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THE
(ECILIAN SERIES
OF
STUDY AND SONG



COMMON SCHOOL COURSE

EDITED, ARRANGED AND COMPOSED
BY

JOHN W. TUFTS



SILVER-BURDETT & COMPANY
PUBLISHERS

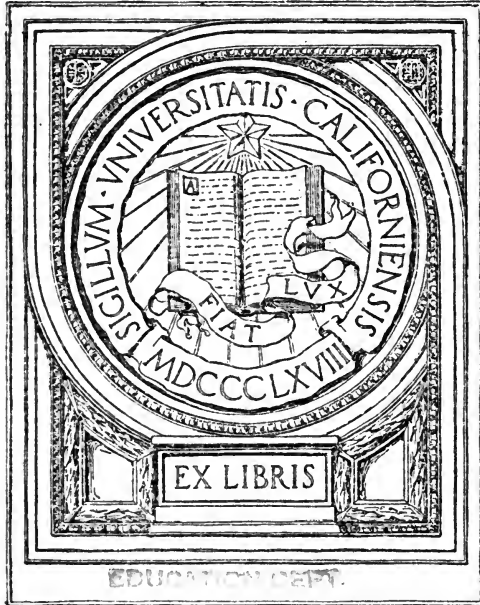
BOSTON

NEW YORK

CHICAGO

HAD

IN MEMORIAM
John Swett



Univ. of
CALIFORNIA

TO THE
MEMBERS

THE
CECILIAN SERIES OF STUDY AND SONG.

COMMON SCHOOL COURSE;

*COMPRISING STUDIES IN TUNE AND TIME, WITH SONGS
FOR PRACTICE AND RECREATION*

Part I For one voice Part II For two voices
Part III For two Sopranos and Alto,
with added notes for Bass.

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THE

Cecilian Series of Study and Song.

FOR GRADED SCHOOLS AND CLASSES.

Book I. — For One Voice.
Book II. — For Soprano and Alto Voices.
Book III. — For Unchanged Voices. With added notes for
 Basses and Tenors.
Book IV. — For Mixed Voices.

FOR MIXED SCHOOLS AND CLASSES.

COMMON SCHOOL COURSE. (One Book. — Three Parts.)

Part I. — For One Voice.
Part II. — For Two Voices.
Part III. — For Two Sopranos and Alto. With added
 notes for Bass.

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PREFACE.

Music was formerly looked upon simply as an accomplishment, meaning no more than the gratification of the ear, and the average pupil seemed to believe that an idea of this pleasant recreation was granted to a favored few who had inherited the gift of song.

These specially gifted singers had little exact knowledge of the musical sounds represented by our notation. The musical "hieroglyphics" indicated somewhat vaguely to them by "position" the higher or lower tones, and the lighter or darker appearance of the page their longer or shorter duration.

Through this process, analogous to guessing, the singers obtained in a laborious and uncertain manner an approximation to the sounds that the composer desired.

This uncertain manner went on for many years. The first steps taken were in the direction of rote or imitative singing from an example given by a teacher, whose vocal attainments were of the most limited and doubtful character.

In most cases the results depended upon the imitative abilities of a few who seemed to have inherited the musical faculty, and who with more or less certainty, followed or corrected the rendering given by the teacher.

From such experimental work the study of music was continued for many years with little or no gain to the many pupils, until the school committee, men or women, were led to believe that music was only an appeal to the auditory nerves during the recital of words humorous, moral, or patriotic.

The country singing schools in a measure dispelled this illusion, but the numbers influenced were comparatively few, as the attendant singers were adults or persons with matured voices.

Attempts have been made from time to time to extend the field of study, and this book has been prepared in the endeavor to convince singers that the knowledge of music in tune and time is acquired with great ease, and that this study may be placed on an equality with any other.

The study of music is as useful as any other of the branches of school work, in the development of mental concentration, and it has the additional advantage of pleasant tones combined with words of an instructive and elevating character.

The language of music should first be studied unaccompanied with words, for this language is full of individual suggestions to each singer.

These suggestions, always pure and pleasurable, are found in the many examples furnished as exercises. The practice of the music of the songs should always precede the application of the spoken words.

In this way, no uncertainty remaining in the production of the tones, the words can be uttered with freedom, and there will be no hesitation in the expression of the sentiment required to give them a satisfactory effect.

All the necessary shading through graduated force or rapidity will be readily given as in good reading, and an enjoyable result is sure to be gained.

That music in all our schools may secure a higher position, one that it certainly deserves, is the strong desire of the author, and he feels confident that such a result may be attained. To this end he has prepared this little volume as a contribution to the art, and with the ardent hope that many will be induced to give this art the thought and labor necessary to afford them mental pleasure and profit through the production of musical and finished sounds in melodious succession.

It is chiefly to the children and youth that we must look for success. Let them "do" and teachers need feel no solicitude for the result.

Knowledge gained in this way is always the most valuable, and through this we shall find the many thousands growing up thoroughly competent to judge of the musical value of the printed page.

JOHN W. TUFTS.

INDEX.

	PAGE		PAGE
A birdie with a yellow bill	20	I am a bold fellow	63
A cooling breeze	90	If I a bird could be	85
A, e, i, o, u	59	If I were a bird	31
All things bright and beautiful	35	I know the organ	33
All ye nations	77	I'm a pretty little thing	76
Ark of freedom	133	In the wondrous, lovely month	135
A rosy crown we twine	138	Kind words are the gardens	45
Arouse up, ye sleepers	84	Kind words can never die	37
Awake, my soul	156	Listen, how the bells are pealing	43
A wicked action fear to do	52	Little moments make an hour	42
Birds in the pine woods	123	Little robin in a tree	94
Brothers, hand in hand	130	Look not on the wine	152
Buds and bells	81	Lullaby, baby	56
Come, children, to-day	68	Murmur, gentle lyre	127
Come out of your beds there	36	My country, 'tis of thee	160
Day by day we magnify Thee	87	My Shepherd will supply my need	155
Dearest home	136	My soul, be on thy guard	159
Dear little birdie	32	Now thank we all our God	157
Don't you hear the blue-bird	28	Now we'll all go a-singing	19
Down by the Neckar stream	84	O bright blue sky	41
Down in the fairy dell	26	Of birds who sing	61
Drop, drop, drop	34	Of speckled eggs the birdie sings	45
Every flower and every tree	39	Oh, tell me dreams	44
Freedom	149	Oh, the sunny summer time !	51
God is love	71	O lovely bright star	38
God of heaven !	43	On goes the river	30
Hail, all hail !	126	On the wings of morning	134
Hark, I hear a joyous note	137	O Paradise	158
Heavenly Father	151	Our roses bloom	52
Here we go up	57	Put out the light	88
Holy, holy, holy	154	Robin Redbreast	29
Home, sweet home	142	Said a pansy one day	37
How calmly gliding	44	See how fast the snow is falling	42
How many deeds of kindness	49	Sing a song of seasons !	22

	PAGE		PAGE
Sister, awake	88	The moon is up in splendor	71
Song fills our life with beauty	90	The morning stars	147
Song for Arbor Day	144	The rain is raining	38
Song for Decoration Day	141	There's not a tint	91
Song should breathe	124	There once lived a pretty young kitten	21
Song to the flag	145	There was a man in our town	63
Spring-time is drawing near	80	There was an old woman	50
Stars are shining everywhere	35	The rosy morn is breaking	67
Summer fading, winter comes	46	The seed that springs	60
Summer suns are glowing	62	The spring-tide hour	53
Suppose the earth was barren	40	The stormy March is come	51
Sweet bells	128	The valley rings with mirth	49
Sweet spring is returning	93	The world is so full	57
Tell me what the brook doth sing	69	They who on the Lord rely	154
The air is balmy and serene	54	Through the restful night	79
The best of wine for children	27	Through the silent hours	25
The breaking waves	139	Trust	153
The cuckoo sat in the old pear tree	83	Under the green hedges	60
The festive day	125	Upon the wall, who's sitting?	46
The finches are singing	25	We builded a house	81
The fitful April sunshine	55	We'll bring to the Spring-time	68
The flowers are blooming everywhere	53	When find we at sunset	72
The friendly cow	29	When the rosy morn	131
The golden glow is paling	74	When verdure clothes	143
The harp that once	146	Where's the use of sighing	96
The lark is so brimful of gladness	47	While my maiden's spinning	64
The linden tree	132	With the morning's rosy light	20
The Master's call	150	With welcome and with cheerful song	36

"The aim of education is rather to show how to think, than to load the memory with the thoughts of others."

HINTS AND DIRECTIONS TO TEACHERS.

IN order to sing at sight two mental operations are necessary.

1. A comprehension of the relative pitch of notes.

2. A comprehension of their relative length.

The first enables us to sing in tune; the second, to sing in time.

These being known, the characters required in their representation may be studied, but the order should never be reversed.

In the Common School Course no rote or imitative work is required. If any rote work is done, it should be outside of the music presented in the book.

On the part of the teacher there should be the ability to sing the scale in accurate tune, with a ready perception of the difference between one and two, and three and four of the Major Scale, the whole and half-step, or tone.

Should the teacher be unskilled, or defective in ear, it is believed that the requisite ability can be gained by a careful practice of the ascending and descending Major Scale. It may be learned outside the schoolroom with the assistance of an instrument; and in a class there are always those to be found who possess the skill necessary to produce these tones correctly.

Let the teacher then carefully follow the tables of figures, going very slowly; indeed, never leaving an exercise until it has been sung in accurate tune and with facility and certainty of attack.

It will be seen that the range of exercises and songs is a limited one, and that the voices are not led so high as to require effort in the production of the tones. There is one safe rule that can be followed as a guide: *Attempt no tone that cannot be sung softly.*

For practice, use different vowels, such as *ā, a, ō, ē, or u.* Endeavor to make the tones softly and musically, avoiding all rigidity or extravagance. Breathe easily and naturally. Avoid a listless or careless position.

In singing, children gladly do what they know how to do, and they enjoy working out little problems in tune and time if they thoroughly understand the necessary underlying principles.

Doubt causes most of the "out of tune" singing.

If the singers *know* the tones, of which the notes are the representations, they will sing with earnestness and in tune.

Let them understand that our songs must first be known without words. The language of music is full of beauty and suggestion, and when this is known it will afford delight to all.

In the beginning, therefore, let the class practise with great care the simple Major Scale, ascending and descending, learning it at first simply as a tune, and then in its parts, knowing each individual tone by its real name or number.

These names or numbers serve to keep in the singers' minds the relation of each tone to the key-note.

Begin every lesson with this practice. The following tables will give an idea of the series of exercises which will be called by the teacher. Never leave any exercise until it can be sung with a certainty of attack and an ease of delivery.

It will be seen that all these exercises are written *above* the pitch of one, or the key-note.

For practice, take a pitch that will allow the singers to sing the whole scale without effort in the production of the tones.

C, C \sharp , D, E \flat , and E are suggested as the best starting-points.

Mental study of the Major Scale above the key-note.

Call the Groups 1, 2, 3, 4 in succession.

These numbers are arranged in a systematic order, and in practice of them the characteristic mental effect of each sound will be developed in the mind of the singer.

No. 1.

1. 1, 2, 3, 4, 5, 6, 7, 8.—8, 7, 6, 5, 4, 3, 2, 1.
2. 1, 2, 1,—1, 2, 3, 1.—1, 2, 3, 4, 1.
3. 1, 2, 3, 4, 5, 1.
4. 1, 2, 3, 4, 5, 4, 5, 4, 3, 5, 4, 3, 2, 5, 1.
5. 1, 2, 2, 1,—1, 2, 3, 3, 2, 1.—1, 2, 3, 4, 4, 3, 2, 1.
6. 1, 2, 3, 4, 5, 5, 1, 5, 4, 3, 2, 1.
7. 1, 2, 3, 4, 5, 5, 4, 3, 5, 4, 3, 2, 5, 1.
8. 1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 8.
9. 8, 7, 6, 8.—8, 7, 6, 5, 8.—8, 7, 7, 8.
10. 8, 7, 6, 6, 7, 8.—8, 7, 6, 5, 5, 6, 7, 8.
11. 8, 7, 8.—8, 7, 6, 7, 8.—8, 7, 6, 5, 6, 7, 8.
12. 1, 2, 3, 1, 3, 2, 1.—1, 3, 5, 3, 1.
13. 1, 3, 5, 8, 5, 3, 1.

No. 2.

1. 1, 2, 3, 1, 3, 1, 3, 2, 1.—1, 2, 3, 4, 1, 4, 1, 4, 3, 2, 1.
2. 1, 2, 3, 4, 5, 1, 5, 1, 5, 4, 3, 5, 4, 3, 2, 5, 1.
3. 1, 2, 3, 4, 5, 6, 1, 6, 1, 6, 5, 4, 3, 4, 3, 2, 3, 2, 5, 1.
4. 1, 2, 2, 3, 4, 2, 4, 2, 1.
5. 1, 2, 3, 3, 4, 5, 3, 5, 3, 4, 2, 1.
6. 1, 3, 5, 3, 4, 2, 1.
7. 1, 2, 3, 4, 4, 5, 6, 4, 6, 4, 5, 3, 4, 2, 3, 2, 1.
8. 1, 2, 3, 4, 4, 3, 2, 4, 2, 4, 3, 2, 1.
9. 1, 3, 2, 4, 3, 5, 4, 2, 1.—1, 3, 5, 6, 4, 2, 1.
10. 1, 5, 4, 3, 5, 4, 3, 2, 4, 3, 2, 1.
11. 1, 2, 3, 4, 2, 3, 4, 5, 3, 4, 5, 6, 7, 5, 8, 7, 8, 6, 4, 2, 1.
12. 1, 3, 5, 7, 8, 6, 4, 2, 1.

No. 3.

1. 1, 2, 3, 2, 3, 2.—2, 3, 4, 2, 4, 2.
2. 2, 3, 4, 5, 2, 5, 2.—2, 3, 4, 5, 6, 2, 6, 2.
3. 2, 3, 4, 5, 6, 7, 2, 7, 2.—2, 3, 4, 5, 6, 7, 8, 2, 8, 2, 1.
4. 1, 2, 3, 4, 3, 4, 3.—3, 4, 5, 3, 5, 3.
5. 3, 4, 5, 6, 3, 6, 3.—3, 4, 5, 6, 7, 3, 7, 3.
6. 3, 4, 5, 6, 7, 8, 3, 8, 3, 2, 1.—1, 2, 3, 4, 5, 4, 5, 4.
7. 4, 5, 6, 4, 6, 4.—4, 5, 6, 7, 4, 7, 4.
8. 4, 5, 6, 7, 8, 4, 8, 4.—4, 3, 2, 4, 3, 2, 1.
9. 1, 2, 3, 4, 5, 6, 5, 6, 5.—5, 6, 7, 5, 7, 5.
10. 5, 6, 7, 8, 5, 8, 5.—1, 2, 3, 4, 5, 6, 7, 6, 7, 6.
11. 1, 3, 5, 6, 7, 5, 6.—6, 7, 8, 6, 5, 6.
12. 1, 8, 7, 8, 5, 7, 5, 3, 1.—1, 3, 5, 8, 7, 5, 4, 2, 1.

No. 4.

1. 1, 2, 1, 3, 5, 6, 5.—5, 2, 4, 3, 2, 3, 1.
2. 1, 3, 5, 3, 4, 3, 2, 1.—1, 3, 5, 3, 4, 6, 5, 3, 1.
3. 1, 5, 6, 8, 6, 4, 5, 1.—1, 8, 6, 8, 1, 5, 3, 5, 1.
4. 1, 3, 5, 3, 4, 6, 8, 6, 5.—1, 8, 6, 4, 5, 3, 1.
5. 1, 4, 6, 8, 5, 3, 1.—1, 8, 6, 4, 2, 5, 1.
6. 3, 5, 4, 6, 2, 5, 3.—3, 4, 6, 5, 4, 2, 1.
7. 3, 8, 5, 3, 2, 5, 4, 2, 1.—3, 6, 5, 1, 2, 3, 1.
8. 4, 3, 2, 1, 5, 2, 4, 3, 1.—4, 6, 5, 1, 2, 3, 1.
9. 5, 6, 5, 1, 2, 3, 1.—5, 3, 6, 5, 6, 7, 8.
10. 1, 6, 5, 8, 8, 7, 8.—6, 5, 7, 6, 5, 2, 3.
11. 1, 3, 5, 7, 8, 3, 5.—1, 8, 6, 4, 2, 5, 1.
12. 1, 4, 3, 6, 5, 7, 8.—8, 5, 6, 4, 2, 5, 1.

Before going further with these scale exercises, practice may and should be given in time. Let it be understood that the study of music in the school should be such as will enable the singer eventually to solve any questions in tune or time, unaided by a teacher. Time in music is the most difficult of acquirement, for the *memory* of values is a very uncertain factor. There must be some unerring agent and guide always at hand.

In the absence of a tape metronome the teacher may take a string about three feet long, with a small weight attached to the end.

This can be suspended by tying the other end to a hook or nail over the blackboard, where all can see it as it swings back and forth.

Keeping time is gained by a feeling for the regularly recurring accents of the measure.

The accents must be known and felt in the measures of two, three, four, and six parts.

The teacher can indicate these accents by speaking the word *strong* in a short, sharp, but not loud tone, as the pendulum swings back and forth. The accents are as follows:—

1. Two-part measure has one accent, upon the first pulsation or swing:—

STRONG, weak | STRONG, weak | STRONG, weak.

2. Three-part measure has also one accent upon the first pulsation. This accent may need to be stronger than in two-part measure.

**STRONG, weak, weak | STRONG, weak,
weak | STRONG, weak, weak.**

3. Four-part measure has two accents,— a strong one on the first and a weaker one on the third pulsation.

**STRONG, weak, STRONG, weak | STRONG,
weak, STRONG, weak.**

Be sure to preserve the contrast between the first and second accents.

4. Six-part measure has two accents,— a strong one on the first and a weaker one on the fourth pulsation.

STRONG, weak, weak, STRONG, weak, weak, etc.

Each of these measures should be practised a long while, or until the accents can be felt and continued.

Do not change quickly from one kind of a measure to another. Let each be fully impressed upon the mind through many repetitions.

These accents must be felt, and this feeling

must be gained mentally. No physical manifestation is necessary. When made, it is directed by the mind, and its accuracy cannot be fixed without some visible outside guide. If this accuracy is once gained, any beating is not needed.

To acquire unity in *song-singing* the beat of the teacher is necessary, and if the singers have gained a comprehension of absolutely accurate time, at varying degrees of rapidity, they will readily follow the baton of the teacher. Of course, in expressive singing a variety of movement is necessary, but this *cannot* be gained until absolute uniformity is first attained.

Let the pulsation of the pendulum be started from time to time so that all may see its movement.

The length of the pendulum, and not the length of its movement, determines the rapidity.

This metronome, or time-keeper, is a silent monitor, always exact, and it causes the teacher little or no trouble.

Having established these mental facts, attention should be given to the notation.

For this purpose draw the major scale from C in the following manner. Dots may be used instead of notes. See page 17.

The teacher will ask the class to sing the scale, using the real names 1, 2, 3, 4, etc., ascending and descending. This must then be done with great care, using different vowels, such as may be necessary to correct obvious defects in tone quality. Do not, however, confine the class to any one vowel for a long time. Changed vowels will be of great value in future song-singing.

When the scale has been established, practise at call from the four tables, which give the intervals *above* the key-note or *one*. A little practice will convince the teacher of the value of this preliminary study. Through looking at the staff and notes the singers will readily learn the positions.

When this has been done, the class may be called upon for the pitch names, when they will respond by singing the ascending and descending scale with the pitch names C, D, E, etc.

Attention may be called to the clef, which fixes the position of G upon the second line.

It is called on this account the G clef.

The practice in time can now follow, guided by the swinging pendulum. The French time-names are of great value in order to give names to every fraction of the measure, and this determines the relative values of the notes in

the easiest manner. Should objection be urged against their use, the exercises in time on page 17 may be practised, comparing the time values with the swinging of the pendulum. Use the syllable "la," *speaking* the word sharply. Do not sing.

This preparatory work having been done, the exercises of the book may be taken up in regular order.

In Exercise 2 explain the tie, and in 3 the half-note, or union of two pulsations. When a note is repeated, the syllable "la" is introduced in order to facilitate the articulation.

A knowledge of the signs used in music notation is necessary on the part of the teacher, and they may be given names, etc., as they are successively introduced.

The little one-part songs are especially intended for the youngest singers, but it is hoped

that the older members of the class will not consider them unworthy their consideration.

The exercises find their illustration in the songs. Study the music and add the words after this has been thoroughly learned. In this way there will be no impediment in using the words, and a freedom will be gained that is hardly attainable in any other way.

The same course of study will be pursued on pages 20, 21, 22, and 23.

Preparatory work will be necessary for the next key.

For this purpose the second series of numbers, in four groups, must be brought into use for interval work. The scale is here practised above and below the key-note or one.

These tables of figures give all the necessary mental work in preparation for the next key.

SECOND SERIES.

Progressive Exercises in the Major Scale, above and below the Key-note.

NOTE.—In Italics below the key-note. 1-8 descending. 8-1 ascending.

No. 1.

1. 1, 2, 3, 4, 5, 4, 3, 2, 1.

2. 1-8, 7, 6, 5, 6, 7, 8.

3. 1, 2, 3, 4, 5, 4, 3, 2, 1-8, 7, 6, 5, 6, 7, 8.

4. 1-8, 7, 6, 5, 6, 7, 8-1, 2, 3, 4, 5, 4, 3, 2, 1.

5. 1, 2, 1, 2, 1.

6. 1-8, 7, 8, 7, 8.

7. 1-8, 7, 8-1, 2, 1.

8. 1, 2, 3, 2, 3, 2, 1.

9. 1-8, 7, 6, 7, 6, 7, 8.

10. 1, 2, 1-8, 7, 6, 7, 8.

11. 1, 2, 3, 4, 3, 2, 1-8, 7, 8.

Use as pitch of 1 F, F#, G, A, or A#.

12. 1-8, 7, 6, 5, 6, 7, 8-1, 2, 1.

13. 1-8, 7, 8, 7, 6, 7, 8.

14. 1-8, 7, 8-1, 2, 3, 2, 1.

15. 1, 2, 3, 2, 1-8, 7, 6, 7, 8.

No. 2.

1. 1-8, 7, 8-1, 2, 1-8, 7, 2, 1.

2. 1-8, 7, 2, 1, 2, 7, 8.

3. 1, 2, 3, 1-8, 6, 7, 8.

4. 1, 2, 3, 2, 1-8, 7, 8-1, 3, 7, 8.

5. 1-8, 7, 6, 7, 8, 6, 2, 1.

6. 1, 2, 4, 3, 2, 7, 8.

7. 1, 3, 4, 7, 8.

8. 1, 3, 2, 4, 7, 2, 1.

9. 1, 4, 6, 7, 8.
10. 1-8, 7, 6, 2, 1-8, 7, 8.
11. 1-8, 6, 3, 2, 6, 7, 8.
12. 1, 3, 7, 8-1, 2, 7, 8.
13. 1, 3, 6, 8, 7, 2, 1.
14. 1-8, 6, 7, 3, 2, 1.
15. 1-8, 5, 8-1, 3, 2, 1.
16. 1, 4, 1-8, 6, 7, 8.
17. 1-8, 6, 5, 6, 8-1, 3, 4, 3, 1.

No. 3.

1. 3, 1, 6, 2, 1-8, 7, 8.
2. 3, 5, 3, 1-8, 6, 2, 7, 8.
3. 3, 4, 3, 1-8, 6, 7, 8.
4. 3, 1-8, 5, 8-1, 7, 2, 1.
5. 3, 5, 1, 3, 6, 7, 8.
6. 3, 1, 6, 2, 5, 7, 8.
7. 3, 4, 6, 7, 8.
8. 5, 3, 1-8, 5, 6, 7, 8.
9. 5, 5, 8-1, 3, 2, 7, 8.
10. 5, 1, 3, 5, 8-1, 2, 1.
11. 5, 3, 4, 2, 1-8, 7, 8.
12. 5, 2, 3, 1-8, 6, 7, 8.
13. 5, 4, 3, 1-8, 5, 7, 8.
14. 5, 8, 6, 2, 1-8, 7, 8.
15. 5, 6, 5, 8-1, 7, 2, 1.
16. 5, 8-1, 2, 3, 4, 7, 8.
17. 5, 8-1, 4, 3, 2, 7, 8.
18. 5, 2, 1, 3, 2, 4, 3.
19. 5, 3, 1, 3, 2, 7, 8.
20. 5, 7, 2, 1, 4, 2, 1.
21. 5, 6, 7, 2, 1, 4, 3.

No. 4.

1. 2, 1, 4, 3, 2, 7, 8.
2. 2, 4, 3, 2, 1-8, 7, 8.
3. 2, 3, 2, 3, 4, 7, 8.
4. 2, 7, 8, 5, 8-1, 2, 1.
5. 2, 3, 4, 7, 8-1, 2, 1.
6. 2, 4, 2, 7, 5, 7, 8.
7. 2, 6, 7, 8-1, 4, 2, 1.
8. 2, 5, 3, 1, 2, 5, 8.
9. 7, 8-1, 4, 3, 2, 7, 8.
10. 7, 5, 8-1, 4, 3, 2, 1.
11. 6, 7, 8, 7, 8-1, 2, 1.
12. 6, 5, 6, 7, 8-1, 2, 1.
13. 6, 8, 7, 2, 1, 4, 3.
14. 6, 5, 8, 7, 4, 2, 1.
15. 6, 2, 1, 4, 3, 2, 3, 1.
16. 6, 4, 3, 2, 1-8, 7, 8.
17. 6, 8, 7, 4, 3, 7, 8.
18. 4, 2, 7, 8-1, 2, 7, 8.
19. 4, 5, 3, 1, 2, 7, 8.
20. 4, 7, 8-1, 2, 6, 7, 8.
21. 4, 3, 6, 7, 8-1, 2, 1.
22. 4, 2, 5, 7, 8-1, 2, 6, 7, 8.
23. 4, 5, 3, 1, 4, 7, 8.

The scale from G is next given (page 23) with its real and then with its pitch names.

The words "sharp" and "flat" are at present merely names, and no time need be spent in explanation.

The tables of figures afford the requisite discipline, and when the facts have been well established, practice should be made in the notation, beginning as in the scale from C.

Write the scale upon the board in dots, instead of notes, as was done in the C. An example will be found on the 23d page.

The teacher will then, using the tables of figures, call for the same in the notation, using a pointer.

The class will be called upon to respond in tone, using some chosen vowel.

The movement of an exercise or song must not be governed by the kind of notes; for instance, if necessary, a $\frac{2}{2}$ measure may be taken as fast as $\frac{2}{4}$, a $\frac{3}{2}$ as $\frac{3}{8}$.

Make the movement to correspond with the *sentiment of the words* at all times.

Children should become familiar with this idea, and sing fully in sympathy with it. Do not spare repetition to attain this result.

Each exercise and song presents some problem of more or less difficulty. This peculiar difficulty, whether in tune or time, should be overcome by outside preparatory work, as the case may require. In exercises in time each measure or group may be the object of special study, and should have many repetitions.

After C and G the scale representation is taken up in order through nine keys, and each should be carefully considered. Attention is called to the words of the songs. No teacher can fail to see that these little poems may be made of general value in the school work. Should this work in its earlier stage seem slow, it must be considered that the singers are hereby learning to read music as they do the English language, silently or audibly, and that they are storing up for the future numerous music pictures, which may and will be recalled with pleasure and profit in after years.

The anticipation of an accent, first illustrated in the seventh measure of the time exercise on page 17, should receive a stronger than the regular accent. It should be quite pronounced. It is called a *syncopation*.

In some keys the scale, when taken in regular order, may go too high or low for regular practice. In such cases use a pitch that will not require exertion in singing. Remember that no tone can be good that cannot be sung softly. Let everything be pure and tuneful. It will then be a delight to both singers and hearers.

Each part of the course treats of nine keys. These are the most frequently used. Those not introduced are the following:—



PART II.

This is prepared for two voices, soprano and second soprano or alto.

The teacher should carefully examine the individual voices and assign them to the parts to which, in his or her best judgment, they are more naturally fitted. Do not hesitate to change, if longer practice determines that all the tones are not produced with facility.

The former practice is continued, even in the interval tables. It will now be seen that every scale notation must be practised below as well as above the key note or one, and too much practice upon this mental scale is hardly possible; for when this is established, the sign, or representation, presents very few, indeed no difficulties.

In the practice so far nothing has been said about differences in distance from degree to degree.

The scale has been sung simply as a tune, or succession of sounds.

This series has a mathematical basis from which it differs slightly in pitch.

Some have called our Major Scale the natural scale. Were it so, our labors would be diminished. There would be no differences anywhere. It is found, however, that there are numberless differences among barbarous, semi-civilized, and civilized nations.

An arbitrary arrangement, not departing to a great extent from the mathematical series, has been adopted, which answers every purpose in the expression of ideas in music.

The slight differences between the true and the modified scale have been dwelt upon and magnified until the subject has become wearisome. It is sufficient to accept the established scale. It has sufficed for all the great masters, and surely ought to satisfy our modern ears.

After awhile the distance between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7, will be felt to be greater than between 3 and 4, and 7 and 8.

Between the first may be inserted other tones, occupying points midway.

The first, belonging to the Major Scale, are called *diatonic* tones; the second are called *chromatic*.

These intermediate, or foreign, tones were formerly written in colored ink — hence the name.

In this Second Part, three of these chromatic, or colored, tones are introduced for practice.

They are called sharp or elevated four, flat or depressed seven, and sharp five. These are more frequently employed than the others. They lead into the nearest keys — these are the keys having an additional sharp or flat — and into a colored key called *minor*.

To the uninitiated there will be found in the book some strange terminations in exercises and songs; *i.e.* upon the sixth degree of the Major Scale. These are called *Minor*. This Italian word means smaller; but it has another signification, meaning sombre, sad, or plaintive, and it is here introduced in that sense.

There is a sentiment of color which is separable from words and which must not fail to receive its proper attention. In this Part, as, indeed, in Part I., it is considered of great value.

Sharp 4 represents the same distance to 5 as 3 does to 4, or 7 to 8. Let it be practised as suggested by the heavy bar.

The so-called ♯7 is most easily studied in connection with 6, and ♯5 with 6. This order can easily be remembered.

Let these three foreign or chromatic tones be studied as problems until they can be seen and known in the nine keys. This study in sight-reading and sight-singing is the means to the end — the language of music with its varied tone color.

Where possible, let all the singers sing each part, beginning with the lowest.

In the earlier musical compositions a form of writing called *contrapuntal* was largely in vogue. This was melodic in form, and harmony resulted in the coming together of two or more parts.

This form or kind of writing is used, especially in the exercises, and each melody will afford pleasure; therefore the separate practice of the parts will be useful.

Test every combination and make many repetitions. It is not meant by this that a model for imitation is given by the teacher; indeed, it will be well for the teacher to listen and *not to sing*.

When an exercise or song can be sung without hesitation the class is ready for the best work.

The expressive side should be taken up, comprising accent, quality of tone, movement, and many other matters that will be suggested when good habits of study have been established.

In this part the divided (half) pulsation is to be studied and practised. The necessity for long-continued practice of the undivided pulsation of Part I. will now be seen; for if a feeling for the regular accents of the various kinds of measure is established, the division here introduced will be easily learned.

The exercises on page 66 should be carefully studied, each measure being treated as a problem in time.

Until that is done, the series of measures should not be practised as a continuous study.

PART III.

The exercises and songs are primarily written in three parts for sopranos and alto. To these are added notes for bass.

In the common schools very few tenors are found, and it has not been considered desirable in so small a work to provide notes for that part. Those who sing tenor can easily learn to sing with the alto or bass in unison.

In making arrangements of exercises and songs so that the bass voices can take part, no attempt is made at absolutely independent four-voiced harmony. The bass is called upon to sing the notes of the alto either in unison or an octave lower. Where deviations are made, it is done to lead these male singers, by progressive steps, to a condition of self-reliance.

It is, of course, understood that the parts for soprano and alto form complete harmony without the addition of adult singers or an instrument.

Should instruction be needed for the bass, the teacher will present the F clef in precisely the same manner as the G clef was studied in Part I.

For example, take the Major Scale from C, as follows:—

1 2 3 4 5 6 7 8
 8 7 6 5 4
 C D E F G A B C
 C B A G F

These intervals can be called for, following either series' four tables of figures, singing above and below the key.

The scale from G will be represented as follows:—

1 2 3 4 5 6 7 8
G A B C D E F# G

From D.

1 2 3 4 5 6
D E F# G A B
D C# B A B

From A.

1 2 3 4 5 6 7 8
A B C# D E F# G# A

From E.

1 2 3 4 5
E F# G# A B
E D# C# B A G#

From F.

1 2 3 4 5 6 7 8 1 2 3 4
F G A B C D E F G A B

From Bb.

1 2 3 4 5 6 7 8
Bb C D Eb F G A Bb
Bb A G F

From Eb.

1 2 3 4 5
Eb F G Ab Bb
Eb D C Bb Ab G

From Ab.

1 2 3 4 5 6 7 8
Ab Bb C Db Eb F G Ab

The remaining keys.

From B.

1 2 3 4 5 6 7 8
B C# D# E F# G# A# B

From F#.

1 2 3 4 5 6 7 8
F# G# A# B C# D# E# F#

From Db.

1 2 3 4 5 6 7 8
Db Eb F Gb Ab Bb C Db

From Gb.

1 2 3 4 5 6 7 8
Gb Ab Bb Cb Db Eb F Gb

The notes for the bass are progressively arranged, beginning in the simplest form. If those who sing this part will carefully follow the directions here given, they can certainly gain the requisite skill to sing any ordinary music that they are likely to see, and with continued study a high degree of proficiency may be attained.

Part III. begins work with four studies of the scale.

1. The simple Major Scale from C, using the C and F clefs.
2. The chromatic deviations made in ascending, showing #1, #2, #4, #5, and #6.
3. The descending chromatic deviations, comprising ♭7, ♭6, ♭5, ♭3, and ♭2.
4. The enharmonic scale.

These tones are practically alike in sound, but differ in the notation. They comprise the different chromatic tones found ascending and descending.

Here should be taken up the table of intervals in chromatic tones, and if they are *slowly* and carefully followed, will be found to present no serious difficulties.

It must be remembered that the first study of every chromatic tone is more easily made, as was done in the case of the #4, ♭7, and #5.

Practice will govern all this. The exercises of this part introduce all the various chromatics, and they will be found to be of much interest, as they serve to enrich the harmonic color.

Teachers are urged to devote time to this part of the work for their own good as well as that of the singers.

EXERCISES IN CHROMATIC TONES.

1, 2, 1.	3, 4, 3.	6, 5, 6.
2, 3, 2.	4, 3, 4.	6, 7, 6.
2, #1, 2.	5, 4, 5.	6, #5, 6.
2, ♭3, 2.	5, 6, 5.	6, ♭7, 6.
2, ♭2, 2.	5, #4, 5.	6, ♭6, 6.
2, #2, 2.	5, ♭6, 5.	6, #6, 6.
3, #2, 3.	5, ♭5, 5.	7, 8, 7.
3, ♭3, 3.	5, #5, 5.	8, 7, 8.

THE COMPLETED SCALE.

1, #1, 2, #2, 3, 4, #4, 5, #5, 6, #6, 7, 8.
8, 7, ♭7, 6, ♭6, 5, ♭5, 4, 3, ♭3, 2, ♭2, 1.

GENERAL DRILL.

1. 1, 2, #1, 2, 1.	3, #1, 2, 1.	4, #1, 2, 1.
2. 5, #1, 2, 1.	6, #1, 2, 1.	7, #1, 2, 1.
3. 1, 3, #2, 3, 1.	4, #2, 3, 1.	5, #2, 3, 1.
4. 6, #2, 3, 1.	7, #2, 3, 1.	8, #2, 3, 1.
5. 1, 5, #4, 5, 1.	2, #4, 5, 1.	3, #4, 5, 1.
6. 4, #4, 5, 1.	6, #4, 5, 1.	7, #4, 5, 1.
7. 8, #4, 5, 1.	1, 6, #5, 6, 1.	2, #5, 6, 5, 3.
8. 3, #5, 6, 5, 1.	4, #5, 6, 5, 1.	8, 7, #5, 6, 8.
9. 8, #5, 6, 8.	8, 7, #6, 7, 8.	5, #6, 7, 8.
10. 4, #6, 7, 8.	3, #6, 7, 8.	2, #6, 7, 8.
11. 1, ♭2, 1.	2, ♭2, 2, 1.	3, ♭2, 1.
12. 4, ♭2, 1.	5, ♭2, 1.	6, ♭2, 1.
13. 7, ♭2, 1, 8.	1, 2, ♭3, 2, ♭3.	1, ♭3, 1.
14. 4, ♭3, 2, 1.	5, ♭3, 2, 1.	6, ♭3, 2, 1.
15. 7, ♭3, 2, 1.	8, ♭3, 2, 1.	
16. 1, 2, 3, 4, ♭5, 4, 3, 2, 1.		

17.	1,	3,	5,	b6,	5,	1.	1,	b6,	5,	3,	1.	3,	b6,	5,	1.		
18.	4,	b6,	5,	4,	3.		5,	b6,	5,	8.		7,	b6,	5.			
19.	8,	b6,	5,	4,	3,	2,	1.										
20.	1,	3,	5,	6,	b7,	6,	5.	1,	b7,	6.		2,	b7,	6.			
21.	4,	b7,	6.					5,	b7,	6,	5,	1.	6,	b7,	6,	5,	3.
22.	8,	b7,	6,	5,	3.												

Take as pitch of 1 for Soprano and Tenors, C. C. D. D or E.
For Altos and Bases, A₂. A. B₂. B or C.

The exercises in time give further divisions of the pulsation following a review of what has been done in preceding lessons.

On pages 107, 108, and 111 will be found many other divisions.

Take the pendulum as before as a guide, and make studies of each measure separately. Do not hurry this work, but make as many repetitions as possible. Singers will be surprised to learn how rapidly they can progress in this way.

Every form of measure receives its appropriate treatment in the exercises.

In studying these exercises, begin with the lowest part, then the middle, and lastly the upper voice or part.

When possible, let all the singers study and sing the notes of each part.

Combinations can be made as follows:—

1. Alto and second soprano.
2. Alto and first soprano.
3. Second and first soprano.
4. All together.

Even the exercises should be treated as helps to an understanding of the language of music. They are intended to give a great variety of "tone-color," and they will exercise an influence upon the daily work, that will have a value in the work of after years. The exercises should not be merely preparatory to song-singing, neither should they be learned by imitation for recreation. They are worthy a much higher place in school work.

The minor scales have not been introduced as special objects of study, as the book would hardly allow the requisite space. The chromatic tones prepare all the deviations belonging to the Minor Scale, and the various exercises and songs afford illustrations of all the peculiarities of the Minor Key. Every difficulty in this direction as well as in modulation may be found in the chromatic series of tones.

The songs of Part III. are not introduced in a progressive order of difficulty. The selection may

be made by the teacher as may be deemed advisable or appropriate for the season or occasion.

In this little work it has not been considered necessary to mark the rate of rapidity or give suggestions in expression.

Such directions have been given with reference to the character of the music and words as will make the expressive side evident to all.

At all times care should be taken to avoid harshness of tone.

Use a variety of vowels, continuing each until all the tones are uniformly easy of production. It is certain that all tones must be produced in a finished manner without words before the sentiment of the latter can be given.

Real pleasure will be found in the music alone, and if it is sung with the thought of the words and their sentiment in the mind, without their enunciation, much pleasure and profit will result, and a great step will be made toward the best rendering of the music and words in combination.

See if some musical thought is to be found in the subordinate—the lowest or middle parts.

Very few students will be found in the classes who cannot sing. Their progress may be slow, but continued association with those who are "doing" will gradually have an effect. This will be especially the case if they are given the drill work in the simple Major Scale and its intervals. Some of these dull pupils have become the most interested. The thought of the music is sometimes correct, but difficulty is found in the control of the vocal organs.

Let the singers gain the ability to discriminate in questions of *tune* and *time*.

Be patient with your singers. They will be glad to help you, if only for selfish reasons.

They must, however, be sure of what they are doing.

Those who would learn something of the French time-names and their application are referred to "Outline of Study" of the Normal Music Course, published by Silver, Burdett & Co.

Cecilian Series of Study and Song.

COMMON SCHOOL COURSE.

PART I.

Exercises and Songs for one Voice.

The Major Scale from C.

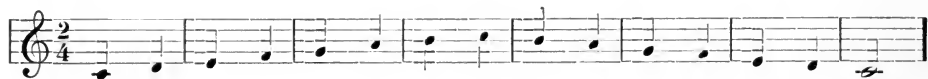
Real names.	(1	2	3	4	5	6	7	8	1	2	3
Pitch names.	(C	D	E	F	G	A	B	C	D	E	
	C	B	A	G							

Exercises in Time.

7



8



9



10



11



12



13



14



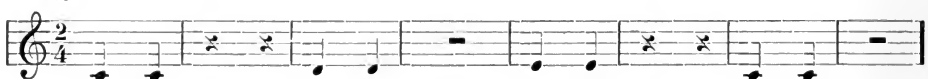
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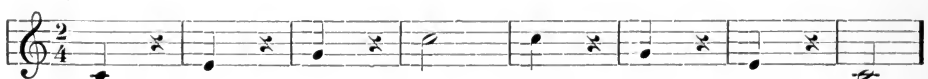
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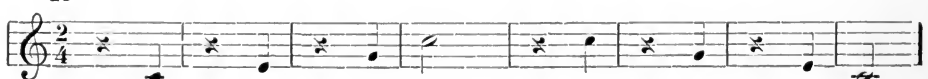
17



18



19



20



21



22



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23



24



25



26



27

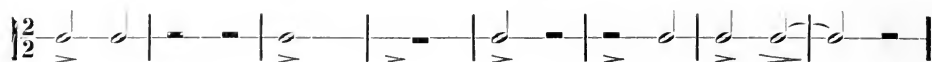


Now we'll all go a - sing - ing, a - sing - ing, a - sing - ing



Now we'll all go a - sing - ing, a - sing - ing, a - sing - ing.

Exercises in Time.



28



29



30



With the morn-ing's ros - y light, Fade a - way the dreams of night.

31



A bird - ie with a yel - low bill Hopped up - on the win - dow sill;



Cocked his shin - ing eye and said, "Aint you 'shamed, you sleep - y head!"

Exercises in Time.



32



33



34



35



36



37



38



39



40



There once lived a pret - ty young kit - ten called Puff, The pret - ti - est



kit - ten e'er seen;.... His tail was so long and his coat was so



rough, And his eyes were an em - e - rald green.

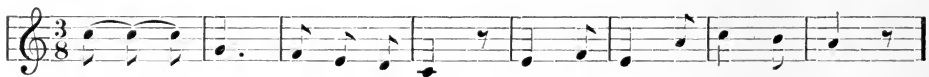
Exercises in Time.



41



42



43



Sing a song of sea - sons! Some-thing bright in all!.....



Flow - ers in the sum - mer, Fires in the fall!....

Exercises in Time.



44 45

46

47

48

The Major Scale from G.

1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8

G A B C D E F sharp G | G A B C D E F sharp G

1 2 3 4 5 6 | 1 2 3 4 5 6

(8 7 6 5 4 | (8 7 6 5 4

(G A B C D E | (G A B C D E

(G F sharp E D C | (G F sharp E D C





Through the si - lent hours of night, Safe un - til the morn - ing light,



God has kept us safe from harm, Shel - tered by His lov - ing arm.

62



lä lä

63



64



lä

65



66



67



68



The finch - es are sing - ing, The brown bees are hum - ming, The



grass - es are spring - ing, The sum - mer is com - ing, For A - pril is



here — For A - pril is here — For A - pril is here.

69



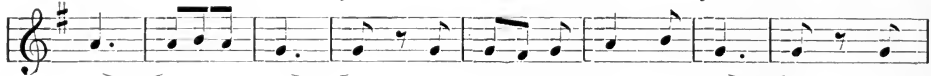
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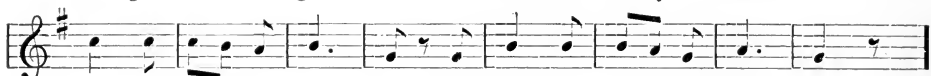
71



Down in the fair - y dell The li - ly bells are



ring - - ing; A - round its moss - y well The



lit - tle elves are sing - ing — The lit - tle elves are sing - ing.

72



73



74



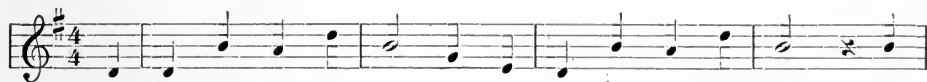
75



76



77



The best of wine for chil - dren, it is the pure white wine, That



gush - es from the moun - tain, where - on the sun-beams shine.

The Major Scale from D.



(1 2 3 4 5 6 7 8	(1 2 3 4 5 6 7 8
(8 7 6 5	(8 7 6 5
(D E Fsharp G A B Csharp D	(D E Fsharp G A B Csharp D
(D Csharp B A	(D Csharp B A

78



79



80



81



82



83



Don't you hear the blue bird High up in the air? "Good



morn - ing, lit - tle ones, Are you bus - y there?"

84



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85



lä lä lä lä lä

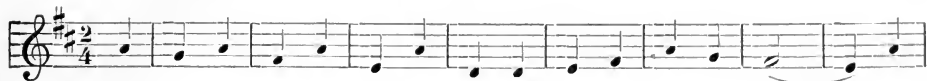
86



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87





1. The friendly cow, all red and white, I love with all my heart ; She
 2. She wanders low - ing here and there, And yet she can-not stray ; All
 3. And blown by all the winds that pass, And wet with all the showers, She



gives me milk with all her might, To eat with ap - ple tart.
 in the pleas - ant o - pen air, The pleas - ant light of day.
 walks a - mong the mead - ow grass, And eats the mead - ow flowers.

88



89



Rob - in, Rob - in Red - breast. O Rob - in dear !



Rob - in sings so sweet-ly In the fall - ing of the year.

90



91



On goes the riv - er, And out past the mill, A -



way down the val - ley, A - way down the hill.

92



93



94



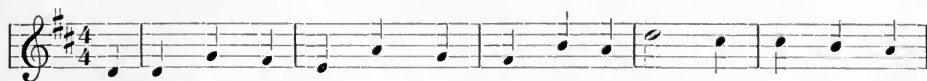
95



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96





1. If I were a bird I would war-ble a song, The sweet-est and
 2. If I were a flow-er I'd has-ten to bloom, And make my-self



fair-est that ev-er was heard, And build me a nest on the
 beau-ti-ful all the day through, With drink-ing the sun-shine, the



swing-ing elm tree— And build me a nest on the swing-ing elm
 wind and the rain— With drink-ing the sun-shine, the wind and the



tree; Oh, that's what I'd do if I were a bird.
 rain; Oh, if I were a flow-er, that's what I'd do.

97



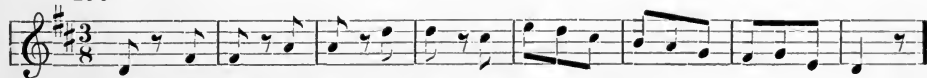
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99



100



lä lä lä



1. Dear lit - tle bird - ie, Up in a tree, Sing a sweet song Of
 2. Then when win-ter comes Back with its snow, And the cold winds Thro'



Spring-time to me. Sing of the sun - shine, Sing of the
 all the trees blow. If you, dear bird-ie, will Back to me



showers, Sing of the dew - drops, Sing of the flowers.
 come, I'll see that you nev - er Shall want for a crumb.

101



102



103



104



lä

105



I know the or - gan is a liv - ing thing, He speaks on
Sun - days when they sing, And when the chor - is - -
ters in - tone; But all the week he stays a - lone.

The Major Scale from F.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
8 7 6 5 8 7 6 5
(F G A B *flat* C D E. F. (F G A B *flat* C D E. F.
(F E D C. (F E D C.

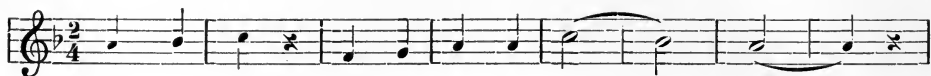
106

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107

la

108



Drop, drop, drop, falls the rain, The still . . rain;



Drop, drop, drop, drop, drop, drop, once a - gain.

109



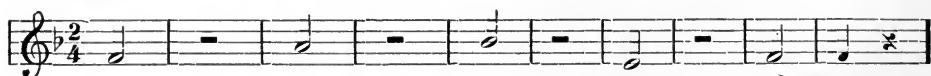
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111



112



113



114



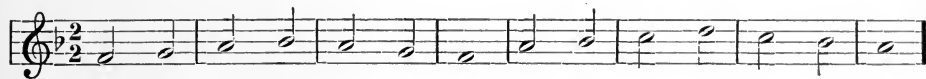


Stars are shin - ing ev - ery-where Through the frost - y Christ-mas air :



Jack Frost sketch-es on the pane Hints of fern and wav - ing grain.

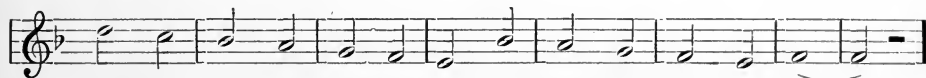
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116

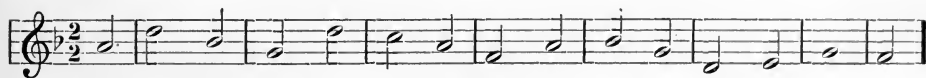


All things bright and beau - ti - ful, All crea - tures great and small ;



All things wise and won - der - ful, The Lord God made them all.

117



118





With wel-come and with cheerful song, We hail the new-born year, Through



joy and grief ex - pect - ed long, At length we see it here.

119



120



1. Come out of your beds there, The cock loud - ly crows, The
2. And see, the red morn - ing So gai - ly is here, On



birds they are sing - ing, The morn - ing wind blows.
mead - ow and brook - let, The sun - beams shine clear.

121



122





Kind words can nev - er die, Cherished and blessed, God knows how deep they lie,



Stored in the breast — God knows how deep they lie, Stored in the breast.

123



124



Said a pan - sy one day, I'll get out of bed; Though the frost's



in the ground, It's warm o - ver - head — It's warm o - ver head.

125



126



127





The rain is rain-ing all a-round, It falls on field and tree, It



rains on the um-brel-las here, And on the ships at sea.

128



129



130



1. O love - ly bright star, You shine from a - far, Yet dear - ly I
2. And dis - tant or near, Or yon - der or here, I see that bright

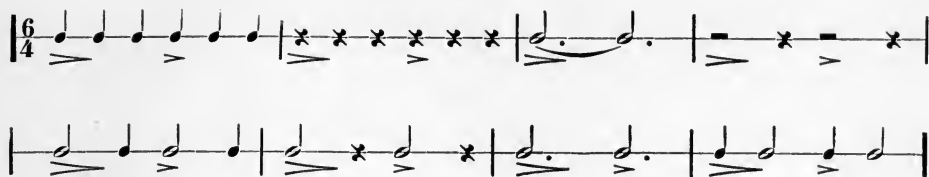


love you, Though dis - tant you are! I love your bright eye, As beam-ing on
eye Shining kind - ly and clear, And beck-on-ing too From Heav-en so

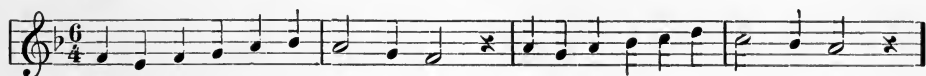


high, So kind - ly it looks on me Down from the sky.
blue; O star of the eve-ning, Oh, were I as you.

Exercises in Time.



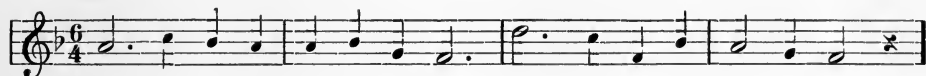
131



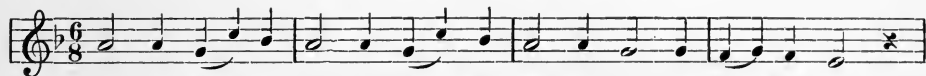
132



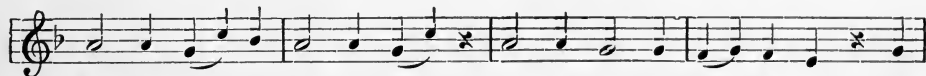
133



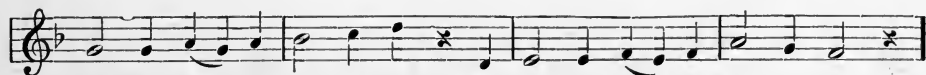
lä



Ev - ery flower and ev - ery tree, And ev - ery liv - ing thing we see,

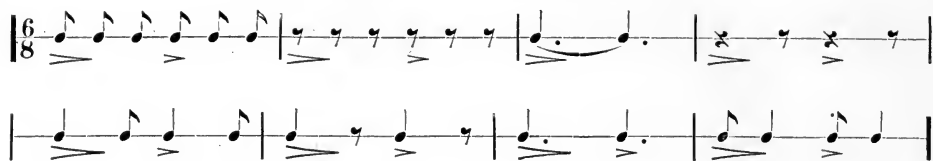


Ev - ery face which we es - py, Ev - ery cheek and ev - ery eye; In



all their tints, in ev - ery shade, Are from the rain-bow's col - ors made.

Exercises in Time.



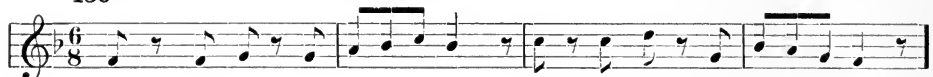
134



135



136



137



Sup - pose the earth was bar - ren and bare, Where



pleas - ant trees now stand;.... On my word it would not be



half so fair, -Nor half such a hap - py land... ..

The Major Scale from B flat.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
B flat C D *E flat* F G A *B flat* *B flat* C D *E flat* F G A *B flat*

(1 2 3 4 5 (1 2 3 4 5
 (8 7 6 5 4 3 (8 7 6 5 4 3
 (*B flat* C D *E flat* F (*B flat* C D *E flat* F
 (*B flat* A G F *E flat* D (*B flat* A G F *E flat* D

138

139

O bright blue sky, you are so high, I can-not talk to you.....

140

141

See how fast the snow is fall - ing Through the win - try night;...

Fall - ing noise - less and un - ceas - ing, Soft and pure and light...

142

143

144

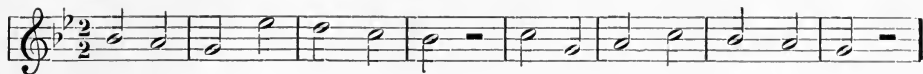
145

Lit - tle mo - ments make an hour; Lit - tle thoughts a book; ...

Lit - tle seeds a tree or flower, Wa - ter drops a brook; ...

Lit - tle deeds of faith and love Make a home for you a - bove.

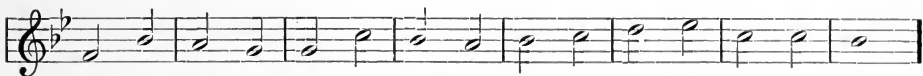
146



147



1. God of heav-en! hear our sing-ing; On - ly lit - tle ones are we;
 2. Let Thy king-dom come, we pray Thee; Let the world in Thee find rest;

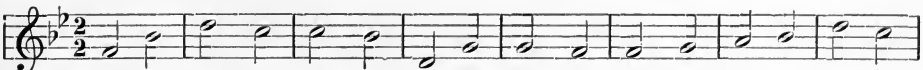
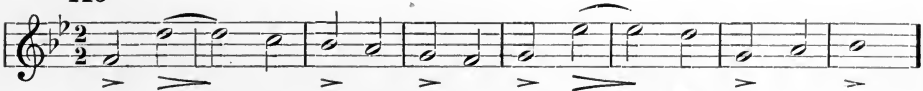


Yet a great pe - ti - tion bring-ing, Fa - ther now we come to Thee.
 Let all know Thee, and o - bey Thee, Lov - ing, prais-ing, bless - ing, blest.

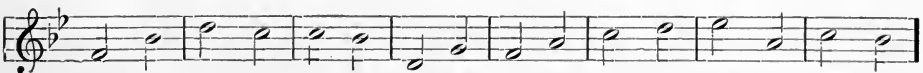
148



149



Lis - ten, how the bells are peal - ing, Not the bells from old church towers;



Look, you'll see the fair - ies steal - ing In and out a - mong the flow - ers.

150



151



How calm - ly, glid - ing through the dark blue sky,..... The



mid - night moon — the mid - night moon as - cends.....

152



153



li



1. Oh, tell me, dreams from whence ye come, And whence may
2. To those who ere they slum - ber pray, We soon - est



be your far - off home? From Heaven we come each night a -
go and long - est stay, And all who love their God a -



new, 'Tis God who sends us down to you.
right, Will have the sweet - est dreams at night.

154



155



Kind words are the gar - dens, Kind thoughts are the roots Kind



words are the bloss - oms, Kind deeds are the fruits.

156



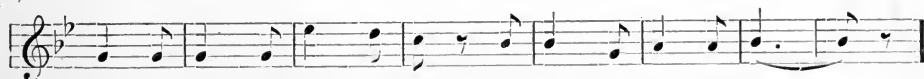
157



158



1. Of speckled eggs the bird - ie sings, And rests a - mong the trees;... The
2. The chil - dren sing in far Jap - an, The chil - dren sing in Spain;... The



sail - or sings of ropes and things, In ships up - on the seas....
or - gan with the or - gan man Is sing - ing in the rain....

159



160



1. Up - on the wall, who's sit - ting? Fa - ri - rum! She's
 2. Take care, you lit - tle spar - row! Fa - ri - rum! One
 3. Where now is lit - tle spar - row? Fa - ri - rum! He'll
 4. The puss - y - cat has caught him, Fa - ri - rum! And

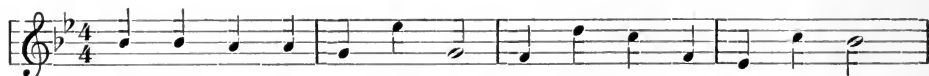


watch-ing spar - rows flit - ting, Fa - ri - fa - ra! O spar - rows fat, Take
 comes who'll bring you sor - row, Fa - ri - fa - ra! O spar - row dear, Take
 sing no more to - mor - row, Fa - ri - fa - ra! O spar - row fat, You
 to her kit - tens brought him, Fa - ri - fa - ra! So, spar - rows dear, Take

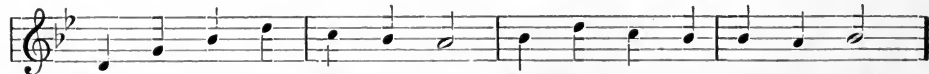


care, take care, 'tis puss - y - cat, Fa - ri - fa - ra, fa - rum.
 care, take care, the cat is near, Fa - ri - fa - ra, fa - rum.
 did not see the puss - y - cat, Fa - ri - fa - ra, fa - rum.
 care, when Mis - tress Cat is near, Fa - ri - fa - ra, fa - rum.

161

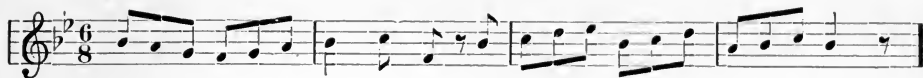


Sum - mer fad - ing, win - ter comes, Frost - y morn - ings, tin - gling thumbs,

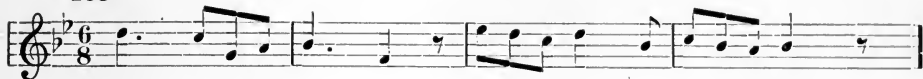


Win - dow rob - ins, win - ter rooks, And the pic - ture sto - ry books.

162



163



164



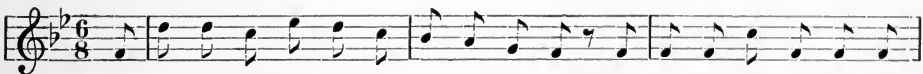
165



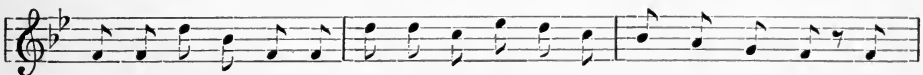
166



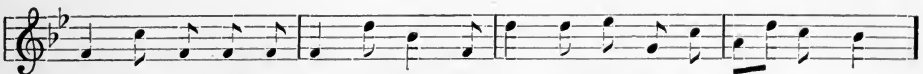
167



The lark is so brim-ful of glad-ness and love, The green fields be-low him, the



blue sky a-bove, That he sings, and he sings, and for - ev - er sings he, "I



love my Love, and my Love loves me." "I love my Love, and my Love loves me."

The Major Scale from A.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 A B C sharp D E F sharp G sharp A A B C sharp D E F sharp G sharp A.

1 2 3 4 5 1 2 3 4 5
 8 7 6 5 4 3 8 7 6 5 4 3
 A B C sharp D E A B C sharp D E
 A G sharp F sharp E D C sharp B G sharp F sharp E D C sharp

168

169

170

171

172

173



174



175

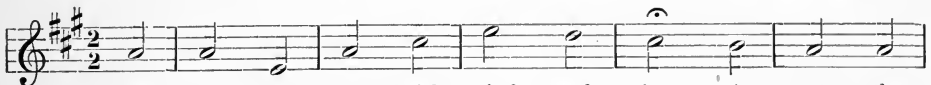


1. How ma - ny deeds of kind-ness A lit - tle child may do, Al -
 2. It needs a lov - ing spir it, Much more than strength to prove How



though it has so lit - tle strength, And lit - tle wis - dom too!
 ma - ny things a child can do For oth - ers by its love.

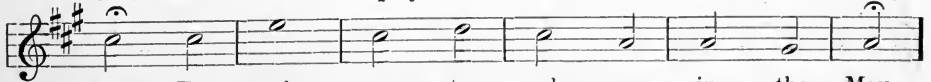
176



The val - ley rings with mirth and joy; A - mong the



hills the ech - oes play A nev - er, nev - er - end - ing



song, To wel - come, to wel - come in the May.

177



178



179



180



181



lä lä lä

182



There was an old wo - man sold pud-dings and pies, She went to the



mill, And dust flew in her eyes; While through the streets, To all she



meets She ev - er cries, Hot Pies! Hot Pies! Hot Pies!

183



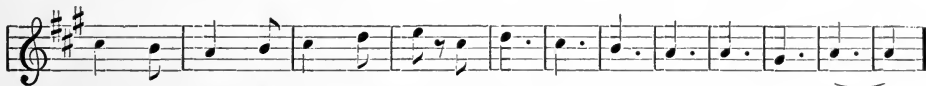
184



The storm - y March is come at last, With wind and cloud and



chang - ing skies; I hear the rush - ing of the blast, That



through the snow - y val - ley flies—That thro' the snow - y val - ley flies.

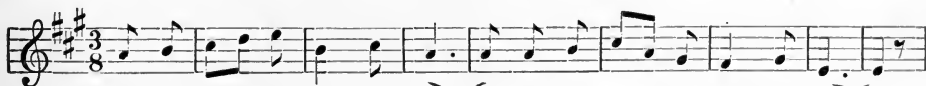
185



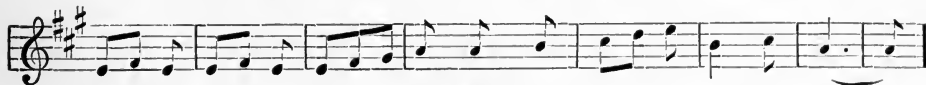
186



lä lä



Oh, the sun - ny sum - mer - time! Oh, the leaf - y sum - mer - time!



Mer - ry is the bird's life, When the year is in its prime.

187



188



Our ros - es bloom and fade a-way, Our In-fant Lord a - bides al - way; May



we be blest His face to see, And ev - er lit - tle chil-dren be.

189



190



A wick - ed ac-tion fear to do, When you are by your-self. for



though You think you can con-veal it; A lit - tle bird that's in the air, The

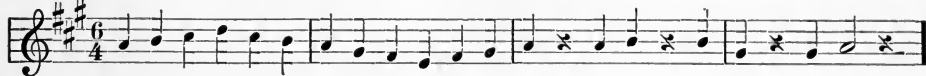


hid - den tres-pass shall de-clare, And o - pen - ly re - veal it.

191



192



The flowers are blooming ev - ery-where, O'er ev - ery hill and dell. And



oh, how beau - ti - ful they are! How fra-grant, too, they smell.

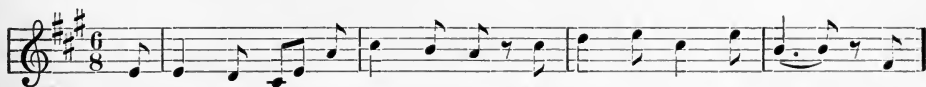
193



194



195



The spring-tide hour Brings leaf and flower, With songs of life and love; And



many a lay Wears out the day In ma - ny a leaf - y grove.

The Major Scale from E Flat.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 (8 7 6 5) (8 7 6 5)
 (E flat F G A flat B flat C D E flat) (E flat F G A flat B flat C D E flat)
 (E flat D C B flat) (E flat D C B flat)

196

197

198

1. The air is balm - y and se - rene, And all the
 2. Then let us wel - come pleas - ant spring, And still the

sweet, lux - u - riant scene By thee is clad in ten - der
 flow - ery tri - bute bring, And still to thee our car - ol -

green, O love - ly May! O love - ly May!
 ing, O love - ly May! O love - ly May!

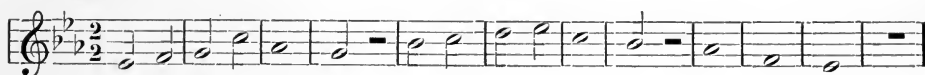
199



200



201



202



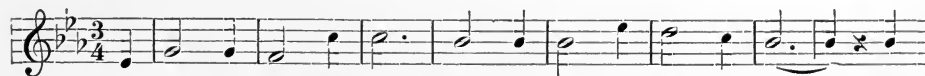
203



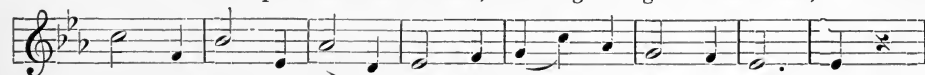
204



205



1. The fit - ful A - pril sun - shine Is wel - come af - ter rain; She
 2. Her gold - en wand up - lif - ted Sends rain-drops scattering far, And
 3. There's not a per - son sees her, But bright-er grows her face, There



fills the earth with beau - ty, And lights it up a - gain.
 flow - ers spring to greet her, Each shin - ing like a star.
 is no guest so cheer - y, In ev - ery gloom-y place.

206



207



208



1. Lul - la - by ba - by! Lul - la - by ba - by! Go to sleep!....
 2. Lul - la - by ba - by! Lul - la - by ba - by! Curl up your toes;....
 3. Lul - la - by ba - by! Lul - la - by ba - by! Eyes shut tight;....



Eyes,.... oh, how naugh - - ty, Still to
 Cud - - dle your lit - tle knees Up..... to your
 Lit - tle mouth is o - - pen, So,..... good



peep — Eyes, oh, how naugh - ty, Still to peep.
 nose— Cud - dle your lit - tle knees Up to your nose.
 night— Lit - tle mouth is o - - pen, So, good - night.

209



210



The world is so full of a num - ber of things, I'm
 sure we should all be as hap - py as kings — We should
 all be as hap - py — we should all be as hap - py — I'm
 sure we should all be as hap - py as kings.

211

212

213

Here we go up, up, up,..... And here we go down, down,
 down - y, And here we go backwards and for - wards, and
 here we go backwards and for - wards, And here we go round and round - y.

The Major Scale from E.

1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8
 8 7 6 5 | 8 7 6 5

(E F sharp G sharp A B C sharp D sharp E. E D sharp C sharp B.
 (E F sharp G sharp A B C sharp D sharp E. E D sharp C sharp B.

214

215

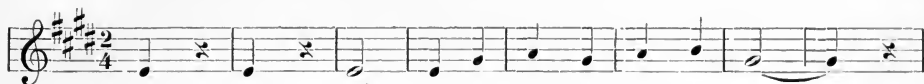
216

217

218

219

220



1. A, a, a, Old Win - ter comes to - day;
 2. E, e, e, Now ice and snow we see;
 3. I, i, i, The poor are ev - er nigh;
 4. O, o, o, The mer - ry chil - dren go;
 5. U, u, u, I know what I will do;

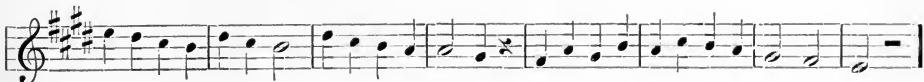


Fall and Sum - mer now are past, Win - ter has be - gun at last;
 Flow - ers bloom on win - dow panes, In the fields no bud re - mains;
 Of - ten with no gar - ment warm, 'Gainst the win - try frost and storm;
 Christ-Child each a gift will bring, Joy - ful Christ-mas hymns they sing;
 Christ-Child praise and Christ-Child love, With dear au - gels up a - bove;



- A, a, a, Old Win - ter comes to - day.
 E, e, e, Now ice and snow we see.
 I, i, i, The poor are ev - er nigh.
 O, o, o, The mer - ry chil - dren go,
 U, u, u, I know what I will do,

221

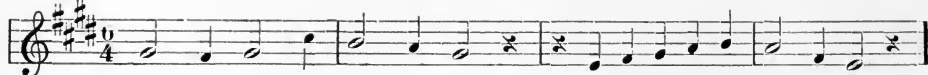


lä

222



223



1. Un - der the green hedg - es, aft - er the snow,
 2. Sweet as the ros - es, and blue as the sky,

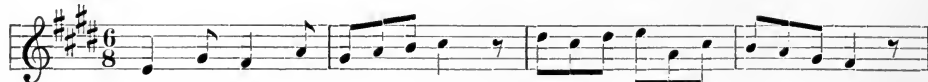


There do the dear lit - tle vi - o - lets grow, Hid - ing their mod - est and
 Down there the dear lit - tle vi - o - lets lie ; Hiding their heads where they

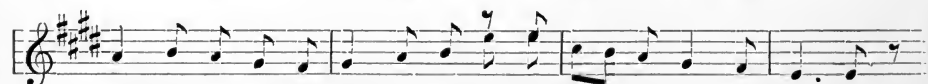


beau - ti - ful heads Un - der the haw - thorn in soft moss - y beds.
 scarce may be seen, By the leaves you may know where the violet has been.

224

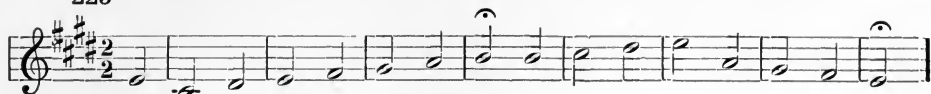


1. The seed that springs and the bird that sings, And the shining summer sun, The
 2. Then thankful we'll be, for shall not He Who gives to each bird a nest, — To each

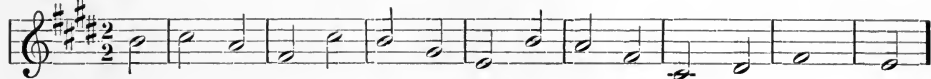


ti - ny bee and the might - y sea, God made them, ev - ery one.
 bee a flower, for its lit - tle hour, Give His chil - dren food and rest?

225



226

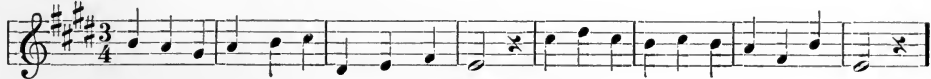


1. Of birds who sing in summer days Sweet car-ols to the morn, Each
2. Of flow'rs which bloom on summer fields, In ev - ery love-ly hue, Each
3. Awake, my heart, thou too should'st bring An offering glad and free; Cre -

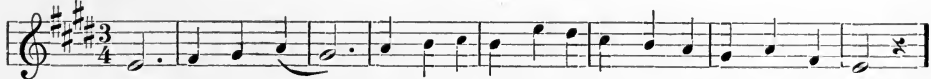


sings his dear Cre - a - tor's praise, From whom all joy is born.
 one to Him its in-cense yields; Who sends the sun and dew.
 a - tion's Lord, and Heav-en's King, A Fa - ther is to thee.

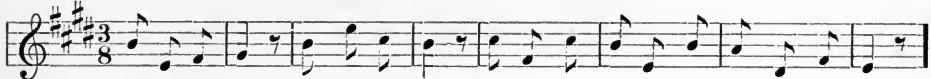
227



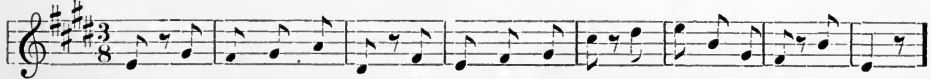
228



229



230



1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
A flat B flat C D flat E flat F G A flat A flat B flat C D flat E flat F G A flat.

1 2 3 4 5 1 2 3 4 5
 8 7 6 5 4 3 8 7 6 5 4 3
(A flat B flat C D flat E flat (A flat B flat C D flat E flat
(A flat G F E flat D flat C (A flat G F E flat D flat C.

231

232

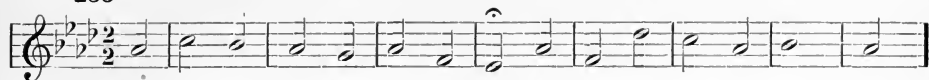
233

234

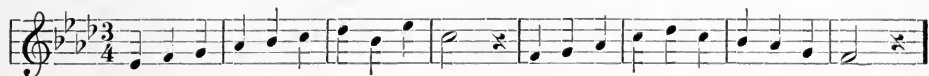
1. Sum-mer suns are glow - ing O - ver land and sea;
 2. Light of light! shine o'er us, On our pil - grim way;

Hap - py light is flow - ing, Boun - ti - ful and free.
 Go thou still be - fore us To the end - less day.

235



236



237

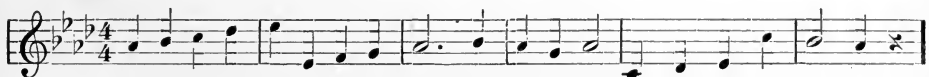


1. I am a bold fel-low As ev - er was seen, With my shield of yel - low,
 2. — Not a bit fear - ful, Show-ing my face,— Al - ways so cheer-ful



In the grass green, With my shield of yel - low In the grass green.
 In ev - ery place,— Al - ways so cheer - ful In ev - ery place.

238



1. There was a man in our town, And won-drous wise was he; And
 2. And when he saw the tree was down, With all his might and main, He



with an axe and ma - ny whacks, He once cut down a tree.
 straight-way took an - oth - er axe, And cut it up a - gain.

239



240



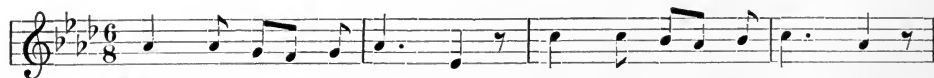
241



242



243



1. While my maid-en's spin - ning, Hap - pi - ness she's win - ning;
2. While my maid-en's spin - ning, Cheer - ful - ness she's bring - ing;
3. While my maid-en's learn - ing, All to good is turn - ing;



So will grow her hair of gold, So her wis - er years un - fold;
 Gai - ly be her work be - gun, End - ed well her la - bor's done,
 In her spin - ning here be - low, May she learn her God to know,



While my maid-en's spin - ning, Hap - pi - ness she's win - ning.
 While my maid-en's spin - ning, Cheer - ful - ness she's bring - ing.
 While my maid-en's learn - ing, All to good is turn - ing.

Cecilian Series of Study and Song.

COMMON SCHOOL COURSE.

PART II.

Exercises and Songs for two Voices.

The Major Scale from C.

(1	2	3	4	5	6	7	8	1	2	3
(	S	7	6	5	G	A	B	C	D	E
(	C	D	E	F	G	A	B	C	D	E
(	C	B	A	G						

The Chromatic Tones sharp 4, flat 7 and sharp 5.

sharp 4

flat 7

sharp 5

The divided (half) Pulsation.

The first system consists of two staves. The top staff is in 2/2 time and contains six measures of music, each with a half note followed by a dotted half note. The bottom staff is in 2/4 time and contains six measures of music, each with a quarter note followed by an eighth note, then a dotted quarter note followed by an eighth note.

The second system consists of two staves. The top staff is in 3/4 time and contains five measures of music, each with a quarter note followed by an eighth note, then a dotted quarter note followed by an eighth note. The bottom staff is in 3/8 time and contains five measures of music, each with a quarter note followed by an eighth note, then a dotted quarter note followed by an eighth note.

The third system is a single staff in 4/4 time, containing four measures of music. Each measure consists of a quarter note followed by an eighth note, then a dotted quarter note followed by an eighth note.

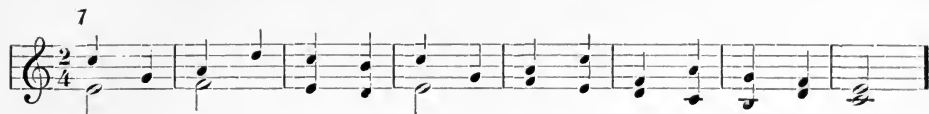
The fourth system is a single staff in 4/4 time, containing four measures of music. Each measure consists of a quarter note followed by an eighth note, then a dotted quarter note followed by an eighth note.

The fifth system is a single staff in 6/4 time, containing four measures of music. Each measure consists of a quarter note followed by an eighth note, then a dotted quarter note followed by an eighth note.

The sixth system is a single staff in 6/8 time, containing four measures of music. Each measure consists of a quarter note followed by an eighth note, then a dotted quarter note followed by an eighth note.

The seventh system is a single staff in 2/4 time, containing three measures of music. Measure 1: quarter note, eighth note, dotted quarter, eighth note. Measure 2: quarter note, eighth note, dotted quarter, eighth note. Measure 3: quarter note, eighth note, dotted quarter, eighth note.

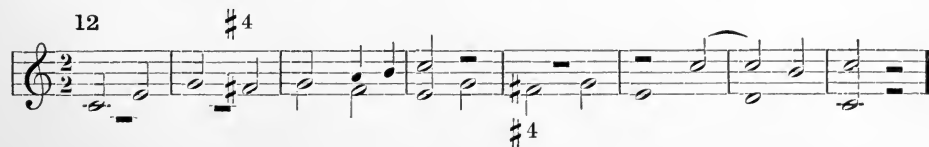
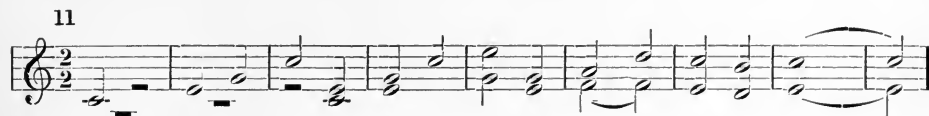
The eighth system is a single staff in 2/4 time, containing three measures of music. Measure 4: quarter note, eighth note, dotted quarter, eighth note. Measure 5: quarter note, eighth note, dotted quarter, eighth note. Measure 6: quarter note, eighth note, dotted quarter, eighth note.



The ros - y morn is break - ing, Its beams I see a - far;..... The



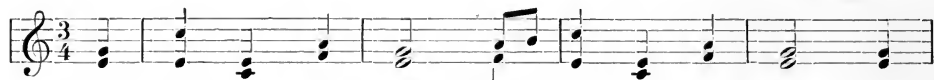
song-sters are a - wak - ing, And pale is ev - ery star.....



13



GERMAN.



1. Come chil - dren, to - day, To wel - come the May! The
 2. Hur - rah for to - day, Hur - rah for the May! We'll



flow - ers are spring - ing, The birds all are sing - ing, We'll
 go out to meet her, And joy - ful - ly greet her, Hur -



sing, too, and play, We'll dance and be gay.
 rah for the May! Hur - rah for the May.

GERMAN, TR.

14



GERMAN.



1. We'll bring to the Spring-time Gay dan - ces and song Who has
 2. So let us be roam - ing, Through val - ley and plain, Till the



ban - ished the Win - ter, So drear - y and long.
 bells in the gloam - ing, Call home - ward a - gain.

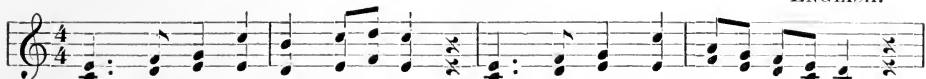
15



16



ENGLISH.



1. Tell me what the brook doth sing, Wea - ry, wait - ing for the spring?
 2. Tell me what does rose - bush sigh, Long - ing for the sum - mer nigh?



"Let me free," the brook-let sing - eth, "Win - ter, let me haste a - way!"
 "Let me blos - som," rosebush sigh - eth, "Let me o - pen to the day!"



Brook-let stay a - while thy play - ing, Soon the south wind will be blow - ing,
 Rose - bud wait till June comes to you, Then its zeph - yrs soft shall sue you,



And to set the mill - wheels go - ing You shall haste, shall haste a - way.
 And its ar - dent sun shall woo you O - pen, o - pen to the day.

W. W. CALDWELL.

17



18



The Major Scale from G.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 G A B C D E F sharp G. G A B C D E F sharp G.

(1 2 3 4 5 6 7 8) (1 2 3 4 5 6 7 8)
 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1

The Chromatic Tones sharp 4, flat 7 and sharp 5.

sharp 4

flat 7

sharp 5

19

#4

20

b7

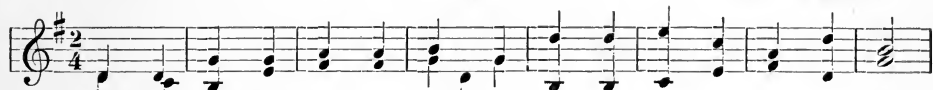
21

#5 #5

22



GER. CHORAL.



1. God is love, His mer - cy brightens, All the path in which we move;
2. E'en the hour that dark-est seem-eth, Will His changeless goodness prove;
2. He with earth-ly cares en - twin-eth Hope and com - fort from a - bove;



Bliss He wakes, and woe He lightens; God is wis - dom, God is love.
 From the gloom His brightness streameth; God is wis - dom, God is love.
 Ev - ery-where His glo - ry shin-eth; God is wis - dom, God is love.

SIR JOHN BOWRING, 1792—1872.

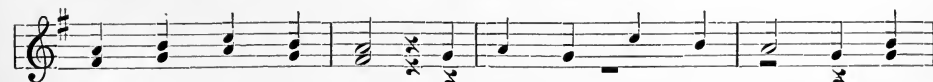
23



GERMAN.



1. The moon is up in splen-dor, And gold - en stars at - tend her; The
2. Night's cur - tains now are clos - ing Round half the world, re - pos - ing In



heavens are calm and bright; Trees cast a deep - ning shad - ow, And
 calm and ho - ly trust; All seems one vast, still cham - ber, Where



slow - ly off the mead - ow A mist is ris - ing, sil - ver - white.
 wea - ry hearts re - mem - ber No more the sor - rows of the dust.

GER. tr. by C. T. BROOKS.

24



25



HIMMEL, art.



- | | |
|--|--------|
| 1. When find we at sun - set re - main - - - ing | The |
| 2. Our cir - cle as yet is un - brok - - - en, | No |
| 3. Yet since Time's fleet cur - rent stays nev - - - er, | Let us |
| 4. Yet though we are scat - tered and part - - - ed, | Our |
| 5. And if e'er we should meet to - geth - - - er, | When |



flowers that at sun - rise were bright?	The moon in her
voice from our cho - rus we miss,	And kind are the
all make the most of to - day;	Who can tell how soon
friend-ship shall nev - er grow less,	And ev - er we'll
we have grown old and gray,	May our eve - ning's



wax - ing and wan - ing,	Gives ev - er a change - ful
words that are spok - en,	Could life but be ev - er like
for - tune may sev - er,	And scat - ter us far a -
wel - come, true - heart - ed,	The news of a com - rade's suc -
sun - - - set weath - er	Be bright as our morn - - - ing's



light.....	Gives ev - er a change - ful light.
this.....	Could life but be ev - er like this.
way.....	And scat - ter us far a - way.
cess.....	The news of a com - rade's suc - cess.
ray.. ..	Be bright as our morn - - - ing's ray.

26

27

28

29

30

31

32

33

34

A. RANDEGGER, ARR.



1. The gold - en glow is pal - ing Be - tween the cloud - y bars ; I'm
 2. Are they the eyes of an - gels, That al - ways wake to keep A
 3. We hard - ly see them twin - kle In a - ny sum - mer night, But
 4. More beau - ti - ful and glo - rious, And nev - er cold and far, Is



watch - ing in the twi - light, To see the lit - tle stars. I
 lov - ing watch a - bove us, While we are fast a - sleep? Or
 in the Win - ter eve - nings They spar - kle clear and bright. Is
 He who al - ways loves them, The Bright and Morn - ing star. I



wish that they would sing to - night Their song of long a - go; If
 are they lamps that God has lit From His own glo - rious light, To
 this to tell the lit - tle ones So hun - gry, cold and sad, That
 wish those lit - tle children knew That ho - ly hap - py light! Lord



we were on - ly near - er them, What might we hear and know.
 guide the lit - tle chil - dren's souls Whom He will call to - night.
 there's a shin - ing home for them, Where all is warm and glad?
 Je - sus, shine on them, I pray, And make them glad to - night.

FRANCES R. HAVERGAL.

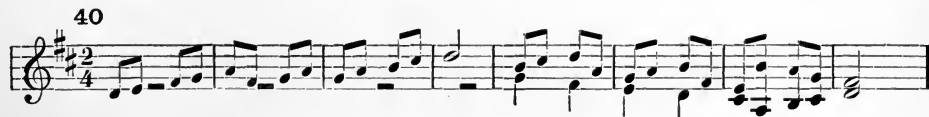
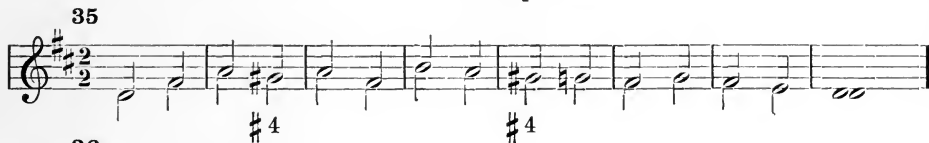
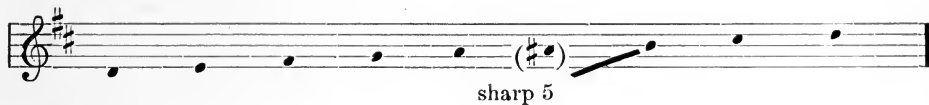
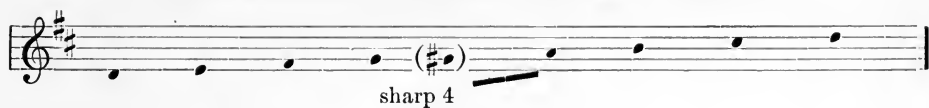
The Major Scale from D.

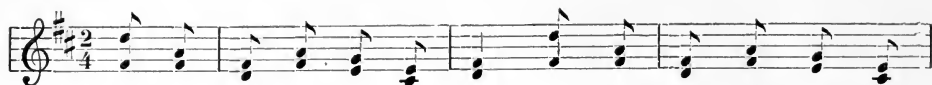


(1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3)
 (8 7 6 5 4 3 2 1 2 3 4 5 6 7 8 7 6 5 4)

(D E F sharp G A B C sharp D E F sharp) (D E F sharp G A B C sharp D E F sharp)
 (D C sharp B A G) (D C sharp B A G)

The Chromatic Tones sharp 4, flat 7 sharp 5.





1. I'm a pret - ty lit - tle thing, Al - ways com - ing with the
 2. Lit - tle la - dy, when you pass, Light - ly o'er the ten - der



spring; In the mead - ows I am found, Peep - ing just a - bove the
 grass, Skip a - bout, but do not tread On my meek and low - ly



ground, And my stalk is cov - ered flat, With a white and yel - low hat.
 head; For I al - ways seem to say, Chill - y win - ter's gone a - way.

41



42



43



44



45





1. All ye nations, praise the Lord, All ye lands, your voices raise;
2. For His truth and mercy stand, Past, and present, and to be;
3. Praise Him, ye who know His love; Praise Him from the depths beneath;



Heaven and earth, with one accord, Praise the Lord, for ever praise.
 Like the years of His right hand, Like His own eternity.
 Praise Him in the heights above, Praise your Maker, all that breathe.

JAMES MONTGOMERY. 1771—1854.

46



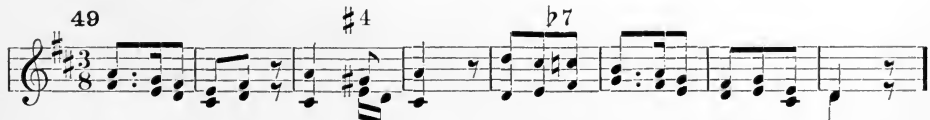
47



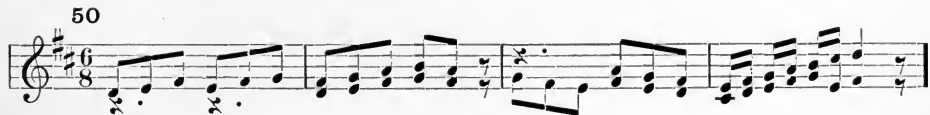
48



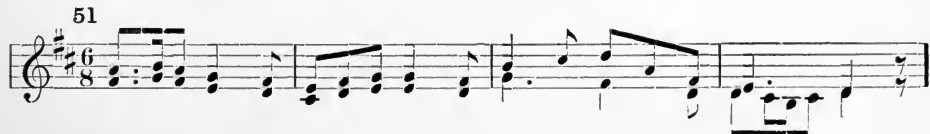
49



50



51



The Major Scale from F.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 F G A B \flat C D E F F G A B \flat C D E F

(1 2 3 4 5 6 7 8 (1 2 3 4 5 6 7 8
 8 7 6 5 4 3 8 7 6 5 4 3

The Chromatic Tones $\sharp 4$, $\flat 7$ and $\sharp 5$

sharp 4

flat 7

sharp 5

52

$\sharp 4$ $\flat 7$

53

$\sharp 5$

54

$\sharp 4$

55



56



57



58



59



GERMAN, arr.



1. Through the rest - ful night de - fend - ed, Glad our song of thanks we
2. We are met in school with glad - ness, Ea - ger each our tasks to



sing; I - dle thoughts and words are end - ed; Cheer - ful hearts to work we
learn; I - dle days must lead to sad - ness; We are born our bread to



bring. We are fee - ble, yet we're read - y; Cheer - ful tem - pers, fin - gers
earn. Youth is short - lived, life is press - ing; All our la - bors need a



stead - y, Quick - ly bring us through the day — Quickly bring us through the day.
blessing; God be with us through the day — God be with us through the day.

60



61



GERMAN, arr.



1. Spring - time is draw - ing near, Snow wreaths must dis - ap - pear;
2. Vio - lets are sleep - ing still, Brown is the wood and hill,
3. March skies are bright - ly blue, Sun - shine is bright - er too;
4. Glad as a bird can be, Sings he from leaf - less tree;



Blithe rob - in sings a - gain, Joy - ful re - frain.
 What means this glad - some tone, Rob - in a - lone?
 Should not blithe rob - in so Spring's com - ing know?
 Learns a new round - e - lay For the green May.

62



63



64



65



A. RANDEGGER, arr.



1. Buds and bells! sweet A - pril pleasures, Spring-ing all a - round,
2. When the wea - ry lit - tle flow - ers Close their star - ry eyes,
3. Then He gives the pleas - ant weath - er, Sun - shine warm and free,
4. When we can - not hear you sing - ing Soft - ly chim - ing lays,



White and gold and crim - son treasures, From the cold un - love - ly ground.
 By the dark and dew - y hours, Strength and fresh - ness God sup - plies.
 Mak - ing all things glad to - geth - er, Kind to them and kind to me.
 Sure - ly God can see you bring - ing Si - lent songs of word - less praise.



He who gave them grace and hue, Made the lit - tle chil - dren too.
 He who sends the gen - tle dew, Cares for lit - tle chil - dren too.
 Love - ly flowers! He lov - eth you, And the lit - tle chil - dren too.
 Hears your an - them, sweet and true, Hears the lit - tle chil - dren too.

FRANCES R. HAVERGAL.

GERMAN FOLK-SONG, arr.



1. We build - ed a house, Founded deep in the rock, And
2. The house, a - las! is fall - en, We bow 'neath the rod, But the



there in God we trust - ed Through per - il, storm and shock— And
 spir - it still re - mains, And the sim - ple trust in God— But the



there in God we trust - ed Through per - il, storm and shock.
 spir - it still re - mains, And the sim - ple trust in God.

The Major Scale from B flat.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 B flat C D E flat F G A B flat B flat C D E flat F G A B flat

(1 2 3 4 (1 2 3 4
 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1

The Chromatic Tones $\sharp 4$, $\flat 7$ and $\sharp 5$.

sharp 4

flat 7

sharp 5

66

67

$\sharp 4$

68

$\sharp 4$ $\sharp 5$ $\sharp 5$

69



70



71



72



1. The Cuck - oo sat in the old pear - tree. Cuck - oo!
 2. The Cuck - oo flew o - ver a house - top nigh. Cuck - oo!



Cuck - oo! Rain - ing or snow - ing, naught cared he.
 Cuck - oo! "Dear, are you at home, for here am I,



Cuck - oo! Cuck - oo! Cuck - oo, cuck - oo, naught cared he.
 Cuck - oo! Cuck - oo! Cuck - oo, cuck - oo, here am I!"

73





Down by the Neck - ar stream, How fresh and gay;
Warmth in the plain we find, Here it is cold;
No friend - ly glance for me, Not so with you;



Here of joy not a gleam, Dull and sad all things seem,
Bleak blows the moun - tain wind, Like the folks' hearts un - kind,
Dear friends, though poor ye be, Down there so blithe and free,

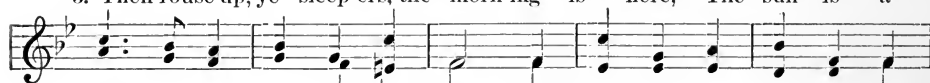


There day glides aft - er day Cheer - ful a - way.
All their de - sire is gold, To have and hold.
Fain would I join you too, Warm hearts and true.

75



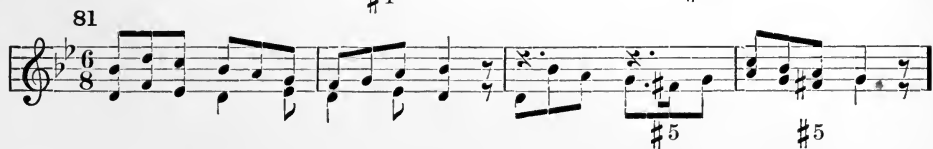
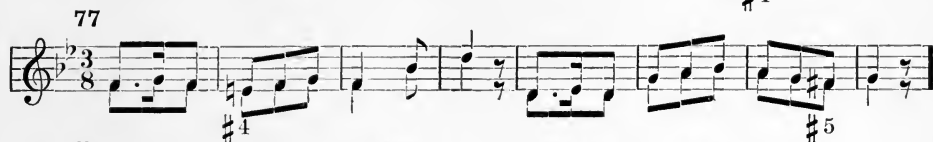
1. A - rouse up, ye sleep - ers, the morn - ing is come, The sun has a -
2. Oh, lose not the bright - ness of morn - ing's young beams, The beau - ties of
3. Then rouse up, ye sleep - ers, the morn - ing is here, The sun is a -



wak - ened the in - sect's soft hum; The sheep to the fields go, The
na - ture are sweet - er than dreams; Your down - y bed leav - ing, Go
ris - en, the sky is all clear; Come out to the mow - ing, The



men to the mead - ow, And all to their la - bor till day - light is low.
forth till the eve - ning, Its fra - grant air breathes, and the night war - blers sing.
plant - ing and sow - ing, Come quick - ly, ye sleep - ers, and come with good cheer.



1. If I a bird could be, I'd fly with pin - ions free, To thee a - lone;
2. Though I am far from thee, I am in dreams with thee, With thee, my own;
3. Still in each hour of night, With tender vis - ions bright—Vis-ions of thee;



Since that can nev - er be, No, nev - er, nev - er be, Here I must stay.
 But when I wake a - gain, My heart is filled with pain—I am a - lone.
 Thoughts of the lov - ing heart, That, though we're far a - part, Mine e'er shall be.

The Major Scale from A.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
A B Csharp D E Fsharp Gsharp A A B Csharp D E Fsharp Gsharp A

(1 2 3 4 5 (1 2 3 4 5
8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1

The Chromatic Tones $\sharp 4$, $\flat 7$ and $\sharp 5$.

sharp 4

flat 7

sharp 5

82

83

84

lä lä
lä $\sharp 4$ lä

85

86

lä

87

88

89

E. S. CARTER, arr.

1. Day by day we mag-ni - fy Thee, When our hymns in school we raise;

2. Day by day we mag-ni - fy Thee, Not in words of praise a - lone;

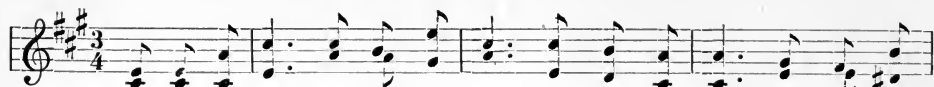
Dai - ly work be - gun and end - ed With the dai - ly voice of praise.
Truth - ful lips and meek o - be - dience, Show Thy glo - ry in Thine own.

J. ELLERTON.

90

91

27



Put out the light, The moon-beams bright Are shin-ing down on ba - by



sweet; The black bat flies a - cross the skies. The owl comes out the mice to



meet, 'Tis evening now, And time for bed, Bright golden stars watch o - ver-head.

92



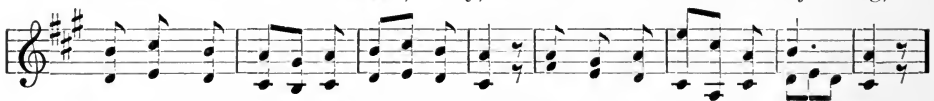
93



b7 #5



1. Sis - ter, a - wake! close not your eyes! The day her light dis - clos - es,
2. See the clear sun, the world's bright eye, In at our win - dow peep - ing;
3. There - fore a - wake! make haste, I say, And let us with - out stay - ing,



And the bright morn - ing doth a - rise Out of her bed of ros - es.
Lo! how he blusheth to es - py Us i - dle maid - ens sleep - ing.
All in our gowns of green so gay, In - to the park a - May - ing.

THOMAS BATESON, 1604.

94



The Major Scale from E flat.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
E flat F G A flat B flat C D E flat E flat F G A flat B flat C D E flat

(1 2 3 4 5 6 7 8 (1 2 3 4 5 6 7 8
 8 7 6 5 4 8 7 6 5 4

The Chromatic Tones $\sharp 4$, $\flat 7$ and $\sharp 5$.

sharp 4

flat 7

sharp 5

95

96

$\flat 7$

97

$\sharp 5$



1. A cool-ing breeze Stirred all the trees With music soft and sweet; The
2. A flower held up Its fra-grant cup, To catch the welcome rain; Each



rain-drops fell In the qui - et dell Like the pat-ter of fai - ry feet.
li - ly bell In the beau-ti-ful dell, Swing to the low re - frain.

MARGARET VEEDER.

98



GERMAN.



1. Song fills our life with beau - - ty, Song bring - eth
2. Then for the Fa - ther's kind - ness, Let us our
3. A song to friend - ship al - - so, Which heart to
4. Oh, let our souls to good - ness, Hence - forth de -



joy and love; Song is God's an - gel sent us, To
voic - es raise, With heart and soul u - nit - - ing In
heart doth bind; A song for home and coun - - try, A
vot - ed be, And life shall be un - to us A



lead our souls a - - bove— To lead our souls a - bove.
songs of grate - ful praise— In songs of grate-ful praise.
song for all man - kind— A song for all man - kind.
song of ju - bi - lee— A song of ju - bi - lee.

HOFFMAN VON FALLERSLEBEN.

99



100



101



102



103



1. There's not a tint that paints the rose, Or decks the li - ly fair, Or
 2. There's not of grass a sin - gle blade, Or tree of lov-liest green, Where



streaks the hum-blest flower that blows, But God has placed it there.
 heaven-ly skill is not displayed, And heaven-ly wis - dom seen.

104



The Major Scale from E.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 E Fsharp Gsharp A B Csharp Dsharp E E Fsharp Gsharp A B Csharp Dsharp E

(1 2 3 4 5 6 7 8 (1 2 3 4 5 6 7 8
 8 7 6 5 4 8 7 6 5 4

The Chromatic Tones sharp 4, flat 7 and sharp 5.

sharp 4

flat 7

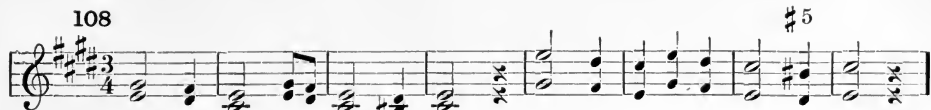
sharp 5

105

106

107

108



109



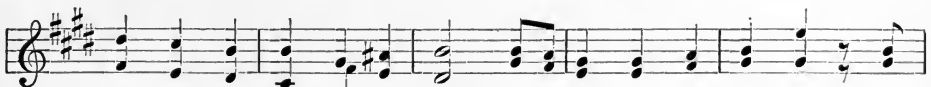
1. { Sweet Spring is re - turn - ing, She breathes on the plain, And
 Now fair is the flow - er, And green is the grove, And
 2. { And then, O thou kind one, Thou cam - est so mild, And
 The voice of thy mu - sic Was heard in the grove, The



mead - ows are bloom - ing In beau - ty a - gain. }
 soft is the show - er That falls from a - bove. }
 moun - tain and mead - ow, And riv - u - let smiled. }
 balm of thy breez - es In - vit - ed to rove. }



1. Full glad - ly I greet thee, Thou lov - li - est guest; Ah, long have we
 2. Now welcome, thou loved one, A - gain and a - gain; And bring us full



wait - ed By thee to be blessed! Stern Win - ter threw o'er us His
 ma - ny Bright days in thy train; And bid the soft sum - mer Not



heav - y, cold chain; We longed to be breathing In free - dom a - gain.
 lin - ger so long; E'en now we are wait - ing To greet him with song.

GER. tr. by C. T. BROOKS.

110



111



ROEDER.



1. Lit - tle rob - in in the tree, Sing a song to me;.....
2. Lit - tle lark up in the sky, Sing a song to me;.....
3. Ti - ny tom - tit in the hedge, Sing a song to me;.....
4. Soot - y black-bird in the field, Sing a song to me;.....



Sing a - bout the ros - es On the gar - den wall,.....
 Sing a - bout the cloud - land, Far off in the sky;.....
 Sing a - bout the moun - tain, Sing a - bout the sea,.....
 Sing a - bout the far - mer, Plant - ing corn and beans,.....



Sing a - bout the bird - ies, On the tree - top tall.....
 When you go there call - ing, Do your chil - dren cry?.....
 Sing a - bout the steam - boats, Is there one for me?.....
 Sing a - bout the har - vest, I know what that means...

112



113



The Major Scale from A flat.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

A flat B flat C D flat E flat F G A flat A flat B flat C D flat E flat F G A flat

(1 2 3 4 5 (1 2 3 4 5

(8 7 6 5 4 3 2 1 (8 7 6 5 4 3 2 1

The Chromatic Tones sharp 4, flat 7 and sharp 5.

sharp 4

flat 7

sharp 5

114

sharp 4

115

sharp 4

116

sharp 4

117



118



1. Where's the use of sigh - ing? Sor - row as you may,....
2. Fly - ing and de - fy - ing Men to say him nay,....
3. Look! to - day is dy - ing Aft - er yes - ter - day;....
4. Fly - ing and when cry - ing Can - not make him stay;....



Time is al - ways fly - - ing - Time is al - ways fly - ing.
 Where's the use of sigh - ing? Where's the use of sigh - ing?
 Time is al - ways fly - - ing - Time is a - ways fly - ing.
 Where's the use of sigh - ing? Where's the use of sigh - ing?

W. E. HENLEY.

119



120



121



THE

Cecilian Series of Study and Song.

COMMON SCHOOL COURSE.

PART III.

Exercises and Songs for two Sopranos and Alto,
with added Notes for Bass.

The Major Scale from C.

Musical notation for the Major Scale from C. The top staff is in G Clef (Soprano) and the bottom staff is in F Clef (Bass). The notes are: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), 7 (B), 8 (C).

The Chromatic Scale from C.

The large notes are those of the Major Scale.
The small notes are the Chromatic deviations.

Ascending.

Musical notation for the ascending Chromatic Scale from C. The top staff is in G Clef (Soprano) and the bottom staff is in F Clef (Bass). The notes are: 1 (C), 1 (C#), 2 (D), 2 (D#), 3 (E), 4 (F), 4 (F#), 5 (G), 5 (G#), 6 (A), 6 (A#), 7 (B), 8 (C).

Descending.

Musical notation for the descending Chromatic Scale from C. The top staff is in G Clef (Soprano) and the bottom staff is in F Clef (Bass). The notes are: 8 (C), 7 (B), 7 (Bb), 6 (A), 6 (Ab), 5 (G), 5 (Gb), 4 (F), 4 (Fb), 3 (E), 3 (Eb), 2 (D), 2 (Db), 1 (C).

The Enharmonic Scale.

1 2 3 4 5 6 7 8

The image shows the musical notation for 'The Enharmonic Scale'. It consists of two staves, Treble and Bass clef. The scale is written in G major (one sharp). The notes are: G4, A4, B4, C5, B4, A4, G4 (treble); F3, E3, D3, C3, B2, A2, G2 (bass). Fingerings are indicated below the notes: 1 2 2, 2 b 3, # 4 b 5, # 5 b 6, # 6 b 7. The notes are beamed in pairs: (G, A), (B, C), (B, A), (G, F), (E, D), (C, B), (A, G).

Exercises in Time.

UNDIVIDED PULSATIONS.

The image shows two staves of musical notation for 'Exercises in Time'. The top staff is in 2/2 time and the bottom staff is in 2/4 time. Both staves contain rhythmic exercises with notes and rests, marked with accents (>) and slurs. The exercises consist of eighth and sixteenth notes, and rests.

The image shows two staves of musical notation for 'Exercises in Time'. The top staff is in 3/4 time and the bottom staff is in 3/8 time. Both staves contain rhythmic exercises with notes and rests, marked with accents (>) and slurs. The exercises consist of eighth and sixteenth notes, and rests.

1

The image shows three staves of musical notation for 'Exercises in Time' in 2/4 time. The top staff is in Treble clef, the middle staff is in Treble clef, and the bottom staff is in Bass clef. The exercises consist of eighth and sixteenth notes, and rests, marked with accents (>) and slurs.

Exercise 2 (measures 1-4) and Exercise 3 (measures 5-8) in 2/2 time. The score consists of three staves: Treble, Alto, and Bass. Exercise 2 features chords in the Treble and Bass staves, while the Alto staff has whole rests. Exercise 3 features chords in the Treble and Bass staves, and a melodic line in the Alto staff.

Exercise 4 (measures 1-4) and Exercise 5 (measures 5-8) in 3/4 time. The score consists of three staves: Treble, Alto, and Bass. Exercise 4 features chords in the Treble and Bass staves, and a melodic line in the Alto staff. Exercise 5 features chords in the Treble and Bass staves, and a melodic line in the Alto staff.

Exercises in Time.

UNDIVIDED PULSATIONS.

Exercise in 4/4 time showing undivided pulsations. The notation includes eighth notes with accents and rests, followed by a whole note.

Exercise in 6/4 time showing undivided pulsations. The notation includes eighth notes with accents and rests, followed by a whole note.

6

Musical score for measure 6, featuring three staves in 4/4 time. The top staff (treble clef) begins with a whole rest, followed by a series of eighth and sixteenth notes. The middle staff (treble clef) contains a sequence of eighth notes. The bottom staff (bass clef) features a sequence of eighth notes.

7

Musical score for measure 7, featuring three staves in 4/4 time. The top staff (treble clef) contains a sequence of eighth notes. The middle staff (treble clef) begins with a whole rest, followed by a whole note. The bottom staff (bass clef) contains a sequence of eighth notes.

8

Musical score for measures 8 and 9, featuring three staves. Measure 8 is in 2/4 time, and measure 9 is in 3/8 time. The top staff (treble clef) contains a sequence of eighth notes. The middle staff (treble clef) contains a sequence of eighth notes. The bottom staff (bass clef) contains a sequence of eighth notes.

Exercises in Time.

DIVIDED (HALF) PULSATIONS.

Exercise 9: A single staff in 2/4 time. It consists of six measures. The first measure has a quarter note G4 with an accent (>), followed by quarter notes A4 and B4. The second measure has quarter notes C5, B4, and A4, each with an accent (>). The third measure has quarter notes G4, A4, and B4, each with an accent (>). The fourth measure has quarter notes C5, B4, and A4, each with an accent (>). The fifth measure has quarter notes G4, A4, and B4, each with an accent (>). The sixth measure has quarter notes C5, B4, and A4, each with an accent (>).

Exercise 9: Two staves in 3/4 and 3/8 time signatures. The top staff is in 3/4 time and contains six measures of music with accents (>) over the notes. The bottom staff is in 3/8 time and contains six measures of music with accents (>) over the notes.

Exercise 10 and 11: A system of three staves. Exercise 10 is on the left, in 2/4 time, and consists of three measures. Exercise 11 is on the right, in 3/8 time, and consists of three measures. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. Both exercises end with a double bar line and repeat signs.

Exercise 12: A system of three staves in 4/4 time. The top staff is in treble clef and contains six measures of music. The middle and bottom staves are in bass clef and contain six measures of music. The first measure of the top staff has a sharp sign (#) above the note G4. The fifth measure of the top staff has a sharp sign (#) above the note G4. The exercise ends with a double bar line and repeat signs.

The Major Scale from G.

Musical notation for the Major Scale from G. The treble clef staff shows notes G4, A4, B4, C5, D5, E5, F#5, G5. The bass clef staff shows notes G3, A3, B3, C4, D4, E4, F#4, G4. Fingerings 1-8 are indicated below the treble staff notes.

The Chromatic Scale from G.

The large notes are those of the Major Scale.
The small notes are the Chromatic deviations.

Ascending.

Musical notation for the Ascending Chromatic Scale from G. The treble clef staff shows large notes G4, A4, B4, C5, D5, E5, F#5, G5 and small chromatic notes G#4, A#4, B#4, C#5, D#5, E#5, F#5. The bass clef staff shows large notes G3, A3, B3, C4, D4, E4, F#4, G4 and small chromatic notes G#3, A#3, B#3, C#4, D#4, E#4, F#4. Fingerings 1-8 are indicated above the treble staff notes.

Descending.

Musical notation for the Descending Chromatic Scale from G. The treble clef staff shows large notes G4, F#4, E4, D4, C4, B3, A3, G3 and small chromatic notes F#4, E#4, D#4, C#4, B#3, A#3, G#3. The bass clef staff shows large notes G3, F#3, E3, D3, C3, B2, A2, G2 and small chromatic notes F#3, E#3, D#3, C#3, B#2, A#2, G#2. Fingerings 8-1 are indicated above the treble staff notes.

The Enharmonic Scale.

Musical notation for the Enharmonic Scale from G. The treble clef staff shows notes G4, A4, B4, C5, D5, E5, F#5, G5. The bass clef staff shows notes G3, A3, B3, C4, D4, E4, F#4, G4. Fingerings 1-8 are indicated above the treble staff notes.

17

Musical score for measures 17-19. The score is written for three staves (treble, alto, and bass clefs) in the key of A major (one sharp) and 3/4 time. Measure 17 shows a melodic line in the treble clef and a bass line in the bass clef. Measure 18 continues the melody and bass line. Measure 19 features a melodic line in the treble clef and a bass line in the bass clef.

18

Musical score for measures 18-19. The score is written for three staves (treble, alto, and bass clefs) in the key of A major (one sharp) and 3/4 time. Measure 18 continues the melody and bass line. Measure 19 features a melodic line in the treble clef and a bass line in the bass clef.

19

20

Musical score for measures 20-21. The score is written for three staves (treble, alto, and bass clefs) in the key of A major (one sharp) and 4/4 time. Measure 20 shows a melodic line in the treble clef and a bass line in the bass clef. Measure 21 continues the melody and bass line.

21

22 23

$\flat 7$

$\flat 7$

24

$\flat 7$

25

The Major Scale from D.

Musical notation for the Major Scale from D. The treble clef staff shows notes D4, E4, F#4, G4, A4, B4, C5, D5. The bass clef staff shows notes D3, E3, F#3, G3, A3, B3, C4, D4. Fingerings 1-8 are indicated above the treble staff notes.

The Chromatic Scale from D.

The large notes are those of the Major Scale.
The small notes are the Chromatic deviations.

Ascending.

Musical notation for the ascending Chromatic Scale from D. The treble clef staff shows large notes D4, E4, F#4, G4, A4, B4, C5, D5 and small chromatic notes between them. The bass clef staff shows large notes D3, E3, F#3, G3, A3, B3, C4, D4 and small chromatic notes between them. Fingerings 1-8 are indicated above the treble staff notes.

Descending.

Musical notation for the descending Chromatic Scale from D. The treble clef staff shows large notes D5, C5, B4, A4, G4, F#4, E4, D4 and small chromatic notes between them. The bass clef staff shows large notes D4, C4, B3, A3, G3, F#3, E3, D3 and small chromatic notes between them. Fingerings 8-1 are indicated above the treble staff notes.

The Enharmonic Scale.

Musical notation for the Enharmonic Scale from D. The treble clef staff shows notes D4, E4, F#4, G4, A4, B4, C5, D5 with enharmonic equivalents in parentheses: (1) $b2$, (2) $b3$, (4) $b5$, (5) $b6$, (6) $b7$. The bass clef staff shows notes D3, E3, F#3, G3, A3, B3, C4, D4 with enharmonic equivalents in parentheses: (1) $b2$, (2) $b3$, (4) $b5$, (5) $b6$, (6) $b7$.

Exercises in Time.

DIVIDED (VARIOUS FRACTIONAL) PULSATIONS.

Exercise 1: A two-staff system in 2/2 time. The top staff contains a sequence of eighth notes with accents, and the bottom staff contains a sequence of sixteenth notes with accents. The exercise is divided into four measures.

Exercise 2: A single staff in 3/4 time. It features a sequence of eighth notes with accents, divided into three measures.

Exercise 3: A single staff in 4/4 time. It features a sequence of eighth notes with accents, divided into four measures.

Exercise 4: A single staff in 4/4 time. It features a sequence of eighth notes with accents, divided into four measures.

Exercise 5: A single staff in 6/4 time. It features a sequence of eighth notes with accents, divided into three measures.

Exercise 6: A three-staff system in 2/4 time. The top staff is labeled "26" and the bottom two staves are labeled "27". The key signature has two sharps (F# and C#). The exercise is divided into two measures. The first measure has a "b7" marking under the first two staves. The second measure has a "#5" marking under the second and third staves.

28

Musical score for measures 28-30. The score is written for three staves: Treble Clef (top), Treble Clef (middle), and Bass Clef (bottom). The key signature is one sharp (F#) and the time signature is 2/4. Measure 28 shows a melodic line in the top staff with eighth notes and a bass line in the bottom staff with eighth notes. Measure 29 shows a melodic line in the top staff with quarter notes and a bass line in the bottom staff with quarter notes. Measure 30 shows a melodic line in the top staff with quarter notes and a bass line in the bottom staff with quarter notes.

29

#4

30

Musical score for measures 29-31. The score is written for three staves: Treble Clef (top), Treble Clef (middle), and Bass Clef (bottom). The key signature is one sharp (F#) and the time signature is 3/4. Measure 29 shows a melodic line in the top staff with quarter notes and a bass line in the bottom staff with quarter notes. Measure 30 shows a melodic line in the top staff with quarter notes and a bass line in the bottom staff with quarter notes. Measure 31 shows a melodic line in the top staff with quarter notes and a bass line in the bottom staff with quarter notes. Chord symbols $\flat 7$ and $\flat 6$ are written below the middle staff for measures 29 and 30.

31

Musical score for measure 31. The score is written for three staves: Treble Clef (top), Treble Clef (middle), and Bass Clef (bottom). The key signature is one sharp (F#) and the time signature is 6/8. Measure 31 shows a melodic line in the top staff with quarter notes and a bass line in the bottom staff with quarter notes.

32

3/4

4

33 $\flat 3$

4/4

4

5

4

35

3/8

4

The Major Scale from F.

1 2 3 4 5 6 7 8

The Chromatic Scale from F.

The large notes are those of the Major Scale.
The small notes are the Chromatic deviations.

Ascending.

1 2 3 4 5 6 7 8

1 2 4 5 6

Descending.

8 7 6 5 4 3 2 1

b7 b6 b5 b3 b2

The Enharmonic Scale.

1 2 3 4 5 6 7 8

1 b2 #2 b3 #4 b5 #5 b6 #6 b7

Exercises in Time.

THE TRIPLET.

Three staves of musical notation for triplet exercises. The first staff is in 2/4 time, the second in 3/4, and the third in 4/4. Each staff contains four measures of music, each measure featuring a triplet of eighth notes with an accent (>) above it.

Musical notation for exercises 36 and 37. Exercise 36 is in 2/4 time, and exercise 37 is in 3/4 time. Each exercise is shown in three staves (treble, alto, and bass clefs). Exercise 37 includes chord markings: $b7$ and $\sharp 4$.

Musical notation for exercise 38. The exercise is in 2/4 time and is shown in three staves (treble, alto, and bass clefs). It includes chord markings: $\sharp 4$ and $\sharp 2$.

39

Musical score for measures 39-40, measures 1-2 of system 41, and measures 1-2 of system 42. The score is written for three staves (Treble, Treble, and Bass clefs) in a key signature of one flat (B-flat). Measure 39 is in 2/4 time. Measure 40 is in 3/8 time. System 41 (measures 1-2) is in 4/4 time. System 42 (measures 1-2) is in 6/4 time. Fingerings are indicated by numbers 1-5. Accents are shown above notes in measures 39, 40, and 42. A double bar line is present at the end of measure 40.

40 #1

Musical score for measures 39-40, measures 1-2 of system 41, and measures 1-2 of system 42. The score is written for three staves (Treble, Treble, and Bass clefs) in a key signature of one flat (B-flat). Measure 39 is in 2/4 time. Measure 40 is in 3/8 time. System 41 (measures 1-2) is in 4/4 time. System 42 (measures 1-2) is in 6/4 time. Fingerings are indicated by numbers 1-5. Accents are shown above notes in measures 39, 40, and 42. A double bar line is present at the end of measure 40.

41

Musical score for measures 39-40, measures 1-2 of system 41, and measures 1-2 of system 42. The score is written for three staves (Treble, Treble, and Bass clefs) in a key signature of one flat (B-flat). Measure 39 is in 2/4 time. Measure 40 is in 3/8 time. System 41 (measures 1-2) is in 4/4 time. System 42 (measures 1-2) is in 6/4 time. Fingerings are indicated by numbers 1-5. Accents are shown above notes in measures 39, 40, and 42. A double bar line is present at the end of measure 40.

42

Musical score for measures 39-40, measures 1-2 of system 41, and measures 1-2 of system 42. The score is written for three staves (Treble, Treble, and Bass clefs) in a key signature of one flat (B-flat). Measure 39 is in 2/4 time. Measure 40 is in 3/8 time. System 41 (measures 1-2) is in 4/4 time. System 42 (measures 1-2) is in 6/4 time. Fingerings are indicated by numbers 1-5. Accents are shown above notes in measures 39, 40, and 42. A double bar line is present at the end of measure 40.

The Major Scale from B flat.

Musical notation for the Major Scale from B flat. The treble clef staff shows notes B \flat , C, D, E, F, G, A, B \flat with fingerings 1 through 8. The bass clef staff shows notes B \flat , C, D, E, F, G, A, B \flat .

The Chromatic Scale.

The large notes are those of the Major Scale.
The small notes are the Chromatic deviations.

Ascending.

Musical notation for the ascending Chromatic Scale from B flat. The treble clef staff shows large notes B \flat , C, D, E, F, G, A, B \flat and small chromatic notes between them with fingerings 1 through 8. The bass clef staff shows large notes B \flat , C, D, E, F, G, A, B \flat and small chromatic notes between them.

Descending.

Musical notation for the descending Chromatic Scale from B flat. The treble clef staff shows large notes B \flat , A, G, F, E, D, C, B \flat and small chromatic notes between them with fingerings 8 through 1. The bass clef staff shows large notes B \flat , A, G, F, E, D, C, B \flat and small chromatic notes between them.

The Enharmonic Scale.

Musical notation for the Enharmonic Scale from B flat. The treble clef staff shows notes B \flat , C, D, E \flat , E, F, G, A \flat , A, B \flat with fingerings 1 through 8. The bass clef staff shows notes B \flat , C, D, E \flat , E, F, G, A \flat , A, B \flat .

43 44

Musical score for measures 43 and 44. Measure 43 is in 2/2 time with a key signature of one flat. Measure 44 is in 2/4 time with a key signature of one flat and a sharp sign above the staff.

45 46

Musical score for measures 45 and 46. Measure 45 is in 3/4 time with a key signature of one flat and a sharp sign above the staff. Measure 46 is in 4/4 time with a key signature of one flat and a sharp sign above the staff.

47 48

Musical score for measures 47 and 48. Measure 47 is in 3/8 time with a key signature of one flat and a sharp sign above the staff. Measure 48 is in 6/8 time with a key signature of one flat and a sharp sign above the staff.

The Major Scale from A.

Musical notation for the Major Scale from A. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The notes are A, B, C, D, E, F#, G, A. The notes are numbered 1 through 8. The bass clef part shows the same notes an octave lower.

The Chromatic Scale.

The large notes are those of the Major Scale.
The small notes are the Chromatic deviations.

Ascending.

Musical notation for the Ascending Chromatic Scale from A. The score is in treble and bass clefs with a key signature of two sharps. Large notes are the major scale notes (A, B, C, D, E, F#, G, A). Small notes are chromatic deviations (A#, Bb, C#, Db, Eb, F, G#, Ab). The notes are numbered 1 through 8. The bass clef part shows the same notes an octave lower.

Descending.

Musical notation for the Descending Chromatic Scale from A. The score is in treble and bass clefs with a key signature of two sharps. Large notes are the major scale notes (A, G, F, E, D, C, B, A). Small notes are chromatic deviations (Ab, G#, F#, E#, D#, C#, Bb). The notes are numbered 8 through 1. The bass clef part shows the same notes an octave lower.

The Enharmonic Scale.

Musical notation for the Enharmonic Scale from A. The score is in treble and bass clefs with a key signature of two sharps. The notes are A, Bb, B, C, C#, C, D, Eb, E, F, F#, F, G, G#, G, A. The notes are numbered 1 through 8. The bass clef part shows the same notes an octave lower.

49

50

27

1

4

2

2

1

51

5

6

6

6

52

3

3

3

The Major Scale from E flat.

1 2 3 4 5 6 7 8

The Chromatic Scale.

The large notes are those of the Major Scale.
The small notes are the Chromatic deviations.
Ascending.

1 2 3 4 5 6 7 8

#1 #2 #4 #5 #6

Descending.

8 7 6 5 4 3 2 1

b7 b6 b5 b3 b2

The Enharmonic Scale.

1 2 3 4 5 6 7 8

#1 b2 #2 b3 #4 b5 #5 b6 #6 b7

53 $\sharp 4$ 54 $\flat 7$

Musical score for measures 53 and 54. Measure 53 is in 2/4 time with a key signature of two flats and a sharp 4. Measure 54 is in 6/8 time with a key signature of two flats and a flat 7. The score consists of three staves: Treble, Alto, and Bass.

55

Musical score for measure 55. The time signature is 3/4. The key signature is two flats. The score consists of three staves: Treble, Alto, and Bass. There are triplets in measures 2 and 3.

56 $\sharp 5$ $\sharp 5$ $\sharp 4 \sharp 5$ $\sharp 4 \sharp 5$

Musical score for measure 56. The time signature is 4/4. The key signature is two flats. The score consists of three staves: Treble, Alto, and Bass. There are sharp 5 and sharp 4 sharp 5 markings above the notes.

The Major Scale from E.

1 2 3 4 5 6 7 8

The Chromatic Scale.

The large notes are those of the Major Scale.
The small notes are the Chromatic deviations.

Ascending.

1 2 3 4 5 6 7 8

1 2 4 5 6

Descending.

8 7 6 5 4 3 2 1

7 6 5 3 2

The Enharmonic Scale.

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7

57

Musical score for measures 57-58. The score is written for three staves (treble, alto, and bass clefs) in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Measure 57 features a melodic line in the treble clef with a $\flat 2$ fingering. Measure 58 continues the melody with a $\sharp 4$ fingering. The bass clef provides a steady accompaniment.

58

59

Musical score for measures 59-60. The score is written for three staves (treble, alto, and bass clefs) in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Measure 59 features a melodic line in the treble clef with a $\flat 7$ fingering. Measure 60 continues the melody with a $\sharp 4$ and 5 fingering. The bass clef provides a steady accompaniment.

60

Musical score for measures 61-62. The score is written for three staves (treble, alto, and bass clefs) in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Measure 61 features a melodic line in the treble clef with a $\flat 5$ fingering. Measure 62 continues the melody with a $\flat 5$ fingering. The bass clef provides a steady accompaniment.

The Major Scale from A flat.

Musical notation for the Major Scale from A flat, showing the ascending and descending lines on a grand staff. The notes are labeled 1 through 8.

The Chromatic Scale.

The large notes are those of the Major Scale.

The small notes are the Chromatic deviations.

Ascending.

Musical notation for the Chromatic Scale, ascending, showing the major scale notes and chromatic deviations on a grand staff. The notes are labeled 1 through 8.

Descending.

Musical notation for the Chromatic Scale, descending, showing the major scale notes and chromatic deviations on a grand staff. The notes are labeled 8 through 1.

The Enharmonic Scale.

Musical notation for the Enharmonic Scale, showing the major scale notes and enharmonic equivalents on a grand staff. The notes are labeled 1 through 8.

61

Musical score for system 61, measures 1-4. The system consists of three staves: Treble, Middle, and Bass. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The first measure contains a chord with a flat 7 (b7) indicated below it. The melody in the Treble staff moves from a half note G4 to a quarter note A4, then a quarter note B4, and finally a half note C5. The Middle and Bass staves provide harmonic accompaniment with chords and single notes.

62

Musical score for system 62, measures 5-8. The system consists of three staves: Treble, Middle, and Bass. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first measure contains a triplet of eighth notes (G4, A4, B4) indicated by a '3' above the notes. The melody in the Treble staff continues with quarter notes C5, B4, A4, and G4. The Middle and Bass staves provide harmonic accompaniment.

63

Musical score for system 63, measures 9-12. The system consists of three staves: Treble, Middle, and Bass. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The first measure contains a complex chord with a sharp 4 (4#) indicated above it. The melody in the Treble staff features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The Middle and Bass staves provide harmonic accompaniment.

64

Musical score for system 64, measures 13-16. The system consists of three staves: Treble, Middle, and Bass. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The melody in the Treble staff features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The Middle and Bass staves provide harmonic accompaniment.

65

Musical score for system 65, measures 17-20. The system consists of three staves: Treble, Middle, and Bass. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first measure contains a chord with a sharp 5 (5#) indicated below it. The melody in the Treble staff features a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Middle and Bass staves provide harmonic accompaniment.

BIRDS IN THE PINE-WOODS.

123

GER. VOLKSLIED.

1. Birds in the pine - woods are sing - ing so sweet;

2. Birds by the brook - side are sing - ing so sweet;

Sing - ing the long hours a - way, All through the mid - sum - mer day,

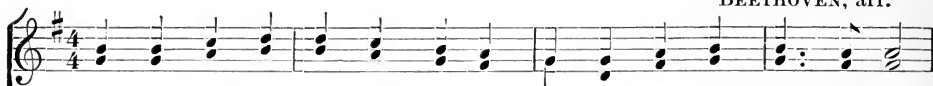
Wheel - ing their flight to and fro, O'er the stream, flash - ing be - low;

Birds in the pine - woods are sing - ing so sweet.

Birds by the brook - side are sing - ing so sweet.

SONG SHOULD BREATHE.

BEETHOVEN, arr.



1. Song should breathe of scents and flow-ers; Song should like a riv - er flow;



2. Pain and pleas-ures, all man do - eth, War and peace, and right and wrong,



Song should bring back scenes and hours That we loved,—ah, long a - go!



All things that the soul sub - du - eth, Should be vanquished, too, by song.



Songs from bas - er thoughts should win us; Song should charm us out of woe;



Song should spur the mind to du - ty, Nerve the weak and stir the strong:



Song should stir the heart with - in us, Like the pa - triot's friend - ly blow.

Ev - ery deed of youth and beau - ty Should be crowned by star - ry song.

BARRY CORNWALL.

THE FESTIVE DAY.

MOZART.

1. A - gain we're glad-ly meeting, Each oth - er fond - ly greet - ing, Our
2. The bells are gai-ly peal ing, Their mer - ry chimes re - veal - ing, Full

3. The birds are sweet-ly sing - ing, And flowers a - round us spring - ing, Their
4. We'll cull the blooming ros - es, Be - fore the day - light clos - es; In

mer - ry songs re - peat - ing To hail this fes - tive day.
man - y a joy - ous feel - ing Of bright hours passed a - way.

sweet - est per - fume fling - ing On fai - ry zeph - yrs light.
flowers young Love re - pos - es, With bow and ar - row bright.

ENGLISH.

HAIL, ALL HAIL!

C. M. VON WEBER, arr. 1786—1826.

1. Hail, all hail! thou mer-ry month of May! We will has - ten to the

2. Hark, hark, hark! to hail the month of May! Now the song-sters war-ble

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a treble clef and a key signature of one flat. The first staff contains the vocal melody with lyrics. The second and third staves contain the piano accompaniment.

woods a - way, A-mong the flowers so sweet and gay: Then a - way to hail the

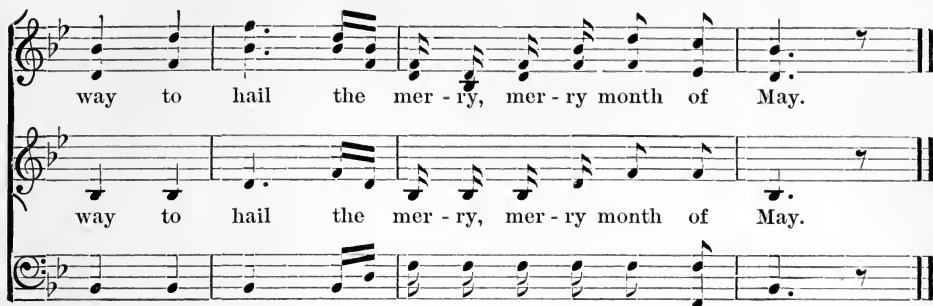
on the spray; And we will be as blithe as they; Then a - way to hail the

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The key signature has one flat and the time signature is 2/4. The music continues from the first system. The first staff contains the vocal melody with lyrics. The second and third staves contain the piano accompaniment.

mer - ry, mer - ry May, the mer - ry, mer - ry May. Then a -

mer - ry, mer - ry May, the mer - ry, mer - ry May. Then a -

The third system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The key signature has one flat and the time signature is 2/4. The music continues from the second system. The first staff contains the vocal melody with lyrics. The second and third staves contain the piano accompaniment.

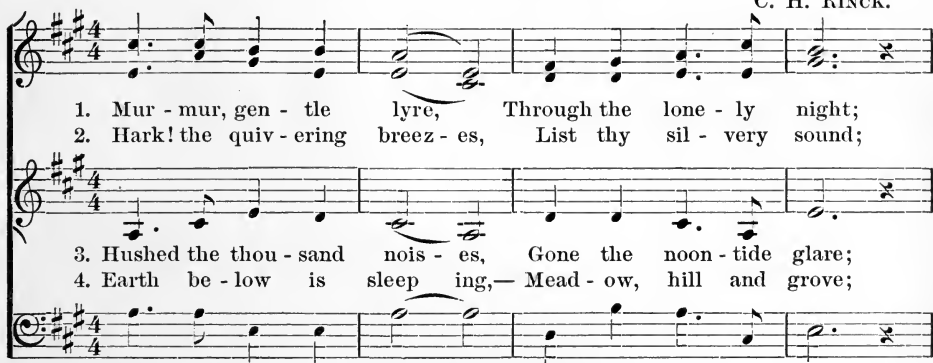


way to hail the mer-ry, mer-ry month of May.

way to hail the mer-ry, mer-ry month of May.

MURMUR, GENTLE LYRE.

C. H. RINCK.



1. Mur - mur, gen - tle lyre, Through the lone - ly night;
2. Hark! the quiv - ering breez - es, List thy sil - very sound;

3. Hushed the thou - sand nois - es, Gone the noon - tide glare;
4. Earth be - low is sleep - ing, - Mead - ow, hill and grove;



Let thy trem-bling wire Wak-en dear de-light.
Ev-ery tu-mult ceas-es; Si-lence reigns pro-found.

Gen-tle spir-it voic-es Stir the mid-night air.
An-gel stars are keep-ing Si-lent watch a-bove.

Ger. tr. by C. T. BROOKS.

SWEET BELLS.

CHORUS.

MOZART, arr.

Sweet bells, ring for - ev - er, for gai - ly ye chime: La ra

Sweet bells, ring for - ev - er, for gai - ly ye chime: La ra

This system consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics. The middle staff is the piano accompaniment in G major, 4/4 time. The bottom staff is the bass line in G major, 4/4 time.

la, la, la, la ra la, la la, la ra la! Our heart leaps to hear you, our

la, la, la, la ra la, la la, la ra la! Our heart leaps to hear you, our

This system consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics. The middle staff is the piano accompaniment in G major, 4/4 time. The bottom staff is the bass line in G major, 4/4 time.

blood beats in time: la ra la, la, la, la ra la, la, la ra la, la!

blood beats in time: la ra la, la, la, la ra la, la, la ra la, la!

FIN.

This system consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics and a fermata. The middle staff is the piano accompaniment in G major, 4/4 time. The bottom staff is the bass line in G major, 4/4 time. The system ends with a double bar line and the word 'FIN.'.

DUETT.



Through the year all hap - py days From your mu - sic bor - - row;



Yet your voice, that cries re - joice, Brings a touch of sor - row;

'Tis your old fa - mil - iar strain That a - wakes the past a - gain,

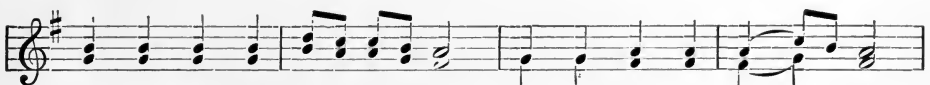


'Tis your old fa - mil - iar strain That a - wakes the

That a - wakes, a - wakes the past a - gain.



past a - gain, That a - wakes the past a - gain.



Dear re - membered fac - es rise, Days of in - fant pleas - ure;



D.C.

Joy's that set, but left us yet Cheer - ful in our meas - ure.

BROTHERS, HAND IN HAND.

MOZART, arr.

1. Broth - ers, hand in hand in un-ion; Friendship's hour of sweet com -
 2. Thank and praise the world's great Maker, Man is born to be par -

3. Ye, the hope of ev - ery na-tion, North and South, wher-e'er your

mun-ion, Lifts us to a high - er sphere: We will build our
 tak - er, Heart and soul in heavenly strife— Light and right and

sta - tion, In the East, or in the West— Make your watch-word.

as - pi - ra - tions Fast on friendship's fair founda - tions, Earth - ly
 vir - tue shielding Truth's e - ter - nal weap - ons wielding, Hear the

"Truth our du - ty," Show to all men vir - tue's beau-ty, Love to

aims shall dis - ap - pear— Earth - ly aims shall dis - ap - pear.
sa - cred call of life— Hear the sa - cred call of life.

God and man at - test— Love to God and man at - test.

WHEN THE ROSY MORN.

ROUND.

SHIELD, 1748—1829.

1 When the ro - sy morn ap - pear - ing, Paints with gold the ver - dant lawn,
2 Warb - ling birds the day proclaim - ing, Car - ol sweet their live - ly strain,
3 See, con - tent, the hum - ble glean - er, Picks the scat - tered ears that fall,

Bees on banks of thyme dis - port - ing, Sip the sweets and hail the dawn.

They for - sake the leaf - y dwell - ing To se - cure the gold - en grain.

Na - ture, all her chil - dren view - ing, Kind - ly bounteous, cares for all.

THE LINDEN TREE.

FRANZ SCHUBERT, ARR.

Andante.

1. The Lin - den by the door - way O'er-hangs the flow - ing stream, I've
 2. The day I wan-dered homeless, I passed thee long - ing by, With
 3. The cold night breeze was blow-ing, And on its blus-t'rous tide My

dreamed be - neath its shad - ows So man-y a hap - py dream, I've
 eyes, e'en in the dark - ness Fast closed, I knew not why; But
 hat flew far be - hind me— I dared not turn a - side. Now

carved up - on its branches, When there I thoughtless strayed; And oft in joy and
 still thy leaves were rustling As if they called me "Come, Come back, beloved com -
 man-y a mile I'm part-ed From all that then were dear, But still can hear that

sor-row Found ref - uge 'neath its shade — Found ref-uge 'neath its shade.
pan-ion, Here shalt thou find thy home— Here shalt thou find thy home."

rus-ting, "No home thou'lt find but here," "No home thou'lt find but here."

ARK OF FREEDOM.

1. Ark of Free-dom, glo - ry's dwell-ing, Un - ion, God pre - serve thee free!
2. Land of high he - ro - ic glo - ry, Land whose touch bids slav-ery flee,
3. Vain-ly 'gainst thine arm con - tend - ing, Ty-rants know thy might and flee;

When the storms are round thee swell-ing, Let thy heart be strong in thee.
Land whose name is writ in sto - ry, Rock and ref - uge of the free.

Free-dom's cause on earth de - fend-ing, Un - ion, God pre-serve thee free.

ON THE WINGS OF MORNING.

VON WEBER, ARR.

1. On the wings of morn - ing steal - ing, Hum of bee and
 2. In the mid - day sun - light glow - ing, Rip-ening fruit and

3. In the broad moon's splen - dor sleep - ing, Birds are si - lent,

note of bird. Voic - es new - found life re - veal - ing,
 gau - dy flowers, On the air their scent be - stow - ing,

flow - ers close; Wea - ry la - bor, home-ward creep - ing,

Ev - ery - where a - round are heard— Ev - ery - where a - round are heard.
 Give fresh beau - ty to the hours— Give fresh beau - ty to the hours.

Greets the hour of sweet re - pose— Greets the hour of sweet re - pose.

IN THE WONDROUS, LOVELY MONTH OF MAY.

1. In the won - drous, love - ly month of May, When all the buds were

2. All in the love-liest month of May, When bird - pipes all were

blow - - ing, All in my heart one morn - - ing, I

go - - - ing, I went to her con - fess - - ing The

felt that love was flow - ing— I felt that love was flow - ing.

deep love in me grow - ing— The deep love in me grow - ing.

DEAREST HOME.

V. RIGHINI, arr.
1756—1812.

1. Dear - est home, by me so treas - ured, Ev - ery thought to thee doth
2. All that pleased my sim - ple child - hood Seems to mem - ory still more

3. At the reed - y brook I'm drink - ing, In the glow - ing heat of
4. Dear - est dwell - ing of my fa - thers, May thy peace - ful courts be

fly; For thy sake doth sor - row move me, Long - ing
dear; All the well known vil - lage mur - murs Once more

day; In the wood the ber - ries gath - er, Where 'mid
blest; Where I hope that, soon or la - ter, I some

tears o'er - flow mine eye— Long - ing tears o'er - flow mine eye.
ech - o in mine ear— Once more ech - o in mine ear.

shad - ows once I lay— Where 'mid shad - ows once I lay.
day in peace may rest— I some day in peace may rest.

HARK, I HEAR A JOYOUS NOTE.

GERMAN, arr.

1. Hark! I hear a joy-ous note, Down the val-ley ring-ing;

2. Look! how mer-ri-ly they come, Lit-tle friends in feath-ers;

Near-er, clear-er, swells the strain, Spring is march-ing in a-gain,

Ev-ery tune-ful chant we hear Wish-es us a hap-py year,

Brings the songsters in his train, Pip-ing, trill-ing, sing-ing.

Joy and bless-ing ev-er near, Love and sun-ny wea-ther.

GERMAN, tr.

A ROSY CROWN WE TWINE.

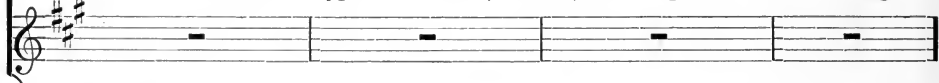
VON WEBER, ARR.



1. A ros - y crown we twine for thee, Of Flo - ra's rich - est treasure; We
2. We bade the fairest flowers that grow, Their va - ried trib - ute ren - der, To
3. Then deign to wear the wreath we twine, Thy beauteous ringlets shading; And



lead thee forth to dance and glee, To mirth and youth - ful pleas - ure.
 shine a - bove that brow of snow, In all their sun - ny splen - dor.
 be its charms a type of thine, In all, ex - cept in fad - ing.



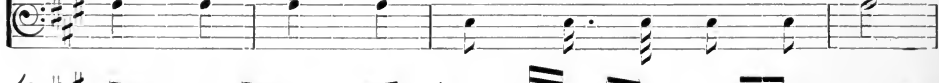
CHORUS.



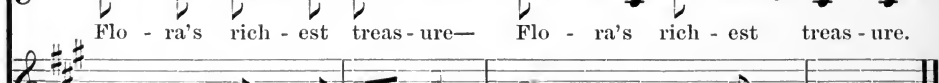
1. 2. 3. Take, oh take the ros - y, the ros - y crown,



Take, oh take the ros - y, the ros - y crown,



Flo - ra's rich - est treas - ure— Flo - ra's rich - est treas - ure.



Flo - ra's rich - est treas - ure— Flo - ra's rich - est treas - ure.

THE BREAKING WAVES DASHED HIGH.

MISS BROWN, arr.



1. The break - ing waves dashed high On a stern and rock-bound coast, The
 2. Not as the con - queror comes They, the true-heart-ed came; Not



3. A - mid the storm they sang; The stars heard and the sea! The
 4. What sought they thus a - far! Bright jew - els of the mine? The



woods a-against the storm - y sky Their gi - ant branch-es tossed; The
 with the roll of stir - ring drums, Or trump that sings of fame; Nor



sound-ing isles of wood - land rang With an - thems of the free, The
 wealth of sea, the spoils of war? They sought a faith's pure shrine! Ay.





heav - y night hung dark, The hills and wa - ters o'er, When a
as the fly - ing come, In si - lence and in fear, They



o - cean ea - gle soared O'er roll - ing waves white foam, The
call it ho - ly ground, The soil where first they trod, They



band of ex - iles moored their bark On wild New-Eng - land's shore.
shook the depths of des - ert gloom With hymns of loft - y cheer.



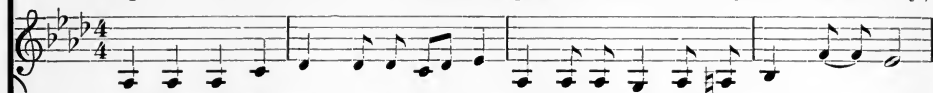
rock - ing pines in for - est roared To bid them wel - come home.
left un-stained what there they found, Free - dom to wor - ship God.



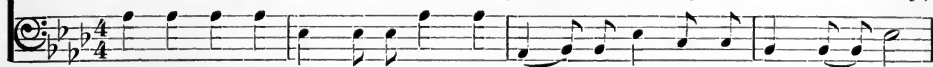
SONG FOR DECORATION DAY.



1. Sleep, oh sleep, where blossoms are trail-ing, Night comes soft-ly to end the day;
 2. Sleep, oh sleep, where rain-drops are fall-ing, Brave-ly His banner ye bore in that day;



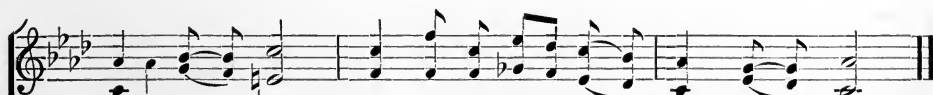
3. Sleep, oh sleep, where sun-beams are ly-ing, One trod be-fore you that dark-some day;



Rest, oh rest, where low winds are wail - ing, Long was the strug - gle and
 Rest, oh rest, where wood - birds are call - ing, When the stars fad - ed, the



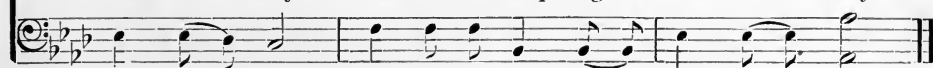
Rest, oh rest, where grass - es are sigh - ing, Safe in His keep - ing His



fierce was the fray — Long was the strug - gle and fierce was the fray.
 stripes showed the way — When the stars fad - ed, the stripes showed the way.



own shall stay — Safe in His keep - ing His own shall stay.



HOME, SWEET HOME.

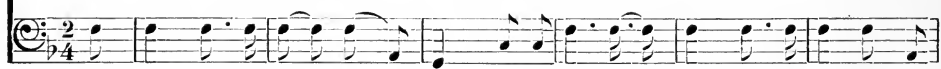
SIR HENRY R. BISHOP.



1. 'Mid pleasures and pal-a-ces, though we may roam, Be it ev-er so humble, there's



2. An ex-ile from home-splendor daz-zles in vain; Oh, give me my lowly thatched



no place like home! A charm from the sky seems to hal-low us there! Which,



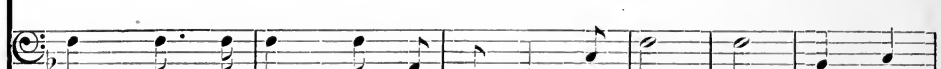
cot-tage a-gain; The birds sing-ing gai-ly, that came at my call; Give me



seek through the world, is ne'er met with else-where. Home, home,



them! and the peace of mind, dear-er than all. Home, home,



sweet, sweet home— There's no place like home— There's no place like home.

sweet, sweet home— There's no place like home— There's no place like home

JOHN HOWARD PAYNE.

WHEN VERDURE CLOTHES THE FERTILE VALE.

1. When verdure clothes the fer - tile vale, And blossoms deck the spray;
2. Hark! how the feathered war - blers sing! 'Tis na - ture's cheer - ful voice;

3. O God of na - ture and of grace, Thy heavenly gifts im - part;
4. In - spired to praise, I then shall join Glad na - ture's cheer - ful song;

And fragrance breathes in ev - ery gale How sweet the ver - nal day!
Soft mu - sic hails the love - ly spring, And woods and fields re - joice.

Then shall my med - i - ta - tion trace Spring, blooming in my heart.
And love and grat - i - tude di - vine At - tune my joy - ful tongue.

ANNE STEELE.
1716—1778.

SONG FOR ARBOR DAY.

1. From for - est wide and free, We bring this state - ly tree,
2. The les - son we will learn, That if suc - cess we'd earn

3. If read a - right, you see A les - son there will be

Long may it wave! And as its top climbs higher, Let each its
On Life's broad field, We must look up and grow, No fal-tering

Of joy and love, Learned from the grow ing tree. Each day and

growth in - spire To do and nev - er tire: 'Twill cour - age give.
pur - pose know, Then shall we plain - ly show, We'll nev - er yield.

night we'll be Near - er the height we see Far, far a - bove.

SONG TO THE FLAG.

1. Wave, wave, wave, While o - ver land and sea, Waves our glad song to thee,

2. Wave, wave, wave, Float high a - bove the trees; Fly on the o - cean breeze

3. Wave, wave, wave, All thy bright stars in view, Stars to the Un - ion true,

3. Wave, wave, wave, All thy bright stars in view, Stars to the Un - ion true,

Flag of the no - ble free; Wave, wave, wave—Wave, wave, wave!
O - ver the western seas; Wave, wave, wave—Wave, wave, wave!

Wave in the heavens blue; Wave, wave, wave—Wave, wave, wave!

THE HARP THAT ONCE THROUGH TARA'S HALLS.

IRISH MELODY.

1. The harp that once through Ta - ra's halls, The soul of mu - sic

2. No more to chiefs and la - dies bright, The harp of Ta - ra

shed, Now hangs as mute on Ta - ra's walls As

swells; The chord a - lone, that breaks at night, Its

if that soul were fled, So sleeps the pride of

tale of ru - in tells; Thus free - dom now so

for - mer days, So glo - ry's thrill is o'er, And
sel - dom wakes, The on - ly throb she gives, Is

hearts that once beat high for praise, Now feel that pulse no more.
where some heart in - dig - nant breaks, To show that still she lives.

THOMAS MOORE, 1780—1852.

THE MORNING STARS WERE SINGING.

1. The morn-ing stars were sing - ing With joy when time be - gan; And
2. A high - er song of glo - ry Was sung in aft - er days,— And
3. A mul - ti - tude of voic - es Have learned this ho - ly song; And

heaven-ly peals were ring - ing When God cre - a - ted man:.... The
shepherds heard the sto - ry As an - gels hymned His praise, .. Of
earth with heaven re - joice - es To roll the sound a - long.... With

u - ni - verse was swell - ing With ju - bi - lant de - light, While
Je - sus in a man - ger, God's well-be - lov - ed Son, Who
saints and an - gels o'er us, Sing - ing be - fore the throne, We

all to all were tell - ing The Lord Je - ho - vah's might.
came to save from dan - ger A race by sin un - done.
join the glad - some cho - rus, Glo - ry to God a - lone.

FREEDOM.

GROOS, arr.

1. Free-dom, who doth ev - er All my be - ing cheer, Come in all thy
2. When God's in - spi - ra - tion In the heart sinks deep, Which, to no - ble

3. For the church-es' al - tars, For each hal - lowed grave, For our homes to

beau - ty, Sweet-est an - gel near! Shall a world en - slav - ed Ne'er thy
lin - eage, Lov - ing true doth keep; When for right and hon - or Men cour -

suf - fer, Lib - er - ty to save; That is re - al cour - age, With the

pres - ence know? 'Mid the star - ry heav - en On - ly wilt thou go?
a - geous - ly Pledge their all for - ev - er, — Lives a na - tion free.

heart's blood red! He - ro fac - es glow - ing, Fair - est when they're dead.

MAX VON SCHENKENDORF.

THE MASTER'S CALL.

ELLER.

1. Through the rip-ple of the moments And the louder surge of years; Through the
2. Are there sick hearts? see! He poureth Ev - er - more the healing balm, And to

3. Will you hear His sil - ver ac - cents, An - swer, "Father, here am I!" Bear a -

prat - tle of the chil - dren And the grief of wo - man's tears; Midst the
those who con - quer e - vil Gives the vic - tor's fade - less palm, Lo! the

loft the temp'rance ban - ner While the ea - ger throng pass by? Hope - less

thun - der of the bat - tle When peace crowns the bit - ter strife Ev - ery
fields are white with har - vest, Wait - ing for the sic - kle's gleam: Days of

wives and sad - eyed chil - dren Reach - ing mute, de - spair - ing hand, Pleading,

where the Mas - ter call - eth, Woo - ing to the bet - ter life
sow - ing, then the reap - ing, With faith's trust - ing song be - tween.
ev - er "To the res - cue, Work for God, Home, Na - tive Land."

MARY E. GRISWOLD.

HEAVENLY FATHER.

IN UNISON.

Arr. from MENDELSSOHN'S "ELIJAH."

1. Heaven-ly Fa - ther, sovereign Lord, Be Thy glo - rious name a - dored;
2. Though un - wor - thy, Lord, Thine ear; Deign our hum - ble songs to hear;
3. While on earth ordained to stay, Guide our foot - steps in Thy way,
Lord, Thy mer - cies nev - er fail, Hail, ce - les - tial good-ness, hail!
Pur - er praise we hope to bring, When a - round Thy throne we sing.
Till we come to dwell with Thee, Till we all Thy glo - ry see.

SALISBURY COLLECTION.

LOOK NOT ON THE WINE.

MUELLER.

1. Look not on the wine which glow - eth With its
 2. Though it seem to thee like nec - tar, "Touch not,

3. Trust thy - self not - in thy weak - ness, Let this
 4. He is "might - y to de - liv - er," He will

rud - dy crim - son light; Though 'tis crowned with
 han - dle not, nor taste;" "It will bite thee

be thine ear - nest plea; "Lead me, Fa - ther.
 hold thee with His arm; And though fierce may

spark - ling jew - els, Dash it from your yearn - ing sight.
 like a ser - pent," And thy life blood it will waste.

from temp - ta - tion, Keep me from this e - vil free."
 be the strug - gle, He will keep thee safe from harm.

SUSIE V. ALDRICH.

TRUST.

153

A. RANDEGGER, arr.

p

1. Sad - ly bend the flowers, In the heav - y rain; Aft - er beating

2. When a sud - den sor-row Comes like cloud and night, Wait for God's to -

showers. Sunbeams come a - gain. Lit - tle birds are si - lent All the dark night

mor-row; All will then be bright. On - ly wait and trust Him, Just a lit - tle

through; But when morn-ing dawneth, Their songs are sweet and new.

while; Aft - er eve - ning teardrops Shall come the morning smile.

FRANCES RIDLEY HAVERGAL.

HOLY, HOLY, HOLY LORD.

JOHN SEBASTIAN BACH, arr. 1685—1750.

1. Ho - ly, ho - ly, ho - ly, Lord! Be Thy glo - rious name a - dored;
 2. Though un - wor - thy, Lord, Thine ear, Deign our hum - ble songs to hear;
 3. Lord, Thy mer - cies nev - er fail; Hail, ce - les - tial good - ness, hail.

Lord! Thy mer - cies nev - er fail; Hail ce - les - tial good - ness, hail!
 Fur - er praise we hope to bring, When a - round Thy throne we sing.
 Ho - ly, ho - ly, ho - ly Lord! Be Thy glo - rious name a - dored.

BENJAMIN WILLIAMS, 1783.

THEY WHO ON THE LORD RELY.

GERMAN CHORAL.

1. They who on the Lord re - ly, Safe - ly dwell, though dan - ger's nigh;
 2. Vain temp - ta - tion's wil - y snare; Chris - tians are Je ho - vah's care;
 3. When thy wake. or when they sleep, An - gel guards their vig - ils keep;

Lo! His shel-tering wings are spread, O'er each faith-ful ser-vant's head.
Harm-less flies the shaft by day, Or in dark-ness wings its way.

Death and dan-ger may be near; Faith and love have nought to fear.

H. T. LYTE. 1793—1847.

MY SHEPHERD WILL SUPPLY MY NEED.

NICOLAUS HERRMANN.

1. My shep-herd will sup-ply my need; Je - ho - vah is His name:
2. He brings my wan-dering spir-it back, When I for - sake His ways;

3. When I walk through the shades of death, Thy pres - ence is my stay;

In pas-tures fresh he makes me feed, Be side the liv - ing stream.
And leads me, for His mer-cy's sake, In paths of truth and grace.

A word of Thy sup - port-ing breath Drives all my fears a - way.

AWAKE, MY SOUL!

F. H. BARTHELEMON, 1741—1808.

1. A - wake, my soul, and with the sun Thy
 2. All praise to Thee, who safe hast kept, And
 3. Di - rect, con - trol, sug - - gest, this day, All

dai - ly stage of du - ty run; Shake off dull sloth, and
 hast re - freshed me while I slept; Grant, Lord, when I from
 I de - sign, or do, or say, That all my powers, with

joy - ful rise To pay thy morn - ing sac - ri - fice.
 death shall wake, I may of end - less light par - take.
 all their might, In Thy sole glo - ry may u - nite.

BISHOP THOMAS KEN, 1637—1711.

NOW THANK WE ALL OUR GOD.

M. RINCKART, 1586—1649.



1. Now thank we all our God, With heart and hands and voice - es,
Who won-drous things hath done, In whom His world re - joic - es;



2. Oh, may this boun-teous God Through all our life be near us,
With ev - er joy - ful hearts And bless - ed peace to cheer us ;



Who from our moth-er's arms Hath blessed us on our way, With



And keep us in His grace, And guide us when per - plexed, And



count - less gifts of love, And still is ours to - day.



free us from all ills In this world and the next.



JOHN CRUEGER, 1598—1662.

O PARADISE.

J. BARNBY, arr.

1. O Par - a - dise, O Par - a - dise, Who doth not crave for rest? Who
 2. O Par - a - dise, O Par - a - dise, The world is grow-ing old; Who

3. O Par - a - dise, O Par - a - dise, I great-ly long to see The
 4. O Par - a - dise, O Par - a - dise, I feel 'twill not be long; Pa -

would not seek the hap - py land, Where they that love are blest?
 would not be at rest and free, Where love is nev - er cold?

spe - cial place my dear - est Lord Is des - tin - ing for me;
 tience! I al - most think I hear Faint frag - ments of thy song;

Where loy - al hearts and true Stand ev - er in the

Where loy - - - - al hearts and true Stand ev - er in the

Where loy - - - - al hearts and true Stand ev - er in the

light, All rapture through and through, In God's most ho - ly sight.

light, All rapture through and through, In God's most ho - ly sight.

Musical score for three staves (treble, vocal, and bass clefs) in a key with one flat and 2/4 time signature. The melody is simple and hymn-like, with lyrics printed below the notes.

F. W. FABER, 1815—1863.

MY SOUL, BE ON THY GUARD.

ENGLISH.

1. My soul, be on thy guard; Ten thousand foes a - rise; The

3. Oh, watch, and fight, and pray; The bat - tle ne'er give o'er; Re -

hosts of sin are pressing hard To draw thee from the skies.

new it bold - ly ev - ery day, And help di - vine im - plore.

Musical score for three staves (treble, vocal, and bass clefs) in a key with two sharps and 2/4 time signature. The melody is more complex than the first hymn, with lyrics printed below the notes.

HEATH,

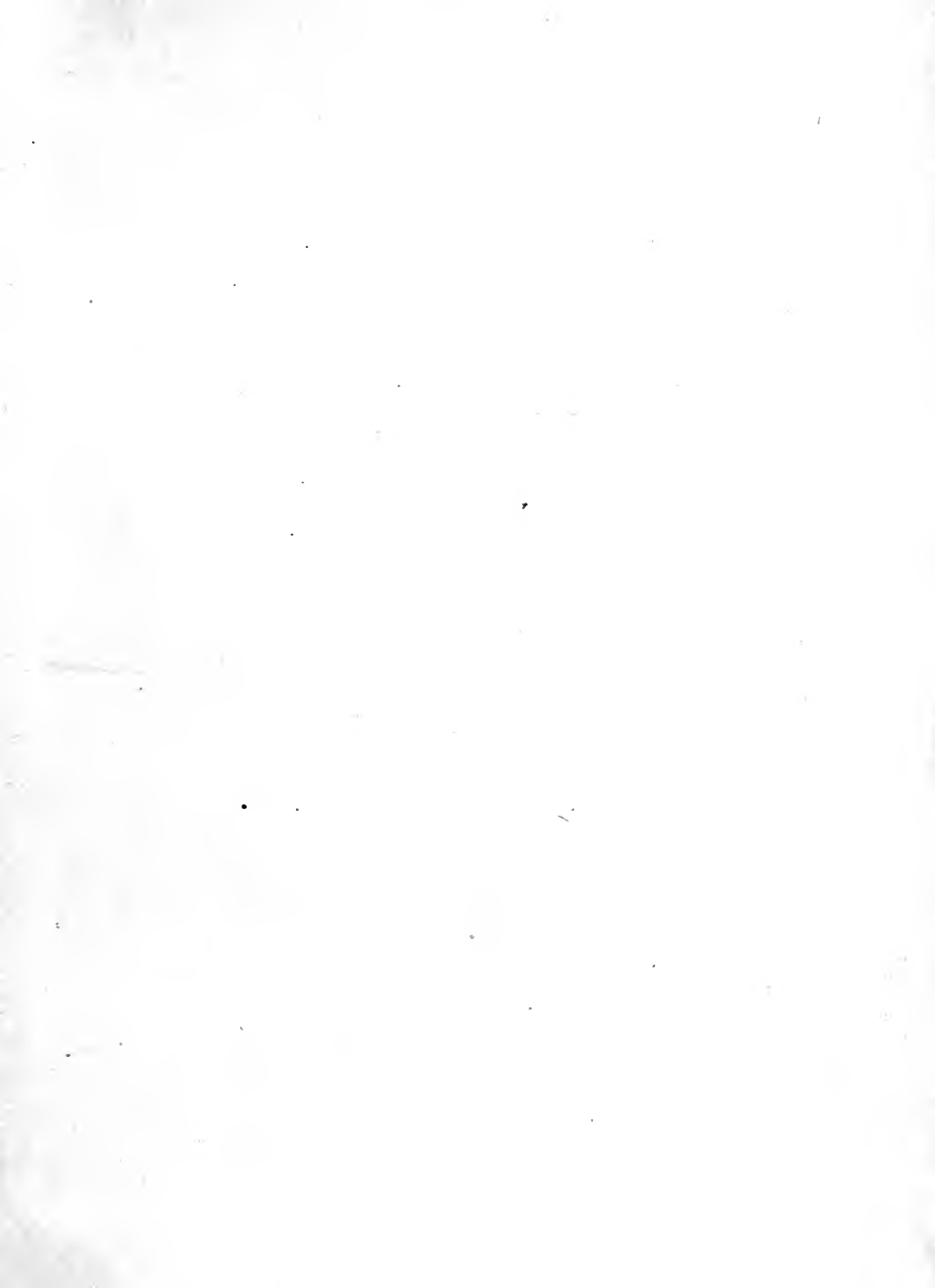
MY COUNTRY! 'TIS OF THEE.

HENRY CAREY, 1740.

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee— Land of the no - ble free—

3. Let mu - sic swell the breeze, And ring from all the trees
 4. Our fa - thers' God! to thee, Au - thor of lib - er - ty,
 Of thee I sing; Land where my fa - thers died! Land of the
 Thy name I love; I love thy rocks and rills; Thy woods and
 Sweet free-dom's song; Let mor - tals tongues a - wake; Let all that
 To Thee we sing; Long may our land be bright; With free-dom's

Pil-grims' pride! From ev - ery moun - tain side Let free - dom ring.
 tem pled hills; My heart with rap - ture thrills, Like that a - bove.
 breathe par-take; Let rocks their si - lence break,—The sound pro - long.
 ho - ly light; Pro - tect us by Thy night, Great God our King!



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