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The

TONIC SOL-FA MUSIC READER.

By THEODORE F. SEWARD, assisted by B. C. UNSELD.

APPROVED BY JOHN CURWEN.

Biglow & Main, Publishers,
76 EAST NINTH STREET, | 81 RANDOLPH STREET,
New York. | Chicago.

MAY BE ORDERED THROUGH ANY BOOKSELLER OR MUSIC DEALER.

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James H. Lovett

65.

THE
TONIC SOL-FA MUSIC READER:

A COURSE OF INSTRUCTION AND PRACTICE IN THE

TONIC SOL-FA METHOD OF TEACHING SINGING,

WITH A

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

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No. 76 EAST NINTH STREET, NEW YORK, AND 81 RANDOLPH STREET, CHICAGO.

FOR SALE BY BOOKSELLERS AND MUSIC DEALERS GENERALLY.

P R E F A C E.

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

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

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

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

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

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

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

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

THEO. F. SEWARD,

B. C. UNSELD.

INTRODUCTION.

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

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

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

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

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

The following are some of the more prominent of them :

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

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

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

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

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

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

8. By the Tonic Sol-fa notation and the method of teaching which properly accompanies it, the principles of harmony are received almost unconsciously, and can be comprehended from the beginning.

9. It is the quickest and most thorough means of acquiring the use of the staff notation.

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

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

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

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

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

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

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

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

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

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

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

Requirements of the Certificates.

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

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

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

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

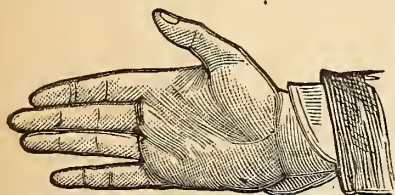
Manner of Teaching.

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

MENTAL EFFECTS AND MANUAL SIGNS OF TONES IN KEY.

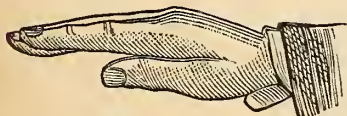
NOTE.—The diagrams show the right hand as seen by pupils sitting in front of the teacher toward his left hand. The teacher makes his signs in front of his ribs, chest, face and head, rising a little as the tones go up, and falling as they go down.

FIRST STEP.



SOH.

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



ME.

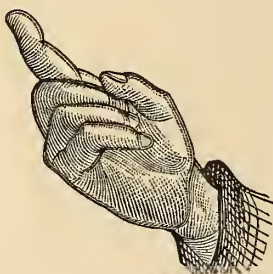
The **STEADY** or *calm* tone,—the Major **MEDIANT**, making with *Soh* and *Te* the rarely used Chord M.



DOH.

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

SECOND STEP.



TE.

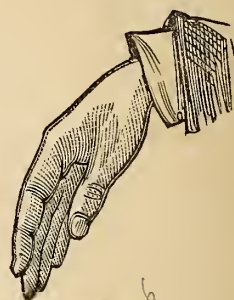
The **PIERCING** or *sensitive* tone,—the Major **LEADING TONE**, making with *Ray* and *Fah* the weak Chord T.



RAY.

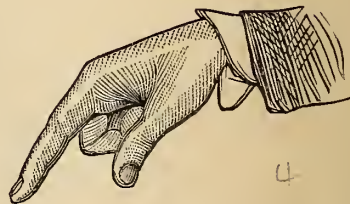
The **ROUSING** or *hopeful* tone,—the Major **SUPERIONIC**, making with *Fah* and *Lah* the Chord R,—in which case it is naturally sung a komma flatter.

THIRD STEP.



LAH.

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



FAH.

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

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

FINGER-SIGNS FOR TIME,

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



TAA.



TAATAL.



tafatefe.



TAAtefe.



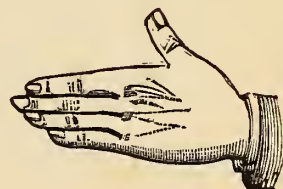
TAA-efe.



tafaTAL.



-AA.



AATAL.



SAA.



TAASAL.



SAATAL.

NOTATION OF TIME.

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

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

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

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

d	: d	d	: d	
TAA	TAA	TAA	TAA	

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

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

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

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

d	. d	: d	. d	
TAA	TAATAI	TAA	TAATAI	

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

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

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

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

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

Minuter divisions of the pulse, sixths, eighths, ninths, are seldom used except in instrumental music. In the Sol-fa notation no distinction is made between

$\frac{3}{4}$, $\frac{2}{2}$, $\frac{3}{4}$, $\frac{3}{2}$ etc., there being but one way of writing the different varieties of measure

THE MODULATOR.

r ^l		s ^l		d ^l
		fe'		t
d ^l		f ^l		
t		m ^l		l
		re'		se
l		r ^l		s
se		de'		ba
s		doh ^l		f
ba		te		m
f		ta		
		le		
m		lah		r
		la		
		se		
r		soh		d
		bah		t _l
		fe		
d		fah		
t _l		me		l _l
		ma		se,
		re		s _l
l _l		ray		
se,		de		ba,
s _l		doh		f _l
ba,		t _l		m _l
f _l		ta		
m _l		l _l		r _l
		se,		
r _l		s _l		d _l

THE TONIC SOL-FA MUSIC READER.

PART I.—INSTRUCTIONS AND EXERCISES.

FIRST STEP.

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

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

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

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

You may all sing it.—

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

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

Listen to me again —

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

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

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

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

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

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

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

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

EX. 1. KEYS D, F and C.

SOH											
			S S S —		S S		S S S —		S S		S S S —
DOH											
	d d d —			d d		d d d —		d d d —		d d	

EX. 2.

EX. 3.

SOH											
		S —	S S		S S		S —		S —		S —
DOH											
	d d			d d		d d		d —		d d	

EX. 4.

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

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

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

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

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

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

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

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

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

He sings the two tones in various successions, the pupils

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

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

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

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

SOH

Is it higher or lower than *Soh*?

The name of the new tone is *Me*.

ME

What is its name?

Where shall I write it on the board?

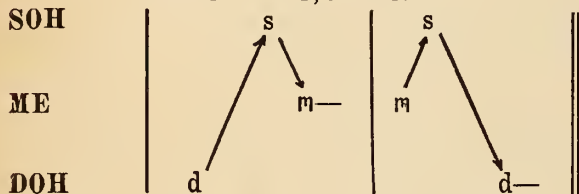
See diagram.

Imitate the patterns I give you.

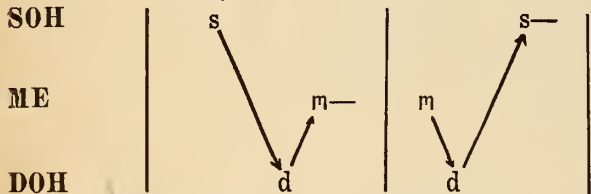
DOH

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

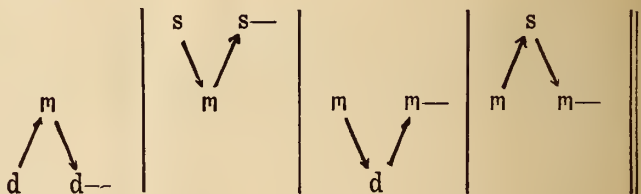
Ex. 5. KEYS D, F and C.



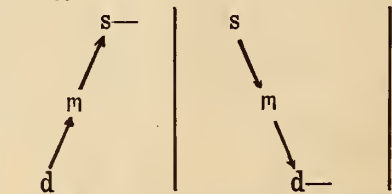
Ex. 7.



Ex. 6.



Ex. 8.



Now sing as I point.

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

The pitch should be changed frequently.

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

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

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

| d : - | d : d | m : m | d : - | d : m | s : m | s : s | d : - ||

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

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

Teacher sings the following phrase.

| d : d | m : d | s : s | s : - | s : m | d : m | s : s | s : - ||

What kind of a tone is *Soh*?

Now listen to *Me*.

Teacher sings the following phrase.

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

What is the character of *Me*?

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

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

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

What kind of a tone is indicated by this sign?

What is its name?

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

What kind of a tone does this sign indicate?

What is its name?

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

What kind of a tone is indicated by this sign?

And this?—and this?—etc., etc., etc.

Give me the sign for the strong tone.

The sign for the grand tone.

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

EX. 9. KEY D.

d d m d m m s m s s m m s m d

EX. 10. KEY F.

d m s s m d s s m m s s m s d

EX. 11. KEY C.

d s m s d d m s m d m m s m d

EX. 12. KEY E.

s m d m s s s m s m d m s s d

EX. 13. KEY G.

m d s m m d s m m m s s m s d

EX. 14. KEY E.

m m m d m m m s m m s m d m d

EX. 15. KEY C.

d s m d m d s m d m d s m s d

EX. 16. KEY D.

d m s m s m d s m s d s d m d

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

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

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

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

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

Teacher sings as directed above, pupils make the sign.

Now give the sign for the strong tone.

Teacher and pupils as directed as above.

Now give the sign for each tone as I sing.

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

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

Teacher writes the following exercise or a similar one.

d d s s m m d

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

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

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

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

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

Is it higher or lower than *Me*?

Higher or lower than *Soh*?

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

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

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

Where shall I write it on the board?

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

Teacher writes a *d* in the proper place.

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

Let the new tone be practiced in connection with the others, first by patterns from the teacher, and then from the teacher's pointing. Then let the teacher by questioning develop the fact that its mental effect is the same as the lower *doh*, only stronger or more positive. The manual sign for *d*¹ is the same as for *d* with the hand raised. The following exercises are given as specimen patterns for the teacher. Sing them first to the solfa syllables, and afterwards to *la*.

*d*¹ Ex. 17. KEYS C and D.

<i>d</i>	<i>m</i>	<i>s</i>	<i>d</i> ¹	<i>d</i> ¹	<i>s</i>	<i>m</i>	<i>d</i>	<i>d</i> ¹	<i>s</i>	<i>d</i> ¹	—
<i>d</i> ¹	<i>s</i>	<i>m</i>	—	<i>d</i> ¹	<i>m</i>	<i>s</i>	—	<i>s</i>	<i>d</i> ¹	<i>m</i>	—
<i>m</i>	<i>d</i> ¹	<i>s</i>	—	<i>d</i> ¹	<i>d</i>	<i>s</i>	—	<i>d</i>	<i>d</i> ¹	<i>m</i>	—
<i>d</i> ¹	<i>s</i>	<i>m</i>	<i>d</i>	<i>d</i> ¹	<i>m</i>	<i>s</i>	—	<i>d</i> ¹	<i>s</i>	<i>m</i>	—

SOH

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

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

Ex. 18. KEY D.

d *d* *m* *m* *d* *m* *s* *s* *d*¹ *d*¹ *s* *m* *s* *m* *d*

*d*¹

ME

Ex. 19. KEY C.

d *s* *m* *s* *d*¹ *s* *d*¹ *s* *m* *m* *s* *s* *m* *s* *d*¹

Ex. 20. KEY C.

*d*¹ *s* *m* *m* *d*¹ *m* *s* *s* *d*¹ *m* *s* *m* *s* *d*¹ *d*

SOH

Ex. 21. KEY D.

d *m* *s* *d*¹ *d*¹ *s* *s* *m* *d* *m* *s* *m* *d*¹ *s* *d*

DOH

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

Let *Soh-One* be practiced after the same manner as that pursued with the *One-Doh*, only taking a higher pitch for the key tone.

ME

The following exercises are patterns for the teacher.

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

<i>d</i>	<i>s</i> ₁	<i>d</i>	—		<i>d</i>	<i>m</i>	<i>s</i> ₁	<i>d</i>		<i>d</i>	<i>s</i> ₁	<i>m</i>	<i>d</i>	
<i>d</i>	<i>m</i>	<i>d</i>	<i>s</i> ₁	<i>d</i>		<i>d</i>	<i>m</i>	<i>s</i>	<i>s</i> ₁	<i>d</i>				
KEY D.														
<i>d</i>	<i>s</i> ₁	<i>s</i>	<i>m</i>	<i>d</i>		<i>s</i>	<i>d</i> ¹	<i>s</i>	<i>m</i>	<i>d</i>	<i>s</i> ₁	<i>d</i>		

DOH

*s*₁

The class is now ready to practice the following exercises.

Ex. 23. KEY F.

d s₁ d m s s m d d s₁ d m s s₁ d

Ex. 24. KEY A.

d d m d s₁ s₁ m d m m s m d s₁ d

Ex. 25. KEY G.

m m d s₁ s s m d s m d s₁ m s₁ d

Ex. 26. KEY F.

s s m d s₁ s₁ m d s s m d s₁ s d

TIME AND RHYTHM.

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

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

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

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

| m : s | f : s | m : s | r : s | m : s | f : r | d : t₁ | d : — ||
bringing out the strong accent.

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

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

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

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

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

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

How many noticed the light throbs?

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

How many kinds of accents have we?

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

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

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

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

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

Teacher illustrates this.

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

How is time measured in music?

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

What is it called?

What is a measure?

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

What is it called? What is a Pulse?

Listen to me.

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

After each strong pulse how many weak pulses were there?

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

Listen again.

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

How many weak pulses followed each strong pulse?

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

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

What makes different kinds of measure?

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

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

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

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

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

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

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

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

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

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

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

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

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

Let this be practiced as above.

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

* AA as in father—ai as in pair.

When is a measure in the primary form?

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

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

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

Teacher writes thus:—

TAA TAA TAA TAA TAA TAA TAA TAA

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

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

Again, commencing with a weak pulse.—

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

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

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

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

What does the bar indicate?

How is the weak accent indicated?

What does the double bar show?

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

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

What represents the time of a pulse?

What represents the time of a measure?

You may now sing the exercise as written.

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

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

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

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

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

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

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

Which measure was wrong?

How many tones are indicated in the second measure?

How many did I sing?

Was it a long tone or a short tone?

How long was it?

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

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

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

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

Ex. 27.

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

Ex. 29.

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

Ex. 31.

TAA TAA TAA | TAA TAA | TAA -AA | -AA ||
· 1 | 1 : 1 | 1 : 1 | 1 : - | - ||

Ex. 33.

TAA TAA -AA | -AA TAA | TAA -AA | TAA TAA | TAA -AA | TAA TAA | TAA TAA ||
· 1 | 1 : - | - : 1 | 1 : - | 1 : 1 | 1 : - | 1 : 1 | 1 : 1 ||

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

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

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

Ex. 34.

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

Teacher pointing to the continuation mark, asks:—

What does this horizontal line indicate?

How are the time-names for continuations obtained?

How long must this tone be?

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

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

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

In the second and fourth? *Twos*.

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

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

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

Ex. 28.

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

Ex. 30.

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

Ex. 32.

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

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

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

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

Ex. 35.

TAA	TAA	TAA	TAA	-AA	-AA	TAA	TAA	TAA	TAA	-AA	TAA	
1	: 1	: 1	1	: -	: -	1	: 1	: 1	1	: -	: 1	

Ex. 36.

TAA	-AA	TAA	TAA	TAA	TAA	TAA	-AA	TAA	TAA	-AA	-AA	
1	: -	: 1	1	: 1	: 1	1	: -	: 1	1	: -	: -	

Ex. 37.

TAA	TAA	TAA	TAA	TAA	-AA	TAA	TAA	TAA	TAA	TAA	-AA	
: 1	1	: 1	: 1	1	: -	: 1	1	: 1	: 1	1	: -	

Ex. 38.

TAA	TAA	-AA	TAA	TAA	TAA	TAA	TAA	-AA	TAA	TAA	-AA	
: 1	1	: -	: 1	1	: 1	: 1	1	: -	: 1	1	: -	

Ex. 39.

TAA	TAA	-AA	-AA	TAA	-AA	TAA	TAA	TAA	TAA	TAA	-AA	
: 1	1	: -	: -	1	: -	: 1	1	: 1	: 1	1	: -	

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

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

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

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

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

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

Ex. 40. KEY D.

d	: d	s	: s	m	: m	s	: -	†	s	: s	m	: m	s	: s	d	: -	
d	: d	d	: d	d	: d	d	: d	†	d	: d	d	: d	d	: d	d	: d	

Ex. 41. KEY F.

d	: -	m	: -	s	: -	m	: -	†	m	: -	d	: -	s	: -	d	: -	
d	: d	d	: d	d	: d	d	: d	†	d	: d	d	: d	d	: d	d	: d	

Ex. 42. KEY C.

d	: d	m	: d	s	: s	m	: -	†	m	: m	s	: m	s	: s	d	: -	
d	: -	d	: -	d	: -	d	: -	†	d	: -	d	: -	d	: d	d	: -	

FIRST STEP.

Ex. 43. KEY E.

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

Ex. 44. KEY D.

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

Ex. 45. KEY F.

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

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

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

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

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

Ex. 47. KEY D.

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

Ex. 48. KEY D.

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

Ex. 49. KEY C.

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

Ex. 50. KEY C.

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

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

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

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

Ex. 52. KEY D.

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

Ex. 53. KEY C.

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

Ex. 54. KEY C.

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

Ex. 55. KEY D.

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

Exercises 56 to 58 include sj.

Ex. 56. KEY F.

d : m	s : m	d : m	s : — †	m : d	s : m	s : s	d : —
d : d	sj : sj	d : d	sj : —	d : d	m : m	d : sj	d : —

Ex. 57. KEY D.

d : —	m : —	s : s	d' : — †	d' : —	s : —	m : s	d : —
d : d	sj : sj	m : —	d : —	m : m	d : m	sj : —	d : —

Ex. 58. KEY G.

d : —	s : —	m : —	d : — †	s : —	m : —	s : m	d : —
d : —	m : m	d : sj	d : —	m : m	d : d	sj : sj	d : —

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

The following lesson may be written on the board,

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

and after it is sung correctly the teacher may say:

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

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

Which measure was wrong?

Which pulse of that measure?

How many tones are indicated in that pulse?

How many did I sing?

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

What are they called?

The time-name of the first half is T_{AA}—of the second half T_{AI}. What is the time-name of the first half? Second half?

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

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

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

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

T _{AA}	T _{AA}	T _{AA} - T _{AI}	T _{AA}	T _{AA}	T _{AA}	T _{AA}	-AA
l	:l	l .l	:l	l	:l	l	:—

T _{AA}	T _{AA}	T _{AA} - T _{AI}	T _{AA}	T _{AA} - T _{AI}	T _{AA} - T _{AI}	T _{AA}	-AA
l	:l	l .l	:l	l .l	:l .l	l	:—
d	:m	s .s	:m	s .s	:m .m	d	:—
d	:s	m .s	:d	m .d	:s .m	d	:—

T _{AA}	T _{AA}	T _{AA} - T _{AI}	T _{AA}	T _{AA} - T _{AI}	T _{AA} - T _{AI}	T _{AA} - T _{AI}	T _{AA}
l	:l	l .l	:l	l .l	:l .l	l .l	:l
d	:m	s .m	:d	s .m	:s .m	s .m	:d
d'	:s	m .s	:d'	d' .s	:m .s	s .m	:d

T _{AA}	T _{AA} - T _{AI}	T _{AA}	T _{AA} - T _{AI}	T _{AA} - T _{AI}	T _{AA} - T _{AI}	T _{AA}	-AA
l	:l .l	l	:l .l	l .l	:l .l	l	:—
d	:m .s	d'	:s .m	s .m	:s .m	d	:—
d	:s, .s,	d	:s, .m	d .d	:s, .m	d	:—

T _{AA} - T _{AI}	T _{AA}	T _{AA} - T _{AI}	T _{AA}	T _{AA} - T _{AI}	T _{AA} - T _{AI}	T _{AA} - T _{AI}	T _{AA}
l .l	:l	l .l	:l	l .l	:l .l	l .l	:l
KEY F.							
s, .d	:d	s, .d	:d	s .m	:s .m	d .d	:d

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

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

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

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

Ex. 59. KEY C.

d	: d	m	: d	s . s	: m . s	d [†]	: —	d [†] . s	: m . s	d [†]	: m	s	: s	d	: —	
d	: d . d	d	: d . d	m . m	: m . m	m	: m . m	m	: m . m	d	: d . d	m . m	: s . s	d	: —	

Ex. 60. KEY D.

d . m	: m	d . m	: m	s	: s	m	: —	m . s	: s	m . s	: s	d [†]	: s	d [†]	: —	
d	: d	d	: d	d . m	: m	d	: —	m	: m	m	: m	m . s	: s	m	: —	

Ex. 61. KEY D.

d . d	: d . d	m . m	: m . m	s . m	: d . m	s	: —	m . m	: m . m	s . s	: s . s	d [†] . s	: m . s	d	: —	
d . d	: d . d	d . d	: d . d	m . m	: m . m	s	: —	d . d	: d . d	m . m	: m . m	m . m	: m . m	d	: —	

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

d . d	: d . d	d . d	: d . d	m . m	: m . m	m . m	: m . m	m . m	: m . m	m . m	: m . m	m . m	: m . m	m . m	: m . m	}
What a	clat - ter!	What's the	mat - ter!	John - ny's	gone	and	spilt	the	bat - ter							}
s . s	: s . s	s	: s ₁	s	: s ₁	s	: s ₁	s	: —							
On my	nice new	clothes,	oh,	dear!	oh,	dear!		dear!								

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

d	: d	s ₁	: s ₁	m	: —	d	: —	m	: m	d	: d	s	: —	m	: —	}
Roam - ing	o - ver	mead - -	ows,	Sing - ing	ev - er	gai - -	ly									}
s . s	: s . s	s	: s	s	: s	s . s	: s . s	s	: s	s	: s	s	: s	s	: s	
Tra la	la la	la	la,	Tra la	la la	la	la	la	la	la	la	la	la	la	la	

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

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

FIRST STEP.

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

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

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

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

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

"Tell me to which figure I sing *d*"—

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

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

| d :— | s : m | d :— | $\left[\begin{array}{l} s \\ lo \end{array} \right] :— ||$

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

s m s d
 le lo lai la

and the pupils give the names.

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

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

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

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

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

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

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

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

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

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

QUESTIONS FOR WRITTEN OR ORAL EXAMINATION.

DOCTRINE.

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

PRACTICE.

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

KEY D. Round in four parts.

ESS ET YEW.

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

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

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

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

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

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

Is it higher or lower than *Me*?

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

The name of the new tone is *Ray*.

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

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

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

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

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

Ex. 63. KEY C.

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

Ex. 64. KEY F.

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

Ex. 65. KEY A.

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

Ex. 66. KEY F.

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

Ex. 67. KEY D.

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

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

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

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

| d' : s | m : s | d' : r' | r' : — "

All sing it.—

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

Listen again.

Teacher sings.

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

All sing the same.—

Is that as satisfactory as the former or more so?

Listen again.

Teacher sings.

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

All sing it.—

Satisfactory or expectant?

Listen again.

Teacher sings.

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

All sing it.—

Satisfactory or expectant?

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

Teacher sings the following, which the pupils may repeat.

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

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

s₁

m₁

r₁

DOH'

TE

SOH

ME

RAY

DOH

t₁

s₁

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

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

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

| d : m | s : d' | t : [^] | d' : — ||

: d' | s : m | r : t | t : — | d' ||

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

: d' | s : m | r : m | m : — | d' ||

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

: d' | s : m | r : s | s : — | d' ||

and finally with *t* as above.

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

{	d	: d	m	: d	s	: s	m	: d	†	t ₁	: t ₁	d	: m	r	: r	d	: —	†	}
{	On	- ward	to	the	si	- lent	riv	- er,	†	Day	and	nigh	t we	wend	our	way;			}

{	* m	: m	d	: m	m	: m	s	: m	†	r	: r	m	: d	t ₁	: t ₁	d	: —		
{	Men	and	mai	- dens	wan	- der	ev	- er,	†	Old	and	young	all	pass	a -	way.			

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

{	d	: d	s ₁	: m	r	: s	m	: —	†	* m	: m	r	: d	- -	}
{	Af	- - ter	stu	- - dy	we	shall	find,		†	Mu	- - sic	will	re	- -	}

{	t ₁	: t ₁	d	: —	†	s	: s	t ₁	: d	- -	s ₁	: s ₁	d	: —	
{	lieve	the	mind,		†	And	our	hearts	to	- -	geth	- er	bind.		

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

{	s ₁	: s ₁	d	: d	s ₁	: s ₁	d	: d	†	* r	: —	m	: —	†	r	: —	m	: —	†	}
{	Scot	- land's	burn	- ing,	Scot	- land's	burn	- ing,	†	Look	out,	Look	out,							}

{	s	: —	†	s	: —	†	s	: —	†	s	: —	†	t ₁	: r	d	: d	†	t ₁	: r	d	: d	
{	Fire		†	Fire!		†	Fire!		†	Fire!		†	Pour	on	wa	- ter,	†	pour	on	wa	- ter.	

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

{	s ₁	: s ₁	: s ₁	d	: d	: d	†	* r	: r	: r	m	: m	: m	}		
{	Let	us	en	- -	deav	- or	†	To	show,	that	when	-	ev	- - er	We	}

{	s	: s	: s	s	: m	: d	†	t ₁	: t ₁	: t ₁	d	: d	: d		
{	join	in	a	song,	We	can	†	keep	time	to	- -	geth	- er,	Yes.	

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

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

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

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

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

A. L. C.

$\left\{ \begin{array}{l} d : t_1 \\ \text{"Here I} \end{array} \right\}$	$\left\{ \begin{array}{l} d : - \\ \text{go,} \end{array} \right\}$	$\left\{ \begin{array}{l} r : r \\ \text{sure and} \end{array} \right\}$	$\left\{ \begin{array}{l} m : - \\ \text{slow,} \end{array} \right\}$	$\left\{ \begin{array}{l} m : r \\ \text{Says the} \end{array} \right\}$	$\left\{ \begin{array}{l} m : d \\ \text{tur - - tile} \end{array} \right\}$
†					
$\left\{ \begin{array}{l} d : t_1 \\ \text{down be - - low.} \end{array} \right\}$	$\left\{ \begin{array}{l} d : - \\ \text{"Not so I,} \end{array} \right\}$	$\left\{ \begin{array}{l} s . s : s \\ \text{swiftly fly,} \end{array} \right\}$	$\left\{ \begin{array}{l} s . d' : m \\ \text{Sings the bird on} \end{array} \right\}$	$\left\{ \begin{array}{l} s . s : s . s \\ \text{high.} \end{array} \right\}$	$\left\{ \begin{array}{l} d' : - \\ \end{array} \right\}$

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

T. F. S.

$\left\{ \begin{array}{l} s . s : m \\ \text{Hur - ry now,} \end{array} \right\}$	$\left\{ \begin{array}{l} s . s : r \\ \text{hur - ry now,} \end{array} \right\}$	$\left\{ \begin{array}{l} m . m : d \\ \text{Come a - long,} \end{array} \right\}$	$\left\{ \begin{array}{l} r . s : s . s \\ \text{Wont you hur - ry?} \end{array} \right\}$
*			
$\left\{ \begin{array}{l} d' : - \\ \text{No,} \end{array} \right\}$	$\left\{ \begin{array}{l} t : - \\ \text{no,} \end{array} \right\}$	$\left\{ \begin{array}{l} d' : s \\ \text{Wait a - - -} \end{array} \right\}$	$\left\{ \begin{array}{l} s : - \\ \text{while.} \end{array} \right\}$

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

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

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

TUNING EXERCISES.

Ex. 74. KEYS F and G.

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

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

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

Ex. 75. KEY C.

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

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

Ex. 76. KEY F.

First as written. Second time, Soprano take Tenor, Tenor take Contralto, singing s instead of s₁, Contralto take Soprano. Third time, Soprano and Contralto change parts, Soprano singing s instead of s₁.

d : -	s ₁ : m	d : -	:	:	d : -	d : t ₁	d : -
d : -	s ₁ : m	d : -	:	s ₁ : -	- : -	s ₁ : s ₁	s ₁ : -
d : -	s ₁ : m	d : -	m : -	- : -	- : -	m : r	m : -
d : -	s ₁ : m	d : -	- : -	- : -	- : -	s ₁ : s ₁	d : -

Ex. 77. KEY C.

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

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

Ex. 78. KEY F.

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

d	—	m	: d	s ₁	—	t ₁	—	—	—	d	: t ₁	d	—
d	—	m	: d	s ₁	—	:	:	s ₁	—	s ₁ : s ₁	s ₁	—	—
d	—	m	: d	s ₁	—	:	r	—	—	m	: r	m	—
d	—	m	: d	s ₁	—	—	—	—	—	s ₁ : s ₁	d	—	—

Ex. 79. KEY G.

s ₁	—	s ₁	: d	m	—	m	—	m	: m	s	: m	r	—	s ₁	—	s ₁	: t ₁	r	—	r	—	m	: d	d	: t ₁	d	—	
s ₁	—	s ₁	: d	m	—	d	—	d	: d	d	: d	t ₁	—	s ₁	—	s ₁	: t ₁	r	—	t ₁	—	d	: s ₁	s ₁ : s ₁	s ₁	—	—	
s ₁	—	s ₁	: d	m	—	s	—	s	: s	s	: s	s	—	s ₁	—	s ₁	: t ₁	r	—	s	—	s	: m	m	: r	m	—	—
s ₁	—	s ₁	: d	m	—	d	—	d	: d	m	: d	s ₁	—	s ₁	—	s ₁	: t ₁	r	—	s ₁	—	d	: d	s ₁ : s ₁	d	—	—	

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

KEY G.

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

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

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

d	:	r	m	:	r	d	:	m	s	:	—	m	:	r	d	:	s	m	:	r	d	:	—		
Let	us	sing	a	mer	-	ry	song,	While	we	gai	-	ly	march	a	-	long.									
*d	:	t ₁	d	:	t ₁	d	:	d	d	t ₁	:	t ₁	t ₁	d	:	t ₁	d	:	t ₁	d	:	s ₁	d	:	—
Left,	right,	left,	right,	Steady	-	ly,	steady	-	ly,	Left,	right,	left,	right,	March	a	-	long.								

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

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

SWELL THE ANTHEM.

Ex. 81. KEY G.

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

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

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

CHEERFUL LABOR.

Ex. 82. KEY D.

d : m : s	d ^l : — : s	s : t : r ^l	d ^l : — : —	d ^l : s : d ^l	d ^l : s : m
d : d : m	m : — : s	s : r : r	m : — : —	m : m : m	m : m : d
1. Let us, dear	broth - - ers,	Cheer - ful - ly	toil;	Nev - er from	la - bor, No,
2. Rich is the	treas - - ure	Now to be	won;	Toil in full	meas - ure, Till
m : s : d ^l	s : — : d ^l	t : r ^l : t	d ^l : — : —	s : d ^l : s	s : d ^l : s
d : d : d	d : — : m	s : s : s	d : — : —	d : d : d	d : d : d

s : r : m	d : m : s	d ^l : s : d ^l	d ^l : s : m	s : r : m	d : — : —
t ₁ : t ₁ : t ₁	d : — : —	m : m : m	m : m : d	t ₁ : t ₁ : t ₁	d : — : —
nev - er re -	coil.....	Nev - er from	la - bor, No,	nev - er re -	coil.
time shall be	done.....	Toil in full	meas - ure, Till	time shall be	done.
s : s : s	m : — : —	s : d ^l : s	s : d ^l : s	s : s : s	m : — : —
s ₁ : s ₁ : s ₁	d : — : —	d : d : d	d : d : d	s ₁ : s ₁ : s ₁	d : — : —

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

A. L. C.

d ^l . d ^l . d ^l	t : t	d ^l . d ^l . s	m : m	s : m	r : r	m : r	d : —
Cheerful - ly	work, or	mer - ri - ly	play, But	al - ways	strive that	you may	say,

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

SECOND STEP.

LONGINGS.

EX. 84. KEY E₂.

{	m . m : d . m	s : m	r . r : d . r	m : —	}
	d . d : d . d	d : d	t ₁ . t ₁ : d . t ₁	d : —	
	1. Pur-er yet and pur - - er		I would be in mind,		
	2. Calmer yet and calm - - er		Tri - al bear, and pain,		
3. Quicker yet and quick - er		Ev - er on - ward press,			
{	s . s : m . d	m : s	s . s : m . s	s : —	}
	d . d : d . d	d : d	s ₁ . s ₁ : s ₁ . s ₁	d : —	

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

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

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

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

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

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

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

TWO-PULSE MEASURE.

W | 1 : 1 | 1 : 1 | 1 : 1 | 1 : 1 ||

FOUR-PULSE MEASURE.

THREE-PULSE MEASURE.

W | 1 : 1 : 1 | 1 : 1 : 1 | 1 : 1 : 1 | 1 : 1 : 1 ||

SIX-PULSE MEASURE.

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

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

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

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

Ex. 85.

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

Ex. 86.

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

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

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

Ex. 88.

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

Ex. 89.

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

Ex. 90.

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

Ex. 91. KEY E². Round in three parts.

{ s : s	m : d	t ₁ : s ₁	d : —	r : t ₁	d : m	r : r	d : —	
{ Ev - er	bloom - ing,	ev - er	gay,	Ev - er	wel - come,	love - ly	May	

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

{ :s | m : m | m : r* | d : d | d : t₁ | d : s₁ | d : r | m : m | m }
 Now | we are met let | mirth a - bound, and | let the catch and | glee go round. ||

Ex. 93. KEY A.

SWEET SUMMER CROWNS.

{ :d | d : s₁ | d : m | s : m | d : s₁ | s₁ : t₁ | r : s | m : - | - }
 Sweet | sum - mer crowns the | pleas - ant earth With beau - ty, light, and | love,
 :d | d : s₁ | d : d | m : d | d : s₁ | s₁ : t₁ | r : t₁ | d : - | - }

{ :d | d : s₁ | d : m | s : m | d : s₁ | t₁ : r | s : t₁ | d : - | - }
 And | clear blue skies, with smil - ing mirth, Speak bless - ings from a - bove.
 :d | d : s₁ | d : d | t₁ : s₁ | d : s₁ | t₁ : r | t₁ : s₁ | d : - | - }

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

{ :s₁ | d : t₁ | d : r* | m : r | m : s | s : s : s : s | s }
 Come | fol - low | me to the | green - wood | tree, Come | fol - low, fol - low | me. ||

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

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

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

{ d : d : t₁ | t₁ | d : s₁ | m : m : r : r | m : d | s : s : s : s | s : m | s₁ : s₁ : s₁ : s₁ | d : - }
 Happy, happy New Year, | Happy, happy New Year, | Happy, happy New Year, | Hear the merry bell. ||

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

{ d : d : d | m : m : m | s : - : - | d^{*} : - : - | t : t : t | r^{*} : r^{*} : r^{*} | d^{*} : - : - | s : - : - }
 Mer-ri - ly, mer-ri - ly | danc - - - ing, | Mer-ri - ly, mer-ri - ly | glanc - - - ing, }

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

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

{ m : m : m | r : r : r | s : s : s | m : - : - | d^{*} : d : d | t₁ : t₁ : t₁ | s₁ : s₁ : s₁ | d : - : - }
 Cheerful - ness com - eth of | in - no - cent song, | Let us then sing as we | jour - ney a - long. ||

SECOND STEP.

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

{	s : s : s	s : — : —	m : m : m	r : — : —	d : d : d	t ₁ : t ₁ : t ₁	}
{	Come ye	a - way,	Come ye	a - way,	This is	a ve - ry fine	}
{	d : — : d	s ₁ : — : —	d : — : m	r : — : —	d : — : d	t ₁ : — : —	
{	sum - -	mer's day,	Come	a - way,	Come	a - way.	

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

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

HAPPY HOME.

Ex. 101. KEY C.

B. C. U.

{	s : s m : s	d' : — — : —	t : d' r' : s	m' : — — : —	r' : r' r' : s	}
{	m : m d : m	m : — — : —	r : m s : s	s : — — : —	s : s s : s	}
{	Sing we now of	home,	hap - py, hap - py	home,	Sing we now of	}
{	d' : d' s : d'	s : — — : —	s : d' t : t	d' : — — : —	t : t t : t	}
{	d : d d : d	d : — — : —	s : s s : s	d : — — : —	s : s s : s	}

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

{	t : t t : t	d' : d' d' : d'	t : d' r' : s	m' : — — : —	m' : m' r' : r'	d' : — — : —	
{	r : r r : r	m : m m : m	r : m s : s	s : — — : —	s : s s : s	m : — — : —	
{	We will join the	strain in - spir - ing,	Sing - ing now of	home,	hap - py, hap - py	home.	
{	Brings us more than	gold - en treas - ure,					
{	Joy and so - cial	mirth de - light us,					
{	While the fleet - ing	mo - ments find us,					
{	s : s s : s	s : s s : s	s : d' t : t	d' : — — : —	d' : d' t : t	d' : — — : —	
{	s : s s : s	s : s s : s	s : s s : s	d' : — — : —	d' : d' s : s	d : — — : —	

Ex. 102. KEY G. M. C. S.

SING EVERY ONE.

B. C. U.

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

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

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

Ex. 103.

<i>TAA</i>	<i>TAA</i>	<i>TAA</i>	<i>SAA</i>	<i>TAA</i>	<i>SAA</i>	<i>TAA</i>	<i>SAA</i>	
l	: l	l	:	l	:	l	:	
d	: m	s	:	m	:	d	:	
d	: r	m	:	s	:	d	:	
d	: m	d	:	<i>s₁</i>	:	d	:	

Ex. 104.

<i>TAA</i>	<i>SAA</i>	<i>TAA</i>	<i>SAA</i>	<i>TAA</i>	<i>TAATAI</i>	<i>TAA</i>	<i>TAA</i>	
l	:	l	:	l	: l. l	l	: l	
d	:	d	:	d	: d. r	m	: d	
s	:	s	:	s	: m. r	d	: m	
d	:	m	:	d	: <i>s₁. m</i>	d	: <i>s₁</i>	

Ex. 105.

<i>TAA</i>	<i>TAA</i>	<i>TAA</i>	<i>TAA</i>	<i>SAA</i>	<i>TAA</i>	<i>TAA</i>	<i>TAA</i>	<i>TAA</i>	<i>TAA</i>	- - <i>AA</i>	<i>SAA</i>	
l	: l	: l	l	:	: l	l	: l	:	l	: —	:	
d	: d	: d	m	:	: m	s	: s	:	d	: —	:	
d	: m	: s	d	:	: d	m	: d	:	s	: —	:	
d	: t_1	: d	r	:	: r	m	: s	:	d	: —	:	

Ex. 106.

<i>TAA</i>	<i>TAA</i>	<i>TAA</i>	<i>SAA</i>	<i>TAA</i>	<i>TAA</i>	<i>SAA</i> - <i>AA</i>	<i>TAA</i>	<i>SAA</i> - <i>AA</i>	<i>TAA</i>	<i>TAA</i>	<i>SAA</i> - - <i>AA</i> - <i>AA</i>	
l	: l	l	:	l	: l	:	l	:	: l	l	: :	
d	: d	d	:	m	: m	:	s	:	: s	d	: :	
d	: r	m	:	m	: d	:	m	:	: s	m	: :	
d	: s_1	d	:	m	: r	:	m	:	: s_1	d	: :	

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

U.

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

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

T. F. S.

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

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

B. C. U.

{	d : m	s :	s : t	r' :	d' : -	s : -	m : -	- :	s* : -	- : -	- : -	- : -	}
{	See the bee,	on the lea,	hear his	song—	Z.....	}
{	s : s	t : t	d' : -	- :	m : s	d' : s	r : s	t : s	m : s	r : s	d : -	- :	}
{	is his mer - ry	song,	O I hear it,	yes, I hear it,	Hear his mer - ry	song.							}

Ex. 110. KEY C.

{	^f d' :	t :	^m t :	d' :	^p d' :	t :	^{pp} t :	d' :	:	}
{	WHO'S	THERE?	I'm	sure	I	heard	a	sound,		}
{	:	^m s :	s :	^p d :	d :	^{pp} s :	s :	^f d :	m : s	}
{		Don't speak,		keep still,		hush, hush,		O	YES, 'TIS	}
{	^f d' :	d' :	d' :	d' :	d' :	r' : t	d' : -	- :	}	
{	AH	YES,	who	sing	this	lit - tle	song.		}	
{	d' :	d' :	s :	s :	m : m	r : s	d : -	- :	}	
{	WE	who	sing,	who	sing	this	lit - tle	song.	}	

O HASTE.

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

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

Ex. 112. KEY E.

COME UNTO ME.

A. L. COWLEY.

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

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

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

.	:	m :—	m :—	r :—	— :	s :	s :	m :—	— :
:	:	d :—	d :—	t ₁ :—	— :	d :	t ₁ :	d :—	— :
rest,		Be	at	rest,		Come,	come,	come.	
t :—	— :	:	:	:	:	m :	s :	s :—	— :
s :—	— :	:	:	:	:	s ₁ :	s ₁ :	d :—	— :

Ex. 113. KEY E.

OVER THE SNOW.

R. S. TAYLOR.

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

d : d : d	m : m : m	s : - : s	m : - : -	r : r : r	s : s : s	d : - : -	- : - : -
d : d : d	d : d : d	m : - : m	d : - : -	t ₁ : t ₁ : t ₁	t ₁ : t ₁ : t ₁	d : - : -	- : - : -
Swift as a bird in its	flight we go,	Mer-ri-ly,	mer-ri-ly	O.			
Speed we a-way on our	path-way bright,	Mer-ri-ly,	mer-ri-ly	O.			
O-ver the val-ley our	mu-sic swells,	Mer-ri-ly,	mer-ri-ly	O.			
m : m : m	s : s : s	d ^l : - : d ^l	s : - : -	s : s : s	r : r : r	m : - : -	- : - : -
d : d : d	d : d : d	d : - : d	d : - : -	s ₁ : s ₁ : s ₁	s ₁ : s ₁ : s ₁	d : - : -	- : - : -

CHORUS.

s : s : s	s : s : s	s : - : -	d ^l : - : -	m : m : m	m : m : m	m : - : -	s : - : -
m : m : m	m : m : m	m : - : -	- : - : -	d : d : d	d : d : d	d : - : -	m : - : -
Mer-ri-ly,	mer-ri-ly	O,		Mer-ri-ly,	mer-ri-ly	O,	
:	:	:	:	s : s : s	s : s : s	s : - : -	d ^l : - : -
d : d : d	d : d : d	d : - : -	- : - : -	d : d : d	d : d : d	d : - : -	- : - : -

D. S.

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

STILL LIKE DEW.

EX. 114. KEY F.

B. C. UNSELD.

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

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

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

TAA	TAATAI	TAA	TAA	TAA	TAATAI	TAA	TAA
1	:1 .1 1	:1	1	:1 .1 1	:1		
TAA	TAATAI	TAA	TAA	TAA	TAATAI	TAA	TAA
1	:1 .1 1	:1	1	:1 .1 1	:1		

And when they are correctly sung he changes the second one to

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

and explains that in the first and third measures the tones are to be continued from the first pulse into the first half of the second, making the tone a pulse and a half long. The exercise is then to be taataid and la-ed from the teacher's pattern. The two exercises may then be sung alternately. The following exercises are to be taataid and la-ed on one tone and taataid in tune.

Ex. 115.

TAA	TAATAI	TAA - AA	TAI	TAA - AA	TAI	TAA	TAA
l	:1 .1	l	:- .1	l	:- .1	l	:1
d	:m .r	d	:- .r	m	:- .s	m	:d
m	:s .s	m	:- .r	d	:- .t ₁	r	:d
s	:m .m	s	:- .m	r	:- .d	t ₁	:d

Ex. 116.

TAA	TAA	SAA	TAATAI	TAA - AA	TAI	TAATAI	TAA
l	:1		:1 .1	l	:- .1	l	.1 :1
d	:s ₁		:d .r	m	:- .d	t ₁	.d :r
m	:d		:r .d	s	:- .m	r	.d :t ₁
m	:s		:d .r	m	:- .s ₁	m	.r :d

Ex. 117.

TAA	- - AA	TAI	TAA	TAA	TAA	TAA	TAA	TAA	SAA
l	:- .1	:1		l	:1	:1	l	:1	:
d	:- .r	:m		s	:m	:d	t ₁	:- .d	:m .r
m	:- .r	:d		r	:d	:t ₁	d	:- .s ₁	:m .d
s	:- .m	:d		m	:r	:m	s	:- .d ¹	:s .m

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

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

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

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

A. S. KIEFFER.
Ex. 120. KEY G.

GENTLE SPRING IS HERE AGAIN.

B. C. UNSELD.

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

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

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

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

Ex. 121. KEY G.

BANISH SORROW.

B. C. U.

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

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

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

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

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

in the notation by a comma in the middle of each half-pulse, thus, |1,1.1,1 :
ta fa te fe.

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

Ex. 122.

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

Ex. 123.

ta - fa - te - te	TAA	TAI	ta - fa - te - fe	TAA	TAI	ta - fa - te - fe	TAA	TAI	TAA
l , l .l , l	:l	.l	l , l .l , l	:l	.l	l , l .l , l	:l	.l	:l
d , d .d , d	:m	.d	m , m .m , m	:s	.m	s , s .s , s	:s	.m	d .m :d
s , s .s , s	:s	.m	m , m .m , m	:m	.m	r , d .t ₁ , d	:r	.s	m .r :d

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

Ex 124. KEY G. Round in three parts,

A. L. C.

{	d	: d	d	: d	t ₁ . t ₁ : t ₁	d . d : d	m	: m	m	: m	r . r : s	m . m : m	}
{	One,	two,	three,	four,	keep the time,	keep the time,	One	two,	three,	four,	Voices chime,	voices chime,	}

{	s , s . s , s : s	. m	d	. m	: s	s ₁ , s ₁ . s ₁ , s ₁ : s ₁	. s ₁	d	: —	}
{	Tra la la la	la	la	la	la,	Tra la la la la	la	la		}

Ex 125. KEY A. Round in four parts.

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

Ex 126. KEY F. Round in four parts.

U.

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

{	s , s . s , s : s	. s	s , s . s , s : s	d , d . d , d : d	. d	s ₁ , s ₁ . s ₁ , s ₁ : d	}
{	Listen to the bells!	how	mer-ri - ly they ring!	Listen to the birds!	how	cheeri - ly they sing.	}

A. S. KIEFFER.

LOVELY MAY.

B. C. UNSELD.

Ex 127. KEY C.

{	s	. s	: s	s , s . s , s : s	s	. m	: s	. d'	d'	: t	}
{	m	. m	: m	m , m . m , m : m	m	. d	: m	. m	m	: r	}
{	1. Love - ly	May,	mer-ry, merry May!	Bird - lets	now	are	sing - - ing,				}
{	2. Hap - py	May,	mer-ry, merry May!	With	our	songs	we	greet	thee		}
{	3. Balm - y	May,	mer-ry, merry May!	How	we	love	thy	glad - - ness,			}
{	d'	. d'	: d'	d' , d' . d' , d' : d'	d'	. s	: d'	. s	s	: s	}
{	d	. d	: d	d , d . d , d : d	d	. d	: d	. d	s	: s	}

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

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

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

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

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

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

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

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

QUESTIONS FOR WRITTEN OR ORAL EXAMINATION.

DOCTRINE.

- | | | |
|--|--|---|
| 1. What two new tones have you learned in this step? | 10. What new kind of accent have you learned in this step? | 16. What is the time-name for a silent pulse? |
| 2. What is the relative position of <i>Ray</i> to <i>DoH</i> ? | 11. How is the medium accent indicated in the notation? | 17. How is it indicated in the notation? |
| 3. What is the relative position of <i>Te</i> to <i>DoH</i> ? | 12. How is the medium accent indicated in the time-names? | 18. What is the time-name of a pulse-and-a-half-tone? |
| 4. What is the mental effect of <i>Ray</i> ? | 13. What two new kinds of measure have you learned in this step? | 19. How is it indicated in the notation? |
| 5. What is the mental effect of <i>Te</i> ? | 14. What is the order of accents in four-pulse measure? | 20. What is the time-name of four quarter-pulse tones? |
| 6. What is the manual sign <i>Ray</i> ? For <i>one-Ray</i> ? | 15. What is the order of accents in six-pulse measure? | 21. What is the time-name of the first quarter of a pulse? The second? The third? The fourth? |
| 7. What is the manual sign for <i>Te</i> ? For <i>Te-one</i> ? | | 22. How are quarter pulses indicated in the notation? |
| 8. What chord is formed of the tones d m s'? | | |
| 9. What chord is formed of the tones s t r'? | | |

PRACTICE.

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

THIRD STEP.

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

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

s'	KEY C or D. d : s m : d f : — d : —
f'	KEY G. d : s m : d f : — d : —
m'	KEY C or D. d : s m : d f : — d : —
r'	KEY G. d : s m : d f : — d : —
DOH'	KEY C or D. d : s m : d f : — d : —
TE	KEY G. d : s m : d f : — d : —

LAH

Ex. 128. KEY C.

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

SOH

Ex. 129. KEY C.

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

ME

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

RAY

Ex. 130. KEY A.

{ | d : m : d | l₁ : f₁ : l₁ | s₁ : t₁ : r | d : — : — | d : s₁ : m₁ | d : l₁ : f₁ | r : t₁ : s₁ | d : — : — || }

t₁

Ex. 131. KEY G.

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

l₁

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

s₁

KEY C or D.

| d : m | s : m | l : — | s : — ||

| d : m | s : m | d' : t | l : — ||

KEY G.

| d : m | r : l₁ | d : t₁ | l₁ : — ||

| d : r | m : d | l₁ : — | s₁ : — ||

After the mental effects of the new tones are developed and their appropriate hand-signs taught, the tones are then to be thoroughly practiced, from the modulator, hand-signs, ear exercises, &c. The chord of FAH, or *Sub-Dominant*, consisting of the tones f l d', may be brought out. See chords of DOH and SOH, page 16. The chord of *Seven-Soh* (7S) or *Dominant Seventh*, consisting of the tones s t r f, although belonging to the Fourth Step, may be taught at this point.

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

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

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

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

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

d—C'
t—B
l—A
s—G
f—F
m—E
r—D
d—C

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

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

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

{ : s | d' : d' | r' : r' | m' : m' | d' : d' | l : l | t : t | d' : — | — : s }
If | hap - pi - ness has | not her seat, And | cen - tre in the | breast, | We. }

{ f : f | f : f | m : s | d' : s | l : f | r : s | d : — | — : d }
may be wise or | rich or great, But | nev - er can be | blest. ||

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

{ : s | s : — : m | l : — : s | s : — : f | m : — : m | m : — : d | f : — : m }
{ What, you've to | do get done to - | day! And | do not for to - }

{ r : d : t | d : — : d | d : — : d | f : — : d | s : — : s | d : — : s | d : — : s }
{ mor - - row | stay! There's al - - ways | dan - - ger | in de - lay! ||

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

U.

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

*
 { | d' :s | :s | t₁ :r | s :s | l :s | f :r | d :— | — :— ||
 { | bye, then, good bye then, All un - til to - mor - row's sun. ||

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

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

*
 { | m :— :f | m :— :d | m :— :f | m :— :d | m :r :d | t₁ :d :r | d :— :— | — :— :— }
 { | Sing a - way you hap - py bird - ling, Bring us the Spring-time a - gain, }

{ | d :— : | d :— : | d :— : | d :— : | s₁ :s₁ :s₁ | s₁ :s₁ :s₁ | d :— :— | — :— :— }
 { | Hark! hark! hark! hark! Hear the mel - o - di - ous strain. ||

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

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

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

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

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

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

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

I. F. S.

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

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

Ex 141. KEY C.

T. F. S.

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

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

Ex 142. KEY G.

T. F. S.

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

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

Ex 143. KEY E2.

T. F. S.

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

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

Ex 144. KEY C.

BEAUTIFUL MONTH OF MAY.

T. F. S.

FINE.

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

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

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

THE DAISY.

Ex. 145. KEY C.

T. F. SEWARD.

{	m . m : m . f	s : d'	m . m : m . f	s	s . s : s . s	}
{	1. In the ear - ly	Spring - time,	When the vio - lets	grow	When the birds sing	}
{	2. Sun-ny lit - tle	blos - som	On their slen - der	stalk,	How much they would	}
{	d . d : d . r	m : m	d . d : d . r	m : -	m . m : m . m	}

{	l . d' : t . l	s : m	r : -	s . s : t . t	r : s	}
{	sweet-ly And the	soft winds	blow;	Comes the lit - tle	dai - sy	}
{	teach us If they	could but	talk;	Ev - er look - ing	up - ward	}
{	f . l : s . f	m : d	t ₁ : -	t ₁ . t ₁ : r . r	f : f	}

{	s . s : d' . d'	m' : -	m' . m' : d' . d'	l . d' : t . l	s : t	d' : -	
{	Blooming fresh and fair,	Springing bright and	joy - ous from its	moun - tain	lair.		
{	All the live - long day,	Bright their fa - ces	turn to catch each	sun - beam's	ray.		
{	m . m : m . m	s : -	s . s : m . m	f . l : s . f	m : f	m : -	

Ex. 146. KEY E.

HOPE ON, AND HOPE EVER.

{	: d	m : d : m	s : m : s	l : l : t	d' : - : s	d' : t : l	}
{	1. Hope on, and hope	ev - er, our	watch - word shall	be,	While	sail - ing o'er	}
{	2. Hope on, and hope	ev - er, no	mat - ter what	comes,	While	wand - ring thro'	}
{	3. Hope on, and hope	ev - er, the	heart's se - cret	spring	'Twill	help us in	}
{	: d	m : d : m	s : m : m	f : f : f	m : - : m	m : r : d	}

{	s : f : m	m : - : -	r : : r	r : m : f	f : m : r	}
{	life's troub - led	bil - -	lows: We'll	nev - er de -	spair though the	}
{	sor - row's deep	pla - -	ces; The	hour be - fore	day is the	}
{	life's earn - est	du - -	ty, 'Twill	lift us from	an - guish and	}
{	t ₁ : r : d	d : - :	t ₁ : : t ₁	t ₁ : d : r	r : d : t ₁	}

{	m : m : f	s : - : s	d' : t : l	s : f : m	l : - : -	}
{	clouds may look	dark, Or	hang our bright	harps on the	wil - - -	}
{	dark - est they	say, Thus	dark - ness and	night in - ter -	la - - -	}
{	sor - row and	tears, To	vis - ions of	grand - eur and	beau - - -	}
{	d : d : r	m : - : m	m : s : f	m : r : d	f : - : -	}

{	t : - : t	d' : t : l	s : f : m	r : - : -	m : -	
{	lows, Or	hang our bright	harps on the	wil - - -	lows.	
{	ces, Thus	dark - ness and	night in - ter -	la - - -	ces.	
{	ty, To	vis - ions of	grand - eur and	beau - - -	ty.	
{	r : - : f	m : r : d	m : r : d	t ₁ : - : -	d : -	

Ex 147. KEY B2.

{	s ₁ :— d :t ₁ l ₁ :— r :d t ₁ :— m :r d — f :m	}
	: d ₁ :— f ₁ :m ₁ r ₁ :— s ₁ :f ₁ m ₁ :— l ₁ :s ₁ f ₁ :—	
{	r :— s :f m :— : l ₁ :— t ₁ :— d :— :	
	t ₁ :l ₁ s ₁ :— d :— : f ₁ :m ₁ r ₁ :s ₁ d ₁ :— :	

Ex 148. KEY F.

THE CRICKET.

T. F. SEWARD.

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

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

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

Ex 149. KEY F.

WORK WHILE YOU WORK.

T. F. S.

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

FINE.

{	s .l :s .f	m :r .r	d :	{	r :r .r	r :r .m
	way to be	cheer - - ful and	gay;		All that you	do learn to
	max - - im, as	ma - - ny can	tell;		Mo - - ments are	worth - - less when
{	m .f :m .r	d :t ₁ .t ₁	d :	{	t ₁ :t ₁ .t ₁	t ₁ :t ₁ .d
	way to be	cheer - - ful and	gay.			
	d :d .d	s ₁ :s ₁ .s ₁	d :		s ₁ :s ₁ .s ₁	s ₁ :s ₁ .s ₁

{	f :m .m	r :	m :m .m	s :- .m	d .d :m	r : D. C.
	do with your	might,	Things done by	halves	are nev - er done	right;
	tri - - fled a -	way,	Work if you	work,	and play if you	play;
{	r :d .d	t ₁ :	d :d .d	m :- .d	s ₁ .s ₁ :d	t ₁ :
	s ₁ :s ₁ .s	s ₁ :	d :d .d	d :- .d	m .m :d	s ₁ :

Ex. 150. KEY B_b.

TELL ME, SPRING.

J. H. TENNEY.

{	m .r :d .l ₁	s ₁ .m ₁ :s ₁	d .r :m	d .m :r	m .r :d .l ₁
	1. Tell me, Spring, with	balm - y air,	Vio - lets blue,	sweet and fair,	Why thy beau - ties,
	2. "Youth," the gen - tle	Spring re - plies,	"Quickly fades,	quick - ly flies,	But thy joys a -
{	s ₁ .f ₁ :m ₁ .f ₁	m ₁ .d ₁ :m ₁	m ₁ .f ₁ :s ₁	m ₁ .ḋ :t ₁	s ₁ .f ₁ :m ₁ .f ₁
	d ₁ .d ₁ :d ₁ .d ₁	d ₁ .d ₁ :d ₁	d ₁ .d ₁ :d ₁	d ₁ .d ₁ :s ₁	d ₁ .d ₁ :d ₁ .d ₁

{	v ₁ .m ₁ :s ₁	d .m :r .m	d :	m ₁ .f ₁ :s ₁ .d	m .r :d .s
	rare and	Bloom to fade a -	way?	Sum - mer with thy	gen - tle show - ers,
	bow the	Nev - er fade a -	way.	Look be - yond this	world of sor - row,
{	m ₁ .d ₁ :m ₁	m ₁ .s ₁ :f ₁ .s ₁	m ₁ :	d ₁ .r ₁ :m ₁ .m ₁	s ₁ .f ₁ :m ₁ .m ₁
	d ₁ .d ₁ :d ₁	d ₁ .d ₁ :s ₁ .s ₁	d ₁ :	d ₁ .d ₁ :d ₁ .d ₁	d ₁ .d ₁ :d ₁ .d ₁

{	l ₁ .l ₁ :l ₁ .t ₁	d .l ₁ :l ₁ .s ₁	m .r :d .l ₁	s ₁ .m ₁ :s ₁ .s ₁	d .m :r .m	d :
	Golden fruits and	blushing flow - ers,	Autumn chills thy	greenwood bowers,	And their leaves de -	cay.
	Thou shalt see a	bright to - mor - row,	And the ros - es	hope will bor - row,	Bloom but ne'er de -	cay."
{	f ₁ .f ₁ :f ₁ .s ₁	l ₁ .f ₁ :f ₁ .m ₁	s ₁ .f ₁ :m ₁ .f ₁	m ₁ .d ₁ :m ₁ .m ₁	m ₁ .s ₁ :f ₁ .s ₁	m ₁ :
	f ₁ .f ₁ :f ₁ .f ₁	f ₁ .f ₁ :d ₁ .d ₁	d ₁ .d ₁ :d ₁ .d ₁	d ₁ .d ₁ :d ₁ .d ₁	d ₁ .d ₁ :s ₁ .s ₁	d ₁ :

Tuning Exercises.—See page 17. To be *Solfed*, *la-ed* and then sung very softly to loo.

Sing Ex. 151 first as written. Second time, Soprano take the Tenor, Tenor take the Contralto, singing *d'* instead of *d*, Contralto take the Soprano. Third time the Soprano and Contralto change parts, Soprano singing *d'* in-

stead of *d*. In the key G the Tenor and Contralto change parts, Contralto singing *l*, instead of *l*, and Base will take *f*, instead of *f*.

Ex. 151. KEYS C, E_b and G.

Ex. 152. KEY C. Sing only as written.

{	d :— m :d f :— : : : f :— f :f m :—
	d :— m :d f :— : d — — — d :d d :—
	d :— m :d f :— l :— — — — — l :l s :—
	d :— m :d f :— :— :— :— :— :— f :f d :—

{	d :— m :d s :— : : : f :— m :r m :—
	d :— m :d s :— : r :— :— d .t ₁ d :—
	d :— m :d s :— t :— :— :— :— d' :s s :—
	d :— m :d s :— :— :— :— :— :— s :s ₁ d :—

THIRD STEP.

Ex. 153. KEY E \flat .

Ex. 154. KEY F.

d :—	m : d	s :—	:	:	f :—	m : r	d :—
d :—	m : d	s ₁ :—	t ₁ :—	—	—	d : t ₁	d :—
d :—	m : d	s :—	:	r :—	—	s : f	m :—
d :—	m : d	s ₁ :—	—	—	—	s ₁ : s ₁	d :—

d :—	m : d	s :—	:	r :—	—	d : t ₁	d :—
d :—	m : d	s ₁ :—	t ₁ :—	—	—	d : s ₁	s ₁ :—
d :—	m : d	s :—	:	:	f :—	m : r	m :—
d :—	m : d	s ₁ :—	—	—	—	s ₁ : s ₁	d :—

KEY F. M. 86.

COMING NIGHT.

B. C. U.

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

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

KEY E \flat . M. 76.

SILENT VALE.

B. C. U.

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

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

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

SONG OF THE AUTUMN.

KEY C. M. 76.

Words and Music by FRANK FOREST, by per.

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

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

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

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

MOTHER, CHILDHOOD, FRIENDS AND HOME.

KEY F. M. 76

C. G. ALLEN.

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

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

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

THE WAYSIDE WELL.

KEY C.

B. C. UNSELD.

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

f . f	: r	r . s	: t . s	l	: s	f . f	: r . r	m . f	: s
r . r	: t ₁	t ₁ . t ₁	: r . r	r	: r	r . r	: t ₁ . t ₁	d . r	: m
sooth - ing	spell,	Wea - ry	foot re -	pos - -	es;	With a	wel - come	fresh and	green,
man or	lord,	From his	stead to	woo	thee;	Thou from	parch - ing	lip dost	earn,
las - sie	bends	To the	trem - bling	wa - -	ter.	When she	leans up -	on her	pail,
s . s	: s	s . s	: s . s	d ^l	: t	t . t	: s . s	s . s	: d ^l
s ₁ . s ₁	: s ₁	s ₁ . s ₁	: s ₁ . t ₁	r	: s	s . s	: s ₁ . s ₁	d . d	: d

THIRD STEP.

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

MUSIC EVERYWHERE.

KEY G. M. 90.

CHESTER G. ALLEN, by per.

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

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

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

SKATING GLEE.

KEY C. M. 100 beating twice.

A. S. REEFER.

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

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

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

LO! THE GLAD MAY MORN.

KEY D. M. 120.
Brightly.

From the GERMAN.

:d . m	s :s	s :l . s	s . f :f . m	f . f :s . f	m :m	s :f . m	r :—	—	:d . m
{d . d	m :m	m :f . m	m . r :r . d	r . r :m . r	d :d	m :r . d	t ₁ :—	—	:d . d
1. Lo! the	glad May	Morn, With her	rosy light is breaking,	O'er the hills so	love - ly and	fair;			And the
2. O'er the	rus - tic	wild, When the	i - dle winds are blowing,	We will roam with	pleas - ure to -	day;			On the
3. Oh, the	glad May	morn, Like a	child she comes to meet us,	With her brow all	cov - er'd with	flow'rs;			And she
:m . s	d' :d'	d' :d' . d'	d' . s :s . s	s . s :s . s	s :d'	d' :s . s	s :—	—	:m . s
:d . d	d :d	d :d . d	s ₁ . s ₁ :s ₁ . s ₁	s ₁ . s ₁ :s ₁ . s ₁	d :d	d :d . d	s ₁ :—	—	:d . d

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

{d . m	s . s :s . s	s :d' . t	l . l :l . l	l :r' . d'	t :s	s :l . t	d' :—	—
d . d	m . m :m . m	m :m . s	f . f :f . f	f :f . f	f :m	f :f	m :—	—
Then a -	way, a-way, a - way,	Then a -	way, a-way, a - way,	And a -	May - ing	we will	go.	
m . s	d' . d' :d' . d'	d' :d' . d'	d' . d' . d' . d'	d' :l . l	s :s	t :d' . r'	d' :—	—
d . d	d . d :d . d	d :d . m	f . f . f . f	f :f . f	s :s	s ₁ :s ₁	d :—	—

MERRILY THE CUCKOO.

KEY D. M. 80.

CHESTER G. ALLEN.

{	s , s . s , s : s . m		d' . l : s		r . m : f . l		s : m	}
{	m , m . m , m : m . d		m . f : m		t ₁ . d : r . f		m : d	}
{	1. Merrily the cuck - oo		in the vale		To the morn is		sing - - ing,	}
{	2. Pleasantly the sun with		gold - en light		Wakes the earth to		glad - - ness,	}
{	d' , d' . d' , d' : d' . s		s . d' : d'		s . s : s . t		d' : s	}
{	d , d . d , d : d . d		d . d : d		s ₁ . s ₁ : s ₁ . s ₁		d : d	}

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

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

{	s , s . s , s : s		l , l . l , l : l		l . r' : d' . t		d' : -	}
{	m , m . m , m : m		f , f . f , f : f		f . f : m . r		m : -	}
{	Merri - ly we go,		Merri - ly we go,		None so gay as		we.	}
{	Merri - ly we go.		Merri - ly we go,		None so gay as		we.	}
{	d' , d' . d' , d' : d'		d' , d' . d' , d' : d'		l . l : s . s		s : -	}
{	d , d . d , d : d		f , f . f , f : f		f . r : s . s ₁		d : -	}

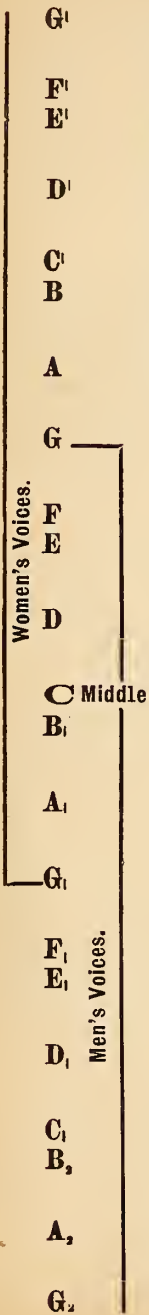
D. S.

KEY F. Round for three parts.

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

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

nearly all musical instruments. The diagram on the left will show the usual vocal compass, male and female. The teacher may find it useful to draw this diagram on the black-board and have the tones sung at their proper pitch to his pointing. Let all begin at Middle C, the voices of the men and women in exact unison, then as the teacher points sing up the scale together. At G the men will stop, many of them will have to stop before reaching that tone, the women continue up to G'. Then descending the men will join in at G (at the proper pitch) and together descend to G₂, at this tone the women will stop, the men continuing down to G₁. Returning upwards, the women will join in at G₁, and so on.



Ex. 155. KEY C.

LADIES.

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

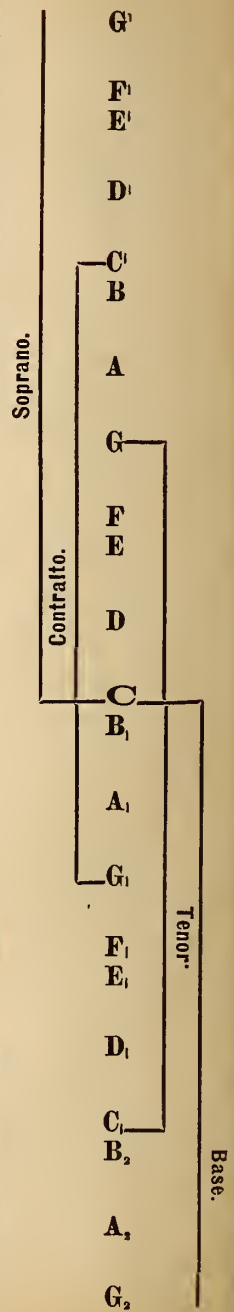
}	m	: m	s	: s	d'	: d'	t	: —
	Let	us	see	why	they	a - -	gree.	
}	d'	: d'	t	: t	l	: l	s	: —

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

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

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

high voice. If the best tones lie below G, then it may be called a low voice. The men's voices may be examined in the same way by taking G₁ (first G, below middle C), as a key-tone. It is the *quality* of the voice, not the compass, that decides the question. Cultivation may afterwards make a difference, but this simple mode of classification will answer for the present purpose. The diagram on the right shows the usual easy compass of the different voices.



G¹ d¹
F¹ t
E¹ l
D¹ s
C¹ f
B m

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

in writing and printing, the Tenor and Base parts are always written an octave higher than they are sung. In quoting octave marks, as in dictation, the upper octave marks are distinguished by naming them before the note, the lower by naming them after—thus, C¹ is “one-C”, d¹ is “one-doh”, G¹ is “G-one”, s₁ is “soh-one”. It will help the memory to notice that the higher comes first. Thus, we say that the easy Base compass is, as above, “from G-two to C”, that of Contralto “from the G-one to one-C”, that of the Tenor “from C-one to unmarked F”, that of the Soprano “from unmarked C to one-F”.

Ex. 156. KEY C.

A r	SOPRANO.		d :—	d :d	d :—	d :d	m :m	s :s	d ¹ :—	— :s
G—d	CONTRALTO.		d :—	d :d	d :—	d :d	m :m	s :s	m :—	— :m
F t ₁	TENOR.		d ¹ :—	d ¹ :d ¹	d ¹ :—	d ¹ :d ¹	d ¹ :d ¹	s :s	s :—	— :d ¹
E l ₁	BASE.		d ¹ :—	d ¹ :d ¹	d ¹ :—	d ¹ :d ¹	d ¹ :d ¹	s :s	d :—	— :d
D s ₁	l :l	l :l	s :—	d ¹ :d ¹	t :t	t :t	d ¹ :—	— :—		
C f ₁	f :f	f :f	m :—	m :m	r :r	r :r	m :—	— :—		
B ₁ m ₁	meas-ure	gent-ly	flow - -	ing, The	pleas-ant	tones will	ring.			
	d ¹ :d ¹	d ¹ :d ¹	d ¹ :—	s :s	s :s	s :s	s :—	— :—		
	f :f	f :f	d :—	d :d	s :s	s :s	d :—	— :—		

ROBBINS. L. M.

DARIUS E. JONES.

KEY B ₂ .											
.s ₁ :l ₁	.l ₁	s ₁ :—	.d :d	.d	d :—	:r	m .r	:d	:m		
.m ₁ :f ₁	.f ₁	m ₁ :—	.m ₁ :f ₁	.f ₁	m ₁ :—	:s ₁	s ₁ .s ₁	:s ₁	:s ₁		
1. Thy home is	with		the	hum-ble,	Lord,	The	sim-plest	and	the		
2. Dear Com-fort-	er,		e-ter-nal	Love,	If		thou wilt	stay	with		
3. Who made this	beat	- - -	ing	heart of	mine,	But	thou, my	heaven - ly			
.d :d	.d	d :—	.s ₁ :l ₁	.l ₁	s ₁ :—	:t ₁	d .t ₁	:d	:d		
.d ₁ :d ₁	.d ₁	d ₁ :—	.d ₁ :d ₁	.d ₁	d ₁ :—	:s ₁	d .s ₁	:m ₁	:d ₁		
r :—	.s ₁ :l ₁	.l ₁	s ₁ :—	.d :d	.d	d :—	.m :d	.l ₁	s ₁ :—	:s ₁	s ₁ :—
s ₁ :—	.m ₁ :f ₁	.f ₁	m ₁ :—	.m ₁ :f ₁	.f ₁	m ₁ :—	.s ₁ :s ₁	.f ₁	m ₁ :r ₁	:f ₁	m ₁ :—
best,	Thy lodging	is	in	child-like	hearts,	Thou	makest	there.....	thy	rest.	
me,	Of low-ly	thoughts	and	sim-ple	ways,	I'll	build a	house.....	for	thee.	
guest,	Let no one	have	it	then	but	thee,	And let it	be.....	thy	rest.	
t ₁ :—	.d :d	.d	d :—	.s ₁ :l ₁	.l ₁	s ₁ :—	.d :d	.d	d :t ₁	:r	d :—
s ₁ :—	.d ₁ :d ₁	.d ₁	d ₁ :—	.d ₁ :d ₁	.d ₁	d ₁ :—	.d ₁ :m ₁	.f ₁	s ₁ :—	:s ₁	d ₁ :—

CHRISTMAS SONG.

L. M. GORDON, by per.

KEY C.

m : -	's : -	f : -	s : -	r : -	s : -	m : -	d : -	m : -	s : -
d : -	m : -	r : -	r : -	r : -	t ₁ : -	d : -	d : -	d : -	m : -
Sweet	the	chim - -	ing,	Still	the	tim - -	ing,	Glad - -	ness
d : r	m : f	s : l	t : d'	t : l	s : f	m : r	d : t ₁	d : r	m : f
Stee - ple	bells with	joy - ful	chim - ing,	Stee - ple	clocks with	care - ful	tim - ing,	Ush - er	in the
d : -	- : -	r : -	- : -	s ₁ : -	- : -	d : -	- : -	d : -	- : -
Sweet		bells		chim - - - - -		ing,		Glad	

f : -	s : -	r : -	s : -	d : -	- : -	s : -	s : -	s : -	s : -
r : -	r : -	r : -	t ₁ : -	d : -	- : -	r : r	f : f	m : f	s : m
fill - -	ing	all	the	air,		Chil - -	dren	sing - -	ing,
s : l	t : d'	t : l	s : f	m : -	- : -	t : t	r' : r'	d' : r'	m' : d'
Christmas	rhy - m - ing	on the	si - lent	air.		Chil - dren's	voic - es	car - ols	sing - ing,
r : -	- : -	s ₁ : -	- : -	d : -	- : -	s : -	s : -	d : -	d : -
hearts		mak - - - - -		ing.		Chil - -	dren	sing - -	ing,

s : -	s : -	s : -	s : -	m : -	s : -	f : -	s : -	r : m	f : s	l : t	d' : -
r : r	f : f	m : f	s : m	d : -	m : -	r : -	r : -	r : m	f : s	l : t	d' : -
An - gels	wing - ing,	Ti - -	dings	bring - ing,	Joy and	glad - ness	ev - ery - where.				
t : t	r' : r'	d' : r'	m' : d'	d : r	m : f	s : l	t : d'	t : l	s : f	m : r	d : -
An - gel	bands thro'	heaven	winging,	To the	earth good	ti - dings	bringing,	Peace and	glad - ness	ev - ery - where.	
s : -	s : -	d : -	d : -	d : r	m : f	s : l	t : d'	t : l	s : f	m : r	d : -
An - gels	wing - ing,										

KEY D.

NEVER SAY FAIL.

CHESTER G. ALLEN.

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

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

l : s	m : d	r : -	- : r	m : -	f : s	l : -	d' : l	s : -	l : t	d' : -	-
l : s	m : d	t ₁ : -	- : t ₁	d : -	t ₁ : d	d : -	f : f	m : -	f : f	m : -	-
on - - ly pre-	vail,	Who	dai - - ly march	on - - ward and	nev - - er say	fail.					
thous - ands as -	sail,	We'll	on - - ward and	con - - quer, and	nev - - er say	fail.					
ev - - er as -	sail,	Then	nev - - er, oh,	nev - - er, oh,	nev - - er say	fail.					
l : s	m : m	s : -	- : s	s : -	s : s	f : -	l : d'	d' : -	r' : r'	d : -	-
l : s	m : d	s ₁ : -	- : s ₁	d : -	r : m	f : -	f : f	s : -	s ₁ : s ₁	d : -	-

MORNING HYMN.

KEY C.

T. F. SEWARD.

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

r : -	- : d	m : -	m : f	s : m	f : s	l : -	- : l	s : -	d' : m'
t ₁ : -	- : d	d : -	d' : r	m : d	r : m	f : -	- : f	m : -	m : s
rest,	We	thank	thee for	lov -	ing to	keep	Thy	chil -	dren from
love,	O	teach	us to	walk	in thy	ways,	And	fit	us to
stay,	We	pray	thee to	guard	us by	night,	And	help	us to
s : -	- : m	s : -	s : d'	d' : -	d' : d'	d' : -	- : d'	d' : -	d' : s
s : -	- : d	d : -	d : d	d : -	d : d	f : -	- : f	s : -	s : s

r' : -	d' : t	d' : -	- : d'	d' : -	t : l	d' : -	t : l	s : -	m : f
f : -	m : r	m : -	- : m	l : -	s : f	l : -	s : f	m : -	d : r
be - - ing dis-	tressed.	O	how	in their	weak -	ness can	crea -	tures re -	
meet	thee a -	bove.	The	heart's	pure af -	fection -	tion is	all	
serve	thee by	day.	And	when	all the	days	of our	earth -	
s : -	s : s	s : -	- : d'	d' : -	d' : d'	d' : -	d' : d'	s : -	s : d'
s ₁ : -	s ₁ : s ₁	d : -	- : d	f : -	f : f	f : -	f : f	d : -	d : d

s : -	- : d'	m' : -	r' : d'	m' : -	r' : d'	t : -	l : t	d' : -	-
m : -	- : m	s : -	f : m	s : -	f : m	r : -	d : r	m : -	-
pay	Thy	fath -	er ly	kind -	ness by	night	and by	day.	
give;	In	love's	pure de -	vo -	tion O	help	us to	live.	
past,	Re -	ceive	us in	heav -	en to	praise	thee at	last.	
d' : -	- : d'	d' : -	s : s	d' : -	s : s	s : -	s : s	s : -	
d : -	- : d	d : -	d : d	d : -	d : d	s ₁ : -	s ₁ : s ₁	d : -	

HOW SWEET TO HEAR.

KEY D.

T. F. SEWARD.

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

r	:-	:-	-	:-	r	s	:-	l	t	:-	:	:	:	:	:	t
t ₁	:-	:-	-	:-	t ₁	t ₁	:-	r	s	:-	:	:	:	:	:	r
morn,					Borne	on		the	breeze		Thro'	rust	-	ling	trees,	The
corn,					But	sweet	-	er	still,		O'er	vale		and	hill	Re -
dorn,					And	oft		we	come,		When	la	-	bor's	done,	To
s	:-	:-	-	:-	:	:	:	:	:	r	s	:-	l	t	:-	s
s ₁	:-	:-	-	:-	:	:	:	:	:	r	t ₁	:-	r	s	:-	s ₁

t	:-	t	t	l	t	d'	:-	:-	-	:-	:-	:-	:-	:-	:-	:-		
r	:-	r	r	d	r	m	:-	:-	m	m	:-	m	f	:-	f	m	:-	:-
mel -	low	mel -	low	horn,		The	mel -	low	mel -	low	horn.							
sounds	the	mel -	low	horn,		The	mel -	low	mel -	low	horn.							
hear	the	mel -	low	horn,		The	mel -	low	mel -	low	horn.							
s	:-	s	s	:	s	s	:-	:-	s	d'	:-	d'	l	:-	l	s	:-	:-
s ₁	:-	s ₁	s ₁	:	s ₁	d	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-

KINGDOM. 7s.

WM. MASON, Mus. Doc.

KEY A.

s ₁ . s ₁	l ₁	:-	t ₁	d	r	m	:	d	l ₁	d	f	:-	m	r	d	d	:-	t ₁
m ₁ . m ₁	f ₁	:-	f ₁	s ₁ . s ₁	s ₁ . s ₁	s ₁	:	s ₁	f ₁ . s ₁	f ₁	:-	s ₁	l ₁	f ₁	s ₁	:-	:-	
1. Come, thou	long	-	-	ex -	pect - ed	Je -	-	sus,	Born to	set		thy	chil -	dren	free;			
2. Born thy	peo	-	-	ple	to de -	liv -	-	er,	Born a	child,		and	yet	a	King;			
3. By thine	own			e -	ter - nal	Spir -		it,	Rule in	all		our	heart's	a -	lone;			
d . d	d	:-	r	d	t ₁	d	:	d	d . s ₁	l ₁	:-	d	f	d	m	:-	r	
d ₁ . d ₁	f ₁	:-	r ₁	m ₁ . s ₁	d	m ₁	:	f ₁ . m ₁	r ₁	:-	m ₁	f ₁	l ₁	s ₁	:-	:-		

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

MY MOUNTAIN HOME.

KEY D. M. 90, beating twice,

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

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

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

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

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

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

Second Verse and Chorus by T. W. D.

SUN SHOWER.

T. W. DENNINGTON, by per.

KEY A. M. 72.

s ₁ , f ₁ . m ₁ , f ₁ : s ₁ . d m ₁ , r ₁ . d ₁ , r ₁ : m ₁ . m ₁ 1. Sparkling in the sunlight, 2. Clouds are flying swiftly, d . d . d , d : d . d d ₁ , d ₁ . d ₁ , d ₁ : d ₁ . d ₁	d , t ₁ . d , l ₁ : s ₁ l ₁ , l ₁ . l ₁ , f ₁ : m ₁ Dancing on the hills, Sunlight breaking through, d , d . d , d : d f ₁ , f ₁ . f ₁ , f ₁ : d ₁	s ₁ , s ₁ . s ₁ , s ₁ : d . d m ₁ , m ₁ . m ₁ , m ₁ : s ₁ . s ₁ Tapping at my win - dow, Everything is shin - ing, d , d . d , d : d . d d ₁ , d ₁ . d ₁ , d ₁ : m ₁ . m ₁	r , r . m , m : r s ₁ , s . s ₁ , s ₁ : s ₁ Singing in the rills; As with morning dew; t ₁ , t ₁ . d , d : t ₁ s ₁ , s ₁ . d , d : s ₁
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s , f . m , f : s . m s ₁ , s ₁ . s ₁ , s ₁ : s ₁ . s ₁ Comes the pleasant sunshower Falling on the moun - tain, m , r . d , r : m . d d , d . d , d : d . d	d , d . d , m : f m ₁ , m ₁ . m ₁ , s ₁ : l ₁ Like a glad surprise, In the fer - tile vale, d , d . d , d : d d ₁ , d ₁ . d ₁ , d ₁ : f ₁	f , f . f , f : m . r l ₁ , l ₁ . l ₁ , l ₁ : s ₁ . s ₁ While I gaze with won - der Giving joy and glad - ness. d , d . d , d : d . f f ₁ , f ₁ . f ₁ , f ₁ : s ₁ . s ₁	d , t ₁ . m , r : d s ₁ , s ₁ . s ₁ , f ₁ : m ₁ At the changeful skies. Comes the gentle rain. m , r . d , t ₁ : d s ₁ , s ₁ . s ₁ , s ₁ : d ₁
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s . m : s . m Pat - ter, pat - ter, d , d . d , d : d , d . d , d Patter, patter, patter, patter, m . s : m . s Pat - ter, pat - ter, d ₁ , d ₁ . d ₁ , d ₁ : d ₁ . d ₁ , d ₁ , d ₁ Patter, patter, patter, patter,	d . l ₁ : d hear the rain, l ₁ , l ₁ . l ₁ , l ₁ : s ₁ Listen to the rain, f . f : m hear the rain, f ₁ , f ₁ . f ₁ , f ₁ : d ₁ Listen to the rain,	s ₁ . d : m . s Gen - tle spring has m ₁ , m ₁ . s ₁ , s ₁ : s ₁ , s ₁ . s ₁ , s ₁ Patter, patter, patter, patter, d . m : s . m Gen - tle spring has d ₁ , d ₁ . d ₁ , d ₁ : d ₁ , d ₁ . d ₁ , d ₁ Patter, patter, patter, patter,	f . m : r come a - - gain; t ₁ , t ₁ . d , d : t ₁ Spring has come again; r . d : t ₁ come a - - gain; s ₁ s ₁ . s ₁ , s ₁ : s ₁ Spring has come again;
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s . m : s . m Pat - ter, pat - ter d , d . d , d : d , d . d , d Patter, patter, patter, patter, m . s : m . s Pat - ter, pat - ter d ₁ , d ₁ . d ₁ , d ₁ : d ₁ , d ₁ . d ₁ , d ₁ Patter, patter, patter, patter,	d . l ₁ : d soft re - frain, l ₁ , l ₁ . l ₁ , l ₁ : s ₁ hear the soft refrain, f . f : m soft re - frain, f ₁ , f ₁ . f ₁ , f ₁ : d ₁ hear the soft refrain,	s ₁ . d : m . r Tap - ping on the m ₁ , m ₁ . s ₁ , s ₁ : s ₁ , s ₁ . l ₁ , l ₁ Tapping, tapping, tapping, tapping d . m : s . f Tap - ping on the d ₁ , d ₁ . d ₁ , d ₁ : d ₁ , d ₁ . f ₁ , f ₁ Tapping, tapping, tapping, tapping	d . t ₁ : d win - dow pane, s ₁ , s ₁ . s ₁ , s ₁ : s ₁ on the window pane. m . r : m win - dow pane, s ₁ , s ₁ . s ₁ , s ₁ : d ₁ on the window pane.
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KEY D. Round for two parts.

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

KEY G. Round for four parts.

{ : s ₁ s : s s : f m : m m : r d : d d : t ₁ d : — — } { For health and strength and dai - ly food, We praise thy name, O Lord. }

KEY A. M. 72.

SERENADE.

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

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

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

KEY A2.

EVAN. C. M.

HAVERGAL.

:s ₁	s ₁ .d	:m	:r	d .l ₁	:s ₁	:s ₁	s ₁ .d	:m	:d	r	:—	:f
:m ₁	m ₁ .m ₁	:s ₁	:f	m ₁ .f ₁	:m ₁	:m ₁	m ₁ .m ₁	:m ₁	:m ₁	s ₁	:—	:s ₁
1. Lord,	I be - lieve	a	rest re -	mains	To	all thy peo -	ple	known,	A			
2. A	rest where all	our	souls de -	sire,	Is	fixed on things	a -	bove,	Where			
3. O	that I now	the	rest might	know,	Be -	lieve and en -	ter	in,	Now,			
:d	d .d	:d	:t ₁	d .d	:d	:d	d .d	:d	:d	t ₁	:—	:r
:d ₁	d ₁ .d ₁	:d ₁	:s ₁	l ₁ .f ₁	:d ₁	:d ₁	d ₁ .d ₁	:l ₁	:l ₁	s ₁	:—	:s ₁
m .r	:d	:r	m .d	:l ₁	:s ₁	s ₁ .d	:m	:r	d	:—		
s ₁ .f ₁	:m ₁	:s ₁	s ₁ .s ₁	:f ₁	:r ₁	m ₁ .m ₁	:s ₁	:f ₁	m ₁	:—		
rest where pure	en -	-	joy - ment	reigns,	And	thou art loved	a -	-	lone.			
fear, and sins,	and		grief ex -	pire,	Cast	out by per -	-	fect	love.			
Sav - iour, now	the		pow'r be -	stow,	And	let me cease	from	sin.				
d .t ₁	:d	:t ₁	d .d	:d	:t ₁	d .d	:d	:t ₁	d	:—		
d ₁ .s ₁	:l ₁	:s ₁	d ₁ .m ₁	:f ₁	:s ₁	d ₁ .l ₁	:s ₁	:s ₁	d	:—		

CANON. NOW THE EVENING FALLS.

BEETHOVEN.

KEY B \flat . M. 104. May be sung in two, three or four parts.

<p>m : r Now the : : :</p>	<p>d : t₁ eve - ning : : :</p>	<p>l₁ : — falls, : : :</p>	<p>— : t₁. d The : : :</p>	<p>r : d bird of : : :</p>	<p>t₁ : l₁ twi - light : : :</p>	<p>s₁ : — calls : : :</p>	<p>— : l₁. t₁ Our : : :</p>	<p>d : t₁ foot - steps : : :</p>	<p>l₁ : — home, : : :</p>
<p>— : l₁ No long - er f₁ : m₁ foot - steps r : d bird of r₁ : — falls,</p>	<p>r : d long - er r₁ : — home, t₁ : l₁ twi - light — : m₁. f₁ The</p>	<p>t₁ : — roam, — : r₁ No s₁ : — calls s₁ : f₁ bird of</p>	<p>— : d. r For s₁ : f₁ long - er — : l₁. t₁ Our</p>	<p>m : r now the m₁ : — roam, d : t₁ bird of d₁ : — calls</p>	<p>t₁ : l₁ twi - light For l₁ : — home, — : m₁. f₁ The</p>	<p>s₁ : f₁ bird of s₁ : f₁ twi - light f₁ : m₁ calls r₁ : — Our</p>	<p>— : l₁. t₁ Our No long - er r : d twi - light — : r₁. m₁ Our</p>	<p>d : t₁ foot - steps d₁ : — roam, t₁ : — home, — : r₁ No</p>	<p>l₁ : — home, — : m₁. f₁ long - er r : d twi - light — : r₁ No</p>
<p>s₁ : — calls s₁ : f₁ bird of m : r now the m₁ : — roam,</p>	<p>— : l₁. t₁ Our m₁ : r₁ twi - light d : t₁ eve - ning — : f₁. s₁ For</p>	<p>d : t₁ foot - steps d₁ : — roam, l₁ : — falls, l₁ : s₁ eve - ning</p>	<p>— : l₁ No long - er r : d twi - light — : t₁. d The</p>	<p>m : r now the m₁ : — roam, t₁ : l₁ twi - light — : m₁. f₁ The</p>	<p>t₁ : — roam, — : r₁ No long - er s₁ : — calls s₁ : f₁ bird of</p>	<p>— : d. r For s₁ : f₁ long - er — : l₁. t₁ Our</p>	<p>— : l₁ No long - er r : d twi - light — : t₁. d The</p>	<p>m : r now the m₁ : — roam, t₁ : l₁ twi - light — : m₁. f₁ The</p>	<p>d : t₁ foot - steps d₁ : — roam, l₁ : — home, — : r₁ No</p>
<p>l₁ : — falls, l₁ : s₁ now the — : l₁ No long - er f₁ : m₁ foot - steps</p>	<p>— : t₁. d The f₁ : m₁ eve - ning r : d long - er r₁ : — home,</p>	<p>t₁ : — roam, — : r₁ No long - er s₁ : — calls s₁ : f₁ bird of</p>	<p>— : d. r For s₁ : f₁ long - er — : l₁. t₁ Our</p>	<p>m : r now the m₁ : — roam, t₁ : l₁ twi - light — : m₁. f₁ The</p>	<p>l₁ : l₁ falls, l₁ : s₁ long - - - er — : l₁ No long - er f₁ : m₁ long - - - er.....</p>	<p>— : l₁. t₁ Our l₁ : s₁ long - er — : r₁. m₁ No</p>	<p>— : l₁ No long - er r : d twi - light — : t₁. d The</p>	<p>m : r now the m₁ : — roam, t₁ : l₁ twi - light — : m₁. f₁ The</p>	<p>d : — roam. m₁ : — roam. s₁ : — roam, d₁ : — roam.</p>

EVENING PRAYER.

J. H. TENNEY.

KEY A2

{	s ₁ :- .s ₁ :s ₁ .d		m :- :r		d :- :-		d :t ₁ :l ₁		s ₁ :- :	}
{	m ₁ :- .m ₁ :s ₁ .s ₁		s ₁ :- :f ₁		m ₁ :- :-		l ₁ :s ₁ :f ₁		m ₁ :- :	}
{	1. God, who madest earth and		heaven,		Dark - ness and		light,			}
{	2. Guard us when we sleep or		wake,		And when we		die,			}
{	d :- .d :d .m		d :- :t ₁		d :- :-		d :d :d		d :- :	}
{	d ₁ :- .d ₁ :m ₁ .d ₁		s ₁ :- :s ₁		d ₁ :- :-		f ₁ :f ₁ :f ₁		d ₁ :- :	}

{	s ₁ :- .s ₁ :s ₁ .d		m :- :r		d :- :-		r :d :t ₁		d :- :t ₁ .d	}
{	m ₁ :- .m ₁ :s ₁ .s ₁		s ₁ :- :f ₁		m ₁ :- :-		l ₁ :s ₁ :f ₁		m ₁ :- :s ₁ .s ₁	}
{	Who the day for toil has		given,		For rest the		night.		May thine	}
{	Wilt thou then in mer - - cy		take		Our souls on		high;		When the	}
{	d :- .d :d .m		d :- :t ₁		d :- :-		f :m :r		d :- :r .d	}
{	d ₁ :- .d ₁ :m ₁ .d ₁		s ₁ :- :s ₁		l ₁ :- :-		f ₁ :s ₁ :s ₁		d ₁ :- :s ₁ .m ₁	}

{	r :- .r :m .r		r :d :d .r		m :- .m :f .m		m :r :r .r	}		
{	s ₁ :- .s ₁ :s ₁ .f ₁		f ₁ :m ₁ :m ₁ .f ₁		s ₁ :- .s ₁ :s ₁ .s ₁		s ₁ :s ₁ :s ₁ .s ₁	}		
{	an - - gel guard de - fend us,		Slumber		sweet thy mercy		send us,		Ho - ly	}
{	last dread call shall wake us,		Do not		thou, our Lord, for - sake us,		But to			}
{	t ₁ :- .t ₁ :d .t ₁		d :d :d .d		d :- .d :r .d		d :t ₁ :t ₁ .t ₁			}
{	s ₁ :- .s ₁ :s ₁ .s ₁		d ₁ :d ₁ :d ₁ .d ₁		d :- .d :t ₁ .d		s ₁ :s ₁ :s ₁ .s ₁			}

{	r :- .r :d .r		m :d :		l ₁ :s ₁ :s ₁		s ₁ :- :-			}
{	s ₁ :- .s ₁ :s ₁ .s ₁		s ₁ :l ₁ :		f ₁ :s ₁ :f ₁		m ₁ :- :-			}
{	dreams and hopes at - tend us		This live - - long		night.					}
{	reign in glo - ry take us		With thee on		high.					}
{	t ₁ :- .t ₁ :d .t ₁		d :d :		d :d :t ₁		d :- :-			}
{	s ₁ :- .f ₁ :m ₁ .r ₁		d ₁ :f ₁ :		f ₁ :m ₁ :r ₁		d ₁ :- :-			}

KEY D. Round in three parts.

{	d ^l :t		l :s		l :t		d ^l :s		s :s		l :l		d ^l :l		s :-	}
{	Hark! the		dis - tant		bell re -		minds us,		That an -		oth - er		hour is		fied;	}

{	* m :s		f :m		f :f		m :m		m :m		f :f		l :f		m :-	}
{	Night is		come, our		work is		end - ed,		Friends, good		night, 'tis		time for		bed.	}

{	d :-		d :-		d :-		d :-		d :-		d :-		d :-		d :-	}
{	One,		Two,		Three,		Four,		Five,		Six,		Seven,		Eight.	}

HURRAH! FOR THE MERRY GREEN WOOD.

KEY G. M. 108 twice. Observe the accent.

A. L. COWLEY.

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

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

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

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

{	m :— :m m :— :r	m :— :— s :— :r	m :— :— s :— :s	l :l :l l :l :l
	woods, Hurrah! Hur-	rah! Hur-	rah! Hur-	rah for the mer-ry green
	m :— :m m :— :t ₁	d :— :— m :— :t ₁	d :— :— m :— :d	d :d :d d :d :d
{	m :— :m m :— :	: :s s :— :	: :s s :— :m	f :f :f f :f :f
	woods, Hurrah!	Hurrah!	Hurrah! Hur-	rah for the mer-ry green
	m :— :m m :— :	: :d d :— :	: :d d :— :d	f ₁ :f ₁ :f ₁ f ₁ :f ₁ :f ₁

{	s :— :— — :— :s ₁	s :— :— — :— :s ₁	s :— :— — :— :s	f :f :f m :m :m
	woods, Hur-	rah! Hur-	rah! Hur-	rah for the mer-ry green
	d :— :— — :— :s ₁	t ₁ :— :— d :— :s ₁	t ₁ :— :— d :— :m	r :r :r d :d :d
{	m :— :— — :— :s	f :— :— m :— :s	f :— :— m :— :s	s :s :s s :s :s
	woods, Hur-	rah! Hur-	rah! Hur-	rah for the mer-ry green
	d :— :— — :— :s ₁	s ₁ :— :— d :— :s ₁	s ₁ :— :— d :— :d	t ₁ :t ₁ :t ₁ d :d :d

{	r :— :— — :— :r	m :— :— s :— :r	m :— :— s :— :s	m :m :m r :r :r
	woods, Hur-	rah! Hur-	rah! Hur-	rah for the mer-ry green
	t ₁ :— :— — :— :t ₁	d :— :— m :— :t ₁	d :— :— m :— :s ₁	d :d :d t ₁ :t ₁ :t ₁
{	s :— :— — :— :	: :s s :— :	: :s s :— :s	s :s :s f :f :f
	woods, Hur-	rah! Hur-	rah! Hur-	rah for the mer-ry green
	s ₁ :— :— — :— :	: :d d :— :	: :d d :— :s ₁	d :d :d s ₁ :s ₁ :s ₁

{	d :— : : :s	m :m :m r :r :r	d :— : : :s	l :— :—
	woods, Hur-	rah for the mer-ry green	woods, Hur-	rah! Hur-
	d :— : : :s ₁	d :d :d t ₁ :t ₁ :t ₁	d :— : : :	: :d
{	m :— :s s :— :s	s :s :s f :f :f	m :— :s s :— :m	f :— :—
	woods, Hur-rah!	Hur-rah for the mer-ry green	woods, Hur-rah!	Hur-rah! Hur-
	d :— :s s :— :s ₁	d :d :d s ₁ :s ₁ :s ₁	d :— :s s :— :	: :f ₁

{	— :— :s l :— :—	— :— :l	s :s :s s :s :s	s :— :s d' :—
	rah! Hur-rah!	Hurrah! Hur-	rah for the mer-ry green	woods, Hur-rah!
	d :— : : :d	d :— :d	t ₁ :t ₁ :t ₁ t ₁ :t ₁ :t ₁	d :— :t ₁ d :—
{	— :— :m f :— :—	— :— :f	f :f :f f :f :f	m :— :f m :—
	rah! Hur-rah!	Hurrah! Hur-	rah for the mer-ry green	woods, Hur-rah!
	f :— : : :f ₁	f ₁ :— :f ₁	s ₁ :s ₁ :s ₁ s :s :s	d :— :s ₁ d :—

WAKE THE SONG OF JUBILEE.

KEY D. M. 112.

Boldly, without dragging.

CHESTER G. ALLEN, by per.

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

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

{	f : s l : r'	d' : t d' :-	<i>p</i> : : : :	<i>p</i> : : : :
	d : d d : f	m : f m :-	d : r m :-f	m : r d :-
	Let it ech - o	o'er the sea;	Now is come the promis'd hour,	Je - sus reigns with
	l : s f : l	s : s s :-	m : s d' :-l	s : f m :-
{	f : m f : r	s : s ₁ d :-	:	:

{	:	<i>p</i> t : d' r' : t	d' : r' m' :-	<i>p</i> d' : t l : r'	d' : t d' :-
	f : m r :-	r : m f : r	s : s s :-	m : s f : f	m : f m :-
	sov - reign pow'r.	All ye na - tions	join and sing,	Christ is Lord and King, of kings;	
	t : d' t :-	s : s s : s	s : t d' :-	d' : d' d' : l	s : s s :-
{	:	s : s s : s	m : s d' :-	d : m f : f	s : s ₁ d :-

{	d' : s l : t	d' : r' m' :-	<i>ff</i> d' : t l : r'	d' : t d' :-	s :-s s :s	All ye na - tions
	m : m f : f	<i>ff</i> m.s : s s :-	m : s f : f	m : f m :-	:	:
	Let it sound from shore to shore,	Je - sus reigns for - ev - er - more.				
	s : d' d' : s	s : t d' :-	d' : d' d' : l	s : s s :-	:	:
{	d : d f : r	<i>ff</i> d.m : s d' :-	d : m f : f	s : s ₁ d :-	s :-s s :s	All ye na - tions

s :— — :—	s :— .s s :s	s :— — :—	d' : <u>t.l</u> s :m	l : <u>s.f</u> m :—
join	Je - - sus is the	King		
r :m <u>f :r</u>	:	r :m <u>f :r</u>	d' : <u>t.l</u> s :m	l : <u>s.f</u> m :—
join and sing,	the	King of kings,	Let it sound from	shore to shore,
t :d' <u>r' :t</u>	:	t :d' <u>r' :t</u>	d' : <u>t.l</u> s :m	l : <u>s.f</u> m :—
s :— — :—	s :— .s s :s	s :— — :—	d' : <u>t.l</u> s :m	l : <u>s.f</u> m :—
join	Je - - sus is the	King		

f :s l :r'	d' :t d' :—	:	:	:	:	:	:
d :d d :f	m :f m :—	:	:	:	:	:	:
Je - sus reigns for -	ev - er - more.	:	:	:	:	:	:
l :s f :l	s :s s :—	:	:	:	:	:	:
f :m f :r	s :s ₁ d :—	<i>mezzo.</i>	d :r m :d	f :m.r d :—	l ₁ :t ₁ d :m		
			Now the	de - sert	lands re - joice,	And the	is - lands

:	:	<i>mezzo.</i>	:	:	l :t d' :r	m' :r' d' :—
:	:	t ₁ :d r :m	f :m.r d :—	f :f m :r	s :f m :—	
		Yea, the whole cre -	a - tion sings,	Je - sus is the	King of kings!	
:	:	:	:	d' :r' s :l	<u>s.d'</u> :t d' :—	
r :d s ₁ :—	f :m r :d	l : <u>s.f</u> m :—	f :r m :f	s :s ₁ d :—		
join their voice,	Yea, the whole cre -	a - tion sings,				

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

<i>f</i>	d' : <u>t.l</u> s :m	l : <u>s.f</u> m :—	†	<i>ff</i>	s :s l :r'	d' : <u>t</u> d' :—
d' : <u>t.l</u> s :m	l : <u>s.f</u> m :—	d :d d :f		d :d d :f	m :f m :—	
Yea, the whole cre -	a - tion sings,	Je - sus is the		King of kings,	s :s s :—	
d' : <u>t.l</u> s :m	l : <u>s.f</u> m :—	l :s f :l		s :s ₁ d :—		
d' : <u>t.l</u> s :m	l : <u>s.f</u> m :—	f :m f :r		s :s ₁ d :—		

The Metronome is an instrument for regulating the rate of movement in a piece of music. It is a pendulum which can be made to swing at various rates per minute. M. 60 (Metronome 60), in the Tonic Solfa notation means, "Let the pulses of this tune move at the rate of 60 in a minute." In the case of very quick six pulse measure, the metronome rate is made to correspond, not with pulses, but with half measures—"beating twice in the measure."

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

M. 50.....	Tape 56 inches.
M. 56.....	" 47 "
M. 60.....	" 38 "
M. 66.....	" 31 "
M. 72.....	" 27 "
M. 76.....	" 24 "
M. 80.....	" 21 "
M. 88.....	" 17 "
M. 96.....	" 13½ "
M. 120.....	" 8½ "

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

Ex. 157.

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

Ex. 159.

TAI	TAATAI SAA TAI	TAATAI SAA TAI	TAATAI TAATAI TAA SAI-AA
.l	l .l : .l	l .l : .l	l .l : l .l
.s	m .d : .r	f .r : .r	m .d : s .m
.m	s .m : .d	m .d : .d	t ₁ .d : r .m

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

d ^l .d ^l : d ^l .	t .t : t .	d ^l .t : l .s	l .t : d ^l .
Mer - ry May,	mer - ry May,	How I love the	mer - ry May.
ḋ .d : d .	r .r : r .	m . : m .	f .f : m .
Mer - ry May,	mer - ry May,	Yes, yes,	mer - ry May,

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

.d m .d : .m s .m : .s l : l .l s : .m s : s .s s : s .s d : d .d d : .s
Says William to Ju-lia, I live on your smiles, Your pres-ence a-lone all may sor-rows be-guile; Says
s .m : .d m .d : .d d : d .d d : .d d : d .d d : d .d f ₁ .s ₁ l ₁ .t ₁ d .
Ju-lia to William, 'tis true, though in rhyme, You live ve-ry cheap at this ve-ry dear time.

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

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

| TRAA : TAA | TLAA : TAA ||

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

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

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

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

Ex. 158.

TAA SAI TAATAI	TAA SAI TAI	TAATAI TAATAI	TAA SAI TAA SAI
l . : l .l	l : .l	l .l : l .l	l . : l .
d . : m .r	d : .r	m .f : s .l	s . : m .
m . : s .m	d : .m	r .d : t ₁ .r	m . : d .

Ex. 160.

TAA SAI-AA TAI	TAA SAI-AA TAI	TAATAI SAA TAI	TAA SAI TAA SAI
l . : .l	l . : .l	l .l : .l	l . : l .
s . : .l	s . : .m	f .m : .r	d . : t ₁ .
m . : .r	d . : .t ₁	r .d : .r	m . : d .

THIRD STEP.

YES, OR NO.

DR. L. MASON.

KEY G. M. 96.

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

r .d	:l ₁	r	:	.t ₁	d	:	s	:l .s	s	:m
s ₁ .m ₁	:l ₁	l ₁	:	.s ₁	s ₁	:	d	:d .d	d	:d
wis - dom	say,	Yes,		or	No.		Save	me from	speech - es,	
mits it,	say	Yes,		or	No.		If	he es -	capas	you,
lit - tle	words,	Yes,		or	No.		But	if the	utt'r	ance
t ₁ .d	:d	f	:	.r	m	:	m	:f .m	m	:d
s ₁ .l ₁	:f ₁	r ₁	:	.s ₁	d ₁	:	d	:d .d	d	:d

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

KEY D.

MALVERN. L. M.

DR. LOWELL MASON.

m	:m .m	m	:- .m	<u>m .r</u> : <u>m .f</u>	s	:- .s	l	:l	s	:- .m	<u>f .s</u> : <u>m .f</u>	r	:-		
d	:d .d	d	:- .d	<u>d .t₁</u> : <u>d .r</u>	m	:- .m	f	:f	m	:- .d	<u>r .m</u> : <u>d .r</u>	t ₁	:-		
1. God is	the ref -	uge		of his	saints,	When	storms of	sharp	dis -	tress	in -	vade;			
2. Here is	a stream	whose		gen -	tle	flow	Sup -	plies the	cit -	- y	of our	God,			
3. That sa -	cred stream	thine		ho -	ly	word	Our	grief al -	lays,	our	fear	con -	trols,		
s	:s .s	s	:- .s	s	:s .	s	:- .d'	d'	:d'	d'	:- .s	s	:s	s	:-
d	:d .d	d	:- .m	<u>s .f</u> : <u>m .r</u>	d	:- .d	d	:d	d	:- .d	s ₁	:s ₁	s ₁	:-	

m	:m .m	m	:- .m	<u>m .r</u> : <u>m .f</u>	s	:- .s	l	:l	s	:- .m	<u>r .m</u> : <u>f .s</u>	m	:-		
d	:d .d	d	:- .d	<u>d .t₁</u> : <u>d .r</u>	m	:- .m	f	:f	m	:- .d	<u>t₁ .d</u> : <u>r .m</u>	d	:-		
Ere we	can off -	er		our com -	plaints,	Be -	hold him	pres -	ent	with his	aid.				
Life, love	and joy,	still		glid -	ing	through,	And	water -	ing	our di -	vine a -	bode.			
Sweet peace	thy prom -	is -		es af -	ford	And	give new	strength	to	faint -	ing	souls.			
s	:s .s	s	:- .s	s	:s	s	:- .d'	d'	:d'	d'	:- .s	s	:s	s	:-
d	:d .d	d	:- .m	<u>s .f</u> : <u>m .r</u>	d	:- .d	f	:f	d	:- .m	s	:s ₁	d	:-	

SPEAK KINDLY.

T. F. SEWARD.
D. C.

KEY G.

.s ₁	s ₁ .d :d .m	m .r :r .r	m .f :s .f	m :r	d :-
.m ₁	m ₁ .m ₁ :m ₁ .s ₁	s ₁ .s ₁ :s ₁ .s ₁	s ₁ .s ₁ :s ₁ .l ₁	s ₁ :f ₁	m ₁ :-
1. { Speak	kind-ly to thy	fel - low man, He	may have griefs thou	canst not	see, } thee. }
2. { Speak	kind-ly to thy	fel - low man, It	may the rich - est	good im - -	part; } heart. }
.d	d .d :d .d	d .t ₁ :t ₁ .t ₁	d .r :m .r	d :t ₁	d :-
.d	d .d :d .d	s ₁ .s ₁ :s ₁ .f ₁	m ₁ .r ₁ :d ₁ .f ₁	s ₁ :s ₁	d ₁ :-

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

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

A pulse divided into two quarters and a half, is named tafatal. It is indicated thus:

| l , l . l :
tafa TAI

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

| l . l , l :
TAA tefe

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

| l , , l :
TAA - efe.

Ex. 163.

TAA	TAA	TAI	ta-fa TAI	ta-fa TAI	ta-fa-te-fe TAA	TAI	TAA	SAA
l	:l	.l	l , l . l	:l , l . l	l , l . l , l	:l	.l	:
d	:d	.r	m , r . d	:m , r . d	d , r . m , f	:s	.m	:
m	:m	.f	s , f . m	:f , m . r	m , r . d , t ₁	:d	.s	:

Ex. 164.

TAA	TAA	TAI	TAA te-fe TAA	TAI	TAA te-fe TAA	TAI	TAA TAI	TAA SAA
l	:l	.l	l . l , l	:l . l	l . l , l	:l	.l	:l .
d	:d	.r	m . r , m	:f . m	r . d , r	:m	.r	d . t ₁ :d .
ta	:s	.m	d . r , d	:t ₁ . d	r . m , r	:d	.t ₁	d . m :s .

Ex. 165.

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

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

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

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

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

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

{	d	.r	:m	.r	d	:—	m	.f	:s	.f	m	:—	}	
	Sound	the	strain	a -	gain,		O - -	ver	sea	and	main.			
{	s	.f	:m	.f	s	.f	:m	.r	m	.r	:d	.r	:d	.t ₁
	Tra	la la	la la	la la	la la	la la	Tra	la la	la la	la la	la la	la la	la la	la la

KEY A.

ANTWERP. L. M.

T. F. SEWARD.

{	d	:s ₁ .,s ₁	d	:—	.d	r	:t ₁	d	:—	m	:d ,r	m	:—	.m	f	:m	r	:—				
	m ₁	:m ₁ .,m ₁	m ₁	:—	.m ₁	f ₁	:f ₁	m ₁	:—	S ₁	:m ₁ ,f ₁	S ₁	:—	.S ₁	S ₁	:S ₁	S ₁	:—				
	1. Light	of the	soul,	O	Sav - iour	blest!	Soon	as	thy	pres - ence	fills	the	breast,									
	2. Son	of the	Fa - - ther,	Lord	most	high;	How	glad	is	he	who	feels	thee	night;								
	3. Je - sus	is from	the	proud	con -	cealed,	But	ev - er - more	to	babes	re -	vealed,										
{	d	:d ,d	d	:—	.d	t ₁	:r	d	:—	d	:s ₁ .,s ₁	d	:—	.d	r	:d	t ₁	:—				
	d	:d ,d	d	:—	.d	s ₁	:s ₁	d ₁	:—	d ₁	:d ₁ .,d ₁	d ₁	:—	.d	t ₁	:d	s ₁	:—				
{	r	:t ₁ ,d	r	:—	.m	f	.s	:m	.f	r	:—	m	.r	:f	m	.r	d	:t ₁	d	:—		
	S ₁	:S ₁ .,S ₁	S ₁	:—	.S ₁	S ₁	:S ₁	S ₁	:—	S ₁	.f ₁ :l ₁	S ₁	:S ₁ .l ₁	S ₁	:f ₁	m ₁	:—					
	Darkness	and	guilt	are	put	to	flight,	All	then	is	sweet - ness	and	de -	light.								
	Come	in	thy	hid - - den	maj - es - ty,		Fill	us	with	love,	fill	us	with	thee.								
	Through	him	unto	the	Fa - ther	be	Glo - ry	and	praise	e -	ter - nal - ly.											
{	t ₁	:s ₁ .,l ₁	t ₁	:—	.d	r	:m	:d	.r	t ₁	:—	d	:d	.d	m	.r	:s	.f	m	:r	m	:—
	S ₁	:S ₁ .,S ₁	S ₁	:—	.S ₁	S ₁	:S ₁	S ₁	:—	d ₁	:d ₁ .d ₁	d ₁	:r ₁	m ₁ .f ₁	S ₁	:S ₁	d ₁	:—				

OH! THE SPORTS OF CHILDHOOD.

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

O. R. BARROWS.

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

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

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

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

{	m' :d'	{	s :d' m' :d'	{	f	r' .,d':t .,l s :t	.,r' d' :—	—	:
	s :m		m :m s :m		f .,f :f .,f f :f	.,f m :f	.,f m :—	—	:
	swing - ing,		Swing - ing, swing - ing,		Swinging 'neath the old	ap - ple tree.			
	ing,		Swing - - - ing,		Swinging 'neath the old	ap - ple tree.			
	s :— d' :—	s :— s :—	s .,l :t .,d' r' :r'	.,t d' :—	—	:			
	d :— d :—	d :— d :—	s .,s :s .,s s :s	.,s d :—	—	:			

THIRD STEP.

THE OLD BLACK CAT.

R. L.

R. Lowry, by per.

KEY G.

$\left\{ \begin{array}{l} 1. \text{ Who so full} \\ 2. \text{ Some will choose} \\ 3. \text{ When the boys,} \end{array} \right.$	$s_1 .m :m$	$.,f$	$m .r :r$	$.$	$s_1 .r :r$	$.,m$	$r .d :d$	$s_1 .m :m$	$.,f$
	$s_1 .d :d$	$.,d$	$d .t_1 :t_1$	$.$	$s_1 .t_1 :t_1$	$.,d$	$t_1 .d :d$	$s_1 .d :d$	$.,d$
	of fun and glee,		tor - toise shell,		Hap-py as a cat can be?		white so well,		Pol - ished sides so
	the		to make her run,		O - thers love the		and set them on,		Let them choose of
	$m .s :s$	$.,l$	$s .s :s$	$.$	$s .s :s$	$.,s$	$f .m :m$	$m .s :s$	$.,l$
	$d .d :d$	$.,d$	$d .s_1 :s_1$	$.$	$s_1 .s_1 :s_1$	$.,s_1$	$s_1 .d :d$	$d .d :d$	$.,d$

$\left\{ \begin{array}{l} \text{nice and fat—} \\ \text{this or that,} \\ \text{on my hat,} \end{array} \right.$	$m .r :r$	$.,r$	$s_1 .t_1 :r$	$.,m$	$r .d :d$	m	$:- .r$	$m .s :-$
	$d .t_1 :t_1$	$.,t_1$	$s_1 .s_1 :t_1$	$.,d$	$t_1 .d :d$	d	$:- .t_1$	$d .m :-$
	Oh, how I love the old black cat.		But give to me the old black cat.		the old black cat.	<i>Poor</i>		<i>kill - ty!</i>
	And fly to save the old black cat.		$s .s :s$	$.,s$	$f .m :m$			
	$d .s_1 :s_1$	$.,s_1$	$s_1 .s_1 :s_1$	$.,s_1$	$s_1 .d_1 :d_1$			

$\left\{ \begin{array}{l} O, \\ \text{poor} \\ \text{kill - ty!} \end{array} \right.$	$f .t_1 :t_1$	$.,r$	$r .d :-$	$.$	m	$:r .d$	$f .l :-$	$.$	$s .t_1 :t_1$	$.,t_1$	d	$:-$	$.$
	$r .s_1 :s_1$	$.,f_1$	$f_1 .m_1 :-$	$.$	d	$:t_1 .l_1$	$l_1 .d :-$	$.$	$t_1 .s_1 :s_1$	$.,f_1$	m_1	$:-$	$.$
			<i>Sit - ting so</i>		<i>co - sy,</i>				<i>Close</i>		<i>by</i>	<i>the</i>	<i>fire.</i>

Brisckly.

$\left\{ \begin{array}{l} \text{Pleasant, pur - ring,} \\ \text{pret - ty pus - sy,} \\ \text{Frisk - y, full} \end{array} \right.$	$s_1 .m :m$	$.,f$	$m .r :r$	$.,s_1$	$s_1 .r :r$	$.,m$	$r .d :d$	$.,s_1$	$s_1 .m :m$	$.,m$
	$s_1 .d :d$	$.,d$	$d .t_1 :t_1$	$.,s_1$	$s_1 .t_1 :t_1$	$.,d$	$t_1 .d :s_1$	$.,s_1$	$s_1 .d :d$	$.,d$
	of fun, and fus - sy,		Mor - tal foe of		of fun, and fus - sy,		of fun, and fus - sy,		Mor - tal foe of	
	the		to make her run,		O - thers love the		and set them on,		Let them choose of	
	$m .s :s$	$.,s$	$s .s :s$	$.,s$	$s .s :s$	$.,s$	$f .m :m$	$.,m$	$m .s :s$	$.,s$
	$d .d :d$	$.,d$	$d .s_1 :s_1$	$.,s_1$	$s_1 .s_1 :s_1$	$.,s_1$	$s_1 .d :d$	$.,d$	$d .d :d$	$.,d$

$\left\{ \begin{array}{l} \text{mouse and rat,—} \\ \text{Yes, I} \\ \text{do.} \end{array} \right.$	$f .l :l$	s	$.,t_1 :t_1$	$.,r$	$r .d :d$	m	$:r$	d	$:-$
	$d .d :d$	t_1	$.,s_1 :s_1$	$.,t_1$	$t_1 .d :d$	d	$:t_1$	d	$:-$
		r	$.,r :r$	$.,f$	$f .m :m$	s	$:f$	m	$:-$
		$f .f :f_1$	s_1	$.,s_1 :s_1$	$.,s_1$	$s_1 .d_1 :d_1$	d	$:s_1$	d_1

TWILIGHT IS STEALING.

A. S. KEIFFER.

B. C. UNSELD.

KEY G. M. 72.

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

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

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

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

KEY A. Round in two parts.

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

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

KEY D.

J. H. TENNEY.

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

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

f :r .m	:f .r	m :—	:s	l :l .t	:d' .l	s :m	:s	l .r' :d'	:t	d' :—
r :t ,d	:r .t ,	d :—	:m	f :f .s	:l .f	m :d	:m	f .f :m	:r	m :—
horn far a - way	we hear,	Then	come, hasten to the	mountain,	The	summit now	is	near.		
sleep in his shady	bed,	A - -	waked by the hunter's	horn,	Who e'en	now has past	him	fied.		
s :s .s	s .s	s :—	:d'	d' :d' .d'	:d' .d'	d' :s	:d'	d' .l :s	:s	s :—
s ₁ :s ₁ .s ₁	s ₁ .s ₁	d :—	:d	f :f .f	:f .f	d :d -	:d	f .f :s	:s ₁	d :—

ARLINGTON. C. M.

KEY F.

DR. ARNE.

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

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

LOUD THROUGH THE WORLD PROCLAIM.

KEY C. M. 104.

C. HUNTING.

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

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

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

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

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

m ^r :r ^l		:s		m ^l :—		— :d ^l		s :—		— :s		l :f ^l .r ^l d ^l :t	}
ev - er,													
s :s		:m		s :—		— :s		m :—		— :m		f :l s :f	
ev - er,		Re -		joice,		re -		joice,		re -		joice, and praise his	
d ^l :t		:		:d ^l s		:m		d ^l :—		— :d ^l		d ^l :r ^l m ^l :r ^l	
ev - er,				Re - - joice,		re -		joice,					
s :s		:		:		:		s :s		m :d		f :— s :—	
ev - er,								Re - - joice,		and		praise his	

d ^l :—		— :s		m ^l :—		— :d ^l		s :—		— :s		l :f ^l .r ^l d ^l :t	}
m :—		— :m		s :—		— :s		m :—		— :m		f :l s :f	
name,		Re -		joice,		re -		joice,		re -		joice, and praise his	
d ^l :—		:		p :d ^l s		:m		d ^l :—		— :d ^l		d ^l :r ^l m ^l :r ^l	
d :—		:		Re - joice,		re		joice,					
name,								p :s		m :d		f :— s :—	
								Re - - joice,		and		praise his	

d ^l :—		:		s ^f :m .,r d		:m		s :—		— :d ^l		t :r ^l d ^l :t	}
m :—		:		s :m .,r d		:m		s :—		— :m		r :f m :r	
name,				Loud thro' the world		pro -		claim		Je -		ho - vah's high - est	
d ^l :—		:		s :m .,r d		:m		s :—		— :s		s :s s :s	
d :—		:		s :m .,r d		:m		s :—		— :d		s :s s :s	

d ^l :d ^l		:s		m ^l :—		— :d ^l		s :—		— :s		l :f ^l .r ^l d ^l :t	}
m :m		:m		s :—		— :s		m :—		— :m		f :l s :f	
prais - es,		Re -		joice,		re -		joice,		re -		joice, and praise his	
s :s		:		:d ^l s		:m		d ^l :—		— :d ^l		d ^l :r ^l m ^l :r ^l	
d :d		:		Re - - joice,		re -		joice,					
								s :s		m :d		f :— s :—	
								Re - joice,		and		praise his	

d ^l :—		— :d ^l		d ^l :—		— :d ^l		d ^l :—		— :f ^l		m ^l :m ^l r ^l :r ^l		d ^l :—		— :	}
m :—		— :m		f :f f :m		f :f f :l		s :s s :f		m :—		— :					
name,		Je -		ho - vah reigns, Je -		ho - vah reigns, Re -		joice and praise his		name.							
d ^l :—		— :s		l :l l :s		l :l l :d ^l		d ^l :d ^l t :t		d ^l :—		— :					
d :—		— :d		f :f f :d		f :f f :f		s :s s ₁ :s ₁		d :—		— :					

ASCRPTION, S. M.

KEY Ab.

CHESTER G. ALLEN.

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

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

DENNIS, S. M.

KEY F.

NAGELL

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

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

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

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

Ex. 169.

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

Ex. 170.

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

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

T. F. S.

{ | s :s | - :s | l :1 | - :1 | t :t | - :t | d' :d' | d' : ||
 { | Come now, oh, | come now, Or | we shall be | late, I fear. ||

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

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

{ | s :- | f :- | m :- | r :- | d' :- | t :- | l :- | s :m }
 { | No, no, | no, no, | no, no, | no, no, | no, no, | no, no, | no, no, | no, yes, ||

{ | - :r | - :d' | - :t | - :l | - :s | - :f | - :f | m : ||
 { | yes, yes, | yes, yes, | yes, yes, | yes, yes, | yes, yes, | yes, yes, ||

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

{ | d' .d' :- .t | l .1 :- .s | f .m :r .f | m : : }
 { | Come now, O | come now, Or | we shall be too | late; : ||

{ | m .m :m | f .f :f .m | r .d' :- .t | d' : ||
 { | No, no, no, | no, no, no, And | you, too, must | wait. : ||

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

{ | m :m .,f | s :d | m :r .,d | r :- .d | m :s .l | s :m .d }
 { | Call John the | boat - man, | call him a - | gain, For | loud roars the | tem - pest and }
 { | s₁ :m .,r | d : | * .d :d .d | d :- .d | d :t₁ .l₁ | s₁ :- .t₁ }
 { | fast falls the | rain. | John is a - | sleep, he | sleeps ve - ry | sound, His }
 { | d :d .d | d :d .d | m :s .,f | m :s | - :d .,r | m .m : .d }
 { | oars are at | rest, and his | boat is a - | ground, Loud | roars the | riv - er, so }
 { | s .s :- .l | t : .s,s | s .s :m .f | s : .m | s .s :s₁ .,s₁ | d : }
 { | rap-id and | deep; But | the louder you | call John, the | sounder he | will sleep. ||

T. F. S.

HEAR THE WARBLING NOTES.

T. F. SEWARD.

KEY G. M. 100.

:d	.,s ₁	m ₁	-	.s ₁	:d	.r	m	:d	:d	.t ₁	l ₁	:-	.d	:t ₁	.l ₁
:d	.,s ₁	m ₁	:-	.s ₁	:d	.r	m	:d	:d	.t ₁	l ₁	:-	.d	:t ₁	.l ₁
1. Hear the	warb	-	-	ling	notes of	spring	-	time,	From the	gay			and	cheer-ful	
2. Hear the	ech	-	-	oes	as they're	ring	-	ing	Far and	near,			o'er	hill and	
:	m	.m	:m	:	m	.m	:m	:	f			f	.l	:s	.f
:	La	la	la	:	la	la	la	:	La	la	la	la	la	la	la
:	d	.d	:d	:	d	.d	:d	:	f ₁	.f ₁	:f ₁	:			
									La	la	la				

s ₁	:-	:d	.,s ₁	m ₁	:-	.s ₁	:d	.r	m	:d	:d	.,t ₁	l ₁	.l	:l	.s	:f	.r		
throng,		Ev	-	ery	voice	is	filled with	glad	-	ness,	Let	us	join	their	hap-py,	hap-py				
dale		Let	us	join	them	with	our	sing	-	ing,	Send	-	ing	out	our	songs	on	ev	-	ery
s ₁	:-	:d	.,s ₁	m ₁	:-	.s ₁	:d	.r	m	:d	:		l ₁	.	:t ₁	.	:t ₁	.t ₁		
									La	la	la		La	la	la	la	la	la		
m	:-	:		m	.m	:m	:		m	.m	:m	:	f		:r		:r	.f		
la				La	la	la														
d	:d	:d		d	.d	:d	:		d	.d	:d	:	f ₁	.	:s ₁		:s ₁	.s ₁		
la	la	la																		

d	:	:s	.,l	s	.r	:r	:s	.,l	s	.m	:m	:s	.,l	s	.t	:-	.l	:s	.f	
song.		La	la	la	la	la	la	la	la	la	la,	Hear	the	ech	-	oes	so	gai	-	ly
gale.																				
d	:	:d	.,d	t ₁	.t ₁	:t ₁	:t ₁	.,t ₁	d	.d	:d	:d	.,d	t ₁	.r	:-	.f	:m	.r	
la		La	la	la	la	la	la	la	la	la	la,	Hear	the	ech	-	oes	so	gai	-	ly
m	:	:m	.,m	r	.s	:s	:r	.,r	m	.s	:s	:m	.,m	s	.t	:-	.l	:s	.f	
d	:	:d	.,d	s ₁	.s ₁	:s ₁	:s ₁	.,s ₁	d	.d	:d	:d	.,d	s ₁	.s ₁	:-	.s ₁	:l ₁	.t ₁	

f	.m	:m	:s	.,l	s	.r	:r	:s	.,l	s	.m	:m	:s	.,l	s	.t	:s	.s	.f	:m	.r	d	:d'	
r	.d	:d	:d	.,d	t ₁	.t ₁	:t ₁	:t ₁	.,t ₁	d	.d	:d	:d	.,d	t ₁	.r	:d	:t ₁	.t ₁	.r	:d	.t ₁	d	:d
ring	-	ing,	La	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la
f	.m	:m	:m	.,m	r	.s	:s	:r	.,r	m	.s	:s	:m	.,m	s	.s	:s	.s	.s	.s	.f	m	:m	
d	:d	:d	:d	.,d	s ₁	.s ₁	:s ₁	:s ₁	.,s ₁	d	.d	:d	:d	.,d	s ₁	.s ₁	:s ₁	.s ₁	.s ₁	.s ₁	.s ₁	.s ₁	d	:d

KEY E. M. 160.

COME, LET US ALL BE MERRY.

Arranged, and new words.

.d	.r	m	.m	:m	.s	s	.f	:	.r	.m	f	.s	:l	.t	d'	.s	:	.m	.f	s	.s	:s	.l
.d	.r	m	.m	:m	.s	s	.f	:	.r	.m	f	.s	:l	.t	d'	.s	:	.d	m	.m	:m	.f	
1. Come	let	us	all	be	mer	-	ry,		For	griev	-	ing	is	a	fol	-	ly	All	care	and	trou	-	ble
2. A	way	with	all	the	tra	-	ces		Of	sad	-	ness	gloom	and	sor	-	row;	If	we	must	wear	long	
3. So	when	the	clouds	are	low	'	-	ing,	Then	let	us	laugh	the		strong	-	er,	For	thou	all	care	o'	-
d	.r	m	.m	:m	.s	s	.f	:	.r	.m	f	.s	:l	.t	d'	.s	:	.s	d'	d'	.d'	.d'	
d	.r	m	.m	:m	.s	s	.f	:	.r	.m	f	.s	:l	.t	d'	.s	:	.d	d	.d	:d	.d	

CHORUS.

s .m :	.d'	t, l, s, f : m, r, d, t,	r .d :	.d, r	m .m :	m .r, m	f .f :	f .f, m
m .d :	.m	s, f, m, r : d, t, l, s,	t, .d :	With a	ha ha ha,	And a	ho ho ho,	"Tis a
bu - ry	And	while we live be	jol - ly.	d .d :	ha ha ha,	ho ho ho,	t, .t, :	t, .
fa - ces,	Let's	keep them for to -	morrow.					
pow - ring,	We'll	sure - ly last the	longer.					
d' .s :	.s	s .s, l : s .r	f .m :	s .s :	s .s :	s .s :	s .s :	s .
d .d :	.s	r .m, f : s .s,	s, .d :	d .d :	d .d :	r .r :	r .r :	r .

r, r, r : r .s	m .	f > d'	.l	s .m :	d'	.l	s .m :	r .r	s .f :	m ., f
jolly old world you	know.	d .	: m	., f	m .d :	m ., f	m .d :	t, . t,	t, . t,	: d ., r
ha ha ha ha	ho.	All	be	hap - py,	All	be	mer - ry,	Let's be	jol - ly	as we
s .s :	.s	s .	: s	., d'	d' .s :	s	., d'	d' .s :	s .s :	s ., s
s, .s :	.s,	d .	: d	., d	d .d :	d	., d	d .d :	s, .s,	s, .s, : d ., d

s .	ff > d'	.l	s .m :	d'	.l	s .m :	f .l	s .f :	m .r	d	: - .	
m .	: l	., f	m .d :	l	., f	m .d :	d .r	m .r :	d .t,	d	: - .	
go;	All	be	hap - py,	all	be	mer - ry,	broth - ers	all, both	friend and	foe.		
d' .	: d'	., d'	d' .s :	d'	., d'	d' .s :	l .f	s .l :	s .f	m	: - .	
d .	: f,	., f,	d .d :	f,	., f,	d .d :	f,	f,	m, .f :	s .s,	d	: - .

Modifications of Mental Effect. Thus far we have studied the mental effect of tones when sung slowly. All these effects are greatly modified by pitch, by harmony, by quality of tone, but chiefly by speed of movement. Highness in pitch favors the brightness and keenness of effect, makes *ray* more rousing, and *ie* more piercing. Lowness in pitch favors the depressing emotions, makes *fah* more desolate, and *lah* more sad. Quick movement makes the strong tones of the scale (d m s) more bold, and the emotional tones (r f l t) gay and lively. Let the pupils sing any exercise containing *fah* and *lah* very slowly indeed, and notice how their mental effects are brought out. Then let them sing the same piece as quickly as they can, keeping the time and observing the change. *Fah* and *lah* are now gay and abandoned instead of weeping and desolate in their effect, and the other tones undergo a similar modification. The tune *Manoah* will afford a very good illustration. Let it be sung first very slowly and then very quickly. Let the pupils try in the same way other tunes which are deemed most characteristic.

KEY G.

: d . r m : - : r	d : - : t,	t,	: - : l,	}
l, : - : r, m f : - : m	r : - : d	d : - : -		
t, : - : s,	m : - : r	f : - : m	l : - : m	
' s : f : r	d : - : s,	m : - : r	d : - : -	- : -

"Elementary Rhythms" required for the time exercise of the Elementary Certificate, should be carefully taught by the teacher and diligently practiced by the pupils at home.

Modulator Voluntaries, Ear Exercises, *Pointing and Writing from Memory* are still to be practiced at every lesson. The exercises becoming more and more difficult as the pupils gain facility. The voluntaries will now include *la-ing* as well as *solfa-ing*, to the teacher's pointing. A few two-part Ear Exercises, as in "Hints for Ear Exercises," can now be wisely introduced, but only to quick and observant classes. To others, each "part" of the exercise will serve as a separate exercise.

Examinations for the Certificate may begin six weeks before the close of the term. All the requirements need not be done at one interview; as soon as a pupil is prepared in any one requirement, he may be examined in that, but all the requirements must be done within six weeks, or else the examination begins again. The examination may be conducted before the whole class, or in private, as suits the convenience of the teacher and pupils.

For instructions in *Voice Training, Breathing, Harmony, etc.*, belonging to this step, the teacher will consult the Standard Course.

QUESTIONS FOR WRITTEN OR ORAL EXAMINATION.

DOCTRINE.

1. What two new tones have you learned in this step?
2. Between what two tones does *Fah* come?
3. Between what two tones does *Lah* come?
4. What is the relative position of *Fah* to *Doh*?
5. What is the relative position of *Lah* to *Doh*?
6. What is the mental effect of *Fah*? Of *Lah*?
7. What is the manual sign for *Fah*? For *Lah*?
8. What chord is formed of the tones *f l d*?
9. What is the series of tones, *d r m f s l t d*, called?
10. Which is the fifth tone of the scale? The third? The sixth? (The teacher will supply additional questions, and also questions on the mental effects and hand-signs.)
11. Each tone of the scale differs from the others, in what?
12. What is meant by "pitch"?
13. What is the eighth tone above or below any given tone called?
14. How is the octave above any tone indicated in the notation?
15. How is the octave below indicated?
16. How is the second octave indicated?
17. Which are the strong, bold tones of the scale?
18. Which are the leaning tones?
19. Which two tones have the strongest leaning or leading tendency?
20. To what tone does *f* lead?
21. To what tone does *l* lead?
22. What is the most important, the strongest, the governing tone of the scale called?
23. What is a family of tones, consisting of a key-tone and six related tones, called?
24. When the tones of a key are arranged in successive order, ascending or descending, what do they make?
25. Must the scale always be sung at the same pitch or may it be sung at different pitches?
26. What is the name of that scale from which all the others are reckoned?
27. What is the name of the pitch that is taken as the key-tone of the Standard Scale?
28. Name the pitches of the Standard Scale?
29. What pitch is *Soh*? *Ray*? *Lah*? (The teacher will supply similar questions.)
30. In the absence of a musical instrument, how may the correct pitch of the Standard Scale be obtained?
31. From what is a scale or key named?
32. How are the different keys indicated in the notation?
33. What is the difference of pitch between the voices of men and the voices of women?
34. What is the name of the pitch that stands about the middle of the usual vocal compass?
35. Is middle *C* a high or a low tone in a man's voice?
36. Is it a high or a low tone in a woman's voice?
37. What are the high voices of women called?
38. What is the usual compass of the Soprano?
39. What are the low voices of women called?
40. What is the usual compass of the Contralto?
41. What are the high voices of men called?
42. What is the usual compass of the Tenor?
43. What are the low voices of men called?
44. What is the usual compass of the Base?
45. From what octave of the Standard Scale is the pitch of the key-note of any key taken?
46. How is this tone and the six tones above it marked?
47. In the Key *G* the unmarked *G* of the Standard Scale is *doh*, what is the unmarked *A*? The unmarked *E*?
48. How would that *lah* be marked?
49. With what octave marks are the Base and Tenor parts written?
50. How is the exact rate of movement of a tune regulated?
51. What does *M. 60* indicate?
52. How is the rate of very quick, six-pulse measure marked?
53. What is the time-name of a silence on the first half of a pulse? On the second half?
54. How are half-pulse silences indicated in the notation?
55. What is the time-name of a pulse divided into two quarters and a half?
56. How are they indicated in the notation?
57. What is the time-name of a half and two quarters?
58. How are they indicated in the notation?
59. What is the time-name of a pulse divided into a three-quarter-pulse tone and a quarter?
60. How are they indicated in the notation?
61. What is syncopation?
62. What is its effect upon a weak pulse, or weak part of a pulse?
63. What is its effect upon the next following strong pulse?
64. By what, chiefly, is the mental effect of tones modified?
65. How does a quick movement effect the strong tones of the scale? The emotional tones?

PRACTICE.

66. Sing from memory the pitch of *d* of the Standard Scale, and sing down the scale.
67. Strike, from the tuning fork, the pitch of *d* of the Standard Scale, and sing down the scale, as above.
68. Pitch, from the tuning fork, Key *D—G—A—F*.
69. Sing to *la* the *Fah* to any *Doh* the teacher gives.
70. Ditto *Fah*. Ditto *Lah*. Ditto *Lah*. Ditto any of the tones of the scale the teacher may choose.
71. Taatai, with accent, *four-pulse measure*, at the rate of *M. 90*. From memory. At the rate of *M. 190*.
72. Taatai, with accent, *eight four-pulse measures*, sustaining the rate of *M. 60*. The rate of *M. 120*.
73. Taatai, from memory, any one of the Exs. 157 to 160 and 163 to 165, chosen by the teacher, the first measure being named.
74. Taatai on one tone any one of the Exs. 166 to 168, chosen by the teacher.
75. Taatai, in tune, any one of the Exs. 167, 168, 173, chosen by the teacher.
76. Follow the examiner's pointing, in a new voluntary containing all the tones of the scale, but no difficulties of time greater than the second step.
77. Point and Solfa on the modulator, from memory, any one of the following four Exercises 133, 134, 137, 138, chosen by the examiner.
78. Write, from memory, any other of these four Exercises, chosen by the examiner.
79. Tell which is *lah*; which is *fah*, as directed, on page 32, question 31.
80. Tell what tone of all the scale is sung to *la*, as at page 32, question 32.
81. Taatai any rhythm of two four-pulse measures belong to the step, which the examiner shall *la* to you, see page 32, question 33.
82. Taatai, in tune, any rhythm of two four-pulse measures belonging to this step, which the examiner Solfas to you. See page 32, question 34.

FOURTH STEP.

The Intervals of the Scale. Transition to the First Sharp and the First Flat Keys; its process and mental effect. The tones Fe and Fa. Chromatic effects. Cadence, Passing and Extended Transition. Pitching Tunes. Thirds of a Pulse. Beating Time.

The Intervals of the Scale. In the art of singing, his subject is not now deemed so important as it once was, for attention is now directed immediately to the character and mental effect of a tone in the scale, rather than to its distance from any other tone. In an elementary class the subject need not be dwelt upon—merely the main facts briefly presented. The teacher or student who wishes an exhaustive treatment of the matter, is referred to Musical Theory, Book I., by John Curwen.

The Tonic Sol-fa statement of the scale-intervals is as follows:

t to d. . . . Little Step. . . . 5 Kommas.
 l to t. . . . Greater Step. . . . 9 Kommas.
 s to l. . . . Smaller Step. . . . 8 Kommas.
 f to s. . . . Greater Step. . . . 9 Kommas.
 m to f. . . . Little Step. . . . 5 Kommas.
 r to m. . . . Smaller Step. . . . 8 Kommas.
 d to r. . . . Greater Step. . . . 9 Kommas.

Thus the scale contains Three Great Steps, Two Small Steps and Two Little Steps. The difference between a Greater and a Smaller Step is called a Komma; a Greater Step consisting of nine Kommas; a Smaller Step, eight Kommas, and a Little Step, five Kommas. Ordinarily, no distinction is made between the Greater and Smaller Steps, they are simply called Steps, and the Little Step is commonly called a Half-Step.

Intervals are also named Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths, Octaves, and so on. The interval from any tone to the next in the scale is called a Second; from any tone to the third tone is called a Third; to the fourth tone Fourth, and so on. A Second that is equal to a Step is called a Major Second; a Second that is equal to a Little Step is called a Minor Second. A Third that is equal to two Steps is called a Major Third—as from d to m—f to l—or s to t. A Third that is equal to one full Step and one Little Step (a Step and a Half) is called a Minor Third—as from r to f—m to s—l to d—or t to r'.

Te and Fah are separated by a peculiar interval, called the Tri-tone—equal to three full Steps—it is the only one found in the Scale. Thus f and t become the most marked characteristic tones of the scale. From their mental effects t may be called the *sharp* tone of the scale, and f the *flat* tone. We shall presently see how the whole aspect of the scale changes when f is omitted and a new t put in its place, or when t is omitted and a new f is taken instead.

Te and *Fah* are separated by a peculiar interval, called the Tri-tone—equal to three full Steps—it is the only one found in the Scale. Thus f and t become the most marked characteristic tones of the scale. From their mental effects t may be called the *sharp* tone of the scale, and f the *flat* tone. We shall presently see how the whole aspect of the scale changes when f is omitted and a new t put in its place, or when t is omitted and a new f is taken instead.

Transition is the "passing over" of the music from one key into another. (Heretofore this has been called modulation—but in the Tonic Sol-fa system "modulation" has a different meaning.) Sometimes, in the course of a tune, the music seems to have elected a new governing or key tone; and the tones gather, for a time, around this new key-tone in the same relationship and order as around the first. For this purpose one or more new tones are commonly required, and the tones, which do not change their absolute pitch, change nevertheless, their "mental effect" with the change of key-relationship. To

those who have studied the mental effect of each tone, the study of "transition" becomes very interesting. At the call of some single new tone characteristically heard as it enters the music, the other tones are seen to acknowledge their new ruler, and, suddenly assuming the new offices he requires, to minister in their places around him.

The musical fact, thus didactically stated, may be set before the minds of pupils in some such way as the following: First bring up the scale in review, questioning the class as to the mental effects of the tones, the intervals and the two most marked characteristic tones of the scale. The teacher may then say:

Listen to me while I sing a tune, and notice whether I stay in the same key all through the tune, or whether I go out of it at any point.

Teacher sings the following example to *la*.

A. KEY C.

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

Did I stay in the one key all the time, or did I go out of it any point?

Listen again, and raise your hands when you feel the key has changed.

Teacher now sings, still to *la*, example B.

B. KEY C.

{ d : m | s : m | l : l | s : — }
 { s : s | d' : t . l | s : fe | s : — ||

When the teacher strikes the tone *fe* the pupils will, without doubt, hold up their hands—if they do not, then both examples must be repeated.

You feel that the music has "passed over" into a new key. This change of key during the progress of a tune is called Transition.

It may be well now to repeat the two examples to *la*, pupils imitating.

Let us now learn what has caused this transition, or change of key. You may sing (*solfa-ing*) as I point.

The teacher points on the modulator the example above.

Did you make a transition then, or stay in the same key?

Try it again, as I point

This time he changes second phrase, thus:

C. KEY C.

{ | d :m | s :m | l :l | s :— }
 { | s :s | d' :t .l | ŝ :f̂ | ŝ :— ||

Did you make a transition then, or stay in the same key?

Listen to me.

Teacher sings example B to *la*, pointing as he sings; and at *fe* he points to *fah*, on the modulator, but sings *fe*.

Did I sing *fah*, then, or a new tone?

Was the new tone higher or lower than *fah*?

Was it higher or lower than *soh*?

The new tone is a Little Step below *soh*, and is called *fe*; it is to *soh* exactly what *te* is to *doh*. Now sing as I point, listen to the mental effect of *soh*, and tell me whether it still sounds like *soh*.

Pupils sol-fa, to the teacher's pointing, example B, above.

What did the last *soh* sound like? What did the *fe* sound like?

Yes; *soh* has changed into *doh*, *fe* is a new *te*, *lah* is changed into *ray*, *te* into *me*, and so on.

The teacher may illustrate this further if he thinks best.

You see that the transition is caused by omitting *fah*, the flat tone of the old key, and taking *fe*, the sharp tone of a new key, in its place. *Fe* thus becomes the distinguishing tone of the new key. The new key is called the "Soh Key," or (on account of the sharp effect of the distinguishing tone), the First Sharp Key. The new key is shown on the modulator on the right of the old key. You see the new *doh* is placed opposite the old *soh*; the new *ray* opposite the old *lah*; the new *me* opposite the old *te*, and so on.

The teacher will now pattern and point on the modulator example B, going into the side column, as indicated in example D, following.

D. KEY C.

{ | d :m | s :m | l :l | s :— }
 G. t.
 { | s d :d | f :m .r | d :t | d :— ||

Now for another experiment. Instead of putting a sharp tone under *soh*, in place of *fah*, let us put a flat tone under *doh*, in place of *te*, and see what the effect will be.

Teacher sings, and points on the modulator, example E, which the pupils may sing after him.

E. KEY C.

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

Have we made a transition or not?

Has the mental effect of any of the tones changed?

Listen again, and in place of *te* we will put a new tone called *ta**; now notice the mental effect of *fah*.

Teacher repeats example E, singing *ta* in the place of *te*—pupils imitating.

Fah has become *doh*, *soh* has become *ray*, *lah* has become *me*, *ta* is a new *fah*, and so on. We have made a transition into a new key, but a different new key. The distinguishing tone of this new key is *ta*. It is called the "Fah Key," or (on account of the flat effect of its distinguishing tone), the First Flat Key. The Fah Key is represented on the modulator on the left of the old, or Doh Key.

Teacher will now pattern and point example E, going into the side column, as indicated in example F.

F. KEY C.

{ | d :m | s :m | l :l | s :— }
 f. F.
 { | s r :r | s :r .m | f :m .r | d :— ||

It will be interesting now to review examples A, B, D, E and F.

Adjacent Keys in Transition. Such transitions as have just been studied are called transitions of one remove, because only one change is made in the pitch tones used. When *s* becomes *d* the music is said to go into the first sharp key, or key of the Dominant. When *f* becomes *d* the music is said to go into the first flat key, or key of the Sub-Dominant. Eighty per cent. of all the transitions of music are to one or the other of these two keys, and that to the Dominant is the one most used. The relation of these two adjacent keys should be very clearly understood by the pupil, and he should be led to notice how the pitch tones change their mental effect, as described in the following table:

Piercing	t	becomes	Calm	m.
Sorrowful	l	"	Rousing	r.
Grand	s	"	Strong	d.
Desolate	f	is changed for	Piercing	t.
Calm	m	becomes	Sorrowful	l.
Rousing	r	"	Grand	s.
Strong	d	"	Desolate	f.

* For pronunciation, see page 77.

a	d	f
t	m	
f-ta		
m	l	r
r	s	d
fe-t		
d	f	
t	m	l
l	r	s
s	d	f

Returning Transition. As a rule, all tunes go back again to their principal key, but the returning transition is not always taken in so marked a manner as the departing transition, because the principal key has already a hold on the mind, and the ear easily accepts the slightest hint of a return to it. Commonly, also, it is in the departing transition that the composer wishes to produce his most marked effect, and in which, he therefore makes his chords decisive, and his distinguishing tones emphatic. Let it be carefully noticed, that the return to the original key is the same thing in its nature, as going to the first flat key, so that a study of the mutual relation of these two keys is the ground work of all studies in transition. The pupils should be taught to draw a diagram of a principal key, with its first sharp key on the right, and its first flat key on the left, observing carefully the shorter distances between *m f* and *t d*, and to learn by rote, the relations of their notes. Thus, let him say aloud, reading from the middle column to the right, "d f, r s, m l, fe t, s-d," and so on; and from the middle column to the left, "d s, r l, m t, and so on. It may be interesting to mention, that in passing to the first sharp key the old l requires to be raised a comma to make it into a new r; and in passing to the first flat key the old r is lowered a comma, to make a new l. These changes need not trouble the learner, his voice will naturally make them without any special effort.

Notation of Transition. Tonic Sol-faists always prefer that their notes should correspond with the mental effect of the tones they represent. We therefore adopt the plan of giving to some tone, closely preceding the distinguishing tone, a *double name*. We call it by its name in the old key as well as by that which it assumes in the new, pronouncing the old name slightly, and the new name emphatically, thus: *S' Doh, L' Ray, T' Me*, etc. These are called *bridge-tones*; they are indicated in the notation by *double notes*, called *bridge-notes*, thus: *sd, lr, tm*, etc.; the small note on the left giving the name of the tone in the old key, and the large note its name in the new key. This is called the "proper" way of indicating transition. But when the transition is very brief, less than two measures long, it is more convenient not to alter the names of the tones, but to write the new *t* as *fe*, and the new *f* as *ta*.

The Signature of the New Key is placed over every transition, when written in the "proper" way. If it is a *sharp* key (*e. i.* to the *right* on the modulator) the new distinguishing tone is placed on the *right* of the key name, thus, *G. t*. If it is a *flat* key (*e. i.* to the *left* on the modulator) the new distinguishing tone is placed to the *left*, thus, *f. F.*, and so on. By this the singer knows that he has a new *t* or a new *f* to expect. More distant removes would have their two or three distinguishing notes similarly placed, for which, see Sixth Step.

Mental Effects of Transition. The most marked effects of transition arise from the distinguishing tones which are used. Transition to the first sharp key naturally expresses excitement and elevation; that to the first flat key depression and seriousness.

Manual Signs. It is not advisable to use manual sign in teaching transition, because they are apt to distract attention from the modulator, with its beautiful "trinity of keys." The greatest effort should be made to fix the three keys of the modulator in the mind's eye. But if, on occasion, it is wished to indicate transition by manual signs, the teacher may, to indicate transition to the *right* on the modulator, use his *left* hand (which will be to the pupil's right), thus: When with the right hand he reaches a bridge-tone, let him place his left hand close beside it, making the sign proper to the new key, then withdrawing his right hand, let him proceed to signal the music with his left. He can use the reverse process in the flat transition. Signs could easily be invented for *fe* and *ta*, etc., but we do not advise their use.

Cadence Transition. The most frequent transitions are those which occur in a cadence, that is, at the close of a musical line. When these transitions do not extend more than a measure and a half, they are called *Cadence Transitions*, and are commonly written in the "improper way," that is, by using *fe* or *ta*. *Cadence transitions* are most frequently made by *fe*. In singing, emphasize this *fe* and the first *f* that follows it.

Passing Transition is one which is not in a cadence and does not extend more than two or three pulses. The commonest form of the transition to the first flat key, is that in which it makes a *passing* harmonic ornament in the middle of a line, or near the beginning. It is written in the "improper" manner.

Extended Transition is that which is carried beyond a cadence. The first sharp key is much used in this way in hymn tunes, often occupying the second or third lines, and sometimes the greater part of both.

Missed Transitions. If one "part" is silent while another changes key *twice*—when the silent "part" enters again, it is necessary, for the sake of the private pupil, to give *both* bridge-notes, thus, *rsd*. But the chorus singer must *disregard* these marks and tune himself from the other parts.

Chromatic Effects. The tones *fe* and *ta* are frequently introduced in such a way as *not* to produce transition. When thus used they are called *chromatic tones*, and are used to *color* or ornament the music. Chromatic tones may also be introduced between any two tones of the scale which form the interval of a step. These tones are named from the scale-tone below, by changing the vowel into "e," as *doh, de, ray, re*, etc.; or, from the scale-tone above, by changing the vowel into "a," as *te, ta, lah, la*. The customary pronunciation of this vowel in America, is "ay," as in "say;" in England is pronounced "aw."

Such exercises as the following, should be carefully taught by *pattern*, from the modulator. Let them be first sol-faed, and afterward sung to *la*. In fact, all the early transitions, and all the more difficult transitions, following later, should be well taught from the modulator. If this is not done, transition will become a confusion instead of a beauty and a pleasure to the learner.

The following seven exercises may be treated as follows. Sing each exercise first, as written in the "improper" way, then according to the "proper" notation. Then connect the first part of each exercise with the second part of all the others.

FOURTH STEP.

thus, the first part of Exercise 175 and the second part of Exercise 176. The first part of Exercise 175 and the second part of Exercise 177, and so on. Then take the first part of Exercise 176 and connect it with the second part of the others, in

the same way, and so on with each exercise, singing by the "proper" notation. The object of this is, to acquire the ability to *leap* to the bridge-tone. It is needless to say the teacher may invent his own exercises, in place of these, if he so prefers.

Although key C is indicated for all these exercises, it will be better to change the key occasionally to D or E_b. After they have been well practiced, they may be sung through continuously as one exercise. The small notes indicate the tones as they are named in key C—called the "improper" notation.

Ex. 175. KEY C. G. t. f. C.

d : m	s : d'	t : l	s : —	s ^d : d	t _l : d	m : r	d : —	d _s : l	s : m	f : r	d : —
				s : s	f _e : s	t : l	s : —				

Ex. 176. KEY C. G. t. f. C.

m : r	d : m	s : f	m : —	m _l : t _l	d : m	r : r	d : —	d _s : s	l : l	s : f	m : —
				m : f _e	s : t	l : l	s : —				

Ex. 177. KEY C. G. t. f. C.

d : r	m : d	f : m	r : —	r _s : l _l	s _l : d	d : t _l	d : —	d _s : r	m : f	m : r	d : —
				r : m	r : s	s : f _e	s : —				

Ex. 178. KEY C. G. t. f. C.

m : f	s : d'	r' : d'	t : —	t _m : f	m : r	d : t _l	d : —	d _s : d'	s : m	r : f	m : —
				t : d'	t : l	s : f _e	s : —				

Ex. 179. KEY C. G. t. f. C.

s : f	m : s	d' : t	l : —	l _r : m	f : r	d : t _l	d : —	d _s : m	f : r	d : t _l	d : —
				l : t	d' : l	s : f _e	s : —				

Ex. 180. KEY C. G. t. f. C.

m : f	s : s	l : t	d' : —	d' : f	m : d	l _l : t _l	d : —	d _s : s	f : f	m : r	d : —
				d' : d'	t : s	m : f _e	s : —				

Ex. 181. KEY C. G. t. f. C.

d : m	s : m	r : m	f : —	f _e : t _l	d : d	m : r	d : t _l	d : —	d _s : d'	l : f	r : s	d : —
				f _e : s	t : l	s : f _e	s : —					

Extended Transition to the first flat key seldom occurs, so that it is not necessary to give more than one or two examples of it.

Ex. 182. KEY C. f. F. C. t.

s : f	m : s	d' : t	l : —	l _m : f	m : r	d : t _l	d : —	d' : f	m : s	l : t	d' : —
				l : t _a	l : s	f : m	f : —				

Ex. 183. KEY C. f. F. C. t.

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

Ex. 184. KEY C. Passing Transition to the first flat key.

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

Ex. 185. KEY C.

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

Ex. 186. KEY A.

| m : r | d : t₁ | d : l₁ | s₁ : — | d : ta₁ | l₁ : r | d : t₁ | d : — ||

Ex. 187. KEY D. Chromatic fe and ta.

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

Ex. 188. KEY D.

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

Ex. 189. KEY A.

| s₁ : m | r : d | t₁ : ta | l₁ : — | l₁ : ta₁ | t₁ : d | m : r | d : — ||

Ex. 190. KEY F.

| s : fe | f : m | r : l | s : — | m : d | t₁ : ta₁ | l₁ : t₁ | d : — ||

Ex. 191. KEY C.

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

Pitching Tunes. In the third step the pupil was taught to pitch the key tone of a tune by singing down the Standard Scale, stepwise, to the tone required. A shorter way may now be taught. In pitching key G the pupil need not run down to G stepwise, but will fall upon it at once from C'. In pitching key F he will take C' as s, and fall to the key tone, thus, C'—s m d. Key E may be pitched by falling to m, thus, C'—d' s m—md. Key A is pitched by falling to l, thus C'—d' l—ld. Key D, thus, C'—d r—r d'. The key may be pitched a little-step higher (sharper), or a little-step lower (flatter), than any tone of the Standard Scale. The tones thus required are named "C sharp," "D sharp," "E flat," "D flat," etc., and the

sign ♯ is used for "sharp," and ♭ for "flat." A sharp bears no relation to the tone below it, and after which, for convenience, it is named, but its relation is to the tone above it. It is to the tone above it the same that t is to d, or fe to s. In order to strike it correctly, sing the tone above, and then smoothly descend a little-step to it. A flat bears no relation to the tone above it, and after which it is named. Its relation is to the tone below it, to which it is the same as f to m, or ta to l. To pitch it correctly, in the cases of G_♭, A_♭ and D_♭, we should sing the tone below, and then rise to it a little-step. In the Key B_♭ take C' as s, and sing s f—rd. In Key E_♭ take C' as l, thus, C'—l t d'.

COME BACK, SWEET MAY.

KEY F.

{	:d		d :— :m		s :— :d'		s :— :— — :m	:d		f :— :f		f :s	:f		m :— :— — :d	}
{	1. Come	back,	come back,	sweet	May,	And	bid	the flow - 'rets	bloom,	The						}
{	2. As	ev - - 'ry	sea - son	chang - - es,	Each	brings	some pleas - ure	new,	Thro'							}
{	3. I	love	the gol - den	splen - - - dor	Of	gay	and glo - rious	June,	I							}
{	:d		d :— :d		m :— :m		m :— :— d :— :d		r :— :d		t ₁ :— :t ₁		d :— :— — :d	}		

{	d :— :m		s :— :d'		s :— :— — :m	:d		r :— :r		r :m	:r		d :— :—	: :m	}
{	birds	sing on	the	spray,	The	skies	their blue re -	sume.	Once						}
{	which	the fan - - cy	rang - - - es,	As	pleas'd	and change - ful	too.	On							}
{	love	the twi - - light	ten - - - der	Of	Au - tumn's har - - vest	moon.	A -								}
{	d :— :d		m :— :m		m :— :— d :— :d		s ₁ :— :s ₁		s ₁ :— :s ₁		d :— :—	. :d	}		

{	f :— :f		r :m	:f		s :— :m		d' :— :d'		d' :t	:l		l :s	:fe		s :— :—	: :d	}
{	more	I	would	be	breath - - - ing	Thy	fresh	and fra - grant	air;	Once								}
{	win - - try	nights	we	lis - - - - ten	To	tales	and songs of	mirth,	While									}
{	las!	that all	such	hours	So	soon	should pass a -	way!	Fill,									}
{	r :— :r		t ₁ :d	:r		m :— :d		m :— :m		r :— :r		d :— :d		t ₁ :— :—	: :d	}		

{	d :— :m		s :— :d'		d' :— :f		l :— :l		s :m	:s		f :m	:r		d :— :—	: :	}	
{	more	I	would	be	wreath - - - ing	Thy	blos -	soms in	my	hair.								}
{	joy - - lit	fa - - - ces	glis - - - - ten	A - -	round	the so - - cial	hearth.											}
{	fill	thy lap	with	flow - - - ers,	Come	back,	come back,	sweet	May.									}
{	d :— :d		ta ₁ :— :ta ₁		l ₁ :— :— f ₁ :— :f		m :d	:s ₁		l ₁ :— :t ₁		d :— :—	: :	}				

KEY G. Round in three parts.

{	s ₁		d :—		t ₁ :t ₁		l ₁ :—		s ₁ :f [*]		m :m		r :r	}
{	To		Ports - -		meuth, to		Ports - -		mouth, It,		is		a gal - lant	}

{	d :—		t ₁	:r		m .f :s		s :s		fe :—		s	}
{	town,			Sing		der - ry down,		hey		down		der - - - ry.	}

THE HONEY-BEE'S SONG.

KEY A. S. C. B.*

T. F. SEWARD.

s ₁ : d : d	d : d : d	t ₁ : r : r	r : — : —	s ₁ : r : r	r : r : r	d : m : m	m : — : —
m ₁ : m ₁ : m ₁	m ₁ : m ₁ : m ₁	r ₁ : f ₁ : f ₁	f ₁ : — : —	f ₁ : f ₁ : f ₁	f ₁ : f ₁ : f ₁	m ₁ : s ₁ : s ₁	s ₁ : — : —
1. I am a	hon-ey - bee,	buz-zing a - way,		O - ver the	blos-soms the	longsum - mer	day;
2. Up in the	morning—no	lag-gards are we,		Skimming the	clo-ver - tops	ripe for the	bee;
3. No i - dle	mo-ments have	we thro' the day,		No time to	squander in	sleep or in	play;
d ₁ : d ₁ : d ₁	d ₁ : d ₁ : d ₁	s ₁ : s ₁ : s ₁	s ₁ : — : —	s ₁ : s ₁ : s ₁	s ₁ : s ₁ : s ₁	d ₁ : d ₁ : d ₁	d ₁ : — : —

s ₁ : d : d	d : d : d	t ₁ : r : r	r : — : —	r : r : r	r : d : t ₁	l ₁ : t ₁ : l ₁	s ₁ : — : —
m ₁ : m ₁ : m ₁	m ₁ : m ₁ : s ₁	s ₁ : t ₁ : t ₁	t ₁ : — : —	t ₁ : t ₁ : t ₁	t ₁ : l ₁ : s ₁	fe ₁ : fe ₁ : fe ₁	s ₁ : — : —
Now in the	hil - y - cup	drinking my	fill,	Now where the	ro - ses bloom	un - der the	hill;
Waking the	flow - ers at	dawning of	day,	Ere the bright	sun kiss the	dew-drops a -	way;
Summer is	fly - ing, and	we must be	sure	Food for the	win-ter at	once to se -	cure;
d ₁ : d ₁ : d ₁	d ₁ : d ₁ : m ₁	s ₁ : s ₁ : s ₁	s ₁ : — : —	s ₁ : s ₁ : s ₁	s ₁ : s ₁ : s ₁	r ₁ : r ₁ : r ₁	s ₁ : — : —

s ₁ : s ₁ : s ₁	f : — : m	r : — : m	f : — : s ₁	s ₁ : s ₁ : s ₁	m : — : r	d : — : r	m : — : —
s ₁ : s ₁ : s ₁	r : — : d	t ₁ : — : d	r : — : s ₁	s ₁ : s ₁ : s ₁	s ₁ : — : f ₁	m ₁ : — : f ₁	s ₁ : — : —
Gai-ly we	fly, we	fly, we	fly, My	fel-lows and	I, and	I, and	I;
Gai-ly we	sing, we	sing, we	sing, As	on - ward we	wing, we	wing, we	wing;
Bees in a	hive, a	hive, a	hive, Are	up and a -	live, a -	live, a -	live;
s ₁ : s ₁ : s ₁	s ₁ : — : s ₁	s ₁ : — : s ₁	s ₁ : — : s ₁	s ₁ : s ₁ : s ₁	d ₁ : — : d ₁	d ₁ : — : d ₁	d ₁ : — : —

m : m : m	f : — : f	r : r : r	m : — : —	d : d : d	r : r : r	t ₁ : — : —	l ₁ : — : t ₁	d : — : —	— : — : —
s ₁ : s ₁ : s ₁	l ₁ : — : l ₁	t ₁ : t ₁ : t ₁	d : — : —	s ₁ : s ₁ : s ₁	l ₁ : l ₁ : l ₁	l ₁ : — : —	f ₁ : — : f ₁	m ₁ : — : —	— : — : —
Gaily we	fly, My	fel-lows and	I,	Seeking for	hon-ey our	hives	to	sup-	ply.
Gaily we	sing, As	onward we	wing,	Back to the	hive with the	treas - ure	we	bring.	
Bees in a	hive	Are	up and a -	live,	La - zy folks	never can	pros - - per	and	thrive.
d ₁ : d ₁ : d ₁	f ₁ : — : f ₁	s ₁ : s ₁ : s ₁	d ₁ : — : —	m ₁ : m ₁ : m ₁	f ₁ : f ₁ : f ₁	s ₁ : — : —	s ₁ : — : s ₁	d ₁ : — : —	— : — : —

* Soprano, Contralto, Base.

KEY C. Chromatic *Fz.*

S.

s . fe	: f . m	r	: r	r . m	: f . s	m	: —	d' . d'	: t . l
Soh, fe	fah, me,	ray,	ray,	That's the	way it	goes.		Now we'll	try to -

s	: s	fe . s	: f . s	m	: —	s	fe . s	: f . s	m	: —
geth	- - er	Fe, soh,	fah, soh,	me,		Yes,	that's the	way it	goes.	

COME TO THE FOUNTAIN.

KEY D. S. C. B.

J. WRIGHT.

m	:m	.f	s	:d'	d'	t	:l	s	:m	r	:-.m	f	:f	m	:r	m	:-
d	:d	.r	m	:m	.m	s	:f	m	:d	t ₁	:-.d	r	:r	d	:t ₁	d	:-
1. Come, come away to the pear - ly foun - tain, 'Tis the morn - ing hour that calls,																	
2. Come, come away while the bells are ring - ing, In the gen - tle wav - ing wind,																	
d	:d	.d	d	:d	.d	d	:d	d	:d	s ₁	:-.s ₁	s ₁	:s ₁	s ₁	:s ₁	d	:-

m	.f	:s	.l	s	:d'	t	:l	l	:s	l	:-.l	l	.s	:f	.m	r	:s	d	:-
d	.r	:m	.f	m	:l	s	:f	f	:m	f	:-.f	f	.m	:r	.d	t ₁	:t ₁	d	:-
Where the stream - let from the moun - tain, To its mel - low mu - sic falls;																			
And the flower - boat now is bring - ing, Flow - - ing wreaths our brows to bind;																			
:	:	:	:	:	:	:	:	:	:	f	:-.f	d	:d	s ₁	:s ₁	d	:-		

r	:-.m	f	:f	m	.f	:s	.l	s	:m	d'	:-.d'	t	:s	l	:fe	t	s	:-
t ₁	:-.d	r	:r	d	.r	:m	.f	m	:d	m	:-.m	r	:t ₁	d	:d	t ₁	:-	
There with un - bound tress - es wav - ing, Like a sil - ken fair - y sail,																		
From the spark - ling wave then bound - ing, Spir - - its fresh as morn - ing's gale,																		
s ₁	:-.s ₁	s ₁	:s ₁	d	:d	d	:d	d	:-.d	s ₁	:s ₁	r	:r	s ₁	:-			

r	:r	.m	f	:r	m	:m	.f	s	:m	l	:-.l	s	:d'	d'	:t	d'	:-
t ₁	:t ₁	.d	r	:t ₁	d	:d	.r	m	:d	f	:-.f	m	:d	r	:r	m	:-
Breez - es fan - ning, wa - ters lav - ing, Health and joy, - the Foun - tain hail.																	
Hearts light beat - ing, Joy sur - round - ing, Ah! what bliss, - the Foun - tain hail.																	
s ₁	:s ₁	s ₁	:s ₁	d	:d	d	:d	t ₁	:-.t ₁	d	:l ₁	s ₁	:s ₁	d	:-		

CHIPPEREE CHEE.

MRS. S. J. BRIGHAM.

T. F. SEWARD.

KEY G. S. C. B.

D. C.

s	:f	:m	s	:f	:m	s	:f	:m	s	:-.:-	s ₁	:s ₁	:s ₁	m	:-.m	r	:-.r	d	:-.:-
m	:r	:d	m	:r	:d	m	:r	:d	m	:-.:-	s ₁	:s ₁	:s ₁	s ₁	:-.s ₁	f ₁	:-.f ₁	m ₁	:-.:-
1. Chipper-ee, chip-per - ee, chipper - ee chee, Nev - er were birds as blithe as we,																			
2. Chipper-ee, chip-per - ee, chipper - ee chee, O what a love - - ly lunch have we;																			
3. Chipper-ee, chip-per - ee, chipper - ee chee, O fol - low me, O fol - - low me;																			
d	:d	:d	d	:d	:d	d	:d	:d	d	:-.:-	s ₁	:s ₁	:s ₁	s ₁	:-.s ₁	s ₁	:-.s ₁	d	:-.:-

d : d : d	f : f : f	m : — : m	s : — : —	d : — : d	f : f : f	m : — : m	s : — : —
l ₁ : l ₁ : l ₁	l ₁ : l ₁ : l ₁	d : — : d	m : — : —	l ₁ : — : l ₁	l ₁ : l ₁ : l ₁	d : — : d	m : — : —
Up a - bove us the	gold - en sun,	Shin - ning bright till the	day is done;				
Chil - ly winds and	sum - mer rain	Nev - er blighted our	gold - en grain;				
See, with a flut - ter and	whirl they go,	Down the bank to the	brook be - low;				
f ₁ : f ₁ : f ₁	f ₁ : f ₁ : f ₁	d : — : d	d : — : —	f ₁ : — : f ₁	f ₁ : f ₁ : f ₁	d : — : d	d : — : —

l : l : l	s : s : s	f : — : f	m : — : —	D. t.	m ₁ : l : l	s : s : s	t : d ^l : r ^l	d ^l : — : —
d : d : d	d : d : d	t ₁ : — : t ₁	d : — : —	df : f : f	m : m : m	r : m : f	m : — : —	
Down be - low and be -	neath our feet,	Shine the sheaves of	gold - en wheat;					
He who feed - eth us	all so well,	Knows where all the	spar - rows dwell;					
Some for a bath and	some to drink,	Some for a chat by the	wa - ter's brink;					
f : f : f	m : m : m	r : — : r	d : — : —	df : f : f	s : s : s	s : — : s ₁	d : — : —	

f. G.

d ^s : f : m	s : f : m	s : f : m	s : — : —	s ₁ : s ₁ : s ₁	m : — : m	r : — : r	d : — : —
m : r : d	m : r : d	m : r : d	m : — : —	s ₁ : s ₁ : s ₁	s ₁ : — : s ₁	f ₁ : — : f ₁	m ₁ : — : —
Chipper - ee, chipper - ee,	chipper - ee chee,	Nev - er were birds so	blithe as we.				
d : d : d	d : d : d	d : d : d	d : — : —	s ₁ : s ₁ : s ₁	s ₁ : — : s ₁	s ₁ : — : s ₁	d ₁ : — : —

GENTLY EVENING BENDETH.

C. H. RINK.

KEY A₂.
Succellly.

m : m	r : r	d : —	s ₁ : —	l ₁ : t ₁	d : m	r : —	— : —
d : d	t ₁ : s ₁	s ₁ : —	m ₁ : —	f ₁ : f ₁	s ₁ : d	t ₁ : —	— : —
1. Gent - ly	eve - 'ning	bend - - - eth,	O - ver vale and	hill,			
2. Save the	wood - brook's	gush - - - ing,	All things si - - lent	rest;			
3. And no	eve - ning	bring - - - eth,	To its life re -	lease;			
4. Rest-less	thus life	flow - - - eth,	Striv - eth in my	breast;			
d ₁ : m ₁	s ₁ : f ₁	m ₁ : —	d ₁ : —	f ₁ : r ₁	m ₁ : d ₁	s ₁ : —	— : —

m : m	f : m	r : —	s : —	d : f	m : r	d : —	— : —
d : d	r : d	t ₁ : —	d : ta ₁	l ₁ : r	d : s ₁	m ₁ : —	— : —
Soft - ly	peace de -	scend - - - eth,	And the world is	still			
Hear its	rest - less	rush - - - ing,	On t'ward o - - cean's	breast.			
And no	sweet bell	ring - - - eth,	O'er its wave - lets	peace.			
God a - lone	be -	stow - - - eth	Tran - quil	eve - ning			
d : l ₁	r ₁ : m ₁ . f ₁	s ₁ : f ₁	m ₁ : —	f ₁ : r ₁	s ₁ : s ₁	d ₁ : —	— : —

ANYWHERE.

KEY E2.

B. C. UNSELD.

m :m	s :m	m :r	r :—	f :f	s :r	m :—	— :—
d :d	m :d	d :t ₁	t ₁ :—	r :r	t ₁ :t ₁	d :—	— :—
1. A - ny	lit - tle	cor - ner,	Lord,	In thy	vine - yard	wide;	
2. Where we	pitch our	night - ly	tent,	Sure - ly	mat - ters	not;	
3. All a -	long the	wil - der -	ness,	Let us	keep our	sight;	
s :s	s :s	s :s	s :—	s :s	s :s	s :—	— :—
d :d	d :d	s ₁ :s ₁	s ₁ :—	s ₁ :s ₁	s ₁ :s ₁	d :—	— :—

s :s	l :s	s :m	r :—	r :s	t :l	s :—	— :—	s :s	l :d'
m :m	f :m	m :d	t ₁ :—	t ₁ :r	r :d	t ₁ :—	— :—	d :d	d :d
Where thou	bid'st me	work for	thee,	There I	would a -	bide;		Mir - a -	cle of
If the day	for thee	is spent,		Bless - ed	is the	spot;		Quickly	we our
On the mov -	ing pil -	lar fixed,		Con -	stant day	and night,		Then the	heart will
d' :d'	d' :d'	d' :s	s :—	s :s	s :fe	s :—	— :—	m :m	f :l
d :d	d :d	d :d	s ₁ :—	s ₁ :t ₁	r :r	s ₁ :—	— :—	d :d	f :f

d' :l	s :—	s :s	l :d'	d' :l	s :m	s :m	r :—	m :r	d' :—
d :d	d :—	d :d	d :d	d :d	d :—	m :d	t ₁ :—	t ₁ :t ₁	d :—
sav - ing	grace,	That thou	giv - est	me a	place	A - ny -	where,	A - ny -	where.
tent may	fold,	Cheerful	march thro'	storm and	cold,	With thy	care,	With thy	care.
make its	home,	Will - ing,	led by	thee, to	roam,	A - ny -	where,	A - ny -	where.
l :f	m :—	m :m	f :l	l :f	m :s	s :s	s :—	s :f	m :—
f :f	d :—	d :d	f :f	f :f	d :—	d :d	s ₁ :—	s ₁ :s ₁	d :—

THE LOVELY LAND.

KEY E2.

R. LOWBY, by per

s :s	d' :t	d :s	l :l	l .t :d'	s :s .f	m :r	d :—	— :s
m :m	m :f	s :m	d :d	d :d	m :m .r	d :t ₁	d :—	— :m
1. There	is a	land of	pure de -	light, Where	saints im -	mor - tal	reign;	In -
2. There	ev - er	last - ing	spring a -	bides, And	nev - er	fad - ing	flowers;	Death
3. Sweet	fields a -	mong the	swell - ing	flood Stand	dressed in	liv - ing	green;	So
s :s	s :s	s :s	f :f	f .s :l	d' :s	s :f	m :—	— :s
d :d	d :r	m :d	f :f	f :f	s :s	s ₁ :s ₁	d :—	— :d

d' :t	d' :s	l :l	l .t :d'	s :s .f	m :r	d :—	— :—
m :f	s :m	d :d	d :d	m :m .r	d :t ₁	d :—	— :—
fin - ite	day ex -	cludes the	night, And	pleas - ures	ban - ish	pain;	
like a	nar - row	sea, di -	- vides This	heaven - ly	land from	ours;	
to the	Jews old	Ca - naan	stood, While	Jor - dan	rolled be -	tween;	
s :s	s :s	f :f	f .s :l	d' :s	s :f	m :—	— :—
d :r	m :d	f :f	f :f	s :s	s ₁ :s ₁	d :—	— :—

{	s	:-	.m		l	:s		m	:r		d	:r		m	:d ^l .,d ^l	t.l	:s	.fe		s	:-		-	:s	.s
	m	:-	.d		f	:m		d	:t ₁		d	:t ₁		d	:m.,m		r	:r		r	:-		-	:m	.m
	Oh!		the	land,	the	love -	ly	land,	The	land	o -	ver	Jor -	dan's	foam;										On the
	s	:-	.s		d ^l	:d ^l .s		s	:f		m	:s		s	:s	.,s		s	:t.l		t	:-		-	:d ^l .d ^l
d	:-	.d		d	:d		s ₁	:s ₁		d	:s ₁		d	:d	.,d		r	:r		s ₁	:-		-	:d	.d

{	d ^l	:t		d ^l	:s	.,s		l.l	:l	.l		l	.t	:d ^l		s	:s	.,f		m	:r		d	:-		-
	m	:f		s	:m	.,m		d.d	:d	.d		d	:d		m	:m	.,r		d	:t ₁		d	:-		-	
	gold -	en	strand,	Wait	the	happy,	happy	band,	To	wel -	come	the	ran -	somed	home.											
	s	:s		s	:d ^l .,d ^l		d ^l .d ^l	:d ^l .d ^l		d ^l .t	:d ^l		s	:s	.,s		s	:f		m	:-		-			
d	:r		m	:d	..d		f.f	:f	.f		f	:f		s	:s	.,s		s ₁	:s ₁		d	:-		-		

MAY IS HERE.

KEY A.

{	s ₁ .,s ₁ :m	:-	.r		d	.m ₁ :l ₁	:s ₁		s ₁ .,s ₁ :l ₁	:t ₁		d	.,r:m	:d		s ₁ .,s ₁ :m	:-	.r		
	m ₁ .,m ₁ :s ₁	:-	.f ₁		m ₁ .,m ₁ :f ₁	:m ₁		s ₁ .,s ₁ :f ₁	:f ₁		m ₁ .,f ₁ :s ₁	:m ₁		m ₁ .,m ₁ :s ₁	:-	.f ₁				
	1. May is here,	the	world	rejoic -	es,	Earth	puts	on	her	smiles	to	greet	her,	Grove	and	field	lift			
	2. Birds, thro'ev' -	ry	thicket	call -	ing,	Wake	the	woods	to	sounds	of	glad -	ness,	Hark!	the	long -	drawn			
3. Earth to heaven	lifts	up	her	voic -	es,	Sky,	and	fields,	and	woods,	and	riv -	er,	With	their	heart	our			
d	.,d	:d	:-	.d	d	.d	:d	:d	t ₁ .,t ₁ :d	:r		d	.,d	:d	:d	d	.,d	:d	:-	.d
d ₁ .,d ₁ :d ₁	:-	.d ₁		d ₁ .,d ₁ :d ₁	:d ₁		s ₁ .,s ₁ :s ₁	:s ₁		d	.,d	:d	:d	d ₁ .,d ₁ :d ₁	:-	.d ₁				

{	d	.,m ₁ :l ₁	:s ₁		s ₁ .,s ₁ :l ₁	:t ₁		d	.,r:m	:d		l	.,s:r	:-		f	.,m:d	:-
	m ₁ .,m ₁ :f ₁	:m ₁		s ₁ .,s ₁ :f ₁	:f		m ₁ .,f ₁ :s ₁	:m ₁		t ₁ .,t ₁ :t ₁	:-		d	.,d	:d	:-		
	up their voic -	es,	Leaf	and	flowers	come	forth	to	meet	her,	Happy	May,	blithesome	May,				
	notes are fall -	ing,	Sad,	but	pleas -	ant	in	their	sad -	ness,	Happy	May,	blithesome	May, &c.				
heart re-joic -	es,	For	his	gifts	we	praise	the	Giv -	er,	Happy	May,	blithesome	May, &c.					
d	.,d	:d	:d	t ₁ .,t ₁ :d	:r		d	.,d	:d	:d	r	.,r:f	:-		d	.,d	:m	:-
d ₁ .,d ₁ :d ₁	:d		s ₁ .,s ₁ :s ₁	:s ₁		d	.,d	:d	:d		s ₁ .,s ₁ :s ₁	:-		d	.,d	:d	:-	

{	m	.,r:l ₁	:t ₁		d	.,r:m	:f		l	.,s:r	:-		f	.,m:d	:-		m	.,r:l ₁	:t ₁		d	.,m:d	:-		
	s ₁ .,f ₁ :f ₁	:f ₁		m ₁ .,f ₁ :s ₁	:-		t ₁ .,t ₁ :t ₁	:-		d	.,d	:d	:-		s ₁ .,f ₁ :f ₁	:f ₁		m ₁ .,s ₁ :m ₁	:-						
	Winter's reign	has	passed	away,	Happy	May,	blithesome	May,	Winter's	reign	has	passed	away.												
	s	.,s:r	:r		d	.,d	:d	:r		r	.,r:f	:-		d	.,d	:m	:-		s	.,s:r	:r		d	.,d	:d
s ₁ .,s ₁ :s ₁	:s ₁		d	.,d	:d	:-		s ₁ .,s ₁ :s ₁	:-		d	.,d	:d	:-		s ₁ .,s ₁ :s ₁	:s ₁		d ₁ .,d ₁ :d ₁	:-					

ONWARD CHRISTIAN SOLDIERS.

KEY F. M. 120.

A. S. SULLIVAN, Mus. Doc.

s :s	s :s	s :-l	s :-	r :r	d :r	m :-	- :	d :m	s :d'
m :m	m :m	f :-	f :-	t ₁ :t ₁	l ₁ :t ₁	d :-	- :	d :d	d d
1. On-ward	Chris-tian	sol - -	diers,	March-ing	as to	war,		With the	cross of
2. On-ward	then ye	faith - -	ful,	Join our	hap - py	throng,		Blend with	ours your
d :m	s :d'	d' :-	t :-	s :s	s :s	s :-	- :	s :s	s :m
d :d	d :d	r :-	s ₁ :-	s :f	m :r	d :-	- :	m :m	m :m

d' :-	t :-	l :l	m :fe	s :-	- :	r :r	s :r	m :-f	m :-
r :-	r :-	d :d	d :d	t ₁ :-	- :	t ₁ :t ₁	r :t ₁	d :-r	d :-
Je - - -	sus	Go - ing	on be -	fore,		Christ, the	Roy - al	Mas - -	ter,
voi - -	ces	In the	tri - umph	song;		Glo - ry,	laud and	hon - -	or
s :-l	s :-	fe :fe	s :l	s :-	- :	s :s	s :s	s :-	s :-
r :-	r :-	r :r	r ₁ :r ₁	s ₁ :-	- :	s ₁ :s ₁	t ₁ :s ₁	d :-	d :-

s :s	d' :s	l :-	- :-	l :s	f :s	l :s	f :s	l :s	f :m
d :d	d :d	d :-	- :-	d :d	d :d	d :-	d :-	d :d	r :d
Leads a -	gainst the	foe;		For - ward	in - to	bat - -	tle,	See his	ban - ners
Un - to	Christ the	King;		This, through	count-less	a - -	ges,	Men and	an - gels
m :m	s :m	f :-	- :-	f :m	f :m	f :m	f :m	f :m	r :r
d :d	m :d	f :-	- :-	f :d	l ₁ :d	f :d	l ₁ :d	f ₁ :f ₁	f ₁ :f ₁

r :-	- :	d :d	d :d	d :t ₁ .l ₁	t ₁ :d	r :r	r :d.r
t ₁ :-	- :	s ₁ :s ₁	s ₁ :s ₁	s ₁ :-	s ₁ :-	s ₁ :s ₁	s ₁ :s ₁
flow.		On - ward	Chris - tian	sol - - - -	dier,	March - ing	as to
sing.		On - ward	Chris - tian	sol - - - -	dier,	March - ing	as to
s :-	- :	m :m	m :m	f :-	f :-	f :f	f :f
s ₁ :-	- :	d :s ₁	d :s ₁	r :s ₁	r :s ₁	t ₁ :s ₁	t ₁ :s ₁

m :-	- :	s :s	d' :t	d' :-	s :-	f :m	r :-d	d :-	- :
s ₁ :-	- :	m :m	f :f	m :-	d :-	d :d	t ₁ :-d	d :-	- :
war,		With the	cross of	Je - - -	sus,	Go - ing	on be -	fore.	
war,		With the	cross of	Je - - -	sus	Go - ing	on be -	fore.	
m :-	- :	d' :d'	s :s	s :-	s :-	l :s	f :-m	m :-	- :
d :-	- :	d :d	r :r	m :-	m ₁ :-	f ₁ :f ₁	s ₁ :-s ₁	d :-	- :

FATHER OF MERCIES.

KEY E.

BERNARD SCHMIDT.

<i>pp</i>		<i>p</i>		<i>B. t. cres.</i>	
s :— s :s	s :— l :—	d :— .d t ₁ :d	r :— d :	s _d :— d :r	m :— f :l ₁
d :— d :t ₁	d :— d :—	d :— .s ₁ s ₁ :s ₁	t ₁ :— d :	df ₁ :— s ₁ :s ₁	s ₁ :l ₁ l ₁ :f ₁
Fa - ther of	mer - cies,	When the day is	dawn - ing,	Then will I	pay my
m :— s :f	m :— f :—	m :— .m r :m	f :— m :	m ₁ :— d :t ₁	d :— r :—
d :— m :r	d :— f ₁ :—	s ₁ :— .s s ₁ :s ₁	s ₁ :— d :	df ₁ :— m ₁ :s ₁	d :l ₁ f ₁ :—

<i>f. E.</i>		<i>pp</i>			
s ₁ :— t ₁ :—	ds :—	:f	m :— s :f	m :— m :—	r :— .r d :d
m ₁ :— s ₁ :—	sr :—	:r	d :— d :—	d :— l ₁ :—	t ₁ :— .t ₁ d :l ₁
vows to	thee.	Like	in - -	cense	waft - ed
r :d r :—	mt :—	:s	s :— ta :l	s :— fe :—	s :— .s m :r
s ₁ :— s ₁ :—	ds ₁ :—	:t ₁	d :— d :—	d :— d :—	t ₁ :— .t ₁ l ₁ :fe ₁
					d :— t ₁ :s
					s ₁ :— s ₁ :t ₁
					on the breath of
					morn - ing My
					m :— r :f
					s ₁ :— s ₁ :r

<i>cres.</i>				<i>f. A.</i>	
s :— s :—	s :— — :f	m :— r :—	d :— — :—	ds ₁ :— s ₁ :s ₁	l ₁ :— s ₁ :—
d :— m :—	m :— — :r	d :— t ₁ :—	d :— — :—	l ₁ m ₁ :— m ₁ :m ₁	f ₁ :— m ₁ :—
heart - felt	praise to	heaven shall	be.	Yes, thou art	near me,
m :— d ¹ :—	ta :— — :l	s :— s :f	m :— — :—	:	:
d :— d :—	m :— — :f	s :— s ₁ :—	d :— — :—	:	:

<i>E. t.</i>					
m :d l ₁ :t ₁	l ₁ :— s ₁ :—	:	:	:	:
s ₁ :m ₁ f ₁ :f ₁	f ₁ :— m ₁ :—	r ₁ s ₁ :— s ₁ :s ₁	l ₁ :— s ₁ :—	m :d l ₁ :t ₁	d :— :m
Sleep - ing or	wak - ing,	Still doth thy	care un -	changed re - -	main.
:	:	m :— m :m	f :— m :—	s :m f :—	m :— :d ¹
:	:	:	:	:	d ¹ :— s :s
					d :— m :m

<i>p</i>		<i>dim.</i>		<i>pp</i>	
d ¹ :— t :l	s :l t :d ¹	d ¹ :— t :l	s :— m :—	s :— m :—	d :— r :—
f :— f :f	m :— m :—	f :— f :r	m :— d :—	r :— d :—	d :— t ₁ :—
wan - der, thy	ways for - -	sak - ing, O	lead me	gent - ly	back a - -
s :— s :r	m :— s :—	s :— s :f	m :— s :—	s :— d :—	m :— f :—
r :— r :t ₁	d :— m :—	r :— r :t ₁	d :— d :—	t ₁ :— d :—	l ₁ :— s ₁ :—
					d :— — :—
					d :— — :—
					gain.
					m :— — :—
					d :— — :—

HURRAH FOR THE SLEIGH BELLS!

FANNIE CROSBY.

T. F. SEWARD.

KEY G.

.s ₁	m	.m, f : m	.r	r	.d	:s ₁	l ₁	.l ₁ , d : t ₁	.t ₁ , r	d	.s	:s	.s ₁
.m ₁	s ₁	.s ₁ , l ₁ : s ₁	.f ₁	f ₁	.m ₁	:m ₁	f ₁	.f ₁ , f ₁ : f ₁	.f ₁ , f ₁	m ₁	.s ₁	:s ₁	.m ₁
1. Hur-	rah!	for the sleigh	bells,	here	we	go,	Jing,	jingle, jing,	jingle, jing,	jing,	jing,	jing;	A -
2. Oh!	now	is the time	for	mirth	and	glee,	Jing,	jingle, jing,	jingle, jing,	jing,	jing,	jing;	And
3. We -	'll	sing with the	bells	in	chorus	sweet,	Jing,	jingle, jing,	jingle, jing,	jing,	jing,	jing;	We'll
.d	d	.d, d : d	.d	d	.d	:d	d	.f, f : r	.r, t ₁	d	.m	:m	.d
.d	d	.d, d : d	.d	d	.d	:d	f ₁	.f ₁ , f ₁ : s ₁	.s ₁ , s ₁	d	.d	:d	.d

m	.m, f : m	.r	r	d	:s ₁	l ₁	.l ₁ , d : t ₁	.t ₁ , r	d	:—
s ₁	.s ₁ , l ₁ : s ₁	.f ₁	f ₁	.m ₁	:m ₁	f ₁	.f ₁ , f ₁ : f ₁	f ₁ , f ₁	m ₁	:—
way	o'er the white	and	drift -	ing	snow,	Jing,	jingle, jing,	jingle, jing,	jing.	
yon -	der an - oth -	er	sleigh	we	see,	Jing,	jingle, jing,	jingle, jing,	jing.	
sing	till we reach	the	vil -	lage	street,	Jing,	jingle, jing,	jingle, jing,	jing.	
d	.d, d : d	.d	d	.d	:d	d	.f, f : r	.r, t ₁	d	:—
d	.d, d : d	.d	d	.d	:d	f ₁	.f ₁ , f ₁ : s ₁	.s ₁ , s ₁	d	:—

D. t. SOLO.

.rs	s	.s, f : m	.r	d	:—	.d ^l	d ^l	.l, t : d ^l	.l	f s	:—	.s
The	stars	are	beam -	ing	bright,	The	night	is	cold	and	clear,	While
Rein	up	the	steeds	just	here,	With-	in	this	ru -	ral	dell,	They
Oh!	hap -	py	sleigh -	ing	time,	We	hail	it	with	de -	light,	And
<i>Inst.; or may be sung with voices to la.</i>												
.	.t ₁ m :	.f	.m	:m	.m	.f	:	.f	.m	:m	.m	
.	.s ^d :	.r	.d	:d	.d	.d	:	.d	.d	:d	.d	
.	.rs :	.s	.s	:s	.s	.l	:	.l	.s	:s	.s	
.	.s ^d .	:s ₁ .	d .	:	.	f ₁ .	:	f ₁ .	d .	:	.	

s	.s, f : m	.r	d	.d ^l	:d ^l	.s	l	.l	:t	.t	d ^l	:—
down	the	rug -	ged	hills	we	glide,	And	sing	with	mer -	ry	cheer.
want	to	join	us,	let	them	come,	We	know	the	par -	ty	well.
who	would	mind	the	win -	ter's	cold,	On	such	a	joy -	ous	night.
.	.m :	.f	.m	:m	.m	.f	:	.f	.m	:m	.m	
.	.d :	.r	.d	:d	.d	.d	:	.d	.d	:d	.d	
.	.s :	.s	.s	:s	.s	.l	:	.s	.s	:s	.s	
d	. :s ₁ .	d .	:	d .	:	f ₁ .	:	s ₁ .	d .	:	.	

f. G.

.d ₁ s ₁	m	.m, f : m	.r	r	.d	:s ₁	l ₁	.l ₁ , d : t ₁	.t ₁ , r	d	.s	:s	.s ₁
.l ₁ m ₁	s ₁	.s ₁ , l ₁ : s ₁	.f ₁	f ₁	.m ₁	:m ₁	f ₁	.f ₁ , f ₁ : f ₁	.f ₁ , f ₁	m ₁	.s ₁	:s ₁	.m ₁
Hur -	rah	for the sleigh	bells!	here	we	go,	Jing,	jingle, jing,	jingle, jing,	jing,	jing,	jing;	A -
.fd	d	.d, d : d	.d	d	.d	:d	d	.f, f : r	.r, t ₁	d	.m	.m	.d
.fd	d	.d, d : d	.d	d	.d	:d	f ₁	.f ₁ , f ₁ : s ₁	.s ₁ , s ₁	d	.d	:d	.d

{	m .m,f:m .r r .d :s ₁	{	l ₁ .l ₁ ,d:t ₁ .t ₁ ,r d	:— .r,r		m,m,r,r:m .s d	:—		
	s ₁ .s ₁ ,l ₁ :s ₁ .f ₁ f ₁ .m ₁ :m ₁ *		f ₁ .f ₁ ,f ₁ :f ₁ .f ₁ ,f ₁ m ₁			:— .t ₁ ,t ₁		d,d,t ₁ ,t ₁ :d .t ₁ d	:—
	way o'er the white and drift-ing snow.		Jing, jingle, jing, jingle, jing.			Jingle, jingle, jingle, jing, jing, jing.			
	d .d,d:d .d d .d :d		d .f,f:r .r,t ₁ d			:— .s,s		s,s,s,s:s .r m	:—
d .d,d:d .d d .d :d	f ₁ .f ₁ ,f ₁ :s ₁ .s ₁ ,s ₁ d	:— .s ₁ ,s ₁	d,d,s ₁ ,s ₁ :d .s ₁ d	:—					

CHIME AGAIN.

KEY A2

H. R. BISHOP.

{	m :— .r:d	{	m :— .r:d	f :l ₁ :t ₁		d :— :		d :— .t ₁ :l ₁	s ₁ :— .d:r		
	s ₁ :— .f ₁ :m ₁		s ₁ :— .s ₁ :s ₁			l ₁ :f ₁ :f ₁		m ₁ :— :		l ₁ :— .s ₁ :f ₁	m ₁ :— .s ₁ :s ₁
	1. Chime a - gain,		chime a - gain,			beau - ti - ful		bells,		Now your soft	mel - o - dy
	2. Chime a - gain,		chime a - gain,			beau - ti - ful		bells,		Lin - ger a -	while o'er the
d :— .d:d	d :— .t ₁ :d	d :r :r	d :— :	d :— .d:d	d :— .d:t ₁						
d ₁ :— .d ₁ :d ₁	d ₁ :— .r ₁ :m ₁	f ₁ :f ₁ :s ₁	d ₁ :— :	f ₁ :— .f ₁ :f ₁	d ₁ :— .m ₁ :s ₁						

{	m :— .r:d	r :— :	f	m :— .r:d		m :— .r:d	f :l ₁ :t ₁		d :— :		
	s ₁ :— .s ₁ :f ₁			s ₁ :— :		s ₁ :— .f ₁ :m ₁			s ₁ :— .s ₁ :s ₁	l ₁ :f ₁ :f ₁	m ₁ :— :
	float on the			wind,		Burst-ing at			in - ter - vals	ov - er the	sails,
	deep dusk-y			bay,		D. S. Voi - ces of			friend-ship still	ring in each	sound,
d :— .r:r	t ₁ :— :	D. S. Faint-er and	faint-er your	mel - o - dy	swells						
d :— .t ₁ :l ₁	s ₁ :— :	Lone - ly I'm	left on the	wa - ters to	weep,						
d :— .d:d	d :— .d:d	d :— .t ₁ :d	d :r :r	d :— :	d :— :						
d :— .t ₁ :l ₁	s ₁ :— :	d ₁ :— .d ₁ :d ₁	d ₁ :— .r ₁ :m ₁	f ₁ :f ₁ :s ₁	d ₁ :— :						

FINE.

E2. t.

{	d :— .t ₁ :l ₁		s ₁ :d :r	m :f :— .r		d :— :		r _s :s :s		l :s :s	
	l ₁ :— .s ₁ :f ₁		m ₁ :s ₁ :l ₁			s ₁ :s ₁ :— .f ₁		m ₁ :— :		t ₁ m :m :m	f :m :m
	Leav - ing a		train of af -			fec - tion be-		hind.		An - swer - ing	ech - oes that
	Bid - ding me		wel - come that			chime with a		tear.		Now the cold	lamp of night
Fast fades the	land and your	sound dies a-	way.								
Chimes of those	beau - ti - ful	bells to de-	plore.								
d :— .d:d	d :d :d	d :r :— .t ₁	d :— :	sd' :d' :d'	d' :d' :d'						
f ₁ :— .f ₁ :f ₁	d ₁ :m ₁ :f ₁	s ₁ :s ₁ :— .s ₁	d ₁ :— :	sd :d :d	d :d :d						

f

A2.

D. S.

{	s :f :r		d :— :		s :s :s		l :s :s		s :— .l:t		d's :— :
	m :r :t ₁		d :— :		d :d :d		d :— :d.d		d :— .d:r		m _t :— :
	gath - er a -		round,		Call from the		heart every		wish that is		dear,
	sil - vers the		deep,		On sails the		bark from		this hap-py		shore,
d' :s :f	m :— :	m :m :m	f :m :m	m :— .f:f	sr :— :						
s ₁ :s ₁ :s ₁	d :— :	d :d :d	d :— :d.d	d :— .f:r	ds ₁ :— :						

RISE, CYNTHIA, RISE.

KEY E₂. M. 100 twice.

HOOK.

d :—:— r : d : r	m :—:— —:—:—	m :—:— f : m : f	s :—:— —:—:— s	l :—:— s l :—:— t
Rise, Cyn - thia,	rise,	Rise, Cyn - thia,	rise, The	rud - dy morn on
: : : :	: : : :	d :—:— r : d : r	m :—:— —:—:— d	d :—:— d d :—:— f
: : : :	: : : :	: : : :	: : : : d'	d' :—:— d' d' :—:— s
: : : :	: : : :	: : : :	: : : : m	The rud - dy morn on
: : : :	: : : :	: : : :	: : : : m	f :—:— m f :—:— r

d' :—:— s d' :—:— s	s :—:— s s : f : m	m :—:— r :—:—	B ₂ . t. s ^d :—:— r : t ₁ d :—:— s ₁	d :—:— m d :—:— —
tip - toe stands To	view thy smil - ing	face.	Phœbus on fleet - est	cours - ers borne,
m :—:— m m :—:— d	d :—:— d r :—:— d	d :—:— —:—:— t ₁ :—:—	: : : :	: : : :
s :—:— d' s :—:— s	s :—:— s s :—:— s	s :—:— —:—:—	: : : :	: : : :
tip - toe stands To	view thy smil - ing	face.	: : : :	: : : :
d :—:— d d :—:— m	m :—:— m t ₁ :—:— d	s ₁ :—:— —:—:—	: : : :	: : : :

m :—:— f : r m :—:— d	m :—:— s m :—:— s	s :—:— m m :—:— s	f : m : r m :—:— s	s :—:— m m :—:— s
Phœbus on fleet - est	cours - ers borne, Sees	none so fair in	all his race, Sees	none so fair in
s ^d :—:— r : t ₁ d :—:— s ₁	d :—:— m d :—:— d	d :—:— s ₁ s ₁ :—:— s ₁	s ₁ :—:— s ₁ s ₁ :—:— d	d :—:— s ₁ s ₁ :—:— s ₁
: : : :	: : : : t _m	m :—:— d d :—:— m	r : d : t ₁ d :—:— m	m :—:— d d :—:— m
: : : :	: : : : s ^d	Sees none so fair in	all his race, Sees	none so fair in
: : : :	: : : :	d :—:— d ₁ d ₁ :—:— d ₁	s ₁ :—:— s ₁ d :—:— d	d :—:— d ₁ d ₁ :—:— d ₁

f : m : r d ^s :—:— s	s : f : s l :—:— s	f :—:— m f :—:— f	f : m : f s :—:— f	m :—:— r m :—:— s ₁
all his race. The	cir - cling hours that	stay be - hind Would	draw fresh beau - ties	from thine eye; Then
s ₁ :—:— f ₁ m ₁ t ₁ :—:— m	m : r : m f :—:— m	r :—:— d ₁ r :—:— r	r : d ₁ : e ₁ m :—:— r	d :—:— t ₁ d :—:—
r : d : t ₁ d ^s :—:— l	l :—:— l l :—:— l	l :—:— l l :—:— s	s :—:— s s :—:— s	s :—:— s s :—:—
all his race. The	cir - cling hours that	stay be - hind Would	draw fresh beau - ties	from thine eye;
s ₁ :—:— s ₁ d ^s s ₁ :—:— l ₁	l ₁ :—:— l ₁ l ₁ :—:— l ₁	r :—:— l ₁ r :—:— s ₁	s ₁ :—:— s ₁ s ₁ :—:— s ₁	d :—:— s ₁ d :—:—

d :—:— r :—:—	m :—:— r d :—:— r	m :—:— f :—:—	s :—:— f m :—:— s	l :—:— s l :—:— t
ah! in	pit - - - y, Then	ah! in	pit - - - y, In	pit - y to man-
: : : :	: : : : s ₁	d :—:— r :—:—	m :—:— r d :—:— d	d :—:— s f :—:— r
: : : :	: : : :	: : : :	: : : : d'	d' :—:— d' d' :—:— s
: : : :	: : : :	: : : :	In	pit - y to man-
: : : :	: : : :	: : : :	: : : : m	f :—:— m f :—:— f

D. S.

d' :— :— — :— :d'	d' :— :s s :— :m	r :m :f m :— :d'	d' :— :s s :— :m	f :m :r d :—
kind, No long - er wrapped in	vis - ions lie, No long - er wrapped in	vis - ions lie, No long - er wrapped in	vis - ions lie.	
d :— :— — :— :d	d :— :m m :— :d	t ₁ :d :r d :— :d	d :— :m m :— :d	r :d :t ₁ d :—
s :— :— — :— :s	s :— :d' d' :— :s	s :— :s s :— :s	s :— :d' d' :— :s	s :— :f m :—
kind, No long - er wrapped in	vis - ions lie, No long - er wrapped in	vis - ions lie, No long - er wrapped in	vis - ions lie.	
m :— :— — :— :m	m :— :d d :— :d	s :— :s ₁ d :— :m	m :— :d d :— :d	s :— :s ₁ d :—

WITH THE ROSY LIGHT.

KEY C. M. 120,

T. F. SEWARD.

:m f s :d'	r' :m'	f' :l	— :l .l	l .s :s .l	t :d' .r'	m' .d' :d' .r' m' :m .f
d .r m :m	f :s	l :f	— :f .f	f .f :f .f	f :m .f	s .m :m .f s :d .r
1. With the ros - y light of	morn-ing,	Where the merry birds awake,	And the laughing waters flow,	We will		
2. By the wood-land streams we'll	wan - der,	Till the merry bird has gone	To its quiet leaf-y nest,	And the		
:d' .d' d' :d'	d' :d'	d' :d'	— :d' .d'	t .t :t .d'	r' :d' .d'	d' .d' :d' .d' d' :d' .d'
d .d d :d	d :d	f :f	— :f .f	s .s :s .s	s :d .d	d .d :d .d d :d .d

FINE.

G. t.

s :d'	r' :m'	f' :l	— :l .l	l .s :s .l	t :d' .r'	d' :—	:tm .m
m :m	f :s	l :f	— :f .f	f .f :f .f	f :m .f	m :—	:sd .d
haste with joy and	glad - ness,	Singing	gayly as we go,	as we go.			We will
gold - en sun - beams	dy - ing,	Gently	linger in the west,	in the west.			Then the
d' :d' d' :d'	d' :d'	— :d' .d'	t .t :t .d'	r' :s .s	s :—		:r's .s
d :d d :d	f :f	— :f .f	s .s :s .s	s :s .s	d :—		:sd .d

f .r :r .m f :s .f	m :s ₁ .d m :f .m	r .t ₁ :t ₁ .d r :m .r	d :d .d d :m .m
r .t ₁ :t ₁ .d r :m .r	d :s ₁ .s ₁ s ₁ :s ₁ .s ₁	s ₁ .s ₁ :s ₁ .s ₁ s ₁ :s ₁ .s ₁	s ₁ :m ₁ .f ₁ s ₁ :d .d
carol to the breeze, Where the	old for - est trees Wave their	branches in the ray	Of the bright king of day, And the
fairies tripping light, To the	fields say good-night, With a	footstep glad and free	We will bound o'er the lea In our
s .s :s .s s :s .s	s :m .m s :s .s	f .r :r .m f :s .f	m :d .r m :s .s
s ₁ .s ₁ :s ₁ .s ₁ s ₁ :s ₁ .s ₁	d :d .d d :d .d	s ₁ .s ₁ :s ₁ .s ₁ s ₁ :s ₁ .s ₁	d ₁ :d ₁ .d ₁ d ₁ :d .d

f. C.

D. O.

f .r :r .m f :s .f	m :s ₁ .d m :f .m	r .t ₁ :t ₁ .d r :m .r	d _s :—
r .t ₁ :t ₁ .d r :m .r	d :s ₁ .s ₁ s ₁ :s ₁ .s ₁	s ₁ .s ₁ :s ₁ .s ₁ s ₁ :s ₁ .s ₁	s ₁ :r :—
music from the dell, Where the	young lil - ies dwell, Shall be	echoed far a - way,	far a - way.
cheerful homes so dear, We will	sing sweet and clear, Till the	welkin shall resound	with our glee.
s .s :s .s s :s .s	s :m .m s :s .s	f .r :r .m f :s .f	m _t :—
s ₁ .s ₁ :s ₁ .s ₁ s ₁ :s ₁ .s ₁	d :d .d d :d .d	s ₁ .s ₁ :s ₁ .s ₁ s ₁ :s ₁ .s ₁	d _s :—

VIRTUE WOULD GLORIOUSLY.

KEY C.

: :	: :	: :	: :	d' :— t :s
s :— m :d	l :l l :s	f :m.f s :f		Vir - - - tue would
Vir - - - tue would	glo - ri - ous - ly	and for - ev - er		shine By her own

m' :m' m' :r'	d' :t .d' r' :d'	t :s d' :—	l :— .l l :l
glo - ri - ous - ly	and for - ev - er,	ev - er shine	By her ra - diant
s :s d' :t	l :s f :fe	s :— d' :—	f :f f :r
ra - diant light, By	her own ra - diant	light, Though	sun, and moon, and

r' :— — :d'	t :d' r' :	: :	d' :— t :s
light,	her ra - diant light,		Though moon, and
r :r m :fe	s :l t :	d' :— t :s	m' :— :r'
stars were in the	deep sea sunk,	Though moon and	stars, Though

m' :— :d'	f' :— m' :—	r' :— — :r'	d' :— — :
stars	were in the	deep sea	sunk.
d' :s d' :ta	l :t d' :—	— :d' t :t	d' :— — :
moon, and stars	were in the deep,	the deep sea	sunk.

KEY C. Round in two parts.

Staccato.

d' :d' t .le :t	l :l s .fe :s	f :f
Trip, trip,	fai - ries light,	Danc - ing all the night,
		'Neath the

m .re :m	r :s d :—	* d :d r .de :r
stars so bright,	Here and there,	La la la la la,

f :f m .re :m	l :l s .fe :s	t :t d' :—
La la la la la,	La la la la la,	La la la

SEEK THE TENDER SHEPHERD.

KEY D. S. C. B.

MARY C. SEWARD.

d' :— :t	d' :— :l	s :m :— — :— :	d' :— :t	r' :d' :l	s :— :— — :— :
m :— :f	s :— :f	m :d :— — :— :	l :— :se	t :l :f	m :— :— — :— :
1. Seek the ten - - der	Shepherd,	Seek him lit - - tle	Wand - 'ring lit - - tle	lamb;	
2. He will light your	pathway,	Hap - - py lit - - tle		lamb;	
3. You will find the	Sheperd,			lamb;	
d :— :r	m :— :f	d :d :— — :— :	f ₁ :— :f ₁	f ₁ :— :f ₁	d :— :— — :— :

r :— :s	t :— :s	r :— :s	t :— :s	m :— :s	d' :— :s	m :— :s	d' :— :s
t ₁ :— :t ₁	r :— :t ₁	t ₁ :— :t ₁	r :— :t ₁	d :— :m	m :— :m	d :— :m	m :— :m
If you've not al-	read - y found him,	Seek the stars whose	rays have crowned him,	On - - ward, up - ward,	ev - - er high - er,	near - - er, dear - er,	
Through dark wood	and thorn - y bri - - ar,	Fold and Sheph - erd,					
Up - ward, till the	light grows clear - er,						
s ₁ :— :s ₁	s ₁ :— :s ₁	s ₁ :— :s ₁	s ₁ :— :s ₁	d :— :d	d :— :d	d :— :d	d :— :d

l :— :l	l :— :l	s :— :— — :— :	d' :— :s	f :m :r	d :— :— — :— :
f :— :f	f :— :f	m :— :— — :— :	m :— :m	r :d :t ₁	d :— :— — :— :
Seek it lit - - tle	lamb,	Seek it lit - - tle	Wand - 'ring lit - - tle	lamb.	
Wand - 'ring lit - - tle	lamb,	Wand - 'ring lit - - tle	Hap - py lit - - tle	lamb.	
Hap - py lit - - tle	lamb,	Hap - py lit - - tle		lamb.	
f :— :f	f :— :f	d :— :— — :— :	d :— :d	s ₁ :— :s ₁	d :— :— — :— :

NOW THE WINTRY STORMS ARE O'ER.

KEY C.

T. F. SEWARD.

m :re :m	s :— :d'	d' :t :d	l :— :—	r :de :r	f :— :l	s ₁ :fe :s	m :— :—
d :— :d	m :— :m	f :— :f	f :— :—	t ₁ :le ₁ :t ₁	r :— :f	m :re :m	d :— :—
1. Now the win - - try	storms are o'er,	Spring un - locks her	ver - - dant store;	Soft - - ly tuned to	Spring and love;		
2. Now re - spon - sive	through the grove,						
s :fe :s	d' :— :s	l :se :l	d :— :—	s :— :s	s :— :t	d' :— :d'	s :— :—
d :— :d	d :— :d	f :— :f	f :— :—	s :— :s	s :— :s	d :— :d	d :— :—

m :re :m	s :— :d'	d' :t :d'	l :— :—	t :le :t	m' :— :r'	d' :— :d'	d' :— :—
d :— :d	m :— :m	f :— :f	f :— :—	r :de :r	s :— :f	m :— :f	m :— :—
Smil - ing pleas - ure	crowns the day,	Sweet - ly breathes the	May, the May.	Sweet - ly sings of	May, sweet May.		
Ech - o with her	sport - ive lay,						
s :fe :s	d' :— :ta	l :se :l	d' :— :—	s :— :s	s :— :s	s :— :l	s :— :—
d :— :d	d :— :d	f :— :f	f :— :—	s :— :s	s ₁ :— :s ₁	d :— :d	d :— :—

REST, WEARY PILGRIM.

KEY B2. S. S. C., or T. T. B., or S. O. B.

FROM DONIZETTI

p May be sung in key G, by S. C. T., Tenor singing the lowest part an octave higher than written.

{	m :— m : m	re :— m :—	d :— d : r	m :— d :	m :— m : m	}
{	s ₁ :— s ₁ : s ₁	fe ₁ :— s ₁ :—	l ₁ :— la ₁ : la ₁	s ₁ :— s ₁ :	d :— r : r	}
{	1. Rest, wea - ry	Pil - - grim!	from toil re -	pos - - ing,	Night's dark'-ning	}
{	2. Rest, wea - ry	Pil - - grim!	till mora-ing's	break - ing,	And birds a -	}
{	d ₁ :— d ₁ : d ₁	d ₁ :— d ₁ :—	f ₁ :— f ₁ : f ₁	d ₁ :— m ₁ :	s ₁ :— se ₁ : se ₁	}

{	m :— f :	r :— m : r	d :— d :	<i>cres.</i> r :— r : m	d :— d :	}
{	d :— r :	t ₁ :— d : t ₁	d̄ :— d :	t ₁ :— t ₁ : t ₁	l ₁ :— l ₁ :	}
{	shad - - ows	round thee are	clos - - ing;	Drear is the	path - - way	}
{	round thee	blithe songs are	wak - - ing;	Hark! thro' the	for - - est	}
{	l ₁ :— r ₁ :	s ₁ :— s ₁ : s ₁	m ₁ :— m ₁ :	s ₁ :— s ₁ : se ₁	l ₁ :— l ₁ :	}

{	m :— m : f	r :— r :	m :— re : m	<i>ff</i> s :— f : m	r :— m : r	d :— d :	}
{	d :— d : r	t ₁ :— t ₁ :	d :— d : d	m :— r : de	r : l ₁ d : t ₁	d :— s ₁ :	}
{	frown - ing be -	fore thee!	No stars on	high to	guide and watch	o'er thee!	}
{	chill winds are	blow - ing!	Here, there is	friend - ship and	kind wel - come	glow - ing!	}
{	l ₁ :— l ₁ : r ₁	s ₁ :— s ₁ :	s ₁ :— fe ₁ : s ₁	ta ₁ :— l ₁ : s ₁	f ₁ :— s ₁ : f ₁	m ₁ :— m ₁ :	}

{	<i>p</i> d :— d : r	m :— d :	<i>pp</i> d :— d : r	m :— — :—	d :— — :—	— :— — :	
{	la ₁ :— la ₁ : la ₁	s ₁ :— s ₁ :	l ₁ :— l ₁ : l ₁	s ₁ :— — :—	m ₁ :— — :—	— :— — :	
{	Rest, wea - ry	Pil - grim!	Rest, wea - ry	Pil - - -	grim!		
{	f ₁ :— f ₁ : f ₁	d ₁ :— m ₁ :	f ₁ :— f ₁ : f ₁	d ₁ :— — :—	d ₁ :— — :—	— :— — :	

KEY C. Round in two parts.

{	d ¹ : t	: l	s : fe	: s	l : s	: fe	s :— :	s : fe : f	}
{	Lil - ies	and	ro - ses,	the	pure and	the	bright,	Twine in the	}

{	m : re : m	f : fe	: s	m :— :—	* m : s : f	m : re : m	}
{	gar - land	we're	weav - ing	to - night,	Em - blem of	vir - tue in	}

{	f : m : re	m :— :	s : l : t	d ¹ : t	: d ¹	r ¹ : d ¹ : t	d ¹ :— :—	
{	true hearts	en - shrined;	What could be	fair - er	than	these flowers	com - bined.	

THE MILLER.

ZOLLNER.

KEY G.

.s ₁	d	.,s ₁ : m ₁	.f ₁		s ₁	.,l ₁ : s ₁	.d		m	.,r : d	.r		m	.,f : m	.d
.	:	:	:		:	:	.d		d	.,s ₁ : m ₁	.f ₁		s ₁	.,l ₁ : s ₁	.d
1. To	wan - der	is	the		mil - ler's	joy,	To		wan - der	is	the		mil - ler's	joy,	To
2. We've	learnt	it	from		flow - ing	stream,	We've		learnt	it	from		flow - ing	stream,	The
3. We	see	this	al - so		in	the	wheels,		see	this	al - so		in	the	wheels,
4. Oh!	wan - d'r - ing	ever			is	my	joy,		wan - d'r - ing	ever			is	my	joy,
.	:	:	:		:	:	:		:	:	:		:	:	.m
.	:	:	:		:	:	:		:	:	:		:	:	.d

m	:r		d	:	.s ₁		r	.r	:m, r	.de, r		t ₁	.r	:s ₁	.s ₁
d	:t ₁		d	:	.s ₁		t ₁	.t ₁	:t ₁	.t ₁		s ₁	.s ₁	:s ₁	.s ₁
wan	- - -		der.	:	The		mil - lers	all	do	love	to		roam,	To	
flow	- - ing		stream.	:	It		neith - er	rests	by	day	nor		night,	Its	
bus	- - y		wheels,	:	Which		do	not	turn	a -	lone		by	day,	But
wan	- - der - - -		ing.	:	Fare -		well	my	pa -	rents,	friends		and	home,	Let
s	:f		m	:	.s		f	.s	:f	.s		f	.s	:f	.s
s ₁	:s ₁		d ₁	:	.s ₁		s ₁	.s ₁	:s ₁	.s ₁		s ₁	.s ₁	:s ₁	.s ₁

r	.r	:m, r	.de, r		t ₁	.r	:s ₁	.s ₁		l ₁	.t ₁	:d	.r		m	.,r : d	.m
t ₁	.t ₁	:t ₁	.t ₁		s ₁	.s ₁	:s ₁	.s ₁		l ₁	.t ₁	:d	.r		m	.,r : d	.d
leave	their	vil -	lage,		house	and	home,	To		leave	their	vil -	lage,		house	and	home,
course	it	fol -	lows		with	de -	light,	Its		course	it	fol -	lows		with	de -	light,
keep	it	up	all		night	so	gay,	But		keep	it	up	all		night	so	gay,
me	un -	to	the		wide	world	roam,	Let		me	un -	to	the		wide	world	roam,
f	.s	:f	.s		f	.s	:f	.s ₁		l ₁	.t ₁	:d	.r		m	.,r : d	.d
s ₁	.s ₁	:s ₁	.s ₁		s ₁	.s ₁	:s ₁	.s ₁		l ₁	.t ₁	:d	.r		m	.,r : d	.d

s	:t ₁		s	:t ₁		s	:t ₁		d	:—
t ₁	:s ₁		t ₁	:s ₁		t ₁	:s ₁		s ₁	:—
wan	- - der,		wan	- - der,		wan	- - - -		der.	
flow	- - ing,		flow	- - ing,		flow	- - ing,		stream.	
bu	- - sy,		bu	- - sy,		bu	- - sy,		wheels.	
wan	- - der,		wan	- - der,		wan	- - - -		der.	
r	:s		r	:s		r	:f		m	:—
s ₁	:s ₁		s ₁	:s ₁		s ₁	:s ₁		d ₁	:—

KEY C. Round in four parts.

{	s	.fe	:s		s	.fe	:s		*	m	.re	:m		m	.re	:m	}
{	Soh,	fe,	soh,		soh,	fe,	soh,			me,	re,	me,		me,	re,	me.	}
{	d ¹	.l	:s	.m		d ¹	.l	:s	.m		d	.d, d	:m	.s		d ¹	:
{	Now	be -	ware	and		sing	with	care,	And		keep	ev -	'ry	voice	in		tune.

MURMURING BROOKLET.

MARY C. SEWARD.

SCHUMANN.

KEY B2.

Repeat pp. D.C. $\text{\textcircled{F}}$ f. t.

<u>s</u> ₁ : <u>d</u> : <u>t</u> ₁ <u>l</u> ₁ : <u>r</u> : <u>d</u>	<u>t</u> ₁ : <u>l</u> ₁ : <u>t</u> ₁ <u>d</u> : - : <u>m</u>	<u>s</u> ₁ : <u>d</u> : <u>t</u> ₁ <u>l</u> ₁ : <u>r</u> : <u>d</u>	<u>t</u> ₁ : <u>l</u> ₁ : <u>t</u> ₁ <u>d</u> : - : -	<u>t</u> ₁ : <u>m</u> : - : - <u>f</u> : - : -
Murm'ring brook-let	gent - ly flow - ing,	Wind - ing free the	fields a-mong.	Loo.....
<u>m</u> ₁ : - : - <u>f</u> ₁ : - : -	- : - : - <u>m</u> ₁ : - : -	<u>m</u> ₁ : - : - <u>f</u> ₁ : - : -	- : - : - <u>m</u> ₁ : - : -	<u>r</u> ₁ : <u>s</u> ₁ : <u>d</u> : <u>t</u> ₁ <u>l</u> ₁ : <u>r</u> : <u>d</u>
Loo.....	Loo.....	Loo.....	Loo.....	Sweet and pure as
<u>s</u> ₁ : - : - <u>l</u> ₁ : - : -	<u>s</u> ₁ : - : - - : - : -	<u>s</u> ₁ : - : - <u>l</u> ₁ : - : -	<u>s</u> ₁ : - : - - : - : -	<u>s</u> ₁ : <u>d</u> : - : - <u>l</u> ₁ : - : -
Loo.....	Loo.....	Loo.....	Loo.....	Loo.....
<u>d</u> ₁ : - : - <u>f</u> ₁ : - : -	<u>s</u> ₁ : - : - <u>d</u> ₁ : - : -	<u>d</u> ₁ : - : - <u>f</u> ₁ : - : -	<u>s</u> ₁ : - : - <u>d</u> ₁ : - : -	<u>s</u> ₁ : <u>d</u> : - : - <u>f</u> ₁ : - : -

Repeat pp. D.S. f. B2.

- : - : <u>r</u> <u>d</u> : - : -	<u>m</u> : - : - <u>f</u> : - : -	- : - : <u>r</u> <u>d</u> : - : -	<u>d</u> ₁ : <u>s</u> ₁ : <u>d</u> : <u>t</u> ₁ <u>l</u> ₁ : <u>r</u> : <u>d</u>	<u>t</u> ₁ : <u>l</u> ₁ : <u>t</u> ₁ <u>d</u> : - : <u>m</u>
Loo.....	Loo.....	Loo.....	Glad and gay its	work ful - fil - ing,
<u>t</u> ₁ : <u>l</u> ₁ : <u>t</u> ₁ <u>d</u> : - : <u>m</u>	<u>s</u> ₁ : <u>d</u> : <u>t</u> ₁ <u>l</u> ₁ : <u>r</u> : <u>d</u>	<u>t</u> ₁ : <u>l</u> ₁ : <u>t</u> ₁ <u>d</u> : - : -	<u>l</u> ₁ : <u>m</u> ₁ : - : - <u>f</u> ₁ : - : -	- : - : - <u>m</u> ₁ : - : -
bub - bling fountain,	Sing - ing soft its	rip - pling song.	Loo.....	Loo.....
<u>s</u> : - : - - : - : -	<u>s</u> : - : - <u>l</u> : - : -	<u>s</u> : - : - - : - : -	<u>d</u> ₁ : <u>s</u> ₁ : - : - <u>l</u> ₁ : - : -	<u>s</u> ₁ : - : - - : - : -
Loo.....	Loo.....	Loo.....	Loo.....	Loo.....
<u>s</u> ₁ : <u>s</u> : <u>f</u> <u>m</u> : <u>r</u> : <u>d</u>	<u>d</u> : - : - <u>f</u> ₁ : - : -	<u>s</u> ₁ : <u>s</u> : <u>f</u> <u>m</u> : <u>r</u> : <u>d</u>	<u>f</u> ₁ : <u>d</u> ₁ : - : - <u>f</u> ₁ : - : -	<u>s</u> ₁ : - : - <u>d</u> ₁ : - : -

f. E2.

<u>s</u> ₁ : <u>d</u> : <u>t</u> ₁ <u>l</u> ₁ : <u>r</u> : <u>d</u>	<u>t</u> ₁ : <u>l</u> ₁ : <u>t</u> ₁ <u>d</u> : - : <u>d</u> ₁	<u>d</u> : <u>m</u> : <u>l</u> <u>s</u> : <u>m</u> : <u>d</u>	<u>t</u> ₁ : <u>d</u> : <u>l</u> ₁ <u>s</u> ₁ : <u>l</u> ₁ : <u>t</u> ₁	<u>d</u> : <u>m</u> : <u>l</u> <u>s</u> : <u>m</u> : <u>d</u>
Car - ing not for	cloud or sun. 'Tis	roll - ing, rush - ing,	on - ward push - ing	Ceas - ing not when
<u>m</u> ₁ : - : - <u>f</u> ₁ : - : -	- : - : - <u>m</u> ₁ : - : <u>d</u> ₁	<u>d</u> : <u>m</u> : <u>l</u> <u>s</u> : <u>m</u> : <u>d</u>	<u>t</u> ₁ : <u>d</u> : <u>l</u> ₁ <u>s</u> ₁ : <u>l</u> ₁ : <u>t</u> ₁	<u>d</u> : <u>m</u> : <u>l</u> <u>s</u> : <u>m</u> : <u>d</u>
Loo.....	Loo.....	Loo.....	Loo.....	Loo.....
<u>s</u> ₁ : - : - <u>l</u> ₁ : - : -	<u>s</u> ₁ : - : - - : - : <u>d</u> ₁	<u>d</u> : <u>m</u> : <u>l</u> <u>s</u> : <u>m</u> : <u>d</u>	<u>t</u> ₁ : <u>d</u> : <u>l</u> ₁ <u>s</u> ₁ : <u>l</u> ₁ : <u>t</u> ₁	<u>d</u> : <u>m</u> : <u>l</u> <u>s</u> : <u>m</u> : <u>d</u>
Loo.....	Loo.....	Loo.....	Loo.....	Loo.....
<u>d</u> ₁ : - : - <u>f</u> ₁ : - : -	<u>s</u> ₁ : - : - <u>d</u> ₁ : - : <u>d</u> ₁	<u>d</u> : <u>m</u> : <u>l</u> <u>s</u> : <u>m</u> : <u>d</u>	<u>t</u> ₁ : <u>d</u> : <u>l</u> ₁ <u>s</u> ₁ : <u>l</u> ₁ : <u>t</u> ₁	<u>d</u> : <u>m</u> : <u>l</u> <u>s</u> : <u>m</u> : <u>d</u>

<u>t</u> ₁ : <u>d</u> : <u>l</u> ₁ <u>s</u> ₁ : - : <u>s</u> ₁	<u>d</u> : <u>m</u> : <u>l</u> <u>s</u> : <u>m</u> : <u>d</u>	<u>t</u> ₁ : <u>d</u> : <u>l</u> ₁ <u>s</u> ₁ : <u>l</u> ₁ : <u>t</u> ₁	<u>d</u> : <u>m</u> : <u>l</u> <u>s</u> : <u>m</u> : <u>d</u>	<u>t</u> ₁ : <u>d</u> : <u>l</u> ₁ <u>s</u> ₁ : - : <u>s</u> ₁
once be - gun, 'Tis	whirl - ing, twirl - ing,	wind - ing, turn - ing,	Rest - ing not till	work is done.
<u>t</u> ₁ : <u>d</u> : <u>l</u> ₁ <u>s</u> ₁ : - : <u>s</u> ₁	<u>d</u> : <u>m</u> : <u>l</u> <u>s</u> : <u>m</u> : <u>d</u>	<u>t</u> ₁ : <u>d</u> : <u>l</u> ₁ <u>s</u> ₁ : <u>l</u> ₁ : <u>t</u> ₁	<u>d</u> : <u>m</u> : <u>l</u> <u>s</u> : <u>m</u> : <u>d</u>	<u>t</u> ₁ : <u>d</u> : <u>l</u> ₁ <u>s</u> ₁ : - : <u>s</u> ₁
Loo.....	Loo.....	Loo.....	Loo.....	Loo.....
<u>t</u> ₁ : <u>d</u> : <u>l</u> ₁ <u>s</u> ₁ : - : <u>s</u> ₁	<u>d</u> : <u>m</u> : <u>l</u> <u>s</u> : <u>m</u> : <u>d</u>	<u>t</u> ₁ : <u>d</u> : <u>l</u> ₁ <u>s</u> ₁ : <u>l</u> ₁ : <u>t</u> ₁	<u>d</u> : <u>m</u> : <u>l</u> <u>s</u> : <u>m</u> : <u>d</u>	<u>t</u> ₁ : <u>d</u> : <u>l</u> ₁ <u>s</u> ₁ : - : <u>s</u> ₁
once be - gun, 'Tis	whirl - ing, twirl - ing,	wind - ing, turn - ing,	Rest - ing not till	work is done.
<u>t</u> ₁ : <u>d</u> : <u>l</u> ₁ <u>s</u> ₁ : - : <u>s</u> ₁	<u>d</u> : <u>m</u> : <u>l</u> <u>s</u> : <u>m</u> : <u>d</u>	<u>t</u> ₁ : <u>d</u> : <u>l</u> ₁ <u>s</u> ₁ : <u>l</u> ₁ : <u>t</u> ₁	<u>d</u> : <u>m</u> : <u>l</u> <u>s</u> : <u>m</u> : <u>d</u>	<u>t</u> ₁ : <u>d</u> : <u>l</u> ₁ <u>s</u> ₁ : - : <u>s</u> ₁

<u>s</u> : <u>d</u> ^l : <u>t</u> <u>l</u> : <u>r</u> ^l : <u>d</u> ^l	<u>t</u> : <u>l</u> : <u>t</u> <u>d</u> ^l : - : <u>m</u> ^l	<u>s</u> : <u>d</u> ^l : <u>t</u> <u>l</u> : <u>r</u> ^l : <u>d</u> ^l	<u>t</u> : <u>l</u> : <u>t</u> <u>d</u> ^l : - : -
Mur - m'ring brook - let	gent - ly flow - -ing,	Wind - ing sweet the	fields a - mong;
<u>m</u> : - : - <u>f</u> : - : -	- : - : - <u>m</u> : - : -	<u>m</u> : - : - <u>f</u> : - : -	- : - : - <u>m</u> : - : -
Loo.....	Loo.....	Loo.....	Loo.....
<u>d</u> : - : - <u>l</u> : - : -	<u>s</u> : - : - - : - : -	<u>s</u> : - : - <u>l</u> : - : -	<u>s</u> : - : - - : - : -
Loo.....	Loo.....	Loo.....	Loo.....
<u>d</u> : - : - <u>f</u> ₁ : - : -	<u>s</u> ₁ : - : - <u>d</u> : - : -	<u>d</u> : - : - <u>f</u> ₁ : - : -	<u>s</u> ₁ : - : - - : - : -

B2. t.
 { m : — : — | f : — : — | — : — : r | d : — : — | m : — : — | f : — : — | — : — : r | d : — : s₁ }
 Loo... Loo... 'Tis
 { s₁ : d : t₁ | l₁ : r : d | t₁ : l₁ : t₁ | d : — : m | s₁ : d : t₁ | l₁ : r : d | t₁ : l₁ : t₁ | d : — : m₁ }
 Sweet and pure as bub - bling foun - tain, Sing - ing soft its rip - pling song. 'Tis
 { s_d : — : — | — : — : — | s₁ : — : — | d : — : — | d : — : — | — : — : — | s₁ : — : — | d : — : d }
 Loo... Loo... 'Tis
 { s_d : — : — | f₁ : — : — | s₁ : — : f₁ | m₁ : r₁ : d₁ | d₁ : — : — | f₁ : — : — | s₁ : — : f₁ | m₁ : r₁ : d₁ }

{ r : m : f | m : r : d | t₁ : l₁ : t₁ | d : — : s₁ | r : m : f | m : r : d | d : l₁ : t₁ | d : — : d }
 whirl - ing, twirl - ing, wind - ing, turn - ing, Rest - ing not till work is done. O
 { s₁ : — : s₁ | s₁ : — : m₁ | f₁ : — : f₁ | m₁ : — : m₁ | s₁ : — : s₁ | s₁ : — : m₁ | f₁ : — : f₁ | m₁ : — : }
 { t₁ : d : r | d : — : d | r : — : r | d : — : d | t₁ : d : r | d : — : d | r : — : r | d : — : }
 whirl - ing, twirl - ing, wind - ing, turn - ing, Rest - ing not till work is done.
 { s₁ : — : s₁ | d₁ : — : d₁ | s₁ : — : s₁ | d₁ : — : d₁ | s₁ : — : s₁ | d₁ : — : d₁ | s₁ : — : s₁ | d₁ : — : }

{ t₁ : d : r | d : r : re | m : f : fe | s : — : t₁ | d : — : — | d : — : — | d : — : — | — : — : — }
 flow for - ev - - er mur - m'ring brook - let, with thy song.
 { : : | : : | : : | : : | m₁ : — : — | m₁ : — : — | m₁ : — : — | — : — : — }
 { : : | : : | : : | : : | d : — : — | s₁ : — : — | s₁ : — : — | — : — : — }
 with thy song.
 { : : | : : | : : | : : | d₁ : — : — | d₁ : — : — | d₁ : — : — | — : — : — }

OH, WIPE AWAY THAT TEAR.

KEY C. M. 108.

{ : s | s : — : s | l : t : d' | s : — : — | m : — : s | s : — : f | f : — : m | f : — : — | — : — : f | m : f : s | l : t : d' }
 : m | m : — : m | re : — : re | m : — : — | d : — : m | m : — : r | r : — : de | r : — : — | — : — : r | m : — : m | re : — : re }
 1. Oh, wipe a - way that tear, love, The pearl - y drop I see; Let hope thy bo - som
 2. Yes, when a - way from thee, love, Sweet hope shall be my star; We do not part for
 3. At close of part - ing day, love, When yon bright star is set; Still meet me while a -
 4. I'll watch the set - ting star, love, And think I look on thee; And thus, tho'sund - 'red
 { : s | s : — : s | fe : — : fe | s : — : — | s : — : s | s : — : s | s : — : s | s : — : — | — : — : s | s : — : s | fe : — : fe }
 : d | d : — : d | d : — : d | d : — : — | d : — : d | s₁ : — : s₁ | s₁ : — : s₁ | s₁ : — : — | — : — : s₁ | d : — : d | d : — : d }

{ s : — : — | d' : — : d' | m' : — : m' | f' : m' : re' | m' : — : — | d' : — : d' | r' : — : de' | r' : — : m' | d' : — : — | — : — : }
 m : — : — | m : — : m | s : — : s | l : s : fe | s : — : — | m : — : m | f : — : m | f : — : s | m : — : — | — : — : }
 cheer, love, Let hope thy bo - som cheer, love, As yon bright star we see.
 aye, love, We do not part for aye, love, I'll wel - come thee a - far.
 way, love, Still meet me while a - way, love, 'Mid scenes we'll ne'er for - get.
 far, love, And thus, tho'sund - 'red far, love, How near our hearts may be.
 { s : — : — | s : — : s | d' : — : d' | d' : — : d' | d' : — : — | s : — : s | s : — : s | s : — : s | s : — : — | — : — : }
 d : — : — | d : — : d | d' : — : d' | d' : — : d' | d' : — : — | d : — : s | s : — : s | s : — : s | d : — : — | — : — : }

OUT IN THE SHADY BOWERS.

T. F. S.

T. F. SEWARD.

KEY A2.

{ s ₁ m ₁ 1. Out 2. On d d	: fe ₁	: s ₁	t ₁ .l ₁ : l ₁ .se ₁ : l ₁	r : de : r	f .m : m .re : m
	: re ₁	: m ₁	f ₁ .f ₁ : f ₁ .f ₁ : f ₁	f ₁ : m ₁ : f ₁	l ₁ .s ₁ : s ₁ .fe ₁ : s ₁
	in the		shad-y green-wood bow-ers,	Balm - y the	air with fragrant flow-ers,
	mos - sy		banks where blossoms creep,	From ev - - ery	side the fresh buds peep,
	: d	: d	d .d : d .d : d	s ₁ : s ₁ : s ₁	d .d : d .d : d
: d	: d	f ₁ .f ₁ : f ₁ .f ₁ : f ₁	s ₁ : s ₁ : s ₁	d ₁ .d ₁ : d ₁ .d ₁ : d ₁	

FINE.

{ s ₁ m ₁ Swift Sun - beams d d	: fe ₁	: s ₁	t ₁ .l ₁ : l ₁ .se ₁ : l ₁	s ₁ : l ₁ : t ₁	d : — : —
	: re ₁	: m ₁	f ₁ .f ₁ : f ₁ .f ₁ : f ₁	f ₁ : f ₁ : f ₁	m ₁ : — : —
	flee the		happy sum-mer hours	On wings a - -	way.
	and		flow'rs their revels keep,	And songs re - -	sound.
	: d	: d	d .d : d .d : d	t ₁ : d : r	d : — : —
: d	: d	f ₁ .f ₁ : f ₁ .f ₁ : f ₁	s ₁ : s ₁ : s ₁	d : — : —	

E2. t.

{ s t,m Birds Un - der s,d s,d	: fe	: s	s .d' : d' .s : l	f : r : l	l .s : s .m : s
	: re	: m	m .m : m .m : f	r : r : f	f .m : m .d : m
	fill the		air with sweetest song,	Soft - ly the	brooklet flows a - long,
	the		leaf-y for - est bough	Where zeph - - yrs	whisper soft and low,
	: d'	: d'	d' .s : s .d' : d'	t : t : t	d' .d' : d' .d' : d'
: d	: d	d .d : d .d : f	s : s : s	d .d : d .d : d	

f. A2.

D. C.

{ s m There pass Spend we d' d	: fe	: s	s .d' : d' .s : l	f : r : s	d _{s1} : — : —
	: re	: m	m .m : m .m : f	r : t ₁ : t ₁	d _{s1} : m ₁ : f ₁
	our		hours, a hap - py throng,	Day af - - ter	day.
	the		hours as swift they go,	While joys a - -	bound.
	: d'	: d'	d' .s : s .d' : d'	t : s : f	m t ₁ : d : r
: d	: d	d .d : d .d : f	s : s : s ₁	d _{s1} : — : —	

SINGING CHEERILY.

Words and Music by W. F. SHEERWIN.

KEY B2.

{ m s ₁ 1. Singing 2. Oh! how d d ₁	.d	: s ₁ , fe ₁ . s ₁	l ₁ .f : f	f .t ₁ : t ₁ .d .r	m .d : r .s ₁
	.m ₁	: m ₁ , re ₁ . m ₁	f ₁ .l ₁ : l ₁	s ₁ .s ₁ : s ₁ , s ₁ .f ₁	m ₁ .s ₁ : f ₁ .f ₁
	cheeri - ly		come we now,	Tra la la la la,	gai - ly twin - ing,
	pleasantly		time glides on	Tra la la la la,	bring-ing pleas - ure,
	: d	: d .d	d .d : d	t ₁ .r : f , m .r	d .d : t ₁ .t ₁
: d ₁	: d ₁ .d ₁	f ₁ .f ₁ : f ₁	s ₁ .s ₁ : s ₁ , s ₁ .s ₁	d ₁ .m ₁ : s ₁ .s ₁	

FINE.

m	.d	:s ₁ ,fe ₁ .s ₁	l ₁	.f	:f	f	.t ₁	:t ₁ ,d.r,m	d	:—	.
s ₁	.m ₁	:m ₁ ,re ₁ .m ₁	f ₁	.l ₁	:l ₁	s ₁	.s ₁	:s ₁ ,s ₁ .f ₁ ,s ₁	m ₁	:—	.
Wreaths of	melo - dy		for each	brow,		Tra la	la la la la		la.		
When in	harmony		sings each	one,		Tra la	la la la la		la.		
d	.d	:d,d.d	d	.d	:d	t ₁	.r	:f,m.r,t ₁	d	:—	.
d ₁	.d ₁	:d ₁ ,d ₁ .d ₁	f ₁	.f ₁	:f ₁	s ₁	.s ₁	:s ₁ ,s ₁ .s ₁ s ₁	d ₁	:—	.

F. t.

df	.r	:r,m.f,l	s	.d'	:d'	.,s	t	.l	:s,fe.s	l	.s	:m,f.s
l _r	.t ₁	:t ₁ ,d.r,f	m	.m	:m	.,m	s	.f	:m,re.m	f	.m	:d,r.m
Eyes that	sparkle with a		pure de -	light,		So	bright-ly	gleam-ing,	On us	beam-ing,		
All life's	trials are a -		while for -	got,		Its	troubled	dream-ing,	I - -dle	scheming,		
l _r	.s	:s,s.s,s	s	.s	:s	.,s	s	.s	s	.s	:s.s	
r _{s1}	.s ₁	:s ₁ ,s ₁ .s ₁ ,s ₁	d	.d	:d	.,d	s ₁	.s ₁	s ₁	.d	:d.d	

f	.r	:r,m.f,l	s	.d'	:d'	.,s	t,l	.s,f:m	.r	d _{s1}	:f	
r	.t ₁	:t ₁ ,d.r,f	m	.m	:m	.,m	r,f	.m,r:d	.t ₁	d _{s1}	:s ₁	
Bring with	beauty in their		glance to	night,		A	cheery welcome to	our	song.	So—		
Care and	wea-ri-ness can		harm us	not,		If	we can sing a mer - ry		glee.	Then—		
s	.s	:s,s.s,s	s	.s	:s	.,s	s,s	.s,s	:s	.f	m _{t1}	:t ₁
s ₁	.s ₁	:s ₁ ,s ₁ .s ₁ ,s ₁	d	.d	:d	.,d	s ₁ ,s ₁ .s ₁ ,s ₁	:s ₁	.s ₁	d _{s1}	:s ₁	

f. Bz. D.C.

HOW SWEET TO GO STRAYING.

KEY Bz.

T. F. SEWARD.

:s ₁	d	:-.t ₁ :d	m	:r	:d	l ₁	:-.se:l ₁	d	:t ₁ :l ₁	s ₁	:—:—	d	:r	:m	r	:—:—	—:—	:s ₁
:m ₁	m ₁	:-.r ₁ :m ₁	s ₁	:f ₁	:m ₁	f ₁	:-.f ₁ :f ₁	l ₁	:s ₁ :f ₁	m ₁	:—:—	s ₁	:—:—	s ₁	:—:—	—:—	:s ₁	
1. How	sweet to go		straying, How	sweet to go		maying O'er	hill - - -	top and	grove;	To								
2. To	pluck the sweet		daisies From	warm sheltered		places, In	grove	or by	brook;	And								
3. No	gardner stands		nigh you To	watch and de-		ny you The	flow'rs	that you	see;	For								
4. How	sweet to go		straying, How	sweet to go		maying O'er	hill - - -	top and	grove;	To								
:d	d	:-.d:d	d	:d	:d	d	:-.d:d	d	:d:d	d	:—:—	d	:t ₁ :d	t ₁	:—:—	—:—	:s ₁	
:d ₁	d ₁	:-.d ₁ :d ₁	d ₁	:d ₁	:d ₁	f ₁	:-.f ₁ :f ₁	f ₁	:f ₁ :f ₁	d ₁	:—:—	m ₁	:r ₁ :d ₁	s ₁	:—:—	—:—	:s ₁	

r	:-.de:r	f	:m	:r	d	:-.t ₁ :d	r	:d	:l ₁	s ₁	:—:—	t ₁	:d	:r	d	:—:—	—:—
s ₁	:-.s ₁ :s ₁	s ₁	:s ₁	:f ₁	m ₁	:-.r ₁ :m ₁	f ₁	:f ₁ :f ₁	m ₁	:—:—	f ₁	:m ₁ :f ₁	m ₁	:—:—	—:—	:—:—	
range the green	meadow, To		rest in the	shadow With		those	that we	love.									
vio - let or	mayflow'r, And		many a gay	gay flow'r From		each	cos - - y	nook.									
rich is earth's	bosom In		bud and in	blossom For		you	and for	me.									
range the green	meadow, To		rest in the	shadow With		those	that we	love.									
t ₁	:-.le ₁ :t ₁	r	:d	:t ₁	d	:-.d:d	l ₁	:l ₁ :t ₁	d	:—:—	r	:d	:t ₁	d	:—:—	—:—	
s ₁	:-.s ₁ :s ₁	s ₁	:s ₁	:s ₁	d ₁	:-.d ₁ :d ₁	f ₁	:f ₁ :f ₁	s ₁	:—:—	s ₁	:—:—	s ₁	:—:—	—:—	:—:—	

SWEET EVENING HOUR.

T. F. SEWARD.

Arranged from KULLAK by THEO. F. SEWARD.

KEY B₂.

:		:		:		: .s ₁		s ₁	: l ₁ .d	s ₁	: - .m	
:		:		:		:		O	sweet evening	hour,	O	
:		:		:		:		.m ₁	m ₁	: f ₁ .r ₁	m ₁	: - .s ₁
S ₁	: -	s ₁	: -	s ₁	: -	s ₁	: -	s ₁	: -	s ₁	: -	
Sweet		eve	- - -	ning		hour,		Sweet		eve	- - -	
d ₁	: -	d ₁	: -	d ₁	: -	d ₁	: -	d ₁	: -	d ₁	: -	

r .t ₁	: d .l ₁	t ₁	: s ₁ .s ₁	S ₁	: l ₁ .d	s ₁	: - .m	r .t ₁	: s ₁ .l ₁
calm and qui - et	eve - - ning, How	gen - - tle thy	power;	From	care each heart re -				
f ₁ .s ₁	: m ₁ .f ₁	r ₁	: f ₁ .f ₁	m ₁	: f ₁ .r ₁	m ₁	: - .s ₁	s ₁ .s ₁	: s ₁ .s ₁
s ₁	: -	s ₁	: -	s ₁	: -	s ₁	: - .d	r .r	: m .m
ning		hour,		Sweet		hour;	From	care each heart re -	
d ₁	: -	d ₁	: -	d ₁	: -	d ₁	: - .d	t ₁ .t ₁	: d .d

t ₁	: s ₁ .s ₁	f	: m .d	t ₁	: d	s ₁ .s ₁	: s ₁ .s ₁	l ₁	: s ₁ .s ₁
s ₁	: s ₁ .s ₁	s ₁	: s ₁ .s ₁	s ₁	: s ₁	f ₁ .f ₁	: f ₁ .f ₁	f ₁	: f ₁ .s ₁
liev - - ing, The	birds	to their	nests - with	cheerful songs re -	tir - - - ing, All				
liev - - ing, The	stars	one by	one in	heav'ns blue vault ap -	pear - - ing, The				
r	: t ₁ .t ₁	t ₁	: d .m	f	: m .d	t ₁ .t ₁	: t ₁ .t ₁	d	: t ₁ .t ₁
s ₁	: s ₁ .s ₁	s ₁	: s ₁ .s ₁	s ₁	: s ₁	s ₁ .s ₁	: s ₁ .s ₁	s ₁	: s ₁ .s ₁

f	: m .d	t ₁	: d	r .r	: r .r	r	: m .r	r	: m .r
s ₁	: s ₁ .s ₁	s ₁	: s ₁	s ₁ .s ₁	: fe ₁ .fe ₁	s ₁	: s ₁	fe ₁	: fe ₁
na - - ture's glad	voi - - ces	come with sound in -	spir - - ing,	Come	till				
light zeph - yrs	play where	ros - es are in -	twin - - ing,	Fra -	grance				
t ₁	: d .m	f	: m	r .r	: d .d	t ₁	: d .t ₁	d	: d
s ₁	: s ₁ .s ₁	s ₁	: d	t ₁ .t ₁	: l ₁ .l ₁	s ₁	: s ₁	l ₁	: l ₁

r	: d	t ₁	: l ₁	s ₁	: - .s ₁	s ₁	: l ₁ .d	s ₁	: - .m
all	is	hushed to	rest.	O	sweet	eve - ning	hour,	O	
s ₁	: s ₁	f ₁	: f ₁	f ₁	: - .f ₁	m ₁	: f ₁ .r ₁	m ₁	: - .s ₁
t ₁	: m	r	: d	t ₁	: - .	s ₁	: -	s ₁	: -
fling - - ing	ev - - ery - -	where.		Sweet		eve - - -			
s ₁	: s ₁	s ₁	: s ₁	s ₁	: - .	d ₁	: -	d ₁	: -

r	.t ₁	:d	.l ₁	t ₁	:s ₁	.s ₁	s ₁	:l ₁	.d	s ₁	:—	.m	r	:l ₁	.t ₁
calm	and	qui	- et	eve	- -	ning, How	gen	- -	tle thy	power,		O	sweet		eve - ning
f ₁	.s ₁	:m ₁	.f ₁	r ₁	:f ₁	.f ₁	m ₁	:f ₁	.r ₁	m ₁	:—	.s ₁	f ₁	:f ₁	.f ₁
s ₁	:—			s ₁	:—		s ₁	:—		s ₁	:—	.d	t ₁	d	.r
ning				hour,			Sweet			hour,		O	sweet		eve - ning
d ₁	:—			d ₁	:—		d ₁	:—		d ₁	:—	.d ₁	s ₁	:s ₁	.s ₁

d	:—	.s ₁	s ₁	:l ₁	.d	s ₁	:—	s ₁	:—	s ₁	:—	s ₁	:—
hour,		Sweet	eve	- -	ning	hour,		Sweet		hour,		hour.	
m ₁	:—	.s ₁	s ₁	:fe ₁		s ₁	:—	f ₁	:—	m ₁	:—	m ₁	:—
d	:—	.m	m	:re		m	:—	.m	r	:l ₁	.t ₁	d	:—
hour,		Sweet	eve	- -	ning	hour,		O	sweet		eve - ning	hour.	
d ₁	:—	.d ₁	d ₁	:d ₁		d ₁	:—	s ₁	:—	d ₁	:—	d ₁	:—

ELIZA M. SHEERMAN.

IN THE VINEYARD.

B. C. UNSELD, by per.

KEY F.

m	:s	f	:m	m	:r	l ₁	:r	d	:d	t ₁	:d	m	:r	r	:—
d	:d	d	:d	l ₁	:l ₁	l ₁	:l ₁	s ₁	:s ₁	s ₁	:s ₁	d	:d	t ₁	:—
1. Long, O	Mas	- ter,		in	thy	vine	- yard,	Thro'	the	dust	and	heat	of	day,	
2. Tan - gled	vines	and		fad - ed	flow	- ers,		Hid - den	lie	a	-	mong	my	sheaves,	
3. Gath - ered	I	the		love - ly	flow	- ers,		With their	dew	- y		fra - grance	sweet,		
4. Purge thou,	then	the		sheaves	so	worth	- less,	That I	lay	at		thy	dear	feet,	
s	:ta	l	:s	f	:f	f	:f	m	:m	r	:m	fe	:fe	s	:—
d	:d	d	:d	f ₁	:f ₁	f ₁	:f ₁	s ₁	:s ₁	s ₁	:s ₁	r ₁	:r ₁	s ₁	:—

m	:s	f	:m	m	:r	l ₁	:r	d	:d	d	:t ₁	l ₁	:t ₁	d	:—
d	:d	d	:ta ₁	l ₁	:l ₁	l ₁	:la ₁	s ₁	:s ₁	fe ₁	:f ₁	f ₁	:s ₁	s ₁	:—
I	have	toiled	and	with	my	bur	- den	Come	I	now	thro'	shad	- ows	gray.	
Look'st	thou	sor	- row -	ful,	O	Mas	- ter?	Are	there	noth	- ing	there	but	leaves.	
Hop - ing	that	a	- -	mid	their	beau	- ty	Thou	migh'st	find	some	grains	of	wheat.	
So	they	yield	thee	at	the	har	- vest	On - ly	fin	- est		of	the	wheat.	
D. S.—Glad	to	rest	when	eve	- ning	com	- eth,	And	the	hours	are	cool	and	sweet.	
s	:ta	l	:s	f	:f	f	:f	m	:m	r	:r	r	:f	m	:—
d	:d	d	:d	f ₁	:f ₁	f ₁	:f ₁	s ₁	:s ₁	l ₁	:s ₁	s ₁	:s ₁	d	:—

r	:—	s	:—	t	:l	s	:r	f	:f	m	:l	l	:fe	s	:f
Toil	- -	ing		in	thy	vine	- yard	All	day	long	with	wea	- ry	feet,	
t ₁	:—	t ₁	:—	r	:d	t ₁	:t ₁	r	:r	d	:d	d	:d	t ₁	:r
s	:s	s	:s	s	:s	s	:s	s	:s	s	:f	fe	:l	s	:—
Toil	- ing,	toil	- ing,	toil	- ing,	toil	- ing,	All	day	long	with	wea	- ry	feet,	
s ₁	:s ₁	s ₁	:s ₁	s ₁	:s ₁	s ₁	:s ₁	t ₁	:t ₁	d	:f	r	:r	s ₁	:t ₁

D. S.

Beating Time. It was recommended in the first step (see note, page 7) not to allow pupils to beat time until they have gained a sense of time. If the teacher wishes, he may now teach beating time according to the following diagrams. The beating should be done by one hand (palm downwards) chiefly by the motion of the wrist, and with but little motion of the arm. The hand should pass swiftly and decidedly from one point of the beating to the next, and it should be held steadily at each point as long as the pulse lasts. The direction of the

motion is from the thinner to thicker end of each line. The thicker end shows the "point of rest" for each pulse.

NOTE.—It is better to beat the second pulse of three-pulse measure to the right, than (as some do) towards the left, because it thus corresponds with the medium beat of the four-pulse measure, and the second pulse of three-pulse measure is like a medium pulse. It is commonly treated (both rhythmically and harmonically) as a continuation of the first pulse. Similar reasons show a propriety in the mode of beating a six-pulse measure; but when this measure moves very quickly, it is beaten like a two-pulse measure, giving a beat on each accented pulse.

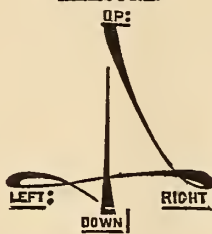
TWO-PULSE MEASURE.



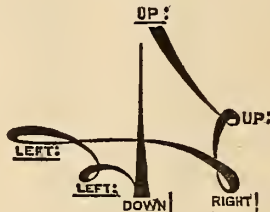
THREE-PULSE MEASURE.



FOUR-PULSE MEASURE.



SIX-PULSE MEASURE.



Expression.—The following table shows the names of the different degrees of power; the abbreviations and marks by which they are known, and their definitions. The teacher will explain these topics, as may be required, at convenient points in his course of lessons. The full treatment of the subject belongs in the Fifth Step.

NAME.	PRONOUNCED.	MARKED.	MEANING.
PIANISSIMO	Pe-ah-nissimo	<i>pp</i>	Very Soft.
PIANO	Pe-ah-no	<i>p</i>	Soft.
MEZZO	Met-zo	<i>m</i>	Medium.
FORTE	Four-tay	<i>f</i>	Loud.
FORTISSIMO	Four-tissimo	<i>ff</i>	Very Loud.
CRESCENDO	Cre-shen-do	<i>crs.</i> or \lt	Increase.
DIMINUENDO	Dim-in-oo-en-do	<i>dim.</i> or \gt	Diminish.
SWELL		$\lt \gt$	Increase and Diminish.
SFORTZANDO	Sfort-zan-do	<i>sf.</i> or <i>fz.</i> or \gt	Explosive.
LEGATO	Lay-gah-to	—	Smooth, Connected.
STACCATO	Stock-kah-to	$\uparrow \downarrow \uparrow \downarrow$	Short, Detached.

The Hold \circ indicates that the tone is to be prolonged at the option of the leader.

Da Capo, or D. C., means repeat from the beginning.

Dal Segno, or D. S., means repeat from the sign S .

Fine indicates the place to end after a D. C. or D. S.

The Silent Quarter-pulse is indicated, like the other silences, by a vacant space among the pulse-divisions. It is named *sa* on the accented, and *se* on the unaccented part of a pulse.

Ex. 192.

TAA	TAA	TAI	sa fa	te-fe	TAA	TAI
l	:l	.l	,l	.l ,l	:l	.l
d	:m	.s	,f	.m ,r	:d	.d
s	:m	.d	,r	.m ,f	:s	.s

Ex. 193.

ta-fa-te-fe	TAA	TAI	ta-fa-te se	ta-fa-te se
l ,l .l ,l	:l	.l	l ,l .l ,	:l ,l .l ,
d ,r .m ,f	:s	.s	s ,f .m ,	:m ,r .d ,
m ,r .d ,t	:d	.m	r ,m .f ,	:m ,f :s ,

Thirds of a Pulse are indicated by commas turned to the right, thus,—, , || The first third of a pulse is named TAA, the second third TAI, the third third TEE; and the silences and continuations are named in the same manner as before.

Ex. 194.

TAA	TAI	TAA	- - efe	taa tai tee	TAA	TAI
l .l	:l	.l	,l	l ,l ,l	:l	.l
d .r	:m	.f	,f	m ,r ,d	:r	.d
m .r	:d	.r	,r	m ,f ,s	:f	.m

Ex. 195.

taa tai tee	taa - ai	tee	ta-fa te-fe	TAA	TAI
l ,l ,l	:l	,l	l ,l .l ,l	:l	.l
d ,m ,s	:m	,r	d ,r .m ,f	:s	.m
s ,m ,d	:m	,f	s ,f .m ,r	:d	.m

MERRILY SINGS THE LARK.

KEY B \flat .

S ₁ ., S ₁ : S ₁ ., S ₁ d	: S ₁ ., S	d	: r	m	: m, m, m	r	:		: r, r, r
M ₁ ., M ₁ : M ₁ ., M ₁ M ₁	: M ₁ ., M ₁	S ₁	: S ₁	S ₁	: S ₁ , S ₁ , S ₁	S ₁	:		: S ₁ , S ₁ , S ₁
1. Merry sings the lark	at the	break	of	day,	Tra la la	la,			Tra la la
2. Rouse ye, rouse ye now	at the	morn - ing	call,	Tra la la	la,				Tra la la
3. Health and strength are found in	the	morn - ing	air,	Tra la la	la,				Tra la la
d ., d : d ., d d	: d ., d	d	: t ₁	d	: d, d, d	t ₁	:		: t ₁ , t ₁ , t ₁
d ₁ ., d ₁ : d ₁ ., d ₁ d ₁	: d ₁ ., d ₁	M ₁	: S ₁	d	:				: S ₁ , S ₁ , S ₁ S ₁
									Tra la la la,

d	:		:		S ₁ ., S ₁ : S ₁ ., S ₁ d	: S ₁		d	: r	m	: m, m, m
M ₁	:		:		M ₁ ., M ₁ : M ₁ ., M ₁ M ₁	: M ₁		S ₁	: S ₁	S ₁	: S ₁ , S ₁ , S ₁
la,					Hear her as she sings	her		mer - ry	lay,		Tra la la
la,					Rouse, ye i - dle dream - ers,			one and	all,		Tra la la
la,					Beau - ty, youth and life	in		na - - ture	fair,		Tra la la
d	:		:		d ., d : d ., d d	: d		d	: t ₁	d	: d, d, d
					d ₁ ., d ₁ : d ₁ ., d ₁ d ₁	: d ₁		M ₁	: S ₁	d	:
					Tra la la la,						

r	:		:		r, r, r	d	:		:		
S ₁	:		:		S ₁ , S ₁ , S ₁	M ₁	:		:		
la,					Tra la la	la,					
t ₁	:		:		t ₁ , t ₁ , t ₁	d	:		:		
					S ₁ , S ₁ , S ₁ S ₁	:					
					Tra la la la,						

d, d, d : d, d m	:		:		s, s, s : m	f, f, f : r		d, d, d : t ₁ , t ₁ , t ₁ d	: —
M ₁ , M ₁ , M ₁ : M ₁ , M ₁ S ₁	:		:		S ₁ , S ₁ , S ₁ : S ₁	l ₁ , l ₁ , l ₁ : l ₁		S ₁ , S ₁ , S ₁ : S ₁ , S ₁ , S ₁ S ₁	: —
Tra la la la la					Tra la la la,	Tra la la la,		Tra la la la la la	
d : d d, d, d : d					d, d, d : m	r, r, r : f		m, m, m : r, r, r m	: —
Tra la la la la					Tra la la la,	Tra la la la,		Tra la la la la la	
d : d d, d, d : d					d ₁ , d ₁ , d ₁ : d ₁	f ₁ , f ₁ , f ₁ : f ₁		S ₁ , S ₁ , S ₁ : S ₁ , S ₁ , S ₁ d ₁	: —

D. S.

KEY C. Round in three parts.

T. F. S.

{ d ¹ : d ¹ d ¹ : t ¹ , d ¹ , r ¹ d ¹ : s	s : m	m : m	m : r, m, f }
{ Ring, ring, ring, beautiful	chimes are	ring - - ing,	Sing, sing, sing, cheer-i - ly }
{ m : m m : d s : s s : s, s, s s : d ¹ d ¹ : s	s : s, s, s	s : d ¹ d ¹ : s	
{ birds are sing - - ing, Per - fumes	sweet	flowers a - broad are	fling - - ing.

NUTTING SONG.

KEY C.

B. C. UNSELD.

{	s	d' : - : d'	t : - : r'	d' : - : l	s : - : m	f : - : f	l : - : s	s : - : -	m : - : m	f	}
{	s	m : - : m	r : - : f	m : - : f	m : - : d	r : - : r	f : - : f	m : - : -	d : - : d	r	}
{	1. Who	has	no sun - shine	in	his heart,	May	call	the au - tumn	so - - ber,	But	}
{	2. The	yel - low	moon is	clear	and bright,	The	si - - lent	up - land	light - - ing,	The	}
{	3. Hur - rah!	the nuts	are	drop - ping	ripe	In	all	the for - est	bow - - ers,	We'll	}
{	s	s : - : s	s : - : s	s : - : d'	d' : - : d'	t : - : t	t : - : t	d' : - : -	s : - : s	}	
{	s	d : - : d	s : - : s	d : - : d	d : - : d	s : - : s	s ₁ : - : s ₁	d : - : -	d : - : d	}	

{	s	: - : d'	t : - : r'	d' : - : l	s : - : d'	t : - : t	r' : d' : l	s : - : -	s : - : s	}
{	m	: - : m	r : - : f	m : - : f	m : - : m	r : - : r	r : - : r	r : - : -	r : - : r	}
{	boys	with	puls - es	leap - ing	wild, Should	love	the brown	Oc - to - - ber.	A -	}
{	mea - dow	grass	is	crisp	and white, The	frosts	are keen	and	bit - - - ing.	A
{	climb	as	high	as	squir' - rels	go,	We'll	shake	them down	in
{	s	: - : s	s : - : s	s : - : d'	d' : - : s	s : - : s	fe : l : d'	t : - : -	t : - : t	}
{	d	: - : d	s : - : s	d : - : d	d : - : d	r : - : r	r : - : r	s : - : -	s : - : s	}

{	t	: - : d'	r' : - : t	d' : - : l	s : - : s	t : - : d'	r' : - : t	d' : - : -	m' : - : m'	}
{	r	: - : m	f : - : f	m : - : f	m : - : m	r : - : m	f : - : f	m : - : -	s : - : s	}
{	long	the	glade, and	on	the hill, The	rud - - dy	oaks are	glow - - - ing,	And	}
{	shin - ing	moon, a	frost - y	sky, A	gust - y	morn	to	fol - - - low	To	}
{	heads	are	gray, and	eyes	are dim, We'll	call	the au - - tumn	so - - - ber,	But	}
{	r'	: - : d'	t : - : r'	d' : - : d'	d' : - : d'	r' : - : d'	t : - : r'	d' : - : -	d' : - : d'	}
{	s	: - : s	s ₁ : - : s ₁	d : - : d	d : - : d	s : - : s	s ₁ : - : s ₁	d : - : -	d : - : d	}

{	r'	: - : r	d' : - : d'	t : - : t	l : - : l	s : - : d'	t : - : r'	d' : - : -	d' : - : -	}
{	f	: - : f	m : - : m	r : - : r	d : - : d	m : - : m	r : - : f	m : - : -	m : - : -	}
{	mer - - ry	winds	are	out	by night, Thro'	all	the for - - ests	blow - - ing.		}
{	drive	the with - ered	leaves	a - bout,	And	heap	them in	the	hol - - low.	
{	now,	with life	in	ev - - ery	limb, We	love	the brown	Oc - to - - ber.		}
{	t	: - : t	l : - : l	se : - : se	l : - : l	d' : - : d'	s : - : s	s : - : -	s : - : -	}
{	s	: - : s	l : - : l	m : - : m	f : - : f	s : - : s	s ₁ : - : s ₁	d : - : -	d : - : -	}

♫ CHORUS.

{	d'	: - : -	l : - : -	d' : - : -	- : - : d'	t : - : d'	r' : - : t	d' : - : r'	m' : - : -	}
{	f	: - : -	f : - : -	f : - : -	- : - : f	r : - : m	f : - : f	m : - : f	s : - : -	}
{	Ho!	ho!	ho!	ho!	The	gold - en	au - tumn	bright	with	glee,
{	l	: - : -	d' : - : -	l : - : -	- : - : l	s : - : s	s : - : s	s : - : s	s : - : -	}
{	f	: - : -	f : - : -	f : - : -	- : - : f	s : - : s	s ₁ : - : s ₁	d : - : d	d : - : -	}

D. S.

d' : - : -	l : - : -	d' : - : -	- : - : d'	t : - : d'	r' : - : t	d' : - : -	- : - : -
f : - : -	f : - : -	f : - : -	- : - : f	r : - : m	f : - : r	m : - : -	- : - : -
Ho!	ho!	ho!	The	hap - - py	days	for	me.
l : - : -	d' : - : -	l : - : -	- : - : l	s : - : s	s : - : s	s : - : -	- : - : -
f : - : -	f : - : -	f : - : -	- : - : f	s : - : s	s : - : s ₁	d : - : -	- : - : -

CHRISTMAS CAROL.

KEY A₂.

T. F. SEWARD.

d : d : d	m : m : m	s : - : s	m : - : m	r : - : r	s ₁ : - : s ₁	m : - : m	d : - : s ₁
d : d : d	d : d : d	d : - : d	d : - : d	t ₁ : - : t ₁	s ₁ : - : s ₁	s ₁ : - : s ₁	s ₁ : - : s ₁
D. C.—1. Cheerily, cheeri - ly	sing we all,	On	Christ - mas eve	the	shad - ows	fall,	On
2. Heavi - ly hung is our	Christ - mas tree,	'Tis	bur - dened well	for	you and me,	The	
3. Help us, dear Lord, lest we	self - ish be,	All	hearts are not	as	glad as we,	Re -	
m : m : m	s : s : s	m : - : m	s : - : s	s : - : s	s : - : s	m : - : m	
d : d : d	d : d : d	d : - : d	d : - : d	s ₁ : - : s ₁	s ₁ : - : s ₁	d : - : d	d : - : d

d : - : d	m : - : m	s : - : s	m : - : m	r : - : r	s ₁ : - : s	m : - : -	r : - : -
s ₁ : - : d	d : - : d	d : - : d	d : - : d	t ₁ : - : t ₁	s ₁ : - : s ₁	d : - : -	t ₁ : - : -
Christ - mas morn	the sun - light	breaks,	And all the world	to glad - - - ness			
hem - lock branch - es	piled with snow,	In	na - tive woods	bend not so			
mem - ber then thy	poor to - night,	And	flood their dark - ness	with thy			
m : - : m	s : - : s	m : - : m	s : - : s	s : - : s	s : - : s	s : - : -	f : - : -
d : - : d	d : - : d	d : - : d	d : - : d	s ₁ : - : s ₁	s ₁ : - : s ₁	s ₁ : - : -	s ₁ : - : -

FINE.

d : - : -	- : - : -	s ₁	l ₁ : - : d	d : - : s ₁	l ₁ : - : d	a : - : s ₁	l ₁ : d : d	d : - : d
d : - : -	- : - : -	m ₁	f ₁ : - : f ₁	m ₁ : - : m ₁	f ₁ : - : f ₁	m ₁ : - : m ₁	f ₁ : f ₁ : f ₁	s ₁ : - : s ₁
wakes.	The	leaves	are dead,	The	birds	are fled,	The	lit - tle brooks' tongue
low.	God	giv - eth	all;	The	ra - - ens	call,	He	heareth them, so
light.	The	hun - gry	feed,	The	wan - d'rer	lead,	The	sor - row - ing souls,
m : - : -	- : - : -	d	d : - : l ₁	s ₁ : - : d	d : - : l ₁	s ₁ : - : d	d : l ₁ : l ₁	s ₁ : - : d
d ₁ : - : -	- : - : -	d ₁	f ₁ : - : f ₁	d ₁ : - : d ₁	f ₁ : - : f ₁	d ₁ : - : d ₁	f ₁ : f ₁ : f ₁	m ₁ : - : m ₁

D. C.

r : - : m	ṙ : - : s ₁	l ₁ : - : d	d : - : s ₁	l ₁ : - : d	d : - : s ₁	l ₁ : - : d	d : - : d	m : - : r	ṙ : - : -
fe ₁ : - : fe ₁	s ₁ : - : m ₁	f ₁ : - : f ₁	m ₁ : - : m ₁	f ₁ : - : f ₁	m ₁ : - : m ₁	f ₁ : - : f ₁	s ₁ : - : s ₁	fe ₁ : - : fe ₁	s ₁ : - : -
tied with cold;	But	bells may ring,	and	chil - dren sing,	For	safe is our	dear	Shep - herd's fold.	
us be - gin,	He	hears al - way	when	chil - dren pray,	For	he him - self	a	child hath been.	
cap - tive free,	And	think, we pray,	on	this glad day,	Of	those who have	no	Christ - mas tree.	
d : - : d	t ₁ : - : d	d : - : l ₁	s ₁ : - : d	d : - : l ₁	s ₁ : - : d	d : - : l ₁	s ₁ : - : d	d : - : d	t ₁ : - : -
r ₁ : - : r ₁	s ₁ : - : d ₁	f ₁ : - : f ₁	d ₁ : - : d ₁	f ₁ : - : f ₁	d ₁ : - : d ₁	f ₁ : - : f ₁	m ₁ : - : m ₁	r ₁ : - : r ₁	s ₁ : - : -

COME UNTO ME. No. 2.

F. F. SEWARD.

KEY A₂.

p

d :—	d :d	d :—	— :—	m :—	f :f	m :—	— :d	l ₁ :t ₁	d :f
s ₁ :—	l ₁ :l ₁	s ₁ :—	— :—	s ₁ :—	l ₁ :l ₁	s ₁ :—	— :s ₁	f ₁ :s ₁	— :s ₁
Come	un - to	me,		Come	un - to	me,	all	ye	that
m :—	f :f	m :—	— :—	d :—	d :d	d :—	— :d	d :r	d :t ₁
d ₁ :—	d ₁ :d ₁	d ₁ :—	— :—	d ₁ :—	d ₁ :d ₁	d ₁ :—	— :m ₁	f ₁ :—	m ₁ :r ₁

m :m	d :m	r :—	d :l ₁	s ₁ :s ₁	:	s ₁ :m	r :d	l ₁ :—	d :—
s ₁ :s ₁	s ₁ :s ₁	s ₁ :—	fe ₁ :—	s ₁ :s ₁	:	m ₁ :s ₁	s ₁ :s ₁	f ₁ :—	re ₁ :—
la - bor	and are	hea	- - - vy	la - den;		Come	un - to	me,	and
d :d	m :d	t ₁ :—	l ₁ :d	t ₁ :t ₁	:	d :—	t ₁ :d	d :—	d :—
d ₁ :d ₁	d ₁ :d ₁	r ₁ :—	r ₁ :—	s ₁ :s ₁	:	d ₁ :—	r ₁ :m ₁	f ₁ :—	fe ₁ :—

p

d :d	r :t ₁	d :—	— :—	:	:	s :s	f :f	m :—	d :d
m ₁ :m ₁	f ₁ :f ₁	m ₁ :—	— :—	:	:	t ₁ :t ₁	l ₁ :s ₁	s ₁ :—	s ₁ :s ₁
I	will give you	rest.				Take my	yoke up -	on	you and
d :d	t ₁ :r	d :—	— :—	m :—	d :—	r :—	d :r	d :—	d :d
s ₁ :s ₁	s ₁ :s ₁	d ₁ :—	— :—	d :—	m ₁ :—	s ₁ :—	l ₁ :t ₁	d :—	m ₁ :m ₁

p

d :—	l ₁ :—	s ₁ :—	— :s ₁	l ₁ :—	l ₁ :—	t ₁ :—	d :—	f :f	m :—	r :—	— :r
learn	of	me;	For	I	am	meek	and	low-ly	of	heart,	And
l ₁ :—	f ₁ :—	m ₁ :—	— :m ₁	f ₁ :—	f ₁ :—	s ₁ :—	s ₁ :—	s ₁ :s ₁	s ₁ :—	s ₁ :—	— :s ₁
d :—	d :—	d :—	— :	d :d	d :d	r :—	d :d	t ₁ :—	d :—	t ₁ :—	— :t ₁
learn	of	me;		Take my	yoke up -	on	you and	learn	of	me;	And
f ₁ :—	l ₁ :—	d :—	— :	f ₁ :f ₁	f ₁ :f ₁	f ₁ :—	m ₁ :m ₁	r ₁ :—	d ₁ :—	s ₁ :—	— :s ₁

p

pp

m :m	d :—	s ₁ :—	s ₁ :—	s ₁ :—	s ₁ :—	s ₁ :—	m :m	m :d	f :m	s :f	m :r
ye	shall find	rest	un - -	to	your	souls,	For my	yoke	is	eas - y	and my
s ₁ :s ₁	m ₁ :—	m ₁ :—	m ₁ :—	r ₁ :m ₁	f ₁ :r ₁	m ₁ :—	s ₁ :s ₁	s ₁ :m ₁	l ₁ :s ₁	ta ₁ :l ₁	s ₁ :l ₁
d :d	d :—	d :—	d :—	t ₁ :d	r :t ₁	d :—	d :d	d :—	d :—	m :f	s :f
ye	shall find	rest	un - -	to	your	souls,	For my	yoke	is	eas - y	and my
d ₁ :d ₁	d ₁ :—	d ₁ :—	m ₁ :—	s ₁ :—	s ₁ :—	d ₁ :—	d ₁ :d ₁	d ₁ :—	d ₁ :—	de ₁ :r ₁	m ₁ :f ₁

rit. pp

d : m r :—	d :— — :—	d :— r :—r	m :— — :—	f : m r :—d	d :— — :—
burden is	light.	Come un - to	me,	Come un - to	me.
s ₁ : s ₁ s ₁ :—	s ₁ :— — :—	m ₁ : s ₁ s ₁ :—s ₁	s ₁ :— — :—	f ₁ : s ₁ f ₁ :—m ₁	m ₁ :— — :—
m : s f :—	m :— — :—	d :— t ₁ :—t ₁	d :— — :—	d :— t ₁ :—d	d :— — :—
burden is	light.	Come un - to	me,	Come un - to	me.
s ₁ : s ₁ s ₁ :—	d ₁ :— — :—	d ₁ : m ₁ s ₁ :—s ₁	d :— — :—	l ₁ : d s ₁ :—d ₁	d ₁ :— — :—

EVERY DAY HATH TOIL AND TROUBLE.

KEY A₂. M. 120.

BEETHOVEN.

m : m f : s	s : f m : r	d : d r : m	m :— r :
s ₁ : s ₁ s ₁ : s ₁	s ₁ : l ₁ . t ₁ d : s ₁	s ₁ : s ₁ s ₁ : s ₁	s ₁ :— — :
1. Ev - ery day bath	toil and troub - le,	Ev - ery heart hath	care;
2. Pa - tient - ly en -	dur - ing ev - - er	Let thy spir - it	be
3. La - bor! wait! though	mid - night shad - ows	Gath - er round thee	here,
d : d r : m	m : r d : t ₁	d : d t ₁ : d	d :— t ₁ :
d : d d : d	s ₁ : s ₁ s ₁ : f ₁	m ₁ : m ₁ r ₁ : d ₁	s ₁ :— — :

m : m f : s	s : f m : r	d : d r : m	r :— d :
s ₁ : s ₁ s ₁ : s ₁	s ₁ : l ₁ . t ₁ d : s ₁	s ₁ : s ₁ s ₁ : s ₁	f ₁ :— m ₁ :
Meek - ly bear thine	own full bur - den,	And thy broth - er's	share.
Bound, by links that	can - not sev - er,	To hu - man - i -	ty.
And the storm a - -	bove thee low - 'ring	Fills thy heart with	fear
d : d r : m	m : r d : t ₁	d : d t ₁ : d	t ₁ :— d :
d : d d : d	s ₁ : s ₁ s ₁ : f ₁	m ₁ : m ₁ r ₁ : d ₁	s ₁ :— d ₁ :

r : r m : d	r : m . f m : d	r : m . f m : r	d : r s ₁ :—
s ₁ : s ₁ s ₁ : s ₁	s ₁ : s ₁ s ₁ : s ₁	s ₁ : s ₁ s ₁ : s ₁	l ₁ : f ₁ s ₁ :—
Fear not, shrink not,	though the bur - den	Heav - y to thy	heart may, prove;
La - bor! wait! thy	crown is read - y	When thy wea - ry	task is done;
Wait in hope, the	morn - ing dawn - eth,	When the gloom - y	night is gone;
t ₁ : t ₁ d : m	t ₁ : d . r d : m	t ₁ : d . r d : m	m : r . d t ₁ :—
s ₁ : s ₁ d : d	s ₁ : s ₁ d : d	s ₁ : s ₁ d : t ₁	l ₁ : r ₁ s ₁ :—

m : m f : s	s : f m : r	d : d r : m	r :— d :
s ₁ : d t ₁ : ta ₁	l ₁ : l ₁ l ₁ : l ₁	s ₁ : s ₁ f ₁ : m ₁	f ₁ :— m ₁ :
God shall fill thy	mouth with glad - ness,	And thy heart with	love.
Count not lost the	fleet - ing mo - ments,	Life has but be -	gun.
And a peace - ful	rest a - waits thee,	When thy work is	done.
d : m r : de	r : r s : f	m : m r : d	t ₁ :— d :
d ₁ : d ₁ r ₁ : m	f ₁ : f ₁ f ₁ : f ₁	s ₁ : s ₁ s ₁ : s ₁	s ₁ :— d ₁ :

THE SWEET VOICE.

GRACE J. FRANCES.

HUBERT P. MAIN, by per

KEY D₂.

	:s	s : m : f	s : d' : d'	d' : — : —	t : — : l	s : r : m	f : m : r	m : — : —	— : — : —	Alz. r
	:d	d : d : r	m : m : m	f : — : —	f : — : f	f : t ₁ : d	t ₁ : t ₁ : t ₁	d : — : —	— : — : —	:df ₁
1. I	dreamed	that a far	I had	wan - -	dered, And	stood on a	des - ert a -	lone;		A
2. The	cares of	my life in	a	mo - -	ment Were	lost in a	thrill of de -	light;		The
3. That	voice in	my heart I	will	cher - -	ish, And	when I am	sad and op -	pressed;		Its
	:m	m : s : s	d' : s : ta	l : — : —	d' : — : d'	t : f : m	r : s : s	s : — : —	— : — : —	:sd
	:d	d : d : d	d : d : d	f ₁ : — : —	f ₁ : — : f ₁	s ₁ : s ₁ : s ₁	s ₁ : s ₁ : s ₁	d : — : —	— : — : —	:af ₁

f. D₂.

	s ₁ : d : r	m : f : m	m : — : —	r : — : l ₁	d : — : d	t ₁ : l ₁ : t ₁	d _s : — : —	— : — : —	: m
	s ₁ : s ₁ : s ₁	s ₁ : s ₁ : s ₁	f ₁ : — : —	f ₁ : — : f ₁	m ₁ : — : m ₁	f ₁ : f ₁ : f ₁	m ₁ t ₁ : — : —	— : — : —	: d
	voice o'er	my spir - it	came	steal - -	ing; How	soft its	mag - ic - al	tone,	
	desert	transformed to	a	gar - -	den, Where	all was	love - ly and	bright.	
	ec - ho,	per - haps, in	my	si - um - -	ber Will	calm my	sor - row to	rest.	
	d : d : t ₁	d : r : d	l ₁ : — : —	l ₁ : — : d	d : — : d	r : r : r	d _s : — : —	— : — : —	: s
	m ₁ : m ₁ : r ₁	d ₁ : t ₂ : d ₁	f ₁ : — : —	f ₁ : — : f ₁	s ₁ : — : s ₁	s ₁ : s ₁ : s ₁	d _s s ₁ : — : —	— : — : —	: d

	r : — : —	— : — : f	m : — : —	— : — : —	s : — : —	— : d' : m	s : — : —	— : — : —	
	voice,	sweet	voice,		Dear	lov - ing	voice!		
	t ₁ : — : t ₁	t ₁ : — : r	d : — : s ₁	s ₁ : — : —	d : — : —	— : m : d	d : — : —	— : — : —	
	voice,	sweet voice,	sweet	voice,	sweet voice,	Dear	lov - ing	voice!	
	s : — : s	s : — : s	s : — : m	m : — : —	m : — : —	— : s : s	m : — : —	— : — : —	
	voice,	sweet voice,	sweet	voice,	sweet voice,	Dear	lov - ing	voice!	
	s ₁ : — : —	— : — : s ₁	d : — : —	— : — : —	d : — : —	— : d : d	d : — : —	— : — : —	

	l : — : —	l : t : d'	m' : — : d'	s : — : —	r : m : f	m : — : r	d : — : —	— : — : s
	Where,	where is the	bliss	it gave?	Why is the	vis - ion	o'er?	Sweet
	d : — : —	f : f : f	m : — : m	d : — : —	d : d : d	t ₁ : — : t ₁	d : — : —	— : — : —
	f : — : —	l : s ₀ : l	s : — : s	m : — : —	l : s : l	s : — : f	m : — : —	— : — : —
	Where,	where is the	bliss	it gave?	Why is the	vis - ion	o'er?	
	f ₁ : — : —	f ₁ : f ₁ : f ₁	d : — : d	d : — : —	f : m : r	s ₁ : — : s ₁	d : — : —	— : — : —

	r : — : —	— : — : s	m : — : —	— : — : s	t : — : l	s : r : f	m : d' : l	s : — : —
	voice,	Sweet	voice,	That	made my	in - - most	soul	re - joice.
	t ₁ : t ₁	t ₁ : — : —	s ₁ : s ₁	s ₁ : — : d	t ₁ : — : t ₁	t ₁ : — : r	d : m : re	m : — : —
	Sil - ver	voice,	Sil - ver	voice,	That	made my	in - - most	soul
	s : s	s : — : —	m : m	m : — : m	r : — : r	r : s : s	s : — : fe	s : — : —
	s ₁ : s ₁	s ₁ : — : —	d : d	d : — : d	s ₁ : — : s ₁	s ₁ : — : s ₁	d : — : d	d : — : —

l :— :— l : t : d'	m' :— : d' s :— :—	r : m : f m :— : r	d :— :— — :—
f :— :— f : f : f	m :— : m d :— :—	d : d : d t ₁ :— : t ₁	d :— :— — :—
Oh! say, was it	all a dream,	Gone to re - turn no	more.
d' :— :— l : se : l	s :— : s m :— :—	l : s : l s :— : f	m :— :— — :—
f ₁ :— :— f ₁ : f ₁ : f ₁	d :— : d d :— :—	f : m : r s ₁ :— : s ₁	d :— :— — :—

KEY B2.

SABBATH EVENING.

B. C. UNSOLD.

m ₁ : f ₁ : fe ₁ s ₁ :— : d	d :— : t ₁ t ₁ :— :—	t ₁ : l ₁ : s ₁ f ₁ :— : l ₁	l ₁ :— :— s ₁ :— :—
d ₁ : r ₁ : re ₁ m ₁ :— : s ₁	f ₁ :— : f ₁ f ₁ :— :—	f ₁ :— : m ₁ r ₁ :— : f ₁	f ₁ :— :— m ₁ :— :—
1. Lin - ger still, O	bless - ed hours,	Slow - ly fade, sweet	light,.....
2. Sa - cred songs, O	do not cease;	Sweet your ech - oes	are,.....
3. 'Tis the third watch,	bless - ed Lord,	Come, oh, come with	me,.....
s ₁ :— : d d :— : m	r :— : r r :— :—	t ₁ :— : t ₁ t ₁ :— : t ₁	d :— :— — :—
d ₁ :— : d ₁ d ₁ :— : d ₁	s ₁ :— : s ₁ s ₁ :— :—	s ₁ :— : s ₁ s ₁ :— : s ₁	d ₁ :— :— — :—

FINE.

m ₁ : f ₁ : fe ₁ s ₁ :— : m	m :— : r d :— : d	d : t ₁ : l ₁ s ₁ :— : t ₁	r :— :— d :— :—
d ₁ : r ₁ : re ₁ m ₁ :— : s ₁	se ₁ :— : se ₁ l ₁ :— : l ₁	re ₁ :— : re ₁ m ₁ :— : f ₁	f ₁ :— :— m ₁ :— :—
Still de - scend, ye	heaven - ly showers,	Back - ward roll, O	night!.....
Sounds of praise and	hymns of peace,	Min - gle with my	prayer.....
Thro' this si - lence	speak the word Of	life and lib - er - ty
s ₁ :— : d d :— : d	t ₁ :— : t ₁ l ₁ :— : l ₁	l ₁ : t ₁ : d d :— : r	t ₁ :— :— d :— :—
d ₁ :— : d ₁ d ₁ :— : d ₁	m ₁ :— : m ₁ l ₁ :— : l ₁	fe ₁ :— : fe ₁ s ₁ :— : s ₁	s ₁ :— :— d ₁ :— :—

F. t.

t ₁ m : f : fe s :— : d'	d' :— : t t :— :—	r : de : r l :— : s	fe :— :— s :— :—
s ₁ d : r : re m :— : m	m :— : r r :— :—	t ₁ : le ₁ : t ₁ r :— : m	re :— :— m :— :—
Tar - ry still, O	sa - cred Dove,	In this worth - less	breast,.....
Bu - sy world, lie	still and sleep,	Far a - way from	me,.....
Clasp my hand, nor	let it go,	Je - - sus, Sav - iour,	Friend,.....
rs :— : s s :— : s	s :— : s s :— :—	s :— : s f :— : m	l :— :— s :— :—
s ₁ d :— : d d :— : d	s ₁ :— : s ₁ s ₁ :— :—	s ₁ :— : s ₁ t ₁ :— : d	d :— :— — :—

f. B2. D. O. 1st Verse.

m : f : fe s :— : d'	d' :— : t t :— : t	t : l : s f :— : t ₁	r :— :— ds ₁ :— :—
d : r : re m :— : m	m :— : r r :— : r	r : d : t ₁ r :— : s ₁	t ₁ :— :— ds ₁ :— :—
Come from thine a -	bode a - bove,	Make with me thy	rest.....
Heart of mine, oh,	wake - ful keep,	Je - - sus calls for	thee!.....
Thy rich grace still	let me know, And	love me to the	end.....
s :— : s s :— : s	s :— : s s :— : s	s :— : s s :— : f	f :— :— mt ₁ :— :—
d :— : d d :— : d	s ₁ :— : s ₁ s ₁ :— : s ₁	s ₁ :— : s ₁ s ₁ :— : s ₁	s ₁ :— :— ds ₁ :— :—

HOPE WILL BANISH SORROW.

GEORGE BENNETT.

HUBERT P. MAIN, by per.

KEY A2.

$s_1 : s_1$	$ s_1 : s_1$	$ s_1 : l_1 . t_1$	$ d : -$	$ l_1 : l_1$	$ t_1 : d$	$ r : -$	$ d :$	$ s_1 : s_1$	$ d : d$
$m_1 : m_1$	$ f_1 : f_1$	$ f_1 : f_1$	$ m_1 : -$	$ f_1 : f_1$	$ f_1 : m_1$	$ f_1 : -$	$ m_1 :$	$ m_1 : f_1$	$ m_1 : s_1$
1. Once a - gain	we're	doom'd to part,		Deem not 'tis for -		ev - - - er;		Love, if	root - ed
2. When I'm far	a - -	way from thee,		O'er the o - cean		sail - - - ing,		You will	oft - en
3. Faith and trust	in	heav'n we have,		God is ev - er		near - - est;		He can	still the
$d : d$	$ t_1 : t_1$	$ t_1 : d . r$	$ d : -$	$ d : d$	$ s_1 : s_1$	$ t_1 : -$	$ d :$	$ d : r$	$ d : d$
$d_1 : d_1$	$ r_1 : r_1$	$ s_1 : s_1$	$ l_1 : -$	$ f_1 : f_1$	$ r_1 : d_1$	$ s_1 : -$	$ d_1 :$	$ d : t_1$	$ l_1 : m_1$

$d : r$	$ m : -$	$ r : s_1$	$ d : t_1$	$ l_1 : -$	$ s_1 :$	$ m : - . m$	$ r : d$	$ f : m$	$ r : -$
$l_1 : la_1$	$ s_1 : -$	$ s_1 : s_1$	$ r_1 : s_1$	$ fe_1 : -$	$ s_1 :$	$ s_1 : - . s_1$	$ f_1 : m_1$	$ l_1 : s_1$	$ s_1 : -$
in the heart		Time nor tide can	sev - - - er;	'Tis the sad a -		dieus that	chill,		
muse of me,		Tears and sighs pre -	vail - - - ing;	But ne'er think of		me with	fear,		
storm-y wave,		Bear me safe - ly	dear - - - est;	Then fare-well my		na - tive	shore,		
$d : d$	$ d : -$	$ t_1 : t_1$	$ l_1 : s_1$	$ d : -$	$ t_1 :$	$ d : - . d$	$ t_1 : d$	$ d : d$	$ t_1 : -$
$f_1 : f_1$	$ d_1 : -$	$ r_1 : r_1$	$ r_1 : r_1$	$ r_1 : -$	$ s_1 :$	$ d : - . d$	$ s_1 : l_1$	$ f_1 : d_1$	$ s_1 : -$

Rall.

$t_1 : - . t_1$	$ d : m$	$ m : r$	$ r : -$	$ d : - . d$	$ t_1 : d$	$ d : -$	$ r :$	$ s : - . d$	$ t_1 : d$	$ r : -$	$ d :$
$s_1 : - . s_1$	$ s_1 : s_1$	$ s_1 : s_1$	$ s_1 : f_1$	$ m_1 : - . s_1$	$ f_1 : m_1$	$ m_1 : -$	$ s_1 :$	$ s_1 : - . s_1$	$ f_1 : m_1$	$ f_1 : -$	$ m_1 :$
Make the parting	sadder still,	Say "we'll meet to-	mor - row,"	Hope will banish	sor - - row.						
Check at once the	ris - ing tear,	Sing "we'll meet to-	mor - row,"	Hope will banish	sor - - row.						
Clasp me to thy	heart once more,	Sing "we'll meet to-	mor - row,"	Hope will banish	sor - - row.						
$r : - . f$	$ m : d$	$ d : t_1$	$ t_1 : -$	$ d : - . d$	$ s_1 : s_1$	$ d : -$	$ t_1 :$	$ d : - . d$	$ s_1 : s_1$	$ t_1 : -$	$ d :$
$s_1 : - . s_1$	$ s_1 : s_1$	$ s_1 : s_1$	$ s_1 : -$	$ d_1 : - . m_1$	$ r_1 : d_1$	$ l_1 : -$	$ s_1 : f_1$	$ m_1 : - . m_1$	$ r_1 : d_1$	$ s_1 : -$	$ d_1 :$

LANGDON. C. M.

KEY F.

T. F. SEWARD.

$s : m . d$	$ l : - . l$	$ s : r . f$	$ m : - . m$	$ m : d . r$	$ m : fe$	$ s : -$	$ - : . s$
$d : d . d$	$ d : - . d$	$ t_1 : t_1 . r$	$ d : - . d$	$ d : l_1 . t_1$	$ d : d$	$ t_1 : -$	$ - : . d$
1. Fa - ther! I long,	I faint,	to see	The place of	thine a -	bode;		I'd
2. There all the heaven - ly	hosts are	seen,	In shin - ing	ranks they	move,		And
3. Fa - ther! I long,	I faint,	to see	The place of	thine a -	bode;		I'd
$m : s . m$	$ f : - . f$	$ r : s$	$ s : - . l$	$ l : m$	$ m : r$	$ r : -$	$ - : . m$
$d : d . d$	$ f_1 : - . f_1$	$ s_1 : s_1$	$ d : - . l_1$	$ l_1 : l_1$	$ l_1 : r$	$ s_1 : -$	$ - : . d$

$s : m . d$	$ l : - . r$	$ s : d$	$ f : - . r$	$ m : s . f . r$	$ d : t_1$	$ d : -$	$ - :$
$d : d$	$ d : - . t_1$	$ d : d$	$ t_1 : - . t_1$	$ d : l_1$	$ s_1 : s_1$	$ s_1 : -$	$ - :$
leave thine earth - ly	courts, and	flee	Up to thy	seat, my	God!		
drink im - mor - tal	vig - or in,		With won - der	and with	love.		
leave thine earth - ly	courts, and	be	For - ev - er	with my	God.		
$m : s . m$	$ f : - . s$	$ s : s$	$ s : - . s$	$ s : f$	$ m : r$	$ m : -$	$ - :$
$d : d$	$ f : - . f$	$ m : m$	$ r : - . s_1$	$ d : f_1$	$ s_1 : s_1$	$ d : -$	$ - :$

H. H. HAYDEN.
KEY D. M. 108.

EVENING ON THE LAKE.

M. L. BARTLETT, by per.

{	: s . d ^l t : l	s : s . f m : l	s : l . t d ^l : s	l . s : f . m
{	: m s : f	m : d	d : - . t ₁ d : f	m : m f . m : r . d
{	1. Now bright - ly	on the	yield - ing	wave, The moon's soft rays are
{	2. The eve - ning	breez - es	gent - ly	blow, A sweet re - fresh - ment
{	3. We gai - ly	dip the	gleam - ing	oar, And on - ward now are
{	: s s : l . t d ^l : l . la	s : f m : l . la	s : d ^l d ^l : s	
{	: d d : d	d : d d : d	d : d d : d	d : t ₁ . d

{	m : - r : s . d ^l t : l	s : s . f m : l	s : d ^l
{	d : - t ₁ : d . m	s : f m : d	d : - . t ₁ d : m
{	glanc - - ing;	The spark - ling	wa - ter seems to move, As
{	bring - - ing,	As on - ward	blithe - some - ly we go Our
{	dash - - ing,	While faint and faint - er	grows the shore On
{	s : - s : s	s : l . t d ^l : l . la	s : f m : s
{	s : - s : m . d	d : d d : d	d : d d : d

{	t . l s . l t : l	l : - s : s	s . r ^l : t . l s : s
{	r : r r : m . fe	fe : - s : s	f : f f : f
{	if with joy 'twere	danc - - ing, And	we are full of
{	mer - ry cho - rus	sing - - ing, Our	wa - try path - way
{	which the waves are	plash - - ing, We	bid each thought of
{	s . d ^l t . d ^l r ^l : d ^l	d ^l : - t : t	t : r ^l . d ^l t : t
{	r : r r : r	r : - s : s	s : s s : s

{	s . m ^l : d ^l . l s : s	l . t : d ^l d ^l : r ^l	m ^l : - - : s
{	m : f m : m	f : s m : l	se : - - : f
{	an - swering glee, With	hap - py hearts we	sing, And
{	gleams with light, The	hour is full of	joy, All
{	sor - row flee, Care	to the winds we	fling, And
{	d ^l : l . d ^l d ^l : d ^l	d ^l : d ^l d ^l : l	t : - - : t
{	d : d d : d	f : m l : f	m : - - : r

{	s . m ^l : m ^l . r ^l r ^l . d ^l : s . se	l . r ^l : r ^l . d ^l d ^l . t : s	l . t : d ^l . r ^l m ^l : r ^l	d ^l : - -
{	m . s : f m : d	f : fe s : d . m	f : s . l s : f	m : - -
{	far a - cross the	wa - ters free, Our	mer - ry notes shall ring.	
{	na - ture smiles on	us to - night, No	trou - ble shall an - noy.	
{	far a - cross the	wa - ters free, Our	mer - ry notes shall ring.	
{	d ^l : t d ^l : d ^l	d ^l : r ^l r ^l : d ^l	d ^l . r ^l : d ^l d ^l : t	d ^l : - -
{	d : se l : m	f : r s : m . d	f . r : m . f s : s	d : - -

GOOD NIGHT.

KEY C.

GUSTAVE CARULLI

d' : l . l	d' : m . m	s : l	s :	d' : l . l	d' : d'
m : f . f	m : d . d	r : —	r :	m : f . f	m : re
1. Bim, bim, bim,	bim, hear us	sing - - - -	ing,	Bim, bim, bim,	bim, now
2. Bim, bim, bim,	bim, chimes are	ring - - - -	ing,	Bim, bim, bim,	bim, ye
s : l . l	s : d' . d'	t : d'	t :	s : l . l	s : fe
d : f . f	d : d . d	s : r	s ₁ :	d : f . f	d : l ₁

D. C.

d' . d' : r' . t	d' :	t : le . le	t . t : d' . d'	r' : d' . d'
m . m : f . r	m :	r : de . de	r . r : m . m	f : m . m
sounds the mid - night	hour,	Hark! how the	chimes are ring - ing,	Voic - - es your
zeph - yrs lend your	aid,			
s . s : s . s	s :	s : Bim,	s : bim,	s : bim,
s ₁ . s ₁ : s ₁ . s ₁	d :	s ₁ : Bim,	s ₁ : bim,	s ₁ : bim,

t . l : s . s	t : le . le	t . t : d'	r' : de' . de'	r' . de' : r' . re'
r . d : t ₁ . t ₁	r : de . de	r . r : m	f : m . m	f . m : f . fe
way be wing - ing,	High to our	la - dy's bower,	Charm her with	ma - gic pow - er,
s : bim,	s : bim,	s : bim,	s : bim,	s : bim,
s ₁ : bim,	s ₁ : bim,	s ₁ : bim,	s ₁ : bim,	s ₁ : bim,

m' . t : d' . l	s . d' : s . s	s . l : t . d'	r' . de' : r'	m' . t : d' . l
s . l : f . f	m . m : m . d	t ₁ . d : r . m	f . m : f	s : l . f
While we our	watch are keep - ing,	May she in	slum - ber light,	Calm and se -
d' : d' . d'	d' . s : s . m	r : s . s	t : le : t	d' : d' . d'
d : d . d	d . d : d . d	s ₁ : s . s	s : s : s	d : d . d

s . d' : s . s	s . l : t . d'	r' . m' : d'	s : s . s	s . fe : s . s
m . m : m . d	t ₁ . d : r . m	f . s : m	:	:
cure be sleep - ing,	So let us	say good night.	Calm be our	la - dy sleep - ing,
d' . s : s . m	s : s . s	t . s : s	:	:
d . d : d . d	s ₁ : s . s	s . s : d	:	:

{ s So : : }	:t . t	t .le :t	 s So t s	:r' .r' .r'	r' .de' :r'	 s Good : :	m' :—	
	:s .s	s .s :s		:s .s .s	s .s :s		s .s :s	s :—
	let us	say good night,		let us	say good night,		Good	
	:	:		t	:t .t		t .le :t	:

{ m night, : : }	:	:	 : m night, d	: .m'	d' : .m'	 m night, good night, d	d' : .m'		
	:	:		:	: .s		m : .s	m : .s	
	:	s		m	good		night,	good	night,
	:	Good		night,	good night,		good night,	good night,	good

{ f night, .s :s good night, .s :s }	: .t	d' : .m'	 m night, good night, .d :d	d' : .m'	d' : .m'	 m night, good night, .d :d	l : .t		
	: .s	m : .s		m : .s	m : .s		m : .s	f : .s	
	good	night,		good	night,		good	night,	good
	good night,	good night,		good night,	good night,		good night,	good night,	good

{ m night, .s :s la, la, .d :d }	: .m	m .s :s .d'	 d la, la, .d :d	d' .m' :m' .d'	d' .m' :m' .d'	 f la, la, .f :s	:d', t .l , t	
	: .d	d .m :m .m		m .s :s .m	m .s :s .m		f .f :m, r .d , r	
	la,	la, la, la, la,		la, la, la, la,	la, la, la, la,		la, la, la, la,	la, la, la, la,
	la,	la, la, la, la,		la, la, la, la,	la, la, la, la,		la, la, la, la,	la, la, la, la,

{ m la, s d }	.m' :s' .m	m .s :s .d'	 d la, s d	d' .m' :m' .de'	r' . :t .	 f la, s f	d' :—	
	.m .d	d .m :m .m		m .s :s .m	f . :f .		m :—	
	la, la, la, la,	la, la, la, la,		la, la, la, la,	la, la, la, la,		la, la, la, la,	la, la, la, la,
	la, la, la, la,	la, la, la, la,		la, la, la, la,	la, la, la, la,		la, la, la, la,	la, la, la, la,

MARY C. SEWARD.
KEY 6.

SLEEP, BELOVED.

THEO. F. SEWARD.

pp

m	:re . m : f . m	s	: — : f . m	r	: de . r : m . r	d	: m ₁ . f ₁ : fe . s ₁
d	: — : d	d	: m . d : d	t ₁	: — : t ₁	d	: d ₁ . r ₁ : re ₁ . m
1. Fall	- - - ing	shad	- - - ows	length	- - - en	now;	
2. Blossoms	- - -	fold	- - - their	pet	- - - als	round,	
s	: fe . s : l . s	m	: s . m : l . s	f	: m . f : s . f	m	: :
d	: — : d	d	: — : d	s ₁	: — : s ₁	d ₁	: :

Inst.

m	:re . m : f . m	s	: — : m	r	: — : r	r	: — : —
d	: — : d	d	: m . d : s ₁ . d	t ₁	: l ₁ . t ₁ : d . l ₁	t	: — : —
Dark	- - - and	still	- - - the	wood	- - - lands	lie;	
Clouds	- - - are	sleep	- - - ing	in	- - - the	sky;	
s	: fe . s : l . s	m	: s . m : d . m	s	: fe . s : l . fe	s	: — : —
d	: — : d	d	: — : d	r	: — : r	s ₁	: — : —

pp

r	: d . t ₁ : l ₁ . s ₁	s ₁	: — . d : f . m	r	: d . t ₁ : l ₁ . s ₁	s	: — : — . f
f ₁ . s ₁ : f ₁ . s ₁ : f ₁ . s ₁		s ₁	: — : d	f ₁ . s ₁ : f ₁ . s ₁ : f ₁ . s ₁		s ₁ . t ₁ : d . r : m . r	
Birds	- - - a - -	sleep	- - - on	leaf	- - - y	bough,	
Soft	- - - ly	hushed	- - - comes	eve	- - - ery	sound,	
t ₁	: r : f	m . s : m . s : l . s		t ₁	: r : f	m . r : m . f : s	
s ₁	: — : s ₁	d ₁	: — : d ₁	s ₁	: — : s ₁	d	: — : —

m	:re . m : f . m	s	: — . l : f . r	d	: t ₁ . d : r . re	m	: — : d
d	: — : d	ta ₁	: — : l ₁	s ₁	: — : t ₁ . l ₁	s ₁	: — : d
Hushed	- - - the	zeph	- - - er's	faint	- - - est	sigh,	Then
Bliss	- - - ful	dreams	- - - are	hov	- - - ring	nigh,	Then
s	: fe . s : l . s	m	: de : r . f	m	: r . m : f . fe	s	: — : m . s
d	: — : d	d	: m ₁ : f ₁	s ₁	: — : s ₁	d ₁ m ₁ : s ₁ . d : s ₁ . m ₁	

Rit. pp

m	:re . m : f . s	l	: — . s : f . r	d	: t ₁ . d : r . m	d	: — : —
d	: — : d	l ₁	: — . ta ₁ : l ₁	s ₁	: — : t ₁	d	: l ₁ : s ₁ . f ₁ : m ₁
sleep	- - - be - -	lov	- - - ed,	lul	- - - la - -	by.	
sleep	- - - be - -	lov	- - - ed,	lul	- - - la - -	by.	
s	: fe . s : s	f . de : r . de : r . f		m	: r . m : f . s	m . f : m . r : d	
d ₁	: — : r ₁ . m ₁	f ₁ . m ₁ : r ₁ . m ₁ : f ₁		s ₁	: — : s ₁	d ₁	: — : —

ELEMENTARY RHYTHMS.

For Pupils preparing for the Elementary and Junior School Certificates.

These Rhythms must be done at the rate indicated by the metronome mark. The pupil must *laa* or *taatai* one complete measure and any portion of a measure which is required, as an introduction to the Exercise—the Exercise itself being taken up without pause or slackening of speed, at the right moment. The exercise must be *taatai* on one tone. For amusement, it may be *taatai* in tune.

For the TIME EXERCISE OF THE ELEMENTARY CERTIFICATE (Requirement 2), any two of these Rhythms taken by lot must be sung to *la* on one tone at the rate named, and in perfectly correct time. Two attempts allowed. The pupil is also allowed to *taatai* the Exercise on one tone once before he commences *laa-ing* it—

For the TIME EXERCISE OF THE JUNIOR SCHOOL CERTIFICATE (Requirement 2), any one of Nos. 1 to 9 of these Rhythms, taken by lot, must be sung on one tone to *la*, in perfectly correct time. Two attempts allowed.

The keys are fixed so as to bring the tones within the reach of all voices. The Rhythm may often be learnt slower than marked, and when familiar the pupils will take pleasure in largely increasing the speed. J. C.

They are to be taught by pattern. Three or four may be practiced at each lesson until the whole are learned. The pupil is expected to practice them at home until they are thoroughly familiar, so that any one taken by lot can be correctly done.

1. KEY F. M. 100.

TAATAI

Bugle Call, "Fall in."

{	s ₁ . d : d	s ₁ . d : d	s . m : s . m	d . d : d	s ₁ . ḋ : d	s ₁ . d : d	s . m : s . m	d . d : d	
	TAATAI TAA	TAATAI TAA	TAATAI TAATAI	TAATAI TAA	TAATAI TAA	TAATAI TAA	TAATAI TAATAI	TAATAI TAA	

2. KEY F. M. 100.

Bugle Call, "Close."

{	: m	d	: s ₁ . m	d . d : s ₁ . m	d	: s ₁ . m	d . d : s ₁ . m	d	: —	m	
	TAA	TAA	TAATAI	TAATAI TAATAI	TAA	TAATAI	TAATAI TAATAI	TAA	TAA	-AA	TAA

3. KEY A. M. 100.

Bugle Call, "Fatigue."

{	: s ₁	d	: m . s ₁	d	: m . s ₁	d . s ₁ : m . s ₁	d . s ₁ : m . s ₁	d	: m . s ₁	d	: m . s ₁	d . s ₁ : m . s ₁	d	
	TAA	TAA	TAATAI	TAA	TAATAI	TAATAI TAATAI	TAATAI TAATAI	TAA	TAATAI	TAA	TAATAI	TAATAI TAATAI	TAA	

4. KEY F. M. 100.

Bugle Call, "Guard."

{	s . m : d . s ₁	d . m : s ₁	s . m : d . s ₁	d	: —	s . m : d . s ₁	d . m : s ₁	s . m : d . s ₁	d	: —	
	TAATAI TAATAI	TAATAI TAA	TAATAI TAATAI	TAA	-AA	TAATAI TAATAI	TAATAI TAA	TAATAI TAATAI	TAA	-AA	

5. KEY A. M. 100.

Bugle Call, "Advance."

{	: s ₁	d . d : d . s ₁	d . d : d . s ₁	d . s ₁ : d . s ₁	d . d : d	s ₁	: —	s ₁	: —	s ₁	: —	—	
	TAA	TAATAI TAATAI	TAATAI TAATAI	TAATAI TAATAI	TAA	TAA	-AA	TAA	-AA	TAA	-AA	-AA	

6. KEY A. M. 144.

Bugle Call, "Extend."

{	m	: —	d	: —	m . d : m . d	s ₁	: —	m	: —	d	: —	m . d : m . d	s ₁	: —	
	TAA	-AA	TAA	-AA	TAATAI TAATAI	TAA	-AA	TAA	-AA	TAA	-AA	TAATAI TAATAI	TAA	-AA	

7. KEY E. M. 100

Bayly, "In happier hours."

{	d	: d . r	: m . f	s	: —	: l	s	: f . m	: f . s	m	: d	: d	
	TAA	TAATAI	TAATAI	TAA	-AA	TAA	TAA	TAATAI	TAATAI	TAA	TAA	TAA	

{	d	: d . r	: m . f	s	: s	: l	s	: f . m	: f . s	m	: —	: —	
	TAA	TAATAI	TAATAI	TAA	TAA	TAA	TAA	TAATAI	TAATAI	TAA	-AA	-AA	

8. KEY G. M. 100.

-AATAI

Hymn Tune, "Wainwright."

{	s ₁		d	:-	:	t ₁		l ₁	:	t ₁	:	d		r . m	:	f . m	:	r . d		d	:	t ₁	:	r	}	
	TAA		TAA		-AA	TAA		TAA		TAA		TAA		TAATAI		TAATAI		TAATAI		TAA		TAA		TAA	}	
{	s	:-	.f	:	m		l ₁	.	r	:	d	:	t ₁		d	:-	:	-		-	:				}	
	TAA		-AATAI		TAA		TAATAI		TAA		TAA		TAA		TAA		-AA		-AA		-AA				SAA	

9. KEY E. M. 100.

Hymn Tune, "Simeon."

{	s	:	s . f		m	:-	.f		m	:	r		d	:-	.d		f	:-	.m		l	:-	.s		t ₁	:	.d		r	:-	.r	}
	TAA		TAATAI		TAA		-AATAI		TAA		TAA		TAA		-AATAI		TAA		-AATAI		TAA		-AATAI		TAA		TAA		TAA		-AATAI	}
{	m	:	r . d		f	:	m . r		s	:	l		s	:-	.s		s	:-	.l		s . f	:	m . f		m	:	r		d	:-		}
	TAA		TAATAI		TAA		TAATAI		TAA		TAA		TAA		-AATAI		TAA		-AATAI		TAATAI		TAATAI		TAA		TAA		TAA		-AA	

10. KEY D. M. 100.

(The pupils to take each part alternately.)

J. R. THOMAS, "Picnic."

{	m . f	:	r . m		d	:	s		m . f	:	r . m		d	:	s		s . f	:	m . f		s	:	d ¹		l . s	:	f . m		r	:	-	}
	TAATAI		TAATAI		TAA		TAA		TAATAI		TAATAI		TAA		TAA		TAATAI		TAATAI		TAA		TAA		TAATAI		TAATAI		TAA		-AA	}
{	d	:	d		d	:	t ₁		d	:	d		d	:	t ₁		d	:	d		m	:	d		t ₁	:	d		s ₁	:	-	}
	TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		-AA	}
{	s		s		s		s		f . s	:	l . t		d ¹	:	m		r	:	s		d	:	-									}
	SAA		TAA		SAA		TAA		SAA		TAA		SAA		TAA		TAATAI		TAATAI		TAA		TAA		TAA		TAA		TAA		-AA	}
{	r	:	m	:	r	:	m	:	f	:	r		m	:	d		d	:	t ₁		d	:	-									}
	TAA		SAA		TAA		SAA		TAA		SAA		TAA		SAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		-AA	}

11. KEY C. M. 72.

Tafatefe.

Bugle Call, "Walk and Drive." Altered

{	d, d, d, d	:	d		m . d	:	d		m, m, m, m	:	m . m		s . m	:	m		d ¹ , d ¹ , d ¹ , d ¹	:	d ¹ . d ¹	}				
	tafatefe		TAATAI		TAATAI		TAA		tafatefe		TAATAI		TAATAI		TAA		tafatefe		TAATAI	}				
{	s, s, s, s	:	s . m		d, d, d, d	:	m . s		m . d	:	d		d	:	a		m . d	:	d		m	:	m	}
	tafatefe		TAATAI		tafatefe		TAATAI		TAATAI		TAA		TAA		TAA		TAATAI		TAA		TAA		TAA	}
{	s . m	:	m		d ¹ , d ¹ , d ¹ , d ¹		d ¹		s, s, s, s	:	s		d, d, d, d	:	m . s		m . d	:	d		m	:	m	}
	TAATAI		TAA		tafatefe		TAA		tafatefe		TAA		tafatefe		TAATAI		TAATAI		TAATAI		TAA		TAA	}

12. KEY D. M. 72.

TAAtefe.

Bugle Call, "Hay up or Litter down."

{	d . d, d	:	d . d		d . s ₁	:	d . s ₁		m . m, m	:	m . m		m . d	:	m . d	}
	TAatefe		TAATAI		TAATAI		TAATAI		TAatefe		TAATAI		TAATAI		TAATAI	}
{	s . s, s	:	s . s		d ¹ . s	:	d ¹ . s		d . d, d	:	d . d		d	:		}
	TAatefe		TAATAI		TAATAI		TAATAI		TAatefe		TAATAI		TAA		SAA	

13. KEY F. M. 100.

"tafaTAl.

Bugle Call, "Defaulters."

{	s ₁ . s ₁		d, s ₁ . m	:	d, s ₁ . m		s . s, s	:	s . s		d, s ₁ . m	:	d, s ₁ . m		d	}
	TAATAI		tafaTAl		tafaTAl		TAatefe		TAATAI		tafaTAl		tafaTAl		TAA	

14. KEY G. M. 100.

TAA-efe.

Bugle Call, "Salute for the Guard."

{ d :d .,d | s₁ :s₁.,s₁ | d :d .,d | d : : | d .d :m .d | m .s :m .d | s₁ :s₁.,s₁ | s₁ : }
 { TAA TAA-efe | TAA TAA-efe | TAA TAA-efe | TAA SAA | TAATAI TAATAI | TAATAI TAATAI | TAA TAA-efe | TAA SAA }

15. KEY C. M. 100.

Bugle Call, "Officers."

{ :s .,s | dⁱ :s .,s :s .,s | m :s :s | dⁱ :s .,s :s .,s | s :— }
 { TAA-efe | TAA TAA-efe TAA-efe | TAA TAA TAA TAA | TAA TAA-efe TAA-efe | TAA -AA }
 { :s | dⁱ :s .,s :s .,s | m :s :m | d :d .d :d .d | d :— }
 { TAA | TAA TAA-efe TAA-efe | TAA TAA TAA TAA | TAA TAATAI TAATAI | TAA -AA }

16. KEY F. M. 100

Bugle Call, "Orders."

{ :s₁ .,s₁ | d :— | m :s₁ .,s₁ | d :— | m :s₁ .,s₁ | d :s₁ .,s₁ | m :s₁ .,s₁ | d :— | m }
 { TAA-efe | TAA -AA TAA TAA-efe | TAA -AA TAA TAA-efe | TAA TAA-efe TAA TAA-efe | TAA -AA TAA }
 { :s₁ | d .,s₁ :m .,s₁ | d .,s₁ :m .,s₁ | d .,s₁ :m .,s₁ | d :m | s :— |— :m .,d | s₁ :— .d | m }
 { TAA | TAA-efe TAA-efe TAA-efe TAA-efe | TAA-efe TAA-efe TAA TAA | TAA -AA -AA TAA-efe | TAA -AATAI TAA }

17. KEY C. M. 100.

Hymn Tune, "Truro."

{ d :m .,f | s :— .s | l :t | dⁱ :— .s | dⁱ :s | f .m :r .d | f :m | r : }
 { TAA TAA-efe TAA -AATAI | TAA TAA TAA -AATAI | TAA TAA TAATAI TAATAI | TAA TAA TAA SAA }

18. KEY F. M. 100.

Bugle Call, "General Salute."

{ :s₁ | d :d .,d | d .m :s .m | d :d .,d | d :s₁ .,d | m :d .,m | s :s₁ .,s₁ | s₁ :s₁ .,s₁ | s₁ }
 { TAA | TAA TAA-efe TAATAI TAATAI | TAA TAA-efe TAA TAA-efe | TAA TAA-efe TAA TAA-efe | TAA TAA-efe TAA }
 { :s₁ | d :d .,d | d .m :s .m | d :d .,d | d :s₁ .,d | m :d .,m | s :s₁ | d :d .,d | d }
 { TAA | TAA TAA-efe TAATAI TAATAI | TAA TAA-efe TAA TAA-efe | TAA TAA-efe TAA TAA-efe | TAA TAA TAA TAA-efe TAA }

19. KEY F. M. 100.

-AA-efe.

Bugle Call, "Assembly."

{ s :— |— .,m :d .s₁ | d :— |— .,s₁ :d .s₁ | d .,s₁ :d .s₁ | d .,s₁ :d .s₁ }
 { TAA -AA -AA-efe TAATAI | TAA -AA -AA-efe TAATAI | TAA:efe TAATAI TAA-efe TAATAI }
 { d :m |— :— | s :— |— .,m :d .s₁ | d :— |— : }
 { TAA TAA -AA -AA | TAA -AA -AA-efe TAATAI | TAA -AA -AA SAA }

20. KEY F. M. 100.

Hymn Tune, "Serenity."

{ :d | t₁ .,d :r :s | s :— :fē | s :— :d .,t₁ | l₁ :— .t₁ :d .r | m :— :r | d :— }
 { TAA TAA-efe TAA TAA | TAA -AA TAA | TAA -AA TAA-efe | TAA -AATAI TAATAI | TAA -AA TAA | TAA -AA }

21. KEY F. M. 100.

Hymn Tune, "Arlington."

{ :d | m .,m :m :r | d .,d :d :r | m .s :f :m | m :r }
 { TAA | TAA-efe TAA TAA | TAA-efe TAA TAA | TAATAI TAA TAA | TAA TAA }
 { :f | m .,m :m :l | s .,s :s :dⁱ | r .f :m :r | d :— }
 { TAA | TAA-efe TAA TAA | TAA-efe TAA TAA | TAATAI TAA TAA | TAA -AA }

22. KEY F. M. 100.

Barnett, "Hark! sweet echo."

{	s	:-	.m	:f	.l		s	.,m:d	.d	:d		l	:-	.s	:f	.r	.,t ₁ :s ₁	.s ₁	:s ₁				
	TAA		-AATAI		TAATAI		TAA-efe		TAATAI		TAA		TAA		-AATAI		TAATAI		TAA-efe		TAATAI		TAA

23. KEY F. M. 72.

Mazzinghi, "Tom Starboard."

{	s		m	.,f:r	.,m:d	.s ₁		d	:	:	r		m	.,f:s	.,m:l	.s,f,m		r	:	:		}	
	TAA		TAA-efe		TAA-efe		TAATAI		TAA		SAA		TAA		TAA-efe		TAA-efe		tafatefe		TAA		SAA
{	s		m	.,f:r	.,m:d	.s ₁		l ₁	:	:	t ₁		d	.r	:m	.s,f:m	.r		d	:	:	}	
	TAA		TAA-efe		TAA-efe		TAATAI		TAA		SAA		TAA		TAATAI		TAatefe		TAATAI		TAA		SAA

24. KEY F. M. 72.

"Home, sweet home."

{	d		m	.,f:f	.,s		s	.,m:m		f	.,m:f	.,r		m	:-	.d,d		m	.,f:f	.,s		s	:m	.s		f	.,m:f	.r		d	
	TAA		TAA-efe		TAA-efe		TAA-efe		TAA		TAA-efe		TAA-efe		TAA		-Aatefe		TAA-efe		TAA-efe		TAA		TAATAI		TAA-efe		TAATAI		TAA

25. KEY C. M. 60.

J. R. THOMAS, "Picnic."

{	s,f	.m,f	:s	.l		s	.m'	:d'		r'	.,d':t	.l	.s,f		m	:-		s,f	.m,f	:s	.l			}
	tafatefe		TAATAI		TAATAI		TAA		TAA-efe		tafatefe		TAA		-AA			tafatefe		TAATAI				
{	s	.m'	:d'		t	.d',t:l	.t,l		s	:	:													
	TAATAI		TAA		TAatefe		TAatefe		TAA		SAA													

26. KEY F. M. 100.

Hymn Tune, "Prestwich."

{	s	.f		m	:-	.r	.m		f	:-	:m		m	:r	:d		d	:t ₁	:t ₁		d	:-	.r	:m		m	:r	:d	:t ₁		d	:-	:-		:			
	TAATAI		TAA		-AA		TAATAI		TAA		-AA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		-AA		-AA		SAA	SAA

Modulator Voluntaries now include transition of one remove. These should not be made too difficult by wide and unexpected leaps on to the distinguishing tone; nor too easy by always approaching the distinguishing tone stepwise. While the effects of transition are in process of being learnt these exercises may be *sol-fa-ed*, but the teacher cannot now be content with *sol-fa-ing*. Every exercise should also be sung to *la*.

Sight-laa-ing. The laa-voluntaries are really sight-singing exercises, if the teacher does not get into self-repeating habits of pointing. See p. 12. But, at their best, they give no practice in reading *time* at sight. Therefore the absolute necessity of sight-laa-ing from new music from the book or the black-board.

Memorizing in three keys. The pupils should now know from memory, not only what is above any one note on the modulator and what below it, but what is on its right and what on its left. The one key no longer stands alone on the mind's modulator. It has an elder brother on the right and a younger on the left, and each of its tones bears cousinship to the other two families, and may be called to enter them. Therefore, at all the later lessons of this step, exercises should be given in committing to memory this relationship, p. 77. The pupils must learn to say these relations, collectively and each one for himself, *without* the modulator.

Memory Patterns. It is difficult to indicate divisions of time by the motions of the pointer on the modulator with sufficient nicety to *guide* the singers in following a voluntary,

and it is important to exercise the memory of tune and rhythm. For these reasons our teachers give *long patterns*—extending to two or more sections—including some of the more delicate rhythms. These patterns are given laa-ing but pointing on the modulator. The pupils imitate them, *without* the teacher's pointing, first sol-fa-ing and then laa-ing.

Memory Singing. The practice of singing whole pieces to words, from memory—in obedience to the order "Close books: eyes on the baton—is a very enjoyable one. The singer enjoys the exercise of subordination to his conductor along with a sense of companionship in that subordination, and delights in the effects which are thus produced. This practice is very needful at the present stage in order to *form a habit*, in the singer, of *looking up* from his book. This should now be his normal position. But, as from necessity, the learner's eyes have hitherto been much engaged with his book, he will have to make a conscious effort to form "the habit of looking up." Occasional "Memory Singing" will make him feel the use and pleasure of this.

Ear Exercises (which will now include *se* and *ta*, and new difficulties of time), *Dictation, Pointing and Writing from Memory*, should still be practiced. Writing from memory does not at all take the place of pointing from memory. There have been pupils who could write from memory, but could not point the same tunes on the modulator. It is important to establish in the memory that pictorial view of key relationship which the modulator gives, especially now that the study of Transition is added to that of the scale.

QUESTIONS FOR WRITTEN OR ORAL EXAMINATION

DOCTRINE.

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| <p>1. How many greater steps are there in the scale, and between which tones do they occur?</p> <p>2. How many smaller steps are there, and where do they occur?</p> <p>3. How many little steps are there, and where are they?</p> <p>4. What is the difference between a greater and a smaller step called?</p> <p>5. How many kommas has a greater step? A smaller step? A little step?</p> <p>6. By what other names are intervals called?</p> <p>7. What is the interval from any tone to the next in the scale called?</p> <p>8. What is the interval from any tone to the third tone from it called?</p> <p>9. What is a Second called that is equal to one full step?</p> <p>10. What is a Second called that is equal to a little step (half-step)?</p> <p>11. What kind of a Third is equal to two steps?</p> <p>12. What kind of a Third is equal to one full step and one little step?</p> | <p>13. What is the interval from <i>fa</i>h to <i>te</i> called?</p> <p>14. Which are the two most marked characteristic tones of the scale?</p> <p>15. From their mental effects, what are <i>fa</i>h and <i>te</i> called?</p> <p>16. What is a change of key during the course of a tune called?</p> <p>17. Which is the sharp distinguishing tone, and what is its mental effect?</p> <p>18. Which is the flat distinguishing tone, and what is its mental effect?</p> <p>19. On which side of the modulator is the first sharp key? On which side is the first flat key?</p> <p>20. In going to the first sharp key what does the <i>so</i>h of the old key become in the new? What does the old <i>la</i>h become? What does the old <i>te</i> become? (The teacher will supply additional questions.)</p> <p>21. In going to the first flat key what tone of the old key becomes <i>do</i>h in the new? What tone becomes <i>ray</i>? (The teacher will supply additional questions.)</p> | <p>22. What is that tone called on which the change is made from one key to another?</p> <p>23. How are bridge-tones indicated in the notation?</p> <p>24. What is the meaning of the little notes placed on the right or left of the key signature in transition?</p> <p>25. What are the general mental effects of transition to the first sharp key? To the first flat key?</p> <p>26. What is a Cadence Transition? Is it written in the "proper" or "improper" way?</p> <p>27. What is a Passing Transition? How written?</p> <p>28. What is Extended Transition? How written?</p> <p>29. What is the name for a silent quarter-pulse on the strong part of a pulse? On the weak part? How is it indicated in the notation?</p> <p>30. What is the name of a pulse divided into thirds? How indicated in the notation?</p> |
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PRACTICE.

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| <p>31. Teacher singing to figures, Exercise 175, let the pupil tell to what figure the distinguishing tone of the first sharp key was sung. The same with 176.</p> <p>32. In the same manner let the pupil name the distinguishing tone of the first flat key, in Exercises 182 and 183.</p> <p>33. Teacher singing to figures, "Langdon," page 110, (each line beginning with 1); let the pupil name by its figure, first, the distinguishing tone of the departing transition; and, second, that of the returning transition.</p> <p>34. Pitch, without a tuning fork, the keys B, B flat, E, E flat, and A flat. The pupil has not satisfied this requirement, if, when tested, he is found to be wrong so much as a step.</p> | <p>35. Taatai from memory any one of the Exercises 192, 193, 194, 195, the first pulse being named.</p> <p>36. Taatai any part of "Merrily sings the Lark," or the Round, "Ring, ring, ring," page 103.</p> <p>37. Beat a number of two-pulse measures describing the motions of the hand. The same with four-pulse measure. The same with six-pulse measure.</p> <p>38. Follow the examiner's pointing in a new voluntary containing transition, both to the first sharp and first flat keys, and singing to <i>la</i>.</p> <p>39. Point and sol-fa on the modulator, from memory, any one of the pieces on pages 80 to 86, chosen by the examiner.</p> | <p>40. Write, from memory, any other of these pieces chosen by the examiner.</p> <p>41. Sing to <i>la</i> at first sight, any exercise not more difficult than these pieces.</p> <p>42. Tell which is <i>fe</i> and which is <i>ta</i>, as directed, page 32, question 31.</p> <p>43. Tell what tone (<i>fe</i> or <i>ta</i>) is <i>la</i>, as directed, page 32, question 32.</p> <p>44. Taatai any rhythm of two or three four-pulse measures, belonging to this step, which the examiner shall <i>la</i> to you. See page 32, question 33.</p> <p>45. Taatai in tune, any rhythm of two or three four-pulse measures, belonging to this step, which the examiner shall <i>sol-fa</i> to you.</p> |
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