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*The*

# TONIC SOL-FA MUSIC READER.

---

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

APPROVED BY JOHN CURWEN.

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Biglow & Main, Publishers,  
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THE  
TONIC SOL-FA MUSIC READER:

A COURSE OF INSTRUCTION AND PRACTICE IN THE

TONIC SOL-FA METHOD OF TEACHING SINGING,

WITH A

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

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## PREFACE.

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

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

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

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

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

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

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

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

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

Orange, N. J.

# INTRODUCTION.

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

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

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

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

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

The following are some of the more prominent of them:

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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.

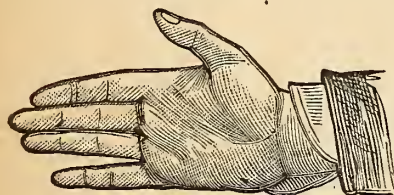
It is hardly necessary to say that the ways of presenting the various subjects in this book are not to be followed mechanically. They are illustrations of the manner in which the topics may be treated, but every teacher will have his own way of carrying out the details. One of the leading characteristics 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.

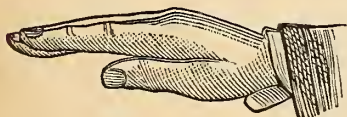
**NOTE.**—The diagrams show the right hand as seen by pupils sitting in front of the teacher toward his left hand. The teacher makes his signs in front of his ribs, chest, face and head, rising a little as the tones go up, and falling as they go down.

### 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 **7S**.



**ME.**

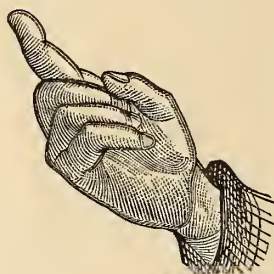
The **STEADY** or *calm* tone,—the Major **MEDIAN**T, making with *Soh* and *Te* the rarely used Chord **M**.



**DOH.**

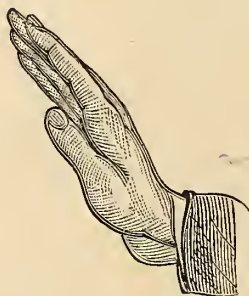
The **STRONG** or *firm* tone,—the Major **TONIC**, making with *Me* and *Soh* the Tonic Chord, the Chord **D**.

### SECOND STEP.



**TE.**

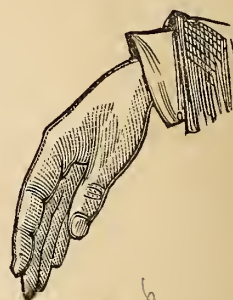
The **PIERCING** or *sensitive* tone,—the Major **LEADING TONE**, making with *Ray* and *Fah* the weak Chord **T**.



**RAY.**

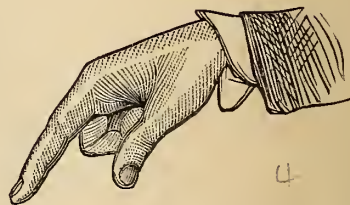
The **ROUSING** or *hopeful* tone,—the Major **SUPERTONIC**, making with *Fah* and *Lah* the Chord **R**,—in which case it is naturally sung a komma flatter.

### THIRD STEP.



**LAH.**

The **SAD** or *weeping* tone,—the Major **SUBMEDIAN**T, 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.**



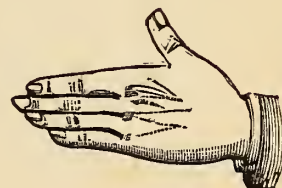
**TAA-efe.**



**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:

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  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{8}$ ,  $\frac{3}{4}$ , etc., there being but one way of writing the different varieties of measure

## THE MODULATOR.

r <sup>i</sup>		s <sup>i</sup>		d <sup>i</sup>
		fe'		t
d <sup>i</sup>		f <sup>i</sup>		
t		m <sup>i</sup>		l
		re'		se
l		r <sup>i</sup>		s
se		de'		ba
s		doh <sup>i</sup>		f
ba		te		m
f		ta		le
m		lah		r
		la		se
r		soh		d
		bah		fe
d		fah		t <sub>i</sub>
t <sub>i</sub>		me		l <sub>i</sub>
		ma		re
l <sub>i</sub>		ray		se <sub>i</sub>
se <sub>i</sub>		de		ba <sub>i</sub>
s <sub>i</sub>		doh		f <sub>i</sub>
ba <sub>i</sub>		t <sub>i</sub>		m <sub>i</sub>
f <sub>i</sub>		ta		
m <sub>i</sub>		l <sub>i</sub>		r <sub>i</sub>
		se <sub>i</sub>		
r <sub>i</sub>		s <sub>i</sub>		d <sub>i</sub>



# THE TONIC SOL-FA MUSIC READER.

## PART I.—INSTRUCTIONS AND EXERCISES.

### FIRST STEP.

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

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

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

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

You may all sing it.—

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

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

Listen to me again —

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

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

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

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

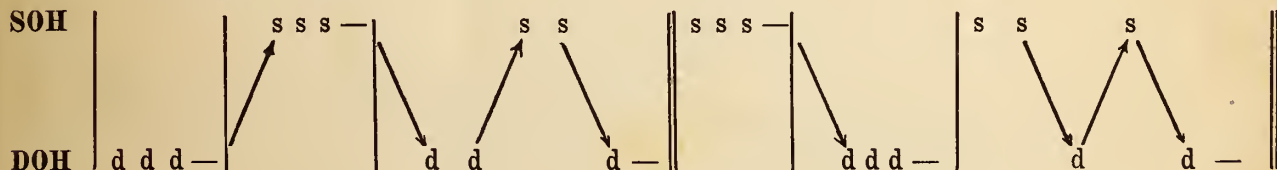
We will now learn the names of these two tones—The lower tone is called *Doh*—What is it called?—The upper tone is called *Soh*—What is it called?

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

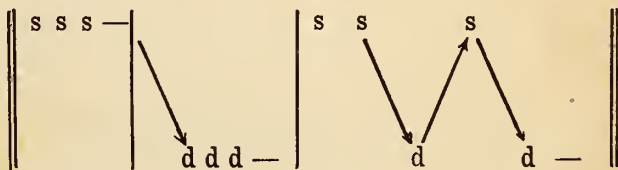
Now we will sing the tones to their names; repeat after me the tones I give you.

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

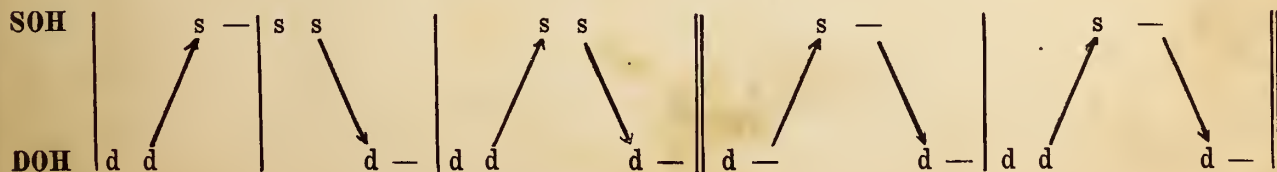
EX. 1. KEYS D, F and C.



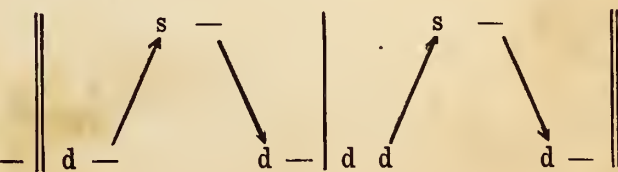
EX. 2.



EX. 3.



EX. 4.



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

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

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

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

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

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

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

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

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

He sings the two tones in various successions, the pupils

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

Is it higher or lower than *Soh*?

The name of the new tone is *Me*.

What is its name?

Where shall I write it on the board?

See diagram.

Imitate the patterns I give you.

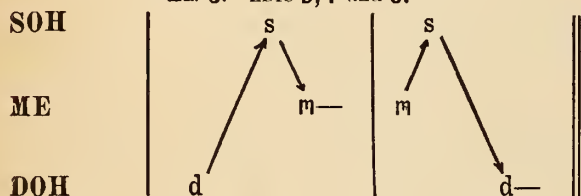
He patterns the following or similar examples, singing to the names, which the pupils repeat.

SOH

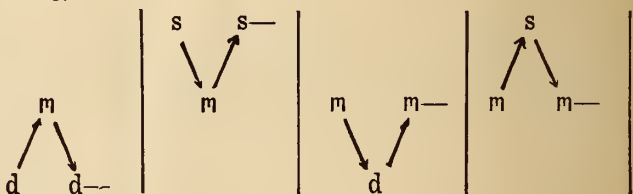
ME

DOH

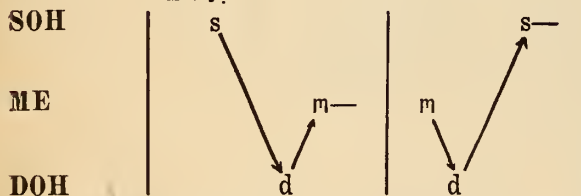
Ex. 5. KEYS D, F and C.



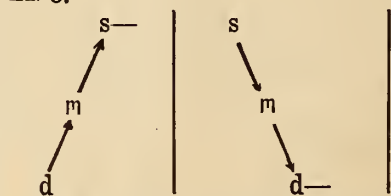
Ex. 6.



Ex. 7.



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.

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

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

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

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

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

Teacher sings as directed above, pupils make the sign.

Now give the sign for the strong tone.

Teacher and pupils as directed as above.

Now give the sign for each tone as I sing.

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

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

Teacher writes the following exercise or a similar one.

d d s s m m d

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

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

Ex. 9. KEY D.

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

Ex. 10. KEY F.

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

Ex. 11. KEY C.

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

Ex. 12. KEY E.

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

Ex. 13. KEY G.

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

Ex. 14. KEY E.

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

Ex. 15. KEY C.

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

Ex. 16. KEY D.

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

**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*<sup>1</sup>, 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*<sup>1</sup> 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 sol-fa syllables, and afterwards to la.

**d<sup>1</sup>** Ex. 17. KEYS C and D.

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

**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<sup>1</sup> d<sup>1</sup> s m s m d

**d<sup>1</sup>**

**ME**

Ex. 19. KEY C.

d s m s d<sup>1</sup> s d<sup>1</sup> s m m s s m s d<sup>1</sup>

Ex. 20. KEY C.

d<sup>1</sup> s m m d<sup>1</sup> m s s d<sup>1</sup> m s m s d<sup>1</sup> d

**SOH**

Ex. 21. KEY D.

d m s d<sup>1</sup> d<sup>1</sup> s s m d m s m d<sup>1</sup> 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*<sub>1</sub>, and is called *Soh-One*. Its mental effect is the same, only somewhat subdued. The hand sign for *s*<sub>1</sub> is the same as for *s* with the hand lowered.

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.

The following exercises are patterns for the teacher.

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

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

**ME**

**DOH**

**s<sub>1</sub>**

The class is now ready to practice the following exercises.

Ex. 23. KEY F.

d s<sub>1</sub> d m s s m d d s<sub>1</sub> d m s s<sub>1</sub> d

Ex. 24. KEY A.

d d m d s<sub>1</sub> s<sub>1</sub> m d m m s m d s<sub>1</sub> d

Ex. 25. KEY G.

m m d s<sub>1</sub> s s m d s m d s<sub>1</sub> m s<sub>1</sub> d

Ex. 26. KEY F.

s s m d s<sub>1</sub> s<sub>1</sub> m d s s m d s<sub>1</sub> s d

### TIME AND RHYTHM.

NOTE.—The Tonic Sol-fa treatment of the subject of Time (Rhythm), 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 | d : — || &c.  
or "Vesper Hymn,"—

| m : s | f : s | m : s | r : s | m : s | f : r | d : t<sub>1</sub> | 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 hear.

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

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

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

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

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

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

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

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

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

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

Let this be practiced as above.

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

When is a measure in the primary form?

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

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

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

Teacher writes thus:—

TAA TAA TAA TAA TAA TAA TAA TAA

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

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

Again, commencing with a weak pulse.—

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

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

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

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

What does the bar indicate?

How is the weak accent indicated?

What does the double bar show?

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

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

What represents the time of a pulse?

What represents the time of a measure?

You may now sing the exercise as written.

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

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

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

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

\* AA as in father—ai as in pair.

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

Ex. 33.

TAA TAA -AA -AA TAA TAA -AA TAA TAA TAA -AA 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 *la*; then the teacher will change the measures so as to obtain

Ex. 34.

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

Teacher pointing to the continuation mark, asks:—

What does this horizontal line indicate?

How are the time-names for continuations obtained?

How long must this tone be?

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

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

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

In the second and fourth? *Twos*.

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

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

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

Ex. 28.

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

Ex. 30.

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

Ex. 32.

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

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

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	-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	-AA
: 1	1	: 1	: 1	1	: —	: 1	1	: 1	: 1	1

## Ex. 38.

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

## Ex. 39.

TAA	TAA	-AA	-AA	TAA	-AA	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.		
	Trees	and		birds	and		flow'rs	de -		clare	Him		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 s<sub>i</sub>.

Ex. 56. KEY F.

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

Ex. 57. KEY D.

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

Ex. 58. KEY G.

{	d : —	s : —	m : —	d : — †	s : —	m : —	s : m	d : —	
{	d : —	m : m	d : s <sub>i</sub>	d : —	m : m	d : d	s <sub>i</sub> : s <sub>i</sub>	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 TAA—of the second half TAI. What is the time-name of the first half? Second half?

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

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

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

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

TAA	TAA	TAA - TAI	TAA	TAA	TAA	TAA	-AA
1	:1	1 .1	:1	1	:1	1	:—
TAA	TAA	TAA - TAI	TAA	TAA - TAI	TAA - TAI	TAA	-AA
1	:1	1 .1	:1	1 .1	:1 .1	1	:—
d	:m	s .s	:m	s .s	:m .m	d	:—
d	:s	m .s	:d	m .d	:s .m	d	:—
TAA	TAA	TAA - TAI	TAA	TAA - TAI	TAA - TAI	TAA - TAI	TAA
1	:1	1 .1	:1	1 .1	:1 .1	1 .1	:1
d	:m	s .m	:d	s .m	:s .m	s .m	:d
d'	:s	m .s	:d'	d' .s	:m .s	s .m	:d
TAA	TAA - TAI	TAA	TAA - TAI	TAA - TAI	TAA - TAI	TAA	-AA
1	:1 .1	1	:1 .1	1 .1	:1 .1	1	:—
d	:m .s	d'	:s .m	s .m	:s .m	d	:—
d	:s, .s,	d	:s, .m	d .d	:s, .m	d	:—
TAA - TAI	TAA	TAA - TAI	TAA	TAA - TAI	TAA - TAI	TAA - TAI	TAA
1 .1	:1	1 .1	:1	1 .1	:1 .1	1 .1	:1
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 “*Laaiing* 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 <sup>†</sup>	:—	†	d <sup>†</sup> . s : m . s		d <sup>†</sup>	: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 <sup>†</sup>	:s		d <sup>†</sup>	:—			
{	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 <sup>†</sup> . 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	}					
{	What	a	clat	- ter!		What's	the	mat	- ter!		John	- ny's	gone	and		spilt	the	bat	- ter	
{	s	.s	:s	.s		s	:s <sub>1</sub>				s	:s <sub>1</sub>				s	:—			
{	On	my	nice	new		clothes,	oh,				dear!	oh,				dear!				

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

{	d	:d		s <sub>1</sub>	:s <sub>1</sub>		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		
{	Tra	la	la	la		la	la,				Tra	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* :— | *s* :— ||  
lo

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.

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

## PRACTICE.

- |   |   |  |
|---|---|--|
| 35. Sing to <i>la</i> the <i>Soh</i> to any <i>Doh</i> the teacher gives.<br>36. Sing in the same manner the <i>Soh-one</i> .<br>37. Sing in the same manner the <i>One-Doh</i> .<br>38. Sing in the same manner the <i>Me</i> .<br>39. Sing in the same manner <i>Soh</i> to any <i>One-Doh</i> the teacher gives.<br>40. Sing in the same manner the <i>Me</i> .<br>41. Sing in the same manner the <i>Doh</i> .<br>42. Taatai the upper part in one of the Exs. 59, 60, or 61. | 43. Taatai in one of the Exs. 59, 60, or 61, but not the same as in the last requirement, chosen by the teacher.<br>44. Point on the modulator from memory any one of the Exs. 50, 51, 52, 54, 56, 58, chosen by the teacher.<br>45. Write from memory another of these exercises.<br>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> . | 47. Ditto <i>Soh</i> .<br>48. Ditto <i>Doh</i> .<br>49. Ditto <i>Soh</i> .<br>50. Having heard the chord, tell or write down which tone was sung to <i>la</i> .<br>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> <sup>1</sup> , and <i>Soh</i> <sup>1</sup> , TAA, TAA-AA and TAATAI.<br>52. Write from dictation and afterwards sing a similar exercise. |
|---|---|--|

## KEY D. Round in four parts.

## ESS ET YEW.

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



## SECOND STEP.

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

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

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

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

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

Is it higher or lower than *Me*?

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

The name of the new tone is *Ray*.

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

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

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

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

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

Ex. 63. KEY C.

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

Ex. 64. KEY F.

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

Ex. 65. KEY A.

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

Ex. 66. KEY F.

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

Ex. 67. KEY D.

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

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

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

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

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

All sing it.—

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

Listen again.

Teacher sings.

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

All sing the same.—

Is that as satisfactory as the former or more so?

Listen again.

Teacher sings.

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

All sing it.—

Satisfactory or expectant?

Listen again.

Teacher sings.

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

All sing it.—

Satisfactory or expectant?

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

Teacher sings the following, which the pupils may repeat.

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

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

s'

m'

r'

DOH'

TE

SOH

ME

RAY

DOH

t<sub>1</sub>

s<sub>1</sub>



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

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

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

| d : m | s : d' | t : ^ | d' : — ||

: d' | s : m | r : t | t : — | d' ||

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

: d' | s : m | r : m | m : — | d' ||

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

: d' | s : m | r : s | s : — | d' ||

and finally with *t* as above.

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

{	d	: d	m	: d	s	: s	m	: d	t <sub>1</sub>	: t <sub>1</sub>	d	: m	r	: r	d	: —	}
{	On	- ward	to	the	si	- lent	riv	- er,	Day	and	pight	we	wend	our	way;	}	

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

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

{	d	: d	s <sub>1</sub>	: m	r	: s	m	: —	* m	: m	r	: d			}
{	After	stu	- dy	we	shall	find,	Mu	- sic	will	re -			}		

{	t <sub>1</sub>	: t <sub>1</sub>	d	: —	s	: s	t <sub>1</sub>	: d	s <sub>1</sub>	: s <sub>1</sub>	d	: —			}
{	lieve	the	mind,	And	our	hearts	to -	geth	- er	bind.			}		

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

{	s <sub>1</sub>	: s <sub>1</sub>	d	: d	s <sub>1</sub>	: s <sub>1</sub>	d	: d	* r	: —	m	: —	r	: —	m	: —	}
{	Scot	- land's	burn	- ing,	Scot	- land's	burn	- ing,	Look	out,	Look	out,			}		

{	s	: —	s	: —	s	: —	s	: —	t <sub>1</sub>	: r	d	: d	t <sub>1</sub>	: r	d	: d	}
{	Fire	Fire!	Fire!	Fire!	Pour	on	wa	- ter,	pour	on	wa	- ter.			}		

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

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

{	s	: s	: s	s	: m	: d	t <sub>1</sub>	: t <sub>1</sub>	: t <sub>1</sub>	d	: d	: d			}
{	join	in	a	song,	We	can	keep	time	to -	geth	- er,	Yes.			}

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

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

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

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

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

A. L. Q.

{ d : t <sub>1</sub>   d : —   r : r   m : —   m : r   m : d }	{ "Here I   go,   sure and   slow,"   Says the   tur - - tile }
{ d : t <sub>1</sub>   d : —   s . s : s   s . d <sup>1</sup> : m   s . s : s . s   d <sup>1</sup> : — }	{ down be - - low.   "Not so I,   swiftly fly,"   Sings the bird on   high. }

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

T. F. S.

{ s . s : m   s . s : r   m . m : d   r . s : s . s }	{ Hur - ry now,   hur - ry now,   Come a - long,   Wont you hur - ry? }
{ d <sup>1</sup> : —   t : —   d <sup>1</sup> : s   s : — }	{ No,   no,   Wait a - - - while. }

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

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

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

## TUNING EXERCISES.

## Ex. 74. KEYS F and G.

1st.	:   :   s : —   m : —   s : —   — : —   m : s   s : —
2d.	:   m : —   m : m   d : —   :   m : —   d : m   m : —
3d.	d : —   — : —   d : d   d : —   :   :   d : s <sub>1</sub>   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 <sup>1</sup> : —   d <sup>1</sup> : t   d <sup>1</sup> : —
{ 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 s, Contralto take Soprano. Third time, Soprano and Contralto change parts, Soprano singing s instead of s.

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

## Ex. 78. KEY F.

First as written. Second time, Soprano take Tenor—Tenor take Contralto, singing *s* instead of *s*<sub>1</sub>, Contralto take Soprano. Third time, Soprano and Contralto change parts, Soprano singing *s* instead of *s*<sub>1</sub>.

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

## Ex. 79. KEY G.

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

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

## KEY G.

d	:	s <sub>1</sub>	s <sub>1</sub>	d	:	d	r	:	t	d	:	—
1. Light	of	the	world,	O	Sav	-	jour	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 <sub>1</sub>	d	:	t <sub>1</sub>	d	:	d	t <sub>1</sub>	:	t <sub>1</sub>	d	:	t <sub>1</sub>	d	:	s <sub>1</sub>	d	:	—	}			
{	Left,	right,	left,	right,	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 <sub>1</sub>	d : m	s : —	s : s	s : m	r : d	t <sub>1</sub> : —
s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : m <sub>1</sub>	s <sub>1</sub> : d	t <sub>1</sub> : —	t <sub>1</sub> : t <sub>1</sub>	d : d	t <sub>1</sub> : d	s <sub>1</sub> : —
1. Swell the	an - them,	raise the	song;	Prais - es	to our	God be -	long;
2. Hark! the	voice of	na - ture	sings,	Prais - es	to the	King of	kings!
m : m	m : d	s : m	r : —	r : r	m : s	s : m	r : —
d : d	d : d	m : d	s <sub>1</sub> : —	s <sub>1</sub> : s <sub>1</sub>	d : d	s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : —

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

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

## CHEERFUL LABOR.

Ex. 82. KEY D.

d : m : s	d <sup>1</sup> : — : s	s : t : r <sup>1</sup>	d <sup>1</sup> : — : —	d <sup>1</sup> : s : d <sup>1</sup>	d <sup>1</sup> : 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 <sup>1</sup>	s : — : d <sup>1</sup>	t : r <sup>1</sup> : t	d <sup>1</sup> : — : —	s : d <sup>1</sup> : s	s : d <sup>1</sup> : s
d : d : d	d : — : m	s : s : s	d : — : —	d : d : d	d : d : d

s : r : m	d : m : s	d <sup>1</sup> : s : d <sup>1</sup>	d <sup>1</sup> : s : m	s : r : m	d : — : —
t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	d : — : —	m : m : m	m : m : d	t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	d : — : —
nev - er re -	coil.....	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 <sup>1</sup> : s	s : d <sup>1</sup> : s	s : s : s	m : — : —
s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	d : — : —	d : d : d	d : d : d	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	d : — : —

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

A. L. C.

d <sup>1</sup> . d <sup>1</sup> . d <sup>1</sup>	t : t	d <sup>1</sup> . d <sup>1</sup> . s	m : m	s : m	r : r	m : r	d : —
Cheerful-ly	work, or	mer-ri-ly	play, But	al - ways	strive that	you may	say,

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

## LONGINGS.

Ex. 84. KEY E $\flat$ .

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

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

m . m : d . m	s : —	r . r : t <sub>1</sub> . r	s : r	m . m : r . r	d : —
d . d : d . d	t <sub>1</sub> : —	t <sub>1</sub> . t <sub>1</sub> : s <sub>1</sub> . t <sub>1</sub>	t <sub>1</sub> : t <sub>1</sub>	d . d : t <sub>1</sub> . t <sub>1</sub>	d : —
God with-out a fear,		Pa - 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 <sub>1</sub> : —	s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>	d . d : s <sub>1</sub> . s <sub>1</sub>	d : —

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

s, | 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 : t<sub>1</sub> | d : — ||

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

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

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

## TWO-PULSE MEASURE.

$\overline{\text{1}}$  : 1  $\overline{\text{1}}$  : 1  $\overline{\text{1}}$  : 1  $\overline{\text{1}}$  : 1 ||

## FOUR-PULSE MEASURE.

## THREE-PULSE MEASURE.

$\overline{\text{1}}$  : 1 : 1  $\overline{\text{1}}$  : 1 : 1  $\overline{\text{1}}$  : 1 : 1  $\overline{\text{1}}$  : 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 - AA* ||

## Ex. 86.

†  
 : 1 | 1 : — | 1 : 1 | 1 : — | — : 1 | 1 : 1 | 1 : 1 | 1 : — | — ||  
*TAA TRAA - AA TAA TAA TRAA - AA - AA TAA TRAA TAA TAA TAA 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* }  
 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 - 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 - 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* ||

## Ex. 89.

| 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 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.* ||

Ex. 91. KEY E $\flat$ . Round in three parts.

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



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

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

## Ex. 93. KEY A.

## SWEET SUMMER CROWNS.

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

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

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

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

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

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

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

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

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

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

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

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

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

# SECOND STEP.

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

{	s : s : s   s : — : —	{	m : m : m   r : — : —	{	d : d : d   t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	}
{	Come ye a - way,	{	Come ye a - way,	{	This is a ve - ry fine	}
{	d : — : d   s <sub>1</sub> : — : —	{	d : — : m   r : — : —	{	d : — : d   t <sub>1</sub> : — : —	
{	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 <sup>1</sup> : — : —   s : — : —	{	d <sup>1</sup> : — : —   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 <sup>1</sup> : —   — : —	{	t : d <sup>1</sup>   r <sup>1</sup> : s	{	m <sup>1</sup> : —   — : —	{	r <sup>1</sup> : r <sup>1</sup>   r <sup>1</sup> : 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 <sup>1</sup> : d <sup>1</sup>   s : d <sup>1</sup>	{	s : —   — : —	{	s : d <sup>1</sup>   t : t	{	d <sup>1</sup> : —   — : —	{	t : t   t : t	}		
{	d : d   d : d	{	d : —   — : —	{	s : s   s : s	{	d : —   — : —	{	s : s   s : s	}		
{	r <sup>1</sup> : r <sup>1</sup>   r <sup>1</sup> : s	{	m <sup>1</sup> : r <sup>1</sup>   d <sup>1</sup> : t	{	d <sup>1</sup> : —   — : —	{	t : t   t : t	{	d <sup>1</sup> : d <sup>1</sup>   d <sup>1</sup> : d <sup>1</sup>	}		
{	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 <sup>1</sup> : t   d <sup>1</sup> : 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	}		
{	t : t   t : t	{	d <sup>1</sup> : d <sup>1</sup>   d <sup>1</sup> : d <sup>1</sup>	{	t : d <sup>1</sup>   r <sup>1</sup> : s	{	m <sup>1</sup> : —   — : —	{	m <sup>1</sup> : m <sup>1</sup>   r <sup>1</sup> : r <sup>1</sup>	{	d <sup>1</sup> : —   — : —	
{	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 <sup>1</sup>   t : t	{	d <sup>1</sup> : —   — : —	{	d <sup>1</sup> : d <sup>1</sup>   t : t	{	d <sup>1</sup> : —   — : —	
{	s : s   s : s	{	s : s   s : s	{	s : s   s : s	{	d <sup>1</sup> : —   — : —	{	d <sup>1</sup> : d <sup>1</sup>   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 :	l :	l :	l :	l :
d : m	s :	m :	s :	d :	d :	d :	d :
d : r	m :	s :	s :	d :	d :	d :	d :
d : m	d :	s <sub>1</sub> :	s <sub>1</sub> :	d :	d :	d :	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 . l	l :	l :
d :	d :	d :	d :	d :	d : d . r	m :	d :
s :	s :	s :	s :	s :	s : m . r	d :	m :
d :	m :	d :	d :	d :	d : s <sub>1</sub> . m	d :	s <sub>1</sub> :

## 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>SAA</i>
l	: l	: l	l	:	: l	l	: l	:
d	: d	: d	m	:	: m	s	: s	:
d	: m	: s	d	:	: d	m	: d	:
d	: t <sub>1</sub>	: d	r	:	: r	m	: s	:

## Ex. 106.

<i>TAA</i>	<i>TAA</i>	<i>TAA</i>	<i>SAA</i>	<i>TAA</i>	<i>TAA</i>	<i>SAA - AA</i>	<i>TAA</i>	<i>SAA - AA</i>	<i>TAA</i>	<i>TAA</i>	<i>SAA - - AA - 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 <sub>1</sub>	d	:	m	: r	:	m	:	: s <sub>1</sub>	d	:



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

U.

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

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

T. F. S.

{	s : d <sup>1</sup> :	s : d <sup>1</sup> :	t : t : t :	d <sup>1</sup> : — :	s <sup>*</sup> : m : d :	s : m : d :	r : r : r :	m : — :	}
{	Cuc - koo,	cuc - koo,	list to the	song;	Sweetly it	floats o'er the	meadows a -	long.	}

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

B. C. U.

{	d : m :	s :	s : t :	r <sup>1</sup> :	d <sup>1</sup> : — :	s : — :	m : — :	— :	s <sup>*</sup> : — :	— : — :	— : — :	— : — :	}
{	See the bee,	on the lea,	hear his	song—	Z.....	.....	.....	.....	.....	.....	.....	.....	}
{	s : s :	t : t :	d <sup>1</sup> : — :	— :	m : s :	d <sup>1</sup> : s :	r : s :	t : s :	m : s :	r : s :	d : — :	— :	}
{	is his mer - ry	song,	O I hear it,	yes, I hear it,	Hear his mer - ry	song.							}

## Ex. 110. KEY C.

{	d <sup>f</sup> :	t :	t <sup>m</sup> :	d <sup>1</sup> :	d <sup>p</sup> :	t :	t <sup>pp</sup> :	d <sup>1</sup> :	:	}
{	Who's THERE?	I'm sure	I heard	a sound,						}
{	s :	s :	d <sup>p</sup> :	d :	s <sup>pp</sup> :	s :	d <sup>f</sup> :	m :	s :	}
{	Don't speak,	keep still,	hush, hush,	O YES, 'TIS						}
{	d <sup>f</sup> :	d <sup>1</sup> :	d <sup>1</sup> :	d <sup>1</sup> :	d <sup>1</sup> :	r <sup>1</sup> : t :	d <sup>1</sup> : — :	— :	}	
{	AH YES,	who sing	this lit - tle	song.					}	
{	d <sup>1</sup> :	d <sup>1</sup> :	s :	s :	m : m :	r : s :	d : — :	— :	}	
{	WE who sing,	who sing	this lit - tle	song.					}	

## O HASTE.

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

{	d :	d :	r :	r :	m :	m :	r :	}
{	O haste,	O haste,	O haste,	Do				}
{	r : r :	m : — :	:	d <sup>*</sup> :	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<sub>7</sub>.

## COME UNTO ME.

A. L. COWLEY.

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

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

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

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

## Ex. 113. KEY E.

## OVER THE SNOW.

R. S. TAYLOR.

d : d : d	m : m : m	s : s : s	m :— :—	r : r : r	s :— :—	r : r : r	s :— :—
d : d : d	d : d : d	m : m : m	d :— :—	t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	t <sub>1</sub> :— :—	t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	t <sub>1</sub> :— :—
1. O - ver the o - cean of	bright sparkling snow,	Mer - ri - ly	O,	mer - ri - ly	O,	mer - ri - ly	O,
2. Under a can - o - py	gemmed with the light,	Mer - ri - ly	O,	mer - ri - ly	O,	mer - ri - ly	O,
3. Mingling our singing with	jingling of bells,	Mer - ri - ly	O,	mer - ri - ly	O,	mer - ri - ly	O,
m : m : m	s : s : s	d <sup>1</sup> : d <sup>1</sup> : d <sup>1</sup>	s :— :—	s : s : s	r :— :—	s : s : s	r :— :—
d : d : d	d : d : d	d : d : d	d :— :—	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> :— :—	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> :— :—

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

## F. CHORUS.

s : s : s	s : s : s	s : — : —	d <sup>1</sup> : — : —	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 <sup>1</sup> : — : —
d : d : d	d : d : d	d : — : —	— : — : —	d : d : d	d : d : d	d : — : —	— : — : —

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

D. S.

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

m . m : s	: m	r . r : r . r : m . r	d : — : .	r : — : .	s : — : .	m : — : .
d . d : m	: d	t <sub>1</sub> . t <sub>1</sub> : t <sub>1</sub> . t <sub>1</sub> : t <sub>1</sub> . t <sub>1</sub>	d : — : .	t <sub>1</sub> : — : .	t <sub>1</sub> : — : .	d : — : .
past recall - ing,		Dwells like echo on my	ear,	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 <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	d : — : .	s <sub>1</sub> : — : .	s <sub>1</sub> : — : .	d : — : .



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

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

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

## Ex. 115.

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

## Ex. 116.

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

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

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

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

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

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

## GENTLE SPRING IS HERE AGAIN.

B. C. UNSELD.

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

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

r :- .r   r : r	t <sub>1</sub> : d   r : —	m :- .m   m : m	d : r   m : —
t <sub>1</sub> :- .t <sub>1</sub>   t <sub>1</sub> : t <sub>1</sub>	s <sub>1</sub> : m <sub>1</sub>   s <sub>1</sub> : —	s <sub>1</sub> :- .s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : —
But my heart is	sad and lone,	Though the win - try	days have flown,
But no joy earth	now can give,	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 <sub>1</sub> : —	d :- .d   d : d	d : t <sub>1</sub>   d : —
s :- .s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : —	d :- .d   d : d	m <sub>1</sub> : s <sub>1</sub>   d : —

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

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

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

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

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

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

in the notation by a comma in the middle of each half-pulse, thus, |1,1.1,1 :  
*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	TAI	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 <sub>l</sub>	.m	d	.d	:m, r .d, t <sub>l</sub>	d	.s <sub>l</sub>	:m, r .d, t <sub>l</sub>	d	:		

## Ex. 123.

ta - fa - te - fe	TAA	TAI	ta - fa - te - fe	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, 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, d .d, d	:m	.d	:d
s, s .s, s	:s	.m	m, m .m, m	:m	.m	r, d .t <sub>l</sub> , d	:r	.s	m, m .m, m	: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 <sub>1</sub> . t <sub>1</sub> : t <sub>1</sub>   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 <sub>1</sub> , s <sub>1</sub> . s <sub>1</sub> , s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>   d : — }
{ Tra la la la la la la la ,	{ Tra la la la la la la la }

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

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

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

U.

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

{ s , s . s , s : s . s	s , s . s , s : s	{ d , d . d , d : d . d	s <sub>1</sub> , s <sub>1</sub> . s <sub>1</sub> , s <sub>1</sub> : d }
{ 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 : m . r | d : - ||

would be dictated thus, "TBAAd," "—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.

- What two new tones have you learned in this step?
- What is the relative position of *Ray* to *Doh*?
- What is the relative position of *Te* to *Doh*?
- What is the mental effect of *Ray*?
- What is the mental effect of *Te*?
- What is the manual sign *Ray*? For *one-Ray*?
- What is the manual sign for *Te*? For *Te-one*?
- What chord is formed of the tones d m s?
- What chord is formed of the tones s t r?
- What new kind of accent have you learned in this step?
- How is the medium accent indicated in the notation?
- How is the medium accent indicated in the time-names?
- What two new kinds of measure have you learned in this step?
- What is the order of accents in four-pulse measure?
- What is the order of accents in six-pulse measure?
- What is the time-name for a silent pulse?
- How is it indicated in the notation?
- What is the time-name of a pulse-and-a-half-tone?
- How is it indicated in the notation?
- What is the time-name of four quarter-pulse tones?
- What is the time-name of the first quarter of a pulse? The second? The third? The fourth?
- How are quarter pulses indicated in the notation?

### PRACTICE.

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

### 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.

#### KEY C or D.

| d : s | m : d | f : — | d : — ||

| d' : m | s : d' | f : — | m : — ||

| d : m | r : s | f : — | m : — ||

#### KEY G.

| d : s | m : d | f : — | d : — ||

#### KEY C or D.

| d : m | s : m | l : — | s : — ||

| d : m | s : m | d' : t | l : — ||

#### KEY G.

| d : m | r : l | d : t | l : — ||

| d : r | m : d | l : — | s : — ||

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

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

#### Ex. 128. KEY C.

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

#### Ex. 129. KEY C.

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

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

#### Ex. 130. KEY A.

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

#### Ex. 131. KEY G.

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

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



**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, | — | — : *s* }  
W.

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

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

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

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

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

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

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

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

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

Ex 143. KEY E<sub>2</sub>.

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. C.\*

{	d' :t		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	s . s : s . s	
{	1. In the ear - ly	Spring - time,	When the vio - lets	grow	When the birds sing		} <small>145</small>
{	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 <sub>1</sub> : —	t <sub>1</sub> . t <sub>1</sub> : 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 <sub>1</sub> : r : d	d : — :	t <sub>1</sub> : : t <sub>1</sub>	t <sub>1</sub> : d : r	r : d : t <sub>1</sub>	

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

Ex 147. KEY B $\flat$ .

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

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

## Ex 148. KEY F.

## THE CRICKET.

T. F. SEWARD.

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

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

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

## Ex 149. KEY F.

## WORK WHILE YOU WORK.

T. F. S.

{	d :m .d	s :	f :m .m	r :	d .r :m .f	}
{	1. Work while you	work,	play while you	play,	That is the	}
{	2. One thing each	time	done ve - ry	well	Makes a good	}
{	d :d .d	m :	r :d .d	t <sub>1</sub> :	d .t <sub>1</sub> :d .r	}
{	B.C. Work while you	work,	play while you	play,	That is the	}
{	d :d .d	d :	:d .d	s <sub>1</sub> :	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 <sub>1</sub> .t <sub>1</sub>	d	:	{	t <sub>1</sub>	:t <sub>1</sub> .t <sub>1</sub>	t <sub>1</sub>	:t <sub>1</sub> .d	}
	way	to be	cheer - - ful	and	gay.							
{	d	:d .d	s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	d	:	{	s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	}

{	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 <sub>1</sub>	:	d	:d .d	m	:- .d	s <sub>1</sub> .s <sub>1</sub>	:d	t <sub>1</sub>	:	
{	s <sub>1</sub>	:s <sub>1</sub> .s	s <sub>1</sub>	:	d	:d .d	d	:- .d	m .m	:d	s <sub>1</sub>	:	

Ex. 150. KEY B<sub>b</sub>.

## TELL ME, SPRING.

J. H. TENNEY.

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

{	m <sub>1</sub> .m <sub>1</sub>	:s <sub>1</sub>	{	d .m	:r .m	d	:	{	m <sub>1</sub> .f <sub>1</sub>	:s <sub>1</sub> .d	{	m .r	:d .s <sub>1</sub>	}
	hah and	rare,		Bloom to	fade a -	way?			Sum - mer	with thy		gen - tle	show - ers,	
	bove the	skies		Nev - er	fade a -	way.			Look be -	yond this		world of	sor - row,	
{	m <sub>1</sub> .d <sub>1</sub>	:m <sub>1</sub>	{	m <sub>1</sub> .s <sub>1</sub>	:f <sub>1</sub> .s <sub>1</sub>	m <sub>1</sub>	:	{	d <sub>1</sub> .r <sub>1</sub>	:m <sub>1</sub> .m <sub>1</sub>	{	s <sub>1</sub> .f <sub>1</sub>	:m <sub>1</sub> .m <sub>1</sub>	}
{	d <sub>1</sub> .d <sub>1</sub>	:d <sub>1</sub>	{	d <sub>1</sub> .d <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	d <sub>1</sub>	:	{	d <sub>1</sub> .d <sub>1</sub>	:d <sub>1</sub> .d <sub>1</sub>	{	d <sub>1</sub> .d <sub>1</sub>	:d <sub>1</sub> .d <sub>1</sub>	}

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

Tuning Exercises.—See page 17. To be *Solf-a-ed*, *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 *la* instead of *d*, Contralto take the Soprano. Third time Soprano and Contralto change parts, Soprano singing *d* in-stead of *d*. In the key G the Tenor and Contralto change parts, Contralto singing *la* instead of *la*, and Base will take *f* instead of *f*.Ex. 151. KEYS C, E<sub>b</sub> and G.

{	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 :-	

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

{	d :-	m :d	s :-	:	:	f :-	m :r	m :-	
{	d :-	m :d	s :-	:	r :-	-:-	d .t <sub>1</sub>	d :-	
{	d :-	m :d	s :-	t :-	-:-	-:-	d <sup>1</sup> :s	s :-	
{	d :-	m :d	s :-	-:-	-:-	-:-	s :s <sub>1</sub>	d :-	



## THIRD STEP.

Ex. 153. KEY E $\flat$ .

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

Ex. 154. KEY F.

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

KEY F. M. 86.

## COMING NIGHT.

B. C. U.

d : d	t <sub>1</sub> : t <sub>1</sub>	l <sub>1</sub> : l <sub>1</sub>	s <sub>1</sub> :—	d : d	r : m	s : m	r :—
s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>	f <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> :—	s <sub>1</sub> : d	t <sub>1</sub> : d	d : d	t <sub>1</sub> :—
1. Slow-ly,	gent - ly	comes the	night,	With its	heav - y	e - bon	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 <sub>1</sub> : s <sub>1</sub>	l <sub>1</sub> : t <sub>1</sub>	d :—	d : d	s <sub>1</sub> : d	m : d	s <sub>1</sub> :—

m : m	f : f	s : d <sup>1</sup>	l :—	l : s	s : m	m : r	d :—
d : d	t <sub>1</sub> : t <sub>1</sub>	d : d	d :—	d : d	t <sub>1</sub> : d	d : t <sub>1</sub>	d :—
But the	cres - cent	RIS - ING	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 <sub>1</sub> : s <sub>1</sub>	d :—

KEY E $\flat$ . M. 76.

## SILENT VALE.

B. C. U.

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

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

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

## SONG OF THE AUTUMN.

KEY C. M. 76.

Words and Music by FRANK FOREST, by per.

d <sup>1</sup> : d <sup>1</sup> : d <sup>1</sup>	t : t : t	l : l : l	s : s : s	f : f : f	m : m : m	r : — : —	— : — : —
m : m : m	s : s : s	f : f : f	m : m : m	r : r : r	d : d : d	t <sub>1</sub> : — : —	— : — : —
1. Beauti - ful morning, the au-tumn a - 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 <sup>1</sup> : d <sup>1</sup> : d <sup>1</sup>	s : s : s	s : s : s	s : — : —	— : — : —
d : d : d	d : d : d	d : d : d	d : d : d	t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	d : d : m	s : — : —	— : — : —

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

d <sup>1</sup> : d <sup>1</sup> : d <sup>1</sup>	t : t : t	l : l : l	s : s : s	f : f : f	m : m : m	r : — : —	— : — : —
m : m : m	s : s : s	f : f : f	m : m : m	r : r : r	d : d : d	t <sub>1</sub> : — : —	— : — : —
birds are now fill - ing the air with their trilling, Let				us be as joy - ful as they;			
squirrels are chipping in time with our tripping, They				of - fer to show us the way;			
m <sup>1</sup> : r <sup>1</sup> : d <sup>1</sup>	s : s : s	s : l : t	d <sup>1</sup> : d <sup>1</sup> : d <sup>1</sup>	s : s : s	s : s : s	s : — : —	— : — : —
d : d : d	d : d : d	d : d : d	d : d : d	l <sub>1</sub> : t <sub>1</sub> : d	r : m : f	s : — : —	— : — : —

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

## MOTHER, CHILDHOOD, FRIENDS AND HOME.

KEY F. M. 76

C. G. ALLEN.

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

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

l :s   s :f	f :m   r :—	m :f   s :d	l :l   s :—	d :r   m :s	m :r   d :—
d :d   r :r	r :d   t <sub>1</sub> :—	d :r   m :d	d :d   d :—	d :t <sub>1</sub>   d :d	d :t <sub>1</sub>   d :—
Dear the old fa -	mil - iar shade,	In our dreams how	oft they come,	Mother, childhood,	friends and 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 <sub>1</sub> :t <sub>1</sub>	t <sub>1</sub> :d   s <sub>1</sub> :—	d :d   d :d	f <sub>1</sub> :l <sub>1</sub>   d :—	l <sub>1</sub> :s <sub>1</sub>   d :d	s <sub>1</sub> :s <sub>1</sub>   d :—

## THE WAYSIDE WELL.

KEY C.

B. C. UNSELD.

s .s :m .m	f .f :r	r .m :f .s	l :s	s .s :m .m
m .m :d .d	r .r :t <sub>1</sub>	t <sub>1</sub> .d :r .m	f :m	m .m :d .d
1. Oh! the pret - ty	way - side well,	Wreath'd a - bout with	ro - - - ses,	When be - guiled with
2. Tread the dro - ver	on the sward,	Comes the la - b'r'er	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' .d' :s .s	s .s :s	s .s :s .d'	d' :d'	d' .d' :s .s
d .d :d .d	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	d :d	d .d :d .d

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



# THIRD STEP.

l . l : d' . l	l : s	d' . d' : s . s	m . f : s	l . s : m . d	r : d
f . f : l . f	f : m	m . m : m . m	d . r : m	f . m : d . d	t <sub>l</sub> : d
Wavethy bor - der	grass - es,	By the dust - y	trav'ler seen,	Sighing as he	pass - es.
Many a murmured	bless - 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 <sub>l</sub> . s <sub>l</sub> : s <sub>l</sub> . s <sub>l</sub>	s <sub>l</sub> : d

## MUSIC EVERYWHERE.

KEY G. M. 90.

CHESTER G. ALLEN, by per.

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

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

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

## 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 :l :t	d' :— :—   s :— :—	d' :— :—   — :— :—		
Come, .....	come, .....					
m :— :—   s :— :—	f :— :—   f :— :—	f :— :—   f :— :— f	m :— :—   m :— :—	m :— :—   — :— :—		
Come,        come,	come,        come,	come, Oh, come with	me,        sir,	me.		
s :— :—   d' :— :—	d' :— :—   l :— :—	s :— :—   r' :— :— r'	d' :— :—   d' :— :—	d' :— :—   — :— :—		
d :— :—   d :— :—	f :— :—   f :— :—	s :— :—   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 <sub>1</sub> :—	— : 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 <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	d : d	d : d . d	s <sub>1</sub> :—	— : d . d

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

d . 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 <sub>1</sub> : s <sub>1</sub>	d :—	—

## MERRILY THE CUCKOO.

KEY D. M. 80.

CHESTER G. ALLEN.

s, s .s, s :s .m	d <sup>l</sup> .l :s	r .m :f .l	s :m
m, m .m, m :m .d	m .f :m	t <sub>l</sub> .d :r .f	m :d
1. Merri-ly the cuck - oo	in the vale	To the morn is	sing - -ing,
2. Pleasantly the sun with	gold - en light	Wakes the earth to	glad - -ness,
d <sup>l</sup> , d <sup>l</sup> .d <sup>l</sup> , d <sup>l</sup> :d <sup>l</sup> .s	s .d <sup>l</sup> :d <sup>l</sup>	s .s :s .t	d <sup>l</sup> :s
d, d .d, d :d .d	d .d :d	s <sub>l</sub> .s <sub>l</sub> :s <sub>l</sub> .s <sub>l</sub>	d :d

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

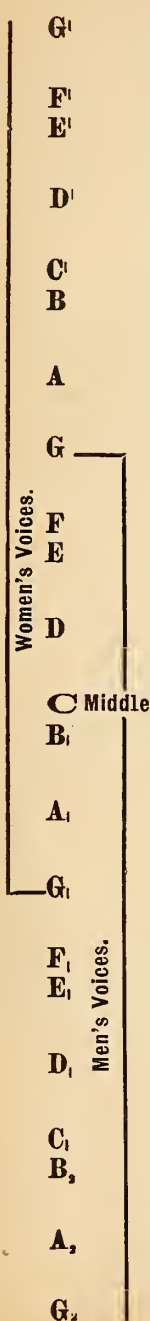
f .m :r .l	s .f :m .s	f .m :r .l	s .f :m
r .d :t <sub>l</sub> .f	m .r :d .m	r .d :t <sub>l</sub> .f	m .r :d
way, a - way, with	foot - steps free, We'll	chase the shad - ows	o'er the lea.
way, a - way, with	foot - steps free, We'll	chase the shad - ows	o'er the lea.
s .s :s .t	d <sup>l</sup> .d <sup>l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

s, s .s, s :s	l, l .l, l :l	l .r <sup>l</sup> :d <sup>l</sup> .t	d <sup>l</sup> :—	D. S.
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 <sup>l</sup> , d <sup>l</sup> .d <sup>l</sup> , d <sup>l</sup> :d <sup>l</sup>	d <sup>l</sup> , d <sup>l</sup> .d <sup>l</sup> , d <sup>l</sup> :d <sup>l</sup>	l .l :s .s	s :—	
d, d .d, d :d	f, f .f, f :f	f .r :s .s <sub>l</sub>	d :—	

KEY F. Round for three parts.

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





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

Ex. 155. KEY C.

LADIES.

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

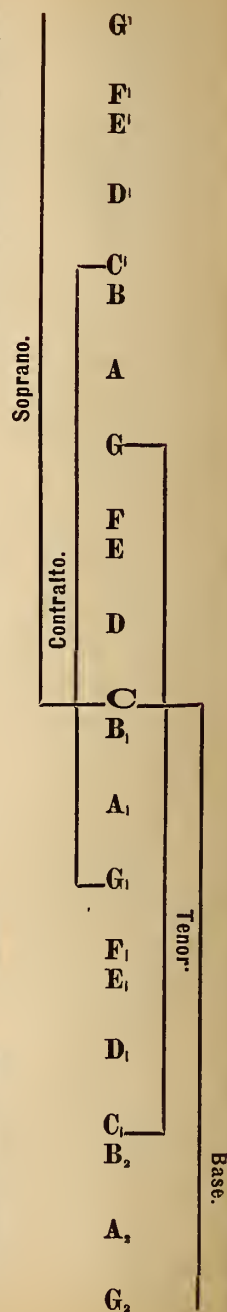
m	: m	s	: s	d'	: d'	t	: —
Let	us	see	why	they	a - -	gree.	
d'	: d'	t	: t	l	: l	s	: —

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

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



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

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

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

C' f  
B m

## EX. 156. KEY C.

SOPRANO.

d :—	d : d	d :—	d : d	m : m	s : s	d' :—	— : s
------	-------	------	-------	-------	-------	-------	-------

CONTRALTO.

d :—	d : d	d :—	d : d	m : m	s : s	m :—	— : m
------	-------	------	-------	-------	-------	------	-------

G—d

Once	more u -	nit - - -	ed, And	then in	four parts	sing;	The
------	----------	-----------	---------	---------	------------	-------	-----

TENOR.

d' :—	d' : d'	d' :—	d' : d'	d' : d'	s : s	s :—	— : d'
-------	---------	-------	---------	---------	-------	------	--------

F t<sub>1</sub>

BASE.

d' :—	d' : d'	d' :—	d' : d'	d' : d'	s : s	d :—	— : d
-------	---------	-------	---------	---------	-------	------	-------

E l<sub>1</sub>D s<sub>1</sub>

l : l	l : l	s :—	d' : d'	t : t	t : t	d' :—	— :—
-------	-------	------	---------	-------	-------	-------	------

C f<sub>1</sub>

f : f	f : f	m :—	m : m	r : r	r : r	m :—	— :—
-------	-------	------	-------	-------	-------	------	------

B<sub>1</sub> m<sub>1</sub>

meas - ure	gent - ly	flow - -	ing, The	pleas - ant	tones will	ring.	
------------	-----------	----------	----------	-------------	------------	-------	--

d' : d'	d' : d'	d' :—	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<sub>2</sub>.

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

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

## CHRISTMAS SONG.

KEY E.

L. M. GORDON, by per.

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

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

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

## NEVER SAY FAIL.

KEY D.

CHESTER G. ALLEN.

m :—	m :—	d :m	s :—	m :s	l :d <sup>l</sup>	t :l	s :—	— :s	l :—	f :l
d :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	s :—	m :s	d <sup>l</sup> :—	s :d <sup>l</sup>	d <sup>l</sup> :—	d <sup>l</sup> :d <sup>l</sup>	d <sup>l</sup> :—	— :d <sup>l</sup>	l :—	l :d <sup>l</sup>
d :d	d :—	d :d	d :—	d :d	f :—	f :f	d :—	— :d	f :—	f :f

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



l : s	m : d	r : —	— : r	m : —	f : s	l : —	d' : l	s : —	l : t	d' : —	—
l : s	m : d	t <sub>1</sub> : —	— : t <sub>1</sub>	d : —	t <sub>1</sub> : 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 <sub>1</sub> : —	— : s <sub>1</sub>	d : —	r : m	f : —	f : f	s : —	s <sub>1</sub> : s <sub>1</sub>	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 <sub>1</sub> : —	— : 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	we can		
serve	thee by	day.	And	when	all the	days	of our	earth -	life are		
s : —	s : s	s : —	— : d'	d' : —	d' : d'	d' : —	d' : d'	s : —	s : d'		
s <sub>1</sub> : —	s <sub>1</sub> : s <sub>1</sub>	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 <sub>1</sub> : —	s <sub>1</sub> : s <sub>1</sub>	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 <sub>l</sub>	:-	:-	-	:-	t <sub>l</sub>	t <sub>l</sub>	:-	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 <sub>l</sub>	:-	:-	-	:-	:	:	:	:	:	r	t <sub>l</sub>	:-	r	s	:-	s <sub>l</sub>

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 <sub>l</sub>	:-	s <sub>l</sub>	s <sub>l</sub>	:	s <sub>l</sub>	d	:-	:-	-	-	:-	:-	-	-	:-	-	:-	:-	-	-

## KINGDOM. 7s.

KEY A.

WM. MASON, Mus. Doc.

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

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

## MY MOUNTAIN HOME.

KEY D. M. 90, beating twice,

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

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

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

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

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



Second Verse and Chorus by T. W. D.

## SUN SHOWER.

KEY A. M. 72.

T. W. DENNINGTON, by per.

<p><math>s_1, f_1, m_1, f_1 : s_1 \quad .d</math>  <math>m_1, r_1, d_1, r_1 : m_1 \quad .m_1</math>          1. Sparkling in the sunlight,          2. Clouds are flying swiftly,  <math>d, d, d, d : d \quad .d</math>  <math>d_1, d_1, d_1, d_1 : d_1 \quad .d_1</math></p>	<p><math>d, t_1, d, l_1 : s_1</math>  <math>l_1, l_1, l_1, f_1 : m_1</math>          Dancing on the hills,          Sunlight breaking through,  <math>d, d, d, d : d</math>  <math>f_1, f_1, f_1, f_1 : d_1</math></p>	<p><math>s_1, s_1, s_1, s_1 : d \quad .d</math>  <math>m_1, m_1, m_1, m_1 : s_1 \quad .s_1</math>          Tapping at my win - dow,          Everything is shin - ing,  <math>d, d, d, d : d \quad .d</math>  <math>d_1, d_1, d_1, d_1 : m_1 \quad .m_1</math></p>	<p><math>r, r, m, m : r</math>  <math>s_1, s, s_1, s_1 : s_1</math>          Singing in the rills;          As with morning dew;  <math>t_1, t_1, d, d : t_1</math>  <math>s_1, s_1, d, d : s_1</math></p>
<p><math>s, f, m, f : s \quad .m</math>  <math>s_1, s_1, s_1, s_1 : s_1 \quad .s_1</math>          Comes the pleasant sunshower          Falling on the moun - tain,  <math>m, r, d, r : m \quad .d</math>  <math>d, d, d, d : d \quad .d</math></p>	<p><math>d, d, d, m : f</math>  <math>m_1, m_1, m_1, s_1 : l_1</math>          Like a glad surprise,          In the fer-tile vale,  <math>d, d, d, d : d</math>  <math>d_1, d_1, d_1, d_1 : f_1</math></p>	<p><math>f, f, f, f : m \quad .r</math>  <math>l_1, l_1, l_1, l_1 : s_1 \quad .s_1</math>          While I gaze with won-der          Giving joy and glad-ness.  <math>d, d, d, d : d \quad .f</math>  <math>f_1, f_1, f_1, f_1 : s_1 \quad .s_1</math></p>	<p><math>d, t_1, m, r : d</math>  <math>s_1, s_1, s_1, f_1 : m_1</math>          At the changeful skies.          Comes the gentle rain.  <math>m, r, d, t_1 : d</math>  <math>s_1, s_1, s_1, s_1 : d_1</math></p>
<p><math>s, m : s \quad .m</math>  <math>d, d, d, d : d, d, d, d</math>          Pat - ter, pat - ter,          Patter, patter, patter, patter,  <math>m, s : m \quad .s</math>          Pat - ter, pat - ter,  <math>d_1, d_1, d_1, d_1 : d_1, d_1, d_1, d_1</math>          Patter, patter, patter, patter,</p>	<p><math>d, l_1 : d</math>  <math>l_1, l_1, l_1, l_1 : s_1</math>          hear the rain,          Listen to the rain,  <math>f, f : m</math>          hear the rain,  <math>f_1, f_1, f_1, f_1 : d_1</math>          Listen to the rain,</p>	<p><math>s_1, d : m \quad .s</math>  <math>m_1, m_1, s_1, s_1 : s_1, s_1, s_1, s_1</math>          Gen - tle spring has          Patter, patter, patter, patter,  <math>d, m : s \quad .m</math>          Gen - tle spring has  <math>d_1, d_1, d_1, d_1 : d_1, d_1, d_1, d_1</math>          Patter, patter, patter, patter,</p>	<p><math>f, m : r</math>  <math>t_1, t_1, d, d : t_1</math>          come a - - gain;          Spring has come again;  <math>r, d : t_1</math>          come a - - gain;  <math>s_1, s_1, s_1, s_1 : s_1</math>          Spring has come again;</p>
<p><math>s, m : s \quad .m</math>  <math>d, d, d, d : d, d, d, d</math>          Pat - ter, pat - ter,          Patter, patter, patter, patter,  <math>m, s : m \quad .s</math>          Pat - ter, pat - ter,  <math>d_1, d_1, d_1, d_1 : d_1, d_1, d_1, d_1</math>          Patter, patter, patter, patter,</p>	<p><math>d, l_1 : d</math>  <math>l_1, l_1, l_1, l_1 : s_1</math>          soft re - frain,          hear the soft refrain,  <math>f, f : m</math>          soft re - frain,  <math>f_1, f_1, f_1, f_1 : d_1</math>          hear the soft refrain,</p>	<p><math>s_1, d : m \quad .r</math>  <math>m_1, m_1, s_1, s_1 : s_1, s_1, l_1, l_1</math>          Tap - ping on the          Tapping, tapping, tapping, tapping  <math>d, m : s \quad .f</math>          Tap - ping on the  <math>d_1, d_1, d_1, d_1 : d_1, d_1, f_1, f_1</math>          Tapping, tapping, tapping, tapping</p>	<p><math>d, t_1 : d</math>  <math>s_1, s_1, s_1, s_1 : s_1</math>          win - dow pane,          on the window pane.  <math>m, r : m</math>          win - dow pane,  <math>s_1, s_1, s_1, s_1 : d_1</math>          on the window pane.</p>

KEY D. Round for two parts.

<p><math>d : m</math>   <math>s : s</math>   <math>d^1 : d^1</math>   <math>t :</math>   <math>l : l</math>   <math>s :</math>   <math>f : f</math>   <math>m : m</math>   <math>r : r</math>   <math>d :</math>   }</p> <p>War - ble for us, ech - o sweet, ech - o sweet, Soft - ly now our song re - peat.</p>	<p><math>f : f</math>   <math>m : m</math>   <math>l : l</math>   <math>s :</math>   <math>f : f</math>   <math>m : m</math>   <math>r : r</math>   <math>d :</math>   <math>s : s</math>   <math>m :</math>   }</p> <p>Gen - tle ech - o, wake from sleep, Gen - tle ech - o, clear and deep, clear and deep.</p>
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KEY G. Round for four parts.

<p><math>s_1</math>   <math>s : s</math>   <math>s : f</math>   <math>m : m</math>   <math>m : r</math>   <math>d : d</math>   <math>d : t_1</math>   <math>d : -</math>   <math>-</math>   }</p> <p>For health and strength and dai - ly food, We praise thy name, O Lord.</p>
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## KEY A. M. 72.

## SERENADE.

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

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

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

## KEY A2.

## EVAN. C. M.

## HAVERGAL.

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

m . r : d	: r	m . d : l <sub>1</sub>	: s <sub>1</sub>	s <sub>1</sub> . d : m	: r	d	: —
s <sub>1</sub> . f <sub>1</sub> : m <sub>1</sub>	: s <sub>1</sub>	s <sub>1</sub> . s <sub>1</sub> : f <sub>1</sub>	: r <sub>1</sub>	m <sub>1</sub> . m <sub>1</sub> : s <sub>1</sub>	: f <sub>1</sub>	m <sub>1</sub>	: —
rest where pure	en - -	joy - ment reigns,	And	thou art loved	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 <sub>1</sub> : d	: t <sub>1</sub>	d . d : d	: t <sub>1</sub>	d . d : d	: t <sub>1</sub>	d	: —
d <sub>1</sub> . s <sub>1</sub> : l <sub>1</sub>	: s <sub>1</sub>	d <sub>1</sub> . m <sub>1</sub> : f <sub>1</sub>	: s <sub>1</sub>	d <sub>1</sub> . l <sub>1</sub> : s <sub>1</sub>	: s <sub>1</sub>	d	: —

## CANON. NOW THE EVENING FALLS.

KEY B $\frac{2}{2}$ . M. 104. May be sung in two, three or four parts.

BEETHOVEN.

m : r	d : t <sub>l</sub>	l <sub>l</sub> : —	— : t <sub>l</sub> .d	r : d	t <sub>l</sub> : l <sub>l</sub>	s <sub>l</sub> : —	— : l <sub>l</sub> .t <sub>l</sub>	d : t <sub>l</sub>	l <sub>l</sub> : —
Now the	eve - ning	falls,	The	bird of	twi - light	calls	Our	foot - steps	home,
:	:	l <sub>l</sub> : s <sub>l</sub>	f <sub>l</sub> : m <sub>l</sub>	r <sub>l</sub> : —	— : m <sub>l</sub> .f <sub>l</sub>	s <sub>l</sub> : f <sub>l</sub>	l <sub>l</sub> .m <sub>l</sub> : r <sub>l</sub>	d <sub>l</sub> : —	— : r <sub>l</sub> .m <sub>l</sub>
:	:	Now the	eve - ning	falls,	The	bird of	twi - light	calls,	Our
:	:	:	:	:	:	m : r	d : t <sub>l</sub>	l <sub>l</sub> : —	— : t <sub>l</sub> .d
:	:	:	:	:	:	Now the	eve - ning	falls,	The
:	:	:	:	:	:	:	:	l <sub>l</sub> : s <sub>l</sub>	f <sub>l</sub> : m <sub>l</sub>
								Now the	eve - ning

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

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

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

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



## EVENING PRAYER.

KEY A2

J. H. TENNEY.

s <sub>1</sub>	:-	.s <sub>1</sub>	:s <sub>1</sub>	.d	m	:-	:r	d	:-	:-	d	:t <sub>1</sub>	:l <sub>1</sub>	s <sub>1</sub>	:-	:
m <sub>1</sub>	:-	.m <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	s <sub>1</sub>	:-	:f <sub>1</sub>	m <sub>1</sub>	:-	:-	l <sub>1</sub>	:s <sub>1</sub>	:f <sub>1</sub>	m <sub>1</sub>	:-	:
1. God,		who	ma	d	e	a	r	h		a	n	d		l	i	g
2. Guard		us	when	we	s	e	e	p		o	r			w	e	d
d	:-	.d	:d	.m	d	:-	:t <sub>1</sub>	d	:-	:-	d	:d	:d	d	:-	:
d <sub>1</sub>	:-	.d <sub>1</sub>	:m <sub>1</sub>	.d <sub>1</sub>	s <sub>1</sub>	:-	:s <sub>1</sub>	d <sub>1</sub>	:-	:-	f <sub>1</sub>	:f <sub>1</sub>	:f <sub>1</sub>	d <sub>1</sub>	:-	:

s <sub>1</sub>	:-	.s <sub>1</sub>	:s <sub>1</sub>	.d	m	:-	:r	d	:-	:-	r	:d	:t <sub>1</sub>	d	:-	:t <sub>1</sub> .d
m <sub>1</sub>	:-	.m <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	s <sub>1</sub>	:-	:f <sub>1</sub>	m <sub>1</sub>	:-	:-	l <sub>1</sub>	:s <sub>1</sub>	:f <sub>1</sub>	m <sub>1</sub>	:-	:s <sub>1</sub> .s <sub>1</sub>
Who		the	day	for	t	o	i	l		h	a	s		g	i	v
Wilt		thou	then	in	m	e	r		-	-	c	y		t	a	k
d	:-	.d	:d	.m	d	:-	:t <sub>1</sub>	d	:-	:-	f	:m	:r	d	:-	:r.d
d <sub>1</sub>	:-	.d <sub>1</sub>	:m <sub>1</sub>	.d <sub>1</sub>	s <sub>1</sub>	:-	:s <sub>1</sub>	l <sub>1</sub>	:-	:-	f <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub>	:-	:s <sub>1</sub> .m <sub>1</sub>

r	:-	.r	:m	.r	r	:d	:d	.r	m	:-	.m	:f	.m	m	:r	:r	.r
s <sub>1</sub>	:-	.s <sub>1</sub>	:s <sub>1</sub>	.f <sub>1</sub>	f <sub>1</sub>	:m <sub>1</sub>	:m <sub>1</sub>	.f <sub>1</sub>	s <sub>1</sub>	:-	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>
an		-	gel	guard	d	e	f	e	n	d		u	s		S	l	u
last			dread	call	s	h	a	l		u	s		D	o	n	o	t
t <sub>1</sub>	:-	.t <sub>1</sub>	:d	.t <sub>1</sub>	d	:d	:d	.d	d	:-	.d	:r	.d	d	:t <sub>1</sub>	:t <sub>1</sub>	.t <sub>1</sub>
s <sub>1</sub>	:-	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	d <sub>1</sub>	:d <sub>1</sub>	:d <sub>1</sub>	.d <sub>1</sub>	d	:-	.d	:t <sub>1</sub>	.d	s <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>

r	:-	.r	:d	.r	m	:d	:	l <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:-	:-
s <sub>1</sub>	:-	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	s <sub>1</sub>	:l <sub>1</sub>	:	f <sub>1</sub>	:s <sub>1</sub>	:f <sub>1</sub>	m <sub>1</sub>	:-	:-
dreams		and	hopes	a	t	t	e	n	d		u	s	
reign		in	glo	-	r	y		t	a	k	e		u
t <sub>1</sub>	:-	.t <sub>1</sub>	:d	.t <sub>1</sub>	d	:d	:	d	:d	:t <sub>1</sub>	d	:-	:-
s <sub>1</sub>	:-	.f <sub>1</sub>	:m <sub>1</sub>	.r <sub>1</sub>	d <sub>1</sub>	:f <sub>1</sub>	:	f <sub>1</sub>	:m <sub>1</sub>	:r <sub>1</sub>	d <sub>1</sub>	:-	:-

KEY D. Round in three parts.

d <sup>1</sup>	:t	l	:s	l	:t	d <sup>1</sup>	:s	s	:s	l	:l	d <sup>1</sup>	:l	s	:-
Hark!	the	dis	-	tant	bell	re	-	minds	us,	That	an	-	oth	-	er

*	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.		1.

## HURRAH! FOR THE MERRY GREEN WOOD.

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

A. L. COWLEY.

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

:s	m : m : m   r : r : r	d : - : -   - : - : s <sub>1</sub>	l <sub>1</sub> : - : l <sub>1</sub>   l <sub>1</sub> : l <sub>1</sub> : t <sub>1</sub>	d : d : d   d : -
Hur-	rah for the mer-ry green	woods,	1. The sun on high, in the 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 <sub>1</sub>	d : d : d   t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	d : : s <sub>1</sub>   s <sub>1</sub> : - : :	l <sub>1</sub> : l <sub>1</sub> : l <sub>1</sub>   l <sub>1</sub> : - : :	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : -
:s	s : s : s   f : f : f	m : : m   m : - : :	f : f : f   f : - : :	m : m : m   m : -
:s <sub>1</sub>	d : d : d   s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	d : : d   d : - : :	f <sub>1</sub> : - : :   f <sub>1</sub> : - : :	d : - : :   d : -
Hur-	rah for the mer-ry green-woods,	hur-rah!	La, la, &c.	

:d	t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>   t <sub>1</sub> : t <sub>1</sub> : d	r : - : -   r : s <sub>1</sub> : s <sub>1</sub>	m : r : d   t <sub>1</sub> : l <sub>1</sub> : s <sub>1</sub>	f : m : r   d : t <sub>1</sub>
Comes	forth with a smile to	meet me, And the	fresh - 'ning breeze, comes	through the trees, With
Can	vie with my for - - est	glade, And no	la - - dy's bower, with	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 <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	t <sub>1</sub> : - : t <sub>1</sub>   t <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	m : r : d   t <sub>1</sub> : l <sub>1</sub> : s <sub>1</sub>	f : m : r   d : t <sub>1</sub>
:	r : r : r   r : r : r	r : - : r   r : s <sub>1</sub> : s <sub>1</sub>	m : r : d   t <sub>1</sub> : l <sub>1</sub> : s <sub>1</sub>	f : m : r   d : t <sub>1</sub>
.	s <sub>1</sub> : - : :   s <sub>1</sub> : - : :	s <sub>1</sub> : - : -   - : s <sub>1</sub> : s <sub>1</sub>	m : r : d   t <sub>1</sub> : l <sub>1</sub> : s <sub>1</sub>	f : m : r   d : t <sub>1</sub>
	La, la, &c.			

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

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 <sub>l</sub>	d :— :—   m :— :t <sub>l</sub>	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! Hur-	Hurrah! Hur-	Hurrah! Hur-	rah for the mer-ry green
m :— :m   m :— :	: :d   d :— :	: :d   d :— :d	f <sub>l</sub> :f <sub>l</sub> :f <sub>l</sub>   f <sub>l</sub> :f <sub>l</sub> :f <sub>l</sub>

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

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 <sub>l</sub>	d :d :d   t <sub>l</sub> :t <sub>l</sub> :t <sub>l</sub>	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 <sub>l</sub>	d :d :d   s <sub>l</sub> :s <sub>l</sub> :s <sub>l</sub>	d :— :s   s :— :	: :f <sub>l</sub>

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

- : -	- : -	s : - . s	s : s	- : -	- : -	d' : t . l	s : m	l : s . f	m :
r : m	f : r	:	:	r : m	f : r	d' : t . l	s : m	l : s . f	m :
ju - bi -	lee,	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 :
		Let it	ech - o						

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

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

:	:	:	:	:	l :t   d' :r	m' :r'   d' :—
:	:	mezzo.	t <sub>1</sub> :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	s.d' :t   d' :—
r :d   s <sub>1</sub> :—	f :m   r :d	l : <u>s.f</u>   m :—	f :r   m :f	s :s <sub>1</sub>   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 :—   — :—	

f	d' : <u>t.l</u>   s :m	l : <u>s.f</u>   m :—	†	ff	f :s   l :r'	d' :t   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   s :—		
d' : <u>t.l</u>   s :m	l : <u>s.f</u>   m :—	f :m   f :r		s :s <sub>1</sub>   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

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. 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 <sub>1</sub> . d : r . m

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

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

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

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

#### 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 <sub>1</sub> . 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 <sub>1</sub> .
m . : .r	d . : .t <sub>1</sub>	r . d : .r	m . : d .



THIRD STEP.

YES, OR NO.

KEY G. M. 96.

DR. L. MASON.

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

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

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

KEY D.

MALVERN. L. M.

DR. LOWELL MASON.

m	:m .m	m	: - .m	m .r	:m .f	s	: - .s	l	:l	s	: - .m	f .s	:m .f	r	: -
d	:d .d	d	: - .d	d .t <sub>1</sub>	:d .r	m	: - .m	f	:f	m	: - .d	r .m	:d .r	t <sub>1</sub>	: -
1. God is the ref -	uge	of his	saints,	When	storms of	sharp	dis -	tress	in -	vade;					
2. Here is a stream	whose	gen - tle	flow	Sup -	plies the	cit -	- y	of	our	God,					
3. That sa - cred	stream	thine	ho - ly	word	Our	grief	al -	lays,	our	fear	con -	trols,			
s	:s .s	s	: - .s	s	:s .	s	: - .d <sup>1</sup>	d <sup>1</sup>	:d <sup>1</sup>	d <sup>1</sup>	: - .s	s	:s	s	: -
d	:d .d	d	: - .m	s .f	:m .r	d	: - .d	d	:d	d	: - .d	s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	: -

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

## SPEAK KINDLY.

KEY G.

T. F. SEWARD.

D. C.

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

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

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

A pulse divided into two quarters and a half, is named **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	l	:			
d	:d	.r	m , r . d	:m , r . d	d , r . m , f	:s . m	d	:			
m	:m	.f	s , f . m	:f , m . r	m , r . d , t <sub>1</sub>	:d . s	d	:			

Ex. 164.

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

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

{	d	.r	:m	.r	d	.t <sub>1</sub>	:d	*	m	.f	:s	.f	m	.r	:m	}		
{	All	to	-	geth	-	er	let	us	sing,	We	will	make	the	wel	-	kin	ring;	}
{	s	s	.s	:s	s	.s	:s	d	:d	s <sub>1</sub>	.s <sub>1</sub>	:d	la	-	dies,	sing.	}	
{	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 <sub>1</sub>	.t <sub>1</sub>	d	:—	}	
	Come,	come	to the	sing - ing	school,	Let	no	one	stay	a -	way;				
	*														
{	m	:s		d	:—		s <sub>1</sub>	.s <sub>1</sub> ,s <sub>1</sub> :s <sub>1</sub>	.s <sub>1</sub>	d	:—	}			
	Come,	come,		come,			Come	to the	sing - ing	school.					
{	s	:—	.s	m	:—	.m	f	.f	:f	.f	m	:—	}		
	There		we'll	sing		the	mer - ry,		mer - ry	round.					
{	d	.d ,r	:m	.m ,f	s	.l ,s	:m	.m ,f	s	.f	:r	.t <sub>1</sub>	d	:—	}
	La	la la	la	la la	la	la la	la	la la	la	la	la	la	la		

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

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

## KEY A.

## ANTWERP. L. M.

## T. F. SEWARD.

d	:s <sub>1</sub> .s <sub>1</sub>	d	:—	.d	r	:t <sub>1</sub>	d	:—	m	:d .,r	m	:—	.m	f	:m	r	:—			
m <sub>1</sub>	:m <sub>1</sub> .m <sub>1</sub>	m <sub>1</sub>	:—	.m <sub>1</sub>	f <sub>1</sub>	:f <sub>1</sub>	m <sub>1</sub>	:—	s <sub>1</sub>	:m <sub>1</sub> .f <sub>1</sub>	s <sub>1</sub>	:—	.s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:—			
1. Light	of the soul,	O	Sav	- iour	blest!	Soon	as thy	pres	- ence	fills	the	breast,								
2. Son	of the Fa	- - ther,	Lord	most	high;	How	glad	is he	who	feels	thee	nigh;								
3. Je - sus	is from	the	proud	con	- cealed,	But	ev - er	- more	to	babes	re	- vealed,								
d	:d .,d	d	:—	.d	t <sub>1</sub>	:r	d	:—	d	:s <sub>1</sub> .s <sub>1</sub>	d	:—	.d	r	:d	t <sub>1</sub>	:—			
d	:d .,d	d	:—	.d	s <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub>	:—	d <sub>1</sub>	:d <sub>1</sub> .,d <sub>1</sub>	d <sub>1</sub>	:—	.d	t <sub>1</sub>	:d	s <sub>1</sub>	:—			
r	:t <sub>1</sub> .,d	r	:—	.m	f	:s	m	.f	r	:—	m	.r	:f	m	s	.f	:m	.r		
s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub>	:—	.s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:—	s <sub>1</sub>	.f <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	.l <sub>1</sub>	s <sub>1</sub>	:f <sub>1</sub>	m <sub>1</sub>	:—			
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 <sub>1</sub>	:s <sub>1</sub> .,l <sub>1</sub>	t <sub>1</sub>	:—	.d	r	:m	d	.r	t <sub>1</sub>	:—	d	:d .d	m	.r	:s	.f	m	:r	m	:—
s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub>	:—	.s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:—	d <sub>1</sub>	:d <sub>1</sub> .d <sub>1</sub>	d <sub>1</sub>	:r <sub>1</sub>	m <sub>1</sub> .f <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub>	:—			



## OH! THE SPORTS OF CHILDHOOD.

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

O. R. BARROWS.

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

<i>p</i>	<i>f</i>
d' : l .,d'   s : —	s .,l : s .,f   m : d'
m : f .,f   m : —	m .,f : m .,r   d : m
Hap - py and free;	How my heart's a beat - ing,
Hap - py and free;	Chas - ing all our sad - ness,
Hap - py and free;	But my heart's a beat - ing,
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' : s	
d .,d : d .,d   d : d	

<i>f</i>	CHORUS.
r' .,d' : t .,l   s : t .,r'   d' : —   — :	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.	
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 : —

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

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

THIRD STEP.

THE OLD BLACK CAT.

R. L.

R. Lowry, by per.

KEY G.

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

$m .r :r$	$.,r$	$s_1 .t_1 :r$	$.,m$	$r .d :d$	$m : - .r$	$m .s : -$
$d .t_1 :t_1$	$.,t_1$	$s_1 .s_1 :t_1$	$.,d$	$t_1 .d :d$	$d : - .t_1$	$d .m : -$
nice and fat—	Oh,	how I love	the	old black cat.	<i>Poor</i>	<i>kil - ty!</i>
this or that,	But	give to me	the	old black cat.		
on my hat,	And	fly to save	the	old black cat.		
$s .s :s$	$.,s$	$s .s :s$	$.,s$	$f .m :m$	:	:
$d .s_1 :s_1$	$.,s_1$	$s_1 .s_1 :s_1$	$.,s_1$	$s_1 .d_1 :d_1$	:	:

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

*Brisckly.*

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

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

## TWILIGHT IS STEALING.

A. S. KEIFFER.

B. C. UNSELD.

KEY G. M. 72.

d :d .,r m :s	d :m .,m r :—	t <sub>1</sub> :t <sub>1</sub> .,d r f	f :m .,r m :—
s <sub>1</sub> :s <sub>1</sub> .,s <sub>1</sub>  d :d	s <sub>1</sub> :d .,d t <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub> .,l <sub>1</sub>  t <sub>1</sub> :t <sub>1</sub>	r :d .,t <sub>1</sub>  d :—
1. Twi - light is steal - ing	Ov - er the sea,	Shad - ows are fall - ing	Dark on the 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 <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub> .,s <sub>1</sub>  s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> .,s <sub>1</sub>  d :—

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

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

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

KEY A. Round in two parts.

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

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



## TO THE MOUNTAIN.

KEY D.

J. H. TENNEY.

:d',r'	d' :s	:s ,l	s :m	:m.,m	r .m :f.s	:l .s	s :m	:s .s	l :l .t :d' .l
:m.,f	m :m	:m.,f	m :d	:d.,d	t',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 <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	d :d	:d

f :r .m	:f .r	m :—	:s	l :l .t :d' .l	s :m	:s	l .r' :d'	:t	d' :—
r :t',d	:r .t'	d :—	:m	f :f .s :l .f	m :d	:m	f .f :m	:r	m :—
horn far a-wav	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 <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub>	d :—	:d	f :f .f :f .f	d :d	:d	f .f :s	:s <sub>1</sub>	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'	l <sub>1</sub> .,l <sub>1</sub> :l <sub>1</sub>	t'	d .d :t'	:d	d :t'
1. Am	I a sol - - dier	of the cross	A	follower of	the		lamb,....
2. Must	I be car - - ried	to the skies	On	flowery beds	of		ease,....
3. Sure	I must fight	if	I would reign,	In - -	crease my cour -	age,	Lord,....
:m	s .,s :s	:f	m .,m :m	:s	s .m :f	:s	s :—
:d	d .,d :d	:s <sub>1</sub>	l <sub>1</sub> .,l <sub>1</sub> :l <sub>1</sub>	:s <sub>1</sub>	d .m :r	:d	s <sub>1</sub> :—

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

## LOUD THROUGH THE WORLD PROCLAIM.

KEY C. M. 104.

C. HUNTING.

<i>f</i>	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	:	:	<i>pp</i>	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
					For	he			liv -	eth	and	reign -	eth	for	ev -	er	for -	ev -	
					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	
					For	he			liv -	-	-	eth	and	reign -	eth	for -	ev -	er	

m <sup>l</sup> :r <sup>l</sup>		:s		m <sup>l</sup> :—		— :d <sup>l</sup>		s :—		— :s		l :f <sup>l</sup> .r <sup>l</sup>  d <sup>l</sup> :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 <sup>l</sup> :t		:		:d <sup>l</sup>   s :m		— :d <sup>l</sup>		d <sup>l</sup> :—		— :d <sup>l</sup>		d <sup>l</sup> :r <sup>l</sup>   m <sup>l</sup> :r <sup>l</sup>
ev - er,				Re - - joice,		re -		joice,				
s :s		:		:		:		s :s		m :d		f :—   s :—
ev - er,								Re - - joice,		and		praise his

d <sup>l</sup> :—		— :s		m <sup>l</sup> :—		— :d <sup>l</sup>		s :—		— :s		l :f <sup>l</sup> .r <sup>l</sup>  d <sup>l</sup> :t
m :—		— :m		s :—		— :s		m :—		— :m		f :l   s :f
name,		Re -		joice,		re -		joice,		re -		joice, and praise his
d <sup>l</sup> :—		:		<i>p</i> :d <sup>l</sup>   s :m		— :d <sup>l</sup>		d <sup>l</sup> :—		— :d <sup>l</sup>		d <sup>l</sup> :r <sup>l</sup>   m <sup>l</sup> :r <sup>l</sup>
d :—		:		Re - joice,		re		joice,				
name,				:		:		<i>p</i> :s		m :d		f :—   s :—
								Re - - joice,		and		praise his

d <sup>l</sup> :—		:		s <sup>f</sup> :m.,r   d :m		s :—		— :d <sup>l</sup>		t :r <sup>l</sup>   d <sup>l</sup> :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 <sup>l</sup> :—		:		s :m.,r   d :m		s :—		— :s		s :s   s :s
d :—		:		s :m.,r   d :m		s :—		— :d		s :s   s :s

d <sup>l</sup> :d <sup>l</sup>		:s		m <sup>l</sup> :—		— :d <sup>l</sup>		s :—		— :s		l :f <sup>l</sup> .r <sup>l</sup>  d <sup>l</sup> :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 <sup>l</sup>   s :m		— :d <sup>l</sup>		d <sup>l</sup> :—		— :d <sup>l</sup>		d <sup>l</sup> :r <sup>l</sup>   m <sup>l</sup> :r <sup>l</sup>
d :d		:		Re - - joice,		re -		joice,				
				:		:		s :s		m :d		f :—   s :—
								Re - joice,		and		praise his

d <sup>l</sup> :—		— :d <sup>l</sup>		d <sup>l</sup> :—		— :d <sup>l</sup>		d <sup>l</sup> :—		— :f <sup>l</sup>		m <sup>l</sup> :m <sup>l</sup>   r <sup>l</sup> :r <sup>l</sup>		d <sup>l</sup> :—		— :
		Je -		ho - - vah		reigns,		Re -		joice and		praise his		name.		:
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 <sup>l</sup> :—		— :s		l :l   l :s		l :l   l :d <sup>l</sup>		d <sup>l</sup> :d <sup>l</sup>   t :t		d <sup>l</sup> :—		— :				:
d :—		— :d		f :f   f :d		f :f   f :f		s :s   s :s		d :—		— :				:



## ASCRIPTION. S. M.

KEY Ab.

CHESTER G. ALLEN.

:s <sub>1</sub>	m	:-	.s	:d	.m	r	:-	:m	l <sub>1</sub>	:-	.f	:m	.r	d	:-	:s <sub>1</sub>
:m <sub>1</sub>	s <sub>1</sub>	:-	.s <sub>1</sub>	:d	.d	t <sub>1</sub>	:-	:s <sub>1</sub>	f <sub>1</sub>	:-	.l <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	s <sub>1</sub>	:-	:m <sub>1</sub>
1. O	bless			the	Lord, my	soul,		His	grace			to	thee pro-	claim,		And
2. The	Lord			for-	gives thy	sins,		Pro -	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 <sub>1</sub>	:-	:d <sub>1</sub>	f <sub>1</sub>	:-	.f <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	d <sub>1</sub>	:-	:d <sub>1</sub>

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

## DENNIS. S. M.

KEY F.

NAGELL

:m	m	:d	:m	r	:t <sub>1</sub>	:r	d	:-	:d	d	:l <sub>1</sub>	:d	d	:s <sub>1</sub>	:d	t <sub>1</sub>	:-	:r
:d	d	:s <sub>1</sub>	:d	t <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:-	:s <sub>1</sub>	l <sub>1</sub>	:f <sub>1</sub>	:l <sub>1</sub>	s <sub>1</sub>	:m <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:-	:t <sub>1</sub>
1. How	gen	-	tle	God's	com-	mands,	How	kind	his	pre	-	cepts	are!	Come,				
2. Be -	neath	-	his	watch	-	ful	eye	His	saints	se	-	cure	-	ly	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 <sub>1</sub>	:-	:s <sub>1</sub>	d	:-	:d	f <sub>1</sub>	:-	:f <sub>1</sub>	d	:-	:d	s <sub>1</sub>	:-	:s <sub>1</sub>

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

**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.

$$\left\{ \begin{array}{cc|cc|cc|cc|cc|cc} 1 & \overline{1} & - & 1 & 1 & \overline{1} & - & 1 & 1 & \overline{1} & - & \overline{1} & - & 1 & 1 & 1 \\ T_{AA} & T_{AA} & & T_{AA} & T_{AA} & T_{AA} & & T_{AA} & T_{AA} & T_{AA} & & T_{AA} & & T_{AA} & T_{AA} & T_{AA} \end{array} \right\}$$

Ex. 170.

$$\left\{ \begin{array}{c|c|c|c|c} \begin{array}{cc} 1 & .1 \\ T_{AA} & T_{AI} \end{array} & :- & \begin{array}{c} 1 \\ T_{AI} \end{array} & \left| \begin{array}{cc} 1 & .1 \\ T_{AA} & T_{AI} \end{array} \right. & :- & \begin{array}{c} .1 \\ T_{AI} \end{array} & \left| \begin{array}{cc} 1 & .1 \\ T_{AA} & T_{AI} \end{array} \right. & :1 & \begin{array}{c} .1 \\ T_{AI} \end{array} & \left| \begin{array}{cc} 1 & . \\ T_{AA} & S_{AI} \end{array} \right. & :1 & \begin{array}{c} . \\ T_{AA} \end{array} & S_{AI} \end{array} \right\}$$

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

T. F. S.

{ s :s | — :s | l :l̃ | — :l | t :t̃ | — :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.

$$\left\{ \begin{array}{l} \overline{s} \\ \text{No,} \end{array} : - \begin{array}{l} \overline{f} \\ \text{no,} \end{array} : - \begin{array}{l} \overline{\exists} \\ \text{no,} \end{array} : - \begin{array}{l} \overline{r} \\ \text{no,} \end{array} : - \begin{array}{l} \overline{d} \\ \text{no,} \end{array} : - \begin{array}{l} \overline{t} \\ \text{no,} \end{array} : - \begin{array}{l} \overline{l} \\ \text{no,} \end{array} : - \begin{array}{l} \overline{s} \\ \text{no,} \end{array} : \overline{m} \right\}$$

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

Ex 173. KEY C. Round in two parts.

{ d<sup>i</sup> . d<sup>i</sup> :- . t | l . l<sup>i</sup> :- . 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, 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 }

$\left\{ \begin{array}{l} s_1 \\ \text{fast} \end{array} \right. : m \text{ , } r \mid d : \left\{ \begin{array}{l} .d : d .d \mid d : - .d \mid d : t_1 .l_1 \mid s_1 : - .t_1 \end{array} \right. \left. \begin{array}{l} \\ \text{falls the rain.} \\ \text{John is a - sleep,} \\ \text{he sleeps ve - ry sound,} \\ \text{His} \end{array} \right\}$

{ | 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 }

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

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

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

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

## COME, LET US ALL BE MERRY.

KEY E. M. 160.

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'r	-	ing,	Then	let	us	laugh	the	strong	-	er,	For	thun	all	care	o'er			
d	.r	m	.m	:m	.s	s	.f	:	.r	.m	f	.s	:l	.t	d'	.s	:	s	d'	d'	.d'	.d'	
d	.r	m	.m	:m	.s	s	.f	:	.r	.m	f	.s	:l	.t	d'	.s	:	.d	d	.d	:d	.d	



## 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 :	.	t, .t, :	t, .
fa - ces,	Let's	keep them for to -	morrow.	.		ha ha ha,		ho ho ho,	
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 .
d .d :	.s	r .m, f : s .s,	s, .d :	.		d .d :	.	r .r :	r .

r, r, r :r .s	m .	f	.l	s .m :	d'	.l	s .m :	r .r	s .f :	m ., f
jolly old world you	know.									
t, .t, :t, .t,	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 .	:s	., d'	d' .s :	s ., d'	d' .s :	s .s	s .s :	s ., s	
s, .s, :s, .s,	d .	:d	., d	d .d :	d ., d	d .d :	s, .s,	s, .s, :	d ., d	

s .	f f	: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 *te* more piercing. Lowness in pitch favors the depressing emotions, makes *fah* more desolate, and *lah* more sad. Quick movement makes the strong tones of the scale (d m s) more bold, and the emotional tones (r f l t) gay and lively. Let the pupils sing any exercise containing *fah* and *lah* very slowly indeed, and notice how their mental effects are brought out. Then let them sing the same piece as quickly as they can, keeping the time and observing the change. *Fah* and *lah* are now gay and abandoned instead of weeping and desolate in their effect, and the other tones undergo a similar modification. The tune *Manoah* will afford a very good illustration. Let it be sung first very slowly and then very quickly. Let the pupils try in the same way other tunes which are deemed most characteristic.

## KEY G.

d .r   m	:- :r	d	:- :t,	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 *solf-a-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 *r* 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. Taatal, with accent, 4 four-pulse measure, at the rate of *M. 90*. From memory. At the rate of *M. 190*.
72. Taatal, with accent, eight four-pulse measures, sustaining the rate of *M. 60*. The rate of *M. 120*.
73. Taatal, from memory, any one of the Exs. 157 to 160 and 163 to 165, chosen by the teacher, the first measure being named.
74. Taatal on one tone any one of the Exs. 166 to 168, chosen by the teacher.
75. Taatal, 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. Taatal any rhythm of two four-pulse measures belong to the step, which the examiner shall *la* to you, see page 32, question 33.
82. Taatal, 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

Major Second; a Second that is equal to a Little Step is called a Minor Second. A Third that is equal to two Steps is called a Major Third—as from d to m—f to l—or s to t. A Third that is equal to one full Step and one Little Step (a Step and a Half) is called a Minor Third—as from r to f—m to s—l to d—or t to r'.

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

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

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

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

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

Teacher sings the following example to *la*.

## A. KEY C.

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

Did I stay in the one key all the time, or did I go out of it any point?

Listen again, and raise your hands when you feel the key has changed.

Teacher now sings, still to *la*, example B.

## B. KEY C.

{ d :m | s :m | l :l | s :— }  
{ s :s | d' :t .l | s :fe | s :— ||

When the teacher strikes the tone *fe* the pupils will, without doubt, hold up their hands—if they do not, then both examples must be repeated.

You feel that the music has “passed over” into a new key. This change of key during the progress of a tune is called Transition.

It may be well now to repeat the two examples to *la*, pupils imitating.

Let us now learn what has caused this transition, or change of key. You may sing (solfa-ing) as I point.

The teacher points on the modulator the example 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*, he 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.

s	d <sup>l</sup>	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<sub>b</sub>. After they have been well practiced, they may be sung through continuously as one exercise. The small notes indicate the tones as they are named in key C—called the "improper" notation.

Ex. 175. KEY C.                      G. t.                      f. C.

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

Ex. 176. KEY C.                      G. t.                      f. C.

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

Ex. 177. KEY C.                      G. t.                      f. C.

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

Ex. 178. KEY C.                      G. t.                      f. C.

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

Ex. 179. KEY C.                      G. t.                      f. C.

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

Ex. 180. KEY C.                      G. t.                      f. C.

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

Ex. 181. KEY C.                      G. t.                      f. C.

d : m   s : m   r : m   f : —	f <sup>t</sup> : d   m : r   d : t <sub>l</sub>   d : —	s <sup>d</sup> : d <sup>l</sup>   l : f   r : s   d : —
	f <sub>e</sub> : s   t : l   s : t <sub>l</sub>   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 <sup>l</sup> : t   l : —	l <sup>m</sup> : f   m : r   d : t <sub>l</sub>   d : —	d <sup>f</sup> : f   m : s   l : t   d <sup>l</sup> : —
	l : t <sub>a</sub>   l : s   f : m   f : —	

Ex. 183. KEY C.                      f. F.                      C. t.

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

Ex. 187. KEY D. Chromatic fe and ta.

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

Ex. 188. KEY D.

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

Ex. 189. KEY A.

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

Ex. 190. KEY F.

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

Ex. 191. KEY C.

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

**Pitching Tunes.** In the third step the pupil was taught to pitch the key tone of a tune by singing down the Standard Scale, stepwise, to the tone required. A shorter way may now be taught. In pitching key G the pupil need not run down to G stepwise, but will fall upon it at once from C'. In pitching key F he will take C' as s, and fall to the key tone, thus, C'—s m d. Key E may be pitched by falling to m, thus, C'—d' s m—md. Key A is pitched by falling to l, thus C'—d' l—ld. Key D, thus, C'—d r—r d'. The key may be pitched a little-step higher (sharper), or a little-step lower (flatter), than any tone of the Standard Scale. The tones thus required are named "C sharp," "D sharp," "E flat," "D flat," etc., and the

sign ♯ is used for "sharp," and ♭ for "flat." A sharp bears no relation to the tone below it, and after which, for convenience, it is named, but its relation is to the tone above it. It is to the tone above it the same that t is to d, or fe to s. In order to strike it correctly, sing the tone above, and then smoothly descend a little-step to it. A flat bears no relation to the tone above it, and after which it is named. Its relation is to the tone below it, to which it is the same as f to m, or ta to l. To pitch it correctly, in the cases of G♭, 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—fd. 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 <sub>1</sub> :— :t <sub>1</sub>	d :— :—   — : :d

( d :— :m   s :— :d'	s :— :—   — :m :d	r :— :r   r :m :r	d :— :—   : :m
birds sing on the	spray, The	skies their blue re-	sume. Once
which the fan - - cy	rang - - - es, As	pleas'd and change - ful	too. On
love the twi - - light	ten - - - der Of	Au - tumn's har - - vest	moon. A -
( d :— :d   m :— :m	m :— :—   d :— :d	s <sub>1</sub> :— :s <sub>1</sub>   s <sub>1</sub> :— :s <sub>1</sub>	d :— :—   . :d

( f :— :f   r :m :f	s :— :m   d' :— :d'	d' :t :l   l :s :fe	s :— :—   : :d
more I would be	breath - - - ing Thy	fresh and fra - grant	air; Once
win - - try nights we	lis - - - - ten To	tales and songs of	mirth, While
las! that all such	hours So	soon should pass a -	way! Fill,
( r :— :r   t <sub>1</sub> :d :r	m :— :d   m :— :m	r :— :r   d :— :d	t <sub>1</sub> :— :—   : :d

( d :— :m   s :— :d'	d' :— :f   l :— :l	s :m :s   f :m :r	d :— :—   : :
more I would be	wreath - - - ing Thy	blos - soms in my	hair.
joy - - lit fa - - - ces	glis - - - - ten A - -	round the so - - cial	hearth.
fill thy lap with	flow - - - - ers, Come	back, come back, sweet	May.
( d :— :d   t <sub>1</sub> :— :t <sub>1</sub>	l <sub>1</sub> :— :—   f <sub>1</sub> :— :f	m :d :s <sub>1</sub>   l <sub>1</sub> :— :t <sub>1</sub>	d :— :—   : :

KEY G. Round in three parts.

( :s <sub>1</sub>	d :—	t <sub>1</sub> :t <sub>1</sub>	l <sub>1</sub> :—	s <sub>1</sub> :f <sup>*</sup>	m :m	r :r
To	Ports - -	mouth, to	Ports - -	mouth, It	is	a gal - lant

( d :—	t <sub>1</sub>	:r	m .f :s	s :s	fe :—	s
town,		Sing	der - ry down,	hey	down	der - - - ry.

## THE HONEY-BEE'S SONG.

KEY A. S. C. B.\*

T. F. SEWARD.

$s_1 : d : d$	$d : d : d$	$t_1 : r : r$	$r : - : -$	$s_1 : r : r$	$r : r : r$	$d : m : m$	$m : - : -$
$m_1 : m_1 : m_1$	$m_1 : m_1 : m_1$	$r_1 : f_1 : f_1$	$f_1 : - : -$	$f_1 : f_1 : f_1$	$f_1 : f_1 : f_1$	$m_1 : s_1 : s_1$	$s_1 : - : -$
1. I am a	hon-ey - bee,	buz-zing a - way,		O - ver the	blos-soms the	long sum-mer	day;
2. Up in the	morning—no	lag-gards are we,		Skimming the	clo-ver - tops	ripe for the	bee;
3. No i - dle	mo-ments have	we thro' the day,		No time to	squander in	sleep or in	play;
$d_1 : d_1 : d_1$	$d_1 : d_1 : d_1$	$s_1 : s_1 : s_1$	$s_1 : - : -$	$s_1 : s_1 : s_1$	$s_1 : s_1 : s_1$	$d_1 : d_1 : d_1$	$d_1 : - : -$

$s_1 : d : d$	$d : d : d$	$t_1 : r : r$	$r : - : -$	$r : r : r$	$r : d : t_1$	$l_1 : t_1 : l_1$	$s_1 : - : -$
$m_1 : m_1 : m_1$	$m_1 : m_1 : s_1$	$s_1 : t_1 : t_1$	$t_1 : - : -$	$t_1 : t_1 : t_1$	$t_1 : l_1 : s_1$	$fe_1 : fe_1 : fe_1$	$s_1 : - : -$
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,	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 <sub>1</sub> :-.d   r :r	d :t <sub>1</sub>	d :—
1. Come, come away to the	pear - ly	foun - tain,	'Tis the morn - ing	hour that	calls,
2. Come, come away while the	bells are	ring - ing,	In the gen - tle	wav - ing	wind,
d :d .d   d :d .d	d :d	d :d	s <sub>1</sub> :-.s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	d :—

m .f :s .l   s :d'	t :l	l :s	l :-.l   l .s :f .m	r :s	d :—
d .r :m .f   m :l	s :f	f :m	f :-.f   f .m :r .d	t <sub>1</sub> :t <sub>1</sub>	d :—
Where the stream - let	from the	moun - tain,	To its mel - low	mu - sic	falls;
And the flower - boat	now is	bring - ing,	Flow - - ing wreaths our	brows to	bind;
:	:	:	f :-.f   d :d	s <sub>1</sub> :s <sub>1</sub>	d :—

r :-.m   f :f	m .f :s .l   s :m	d' :-.d'   t :s	l :fe	t <sub>s</sub> :—
t <sub>1</sub> :-.d   r :r	d .r :m .f   m :d	m :-.m   r :t <sub>1</sub>	d :d	t <sub>1</sub> :—
There with un - bound	treas - es	wav - ing,	Like a sil - ken	fair - y sail,
From the spark - ling	wave then	bound - ing,	Spir - - its fresh as	morn - ing's gale,
s <sub>1</sub> :-.s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub>	d :d	d :d	d :-.d   s <sub>1</sub> :s <sub>1</sub>	r :r   s <sub>1</sub> :—

r :r .m   f :r	m :m .f   s :m	l :-.l   s :d'	d' :t	d' :—
t <sub>1</sub> :t <sub>1</sub> .d   r :t <sub>1</sub>	d :d .r   m :d	f :-.f   m :d	r :r	m :—
Breez - es 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 <sub>1</sub> :s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub>	d :d	d :d	t <sub>1</sub> :-.t <sub>1</sub>   d :l <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>   d :—

## 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 <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>   m :— :m	r :— :r   d :— :—
m :r :d   m :r :d	m :r :d   m :— :—	s <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>   s <sub>1</sub> :— :s <sub>1</sub>	f <sub>1</sub> :— :f <sub>1</sub>   m <sub>1</sub> :— :—
1. Chipper-ee, chip-per - ee,	chipper - ee chee,	Nev - er were birds as	blithe as we,
2. Chipper-ee, chip-per - ee,	chipper - ee chee,	O what a love - - ly	lunch have we;
3. Chipper-ee, chip-per - ee,	chipper - ee chee,	O fol - low me, O	fol - - low me;
d :d :d   d :d :d	d :d :d   d :— :—	s <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>   s <sub>1</sub> :— :s <sub>1</sub>	s <sub>1</sub> :— :s <sub>1</sub>   d :— :—

d : d : d   f : f : f	m : — : m   s : — : —	d : — : d   f : f : f	m : — : m   s : — : —
l <sub>1</sub> : l <sub>1</sub> : l <sub>1</sub>   l <sub>1</sub> : l <sub>1</sub> : l <sub>1</sub>	d : — : d   m : — : —	l <sub>1</sub> : — : l <sub>1</sub>   l <sub>1</sub> : l <sub>1</sub> : l <sub>1</sub>	d : — : d   m : — : —
Up a - bove us the	gold - en sun,	Shin - ning bright till the	day is done;
Chil - ly winds and	sum - mer rain	Nev - er blighted our	gold - - en grain;
See, with a flut - ter and	whirl they go,	Down the bank to the	brook be - low;
f <sub>1</sub> : f <sub>1</sub> : f <sub>1</sub>   f <sub>1</sub> : f <sub>1</sub> : f <sub>1</sub>	d : — : d   d : — : —	f <sub>1</sub> : — : f <sub>1</sub>   f <sub>1</sub> : f <sub>1</sub> : f <sub>1</sub>	d : — : d   d : — : —

l : l : l   s : s : s	f : — : f   m : — : —	D. t. m <sub>1</sub> : l : l   s : s : s	t : d <sup>1</sup> : r <sup>1</sup>   d <sup>1</sup> : — : —
d : d : d   d : d : d	t <sub>1</sub> : — : t <sub>1</sub>   d : — : —	d f : 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 : — : —	d f : f : f   s : s : s	s : — : s <sub>1</sub>   d : — : —

f. G. d's : f : m   s : f : m	s : f : m   s : — : —	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>   m : — : m	r : — : r   d : — : —
m : r : d   m : r : d	m : r : d   m : — : —	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : — : s <sub>1</sub>	f <sub>1</sub> : — : f <sub>1</sub>   m <sub>1</sub> : — : —
Chipper - ee, chipper - ee,	chipper - ee chee,	Nev - er were birds so	blithe as we.
d : d : d   d : d : d	d : d : d   d : — : —	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : — : s <sub>1</sub>	s <sub>1</sub> : — : s <sub>1</sub>   d <sub>1</sub> : — : —

## GENTLY EVENING BENDETH.

KEY A<sub>2</sub>.

Sweetly.

C. H. RINK.

m : m   r : r	d : —   s <sub>1</sub> : —	l <sub>1</sub> : t <sub>1</sub>   d : m	r : —   — : —
d : d   t <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : —   m <sub>1</sub> : —	f <sub>1</sub> : f <sub>1</sub>   s <sub>1</sub> : d	t <sub>1</sub> : —   — : —
1. Gent - ly eve - 'ning	bend - - - eth,	O - ver vale and	hill,
2. Save the wood - brook's	gush - - - ing,	All things si - - lent	rest;
3. And no eve - ning	bring - - - eth,	To its life re -	lease;
4. Rest - less thus life	flow - - - eth,	Striv - eth in my	breast;
d <sub>1</sub> : m <sub>1</sub>   s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : —   d <sub>1</sub> : —	f <sub>1</sub> : r <sub>1</sub>   m <sub>1</sub> : d <sub>1</sub>	s <sub>1</sub> : —   — : —

m : m   f : m	r : —   s : —	d : f   m : r	d : —   — : —
d : d   r : d	t <sub>1</sub> : —   d : ta <sub>1</sub>	l <sub>1</sub> : r   d : s <sub>1</sub>	m <sub>1</sub> : —   — : —
Soft - ly peace de -	scend - - - eth,	And the world is	still
Hear its rest - less	rush - - - ing,	On t'ward o - - cean's	breast.
And no sweet bell	ring - - - eth,	O'er its wave - lets	peace.
God a - - lone be -	stow - - - eth	Tran - quil eve - ning	rest.
d : l <sub>1</sub>   r <sub>1</sub> : m <sub>1</sub> . f <sub>1</sub>	s <sub>1</sub> : f <sub>1</sub>   m <sub>1</sub> : —	f <sub>1</sub> : r <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	d <sub>1</sub> : —   — : —

## ANYWHERE.

KEY E $\flat$ .

B. C. UNSELD.

m :m		s :m		m :r		r :—		f :f		s :r		m :—		— :
d :d		m :d		d :t <sub>1</sub>		t <sub>1</sub> :—		r :r		t <sub>1</sub> :t <sub>1</sub>		d :—		— :
1. A - ny		lit - tle		cor - ner,		Lord,		In thy		vine - yard		wide;		
2. Where we		pitch our		night - ly		tent,		Sure - ly		mat - ters		not;		
3. All a -		long the		wil - der -		ness,		Let us		keep our		sight;		
s :s		s :s		s :s		s :—		s :s		s :s		s :—		— :
d :d		d :d		s <sub>1</sub> :s <sub>1</sub>		s <sub>1</sub> :—		s <sub>1</sub> :s <sub>1</sub>		s <sub>1</sub> :s <sub>1</sub>		d :—		— :

s :s		l :s		s :m		r :—		r :s		t :l		s :—		— :
m :m		f :m		m :d		t <sub>1</sub> :—		t <sub>1</sub> :r		r :d		t <sub>1</sub> :—		— :
Where thou		bid'st me		work for		thee,		There I		would a -		bide;		
If the day		for thee		is spent,				Bless-ed		is the		spot;		
On the mov -		ing pil -		lar fixed,				Con -		stant day		and night,		
d <sup>1</sup> :d <sup>1</sup>		d <sup>1</sup> :d <sup>1</sup>		d <sup>1</sup> :s		s :—		s :s		s :fe		s :—		— :
d :d		d :d		d :d		s <sub>1</sub> :—		s <sub>1</sub> :t <sub>1</sub>		r :r		s <sub>1</sub> :—		— :
s :s		l :d <sup>1</sup>		s :s		l :d		s :s		l :d		s :s		l :d
Mir - a -		cle of		Quickly		we our		Then the		heart will				
d :d		d :d		d :d		d :d		d :d		d :d		d :d		d :d
m :m		f :l		m :m		f :f		m :m		f :f		m :m		f :f

d <sup>1</sup> :l		s :—		s :s		l :d <sup>1</sup>		d <sup>1</sup> :l		s :m		s :m		r :—
d :d		d :—		d :d		d :d		d :d		d :—		m :d		t <sub>1</sub> :—
sav - ing		grace,		That thou		giv - est		me a		place		A - ny -		where,
tent may		fold,		Cheerful		march thro'		storm and		cold,		With thy		care,
make its		home,		Will-ing,		led by		thee, to		roam,		A - ny -		where,
l :f		m :—		m :m		f :l		l :f		m :s		s :s		s :—
f :f		d :—		d :d		f :f		f :f		d :—		d :d		s <sub>1</sub> :—
s :f		m :—		s :f		m :—		s :f		m :—		s :f		m :—
s <sub>1</sub> :s <sub>1</sub>		d :—		s <sub>1</sub> :s <sub>1</sub>		d :—		s <sub>1</sub> :s <sub>1</sub>		d :—		s <sub>1</sub> :s <sub>1</sub>		d :—

## THE LOVELY LAND.

KEY E $\flat$ .

R. LOWBY, by per

s :s		d <sup>1</sup> :t		d :s		l :l		l .t :d <sup>1</sup>		s :s .f		m :r		d :—		— :s
m :m		m :f		s :m		d :d		d :d		m :m .r		d :t <sub>1</sub>		d :—		— :m
1. There		is a		land of		pure de -		light, Where		saints im -		mor - tal		reign;		In -
2. There		ev - er		last - ing		spring a -		bides, And		nev - er		fad - ing		flowers;		Death
3. Sweet		fields a -		mong the		swell - ing		flood Stand		dressed in		liv - ing		green;		So
s :s		s :s		s :s		f :f		f .s :l		d <sup>1</sup> :s		s :f		m :—		— :s
d :d		d :r		m :d		f :f		f :f		s :s		s <sub>1</sub> :s <sub>1</sub>		d :—		— :d

d <sup>1</sup> :t		d <sup>1</sup> :s		l :l		l .t :d <sup>1</sup>		s :s .f		m :r		d :—		— :
m :f		s :m		d :d		d :d		m :m .r		d :t <sub>1</sub>		d :—		— :
fin - ite		day ex -		cludes the		night, And		pleas - ures		ban - ish		pain;		
like a		nar - row		sea, di -		- vides This		heaven - ly		land from		ours;		
to the		Jews old		Ca - naan		stood, While		Jor - dan		rolled be -		tween;		
s :s		s :s		f :f		f .s :l		d <sup>1</sup> :s		s :f		m :—		— :
d :r		m :d		f :f		f :f		s :s		s <sub>1</sub> :s <sub>1</sub>		d :—		— :



{	s	:-.m	l	:s	m	:r	d	:r	m	:d <sup>l</sup> .,d <sup>l</sup>  t.l	:s.fe	s	:-	—	:s.s	
	m	:-.d	f	:m	d	:t <sub>l</sub>	d	:t <sub>l</sub>	d	:m.,m r	:r	r	:-	—	:m.m	
	Oh! the land, the love - ly land, The land o - ver Jor - dan's foam; On the															
	s	:-.s	d <sup>l</sup>	:d <sup>l</sup> .s	s	:f	m	:s	s	:s.s	s	:t.l	t	:-	—	:d <sup>l</sup> .d <sup>l</sup>
	d	:-.d	d	:d	s <sub>l</sub>	:s <sub>l</sub>	d	:s <sub>l</sub>	d	:d.,d	r	:r	s <sub>l</sub>	:-	—	:d.d

d <sup>l</sup>	:t	d <sup>l</sup>	:s.,s	l.l	:l.l	l.t	:d <sup>l</sup>	s	:s.,f	m	:r	d	:-	:-
m	:f	s	:m.,m	d.d	:d.d	d	:d	m	:m.,r	d	:t <sub>l</sub>	d	:-	:-
gold-en strand, Wait the happy, happy band, To wel-come the ran-somed home.														
s	:s	s	:d <sup>l</sup> ,d <sup>l</sup>	d <sup>l</sup> .d <sup>l</sup>	:d <sup>l</sup> .d <sup>l</sup>	d <sup>l</sup> .t	:d <sup>l</sup>	s	:s.,s	s	:f	m	:-	:-
d	:r	m	:d..d	f.f	:f.f	f	:f	s	:s.,s	s <sub>l</sub>	:s <sub>l</sub>	d	:-	:-

## MAY IS HERE.

## KEY A.

s <sub>l</sub> .,s <sub>l</sub> :m	:-.r	d.m:l <sub>l</sub>	:s <sub>l</sub>	s <sub>l</sub> .,s <sub>l</sub> :l <sub>l</sub>	:t <sub>l</sub>	d.,r:m	:d	s <sub>l</sub> .,s <sub>l</sub> :m	:-.r
m <sub>l</sub> .,m <sub>l</sub> :s <sub>l</sub>	:-.f <sub>l</sub>	m <sub>l</sub> .,m <sub>l</sub> :f <sub>l</sub>	:m <sub>l</sub>	s <sub>l</sub> .,s <sub>l</sub> :f <sub>l</sub>	:f <sub>l</sub>	m <sub>l</sub> .,f <sub>l</sub> :s <sub>l</sub>	:m <sub>l</sub>	m <sub>l</sub> .,m <sub>l</sub> :s <sub>l</sub>	:-.f <sub>l</sub>
1. May is here, the world rejoice - 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 voice - es, Sky, and fields, and woods, and riv - er, With their heart our									
d.,d:d	:-.d	d.d:d	:d	t <sub>l</sub> .,t <sub>l</sub> :d	:r	d.,d:d	:d	d.,d:d	:-.d
d <sub>l</sub> .,d <sub>l</sub> :d <sub>l</sub>	:-.d <sub>l</sub>	d <sub>l</sub> .,d <sub>l</sub> :d <sub>l</sub>	:d <sub>l</sub>	s <sub>l</sub> .,s <sub>l</sub> :s <sub>l</sub>	:s <sub>l</sub>	d.,d:d	:d	d <sub>l</sub> .,d <sub>l</sub> :d <sub>l</sub>	:-.d <sub>l</sub>

d.,m:l <sub>l</sub>	:s <sub>l</sub>	s <sub>l</sub> .,s <sub>l</sub> :l <sub>l</sub>	:t <sub>l</sub>	d.,r:m	:d	l.,s:r	:-	f.,m:d	:-
m <sub>l</sub> .,m <sub>l</sub> :f <sub>l</sub>	:m <sub>l</sub>	s <sub>l</sub> .,s <sub>l</sub> :f <sub>l</sub>	:f	m <sub>l</sub> .,f <sub>l</sub> :s <sub>l</sub>	:m <sub>l</sub>	t <sub>l</sub> .,t <sub>l</sub> :t <sub>l</sub>	:-	d.,d:d	:-
up their voice - es, Leaf and flowers come forth to meet her, Happy May, blithesome May,									
notes are fall - ing, Sad, but pleas - ant in their sad - ness, Happy May, blithesome May, &c.									
heart re-joice - es, For his gifts we praise the Giv - er, Happy May, blithesome May, &c.									
d.,d:d	:d	t <sub>l</sub> .,t <sub>l</sub> :d	:r	d.,d:d	:d	r.,r:f	:-	d.,d:m	:-
d <sub>l</sub> .,d <sub>l</sub> :d <sub>l</sub>	:d <sub>l</sub>	s <sub>l</sub> .,s <sub>l</sub> :s <sub>l</sub>	:s <sub>l</sub>	d.,d:d	:d	s <sub>l</sub> .,s <sub>l</sub> :s <sub>l</sub>	:-	d.,d:d	:-

m.,r:l <sub>l</sub>	:t <sub>l</sub>	d.,r:m	:f	l.,s:r	:-	f.,m:d	:-	m.,r:l <sub>l</sub>	:t <sub>l</sub>	d.,m:d	:-
s <sub>l</sub> .,f <sub>l</sub> :f <sub>l</sub>	:f <sub>l</sub>	m <sub>l</sub> .,f <sub>l</sub> :s <sub>l</sub>	:-	t <sub>l</sub> .,t <sub>l</sub> :t <sub>l</sub>	:-	d.,d:d	:-	s <sub>l</sub> .,f <sub>l</sub> :f <sub>l</sub>	:f <sub>l</sub>	m <sub>l</sub> .,s <sub>l</sub> :m <sub>l</sub>	:-
Winter's reign has passed away, Happy May, blithesome May, Winter's reign has passed away.											
s.,s:r	:r	d.,d:d	:r	r.,r:f	:-	d.,d:m	:-	s.,s:r	:r	d.,d:d	:-
s <sub>l</sub> .,s <sub>l</sub> :s <sub>l</sub>	:s <sub>l</sub>	d.,d:d	:-	s <sub>l</sub> .,s <sub>l</sub> :s <sub>l</sub>	:-	d.,d:d	:-	s <sub>l</sub> .,s <sub>l</sub> :s <sub>l</sub>	:s <sub>l</sub>	d <sub>l</sub> .,d <sub>l</sub> :d <sub>l</sub>	:-

## ONWARD CHRISTIAN SOLDIERS.

KEY F. M. 120.

A. S. SULLIVAN, Mus. Doc.

s :s	s :s	s :-.l	s :—	r :r	d :r	m :—	— :	d :m	s :d'
m :m	m :m	f :—	f :—	t <sub>1</sub> :t <sub>1</sub>	l <sub>1</sub> :t <sub>1</sub>	d :—	— :	d :d	d d
1. On - ward	Chris - tian	sol - -	diers,	March - ing	as 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 <sub>1</sub> :—	s :f	m :r	d :—	— :	m :m	m :m

d' :—	t :—	l :l	m :fe	s :—	— :	r :r	s :r	m :-.f	m :—
r :—	r :—	d :d	d :d	t <sub>1</sub> :—	— :	t <sub>1</sub> :t <sub>1</sub>	r :t <sub>1</sub>	d :-.r	d :—
Je - -	sus	Go - ing	on be -	fore,		Christ, the	Roy - al	Mas - -	ter,
voi - -	ces	In the	tri - umph	song;		Glo - ry,	land and	hon - -	or
s :-.l	s :—	fe :fe	s :l	s :—	— :	s :s	s :s	s :—	s :—
r :—	r :—	r :r	r <sub>1</sub> :r <sub>1</sub>	s <sub>1</sub> :—	— :	s <sub>1</sub> :s <sub>1</sub>	t <sub>1</sub> :s <sub>1</sub>	d :—	d :—

s :s	d' :s	l :—	— :—	l :s	f :s	l :s	f :s	l :s	f :m
d :d	d :d	d :—	— :—	d :d	d :d	d :—	d :—	d :d	r :d
Leads a -	gainst the	foe;		For - ward	in - to	bat - -	tle,	See his	ban - ners
Un - to	Christ the	King;		This, through	count - less	a - -	ges,	Men and	an - gels
m :m	s :m	f :—	— :—	f :m	f :m	f :m	f :m	f :m	r :r
d :d	m :d	f :—	— :—	f :d	l <sub>1</sub> :d	f :d	l <sub>1</sub> :d	f <sub>1</sub> :f <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub>

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

m :—	— :	s :s	d' :t	d' :—	s :—	f :m	r :-.d	d :—	— :
s <sub>1</sub> :—	— :	m :m	f :f	m :—	d :—	d :d	t <sub>1</sub> :-.d	d :—	— :
war,		With the	cross of	Je - - -	sus	Go - ing	on be -	fore.	
war,		With the	cross of	Je - - -	sus	Go - ing	on be -	fore.	
m :—	— :	d' :d'	s :s	s :—	s :—	l :s	f :-.m	m :—	— :
d :—	— :	d :d	r :r	m :—	m <sub>1</sub> :—	f <sub>1</sub> :f <sub>1</sub>	s <sub>1</sub> :-.s <sub>1</sub>	d :—	— :

## FATHER OF MERCIES.

KEY E.

BERNARD SCHMIDT.

*pp* *p* *B. t. cres.*

s :—   s :s	s :—   l :—	d :— d   t <sub>l</sub> :d	r :—   d :	s <sub>d</sub> :—   d :r	m :—   f :l <sub>l</sub>
d :—   d :t <sub>l</sub>	d :—   d :—	d :— s <sub>l</sub>   s <sub>l</sub> :s <sub>l</sub>	t <sub>l</sub> :—   d :	d <sub>f</sub> :—   s <sub>l</sub> :s <sub>l</sub>	s <sub>l</sub> :l <sub>l</sub>   l <sub>l</sub> :f <sub>l</sub>
Fa - ther of	mer - cies,	When the day is	dawn - ing,	Then will I	pay my
m :—   s :f	m :—   f :—	m :— m   r :m	f :—   m :	m <sub>l</sub> :—   d :t <sub>l</sub>	d :—   r :—
d :—   m :r	d :—   f <sub>l</sub> :—	s <sub>l</sub> :— s   s <sub>l</sub> :s <sub>l</sub>	s <sub>l</sub> :—   d :	d <sub>f</sub> :—   m <sub>l</sub> :s <sub>l</sub>	d :l <sub>l</sub>   f <sub>l</sub> :—

*f. E.* *pp*

s <sub>l</sub> :—   t <sub>l</sub> :—	d <sub>s</sub> :—   :f	m :—   s :f	m :—   m :—	r :— r   d :d	d :—   t <sub>l</sub> :s
m <sub>l</sub> :—   s <sub>l</sub> :—	s <sub>r</sub> :—   :r	d :—   d :—	d :—   l <sub>l</sub> :—	t <sub>l</sub> :— t <sub>l</sub>   d :l <sub>l</sub>	s <sub>l</sub> :—   s <sub>l</sub> :t <sub>l</sub>
vows to	thee.	Like in - - cense	waft - ed	on the breath of	morn - ing My
r :d   r :—	m <sub>t</sub> :—   :s	s :—   ta :l	s :—   fe :—	s :— s   m :r	m :—   r :f
s <sub>l</sub> :—   s <sub>l</sub> :—	d <sub>s</sub> :—   :t <sub>l</sub>	d :—   d :—	d :—   d :—	t <sub>l</sub> :— t <sub>l</sub>   l <sub>l</sub> :fe <sub>l</sub>	s <sub>l</sub> :—   s <sub>l</sub> :r

*cres.* *f. A.*

s :—   s :—	s :—   :f	m :—   r :—	d :—   :—	d <sub>s</sub> :—   s <sub>l</sub> :s <sub>l</sub>	l <sub>l</sub> :—   s <sub>l</sub> :—
d :—   m :—	m :—   :r	d :—   t <sub>l</sub> :—	d :—   :—	l <sub>l</sub> m <sub>l</sub> :—   m <sub>l</sub> :m <sub>l</sub>	f <sub>l</sub> :—   m <sub>l</sub> :—
heart - felt	praise to	heaven shall	be.	Yes, thou art	near me,
m :—   d <sup>l</sup> :—	ta :—   :l	s :—   s :f	m :—   :—	:	:
d :—   d :—	m :—   :f	s :—   s <sub>l</sub> :—	d :—   :—	:	:

*E. t.*

m :d   l <sub>l</sub> :t <sub>l</sub>	l <sub>l</sub> :—   s <sub>l</sub> :—	:	:	:	:	:rs	s :l   t :d <sup>l</sup>
s <sub>l</sub> :m <sub>l</sub>   f <sub>l</sub> :f <sub>l</sub>	f <sub>l</sub> :—   m <sub>l</sub> :—	r <sub>s</sub> s <sub>l</sub> :—   s <sub>l</sub> :s <sub>l</sub>	l <sub>l</sub> :—   s <sub>l</sub> :—	m :d   l <sub>l</sub> :t <sub>l</sub>	d :—   :m	m :—   m :m	
Sleep - ing or	wak - ing,	Still doth thy	care un -	changed re - -	main.	If ev - er I	
:	:	m :—   m :m	f :—   m :—	s :m   f :—	m :—   :d <sup>l</sup>	d <sup>l</sup> :—   s :s	
:	:	:	:	:	:	d :—   m :m	

*p* *dim.* *pp*

d <sup>l</sup> :—   t :l	s :l   t :d <sup>l</sup>	d <sup>l</sup> :—   t :l	s :—   m :—	s :—   m :—	d :—   r :—	d :—   :—
f :—   f :f	m :—   m :—	f :—   f :r	m :—   d :—	r :—   d :—	d :—   t <sub>l</sub> :—	d :—   :—
wan - der, thy	ways for - -	sak - ing, O	lead me	gent - ly	back a - -	gain.
s :—   s :r	m :—   s :—	s :—   s :f	m :—   s :—	s :—   d :—	m :—   f :—	m :—   :—
r :—   r :t <sub>l</sub>	d :—   m :—	r :—   r :t <sub>l</sub>	d :—   d :—	t <sub>l</sub> :—   d :—	l <sub>l</sub> :—   s <sub>l</sub> :—	d :—   :—



## HURRAH FOR THE SLEIGH BELLS!

FANNIE CROSBY.

T. F. SEWARD.

KEY G.

.s <sub>1</sub>	m	.m, f : m	.r	r	.d	:s <sub>1</sub>
.m <sub>1</sub>	s <sub>1</sub>	.s <sub>1</sub> , l <sub>1</sub> : s <sub>1</sub>	.f <sub>1</sub>	f <sub>1</sub>	.m <sub>1</sub>	:m <sub>1</sub>
1. Hur-	rah!	for the sleigh	bells,	here	we	go,
2. Oh!	now	is the time	for	mirth	and	glee,
3. We -	'll	sing with the	bells	in	chorus	sweet,
.d	d	.d, d : d	.d	d	.d	:d
.d	d	.d, d : d	.d	d	.d	:d

l <sub>1</sub>	.l <sub>1</sub> , d : t <sub>1</sub>	.t <sub>1</sub> , r	d	.s	:s	.s <sub>1</sub>
f <sub>1</sub>	.f <sub>1</sub> , f <sub>1</sub> : f <sub>1</sub>	.f <sub>1</sub> , f <sub>1</sub>	m <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.m <sub>1</sub>
Jing,	jingle, jing,	jingle, jing,	jing,	jing,	jing,	A -
Jing,	jingle, jing,	jingle, jing,	jing,	jing,	jing,	And
Jing,	jingle, jing,	jingle, jing,	jing,	jing,	jing,	We'll
d	.f, f : r	.r, t <sub>1</sub>	d	.m	:m	.d
f <sub>1</sub>	.f <sub>1</sub> , f <sub>1</sub> : s <sub>1</sub>	.s <sub>1</sub> , s <sub>1</sub>	d	.d	:d	.d

m	.m, f : m	.r	r	d	:s <sub>1</sub>
s <sub>1</sub>	.s <sub>1</sub> , l <sub>1</sub> : s <sub>1</sub>	.f <sub>1</sub>	f <sub>1</sub>	.m <sub>1</sub>	:m <sub>1</sub>
way	o'er the white	and	drift -	ing	snow,
yon -	der an - oth -	er	sleigh	we	see,
sing	till we reach	the	vil -	lage	street,
d	.d, d : d	.d	d	.d	:d
d	.d, d : d	.d	d	.d	:d

l <sub>1</sub>	.l <sub>1</sub> , d : t <sub>1</sub>	.t <sub>1</sub> , r	d	:—
f <sub>1</sub>	.f <sub>1</sub> , f <sub>1</sub> : f <sub>1</sub>	f <sub>1</sub> , f <sub>1</sub>	m <sub>1</sub>	:—
Jing,	jingle, jing,	jingle, jing,	jing.	
Jing,	jingle, jing,	jingle, jing,	jing.	
Jing,	jingle, jing,	jingle, jing,	jing.	
d	.f, f : r	.r, t <sub>1</sub>	d	:—
f <sub>1</sub>	.f <sub>1</sub> , f <sub>1</sub> : s <sub>1</sub>	.s <sub>1</sub> , s <sub>1</sub>	d	:—

D. t. SOLO.

.rs	s	.s, f : m	.r	d	:—	.d <sup>1</sup>
The	stars	are	beam -	ing	bright,	The
Rein	up	the	steeds	just	here,	With-
Oh!	hap -	py	sleigh -	ing	time,	We
	<i>Inst.; or may be sung with voices to la.</i>					
.	.t <sub>1</sub> m :	.f	.m	:m	.m	.
.	.s <sub>1</sub> d :	.r	.d	:d	.d	.
.	.rs :	.s	.s	:s	.s	.
.	.s <sub>1</sub> d . :	s <sub>1</sub>	.d	:	.	.

d <sup>1</sup>	.l, t : d <sup>1</sup>	.l	t <sub>1</sub> s	:—	.s
night	is	cold	and	clear,	While
in	this	ru -	ral	dell.	They
hail	it	with	de -	light,	And
.	.f :	.f	.m	:m	.m
.	.d :	.d	.d	:d	.d
.	.l :	.l	.s	:s	.s
f <sub>1</sub>	. : f <sub>1</sub>	.	d	:	.

s	.s, f : m	.r	d	.d <sup>1</sup>	:d <sup>1</sup>	.s
down	the	rug -	ged	hills	we	glide,
want	to	join	us,	let	them	come,
who	would	mind	the	win -	ter's	cold,
	.m :	.f	.m	:m	.	.
	.d :	.r	.d	:d	.	.
	.s :	.s	.s	:s	.	.
d	. : s <sub>1</sub>	.	d	:	.	.

l	.l	:t	.t	d <sup>1</sup>	:—
sing	with	mer -	ry	cheer.	
know	the	par -	ty	well.	
such	a	joy -	ous	night.	
.	.f :	.f	.m	:m	.m
.	.d :	.r	.d	:d	.d
.	.l :	.s	.s	:s	.s
f <sub>1</sub>	. : s <sub>1</sub>	.	d	:	.

f. G.

.d <sub>1</sub> s <sub>1</sub>	m	.m, f : m	.r	r	.d	:s <sub>1</sub>
.l <sub>1</sub> m <sub>1</sub>	s <sub>1</sub>	.s <sub>1</sub> , l <sub>1</sub> : s <sub>1</sub>	.f <sub>1</sub>	f <sub>1</sub>	.m <sub>1</sub>	:m <sub>1</sub>
Hur -	rah	for the sleigh	bells!	here	we	go,
.fd	d	.d, d : d	.d	d	.d	:d
.fd	d	.d, d : d	.d	d	.d	:d

l <sub>1</sub>	.l <sub>1</sub> , d : t <sub>1</sub>	.t <sub>1</sub> , r	d	.s	:s	.s <sub>1</sub>
f <sub>1</sub>	.f <sub>1</sub> , f <sub>1</sub> : f <sub>1</sub>	.f <sub>1</sub> , f <sub>1</sub>	m <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.m <sub>1</sub>
Jing,	jingle, jing,	jingle, jing,	jing,	jing,	jing,	A -
d	.f, f : r	.r, t <sub>1</sub>	d	.m	:m	.d
f <sub>1</sub>	.f <sub>1</sub> , f <sub>1</sub> : s <sub>1</sub>	.s <sub>1</sub> , s <sub>1</sub>	d	.d	:d	.d

m .m,f:m .r   r .d :s <sub>1</sub>	l <sub>1</sub> .l <sub>1</sub> ,d:t <sub>1</sub> .t <sub>1</sub> ,r   d	:— .r,r   m,m,r,r:m .s   d	:—
s <sub>1</sub> .s <sub>1</sub> ,l <sub>1</sub> :s <sub>1</sub> .f <sub>1</sub>   f <sub>1</sub> .m <sub>1</sub> :m <sub>1</sub> *	f <sub>1</sub> .f <sub>1</sub> ,f <sub>1</sub> :f <sub>1</sub> .f <sub>1</sub> ,f <sub>1</sub>   m <sub>1</sub>	:— .t <sub>1</sub> ,t <sub>1</sub>   d,d,t <sub>1</sub> ,t <sub>1</sub> :d .t <sub>1</sub>   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 <sub>1</sub>   d	:— .s,s   s,s,s,s:s .r   m	:—
d .d,d:d .d   d .d :d	f <sub>1</sub> .f <sub>1</sub> ,f <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub> ,s <sub>1</sub>   d	:— .s <sub>1</sub> ,s <sub>1</sub>   d,d,s <sub>1</sub> ,s <sub>1</sub> :d .s <sub>1</sub>   d	:—

## CHIME AGAIN.

KEY A<sup>2</sup>

H. R. BISHOP.

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

m :— .r :d	r :— :	<sup>f</sup> m :— .r :d	m :— .r :d	f :l <sub>1</sub> :t <sub>1</sub>	d :— :
s <sub>1</sub> :— .s <sub>1</sub> :f <sub>1</sub>	s <sub>1</sub> :— :	s <sub>1</sub> :— .f <sub>1</sub> :m <sub>1</sub>	s <sub>1</sub> :— .s <sub>1</sub> :s <sub>1</sub>	l <sub>1</sub> :f <sub>1</sub> :f <sub>1</sub>	m <sub>1</sub> :— :
float on the	wind,	Burst-ing at	in - ter - vals	ov - er the	sails,
		D. S. Voi - ces of	friend-ship still	ring in each	sound,
deep dusk-y	bay,	D. S. Faint-er and	faint-er your	mel - o - dy	swells
		Lone - ly I'm	left on the	wa - ters to	weep,
d :— .r :r	t <sub>1</sub> :— :	d :— .d :d	d :— .t <sub>1</sub> :d	d :r :r	d :— :
d :— .t <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub> :— :	d <sub>1</sub> :— .d <sub>1</sub> :d <sub>1</sub>	d <sub>1</sub> :— .r <sub>1</sub> :m <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub> :s <sub>1</sub>	d <sub>1</sub> :— :

FINE.

E<sup>2</sup>, t.

d :— .t <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub> :d :r	m :f :— .r	d :— :	<sup>f</sup> rs :s :s	l :s :s
l <sub>1</sub> :— .s <sub>1</sub> :f <sub>1</sub>	m <sub>1</sub> :s <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> :— .f <sub>1</sub>	m <sub>1</sub> :— :	t <sub>1</sub> 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.		
Fast fades the	land and your	sound dies a-	way.	Now the cold	lamp of night
Chimes of those	beau - ti - ful	bells to de-	plore.		
d :— .d :d	d :d :d	d :r :— .t <sub>1</sub>	d :— :	<sup>s</sup> d' :d' :d'	d' :d' :d'
f <sub>1</sub> :— .f <sub>1</sub> :f <sub>1</sub>	d <sub>1</sub> :m <sub>1</sub> :f <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> :— .s <sub>1</sub>	d <sub>1</sub> :— :	<sup>s</sup> d :d :d	d :d :d

s :f :r	d :— :	s :s :s	l :s :s	<sup>f</sup> s :— .l :t	A <sup>2</sup> . d's :— :
m :r :t <sub>1</sub>	d :— :	d :d :d	d :— :d .d	d :— .d :r	m <sub>1</sub> :— :
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	m :— .f :f	sr :— :
s <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>	d :— :	d :d :d	d :— :d .d	d :— .f :r	d <sub>1</sub> :— :

## RISE, CYNTHIA, RISE.

KEY E $\flat$ . M. 100 twice.

HOOK.

d :—:—   r : d : r	m :—:—   —:—:—	m :—:—   f : m : f	s :—:—   —:—:—	l :—:—   l :—:—
Rise, Cyn - thia,	rise,	Rise, Cyn - thia,	rise,	The
: :   : :	: :   : :	d :—:—   r : d : r	m :—:—   —:—:—	d :—:—   d :—:—
: :   : :	: :   : :	: :   : :	: :   : :	d' :—:—   d' :—:—
: :   : :	: :   : :	: :   : :	: :   : :	The
: :   : :	: :   : :	: :   : :	: :   : :	rud - dy morn on
: :   : :	: :   : :	: :   : :	: :   : :	f :—:—   m : f :—:—

d' :—:—   s : d' :—:—	s :—:—   s : f : m	m :—:—   r :—:—	B $\flat$ . t. s d :—:—   r : t <sub>1</sub>   d :—:—	d :—:—   m : d :—:—
tip - toe stands To	view thy smil - ing	face.	Phœbus on fleet - est	cours - ers borne,
m :—:—   m :—:—	d :—:—   d :—:—	d :—:—   t <sub>1</sub> :—:—	: :   : :	: :   : :
s :—:—   d' :—:—	s :—:—   s :—:—	s :—:—   —:—:—	: :   : :	: :   : :
tip - toe stands To	view thy smil - ing	face.	: :   : :	: :   : :
d :—:—   d :—:—	m :—:—   t <sub>1</sub> :—:—	s <sub>1</sub> :—:—   —:—:—	: :   : :	: :   : :

m :—:—   f : r : m :—:—	m :—:—   s : m :—:—	s :—:—   m :—:—	f : m : r : m :—:—	s :—:—   m :—:—
Phœbus on fleet - est	cours - ers borne, Sees	none so fair in	all his race, Sees	none so fair in
s d :—:—   r : t <sub>1</sub>   d :—:—	d :—:—   m : d :—:—	d :—:—   s <sub>1</sub>   s <sub>1</sub> :—:—	s <sub>1</sub> :—:—   s <sub>1</sub> :—:—	d :—:—   s <sub>1</sub>   s <sub>1</sub> :—:—
: :   : :	: :   : :	m :—:—   d :—:—	r : d : t <sub>1</sub>   d :—:—	m :—:—   d :—:—
: :   : :	: :   : :	Sees	none so fair in	none so fair in
: :   : :	: :   : :	s d	d :—:—   d <sub>1</sub>   d <sub>1</sub> :—:—	d :—:—   d <sub>1</sub>   d <sub>1</sub> :—:—

f : m : r   d s :—:—	s :—:—   s : f : s   l :—:—	f :—:—   m : f :—:—	f : m : f   s :—:—	m :—:—   r : m :—:—
all his race.	The cir - cling hours that	stay be - hind Would	draw fresh beau - ties	from thine eye; Then
s <sub>1</sub> :—:—   f <sub>1</sub>   m : t <sub>1</sub> :—:—	m :—:—   r : m :—:—	r :—:—   d <sub>1</sub>   r :—:—	r : d <sub>1</sub> : r   m :—:—	d :—:—   t <sub>1</sub>   d :—:—
r : d : t <sub>1</sub>   d s :—:—	l :—:—   l :—:—	l :—:—   l :—:—	s :—:—   s :—:—	s :—:—   s :—:—
all his race.	The cir - cling hours that	stay be - hind Would	draw fresh beau - ties	from thine eye;
s <sub>1</sub> :—:—   s <sub>1</sub>   d s <sub>1</sub> :—:—	l <sub>1</sub> :—:—   l <sub>1</sub> :—:—	r :—:—   l <sub>1</sub>   r :—:—	s <sub>1</sub> :—:—   s <sub>1</sub> :—:—	d :—:—   s <sub>1</sub>   d :—:—

d :—:—   r :—:—	m :—:—   r : d :—:—	m :—:—   f :—:—	s :—:—   f : m :—:—	l :—:—   s : l :—:—
ah! in	pit - - - y, Then	ah! in	pit - - - y, In	pit - y to man-
: :   : :	: :   : :	d :—:—   r :—:—	m :—:—   r : d :—:—	d :—:—   s : f :—:—
: :   : :	: :   : :	: :   : :	: :   : :	d' :—:—   d' :—:—
: :   : :	: :   : :	: :   : :	: :   : :	In
: :   : :	: :   : :	: :   : :	: :   : :	pit - y to man-
: :   : :	: :   : :	: :   : :	: :   : :	f :—:—   m : f :—:—



D. S.

$d' : - : -   : - : d'$ kind,	$No$	$d' : - : s   s : - : m$ long - er wrapped in	$r : m : f   m : - : d'$ vis - ions lie,	$No$	$d' : - : s   s : - : m$ long - er wrapped in	$f : m : r   d : -$ vis - ions lie.
$d : - : -   : - : d$ d		$d : - : m   m : - : d$ d	$t_1 : d : r   d : - : d$ d		$d : - : m   m : - : d$ d	$r : d : t_1   d : -$ d
$s : - : -   : - : s$ kind,	$No$	$s : - : d'   d' : - : s$ long - er wrapped in	$s : - : s   s : - : s$ vis - ions lie,	$No$	$s : - : d'   d' : - : s$ long - er wrapped in	$s : - : f   m : -$ vis - ions lie.
$m : - : -   : - : m$ m		$m : - : d   d : - : d$ d	$s : - : s_1   d : - : m$ s		$m : - : d   d : - : d$ d	$s : - : s_1   d : -$ s

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 :d	d :d	f :f	— :f .f	s .s :s .s   s :d .d	d .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 <sub>1</sub> . d   m : f . m	r . t <sub>1</sub> : t <sub>1</sub> . d   r : m . r	d : d . d   d : m . m
r . t <sub>1</sub> : t <sub>1</sub> . d   r : m . r	d : s <sub>1</sub> . s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	s <sub>1</sub> : m <sub>1</sub> . f <sub>1</sub>   s <sub>1</sub> : d . d
carol to the breeze, Where the	old for - est trees Wave their	branches in the ray Of the	bright king of day, And the
fairies tripping light, To the	fields say good-night, With a	footstep glad and free We will	bound o'er the lea In our
s . s : s . s   s : s . s	s : m . m   s : s . s	f . r : r . m   f : s . f	m : d . r   m : s . s
s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	d : d . d   d : d . d	s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	d <sub>1</sub> : d <sub>1</sub> . d <sub>1</sub>   d <sub>1</sub> : d . d

										f. C.		D. C.								
f . r	: r	. m	f	: s	. f	m	: s <sub>1</sub>	. d	m	: f	. m	r . t <sub>1</sub>	: t <sub>1</sub>	. d	r	: m	. r	<sup>d</sup> s	: —	
r . t <sub>1</sub>	: t <sub>1</sub>	. d	r	: m	. r	d	: s <sub>1</sub>	. s <sub>1</sub>	s <sub>1</sub>	: s <sub>1</sub>	. s <sub>1</sub>	s <sub>1</sub> . s <sub>1</sub>	: s <sub>1</sub>	. s <sub>1</sub>	s <sub>1</sub>	: s <sub>1</sub>	. s <sub>1</sub>	<sup>s</sup> r	: —	
music from the dell, Where the										young lil - ies dwell, Shall be										
cheerful homes so dear, We will										sing sweet and clear, Till the										
										echoed far a - way, far a - way.										
										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	<sup>m</sup> t	: —	
s <sub>1</sub> . s <sub>1</sub>	: s <sub>1</sub>	. s <sub>1</sub>	s <sub>1</sub>	: s <sub>1</sub>	. s <sub>1</sub>	d	: d	. d	d	: d	. d	s <sub>1</sub> . s <sub>1</sub>	: s <sub>1</sub>	. s <sub>1</sub>	s <sub>1</sub>	: s <sub>1</sub>	. s <sub>1</sub>	<sup>d</sup> s <sub>1</sub>	: —	



## 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	lamb;		
2. He will light your	pathway,	Wand - 'ring lit - - tle	lamb;		
3. You will find the	Sheperd,	Hap - - py lit - - tle	lamb;		
d :— :r	m :— :f	d :d :—  — :— :	f' :— :f	f' :— :f	d :— :—  — :— :

r :— :s	t :— :s	r :— :s	t :— :s	m :— :s	d' :— :s	m :— :s	d' :— :s
t' :— :t	r :— :t	t' :— :t	r :— :t	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,				
Through dark wood and	thorn - y bri - - ar,	On - - ward, up - ward,	ev - - er high - er,				
Up - ward, till the	light grows clear - er,	Fold and Sheph - erd,	near - - er, dear - er,				
s :— :s	s :— :s	s :— :s	s :— :s	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	d :— :—  — :— :
Seek it lit - - tle	lamb,	Seek it lit - - tle	lamb.		
Wand - 'ring lit - - tle	lamb,	Wand - 'ring lit - - tle	lamb.		
Hap - py lit - - tle	lamb,	Hap - py lit - - tle	lamb.		
f :— :f	f :— :f	d :— :—  — :— :	d :— :d	s :— :s	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 :fe :s	m :— :—
d :— :d	m :— :m	f :— :f	f :— :—	t' :le :t	r :— :f	m :re :m	d :— :—
1. Now the win - - try	storms are o'er,	Spring un - locks her	ver - - dant store;				
2. Now re - spon - sive	through the grove,	Soft - - ly tuned to	Spring and love;				
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.				
Ech - o with her	sport - ive lay,	Sweet - ly sings of	May, sweet May.				
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 :— :s	d :— :d	d :— :—



## REST, WEARY PILGRIM.

KEY B $\sharp$ . 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 <sub>1</sub> :—   s <sub>1</sub> : s <sub>1</sub>	fe <sub>1</sub> :—   s <sub>1</sub> :—	l <sub>1</sub> :—   la <sub>1</sub> : la <sub>1</sub>	s <sub>1</sub> :—   s <sub>1</sub> :	d :—   r : r
1. Rest, wea - ry	Pil - - grim!	from toil re -	pos - - ing,	Night's dark'-ning
2. Rest, wea - ry	Pil - - grim!	till mora-ing's	break - ing,	And birds a -
d <sub>1</sub> :—   d <sub>1</sub> : d <sub>1</sub>	d <sub>1</sub> :—   d <sub>1</sub> :—	f <sub>1</sub> :—   f <sub>1</sub> : f <sub>1</sub>	d <sub>1</sub> :—   m <sub>1</sub> :	s <sub>1</sub> :—   se <sub>1</sub> : se <sub>1</sub>

m :—   f :	r :—   m : r	d :—   d :	<i>cres.</i> r :—   r : m	d :—   d :
d :—   r :	t <sub>1</sub> :—   d : t <sub>1</sub>	d :—   d :	t <sub>1</sub> :—   t <sub>1</sub> : t <sub>1</sub>	l <sub>1</sub> :—   l <sub>1</sub> :
shad - - ows	round thee are	clos - - ing;	Drear is the	path - - way
round thee	blithe songs are	wak - - ing;	Hark! thro' the	for - - est
l <sub>1</sub> :—   r <sub>1</sub> :	s <sub>1</sub> :—   s <sub>1</sub> : s <sub>1</sub>	m <sub>1</sub> :—   m <sub>1</sub> :	s <sub>1</sub> :—   s <sub>1</sub> : se <sub>1</sub>	l <sub>1</sub> :—   l <sub>1</sub> :

m :—   m : f	r :—   r :	m :—   re : m	<i>ff</i> s :—   f : m	r :—   m : r	d :—   d :
d :—   d : r	t <sub>1</sub> :—   t <sub>1</sub> :	d :—   d : d	m :—   r : de	<u>r : l<sub>1</sub></u>   d : t <sub>1</sub>	d :—   s <sub>1</sub> :
frown - ing be -	fore thee!	No stars on	high to	guide and watch	o'er thee!
chill winds are	blow - ing!	Here, there is	friend - ship and	kind wel-come	glow - ing!
l <sub>1</sub> :—   l <sub>1</sub> : r <sub>1</sub>	s <sub>1</sub> :—   s <sub>1</sub> :	s <sub>1</sub> :—   fe <sub>1</sub> : s <sub>1</sub>	<u>ta<sub>1</sub> :—   l<sub>1</sub> : s<sub>1</sub></u>	f <sub>1</sub> :—   s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> :—   m <sub>1</sub> :

<i>p</i> d :—   d : r	m :—   d :	<i>pp</i> d :—   d : r	m :—   — :—	d :—   — :—	— :—   — :
la <sub>1</sub> :—   la <sub>1</sub> : la <sub>1</sub>	s <sub>1</sub> :—   s <sub>1</sub> :	l <sub>1</sub> :—   l <sub>1</sub> : l <sub>1</sub>	s <sub>1</sub> :—   — :—	m <sub>1</sub> :—   — :—	— :—   — :
Rest, wea - ry	Pil - grim!	Rest, wea - ry	Pil - - -	grim!	
f <sub>1</sub> :—   f <sub>1</sub> : f <sub>1</sub>	d <sub>1</sub> :—   m <sub>1</sub> :	f <sub>1</sub> :—   f <sub>1</sub> : f <sub>1</sub>	d <sub>1</sub> :—   — :—	d <sub>1</sub> :—   — :—	— :—   — :

KEY C. Round in two parts.

d <sup>1</sup> : t	: l	s : fe	: s	l : s	: fe	s :— :	s : fe	: f
Lil - ies	and	ro - ses,	the	pure and	the	bright,	Twine in	the

m : re : m	f : fe	: s	m :— :—	* m : s : f	m : re : m
gar - land	we're	weav - ing	to - night,	Em - blem of	vir - tue in

f : m : re	m :— :	s : l : t	d <sup>1</sup> : t	: d <sup>1</sup>	r <sup>1</sup> : d <sup>1</sup> : t	d <sup>1</sup> :— :—
true hearts en -	shrined;	What could be	fair - er	than	these flowers com -	bined.

## THE MILLER.

KEY G.

ZOLLNER.

.s <sub>1</sub>	d	.,s <sub>1</sub> : m <sub>1</sub> .f <sub>1</sub>		s <sub>1</sub>	.,l <sub>1</sub> : s <sub>1</sub> .d		m	.,r : d .r		m	.,f : m .d
.		:		.	:		d	.,s <sub>1</sub> : m <sub>1</sub> .f <sub>1</sub>		s <sub>1</sub>	.,l <sub>1</sub> : s <sub>1</sub> .d
1. To	wan - der	is the		mil - ler's joy,	To		wan - der	is the		mil - ler's joy,	To
2. We've	learnt it	from the		flow - ing stream,	We've		learnt it	from the		flow - ing stream,	The
3. We	see this al -	so		in the wheels,	We		see this al -	so		in the wheels,	the
4. Oh!	wan - d'r - ing	ever		is my joy,	Oh!		wan - d'r - ing	ever		is my joy,	Oh!
.		:		.	:		.	:		.	m
.		:		.	:		.	:		.	d

m	:	r		d	:	s <sub>1</sub>		r	.r	:m, r	.de, r		t <sub>1</sub>	.r	:s <sub>1</sub>	.s <sub>1</sub>
d	:	t <sub>1</sub>		d	:	s <sub>1</sub>		t <sub>1</sub>	.t <sub>1</sub>	:t <sub>1</sub>	.t <sub>1</sub>		s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>
wan -	-	-		der.				mil - lers	all	do			love	to	roam,	To
flow -	-	-		stream.				neith - er	rests	by			day	nor	night,	Its
bus -	-	-		wheels,				do not	turn	a -			lone	by	day,	But
wan -	-	-		ing.				well my	pa -	rents,			friends	and	home,	Let
s	:	f		m	:	.s		f	.s	:f	.s		f	.s	:f	.s
s <sub>1</sub>	:	s <sub>1</sub>		d <sub>1</sub>	:	.s <sub>1</sub>		s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>		s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>

r	.r	:m, r	.de, r		t <sub>1</sub>	.r	:s <sub>1</sub>	.s <sub>1</sub>		l <sub>1</sub>	.t <sub>1</sub>	:d	.r		m	.,r : d .m
t <sub>1</sub>	.t <sub>1</sub>	:t <sub>1</sub>	.t <sub>1</sub>		s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>		l <sub>1</sub>	.t <sub>1</sub>	:d	.r		m	.,r : d .d
leave	their	vil -	lage,		house	and	home,	To		leave	their	vil -	lage,		house	and home,
course	it	fol -	lows		with	de -	light,	Its		course	it	fol -	lows		with	de - light,
keep	it	up	all		night	so	gay,	But		keep	it	up	all		night	so gay,
me	un -	to	the		wide	world	roam,	Let		me	un -	to	the		wide	world roam,
f	.s	:f	.s		f	.s	:f	.s <sub>1</sub>		l <sub>1</sub>	.t <sub>1</sub>	:d	.r		m	.,r : d .d
s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>		s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>		l <sub>1</sub>	.t <sub>1</sub>	:d	.r		m	.,r : d .d

s	:	t <sub>1</sub>		s	:	t <sub>1</sub>		s	:	t <sub>1</sub>		d	:	—
t <sub>1</sub>	:	s <sub>1</sub>		t <sub>1</sub>	:	s <sub>1</sub>		t <sub>1</sub>	:	s <sub>1</sub>		s <sub>1</sub>	:	—
wan -	-	-		wan -	-	-		wan -	-	-		der.		
flow -	-	-		flow -	-	-		flow -	-	-		stream.		
bu -	-	-		bu -	-	-		bu -	-	-		wheels.		
wan -	-	-		wan -	-	-		wan -	-	-		der.		
r	:	s		r	:	s		r	:	f		m	:	—
s <sub>1</sub>	:	s <sub>1</sub>		s <sub>1</sub>	:	s <sub>1</sub>		s <sub>1</sub>	:	s <sub>1</sub>		d <sub>1</sub>	:	—

KEY C. Round in four parts.

{	s	.fe	:s		s	.fe	:s		m	.re	:m		m	.re	:m	}	
	Soh,	fe,	soh,		soh,	fe,	soh,		me,	re,	me,		me,	re,	me.	}	
{	d <sup>1</sup>	.l	:s	.m		d <sup>1</sup>	.l	:s	.m		d	.d, d	:m	.s		d <sup>1</sup>	:
	Now	be	-	ware	and	sing	with	care,	And		keep	ev -	'ry	voice	in	tune.	}

## MURMURING BROOKLET.

MARY C. SEWARD.

KEY B $\flat$ .

$s_1 : d : t_1   l_1 : r : d$ Murm'ring brook-let	$t_1 : l_1 : t_1   d : - : m$ gent - ly flow - ing,	$s_1 : d : t_1   l_1 : r : d$ Wind - ing free the	$t_1 : l_1 : t_1   d : - : -$ fields a-mong.	Repeat pp. D.C. $\text{F. t.}$	$t_1 : m : - :   f : - : -$ Loo.....
$m_1 : - : -   f_1 : - : -$ Loo.....	$- : - : -   m_1 : - : -$ Loo.....	$m_1 : - : -   f_1 : - : -$ Loo.....	$- : - : -   m_1 : - : -$ Loo.....		$r_s : d : t_1   l_1 : r : d$ Sweet and pure as
$s_1 : - : -   l_1 : - : -$ Loo.....	$s_1 : - : -   - : - : -$ Loo.....	$s_1 : - : -   l_1 : - : -$ Loo.....	$s_1 : - : -   - : - : -$ Loo.....		$s_d : - : -   l : - : -$ Loo.....
$d_1 : - : -   f_1 : - : -$	$s_1 : - : -   d_1 : - : -$	$d_1 : - : -   f_1 : - : -$	$s_1 : - : -   d_1 : - : -$		$s_d : - : -   f_1 : - : -$

SCHUMANN.

Repeat pp. D.S. f. B $\flat$ .

$- : - : r   d : - : -$ Loo.....	$m : - : -   f : - : -$ Loo.....	$- : - : r   d : - : -$ Loo.....	$d_s : d : t_1   l_1 : r : d$ Glad and gay its	$t_1 : l_1 : t_1   d : - : m$ work ful - fil - ing,
$t_1 : l_1 : t_1   d : - : m$ bub - bling fountain,	$s_1 : d : t_1   l_1 : r : d$ Sing - ing soft its	$t_1 : l_1 : t_1   d : - : -$ rip - pling song.	$m_1 : - : -   f_1 : - : -$ Loo.....	$- : - : -   m_1 : - : -$ Loo.....
$s : - : -   - : - : -$ Loo.....	$s : - : -   l : - : -$ Loo.....	$s : - : -   - : - : -$ Loo.....	$d_s : - : -   l_1 : - : -$ Loo.....	$s_1 : - : -   - : - : -$ Loo.....
$s_1 : s : f   m : r : d$	$d : - : -   f_1 : - : -$	$s_1 : s : f   m : r : d$	$d_1 : - : -   f_1 : - : -$	$s_1 : - : -   d_1 : - : -$

f. E $\flat$ .

$s_1 : d : t_1   l_1 : r : d$ Car - ing not for	$t_1 : l_1 : t_1   d : - : d_s$ cloud or sun. 'Tis	$d : m : l   s : m : d$ roll - ing, rush - ing,	$t_1 : d : l_1   s_1 : l_1 : t_1$ on - ward push - ing	$d : m : l   s : m : d$ Ceas - ing not when
$m_1 : - : -   f_1 : - : -$ Loo.....	$- : - : -   m_1 : - : d_s$ Loo.....	$d : m : l   s : m : d$ Loo.....	$t_1 : d : l_1   s_1 : l_1 : t_1$ Loo.....	$d : m : l   s : m : d$ Loo.....
$s_1 : - : -   l_1 : - : -$ Loo.....	$s_1 : - : -   - : - : d_s$ Loo.....	$d : m : l   s : m : d$ Loo.....	$t_1 : d : l_1   s_1 : l_1 : t_1$ Loo.....	$d : m : l   s : m : d$ Loo.....
$d_1 : - : -   f_1 : - : -$	$s_1 : - : -   d_1 : - : d_s$	$d : m : l   s : m : d$	$t_1 : d : l_1   s_1 : l_1 : t_1$	$d : m : l   s : m : d$

$t_1 : d : l_1   s_1 : - : s_1$ once be - gun, 'Tis	$d : m : l   s : m : d$ whirl - ing, twirl - ing,	$t_1 : d : l_1   s_1 : l_1 : t_1$ wind - ing, turn - ing,	$d : m : l   s : m : d$ Rest - ing not till	$t_1 : d : l_1   s_1 : - : s$ work is done.
$t_1 : d : l_1   s_1 : - : s_1$ Loo.....	$d : m : l   s : m : d$ Loo.....	$t_1 : d : l_1   s_1 : l_1 : t_1$ Loo.....	$d : m : l   s : m : d$ Loo.....	$t_1 : d : l_1   s_1 : - : s$ Loo.....
$t_1 : d : l_1   s_1 : - : s_1$ once be - gun, 'Tis	$d : m : l   s : m : d$ whirl - ing, twirl - ing,	$t_1 : d : l_1   s_1 : l_1 : t_1$ wind - ing, turn - ing,	$d : m : l   s : m : d$ Rest - ing not till	$t_1 : d : l_1   s_1 : - : s$ work is done.
$t_1 : d : l_1   s_1 : - : s_1$	$d : m : l   s : m : d$	$t_1 : d : l_1   s_1 : l_1 : t_1$	$d : m : l   s : m : d$	$t_1 : d : l_1   s_1 : - : s$

$s : d^1 : t   l : r^1 : d^1$ Murm'ring brook - let	$t : l : t   d^1 : - : m^1$ gent - ly flow - ing,	$s : d^1 : t   l : r^1 : d^1$ Wind - ing sweet the	$t : l : t   d^1 : - : -$ fields a - mong;
$m : - : -   f : - : -$ Loo.....	$- : - : -   m : - : -$ Loo.....	$m : - : -   f : - : -$ Loo.....	$- : - : -   m : - : -$ Loo.....
$d : - : -   l : - : -$ Loo.....	$s : - : -   - : - : -$ Loo.....	$s : - : -   l : - : -$ Loo.....	$s : - : -   - : - : -$ Loo.....
$d : - : -   f_1 : - : -$	$s_1 : - : -   d : - : -$	$d : - : -   f_1 : - : -$	$s_1 : - : -   - : - : -$



B2. t.

t <sub>m</sub> :— :—   f :— :—   — :— :r   d :— :—   m :— :—   f :— :—   — :— :r   d :— :s <sub>1</sub>	Loo...	Loo...	'Tis
s <sub>1</sub> : d : t <sub>1</sub>   l <sub>1</sub> : r : d   t <sub>1</sub> : l <sub>1</sub> : t <sub>1</sub>   d :— : m   s <sub>1</sub> : d : t <sub>1</sub>   l <sub>1</sub> : r : d   t <sub>1</sub> : l <sub>1</sub> : t <sub>1</sub>   d :— : m <sub>1</sub>	Sweet and pure as	Sing - ing soft its	rip - pling song. 'Tis
s <sub>d</sub> :— :—   — :— :—   s <sub>1</sub> :— :—   d :— :—   d :— :—   — :— :—   s <sub>1</sub> :— :—   d :— :—   d :— :—	Loo...	Loo...	'Tis
s <sub>d</sub> :— :—   f <sub>1</sub> :— :—   s <sub>1</sub> :— :f <sub>1</sub>   m <sub>1</sub> : r <sub>1</sub> : d <sub>1</sub>   d <sub>1</sub> :— :—   f <sub>1</sub> :— :—   s <sub>1</sub> :— :f <sub>1</sub>   m <sub>1</sub> : r <sub>1</sub> : d <sub>1</sub>			

r : m : f   m : r : d   t <sub>1</sub> : l <sub>1</sub> : t <sub>1</sub>   d :— : s <sub>1</sub>   r : m : f   m : r : d   d : l <sub>1</sub> : t <sub>1</sub>   d :— : d	whirl - ing, twirl - ing,	wind - ing, turn - ing,	Rest - ing not till	work is done. O
s <sub>1</sub> :— : s <sub>1</sub>   s <sub>1</sub> :— : m <sub>1</sub>   f <sub>1</sub> :— : f <sub>1</sub>   m <sub>1</sub> :— : m <sub>1</sub>   s <sub>1</sub> :— : s <sub>1</sub>   s <sub>1</sub> :— : m <sub>1</sub>   f <sub>1</sub> :— : f <sub>1</sub>   m <sub>1</sub> :— :				
t <sub>1</sub> : d : r   d :— : d   r :— : r   d :— : d   t <sub>1</sub> : d : r   d :— : d   r :— : r   d :— :	whirl - ing, twirl - ing,	wind - ing, turn - ing,	Rest - ing not till	work is done.
s <sub>1</sub> :— : s <sub>1</sub>   d <sub>1</sub> :— : d <sub>1</sub>   s <sub>1</sub> :— : s <sub>1</sub>   d <sub>1</sub> :— : d <sub>1</sub>   s <sub>1</sub> :— : s <sub>1</sub>   d <sub>1</sub> :— : d <sub>1</sub>   s <sub>1</sub> :— : s <sub>1</sub>   d <sub>1</sub> :— :				

t <sub>1</sub> : d : r   d : r : re   m : f : fe   s :— : t <sub>1</sub>   d :— :—   d :— :—   d :— :—   — :— :—	dow for - ev - - er	mur - m'ring brook - let,	with thy	song.
: :   : :   : :   : :   m <sub>1</sub> :— :—   m <sub>1</sub> :— :—   m <sub>1</sub> :— :—   — :— :—				
: :   : :   : :   : :   d :— :—   s <sub>1</sub> :— :—   s <sub>1</sub> :— :—   — :— :—			with thy	song.
: :   : :   : :   : :   d <sub>1</sub> :— :—   d <sub>1</sub> :— :—   d <sub>1</sub> :— :—   — :— :—				

## OH, WIPE AWAY THAT TEAR.

KEY C. M. 108.

s : s :— : s   l : t : d'   s :— :—   m :— : s   s :— : f   f :— : m   f :— :—   — :— : f   m : f : s   l : t : d'	1. Oh, wipe a - way that	tear, love, The	pearl - y drop I	see;	Let	hope thy bo - som
m : m :— : m   re :— : re   m :— :—   d :— : m   m :— : r   r :— : de   r :— :—   — :— : r   m :— : m   re :— : re	2. Yes, when a - way from	thee, lov'e, Sweet	hope shall be my	star;	We	do not part for
3. At close of part - ing	day, love, When	yon bright star	is	set;	Still	meet me while a -
4. I'll watch the set - ting	star, love, And	think I look	on thee;	And	thus,	tho' sund - 'red
s : s :— : s   fe :— : fe   s :— :—   s :— : s   s :— : s   s :— : s   s :— :—   — :— : s   s :— : s   fe :— : fe						
d : d :— : d   d :— : d   d :— :—   d :— : d   s <sub>1</sub> :— : s <sub>1</sub>   s <sub>1</sub> :— : s <sub>1</sub>   s <sub>1</sub> :— :—   — :— : s <sub>1</sub>   d :— : d   d :— : d						

s :— :—   d' :— : d'   m' :— : m'   f' : m' : re'   m' :— :—   d' :— : d'   r' :— : de'   r' :— : m'   d' :— :—   — :— :—	cheer, love, Let	hope thy bo - som	cheer, love, As	yon bright star	we	see.
m :— :—   m :— : m   s :— : s   l : s : fe   s :— :—   m :— : m   f :— : m   f :— : s   m :— :—   — :— :—	aye, love, We	do not part for	aye, love, I'll	wel - come thee a	far.	
way, love, Still	meet me while a -	way, love, 'Mid	scenes we'll ne'er	for -	get.	
far, love, And	thus, tho' sund - 'red	far, love, How	near our hearts	may	be.	
s :— :—   s :— : s   d' :— : d'   d' :— : d'   d' :— :—   s :— : s   s :— : s   s :— : s   s :— :—   — :— :—						
d :— :—   d :— : d   d' :— : d'   d' :— : d'   d' :— :—   d :— : s   s :— : s   s :— : s   d :— :—   — :— :—						

## OUT IN THE SHADY BOWERS.

T. F. S.

KEY A $\flat$ .

s <sub>1</sub>	:fe <sub>1</sub>	:s <sub>1</sub>
m <sub>1</sub>	:re <sub>1</sub>	:m <sub>1</sub>
1. Out	in	the
2. On	mos - sy	
d	:d	:d
d	:d	:d

t <sub>1</sub>	.l <sub>1</sub> :l <sub>1</sub> .se <sub>1</sub> :l <sub>1</sub>
f <sub>1</sub>	.f <sub>1</sub> :f <sub>1</sub> .f <sub>1</sub> :f <sub>1</sub>
shad-y	greenwood bowers,
banks	where blossoms creep,
d	.d :d .d :d
f <sub>1</sub>	.f <sub>1</sub> :f <sub>1</sub> .f <sub>1</sub> :f <sub>1</sub>

r	:de	:r
f <sub>1</sub>	:m <sub>1</sub>	:f <sub>1</sub>
Balm - y	the	
From	ev - - ery	
s <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>
s <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>

f	.m :m .re :m
l <sub>1</sub>	.s <sub>1</sub> :s <sub>1</sub> .fe <sub>1</sub> :s <sub>1</sub>
air	with fragrant flowers,
side	the fresh buds peep,
d	.d :d .d :d
d <sub>1</sub>	.d <sub>1</sub> :d <sub>1</sub> .d <sub>1</sub> :d <sub>1</sub>

FINE.

s <sub>1</sub>	:fe <sub>1</sub>	:s <sub>1</sub>
m <sub>1</sub>	:re <sub>1</sub>	:m <sub>1</sub>
Swift	flee	the
Sun -	beams	and
d	:d	:d
d	:d	:d

t <sub>1</sub>	.l <sub>1</sub> :l <sub>1</sub> .se <sub>1</sub> :l <sub>1</sub>
f <sub>1</sub>	.f <sub>1</sub> :f <sub>1</sub> .f <sub>1</sub> :f <sub>1</sub>
happy	summer hours
flow'rs	their revels keep,
d	.d :d .d :d
f <sub>1</sub>	.f <sub>1</sub> :f <sub>1</sub> .f <sub>1</sub> :f <sub>1</sub>

s <sub>1</sub>	:l <sub>1</sub>	:t <sub>1</sub>
f <sub>1</sub>	:f <sub>1</sub>	:f <sub>1</sub>
On	wings	a - -
And	songs	re - -
t <sub>1</sub>	:d	:r
s <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>

d	:—	:—
m <sub>1</sub>	:—	:—
way.		
d	:—	:—
d	:—	:—

E $\flat$ 2. t.

s	:fe	:s
t, m	:re	:m
Birds	fill	the
Un -	der	the
s d <sup>1</sup>	:d <sup>1</sup>	:d <sup>1</sup>
s d	:d	:d

s	.d <sup>1</sup> :d <sup>1</sup> .s :l
m	.m :m .m :f
air	with sweetest song,
leaf-y	for - est bough
d <sup>1</sup>	.s :s .d <sup>1</sup> :d <sup>1</sup>
d	.d :d .d :f

f	:r	:l
r	:r	:f
Soft -	ly	the
Where	zeph - - yrs	
t	:t	:t
s	:s	:s

l	.s :s .m :s
f	.m :m .d :m
brooklet	flows a - long,
whisper	soft and low,
d <sup>1</sup>	.d <sup>1</sup> :d <sup>1</sup> .d <sup>1</sup> :d <sup>1</sup>
d	.d :d .d :d

s	:fe	:s
m	:re	:m
There	pass	our
Spend	we	the
d <sup>1</sup>	:d <sup>1</sup>	:d <sup>1</sup>
d	:d	:d

s	.d <sup>1</sup> :d <sup>1</sup> .s :l
m	.m :m .m :f
hours, a	hap - py throng,
hours	as swift they go,
d <sup>1</sup>	.s :s .d <sup>1</sup> :d <sup>1</sup>
d	.d :d .d :f

f	:r	:s
r	:t <sub>1</sub>	:t <sub>1</sub>
Day	af - - ter	
While	joys	a - -
t	:s	:f
s	:s	:s <sub>1</sub>

f. A $\flat$ 2.

D. C.

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

## SINGING CHEERILY.

KEY B $\flat$ 2.

Words and Music by W. F. SHEERWIN.

m	.d	:s <sub>1</sub> , fe <sub>1</sub> .s <sub>1</sub>
s <sub>1</sub>	.m <sub>1</sub>	:m <sub>1</sub> , re <sub>1</sub> .m <sub>1</sub>
1. Singing	cheeri - ly	
2. Oh! how	pleasantly	
d	.d	:d .d
d <sub>1</sub>	.d <sub>1</sub>	:d <sub>1</sub> .d <sub>1</sub>

l <sub>1</sub>	.f	:f
f <sub>1</sub>	.l <sub>1</sub>	:l <sub>1</sub>
come	we	now,
time	glides	on
d	.d	:d
f <sub>1</sub>	.f <sub>1</sub>	:f <sub>1</sub>

f	.t <sub>1</sub>	:t <sub>1</sub> , d .r
s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub> , s <sub>1</sub> .f <sub>1</sub>
Tra	la	la la la,
Tra	la	la la la,
t <sub>1</sub>	.r	:f, m .r
s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub> , s <sub>1</sub> .s <sub>1</sub>

m	.d	:r .s <sub>1</sub>
m <sub>1</sub>	.s <sub>1</sub>	:f <sub>1</sub> .f <sub>1</sub>
gai - ly	twin - ing,	
bring-ing	pleas - ure,	
d	.d	:t <sub>1</sub> .t <sub>1</sub>
d <sub>1</sub>	.m <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>

FINE.

m .d :s <sub>1</sub> ,fe <sub>1</sub> .s <sub>1</sub>	l <sub>1</sub> .f :f	f .t <sub>1</sub> :t <sub>1</sub> ,d .r,m	d :— .
s <sub>1</sub> .m <sub>1</sub> :m <sub>1</sub> ,re <sub>1</sub> .m <sub>1</sub>	f <sub>1</sub> .l <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> ,s <sub>1</sub> .f <sub>1</sub> ,s <sub>1</sub>	m <sub>1</sub> :— .
Wreaths of melo - dy	for each brow,	Tra la la la la la	la.
When in harmony	sings each one,	Tra la la la la la	la.
d .d :d,d .d	d .d :d	t <sub>1</sub> .r :f,m .r,t <sub>1</sub>	d :— .
d <sub>1</sub> .d <sub>1</sub> :d <sub>1</sub> ,d <sub>1</sub> .d <sub>1</sub>	f <sub>1</sub> .f <sub>1</sub> :f <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> ,s <sub>1</sub> .s <sub>1</sub> s <sub>1</sub>	d <sub>1</sub> :— .

F. t. df .r :r,m .f,l	s .d' :d' .,s	t .l :s,fe .s	l .s :m,f .s
l <sub>r</sub> .t <sub>1</sub> :t <sub>1</sub> ,d .r,f	m .m :m .,m	s .f :m,re .m	f .m :d,r .m
Eyes that sparkle with a	pure de - light,	So bright-ly gleam-ing,	On us beam-ing,
All life's trials are a -	while for - got,	Its troubled dream-ing,	I - -dle scheming,
l <sub>r</sub> .s :s,s .s,s	s .s :s .,s	s .s :s .s	s .s :s .s
r <sub>s</sub> .s <sub>1</sub> :s <sub>1</sub> ,s <sub>1</sub> .s <sub>1</sub> ,s <sub>1</sub>	d .d :d .,d	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	d .d :d .d

f .r :r,m .f,l	s .d' :d' .,s	t,l .s,f :m .r	f.B <sub>2</sub> . ds <sub>1</sub> :f	D. C.
r .t <sub>1</sub> :t <sub>1</sub> ,d .r,f	m .m :m .,m	r,f .m,r :d .t <sub>1</sub>	ds <sub>1</sub> :s <sub>1</sub>	
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	mt <sub>1</sub> :t <sub>1</sub>	
s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> ,s <sub>1</sub> .s <sub>1</sub> ,s <sub>1</sub>	d .d :d .,d	s <sub>1</sub> ,s <sub>1</sub> .s <sub>1</sub> ,s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	ds <sub>1</sub> :s <sub>1</sub>	

## HOW SWEET TO GO STRAYING.

KEY B<sub>2</sub>.

T. F. SEWARD.

s <sub>1</sub> d :-.t <sub>1</sub> :d	m :r :d	l <sub>1</sub> :-.se:l <sub>1</sub>	d :t <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub> :— :—	d :r :m	r :— :—	— :— :s <sub>1</sub>
m <sub>1</sub> m <sub>1</sub> :-.r <sub>1</sub> :m <sub>1</sub>	s <sub>1</sub> :f <sub>1</sub> :m <sub>1</sub>	f <sub>1</sub> :-.f <sub>1</sub> :f <sub>1</sub>	l <sub>1</sub> :s <sub>1</sub> :f <sub>1</sub>	m <sub>1</sub> :— :—	s <sub>1</sub> :— :s <sub>1</sub>	s <sub>1</sub> :— :—	— :— :s <sub>1</sub>
1. How sweet to go	straying, How	sweet to go	may-ing 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	may-ing O'er	hill - -	top and	grove;	To
d d :-.d:d	d :d :d	d :-.d:d	d :d :d	d :— :—	d :t <sub>1</sub> :d	t <sub>1</sub> :— :—	— :— :s <sub>1</sub>
d <sub>1</sub> d <sub>1</sub> :-.d <sub>1</sub> :d <sub>1</sub>	d <sub>1</sub> :d <sub>1</sub> :d <sub>1</sub>	f <sub>1</sub> :-.f <sub>1</sub> :f <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub> :f <sub>1</sub>	d <sub>1</sub> :— :—	m <sub>1</sub> :r <sub>1</sub> :d <sub>1</sub>	s <sub>1</sub> :— :—	— :— :s <sub>1</sub>

r :-.de:r	f :m :r	d :-.t <sub>1</sub> :d	r :d :l <sub>1</sub>	s <sub>1</sub> :— :—	t <sub>1</sub> :d :r	d :— :—	— :—
s <sub>1</sub> :-.s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> :f <sub>1</sub>	m <sub>1</sub> :-.r <sub>1</sub> :m <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub> :f <sub>1</sub>	m <sub>1</sub> :— :—	f <sub>1</sub> :m <sub>1</sub> :f <sub>1</sub>	m <sub>1</sub> :— :—	— :—
range the green	meadow, To	rest in the	shadow With	those	that we	love.	
vio - let or	mayflow'r,And	many a gay	gay flow'r From	each	cos - - y	nook.	
rich is earth's	bosom In	bud and in	blossom For	you	and for	me.	
range the green	meadow, To	rest in the	shadow With	those	that we	love.	
t <sub>1</sub> :-.le:t <sub>1</sub>	r :d :t <sub>1</sub>	d :-.d:d	l <sub>1</sub> :l <sub>1</sub> :t <sub>1</sub>	d :— :—	r :d :t <sub>1</sub>	d :— :—	— :—
s <sub>1</sub> :-.s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>	d <sub>1</sub> :-.d <sub>1</sub> :d <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub> :f <sub>1</sub>	s <sub>1</sub> :— :—	s <sub>1</sub> :— :s <sub>1</sub>	d <sub>1</sub> :— :—	— :—



## SWEET EVENING HOUR.

T. F. SEWARD.

Arranged from KULLAK by THEO. F. SEWARD.

KEY B $\flat$ .

:	:	:	:	.s <sub>1</sub>	s <sub>1</sub>	:l <sub>1</sub> .d	s <sub>1</sub>	: - .m
:	:	:	:	O	sweet	evening	hour,	O
:	:	:	:	.m <sub>1</sub>	m <sub>1</sub>	:f <sub>1</sub> .r <sub>1</sub>	m <sub>1</sub>	: - .s <sub>1</sub>
s <sub>1</sub> :—	s <sub>1</sub> :—	s <sub>1</sub> :—	s <sub>1</sub> :—	s <sub>1</sub> :—	s <sub>1</sub> :—	s <sub>1</sub> :—	s <sub>1</sub> :—	s <sub>1</sub> :—
Sweet	eve - - -	ning	hour,	Sweet	eve - - -			
d <sub>1</sub> :—	d <sub>1</sub> :—	d <sub>1</sub> :—	d <sub>1</sub> :—	d <sub>1</sub> :—	d <sub>1</sub> :—	d <sub>1</sub> :—	d <sub>1</sub> :—	d <sub>1</sub> :—

r .t <sub>1</sub> :d .l <sub>1</sub>	t <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :l <sub>1</sub> .d	s <sub>1</sub> : - .m	r .t <sub>1</sub> :s <sub>1</sub> .l <sub>1</sub>
calm and qui - et	eve - - ning, How	gen - - tle thy	power; From	care each heart re -
f <sub>1</sub> .s <sub>1</sub> :m <sub>1</sub> .f <sub>1</sub>	r <sub>1</sub> :f <sub>1</sub> .f <sub>1</sub>	m <sub>1</sub> :f <sub>1</sub> .r <sub>1</sub>	m <sub>1</sub> : - .s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>
s <sub>1</sub> :—	s <sub>1</sub> :—	s <sub>1</sub> :—	s <sub>1</sub> : - .d	r .r :m .m
ning	hour,	Sweet	hour; From	care each heart re -
d <sub>1</sub> :—	d <sub>1</sub> :—	d <sub>1</sub> :—	d <sub>1</sub> : - .d	t <sub>1</sub> .t <sub>1</sub> :d .d

t <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	f :m .d	t <sub>1</sub> :d	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	l <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>
s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	f <sub>1</sub> .f <sub>1</sub> :f <sub>1</sub> .f <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub> .s <sub>1</sub>
liev - - ing, The	birds to their	nests - with	cheerful songs re -	tir - - - ing, All
liev - - ing, The	stars one by one	in	heav'n's blue vault ap -	pear - - ing, The
r :t <sub>1</sub> .t <sub>1</sub>	t <sub>1</sub> :d .m	f :m .d	t <sub>1</sub> .t <sub>1</sub> :t <sub>1</sub> .t <sub>1</sub>	d :t <sub>1</sub> .t <sub>1</sub>
s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>

f :m .d	t <sub>1</sub> :d	r .r :r .r	r :m .r	r :m .r
s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :fe <sub>1</sub> .fe <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	fe <sub>1</sub> :fe <sub>1</sub>
na - - ture's glad	voi - - ces	come with sound in -	spir - - ing,	Come till
light zeph - yrs	play where	ros - es are in -	twin - - ing,	Fra - grance
t <sub>1</sub> :d .m	f :m	r .r :d .d	t <sub>1</sub> :d .t <sub>1</sub>	d :d
s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :d	t <sub>1</sub> .t <sub>1</sub> :l <sub>1</sub> .l <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	l <sub>1</sub> :l <sub>1</sub>

r :d	t <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub> : - .s <sub>1</sub>	s <sub>1</sub> :l <sub>1</sub> .d	s <sub>1</sub> : - .m
all is	hushed to	rest. O	sweet eve - ning	hour, O
s <sub>1</sub> :s <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub>	f <sub>1</sub> : - .f <sub>1</sub>	m <sub>1</sub> :f <sub>1</sub> .r <sub>1</sub>	m <sub>1</sub> : - .s <sub>1</sub>
t <sub>1</sub> :m	r :d	t <sub>1</sub> : - .	s <sub>1</sub> :—	s <sub>1</sub> :—
fling - - ing	ev - - ery - -	where.	Sweet	eve - - -
s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> : - .	d <sub>1</sub> :—	d <sub>1</sub> :—

r .t <sub>1</sub> :d .l <sub>1</sub>	t <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :l <sub>1</sub> .d	s <sub>1</sub> :- .m	r :l <sub>1</sub> .t <sub>1</sub>
calm and qui - et	eve - - ning, How	gen - - tle thy	power, O	sweet eve - ning
f <sub>1</sub> .s <sub>1</sub> :m <sub>1</sub> .f <sub>1</sub>	r <sub>1</sub> :f <sub>1</sub> .f <sub>1</sub>	m <sub>1</sub> :f <sub>1</sub> .r <sub>1</sub>	m <sub>1</sub> :- .s <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub> .f <sub>1</sub>
s <sub>1</sub> :-	s <sub>1</sub> :-	s <sub>1</sub> :-	s <sub>1</sub> :- .d	t <sub>1</sub> d .r
ning	hour,	Sweet	hour, O	sweet eve - ning
d <sub>1</sub> :-	d <sub>1</sub> :-	d <sub>1</sub> :-	d <sub>1</sub> :- .d <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>

d :- .s <sub>1</sub>	s <sub>1</sub> :l <sub>1</sub> .d	s <sub>1</sub> :-	s <sub>1</sub> :-	s <sub>1</sub> :-
hour, Sweet	eve - - ning	hour,	Sweet	hour.
m <sub>1</sub> :- .s <sub>1</sub>	s <sub>1</sub> :fe <sub>1</sub>	s <sub>1</sub> :-	f <sub>1</sub> :-	m <sub>1</sub> :-
d :- .m	m :re	m :- .m	r :l <sub>1</sub> .t <sub>1</sub>	d :-
hour, Sweet	eve - - ning	hour, O	sweet eve - ning	hour.
d <sub>1</sub> :- .d <sub>1</sub>	d <sub>1</sub> :d <sub>1</sub>	d <sub>1</sub> :-	s <sub>1</sub> :-	d <sub>1</sub> :-

ELIZA M. SHERMAN.

IN THE VINEYARD.

B. C. UNSOLD, by per.

KEY F.

m :s	f :m	m :r	l <sub>1</sub> :r	d :d	t <sub>1</sub> :d	m :r	r :-
d :d	d :d	l <sub>1</sub> :l <sub>1</sub>	l <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	d :d	t <sub>1</sub> :-
1. Long, O	Mas - ter,	in thy	vine - yard,	Thro' the	dust and	heat of	day,
2. Tan - gled	vines and	fad - ed	flow - ers,	Hid - den	lie a -	mong my	sheaves,
3. Gath - ered	I the	love - ly	flow - ers,	With their	dew - y	fra - grance	sweet,
4. Purgethou,	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 :s
d :d	d :d	f <sub>1</sub> :f <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	r <sub>1</sub> :r <sub>1</sub>	s <sub>1</sub> :-

S.

Rilard..... FINE.

m :s	f :m	m :r	l <sub>1</sub> :r	d :d	d :t <sub>1</sub>	l <sub>1</sub> :t <sub>1</sub>	d :-
d :d	d :ta <sub>1</sub>	l <sub>1</sub> :l <sub>1</sub>	l <sub>1</sub> :la <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	fe <sub>1</sub> :f <sub>1</sub>	f <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :-
I have	toiled and	with my	bur - den	Come I	now thro'	shad - ows	gray.
Look'stthou	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 <sub>1</sub> :f <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	l <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	d :-

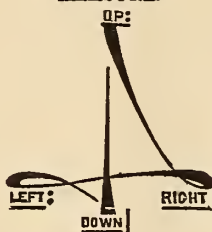
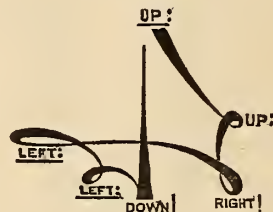
D. S.

r :-	s :-	t :l	s :r	f :f	m :l	l :fe	s :f
Toil - - ing		in thy	vine - yard	All day	long with	wea - ry	feet,
t <sub>1</sub> :-	t <sub>1</sub> :-	r :d	t <sub>1</sub> :t <sub>1</sub>	r :r	d :d	d :d	t <sub>1</sub> :r
s :s	s :s	s :s	s :s	s :s	s :f	fe :l	s :-
Toil - ing,	toil - ing,	toil - ing,	toil - ing,	All day	long with	wea - ry	feet,
s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	t <sub>1</sub> :t <sub>1</sub>	d :f	r :r	s <sub>1</sub> :t <sub>1</sub>

**Beating Time.** It was recommended in the first step (see note, page 7) not to allow pupils to beat time until they have gained a sense of time. If the teacher wishes, he may now teach beating time according to the following diagrams. The beating should be done by one hand (palm downwards) chiefly by the motion of the wrist, and with but little motion of the arm. The hand should pass swiftly and decidedly from one point of the beating to the next, and it should be held steadily at each point as long as the pulse lasts. The direction of the


motion is from the thinner to thicker end of each line. The thicker end shows the "point of rest" for each pulse.

**NOTE.**—It is better to beat the second pulse of three-pulse measure to the right, than (as some do) towards the left, because it then 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	- pp - - - -	Very Soft.
PIANO - - - -	Pe-ah-no - - -	- p - - - - -	Soft.
MEZZO - - - -	Met-zo - - - -	- m - - - - -	Medium.
FORTE - - - -	Four-tay - - - -	- f - - - - -	Loud.
FORTISSIMO - -	Four-tissimo - -	- ff - - - - -	Very Loud.
CRESCENDO - -	Cre-shen-do - -	- cres. or < - -	Increase.
DIMINUENDO - -	Dim-in-oo-en-do -	- dim. or > - -	Diminish.
SWELL - - - -	— < > —	- Increase and Diminish.	
SFORTZANDO - -	Sfort-zan-do - -	- sf. or fz. or > -	Explosive.
LEGATO - - - -	Lay-gah-to - - -	- — - - -	Smooth, Connected.
STACCATO - - -	Stock-kah-to - -	- ♯ ♯ ♯ - -	Short, Detached.

The Hold , 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 .

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

## Ex. 195.

taa tai tee	taa - ai	tee	ta-fa te-fe	TAA	TAI
l ,l ,l	:l	,l	l ,l .l ,l	:l	.l
d ,m ,s	:m	,r	d ,r .m ,f	:s	.m
s ,m ,d	:m	,f	s ,f .m ,r	:d	.m



## MERRILY SINGS THE LARK.

KEY B $\flat$ .

S <sub>1</sub> ., S <sub>1</sub> : S <sub>1</sub> ., S <sub>1</sub>   d	: S <sub>1</sub> ., S	d	: r	m	: m, m, m	r	:		: r, r, r
M <sub>1</sub> ., M <sub>1</sub> : M <sub>1</sub> ., M <sub>1</sub>   M <sub>1</sub>	: M <sub>1</sub> ., M <sub>1</sub>	S <sub>1</sub>	: S <sub>1</sub>	S <sub>1</sub>	: S <sub>1</sub> , S <sub>1</sub> , S <sub>1</sub>	S <sub>1</sub>	:		: S <sub>1</sub> , S <sub>1</sub> , S <sub>1</sub>
1. 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 <sub>1</sub>	d	: d, d, d	t <sub>1</sub>	:		: t <sub>1</sub> , t <sub>1</sub> , t <sub>1</sub>
d <sub>1</sub> ., d <sub>1</sub> : d <sub>1</sub> ., d <sub>1</sub>   d <sub>1</sub>	: d <sub>1</sub> ., d <sub>1</sub>	M <sub>1</sub>	: S <sub>1</sub>	d	:				:
								: S <sub>1</sub> , S <sub>1</sub> , S <sub>1</sub>	S <sub>1</sub>
								Tra la la	la,

d	:		:	S <sub>1</sub> ., S <sub>1</sub> : S <sub>1</sub> ., S <sub>1</sub>   d	: S <sub>1</sub>	d	: r	m	: m, m, m
M <sub>1</sub>	:		:	M <sub>1</sub> ., M <sub>1</sub> : M <sub>1</sub> ., M <sub>1</sub>   M <sub>1</sub>	: M <sub>1</sub>	S <sub>1</sub>	: S <sub>1</sub>	S <sub>1</sub>	: S <sub>1</sub> , S <sub>1</sub> , S <sub>1</sub>
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 <sub>1</sub>	d	: d, d, d
				d <sub>1</sub> ., d <sub>1</sub> : d <sub>1</sub> ., d <sub>1</sub>   d <sub>1</sub>	: d <sub>1</sub>	M <sub>1</sub>	: S <sub>1</sub>	d	:

r	:		:	r, r, r	d	:		:	
S <sub>1</sub>	:		:	S <sub>1</sub> , S <sub>1</sub> , S <sub>1</sub>	M <sub>1</sub>	:		:	
la,				Tra la la	la,				
t <sub>1</sub>	:		:	t <sub>1</sub> , t <sub>1</sub> , t <sub>1</sub>	d	:		:	

d, d, d : d, d   m	:	S, S, S : m	f, f, f : r	d, d, d : t <sub>1</sub> , t <sub>1</sub> , t <sub>1</sub>   d	: —
M <sub>1</sub> , M <sub>1</sub> , M <sub>1</sub> : M <sub>1</sub> , M <sub>1</sub>   S <sub>1</sub>	:	S <sub>1</sub> , S <sub>1</sub> , S <sub>1</sub> : S <sub>1</sub>	l <sub>1</sub> , l <sub>1</sub> , l <sub>1</sub> : l <sub>1</sub>	S <sub>1</sub> , S <sub>1</sub> , S <sub>1</sub> : S <sub>1</sub> , S <sub>1</sub> , S <sub>1</sub>   S <sub>1</sub>	: —
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 <sub>1</sub> , d <sub>1</sub> , d <sub>1</sub> : d <sub>1</sub>	f <sub>1</sub> , f <sub>1</sub> , f <sub>1</sub> : f <sub>1</sub>	S <sub>1</sub> , S <sub>1</sub> , S <sub>1</sub> : S <sub>1</sub> , S <sub>1</sub> , S <sub>1</sub>   d <sub>1</sub>	: —

KEY C. Round in three parts.

T. F. S.

d <sup>1</sup> : d <sup>1</sup>   d <sup>1</sup> : t <sup>1</sup> , d <sup>1</sup> , r <sup>1</sup>   d <sup>1</sup> : 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 <sup>1</sup>   d <sup>1</sup> : 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 <sub>1</sub> :—:s <sub>1</sub>	d :—:—	d :—:d

{ s :—:d'	t :—:r'	d' :—:l	s :—:d'	t :—:t	r' :d' :l	s :—:—	s :—:s
{ m :—:m	r :—:f	m :—:f	m :—:m	r :—:r	r :—:r	r :—:—	r :—:r
boys	with	puls - es	leap - ing	wild, Should	love	the brown	Oc - to - - ber. A -
mea -	dow	grass is	crisp and	white, The	frosts	are keen	and bit - - - ing. A
climb	as	high as	squir' -	rels go, We'll	shake	them down	in show - - - ers. When
{ s :—:s	s :—:s	s :—:d'	d' :—:s	s :—:s	fe:l :d'	t :—:—	t :—:t
{ d :—:d	s :—:s	d :—:d	d :—:d	r :—:r	r :—:r	s :—:—	s :—:s

{ t :—:d'	r' :—:t	d' :—:l	s :—:s	t :—:d'	r' :—:t	d' :—:—	m' :—:m'
{ r :—:m	f :—:f	m :—:f	m :—:m	r :—:m	f :—:f	m :—:—	s :—:s
long	the	glade, and	on	the	hill, The	rud - - dy	oaks are glow - - - ing, And
shin -	ing	moon, a	frost - y	sky, A	gust - y	morn	to fol - - - low To
heads	are	gray, and	eyes	are	dim, We'll	call	the au - - tumn so - - - ber, But
{ r' :—:d'	t :—:r'	d' :—:d'	d' :—:d'	r' :—:d'	t :—:r'	d' :—:—	d' :—:d'
{ s :—:s	s <sub>1</sub> :—:s <sub>1</sub>	d :—:d	d :—:d	s :—:s	s <sub>1</sub> :—:s <sub>1</sub>	d :—:—	d :—:d

{ r' :—:r	d :—:d'	t :—:t	l :—:l	s :—:d'	t :—:r'	d' :—:—	d' :—:—
{ f :—:f	m :—:m	r :—:r	d :—:d	m :—:m	r :—:f	m :—:—	m :—:—
mer - - ry	winds are	out	by night, Thro'	all	the for - - ests	blow - - - ing.	
drive	the with - ered	leaves	a - bout, And	heap	them in the	hol - - - low.	
now,	with life in	ev - - ery	limb, We	love	the brown	Oc - to - - ber.	
{ t :—:t	l :—:l	se :—:se	l :—:l	d' :—:d'	s :—:s	s :—:—	s :—:—
{ s :—:s	l :—:l	m :—:m	f :—:f	s :—:s	s <sub>1</sub> :—:s <sub>1</sub>	d :—:—	d :—:—

## CHORUS.

{ d' :—:—	l :—:—	d' :—:—	—:—:d'	t :—:d'	r' :—:t	d' :—:r'	m' :—:—
{ f :—:—	f :—:—	f :—:—	—:—:f	r :—:m	f :—:f	m :—:f	s :—:—
Ho!	ho!	ho!	The	gold - en	au - tumn	bright	with glee,
{ l :—:—	d' :—:—	l :—:—	—:—:l	s :—:s	s :—:s	s :—:s	s :—:—
{ f :—:—	f :—:—	f :—:—	—:—:f	s :—:s	s <sub>1</sub> :—:s <sub>1</sub>	d :—:d	d :—:—

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	d : — : —	— : —

## CHRISTMAS CAROL.

KEY A<sub>2</sub>.

T. F. SEWARD.

d : d : d	m : m : m	s : — : s	m : — : m	r : — : r	s <sub>1</sub> : — : s <sub>1</sub>	m : — : m	d : — : s <sub>1</sub>
d : d : d	d : d : d	d : — : d	d : — : d	t <sub>1</sub> : — : t <sub>1</sub>	s <sub>1</sub> : — : s <sub>1</sub>	s <sub>1</sub> : — : s <sub>1</sub>	s <sub>1</sub> : — : s <sub>1</sub>
D. C.—1. Cheerily, cheeri - ly	sing we all,	On	Christ - mas eve	the	shad - ows	fall,	On
2. Heavi - ly 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 <sub>1</sub> : — : s <sub>1</sub>	s <sub>1</sub> : — : s <sub>1</sub>	d : — : d	d : — : d

d : — : d	m : — : m	s : — : s	m : — : m	r : — : r	s <sub>1</sub> : — : s	m : — : —	r : — : —
s <sub>1</sub> : — : d	d : — : d	d : — : d	d : — : d	t <sub>1</sub> : — : t <sub>1</sub>	s <sub>1</sub> : — : s <sub>1</sub>	d : — : —	t <sub>1</sub> : — : —
Christ - mas morn	the	sun - light	breaks,	And	all the world	to	glad - - - ness
hem - lock branch - es	piled	with snow,	In	na - tive woods	bend	not	so
mem - ber then	thy	poor to - night,	And	flood their dark - ness	with	thy	
m : — : m	s : — : s	m : — : m	s : — : s	s : — : s	s : — : s	s : — : —	f : — : —
d : — : d	d : — : d	d : — : d	d : — : d	s <sub>1</sub> : — : s <sub>1</sub>	s <sub>1</sub> : — : s <sub>1</sub>	s <sub>1</sub> : — : —	s <sub>1</sub> : — : —

FINE.

d : — : —	— : —	s <sub>1</sub>	l <sub>1</sub> : — : d	d : — : s <sub>1</sub>	l <sub>1</sub> : — : d	a : — : s <sub>1</sub>	l <sub>1</sub> : d : d	d : — : d
d : — : —	— : —	m <sub>1</sub>	f <sub>1</sub> : — : f <sub>1</sub>	m <sub>1</sub> : — : m <sub>1</sub>	f <sub>1</sub> : — : f <sub>1</sub>	m <sub>1</sub> : — : m <sub>1</sub>	f <sub>1</sub> : f <sub>1</sub> : f <sub>1</sub>	s <sub>1</sub> : — : s <sub>1</sub>
wakes.	The	leaves are	dead,	The	birds are	fled,	The	lit - tle brooks' tongue are
low.	God	giv - eth	all;	The	ra - - ens	call,	He	heareth them, so let
light.	The	hun - gry	feed,	The	wan - d'rer	lead,	The	sor - row - ing souls, the
m : — : —	— : —	d	d : — : l <sub>1</sub>	s <sub>1</sub> : — : d	d : — : l <sub>1</sub>	s <sub>1</sub> : — : d	d : l <sub>1</sub> : l <sub>1</sub>	s <sub>1</sub> : — : d
d <sub>1</sub> : — : —	— : —	d <sub>1</sub>	f <sub>1</sub> : — : f <sub>1</sub>	d <sub>1</sub> : — : d <sub>1</sub>	f <sub>1</sub> : — : f <sub>1</sub>	d <sub>1</sub> : — : d <sub>1</sub>	f <sub>1</sub> : f <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : — : m <sub>1</sub>

D. C.

r : — : m	ṙ : — : s <sub>1</sub>	l <sub>1</sub> : — : d	d : — : s <sub>1</sub>	l <sub>1</sub> : — : d	d : — : s <sub>1</sub>	l <sub>1</sub> : — : d	d : — : d	m : — : r	ṙ : — : —
fe <sub>1</sub> : — : fe <sub>1</sub>	s <sub>1</sub> : — : m <sub>1</sub>	f <sub>1</sub> : — : f <sub>1</sub>	m <sub>1</sub> : — : m <sub>1</sub>	f <sub>1</sub> : — : f <sub>1</sub>	m <sub>1</sub> : — : m <sub>1</sub>	f <sub>1</sub> : — : f <sub>1</sub>	s <sub>1</sub> : — : s <sub>1</sub>	fe <sub>1</sub> : — : fe <sub>1</sub>	s <sub>1</sub> : — : —
tied with cold;	But	bells may	ring, and	chil - dren	sing, For	safe is	our dear	Shep - herd's fold.	
us be - gin,	He	hears al - way	when	chil - dren	pray, For	he him - self	a	child hath been.	
cap - tive free,	And	think, we	pray, on	this glad	day, Of	those who	have no	Christ - mas tree.	
d : — : d	t <sub>1</sub> : — : d	d : — : l <sub>1</sub>	s <sub>1</sub> : — : d	d : — : l <sub>1</sub>	s <sub>1</sub> : — : d	d : — : l <sub>1</sub>	s <sub>1</sub> : — : d	d : — : d	t <sub>1</sub> : — : —
r <sub>1</sub> : — : r <sub>1</sub>	s <sub>1</sub> : — : d <sub>1</sub>	f <sub>1</sub> : — : f <sub>1</sub>	d <sub>1</sub> : — : d <sub>1</sub>	f <sub>1</sub> : — : f <sub>1</sub>	d <sub>1</sub> : — : d <sub>1</sub>	f <sub>1</sub> : — : f <sub>1</sub>	m <sub>1</sub> : — : m <sub>1</sub>	r <sub>1</sub> : — : r <sub>1</sub>	s <sub>1</sub> : — : —



## COME UNTO ME. No. 2.

I. F. SEWARD.

KEY A $\sharp$ .*p*

d :—	d :d	d :—	— :—	m :—	f :f	m :—	— :d	l <sub>i</sub> :t <sub>i</sub>	d :f
s <sub>i</sub> :—	l <sub>i</sub> :l <sub>i</sub>	s <sub>i</sub> :—	— :—	s <sub>i</sub> :—	l <sub>i</sub> :l <sub>i</sub>	s <sub>i</sub> :—	— :s <sub>i</sub>	f <sub>i</sub> :s <sub>i</sub>	— :s <sub>i</sub>
Come	un - to	me,		Come	un - to	me,	all	ye	that
m :—	f :f	m :—	— :—	d :—	d :d	d :—	— :d	d :r	d :t <sub>i</sub>
d <sub>i</sub> :—	d <sub>i</sub> :d <sub>i</sub>	d <sub>i</sub> :—	— :—	d <sub>i</sub> :—	d <sub>i</sub> :d <sub>i</sub>	d <sub>i</sub> :—	— :m <sub>i</sub>	f <sub>i</sub> :—	m <sub>i</sub> :r <sub>i</sub>

m :m	d :m	r :—	d :l <sub>i</sub>	s <sub>i</sub> :s <sub>i</sub>	:	s <sub>i</sub> :m	r :d	l <sub>i</sub> :—	d :—
s <sub>i</sub> :s <sub>i</sub>	s <sub>i</sub> :s <sub>i</sub>	s <sub>i</sub> :—	fe <sub>i</sub> :—	s <sub>i</sub> :s <sub>i</sub>	:	m <sub>i</sub> :s <sub>i</sub>	s <sub>i</sub> :s <sub>i</sub>	f <sub>i</sub> :—	re <sub>i</sub> :—
la - bor	and are	hea - -	vy	la - den;		Come	un - to	me,	and
d :d	m :d	t <sub>i</sub> :—	l <sub>i</sub> :d	t <sub>i</sub> :t <sub>i</sub>	:	d :—	t <sub>i</sub> :d	d :—	d :—
d <sub>i</sub> :d <sub>i</sub>	d <sub>i</sub> :d <sub>i</sub>	r <sub>i</sub> :—	r <sub>i</sub> :—	s <sub>i</sub> :s <sub>i</sub>	:	d <sub>i</sub> :—	r <sub>i</sub> :m <sub>i</sub>	f <sub>i</sub> :—	fe <sub>i</sub> :—

d :d	r :t <sub>i</sub>	d :—	— :—	:	:	s :s	f :f	m :—	d :d
m <sub>i</sub> :m <sub>i</sub>	f <sub>i</sub> :f <sub>i</sub>	m <sub>i</sub> :—	— :—	:	:	Take my	yoke up -	on	you and
I will give you	rest.					t <sub>i</sub> :t <sub>i</sub>	l <sub>i</sub> :s <sub>i</sub>	s <sub>i</sub> :—	s <sub>i</sub> :s <sub>i</sub>
d :d	t <sub>i</sub> :r	d :—	— :—	m :—	d :—	r :—	d :r	d :—	d :d
s <sub>i</sub> :s <sub>i</sub>	s <sub>i</sub> :s <sub>i</sub>	d <sub>i</sub> :—	— :—	Take my	yoke	up - -	on	you and	
		d :—	— :—	d :—	m <sub>i</sub> :—	s <sub>i</sub> :—	l <sub>i</sub> :t <sub>i</sub>	d :—	m <sub>i</sub> :m <sub>i</sub>

d :—	l <sub>i</sub> :—	s <sub>i</sub> :—	— :s <sub>i</sub>	l <sub>i</sub> :—	l <sub>i</sub> :—	t <sub>i</sub> :—	d :—	f :f	m :—	r :—	— :r
learn of	me;	For	I am	meek and	low-ly of	heart,	And				
l <sub>i</sub> :—	f <sub>i</sub> :—	m <sub>i</sub> :—	— :m <sub>i</sub>	f <sub>i</sub> :—	f <sub>i</sub> :—	s <sub>i</sub> :—	s <sub>i</sub> :—	s <sub>i</sub> :s <sub>i</sub>	s <sub>i</sub> :—	s <sub>i</sub> :—	— :s <sub>i</sub>
d :—	d :—	d :—	— :	d :d	d :d	r :—	d :d	t <sub>i</sub> :—	d :—	t <sub>i</sub> :—	— :t <sub>i</sub>
learn of	me;			Take my yoke up -	on you and	learn of	me;	And			
f <sub>i</sub> :—	l <sub>i</sub> :—	d :—	— :	f <sub>i</sub> :f <sub>i</sub>	f <sub>i</sub> :f <sub>i</sub>	f <sub>i</sub> :—	m <sub>i</sub> :m <sub>i</sub>	r <sub>i</sub> :—	d <sub>i</sub> :—	s <sub>i</sub> :—	— :s <sub>i</sub>

m :m	d :—	s <sub>i</sub> :—	s <sub>i</sub> :—	s <sub>i</sub> :—	s <sub>i</sub> :—	s <sub>i</sub> :—	m :m	m :d	f :m	s :f	m :r
ye shall find	rest	un - -	to	your	souls,	For my	yoke	is	eas - y	and my	
s <sub>i</sub> :s <sub>i</sub>	m <sub>i</sub> :—	m <sub>i</sub> :—	m <sub>i</sub> :—	r <sub>i</sub> :m <sub>i</sub>	f <sub>i</sub> :r <sub>i</sub>	m <sub>i</sub> :—	s <sub>i</sub> :s <sub>i</sub>	s <sub>i</sub> :m <sub>i</sub>	l <sub>i</sub> :s <sub>i</sub>	ta <sub>i</sub> :l <sub>i</sub>	s <sub>i</sub> :l <sub>i</sub>
d :d	d :—	d :—	d :—	t <sub>i</sub> :d	r :t <sub>i</sub>	d :—	d :d	d :—	d :—	m :f	s :f
ye shall find	rest	un - -	to	your	souls,	For my	yoke	is	eas - y	and my	
d <sub>i</sub> :d <sub>i</sub>	d <sub>i</sub> :—	d <sub>i</sub> :—	m <sub>i</sub> :—	s <sub>i</sub> :—	s <sub>i</sub> :—	d <sub>i</sub> :—	d <sub>i</sub> :d <sub>i</sub>	d <sub>i</sub> :—	d <sub>i</sub> :—	de <sub>i</sub> :r <sub>i</sub>	m <sub>i</sub> :f <sub>i</sub>

*rit. pp*

d : m   r : —	d : —   — : —	d : —   r : —.r	m : —   — : —	f : m   r : —.d	d : —   — : —
burden is	light.	Come un - to	me,	Come un - to	me.
s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : —	s <sub>1</sub> : —   — : —	m <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : —.s <sub>1</sub>	s <sub>1</sub> : —   — : —	f <sub>1</sub> : s <sub>1</sub>   f <sub>1</sub> : —.m <sub>1</sub>	m <sub>1</sub> : —   — : —
m : s   f : —	m : —   — : —	d : —   t <sub>1</sub> : —.t <sub>1</sub>	d : —   — : —	d : —   t <sub>1</sub> : —.d	d : —   — : —
burden is	light.	Come un - to	me,	Come un - to	me.
s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : —	d <sub>1</sub> : —   — : —	d <sub>1</sub> : m <sub>1</sub>   s <sub>1</sub> : —.s <sub>1</sub>	d : —   — : —	l <sub>1</sub> : d   s <sub>1</sub> : —.d <sub>1</sub>	d <sub>1</sub> : —   — : —

## EVERY DAY HATH TOIL AND TROUBLE.

KEY A<sup>2</sup>. M. 120.

BEETHOVEN.

m : m   f : s	s : f   m : r	d : d   r : m	m : —   r :
s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : l <sub>1</sub> . t <sub>1</sub>   d : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : —   — :
1. Ev - ery day hath	toil and troub - le,	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 <sub>1</sub>	d : d   t <sub>1</sub> : d	d : —   t <sub>1</sub> :
d : d   d : d	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : m <sub>1</sub>   r <sub>1</sub> : d <sub>1</sub>	s <sub>1</sub> : —   — :

m : m   f : s	s : f   m : r	d : d   r : m	r : —   d :
s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : l <sub>1</sub> . t <sub>1</sub>   d : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	f <sub>1</sub> : —   m <sub>1</sub> :
Meek - ly bear thine	own full bur - den,	And thy broth - er's	shure.
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 <sub>1</sub>	d : d   t <sub>1</sub> : d	t <sub>1</sub> : —   d :
d : d   d : d	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : m <sub>1</sub>   r <sub>1</sub> : d <sub>1</sub>	s <sub>1</sub> : —   d <sub>1</sub> :

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

m : m   f : s	s : f   m : r	d : d   r : m	r : —   d :
s <sub>1</sub> : d   t <sub>1</sub> : ta <sub>1</sub>	l <sub>1</sub> : l <sub>1</sub>   l <sub>1</sub> : l <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>   f <sub>1</sub> : m <sub>1</sub>	f <sub>1</sub> : —   m <sub>1</sub> :
God shall fill thy	mouth with 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 <sub>1</sub> : —   d :
d <sub>1</sub> : d <sub>1</sub>   r <sub>1</sub> : m	f <sub>1</sub> : f <sub>1</sub>   f <sub>1</sub> : f <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : —   d <sub>1</sub> :

GRACE J. FRANCES.

## THE SWEET VOICE.

HUBERT P. MAIN, by per

KEY D $\flat$ .

:s	s : m : f	s : d <sup>l</sup> : d <sup>l</sup>	d <sup>l</sup> : — : —	t : — : l	s : r : m	f : m : r	m : — : —	— : — : —	Alz. 2
:d	d : d : r	m : m : m	f : — : —	f : — : f	f : t <sub>1</sub> : d	t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	d : — : —	— : — : —	: m <sub>1</sub>
1. I	dreamed that afar	I had	wan - -	dered, And	stood on a	des-ert a-	lone;		A
2. The	cares of my life	in a	mo - -	ment Were	lost in a	thrill of de-	light;		The
3. That	voice in my heart	I will	cher - -	ish, And	when I am	sad and op-	pressed;		Its
:m	m : s : s	d <sup>l</sup> : s : ta	l : — : —	d <sup>l</sup> : — : d <sup>l</sup>	t : f : m	r : s : s	s : — : —	— : — : —	: sd
:d	d : d : d	d : d : d	f <sub>1</sub> : — : —	f <sub>1</sub> : — : f <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	d : — : —	— : — : —	: af <sub>1</sub>

f. D $\flat$ .

s <sub>1</sub> : d : r	m : f : m	m : — : —	r : — : l <sub>1</sub>	d : — : d	t <sub>1</sub> : l <sub>1</sub> : t <sub>1</sub>	d <sub>s</sub> : — : —	— : — : —	: m
s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	f <sub>1</sub> : — : —	f <sub>1</sub> : — : f <sub>1</sub>	m <sub>1</sub> : — : m <sub>1</sub>	f <sub>1</sub> : f <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : t <sub>1</sub> : —	— : — : —	: d
voice o'er my spir-it	came	steal - -	ing; How	soft	its mag-ic - al	tone,		Sweet
desert transformed to	a	gar - -	den, Where	all	was love-ly and	bright.		Sweet
ec - ho, per - haps, in	my	slum - -	ber Will	calm	my sor - row to	rest.		
d : d : t <sub>1</sub>	d : r : d	l <sub>1</sub> : — : —	l <sub>1</sub> : — : d	d : — : d	r : r : r	d <sub>s</sub> : — : —	— : — : —	: s
m <sub>1</sub> : m <sub>1</sub> : r <sub>1</sub>	d <sub>1</sub> : t <sub>2</sub> : d <sub>1</sub>	f <sub>1</sub> : — : —	f <sub>1</sub> : — : f <sub>1</sub>	s <sub>1</sub> : — : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	d <sub>s</sub> : — : —	— : — : —	: d

r : — : —	— : — : f	m : — : —	— : — : —	s : — : —	— : d <sup>l</sup> : m	s : — : —	— : — : —	
voice,	sweet	voice,		Dear	lov - ing	voice!		
t <sub>1</sub> : — : t <sub>1</sub>	t <sub>1</sub> : — : r	d : — : s <sub>1</sub>	s <sub>1</sub> : — : —	d : — : —	— : m : d	d : — : —	— : — : —	
voice,	sweet voice,	sweet	voice,	Dear	lov - ing	voice!		
s : — : s	s : — : s	s : — : m	m : — : —	m : — : —	— : s : s	m : — : —	— : — : —	
voice,	sweet voice,	sweet	voice,	Dear	lov - ing	voice!		
s <sub>1</sub> : — : —	— : — : s <sub>1</sub>	d : — : —	— : — : —	d : — : —	— : d : d	d : — : —	— : — : —	

l : — : —	l : t : d <sup>l</sup>	m <sup>l</sup> : — : d <sup>l</sup>	s : — : —	r : m : f	m : — : r	d : — : —	— : — : —	: s
Where,	where is the	bliss it	gave?	Why is the	vis - ion	o'er?		Sweet
d : — : —	f : f : f	m : — : m	d : — : —	d : d : d	t <sub>1</sub> : — : t <sub>1</sub>	d : — : —	— : — : —	
f : — : —	l : s <sub>0</sub> : l	s : — : s	m : — : —	l : s : l	s : — : f	m : — : —	— : — : —	
Where,	where is the	bliss it	gave?	Why is the	vis - ion	o'er?		
f <sub>1</sub> : — : —	f <sub>1</sub> : f <sub>1</sub> : f <sub>1</sub>	d : — : d	d : — : —	f : m : r	s <sub>1</sub> : — : s <sub>1</sub>	d : — : —	— : — : —	

r : — : —	— : — : s	m : — : —	— : — : s	t : — : l	s : r : f	m : d <sup>l</sup> : l	s : — : —	
voice,	Sweet	voice,	That	made	my in - -	most	soul re - joice.	
t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	t <sub>1</sub> : — : —	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : — : d	t <sub>1</sub> : — : t <sub>1</sub>	t <sub>1</sub> : — : r	d : m : re	m : — : —	
Sil - ver	voice,	Sil - ver	voice,	That	made	my in - -	most	
s : s : s	s : — : —	m : m : m	m : — : m	r : — : r	r : s : s	s : — : fe	s : — : —	
s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : — : —	d : d : d	d : — : d	s <sub>1</sub> : — : s <sub>1</sub>	s <sub>1</sub> : — : s <sub>1</sub>	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 <sub>l</sub> :— :t <sub>l</sub>	d :— :—   — :—
Oh! say, was it	all a dream,	Gone to re - turn	no more.
d' :— :—   l :se :l	s :— :s   m :— :—	l :s :l   s :— :f	m :— :—   — :—
f <sub>l</sub> :— :—   f <sub>l</sub> :f <sub>l</sub> :f <sub>l</sub>	d :— :d   d :— :—	f :m :r   s <sub>l</sub> :— :s <sub>l</sub>	d :— :—   — :—

## KEY B2.

## SABBATH EVENING.

B. C. UNSELD.

m <sub>l</sub> :f <sub>l</sub> :fe <sub>l</sub>   s <sub>l</sub> :— :d	d :— :t <sub>l</sub>   t <sub>l</sub> :— :—	t <sub>l</sub> :l <sub>l</sub> :s <sub>l</sub>   f <sub>l</sub> :— :l <sub>l</sub>	l <sub>l</sub> :— :—   s <sub>l</sub> :— :
d <sub>l</sub> :r <sub>l</sub> :re <sub>l</sub>   m <sub>l</sub> :— :s <sub>l</sub>	f <sub>l</sub> :— :f <sub>l</sub>   f <sub>l</sub> :— :—	f <sub>l</sub> :— :m <sub>l</sub>   r <sub>l</sub> :— :f <sub>l</sub>	f <sub>l</sub> :— :—   m <sub>l</sub> :— :
1. Lin - ger still, O	bless - ed hours,	Slow - ly fade, sweet	light,.....
2. Sa - cred songs, O	do not cease;	Sweet your ech - oes	are,.....
3. 'Tis the third watch,	bless - ed Lord,	Come, oh, come with	me,.....
s <sub>l</sub> :— :d   d :— :m	r :— :r   r :— :—	t <sub>l</sub> :— :t <sub>l</sub>   t <sub>l</sub> :— :t <sub>l</sub>	d :— :—   — :—
d <sub>l</sub> :— :d <sub>l</sub>   d <sub>l</sub> :— :d <sub>l</sub>	s <sub>l</sub> :— :s <sub>l</sub>   s <sub>l</sub> :— :—	s <sub>l</sub> :— :s <sub>l</sub>   s <sub>l</sub> :— :s <sub>l</sub>	d <sub>l</sub> :— :—   — :—

FINE.

m <sub>l</sub> :f <sub>l</sub> :fe <sub>l</sub>   s <sub>l</sub> :— :m	m :— :r   d :— :d	d :t <sub>l</sub> :l <sub>l</sub>   s <sub>l</sub> :— :t <sub>l</sub>	r :— :—   d :— :
d <sub>l</sub> :r <sub>l</sub> :re <sub>l</sub>   m <sub>l</sub> :— :s <sub>l</sub>	se <sub>l</sub> :— :se <sub>l</sub>   l <sub>l</sub> :— :l <sub>l</sub>	re <sub>l</sub> :— :re <sub>l</sub>   m <sub>l</sub> :— :f <sub>l</sub>	f <sub>l</sub> :— :—   m <sub>l</sub> :— :
Still de - scend, ye	heaven - ly showers,	Back - ward roll, O	night!.....
Sounds of praise and	hymns of peace,	Min - gle with my	prayer.....
Thro' this si - lence	speak the word Of	life and lib - er - ty	.....
s <sub>l</sub> :— :d   d :— :d	t <sub>l</sub> :— :t <sub>l</sub>   l <sub>l</sub> :— :l <sub>l</sub>	l <sub>l</sub> :t <sub>l</sub> :d   d :— :r	t <sub>l</sub> :— :—   d :— :
d <sub>l</sub> :— :d <sub>l</sub>   d <sub>l</sub> :— :d <sub>l</sub>	m <sub>l</sub> :— :m <sub>l</sub>   l <sub>l</sub> :— :l <sub>l</sub>	fe <sub>l</sub> :— :fe <sub>l</sub>   s <sub>l</sub> :— :s <sub>l</sub>	s <sub>l</sub> :— :—   d <sub>l</sub> :— :

F. t.

t <sub>l</sub> :m :f :fe   s :— :d'	d' :— :t   t :— :—	r :de :r   l :— :s	fe :— :—   s :— :
s <sub>d</sub> :r :re   m :— :m	m :— :r   r :— :—	t <sub>l</sub> :le <sub>l</sub> :t <sub>l</sub>   r :— :m	re :— :—   m :— :
Tar - ry still, O	sa - cred Dove,	In this worth - less	breast,.....
Bu - sy world, lie	still and sleep,	Far a - way from	me,.....
Clasp my hand, nor	let it go,	Je - sus, Sav - iour,	Friend,.....
rs :— :s   s :— :s	s :— :s   s :— :—	s :— :s   f :— :m	l :— :—   s :— :
s <sub>d</sub> :— :d   d :— :d	s <sub>l</sub> :— :s <sub>l</sub>   s <sub>l</sub> :— :—	s <sub>l</sub> :— :s <sub>l</sub>   t <sub>l</sub> :— :d	d :— :—   — :—

F. B2. D. C. 1st Verse.

m :f :fe   s :— :d'	d' :— :t   t :— :t	t :l :s   f :— :t <sub>l</sub>	r :— :—   ds <sub>l</sub> :— :
d :r :re   m :— :m	m :— :r   r :— :r	r :d :t <sub>l</sub>   r :— :s <sub>l</sub>	t <sub>l</sub> :— :—   ds <sub>l</sub> :— :
Come from thine a -	bode a - bove,	Make with me thy	rest.....
Heart of mine, oh,	wake - ful keep,	Je - sus calls for	thee!.....
Thy rich grace still	let me know, And	love me to the	end.....
s :— :s   s :— :s	s :— :s   s :— :s	s :— :s   s :— :f	f :— :—   mt <sub>l</sub> :— :
d :— :d   d :— :d	s <sub>l</sub> :— :s <sub>l</sub>   s <sub>l</sub> :— :s <sub>l</sub>	s <sub>l</sub> :— :s <sub>l</sub>   s <sub>l</sub> :— :s <sub>l</sub>	s <sub>l</sub> :— :—   ds <sub>l</sub> :— :

## HOPE WILL BANISH SORROW.

GEORGE BENNETT.

HUBERT P. MAIN, by per.

KEY A2.

$s_1 : s_1   s_1 : s_1$	$s_1 : l_1 . t_1   d : -$	$l_1 : l_1   t_1 : d$	$r : -   d :$	$s_1 : s_1   d : d$
$m_1 : s_1   f_1 : f_1$	$f_1 : f_1   m_1 : -$	$f_1 : f_1   f_1 : m_1$	$f_1 : -   m_1 :$	$m_1 : f_1   m_1 : s_1$
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 <sup>l</sup>	t :l	s :s .f	m :l	s :l .t	d <sup>l</sup> :s	l .s :f .m
:m	s :f	m :d	d :- .t <sub>1</sub>	d :f	m :m	f .m :r .d
1. Now	bright - ly	on the	yield - ing	wave, The	moon's soft	rays are
2. The	eve - ning	breez - es	gent - ly	blow, A	sweet re -	fresh - ment
3. We	gai - ly	dip the	gleam - ing	oar, And	on - ward	now are
:s	s :l .t	d <sup>l</sup> :l .la	s :f	m :l .la	s :d <sup>l</sup>	d <sup>l</sup> :s
:d	d :d	d :d	d :d	d :d	d :d	d :t <sub>1</sub> .d

m :—	r :s .d <sup>l</sup>	t :l	s :s .f	m :l	s :d <sup>l</sup>
d :—	t <sub>1</sub> :d .m	s :f	m :d	d :- .t <sub>1</sub>	d :m
glanc - - ing;	The	spark - ling	wa - ter	seems to	move, As
bring - - ing,	As	on - ward	blithe - some -	ly we	go Our
dash - - ing,	While	faint and	faint - er	grows the	shore On
s :—	s :s	s :l .t	d <sup>l</sup> :l .la	s :f	m :s
s :—	s :m .d	d :d	d :d	d :d	d :d

t .l :s .l	t :l	l :—	s :s	s .r <sup>l</sup> :t .l	s :s
r :r	r :m .fe	fe :—	s :s	f :f	f :f
if with joy	'twere	danc - - ing,	And	we are	full of
mer - ry cho -	rus	sing - - ing,	Our	wa - try	path - way
which the waves	are	plash - - ing,	We	bid each	thought of
s .d <sup>l</sup> :t .d <sup>l</sup>	r <sup>l</sup> :d <sup>l</sup>	d <sup>l</sup> :—	t :t	t :r <sup>l</sup> .d <sup>l</sup>	t :t
r :r	r :r	r :—	s :s	s :s	s :s

s .m <sup>l</sup> :d <sup>l</sup> .l	s :s	l .t :d <sup>l</sup>	d <sup>l</sup> :r <sup>l</sup>	m <sup>l</sup> :—	— :s
m :f	m :m	f :s	m :l	se :—	— :f
an - swering	glee,	With	hap - py	hearts we	sing, And
gleams with	light,	The	hour is	full of	joy, All
sor - row	flee,	Care	to the	winds we	fling, And
d <sup>l</sup> :l .d <sup>l</sup>	d <sup>l</sup> :d <sup>l</sup>	d <sup>l</sup> :d <sup>l</sup>	d <sup>l</sup> :l	t :—	— :t
d :d	d :d	f :m	l :f	m :—	— :r

s .m <sup>l</sup> :m <sup>l</sup> .r <sup>l</sup>	r <sup>l</sup> .d <sup>l</sup> :s .se	l .r <sup>l</sup> :r <sup>l</sup> .d <sup>l</sup>	d <sup>l</sup> .t :s	l .t :d <sup>l</sup> .r <sup>l</sup>	m <sup>l</sup> :r <sup>l</sup>	d <sup>l</sup> :—	—
m .s :f	m :d	f :fe	s :d .m	f :s .l	s :f	m :—	—
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 <sup>l</sup> :t	d <sup>l</sup> :d <sup>l</sup>	d <sup>l</sup> :r <sup>l</sup>	r <sup>l</sup> :d <sup>l</sup>	d <sup>l</sup> .r <sup>l</sup> :d <sup>l</sup>	d <sup>l</sup> :t	d <sup>l</sup> :—	—
d :se	l :m	f :r	s :m .d	f .r :m .f	s :s	d :—	—



## GOOD NIGHT.

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 <sub>1</sub> :	d : f . f	d : l <sub>1</sub>

D. C.

d' . d' : r' . t	d' :	t : le . le	t . t : d' . d'	r' : d' . d'
m . m : f . r	m :	r : de . de	r . r : m . m	f : m . m
sounds the mid - night	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 <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	d :	s <sub>1</sub> : Bim,	s <sub>1</sub> : bim,	s <sub>1</sub> : bim,

t . l : s . s	t : le . le	t . t : d'	r' : de' . de'	r' . de' : r' . re'
r . d : t <sub>1</sub> . t <sub>1</sub>	r : de . de	r . r : m	f : m . m	f . m : f . fe
way be wing - ing,	High to our	la - dy's bower,	Charm her with	ma - gic pow - er,
s : bim,	s : bim,	s : bim,	s : bim,	s : bim,
s <sub>1</sub> : bim,	s <sub>1</sub> : bim,	s <sub>1</sub> : bim,	s <sub>1</sub> : bim,	s <sub>1</sub> : bim,

m' . t : d' . l	s . d' : s . s	s . l : t . d'	r' . de' : r'	m' . t : d' . l
s . l : f . f	m . m : m . d	t <sub>1</sub> . d : r . m	f . m : f	s : l . f
While we our	watch are keep - ing,	May she in	slum - ber light,	Calm and se -
d' : d' . d'	d' . s : s . m	r : s . s	t : le : t	d' : d' . d'
d : d . d	d . d : d . d	s <sub>1</sub> : s . s	s : s : s	d : d . d

s . d' : s . s	s . l : t . d'	r' . m' : d'	s : s . s	s . fe : s . s
m . m : m . d	t <sub>1</sub> . d : r . m	f . s : m	:	:
cure be sleep - ing,	So let us	say good night.	Calm be our	la - dy sleep - ing,
d' . s : s . m	s : s . s	t . s : s	:	:
d . d : d . d	s <sub>1</sub> : s . s	s . s : d	:	:

t	:t .t	t .le :t	r <sup>l</sup>	:r <sup>l</sup> .r <sup>l</sup>	r <sup>l</sup> .de <sup>l</sup> :r <sup>l</sup>	m <sup>l</sup>	:—
s	:s .s	s .s :s	s	:s .s	s .s :s	s	:—
So	let us	say good night,	So	let us	say good night,	Good	
:		:	t	:t .t	t .le :t	:	
:		:	s	:s .s	s .s :s	:	

d	:	:	:	.m <sup>l</sup>	d <sup>l</sup>	:	.m <sup>l</sup>	d <sup>l</sup>	:	.m <sup>l</sup>
m	:	:	:	.s	m	:	.s	m	:	.s
night,				good	night,		good	night,		good
:		s	:—	m	:	.s :s		.s :s		
:		Good		night,	:	good night,		good night,		
:		m	:—	d	:	.d :d		.d :d		

l	:	.t	d <sup>l</sup>	:	.m <sup>l</sup>	d <sup>l</sup>	:	.m <sup>l</sup>	d <sup>l</sup>	:	.m <sup>l</sup>	l	:	.t
f	:	.s	m	:	.s	m	:	.s	m	:	.s	f	:	.s
night,		good	night,		good	night,		good	night,		good	night,		good
.s :s			.s :s			.s :s			.s :s			.s :s		
good night,			good night,			good night,			good night,			good night,		
.s :s			.d :d			.d :d			.d :d			.d :d		

d <sup>l</sup>	:	.m	m	.s :s	.d <sup>l</sup>	d <sup>l</sup>	.m <sup>l</sup> :m <sup>l</sup>	.d <sup>l</sup>	r <sup>l</sup>	.r <sup>l</sup> :d <sup>l</sup> , t .l , t
m	:	.d	d	.m :m	.m	m	.s :s	.m	f	.f :m, r .d, r
night,		la,	la,	la,	la,	la,	la,	la,	la,	la,
.s :s		.s	s	.s :s	.s	s	.s :s	.s	l	.l :s .s
la, la,		la,							f	.f :s .s
.d :d		.d	d	.d :d	.d	d	.d :d	.d		

d <sup>l</sup> .m <sup>l</sup> :s <sup>l</sup> .m	m .s :s .d <sup>l</sup>	d <sup>l</sup> .m <sup>l</sup> :m <sup>l</sup> .de <sup>l</sup>	r <sup>l</sup> . :t .	d <sup>l</sup> :—
m .s :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.
s .s :s .s	s .s :s .s	s .s :s .l	l . :s .	s :—
d .d :d .d	d .d :d .d	d .d :d .l	f . :s .	d :—

MARY C. SEWARD.

SLEEP, BELOVED.

THEO. F. SEWARD.

KEY G.

*pp*

m	: re . m : f . m	s	: — : f . m	r	: de . r : m . r	d	: m <sub>1</sub> . f <sub>1</sub> : fe . s <sub>1</sub>
d	: — : d	d	: m . d : d	t <sub>1</sub>	: — : t <sub>1</sub>	d	: d <sub>1</sub> . r <sub>1</sub> : re <sub>1</sub> . m
1. Fall	- - - ing	shad	- - - ows	length	- - - en	now;	
2. Blos	- - - soms	fold	- - - their	pet	- - - als	round,	
s	: fe . s : l . s	m	: s . m : l . s	f	: m . f : s . f	m	: :
d	: — : d	d	: — : d	s <sub>1</sub>	: — : s <sub>1</sub>	d <sub>1</sub>	: :

m	: re . m : f . m	s	: — : m	r	: — : r	r	: — : —
d	: — : d	d	: m . d : s <sub>1</sub> . d	t <sub>1</sub>	: l <sub>1</sub> . t <sub>1</sub> : d . l <sub>1</sub>	t	: — : —
Dark	- - - and	still	- - - the	wood	- - - lands	lie;	
Clouds	- - - are	sleep	- - - ing	in	- - - the	sky;	
s	: fe . s : l . s	m	: s . m : d . m	s	: fe . s : l . fe	s	: — : —
d	: — : d	d	: — : d	r	: — : r	s <sub>1</sub>	: — : —

*pp*

r	: d . t <sub>1</sub> : l <sub>1</sub> . s <sub>1</sub>	s <sub>1</sub>	: — . d : f . m	r	: d . t <sub>1</sub> : l <sub>1</sub> . s <sub>1</sub>	s	: — : — . f
f <sub>1</sub>	: s <sub>1</sub> : f <sub>1</sub> . s <sub>1</sub> : f <sub>1</sub> . s <sub>1</sub>	s <sub>1</sub>	: — : d	f <sub>1</sub>	: s <sub>1</sub> : f <sub>1</sub> . s <sub>1</sub> : f <sub>1</sub> . s <sub>1</sub>	s <sub>1</sub>	: t <sub>1</sub> : d . r : m . r
Birds	- - - a - -	sleep	- - - on	leaf	- - - y	bough,	
Soft	- - - ly	hushed	- - - comes	eve	- - - ery	sound,	
t <sub>1</sub>	: r : f	m	: s : m . s : l . s	t <sub>1</sub>	: r : f	m	: r : m . f : s
s <sub>1</sub>	: — : s <sub>1</sub>	d <sub>1</sub>	: — : d <sub>1</sub>	s <sub>1</sub>	: — : s <sub>1</sub>	d	: — : —

m	: re . m : f . m	s	: — . l : f . r	d	: t <sub>1</sub> . d : r . re	m	: — : d
d	: — : d	ta <sub>1</sub>	: — : l <sub>1</sub>	s <sub>1</sub>	: — : t <sub>1</sub> . l <sub>1</sub>	s <sub>1</sub>	: — : d
Hushed	- - - the	zeph	- - - er's	faint	- - - est	sigh,	Then
Bliss	- - - ful	dreams	- - - are	hov	- - - 'ring	nigh,	Then
s	: fe . s : l . s	m	: de : r . f	m	: r . m : f . fe	s	: — : m . s
d	: — : d	d	: m <sub>1</sub> : f <sub>1</sub>	s <sub>1</sub>	: — : s <sub>1</sub>	d <sub>1</sub>	: m <sub>1</sub> : s <sub>1</sub> . d : s <sub>1</sub> . m <sub>1</sub>

*Rit. pp*

m	: re . m : f . s	l	: — . s : f . r	d	: t <sub>1</sub> . d : r . m	d	: — : —
d	: — : d	l <sub>1</sub>	: — . ta <sub>1</sub> : l <sub>1</sub>	s <sub>1</sub>	: — : t <sub>1</sub>	d	: l <sub>1</sub> : s <sub>1</sub> . f <sub>1</sub> : m <sub>1</sub>
sleep	- - - be - -	lov	- - - ed,	lul	- - - la - -	by.	
sleep	- - - be - -	lov	- - - ed,	lul	- - - la - -	by.	
s	:   fe . s : s	f	: de : r . de : r . f	m	: r . m : f . s	m	: f : m . r : d
d <sub>1</sub>	: — : r <sub>1</sub> . m <sub>1</sub>	f <sub>1</sub>	: m <sub>1</sub> : r <sub>1</sub> . m <sub>1</sub> : f <sub>1</sub>	s <sub>1</sub>	: — : s <sub>1</sub>	d <sub>1</sub>	: — : —



## ELEMENTARY RHYTHMS.

For Pupils preparing for the Elementary and Junior School Certificates.

These Rhythms must be done at the rate indicated by the metronome mark. The pupil must *laa* or *taatai* one complete measure and any portion of a measure which is required, as an introduction to the Exercise—the Exercise itself being taken up without pause or slackening of speed, at the right moment. The exercise must be *taataid* on one tone. For amusement, it may be *taataid* in tune.

For the TIME EXERCISE OF THE ELEMENTARY CERTIFICATE (Requirement 2), any two of these Rhythms taken by lot must be sung to *la* on one tone at the rate named, and in perfectly correct time. Two attempts allowed. The pupil is also allowed to *taatai* the Exercise on one tone once before he commences *laa-ing* it.

For the TIME EXERCISE OF THE JUNIOR SCHOOL CERTIFICATE (Requirement 2), any one of Nos. 1 to 9 of these Rhythms, taken by lot, must be sung on one tone to *la*, in perfectly correct time. Two attempts allowed.

The keys are fixed so as to bring the tones within the reach of all voices. The Rhythm may often be learnt slower than marked, and when familiar the pupils will take pleasure in largely increasing the speed. J. 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<sub>1</sub>.d : d | s<sub>1</sub>.d : d | s . m : s . m | d . d : d | s<sub>1</sub>.d : d | s<sub>1</sub>.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<sub>1</sub> . m | d . d : s<sub>1</sub> . m | d : s<sub>1</sub> . m | d . d : s<sub>1</sub> . m | d : — | m |  
 TAA TAA TAATAI TAATAI TAATAI TAA TAATAI TAATAI TAATAI TAA —AA TAA }

3. KEY A. M. 100.

*Bugle Call, "Fatigue."*

{ : s<sub>1</sub> | d : m . s<sub>1</sub> | d : m . s<sub>1</sub> | d . s<sub>1</sub> : m . s<sub>1</sub> | d . s<sub>1</sub> : m . s<sub>1</sub> | d : m . s<sub>1</sub> | d : m . s<sub>1</sub> | d . s<sub>1</sub> : m . s<sub>1</sub> | d |  
 TAA TAA TAATAI TAA TAATAI TAATAI TAATAI TAATAI TAA TAATAI TAA TAATAI TAATAI TAATAI TAA }

4. KEY F. M. 100.

*Bugle Call, "Guard."*

{ | s . m : d . s<sub>1</sub> | d . m : s<sub>1</sub> | s . m : d . s<sub>1</sub> | d : — | s . m : d . s<sub>1</sub> | d . m : s<sub>1</sub> | s . m : d . s<sub>1</sub> | 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<sub>1</sub> | d . d : d . s<sub>1</sub> | d . d : d . s<sub>1</sub> | d . s<sub>1</sub> : d . s<sub>1</sub> | d . d : d | s<sub>1</sub> : — | s<sub>1</sub> : — | s<sub>1</sub> : — | — |  
 TAA TAATAI 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<sub>1</sub> : — | m : — | d : — | m . d : m . d | s<sub>1</sub> : — |  
 TAA —AA TAA —AA TAATAI TAATAI TAA —AA TAA —AA TAA —AA TAATAI TAATAI TAA —AA }

7. KEY E. M. 100

*Bayly, "In happier hours."*

{ | d : d . r : m . f | s : — : l | s : f . m : f . s | m : d : d |  
 TAA TAATAI TAATAI TAA —AA TAA TAA TAATAI TAATAI TAA TAA TAA }

{ | d : d . r : m . f | s : s : l | s : f . m : f . s | m : — : — |  
 TAA TAATAI TAATAI TAA TAA TAA TAA TAATAI TAATAI TAA —AA —AA }

## 8. KEY G. M. 100.

-AATAI

*Hymn Tune, "Wainwright."*

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

TAA TAA -AA TAA TAA TAA TAA TAATAI TAATAI TAATAI TAA TAA TAA }

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

TAA -AATAI TAA TAATAI TAA TAA TAA -AA -AA -AA SAA ||

## 9. KEY E. M. 100.

*Hymn Tune, "Simeon."*

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

TAA TAATAI TAA -AATAI TAA TAA TAA -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<sup>1</sup> | l . s : f . m | r :— }

TAATAI TAATAI TAA TAA TAATAI TAATAI TAA TAA TAATAI TAATAI TAA TAA TAATAI TAATAI TAA -AA }

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

TAA TAA TAA TAA TAA TAA TAA TAA TAA TAA TAA TAA TAA TAA -AA }

{ | : s | : s | : s | : s | f . s : l . t | d<sup>1</sup> : 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<sub>1</sub> | d :— }

TAA SAA TAA SAA TAA SAA TAA SAA TAA TAA TAA TAA TAA TAA TAA -AA ||

## 11. KEY C. M. 72.

Tafatefe.

*Bugle Call, "Walk and Drive." Altered*

{ | d, d, d, d : d . d | m . d : d | m, m, m, m : m . m | s . m : m | d<sup>1</sup>, d<sup>1</sup>, d<sup>1</sup>, d<sup>1</sup> : d<sup>1</sup> . d<sup>1</sup> }

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<sup>1</sup>, d<sup>1</sup>, d<sup>1</sup>, d<sup>1</sup> : d<sup>1</sup> | s, s, s, s : s | d, d, d, d : m . s | m . d : d }

TAATAI TAA tafatefe TAA tafatefe TAA tafatefe TAATAI TAATAI TAA ||

## 12. KEY D. M. 72.

TAAatefe.

*Bugle Call, "Hay up or Litter down."*

{ | d . d, d : d . d | d . s<sub>1</sub> : d . s<sub>1</sub> | m . m, m : m . m | m . d : m . d }

TAAatefe TAATAI TAATAI TAATAI TAAatefe TAATAI TAATAI TAATAI }

{ | s . s, s : s . s | d<sup>1</sup> . s : d<sup>1</sup> . s | d . d, d : d . d | d : SAA }

TAAatefe TAATAI TAATAI TAATAI TAAatefe TAATAI TAA SAA ||

## 13. KEY F. M. 100.

"tafaTAI.

*Bugle Call, "Defaulters."*

{ | :s<sub>1</sub> . s<sub>1</sub> | d, s<sub>1</sub> . m : d, s<sub>1</sub> . m | s . s, s : s . s<sub>1</sub> | d, s<sub>1</sub> . m : d, s<sub>1</sub> . m | d }

TAATAI tafatai tafatai TAAatefe TAATAI tafatai tafatai TAA ||

## 14. KEY G. M. 100.

TAA-efe.

*Bugle Call, "Salute for the Guard."*

{ | d :d .d | s<sub>1</sub> :s<sub>1</sub> .s<sub>1</sub> | d :d .d | d : | d .d :m .d | m .s :m .d | s<sub>1</sub> :s<sub>1</sub> .s<sub>1</sub> | s<sub>1</sub> : }  
 TAA TAA-efe TAA TAA-efe TAA TAA-efe TAA SAA TAATAI TAATAI TAATAI TAATAI TAA TAA-efe TAA SAA ||

## 15. KEY C. M. 100.

*Bugle Call, "Officers."*

{ :s .s | d<sup>1</sup> :s .s :s .s | m :s :s | d<sup>1</sup> :s .s :s .s | s :— }  
 TAA-efe TAA TAA-efe TAA-efe TAA TAA TAA TAA TAA-efe TAA-efe TAA -AA }

{ :s | d<sup>1</sup> :s .s :s .s | m :s :m | d :d .d :d .d | d :— }  
 TAA TAA TAA-efe TAA-efe TAA TAA TAA TAA TAATAI TAATAI TAA -AA ||

## 16. KEY F. M. 100

*Bugle Call, "Orders."*

{ :s<sub>1</sub> .s<sub>1</sub> | d :— | m :s<sub>1</sub> .s<sub>1</sub> | d :— | m :s<sub>1</sub> .s<sub>1</sub> | d :s<sub>1</sub> .s<sub>1</sub> | m :s<sub>1</sub> .s<sub>1</sub> | d :— | m }  
 TAA-efe TAA -AA TAA TAA-efe TAA -AA TAA TAA-efe TAA TAA-efe TAA TAA-efe TAA -AA TAA }

{ :s<sub>1</sub> | d .s<sub>1</sub> :m .s<sub>1</sub> | d .s<sub>1</sub> :m .s<sub>1</sub> | d .s<sub>1</sub> :m .s<sub>1</sub> | d :m | s :— | — :m .d | s<sub>1</sub> :— .d | m }  
 TAA TAA-efe TAA-efe TAA-efe TAA-efe TAA-efe TAA TAA TAA -AA -AA TAA-efe TAA -AATAI TAA ||

## 17. KEY C. M. 100.

*Hymn Tune, "Truro."*

{ | d :m .f | s :— .s | l :t | d<sup>1</sup> :— .s | d<sup>1</sup> :s | f .m :r .d | f :m | r : }  
 TAA TAA-efe TAA -AATAI TAA TAA TAA -AATAI TAA TAA TAATAI TAATAI TAA TAA TAA SAA ||

## 18. KEY F. M. 100.

*Bugle Call, "General Salute."*

{ :s<sub>1</sub> | d :d .d | d .m :s .m | d :d .d | d :s<sub>1</sub> .d | m :d .m | s :s<sub>1</sub> .s<sub>1</sub> | s<sub>1</sub> :s<sub>1</sub> .s<sub>1</sub> | s<sub>1</sub> }  
 TAA TAA TAA-efe TAATAI TAATAI TAA TAA-efe TAA TAA-efe TAA TAA-efe TAA TAA-efe TAA TAA-efe TAA }

{ :s<sub>1</sub> | d :d .d | d .m :s .m | d :d .d | d :s<sub>1</sub> .d | m :d .m | s :s<sub>1</sub> | d :d .d | d }  
 TAA TAA TAA-efe TAATAI TAATAI TAA TAA-efe TAA TAA-efe TAA TAA-efe TAA TAA TAA TAA-efe TAA ||

## 19. KEY F. M. 100.

-AA-efe.

*Bugle Call, "Assembly."*

{ | s :— | — .m :d .s<sub>1</sub> | d :— | — .s<sub>1</sub> :d .s<sub>1</sub> | d .s<sub>1</sub> :d .s<sub>1</sub> | d .s<sub>1</sub> :d .s<sub>1</sub> }  
 TAA -AA -AA-efe TAATAI TAA -AA -AA-efe TAATAI TAA-efe TAATAI TAA-efe TAATAI }

{ | d :m | — :— | s :— | — .m :d .s<sub>1</sub> | d :— | — : }  
 TAA TAA -AA -AA TAA -AA -AA-efe TAATAI TAA -AA -AA -AA SAA ||

## 20. KEY F. M. 100.

*Hymn Tune, "Serenity."*

{ :d | t<sub>1</sub> .d :r :s | s :— :fē | s :— :d .t<sub>1</sub> | l<sub>1</sub> :— .t<sub>1</sub> :d .r | m :— :r | d :— }  
 TAA TAA-efe TAA TAA TAA -AA TAA TAA -AA TAA-efe TAA -AATAI TAATAI TAA -AA TAA TAA -AA ||

## 21. KEY F. M. 100.

*Hymn Tune, "Arlington."*

{ :d | m .m :m :r | d .d :d :r | m .s :f :m | m :r }  
 TAA TAA-efe TAA TAA TAA-efe TAA TAA TAA TAATAI TAA TAA TAA TAA TAA }

{ :f | m .m :m :l | s .s :s :d<sup>1</sup> | r .f :m :r | d :— }  
 TAA TAA-efe TAA TAA TAA-efe TAA TAA TAA TAATAI TAA 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 | r . , t<sub>1</sub> : s<sub>1</sub> . s<sub>1</sub> : s<sub>1</sub> }  
 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<sub>1</sub> | 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<sub>1</sub> | l<sub>1</sub> : : t<sub>1</sub> | 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<sup>1</sup> : d<sup>1</sup> | r<sup>1</sup> . , d<sup>1</sup> : t<sub>1</sub> , l . s , f | m : - | s , f . m , f : s . l }  
 tafatefe TAATAI TAATAI TAA TAA-efe tafatefe TAA -AA tafatefe TAATAI

{ | s . m<sup>1</sup> : d<sup>1</sup> | t . d<sup>1</sup> , t<sub>1</sub> : l . t<sub>1</sub> , 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<sub>1</sub> : t<sub>1</sub> | d : - : r : m | m . r : d : t<sub>1</sub> | d : - : - | : }  
 TAATAI TAA -AA TAATAI TAA -AA TAA TAA TAA TAA TAA TAA TAA -AATAI TAA TAATAI TAA TAA TAA -AA -AA SAA SAA

**Modulator Voluntaries** now include transition of one remove. These should not be made too difficult by wide and unexpected leaps on to the distinguishing tone; nor too easy by always approaching the distinguishing tone stepwise. While the effects of transition are in process of being learnt these exercises may be *sol-fa-ed*, but the teacher cannot now be content with *sol-fa-ing*. Every exercise should also be sung to *la*.

**Sight-laa-ing.** The laa-voluntaries are really sight-singing exercises, if the teacher does not get into self-repeating habits of pointing. See p. 12. But, at their best, they give no practice in reading *time* at sight. Therefore the absolute necessity of sight-laa-ing from new music from the book or the black-board.

**Memorizing in three keys.** The pupils should now know from memory, not only what is above any one note on the modulator and what below it, but what is on its right and what on its left. The one key no longer stands alone on the mind's modulator. It has an elder brother on the right and a younger on the left, and each of its tones bears 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 *fe* and *ta*, and new difficulties of time), *Dictation, Pointing and Writing from Memory*, should still be practiced. Writing from memory does not at all take the place of pointing from memory. There have been pupils who could write from memory, but could not point the same tunes on the modulator. It is important to establish in the memory that pictorial view of key relationship which the modulator gives, especially now that the study of Transition is added to that of the scale.

## QUESTIONS FOR WRITTEN OR ORAL EXAMINATION

## DOCTRINE.

1. How many greater steps are there in the scale, and between which tones do they occur?
2. How many smaller steps are there, and where do they occur?
3. How many little steps are there, and where are they?
4. What is the difference between a greater and a smaller step called?
5. How many kommas has a greater step? A smaller step? A little step?
6. By what other names are intervals called?
7. What is the interval from any tone to the next in the scale called?
8. What is the interval from any tone to the third tone from it called?
9. What is a Second called that is equal to one full step?
10. What is a Second called that is equal to a little step (half-step)?
11. What kind of a Third is equal to two steps?
12. What kind of a Third is equal to one full step and one little step?
13. What is the interval from *fa* to *te* called?
14. Which are the two most marked characteristic tones of the scale?
15. From their mental effects, what are *fa* and *te* called?
16. What is a change of key during the course of a tune called?
17. Which is the sharp distinguishing tone, and what is its mental effect?
18. Which is the flat distinguishing tone, and what is its mental effect?
19. On which side of the modulator is the first sharp key? On which side is the first flat key?
20. In going to the first sharp key what does the *sol* of the old key become in the new? What does the old *la* become? What does the old *te* become? (The teacher will supply additional questions.)
21. In going to the first flat key what tone of the old key becomes *do* in the new? What tone becomes *ray*? (The teacher will supply additional questions.)
22. What is that tone called on which the change is made from one key to another?
23. How are bridge-tones indicated in the notation?
24. What is the meaning of the little notes placed on the right or left of the key signature in transition?
25. What are the general mental effects of transition to the first sharp key? To the first flat key?
26. What is a Cadence Transition? Is it written in the "proper" or "improper" way?
27. What is a Passing Transition? How written?
28. What is Extended Transition? How written?
29. What is the name for a silent quarter-pulse on the strong part of a pulse? On the weak part? How is it indicated in the notation?
30. What is the name of a pulse divided into thirds? How indicated in the notation?

## PRACTICE.

31. Teacher singing to figures, Exercise 175, let the pupil tell to what figure the distinguishing tone of the first sharp key was sung. The same with 176.
32. In the same manner let the pupil name the distinguishing tone of the first flat key, in Exercises 182 and 183.
33. Teacher singing to figures, "Langdon," page 110, (each line beginning with 1); let the pupil name by its figure, first, the distinguishing tone of the departing transition; and, second, that of the returning transition.
34. Pitch, without a tuning fork, the keys B, B flat, E, E flat, and A flat. The pupil has not satisfied this requirement, if, when tested, he is found to be wrong so much as a step.
35. Taatai from memory any one of the Exercises 192, 193, 194, 195, the first pulse being named.
36. Taatai any part of "Merrily sings the Lark," or the Round, "Ring, ring, ring," page 103.
37. Beat a number of two-pulse measures describing the motions of the hand. The same with four-pulse measure. The same with six-pulse measure.
38. Follow the examiner's pointing in a new voluntary containing transition, both to the first sharp and first flat keys, and singing to *la*.
39. Point and sol-fa on the modulator, from memory, any one of the pieces on pages 80 to 86, chosen by the examiner.
40. Write, from memory, any other of these pieces chosen by the examiner.
41. Sing to *la* at first sight, any exercise not more difficult than these pieces.
42. Tell which is *fe* and which is *ta*, as directed, page 32, question 31.
43. Tell what tone (*fe* or *ta*) is *la*, as directed, page 32, question 32.
44. Taatai any rhythm of two or three four-pulse measures, belonging to this step, which the examiner shall *la* to you. See page 32, question 33.
45. Taatai in tune, any rhythm of two or three four-pulse measures, belonging to this step, which the examiner shall *sol-fa* to you.



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