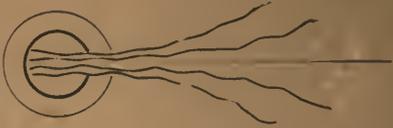
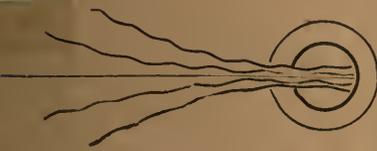


PRICE, 60 CENTS EACH.

Complete.

— THE —

Tonic Sol-Fa 
 Music Reader

Revised and Improved.



By THEODORE F. SEWARD and B. C. UNSELD.

APPROVED BY JOHN CURWEN.



THE BIGLOW & MAIN CO., PUBLISHERS,
76 EAST NINTH STREET, No. 215 WABASH AVENUE,
NEW YORK.  CHICAGO.

MAY BE ORDERED THROUGH ANY BOOKSELLER OR MUSIC DEALER.

MUSIC - UNIVERSITY OF TORONTO
3 1761 07192 5127

MT
30
55
1890.
c. 1
MUSI



Mary Armstrong
D. N. C.

A. C. TURNBULL,
BOOK SELLER,
HAMILTON.



Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

<http://www.archive.org/details/tonicsolfamusicr00sewauoft>

PART 1

FACULTY OF MUSIC
LIBRARY

80306

THE
TONIC SOL-FA MUSIC READER

REVISED AND IMPROVED.

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.

By THEODORE F. SEWARD AND B. C. UNSELD.

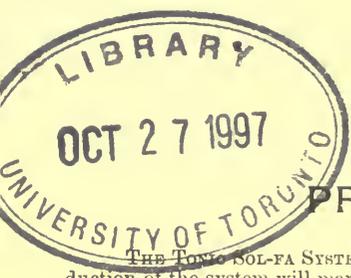
APPROVED BY JOHN CURWEN.

The Biglow & Main Co., Publishers,

135 FIFTH AVENUE, NEW YORK.

LAKESIDE BUILDING, CHICAGO

FOR SALE BY BOOKSELLERS AND MUSIC DEALERS GENERALLY.



Copyright, 1886, by Piglow & Main.
Copyright, 1890, by Piglow & Main.

PREFACE TO THE FIRST EDITION.

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 necessarily 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.

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.

PREFACE TO THE NEW EDITION.

When the Reader was first issued, in 1880, the TONIC SOL-FA system was almost unknown in America. It is now an acknowledged factor in our national education. Mr. Louis A. Russel, in the preface to his "Method of Solfeggio," says, "In America there has been no new thought or method in sight-singing for the last 20 years which cannot be traced more or less directly to Mr. Curwen's influence."

The advocates of the Staff Method cannot dismiss TONIC SOL-FA with a word, as they were able to do ten years ago. But their present attitude is, perhaps, as far as their influence extends, even more injurious to the interests of musical education. They freely acknowledge the merits of the system, but claim that its advantages can be secured by a direct application to the staff. This is a fatal fallacy. The blessing of TONIC SOL-FA to the world is in its notation. The devices which grow out of the notation can no more be educationally applied to the staff than the methods of modern arithmetic can be applied to the Roman system of numerals. The transforming power of TONIC SOL-FA is in its natural and philosophical method of representing the beautiful realities of the tone world.

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 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 facts of time and tune, for the use of elementary classes. Part I, embracing the first four Steps of the method, contains the instructions and exercises needed to prepare pupils for the Junior and Elementary Certificates. Part II, embracing the Fifth and Sixth Steps and an introduction to the Staff notation, furnishes the material necessary for the preparation for the Intermediate Certificate. The two parts are also bound together in a complete edition.

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

New York, Jan., 1890.

The Certificates of the Tonic Sol-fa College.

Steps of the Method.

A great advantage of the Tonic Sol-fa method is that it is really a *system*, from beginning to end. 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. The teacher should be guarded against hurry rather than delay.

The Certificates.

The Tonic Sol-fa movement has been distinguished from all other efforts to promote music among the people by its System of Certificates, issued by the Tonic Sol-fa College of London. It is a complete system of examination upon an extensive scale. The special object of these certificates is to save the pupil from one-sidedness, and to secure an equality of progress in tune, time, memory, etc., as well as to promote private study and discipline at home. They insure an "all-roundness" of training and serve as a stimulus to the pupil. For the *true* pupil they find out (what he wants to know) his *weak places*, show him in what direction *self-teaching* is specially demanded, and give him the *confidence* of knowing that he has really and satisfactorily reached a certain stage. The ambition to obtain them promotes such an amount of home-work that it fully four-folds the work of the teacher.

Requirements for the First Grade or Preparatory Certificate.

Examiners.—Those who hold the Second Grade or a higher certificate, with Theory, and who have been appointed to examine by the College of Music.

1. *Memory.*—Bring on separate slips of paper the names of three tunes, and *sol-fa* from memory, while pointing it on the modulator, one of these tunes chosen by lot.
2. *Time.*—*Taatai* once, and then *laa* on one tone in perfectly correct time, any of the rhythms Nos. 1, 3, 4, 5, 7, 9 or 11 (see pp. 107-8) which the Examiner may select. [Two attempts allowed; a different test to be given for the second trial.]
3. *Modulator.*—*Sol-fa* or *laa* from the Examiner's pointing on the modulator, a voluntary, moving at the rate of M.60, consisting of at least twenty-four tones, including leaps to any of the tones of the scale, but neither transition nor the minor mode.
4. *Tune.*—*Sol-fa* or *laa* at sight, from the tonic sol-fa notation, a phrase of eight tones, all in the common major scale, and no tones shorter than a pulse.
5. *Ear Test.*—The key-tone having been given, tell the sol-fa names of the tones of the Doh chord sung to *laa* or played in any order, also the phrases *fah me and te, i, doh*.

First Grade Musical Theory.

Answer any two or more of the following Questions, put by the Examiner:

1. Name the tones of the scale and their mental effects.
2. Name the tones of the Doh chord; of the Soh chord; of the Fah chord.
3. Name the little steps of the scale.
4. What is the time name of an undivided pulse?
5. What is the time name of a pulse divided into halves? into quarters?
6. Write in two-pulse measure an exercise of two measures: (a) In primary form. (b) In secondary form.

American Tonic Sol-fa College.

THE AMERICAN TONIC SOL-FA ASSOCIATION AND COLLEGE OF MUSIC (Post office address, New York, N. Y.) was incorporated in 1889 under the laws of the State of New York. It acts in affiliation with the Tonic Sol-fa College of London, and its certificates are recognized as equivalent to its own. Information as to organization, postal courses, examinations, etc., may be obtained by writing to the above address.

Below are the requirements of the first two certificates.* The questions in Theory of the Second Grade are here omitted because of lack of space, but may be obtained from the College at 2 cents per copy, plus postage.

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. See *Manual for Teachers of the School Series* (price, 12 cents, by mail) for other ways of teaching the various topics. 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.

* Reprinted by kind permission of the American Tonic Sol-fa Association and College of Music, owners of Copyrights.

7. Write in three-pulse measure an exercise of two measures: (a) In primary form. (b) In secondary form.

Requirements for the Second Grade or Elementary Certificate.

Examiners.—Those who hold the Third Grade, or a higher certificate, with Theory, and who have been appointed to examine by the College of Music.

Before examination, Candidates must satisfy the Examiner that they hold the First Grade Certificate.

1. *Memory.*—Bring on separate slips of paper the names of six tunes, and *sol-fa* from memory, while pointing it on the modulator, one of these tunes chosen by lot.
2. *Time.*—*Taatai* at first sight and then *laa* in perfectly correct time, a test which may contain any of the quarter-pulse divisions. [Two attempts allowed; a different test to be given for the second trial.]
3. *Modulator.*—(a) Sing to *laa* to the Examiner's pointing on the modulator, a voluntary, including leaps to any of the tones of the scale, but neither transition nor the minor mode. (b) *Sol-fa* or *laa* a voluntary, containing transition of one remove in each direction.
4. *Tune.*—Pitch the key-tone by means of a given C; *sol-fa* once, then sing to *laa*, a sight test in tune containing leaps to any tones of the scale; but neither transition, nor minor mode, nor any divisions of time less than a full pulse.

Candidates may *laa* instead of *sol-fa*ing the test.

5. *Ear Test.*—Tell the notes of a phrase of three tones in smooth melodic progression. The Examiner will give the key-tone and sing the test to *laa*, or play it upon an instrument. [Two attempts allowed; a different test to be given for the second trial.]

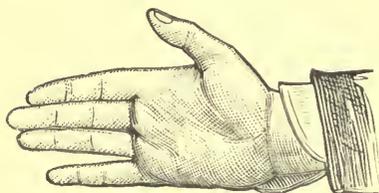
The College will supply to the examiner the tests to be used in Nos. 2, 4 and 5

NOTE.—The registration fee for this Certificate is 15 cents, which is exclusive of Examiner's fee. Registration fee stamp may be purchased from the Examiner.

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 towards 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 the tones go down.

FIRST STEP.



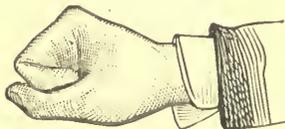
SOH.

The GRAND or *bright* tone.



ME.

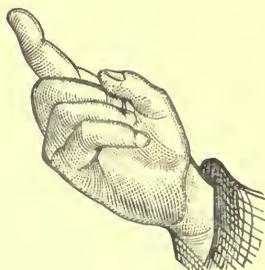
The STEADY or *calm* tone.



DOH.

The STRONG or *firm* tone.

SECOND STEP.



TE.

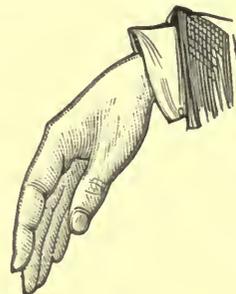
The PIERCING or *sensitive* tone.



RAY.

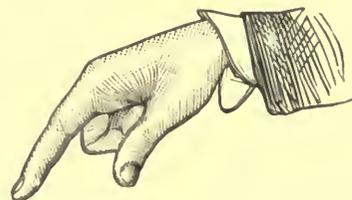
The ROUSING or *hopeful* tone.

THIRD STEP.



LAH.

The SAD or *weeping* tone.



FAH.

The DESOLATE or *awe-inspiring* tone.

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" furnishes a large variety of examples.

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

FINGER-SIGNS FOR TIME,

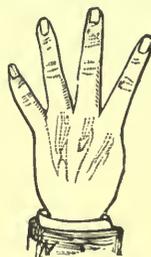
AS SEEN FROM THE PUPIL'S (NOT THE TEACHER'S) POINT OF VIEW.



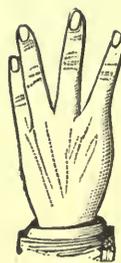
TAA.



TAATAL.



tafatefe.



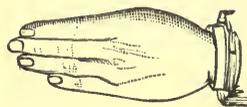
TAAtefe.



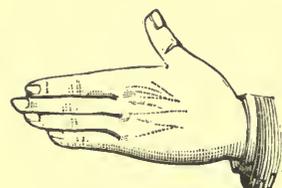
TAA-efe.



tafaTAL.



-AA.



-AATAL.



SAA.



TAASAI.



SAATAL.

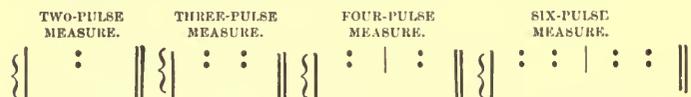
The Modulator, (see page 6). As the Sun is the centre of the Solar system so the Modulator is the centre of the Sol-fa system. The Modulator in the Tonic Sol-fa notation takes the place of the *Staff* in the common notation. It stands behind every note we see in the book. From habitual use of it, the 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 illustrat-

ing 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. 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, *i. e.*, 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*.

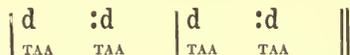
NOTATION OF TIME.

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

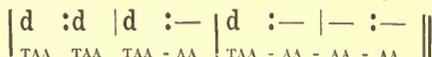
Time is represented by the space between the accent marks. The space from one accent mark to the next represents a PULSE. (*Beat, or Part of the measure.*) The space between the strong accent marks (long bars) represents a measure.



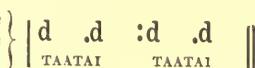
The Tonic Sol-fa Method makes use of a system of *Time-names* to aid in the study of time. The Pulse is the unit of measurement, and a tone one pulse long is named TAA.



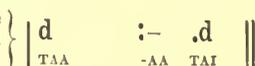
The continuation of a tone through more than one pulse is indicated by a dash, and the time-name is obtained by dropping the consonant.



A pulse divided into halves—half-pulse tones—is named TAATAI, and is indicated in the notation by a dot in the middle.



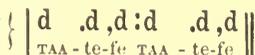
A tone continued into the first half of the next pulse—a pulse-and-a-half tone—is named and indicated thus:



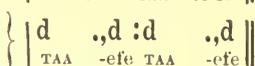
A pulse divided into quarters is named *ta-fatefe*, and is represented by a comma in the middle of each half-pulse.



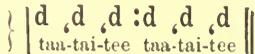
A pulse divided into a half and two quarters is named TAATEFE.



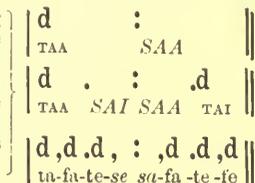
A pulse divided into three quarters and a quarter is named TAA-efe, and is indicated by a dot and comma.



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, *i. e.* vacant space.



THE MODULATOR.

l	r'		s'		d'	f'
		sa'		fe'		
s	d'		f'		t	m'
t			m'		ta	
f		ma'		re'		ee
m	l		r'		se	d'
		ra'		de'		fe
r	s		DOH'			f
			TE			m
d	f	ta		le		l
t	m		LAH			r
		la		se		s
l	r		SOH			d
		sa	ba	fe		f
s	d		FAH			t
			ME			m
f	t	ma		re		ta
			RAY			ee
m	l			de		se
		ra		fe		ee
r	s		DOH			se
			t			se
d	f	ta		le		fe
				de		fe
t	m		l			fe
		la		se		fe
l	r		S			fe
		sa		fe		fe
s	d		f			ta
			m			ta
f	t					l
		ma				s
m	l					l
		ra				s
r	s		S			l
						s
d	f	ta				l
						s
t	m		l			l
		la				s
l	r		S			l
		sa				s
s	d		f			l
			m			s
f	t					l
		ma				s
m	l					l
		ra				s
r	s		S			l
						s
d	f	ta				l
						s
t	m		l			l
		la				s
l	r		S			l
		sa				s
s	d		f			l
			m			s
f	t					l
		ma				s
m	l					l
		ra				s
r	s		S			l
						s
d	f	ta				l
						s
t	m		l			l
		la				s
l	r		S			l
		sa				s
s	d		f			l
			m			s
f	t					l
		ma				s
m	l					l
		ra				s
r	s		S			l
						s
d	f	ta				l
						s
t	m		l			l
		la				s
l	r		S			l
		sa				s
s	d		f			l
			m			s
f	t					l
		ma				s
m	l					l
		ra				s
r	s		S			l
						s
d	f	ta				l
						s
t	m		l			l
		la				s
l	r		S			l
		sa				s
s	d		f			l
			m			s
f	t					l
		ma				s
m	l					l
		ra				s
r	s		S			l
						s
d	f	ta				l
						s
t	m		l			l
		la				s
l	r		S			l
		sa				s
s	d		f			l
			m			s
f	t					l
		ma				s
m	l					l
		ra				s
r	s		S			l
						s
d	f	ta				l
						s
t	m		l			l
		la				s
l	r		S			l
		sa				s
s	d		f			l
			m			s
f	t					l
		ma				s
m	l					l
		ra				s
r	s		S			l
						s
d	f	ta				l
						s
t	m		l			l
		la				s
l	r		S			l
		sa				s
s	d		f			l
			m			s
f	t					l
		ma				s
m	l					l
		ra				s
r	s		S			l
						s
d	f	ta				l
						s
t	m		l			l
		la				s
l	r		S			l
		sa				s
s	d		f			l
			m			s
f	t					l
		ma				s
m	l					l
		ra				s
r	s		S			l
						s
d	f	ta				l
						s
t	m		l			l
		la				s
l	r		S			l
		sa				s
s	d		f			l
			m			s
f	t					l
		ma				s
m	l					l
		ra				s
r	s		S			l
						s
d	f	ta				l
						s
t	m		l			l
		la				s
l	r		S			l
		sa				s
s	d		f			l

THE TONIC SOL-FA MUSIC READER.

PART I.—INSTRUCTIONS AND EXERCISES IN THE FIRST, SECOND, THIRD AND FOURTH STEPS. COVERING THE JUNIOR AND ELEMENTARY CERTIFICATES.

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 *laa*

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 *laa*. The pupils imitate.

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

He sings the two tones in succession, to *laa*, 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.

SOH 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?

DOH 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.

1. KEYS D, F AND C.

| d d d — | s s s — | d d - s s d — ||

2.

| s s s — | d d d — | s s d s d ||

3.

| d d s — | s s d — | d d s s d ||

4.

| d — s — d — | s — d — s s d — ||

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 *laa*.

He points to the names, they sing to *laa*. 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 *laa*, 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 d d s s d s d s s d, etc.

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

He sings as before, the class calling out the names, and after keeping them a little while in expectation, he sings the third tone of the scale—*Me*—(of course, to *laa*), 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. A narrower type and somewhat altered form is given to the letter m (m), for convenience in printing.

5. KEYS D, F AND C.

| d s m — | m s d — | d s m s d ||

6.

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

7.

| s d m — | m d s — | s s m s d ||

8.

| d m s — | s m d — | d s m d ||

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 *laa*.

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 impressions 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 specially 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 phrases 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 *Doh*?—*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 *laa*.

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 *laa*, and each time he sings *soh* the pupils make the sign.

SOH

ME

DOH

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 laa, 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 laa. "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.

9. KEY D.

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

10. KEY F.

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

11. KEY C.

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

12. KEY E.

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

13. KEY G.

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

14. KEY E.

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

15. KEY C.

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

16. KEY D.

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

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, d¹, 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 d¹ 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 laa.

d¹

SOH

ME

OOH

Exercise 17 consists of short phrases, intended as patterns, to be given by the teacher.

17. KEYS C AND D.

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

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.

18. KEY D.

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

19. KEY C.

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

20. KEY C.

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

21. KEY D.

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

d'

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

SOH

The following exercises are patterns for the teacher.

22. KEYS F, A and G.

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

The class is now ready to practice the following exercises.

23. KEY F.

d s₁ d m s s m d d s₁ d m s s₁ d

24. KEY A.

d d m d s₁ s₁ m d m m s m d s₁ d

25. KEY G.

m m d s₁ s s m d s m d s₁ m s₁ d

26. KEY F.

s₁ s₁ m d s₁ s₁ m d s s m d s₁ s d

s₁

ME

DOH

TIME AND RHYTHM.

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

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

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

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

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

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

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

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

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

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

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

How many noticed the light throbs?

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

How many kinds of accents have we?

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

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

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

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

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

Teacher illustrates this.

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

How is time measured in music?

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

What is it called?

What is a Measure?

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

What is it called? What is a Pulse?

Listen to me.

He sings a number of measures to laa, two tones to each measure, accenting distinctly, thus, LAA laa, LAA laa, 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, LAA laa laa, LAA laa laa, 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 laa, 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 automatical, 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, etc.*, and the motions of the hand are *down up, down up, etc.* In three-pulse measure the countings are *one two three, one two three, etc.*, and the motions are *down left up, down left up, etc.*, or *down right up, etc.*

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.

The "AA" is pronounced as "a" in father.

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

If preferred by the teacher, the syllable TRAA may be used for the strong accent. 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.

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

Let this be practiced as above.

When the measure begins with a 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 laa, teacher writing an "l" under each *taa*. Then erasing the "ls" and putting a d in each pulse, sing *doh*. Then again with the following or similar successions:

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

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

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

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

Which measure was wrong?

How many tones are indicated in the second measure?

How many did I sing?

Was it a long tone or a short tone? How long was it?

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

When a tone is continued from one pulse to 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 measure so they appear thus:—

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

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* (as in "aid") may 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 *laa*, the teacher indicating *laa* 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 *laa*—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.

27.

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

29.

| l :- | l :- | l :l | l :- ||

31.

:l | l :l | l :l | l :- | - ||

28.

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

30.

| l :- | l :l | l :- | - :- ||

32.

:l | l :- | l :l | l :- | - ||

It is not important to dwell on the secondary forms of the measure or on three-pulse measure at this point. To practice three-pulse measure the teacher will write the following exercise on the board:

| 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 the *laa*; then the teacher will change the measures so as to obtain the following rhythms. Each exercise should be sung to the time-names, to *laa*, etc.

33.

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

34.

| l :l :l | l :- :l | l :l :l | l :- :- ||

35.

| l :- :l | l :- :l | l :l :l | l :- :- ||

36.

:l | l :l :l | l :- :l | l :l :l | l :- :- ||

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 exercise 37. 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 woman'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 end 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.

37. KEY D.

{	d :d	m :m	s :s	m :—	†	d ^l :d ^l	s :m	s :s	d :—	||
	d :d	d :d	d :d	d :—		d :d	d :d	d :d	d :—	

38. KEY D.

{	d :m	s :m	s :m	d ^l :—	†	d ^l :s	m :s	s :m	d :—	||
	d :d	d :—	m :m	m :—		m :m	m :m	d :d	d :—	

39. KEY F.

{	d :—	m :—	s :s	m :—	†	m :—	d :—	s :m	d :—	||
	d :d	d :d	m :m	d :—		d :d	m :d	s ₁ :s ₁	d :—	

40. KEY C.

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

41. KEY D. Round for four parts.

{	d ^l :s	m :d	m :s	d ^l :d ^l	†	* 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.	

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

42. 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 :m :m | d :— :— ||	

43. 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 :— :— ||		

44. KEY G. Round in four parts.

{	:s ₁ | d :— :d | s ₁ :— :s ₁ | m :— :m | d :— :m }	Now | sing a - loud, your voice - - es raise | To }
	s :m :d | s :m :d | s ₁ :— :s ₁ | d :— :— ||	join in the cho - rus of grate - - - ful | praise. ||

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,

|l :l |l :l |l :l |l :l ||

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?

45.

| TAA	TAA	| TAA - TAI	TAA	| TAA	TAA	| TAA	-AA	||
| l	:l	| l	.l :l	| l	:l	| l	:—	||

46. KEY D.

| TAA	TAA	| TAA - TAI	TAA	| TAA - TAI	TAA - TAI	| TAA	-AA	||
| l	:l	| l	.l :l	| l	.l :l .l	| l	:—	||
| d	:m	| s	.s :m	| s	.s :m .m	| d	:—	||
| d	:s	| m	.s :d	| m	.d :s .m	| d	:—	||

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 patters—to the time-names—to laa, 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.

47. KEY F.

TAA - TAI	TAA	TAA - TAI	TAA	TAA - TAI	TAA - TAI	TAA - TAI	TAA
l .l	:l	l l	:l	l l	:l l	l l	:l
s _l .d	:d	s _l .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, “*Leading 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 48 to 52 introduce half-pulse tones in two-pulse measure. Each exercise should be *taataid* on one tone to secure correct rhythm.

48. KEY D.

d .m :m	d .m :m	s :s	m :—	m .s :s	m .s :s	d ^l :s	d ^l :—
d :d	d :d	d .m :m	d :—	m :m	m :m	m .s :s	m :—

49. KEY C.

d :d	m :d	s .s :m .s	d ^l :—	d ^l .s :m .s	d ^l :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 :—

50. KEY D.

d .d :d .d	m .m :m .m	s .m :d .m	s :—	m .m :m .m	s .s :s .s	d ^l .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 :—

51. KEY G. Round in four parts.

d .d :d .d	d .d :d .d	m .m :m .m	m .m :m .m	m .m :m .m	T. F. S.
What a	elat - ter!	What's the	mat - ter!	John-ny's	gone and spilt the bat - ter
s .s :s .s	s :s _l	s :s _l	s :—	s :s _l	s :—
On my	nice new	clothes,	oh,	dear!	oh, dear!

52. KEY G. Round in three parts.

d :d	s _l :s _l	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 _l .s _l :s _l .s _l	s _l :s _l	s _l :s _l	s _l :s _l
Tra la	la la	la	la	Tra la	la la	la la	la la

Modulator Voluntaries.—At every lesson the teacher should drill the class in following his pointing on the Modulator, *without a pattern*. This exercise is called a *Voluntary*. The pupils must be taught to follow promptly, and to hold the tones as long as the pointer stays on a note. The teacher must be careful not to vary from the "Step" at which the class is engaged; that is, in the first step he must use only the tones $d\ m\ s\ d'$ s; in the second step he may use the tones $d\ m\ s\ r$ and their replicates, but not f and l . The *Step Modulators* are recommended for the early work, as they prevent the teacher going out of the step in which the class is studying. The teacher must follow his own fancy in his voluntaries, taking care to adapt them to the capacity of his class, not to make them too difficult nor too easy, but progressive as his pupils gain facility. He should make them as beautiful and attractive as he can, introducing snatches of familiar tunes now and then; and above all things he must avoid falling into self-repeating habits, that is, constantly repeating favorite phrases which the pupils come to know by heart. The teacher is recommended to *practice* his voluntaries at home; write them down, if necessary, and commit them to memory. See the pamphlet, "Hints for Voluntaries."

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

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

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

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 *laa* and the pupils make the manual sign for the tone required. Again, the teacher gives the keynote and chord and after a slight pause sings to *laa*, *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:—

$|d$:— $|s$: $|m$ $|d$:— $\widehat{\underset{loo}{s}}$:— $||$

Again, the teacher sings to *laa* 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 *laa*, *as*, $d\ m\ d\ s$, etc., which the pupils repeat after him, first to *laa*, then to the Sol-fa syllables. When the pupils can do this quite readily they will then be re-

quired to simply give the names without singing the tones. The teacher may then sing to different vowels, as,

s m s d
 lo lo lai laa

and the pupils give the names.

In *time* ear-exercises the teacher sings two, three or four measures on one tone to *laa*, 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-fas* a short exercise which the pupils *taatai in tune*. It is a great advantage when the answers to these ear-exercises can be *written* by the pupils and afterward examined by the teacher or his assistants. The answers should come from *all* the pupils, not merely from a few. See pamphlet, "Hints for Ear Exercises."

Writing Exercises.—Notation is best taught by writing, and the thing *noted* is more quickly and easily practiced when the notation is clear and familiar to the mind. Hence the value of the 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.

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 *laa*, 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 *laa*), 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 *laa* 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—

54. KEY C.

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

55. KEY F.

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

56. KEY A.

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

57. KEY F.

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

58. 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' | r' : — ||

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' | r' : — ||

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?

m'

r'

DOH'

TE

SOH

ME

RAY

DOH

t'

s'

m'

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

:s .d¹ | d¹ :d¹ .t | d¹ :s .d¹ | d¹ :m¹ .d¹ | d¹ ||

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 ringing for *doh*, an urgent, sharp, sensitive piercing effect.

|d :m |s :d¹ |t :[^] |d¹ :— ||
:d¹ |s :m |r :t |t :— |d¹ ||

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

:d¹ |s :m |r :m |m :— |d¹ ||

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

:d¹ |s :m |r :s |s :— |d¹ ||

and finally with *t* as above.

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:

59. KEY F. Round for three parts.

{ |d :d |m :r |d :t ₁ |d :— |m :m |s :s }	{ |d :— |m :m |s :s }
{ |Af - ter |la - bor |we shall |find, |Mu - sic |will re }	
{ |m :r |m :— |s :m |d :t ₁ |d :s ₁ |d :— ||	
{ |lieve the |mind, |And our |hearts to - - |geth - er |bind. ||	

60. KEY G. Round for four parts.

{ |s ₁ :s ₁ |d :d |s ₁ :s ₁ |d :d |r :— |m :— |r :— |m :— |m :— |m :— }	
{ |Scotland's |burn - ing, |Scot-land's |burn-ing; |Look |out, |Look |out; }	
{ |s :— |s :— |s :— |s :— |t ₁ :r |d :d |t ₁ :r |d :d ||	
{ |Fire! |Fire! |Fire! |Fire! |Pour on |wa - ter, |pour on |wa - ter. ||	

61. KEY D. Round for three parts.

{ |d :t ₁ |d :— |r :r |m :— |m :r |m :d }	A. L. C.
{ |"Here I |go, |sure and |slow," |Says the |tur - tle }	
{ |d :t ₁ |d :— |s .s :s |s .d ¹ :m |s .s :s .s |d ¹ :— ||	
{ |down be - - |low. |"Not so I, |swiftly fly," |Sings the bird on |high. ||	

62. KEY C. Round for four parts.

{ |s .s :m |s .s :r |m .m :d |r .s :s .s }	T. F. S.
{ |Hur - ry now, |hur - ry now, |Come a - long, |Won't you hur - ry? }	
{ |d ¹ :— |t :— |d ¹ :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. Ex. 63 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 exercise 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 *laa* and to *loo*.

TUNING EXERCISES.

63. KEYS F AND G.

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

For the following exercises in four parts the class should be divided into four sections, two sections of ladies taking the two upper parts and two sections of gentlemen taking the two lower parts. This division of the voices must not be considered as a final classification into Soprano, Contralto, Tenor and Base. That will come later in the course. The top line is the Soprano (marked S), the next lower is the Contralto (C); the next below the Contralto is Tenor (T), and the lowest is the Base (B).

64. 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'.

S.	{	d	:—	s	:m	d	:—	m	:—	s	:—	d'	:—	d'	:t	d'	:—	||
C.	{	d	:—	s	:m	d	:—	m	:—	—	:—	—	:—	m	:r	m	:—	||
T.	{	d	:—	s	:m	d	:—	m	:—	s	:—	—	:—	s	:s	s	:—	||
B.	{	d	:—	s	:m	d	:—	—	:—	—	:—	—	:—	s	:s	d	:—	||

66. KEY C.

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

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

65. KEY F.

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

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

67. KEY F.

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

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

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

KEY G.		†			
d :s ₁ :s ₁	d :- .d	r :t ₁	d :-		
1. Light of the world.	O Sav - iour dear!				
2. Son of the Fa - ther	Lord most high.				
3. Je - sus is from the	proud con - cealed.				

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

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

Expression is such a use of *loudness* and *softness* in singing as tends to make the music more expressive. Even in the earliest steps, pupils enjoy thus embellishing their music. 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.

68. KEY G.

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

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

ff 69. KEY F.

s :s	s :m	d :m	s :-	d :m	s :-	d :m	s :-
TRY THE	ECH - OES	AS WE	GO,	as we	go,	as we	go,

m :m	m :r	d :r	m :-	d :r	m :-	d :r	m :-
HEAR THEM	AN - SWER	soft and	low,	Soft and	low,	soft and	low.

The **Stur** 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.

70. KEY D.

CHEERFUL LABOR.

d :m :s	d' :— :s	s :t :r'	d' :— :—	d' :s :d'	d' :s :m
d :d :m	m :— :s	s :r :r	m :— :—	m :m :m	m :m :d
1. Let us, dear	broth - - ers,	Cheer-ful - ly	toil;	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'	s :— :d'	t :r' :t	d' :— :—	s :d' :s	s :d' :s
d :d :d	d :— :m	s :s :s	d :— :—	d :d :d	d :d :d

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

71. KEY E^b.

LONGINGS.

B. C. U.

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

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

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

The Medium Accent should now be explained. One or more of the following tunes may be sung by the teacher (to *laa*), 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, |d :— ||

TWO-PULSE MEASURE.



:1



:1



:1



:1

||

FOUR-PULSE MEASURE.

THREE-PULSE MEASURE.

SIX-PULSE MEASURE.



:1

:1



:1

:1



:1

:1



:1

:1

:1

||

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-ity**," "**im-mo-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, TLAATa, etc. In Taataing, the L is not

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

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

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

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 *laa*.

It will be well in exercises 72 and 74 to sing each measure four times, as a separate exercise, before singing the four measures continuously. In exercises 73 and 75 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.

72.

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

73.

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

74. 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 :— :— |1 :— :— ||
 TAA TAA TAA TAA TAA TAA TAA - AA - AA TAA - AA - AA TAA TAA TAA TAA - AA TAA TAA - AA - AA - AA - AA

75.

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

76. KEY Eb. Round in four parts.

{ | a :d | d :d | r :r | r :r | m :m | m :m | s :— | — :— }
 When the pan - sies' pur - ple buds Came forth in ear - ly Spring,

{ | s :s | s :s | t :t | t :t | d^l :s | m :d | s₁ :— | — :— ||
 Na - ture from her sleep did wake To greet the blos - som - ing.

77. KEY F. Round in four parts.

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

78. KEY C. Round in four parts.

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

79. KEY G. Round in four parts.

{ | d :d .d | t₁ :t₁ | d^{*} :d | s₁ :— | d .r :m .d | r :s₁ .s₁ | s :s | s :— ||
 Come, merry men, the horn doth blow, Follow, follow me, and a - way we'll go.

80. KEY C.

HAPPY HOME.

B. C. U.

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

{	r ^l :r ^l	| r ^l :s	| m ^l :r ^l	| d ^l :t	| d ^l :—	| — :—	| t :t	| t :t	| d ^l :d ^l	| d ^l :d ^l	}
{	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 ^l :t	| d ^l :s	| s :—	| — :—	Love, that bright - ens	ev - 'ry pleas - ure,			}
{	s :s	| s :s	| s :s	| s :s	| d :—	| — :—	Bless - ings ev - er	new in - vite us,			}
{	s :s	| s :s	| s :s	| s :s	| s :s	| s :s	Love with last - ing	bonds shall bind us,			}

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

81. KEY C. Round in two parts.

{	a :d :d	| m :m :m	| s :— :—	| d' :— :—	| t :t :t	| r' :r' :r'	| d' :— :—	| s :— :—	}
	Mer-ri - ly,	mer-ri - ly	danc - - -	ing,	Mer-ri - ly,	mer-ri - ly	glanc -	ing,	
{	* m :m :m	| d :d :d	| m :— :—	| m :— :—	| s :s :s	| t :t :t	| d' :— :—	| — :— :—	}
	Come the bright rays of the	morn - - -	ing,	Fill - ing all	hearts with de -	light.			

82. KEY G. Round in two parts.

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

83. KEY D. Round in four parts.

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

84. KEY G.

BOUNDING SO MERRILY ONWARD.

Arr. from H. R. PALMER.

{	m :m :m	| m :m :m	| s :— :—	| m :— :—	| r :r :r	| r :d :r	| m :— :—	| — :— :—	}
	d :d :d	| d :d :d	d :— :—	d :— :—	t ₁ :t ₁ :t ₁	| t ₁ :d :t ₁	d :— :—	— :— :—	
	Bound-ing so mer-ri - ly	on - - -	ward,	Happy,	light-hearted	and	free;		
	2. Pleasure comes not for -	mor - - -	row,	Let us	en - joy it to -	day;			
{	s :s :s	| s :s :s	| m :— :—	| s :— :—	s :s :s	| s :m :s	s :— :—	— :— :—	}
	d :d :d	| d :d :d	d :— :—	d :— :—	s ₁ :s ₁ :s ₁	| s ₁ :s ₁ :s ₁	d :— :—	— :— :—	

§:

{	m :m :m	| m :m :m	| s :— :—	| m :— :—	| r :r :r	| r :m :r	| d :— :—	| — :— :—	FINE.
	d :d :d	| d :d :d	d :— :—	d :— :—	t ₁ :t ₁ :t ₁	| t ₁ :t ₁ :t ₁	d :— :—	— :— :—	
	Roaming thro' woodland and	mead -	ow,	Glad mer-ry	hunters are	we;			
	D.S. While thro' each rocky sur -	round -	ing,	Ech-o	our notes will pro -	long.			
	Fling to the winds ev - ry	sor -	row,	While thro' the woodlands we	stray;				
	D.S. Na-ture pre-pares a col -	la -	tion.	None but her lov - ers can	know.				
{	s :s :s	| s :s :s	| m :— :—	| s :— :—	s :s :s	| s :s :s	m :— :—	— :— :—	}
	d :d :d	| d :d :d	d :— :—	d :— :—	s ₁ :s ₁ :s ₁	| s ₁ :s ₁ :s ₁	d :— :—	— :— :—	

{	t ₁ :t ₁ :t ₁	| d :d :d	| r :— :—	| s ₁ :— :—	| d :d :d	| r :r :r	| m :— :—	| — :— :—	D. S.
	s ₁ :s ₁ :s ₁	| m ₁ :m ₁ :m ₁	s ₁ :— :—	s ₁ :— :—	s ₁ :s ₁ :s ₁	| s ₁ :s ₁ :s ₁	s ₁ :— :—	— :— :—	
	O - ver the val - ley re -	sound -	ing,	Fling we our	glad hap - py	song,			
	Joy comes with each in - spir -	a -	tion,	Paint-ing the	cheeks with a	glow;			
{	r :r :r	| d :d :d	| t ₁ :— :—	| t ₁ :— :—	d :d :d	| t ₁ :t ₁ :t ₁	d :— :—	— :— :—	}
	s ₁ :s ₁ :s ₁	| s ₁ :s ₁ :s ₁	s ₁ :— :—	s ₁ :— :—	m ₁ :m ₁ :m 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 through a whole 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*, etc. 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 the name [*TAA*] placed in brackets or printed in italics, *Taa*, and sung in a whisper. The teacher must not allow the pupils to exaggerate the hissing sound of the S. The silent pulses may at first be passed in a whisper, but they should finally be done in absolute silence, the pupils being told to close the lips firmly and *think* the name. The following exercises should be *Taataid* and *laa- ed* on one tone and then taataid in tune:

85. KEY D.

{	TAA :TAA	TAA :SAA	TAA :TAA	TAA :SAA	* TAA :SAA	TAA :SAA	TAA :TAA	TAA :SAA	||
{	d :d	d :	m :m	m :	s :	s :	m :s	d' :	||
{	Now we	sing,	now we	rest;	Sing,	rest,	do your	best.	||

86. KEY A.

{	d :	s ₁ :	d :s ₁	d :	* d :d	t ₁ :t ₁	d :t ₁	d :	||
{	March,	march,	march a -	long,	Brave -ly	for - ward	all day	long.	||

87. KEY F.

{	d :d	SAA :SAA	m :m	:	* s :	m :	s ₁ s ₁	d :	||
{	On - ward,		Up - ward,		March,	march,	forward	march.	||

88. KEY G. Round in four parts.

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

89. KEY C. Round in two parts.

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

90. KEY C.

{	<i>f</i> d' :	t :	t :	d' :	<i>p</i> d' :	t :	t :	d' :	}
{	Who's	THERE?	I'm	sure	I	heard	a	sound;	
{	s :	s :	d :	d :	<i>pp</i> s :	s :	d :	m :s	}
{	Don't	speak,	keep	still,	hush,	hush,	O	YES, 'TIS	||

{	<i>f</i> d' :	d' :	d' :	d' :	d' :	r' :	t :	d' :—	||
{	AH	YES,	who	sing	this	lit - tle	song.		||
{	d' :	d' :	s :	s :	m :m	r :s	d :—	||	||
{	WE	who	sing,	who	sing	this	lit - tle	song.	||

SWEET EVENING HOUR.

91. KEY F.

<i>p</i>		<i>m</i>		<i>p</i>		A. L. COWLEY.			
m :—	d :m	r :—	— :	s :—	r :s	m :—	— :	d :d	d :d
d :—	s ₁ :d	t ₁ :—	— :	t ₁ :—	s ₁ :t ₁	d :—	— :	d :d	d :d
1.Sweet	even - ing	hour,		Sweet	even - ing	hour,		Sun - set's	gold - en
2.Calm	even - ing	hour,		Calm	even - ing	hour,		Shades of	night are
s :—	m :s	s :—	— :	r :—	s :s	s :—	— :	m :m	m :m
d :—	d :d	s ₁ :—	— :	s ₁ :—	s ₁ :s ₁	d :—	— :	:	:

<i>p</i>		<i>m</i>		<i>m</i>		<i>p</i>			
r :—	r :—	m :—	d :m	r :—	— :s	m :r	d :	:	:d
t ₁ :—	t ₁ :—	d :—	s ₁ :d	t ₁ :—	— :	:	:m	r :d	t ₁ :d
glo - - ry		Fades	in the	west,	And	now once	more his	la - bor	o'er, The
steal - - ing		O'er	vale and	hill,	The	flow - ers	close, the	birds re -	pose, All
s :—	s :—	s :—	m :s	s :—	— :	:	:	:	:m
:	:	d :—	d :d	s ₁ :—	— :	:	:	:	:d

<i>p</i>		<i>p</i>		<i>p</i>		<i>p</i>					
m :—	m :r	d :—	— :	s :—	r :s	m :—	— :	r :—	m :r	d :—	— :
d :—	d :t ₁	d :—	— :	t ₁ :—	t ₁ :t ₁	d :—	— :	t ₁ :—	t ₁ :t ₁	d :—	— :
toi - - ler	may	rest.		Sweet	evening	hour,		Sweet	evening	hour.	
na - - ture	is	still.		Calm	evening	hour,		Calm	evening	hour.	
s :—	s :s	m :—	— :	:	:	:	:	s :—	s :s	m :—	— :
d :—	s ₁ :s ₁	d :—	— :	:	:	d :—	m :d	s ₁ :—	s ₁ :s ₁	d :—	— :
						Sweet	evening,				
						Calm	evening,				

92. KEY E.

OVER THE SNOW.

R. S. TAYLOR.

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

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

§ COPORUS.

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

D. S.

:	:	| m :m :m | m :— :—	| r :r :r | s :s :s	| d :— :— | — :— :
:	:	| d :d :d | d :— :—	| t ₁ :t ₁ :t ₁ | t ₁ :t ₁ :t ₁	| d :— :— | — :— :
:	:	Swift - ly we go,	Mer - ri - ly, mer - ri - ly	O.
:	:	:	s :s :s | r :r :r	m :— :— | — :— :
d :d :d	| d :— :—	| — :— :— | — :— :	| s ₁ :s ₁ :s ₁ | s ₁ :s ₁ :s ₁	| d :— :— | — :— :

O - ver the snow,

STILL LIKE DEW.

B. C. UNSELD.

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

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

ff 94. KEY C.

pp

| d' :s	| m :s	| d' :t	| d' :—	| d :r	| m :r	| m :r	| d :—
LOUD AND	STRONG THE	STORM-WINDS	BLOW,	Soft and	sweet the	breez - es	flow.

pp 95. KEY G.

ff

| d :d	| s ₁ :s ₁	| d :t ₁	| d :—	| m :m	| s :m	| d :r	| d :—
Soft and	sweet the	breez - es	flow,	LOUD AND	STRONG THE	STORM - WINDS	BLOW.

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

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

And when they are sung correctly 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 measure 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 laa-ed from the teacher's pattern. The two exercises may then be sung alternately.

The following exercises are to be taataid and laaed on one tone and taataid in tune:

96. KEY G.

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

97. KEY D.

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

98. KEY F.

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

99. KEY G.

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

100. KEY F. Round for three parts.

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

A. S. KIEFFER.

101. KEY G.

GENTLE SPRING IS HERE AGAIN.

B. C. UNSELD.

{ s ₁	:- .s ₁	d	:d	r	:d .r	m	:-	s	:- .s	s	:m	r	:-	d	:
{ m ₁	:- .m ₁	s ₁	:d	t ₁	:d .t ₁	d	:-	d	:- .d	d	:d	t ₁	:-	d	:
{ 1. Gen -	tle spring	is		here a -	gain,			Bring -	ing mirth	and		glad - - -	ness;		
{ 2. Years	a - go	her		gen -	tle voice,			Filled	my heart	with		pleasure - - -	ure;		
{ 3. All	a - lone	she		calm -	ly sleeps,			Un -	der-neath	the		wil - - -	low;		
{ d	:- .d	m	:m	s	:s	s	:-	m	:- .m	m	:s	s	:-	m	:
{ d	:- .d	d	:d	s ₁	:m ₁ .s ₁	d	:-	d	:- .d	d	:d	s ₁	:-	d	:
{ s ₁	:- .s ₁	d	:d	r	:d .r	m	:-	s	:- .s	s	:m	r	:-	d	:
{ m ₁	:- .m ₁	s ₁	:d	t ₁	:d .t ₁	d	:-	d	:- .d	d	:d	t ₁	:-	d	:
{ And	the sing -	ing		birds	have	come,		Chas -	ing gloom	and		sad - - -	ness,		
{ And	life's lot	was		full	of joy,			With	this sin -	gle		treas - - -	ure;		
{ And	the hare -	bells		mute -	ly weep,			Tears	up - on	her		pil - - -	low;		
{ d	:- .d	m	:m	s	:s	s	:-	m	:- .m	m	:s	s	:-	m	:
{ d	:- .d	d	:d	s ₁	:m ₁ .s ₁	d	:-	d	:- .d	d	:d	s ₁	:-	d	:

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

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

102. KEY E.

BANISH SORROW.

B. C. U.

m m | m :- .m :d .m	s :m | m .m	r :- r :s r	m :- | m .m	m :- .m :d .m
d d | d :- .d :d .d	d :d | d .d	t ₁ :- .t ₁ :t ₁ .t ₁	d :- | d .d	d :- .d :d .d
1 Ban ish all desponding	sor - row, Tho' the skies may frown to - day;	Shall not sun - shine with to -		
2 Here's a hand for ev - 'ry	broth - er, Working stout - ly, climbing	slow, Here's a will to help each		
3 Join we, then, in bravest	cho - rus, Sing - ing all our pains to	rest While the heav'n gleams kind - ly		
s s | s :- .s :m s	m :s | s .s	s :- .s :r s	s :- | s s	s :- .s :m s
d d | d :- .d :d .d	d :d | d .d	s ₁ :- .s ₁ :s ₁ s ₁	d :- | d .d	d :- .d :d .d

s :m | m .m	r :- .s :s t ₁	d :- | m .m	r :- .t ₁ :d r	m :d | m .m
d :d | d .d	t ₁ :- .t ₁ :t ₁ s ₁	s ₁ :- | d .d	t ₁ :- .s ₁ :s ₁ .t ₁	d :d | d .d
mor - row, O'er its a - - - zure beauty	play? Life must bring its toils and	trou - bles, But the		
oth - - er, In the doubt we all must know.	Hopes are cheered and loads are	light - ened By the		
o'er us, Light and joy shall make us	blest. Strength shall stoop to lift the	weak - est, Love the		
m :s | s .s	s :- .s :r r	m :- | s s	s :- .r s	s :m | s s
d :d | d .d	s ₁ :- .s ₁ :s ₁ s ₁	d :- | d .d	s ₁ :- .s ₁ :m ₁ s ₁	d :d | d .d

r :- .t ₁ :d r	m :- | m .m	m :- .m :d .m	s :m | m .m	r :- .s :s t ₁	d :-
t ₁ :- .s ₁ :s ₁ .t ₁	d :- | d .d	d :- .d :d .d	d :d | d .d	t ₁ :- .t ₁ :t ₁ s ₁	s ₁ :-
heart that fears and faints,	Makes the heavy - y bur - den	dou - ble, Heap - ing care with vain com -	plaints.		
mag - ic of a word,	Dusk - y day by smiles are	bright ened, Ere the friend - ly tone is	heard.		
low - liest grief shall see,	Pride no more shall spurn the	meek - est; Broth - ers firm and true are	we.		
s :- r :s s	s :- | s s	s :- .s :m s	m :s | s s	s :- .s :r r	m :-
s ₁ :- .s ₁ :m ₁ s ₁	d :- | d .d	d :- .d :d .d	d :d | d .d	s ₁ :- .s ₁ :s ₁ s ₁	d :-

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

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

Exercises to be taataid and laa-ed and taataid in tune:

103. KEYS C, G.

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

ta - fa - te - fe	TAA	TAI	ta - fa - te - fe	TAA
l ,l ,l ,l	:l	.l	l ,l ,l ,l	:l
s ,s ,s ,s	:m	.s	s ,s ,s ,s	:d'
r ,d ,t ₁ ,d	:r	.r	m ,r ,d ,r	:m

ta - fa - te - fe	TAA	TAI	ta - fa - te - fe	TAA
l ,l ,l ,l	:l	.l	l ,l ,l ,l	:l
d' ,d' ,d' ,d'	:t	.t	d' ,d' ,d' ,d'	:s
m ,r ,d ,t ₁	:d	.s ₁	d ,t ₁ ,d ,r	:m

ta - fa - te - fe	ta - fa - te - fe	TAA	TAI	TAA
l ,l ,l ,l	:l ,l ,l ,l	l	.l	:l
s ,s ,s ,s	:m ,m ,m ,m	s	.t	:d'
m ,r ,d ,r	:m ,r ,d ,r	d	.t ₁	:d

104. KEY G. Round in three parts.

d	:d	.d	:d	t ₁ ,t ₁ ,t ₁	|d .d :d
One,	two,	three,	four,	keep the time,	keep the time,

*	m	:m	|m	:m	r r :s	|m .m :m	A. L. C.
One,	two,	three,	four,	Voices chime,	voices chime,		

s ,s ,s ,s	:s	.m	|d	.m	:s
Tra la la la	la	la	la	la	la,

s ₁ ,s ₁ ,s ₁ ,s ₁	:s ₁	.s ₁	|d	:—
Tra la la la	la	la	la	

105. KEY D. Round in three parts.

d	:d	.d	|r	:r	.r	|m	:r	|d	:—		
Come	with	the	reap	-	-	ers	this	sun	-	ny	morn,

*	m	:m	|s	:s	|s	.s	:s	.s	|m	:—	
Hear	them	sing	a	-	-	mong	the	yel	-	low	corn,

s ,s ,s ,s	:s	|t	,t ,t ,t	:t	|d'	,d' ,d' ,d'	:d'	.t	|d'	:—
Merri - ly	they sing,	mer - ri - ly	they sing,	Tra la la la	la	la	la	la	la.	

106. KEY F. Round in four parts.

d	,d .d ,d	:m	.m	|r	.r	:m
Mer - ri - ly	the bells	are	ring - ing	near;		

*	m ,m .m ,m	:s	.s	|t ₁	.t ₁	:d
Cheeri - ly	the birds	are	sing - ing	here.		

s ,s ,s ,s	:s	|s	,s ,s ,s	:s
Listen to the bells!	how	merri - ly	they ring!	

d ,d .d ,d	:d	.d	|s ₁ ,s ₁ ,s ₁ ,s	:d
Listen to the birds!	how	cheeri - ly	they sing.	

U.

A. S. KIEFFER.

LOVELY MAY.

B. C. UNSELD.

107. KEY C.

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

r ^l .r ^l :r ^l	r ^l ,r ^l .r ^l ,r ^l :r ^l	m ^l .r ^l :d ^l .t	d ^l :—
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 ^l .t :d ^l .s	s :—
s .s :s	s ,s .s ,s :s	s .s :s .s	d :—

s .s :m .m	s .s :d ^l	t ,t .t ,t :r ^l	d ^l ,d ^l .d ^l ,d ^l :m ^l
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 ^l .d ^l :s .s	d ^l .d ^l :s	s ,s .s ,s :s	d ^l ,d ^l .d ^l ,d ^l :d ^l
d .d :d .d	d .d :d	s ,s .s ,s :s	d ,d .d ,d :d

s .s :m .m	s .s :m ^l	m ^l ,m ^l .m ^l ,m ^l :r ^l ,r ^l .r ^l ,r ^l	d ^l :—
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 ^l .d ^l :s .s	d ^l .d ^l :d ^l	d ^l ,d ^l .d ^l ,d ^l :t ,t .t ,t	d ^l :—
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, "TRAA d," "—AATAI r," "TLAA m," "SAA,"

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

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

QUESTIONS FOR WRITTEN OR ORAL EXAMINATION.

DOCTRINE.

- | | | |
|--|---|--|
| <ol style="list-style-type: none"> 1. What two new tones have you learned in this step? 2. What is the relative position of <i>Ray</i> to <i>Doh</i>? 3. What is the relative position of <i>Te</i> to <i>Doh</i>? 4. What is the mental effect of <i>Ray</i>? 5. What is the mental effect of <i>Te</i>? 6. What is the manual sign for <i>Ray</i>? For <i>one-Ray</i>? 7. What is the manual sign for <i>Te</i>? For <i>Te-one</i>? 8. What chord is formed of the tones <i>d m s</i>? 9. What chord is formed of the tones <i>s t r</i>? | <ol style="list-style-type: none"> 10. What new kind of accent have you learned in this step? 11. How is the medium accent indicated in the notation? 12. How is the medium accent indicated in the time-names? 13. What two new kinds of measure have you learned in this step? 14. What is the order of accents in four-pulse measure? 15. What is the order of accents in six-pulse measure? | <ol style="list-style-type: none"> 16. What is the time-name for a silent pulse? 17. How is it indicated in the notation? 18. What is the time-name of a pulse-and-a-half tone? 19. How is it indicated in the notation? 20. What is the time-name of four quarter-pulse tones? 21. What is the time-name of the first quarter of a pulse? The second? The third? The fourth? 22. How are quarter pulses indicated in the notation? |
|--|---|--|

PRACTICE.

- | | | |
|---|---|--|
| <ol style="list-style-type: none"> 23. Sing to <i>laa</i> the <i>Ray</i> and the <i>Te</i>, to any <i>Doh</i> the teacher gives. 24. Ditto the <i>Ray</i> and <i>Te</i> to any <i>Doh</i>. 25. Taatai from memory any one of Exs. 85 to 89, 96 to 99, chosen by the teacher. 26. Taatai the upper part of one of the Exs. 103 or 107, chosen by the teacher. 27. Taatai-in-tune the upper part of Exs. 102 or 107, chosen by the teacher. 28. Point on the Modulator (sol-fa) any one of the following four Exs. 60, 61, 78, 79, chosen by the teacher. | <ol style="list-style-type: none"> 29. Write from memory any other of these exercises chosen by the teacher. 30. Follow the teacher's pointing in a new voluntary, containing <i>Doh, Me, Soh, Te</i> and <i>Ray</i>, but no difficulties of time. 31. From any phrase (belonging to this step) sung to figures, tell your teacher (or write down) which figure was sung to <i>Ray</i>,—to <i>Ray</i>,—to <i>Te</i>,—to <i>Te</i>. 32. Having heard the tonic chord, tell your teacher (or write down) which tone (<i>Doh, Me, Soh, Te</i> or <i>Ray</i>) was sung to <i>laa</i>. Do this with two different tones. | <ol style="list-style-type: none"> 33. Taatai any Rhythm of at least two measures belonging to this step which the teacher shall <i>laa</i> to you. He will first give you the measure and rate of movement by taataing two plain measures and marking the accent by <i>r</i> and <i>l</i> without beating time, but the two measures you have to copy he will simply <i>laa</i> on one tone. 34. Taatai-in-tune any Rhythm of at least two measures, belonging to this step, which after giving the measure and rate as above, the teacher may sol-fa to you. |
|---|---|--|

pp 108. KEY C.

$\left\{ \begin{array}{l} m \quad :m \quad \varepsilon m \\ \text{Wand - 'ring} \quad \text{in} \end{array} \right.$	$\left\{ \begin{array}{l} f \quad :f \quad :m \\ \text{dark - ness} \quad \text{and} \end{array} \right.$	$\left\{ \begin{array}{l} r \quad :m \quad :f \\ \text{grop - ing} \quad \text{our} \end{array} \right.$	$\left\{ \begin{array}{l} m \quad : - \quad : - \\ \text{way;} \end{array} \right.$
--	---	--	---

$\left\{ \begin{array}{l} d^l \quad :d^l \quad :d^l \\ \text{LIGHT WILL BE} \end{array} \right.$	$\left\{ \begin{array}{l} r^l \quad :r^l \quad :d^l \\ \text{WEL - COME, YES,} \end{array} \right.$	$\left\{ \begin{array}{l} t \quad :d^l \quad :r^l \\ \text{WEL - COME THE} \end{array} \right.$	$\left\{ \begin{array}{l} d^l \quad : - \quad : - \\ \text{DAY.} \end{array} \right. \parallel$
--	---	---	---

p 109. KEY D.

$\left\{ \begin{array}{l} d \quad .d \quad :d \\ \text{Soft - ly now,} \end{array} \right.$	$\left\{ \begin{array}{l} r \quad .r \quad :r \\ \text{soft - ly now,} \end{array} \right.$	$\left\{ \begin{array}{l} m \quad .d \quad :r \quad .m \\ \text{Lightly raise the} \end{array} \right.$	$\left\{ \begin{array}{l} f \quad : - \quad f \\ \text{song;} \quad \text{LOUDER NOW,} \end{array} \right.$
---	---	---	---

$\left\{ \begin{array}{l} l \quad .l \quad :l \\ \text{LOUDER NOW,} \end{array} \right.$	$\left\{ \begin{array}{l} t \quad .s \quad :l \quad .t \\ \text{LOUD AND VER - Y} \end{array} \right.$	$\left\{ \begin{array}{l} d^l \quad : - \quad d^l \\ \text{STRONG.} \end{array} \right.$	$\left\{ \begin{array}{l} f \quad d^l \quad .d^l \quad :d^l \\ \text{LOUD AND STRONG,} \end{array} \right.$
--	--	--	---

$\left\{ \begin{array}{l} l \quad .d^l \quad :t \quad .l \quad | \quad s \quad : - \\ \text{NOW LESS LOUD AND STRONG.} \end{array} \right.$	$\left\{ \begin{array}{l} f \quad .f \quad :f \\ \text{Soft-er now,} \end{array} \right.$	$\left\{ \begin{array}{l} m \quad .m \quad :m \\ \text{soft-er now,} \end{array} \right.$	$\left\{ \begin{array}{l} p \quad r \quad .f \quad :m \quad .r \quad | \quad d \quad : - \\ \text{Soft-ly end our song.} \end{array} \right. \parallel$
---	---	---	---

THIRD STEP.

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

s ^l	<p>The tones <i>Fah</i> and <i>Lah</i> are now to be taught. The method for doing this need not be described, the same process which was used for <i>r</i> and <i>t</i> will be used for the new tones, see p. 19. The mental effect of <i>Fah</i>, a gloomy, serious, desolate tone, and of <i>Lah</i>, a sorrowful, weeping tone, may be shown by the following examples.</p>	KEY C OR D.	| d : m | s : m | l : — | s : — ||	
f ^l		KEY G.	| d : m | r : l ₁ | d : t ₁ | l ₁ : — ||	
m ^l		KEY C OR D.	| d : r | m : d | l ₁ : — | s ₁ : — ||	
r ^l		KEY G.	| d : m | r : l ₁ | d : t ₁ | l ₁ : — ||	
DOH ^l	<p>KEY G.</p>	| d : s | m : d | { f : — | d : — ||	<p>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, etc. The chord of FAH, or <i>Sub-Dominant</i>, consisting of the tones f l d^l, may be brought out. See chords of DOH and SOH, page 20. The chord of <i>Seven-Soh</i> (7S) or <i>Dominant Seventh</i>, consisting of the tones s t r f, although belonging to the Fourth Step, may be taught at this point.</p>	
TE		| d : s | m : d | { f : — | d : — ||		
LAH		110. KEY C.		{ | d : m | s | f : l | d ^l | s : t : r ^l | d ^l : — : — | r ^l : t : s | d ^l : l : f | s : r : m | d : — : — ||
SOH		111. KEY C.		{ | d : m | s : m | f : l | d ^l : l | s : t | r ^l : t | d ^l} : — | — : — }
FAH	<p>112. KEY A.</p>	{ | d : m | s : m | f : l | d ^l : l | s : t | r ^l : t | d ^l} : — | — : — }	<p>The following exercises should be carefully taught by pattern from the modulator.</p>	
ME		{ | d ^l : s | m : s | d ^l : l | f : l | d ^l : s | t : r ^l | d ^l : — | — : — ||		
RAY		113. KEY G.		{ | d : s ₁ | m : d | d : l ₁ | f : l ₁ | s ₁ : t ₁ | r : f | m : — | — : — }
DOH		110. KEY C.		{ | d : m | d | l ₁ : f ₁ : l ₁ | s ₁ : t ₁ : r | d : — : — | d : s ₁ : m ₁ | d : l ₁ : f ₁ | r : t ₁ : s ₁ | d : — : — ||
t ₁	<p>113. KEY G.</p>	{ | d : s ₁ | m : d | d : l ₁ | f : l ₁ | s ₁ : t ₁ | r : f | m : — | — : — }		
l ₁		{ | m : d | s ₁ : d | f : d | l ₁ : d | t ₁ : r | f : t ₁ | d : — | — : — ||		
s ₁		{ | m : d | s ₁ : d | f : d | l ₁ : d | t ₁ : r | f : t ₁ | d : — | — : — ||		
s ₁		{ | m : d | s ₁ : d | f : d | l ₁ : d | t ₁ : r | f : t ₁ | d : — | — : — ||		

117. KEY F. Round in three parts.

T. F. S.

{ 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 cheer-ful re - frair;

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

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

118. KEY C.

T. F. S.

{ s | l :s | m :s | l :s | m :s | l :l | t :t | d^l :- | :- }
 { 1.O sweet to me the | gen - tle spring, When | earth is robed in | flowers,
 { 2.The plow - man drives his | shin - ing share A - | cross the mel - low |lea,
 { m | f :m | d :m | f :m | d :m | f :f | r :r | m :- | :- }

{ d^l | t :l | s :d^l | t :l | s :l | s :m | f :s | m :- | :- }
 { And beau - ti - - ful the | sum - mer time, With | all its leaf - y | bowers.
 { And lays the fur - rows | broad and fair, As | waves up - ou the | sea.
 { m | s :f | m :m | s :f | m :f | m :d | r :m | d :- | :- }

119. KEY G.

T. F. S.

{ m :- :m | s :- :m | d :- :d | m :- :d | l₁ :- :d | f :- :l₁ | s₁ :d :m | r :- :- }
 { All that | now so | dark ap - pears, While | earth's dark | shad - ows | dim the | sight,
 { d :- :d | m :- :d | m₁ :- :m₁ | s₁ :- :m₁ | f₁ :- :l₁ | l₁ :- :f₁ | m₁ :s₁ :d | t₁ :- :- }

{ m :- :m | s :- :m | d :- :d | m :- :d | l₁ :- :d | f :- :l₁ | s₁ :m :r | d :- :- }
 { All our | doubts and | all our | fears Will | be made | clear in | heav - en's | light.
 { d :- :d | m :- :d | m₁ :- :m₁ | s₁ :- :m₁ | f₁ :- :l₁ | l₁ :- :f₁ | m₁ :s₁ :f₁ | m₁ :- :- }

Tuning Exercises.—See page 21. To be *Solfa-ed, laa-ed* and then sung very softly to *loo*.

Sing Ex. 120 first as written. Second time, Soprano take the Tenor, Tenor take the Contralto, singing d^l instead d, Contralto take the Soprano. Third time Soprano and Contralto change parts, Soprano

singing d^l instead of d. In the key G the Tenor and Contralto change parts, Contralto singing l₁ instead of l, and Base will take f₁ instead of f.

120. KEYS C, E^b 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 :- }

121. KEY C. Sing only as written.

{ d :- | m :d | s :- | : | : | f :- | m :r | m :- }
 { d :- | m :d | s :- | : | r :- | - :- | d :t₁ | d :- }
 { d :- | m :d | s :- | t :- | - :- | - :- | d^l :s | s :- }
 { d :- | m :d | s :- | - :- | - :- | - :- | s :s₁ | d :- }

122. KEY Eb.

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

123. KEY F.

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

COMING NIGHT.

124. KEY F. M. 86.

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

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

SILENT VALE.

p 125. KEY Eb. M. 76.

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

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

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

SONG OF THE AUTUMN.

126. KEY C. M. 76.

Words and Music by H. R. PALMER, by per.

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

r ¹ :r ¹ :r ¹ | d ¹ :d ¹ :d ¹	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 Nuts we will gath - er To	out on the meadows, The cheer wintry weather; A -	for - ests are ro - sy and way to the for - ests, a -	gay; way;
t :t :t | d ¹ :d ¹ :d ¹	r ¹ :r ¹ :r ¹ | d ¹ :d ¹ :d ¹	t :t :t | d ¹ :d ¹ :d ¹	t :— :— | t :d ¹ :r ¹
s :s :s | s :s :s	s :s :s | d :d :d	r :r :r | r :r :r	s :— :— | f :m :r

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

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

MOTHER, CHILDHOOD, FRIENDS AND HOME.

127. KEY F. M. 76.

CHESTER G. ALLEN.

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

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

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

THE WAYSIDE WELL.

128. KEY D.

B. C. UNSELD.

s :s	:m	.m	f f :r	r .m :f s	l :s	s s :m .m	
m .m :d .d	r .r :t ₁	t ₁ .d :r .m	t ₁ .d :r .m	f :m	m .m :d .d		
1. Oh! the pret - ty		way-side well,		Wrent'h'd a bout with		ros - - es,	
2. Treads the drov - er		on the sward,		Comes the la - b'rrer		to - - thee,	
3. Fair the greet - ing		face as - cends,		Like a na - iad		daugh - ter,	
d ^l .d ^l :s .s	s .s :s	s .s :s .d ^l	d ^l :d ^l	d ^l :d ^l	d ^l .d ^l :s .s		
d .d :d .d	s ₁ .s ₁ :s ₁	s ₁ .s ₁ :s ₁ .s ₁	d :d	d :d	d .d :d .d		

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

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

MUSIC EVERYWHERE.

129. KEY G. M. 90.

CHESTER G. ALLEN, *ly per.*

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

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

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

130. KEY D. CRESCENDO AND DIMINUENDO.

<i>p</i>	<i>m</i>	<i>m</i>	<i>s</i>	<i>s</i>	<i>l</i>	<i>l</i>	<i>d'</i>
d :r	m :r	m :f	s :—	s :s	l :s	l :t	d' :—
See the	sun in	glo - ry	rise	From the	o - cean's	HEAV - ING	BREAST,
<i>f</i>	<i>m</i>	<i>s</i>	<i>s</i>	<i>m</i>	<i>m</i>	<i>d</i>	
d' :t	l :s	l :l	s :—	s :f	m :f	m :r	d :—
THEN MOVE	O'ER the	bound-less	skies,	Sink - ing	soon be -	neath the	West.

SKATING GLEE.

131. KEY C. M. 100 beating twice.

A. S. KIEFFER.

:s	s :— :s	s :— :s	l :— :l	l :— :l	t :— :t	t :l :t	d' :— :—	s :—
{ m	m :— :m	m :— :m	f :— :f	f :— :f	f :— :f	f :— :f	m :— :—	m :—
1. Oh,	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,
3. With	sled and	satch - el	off we	start,	'The	smok - ing	break -	fast
4. But	when the	les - sons	all are	done,	O	then we're	on the	ice,
{ :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,
And	all the	day, with	book and	chart,	We	have e -	nough	to
And	by the	red - ly	sink - ing	sun,	We're	skat - ing	it so	nice,
{ :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 :—

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

132. KEY D. M. 120.

Brightly.

LO! THE GLAD MAY MORN.

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

:d m	s :s	s :l s	s .f :f .m	f .f :s .f	m :m	s :f .m	r :—	|—
{ :d d	m :m	m :f .m	m .r :r .d	r .r :m .r	d :d	m :r .d	t ₁ :—	|—
And the	pure young	buds, From	their dew - y	sleep	awaking,	Mirth and	mu - sic	float
On the	mos - sy	bank, Where	the crystal	brook is	flowing,	We will	queen of	the
And she	calls the	birds, All	the merry	birds to	greet us,	And the	laugh - ing,	bright
{ :m s	d' :d'	d' :d' .d'	d' .s :s .s	s .s :s .s	s :d'	d' :s .s	s :—	|—
{ :d d	d :d	d :d .d	s ₁ .s ₁ :s ₁ .s ₁	| s ₁ .s ₁ :s ₁ .s ₁	d :d	d :d .d	s ₁ :—	|—

{ :d .m :d .d Then a- :m .s :d .d	s s :s .s |s m .m :m .m |m way, a-way, a-way, d' .d' :d' .d' |d' d .d :d .d |d	<i>ces</i> :d' .t | l .l :l .l |l m .s f .f :f .f |f Then a- way. a-way, a-way, :d' .d' d' .d' :d' .d' |d' :d .m f .f :f .f |f	<i>cen</i> :r' .d' | t :s |s f .f f :m |f And a - May - ing we will go. :l .l |s :s |t :f .f |s :s |s ₁	<i>do.</i> :l .t |d' :— | :f |m :— | :d' .r' |d' :— | :s ₁ |d :— |
---	--	--	--	--

MERRILY THE CUCKOO.

133. KEY D. M. 80.

CHESTER G. ALLEN.

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

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

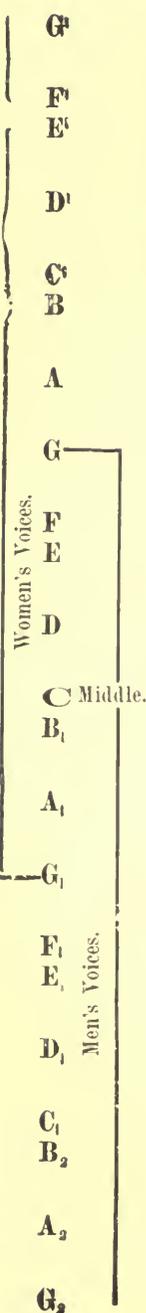
{ f ,m :r .l r .d :t ₁ .f way, a - way, with way, a - way, with s .s :s .t s ₁ .s ₁ :s ₁ .s ₁	s .f :m .s m .r :d .m foot - steps free, We'll foot - steps free, We'll d' .d' :d' .s d .d :d .d	f .m :r .l r .d :t .f chase the shad - ows chase the shad - ows s .s :s .t s ₁ .s ₁ :s ₁ .s ₁	s .f :m m .r :d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

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

D. A.

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 woman. This pitch C, which was just sung in unison, and which stands high in a man's voice and low in a woman's—is called middle C. It is

about the middle tone of the usual vocal compass and is common to nearly all musical instruments. The diagram on the left will show the usual vocal compass, male and female. The teacher may find it useful to draw this diagram on the blackboard 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 woman continue up to G'. Then, descending, the men will join in at G (at the proper pitch) and together descend to G₁, at this tone the women will stop, the men continuing down to G₂. Returning upwards, the women will join in at G₁ and so on.

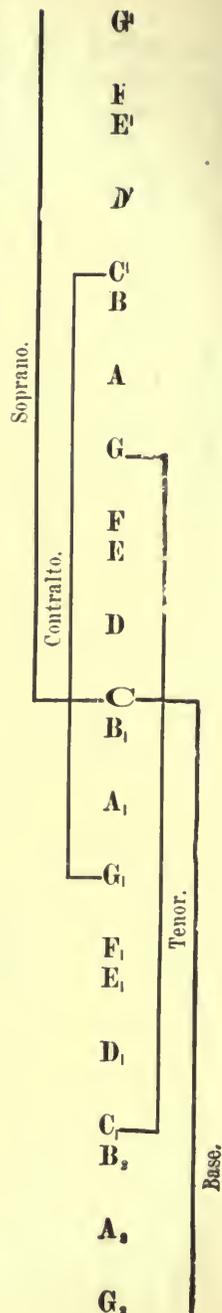


1:3 1. KEY C.

LADIES.	{ d :d	| d :d	| d :d	| d :d
GENTLEMEN.	{ d' :d'	| d' :d'	| d' :d'	| d' :d'
	{ m :m	| s :s	| d' :d'	| t :—
	{ Let us	| see why	| they a - -	| greet :—
	{ d' :d'	| t :t	| l :l	| s :—
	{ t :t	| d' :s .f	| m :f	| s :m
	{ 'Tis be - -	| cause when	| first we	| start - ed
	{ s :f	| m :r	| d :r	| m :d
	{ s :f	| m :r	| d :d	| d :—
	{ We were	| sing - ing	| Mid - dle	| C.
	{ m :f	| s :l .t	| d' :d'	| d' :—

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

voice lie above G it may be classed as a high voice. If the best tones lie below G, then it may be called a low voice. The men's voices may be examined in the same way by taking G₁ (first G₁ 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.



137. KEY C.

CHRISTMAS SONG.

L. M. GORDON, by per.

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

c :—	s :—	r :—	s :—	d :—	— :—	s :—	s :—	s :—	s :—
fill	ing	all	the	air.		Chil -	dren	sing -	ing,
r :—	r :—	r :—	t ₁ :—	d :—	— :—	r :r	f :f	m :f	s :m
s :l	t :d ^l	t :l	s :f	m :—	— :—	t :t	r ^l :r ^l	d ^l :r ^l	m ^l :d ^l
Christmas	rhym - ing	on the	si - lent	air.		Chil - dren's	voi - ces	car - ols	sing - ing,
r :—	— :—	s ₁ :—	— :—	d :—	— :—	s :—	s :—	d :—	d :—
hearts		mak	-	ing.		Chil -	dren	sing -	ing,

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

138. KEY D.

NEVER SAY FAIL.

CHESTER G. ALLEN.

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

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

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

139. KEY C.

MORNING HYMN.

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 2. Our 3. So	Fa - voic - long	ther we - es would as thou	thank ut - deem -	thee for ter thy est it	sleep, praise, right,	For Our That	qui - hearts here	et and would o'er - on the	com - flow earth	fort and with thy 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 _i :—	—:d	d :—	d :r	m :d	r :m	f :—	—:f	m :—	m :s
rest, love, stay,	We O We	thank teach pray	thee for us to thee to	lov - ing to walk in thy guard us by	keep ways, night,	Thy And And	chil - fit help	dren from us to us to	
s :—	—:m	s :—	s :d'	d' :—	d' :d'	d' :—	—:d'	d' :—	d' :s
s _i :—	—: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 - meet thee a - serve thee by	tressed. bove. day.	O The And	how heart's when	in their pure af - all the	weak - ness can fec - tion is days of our	crea - tures re - all we can earth - life are			
s :—	s :s	s :—	—:d'	d' :—	d' :d'	d' :—	d' :d'	s :—	s :d'
s _i :—	s _i :s _i	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 give; past,	Thy In Re -	fath - er - ly love's pure de - ceive us in	kind - ness by vo - tion O heav - en to	night help praise	and by us to thee at	day. live. last.			
d' :—	—:d'	d' :—	s :s	d' :—	s :s	s :—	s :s	s :—	—
d :—	—:d	d :—	d :d	d :—	d :d	s _i :—	s _i :s _i	d :—	—

HOW SWEET TO HEAR.

T. F. SEWARD.

140. KEY D.

1. How 2. A - 3. With	:d	m :— :f | s :— :	:	:	|	:	:s	d ¹ :— :s | s :f :m	r :— :— | — :— :r	s :— :l | t :—
	:d	d :— :r | m :— :	:	:	|	:	:m	m :— :m | m :r :d	t ₁ :— :— | — :— :t ₁	t ₁ :— :r | s :—
	sweet to hear, When	ring - ing clear, At	eve or ear - ly	morn,	Borne	on	the breeze			
	bove doth float The	euc - koo's note, O'er	fields of wav - ing	corn,	But	sweet - er still,				
	flow - ers sweet This	gay re - treat Kind	na - ture doth a -	dorn,	And	oft we come,				
:	:	:	:d	m :— :f | s :— :s	s :— :d ¹ | d ¹ :— :s	s :— :— | — :— :	:	:	|	:
:	:	:	:d	d :— :r | m :— :d	d :— :d | d :— :d	s ₁ :— :— | — :— :	:	:	|	:

:	:	:	:t	t :— :t | t :l :t	d ¹ :— :— | — :— :—	— :— :— | — :— :—	— :— :— | — :— :—
:	:	:	:r	r :— :r | r :d :r	m :— :— | — :— :m	m :— :m | f :— :f	m :— :— | — :— :—
Thro'	rust - ling trees, The	mel - low, mel - low	horn,	The	mel - low, mel - low	horn.	
O'er	vale and hill Re-	sounds the mel - low	horn,	The	mel - low, mel - low	horn.	
When	la - bor's done, To	hear the mel - low	horn,	The	mel - low, mel - low	horn.	
:r	s :— :l | t :— :s	s :— :s | s :— :s	s :— :— | — :— :s	d ¹ :— :d ¹ | l :— :l	s :— :— | — :— :—		
:r	t ₁ :— :r | s :— :s ₁	s ₁ :— :s ₁ | s ₁ :— :s ₁	d :— :— | — :— :—	— :— :— | — :— :—	— :— :— | — :— :—		

141. KEY D.

<i>m</i>	<i>p</i>	<i>f</i>	<i>m</i>	<i>p</i>
s :f | m :—	f :m | r :—	r :m | f :f	s :f | m :—	
Fall - ing leaves,	fall - ing leaves,	Tell how sad - ly	na - ture grieves;	
m :r | d :—	r :d | t ₁ :—	t ₁ :d | r :r	m :r | d :—	

<i>p</i>	<i>f</i>	<i>m</i>	<i>p</i>
m :f | s :s	l :t | d ¹ :—	d ¹ :l | s :—	s :f | m :—
While the an - tumn	breez - es blow,	Soft and low,	soft and low.
d :r | m :m	f :f | m :—	m :f | m :—	m :r | d :—

142. KEY D. STACCATO AND LEGATO.

Staccato.

Legato.

{	s :s | s :s | d ¹ :l | s :	|	l :s | f :m | r :— | — :	}
{	La la la la | la la la,	|	La.....	}

{	r :r | r :m | f :m | r :	|	s :f | m :r | d :— | — :	}
{	La la la la | la la la,	|	La.....	}

143. KEY A.

{	s ₁ :l ₁ | t ₁ :d :	|	t ₁ :l ₁ | s ₁ :l ₁ | t ₁ :d :	|	s ₁ :l ₁ | t ₁ :d :t ₁ :d | r :m :r | d :— :— :	}
{	Trip,trip,trip, trip,	|	Lightly trip,trip,trip,	|	Glide a - long in | dance and | song.	}

MY MOUNTAIN HOME.

144. KEY D. M. 90, beating twice.

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

:s	s :m	:s	l :— :s	s :— :—	— :— :r m	f :m	f	l :— :s	m :— :—	— :—
m	m :d	:m	f :— :m	m :— :—	— :— :t ₁ d	r :d	r	f :— :m	d :— :—	— :—
1.I	love	my	mount - ain	home,	Where	wild	winds	love	to	roam!
2.For	here	the	wild flow'rs	sweet	Spring	up	a - round	my	feet,	
3.'Tis	sweet	to	wan - der	here,	By	fount - ains	cool	and	clear,	
4.My	mount - ain	home	for	me,	Where	wild	winds	wan - der	free,	
:d'	d' :—	:d'	d' :— :d'	d' :— :—	— :— :s	s :— :s	s :— :s	s :— :s	s :— :—	— :—
:d	d :—	:d	d :— :d	d :— :—	— :— :s ₁	s ₁ :— :s ₁	s ₁ :— :s ₁	s ₁ :— :s ₁	d :— :—	— :—

:m f	s :— :s	d' :— :d' d'	r l' :— :d' l	l :— :l	s :— :m	s :f	r	d :— :—	— :—	
d r	m :— :m	m :— :m m	f :— :f	f :— :f	m :— :d	t ₁ :— :t ₁	d	d :— :—	— :—	
Where the	cy - press	vine and the	whisp - 'ring	pine	A -	dorn	each	gran -	ite	dome.
And the	lau - rel	blows 'mid the	cy - press	gloom	Of	many	a	sweet	re -	treat.
And	talk	of	love where the	coo - ing	dove	A -	lone	may	see	and
With my	own	true	love, who will	nev - er	rove,	My	mount - ain	home	for	me.
:s s	d' :— :d'	s :— :s s	l :— :l	d' :— :d'	d' :— :s	s :— :f	m :— :—	— :—	— :—	
:d d	d :— :d	d :— :d d	f :— :f	f :— :f	s :— :s	s ₁ :— :s ₁	d :— :—	— :—	— :—	

CHORUS.

:s	s :m	:s	d' :— :t	d' :— :—	s :— :m	l :— :s	f :— :m	r :— :—	— :—		
m	m :d	:m	m :— :r	d :— :—	m :— :d	f :— :m	d :— :d	t ₁ :— :—	— :—		
I	love	my	mount - ain	home,.....I	love	my	mount - ain	home,			
	I	love	my	mount - ain home,	I	love	my	mount - ain home,			
:	:	:d'	s :— :f	m :— :s	d' :— :	:	:m	l :— :s	s :t	r l	s :—
:	:	:d	d :— :d	d :— :d	d :— :	:	:d	d :— :d	s ₁ :— :s ₁	s ₁ :—	s ₁ :—

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

145. KEY C. Round for two parts.

T. F. S.

{	s :— :d'	t :— :l	s :— :l	s :— :m	f :— :f	f :m	f	l :— :s	s :— :—	}			
{	Will	the	vio - let	bloom	a - gain,	Where	now	the	drift - ed	snow	is	piled;	}

*	m :— :m	s :— :f	m :— :f	m :— :d	r :— :r	r :d	r	f :— :m	m :— :—	}					
*	On	the	hill - side,	in	the	glen,	Where	blows	the	wind	so	bleak	and	wild?	}

SUNSHOWER.

T. W. DENNINGTON, by per.

146. KEY A. M. 72.

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

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

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

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

147. KEY D. Round for three parts.

{	$s :- f | m :l$	$s :- f | m :-$	$m .m :m | m .m :l$	$s :- f | m :-$
	Chairs to mend, old	chairs to mend?	Rush and cane bottoms, old	chairs to mend?

{	* $m :- r | d :f$	$m :- r | d :-$	$d :d .d | d :f$	$m :- r | d :-$
	Mack - er - el, fresh	mack - er - el?	Just from the sea, fresh	mack - er - el?

{	$d .d :d .d | d .d :d .d$	$d :d$	$| d .d :d .d | d :d$	$d :d$	$| d :d$	$| d .d :d .d | d .d :$
	Here's a chance for bargains with your	cast - off	clothing and your	old hats,	old boots.	rags and empty bottles.

148. KEY A. M. 72.

SERENADE.

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

{ :s ₁ .s ₁	| l ₁	:—	.d	:t ₁	.l ₁	| s ₁	:d	:d	.m	| s	:—	.f	:m	r	| m	:—
{ While the	| chains	of	sleep	have	| bound	thee,	God	doth	| con -	stant	vig -	ils	| m	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,	:—		
{ :m ₁ .m ₁	| f ₁	:—	.l ₁	:s ₁	.f ₁	| m ₁	:m ₁	:m ₁	.s ₁	| t ₁	:—	.t ₁	:d	.s ₁	| s ₁	:—
{ :	| d	.d	:d	.d	| d	:s ₁	:	:	| r	r	:r	.r	:d	.t ₁	| d	:—
{ :	| While the	chains	of	sleep	have	| bound	thee,	God	doth	constant	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	sweetly	dreams	a -	| gain,	:—			
{ :	| f ₁ .f ₁ :f ₁ .f ₁ :f ₁ .f ₁	| d ₁ :d ₁ :	| s ₁ .s ₁ :s ₁ .s ₁ :s ₁ .s ₁	| d ₁ :d ₁ :	| s ₁ .s ₁ :s ₁ .s ₁ :s ₁ .s ₁	| d ₁ :d ₁ :	| s ₁ .s ₁ :s ₁ .s ₁ :s ₁ .s ₁	| d ₁ :d ₁ :								

Dim.

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

149. KEY A₂.

EVAN. C. M.

W. H. HAVERGAL.

{ :s ₁	| s ₁ .d	:m	:r	| d	.l ₁	:s ₁	:s ₁	| s ₁ .d	:m	:d	| r	:—
{ :m ₁	| m ₁ .m ₁ :s ₁	:f ₁	| m ₁ .f ₁ :m ₁ :m ₁	:m ₁	| m ₁ .m ₁ :m ₁	:m ₁	| m ₁ .m ₁ :m ₁	:m ₁	| s ₁	:—	| s ₁	:—
{ 1.Lord,	| I	be -	lieve	a	| rest	re -	mains	To	| all	Thy	peo - -	ple
{ 2.A	| rest	where	all	our	| soul's	de-sire	Is	fixed	| on	things	a - -	-
{ 3.Oh,	| that	I	now	the	| rest	may	know,	Be - -	| lieve	and	en -	ter
{ :d	| d	.d	:d	:t ₁	| d	.d	:d	:d	| d	.d	:d	:d
{ :d ₁	| d ₁ .d ₁ :d ₁	:s ₁	| l ₁ .f ₁ :d ₁ :d ₁	:d ₁	| d ₁ .d ₁ :l ₁	:l ₁	| s ₁	:—	| s ₁	:—		

{ :f	| m	.r	:d	:r	| m	.d	:l ₁	:s ₁	| s ₁ .d	:m	:r	| d	:—
{ :s ₁	| s ₁ .f ₁ :m ₁	:s ₁	| s ₁ .s ₁ :f ₁	:r ₁	| m ₁ .m ₁ :s ₁	:f ₁	| m ₁ .m ₁ :s ₁	:f ₁	| m ₁	:—	| m ₁	:—	
{ A	| rest	where	pure	en - -	| joyment	reigns,	And	thou	| art	loved	a -	| lone.	
{ Where	| fear,	and	sins,	and	| grief	ex -	pire,	Cast	| out	by	per -	fect	
{ Now,	| Sav-iour,	now	the	pow'r	| be-stow,	And	let	me	| cease	from	| sin.		
{ :r	| d	.t ₁	:d	:t ₁	| d	.d	:d	:t ₁	| d	.d	:d	:t ₁	
{ :s ₁	| d ₁ .s ₁ :l ₁	:s ₁	| d ₁ .m ₁ :f ₁	:s ₁	| d ₁ .l ₁ :s ₁	:s ₁	| d ₁ .l ₁ :s ₁	:s ₁	| d ₁	:—	| d ₁	:—	

CANON. NOW THE EVENING FALLS.

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

BEETHOVEN.

m : r	| d : t ₁	| l ₁ :—	| — : t ₁ . d	| r : d	| t ₁ : l ₁	| s ₁ :—	| — : l ₁ . t ₁	| d : t ₁	| l ₁ :—
Now the	eve - ning	falls,	The	bird of	twi - light	calls	Our	footsteps	home,
:	:	l ₁ : s ₁	| f ₁ : m ₁	r ₁ :—	| — : m ₁ . f ₁	s ₁ : f ₁	| m ₁ : r ₁	d ₁ :—	| — : r ₁ . m ₁
:	:	Now the	eve - ning	falls,	The	bird of	twi - light	calls	Our
:	:	:	:	:	:	m : r	| d : t ₁	l ₁ :—	| — : t ₁ . d
:	:	:	:	:	:	Now the	eve - ning	falls,	The
:	:	:	:	:	:	:	:	l ₁ : s ₁	| f ₁ : m ₁
:	:	:	:	:	:	:	:	Now the	eve - ning

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

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

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

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

EVENING PRAYER.

151. KEY A \flat .

J. H. TENNEY.

{	s_1 :- $.s_1$: s_1 .d	m :- :r	d :- :-	d :t ₁ :l ₁	}
	m_1 :- $.m_1$: s_1 .s ₁	s_1 :- :f ₁	m_1 :- :-	l_1 :s ₁ :f ₁	
	1. God, who madest earth and 2. Guard us when we sleep or heaven, wake,		Dark - ness and And when we	light, die,	
	d :- .d :d .m	d :- :t ₁	d :- :-	d :d :d	
d_1 :- $.d_1$: m_1 .d ₁	s_1 :- :s ₁	d_1 :- :-	f_1 :f ₁ :f ₁	d_1 :- :	

{	s_1 :- $.s_1$: s_1 .d	m :- :r	d :- :-	r :d :t ₁	d :- :t ₁ .d	
	m_1 :- $.m_1$: s_1 .s ₁	s_1 :- :f ₁	m_1 :- :-	l_1 :s ₁ :f ₁	m_1 :- :s ₁ .s ₁	
	Who the day for toil has Wilt thou then in mer - cy		given, take	For rest the Our souls on	night: high?	May thine When the
	d :- .d :d .m	d :- :t ₁	d :- :-	f :m :r	d :- :r .d	
d_1 :- $.d_1$: m_1 .d ₁	s_1 :- :s ₁	l_1 :- :-	f_1 :s ₁ :s ₁	d_1 :- :s ₁ .m ₁		

{	r :- .r :m .r	r :d :d .r	m :- .m :f .m	m :r :r .r
	s_1 :- $.s_1$: s_1 .f ₁	f_1 :m ₁ :m ₁ .f ₁	s_1 :- $.s_1$: s_1 .s ₁	s_1 :s ₁ :s ₁ .s ₁
	an - gel guard de - fend us, last - dread call shall wake us, Slumber sweet thy mercy Do not thou, our Lord, for -		send us, Ho - ly sake us, But to	
	t ₁ :- .t ₁ :d .t ₁	d :d :d .d	d :- .d :r .d	d :t ₁ :t ₁ .t ₁
s_1 :- $.s_1$: s_1 .s ₁	d_1 :d ₁ :d ₁ .d ₁	d :- .d :t ₁ .d	s_1 :s ₁ :s ₁ .s ₁	

{	r :- .r :d .r	m :d :	f :m :r	d :- :-
	s_1 :- $.s_1$: s_1 .s ₁	s_1 :l ₁ :	l_1 :s ₁ :s ₁	s_1 :- :-
	dreams and hopes at - tend us reign in glo - ry take us This live - long With thee on night. high.			m_1 :- :-
	t ₁ :- .t ₁ :d .t ₁	d :d :	d :d :t ₁	d :- :-
s_1 :- $.f_1$: m_1 .r ₁	d_1 :f ₁ :	f_1 :m ₁ :r ₁	d_1 :- :-	

Small notes for second verse.

152. KEY F. Round for three parts.

T. F. S.

{	s :f :m | m :f :s | l :- :- | l :- :- | f :m :r | r :m :f | s :- :- | s :- :-
	Banish all trouble and | sor - row, | Why should we foolishly | borrow

{	* m :r :d | d :r :m | f :- :- | f :- :- | r :d :t ₁ | t ₁ :d :r | m :- :- | - :- :-
	Care that is coming to - | mor - row? | Let us be happy and | gay ;

{	s ₁ :s ₁ :s ₁ | d :d :d | l ₁ :- :- | d :- :- | s ₁ :s :s | f :m :r | d :- :- | - :- :-
	Don't be a slave to the | mor - row, | Losing the joy of to - | day.

WAKE THE SONG OF JUBILEE.

153. KEY D. M. 112. Boldly, without dragging.

CHESTER G. ALLEN, by per.

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

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

f :s	l :r ¹	d ¹ :t	d ¹ :—	<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	promised	hour,	Je - sus	reigns with
l :s	f :l	s :s	s :—	m :s	d ¹ :-l	s :f	m :—	l :s	f :m
f :m	f :r	s :s ₁	d :—	:	:	:	:	:	:

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

<i>f</i> d ¹ :s	l :t	d ¹ :r ¹	m ¹ :—	<i>ff</i> d ¹ :t	l :r ¹	d ¹ :t	d ¹ :—	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.	All	ye na - tions
s :d ¹	d ¹ :s	s :t	d ¹ :—	d ¹ :d ¹	d ¹ :l	s :s	s :—	:	:
d :d	f :r	d.m	s :d ¹ :—	d :m	f :f	s :s ₁	d :—	s :-s	s :s

s :—	— :—	s :-s	s :s	s :—	— :—	d ¹ :t.l	s :m	l :s.f	m :—
r :m	f :r	:	:m	r :m	f :r	d ¹ :t.l	s :m	l :s.f	m :—
join and	sing.	Je - sus	is the	King of	kings,	Let	it sound from	shore to	shore.
t :d ¹	r ¹ :t	:	:d ¹	t :d ¹	r ¹ :t	d ¹ :t.l	s :m	l :s.f	m :—
s :—	— :—	s :-s	s :s	s :—	— :—	d ¹ :t.l	s :m	l :s.f	m :—

f :s	| l :r ^l	| d ^l :t	| d ^l :—	||	:	| :	| :	| :	| :	| :	| :
d :d	| d :f	| m :f	| m :—	||	:	| :	| :	| :	| :	| :	| :
Je - sus	reigns for	ev - er -	more.								
l :s	| f :l	| s :s	| s :—		:	| :	| :	| :	| :	| :	| :
f :m	| f :r	| s :s ₁	| d :—	<i>mezzo.</i>	d :r	| m :d	| f :m _r | d :—	| l ₁ :t ₁	| d :m		
					Now the	des -ert	lands re -	joice,	And the	isl - ands	

:	:	:	:	:	:	:	:	:	:	:	:
r :d	| s ₁ :—	| f :m	| r :d	| l :s _f | m :—	| f :r	| m :f	| s :s ₁ | d :—				
join their voice,		Yea, the	whole cre -	a - tion	sings,	Je - sus	is the	King of	kings!		

:	| :	| r ^l :d ^l | t :—	| :	| :	| r ^l :d ^l | t :—
:	| :	lands re -	joice,	:	join their voice;
s :—	| s :s	| s :—	| — :—	s :—	| s :s
Now	the des -	ert	lands,	And	the isl -
s :—	| s :s	| s :—	| — :—	s :—	| s :s
					and
					King of
					kings!

<i>f</i>	d ^l :t _l | s :m	| l :s _f | m :—	<i>ff</i>	f :s	| l :r ^l	| d ^l :t	| d ^l :—
	d ^l :t _l | s :m	| l :s _f | m :—		d :d	| d :f	| m :f	| m :—
	Yea, the whole cre -	a - tion	sings,	Je - sus	is the	King of	kings.
	d ^l :t _l | s :m	| l :s _f | m :—		l :s	| f :l	| s :s	| s :—
	d ^l :t _l | s :m	| l :s _f | m :—		f :m	| f :r	| s :s ₁	| d :—

154. KEY F.

THE LORD'S PRAYER.

	([^])	d	| t ₁ :d	| r :—	([^])	r	| m :r	| d :t ₁	| d :—
		s ₁	| s ₁ :s ₁	| t ₁ :—		t ₁	| d :l ₁	| s ₁ :s ₁	| s ₁ :—
1. Our Father who art in heaven, hallowed			be Thy	name;	Thy kingdom come, Thy will be done on		earth as it	is in	heaven;
2. Give us this day our.....			dai - ly	bread;	And forgive us our trespasses as we for-		them that	trespass a-	gainst us.
3. And lead us not into temptation, but			us from	evil;	give.....		glory, for-	ever. A -	men.
deliver.....					For Thine is the kingdom, and the power,		s :f	m :r	m :—
		m	f :m	s :—	and the.....		d :f ₁	s ₁ :s ₁	d :—
		d	r :d	s ₁ :—					

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:

| TAA :TAA | TAA :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.

155. KEY F.

|TAA TAI TAA SA I	|TAA TAI TAA SA I	|TAA SA I TAA SA I	|TAA - AA	||
| l .l :l .	| l .l :l .	| l . :l .	| l :—	
| m .r :d .	| f .m :r .	| m . :d .	| s :—	
| d .r :m .	| r .m :f .	| m . :s .	| d :—	

156. KEY D.

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

157. KEY D.

TAI	TAA	TAA TAI	TAA	SAA TAI	TAA TAI TAA TAI	TAA	SAA TAI	TAA TAI TAA TAI	TAA	SAA TAI	TAA	TAA TAI	||
.l	| l	:l .l	| l	: .l	| l .l :l .l	| l	: .l	| l .l :l .l	| l	: .l	| l	:l .l	| l . : .l
.s	| d ^l	:s .m	| d	: .d	| m .m :d .m	| s	: .s	| d ^l ,d ^l :s .s	| m	: .m	| d	:m .s	| d ^l . : .l

158. KEY A.

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

159. KEY D. Round in two parts.

{	d ^l .d ^l :d ^l .	| t .t :t .	| d ^l .t :l .s	| l .t :d ^l .	}
{	Mer - ry May,	| mer - ry May,	| How I love the	| mer - ry May:	}
{	* d .d :d .	| r .r :r .	| m . :m .	| f .f :m .	||
{	Mer - ry May,	| mer - ry May;	| Yes, , , yes,	| mer - ry May.	||

160. KEY G. M. 96.

YES, OR NO.

LOWELL MASON.

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

r	.d	:l ₁	r	:	.t ₁	d	:	s	:l	.s	s	:m		
s ₁	.m ₁	:l ₁	l ₁	:	.s ₁	s ₁	:	d	:d	.d	d	:d		
wis-	dom,	say	Yes,		or	No.		Save	me	from	speech	-	es	
nits	it,	say	Yes,		or	No.		If	he	es	-	cap	es	
lit	-	tle	words,	Yes,	or	No.		But	if	the	ut	r	-	ance
t ₁	.d	:d	f	:	.r	m	:	m	:f	.m	m	:d		
s ₁	.l ₁	:f ₁	r ₁	:	.s ₁	d ₁	:	d	:d	.d	d	:d		

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

161. KEY B $\frac{7}{2}$.

ROBBINS. C. M.

DARIUS E. JONES.

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

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

KEOKUK. C. M.

WM. B. BRADBURY.

162. KEY C.

.s	s .s :s .s	s :d	t : .t	d ^l .l :s .f	m : .m	m .m .m .s	s .f :f .r
.m	m .m :r .r	d :s	s : .f	m .f :m .r	d : .d	d .d :d .m	m .r :r .t _l
1.Ye	trembling souls, dis-	miss your	fears, Be	mercy all your	theme, Mer-	cy which like a	river flows In
2.Fear	not the powers of	earth and	hell, Those	powers will God re-	strain; His	arm shall all their	rage repel, And
3.Fear	not the want of	out - ward	good: For	His He will pro-	vide; Grant	them supplies of	daily food, And
.d ^l	d ^l .d ^l :t .t	d ^l :m ^l	r ^l : .r ^l	d ^l .d ^l :d ^l .s	s :	:	:
.d	d .m :s .f	m :d	s : .s	l .f :s .s _l	d :	:	:
r .r :s .f	m : .s	s .s :d ^l .d ^l	m ^l :d ^l	d ^l :l	s .s :s .t	d ^l :-	:
t _l t _l :t _l .r	d : .m	m .m :s .s	s :s	l :f	m .m :r .f	m :-	:
one perpetual	stream; Mer-	cy which like a	riv - er	flows In	one perpetual	stream.	
make their efforts	vain; Mer-	arm shall all their	rage re -	pel, And	make their efforts	vain.	
all they need be -	Grant	them supplies of	dai - ly	food, And	all they need be -	side.	
:	:	d ^l .d ^l :m ^l .m ^l	d ^l :d ^l	d ^l :d ^l	d ^l .d ^l :t .r ^l	d ^l :-	:
:	:	d .d :d .d	d :m	f :f	s .s :s .s	d :-	:

A pulse divided into two quarters and a half, is named tafATAL. A half and two quarters are named TAA-tefe. They are indicated thus:

| l .l .l :	| l .l .l :
tafa TAI	TAA tefe

A pulse divided into three quarters and a quarter is named TAA-efe. The quarter-pulse continuation, like all other con-

tinuations, is properly represented by a dash, (a) but in order to save space the dash is omitted and the dot and comma placed close together, (b).

(a) | l .- .l :	(b) | l .,l :
TAA - efe	TAA - efe

The time-name TAA-efe must not be pronounced TAA-efe, the intervening 'o' is not to be sounded, but the "AA" continued up to the "f" thus, TAA-afe or TAA-fe.

163. KEYS D, G. TafATAL

TAA	TAI	ta	fa	TAI	TAA	TAI	ta	fa	TAI	ta	fa	TAI	ta	fa	te	fe	ta	fa	TAI
l	.l	:l	.l	.l	l	.l	:l	.l	.l	l	.l	.l	:l	.l	.l	:l	.l	.l	
d	.d	:d	.d	.d	m	.m	:m	.m	.m	s	.s	:s	.m	.m	s	.s	.s	:d ^l	.d ^l .d ^l
d	.s _l	:l _l	.t _l	.d	m	.r	:m	.f	.s	s	.f	.m	:f	.m	.r	m	.r	.d	.t _l :l _l .t _l .d

164. KEYS D, F. TAAtefe.

TAA	te	fe	TAA	TAI	TAA	te	fe	TAA	TAA	te	fe	TAA	te	fe	TAA	te	fe	TAA
l	.l	.l	:l	.l	l	.l	.l	:l	l	.l	.l	:l	.l	.l	l	.l	.l	:l
s	.s	.s	:d ^l	.s	m	.d	.m	:s	d ^l	.s	.s	:d ^l	.s	.s	m	.m	.m	.m
m	.m	.r	:d	.s _l	d	.d	.r	:m	m	.r	.m	:f	.m	.f	s	.f	.m	.r

165. KEY F. HALVES AND QUARTERS. Round in four parts.

d	.r	:m	.r	d	.t _l	:d	m	.f	:s	.f	m	.r	:m
All	to	-	geth	-	er	let	us	sing,	We	will	make	the	wel - kin ring;
s	.s	.s	:s	.s	s	.s	:s	d	.d	.d	.d	.d	s _l .s _l .s _l :d
Gentlemen,	gentlemen,	gentlemen	sing,	Sing,	la-dies,	sing,	now	sing	ladies,	sing,			

166. KEYS C, A. TAA-efe

TAA	TAI	TAA	te	fe	TAA	TAI	TAA	TAA	TAI	TAA	efe	TAA	TAI	TAA
l	.l	:l	.l	.l	l	.l	:l	l	.l	:l	.,l	l	.l	:l
m	.m	:d	.d	.m	s	.s	:s	s	.s	:m	.,s	d'	.d'	:d'
d	.t ₁	:d	.d	.r	m	.f	:s	d	.t ₁	:d	.,r	m	.r	:d
l	.,l	:l	.l		l	.,l	:l	l	.,l	:l	.,l	l	.l	:l
d'	.,d'	:s	.s		m	.,m	:d	d	.,d	:m	.,m	s	.s	:d'
m	.,r	:d	.r		d	.,l ₁	:s ₁	s ₁	.,l ₁	:t ₁	.,d	r	.m	:d

167. KEYS F, C.

l	:l	.,l	|l	:l	l	:l	.,l	|l	:—	l	:l	.,l	|l	:l	l	:—	|—	:
d	:d	.,r	|m	:s	d	:m	.,m	|r	:—	t ₁	:t ₁	.,d	|r	:m	d	:—	|—	:
s	:l	.,s	|m	:s	d'	:r'	.,d'	|l	:—	s	:s	.,s	|l	:t	d'	:—	|—	:

168. KEY G. Round for three parts.

{	m	:m	.,m	|m	.m	:m	.m	|r	:s	.,f	|m	:—	d	:d	.,d	|d	.d	:d	.d	}
{	Bim,	bome,	the	bells	are	ring-ing,	Come,	come	a - way;	Hark!	to	their	distant	ring-ing,						
{	t ₁	:m	.,r	|d	:—	s	:s ₁	|d	:—	s	:s ₁	|d	:—							}
{	Come,	come	a - way.			Bim,	bome,	bell,		Bim,	bome,	bell.								

169. KEY D. Round for four parts.

{	d.	:d	.|d	:d	d	.,r	:m	.f	|m	.r	:d	m	.,f	:s	.l	s	.f	:m	d'	:—	d'	:—	}
{	Tick,	tock,	tick,	tock,	Hear	the	clock,	it	seems	to	say,	One	more	hour	is	pass'd	away,	Ding,	dong.				

ANTWERP. L. M.

T. F. SEWARD.

170. KEY A.

d	:s ₁	.,s ₁	|d	:—	.d	r	:t ₁	|d	:—	m	:d	.,r	|m	:—	.m	f	:m	|r	:—				
m	:m ₁	.,m ₁	|m ₁	:—	.m ₁	f ₁	:f ₁	|m ₁	:—	s ₁	:m ₁	.,f ₁	|s ₁	:—	.s ₁	s ₁	:s ₁	|s	:—				
1. 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 ₁	:r	|d	:—	d	:s ₁	.,s ₁	|d	:—	.d	r	:d	|t ₁	:—				
d	:d	.,d	|d	:—	.d	s ₁	:s ₁	|d ₁	:—	d ₁	:d ₁	.,d ₁	|d ₁	:—	.d	t ₁	:d	|s ₁	:—				
r	:t ₁	.,d	|r	:—	.m	f	.s	:m	.f	|r	:—	m	.r	:f	.m	s	.f	:m	.r	d	:t ₁	|d	:—
s ₁	:s ₁	.,s ₁	|s ₁	:—	.s ₁	s ₁	:s ₁	|s ₁	:—	s ₁	:f ₁	.l ₁	.s ₁	|s ₁	:—	.s ₁	.l ₁	s ₁	:f ₁	s ₁	:f ₁	|m ₁	:—
Darkness	and	guilt	are	put	to	flight,				All	then	is	sweet	- ness	and	de	- light.						
Come	in	thy	hid	- den	maj	- es	- ty,			Fill	us	with	love,	fill	us	with	thee.						
Through	him	unto	the	Fa	- ther	be				Glo	- ry	and	praise	e	- ter	- nal	- ly,						
t ₁	:s ₁	.,l ₁	|t ₁	:—	.d	r	.m	:d	.r	|t ₁	:—	d	:d	.d	|m	.r	:s	.f	m	:r	|m	:—	
s ₁	:s ₁	.,s ₁	|s ₁	:—	.s ₁	s ₁	:s ₁	|s ₁	:—	d ₁	:d ₁	.,d ₁	|d ₁	.r ₁	:m	.f ₁	s ₁	:s ₁	d ₁	:s ₁	|d ₁	:—	

OH! THE SPORTS OF CHILDHOOD.

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

O. R. BARROWS.

<i>m</i>			<i>p</i>			<i>f</i>											
s	.,l	:s	.,f	|m	:d ^l	s	.,l	:s	.,f	|m	:d ^l	r ^l	.,d ^l :t	.,l	|s	:r ^l	
m	.,f	:m	.,r	|d	:m	m	.,f	:m	.,r	|d	:m	f	.,f:f	.,f	|f	:f	
1. Oh, the sports of child - hood!			<i>Roaming thro' the wild - wood,</i>			RUN-NING O'ER THE MEAD - OWS,											
2. Swaying in the sun - beams,			<i>Floating in the shad - ow,</i>			SAIL-ING ON THE BREEZ - ES,											
3. Oh, the sports of child - hood!			<i>Roaming thro' the wild - wood,</i>			SING-ING O'ER THE MEAD - OWS,											
d ^l	.,d ^l	:d ^l	.,d ^l	|d ^l	:s	d ^l	.,d ^l	:d ^l	.,d ^l	|d ^l	:s	t	.,d ^l :r ^l	.,d ^l	|t	:t	
d	.,d	:d	.,d	|d	:d	d	.,d	:d	.,d	|d	:d	s	.,s	:s	.,s	|s	:s

<i>m</i>			<i>m</i>			<i>p</i>									
d ^l	:l	.,d ^l|s	:—	s	.,l	:s	.,f	|m	:d ^l	s	.,l	:s	.,f	|m	:d ^l
m	:f	.,f|m	:—	m	.,f	:m	.,r	|d	:m	m	.,f	:m	.,r	|d	:m
HAP - PY AND FREE;			How my heart's a - beat - ing,			<i>Thinking of the greet - ing,</i>									
HAP - PY AND FREE;			Chas - ing all our sad - ness,			<i>Shout - ing in our glad - ness,</i>									
HAP - PY AND FREE;			But my heart's a - beat - ing,			<i>For the old time greet - ing,</i>									
d ^l	:d ^l	.,l|d ^l	:—	d ^l	.,d ^l	:d ^l	.,d ^l	|d ^l	:s	d ^l	.,d ^l	:d ^l	.,d ^l	|d ^l	:s
d	:d	.,d|d	:—	d	.,d	:d	.,d	|d	:d	d	.,d	:d	.,d	|d	:d

CHORUS.

<i>f</i>			<i>f</i>			<i>f</i>								
r ^l	.,d ^l :t	.,l	|s	:t	.,r ^l	|d ^l	:—	|—	:	s	:d ^l	|m ^l	:d ^l	
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.											
s	.,l	:t	.,d ^l|r ^l	:r ^l	.,t	|d ^l	:—	|—	:	d ^l	:—	|s	:—	
s	.,s	:s	.,s	|s	:s	.,s	|d	:—	|—	:	d	:—	|d	:—

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

<i>m</i>			<i>m</i>			<i>f</i>			<i>f</i>							
m ^l	:d ^l	|s	:d ^l	m ^l	:d ^l	r ^l	.,d ^l :t	.,l	|s	:t	.,r ^l	|d ^l	:—	|—	:	
s	:m	|m	:m	s	:m	f	.,f:f	.,f	|f	:f	.,f	|m	:—	|—	:	
swing - ing,			Swing - ing,			swing - ing,			SWINGING 'NEATH THE OLD			AP - PLE TREE.				
s	:—	|d ^l	:—	s	:—	s	.,l	:t	.,d ^l|r ^l	:r ^l	.,t	|d ^l	:—	|—	:	
ing,			Swing - ing,			SWINGING 'NEATH THE OLD			AP - PLE TREE.							
d	:—	|d	:—	d	:—	s	.,s	:s	.,s	|s	:s	.,s	|d	:—	|—	:

TWILIGHT IS STEALING.

A. S. KIEFFER.

172. KEY G. M. 72.

B. C. UNSELD.

d :d .,r | m :s	d :m .,m | r :-	t ₁ :t ₁ .,d | r :f	f :m .,r | m :-
s ₁ :s ₁ .,s ₁ | d :d	s ₁ :d .,d | t ₁ :-	s ₁ :s ₁ .,l ₁ | t ₁ :t ₁	r :d .,t ₁ | d :-
1. Twi - light is steal - ing	O - ver the sea,	Shad - ows are fall - ing	Dark on thelea;
2. Voic - es 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	O - ver the sea;
m :m .,f | s :m	m :s .,s | s :-	r :r .,m | f :r	s :s .,s | s :-
d :d .,d | d :d	d :d .,d | s ₁ :-	s ₁ :s ₁ .,s ₁ | s ₁ :s ₁	s ₁ :s ₁ .,s ₁ | d :-

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

f CHORUS.

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

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

173. KEY G. Round for three parts.

T. F. S.

d :- :- | r :d :r	m :- :-	d :- :-	m :- :-	f :m :f
Now twi - light is	clos - -	ing,	All	na - ture re -

s :- :- | m :- :-	s :m :d	s ₁ :s ₁ :s ₁	m :d :s	m :d :s
pos - - ing,	Out in the	woods hear the	whip - poor - will,	whip - poor - will.

LOUD THROUGH THE WORLD PROCLAIM.

C. HUNTING.

174. KEY C. M. 104.

s	:m,r	d	:m	s	:—	—	:d	t	:r	d	:t	d	:d	:	s	s	:d	t	:l
s	:m,r	d	:m	s	:—	—	:m	r	:f	m	:r	m	:m	:	m	m	:m	s	:f
Loud thro' the world pro-claim Je - ho - vah's high - est prais - es, Je - ho - vah's high - est																			
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	:	:	:	:	:	:

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

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

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

m	:—	m	:—	f	:f	f	r	r	r	d	:—	d	:f	m	:r	:	s		
For he liv - eth and reign - eth for - ev - er and																			
s	:—	s	:—	l	:l	l	s	:s	s	m	:f	s	l	:l	l	s	:s		
For he liv - eth and reign - eth for - ev - er, for - ev - er and																			
d	:—	d	:—	d	:d	d	t	:t	t	d	:—	d	:d	d	:t	:	:		
For he liv - eth and reign - eth for - ev - er and																			
d	:—	d	:—	f	:—	s	:s	s	s	d	:r	m	f	:f	f	s	:s		
For he liv - eth and reign - eth for - ev - er and																			

m	:—	—	:d	s	:—	—	:s	l	:f	r	d	:t	d	:—	—	:s	m	:—	—	:d
joyce, re - joyce, re - joyce, and praise his name; Re - joyce, re -																				
s	:—	—	:s	m	:—	—	:m	f	:l	s	:f	m	:—	—	:m	s	:—	—	:s	
Re - joyce, re - joyce, Re - joyce, and																				
:	:	:	:	s	:—	m	:d	f	:—	s	:—	d	:—	—	:	:	:	:	:	
Re - joyce, re - joyce, Re - joyce, and																				

$\left\{ \begin{array}{l} s \\ m \\ d \\ p \\ Re \end{array} \right.$	:— | — :s	l :f ^l .r ^l | d ^l :t	d ^l :— | : :	<i>f</i> s :m.,r | d :m	s .— | — :d ^l	
	:— | — :m	f :l | s :f	m :— | : :	s :m.,r | d :m	s :— | — :m	
	joice, re -	joice and praise his	name.	Loud thro' the world pro-	claim	Je -
	d ^l :— | — :d ^l	d ^l :r ^l | m ^l :r ^l	d ^l :— | : :	s :m.,r | d :m	s :— | — :s	$\left. \right\}$
p :s | m :d	f :— | s :—	d :— | : :	s :m.,r | d :m	s :— | — :d		
Re - joice and	praise his	name.				

$\left\{ \begin{array}{l} t \\ r \\ s \\ s \end{array} \right.$	:r ^l | d ^l :t	d ^l :d ^l | :s	m ^l :— | — :d ^l	s :— | — :s	l :f ^l .r ^l | d ^l :t	
	:f | m :r	m :m | :m	s :— | — :s	m :— | — :m	f :l | s :f	
	ho - vah's high-est	prais-es; Re -	joice, re -	joice, re -	joice, re -	joice and praise his
	s :s | s :s	s :s | : :	:d ^l | s :m	d ^l :— | — :d ^l	d ^l :r ^l | m ^l :r ^l	$\left. \right\}$
s :s | s :s	d :d | : :	: | — : :	:s | m :d	f :— | s :—		
			Re - joice and	praise his		

$\left\{ \begin{array}{l} d \\ m \\ d \\ d \end{array} \right.$	:— | — :d ^l	d ^l :— | — :d ^l	d ^l :— | — :f ^l	m ^l :m ^l | r ^l :r ^l	d ^l :— — : [^]	
	:— | — :m	f :f | f :m	f :f | f :l	s :s | s :f	m :— | — : :	
	name; Je -	ho-vah reigns, Je -	ho - vah reigns, Re -	ho - vah reigns, Re -	joice and praise his	name.
	d ^l :— | — :s	l :l | l :s	l :l | l :d ^l	d ^l :d ^l | t :t	d ^l} :— | — : :	$\left. \right\} \parallel$
d :— | — :d	f :f | f :d	f :f | f :f	s :s | s ₁ :s ₁	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 Manohah 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 ₁ | t ₁ :—	:l ₁ }
|l ₁ :—	:r.m | f :—	:m | r :—	:d | d :—
|t ₁ :—	:s ₁ | m :—	:r | f :—	:m | l :—
|s :f	:r | d :—	:s ₁ | 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 *lao-ing* as well as *solfa-ing*, to the teacher's pointing. A few two-part Ear Exercises, as in “Hints for Ear Exercises,” can now be wisely introduced, but only to quick and observant classes. To others, each “part” of the exercise will serve as a separate exercise.

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

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

QUESTIONS FOR WRITTEN OR ORAL EXAMINATION.

DOCTRINE.

- | | | |
|---|--|--|
| <ol style="list-style-type: none"> 1. What two new tones have you learned in this step? 2. Between what two tones does <i>Fah</i> come? 3. Between what two tones does <i>Lah</i> come? 4. What is the relative position of <i>Fah</i> to <i>Doh</i>? 5. What is the relative position of <i>Lah</i> to <i>Doh</i>? 6. What is the mental effect of <i>Fah</i>? Of <i>Lah</i>? 7. What is the manual sign for <i>Fah</i>? For <i>Lah</i>? 8. What chord is formed of the tones <i>f l d</i>? 9. What is the series of tones, <i>d r m f a l t d'</i>, 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 <i>t</i> lead? 21. To what tone does <i>f</i> 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? | <ol style="list-style-type: none"> 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 <i>Soh</i>? <i>Ray</i>? <i>Lah</i>? (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 <i>C</i> 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? | <ol style="list-style-type: none"> 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 <i>doh</i>, what is the unmarked A? The unmarked E? 48. How would that <i>lah</i> 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 measures 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. By what, chiefly, is the mental effect of tones modified? 62. How does a quick movement effect the strong tones of the scale? The emotional tones? |
|---|--|--|

PRACTICE.

- | | | |
|---|---|---|
| <ol style="list-style-type: none"> 63. Sing from memory the pitch of <i>d'</i> of the Standard Scale, and sing down the scale. 64. Strike, from the tuning-fork, the pitch of <i>d'</i> of the Standard Scale, and sing down the scale, as above. 65. Pitch, from the tuning fork, Key D—G—A—F. 66. Sing to <i>laa</i> the <i>Fah</i> to any <i>Doh</i> the teacher gives. 67. Ditto <i>Fah</i>. Ditto <i>Lah</i>. Ditto <i>Lah</i>. Ditto any of the tones of the scale the teacher may choose. 68. Taatai, with accent, a four-pulse measure, at the rate of M. 60 from memory. At the rate of M. 120. | <ol style="list-style-type: none"> 69. Taatai, with accent, <i>eight</i> four-pulse measures, sustaining the rate of M. 60. The rate of M. 120. 70. Taatai, from memory, any one of the Exs. 155 to 158 and 163 to 167, chosen by the teacher, the first measure being named. 71. Taatai on one tone any one of the Exs. 165, 168, 169, chosen by the teacher. 72. Taatai, in tune, any one of the Exs. 165, 168, 169, chosen by the teacher. 73. Follow the examiner's pointing in a new voluntary containing all the tones of the scale, but no difficulties of time greater than the <i>second</i> step. 74. Point and Solfa on the modulator, from mem- | <p>ory, any one of the following <i>f</i>, or Exercises, 115, 116, 118, 119, chosen by the examiner.</p> <ol style="list-style-type: none"> 75. Write, from memory, any other of these four Exercises, chosen by the examiner. 76. Tell which is <i>lah</i>; which is <i>fah</i>, as directed on page 34, question 31. 77. Tell what tone of all the scale is sung to <i>laa</i>, as on page 34, question 32. 78. Taatai any rhythm of two four-pulse measures belonging to this step, which the examiner shall <i>laa</i> to you, see page 34, question 33. 79. Taatai in tune, any rhythm of two four-pulse measures belonging to this step, which the examiner Solfas to you. See page 34, 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 Ta. Chromatic effect Cadence, Passing and Extended Transition. Pitching Tunes. Thirds of a Pulse. Beating Time. Syncopation.

The Intervals of the Scale. In the art of singing, this 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 a Fourth, and so on. A Second that is equal to a Step is called a Major Second; a Second that is equal to a Little Step is called a Minor Second. A third that is equal to two Steps is called a Major third—as from d to m—f to l—or s to t. A Third that is equal to one full Step and one Little Step (a Step and a Half) is called a Minor Third—as from r to f—m to s—l to d¹—or t to r¹.

Fah and *Te* 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 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 *laa*.

I. KEY C.

{ | d	: m	| s	: m	| l	: l	| s	: —	}	
{ | s	: s	| d ¹	: t	. l	| s	: f	| m	: —	||

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

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

Teacher now sings, still to *laa*, example II.

II. KEY C.

{ | d	: m	| s	: m	| l	: l	| s	: —	}	
{ | s	: s	| d ¹	: 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 *laa*, 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 I 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:

III. 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 II to *laa*, 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 II, page 65.

What did the last *soh* sound like? What did the *fe* sound like?

Yes; *soh* has changed into *doh*, *fe* is a new *te*, *lah* is changed into *ray*, *te* into *me*, and so on.

The teacher may illustrate this further if he thinks best.

You see that the transition is caused by omitting *fah*, the *flat* tone of the old key, and taking *fe*, the *sharp* tone of a new key, in its place. *Fe* thus becomes the *distinguishing* tone of the new key. The new key is called the "Soh Key," or (on account of the *sharp* effect of the distinguishing tone), the First *Sharp* Key. The new key is shown on the modulator on the right of the old key. You see the new *doh* is placed opposite the old *soh*; the new *ray* opposite the old *lah*; the new *me* opposite the old *te*, and so on.

The teacher will now pattern and point on the modulator example II, going into the side column, as indicated in example IV, following.

IV. KEY C.

{d :m |s :m |l :l |s :— }

G.t.

{|d :d |f :m .r |d :t₁ |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 V, which the pupils may sing after him.

V. 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 V, 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 V, going into the side column, as indicated in example VI.

VI. 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 I, II, IV, V and VI.

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 Chromatic Effects, page 67.

s	d	f
t	m	
f-ta		
m	l	r
r	s	d
fe-t		
d	f	
t	m	l
l	r	s
s	d	f

Returning Transition. As a rule, all tunes go back again to their principal key, but the returning transition is not always taken in so marked a manner as the departing transition, because the principal key has already a hold on the mind, and the ear easily accepts the slightest hint of a return to it. Commonly, also, it is in the departing transition that the composer wishes to produce his most marked effect, and in which he therefore makes his chords decisive, and his distinguishing tones emphatic. Let it be carefully noticed, that the return to the original key is the same thing in its nature, as going to the first flat key so that a study of the mutual relation of these two keys is the ground work of all studies in transition. The pupils should be taught to draw a diagram of a principal key, with its first sharp key on the right, and its first flat key, on the left, observing carefully the shorter distances between *m f* and *t d*, and to learn, by rote, the relations of their notes. Thus, let him say aloud, reading from the middle column to the right, "*d f, r s, m l, fe t, s d*," and so on; and from the middle column to the left, "*d s, r l, m t*," and so on. It may be interesting to mention, that in passing to the first sharp key, the old *l* requires to be raised a comma to make it into a new *r*; and in passing to the first flat key the old *r* is lowered a comma, to make a new *l*. These changes need not trouble the learner, his voice will naturally make them without any special effort.

Notation of Transition. 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. 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 notation of transition by means of bridge-notes is called the "perfect" notation, because it represents the tones according to the new character and mental effect which they have assumed. The notation by accidentals," as *fe* and *ta*, is called the "imperfect" notation.

The Signature of the New Key is placed over every transition, when written in the "perfect" 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 one first sharp key naturally expresses excitement and elevation; that to the first flat key depression and seriousness.

Manual Signs. It is not advisable to use manual signs in teaching transition, because they are apt to distract attention from the modulator, with its beautiful "trinity of keys." The greatest effort should be made to fix the three keys of the modulator in the mind's eye. But if, on occasion, it is wished to indicate transition by manual signs, the teacher may, to indicate transition to the *right* on the modulator, use his *left* hand (which will be to the pupil's right), thus: When with the right hand he reaches a bridge-tone, let him place his left hand close beside it, making the sign proper to the new key, then withdrawing his right hand, let him proceed to signal the music with his left. He can use the reverse process in the flat transition.

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 "imperfect 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 "imperfect" 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 solitary singer, to give *both* bridge-notes, thus, *rd*. But the chorus singer must *disregard* these marks and tune himself from the other parts. Such bridge-notes are commonly enclosed in brackets.

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, vray, re*, etc.; or, from the scale-tone above, by changing the vowel into "a," as *te, ta, lah, lu*. The customary pronunciation of this vowel in America is "ay," as in "say;" in England it is pronounced "aw."

Such exercises as the following should be carefully taught by *pattern*, from the modulator. Let them be first sol-fa'd, and afterward sung to *laa*. 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.

In the following exercises the two methods of representing transition are shown. The small notes under the middle phrase showing the "imperfect" method of notation. Sing each exercise first by the "perfect" notation, and then by the "imperfect" method.

175. KEY D. A.t. f.D.
 | d : m | s : m | f : l | s : — | ^sd : d | _s : s | t₁ : d | m : r | d : — | ^ds : l | s : m | f : r | d : — ||

176. KEY C. G.t. f.C.
 | m : r | d : m | s : f | m : — | ^ml₁ : t₁ | _m : fe | d : m | r : r | d : — | ^ds : s | l : l | s : f | m : — ||

177. KEY F. C.t. f.F.
 | d : r | m : d | f : m | r : — | ^rs : l | _r : m | s : d' | d' : t | d' : — | ^{d'}s : f | m : f | m : r | d : — ||

178. KEY C. G.t. f.C.
 | s : f | m : s | d' : t | l : — | ^lr : m | _l : t | f : r | d : t₁ | ^ds : — | s : m | f : r | d : t₁ | d : — ||

179. KEY G. D.t. f.G.
 | m : f | s : m | d : r | t₁ : — | ^tm : f | _t : d | m : d | r : t₁ | ^ds₁ : — | s₁ : f₁ | m₁ : s₁ | l₁ : t₁ | d : — ||

180. KEY F. C.t. f.F.
 | m : f | s : m | f : r | d : — | ^df : m | _d : t | f : l | d : m | s : t | ^ds : — | m : f | m : r | l₁ : t₁ | d : — ||

181. KEY C. G.t. f.C.
 : s | s : m | f : s | l : — | — : ^lr | _l : m | r : t₁ | ^ds : — | — : m | f : m | m : r | d : — | — ||

182. KEY D. A.t. f.D.
 : d | m : r | d : m | s : f | m : ^ml₁ | _m : r | s₁ : d | t₁ : d | m : r | ^ds : f | m : m | f : m | r : r | d : — ||

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.

183. KEY C. f.F. C.t.
 | s : f | m : s | d' : t | l : — | ^lm : f | _l : ta | m : r | d : t₁ | d : — | ^df : f | m : s | l : t | d' : — ||

184. KEY G. f.C. G.t.
 | m : r | d : t₁ | d : l₁ | s₁ : — | ^sr : m | _s : l | f : r | d : r | m : — | ^ml₁ : l₁ | s₁ : d | d : t₁ | d : — ||

185. KEY D.

A.t.

f.D.

d' :—	s :f	m :—	m ^l :—	s ₁ :d	d :t ₁	d :—	d ^s :—	s :f	m :—	l :—	s :d'	d' :t	d' :—
m :—	d :t ₁	d :—	d ^f :—	s ₁ :s ₁	s ₁ :f ₁	m ₁ :—	m ^t :—	d :r	d :—	d :—	d :r	m :f	m :—
s :—	s :s	s :—	s ^d :—	d :m	m :r	d :—	d ^s :—	s :s	s :—	f :—	s :l	s :s	s :—
d :—	m :r	d :—	d ^f :—	m ₁ :d ₁	s ₁ :s ₁	d ₁ :—	d ^s :—	l ₁ :t ₁	d :—	f :—	m :f	s :s ₁	d :—

186. KEY F. *Joyously.*

THE BRIGHT NEW YEAR.

HUBERT P. MAIN.

m :m	m :m	s :f	f .m :r	f :f	f :f	l :s	f	m :—
d :d	d :d	m :r	r .d :t ₁	r :t ₁	r :r	f :m	r	d :—
1. Ver - nal	spring and	ro - sy	sun - mer,	Gold - en	au - tumn	all	are	past;
2. Slid - ing.	skat - ing,	laugh - ing,	shout - ing,	Down the	rug - ged	hill	we	go.
3. Tho' the	for - est	shades are	si - lent,	And the	birds have	flown	a -	way;
s :s	s :s	s :s	s :s	s :s	s :s	s .l	t	d' :s
d :d	d :d	s ₁ :s ₁	s ₁ :s ₁	s ₁ :r	t ₁ :s ₁	t ₁ :s ₁	d	:—

C.t.

m ^l :l	l :l	s :d'	d ^l .r ^l :m ^l	l :f ^l .r ^l	d ^l :d'	t .d ^l :r ^l	d ^l :—	
df :f	f :f	s :m	m .f :s	f :f	m :m	f .m :s	f	m :—
O'er the	face of	na - ture	frown - ing,	Lone - ly	win - ter	comes at	last;	
Hark! the	sleigh - bells	gai - ly	peal - ing,	O'er the	white and	down - y	snow;	
We can	war - ble	sweet - est	mu - sic,	We can	sing as	light as	they:	
s ^d :d'	d ^l :d'	d ^l :s	d ^l :d'	d ^l :l	s :s	r ^l .d ^l :t	d ^l :—	
df :f	f :f	m :d	d :d	f :f	s :s	s ₁ :s ₁	d	:—

f.F.

d ^s :r	r :r	l :s	s .f :m	s :r	r .m :f	m :l	s :—	m :m	f :f
m ^t :t ₁	t ₁ :t ₁	d :d	m .r :d	t ₁ :t ₁	t ₁ .d :r	d :f	m :—	d :d	t ₁ :t ₁
Yet she	brings us	many a	pleas - ure,	Many a	scene of	fes - tive	cheer,	Now with	joy our
Can we	think the	win - ter	drear - y,	When such	mer - ry	tones we	hear?	Now the	cup of
Hap - py	sea - son,	hap - py	greet - ing,	Friends and	kindred	far and	near;	Take our	best and
d ^s :s	s :s	f :m	s :s	s :s	s :s	s :d'	d ^l :—	s :s	s :s
d ^s :s ₁	s ₁ :s ₁	d :d	d :d	s ₁ :s ₁	s ₁ :s ₁	d :d	d :—	d :d	r :r

s :d'	d ^l .t :l	s .l :s .l	s :— .m	r :s	m :—	s .l :s .l	s :— .m	r :s	d :—
d :m	l .s :f	m .f :m .f	m :— .d	t ₁ :t ₁	d :—	d :t ₁	d :— .d	t ₁ :t ₁	d :—
hearts are	glow - ing,	While we	hail the	bright New Year,	While we	hail the	bright New Year.	bright New Year.	bright New Year.
pleas - ure	spar - kles,	While we	hail the	bright New Year,	While we	hail the	bright New Year.	bright New Year.	bright New Year.
kind - est	wish - es,	While we	hail the	bright New Year,	While we	hail the	bright New Year.	bright New Year.	bright New Year.
d ^l :s	l .t :d'	d ^l :d'	d ^l :— .s	s :s	s :—	m :f	m :— .s	s :f	m :—
m :d	f :f	d :d	d :— .d	s ₁ :s ₁	d :—	d :s ₁	d :— .d	s ₁ :s ₁	d :—

Bridge-tones approached by the interval of a Second.

187. KEY F. C.t. f.F.
 | d : m | r : f | m : r | d : — | t m : f | s : s | l : t | d' : — | d' s : m | r : f | m : r | d : — ||

188. KEY F. C.t. f.F.
 | m : f | s : m | d : r | m : — | r s : s | d' : t | d' : l | s : — | l m : r | m : s | f : r | d : — ||

189. KEY F. C.t. f.F.
 | s : f | m : s | f : m | r : — | m l : t | d' : l | s : f | m : — | f d : t | d : r | m : f | m : — ||

Bridge-tones approached by leaps of a Third, Fourth and Fifth.

190. KEY D. A.t. f.D.
 | m : r | d : m | s : f | m : — | s d : t | d : s | l : t | d : — | l m : f | m : r | d : t | d : — ||

191. KEY C. G.t. f.C.
 | d' : s | m : f | s : l | s : — | m l : t | d : d | m : r | d : — | m t : t | d' : s | f : s | m : — ||

192. KEY G. D.t. f.G.
 | m : r | d : t | d : l | s : — | d f : m | f : r | d : t | d : — | f d : m | r : f | m : r | d : — ||

193. KEY G. D.t. f.G.
 | m : d | s : m | s : f | m : — | l r : d | t : d | r : f | m : — | l m : m | f : m | r : t | d : — ||

194. KEY G. D.t. f.G.
 | d : t | d : l | s : f | m : — | t m : f | m : d | r : t | d : — | s r : t | d : f | m : r | d : — ||

GRACIOUS PROMISE.

195. KEY D.		A.t.				B. C. U.			
| s : m	| f : s	| d' : l	| l : t	| d' : —	| t m : m	| f : s	| m : r	| d : —	
| d : d	| t : d	| d : m	| f : f	| m : —	| r s : l	| s : l	| s : f	| m : —	
1. Wait, my soul,	up	on	the	Lord,	To	his	gra - cious	prom - ise	
2. If the sor - rows		of	thy	case	Seem	pe - cul - iar	still to	flee;	
| m : s	| d' : s	| l : s	| s : —	| s d : d	| d : d	| d : d	| d : t	| d : —	
| d : d	| r : m	| d : d	| f : r	| d : —	| s d : l	| m : f	| s : s	| d : —	
								}	

f.D.

d _s :m .f	| s :m	| r :m	| f :—	| m :m .f	| s :f	| m :r	| d :—
f _d :d .t ₁	| d :d	| d :d	| t ₁ :—	| d :d .t ₁	| d :r	| d :t ₁	| d :—
Lay - ing hold up -	on his word,	“As thy days thy	strength shall be.”	“As thy days thy	strength shall be.”		
God has prom - ised	need - ful grace,	“As thy days thy	strength shall be.”				
l _m :s	| d ^l :s	| l :s	| s :—	| s :s	| s :l	| s :f	| m :—
f _d :d .r	| m :d	| f :m	| r :—	| d :d .r	| m :f	| s :s ₁	| d :—

NEW HOPE.

T. J. COOK.

196 KEY A.

s ₁ :m ₁ .f ₁	| s ₁ :d	| d .l ₁ :l ₁ .d	| s ₁ :—	t ₁ m :m .f	| s :m	| s .f :m .r	| d s ₁ :—
m ₁ :d ₁ .r ₁	| m ₁ :s ₁	l ₁ .f ₁ :f ₁	| m ₁ :—	s ₁ d :d .t ₁	| d :d	t ₁ :d .t ₁	| d s ₁ :—
1.Sweet peace of conscience,	heaven-ly guest,	Come, fix thy man - sion	in my breast;	Come, make your constant	in my breast;		
2.Come, smiling hope, and	joy sin - cere,	Come, make your constant	dwel - ling here;				
s ₁ :s ₁ .s ₁	| d :d	d :d	| d :—	r s :s .s	| s :s	s :s .f	| m t ₁ :—
d ₁ :d ₁ .d ₁	| d ₁ :m ₁	f ₁ :f ₁ .l ₁	| d :—	s ₁ d :d .r	| m :d	s ₁ :s ₁	| d s ₁ :—

s ₁ :l ₁ .t ₁	| d :r	| m .s :f .m	| m :r .r	| d :t ₁ .l ₁	| s ₁ :d .r	| d :t ₁	| d :—
f ₁ :f ₁ .f ₁	| m ₁ :s ₁	s ₁ :s ₁	| s ₁ :— .f ₁	m ₁ :s ₁ .f ₁	| m ₁ :s ₁ .l ₁	s ₁ :s ₁ .f ₁	| m ₁ :—
Dis - pel my doubts, my	fears con - trol,	And heal the an - guish	of my soul.	cheer my heart,	Nor sin com - pel	you to de - part.	
Still let your pres - ence							
t ₁ :d .r	| d :t ₁	d :t ₁ .d	| d :t ₁ .t ₁	d :d	| d :d .f	m :r	| d :—
s ₁ :s ₁ .s ₁	| l ₁ :s ₁	d ₁ .m ₁ :r ₁ .d ₁	| s ₁ :— .s ₁	l ₁ :f ₁	| d ₁ :m ₁ .f ₁	s ₁ :s ₁	| d ₁ :—

197. KEY D. CHROMATIC FE.

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

198. KEY G.

m :d	| s ₁ :fe ₁	| s ₁ :l ₁	| s ₁ :—	| m :d	| s :fe	| s :f	| m :—
------	---------------------------------	--------------------------------	-------------------	------	-------	------	------

199 KEY F.

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

200. KEY D.

m :s	| l :s	| s :fe	| f :—	| m :s	| l :s	| fe :f	| m :—
------	------	-------	------	------	------	-------	------

201. KEY C.

s :fe :s	| m :f :fe	| s :l :s	| m :— :—	| s :fe :s	| d ^l :t :d ^l	| s :fe :f	| m :— :—
----------	----------	---------	---------	----------	-----------------------------------	----------	---------

202 KEY C. Passing Transition to the first flat key. CHROMATIC TA.

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

203. KEY C.

|m 's | d' :ta | l :d' | s :— | s :ta | l :f | m :r | m :— ||

204. KEY A.

|m :d | s₁ :ta₁ | l₁ :t₁ | d :— | d :ta₁ | l₁ :r | d :t₁ | d :— ||

205. KEY D.

|s :m | d :ta₁ | l₁ :t₁ | d :— | d :m | s :ta | l :t | d' :— ||

206. KEY A.

|s₁ :m | r :d | t₁ :ta₁ | l₁ :— | l₁ :ta₁ | t₁ :d | m :r | d :— ||

207. KEY C.

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

208. KEY C.

{ |s .s :fe .f | m :r | r .m :f .s | m :— | d' .d' :t .ta }
 { |Soh, soh, fe, fah, | me, ray, | That's the way it goes. | Now we'll try to - }
 s.

{ |l :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. | }
 ||

209. KEY D. Fe and TA as bridge-tones.

|d :m | s :m | { f :l | s :— | ^{A.t.} f e t₁ :d | m :r | d :t₁ | d :— | ^{f.D.} t a f :m | r :f | m :r | d :— }
 or { r :m | f :— |

210. KEY F.

|m :r | d :m | { s :f | m :— | ^{C.t.} f e t :t | d' :t | d' :l | s :— | ^{f.F.} t a f :m | f :r | s :f | m :— }
 or { f :m | r :— | or { d' :l | s :f | m :— |

FOURTH STEP.

ANYWHERE.

B. C. UNSELD.

213. KEY E \flat .

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

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

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

214. KEY E \flat .

THE LOVELY LAND.

R. Lowry, by per.

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

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

ONWARD, CHRISTIAN SOLDIERS.

216. 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 ^l
	m :m	m :m	f :-	f :-	t ₁ :t ₁	l ₁ :t ₁	d :-	- :-	d :d	d :d
	1. Onward,	Chris-tian	sol - -	diers,	March-ing	as to	war,		With the	cross of
	2. Onward,	then, ye	faith - -	ful,	Join our	hap - py	throng,		Blend with	ours your
	d :m	s :d ^l	d ^l :-	t :-	s :s	s :s	s :-	- :-	s :s	s :m
	d :d	d :d	r :-	s ₁ :-	s :f	m :r	d :-	- :-	m :m	m :m

{	d ^l :-	t :-	l :l	m :fe	s :-	- :	r :r	s :r	m :-f	m :-
	r :-	r :-	d :d	d :d	t ₁ :-	- :	t ₁ :t ₁	r :t ₁	d :-r	d :-
	Je - - -	sus	Go - ing	on be -	fore;		Christ, the	Roy - al	Mus - -	ter,
	voic - - -	es	In the	tri - nuph	song;		Glo - ry,	laud and	hon - -	or
	s :-l	s :-	fe :fe	s :l	s :-	- :	s :s	s :s	s :-	s :-
	r :-	r :-	r :r	r ₁ :r ₁	s ₁ :-	- :	s ₁ :s ₁	t ₁ :s ₁	d :-	d :-

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

{	r :-	- :	d :d	d :d	d :t ₁ l ₁	t ₁ :d	r :r	r :r	r :d	r
	t ₁ :-	- :	s ₁ :s ₁	s ₄ :s ₁	s ₁ :-	s ₁ :-	s ₁ :s ₁	s_{1} :s_{1}	s_{1} :s_{1}	s_{1} :s_{1}
	go,		On - ward,	Chris - tian	sol - - -	- diers,	March-ing	as	to	
	sing.		On - ward,	Chris - tian	sol - - -	- diers,	March-ing	as	to	
	s :-	- :	m :m	m :m	f :-	f :-	f :f	f :f	f :f	f :f
	s ₁ :-	- :	d :s ₁	d :s ₁	r :s ₁	r :s ₁	t ₁ :s ₁	t_{1} :s_{1}	t_{1} :s_{1}	t_{1} :s_{1}

{	m :-	- :	s :s	d ^l :t	d ^l :-	s :-	f :m	r :-d	d :-	- :
	s ₁ :-	- :	m :m	f :f	m :-	d :-	d :d	t ₁ :-d	d :-	- :
	war,		With the	cross of	Je - - -	sus	Go - ing	on	be -	fore.
	war,		With the	cross of	Je - - -	sus	Go - ing	on	be -	fore.
	m :-	- :	d ^l :d ^l	s :s	s :-	s :-	l :s	f :-m	m :-	- :
	d :-	- :	d :d	r :r	m :-	m ₁ :-	f ₁ :f ₁	s ₁ :-s ₁	d :-	- :

217. KEY E.

FATHER OF MERCIES.

BERNARD SCHMIDT.

<i>pp</i>				<i>p</i>				<i>B.t. cres.</i>		
s :- | s :s	s :- | l :-	d :-d | t ₁ :d	r :- | d :	s _d :- | d :r	m :- | f :l ₁	d :- | d :t ₁	d :- | d :-	d :-s ₁ | s ₁ :s ₁	t ₁ :- | d :	s ₁ :l ₁ | l ₁ :f ₁
Fa - ther of	mer - cies,	When the day is	dawn - ing,	Then will I	pay my	m :- | s :f	m :- | f :-	m :-m | r :m	f :- | m :	d :- | r :-
d :- | m :r	d :- | f ₁ :-	s ₁ :-s ₁ | s ₁ :s ₁	s ₁ :- | d :	d _f :- | s ₁ :s ₁	d :- | l ₁ :-	d :- | m :r	d :- | f ₁ :-	s ₁ :-s ₁ | s ₁ :s ₁	s ₁ :- | d :	d :l ₁ | f ₁ :-

<i>f.E.</i>		<i>pp</i>									
s ₁ :- | t ₁ :-	d _s :- | :f	m :- | s :f	m :- | m :-	r :-r | d :d	d :- | t ₁ :s	m ₁ :- | s ₁ :-	s _r :- | :r	d :- | d :-	d :- | l ₁ :-	t ₁ :-t ₁ | d :l ₁	s ₁ :- | s ₁ :t ₁
vows to	thee.	Like	in - cense	waft - ed	on the breath of	morn - ing	My	s :- | ta :l	s :- | fe :-	s :-s | m :r	m :- | r :f
r :d | r :-	m _t :- | :s	s :- | ta :l	s :- | fe :-	s :- | s ₁ :-	d :- | d :-	t ₁ :-t ₁ | l ₁ :fe ₁	s ₁ :- | s ₁ :r	d :- | d :-	d :- | d :-	t ₁ :-t ₁ | l ₁ :fe ₁	s ₁ :- | s ₁ :r

<i>cres.</i>						<i>f.A.</i>					
s :- | s :-	s :- | :-f	m :- | r :-	d :- | :-	d _s :- | s ₁ :s ₁	l ₁ :- | s ₁ :-	d :- | m :-	m :- | :-r	d :- | :-	l _m :- | m ₁ :m ₁	f ₁ :- | m ₁ :-	
heart - felt	praise to	heaven shall	be.	Yes,	thou art	near	me,	m :- | d ^l :-	ta :- | :-l	s :- | s :f	m :- | :-
d :- | d :-	m :- | :-f	s :- | s ₁ :-	d :- | :-	:	:	:	:	d :- | d :-	s :- | s ₁ :-	d :- | :-	:

<i>E.t.</i>										
m :d | l ₁ :t ₁	l ₁ :- | s ₁ :-	:	:	:	:	:	:	:	(r)s	s :l | t :d ^l
s ₁ :m ₁ | f ₁ :f ₁	f ₁ :- | m ₁ :-	r _s :- | s ₁ :s ₁	l ₁ :- | s ₁ :	m :d | l ₁ :t ₁	d :- | :m	m :- | m :m	m :- | m :m	m :- | m :m	ev - er	I
Sleep - ing or	wak - ing,	Still doth thy	care un -	changed re -	main.	If	ev - er	d ^l :- | s :s	d :- | m :m	
:	:	m :- | m :m	f :- | m :-	s :m | f :-	m :- | :d ^l	d ^l :- | s :s	d :- | m :m	:	:	
:	:	:	:	:	:	:	:	(s ₁)d	d :- | m :m	

<i>pp</i>				<i>p</i>		<i>dim.</i>				<i>pp</i>	
d ^l :- | t :l	s :l | t :d ^l	d ^l :- | t :l	s :- | m :-	s :- | m :-	d :- | r :-	d :- | r :-	d :- | t ₁ :-	d :- | :-	d :- | :-	d :- | :-	d :- | :-
wan - der, thy	ways for -	sak - ing, O	lead me	gen - tly	back a -	gain.	d :- | t ₁ :-	d :- | :-	d :- | :-	d :- | :-	d :- | :-
s :- | s :r	m :- | s :-	s :- | s :f	m :- | s :-	s :- | d :-	m :- | f :-	m :- | f :-	m :- | f :-	m :- | :-	m :- | :-	m :- | :-	m :- | :-
r :- | r :t ₁	d :- | m :-	r :- | r :t ₁	d :- | d :-	t ₁ :- | d :-	l ₁ :- | s ₁ :-	l ₁ :- | s ₁ :-	l ₁ :- | s ₁ :-	d :- | :-	d :- | :-	d :- | :-	d :- | :-

HURRAH FOR THE SLEIGH-BELLS!

FANNY J. CROSBY.
218. KEY G.

T. F. SEWARD.

{ .s ₁ .m ₁ 1. Hur - 2. Oh! 3. We'll { .d .d	|	m .m ,f :m .r	|	r .d :s ₁	|	l ₁ .l ₁ ,d :t ₁	|	.t ₁ ,r | d .s	|	:s	.s ₁	} here we go, mirth and glee, cho - rus sweet, { .d .d
	|	s ₁ .s ₁ ,l ₁ :s ₁ .f ₁	|	f ₁ .m ₁ :m ₁	|	f ₁ .f ₁ ,f ₁ :f ₁	|	.f ₁ ,f ₁ | m ₁ .s ₁	|	:s ₁	.m ₁	
	|	d .d ,d :d .d	|	d .d :d	|	d .f ,f :r	|	.r ,t ₁ | d .m	|	:m	.d	
	|	d .d ,d :d .d	|	d .d :d	|	f ₁ .f ₁ ,f ₁ :s ₁	|	.s ₁ ,s ₁ | d .d	|	:d	.d	

{ s ₁ way yon - der an - oth - er sing till we reach the { .d .d	|	m .m ,f :m .r	|	r .d :s ₁	|	l ₁ .l ₁ ,d :t ₁	|	.t ₁ ,r ₁ | d	|	:-	} drift - ing snow, sleigh we see, vil - lage street, { .d .d
	|	s ₁ .s ₁ ,l ₁ :s ₁ .f ₁	|	f ₁ .m ₁ :m ₁	|	f ₁ .f ₁ ,f :f ₁	|	.f ₁ ,f ₁ | m ₁	|	:-	
	|	d .d ,d :d .d	|	d .d :d	|	d .f ,f :r	|	.r ,t ₁ | d	|	:-	
	|	d .d ,d :d .d	|	d .d :d	|	f ₁ .f ₁ ,f ₁ :s ₁	|	.s ₁ ,s ₁ | d	|	:-	

D.t. SOLO.

{ .rs The Rein Oh! { . . . .	|	s .s ,f :m .r	|	d :- .d ^l	|	d ^l .l ,t :d ^l	|	.l | s	|	:-	.s	} bright, here, time, The With - We night is in hail cold this it and ru - ral de - light! clear, dell, light! While They And
	|	.t ₁ m : .f	|	.m :m .m	|	.f : .f	|	.m :m .m	|	:-	.m	
	|	.s ^s d : .r	|	.d :d .d	|	.d : .d	|	.d :d .d	|	:-	.d	
	|	.rs : .s	|	.s :s .s	|	.l : .l	|	.s :s .s	|	:-	.s	

{ s down want who { .m .d .s d	|	.s ,f :m .r	|	d .d ^l :d ^l .s	|	l .l :t .t	|	| d ^l}	|	:-	} hill we glide, And let them come, We win - ter's cold, On sing with mer - ry cheer. know the par - ty well. such a joy - ous night. { .m .d .s f ₁
	|	.m : .f	|	.m :m .m	|	.f : .f	|	.m :m .m	|	:-	
	|	.d : .r	|	.d :d .d	|	.d : .r	|	| d	|	:-	
	|	.s : .s	|	.s :s .s	|	.l : .s	|	| s	|	:-	

f.G. CHORUS.

{ .d s ₁ .l m ₁ Hur - { .f d .f d	|	m .m ,f :m .r	|	r .d :s ₁	|	l ₁ .l ₁ ,d :t ₁	|	.t ₁ ,r | d .s	|	:s	.s ₁	} here we go, mirth and glee, cho - rus sweet, { .d .d
	|	s ₁ .s ₁ ,l ₁ :s ₁ .f ₁	|	f ₁ .m ₁ :m ₁	|	f ₁ .f ₁ ,f ₁ :f ₁	|	.f ₁ ,f ₁ | m ₁ .s ₁	|	:s ₁	.m ₁	
	|	d .d ,d :d .d	|	d .d :d	|	d .f ,f :r	|	.r ,t ₁ | d .m	|	:m	.d	
	|	d .d ,d :d .d	|	d .d :d	|	f ₁ .f ₁ ,f ₁ :s ₁	|	.s ₁ ,s ₁ | d .d	|	:d	.d	

m .m,f:m r \r .d :s ₁	l ₁ .l ₁ ,d:t ₁ .t ₁ ,r | d	:— .r,r | m,m,r,r:m .s | d	:— .
s ₁ .s ₁ ,l ₁ :s ₁ .f ₁ | f ₁ .m ₁ :m ₁	f ₁ .f ₁ ,f ₁ :f ₁ .f ₁ ,f ₁ | m ₁	:— .t ₁ ,t ₁ | d,d,t ₁ ,t ₁ :d .t ₁ | d	:— .
way o'er the white and drift-ing snow:	Jing,jingle,jing,jingle,jing;	Jingle, jingle,jingle,jing,jing,jing.	.
d .d,d:d .d | d .d :d	d .f,f:r .r,t ₁ | d	:— .s,s | s,s.s,s:s .r | m	:— .
d .d,d:d .d | d .d :d	f ₁ .f ₁ ,f:s ₁ .s,s | d	:— .s ₁ ,s ₁ | d,d.s ₁ ,s ₁ :d .s ₁ | d	:— .

219. KEY A₂.

CHIME AGAIN.

H. R. BISHOP.

m :- r:d	m :- r:d	f :l ₁ :t ₁	d :— :	d :- .t ₁ :l ₁	s ₁ :d :r
s ₁ :- .f ₁ :m ₁	s ₁ :- .s ₁ :s ₁	l ₁ :f ₁ :f ₁	m ₁ :— :	l ₁ :- .s ₁ :f ₁	m ₁ :s ₁ :s ₁
1. Chime a - gain,	chime a - gain,	beau - ti - ful	bells,	Now your soft	mel - o - dy
2. Chime a - gain,	chime a - gain,	beau - ti - ful	bells,	Lin - ger a -	while o'er the
d :- .d:d	d :- .t ₁ :d	d :r :r	d :— :	d :- .d:d	d :d :t ₁
d ₁ :- .d ₁ :d ₁	d ₁ :- .r ₁ :m ₁	f ₁ :f ₁ :s ₁	d ₁ :— :	f ₁ :- .f ₁ :f ₁	d ₁ :m ₁ :s ₁

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

FINE. E₂t.

d :- .t ₁ :l ₁	s ₁ :d :r	m :f :- r	d :— :	rs :s :s	l :s :s
l ₁ :- .s ₁ :f ₁	m ₁ :s ₁ :l ₁	s ₁ :s ₁ :- .f ₁	m ₁ :— :	t ₁ m :m :m	f :m :m
Leav - ing me	train of af -	fec - tion be -	hind.	An - swer - ing	ech - oes that
Bid - ding me	wel - come that	chime with	a	Now the cold	lamp of night
Fast fades the	land and your	sound dies	a way.		
Chimes of those	beau - ti - ful	bells to de -	plore.		
d :- .d:d	d :d :d	d :r :- .t ₁	d :— :	s ₁ d ¹ :d ¹ :d ¹	d ¹ :d ¹ :d ¹
f ₁ :- .f ₁ :f ₁	d ₁ :m ₁ :f ₁	s ₁ :s ₁ :- .s ₁	d ₁ :— :	s ₁ d :d :d	d :d :d

f

f. A₂.

D.S.

s :f :r	d :— :	s :s :s	l :s :s	s :- .l :t	d ¹ s :— :
m :r :t ₁	d :— :	d :d :d	d :- .d :d	d :- .d :r	m ₁ t ₁ :— :
gath - er a -	round,	Call from the	heart every	wish that is	dear,
sil - ver the	deep,	On sails the	bark from our	own be-loved	shore,
d ¹ :s :f	m :— :	m :m :m	f :m :m	m :- .f :f	s ₁ r :— :
s ₁ :s ₁ :s ₁	d :— :	d :d :d	d :- .d :d	d :- .f :r	d ₁ s ₁ :— :

220. KEY D. CHROMATIC TONES.

{ d :t₁ | d :- | r :de | r :- | m :re | m :d | f :- | - : | s :fe | s :- }
 | l :se | l :- | t :le | t :s | d' :- | - : | d' :t | d' :- | t :le | t :- }
 | l :se | l :d' | s :- | - : | f :m | f :- | m :re | m :- | r :de | r :m | d :- | - : ||

221. KEY G.

{ m :re :m | d :t₁ :d | s₁ :fe₁ :s₁ | l₁ :- :- | r :de :r | f :m :f | t₁ :le₁ :t₁ | d :- :- }
 | l₁ :se₁ :l₁ | r :de :r | f :m :f | r :- :- | s :fe :s | m :r :d | t₁ :le₁ :t₁ | d :- :- ||

222. KEY C. *Saccato*. Round in two parts.

T. F. S.

{ d' :d' | t le :t | l :l | s fe :s | f :f | m.re:m | r :s | d :- }
 { Trip, trip, | fairies light, | Danc-ing | all the night, | 'Neath the | stars so bright, | Here and | there. }
 { d :d | r .de:r | f :f | m.re:m | l :l | s .fe:s | t :t | d' :- }
 { La la | la la la, | La la | la la la, | La la | la la la, | La la | la. }

223. KEY F. Round in three parts.

T. F. S.

{ m :m | re :- | m :m | re :- | m :s | f :r | d :r | m :- | s :s | fe :- | s :s | fe :- }
 { Summer flow'rs, | past and gone, | Show an-oth - er | year is done; | Autumn winds, | sighing low. }
 { s :m | r :f | m :r | d :- | s₁ :d | l₁ :d | s₁ :d | l₁ :d | s₁ :d | l₁ :f₁ | s₁ :t₁ | d :- }
 { Tell us how the | time doth flow; | Spring and summer, | autumn, win-ter, | Teach a | les - son | we should know. }

224. KEY D.

{ d :d | t₁ :d | r :r | de :r | m :m | re :m | f :- | - :- | s :s | fe :s }
 | l :l | se :l | t :t | le :t | d' :- | - :- | t :t | d' :t | l :l | ta :l }
 | s :s | la :s | f :- | - :- | m :m | f :m | r :r | ma :r | d :d | ra :ra | d :- | - :- ||

225. KEY D.

{ a :t₁ | d :de | r :dē | r :re | m :re | m :m | f :— | — : | s :fe | s :se }
 { l :se | l :re | r :le | t :t | d' :— | — : | t :d' | t :ta | l :ta | l :la }
 { s :la | s :sa | f :— | — : | m :f | m :ma | r :ma | r :ra | d :ra | d :t₁ | d :— | — : ||

226. KEY G. Round in two parts.

{ d :de | r :t₁ | d :ta₁ | l₁ :t₁ | d :de | r :re | m :r | d :— }
 { Sum - mer | days | are | now | de - clin - ing, | With their | pre - cious | gold - en | hours; }
 { * m :s | f :r | m :s | f :r | m :m | f :fe | s :f | m :— }
 { Dim - ly | see | the | sun | is | shin - ing | Thro' the | fad - ing | groves and | bowers. ||

227. KEY C. Round in two parts.

{ d' :— | t :ta | l :la | s :fe | s :— | fe :f | m : | : }
 { * m :d | r :m | f :— | m :re | m :— | ma :r | d :r .m | f .s | l .t ||

NOW THE WINTRY STORMS ARE O'ER.

228. 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 :— :— | t₁ :le₁ :t₁ | 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 | s₁ :— :s₁ | d :— :d | d :— :— }

229. KEY Eb. M. 100 twice.

RISE, CYNTHIA, RISE.

HOOK.

d : - : - | r : d : r	m : - : - | - : - : :	m : - : - | f : m : f	s : - : - | - : - : s	l : - : s | l : - : t
Rise, Cyn - thia,	rise,	Rise, Cyn - thia,	rise, The	rud - dy morn on
: : | : : :	: : | : : :	d : - : - | r : d : r	m : - : - | - : - : d	d : - : d | d : - : f
: : | : : :	: : | : : :	: : | : : :	: : | : : d'	d' : - : d' | d' : - : s
: : | : : :	: : | : : :	: : | : : :	: : | : : m	The rud - dy morn on
: : | : : :	: : | : : :	: : | : : :	: : | : : m	f : - : m | f : - : r

B♭.t.

d' : - : s | d' : - : s	s : - : s | s : f : m	m : - : - | r : - : -	^s d : r : t ₁ | d : - : s ₁	d : - : m | d : - : -
tip - toe stands To	view thy smil - ing	face.	Phœbus on fleet - est	cours - ers borne,
m : - : m | m : - : d	d : - : d | r : - : d	d : - : - | t ₁ : - : -	: : | : : :	: : | : : (s)
s : - : d' | s : - : s	s : - : s | s : - : s	s : - : - | - : - : -	: : | : : :	: : | : : :
tip - toe stands To	view thy smil - ing	face.	: : | : : :	: : | : : :
d : - : d | d : - : m	m : - : m | t ₁ : - : d	s ₁ : - : - | - : - : -	: : | : : :	: : | : : :

m : f : r | m : - : d	m : - : s | m : - : s	s : - : m | m : - : s	f : m : r | m : - : s	s : - : m | m : - : s
Phœbus on fleet - est	cours - ers borne, Sees	none so fair in	all his race, Sees	none so fair in
d : r : t ₁ | d : - : s ₁	d : - : m | d : - : d	d : - : s ₁ | s ₁ : - : s ₁	s ₁ : - : s ₁ | s ₁ : - : d	d : - : s ₁ | s ₁ : - : s ₁
: : | : : :	: : | : (t) : m	m : - : d | d : - : m	r : d : t ₁ | d : - : m	m : - : d | d : - : m
: : | : : :	: : | : (s) : d	Sees none so fair in	all his race, Sees	none so fair in
: : | : : :	: : | : (s) : d	d : - : d ₁ | d ₁ : - : d ₁	s ₁ : - : s ₁ | d : - : d	d : - : d ₁ | d ₁ : - : d ₁

f. Eb. D.C. ♯

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

d : - : - | r : - : -	m : - : r | d : - : r	m : - : - | f : - : -	s : - : f | m : - : s	l : - : s | l : - : t
ah! in	pit - - - y. Then	ah! in	pit - - - y, In	pit - y to man-
: : | : : :	: : | : : s ₁	d : - : - | r : - : -	m : - : r | d : - : d	d : - : s | f : - : r
: : | : : :	: : | : : :	: : | : : :	: : | : : d'	d' : - : d' | d' : - : s
: : | : : :	: : | : : :	: : | : : :	: : | : : m	In pit - y to man-
: : | : : :	: : | : : :	: : | : : :	: : | : : m	f : - : m | f : - : f

D.S.

d' :— :— | — :— :d'	d' .— :s | s :— :m	r :m :f | m :— :d'	d' :— :s | s :— :m	f :m :r | d :—
kind, No	long - er wrapped in	vis - ions lie, No	long - er wrapped in	vis - ions lie,
d :— :— | — :— :d	d :— :m | m :— :d	t ₁ :d :r | d :— :d	d :— :m | m :— :d	r :d :t ₁ | d :—
s :— :— | — :— :s	s :— :d' | d' :— :s	s :— :s | s :— :s	s :— :d' | d' :— :s	s :— :f | m :—
kind, No	long - er wrapped in	vis - ions lie, No	long - er wrapped in	vis - ions lie.
m :— :— | — :— :m	m :— :d | d :— :d	s :— :s ₁ | d :— :m	m :— :d | d :— :d	s :— :s ₁ | d :—

WITH THE ROSY LIGHT.

230. 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
2. With the ros - y light of	morn-ing, Where the merry birds awake, And the	laughing waters flow, We will
3. By the wood-land streams we'll	wan - der, Till the merry bird has gone To its	quiet leaf-y nest, And the
d' .d' | d' :d' | d' :d'	d' :d' | — :d' .d | t .t :t .d' | r' :d' .d'	d' .d' :d' .d' | d' :d' .d'
d .d | d :d | d :d	f :f | — :f .f | s .s :s .s | s :d .d	d .d :d .d | d :d .d

FINE.

G.t.

s :d' | r' :m'	f' :l | — :l .l | l .s :s .l | t :d' .r'	d' :—	:t ₁ .m
m :m | f :s	l :f | — :f .f | f .f :f .f | f :m .f	m :—	:s .d .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' | — :d' .d' | t .t :t .d' | r' :s .s	s :—	:r' s .s
d :d | d :d | d :d	f :f | — :f .f | s .s :s .s | s :s .s	d :—	:s .d .d

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

f.C.

D.C.

f .r :r .m | f :s .f	m :s ₁ .d | m :f .m	r .t ₁ :t ₁ .d | r :m .r	d _s :—
r .t ₁ :t ₁ .d | r :m .r	d :s ₁ .s ₁ | s ₁ :s ₁ .s ₁	s ₁ .s ₁ :s ₁ .s ₁ | s ₁ :s ₁ .s ₁	s ₁ .r :—
music from the dell, Where the	young lil - ies dwell, Shall be	echoed far a - way, far a - way.	
cheerful homes so dear, We will	sing sweet and clear, Till the	welkin shall resound with our	glee.
s .s :s .s | s :s .s	s :m .m | s :s .s	f .r :r .m | f :s .f	m _t :—
s ₁ .s ₁ :s ₁ .s ₁ | s ₁ :s ₁ .s ₁	d :d .d | d :d .d	s ₁ .s ₁ :s ₁ .s ₁ | s ₁ :s ₁ .s ₁	d _s :—

REST, WEARY PILGRIM.

231. KEY B \flat . S. S. C., or T. T. B., or S. C. B.

FROM DONIZETTI

May be sung in key G, by S. C. T., Tenor singing the lowest part an octave higher than written.

$\left. \begin{array}{l} m : - \\ s_1 : - \\ 1. \text{ Rest,} \\ 2. \text{ Rest,} \\ d_1 : - \end{array} \right\} p$	$\left. \begin{array}{l} | m : m \\ | s_1 : s_1 \\ \text{wea - ry} \\ \text{wea - ry} \\ | d_1 : d_1 \end{array} \right\}$	$\left. \begin{array}{l} | re : - \\ | fe_1 : - \\ \text{Pil - grim!} \\ \text{Pil - grim!} \\ | d_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | m : - \\ | s_1 : - \\ \text{from} \\ \text{till} \\ | f_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | d : - \\ | la_1 : la_1 \\ \text{toil re -} \\ \text{morn ing's} \\ | f_1 : f_1 \end{array} \right\}$	$\left. \begin{array}{l} | m : - \\ | s_1 : - \\ \text{pos - ing,} \\ \text{break - ing,} \\ | d_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | d : - \\ | s_1 : - \\ \text{Night's} \\ \text{And} \\ | s_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | m : m \\ | r : r \\ \text{dark-'ning} \\ \text{birds a -} \\ | se_1 : se_1 \end{array} \right\}$
--	--	--	--	---	--	--	---

cres.

$\left. \begin{array}{l} | m : - \\ | d : - \\ \text{shad -} \\ \text{round} \\ | l_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | f : - \\ | r : - \\ \text{ows} \\ \text{thee} \\ | r_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | r : - \\ | t_1 : - \\ \text{round} \\ \text{blithe} \\ | s_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | m : r \\ | d : t_1 \\ \text{thee are} \\ \text{songs are} \\ | s_1 : s_1 \end{array} \right\}$	$\left. \begin{array}{l} | d : - \\ | d : - \\ \text{clos -} \\ \text{wak -} \\ | m_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | d : - \\ | d : - \\ \text{ing;} \\ \text{ing;} \\ | m_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | r : - \\ | t_1 : - \\ \text{Drear} \\ \text{Hark!} \\ | s_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | r : m \\ | t_1 : t_1 \\ \text{is the} \\ \text{thro' the} \\ | s_1 : se_1 \end{array} \right\}$	$\left. \begin{array}{l} | d : - \\ | l_1 : - \\ \text{path -} \\ \text{for -} \\ | l_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | d : - \\ | l_1 : - \\ \text{way} \\ \text{est} \\ | l_1 : - \end{array} \right\}$
---	---	---	---	---	--	--	--	---	--

$\left. \begin{array}{l} | m : - \\ | d : - \\ \text{frown -} \\ \text{bechill} \\ | l_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | m : f \\ | d : r \\ \text{- ing be-} \\ \text{winds are} \\ | l_1 : r_1 \end{array} \right\}$	$\left. \begin{array}{l} | r : - \\ | t_1 : - \\ \text{fore thee!} \\ \text{blow - ing!} \\ | s_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | m : - \\ | d : - \\ \text{No stars on} \\ \text{Here, there is} \\ | s_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | re : m \\ | d : d \\ \text{stars on} \\ \text{there is} \\ | fe_1 : s_1 \end{array} \right\}$	$\left. \begin{array}{l} | s : - \\ | m : - \\ \text{high} \\ \text{friend -} \\ | ta_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | f : m \\ | r : de \\ \text{to} \\ \text{ship and} \\ | l_1 : s_1 \end{array} \right\}$	$\left. \begin{array}{l} | r : - \\ | m : r \\ \text{guide and watch} \\ \text{kind wel - come} \\ | f_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | d : - \\ | t_1 : - \\ \text{o'er thee!} \\ \text{glow - ing!} \\ | s_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | d : - \\ | s_1 : - \\ \text{glow - ing!} \\ | m_1 : - \end{array} \right\}$
--	--	---	---	--	---	---	--	---	--

$\left. \begin{array}{l} | d : - \\ | l_1 : - \\ \text{Rest,} \\ | f_1 : - \end{array} \right\} p$	$\left. \begin{array}{l} | d : r \\ | l_1 : l_1 \\ \text{wea - ry} \\ | f_1 : f_1 \end{array} \right\}$	$\left. \begin{array}{l} | m : - \\ | s_1 : - \\ \text{Pil -} \\ | d_1 : - \end{array} \right\} m$	$\left. \begin{array}{l} | d : - \\ | la_1 : la_1 \\ \text{Rest,} \\ | f_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | d : r \\ | la_1 : la_1 \\ \text{wea - ry} \\ | f_1 : f_1 \end{array} \right\}$	$\left. \begin{array}{l} | m : - \\ | s_1 : - \\ \text{Pil} \\ | d_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | d : - \\ | m_1 : - \\ \text{grim!} \\ | d_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | - : - \\ | - : - \\ | - : - \\ | - : - \end{array} \right\}$	$\left. \begin{array}{l} | - : - \\ | - : - \\ | - : - \\ | - : - \end{array} \right\}$	$\left. \begin{array}{l} | - : - \\ | - : - \\ | - : - \\ | - : - \end{array} \right\}$
--	---	--	--	---	--	--	---	---	---

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 \sharp is used for "sharp," and \flat 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 *t*, 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 *la* to *l*. To pitch it correctly, in the cases of G \sharp , A \flat and D \flat , we should sing the tone below, and then rise to it a little-step. In the key B \flat take C' as *s*, and sing *s* f—*fd*. In Key E \flat take C' as *l*, thus, C'—*l* t *d*.

232. KEY G.

THE MILLER.

ZOLLNER.

.s ₁	d	.,s ₁ :m ₁	.f ₁	|	s ₁	.,l ₁ :s ₁	.d	|	m	.,r :d	.r	|	m	.,f :m	.d
.	:	:	:	|	:	:	.d	|	d	.,s ₁ :m ₁	.f ₁	|	s ₁	.,l ₁ :s ₁	.d
1. To	wan - der	is	the	|	mil - lers's	joy,	To	|	wan - der	is	the	|	mil - lers's	joy,	To
2. We've	learnt	it	from	|	flow - ing	stream,	We've	|	learnt	it	from	|	flow - ing	stream,	The
3. We	see	this	al - so	|	in	the	wheels,	We	see	this	al - so	|	in	the	wheels,
4. Oh!	wan - d'ring	ev - er		|	is	my	joy,	Oh!	wan - d'ring	ev - er		|	is	my	joy,
.	:	:	:	|	:	:	:	|	:	:	:	|	:	:	.m
.	:	:	:	|	:	:	:	|	:	:	:	|	:	:	.d

m	:r	|	d	:	.s ₁	|	r	.r	:m ,r	.de,r	|	t ₁	.r	:s ₁	.s ₁
d	:t ₁	|	d	:	.s ₁	|	t ₁	.t ₁	:t ₁	.t ₁	|	s ₁	.s ₁	:s ₁	.s ₁
wan	- - -	|	der.		The	|	mil - lers	all	do	love	to	|	roam,	To	
flow	- - ing	|	stream.		It	|	neith-er	rests	by	day	nor	|	night.	Its	
bus	- - y	|	wheels,		Which	|	do not	turn	a -	lone	by	|	day,	But	
wan	- - der	|	ing.		Fare -	|	well my	par -	ents,	friends	and	|	home,	Let	
s	:f	|	m	:	.s	|	f	.s	:f	.s	|	f	.s	:f	.s
s ₁	:s ₁	|	d ₁	:	.s ₁	|	s ₁	.s ₁	:s ₁	.s ₁	|	s ₁	.s ₁	:s ₁	.s ₁

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

s	:t ₁	|	s	:t ₁	|	s	:t ₁	|	d	:-	.
t ₁	:s ₁	|	t ₁	:s ₁	|	t ₁	:s ₁	|	s ₁	:-	.
wan	- - der,	|	wan	- - der,	|	wan	- - der,	|	der.		
flow	- - ing,	|	flow	- - ing,	|	flow	- - ing	|	stream.		
bus	- - y,	|	bus	- - y,	|	bus	- - y	|	wheels.		
wan	- - der,	|	wan	- - der,	|	wan	- - der,	|	der.		
r	:s	|	r	:s	|	r	:f	|	m	:-	.
s ₁	:s ₁	|	s ₁	:s ₁	|	s ₁	:s ₁	|	d ₁	:-	.

233. KEY C. Round in four parts.

T. F. S

{	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'	.l	:s	.m	|	d'	.l	:s	.m	|	d	.d ,d	:m	.s	|	d'	:
{	Now	be -	ware,	and	|	sing	with	care,	And	|	keep	ev -	ery	voice	in	|	tune.

MURMURING BROOKLET.

MARY C. SEWARD.

R. SCHUMANN.

234. KEY B♭.

Repeat pp D. C. *f* F. t.

$s_1 : d : t_1 | l_1 : r : d$	$t_1 : l_1 : t_1 | d : - : m$	$s_1 : d : t_1 | l_1 : r : d$	$t_1 : l_1 : t_1 | d : - : -$	$t_1 m : - : - | f : - : -$
Murm'ring brook - let	gent - ly flow - ing,	Wind - ing free the	fields a-mong.	Loo.....
$m_1 : - : - | f_1 : - : -$	$- : - : - | m_1 : - : -$	$m_1 : - : - | f_1 : - : -$	$- : - : - | m_1 : - : -$	$F s_1 : d : t_1 | l_1 : r : d$
Loo.....	Loo.....	Loo.....	Loo.....	Sweet and pure as
$s_1 : - : - | l_1 : - : -$	$s_1 : - : - | - : - : -$	$s_1 : - : - | l_1 : - : -$	$s_1 : - : - | - : - : -$	$s_1 d : - : - | l : - : -$
Loo.....	Loo.....	Loo.....	Loo.....	Loo.....
$d_1 : - : - | f_1 : - : -$	$s_1 : - : - | d_1 : - : -$	$d_1 : - : - | f_1 : - : -$	$s_1 : - : - | d_1 : - : -$	$s_1 d : - : - | f_1 : - : -$

Repeat pp. D. S. *f* B♭.

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

f B♭.

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

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

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

B₂, 6.

t _m :— :— | f :— :— | — :— :r | d :— :— | m :— :— | f :— :— | — :— :r | d :— :s ₁			
Loos.....			Loos..... 'Tis
r _s | d :t ₁ | l ₁ :r :d | t ₁ :l ₁ :t ₁ | d :— :m | s ₁ | d :t ₁ | l ₁ :r :d | t ₁ :l ₁ :t ₁ | d :— :m ₁			
Sweet and pure as	bub - bling fount - ain,	Sing - ing soft its	rip - pling song: 'Tis
s _d :— :— | — :— :— | s ₁ :— :— | d :— :— | d :— :— | — :— :— | s ₁ :— :— | d :— :d			
Loos.....			Loos..... 'Tis
s _d | :— :— | f ₁ :— :— | s ₁ :— :f ₁ | m ₁ :r ₁ :d ₁ | d ₁ :— :— | f ₁ :— :— | s ₁ :— :f ₁ | m ₁ :r ₁ :d ₁			

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

t ₁ :d :r | d :r :re | m :f :fe | s :— :t ₁ | d :— :— | d :— :— | d :— :— | — :— :—			
flow for - ev - - er,	mur - m'ring brook - let,	with thy	song.
: : | : : | : : | : : | m ₁ :— :— | m ₁ :— :— | m ₁ :— :— | — :— :—			
: : | : : | : : | : : | d :— :— | s ₁ :— :— | s ₁ :— :— | — :— :—			
: : | : : | : : | : : | with thy			song.
: : | : : | : : | : : | d ₁ :— :— | d ₁ :— :— | d ₁ :— :— | — :— :—			

OH, WIPE AWAY THAT TEAR.

235. KEY C. M. 108.

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

:s :— :— | d ₁ :— :d ₁ | m ₁ :— :m ₁ | f ₁ :m ₁ :re | m ₁ :— :— | d ₁ :— :d ₁ | r ₁ :— :d ₁ | r ₁ :— :m ₁ | d ₁ :— :— | — :— :—								
m :— :— | m :— :m | s :— :s | l :s :fe | s :— :— | m :— :m | f :— :m | f :— :s | m :— :— | — :— :—								
cheer, love, Let	hope thy bo - som	cheer, love, As	yon bright star	we see.				
aye, love, We	do not part for	aye, love, I'll	wel - come thee	a - far,				
way, love, Still	meet me while a -	love, 'Mid	scenes we'll ne'er	for - get.				
far, love, And	thus, tho' sun - d' red	love, How	near our hearts	may be.				
:s :— :— | s :— :s | d ₁ :— :d ₁ | d ₁ :— :d ₁ | d ₁ :— :— | s :— :s | s :— :s | s :— :s | s :— :— | — :— :—								
d :— :— | d :— :d | d ₁ :— :d ₁ | d ₁ :— :d ₁ | d ₁ :— :— | d :— :s | s :— :s | s :— :s | d :— :— | — :— :—								

OUT IN THE SHADY BOWERS.

T. F. S.

236. KEY A \flat .

T. F. SEWARD.

$\left\{ \begin{array}{l} s_1 \\ m_1 \\ 1. \text{ Out} \\ 2. \text{ On} \\ d \\ d \end{array} \right.$	:fe ₁	:s ₁	$\left\{ \begin{array}{l} t_1 .l_1 \\ f_1 .f_1 \\ d .d \\ f_1 .f_1 \end{array} \right.$	:l ₁ .se ₁ :l ₁	$\left\{ \begin{array}{l} r \\ f_1 \\ t_1 \\ s_1 \end{array} \right.$	:de	:r	$\left\{ \begin{array}{l} f .m \\ l_1 .s_1 \\ air \text{ with} \\ d \\ d_1 .d_1 \end{array} \right.$	:m .re :m	:s ₁ .fe ₁ :s ₁	$\left. \begin{array}{l} \\ \\ \\ \\ \end{array} \right\}$	
	:re ₁	:m ₁		:l ₁ .se ₁ :l ₁		:de	:r		:m .re :m	:s ₁ .fe ₁ :s ₁		
	in the	:m ₁		shad-y greenwood bowers,		Balm - y the	:r		:m .re :m	:s ₁ .fe ₁ :s ₁		air with fragrant flowers,
	2. On mos - sy	:m ₁		banks where blossoms creep,		From ev - ery	:r		:m .re :m	:s ₁ .fe ₁ :s ₁		side the fresh buds peep,
	d	:d		:d		d .d	:d		:r	:m .re :m		:s ₁ .fe ₁ :s ₁

FINE.

$\left\{ \begin{array}{l} s_1 \\ m_1 \\ \text{Swift} \\ \text{Sun} \\ d \\ d \end{array} \right.$	:fe ₁	:s ₁	$\left\{ \begin{array}{l} t_1 .l_1 \\ f_1 .f_1 \\ d .d \\ f_1 .f_1 \end{array} \right.$	:l ₁ .se ₁ :l ₁	$\left\{ \begin{array}{l} s_1 \\ f_1 \\ t_1 \\ s_1 \end{array} \right.$	:l ₁	:t ₁	$\left\{ \begin{array}{l} d \\ m_1 \\ d \\ d \end{array} \right.$	:—	:—	$\left. \begin{array}{l} \\ \\ \\ \\ \end{array} \right\}$	
	:re ₁	:m ₁		:l ₁ .se ₁ :l ₁		:l ₁	:t ₁		:—	:—		
	flee the	:m ₁		happy summer hours		On wings a -	:t ₁		:—	:—		way.
	Sun - beams and	:m ₁		flow'rs their revels keep,		And songs re -	:t ₁		:—	:—		sound.
	d	:d		:d		d .d	:d		:r	:—		:—

E \flat , t.

$\left\{ \begin{array}{l} r_s \\ t_m \\ \text{Birds} \\ \text{Un} \\ s_d \\ s_d \end{array} \right.$	:fe	:s	$\left\{ \begin{array}{l} s .d^1 \\ m .m \\ d^1 .s \\ d .d \end{array} \right.$	:d^1 .s :l	$\left\{ \begin{array}{l} f \\ r \\ t \\ s \end{array} \right.$	:r	:l	$\left\{ \begin{array}{l} l .s \\ f .m \\ d^1 .d^1 \\ d .d \end{array} \right.$	:s	:m :s	$\left. \begin{array}{l} \\ \\ \\ \\ \end{array} \right\}$	
	:re	:m		:d^1 .s :l		:r	:l		:s	:m :s		
	fill the	:m		air with sweetest song,		Soft - ly the	:l		:m :s	:m :s		brooklet flows a - long,
	Un - der the	:m		leaf-y for - est bough		Where zeph - yrs	:l		:m :s	:m :s		whis-per soft and low,
	d	:d		:d		d^1 .s	:s		:d^1	:d^1		:d^1

$\left\{ \begin{array}{l} s \\ m \\ \text{There} \\ \text{Spend} \\ d^1 \\ d \end{array} \right.$	:fe	:s	$\left\{ \begin{array}{l} s .d^1 \\ m .m \\ d^1 .s \\ d .d \end{array} \right.$	:d^1 .s :l	$\left\{ \begin{array}{l} f \\ r \\ t \\ s \end{array} \right.$	:r	:s	$\left\{ \begin{array}{l} d_s \\ d_s \\ m_t \\ d_s \end{array} \right.$	:—	:—	$\left. \begin{array}{l} \\ \\ \\ \\ \end{array} \right\}$	
	:re	:m		:d^1 .s :l		:r	:s		:—	:—		
	pass our	:m		hours, a hap - py throng,		Day af - ter	:s		:—	:—		day.
	Spend we the	:m		hours as swift they go,		While joys a -	:s		:—	:—		bound.
	d	:d		:d		d^1 .s	:s		:d^1	:d^1		:d^1	m_{t}	:d	:r

D.C.

SINGING CHEERILY.

237. KEY B \flat .

Words and Music by W. F. SHERWIN.

$\left\{ \begin{array}{l} m \\ s_1 \\ 1. \text{ Singing} \\ 2. \text{ Oh! how} \\ d \\ d_1 \end{array} \right.$	.d	:s ₁ ,fe ₁ .s ₁	$\left\{ \begin{array}{l} l_1 .f \\ f_1 .l_1 \\ d .d \\ f_1 .f_1 \end{array} \right.$	:f	$\left\{ \begin{array}{l} f \\ s_1 \\ t_1 \\ s_1 \end{array} \right.$	:t ₁ ,d	.r	$\left\{ \begin{array}{l} m .d \\ m_1 .s_1 \\ gai - ly \\ d \\ d_1 \end{array} \right.$	:r	.s ₁	$\left. \begin{array}{l} \\ \\ \\ \\ \end{array} \right\}$	
	.m ₁	:m ₁ ,re ₁ .m ₁		:f		:t ₁ ,d	.r		:r	.s ₁		
	cheeri - ly	:m ₁ ,re ₁ .m ₁		come we now,		Tra la la la la,	:f		.m .r	:t ₁ .t ₁		twin - ing,
	2. Oh! how pleasantly	:m ₁ ,re ₁ .m ₁		time glides on,		Tra la la la la,	:f		.m .r	:t ₁ .t ₁		bring - ing,
	d	:d		:d		d .d	:d		:r	:t ₁ .t ₁		pleas - ure,

FINE.

m	.d	:s ₁ , fe ₁ , s ₁	l ₁	.f	:f	f	.t ₁	:t ₁ , d .r , m	d	: -	.
s ₁	.m ₁	:m ₁ , re ₁ , m ₁	f ₁	.l ₁	:l ₁	s ₁	.s ₁	:s ₁ , s ₁ .f ₁ , s ₁	m ₁	: -	.
Wreaths of	mel - o - dy		for	each	brow,	Tra	la	la la la la	la.		
When in	harmony		sings	each	one,	Tra	la	la la la la	la.		
d	.d	:d, d .d	d	.d	:d	t ₁	.r	:f, m .r , t ₁	d	: -	.
d ₁	.d ₁	:d ₁ , d ₁ .d ₁	f ₁	.f ₁	:f ₁	s ₁	.s ₁	:s ₁ , s ₁ .s ₁ , s ₁	d ₁	: -	.

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

f	.r	:r, m .f , l	s	.d ^l	:d ^l	.,s	t, l .s, f :m	.r	f. B ^l.	(	D. C.
r	.t ₁	:t ₁ , d .r , f	m	.m	:m	.,m	r, f .m, r :d	.t ₁	ds ₁	:f	
Bring	with	beauty in their	glance to	night,	A	cheery welcome to	our	song.	So -		
Care	and	wea-ri-ness can	harm us	not,	If	we can sing a mer - ry	glee.	Then -			
s	.s	:s, s .s, s	s	.s	:s	.,s	s, s .s, s :s	.f	m _t ₁	:t ₁	
s ₁	.s ₁	:s ₁ , s ₁ .s ₁ , s ₁	d	.d	:d	.,d	s ₁ , s ₁ .s ₁ , s ₁ :s ₁	.s ₁	ds ₁	:s ₁	

HOW SWEET TO GO STRAYING.

238. KEY B^l.

T. F. SEWARD.

:s ₁	d :-t ₁ :d	m :r :d	l ₁ :-se ₁ :l ₁	d :t ₁ :l ₁	s ₁ :- :-	d :r :m	r :- :-	- :- :s ₁		
:m ₁	m ₁ :-r ₁ :m ₁	s ₁ :f ₁ :m ₁	f ₁ :-f ₁ :f ₁	l ₁ :s ₁ :f ₁	m ₁ :- :-	s ₁ :- :s ₁	s ₁ :- :-	- :- :s ₁		
1. How	sweet to go	straying, How	sweet to go	maying	O'er	hill - -	top	and	grove;	To
2 To	pluck the sweet	dai-sies From	warm shelter'd	places,	In	grove	or	by	brook;	And
3. No	gardner stands	nigh you To	watch and de-	ny you The	flow'rs	that	you	see;		For
4. How	sweet to go	straying, How	sweet to go	maying	O'er	hill - -	top	and	grove;	To
:d	d :-d :d	d :d :d	d :-d :d	d :d :d	d :- :-	d :t ₁ :d	t ₁ :- :-	- :- :s ₁		
:d ₁	d ₁ :-d ₁ :d ₁	d ₁ :d ₁ :d ₁	f ₁ :-f ₁ :f ₁	f ₁ :f ₁ :f ₁	d ₁ :- :-	m ₁ :r ₁ :d ₁	s ₁ :- :-	- :- :s ₁		

r	:-de:r	f :m :r	d :-t ₁ :d	r :d :l ₁	s ₁ :- :-	t ₁ :d :r	d :- :-	- :- :-
s ₁	:-s ₁ :s ₁	s ₁ :s ₁ :f ₁	m ₁ :-r ₁ :m ₁	f ₁ :f ₁ :f ₁	m ₁ :- :-	f ₁ :m ₁ :f ₁	m ₁ :- :-	- :- :-
range	the green	meadow, To	rest in the	shadow With	those	that	we	love.
vio - let	or	may-flow'r, And	ma - ny a	gay flow'r From	each	cos - y	nook,	
rich	is earth's	bo-som In	bud and in	blossom For	you	and	for	me.
range	the green	meadow, To	rest in the	shadow With	those	that	we	love.
t ₁	:-le ₁ :t ₁	r :d :t ₁	d :-d :d	l ₁ :l ₁ :t ₁	d :- :-	r :d :t ₁	d :- :-	- :- :-
s ₁	:-s ₁ :s ₁	s ₁ :s ₁ :s ₁	d ₁ :-d ₁ :d ₁	f ₁ :f ₁ :f ₁	s ₁ :- :-	s ₁ :- :s ₁	d ₁ :- :-	- :- :-

SWEET EVENING HOUR.

Att. from KULLAK, by THEO. F. SEWARD.

T. F. SEWARD.

239. KEY B \flat .

: : S ₁ :— Sweet d ₁ :—	: : S ₁ :— ev'n - - - d ₁ :—	: : S ₁ :— ing d ₁ :—	: : S ₁ :— hour, d ₁ :—	: S ₁ | S ₁ :l ₁ .d | S ₁ :- .M O | sweet ev'n -ing | hour, | O : .M ₁ | M ₁ :f ₁ .r ₁ | M ₁ :- .S ₁ S ₁ :— | S ₁ :— | S ₁ :— Sweet | Sweet | ev'n - - - d ₁ :— | d ₁ :— | d ₁ :—
---	--	---	---	--

r .t ₁ :d l ₁ calm and qui - et f ₁ .s ₁ :m ₁ f ₁ S ₁ :— ing d ₁ :—	t ₁ :s ₁ .s ₁ ev'n - - ing, How r ₁ :f ₁ .f ₁ S ₁ :— hour, d ₁ :—	s ₁ :l ₁ .d | s ₁ :- .M gen - - tle thy | power; m ₁ :f ₁ .r ₁ | m ₁ :- .S ₁ S ₁ :— | S ₁ :— Sweet | hour; d ₁ :— | d ₁ :—	r .t ₁ :s ₁ l ₁ care each heart re - S ₁ .s ₁ :s ₁ .s ₁ r .r :m .m care each heart re - t ₁ .t ₁ :d .d 1. From 2. From
--	--	---	--

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

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

r :d all is S ₁ :s ₁ t ₁ :m fling - - - ing S ₁ :s ₁	t ₁ :l ₁ hushed to f ₁ :f ₁ r :d ev - - - ery - - S ₁ :s ₁	S ₁ :s ₁ rest. f ₁ :- .f ₁ t ₁ :- . S ₁ :- . S ₁ :- .	S ₁ :l ₁ .d sweet ev'n - ing m ₁ :f ₁ .r ₁ S ₁ :— Sweet d ₁ :—	S ₁ :- .M hour, | O m ₁ :- .S S ₁ :— ev'n - - - d ₁ :—
--	---	---	--	---

r	t ₁	:d	l ₁	t ₁	:s ₁	s ₁	s ₁	:l ₁	d	s ₁	:—	.m	r	s ₁	t ₁
calm and	qui - et	ev'n -	ing, How	gen' -	-	tle thy	power,	O	sweet	ev'n -	ing				
f ₁	.s ₁	:m ₁	f ₁	r ₁	:f ₁	f ₁	m ₁	:f ₁	r ₁	m ₁	:—	.s ₁	f ₁	:f ₁	f ₁
s ₁	:—	s ₁	:—	s ₁	:—	Sweet	s ₁	:—	hour,	s ₁	:—	.d	t ₁	:d	r
ing	hour,	hour,	hour,	hour,	hour,	hour,	hour,	hour,	hour,	hour,	hour,	hour,	sweet	ev'n -	ing
d ₁	:—	d ₁	:—	d ₁	:—	d ₁	:—	d ₁	:—	d ₁	:—	.d ₁	s ₁	:s ₁	s ₁

d	:—	.s ₁	s ₁	:l ₁	.d	s ₁	:—	s ₁	:—	s ₁	:—	s ₁	:—
hour,	Sweet	ev'n -	ing	hour;	hour;	hour;	hour;	Sweet	Sweet	hour.	hour.	hour.	hour.
m ₁	:—	.s ₁	s ₁	:fe ₁	s ₁	:—	f ₁	:—	m ₁	:—	m ₁	:—	
d	:—	.m	m	:re	m	:—	r	:l ₁	t ₁	:—	d	:—	
hour,	Sweet	ev'n -	ing	hour;	hour;	hour;	hour;	sweet	ev'n -	ing	ing	hour.	hour.
d ₁	:—	.d ₁	d ₁	:d ₁	d ₁	:—	s ₁	:—	d ₁	:—	d ₁	:—	

ELIZA M. SHERMAN.
240. KEY F.

IN THE VINEYARD.

B. C. UNSELD, by per.

m	:s	f	:m	m	:r	l ₁	:r	d	:d	t ₁	:d	m	:r	r	:—
d	:d	d	:d	l ₁	:l ₁	l ₁	:l ₁	s ₁	:s ₁	s ₁	:s ₁	d	:d	t ₁	:—
1. Long, O	Mas -	ter,	in thy	vine -	yard	Thro' the	dust and	heat of	day	sheaves;	sheaves;	fra -	grance	sweet,	sweet,
2. Tan-gled	vines and	fad -	ed	flow -	ers,	Hid -	den	lie a -	mong my	thy dear	feet,	thy	dear	feet,	feet,
3. Gath-ered	I the	love -	ly	flow -	ers	With their	dew -	y	fra -	grance	sweet,	fra -	grance	sweet,	sweet,
4. Purge thou,	then, the	sheaves so	worth -	less,	worth -	That I	lay at	thy dear	feet,	feet,	feet,	thy	dear	feet,	feet,
s	:ta	l	:s	f	:f	f	:f	m	:m	r	:m	fe	:fe	s	:—
d	:d	d	:d	f ₁	:f ₁	f ₁	:f ₁	s ₁	:s ₁	s ₁	:s ₁	r ₁	:r ₁	s ₁	:—

<i>Ritard.</i>												FINE.				
m	:s	f	:m	m	:r	l ₁	:r	d	:d	d	:t ₁	l ₁	:t ₁	d	:—	
d	:d	d	:ta ₁	l ₁	:l ₁	l ₁	:la ₁	s ₁	:s ₁	fe ₁	:f ₁	f ₁	:s ₁	s ₁	:—	
I have	toiled,	and	with my	bur -	den	Come I	now thro'	shad -	ows	gray.	gray.	shad -	ows	gray.	gray.	
Look'st thou	sor -	row -	ful. O	Mas -	ter?	Are there	noth -	ing	there	but	leaves.	leaves.	leaves.	leaves.	leaves.	leaves.
Hop -	ing	that	a -	mid	their	Thou might'st	find some	grains	of	wheat.	wheat.	grains	of	wheat.	wheat?	
So they	yield	thee	at the	har -	vest	On -	ly	fin -	est	of the	wheat?	of the	wheat?	wheat?	wheat?	
D.S.—	Glad	to rest	when	even -	ing	And the	hours	are	are	cool	and	cool	and	sweet.	sweet.	
s	:ta	l	:s	f	:f	f	:f	m	:m	r	:r	r	:f	m	:—	
d	:d	d	:d	f ₁	:f ₁	f ₁	:f ₁	s ₁	:s ₁	l ₁	:s ₁	s ₁	:s ₁	d ₁	:—	

												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,	feet,
t ₁	:—	t ₁	:—	r	:d	t ₁	:t ₁	r	:r	d	:d	d	:d	t ₁	:r
s	:s	s	:s	s	:s	s	:s	s	:s	s	:f	fe	:l	s	:—
Toil -	ing	toil -	ing,	toil -	ing,	toil -	ing,	All	day	long	with	wea -	ry	feet,	feet,
s ₁	:s ₁	s_{1}	:s_{1}	s_{1}	:s_{1}	s_{1}	:s_{1}	t ₁	:t ₁	d	:f	r	:r	s ₁	:t ₁

Beating Time. It was recommended in the first step (see note, page 11) not to allow pupils to beat time until they have gained a sense of time. If the teacher wishes, he may now teach beating time according to the following diagrams. The beating should be done by one hand (palm downwards), chiefly by the motion of the wrist, and with but little motion of the arm. The hand should pass swiftly and decidedly from one point of the beating to the next, and it should be held steadily at each point as long as the pulse lasts. The direction of the

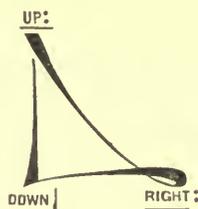
motion is from the thinner to thicker end of each line. The thicker end shows the "point of rest" for each pulse.

NOTE.—It is better to beat the second pulse of three pulse measure to the right, than (as some do) towards the left, because it thus corresponds with the medium beat of the four-pulse measure, and the second pulse of three-pulse measure is like a medium pulse. It is commonly treated (both rhythmically and harmonically) as a continuation of the first pulse. Similar reasons show a propriety in the mode of beating a six-pulse measure; but when this measure moves very quickly, it is beaten like a two

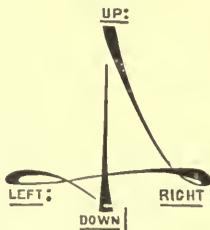
TWO-PULSE MEASURE.



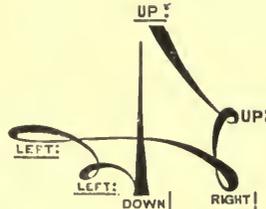
THREE-PULSE MEASURE.



FOUR-PULSE MEASURE.



SIX-PULSE MEASURE.



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.

241. KEYS C, G.

TAA	TAI	TAA	te	fe	TAA	TAI	TAA	se	fe	TAA	se	fe	TAA	se	fe	TAA	TAI	TAA
l	.l	:l	.l	,l	l	.l	:l	.	,l	l	.	,l	:l	.	,l	l	.l	:l
s	.s	:s	.m	,t	s	.s	:s	.	,s	l	.	,s	:s	.	,s	l	.t	:d
m	.r	:d	.r	,m	f	.m	:r	.	,r	m	.	,d	:r	.	,t	d	.r	:d

HURRAH!

242. KEY A.

.d	d	.s ₁	:s ₁	.d	d	.l ₁	:l ₁	.	,f	m	.	,d	:r	.	,t ₁	d	:-
.m ₁	m ₁	.m ₁	:m ₁	.m ₁	l ₁	.f ₁	:f ₁	.	,l ₁	s ₁	.	,m ₁	:f ₁	.	,r ₁	m ₁	:-
1. We	shout	with	joy	this	hap - py	day,	Hur - rah!		hur rah!	hur rah!		hur rah!	hur rah!		hur rah!	hur rah!	
With	song	we	drive	dull	care a - way.	Hur - rah!	hur - rah!		hur - rah!	hur - rah!		hur - rah!	hur - rah!		hur - rah!	hur - rah!	
2. Here	Free - dom's	star	is		ris - ing	high,	Hur - rah!		hur - rah!	hur - rah!		hur - rah!	hur - rah!		hur - rah!	hur - rah!	
It	shines in	splen - dor			in the	sky.	Hur - rah!		hur - rah!	hur - rah!		hur - rah!	hur - rah!		hur - rah!	hur - rah!	
3. Here	sci - ence	fair,	and		learn - ing	bright,	Hur - rah!		hur - rah!	hur - rah!		hur - rah!	hur - rah!		hur - rah!	hur - rah!	
Have	shed a	pure	and		bril - liant	light,	Hur - rah!		hur - rah!	hur - rah!		hur - rah!	hur - rah!		hur - rah!	hur - rah!	
.d	d	.d	:d	.d	d	.d	:d	.	,d	d	.	,d	:t ₁	.	,r	d	:-
.d ₁	d ₁	.d ₁	:d ₁	.d ₁	f ₁	.f ₁	:f ₁	.	,f ₁	s ₁	.	,s ₁	:s ₁	.	,s ₁	d ₁	:-

D.C.

.d	t ₁	.,d	:r	.t ₁	d	.,r	:m	.d	t ₁	.,d	:r	.t ₁	d	.,r	:m
.m ₁	r ₁	.,m ₁	:f ₁	.r ₁	m ₁	.,f ₁	:s ₁	.m ₁	r ₁	.,m ₁	:f ₁	.r ₁	m ₁	.,f ₁	:s ₁
We	love	the	land	that	gave	us	birth,	The	dear	-	est	land	of	all	the
And	Free - dom's	voice	will		ev - er	-	more	In	tri - umph	ring	from	shore	to	shore;	
And	knowl - edge.	truth	and		lib - er - ty,	Our		watch	-	words	ev - er	-	more	shall	
.d	r	.,d	:t ₁	.r	d	.,d	:d	.d	r	.,d	:t ₁	.r	d	.,d	:d
.d ₁	s ₁	.,s ₁	:s ₁	.s ₁	d ₁	.,d ₁	:d ₁	.d ₁	s ₁	.,s ₁	:s ₁	.s ₁	d ₁	.,d ₁	:d ₁

CHORUS.

{	.d	d	.s ₁	:s ₁	.d	d	.l ₁	:l ₁	. ,f	m	. ,d	:r	. ,t ₁	d	:-	.	
	.m ₁	m ₁	.m ₁	:m ₁	.m ₁	l ₁	.f ₁	:f ₁	. ,l ₁	s ₁	. ,m ₁	:f ₁	. ,r ₁	m ₁	:-	.	
	Then	let	us	shout	for	joy,	hur	- rah!	Hur-	rah!	hur-rah!	hur-	rah!				.
	.d	d	.d	:d	.d	d	.d	:d	. ,d	d	. ,d	:t ₁	. ,r	d	:-	.	
	.d ₁	d ₁	.d ₁	:d ₁	.d ₁	f ₁	.f ₁	:f ₁	. ,f ₁	s ₁	. ,s ₁	:s ₁	. ,s ₁	d ₁	:-	.	

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.

243. KEYS C, G.

TAA	TAI	TEE	TAA	TAA	TAI	TEE	TAA	TAA	TAA	TAA	TAI	TEE	TAA
l	l	l	:l	l	l	l	:l	l	:l	l	l	l	:l
s	l	t	:d ^l	d ^l	t	l	:s	s	:d ^l	t	d ^l	r ⁱ	:d ^l
d	r	m	:r	r	m	f	:m	m	:d	s ₁	l ₁	t ₁	:d

244. KEYS A, F.

TAA	TAI	TEE	TAA	TAA-AI	TEE	TAA	TAA-AI	TEE	TAA	TAI	TEE	TAA					
l	l	l	:l	l	-	l	:l	l	-	l	l	l	:l				
d	t ₁	l ₁	:s ₁	s ₁	-	l ₁	:s ₁	d	-	l ₁	s ₁	l ₁	t ₁	:d̄			
m	r	d	:s	f	-	m	:r	r	-	m	f	-	m	f	m	r	:d

245. KEY G, D.

TAA	TAI	TAA	TAA	TAI	TEE	TAA	TAA	TAI	TEE						
l	l	:l	l	l	l	:l	l	l	l	l	l	:l			
d	t ₁	:d	t ₁	d	r	:d	d	r	m	f	m	r	d	t ₁	:d
s	f	:m	f	s	f	:m	s	l	s	f	s	f	m	r	:d

246. KEY C. Round in three parts.

{	d ^l	:d ^l	|d ^l	:t	d ^l	r ^l	|d ^l	:s	|s	:m	|m	:m	|m	:r	m	f	}
	Ring,	ring,	ring,	beautiful	chimes	are	ring	-	ing,	Sing,	sing,	sing,	sing,	cheer-i-ly			

{	m	:m	|m	:d	|s	:s	|s	:s	s	s	|s	:d ^l	|d ^l	:s	}		
	birds	are	sing	-	ing,	Per	-	fumes	sweet	flowers	a	-	broad	are	fling	-	ing.

247. KEY C. Round for two parts.

{	s	s	s	:d ^l	.d ^l	|r ^l	.m ^l	r ^l	:d ^l	.s	|m ^l	.d ^l	:s	.m	|f	s	f	:m	}
	Why	should	we	sigh	for	wealth	or	for	pow'r,	Since	life	is	fleet	-	ing	as	an	hour?	

248. KEY B \flat .

MERRILY SINGS THE LARK.

}	s_1 $.,s_1$ $:s_1$ $.,s_1$ | d $:s_1$ $.,s_1$ | d $:r$ | m $:m$ $.,m$ $.,m$ | r $:s_1$ |	}	r $:r$ $.,r$ $.,r$ |		
	m_1 $.,m_1$ $:m_1$ $.,m_1$ | m_1 $:m_1$ $.,m_1$ | s_1 $:s_1$ | s_1 $:s_1$ $.,s_1$ $.,s_1$ | s_1 $:s_1$ |		}	s_1 $:s_1$ $.,s_1$ $.,s_1$ |	
	1. Merry sings the lark at the break of day, Tra la la la, Tra 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	}	Tra la la			
d $.,d$ $:d$ $.,d$ | d $:d$ $.,d$ | d $:t_1$ | d $:d$ $.,d$ $.,d$ | t_1 $:s_1$ |		}	t_1 $:t_1$ $.,t_1$ $.,t_1$ |		
d_1 $.,d_1$ $:d_1$ $.,d_1$ | d_1 $:d_1$ $.,d_1$ | m_1 $:s_1$ | d $:s_1$ |			}	s_1 $.,s_1$ $.,s_1$ | s_1 $:s_1$ |	
				}	Tra la la la
	}				

}	d $:s_1$ |	}	s_1 $.,s_1$ $:s_1$ $.,s_1$ | d $:s_1$ |	}	d $:r$ | m $:m$ $.,m$ $.,m$ |				
	m_1 $:s_1$ |		}		m_1 $.,m_1$ $:m_1$ $.,m_1$ | m_1 $:m_1$ |	}	s_1 $:s_1$ | s_1 $:s_1$ $.,s_1$ $.,s_1$ |		
	la; la; la;				}		Hear her as she sings her mer - ry lay, Tra la la	}	Tra la la
							}		Rouse ye i - dle dream - ers one and all, Tra la la	}	Tra la la
	}	Beau - ty, youth and life in na - ture fair, Tra la la		}					Tra la la
d $:s_1$ |		}	d $.,d$ $:d$ $.,d$ | d $:d$ |			}			d $:t_1$ | d $:d$ $.,d$ $.,d$ |
d_1 $.,d_1$ $:d_1$ $.,d_1$ | d_1 $:d_1$ |			}		d_1 $.,d_1$ $:d_1$ $.,d_1$ | d_1 $:d_1$ |			}	m_1 $:s_1$ | d $:s_1$ |
Tra la la la,					}				}
	}						}		

}	r $:s_1$ |	}	$:r$ $.,r$ $.,r$ | d $:s_1$ |	}	r $.,r$ $.,r$ $:r$ $.,r$ | f $:s_1$ |				
	s_1 $:s_1$ |		}		s_1 $.,s_1$ $:s_1$ $.,s_1$ | m_1 $:s_1$ |	}	s_1 $.,s_1$ $.,s_1$ $:s_1$ $.,s_1$ | s_1 $:s_1$ |		
	la, la, la;				}		Tra la la la, la, Tra la la la, la, la, la,	}	Tra la la la la la, la, la,
							}		t_1 $:t_1$ | t_1 $.,t_1$ $.,t_1$ | t_1 $:t_1$ |	}	Tra la la la la la la,
s_1 $.,s_1$ $.,s_1$ | s_1 $:s_1$ |	}	d $:s_1$ |		}					s_1 $:s_1$ | s_1 $.,s_1$ $.,s_1$ | s_1 $:s_1$ |
Tra la la la,		}	Tra la la la,			}			
			}					}	
					}				}

}	d $.,d$ $:d$ $.,d$ | m $:s_1$ |	}	s $.,s$ $.,s$ $:m$ | f $.,f$ $.,f$ $:r$ |	}	d $.,d$ $:d$ $.,d$ | t_1 $.,t_1$ $.,t_1$ | d $:s_1$ |				
	m_1 $.,m_1$ $:m_1$ $.,m_1$ | s_1 $:s_1$ |		}		s_1 $.,s_1$ $:s_1$ $.,s_1$ | l_1 $.,l_1$ $.,l_1$ $:l_1$ |	}	s_1 $.,s_1$ $.,s_1$ $:s_1$ $.,s_1$ | s_1 $:s_1$ |		
	Tra la la la la, la, la,				}		Tra la la la, Tra la la la, Tra la la la,	}	Tra la la la la la la, la, la, la.
							}		d $:d$ | d $.,d$ $.,d$ $:d$ |	}	$m$ $.,m$ $.,m$ $:r$ $.,r$ $.,r$ | $m$ $:s_1$ |
Tra la la la la la la,	}	Tra la la la, Tra la la la, Tra la la la, Tra la la la.		}					Tra la la la la la la, la, la, la.
		}	d $:d$ | d $.,d$ $.,d$ $:d$ |			}			s_1 $.,s_1$ $.,s_1$ $:s_1$ $.,s_1$ | d_1 $:s_1$ |
			}		d_1 $.,d_1$ $:d_1$ $.,d_1$ | d_1 $:d_1$ |			}	f_1 $.,f_1$ $.,f_1$ $:f_1$ |
					}				}
	}						}		

D.S.

249. KEY D. Round for four parts.

}	d $:m$ |	}	s $:s$ $.,l$ $.,t$ | d $:s$ $.,s$ |	}	r $.,t$ $:s$ $.,f$ |
	Too much		}		haste make - eth waste: Make haste	}	slow - ly-
}	m $.,s$ $.,f$ $:m$ $.,d$	}		t_1 $.,s$ $:s$	}
	Then you will go more		}	sure - ly:-		}	so!

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

250.

{	l	:l	|	l	:l	|	l	:l	|	l	:l	|	l	:l	|	l	:l	||
	TAA	TAA		-AA	TAA		TAA	TAA		-AA	TAA		-AA	TAA		TAA	TAA	

251.

{	l	l	:-	l	|	l	l	:-	l	|	l	l	:l	l	|	l	.	:l	.	||
	TAA	TAI	-AA	TAI		TAA	TAI	-AA	TAI		TAA	TAI	TAA	TAI		TAA	SAI	TAA	SAI	

252. KEY C. Round in two parts.

T. F. S.

{	s	:s	|	s	|	l	:l	|	l	:t	|	t	:d	:d	|	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.				||	

253. KEY C. Round in two parts.

{	d	:-	|	r	:-	|	m	:-	|	f	:-	|	r	:-	|	m	:-	|	f	:-	|	m	:-	}	
	No,			no,			no,			no,			no,			no,			no,			no!		}	
{	d	|	|	t	|	|	ta	|	|	l	|	|	r	|	|	d	|	|	t	|	|	d	|	:-	||
	Yes,			yes,			yes,			yes,			yes,			yes,			yes,			yes!		||	

254. KEY C. Round in two parts.

{	d	.d	:-	t	|	l	.l	:-	s	|	f	.m	:r	.f	|	m	:	}
	Come	now,		O		come	now,		Or		we	shall	be	too		late;		}
{	m	.m	:m	|	f	.f	:f	.m	|	r	.d	:-	t	|	d	:	||	
	No,	no,	no,		no,	no,	no,	And		you,	too,		must		wait		||	

255. KEY F. Round in three parts.

{	m	:m	.,f	|	s	:d	|	m	:r	.,d	|	r	:-	.d	|	m	:s	.l	|	s	:m	.d	}				
	Call	John	the	boat	-	man,		call	him	a	-	gain,		For	loud	roars	the	tem	-	pest	and	}					
{	s ₁	:m	.,r	|	d	:	|	*.d	:d	.d	|	d	:-	.d	|	d	:t ₁	.l	|	s ₁	:-	.t ₁	}				
	fast	falls	the	rain.				John	is	a	-	sleep,		he	sleeps	ver	-	y		sound,		His	}				
{	d	.d	.d	|	d	:d	.d	|	m	:s	.,f	|	m	:s	|	.a	.,r	|	m	.m	:	.d	}				
	oars	are	at	rest,		and	his	boat	is	a	-	ground,	Loud		roars	the	riv	-	er,		so	}					
{	s	.s	:-	l	|	t	:	.s	.s	|	s	.s	:m	.f	|	s	:	.m	|	s	.s	:s ₁	.,s ₁	|	d	:	||
	rap-id			and		deep:		But	the	louder	you	call	John,		the	sounder	he	will	sleep.							||	

T. F. S.

256. KEY G. M. 100.

HEAR THE WARBLING NOTES.

T. F. SEWARD.

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

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

{ song. gale. : : la. : :	d : :s .,l | s .r :r :s .,l | s .m :m :s .,l | s .t :- .l :s .f	:- .s ₁ :d .r | m :d :d .,t ₁ | l ₁ .l :l .s :f .r	m .m :m : | m .m :m : | f . :r . :r .f	La la la : | La la la, : | La la :s ₁ . :s ₁ .s ₁	d .d :d : | d .d :d : | f ₁ . :s ₁ . :s ₁ .s ₁	La ha la la la : | La ha la la la, : | La ha :s ₁ . :s ₁ .s ₁	Hear the echoes : :	Hear the echoes : :	so gai - ly : :	so gai - ly : :
--	---	---	--	--	--	--	------------------------------	------------------------------	-----------------------	-----------------------

{ ring - ing, : :	f .m :m :s .,l | s .r :r :s .,l | s .m :m :s .,l | s .t,l :s .s ,f :m .r | d :d ^l	:- .s ₁ :d .r | m :d :d .,t ₁ | l ₁ .l :l .s :f .r	m .m :m : | m .m :m : | f . :r . :r .f	La la la la la : | La la la la la, : | La la :s ₁ . :s ₁ .s ₁	d .d :d : | d .d :d : | f ₁ . :s ₁ . :s ₁ .s ₁	La la la la la la la : | La la la la la la la la la, : | La la :s ₁ . :s ₁ .s ₁	ring - ing, : :	r .d :d :d .,d | t ₁ .t ₁ :t ₁ :t ₁ .,t ₁ | d .d :d :d .,d | t ₁ .r ,d :t ₁ .t ₁ ,r :d .t ₁ | d :d	m .m :m : | m .m :m : | f . :r . :r .f	La la la la la : | La la la la la, : | La la :s ₁ . :s ₁ .s ₁	d .d :d : | d .d :d : | f ₁ . :s ₁ . :s ₁ .s ₁
----------------------------	--	---	--	--	--	--	-----------------------	---	--	--	--

257. KEY E. M. 80.

COME, LET US ALL BE MERRY.

Arranged, and new words.

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

{ s .m : .d' | m .d : .m | d' .s : .s | d .d : .d }	: .d'	| t, l .s , f : m, r .d, t ₁ |	r .d :	: .d, r	ṁ .ṁ : ṁ	.r, m	ḟ .ḟ : ḟ	.f, m
	: .m	| s, f, m, r : d, t ₁ .l ₁ , s ₁ |	t ₁ .d :	|| With a	ha ha ha,	And a	ho ho ho,	'Tis a
	: .s	| s .s , l : s .r |	f ol - ly.	: .s	ha ha ha,	.	ho ho ho,	.
	: .d	| r .m, f : s .s ₁ |	mor - row. long - er.	: .d	.	.	.	.

CHORUS.

{ r, r .r : r | t ₁ .t ₁ : t ₁ | s .s : s | s ₁ .s ₁ : s ₁ }	: r	| m .	: d'	.l	| s .m	: d'	.l	| s .m : r .r	| s .f : m .f
	: s	| ṁ .	: m	.f	| ṁ .d	: m	.f	| ṁ .d : t ₁ .t ₁	| t ₁ .t ₁ : d .r
	: s	| s .	: s	.d'	| d' .s	: s	.d'	| d' .s : s .s	| s .s : s .s
	: s ₁	| d .	: d	.d	| d .d	: d	.d	| d .d : s ₁ .s ₁	| s ₁ .s ₁ : d .d

{ s . : d' | m . : l | d' . : d' | d . : f ₁ }	: d'	.l	| s .m	: d'	.l	| s .m	: f .l	| s .f : m .r	| d . : .
	: l	.f	| ṁ .d	: l	.f	| ṁ .d	: d .r	| ṁ .r : d .t ₁	| d . : .
	: d'	.d'	| d' .s	: d'	.d'	| d' .s	: l .f	| s .l : s .f	| m . : .
	: f ₁	.f ₁	| d .d	: f ₁	.f ₁	| d .d	: f ₁ .f ₁	| m ₁ .f ₁ : s ₁ .s ₁	| d . : .

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. See *Manual for Teachers School Series* for method of presenting the subject.

NAME.	PRONOUNCED.	MARKET.	MEANING.
PIANISSIMO	Pe-ah-nissimo	pp	Very Soft.
PIANO	Pe-ah-do	p	Soft.
MEZZO	Met-zo	m	Medium.
FORTE	Four-tay	f	Loud.
FORTISSIMO	Four-tissimo	ff	Very Loud.
CRESCENDO	Cre-shen-do	eres. or <	Increase.
DIMINUENDO	Dim-in-oo-en-do	dim. or >	Diminish.
SWELL	<—		Increase and diminish.
SPORTZANDO	Sfort-zan-do	sf. or fz. or >	Explosive.
LEGATO	Lay-gah-to	—	Smooth, Connected.
STACCATO	Stock-kah-to	† † †	Short, Detached.

MOVEMENT WORDS.

LARGO	- - - - -	} - - - - -	Very slow.
ADAGIO	- - - - - A-daj-o		
LARGHETTO	- - - - -	} - - - - -	Slow.
ANDANTE	- - - - - An-dahn-tay		
ANDANTINO	- - - - - An-dahn-tee-no	- - - - -	Moderately slow.
MODERATO	- - - - - Mo-day-rah-to	- - - - -	Moderately, medium.
ALLEGRETTO	- - - - -	- - - - -	Moderately fast.
ALLEGRO	- - - - - Al-lay-gro	- - - - -	Fast.
RITARDANDO	- - - - -	- - - - -	Gradually slower.
ACCELERANDO	- - - - - At-chel-e-rah-do	- - - - -	Gradually faster.
A TEMPO	- - - - - Ah taim-po	- - - - -	In Time.

The Hold (H), indicates that the tone is to be prolonged at option of the leader.

Da Capo, or D. C., means repeat from the beginning.

Dal Segno, or D. S., means repeat from the ♯

Fine indicates the place to end after a D. C. or D. S.

NUTTING SONG.

258. KEY C.

B. C. UNSELD.

{	:s	|	d' :— :d'	|	t :— :r'	|	d' :— :l	|	s :— :m	|	f :— :f	|	l :— :s	|	s :— :—	|	m :— :m	|	f	}
{	:s	|	m :— :m	|	r :— :f	|	m :— :f	|	m :— :d	|	r :— :r	|	f :— :f	|	m :— :—	|	d :— :d	|	r	}
{	1. Who	has	no sun - shine	in	his heart	May	call	the au - tumn	so	ber,	But									
{	2. The	yel - low	moon is	clear	and bright,	The	si - lent	up - land	light	ing,	The									
{	3. Hur-	rah!	the nuts	are	drop - ping	ripe	In	all the	for - est	bow -	ers,	We'll								
{	:s	|	s :— :s	|	s :— :s	|	s :— :d'	|	d' :— :d'	|	t :— :t	|	t :— :t	|	d' :— :—	|	s :— :s	|		}
{	:s	|	d :— :d	|	s :— :s	|	d :— :d	|	d :— :d	|	s :— :s	|	s ₁ :— :s ₁	|	d :— :—	|	d :— :d	|		}

{	s :— :d'	|	t :— :r'	|	d' :— :l	|	s :— :d'	|	t :— :t	|	r' :d' :l	|	s :— :—	|	s :— :s	|					
{	m :— :m	|	r :— :f	|	m :— :f	|	m :— :m	|	r :— :r	|	r :— :r	|	r :— :—	|	r :— :r	|					
{	boys	with	puls - es	leap - ing	wild,	Should	love	the brown	Oc -	to	ber.	A -									
{	mead -	ow	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	dun,	We'll	call	the	au -	tumn	so	ber,	But							
{	r' :— :d'	|	t :— :r'	|	d' :— :d'	|	d' :— :d'	|	r' :— :d'	|	t :— :r'	|	d' :— :—	|	d' :— :d'	|					
{	s :— :s	|	s ₁ :— :s ₁	|	d :— :d	|	d :— :d	|	s :— :s	|	s ₁ :— :s ₁	|	d :— :—	|	d :— :d	|					

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

§: CHORUS.

{	d' :— :—	|	l :— :—	|	d' :— :—	|	— :— :d'	|	t :— :d'	|	r' :— :t	|	d' :— :r'	|	m' :— :—	|					
{	f :— :—	|	f :— :—	|	f :— :—	|	— :— :f	|	r :— :m	|	f :— :f	|	m :— :f	|	s :— :—	|					
{	Ho!	ho!	ho!	ho!	The	gold -	en	an -	tumn	bright	with	glee,									
{	l :— :—	|	d' :— :—	|	l :— :—	|	— :— :l	|	s :— :s	|	s :— :s	|	s :— :s	|	s :— :—	|					
{	f :— :—	|	f :— :—	|	f :— :—	|	— :— :f	|	s :— :s	|	s ₁ :— :s ₁	|	d :— :d	|	d :— :—	|					

D.S.

d' :- :- | l :- :- | d' :- :- | :- :- :d' | t :- :- :d' | r' :- :- :t | d' :- :- | :- :-
f :- :- | f :- :- | f :- :- | :- :- :f | r :- :- :m | f :- :- :r | m :- :- | :- :-
Ho! ho! ho! The hap - - py days for me.
l :- :- | d' :- :- | l :- :- | :- :- :l | s :- :- :s | s :- :- :s | s :- :- | :- :-
f :- :- | f :- :- | f :- :- | :- :- :f | s :- :- :s | s ₁ :- :- :s ₁ | d :- :- | :- :-

259. KEY A7.

CHRISTMAS CAROL.

T. F. SEWARD.

d :d :d | m :m :m | s :- :s | m :- :m | r :- :r | s ₁ :- :s ₁ | m :- :m | d :- :s ₁
d :d :d | d :d :d | d :- :d | d :- :d | t ₁ :- :t ₁ | s ₁ :- :s ₁ | s ₁ :- :s ₁ | s ₁ :- :s ₁
D.C.—1. Cheerily, cheerily sing we all, On Christ - mas eve the shad - ows fall, On
2. Heavily 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 | s :- :s | m :- :m
d :d :d | d :d :d | d :- :d | d :- :d | s ₁ :- :s ₁ | s ₁ :- :s ₁ | d :- :d | d :- :d

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

FINE.

d :- :- | :- :- | s ₁ | l ₁ :- :d | d :- :s ₁ | l ₁ :- :d | d :- :s ₁ | l ₁ :d :d | d :- :d
d :- :- | :- :- | m ₁ | f ₁ :- :f ₁ | m ₁ :- :m ₁ | f ₁ :- :f ₁ | m ₁ :- :m ₁ | f ₁ :f ₁ :f ₁ | s ₁ :- :s ₁
wakes. The leaves are dead, The birds are fled, The lit - tle brooks' tongues are
low. God giv - eth all; The ra - vens call, He heareth them, so let
light. The hun - gry feed, The wan - d'r'er lead, The sor - row - ing souls, the
m :- :- | :- :- | d | d :- :l ₁ | s ₁ :- :d | d :- :l ₁ | s ₁ :- :d | d :l ₁ :l ₁ | s ₁ :- :d
d ₁ :- :- | :- :- | d ₁ | f ₁ :- :f ₁ | d ₁ :- :d ₁ | f ₁ :- :f ₁ | d ₁ :- :d ₁ | f ₁ :f ₁ :f ₁ | m ₁ :- :m ₁

D.C.

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

260. KEY Ab.

COME UNTO ME.

T. F. SEWARD.

$\left. \begin{array}{l} d : - \\ s_1 : - \\ \text{Come} \\ m : - \\ d_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |d : d \\ |l_1 : l_1 \\ \text{un - to} \\ |f : f \\ |d_1 : d_1 \end{array} \right\}$	$\left. \begin{array}{l} |d : - \\ |s_1 : - \\ \text{me,} \\ |m : - \\ |d_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | - : - \\ | - : - \\ \\ | - : - \\ | - : - \end{array} \right\}$	$\left. \begin{array}{l} |m : - \\ |s_1 : - \\ \text{Come} \\ |d : - \\ |d_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |f : f \\ |l_1 : l_1 \\ \text{un - to} \\ |d : d \\ |d_1 : d_1 \end{array} \right\}$	$\left. \begin{array}{l} |m : - \\ |s_1 : - \\ \text{me,} \\ |d : - \\ |d_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | - : d \\ | - : s_1 \\ \text{all} \\ | - : d \\ | - : m_1 \end{array} \right\}$	$\left. \begin{array}{l} |l_1 : t_1 \\ |f_1 : s_1 \\ \text{ye} \\ |d : r \\ |f_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |d : f \\ | - : s_1 \\ \text{that} \\ |d : t_1 \\ |m_1 : r_1 \end{array} \right\}$
--	---	---	--	--	---	---	---	--	---

$\left. \begin{array}{l} |m : m \\ |s_1 : s_1 \\ \text{I - bor} \\ |d : d \\ |d_1 : d_1 \end{array} \right\}$	$\left. \begin{array}{l} |d : m \\ |s_1 : s_1 \\ \text{and are} \\ |m : d \\ |d_1 : d_1 \end{array} \right\}$	$\left. \begin{array}{l} |r : - \\ |s_1 : - \\ \text{heav -} \\ |t_1 : - \\ |r_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |d : l_1 \\ |fe_1 : - \\ \text{y} \\ |l_1 : d \\ |r_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |s_1 : s_1 \\ |s_1 : s_1 \\ \text{la - den;} \\ |t_1 : t_1 \\ |s_1 : s_1 \end{array} \right\}$	$\left. \begin{array}{l} | : \\ | : \\ \\ | : \\ | : \end{array} \right\}$	$\left. \begin{array}{l} |s_1 : m \\ |m_1 : s_1 \\ \text{Come} \\ |d : - \\ |r_1 : m_1 \end{array} \right\}$	$\left. \begin{array}{l} |r : d \\ |s_1 : s_1 \\ \text{un - to} \\ |t_1 : d \\ |r_1 : m_1 \end{array} \right\}$	$\left. \begin{array}{l} |l_1 : - \\ |f_1 : - \\ \text{me,} \\ |d : - \\ |f_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |d : - \\ |re_1 : - \\ \text{and} \\ |d : - \\ |fe_1 : - \end{array} \right\}$
---	---	--	--	---	--	--	---	---	---

$\left. \begin{array}{l} |d : d \\ |m_1 : m_1 \\ \text{I} \\ |d : d \\ |s_1 : s_1 \end{array} \right\}$	$\left. \begin{array}{l} |r : t_1 \\ |f_1 : f_1 \\ \text{will give} \\ |t_1 : r \\ |s_1 : s_1 \end{array} \right\}$	$\left. \begin{array}{l} |d : - \\ |m_1 : - \\ \text{rest.} \\ |d : - \\ |d_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | - : - \\ | - : - \\ \\ |m : - \\ |d : - \\ |d : - \\ |m_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | : \\ | : \\ \\ |d : - \\ |m_1 : - \\ |d : - \\ |m_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |s : s \\ |t_1 : t_1 \\ \text{Take my} \\ |s_1 : - \\ |s_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |f : f \\ |l_1 : s_1 \\ \text{yoke up -} \\ |l_1 : s_1 \\ |l_1 : t_1 \end{array} \right\}$	$\left. \begin{array}{l} |m : - \\ |s_1 : - \\ \text{on} \\ |d : - \\ |d : - \\ |m_1 : m_1 \end{array} \right\}$	$\left. \begin{array}{l} |d : d \\ |s_1 : s_1 \\ \text{you and} \\ |d : d \\ |m_1 : m_1 \end{array} \right\}$
---	---	---	--	--	---	---	--	---

$\left. \begin{array}{l} |d : - \\ |l_1 : - \\ \text{learn} \\ |d : - \\ |f_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |l_1 : - \\ |f_1 : - \\ \text{of} \\ |d : - \\ |l_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |s_1 : - \\ |m_1 : - \\ \text{me;} \\ |d : - \\ |d : - \end{array} \right\}$	$\left. \begin{array}{l} | - : s_1 \\ | - : m_1 \\ \text{For} \\ | - : \\ | - : \end{array} \right\}$	$\left. \begin{array}{l} |l_1 : - \\ |f_1 : - \\ \text{I} \\ |d : d \\ |f_1 : f_1 \end{array} \right\}$	$\left. \begin{array}{l} |l_1 : - \\ |f_1 : - \\ \text{am} \\ |d : d \\ |f_1 : f_1 \end{array} \right\}$	$\left. \begin{array}{l} |t_1 : - \\ |s_1 : - \\ \text{meek} \\ |r : - \\ |f_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |d : - \\ |s_1 : - \\ \text{and} \\ |d : d \\ |m_1 : m_1 \end{array} \right\}$	$\left. \begin{array}{l} |f : f \\ |s_1 : s_1 \\ \text{low-ly} \\ |t_1 : - \\ |r_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |m : - \\ |s_1 : - \\ \text{of} \\ |d : - \\ |d_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |r : - \\ |s_1 : - \\ \text{heart,} \\ |t_1 : - \\ |s_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | - : r \\ | - : s_1 \\ \text{And} \\ | - : t_1 \\ | - : s_1 \end{array} \right\}$
---	--	---	---	---	--	--	---	--	--	--	---

$\left. \begin{array}{l} |m : m \\ |s_1 : s_1 \\ \text{ye} \\ |d : d \\ |d_1 : d_1 \end{array} \right\}$	$\left. \begin{array}{l} |d : - \\ |m_1 : - \\ \text{shall find} \\ |d : - \\ |d_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |s_1 : - \\ |m_1 : - \\ \text{rest} \\ |d : - \\ |d_1 : - \end{array} \right\}$	$\left. \begin{array}{l} | - : s_1 \\ | - : m_1 \\ \text{un -} \\ |d : - \\ |m_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |s_1 : - \\ |r_1 : m_1 \\ \text{to} \\ |t_1 : d \\ |s_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |s_1 : - \\ |f_1 : r_1 \\ \text{your} \\ |r : t_1 \\ |s_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |s_1 : - \\ |m_1 : - \\ \text{souls,} \\ |d : - \\ |d_1 : d_1 \end{array} \right\}$	$\left. \begin{array}{l} |m : m \\ |s_1 : s_1 \\ \text{For my} \\ |d : d \\ |d_1 : d_1 \end{array} \right\}$	$\left. \begin{array}{l} |m : d \\ |s_1 : m_1 \\ \text{yoke} \\ |d : - \\ |d_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |f : m \\ |l_1 : s_1 \\ \text{is} \\ |d : - \\ |d_1 : - \end{array} \right\}$	$\left. \begin{array}{l} |s : f \\ |ta : l_1 \\ \text{eas - y} \\ |m : f \\ |de : r_1 \end{array} \right\}$	$\left. \begin{array}{l} |m : r \\ |s_1 : l_1 \\ \text{and my} \\ |s : i \\ |m_1 : f_1 \end{array} \right\}$
--	--	--	--	--	--	--	--	--	--	---	--

$d : m$	$| r : -$	$| d : -$	$| - : -$	$| d : -$	$| r : - r$	$| m : -$	$| - : -$	$| f : m$	$| r : - d$	$| d : -$	$| - : -$
$s_1 : s_1$	$| s_1 : -$	$| s_1 : -$	$| - : -$	$| m_1 : s_1$	$| s_1 : - s_1$	$| s_1 : -$	$| - : -$	$| f_1 : s_1$	$| f_1 : - m_1$	$| m_1 : -$	$| - : -$
burden	is	light.		Come	un - to	me,		Come	un - to	me.	
$m : s$	$| f : -$	$| m : -$	$| - : -$	$| d : -$	$| t_1 : - t_1$	$| d : -$	$| - : -$	$| d : -$	$| t_1 : - d$	$| d : -$	$| - : -$
$s_1 : s_1$	$| s_1 : -$	$| d_1 : -$	$| - : -$	$| d_1 : m_1$	$| s_1 : - s_1$	$| d : -$	$| - : -$	$| l_1 : d$	$| s_1 : - d_1$	$| d_1 : -$	$| - : -$

rit. pp

EVERY DAY HATH TOIL AND TROUBLE.

261. KEY *Ab*. M. 120.

BEETHOVEN.

$m : m$	$| f : s$	$| s : f$	$| m : r$	$| d : d$	$| r : m$	$| m : -$	$| r :$
$s_1 : s_1$	$| s_1 : s_1$	$| s_1 : l_1 . t_1$	$| d : s_1$	$| s_1 : s_1$	$| s_1 : s_1$	$| s_1 : -$	$| - :$
1. Ev - ery	day	hath	toil	and	troub - le,	Ev - ery	heart
2. Pa - tient - ly	en -	dar - ing	ev - er	mid - night	shad - ows	Let thy	spir - it
3. Lu - bor!	wait!	though				Gath - er	round
$d : d$	$| r : m$	$| m : r$	$| d : t_1$	$| d : d$	$| t_1 : d$	$| d : -$	$| t_1 :$
$d : d$	$| d : d$	$| s_1 : s_1$	$| s_1 : f_1$	$| m_1 : m_1$	$| r_1 : d_1$	$| s_1 : -$	$| - :$

$m : m$	$| f : s$	$| s : f$	$| m : r$	$| d : d$	$| r : m$	$| r : -$	$| d :$
$s_1 : s_1$	$| s_1 : s_1$	$| s_1 : l_1 . t_1$	$| d : s_1$	$| s_1 : s_1$	$| s_1 : s_1$	$| f_1 : -$	$| m_1 :$
Meek - ly	hear	thine	own	full	bur - den,	And thy	broth - er's
Bound, by	links	that	can - not	sev - er,	To hu - man - i -	share.....	ty.....
And the	storm	a - -	bove	thee	low - ring.	Fills the	heart with
$d : d$	$| r : m$	$| m : r$	$| d : t_1$	$| d : d$	$| t_1 : d$	$| t_1 : -$	$| d :$
$d : d$	$| d : d$	$| s_1 : s_1$	$| s_1 : f_1$	$| m_1 : m_1$	$| r_1 : d_1$	$| s_1 : -$	$| d_1 :$

$r : r$	$| m : d$	$| r : m . f$	$| m : d$	$| r : m . f$	$| m : r$	$| d : r$	$| s_1 : -$
$s_1 : s_1$	$| s_1 : s_1$	$| s_1 : s_1$	$| s_1 : s_1$	$| s_1 : s_1$	$| s_1 : s_1$	$| l_1 . s_1 : f_1$	$| s_1 : -$
Fear not,	shrink	not,	though	the	bur - den	Heav - y	to thy
La - bor!	wait!	thy	crowns	is	read - y	When thy	wea - ry
Wait in	hope,	the	morn - ing	dawn - eth,		When the	gloom - y
$t_1 : t_1$	$| d : m$	$| t_1 : d . r$	$| d : m$	$| t_1 : d . r$	$| d : m$	$| m : r . d$	$| t_1 : -$
$s_1 : s_1$	$| d : d$	$| s_1 : s_1$	$| d : d$	$| s_1 : s_1$	$| d : t_1$	$| l_1 : r_1$	$| s_1 : -$

$m : m$	$| f : s$	$| s : f$	$| m : r$	$| d : d$	$| r : m$	$| r : -$	$| d :$
$s_1 : d$	$| t_1 : ta_1$	$| l_1 : l_1$	$| l_1 : l_1$	$| s_1 : s_1$	$| f_1 : m_1$	$| f_1 : -$	$| m_1 :$
God shall	fill	thy	mouth	with	glad - ness,	And thy	heart
Count not	lost	the	fleet - ing	mo - ments,	Life has	but	be -
And a	peace - ful	rest	a -	waits	thee,	When thy	work
$d : m$	$| r : de$	$| r : r$	$| s : f$	$| m : m$	$| r : d$	$| t_1 : -$	$| d :$
$d_1 : d_1$	$| r_1 : m_1$	$| f_1 : f_1$	$| f_1 : f_1$	$| s_1 : s_1$	$| s_1 : s_1$	$| s_1 : -$	$| d_1 :$

THE SWEET VOICE.

GRACE J. FRANCES.

HUBERT P. MAIN, by per

262. KEY D^b.

A^b.t.

{ 1. I 2. The 3. That { :m :d }	s : m : f | s : d ^l : d ^l	d ^l : — : — | t : — : l	s : r : m | f : m : r	m : — : — | — : — : m ₁	} lone; light; pressed, :s :d ₁
	:d | d : d : r | m : m : m	f : — : — | f : — : f	f : t ₁ : d | t ₁ : t ₁ : t ₁	d : — : — | — : — : d ₁	
	dreaded that far I had wan - - dered, And stood on a des-ert a - lone;	cher - - ish, And when I am sad and op-	- - ment Were lost in a thrill of de-	- - light;	
	:m | m : s : s | d ^l : s : ta	l : — : — | d ^l : — : d ^l	t : f : m | r : s : s	s : — : — | — : — : s _d	
:d | d : d : d | d : d : d	f ₁ : — : — | f ₁ : — : f ₁	s ₁ : s ₁ : s ₁ | s ₁ : s ₁ : s ₁	d : — : — | — : — : d ₁		

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

f. D^b.

{ voice, voice, sweet voice, voice, sweet voice, { t ₁ : — : t ₁ | t ₁ : — : r s : — : s | s : — : s s ₁ : — : — | — : — : s ₁	r : — : — | — : — : f	m : — : — | — : — : :	s : — : — | — : d ^l : m	s : — : — | — : — : :	} Dear Dear Dear :s :d
	t ₁ : — : t ₁ | t ₁ : — : r	d : — : m | m : — : :	d : — : — | — : m : d	d : — : — | — : — : :	
	s : — : s | s : — : s	s : — : s | s : — : :	m : — : — | — : s : s	m : — : — | — : — : :	
	s ₁ : — : — | — : — : s ₁	d : — : — | — : — : :	d : — : — | — : d : d	d : — : — | — : — : :	

{ Where, where is the f : — : — | l : se : l f ₁ : — : — | f ₁ : f ₁ : f ₁	l : — : — | l : t : d ^l	m ^l : — : d ^l | s : — : —	r : m : f | m : — : r	d : — : — | — : — : s	} o'er? Sweet :s :d
	d : — : — | f : f : f	m : — : m | d : — : —	d : d : d | t ₁ : — : t ₁	d : — : — | — : — : :	
	bliss it gave?	Why is the vis - ion	l : s : l | s : — : f	m : — : — | — : — : :	
	s : — : s | m : — : —	d : — : d | d : — : —	f : m : r | s ₁ : — : s ₁	d : — : — | — : — : :	

{ voice, sil - ver voice, :s : s | s : — : :s ₁ : s ₁ | s ₁ : — :	r : — : — | — : — : s	m : — : — | — : — : s	t : — : l | s : r : f	m : d ^l : l | s : — : —	} soul re - joice. soul re - joice. :s : — : fe | s : — : — d : — : d | d : — : —
	t ₁ : t ₁ | t ₁ : — : :	:d : d | d : — : d	t ₁ : — : t ₁ | t ₁ : — : r	d : m : re | m : — : —	
	sil - ver voice,	sil - ver voice, That	made my in - - most	soul re - joice.	
	:s : s | s : — : :	:m : m | m : — : m	r : — : r | r : s : s	s : — : fe | s : — : —	
:s ₁ : s ₁ | s ₁ : — : :	:d : d | d : — : d	s ₁ : — : s ₁ | s ₁ : — : s ₁	d : — : d | d : — : —		

l :— :— | l :t :d'	m' :— :d'	s :— :—	r :m :f | m :— :r	d :— :— | — :—
f :— :— | f :f :f	m :— :m	d :— :—	d :d :d | t ₁ :— :t ₁	d :— :— | — :—
Oh! say, was it	all a dream,	Gone to re - turn	no	more.
d' :— :— | l :se :l	s :— :s	m :— :—	l :s :l | s :— :f	m :— :— | — :—
f ₁ :— :— | f ₁ :f ₁ :f ₁	d :— :d	d :— :—	f :m :r | s ₁ :— :s ₁	d :— :— | — :—

263. KEY B \flat .

SABBATH EVENING.

B. C. UNSELD.

m ₁ :f ₁ :fe ₁ | s ₁ :— :d	d :— :t ₁ | t ₁ :— :—	t ₁ :l ₁ :s ₁ | f ₁ :— :l ₁	l ₁ :— :— | s ₁ :— :—
d ₁ :r ₁ :re ₁ | m ₁ :— :s ₁	f ₁ :— :f ₁ | f ₁ :— :—	f ₁ :— :m ₁ | r ₁ :— :f ₁	f ₁ :— :— | m ₁ :— :—
1. Lin - ger still, O	bless - ed hours,	Slow - ly fade, sweet	light,
2. Sa - cred songs, O	do not cease;	Sweet your ech - oes	are,
s ₁ :— :d | d :— :m	r :— :r | r :— :—	t ₁ :— :t ₁ | t ₁ :— :t ₁	d :— :— | — :—
d ₁ :— :d ₁ | d ₁ :— :d ₁	s ₁ :— :s ₁ | s ₁ :— :—	s ₁ :— :s ₁ | s ₁ :— :s ₁	d ₁ :— :— | — :—

FINE.

m ₁ :f ₁ :fe ₁ | s ₁ :— :d	m :— :r | d :— :—	d :t ₁ :l ₁ | s ₁ :— :t ₁	r :— :— | d :— :—
d ₁ :r ₁ :re ₁ | m ₁ :— :s ₁	se ₁ :— :se ₁ | l ₁ :— :—	re ₁ :— :re ₁ | m ₁ :— :f ₁	r ₁ :— :— | m ₁ :— :—
Still de - scend, ye	heaven - ly showers.	Back - ward roll, O	night!
Sounds of praise and	hymns of peace,	Min - gle with my	prayer
s ₁ :— :d | d :— :d	t ₁ :— :t ₁ | l ₁ :— :—	l ₁ :t ₁ :d | d :— :r	t ₁ :— :— | d :— :—
d ₁ :— :d ₁ | d ₁ :— :d ₁	m ₁ :— :m ₁ | l ₁ :— :—	fe ₁ :— :fe ₁ | s ₁ :— :s ₁	s ₁ :— :— | d ₁ :— :—

F. t.

t ₁ :m :f :fe | s :— :d'	d' :— :t | t :— :—	r :de :r | l :— :s	fe :— :— | s :— :—
s _d :r :re | m :— :m	m :— :r | r :— :—	t ₁ :le ₁ :t ₁ | r :— :m	re :— :— | m :— :—
Tar - ry still, O	sa - cred Dove,	In this worth - less	breast,
Bu - sy world, lie	still and sleep,	Far a - way from	me,
r _s :— :s | s :— :s	s :— :s | s :— :—	s :— :s | f :— :m	l :— :— | s :— :—
s _d :— :d | d :— :d	s ₁ :— :s ₁ | s ₁ :— :—	s ₁ :— :s ₁ | t ₁ :— :d	d :— :— | — :—

D. C. 1st verse.

m :f :fe | s :— :d'	d' :— :t | t :— :—	t :l :s | f :— :t ₁	r :— :— | d _s :— :—
d :r :re | m :— :m	m :— :r | r :— :—	r :d :t ₁ | r :— :s ₁	t ₁ :— :— | d _s :— :—
Come from thine a -	bode a - bove,	Make with me thy	rest,
Heart of mine, oh,	wake - ful keep,	Je - sus calls for	thee!
s :— :s | s :— :s	s :— :s | s :— :—	s :— :s | s :— :f	f :— :— | m _t :— :—
d :— :d | d :— :d	s ₁ :— :s ₁ | s ₁ :— :—	s ₁ :— :s ₁ | s ₁ :— :s ₁	s ₁ :— :— | d _s :— :—

HOPE WILL BANISH SORROW.

GEORGE BENNETT.
264. KEY A₂.

HUBERT MAIN, by per.

s ₁ :s ₁ | s ₁ :s ₁ | s ₁ :l ₁ .t ₁ | d :— | l ₁ :l ₁ | t ₁ :d | r :— | d :	s ₁ :s ₁ | d :d
m ₁ :m ₁ | f ₁ :f ₁ | f ₁ :f ₁ | m ₁ :— | f ₁ :f ₁ | f ₁ :m ₁ | f ₁ :— | m ₁ :	m ₁ :f ₁ | m ₁ :s ₁
1. Once a - gain we're doom'd to part, Deem not 'tis for - ev - er;	Love, if root - ed
2. When I'm far a - way from thee, O'er the o - cean sail - ing,	You will of - ten
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 | fe 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 - diens 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 :r | 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 :— | d̂ :
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.
Chasp 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 :	s ₁ :— | d ₁ :

265. KEY F.

LANGDON. C. M.

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 | 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 in - 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 .d | f :— .f | m :m | r :— .s ₁ | d :f ₁ | s ₁ :s ₁ | d :— | — :

A. H. HAYDEN,
266. KEY C. M. 108.

EVENING ON THE LAKE.

M. L. BARTLETT, by per.

g	.d'	t	:l	s	:s	f	m	:l	s	:l	.t	d'	:s	l	.s	:f	.m
m	s	:f	m	:d	d	:-	.t ₁	d	:f	m	:m	f	.m	:r	.d		
1. Now	bright - ly	on	the	yield - ing	wave,	The	moon's soft	rays	are								
2. The	eye - ning	bree - zes	gent - ly	blow,	A	sweet re -	fresh -	ment									
3. We	gai - ly	dip the	gleam - ing	oar,	And	on - ward	now	are									
s	s	:l	.t	d'	:l	.la	s	:f	m	:l	.la	s	:d'	d'	:s		
d	d	:d	d	:d	d	:d	d	:d	d	:d	d	:d	d	:d	d	:t ₁	.d

m	:-	r	:s	.d'	t	:l	s	:s	f	m	:l	s	:d'			
d	:-	t ₁	:d	.m	s	:f	m	:d	d	:-	.t ₁	d	:m			
glanc	- -	ing;	The	spark - ling	wa - ter	seems to	move,	As								
bring	- -	ing,	As	on - ward	blithe - some -	ly we	go	Our								
dash	- -	ing,	While	faint and	faint - er	grows the	shore	On								
s	:-	s	:s	s	:l	.t	d'	:l	.la	s	:f	m	:s			
s	:-	s	:m	.d	d	:d	d	:d	d	:d	d	:d	d	:d		

t	.l	:s	.l	t	:l	l	:-	s	:s	s	.r'	:t	.l	s	:s
r	:r	r	:m	.fe	fe	:-	s	:s	f	:f	f	: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'	:t	.d'	r'	:d'	d'	:-	t	:t	t	:r'	.d'	t	:t	
r	:r	r	:r	r	:-	s	:s	s	:s	s	:s	s	:s	s	:s

s	.m'	:d'	.l	s	:s	l	.t	:d'	d'	:r'	m'	:-	:-	: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	joy,	All						
sor -	row	flee,	Care	to	the	winds	fling,	And						
d'	:l	.d'	d'	:d'	d'	:d'	d'	:l	t	:-	:-	:t		
d	:d	d	:d	f	:m	l	:f	m	:-	:-	:r			

s	.m'	:m'	.r'	r'	.d'	:s	.se	l	.r'	:r'	.d'	t	:s	l	.t	:d'	.r'	m'	:r'	d'	:~	:-	
m	.s	:se	m	:d	f	:fe	s	:m	f	:s	.l	s	:f	m	:-	:-							
far	a -	cross	the	wa -	ters	free,	Our	mer -	ry	notes	shall	ring.											
nat -	ure	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'	:t	d	:d'	d'	:r'	r'	:d'	d'	.r'	:d'	d'	:t	d'	:-	:-								
d	:m	l	:m	f	:r	s	:d	f	.r	:m	.f	s	:s	d	:-	:-							

MARY C. SEWARD.
267. KEY G.

SLEEP, BELOYED.

THEO. F. SEWARD.

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

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

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

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

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

ELEMENTARY RHYTHMS.

FOR PUPILS PREPARING FOR THE FIRST AND SECOND GRADE CERTIFICATES.

These Rhythms must be done at the rate indicated by the metronome mark. The pupil must *taa* 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.

The keys are fixed so as to bring the tones within the reach of all voices. The Rhythm may often be learned 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.

For the FIRST GRADE CERTIFICATE, Requirement 2 is, "*Taatai* once, and then *taa* on one tone in perfectly correct time, any of the rhythms (Nos. 1, 3, 4, 5, 7, 9 or 11 which the Examiner may select. [Two attempts allowed; a different test to be given for the second trial.]"

For the SECOND GRADE CERTIFICATE, the College (see p. 3) will supply to the Examiner the test to be used. It will not contain any difficulties beyond those in "Elementary Rhythms."

1. KEY F. M. 100.

TAATAI.

Bugle Call, "Fall in."

s ₁ .d :d	s ₁ .d :d	s .m :s .m | d .d :d	s ₁ .d :d	s ₁ .d :d	s .m :s .m | d .d :d	||
----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	--

2. KEY F. M. 100.

Bugle Call, "Close."

:m	| d	:s ₁ .m | d .d :s ₁ .m | d	:s ₁ .m | d .d :s ₁ .m | d	:— | m	||
----	---	--	--	--------	--

3. KEY A. M. 100.

Bugle Call, "Fatigue."

:s ₁	| d	:m .s ₁ | d	:m .s ₁ | d .s ₁ :m .s ₁ | d .s ₁ :m .s ₁ | d	:m .s ₁ | d	:m .s ₁ | d .s ₁ :m .s ₁ | d	||
-----------------	---	------------------------	--	------------------------	---	--

4. KEY F. M. 100.

Bugle Call, "Guard."

s .m :d .s ₁ | d .m :s ₁	| s .m :d .s ₁ | d	:—	| s .m :d .s ₁ | d .m :s ₁	| s .m :d .s ₁ | d	:—	||
--	-----------------------------	----	--	-----------------------------	----	--

5. KEY A. M. 100.

Bugle Call, "Advance."

:s ₁	| d .d :d .s ₁ | d .d :d .s ₁ | d .s ₁ :d .s ₁ | d .d :d	| s ₁	:—	| s ₁	:—	| s ₁	:—	|—	||
-----------------	--	----------------	----	----------------	----	----------------	----	---	--

6. KEY A. M. 144.

Bugle Call, "Extend."

| m	:—	| d	:—	| m .d :m .d | s ₁	:—	| m	:—	| d	:—	| m .d :m .d | s ₁	:—	||
---	----	---	----	-----------------------------	----	---	----	---	----	-----------------------------	----	--

7. KEY E. M. 100.

Bayly, "In happier hours."

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

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

8. KEY G. M. 100.

-AATAI.

Hymn Tune, "Wainwright."

{s₁ | d :- :t₁ | l₁ :t₁ :d | r .m :f .m :r .d | d :t₁ :r }

{s :- .f :m | l₁ .r :d :t₁ | d :- :- | - : ||

9. KEY E. M. 100.

Hymn Tune, "Simeon."

{s :s .f | m :- .f | m :r | d :- .d | f :- .m | l :- .s | t₁ :d | r :- .r }

{m :r .d .f | m .r | s :l | s :- .s | s :- .l | s .f :m .f | m :r | d :- ||

SAA.

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 :d¹ | l .s :f .m | r :- }

{d :d | d :t₁ | d :d | d :t₁ | d :d | m :d | t₁ :d | s₁ :- }

{s | :s | :s | :s | f .s :l .t | d¹ :m | r :s | d :- }

{r : | m : | r : | m : | f :r | m :d | d :t₁ | d :- ||

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 | s .m :m | d¹ ,d¹ ,d¹ ,d¹ :d¹ .d¹ }

{s ,s ,s ,s :s .m | d ,d ,d ,d :m .s | m .d :d | d :d | m .d :d | m :m }

{s .m :m | d¹ ,d¹ ,d¹ ,d¹ :d¹ | s ,s ,s ,s :s | d ,d ,d ,d :m .s | m .d :d ||

12. KEY D. M. 72.

TAAatefe.

Bugle Call, "Hay up or Litter down."

{d .d ,d :d .d | d .s₁ :d .s₁ | m m ,m :m .m | m .d :m .d }

{s .s ,s :s .s | d¹ .s :d¹ .s | d .d ,d :d .d | d : ||

13. KEY F. M. 100.

tafaTAI.

Bugle Call, "Defaulters."

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

14. KEY G. M. 100.

TAA-efe.

Bugle Call, "Salute for the Guard."

{ | d :d .,d | s₁ :s₁ .,s₁ | d :d .,d | d : | d .d :m .d | m .s :m .d | s₁ :s₁ .,s₁ | s₁ : } ||

15. KEY C. M. 100.

Bugle Call, "Officers."

{ :s .,s | d' :s .,s :s .,s | m :s :s | d' :s .,s :s .,s | s : } ||

{ :s | d' :s .,s :s .,s | m :s :m | d :d .d :d .d | d :— } ||

16. KEY F. M. 100.

Bugle Call, "Orders."

{ :s₁ .,s₁ | d :— | m :s₁ .,s₁ | d :— | m :s₁ .,s₁ | d :s₁ .,s₁ | m :s₁ .,s₁ | d :— | m } ||

{ :s₁ | d .,s₁ :m .,s₁ | d .,s₁ :m .,s₁ | d .,s₁ :m .,s₁ | d :m | s :— |— :m .,d | s₁ :— .d | m } ||

17. KEY C. M. 100.

Hymn Tune, "Truro."

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

18. KEY F. M. 100.

Bugle Call, "General Salute."

{ :s₁ | d :d .,d | d .m :s .m | d :d .,d | d :s₁ .,d | m :d .,r | s :s₁ .,s₁ | s₁ :s₁ .,s₁ | s₁ } ||

{ :s₁ | d :d .,d | d .m :s .m | d :d .,d | d :s₁ .,d | m :d .,m | s :s₁ | d :d .,d | d } ||

19. KEY F. M. 100.

-AA-efe.

Bugle Call, "Assembly."

{ | s :— |— .,m :d .s₁ | d :— |— .,s₁ :d .s₁ | d .,s₁ :d .s₁ | d .,s₁ :d .s₁ } ||

{ | d :m |— :— | s :— |— .,m :d .s₁ | d :— |— : } ||

20. KEY F. M. 100.

Hymn Tune, "Serenity."

{ :d | t₁ .,d :r :s | s :— :fe | s :— :d .,t₁ | l₁ :— .t₁ :d .r | m :— :r | d :— } ||

21. KEY F. M. 100.

Hymn Tune, "Arlington."

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

{ :f | m .,m :m :l | s .,s :g :d' | r .f :m :r | d :— } ||

22. KEY F. M. 100.

Barnett, "Hark! sweet echo-

{ | s :- .m :f .l | s .,m:d .d :d	| l :- .s :f .m | r .,t ₁ :s ₁ .s ₁ :s ₁ }	}
-----------------------------------	--	---

23. KEY F. M. 72.

Mazzinghi, "Tom Starboard."

{ :s | m .,f :r .,m :d .s ₁ | d : :r	| m .,f :s .,m :l, s .f, m | r : }	}
{ :s | m .,f :r .,m :d .s ₁ | l ₁ : :t ₁	| d .r :m .s, f :m .r | d : }	||

24. KEY F. M. 72.

"Home, sweet Home."

{ :d | m .,f :f .,s | s .,m :m | f .,m :f .,r | m :- .d, d | m .,f :f .,s | s :m .s | f .,m :f .r | d }	||	||
---	--	--

25. KEY C. M. 60.

J. R. THOMAS, "Picnic."

{ | s ,f .m ,f :s .l | s .m ¹ :d ¹	| r ¹ .,d ¹ :t ¹ ,l .s ,f | m :- }	}
{ | s ,f .m ,f :s .l | s .m ¹ :d ¹	| t ¹ .d ¹ , t ¹ :l .t ,l | s : }	||

26. KEY F. M. 100.

Hymn Tune, "Prestwich."

{ :s .f | m :- :r, m | f :- :m | m :r :d | d :t ₁ :t ₁ | d :- :r :m | m, r :d :t ₁ | d :- :- | : }	||	||
---	--	--

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 *taa*.

Sight-laa-ing. The laa-voluntaries are really sight-sing-ing exercises, if the teacher does not get into self-repeating habits of pointing. See p. 17. But, at their best, they give no practice in reading *time* at sight. Therefore the absolute necessity of sight-laa-ing from raw music from the book or the black-board.

Memorizing the 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 consinship 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. 67. 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 tune), *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.

- | | | |
|---|--|--|
| <p>1. How many greater steps are there in the scale, and between which tones do they occur?</p> <p>2. How many smaller steps are there and where do they occur?</p> <p>3. How many little steps are there, and where are they?</p> <p>4. What is the difference between a greater and a smaller step called?</p> <p>5. How many kommas has a greater step? A smaller step? A little step?</p> <p>6. Why what other names are intervals called?</p> <p>7. What is the interval from any tone to the next in the scale called?</p> <p>8. What is the interval from any tone to the third tone from it called?</p> <p>9. What is a Second called that is equal to one full step?</p> <p>10. What is a Second called that is equal to a little step (half-step)?</p> <p>11. What kind of a Third is equal to two steps?</p> <p>12. What kind of a Third is equal to one full step and one little step?</p> <p>13. What is the interval from <i>fah</i> to <i>te</i> called?</p> | <p>14. Which are the two most marked characteristic tones of the scale?</p> <p>15. From their mental effects, what are <i>fah</i> and <i>te</i> called?</p> <p>16. What is a change of key during the course of a tune called?</p> <p>17. Which is the sharp distinguishing tone, and what is its mental effect?</p> <p>18. Which is the flat distinguishing tone, and what is its mental effect?</p> <p>19. On which side of the modulator is the first sharp key? On which side is the first flat key?</p> <p>20. In going to the first sharp key what does the <i>soh</i> of the old key become in the new? What does the old <i>lah</i> become? What does the old <i>te</i> become? (The teacher will supply additional questions.)</p> <p>21. In going to the first flat key what tone of the old key becomes <i>doh</i> in the new? What tone becomes <i>ray</i>? (The teacher will supply additional questions.)</p> <p>22. What is that tone called on which the change is made from one key to another?</p> | <p>23. How are bridge-tones indicated in the notation?</p> <p>24. What is the meaning of the little notes placed on the right or left of the key signature in transition?</p> <p>25. What are the general mental effects of transition to the first sharp key? To the first flat key?</p> <p>26. What is a Cadence Transition? Is it written in the "perfect" or "imperfect" way?</p> <p>27. What is a Passing Transition? How written?</p> <p>28. What is Extended Transition? How written?</p> <p>29. What is the name for a silent quarter-pulse on the strong part of a pulse? On the weak part? How is it indicated in the notation?</p> <p>30. What is the name of a pulse divided into thirds? How indicated in the notation?</p> <p>31. What is syncopation?</p> <p>32. What is its effect upon a weak pulse, or weak part of a pulse?</p> <p>33. What is its effect upon the next following strong pulse?</p> |
|---|--|--|

PRACTICE.

- | | | |
|---|---|---|
| <p>34. Teacher singing to figures, Exercise 175, let the pupil tell to what figure the distinguishing tone of the first sharp key was sung. The same with 176.</p> <p>35. In the same manner let the pupil name the distinguishing tone of the first flat key, in Exercises 183 and 184.</p> <p>36. Teacher singing to figures, No. 265 (each line beginning with Δ); let the pupil name by its figure, first, the distinguishing tone of the departing transition; and, second, that of the returning transition.</p> <p>37. Pitch, without a tuning fork, the keys B. B flat, E. E flat and A flat. The pupil has not satisfied this requirement, if, when tested, he is found to be wrong so much as a step.</p> | <p>38. Taatai from memory any one of the Exercises 241, 243, 252, 254, the first pulse being named.</p> <p>39. Beat a number of two-pulse measures describing the motions of the hand. The same with four-pulse measure. The same with six-pulse measure.</p> <p>40. Follow the examiner's pointing in a new voluntary containing transition, both to the first sharp and first flat keys, and singing to <i>laa</i>.</p> <p>41. Point and sol-fa on the modulator, from memory, any one of the pieces on pages 73 to 76, chosen by the examiner.</p> <p>42. Write from memory, any other of these pieces chosen by the examiner.</p> | <p>43. Sing to <i>laa</i> at first sight, any exercise not more difficult than these pieces.</p> <p>44. Tell which is <i>fe</i> and which is <i>ta</i>, as directed, page 34, question 31.</p> <p>45. Tell what tone (<i>fe</i> or <i>ta</i>) is <i>laa</i>, as directed, page 34, question 32.</p> <p>46. Taatai any rhythm of two or three four-pulse measures, belonging to this step, which the examiner shall <i>laa</i> to you. See page 34, question 35.</p> <p>47. Taatai in tune, any rhythm of two or three four-pulse measures, belonging to this step, which the examiner shall <i>sol-fa</i> to you.</p> |
|---|---|---|

INDEX.—Part I.

For Index to Part II, see page 224.

	PAGE		PAGE		PAGE
After Labor we shall find. (Round).....	20	If Happiness. (Round).....	36	Out in the Shady Bowers.....	88
All that now.....	37	If the Weather. (Round).....	36	Over the Snow.....	28
All together. (Round).....	58	In the Vineyard.....	91	Rest, Weary Pilgrim.....	84
Antwerp L. M.....	59	Join in Singing. (Round).....	14	Ring, Ring (Round).....	93
Anywhere.....	74	Keokuk. C. M.....	58	Rise, Cynthia, Rise.....	82
Banish Sorrow.....	31	Langdon. C. M.....	104	Roaming over Meadows. (Round).....	16
Banish all Trouble. (Round).....	53	Longings.....	23	Robbins. C. M.....	57
Bin home, the Bells. (Round).....	59	Lord's Prayer, The.....	55	Sabbath Evening.....	103
Bounding so merrily onward.....	26	Lo! the Glad May Morn.....	42	Scotland's burning. (Round).....	20
Bright New Year, The.....	69	Lovely Land, The.....	74	See the Sun in Glory.....	41
Call John the Boatman. (Round).....	95	Lovely May.....	33	Serenade.....	51
Chairs to Mend. (Round).....	50	Loud and Strong.....	29	Silent Vale.....	38
Cheerful Labor.....	23	Loud through the World Proclaim.....	62	Singing Cheerily.....	88
Cheerfulness cometh of. (Round).....	26	March, march, march along.....	27	Sing we now. (Round).....	30
Chime Again.....	79	March, march, march away.....	27	Skating Glee.....	42
Christmas Carol.....	99	May is here.....	75	Sleep Beloved.....	106
Christmas Song.....	46	Merrily, merrily Dancing. (Round).....	26	Soft and sweet.....	29
Come, let's Laugh. (Round).....	25	Merrily, merrily sound the Horn.....	26	Softly now.....	31
Come, let us all be Merry.....	96	Merrily sings the Lark.....	94	Song of the Autumn.....	39
Come now let us. (Round).....	36	Merrily the Bells. (Round).....	32	Songs of Praise.....	45
Come now. (Round).....	95	Merrily the Cuckoo.....	43	Still Like Dew.....	29
Come now. (Round).....	95	Merry May. (Round).....	56	Sweet Evening Hour (Cowley).....	28
Come, Merry Men. (Round).....	25	Miller, The.....	85	Sweet Evening Hour (Kullak).....	90
Come Unto Me.....	100	Morning Hymn.....	47	Sweet Voice, The.....	102
Come with the Reapers. (Round).....	32	Mother, Childhood, Friends and Home.....	49	Swell the Anthem.....	22
Coming Night.....	38	Murmering Brooklet.....	86	Sun Shower.....	50
Cuckoo, cuckoo. (Round).....	27	Musie Everywhere.....	41	Summer Flowers. (Round).....	80
Dennis. S. M.....	18	My Mountain Home.....	49	Summer Days are now. (Round).....	81
Elementary Rhythms.....	107-110	Never Say Fail.....	40	Tick, tock. (Round).....	59
Evau. C. M.....	51	New Hope.....	71	Too much haste. (Round).....	94
Evening on the Lake.....	105	No, no, no. (Round).....	95	Trip, trip.....	48
Evening Prayer.....	53	Now beware. (Round).....	85	Trip, trip, Fairies light. (Round).....	80
Every Day hath Toil.....	101	Now our Voices.....	44	Tuning Exercises.....	21, 37, 38
Falling Leaves.....	48	Now Sing aloud. (Round).....	15	Twilight is Stealing.....	61
Father of Mercies.....	77	Now the Evening Falls.....	52	Virtue would Gloriously.....	73
Gentle Spring is here again.....	30	Now the Twilight Closing. (Round).....	61	Wake the Song of Jubilee.....	54
Gently Evening Bendeth.....	73	Now the Wintry Storms.....	81	Wandering in Darkness.....	34
Great and Good.....	14	Now we are met. (Round).....	25	Wayside Well, The.....	40
Gracious Promise.....	70	Now we Sing.....	27	What a Clatter. (Round).....	16
Happy Home.....	25	Nutting Song.....	98	When the Pansies. (Round).....	25
Hear the Warbling Notes.....	96	Once more United.....	45	Who's there?.....	27
Here I go. (Round).....	20	Oh! the Sports of Childhood.....	60	Why should we Sigh. (Round).....	93
Hope will banish Sorrow.....	104	Oh, Wipe away that Tear.....	87	Will the Violet Bloom. (Round).....	49
How Sweet to go Straying.....	89	One, two, three. (Round).....	32	With the Rosy Light.....	83
How Sweet to Hear.....	48	Onward, Christian Soldiers.....	76	With the Spring-time. (Round).....	37
Hurrah for the Sleigh Bells!.....	78	O Sweet to Me.....	37	Yes, or No.....	59
Hurrah.....	92				
Hurry now. (Round).....	20				

PART 2

THE
TONIC SOL-FA MUSIC READER

REVISED AND IMPROVED.

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.

By THEODORE F. SEWARD AND B. C. UNSELD.

APPROVED BY JOHN CURWEN.

The Biglow & Main Co., Publishers,

135 FIFTH AVENUE, NEW YORK.

LAKESIDE BUILDING, CHICAGO.

FOR SALE BY BOOKSELLERS AND MUSIC DEALERS GENERALLY.

PREFACE TO PART II.

The second part of the Tonic Sol-fa Music Reader may be regarded as somewhat unique among books of its class. In the number of the subjects treated, the condensed yet thorough method of their presentation, and the variety of exercises, illustrations and pleasing musical selections, it cannot but prove of great value alike to teachers and to students. Its characteristic features may be classified as follows:

1. The advanced musical work of the fifth and sixth steps clearly elucidated and carefully developed through suitable exercises.
2. A choice set of choruses and part-songs of a corresponding grade.
3. A voice-training department, with helpful suggestions to the teacher and progressive exercises for the pupils.
4. A staff notation department in which the relation of Tonic Sol-fa training to the staff is fully explained and illustrated.

Every great reform, whether it be religious, educational or political, is sure to be misunderstood at first. The great mistake of teachers and the public with regard to Tonic Sol-fa has been in its relation to the staff. It has been supposed to be an enemy of the staff, intended to rival and supplant it. It is no more antagonistic to the staff than arithmetic is to algebra, or a dictionary to Shakespeare. It affords a most important, and, to the average human being, an *indispensable* preparation for the staff. As most of the singing people in America do not yet avail themselves of this preparation, they are very imperfect readers of the staff, while in England thousands are able to join the best vocal societies who are not even known as Tonic Sol-faists.

Yet it should also be understood that Tonic Sol-fa is a complete system in itself. It treats every musical truth philosophically, it symbolizes it educationally, and its literature embraces nearly all the classical vocal music that is printed in the staff notation—English glees, German glees, masses, cantatas and oratorios, from Handel's *Messiah* to Gounod's *Redemption*. Thus it gives music to the masses of the people who have not time to learn the staff. In addition to the thousands of staff readers it has created in England, there are many other thousands who sing oratorios from the Tonic Sol-fa notation.

No greater mistake can be made by teachers or learners than to suppose that the benefits of Tonic Sol-fa can be gained by using its methods and devices without employing the notation. The prevalence of this error is doing vast injury to the musical interests of this country. The use of the notation has placed England far in advance of America in its popular musical culture.

The educational value of the Tonic Sol-fa notation is shown by the fact that the staff department of this book is much more comprehensive than the instruction of ordinary staff books, explaining principles for reading difficult music; modulations, transitions, analysis of the minor, etc., which in staff books usually receive no attention whatever.

THEODORE F. SEWARD.
BENJAMIN C. UNSELD.

Requirements for the Third Grade or Intermediate Certificate.

Questions and answers, to prepare for the Third Grade Musical Theory are supplied by the College at 2 Cents per Copy, plus postage.

Examiners.—Those who hold the Fourth Grade, or a higher certificate, with Theory, and who have been appointed to examine by the College of Music.

Before examination, Candidates must satisfy the Examiner that they hold the Second Grade Certificate.

1. **Memory.**—(a) Bring the names of three tunes, each containing either the sharp fourth (*fe*), the flat seventh (*ta*), or the leading note of the minor mode (*ae*), and half-pulse notes, and write from memory in time and tune one of these tunes, chosen by lot.

Written or printed copies of the above tunes should be given to the Examiner for comparison with the Written Exercises.

The memory copies are required to be exact as respects: name, key, time, tune, etc.

2. **Time.**—*Taatni* at first sight and then *taa* in perfectly correct time, a rhythmic test including any of the following time forms; viz.: triplets, half-pulse silences, and syncopations. [Two attempts allowed; a different test to be given for the second trial.]

Candidates may *taa* instead of *taatni* in the test.

3. **Modulator.**—(a) Sing *taa* to the Examiner's pointing on the modulator a voluntary including transitions of one remove, (b) *Sol-fa* a voluntary including easy transitions of two and three removes, and phrases in the minor mode.

Candidates may *taa* instead of *sol-fa* in 3b.

4. **Tune**—Pitch the key-tone by means of a given C and sing the required tests which shall contain no division of time less than half-pulses: (a) *Sol-fa* once, then *taa* a test including transition of one remove. (b) *Laa* once, then sing to words a test without transition. (c) *Sol-fa* once, then *taa* a test in the minor mode which may contain the tones *ba* and *ae*.

Candidates may sing to *taa* instead of *sol-fa* in 4a and 4c.

5. **Ear Test.**—Write the *Sol-fa* notes of any two simple phrases of five tones each, the Examiner telling the pitch of the key-tone, sounding the Doh chord, and singing the tune to *taa* or playing it not more than twice. [Two attempts allowed: a different test to be given for the second trial.]

The College will supply to the Examiner the tests to be used in Nov. 2, 4, and 5.

NOTE.—The registration fee for this Certificate is 30 cents, which is exclusive of Examiner's fee. Registration fee stamp may be purchased from the Examiner.

Persons holding the Third Grade or Intermediate Certificate are Members of The American Tonic Sol-fa Association, but only the members who subscribe the amount of the annual dues, one dollar, shall be entitled to voting privileges, the Official Journal, the College Calendar, and the other prints and pamphlets that may be issued by this organization.

FIFTH STEP.

The Modes, Major and Minor. The Modern Minor. Modulation and Transitional Modulation.

The Modes.—Thus far in our studies *Doh* has been the key-tone, or point of repose. Any tone of the Scale may be made to predominate in a tune so as to bear the character of a key-tone and to give something of its own peculiar mental effects to the music. A mode of using the common Scale which makes *Ray* the most prominent tone is called the *Ray Mode*. A Mode which makes *Lah* predominant is called the *Lah Mode*. Tunes in the *Ray* and *Lah Modes* have a sad, plaintive effect. Tunes in the *Doh Mode* are more or less bright and joyous. The *Doh Mode* on account of its Major Third is called the *Major Mode*. The *Ray* and *Lah Modes* having Minor Thirds are called *Minor Modes*. A Major Mode is distinguished by the Major Third; a Minor Mode by the Minor Third.

The Modern Minor.—Of the Minor Modes the *Lah Mode* is the one most used at the present day. To give *Lah* the importance of a Key-tone, modern harmony requires it to have a *leading tone (se)*, bearing the same relation to *Lah* that *te* has to *doh*. The introduction of *se* creates an unpleasant melodic interval between *fah* and *se*, to avoid which, Melody occasionally requires a new tone a step below *se*, called *ba*, having the same relation to *se* that *lah* has to *te*. In a *downward* melody *soh* is sometimes used instead of *se*. The *Lah Mode* thus modified by these new tones is called the *Modern Minor*. The essential Seventh of the Modern Minor, that required by Harmony, is *se*; the occasional Seventh, that required by Melody, is *soh*. The essential Sixth, that required by Harmony, is *fah*; the occasional Sixth, that required by Melody, is *ba*.

Modulation.—A change of mode, during the progress of a tune, is called *Modulation*. A change from the major to the minor mode of the same key is called a Modulation to the Relative Minor. A change from the minor to the major mode of the same key is called a Modulation to the Relative Major. The mental effect of a modulation into the Minor mode is that of passing into shadow and gloom. Modulation into the Major mode has the effect of sunshine and cheerfulness.

The term "modulation" commonly means change of *key*, but in the Tonic Sol-fa method change of *key* is called transition, change of *mode*, modulation.

Transitional Modulation.—A change of both key and mode, during the course of a tune, is called *Transitional Modulation*. The commonest form of this change is that from the Major mode to the Relative Minor of the First Flat key. Another, though less frequent Transitional Modulation, is that to the Relative Minor of the First Sharp key.

RAY MODE.	DOH MODE.	LAH MODE.	MODERN with SE.	MINOR. with BA.
<i>Ray'</i>	r'	r'	r'	r'
<i>Doh'</i>	DOH'	d'	d'	d'
<i>Te</i>	TE	t	t	t
<i>Lah</i>	LAH	<i>Lah</i>	<i>Lah</i>	<i>Lah</i>
<i>Soh</i>	SOH	<i>Soh</i>	<i>Se</i>	<i>Se</i>
<i>Fah</i>	FAH	<i>Fah</i>	<i>Fah</i>	<i>Ba</i>
<i>Me</i>	ME	<i>Me</i>	<i>Me</i>	<i>Me</i>
<i>Ray</i>	RAY	<i>Ray</i>	<i>Ray</i>	<i>Ray</i>
d	DOH	<i>Doh</i>	<i>Doh</i>	<i>Doh</i>
t	t	<i>Te</i>	<i>Te</i>	<i>Te</i>
l	l	<i>Lah</i>	<i>Lah</i>	<i>Lah</i>

268. KEY C. *Ray is D.* RAY MODE.

{ :r | f :r | l :f | m :r | l̇ :l | d' :l | t :r' | l̇ }
 Their | blood a - - | bout Je - - | ru - sa - - | lem, Like | wa - ter | they have | shed; }

{ :l | d' :s | l :f | m :r | l̇ :d' | t :s | l :m | ṙ }
 And | there was | none to | bu - ry | them, When | they were | slain and | dead. ||

269. KEY G. *Ray is A.* RAY MODE.

{ :l | r :- | f :r | m :- | r :- | l̇ :r | d :r | m :d | ṫ :l̇ }
 !.Tis | sweet to re - | mem - ber | cher-ished scenes of | child-hood, Oh, how
 2.But | now all are | past, and | dear ones have gone | with them, Oh, how }

{ r :- | f :r | m :- | r :l̇ | l̇ :r | r :d | r :- | - }
 pure is the fount - ain of hap - pi - ness they bring.
 sweet, yet how sad, are the peu - sive thoughts they bring. ||

270. KEY B \flat . *Lah is A.* LAH MODE. This may be sung in the *Modern Minor* by singing *se* for every *s*.

{ :l ₁ | l ₁ :t ₁ | d :t ₁ | l ₁ :l ₁ | s ₁ :d | m :r | d :t ₁ | d̄ }
{ My | friends thou | hast put | far from | me, And | him that | did me | love; }
{ :d | m :r | d :t ₁ | l ₁ :l ₁ | s ₁ :d | t ₁ :l ₁ | l ₁ :s ₁ | l ₁ }
{ And | those that | my ae - | quaint-ance | were To | dark - ness | did'st re - | move. ||

271. KEY E \flat . *Lah is C.* LAH MODE.

T. F. S.

{ :d ^l .t | l :m :f | m :d :d ^l .t | l :m :f | m :— }
{ 1. When the | swell of the | o - cean | No long - er | is seen, |
{ 2. When the | sun fails in | giv - ing | His lus - tre | and heat, |
{ 3. When the | moon shines | no long - er | On mount - ain | and glen; |
{ :m .m | r :t ₁ :m | d :l ₁ :d | t ₁ :m :m | l ₁ :— }
{ And the | fo - linge | of Sum - mer | Shall cease to | be green; |
{ And the | scent of the | rose Be | sooth - ing | and sweet; |
{ O 'tis | then I'll for - | get thee, | But nev - er | till then. ||

272. KEY C. *Lah is A.* MODERN MINOR.

{ |l :l | se :se | l :— | t :— | d ^l :d ^l | t :t | l :— | — : }
{ | Sum - mer | time is | gone and | sal - ly sighs | the breeze; |
{ |m :m | f :f | m :— | l :— | d ^l :t | l :se | l :— | — : ||
{ | Moan - ing | as it | goes through | bare and leaf - less | trees. ||

273. KEY G. *Lah is E.*

T. F. S.

{ |l :— :l ₁ | d :— :d | t ₁ :l ₁ :t ₁ | l ₁ :— :m ₁ | l ₁ :— :t ₁ | d :— :r | m :— :f | m :— :— }
{ 1. Lone - ly | hearts there | are to | cher - ish, | While the | days are | go - ing | by; |
{ 2. O! the | world is | full of | sigh - ing, | Full of | sad and | weep - ing | eyes; |
{ |f :— :f | t ₁ :— :t ₁ | m :— :r | d :— :t ₁ | l ₁ :se ₁ :l ₁ | d :— :t ₁ | l ₁ :— :se ₁ | l ₁ :— :— }
{ Wea - ry | souls there | are who | per - ish, | While the | days are | go - ing | by. |
{ Full of | grief and | bit - ter | cry - ing, | While the | days are | go - ing | by. ||

274. KEY F. *Lah is D.* Rounded in four parts.

{ |l ₁ :t ₁ | d :— | d̄ :r | m :m | m.l :l .se | l .m :m .r | d :t ₁ | l ₁ :— }
{ | Thou, poor | bird, | mourn'st the | tree, Where | sweetly thou did'st | warble in thy | wand'rings | free. ||

275. KEY C. *Lah is A.*

1st Division.

2d Division.

{ :l | se :l | se :l | se :— | — :m | f :f | m :r | d :t ₁ | l ₁ }
--

1st Div.

2d Div.

1st Div.

2d Div.

Together.

{ :l | se :f | m :l | se :f | m :l | se :f | m :se | l :— | — ||

276. KEY F. *Lah is D.* Round in two parts.

{ l ₁ :l ₁ | t ₁ :t ₁ | ḍ :d | r :— | m :m | f :f | se :se | l :— }
{ l :l | se :se | f :f | m :— | r :r | d :d | t ₁ :t ₁ | l ₁ :— ||

277. KEY C. *Lah is A.*

{ d ^l :- | t :l | se :- | l :- | l :f | m :m | m :- ||	{ d :- | d :r | m :- | m :- | r :d | t ₁ :t ₁ | l ₁ :- ||
{ m :- | m :m | m :- | m :- | f :r | d :t ₁ | d :- ||	{ l ₁ :- | l ₁ :l ₁ | se ₁ :- | l ₁ :- | se ₁ :l ₁ | l ₁ :se ₁ | l ₁ :- ||
{ :— | t :d ^l | t :- | l :- | l :l | l :se | l :- ||	{ m :- | d :l ₁ | t ₁ :- | d :- | r :m | m :r | d :- ||
{ :- | se :l | m :- | d :- | r :r | m :m | l ₁ :- ||	{ l ₁ :- | l ₁ :f ₁ | m ₁ :- | d :- | t ₁ :l ₁ | m ₁ :m ₁ | l ₁ :- ||

278. KEY G. *Lah is E.*

279. KEY F. *Lah is D.* Round in two parts.

{ l ₁ :l ₁ | t ₁ :t ₁ | ḍ :d | r :— | m :m | ba :ba | se :se | l :— }
{ l :l | s :s | f :f | m :— | r :r | d :d | t ₁ :t ₁ | l ₁ :— ||

280. KEY C. *Lah is A.*

{ l :l | s :s | f :f | m :m | f :m | r :d | t ₁ :l ₁ | m :— }	say, my heart, why | art thou | swell - ing? | Why so | heav - y, | sad and | weak?
{ m :m | ba :se | l :se | l :t | d ^l :t | l :m | ba :se | l :— }	| ears from | out thy | depths are | well - ing, | Say, what | would thy | fol - ly | seek?

281. KEY G. *Lah is E.* Round for two parts.

{ d :m | d :l ₁ | t ₁ :r | d :— | l ₁ :se ₁ | l ₁ :l ₁ | l ₁ :se ₁ :ba ₁ :se ₁ | l ₁ :— ||
| dark! with - out | the | storm is | loud, | See, a - bove | the | black - en'd | cloud.

282. KEY E^b. *Lah is C.* Round for four parts.

{ l | se :l | t :m | m :ba.se | l :l ₁ | t ₁ :d | r :d.r | m :r | d : }	| In | dark-ness | and in | lone - li - ness | The | watch-man | on his | way must | press;
{ m̄ :— | m̄ :— | m̄ :— | — :d.r | m :l | se.ba :m.r | d :t ₁ | l ₁} }	| Twelve | o' - - | clock! | Hear the | hol - low | sound in the | emp - ty | street.

283. KEY A². *Lah is F.* Round for four parts.

{ m ₁ :m ₁ | l ₁ :l ₁ | t ₁ :t ₁ | d :— | m :m.r | d :l ₁ | se ₁ :ba ₁ :se ₁ | l ₁ :— }
| Gone is | Au - tumn's | kind - ly | glow, | Now the | blasts of | wiu - ter | blow.

If the teacher prefers, the Minor Mode may be introduced in imitation exercises of Major with Relative Minor. This will show the shadowy, dependent character of the Minor. The Minor Mode is so much an artificial imitation of the Major that, perhaps, the easiest way of teaching it is by comparing the Minor with its Relative Major. Let the Major be considered as a substance and the Minor as its shadow.

- 284.** KEY G. Major. Relative Minor.
 { d :d | r :r | m :r | d :— | l₁ :l₁ | t₁ :t₁ | d :t₁ | l₁ :— ||
- 285.** KEY E \flat . Major. Relative Minor.
 { d :r | m :d | s .f :m .r | d :— | l₁ :t₁ | d :l₁ | m .r :d .t₁ | l₁ :— ||
- 286.** KEY A. Major. Relative Minor, with Se.
 { d :d | t₁ :t₁ | d :r | m :— | m :f | m :r | d :t₁ | d :— }
 { l₁ :l₁ | se₁ :se₁ | l₁ :t₁ | d :— | d :r | d :t₁ | l₁ :se₁ | l₁ :— ||
- 287.** KEY G. Major. Relative Minor.
 { d :t₁ | d :r | m .r :d .t₁ | d :d | l₁ :se₁ | l₁ :t₁ | d .t₁ :l₁ .se₁ | l₁ :l₁ ||
- 288.** KEY F. Major. Relative Minor.
 { m :r | d :— | r :d | t₁ :— | r :d | t₁ :r | d :t₁ | d :— }
 { d :t₁ | l₁ :— | t₁ :l₁ | se₁ :— | t₁ :l₁ | se₁ :t₁ | l₁ :se₁ | l₁ :— ||
- 289.** KEY C. Major. Relative Minor.
 { d¹ :s | d¹ :d¹ | t .d¹ :r¹ .t | d¹ :— | l :m | l :l | se .l :t .se | l :— ||
- 290.** KEY C. Major. Relative Minor, with Ba.
 { d¹ :d¹ | t :t | l :t | d¹ :— | l :l | se :se | ba :se | l :— ||
- 291.** KEY A \flat . Major. Relative Minor.
 { m :r | d :s₁ | d .t₁ :l₁ .t₁ | d :— | d :t₁ | l₁ :m₁ | l₁ .se₁ :ba₁ .se₁ | l₁ :— ||
- 292.** KEY C. Major. Relative Minor.
 { s | d¹ :t | d¹ :s | l :t | d¹ :m | l :se | l :m | ba :se | l ||
- 293.** KEY B \flat . Major. Relative Minor.
 { d :s₁ | l₁ .t₁ :d .r | m :r | d :— | l₁ :m₁ | ba₁ .se₁ :l₁ .t₁ | d :t₁ | l₁ :— ||

294. KEY D. *Lah is B.* MODERN MINOR.

AVELIN.

m	:m	f	:f	m	:m	m	:—	m	:m	l	:l	l	:se	l	:—
d	:d	r	:r	d	:t ₁	d	:—	d	:d	m	:f	m	:r	ā	:—
1.P ₅	-ly	Spir	- it!	pi	- ty	me,		Pierced	with	grief	for	griev	- ing	Thee;	
2.Oh,	be	mer	- ei -	ful	to	me,		Now	in	bit	- ter -	ness	for	Thee;	
l	:l	l	:l	l	:se	l	:—	l	:se	l	:l .t	d ^l	:t	l	:—
l ₁	:l ₁	r	:r	m	:m	l ₁	:—	l ₁	:t ₁	d	:r	m	:m	l ₁	:—

m	:m	f	:f	m	:l	se	:—	se	:se	l	:l .t	d ^l	:t	l	:—
d	:d	r	:r	m	:m	m	:—	m	:m	m	:f	m	:r	d	:—
Pres	ent,	though	I	moun	a -	part,		List	- en	to	a	wail	- ing	heart.	
Fath	er!	par	- don	thro'	Thy	Son,		Sins	a	-	gainst	the	Spir	- it	done.
l	:l	l	:l	l	:d ^l	t	:—	t	:t	l	:l	l	:se	l	:—
l ₁	:l ₁	r	:r	d	:l ₁	m	:—	m	:r	d	:r	m	:m	l ₁	:—

THE SAD LEAVES ARE DYING.

295. KEY B₇. *Lah is G.*

CHESTER G. ALLEN.

:m ₁	d	:—	t ₁	:l ₁	t ₁	:—	m ₁	:m ₁	m	:—	r	:d	t ₁	:—	—	:t ₁	d	:—	t ₁	:l ₁
:m ₁	l ₁	:—	l ₁	:l ₁	se ₁	:—	m ₁	:m ₁	m ₁	:—	m ₁	:m ₁	m ₁	:—	—	:m ₁	m ₁	:—	m ₁	:m ₁
1.The	sad	leaves	are	dy	-	ing,	sweet	birds	have	flown,	My	ply	-	mates	of					
2.My	fond	hopes	are	dy	-	ing,	loved	ones	have	flown,	The	friends	-	of	my					
d	m	:—	r	:d	t ₁	:—	se ₁	:r	d	:—	t ₁	:l ₁	se ₁	:—	—	:t ₁	m	:—	r	:d
l ₁	l ₁	:—	l ₁	:l ₁	m ₁	:—	m ₁	:se ₁	l ₁	:—	se ₁	:l ₁	m ₁	:—	—	:se ₁	l ₁	:—	l ₁	:l ₁

se ₁	:—	l ₁	:m	r	:—	.d	t ₁	:t ₁	l ₁	:—	—	:m ₁	l ₁	:—	l ₁	:d	t ₁	:se ₁	m ₁	:m ₁
m ₁	:—	m ₁	:l ₁	se ₁	:—	.l ₁	se ₁	:se ₁	l ₁	:—	—	:m ₁	m ₁	:—	m ₁	:m ₁	m ₁	:—	m ₁	:m ₁
sum	-	mer	have	left	me	a -	lone;		O'er	ev	-	ery	fair	blos	-	som	once			
child	-	hood	have	left	me	a -	lone;		But	O,	in	the	dis	-	tance	a				
t ₁	:—	d	:d	m	:—	m	:r	d	:—	—	:d	d	:—	d	:m	r	:t ₁	se ₁	:r	
m ₁	:—	l ₁	:l ₁	m ₁	:—	m ₁	:m	l ₂	:—	—	:l ₁	l ₁	:—	l ₁	:l ₁	m ₁	:—	m ₁	:se ₁	

d	:—	r	:d	t ₁	:—	—	:t ₁	m	:—	r	:d	r	:—	d	:l ₁	m ₁	:—	l ₁	:se ₁	l ₁	:—	—
m ₁	:—	m ₁	:m ₁	m ₁	:—	—	:m ₁	m ₁	:—	m ₁	:l ₁	t ₁	:—	l ₁	:r ₁	m ₁	:—	m ₁	:m ₁	m ₁	:—	—
bloom	-	ing	and	bright,		The	frost	spir	-	it	lays	her	cold	fin	-	gers	to	-	night.			
fair	-	hand	I	see,		Where	those	I	have	treas	-	ured	are	wait	-	ing	for		me.			
d	:—	t ₁	:l ₁	se ₁	:—	—	:r	d	:—	t ₁	:m	m	:—	m	:d	d	:—	d	:r	d	:—	—
l ₁	:—	se ₁	:l ₁	m ₁	:—	—	:se ₁	l ₁	:—	se ₁	:l ₁	se ₁	:—	l ₁	:l ₁	l ₁	:—	m ₁	:m ₁	l ₂	:—	—

FREEDOM SPREADS HER DOWNY WINGS.

296. KEY C. *Lah is A.* Extended modulation to Relative Major.

Cossack Melody.

l .,l :l l	l .d' :t l	se .,se:se .,se	se .t :l .se	l .,l :l l
m .,m :m m	m .m :m	m .,m :m .,m	m .m :m	m .,m :m m
1. Free-dom spreads her	down-y wings,	O - ver all ere-	a - ted things,	Glo - ry to the
2. Happiest spot on	which the sun,	E'er with ge - nial	rays hatl shown!	Let us hand from
3. Hearts a - live with	pa - triot fire,	Let her fame your	deeds in - spire;	Weave the strain and
d' .,d' :d' .d'	d' l :r' .d'	t .,t :t .,t	t .r' :d' .t	d' .,d' :d' .d'
l .,l :l l	l l :se l	m .,m :m .,m	m .m :m	l .,l :l l

l .d' :t l	t .f' :m' .,se	l :- .	d' .,d' :d' .d'	d' .m' :r' .d'
m .m :m	f l :se .,m	m :- .	m .,m :m .m	m .s :f .m
King of kings,	Bend to Him the	knee,	Kneel be fore His	ra - diant throne.
sire to son	All that makes her	great.	Sound the clar - ion	peals of fame,
wake the lyre,	Where your al - tars	stand;	Far as rolls the	swelling sea,
d' l :r' .d'	r' .r' :t .,r'	d' :- .	s .,s :s .s	s .d' :t .d'
l l :se l	r .r :m .,m	l :- .	d .,d :d .d	d .d :d

t .,t :t t	t .r' :d' .t	l .,l :l l	l .d' :t l	t .f' :m' .,se	l :- .
f .,f :f f	f .f :s f	m .,m :m m	m .m :m	f l :se .,m	m :- .
Bow to Him and	Him a - lone,	He the on - ly	King we own,	And He made us	free.
Breathe Columbia's	hal - lowed name,	From our fathers	freedom came,	'Tis our birth - right	here.
Send the song of	lib - er - ty,	Hon - or thee the	brave, the free,	And our na - tive	land.
r' .,r' :r' .r'	r' .t :m' .r'	d' .,d' :d' .d'	d' l :r' .d'	r' .r' :t .,r'	d' :- .
s .,s :s s	s s :s .se	l .,l :l l	l l :se l	r .r :m .,m	l :- .

297. KEY G. *Lah is E.*

HARK! THE PEALING.

d :d |l ₁ :t ₁	d :d |l ₁ :t ₁	d :d |t ₁ :-	l ₁ :l ₁ |s ₁ :-
l ₁ :l ₁ |l ₁ :l ₁	l ₁ :l ₁ |l ₁ :l ₁	l ₁ :l ₁ |se ₁ :-	l ₁ :f ₁ |m ₁ :-
1. Hark! the peal - ing,	soft - ly steal - ing,	Eve - ning bell,	eve - ning bell;
2. Wel - come is the	sil - v'ry mu - sic,	Sil - v'ry bell,	sil - v'ry bell;
m :m |d :r	m :m |d :r	m :m |m :r	d :d |d :-
l ₁ :l ₁ |l ₁ :l ₁	l ₁ :l ₁ |l ₁ :l ₁	l ₁ :l ₁ |m ₁ :-	f ₁ :f ₁ |d ₁ :-

m :m |d :r	m :m |d :r	m :r |d :t ₁	l ₁ :- | - :
s ₁ :s ₁ |m ₁ :f ₁	s ₁ :s ₁ |d :d	d :t ₁ |l ₁ :se ₁	l ₁ :- | - :
Clear - ly ech - o,	sweet - ly ech - o,	Gen - tly down the	dell,
Sweet - ly tell - ing,	gen - tly tell - ing	Of the day's tare -	well.
d :d |d :d	d :d |m :f	s :f |m :r	d :- | - :
d ₁ :d ₁ |d ₁ :d ₁	d ₁ :d ₁ |d ₁ :d ₁	d ₁ :r ₁ |m ₁ :m ₁	l ₁ :- | - :

LITTLE BY LITTLE.

298. KEY C. *Lah is A.*

T. F. SEWARD.

l	:l	.l	|d'	:d'	t	:t	.t	|r'	:—	d'	:d'	.d'	|m',r'	:d'	.t	l	:se	.se	|l	:—
d	:d	.d	|m	:m	m	:m	.m	|m	:—	m	:m	.m	|m	:m	f	m	:r	.r	|d	:—
1.Lit - tle	by lit - tle,	sure - ly	and slow,	Make	we	our	fu - ture	of	bliss	and	of	woe;				sweeps	far	and	wide;	
2.Lit - tle	by lit - tle	creep - eth	the tide,	Soon	like	a	tor - rent	it												
l	:l	.l	|l	:l	se	:se	.se	|t	:—	l	:l	.l	|d'.t	:l	.r'	d'	:t	.t	|l	:—
l ₁	:l ₁	.l ₁	|l ₁	:l ₁	m	:m	.m	|m	:—	l	:l	.l	|l	:l	.r	m	:m	.m	|l ₁	:—

s	:s	.f	|m.s	:d'	s	:s	.f	|m	:—	m	:m	.m	|m.r	:d	m	:—	m	:m	l	:—	—	:	
r	:r	.r	|d.m	:m	r	:r	.r	|d	:—	r	:r	.r	|d.t	:l ₁	t ₁	:—	d	:r	d	:—	—	:	
Ev - er	be climb - ing	up	to the	light,	Else	we	must	downward	go	in	-	to	the	night.									
Guard	each begin - ing,	turn	to the	light,	Else	we	must	downward	go	in	-	to	the	night.									
t	:t	.t	|d'	:d'	t	:t	.t	|d'	:—	se	:se	.se	|l	.l	:l	se	:—	l	:t	l	:—	—	:
s	:s	.s	|d	:d	s	:s	.s	|d	:—	t ₁	:t ₁	.t ₁	|l ₁	.l ₁	:l ₁	m	:—	m	:m	l ₁	:—	—	:

NIGHT! LOVELY NIGHT!

T. F. SEWARD.

Arr. from MENDELSSOHN.
T. F. SEWARD.

299. KEY B₇. *Lah is G.*

m	:t ₁	.,d	|l ₁	: .l ₁	t ₁ .d	:r	.f	|m	:l	.	m	:t ₁	.,d	|l ₁	:se ₁ .l ₁	t ₁	:m ₁	|l ₁	:		
m ₁	:f ₁	.,f ₁	|m ₁	: .m ₁	f ₁ .f ₁	:f ₁	.l ₁	|l ₁	:m ₁ .		m ₁	:f ₁	.,f ₁	|m ₁	:m ₁ .m ₁	m ₁	:m ₁	|m ₁	:		
1.Night,	lovely night	I	sing	thy wondrous	beauty;	Stars	shining	bright	Over	field	and	flow'r;									
2.Brightly	the moon	O'er	hill	and valley	shin - ing	Robes	ev - ery	tree	With	its	sil - very	light;									
d	:r	.,r	|d	: .d	r	.r	:r	.r	|d	:d	.	d	:r	.,r	|d	:r	.d	t ₁	:m	|d	:
l ₁	:l ₁	.,l ₁	|l ₁	: .l ₁	l ₁ .l ₁	:l ₁	.l ₁	|l ₁	:l ₁ .			l ₁	:l ₁	.,l ₁	|l ₁	:t ₁ .l ₁	se ₁	:m ₁	|l ₁	:	

FINE.

m	:t ₁	.,d	|l ₁	: .l ₁	t ₁ .d	:r	.f	|m	:l	.	m	:t ₁	.,d	|l ₁	:se ₁ .l ₁	t ₁	:m ₁	|l ₁	:		
m ₁	:f ₁	.,f ₁	|m ₁	: .m ₁	f ₁ .f ₁	:f ₁	.l ₁	|l ₁	:m ₁ .		m ₁	:f ₁	.,f ₁	|m ₁	:m ₁ .m ₁	m ₁	:m ₁	|m ₁	:		
Perfumes	so rare	From	blossoms	sweet	ascending,	Fill	all	the	air,	Like	a	fra - grant	bower.								
Soon,	ah! too	Her	pearly	rays	declin - ing,	Leave	in	its	dark - ness	The		si - lent	night.								
d	:r	.,r	|d	: .d	r	.r	:r	.r	|d	:d	.	d	:r	.,r	|d	:r	.d	t ₁	:m	|d	:
l ₁	:l ₁	.,l ₁	|l ₁	: .l ₁	l ₁ .l ₁	:l ₁	.l ₁	|l ₁	:l ₁ .			l ₁	:l ₁	.,l ₁	|l ₁	:t ₁ .l ₁	se ₁	:m ₁	|l ₁	:	

D.C.

d	r	.m	:f	.r	|m	.r	:d	.d	r	.m	:f	.r	|m	.r	:d	.m	r	.d	:t ₁	.r	|d	.t ₁	:l ₁	.d	t ₁ .l ₁	:se ₁ .t ₁	|m	:—		
l ₁	t ₁ .d	:r	.t ₁	|d	.d	:d	.d	t ₁ .d	:r	.t ₁	|d	.d	:d	.														se ₁	:—	
No	glare	of	day	can	equal	thee,	Thou	dark	and	silent	mystery;	What	marvels	are	beneath	thee	hid,	O	thou	mysterious	night!									
m	s	.s	:s	.s	|s	.f	:m	.m	s	.s	:s	.s	|s	f	:m	.s	f	.m	:r	.f	|m	.r	:d	.m	r	.d	:t ₁	.t ₁	|t ₁	:—
l ₁	s ₁	.s ₁	:s ₁	.s ₁	|s ₁	.s ₁	:s ₁	.s ₁	s ₁ .s ₁	:s ₁	.s ₁	|s ₁	s ₁ .s ₁	:s ₁	.s ₁	.												m ₁	:—	

MARIE MASON.

WHEN THE LEAVES ARE FALLING FAST.

300. KEY G. *Lah is E. Tenderly and softly.* M. 96.

T. F. SEWARD.

m :- .m | l ₁ : d	m :- .f | m :-	f :- .f | f : f	f : m | — : —	m :- .m | l ₁ : d
l ₁ :- .l ₁ | l ₁ : l ₁	l ₁ :- .l ₁ | l ₁ : —	l ₁ :- .l ₁ | l ₁ : l ₁	se ₁ : se ₁ | — : —	l ₁ :- .l ₁ | l ₁ : l ₁
When the leaves are 2 Soft - ly comes the 3 As the years are	fall - ing fast, thought of home, pass - ing on,	'Mid the for - est Home we prized so Swift - ly, swift - ly	shad - ows, dear - ly; pass - ing,	When the Sum - mer On - ly once in Mem - 'ry brings the
d :- .d | d : d	d :- .r | d : —	r :- .r | r : r	t ₁ : t ₁ | — : —	d :- .d | d : d
l ₁ :- .l ₁ | l ₁ : l ₁	l ₁ :- .l ₁ | l ₁ : —	r ₁ :- .r ₁ | r ₁ : r ₁	m ₁ : m ₁ | — : —	l ₁ :- .l ₁ | l ₁ : l ₁

m :- .f | m :-	t ₁ :- .t ₁ | m : r	d : l ₁ | — : —	l : — .l | s : d	f :- .f | m :-
l ₁ :- .l ₁ | l ₁ : —	se ₁ :- .se ₁ | se ₁ : se ₁	l ₁ : l ₁ | — : —	d :- .d | d : d	t ₁ :- .s ₁ | s ₁ : —
days are - past life shall come bless - ings gon -	Drear - y are the That dear word so All our path - way	meadows; near - ly. trac - ing.	Sor - row creeps up - Home where sun - shine Tears may full, and	on the heart, comes un - sought, hearts grow sore,
d :- .r | d : —	m :- .m | m : m	m : m | — : —	f :- .f | m : m	r :- .t ₁ | d : —
l ₁ :- .l ₁ | l ₁ : —	m :- .m | m ₁ : m ₁	l ₁ : l ₁ | — : —	f ₁ :- .l ₁ | d : d	s ₁ :- .s ₁ | d : —

t ₁ :- .t ₁ | m : r	d : .r | m : —	l :- .l | s : d	f :- .f | m : —	l ₁ :- .t ₁ | d : t ₁	t ₁ : l ₁ | — : —
se ₁ : se ₁ | se ₁ : t ₁	l ₁ : .t ₁ | d : —	d :- .d | d : d	t ₁ :- .s ₁ | s ₁ : —	l ₁ :- .l ₁ | l ₁ : se ₁	se ₁ : l ₁ | — : —
Joy we feel too Home where kindness Joys de - part - ed	soon depart; lives unthought, com : no more,	Then the ten - der Home where first the 'Till we gain the	tear - drops start. moth - er taught fur - ther shore.	Tears a - mid the Tes - sons loved so O'er the riv - er	shadows. dear - ly. pass - ing.
m :- .m | m : m	m :- .m | m : —	f :- .f | m : m	r :- .t ₁ | d : —	f : .f | m : r	r : d | — : —
m :- .m | m ₁ : m ₁	l ₁ :- .l ₁ | l ₁ : —	f ₁ :- .l ₁ | d : d	s ₁ :- .s ₁ | d : —	f ₁ :- .r ₁ | m ₁ : m ₁	m ₁ : l ₁ | — : —

CHARLES WESLEY.

ASTON. S. M.

JOHN HEYWOOD.

301. KEY B. *Lah is G.*

:d	t ₁ : l ₁	| l ₁ : se ₁	| l ₁ : —	| — : s ₁	| s ₁ : m	| r : t ₁	| d : —	| —
:m ₁	r ₁ : m ₁	| f ₁ : m ₁	| m ₁ : —	| — : f ₁	| m ₁ : s ₁	| f ₁ : r ₁	| m ₁ : —	| —
1. A charge to 2. To serve the 3. Help me to	keep I pres - ent watch and	have, age, pray,		A My And	God to call - ing on Thy - self	glo - ri - to ful - re - ly,	fy, fil: ly,	
:l ₁	se ₁ : l ₁	| r : t ₁	| d : —	| — : r	| d : d	| l ₁ : s ₁	| s ₁ : —	| —
:l ₂	t ₂ : d ₁	| r ₁ : m ₁	| l ₂ : —	| — : t ₂	| d ₁ : d ₁	| f ₁ : s ₁	| d ₁ : —	| —

:d	t ₁ : l ₁	| s ₁ : l ₁	| s ₁ : f ₁	| m ₁ : m ₁	| m ₁ : d	| t ₁ : se ₁	| l ₁ : —	| —
:m ₁	m ₁ : d ₁	| m ₁ : m ₁	| r ₁ : r ₁	| d ₁ : r ₁	| d ₁ : m ₁	| f ₁ : m ₁	| m ₁ : —	| —
A nev - er - dy - ing O may it all my As - sured, if I my	soul to powers en - gage, trust be - tray,	And To I	fit it do my shall for	for the mas - ter's ev - er	sky; will. die.			
:s ₁	s ₁ : l ₁	| d : d	| s ₁ : s ₁	| s ₁ : se ₁	| l ₁ : l ₁	| t ₁ : t ₁	| d : —	| —
:d ₁	m ₁ : f ₁	| d ₁ : l ₂	| t ₂ : t ₂	| d ₁ : t ₂	| l ₂ : l ₂	| r ₁ : m ₁	| l ₂ : —	| —

T. F. S.
302. KEY B \flat . *Lah is G.*

WHY WAILETH THE WIND?

T. F. SEWARD, by per.

:m ₁	m	:- r	:d	d	:- .t ₁ :l ₁	se ₁ .l ₁ :t ₁	:m ₁	l ₁ .t ₁ :d	:m ₁	m	:- r	:d
:m ₁	m ₁	:- .se ₁ :l ₁	l ₁	:- .m ₁ :m ₁	m ₁ :m ₁	:m ₁	:m ₁	m ₁ :m ₁	:m ₁	m ₁	:- .se ₁ :l ₁	
1. Why	wail	- eth	the	wind	thro' the	tree - tops	so	sad - ly,	Why	sigh	- eth	the
2. Why	lin	- ger	the	clouds	in the	sun's part	- ing	glo - ry,	Why	min	- gle	their
D.C. Why	wail	- eth	the	wind	thro' the	tree - tops	so	sad - ly,	Why	sigh	- eth	the
:m ₁	d	:- .t ₁ :l ₁	l ₁	m	:- r	:d	t ₁ .d :r	:m .r	d .t ₁ :l ₁	:m ₁	d	:- .t ₁ :l ₁
:m ₁	l ₂	:- .l ₂ :l ₂	l ₂	:- .l ₂ :l ₂	l ₂	:- .l ₂ :l ₂	m ₁ :m ₁	:m ₁	l ₂ :l ₂	:m ₁	l ₂	:- .l ₂ :l ₂

FINE.

d	:- .t ₁ :l ₁	se ₁ .l ₁ :t ₁	:m ₁	l ₁	:-	s ₁	s	:- .f :m	m	:- r	:d	
l ₁	:- .m ₁ :m ₁	m ₁ :m ₁	:m ₁	m ₁	:-	s ₁	s ₁	:- .t ₁ :d	d	:- .s ₁ :s ₁		
zeph	- yr	so	mourn - ful	- ly	now?	Their	mn	- sic, though	sweet	as	the	
shade	with	the	bright - ness	be -	low?	Their	light,	though as	soft	as	the	
zeph	- yr	so	mourn - ful	- ly	now?							
m	:- r	:d	t ₁ .d :r	:m	d	:-	s ₁	m	:- r	:d	s	:- .f :m
l ₂	:- .l ₂ :l ₂	m ₁ :m ₁	:m ₁	l ₂	:-	s ₁	d ₁	:- .d ₁ :d ₁	d ₁	:- .d ₁ :d ₁		

D.C.

t ₁ .d :r	:s ₁	d .r :m	:s ₁	s	:- .f :m	m	:- r	:d	t ₁ .r :d	:t ₁	l ₁	:-
s ₁ :s ₁	:s ₁	s ₁ :s ₁	:s ₁	s ₁	:- .t ₁ :d	d	:- .s ₁ :s ₁	f ₁ :l ₁	se ₁	l ₁	:-	
whis - per	of	an - gels.	Yet	tells	me the	tale	of a	grief long	a -	go.		
smile of	a	lov'd one,	Yet	speaks	to my	heart	of a	grief long	a -	go.		
r .m :f	:s .f	m .r :d	:s ₁	m	:- r	:d	s	:- .f :m	r .f :m	:r	d	:-
s ₁ :s ₁	:s ₁	d ₁ :d ₁	:s ₁	d ₁	:- .d ₁ :d ₁	d ₁	:- .d ₁ :d ₁	f ₁ .r :m ₁	:m ₁	l ₂	:-	

ENNERDALE.

303. KEY F. Passing Modulation to Relative Minor.

C. STEGGALL.

:s	m	:d	l ₁ :r	t ₁ :-	:-	:d	l ₁ .t ₁ :d	f	:m .r	m	:-	:-
:t ₁	d	:s ₁	f ₁ :l ₁	s ₁ :-	:-	:s ₁	f ₁ :s ₁	l ₁ :t ₁	d	:-	:-	
1. Come,	we	that	love	the	Lord,	And	let	our	joys	be	known;	
2. Let	those	re -	fuse	to	sing	That	nev -	er	knew	our	God;	
3. Then	let	our	songs	a -	bound,	And	ev -	ery	tear	be	dry;	
:s	s	:m	d :f	r	:-	:-	:m	d :m	l	:s	s	:-
:s ₁	d	:m ₁	f ₁ :r ₁	s ₁ :-	:-	:m ₁	f ₁ :m ₁	r ₁ :s ₁	d ₁	:-	:-	
:m	m	:- r	d :m	l	:f	|r	:s	d .r :m	|r	:r	d	:-
:l ₁	se ₁	:l ₁ .t ₁	d :t ₁	l ₁ :r	|t ₁	:d	l ₁ :d	|d	:t ₁	d	:-	
Join	in	a	song	of	sweet ac -	cord,	And	thus	sur -	round	the	
But	fav' -	rites	of	the	heavenly	King	May	speak	their	joys	a -	
We're	march -	ing	thro'	Im -	manuel's	ground	To	fair -	er	worlds	on	
:d	m	:m	|m	:m	f	:l	|s	:s	m	:s	|s	:-
:l ₁	m ₁	:ba ₁ .se ₁ |l ₁	:s ₁	f ₁ :r ₁	|s ₁	:m ₁	l ₁ :m ₁ .f ₁	|s ₁	:s ₁	d ₁	:-	

SAD MEMORIES.

CARRIE COVINGTON.
304. KEY D.

MARY C. SEWARD, by per.

Fai - ry - like, fai - ry - like,

}	s :- f :m	s :- f :m	t :t :r ^l	d ^l :- :s	f :f :f	l :f :r
	:m.r :d	:m.r :d	f :f :f	m :- :m	d :d :d	d :d :d
	1. Fairy - like, 2. Grace-fully,	fairy - like, grace-fully,	o - ver my down in you	spir - it, mead - ow,	Steal-eth re - Bend-eth the	membrance of wil - low - bough
	:s .s :s	:s .s :s	s :s :s	s :- :d ^l	l :l :l	f :l :f
	:d .d :d	:d .d :d	s ₁ :s ₁ :s ₁	d :- :d	d :d :d	d :d :d

Ten - der - ly, ten - der - ly,

}	m :r :d	s :- :-	s :- f :m	s :- f :m	t :t :r ^l	d ^l :s :m
	d :d :d	t ₁ :- :-	:m.r :d	:m.r :d	f :f :f	m :m :d
	hap - pi - er o - ver each	hours; grave;	Ten - der - ly, Blighted and	ten - der - ly, withered lie	then as the all the fair	fragrance, Of flowers, All
	s :f :m	r :- :-	:s .s :s	:s .s :s	s :s :s	s :d ^l :s
	:d :d :d	s ₁ :- :-	:d .d :d	:d .d :d	s ₁ :s ₁ :s ₁	d :d :d

Bean - ti - ful, bean - ti - ful,

}	r :m :f	s :m :d	m :- :r	d :- :-	m :- r :d	m :- r :d
	d :d :d	d :d :d	d :- :t ₁	d :- :-	:d .t ₁ :l ₁	:d .t ₁ :l ₁
	sweet scent - ed, that I most	fad - ed, an - cherished but	tum - ml could not	flowers; save.	Beanti-ful, Des o - late,	beanti - ful, des - o - late,
	l :s :f	m :s :m	s :- :f	m :- :-	:l .l :l	:l .l :l
	f ₁ :s ₁ :l ₁	s ₁ :s ₁ :s ₁	s ₁ :- :s ₁	d :- :-	:l ₁ .l ₁ :l ₁	:l ₁ .l ₁ :l ₁

Si - lent - ly,

}	m :l :d ^l	t :m :-	m :- .m :m	d ^l :t :l	s :fe :l	s :- :-	s :- f :m
	d :d :m	r :r :-	d :- .d :d	m :r :m	r :r :r	r :- :-	:m.r :d
	all were my now is the	loved ones, henth-sons,	Pur - er than Drear are the	lil - ies my halls which re -	blossoms now cen-oad with	sleep; glee;	Si - lent - ly, Weari - ly,
	l :l :l	se :t :-	d ^l :- .d ^l :d ^l	d ^l :r ^l :d ^l	t :l :d ^l	t :- :-	:s .s :s
	l ₁ :l ₁ :l ₁	m :m :-	l ₁ :- .l ₁ :l ₁	l ₁ :t ₁ :d	r :r :r	s ₁ :- :-	:d .d :d

si - lent - ly,

}	s :- f :m	t :t :r ^l	d ^l :s :m	r :m :f	s :m :d	m :- :r	d :- :-
	:m.r :d	f :f :f	m :m :d	d :d :d	d :d :d	d :- :t ₁	d :- :-
	si - lent - ly, weari - ly.	like fall - ing passeth the	snow - flakes. They lone hours Of	left me in wait - ing be -	sor - row a - lov - ed to	loue to come to	weep. thee,
	:s .s :s	s :s :s	s :d ^l :s	l :s :f	m :s :m	s :- :f	m :- :-
	:d .d :d	s ₁ :s ₁ :s ₁	d :d :d	f ₁ :s ₁ :l ₁	s ₁ :s ₁ :s ₁	s ₁ :- :s ₁	d :- :-

HOME RETURNING.

305. KEY D. With strong accent. Extended modulation to Relative Minor.

T. F. SEWARD.

d ,m :s :l	s ,f :r ^l :—	r ,m :f :l	s ,m :d ^l :—	d ,m :s :l
d ,d :m :f	m ,r :f :—	t ₁ ,d :r :f	m ,d :m :—	d ,d :m :f
1. Home return - ing 2. Other lands have	from a-far, treasure vast,	Heart with joy up - Home alone has	lift-ed high, love to share,	Yonder see the Now for-get - ting
m ,s :d ^l :d ^l	s ,s :s :—	s ,s :s :t	d ^l ,d ^l :s :—	m ,s :d ^l :d ^l
d ,d :d :d	s ,s :s :—	s ₁ ,s ₁ :s ₁ :s ₁	d ,d :d :—	d ,d :d :d

s ,f :r ^l :—	r ^l ,d ^l :t :s	l ,t :d ^l :—	^p m ,re :m :l	t ,d ^l :l :—
m ,r :f :—	f ,m :r :t ₁	d ,r :m :—	d ,d :d :d	r ,m :d :—
guiding star, all the past,	O what pleas - ure in the joy that	draweth nigh; waits me there;	Long I've wandered Ma - ny years have	sad and lone, pass'd a-way,
s ,s :s :—	s ,s :s :s	s ,s :s :—	l ,l :l :l	se ,se :l :—
s ,s :s :—	s ,s :s :s	s ,s :d :—	l ₁ ,l ₁ :l ₁ :l ₁	m ,m :l ₁ :—

m ,re :m :l	d ^l ,l :t :—	m ,re :m :l	t ,d ^l :l :—	l ,se :l :d ^l
d ,d :d :d	m ,m :m :—	d ,d :d :d	r ,m :d :—	f ,f :f :f
Home and dear ones Weary years they've	far a - way, been to me,	From my heart all Waiting for this	hope hath flown, happy day,	Wlel me now this Home below - ed
l ,l :l :l	l ,l :se :—	l ,l :l :l	se ,se :l :—	d ^l ,t :d ^l :l
l ₁ ,l ₁ :l ₁ :l ₁	l ₁ ,d :m :—	l ₁ ,l ₁ :l ₁ :l ₁	m ,m :l :—	f ,f :f :f

cres.

t ,l :m ^l :—	m ^l ,r ^l :d ^l :s	s ,f :r ^l :—	r ^l ,d ^l :t :r	l ,s :m :—
re ,re :m :—	s ,f :m :m	m ,r :f :—	f ,m :r :t ₁	t ₁ ,t ₁ :d :—
happy day; now I see;	Home return - ing, Home, &c.	from a-far,	Hearts with joy up -	lift ed high,
l ,l :se :—	d ^l ,d :d ^l :d ^l	s ,s :s :—	s ,s :s :s	s ,s :s :—
f ,f :m :—	d ,d :d :d	s ,s :s :—	s ₁ ,s ₁ :s ₁ :s ₁	s ₁ ,s ₁ :d :—

m ^l ,r ^l :d ^l :s	s ,f :r ^l :—	r ^l ,d ^l :t :s	l ,t :d ^l :—
s ,f :m :m	m ,r :f :—	f ,m :r :t ₁	d ,r :m :—
Yonder see the	guiding star,	O what pleas - ure	draweth nigh.
d ^l ,d ^l :d ^l :d ^l	s ,s :s :—	s ,s :s :s	s ,s :s :—
d ,d :d :d	s ,s :s :—	s ,s :s :s	s ,s :d :—

HURRAH! WELCOME THE DAY.

306. Key D \flat . With spirit. M. 112, twice. (Cadence modulation to Relative Minor.)

HUBERT P. MAIN, by per.

{ 1. Hur- 2. lar- 3. A- }	:s	s :— :— | m :d :m	s :— :— | — :— :d ^l	d ^l :s :m | s :— :f	m :— :— | — :— :s
	:s	s :— :— | m :d :m	s :— :— | — :— :m	m :m :d | m :— :r	d :— :— | — :— :s
	rah! welcome the day,	we, hunters, a - way!	we, hunters, a - way!	we, hunters, a - way!	we, hunters, a - way!	we, hunters, a - way!
	:s	s :— :— m :d :m	s :— :— | — :— :s	s :s :s | s :— :s	s :— :— | — :— :s
	:s	s :— :— | m :d :m	s :— :— | — :— :d	d :d :d | s ₁ :— :s ₁	d :— :— | — :— :s

{ way, stag soon }	s :— :— | m :d :m	s :— :— | — :— :m ₁	s ₁ :d :m | m :— :r	d :— :— | — :— :d _s
	s :— :— | m :d :m	s :— :— | — :— :d _f	m ₁ :m ₁ :s ₁ | s ₁ :— :f ₁	m ₁ :— :— | — :— :l ₁ m
	way, stag soon	l t us a - way!	see, capture the prey,	see, capture the prey,
	s :— :— | m :d :m	s :— :— | — :— :s _d	d :d :d | t ₁ :— :t ₁	d :— :— | — :— :d _s
	s :— :— | m :d :m	s :— :— | — :— :d _f	s ₁ :s ₁ :s ₁ | s ₁ :— :s ₁	d ₁ :— :— | — :— :d _s

{ climb gai - - ly gth - er'd }	l :— :s | l :— :t	d ^l :— :r ^l | m ^l :— :s	l :— :s | l :— :t	d ^l :— :— | s :— :s
	f :— :f | f :— :f	m :— :m | m :— :m	f :— :f | f :— :f	m :— :— | m :— :m
	climb gai - - ly gth - er'd	to you - der on whil - with	rock - y steep, spear and lance at home,	Our Al - pine song re - peat - - ing; gleam - - ing; re - peat - - ing;	While No The
	t :— :t s :— :s	s :— :s | s :— :d ^l	t :— :t | s :— :s	s :— :— | d ^l :— :d ^l
	s :— :s | s ₁ :— :s ₁	d :— :d | d :— :d	s :— :s | s ₁ :— :s ₁	d :— :— | d :— :d

{ far fabt - ing gen - tle }	l :— :s | l :— :t	d ^l :— :r ^l | m ^l :— :m	m ₁ :— :l | t :d ^l :t	l :— :— | — :— :—
	f :— :f | f :— :f	m :— :m | m :— :r	d :— :d | r :m :r	d :— :— | — :— :—
	far and clear the bu - gle's note With joy our ear shall greet.	fabt - ing heart nor flag - ging steel, Till ro - - sy eve shall beam.	gen - tle tones we dear - ly love, With joy our ear will greet.	
	t :— :t | s :— :s	s :— :s | s :— :se	l :— :l | se :— :se	l :— :— | — :— :—
	s :— :s | s ₁ :— :s ₁	d :— :d | d :— :t ₁	l ₁ :— :l ₁ | m :— :m	l ₁ :— :— | — :— :—

CHORUS.

{ Hur- }	:s	s :— :— | m :d :m	s :— :— | — :— :d ^l	d ^l :s :m | s :— :f	m :— :— | — :— :—
	:s	s :— :— | m :d :m	s :— :— | — :— :m	m :m :d | m :— :r	d :— :— | — :— :—
	rah! wel - come the day.	we, hunters, a - way!	we, hunters, a - way!	we, hunters, a - way!	we, hunters, a - way!
	:s	s :— :— | m :d :m	s :— :— | — :— :s	s :s :s | s :— :s	s :— :— | — :— :—
	:s	s :— :— | m :d :m	s :— :— | — :— :d	d :d :d | s ₁ :— :s ₁	d :— :— | — :— :—

{ :s :s Λ :d' :m }	>	>	†	(
	l :— :— | t :— :—	d' :— :— | :— :t :l	s :d' :m' | r' :— :t	d' :— :— | :— :—
	f :— :— | f :— :—	m :— :— | l :s :f	m :m :s | f :— :f	m :— :— | :— :—
	way A - -	way! A - -	way to the hills, a -	way!
	s :— :— | l :t :d'	d' :d' :d' | t :— :s	s :— :— | :— :—	
	d :— :— | f :— :f	s :s :s | s ₁ :— :s ₁	d' :— :— | :— :—	

THE SONG OF THE OLD BELL.

307. KEY B^b. With steady movement.

{ :s ₁ :s ₁ :s ₁ :s ₁ 1 I was 2 8-stons. 3 So I }	d :d ,d | d :m ₁ ,f ₁	s ₁ :s ₁ :s ₁ | d ₁ :d ₁ ,r ₁	m ₁ :l ₁ ,l ₁ | s ₁ ,s ₁ :d	t ₁ :— | — :s ₁ ,s ₁
	d :d ,d | d :m ₁ ,f ₁	s ₁ :s ₁ :s ₁ | d ₁ :d ₁ ,r ₁	m ₁ :f ₁ ,f ₁ | s ₁ ,s ₁ :m ₁	r ₁ :— | — :s ₁ ,s ₁
	hung in my place when the village was young, And the hous - es were scattere d and few;	age-d and died, And the sixth is now tugging at me,	pageant moves by, With its joys and its sor - rows and	In the But he'll And its
	watch from my tow'r as the	pageant moves by, With its	joys and its sor - rows and	And its
	s ₁ :s ₁ :s ₁ | d ₁ :d ₁ ,r ₁	m ₁ :d ,d | d .d :s ₁	s ₁ :— | — :s ₁ ,s ₁	
	d :d ,d | d :m ₁ ,f ₁	s ₁ :s ₁ :s ₁ | d ₁ :d ₁ ,r ₁	m ₁ :f ₁ ,f ₁ | m ₁ ,m ₁ :d ₁	s ₁ :— | — :s ₁ ,s ₁

CHORUS.

{ ol soon all }	d :d ,d | d :m ₁ ,f ₁	s ₁ :s ₁ :s ₁ | d ₁ :d ₁ ,r ₁	m ₁ :l ₁ ,l ₁ | s ₁ ,s ₁ :t ₁	d :— | — :s ₁ | l ₁ :l ₁ | d :d
	d :d ,d | d :m ₁ ,f ₁	s ₁ :s ₁ :s ₁ | d ₁ :d ₁ ,r ₁	m ₁ :f ₁ ,f ₁ | m ₁ ,m ₁ :f ₁	m ₁ :— | — :m ₁ | f ₁ :f ₁ | s ₁ :s ₁
	dingy bel - frv for a - ges I've swung, Yet my song is the same as when new.	hustled a - side, Making he.	room for a younger than he.	And so I sing Ding.
	one to me in my solitude high, If the world is in gladness or tears.			
	d :d ,d | d :m ₁ ,f ₁	s ₁ :s ₁ :s ₁ | d ₁ :d ₁ ,r ₁	m ₁ :d ,d | d .d :r	d :— | — d | d :d | m :m
	d :d ,d | d :m ₁ ,f ₁	s ₁ :s ₁ :s ₁ | d ₁ :d ₁ ,r ₁	m ₁ :f ₁ ,f ₁ | s ₁ ,s ₁ :s ₁	d ₁ :— | — d ₁ | f ₁ :f ₁ | d ₁ :d ₁

{ dong. d f ₁	l ₁ :l ₁ | d :m ₁	d :d .t ₁ | l ₁ :se ₁	l ₁ :— | — :s ₁	d :d | d :m ₁ ,f ₁	s ₁ :s ₁ | d ₁ :d ₁ ,r ₁
	f ₁ :f ₁ | s ₁ :m ₁	m ₁ :m ₁ ,f ₁ | m ₁ :m ₁	m ₁ :— | — :s ₁	d :d | d :m ₁ ,f ₁	s ₁ :s ₁ | d ₁ :d ₁ ,r ₁
	ding, dong, ding. Or	ut - ter a sol - emn toll;	Ding,	dong, dong, ding. Forth	bride I ring, Ding,
	d :d | m :m	m :m .r | d :t ₁	d :— | — :s ₁	d :d | d :m ₁ ,f ₁	s ₁ :s ₁ | d ₁ :d ₁ ,r ₁
	f ₁ :f ₁ | d ₁ :d ₁	d ₁ :d ₁ ,r ₁ | m ₁ :m ₁	l ₁ :— | — :s ₁	d :d | d :m ₁ ,f ₁	s ₁ :s ₁ | d ₁ :d ₁ ,r ₁

{ dong. m ₁ m ₁	l ₁ :l ₁ ,l ₁ | s ₁ :t ₁	d :— | — :d	d :— | — :—	— :— | —
	f ₁ :f ₁ ,f ₁ | m ₁ :f ₁	m ₁ :— | — :f ₁	m :f ₁ ,f ₁ | m ₁ :f ₁	m ₁ :— | —
	for the pass - ing soul.	Ding.	long, for the pass - ing soul.	
	d :d ,d | d :s ₁	s ₁ :— | — :l ₁	s ₁ :l ₁ ,l ₁ | s ₁ :l ₁	s ₁ :— | —
	f ₁ :f ₁ ,f ₁ | s ₁ :s ₁	d ₁ :— | — :d ₁	d ₁ :— | — :—	— :— | —
		Ding.	dong.....	

Transitional Modulation.

308. KEY F. (First Sharp minor.) C.t. *Lah is A.*

f.F.

$$\left\{ \begin{array}{l} |m : r | d : m | s : f | m : - | \\ |m : r_e | |m : l_1 : s_e | |l_1 : l_1 : t_1 | d : t_1 | |l_1 : - | |l : m : m | f : m : r | d : t_1 | d : - | \end{array} \right\} \parallel$$
309. KEY F. (First Flat minor.) f.B \flat . *Lah is G.*

F.t.

$$\left\{ \begin{array}{l} |m : r | d : m | s : f | m : - | \\ |r : d_e | |r : r : m | f : m | |l_1 : - | |t : m : m | f : m : r | d : t_1 | d : - | \end{array} \right\} \parallel$$

310. KEY G. (First Flat minor.)

f.C. *Lah is A.*

$$\left\{ \begin{array}{l} |d : s_1 | |l_1 : s_1 | |d : r | |m : - | \\ |r : m | |f : m | |l : se | |l : - | \\ |r : d_e | |r : - | \end{array} \right\}$$

G.t.

$$\left\{ \begin{array}{l} |l : r : r | |m : r | |d : t_1 | |d : s_1 | |l_1 : t_1 | |d : f | |m : r | |d : - | \end{array} \right\} \parallel$$

311. KEY G. (First Sharp minor.)

D.t. *Lah is B.*

$$\left\{ \begin{array}{l} |d : s_1 | |l_1 : s_1 | |d : r | |m : - | \\ |m : f_e | |s : f_e | |l : se | |l : - | \\ |m : r_e | |m : - | \end{array} \right\}$$

f.G.

$$\left\{ \begin{array}{l} |s : r : r | |m : r | |d : t_1 | |d : s_1 | |l_1 : t_1 | |d : f | |m : r | |d : - | \end{array} \right\} \parallel$$

312. KEY G. (First Flat minor.)

$$\left\{ \begin{array}{l} |d : - : d | |s_1 : - : d | |t_1 : l_1 : t_1 | |d : - : | \\ |d : - : m | |s : - : m | |f : m : r | |d : - : | \end{array} \right\}$$
f.C. *Lah is A.*

$$\left\{ \begin{array}{l} |r : - : t | |d : - : l | |s_e : b_a : s_e | |l : - : | \\ |r : - : m | |f : - : r | |d_e : t_1 : d_e | |r : - : | \\ |r : - : m | |r : - : d | |t_1 : l_1 : t_1 | |d : - : | \end{array} \right\} \parallel$$

313. KEY G. (First Sharp minor.)

$$\left\{ \begin{array}{l} |d : - : d | |s_1 : - : d | |t_1 : l_1 : t_1 | |d : - : | \\ |d : - : m | |s : - : m | |f : m : r | |d : - : | \end{array} \right\}$$
D.t. *Lah is B.*

f.G.

$$\left\{ \begin{array}{l} |m : - : t | |d : - : l | |s_e : b_a : s_e | |l : - : | \\ |m : - : f_e | |s : - : m | |r_e : d_e : r_e | |m : - : | \\ |s : r : - : m | |r : - : d | |t_1 : l_1 : t_1 | |d : - : | \end{array} \right\} \parallel$$

GRACE CHURCH.

314. KEY G. Extended Transitional Modulation to First Flat minor.

PLEYEL, arr.

m :— :r	d :— :t ₁	d :— :r	m :— :—	s :— :f	m :— :r	d :— :t ₁	d :— :—
d :— :l ₁	s ₁ :— :f ₁	m ₁ :f ₁ :s ₁	s ₁ :— :—	d :— :t ₁	d :— :l ₁	s ₁ :— :s ₁	s ₁ :— :—
1. Depth of 2 I have 3. Now in -	mer - cy! long with - cline me	can there stood His to re -	be grace, pent!	Mr - cy Long pro - Let me	still re - voked Him now my	served for to His fall la -	me? face; ment!
s :— :f	m :— :r	d :— :t ₁	d :— :—	s :— :s	s :— :f	m :— :r	m :— :—
d :— :f ₁	s ₁ :— :s ₁	l ₁ :— :s ₁	d :— :—	m :— :r	d :— :f ₁	s ₁ :— :s ₁	d :— :—

f C. *Lah is A.*

G.t.

r ₁ :— :t	d ^l :— :t	l :— :se	l :— :—	d ^f :— :m	l :— :s	f :— :r	d :— :—
l ₁ m :— :r	m :— :f	m :— :r	d :— :—	r ₁ s ₁ :— :d	d :— :d	r :— :t ₁	d :— :—
Can my Would not Now my	God His heark - en foul re -	wrath for - to His volt de -	bear? calls; plore!	Me, the grieved Him Weep, be -	chil - of by a lieve, and	sin - ners thous - and sin no	spare? falls. more.
r ₁ :— :se	l :— :m ^l :r ^l	d ^l :— :t	l :— :—	l ^r :— :s	f :— :s	l :— :s :f	m :— :—
f ₁ d :— :t ₁	l ₁ :— :r	m :— :m	l :— :—	f ₁ t ₁ :— :d	f ₁ :— :m ₁	f ₁ :s ₁ :s ₁	d ₁ :— :—

O PARADISE!

315. KEY E^b. Extended Transitional Modulation to First Sharp minor.

JOSEPH BARNBY.

m	f :— :m | m :m	s :— :f | f :m	r :d | r :f	m :— | — :m ₁	l ₁ :— :l ₁ | s ₁ :l ₁		
d	d :— :d | d :d	d :— :d | d :d	t ₁ :d | d :t ₁	d :— | — :r ₁	m ₁ :— :m ₁ | m ₁ :m ₁		
1.O 2.O	Par - a -dise! O Par - a -dise! O	Par - a -dise! Who Par - a -dis-! We're	dot' not look - ing,	crave for wait - ing	rest? here;	Who We	would not seek the long to be where
s	l :— :s | s :d ^l	t :— :l | l :s	f :m | l :s	s :— | — :f ₁ t ₁	d :— :d | t ₁ :d		
d	d :— :d | d :d	d :— :d | d :d	s ₁ :l ₁ | f ₁ :s ₁	d :— | — :d ₁ f ₁	m ₁ :— :m ₁ | m ₁ :l ₁		

f.E^b.

Where loy - al hearts and true,

B^b.t.

t ₁ :— :t ₁ | l ₁ :d	d :l ₁ | t ₁ :r	d ^s :— | — :s	d ^l :s | t :l	s :— | — :s ^d	t ₁ :r
m ₁ :— :m ₁ | m ₁ :f ₁	s ₁ :m ₁ | f ₁ :f ₁	m ₁ t ₁ :— | — :t ₁	d :— | t ₁ :d	r :t ₁ | d :s ^d d ₁	f ₁ :f ₁
hap - py land Where Je - sus is, To	they that loved, are feel, and see Him	blest? near.	Where loy -	al hearts and true	Stand ev - er
r :— :r | d :r	m :d | r :t ₁	d ^s :— | — :s	s :— | f :—	f :f | m :m ₁	l ₁ :l ₁
se :— :se | l ₁ :l ₁	s ₁ :s ₁ | s ₁ :s ₁	d ^s :— | — :f	m :— | r :d	t ₁ :s ₁ | d :t ₁ m ₁	r ₁ :t ₁

f.E^b.

d :t ₁	d ^s :— | s :—	d ^l :m | t :l	s :m | d :f	r :— | — :r	d :— | —
m ₁ :m ₁	m ₁ t ₁ :— | t ₁ :—	d :d | d :d	t ₁ :t ₁ | d :d	d :— | t ₁ :—	d :— | —
in the light, All	rapt - ure through and thro'. In Gods's most	ho - ly	sight.		
se :r	d ^s :— | f :—	m :s | s :f	r :s | m :f	s :r | f :—	m :— | —
m ₁ :m ₁	l ₁ m :— | r :—	d :d | f ₁ :f ₁	s ₁ :s ₁ | l ₁ :r	s ₁ :— | s ₁ :—	d :— | —

EVENTIDE.

316. KEY E \flat . Cadence Transitional Modulation to First Flat minor.

W. H. MONK.

m :—	m :r	d :—	s :—	l :s	s :f	m :—	— :—	m :—	f :s
d :—	t ₁ :t ₁	d :—	d :—	d :t ₁	d :r	d :—	— :—	d :—	d :d
1.A - -	bide with	me!	fast	falls the	e - ven -	tide;		The	dark - ness
2.Swift	to its	close	ebbs	out life's	lit - tle	day;		Earth's	joys ; row
3.I	need Thy	pres -	ence	ev - ery	pass - ing	hour;		What	but Thy
s :—	s :f	m :—	d :—	d :s	s :s	s :—	— :—	s :—	f :m
d :—	s ₁ :s ₁	l ₁ :—	m ₁ :—	f ₁ :s ₁	l ₁ :t ₁	d :—	— :—	d :t ₁	l ₁ :s ₁

l :—	s :—	f :r	m :fe	s :—	— :—	m :—	m :r	d :—	s :—
d :—	d :—	d :r	d :d	t ₁ :—	— :—	d :—	t ₁ :t ₁	d :—	d :—
deep - -	ens;	Lord, with	me a -	bide!		When	oth - er	help - -	ers
dim,	its	glo - ries	pass a -	way		Change	and de -	cay	in
grace	can	foil the	tempt-er's	power?		Who,	like Thy -	self,	ny
f :—	m :—	l :s	s :d	r :—	— :—	m :f	s :f	m :—	d' :t
f ₁ :—	d :—	r :t ₁	d :l ₁	s ₁ :—	— :—	d :—	s ₁ :s ₁	l ₁ :—	m ₁ :—

s :f	f :m	r :—	— :—	r :—	m :f	m :r	d :f	m :—	r :—	d :—	— :—
d :d	de :de	r :—	— :—	t ₁ :—	d :t ₁	d :t ₁	d :r	d :—	t ₁ :—	d :—	— :—
fail, and	com-forts	flee,		Help	of the	helpless, O	a -	bide	with	me!	
all a -	round I	see;		O	Thou Who	chang - est	not,	bide	with	me.	
guide and	stay can	be?		Through	cloud and	sunshine, Lord,	a -	bide	with	me.	
l :l	l :s	f :—	— :—	s :—	s :s	s :f	m :l	s :—	— :f	m :—	— :—
f ₁ :-s ₁	l ₁ :l ₁	r :—	— :—	f :—	m :r	d :s ₁	l ₁ :f ₁	s ₁ :—	s ₁ :—	d :—	— :—

ST. CECILIA.

317. KEY E. Passing Transitional Modulation to First Flat minor.

R. R. CHOPE.

:m	s :f	m :f	r :—	m :m	d' :t	l :l	s :—	—
:d	d :t ₁	d :d	d :t ₁	d :d	d :r	m :r .d	t ₁ :—	—
1.The	year is	swift - ly	wan - -	- ing; The	sum - mer	days are	past;	
2.The	ev - er -	chang - ing	seas - -	ons In	si - lence	come and	go;	
3.Be -	hold the	bend - ing	orch - -	ards With	boun-teous	fruit are	crowned;	
s :s	s :s	s :l	s :—	s :s	s :fe:s	s :fe	s :—	—
d :d	m :r	d :f ₁	s ₁ :—	d :d	l ₁ :t ₁	d :r	s ₁ :—	—

:m	f :m	r :d	t ₁ :—	d :r	m :f	r :t ₁	d :—	—
:de	r :de	r :l ₁	s ₁ :—	d :s ₁	s ₁ :f ₁	l ₁ :s ₁	s ₁ :—	—
And	life, brief	life is	speed - -	- ing; The	end is	near - ing	fast.	
But	Thou e - -	ter - nal	Fa - -	ther, No	time nor	change canst	know.	
Lord,	in our	hearts more	rich - -	ly Let	heaven-ly	fruits a - -	bound.	
s :s	f :s	l :f	r :f	m :r	d :d	f :r .f	m :—	—
l ₁ :l ₁	r :m	f :r	s ₁ :—	l ₁ :t ₁	d :l ₁	f ₁ :s ₁	d :—	—

318. KEY F.

IN THE HOUR OF TRIAL.

J. B. DYKES.

d :d	r :m	f :—	m :—	m :m	r :d	t ₁ :—	— :—	d :d	r :m
s ₁ :d	d :d	d :—	d :—	d :t ₁	l ₁ :s ₁	s ₁ :—	— :—	s ₁ :d	d :d
1. In the hour of	tri - al,	Je - sus pray for	me;	Lest, by base de -					
2. If with sore af -	flic - tion	Thou in love chas -	tise,	Pour Thy ben - e -					
3. When my lamp low	burn - ing	Sinks in mor - tal	pain;	Earth to earth re -					
m :m	f :s	l :—	s :—	s :s	f :m	r :—	— :—	m :m	f :s
d :d	d :d	d :—	d :—	m ₁ :m ₁	f ₁ :d	s ₁ :—	— :—	d :d	d :d

f :—	m :—	m :m	re :re	m :—	— :—	s :s	s :m	f :—	r :—
d :l ₁	d :—	d :d	t ₁ :t ₁	t ₁ :—	— :—	m :r	de :de	r :d	t ₁ :—
ni - al,	I de - part	Free.	When thou seest me	wav - er,					
dic - tion	On the sac - ri -	fee.	Free - ly on Thine	al - tar					
turn - ing,	Dust to dust a -	gain;	On Thy truth re -	ly - ing,					
l :f	s :—	fe :fe	fe :l	s :—	— :—	t :t	l :l	l :—	s :f
d :—	d :—	l ₁ :l ₁	t ₁ :t ₁	m :—	— :—	m :m	l ₁ :l ₁	r :—	s ₁ :—

m :m	r :d	t ₁ :—	— :—	d :d	r :m	f :—	m :—	m :d	r :—	d :—	— :—
d :d	l ₁ :l ₁	s ₁ :—	— :—	s ₁ :s ₁	s ₁ :d	d :—	d :—	d :d	d :t ₁	d :—	— :—
With a look re -	call;	Nor for fear or	fa - vor	Suf - fer me to fall.							
I will lay my	will,	And tho' flesh may	fal - ter,	Bless and praise Thee still.							
In that hour of	strife,	Je - sus, take me,	dy - ing,	To e - ter - nal life.							
m :s	f :m	r :—	— :—	m :m	f :s	l :—	s :—	s :m	r :f	m :—	— :—
d :d	f ₁ :f ₁	s ₁ :—	— :—	d :d	t ₁ :ta ₁	l ₁ :f ₁	d :—	s ₁ :s ₁	s ₁ :s ₁	d :—	— :—

BATTISHILL.

319. KEY G. Cadence Transitional modulation to First Flat minor.

s :m	r :d	r :r	m :—	f :m	l :s	f :m	r :—
d :d	t ₁ :d	d :t ₁	d :—	d :d	d :d	t ₁ :d	t ₁ :—
1. Children of the	heaven - ly	King,	As we	jour - ney,	let us	sing:	
2. We are trav' - ling	home to	God,	In the	way our	fa - thers	trod;	
3. Lord! o - be - dient -	ly we'll	go,	Glad - ly	leav - ing	all be - low:		
m :s	s :m	s :s	s :—	f :s	f :m	f :s	s :—
d :d	s ₁ :l ₁	s ₁ :s ₁	d :—	l ₁ :d	f ₁ :d ₁	r ₁ :m ₁ f ₁	s ₁ :—

s :m	r :d	r :m	f :—	l :s	t ₁ :d	m :r	d :—
d :d	t ₁ :d	l ₁ :de	r :—	t ₁ :d	s ₁ :m ₁	s ₁ :—	f ₁ | m ₁ :—
Sing our	Sav - iour's	wor - thy	praise,	Glo - rious	in His	works and	ways.
They are	hap - py	now, and	we	Soon their	hap - pi -	ness shall	see.
On - ly	Thou our	lead - er	be,	And we	still will	fol - low	Thee.
s :s	s :m	l :s	f :—	r :m	r :d	d :t ₁	d :—
m ₁ :d	s ₁ :l ₁	f ₁ :m ₁	r ₁ :—	f ₁ :m ₁	s ₁ :l ₁	s ₁ :s ₁	d ₁ :—

DEXTER SMITH.

BROKEN THREADS.

WM. MASON, Mus. Doc., by per.

320. KEY E♭.

B♭, t. *Lah is G.*

d :d	| d .t ₁ :l ₁ .t ₁	d :d	| r :—	ml ₁ :l ₁	| l ₁ .se ₁ :ba ₁ .se ₁	l ₁ :l ₁	| t ₁ :—
s ₁ :s ₁	| s ₁ :s ₁	s ₁ :s ₁	| s ₁ :—	s ₁ d ₁ :f ₁	| m ₁ :m ₁	m ₁ :m ₁	| m ₁ :—
1. As the	shut - tle	swift - ly	flies	Back and	forth be -	fore our	eyes,
2. Weav - ing	ev - - er	day by	day,	As the	shut - tles	brisk - ly	play,
3. Weav - ing	in life's	bus - y	loom,	Ming - ling	sun - shine	with the	gloom,
t. Bro - ken	threads in	life a -	bound,	In each	sta - tion	they are	found;
m :m	| r :r	m :m	| f :—	ml ₁ :r	| t ₁ :t ₁	d :d	| r :—
d :s ₁	| r :s ₁	d :s ₁	| d .t ₁ :l ₁ .t ₁	d f ₁ :r ₁	| m ₁ :m ₁	l ₁ :m ₁	| l ₁ .se ₁ :ba ₁ .se ₁

f. E♭.

d :d	| d .r :m .f	m :r	| d :—	ta ₁ f :f	| f .m :r .d	r :r	| s :—	f :f	| f .m :r .d
m ₁ :ta ₁	| l ₁ :l ₁	s ₁ :f ₁	| m ₁ :—	s ₁ r :t ₁	| d :s ₁	d .t ₁ :l ₁ .t ₁	| d :r .m	r :r	| d :s ₁
Blending with its	finger - s light,	Warp and woof,	till	they u -	nite	In a	fa -	bric	
Bro - ken threads how	oft an - noy,	And our pre -	cious	time em -	ploy;	Warning	us by		
Warp and woof of	deeds we	blend,		has an	end;	Bro - ken	threads we		
May Faith's kind and	friend - ly hand,	Help us	to ad -	just the	strand;	That, when	life's last		
d :r .m	| f :d	d .t ₁ :l ₁ .t ₁	| d :—	d s :s	| s :s	s :s	| s :—	s :l .t	| d ¹ :s .d ¹
l ₁ :s ₁	| f ₁ :f ₁	s ₁ :s ₂	| d ₁ :—	m ₁ t ₁ :s ₁	| d :m	s :f	| f .m :r .d	t ₁ :s ₁	| d :m

r :r	| s :l .t	d ¹ :— .t	| l .s :f .m	m .r :m .f	| s :l .t	d ¹ :— .t	| l .s :f .m	m :r	| d :—
s ₁ :s ₁	| s ₁ :f	m .d :r .m	| f .m :r .d	d .t ₁ :d .r	| m :f	m .d :r .m	| f .m :r .d	d :t ₁	| d :—
good and strong,	sharp re - proof,	Let us hear the	weav - er's song,	Let us hear the	weav - er's song,	Let us hear the	weav - er's song,		
oft - en hind,	But - den - ing the	We must watch the	warp and	We must watch the	warp and	We must watch the	warp and		
tile shall ebb,	There shall be a	no - ble mind,	per - feet web,	no - ble mind,	per - feet web,	no - ble mind,	per - feet web,		
d ¹ .t :l .t	| d ¹ :s	s .m :f .s	| l :l	s :s	| s :—	s .m :f .s	| f :l	s :f	| m :—
s :f	| m :r	d :— .d	| f :f	s :f	| m :r	d :— .d	| f ₁ :f ₁	s ₁ :s ₁	| d :—

FERNIEHURST. S. M.

321. KEY F. Cadence Transitional modulation to First Sharp minor.

:d	| r :m	| f :f	| m :—	— :m	| m :m	| s :fe	| m :—	—
:d	| d :d	| d :r	| d :—	— :m	| r :d	| t ₁ :l ₁	| s ₁ :—	—
1. Not	what these	hands have	done	Can	save this	guilt - y	soul;	
2. Not	what I	feel or	do	Can	give me	peace with	God;	
3. Thy	work, a -	lone, O	Christ,	Can	ease this	weight of	sin;	
:m	| f :s	| l :t	| d ¹ :—	— :s	| se :l	| m :m .re	| m :—	—
:d	| d :d	| d :d	| d :—	— :d	| t ₁ :l ₁	| t ₁ :t ₁	| m :—	—
:m	| r :t ₁	| d :l	| s :f	| m :m	| m :r	| d :r	| d :—	—
:t ₁	| t ₁ :s ₁	| s ₁ :d	| r :t ₁	| d :ta ₁	| l ₁ :l ₁	| d :t ₁	| d :—	—
Not	what this	toil - ing	flesh has	borne, Can	make my	spir - it	whole.	
Not	all my	pray'rs, and	sighs, and	tears, Can	bear my	aw - ful	load.	
Thy	blood a -	lone, O	Lamb of	God, Can	give me	peace with -	in.	
:s	| s :f	| m :m	| s :s	| s :s	| s :f	| m :f	| m :—	—
:m	| f :r	| m :l ₁	| t ₁ :r	| d :de	| r :r	| s ₁ :s ₁	| d :—	—

THE HOMELAND.

322. KEY E♭.

A. S. SULLIVAN.

d	m	m	l	l	s	—	s	f	m	d	d	t ₁	d	—	—	d	m	m	l	l
d	d	d	d	d	t ₁	—	t ₁	r	d	s ₁	s ₁	s ₁	s ₁	—	—	d	d	d	d	d
1. The	Homeland!	O	the	Home - land!	The	land of	souls	free -	born!	No	gloomy	night	is							
2. My	Lord is	in	the	Home - land,	With	an - gels	bright	and	fair;	No	sin - ful	thing	nor							
3. For	loved ones	in	the	Home - land,	Are	wait - ing	r	to	come	Where	nei - ther	death	nor							
m	s	s	f	m	r	—	r	s	s	m	f	m	—	—	m	s	s	f	m	
d	d	d	f ₁	f ₁	s ₁	—	s ₁	t ₁	d	d	s ₁	s ₁	d	—	—	d	d	d	f ₁	f ₁

B♭ t.

s	—	s	f	m ₁	t ₁	l ₁	se	l ₁	—	—	l ₁	d	—	d	d	d	t ₁	—	m ₁	t ₁
t ₁	—	t ₁	r	d _{f₁}	f ₁	m ₁	m ₁	m ₁	—	—	m ₁	f ₁	—	f ₁	m ₁	re ₁	m ₁	—	m ₁	se ₁
known	there,	But	aye	the	fade - less	morn;	I'm	sigh - ing	for	that	coun - try,	My								
e	vil	Can	ev - er	en - ter	there;	The	O	mu - sic	of	the	ran - somed	Is								
sor	row	in -	vade	their	ho - ly	home:		dear,	dear	na - tive	coun -	try!	O							
r	—	r	s	s _d	r	d	t ₁	d	—	—	d	l ₁	—	l ₁	l ₁	l ₁	t ₁	—	t ₁	m
s ₁	—	s ₁	t ₁	d _{f₁}	r ₁	m ₁	m ₁	l ₁	—	—	l ₁	l ₁	—	l ₁	l ₁	l ₁	se ₁	—	se ₁	m ₁

f. E♭.

d	—	d	r	m	d	—	—	d _s	s	s	t	l _s	d _l	—	s	f	m	d	d	r	d	—	—	
l ₁	—	l ₁	f ₁	f ₁	m ₁	—	—	m ₁ t ₁	d	d	f	f _f	m	d	ta ₁	l ₁	s ₁	s ₁	l ₁	t ₁	d	—	—	
heart	is	ach - ing	here;	There	is	no	pain	in	the	Home - land	To	which	I'm	drawing	near.									
ring -	ing	in	my	ears,	And	when	I	think	of	the	Home - land	My	eyes	are	wet	with	tears.							
rest	and	peace	a -	bove!	Christ	bring	us	all	to	the	Home - land	Of	His	e - tern - al	love.									
m	—	m	t ₁	t ₁	d	—	—	s _r	m	s	s	s _s	s	—	d	d	d	m	f	f	m	—	—	
l ₁	—	l ₁	s ₁	s ₁	d ₁	—	—	ta ₂ f ₁	m ₁	m	r	r	r	d	—	m ₁	f ₁	s ₁	s ₁	s ₁	s ₁	d	—	—

PETROX.

323. KEY E♭.

"Passing" Transitional Modulation to First Flat minor.

W. BOYD.

m	s	f	m	r	—	d	—	r	m	f	l	d	—	t ₁	—
m	r	d	d	t ₁	—	l ₁	—	l ₁	de	r	l ₁	s ₁	—	s ₁	—
1. Lord,	Thy	word	a -	bid	—	eth,	And	our	foot - steps	guid	—	eth:			
2. When	our	foes	are	near	us,	Then	Thy	word	doth	cheer	—	us,			
3. O,	that	we	dis -	cern	—	ing	Its	most	ho - ly	learn	—	ing,			
d _l	t	l	s	f	—	m	—	l	s	f	r	m	—	r	—
d	d	d	d	s ₁	—	l ₁	—	f	m	r	f ₁	s ₁	—	s ₁	—

r	m	f	l	s	—	m	—	r	d	f	m	r	—	d	—
l ₁	de	r	r	r	—	d	—	t ₁	d	d	d	t ₁	—	d	—
Who	its	truth	be -	liev	—	eth	Light	and	joy	re -	ceiv	—	eth.		
Word	of	con -	so -	la	—	tion,	Mes - sage	of	sal -	va	—	eth.			
Lord,	may	love	and	fear	Thee,	Ev - er -	more	be		near	Thee.				
f	s	f	fe	s	—	s	—	f	m	l	s	f	—	m	—
f	m	r	d	t ₁	—	d	—	s ₁	l ₁	f ₁	d	s ₁	—	d	—

THE LAST SLEEP.

cres. J. BARNBY.

p **324.** KEY D. Transitional Modulation, sharp and flat.

d :— | d :d	d :— | — :—	f :— f | m :r	r :— | m :	m :— | m :m
s ₁ :— | s ₁ :s ₁	l ₁ :— | — :—	d :— .d | t ₁ :t ₁	t ₁ :— | d :	r :— | r :r
1. Sleep thy last	sleep,	Free from care and	sor - - row;	Rest, where none
2. Life's dream is	past,	All its sin, its	sad - - ness;	Bright - ly at
3. Though we may	mourn	Those in life the	dear - - est,	They shall re -
m :— | m :m	m :— | — :—	l :— .l | s :f	f :— | m :	se :— | se :se
d :— | d :d	l ₁ :— | — :—	f ₁ :— .f ₁ | s ₁ :s ₁	s ₁ :— | d :	t ₁ :— | t ₁ :t ₁

	A.t.	>	f.D.	>
m :— | — :—	^l r :— .r | d :t ₁	t ₁ :— | d :	d _s :— | s :s	s :— | — :—
d :— | — :—	^m l ₁ :— .l ₁ | se ₁ :se ₁	se ₁ :— | l ₁ :	^m t ₁ :d | r :m	r :— | d :—
weep,	Till th'e-ter-nal	mor - - row;	Though dark waves	roll
last	Dawns a day of	glad - - ness.	Un - - der thy	sod,
turn,	Christ, when Thou ap-	pear - - est!	Soon shall Thy	voice
l :— | — :—	d ^f f :— .f | m :r	r :— | d :	^s r :m | f :s	f :— | m :—
l ₁ :— | — :—	^{fe} t ₁ :— .t ₁ | m ₁ :m ₁	m ₁ :— | l ₁ :	^d s ₁ :— | s ₁ :s ₁	d :— | — :—

<i>m</i>		<i>f</i> <i>rall.</i>		<i>lento.</i>	<i>p</i>
l :— .l | l :l	l :— | l :—	t :— | l :s	d ^l :— | d :—	d :— .d | d :f	r :— | d :—
de :r | m :f	m :— | r :—	r :— | d :t ₁	d :— | ta ₁ :—	l ₁ :— .l ₁ | l ₁ :l ₁	t ₁ :— | d :—
O'er the si-lent	riv - er,	Thy fainting	soul	Je - sus can de -	liv - - er.
arth re-ceive our	treas - ure,	To rest in	God,	Wait - ing all His	pleas - ure.
Comfort those now	weep - ing,	Bid - ding re -	joice	All in Je - sus	sleep - ing.
m :f | s :l	s :— | f :—	f :— | f :f	m :— | — :—	f :— .f | f :r	f :— | m :—
l ₁ :l ₁ | l ₁ :l ₁	r :— | r :—	s ₁ :— | s ₁ :s ₁	l ₁ :— | s ₁ :—	f ₁ :— .f ₁ | f ₁ :f ₁	s ₁ :— | d :—

ESTHER.

J. BARNBY.

325. KEY D^b. Transitional Modulation, Sharp Cadence, Flat "passing."

m :r	m :f	r :— .r | d :—	s :f	m :fe	s :fe	m :—
d :t ₁	d :d	t ₁ :— .t ₁ | d :—	r :t ₁	m :m	m :re	m :—
1. Soft - ly	now the	light of day	Fades up - on	my	sight a - - way;	
2. Thou, whose	all - per -	va - ding eye	Naught es -	capas, with -	out, with - in!	
3. Soon, for	me, the	light of day	Shall for	ev - er	pass a - way!	
s :s	s :l	s :— .f | m :—	r :s	s :d ^l	t :— .l | s :—	
d :s ₁	d :f ₁	s ₁ :— .s ₁ | d :—	t ₁ :s ₁	d :l ₁	t ₁ :t ₁ | m :—	

l :s	f :l	r ^l :d ^l | t :—	d ^l :t	l :f .m	r :— .m | d :—
m :de	r :r	f :f | f :—	m :r	d :l ₁	t ₁ :t ₁ | d :—
Free from	care, from	la - bor free,	Lord! I	would com -	mune with Thee.
Par - don	each in -	firm - i - - ty,	O - pen	fault, and	se - cret sin.
Then, from	sin and	sor - row free,	Take me,	Lord! to	dwell with Thee.
m :l	l :f	s :l | r ^l :—	d ^l :se	l :r .m	f :f | m :—
de :l ₁	r :d	t ₁ :l ₁ | s ₁ :—	l ₁ :m	f :f ₁	s ₁ :s ₁ | d :—

SING YE JEHOVAH'S PRAISES.

326. KEY G. *Allegretto.*

T. F. SEWARD, by per.

		<i>Inst.</i>																		
{	m	:m	.,m	|r	:d	s ₁	:—	d	ar	:m	.f	s	:s	.,s	|f	:m	r	:—	|l ₁	:
	s ₁	:s ₁	.,s ₁	|f ₁	:m ₁	m ₁	:—	|m ₁ .	:	s ₁	:s ₁	.,s ₁	|s ₁	:s ₁	f ₁	:—	|f ₁	:		
	Sing	ye	Je	-	ho	-	vah's	prais	-	es,	Praise	ye	His	name	for	-	ev	-	er,	
	d	:d	.,d	|d	:d	d	:—	|d	.	:	m	:m	.,m	|t ₁	:d	l ₁	:—	|r	:	
d	:d	.,d	|d	:d	d	:—	|d	.	:	d ₁	:d ₁	.,d ₁	|r ₁	:m ₁	f ₁	:—	|f ₁	:		

{	r	:r	.,r	|m	:f	s	:d ^l	|—	l	:f	r	d	:t ₁	.,d	|m	:r	d	:—	|—	:
	s ₁	:s ₁	.,s ₁	|s ₁	:t ₁	d	:—	|—	:l ₁	.l ₁	s ₁	:s ₁	|d	:t ₁	d	:—	|—	:		
	Earth	now	to	heav	-	en	rais	-	-	es	Her	voice	in	grate	-	ful	lays.			
	t ₁	:t ₁	.,t ₁	|d	:r	m	:—	|f	:f	.f	m	:r	.,m	|s	:f	m	:—	|—	:	
f ₁	:f ₁	.,f ₁	|m ₁	:r ₁	d ₁	:—	|f ₁	:f ₁	.f ₁	s ₁	:s ₁	|s ₁	:s ₁	d	:—	|—	:			

§:D.t.

{	r	s	:—	|—	.m	:d	.m	s	:—	|—	.m	:d	.m	s	:d ^l	:m ^l	.r ^l	|d ^l	.t	:l	.s	s	:—	|f	:	
	Glo	-	-	ri	-	fy	Him,	Glo	-	-	ri	-	fy	Him,	Let	His	great	salvation	now	ap	-	pear,				
	s ₁ d	:d	|d	:	d	:d	|d	:	m	:m	|m	:m	m	:—	|r	:										
	Sing	His	praise,	sing	His	praise,	Sing	His	great	sal	-	va	-	-	tion,											
t ₁ m	:m	|m	:	m	:m	|m	:	s	:s	|s	:s	s	:—	|s	:											
s ₁ d	:d	|d	:	d	:d	|d	:	d	:d	|d	:d	s ₁	:—	|s ₁	:											

{	f	:—	|—	.r	:t ₁	.r	f	:—	|—	.r	:t ₁	.r	f	:t	:r ^l	.d ^l	|t	.s	:l	.t	d ^l	:—	|—	:	<i>1st time.</i>		D.S.	<i>f. G. 2nd time.</i>			
	Glo	-	-	ri	-	fy	Him,	Glo	-	-	ri	-	fy	Him,	Send	the	joyful	tidings	far	and	near.				d ^l s	:s	|f ₀	:f			
	t ₁	:t ₁	|t ₁	:	t ₁	:t ₁	|t ₁	:	r	:r	|r	:r	r	:r	|r	:r	m	:—	|—	:	m	:t ₁	:s ₁	|l ₁	:t ₁						
	Sing	His	praise,	sing	His	praise,	Send	the	joy	-	ful	news.	news.	news.	s ₁ r	:	:														
s	:s	|s	:	s	:s	|s	:	s	:s	|s	:s	s	:—	|—	:	s	:—	|—	:	d	:—	|—	:	d	s ₁	:	:				
s ₁	:s ₁	|s ₁	:	s ₁	:s ₁	|s ₁	:	s ₁	:s ₁	|s ₁	:s ₁	s ₁	:—	|—	:	d	:—	|—	:	d	s ₁	:	:								

		<i>Inst.</i>																		
{	m	:m	.,m	|r	:d	s ₁	:—	d	ar	:m	.f	s	:s	.,s	|f	:m	r	:—	|l ₁	:
	s ₁	:s ₁	.,s ₁	|f ₁	:m ₁	m ₁	:—	|m ₁ .	:	s ₁	:s ₁	.,s ₁	|s ₁	:s ₁	f ₁	:—	|f ₁	:		
	Sing	ye	Je	-	ho	-	vah's	prais	-	es,	Praise	ye	His	name	for	-	ev	-	er,	
	d	:d	.,d	|d	:d	d	:—	|d	.	:	m	:m	.,m	|t ₁	:d	l ₁	:—	|r	:	
d	:d	.,d	|d	:d	d	:—	|d	.	:	d ₁	:d ₁	.,d ₁	|r ₁	:m ₁	f ₁	:—	|f ₁	:		

$\left\{ \begin{array}{l} r \\ s_1 \\ \text{Earth} \\ t_1 \\ f_1 \end{array} \right.$:r	.,r	|m	:f	|	s	:d ^l	|-	.l	:f	.r	|	d	:t ₁ .,d	|m	:r	|	d	:—	|—	:
	s ₁	:s ₁	.,s ₁	|s ₁	:t ₁	|	d	:—	|—	:l ₁ .l ₁	s ₁	:s ₁	|d	:t ₁	|d	:—	|—	:			
	Earth	now	to	heav	- en	|	rais	- - -	-	es	Her	|	voice	in	grate	- ful	|	lays,			
	t ₁	:t ₁	.,t ₁	|d	:r	|	m	:—	|f	:f	.f	|m	:r	.,m ₁	|s	:f	|m	:—	|—	:	
f ₁	:f ₁	.,f ₁	|m ₁	:r ₁	|	d ₁	:—	|f ₁	:f ₁	.f ₁	|s ₁	:s ₁	|s ₁	:s ₁	|d	:—	|—	:			

$\left\{ \begin{array}{l} p \\ \text{Far} \\ d \\ d \\ \text{Far,} \\ l_1 \end{array} \right.$	:—	|—	:l	|	m	:—	|—	:l	|	m	:m	.f	|m	.r	:d	.t ₁	|l ₁	:—	|—	.t ₁	:d	.de
	:—	|—	:d	|	d	:—	|—	:d	|	d	:d	.r	|d	.t ₁	:l ₁	.se ₁	|l ₁	:—	|	:	:	:
	:m	.r	|d	:	|	d	:m	.r	|d	:	|	m	:	|m	:—	.r	|d	:—	|	:	:	:
	:d	.t ₁	|l ₁	:	|	l ₁	:d	.t ₁	|l ₁	:	|	m	:	|m ₁	:—	.m ₁	|l ₁	:—	|	:	:	:

Inst.

D. t. f

f. G. Inst.

$\left\{ \begin{array}{l} \text{Yet} \\ t_m \\ t_m \\ \text{Yet,} \\ s_d \end{array} \right.$	:—	|—	:d ^l	|	s	:—	|—	:d ^l	|	s	:s	.l	|s	.f	:m	.r	|^d s ₁	:s	|f _o	:f	
	:—	|—	:m	|	m	:—	|—	:m	|	m	:m	.f	|m	.r	:d	.t ₁	|^d s ₁	:s ₁	|l ₁	:t ₁	
	:s	.f	|m	:	|	m	:s	.f	|m	:	|	s	:s	|s	.s	:s	.f	|^m t ₁	:	|	:
	:m	.r	|d	:	|	d	:m	.r	|d	:	|	s	:s	|s ₁	.s ₁	:s ₁	.s ₁	|^d s ₁	:	|	:

Inst.

$\left\{ \begin{array}{l} m \\ s_1 \\ \text{Sing} \\ d \\ d \end{array} \right.$:m	.m	|r	:d	|	s ₁	:—	|d	.r	:m	.f	|	s	:s	.s	|f	:m	|	r	:—	|l ₁	:
	:s ₁	.s ₁	.,s ₁	|f ₁	:m ₁	|	m ₁	:—	|m ₁	.:	|	s ₁	:s ₁	.,s ₁	|s ₁	:s ₁	|	f ₁	:—	|f ₁	:	
	Sing	ye	Je	- ho	- vah's	|	prais	- - -	es,	|	Praise	ye	His	name	for	-	|	ev	- - -	er,		
	d	:d	.,d	|d	:d	|	d	:—	|d	.:	|	d	:d	.,d	|t ₁	:d	|	l ₁	:—	|r	:	
d	:d	.,d	|d	:d	|	d	:—	|d	.:	|	d ₁	:d ₁	.,d ₁	|r ₁	:m ₁	|	f ₁	:—	|f ₁	:		

$\left\{ \begin{array}{l} r \\ s_1 \\ \text{Earth} \\ t_1 \\ f_1 \end{array} \right.$:r	.r	|m	:f	|	s	:d ^l	|-	.l	:f	.r	|	d	:t ₁ .,d	|m	:r	|	d	:—	|—	:
	:s ₁	.s ₁	.,s ₁	|s ₁	:t ₁	|	d	:—	|—	:l ₁ .l ₁	s ₁	:s ₁	|d	:t ₁	|d	:—	|—	:			
	Earth	now	to	heav	- en	|	rais	- - -	es	Her	|	voice	in	grate	- ful	|	lays,				
	t ₁	:t ₁	.,t ₁	|d	:r	|	m	:—	|f	:f	.f	|m	:r	.,m	|s	:f	|m	:—	|—	:	
f ₁	:f ₁	.,f ₁	|m ₁	:r ₁	|	d ₁	:—	|t ₁	:f ₁	.f ₁	|s ₁	:s ₁	|s ₁	:s ₁	|d	:—	|—	:			

{	l :- l | s :s	f :- | m :	r :s f | m :d	<i>Ritard.</i>	r :- | d :
	d :- d | d :d	r .t ₁ :d r | d :	s ₁ :- .s ₁ | s ₁ :s ₁		t ₁ :- | d :
	Hal - - le - lu - jah,	A - - - men,	Hal - - le - lu - jah,		A - - - men.
	f :- f | m :m	s :- | s :	t ₁ :m r | d :m		s l :s f | m :
f ₁ .s ₁ :l ₁ .t ₁ | d :d	t ₁ .s ₁ :l ₁ .t ₁ | d :	s ₁ :- .s ₁ | d :d		s ₁ :- | d ₁ :	

THE KING AND THE MILLER.

327. KEY C. *Lah is A*

U.

{	:m | l :- :l | se :- :m | d ¹ :- :d ¹ | t :- :r ¹ | d ¹ :- :l | t :- :se | l :- :- | :- :-
	:m | m :- :m | m :- :m | m :- :m | f :- :f | m :- :d | r :- :r | d :- :- | :- :-
	1. There dwelt a mil - ler hale and bold, Be - side the riv - - er Dee;
	2. "Thou'rt wrong, my friend," said old king Hal, "As wrong as wrong can be;
3. The mil - - ler smiled and doffed his cap - "I earn my bread," quoth he;	
4. "Good friend," said Hal, and sighed the while, "Fare - well, and hap - py be;	
:m | d ¹ :- :d ¹ | t :- :se | l :- :l | t :- :l | l :- :l | se :- :t | l :- :- | :- :-	
:m | l ₁ :- :l ₁ | t ₁ :- :t ₁ | d :- :d | r :- :r | m :- :m | m :- :m | l ₁ :- :- | :- :-	

{	:m | l :- :l | se :- :m | d ¹ :- :d ¹ | t :- :r ¹ | d ¹ :- :l | t :- :se l :- :- | :- :-
	:m m :- :d r :- :r | d :- :- :- :-
	He worked and sang from morn till night, No lark more blithe than he;
	For could my heart be light as thine, I'd glad - ly change with thee.
"I love my wife, I love my friend, I love my chil - dren three.	
But say no more, if thou'dst be true, That no one en - - vies thee;	
:m | d ¹ :- :d ¹ | t :- :se | l :- :l | se :- :t | l :- :l | se :- :t | l :- :- | :- :-	
:m | l ₁ :- :l ₁ | m :- :m | d :- :d | m :- :se | l :- :l | m :- :m | l ₁ :- :- | :- :-	

{	:d ¹ .r ¹ | m ¹ :- :m ¹ | m ¹ :- :d ¹ | r ¹ :- :r ¹ | r ¹ :- :t | d ¹ :- :l | r ¹ :- :d ¹ | d ¹ :- :- | t :- :-
	:m .f | s :- :s | s :- :s | s :- :s | s :- :f | m :- :m | f :- :r | m :- :- | r :- :-
	And this the bur - - den of his song For ev - er used to be;
	Aud tell me now, what makes thee sing With voice so loud and free,
I owe no one I can - not pay, I thank the riv - er Dee,	
Thy meal - y cap is worth my crown; Thy mill my king - dom's fee,	
:s | d ¹ :- :d ¹ | d ¹ :- :d ¹ | t :- :t | t :- :r ¹ | d ¹ :- :d ¹ | l :- :l | s :- :- | :- :-	
:d | d - :d | d :- :m | s :- :s | s :- :s | l :- :l | f :- :fe | s :- :- | :- :-	

{	:m | l :- :l | se :- :ba:m | d ¹ :- :d ¹ | t :- :r ¹ | d ¹ :- :t:l | t :- :se l :- :- | :- :-
	:m m :- :r:d r :- :r | d :- :- :- :-
	"I en - - vy no one - no, not I! And no one en - - vies me!"
	While I am sad, tho' I'm the king, Be - side the riv - - er Dee?
That turns the mill that grinds the corn To feed my babes and me!"	
Such men as thou are Eng - land's boast, O mil - ler of the Dee!"	
:m | d ¹ :- :d ¹ | t :- :l | se | l :- :l | se :- :t | l :- :l | se :- :t | l :- :- | :- :-	
:m | l ₁ :- :d | m :- :m | l :- :l | m :- :se | l :- :l | m :- :m | l ₁ :- :- | :- :-	

QUESTIONS FOR WRITTEN OR ORAL EXAMINATION.

DOCTRINE.

- | | | |
|---|--|--|
| <p>1. What tone has, thus far, been the key-tone, or point of whose?</p> <p>2. Must <i>Doh</i> always be taken as the key-tone, or may any other tone be made to predominate in a tune?</p> <p>3. What is meant by the <i>Ray Mode</i>?</p> <p>4. What is meant by the <i>Lah Mode</i>?</p> <p>5. What are the general mental effects of the <i>Ray</i> and <i>Lah Modes</i>?</p> <p>6. What is the mental effect of the <i>Doh Mode</i>?</p> <p>7. What is the <i>Doh Mode</i> commonly called?</p> <p>8. What are the <i>Ray</i> and <i>Lah Modes</i> called?</p> | <p>9. What is the distinguishing interval of the Major Mode? The Minor Mode?</p> <p>10. Which of the Minor Modes is the most used at the present day?</p> <p>11. What is required to give <i>Lah</i> the importance of a key-tone?</p> <p>12. What does the introduction of <i>Se</i> create?</p> <p>13. How is this avoided?</p> <p>14. What is the <i>Lah Mode</i> modified by these new tones called?</p> <p>15. What is the essential Seventh of the Modern Minor? The occasional Seventh?</p> | <p>16. What is the essential Sixth? The occasional Sixth?</p> <p>17. What is a change of Mode called?</p> <p>18. What is the change from the Major to the Minor mode of the same key called? From the Minor to the Major?</p> <p>19. What is the mental effect of a modulation into the Relative Minor? Into the Major?</p> <p>20. What is a change of both key and mode called?</p> <p>21. What is the commonest form of this change?</p> <p>22. What is another, though less frequent Transitional Modulation?</p> |
|---|--|--|

PRACTICE.

- | | | |
|--|---|--|
| <p>23. Draw from memory a modulator illustrating the Minor Mode.</p> <p>24. Imitate in the Minor Mode any Major phrases sung or played by the Examiner, but none more difficult than Nos. 284 to 293.</p> <p>25. Pitch from the tuning fork the <i>Lah</i> of key D G, E\flat, A.</p> | <p>26. Follow the Examiner's pointing in a voluntary containing all the tones of the Modern Minor, including also, modulations to the Relative Minor, and Transitional modulations to the First Flat and First Sharp Minor.</p> <p>27. Point and sol-fa on the modulator any one of</p> | <p>the following four exercises, 272, 274, 280, 281, chosen by the Examiner</p> <p>28. Write from memory any other of these four exercises chosen by the Examiner.</p> <p>29. Sing at sight, sol-fa or <i>laa</i>, any exercises in the Minor Mode not more difficult than these pieces.</p> |
|--|---|--|

SIXTH STEP.

Transitions of more than one remove.

Two Removes.—The transitions used thus far have been transitions of *one remove*—to the First Sharp key or First Flat key—requiring the change of but one tone. But the music often passes into the *Second, Third and Fourth* Sharp or Flat keys, requiring the change of two, three and four tones. Transitions to the First Sharp or First Flat keys are called transition of One Remove. Transitions to the Second Sharp or Second Flat keys are called transitions of Two Removes. In two-sharp removes the music is placed one step higher; *fah* and *doh* of the old Key are omitted and two new tones, *me* and *te* are taken instead. Of these two distinguishing tones **t** is the more important because it distinguishes the *second* sharp remove from the first. In the signature this new **t** is placed nearest the key-name; thus—**A.t.m.** In two-flat removes the music is placed one step lower; *te* and *me* of the old key are omitted and *doh* and *fah* of the new key take their places. The new **f** is the more important because it distinguishes the *second* flat remove from the first. In the signature this new **f** is placed nearest the key-name, thus—**d.f.A.** Of the mental effects, transition of two sharp removes is expressive of rising emotion, more intense or more excited feeling. Transition of two flat removes is expressive of falling emotion, more intense seriousness and depression. When the music passes over the first sharp key to the first flat key or *vice versa*—swinging across the modulator—we call this form of two removes “oscillating transition.” It is of frequent occurrence and is generally quite easy to sing. This “oscillation” across the original key keeps that key in mind, and lessens the violent effect of the two removes. A transition of two removes from a Principal Key (a principal transition) is seldom used except for imitation and sequence. Such transitions are comparatively easy when the music is exactly imitated in the new key.

Three Removes.—Transitions to the Third Sharp or Third Flat keys are called transitions of Three Removes. Three sharp removes place the new key a Minor Third below, and three flat removes a Minor Third above the old key. In other words, *lah* becomes *doh* and *doh*, becomes *lah*. On account of this relation between the *lah* of one key and the *doh* of the other, transitions of three removes are commonly *Transitional Modulations*. The mental effects are obvious—for a transition of three flat removes and a modulation from major to minor together naturally produce a gloomy depression of feeling; and a transition of three sharp removes and a modulation from minor to major combines to produce a strange kind of excitement. In transitions of three removes three tones of the old key are taken out to give place to the three distinguishing tones of the new key. In three-sharp removes *soh, doh* and *fah* of the old key are displaced by *lah, me* and *te* of the new key.

The **t** is the last new tone required and is placed nearest the key-name in the signature, thus—**A.t.m.l.** In three flat removes the *te, me* and *lah* of the old key are displaced by *soh, doh* and *fah* of the new key. The **f** is the last new distinguishing tone and is placed nearest the key-name in the signature, thus—**s.d.f.A.** In *Transitional Modulations* of three removes the similarity of the upper part of the two modes (*ṁ ba se l* and *s l t d'*) assists the ear in passing over from one key into the other, especially if that form of the minor mode containing *ba* is used. The third flat remove is the more difficult to sing, simply because the minor mode into which it enters is itself artificial and difficult. The third sharp remove is the less difficult, because the major mode into which it enters is more natural to the ear.

Four Removes.—Transitions into the Fourth Sharp or Fourth Flat keys are called transitions of Four Removes. Four flat removes place the new key a Major Third below, and four sharp removes a Major Third above the previous key. In other words, *doh* becomes *me*, or *me* becomes *doh*. In four-flat removes the tones of the old key displaced are *te, me, lah* and *ray*; the distinguishing tones of the new key are *ray, soh, doh* and *fah*. The new **f**, being the last new flat, is placed nearest the key-name in the signature, thus—**r.s.d.f.A.** In four-sharp removes the tones of the old key displaced are *ray, soh, doh* and *fah*; the distinguishing tones of the new key are *ray, lah, me* and *te*. The new **t**, being the last new sharp, is placed nearest the key-name in the signature, thus—**A.t.m.l.r.**

Difficult Removes.—All removes beyond the first are difficult to sing without the aid of instruments. The greater the number of changes, the greater is the difficulty of adjusting the ear and mind to the new relations. Of 32 or more possible transitions and transitional modulations only nine or ten are much used. Transitions of the third, fourth and other removes are not much used except in connection with instrumental accompaniment.

Relation of Keys in a Tune.—Every tune has its *Principal Key* (that is, commencing, and closing, and prevailing key). The other keys are called *Subordinate Keys*. Transitions from and to the Principal Key are called *Principal Transitions*. Transitions between Subordinate Keys are called *Subordinate Transitions*. In speaking of Subordinate Keys we have to bear in mind not merely their relation of one, two, or three removes (flat or sharp) from the last key heard, but also their more important relation to the Principal Key. Subordinate Keys may be three or four removes from each other, but only one or two from the Principal Key.

328. KEY C. TWO SHARP REMOVES

D.t.m.

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

f.G.

f.C.

{ |^lm :f |m :r |d :t₁ |d :— |^ds :f |m :l |s :t |d' :— ||

329. KEY D.

E.t.m.

{ |d :t₁ |d :m |s.f:m.r |d :— |^rd :t₁ |d :m |s.f:m.r |d :— }

f.A.

f.D.

{ |^ds₁ :l₁ |s₁ :d |d.t₁:l₁.t₁ |d :s₁ |^lm :f |m :r |s.f:m.r |d :— ||

330. KEY F.

G.t.m.

{ |m :s |d.r:m |f :m |r :— |s :r |m.f:s |^ls :r |m.f:s }

f.C.

f.F.

{ |^fd' :s |l.t :d' |r' :r' |d' :— |^ds :m |r.m:f |m :r |d :— ||

331. KEY G.

A.t.m.

{ |s₁ :l₁.t₁ |d :t₁.d |m.r :d .t₁ |d :— |^ls₁ :l₁.t₁ |d :t₁.d |m.r :d .t₁ |d :— }

f.D.

f.G.

{ |^lm :s |f.m:r |r :f |m.r:d |^ds₁ :l₁.t₁ |d :t₁.d |m.r :d .t₁ |d :— ||

332. KEY E \flat .

F.t.m.

{ |d :m |r :f |m.s :f .m |r :— |^rd :m |r :f |m.s :f .m |r :— }

f.B \flat .f.E \flat .

{ |^ll₁ :l₁ |t₁ :l₁.t₁ |d :l₁ |s₁ :— |^sd :m |r :m.f |s.f:m.r |d :— ||

MODULATOR,
Showing Two Removes.

r'	d'
de'	t
d'	ta
t	l
l	s
s	f
fe	m
f	ma
m	r
r	d
de	t ₁
d	ta ₁
t ₁	l ₁

333. KEY D. TWO FLAT REMOVES.

{	s	:l	|	s	.f	:m	.r	|	d	:r	|	m	:—	|	f	s	:l	|	s	.f	:m	.r	|	d	:r	|	m	:—	}
---	---	----	--	---	----	----	----	--	---	----	--	---	----	--	---	---	----	--	---	----	----	----	--	---	----	--	---	----	---

d.f.C.

{	^{G.t.} m _l	:l ₁	|	s ₁	:d	|	d	.t ₁	:d	.r	|	m	:—	|	^{D.t.} m _l	:l	|	s	:m	|	s	.f	:m	.r	|	d	:—	||
---	--------------------------------	-----------------	--	----------------	----	--	---	-----------------	----	----	--	---	----	--	--------------------------------	----	--	---	----	--	---	----	----	----	--	---	----	--

334. KEY G.

{	m	:r	|	d	:s ₁	|	l ₁	.s ₁	:l ₁	.t ₁	|	d	:—	|	r	m	:r	|	d	:s ₁	|	l ₁	.s ₁	:l ₁	.t ₁	|	d	:—	}
---	---	----	--	---	-----------------	--	----------------	-----------------	-----------------	-----------------	--	---	----	--	---	---	----	--	---	-----------------	--	----------------	-----------------	-----------------	-----------------	--	---	----	---

d.f.F.

{	^{C.t.} t _m	:f	|	s	:m	|	f	.s	:l	.t	|	d ^l	:—	|	^{G.t.} t _m	:f	|	m	:r	|	d	.s ₁	:l ₁	.t ₁	|	d	:—	||
---	--------------------------------	----	--	---	----	--	---	----	----	----	--	----------------	----	--	--------------------------------	----	--	---	----	--	---	-----------------	-----------------	-----------------	--	---	----	--

335. KEY C. Subordinate, sharp.

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

f.F.

{	^{G.t.m.} m ^r	:m	|	f	:r	|	d	:r	|	m	:—	|	m ^t	:t	|	d ^l	:s	|	l	:t	|	d ^l	:—	||
---	----------------------------------	----	--	---	----	--	---	----	--	---	----	--	----------------	----	--	----------------	----	--	---	----	--	----------------	----	--

f.C.

336. KEY C. Subordinate, flat.

{	s	:f	|	m	:s	|	d ^l	:t	.l	:—	|	l ^r	:m	|	f	:r	|	d	:t ₁	|	d	:—	}
---	---	----	--	---	----	--	----------------	----	----	----	--	----------------	----	--	---	----	--	---	-----------------	--	---	----	---

G.t.

{	^{d.f.F.} d ^r	:m	|	f	:r	|	d	:t ₁	|	d	:—	|	d ^f	:f	|	m	:s	|	l	:t	|	d ^l	:—	||
---	----------------------------------	----	--	---	----	--	---	-----------------	--	---	----	--	----------------	----	--	---	----	--	---	----	--	----------------	----	--

f.C.

337. KEY B \flat .

{	:s ₁	|	d	:t ₁	|	d	:s ₁	|	l ₁	:s ₁	|	d	:t _m	|	s	:m	|	f	:r	|	d	:—	|	—	|	^{d.f.E\flat.} d ^r	|	s	:r	|	m	:f	}
---	-----------------	--	---	-----------------	--	---	-----------------	--	----------------	-----------------	--	---	-----------------	--	---	----	--	---	----	--	---	----	--	---	--	--	--	---	----	--	---	----	---

F.t.

d.f.E \flat .

{	f	:m	|	m	: ^{F.t.m.} m ^r	|	s	:r	|	m	:f	|	f	:m	|	m	: ^{f.B\flat.} m ^t ₁	|	d	:s ₁	|	l ₁	:t ₁	|	d	:—	|	—	||
---	---	----	--	---	------------------------------------	--	---	----	--	---	----	--	---	----	--	---	---	--	---	-----------------	--	----------------	-----------------	--	---	----	--	---	--

F.t.m.

f.B \flat .**338. KEY E \flat .**

{	r	:f		m	:r		d	:r		m	:—		^{F.t.m.} m ^r	:f		m	:r		d	:r		m	:—		^{G.t.m.} m ^r	:f		m	:r		d	:r		m	:—		^{A.t.m.} m ^r	:f		m	:r	}
---	---	----	--	---	----	--	---	----	--	---	----	--	----------------------------------	----	--	---	----	--	---	----	--	---	----	--	----------------------------------	----	--	---	----	--	---	----	--	---	----	--	----------------------------------	----	--	---	----	---

F.t.m.

G.t.m.

A.t.m.

{	d	:t ₁		d	:—		^{d.f.G.} d ^r	:f		m	:r		d	:t ₁		d	:—		^{d.f.F.} d ^r	:f		m	:r		d	:t ₁		d	:—		^{d.f.E\flat.} d ^r	:f		m	:r		d	:t ₁		d	:—	
---	---	-----------------	--	---	----	--	----------------------------------	----	--	---	----	--	---	-----------------	--	---	----	--	----------------------------------	----	--	---	----	--	---	-----------------	--	---	----	--	--	----	--	---	----	--	---	-----------------	--	---	----	--

d.f.G.

d.f.F.

d.f.E \flat .

d.f.F.				G.t.m.				f.C.					
d _r :— :r	f :m :r	s :— :—	m :— :—	^m r :— :r	f :m :r	^s r' :— :—	— :— :—	^s l _i :— :l _i	t _i :— :t _i	d :— :—	d :— :—	f :— :—	
On - ly	let us	fol - -	low	Whith - er	He doth	lead,		Ev - en	when He	chid - -	eth,	Ten - der	is His
Then on	each He	set - -	teth	His own	se - -	sign,—						His own	se - -
ma _f :— :f	r :— :s	s :— :—	s :— :—	l _s :— :s	r :— :s	^s r' :— :—	t :— :—	ma _f :— :f	r :— :s	s :— :—	s :— :—		
d _r :— :r	s _i :— :f _i	m _i :— :—	d :— :—	l _s _i :— :s _i	s _i :— :f _i	^m t _i :— :—	s _i :— :—						

s :m' :d'	s :— :l	s :— :—	m :— :	f :s :l	t :— :s	d' :— :—	— :— :—
m :s :m	m :— :f	m :— :—	d :— :	d :r :m	f :— :f	m :— :—	— :— :—
To the	thirst - y	des - -	ert,	Or the	dew - -	mead.	
None but	He shall	guide us;		We are	His a -	lone.	
"They that	have My	Spir - - -	it,	These" saith	He, "are	Mine."	
ta :— :ta	ta :— :l	ta :— :—	ta :— :	l :ta :d'	r' :— :t	d' :— :—	— :— :—
d :— :d	d :— :d	d :— :—	d :— :	f :— :f	r :— :s	d :— :—	— :— :—

CLARK.

341. KEY G.

m :s	f :m	r :m	r :d	m :r	l :s	s :fe	s :—	s :l	s :m	d :r	m :m
d :d	d :d	d :d	t _i :d	s _i :r	d :r	d :d	t _i :—	s _i :fe _i	s _i :s _i	s _i :d :t _i :l _i :l _i :se _i	
1. Light of those whose	dreary dwelling	Borders on the	shades of death,	Come, and by Thy	love s re - veal - ing						
2. Still we wait for	Thine ap - pear - ing;	Life and joy Thy	beams im - part,	Chas - ing all our	fears, and cheering						
3. Save us in Thy	great com - passion,	O Thou mild, pa -	ci - fic Prince,	Give the knowledg -	of sal - va - tion,						
s :ta	l :s	fe :fe	f :m	d :r	m :fe :s	l :l	s :—	m :ma	r :m	m :f	t _i :d :r
d :d	d :d	l _i :r _i	s _i :d	d :t _i	l _i :t _i	r :r	s _i :—	d :d	t _i :d	l _i :f _i	m _i :m _i

D.t.

m :l _i	l _i :r	r :m	d :—	r _s :s	l :d'	t :r'	r' :d'	s :se	l :t
l _i :s _i	f _i :l _i	t _i :t _i	d :—	^t m :s	f :ma	r :f	f :m	d :r	d :m
Dis - si - pate the	clouds be - neath.	The new heaven and	earth's Cre - a - tor,	In our	deep - est				
Ev - ery poor be -	night - ed heart.	Come, and man - i -	fest the fav - or	God bath for our					
Give the par - don	of our sins.	By Thine all - re -	stor - ing mer - it,	Ev - ery	burdened				
de :de	r :f	f :f	m :—	s ^d :d'	d' :l	s :t	t :d'	d' :t	l :se
l _i :l _i	r :r _i	s _i :s _i	d :—	s ^d :m	f :fe	s :s	d :d	m :m	l _i :m

E.t.m

d.f.D.

f.G.

d' :r'	m' :—	^m r' :t	s :d'	d' :t	s :d'	d' s :l	s :f	m :r	d :—
m :l	se :—	s ^f :f	f :m	ma ^f :f	f :m	ma ^t a _i :t _a _i	t _a _i :l _i	t _i :t _i	d :—
darkness rise,	ransomed race;	Scatt'ring all the	night of	nat - ure	Pour - ing eye - sight	on our eyes.			
soul re - lease,	Ev - ery wea - ry,	Come, Thou glo - rious,	God and	Sav - iour,	Come, and bring the	per - fect	peace.		
l :l	t :—	det :r'	d' :ta	l ^t :r'	d' :ta	l ^m :m	d :f	f :f	m :—
l _s :f	m :—	l _s _i :s _i	d :d	l _s _i :s _i	d :d	l _s _i :d _i	f _i :f _i	s _i :s _i	d :—

WEST HEATH.

E. J. HOPKINS.

342. KEY C.

:s	m	:s	|d ^l	:s	|l	:-t	|d ^l	:r ^l	|m ^l	:t	|d ^l	:l	|s	:-f	|m
:m	d	:t ₁	|d	:s	f	:-s	|s	:s	s	:s ^o	|s	:f	m	:r	|d
1. Fear	not,	O	lit - tle	flock,	the foe	Who	mad - ly	seeks	your	o - ver - throw,			o - ver - throw,		
2. Be	of	good	cheer; your	cause	be - longs	To	Him who	can	a -	venge your	wrongs;		venge your	wrongs;	
3. A -	men,	Lord	Je - sus,	grant	our pray'r!	Great	Cap - tain,	now	Thine	arm	make	bare;	arm	make	bare;
:s	s	:f	|s	:d ^l	d ^l	:-r ^l	|d ^l	:t	d ^l	:r ^l	|d ^l	:d ^l	d ^l	:t	|s
:d	d	:r	|m	:m	f	:-f	|m	:r	d	:s	|m	:f	s	:s ₁	|d

G.t.

d.f.F.

:m ₁	|s ₁	:d	|r	:m	r	:-	|d	:d ^r	t ₁	:r	|s	:t ₁	d	:-r	|m
:d ₁	|s ₁	:l ₁	|l ₁	:f ₁	f ₁	:-	|m ₁	:s ₁ l ₁	s ₁	:fe ₁	|s ₁	:s ₁	s ₁	:-t ₁	|d
Dread	not	his	rage	or	power:	What	tho' your	cour - age	some - times	faints,			some - times	faints,	
Leave	it	to	Him,	our	Lord.	Tho'	hid - den	yet	from	mor - tal	eyes,		mor - tal	eyes,	
Fight	for	us	once	a -	gain!	So	shall Thy	saints	and	mar - tyrs	raise		mar - tyrs	raise	
:fe ₁ t ₁	d	:m	|r	:d	t ₁	:-	|d	:d ^r	r	:d	|m	:f	m	:-f	|s
:l ₁ r ₁	|m ₁	:l ₁	|f ₁	:r ₁	s ₁	:-	|d ₁	:m ₁ fe ₁	s ₁	:l ₁	|t ₁	:s ₁	m	:-r	|d

G.t.m.

f.C.

:m ^r	t ₁	:r	|s	:t ₁	d	:-r	|m	:ds	d ^l	:d ^l	|r ^l	:m ^l	r ^l	:-	|d ^l
:se,fe ₁	s ₁	:fe ₁	|s ₁	:s ₁	s ₁	:-t ₁	|d	:ds	s	:l	|l	:f	f	:-	|m
His	seem - ing	tri - umph	o'er	God's	saints	Lasts	but a	lit - tle	hour.				hour.		
Sil -	va - tion	shall	you	a -	rise:	He	girl - eth	on	His	word!			word!		
A	might - y	cho - rus	to	Thy	praise,	World	with - out	end,	A -	men.			men.		
:m ^r	r	:d	|r	:f	m	:-f	|s	:mf	d ^l	:m ^l	|r ^l	:d ^l	t	:-	|d ^l
:t ₁ l ₁	|s ₁	:l ₁	|t ₁	:s ₁	m	:-r	|d	:taf	m	:l	|f	:r	s	:-	|d

343. KEY E.

PRENTISS.

m	:s	:d ^l	|t	:-l	:s	|l	:s	:m	r	:-	:-	m	:ba	:se	|l	:-t	:d ^l	|t	:t	:l
d	:d	:d	d	:-m	:m	re	:m	:d	t ₁	:-	:-	t ₁	:d	:t ₁ m	m	:-r	:d	r	:d	:d
1. More	love	to	Thee,	O	Christ	More	love	to	Thee!	Hear	Thou	the	pray'r	I	make,	On	bend - ed			
2. Let	sor - row	do	its	work	Feed	grief	and	praise;	praise;	Sweet	are	Thy	mes - sen - gers,	Sweet	their	re -				
3. Then	shall	my	lat - est	breath	Whisper	Thy	praise;	praise;	praise;	This	be	the	part - ing	cry	My	heart	shall			
s	:m	:m	s	:-f	:m	fe	:s	:s	s	:-	:-	se	:l	:t	l	:-se	:l	s	:fe	:fe
d	:d	:d	d	:-d	:d	d	:d	:m	s	:-	:-	m	:m	:r	d	:-t ₁	:l ₁	r	:r	:r

f.A.

B.t.m.

f.E.

s	:-	:-	^s r	:s ₁	:f	|m	:-r	:d	^m r	:s ₁	:f	|m	:-r	:d	^f d ^l	:m	:r	d	:-	:-
t ₁	:-	:-	^d s ₁	:s ₁	:t ₁	d	:-t ₁	:d	^l s ₁	:s ₁	:t ₁	d	:-t ₁	:d	^d s	:d	:t ₁	d	:-	:-
knee;	This	is	my	earn - est	plea,	More	love,	O	Christ,	to	Thee,	More	love	to	Thee!					
frain,	When	they	can	smg	with	me,	More	love,	O	Christ,	to	Thee,	More	love	to	Thee!				
raise,	This	still	its	pray'r	shall	be,	More	love,	O	Christ,	to	Thee,	More	love	to	Thee!				
s	:-	:-	^s r	:r	:r	m	:-f	:s	^m r	:r	:r	m	:-f	:m	^f d ^l	:s	:f	m	:-	:-
s	:-	:f	^m t ₁	:t ₁	:s ₁	d	:-r	:m	^d e ^t ₁	:t ₁	:s ₁	d	:-d	:d.ta	^l m	:s	:s ₁	d	:-	:-

SAUNDERS.

344. KEY F.

d :—	r :m	m :—	r :—	f :—	m :r	d :—	— :—	m ^l :—	t :d ^l
s ₁ :—	s ₁ :s ₁	l :—	l ₁ :—	l ₁ :—	t ₁ :t ₁	d :—	— :—	s ₁ d :—	r :m
1.Thine	is the	pow - er,	Lord,	Hum - bly	we	crave,		Thou	wilt Thy -
2.Thine	is the	pow - er,	Lord,	Low - ly	we	bend;		Trust - ing	Thy
3.Thine	is the	pow - er,	Lord,	Ours	is the	need;		'Tis	in Thy
m :—	f :s	s :—	f :f	l :—	s :f	m :—	— :—	m ^l :—	l :l
d :—	d :d	f ₁ :—	f ₁ :f ₁	s ₁ :—	s ₁ :s ₁	d :—	— :—	df :—	m :m

C.t. Lah is A.

d.f.B^l. Lah is G.

d ^l :—	t :t	r ^l :—	d ^l :t	l :—	— :—	l ^l t ₁ :—	t ₁ :m	m :—	.m|m :—
f :—	f :f	f :—	m :r	d :—	— :—	r ^l m ₁ :—	ba ₁ :se ₁	l ₁ :—	.l ₁|l ₁ :—
self	re - veal,	Might	- y to	save.		Thine	is the	pow - er,	Lord,
gra -	cious word,	Kins -	man and	Friend.		Thine	is the	pow - er,	Lord,
gra -	cious word,	Dare	we to	plead.		Thine	is the	pow - er,	Lord,
l :—	.l |l :—	l :—	se :se	l :—	— :—	l ^l t ₁ :—	r :r	d :—	.d|d :—
r :—	.r |r :—	t ₁ :—	m :m	l :—	— :—	se ₁ :—	m ₁ :m ₁	l ₁ :—	.l ₁|l ₁ :—

F.t.

r :d	d :t ₁	d :—	— :—	t ^l m :—	m :r	d :—	.r|m :—	f :—	r :—	.d	d :—	— :—
l ₁ :—	se ₁ :se ₁	l ₁ :—	— :—	fe ^l t ₁ :—	t ₁ :t ₁	d :—	.t ₁|d :—	d :—	t ₁ :—	.d	d :—	— :—
Help	us to	win,		Hard	are we	now	be - set,	Striv -	ing with	sin.		
Grant	us Thy	peace;		Now,	from the	temp -	ter, Lord,	Grant	us re -	lease.		
Are	we not	Thine?		Be	Thou our	watch	and word,	Sav -	iour Di -	vine.		
m :—	m :r	d :—	— :—	r ^l s :—	m :m	m :—	.f|s :—	l :—	f :—	.m	m :—	— :—
m ₁ :—	m ₁ :m ₁	l ₁ :—	— :—	r ^l s ₁ :—	se ₁ :se ₁	l ₁ :—	.l ₁|s ₁ :—	f ₁ :—	s ₁ :—	.d	d :—	— :—

GRACIOUS SPIRIT, HOLY GHOST.

p 345. KEY E^l.

mf B^l.t. Lah is G.

CARYL FLORIO.

d :d	f :—	.m	r :m	d :—	m ^l l ₁ :l ₁	r :—	.d	t ₁ :d	l ₁ :—
d :t ₁	l ₁ :—	.d	d :t ₁	d :—	df ₁ :f ₁	f ₁ :—	.f ₁	f ₁ :m ₁	d ₁ :r ₁
1.Gra -	cious Spir -	it,	Ho - ly	Ghost,	Taught by	Thee,	we	cov - et	most,
2.Love	is kind,	and	suf -	fers long;	Love is	meek,	and	thinks no	wrong;
3.Faith	will van -	ish	in -	to sight;	Hope be	emp -	- tied	in de -	light;
m :m	f :—	.s	l :s	m :—	m ^l l ₁ :l ₁	se ₁ :—	.l ₁	l ₁ :se ₁	l ₁ :t ₁
d :d	d :—	.d	f ₁ :s ₁	d :t ₁	l ₁ r ₁ :d ₁	t ₂ :—	.d ₁	r ₁ :m ₁	l ₁ :—

f d.f.A^l. Lah is F.

p E^l.t.

dr :r	f :—	.m	r :m	d :—	df :f	m :r	d :—	— :—
ma ^l f ₁ :f ₁	se ₁ :—	.se ₁	se :se ₁	l ₁ :s ₁	fe ^l t ₁ :t ₁	t ₁ :t ₁	d :—	— :—
Of Thy	gifts	at	Pen -	te - cost,	Ho - ly,	Heav'n -	ly	Love.
Love	than	Death	it -	self more	There -	fore,	give	us
Love	in	Heav'n	will	shine	There -	fore,	give	us
dr :r	r :—	.t ₁	f :m	m :—	m ^l :l	s :f	m :—	— :—
l ^l t ₁ :t ₁	m ₁ :—	.m ₁	m ₁ :m ₁	l ₁ :—	r ^l s ₁ :s ₁	s ₁ :s ₁	d :—	— :—

346. KEY **E♭**. *Lah is C.* THREE SHARP REMOVES

{ | l :l | se :se | l :- | m :- | f :f | d :r | m :- | - : } }

C.t.l.m.
{ | ^ms :s | d^l :r^l | m^l :- | d^l :- | m^l :r^l | d^l :t | d^l :- | - : || }

347. KEY **C**. *Lah is A.*

{ | l :- .l | se :l | m :m | f :m | l :- .t | d^l :d^l | t :l | se :- } }

A.t.m.l.
{ | d :- .d | m :r | d :t₁ | d :s₁ | l₁ :- .l₁ | s₁ :d | m :r | d :- || }

348. KEY **E**. THREE FLAT REMOVES.

{ | m :r | d :m | s :l | s :m | s :d | t₁ :d | f :m | r :- } }

s.d.f.G. *Lah is E.* E.t.m.l.
{ | ^mad :t₁ | l₁ :d | m :f | m :d | ^ms :m | f :r | d :t₁ | d :- || }

349. KEY **G**.

FROM DYKES.

{ | s₁ | s₁ :d | d :m | s :- | - :d | f :m | m :r | d :- | - : } }

s.d.f.B♭. *Lah is G.*

G.t.l.m.

{ | ^dl₁ | l₁ :d | t₁ :se₁ | l₁ :- | - :m | r :d | t₁ :t₁ | ^tr :- | - : } }

{ | s₁ | s₁ :m | r :d | d :f | m :r | d :t₁ .d | r :- .t₁ | d :- | - : || }

350. KEY **G**.

s.d.f.B♭. *Lah is G.*

{ | m :r | d :- .d | f :m | m :r | ^md :r | m :- .m | f :m | m :- } }

G.t.m.l.

{ | m :r | d :- .t₁ | d :r | m :- | ^ms :- .f | m :r .d | d :t₁ | d :- } }

MODULATOR, Showing 3 Removes.	
d ^l	ma ^l
t	r ^l
l	d ^l
se	t
s	ta
ba	l
f	la
m	s
r	f
de	m
d	ma
t ₁	r
l ₁	d

LANDSDOWNE.

J. B. DYKES.

351. KEY D.

s.d.f.F. *Lah is D.*

$s : - .m$	$| s : d'$	$| l : d'$	$| s : -$	$| l . t : d'$	$| r' : s$	$| s : -$	$| - : -$	$| s m : - .d$	$| m : l$
$m : - .d$	$| m : m$	$| f : f$	$| m : -$	$| f : m$	$| r f : m$	$| m : -$	$| r : -$	$| m a d : - .l$	$| d : d$
1. Ev - ery morn-ing	the red sun	Ris - es	warm and	bright;	But the eve-ning				
2 Ev - ery spring the	sweet young flow'rs	O - pen	fresh and	gay,	Till the chil - ly				
3. Who shall go to	that fair land?	All who	love the	right:	Ho - ly chil - dren				
$d' : - .s$	$| d' : d'$	$| d' : d'$	$| d' : -$	$| d' : d'$	$| s : s$	$| s : d'$	$| t : -$	$| d l : - .m$	$| l : l$
$d : - .d$	$| d : d$	$| f : l$	$| d' : -$	$| f : d$	$| t : d$	$| s : -$	$| - : -$	$| d l : - .l$	$| l : l$

D.t.m.l.

$f : l$	$| m : d . r$	$| m : -$	$| f : -$	$| m : -$	$| - : -$	$| m s : m$	$| : f$	$| s : -$	$| : d'$
$r : r$	$| d : l . t$	$| d : -$	$| - : r$	$| d : -$	$| t : -$	$| d e m : d$	$| : r$	$| m : r$	$| : m$
com - eth on	And the dark,	cold	night:	There's	a	bright	land		
autumn hours	Wither them	a -	way!	There's	a	land	we		
there shall stand,	In their robes	of	white;	For	that	heaven,	so		
$l : l$	$| l : l . l$	$| m : l$	$| - : t$	$| l : -$	$| s e : -$	$| d' : s$	$| - : s$	$| s : f$	$| : s$
$r : f$	$| l : m . m$	$| m : -$	$| r : -$	$| m : -$	$| - : -$	$| d : -$	$| : d$	$| d : -$	$| : d$

$r' : -$	$| : d'$	$| t : -$	$| : -$	$| d' : -$	$| : t . l$	$| l : s$	$| : m$	$| m : -$	$| : r$	$| d : -$	$| : -$
$f : -$	$| : m$	$| f : -$	$| : -$	$| f : m$	$| : r e$	$| m : -$	$| : d$	$| t : -$	$| : t$	$| d : -$	$| : -$
far	a -	way	Where 'tis	nev - er	end - ing	day.					
have	not	seen,	Where the	trees	are	green.					
bright	and	blest,	Is our	ev - er -	last - ing	rest.					
$s : t$	$| : d'$	$| r' : -$	$| : -$	$| d' : -$	$| : d'$	$| d' : -$	$| : s$	$| s : -$	$| : f$	$| m : -$	$| : -$
$s : -$	$| : s$	$| s : -$	$| : s e$	$| l : s$	$| : f e$	$| s : -$	$| : s$	$| s : -$	$| : s$	$| d : -$	$| : -$

WHEN DAYLIGHT FADES AWAY.

BEETHOVEN.

D.C.

352. KEY G.

$s : l$	$| m : r$	$| d$	$| t : l$	$| l$	$| f : m$	$| r$	$| d : t$	$| t$	$| l : s$	$| t$	$| d : m$	$| s$	$| l : s$	$| t$	$| d : -$	
$s : l$	$| s : -$	$| s$	$| s : f$	$| s$	$| l : -$	$| : l a$	$| s : -$	$| s$	$| t : -$	$| s$	$| s : d$	$| d$	$| d : -$	$| s$	$| s : -$	
1. When	day -	light	soft -	ly	fades a -	way,	In	yon -	der	ma -	ny -	col -	ored	west.	}	
And	sol -	emn	night	on	si - -	lent	wing,	Ap -	pears	in	ob - -	on	man -	tle		dress.
2. O,	ev -	er	wel -	come	sa -	cred	hour,	When	shep -	herds	heard	the	an -	gel		strain,
U	too	by	faith	can	list	the	song	That	once	re -	sound -	ed	on	the	plain	
$s : l$	$| d : t$	$| d$	$| d : -$	$| : d e$	$| r : d e$	$| r$	$| m : r$	$| r$	$| f : -$	$| : f$	$| m : s$	$| s$	$| f : m$	$| r$	$| m : -$	
$s : l$	$| d : r$	$| m$	$| f : -$	$| : m$	$| r : m$	$| f$	$| s : -$	$| s$	$| s : -$	$| s$	$| d : -$	$| m$	$| f : s$	$| s$	$| d : -$	

S.s.d.f.B7. *Lah is G.*

G.t.m.l.

D.S.

$s m$	$| f : m$	$| r$	$| r : d$	$| d$	$| r : d$	$| t a$	$| t a : l$	$| l$	$| d : t$	$| l$	$| m s : m$	$| m$	$| l : s$	$| t$	$| d : -$
$d l$	$| s e : -$	$| s e$	$| m : -$	$| m$	$| m : -$	$| m$	$| f : f$	$| f$	$| r e : -$	$| e$	$| m s : d$	$| d$	$| t : -$	$| s$	$| s : -$
Are	then	my	thoughts	from	earth -	ly	pleasures	That	ev -	er	in -	suf -	fi -	cient	prove;
They	went	to	turn	a -	way	to	heaven	And	dwell	up -	on	Al -	might -	y	love.
O,	let	my	long -	ing	spir -	it	ev -	er	ho -	ly	ad -	o -	ra -	tion	stray;
To	Him	who	sit -	teth	in	the	heavens,	When	day -	light	soft -	ly	fades	a -	way.
$m a d$	$| t : -$	$| t$	$| l : -$	$| l$	$| s : -$	$| d$	$| d : d$	$| d$	$| l : t$	$| d$	$| d e m : s$	$| s$	$| f : -$	$| f$	$| m : -$
$d l$	$| m : -$	$| m$	$| l : -$	$| l$	$| d : -$	$| d$	$| f : f$	$| f$	$| f : -$	$| f$	$| m s : -$	$| s$	$| s : -$	$| s$	$| d : -$

353. KEY B \flat . *Lah is G. **

VOX DILECTI.

<i>p</i>				<i>rall.</i>				<i>a tenor m</i>				
{ :s,m ₁ | m ₁ :l ₁ | l ₁ :t ₁ |	{ d :- .d | t ₁ :t ₁ |	{ l ₁ :l ₁ | l ₁ :l ₁ |	{ se ₁ :- | - |	{ d :- .d | t ₁ :f ₁ |	{ m ₁ :m ₁ | r ₁ :f ₁ |	{ m ₁ :- | - |	{	{ d :- .d | t ₁ :r |	{ d :d | l ₁ :r |	{ t ₁ :- | - |	{	
{ :s,m ₁ | m ₁ :l ₁ | l ₁ :t ₁ |	{ d :- .d | t ₁ :s ₁ |	{ l ₁ :l ₁ | f ₁ :r ₁ |	{ m ₁ :- | - |	{	{	{	{	{	{	{	{	
1.I heard the voice of	Je - sus say, "Come	un - to Me and	rest;	2.I heard the voice of	Je - sus say, "Be -	hold! I free - ly	give	3.I heard the voice of	Je - sus say, "I	am this dark world's	Light;	
{ :s,m ₁ | m ₁ :l ₁ | l ₁ :t ₁ |	{ d :- .d | t ₁ :s ₁ |	{ l ₁ :l ₁ | f ₁ :r ₁ |	{ m ₁ :- | - |	{	{	{	{	{	{	{	{	

* Bridge-notes are sometimes placed at the beginning and sometimes at the end, for the return for additional verses.

{ :m ₁ | m ₁ :l ₁ | l ₁ :l ₁ |	{ d :- .r | t ₁ :m |	{ r :d | t ₁ :l ₁ |	{ m ₁ :- | - |	{ :m ₁ | m ₁ :m ₁ | f ₁ :f ₁ |	{ m ₁ :- .m ₁ | m ₁ :t ₁ |	{ r ₁ :m ₁ | f ₁ :fe ₁ |	{ m ₁ :- | - |	{	{ :t ₁ | d :d | d :r |	{ d :l ₁ | t ₁ :t ₁ |	{ l ₁ :l ₁ | t ₁ :t ₁ .l ₁ |	{ se ₁ :- | - |
{ :m ₁ | m ₁ :m ₁ | f ₁ :f ₁ |	{ m ₁ :- .m ₁ | m ₁ :t ₁ |	{ r ₁ :m ₁ | f ₁ :fe ₁ |	{ m ₁ :- | - |	{	{	{	{	{	{	{	{	{
Lay down, thou wea - ry	one, lay down Thy	head up - on My	breast;"	The liv - ing - wa - ter;	thirst - y one! Stoop	down, and drink and	live:"	Look un - to Me; thy	morn shall rise, And	all thy day be	bright:"	
{ :t ₁ | d :d | d :r |	{ d :l ₁ | t ₁ :t ₁ |	{ l ₁ :l ₁ | t ₁ :t ₁ .l ₁ |	{ se ₁ :- | - |	{ :se ₁ | l ₁ :l ₁ | f ₁ :r ₁ |	{ l ₂ :l ₁ | s ₁ :s ₁ |	{ f ₁ :m ₁ | r ₁ :re ₁ |	{ m ₁ :- | - |	{	{	{	{	{

G. t. m. l.

{ :m ₁ .s ₁ | s ₁ :m | r :d |	{ d :l ₁ | s ₁ :s ₁ |	{ d :r .m | f :m .r |	{ r :- | - |	{ :m ₁ .s ₁ .f ₁ | m ₁ :m ₁ | f ₁ :s ₁ |	{ l ₁ :f ₁ | d ₁ :r ₁ |	{ m ₁ :f ₁ .s ₁ | l ₁ .t ₁ :d |	{ t ₁ :- | - |	{	{ I came to Je - sus	as I was, Wea -	ry, and worn, and	sad:
{ :m ₁ .s ₁ .f ₁ | m ₁ :m ₁ | f ₁ :s ₁ |	{ l ₁ :f ₁ | d ₁ :r ₁ |	{ m ₁ :f ₁ .s ₁ | l ₁ .t ₁ :d |	{ t ₁ :- | - |	{	{	{	{	{	{ I came to Je - sus,	and I drank Of	that life - giv - ing	stream;
{ :de .m ₁ .r | d :- .s ₁ | l ₁ .t ₁ :d |	{ d :d .r | m :r |	{ d :d .t ₁ | d .r :m .f |	{ s :- | - |	{	{	{	{	{	{ I looked to Je - sus,	and I found, In	Him, my Star, my	Sun;
{ :m ₁ .s ₁ | d :d ₁ | d ₁ .r ₁ :m ₁ |	{ f ₁ :l ₁ .t ₁ | d :t ₁ |	{ l ₁ :l ₁ .s ₁ | f ₁ :d ₁ |	{ s ₁ :- | - |	{	{	{	{	{	{	{	{	{

{ :r | s :- .f | m :m |	{ l :- .s | f :r |	{ d :m | s :- .t ₁ |	{ d :- | - |	{ :s ₁ | s ₁ :- .s ₁ | s ₁ :l ₁ |	{ l ₁ :- .l ₁ | l ₁ :l ₁ .t ₁ |	{ d :d | t ₁ :- .s ₁ |	{ s ₁ :- | - |	{	{ :r | s :- .f | m :m |	{ l :- .s | f :r |	{ d :m | s :- .t ₁ |	{ d :- | - |
{ :s ₁ | s ₁ :- .s ₁ | s ₁ :l ₁ |	{ l ₁ :- .l ₁ | l ₁ :l ₁ .t ₁ |	{ d :d | t ₁ :- .s ₁ |	{ s ₁ :- | - |	{	{	{	{	{	{	{	{	{
I found in Him a	rest - ing-place, And	He has made me	glad.	My thirst was quenched, my	soul re - vived, And	now I live in	Him.	And, in that light of	life, I'll walk Till	trav - 'ling	days are	done.
{ :t ₁ .d | r :- .r | d :de .r |	{ m :- .m | r :f |	{ m :s | f :- .f |	{ m :- | - |	{ :s ₁ .l ₁ | t ₁ :- .t ₁ | d :l ₁ .t ₁ |	{ de :- .de | r :f ₁ |	{ s ₁ :s ₁ | s ₁ :- .s ₁ |	{ d ₁ :- | - |	{	{	{	{	{

THE STORM.

<i>f</i> 35-1. KEY F. <i>Lah is D. Maestoso.</i>												
{ :s .m .m | l :- .l | m :- .d |	{ l ₁ :l ₁ |	{ :m .m | t :- .t |	{ se :- .ba |	{ m :m |	{ :m .m |	{ t :- .t |	{ se :- .ba |	{ m :m |	{ :m .m |	{	{	
{ :s .m .m | l :- .l | m :- .d |	{ l ₁ :l ₁ |	{ :m .m | t :- .t |	{ se :- .ba |	{ m :m |	{ :m .m |	{ t :- .t |	{ se :- .ba |	{ m :m |	{ :m .m |	{	{	
1. When the clouds in wild con - fu - sion,	Hides the sun - set's brief	il -	in - sion,	2. Or if viv - id light - ning	Or if waves of o - cean	dash - ing,	Would the	3. In the thun - der, in the	I be - hold His love,	His	pow - er,	Can the
{ :s .m .m | l :- .l | m :- .d |	{ l ₁ :l ₁ |	{ :m .m | t :- .t |	{ se :- .ba |	{ m :m |	{ :m .m |	{ t :- .t |	{ se :- .ba |	{ m :m |	{ :m .m |	{	{	
{ :s .m .m | l :- .l | m :- .d |	{ l ₁ :l ₁ |	{ :m .m | t :- .t |	{ se :- .ba |	{ m :m |	{ :m .m |	{ t :- .t |	{ se :- .ba |	{ m :m |	{ :m .m |	{	{	

THE LIGHT AT HOME.

WM. MASON, Mus. Doc., by per.

356. KEY F. *Moderato.*

:s ₁	l ₁	:-	t ₁	|	d	:	r	|	m	:	l	|	s	:	m	|	d	:	d	|	f	:	m	|	r	:-	.d	|	r	:	s ₁									
(.s ₁	s ₁	:-	.s ₁	|	s ₁	:	t ₁	|	d	:	d	|	d	:	d	|	d	:	d	|	t ₁	:	d	|	t ₁	:-	.l ₁	|	t ₁	:	s ₁									
1.The	light	at	home!	how	bright	it	beams,	When	eve - ning	shad - ows	round	us	fall!	And	2.When	through	the	dark	and	storm - y	night,	The	home - ward	hies,	How	3.The	light	at	home!	how	still	and	sweet,	It	peeps	from	you - der	cot - tage	door,	The
:m	f	:-	.r	|	m	:	s	|	s	:	f	|	m	:	s	|	l	:	s	|	s	:	s	|	s	:-	.s	|	s	:	t ₁									
:d	d	:-	.d	|	d	:	s ₁	|	d	:	d	|	d	:	d	|	f	:	m	|	r	:	d	|	s ₁	:-	.s ₁	|	s ₁	:	s ₁									

l ₁	:-	.t ₁	|	d	:	r	|	m	:	l	|	s	:	m	|	r	:-	.r	|	l	:	fe	|	s	:-	—	|	—	:	r				
s ₁	:-	.f ₁	|	m ₁	:	s ₁	|	s ₁	:	d	|	t ₁	:	le ₁	|	t ₁	:-	.t ₁	|	d	:	d	|	t ₁	:-	—	|	—	:	ta ₁				
from	the	lat - tice	far	it	gleams,	To	soothe	and	com - fort	all.	When	cheer - ing	is	that	twink - ling	light,	Which	through	the	gloom	he	spies!	It	wea - ry	la - bor - er	to	greet,	When	toils	of	day	are	o'er!	Sad
d	:-	.r	|	d	:	t ₁	|	d	:	m	|	m	:	s	|	s	:-	.s	|	fe	:	l	|	s	:-	—	|	—	:	s				
s ₁	:-	.s ₁	|	l ₁	:	s ₁	|	d	:	l ₁	|	m	:	de	|	r	:-	.r	|	r	:	r	|	s ₁	:-	—	|	—	:	s				

r.s.d.f.D.

r	:-	.m	|	f	:	l	|	r ^l	:	d ^l	|	t	:	re ^l	|	m ^l	:	d ^l	|	s	:	f	|	f	:-	.m	|	m	:	m	|	ba	:	se	|	l	:	t													
l ₁	:-	.de	|	r	:	m	|	r	:	r	|	r	:	re	|	s	:	m	|	m	:	r	|	r	:-	.d	|	d	:	d	|	m	:	m	|	m	:	m													
wea - ried	with	the	toils	of	day,	And	strife	for	glo - ry,	gold	or	fame,	How	sweet	to	seek	the	is	the	light	at	hom : he	feels	That	lov - ing	hearts	will	meet	him	there,	And	soft - ly	through	his	is	the	soul	that	does	not	know	The	blessings	that	its	beams	im - part,	The	cheer - ful	joys	and
l	:-	.s	|	f	:	m	|	f	:	fe	|	s	:	lad ^l	|	d ^l	:	s	|	l	:	t	|	t	:-	.d ^l	|	d ^l	:	d ^l	|	m ^l	:	r ^l	|	d ^l	:	t													
f	:-	.m	|	r	:	d	|	t ₁	:	l ₁	|	s ₁	:	fl ₁	|	s ₁	:	s ₁	|	s ₁	:	s ₁	|	d	:-	.d	|	d	:	d	|	d ^l	:	t	|	l	:	s													

F.t.m.l.r.

d ^l	:-	.t	|	t	:	t ^s	|	d ^l	:	s	|	f	:	m	|	m	:-	.r	|	d	:	l ₁	|	l ₁	:-	.s ₁	|	l ₁	:	d	|	d	:-	—	|	—									
m	:	re	|	re	:	r ^t t ₁	|	d	:	d	|	d	:	d	|	t ₁	:-	.t ₁	|	d	:	f ₁	|	m ₁	:-	.m ₁	|	m ₁	:	l ₁	|	s ₁	:-	—	|	—									
qui - et	way.	Where	lov - ing	lips	will	lisp	our	name,	A -	round	the	light	at	home.	so - som	steals.	The	joy	and	love	that	ban - ish	care,	A -	round	the	light	at	home.	hopes	that	flow,	And	light - en	up	the	heavy	- iest	heart,	A -	round	the	light	at	home.
l	:-	.l	|	l	:	f	|	m	:	s	|	l	:	l	|	s	:-	.f	|	m	:	r	|	m	:-	.m	|	d	:	f	|	m	:-	—	|	—									
fe	:-	.fe	|	fe	:	fer	|	d	:	m ₁	|	f ₁	:	fe ₁	|	s ₁	:-	.s ₁	|	l ₁	:	t ₁	|	d	:-	.d	|	l ₁	:	f ₁	|	d ₁	:-	—	|	—									

APRIL.

H. E. NICHOL.

p 357. KEY A. *Allegretto.*

:s ₁	|	s ₁	l ₁	|	t ₁	|	d	:	t ₁	:	l ₁	|	t ₁	:-	:-	|	t ₁	:-	:d	|	r	:	m	:	f	|	f	:	m	:	r	|	m	:-	:-	|	:-	:	s ₁						
(.s ₁	s ₁	:-	.s ₁	|	s ₁	:-	.s ₁	|	s ₁	:-	.s ₁	|	s ₁	:-	.s ₁	|	s ₁	:-	.s ₁	|	t ₁	:-	.t ₁	|	d	:-	:-	|	:-	:	s ₁	|	d	:-	:-	|	:-	:	s ₁						
1.She	comes	to	us	a	maid	-	en,	With	half	a -	vert - ed	face,	(Her)	Her	2.She	loves	to	hide	her	blush	-	es	Be -	hind	a	veil	of	show'r,	(But)	But	3.We	cau -	not	choose	but	love	her,	A	maid	and	still	a	child;	(The)	The
:m	m	:-	.m	|	m	:-	.m	|	f	:-	:-	|	f	:-	.m	|	r	:-	.r	|	s	:-	.s	|	s	:-	:-	|	:-	:	m	|	s	:-	:-	|	:-	:	m						
:d	d	:-	.d	|	s ₁	:-	.s ₁	|	r	:-	:-	|	s ₁	:-	.l ₁	|	t ₁	:-	.t ₁	|	s ₁	:-	.s ₁	|	d	:-	:-	|	s ₁	:-	:-	|	s ₁	:-	:-	|	s ₁	:-	:-						

E.t.

s ₁ : l ₁ : t ₁ | d : t ₁ : l ₁ | r : — : — | r : — : r _s | se : — : se | se : be : se | l : — : — | d' : — : —
s ₁ : — : s ₁ | s ₁ : — : s ₁ | s ₁ : — : — | s ₁ : — : s _d | r : — : r | r : — : r | d : — : — | ma : — : —
hands with buds are la - - den, Her form is full of grace, Her soon her weep - ing lush - - es, Grown hap - py in an hour, Grown stars are bright a - bove her, The ver - y winds are mild, The
m : — : m | m : — : m | r : — : — | r : — : s _d | t : — : t | t : — : t | l : — : — | l : — : —
d : — : d | l ₁ : — : l ₁ | t ₁ : — : — | t ₁ : — : t _m | m ₁ : — : m ₁ | m ₁ : — : m ₁ | f ₁ : — : — | fe ₁ : — : —

r.s.d.f.C. *Lth is A.*

s : m : s | m : — : r | d : — : — | — : — : — | d _m | ba : se : l | l : se : ba | se : — : — | t : — : t
m : — : d | t ₁ : — : t ₁ | d : — : — | — : — : — | d _m | m : — : m | m : — : m | m : — : — | m : — : m
form is full of grace, So ten - der, shy, ca - pri - cious, So hap - py in an hour, She pours a tide of splen - dor O'er ver - y winds are mild. She sets our feet to dance - ing, She
d' : — : m | f : — : f | m : — : — | — : — : — | m _{se} | l : t : d' | d' : t : l | t : — : — | se : — : se
s ₁ : — : s ₁ | s ₁ : — : s ₁ | d : — : — | — : — : — | d _m | m : — : — | m : — : — | m : — : — | m : — : —
So ten - der, shy, ca - pri - cious, So She pours, etc. She sets, etc.

A.t.m.l.

rall.

d' : r' : m' | m' : r' : d' | t : — : r' | m' : — : d' | t _r : — : t ₁ | d : — : l ₁ | r : — : — | s ₁ : — : —
m : — : m | m : — : m | m : — : m | m : — : m | m _s : — : s ₁ | fe ₁ : — : fe ₁ | f ₁ : — : — | — : — : —
dew - y, sweet and fair, so sweet and fair, so sweet and fair. all the wait - ing earth, o'er all the wait - ing earth. stirs our hearts to praise, our hearts to praise, our hearts to praise.
l : t : d' | d' : t : l | se : — : t | d' : — : l | se t ₁ : — : r | l ₁ : — : d | d : — : — | t ₁ : — : —
m : — : — | m : — : m | m : — : — | m : — : — | m _s : — : — | s ₁ : — : — | s ₁ : — : — | — : — : —
pri - cious, so dew - y, sweet and fair.

a tempo.

s ₁ | s ₁ : l ₁ : t ₁ | d : t ₁ : l ₁ | t : — : — | t ₁ : — : d | r : m : f | f : m : r | m : — : — | — : — : f
s ₁ | s ₁ : — : s ₁ | s ₁ : — : s ₁ | s ₁ : — : — | s ₁ : — : s ₁ | s ₁ : — : s ₁ | t ₁ : — : t ₁ | d : — : — | t ₁ : — : t ₁
Our A - pril is de - li - - cious, What - ev - er guise she wear; Our Our A - pril, sad an l ten - - der, Or gay and full of mirth; Our Our dar - ling A - pril, glanc - - ing A - long the gold - en days; Our
f : m : m | m : — : m | f : — : — | f : — : m | r : — : r | s : — : s | s : — : — | — : — : s
s ₁ | d : — : d | s ₁ : — : s ₁ | r : — : — | s ₁ : — : l ₁ | t ₁ : — : t ₁ | s ₁ : — : s ₁ | d : — : d ₁ | r ₁ : — : r ₁
Our A - pril Our A - pril, etc. Our dar - ling, etc.

rall.

s : f : m | l : — : s | f : m : r | s : — : f | m : r : d | f : — : t ₁ | d : — : — | — : — : —
d : — : d | l ₁ : t ₁ : de | r : d : t ₁ | d : de : r | d : t ₁ : d | l ₁ : — : s ₁ | s ₁ : — : — | — : — : —
A - pril is de - li - - cious, What - ev - er guise she wear. A - pril, sad and ten - - der, Or gay and full of mirth. dar - ling A - pril, glanc - - ing A - long the gold - en days.
s : — : s | f : s : l | l : — : — | s : — : l | s : f : m | r : m : f | m : — : — | — : — : —
m ₁ : r ₁ | d ₁ | f ₁ : — : m ₁ | r ₁ : m ₁ : f ₁ | m ₁ : — : f ₁ | s ₁ : — : s ₁ | s ₁ : — : s ₁ | d ₁ : — : — | — : — : —
is de - licious.

FAREWELL.

P. DAVID.

f 358. KEY D.

f

A.t.

:s	d ^l :-s | m :f	s :-m | d :d	r :- | f :-	m :- | — :s	d ^l :-s | m ₁ :t ₁
:s	d ^l :-s | m :f	s :-m | d :d	d :- | t ₁ :-	d :- | — :s	d ^l :-s | m ₁ :t ₁
1.Fare-	well! the nev - er -	more has come, <i>p</i> the	nev - - er - -	more!	Fare - well! the nev - er -
2.Then	wel - come bold - er	life, wide air, <i>f</i> and	lurg - - er	scope,	Then wel - come bold - er
3.Fare-	well! yet where-so -	e'er you go, <i>p</i> we	breathe a	spell,	Fare - well! yet where-so -
:s	d ^l :-s | m :f	s :-m | d :d	s :- | s :-	s :- | — :s	d ^l :-s | m ₁ :t ₁
:s	d ^l :-s | m :f	s :-m | d :d	s ₁ :- | s ₁ :-	d :- | — :s	d ^l :-s | m ₁ :t ₁

f. D. *Animato.*

d :-t ₁ | l ₁ :d	m :- | m :-	l ₁ :- | — :l ₁ m	f :-m | f :l	m :-f | m :m
d :-t ₁ | l ₁ :l ₁	l ₁ :- | se ₁ :-	m ₁ :- | — :l ₁ m	r :-d | r :r	d :-r | d :d
more has come, <i>p</i> the	nev - er -	more!	In	boy - hood's fair - y -
life, wide air, <i>f</i> and	larg - er	scope;	A	bon - ny wel - come,
e'er you go, <i>p</i> we	breathe a	spell;	A	thous - and sprites at
d ^l :-t ₁ | l ₁ :d	d :- | t ₁ :-	d :- | — :l ₁ m	l :-l | l :f	m :-l | l :l
d ^l :-t ₁ | l ₁ :m ₁	m ₁ :- | m ₁ :-	l ₁ :- | — :l ₁ m	r :-l ₁ | r :f ₁	l ₁ :-l ₁ | l ₁ :l ₁
				land, I ween, With
				bon - ny world, A
				our command, 'Twixt

F^z. t. m. l. r.

f :-m | f :l	d ^l :-t | l :m	r ^l :- | d ^l :-	t ^s :- | — :m	s :- | f :r
r :-d | r :r	m :-r | d :m	m :- | m :-	m ^d :- | — :d	d :- | t ₁ :-
Fun - cy, boy-hood's	fair - y queen, <i>f</i> On	life's great	shore,	on
bon - ny light on	sails unfurl'd, <i>f</i> Oh!	wel - come	hope,	oh!
you and us, from	fair - y - land; <i>p</i> Brook	no fare -	well,	brook
l :-l | l :f	l :-m | m :d ^l	t :- | l :-	se ^m :- | — :s	m :- | r :f
r :-m | r :f ₁	l ₁ :-l ₁ | l ₁ :l ₁	se ₁ :- | l ₁ :-	t ₁ s ₁ :- | — :s ₁	s ₁ :- | s ₁ :-
				life's great
				wel - come
				no fare -

r. s. d. f. D.

d m :- | — :m	t :- | — :m	d ^l :- | — :m	se :- | — :m	l :- | — :—
d m :- | — :m	{ m :- | — :m	m :- | — :m	m :- | — :m	m :- | — :—
shore.	{ r :- | — :m	d :- | — :m	t ₁ :- | — :m	d :m | — :—
hope.		work,		dream,.....
well!	<i>f</i> To stand and	go, go, and	dream while, and	while.....
	<i>p</i> Then go, then	good the	days the old live	on.....
	<i>p</i> Fare - well,			
m ^{se} :- | — :	:m | se :	:m | l :	:m | t :	:d ^l | d ^l :-
To stand,	to stand,	and work,	and dream,	and dream.
Then go,	then go,	then go,	the while,	the while,
Fare - well,	the good	old days	live on,	live on,
d m :m | m :	{ :m | se :	:m | l }	:	:m | d ^l :t
	{ :m ₁ | se ₁ :	:m ₁ | l ₁ }		o's stand on
				The while our
				The good old

JACK AND JILL.

p 360. KEY F. *Lah is D.*

SOP.	{	$\underline{m} : - : m$	|	$\underline{r} : - : f$	|	$\underline{m} : - : m$	|	$\underline{r} : - : f$	|	$\underline{m} : - : l$	|	$\underline{d}^l : - : t$	|	$\underline{t} : - : -$	|	$\underline{l} : - : -$	}
ALTO.	{	$\underline{d} : - : d$	|	$\underline{t}_l : - : r$	|	$\underline{d} : - : d$	|	$\underline{t}_l : - : r$	|	$\underline{d} : - : d$	|	$\underline{m} : - : r$	|	$\underline{r} : - : -$	|	$\underline{d} : - : -$	}

Jack and Jill went up the hill, To fetch a pail of wa - - ter;

ff

FINE.

S. & T.	{	$\underline{d}^l : - : t$	|	$\underline{l} : - : s$	|	$\underline{f} : - : m$	|	$\underline{r} : - : d$	|	$\underline{d} : - : t$	|	$\underline{l}_l : - : -$	|	$\underline{l}_l : - : -$	}
A & B.	{	$\underline{d} : - : t_l$	|	$\underline{l}_l : - : s_l$	|	$\underline{f} : - : m$	|	$\underline{r} : - : d$	|	$\underline{d} : - : t_l$	|	$\underline{l}_l : - : -$	|	$\underline{l}_l : - : -$	}

Jack fell down and broke his crown, And Jill came tum - bling af - - ter.

ff

{	$\underline{d} : - : m$	|	$\underline{r} : - : m$	|	$\underline{d} : - : s_l$	|	$\underline{m}_l : - : s_l$	|	$\underline{d} : - : m$	|	$\underline{r} : - : m$	|	$\underline{d} : - : -$	|	$\underline{d} : - : -$	}
{	$\underline{m}_l : - : s_l$	|	$\underline{f}_l : - : s_l$	|	$\underline{m}_l : - : -$	|	$\underline{m}_l : - : m_l$	|	$\underline{m}_l : - : s_l$	|	$\underline{f}_l : - : s_l$	|	$\underline{m}_l : - : -$	|	$\underline{m}_l : - : -$	}
{	$\underline{d} : s_l$	|	$\underline{s}_l : s_l$	|	$\underline{s}_l : s_l$	|	$\underline{s}_l : s_l$	|	$\underline{s}_l : s_l$	|	$\underline{s}_l : s_l$	|	$\underline{s}_l : - : -$	|	\underline{t}_l	}
{	$\underline{d}_l : d_l$	|	$\underline{d}_l : d_l$	|	$\underline{d}_l : d_l$	|	$\underline{d}_l : d_l$	|	$\underline{d}_l : d_l$	|	$\underline{d}_l : d_l$	|	$\underline{d}_l : d_l$	|	$\underline{d}_l : d_l$	}

Goos - ey, goos - - ey gan - - - der, Oh, whith - er dost thou wan - - der?

ley, did dle, di - - ble, the cat and the fid - - dle. The cow jump - ed o - - ver the moon: The

f A.t.m.l.r

r.s.d.f.F.

D.S.

{	$\underline{m}^d : - : m$	|	$\underline{r} : - : m$	|	$\underline{d} : - : s_l$	|	$\underline{m}_l : - : s_l$	|	$\underline{d} : - : m$	|	$\underline{r} : - : m$	|	$\underline{d}^m : - : -$	|	$\underline{m} : - : -$	}
{	$\underline{m}_l : - : s_l$	|	$\underline{f}_l : - : s_l$	|	$\underline{m}_l : - : -$	|	$\underline{m}_l : - : m_l$	|	$\underline{m}_l : - : s_l$	|	$\underline{f}_l : - : s_l$	|	$\underline{m}^s : - : -$	|	$\underline{s}_e : - : -$	}
{	$\underline{t}_s : s_l$	|	$\underline{s}_l : s_l$	|	$\underline{s}_l : s_l$	|	$\underline{s}_l : s_l$	|	$\underline{s}_l : s_l$	|	$\underline{s}_l : s_l$	|	$\underline{s}_l : s_l$	|	$\underline{s}_l : s_l$	}
{	$\underline{d}_l : d_l$	|	$\underline{d}_l : d_l$	|	$\underline{d}_l : d_l$	|	$\underline{d}_l : d_l$	|	$\underline{d}_l : d_l$	|	$\underline{d}_l : d_l$	|	$\underline{d}_l : d_l$	|	$\underline{d}_l : d_l$	}

Up stairs and down stairs, And in my la - - dy's cham - - ber.

lit - tle dog laugh'd to see such sport, And the dish ran a - way with the spoon.

p

SOP.	{	$\underline{m} : - : m$	|	$\underline{r} : - : f$	|	$\underline{m} : - : m$	|	$\underline{r} : - : f$	|	$\underline{m} : - : l$	|	$\underline{d}^l : - : t$	|	$\underline{t} : - : -$	|	$\underline{l} : - : -$	}
ALTO.	{	$\underline{d} : - : d$	|	$\underline{t}_l : - : r$	|	$\underline{d} : - : d$	|	$\underline{t}_l : - : r$	|	$\underline{d} : - : d$	|	$\underline{m} : - : r$	|	$\underline{r} : - : -$	|	$\underline{d} : - : -$	}

Jack and Jill went up the hill, To fetch a pail of wa - - ter;

ff

S. & T.	{	$\underline{d}^l : - : t$	|	$\underline{l} : - : s$	|	$\underline{f} : - : m$	|	$\underline{r} : - : d$	|	$\underline{d} : - : t$	|	$\underline{l}_l : - : -$	|	$\underline{l}_l : - : -$	}
A & B.	{	$\underline{d} : - : t_l$	|	$\underline{l}_l : - : s_l$	|	$\underline{f} : - : m$	|	$\underline{r} : - : d$	|	$\underline{d} : - : t_l$	|	$\underline{l}_l : - : -$	|	$\underline{l}_l : - : -$	}

Jack fell down and broke his crown, And Jill came tum - bling af - - ter.

S: D.t.m.l. p

<i>d</i> m :m :m | m :— :m	<i>m</i> :m :m | m :— :m	<i>m</i> :m :m | m :— :fe	<i>s</i> :— :— | : : <i>p</i>
<i>l</i> d :d :d | r :— :r	<i>d</i> :d :d | r :— :r	<i>d</i> :d :d | d :— :d	<i>t</i> ₁ :— :— | : : <i>se</i>
Lit-tle Jack	Hor - ner,	sat in a cor - ner,	Eat-ing his Christ - mas pie; <i>He</i>
<i>m</i> s :m :s | <i>se</i> :— :se	<i>l</i> :m :l | <i>t</i> :— :t	<i>l</i> :m :l | <i>l</i> :— :r	<i>r</i> :— :— | : : <i>m</i>
<i>l</i> d :d :d | <i>t</i> ₁ :— :t ₁	<i>l</i> ₁ :l ₁ :l ₁ | <i>se</i> ₁ :— :se ₁	<i>l</i> ₁ :l ₁ :l ₁ | <i>l</i> ₁ :— :r	<i>s</i> ₁ :— :— | : : <i>d</i>

<i>l</i> :l :l | <i>l</i> :— :l	<i>l</i> :l :l | <i>l</i> :l :l	<i>l</i> :l :l | <i>l</i> :— :t	<i>d</i>' :— :— | : : <i>1st time.</i>	<i>D</i> S.	<i>2d time.</i>	<i>D.C.</i>
<i>d</i> :d :d | <i>de</i> :— :de	<i>r</i> :r :r | <i>m</i> :m :m	<i>f</i> :f :f | <i>f</i> :— :f	<i>m</i> :— :— | : : <i>s, d, f F.</i>	<i>d</i>' :— :— | : : <i>I."</i>	<i>m</i> <i>de</i> :— :— | : : <i>I."</i>	<i>s</i> <i>m</i> :— :— | : : <i>d</i> ₁ :— :— | : : <i>d</i>
out in his thumb, and	pulled out a plum, And said	"what a good boy am I."				
<i>f</i> :f :f | <i>s</i> :— :s	<i>f</i> :f :f | <i>s</i> :s :s	<i>f</i> :r :l | <i>s</i> :— :s	<i>s</i> :— :— | : : <i>s</i> <i>m</i> :— :— | : : <i>d</i> ₁ :— :— | : : <i>d</i>			
<i>f</i> :f :f | <i>m</i> :— :m	<i>r</i> :r :r | <i>de</i> :de :de	<i>r</i> :r :r | <i>s</i> :— :s	<i>d</i> :— :— | : : <i>d</i> ₁ :— :— | : : <i>d</i>			

ALL MERRILY SINGING.

From "FAUST."

(NOTE.—The first movement is to be sung as a round in four parts, the Soprano, Alto, Tenor and Base following each other consecutively.)

361 KEY *A*₂.

<i>m</i> :— :— | <i>f</i> :m :r	<i>d</i> :— :— | <i>s</i> ₁ :— :—	<i>d</i> :— :m | <i>r</i> :— :s	<i>s</i> :— :— | — :— :—
All	mer - ri - ly	sing - - ing,	Fill with mirth the air;

FINE.

<i>m</i> :— :— | <i>f</i> :m :r	<i>d</i> :— :— | <i>s</i> ₁ :— :—	<i>d</i> :— :m | <i>r</i> :— :s	<i>d</i> :— :— | — :— :—
Bell;	cheer-i - ly	ring - - ing,	Glad - ness ev - - 'ry - where,

*E*₂*b*.t.

<i>s</i> d' :— :— | <i>d</i> ' :t :l	<i>s</i> :— :m | <i>d</i> :— :r	<i>m</i> :— :— | <i>s</i> :m :s	<i>l</i> :— :— | — :— :—
<i>s</i> d :— :— | <i>d</i> :d :d	<i>d</i> :— :d | <i>d</i> :— :d	<i>d</i> :— :— | <i>d</i> :d :d	<i>d</i> :— :— | — :— :—
1. Far	o - ver the	fields they come, With	hearts mer - ry and free,
2. Glad	mel - o - dy	fills the breeze, And	glides gai - ly a - long,
3. O	beau-ti - ful	sil - - ver bells, That	ring, cheer-i - ly ring,
<i>t</i> m :— :— | <i>m</i> :m :m	<i>m</i> :— :s | <i>m</i> :— :f	<i>s</i> :— :— | <i>m</i> :m :m	<i>m</i> :— :— | — :— :—
<i>m</i> ₁ :— :— | <i>l</i> ₁ :l ₁ :l ₁	<i>d</i> :— :d | <i>d</i> :— :d	<i>d</i> :— :— | <i>d</i> :d :d	<i>l</i> ₁ :— :— | — :— :—

f *A*₂.

D.C.

<i>d</i>' :— :— | <i>d</i> ' :t :l	<i>s</i> :— :m | <i>d</i> :— :r	<i>m</i> :— :— | <i>s</i> :m :s	<i>l</i> m :— :— | — :— :—
<i>d</i> :— :— | <i>d</i> :d :d	<i>d</i> :— :d | <i>d</i> :— :d	<i>d</i> :— :— | <i>d</i> :d :d	<i>d</i> s ₁ :— :— | — :— :—
Birds	car - ol wher - e'er they roam, And	woods ech - o their	glee.
Borne	play-ful - ly o'er the lake Where	waves rip - ple with	song.
Still	o - ver the fir - y dells What	joy ev - er they	bring.
<i>m</i> :— :— | <i>m</i> :m :m	<i>m</i> :— :s | <i>m</i> :— :f	<i>s</i> :— :— | <i>m</i> :m :m	<i>m</i> <i>t</i> ₁ :— :— | — :— :—
<i>l</i> ₁ :— :— | <i>l</i> ₁ :l ₁ :l ₁	<i>d</i> :— :d | <i>d</i> :— :d	<i>d</i> :— :— | <i>d</i> :d :d	<i>l</i> ₁ m ₁ :— :— | — :— :—

QUESTIONS FOR WRITTEN OR ORAL EXAMINATION.

DOCTRINE.

- | | | |
|--|--|--|
| <ol style="list-style-type: none"> 1. What are transitions to the first sharp or first flat keys called? 2. What are transitions to the second sharp or second flat keys called? 3. What interval, upward or downward, is the music moved in two sharp removes? 4. What tones of the old key are omitted? 5. What new tones are introduced? 6. Which of these is the more important, and why? 7. Where is this new tone placed in the signature? 8. In two flat removes, by what interval, upward or downward, is the music moved? 9. What tones of the old key are omitted? 10. What new tones take their places? 11. Which of these is the more important, and why? 12. Where is this new tone placed in the signature? 13. What is the mental effect of two sharp removes? Of two flat removes? 14. What is oscillating transition? | <ol style="list-style-type: none"> 15. What are transitions to third sharp or third flat keys called? 16. In three sharp removes, by what interval, upward or downward, is the new key moved? In three flat removes? 17. In three sharp removes, what does <i>Lah</i> become? 18. In three flat removes, what does <i>Doh</i> become? 19. On account of the relation between <i>Lah</i> and <i>Doh</i> of the two keys, transitions of three removes are commonly what? 20. What is the mental effect of a transitional modulation of three flat removes? Of three sharp removes? 21. In three sharp removes, what tones of the old key are displaced? 22. What new tones take their places? 23. Which of these is the last new sharp, and where is it placed in the signature? 24. In three flat removes, what tones are displaced? 25. What new tones take their places? 26. Which is the last new flat and where is it placed in the signature? | <ol style="list-style-type: none"> 27. In transitions of four sharp removes, by what interval, upward or downward, is the new key placed? In four flat removes? 28. In four flat removes, what does <i>Doh</i> become? 29. In four sharp removes, what does <i>Me</i> become? 30. In four flat removes, what tones are displaced? 31. What new tones take their places? 32. Which of these is the last new flat, and where is it placed in the signature? 33. In four sharp removes, what tones are displaced? 34. What new tones take their places? 35. Which of these is the last new sharp, and where is it placed in the signature? 36. What is the commencing, closing and prevailing key of a tune called? 37. What are the other keys called? 38. What are transitions from and to the Principal key called? 39. What are the transitions between the Subordinate keys called? |
|--|--|--|

PRACTICE.

- | | | |
|---|---|---|
| <ol style="list-style-type: none"> 40. Follow the Examiner's pointing in a voluntary containing transitions of two or three removes. 41. Sing your part in Exs. 340, 342, 344, which the Examiner may select. | <ol style="list-style-type: none"> 42. Sing your part in Exs. 351, 353, 354, which the Examiner may select. 43. Sing your part in Exs. 355, 359, which the Examiner may select. | <ol style="list-style-type: none"> 44. Sol-fa and point on the modulator from memory an example containing transitions of two and three removes. 45. Write from memory a similar example. |
|---|---|---|

MISCELLANEOUS.

SLUMBER SWEETLY.

Wm. Mason, Mus. Doc., by per.

Key B \flat . *Dolce. Sempre e legato.*

(SERENADE.)

$m_1 : f_1 : fe_1 | s_1 : d : m$	$r : - : d | t_1 : - : l_1$	$s_1 : - : t_1, l_1 | s_1 : f : m$	$r : - : d | s_1 : - :$
$\underline{d}_1 : r_1 : re_1 | m_1 : - : s_1$	$se_1 : - : l_1 | s_1 : - : f_1$	$r_1 : re_1 : m_1 | f_1 : l_1 : s_1$	$m_1 : f_1 : m_1 | \underline{d}_1 : r_1 : re_1$
Slum - - - ber	sweet - ly, dear - est,	Close	thy wea - ry eyes.
$\underline{d} : t_1 : l_1 | s_1 : m : d$	$t_1 : - : d | f : d : l_1$	$\underline{t}_1 : d : de | r : t_1 : s_1$	$s_1 : l_1 : s_1 | m_1 : f_1 : fe_1$
$\underline{d}_1 : - : - | - : - : d_1$	$f_1 : - : - | f_1 : - : -$	$s_1 : - : - | s_2 : - : -$	$\underline{d}_1 : - : - | - : - : -$
Slum - - - ber	sweet - ly,	Close	thine eyes,

F.t.

$m_1 : f_1 : fe_1 | s_1 : d : m$	$m_1 : - : s | s : - : f$	$m : d : f | m : - : r$	$d : - : - | - : - : -$
$m_1 : r_1 : re_1 | m_1 : - : s_1$	$fe_1 t_1 : d : de | r : t_1 : s_1$	$\underline{d} : - : d | \underline{d} : l_1 : t_1$	$\underline{d} : - : l_1 | s_1 : - : -$
Guard - ian an - gels	round thee ho - ver	Till the morn - ing	rise,
$s_1 : t_1 : l_1 | s_1 : m : d$	$l_1 r : re : m | f : r : t_1$	$\underline{d} : m : l | s : fe : f$	$m : - : f | m : - : -$
$\underline{d}_1 : - : d_1 | \underline{d}_1 : - : d_1$	$r s_1 : - : s_1 | s_1 : - : s_1$	$\underline{d}_1 : - : d_1 | s_1 : - : s_1$	$\underline{d} : - : - | - : - : -$

f. B \flat .

$s r : - : de | r : f : m$	$r : d : l_1 | s_1 : - : d$	$s_1 : - : s_1 | s_1 : fe_1 : s_1$
$ta, f_1 : - : m_1 | f_1 : l_1 : s_1$	$m_1 : - : m_1 | m_1 : r_1 : d_1$	$t_2 : d_1 : de_1 | r_1 : - : r_1$
Then may love on	air - y pin - ions,	Bear thy heart. in
$m t_1 : s_1 : le_1 | t_1 : s_1 : t_1$	$d : - : d | d : s_1 : m_1$	$s_1 : l_1 : le_1 | t_1 : l_1 : s_1$
$d, s_2 : - : s_2 | s_2 : - : s_2$	$\underline{d}_1 : m_1 : s_1 | \underline{d}_1 : - : d_1$	$s_2 : - : s_2 | s_2 : - : s_2$

$l_1 : s_1 : fe_1 | s_1 : - :$	$m_1 : f_1 : fe_1 | s_1 : d : m$	$r : - : d | t_1 : d : l_1$
$re_1 : m_1 : re_1 | m_1 : - :$	$\underline{d}_1 : r_1 : re_1 | m_1 : - : s_1$	$se_1 : - : l_1 | se_1 : l_1 : f_1$
trans - port bound,	To its own do -	min - ions, Where no
$fe_1 : s_1 : l_1 | s_1 : - :$	$\underline{d} : t_1 : l_1 | s_1 : m : d$	$t_1 : - : d | r : d : d$
$\underline{d}_1 : - : d_1 | \underline{d}_1 : - :$	$\underline{d}_1 : - : d_1 | \underline{d}_1 : - : d_1$	$f_1 : - : f_1 | f_1 : - : f_1$

Ritard.

$s_1 : d : m | r : - : s_1$	$d : - : - | s : - : s$	$s : - : - | s_1 : m_1 : s_1$	$d : - : - | - : - : -$
$m_1 : - : s_1 | fe_1 : - : f_1$	$m_1 : - : - | s_1 : l_1 : t_1$	$d : - : - | m_1 : - : r_1$	$\underline{d}_1 : - : - | - : - : -$
earth - ly care is	found; Maid - en	sleep, Maid - en	sleep.
$\underline{d} : - : d | l_1 : - : t_1$	$\underline{d} : - : - | t_1 : d : r$	$m : - : - | s_1 : - : f_1$	$m_1 : - : - | - : - : -$
$s_1 : - : s_2 | s_2 : r_1 : s_1$	$\underline{d}_1 : - : - | s_2 : - : s_2$	$\underline{d}_1 : - : - | s_2 : - : s_2$	$\underline{d}_1 : - : - | - : - : -$

MY DREAM.

KEY A ♭.

(SONG WITH VOCAL ACCOMPANIMENT.)

T. F. SEWARD, by per.

}	.s ₁ :d r	m :- .d :t ₁ .d	r :- .s ₁ :r .m	f :- l :s .f	m : .s ₁ :d r	}			
	1. In light and shade the soft winds played, Where clo-ver blooms a - long the stream; Bent low the	2. And bask-ing there in perfumed air, And in the sun - - shine's golden beam, Two hearts a -							
	: SOP. S ₁ .s ₁ :s ₁ :s ₁	: ALTO. m ₁ .m ₁ :m ₁ :m ₁	: TENOR. d .d :d :d	: BASE. d ₁ .d ₁ :d ₁ :d ₁	: S ₁ .s ₁ :s ₁ :s ₁		: m ₁ .m ₁ :m ₁ :m ₁	: d .d :d :d	: d ₁ .d ₁ :d ₁ :d ₁
	: S ₁ .s ₁ :s ₁ :s ₁	: f ₁ .f ₁ :f ₁ :f ₁	: t ₁ .t ₁ :t ₁ :t ₁	: s ₁ .s ₁ :s ₁ :s ₁	: r ₁ .r ₁ :r ₁ :r ₁		: m ₁ .m ₁ :m ₁ :m ₁	: d .d :d :d	: d ₁ .d ₁ :d ₁ :d ₁

}	m :- .d :t ₁ .d	l ₁ :- l :s .f	m :- .re,m:f .t ₁	d :- :- .m	m ₁ .f .m ₁ .f :m .se :t .m	}		
	sip lone, with hon-ied two hands as	lip. The fleeting Went wand'ring	bab - ble's laughing by the list'ning	gleam. stream.	And And ad day long their mur'm'ring flow and			
	: S ₁ .s ₁ :s ₁ :s ₁	: l ₁ .l ₁ :l ₁ :l ₁	: S ₁ .s ₁ :s ₁ :s ₁	: d ₁ .d ₁ :d ₁ :d ₁	: m ₁ .m ₁ :m ₁ :m ₁		: t ₁ .t ₁ :t ₁ :t ₁	: se ₁ .se ₁ :se ₁ :se ₁
	: m ₁ .m ₁ :m ₁ :m ₁	: f ₁ .f ₁ :f ₁ :f ₁	: m ₁ .m ₁ :m ₁ :m ₁	: s ₁ .s ₁ :s ₁ :s ₁	: d ₁ .d ₁ :d ₁ :d ₁		: m ₁ .m ₁ :m ₁ :m ₁	: m ₁ .m ₁ :m ₁ :m ₁

}	m ₁ .f .m ₁ .f :m .d :l ₁ .d	r .m .r .m :r .s :fe l	s :- .s ₁ :d r	m :- .d :t ₁ .d	r :- .s ₁ :r .m	}	
	sweet wild song, The whis-pers low, Were	cards were chanting in my strangely mingled in my	dream. In light and beam.	shade the soft winds there in perfumed	played, Where clo-ver air, And in the		
	: d .d :d :d	: t ₁ .t ₁ :t ₁ :d	: t ₁ : :	: S ₁ .s ₁ :s ₁ :s ₁	: m ₁ .m ₁ :m ₁ :m ₁		: S ₁ .s ₁ :s ₁ :s ₁
	: l ₁ .l ₁ :l ₁ :l ₁	: s ₁ .s ₁ :s ₁ :l ₁	: s ₁ : :	: m ₁ .m ₁ :m ₁ :m ₁	: f ₁ .f ₁ :f ₁ :f ₁		: r ₁ .r ₁ :r ₁ :r ₁

}	f :- l :s .f	m :- .s ₁ :d r	m :- .d :t ₁ .d	l ₁ :- l :s .f	m :- .re,m:f .t ₁	}	
	blooms a - long the sun - shine's golden	stream; Bent low to beam, Two hearts a -	sip lone, with hon-ied two hands as	lip. The fleet-ing Went wan'ring	bab - ble's laughing by the list'ning		
	: S ₁ .s ₁ :s ₁ :s ₁	: S ₁ .s ₁ :s ₁ :s ₁	: S ₁ .s ₁ :s ₁ :s ₁	: l ₁ .l ₁ :l ₁ :l ₁	: S ₁ .s ₁ :s ₁ :s ₁		: S ₁ .s ₁ :s ₁ :s ₁
	: r ₁ .r ₁ :r ₁ :r ₁	: m ₁ .m ₁ :m ₁ :m ₁	: m ₁ .m ₁ :m ₁ :m ₁	: f ₁ .f ₁ :f ₁ :f ₁	: m ₁ .m ₁ :m ₁ :m ₁		: r ₁ .r ₁ :r ₁ :r ₁

d :- . .	: s ₁ :d .m	s ₁ l.s ₁ l:s s ₁ :r .,m	d :- . .	: s ₁ :a .m
gleam. stream.	The birds were	gai-ly chanting in my	dream.	La la la
S ₁ .S ₁ :S ₁ :S ₁	s ₁ .S ₁ :S ₁ :S ₁	S ₁ .S ₁ :S ₁ :S	S ₁ .S ₁ :S ₁ :S ₁	S ₁ .S ₁ :S ₁ :S ₁
m ₁ .m ₁ :m ₁ :f ₁	m ₁ .m ₁ :m ₁ :m ₁	f ₁ .f ₁ :f ₁ :f ₁	m ₁ .m ₁ :m ₁ :f ₁	m ₁ .m ₁ :m ₁ :m ₁
la la la la	la la la la	la la la la	la la la la	la la la la
d .d:d :t ₁	d .d:d :d	r .r :r :t ₁	d .d:d :t ₁	d .d:d :d
d ₁ .d ₁ :d ₁ :s ₁	d ₁ .d ₁ :d ₁ :d ₁	S ₁ .S ₁ :S ₁ :S ₁	d ₁ .d ₁ :d ₁ :S ₁	d ₁ .d ₁ :d ₁ :d ₁

<i>p</i>	<i>Rit.</i>	<i>mf</i>	<i>pp</i>
s ₁ l.s ₁ l:s s ₁ :r .,m	d :- s ₁ :r .,m	d :- s ₁ :r .,m	d :- s ₁ :r .,m
la la la la la la	la la la la la la	la la la la la la	la la la la la la
S ₁ .S ₁ :S ₁ :S ₁	S ₁ .S ₁ :S ₁ :S ₁	S ₁ :- S ₁ :S ₁	S ₁ :- S ₁ :S ₁
f ₁ .f ₁ :f ₁ :f ₁	m ₁ .m ₁ :m ₁ :f ₁	m ₁ :- f ₁ :m ₁	m ₁ :- f ₁ :m ₁
la la la la	la la la la	la la la la	la la la la
r .r :r :t ₁	d .d:d :t ₁	d :- t ₁ :d	d :- t ₁ :d
S ₁ .S ₁ :S ₁ :S ₁	d ₁ .d ₁ :d ₁ :s ₁	d ₁ :- s ₁ :d ₁	d ₁ :- s ₁ :d ₁

KEY A. *mf*

SUPPORT.

E. CORNHILL.

d :- |d :d	d :- |d :-	d :d |d :d	r :- | :-	m :- |m :m
S ₁ :- |l ₁ :l ₁	S ₁ :- |d :-	d :l ₁ |S ₁ :fe ₁	S ₁ :- | :-	S ₁ :- |t ₁ :t ₁
1. Here, Lord, by	faith, I	see Three face to	face,	Here would I
2. I have no	help but	Thine, nor do I	need	An - oth - er
3. I have no	wis - dom	save in Him, who	is	My wis - dom
m :- |f :f	m :- |m :-	s :f |m :r	r :- | :-	d :- |m :r
d :- |f ₁ :f ₁	d :- |d ₁ :-	m ₁ :f ₁ |S ₁ :l ₁	t ₁ :- | :-	d :- |se ₁ :se ₁

m :- |m :-	m :r |d :t ₁	d :- | :-	m :- |m :m	m :- |S ₁ :-
l ₁ :- |l ₁ :-	l ₁ :l ₁ |S ₁ :S ₁	S ₁ :- | :-	S ₁ :- |S ₁ :S ₁	S ₁ :- |m ₁ :-
touch and	han-dle things un -	seen;	Here grasp, with	firm - er
arm save	Thine to lean up -	on;	It is e -	nough, my
and my	teach-er both in	one;	No wis - dom	can I
d :- |d :-	f :f |m :r	m :- | :-	d :- |d :d	d :- |d :-
l ₁ :- |l ₁ :-	f ₁ :f ₁ |S ₁ :S ₁	d :- | :-	d :- |d :d	d :- |d ₁ :-

l ₁ :l ₁ |la :la ₁	S ₁ :- | :-	s :- |s :s	S ₁ :ta ₁ |l ₁ :r	m :- |r :-	d :- | :-
f ₁ :f ₁ |f ₁ :f ₁	m ₁ :- | :-	d :- |d :d	d :m ₁ |f ₁ :l ₁	d :- |t ₁ :-	d :- | :-
hand th'e-ter - nal	grace,	And all my	wea - ri - ness up -	on Thee	lean.
Lord, enough, in -	deed,	My strength is	in Thy might, Thy	might a - -	lone.
luck while Thou art	wise,	No teach - ing	do I crave save	Thine a - -	lone.
d :d |d :d	d :- | :-	s :- |s :s	s :d |d :f	s :- |f :-	m :- | :-
f ₁ :f ₁ |f ₁ :f ₁	d ₁ :- | :-	m ₁ :- |m ₁ :m ₁	m ₁ :d ₁ |f ₁ :r ₁	S ₁ :- |S ₁ :-	d :- | :-

THE FAIRY'S ISLE.

MARY LADD.

THEO. F. SEWARD.

pp KEY B \flat .

<p>1. In 2. The 3. O</p>	<p>s_1 | s_1 : - : - | - : l_1 | s_1 | s_1 : - : - | - : - : s_1, s_1 | d : - : - | - : f : m | r : - : - | - : -</p>
	<p>1. In eve - - - ning's smile This lit - - - tle isle, 2. The moon - beams here, Fall soft and clear, 3. O mor - tal, tal, come, To our fair - y home,</p>
	<p>m_1 | m_1 : - : m_1 | f_1 : - : f_1, f_1 | m_1 : - : m_1 | m_1 : - : m_1 | m_1 : - : m_1 | m_1 : l_1 | s_1, s_1 | s_1 : - : s_1 | s_1 : -</p>
<p>1. In eve - - ning's smile This lit - tle isle, In eve - ning's smile This lit - tle isle, 2. The moon - beams here, Fall soft and clear, The moon - beams here, Fall soft and clear, 3. O mor - tal, tal, come, To our fair - y home, O mor - tal, come, To our fair - y home,</p>	
<p>s_1 | s_1 : - : s_1 | s_1 : - : s_1, s_1 | s_1 : - : s_1 | s_1 : - : d | d : - : d | d : - : d, d | t_1 : - : t_1 | t_1 : -</p>	
<p>d_1 | d_1 : - : d_1 | t_1 : - : t_1, t_1 | d_1 : - : d_1 | d_1 : - : d_1 | d_1 : - : d_1 | d_1 : - : d_1, d_1 | s_1 : - : s_1 | s_1 : -</p>	

F.t. pp

Cres.

f

<p>Gleams And We'll</p>	<p>s : - : s | s : - : s | s : d | t | l | s : f | m : - : m | r : d : r | d : - : - | - : -</p>
	<p>Gleams fair a - mong the waves, light, Gleams fair a - mong the waves, And stars blink with de - light, And stars blink with de - light, We'll guide you through the lake, We'll guide you through the lake,</p>
	<p>s, d | d : - : d | r : - : r | d : - : - | - : - : d | d : - : d | t_1 : d : t_1 | d : - : - | - : -</p>
<p>Gleams fair a - mong the waves, light, Gleams fair a - mong the waves, And stars blink with de - light, And stars blink with de - light, We'll guide you through the lake, We'll guide you through the lake,</p>	
<p>t, m | m : - : m | f : - : f | m : l : s | f : m : l | s : - : s | f : m : f | m : - : - | - : -</p>	
<p>s, d | d : - : d | t_1 : - : t_1 | d : - : - | - : - : f_1 | s_1 : - : s_1 | s_1 : - : s_1 | d : - : - | - : -</p>	

f.C.

<p>That And O'er</p>	<p>s_1 : - : - | - : t_1 | d | r : - : - | - : - : s_1 | s_1 : - : - | - : d : r | m : - : - | - : -</p>
	<p>That toss their spray, And bound a way, That toss their spray, And bound a way, And men in green, And gold en sheen, And men in green, And gold on sheen, O'er pearl - - - y shells, And lil - y bells, O'er pearl - - - y shells, And lil - y bells,</p>
	<p>d, s_1 | f_1 : - : f_1 m_1 : - : m_1 | m_1 : - : f_1 | s_1 : - : s_1 | s_1 : -</p>
<p>That toss their spray, And bound a way, That toss their spray, And bound a way, And men in green, And gold en sheen, And men in green, And gold on sheen, O'er pearl - - - y shells, And lil - y bells, O'er pearl - - - y shells, And lil - y bells,</p>	
<p>m, t_1 | t_1 : - : t_1 | t_1 : r : d | t_1 : - : t_1 | t_1 : - : t_1 | d : - : - | d : - : d | d : - : d | d : - : -</p>	
<p>d, s_1 s_1 : - : s_1 d_1 : - : - | d_1 : - : d_1 | d_1 : - : d_1 | d_1 : - : -</p>	

<p>To Dance That</p>	<p>m | m : f : m | r : m : r | d : r : d | l_1 : f : r | d : - : - | t_1 : l_1 : t_1 | d : - : - | - : -</p>
	<p>To hid - den el - - fin caves, To hid - den el - - fin caves, Dance in the sil - ver night, Dance in the sil - ver night, That lie be - neath the brake, That lie be - neath the brake,</p>
	<p>s_1 | s_1 : l_1 : s_1 | f_1 : s_1 : f_1 | m_1 : - : m_1 | f_1 : l_1 : l_1 | s_1 : - : - | - : - : f_1 | m_1 : - : - | - : -</p>
<p>To hid - den el - - fin caves, To hid - den el - - fin caves, Dance in the sil - ver night, Dance in the sil - ver night, That lie be - neath the brake, That lie be - neath the brake,</p>	
<p>d | d : - : d | t_1 : - : t_1 | d : - : d | d : - : d | m : - : - | r : d : r | d : - : - | - : -</p>	
<p>d_1 | d : - : d | s_1 : - : s_1 | l_1 : - : l_1 | f_1 : - : f_1 | s_1 : - : - | - : - : s_1 | d_1 : - : - | - : -</p>	

From "The Singer," by per. of Biglow & Main.

pp

:d	t₁ :— :t₁ | t₁ :— :t₁	d :— :— | :— :— :d	d :— :d | d :— :d	d :— :— | :— :—
:s₁	s₁ :— :s₁ | s₁ :— :s₁	s₁ :— :m₁ | m₁ :— :f₁	m₁ :— :f₁ | m₁ :— :f	m₁ :— :— | :— :—
To	hid - den el - fin	caves, to caves, To	hid - den el - fin	caves.
Dance	in the sil - ver	night, the night, Dance	in the sil - ver	night.
That	lie be - neath - the	brake, the brake, That	lie be - neath the	brake.
:m	r :— :r | r :m :f	m :— :s₁ | s₁ :— :l₁	s₁ :— :l₁ | s₁ :— :l₁	s₁ :— :— | :— :—
:d₁	s₁ :l₁ :s₁ | f₁ :m₁ :r₁	d₁ :— :— | :— :— :d₁	d₁ :— :d₁ | d₁ :— :d₁	d₁ :— :— | :— :—

THROUGH THE DAY.

KEY E2.

B. C. UNSSELL.

m :— :f	m :r :d	s :— :l	s :f :m	m :— :r	d :— :d	r :d :r	m :— :
d :— :d	d :— :d	d :— :d	d :— :d	d :— :t₁	d :— :l₁	t₁ :l₁ :t₁	d :— :
1. Through the	day Thy	love hath	spared us;	Now we	lay us	down to	rest,
2. Pil - grims	here, on	earth, and	strang - ers,	Dwell - ing	in the	midst of	foes,
s :— :l	s :f :m	m :— :f	m :l :s	s :— :f	m :— :fe	s :— :s	s :— :
d :— :d	d :— :d	d :— :d	d :— :d	d :— :s₁	l₁ :— :l₁	s₁ :— :s₁	d :— :

m :— :f	m :r :d	s :— :l	s :f :m	m :— :m	m :l :s	fe :m :fe	s :— :
d :— :d	d :— :d	d :— :d	d :— :d	d :— :r	d :— :d	d :— :d	t₁ :— :
Through the	si - lent	watch - es	guard us,	Let no	foe our	peace mo -	lest.
Us and	ours pre -	serve from	dan - gers,	In Thy	love may	we re -	pose.
s :ta :l	s :f :m	m :— :f	m :l :s	s :— :se	l :m :ma	r :s :l	s :— :
d :— :d	d :— :d	d :— :d	d :— :d	d :— :t₁	l₁ :— :d	r :— :r	s₁ :— :

s :— :l	s :f :m	m :— :r	d :— :—	d :— :d	d :l :s	s :r :m	d :— :—
d :— :d	d :— :d	t₁ :— :t₁	d :— :—	d :— :ta₁	l₁ :d :d	t₁ :— :t₁	d :— :—
Je - sus.,	Thou our	guard - ian	be;	Sweet it	is to	rest in	Th ee.
And when	time's short	day is	past,	Rest with	Thee in	heaven at	last.
m :— :f	m :l :s	s :— :f	m :— :—	m :— :m	f :— :m	r :f :s	m :— :—
d :— :d	d :— :d	s₁ :— :s₁	l₁ :— :—	l₁ :— :s₁	f₁ :— :s₁	s₁ :— :s₁	d :— :—

s :— :l	s :d^l :—	d^l :— :l	s :m :—	m :— :m	s :f :r	d :— :t₁	d :— :—
d :— :d	d :m :—	f :— :f	m :d :—	d :— :ta₁	l₁ :— :l₁	s₁ :— :s₁	s₁ :— :—
O, 'tis	sweet,	O, 'tis	sweet,	O, 'tis	sweet to	rest in	Thee.
m :— :f	m :s :ta	l :— :d^l	d^l :s :m	m :— :m	r :— :f	m :— :r	m :— :—
d :— :d	d :— :—	f :— :f	d :— :—	l₁ :— :s₁	f₁ :— :f₁	s₁ :— :s₁	d :— :—

O LOVE DIVINE.

O. W. HOLMES.

MENDELSSOHN, arr. by T. F. S.

p KEY F. *Andante.*

{	<i>s</i> ₁	d	:-	<i>s</i> ₁	:d	<i>r</i>	:m	:s	|	f	:m	:r	|	s	:-	:m	|	d	:t ₁	:d	|	}	
{	<i>s</i> ₁	<i>s</i> ₁	:-	: <i>s</i> ₁	:t ₁	t ₁	:d	:d	|	d	:-	:d	|	d	:-	: <i>s</i> ₁	|	l ₁	:-	:l ₁}	|	}	
{	O	Love		Di -	vine,	that			|	stooped		to	|	share		Our	|	sharp	-	-	est	|	}
{	:m	m	:-	:m	:f	f	:s	:ta	|	l	:s	:f	|	m	:-	:m	|	m	:r	:m	|	}	
{	:d	d	:-	:d	:d	d	:-	:d	|	d	:-	:d	|	d	:-	:d	|	l ₁	:-	:l ₁}	|	}	

{	d	:r	:m	|	f	:-	.m	:r	.d	|	d	:t ₁	:s ₁	|	d	:-	.s ₁	:d	<i>r</i>	:m	:s	|	}		
{	l ₁	:-	:d	|	r	:-	.d	:l ₁	s ₁	:-	:s ₁	s ₁	:-	:s ₁	|	<i>s</i> ₁	:-	: <i>s</i> ₁	:t ₁	t ₁	:d	:a	|	}	
{	pang,		our	|	bit	-	-	t'rest	tear,		On	Thee		we	|	east		each						|	}
{	f	:-	:s	|	l	:-	.s	:f	.m	|	m	:r	:f	|	m	:-	:m	:f	f	:s	:ta	|	}		
{	f ₁	:-	:m ₁	|	r ₁	:-	.m ₁	:f ₁	.fe ₁	|	s ₁	:-	:	|	d	:d	:d	|	d	:-	:d	|	}		
															On		Thee								

{	f	:m	:r	|	s	:-	:m	|	d	:t ₁	:d	|	d	:r	:m	|	f	:-	.r	:d	.t ₁}	|	}	
{	d	:-	:d	|	d	:-	:	|	fe ₁	:fe ₁	:fe ₁	|	<i>s</i> ₁	:t ₁	:ta ₁	|	l ₁	:-	:s ₁}	|		|	}	
{	earth	-	-	born	|	care,		We	smile		at	|	pain		while	|	Thou		art				|	
{	l	:s	:f	|	m	:-	:	|	r	:r	:r	|	r	:s	:s	|	f	:-	:m	.r	|		|	
{	d	:-	:d	|	d	:-	:	|	r ₁	:r ₁	:r ₁	|	<i>s</i> ₁	:-	:d	|	f ₁	:-	:s ₁	|				|
									We	smile	at				pain									

{	d	:-	:s ₁	|	s	:-	.m	:r	.m	|	f	:-	.m	:r	.d	|	t ₁	:d	:l ₁	|	fe ₁	:s ₁	:s ₁}	|	}		
{	<i>s</i> ₁	:-	: <i>s</i> ₁	|	m	:-	.d	:t ₁	.d	|	d	:-	: <i>s</i> ₁	|	<i>s</i> ₁	:-	:l ₁	|	<i>s</i> ₁	:-	:l ₁	|	fe ₁	:s ₁	:s ₁}	|	}
{	near,		Though	|	long		the		wea	-	-	ry	|	way		we	|	tread,		And					|		
{	m	:-	:	|	:	:s	:s	.s	l	:-	.s	:f	.m	|	r	:m	:d	|	d	:t ₁	:	|				|	
{	d	:-	:	|	:	:	:	:	:	:	:	:	:	|	:	:	:	|	:	:	:	|				|	
									Tho'	long	the																

{	s	:-	.m	:r	.m	|	s	:f	:-	.m	:r	.d	|	t ₁	:d	:m	|	m	:r	:	|	<i>s</i> ₁	:t ₁	:d	|	}	
{	m	:-	.d	:t ₁	.d	|	d	:-	: <i>s</i> ₁	|	<i>s</i> ₁	:-	:d	|	<i>s</i> ₁	:-	:d	|	d	:t ₁	:	|	<i>s</i> ₁	: <i>s</i> ₁}	:-	|	}
{	sor	-	-	row		|	crown		each		ling	-	-	'ring	|	year,						|	(Inst.)			|	
{	:	:s	:s	.s	|	l	:-	.s	:f	.m	|	r	:m	:m	.fe	|	s	:-	:	|	:	:f	:m	|	}		
{	:	:	:	:		:	:	:	:	:		:	:	:	:		:	:	:		:	:	:		}		

And sor-row

$\left\{ \begin{array}{l} m :r :s \\ d :t_1 :t_1 \\ s :f \\ - : - \end{array} \right.$	$\left\{ \begin{array}{l} s : - :s \\ d : - :s_1 :d :r \\ m : - :m :f \\ d :d :d \end{array} \right.$	$\left\{ \begin{array}{l} s : - :s \\ r :m :s \\ f :s :ta \\ d : - :d \end{array} \right.$	$\left\{ \begin{array}{l} d' : - :d' \\ f :m :r \\ l :s :f \\ d : - :d \end{array} \right.$	$\left\{ \begin{array}{l} s : - :m \\ d : - : \\ m : - : \\ d : - : \end{array} \right.$	$\left\{ \begin{array}{l} d :t_1 :d \\ fe_1 :fe_1 :fe_1 \\ r :r :r \\ r_1 :r_1 :r_1 \end{array} \right.$
	No path	we shun, no	dark - ness	dread, O	Love Di - O Love

$\left\{ \begin{array}{l} d :r :m \\ s_1 :t_1 :ta_1 \\ r :s :s \\ s_1 : - :d \end{array} \right.$	$\left\{ \begin{array}{l} f : - :r :d :t_1 \\ l_1 : - :s_1 \\ f : - :m :r \\ f_1 : - :s_1 \end{array} \right.$	$\left\{ \begin{array}{l} d : - : \\ s_1 : - : \\ m : - :s :s :s \\ d : - : \end{array} \right.$	$\left\{ \begin{array}{l} : .m :m :m \\ : .d :d :d \\ s : - : - \\ : : \end{array} \right.$	$\left\{ \begin{array}{l} r : - :m \\ t_1 : - :d \\ - : - :ta \\ : :d \end{array} \right.$	<i>Rit.</i> $\left\{ \begin{array}{l} f : - :r :d :t_1 \\ d : - :l_1 :s_1 \\ l : - :f :m :r \\ f_1 : - :s_1 \end{array} \right.$	$\left\{ \begin{array}{l} d : - : \\ s_1 : - : \\ m : - : \\ d : - : \end{array} \right.$
vine, while	Thou art	near, while Thou art	near, while Thou art	near, While	Thou art	near.

FOREST SONG. EVENING.

MARY A. LATHBURY.
KEY B \flat .

T. F. SEWARD.

$\left\{ \begin{array}{l} m_1 :f_1 :fe_1 .s_1 \\ d_1 :r_1 :re_1 .m_1 \\ 1. Soft thro' the \\ 2. Arms of the \\ 3. Fold, then, your \end{array} \right.$	$\left\{ \begin{array}{l} l_1 .s_1 :s_1 \\ re_1 .m_1 :m_1 \\ fad - ing light, \\ for - est trees, \\ wea - ry wings, \end{array} \right.$	$\left\{ \begin{array}{l} s_1 :l_1 :t_1 :d \\ f_1 :f_1 :f_1 :s_1 \\ Falls the twi - light's \\ Rock the rest - less \\ Troubled heart and \end{array} \right.$	$\left\{ \begin{array}{l} d :t_1 :t_1 \\ f_1 :f_1 :f_1 \\ pur - ple veil! \\ winds to sleep; \\ bus - y brain, \end{array} \right.$	$\left\{ \begin{array}{l} t_1 :f :l_1 :t_1 \\ f_1 :f_1 :f_1 \\ Far o'er the \\ Si - lent the \\ "Rest, rest," the \end{array} \right.$
$\left\{ \begin{array}{l} d :t_1 :l_1 .s_1 \\ d_1 :d_1 :d_1 \end{array} \right.$	$\left\{ \begin{array}{l} fe_1 .s_1 :s_1 \\ d_1 .d_1 :d_1 \end{array} \right.$	$\left\{ \begin{array}{l} t_1 :d :r :m \\ s_1 .s_1 :s_1 .s_1 \end{array} \right.$	$\left\{ \begin{array}{l} r :r :r \\ s_1 .s_1 :s_1 \end{array} \right.$	$\left\{ \begin{array}{l} r :r :r \\ s_1 :s_1 .s_1 \end{array} \right.$

$\left\{ \begin{array}{l} l_1 .s_1 :s_1 \\ m_1 .m_1 :m_1 \\ wa - ters bright \\ birds and bees, \\ for - est sings, \end{array} \right.$	$\left\{ \begin{array}{l} fe_1 .s_1 :t_1 :l_1 \\ r_1 :r_1 :r_1 :r \\ Flits a sun - lit \\ Sink in slum - ber \\ Rest from care and \end{array} \right.$	$\left\{ \begin{array}{l} s_1 : - :f_1 \\ r_1 .m_1 :f_1 :r_1 \\ sail. \\ deep. \\ pain. \end{array} \right.$	$\left\{ \begin{array}{l} m_1 :f_1 :fe_1 .s_1 \\ d_1 :r_1 :re_1 .m_1 \\ Hush! while the \\ "Rest," sings the \\ "Rest," sings the \end{array} \right.$	$\left\{ \begin{array}{l} l_1 .s_1 :s_1 \\ re_1 .m_1 :m_1 \\ day-light dies; \\ for - est, "rest," \\ woodland still, \end{array} \right.$
$\left\{ \begin{array}{l} d :d :d \\ d_1 .d_1 :d_1 \end{array} \right.$	$\left\{ \begin{array}{l} d :t_1 :r :d \\ r_1 :r_1 :r_1 :r_1 \end{array} \right.$	$\left\{ \begin{array}{l} t_1 :d :r :t_1 \\ s_1 : - :s_2 \end{array} \right.$	$\left\{ \begin{array}{l} d :t_1 :l_1 .s_1 \\ d_1 :d_1 :d_1 \end{array} \right.$	$\left\{ \begin{array}{l} fe_1 .s_1 :s_1 \\ d_1 .d_1 :d_1 \end{array} \right.$

$\left\{ \begin{array}{l} s_1 :l_1 :t_1 :d \\ f_1 :f_1 :f_1 :s \\ Ev'ning sounds thro' \\ List - en to her \\ While the si - lent \end{array} \right.$	$\left\{ \begin{array}{l} d :t_1 :t_1 \\ f_1 :f_1 :f_1 \\ all the air, \\ lul - la - by, \\ shadows fall, \end{array} \right.$	$\left\{ \begin{array}{l} t_1 :f :l_1 :t_1 \\ f_1 :f_1 :f_1 \\ Soft on the \\ "Rest" on the \\ "Rest, rest from \end{array} \right.$	$\left\{ \begin{array}{l} l_1 .s_1 :m \\ m_1 .m_1 :s_1 \\ si - lence rise, \\ Father's breast, \\ ev - ery ill, \end{array} \right.$	<i>Rit.</i> $\left\{ \begin{array}{l} m :f :r :m \\ s_1 :l_1 :f_1 :s_1 \\ Like an an - gel's \\ 'Neath His watchful \\ God is o - ver \end{array} \right.$	<i>pp</i> $\left\{ \begin{array}{l} d : - : \\ m_1 :f_1 :m_1 \\ prayer. \\ eye. \\ all. \end{array} \right.$
$\left\{ \begin{array}{l} t_1 :d :r :m \\ s_1 .s_1 :s_1 .s_1 \end{array} \right.$	$\left\{ \begin{array}{l} r :r :r \\ s_1 .s_1 :s_1 \end{array} \right.$	$\left\{ \begin{array}{l} r :r :r \\ s_1 :s_1 .s_1 \end{array} \right.$	$\left\{ \begin{array}{l} d :d :d \\ d_1 .d_1 :d_1 \end{array} \right.$	$\left\{ \begin{array}{l} d :d :t_1 :t_1 \\ s_1 .s_1 :s_1 .s_1 \end{array} \right.$	$\left\{ \begin{array}{l} d :l_1 :s_1 \\ d_1 : - : \end{array} \right.$

EMMA S. STILLWELL.

AUTUMN SONG.

KEY A♭.

T. F. SEWARD, by per.

:s ₁	| s ₁ :- d :m .d	| d .,t ₁ :t ₁ :d	| r :- .s ₁ :l ₁ .s ₁	| s ₁ :d	:s ₁	| s ₁ :- d :m .d
:m ₁	| m ₁ :- .m ₁ :s ₁ .m ₁	| f ₁ .,f ₁ :f ₁ :m ₁	| f ₁ :- .f ₁ :f ₁ .f ₁	| m ₁ :-	:m ₁	| m ₁ :- .m ₁ :s ₁ .m ₁
1.O	wav - ing, moaning	autumn trees, Say	where - fore do ye	sigh?	Ye	weave yourselves such
2.O	faint, faint life, O	doubting soul! These	leaf - lets that I	tread	Send	forth sweet incense
3.O	wav - ing, moaning	autumn trees, 'Tis	meet that ye should	sigh,	While	lov - ler things than
:d	| d :- .d :d .d	| r .,r:r :d	| t ₁ :- .t ₁ :t ₁ .t ₁	| d :-	:d	| d :- .d :d .d
: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	| d ₁ :-	:d ₁	| d ₁ :- .d ₁ :d ₁ .d ₁

d .,t ₁ :t ₁ :t ₁	| t ₁ :- .t ₁ :d .fe ₁	| s ₁ :-	:s ₁	| t ₁ :- r :f l	| s .,fe:s :m
s ₁ .,s ₁ :s ₁ :s ₁	| s ₁ :- .s ₁ :fe ₁ r ₁	| r ₁ :-	:s ₁	| s ₁ :- .s ₁ :s ₁ .t ₁	| d .,d:d :s ₁
royal robes, It	must be sweet to	die;	Clad	in more lavish	beauty now Than
as they fade, Per	fume their low - ly	bed,—	And	teach sweet truth, if	we will read What
autumn leaves Do	fade and droop and	die;	Yet	change your dirge-notes	to a psalm,— They
m .,r:r :r	| r :- r :r .d	| t ₁ :-	:s ₁	| s ₁ :- .t ₁ :r .f	| m .,re:m :d
s ₁ .,s ₁ :s ₁ :s ₁	| r ₁ :- .r ₁ :r ₁ .r ₁	| s ₁ :-	:s ₁	| s ₁ :- .s ₁ :s ₁ .s ₁	| d .,d:d :d

f .,m:f :r	| m :- :s ₁	| t ₁ :- r :f l	| s .,fe:s :m	| r :- .t ₁ :l ₁ .t ₁
s ₁ .,s ₁ :s ₁ :s ₁	| s ₁ :- :s ₁	| s ₁ :- .t ₁ :r .f	| m .,re:m :s ₁	| s ₁ :- .s ₁ :fe ₁ .fe ₁
drapes the west ern	sky, Clad	in more lavish	beauty now Than	drapes the western
every leaf has	said, And	teach sweet truth, if	we will read What	ev - ery leaf has
bloom again on	high; Yet	change your dirge-notes	to a psalm,— They	bloom a - gain on
r .,de:r :t ₁	| d :- :s ₁	| s ₁ :- .s ₁ :s ₁ .t ₁	| d .,d:d :d	| t ₁ :- r :d .r
s ₁ .,s ₁ :s ₁ :s ₁	| d :- :s ₁	| s ₁ :- .s ₁ :s ₁ .s ₁	| d .,d:d :d ₁	| r ₁ :- .r ₁ :r ₁ .r ₁

s ₁ :- :s ₁	| s ₁ :- d :m .d	| d .,t ₁ :t ₁ :d	| r :- .s ₁ :l ₁ .s ₁	| s ₁ :d	:s ₁
O	wav - ing, moaning	autumn trees, Say	where - fore do ye	sigh?	Ye
s ₁ :- :	m ₁ :- :-	f ₁ :- :m ₁	f ₁ :- :-	m ₁ :- :-	
sky, said, high.	Hm.....	.....		
t ₁ :- :	d :- :-	r :- :d	t ₁ :- :-	d :- :-	
s ₁ :- :	d ₁ :- :-	s ₁ :- :-	s ₁ :- :-	d ₁ :- :-	

s ₁ :- d :m .s	| s .,f:f .f :m .r	| d :- :-	| .m:l	| s :m .d	| d .t ₁ :l ₁ :t ₁	| d :-
weave yourselves such	royal robes, It must be	sweet,.....	.....	It must be	sweet to	die.
— :- :s ₁ .ta ₁	| l ₁ :- . :	:	| .l ₁ :l ₁ .l ₁	| s ₁ . : .s ₁ :s ₁ .s ₁	| f ₁ :- :f ₁	| m ₁ :-
.....	.....	:	It must be	sweet, It must be	sweet to	die.
— :- :-	— :- . :	:	| .d :r .re	| m . : .m:m .m	| r :- :r	| d :-
— :- :-	| f ₁ :- . :	:	| .fe ₁ :fe ₁ .fe ₁	| s ₁ . : .s ₁ :s ₁ .s ₁	| s ₁ :- :s ₁	| d ₁ :-

SWEET AND LOW.

TENNYSON.

J. BARNBY.

pp KEY C. *Larghetto*. M. 100.

m :— :m	| l :— :—	| s :— :s	| d' :— :—	| d' :t :l	| s :— :s :fe
m :— :m	| re :— :—	m :— :m	| f :— :—	m :m :m	| r :— :r :r
1.Sweet and low,		Sweet and low,		Wind of the west - - ern	
2.Sleep and rest,		Sleep and rest,		Fa - ther will come to thee	
s :— :s	| fe :— :—	s :— :s	| l :— :—	s :r' :d'	| t :— :t :l
d :— :d	| d :— :—	d :— :d	| d :— :—	d :d :d	| r :— :r :r

l :— :—	| s :— :—	m :— :—	| l :— :l	s :— :m _l	| r :— :—
r :— :—	| — :— :—	m :— :—	| re :— :re	m :— :m _l	| t _l :— :—
sea, soon;		Low, Rest,	low, rest on	breathe and blow,	moth - - er's breast,
d' :— :—	| t :— :—	s :— :—	| fe :— :fe	s :— :m _l	| s :— :—
s :— :—	| — :— :—	d :— :—	| d :— :d	d :— :d f _l	| f :— :—

<i>p</i> s :m :f	| r :— :r :m	r :— :—	| d :— :—	<i>f C. mf</i> d s :t :l	| s :l :s	s :d' :l	| s :— :—
d :d :d	| d :— :d :t _l	t _l :— :—	| d :— :—	O - ver the roll - ing	wa - - ters go,	m :m :re	| m :— :—
Wind the west - - ern		sea. soon.		O - - - ver the	wa - - ters go,	d' :d' :d'	| d' :— :—
Fa - ther will come to thee				Fa - - - ther will	come to his babe,	d' :m :fe	| s :— :—
s :s :f	| l :— :l :s	f :— :—	| m :— :—	s r' :t :d'	| r' :d' :r'		
m :d :l _l	| f _l :— :f _l :s _l	d :— :—	| — :— :—	Fa - ther will come to his	babe in the nest,		
				m t :s :l	| t :l :t		

<i>pp</i> s :t :l	| s :l :s	s :d' :fe	| s :— :—	<i>f</i> d' :d' :d'	| d' :— :t	l :— :—	| la :— :—
Come from the dy - - ing	moon and blow,	m :— :re	| m :— :—	d :m :l	| se :— :se	l :— :—	| d :— :—
Come from the	moon and blow,	d' :s :l	| s :— :—	Blow him a - gain to	me,	d' :— :—	| ma' :— :—
Sil - ver sails out	of the west,	d :— :d	| d :— :—	Un - der the sil - - ver	moon,		
t :s :l	| t :l :t	d :— :d	| d :— :—	l :d' :m'	| m' :— :r'		
Sil - - ver sails all	out of the west,			l _l :l _l :d	| m :— :m		
s _l :— :s _l	| s _l :— :s _l						

<i>p</i> s :— :s	| s :— :l :s	s :— :s	| s :— :l :s	<i>pp</i> d' :— :—	| — :— :—	— :— :—	| — :— :—
d :— :m	| r :— :r :r	d :— :d	| d :— :f :f	m :— :—	| f :— :—	m :— :—	| — :— :—
While my lit - tle one,	while my pret - ty one	sleep, my pret - ty one,		sleeps.....			
Sleep, my lit - tle one,	sleep, my pret - ty one,			sleep.....			
m' :— :d'	| t :— :t :t	d' :— :d'	| t :— :t :ta	ta :— :—	| l :— :la	s :— :—	| — :— :—
s :— :s	| f :— :f :f	m :— :ma	| r :— :r :ra	d :— :—	| — :— :—	— :— :—	| — :— :—

GRANDEUR.

Arr. from WAGNER

KEY E ♭. With the utmost dignity and firmness.

:s	d ^l	:-	:s	m	:-	:m ₁ f ₁ s	s	:l	:s	s	:f	:l	r ^l	:-	:d ^l
{	m	:-	:d	d	:-	:d	d	:-	:d	de	:r	:f	fe	:-	:fe
1. Now	may		the	God		of	grace		and	power,		At	tend		His
2. Then	save		us,	Lord,		from	slav -		ish	fear,		And	let		our
:s	s	:-	:m	m	:-	:s	s	:f	:s	l	:-	:l	l	:-	:l
:d	d	:-	:m ₁	l ₁	:-	:s ₁ f ₁ m ₁	m ₁	:f ₁	:m ₁	r ₁	:-	:r	r	:-	:r

t	:-	:s ₁ l ₁ t	d ^l	:l	:s	.,m	m	:r	:s	l	:s	:l	l	:-	:s
s	:r	:t ₁ d ₁ r	d	:-	:d		d	:t ₁	:r	r	:-	:m	f	:-	:m
peo	-	ple's	hum	-	ble		cry.		De	fend		them	in		the
trust		be	firm		and		strong,		Till	'Thy		sal	va		tion
s	:-	:s	s	:m	:s		s	:-	:t	l	:t	:d ^l	l	:f	:s
f	:-	:f	m	:d	:m ₁		s ₁	:-	:s	f	:-	:m	r	:-	:m

l	:s	:l	l	:-	:l	s	:-	:s ₁ l ₁ t	d ^l	:t	:l	s	:f	:m	r	:-	:r	d	:-	
f	:-	:m	re	:-	:re	m	:f	:f	m	:-	:f	.d	.m	:r	:d	d	:t ₁ l ₁ t ₁	d	:-	
need	-	ful	hour,		And	send		de	liv	-	-	-	'rance		from	on	high.			
shall		ap	pear,		And	hymns		of	peace				con		clude	our	song.			
t	:-	:l	fe	:-	:fe	s	:t	:t ₁ d ₁ r ^l	d ^l	:-	:-	:f	s	:l	:l	s	:-	:f	m	:-
r	:-	:d	t ₁	:-	:t ₁	d	:r	s ₁	l ₁	:s ₁	:f ₁	m ₁	f ₁	:fe ₁	s ₁	:-	:s ₁	d	:-	

TRUST.

T. F. SEWARD, by per.

KEY B ♭.

:s ₁	s ₁	:fe ₁	s ₁	l ₁	:s ₁	s ₁	s ₁	:d	:r	m	:-	:m	m	:re	:m	f	:m	:m	r	:-	:r	r	:-	:r
{	m ₁	m ₁	:re ₁	m ₁	f ₁	:m ₁	m ₁	m ₁	:s ₁	s ₁	s ₁	:-	:s ₁	s ₁	:fe ₁	s ₁	l ₁	:s ₁	s ₁	:fe ₁	:l ₁	s ₁	:-	:f ₁
1. O	Love	Di	vine!	that	stooped	to	share	Our	sharp	-	est	pang,	our	bit	-	t'rest	tear,	On						
2. Tho'	long	the	wea	-	ry	way	we	tread,	And	sor	-	row	crown	each	ling	-	'ring	year,	No					
3. When	droop	-	ing	pleas	-	ure	turns	grief,	And	trem	-	bling	faith	is	changed	to	tear,	The						
:d	d	:-	:d	d	:-	:d	d	:-	:t ₁	d	:-	:d	d	:-	:d	t ₁	:l ₁	:d	t ₁	:-	:t ₁			
:d ₁	d ₁	:-	:d ₁	d ₁	:-	:d ₁	d ₁	:-	:d ₁	d ₁	:-	:d ₁	d ₁	:-	:d ₁	r ₁	:-	:r ₁	s ₁	:-	:s ₁			

r	:m	:r	d	:s ₁	:d	r	:m	:r	d	:-	:d	m	:f	:m	r	:l ₁	:l ₁	s ₁	:l ₁	:t ₁	d	:-	
{	f ₁	:s ₁	f ₁	m ₁	:-	:m ₁	f ₁	:s ₁	f ₁	m ₁	:-	:m ₁	s ₁	:l ₁	s ₁	f ₁	:-	:f ₁	f ₁	:-	:f ₁	m ₁	:-
Thce	we	cast	each	earth	-	born	care,	We	smil	-	at	pain,	while	Thou	art	near.							
path	we	shun,	no	dark	-	ness	dread,	Our	hearts	still	whisp	-	'ring,	Thou	art	near.							
murm	-	'ring	wind,	the	quiv	-	'ring	leaf	Shall	soft	-	ly	tell	us	Thou	art	near.						
t ₁	:-	:t ₁	d	:-	:d	t ₁	:-	:t ₁	d	:-	:d	de	:-	:de	r	:-	:r	t ₁	:d	:r	d	:-	
ε ₁	:-	:s ₁	d ₁	:-	:d ₁	s ₁	:-	:s ₁	d ₁	:-	:d ₁	l ₁	:-	:l ₁	r ₁	:-	:t ₁	s ₁	:-	:r ₁	d ₁	:-	

MARY A. LATHBURY.
KEY F.

BOAT SONG.

THEO. F. SEWARD.

s :— :— | m :— :—	s :— :— | r :— :—	s :l :s | f :m :r	d :— :— | m :— :—
d :— :— | d :— :—	t _l :— :— | t _l :— :—	m :f :m | r :d :t _l	d :— :— | d :— :—
1. Float - - ing,	float - - ing,	Gai - - ly sing - ing	as we row,
2. Float - - ing,	float - - ing,	Through the shad - ows	soft and deep,
3. Float - - ing,	float - - ing,	See the moon a -	bove the lake,
D.C. Float - ing,	float - - ing,	Gai - ly sing - ing	as we row.
m :— :— | s :— :—	s :— :— | s :— :—	s :— :s | s :— :f	m :— :s | m :— :—
d :— :— | d :— :—	s _l :— :— | s _l :— :—	s _l :— :s _l | s _l :— :s _l	d :— :— | d :— :—

FINE.

s :— :— | m :— :—	s :— :— | r :— :—	s :l :s | f :m :r	d :— :— | — :— :—
d :— :— | d :— :—	t _l :— :— | t _l :— :—	m :f :m | r :d :t _l	d :— :— | — :— :—
Rock - ing,	rock - - ing,	In the sun - set	glow.
Rock - ing,	rock - - ing,	With the waves to	sleep.
Rock - ing,	rock - - ing,	In her sil - ver	wake.
Rock - ing,	rock - - ing,	In the sun - - set	glow.
m :— :— | s :— :—	s :— :— | s :— :—	s :— :s | s :— :f	m :— :— | — :— :—
d :— :— | d :— :—	s _l :— :— | s _l :— :—	s _l :— :s _l | s _l :— :s _l	d :— :— | — :— :—

d :— :— | l :— :—	s :— :— | m :— :—	s :— :r | r :m :f	m :— :r | d :— :—
l _l :— :— | d :— :—	d :— :— | d :— :—	t _l :— :t _l | t _l :d :r	d :— :t _l | d :— :—
Soft - - ly	steal - ing	O'er the wa - ters	far a - way;
Day is	end - ing,	Star - ry eyes a -	bove us beam;
Drift - - ing,	drift - ing,	From the shad - ow -	haunt - ed land;
f :— :— | f :— :—	m :— :— | s :— :—	s :— :s | s :— :s	s :— :f | m :— :—
f _l :— :— | f _l :— :—	d :— :— | d :— :—	s _l :— :s _l | s _l :— :s _l	d :— :d | d :— :—

C.t.

d :— :— | l :— :—	s :— :— | m :— :—	r s :— :s | s :l :t	d ^l :— :d ^l | r ^l :m ^l :r ^l
l _l :— :— | d :— :—	d :— :— | d :— :—	t _l m :— :m | f :— :f	m :— :m | f :— :f
Bells are	peal - - ing	For the dy - ing	day, the dy - - ing
All hearts	blend - - ing	In a hap - - py	dream, a hap - py
Drift - ing,	drift - ing	In - - to fair - y	land, to fair - y
f :— :— | f :— :—	m :— :— | s :— :—	s d ^l :— :d ^l | r ^l :— :r ^l	d ^l :— :d ^l | t :— :t
f _l :— :— | f _l :— :—	d :— :— | d :— :—	r s :— :s | s :— :s	d :— :d | s :— :s

f.F.

D. C. C

d ^l :— :d ^l | r ^l :m ^l :r ^l	d ^l s :— :— | — :— :—	— :— :— | — :— :—	— :— :— | — :— :—
m :— :m | f :— :f	m t _l :— :— | d :— :—	r :— :— | d :— :—	t _l :— :— | — :— :—
day, the dy - - ing	day, the	dy - - ing	day.
dream, a hap - py	dream, a	hap - - py	dream.
land, to fair - y	land, to	fair - - y	land.
d ^l :— :d ^l | t :— :t	d ^l s :— :— | m :— :—	f :— :— | m :— :—	r :— :— | — :— :—
d :— :d | s :— :s	d s _l :— :— | s _l :— :—	s _l :— :— | s _l :— :—	s _l :— :— | — :— :—

EVENING HYMN.

DANIEL BATCHELOR.

mp KEY D.

p

s :- .f | m.f :s .l	s :- | f :-	f :- .m | r .m :f .s	m :- | — :
m :- .r | d.r :m.f	m :- | r :-	r :- .d | t ₁ .d :r .t ₁	d :- | — :
1.Day - light from the sky has	fad - ed,	Shad - ows fall on land and	sea;
2.Flow'rs a - mid the calm of	e - - ven,	Lift their heads refreshed with	dew;
3.Babes their trusting eyelids	clos - ing,	Slum - ber on their mother's	breast;
d ^l :- .d ^l | s .s :d ^l .d ^l	l :- | l :-	s :- .s | s .s :s .s	s :- | — :
d :- .d | d .d :d .d	de :- | r :-	s ₁ :- .s ₁ | s ₁ .s ₁ :s ₁ .s ₁	d :- | — :

mf

s :- .f | m.f :s .l	s :- | l :-	t :- .d ^l | t .l :s .fe	s :- | — :
m :- .r | d .d :m.f	m :- | m :-	r :- .r | r .r :r .d	t ₁ :- | — :
Ere in sleep our eyes are	sha - - ded,	Lord, we raise our hearts to	Thee!
Wea - ry hearts look up to	heav - en,	There to find our strength a-	new.
Lit - tle birds in peace re-	pos - ing,	Un - der parent wings find	rest.
d ^l :- .d ^l | s .s :d ^l .d ^l	d ^l :- | d ^l :-	s :- .l | s .d ^l :t .l	s :- | — :
d :- .d | d .d :d .d	d :- | l ₁ :-	r :- .r | r .r :r .r	s ₁ :- | — :

mp

Cres

f :- .m | r .m :f .s	f :- | m :	r :- .de | r .m :f .fe	s :- | — :
r :- .d | t ₁ .d :r .t ₁	r :- | d :	l ₁ :- l ₁ | l ₁ .l ₁ :r .d	t ₁ :- d | r .m :f
Take not Thou Thy light a-	way,	Fair - er than the light of	day;
Thus we thirst for Thee, O	Lord!	Let Thy grace on us be	poured;
Whith - er shall Thy children	flee,	Heav'n - ly Father, but to	Thee?
s :- .s | s .s :s .s	s :- | — :	l :- .s | f .l :l .l	s :l | t .d ^l :r ^l
s ₁ :- .s ₁ | s ₁ .s ₁ :s ₁ .s ₁	s ₁ :- l ₁ .t ₁ | d :	f :- .m | r .de :r .r	s .— | — :-

Dim - e - rit.

s :- .f | m.f :s .l	s :- m ^l | r ^l .d ^l :t .l	s :- .l | t .d ^l :r .m	s :- f | m :-
m :- .r | d .r :m.f	m :s | f :f	m :- .f | f .m :r .d	t ₁ :- | d :-
Fa - ther, let thy presence	cheer	Dark-ness flies when thou art	near
Cleanse and pardon and re-	store	Shed the dew of blessing	o'er
Thou wilt watch while in thy	keep - - ing,	Calm and peaceful we are	sleep - ing.
d ^l :- .d ^l | s .s :d ^l .d ^l	d ^l :- | l :r ^l .d ^l	d ^l :- .d ^l | s .s :l .s	s :- | s :-
d :- .d | d .d :d .d	d :- | f :f	d :- .d | r .m :f .m	r :s ₁ | d :-

KEY C.

FABEN.

J. H. WILLCOX.

s .s | s :- .m ^l :r ^l .m ^l	d ^l :s :s .s	f :- .l :s .f	f :m	:f .f	s :- .m ^l :r ^l .m ^l
m .m | m :- .s :f .f	m :m :d .d	r :- .f :m .r	r :d	:t ₁ .t ₁	d :- .s :f .f
1.Love di - vine, all love ex -	cel - ling, Joy of	heaven, to earth co.me	down,	Fix in	us Thy humble
2.Come Al - might - y to de -	liv - er, Let us	all Thy life re -	ceive,	Sudden	re - turn and
3.Finish then Thy new cre -	a - tion, Pure and	spot - less let me	be,	Let us	see Thy great sal -
d ^l .d ^l | d ^l :- .s :l .t	d ^l :d ^l :d ^l .d ^l	d ^l :- .d ^l :t .t	d ^l :s	:s .s	s :- .s :l .t
d .d | d :- .d :d .d	d :d :m .m	s :- .s :s .s	d :-	:r .r	m :- .d .d .d

d' :s	:d' .d'	t :-	.l :s .fe	s :-	:s s	l :-	.l :t t	d' :d'	:l .l
m :m	:m .m	r :-	.r :r .d	t ₁ :-	:r r	m :-	.m :f f	m :m	:m .m
dwell - ing,	All Thy	faith	- ful mer - cies	crown:	Je - sus,	Thou	art all com -	pas - sion,	Pure, un -
nev - er,	Nev - er	more	Thy temples	leave.	Thee we	would	be al - ways	bles - ing,	Serve Thee
va - t on	Per - fect - ly	ly	se - cured in	Thee:	Changed from	glo - - ry	in - to	glo - ry,	Till in
d' :d'	:d' .l	s :-	.d' :t .l	s :-	:t t	d' :-	.d' :r' .r'	d' :d'	:d' .d'
d :d	:l ₁ .l ₁	r :-	.r :r .r	s ₁ :-	:s s	s :-	.s :s .s	l :l	:l .l

l :-	.d' :t .l	l :se	:s s	s :-	.m' :r' .m'	d' :s	:se .se	l .r' .d'	:t	d' :-
re :-	.re :re .re	m :-	:f .f	m :-	.s :f .m	m :d	:r r	d .f :m	:r	m :-
bound - ed	love Thou	art,	Vis - it	us	with Thy sal -	va - tion,	En - ter	every tremb -	ling	heart.
as	Thy hosts a -	bove,	Pray and	praise	Thee without	ceas - ing,	Glo - ry	in Thy per -	fect	love.
heav'n	we take out	place,	Till we	cast	our crowns be -	fore Thee,	Lost in	wonder, love and		praise.
d' :-	.l :t .d'	d' :t	:t t	d' :-	.d' :t t	l :s	:t t	l .l :s	:s	s :-
f :-	.f :f .f	m :-	:s s	d :-	.d :s .se	l :m	:m .m	f .r :s	:s ₁	d :-

H. P. M. & GRACE J. FRANCES.

GOOD-NIGHT, MY DARLING.

KEY D.

(FOR MALE VOICES.)

HUBERT P. MAIN.

:s	d' : :d'	d' : :m'	r' :d' :-	^ : :s	l :- :d'	d' :- :r'	t :- :-	:- :-
:m	s : :s	s : :d'	t :d' :-	:- : :m	f :- :l	s :- :s	s :- :-	:- :-
1. Good	night, good	night, my	dar - ling;	May	earth - ly	cares now	cease,	
2. Good	night, good	night, my	dar - ling;	May	smiles from	eyes a -	bove,	
3. Good	night, good	night, my	dar - ling;	Sweet	dreams I	ask for	Thee;	
4. Good	night, good	night, my	dar - ling;	Till	morn a -	gain shall	break,	
:d	m : :m	m : :s	f :m :-	:- : :d	d :- :d.r	m :- :f	r :- :-	:- :-
:d	d : :d	d : :d	s ₁ :d :-	:- : :d	f ₁ :- :f ₁	s ₁ :- :s ₁	s ₁ :- :-	:- :-

:s	s :- :d'	m' :- :r'	r' :- :-	:- : :s	d' : :d'	d' : :l	s :m :-	^ : :-
:f	m :- :s	d' :- :d'	t :- :-	:- : :s	s : :ta	l : :f	m :d :-	:- :-
God	give thee	rest and	peace.	Good	night, good	night, my	dear - est,	
Look	down on	thee in	love.	Good	night, etc.			
O	think and	dream of	me.	Good	night, etc.			
And	thou from	sleep a -	wake.	Good	night, etc.			
:r	d :- :m	fe :- :fe	s :- :-	:- : :f	m : :s	f : :d	d :d :-	:- :-
:t ₁	d :- :d	l ₁ :- :r ₁	s ₁ :- :-	:- : :t ₁	d : :m ₁	f ₁ : :f ₁	d :d :-	:- :-

:s	l :d' :-	d' :- :m'	r' :- :-	^ : :s	d' :- :-	:- :-	:- :-	:- :-
:m	f :l :-	s :- :d'	t :- :-	d' :- :-	:- : :ta	l : :la	:- :-	:- :-
My	precious	love, my	dar - -	ling;	Good	night, good	night, good	night.
:d	d :- :r	m :- :s	f :- :-	m :- :-	:- : :s	f : :r	m :- :-	:- :-
:d	f ₁ :- :f ₁	s ₁ :- :s ₁	s ₁ :- :-	d :- :-	:- : :m ₁	f ₁ : :f ₁	d ₁ :- :-	:- :-

JESUS, I COME TO THEE.

KEY C.

T. F. SEWARD, by per.

m	:m	:m	s	:-	f	:m	f	:f	:f	f	:-	:-	t	:t	:t
d	:d	:d	m	:-	r	:d	r	:r	:r	r	:-	:-	r	:r	:r
1. Je - sus,	I	come	to	Thee,	no	one	be -	side		Cares	for	the			
2. Far from the		nar -	row	way	long	have	I	strayed,		Dark	clouds	have			
3. Back to Thy		dear	love	for	shel -	ter	and	rest,		Flee	I,	O			
s	:s	:s	s	:-	s	:s	s	:s	:s	s	:-	:-	s	:s	:s
d	:d	:d	d	:-	d	:d	s ₁	:s ₁	:s ₁	s ₁	:-	:-	s ₁	:s ₁	:s ₁

r ^l	:-	.d ^l	:t	d ^l	:m	:l	s	:-	:-	m	:m	:m	s	:-	f	:m
f	:-	.m	:r	m	:d	:f	m	:-	:-	d	:d	:d	m	:-	r	:d
sor - row I'm		try - ing	to	hide;				Help - less	and	des - o - late,						
cov - ered me		where I	have	prayed;				Now to	Thy	mer - cy I						
Lord, like a		bird to	its	nest;				Noth - ing	I	bring	Thee, but					
s	:-	.s	:s	s	:d ^l	:d ^l	d ^l	:-	:-	s	:s	:s	d ^l	:-	.d ^l	:d ^l
s ₁	:-	.s ₁	:s ₁	d	:d	:d	d	:-	:-	d	:d	:d	d	:-	.d	:d

d ^l	:d ^l	:d ^l	l	:-	:-	l	:r ^l	.d ^l	:t	l	s	:l	.t	:d ^l	s	:f	:m	:r
m	:m	:m	f	:-	:-	f	:t	l	:s	.f	m	:f	:m	m	:r	:d	:t ₁	
tired with my		sin,		O - pen	Thine	arms	to	me		Lord, take	me							
come with my		sin,		Pit - y	and	com -	fort	me,		Lord, take	me							
sor - row and		sin,		O - pen	Thine	arms	for	me,		Lord, take	me							
d ^l	:d ^l	:d ^l	d ^l	:-	:-	d ^l	:l	:t	.d ^l	d ^l	:s	:s	s	:l	:s	:f		
l	:l	:l	f	:-	:-	f	:f	:f	m	:r	:d	m	:f	:s	:s ₁			

d	:-	:-	s	:s	:s	:s	:s	:s	s	:-	:-	l	:l	:l	:l	:r ^l	.d ^l	t	:-	:-
d	:-	:-	m	:m	:m	:m	:r	.f	m	:-	:-	f	:f	:f	:f	:fe	.fe	s	:-	:-
in.			Open	now	Thine	arms	to	me,		Pity,	Lord,	and	comfort	me;						
in.																				
in.																				
m	:-	:-	d ^l	.d ^l	:d ^l	.d ^l	:t	.r ^l	d ^l	:-	:-	d ^l	.d ^l	:l	:l	:l	:l	s	:-	:-
d	:-	:-	d	.d	:d	.d	:s ₁	.s ₁	d	:-	:-	f	:f	:f	:f	:r	.r	s	:-	:-

d ^l	.d ^l	:r ^l	.d ^l	:t	l	s	:l	.t	:d ^l	s	:f	:m	:r	d	:-	:-
m	.m	:f	.m	:s	.f	m	:f	:m	m	:r	:d	:t ₁	d	:-	:-	
O - pen	now	Thine	arms	for	me,	for	me,		Lord,	take	me	in.				
s	:s	:s	.s	:s	.s	s	:d ^l	:d ^l	d ^l	:l	:s	:s	.f	m	:-	:-
d	.d	:d	.d	:d	.d	d	:d	:d	m	:f	:s	:s ₁	d	:-	:-	

STAND BY THE FLAG.

KEY D. *Mãestoso e marcato.*

HENRY TUCKER.

}	d	:m	.,f	|s	:-	.s	}	l	.t	:d ^l	.r ^l	|d ^l	:t	.s	}	d ^l	:t	|l	:s	
	d	:m	.,f	|s	:-	.s		f	.f	:s	.f	|m	:r	.s		m	:re	|m	:m	
	1. Stand	by	the	flag;		its		folds	have	waved	in	glo	-	ry,		To	foes	a	fear,	to
	2. Stand	by	the	flag;		though		death	shot	round	it	rat	-	tle,		And	un	-	der	-	neath	ite
}	d	:m	.,f	|s	:-	.d ^l	}	d ^l	.s	:s	.l	|s	:s	.t	}	l	:l	|l	:l	
	d	:m	.,f	|s	:-	.m		f	.r	:m	.f	|s	:s ₁	.s ₁		l ₁	:t ₁	|d	:de	

}	f	.m	:r	.d	|m	:r	.	}	d	:m	.,f	|s	:-	.s	}	l	.t	:d ^l	.r ^l	|d ^l	:t	.r ^l	
	r	.d	:d	.d	|d	:t ₁	.		d	:m	.,f	|s	:-	.s		f	.f	:s	.f	|m	:r	.l	
	friends	a	guardian	robe,					And	spread	to	na	-	-		tions	round	the	joyful	sto	-	ry,	Of
	waving	fol	ds	have	met,				In	all	the	dread				ar	ray	of	sanguine	bat	-	tle,	The
}	l	.l	:l	.l	|s	:-	.	}	d	:m	.,f	|s	:-	.s	}	d ^l	.s	:s	.l	|s	:s	.l	
	r	.m	:f	.fe	|s	:-	.		d	:m	.,f	|s	:-	.s		f	.r	:m	.f	|s	:s	.f	

}	m ^l	:r ^l	|d ^l	:f ^l	}	m ^l	.r ^l	:d ^l	.t	|d ^l	:-	}	r ^l s	:s	.,s	|s	:-	.f		
	se	:m	|m	:f		s	.l	:s	.f	|m	:-		s ^l d	:t ₁	.,t ₁	|d	:-	.r		
	Free	-	dom's	tri		-	ump	o	-	ver	all		the	globe.	Stand	by	the	flag		on
	point	-	ed	lance			and	glitt'ring	bay	-	o		-	net.	Stand	by	the	flag		all
}	t	:t	|d ^l	:r ^l	}	d ^l	.f ^l	:m ^l	.r ^l	|d ^l	:-	}	t ^l m	:f	.,f	|m	:-	.f		
	m	:se	|l	:r		m	.f	:s	.s ₁	|d	:-		t ^l m	:r	.,r	|d	:-	.r ₁		

A. t.

}	m	.r	:d	.t ₁	|d	:s ₁	.	}	s	%s	.,s	|s	:-	.f	}	m	.r	:d	.t ₁	|d	:-	f ^l d	:m	.,f	
	d	.l ₁	:s ₁	.s ₁	|s ₁	:s ₁	.		d	:t ₁	.,t ₁	|d	:-	.r		d	.l ₁	:s ₁	.f ₁	|m ₁	:-	f ^l d	:m	.,f	
	land	and	ocean	bil	-	-	low;		By	it	your	fa	-	-		thers	stood,	un	moved	and	true,	Liv	-	ing	de-
	doubt	and	treason	scorn	-	ing,	Trust		-	ing	with	cour	-	age		firm,	and	faith	sublime,	That	it	will			
}	s	.f	:m	.r	|m	:m	.	}	s	:f	.,f	|m	:-	.f	}	s	.f	:m	.r	|d	:-	}	f ^l d	:m	.,f
	m ₁	.f ₁	:s ₁	.s ₁	|d	:d	.		m	:r	.,r	|d	:-	.r ₁		m ₁	.f ₁	:s ₁	.s ₁	|d	:-		f ^l d	:m	.,f

f. D.

}	s	:-	.s	}	l	.t	:d ^l	.r ^l	|d ^l	:t	.r ^l	|m ^l	:r ^l	|d ^l	:f ^l	}	m ^l	.r ^l	:d ^l	.t	|d ^l	:-
	s	:-	.s		f	.f	:s	.f	|m	:r	.l	|se	:m	|m	:f		s	.l	:s	.f	|m	:-
	fend	-	ed.		dying,	from	their	pil	-	low,	With	their	last	ble	-		ing	passed	it	un-	to	you.
	float	-	un		til	th'e	-	ternal	morn	-	ing	Pales	in	glo	-		ries	all	the	light	of	time.
}	s	:-	.d ^l	}	d ^l	.s	:s	.l	|s	:s	.l	t	:t	|d ^l	:r ^l	}	d ^l	.f ^l	:m ^l	.r ^l	|d ^l	:-
	s	:-	.m		f	.r	:m	.f	|s	:s	.f	|m	:se	|l	:r		m	.f	:s	.s ₁	|d	:-

Rall.

∩

MINOR MODE PHRASES,

SELECTED FROM WELL-KNOWN COMPOSERS.

For the 5th requirement of the Intermediate Certificate, any one of Nos. 11 to 22, taken by lot, must be Sol-faed in correct tune and time. Two attempts allowed. The key may be changed when necessary.

NO. 1. KEY G. *Lah is E.* From " 'Tis when to sleep." SIR H. BISHOP.

{	$\dot{1}_1$	$:\dot{1}_1$	$\cdot\dot{t}_1$	$|\dot{d}$	$:\dot{r}$	$|\dot{m}$	$:\dot{f}$	$|\dot{t}_1$	$:\dot{m}$	$|\dot{1}$	$\dot{1}:\dot{d}$	$|\dot{r}$	$:\dot{m}$	$|\dot{1}_1$	$:-$	$|\dot{1}_1$	$:\dot{1}_1$	}
{	Still	as	un -	daunt -	ed	on	we	stray,	Through	many	a	tan -	gled	brake,		We		}

{	\dot{m}	$:-$	\dot{r}$	|\dot{d}$	$\dot{r}:\dot{d}$	$|\dot{t}_1$	$:\dot{d}$	$|\dot{t}_1$	$:\dot{m}_1$	$|\dot{1}_1$	$:\dot{t}_1$	$|\dot{d}$	$:\dot{r}$	$|\dot{m}_1$	$:-$	$|\dot{1}_1$	$:-$	}
{	pause	to	mark	the	si -	lent	way	The	cau -	tious	trav -	'lers	take.					}

NO. 2. KEY B \flat *Lah is G.* From the "Turkish Drinking Song." MENDELSSOHN.

{	$\dot{1}_1$	$:\dot{m}_1$	$:\dot{m}_1$	$|\dot{1}_1$	$:\dot{m}_1$	$|\dot{t}_1$	$:\dot{m}_1$	$|\dot{t}_1$	$:\dot{m}_1$	$|\dot{d}$	$:\dot{1}_1$	$:\dot{t}_1$	$|\dot{d}$	$:\dot{1}_1$	$:\dot{d}$	$|\dot{m}$	$:-$	$|\dot{d}$	$:\dot{1}_1$	}
{	Bump	not	the	flask,	thou	churl -	ish	clown,	On	the	board	as	tho'	you	would	break		it!		}

NO. 3. KEY A. *Lah is F \sharp .* From a Part-Song. W. BOYD.

{	\dot{m}	\dot{r}$	|\dot{d}$	$:\dot{1}_1$	$|\dot{t}_1$	$:\dot{m}_1$	$|\dot{1}_1$	$:-$	\dot{t}_1$	|\dot{d}$	$:\dot{d}$	$|\dot{r}$	$:\dot{r}$	$|\dot{f}$	$:\dot{f}$	$|\dot{m}$	$:-$	$|\dot{1}_1$	$:-$	}
{	At	Christmas	-	time,	when	frost	is	out,	The	year	is	grow -	ing	old,						}

{	\dot{m}_1$	|\dot{1}_1$	$:-$	\dot{t}_1$	|\dot{d}$	$:\dot{r}$	$|\dot{m}$	$:\dot{f}$	$|\dot{m}$	$:\dot{r}$	$|\dot{d}$	$:\dot{t}_1$	$\dot{1}_1$	$|\dot{t}_1$	$:\dot{se}_1$	$|\dot{1}_1$	$:-$	$|\dot{1}_1$	$:-$	}
{	But	sure	-	ly,	soon	as	A -	pril	comes,	'Twill	wake	and	bloom	a -	gain.					}

NO. 4. KEY C. *Lah is A.* From "The Dawn of Day." WELSH AIR.

{	$\dot{1}$	$|\dot{1}$	$:\dot{m}$	$|\dot{m}$	$:\dot{d}^1$	$|\dot{d}^1$	$:-$	$|\dot{t}$	$:\dot{t}$	$|\dot{1}$	$:\dot{d}^1$	$|\dot{t}$	$:\dot{1}$	$|\dot{1}$	$:-$	$|\dot{se}$	}
{	Sweet	Spring	a -	gain	re -	turn -	ing,	Makes	ev -	'ry	bo -	som	glad,				}

{	$\dot{1}$	$|\dot{m}$	$:\dot{f}$	$|\dot{r}$	$:\dot{m}$	$|\dot{d}$	$:\dot{r}$	$|\dot{t}_1$	$:-$	\dot{d}$	|\dot{1}$	$:\dot{1}$	$|\dot{d}^1$	$:\dot{t}:\dot{1}$	$|\dot{se}$	$|\dot{1}$	$:-$	$|\dot{1}_1$	$:-$	}
{	The	birds	are	sing -	ing	from	each	spray,	'Tis	I	a -	lone	am	sad.						}

NO. 5. KEY A. *Lah is F.* From "There are good fish in the sea." J R. THOMAS.

{	\dot{m}	\dot{r}$	|\dot{d}$	$:\dot{d}$	$|\dot{t}_1$	$\dot{1}_1$	$|\dot{t}_1$	$:\dot{d}$	$|\dot{1}_1$	$:-$	$|\dot{1}_1$	\dot{t}_1$	|\dot{d}$	\dot{t}_1	$:\dot{1}_1$	\dot{t}_1$	|\dot{m}_1$	$:\dot{se}_1$	$|\dot{1}_1$	$:-$	}
---	-----------	-----------	------------	------------	--------------	-------------	--------------	------------	--------------	------	--------------	-------------	------------	-------------	--------------	-------------	--------------	---------------	--------------	------	---

{	\dot{m}$	|\dot{m}$	$:\dot{f}:\dot{m}$	$:\dot{f}$	$|\dot{m}$	$:\dot{1}_1$	$|\dot{m}$	$:-$	$|\dot{m}$	$|\dot{m}$	$:\dot{r}:\dot{d}$	$|\dot{t}_1$	$:\dot{m}$	$|\dot{1}_1$	$:-$	$|\dot{1}_1$	$:-$	}
---	-----------	------------	--------------------	------------	------------	--------------	------------	------	------------	------------	--------------------	--------------	------------	--------------	------	--------------	------	---

NO. 6. KEY D \flat . *Lah is B \flat .* From "Of noble race was Shenkin." WELSH AIR.

{	$\dot{1}$	$|\dot{t}$	$|\dot{d}^1$	$:\dot{t}$	$|\dot{1}$	$|\dot{se}:\dot{1}$	$:\dot{se}$	$|\dot{1}$	$:\dot{1}_1$	$|\dot{1}_1$	\dot{t}_1$	|\dot{d}$	$\dot{1}_1$	$:\dot{r}:\dot{t}_1$	$|\dot{m}$	$:\dot{m}$	$|\dot{d}$	$:\dot{1}_1$	}	
{	From	his	cave	in	Snow -	don's	mountains,	Hath	the	pro -	phet	min -	str!	spo -	ken;					}

{	$\dot{1}$	$|\dot{t}$	$|\dot{d}^1$	$:\dot{m}^1$	$:\dot{r}^1$	$|\dot{d}^1$	$|\dot{t}$	$:\dot{r}^1$	$|\dot{d}^1$	$|\dot{t}$	$|\dot{1}$	$|\dot{se}$	$:-$	$|\dot{m}$	$|\dot{f}:\dot{m}$	$:\dot{f}:\dot{r}$	$|\dot{m}$	$:\dot{se}$	$|\dot{1}$	$:\dot{1}_1$	}
{	It	o -	meis	great	suc -	cess	in	war,	Of	con -	quest	the	sure	to -	ken.					}	

NO. 7. KEY C. *Lah is A.*

From a Part-Song. H. LAHEE.

{	\dot{m}	\dot{l}	\dot{m}	\dot{f}	\dot{m}	\dot{r}	\dot{l}	\dot{m}	\dot{f}	\dot{m}	\dot{r}	\dot{l}	\dot{l}	\dot{se}	\dot{l}	\dot{l}	\dot{t}	\dot{d}'	:-	|	-	}	
	We	all	must	work,	it	is	our	lot,	Each	one	must	take	his	part;									}
{	\dot{m}	\dot{r}	\dot{d}'	\dot{d}'	\dot{d}'	\dot{d}'	\dot{t}	\dot{l}	\dot{l}	\dot{l}	\dot{se}	\dot{l}	\dot{l}	\dot{se}	\dot{l}	\dot{l}	\dot{se}	\dot{l}	:-	|	-	||	
	There's	no	thing	done,	There's	no	thing	won,	With-	out	the	earn	-	est	heart.								||

NO. 8. KEY A. *Lah's F#*

From a Part-Song. C. G. ALLEN.

{	\dot{m}_1	\dot{d}	:-	\dot{t}_1	\dot{l}_1	\dot{t}_1	:-	\dot{m}_1	\dot{m}_1	\dot{m}	:-	\dot{r}	\dot{d}	\dot{t}_1	:-	|	-	}				
	The	sad		leaves	are	dy	-	ing,	the	sweet		birds	have	flowu,				}				
{	\dot{m}_1	\dot{l}_1	:-	\dot{t}_1	\dot{d}	\dot{t}_1	\dot{se}_1	\dot{m}_1	\dot{m}_1	\dot{d}	:-	\dot{r}	\dot{d}	\dot{t}_1	:-	|	-	}				
	O'er	ev	-	'ry	fair	blos	-	som	once	bloom	-	ing	and	bright,				}				
{	\dot{t}_1	\dot{m}	:-	\dot{r}	\dot{d}	\dot{r}	:-	\dot{d}	\dot{l}_1	\dot{m}_1	:-	\dot{l}_1	\dot{se}_1	\dot{l}_1	:-	|	-	}				
	The	frost		spi	-	rit		lays	her	cold		fin	-	-	gers	to	-	night.				}

NO. 9. KEY B \flat

From "Judas." HANDEL.

{	\dot{d}	\dot{r}	\dot{m}	\dot{se}_1	\dot{l}_1	\dot{t}_1	\dot{d}	\dot{r}	\dot{d}	\dot{t}_1	\dot{d}	\dot{r}	\dot{m}	\dot{f}	\dot{m}	\dot{r}	\dot{d}	\dot{t}_1	\dot{l}_1	\dot{m}	:-	|	-	||	
	Where	war	-	like	Ju	-	-	-	das	wields	his	right	-	-	eous	sword.									||

NO. 10. KEY F. *Lah is D.*

From "The Owl." J. R. THOMAS.

{	\dot{m}	\dot{l}	\dot{m}	\dot{m}_1	\dot{d}	\dot{m}	\dot{m}_1	\dot{t}_1	\dot{m}	\dot{l}_1	:	\dot{t}_1	\dot{d}	\dot{d}	\dot{r}	\dot{m}	\dot{m}	\dot{l}_1	:	|	-	}	
	Mourn	not	for	the	owl,	nor	his	gloom-y	plight;	The	owl	hath	his	share	of	good;							}
{	\dot{m}	\dot{m}	\dot{t}_1	\dot{d}	\dot{l}_1	\dot{m}	\dot{m}_1	\dot{m}	\dot{t}_1	\dot{d}	\dot{l}_1	\dot{t}_1	\dot{d}	\dot{m}	\dot{m}_1	\dot{l}	:-	\dot{r}	\dot{m}	:-	|	-	}
	Nor	lone	-	ly	the	bird,	nor	his	ghast	-	ly	mate,	They're	each	un-	to	each	a	pride,				}
{	\dot{se}	\dot{l}	\dot{s}	\dot{s}	\dot{f}	\dot{m}	\dot{m}	\dot{r}	\dot{d}	\dot{f}	:-	\dot{m}	\dot{l}	\dot{f}	\dot{r}	\dot{m}	\dot{m}	\dot{l}_1	:-	|	-	}	
	Thrice	fond	-	er,	per-	haps,	since	a	strange	dark	fate	Has	rent	them	from	all	be	-	side.				}

NO. 11. KEY B \flat . *Lah is G.*

From "Good night, thou glorious sun." HENRY SMART.

{	\dot{m}_1	\dot{m}_1	:-	\dot{m}_1	\dot{ba}_1	\dot{se}_1	\dot{l}_1	\dot{l}_1	\dot{t}_1	\dot{t}_1	\dot{d}	\dot{m}	\dot{r}	\dot{l}_1	\dot{d}	:-	\dot{t}_1	||	
	Veil'd	by		thy	cloak	of	crim-	son	gold,	Thy	day's	high	du	-	ty	done.			||

NO. 12. KEY C. *Lah is A.*

From the tune "Hereford." P. LA TROBE.

{	\dot{l}	\dot{se}	\dot{l}	\dot{se}	\dot{m}	\dot{re}	\dot{m}	\dot{m}	\dot{ba}	\dot{se}	\dot{l}	\dot{t}	\dot{d}'	\dot{t}	\dot{l}	||			
	On	thee	a	-	lone	our	spi	-	rits	stay,	While	held	in	life's	un	-	ven	way.	||

NO. 13. KEY D. *Lah is B.*

From "Jephtha." HANDEL.

{	\dot{m}	\dot{l}	\dot{m}	\dot{ba}	\dot{se}	\dot{l}	:-	\dot{t}	\dot{d}'	\dot{se}	\dot{l}	\dot{t}	}	
	Or	heav'n,	earth,	seas	and	sky		In	one	son	fu	-	sion	}
{	\dot{d}'	:-	\dot{f}	\dot{m}	\dot{r}	\dot{d}	\dot{t}	\dot{l}_1	:-	|	-	||		
	lie,		Ere	in	a	daugh	-	ter's	blood.				||	

NO. 14. KEY D. *Lah is B.* From "The Lady of the Lea." HENRY SMART.

{	m	:m	|	ba	:se	|	l	:t	|	d'	:—	|	d	:d	|	r	:—	|	d	:—	|	—	:—	}
	Cold	with	-	in	the	|	grave	lies	she,	|	Sleep	-	ing	peace	-	tul	-	ly.						

NO. 15. KEY D. *Lah is B.* From "Black-eyed Susan." LEVERIDGE.

{	.m	:l	.t	|	d'	:t	.l	:se	.l	|	m	:—	.f	:m	.r	|	d	:t	.l	:d	.r	|	m	:—	}
	All	in	the	downs	the	fleet	was	moor'd,	The	streamers	wav	-	ing	in	the	wind,									
{	.d	:m	.ba	|	se	:m	.m	:l	.t	|	d'	:m'	.	:	|	m	.l	:d'	.t	:l	.se	|	l	:—	}
	Does	my	sweet	Wil	-	liam,	Does	my	sweet	Wil	-	liam	Sail	a	-	mong	your	crew?							

NO. 16. KEY C. *Lah is A.* From "Now May is here." HENRY SMART.

{	:l	.se	|	t	|	se.ba:se.l	|	t	:se	|	m	:l	.se	|	l	:se	|	t	:m	|	d'	:—	|	—	}
---	----	-----	--	---	--	------------	--	---	-----	--	---	----	-----	--	---	-----	--	---	----	--	----	----	--	---	---

NO. 17. KEY A. *Lah is F#* From the same.

{	:l ₁	|	m	:—	|	t ₁	:se ₁	|	m ₁	:—	|	—	:m ₁	|	ba ₁	:se ₁	|	l ₁	:t ₁	|	d	:—	|	—	}
---	-----------------	--	---	----	--	----------------	------------------	--	----------------	----	--	---	-----------------	--	-----------------	------------------	--	----------------	-----------------	--	---	----	--	---	---

NO. 18. KEY C. *Lah is A.* From "Achieved is the glorious work." HAYDN.

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

NO. 19. KEY C. *Lah is A.* From "Esther." HANDEL.

{	:m	|	se	:m	|	l	:—	|	se	:m	|	ba	:se	|	l	:—	|	se	:l	|	t	:se	|	d'	:—	|	t	}
	For	ev	-	er	ble	ss	-	ed,	For	ev	-	er	ble	ss	-	ed,	For	ev	-	er	ble	ss	-	ed.				

NO. 20. KEY B \flat . *Lah is G.* From "Jack Frost." J. L. HATTON.

{	d	:t ₁	|	se ₁	:m ₁	|	ba ₁	:se ₁	|	l ₁	:t ₁	|	d	:r	|	t ₁	:se ₁	|	l ₁	:t ₁	|	se ₁	:—	}
{	m ₁	:se ₁	|	l ₁	:l ₁	|	d	:t ₁	|	t ₁	:l ₁	|	m	:se ₁	|	l ₁	:d	|	t ₁	:se ₁	|	l ₁	:—	}

NO. 21. KEY C. *Lah is A.* From "The Three Fishers." G. A. MACFARREN.

{	m	:ba	|	m	:ba	|	se	:l	|	se	:l	|	t	:d'	|	t	:d'	|	r'	:d'	|	r'	:t	|	l	:—	|	—	}
---	---	-----	--	---	-----	--	----	----	--	----	----	--	---	-----	--	---	-----	--	----	-----	--	----	----	--	---	----	--	---	---

NO. 22. KEY E \flat . *Lah is C.* Phrases from "Israel in Egypt." HANDEL.

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

Voice training naturally divides itself into three departments—the training of the chest, the training of the larynx and the training of the mouth; in other words, the control of the breath, the proper use of the registers and the production of good tone. There must be exercises for training and strengthening the muscles of the chest, to obtain control over the slow emission of the breath; exercises for developing and strengthening the registers, and exercises for placing and purifying or beautifying the tone. Only the general principles of voice training are given here. More complete instructions will be found in the Standard Course and Teachers' Manual. Behnke's "Mechanism of the Human Voice" and Webb and Allen's "Voice Culture" are also recommended, especially the latter for exercises and studies.

The vocal organ is a wind instrument, the machinery of which consists of—

THE BELLOWS.—The *Chest and Lungs*—which supplies the motive power—breath.

THE TONE-PRODUCER.—The *Larynx*—which creates the tone.

THE RESONATOR.—The *Throat and Mouth*—which gives color or quality to the tone.

The Bellows.—The apparatus of breathing may be thought of as a wind-chest, having at the back the back-bone, at the sides and in front the ribs and breast-bone, and at the bottom a movable floor called the diaphragm. This diaphragm is a muscular membrane placed across the body, forming a flexible partition between the chest and abdomen. It is arched upward like an inverted basin. During inhalation it flattens and descends, thus increasing the capacity of the chest. The lungs, which fill the greater part of this wind-chest, are like two great sponges, full of cells, containing air. Respiration consists of two acts—namely, inspiration, taking in the air, and expiration, giving it out. The forces by which these acts are carried on are the natural elasticity of the lungs and the muscular action of the ribs and diaphragm. It is not necessary for our present purpose to describe all the actions of the muscles used in breathing, it is enough for the singer to know that such muscles exist and that they need to be trained and strengthened. The *Wind-pipe* is a tube or passage-way for the air to and from the lungs. On the top of the wind-pipe is placed

The Tone-Producer—The instrument of voice, which is in every person's throat, is called the *Larynx* or *Voice-box*. It is a very complex structure, consisting of various cartilages and ligaments, and may be described as resembling a funnel, the bowl of which has been bent into a triangular shape. The most prominent angle forms the protuberance, which may be seen and felt on the outside of the throat, commonly known as Adam's apple. Inside the larynx are—

The Vibrators or real producers of the voice. They are two elastic cushions, or lips, with sharp edges, called rather inappropriately the "vocal cords." They are attached to the walls of the larynx, one on each side, and in ordinary breathing are drawn apart, thus allowing the air to pass up and down freely. When the voice is to be produced they are brought together in the mid-

dle of the larynx, thus closing the passage, so that the air from the lungs being forced past the vocal cords, sets them in vibration and thus produces a tone. The *pitch* of the tone produced is according to the *thickness*, the *tightness*, and the *length* of the vocal cords set in vibration. The thicker, looser and longer the cords are the lower is the tone produced; and the thinner, tighter and shorter they are the higher is the pitch of the tone. Let it be clearly understood that the voice *originates* in the larynx, its pitch is varied there, its quality, good or bad, it gets in the mouth.

The *Registers* are caused by the *quantity*, that is, the thickness and length, of the vibrating membranes put in use. A register is a series of tones produced by the same mechanism—by the same adjustment or action of the vocal cords. In the lowest or *Thick* register the tones are produced by the vibration of the vocal cords through their whole length and *thickness*. The sensation is as though the tones were produced in the chest, and for this reason this series of tones is called by many teachers the "Chest" register. In the middle or *Thin* register the tones are produced by the *thin* edges of the vocal cords alone vibrating. The sensation is that of a vibration in the throat, for this reason this series is called by many teachers the "Medium" or "Falsetto" register. For the tones of the highest or *Small* register the vocal cords are *shortened*, leaving only about one third of their length to vibrate. The sensation is as though the tones were produced in the head, hence the term "Head" register. The physical cause of the change of register is this: as the voice ascends in the Thick register the cords are stretched more and more tightly for each higher tone. When this process of tightening has been carried as far as the cartilages will bear the strain, the register is changed, and the thin edges of the cords vibrate, producing a higher sound with less effort. As the voice ascends, the process of tightening once more commences, and goes on until again the cartilages have reached the utmost point of tension. Beyond this point the voices of men do not go, but women have a still higher register, which is produced by shortening the cords. These doctrines of the registers are not founded upon mere conjecture, but are based upon facts obtained by actual observation, by means of the laryngoscope,* of the action of the vocal cords in the living throat.

The point at which the vocal cords naturally change from the *Thick* to the *Thin* register is just below the pitch G, most commonly the break occurs at E or F. This break is at the same point of absolute pitch in all voices, whether of men or women. It is in the higher part of the male voice and lower part of the female voice. The change from the *Thin* to the *Small* register occurs only in the upper part of the female voice, about the pitch of g', top of the treble staff. The change from the *Lower Thick* into the *Upper Thick*, and from the *Lower Thin* into the *Upper Thin* are changes of quality more than changes of mechanism or action of the larynx.

* The laryngoscope (*larynx-seer*) is a small mirror with a slender handle. By placing it in the back of the mouth, over the throat, and with a properly adjusted light, the whole machinery of the larynx may be plainly seen.

The diagram shows the ordinary range of the human voice, the compass of the different voices and the divisions of the registers. It will be noticed that the Tenors and Basses use the Thick register almost exclusively. Men naturally use this register in speaking. Very rarely a man may be heard speaking in his Thin register, with a thin, squeaking quality. The constant use of the Thick register in speech is the reason why men are tempted to strain their voices upward, and to neglect the cultivation of their Thin register. Tenors should carefully train the upper tones of the Thick and Lower tones of the Thin register. Women commonly speak in their Thin register—occasionally a woman is heard to speak in the rough Lower Thick. It is this common habit of using the Thin register in speech which tempts them, in singing, to employ it downward more than is necessary, and so, to neglect and ignore the better tones of the Thick register. In women's voices it is the Thick register which is commonly found to be uncultivated. Many soprano singers do not know what it is, and even contraltos are afraid to employ what they think is a man's voice. In men it is the Thin register which is usually untrained, and Tenors hesitate to use what they think is a woman's voice.

It is never safe to force a lower register higher than the limit here given. The upper register may and should be carried downward, over or through several tones of the lower register. It is in this way that a blending or equalization of the registers is accomplished. A good singer should be able to pass from one register to another without allowing the difference to be noticed. The three tones of the Upper Thick register, D, E, F, which may be sung in either the Thick or the Thin register, are called optional tones, and the pupil is advised to exercise both registers on these three tones in order to equalize their quality and power and to use either register interchangeably.

We now come to the third and last part of our instrument, namely—

The Resonator—The throat and mouth. *Quality of Voice* (that which makes the difference between a hard, wiry voice, a soft, clear voice, a muffled, hollow voice, a full, rich voice, etc.), depends chiefly upon the mouth, though to some extent on the management of the breath and the natural peculiarity of the larynx. The mouth can be put into a great variety of positions, so as to enlarge, lessen, or alter its cavity. The different positions produce the different vowels—"oo," "ah," "ee," etc. It is the shaping of the mouth more than all that determines the quality of the tone produced; and the physical part of voice training, besides strengthening the lungs and bringing the vocal cords under the will of the singer, consists in learning to strengthen the good and suppress the bad elements of which every sound is made up.

The direction of the breath is an important point. The cardinal rule is "throw the breath forward." Do not let it strike at the back of the mouth, or pass up through the nostrils, but try to direct it upon the roots of the upper front teeth. Think of the tone as being produced, apparently, between the lips, rather than in the throat. The quality of the tone depends greatly upon the *habit* of throwing the air-stream forward in the mouth. Certain vowels naturally favor this habit more than others. In English, "ee," "ai," "o" and "oo" (as in "peel," "pail," "pole" and "pool"), are all "forward" vowels. These vowels, however, do not promote the proper opening of the mouth. The most useful vowel in vocal practice, that which opens the mouth properly and places the tongue most favorably, is the open vowel "ah" (as in *father, bar, far*, etc.). But this vowel is commonly formed by most persons far back in the mouth. To bring it forward, begin the tone with "oo" placed well forward, upon the lips, then change the "oo" to "o," keeping the tone forward and finally change the "o" to "ah," keeping the "ah" forward. It is better to precede these "oo, oh, ah" exercises with staccato exercises upon the syllable "koo" to secure a *clear attack*; they also throw the tone forward and make the throat supple.

Voice Training in Class.—It is only to a small extent that voice training can be carried out in class, but the experience gained in a well trained class will encourage many pupils to seek additional practice in private lessons under a competent teacher. Only when the pupils themselves are intelligent and observant students of their own voices can voice training in class be profitable. In ignorant and careless hands it may destroy voices by forcing them up into unnatural registers. No teacher should attempt to carry his pupils far into these studies, who has not himself studied and been trained in them. It is well for the student to know at once that the secret of success will not be in the particular form of his exercises, or in the multitude of them, or in their being written by this man or the other,—but in their being frequently used and perfectly worked through. Every one should seek to have a *cultivated* voice. The cultivated voice is known from another by its first sound. There is no mistaking the master of his instrument.

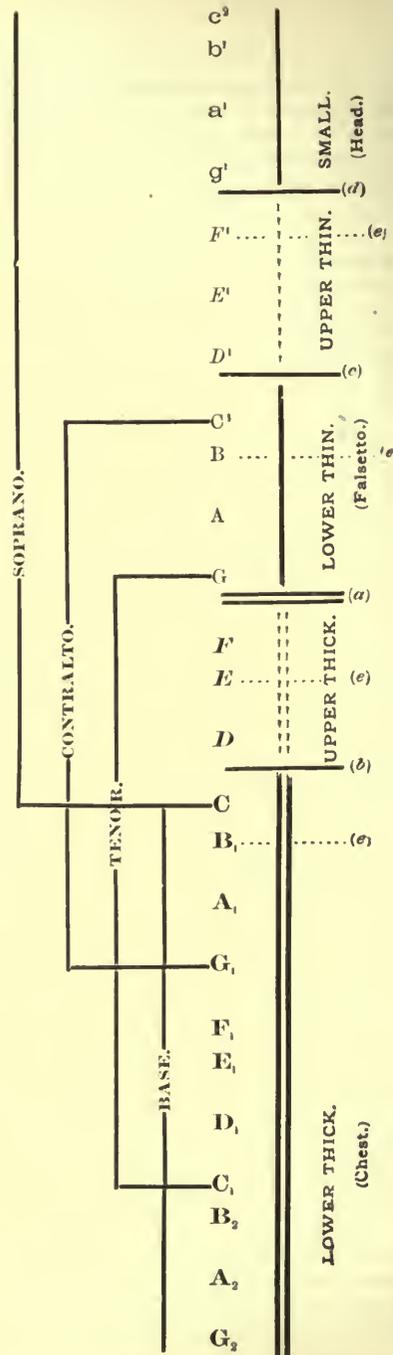
a.—The double horizontal lines at *a* show the places of the great break between the Thick and Thin registers.

b.—The single lines at *b*, *c* and *d* show the places of the lesser breaks

e.—The dotted lines show the average places of the breaks.

Only the ordinary compass of voices is given in the above diagram. Many voices are capable of carrying the tones several degrees higher or lower than the limit here assigned. In practice, however, it is best never to force the extreme tones. The pupil should confine his practice to those tones that can be reached with comparative ease.

REGISTERS AND VOICES.



Breathing Exercises.—Position: Pupils standing, arms akimbo, hands upon the waist, fingers in front.

I. *Inhale* slowly as the teacher raises his hand.

Draw in the breath through a small opening in the nearly closed lips, as though sipping hot soup. Expand the waist and lower part of the chest but not raise the shoulders.

Exhale suddenly as the teacher drops his hand.

Expel the air through the wide open mouth, as in a heavy sigh.

Repeat a number of times.

II. *Inhale* as above. Hold the breath while the teacher's hand remains up, about four seconds.

The breath must be held, not by closing the throat, but by keeping the chest distended—the mouth and throat open.

Exhale as above. Several repetitions.

III. *Inhale* rapidly and deeply, through the nostrils, as the teacher raises his hand with a quick movement.

Exhale slowly and steadily as the teacher gradually lowers his hand.

Expel the air through a small orifice in the lips, as though "blowing the fire," or cooling the hot soup. The air must not ooze out, as it were, of its own weight, but should be forced out with more or less pressure from the chest. Repetitions.

IV. *Inhale* quickly as in III.

Exhale slowly through the closed teeth forming the sound of *s* (as in *hiss*). This may also be done with *f*, *th*, *sh*, also changing from *s* to *f*, etc., without stopping the flow of breath.

Repetitions.

V. *Inhale* as in III.

Exhale sustaining the tone G, vowel *Ah*, while the teacher slowly counts eight; again ten, and again twelve, etc. Increase the length of tone at each lesson until it reaches twenty or more counts.

It is **not** intended that *all* of the above exercises are to be done at each lesson, only one or two should be done at a time. They should be introduced in the order given, and when all of them have been practiced the teacher will vary the exercises so as to avoid sameness and mere routine.

1. KEYS **D, E, F.** May be used in First Step. To be taught by pattern.

{ | d : | d : | d .d :d .d | d : | d :— | — :— | — :— | — : }
 { | Koo, † koo † | koo, koo, koo, koo, koo, † | Oo.....Oh.....Ah..... † }

{ | m : | m : | m .m :m .m | m : | m :— | — :— | — :— | — : }
 { | Koo, koo | koo, koo, koo, koo, koo, | Oo.....Oh.....Ah..... }

{ | s : | s : | s .s :s .s | s : | s :— | — :— | — :— | — : }
 { | Koo, koo | koo, koo, koo, koo, koo, | Oo.....Oh.....Ah..... }

{ | s : | m : | d .d :d .d | d : | d :— | — :— | — :— | — : ||
 { | Koo : koo | koo, koo, koo, koo, koo, | Oo.....Oh.....Ah..... † }

2. KEYS **C, D.**

{ | d :— | m :s | d! :— | — :— | — :— | — : | d! :— | s :m | d :— | — :— | — :— | — : ||
 { | Koo.....koo koo | koo.....Oh.....Ah..... † | koo, koo, koo, koo.....Oh.....Ah..... }

1. KEYS E, F, G. May be used in Second Step.

{	d	:	—	⌒	:	|	r	:	—	⌒	:	|	m	:	—	⌒	:	||
{	Koo.....	oh.....	ah		†	|	Koo.....	oh.....	ah		†	|	Koo.....	oh.....	ah		†	||

2. KEYS E, F, G.

{	d	:	—	⌒	:	|	d	:	r	|	m	:	r	|	d	:	r	|	m	:	r	|	d	:	—	|	—	:	||	
Oo.....	oh.....	ah.....		†	Oo.....	Oh.....																								
Oo.....	oh.....	ah.....		†	Oh.....																									
Koo.....				†	Ah.....																									
				†	Oo.....	oh.....	ah.....																							

3. KEYS E, F, G.

{	d	:	—	⌒	:	|	d	:	r	|	m	:	r	|	d	:	r	|	m	:	r	|	d	:	—	|	—	:	||		
Oo.....	oh.....	ah.....		†	Oo.....	Oh.....																									
Oo.....	oh.....	ah.....		†	Oh.....																										
Oo.....				†	Ah.....																										
				†	Oo.....	oh.....	ah.....																								

4. KEYS D, E♭. For Third Step.

{	d	:	—	⌒	:	|	r	:	—	⌒	:	|	m	:	—	⌒	:	|	f	:	—	⌒	:	|	s	:	—	⌒	:	|	l	:	—	⌒	:	||
{	Koo-oh-ah,			†	|	Koo-oh-ah,			†	|	Koo-oh-ah,			†	|	Koo-oh-ah,			†	|	Koo-oh-ah,			†	|	Koo-oh-ah,			†	|	Koo-oh-ah,			†	||	

1 If a piano or organ is available the following exercise may be used instead of No. 1 and 2, page, 179, and Nos. 1 and 4, page, 180. May also be used with the time-form of No. 1, page, 179.

Koo-oh-ah, etc. May be carried up to E at the discretion of the teacher.

At first the practice to be confined to the limit here given. Later on, at the discretion of the teacher, the compass to be extended up to G¹ and down to, G₂ in the proper registers.

1. KEYS E, F, F \sharp , G.

{ d :[^] . | d r : m . f | s . f : m . r | d r : m . f | s . f : m . r | d r : m . f | s . f : m . r | d : — | — : ||

Koo..... † Oo.....

Koo, oh... † Oh.....

Koo-oh-ah.. † Ah.....

Koo..... † Oo..... Oh..... Ah.....

2. KEYS E, F, F \sharp , G.

{ d :[^] . | d . m : r . t | m . s : f . r | d . m : r . f | m . s : f . r | d . m : r . f | m . s : f . r | d : — | — : ||

Koo..... † Oo.....

Koo, oh... † Oh.....

Koo-oh-ah.. † Ah.....

Koo..... † Oo..... Oh..... Ah.....

3. KEYS D, E \flat , E, F.

{ d :[^] . | d^{S:} : r . m : f . s | l : s . f : m . r^{D.S.} | d : — : — | : : ||

{ Koo, etc. | Oo, etc.

4. KEYS C, D \flat , D, and higher at the discretion of the teacher.

{ d :[^] . | d^{S:} : r . m | f . s : l . t | d^{D.S.} : t . l | s . f : m . r^{D.S.} | d : — | — : ||

{ Koo, etc. † | Oo, etc.

5. KEY A, A \flat , G down to D. For Thin register, male voice.

{ d : — | m : s | d^{Thin} : — | — : | d^{Thin} : d^{Thin} | d^{Thin} : | t : t | t : }
 { Koo koo koo | Koo koo koo | Koo koo koo | Koo koo koo }

{ d^{Thin} : t | l : s | l : t | d^{Thin} : — | d^{Thin} : — | t : — | d^{Thin} : — | — : ||

{ Koo koo koo koo | Koo koo koo | Koo koo | Koo.

6. KEYS E \flat , E, F, F \sharp , G. For Thin register, male voice.

{ d : — | m : s | d^{Thin} : — | — : | d^{Thin} : t | l : s | d^{Thin} : t | l : s | d^{Thin} : r^{Thin} | m^{Thin} : r^{Thin} | d^{Thin} : t | d^{Thin} : — ||

{ Koo koo, koo, | Koo..... † | Koo koo koo koo | etc.

7. KEYS E \flat , D, D \flat , C. For Thin register, male voice. May be sung by ladies and gentlemen together, ladies singing an octave lower than written.

{ m^{Thin} : f^{Thin} | m^{Thin} : r^{Thin} | m^{Thin} : f^{Thin} | m^{Thin} : r^{Thin} | m^{Thin} : f^{Thin} | s^{Thin} : f^{Thin} | m^{Thin} : r^{Thin} | d^{Thin} : — ||

{ Koo, koo koo koo, | etc.

KEYS D, E^b, E, F. For blending the registers.

1. LADIES.

2. GENTLEMEN.

<i>Thick.</i>	<i>Thin.</i>	<i>Thick.</i>	<i>Thin.</i>
{ ḍ :— | — : }	{ ḍ :— | — : }	{ ḍ ^l} :— | — : }	{ ḍ ^l} :— | — : }
{ Koo - oh - ah	{ † Koo - oh - ah	{ Koo - oh - ah	{ † Koo - oh - ah

3. KEYS D to F. For blending registers, female voice.

<i>Thick.</i>	<i>Thin.</i>	<i>Thick.</i>	<i>Thin.</i>	<i>Thick.</i>	<i>Thin.</i>	<i>Thick.</i>
{ ḍ ^l :— | ṃ :— | ḍ :— | — : }	{ ḍ ^l} :— | — : }	{ ḍ :— | ṣ :— | ḍ :— | — : }	{ ḍ :— | — : }	{ ḍ :— | ḍ ^l :— | ḍ :— | — : }	{ ḍ :— | — : }	{ ḍ :— | — : }
{ Ah.....	{ †	{ Ah.....	{ †	{ Ah.....	{ †	{ Ah.....

4. KEYS C, C[♯], D, E^b. For blending registers, male voice.

<i>Thick.</i>	<i>Thin.</i>	<i>Thick.</i>	<i>Thin.</i>	<i>Thick.</i>	<i>Thin.</i>	<i>Thick.</i>
{ ḍ ^l :— | ṛ ^l :— | ḍ ^l} :— | — : }	{ ḍ ^l} :— | — : }	{ ḍ ^l :— | ṃ ^l :— | ḍ ^l} :— | — : }	{ ḍ ^l} :— | — : }	{ ḍ ^l :— | ṣ ^l :— | ḍ ^l} :— | — : }	{ ḍ ^l} :— | — : }	{ ḍ ^l} :— | — : }
{ Ah.....	{ †	{ Ah.....	{ †	{ Ah.....	{ †	{ Ah.....

5. KEYS C to E, for female voice. KEYS A to D^b, for male voice.

<i>Thick.</i>	<i>Thin.</i>	<i>Thick.</i>	<i>Thin.</i>
{ ḍ :— | ṃ :— | ṣ :— | — : }	{ ḍ :— | — : }	{ ḍ :— | f̣ :— | ḷ :— | — : }	{ ḍ :— | — : }
{ Ah.....	{ †	{ Ah.....	{ †
<i>Thin.</i>	<i>Thick.</i>	<i>Thin.</i>	<i>Thick.</i>
{ ṣ :— | f̣ :— | ṃ :— | — : }	{ ṃ :— | ṛ :— | ḍ :— | — : }	{ ṃ :— | — : }	{ ḍ :— | — : }
{ Ah.....	{ Ah.....	{ Ah.....	{ Ah.....

6. KEYS D to F.

ḍ	ṃ	ṣ	ḍ ^l	ḍ ^l	ṣ	ṃ	ḍ
Oo	oh	ah	ai	ai	ah	oh	oo.
Oh	ah	ai	ee	ee	ai	ah	oh.

7. KEYS C to E^b.

ḍ	ṃ	ṣ	ḍ ^l	ṃ ^l	ṃ ^l	ḍ ^l	ṣ	ṃ	ḍ
Oo	oh	ah	ai	ee	ee	ai	ah	oh	oo.

pp 8. KEYS F, E, E^b, D.

ḍ	ṭ	ḍ	ṛ	ṃ	f̣	ṣ
Oo	oh	ah	ai	ee	ai	ee

ṣ	ṣ	f̣	ṃ	ṣ	ṣ	ḷ	ṭ	ḍ ^l
Oo	ah	ah	ai	ee	oo	oh	ah	ai

1. KEYS C to G. Sing the first measure three times.

{ | d, r, m, f : s | ^{D.C. twice.} l, f, r | d : }
 { | Ah..... |

2. KEYS C to G.

{ | d, r, m, s : l | ^{D.C. twice.} s, f, r | d : }
 { | Ah..... |

4. KEY C to G. Basses and Altos not higher than E \flat .

{ | d, d¹, t, l : s | ^{D.C. twice.} f, m, r | d : }
 { | Ah..... |

3. KEYS C to G.

{ | d¹, d, r, m : f | ^{D.C. twice.} s, l, t | d¹ : }
 { | Ah..... |

5. KEYS C to G.

{ | d, r, m : f | ^{D.C.} m, r | d, r, m : f, s, l, t | d¹ : }
 { | Ah..... |

:S: D.S.

{ | d¹, t, l : s | l, t | d¹, t, l : s, f, m, r | d : }
 { | Ah..... |

6. KEYS C to G. D.C. twice.

{ | d, m : s | ^{D.C. twice.} d¹ : s, m | d : }
 { | Ah..... |

7. KEYS C to G. D.C. twice.

{ | d, m : s | ^{D.C. twice.} d¹ : t, s, f, r | d : }
 { | Ah..... |

8. KEY D.

{ | d, m : r, f | m, s : f, l | s, t : l, d¹ | t, r¹ : d¹ + | d¹, l : t, s | l, f : s, m | f, r : m, d | r, t¹ : d }
 { | Ah..... |

9. KEY D.

{ | d, r : m, d | _{la} _{la} | _{la} _{la} | _{la} _{la} | m, f : s, m | f : }
 { | s, l : t, s | _{la} _{la} | _{la} _{la} | _{la} _{la} | t, d¹ : r¹, t | d¹ : }
 { | d¹, r¹ : m¹, d¹ | _{la} _{la} | _{la} _{la} | _{la} _{la} | t, d¹ : r¹, t | l, t : d¹, l | s : }
 { | f, s : l, f | _{la} _{la} | _{la} _{la} | _{la} _{la} | m, f : s, m | r, m : f, r | d : }
 { |

10. KEYS B \flat up to F. M. 60 to 132.

{ | d, r, m | r, m, f : m, f, s | f, s, l : s, l, t | l, t, d¹ : t, d¹, r¹ | d¹ }
 { | Ah..... |

{ | m¹, r¹, d¹ | r¹, d¹, t : d¹, t, l | t, l, s : l, s, f | s, f, m : f, m, r | d }
 { |

11. KEYS B up to E. M. 60 to 132.

{ | d, t¹, d¹ | r, d, r : m, r, m | f, m, f : s, f, s | l, s, l : t, l, t | d¹ }
 { | Ah..... |

{ | d¹, r¹, d¹ | t, d¹, t : l, t, l | s, l, s : f, s, f | m, f, m : r, m, r | d }
 { |

12. KEYS B up to E. M. 60 to 160.

{ | d, m : r, d | r, f : m, r | m, s : f, m | f, l : s, f | s, t : l, s | l, d¹ : t, l | t, r¹ : d¹, t | d¹ : }
 { | Ah..... |

{ | d¹, m¹ : r¹, d¹ | t, r¹ : d¹, t | l, d¹ : t, l | s, t : l, s | f, l : s, f | m, s : f, m | r, f : m, r | d : }
 { | Ah..... |

1. KEYS C to F, changing registers.

{ | ḍ .r,m:f,s,l,t | ḍ :ṛ | ṃ :— | ṛ,ḍ,t,l:s,f,m,r | ḍ :ḍ | ḍ :— ||

2. KEYS F down to B♭.

{ | ḍ .t,l:s,f,m,r | ḍ :ṭ | ḷ :— | ṭ,d,r,m:f,s,l,t | ḍ :ḍ | ḍ :— ||

3. KEYS G, A♭ and A. To be sung *legato* to "ah". The parts may afterwards sing simultaneously, making three octaves

SOPRANOS. { | ḍ :ṭ .l | ṣ .f :ṃ .r | ḍ :— | ṭ :— || ḍ :ṭ .l | ṣ .f :ṃ .r | ḍ :— | ṭ :— ||
 CONTRALTOS and TENORS. { | ḍ :ṭ .l | ṣ .f :ṃ .r | ḍ :— | ṭ :— || ḍ :ṭ .l | ṣ .f :ṃ .r | ḍ :— | ṭ :— ||

BASSES. { | ḍ :ṭ .l | ṣ .f :ṃ .r | ḍ :— | ṭ :— || ḍ :ṭ .l | ṣ .f :ṃ .r | ḍ :— | ṭ :— ||

4. KEYS C to E, changing registers.

{ | ḍ ,ṭ ,ḍ :ṃ ,ṛ ,ḍ | ṛ ,ḍ ,ṛ :f̣ ,ṃ ,ṛ | ṃ ,ṛ ,ṃ :ṣ ,f̣ ,ṃ | f̣ ,ṃ ,f̣ :ḷ ,ṣ ,f̣ | ṣ ,f̣ ,ṣ :ṭ ,ḷ ,ṣ }
 { | ḷ ,ṣ ,ḷ :ḍ ,ṭ ,ḷ | ṭ ,ḷ ,ṭ :ṛ ,ḍ ,ṭ | ḍ :— | ḍ ,ṭ ,ḍ :ṃ ,ṛ ,ḍ | ṭ ,ḷ ,ṭ :ṛ ,ḍ ,ṭ }
 { | ḷ ,ṣ ,ḷ :ḍ ,ṭ ,ḷ | ṣ ,f̣ ,ṣ :ṭ ,ḷ ,ṣ | f̣ ,ṃ ,f̣ :ḷ ,ṣ ,f̣ | ṃ ,ṛ ,ṃ :ṣ ,f̣ ,ṃ | ṛ ,ḍ ,ṛ :f̣ ,ṃ ,ṛ | ḍ :— ||

5. KEYS G to B♭, changing registers.

BASSES. { | ḍ :ṛ .ṃ | f̣ .ṣ :ḷ .ṭ | ḍ :— | ṭ :ḷ | ṣ ḍ :ṛ .ṃ | f̣ .ṣ :ḷ .ṭ | ḍ :— | ṭ :ḷ }
 D.t. TENORS. { | ḍ :ṛ .ṃ | f̣ .ṣ :ḷ .ṭ | ḍ :— | ṭ :ḷ | ṣ ḍ :ṛ .ṃ | f̣ .ṣ :ḷ .ṭ | ḍ :— | ṭ :ḷ }
 A.t. ALTOS. { | ḍ :ṛ .ṃ | f̣ .ṣ :ḷ .ṭ | ḍ :— | ṭ :ḷ | ṣ ḍ :ṛ .ṃ | f̣ .ṣ :ḷ .ṭ | ḍ :— | ṭ :ḷ }
 E.t. SOPRANOS. { | ḍ :ṛ .ṃ | f̣ .ṣ :ḷ .ṭ | ḍ :— | ṭ :ḷ | ṣ ḍ :ṛ .ṃ | f̣ .ṣ :ḷ .ṭ | ḍ :— | ṭ :ḷ }
 f.A ALTOS. { | ḍ :ṭ .ḷ | ṣ .f̣ :ṃ .ṛ | ḍ :— | ṛ :ṃ | f̣ ḍ :ṭ .ḷ | ṣ .f̣ :ṃ .ṛ | ḍ :— | ṛ :ṃ }
 f.D. TENORS. { | ḍ :ṭ .ḷ | ṣ .f̣ :ṃ .ṛ | ḍ :— | ṛ :ṃ | f̣ ḍ :ṭ .ḷ | ṣ .f̣ :ṃ .ṛ | ḍ :— | ṛ :ṃ }
 f.G. BASSES. { | ḍ :ṭ .ḷ | ṣ .f̣ :ṃ .ṛ | ḍ :— | ṛ :ṃ | f̣ ḍ :ṭ .ḷ | ṣ .f̣ :ṃ .ṛ | ḍ :— | ṛ :ṃ } ||

SOLFEGGIOS.

1. KEY G.

$\left\{ \begin{array}{l} \overline{\overline{d : - | m : s | l_1 : - | f : r | d : t_1 | l_1 : s_1 | d : - | : r s | l : - | t : -}} \end{array} \right\}$
 $\left\{ \begin{array}{l} \overline{\overline{d^1 : - | : l | s : - | f : r | d : - | : | s^f r : - | m : - | f : - | : s}} \end{array} \right\}$
 $\left\{ \begin{array}{l} \overline{\overline{m : d | l_1 : r | s_1 : - | : | d : - | r : - | m : s | l_1 : r | s_1 : - | t_1 : - | d : - | :}} \end{array} \right\} \parallel$

2. KEY C.

$\left\{ \begin{array}{l} \overline{\overline{d : - | m : - f | s : - | d : | d^1 : - | t : - l | s : - | m : | s^G d : - | s_1 : -}} \end{array} \right\}$
 $\left\{ \begin{array}{l} \overline{\overline{l_1 : - | d : - | t_1 : - d | r : - m | d : - | : | d^f d : - | m : - f | s : - | d :}} \end{array} \right\}$
 $\left\{ \begin{array}{l} \overline{\overline{d^1 : - | t : - l | s : - | m : | d^1 : m | f : s | l : - | d^1 : \hat{\quad} | s : m | f : r | d : - | :}} \end{array} \right\} \parallel$

3. KEY Eb. *Lah is C.*

$\left\{ \begin{array}{l} \overline{\overline{m | l : - : d^1 | t : - : se | l^m : - : - | m^p : - : d | r : - : m | d : - : m | t_1 : - : - | m : - :}} \end{array} \right\}$
 $\left\{ \begin{array}{l} \overline{\overline{se | l : - : d^1 | t : - : se | l^m : - : - | m^{\dagger p} : - : d | f : - : r | m : - : - | l_1 : - : - | : - :}} \end{array} \right\} \parallel$
 $\left\{ \begin{array}{l} \overline{\overline{m | t : - : se | m : - : se | l : - : - | m^{\dagger} : - : d | f : - : - | t_1 : - : - | t_1 : - : - | : - :}} \end{array} \right\}$
 $\left\{ \begin{array}{l} \overline{\overline{m | l : - : d^1 | t : - : se | l : - : - | r : \dagger : re | m : - : - | : - : - | l_1 : - : - | : - :}} \end{array} \right\} \parallel$

KEY F.

ETUDES.

FROM WEBB & ALLEN'S VOICE CULTURE,* by per.

$\left\{ \begin{array}{l} \overline{d,r.d,r:m} . \overline{p} \overline{d,r.d,r:m} . \overline{m} \overline{r,m,r,m:f} . \overline{p} \overline{r,m,r,m:f} . \overline{m} \overline{m,f,m,f:s} . \overline{f,m,f,m:r} . \\ \text{Ah..... (and other vowels.)} \end{array} \right\}$
 $\left\{ \begin{array}{l} \overline{d,r.d,r:m,r,m,r} | d : \text{D.C. } \overline{S} : \overline{r,m,r,m:r,m,r,m} | r . : \overline{m,f,m,f:m,f,m,f} | m . : \end{array} \right\}$
 $\left\{ \begin{array}{l} \overline{f,s.f,m:r} . \overline{m,f.m,r:d} . \overline{r.m,r:m,r.m,r} | d : \text{D.S.} \end{array} \right\}$

2. KEY F.

FROM WEBB & ALLEN'S VOICE CULTURE. by per.

$\left\{ \begin{array}{l} \overline{d,r.d,r:m,f,m,f} | s : m . \overline{f,s.f,m:r} . \overline{m,f.m,r:d} . \overline{d,r.m,r:d,r.m,f} \end{array} \right\}$
 $\left\{ \begin{array}{l} \overline{s:m} . \overline{r.s:-,fe,m,fe} | s : \text{D.C. } \overline{S} : \overline{f,s.f,m:f,s.f,m} | f : r . \end{array} \right\}$
 $\left\{ \begin{array}{l} \overline{m,f,m,r:m,f,m,r} | m : d . \overline{r,m,f,m:s,f.m,r} | d^{\dagger} . \overline{m,r:f,m,r,d} | s : \overline{f,m,f,r} | d : \text{D.S.} \end{array} \right\}$

3. KEY D.

FROM WEBB & ALLEN'S VOICE CULTURE. by per.

$\left\{ \begin{array}{l} \overline{d,r.d,r:d,r.d,r} | d : m . \overline{s,l.s,l:s,l.s,l} | s : d^{\dagger} . \overline{t,d^{\dagger}.t,d^{\dagger}.t,d^{\dagger}.t,d^{\dagger}} \end{array} \right\}$
 $\left\{ \begin{array}{l} \overline{l,t,l,t:l,t,l,t} | s : \overline{t.l} | s : \overline{s,l.s,l:s,l.s,l} | s : r^{\dagger} . \end{array} \right\}$
 $\left\{ \begin{array}{l} \overline{s,l.s,l:s,l.s,l} | s : d^{\dagger} . \overline{l,t,l,t:l,t,l,d^{\dagger}|t,d^{\dagger}.t,d^{\dagger}.t,d^{\dagger}.t,r} | d^{\dagger},r^{\dagger}.d^{\dagger},r^{\dagger}.d^{\dagger},r^{\dagger}.d^{\dagger},r^{\dagger} | d^{\dagger} : \end{array} \right\}$

4. KEY D.

FROM WEBB & ALLEN'S VOICE CULTURE. by per.

$\left\{ \begin{array}{l} \overline{d,r.m,f:s} . d^{\dagger} | \overline{d,r.m,f:s} . d^{\dagger} | \overline{r^{\dagger},d^{\dagger}.t,l:s} . \overline{r^{\dagger},d^{\dagger}.t,l:s} . \overline{d,r.m,f:s} . d^{\dagger} \end{array} \right\}$
 $\left\{ \begin{array}{l} \overline{r,m,f,s:l} . r^{\dagger} | \overline{s,d^{\dagger}.r^{\dagger},d^{\dagger}.t,s.f,r} | d : d^{\dagger} . \overline{\text{D.C. FINE. A.t. } s,d,r.m,f:s} . l | \overline{s,f,m,r:d} . \end{array} \right\}$
 $\left\{ \begin{array}{l} \overline{l,t,d,r:m} . f | \overline{m,r,d,t:l} . \overline{r,m,f,s:l} . \overline{d,r,m,f:s} . \overline{s,l,t,d:r} . m | \overline{d^{\dagger}s} . ; . \text{D.C.} \end{array} \right\}$

* "Voice Culture"—A complete method of theory and practice for the cultivation and development of the voice. by George James Webb and Chester G. Allen. Published by The Biglow & Main Co., 78 East Ninth St., New York. In this work, which contains nearly 200 large pages, the laws governing the use and development of the human voice are fully and carefully explained. The position of the vocal organs in using the different registers of the voice is illustrated by means of diagrams. The book contains also the largest and best variety of Exercises and Etudes of any now in use.

Pronunciation.—A pure and exact enunciation, making every word stand out clear and distinct, is an essential feature of good singing. This can only be secured by special practice upon the vowels and consonants. Vowels are ways of emitting the breath; consonants are ways of interrupting it. Both require *definite* positions and movements of the lips and tongue. Musical tones cannot be prolonged upon consonants, the vowels are therefore the more important to the singer in the production of a good tone. But distinctness of utterance depends upon a sharp, clean delivery of the consonants. Some of the vowels have already been practiced in connection with the voice exercises, and will be studied more fully presently. In first attracting the attention of the pupil to the action of the articulating organs it is easier to begin with the consonants. An *articulation* is a joint. A joint implies in this case both a separation and a connection of spoken sounds. The lips may come into contact with one another, or the lip touch the upper teeth, or the tongue touch teeth or palate. There may be thus an absolute or nearly absolute stopping of the vowel sounds. And these points of separation are also made points of junction. They are joints or articulations. The muscles of articulation are chiefly in the lips and tongue, for the teeth are comparatively stationary.

The work has to be done by the *Lips*, and by *Tip, Middle* and *Back* of the tongue. Properly devised exercises in articulation are intended to give special practice to these muscles. Thus the teacher will arrange a group of consonants to give exercise to the lips, another group to exercise the lips and teeth, and so on.

The teacher will arrange groups for Tip-tongue, such as, *To, No, Lo, Do*. For the Mid-and Back tongue, *Jo, Go, Yo, Ko*. Vari-

ous groupings may be made, as *Bo, Co, Fo, Lo; Mo, No, Po, To* etc. Various forms of melody may be used instead of the scale. The consonants may also be arranged as *finals* instead of *initials*, thus, *öp, öm, öb, öv*, etc (long sound of ö, *ope, ome*, etc.) Again as both initial and finals thus, *Pöp, Möm, Böb, Vöv*, etc. And again as double articulations, thus, *o,-po, om-mo, ob-bo, ov-vo*, etc. Consonantal diphthongs should also be practiced, such as *Blo, Clo, Flo, Glo*, etc. The limits of this book will not admit of a full list of such combinations. The teacher will construct such as he may think useful in his work. In these exercises the movements of the articulating muscles should be decided and energetic, considerably exaggerating the consonant element.

Vowels are produced by giving certain fixed forms to the cavity between the larynx and the lips. When the tongue, palate and lips are properly adjusted, the shape of the cavity thus formed becomes a mold into which the vowel is cast. Any change in the shape of the cavity will modify the character of the vowel. For the *Simple vowels*—those in which there is no change from beginning to end—the mouth remains fixed in one position. For the *Compound vowels*—those which end with a glide into another vowel—the mouth changes from one position to another. A common fault is to make the change too soon—thus, for “day” is heard “*da-ee*,” “great” becomes “*gra-ee*,” “high,” “*hi-ee*,” “how,” “*hou-oo*,” etc. In singing a compound vowel the position taken for the first element must be steadily held until just at the close, and then an easy glide made into the vanishing sound. The teacher will arrange different successions of vowels, as *oh, ah, ai, ee*, or *oo, av, a (at) e (let)*, and others, and sing them to the scale, ascending and descending, as suggested in the exercise below.

LONG VOWELS.				SHORT VOWELS.				DIPHTHONGS.			
aa	(ah)	in	<i>baä</i> , <i>far.</i>	u	....	in	<i>but</i> , <i>cut.</i>	ei	(I)	in	<i>height</i> , <i>pine.</i>
au	(aw)	“	<i>Paul</i> , <i>law.</i>	a	....	“	<i>bat</i> , <i>cat.</i>	oi	(oy)	“	<i>boil</i> , <i>boy.</i>
oa	(oh)	“	<i>load</i> , <i>pole.</i>	e	....	“	<i>bet</i> , <i>gel.</i>	ou	(ow)	“	<i>out</i> , <i>how.</i>
oo	....	“	<i>cool</i> , <i>pool.</i>	i	....	“	<i>bit</i> , <i>sit.</i>	eu	(ew)	“	<i>feud</i> , <i>feou.</i>
ai	(ay)	“	<i>paid</i> , <i>pay.</i>	uo	(u)	“	<i>full</i> , <i>pull.</i>				
ee	....	“	<i>bee</i> , <i>fee.</i>								

CONSONANTS.

LIPS.		LIPS and TEETH.		TIP-TONGUE.		MID-TONGUE.		BACK-TONGUE.			
P	in	<i>pine</i> , <i>pipe.</i>	F	in	<i>vile</i> , <i>vife.</i>	S	in	<i>sell</i> , <i>less.</i>	K	in	<i>keen</i> , <i>kick.</i>
B	“	<i>bay</i> , <i>bube.</i>	V	“	<i>vile</i> , <i>revive.</i>	Z	“	<i>zone</i> , <i>nose.</i>	G	“	<i>game</i> , <i>gag.</i>
Wh	“	<i>wheel</i> , <i>when.</i>				Sh	“	<i>shine</i> , <i>dash.</i>	N	“	<i>sing</i> , <i>song.</i>
W	“	<i>weal</i> , <i>way.</i>	TONGUE and TEETH.		L	“	<i>lean</i> , <i>leal.</i>	Zh	“	<i>azure</i> , <i>treasure.</i>	
M	“	<i>may</i> , <i>maim.</i>	Th	in	<i>thin</i> , <i>teeth.</i>	N	“	<i>nul</i> , <i>mun.</i>	Ch	“	<i>churn</i> , <i>church.</i>
			Dh	“	<i>then</i> , <i>bathe.</i>	R	“	<i>roll</i> , <i>roar.</i>	J	“	<i>just</i> , <i>judge.</i>
									Y	“	<i>you</i> , <i>due.</i>

KEY C. The scale, ascending and descending.

{	d	:d	|d	:d	|r	:r	|r	:r	|m	:m	|m	:m	|f	:f	|f	:f	, etc.
{	Po,	Mo,	Bo,	Wo,	Po,	Mo,	Bo,	Wo,	etc.								
{	Oh,	ah,	ai,	ee,	oh,	ah,	ai,	ee,	etc.								

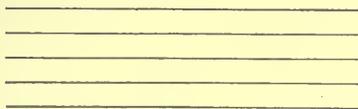
Make different groupings—ascending with one series and descending with another. Various forms of melody and different groups of vowels will suggest themselves to the teacher. Prefix a consonant to each vowel, thus, *Boh, Bah, Bai, Bee*, etc. Suffix a consonant, thus, *ohb, ahb, aib, eeb*, etc. Then both prefix and suffix—thus, *boh, bah, baib, beeb*, etc.

THE STAFF NOTATION.

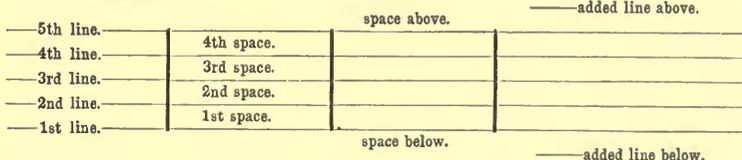
It is recommended that instruction in the Staff Notation be deferred until the Third, or better still, the Fourth Step of Tonic Sol-fa has been passed. But for the sake of those teachers who may find it expedient or who may be *compelled* to introduce the staff early in their lessons, the exercises are arranged to correspond with the steps of the method, so that the staff *may be* taught concurrently with the Tonic Sol-fa. Nothing in the staff notation should be taught until the corresponding matter in Tonic Sol-fa has been learned. Music is a thing apart from Notation, and the more thoroughly pupils understand the principles of *music*, the more easily will they master the staff notation.

FIRST STEP.

1. The Staff.



2. Degrees.



The teacher may have the pupils name the degrees as he points, thus—"First line," "Third space," "Second line," etc.

First Rule.—When *Doh* is on a line, *Me* and *Soh* are on the next two lines above. When *Doh* is in a space, *Me* and *Soh* are in the next two spaces above. *Doh*, *Me* and *Soh* are *similarly* placed—all on lines, or all in spaces.

The place of *Doh* is shown by the square character (■) at the beginning of each exercise. The staff *without the clef*, as in the following exercises, does not represent absolute pitch, therefore, any pitch suitable for the voices may be taken for the key-tone. The letters in parenthesis suggest the pitch which may be taken for *Doh*.

As a preliminary exercise the pupils may name the degrees in the order in which the notes are placed, thus in No. 3, the pupils will say, "First line, second line, third line, second line," and so on. The pupils may next "read the notes," that is, name the Sol-fa syllables in the speaking voice. After this the exercise is to be sung—sol-faed.

The bars are used in these exercises mainly to help the eye to keep the place in reading. The measures are numbered as a convenience in calling attention to certain notes, correcting errors, etc.

3. (E)

4. (G or B)

5. (F)

6. (A or C)

7. (D)

8. (D or B \flat)

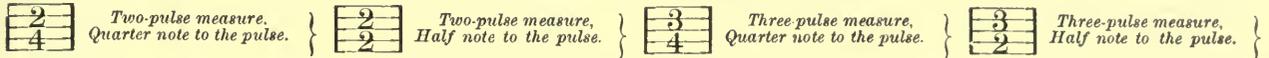
Time.—In the Staff Notation the relative length of tones is represented by notes of different shapes for the different lengths. The notes in common use are:



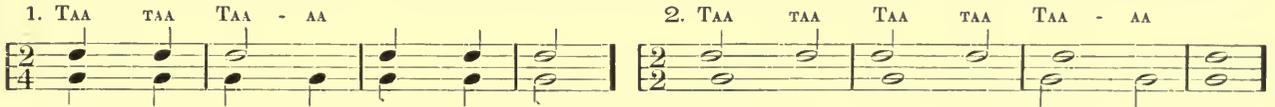
Notes have two uses: 1. To indicate by their position on the staff, which tones are to be sung. 2. By their shape, the length of each tone. Notes have no fixed or absolute value, they represent relative length only. The names of the notes indicate their relative values. A Whole note represents a tone twice as long as a Half note, or four times as long as a Quarter note, and so on.

Any note may be taken to represent the time of a pulse. The notes commonly used as pulse-notes, are the Half, the Quarter, and the Eighth. The different kinds of measures and the kind of note taken as the pulse-note are indicated by the *Measure Signature*, consisting of two figures in the form of a fraction. The upper figure denotes the number of pulses in the measure, and the lower figure the kind of note that goes to a pulse.

Measure Signatures.

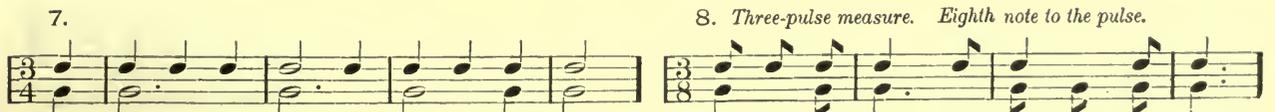
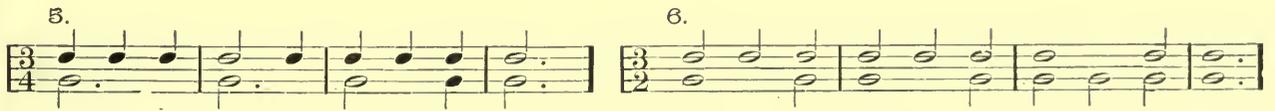
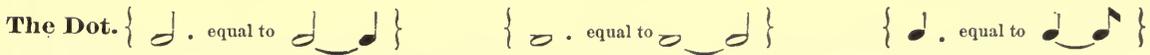


The bar indicates the strong accent, but there are no marks for the weak and medium accents.



Each part to be taataied as a separate exercise, then the two continuously as one.

The **Tie** indicates the continuation of the tone for the time of both notes. The **Dot** increases the value of any note one half.



1. (C)



2. (G)



3. (D)



4. (F)



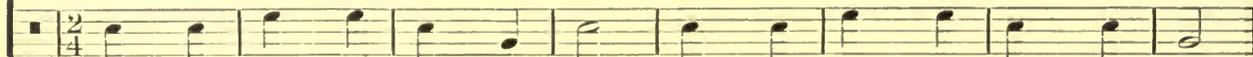
5. (A)



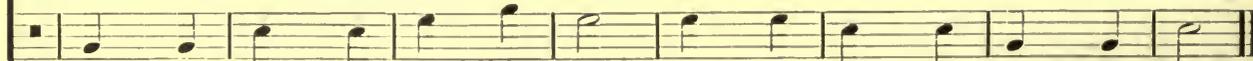
6. (E♭)



Twin - kle, twin - kle, lit - tle star, How I won - der what you are;



Up a - bove the world so high, Like a dia - mond in the sky.



Half-pulses.

1. Quarter-note to the pulse.

TAA TAA TAA - TAI TAA

2. Half-note to the pulse.

TAA TAA - TAI TAA TAA

Each part to be taataia as a separate exercise, then the two continuously as one.

3. TAA TAA TAA - - TAI TAA

4. TAA - TAI TAA TAA - TAI TAA

5. (C)

6. (G)

Now we have some fas-ter notes, Eighth notes we call them; We can "taatai" from the staff, Taa-tai, taa - tai, do not laugh.

7. (F)

8. (C)

Writing Exercises.—Copy into the Staff notation. quarter note to the pulse, Exs. 48 and 50; half note to pulse, Ex. 49, page, 16. Copy into Sol-fa notation, Exs. 5, 6 and 8, page, 193.

SECOND STEP.

Third Rule.—*Ray* is placed next above *Doh*, and *Te* next below *Doh*.

1. (C)



2. (G)



3. (D)



4. (A or C)



5. (E♭)

Sing good night, sing good night, Now, their dai - ly la - bor end - ing,

Sons of toil are home - ward wend - ing, Sing good night, sing good night.

Writing Exercises.—Copy into the Staff notation, quarter note to the pulse, Exs. 59, 60, 61; half note to the pulse, Ex. 62, page, 20. Copy into Sol-fa Exs. 1, 2, 3 and 4, page, 194.

Four-pulse and Six-pulse Measures.

MEASURE SIGNATURES.

 Four-pulse measure, Quarter note to the pulse. }	 Four-pulse measure, Eighth note to the pulse. }	 Six-pulse measure, Quarter note to the pulse. }	 Six-pulse measure, Eighth note to the pulse. }
--	--	--	---

Each part to be taataied as a separate exercise; then the two continuously as one.

1. TAA TAA



2. TAA TAA



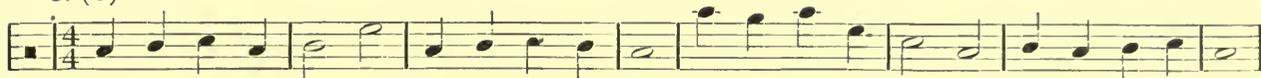
3. TAA TAA



4. TAA TAA



5. (C)



6. (G)



7. (F)




8. (B \flat or D)



9. (C)



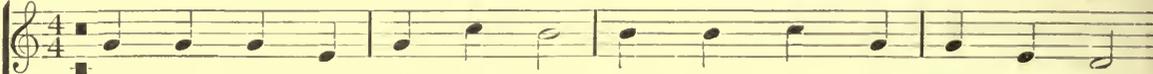

Writing Exercises.—Copy into Staff notation, quarter note to the pulse, Exs. 76, 79, page, 25; eighth note to the pulse, Ex. 83, page, 26. Copy into Sol-fa, Exs. 5, 6, 7, page, 195.

The Clefs and Key Signatures are explained on page 200. At present no notice need be taken of them, unless the pupils have passed the Third Step in Tonic Sol-fa, in which case the teacher may explain as much of the subject as will answer present purposes.

CHORAL SONG.

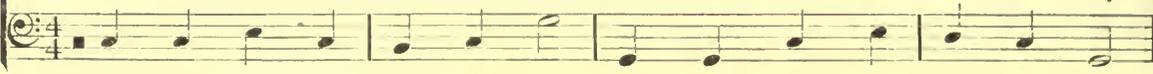
U.

1.

SOPRANO. 
 1. Swell the an - them, raise the song— Prais - es to our God be - long;

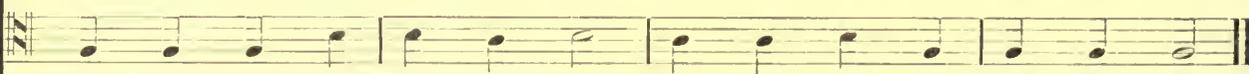
CONTRALTO. 
 2. Bless - ings from His lib - 'ral laud, Pour a - round this hap - py land;

TENOR. 
 3. Hark! the voice of nat - ure sings Prais es to the King of kings;

BASE. 


 Saints and an - gels join to sing Prais - es to our heavn - ly King.


 Let our hearts, be - neath His sway, Hail, the bright, tri - umph - aut day.


 Let us join the chor - al song, And the grate - ful tones pro - long.



2. Round for four parts. ✽


 High and low, One and all, Come, join our song, Hap - py har - vest home.

3. Round for four parts. ✽


 Rouse ye now, Broth - er - band, Hon - est of heart, And firm of hand.

1.

GOD IS LOVE.

U.

1. God is love; His mer - cy bright-ens All the path in which we love;
 2. Chance and change are bu - sy ev - er; Man de - cays and a - ges move;

3. E'en the hour that dark - est seem - eth, Will His change - less good - ness prove;

Bliss He wakes, and woe He light - ens; God is wis - dom, God is love.
 But His mer - cy wan - eth nev - er: God is wis - dom, God is love.

From the gloom His bright - ness stream - eth, God is wis - dom, God is love.

2.

THE MORN OF LIFE.

1. The morn of life, how fair and gay! How cheer - ing and how new!
 2. Youth's ar - dent mind, with joy e - late, E - las - tic and sin - cere,

What hope il - lumes each ope - ning day, And bright - ens ev - ery view.
 Sus - pects no ills that may a - wait, Nor yields a thought to fear.

THIRD STEP.

Fourth Rule.—The place of *Fah* is next above *Me*; *Lah* next above *Soh*. *O₁*, *Lah* is one degree above *Soh*, and *Fah* one degree below.

1.



2. Round for two parts.

*



3.



4.



5.



6. Round for three parts.

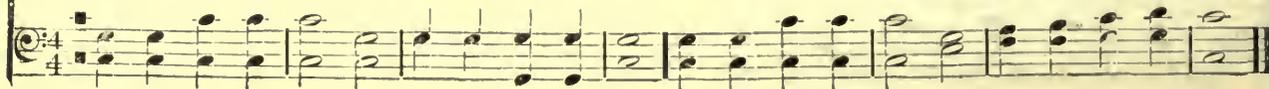
*



7.



Come and roam the wild-wood, Thro' the ver-dant plain, O - ver hill and mead-ow, Spring is come a - gain.



Fifth Rule.—Alternate tones of the scale are *similarly* placed. *Doh, Me, Soh* and *Te* are placed alike; *Ray, Fah, Lah* and *Doh'* are placed alike. When *d, m, s* and *t* are on lines, *r, f, l* and *d'* are in spaces. When *d, m, s* and *t* are in spaces, *r, f, l* and *d'* are on lines.

1.



2.



3.



4.



5. Round for four parts.

*



Sweet-ly sounds the roun-de - lay, Mu - sic charm-ing care a - way; Sing we then, sing we then.

6.



7. Round for four parts.

*



Writing Exercises.—Copy into Staff notation, quarter note to the pulse, exs. 111, 112, 116; eighth note to the pulse, exs. 113, 117. Copy into Sol-fa notation, exs. 1, 2, 4, p. 198; 2, 3, 4, p. 199.

THIRD STEP.

The Clefs.

The Treble, or G clef  The Base, or F clef  The Tenor, or C clef 

THE POSITION OF THE LETTERS AS FIXED BY THE CLEFS.

The diagram shows two staves. The top staff is a treble clef with notes G, E, G, B, D, F, A, C, E, G, A, B, C. The bottom staff is a bass clef with notes F, B, D, F, A, C, E, G, A, B, C, D, E, F, G, A, B, C.

THE STANDARD SCALE AND PITCH OF VOICES.

The diagram shows two staves. The top staff is a treble clef labeled 'Women's Voices' with notes G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The bottom staff is a bass clef labeled 'Men's Voices' with notes G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

THE REAL PITCH OF THE CLEFS.

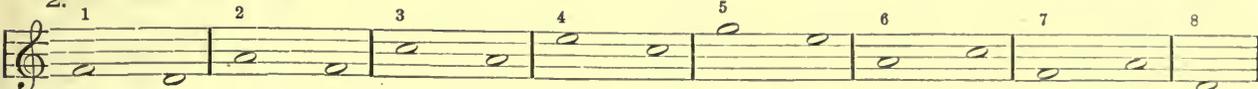
The diagram shows three staves. The top staff is a treble clef with Middle C on the first line. The middle staff is a tenor clef with Middle C on the third line. The bottom staff is a bass clef with Middle C on the second line.

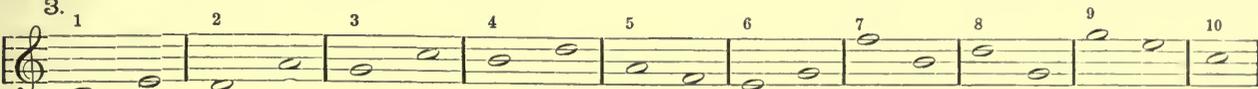
The Treble clef represents the G above Middle C. The Base clef represents the F below Middle C. The Tenor clef represents Middle C.

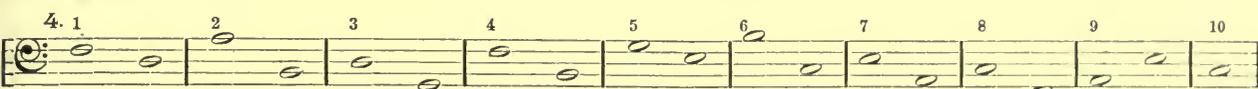
NOTE.—This use of the C clef is not the same as its use in orchestral scores. Its proper place is upon a line—the first line for Soprano, second line for Mezzo Soprano, third line for Contralto and fourth line for Tenor. It has been thought best to adopt the practice which is followed extensively in this country, and to place it in the third space, thus making the arrangement of the letters the same as that with the Treble clef and indicating the pitches which are really sung by the male voice when reading from the Treble clef.

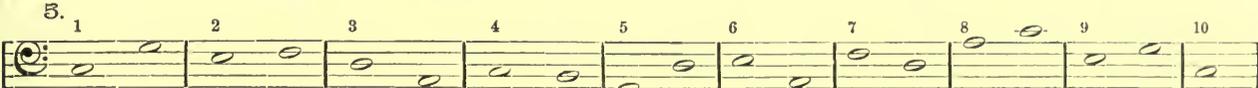
The following five exercises are to be read by letter, not to be sung.

1. 

2. 

3. 

4. 

5. 

Writing Exercises.—Copy the following in notes on the Treble Staff.

6. | C F | D A | G E | B D' | A C' | G' E' | F' D' | C' ||

Copy the following on the Base Staff.

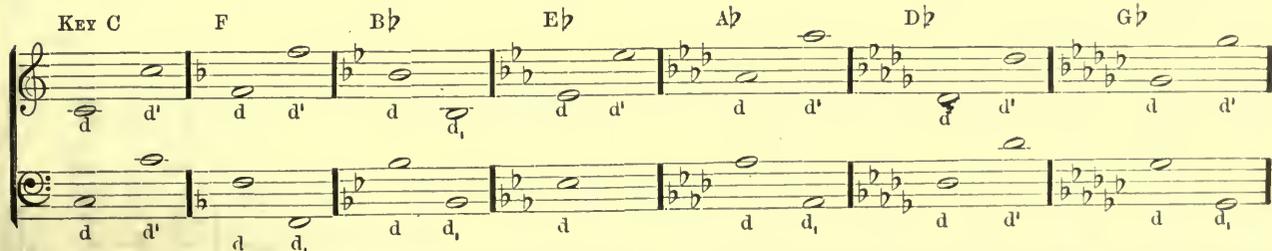
7. | G F, | B₂ D, | G₂ E, | A₂ G, | B, C | A, D, | F₂ G₂ | C, ||

Table of Key Signatures.

8. KEY C G D A E B F#



KEY C F Bb Eb Ab Db Gb



Rules for finding Doh.—Without sharps or flats, key C, *Doh* is on the added line below, Treble staff, and second space, Base staff. With sharps, the last sharp to the right is *Te*. *Doh* is on the next degree above. With two or more flats, the flat next to the last is *Doh*. With only one flat, that flat is *Fah*, *Doh* is on the fourth degree below.

MEMORY'S BELLS.

1.

1. Mem - 'rys bells are soft - ly chim - ing Thro' the years of long a - go,
 2. There's a moth - er's fond ca - res - ing, And a fa - ther's ten - der tone;

3. There were hours like jew - els wov - en In the gold - en web of day,

And I list - en to their rhym - ing, To each ca - dence soft and low,
 Sis - ter's, broth - er's love - rich bless - ing, In those years were all my own.

Sor - rows which I since have prov - en Where my Fa - ther's bet - ter way.

2.

O CARE! THOU WILT DISPATCH ME.

1. O Care! thou wilt dis - patch me, If mu - sic do not match thee: So
 2. Hence Care! thou art too cru - el Come, Mu - sic, sick man's jew - el, His

Illustrating the old style of harmony.

Repeat each verse to "fa la" softly and lightly.

dead - ly thou dost sting me, Mirth on - ly help can bring me.
 force had well nigh slain me, But thou must now sus - tain me.

Writing Exercises.—Write the signatures for the following keys,—both Treble and Base clefs—and place a note showing the position of *Doh* or write the scale in each key—D, E, G, A, E \flat , F, A \flat , B \flat .

Rests.—Silences are indicated by *Rests*. Each note has a rest of corresponding value.

	Whole.	Half.	Quarter.	Eighth.	Sixteenth.
NOTES.					
RESTS.					

1. TAA TAA TAA SAA SAA SAA SAA



Here's a rest, Here's a rest, List - en, List . en;



Notes are sung, but rests are si - - lent, List - en, List - en.

2. GLAD VOICES NOW ARE CALLING.



1. Come, come, Glad voic-es now are call - ing, Come, come, And join our fes - tive throng.
 2. Joy, joy, In ev - ery eye is beam - ing, Hark! hark! 'Tis freedom's hap - py song.

3. SONG OF THE ECHO.



1. Tell me what the ech - oes say, All the day, Come a - way, Where the laugh - ing breez - es play;
 2. Hark! the mu - sic in the dell, 'Tis the bell, Hear it swell, How it binds us with its spell;



Meet the sun - light's gold - en ray, Come a - way, Come a - way, This is what the ech - oes say.
 Here will mem - ry love to dwell, In the dell, Hear it swell, 'Tis the mer - ry vil - lage bell.

1. Round for two parts.

*

Come, come, come, the Sum-mer now is here; Come, come, come, the Sum-mer now is here.

Half-pulse Continuations.

2. Quarter note to the pulse.

TAA - AA - TAI

TAA - AA - TAI

3. Half-note to the pulse.

TAA - AA - TAI

TAA - AA - - TAI

4. Round for three parts.

*

Nor love thy life nor hate, Nor love thy life nor hate, But what thou liv'st live well, But

what thou liv'st live well; How long or short per - mit, per - mit to heav'n.

THE GOLDEN CORN.

T. F. S.

1. Heap high the fur - mer's win - try board! Heap high the gold - en corn!
 2. Thro' vales of grass and meads of flow'rs, Our ploughs their fur - rows made,
 3. All through the long bright days of June, Its leaves grew bright and fair,
 4. And now with Au - tumn's moon - lit eves, Its har - vest time has come,

No rich - er gift has Au - tumn poured From out her lav - ish horn!
 While on the hill the sun and show'rs Of change - ful A - - pril played.
 And waved in hot mid - sum - mer noon, Its soft and yel - low hair.
 We pluck a - way its frost - ed leaves, And bear its treas - ures home.

1. Quarter Pulses.

TAA TAI ta - fa - te - fe



2. Quarter Continuations.

TAA - te - fe TAA - e - fe



3.



4.



5. Round for three parts.

*



Bright, how bright the morn - ing light! oh!..... how

6.



FINE.

D.C.

EVENING.

NAEGEL



1. Ev'ning's gold-en sun-light,	Of't I've watch'd thy glow,	As be-hind yon hill-top Thou hast sunk so low.
2. Of't my so-ber fancy	On that glow has dwelt,	And my heart a sad-ness At the sight has felt.
3. Felt as tho' an-oth-er,	Brighter, bet-ter light,	Sent a chast'ning vis-ion On my in-ward sight.
4. From the same Cre-a-tor	Each can trace His birth,	Thee He dress'd in glo-ry: Me He formed of earth.



1.

FORTH WITH FOOTSTEPS LIGHT.

1. Forth, with foot - steps light, Up the mount - ain height; Winds fresh blow - ing, O - ders strew - ing,
2. See the sun in state Rise at heav - ens gate: Forth to meet him, And to greet him,

Cho.—Forth, forth, with foot - steps light, Let us scale the

Wait to greet us there. } Forth, come forth with foot - steps light, And let us scale the
Soars the war - bling lark.

mount - ain height; Fresh in the morn - ing air, Na - ture seems most fair.

mount - ain height, While fresh and bright in morn - ing air, All na - ture seems most fair.

2.

WHEN EARLY MORN SHALL WAKE US.

1. When ear - ly morn shall wake us To life and light a - new, Should drow - sy Sloth o'er - take us, Then
2. Birds war - ble their de - vo - tion In glad and thank - ful songs; Thro' wood, and field, and o - cean, All

Du - ty comes to shake us, And show us what to do, And show us what to do.
things are seen in mo - tion In gay and bus - y throngs, In gay and bus - y throngs.

FOURTH STEP.

Transition is sometimes indicated in the staff notation by a change of signature, but the general practice is to retain the old signature and indicate the distinguishing tones of the new key (*Fe* or *Ta*) as they are needed by the use of Accidentals (\sharp , \flat , \natural).

Sharp Fah (*fe*) means the first sharp key and should be called *Te*, unless contradicted by *Fah*. In key C and all keys with sharp signatures, *Fe* is expressed by a *sharp* on the degree that represents *Fah*. To restore *Fah* the natural is used. In all keys with flat signatures *Fe* is expressed by a *natural* on *Fah*. To restore *Fah* the flat is used.

Flat Te (*ta*) is the distinguishing tone of the first flat key and should be called *Fah*, unless contradicted by *Te*. In key C and all keys with flat signatures *Ta* is expressed by a *flat* on the degree that represents *Te*. To restore *Te* a *natural* is used. In all sharp keys *Ta* is indicated by a *natural* on *Te*. To restore *Te* a sharp is used,

Duration of Accidentals.—The influence of an accidental continues to the end of the measure in which it occurs, unless contradicted by another sign. It affects the line or space upon which it is placed, not merely the note that follows it.

Cautionary Accidentals.—The pupil must be careful to distinguish between accidentals that are of *real* effect and those which are merely put in as a caution to the player. If an accidental, contradicting some other accidental in a *previous measure*, merely repeats what is in the signature it is only cautionary.

1. *Fe* expressed by a \sharp . *Fah* restored by a \natural .



2.

3. *Fe* expressed by a \natural . *Fah* restored by a \flat .



4.

5. *Ta* expressed by a \flat . *Te* restored by a \sharp .



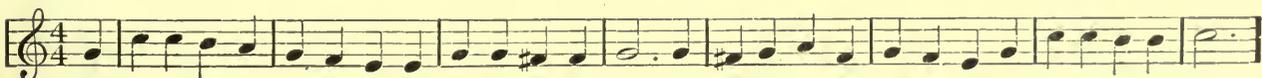
6.

7. *Ta* expressed by a \natural . *Te* restored by a \sharp .



8.

9.



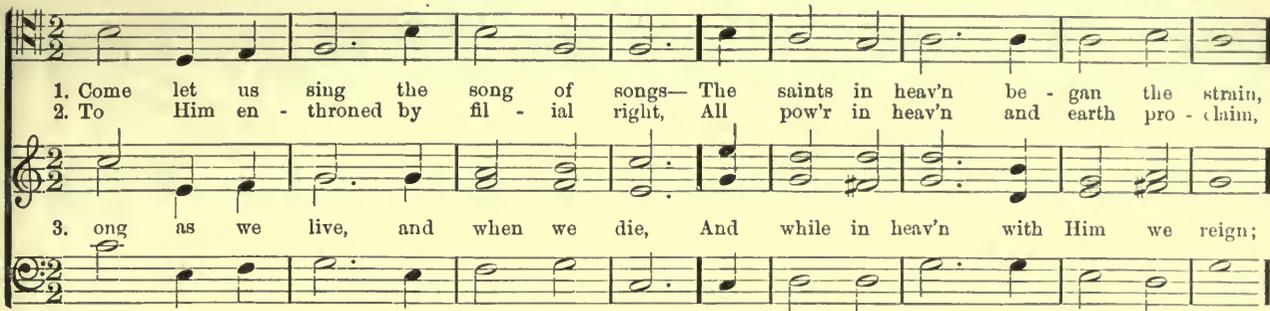
10.



1. Transition with change of signature.

BARNARD. C. M.

B. C. UNSELD.



1. Come let us sing the song of songs— The saints in heav'n be - gan the strain,
 2. To Him en - throned by fil - ial right, All pow'r in heav'n and earth pro - claim,
 3. ong as we live, and when we die, And while in heav'n with Him we reign;



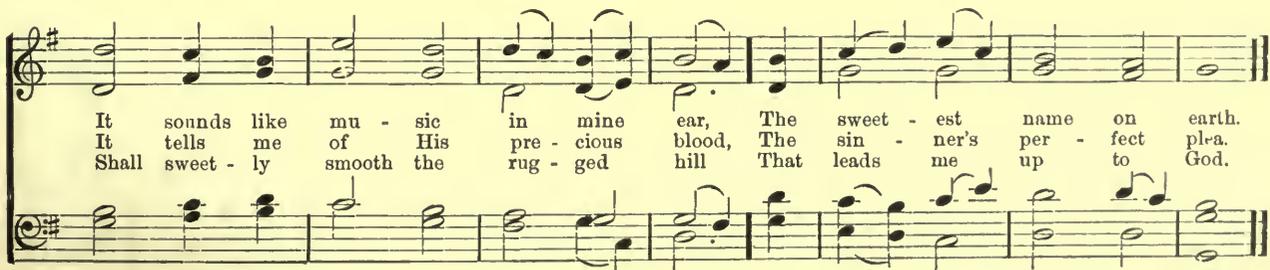
The hom - age which to Christ be - longs, "Wor - thy the Lamb, for He was slain."
 Hon - or maj - es - ty and might, "Wor - thy the Lamb, for He was slain."
 This song our song of songs shall be; "Wor - thy the Lamb, for He was slain."

SILVER SPRING. C. M.

DR. LOWELL MASON.



1. There is a name I love to hear, I love to sing its worth;
 2. It tells me of a Sav - iour's love, Who died to set me free;
 3. This name shall shed its fra - grance still A - long this thorn - y road;



It sounds like mu - sic in mine ear, The sweet - est name on earth.
 It tells me of His pre - cious blood, The sin - ner's per - fect plea.
 Shall sweet - ly smooth the rug - ged hill That leads me up to God.

1.

RELIANCE.

THEO. F. SEWARD, by per.

D.C. 1. O Je - sns! Friend un - fail - ing, How dear Thou art to me! Are cares or fears as -
 2. Why should I droop in sor - row? Thon't ev - er by my side! Why, trembling, dread the

FINE.

sail - ing? I find my strength in Thee! Why should my feet grow wea - ry Of this my
 mor - row, What ill can e'er be - tide? If I my cross have tak - en, 'Tis but to

D.C.

pil - grim way? Tho' rough the path and drea - ry, It ends in per - feet day! me!
 fol - low Thee; If scorn'd, despised, for - sak - en, Naught sev - ers Thee from

2.

SUBMISSION.

Dr. LOWELL MASON, by per.

1. O Lord! my best de - sires ful - fill, And help me to re - sign
 2. Why should I shrink at Thy com - mand, Thy love for - bids my fears;

Life, health, and com - fort to Thy will, And make Thy pleas - ure mine.
 Why trem - ble at Thy gra - cious hand, That wipes a - way my tears?

1. THERE'S A CHARM IN SPRING. THEO. F. SEWARD, by per.

1. There's a charm in spring, when ev - ery-thing Is burst-ing from the ground, When pleasant show'rs bring
from the ground,

forth the flow'rs, And all is life a - round; In Summer's day, the fra - grant bay Most sweet-ly scents the
breeze, And it is still, save murm'ring rill, Or sound of humming bees.

2.
When Autum's come, with rusty gun,
In quest of birds we roam;
Unerring aim, we mark the game,
And proudly bear it home.
Old Winter's night has its delight,
Around old stories go,
Old Winter's day we're blithe and gay,
Defying ice and snow.

2. SURRENDER. CHESTER G. ALLEN, by per.

1. { Vain, de - lu - sive world, a - dieu, With all of creature good: } All Thy pleas-ures I fore - go;
{ On - ly Je - sus I pur - sue, Who bought me with His blood: }

I tram - ple on Thy wealth and pride; On - ly Je - sus will I know, And Je - sus cru - ci - fied.

Writing Exercises.—Copy into Staff notation quarter-note to the pulse, with change of signature, Nos. 175 176, 177; without change of signatures, Nos. 178, 179, 181, p. 68. Copy into Sol-fa, "perfect" method, Nos. 1, 5, 7; "imperfect" method Nos. 4, 6, 10, p. 208.

1. Chromatic Scale.

d de r re m f fe s se l le t d' d' t ta l la s sa f m ma r ra d'

2.

3. The ♯ as a ♯.

4.

5. The ♯ as a ♭.

6.

7.

1.

WILBUR.

THEO. F. SEWARD, by per.

1. How ten - d-r is Thy hand, O Thou be - lov - ed Lord;
 2. How gen - tle was the rod felt, That chast - ened us for sin!
 3 A Fa - ther's hand we felt, A Fa - ther's heart we knew;

Af - flic - tions come at Thy com - mand, And leave us at Thy wor - l.
 How soon we found a smil - ing God, Where deep dis - tress had been.
 With tears of pen - i - tence we knelt, And found His word was true.

2.

CURTISS.

WM. F. SHERWIN, by per.

1. Cease, ye mourn - ers, cease to lan - guish O'er the grave of those you love;
 2. While our si - lent steps are stray - ing. Lone - ly through of night's deep - ning shade;
 3. Light and peace at once de - riv - ing, From the hand of God most high,

Pain and death and night and an - guish En - ter not the world a - bove.
 Glo - ry's bright - est beams are play - ing Round the hap - py Christ - ian's head.
 In His glo - rious pres - ence liv - ing, They shall nev - er, nev - er die.

1 Syncopation.

2.

3.

IN GROVES OF FRAGRANT LARCHES.

SOPRANO.

1. In groves of fra - grant lar - ches, We soft - ly pace a - long, While all the for - est arch - es Re -
 2. The air - y mu - sic meets us Like pass - ing spir - it voice, With fri - endly mean - ing greets us, And

CONTRALTO.

3. And why should not the prais - es Of hu - man lips be heard, When grate - ful in - stit - utes rais - es The
 4. We too, the ech - oes wak - ing. Our glad - ness will ex - press, All gloom - y thoughts for - sak - ing, The

TENOR.

BASE.

sound with cheerful song. La la la la la la, etc.
 bids our hearts re - joice.

trill - ings of the bird. La la la la la la, etc.
 Lord of life to bless.

La la la la la la la, etc.

La la la la la la, etc.

1. Quarter-pulse Silence. Sixteenth Rest.

2. Thirds of a Pulse. Triplets.

TRAVELING HOMEWARD.

F. J. CROSBY.

W. H. DOANE.

1. Trav'-ling homeward, trav'-ling homeward, In the Sav-iour we are strong; He di-rects us on our
 2. Trav'-ling homeward, trav'-ling homeward, Drawing near-er ev-ery day, To a mans-ion bright and
 3. Trav'-ling homeward, trav'-ling homeward, Tho' our hearts are oft op-pressed; Je-sus kind-ly bears our
 4. Trav'-ling homeward, trav'-ling homeward, Our Re-deem-er's love to share; We shall see Him in His

REFRAIN.

jour-ney, Fills our hearts with love and song.
 glo-ry That shall nev-er fade a-way.
 bur-dens, Gives the wea-ry spir-it rest.
 king-dom, We shall dwell for-ev-er there.

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-

(sing) (sing)

lu-jah! glad-ly sing; We are go-ing, we are go-ing To the pal-ace of a King.

(sing)

FIFTH STEP.

In the Staff notation the Minor Mode is represented as an appendage of the relative major. The minor mode is named from the pitch of the tone *Lah*. Thus the relative minor of the key C is *A minor*; the relative minor of the key G is *E minor*, and so on. Each signature indicates a major key and its relative minor. Thus the signature of one sharp indicates the keys of G major and *E minor*. The notational difficulties are with *Se* and *Ba*, chiefly with *Ba*.

The Sharp Seventh of the minor mode (*Se*) is always written as the sharp of *Soh*.

The Sharp Sixth of the minor mode (*Ba*) is always written as the sharp of *Fah*. There is no sign in the staff notation by which *Ba* can be distinguished from *Fe*. It is easily mistaken for *Fe* unless it stands in immediate relation with *Se*. When *Fah sharp* is followed by *Soh sharp*, and when *Soh sharp* is followed by *Fah sharp*, the *Fah sharp* must always be called *Ba*.

1.



2.



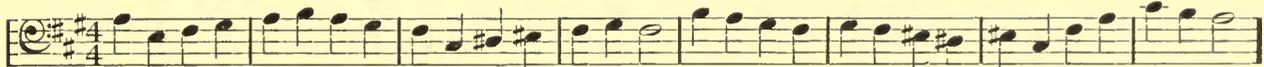
3.



4.



5.



6. Round for three parts.



7. Round in four parts.





2. Round for three parts.



3. Round for three parts.



Calm he rests, with - out a stone; Beau - ty, ti - tles, wealth did own; Now a heap of dust a - lone.

4. Round for four parts.



Ah me! ah, what per - ils to en - vi - ron, He that med - dles with cold i - ron, ah me!

3.

ALL MY HOPE.



1. All my hope is ground - ed sure - ly On the ev - er - liv - ing God, I can trust His aid se - cure - ly,



2. Are we not by gifts sur - round - ed More than we dare ask of good? For His mer - cies are unbound - ed,
3. Let not then His gifts up - braid us, Who His ver - y Son hath giv'n; Thank, O thank Him who hath made us,



He shall be my high - est good; For this Rock fears no shock, And our trust will nev - er mock.



Flow - ing like a might - y flood; Earth and air to us bear To - kens of His lov - ing care,
From the dust, yet heirs of heav'n. God is our shield and tow'r, Great in wis - dom, love, and pow'r.



SIXTH STEP.

Transitions of more distant removes.—Singing from the staff notation is easy so long as the music does not change key, or when there is a change of but one remove. But reading remote transitions and modulations, in which the singer is confronted by a bewildering array of accidentals, is not easy. The difficulty is to some extent in the music, but to a much greater extent in the notation. Occasionally passages are met with which seem to be nothing but a wilderness of sharps, flats and naturals. Nearly every note is altered, the signature is not the slightest guide to the key, and the singer is apt to despair of finding it. Without a knowledge of harmony it is impossible to be perfectly certain in the power of deciding the key at a glance. The harmonist reads the key most quickly by watching the movement of the Base, especially in cadences. The ordinary singer, reading music at first sight, has not time to compare one part with another, to notice the movement of the Base, to mark the various accidentals and their resolutions. He must watch for the characteristic melodic shapes and phrases. All decided changes of key are felt most positively in cadences. The mental affects are there most strongly asserted; therefore, by "looking ahead" to the close and noticing the mental effects, the singer will be aided in deciding the key. The most expert readers sometimes find it necessary to analyze the whole phrase before they can be positively certain of the key.

Rules for finding the key.—The order of the sharps or flats as they occur in signatures should be memorized. A signature is the sharps or flats necessary in transitions from key C to other keys placed in *compact order*; the same sharps or flats occurring as accidentals are simply the *signature dispersed*. It will be remembered that the last sharp in a signature is *Te*, the last flat is *Fah*; this same rule holds good in the case of accidentals (except as to chromatics, to be mentioned later).

Order of the sharps.

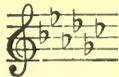
1	2	3	4	5	6
F♯	C♯	G♯	D♯	A♯	E♯



It should be remembered that the first sharp in the above table indicates the key G; the first, and second key D; the first, second and third key A, and so on. To adopt a convenient phrase, "C♯ is sharper than F♯; G♯ is sharper than C♯," and so on. Or, we may say that F♯ is the nearest sharp; C♯ is a farther sharp, G♯ a still farther sharp, and so on through the whole series. From this we deduce the rule—"Find the *sharpest* or *farthest* sharp and call it *Te*."

Order of the flats.

1	2	3	4	5	6
B♭	E♭	A♭	D♭	G♭	C♭



With the flats we notice that B♭ is the nearest flat; E♭ is a farther flat; A♭ a still farther flat, and so on. The rule for flats is—"Find the *flattest* or *farthest* flat and call it *Fah*."

Naturals in keys with flat signatures are the same as sharps, and in keys with sharp signatures, naturals are the same as flats. The rules of the *last sharp* and the *last flat* are now applied to the natural. In flat signatures the last *natural* is *Te*. In sharp signatures the last *natural* is *Fah*. The last sharp or flat is the *farthest* one to the *right*; the last natural is the *nearest* one to the *left*.

Order of naturals in keys with flat signatures.

6	5	4	3	2	1
B♭	E♭	A♭	D♭	G♭	C♭

Order of naturals in keys with sharp signatures.

6	5	4	3	2	1
F♯	C♯	G♯	D♯	A♯	E♯

The mode of search is now reversed. In the above table it is seen that the *farthest* natural is C♭; G♭ is a nearer natural; D♭ is still nearer, and so on. The rule is, with flat signatures—"Find the *nearest* natural and call it *Te*." With sharp signatures—"Find the nearest natural and call it *Fah*." Another rule—The farthest sharp in the signature left uncanceled is *Te*. The farthest flat left uncanceled is *Fah*.

Sometimes, when a passage does not contain either a *Te* or a *Fah* the rule of the farthest flat or sharp or nearest natural will not give the clue. The key must then be decided by the melodic shape, the cadence and the mental effect of the passage.

Chromatic Tones.—Care must be taken to distinguish between accidentals that indicate transition and those used for mere passing chromatic effects. If an accidental is repeated through several measures, wherever the same tone occurs, no doubt the key is changed. But if it is not repeated, or if it is contradicted, it is a chromatic tone, or a very brief transition. If the farthest sharp or flat be immediately contradicted it is a chromatic tone, and the next farthest must be looked for to decide the key.

Unmarked Accidentals.—In transition it sometimes happens that *Fa Ba*, and *Te*, which would otherwise be expressed by a natural contradicting some sharp or flat in the signature, will have *nothing* to distinguish them, and are often a source of difficulty to the pupil. *Fa* and *Ba* in all first flat removes are the same as *Te* of the old key and remain unmarked. *Te* in all first sharp removes is the same as *Fah* of the old key and remains unmarked.

Sharp Removes, departing with sharps.

1 2

3 4

5 6

Flat Removes, returning with naturals.

1 2

? unmarked accidental.

3 4

5 6

Flat Removes, departing with flats.

1 2

3 4

? unmarked accidental.

5 6

Sharp Removes, returning with naturals.

1 2

3 4

5 6

1. Unmarked accidentals, *Fè, Ba, Ta.*

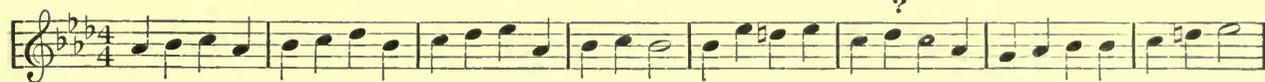
2.



3.



4.



5. Transition—what Removes?

From J. BARNEY.



6.

From J. B. DYKES.



1.

First system of exercise 1, consisting of two staves. The first staff is in 6/8 time with a treble clef and a dynamic marking of *f*. The second staff is in 4/4 time with a treble clef and a dynamic marking of *m*. Both staves contain eighth and sixteenth note patterns.

2.

First system of exercise 2, consisting of two staves. The first staff is in 2/4 time with a bass clef. The second staff is in 2/4 time with a treble clef. Both staves contain eighth and sixteenth note patterns.

3.

First system of exercise 3, consisting of one staff in 2/4 time with a bass clef. The staff contains eighth and sixteenth note patterns.

4.

First system of exercise 4, consisting of three staves. All staves are in 4/4 time with a treble clef and a key signature of three sharps (F#, C#, G#). The staves contain eighth and sixteenth note patterns.

5.

First system of exercise 5, consisting of one staff in 4/4 time with a treble clef and a key signature of three sharps (F#, C#, G#). The staff contains eighth and sixteenth note patterns.

1.

Exercise 1, first system. Treble and bass staves in 3/4 time. The treble staff contains chords and eighth notes, while the bass staff contains chords and eighth notes.

Exercise 1, second system. Treble and bass staves in 3/4 time. The treble staff contains chords and eighth notes, while the bass staff contains chords and eighth notes.

2.

Exercise 2, first system. Treble and bass staves in 2/4 time. The treble staff contains eighth notes and chords, while the bass staff contains eighth notes and chords.

Exercise 2, second system. Treble and bass staves in 2/4 time. The treble staff contains eighth notes and chords, while the bass staff contains eighth notes and chords.

3.

Exercise 3, first system. Treble and bass staves in 6/8 time. The treble staff contains eighth notes and chords, while the bass staff contains eighth notes and chords.

Exercise 3, second system. Treble and bass staves in 6/8 time. The treble staff contains eighth notes and chords, while the bass staff contains eighth notes and chords.

4.

Exercise 4, first system. Treble and bass staves in 4/4 time. The treble staff contains chords and eighth notes, while the bass staff contains chords and eighth notes.

Exercise 4, second system. Treble and bass staves in 4/4 time. The treble staff contains chords and eighth notes, while the bass staff contains chords and eighth notes.

Writing Exercises.—Copy into Staff notation, quarter note to the pulse, without change of signature. Nos. 328, 330, 32, 333, 334, 316, 348, 347. Copy into Sol-fa notation, “perfect” method, Nos. 1, 2, 4, 5, 6, page, 221, Nos. 3 and 5, page, 2-2, Nos. 3 and 4, page, 223.

INDEX.—Part II.

For Index to Part I, see page 112.

	PAGE		PAGE		PAGE
Ah me! (Round).....	218	Gone is Autumn's. (Round).....	117	Reliance.....	210
All merrily singing.....	155	Good-night, my Darling.....	169	Rouse ye now. (Round).....	196
All my hope.....	218	Grace Church.....	129	Sad leaves are dying, The.....	119
April.....	150	Gracious Spirit, Holy Ghost.....	145	Sad memories.....	124
Aston.....	122	Grandeur.....	166	Say, my heart, why art thou.....	117
Autumn Song.....	164	Hark! the pealing.....	120	Silver Spring.....	209
Avelin.....	119	Hark! without the storm. (Round)...	117	Sing ye Jehovah's Praises.....	135
Barnard.....	209	High and low. (Round).....	196	Slumber Sweetly.....	157
Battishill.....	131	Homeland, The.....	133	Song of the old Bell, The.....	127
Boat song.....	167	Home Returning.....	125	Song of the Echo.....	203
Bright, how bright (Round).....	205	Hurrah! welcome the day.....	126	Saunders.....	145
Broken Threads.....	132	In darkness and in loneliness. (Round)	117	Staff Notation.....	189 to 223
Calm he rests, without (Round).....	218	In groves of fragrant larches.....	215	Stand by the flag.....	171
Choral Song.....	196	In the hour of trial.....	131	Support.....	159
Clark.....	143	Jack and Jill.....	154	St. Cecilia.....	130
Come and roam the wildwood.....	198	Jesus I come to Thee.....	170	Storm, The.....	148
Come, come, come. (Round).....	204	King and the Miller, The.....	137	Submission.....	210
Corona.....	142	Landsdowne.....	147	Summer time is gone.....	116
Curtiss.....	214	Last Sleep, The.....	134	Surrender.....	211
Dawson.....	149	Light at home, The.....	150	Sweet and low.....	165
Ellwood.....	142	Little by little.....	121	Sweetly sounds the (Round).....	199
Emmerdale.....	123	Lonely hearts there are to cherish....	116	Their blood about Jerusalem.....	115
Esther.....	134	Memory's Bells.....	202	There's a Charm in Spring.....	211
Eventide.....	130	Midnight Cry.....	153	Thou, poor bird, mourn'st. (Round)..	116
Evening Hymn.....	166	Minor Mode Phrases.....	174, 175, 176	Through the Day.....	161
Evening.....	205	Morn of life, The.....	197	'Tis sweet to remember.....	115
Faben.....	168	My Dream.....	158	Traveling Homeward.....	216
Fairy's Isle, The.....	160	My friends thou hast put.....	116	Trust.....	166
Faithful and true.....	172	Night, lovely night.....	121	Voice Training.....	177 to 188
Farewell.....	152	Nor love thy life. (Round).....	204	Vox Dilecti.....	148
Ferniehurst.....	132	O Care! thou wilt dispatch me.....	202	West Heath.....	144
Forest Song. Evening.....	163	O Love Divine.....	162	When daylight fades away.....	147
Forth, with footsteps light.....	206	O Paradise.....	129	When early morn shall wake us.....	206
Freedom spreads her downy wings...	120	Petrox.....	133	When the leaves are falling fast.....	122
Glad voices now are calling.....	203	Prentiss.....	144	When the swell of the ocean.....	116
God is love.....	197			Why waileth the wind.....	123
Golden Corn, The.....	204			Wilbur.....	214

American Tonic Sol-fa Agency.

THE BIGLOW & MAIN CO., Tonic Sol-fa Publishers, { NEW YORK: NO. 76 EAST NINTH STREET.
CHICAGO: NO. 215 WABASH AVENUE.

THE BIGLOW & MAIN CO.

ARE PUBLISHERS OF

The Tonic Sol-fa Music Reader, Revised and Improved:

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. By THEODORE F. SEWARD and B. C. UNSELD. Approved by JOHN CURWEN. Price, 35 cents, \$30.00 per 100 copies.

The Tonic Sol-fa Music Reader, Revised and Improved, Part II.

Contains an elucidation of the Fifth and Sixth Steps of the Method, a course of exercises in the Staff notation and a miscellaneous selection of class music. By THEODORE F. SEWARD and B. C. UNSELD. Price, 35 cents, \$30.00 per 100 copies.

The Tonic Sol-fa Music Reader, Revised and Improved, Complete.

Comprising Parts I. and II. combined. Price, 60 cents, \$50.00 per 100 copies.

Songs in Sol-fa:

By T. F. SEWARD and B. C. UNSELD, for Sunday-Schools, Day-Schools, Institutes and Evening Classes. Price, \$20.00 per 100 copies by express. Sample Copies mailed for 25 cents.

The Choral School:

By THEODORE F. SEWARD and B. C. UNSELD. With ample rudimentary instruction in the six steps used in the system, and a large number of beautiful Hymn Tunes, Glees, Part Songs, etc. Price, \$20.00 per 100 copies, single copies, by mail, 25 cents.

Hymn Tunes in Tonic Sol-fa:

By THEODORE F. SEWARD and B. C. UNSELD. Price, 10 cents per copy, \$7.50 per 100.

Advocate Selections:

Comprising the most desirable pieces that have been published in THE TONIC SOL-FA ADVOCATE, and not included in the "READER" or "SONGS IN SOL-FA." Price, 25 cents, \$20.00 per 100 copies.

The Church Praise Book.

Compiled and arranged by Rev. M. WOOLSEY STRYKER and HUBERT P. MAIN. Published in both Tonic Sol-fa and Staff notations. The best Hymn and Tune Book for general Church Worship now in the market. Contains 728 Hymns and 437 Tunes. Printed on fine paper and beautifully bound.

The publishers respectfully solicit for the work a thorough examination. A single copy of the book will be furnished for inspection, post paid, for \$1, to any Pastor or Church Committee.

The Tonic Sol-fa School Series:

A PROGRESSIVELY GRADED COURSE IN SINGING FOR SCHOOLS

By T. F. SEWARD and B. C. UNSELD.

The following parts of Book Second are now ready.

Book Second, Part I.

First and Second Steps, 32 pages (manilla cover). Price, \$10 per 100. 12 cents each by mail.

Book Second, Part II.

Third Step, 48 pages (manilla cover). Price, \$15 per 100, 18 cents each by mail.

Book Second, Parts I. and II. Combined.

First, Second and Third Steps, 80 pages (boards). Price, \$20 per 100 copies; 25 cents each by mail.

A Manual for Teachers

Is published separately. It contains full instructions in the system, and in the method of teaching it. Price, 10 cents.

Lecturing Circulars.

Circular No. 1.

Circular No. 2. (The Tonic Sol-fa System as a Preparation for the Staff, etc.) Report of the New Jersey Committee.

Any of the above mailed at 75 cents per hundred.

Exercises and Tunes for Introductory Lectures, \$2.00 per 100.
(See Music pages of Advocate, Vol. I., No. 13.)

Modulators.

CARD MODULATOR, Size, 4 1/2 x 2 1/2 inch, 12 cents per dozen

POCKET MODULATOR, Size, 6 x 4 inch. 3 cents each, 36 cents per dozen.

HAND MODULATOR (on card). Price, 12 cents by mail; \$10 per 100.

THREE-PENNY MODULATOR (paper). Price, 12 cents by mail; \$10 per 100.

THREE-PENNY MODULATOR (cloth, mounted on rollers). Price, 27 cents by mail; \$25 per 100.

STEP MODULATOR (manilla paper). Price, 17 cents by mail; \$15 per 100.

THE STANDARD COURSE, JOHN CURWEN,.....	Price by mail, \$1 33
TEACHER'S MANUAL, ".....	" 1 90
MUSICAL THEORY, ".....	" 1 33
HOW TO OBSERVE HARMONY, ".....	" 85
HOW TO READ MUSIC, ".....	" 43
TEXT-BOOK OF HARMONY, OAKLEY.....	" 1 25

SEND FOR FULL CATALOGUE.

We are sole Agents in the United States for the Publications of Messrs. JOHN CURWEN & SONS, London, and have now in stock a large variety of MODULATORS, INSTRUCTION BOOKS, CHORUSES, PART SONGS, and MISCELLANEOUS PUBLICATIONS. Catalogues furnished free.

We will forward Messrs. CURWEN'S complete Catalogue on application, and will order whatever is desired from it at the rate of forty cents to the English shilling, adding the postage thereto.