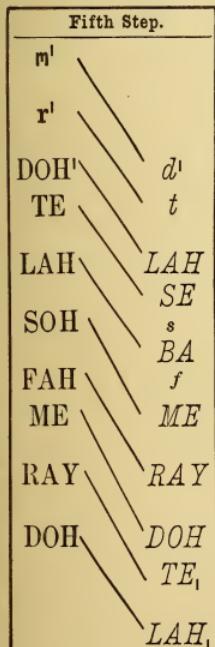


# TONIC SOL-FA MUSIC COURSE



FOR SCHOOLS

## BOOK IV.

BY

DANIEL BATCHELLOR

BOSTON:  
OLIVER DITSON & CO.

NEW YORK:  
C. H. DITSON & CO.

CHICAGO:  
LYON & HEALY.

PHILADELPHIA:  
J. E. DITSON & CO.

#132

THE

# TONIC SOL-FA MUSIC COURSE FOR SCHOOLS

A SERIES OF BOOKS CONTAINING EXERCISES AND SONGS IN THE TONIC SOL-FA METHOD, PROGRESSIVELY ARRANGED IN STEPS, WITH A CORRESPONDING SUPPLEMENTAL COURSE  
IN THE STAFF NOTATION

## BOOK IV.

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## P R E F A C E.

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The Tonic Sol-fa Music Course is prepared especially for use in schools. The exercises are carefully graded according to the steps of the Tonic Sol-fa method.

Book IV. contains exercises and songs in the fifth step. This step introduces minor music, and shows modulation from the major mode into its relative minor mode, and *vice-versa*.

Although the work of this step is of a more advanced character, it will be found to grow naturally out of the previous steps, and the teachers who have been successful hitherto, will be able to lead the pupils on through these exercises. For practical hints and methods of presentation we refer them to the accompanying Manual for Teachers.

While some of the songs and most of the exercises are original, and prepared especially for this book, it was deemed advisable to select freely from appropriate works of well-known composers. In doing this we have borne in mind the importance of selecting only such pieces as contained music and words of a pure and elevating character.

The Solfeggios, Intermediate Rhythms, and Minor Mode Phrases, at the end of the book, are intended to prepare the pupils for the requirements of the Intermediate Certificate of the Tonic Sol-fa College.

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T H E  
TONIC SOL-FA MUSIC COURSE  
FOR SCHOOLS.

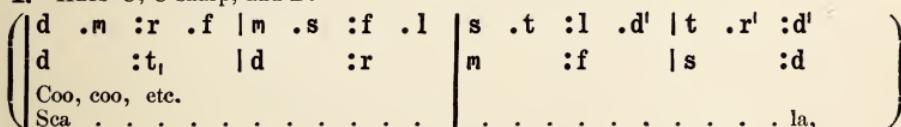
BOOK IV.

FIFTH STEP.

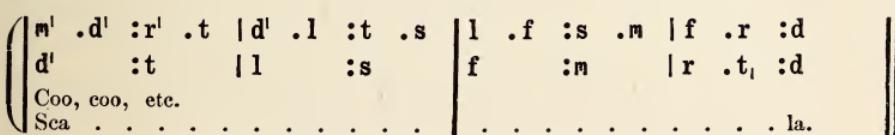
VOICE TRAINING EXERCISES FOR DAILY PRACTICE.

Note.—The following exercises should be first sung in a light staccato manner to the syllable *coo*; then in a smooth flowing manner (*legato*) to either of the vowels *oo*, *ō*, *ă*, *ā*, *e*; and lastly to "Scala", sounding well forward in the mouth.

**1. KEYS C, C-sharp, and D.**

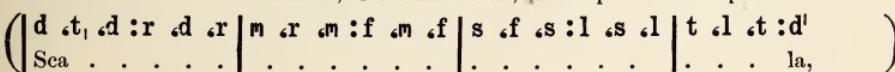
( )

Coo, coo, etc.  
Sea . . . . . la,

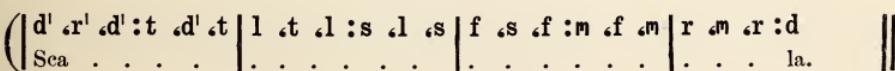
( )

Coo, coo, etc.  
Sea . . . . . la.

**2. KEYS A to B for Contraltos; C for all voices; C-sharp to E for Sopranos.**

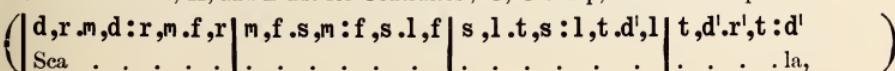
( )

Sea . . . . . la,

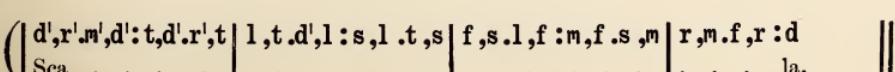
( )

Sea . . . . . la.

**3. KEYS A-flat, A, and B-flat for Contraltos; C, C-sharp, and D for Sopranos.**

( )

Sea . . . . . la,

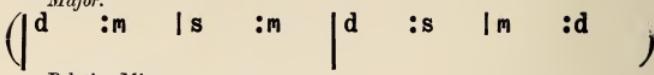
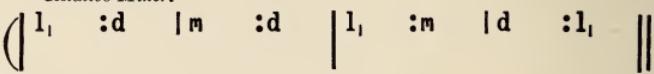
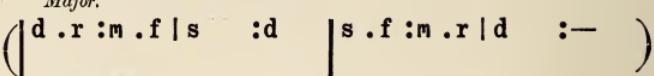
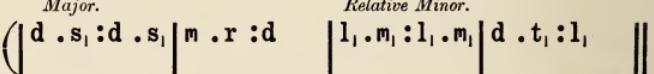
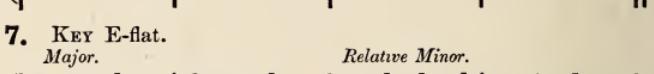
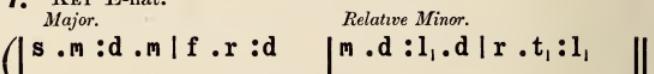
( )

Sea . . . . . la.

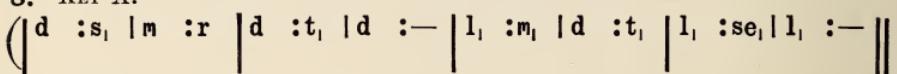
## THE MINOR MODE.

MODULATING TO THE RELATIVE MINOR.

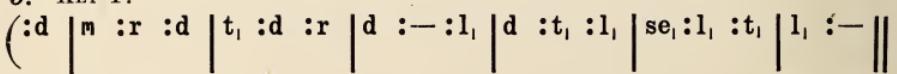
Relative Minor.	
m'	
r'	
DOH'	d'
TE	t
LAH	LAH
	SE
SOH	soh
FAH	BA
	fah
ME	ME
RAY	RAY
DOH	DOH
	TE
	LAH

4. KEY F.  
*Major.**Relative Minor.*5. KEY F.  
*Major.**Relative Minor.*6. KEY G.  
*Major.**Relative Minor.**Relative Minor.**Relative Minor.*

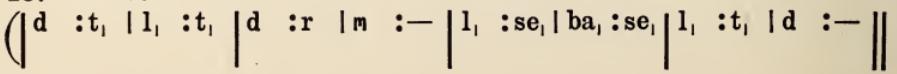
## 8. KEY A.



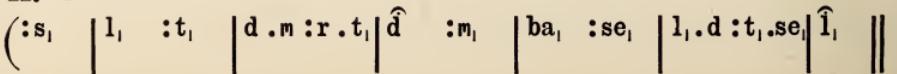
## 9. KEY F.



## 10. KEY G.



## 11. KEY B-flat.



## SOLFEGGIOS.

12. KEY A-flat. Lah is F.

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

13. KEY F. Lah is D. *First slowly, then quickly.*

( l<sub>1</sub> :d ,t<sub>1</sub> | l<sub>1</sub> :l<sub>1</sub> | se<sub>1</sub> :t<sub>1</sub> ,l<sub>1</sub> | se<sub>1</sub> :se<sub>1</sub> | l<sub>1</sub> :d ,t<sub>1</sub> | l<sub>1</sub> :se<sub>1</sub> )  
 ( l<sub>1</sub> .t<sub>1</sub> :d .r | m :— | m :s ,f|m :r | d :m ,r | d :t<sub>1</sub> )  
 ( l<sub>1</sub> :d ,t<sub>1</sub> | l<sub>1</sub> :l<sub>1</sub> | se<sub>1</sub> :l<sub>1</sub> .t<sub>1</sub> | l<sub>1</sub> :— | ||

14. KEY A. Lah is F-sharp. *With energy.*

( l<sub>1</sub> ,se<sub>1</sub> :l<sub>1</sub> .d | t<sub>1</sub> .l<sub>1</sub> :t<sub>1</sub> .m<sub>1</sub> | l<sub>1</sub> ,t<sub>1</sub> :d .r | m .m :m )  
 ( m ,r :d .m | r ,d :t<sub>1</sub> .r | d ,t<sub>1</sub> :l<sub>1</sub> ,t<sub>1</sub> ,d ,r | m .m<sub>1</sub> :l<sub>1</sub> )

15. KEY G. Lah is E.

( l<sub>1</sub> :se<sub>1</sub> | l<sub>1</sub> :t<sub>1</sub> | d :r | d :t<sub>1</sub> | l<sub>1</sub> :se<sub>1</sub> | l<sub>1</sub> :t<sub>1</sub> | d :t<sub>1</sub> | l<sub>1</sub> :— ||  
 ( : | : | l<sub>1</sub> :se<sub>1</sub> | l<sub>1</sub> :t<sub>1</sub> | d :r | d :t<sub>1</sub> | l<sub>1</sub> :se<sub>1</sub> | l<sub>1</sub> :— ||

16. KEY C. Lah is A.

( l<sub>1</sub> :— | se :— | l<sub>1</sub> .t<sub>1</sub> :d<sup>1</sup> .r<sup>1</sup> | m<sup>1</sup> :— | se :— | l<sub>1</sub> :d<sup>1</sup> | m<sup>1</sup> .r<sup>1</sup> :d<sup>1</sup> .t<sub>1</sub> | l<sub>1</sub> :— ||  
 ( l<sub>1</sub> ,t<sub>1</sub> :d<sup>1</sup> .r<sup>1</sup> | m<sup>1</sup> :— | l<sub>1</sub> :— | se :— | m<sup>1</sup> .r<sup>1</sup> :d<sup>1</sup> .t<sub>1</sub> | l<sub>1</sub> :— | se<sub>1</sub> :— | l<sub>1</sub> :— ||

17. KEY C. Lah is A.

( l<sub>1</sub> :t | d<sup>1</sup> :t | l<sub>1</sub> :— | se :— | l<sub>1</sub> :m | ba :se | l<sub>1</sub> :— | d<sup>1</sup> :r<sup>1</sup> )  
 ( : | : | d :r | m :r | d :— | t<sub>1</sub> :— | l<sub>1</sub> :d | m :r )  
 ( m<sup>1</sup> :r<sup>1</sup> | d<sup>1</sup> :t | l<sub>1</sub> :— | — :t | se :— | — :se | l<sub>1</sub> :— | — :— ||  
 ( d :— | — :r | d :t<sub>1</sub> | l<sub>1</sub> :r | m :r | d :t<sub>1</sub> | l<sub>1</sub> :— | — :— ||

## OH! COLDLY BLOWS.

18. KEY A. Lah is F-sharp. *Round in two parts.*

B.

(:m<sub>1</sub> | l<sub>1</sub> :se<sub>1</sub> | l<sub>1</sub> :t<sub>1</sub> \* | d :t<sub>1</sub> | d :r | m :se<sub>1</sub> | l<sub>1</sub> :t<sub>1</sub> | d :t<sub>1</sub> | l<sub>1</sub> ||  
 Oh! cold-ly blows the northern blast, The drift-ing snow is fall-ing fast. ||

## THE RAIN.

19. KEY C. Lah is A. *Round in three parts.*

LAMPE.

(| d' :- :r' | m' :- :r' | d' :- :t | d' :- :t | l :- :t | d' :- :t )  
 Hear the stead - y fall - ing rain, It beats up - on the  
 (| l :- :se | l :- :m | l :- :s | d :- :r | m :- :m | l :- : |  
 win - dow pane, And pat - ters in a sad re - train. ||

## THE WANDERERS.

20. KEY A-flat. Lah is F. *Round in four parts.*

B.

(| l<sub>1</sub> :se<sub>1</sub> | l<sub>1</sub> :l<sub>1</sub> | d | :t<sub>1</sub> | d | :d )  
 Sad and wea - ry, on we wan - der,  
 (| m | :m | m .r :d .t<sub>1</sub> | l<sub>1</sub> :m<sub>1</sub> | l<sub>1</sub> : |  
 While the shad-ows gath-er dark - ly round. ||

## SWIFT AND STRONG.

21. KEY B-flat. Lah is G. *Round in four parts.* From "Curwen's Music Drill."

(| m .f :m .r | d :l<sub>1</sub> \* | se<sub>1</sub> :se<sub>1</sub> | l<sub>1</sub> : |  
 Swift and strong the storm sweeps by,  
 (| t<sub>1</sub> :t<sub>1</sub> | l<sub>1</sub> .t<sub>1</sub> :d .r | m :m<sub>1</sub> | l<sub>1</sub> : |  
 Seas are roll - ing moun - tains high. ||

## REST IS SWEET.

22. KEY A. Lah is F-sharp. *Round in two or four parts.*

B.

(| l<sub>1</sub> :se<sub>1</sub> | l<sub>1</sub> .d :m .r | d :t<sub>1</sub> | l<sub>1</sub> :m<sub>1</sub> ||  
 Rest is sweet to wea - ry mor - tals. ||

## TUNING EXERCISES FOR S. S. C.

23. KEY F. Lah is D. *To be sung softly and slowly.*

(

:	:	:	m	:- .m :m	m	:- :-	
:	:	d	:- .d :d	d	:- .d :d	t,	:- :-
l,	:- .l, :l,	l,	:- .l, :l,	l,	:- .l, :l,	se,	:- :-

)

(

m	:- .m :m	m	:- .m :m	m	:- .m :m	m	:- :-
:	:	d	:- .d :d	d	:- .d :t,	d	:- :-
:	:	:	:	l,	:- .l, :se,	l,	:- :-

)

24. KEY G. *Relative Minor.*

(

m	:r   m :r	m	:-   - :-	d	:t,   d :t,	d	:-   - :-
d	:t,   d :t,	d	:-   - :-	l,	:se,   l, :se,	l,	:-   - :-
d	:s,   d :s,	d	:-   - :-	l,	:m,   l, :m,	l,	:-   - :-

)

25. KEY A.

(

m	:s	f	:m	r	:-	m	:f	m	:r	d	:-
d	:m	r	:d	t,	:-	d	:d	d	:t,	d	:-
d	:d	t,	:d	s,	:-	d	:l,	s,	:s,f,	m,	:-

)

*Relative Minor.*

(

d	:m	r	:d	t,	:-	d	:r	d	:t,	l,	:-
l,	:d	t,	:l,	se,	:-	l,	:l,	l,	:se,	l,	:-
l,	:l,	se,	:l,	m,	:-	l,	:f,	m,	:m,r,	d,	:-

)

26. KEY F. MODULATING TO RELATIVE MINOR.

*Major.*      *Minor.*      *Major.*

(

m	:f   m :r	d	:r   d :t,	d	:r   m :f	m	:r   d :-
d	:r   d :t,	l,	:t,   l, :se,	l,	:t,   d :{d	{d	:t,   d :-
d	:t,   d :s,	l,	:se,   l, :m,	l,	:s,   d :f,	s,	:s,   d, :-

)

MODULATING TO RELATIVE MAJOR.

27. KEY B-flat. Lah is G.

J. CRÜGER.

*Minor.*      *Major.*

(

l,	:d   t, :m	r	:d   t, :-	d	:r   m :f
l,	:l,   se, :l,	t,	:l,   se, :-	l,	:t,   d :d
l,	:l,   m, :d,	r,	:l,   m, :-	l,	:s,   d :l,

)

*Minor.*

(

r	:r   d :-	m	:d   t, :l,	l,	:se,   l, :-
d	:t,   d :-	s,	:l,   f, :f,	m,	:- .r,   d, :-
s,	:s,   m, :-	d,	:f,   r, :- .d,	t,	:t,   l, :-

)

## LOVE THY NEIGHBOR.

28. KEY B-flat. M. 96. S. C.

Abridged from MAINZER.

(  :s<sub>1</sub> | — :l<sub>1</sub>.t<sub>1</sub> | d :t<sub>1</sub> | d :r | m :— | d :— | : | :  
 Love thy neighbor as thy self,  
 : | : | : | : | :d<sub>1</sub> | — :r<sub>1</sub>.m<sub>1</sub> | f<sub>1</sub> :m<sub>1</sub> | f<sub>1</sub> :s<sub>1</sub>  
 Love thy neighbor as thy )

(  :f | — :m | r :— .d | t<sub>1</sub> | :d .r | m :— | — :r  
 Love thy neighbor as thy -  
 l<sub>1</sub> :— | s<sub>1</sub> :— | :s<sub>1</sub> | — :l<sub>1</sub>.t<sub>1</sub> | d :t<sub>1</sub> | d :s<sub>1</sub>  
 self, Love thy neighbor as thy - )

(  d : | : | :s<sub>1</sub> | — :l<sub>1</sub>.t<sub>1</sub> | d :t<sub>1</sub> | d :r  
 self, Love thy neighbor as thy -  
 m<sub>1</sub> :d<sub>1</sub> | — :r<sub>1</sub>.m<sub>1</sub> | f<sub>1</sub> :m<sub>1</sub> | f<sub>1</sub> :r<sub>1</sub> | m<sub>1</sub> :s<sub>1</sub> | l<sub>1</sub> :t<sub>1</sub>  
 self, Love thy neighbor as thy - )

(  m :r | :r .r | m :r | :r .r | m :r | s<sub>1</sub> :—  
 self, Love thy neighbor, Love thy neighbor, Love thy neighbor, Love,  
 d :t<sub>1</sub> | :s<sub>1</sub>.s<sub>1</sub> | d :s<sub>1</sub> | :s<sub>1</sub>.s<sub>1</sub> | d :s<sub>1</sub> | :  
 )

(  — :l<sub>1</sub>.t<sub>1</sub>|d :r | m :r | m .s :f .m | m .r :d .r | m :r  
 Love thy neighbor, Love thy neighbor, Love thy neighbor, as thy -  
 s<sub>1</sub> :— | — :l<sub>1</sub>.t<sub>1</sub> | d :t<sub>1</sub> | d .m :r .d | s<sub>1</sub>.f :m<sub>1</sub>.f | s<sub>1</sub> :f<sub>1</sub>  
 Love thy neighbor, Love thy neighbor, Love thy neighbor, Love thy - )

(  d :s<sub>1</sub> | — :l<sub>1</sub>.t<sub>1</sub> | d :r | m :f | s :m | :r ,r  
 self, Love thy neighbor, Love thy neighbor, Love thy neighbor, Love thy -  
 m<sub>1</sub> : | s<sub>1</sub> :— | — :l<sub>1</sub>.t<sub>1</sub> | d :r | m :d | :t<sub>1</sub>,t<sub>1</sub>  
 Love, Love, Love, Love, Love, Love - )

(  m :m | f :r | d :— | t<sub>1</sub> :— | d :— | — :— ||  
 neighbor as thy, Love thy neighbor as thy - ||  
 d :ta<sub>1</sub> | l<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :s<sub>1</sub> | — :f<sub>1</sub> | m<sub>1</sub> :— | — :— ||  
 )

## THE FISHERMAN.

29. KEY F. Lah is D. S. S. C. M. 72. Beating twice.

B.

(:l <sub>1</sub>	l <sub>1</sub>	:-	:t <sub>1</sub>	d	:-	:r	m	:-	:f	m	:-	)
1.A	hard		life	hath		the	fish	-	er	-	man,	
2.Yet	he		hath	joys,		the	fish	-	er	-	man,	
3.And	mer	-	ry	is		the	fish	-	er	-	man	
4.And	best		of	all,		the	fish	-	er	-	man	
(:l <sub>1</sub>	l <sub>1</sub>	:-	:t <sub>1</sub>	d	:-	:r	m	:-	:f	m	:-	)
(:l <sub>1</sub>	l <sub>1</sub>	:-	:t <sub>1</sub>	d	:-	:r	m	:-	:f	m	:-	)

(:f	m	:-	:r	d	:-	:r	m	:-	:-	-	:-	)
In	storm,		and	sleet,		and	snow;					
When	gai	-	ly	blows		the	breeze,					
When	home	-	ward	he		doth	wend					
This	com	-	fort	still		can	gain:					
(:r	d	:-	:t <sub>1</sub>	l <sub>1</sub>	:-	:l <sub>1</sub>	se <sub>1</sub>	:-	:-	-	:-	)
l <sub>1</sub>	l <sub>1</sub>	:-	:se <sub>1</sub>	l <sub>1</sub>	:-	:f <sub>1</sub>	m <sub>1</sub>	:-	:-	-	:-	)

(:m	m	:-	:m	l	:-	:m	s	:-	:f	m	:-	)
Tho'	wife		may	weep,		and	chil	-	dren	cling,		
And	drags		his	trawl		net	lust	-	i	-	ly	
With	fish,		that	bring		the	chil	-	dren	bread,		
The	hand		that	keeps		his	flock		at	home		.
(:l <sub>1</sub>	d	:-	:d	d	:-	:m	r	:-	:t <sub>1</sub>	d	:-	)
(:l <sub>1</sub>	l <sub>1</sub>	:-	:l <sub>1</sub>	l <sub>1</sub>	:-	:d	t <sub>1</sub>	:-	:s <sub>1</sub>	l <sub>1</sub>	:-	)

(:f	m	:-	:r	d	:-	:t <sub>1</sub>	l <sub>1</sub>	:-	:-	-	:-	)
He	forth		to	sea		must	go.					
Be -	neath		the	flash	-	ing	seas.					
And	mon	-	ey,	too,		to	spend.					
Can	guard		him	on		the	main.					
(:r	d	:-	:t <sub>1</sub>	l <sub>1</sub>	:-	:se <sub>1</sub>	l <sub>1</sub>	:-	:-	-	:-	)
(:r <sub>1</sub>	m <sub>1</sub>	:-	:m <sub>1</sub>	m <sub>1</sub>	:-	:m <sub>1</sub>	l <sub>1</sub>	:-	:-	-	:-	)

## JOY IS WARBLING.

30. DUET AND CHORUS.

VOCAL POLKA.

KEY B-flat. M. 72. *Staccato.*

OTTO.

1. Joy is warb-ling in the breezes,

2. Humming bees, and sail-ing swal-lows

3. Blooming flow'rs, their sweets ex-hal-ing,

in the breezes,

Gai-ly tell the live-ly glee That

Join to make the charming scene Ap-

m<sub>1</sub> . m<sub>1</sub> : m<sub>1</sub> . m<sub>1</sub> f<sub>1</sub> . f<sub>1</sub> : f<sub>1</sub> . f<sub>1</sub> s<sub>1</sub> . s<sub>1</sub> : s<sub>1</sub> . s<sub>1</sub> s<sub>1</sub>, l<sub>1</sub>, s<sub>1</sub>, f<sub>1</sub> : m<sub>1</sub> . m<sub>1</sub>

D.C.

1. d : d, t, d 1. r : r, de. r t, r : s , f m, f, m, r : d . s,

na - ture, clad in robes of beau - ty, All that's sweet and love- ly yields.

na - ture's now so kind-ly shed-ding E - den, O - ver all the eye can see.

pear still more like hap - py Ere the blight of hu - man sin.

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

D.C.

F.t. :S:

m<sup>d</sup> 1 . , s : f, m . f s , , f : m, r . m r . m : f . fe s . d<sup>f</sup> : t t . 1

Heav'n now sheds its mild - est splen-dor O'er the land and o'er the deep ; See,

"Wel-come," says the flock that's feed-ing On the ver - dant grassy hills : And

Glad we hail thee, love - ly Springtime, Wel-come tru - ly is thy smile. Oh,

d f . , m : r, de. r m . , r : d, t, d t<sub>1</sub> . d : r . re m . m : s . f

D.S.

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

all en-joy the com - mon pleasure, While in hap - py crowds they sweep.

"welcome," e - choes many a songster, Chirp-ing round the rip - pling rills.

would that all, like thee, were love-ly, Free from woe, and free from guile.

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

D.S.

r. B-flat. :S: CHORUS. S.S.C.

d<sup>d</sup> s : s . f m . r : d

Hail! hail this hap - py day!

m<sup>m</sup> t<sub>1</sub> : t<sub>1</sub> . r d . t<sub>1</sub> : dse<sub>1</sub> : se<sub>1</sub> . t<sub>1</sub> l<sub>1</sub> . se<sub>1</sub> : l<sub>1</sub>d<sup>d</sup> s<sub>1</sub> : s<sub>1</sub> . t<sub>1</sub> d . s<sub>1</sub> : l<sub>1</sub>m<sub>1</sub> : m<sub>1</sub> . se<sub>1</sub> l<sub>1</sub> . m<sub>1</sub> : l<sub>1</sub>

D.S.

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

Hail this day! Hail this day! Hail this hap - py day!

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

D.S.

## THE WITHERED FLOW'RET.

31. KEY C. Lah is A. *Sadly.* S.S.C.

FRANZ ABT.

<i>p</i>	$\overbrace{m \ : \ :- \ .f \   \ m \ : \ m}$	$\overbrace{l \ : \ :- \ .f \   \ m \ : \ d^!}$	$t \ : \ l \   \ s \ : \ m$	$r \ : \ :- \ .f \   \ m$
1.O	flow - 'ret fair, O	flow - 'ret fair, Thou	look'st so fair in	set - ting sun,
2.O	flow - 'ret fair, O	flow - 'ret fair, In	dis - mal man - tle	comes the night,
3.O	flow - 'ret fair, O	flow - 'ret fair, In	balm-y air, and	ros - es bloom,
<i>:d</i>	$d \ : \ :- \ .x \   \ d \ : \ d$	$d \ : \ :- \ .x \   \ d \ : \ d$	$r \ : \ f \   \ m \ : \ d$	$t, \ : \ :- \ .x \   \ d$
<i>:l,</i>	$l, \ : \ :- \ .l \   \ l, \ : \ l,$	$l, \ : \ :- \ .l \   \ l, \ : \ l,$	$t, \ : \ t, \   \ d \ : \ d$	$s, \ : \ :- \ .s \   \ d$

<i>f</i>	$\overbrace{m \ : \ se \   \ t \ : \ r^!}$	<i>p</i>	$\overbrace{s \ : \ t \   \ r^! \ : \ f^!}$	<i>f</i>	$\overbrace{f^! \ : \ -- \   \ m^!}$
Thou'st	told thy last sad	tale,	Thou	flow-ret of the	vale,
While	stars so soft - ly	shine	To	close those eyes of	thine,
Thus	comes a - gain the	morn	To	shed new beauties	born,
<i>:m</i>	$m \ : \ se \   \ se \ : \ t$	$t \ : \ -- \   \ l \ : \ f$	$f \ : \ f \   \ f \ : \ s$	$s \ : \ -- \   \ -$	
<i>:m</i>	$m \ : \ m \   \ m \ : \ m$	$l, \ : \ -- \   \ - \ : \ l,$	$t, \ : \ r \   \ t, \ : \ s,$	$d \ : \ -- \   \ -$	

<i>pp</i>	$\overbrace{d^! \ : \ -- \ d^! \   \ t \ : \ t}$	$l \ : \ -- \   \ - \ : \ s.f$	$m \ : \ d^! \   \ t \ : \ se$	$l \ : \ -- \  $
Thy	hap - py life is	run,	Thy	hap - py life is
And	fade thy splendor	bright,	And	fade thy splendor
Pearls	strew - ing o'er thy	tomb,	Pearls	strewing o'er thy
<i>:t</i>	$l \ : \ -- \   \ se \ : \ se$	$l \ : \ -- \   \ - \ : \ s.f$	$m \ : \ m \   \ r \ : \ t,$	$d \ : \ -- \  $
<i>:r</i>	$m \ : \ -- \ .m \   \ m \ : \ m$	$f \ : \ -- \   \ - \ : \ s.f$	$m \ : \ m \   \ m \ : \ m$	$l, \ : \ -- \  $

## MAY MORNING.

32. KEY F. *Sprightly.* S.S.C.

FLOTOW.

<i>m .</i>	<i>m .</i>	<i>s</i>	<i>:- .m</i>	<i>m . f : f .1</i>	<i>l . r : r .</i>	<i>r</i>	<i>:m . f</i>
1.Wake!	wake!	wake!	for	this is sweet May	morn - ing	All	are
2.Wake!	wake!	wake!	and	pick the ear-ly	vio - lets,	Sol	will
<i>d .</i>	<i>d .</i>	<i>m</i>	<i>:- .d</i>	<i>d . t, : t, .t,</i>	<i>t, : t, .</i>	<i>t,</i>	<i>:d . r</i>
<i>d .</i>	<i>d .</i>	<i>d</i>	<i>:- .d</i>	<i>s, .s, : s, .s,</i>	<i>s, : s, .</i>	<i>s,</i>	<i>:s,</i>

s :- .s	d' . s :s . m	m . r :r .	m . :m .	s :- .m
hap - py, all are hap-py, bright, and gay;	soon, will soon within your win-dow peep;	Wake! wake!	wake!	the
m :- .m	m . m :m . d	d . t . :t .	d . :d .	m :- .d
s, :- .s,	s . s, :s . s,	s . s, :s . s,	d . :d .	d :- .d

m . f :f . l	l . r :r .	r :m . f	s :- .s	d' . s :f . r
rob-ins all are sing - ing, All but you are praising, praising	is a-wake and stir - ring, May morn shines too bright, too bright for			
d . t . :t . t .	t . :t .	t . :d . r	m :- .m	m . m :r . t .
s . s, :s . s,	s, :s .	f . :m . r .	d, :- :s,	s . s, :s . f .

d :	m' . :t .	d' :- .l	se.t :l .se	l .t :d' .
May. sleep.	Wake! wake! Wake! wake!	wake! the trees are gai-ly wav - ing,	for this is sweet May morn - ing,	
d :	t .m . :m .	m :- .m	m .m . :m .m	m :- .m .
m, :	s .d . :t .	l, :- .d	t .r :d .t .	d .t .:l .

d' . :r' .	m' . :d'	t . f :m' .r'	r' l .s :fe .f	m . :m .	s :- .m
Beck - ning	us with	outstretch'd arms of	ev-er - green	Come, help,	find young
All are	hap - py,	all are happy,	blithe, and gay;	Wake! wake!	wake! the
s . :s .	s :s	s .s :s .f	m' t .t .:d .r	d . :d .	m :- .d
m . :r .	d :m	r .t .:d .s .	d s .s .:l .t .	d . :d .	d :- .d

m . f :f . l	l .r :r .	r :m . f	s :- .s	d' . s :f . r	d :
columbine and vio - lets, Sweet young flow'rs to crown our May-day queen.	robin now are sing - ing, All but you are praising, praising May.				
d .t .:t .t .	t . :t .	t . :d .r	m :- .m	m .m :r .t .	d :
s .s .:s .s .	s, :s .	f . :m .r .	d, :- .s ,	s .s .:s .f .	m, :

## NOW NIGHT COMES.

CHORALE.

HEINRICH ISAAC, A.D., 1490.

## 33. KEY A. Slow and sustained. S.S.C.

(: $\text{m}$  | d : r |  $\text{m}$  : s | f : — |  $\hat{\text{m}}$  : m | s : s | r : m | d : — |  $\hat{\text{t}}$ , )  
 1. Now night comes soft - ly steal - ing, Now wakes the deep-er feel - ing,  
 2. The stars are climbing slow - ly, A spir - it pure and ho - ly

(: $\text{s}_1$  |  $\text{s}_1$  :  $\text{t}_1$  | d : r | d :  $\text{t}_1$  | d : d |  $\text{t}_1$  : d |  $\text{t}_1$  :  $\text{t}_1$  |  $\text{l}_1$  : fe, |  $\text{s}_1$ , )  
 (:d, |  $\text{m}_1$  : s, | d : t, |  $\underline{\text{l}_1}$  : s, | d, : l, |  $\text{s}_1$  : m,f, |  $\text{s}_1$  : se, |  $\underline{\text{l}_1}$  : r, |  $\text{s}_1$ , )

(: $\text{s}_1$  | d : r |  $\text{m}$  : m |  $\hat{\text{r}}$  : m | d : r |  $\text{m}$  : s | f : — |  $\hat{\text{m}}$ , )  
 And day's harsh dis - cords cease; In sol - emn mu - sic blend - ing,  
 Per - vades the si - lent air, The stars will set; the mor - row

(: $\text{s}_1$  |  $\text{s}_1$  :  $\text{t}_1$  | d : d |  $\text{t}_1$  : s, |  $\text{s}_1$  : t, | d : d |  $\text{d}$  :  $\text{t}_1$  | d, )  
 (s,f, |  $\text{m}_1$  : s, | d, : m, |  $\text{s}_1$  : d, |  $\text{m}_1$  : r, | d, : m, |  $\underline{\text{r}_1}$  : s, | d, )

(: $\text{m}$  | s : s | r : m | d : — |  $\hat{\text{t}}_1$  : s, | d : r |  $\text{m}$  : f |  $\text{m}$  : r |  $\hat{\text{d}}$ , )  
 Our thoughts to heav'n as cend - ing, Are fill'd with joy and ho - ly peace.  
 May bring us joy or sor - row; To do Thy will be all our care.

(: $\text{d}$  |  $\text{t}_1$  : d |  $\underline{\text{t},\text{l}}$  : se, |  $\underline{\text{l}_1}$  : fe, |  $\text{s}_1$  : s, |  $\text{s}_1$  : t, | d : r |  $\text{d}$  :  $\text{t}_1$  | d, )  
 (:l, |  $\text{s}_1$  : m,f, |  $\underline{\text{s},\text{f}}$  : m, |  $\underline{\text{l}_1}$  : r, |  $\text{s}_1$  : s,f, |  $\text{m}_1$  : s, | d, : f, |  $\text{s}_1$  : s, | d, )

## SOLFEGGIOS IN TWO-PART HARMONY.

B.

## 34. KEY E.

(: $\text{m}$  | s : - f |  $\text{m}$  : d' | t : - .l | s : l |  $\text{s}$  : m | r : f | f : — |  $\text{m}$ , )  
 (:d |  $\text{m}$  : - .r | d : m | s : - f |  $\text{m}$  : f |  $\text{m}$  : d |  $\text{t}_1$  : r |  $\underline{\text{t}_1}$  : s, | d, )

(: $\text{r}$  |  $\text{m}$  : - f | s : se |  $\underline{\text{l}}$  : - .t | d' : d' | t : l | s : fe |  $\underline{\text{l}}$  : — | s, )  
 (:t, | d : - .r |  $\text{m}$  : m | f : - .r | d : m | r : d |  $\text{t}_1$  : r | d : — |  $\text{t}_1$ , )

(: $\text{f}$  |  $\text{m}$  : - .r : d : l | s : - .f |  $\text{m}$  : s |  $\underline{\text{l}}$  : t | d' : m | r : — | d, )  
 (:r | d : - .t, | d : f |  $\text{m}$  : - .r | d : m | f : r |  $\text{m}$  : d |  $\underline{\text{d}}$  : t, | d, )

## ONCE AGAIN IS STILLY NIGHT.

A. J. FOXWELL.

NAUMANN. From Curwen's Two-Part Songs.

35. KEY F. *Very slowly.* S.C.

**m :-m|r :r | d :d | f :-|** **m :-s|s.f :l,f | m :-| r :**

1. Once a - gain is stil - ly night Soft - ly clos - ing o'er us ;  
 2. Would you sweet re- pose en - joy, Peace of mind pos- sess - ing?  
 3. Be it ours while here be - low, Thus to live and la - bor,

**d :-s,|f, :f, | m, :m, | l, :t, | d :-m|m.r:f.r | d :-| t, :**

**m :-m|r :r | d :d | f :-|** **m :-s|s.f :l,f | m :-| r :**

Time has drop'd in rap - id flight, One day more be- fore us.  
 Use - ful - ly your hours em - ploy, Mak - ing life a bless - ing.  
 Hon - or to our God to show, Kind - ness to our neigh - bor.

**d :-s,|f, :f, | m, :m, | l, :t, | d :-m|m.r:f.r | d :-| t, :**

**s :-r|r :m | f.s:l.f|r :-|** **m :-m|m :fe | s.l:t.l|s :**

Wel - come is the ev' - ning hour, Friend of all the wea - ry ;  
 Conscience then with look se - rene, Smil - ing-ly will greet .. you ;  
 He who thro' the world has pass'd, Leav - ing good be - hind .. him,

**t, :-t,|t, :d | r.m:f.r|t, :-| d :-d|d :l, | t,d:r.d|t, :**

**d :-d|f :f | m :-m|l :-|** **s :d!s|t.l:s.f | m :r | d :**

Sleep, with its res- tor - ing power, Cheers the lot most drear - y.  
 Pleas - ant tho'ts will gild the scene, Pleasant dreams will meet you.  
 Peace - ful-ly will rest at last, When "the end" shall find him.

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

## SOLFEGGIO.

36. KEY B. Lah is G-sharp. S.C.

B.

**(.1|m.r:d.t.|d :-de|r.d:t,l,|t, :-t,|d.t,:l,se,|l, :-l,|**  
 (. : .m,|l,s, :f,m,|f, :-fe,|s, f, :m,r,|m, :-m,|f, m, :r, de,)

**(t, l, :s,fe,|s, :-se,|l, t, :d, l,|t, d :r, t,|l, :-se,|l, :-.|**  
 (r, :-r,|m, r, :d, t, |d, :-de,|r, m, :f, r, |m, r, :d, t, |l, :-|)

## WAKE, MINSTRELS OF THE WOODLANDS.

FRANZ ABT. From Curwen's "Trios for Equal Voices."

37. KEY C. *Gaily.* S.S.C.

**G-t.**

:s   s :-m   s :d'	s :-   m :d'	l :f'm' r' :s	m' :-   - )
1 Wake, min - strels of the wood - lands, Sing	loud, with jo - cund	cheer,	
2. Ye sing of heav'nly kind - ness, Of	gifts so large and	free,	
3.O birds on wav-ing branch - es, Be	mine as yours the	praise;	

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

**G-t.**

:m' l   s :-s   f :m	m :-   r :r	r :-m   f :s	m :-   )
For spring a - gain ap - pear - eth, The	love - ly flow'r's are	here.	
Of beau - ty all a - dorm - ing, Of	flow - 'ret, rill, and	tree.	
Sing loud of heav'nly mer - ey, That	bless - eth all our	days.	

:s'd   d :-d   d :d	d :-   d :d	t, :-d r :t,	d :-   )
:d' f,   m, :-m,   l, :s,	s, :-   f, :fe,	s, :-s,   s, :s,	d :-   )

**C.**

:d's   s.l:s.l  t.d':t.d'	r' :- .r' r' :s	s :l.t d.t:t:d'.r'
Then sing, oh, sing a	mer - ry strain, Oh,	wel - come to the
:d's   s.l:s.l  s.l:s.l	t :- .t t :s.f	m :f.r m.s:s
:	s.fe:s.l s.f:m.r	d :- .d d.r:m.s

**M.**

m' :- .m' m' :m'	f' :- .m' r' :d'	t :- .l s :s
woods a - gain; Then	sing, sweet birds, in	mer - ry strain, Oh,
d' :- .d' d' :d'	d' :- .d' s :s	s :- .fe s :s
d' :- .d' d' :ta	l :- .s f :m	r :- .d t, :

s :l.t d.t:t:d'.r'	m' :-   r' :-	d' :-   )
wel - come to our	woods a -	gain!
s :l.t d.t:t:d'.r'	d' :s   f :-	m' :-   )
:	s, :-   s, :s,	d :-   )

## FIRMLY STAND.

**38.** KEY A. M. 80. *With spirit.*

NAGELI.

$\vdash s_1, s_1$	$s_1 \vdash :d, t_1$	$d \vdash :m$	$r \vdash :f$	$:m$	$r \vdash$
1. Firmly	stand,	firmly	stand,	my	na - tive land !
2. Safe-ly	dwell,	safely	dwell,	my	na - tive land !
3. Sing for	joy,	sing for	joy,	my	na - tive land !
$\vdash s_1, s_1$	$s_1 \vdash :m_1, r_1$	$m_1 \vdash :s_1$	$s_1 \vdash :d$	$t_1 \vdash$	
$\vdash s_1, s_1$	$s_1 \vdash :d_1, d_1$	$d_1 \vdash :d_1$	$t_2 \vdash :d_1$	$s_1 \vdash$	

$\vdash s_1, s_1$	$s_1 \vdash :r, d$	$r \vdash :f$	$m \vdash s$	$:f$	$m \vdash$
Firmly	stand,	firmly	stand,	my	na - tive land!
Safe-ly	dwell,	safely	dwell,	my	na - tive land!
Sing for	joy,	sing for	joy,	my	na - tive land!
$\vdash s_1, s_1$	$s_1 \vdash :t_1, l$	$t_1 \vdash :r$	$d \vdash m$	$:r$	$d \vdash$
$\vdash s_1, s_1$	$s_1 \vdash :s_1, s_1$	$s_1 \vdash :s_1$	$d \vdash t_1$	$t_1 \vdash$	$d \vdash$

$\text{:s}_1 \text{,,s}_1$	$d$	$\text{:--.d:d,d}$	$m$	$\text{:-- :m_,m}$	$r$	$\text{:l_}$	$:r$	$t_1$	$\text{:s}_1$	$:$
True in	heart	and true in	hand,	All that's	ho	-	ly	cher - ish ;		
May thy	sons	u - ni - ted	stand,	Firm and	true		for	ev - er :		
In thee	dwells	a noble	band,	All thy	weal		to	cher - ish ;		
$\text{:s}_1 \text{,,s}_1$	$m_1$	$\text{:--.m_1:s}_1,d$	$d$	$\text{:-- :s}_1,s_1$	$fe_1$	$\text{:-- :fe}_1$	$s_1$	$\text{:s}_1$	$:$	
$\text{:s}_1 \text{,,s}_1$	$d_1$	$\text{:--.d:m}_1,m_1$	$d_1$	$\text{:-- :d}_1,d_1$	$r_1$	$\text{:-- :r}_1$	$s_1$	$\text{:s}_1$	$:$	

d ,d :m :d	l, :- .f,:f,	r ,r:f :r	t, :- .s,:s,
Then shall God re - God forbid the God with might will	main thy friend, day should rise guard thee round.	Then shall heav'n thy When 'tis said our While thy steps in	walls de - fend, free - dom dies ! truth are found,
m ,m :s :s	f, :- .f,:f,	t, ,t:t, :t,	s, :- .s,:s,
d ,d :d, :m	f, :- .f,:f,	s, ,s:s, :s,	s, :- .s,:s,

<i>f</i>	<i>m : r :</i>	<i>m : r :</i>	<i>cre.s.</i>	<i>m.,r:d.,r:m.,fe</i>	<i>s :— :—</i>	<i>s<sub>1</sub> :</i>
	Free- dom!	Free- dom!		Freedom shall not	per - -	ish !
	Free- dom!	Free- dom!		Freedom die.Oh	nev - -	er !
	Free- dom!	Free- dom!		Freedom shall not	per -	ish !
	<i>d : t<sub>1</sub> :</i>	<i>d : t<sub>1</sub> :</i>		<i>d.,t : l<sub>1</sub>,t : d</i>	<i>t<sub>1</sub> :— :—</i>	<i>s<sub>1</sub> :</i>
	<i>d : s<sub>1</sub> :</i>	<i>d : s<sub>1</sub> :</i>		<i>d..s : l<sub>1</sub> : l<sub>1</sub></i>	<i>s<sub>1</sub> :— :—</i>	<i>s<sub>1</sub> :</i>

$\left( \begin{array}{l} :s_1, s_1 \\ \text{Firmly} \end{array} \right)$	$s_1$	$:-$	$:r, d$	$r$	$:-$	$:s_1, s_1$	$s_1$	$:-$	$:m, r$	$m$	$:-$	$:d$
$\left( \begin{array}{l} \text{stand,} \\ \text{firmly} \end{array} \right)$	$\text{stand,}$		$\left( \begin{array}{l} \text{stand,} \\ \text{firmly} \end{array} \right)$	$\text{stand,}$		$\left( \begin{array}{l} \text{stand,} \\ \text{firmly} \end{array} \right)$	$\text{stand,}$		$\left( \begin{array}{l} \text{stand,} \\ \text{firmly} \end{array} \right)$	$\text{stand,}$		$\left( \begin{array}{l} \text{my} \\ \text{my} \end{array} \right)$
$\left( \begin{array}{l} :s_1, s_1 \\ \text{Safely} \end{array} \right)$	$dwell,$		$\left( \begin{array}{l} \text{dwell,} \\ \text{safely} \end{array} \right)$	$dwell,$		$\left( \begin{array}{l} \text{dwell,} \\ \text{safely} \end{array} \right)$	$dwell,$		$\left( \begin{array}{l} \text{dwell,} \\ \text{safely} \end{array} \right)$	$dwell,$		$\left( \begin{array}{l} \text{my} \\ \text{my} \end{array} \right)$
$\left( \begin{array}{l} :s_1, s_1 \\ \text{Sing for} \end{array} \right)$	$joy,$		$\left( \begin{array}{l} \text{sing for} \\ \text{joy,} \end{array} \right)$	$joy,$		$\left( \begin{array}{l} \text{sing for} \\ \text{joy,} \end{array} \right)$	$joy,$		$\left( \begin{array}{l} \text{sing for} \\ \text{joy,} \end{array} \right)$	$joy,$		$\left( \begin{array}{l} \text{my} \\ \text{my} \end{array} \right)$

$\left( \begin{array}{l} r : f \\ na \end{array} \right)$	$: m$	$  s :- f : m$	$  r : - : -$	$  t_1 : - : -$	$  d : - : -$	$  - : -$
$ $	$ $	$  na$	$  -$	$  tive$	$  land.$	
$s_1 : - : d$	$  t_1 : - : d$	$  t_1 : - : -$	$  s_1 : - : f_1$	$  m_1 : - : -$	$  - : -$	
$t_2 : - : d_1$	$  r_1 : - : d_1$	$  s_1 : - : -$	$  s_1 : - : -$	$  d_1 : - : -$	$  - : -$	

## SOLFEGGIOS.

## 39. KEY C.

From ABT.  
f.F.

$(\begin{array}{l} .s \\ .m \end{array})$	$  d^l : l$	$  s : .$	$.d^l   s , m : f$	$, s   m : .^m t_1$
$ $	$  m : f$	$  m : .$	$.m   m , d : r , t_1   d : .^d s_1$	

$(\begin{array}{l} r , , r : m , t_1   r . d : \\ t_1 , , l_1 : se_1 , se_1   se_1 . l_1 : \end{array})$	$:\overset{\text{C.t.}}{.^d f}   r^l , d^l : t . l   s . se : l , f$
$ $	$:\overset{.1.r}{.^1 r}   f , m : r . d   t_1 . t_1 : t_1 , t_1$

$(\begin{array}{l} f . m : .^m l_1   t_1 : - . t_1   d . r : m . s , f   m : r , f \\ t_1 . d : .^d f_1   f_1 : - . f_1   m_1 . s_1 : d . l_1   s_1 : s_1 \end{array})$	$\overset{\text{G.t.}}{}$
$ $	

$(\begin{array}{l} m : .^d s   s . m^l : r^l . d^l   d^l . l : . l   s : l . t   d^l : - . \\ d : .^a f   m . s : f . m   l . f : . f   m : f . r   m : - . \end{array})$	$\overset{\text{f.C.}}{}$
$ $	

## 40. KEY G.

B.

$(\begin{array}{l} s : - . f : m . re   m : - : m   f : - . m : r . de   r : - : re \\ : : d : - . t_1 : l_1 . se   l_1 : - : l_1   t_1 : - . l_1 : s . fe_1 \end{array})$
--

$(\begin{array}{l} m : - . r : d . t_1   d : - : de   r : - : s_1   d : - : - \\ s_1 : - : se_1   l_1 : - . s_1 : f_1 . m_1   f_1 : - : f_1   m_1 : - : - \end{array})$
---

## SUMMER IS GONE.

SONG WITH HUMMING ACCOMPANIMENT.

41. KEY B-flat. Lah is G. *Slow.*

From the "Standard Course."

<b>l<sub>1</sub> :-   l<sub>1</sub> :- .t</b>	<b>d :-   - : t<sub>1</sub></b>	<b>l<sub>1</sub> :m   r :d</b>	<b>t<sub>1</sub> :-   - :-</b>
Sum - mer is gone,	And	sad - ly sighs the	breeze,
Sum - mer is gone,	And	here I sad - ly	sigh,
S.S.C.			

<b>l<sub>1</sub> :-   - :- .t</b>	<b>d :-   - :</b>	<b>d : t<sub>1</sub>   - : l<sub>1</sub></b>	<b>se<sub>1</sub> :-   - :-</b>
<b>l<sub>1</sub> :-   - :- .t</b>	<b>d :-   - :</b>	<b>l<sub>1</sub> : se<sub>1</sub>   - : l<sub>1</sub></b>	<b>m<sub>1</sub> :-   - :-</b>
<b>l<sub>1</sub> :-   - :- .t</b>	<b>d :-   - :</b>	<b>m<sub>1</sub> :-   - :-</b>	<b>- :-   - :-</b>
Hm,		Hm,	

<b>l<sub>1</sub> :-   l<sub>1</sub> :- .t</b>	<b>d :-   - : t<sub>1</sub></b>	<b>l<sub>1</sub> :m   r :d</b>	<b>t<sub>1</sub> :-   - :-</b>
Moan - ing it goes	Thro'	bare and leaf - less	trees,
All, all a - lone,	Not	one dear friend is	nigh;

<b>l<sub>1</sub> :-   - :- .t</b>	<b>d :-   - :</b>	<b>d : t<sub>1</sub>   - : l<sub>1</sub></b>	<b>se<sub>1</sub> :-   - :-</b>
<b>l<sub>1</sub> :-   - :- .t</b>	<b>d :-   - :</b>	<b>l<sub>1</sub> : se<sub>1</sub>   - : l<sub>1</sub></b>	<b>m<sub>1</sub> :-   - :-</b>
<b>l<sub>1</sub> :-   - :- .t</b>	<b>d :-   - :</b>	<b>m<sub>1</sub> :-   - :-</b>	<b>- :-   - :-</b>
Hm,		Hm,	

<b>m :-   m :- .m</b>	<b>m :-   - :m</b>	<b>m : s   f : m</b>	<b>r :-   - :-</b>
Sweet flow'rs are dead,	The	song-birds all have flown,	
Sigh on, ye winds ;	Tho'	spring a - gain will come,	

<b>t<sub>1</sub> :d   r :d</b>	<b>t<sub>1</sub> :-   - :</b>	<b>d : m   r :d</b>	<b>t<sub>1</sub> :-   - :-</b>
<b>se<sub>1</sub> : l<sub>1</sub>   t<sub>1</sub> : l<sub>1</sub></b>	<b>se<sub>1</sub> :-   - :</b>	<b>s<sub>1</sub> :-   - :-</b>	<b>- :-   - :-</b>
<b>m<sub>1</sub> :-   - :-</b>	<b>- :-   - :-</b>	<b>d<sub>1</sub> :-   t<sub>2</sub> : d<sub>1</sub></b>	<b>s<sub>1</sub> :-   - :-</b>
Hm,		Hm,	

<b>r :-   s :- .f</b>	<b>m :-   - :r.d</b>	<b>t<sub>1</sub> : l<sub>1</sub>   l<sub>1</sub> : se<sub>1</sub></b>	<b>l<sub>1</sub> :-   - :-</b>
Sigh on ye winds,	For	sum - mer days are gone.	
Those dear, dear friends	To	me can - not re - turn.	

<b>r :-   - :-</b>	<b>d :-   - :-</b>	<b>se<sub>1</sub> : l<sub>1</sub>   m<sub>1</sub> :-</b>	<b>- :-   - :-</b>
<b>t<sub>1</sub> :-   - :-</b>	<b>d :-   - :-</b>	<b>m<sub>1</sub> :-   - :r<sub>1</sub></b>	<b>d<sub>1</sub> :-   - :-</b>
<b>s<sub>1</sub> :-   - :-</b>	<b>l<sub>1</sub> :-   - :-</b>	<b>r<sub>1</sub> : d<sub>1</sub>   - : t<sub>2</sub></b>	<b>l<sub>2</sub> :-   - :-</b>
Hm,		Hm,	

## WHO'LL BUY MY ROSES?

42. KEY B-flat. A ROUND COMPOSED OF THREE POPULAR MELODIES.

1 s :s ,l :s ,f Who'll buy my	m :d :d ros - es, my	r :s , :s , sweet, pret - ty
2 s , :m :r d :m , :s , Pret - ty blue vio - lets,	:m , :s , d :d blue	f , :r , :t , vio - lets, blue
3 d , d , :m , ,m , :s , ,s , La, la, la, la, la, la,	s , ,d :d :m , ,s , d la, la, la, la, la, la,	t , :r :s , ,l , ,t , la, la, la, la, la, la,

m :d :d ros - es, Come,	s :s ,l :s ,f who'll buy my	m :d :d ros - es, who'll
d :— :s , vio - lets,	s , :m :r Pret - ty blue	d :m , :s , vio - lets, who'll
d :— : la.	d , d , :m , ,m , :s , ,s , La, la, la, la, la, la,	s , ,d :d :m , ,s , d la, la, la, la, la, la,

r :s , :s , buy them, who'll	d :— : buy?	r :s , :s , Fresh from the
f , :r , :t , buy them, who'll	d :— : buy?	f , ,r , :t , All are fresh
t , :r :s , ,l , ,t , la, la, la, la.	d :— : la.	r , ,f , :r , .t , :r La, la, la, la, la,

m :d :d coun - try are	r :s , :s , all these sweet	m :d , ,r :m , ,f pos - ies, Come,
d :m , :s , gath - er'd and	f , :r , :t , beau - teous be -	d :— :s , side, Come,
m , ,s , :m , ,d :m la, la, la, la, la,	r , ,f , :r , .t , :r la, la, la, la, la,	m , ,s , :m , ,d :m la, la, la, la, la.

s :s ,l :s ,f who'll buy my	m :d :d ros - es, who'll	r :s , :s , buy them, who'll	d :— : buy?	2
s , :m :r buy my blue	d :m , :s , vio - lets, who'll	f , :r , :t , buy them, who'll	d :— : buy?	3
d , ,d , :m , ,m , :s , ,s , La, la, la, la, la, la,	s , ,d :d :m , ,s , d la, la, la, la, la,	t , :r :s , ,l , ,t , la, la, la, la, la,	d :— : la.	1

## SWEET DAY SO COOL.

Words by GEORGE HERBERT (1620).

Music by BRINLEY RICHARDS.

43. KEY E. M. 84. Beating six times. S.S.C.

*p*

*cres.*

{ :s | s :—:l | s :—:s | d' :t :l | s :—:s | l :—:s | s :f :m  
 1. Sweet day so cool, so calm, so bright, The bri - dal of the  
 2. Sweet rose, whose hue, an - gry and brave, Bids the rash gaz - er  
 3. On - ly a sweet and vir - tuous soul, Like sea - son'd tim - ber,  
 :m m :—:f | m :—:m | l :s :f | m :—:m | f :—:m | r :—:d  
 :d d :—:d | d :—:d | d :d | d :—:d | d :—:d | t, :—:d }

*dim.*

*pp*

{ l :s :d' | m :r :s | s :—:l | s :—:s | d' :t :l | s :—:f  
 earth and sky; Sweet day so cool, so calm, so bright, The  
 wive his eye; Sweet rose, whose hue, an - gry and brave, Bids  
 nev - er gives; On - ly a sweet and vir - tuous soul, Like  
 f :m :m | d :t, :f | m :—:f | m :—:m | l :s :f | m :—:d  
 d :—:d | s, :—: | : | :d | d :d | d :t, :l, }

*cres.*

*f*

*:s. p*

{ m :—:l | s :—:d' | t :—:l | s :—:s | r :m :f | l :s :d'  
 bri - dal of the earth and sky! Sweet dews shall weep thy  
 the rash gaz - er wive his eye, Thy root is ev - er  
 sea - son'd tim - ber, nev - er gives, But though the whole world  
 d :—:d | d :—:m | r :—:d | t, :—:t, | t, :d :r | f :m :m  
 s, :—:f, | m, :—:l, | r, :—:r, | s, :—: | : | :d }

Sweet  
Is  
But

*cres.*

*dim. rall.*

*pp*

{ s :—:s | s :—:d | d' :t :l | s :—:se | l :r :m | f :—:f  
 fall to - night, Sweet dews shall weep thy fall - to - night, For  
 in the grave, Thy root is ev - er in the grave, And  
 turn to coal, But though the whole world turn to coal, Then  
 r :m :f | f :m :d | l :s :f | m :—:m | d :—:ta, | l, :—:d  
 t, :d :r | r :d : | : | d | d :t, :ta, | l, :—:s, | f, :—:l,  
 dews shall weep, Sweet dews shall weep to - night,  
 in the grave, Thy root is in the grave,  
 though the world, But though it turn to coal,

D.S.

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

thou must die, For thou must die!  
thou must die, And thou must die!  
chief ly lives, Then chief ly lives.  
d :- :- | t, :- :- | d :- :- | - :- :d | d :- :- | t, :- :- | d :- :- | - :- ||

d :- :- | t, :- :- | d, :- :- | - :- :d | d, :- :- | t, :- :- | d, :- :- | - :- ||

s, :- :- | s, :- :- | m, :- :- | - :- :m, | f, :- :- | s, :- :- | {s, :- :- | - :- ||  
d, :- :- | - :- | d, :- :- | - :- ||

## LET OUR MERRY VOICES.

CANON.

44. KEY A-flat. Lah is F. *In a light and gay manner.*

B.

l, .t, :d .r | m .r :d .t, | l, .se, :l, .t, ||

Let our mer - ry | voic - es min - gle | In a min - or ||

: | l, .t, :d .r | m .r :d .t, |

Let our mer - ry | voic - es min - gle |

: | : | l, .t, :d .r |

Let our mer - ry | Let our mer - ry |

Repeat ad lib. between the double bars.

d .t, :l, .se, | l, .t, :d .r | m .r :d .t, ||

can - on jin - gle, | Let our mer - ry | voic - es min - gle ||

l, .se, :l, .t, | d .t, :l, .se, | l, .t, :d .r |

In a min - or | can - on jin - gle, | Let our mer - ry |

m .r :d .t, | l, .se, :l, .t, | d .t, :l, .se, |

voic - es min - gle | In a min - or | can - on jin - gle, |

CODA.

l, .t, :d .r | m .r :d .t, | d .t, :l, .se, | l, .t, :— ||

Min - gle in the sweet - est | har - mo - ny. | l, .t, :— |

m .r :d .t, | l, .t, :l, .se, | har - mo - ny. | l, .t, :— |

voic - es min- gle in sweet | har - mo - ny. | l, .t, :— |

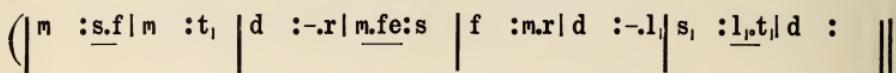
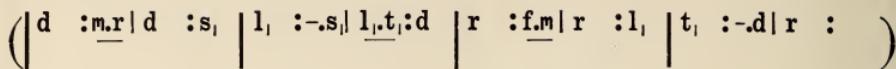
l, .f, :m, .r, | d, .f, :— | m, .r :m, .r, | l, .t, :— |

Min - gle in the sweet - est | har - mo - ny. | l, .t, :— |

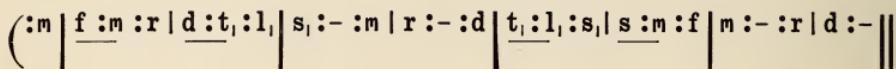
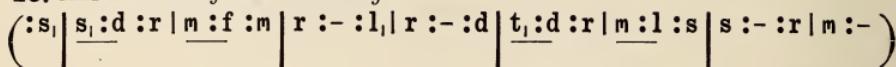
## SOLFEGGIOS TO BE SUNG IN UNISON.

45. KEY G.

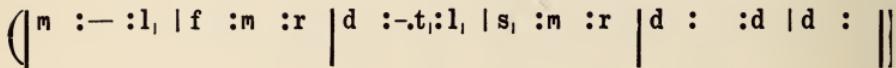
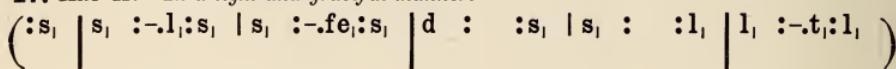
B.

46. KEY F. *Beating twice. Smoothly.*

B.

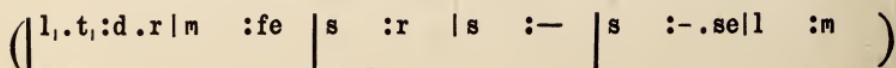
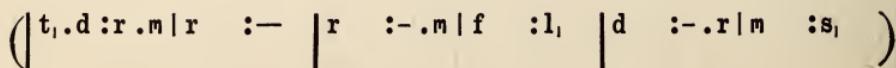
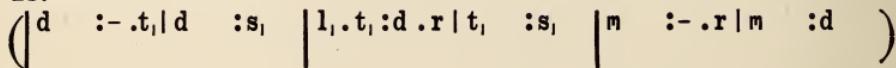
47. KEY A. *In a light and graceful manner.*

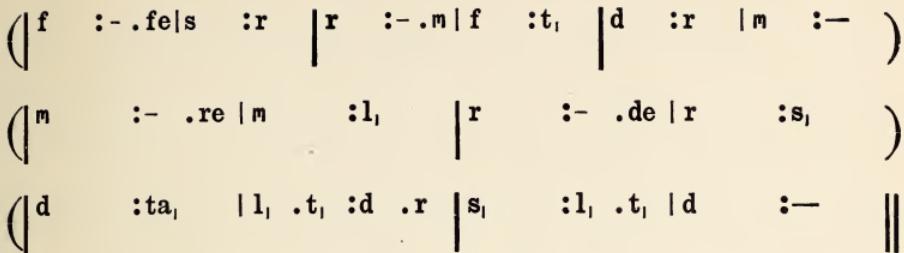
B.



48. KEY G.

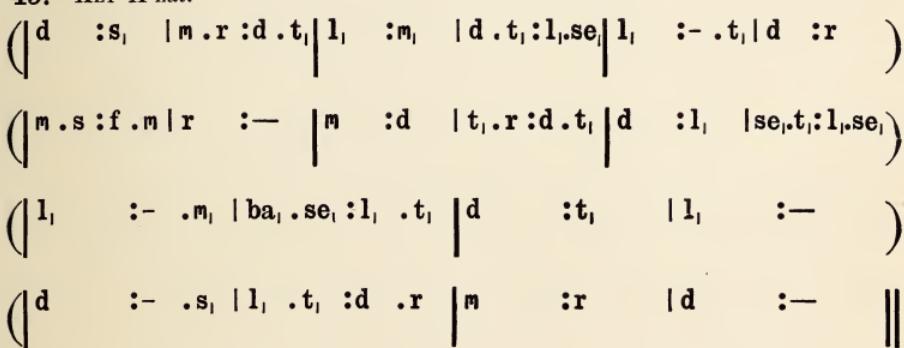
B.



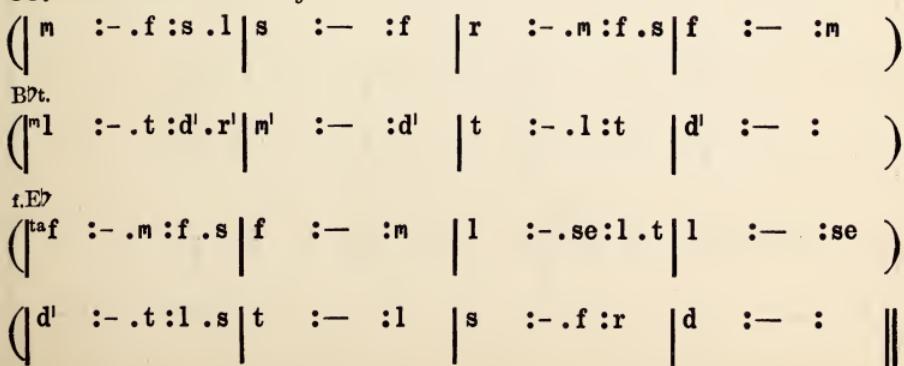


## 49. KEY A-flat.

B.

50. KEY E-flat. *Smoothly.*

B.



## 51. KEY C.

B.  
 ( :m | s :f.m | r :d | t :l | s :t.d | r' :f | m :f.s | l :t. | d )  
 G.t.  
 ( :r.s | l.t.d | f :m | r :d | s :f | l :t. | m :r | s :t. | d )  
 f.C.  
 ( :d.s | f :m | l :-s | t :l.s | d' :m | f :r' | t :-d | m :r | d ||

## 52. KEY F.

B.  
 ( .d :m.f | s :- .se:l.m | f :- .r :t. | r | f :- .fe:s.r )  
 C.t.  
 ( m :- .m.l :l.t | d' :- .l :r'.d' | t :- .s :t.d' )  
 ( r' :- .s :m'.r' | d' :- .s.r :r.m | f :- .r :s.f )  
 ( m :- .m :f .fe | s :- .d :m.r | d :- . ||

53. KEY D. *Lightly.*

B.  
 ( :d | m : :s | f : :l | s :l :t | d' :- :s )  
 A.t.  
 ( t : :l | s : :f | l :-s:f.m | r :- :r.s | l : :l )  
 ( t. : :t. | d :r :m | f : :m | r : :d | s : :f )  
 f.D.  
 ( m :-r:d.t | d :- :ta.f | m : :r | d : :l | s :l :t )  
 ( d' :- :s | d' : :s | t : :l | s :-f:m.r | d :- ||

# INTERMEDIATE RHYTHMS

FOR PUPILS PREPARING FOR THE INTERMEDIATE CERTIFICATE  
OF THE TONIC SOL-FA COLLEGE.

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## REQUIREMENTS OF THE INTERMEDIATE CERTIFICATE.

1. Bring on separate slips of paper the names of twelve tunes, and sol-fa from memory, while pointing it on the modulator, one of these tunes chosen by lot.
2. Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any two of the "Intermediate Rhythms" chosen by lot. Two attempts allowed. The candidate may taa-tai each exercise in place of the first attempt.
3. Sing to *laa*, from the examiner's pointing on the modulator, a voluntary containing transitions of one remove; and also sol-fa, from the examiner's pointing, a voluntary containing easy transitions of two or three removes, and phrases in the minor mode.
4. Sol-fa at first sight, and afterwards sing to words, or to the syllable *laa*, from the Tonic Sol-fa notation, any tunes or parts of tunes the examiner may select, containing transition of the first remove.
5. Sol-fa in correct time and tune any one of Nos. 11 to 22 of the "Minor Mode Phrases," taken by lot. Two attempts allowed.
6. Write down from ear the Sol-fa notes of any two simple phrases of four and six tones respectively, the examiner giving the key-tone, and singing the tune to *laa*, or playing it on an instrument, but not more than three times.
7. Sol-fa at first sight, and afterwards sing to words, or to the syllable *laa*, any part in a Psalm or hymn tune from the staff notation, equal in difficulty to the Sol-fa sight-test in the "Elementary Certificate."

Note.—The seventh requirement is optional, but if it is complied with, the words "Passed in the staff notation also" will be added to the certificate.

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**1. KEY C. M. 100.**

(d,d,d :m:m:m l s,s,s :d' | d,d,d :m:m:m l s,s,s :d' | d,d,d :m:m:m l s,s,s :d' ||

taa tai tee.

*Bugle Call, "Charge."*

**2. KEY A. M. 100. Twice.**

(:s, | d :— :— | m :d :m | d :— :d | d :— :s, | d :— :— | m :d :m | d :— :— | : ||

taa-ai-ee.

*Bugle Call, "Quick Time."*

**3. KEY F. M. 100. Twice.**

(:m | s :m :d | s :m :d | s, :— :d | d :— :m | s, :— :d | d :— :m )  
(s :m :d | s :m :d | s, :— :d | d :— :m | d :— :— | — :— ||

*Bugle Call, "Men's Dinner."*

**4. KEY F. M. 100.**

(d .d | d .m :s .s | s :d .d | d .f :l .l | l :d | d .m :s .s | s :l .s )  
When the pil - grim re-turns from a far dis-tant shrine To the home that he loves, As I

(s .f :l .r | d .t .l :s, | s .m :r .d | d :t .l | s, :s .l | s .f :m .f ,r | d : : | ||

dearly love mine, Then with rap-ture he'll cry, "Tis the land, 'tis the land of my birth."

*Bishop, "The land of my birth."*

## 5. KEY D. M. 100.

Bishop, "Bid me discourse."

(Bid :— me :— dis-course, | I :— will en- | chant thine ear, )

(Or, :— like a fa | trip :— up-on the green. ||

## 6. KEY C. M. 100.

Eisenhofer, "Now the moonbeam's lustre."

(Songs :— and cheer :— ful | voi :— ces, | Songs :— cheer :— ful)

(l.seal:d'l,f|d :— l,se:1..se|l.d'|t.l | s :— | :||

(voi :— ces, | Ech-o here shall | call. ||

7. KEY C. M. 72. *Twice.* taa-e-fa-tee. Sir J. Stevenson, "Fisherman's Glee."

(Kind :— :— | :— :— :— | na :— is :— l :— t | d' :— r:m' | s :— :s)

(mer :— ri-ly, mer :— ri-ly, | mer :— ri-ly, oh, | Sing mer :— ri-ly, mer :— ri-ly,)

(mer :— ri-ly, oh, | With a mer :— ry pull | we row. ||

8. KEY C. M. 72. *Twice.* taa-ai-tee. Bishop, "When wearied wretches."

(A :— :— | las! | the | days | have | passed | a :— | long,)

( :— :— | days | we | never, | never, | never | more | shall | see. ||

9. KEY A. M. 72. *Thrice.* taa-te-fa-tifi. Kreutzer, "Land of Light."

(Richest :— in. | treas :— :— | sure, | Brightest :— in | plea :— :— )

(sure, :— :— | is :— :— | the | land :— :— | I | claim :— :— | as | mine, :— | Oh )

(praise :— to | Him :— :— | who | gave :— :— | it | birth! :— :— | :— :— :— ||

10. KEY D. M. 72. *Twice.* aa-tai-tee. *Auber, "Fisherman's Morning Song."*  
 (Take heed, whisper low, take heed, whisper low, The)

(r :— :m.f|s :— :l.s|s :— :— |d' :— :— |d' :t :l l :s :f|m :— :— |— :— :m )  
 (prey we seek we'll soon, we'll soon en snare, the)

(r :— :m.f|s :— :l.s|s :— :— |d' :— :— |d' :— :s |s :f :r|d :— :— |— :— ||  
 (prey we seek we'll soon, we'll soon en snare.)

11. KEY D. M. 144. *Six times.* Braham, "Rest, weary traveller."

(Wan - - der no more, wan - - - - - )

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

12. KEY E. M. 120. taa-tai-aa. "Men of Harlech."

(For the li - ber-ty of Gwa-lia, On-ward, Har - lech men.)

13. KEY A. M. 144. Parry, "Adieu to the cottage."

(A - dieu to the vil-lage, a - dieu to the cot, )

(And shall I then nev-er re - vis - it the spot?)

14. KEY G. M. 72. tafa-ai. Haigh, "Spare my love."

(Spare my love, ye winds that blow, Plash - y sheets and beat - ing rain, )

(Spare my love, thou feathery snow, Drift - ing o'er the fro - zen plain.)

15. KEY F. M. 60. "She never blamed him."

(She never blam'd him, never, But re - ceived him when he came, )

(With a wel - come kind as ever, And she tried to look the same.)

## 16. KEY D. M. 96.

(: d | r | m : m | r | f | r | d | t | d : . s | d . r : m . f | s  
 Now to her berth the ship draws nigh— We shor - ten sail— )

(: . s | l . t | d' . l | s : . s | d' : - . t | l | : - . s | s . f : m . r | d  
 She feels the tide— “Stand clear the ca - ble” is the cry. ||

## 17. KEY F. M. 60.

(: . s | d , t | : d , r . - | m - m : s . m | r , d : r , m . - | d  
 Oh no, we never men - tion her, Her name is never heard. )

(: . s | s , t | : t | . r | r , d . - | : d , l | s , d . - | : d , r , m | d  
 From sport to sport they hurry me, to banish my re - gret. ||

## 18. KEY A. M. 80.

(: . s | d , d : d | : - . r | m , d : d | : . l | s , m : d | : . m | r , : : l ,  
 Oh take me to your arms, my love. She will not list to me, Be - )

(| s , m : f | : - . r | d | : : | s , m : - | : d , s , - |  
 neath the wil - low tree, willow, willow, )

(| m , d . - | : : . l | s , d : m | : - . t | d | : - : |  
 willow, Be - neath the wil - low tree. ||

## 19. KEY C. M. 80.

J. R. Thomas. “Homeward bound.”  
 (| d' : s | m : s . s | s : - . f | m . s : | r' . s : s , f | m : |  
 Home - ward, homeward, The sun is dropping, dropping in the sea. )

(| . d' : l . | . d' : s . s | s . t : r' . f | m : | . d' : l . | : . d' | s . : | s |  
 Good-night, good-night he says to you and me; Good-night, good-night, he )

(| s . d' : d' . t | d' : | . d' | ta : - . ta | l : - . l | t : - . t | d' : |  
 says to you and me. We're home - ward bound, we're home - ward bound. ||

## 20. KEY C. M. 88.

J. R. Thomas. “Lily bells and roses.”  
 (. m : m . f | s : - . s : l . s | d' : - | : d' | t , f : l : f | m : - . m : m . f |  
 Where li-ly bells in beauty grow My home, my home shall be, Go search the )

(| fe : s : l . s | d' : - | : d' | t . d' : l : - . t | s : - |  
 Wild - wood, high and low, What sight so fair to see? :- ||

## 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-fa-din in correct tune and time. Two attempts allowed. The key may be changed when necessary.

**1. KEY G.** Lah is E.

SIR H. BISHOP.

From "Tis when to sleep."

(**l**, :l, t, d | r | m :f l t, :m | l . l :d | r :m | l, :— | :l, )  
 Still as un-daunted on we stray, Thro' many a tan - gled brake, We )

(**m** :— . r | d . r :d . t, | l, :d | l t, :m | l, :t, | d :r | m :— | — :— ||  
 pause to mark the si - lent way The cau - tious trav - lers take. ||

**2. KEY B-flat.** Lah is G.

MENDELSSOHN. From the "Turkish Drinking Song."

(**l**, :m, m, l, :m | t, :m | l t, :m, m | d :l, t, d | l, d | m :— | d : )  
 Bump not the flask, thou churlish clown, On the board as tho' you would break it! ||

**3. KEY A.** Lah is F-sharp.

W. BOYD.

From a Part-Song.

(**:m, r** | d :l, l t, :m | l, :— . t, d :d | r :r | f :f | m :— | — )  
 At Christmas - time, when frost is out, The year is grow - ing old, )

(**:m** | l, :— . t, d :r | m :f | m :r | d :t, l, l t, :se | l, :— | — ||  
 But sure - ly, soon as A - pril comes, "Twill wake and bloom a - gain. ||

**4. KEY C.** Lah is A.

WELSH AIR.

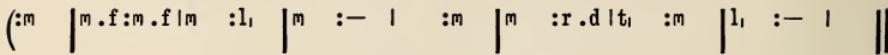
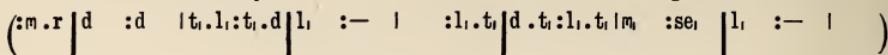
From "The Dawn of Day."

(**:l** | l :m | m :d' | d' :— | t, t | l :d' | t, :l | l :— | se )  
 Sweet Spring a - gain re - turn ing, Makes ev - 'ry bo - som glad, )

(**:l** | m :f | r :m | d :r | l t, :— . d | l :l | d'. t :l. se | l :— | — ||  
 The birds are sing - ing from each spray, 'Tis I a - lone am sad. ||

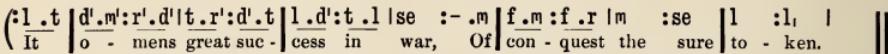
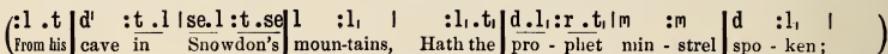
5. KEY A. Lah is F-sharp.

J. R. THOMAS. From "There are good fish in the sea."



6. KEY D-flat. Lah is B-flat.

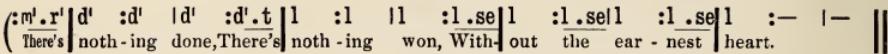
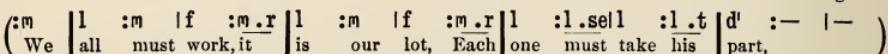
WELSH AIR. From "Of noble race was Shenkoine."



7. KEY C. Lah is A.

H. LAHEE.

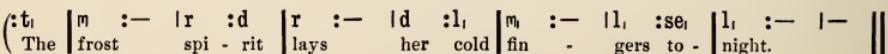
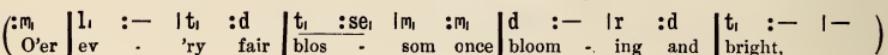
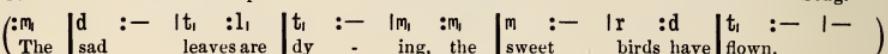
From a Part-Song.



8. KEY A. Lah is F-sharp.

C. G. ALLEN.

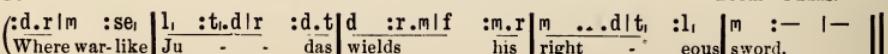
From a Part-Song.



9. KEY B-flat.

HANDEL.

From "Judas."



## 10. KEY F. Lah is D.

J. R. THOMAS.

From "The Owl."

(:m | l :m ,m | d :m ,m | t, :m | l, : ,t,d :d ,r|m :m | l, : | )  
 (Mourn not for the owl,nor his gloomy plight;The owl hath his share of good;

(:m | m :t,d | l, :m ,m | :t,d | l, :t, | d :m ,m | l :-.r|m :-- | )  
 (Nor lone - ly the bird,nor his ghast - ly mate,They're each un-to each a pride,

(:se | l :s.s | f :m.m | r :d | f :-.m | l :f.r | m :m | l, :-- | )  
 (Thrice fond - er,perhaps,since a strange dark fate Has rent them from all be - side. ||

## 11. KEY B-flat. Lah is G.

HENRY SMART. From "Good-night, thou glorious sun."

(:m | m :-.m | ba, :se, | l, :l, | t, :t, | d :m | r :l, | d :-- | t, ||  
 (Veil'd by thy cloak of crim - son gold, Thy day's high du - ty done. ||

## 12. KEY C. Lah is A.

P. LA TROBE.

From the Tune "Hereford."

(:l | se :l | se :m | m :re | m :m | ba :se | l, :t | d' :t | l ||  
 (On thee a - lone our spi - rit stay,While held in life's un - e - ven way. ||

## 13. KEY D. Lah is B.

HANDEL.

From "Jephtha."

(:m | l :m | ba :se | l :-- | :t | In | d' :se | l :t | )  
 (Or heav'n, earth, seas, and sky

(d' :-- | :f | Ere | m :r | l,d :t, | l, :-- | -- ||  
 (lie, Ere in a daugh - ter's blood

## 14. KEY D. Lah is B.

HENRY SMART.

From "The Lady of the Lea."

(:m :m | ba :se | l :t | d' :-- | d :d | r :-.d | d | - | - :-- ||  
 (Cold with - in the grave lies she, Sleep-ing peace - ful-ly. ||

## 15. KEY D. Lah is B.

LEVERIDGE.

From "Black-eyed Susan."

(.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 William, Does my sweet Wil - liam | Sail a - mong your crew ?

16. KEY C. Lah is A.

HENRY SMART.

From "Now May is here."

(:se :t ba:se:la | t :se m :se :t m | d' :- | - ||

17. KEY A. Lah is F-sharp.

From the same.

(:l m :- | t :se | m :- | - :m | ba :se | l :t | d :- | - ||

18. KEY C. Lah is A.

HAYDN. From "Achieved is the glorious work."

(: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 : ||

19. KEY C. Lah is A.

HANDEL.

From "Esther."

(:m | se :m | l :- | se :m | ba :se | l :- | se :l | t :se | d' :- | t ||

( For ev - er | bless - | ed, For ev - er | bless - | ed, For ev - er | bless - | ed. ||

20. KEY B flat. Lah is G.

J. L. HATTON.

From "Jack Frost."

(:d :t | se :m | ba :se | l :t | d :r | t :se | l :t | se : - )

(:m :se | l :l | d :t | t :l | m :se | l :d | t :se | l : - ||

21. KEY C. Lah is A.

G. A. MACFARREN.

From "The Three Fishers."

(:m :ba | m :ba | se :l | se :l | t :d' | t :d' | r' :d' | r' :t | l :- | - : - ||

22. KEY E-flat. Lah is C.

HANDEL.

Phrases from "Israel in Egypt."

(: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 : - | )

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