

THE
TONIC SOL-FA MUSIC COURSE
FOR SCHOOLS.

STAFF NOTATION SUPPLEMENT
TO
BOOK III.

BY
DANIEL BATCHELLOR
AND
THOMAS CHARMBURY.

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NO. 52

•••RULES•••

At a regular meeting of the Board of Directors of the **SHENANDOAH SCHOOL DISTRICT**, held August 2, 1893, the following was adopted:

WHEREAS, An Act of Assembly, approved May 18, 1893, requires School Directors to provide all necessary books and other supplies for the schools under their charge, at the expense of the District; therefore

Resolved, That hereafter we will purchase all the books and supplies required by the schools of this District, and, agreeably to said Act, furnish them to the pupils for their use, free of charge, and subject to the following

RULES AND REGULATIONS:

1. The books and supplies shall be the property of the District, and shall be under the general custody of the secretary of the Board. He shall furnish them to the several schools upon requisitions from the superintendent and teachers. He shall keep a correct account of all books and supplies purchased and furnished to the schools, together with the prices and cost of the same, and perform such other acts as may be necessary for their preservation and safe-keeping, and for the carrying out of the orders of the Board.

2. The teachers shall be held responsible for all books and supplies furnished them for their respective schools. They shall keep a correct account of what they receive from the secretary and what they give their pupils, and, also, record the condition of books and supplies monthly, as well as when given out and when returned, in a book furnished for that purpose. They shall report whenever required by the secretary or superintendent anything pertaining to the books and supplies or any violation of these rules.

3. Pupils shall be given the books and supplies required in their grades, for use at home and in school, but they shall return them whenever required by the teacher, superintendent, or secretary, and shall return them finally upon leaving school or at the close of the school term. The same books shall be given to children of the same family successively whenever practicable.

4. Parents or guardians of pupils shall be held responsible for books and supplies furnished to such pupils. Fines for the loss of and for damage done to books and supplies, beyond the natural wear and tear, shall be assessed by the teachers and secretary, and the parents or guardians shall be notified to pay such fines. If the fines are not promptly paid the pupils shall be suspended from school and may be expelled by the Board.

By order of the Board.

PATRICK CONRY, President.

Attest: **FRANK HANNA, Secretary.**

PREFACE.

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

The purpose of the Staff Supplement is to enable the Tonic Sol-fa pupils to apply their knowledge of music to the Staff Notation.

This Book should not be taken up until the corresponding work in Book III. has been accomplished. The more thoroughly music itself is first understood, the more easily and rapidly will the pupils learn to use the Staff Notation.

The Fourth Step develops simple transition ; that is, changing the key by one remove, sharp or flat, from any given key. This supplement shows the same thing, with new exercises, on the staff.

As far as Ex. 31, only "cadence transitions," or very brief changes of key, are introduced. The later exercises contain "extended transitions," and in them the extent of the new key is marked out, with the "bridge-notes" for sol-fa-ing in each key according to the perfect method. In a few of the exercises the pupils are left to determine what bridge-notes they are to take, and sometimes into what key they are passing.

The graded exercises in Rhythm, at the end, will help to cultivate the pupils' rhythmic sense, and will make them familiar with a great many rhythmic combinations. The Solfeggios for sight-singing are intended to promote readiness in singing at sight music which contains simple changes of key.

In preparing the exercises, the leading aim has been to make them progressive in the order of musical development ; but care has also been taken to select good and appropriate tunes for school use.

THE
TONIC SOL-FA MUSIC COURSE
 FOR SCHOOLS.

STAFF-NOTATION SUPPLEMENT TO BOOK III.

FOURTH STEP.

TO RECOGNIZE ON THE STAFF TRANSITION TO THE NEXT SHARP OR FLAT KEY.

VOICE TRAINING EXERCISES FOR DAILY PRACTICE.

NOTE.—These exercises can be sung as written by all voices. For lower voices alone, they can be taken in C sharp, C, B, and B-flat. For higher voices alone, in E-flat, E, and F. Let them be sung softly, but clearly, with jaw easily dropped, throat relaxed, and tongue lying flat in the mouth.

1.



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

2.



Coo, coo, coo, etc.
 Loh, lah, or lay,
 Coo, coo, coo, etc.

3.



Coo, coo, coo, etc.
 Loh, lah, or lay.

4.

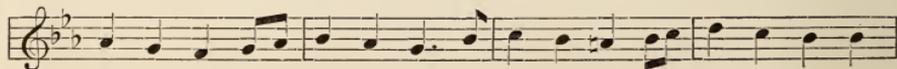
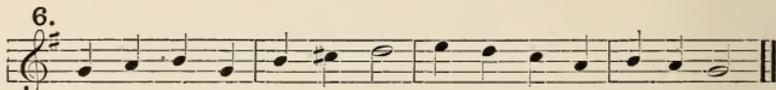
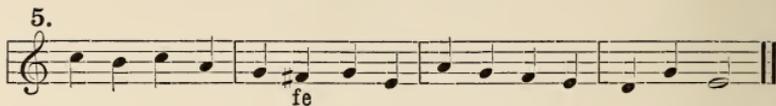


Coo, coo, coo, etc.
 Sea - - - - - la.

TO ILLUSTRATE THE SHARPENED FOURTH—*fe*.

IMPERFECT SOLFAING.

d'
t
l
s
<i>fe</i>
f
m
r
d



12.

SOLFEGGIOS FOR S. C.

Musical score for exercise 12, consisting of two systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system contains two staves of music. The second system also contains two staves of music, with double bar lines at the end of each staff.

13.

Musical score for exercise 13, consisting of two systems of two staves each. The key signature is three flats (Bb, Eb, Ab) and the time signature is 3/4. The first system contains two staves of music. The second system also contains two staves of music, with double bar lines at the end of each staff.

MUSIC, SWEET MUSIC.

14.

ROUND.

1
2
3

Mu - sic, sweet mu - sic, thy prais - es we'll tell
Loud - er and loud - er our prais - es shall swell,
Till in full har - mo - ny feel we thy spell.

2
3
1

EVENING.

15.

ROUND.

1
2
3

The sun - light slow - ly fades a - way,
And hues of night en - close the day;
Sing ju - bi - la - te, A - - - men.

2
3
1

HASTE THEE, NYMPH.

16.

ROUND.

DR. ARNOLD.

1
2
3

Haste thee, nymph, and bring with thee, Jest and youth-ful jol - li - ty,
Quips, and cranks, and wan - ton wiles, Nods, and becks, and wreathed smiles,
Sport, that wrink - led care de - rides, And laugh - ter, hold - ing both his sides.

2
3
1

SONG OF WELCOME.

17.

OFFENBACH.—FROM CURWEN'S Music Drill.

*Allegro.**After 2nd verse, end here.*

Come, come, come, come, Welcome to our band to-day; Come, come, come, come, Join us in a mer-ry lay.



1. Voice - es blend - ing, wel - come send - ing, Glad com - pan - ions here we greet;
 2. Bur - dens light - en, pleas - ures bright - en, Who a - mong us can be sad?



All are sing - ing, mu - sic ring - ing, Hap - py voice - es here we meet, And
 None will sor - row for the mor - row, When all else a - round is glad, And



nought of sad - ness, on - ly glad - ness, Sweet - est mu - sic fills the air;
 paths of du - ty fill'd with beau - ty, Bright the sky that shines a - bove;



All re - peat - ing words of greet - ing, Love and joy are ev - 'ry - where.
 Driv - ing trou - ble, joy we dou - ble; Earth be - neath is fill'd with love.

*D.C.*

18.

THE FOOT TRAVELLER.

FRANZ ABT.

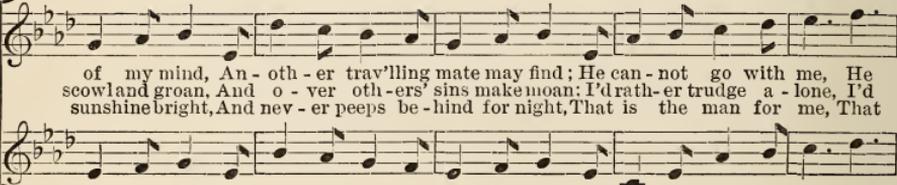
$\text{♩} = 84$. *With energy.*



1. On foot I gai - ly take my way—Hur - rah, hur - rah, hur - rah ! O'er
 2. No snail-pac'd friend I want, not I,— Hur - rah, hur - rah, hur - rah ! At
 3. Foot - trav - el to the gay is sweet,—Hur - rah, hur - rah, hur - rah ! But



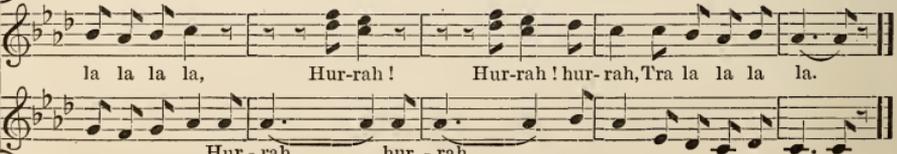
mountains bare and mead-ows gay, Hur - rah, hur - rah, hur - rah ! And he who is not
 ev - 'ry step to pause and sigh, Hur - rah, hur - rah, hur - rah ! No gloom-y man to
 heav-y hearts make heav-y feet, Hur - rah, hur - rah, hur - rah ! The man who loves the



of my mind, An - oth - er trav'ling mate may find ; He can - not go with me, He
 scowland groan, And o - ver oth - ers' sins make moan : I'd rath - er trudge a - lone, I'd
 sunshine bright, And nev - er peeps be - hind for night, That is the man for me, That



can - not go with me. Hur - rah, hur - rah, Tra la la la la, Hur - rah, hur - rah, Tra
 rath - er trudge a - lone.
 is the man for me.



la la la la, Hur - rah ! Hur - rah ! hur - rah, Tra la la la la.

Hur - rah, hur - rah,

20.

THE FARMER'S BOY.

W. S. RODDIE.

1. Oh, see the mer - ry farm - er's boy, He tramps the meadows through, And swings his hoe in
2. The farmer's boy is blithe and gay, By morn - ing, noon, or night; In song or glee or

care - less joy, While dashing off the dew. The mer - ry birds on branch - es high, They
roun - de - lay, He's whistling with de - light. His mer - ry heart is full of glee, And

trill their notes of glee; The boy, he gives a gay re - ply, And whistles cheer - ly. . .
o - ver - full of fun; Oh, hear him whistling mer - ri - ly, Un - til the day is gone.

Melody to be whistled with vocal accompaniment.

La
la la la la la la

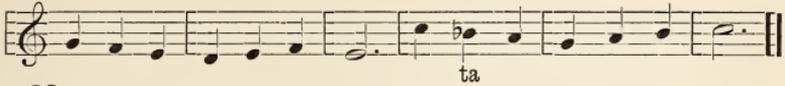
Both parts to be whistled by the boys and laded by the girls.

la . . . La . . .

TO ILLUSTRATE THE FLATTENED SEVENTH—TA.
IMPERFECT SOLFAING.

d'
t
ta
l
s
fe
f
m
r
d

21.



22.



23.



24.



25.



26.



27.



Abridged from the Chorus in "MARTHA."

f *Vivace*. M = 88.

Come where flow'rs are fling - ing Beau - ty o'er the mead-ows gay, Where glad
Rep. Come where skies are smil - ing, Where the mer - ry foun-tains play, Come, thy

birds are sing-ing, Free from care, the live-long day. Where thro' light and shadow, Streamlets
 care be-guil-ing, Keep with na-ture hol - i - day.

gen-tly murmur as they stray, O-ver field and meadow, Fairy footsteps gai-ly lead the way.

Come, come, thy care be - guil-ing, Keep with na-ture hol - i - day, Oh, come, come where

pleas-ure fond-ly lin-gers, Where the gen-tle woodland Fay Weaves with mag-ic fin-gers

Wreaths to crown the brow of May, to crown the brow of May, love - ly May, love - ly

May. Come where pleas - ure lin - gers, Where the gen - tle wood - land Fay

f Oh, come, Oh,

Weaves with mag - ic fin - gers Wreaths to crown the brow of May. Come, where

ff

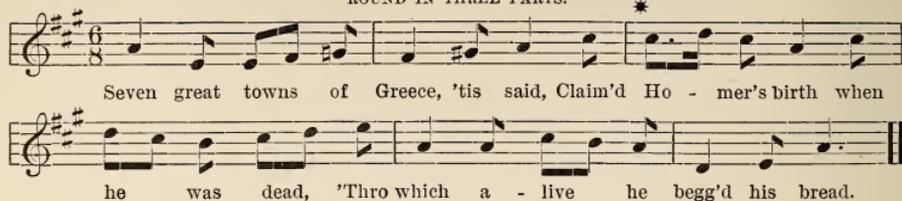
skies are smil - ing, Where the mer - ry fountains play, Come, thy care be - guil - ing,

Keep with na - ture hol - i - day, Oh, come a - way, Oh, come a - way, a - way.

29.

HOMER.

ROUND IN THREE PARTS. *



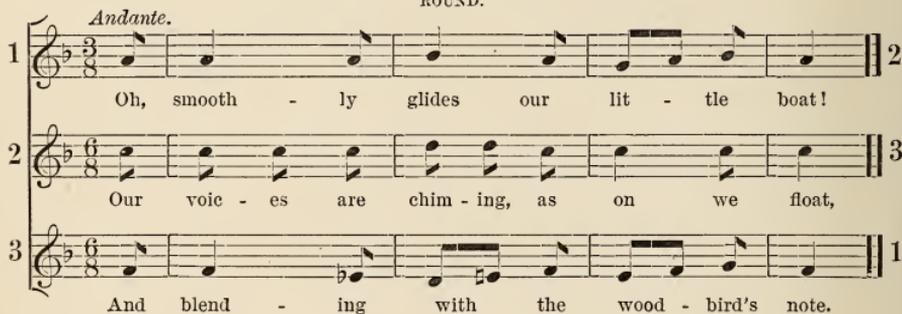
Seven great towns of Greece, 'tis said, Claim'd Ho - mer's birth when
he was dead, 'Thro which a - live he begg'd his bread.

30.

OH, SMOOTHLY GLIDES.

B.

ROUND.



Andante.
Oh, smooth - ly glides our lit - tle boat!
Our voic - es are chim - ing, as on we float,
And blend - ing with the wood - bird's note.

31.

SOLFEGGIO FOR S. C.

B.



32.

GENTLE RAY OF SUNLIGHT.

B.

1. Gen - tle ray of sun - light gleam - ing From the port - als of the sky,
2. Like to thine is love's sweet mis - sion, On life's dai - ly path to shine;

With ce - les - tial glo - ry beam - ing, Full of light, and life, and joy;
Us to give a hap - py vis - ion Of still bright - er days di - vine.

Key G.

Gild - ing ev - 'ry hill and moun - tain, Smil - ing on their rug - ged sides,
Love will soothe the sick man's pil - low, Love will light the poor man's day,

Cheer - ing ev - 'ry spark - ling foun - tain, While its spark - ling wa - ter glides,
Love will gild time's roll - ing bil - low, As it bears us on our way.

33.

Words by A. J. FOXWELL.

WHEN EARLY MORN.

B.

With spirit. ♩ = 112.

1. When ear - ly morn shall wake . . . us To
 2. Let not de - lay en - cum - ber The
 3. Birds war - ble their de - vo - tion, In
 4. We too will seek our pleas - ure In

mf KEY E.

life and light a - new, Should drow - sy sloth o'er
 vig - or of the will; But start - ing up from
 glad and thank - ful songs; Thro' wood, and field, and
 ac - tion, while we may; We'll find in toil a

p

ta f

take us, Then Du - ty comes to shake us And
 slum - ber, Our dai - ly tasks we'll num - ber, And
 o - cean All things are seen in mo - tion, In
 treas - ure, And by our deeds we'll meas - ure The

p

p

show us what to do, And show us what to do.
 all with joy ful - fil, And all with joy ful - fil.
 gay and bus - y throngs, In gay and bus - y throngs.
 length of ev - 'ry day, The length of ev - 'ry day.

34. HAPPY LAND, THY LENGTHENING STORY.

Words by JOHN GUARD.

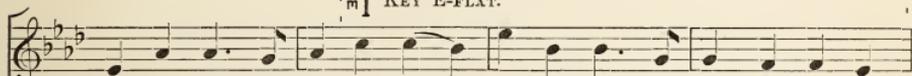
Music by MENDELSSOHN.



1. Hap - py land, thy length'ning story Fame shall sound with trum-pet voice,
 2. Com-ing each, as each was need-ed, For the land they loved so well,
 3. Tho' thy foe in fierce-est might On thy shores may yet be crowding,



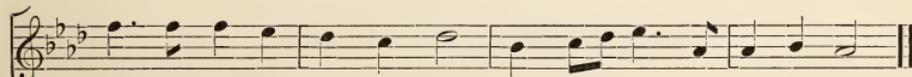
KEY E-FLAT.



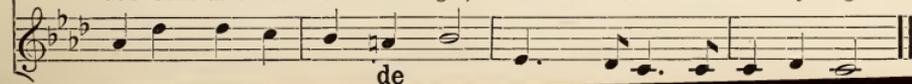
Com-ing ra - ces shall re - joice In the re - cord of thy glo - ry.
 Fall - ing where their fa - thers fell, Each by one as true suc - ceed - ed.
 Tho' dis - tress - es black as night Dark - ly all the land be shroud - ing,



Mar - tyr saints, and he - roes brave, Life - blood free - ly for thee gave,
 God be thank'd, whose grace and power Nerv'd them for the dread - ful hour,
 God shall arm thee for the fight, God shall send thee heav'n - ly light,



Mar - tyr saints, and he - roes brave, Life - blood free - ly for thee gave.
 God be thank'd, whose grace and power Nerv'd them for the dread - ful hour.
 God shall arm thee for the fight, God shall send thee heav'n - ly light.



35.

A SWALLOW SONG.

Words by KATE L. BROWN, for this work.

B.

$\text{♩} = 84$. S. S. C. *Cantabile*.

1. O swal-low, hap-py swal-low, Swift skimming o'er the blue, Ah! would that I might
2. O swal-low, hap-py swal-low, You wan-der o'er the seas; My fan-cies ev-er
3. O swal-low, hap-py swal-low, I too would fly a-way; With-in this dear home

fol-low That ai-ry flight with you! A-mong the ro-sy cloud-lets You fear-less float a-fol-low To lands more fair than these, Where golden summer reigneth, Where skies are always
val-ley I would not al-ways stay: Some in ward voice is urg-ing, Thou, too, must sing and
long: In notes like flow'rs down dropping, I catch your hap-py song, I catch your hap-py song.
blue, And oth-er voices are sing-ing Their lov-ing praise of you, ... Their lov-ing praise of you.

rise: Go, join thy joyous comrades, Swift cleaving summer skies, Swift cleaving summer skies.

36.

A BIRD IS SWEETLY SINGING.

From CURWEN'S German Two-Part Songs.

mf Allegretto.

1. A bird is sweet - ly sing - ing With - in the leaf - y wood ;
 2. The brook, in joy - ous ram - ble, Thro' grass - y cov - ert flows ;
 3. A bu - gle note is swell - ing A - long the for - est glade ;
 4. From bu - gle, bird, and wa - ter, We hear the mes - sage clear -

I hear the car - ol ring - ing, With Spring de - light im - bued, . .
 And hark! to bush and bram - ble, It prat - tles as it goes, . .
 The wood - man thus is tell - ing Of cheer that Spring has made, . .
 "O sor - row's son and daugh - ter, Re - joice while Spring is here, . . .

With Spring de - light im - bued. Oh, come and dwell with me be -
 It prat - tles as it goes.
 Of cheer that Spring has made.
 Re - joice while Spring is here."

Oh, come . . . and dwell with
 neath the greenwood tree, Oh, come and dwell with me!
 me be - neath the greenwood tree, Oh, come and dwell with me!

O FORM OF PUREST SPLENDOR.

FROM CURVEN'S MENDELSSOHN ALBUM.

mf *Con moto.*

1. O form of pur-est splen-dor To mor-tal sight re-veal'd, Whose ac-cents soft and
2. To thee shall ev-'ry na-tion One day their ser-vice bring, While dark dis-sim-u-

D_m1

ten-der The sweet-est charm can yield, The sweet-est charm can yield; Thy
la-tion And er-ror far they fling, And er-ror far they fling. Then

af

p *r¹1 f*

love-ly face we see, O Truth, and bow to thee. To thee we
peace, and rest, and joy Shall hap-py hours em-ploy, And stormy

ta f

O truth, O truth, and bow to thee, and bow to thee. To thee we
Shall hap-py hours em-ploy, shall hap-py hours em-ploy, And stormy

ev-er ren-der Our hom-age full and free, Our hom-age full and free,
ag-i-ta-tion No more the world an-noy, No more the world an-noy,

ev-er ren-der Our hom-age full . . . and free, Our hom-age
ag-i-ta-tion No more the world an-noy, No more the world an-

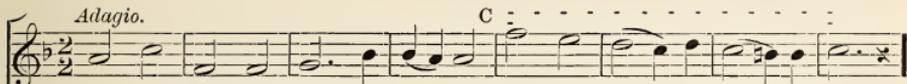
f *dim.* *pp*

Our hom-age full . . . and free, Our hom-age full and free.
No more the world . . . an-noy, No more the world an-noy.

FROM THY THRONE.

39.

Melody by GLUCK.

Adagio.

1. From Thy throne in heav - en bending, Hear us, Fa - ther, while we pray;
 2. On our un-known path di - rect us, Still sup - ply our dai - ly need;



- On Thy grace a - lone de - pend - ing, Tread we life's un - cer - tain way.
 Arm us, Lord, and still pro - tect us, When to con - flict Thou dost lead.



ALL GOOD-NIGHT.

40.

SCHNEIDER.

 $\text{♩} = 88.$ S. C. and *ad lib.* B.

1. All, good - night! All, good - night! Now is la - bor end - ed
 2. Sweet re - pose! Sweet re - pose! Now all wea - ry eye - lids



3. Peace - ful sleep! Peace - ful sleep! Sleep, till morn - ing's dawn doth



C

quite, Now the day is soft - ly closing; Bu - sy hands from
close, Si - lence rests on field and mountain; Soft - ly mur - mur
peep, Sleep un - til an - oth - er morrow Brings its care and

toil re - pos - ing; Till new morn - ing wakes in light, Till new
brook and fountain; Peace o'er all things night - fall throws, Peace o'er
joy and sor - row; Sleep, our Fa - ther watch will keep, Sleep, our

morn - ing wakes in light, All, good - night.
all things night - fall throws, Sweet re - pose.
Peace - ful sleep.
All, good - night, all, good - night.
Sweet re - pose, sweet re - pose.
Fa - ther watch will keep, Peace - ful sleep, peace - ful sleep.

41.

SPRING IS COMING.

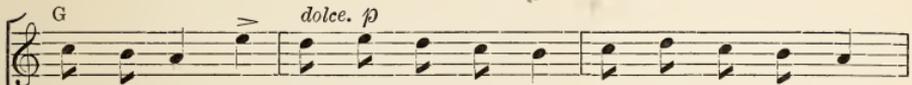
From a Vocal Dance by JULIUS OTTO.



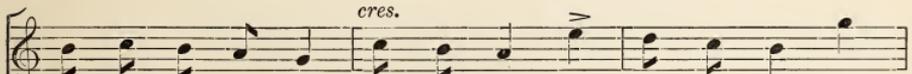
1. { Spring is com - ing, Spring is com - ing, Float - ing on the west - ern breeze,
Birds are sing - ing, Birds are sing - ing, Gai - ly sing - ing in the trees,
2. { Bright - ly tint - ed, bright - ly tint - ed, Forth the ten - der flow - ers peep,
Glad to wak - en, glad to wak - en From their wea - ry win - ter's sleep,



la la la, la la la, la la la, la la la.
la la la, la la la, la la la, la la la, la la la.



Come then, maid - ens, to the woods a - way, to the woods a - way,
All the fair earth cloth'd in beau - ty seems, cloth'd in beau - ty seems,



to the woods a - way, Where the glad birds chant their car - ols,
cloth'd in beau - ty seems, As it feels the wel - come sun - ny,



DULCE DOMUM.*

Tune attributed to JOHN READING, 17th Century.

42.

p

Come, com-pan-ions, join your voi-ces, Hearts with pleas-ure bound-ing,
Con-ci-na-nus, O so-da-les! E-ja- quid si-le-mus?

p

Sing we the noble lay, Sweet song of hol-i-day, Joys of home, sweet home re-sound-ing,
No-bi-le can-ti-cum, dul-ce me-los, Dom-um, dom-um re-so-ne-mus,

p

Home, sweet home, with ev-'ry pleas-ure, Home, with ev-'ry bless-ing crown'd,
Dom-um, dom-um! dul-ce dom-um! Dul-ce dom-um re-so-ne-mus,

f

Home, our best de-light and treas-ure, Home, the wel-come strains re-sound!
Dom-um, dom-um! dul-ce dom-um! Dul-ce dom-um re-so-ne-mus!

p

Home, our best de-light and treas-ure, Home, the wel-come strains re-sound!
Dom-um, dom-um! dul-ce dom-um! Dul-ce dom-um re-so-ne-mus!

* This is sung annually by the Winchester (Eng.) college boys, at the commencement of the long vacation.

EXERCISES IN RHYTHM.

† Observe the proper breathing places.

1.



2.



3.



4.



5.



6.



7.



8.

$\text{♩} = 84.$ S.C. † † J. G. †

La la

Now fare you well, ah, fare you well, While far a - way we

la la.

roam, Each gal-lant soldier's heart will swell with love to friends at home.

9. $\text{♩} = 96.$

FROM LAURENT DE RILLE.

10.

 $\text{♩} = 96.$

11.

 $\text{♩} = 84.$

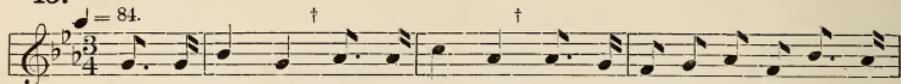
Sing - ing in the morn - ing, sing - ing thro' the day,

sing - ing when the shad - ows gath - er on our way.

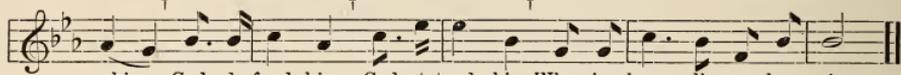
12.



13.



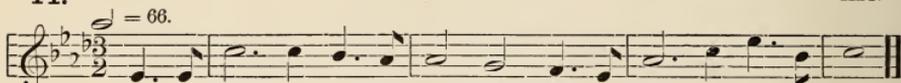
Mark the sea - bird wild - ly wheel - ing O'er the wa - ters vast, thro' path - less



skies, God de - fends him, God at - tends him, When in lone - li - ness he cries.

14.

ABT.



There is peace if I am watch - ing, There is peace if I am near.

15.

CALLCOTT.

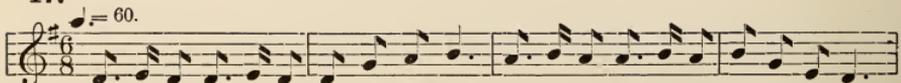


O'er the wave his ra - diance flies, O'er the wave, O'er the wave his radiance flies.

16.



17.



18.

$\text{♩} = 108.$ STUNZ.

The brook sings in the val - ley, The lark chants loud and
free, The sun - lit air is thrill - ing With sounds of joy and glee.

19.

SPOFFORTH.

Hail, smil - ing morn, smil - ing morn!
At whose bright presence darkness flies a - way.

20.

$\text{♩} = 66.$ "LAST ROSE OF SUMMER."
3

'Tis the last rose of sum-mer, Left bloom - ing a - lone.

21.

$\text{♩} = 84.$ S. C. LAURENT DE RILLE.

Like fai - ry elves who night - ly, Tra la la la la la
la la la, When moonbeams glim-mer bright-ly, The mer - ry cho - rus sing.

22.

$\text{♩} = 66.$ CALLCOTT.

Oh, lis-ten, lis-ten, la-dies, lis-ten, la-dies gay, No haughty feat of arms we tell.

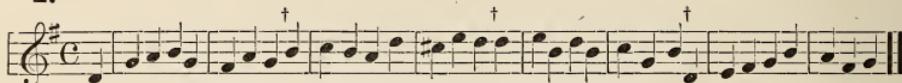
EXERCISES FOR SIGHT SINGING

1.

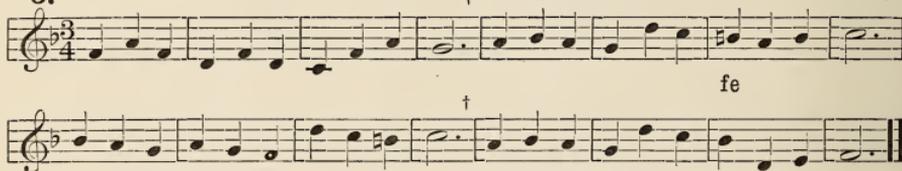
IMPERFECT SOLFAING.



2.



3.



4.



5.



6.



11.

† What Key ? †

12. Notice "passing transitions" in the last eight measures.

† What Key ? †

INDEX.

	PAGE
All good-night	21
Bird is sweetly singing (A)	19
Come where Flowers are flinging	12
Dulce domum	25
Exercises for Sight-singing	30
Exercises in Rhythm	26
Evening. (Round)	6
Farmer's Boy (The)	10
Foot Traveller (The)	8
Fragrant Air, everywhere	9
From Thy Throne	21
Gentle Ray of Sunlight	15
Happy Land, thy lengthening Story	17
Haste thee, Nymph. (Round)	6
Homer. (Round)	14
Music, sweet Music. (Round)	6
O Form of purest Splendor	20
Oh, smoothly glides. (Round)	14
Solfeggios	5
Song of Welcome	7
Spring is coming	23
Swallow Song (A)	18
Voice Training Exercises for Daily Practice	3
When early Morn	16

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