

THE  
TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

BOOK III.

BY

DANIEL BATCHELLOR

AND

THOMAS CHARMBURY.

BOSTON:

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FOURTH STEP.

t m' l

l r' s

s d' f

t m  
f ta

m l r

r s d

d f  
fe t<sub>1</sub>

t<sub>1</sub> m l<sub>1</sub>

l<sub>1</sub> r s<sub>1</sub>

s<sub>1</sub> d f<sub>1</sub>

t<sub>1</sub> m<sub>1</sub>  
f<sub>1</sub> ta

m<sub>1</sub> l<sub>1</sub> r<sub>1</sub>

r<sub>1</sub> s<sub>1</sub> d<sub>1</sub>

#132

## REQUIREMENTS OF THE JUNIOR CERTIFICATE

OF THE TONIC SOL-FA COLLEGE.

- 1.—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.—Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any one of Nos. 1 to 9 of the Elementary Rhythms,\* taken by lot. Two attempts allowed. The pupil may taa-tai the exercise in place of the first attempt.
- 3.—Sol-fa from the examiner's pointing on the modulator, a voluntary, moving at the rate of M. 60, and consisting of at least twenty-four tones, including leaps to any of the tones of the scale, but neither transition or the minor mode.
- 4.—Sol-fa at first sight, from the Tonic Sol fa Notation, a phrase of eight tones, or else the air of a "single chant," which has no tones out of the common major scale, and no tones shorter than a pulse.
- 5.—The tones of the Doh chord being given by the examiner, tell by ear the Sol-fa name of any one tone of the scale sung to *laa*, or played upon some instrument.

\* Elementary Rhythms are to be found in Book II.

## REQUIREMENTS OF THE ELEMENTARY CERTIFICATE

OF THE TONIC SOL-FA COLLEGE.

- 1.—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.—Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any two of the "Elementary Rhythms," from Nos. 7 to 26, taken by lot. Two attempts allowed. The pupil may Taa-tai each exercise in place of the first attempt.
- 3.—Sol-fa from the examiner's pointing on the modulator, a voluntary moving at the rate of M. 60, containing transitions of one remove.
- 4.—Pitch the key-tone by means of a given C, sol-fa not more than three times, and afterwards sing to words, or to the syllable *laa*, any "part" in a psalm or hymn-tune in Tonic Sol-fa notation, not seen before, but not necessarily containing any passages of transition, or of the minor mode, or any division of time less than a full pulse.
- 5.—The tones of a doh chord being given by the examiner, tell, by ear, the sol-fa names of any three tones of the scale sung to *laa*, or played upon some instrument. [Two attempts allowed, a different exercise being used in the second case.]

THE

# TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

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

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## BOOK III.

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## PREFACE.

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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.

Book III contains exercises and songs in the fourth step. In this step, the subject of "transition" (sometimes called modulation), or passing from one key to another, is taught. In the first part of the book the transitions are in simple cadence form, but later on, they are shown in their more extended forms.

The rhythmic exercises are designed mainly to illustrate "syncopation," the nature of which is explained in the manual. As time and tune are closely associated in melody, time forms are now added to the time studies.

The exercises for voice training are made as simple as possible, but each is intended for a special purpose; and before giving it to the class, the teacher should carefully read what is said about it in the notes of the manual.

The plan of embodying each new thing in tuneful exercises, and illustrating by pleasant songs, is still adhered to. Of necessity, the teaching of this step will require more musical ability on the part of the teacher than in teaching the earlier steps; but it is hoped that by following the directions given in the manual, the school teachers will still be able (in the absence of a music teacher) to conduct the musical education of their pupils in an intelligent manner.

While a large part of this book is original, it will be seen that several favorite songs of leading composers have been incorporated into it, and special acknowledgment is due to Messrs. Curwen & Sons, of London, for the use which has been made of their school instruction books.

# TONIC SOL-FA MUSIC COURSE

## FOR SCHOOLS.

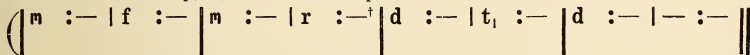
### BOOK III.

#### FOURTH STEP.

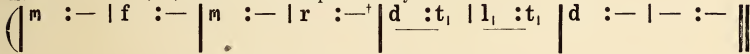
#### VOICE TRAINING EXERCISES FOR DAILY PRACTICE.

NOTE.—Exs. 1 to 5 should be sung first to the syllable *ru*, with the lips softly closing over the teeth; secondly, to *coo*, lips placed as for *ru*, and each tone struck with a light, but definite action of the larynx; thirdly, to *ai* (as in *main*), with corners of the mouth slightly drawn back, and fourthly, to *aa* (as in *far*) lips as for *ai*, but the mouth wide open, and the sound brought well forward to the upper teeth.

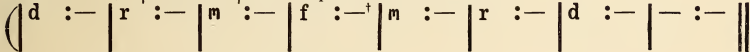
1. KEYS G, F-sharp, F, and E. For Sopranos and Contraltos.



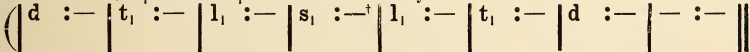
2. KEYS B-flat, B, and C<sup>1</sup>. For Sopranos only.



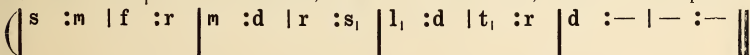
3. KEYS C, B<sub>1</sub> and B-flat<sub>1</sub>. For Sopranos and Contraltos.



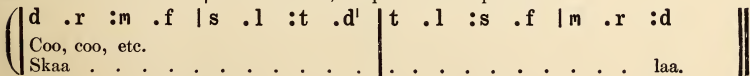
4. KEYS C, B<sub>1</sub> and B-flat<sub>1</sub>. For Contraltos only.



5. KEYS B-flat<sub>1</sub> to D for Contraltos; E-flat to G for all voices; A-flat to C<sup>1</sup> for Sopranos.



6. KEYS C down to G<sub>1</sub> for Contraltos; C up to F for Sopranos.



† Observe the breathing places.

TO ILLUSTRATE *fe* IN TRANSITION.

7. KEY C.

d'	( :d .m   s :fe   s :m .s   d' :t   d'
----	--

TE

8. KEY C.

LAH	( :s   r :m . <u>fe</u>   s :d'   s :l .t   d'
-----	--

LAH

9. KEY F.

SOH	( :d .m   s : <u>fe.s</u>   l :fe   s :- .f   m
-----	---

SOH

*fe*

10. KEY F.

FAH	( :s   f :m   r :fe   s : <u>f .r</u>   d
-----	---

FAH

ME

11. KEY D.

RAY	(   d :t <sub>1</sub> .r   d :m   s :fe.l   s :-
-----	--

RAY

12. KEY D.

DOH	(   m :f   fe :s   fe.r :m .fe   s :-
-----	---------------------------------------

DOH

## SOLFEGGIO.

13. KEY G. M. 100.

( :d .m   s :fe   s :m   f .m :r .d   r :- .r   m :fe )
---

(   s :f .m   r .d :t <sub>1</sub> .l <sub>1</sub>   s <sub>1</sub> :   s :l .fe   s :m )
---

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

## WHEN THE SILVER MOONBEAMS QUIVER.

14. KEY E-flat. M. 60. *Beating twice. Softly. May be sung in two or three parts.**mp*

FROM MOZART.

( m : - : f   s : - : d'	m : - : f   s : - : d'	l : d' : l   s : d' : s )
d : - : r   m : - : m	d : - : r   m : - : m	f : l : f   m : - : m )
1. When the sil - ver	moon - beamsquiv' - er,	Soft - ly glides our
2. At this hour, when	all is rest - ing,	Calm and si - lence
( d : - : d   d : - : d	d : - : d   d : - : d	f <sub>1</sub> : - : l <sub>1</sub>   d : - : d )

( s : f : m   r : - : -	m : - : f   s : - : d'	m : - : f   s : - : d' )
r : - : d   t <sub>1</sub> : - : -	d : - : r   m : - : m	d : - : r   m : - : m )
lit - tle boat;	As up - on the	tran - quil riv - er,
on us steal;	Hushed is laugh - ter	loud, and jest - ing,
( t <sub>1</sub> : - : d   s <sub>1</sub> : - : -	d : - : d   d : - : d	d : - : d   d : - : d )

( t : d' : r'   r' : d' : t	t : d' : l   s : - : -	t : - : t   d' : - : s )
s : l : t   t : l : s	s : l : fe   s : - : -	f : - : f   m : - : m )
Down the stream we	gen - tly float.	Well it suits the
All the sooth - ing	in - fluence feel.	While in songs our
( r : - : r   r : - : r	r : - : r   s <sub>1</sub> : - : -	s <sub>1</sub> : - : r   d : - : d )

( f : - : s   m : - : s	t : - : t   d' : - : s	s : f : m   r : - : - )
r : - : t <sub>1</sub>   d : - : m	r : - : f   m : - : m	r : - : d   t <sub>1</sub> : - : - )
ev - 'ning hour,	Here to pause in	scenes so fair;
voi - ces blend - ing,	With the wa - ter	soft and low,
( t <sub>1</sub> : - : s <sub>1</sub>   d : - : d	s <sub>1</sub> : - : s <sub>1</sub>   d : - : d	t <sub>1</sub> : - : d   s <sub>1</sub> : - : - )

( m : - : f   s : - : d'	m : - : f   s : - : d'	l : d' : l   s : l : s )
d : - : r   m : - : m	d : - : r   m : - : m	f : l : f   m : - : m )
Now let beau - ty's	sooth - ing pow - er	Ban - ish thoughts of
Up the dis - tant	mount as - cend - ing,	Wake the ech - oes
( d : - : d   d : - : d	d : - : d   d : - : d	f <sub>1</sub> : - : l <sub>1</sub>   d : - : d )

( f : m : r   m : - : -	l : r' : d' : t . l   s : d' : l	f : m : r   d : - : - )
r : d : t <sub>1</sub>   d : - : -	f : - : f   m : - : f	r : d : t <sub>1</sub>   d : - : - )
toil and care,	Ban - ish thoughts of	toil and care.
as we go,	Wake the ech - oes	as we go.
( s <sub>1</sub> : - : s <sub>1</sub>   d : - : -	f <sub>1</sub> : - : l <sub>1</sub>   d : - : f <sub>1</sub>	s <sub>1</sub> : - : s <sub>1</sub>   d : - : - )

## THE YOUNG RIDER.

FROM F. KUCKEN.

15. KEY C. M. 96. *Sprightly.*

(.s	s .s :l .t	d'	:s .s	s .m' :r' .s	d'	:
1. One	sum - mer morning	ear - ly, My	po - ny I be -	strode,		
2. There	stood my love - ly	An - na Be -	side her blooming	bower;		
3. To	show my skil - ful	rid - ing, I	spurr'd him ve - ry	sly;		
4. On	hands and knees I	scram - ble, And	reach at length	dry land,		
(.s	s .s :l .t	d'	:s .m	m .s :f .f	m	:

(.s	s .s :l .t	d'	:s .m'	r' .d' :l .t	s	:
And	by my An - na's	cot tage I	took the well - known	road;		
She	twin'd the op - 'ning	ros - es, (Her -	self the sweet - est	flow'r);		
A -	las! he rear'd and	threw	me In - to a ditch	hard by;		
And	oh! in such a	pic - kle, Be -	fore her face I	stand!		
(.s	s .s :l .t	d'	:s .s	fe .fe :fe .fe	s	:

(.s	s .r' :l .t	d'	:- .s	s .r' :l .t	d'	:m'
For 'twas my greatest	pride	That	she should see me	ride;	Trip,	
My hat I gen - tly	raised,	And	on her beau - ty	gazed;	Prance,	
Then off he went like	wind,	And	left me there be -	hind;	Stop,	
And worse than all by	half,	I	heard Miss An - na	laugh!	Ha,	
(.s	f .f :f .f	m	:- .s	f .f :f .f	m	:s

(r'	.d' :t .l	s .d' :m .l	s .f :r .l	s	:m'
trip - trip, trip, my	po - ny, trip, trip,	trip, trip mer - ri -	ly,	Trip,	
prance, prance, prance, my	po - ny, prance, prance,	prance, so wag - gish -	ly,	Prance,	
stop, stop, stop, my	po - ny, stop, stop,	stop, stop a - mia -	bly,	Stop,	
ha, ha, ha, ha,	ha, ha, ha, ha,	ha, ha, ha, ho,	ho!	Ha,	
(f	.l :s .f	m .m :d .f	m .r :t, .f	m	:s

(r'	.d' :t .l	s .d' :m .l	s .f :r .s	d	:
trip, trip, trip, my	po - ny, trip, trip,	trip, trip mer - ri -	ly.		
prance, prance, prance, my	po - ny, prance, prance,	prance so wag - gish -	ly.		
stop, stop, stop, my	po - ny, stop, stop,	stop, stop a - mia -	bly.		
ha, ha, ha, ha,	ha, ho, ho, So	drip - ping home I	go.		
(f	.l :s .f	m .m :d .f	m .r :t, .t, .t	d	:





## TYROLESE EVENING HYMN.

19. KEY C. M. 112. S. C. and ad lib. Bass.

( s :—   m' :—   d' :—   — :—   m :—   — :m .m )
1. Come,        come,        come!        Come        to the
2. Come,        come,        come!        Sweet        is the
3. Come,        come,        come!        Yes!        tuneful
4. Come,        come,        come!        There        shall no
m :—   s :—   m :—   — :—   d :—   — :d .d
d :—   d :—   d :—   — :—   d :—   — :d .d

( s :s   m : .m   r :m   f :s   m :—   :s   s :m' )
sun - set tree! The day is past and gone;        The woodman's
hour of rest, And soft the wood's low sigh,        The gleam-ing
is the sound That dwells in whisp'ring boughs;        Oh, sweet the
tem - pests blow, No scorching noon - tide heat;        There shall be
m :m   d : .d   t <sub>1</sub> :d   r :m   d :—   :m   m :s
d :d   d : .d   s <sub>1</sub> :s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub>   d :—   :   :

( m' :r'   d' :—   :s .s   f :f   m :r   m :—   :m .m )
axe lies free,        And the reap-er's work is done.        The
of the west, And the turf where-on we lie        When the
fresh-ness round, And the gale that fans our brows;        But
no more snow, No wea-ry wand'ring feet.        So we
s :f   m :—   :m .m   r :r   d :t <sub>1</sub>   d :—   :d .d
:   :   :m .m   f :f   s :s <sub>1</sub>   d :   :d .d

( r :— .s   s :s   s :—   s :— .t   t :l   s :fe )
twi - light star to heav'n        And the sum - mer dew to
bur - den and the heat        Of la - bor's task are
rest        more sweet and still        Than ev - er night - fall
lift        our trust - ing eyes        From the hills our fa - thers
t <sub>1</sub> :— .t <sub>1</sub>   t <sub>1</sub> :t <sub>1</sub>   t <sub>1</sub> :—   t <sub>1</sub> :— .r   r :d   t <sub>1</sub> :l <sub>1</sub>
s :— .s   s :s   s :—   s :— .s   s :d   r :r



TO ILLUSTRATE *ta* IN TRANSITION.

21. KEY C.

d'  TE <i>ta</i>  LAH  SOH  <i>fe</i>  FAH  ME    RAY    DOH	( s :f   m .f :s   d' :ta   l .t :d'
---	--------------------------------------

22. KEY C.

( d' :s .l   ta :l   s :r .m   f :m
-------------------------------------

23. KEY C.

( m :r   d :m   s :ta   l :— )
--------------------------------

( t :d'   s :m   r :f   m :—
------------------------------

24. KEY F.

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

25. KEY D.

( :d   t <sub>1</sub> :f   m :ta   l :t   d'
--

26. KEY A.

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

27. KEY C.

( d' :t   d' :— .ta   l .t :d' .r'   t :— )
( d :r   m :— .m   f :m .fe   s :— .f )

( d' :r'   m' :— .m'   f' .r' :d' .t   d' :—
( m :s   d' :— .ta   l .f :m .r   m :—

## IF A BODY FIND A LESSON.

From "Blackbird." *Tune*, "Comin' thro' the Rye."

## 28. KEY G. M. 60.

(	$s_1$	$\text{,,}s_1:s_1,m_1-$		$r$	$\text{,,}d:r,m_1-$		$s_1$	$\text{,,}s_1:l_1 . s_1$		$d$	:	)
	1.If	a body		find	a lesson		Rath	- er hard and		dry,-		
	2.If	a body		scan	his lesson		With	a steady		eye,		
	$m_1$	$\text{,,}m_1:m_1,s_1-$		$f_1$	$\text{,,}m_1:f_1,s_1-$		$m_1$	$\text{,,}m_1:f_1 . f_1$		$m_1$	:	)

(	$s_1$	$\text{,,}s_1:s_1,m_1-$		$r$	$\text{,,}d:r,m_1-$		$s_1$	$\text{,,}s_1:l_1 . s_1$		$d$	:	)
	If	no-body		comes	to show him,		Need	a bo - dy		cry?		
	All	its hardness		he	will conquer,—		Con -	quer by and		by.		
	$m_1$	$\text{,,}m_1:m_1,d_1-$		$t_1$	$\text{,,}l_1:t_1,d_1-$		$m_1$	$\text{,,}m_1:f_1 . f_1$		$m_1$	:	)

(	$s$	$\text{,,}m:d,m_1-$		$r$	$\text{,,}d:r,m_1-$		$s$	$\text{,,}m:d . s$		$l$	:- .	)
	If	he's little		time	to study,		Should	he stop and		sigh?		
	Then	how neatly		he'll	re-cite it,—		Face	not all a -		wry!		
	$m$	$\text{,,}d:d,d_1-$		$s_1$	$\text{,,}m_1:s_1,s_1-$		$m_1$	$\text{,,}s_1:d . ta_1$		$l_1$	:- .	)

(	$s$	$\text{,,}m:f$	$\text{,,}r$		$m$	$\text{,,}d:r,m_1-$		$s_1$	$\text{,,}s_1:l_1 . s_1$		$d$	:	
	Ere	he says	"I		can -	not get it,"		Ought	he not to		TRY?		
	Ne'er	a - gain	he'll		say	"I cannot!"		But	will go		and	TRY!	
	$t_1$	$\text{,,}d:r$	$\text{,,}t_1$		$d$	$\text{,,}m_1:f_1,s_1-$		$m_1$	$\text{,,}m_1:f_1 . f_1$		$m_1$	:	

## RATAPLAN.

B.

29. KEY F. *Round in three parts.*

(	$s_1$		$d,r,d,r:d$	$r$		$m$	$:d$	$.d,r$		$.d,d:r$	$.t_1$		$d$	:- .)
	The		mer-ry	drum is		sound	- ing,	Rata-		plan, rata-plan,	plan,		plan,	

*	(	$r$		$m,f,m,f:m$	$f$		$s$	$:m$	$.m,f$		$s$	$.m,m:f$	$r$		$m$	:- .)
		Our		hearts are	light-ly		bound	- ing,	Rata-		plan, rata-plan,	plan,	plan,			

(	$s_1$		$s$	$.s$	;	$s$	$.s$		$s$	$.s$	;	$s,f,m,r$		$d$	$.d,d:s_1$	$.s_1$		$d$	:-
	We		march, and	keep the		time to-gether	Rata-		plan, rata-plan,	plan,	plan.								

## STUDIES IN RHYTHM.

(SYNCOPIATION.)

30. *Slowly,— and quickly.*

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

1. KEY D.

d	:m	f	:m	r	:fē	—	:s	
---	----	---	----	---	-----	---	----	--

2. KEY D.

d	:t <sub>1</sub>	d	:m	s	:tā	—	:1	
---	-----------------	---	----	---	-----	---	----	--

31. *Slowly,— and quickly.*

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

1. KEY C.

:d	r	:f	—	:r	m	:s	—	:m	f	:1̇	—	:s	d'	
Coo, coo, etc.														

2. KEY G.

:d	s <sub>1</sub>	:r	—	:d	t <sub>1</sub>	:f	—	:m	r	:fē	—	:r	s	
Coo, coo, etc.														

3. KEY G.

:m	s	:f	—	:r	f	:m	—	:d	m	:r	—	:t <sub>1</sub>	d	
Coo, coo, etc.														

COME! COME!

B.

32. KEY C. *Slowly,— and quickly.**Repeat,— changing parts.*

m	:—	s	:—	d'	:—	r'	:—	d'	:—	t	:—	d'	:—	:	
Come!	We	come!	are	come!	com-	you're	ing	all	in	be	-	hind!	time.	:	
:d	—	:m	—	:1	—	:f	—	:m	—	:r	m	:—	:		

NO, NO, NO!

From "First Nightingale."

33. KEY C. *Round in two parts.*

:ḋ	:—	:r	:—	:m	:—	:f	:—	:r	:—	:m	:—	:f	:—	:m	:—	)
No,	no,	no,	no,	no,	no,	no,	no,	no,	no,	no,	no,	no,	no,	no!		

*	:d'	—	:t	—	:tā	—	:1̇	—	:r'	—	:d'	—	:t		:d'	:	
Oh!	why?	oh!	why?	oh!	why?	oh!	why?	oh!	why?	oh!	why?	oh!	why?				



## EXTENDED TRANSITION.

EFFECT OF THE NEW t.

s	d'	f
	t	m
f-ta		
m	l	r
r	s	d
	fe-t <sub>l</sub>	
d	f	
t <sub>l</sub>	m	l <sub>l</sub>
l <sub>l</sub>	r	s <sub>l</sub>
s <sub>l</sub>	d	f <sub>l</sub>

38. KEY C. G.t.  
 ( d :r | m :f | m :- | m<sup>l</sup><sub>1</sub> :t<sub>l</sub> | d :r | d :- ||

39. KEY G. D.t.  
 ( s<sub>l</sub> :l<sub>l</sub>t<sub>l</sub> | d :t<sub>l</sub> | d :- | r<sup>s</sup> :l.t<sub>l</sub> | d<sup>l</sup> :t<sub>l</sub> | d<sup>a</sup> :- ||

40. KEY D. A.t.  
 ( s :m.r | d :l | s :- | d<sup>l</sup>f :m.r | d :t<sub>l</sub> | d :- ||

41. KEY F. C.t.  
 ( m .f :m .f | s .f :m | fet.d<sup>l</sup> :t .d<sup>l</sup> | m<sup>l</sup> .r<sup>l</sup> :d<sup>l</sup> ||

EFFECT OF THE NEW f.

42. KEY C. f.F.  
 ( :d | s :s | l :t | d<sup>h</sup> :d<sup>l</sup>s | f<sup>></sup> :m | r :r | d<sup>h</sup> ||

43. KEY D. f.G.  
 ( :m | f :m | r :d | s<sup>h</sup> :l<sup>m</sup> | f<sup>></sup> :m | r :s | d<sup>h</sup> ||

44. KEY C. f.F. C.t.  
 ( :d | r.m:f | m :fd | r.m:f | m :fet | d<sup>l</sup>.r<sup>l</sup>:m<sup>l</sup> | r<sup>l</sup> :t | d<sup>h</sup> ||

45. KEY E. M. 84. B.t.  
 ( m :r :d | s :- :m | f :- :- | m :- :- | fet<sub>l</sub> :l<sub>l</sub> :s<sub>l</sub> | m :- :d )  
 ( d :t<sub>l</sub> :l<sub>l</sub> | s<sub>l</sub> :- :l<sub>l</sub> | s<sub>l</sub> :l<sub>l</sub> :t<sub>l</sub> | d :- :- | r<sub>s</sub> :f<sub>l</sub> :m<sub>l</sub> | s<sub>l</sub> :- :l<sub>l</sub> )

f.E.  
 ( r :- :- | d :- :- | fd<sup>l</sup> :t :l | s :- :m | r :- :- | d :- :- ||  
 ( s<sub>l</sub> :l<sub>l</sub> :t<sub>l</sub> | d :- :- | l<sub>m</sub> :r :d | t<sub>l</sub> :- :d | f<sub>l</sub> :- :- | m<sub>l</sub> :- :- ||



## MISTER NOBODY.

B. Words from "Third Blackbird."

46. KEY G. M. 84. *Playfully.*

(.s <sub>1</sub>   s <sub>1</sub> .m :r .d   t <sub>1</sub> .l <sub>1</sub> :s <sub>1</sub> .f <sub>1</sub>   m <sub>1</sub> .s <sub>1</sub> :d .m   r   :- .)
1.I know a fun - ny lit - tle man, As qui - et as a mouse,
2.'Tis he who al - ways tears our books, Who leaves our doors a - jar;
3.The fin - ger marks up - on the doors By none of us were made;
(.m <sub>1</sub>   m <sub>1</sub> .s <sub>1</sub> :f <sub>1</sub> .m <sub>1</sub>   r <sub>1</sub> .f <sub>1</sub> :m <sub>1</sub> .r <sub>1</sub>   d <sub>1</sub> .m <sub>1</sub> :m <sub>1</sub> .d   t <sub>1</sub>   :- .)
D.t.
(.r <sub>1</sub> s   s .d' :s .m   r .m :f .l   s .f :r .m   d   :- .)
Who does the mis - chief that is done In ev - 'ry - bo - dy's house;
He pulls the but - tons off' our shirts, And scat - ters pins a - far;
We nev - er leave the blinds un - clos'd, To let the cur - tains fade;
(.t <sub>1</sub> m   m .m :m .d   t <sub>1</sub> .d :r .d   t <sub>1</sub> .r :t <sub>1</sub> .s <sub>1</sub>   d   :- .)
f.G.
(.d <sub>1</sub> s <sub>1</sub>   t <sub>1</sub> .d :r .s <sub>1</sub>   d .r :m .s <sub>1</sub>   f .m :r .d   s   :- .)
There's no one ev - er sees his face, And yet we all a - gree
That squeaking door will al - ways squeak, For prith - ee, don't you see,
The ink we nev - er spill; the boots That ly - ing round you see,
(.d <sub>1</sub> s <sub>1</sub>   s <sub>1</sub> .l <sub>1</sub> :t <sub>1</sub> .s <sub>1</sub>   l <sub>1</sub> .t <sub>1</sub> :d .s <sub>1</sub>   r .d :t <sub>1</sub> .l <sub>1</sub>   t <sub>1</sub>   :- .)
(.r   m .f :s .m   f .s :l̂ .l   s .m :m .r   d   :- .)
That ev - 'ry plate we break was crack'd By Mis - ter No - bo - dy.
We leave the oil - ing to be done By Mis - ter No - bo - dy.
Are not our boots, they all be - long To Mis - ter No - bo - dy.
(.t <sub>1</sub>   d .r :m .d   l <sub>1</sub> .s <sub>1</sub> :f <sub>1</sub> .f <sub>1</sub>   m <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .f <sub>1</sub>   m <sub>1</sub>   :- .)

## THE CHIMING BELLS.

B.

47. KEY D. *Round in three parts.*

(.d'   t .l :s .f   m .r :d .d'   t .l :s .f   m .r :d .s )
( Oh,   hear the chim - ing   of the bells, the   mer - ry chiming   of the bells, the )
( l .f :r .t   d'   :- .   : .l   s .f :m )
( mer - ry chim - ing   bells,   Oh,   hear the bells, )
( : .l   s .f :m   .l :f .r   m   :- .m   r .d :t <sub>1</sub> .r )
( the   mer - ry bells,   the chiming   bells.   Oh,   hear the chiming )
( s   :- .m   r .d :t <sub>1</sub> .r   s   :- .m   f .r :s   d   : . )
( bells,   the   mer - ry chiming   bells,   the   mer - ry   bells. )

## COURAGE!

A. L. C. From "Standard Course."

48. KEY A-flat. M. 112. *Boldly.*

(	$s_1$	:-	$.s_1$		$s_1$	:	$l_1$	.	$t_1$		$d$	:-		$t_1$	:		$s_1$	:-	$.s_1$		$l_1$	.	$t_1$	:	$d$	.	$r$	)
	1.	Dan	-	gers	do		not		dare		me,			Ter	-	rors	do		not		While		the	per	-	ils		
	2.	Up,		my	heart,		and		brace		thee,			While		the	per	-	ils		Bold		ly	per	-	se		
	3.	Con	-	stant,	calm,		un	-	fear		ing,			Bold		ly	per	-	se									
	$s_1$	:-	$.f_1$		$m_1$	:	$r_1$		$d_1$	:	$m_1$		$s_1$	:			$f_1$	:-	$.f_1$		$f_1$	:	$m_1$	.	$r_1$	)		

(	$m$	:-		$r$	:		$r$	:-	$.d$		$t_1$	.	$d$	:	$r$	.	$m$		$f$	:-		$f$	:	)	
	scare			me;			God,		my	Guide,	I'll		bear		me				case		may	howl	a		
	face			thee;			In		thy	self	en	-	case		thee				steer		-	ing			
	ver			ing,			In		good	con	science		steer		ing										
	$d_1$	:	$d$		$t_1$	:	$t_1$	:-	$.l_1$		$s_1$	:	$f_1$	.	$m_1$		$r_1$	:-		$r$	:	)			

(	$f$	:-	$.t$		$t$	:	$d^1$	:-		$d$	:-		$f^1$	:-	$.t_1$		$r$	:	$d$	)		
	Man	-	ful	-	ly	for	ev	-	er.				Trou	-	ble's	dark	-	est				
	Man	-	ful	-	ly	for	ev	-	er.				Foes		may	howl	a	-				
	Man	-	ful	-	ly	for	ev	-	er.				Winds		and	waves	de	-				
	$r$	$s$	:-	$.s$		$s$	:	$m$	:-		$d$	:-	$l_1$	.	$m_1$	:-	$.s_1$		$f_1$	:	$m_1$	)

(	$t_1$	:-		$l_1$	:		$m$	:-	$.r$		$f$	:	$m$		$r$	:-		$d$	:		$d$	:-	$.r$	)
	hour			Shall		not	make	me	cow	-	er		To		the			hound		me,	---	Shall	their	
	round		me,	Fears		may	hunt	and	ly	-	ing,		Shall		He			ly	-	ing,		Shall	He	
	fy		ing,	And		on	God	re	ly	-	ing,		Shall		He			ly	-	ing,		Shall	He	
	$f_1$	:-		$f_1$	:		$d$	:-	$.t_1$		$l_1$	:	$s_1$		$f_1$	:-		$m_1$	:		$d$	:-	$.t_1$	)

(	$m$	:	$f$		$s$	:-		$l$	:		$t_1$	.	$t_1$	:-		$f$	.	$f$	:-		$m$	.	$d$	:-		-	:	)
	spec	-	tre's		pow	-	er,		Never,		never,		never!						Never,		never,		never!					
	yells		con	-	found		me?		Never,		never,		never!						Never,		never,		never!					
	find		me		fly		ing?		Never,		never,		never!						Never,		never,		never!					
	$d$	:	$l_1$		$m_1$	:-		$f_1$	:		$s_1$	.	$s_1$	:-		$s_1$	.	$s_1$	:-		$s_1$	.	$m_1$	:-		-	:	

## 'TIS THE PLEASANT SPRINGTIME.

B.

49. KEY E. M. 96. *Beating twice. Joyously.*

(	m	:-	:m		m	:r	:d		s	:-	:-		m	:-	:-		r	:-	:r		r	:m	:f	)
1.'Tis	the	pleas	-	ant	spring	-	time,		Hear	the	riv	-	er											
2.'Tis	the	pleas	-	ant	spring	-	time,		Na	-	ture's	heart	is											
3.'Tis	the	pleas	-	ant	spring	-	time,		Ma	-	ny	songs	a	-										
d	:-	:d		d	:t <sub>1</sub>	:d		m	:-	:-		d	:-	:-		t <sub>1</sub>	:-	:t <sub>1</sub>		t <sub>1</sub>	:d	:r	)	

B.t.

(	m	:-	:-		:-	:-		r	s <sub>1</sub>	:-	:s <sub>1</sub>		t <sub>1</sub>	:l <sub>1</sub>	:s <sub>1</sub>		m	:-	:-		d	:-	:-	)
roar ;					How	it	leaps	and	dash	-	es													
glad ;					Moun	-	tains	in	gran	-	deur													
rise ;					Wood	-	land	ech	mock		them													
d	:-	:-		:-	:-	:-		t <sub>1</sub>	m <sub>1</sub>	:-	:m <sub>1</sub>		f <sub>1</sub>	:-	:m <sub>1</sub>		s <sub>1</sub>	:-	:-		m <sub>1</sub>	:-	:-	)

f.E.

(	t <sub>1</sub>	:-	:t <sub>1</sub>		t <sub>1</sub>	:d	:r		d	:-	:-		:-	:-		t <sub>1</sub>	f	:-	:m	:r		f	:-	:m	:r	)
On	the	rock	-	y	shore ;				Win	-	ter's	chain	is													
Are	with	beau	-	ty	clad ;				Flow	-	ers	bright	are													
Ere	the	ca	-	dence	dies ;				Mer	-	ry	birds	are													
r <sub>1</sub>	:-	:r <sub>1</sub>		r <sub>1</sub>	:m <sub>1</sub>	:f <sub>1</sub>		m <sub>1</sub>	:-	:-		:-	:-		s <sub>1</sub>	r	:-	:d	:t <sub>1</sub>		r	:-	:d	:t <sub>1</sub>	)	

(	s	:-	:-		s	:-	:-		s	:-	:f	:m		s	:-	:f	:m		l	:-	:-		:-	:-		t	:-	:l	s	)
bro	-	ken,		Gush	-	ing	founts	are	free ;					Flee	-	cy														
spring	-	ing		In	the	greenwood	shade,							Fling	-	ing														
sing	-	ing,		Soft	the	mu	-	sic	floats,					Ev	-	'ry														
t <sub>1</sub>	:-	:d	:r		s <sub>1</sub>	:-	:-		m	:-	:r	:d		m	:-	:r	:d		f	:-	:-		:-	:-		f	:-	:f	)	

(	t	:-	:l	:s		d'	:-	:m		t	:-	:l		s	:-	:s		f	:m	:r		d	:-	:-		:-	:-		
clouds	are	float	-	ing	now	O'er	the	foam	-	y	sea.			Ere	their	brightness	fade.												
fra	-	grance		all	a	-	round,							With	the	mel	-	low	notes.										
vale	is	ring	-	ing	now																								
f	:-	:f		m	:-	:d		s	:-	:f		m	:-	:m		r	:d	:t <sub>1</sub>		d	:-	:-		:-	:-				

## NOW PRAY WE FOR OUR COUNTRY.

ELIZA FLOWER.

50. KEY C. M. 80. S. C. and ad lib. B.

(	m	—		m	:r.r		m	:m		:s	d <sup>&gt;</sup>	—	.d <sup>l</sup>  d <sup>l</sup>	:r <sup>l</sup>	)
:	d	—		d	:t,t		d	:d		:m	m	—	.m l	:f	)
1.Now	pray			we	for our		coun -	try,		That	she	may	ev -	er	
2.Now	pray			we	that our		rul -	ers		And	states -	men	all	may	
:	d	—		d	:s,s		d	:d		:d	l	—	.l f	:f	)

(	t	—		:t	t	—	.l s	:s	,s		s	—	.f m	:s.d <sup>l</sup>	)
:	r	—		:r	r	—	.d t	:f	,f		m	—	.r d	:m.m	)
be				The	ho -		ly,	and	the	hap -		py,	And	the	
be				De -	fend -		ers	of	jus -		tice,	And	the		
s	—		:s	s	—		s	:s <sub>1</sub> ,s <sub>1</sub>	d	—		d	:d.d	)	

*cres - cen - do.*

(	m <sup>l</sup>	—	.m <sup>l</sup>  m <sup>l</sup>	:r <sup>l</sup>	d <sup>l</sup>	—		:m	m	—	.m m	:r	)
:	s	—	.s s	:f	m	—		:d	d	—	.d d	:t <sub>1</sub>	)
glo -	ri -	ous	-	ly	free!			Who	bless -	eth	her	is	
guards	of	lib -	er -	ty.				In	free -	dom	and	re -	
d	—	.m s	:s	d <sup>l</sup>	—		:d	d	—	.d d	:s <sub>1</sub>	)	

*Soft and Slow.*— By a select choir.

(	m	—		:s	d <sup>l</sup>	—	.d <sup>l</sup>  d <sup>l</sup>	:r <sup>l</sup>	t	—		:r <sup>l</sup>	)
:	d	—		:m	d	—	.r m	:f	s	—		:s	)
bless -	ed;			So	peace		be in	her	walls,			And	
li -	gion			Still	may		they fore -	most	stand,			While	
d	—		:	:	:		:	:	:		:	:t	)

*a tempo.*

(	m <sup>l</sup>	—	.m <sup>l</sup>  f <sup>l</sup> .m <sup>l</sup> :r <sup>l</sup> .d <sup>l</sup>	d <sup>l</sup>	—	.r <sup>l</sup>  m <sup>l</sup>	:s	s	—	.s l.s.f.m	)	
:	s	—	.s l.s:f.m	m	—	.f s	:m	m	—	.m f.m:r.d	)	
joy	in	all	her	pa -	la -	ces,	Her	cot -	ta -	ges	and	
we	all	sing	with	heart	and	voice,	—“God	bless	our	na -	tive	
d <sup>l</sup>	—	.d <sup>l</sup>  d <sup>l</sup>	:d <sup>l</sup>	d <sup>l</sup>	—	.d <sup>l</sup>  d <sup>l</sup>	:d	d	—	.d d	:d	)

*soft.*CHORUS. *Loud and slow.*

(	d <sup>l</sup>	—		:m	m	—	.m m	:r	m	:m		:s	)
:	m	—		:d	d	—	.d d	:t <sub>1</sub>	d	:d		:m	)
halls!				Who	bless -	eth	her	is	bless -	ed;		So	
land! ”				In	free -	dom	and	re -	li -	gion		Still	
d	—		:d	d	—	.d d	:s <sub>1</sub>	d	:d		:	)	

*soft.*

<i>a tempo.</i>			~~~~~			<i>Loud.</i>			
d' :- .d'   d' : r'	t :-   d' : r'	m' :- .m'   f'.m' : r'.d'	d :- .r   m : f	s :-   l : t	d' :- .s   l .s : f .m	peace	be in her	walls, And joy	in all her
may they fore - most	stand,	While we	all sing with						
:		:	:		:s	d' :- .d'   d' : d'			

<i>Slow.</i>									
d' :- .r'   m' : s	s :- .s   l .s : f .m	d' : ^	m :- .f   s : m	m :- .m   f .m : r .d	m : -	pal - a - ces, Her	cot - ta - ges and	halls!	
heart and voice, "God	bless our na - tive	land!"							
d' :- .d'   d' : d	d :- .d   d : d	d : -							

## THE SCHOOL BELL.

DR. ALDRICH, (Adapted).

51. KEY A. *Round in three parts. Briskly.*

1	d :- .d   d : d	d : d	d : d	d : m
	Hark! the bell that	calls to school,	we	
2	m :- .m   m : m	m : m	m : m	m : s
	Hark! how clear its	ring - ing out,	as	
3	s .s : s .s   s : s .s	s : s .s	s : s .s	s : s,
	Mer-ri - ly we come at the	call of the bell,	and	

r : d	t <sub>1</sub> : l <sub>1</sub>	s <sub>1</sub> :- .s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	m <sub>1</sub> : s <sub>1</sub>	d <sub>1</sub> : s <sub>1</sub>
love to hear the	tone, It sounds so	loud and deep, so		
f : m	r : d	r : -.r   r : r	m : r	m : r
ev - 'ry morn its	joy - ous chime says,	"come, come, come, come,		
s <sub>1</sub> : l <sub>1</sub>	t <sub>1</sub> : d	t <sub>1</sub> : -   - : t <sub>1</sub>	d : t <sub>1</sub>	d : t <sub>1</sub>
meet our school-mates	gay,	With	pur - pose true, our	

d : f <sub>1</sub>	s <sub>1</sub> : s .f	m : l	r .m : f	m : -.r   d : -	2
clear and sweet, and it	calls us merri - ly,	mer - ri - ly.			
m : r	r : d .t <sub>1</sub>	d : l <sub>1</sub>	r : t <sub>1</sub>	d : -.r   m : -	3
come to school, come	haste a - way, and	be in time."			
d : r	t <sub>1</sub> : s <sub>1</sub>	l <sub>1</sub> : f <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>	d <sub>1</sub> : -   - : -	1
work we'll do, thro'	all this hap - py	day.			

## WE HAIL THE WINTER KING.

GERMAN.

Arranged by GEO. OAKLEY.

## 52. KEY G. M. 100. FOR S. S. C. OR S. S. B.

( :s <sub>1</sub>	d :-.r	m :f.l	s :—	:d.m	s :s	f :s.f )	
1.We	hail	the win -	ter	King,	Our	songs his	prais - es )
2.The	win -	try days	are	here,	The	gay - est	of the )
3.O'er	cot -	tage, tow'r,	and	tree,	A	fro - zen	man - tle )
:s <sub>1</sub>	m <sub>1</sub> :-.s <sub>1</sub>	d :r.f	m :—	:d	m :m	r :m.r )	
:s <sub>1</sub>	d <sub>1</sub> :-.d <sub>1</sub>	d <sub>1</sub> :f <sub>1</sub>	d <sub>1</sub> :—	:d <sub>1</sub>	d :d	s <sub>1</sub> :s <sub>1</sub> )	

( m :—	:d.m	s :s	s :l.s	s.f :f.m	f :s )
sing ;	Oh,	light - ly,	light - ly	join our	lay, We'll
year ;	The	tink - ling,	tink - ling	bells re -	sound, The
see ;	The	twink - ling,	twink - ling	stars are	bright, While
d :—	:d	m :m	m :f.m	m.r :r.d	r :t <sub>1</sub> )
d :—	:	:	:	:	:

( m :m	m.s :f.m	r.d :t <sub>1</sub> .d	^r :d.r	m :—	:f.l )
pass the	win - try	hours a -	way, a -	way,	a -
sil - ver	snow - flakes	fall a -	round, a -	round,	a -
win - ter's	joys our	hearts de -	light, de -	light,	de -
d :d	d.m :r.d	t <sub>1</sub> .l <sub>1</sub> :s <sub>1</sub> .l <sub>1</sub>	t <sub>1</sub> :l <sub>1</sub> .t <sub>1</sub>	d :—	:r.f )
:	:	:	:s <sub>1</sub>	d <sub>1</sub> :—	:f <sub>1</sub> )

( s :—	:d.m	s :s	f :s.f	m :—	
way,	We'll	pass the	hours a -	way.	
round,	The	snow - flakes	fall a -	round.	
light,	While	joys our	hearts de -	light.	
m :—	:d	m :m	r :m.r	d :—	
d :—	:d	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	d <sub>1</sub> :—	

## FREEDOM'S LAND.

B.

53. KEY C. M. 112. S. S. C. *Firmly.*

		<i>f</i>				G.t.			
( :s	d <sup>l</sup>	: - .s	m . r : d . r	m	: f	s	: s <sup>d</sup>	r	: - .m   f : r
1. I'll	sing	thy glo - ry,	free - dom's land,	Thou	home	of all	that's		
2. Thy	walls	are built in	truth and right;	Thy	shield	is jus - tice's			
3. Thou	art	of earth the	bright-est	hope	For	free - dom's ho - ly			
( :s	d <sup>l</sup>	: - .s	m . r : d . r	m	: f	s	: m <sub>1</sub>	f <sub>1</sub>	: - .s <sub>1</sub>   l <sub>1</sub> : t <sub>1</sub>
( :s	d <sup>l</sup>	: - .s	m . r : d . r	m	: f	s	: d <sub>f</sub>	f <sub>1</sub>	: - .m <sub>1</sub>   r <sub>1</sub> : s <sub>1</sub>

		<i>f</i>							
( s	: -	-	: d	s	: - .f	m . r : d . r	m	: f	s : l
dear ;		With	joy	I hail	thy	ris - ing	strength.	Thy	
cause ;		Thy	guar -	dianis	the	God of	Hosts ;	Thy	
reign ;		A	thou -	sandeyes	to	thee are	turn'd,	To	
( d	: -	-	: d	s	: - .f	m . r : d . r	m	: f	s : f
( m <sub>1</sub>	: -	-	: d	s	: - .f	m . r : d . r	m	: f	s : f <sub>1</sub>

		<i>mp</i>		f.C.					
( s	: m	m	: - .r	d	: -	-	: l <sub>1</sub> m	f	: s   l : t
sky of	hope	so	clear ;	In	thee	shall	spring	those	
guides	are	e -	qual	laws ;	Nor	o -	ver	thee	does
see	thee	wax	or	wane ;	Oh,	still	may	shine	thy
( m	: d	d	: - .t <sub>1</sub>	d	: -	-	: f <sub>1</sub> d	r	: t <sub>1</sub>   d : r
( s <sub>1</sub>	: s <sub>1</sub>	s <sub>1</sub>	: - .s <sub>1</sub>	d	: -	-	:	:	:

		<i>m</i>							
( d <sup>l</sup>	: - .d <sup>l</sup>   d <sup>l</sup>	: s	l	: t	d <sup>l</sup>	: r <sup>l</sup>	m <sup>l</sup>	: - .m <sup>l</sup>   m <sup>l</sup>	: s
germs	of good,	Which	once	were	sown	by	free -	men's blood.	Long
ty -	rant's	pride	Bear	on	its	foul,	de -	struct -	ive
glo -	ry's	sun,	And	all	thy	pro -	mis'd	good	be
								won!	Long
( m	: - .m	m	: m	f	: r	m	: f	s	: - .s   s : m
:	:	:	:	:	:	:	:	:	: d

		<i>f</i>							
( m <sup>l</sup>	: - .r <sup>l</sup>   d <sup>l</sup>	: t	l	: -	f <sup>l</sup>	: r <sup>l</sup>	d <sup>l</sup>	: -	t : -
live	sweet	freedom's	land!	Long	live	free -	dom's	land!	
( s	: - .f	m	: s	f	: -	l	: f	m	: -
( d	: - .d	d	: m	f	: -	-	:	d	: m   s : s
									d : -   -
									Long live free-dom's land!

## GENTLY EVENING BENDETH.

C. H. RINK.

54. KEY A-flat. M. 84. *Sweetly.* S. S. C.

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

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

## SOLFEGGIOS.

55. KEY B-flat. M. 60. *Andante.*

B.

(	s <sub>1</sub> .ḋ :- .t <sub>1</sub>   t <sub>1</sub> :l <sub>1</sub>   l <sub>1</sub> .ṫ :- .l <sub>1</sub>   l <sub>1</sub> :s <sub>1</sub>	)
	m <sub>1</sub> :m <sub>1</sub> .s <sub>1</sub>   - .m <sub>1</sub> :f <sub>1</sub>   r <sub>1</sub> :r <sub>1</sub> .f <sub>1</sub> e <sub>1</sub>   - .r <sub>1</sub> :s <sub>1</sub>	

(	s <sub>1</sub> .ṁ :- .r   r .ḋ :- .t <sub>1</sub>   t <sub>1</sub> .l̇ <sub>1</sub> :- .s <sub>1</sub>   s <sub>1</sub> :d	
	m <sub>1</sub> :s <sub>1</sub> .f <sub>1</sub>   - .m <sub>1</sub> :l <sub>1</sub> .s <sub>1</sub>   - .f <sub>1</sub> :- .m <sub>1</sub>   r <sub>1</sub> .f <sub>1</sub> :m <sub>1</sub>	

56. KEY B-flat. M. 120. *Allegro.*

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

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



## FATHER, HEAR MY PRAYER.

Sicilian People's Song.

57. KEY F. S. S. C. M. 72. *Soft and slow.*

(	s : -   l : -	s : - . f   m : f	s : -   l : -	s : - . f   m : f	)
	1. Fa - ther,	hear my pray'r!	All life's	ills to bear,	
	2. Lord, Thy	good - ness true	Glow each	morn a - new,	
(	m : -   f : -	m : - . r   d : r	m : -   f : -	m : - . r   d : r	)
(	d : -   d : -	d : - . d   d : -	d : -   d : -	d : - . d   d : -	)

C. t.

(	s <sup>d</sup> l' : -   d <sup>l</sup> : -	r <sup>l</sup> : -   m <sup>l</sup> : f <sup>l</sup>	m <sup>l</sup> : -   r <sup>l</sup> : -	d <sup>l</sup> : -   :	)
	With Thy	love aid and	shel - ter	me!	
	Fa - ther,	strength - en and	watch o'er	me!	
(	m <sup>l</sup> : -   s : -	t : -   d <sup>l</sup> : d <sup>l</sup>	d <sup>l</sup> : -   s : -	s : -   :	)
(	d <sup>f</sup> : -   m : -	r : -   d : l	s : -   f : -	m : -   :	)

f. F. p

(	s <sup>r</sup> : - . m   r : m	f : - . s   f : -	m : - . f   m : f	s : - . l   s : -	)
	Give me Thy	bless - ing,	And that pos -	sess - ing,	
	Through dan - ger	sure - ly	Lead me se -	cure - ly,	
(	m <sup>t</sup> : - . d   t <sub>1</sub> : d	r   - . m   r : -	d : - . r   d : r	m : - . f   m : -	)
(	d <sup>s</sup> : -   s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : -   s <sub>1</sub> : -	d : -   d : d	d : -   d : -	)

(	<i>mf</i> d' : t   l : s	<i>dim.</i> d' : l   s : f	<i>p</i> m : -   r : -	d : -   :	)
	Fa - ther,	Fa - ther, I	trust in	Thee!	
	Fa - ther,	Fa - ther, I	trust in	Thee!	
(	l : s   f : m	l : f   m : r. d	d : -   t <sub>1</sub> : -	d : -   :	)
(	d : -   d : -	f <sub>1</sub> : -   s <sub>1</sub> : l <sub>1</sub>	s <sub>1</sub> : -   s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : -   :	)

## SOLFEGGIO.

58. KEY G. S. C.

D. t.

B.

(	d . m : l . s   f . m : r . d	<sup>s</sup> d <sup>l</sup> : -   - : -	t : -   d <sup>l</sup> : r <sup>l</sup>	)
(	d : -   - : -	<sup>s</sup> d . m : l . s   f . m : r . d	s : - . f   - . m : f	)

(	<sup>d</sup> l <sup>s</sup> : - . f   - . m : f	m : - . r   - . d : r	m : -   - : -	)
(	<sup>m</sup> t <sub>1</sub> : -   d : r	d : - . t <sub>1</sub>   - . l <sub>1</sub> : t <sub>1</sub>	d : -   - : -	)

## THE VIOLET.

B.

59. KEY B-flat. S.S.C. M. 72. *Quietly.*

:s <sub>1</sub>	s <sub>1</sub> .d:m	:m	m.r:r	:d	t <sub>1</sub> .l <sub>1</sub> :s <sub>1</sub>	:l <sub>1</sub>	s <sub>1</sub>	:—
1.Down	in a green	and	shady bed	A	modest vio	- let	grew,	
2.And	yet it was	a	lovely flow'r,	Its	color bright	and	fair;	
3.Yet	thus it was	con -	tent to bloom	In	modest tints	ar -	ray'd,	
4.Then	let me to	the	valley go,	This	pretty flow'r	to	see,	
:m <sub>1</sub>	m <sub>1</sub> .m <sub>1</sub> :s <sub>1</sub>	:d	l <sub>1</sub> .l <sub>1</sub> :t <sub>1</sub>	:s <sub>1</sub>	f <sub>1</sub> .f <sub>1</sub> :m <sub>1</sub>	:r <sub>1</sub>	m <sub>1</sub>	:—
:d <sub>1</sub>	d <sub>1</sub> .d <sub>1</sub> :d <sub>1</sub>	:l <sub>1</sub>	fe <sub>1</sub> .fe <sub>1</sub> :s <sub>1</sub>	:m <sub>1</sub>	r <sub>1</sub> .d <sub>1</sub> :d <sub>1</sub>	:t <sub>2</sub>	d <sub>1</sub>	:—

:s <sub>1</sub>	s <sub>1</sub> .d:m	:s	s.f:f	:r	d.t <sub>1</sub> :l <sub>1</sub>	:s <sub>1</sub>	d	:—
Its	stalk was bent,	it	hung its head,	As	if to hide	from	view.	
It	might have grac'd	a	ro-sy bow'r,	In -	stead of hid -	ing	there.	
And	there dif-fus'd	its	sweet per-fume	With-	in the si -	lent	shade.	
That	I may al -	so	learn to grow	In	sweet hu-mi -	li -	ty.	
:m <sub>1</sub>	m <sub>1</sub> .m <sub>1</sub> :s <sub>1</sub>	:ta <sub>1</sub>	ta <sub>1</sub> .l <sub>1</sub> :l <sub>1</sub>	:f <sub>1</sub>	m <sub>1</sub> .s <sub>1</sub> :f <sub>1</sub>	:f <sub>1</sub>	m <sub>1</sub>	:—
:d <sub>1</sub>	d <sub>1</sub> .d <sub>1</sub> :d <sub>1</sub>	:d <sub>1</sub>	f <sub>1</sub> .f <sub>1</sub> :f <sub>1</sub>	:t <sub>2</sub>	d <sub>1</sub> .d <sub>1</sub> :r <sub>1</sub>	:r <sub>1</sub>	d <sub>1</sub>	:—

## CALL JOHN, THE BOATMAN.

60. KEY E. M. 96. *Round in three parts.*

m	:m	,f	s	:d	m	:r	.d	r	:—	.r
Call	John, the	boat	-	man,	call	him a -	gain,			For

m	:s	.l	s	:m	.d	s <sub>1</sub>	:m	,r	d	:
loud	roars the	tem	-	pest, and	fast	falls the	rain;			

*	.d	:d	.d		d	:—	.d		d	:t <sub>1</sub>	.l <sub>1</sub>		s <sub>1</sub>	:—	.t <sub>1</sub>
	John is	a -	sleep;		he	sleeps	ve -	ry	sound;				His		

d	:d	.d		d	:d	.d	m	:s	,f	m	:s
oars	are at	rest,		and his	boat	is a	ground.			Loud	

—	:d	,r	m	.m	:	.d	s	.s	:—	.l	t	:	.s,s
	roars the	riv -	er,		so	rap -	id			and	deep;		But the

s	.s	:m	.f	m	:	.m	s	.s	:s <sub>1</sub>	,s <sub>1</sub>	d	:
loud-er	you	call	John,		the	sounder	he	will	sleep.			

## STUDIES IN RHYTHM.

## 61. QUARTER-PULSE SILENCES AND SYNCOPATIONS.

1.  $\left( \begin{array}{l} l \\ \end{array} \right) \begin{array}{l} :- .l, l | l .l, l : l, l .l \\ \text{AA-te-fe} \end{array} \left| \begin{array}{l} l \\ \end{array} \right. \begin{array}{l} :-, l .l, l | l .l : l \\ \text{a-fa-te-fa} \end{array} \parallel$

KEY D. M. 60.

2.  $\left( \begin{array}{l} s \\ \end{array} \right) \begin{array}{l} :- .f, m | f .m, r : m, f .s \\ \end{array} \left| \begin{array}{l} s \\ \end{array} \right. \begin{array}{l} :-, f .m, r | m .r : d \\ \end{array} \parallel$

KEY F. M. 100.

3.  $\left( \begin{array}{l} s_1 \\ \end{array} \right) \begin{array}{l} :- .l, t_1 | d .r, m : f, m .r \\ \end{array} \left| \begin{array}{l} l_1 \\ \end{array} \right. \begin{array}{l} :-, t_1, d, r | m .s : d \\ \end{array} \parallel$

## 62.

1.  $\left( \begin{array}{l} l \\ \end{array} \right) \begin{array}{l} .l : l, l .- | l .l : l, l .- \\ \text{ta-fa-AI} \end{array} \left| \begin{array}{l} l \\ \end{array} \right. \begin{array}{l} .l : l, l .- | .l : l \\ \end{array} \parallel$

KEY G. M. 100.

2.  $\left( \begin{array}{l} d \\ \end{array} \right) \begin{array}{l} .r : m, d .- | r .m : f, r .- \\ \end{array} \left| \begin{array}{l} m \\ \end{array} \right. \begin{array}{l} .f : s, m .- | .r : d \\ \end{array} \parallel$

KEY D. M. 60.

3.  $\left( \begin{array}{l} s \\ \end{array} \right) \begin{array}{l} .m : f, l .- | f .r : m, s .- \\ \end{array} \left| \begin{array}{l} m \\ \end{array} \right. \begin{array}{l} .d : r, f .- | .t_1 : d \\ \end{array} \parallel$

63. *Slow,—moderate,—and quick.*

$\left( \begin{array}{l} \\ \end{array} \right) \begin{array}{l} .l : .l | , l .l, l : l .l \\ \text{(ta)-fa-te-fe} \end{array} \left| \begin{array}{l} .l : .l | , l .l, l : l \\ \end{array} \right. \parallel$

## 64. KEY F. M. 58.

From *Handel's* "Samson."

$\left( \begin{array}{l} d \\ \end{array} \right) \begin{array}{l} :d .r | m : .r | m .r : m .f | s :-, d'.t, l \\ \end{array} \parallel$

$\left( \begin{array}{l} s \\ \end{array} \right) \begin{array}{l} :-, f .m, f | s :-, d'.t, l | s :-, f .m, f | s : \\ \end{array} \parallel$

## 65. KEY F. M. 88.

From *Handel's* "Messiah."

$\left( \begin{array}{l} : \\ \end{array} \right) \begin{array}{l} .f | m .m : m .m | r .m, f : s : f | - \\ \end{array} \parallel$

$\left( \begin{array}{l} :m \\ \end{array} \right) \begin{array}{l} .f, s | l :- .t, l | s :- .l, s | f .m : r | m \\ \end{array} \parallel$



## fe AND ta AS CHROMATIC TONES.

67. KEYS C and F. *Smoothly.*

( .m :f .fe   s	:- .m :f .fe   s	:- .l :s .fe   f	:- .s :fe .f   m	:-
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68. KEY C.

( s :fē   ḟ	:m   ḟ :fē   s	:-   d' :ṫ   ṫa :l	ṫa :ṫ   d' :-
--------------	-----------------	----------------------	-----------------

69. KEY F. *Slow and soft.—then light and quick—fe with re.*

( m :re :m   s :fe :s	m :re :m   f :- :- )
( s <sub>1</sub> :fe <sub>1</sub> :s <sub>1</sub>   m	:re :m   s <sub>1</sub> :fe <sub>1</sub> :s <sub>1</sub>   l <sub>1</sub> :- :- )

( s :fe :f   m :r :d	s :fe :f   m :- :-
( m :re :r   d :t <sub>1</sub> :l <sub>1</sub>   s <sub>1</sub> :l <sub>1</sub> :t <sub>1</sub>   d	:- :-

## FROM WILD ALPINE MOUNTAINS.

70. KEY D. S. S. C. M. 120.

FRANZ ABT.

( <sup>mf</sup> :d .m   s	:fe .s :l .s   s .m' :d' :m .l	r :r .m :f .r   s :-	)
1. From wild Al - pine	moun - tains, My	birth - place and	home,
2. I gaze on the	ham - lets, Close	clus - ter'd be -	neath;
3. And tho' win - try	rig - ors To	vales drive me	down,
:d m :re .m :f .m	m .s :m :d	t <sub>1</sub> :t <sub>1</sub> .d :r .t <sub>1</sub>   m :-	)
:d d :d :d	d :d :d .f <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>   d :-	)	

A. t.

( :d .m   s	:fe .s :l .s   s .m' :d' :d' f .r	t <sub>1</sub> :r .m :f .r   s :-	)
Pow'r, rich - es, nor	beau - ty Could	tempt me to	roam,
Then turn, those pure	breez - es More	glad - ly to	breathe,
I know for a	sea - son Hath	sum - mer but	flown,
:d m :re .m :f .m	m .s :m :m <sub>1</sub>   s <sub>1</sub> :t <sub>1</sub> .d :r .t <sub>1</sub>   d :-	)	
:d d :d :d	d :d :l <sub>1</sub> r <sub>1</sub> .f <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub> .f <sub>1</sub>   m <sub>1</sub> :-	)	

f. D. p

( :l .f   m	:m .s :f .r   d :	:d <sub>s</sub>   r' .d' :t .d' :r' .t   d' :m	)
Could tempt me to	roam;	There four - tains flow	clear - est,
More glad - ly to	breathe;	Nor vain noise or	sor - row,
Hath sum - mer but	flown;	Once more comes the	sum - mer,
:d d :d .m :r .t <sub>1</sub>   d :	:d <sub>s</sub>   s :s :s   s :d	)	
:f <sub>1</sub> .l <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>   d :	:d <sub>s</sub>   f .m :r .m :f .r   m :d	)	

(	<u>:l.s</u>	<u>f.s</u>	<u>f.s</u>	<u>m.s</u>	r :-	<sup>p</sup> <u>:s</u>	<u>r'.d'</u>	<u>t.d'</u>	<u>r'.t</u>	<u>d'</u>	<u>:m</u>	)
	And	bright	- est	flow'rs	spring;	There	sweet	- ly	at	ev' -	ning,	
	Here	ev -	er	comes	near;	My	horn	to	gay	dit -	ties	
	I	seek	thy	free	heights,	Dear	Alp -	land,	my	heart's	home,	
	<u>:f.m</u>	r	:r	:d	t <sub>1</sub> :-	:s	s	:s	:s	s	:d	
	<u>:d</u>	t <sub>1</sub>	:t <sub>1</sub>	<u>:d.m</u>	s <sub>1</sub> :-	:s	<u>f.m</u>	<u>r.m</u>	<u>f.r</u>	m	:d	

(	<u>:l.s</u>	<u>f.s</u>	<u>f.s</u>	<u>m.s</u>	r :-	<sup>f</sup> <u>:s</u>	<u>d'</u>	<u>:- .r'</u>	<u>t</u>	<u>d'</u>	<u>:d</u>	)
	The	shep -	herd	bells	ring;	There	foun -	tains	flow	clear -	est,	
	I	tune	loud	and	clear;	Nor	vain	noise	or	row		
	My	world	of	de -	light;	Once	more	comes	the	sum -	mer;	
	<u>:f.m</u>	r	:r	:d	t <sub>1</sub> :-	:s	s	:- .s	:s	s	:d	
	<u>:d</u>	t <sub>1</sub>	:t <sub>1</sub>	<u>:d.m</u>	s <sub>1</sub> :-	:s	m	:- .f	:r	m	:d	

(	<u>:d</u>	<u>d'</u>	<u>:- .r'</u>	<u>t</u>	<u>d'</u>	<u>:-</u>	<sup>p</sup> <u>:s</u>	<u>m'</u>	<u>.r'</u>	<u>d'</u>	<u>t</u>	<u>:l.s</u>	)
	And	bright	- est	flow'rs	spring;	There	sweet	- ly	at				
	Here	ev -	er	comes	near;	My	horn	to	gay				
	I	seek	thy	free	heights,	Dear	Alp -	land	my				
	<u>:d</u>	s	:- .s	:s	s	:-	:m	<u>d'.t</u>	<u>:l.s</u>	<u>:f.m</u>			
	<u>:d</u>	m	:- .f	:r	m	:-	:d	<u>d</u>	<u>:d</u>	<u>:d</u>			

(	<u>i</u>	<u>:i</u>	<u>:r'</u>	<u>s</u>	<u>:- .t</u>	<u>:r'</u>	<u>m'</u>	<u>:-</u>	<u>:s</u>	)
	ev' -	ning	the	shep	-	herd	bells	ring,	There	
	dit -	ties	I	tune	loud	and	clear,	My		
	heart's	home,	My	world	of	de -	light,	Dear		
	f	:f	:f	s	:- .s	:t	d'	:-	:s	
	f	:f	:r	s	:- .s	:s	d	:-	:s	

$m^l . r^l : d^l . t : l . s$	$l^l : l^l : r^l$	$s : - . t : r^l$	$d^l : - -$
sweet - ly at	ev' - ning the	shep - herd bells	ring.
horn to gay	dit - ties I	tune loud and	clear.
Alp - land, my	heart's home, My	world of de -	light.
$d^l . t : l . s : f . m$	$f : f : f$	$s : - . s : f$	$m : - -$
$d : d : d$	$f : f : r$	$s : - . s : s$	$d : - -$

## THE SKYLARK'S SONG.

71. KEY G\*. M. 120. *Allegro vivace.*

Canon, — four voices in two subjects.

MENDELSSOHN.

$.s$	$s : m . f   s : .s$	$s . d^l : m . f   s : .s$	$l : s . m   l : s . m$
How	sweet is thy song,	As float - ing a - long,	Gay sky - lark, thy voice hails the
$.m$	$m : d . r   m : .m$	$m : d . r   m : .m$	$f : m . d   f : m . d$

$r : - .s$	$s : - .r$	$r : m . f   s : - .m$	$m : f . s   l : d^l$
morn - ing,	Oh, lend me thy wing,	With thee I will sing,	To
$s_1 : -   t_1 : .t_1$	$t_1 : d . r   m : - .d$	$d : r . m   f : l$	

$l : s . l   f : m . f$	$r : -   d : d^l$	$l : s . l   f : m . f$
wel - come the day at its	dawn - ing, To	wel - come the day at its
$f : m . f   r : d . r$	$t_1 : -   d : l$	$f : m . f   r : d . r$

$r : -   d :$	$: . d   d . s_1 : d . m$	$s : - . s   s . d : m . s$
dawn - ing.	How sweet is thy	song, As, float - ing a -
$s_1 : -   d :$	$: . d   d : d . d$	$d : - . d   d : d . d$
	<i>f</i> T. B. or S. C.	
$:   :$	$.s s : m . f   s : .s$	$s . d^l : m . f   s : .s$
	How sweet is thy song,	As, float - ing a - long, Gay
$:   :$	$.m m : d . r   m : .m$	$m : d . r   m : .m$

\* In class practice, this had better be sung in F or E.

d' :—   d' :—	t :—   l.s   s : .s	s : s.s   s :— .ta
long            the thy voice hails the	morn            ing;	Oh, lend me thy wing, With
d :— .d   d.r :m.f	s :—   s <sub>1</sub> : .f	f :m.r   d :— .d
l :s.m   l :s.m	r :— .s   s : .r	r :m.f   s :— .m
sky - lark, thy voice hails the	morn            ing,	Oh, lend me thy wing, With
f :m.d   f :m.d	s <sub>1</sub> :—   t <sub>1</sub> : .t	t <sub>1</sub> :d.r   m :— .d

ta :l.s   f :—	:d   r :m.d	f.l :s.f   m.s :d'
thee I will sing,	To wel - come its	dawn - ing,
d :d.d   f <sub>1</sub> :—	:d   t <sub>1</sub> :d.d	s <sub>1</sub> :—   d :—
m :f.s   l :d' <sup>f</sup>	l :s.l   f :m.f	r :—   d :d'
thee I will sing, To	wel - come the day at its	dawn - ing, To
d :r.m   f :l	f :m.f   r :d.r	t <sub>1</sub> :—   d :l

:d   r :m.d	f.l :s.f   m.d :m.s <sup>*f</sup>	s :m.f   s : .s
To wel - come its	dawn - ing. How	sweet is thy song, As,
d   t <sub>1</sub> :d.d	t <sub>1</sub> :—   d.s :d.m	m :d.r   m : .m
l :s.l   f :m.f	r :—   d :	: .d   d.s <sub>1</sub> :d.m <sup>f</sup>
wel - come the day at its	dawn - ing.	How sweet is thy
f :m.f   r :d.r	s <sub>1</sub> :—   d :	: .d   d :d.d

s.d' :m.f   s : .s	l :s.m   l :s.m	r :— .s   s : .r
float - ing a - long, Gay	sky - lark, thy voice hails the	morn - ing. Oh,
m :d.r   m : .m	f :m.d   f :m.d	s <sub>1</sub> :—   t <sub>1</sub> : .t <sub>1</sub>
s :— .s   s.d :m.s	d' :—   d' :—	t :— .l.s   s : .s
song, As, float - ing a - long	the Thy voice hails the	morn            ing. Oh,
d :— .d   d :d.d	d :— .d   d.r :m.f	s :—   s <sub>1</sub> : .f



r	:m.f s	:-.m	m	:f.s l	:d'	l	:s.l f	:m.f
lend	me thy' wing,	With	thee	I will sing,	To	wel - come	the day	at its
t <sub>1</sub>	:d.r m	:-.d	d	:r.m f	:l	f	:m.f r	:d.r
s	:s.s s	:-.ta	ta	:l.s f	:-	d	r	:m.d
lend	me thy wing,	With	thee	I will sing,		To	wel - come	its
f	:m.r d	:-.d	d	:d.d f <sub>1</sub>	:-	d	t <sub>1</sub>	:d.d

Repeat to here, or to \* on page 30; then follows Coda *D. S.*

r	:- d	:d'	l	:s.l f	:m.f	r	:- d	:
dawn	- ing,	To	wel - come	the day	at its	dawn	- ing,	
t <sub>1</sub>	:- d	:l	f	:m.f r	:d.r	s <sub>1</sub>	:- d	:
f.l:s.f m.s	:d'		d	r	:m.d	f.l:s.f m.d:m.		
dawn	- ing,	To	wel - come	its	dawn	- ing,		
s <sub>1</sub>	:- d	:-	d	t <sub>1</sub>	:d.d	t <sub>1</sub>	:- d.s <sub>1</sub> :d.	

## CODA.

s	s	: <sup>^</sup>   m	: <sup>^</sup> .l	l	: <sup>^</sup>   f	:-	:- <sup>^</sup> .l	s.d:m.s
To	wel	- come	its	dawn	- ing,		To	welcome the
.m	m	:- d	:-.f	f	:- d	:-	:-.	:
.s	s	:- d	:-.d'	d'	:- l	:-	:-.	:
To	wel	- come	its	dawn	- ing,			
.d	d	: <sup>^</sup>   d <sub>1</sub>	: <sup>^</sup> .f	f	: <sup>^</sup>   f <sub>1</sub>	:-	:-.	:

d'	:-	:-	s	:-	:-.s	s	:- f:r	d	:-	:- <sup>^</sup> .		
day	To	wel - come	the	day	at	its	dawn	-	ing.			
				day	at	its	dawn	-	ing.			
	:.d	d.m <sub>1</sub> :s <sub>1</sub> :d	m	:- m	:-.d	m	:- r:t <sub>1</sub>	d	:-	:-.		
	<i>f</i>	:.s	s.d:m.s	d'	:- s	:-.s	s	:-	:-.f	m	:-	:-.
			To	welcome	its	dawn	-	ing.				
	:		:	:.d	d.s <sub>1</sub> :d.m	s	:- s <sub>1</sub>	:-	d	:-	:-.	

## HAPPY BOYS ARE WE.

72. KEY B-flat. M. 100. S. S. C. *With a brisk movement.*

FRANZ COMMER.

:s <sub>1</sub>	d	:d		d	:t <sub>1</sub> .d	r.d:t <sub>1</sub> .l <sub>1</sub>	s <sub>1</sub>	:l <sub>1</sub> .t <sub>1</sub>	d	:r.m f	:m				
1. With	blue	sky		shin	- ing	o	-	ver	-	head,	The	paths	of	life	we
2. No	gild	- ed		gates	for	us		un	-	close,	For	us	Fame's	trum	- pet
3. No	light	with		sun	- shine	can		com	-	pare,	No	scent	so	pure	as
:s <sub>1</sub>	d	:d		d	:t <sub>1</sub> .d	r.d:t <sub>1</sub> .l <sub>1</sub>	s <sub>1</sub>	:l <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>		s <sub>1</sub>	:s <sub>1</sub>		
:s <sub>1</sub>	d	:d		d	:t <sub>1</sub> .d	r.d:t <sub>1</sub> .l <sub>1</sub>	s <sub>1</sub>	:fe.f <sub>1</sub>	m <sub>1</sub>	:r <sub>1</sub> .d <sub>1</sub>	t <sub>2</sub>	:d <sub>1</sub>			

r	:m		r	:r		m	:—		d	:—		l <sub>1</sub>	:—		r	:—		s <sub>1</sub>	:—		∧	:s <sub>1</sub> <sup>p</sup>
stoutly	tread,	And	troll	the	mer	-	ry	glee;	The													
nev	-	er	blows,	But	we'll	con	-	tent	-	ed	be;	The										
morning	air,	And	these	God	gives	us	free;	We														
t <sub>1</sub>	:d		t <sub>1</sub>	:t <sub>1</sub>	d	:—		m <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:—		fe <sub>1</sub>	:—	s <sub>1</sub>	:—		—	:s <sub>1</sub>			
s <sub>1</sub>	:s <sub>1</sub>		s <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub>	:—		d <sub>1</sub>	:—	r <sub>1</sub>	:—		r <sub>1</sub>	:—	s <sub>1</sub>	:—		—	:s <sub>1</sub>			

*Gradually increase in force and speed.*

s <sub>1</sub>	:s <sub>1</sub>		s <sub>1</sub>	:s <sub>1</sub>		l <sub>1</sub>	:l <sub>1</sub>		l <sub>1</sub>	:l <sub>1</sub>		t <sub>1</sub>	:t <sub>1</sub>		t <sub>1</sub>	:t <sub>1</sub>		d	:d
crowded	way	we	gai	-	ly	trudge,	We	en	-	vy	none,	and	bear	no					
stile	-	path	ways	of	life	are	ours,	Here	grow	the	sweet	-	ly	bloom					
need	no	child	-	ish	paint	-	ed	toys;	A	light	heart	is	a	well					
s <sub>1</sub>	:s <sub>1</sub>		s <sub>1</sub>	:s <sub>1</sub>		l <sub>1</sub>	:l <sub>1</sub>		l <sub>1</sub>	:l <sub>1</sub>		s <sub>1</sub>	:s <sub>1</sub>		s <sub>1</sub>	:s <sub>1</sub>		s <sub>1</sub>	:s <sub>1</sub>
s <sub>1</sub>	:s <sub>1</sub>		s <sub>1</sub>	:s <sub>1</sub>		fe <sub>1</sub>	:fe <sub>1</sub>		fe <sub>1</sub>	:fe <sub>1</sub>		f <sub>1</sub>	:f <sub>1</sub>		f <sub>1</sub>	:f <sub>1</sub>		m <sub>1</sub>	:m <sub>1</sub>

*Rather slower, each tone to be well marked.*

d	:d		r	:—		m	:—		f	:—		r	:—		s	:—		—	:—	
grudge,	For	hap	-	py	boys	are	we,													
flow'rs,	And	hap	-	py	boys	are	we,													
joys,	And	hap	-	py	boys	are	we,													
	s <sub>1</sub>	:s <sub>1</sub>		t <sub>1</sub>	:—		d	:—		l <sub>1</sub>	:—		t <sub>1</sub>	:—		d	:—		—	:—
	m <sub>1</sub>	:m <sub>1</sub>		r <sub>1</sub>	:—		d <sub>1</sub>	:—		f <sub>1</sub>	:—		f <sub>1</sub>	:—		m <sub>1</sub>	:—		—	:—

—	:—		f	:—		m	:—		—	:m		s	:—		—	:s		d	:—	
	Oh,	hap	-	py	boys	are	we!													
—	:—		r	:—		d	:—		—	:s <sub>1</sub>		s <sub>1</sub>	:—		—	:f <sub>1</sub>		m <sub>1</sub>	:—	
—	:—		f <sub>1</sub>	:—		s <sub>1</sub>	:—		m <sub>1</sub>	:d <sub>1</sub>		t <sub>2</sub>	:—		—	:t <sub>2</sub>		d <sub>1</sub>	:—	

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