

THE

# TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS

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BOOK IV.

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BY

DANIEL BATCHELLOR

Fifth Step.	
<i>m'</i>	
<i>r'</i>	
DOH'	<i>d'</i>
TE	<i>t</i>
LAH	LAH
	SE
SOH	<i>s</i>
	BA
FAH	<i>f</i>
ME	ME
RAY	RAY
DOH	DOH
	TE <sub>1</sub>
	LAH <sub>1</sub>

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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

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## PREFACE.

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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-versâ*.

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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THE  
**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*, *ā*, *e*; and lastly to “*Scala*”, sounding well forward in the mouth.

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

$\left( \begin{array}{l} d \ .m :r \ .f \   \ m \ .s :f \ .l \\ d \ \quad :t_1 \quad \quad   d \ \quad :r \\ \text{Coo, coo, etc.} \\ \text{Scala} \dots\dots\dots \end{array} \right)$	$\left  \begin{array}{l} s \ .t :l \ .d' \   \ t \ .r' :d' \\ m \ \quad :f \ \quad \quad   s \ \quad :d \\ \dots\dots\dots \end{array} \right. \text{la,}$
$\left( \begin{array}{l} m' \ .d' :r' \ .t \   \ d' \ .l :t \ .s \\ d' \ \quad :t \ \quad \quad   l \ \quad :s \\ \text{Coo, coo, etc.} \\ \text{Scala} \dots\dots\dots \end{array} \right)$	$\left  \begin{array}{l} l \ .f :s \ .m \   \ f \ .r :d \\ f \ \quad :m \ \quad \quad   r \ .t_1 :d \\ \dots\dots\dots \end{array} \right. \text{la.} \quad \parallel$

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

$\left( \begin{array}{l} d \ .t_1 \ .d :r \ .d \ .r \   \ m \ .r \ .m :f \ .m \ .f \   \ s \ .f \ .s :l \ .s \ .l \   \ t \ .l \ .t :d' \\ \text{Scala} \dots\dots\dots \end{array} \right)$	$\left  \begin{array}{l} \dots\dots\dots \end{array} \right. \text{la,}$
$\left( \begin{array}{l} d' \ .r' \ .d' :t \ .d' \ .t \   \ l \ .t \ .l :s \ .l \ .s \   \ f \ .s \ .f :m \ .f \ .m \   \ r \ .m \ .r :d \\ \text{Scala} \dots\dots\dots \end{array} \right)$	$\left  \begin{array}{l} \dots\dots\dots \end{array} \right. \text{la.} \quad \parallel$

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

$\left( \begin{array}{l} d, r, m, d :r, m, f, r \   \ m, f, s, m :f, s, l, f \   \ s, l, t, s :l, t, d', l \   \ t, d', r', t :d' \\ \text{Scala} \dots\dots\dots \end{array} \right)$	$\left  \begin{array}{l} \dots\dots\dots \end{array} \right. \text{la,}$
$\left( \begin{array}{l} d', r', m', d' :t, d', r', t \   \ l, t, d', l :s, l, t, s \   \ f, s, l, f :m, f, s, m \   \ r, m, f, r :d \\ \text{Scala} \dots\dots\dots \end{array} \right)$	$\left  \begin{array}{l} \dots\dots\dots \end{array} \right. \text{la.} \quad \parallel$

## THE MINOR MODE.

## MODULATING TO THE RELATIVE MINOR.

Relative Minor.	
m'	
r'	
DOH'	d'
TE	t
LAH	LAH
	SE
SOH	soh
	BA
FAH	fah
ME	ME
RAY	RAY
DOH	DOH
	TE <sub>1</sub>
	LAH <sub>1</sub>

## 4. KEY F.

*Major.*

$$\left( d : m \mid s : m \mid d : s \mid m : d \right)$$
*Relative Minor.*

$$\left( l_1 : d \mid m : d \mid l_1 : m \mid d : l_1 \parallel \right)$$

## 5. KEY F.

*Major.*

$$\left( d . r : m . f \mid s : d \mid s . f : m . r \mid d : - \right)$$
*Relative Minor.*

$$\left( l_1 . t_1 : d . r \mid m : l_1 \mid m . r : d . t_1 \mid l_1 : - \parallel \right)$$

## 6. KEY G.

*Major.*

$$\left( d . s_1 : d . s_1 \mid m . r : d \mid l_1 . m_1 : l_1 . m_1 \mid d . t_1 : l_1 \parallel \right)$$
*Relative Minor.*

## 7. KEY E-flat.

*Major.*

$$\left( s . m : d . m \mid f . r : d \mid m . d : l_1 . d \mid r . t_1 : l_1 \parallel \right)$$
*Relative Minor.*

## 8. KEY A.

$$\left( d : s_1 \mid m : r \mid d : t_1 \mid d : - \mid l_1 : m_1 \mid d : t_1 \mid l_1 : s_{e_1} \mid l_1 : - \parallel \right)$$

## 9. KEY F.

$$\left( : d \mid m : r : d \mid t_1 : d : r \mid d : - : l_1 \mid d : t_1 : l_1 \mid s_{e_1} : l_1 : t_1 \mid l_1 : - \parallel \right)$$

## 10. KEY G.

$$\left( d : t_1 \mid l_1 : t_1 \mid d : r \mid m : - \mid l_1 : s_{e_1} \mid b_{a_1} : s_{e_1} \mid l_1 : t_1 \mid d : - \parallel \right)$$

## 11. KEY B-flat.

$$\left( : s_1 \mid l_1 : t_1 \mid d . m : r . t_1 \mid \hat{d} : m_1 \mid b_{a_1} : s_{e_1} \mid l_1 . d : t_1 . s_{e_1} \mid \hat{l}_1 \parallel \right)$$

## SOLFEGGIOS.

12. KEY A-flat. Lah is F.

$$\left( \begin{array}{c} \text{m}_1 \mid \text{l}_1 : \text{m}_1 \mid \text{t}_1 : \text{m}_1 \mid \text{d} : \text{t}_1 \mid \text{l}_1 : \text{m} \mid \text{r} : \text{d} \mid \text{t}_1 : \text{l}_1 \mid \text{t}_1 : - \mid \end{array} \right)$$

$$\left( \begin{array}{c} \text{s}_1 \mid \text{d} : \text{s}_1 \mid \text{r} : \text{s}_1 \mid \text{m} : \text{r} \mid \text{d} : \text{m}_1 \mid \text{l}_1 : \text{d} \mid \text{t}_1 : \text{se}_1 \mid \text{l}_1 : - \mid \end{array} \parallel \right)$$
13. KEY F. Lah is D. *First slowly, then quickly.*

$$\left( \begin{array}{c} \text{l}_1 : \text{d} \text{ ,t}_1 \mid \text{l}_1 : \text{l}_1 \mid \text{se}_1 : \text{t}_1 \text{ ,l}_1 \mid \text{se}_1 : \text{se}_1 \mid \text{l}_1 : \text{d} \text{ ,t}_1 \mid \text{l}_1 : \text{se}_1 \end{array} \right)$$

$$\left( \begin{array}{c} \text{l}_1 . \text{t}_1 : \text{d} . \text{r} \mid \text{m} : - \mid \text{m} : \text{s} \text{ ,f} \mid \text{m} : \text{r} \mid \text{d} : \text{m} \text{ ,r} \mid \text{d} : \text{t}_1 \end{array} \right)$$

$$\left( \begin{array}{c} \text{l}_1 : \text{d} \text{ ,t}_1 \mid \text{l}_1 : \text{l}_1 \mid \text{se}_1 : \text{l}_1 . \text{t}_1 \mid \text{l}_1 : - \end{array} \parallel \right)$$
14. KEY A. Lah is F-sharp. *With energy.*

$$\left( \begin{array}{c} \text{l}_1 \text{ ,se}_1 : \text{l}_1 . \text{d} \mid \text{t}_1 . \text{l}_1 : \text{t}_1 . \text{m}_1 \mid \text{l}_1 \text{ ,t}_1 : \text{d} . \text{r} \mid \text{m} . \text{m} : \text{m} \end{array} \right)$$

$$\left( \begin{array}{c} \text{m} \text{ ,r} : \text{d} . \text{m} \mid \text{r} \text{ ,d} : \text{t}_1 . \text{r} \mid \text{d} \text{ ,t}_1 : \text{l}_1 \text{ ,t}_1 \text{ ,d} \text{ ,r} \mid \text{m} . \text{m}_1 : \text{l}_1 \end{array} \parallel \right)$$

15. KEY G. Lah is E.

$$\left( \begin{array}{c} \text{l}_1 : \text{se}_1 \mid \text{l}_1 : \text{t}_1 \mid \text{d} : \text{r} \mid \text{d} : \text{t}_1 \mid \text{l}_1 : \text{se}_1 \mid \text{l}_1 : \text{t}_1 \mid \text{d} : \text{t}_1 \mid \text{l}_1 : - \mid \end{array} \parallel \right)$$

$$\left( \begin{array}{c} : \mid : \mid \text{l}_1 : \text{se}_1 \mid \text{l}_1 : \text{t}_1 \mid \text{d} : \text{r} \mid \text{d} : \text{t}_1 \mid \text{l}_1 : \text{se}_1 \mid \text{l}_1 : - \mid \end{array} \parallel \right)$$

16. KEY C. Lah is A.

$$\left( \begin{array}{c} \text{l} : - \mid \text{se} : - \mid \text{l} . \text{t} : \text{d}^1 . \text{r}^1 \mid \text{m}^1 : - \mid \text{se} : - \mid \text{l} : \text{d}^1 \mid \text{m}^1 . \text{r}^1 : \text{d}^1 . \text{t} \mid \text{l} : - \mid \end{array} \parallel \right)$$

$$\left( \begin{array}{c} \text{l} . \text{t} : \text{d} . \text{r} \mid \text{m} : - \mid \text{l} : - \mid \text{se} : - \mid \text{m} . \text{r} : \text{d} . \text{t}_1 \mid \text{l}_1 : - \mid \text{se}_1 : - \mid \text{l}_1 : - \mid \end{array} \parallel \right)$$

17. KEY C. Lah is A.

$$\left( \begin{array}{c} \text{l} : \text{t} \mid \text{d}^1 : \text{t} \mid \text{l} : - \mid \text{se} : - \mid \text{l} : \text{m} \mid \text{ba} : \text{se} \mid \text{l} : - \mid \text{d}^1 : \text{r}^1 \end{array} \right)$$

$$\left( \begin{array}{c} : \mid : \mid \text{d} : \text{r} \mid \text{m} : \text{r} \mid \text{d} : - \mid \text{t}_1 : - \mid \text{l}_1 : \text{d} \mid \text{m} : \text{r} \end{array} \right)$$

$$\left( \begin{array}{c} \text{m}^1 : \text{r}^1 \mid \text{d}^1 : \text{t} \mid \text{l} : - \mid - : \text{t} \mid \text{se} : - \mid - : \text{se} \mid \text{l} : - \mid - : - \mid \end{array} \parallel \right)$$

$$\left( \begin{array}{c} \text{d} : - \mid - : \text{r} \mid \text{d} : \text{t}_1 \mid \text{l}_1 : \text{r} \mid \text{m} : \text{r} \mid \text{d} : \text{t}_1 \mid \text{l}_1 : - \mid - : - \mid \end{array} \parallel \right)$$

## 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.*

LAMPÉ.

( 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 - frain.   )

## 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.*

$\left( \begin{array}{c} : \\ : \\ l_1 : - . l_1 : l_1 \end{array} \right)$	$\left( \begin{array}{c} : \\ : \\ l_1 : - . l_1 : l_1 \end{array} \right)$	$\left( \begin{array}{c} m : - . m : m \\ d : - . d : d \\ l_1 : - . l_1 : l_1 \end{array} \right)$	$\left( \begin{array}{c} m : - . m : m \\ d : - . d : t_1 \\ l_1 : - . l_1 : se_1 \end{array} \right)$	$\left( \begin{array}{c} m : - : - \\ t_1 : - : - \\ se_1 : - : - \end{array} \right)$
$\left( \begin{array}{c} m : - . m : m \\ : \\ : \end{array} \right)$	$\left( \begin{array}{c} m : - . m : m \\ d : - . d : d \\ : \\ : \end{array} \right)$	$\left( \begin{array}{c} m : - . m : m \\ d : - . d : t_1 \\ l_1 : - . l_1 : se_1 \end{array} \right)$	$\left( \begin{array}{c} m : - : - \\ d : - : - \\ l_1 : - : - \end{array} \right)$	$\left( \begin{array}{c} m : - : - \\ d : - : - \\ l_1 : - : - \end{array} \right) \parallel$

24. KEY G.

*Relative Minor.*

$\left( \begin{array}{c} m : r \\ d : t_1 \\ d : s_1 \end{array} \right)$	$\left( \begin{array}{c} m : r \\ d : t_1 \\ d : s_1 \end{array} \right)$	$\left( \begin{array}{c} m : -   - : - \\ d : -   - : - \\ d : -   - : - \end{array} \right)$	$\left( \begin{array}{c} d : t_1   d : t_1 \\ l_1 : se_1   l_1 : se_1 \\ l_1 : m_1   l_1 : m_1 \end{array} \right)$	$\left( \begin{array}{c} d : -   - : - \\ l_1 : -   - : - \\ l_1 : -   - : - \end{array} \right)$	$\left( \begin{array}{c} d : -   - : - \\ l_1 : -   - : - \\ l_1 : -   - : - \end{array} \right) \parallel$
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25. KEY A.

$\left( \begin{array}{c} m : s \\ d : m \\ d : d \end{array} \right)$	$\left( \begin{array}{c} f : m \\ r : d \\ t_1 : d \end{array} \right)$	$\left( \begin{array}{c} r : - \\ t_1 : - \\ s_1 : - \end{array} \right)$	$\left( \begin{array}{c} m : f \\ d : d \\ d : l_1 \end{array} \right)$	$\left( \begin{array}{c} m : r \\ d : t_1 \\ s_1 : s_1 . f_1 \end{array} \right)$	$\left( \begin{array}{c} d : - \\ d : - \\ m_1 : - \end{array} \right)$	$\left( \begin{array}{c} d : - \\ d : - \\ m_1 : - \end{array} \right)$
$\left( \begin{array}{c} d : m \\ l_1 : d \\ l_1 : l_1 \end{array} \right)$	$\left( \begin{array}{c} r : d \\ t_1 : l_1 \\ se_1 : l_1 \end{array} \right)$	$\left( \begin{array}{c} t_1 : - \\ se_1 : - \\ m_1 : - \end{array} \right)$	$\left( \begin{array}{c} d : r \\ l_1 : l_1 \\ l_1 : f_1 \end{array} \right)$	$\left( \begin{array}{c} d : t_1 \\ l_1 : se_1 \\ m_1 : m_1 . r_1 . d_1 \end{array} \right)$	$\left( \begin{array}{c} l_1 : - \\ l_1 : - \\ l_1 : - \end{array} \right)$	$\left( \begin{array}{c} l_1 : - \\ l_1 : - \\ l_1 : - \end{array} \right) \parallel$

*Relative Minor.*

$\left( \begin{array}{c} d : m \\ l_1 : d \\ l_1 : l_1 \end{array} \right)$	$\left( \begin{array}{c} r : d \\ t_1 : l_1 \\ se_1 : l_1 \end{array} \right)$	$\left( \begin{array}{c} t_1 : - \\ se_1 : - \\ m_1 : - \end{array} \right)$	$\left( \begin{array}{c} d : r \\ l_1 : l_1 \\ l_1 : f_1 \end{array} \right)$	$\left( \begin{array}{c} d : t_1 \\ l_1 : se_1 \\ m_1 : m_1 . r_1 . d_1 \end{array} \right)$	$\left( \begin{array}{c} l_1 : - \\ l_1 : - \\ l_1 : - \end{array} \right)$	$\left( \begin{array}{c} l_1 : - \\ l_1 : - \\ l_1 : - \end{array} \right) \parallel$
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26. KEY F.

MODULATING TO RELATIVE MINOR.

$\left( \begin{array}{c} m : f \\ d : r \\ d : t_1 \end{array} \right)$	$\left( \begin{array}{c} m : r \\ d : t_1 \\ d : s_1 \end{array} \right)$	$\left( \begin{array}{c} d : r \\ l_1 : t_1 \\ l_1 : se_1 \end{array} \right)$	$\left( \begin{array}{c} d : r \\ l_1 : t_1 \\ l_1 : s_1 \end{array} \right)$	$\left( \begin{array}{c} m : f \\ d : \left\{ \begin{array}{l} d \\ l_1 \end{array} \right\} \\ d : f_1 \end{array} \right)$	$\left( \begin{array}{c} m : r \\ d : t_1 \\ s_1 : s_1 \end{array} \right)$	$\left( \begin{array}{c} d : - \\ d : - \\ d_1 : - \end{array} \right)$	$\left( \begin{array}{c} d : - \\ d : - \\ d_1 : - \end{array} \right) \parallel$
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MODULATING TO RELATIVE MAJOR.

27. KEY B-flat. Lah is G.

J. CRÜGER.

$\left( \begin{array}{c} l_1 : d \\ l_1 : l_1 \\ l_1 : l_1 \end{array} \right)$	$\left( \begin{array}{c} t_1 : m \\ se_1 : l_1 \\ m_1 : d_1 \end{array} \right)$	$\left( \begin{array}{c} r : d \\ t_1 : l_1 \\ r_1 : l_2 \end{array} \right)$	$\left( \begin{array}{c} t_1 : - \\ se_1 : - \\ m_1 : - \end{array} \right)$	$\left( \begin{array}{c} d : r \\ l_1 : t_1 \\ l_1 : s_1 \end{array} \right)$	$\left( \begin{array}{c} m : f \\ d : d \\ d : l_1 \end{array} \right)$	$\left( \begin{array}{c} d : r \\ l_1 : t_1 \\ l_1 : s_1 \end{array} \right)$	$\left( \begin{array}{c} d : - \\ d : - \\ d : - \end{array} \right)$	$\left( \begin{array}{c} d : - \\ d : - \\ d : - \end{array} \right) \parallel$
$\left( \begin{array}{c} r : r \\ d : t_1 \\ s_1 : s_1 \end{array} \right)$	$\left( \begin{array}{c} d : - \\ d : - \\ m_1 : - \end{array} \right)$	$\left( \begin{array}{c} m : d \\ s_1 : l_1 \\ d_1 : f_1 \end{array} \right)$	$\left( \begin{array}{c} t_1 : l_1 \\ f_1 : f_1 \\ r_1 : - . d_1 \end{array} \right)$	$\left( \begin{array}{c} l_1 : se_1 \\ m_1 : - . r_1 \\ t_2 : t_2 \end{array} \right)$	$\left( \begin{array}{c} l_1 : - \\ l_1 : - \\ l_2 : - \end{array} \right)$	$\left( \begin{array}{c} l_1 : - \\ l_1 : - \\ l_2 : - \end{array} \right)$	$\left( \begin{array}{c} l_1 : - \\ l_1 : - \\ l_2 : - \end{array} \right) \parallel$	

*Minor.*

## LOVE THY NEIGHBOR.

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

Abridged from MAINZER.

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

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

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

(	<u>m</u> :r   :r.r   <u>m</u> :r   :r.r   <u>m</u> :r   <u>s<sub>1</sub></u> :—	)
	self, Lovethy neigh - bor, Lovethy neigh - bor, Love,	
(	<u>d</u> :t <sub>1</sub>   :s <sub>1</sub> .s <sub>1</sub>   <u>d</u> :s <sub>1</sub>   :s <sub>1</sub> .s <sub>1</sub>   <u>d</u> :s <sub>1</sub>   :	)

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

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

(	<u>m</u> :m   <u>f</u> :r   <u>d</u> :—   t <sub>1</sub> :—   <u>d</u> :—   —   :—	
	neigh - bor as thy - - - self.	
(	<u>d</u> : <u>ta<sub>1</sub></u>   <u>l<sub>1</sub></u> : <u>f<sub>1</sub></u>   <u>m<sub>1</sub></u> :s <sub>1</sub>   —   <u>f<sub>1</sub></u>   <u>m<sub>1</sub></u> :—   —   :—	

## 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.

VOCAL POLKA.

OTTO.

## 30. DUET AND CHORUS.

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

$\left( \begin{array}{l} \overset{>}{s}_1 . d : d, t, d \\ 1. \text{Joy is warb-ling} \\ 2. \text{Humming bees, and} \\ 3. \text{Blooming flow'rs, their} \\ m_1 . m_1 : m_1 . m_1 \end{array} \right $	$\left( \begin{array}{l} \overset{>}{l}_1 . r : r, de, r \\ \text{in the breezes,} \\ \text{sail - ing swal-lows} \\ \text{sweets ex - hal - ing,} \\ f_1 . f_1 : f_1 . f_1 \end{array} \right $	$\left( \begin{array}{l} \overset{>}{t}_1 . r : s , f \\ \text{Pleasure smiles a -} \\ \text{Gai - ly tell the} \\ \text{Join to make the} \\ s_1 . s_1 : s_1 , s_1 \end{array} \right $	$\left( \begin{array}{l} m, f, m, r : d . s_1 \\ \text{long the fields, While} \\ \text{live - ly glee That} \\ \text{charming scene Ap -} \\ s_{1,2}, l_1, s_{1,2}, f_1 : m_1 . m_1 \end{array} \right)$
---	--	--	---

$\left( \begin{array}{l} \overset{>}{s}_1 . d : d, t, d \\ \text{na - ture, clad in} \\ \text{na - ture's now so} \\ \text{pear still more like} \\ m_1 . m_1 : m_1 . m_1 \end{array} \right $	$\left( \begin{array}{l} \overset{>}{l}_1 . r : r, de, r \\ \text{robes of beau - ty,} \\ \text{kind - ly shed - ding} \\ \text{hap - py E - den,} \\ f_1 . f_1 : f_1 . f_1 \end{array} \right $	$\left( \begin{array}{l} \overset{f}{t}_{1,2}, d, r, m : f . t_1 \\ \text{All that's sweet and} \\ \text{O - ver all the} \\ \text{Ere the blight of} \\ s_{1,2}, l_1, t_{1,2}, d : t_{1,2}, l_1, s_{1,2}, f_1 \end{array} \right $	$\left( \begin{array}{l} d . m : d \\ \text{love - ly yields.} \\ \text{eye can see.} \\ \text{hu - man sin.} \\ m_1 . s_1 : m_1 \end{array} \right) \parallel$
--	--	---	---

F.t. :S:

$\left( \begin{array}{l} \overset{m}{d} , s : f, m, f \\ \text{Heav'n now sheds its} \\ \text{"Wel - come," says the} \\ \text{Glad we hail thee,} \\ \overset{d}{f} , m : r, de, r \end{array} \right $	$\left( \begin{array}{l} \overset{>}{s} , f : m, r, m \\ \text{mild - est splen - dor} \\ \text{flock that's feed - ing} \\ \text{love - ly Springtime,} \\ m , r : d, t, d \end{array} \right $	$\left( \begin{array}{l} r . m : f . fe \\ \text{O'er the land and} \\ \text{On the ver - dant} \\ \text{Wel - come tru - ly} \\ t_1 . d : r . re \end{array} \right $	$\left( \begin{array}{l} \overset{>}{s} . d' : t . l \\ \text{o'er the deep ; See,} \\ \text{grassy hills : And} \\ \text{is thy smile. Oh,} \\ m . m : s . f \end{array} \right)$
--	--	--	--

D.S.

$\left( \begin{array}{l} \overset{>}{l}_1 , s : f, m, f \\ \text{all en - joy the} \\ \text{"welcome," e - choes} \\ \text{would that all, like} \\ f , m : r, de, r \end{array} \right $	$\left( \begin{array}{l} \overset{>}{s} , f : m, r, m \\ \text{com - mon pleasure,} \\ \text{many a songster,} \\ \text{thee, were love - ly,} \\ m , r : d, t, d \end{array} \right $	$\left( \begin{array}{l} r, de, r, m : f . t_1 \\ \text{While in hap - py} \\ \text{Chirp - ing round the} \\ \text{Free from woe, and} \\ s_1 . s_1 : s_1 . s_{1,2}, f_1 \end{array} \right $	$\left( \begin{array}{l} d . m : d \\ \text{crowds they sweep.} \\ \text{rip - pling rills.} \\ \text{free from guile.} \\ m_1 . s_1 : m_1 \end{array} \right) \parallel$
---	--	--	---

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

$\left( \begin{array}{l} \overset{d}{d} s : s . f \\ \text{Hail! hail this} \\ m t_1 : t_1 . r \\ \overset{d}{d} s_1 : s_1 . t_1 \end{array} \right $	$\left( \begin{array}{l} m . r : d \\ \text{hap - py day!} \\ d . t_1 : d \\ d . s_1 : l_1 \end{array} \right $	$\left( \begin{array}{l} \overset{>}{m} : m . r \\ \text{Hail! hail this} \\ se_1 : se_1 . t_1 \\ m_1 : m_1 . se_1 \end{array} \right $	$\left( \begin{array}{l} d . t_1 : l_1 \\ \text{hap - py day!} \\ l_1 . se_1 : l_1 \\ l_1 . m_1 : l_1 \end{array} \right)$
---	---	---	--

D.S.

$\left( \begin{array}{l} l_1 . d : f \\ \text{Hail this day!} \\ f_1 . l_1 : l_1 \\ f_1 . f_1 : f_1 \end{array} \right $	$\left( \begin{array}{l} s_1 . d : m \\ \text{Hail this day!} \\ s_1 . m_1 : s_1 \\ m_1 . d_1 : d_1 \end{array} \right $	$\left( \begin{array}{l} r . f : m . r \\ \text{Hail this hap - py} \\ l_1 . \left\{ \begin{array}{l} r : d . t_1 \\ l_1 : s_1 . s_1 \end{array} \right. \\ f_1 . r_1 : s_1 . f_1 \end{array} \right $	$\left( \begin{array}{l} d : - . \\ \text{day!} \\ d : - . \\ s_1 : - . \\ m_1 : - . \end{array} \right) \parallel$
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## THE WITHERED FLOW'RET.

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

FRANZ ABT.

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

( :m   m :se   t :r'   r' :—   d :l   s :t   r' :f'   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,
( :m   m :se   se :t   t :—   l :f   f :f   f :s   s :—   — )
( :m   m :m   m :m   l <sub>1</sub> :—   — :l <sub>1</sub>   t <sub>1</sub> :r   t <sub>1</sub> :s <sub>1</sub>   d :—   — )

( :r'   d' :-d'   t :t   l :—   — :s.f   m :d'   t :se   l :—   )
Thy hap - py life is run, Thy hap - py life is run.
And fade thy splendor bright, And fade thy splendor bright.
Pearls strew - ing o'er thy tomb, Pearls strewing o'er thy tomb.
( :t   l :-l   se :se   l :—   — :s.f   m :m   r :t <sub>1</sub>   d :—   )
( :r   m :-m   m :m   f :—   — :s.f   m :m   m :m   l <sub>1</sub> :—   )

## MAY MORNING.

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

FLOWER.

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

(	s	:- .s	d' .s :s .m	m .r :r .	m . :m .	s	:- .m	)
	hap	- py,	all are hap-py,	bright, and gay;	Wake! wake!	wake!	the	
	soon,	will	soon within your	win-dow peep;	Each young	leaf -	let	
	m	:- .m	m .m :m .d	d .t <sub>1</sub> :t <sub>1</sub> .	d . :d .	m	:- .d	
	s <sub>1</sub>	:- .s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .	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 <sub>1</sub> :t <sub>1</sub> .t <sub>1</sub>	t <sub>1</sub> :t <sub>1</sub> .	t <sub>1</sub>	:d .r	m	:- .m	m .m :r .t <sub>1</sub>	
	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> .	f <sub>1</sub>	:m <sub>1</sub> .r <sub>1</sub>	d <sub>1</sub>	:- :s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .f <sub>1</sub>	

		C.t.						
(	d	:	m <sup>l</sup> . :t .	d'	:- .l	se .t :l .se	l .t :d' .	)
	May.		Wake! wake!	wake!	the	trees are gai-ly	wav - ing,	
	sleep.		Wake! wake!	wake!	for	this is sweet May	morn - ing,	
	d	:	t <sub>1</sub> .m . :m .	m	:- .m	m .m :m .m	m :m .	
	m <sub>1</sub>	:	s <sub>1</sub> .d . :t <sub>1</sub> .	l <sub>1</sub>	:- .d	t <sub>1</sub> .r :d .t <sub>1</sub>	d .t <sub>1</sub> :l <sub>1</sub> .	

*rall.**f.F.**a tempo.*

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

*f*

(	m .f :f .l	l .r :r .	r	:m .f	s	:- .s	d' .s :f .r	d :	
	columbines and	vio - lets,	Sweet young	flow'rs to	crown our May-day	queen.			
	robins now are	sing - ing,	All but	you are	praising, praising	May.			
	d .t <sub>1</sub> :t <sub>1</sub> .t <sub>1</sub>	t <sub>1</sub> :t <sub>1</sub> .	t <sub>1</sub>	:d .r	m	:- .m	m .m :r .t <sub>1</sub>	d :	
	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> .	f <sub>1</sub>	:m <sub>1</sub> .r <sub>1</sub>	d <sub>1</sub>	:- .s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .f <sub>1</sub>	m <sub>1</sub> :	

## NOW NIGHT COMES.

CHORALE.

HEINRICH ISAAC, A.D., 1490.

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

( :m	d : r	m : s	f : —	$\hat{m}$ : m	s : s	r : m	d : —	$\hat{t}_1$ )
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
:s <sub>1</sub>	s <sub>1</sub> : t <sub>1</sub>	d : r	<u>d : t<sub>1</sub></u>	d : d	t <sub>1</sub> : d	t <sub>1</sub> : t <sub>1</sub>	<u>l<sub>1</sub> : fe<sub>1</sub></u>	s <sub>1</sub>
:d <sub>1</sub>	m <sub>1</sub> : s <sub>1</sub>	d : t <sub>1</sub>	<u>l<sub>1</sub> : s<sub>1</sub></u>	d <sub>1</sub> : l <sub>1</sub>	s <sub>1</sub> : m <sub>1</sub> .f <sub>1</sub>	s <sub>1</sub> : se <sub>1</sub>	<u>l<sub>1</sub> : r<sub>1</sub></u>	s <sub>1</sub> )

( :s <sub>1</sub>	d : r	m : m	$\hat{r}$ : m	d : r	m : s	f : —	$\hat{m}$ )
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
:s <sub>1</sub>	s <sub>1</sub> : t <sub>1</sub>	d : d	t <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : t <sub>1</sub>	d : d	<u>d : t<sub>1</sub></u>	d
:s <sub>1</sub> .f <sub>1</sub>	m <sub>1</sub> : s <sub>1</sub>	d <sub>1</sub> : m <sub>1</sub>	s <sub>1</sub> : d <sub>1</sub>	m <sub>1</sub> : r <sub>1</sub>	d <sub>1</sub> : m <sub>1</sub>	<u>r<sub>1</sub> : s<sub>1</sub></u>	d <sub>1</sub> )

( :m	s : s	r : m	d : —	$\hat{t}_1$ : s <sub>1</sub>	d : r	m : f	m : r	$\hat{d}$
Our	thoughts to	heav'n as -	cead -	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.
:d	t <sub>1</sub> : d	<u>t<sub>1</sub>.l<sub>1</sub> : se<sub>1</sub></u>	<u>l<sub>1</sub> : fe<sub>1</sub></u>	s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : t <sub>1</sub>	d : r	d : t <sub>1</sub>	d
:l <sub>1</sub>	s <sub>1</sub> : m <sub>1</sub> .f <sub>1</sub>	<u>s<sub>1</sub>.f<sub>1</sub> : m<sub>1</sub></u>	<u>l<sub>1</sub> : r<sub>1</sub></u>	s <sub>1</sub> : s <sub>1</sub> .f <sub>1</sub>	m <sub>1</sub> : s <sub>1</sub>	d <sub>1</sub> : f <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>	d <sub>1</sub>

## SOLFEGGIOS IN TWO-PART HARMONY.

B.

## 34. KEY E.

( :m	s : -f	m : d'	t : -l	s : l	s : m	r : f	f : —	m )
:d	m : -r	d : m	s : -f	m : f	m : d	t <sub>1</sub> : r	<u>t<sub>1</sub> : s<sub>1</sub></u>	d )

( :r	m : -f	s : se	l : -t	d' : d'	t : l	s : fe	l : —	s )
:t <sub>1</sub>	d : -r	m : m	f : -r	d : m	r : d	t <sub>1</sub> : r	d : —	t <sub>1</sub> )

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

(	m :-.m   r :r	d :d   f :-	m :-.s   s.f :l.f	m :-   r :	)
	Time has dropp'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 <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : m <sub>1</sub>   l <sub>1</sub> : t <sub>1</sub>	d :-.m   m.r : f.r	d :-   t <sub>1</sub> :	)

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

(	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 <sub>1</sub>   m <sub>1</sub> :	

## SOLFEGGIO.

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

B.

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

(	t <sub>1</sub> .l <sub>1</sub> :s <sub>1</sub> .fe <sub>1</sub>   s <sub>1</sub>	:-.se <sub>1</sub>   l <sub>1</sub> .t <sub>1</sub> :d.l <sub>1</sub>   t <sub>1</sub> .d :r.t <sub>1</sub>   l <sub>1</sub>	:-.se <sub>1</sub>   l <sub>1</sub>	:-.
	r <sub>1</sub> :-r <sub>1</sub>   m <sub>1</sub> .r <sub>1</sub> :d <sub>1</sub> .t <sub>2</sub>   d <sub>1</sub>	:-.de <sub>1</sub>   r <sub>1</sub> .m <sub>1</sub> :f <sub>1</sub> .r <sub>1</sub>   m <sub>1</sub> .r <sub>1</sub> :d <sub>1</sub> .t <sub>2</sub>   l <sub>2</sub>	:-.	



## WAKE, MINSTRELS OF THE WOODLANDS.

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

## 37. KEY C. Gaily. S.S.C.

(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.	s :-s f	:m	m :- r	:r	r :-m f	:s	m :-
For	spring a - gain ap -	pear - eth, The	love - ly flow'rs are	here.			
Of	beau - ty all a -	dorn - ing, Of	flow - 'ret, rill, and	tree.			
Sing	loud of heav'nly	mer - cy, That	bles - eth all our	days.			
:s	d :-d d	:d	d :- d	:d	t <sub>1</sub> :-d r	:t <sub>1</sub>	d :-
:d	f <sub>1</sub> :-m <sub>1</sub>  l <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub> :- f <sub>1</sub>	:fe <sub>1</sub>	s <sub>1</sub> :-s <sub>1</sub>  s <sub>1</sub>	:s <sub>1</sub>	d :-

(f.C.	s.l:s.l t.d':t.d'	r'	:-.r' r'	:s	s :l.t d'.t:d'.r'
Then	sing, oh, sing a	mer - ry strain, Oh,	wel - come to the		
:d	s.l:s.l s.l:s.l	t	:-.t t	:s.f	m :f.r m.s:s
:	:   <sup>(d)</sup> s	s.fe:s.l s.f:m.r	d	:-.d d.r:m.s	

(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 <sub>1</sub>	:

(s	:l.t d'.t:d'.r'	m'	:- r'	:-	d'	: <sup>^</sup>	
wel - come to	our	woods	a	-	gain!		
s	:l.t d'.t:d'.r'	d'	:s	f	:-	m	:-
:	: :d'.f	s	:- s <sub>1</sub>	:-	d	:-	

## FIRMLY STAND.

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

NAGELL.

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

(	$s_1, s_1$	$s_1$	:-	$r, d$	$r$	:-	$f$	$m$	$s$	$f$	$m$	:-	)
Firmly	stand,	firmly	stand,	my	na	-	tive	land!					
Safe-ly	dwel,	safely	dwel,	my	na	-	tive	land!					
Sing for	joy,	sing for	joy,	my	na	-	tive	land!					
(	$s_1, s_1$	$s_1$	:-	$t_1, l_1$	$t_1$	:-	$r$	$d$	$m$	$r$	$d$	:-	)
(	$s_1, s_1$	$s_1$	:-	$s_1, s_1$	$s_1$	:-	$s_1$	$d$	:-	$t_1$	$d$	:-	)

(	$s_1, s_1$	$d$	:-	$d, d, d$	$m$	:-	$m, m$	$r$	$l_1$	$r$	$t_1$	$s_1$	:	)
True in	heart	and true in	hand,	All that's	ho	-	ly	cher	-	ish;				
May thy	sons	u-ni- ted	stand,	Firm and	true			ev	-	er;				
In thee	dwells	a noble	band,	All thy	weal			cher	-	ish;				
(	$s_1, s_1$	$m_1$	:-	$m_1, s_1, d$	$d$	:-	$s_1, s_1$	$fe_1$	:-	$fe_1$	$s_1$	$s_1$	:	
(	$s_1, s_1$	$d_1$	:-	$d_1, m_1, m_1$	$d_1$	:-	$d_1, d_1$	$r_1$	:-	$r_1$	$s_1$	$s_1$	:	

(	$d, d, m$	$d$	$l_1$	:-	$f_1, f_1$	$r, r, f$	$r$	$t_1$	:-	$s_1, s_1$	)
Then shall	God re -	main	thy friend,	Then shall	heav'n thy	walls	de - fend,				
God forbid	the	day	should rise	When 'tis	said our	free -	dom dies!				
God with	might will	guard	thee round,	While thy	steps in	truth	are found,				
(	$m_1, m_1, s_1$	$s_1$	$f_1$	:-	$f_1, f_1$	$t_1, t_1, t_1$	$t_1$	$s_1$	:-	$s_1, s_1$	)
(	$d_1, d_1, d_1$	$m_1$	$f_1$	:-	$f_1, f_1$	$s_1, s_1, s_1$	$s_1$	$s_1$	:-	$s_1, s_1$	)

(	$f$	$m$	$r$	:	$m$	$r$	:	$m, r, d, r, m, fe$	$s$	:-	:-	$s_1$	:	)
Free- dom!	Free- dom!	Free- dom!	Free- dom!	Freedom shall not	per	-	-	ish!						
Free- dom!	Free- dom!	Free- dom!	Free- dom!	Freedom die. Oh	nev	-	-	er!						
Free- dom!	Free- dom!	Free- dom!	Free- dom!	Freedom shall not	per	-	-	ish!						
(	$d$	$t_1$	:	$d$	$t_1$	:	$d, t_1, l_1, t_1, d$	$t_1$	:-	:-	$s_1$	:	)	
(	$d$	$s_1$	:	$d$	$s_1$	:	$d, s_1, l_1, l_1$	$s_1$	:-	:-	$s_1$	:	)	

								<i>ff</i>						
(	$:s_{1,,}s_1$	$s_1$	:—	$:r,,d$	$r$	:—	$:s_{1,,}s_1$	$s_1$	:—	$:m,,r$	$m$	:—	$:d$	)
	Firmly	stand,		firmly	stand,		firmly	stand,		firmly	stand,		my	
	Safely	dwell,		safely	dwell,		safely	dwell,		safely	dwell,		my	
Sing for	joy,		sing for	joy,		sing for	joy,		sing for	joy,		my		
$:s_{1,,}s_1$	$s_1$	:—	$:t_{1,,}l_1$	$t_1$	:—	$:s_{1,,}s_1$	$s_1$	:—	$:d,,t_1$	$d$	:—	$:m_1$		
$:s_{1,,}s_1$	$s_1$	:—	$:s_{1,,}s_1$	$s_1$	:—	$:s_{1,,}s_1$	$s_1$	:—	$:d_{1,,}d_1$	$d_1$	:—	$:d_1$		

(	$r$	:f	:m	$s$	:—f	:m	$r$	:—	:—	$t_1$	:—	:—	$d$	:—	:—	:—	
	na	-	tive	land,		my	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.

From Abr.

39. KEY C.

f.F.

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

C.t.

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

G.t.

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

f.C.

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

40. KEY G.

B.

( s	:—	:f	:m	.re	m	:—	:m	f	:—	.m	:r	.de	r	:—	:re	)
(	:	:	:	d	:—	.t <sub>1</sub>	:l <sub>1</sub>	se <sub>1</sub>	l <sub>1</sub>	:—	:l <sub>1</sub>	t <sub>1</sub>	:—	.l <sub>1</sub>	:s <sub>1</sub>	:fe <sub>1</sub>

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

## SUMMER IS GONE.

SONG WITH HUMMING ACCOMPANIMENT.

41. KEY B-flat. Lah is G. *Slow.* From the "Standard Course."

$l_1$ :—   $l_1$ :— $t_1$	$d$ :—   — : $t_1$	$l_1$ : $m$   $r$ : $d$	$t_1$ :—   — :—
Sum - mer is Sum - mer is S.S.C.	gone, gone, And	And here I	sads the sighs the breeze, sigh,
$l_1$ :—   — :— $t_1$	$d$ :—   — :	$d$ : $t_1$   — : $l_1$	$se_1$ :—   — :—
$l_1$ :—   — :— $t_1$	$d$ :—   — :	$l_1$ : $se_1$   — : $l_1$	$m_1$ :—   — :—
$l$ :—   — :— $t_1$	$d$ :—   — :	$m_1$ :—   — :—	— :—   — :—
Hm,		Hm,	

$l_1$ :—   $l_1$ :— $t_1$	$d$ :—   — : $t_1$	$l_1$ : $m$   $r$ : $d$	$t_1$ :—   — :—
Moan - ing it All, all a-	goes alone, Thro' Not	bare and leaf-less one dear friend is	trees, nigh;
$l_1$ :—   — :— $t_1$	$d$ :—   — :	$d$ : $t_1$   — : $l_1$	$se_1$ :—   — :—
$l_1$ :—   — :— $t_1$	$d$ :—   — :	$l_1$ : $se_1$   — : $l_1$	$m_1$ :—   — :—
$l_1$ :—   — :— $t_1$	$d$ :—   — :	$m_1$ :—   — :—	— :—   — :—
Hm,		Hm,	

$m$ :—   $m$ :— $m$	$m$ :—   — : $m$	$m$ : $s$   $f$ : $m$	$r$ :—   — :—
Sweet flow'rs are Sigh on, ye	dead, winds;	The Tho'	song-birds all have springa - gain will flown, come,
$t_1$ : $d$   $r$ : $d$	$t_1$ :—   — :	$d$ : $m$   $r$ : $d$	$t_1$ :—   — :—
$se_1$ : $l_1$   $t_1$ : $l_1$	$se_1$ :—   — :	$s_1$ :—   — :—	— :—   — :—
$m_1$ :—   — :—	— :—   — :	$d_1$ :—   $t_2$ : $d_1$	$s_1$ :—   — :—
Hm,		Hm,	

$r$ :—   $s$ :— $f$	$m$ :—   — : $r$ : $d$	$t_1$ : $l_1$   $l_1$ : $se_1$	$l_1$ :—   — :—
Sigh on ye Those dear, dear	winds, friends	For To	sum-mer days are me can-not re- gone. turn.
$r$ :—   — :—	$d$ :—   — :	$se_1$ : $l_1$   $m_1$ :—	— :—   — :—
$t_1$ :—   — :—	$d$ :—   — :	$m_1$ :—   — : $r_1$	$d_1$ :—   — :—
$s_1$ :—   — :—	$l_1$ :—   — :	$r_1$ : $d_1$   — : $t_2$	$l_2$ :—   — :—
Hm,		Hm,	



## 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.*

<i>s</i>	<i>s</i> : - : <i>l</i>	<i>s</i> : - : <i>s</i>	<i>d'</i> : <i>t</i> : <i>l</i>	<i>s</i> : - : <i>s</i>	<i>l</i> : - : <i>s</i>	<i>s</i> : <i>f</i> : <i>m</i>
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,
<i>m</i>	<i>m</i> : - : <i>f</i>	<i>m</i> : - : <i>m</i>	<i>l</i> : <i>s</i> : <i>f</i>	<i>m</i> : - : <i>m</i>	<i>f</i> : - : <i>m</i>	<i>r</i> : - : <i>d</i>
<i>d</i>	<i>d</i> : - : <i>d</i>	<i>d</i> : - : <i>d</i>	<i>d</i> : <i>d</i> : <i>d</i>	<i>d</i> : - : <i>d</i>	<i>d</i> : - : <i>d</i>	<i>t</i> : - : <i>d</i>

*dim.* *pp*

<i>l</i> : <i>s</i>	<i>d'</i>   <i>m</i> : <i>r</i> : <i>s</i>	<i>s</i> : - : <i>l</i>	<i>s</i> : - : <i>s</i>	<i>d'</i> : <i>t</i> : <i>l</i>	<i>s</i> : - : <i>f</i>	
earth	and sky; Sweet	day	so cool,	so	calm,	so bright,
wipe	his eye; Sweet	rose,	whose hue,		an - gry	and brave,
nev - er	gives; On - ly	a	sweet	and	vir - tuous	soul,
<i>f</i> : <i>m</i> : <i>m</i>	<i>d</i> : <i>t</i> : <i>f</i>	<i>m</i> : - : <i>f</i>	<i>m</i> : - : <i>m</i>	<i>l</i> : <i>s</i> : <i>f</i>	<i>m</i> : - : <i>d</i>	
<i>d</i> : - : <i>d</i>	<i>s</i> : - : :	:	:	:	<i>d</i> : <i>d</i> : <i>d</i>   <i>d</i> : <i>t</i> : <i>l</i>	

*cres.* *f* *S: p*

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

Sweet  
Is  
But

*cres.* *dim. rall.* *pp*

<i>s</i> : - : <i>s</i>	<i>s</i> : - : <i>d</i>	<i>d'</i> : <i>t</i> : <i>l</i>	<i>s</i> : - : <i>se</i>	<i>l</i> : <i>r</i> : <i>m</i>	<i>f</i> : - : <i>f</i>
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
<i>r</i> : <i>m</i> : <i>f</i>	<i>f</i> : <i>m</i> : <i>d</i>	<i>l</i> : <i>s</i> : <i>f</i>	<i>m</i> : - : <i>m</i>	<i>d</i> : - : <i>ta</i>   <i>l</i> : - : <i>d</i>	
<i>t</i> : <i>d</i> : <i>r</i>	<i>r</i> : <i>d</i> :	:	<i>d</i>   <i>d</i> : <i>t</i> : <i>ta</i>	<i>l</i> : - : <i>s</i>   <i>f</i> : - : <i>l</i>	

Sweet dew  
in the grave,  
though the world,

Sweet dew shall weep  
Thy root is in  
But though it turn  
to - night,  
the grave,  
to coal,

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

## LET OUR MERRY VOICES.

CANON.

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

B.

l <sub>1</sub> .t <sub>1</sub> :d .r	m .r :d .t <sub>1</sub>	l <sub>1</sub> .se <sub>1</sub> :l <sub>1</sub> .t <sub>1</sub>	} )
Let our mer - ry	voic - es min - gle	In a min - or	
:	l <sub>1</sub> .t <sub>1</sub> :d .r	m .r :d .t <sub>1</sub>	
:	Let our mer - ry	voic - es min - gle	
:	:	l <sub>1</sub> .t <sub>1</sub> :d .r	
		Let our mer - ry	

*Repeat ad lib. between the double bars.*

d .t <sub>1</sub> :l <sub>1</sub> .se <sub>1</sub>	l <sub>1</sub> .t <sub>1</sub> :d .r	m .r :d .t <sub>1</sub>	}
can - on jin - gle,	Let our mer - ry	voic - es min - gle	
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> .se <sub>1</sub>	l <sub>1</sub> .t <sub>1</sub> :d .r	
In a min - or	can - on jin - gle,	Let our mer - ry	
m .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> .se <sub>1</sub>	
voic - es min - gle	In a min - or	can - on jin - gle,	

CODA.

l <sub>1</sub> .t <sub>1</sub> :d .r	m :r	d :t <sub>1</sub>	l <sub>1</sub> :—	}
Min - gle in the	sweet - est	har - mo - ny.		
m .r :d .t <sub>1</sub>	l <sub>1</sub> :l <sub>1</sub>	l <sub>1</sub> :se <sub>1</sub>	l <sub>1</sub> :—	
voic - es min - gle	in sweet	har - mo - ny.		
l <sub>1</sub> .f <sub>1</sub> :m <sub>1</sub> .r <sub>1</sub>	d <sub>1</sub> :f <sub>1</sub>	m <sub>1</sub> :m <sub>1</sub>	l <sub>1</sub> :—	
Min - gle in the	sweet - est	har - mo - ny.		

## SOLFEGGIOS TO BE SUNG IN UNISON.

## 45. KEY G.

B.

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

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

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

B.

( :s, | s,:d : r | m:f : m | r : -: l, | r : -: d | t,:d : r | m:l : s | s : -: r | m : - )

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

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

B.

( :s, | s, : -.l,:s, | s, : -.fe,:s, | d : : s, | s, : : l, | l, : -.t,:l, )

( | l, : -.se,:l, | r : : l, | l, : : t, | t, : -.d:t, | t, : d : r )

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

## 48. KEY G.

B.

( | d : -.t, | d : s, | l, .t,:d .r | t, : s, | m : -.r | m : d )

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

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



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

( m :- .re|m :l<sub>i</sub> | r :- .de|r :s<sub>i</sub> )

( d :ta<sub>i</sub> | l<sub>i</sub> .t<sub>i</sub> :d .r | s<sub>i</sub> :l<sub>i</sub> .t<sub>i</sub> | d :- ||

## 49. KEY A-flat.

B.

( d :s<sub>i</sub> | m .r :d .t<sub>i</sub> | l<sub>i</sub> :m<sub>i</sub> | d .t<sub>i</sub> :l<sub>i</sub> .se<sub>i</sub> | l<sub>i</sub> :- .t<sub>i</sub> | d :r )

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

( l<sub>i</sub> :- .m<sub>i</sub> | ba<sub>i</sub> .se<sub>i</sub> :l<sub>i</sub> .t<sub>i</sub> | d :t<sub>i</sub> | l<sub>i</sub> :- )

( d :- .s<sub>i</sub> | l<sub>i</sub> .t<sub>i</sub> :d .r | m :r | d :- ||

50. KEY E-flat. *Smoothly.*

B.

( m :- .f :s .l | s :- :f | r :- .m :f .s | f :- :m )

B<sup>♭</sup>t.

( m<sup>♭</sup>l :- .t :d<sup>♭</sup> .r<sup>♭</sup> | m<sup>♭</sup> :- :d<sup>♭</sup> | t :- .l :t | d<sup>♭</sup> :- : )

f.E<sup>♭</sup>

( t<sup>♭</sup>af :- .m :f .s | f :- :m | l :- .se :l .t | l :- :se )

( d<sup>♭</sup> :- .t :l .s | t :- :l | s :- .f :r | d :- : ||

## 51. KEY C.

( :m | s :f.m | r :d | t<sub>1</sub> :l | s :t.d' | r' :f | m :f.s | l :t<sub>1</sub> | d ) <sup>B.</sup>

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

f.C.  
( :<sup>d</sup>s | f :m | l :-s | t :l.s | d' :m | f :r' | t :-d' | m :r | d ||

## 52. KEY F.

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

C.t.  
( m :- .<sup>m</sup>l :l .t | d' :- .l :r' .d' | t :- .s :t .d' )

f.F.  
( r' :- .s :m' .r' | d' :- .<sup>s</sup>r :r .m | f :- .r :s .f )

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

53. KEY D. *Lightly.*

( :d | m : :s | f : :l | s :l :t | d' :- :s ) <sup>B.</sup>

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

( t<sub>1</sub> : :t<sub>1</sub> | d :r :m | f : :m | r : :d | s : :f )

f.D.  
( m :-r:d.t | d :- :<sup>ta</sup>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.

## 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.

1. KEY C. M. 100.

taa tai tee.

*Bugle Call, "Charge."*

( | d . d . d : m . m . m | s . s . s : d' | d . d . d : m . m . m | s . s . s : d' | d . d . d : m . m . m | s . s . s : d' | |

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

taa-ai-ee.

*Bugle Call, "Quick Time."*

( : s<sub>1</sub> | d : - : - | m : d : m | d : - : d | d : - : s<sub>1</sub> | d : - : - | m : d : m | d : - : - | : | |

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

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

( : m | s : m : d | s : m : d | s<sub>1</sub> : - : d | d : - : m | s<sub>1</sub> : - : d | d : - : m )

( | s : m : d | s : m : d | s<sub>1</sub> : - : d | d : - : m | d : - : - | - : - | |

4. KEY F. M. 100.

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

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

## 5. KEY D. M. 100.

*Bishop, "Bid me discourse."*

( d : - | m : - . f | s : - | - : - | d' : - | t . d : l | t | s . l : f . s | m : - )  
 ( Bid me dis- | course, I will en - | chant thine ear, )

( m : - | m . r . d : f . m . r | s : - | l | - : - | m : - . f | r . d : r . m | d : - ||  
 ( Or, like a | fai - ry, | trip up-on the | green. ||

## 6. KEY C. M. 100.

*Eisenhofer, "Now the moonbeam's lustre."*

( m : - . r | d : d | s : - . f | m : | s . f e : s | f e | s . f e : s . s e )  
 ( Songs and cheer - ful | voi - ces, | Songs and cheer - ful )

( l . s e : l . d' . l . f | d : | l . s e : l . s e | l . d' : t . l | s : - | : : ||  
 ( voi - ces, | Ech - o here shall | call. ||

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

( s : - : - | - : - : - | s : - : s | s : l | t : | d' : - . r : m' | s : - : s )  
 ( Kind na - ture's boon with | joy we re - ceive, Sing )

( s : - . f e : s | d' : - . t : d' | m' : - . r e : m' | d' : - : s | s : - . f e : s | d' : - . t : d' )  
 ( mer - ri - ly, mer - ri - ly, | mer - ri - ly oh, Sing | mer - ri - ly, mer - ri - ly, )

( m' : - . r e : m' | d' : - : d' . d' | r' : - : r' | t : - : t | d' : : | : : : ||  
 ( mer - ri - ly oh, With a | mer - ry pull we | row. ||

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

( s : - : - | s : - : f | l : : f | f : - : m | l : : m | m : - : r | l : : r | r : - : d )  
 ( A - las! the | days have | passed a - long, )

( : : d | d : - : m | s : - : - | f : l : | d' : l : | s : m : | r : - : s | f : - : - | m : : ||  
 ( The | days we | never, never, | never more shall | see. ||

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

( s<sub>1</sub> : m<sub>1</sub> : s<sub>1</sub> | d : - : - | s<sub>1</sub> : - : - | m : r : d | r : - : - )  
 ( Rich - est in | trea - - sure, Brightest in | plea - - )

( s<sub>1</sub> : - : - | s<sub>1</sub> : l<sub>1</sub> : t<sub>1</sub> | d : - : d | l<sub>1</sub> : - : s<sub>1</sub> | l<sub>1</sub> : t<sub>1</sub> : d )  
 ( sure, is | the | land I claim as | mine, Oh )

( r : f . m : r . d | d : - : d | t<sub>1</sub> : l<sub>1</sub> : t<sub>1</sub> | d' : - : - | - : - : - ||  
 ( praise - to Him | who gave | it | birth! ||

10. KEY D. M. 72. *Twice.*aa-tai-tee. *Auber, "Fisherman's Morning Song."*

(s | s :-: -| :-: s :d' | m' :-: -| : : m' | m' :-: -| :-: m' :d' | s :-: -| : : m )  
 (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, 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, we'll soon en- | snare.)

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

(r :-: -| :-: d :r | m :-: -| d :-: -| r :m :f :s :l :s | t :l :s :f :m :r )  
 (Wan - - - der no | more, | wan - - - - - )

(m :s :d' | l :f :r | d :-: -| r :-: -m | d :-: -| : : : )  
 ( - - - - - der, | wan - - - der no | more.)

12. KEY E. M. 120.

taa-tai-aa.

*"Men of Harlech."*

(d :-: -t:l | l :-: -t:l | d :r | m :l | s :m :-: -| r :-: -m | d :-: -| - )  
 (For the li - ber- | ty of Gwa- | lia, | On-ward, Har - lech | men.)

13. KEY A. M. 144.

*Parry, "Adieu to the cottage."*

(s : | d :-: -| r :m | r .d :-: -| s : | l :-: -| t :d | d :-: - )  
 (A - | dieu :-: -| to the | vil-lage, a - | dieu :-: -| to the | cot, :-: - )

(r | m :-: -| r :d | r .s :-: -| d | t :-: -| .d :l | s :-: -| )  
 (And | shall I then | nev-er re - | vis - it the | spot?)

14. KEY G. M. 72.

tafa-ai.

*Haigh, "Spare my love."*

(d :r :m .d | l,d.- :s | d :r .d | m .d :s )  
 (Spare my love, ye | winds that blow, | Plash - y sheets and | beat - ing rain, )

(r :t :s :s | d,m.- :s | m :r :r .m | r :d :d )  
 (Spare my love, thou | feathery snow, | Drift - ing o'er the | fro - zen plain.)

15. KEY F. M. 60.

*"She never blamed him."*

(m :m,r.- | m .f :fe,s.- | r :r :r .d | r .m :r .d )  
 (She never | blam'd him, never, | But re - ceived him | when he came, )

(m :m :m .r | m .f :fe,s.- | r :r :r .d | r .m :r .d )  
 (With a wel- come | kind as ever, | And she tried to | look the same.)

## 16. KEY D. M. 96.

*Shield*, "The heaving of the lead."

( $\dot{d}$   $\dot{r}$  |  $m$  :  $m$  |  $r$  :  $f$   $\dot{r}$  |  $d$  :  $t_i$  |  $d$  :  $s_i$  |  $d$   $\dot{r}$  :  $m$   $\dot{f}$  |  $s$  )  
 (Now | to her berth the | ship draws nigh— We | shor - ten sail— )

( :  $s$  |  $l$   $\dot{t}$  :  $d'$   $\dot{l}$  |  $s$  : :  $s$  |  $d'$  :-  $\dot{t}$  |  $l$  :-  $s$  |  $s$   $\dot{f}$  :  $m$   $\dot{r}$  |  $d$  ||  
 ( She | feels the tide— "Stand | clear the ca - ble" | is the cry. ||

## 17. KEY F. M. 60.

*Bishop*, "Oh no, we never mention her."

( :  $s$  |  $d$   $\dot{t}_i$  :  $d$   $\dot{r}$  . - |  $m$   $\dot{m}$  :  $s$   $\dot{m}$  |  $r$   $\dot{d}$  :  $r$   $\dot{m}$  . - |  $d$  )  
 ( Oh | no, we never | men - tion her, Her | name is never | heard. )

( :  $s$  |  $s$   $\dot{t}_i$  :  $t_i$   $\dot{r}$  |  $r$   $\dot{d}$  . - :  $d$   $\dot{l}_i$  |  $s_i$   $\dot{d}$  . - :  $d$   $\dot{r}$   $\dot{m}$  |  $d$  ||  
 ( From | sport to sport they | hurry me, to | banish my re - | gret. ||

## 18. KEY A. M. 80.

*Braham*, "Beneath the willow tree."

( :  $s_i$  |  $d$   $\dot{d}$  :  $\dot{r}$  |  $m$   $\dot{d}$  :  $d$  :  $\dot{l}_i$  |  $s_i$   $\dot{m}$  :  $d$  :  $\dot{m}_i$  |  $r_i$  : :  $\dot{l}_i$  )  
 ( Oh, | take me to your | arms, my love. She | will not list to | me, Be - )

( |  $s_i$   $\dot{m}_i$  :  $f_i$  :-  $\dot{r}_i$  |  $\dot{d}_i$  : : : |  $s_i$   $\dot{m}_i$  - : :  $\dot{d}_i$   $s_i$  - )  
 ( | neath the wil - - low | tree, | willow, willow, )

( |  $\dot{m}$   $\dot{d}$  . - : :  $\dot{l}_i$  |  $s_i$   $\dot{d}$  :  $m$  :-  $\dot{t}_i$  |  $d$  :- : | )  
 ( | willow, Be - | neath the wil - - low | tree. | )

## 19. KEY C. M. 80.

*J. R. Thomas*. "Homeward bound."

(  $\dot{d}'$  :  $s$  |  $m$  :  $s$   $\dot{s}$  |  $s$  :-  $\dot{f}$  |  $m$   $\dot{s}$  : : |  $\dot{r}'$   $\dot{s}$  :  $s$   $\dot{f}$  |  $m$  : )  
 ( Home - ward, | homeward, The sun is | dropping, | dropping in the | sea. )

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

( |  $s$   $\dot{d}'$  :  $\dot{d}'$   $\dot{t}$  |  $\dot{d}'$  : |  $\dot{d}'$  :  $\dot{t}a$  :-  $\dot{t}a$  |  $l$  :-  $\dot{l}$  |  $\dot{t}$  :-  $\dot{t}$  |  $\dot{d}'$  : : ||  
 ( | 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."

(  $\dot{m}$  :  $\dot{m}$   $\dot{f}$  |  $s$  :-  $\dot{s}$  :  $\dot{l}$   $\dot{s}$  |  $\dot{d}'$  :-  $\dot{d}'$  |  $\dot{t}$   $\dot{f}$  :  $\dot{l}$  :  $\dot{f}$  |  $m$  :-  $\dot{m}$  :  $\dot{m}$   $\dot{f}$  )  
 ( Where li-ly | bells in beauty | grow My | home, my home shall | be, Go search the )

( |  $\dot{f}e$  :  $s$  :  $\dot{l}$   $\dot{s}$  |  $\dot{d}'$  :-  $\dot{d}'$  |  $\dot{t}$   $\dot{d}'$  :  $\dot{l}$  :-  $\dot{t}$  |  $s$  :- | )  
 ( 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-faad 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."

(  $l_1 : l_1 . t_1 | d : r$  |  $m : f$  |  $t_1 : m$  |  $l . l : d$  |  $r : m$  |  $l_1 : -$  |  $: l_1$  )  
 ( Still as un-daunted | on we stray, Thro' many a tan - gled | brake, We )

(  $m : - . r | d . r : d . t_1$  |  $l_1 : d$  |  $t_1 : m$  |  $l_1 : t_1 | d : r$  |  $m : -$  |  $- : -$  ||  
 ( 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."

(  $l_1 : m_1 . m_1 | l_1 : m_1$  |  $t_1 : m_1$  |  $t_1 : m_1 . m_1 | d : l_1 . t_1 | d : l_1 . d$  |  $m : -$  |  $d :$  ||  
 ( Bump not the flask, thou | churl-ish clown, On the | board as tho' you would | break it! )

3. KEY A. Lah is F-sharp.

W. BOYD.

From a Part-Song.

(  $m . r$  |  $d : l_1$  |  $t_1 : m_1$  |  $l_1 : - . t_1 | d : d$  |  $r : r$  |  $f : f$  |  $m : -$  |  $-$  )  
 ( At | Christmas - time, when | frost is out, The | year is grow - ing ' old, )

(  $m_1$  |  $l_1 : - . t_1 | d : r$  |  $m : f$  |  $m : r$  |  $d : t_1 . l_1$  |  $t_1 : s_1$  |  $l_1 : -$  |  $-$  ||  
 ( 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."

(  $l$  |  $l : m$  |  $m : d'$  |  $d' : -$  |  $t : t$  |  $l : d'$  |  $t : l$  |  $l : -$  |  $l s_1$  )  
 ( Sweet | Spring a - gain re - | turn ing, Makes | ev - 'ry bo - som | glad, )

(  $l$  |  $m : f$  |  $r : m$  |  $d : r$  |  $t_1 : - . d$  |  $l : l$  |  $d' . t : l . s_1$  |  $l : -$  |  $-$  ||  
 ( 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."

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

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

6. KEY D-flat. Lah is B-flat. WELSH AIR. From "Of noble race was Shenkin."

( :l .t | d' :t .l | se .l :t .se | l :l<sub>1</sub> | :l<sub>1</sub>.t<sub>1</sub> | d .l<sub>1</sub>:r .t<sub>1</sub> | m :m | d :l<sub>1</sub> | )  
 (From his | cave in | Snowdon's | moun-tains, Hath the | pro - phet | min - strel | spo - ken; )

( :l .t | d' .m' :r' .d' | t' .r' :d' .t' | l .d' :t .l | se :— .m | f .m :f .r | m :se | l :l<sub>1</sub> | )  
 (It | o - mens great suc - cess in | war, Of | con - quest the sure | to - ken. ||

7. KEY C. Lah is A. H. LAHEE. From a Part-Song.

( :m | l :m | f :m .r | l :m | f :m .r | l :l .se | l :l .t | d' :— | — )  
 ( We | all must work, it | is our lot, Each | one must take his | part, )

( :m' .r' | d' :d' | d' :d' .t' | l :l | l :l .se | l :l .se | l :l .se | :— | — ||  
 ( There's | noth - ing done, There's | noth - ing won, With | out the ear - nest | heart. ||

8. KEY A. Lah is F-sharp. C. G. ALLEN. From a Part-Song.

( :m | d :— | t<sub>1</sub> :l<sub>1</sub> | t<sub>1</sub> :— | m<sub>1</sub> :m<sub>1</sub> | m :— | r :d | t<sub>1</sub> :— | — )  
 ( The | sad leaves are | dy - ing, the | sweet birds have | flown, )

( :m | l<sub>1</sub> :— | t<sub>1</sub> :d | t<sub>1</sub> :se<sub>1</sub> | m<sub>1</sub> :m<sub>1</sub> | d :— | r :d | t<sub>1</sub> :— | — )  
 ( O'er | ev - 'ry fair | blos - som once | bloom - ing and | bright, )

( :t<sub>1</sub> | m :— | r :d | r :— | d :l<sub>1</sub> | m<sub>1</sub> :— | l<sub>1</sub> :se<sub>1</sub> | l<sub>1</sub> :— | — ||  
 ( The | frost spi - rit | lays her cold | fin - gers to - night. ||

9. KEY B-flat. HANDEL. From "Judas."

( :d .r | m :se<sub>1</sub> | l<sub>1</sub> :t<sub>1</sub>.d | r :d .t | d :r .m | f :m .r | m . . . d | t<sub>1</sub> :l<sub>1</sub> | m :— | — ||  
 ( Where war-like | Ju - das | wields his | right - eous | sword. ||



## 10. KEY F. Lah is D.

J. R. THOMAS.

From "The Owl."

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

( :m | m :t<sub>i</sub> ,d | l<sub>i</sub> :m ,m | m :t<sub>i</sub> ,d | l<sub>i</sub> :t<sub>i</sub> | d :m ,m | l : - .r | m : - | )  
 (Nor | lone - ly the bird, nor his ghaast - 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<sub>i</sub> : - | ||  
 (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<sub>i</sub> :l<sub>i</sub> | t<sub>i</sub> :t<sub>i</sub> | d :m | r :l<sub>i</sub> | d : - | t<sub>i</sub> ||  
 (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 - rits 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 | d' :se | l :t | )  
 (Or | heav'n, earth, seas, and | sky In | one con - fu - sion )

( | d' : - | :f | m :r | d :t<sub>i</sub> | l<sub>i</sub> : - | - ||  
 (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<sub>i</sub> .l<sub>i</sub> :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."

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

(8)

# INDEX.

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	PAGE
Firmly stand . . . . .	16
Intermediate Rhythms . . . . .	25 to 28
Joy is warbling . . . . .	10
Let our merry Voices (Canon) . . . . .	21
Love thy Neighbor . . . . .	8
May Morning . . . . .	11
Minor Mode Phrases . . . . .	29 to 32
Now Night comes . . . . .	13
Oh, coldly blows (Round) . . . . .	6
Once again is stilly Night . . . . .	14
Rest is sweet (Round) . . . . .	6
Solfeggios . . . . .	5, 13, 14, 17, 22 — 24
Summer is gone . . . . .	18
Sweet Day so cool . . . . .	20
Swift and Strong (Round) . . . . .	6
The Fisherman . . . . .	9
The Rain (Round) . . . . .	6
The Wanderers (Round) . . . . .	6
The Withered Violet (Round) . . . . .	6
Tuning Exercises (Minor) . . . . .	7
Voice-training Exercises . . . . .	3
Wake, Minstrels of the Woodlands . . . . .	15
Who'll buy my Roses (Round) . . . . .	19

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