

THE  
TONIC SOL-FA MUSIC COURSE  
FOR SCHOOLS.

---

STAFF NOTATION SUPPLEMENT

TO

BOOKS I. AND II.

---

BY

DANIEL BATCHELLOR

AND

THOMAS CHARMBURY.

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BOSTON:  
OLIVER DITSON COMPANY.

NEW YORK: CHICAGO: PHILA: BOSTON:  
C. H. Ditson & Co. Lyon & Healy. J. E. Ditson & Co. John C. Haynes & Co.



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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.

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

This book should not be taken up until the corresponding steps in the Tonic Sol-fa Books have been learned. Where it is deemed desirable, the staff exercises may follow at the close of each step; but more satisfactory results will be obtained by working through Books I. and II. before introducing the Staff. The more thoroughly music itself is first understood, the more easily and rapidly will the pupils learn to use the Staff Notation.

A few simple rules for finding the key, and for getting a pictorial impression of the scale in all keys, are here given. For further instruction as to the manner of presenting the subject, the teacher is referred to the "Manual for Teachers," which accompanies the Course.

The Rounds in the Third Step will be found useful drill for securing good time, and independence of parts.

Most of the music is original, and has been prepared for this book. We wish to acknowledge our obligation to Messrs. Curwen & Sons, of London, for the songs "Dame Swallow," and "The March Winds."

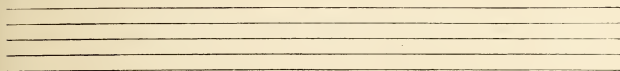
# THE TONIC SOL-FA MUSIC COURSE FOR SCHOOLS.

## STAFF-NOTATION SUPPLEMENT TO BOOKS I. AND II.

### FIRST STEP.

TO RECOGNIZE ON THE STAFF AND KEEP IN VIEW THE PLACE OF THE DOH CHORD.  
—TO LEARN THE RELATIVE VALUE OF THE TIME-SYMBOLS IN TWO-PULSE AND THREE-PULSE MEASURE.

Let the pupils point on this staff the places of *Doh*, *Me*, and *Soh* in various keys.



**First Rule.**— If *Doh* is in a space, *Me* and *Soh* are in the next two spaces above ; and if *Doh* is on a line, *Me* and *Soh* are on the next two lines above. *Doh*, *Me*, and *Soh* are placed alike,— all on lines, or all in spaces.

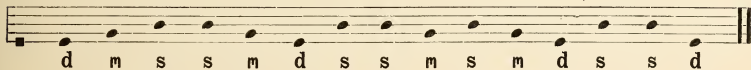
**SOH**

**ME**

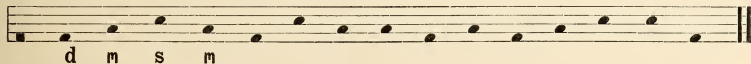
**DOH**

In the following exercises, the place of *Doh* is shown by a square character at the beginning of each.

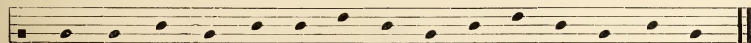
**1. KEY E.**



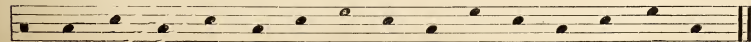
**2. KEY F.**



**3. KEY G.**



**4. KEY A.**



## TIME EXERCISES.

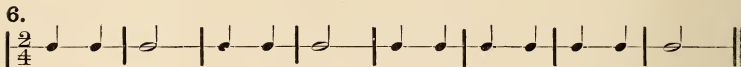
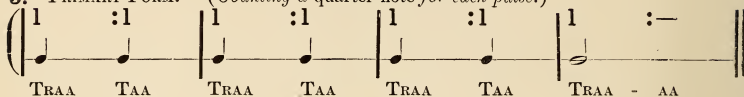
## RELATIVE TIME-VALUE OF NOTES.

♩ Whole-note.

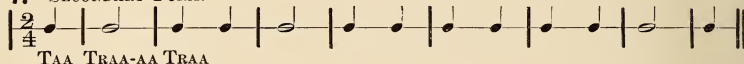
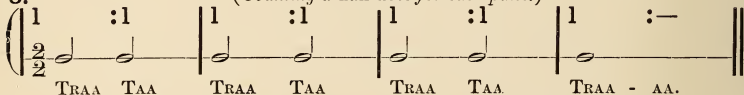
♪ Two half-notes, equal to one whole-note.

♫ Four quarter-notes, equal to two half-notes, or one whole-note.

## TWO-PULSE MEASURE.

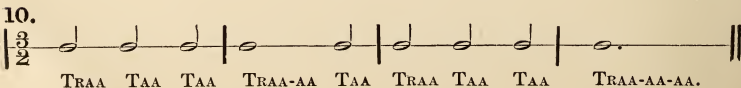
5. PRIMARY FORM. (*Counting a quarter-note for each pulse.*)

## 7. SECONDARY FORM.

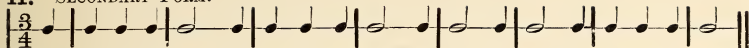
8. (*Counting a half-note for each pulse.*)

## THREE-PULSE MEASURE.

## 9. PRIMARY FORM.



## 11. SECONDARY FORM.

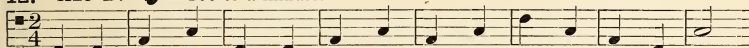


**Second Rule.**—Octaves are *dis*-similarly placed. Therefore, if *Doh*, *Me*, and *Soh* are in spaces, the octaves of any one of them above or below are on lines. If they are on lines, their octaves are in spaces.

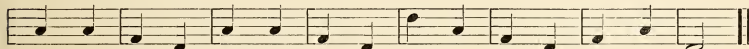
## FLOWERS ARE SPRINGING.

B.

## 12. KEY D. ♩ = 100 to a minute.



Flow'rs are spring-ing, Birds are sing - ing, Bees are hum - ming all a - round:

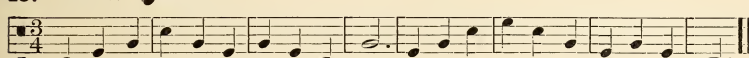


Joy and pleas - ure, With - out meas - ure, Wel - come is in ev - 'ry sound.

## COME, DEAR COMPANIONS.

B.

## 13. KEY C. ♩ = 144.



Come, dear com-pan-ions, and join in a song, While the clear echoes our mu-sic pro - long.

## MORNING LIGHT.

B.

## 14. KEY G. ♩ = 120.



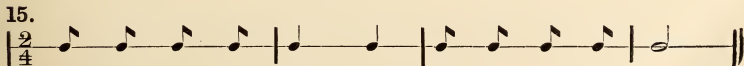
The sun in the heav-ens is shin-ing bright; Oh, sing a glad wel-come to morn-ing light!

## TIME EXERCISES.

## HALF-PULSES.

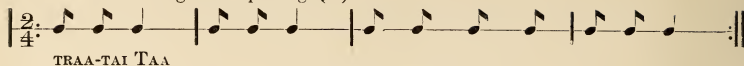


Two eighth-notes are equal to one quarter-note.

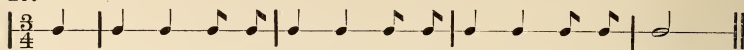


TRAA - TAI TAA - TAI TRAA TAA

16. Observe the sign for repeating (:).

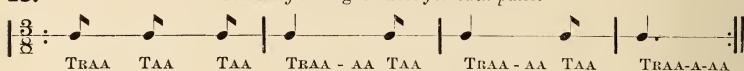


17.

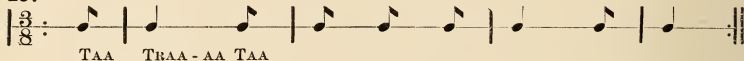


18.

*Counting an eighth-note for each pulse.*

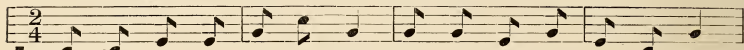


19.



20. KEY C.  $\text{♩} = 72$ . THE BIRD AND THE STAG.

B.



1. Lit - tle bird up - on the bough, Tell me what you dream of now;  
2. Sing, dear bird, and try to tell Of the mate you love so well;



Gen - tle stag be - neath the tree, Do not start at sight of me.  
Pret - ty stag, lie still, and hear Bir - die's song, so sweet and clear.

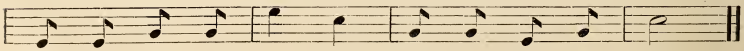
LITTLE THINGS.

B.

21. KEY C.  $\text{♩} = 84$ .



1. Lit - tle drops of wa - ter, Lit - tle grains of sand,  
2. So the lit - tle min - utes, Hum - ble though they be,  
3. Lit - tle deeds of kind - ness, Lit - tle words of love,

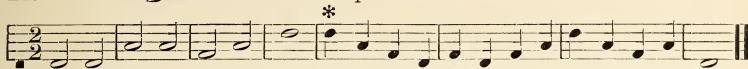


Make the migh - ty o - cean, And the pleas - ant land.  
Make the migh - ty a - ges Of e - ter - ni - ty.  
Make our earth an E - den, Like the heav'n a - bove.



## FIRM AND STEADY.

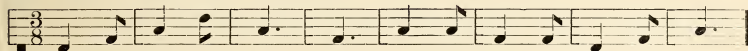
B.

22. KEY D.  $\text{♩} = 72$ . *Round in two parts.*

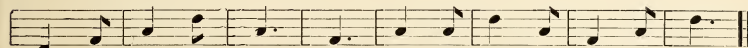
Firm and steady we will sing; Now our voices, clear and sweet, in har-mo-ny shall ring.

## O'ER THE WATERS GLIDING.

B.

23. KEY D.  $\text{♩} = 160$ . *Smoothly.*

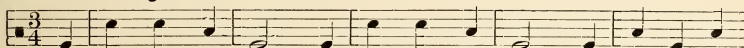
1. O'er the wa - ters glid - ing, Our brave bark pur - sues her way,
2. Hark! the bell is peal - ing, From the vil - lage o'er the lea,
3. O'er the bil - lows danc - ing, How we gai - ly bound a - long;



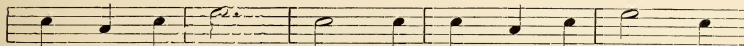
On - ward proud - ly rid - ing, Throw - ing back the dash - ing spray.  
 Soft its tones are steal - ing, Ming - ling with the murm'ring sea.  
 Eyes are bright - ly glanc - ing, As we raise the cheer - ful song.

## THE WINTER IS GONE.

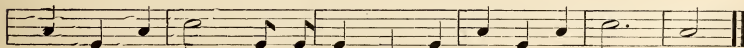
B.

24. KEY A.  $\text{♩} = 120$ .

1. The win - ter is goae, The rob - in has come, The brooks are all
2. Spring flow - ers are rare, With mes - sage of cheer, Each sweet lit - tle



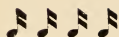
mer - ri - ly pour - ing; The sun - beams on high Are  
 blos - som re - joice - es; Oh, beau - ti - ful Spring, What



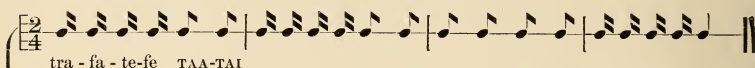
light - ing the sky, And the lark in the morn - ing is soar - ing.  
 trea - sures you bring! We wel - come you with our glad voi - ces.

## TIME EXERCISES.

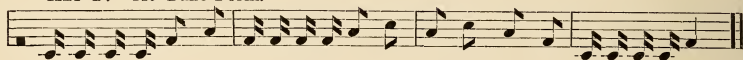
## QUARTER PULSES.

 Four sixteenth-notes are equal to two eighth-notes, or one quarter-note

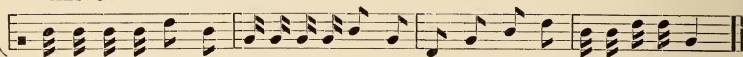
25. *To be sung first slowly,—then quickly.*



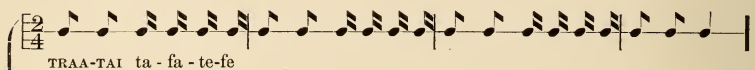
KEY F. 1st Tune-Form.



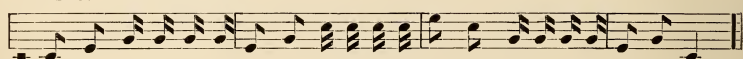
KEY G. 2nd Tune-Form.



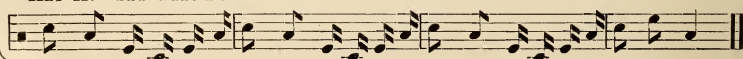
26. *Slowly,—then quickly.*



KEY C. 1st Tune-Form.



KEY A. 2nd Tune-Form.



## SECOND STEP.

To RECOGNIZE ON THE STAFF, AND KEEP IN VIEW, THE PLACE OF THE SOH CHORD.

—NEW FORMS OF TIME IN FOUR-PULSE AND SIX-PULSE MEASURE.

**Third Rule.**—*Ray* is easily recognized as the next above *Doh* or its octave, and *Te* as the next below it.

## RAY AND TE IN CHORDAL PROGRESSIONS.

## 1. KEY C.

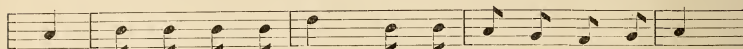


## THE SPOILT DOG.

B.

10. KEY G.  $\text{♩} = 84$ . *Observe the staccato (1).*

1. Our dog, when he a pup-py was, Was good as good could be.
2. Un-grate-ful dog, why can't you now, Eat what you did be-fore?
3. The dog spake thus un-to the boy, "What fool-ish words you say!



Now ev-'ry day he's growl-ing, And bark-ing shame-ful-ly;  
 You want now on-ly dain-ties, And take dry bread no more.  
 If you had taught me bet-ter, I'd bet-ter be to-day."



Bow-wow, bow-wow, bow-wow, bow-wow, Bow-wow-wow-wow-wow-wow!  
 Bow-wow, bow-wow, bow-wow, bow-wow, Bow-wow-wow-wow-wow-wow!  
 Bow-wow, bow-wow, bow-wow, bow-wow, Bow-wow-wow-wow-wow-wow!

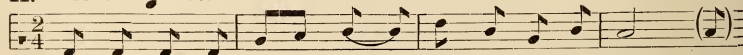


Now ev-'ry day he's growl-ing, And bark-ing shame-ful-ly.  
 You want now on-ly dain-ties, And take dry bread no more.  
 "If you had taught me bet-ter, I'd bet-ter be to-day."

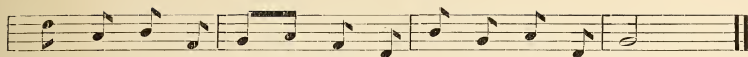
PHOEBE CARY.

## HE DIDN'T THINK.

B.

11. KEY G.  $\text{♩} = 96$ .

1. Once a trap was bait-ed... With a piece of cheese: It
2. An old rat said, "There's dan-ger! Be care-ful where you go."
3. So he walk'd in bold-ly— No-bod-y in sight;
4. Close the trap to-geth-er Snapp'd as quick as wink.

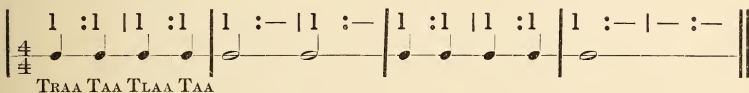


tick - led so a lit - tle mouse, It al - most made him sneeze.  
 "Nonsense!" said the oth - er, "I do not think you know."  
 First he took a nib - ble, And then he took a bite.  
 Catch - ing mou - sey fast . . there, Be - cause he did - n't think.

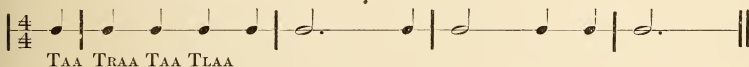
## TIME EXERCISES.

## FOUR-PULSE MEASURE.

## 12. PRIMARY FORM.



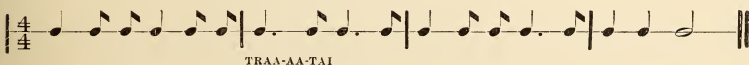
## 13. SECONDARY FORM.



## 14.



## 15.



## 16.

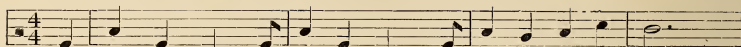


## 17.

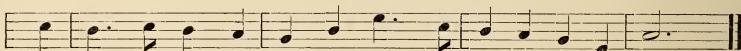


## THE CROW.

B.

18. KEY A-FLAT.  $\text{♩} = 112$ .

1. When by the brook, their sil-ver buds The ear-ly wil-lows show,  
 2. "Caw, caw!" his mate is just be-hind, And all the far-mers say:  
 3. An ea-sy life the crow may lead, But who would like to be



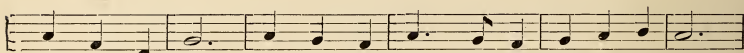
- "Caw, caw!" the first warm day in Spring, Ap-pears the greed-y crow.  
 "Now, plant-ing time has come a-gain, We wish you'd go a-way."  
 A con-stant guest that one and all Are sor-ry when they see?

## ALPHABETICAL ADVICE.

B.

19. KEY G.  $\text{♩} = 100$ .

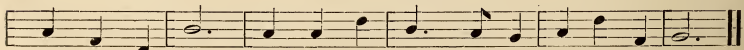
- As ye pass light-ly on, Blithe-ly and gay, Care-less of aught be-side  
 Man-hood's gray cares are all Near-ing you now, Old Time per-chance will set



- Deeds of to-day, Ere long the years will say, "Fruit-less are joys;  
 Prints on your brow; Question out, ere they come, Right from the wrong;



- Give now to no-ble things, Hap-py-fac'd boys!" In what-so-e'er ye do  
 Strive e'er to do your best, Try to be strong. Up-right, and hon-est, and



- Join to do well, Kind-ness and fel-low-ship Lend-ing their spell.  
 Vir-tu-ous be. While you re-mem-ber me, Yours, X, Y, Z.

## COME, SCHOOLMATES.

B.

20. KEY F.  $\text{♩} = 112$ .

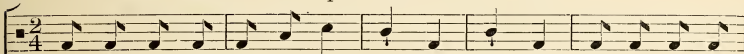
1. Come, schoolmates, come to the fields with me, I hear the hum of the hon - ey - bee, I  
 2. Come, schoolmates, all come forth and play; The air is sweet with the new-mown hay, Come,



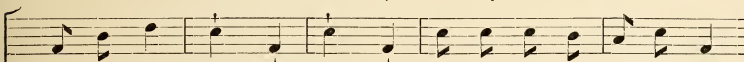
hear the call of the gray cuck-oo, I hear the note of the shrill cur - lew.  
 breathe of the flow'rs with joy, and run A - broad as bright as beams of the sun.

## THE OLD KITCHEN CLOCK.

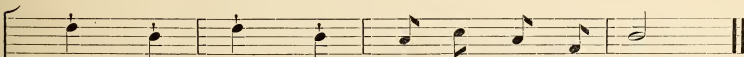
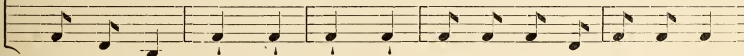
B.

21. KEY B-FLAT.  $\text{♩} = 78$ . *For Soprano and Contralto voices.*

1. Lis - ten to the kitch - en clock,—"Tick-tock, tick - tock"—To it - self it  
 2. "I'm a ver - y truth - ful clock;— Tick-tock, tick - tock— Peo - ple say a -  
 3. "I'm a ver - y ac - tive clock,— Tick-tock, tick - tock— For I go while  
 4. What a talk - a - tive old clock!—"Tick-tock, tick - tock"—Let us see what



ev - er talks,— "Tick - tock, tick - tock,"—From its place it nev - er walks,—  
 bout the place,— Tick - tock, tick - tock,— Truth is writ - ten on my face,—  
 you're a - sleep,— Tick - tock, tick - tock,— Tho' you nev - er take a peep,—  
 it will do,— "Tick - tock, tick - tock,"—When the point - er reach - es two,—



"Tick - tock, tick - tock,"— Tell me what it says.  
 Tick - tock, tick - tock;—" That is what it says.  
 Tick - tock, tick - tock;—" That is what it says.  
 "Ding - dong, tick - tock;—" That is what it says.



## DO NOT LOOK FOR WRONG AND EVIL.

B.

## 22. KEY A-FLAT. ♩ = 84.

1. Do not look for wrong and e - vil, You will find them if you  
 2. Look for good - ness, look for kind - ness, You will meet them all the

do; As you meas - ure to your neigh - bor, He will measure back to you.  
 while; If you bring a smil - ing vis - age To the glass, you meet a smile.

## TIME EXERCISES.

## SIX-PULSE MEASURE.

## 23. PRIMARY FORM. ♩ = 120.

TRAA TAA TAA TLAA TAA TAA TRAA-AA TAA TLAA - AA - AA

## 24. SECONDARY FORM. ♩ = 120.

TAA TRAA TAA TAA TLAA TAA TAA TRAA-AA-TAI TAA TLAA-AA

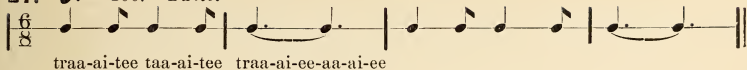
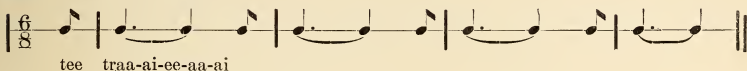
25. ♩ = 60. *Beating twice to the measure.**Repeat.*

traa - tai - tee taa - tai - tee tra - ai - tee taa-aa-ee

26. ♩ = 60. *Beating twice.*

tee tra - ai - tee taa - ai



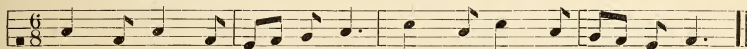
27. ♩. = 100. *Twice.*28. ♩. = 100. *Twice.*

## EXERCISES IN TUNE.

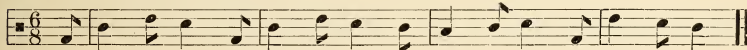
29. KEY D. ♩. = 100.



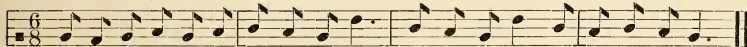
30. KEY F. ♩. = 72.



31. KEY B-FLAT. ♩. = 84.



32. KEY G. ♩. = 100.

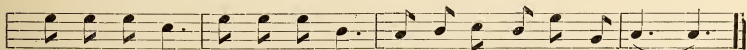


## BIRDS IN SUMMER.

B.

33. KEY A-FLAT. *Lightly.*

Mer - ri - ly, mer - ri - ly sing - ing, Bu - si - ly, bu - si - ly wing - ing,



Joy - ous and free, Warbling in glee, Who is so hap - py as we? . . .

## THIRD STEP.

TO RECOGNIZE ON THE STAFF, AND KEEP IN VIEW, THE PLACE OF THE FAH CHORD.

— KEY SIGNATURES.—RESTS, AND MORE COMPLEX DIVISIONS OF THE TIME-PULSES.

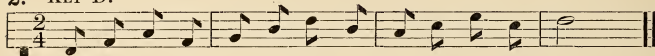
**Fourth Rule.**—*Fah* is best recognized as next above *Me*, and *Lah* as next above *Soh*. Notice that *Ray*, *Fah*, and *Lah* are dis-similarly placed from *Doh*, *Me*, and *Soh*.

## FAH AND LAH IN CHORDAL PROGRESSIONS.

## 1. KEY C.



## 2. KEY D.



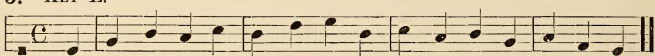
## 3. KEY G.



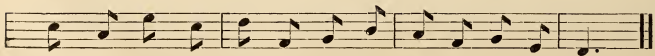
## 4. KEY B.



## 5. KEY E.



## 6. KEY D.



f'

m'

r'

d'

TE

LAH

SOH

FAH

ME

RAY

DOH

t,

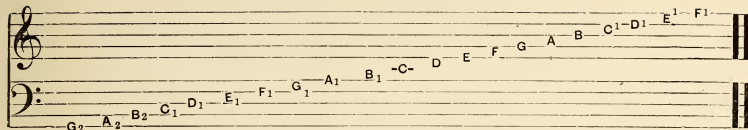
l,

s,

f,

m,

## THE SCALE OF ABSOLUTE PITCH.



## KEY SIGNATURES.

Read from the centre, either left or right.



## RULES FOR FINDING THE PLACE OF THE KEY-NOTE.

1. If there are no sharps or flats in the key-signature, the place of *Doh* will be on the C.

2. When the signature contains one or more sharps, the last sharp to the right will be *Te*, and *Doh* will be in the next degree above it.

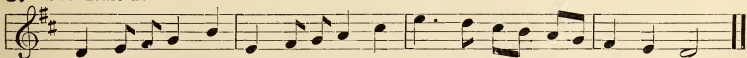
3. When the signature contains one or more flats, the last flat to the right will be *Fah*, and *Doh* will be the fourth degree below, or the fifth above it. Observe that where there are two or more flats, the last flat but one will be *Doh*.

## EXAMPLES.

7. See Rule 1.



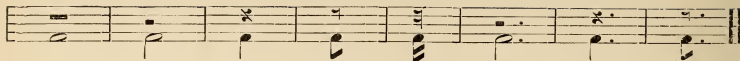
8. See Rule 2.



9. See Rule 3.



## TABLE OF RESTS.



## TIME EXERCISES.

Where the *rests* occur, let the time-names be whispered.

10.



TRAA SAA TAA SAA

11.



SAA-TAI

12.



TAA - te-fe

13.



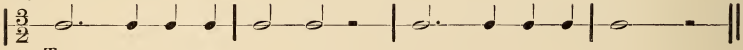
ta-fa-TAI

14.



TAAe - fe

15.



TRAA-AA-TAI TAA-TAI

16.



TAAe-fe

17.



18.



## GOD IS EVER GOOD.

B.

19. ♩ = 84. *Quietly.*

1. See the morn - ing sun - beams, Light - ing up the wood,  
 2. Hear the moun-tain stream - let, In the sol - i - tude,  
 3. In the leaf - y tree - tops, Where no fears in - trude,  
 4. Bring, my heart, thy trib - ute, Songs of grat - i - tude,

Sil - ent - ly pro - claim - ing, "God is ev - - er good!"  
 With its rip - ple say - ing, "God is ev - - er good!"  
 Mer - ry birds are sing - ing, "God is ev - - er good!"  
 While all na - ture ut - ters, "God is ev - - er good!"

*p* God is ev - er good, *pp* God is ev - er good!  
*p* *pp*

## FOR HEALTH AND STRENGTH.

20. *Round in four parts.* \*

For health and strength and dai - ly food, We praise Thy name, O Lord.

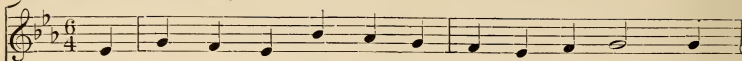
## MERRILY, MERRILY.

21. *Round in three parts.* \*

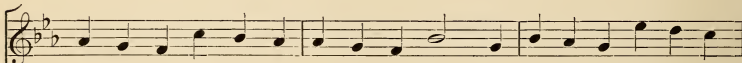
Mer - ri - ly, mer - ri - ly, Ring out ye bells from the lof - ty church tow - er.

## NEVER SAY FAIL.

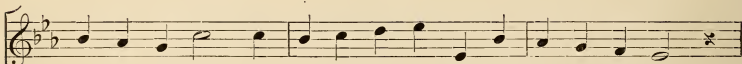
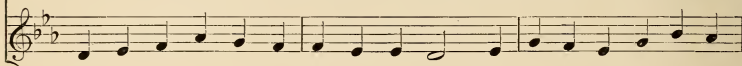
B.

22. ♩ = 120. *Resolutely.*

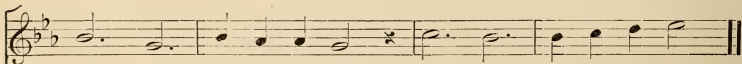
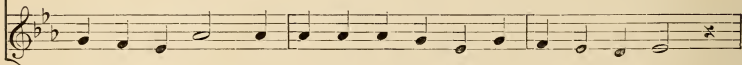
1. Keep work - ing,—'tis wis - er Than sit - ting a - side, And  
 2. With eye ev - er o - pen, A tongue that's not dumb, And  
 3. In life's ros - y morn - ing, In man-hood's firm pride, Let



dreaming, and sigh - ing, And wait - ing the tide; In life's earnest bat - tle, They  
 heart that will nev - er To sor - row suc - cumb—You'll bat - tle and con - quer, Tho'  
 this be your mot - to, Your footsteps to guide; In storm and in sunshine, What-



on - ly pre - vail, Who dai - ly march on - ward, And nev - er say fail.  
 thousands as - sail; Then dai - ly march on - ward, And nev - er say fail.  
 ev - er as - sail, We'll on - ward and con - quer, And nev - er say fail.



Nev - er, nev - er say fail, Nev - er, nev - er say fail.



## GOD MAKE MY LIFE A LITTLE LIGHT.

B.

23.

*Tenderly.*

1. God make my life a lit - tle light, With - in the world to glow,  
 2. God make my life a lit - tle flow'r, That giv - eth joy to all,  
 3. God make my life a lit - tle song, That com - fort - eth the sad,  
 4. God make my life a lit - tle hymn Of ten - der - ness and praise;

A lit - tle flame that burn - eth bright, Wher - ev - er I may go.  
 Con - tent to bloom in na - tive bow'r, Al - tho' its place be small.  
 That help - eth oth - ers to be strong, And makes the sing - er glad.  
 Of faith, - that nev - er wax - eth dim, In all His won - drous ways.

24.

## HASTE WE AWAY.

♩ = 136.

From CURWEN'S Graded Sight Tests.

Haste we a - way, Haste we a - way, Ere the bright  
 Haste we a - way, Haste we a - way, Ere the  
 crim - son pro - claim - eth the day, Haste we a - way.  
 crim - son pro - claim - eth the day, Haste we a - way.

## BOYS WHO ARE WANTED.

B.

25. *Boldly.*

1. Boys of spir - it, boys of will, Boys of mus - cle, brain and pow'r,  
 2. Do what-e'er you have to do With a true and ear - nest zeal;  
 3. Tho' your du - ty may be hard, Look not on it as an ill;

Fit to cope with an - y-thing.—These are want - ed ev - 'ry hour.  
 Bend your si - news to the task, "Put your shoulder to the wheel."  
 If it be an hon - est task, Do it with an hon - est will.

## COME, FOLLOW, FOLLOW.

HILTON.

26.

*Round in three parts.*

1 Come, fol-low, follow, fol-low, fol - low, fol - low, fol - low me. 2  
 2 Whither shall I fol-low, fol-low, fol-low, whither shall I fol - low, fol - low thee? 3  
 3 To the greenwood, to the greenwood, to the greenwood, greenwood tree. 1

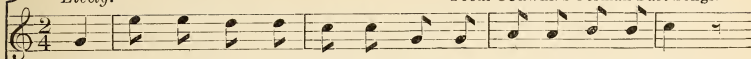


## DAME SWALLOW.

27.

*Lively.*

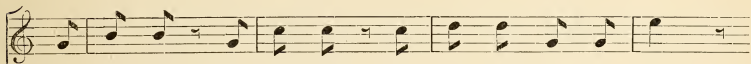
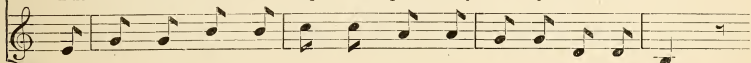
From CURWEN'S German Part-Songs.



1. Dame Swal - low is a chat - ter - box, She prat - tles all day long;
2. She gos - sips with the birds a - round, And boasts a - bout her nest—
3. In au - tumn time to yon - der roof With friends she will re - pair;
4. They ought to set - tle plans of flight To hap - py south - ern clime,



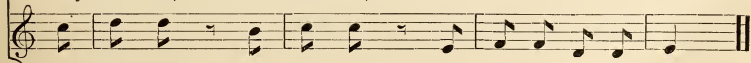
Wher - ev - er neigh - bors meet in flocks, She loves to join the throng;  
 No oth - er home like hers is found, Her mate, her eggs are best!  
 And soon the sound will give a proof That rat - tie-tongues are there!  
 But such a clat - ter stops them quite; They on - ly waste the time.



She twit - ters, she chat - ters, In tat - tle and in song,  
 She twit - ters, she chat - ters, And nev - er seems to rest,  
 They twit - ter, and chat - ter, And all will have a share,  
 They twit - ter, and chat - ter, In one un - bro - ken chime,



She twit - ters, she chat - ters, In tat - tle and in song.  
 She twit - ters, she chat - ters, And nev - er seem to rest.  
 They twit - ter, and chat - ter, And all will have a share.  
 They twit - ter, and chat - ter, In one un - bro - ken chime.

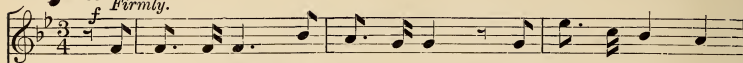


## OUR FATHERS WERE HIGH-MINDED MEN.

NORWEGIAN AIR.

28.

♩ = 88.

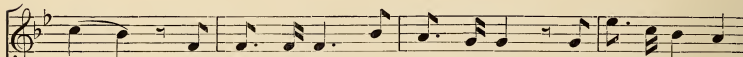
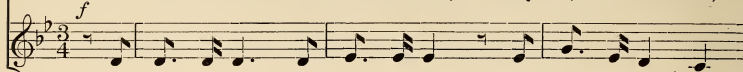
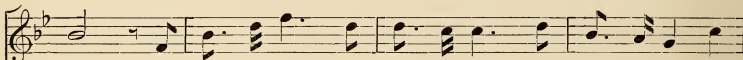
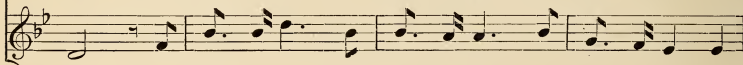
*Firmly.*

1. Our fa - thers were high - mind - ed men,

Who firm - ly kept the

2. And such as our fore - fa - thers were,

May we, their chil - dren,

faith,  
be!To free - dom and to conscience true,  
And in our hearts their spir - it live,In dan - ger and in  
That baf - fled ty - ran-death.  
ny.Nor should their deeds be e'er forgot,  
Then we'll up - hold the cause of right,For no - ble men were  
The cause of mer - cythey,  
too,Who struggled hard for sa - cred rights,  
To toil or suf - fer for the truthAnd brave - ly won the  
Is th' no - blest thing to

day. Our fa - thers were high - mind - ed men, Who firm - ly kept the  
do. And such as our fore - fa - thers were, May we their chil - dren

faith, To freedom and to conscience true, In dan - ger and in death.  
be, And in our hearts their spir - it live, That baf - fled ty - ran - ny!

## THE BIRDS AROUND ARE POURING.

B.

29. *Round in four parts.*

1 The birds a - round are pour - ing Their mer - ry mat - in lay;  
2 On spor - tive pin - ions soar - ing To wel - come in the day,  
3 To wel - come, to wel - come in the day,  
4 To wel - come, to wel - come in the day.

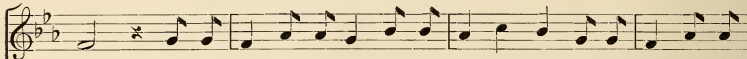
## THE MARCH WINDS.

From CURWEN'S "Young Voices."

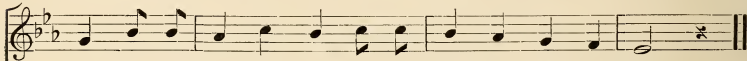
30.

 $\text{♩} = 120$ . *Boldly*.

1. The rude March winds, the mad March winds, What a com - i - cal part they
2. The fierce March winds, the wild March winds, What a cho - rus of el - fin
3. The bold March winds, the cold March winds, Tho' they strike to our ve - ry
4. The rude March winds, the mad March winds Are the her - alds of balm - y



play; How they blus - ter, and flus - ter, and rave, and roar, And they knock at the  
 sounds They will make, as they dash down the near - est street, Just to jos - tle the  
 bones, Yet the sweet lit - tle vi - o - lets lift their heads, And the dai - sies start  
 spring, Of the fresh, fragrant breath of the sum - mer sweet, And the bright gol - den



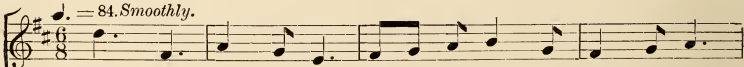
win - dow, and bang the door In a most un - gal - lant way.  
 pas - sen - gers off their feet, As they go their dai - ly rounds.  
 up from their win - try beds At the sound of the trum - pet tones.  
 bloom of the corn and wheat, And the song - birds on the wing.



## HAMMOCK SONG.

B.

31.

 $\text{♩} = 84$ . *Smoothly*.

Heigh ho, to and fro! How the mer - ry breez - es blow!



THE END.

Blue skies, blue eyes, Ba - by, bees, and but - ter - flies.

Dai - sies grow - ing ev - 'rywhere, Breath of ro - ses in the air,

Dol - lie Dim - ple, swing a - way, Ba - by dar - ling, at your play.

From Sunshine for little Children.

## HUMILITY.

B.

32.

*Round in three parts.*

1 The bird that soars on high - est wing, Builds on the ground her low-ly nest,  
2 And she that doth most sweetly sing, Sings in the shade when all things rest;  
3 In lark and night - in - gale, we see What ho - nor hath hu - mil - i - ty.

JAMES MONTGOMERY.

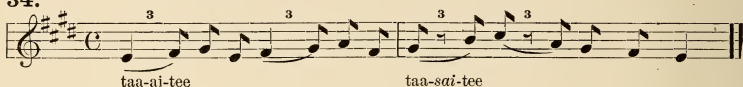
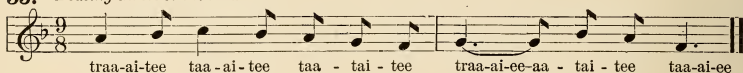
## TIME EXERCISES.

## TRIPLETS.

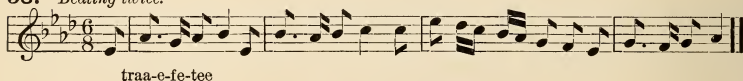
33.



34.

35. *Beating thrice to the measure.*

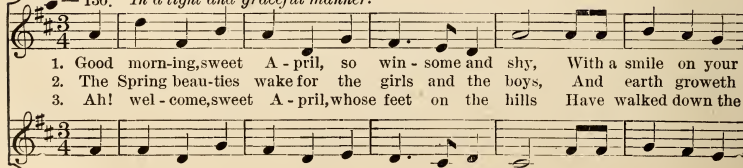
36.

*Beating thrice.*37. *Beating twice.*38. *Beating twice.*

## GOOD MORNING, SWEET APRIL.

B.

39.

*In a light and graceful manner.*

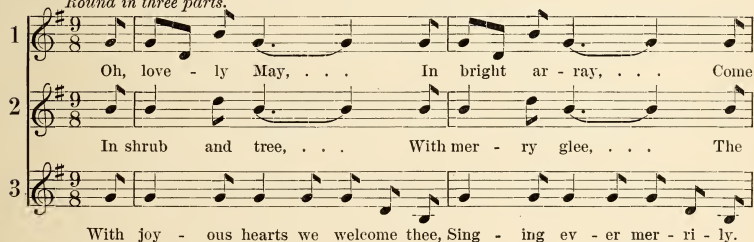


lip, and a tear in your eye: There are pret - ty he - pat - i - eas  
green without bus - tle or noise; From ti - ny brown buds now wrapp'd  
val - leys and cross'd o'er the rills; The pearls that you bring us are  
hid in your hair, And bon - nie blue vi - o - lets clus - ter - ing there.  
fold up-on fold, The love - li - est gar - lands will soon be un - roll'd.  
dew's and warm show'rs, And the hem of your garments is broider'd with flow'rs.

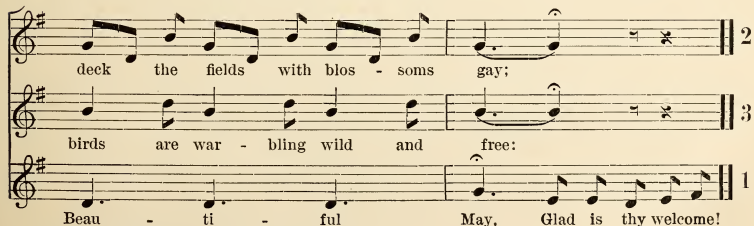
40.

## OH, LOVELY MAY!

B.

*Round in three parts.*


1 Oh, love - ly May, . . . In bright ar - ray, . . . Come  
2 In shrub and tree, . . . With mer - ry glee, . . . The  
3 With joy - ous hearts we welcome thee, Sing - ing ev - er mer - ri - ly.



1 deck the fields with blos - soms gay;  
2 birds are war - bling wild and free:  
3 Beau - ti - ful May, Glad is thy welcome!

Note. All finish together on the notes under the holds (∞).



## WHEN THE ROSY MORN.

OLD ENGLISH AIR.

41.

*Round in three parts.*

1 When the ro - sy morn ap-pear-ing, Paints with gold the ver - dant lawn,

2 Warb-ling birds, the day pro - claim-ing, Car - ol sweet the live - ly strain,

3 See, con-tent, the hum - ble glean-er, Take the scat-ter'd ears that fall;

Bees, on banks of thyme dis-port-ing, Sip the sweets, and hail the dawn.

They for-sake their leaf - y dwelling, To se-cure the gold - en grain.

Na - ture, all her chil - dren view-ing, Kind - ly boun - teous, cares for all.

## HOME, SWEET HOME.

42.

*Slowly, and with feeling.*

1. 'Mid pleas - ures and pal - a - ces though we may roam,

2. An ex - ile from home, splen-dor daz - zles in vain,



Be it ev - er so hum - ble, there's no place like home!  
O give me my low - ly thatch'd cot - tage a - gain!

A charm from the skies seems to hal - low us there,  
The birds sing - ing gai - ly, that came at my call,

Which, seek thro' the world, is not met with else - where.  
Give me them, with the peace of mind dear - er than all.

*p*  
Home, home, sweet, sweet home,  
*p*

There's no place like home; there's no place like home.

## THE SUN IS SINKING.

43. ♩ = 72. S. C. and *ad lib.* B.

1. { The sun is sink-ing in the west, The time for la-bor goes,  
And slow-ly come the hours of rest, Of qui-et and re-pose;

2. { The day has pass'd in peace and love, The fad-ing sun-beams glow,  
Now let us look to God a-bove, To bless us as we go;

The musical score consists of three staves. The first two staves are in G major (one sharp) and C major (no sharps or flats), with a common time signature. The third staff is in C major. The melody is written on the first two staves, and the bass line is on the third staff. The piece ends with a double bar line and repeat dots.

Ere yet the morn-ing zeph-yrs bland Had dried the spark-ling dew,

His love has watch'd our ear-ly days, Wher-ev-er we have been;

The musical score consists of three staves. The first two staves are in G major (one sharp) and C major (no sharps or flats), with a common time signature. The third staff is in C major. The melody is written on the first two staves, and the bass line is on the third staff. The piece ends with a double bar line and repeat dots.

We gath-er'd here, a cheer-ful band, Our stud-ies to pur-sue.

May He pro-tect our fu-ture ways, From sor-row and from sin.

The musical score consists of three staves. The first two staves are in G major (one sharp) and C major (no sharps or flats), with a common time signature. The third staff is in C major. The melody is written on the first two staves, and the bass line is on the third staff. The piece ends with a double bar line and repeat dots.

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