

NEW AMERICAN MUSIC READER

• NUMBER • TWO •



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NEW AMERICAN
MUSIC READER

NUMBER TWO

BY
FREDERICK ZUCHTMANN

ENLARGED EDITION

47189
New York

THE MACMILLAN COMPANY

LONDON: MACMILLAN & CO., LTD.

1909

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First published elsewhere. Reprinted September, 1905;
March, 1906.

Enlarged Edition, published, April, 1909.



Norwood Press

Berwick & Smith Co., Norwood, Mass., U.S.A.

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INTRODUCTION.

It is presumed that **NEW AMERICAN MUSIC READER NUMBER ONE** has been thoroughly mastered before this book is taken up. In the former book, the child should have gained the power to sing the scale in any order of tones and intervals; to know **the value of the quarter-note, half-note, dotted half-note, whole-note** and the corresponding rests in 2-, 3- and 4-part rhythm, and to understand and recognize scale passages and intervals from hearing; to sing and interpret a considerable number of rote-songs; to read easy exercises with or without words, with the key-note located on any staff-degree; and to control and use the voice in the head-quality.

The **NEW AMERICAN MUSIC READER NUMBER TWO** begins the study of staff notation and keys, with their proper signatures. These are introduced at intervals, giving the necessary practice in each before a new key is studied. This plan avoids the confusion experienced when many keys are introduced near together.

The new rhythms are $\frac{6}{4}$ and $\frac{6}{8}$. Until $\frac{6}{8}$ time is taken up, the quarter-note is continued as the unit of measurement and the beat note. The exercises and studies are founded on melody, and the songs themselves, unless designated as rote, are to be used as studies for sight-reading. All work is related to and derived from song. Thus the dictation of intervals, of rhythm and its variations, together with the studies in enunciation, are drawn from the songs which they precede, and lead directly to their interpretation. The child thus sees the intention, realizes the value and the practical application of this drill, and is willing to work, since his labor results in song.

The song is the source, the basis, and the final object of study, and all that the song stands for is gained by this practice. The songs selected are properly graded and introduce new difficulties only after their effects have been first appreciated as actually occurring in a song. They are then demonstrated as far as possible by the inductive method, the pupil, under the guidance of the teacher, working out the new principle from his previous experience. Two tones to the beat and the common accidentals, sharp-4 and flat-7, are introduced at suitable intervals in the study of the keys, and later other sharpened and flattened chromatics, together with the dotted quarter and eighth with exercises in two voice parts.

No attempt is made to prescribe special methods for practice, although attention is called to certain standards which are founded on universal pedagogical principles and upon successful experience.

INTRODUCTION.

The book furnishes abundant material for practice which the individual teacher may use in his own way.

The importance of enunciation in song cannot be overestimated, and yet it is perhaps the most neglected part of the singer's practice. Enunciation gives distinct aid in the production of good tone, if vowels are pure and consonants are clearly and quickly articulated. The function of melody is to intensify and make vital the emotional value of the text, and song is meaningless unless the words are clearly expressed and the sentiment perfectly interpreted. Singing may thus give invaluable help to language-study, since the necessities of spoken language are intensified and even exaggerated in song.

The teacher must keep in mind these differences:—In song, the pitch is sustained and definite. In speech it is uncertain, unsustained and gliding, while the compass is much less than in the former. In singing, modifications of vowels are necessary on account of the high or low pitch, and consonants must be perfectly articulated in order to make the words intelligible. In speech the length of the vowel sound is prescribed by the meaning or emotional value of the word, but in song these are lengthened or shortened by the necessities of melody. Hence, when analyzed, words seem distorted in singing, and the clear pronunciation of final consonants after prolonged vowels must be carefully practiced as well as the union of words in phrases and the taking of breath at the necessary intervals. Modification of the vowels, principally by giving more open production to \bar{a} and \bar{e} and the change of the unmusical qualities of short vowels such as \bar{a} , towards more open sounds, are required by reason of the necessity of making the vowels wholly musical in singing, which, of course, is not the case in speech. These considerations again emphasize the propriety of making song the basis of our practice.

Breathing. A short exercise in breathing should precede each practice period, the room being thoroughly ventilated. The exercises found on pages 18 and 19 of the MUSIC READER NUMBER ONE should be employed, especially those under the heading "*B.—The Measured Breath.*" These should be practiced with spirit, both for the sake of healthful gymnastics and to vitalize the pupils, so that the few minutes of vocal work may be carried on with animation and with strengthened power of concentration. Time may be saved by combining the breathing with vocalizes and drills on vowels and consonants in the practice of voice production.

The Head-Voice. All tones should be sung in the head-voice, the thick, boisterous, shouting tones of the boys in the chest register being absolutely prohibited, as well as the thin, reedy and nasal qualities which are so often heard in girls' voices. It will be found that the latter may be made to partake largely of the same flutey quality that characterizes the voices of boys. The studies and songs are in such keys and within such compass that the head-voice may always be used. *Voice quality should always be the first requisite.*

INTRODUCTION.

Names. The markings of the pitch names employed are those which seem most convenient for the purposes of this book, although somewhat different from the ones commonly used. They are:



The range of the music is within these limits, the lowest notes being employed as seldom as possible, and the general range being that of the staff itself.

In all the work the Supervisor has the possibility of a choice in the singing names, but whether the sol-fa syllables or numerals are so used, the object should always be, as soon as possible, to read with neutral syllables or with words directly.

Drill. The exercises and studies on new principles, which are introduced under the headings with Roman numerals, are intended for drill. In these drills, there should be frequent and rapid changes from one group to another *in irregular order*, so that the differences may always appear in the guise of the unexpected. Giving these always in the same order results in nothing but rote singing.

Individual Singing. It must be remembered that work in singing is of little value unless the individual pupil is trained *to think and to interpret for himself*. Every pupil should be expected to do individual work. This practice commenced in the first grade should be steadily and thoroughly continued in all grades. If begun with tact and with not too difficult tests, all pupils will soon have courage and ability *to recite* in music as readily as in any other study.

Dictation and Ear-training. Exercises and tests in scale dictation and ear-training must form a part of every lesson. Practice on the scale can never be given up. The knowledge of scale relation and its interpretation by relative position in the staff representation are most important parts of the regular study.

The Systematic Study of the Scales with Signatures. The order in which the scales should be studied is not a matter of the utmost importance, but, since after all the scale of C is the simplest in its representation, it has been chosen as the first to be taken up. It is quite as easy for the singer to read in one key as in another, as the signature merely locates the position of the scale on the staff, and this having been done, his problem is to interpret the notes from their relative position. This is quite different from the work of the instrumentalist. Objections to the employment of the key of C as the first for study are based upon the usual custom of starting exercises upon the lower C, which from considerations of voice culture is to be avoided. This is entirely obviated by making the studies center about the upper C, as we have done.

Singing in Two Voice Parts. Part singing may be begun by dictating two consonant tones for separate divisions. Easy Rounds and Canons are useful, in which the whole is first learned as a melody before the division is made into separate voices. The value of part-singing is seen by the gain in independence which it gives the individual, but degeneration of voice quality must be carefully guarded against.

The Quarter-note as the Unit of Measurement. The quarter-note is still retained as the unit of measurement and the beat note, but instances are shown in which the half-note and the eighth-note are so employed.

Measure Words. The measure words should be employed frequently as tests of the pupils' knowledge of 2-part, 3-part, 4-part and 6-part measure. These are "loud" for principal accents, "soft" for subordinate parts of the measure, and "light" for secondary accents. Thus $4/4$ time is expressed by "loud, soft, light, soft."


New Effects. New effects in rhythm and in tone (chromatics) are first illustrated in songs. The inductive method is employed wherever possible, proceeding from the known in the pupil's experience to the new and unknown by comparison and by the evolution of general principles from what he himself recognizes as true in particular cases.

In General the Aim of Music Reader Number Two is to present attractive songs for practice, to introduce new difficulties, one by one, at suitable intervals, with plenty of drill, and to apply the skill thus gained to the interpretation of songs, the material used for practice being drawn from and leading directly to the song itself, which is thus the source, the basis and the object of practice.

*I-a.—THE KEY OF E-FLAT.

Giving the pitch of E♭ the teacher may ask the class to sing the scale to the words, "See the sun in splendor shining," or "Moonbeams shine upon the river." After which she sings, to the same tones, the names "E-flat, F, G, A-flat, B-flat, C, D, E-flat," which the class imitates. The teacher then explains that these are the pitch names of the Key of E-flat, and that when asked to sing the pitch names of the tones of the scale in the Key of E-flat, the pupils should sing them as given above.

Giving the same pitch, the teacher asks the class to sing "1," and the latter in reply to the question as to what is the pitch name of the tone sung, answer "E-flat." The teacher then places upon the black-board the representation of the tone sung, as follows:

 , saying that this is a picture of E-flat. As the teacher points to the note the pupils sing "1," using the proper singing name.

Similarly the pupils are asked to sing "2," and say that its pitch name is "F." This tone is then placed in its proper position, and so on with the remaining tones of the scale, thus:



e♭ *f* *g* *a♭* *b♭* *c* *d* *e♭*
 1 2 3 4 5 6 7 8

Dictation exercises may then be given upon the whole scale, the pitch names of various tones being asked for from time to time as sung.

When the scale has thus become familiar, the three flats may be placed after the clef and named as the "signature," with the explanation that this representation is sufficient to give the tones of the scale their proper pitch names, thus:

The Scale of E-flat.



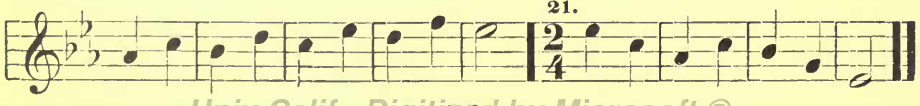
e♭ *f* *g* *a♭* *b♭* *c* *d* *e♭*
 1 2 3 4 5 6 7 8

1-a.—Exercises in E-flat.



* The exercises and songs found on the 16 pages beginning with page 6-1 have been prepared especially to conform to the order followed by the new course of study for the schools of New York City. The key of E♭ is given first, followed by the key of D. Teachers whose course of study begins with the key of C may omit these pages until later, and begin with page 7. The manner of presenting the keys of E♭ and D with the pitch names follows the method outlined in the syllabus prepared for the Boroughs of Manhattan and the Bronx, New York City.

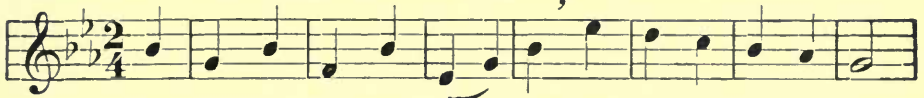
Exercises in E-flat.—Concluded.



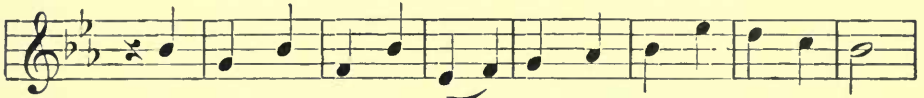
2-a.—September.

Dict. e $\dot{2}$ = 8. 53. 52. 5135.

Enun. (b $\dot{2}$.) Gold-en-rod, yel-low, or-chards, bend-ing, dusk-y, hid-den, spun.



The gold - en - rod is yel - low, The corn is turn - ing brown,



The trees in ap - ple or - chards With fruit are bend - ing down;

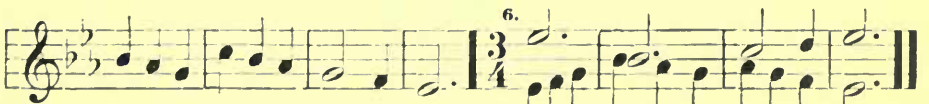
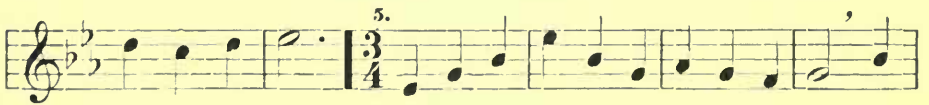


The gen - tian's blu - est frin - ges Are curl - ing in the sun,



In dusk - y pods the milk - weed Its hid - den silk has spun...

3-a.—Exercises.



Exercises.—Concluded.



4-a.—Life in Nature. (Rote.)

Enun. (f.) Bir-die, rain-bow, col-ors, gur-gling, dale.

German Melody.

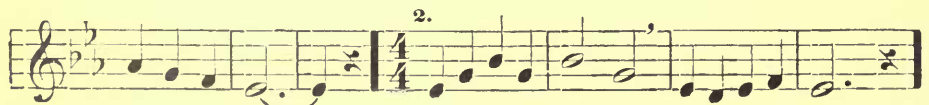


1. Bir - die in loft - y tree, Whose form you scarce can see, Sings with-out fear;
2. Flow-ers on mead-ows low Bright rain-bow col-ors show, And laugh with glee.
2. See gur-gling brooklet flow, Where graceful grass-ess grow, Down in the dale.



We, wan-d'ring on the hill, Turn now and stand quite still, His song to hear.
They lift their fa - ces dear, Shed-ding their per-fume near, For you and me.
Stoop o'er the mos - sy side, Drink while the wa - ters glide Thro' flow'ry vale.

5-a.—Exercises.



Exercises.—Concluded.

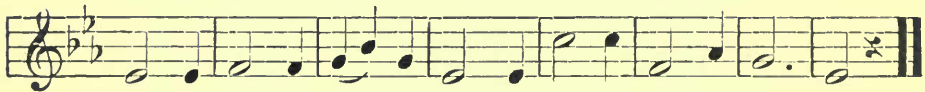


6-a.—Jack and Jill.

Lively.



Jack and Jill went up the hill To fetch a pail of wa - ter,



Jack fell down and broke his crown And Jill came tumb-ling aft - er.

7-a.—Three Melodies.

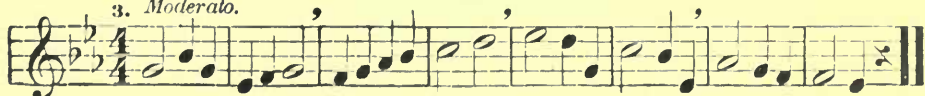
1. *Slowly.*



2. *Fast.*



3. *Moderato.*



8-a.—Cradle Song.



1. Slum-ber isle is far a-way, Swing, swing, cra-dle, swing;
 2. Ba-by's ship is sail-ing slow, Swing, swing, cra-dle, swing;



In the midst of dream-land's bay, Swing, swing, cra-dle, swing.
 Where the sweet-est lil-ies grow, Swing, swing, cra-dle, swing.

9-a.—Lullaby.



Strongly accented.

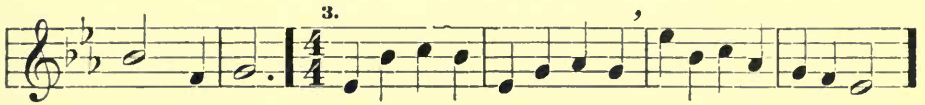
10-a.—Melody.



11-a.—The Blue-Bells of Scotland.



12-a.—Exercises.



13-a.—Sleep, my Child.



Sleep, my child, oh sleep! While slowly sunbeams creep. Come in oh sunshine



bright and mild, But do not wake my dar-ling child, Sleep, my child, oh sleep!

14-a.—O Rolling Sea.

O roll-ing sea, O roll - ing sea, What sto - ry have you now for me?

The musical notation for 'O Rolling Sea' consists of two staves in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody is written in a treble clef. The first staff contains the vocal line with lyrics, and the second staff contains the piano accompaniment. The melody is characterized by a steady eighth-note rhythm with some ties and slurs.

15-a.—Exercises.

1.
2.

The musical notation for 'Exercises' consists of four staves in 3/4 time with a key signature of two flats. The first two staves are marked with a '1.' and the last two with a '2.'. The first staff is a melodic exercise with eighth notes and slurs. The second staff is a piano exercise with dotted half notes. The third staff is a melodic exercise with dotted half notes. The fourth staff is a melodic exercise with eighth notes and slurs.

16-a.—Buttercups and Daisies.

But - ter - cups and dai - sies, Oh! the pret - ty flow'rs.
Com - ing in the spring-time, To tell of sun - ny hours.

The musical notation for 'Buttercups and Daisies' consists of two staves in 4/4 time with a key signature of two flats. The first staff contains the vocal line with lyrics, and the second staff contains the piano accompaniment. The melody is written in a treble clef and features a mix of quarter and eighth notes.

17-a.—Our Flag.



1. Our flag is there! our flag is there! We'll greet it with three loud huzzas,
2. That flag is known on ev-'ry shore, The standard of a gal-lant band,



Our flag is there! our flag is there! Be-hold the glorious stripes and stars.
A - like unstained in peace and war, It floats o'er freedom's hap - py land.

18-a—Canon. Winter. (Rote.)



Hear the winter storm-winds blow, See the fleecy, fleeting clouds of silver snow.

19-a.—O Sing God's Praise. (Rote.)



1. O sing God's praise in win - ter days, He is so kind and true;
2. The fields with snow are man - tled o'er, And earth, in white robe dress'd,



The sprout-ing grain and gold - en maize, He sav - eth all for you.
Hears not the chil - ling win - ter's roar, But sinks to qui - et rest.

20-a.—Exercises.



I-b.—THE KEY OF D.

Following the method employed in the development of the scale of E-flat, the teacher, giving the pitch of d', may name the pitches of the scale tones in the key of D. These are D, E, F-sharp, G, A, B, C-sharp, D.

As before, these tones are pictured on the staff, the complete scale having this form,

A musical staff in treble clef showing the scale of D. The notes are: d (finger 1), e (finger 2), f# (finger 3), g (finger 4), a (finger 5), b (finger 6), c# (finger 7), and d' (finger 8). The notes are placed on the staff lines and spaces: d on the first line, e on the first space, f# on the second line, g on the second space, a on the third line, b on the third space, c# on the fourth line, and d' on the fourth space.

Give dictation exercises upon the scale, and name the different tones as represented until they are familiar to the pupils. Then the two sharps may be placed after the clef, and named "the signature" of the key of D, thus:

The Scale of D.

A musical staff in treble clef showing the scale of D with a key signature of two sharps (F# and C#). The notes are: d (finger 1), e (finger 2), f# (finger 3), g (finger 4), a (finger 5), b (finger 6), c# (finger 7), and d' (finger 8). The notes are placed on the staff lines and spaces: d on the first line, e on the first space, f# on the second line, g on the second space, a on the third line, b on the third space, c# on the fourth line, and d' on the fourth space.

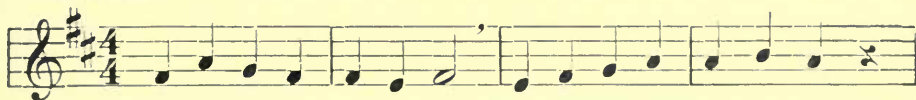
1-a.—Exercises in D.

Fourteen numbered musical exercises in the key of D, each on a separate staff. The exercises are:

- Exercise 1: Treble clef, 2/4 time, ascending scale.
- Exercise 2: Treble clef, 2/4 time, descending scale.
- Exercise 3: Treble clef, 2/4 time, ascending scale.
- Exercise 4: Treble clef, 2/4 time, descending scale.
- Exercise 5: Treble clef, 2/4 time, ascending scale.
- Exercise 6: Treble clef, 3/4 time, ascending scale.
- Exercise 7: Treble clef, 3/4 time, descending scale.
- Exercise 8: Treble clef, 3/4 time, ascending scale.
- Exercise 9: Treble clef, 3/4 time, descending scale.
- Exercise 10: Treble clef, 3/4 time, ascending scale.
- Exercise 11: Treble clef, 2/4 time, ascending scale.
- Exercise 12: Treble clef, 2/4 time, descending scale.
- Exercise 13: Treble clef, 2/4 time, ascending scale.
- Exercise 14: Treble clef, 3/4 time, ascending scale.

22-a.—What does little Birdie say?

Tennyson.



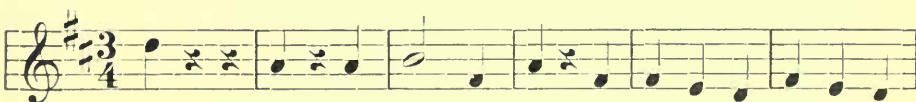
What does lit - tle bir - die say, In her nest at break of day?



"Let me fly," says lit - tle bir - die, "Moth - er, let me fly a - way."

23-a.—Hark, Hark!

Mother Goose.

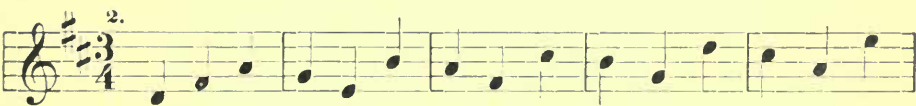


Hark, hark, the dogs do bark! The beggars are coming to

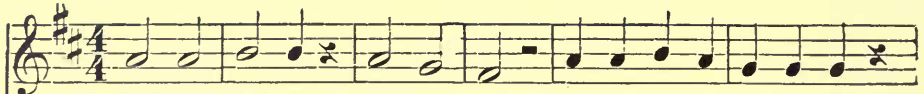


town; Some in rags and some in tags, And some in vel - vet gowns.

24 a.—Exercises.



25-a.—Little Builders.



1. Lit - tle build - ers, build a - way! Build a tem - ple pure and bright,
 2. Lay the cor - ners strong and deep, Lay them with a workman's care,



Build it up with deeds of light; Lit - tle build - ers, build to - day.
 Let no e - vil en - ter there, Where the pur - est thoughts we keep.



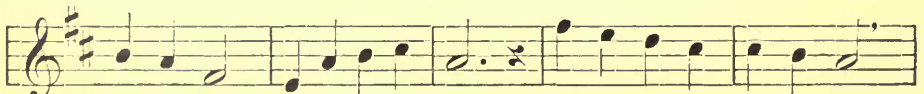
26-a.—Exercises.



27-a.—The Snow.



Snow so fair, snow so fair, Wheeling thro' the win - try air, Dropping down,



dropping down On the bus - y town. Do you, white - rob'd fairies, say,

The Snow.—Concluded.

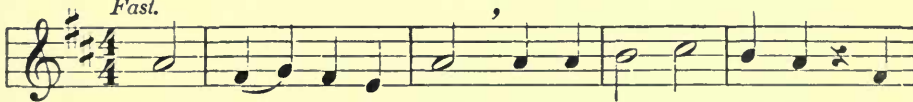


Dance in hon-or of the day? Snow so fair, snow so fair, Dancing in the air.

Jean Ingelow.

28-a.—O Moon! in the Night.

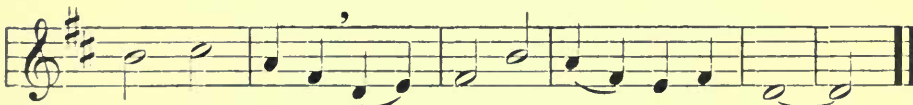
Fast.



1. O moon! in the night I have seen you sail-ing, And
2. You moon, have you done some-thing wrong in heav-en, That



shin - ing so round and low; ... You were bright, ah, bright! but your
God now has hid your face? ... If you have, I hope you will

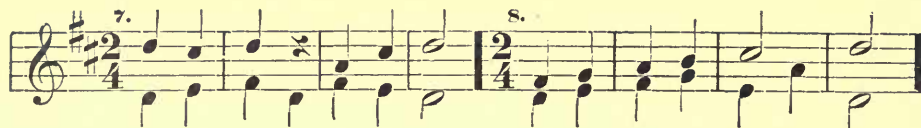


light is fail-ing, You're noth-ing now but a bow. ...
be for - giv-en, And shine a - gain in your place...

29-a.—Exercises.



Exercises.—Concluded.



30-a.—Canon. The Scale. (Roté.)



On-ward up the scale we go, Down-ward let our mu-sic flow,

31-a.—Buds and Bells.



1. Buds and bells! sweet A - pril pleasures, Springing all a - round,
2. When the wea - ry lit - tle flow - ers Close their star - ry eyes,



White and gold and crim-son treasures, From the cold un - love - ly ground.
In the dark and dew - y hours, Strength and freshness God sup - plies.

32-a.—My Kittens.



I love to see my kit - tens play, Running, jump-ing ev - 'ry way.

33-a.—Evening Song.



1. De-scend, O night, en-fold us With-in thy ten-der arms;...
 2. The shad-ows o'er us hov-er, And rest in mist-y maze;...



When thou dost gen-tly hold us We fear no wild a-larms.
 With night birds in their cov-er We sing our song of praise.

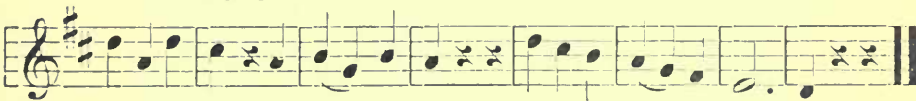
34-a.—Exercises.



35-a.—Little Bo-peep.



Little Bo-peep has lost her sheep, And can't tell where to find them,



Let them a-lone and they'll come home, Wagging their tails be-hind them.

36-a.—The Moon.



If I were up there with the moon in the sky, I'd rock in it



nice-ly, you'd see, . . . I'd sit in the mid-dle and hold on both ends; Oh,



what a fine cradle't would be, . . . Oh, what a fine cradle't would be, . . .

37-a.—May.



Welcome, welcome, love-ly May! Breath so sweet, and smiles so gay;



Sun and dew and gen-tle show'rs, Welcome, welcome, month of flow'rs;



Sun and dew and gen-tle show'rs, Welcome, welcome, month of flow'rs.

38-a.—The Fisherman.



The fisher who draws in his net too soon, Won't have a-ny fish to sell... The



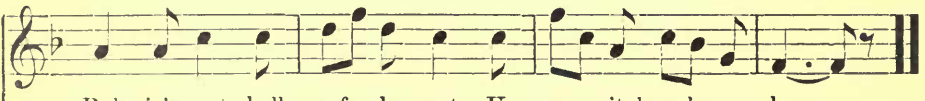
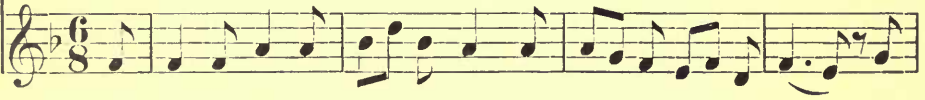
boy who shuts up his book too soon, Won't learn a-ny les-son well...

Gladly.

39-a.—Tree Planting. (Rote.)



1. Now let us go with spade and hoe, And plant our tree so strong; That
2. And 'neath its bow'r the mod-est flow'er Will bloom in fra-grance sweet, While




Rob-in's nest shall safe-ly rest, Up-on its boughs, ere long.
Sum-mer weaves with moss and leaves A car-pet for her feet.



I. THE MAJOR SCALE.

The *Clef* is a character which, when applied to the staff, fixes definite pitches on the staff degrees. These are named *a, b, c, d, e, f* and *g*.

The G-clef locates *g* upon the second line, thus: . The other letters are arranged in alphabetical order. The pitch of the staff degrees is indicated by the letters beneath the notes in the following example:



By means of *added lines above*, and *added lines below*, other pitches may be shown.



The Major Scale.

The pitch of the letters *c, d, e, f, g, a, b, c'* corresponds to the tones of the scale, and the letters in this order make the major scale, or key, of *c*.

Scale tones are separated by intervals, or differences in pitch, called major seconds and minor seconds, or whole-steps and half-steps, which may be represented by steps of the music ladder, a time honored device, on which the half-steps come between 3 and 4 and 7 and 8, the others being whole-steps.

The unvarying order of the major scale is: from 1 to 2 a whole-step, from 2 to 3 a whole-step, from 3 to 4 a half-step, from 4 to 5 a whole-step, from 5 to 6 a whole-step, from 6 to 7 a whole-step; from 7 to 8 a half-step.

Any pitch may be taken for 1, or the tonic, and a scale constructed with the same order of steps as the model. The pitch of the letters is fixed. Therefore it is always a whole-step, or a major second, from *c* to *d*, from *d* to *e*, from *f* to *g*, from *g* to *a* and from *a* to *b*, and always a half-step, or a minor second, from *e* to *f* and from *b* to *c*.

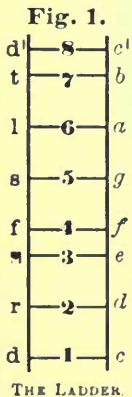
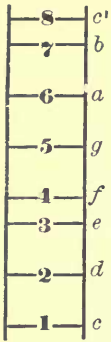


Fig. 2.



II. THE KEY OF C.


The pitch of the letters in the order *c, d, e, f, g, a, b, c'*, corresponds to the scale, calling *c* 1. There is, therefore, nothing but the clef in the signature. 1 is found on the *first added line below*, and 8 in the third space. As 1 in this key is so low that the quality of children's voices is likely to be poor when singing it, this note should be used only exceptionally.



The Scale.

Extended.



THE SIGNATURE  SHOWS THAT 8 IS IN THE THIRD SPACE, and 1 on the first added line below. The Key is C.

1. Exercises with Signature.

2. Night.

Felthensal,



When the tir - ed chil - dren sleep, Lit - tle stars are wak - ing,



And the an - gels watch do keep Till the morn is break - ing.

3. Studies.

1.



2.



3.



4.



5.



4. Enunciation, Vowel Prolonged.



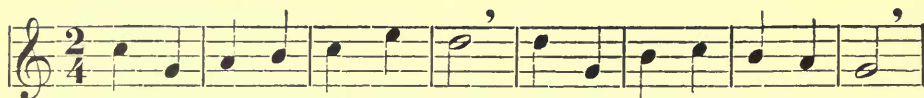
* Light,	mīght,	briht,	sīght,	nīght,	frīght,	tīght,	rīght.
Rīde,	prīde,	brīde,	tīde,	sīde,	slīde,	hīde,	wīde.
† Rāy,	prāy,	trāy,	grāy,	sāy,	gāy,	pāy,	bāy.
Ēat,	hēar,	ēach,	ēase,	sēa,	tēa,	pēa,	plēa.

* Lēh - - ēet, prolong the sound of ah, since i equals ā-ē.

† ā = ē - ē, prolong the sound of ē vanishing on ē.

5. Pussy.

Christina G. Rossetti.



Pus - sy has a whiskered face, Kit - ty has such pret - ty ways;

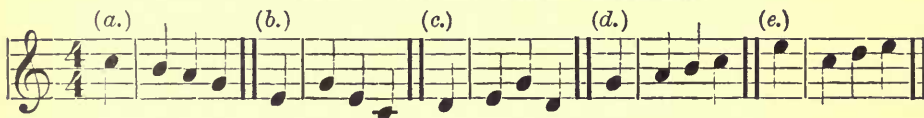


Dog - gie scam - pers when I call And has a heart to love us all.

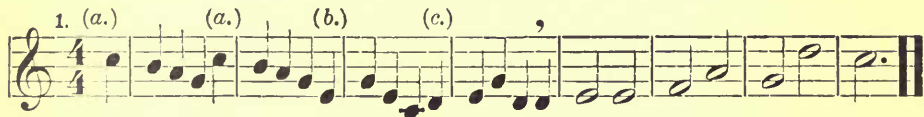
6. Dictation.

8 = c. 8|765. 3|531. 2|352. 5|678. 3|823|. 2|8567|8. 5|62'8. 3|2'78. |8-74|3|.

7. Motives Used in Studies 1, 2, 3, 4.



8. Studies.



9. Try Again.

Dictation. 8 = c'. 85. 75. 65. 52'8. 835. 53'2'58.

Here's a les - son all should heed, "Try, try, try a - gain."

If at first you don't suc - ceed, Try, try, try a - gain.

10. The Violet. (Rote.)

Reinecke.

NOTE. The eighth note is sometimes given a beat in 3-part and 4-part measure, as in the following song. A note of any denomination may be taken as the value of the beat, since notes have merely relative values, but since the quarter note is so generally accepted as the beat-note, it is well to continue to use it as such until the pupil is familiar with the simple rhythms and their variations.

1. Oh vio - let! dar - ling vio - let! I pray thee tell to me,
2. "Be - cause I am so ti - ny; That is the rea - son why.

Why art thou first of flow - ers To bloom up - on the lea?
Were oth - er flow - ers near me, You all would pass me by."

11. Exercises for Sight-Singing.

Give pitch 8 = d¹.

1.

Dictation. d. 132435. 35465768. 872'8. 82'786. 86756453.

Give pitch d¹ = 8.

2.

3.

12. Scale-Song. See the Rain.

Give pitch *d*¹. Enunciation. (*g.*) *Mi-sts*, clouds, roaring, loud. Observe final consonants.



See the rain come down in show'rs, While the wind is roar-ing loud.



Ris-ing mists, in morn-ing hours, Form it in an-oth-er cloud.

13. Studies.

Dictation. 8 = *c*¹. 81. 22¹3¹. 22¹3¹3¹. 344¹3¹. 8763¹2¹8. 83¹563¹2¹8. 53¹4¹7¹6.



Dictation. *c*. 3¹5¹2¹5¹. 8376. 8633¹3¹. 2¹43. 65¹2¹8.

14. Bounding, Bouncing, Rolling Ball.



See my ball, go bounding, bounding, bouncing, bouncing, roll-ing on.



Now I toss it, now I throw it, now I bat it on the lawn.

15. St. Paul's Steeple.

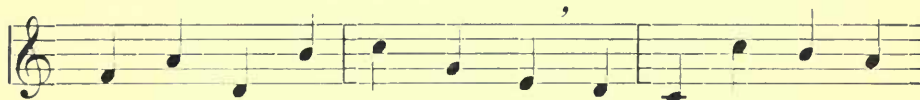
Enunciation (*g.*) Paul's Steeple, London, hedge, bridge, stands. Observe consonants.
Give pitch *d'*.



Up - on Paul's Steep - le stands a tree As full of ap - ples



as may be. The lit - tle boys of Lon - don town, They



run with hooks to pull them down; And then they run from



hedge to hedge, Un - til they come to Lon - don bridge.

16. Studies.



3. Give *b* for 8.



17. Work Before Play.

Dictation. 8 = c'. 876363. 3236363. 33'3. 1658.

Enunciation. (g.) Stitch, stitch, stitch. Hem, hem, hem. Stitch by stitch.

Christina G. Rossetti.



1. A pock-et hand-ker-chief to hem, Oh! dear, oh! dear, oh! dear, How
2. Yet set a stitch and then a stitch, And stitch and stitch a - way, Till



ma - ny stitch - es will it take Be - fore it's done, I fear?
 stitch by stitch the hem is done; And af - ter work is play.

18. Studies.

1.



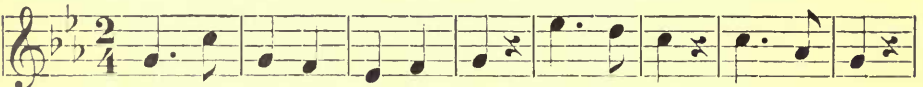
2.



3.



19. Gaelic Lullaby. (Rote.)



1. Hush! the waves are roll-ing in, White with foam, white with foam ;
2. Hush! the winds are hoarse and deep; On they come, on they come ;
3. Hush! the rain sweeps o'er the knows, Where they roam, where they roam ;



Fa-ther toils a - mong the din, But ba-by sleeps at home.
 Broth-er seeks the wandring sheep, But ba-by sleeps at home.
 Sis-ter goes to seek the cows, But ba-by sleeps at home.

20. A Serenade. (Rote.)

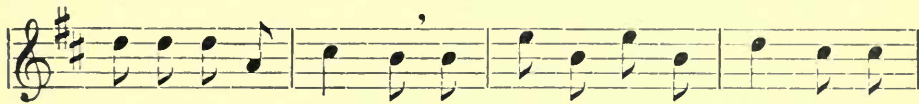
Enunciation. (a.) Treasure, measure, blithe, bonny.

Reinecke.

Vivace.



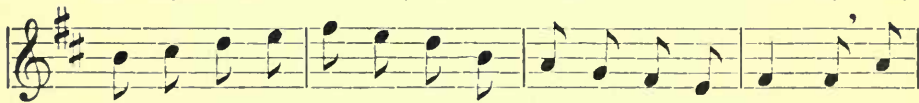
1. Our ti - ny lit - tle sis - ter is a maid en sweet as hon - ey, We'd
2. She is our lit - tle treas - ure, and we love her out of meas - ure. Here's



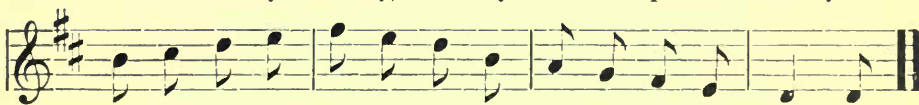
give her not for mon - ey; Her cheeks are like the cher - ry, Her
dar - ling lit - tle Kit - ty, So gen - tle, good and pret - ty, And



mouth is ev - er mer - ry, Her step is light and air - y, She
toddl'ing lit - tle John - ny, So blithe and fresh and bon - ny: They



laughs and sings and leaps and springs, As gay as an - y fai - ry, She
love her ver - y dear - ly, And they wish and hope sin - cere - ly The



laughs and sings and leaps and springs, As gay as an - y fai - ry.
gold - en sun may ev - er shine A - bout her path - way clear - ly.

21. Exercises.



2. *Slowly.*

Beethoven.



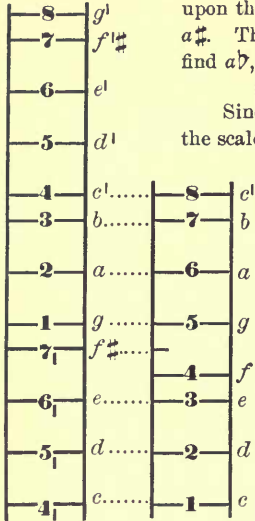
Crotch.



III. THE KEY OF G.

Each whole-step in the scale may be divided into two half-steps. The half-step above *e* upon that degree is named *c*-sharp (*c*♯). Similarly we find *d*♯, *f*♯, *g*♯ and *a*♯. The half-step below *b* upon that degree is named *b*-flat (*b*♭). We also find *a*♭, *g*♭, *e*♭ and *d*♭. from *a*, *g*, *e* and *d*.

Since *f*♯ is the half step below *g* on the degree below, it must be 7 in the scale of which *g* is 1 or 8.

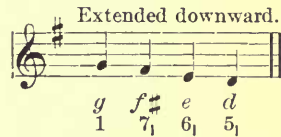



The pitch names of the scale of *g* are: *g*, *a*, *b*, *c*¹, *d*¹, *e*¹, *f*¹-sharp, *g*¹, and its relation to the scale of *c* may be shown by two adjoining ladders, (Fig. 3). The scale of *g* may be written thus:



Instead of writing the sharp each time it occurs as a component part of the scale, it is customary to place it at the beginning of the staff. It is understood that the note on that degree is *f*♯. This is called the *key-signature*. Thus the following is the equivalent of the above scale:

Fig. 3.



THE SIGNATURE ONE SHARP  SHOWS THAT 1 OF THE SCALE IS ON THE SECOND LINE. *The Key, or Scale, is g.*

QUESTIONS.—Where is 3 found in the Key of *g*? Where is 5? Where is 2? Where is 4? Where is 7₁ below? Where is 6₁ below? Where is 6? Etc.

The pupils may write the scale of *g* from memory, in quarter notes, first without signature, then with it. Also the scale of *e* in half notes.

22. Exercises in G.

23. Exercises, with Signature.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11.

24. Dictation for the Song "Wrens and Robins."

1 = *g.* 12343. 3235₁. 35₁43. 4365. 62. 51. 47₁. 36₁. 5₁5. 51.

1. 2. 3. 4. 5.

After thoroughly practicing the above, read the words of song 25 carefully, and then try to sing it with the words.

Enunciation. (*g.*) *Wrens, robins, hedge, building.*

25. Wrens and Robins.

Christina G. Rossetti.

SONG FOR SIGHT SINGING.

Anschuetz.

Wrens and rob - ins in the hedge, Wrens and rob - ins here and there,

Build - ing, perch - ing, peck - ing, flut - t'ring ev - 'ry - where.

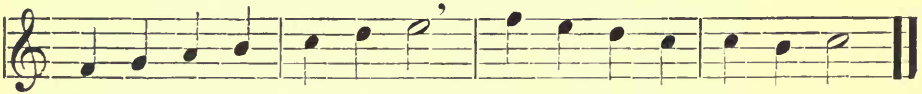
26. God's Care.



When the wea - ry lit - tle flow - ers Close their star - ry eyes,



In the dark and dew - y hours, Strength and freshness God sup - plies;



He who gave them grace and hue Cares for lit - tle chil - dren too.

27. The Old Clock. (Rote.)

Alfred Moffat.

mf Not too fast.



1. Look - ing down with kind - ly face, Tick, tack, tick, tack,
 2. Sure - ly you are ver - y old, Tick, tack, tick, tack,
 3. Now I think you soon will chime, Tick, tack, tick, tack,



Mov - ing with the same slow pace, Tick, tack, tick, tack. Dear old clock, for
 For Pa - pa has oft - en told, Tick, tack, tick, tack, How when he was
 One o'clock! 'tis din - ner time, Tick, tack, tick, tack. So, dear clock, I'll



years you've stood, Al - ways bus - y, al - ways good; Do you nev - er
 young and small, There you stood a - gainst the wall, Just as grand and
 say good - bye; Just on time to be, I'll try, E - ven if you



change your mood? Tick, tack, tick, tock, tick, tack, tick, tock.
 just as tall, Tick, tack, tick, tock, tick, tack, tick, tock.
 are not nigh. Tick, tack, tick, tock, tick, tack, tick, tock

28. Dictation.

1 = g. 531. 246. 4321. 135. 4231. 5247. 5₁131. 5347₁. 35₆7₁. 35347₁.

29. Learning.



Learn to write, learn to spell, Learn your songs and sing them well.

30. Exercises for Sight-Singing.

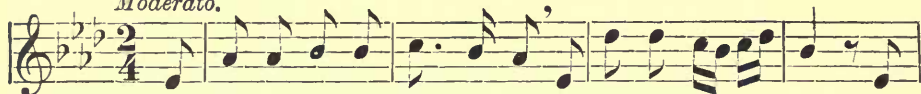


31. The Postman. (Rote.)

Enunciation. (*ab.*) *Blows, clear, street, bring, here, treat, April.*

Mozart.

Moderato.



1. The postman blows his whis - tle clear, He's coming down the street, I
2. I have a let - ter near - ly done To send to Un - cle John, For



hope he'll bring a let - ter here,—To get one is a treat.
Christ - mas time with all its fun Will soon be here and gone.

32. The Days of the Months. A Jingle. (Rote.)

Old Rhyme.



Thir - ty days hath Sep - tem - ber, A - pril, June, and No - vem - ber;



All the rest have thir - ty - one Save Feb - ru - a - ry, which a - lone Hath

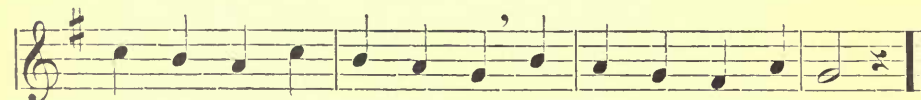


twen - ty - eight, And this in fine One year in four hath twen - ty - nine.

33. For Sight-Reading.



Lo lo lo lo, etc.
Soft, loud, etc.



Loo, etc.

34. Melody.

Anschuetz.



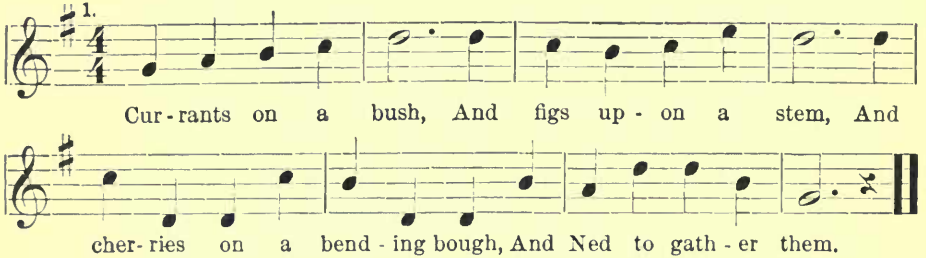
35. Studies.

Dictation. 1 = *g.* 15. 45. 5,43. 25. 5,5311. 5,33. 3234. 5,223. 43. 65. 21. 4321. 5,6,7,1. 25531.

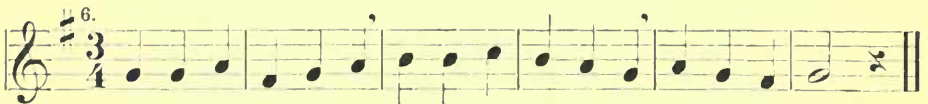
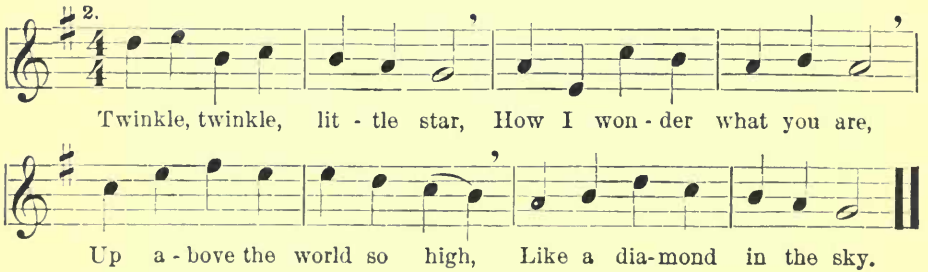
Enunciation. (*g.*) Figs, bending, bough, gather them, hours, gläd.

Christina G. Rossetti.

Wilhelm.



Strong accent.



36. Simple Dictation in Two-Voces.

The numbers may be called, written on the board, or pointed on ladder, staff or column of figures, using two pointers.

$$g = 1. \begin{cases} 12\ 1. & 12\ 3. & 34\ 3. & 32\ 1. & 12321. & 345. & 565. \\ 17_1\ 1. & 17_1\ 1. & 17_1\ 1. & 17_1\ 1. & 1--23. & 123. & 343. \end{cases}$$

$$d^1 = 8. \begin{cases} 878. & 878. & 876. & 843. & 578. & 578. & 778. & 878. & 878. & 85\ 3. \\ 123. & 321. & 321. & 321. & 343. & 543. & 543. & 121. & 343. & 17_1. \end{cases}$$

$$b\flat = 8. \begin{cases} 8^2\ 3^1. & 3^1\ 2^1\ 8. & 5^2\ 8. & 78. & 65. & 2^1\ 8. & 8^2\ 8. & 8^2\ 3^1. & 3^1\ 2^1\ 8. \\ 34\ 5. & 54\ 3. & 54\ 3. & 43. & 43. & 4\ 3. & 87\ 8. & 87\ 8. & 87\ 8. \end{cases}$$

37. Examples in Two-Voces.

Five examples of two-voice musical patterns on a treble clef staff with a key signature of one sharp (F#). Each example is numbered 1 through 5. Example 1 shows a simple two-voice pattern. Examples 2 through 5 show more complex patterns with various intervals and rhythms.

38. Melody.

A. Sullivan.

Three staves of a melody in 4/4 time with a key signature of one sharp (F#). The melody is written on a treble clef staff and consists of a series of eighth and quarter notes with some rests.

39. The Mousetrap. (Rote.)

English.

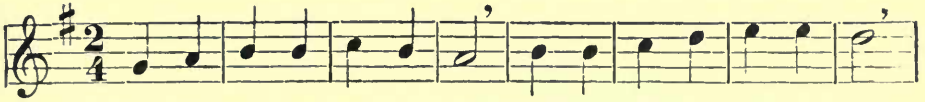
A single staff of a melody in 4/4 time with a key signature of two flats (Bb, Eb). The melody is written on a treble clef staff and consists of a series of eighth and quarter notes with some rests.

1. A mouse looked in a trap one day, And saw a bit of cheese, Its
2. The cheese was so en - tic - ing that He took a lit - tle bite, Snap!

A single staff of a melody in 4/4 time with a key signature of two flats (Bb, Eb). The melody is written on a treble clef staff and consists of a series of eighth and quarter notes with some rests.

smell was so in - vit - ing That mou - sie gave a sneeze
went the trap, poor mou - sie! The door was fast - ened tight

40. The Dew.



1. When the sun has gone to rest, When the birds are in the nest,
 2. In the morn the dew-drops shine On each leaf and flow - er fine,



Then the pearl - y dew-drops bright Gath - er in the chill - y night.
 But when comes the ros - y day, Dew-drops gen - tly fade a - way.

41. Dictation in Two Voice-Parts.

1 - e2. { 12 1. 232. 343. 454. 565. 672⁸. 7878. 12 345. 123-323.
 { 17,1. 212. 323. 432. 543. 654 3. 5321. 17,123. 1-12345.
 { 1358. 1468. 8678. 1658. 8765. 85678. 8531. 8641.
 { 1133. 1243. 34-3. 14-3. 1243. 3-4-3. 1358. 1468.

42. A Melody.



43. The Bee.



I can see a bus - y fel - low, With a coat of brown and yellow,



Zum, zum, zum, zum, zum, zum, zum, zum, Is his song

44. Round.—The Bells of Hamburg. (Rote.)

Alfred Moffat.

1. *Allegretto.*

The mer - - ry bells of Ham - burg town,
To old and young a - - like have rung
A din - gle, din - gle, din - gle, din - gle, ding dang dong!

45. Studies For Sight-Reading.

Dictation. $g=1$. 131. 143. 125. 165. 35. 17,6,5. 4321. 6543. 54321.

NOTE. In singing Rounds performers are divided into groups or sections. Section *two* begins when section one has finished part one, and section *three*, when section one begins part three. When there are three sections, each sings entirely through the piece *three* times. Before the sections begin the round should be sung completely through in unison and practiced in that manner before dividing the class.

A Useful Device.

Dictation may be varied by placing groups of figures on the board *concealed* from the view of the pupils, *exposing* them for an instant, and then *covering* them again. The pitch should be given, and the class, at a given signal, should sing what was seen. At first use simple combinations like 111, 123, 121, 17,1, 135, etc., gradually increasing the difficulties both in the intervals employed and in the number of figures to be seen at a glance. After the test has been sung the figures may be uncovered for verification. Any of the dictation formulas given in Book One may be used. This device, which the pupils look upon as a game, secures interest and attention, trains the memory, exercises the eye in instantly perceiving a *group of related objects*, and, through the interest awakened, stimulates even the dullest and most indifferent pupils to see, think, remember, and to sing. The ingenious teacher can vary this device indefinitely. It is applicable to the dictation of *all* fundamental principles.

46. Vocal Drill. (Rote.)

Siegfried's horn. Wagner.

ō.....
oo.....

47. Round.

Give Pitch *e* in practice.

Zeigler.

NOTE. For sight singing it is necessary to gain the power to see and interpret a group of notes at one glance. If pupils can see only one note at a time rapid reading will never follow. The pupils may be told to open book at p. x, Exercise No. x, first measure, close books and sing, name or write what was seen in the glance, etc.

48. Studies.

1. *Slowly.*

Dictation. 1 = *g.* 15_{p.} 35_{p.} 25_{p.} 4245. 55_{p.}1. 5_{p.}3165. 53455_{p.}

2.

3.

4.

5.

Rob - in Red-breast, rob - in dear, Whis - tle sweet - ly, loud and clear.

Old English.

49. Spring, Sweet Spring.

1. Come to me, chil - dren, come here, come here, Come to me,
2. What would you have with us, Spring, sweet Spring? Where would you

chil - dren most dear..... For the wind's in the west, And the
rove with us, Spring..... We shall gath - er the flow'rs In the

thrush in her nest, And the cuck-oo's are chant - ing clear.....
mead-ows and bow'rs,..... Then glad - ly we'll go, sweet Spring....

50. A Lullaby.

German.

Softly.

Loo, loo, loo, etc.

51. Enunciation With Accents.

(Each day a new example. Care for initial and final consonants.)

Pitch a. | Hōp, hōp, | tōp, tōp, | shōp, stōp, | drōp. ♪ ||

Pitch b. | ōld, ōld, ōld, | cōld, gōld, tōld, | hōld, bōld, sōld, | fo — — ld. ||

Pitch c. | āll, āll, āll, | hāll, cāll, tāll, | wāll, fall, smāll, | pā — — ll. ||

Pitch d. | deēp, keep, | creēp, ♪ | sheēp, sleēp, | sweē — — p. ||

52. The Toy-Man of Nuremberg. (Rote.)

Enunciation. (*b*) Tall, grim, drums, swords, guns, har-le-quin.

Reinecke.

1. The toy-man of Nu-rem-berg his wares for sale is cry-ing, Come
2. See, here's a park with trees and sheep, a coach and horses pranc-ing, Here

see where gi-ants tall and grim, and ne-groes black are ly-ing! And
ma-ny-col-ored Har-le-quin all mer-ri-ly is danc-ing, A

trum-pets, drums and swords and guns and pis-tols, too, for fir-ing; O
ro-guish clown who looks as if he'd burst him-self with laugh-ter To

I could look the live long day, and nev-er think of tlr-ing!
see the care-ful Toy-man his pret-ty wares look af-ter.

53. O Hush Thee My Bable. (Rote.)

Enunciation. (g.) Hush, woods, glens, sire, knight.

Sir Walter Scott.

Arthur Sullivan.



O hush thee, my ba - bie, thy sire was a knight, Thy



moth - er a la - dy both gen - tle and bright, both



gen - tle and bright: The woods and the glens from the



tow - ers we see, They are all be - long - ing, dear



ba - bie, to thee, they are all be - long - ing, dear



ba - bie, to thee. O hush thee, my ba - bie, O



hush..... thee my ba - - - - - bie.....
 hush thee, my ba - bie, O hush thee, my ba - - - - - bie.....

54. A Study.

Tune, "Au clair de la lune."

55. The Shepherd Boy.

Enunciation (g). Lordly, flow, pure, cloud, storm, throng.

German.

1. A shep - herd of the mount - ains I, The lord - ly
 2. 'Tis here the riv - er starts to flow As cold and
 3. Far up the height my pas - tures go Un - til I

cas - tles 'neath me lie! I see the sun when
 pure as mount - ain snow. I gaze as o'er the
 reach the sum - mer snow. Though cloud and storm a -

first he shines, And lat - est looks when day de -
 crags it leaps And falls a - down the diz - zy
 round me throng, They nev - er stop my con - stant

clines. I am a hap - py shep - herd.
 steeps. I am a hap - py shep - herd.
 song:— I am a hap - py shep - herd.

56. Melody.



57. Two-Voice Study.

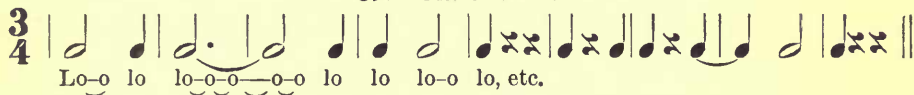


58. Two-Part Dictation.

Numbers may be placed on black board.

| | | | |
|------------------|---------------------------------|--|--|
| | (1.) | (2.) | (3.) |
| Pitch <i>g</i> . | { 12-345 43.
1-7,127,21. | { 12 3325-34 3.
17,154-317,1. | { 12 345654 33 - 2 1.
15,123437,15,6,7,1. |
| Pitch <i>c</i> . | { (4.) 12345678.
878654-3. | { (5.) 18-7878.
165-321. | { (6.) 83,878.
85 321. |
| Pitch <i>d</i> . | { (8.) 878655678.
1234-3123. | { (9.) 112 7,1 2 33 4 432 1.
117,5,6,7,15,6,7,17,1. | { (7.) 135354-3.
1131327,1. |

59. Time Drill.



60. Christmas Song. (Rote.)

Enunciation. (*a b*) Good-day, sheen, glimmèr, tapers, glow, äfter, bring.

Johan Krolin.

Edward Grieg.

1. Good-day and wel-come, dear Christmas tree! To young and old bring-ing
2. At ear-ly dawn in the long a-go The first glad Christmas day



Christmas Song.—Concluded.

joy and glee 'Mid sheen and glimmer of ta - pers light, O'er
'gan to glow, And ev - er af - ter from heav'n a - bove, Has

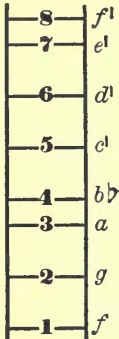
fruits and flags shines a star so bright. That star shall guide, What -
come good will and ho - ly love. Glad thoughts of thee Bring

e'er be - tide, T'ward God..... on high.....
thou to me, O Chri - - - stmas tree.....

IV. THE KEY OF F.

Fig. 4.

When *f* is taken for 1 the pitch names of the scale are *f, g, a, b♭, c', d', e, f'*.



The Scale

without signature: ½-step.

With signature: Extended.

THE SIGNATURE SHOWS THAT 1 IS IN THE FIRST SPACE, and 8 on the fifth line. The key is *f*. The signature one flat.

61. Examples.

62. Evening.

Lit - tle Jack Hor - ner, Sat in a cor - ner,
 Eat - ing a Christ - mas pie..... He put in his thumb And
 pulled out a plum, And said, "what a good boy am I!".....

64. Studies.

All scale tones compared with 1. 1 = *f*.

Dictation. 1221. 17,7,1. 1331. 1441. 151. 161. 171765. 15,1. 162.

1. 2. 3. 4.
 5. 6. 7.
 8. 9. 10.

65. The Nest Behind the Blind.

Enunciation. (a.) Cozy, snug, just, blind.

1. At my cham-ber win - dow, Just be-hind the blind,....
 2. Ev - 'ry sin - gle morn - ing, Such a noise they make,....
 Is a spar-row's co - zy nest, Snug as you could find,.....
 That I jump right out of bed, I'm so wide a - wake,.....

66. Fly Pony.

Dieffenbacher.



Now, my lit - tle po - ny Jack, Let me ride up - on your back.

67. On the Hillside.

Anschuetz.



On the hill - side pas - ture, 'Neath the mountain's height,



Sheep and lambs are feed - ing In the sun - shine bright.

68. Sandman, Sandman. (Rote.)

Dictation. 1 = *f*. 5♯153. 4♯42.

Enunciation. (*f*) Sandman, old man, toilsome.



Have you seen an old man walk - ing With a pack up - on his back?



Ev - 'ry night with - out a fail - ure, Al - ways on his toil - some track.



Sand - man, Sand - man, Chil - dren's eyes are clos - ing tight.



Sand - man, Sand - man, You are near us ev - 'ry night.

69. Vocal Drill. (Rote.)

oo oo oo oo oo..... oo.....

70. Oral Dictation.

1 = f. 17|1. 17|7|1. 17|6|16|1. 13543. 1345. 1658. 181. 57|1. 37|1. 47|1.

71. The Same in Notes.

72. Vowels.

1. No, nā, nā, nee, loo, lo, la, lā. oo—ō—ā—ā—ee.

4. e—ā—ā—o—oo. ŭ, ŭ, ŭ, ŭ, ä.....

73. A Round, for vocal drill.

o..... o.....
ä..... ä.....

o..... o.....
ä..... ä.....

74. Vesper Hymn.

Thos. Moore.

Bortnianski.



{ Hark! the ves - per hymn is steal - ing O'er the wa - ters soft and clear; }
 { Near - er yet and near - er peal - ing, Soft it breaks up - on the ear: }



Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.



Far - ther now, now far - ther steal - ing, Soft it fades up - on the ear.

75. Studies.

Dictation. 1=*f*. 132. 243. 34243. 365. 538. 367,1. 3765. 325,43.



Down in the meadow, where flows the clear brook, See the fish, how bright they look

76. Lullaby.

Enunciation. (g.) Drowsy, drones, cease, wind.

F. Hiller.



Drow - sy drones the eve - ning wind.....



Tir - ed chil - dren cease their play - ing, Eve - ning pray'rs they'll



soon be say - ing, Go to sleep..... my



ba - by dear,..... my ba - by dear,.....

77. A Bugle Call.

Allegro.



78. Octaves.

Dictation. 1 = f. 187. 17,76. 66,65.



79. Dictation.

7 with other scale tones. Pointed on ladder, practice-staff, or given orally.

8 = *b.* 8778. 8278. 82¹3¹78. 83¹4¹78. 83¹5¹78. 1 = *g.* 1357¹. 13567¹.

8 = *d.* 1878. 1765. 278. 872. 5671. 27678. 8721. 378. 873. 3758. 347. 743.
578. 758. 572¹. 2¹75. 8678. 76. 27658.

80. Examples for Practice.

1. 2. 3. 4. 5.
6. 7. 8. 9.

NOTE. These examples, in shorter groups, may be used for recognition from hearing.

81. The Keel Row. (Rote.)

Enunciation. Lassie, laddie, leish, blithe, bonny, dimple.

Northumbrian Air.

A. D. 1560.

1. As I went up Sand-gate, up Sandgate, up Sandgate, As I went up
2. Oh, who's like my John-ny, so leish, blithe, and bon ny, He's foremost 'mong
3. He wears a blue bon-net, blue bon-net, blue bon-net, He wears a blue

Sand-gate I heard a las-sie sing: "Oh, weel may the keel row, the
ma-ny lads of coal-y Tyne. Oh, weel may the keel row, the
bon-net, a dim-ple in his chin. And weel may the keel row, the

keel row, the keel row, Oh, weel may the keel row, that my Laddie's in."

82. Studies.

1.

2. | Sec. 1. | Sec. 2. | Sec. 1. | Sec. 2.

Howitt.

83. A Good Fellow.

Now he who knows old Christmas, He knows a carl of worth; For

he's as good a fel - low As an - y on the earth.

84. Dictation.

6 with other scale tones.

1 = *f*. 135661. 6768. 6531. 62623. 363631. 14686453. 56. 65. 67. 76. 6866.
16,7,1. 16,21. 16,31. 16,43.

8 = *c*!. 82!62!678. 83!63!678. 86363. 6426246. 616136

1 = *f*. 16,654316,. 6,6316,. 6543217,6,.

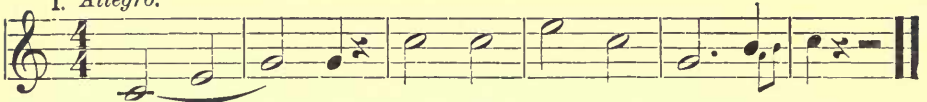
85. The Above in Staff Notation.

86. Gregorian Tone.

87. Themes.

Mozart.

1. *Allegro.*



Glō - - - rious is thy name, Al - might - y Lord.

Mozart.

2.



All the an - gels stand, stand round a-bout thy throne.



Let all na-tions bow be - fore thee, bow be - fore thee,



Let all nations bow be - fore thee, Let all, let all nations bow before thee.

88. All Scale Tones with 8.

1.

2.

3.



4.

5.

6.



7.

8.



9.

10.

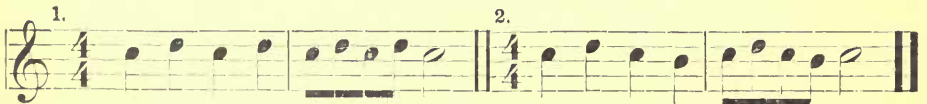
11.



89. Vocalizes. (Rote.)

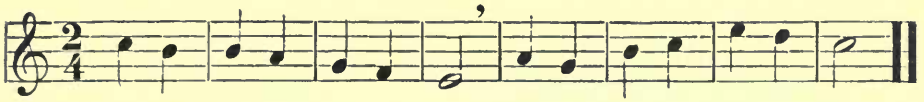
1.

2.



0.....40.....00.....

90. An Exercise.



Lo, lo, etc.

91. Studies.

Dictation. 83^l. 72^l. 68. 46. 35. 243.



Dictation. 1425. 3647. 5862^l. 873^l8.



92. A Melody.

Mueller.

93. Studies.

1.

Rossini.

2.

Handel.

3.

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

94. Dictation.

1 = *f*. 134. 156. 532. 5643. 1246. 1462. 55,7,1. 5,431. 5,17,6. 137,6. 181.

95. Canon.

Witthauer.

96. A Melody.

Adapted from L'Eclair.

Moderato.

97. If I Were a Sunbeam. (Rote.)

Lucy Larcom.

J. A. Kelson.

1. If I were a sun-beam I know what I would do, I'd
2. If I were a sun-beam I know where I would go, In

seek the whit-est lil-ies, The sun-ny woodlands through;
to the low-ly hov-els, All dark with want and woe.

Steal-ing in a-mong them The soft-est light I'd shed, Un-
Till sad hearts look'd up-ward, I there would shine and shine, Then

til..... each graceful lil-y Raised its droop-ing head.
they..... would think of heav-en, Their sweet home and mine.

* Da Capo al Fine. From the beginning, ending at Fine.

V. THE KEY OF D.

Fig. 5.

If *d* is taken for 1 the pitch names of the resulting scale will be *d, e, f[♯], g, a, b, c[♯], d¹*. *f[♯]* and *c[♯]* will appear in the signature. 1 is in the first space below, and 8 on the fourth line.

The Scale of D.

THE SIGNATURE SHOWS THAT 8 IS ON THE FOURTH LINE, and 1 in the space below. The Key is *d*.

98. Examples in D.

99. Vocalize. (Rote.)

Taw..... taw.....

100. Voice-Tuning.

Stä.....r.
Spä.....r.

101. Sight-Singing Exercises.

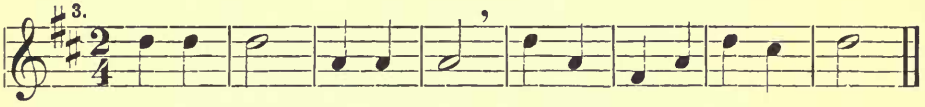
Lit - tle star, O tell me, pray, Where you hide your-self all day!

The sun is bright, theskies are clear, Then wake! O wake! and has-ten here.

I've seen a hun-dred pret-ty things, And seen a hun-dred gay, But

on - ly think: I peep by night, And do not peep by day.

102. Studies.



Mer - cy and Truth have met to - geth - er.

103. Round.—To All a Kind Good-Night.



Now to all a kind good-night! Sweet-ly sleep till morning light, Till



morning light; To all good-night, Sweet-ly sleep till morning light, Good-



night! good - night!..... good - night!... Good-night! good-night! good-night!

104. Violets.

H. Elliot Button.

Enunciation. (a.) Hedges, snow, grow, haw-thorn, sky, lie.



1. Un - der the green hedg - es, af - ter the snow, There do the
2. Sweet as the ros - es and blue as the sky, Down there do



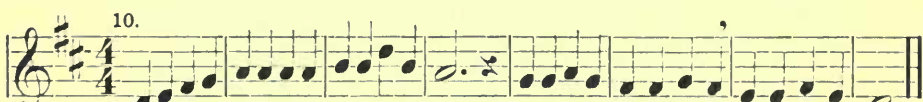
dear lit - tle vi - o - lets grow, Hid - ing their mod - est and
dear lit - tle vi - o - lets lie, Hid - ing their heads where they



beau - ti - ful heads, Un - der the haw - thorn in soft moss - y beds.
scarce may be seen; But the leaves show where the flow'rs may be seen.

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105. Studies.



VI. SIX-PART RHYTHM. ($\frac{6}{4}$ and $\frac{9}{8}$)

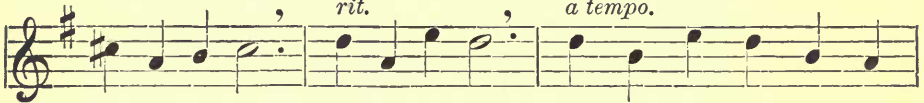
106. Waiting to Grow.



1. Lit - tle white snow-drop just waking up, Vi - o - let, dai - sy and
 2. Think of the roots all read - y to sprout, Reaching their slender brown



sweet but - ter - cup; Think of the flow - ers all un - der the snow,
 fin - gers a - bout, Un - der the leaves and the ice and the snow,



Wait - ing to grow, Wait - ing to grow, Think of the flow - ers all
 Wait - ing to grow, Wait - ing to grow, Un - der the leaves and the



un - der the snow, Wait - ing, wait - ing to grow.
 ice and the snow, Wait - ing, wait - ing to grow.

In this song the teacher should direct the attention of the children to the loud and soft accents in such a way that the pupils recognize that the tones come in the order of loud, soft, soft, light, soft, soft.

The pupils should then sing the first line of this song with measure-words thus:



Loud, soft, soft, light, soft, soft, loud, soft, soft, light, soft, (soft.)

TEACHER.—“You have sung two 6-part measures! When the accents are *Loud, soft, soft, light, soft, soft*, you have 6-part rhythm! The time-signature is $\frac{6}{4}$, and there are six beats in each measure!” Give the measure-words for 2-part rhythm! For 3-part! For 4-part! For 6-part. (See Book One.)


107. A Study.

Dictation. 5682'3'5. 8767635. 35682'3'8. 583531.



108. Theme from "The Redemption."

Ch. Gounod.

The eighth-note () may be given a beat. In fact, 6-part rhythm is generally written in eighth-notes, the time-signature being $\frac{6}{8}$.

109. A Hunting Song.

J. Arnoud.

I hear the huntsman sound the horn, the mel - low horn,..... With
 joy we greet the ear - ly dawn, the ear - ly dawn,..... Now gladly take your
 plac - es, and sound a - gain the horn, Now glad - ly take your plac - es, A -
 far the sound is borne, And on the huntsman chas - es.....

110. Studies in Rhythm.

QUESTION.—If the eighth-note receives one beat how many beats will a ♪ receive? A ♪. ?
 A ♪? A ♪. ? An ♪? A ♪? A —?

Give the measure words for two-part rhythm; for three-part; for four-part; for six-part.
 How many beats (6/8) in ♪. ♪ ♪? In ♪. | ♪. ♪ | ♪ ♪ | ♪ ♪?



111. The Stars.

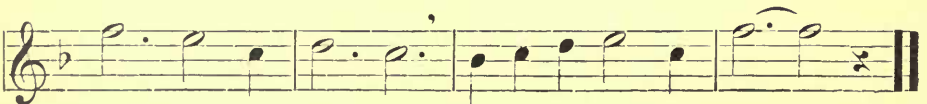
Dictation. (c.) 53, 58.

Bandegger.



The gold - en glow is pal - ing Be - tween the cloud - y bars.

112. A Melody.



113. Scale Song. Dickory, Dickory Dock.

Mother Goose.



Dick - o - ry, dick - o - ry dock, A mouse ran up the clock, The



clock struck one, The mouse ran down, Dick-o - ry, dick - o - ry dock.

114. I Saw Three Ships.



Enunciation. (*b p.*) In them then, vi-ô-lin, pretty, three.

Nursery Rhyme.

Old English.



1. I saw three ships come sail - ing by, Sail - ing by, sail - ing by, I
2. And who do you think were in them then, In them then, in them then, And
3. Three pret - ty girls were in them then, In them then, in them then, Three
4. And one could whistle, and one could sing, The other could play on the violin Such



saw three ships come sail - ing by On New-Year's day in the morn - ing.
 who do you think were in them then, On New-Year's day in the morn - ing.
 pret - ty girls were in them then. On New-Year's day in the morn - ing.
 joy was there at my wed - ding, On New-Year's day in the morn - ing.

115. Jacky Frost. (Rote.)



Jack - y Frost, Jack - y Frost nev - er shows him - self;



Bites my nose, stings my toes, the sau - cy lit - tle elf!

116. Two-Voice Exercises.



117. Canon. (Rote.)

Enunciation. *Brings, true, humble, dwelling.*



Poor and humble tho' my dwelling, 'Tis the home of joy - fulness,



Where from ev - ry heart is well - ing Love that brings true peacefulness,



And a deep con - tent - ed - ness, And a deep con - tent - ed - ness.

118. Study.

ō..... ò..... ò.....

ō..... ò..... ò.....

119. The March Wind. (Rote.)

Dictation. 1 = a7. 17₁6₁5₁ 5₁6₁7₁1. 1235. 341. 17₁6₁. 16₁. 15. 17₁1. 351. 247₁. 136₁. 7₁25₁1.

Enunciation. (a7) Frolic, tumble, jumble, rogue.

A. M. K.

W. Wingham.

mf Moderato.

1. "Ha! ha!" said the March Wind one morn - ing, "I'll
2. Men's hats and boys' caps were sent fly - ing, Girls'

have a big frolic to - day; I'll toss and I'll heap in a
bon - nets were tossed all a - bout, While March Wind laughed louder and

tum - ble, What - ev - er I find in my way. Ho! ho! ha!
loud - er, That jol - ly old rogue wild and stout. Ho! ho! ha!

ha! ho! ho! ha! ha! I'll toss and I'll heap in a
ha! ho. ho! ha! ha! While March Wind laughed louder and

jum - ble and tum - ble What ev - er I find in my way.
loud - er and loud - er, That jol - ly old rogue wild and stout.

120. Voices. (Rote.)

Frank R. Bix.

- | | |
|--------------------------------------|------------------|
| 1. What are all these tones we hear? | 'Tis a bell that |
| 2. Can you name each pret - ty sound | That in all our |
| 3. If my ears are o - pen wide, | What I hear will |
| 4. Ma - ny voic - es that I love | Are a - round me |

now rings clear. Some-times low - ing cows I've heard,
 songs is found? Like the blind I'll close my eyes, ...
 then a - bide, Sounds in earth, and sounds in air,.....
 and a - bove, But the sweet - est of them all,.....

| | |
|--|-------------------|
| Or the warb - ling of a bird. | Let us list - en, |
| Hark - ing for the least sur - prise. | Let us list - en, |
| Voic - es, voic - es ev - 'ry - where. | Let us list - en, |
| Are the chil - dren's voic - es small, | List - en! on the |

Voices.—Concluded.

let us pon-der, List-en! what is that I won-der!
let us pon-der, List-en! what is that I won-der!
let us pon-der, List-en! what is that I won-der!
air they float.... Do not lose a sin-gle note....

8va.....

121. Studies.

1. Declined, with Thanks.

"Come in," said the spi-der, "do." "Not to-day, sir, thank you."

VII. TWO EQUAL TONES TO ONE BEAT.

No rhythmic effect is more important than this, and upon its thorough mastery future progress largely depends. When once demonstrated and comprehended there should be *frequent drills* on examples in which the division of the beat comes now in one way and again in another. These principles should then be applied in the sight-singing of songs.

(1) The teacher, beating time, may sing, and the pupils imitate, this phrase of a little song, (A) :

A.

Hear the sky - lark gai - ly sing - ing.

By proper questioning the pupils bring out the fact that the measures are in 2-part rhythm and that the notes are of equal length, one to each beat. The phrase may be placed on the blackboard, as above, and the pupils sing from the same.

(2) The teacher, beating the time as before, now sings, and the pupils imitate, the following, (B) :

B

Hear the sky - lark gai - ly sing - ing.

From this the pupils should realize that each syllable of the words in the first and third measures has been sung to two tones, each single tone (quarter-note) in the corresponding measures of the first example having been replaced by two shorter ones. The pupils infer that the shorter tones must be eighth-notes. The new representation is placed on the board directly under the first, and the pupils sing from this new picture. Next they should sing from either A or B, or vary this practice by taking the first two measures of A and adding the last two measures of B, and vice versa. This drill should be continued until any change from A to B is interpreted without hesitation.

122. Contrasted Rhythmic Figures.

For blackboard. Intone on *g*, with measure words.

(1) $\frac{2}{4}$ Loud, soft, loud, soft, loud, soft, loud, soft.

(2) $\frac{2}{4}$ Loud and soft and loud, soft, loud and soft and loud, soft.

(3) $\frac{2}{4}$ Loud and soft and Loud and soft and loud and soft and loud and soft.

(4) $\frac{2}{4}$ Loud, soft and loud, soft and loud and soft and loud (rest.)

(5) $\frac{2}{4}$ Loud, soft and loud, soft and loud and soft and lou.....d.

* (6) $\frac{2}{4}$ Loud, soft, soft and loud and soft, soft.

NOTE. When a weak part of a measure is united by a continued tone to the following strong part, the force of the strong accent is added to that of the weak, thus making a stronger stress on the weak part of the measure.

123. A Little Canon.



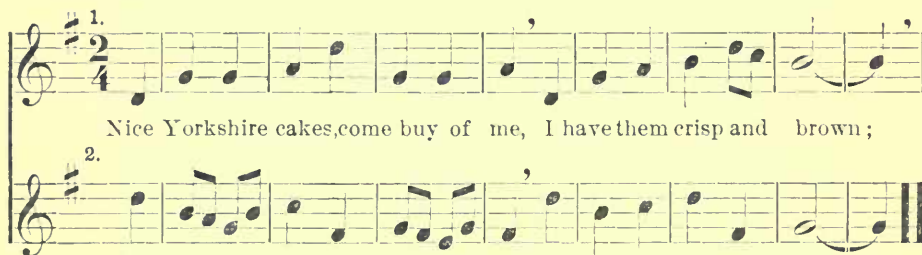
On-ward up the scale we go: Downward let our mu-sic flow.

124. A Study in Rhythm.



Old London Cry.

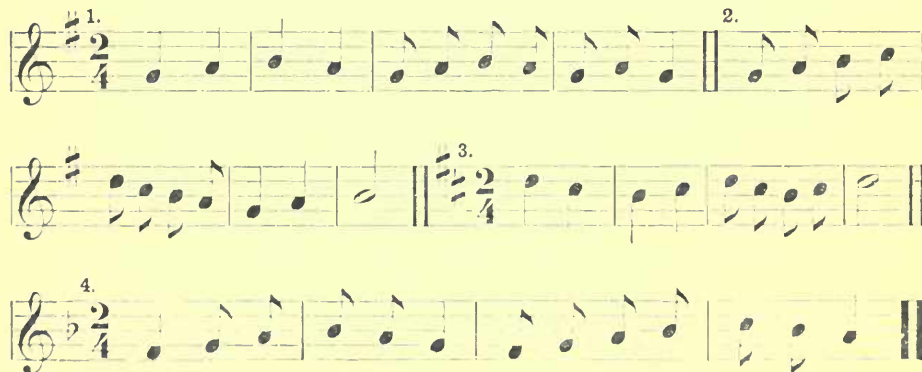
125. Round.—Yorkshire Cakes.



Nice Yorkshire cakes, come buy of me, I have them crisp and brown;

They're ver-y good to eat with tea, And fit for lord or clown.

126. Studies in Rhythmic Figures.



127. My Pony.

Dictation. 1 = *g.* 135. 227,5,5. 531. 54321.



German.



1. Go, go, go! Do not be so slow! Where its smooth then
 2. Hey, hey, hey! Get a - long I say! If you don't I'll



trot, my po - ny, You may walk when roads are ston - y;
 sure - ly gram - ble, Keep your feet and do not stum - ble.



Do not be so slow! Go, my po - ny, go!
 Go a - long I say! Hey, hey, hey, hey, hey!

128. Contrasted Studies in Rhythm.



VIII. THE KEY OF A.

Fig. 6.

If *a* is taken for 1 the pitch names of the scale will be *a, b, c', d', e', f', g', a'*. The three sharps will appear in the signature. 1 (*a*) is in the second space.

The Scale of A.

THE SIGNATURE

SHOWS THAT 1 IS IN THE SECOND SPACE. *The*

Key is a. (Melodies in *a* extend above and below 1 as a center.)

129. Examples in A.

130. Exercises for Sight Singing.

131. Three Little Songs.

1. The Snow.

Snow, snow, ev - 'ry-where!— On the ground and in the air.

2. Angels Watching.

An - gels watch o - ver thee, sent from a - bove,

Bring - ing sweet dreams full of heav - en - ly love.

3. Mushrooms.

Who ev - er saw such pret - ty things, Such lit - tle stools so

flat; I'm sure 'twas here in grass-y rings The tir - ed fair-ies sat.

132. Up Yonder on the Mountain. (Kote.)

Reinecke.



1. Up yon - der on the mount - ain, There stands a house so
2. Had I the wild doves pin - ions, I'd fly thro' all the



high, And from it ev - 'ry morn - ing Two tur - tle doves do
land To seek my lit - tle broth - er, And take him by the



fly, And from it ev - 'ry morn - ing Two tur - tle doves do fly.
hand, To seek my lit - tle broth - er, And take him by the hand.

133. Rhythmic Figures in $\frac{2}{4}$.

| | | | | |
|----------------|------------|----------------|------------|------------|
| | | | | |
| Loud, soft, | lou - - d, | loud, soft, | lou - - d, | lou - - d, |
| | | | | |
| Loud, soft and | lou - - d, | loud, soft and | lou - - d, | lou - - d, |

| | | | | |
|----------------|------------|----------------|------------|------------|
| | | | | |
| loud, soft, | lou - - d, | loud, soft, | lou - - d, | lou - - d. |
| | | | | |
| loud, soft and | lou - - d, | loud, soft and | lou - - d, | lou - - d. |

134. Work While You Work.



Work while you work, Play while you play:



Would you be gay? That is the way.

135. Mother-Bird.

Loud soft | loud and soft, | loud and soft and | loud and soft, |
 loud soft | lou - - d, | loud and soft and | loud and soft. ||

“Peep, peep, peep,” says she, “High up in the tree I see,
 One, two, three, Lit - tle birds who wait for me.”

136. Contrasted Rhythmic Figures in $\frac{2}{4}$.

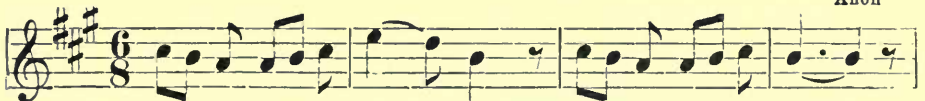
(a.) lo lo | lo lo lo | lo lo | lo — o
 (b.) lo lo lo | lo lo lo | lo lo lo | lo (rest.)
 (c.) lo lo lo lo | lo lo | lo lo lo lo | lo — o
 (d.) lo lo lo | lo lo | lo lo lo | lo — o
 (e.) lo lo lo | lo lo lo | lo lo | lo.
 (f.) lo lo lo | lo lo lo lo | lo lo lo | lo — o.

137. Melody.

H. L. Hassler.

138. Arbor Day.

Anon

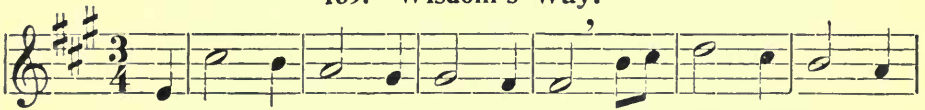


1. Ba - by buds are wak - ing In - to blossoms now,
2. Ten - der gräss is spring - ing All a - long our way,

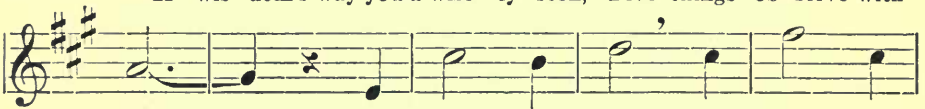


Birds their nests are mak - ing On the leaf - y bough.
While with joy we're sing - ing, Wel - come, Ar - bor Day.

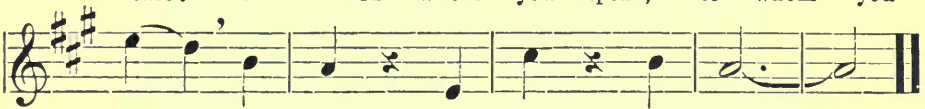
139. Wisdom's Way.



If wis - dom's way you'd wise - ly seek, Five things ob - serve with



care :..... Of whom you speak, to whom you



speak, And what, and when, and where.....

140. Time Tests

Give the sum in beats of these time values, the quarter note requiring one beat.

A.

How many beats must be given for two eighth notes and one quarter note?

For four eighth notes and two quarter notes?

For one half note, four eighth notes and four quarter notes?

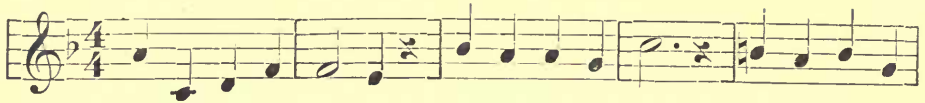
B.



Similar tests may be given.

141. Hope, Faith and Love.

Christina G. Rossetti.



Hope is like a hare-bell, trembling from its birth; Love is like the



rose, . . . the joy of all the earth; Faith is like a lil - y,



lift-ed high and white; Love is like a love-ly rose, the world's de - light.

142. The God of Abraham Praise. (Rote.)

Jewish Melody.



The God of Abraham praise, Who reigns enthron'd a - bove .



An - cient of ev - er - last - ing days, And God of love: Je -



ho - vah, Great I Am, By earth and heav'n con - fessed; I



bow and bless the sa - cred name, For - ev - er blest.

143. A Vocalize.



144. The Robins' Song. (Rote.)

E. Dumond.

Brightly.



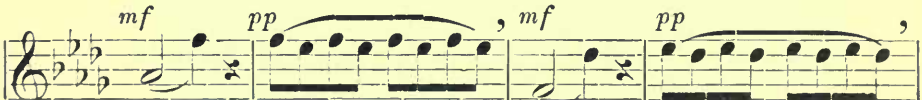
1. Wake! wake! children, wake! Here we're sing-ing for your sake;
 2. Rise! rise! children, rise! Shake the pop-pies from your eyes;



Chir-rup! chir-rup! chir-rup! chee! Sweet the song as sweet can be;
 Sweet! sweet! chir-rup! tweet! Morning blossoms at your feet;



Chir-rup! chir-rup! chir-rup! chee! Sweet the song as sweet can be.
 Sweet! sweet! chir-rup! tweet! Morning blossoms at your feet.



Sweet! ah!..... Sweet! ah!.....



Sweet the song, sweet the song, Sweet the song as sweet can be.
 Morn-ing blossoms, morning blossoms, Morning blossoms at your feet.

145. Voice-Tuning.

Repeat, reversing the parts.



146. Flowers Are Blooming.

Practice in *g*.

German.



Flow'rs are bloom-ing, Birds are sing - ing, Buds are swell-ing ev - 'ry -



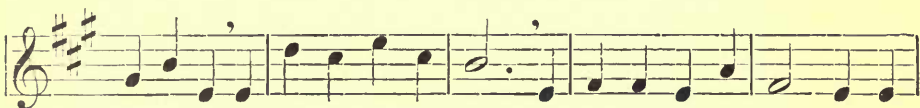
where, Na - ture calls us forth to wan - der O'er the



fields and meadows yon - der, And the greenwood now so fair,

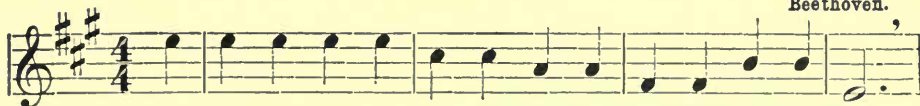
147. Melody.

N. W. Gade.



148. The Flower "Wondrous Fair."

Beethoven.



1. There blooms a flow'r, re-tired and shy, Down yon se-quest-ered way,
2. Who bears it on his fa-vor'd breast, An an-gel seems to be,



Which soothes the heart and charms the eye, Like eve-ning's sun-ny ray.
A won-der this by all confessed, And oft-en seen by me.

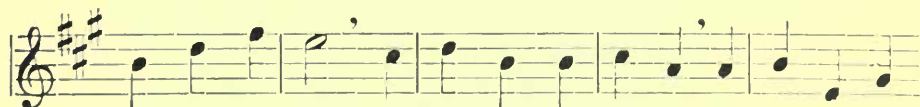
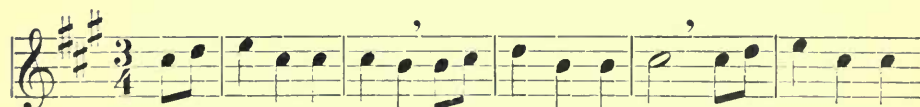


More pre-cious far than jew-els rare, Than diamond, pearl, and gold,
On man or wo-man, young or old, It stamps a might-y spell;



'Tis called the flow-er "Wondrous fair," And well that name does hold.
None can, how-ev-er strong and bold, Their in-flu-ence re-pel.

149. A Folk Song.



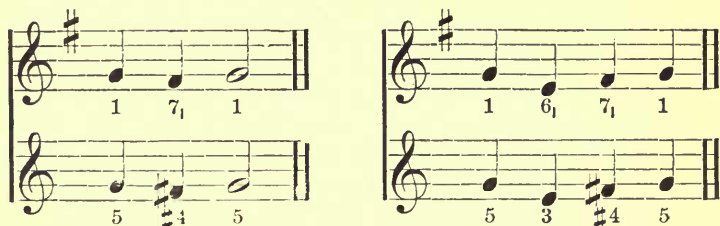
IX. SHARP-FOUR.

Tones foreign to the scale, called *chromatics*, often occur, and may be introduced where the interval of whole-step, or major second, separates adjoining scale tones. The signs *sharp* (\sharp), *flat* (\flat), and *natural* (\natural), used to express the chromatics, are called accidentals. A sharp indicates a tone a half-step higher than the pitch of the degree on which it is placed. A flat indicates a tone a half-step lower than that of the degree. A natural, or *cancel*, indicates a return to the actual pitch of the degree when it has previously been affected by a sharp or a flat. The effect of an accidental lasts to the end of the measure in which it occurs.

The chromatic half-step above 4, called *sharp-four* ($\sharp 4$), is of common occurrence. Its singing-name is *fe*. *Sharp-four* ($\sharp 4$) should be associated with 5, just as 7 is with 8, as leaning upon, or leading to it. $5 \sharp 4 5$ in the key of *c* sounds precisely like 878 in the key of *g*, since both are *g, f\sharp, g*. For instance, in the third measure of "The Star Spangled Banner," the tones $3 \sharp 4 5$ occur sounding like $6_7 1$ in the related key of *g*.

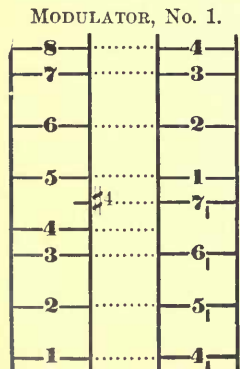


Let the pupils imitate the following: Pitch *g*. 8 7 8. "Sing the same with 1 \flat ." "Sing it again, calling the tones $5 \sharp 4 5$." Sing them several times in this way, etc., then represent them on the blackboard, and sing from that.



The chromatics may be clearly presented to the eye by parallel ladders (Fig. 7). The needed drill is greatly facilitated by dictation with the pointer, passing from one to the other on the dotted lines which connect tones common to both.

Place the Modulator, No. 1, upon the blackboard, and dictate the following examples, passing the pointer from one ladder to the other on the dotted lines. The arrows pointing down lead to the ladder on the right. Those pointing up, to the ladder on the left.



150. Dictation Exercises for Modulator, No. 1.

- 1 = *d*. (1) \uparrow 12345. 545. \downarrow 565 $\sharp 4$ 5. \uparrow 5 $\sharp 4$ 5. \downarrow 5 $\sharp 1$ $\sharp 4$ 5. 54321.
 \downarrow 1217 \uparrow 1. \uparrow 17 \uparrow 1. \downarrow 17 \uparrow 1.
- (2) \uparrow 8765. \downarrow 5 $\sharp 4$ 5. 543. 345. \uparrow 54321.
 \downarrow 17 \uparrow 1. \downarrow 17,6,7 \uparrow 1.
- (3) \uparrow 135. \downarrow 5 $\sharp 4$ 5. 5675. \downarrow 5435. \uparrow 5 $\sharp 4$ 5. 54321.
 \downarrow 17 \uparrow 1. \downarrow 1231. \downarrow 17,6 \uparrow 1. \uparrow 17 \uparrow 1.
- (4) \uparrow 8765. \downarrow 5 $\sharp 4$ 5. \uparrow 5 $\sharp 4$ 35. \downarrow 5 $\sharp 1$ 54321.
 \downarrow 17 \uparrow 1. \downarrow 17,6 \uparrow 1. \uparrow 17 \uparrow 1.

151. Exercises With Sharp-Four.

NOTE. In keys like that of *f*, in which the signature contains a flat, sharp-four is expressed by a natural (\natural). Thus, in the key of *f*, $4 = b\flat$, therefore sharp-four, which is the half-step above $b\flat$ on the same degree, must be $b\sharp$.

152. Rhythmic Drill.

Sing these measures in order, ending on (X).

153. Farmyard-Song.

Bjornson.

E. Grieg.

Come out, snow-white lamb - kin, Come out, calf and

Allegro leggiero.

cow, Come, puss, with your kit - ten, The sun's shin - ing now. Come

pp ten.

out, yel - low duck - ling, Come out, down - y chick - en, That scarce - ly can

pp ten. *ritard.*

sprawl, Come out at my call! Come, pigeons, a - coo - ing, Fly out for your

a tempo.

Farmyard-Song.—Concluded.

woo- ing! The dew's on the grass, Come out ere it pass! For soon, too

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody with eighth and quarter notes, some with slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes, some with slurs.

soon the summer it passes, And call but Autumn, be - hold..... him!

The second system of the musical score consists of two staves. The upper staff continues the melody from the first system, ending with a double bar line. The lower staff continues the accompaniment, also ending with a double bar line.

154. Melody.

German.

Exercise 154, Melody, is a single staff in 4/4 time with a key signature of one sharp (F#). It begins with a 4-measure rest, followed by a sequence of eighth and quarter notes, ending with a double bar line.

The first staff of exercise 155, Studies, is in treble clef, 4/4 time, with a key signature of one sharp (F#). It contains a sequence of eighth and quarter notes.

The second staff of exercise 155, Studies, is in treble clef, 4/4 time, with a key signature of one sharp (F#). It contains a sequence of eighth and quarter notes, ending with a double bar line.

155. Studies.

The third staff of exercise 155, Studies, is in treble clef, 4/4 time, with a key signature of one sharp (F#). It contains three distinct rhythmic patterns labeled 1., 2., and 3., each followed by a repeat sign and ending with a double bar line.

156. Dictation for Modulator, No. 1.

Sharp-4.

1 = a. 12345 \sharp 45. 5435 \sharp 45. \sharp 45. 3 \sharp 45. 34321. 135 \sharp 4543.

1 = e. 1358. 5 \sharp 45678. 135 \sharp 456 \sharp 4531. 165 \sharp 4543 \sharp 45. 123 \sharp 45.

1 = g. 17,6,5,1, \sharp 1,5,1. 12435 \sharp 456 \sharp 45. 135. 5 \sharp 45 \sharp 454321.

↓
8787678.

1 = f. 12345 \sharp 45. 543 \sharp 45. 56 \sharp 4531. 1543 \sharp 4532 \sharp 4531. 12 \sharp 4531.

8 = c'. 8765 \sharp 45. 54345. 5 \sharp 4543. 3 \sharp 45678. 5678.

↓ ↓ ↓ ↓
17,6,7,1. 127,16,7,1. 6,7,17,6. 43217,1

157. Sharp-four in Various Keys.

Exercise 157 consists of 12 numbered staves of musical notation, each representing a different key signature for the sharp-four scale. The staves are arranged in five rows:

- Staff 1: Treble clef, 4/4 time, key of D major (one sharp).
- Staff 2: Treble clef, 3/4 time, key of E major (two sharps).
- Staff 3: Treble clef, 2/4 time, key of F major (no sharps or flats).
- Staff 4: Treble clef, 6/8 time, key of G major (two sharps).
- Staff 5: Treble clef, 3/4 time, key of A major (three sharps).

Each staff contains a sequence of notes and rests, with some staves including a repeat sign. The notes are: 1. D, E, F, G, A, B, C, D; 2. E, F, G, A, B, C, D, E; 3. F, G, A, B, C, D, E, F; 4. G, A, B, C, D, E, F, G; 5. A, B, C, D, E, F, G, A.

158. Melody.

Ch. Gounod.

Exercise 158 shows a melody in two staves. The first staff is in treble clef, 4/4 time, key of B-flat major (two flats). The second staff is in the same key and time signature. The melody consists of a sequence of notes and rests, with some notes marked with accents.

X. THE KEY OF B♭.

Fig. 8.

If $b\flat$ is taken for 8 the pitch names of the scale will be $b\flat, a, g, f, e\flat, d, c, b\flat$. Two flats will be in the signature. 8 ($b\flat$) is on the third line.

The Scale of B♭.

8 = 1¹ 2¹ 3¹ 4¹ 5¹ 6¹ 7¹ 8¹ 8 7 6 5 4 3 2 1
 $b\flat$ $b\flat$ c^1 d^1 $e\flat^1$ f^1 g^1 a^1 $b\flat^1$ $b\flat$ a g f $e\flat$ d c $b\flat$

THE SIGNATURE SHOWS THAT 8 IS ON THE THIRD LINE. The

Key is $b\flat$. Melodies in $b\flat$ extend below and above 8 as a central point.

159. Exercises in B♭.

* The measures marked 1st time. must be omitted in the repeat and those marked 2nd time. sung instead. The pupils may give the time signatures omitted (1 to 8.)

160. Two Vocalizes. (Rote.)

Sing also in *f*.



ä.....

Sing also in *f*.



Pro.....

161. Voice-Tuning.

Sing also in *a* and *b*♭.



162. Two-Melodies.

Where have you heard this?



Review. Key of ?



163. Sight-Reading Exercises.

1.



Musical notation for exercise 1, first line. Treble clef, key signature of one flat (Bb), 2/4 time signature. The melody consists of eighth and quarter notes with rests.

2. Time Flies.



Musical notation for exercise 2, first line. Treble clef, key signature of one flat (Bb), 2/4 time signature. The melody consists of eighth and quarter notes with rests.

The mo - ments fly, a min - ute's gone; The min - utes



Musical notation for exercise 2, second line. Treble clef, key signature of one flat (Bb), 2/4 time signature. The melody consists of eighth and quarter notes with rests.

fly, an hour is run; The day is fled, the



Musical notation for exercise 2, third line. Treble clef, key signature of one flat (Bb), 2/4 time signature. The melody consists of eighth and quarter notes with rests.

night is here; Thus flies a day, a week, a year.

164. Studies for Sight-Reading.

1.



Musical notation for exercise 164, first line. Treble clef, key signature of one flat (Bb), 3/4 time signature. The melody consists of quarter and eighth notes with rests.

All that you do, Do with your might: Things done by halves are never done right.

2.



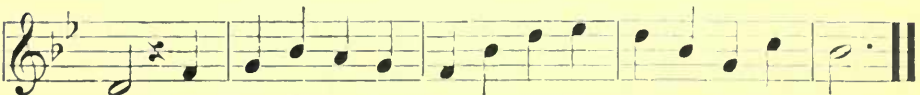
Musical notation for exercise 164, second line. Treble clef, key signature of one flat (Bb), 3/4 time signature. The melody consists of quarter and eighth notes with rests.

3.



Musical notation for exercise 164, third line. Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter and eighth notes.

How ma - ny deeds of kind ness A lit - tle child can



Musical notation for exercise 164, fourth line. Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter and eighth notes.

do, Al-though it has so lit-tle strength and lit - tle wis-dom too!

165. Canon.

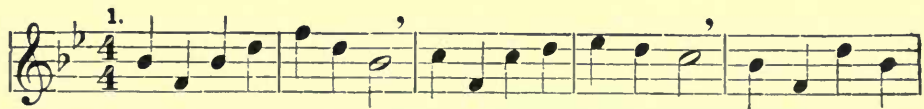
Adapted from Mozart

The musical score for 'Canon' is presented in three systems, each with two staves. The key signature is one sharp (F#) and the time signature is 2/4. The melody in the upper staff of each system consists of eighth notes and quarter notes, with a final quarter note containing a fermata. The lower staff of each system provides a harmonic accompaniment, primarily using quarter notes and eighth notes. The piece concludes with a double bar line at the end of the third system.

166. Exercises for Sight-Reading.

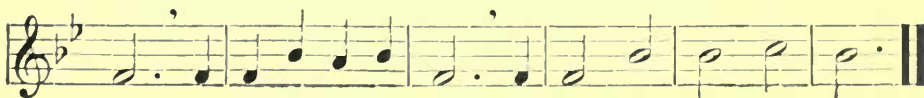
The sight-reading exercises are in B-flat major (two flats) and 4/4 time. Exercise 1 is marked '1. Slowly.' and consists of two staves. The first staff contains a melody of quarter notes: B-flat, C, D, E-flat, F, G, A, B-flat. The second staff contains a harmonic accompaniment of quarter notes: B-flat, C, D, E-flat, F, G, A, B-flat. Exercise 2 consists of a single staff with a melody of quarter notes: B-flat, C, D, E-flat, F, G, A, B-flat. Both exercises conclude with a double bar line.

167. Studies.



168. Melody.

J. Barnby.



XI. FLAT-SEVEN.

169. Jacky Frost.



Jack - y Frost, Jack - y Frost nev - er shows him - self;



Bites my nose, stings my toes, the sau - cy lit - tle elf!

In this little song the difference in the effect of the tones in measures one and five is very apparent although they are written on the same degrees. The new tone in measure five is *flat-seven*.

Flat seven may be studied as was $\sharp 4$, from parallel ladders, by simply reversing the process employed with $\sharp 4$. $5^1 4^1 3^1$ in the scale of $b\flat$ is exactly the same as $8\flat 7 6$ in the scale of f , or $3^1 4^1 3^1$ in the scale of $b\flat$ as $6\flat 7 6$ in the scale of f . In this instance the pitch of these tones is f^1 , $e^1\flat$, d^1 .

($b\flat$.) $5^1 4^1 3^1$.

(f .) $8\flat 7 6$.



The singing name of $b7$ is *tā*.

Flat-seven leads to 6 just as 4 does to 3.

$8 = b\flat$. Sing 543 (soh, fah, me.)
sol, fa, mi.

Sing it with lo.

Sing it again calling it doh, tā, lah.
do, te, la.

Repeat a few times.

Sing ($8 = b\flat$.) $3^1 4^1 3^1$. The same with lo. Sing it again calling it lah, tā, lah. Etc.
la, te, la.

Represent on blackboard as above, and sing from that.

MODULATOR, No. 2.

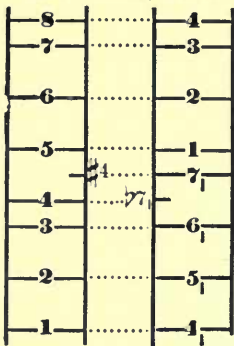


Fig. 9.

Drill from the Modulator (parallel ladders). It will be seen that $b7_1$ on right hand ladder corresponds to 4 on the left hand ladder.

170. Dictation Exercises.

Pitch. 8 = $b\flat$.

\uparrow 8765. 5435. 54343. 355435.
 \downarrow $b7_1, 6_1, 1_1$. \uparrow $6_1, b7_1, 6_1$. \downarrow $b7_1, 6_1, 17_1, 1_1$. \uparrow $1, b7_1, 6_1, 7_1, 1_1$. Etc.

NOTE. $\sharp 4$ (left hand ladder) and $b7$ (right hand ladder) may be pointed on the same Modulator.

$1 = f$. \downarrow $17_1, 12, 17_1, 1_1$. \uparrow $5 \sharp 45$. 5435. \downarrow $53 \sharp 45$. 5435.
 \uparrow $b7_1, 6_1, 1_1$. $16, 7_1, 1_1$. \uparrow $b7_1, 6_1, 17_1, 1_1$. Etc.

NOTE. Flat-seven in Keys with sharps in the signature is expressed by a \sharp . Thus:

171. The Pigeon House.

1. Our pig-eon house is warm and dry, With ma-ny-a co-sy nest, Set
 2. A-round the house the pig-eons fly From morning un-til night; They
 3. And in and out and then a-round They pass with coo-ing sweet, Or

safe-ly on its pole so high For ba-by birds to rest,
 soar and tum-ble in the sky In swift and joy-ous flight.
 flut-ter light-ly to the ground With hap-pi-ness com-pleta.



Enunciation. Colors, soil'd, spoil'd, frolic, daffodillies.

| | | | |
|------------|--------------------|--------------------|--------------------|
| 1. Tell me | But - ter - flies, | I pray..... | Where you get your |
| 2. Do you | nev - er get | them spoil'd,..... | Nev - er torn and |
| 3. Let me | tell you what | I think..... | Blooming ros - es |



| | | | | |
|-----------|--------------|-----------------------|-------|-----|
| col - ors | gay?..... | How your dress - es | fine | are |
| nev - er | soil'd,..... | While you frolic | all | the |
| gave | your | Daf - fo - dil - lies | sweet | and |



| | | |
|--------------|--------------------------------|--------------|
| made?..... | Why they nev - er wear or | fade?..... |
| day..... | In the gar - den at your | play?..... |
| bright,..... | Clothed you in their gold - en | light, |



| | |
|--------------------------------|------------|
| Why they nev - er wear or | fade?..... |
| In the gar - den at your | play?..... |
| Clothed you in their gold - en | light..... |



173. The Heavens are Telling.

Haydn.

The heav - ens are tell - ing the glo - ry of God,.... The
won - der of his work dis - plays the firm - a - ment.

174. In All the Lands.

Haydn.

In all the lands re sounds the word, Nev - er un - per - ceiv - ed,
Ev - er un - der - stood, ev - er, ev - er, ev - er un - der - stood.

175. Three Melodies.

2.
3.

XII. REVIEW OF KEYS of *c, g, f, d, a, bb.*

176. The Huntsman.



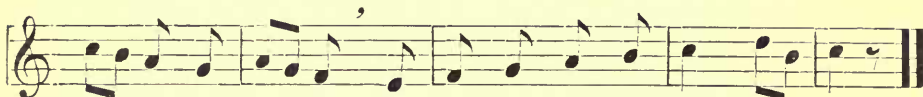
Quickly.



1. The huntsman loves the wildwood, And seeks for game o'er hill and glade; With
2. His trust-y hound moves on before, The scent he finds now here, now there; The



dog and ri - fle nev - er still, His game-bag soon he hopes to fill, While
hun-ter's heart is light and gay, As ev - er on he takes his way, And



rov - ing, while rov - ing. While rov - ing thro' the for - est shade.
sharp-ly, and sharp-ly His eyes are glanc-ing ev - ery - where.

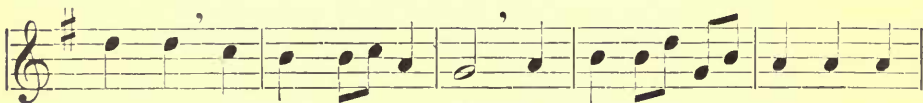
177. The Good Neighbor.



Old German.



1. Good neighbor, please lend me your lan-tern to-night, The sky is so
2. I'll lend you my lan-tern with pleasure, in - deed, And glad-ly go



cloud - y the stars give no light. My lamb-kins have roamed from the
with you to help in your need. And tho' it is rain-ing, that



flock by the way, And shepherd and I must find out where they stray.
I will not mind, For neighbor to neighbor should al-ways be kind.

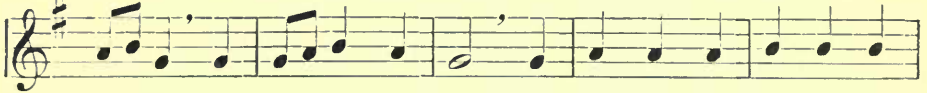
178. Good-bye Summer.

Kate S. Kellogg.

Eleanor Smith.



1. The brown birds are fly - ing like leaves thro' the sky, The flow-'rets are
2. The wee flow'rs are nod-ding, so sleep - y they grow They put on their



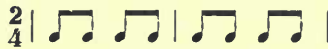
call - ing "Dear bird-lings, good - bye." The bird - voic - es, fall - ing so
night-caps, To dream-land they go. Their play-time is end - ed, for



soft from the sky, Are answering the flow'rets, "Dear playmates, good-bye."
sum-mer is o'er, They'll sleep 'neath the snowflakes 'till Spring comes once more.

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179. Do Your Best.



Brightly.

Fanny Aeland.



1. Do your best, your ver - y best, And do it ev - 'ry day,
2. He who al - ways does his best, His best will bet - ter grow,



Lit - tle boys and lit - tle girls; That is the wis - est way. What -
He who shirks or slights his task, Will let the bet - ter go.



ev - er task may come to hand, At home, or at your school,
Tho' your les - sons should be hard, You need not yield to grief,



Do your best with right good will; It is a gold - en rule.....
He who brave - ly works to - day Will sure - ly get re - lief.....

180. Catch.—The Cuckoo.

1. Practice in $b\flat$.



A - wake, my friends, nor lin - ger, The cuck-oo loud - ly cries,
The morning's ro - sy fin - ger Un - veils the east-ern skies,

2.



A - wake then, a - wake then, The cuck-oo loud - ly cries,

3.



Cuck-oo, cuck-oo, cuckoo.

181. Creation's Hymn.

Dictation. 8 = c' . 58531. 13'28. 54'275. 582'31.

Beethoven.



The heav'n's are sound-ing his praise with de - vo - tion, Their voice pro -



claims for e'er the Lord. He's praised by earth, and



praised by the o - cean, Their voice pro - claims for e'er the



Lord, Their voice pro - claims the Lord for aye.

Give pitch of $b\flat$.

182. Two Studies.

1.



2.



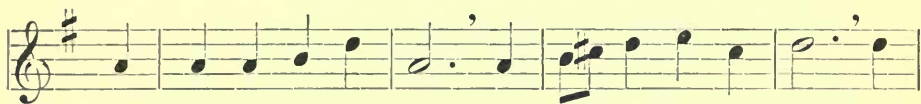
183. Now Thank We All Our God.

Chorale.

Cruger.



{ Now thank we all our God, With heart and hands and voice - es! }
 { Who wondrous things has done, In whom his world re - joice - es; }



Who from our moth-er's arms Hath blessed us on our way With



count-less gifts of love; And still is ours to - day.

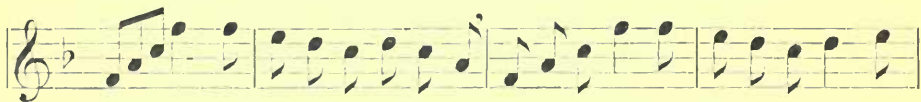
184. St. Ann's.

Chorale.



185. Air.

From Moore's Irish Melodies.



186. Wir glauben all' an einen Gott.

Chorale.

Adagio.

187. Trust.

Dictation. 15#45. 3#45.

6 | J J J J | J . J J ||

Moderato.

1. Sad - ly bend the flow - ers, In the heav - y rain ;
2. When a sud - den sor - row, Comes like cloud and night,

Aft - er beat - ing show - ers, Sun - beams come a - gain,
Wait for God's to - mor - row, All will then be bright.

Lit - tle birds are si - lent, All the dark night through ;
On - ly wait and trust Him, Just a lit - tle while ;

But when morn - ing dawn - eth, Their songs are sweet and new.
Aft - er eve - ning tear - drops, Shall come the morn - ing smile.

188. Drink to Me Only With Thine Eyes.

FINE.

D.C.

189. On the Ling, Ho!



Allegro moderato.



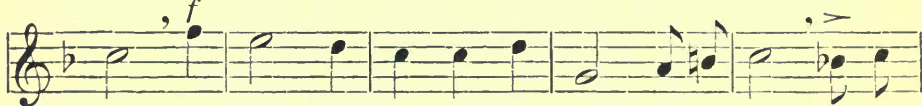
1. Sly Ren-ard lay by the dusk-y pine, On the ling, ho! on the
2. Sly Ren-ard laugh'd in the dusk-y pine, On the ling, ho! on the
3. Sly Ren-ard leaped from the dusk-y pine, On the ling, ho! on the



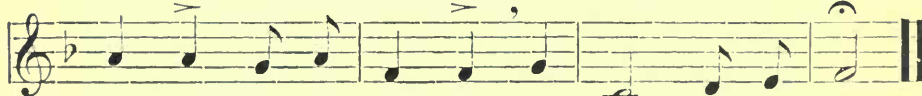
ling, ho! And Bun ny sport ed in the sum-mer-shine, On the
 ling, ho! And Bun-ny skip'd a-bout so fair and fine, On the
 ling, ho! And snapp'd up Bun-ny in the sum-mer-shine, On the



ling, ho, on the ling, ho! And oh! 'tis mer-ry when moon is
 ling, ho, on the ling, ho! And oh! 'tis mer-ry to feast at
 ling, ho, on the ling, ho! So pray you stand by us all, say



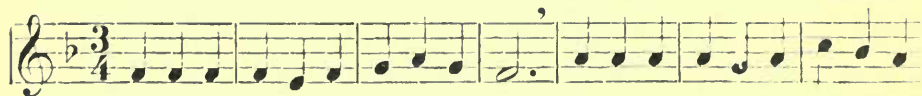
high, To frisk and trip 'neath a bright sum-mer sky, On the
 ease, To spring and scam-per where no-bod-y sees, On the
 I, Who dance and sing 'neath the bright sum-mer sky, On the



ling, ho! on the ling, ho! A bright sum-mer sky.
 ling, ho! on the ling, ho! Where no-bod-y sees.
 ling, ho! on the ling, ho! The bright sum-mer sky.

190. Study.

Ritter.



191. Miss Geography and Young America.

Z. C.

(Rote.)

Robert A. Wilson.

1. My dol - ly is from far Ja - pan, My gloves from banks of
 2. I have no use for an - y doll, Or fan that comes from

Spain, My leg-horn hat's I - tal - i - an, My fan came straight from
 Spain, With gloves and bat and live - ly ball I play the national

Spain; From Eng-land is my mus - lin gown, My hose from Ger - ma -
 game. I have no use for leg-horn hats Or e - ven Pan - a -

ny,..... My shoes were made in Bos - ton town; So when I'm dress'd from
 ma, - Give me a sweat - er, cap and mask, They're all that an - y

Miss Geography and Young America.—Concluded.

toe to crown, I'm Miss..... Ge - og - ra - phy!...
 boy could ask. I'm young..... A - mer - i - ca!.....

A musical score for two staves, treble and bass clef, in 2/4 time. The key signature has two flats (B-flat and E-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a double bar line.

Chorale.

192. Freu' dich sehr, O meine Seele.

A chorale score for three staves, all in treble clef, in 2/4 time. The key signature has one sharp (F#). The melody is in the top staff, and the accompaniment is in the middle and bottom staves. The piece concludes with a double bar line.

193. The Star.

Dictation. 1 = f. 1 \sharp 12. 26,26,4.

J. W. Elliott.

A musical score for one staff in treble clef, in 4/4 time. The key signature has one sharp (F#). The melody is in the treble clef. The piece concludes with a double bar line.

1. Lit - tle star that shines so bright, Come and peep at me to - night,
2. Lit - tle star, O tell me, pray, Where you hide your - self all day!
3. Lit - tle child, at you I peep, While you lie so fast a - sleep;
4. For I've ma - ny friends on high, Liv - ing with me in the sky,

A musical score for one staff in treble clef, in 4/4 time. The key signature has one sharp (F#). The melody is in the treble clef. The piece concludes with a double bar line.

For I of - ten watch for you, In the pret - ty sky so blue.
 Have you got a home like me, And a fa - ther kind to see?
 But when morn be - gins to break, I my home - ward jour - ney take.
 And a lov - ing fa - ther, too, Who commands what I'm to do.

194. The Sun is Sinking.

Irons.



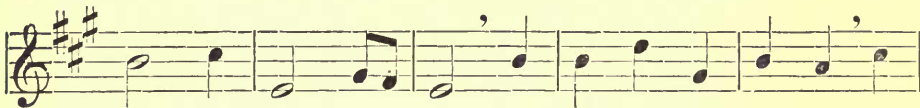
The sun is sink - ing fast, The day - light dies: Let



love a - wake, and pay Her eve - ning sac - ri - fice.

195. Theme.

Mozart.



196. Come, My Soul.

Haydn.



1. Come, my soul, thou must be wak - ing! Now is break - ing O'er the
2. Pray that he may pros - per ev - er Each en - deav - or, When thine



earth an oth - er day: Come to him who made this
aim is good and true; But that he may ev - er



splen - dor, See thou ren - der All thy fee - ble strength can pay.
thwart thee, And con - vert thee, When thou e - vil wouldst pur - sue.

197. O Come, Emmanuel.

Dictation. 1 = a. 16. 6, 13. 316. 127, 6, 5, 6. 226, 7, 1.

Ancient plain song.

Musical score for 'O Come, Emmanuel' in G major, 4/4 time. It consists of four staves of music. The melody is simple and features several dotted rhythms and rests. The piece concludes with a double bar line.

Oberon.

198. On the Water.

C. M. Von Weber.

Musical score for 'On the Water' in B-flat major, 6/8 time. It begins with a piano (*p*) dynamic. The score is written for a single staff and features a complex, flowing melody with many sixteenth and thirty-second notes. The piece ends with a double bar line.

The wa - - ters are mur - - m'ring, And fresh..... is the
The waters are murm'ring, The waters are murm'ring, And fresh is the wind, And

Musical score for 'On the Water' (continued). The melody continues with intricate rhythmic patterns and grace notes. The piece ends with a double bar line.

wind;..... They're push - - ing and driv - - ing our boat..... from be -
fresh is the wind; They're pushing and driving our boat from behind, They're pushing and driving our

Musical score for 'On the Water' (continued). The melody continues with intricate rhythmic patterns and grace notes. The piece ends with a double bar line.

hind;..... We're glid - - ing so gen - - tly the green..... shore a -
boat from behind, We're gliding so gently, We're gliding so gen-tly the green shore a-long, the

Musical score for 'On the Water' (continued). The melody continues with intricate rhythmic patterns and grace notes. The piece ends with a double bar line.

long;..... And dip - - ping our oars;..... Keeping time with our song.
green shore along, And dipping our oars, And dipping our oars, Keeping time with our song.

199. Grasshopper Green. (Rote.)

1. Grass-hop-per Green is a com-i-cal chap, He lives on the best of
2. Grass-hop-per Green has a doz-en wee boys, And soon as their legs grow
3. Grass-hop-per Green has a quaint lit-tle house, Its un-der a hedge so

fare,
strong,
gay.

Bright lit-tle jack-et and trou-sers and cap,
Each of them join in his fro-lie-some joys,
Grand-moth-er spi-der, as still as a mouse,

These are his sum-mer wear.
Humming his mer-ry song.
En-vies him o'er the way.

Out in the mead-ows he
Un-der the hedge in a
Glad-ly he's call-ing the

loves to go;
hap-py row,
boys, I know,

Play-ing a-way in the sun;
Soon as the day has be-gun;
Out in the beau-ti-ful sun;

Its
Its
Its

Grasshopper Green.—Concluded.

hop-per-ty, skipperty, high and low, Summer's the time for fun, Its

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains four measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4; the third measure has a quarter note G4, a quarter note F4, and a quarter note E4; the fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music: the first measure has a quarter note G2, a quarter note A2, and a quarter note B2; the second measure has a quarter note C3, a quarter note B2, and a quarter note A2; the third measure has a quarter note G2, a quarter note F2, and a quarter note E2; the fourth measure has a quarter note D2, a quarter note C2, and a quarter note B1.

hop-per-ty, skip-per-ty, high and low, Summer's the time for fun.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 4/4 time signature. It contains four measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4; the third measure has a quarter note G4, a quarter note F4, and a quarter note E4; the fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music: the first measure has a quarter note G2, a quarter note A2, and a quarter note B2; the second measure has a quarter note C3, a quarter note B2, and a quarter note A2; the third measure has a quarter note G2, a quarter note F2, and a quarter note E2; the fourth measure has a quarter note D2, a quarter note C2, and a quarter note B1.

200. Melodies for Sight-Singing.

Lowell Mason.

The first melody is written on a single treble clef staff with a key signature of two flats and a 4/4 time signature. It is marked with a '1.' above the first measure. The melody consists of eight measures: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4; the third measure has a quarter note G4, a quarter note F4, and a quarter note E4; the fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3; the fifth measure has a quarter note G4, a quarter note A4, and a quarter note B4; the sixth measure has a quarter note C5, a quarter note B4, and a quarter note A4; the seventh measure has a quarter note G4, a quarter note F4, and a quarter note E4; the eighth measure has a quarter note D4, a quarter note C4, and a quarter note B3.

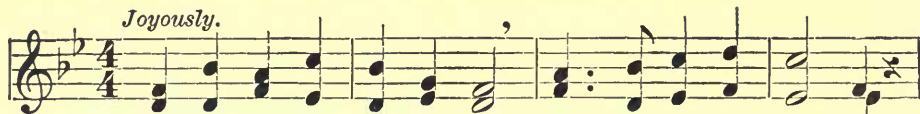
The second melody is written on a single treble clef staff with a key signature of two flats and a 4/4 time signature. It consists of eight measures: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4; the third measure has a quarter note G4, a quarter note F4, and a quarter note E4; the fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3; the fifth measure has a quarter note G4, a quarter note A4, and a quarter note B4; the sixth measure has a quarter note C5, a quarter note B4, and a quarter note A4; the seventh measure has a quarter note G4, a quarter note F4, and a quarter note E4; the eighth measure has a quarter note D4, a quarter note C4, and a quarter note B3.

The first part of the chorale is written on a single treble clef staff with a key signature of two flats and a 2/4 time signature. It is marked with a '2. Chorale.' above the first measure. The melody consists of eight measures: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4; the third measure has a quarter note G4, a quarter note F4, and a quarter note E4; the fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3; the fifth measure has a quarter note G4, a quarter note A4, and a quarter note B4; the sixth measure has a quarter note C5, a quarter note B4, and a quarter note A4; the seventh measure has a quarter note G4, a quarter note F4, and a quarter note E4; the eighth measure has a quarter note D4, a quarter note C4, and a quarter note B3.

The second part of the chorale is written on a single treble clef staff with a key signature of two flats and a 2/4 time signature. It consists of eight measures: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4; the third measure has a quarter note G4, a quarter note F4, and a quarter note E4; the fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3; the fifth measure has a quarter note G4, a quarter note A4, and a quarter note B4; the sixth measure has a quarter note C5, a quarter note B4, and a quarter note A4; the seventh measure has a quarter note G4, a quarter note F4, and a quarter note E4; the eighth measure has a quarter note D4, a quarter note C4, and a quarter note B3.

201. Bob White. (♩. ♪ rote.)

Joyously.



1. In the gar-den o-ver there, (List-en just a min-ute,)
 2. In the mead-ow, green and gay, She has heard his sing-ing,
 3. On the wall I see them now, Both their heads a-turn-ing,



Mis-ter Quail has brought a song; Soon he will be-gin it.
 Now she an-swers loud and clear, With a whis-tle ring-ing.
 Mis-ter Quail sings to his wife, While the chicks are learn-ing.



Bob White, Bob White, { Now he's call-ing, gai-ly call-ing,
 Thus she pipes the while he list-ens,
 So one whis-tles to the oth-er,



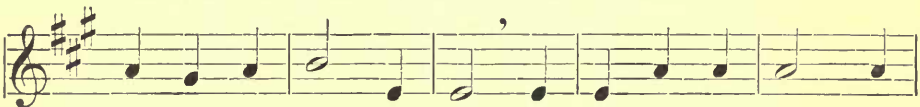
Bob White, Bob White, { call-ing to his mate.
 then he calls a-gain.
 call-ing to his mate.

NOTE. The notes to words "Bob White" may be whistled if so desired.

202. The North Wind Doth Blow.



The north wind doth blow, And we shall have snow And what will the



rob-in do then, poor thing? He'll hide in the barn, To



keep himself warm, And put his head un-der his wing, poor thing.

203. Bring Back My Bonnie.



My bon-nie is o-ver the o-cean, My bon-nie is



o-ver the sea..... My bon-nie is o-ver the



o-cean,..... Oh, bring back my bon-nie to me.....

CHORUS.



Bring back, bring back, bring back my bon-nie to me, to me;



Bring back, bring back, bring back my bon-nie to me.....

204. A Melody.

Hopkins.




XIII. THE KEY OF E \flat .

Fig. 10.

If $e\flat$ is 1 the pitch names of the scale are $e\flat, f, g, a\flat, b\flat, c', d', e\flat$. The signature contains three flats. 1 is on the first line and 8 in the fourth space.

The Scale of E \flat . Extended.

THE SIGNATURE  SHOWS THE KEY OF E \flat . 1 is on the first line, and 8 in the fourth space.

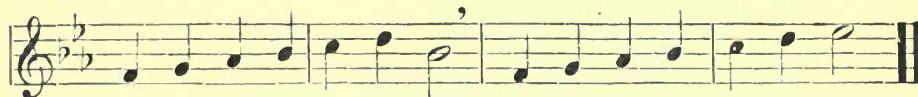
205. Examples in E \flat .

206. Swallow, Swallow, Fly Not Yet.

A. Scott Gatty.



1. Swal - low, swal-low, fly not yet Sum - mer. has not passed a - way;
 2. Soft - ly blows the gen - tle breeze, 'Neath the skies of az - ure blue,



You the time of year for - get, See! the flow'rs are bright and gay.
 And the leaves up - on the trees Hush their ten - der mel - o - dy.

207. The Moon.

I. F. Reichardt.



With mild and sil - v'ry lus tre She ris - es from the

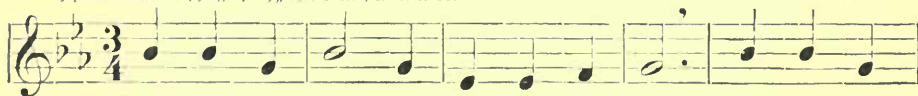


sea, No star in all the heav - en is half as fair as she.

208. A Lullaby.

J. L. Reeckel.

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1. Sleep, wea - ry lone one, Sleep while you may; Sleep 'tis that
 2. Sleep on, poor lone one, Bright be thy dreams, Bright as the



drives all dull care a - way, Sleep which all troub - les
 sun's mag - nif - i - cent beams; Sleep on to find that



van ish and fly; Sleep while we whis - per a sweet lul - a - by.
 when you a - wake, Hap - pi - ness nev - er thy life will for - sake.

209. For Sight-Reading.

Barnby.

1. 2. 3. 4. 5. 6.

o..... oo.....

ah.....

210. Goosie Gander.

Mother Goose.

Goosie, goosie gan - der, Where shall I wan - der? Up-stairs down-stairs,

In my la - dy's cham - ber. There I met an old man who wouldn't say his

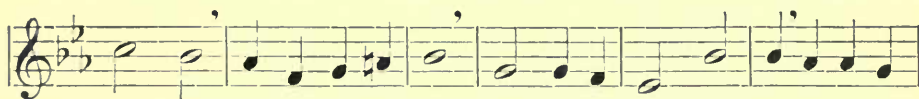
prayers I took him by the left leg and threw him down stairs.

211. Abide With Me.

Monk



A - bide with me; fast falls the e - ven - tide; The darkness



deep - ens; Lord, with me a - bide; When oth - er help - ers fail, and comforts



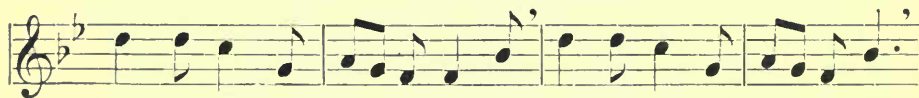
flee. Help of the help - less, O, a - bide with me.

212. Autumn.

Alfred Moffat.



1. Now the sun is shin - ing bright - ly, And the corn is ripe and clear,
2. How the gold - en corn is fall - ing, Neath our sharp and read - y blade;
3. O - ver - head the birds are sing - ing Joy - ful - ly their sweet re - frain;



Let us get our rakes and sick - les, Mer - ry har - vest time is here.
 God hath caused the grain to rip - en, To pro - vide our dai - ly bread.
 Let us then in cho - rus join them, Har - vest time has come a - gain.



Lit - tle reap - ers bus - i - ly, Toil - ing thro' the sum - mer day, And



o'er the lea right mer - ri - ly Re - sounds our roun - de - lay!..... And



o'er the lea right mer - ri - ly Re - sounds our roun - de - lay!.....

The pointing of memorized tunes on the blank or practice-staff is valuable and interesting, and assists in establishing the association between tone relations and their representation

Ear training should not be neglected, and should be included in every practice period. The tests should not be too difficult but should be systematic. For example, (1) the teacher may sing the tones 1358 in any order, and individual pupils give the numbers as sung. (2) Pupils tell what tones are omitted in a certain progression. (3) Tell which one of several selected phrases is sung. (4) Name any tone in a phrase as the third, the fifth, the second and fourth, etc.

213. Vocal Drill.

p < *f dim.* > *p* < *f dim.* >

Pro..... Pro.....

214. Chiming Bells.

Chim - ing bells far up in the tow'r Say hith - er, come
hith - er, Come, now is the hour; Say hith - er, come
hith-er, Come, now is the hour, Say, come, come, come, come, come.

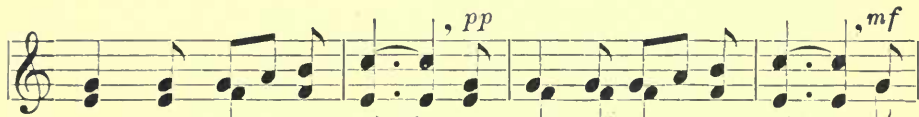
215. Study.

216. Harvest Song.

English.



1. Thro' lanes with hedgerows pearl-y, Go forth the reap-ers ear - ly A -
 2. At noon they leave the mead - ow, Be-neath the friendly shad - ow Of
 3. And when the west is burn - ing, From shav-en field re - turn - ing, Up -



mong the yel - low corn,... A - mong the yel - low corn;... Good
 mon - arch oak to dine,... Of mon - arch oak to dine;... And
 on the wain they come,.. Up - on the wain they come, When



luck be - tide their shear - ing, For win - ter's tide is near - ing, And
 mid his branch-es hoar - y, Goes up the thank-ful sto - ry. The
 all their ham - let neigh - bors, Re - joice to end their la - bors, With



we must fill the barn,..... And we must fill the barn; }
 har - vest is so fine..... The har - vest is so fine; } Tral
 mer - ry har - vest home..... With mer - ry har - vest home; }



la la la! Tral la la la! { The bus - y har - vest time. }
 { The bless - ed har - vest time. } Tra!
 { The joy - ous har - vest time. }



la la la! Tra la la la! { The bus - y har - vest time... }
 { The bless - ed har - vest time... }
 { The joy - ous har - vest time... }

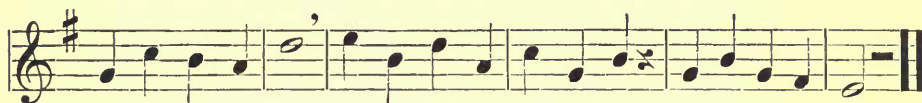
217. When the Leaves begin to Fall.



When the leaves begin to fall, slow - ly, light - ly, Scar - let, yel - low,



pur - ple, brown, paint the landscape brightly. Squirrels scamper thro' the grove



cheeks stuff'd full they go. They have felt the cold winds blow, messengers of snow.

218. Autumn Song. (Rote.)

Whittier.

Johann Andre.



1. Once more the lib - 'ral year laughs out,..... O'er rich - er
2. Oh, fa - vors ev - 'ry year made new,..... Oh, gifts with



stores than gems or gold; Once more with har - vest song and
rain and sun - shine sweet; The boun - ty o - ver - runs our



shout Is na - ture's blood - less tri - umph told, With song and
due, The full - ness shames our dis - con - tent, The full - ness



shout is na - ture's blood - less tri - - umph told,
o - ver - runs our due and shames our dis - con - tent.

XIV. THE KEY OF A \flat .

Fig. 11. If $a\flat$ be taken for 1 the pitch names of the scale are $a\flat, b\flat, c', d'\flat, e'\flat, f', g', a\flat$. The four flats ($b\flat, e'\flat, a\flat, d'\flat$) appear in the signature.

The Scale of A \flat .
(Extended down.)

1 2 3 4 5 6 7 8 1 7₁ 6₁ 5₁ 4₁ 3₁ (2₁) (1₁)
 $a\flat, b\flat, c', d'\flat, e'\flat, f', g', a\flat, a\flat, g, f, e\flat, d\flat, c, (b\flat), (a\flat)$

THE SIGNATURE SHOWS THAT 1 IS IN THE SECOND SPACE. The Key is $a\flat$. Melodies in $a\flat$ extend above and below $a\flat$ as a center.

219. Examples in A \flat .

1.

2.

3.

4.

5.

6.

7.

8.

9. Theme. Handel.

He shall feed his flock like a shep - - herd.

10. Berceuse. Kohler.

220. Flow Gently, Sweet Afton.

E. Burns.

J. E. Spilman.



Flow gen - tly, sweet Af - ton, a - mong thy green braes; Flow



gen - tly, I'll sing thee a song in thy praise; My



Ma - ry's a - sleep by the mur - mur - ing stream, Flow



gen - tly, sweet Af - ton, dis - turb not her dream. Thou



stock - dove, whose ech - o re - sounds from the hill, Ye



wild whist - ling black - birds in yon thorn - y den, Thou



green crest - ed lap - wing, thy scream - ing for - bear, I



charge you, dis - turb not my slum - ber - ing fair.

221. Vocal Drill.



ō.....
 oo.....
 ah.....

222. Nearer, my God, to Thee.

Sullivan.



223. Come, ye Thankful People. (Rote)

Elvey.



Come, ye thank-ful peo-ple, come, Raise the song of har-vest home;



All is safe-ly gath-ered in Ere the win-ter storms be-gin;



God, our mak-er, doth pro-vide For our wants to be sup-plied.



Now with joy-ous voice-come, Raise the song of har-vest home.

XV. THE KEY OF E.

Fig 12.

When *e* is taken for 1 the resulting scale is *e, f#^b, g#^b, a, b, c#^b, d#^b, e'*. The four sharps appear in the signature.

The Scale of E.

THE SIGNATURE

SHOWS THAT 1 IS ON THE FIRST LINE and 8 is in the fourth space. The key is *e*.

224. Exercises in E.

225. Melody.

J. Hatton

226. Canon.

227. New Every Morning.

Webb.

New ev-'ry morn-ing is the love Our wak'ning and up-rising prove,

Thro' deep and darkness safe-ly brought, Restor'd to life, and pow'r and thought.

228. November.

Dict. 1 | 5678. 3 | 256. 8 | 765. 5 | 678. 8 | 8678.

Enun. (*d*5). *Lovely, spring, ringing, blossoms, blankets, December, November.*

Alice Jane Cleator.

Phyllis Normanton.

Moderato.



mf 1. We love to sing of love - ly Spring With all its joy - bells
2. She roams thro' wood and mead - ow lands Where lit - tle flow'rs are



ring - ing, When na - ture roams thro' wood and glen, Her
peep - ing; She sings to them soft lul - la - bies And



buds and blos - soms fling - ing. *p* We talk of
tucks them up for sleep - ing; She cov - ers



love - ly May and June, And cheer - y old De -
them with blank - ets white, With soft and fleec - y



cem - ber,.... But why not sing a lit - tle
lin - ing,.... Then whis - pers, "lit - tle flow'rs, good



tune, In praise of friend No - vem - ber?
night, Till skies of Spring are shin - ing."

229. Come, Little Leaves. (Note or Rote.)

"Amaryllis."—Air of Louis XII.



"Come, lit-tle leaves," said the wind one day, "O - ver the meadow with



me and play. Put on your dress-es of red and gold, For the



sum-mer is gone and the days grow cold." Soon as the leaves heard the



winds low call, Down they came flut - ter - ing, one and all;



O - ver the fields they dānced and flew, Sing - ing the soft lit - tle



songs they knew. Dānc-ing and whirl-ing the lit - tle leaves went,



Win - ter had called them and they were con-tent. Soon fāst a - sleep in their



earth - y beds, The snow laid a cov - er - let o'er their heads.

230. The Breaking Waves Dashed High. (Rote.)

Mrs. Hemans.



- | | |
|--------------------------------------|-----------------------------|
| 1. The break - ing waves dashed high | On a stern and rock - bound |
| 2. Not as the con - queror comes, | They, the true - heart - ed |
| 3. A - mid the storm they sang; | The stars heard and the |
| 4. What sought they thus a - far! | Bright jew - els of the |



| | | | | | |
|--------|-----------------|------------|----------------|---------|-------|
| coast, | The woods | a - gainst | the storm - y | sky | Their |
| came; | Not with | the roll | of stir - ring | drums, | Or |
| sea! | The sound - ing | aisles | of wood - land | rang | With |
| mine? | The wealth | of seas, | the spoils | of war? | They |



| | | | | | |
|------------|--------------|--------------|--------------|---------------|------------|
| gi - ant | branch - es | tossed; | The heav - y | night | hung |
| trump | that sings | of fame; | Not as | the fly - ing | |
| an - thems | of the free. | The o - cean | ea - gle | | |
| sought | a faith's | pure shrine! | Ay, | call | it ho - ly |



| | | | | |
|--------|---------------|---------------|--------------|-----------|
| dark, | The hills | and wa - ters | o'er, | When a |
| come, | In si - lence | and in | fear, | They |
| soared | O'er the | roll - ing | waves' white | foam, |
| ground | The soil | where first | they trod, | They have |



| | | | | | | |
|------------|--------------|---------------|-------------|-------------|----------------|------------|
| band | of ex - iles | moored | their bark | On the wild | New-Eng-land's | shore. |
| shook | the depths | of des - ert | gloom | With hymns | of loft - y | cheer. |
| rock - ing | pin | in for - ests | roared; | This | was their | wel - come |
| left | un - stained | that there | they found, | Free - dom | to wor - ship | God. |

231. Vocal Drill. (Rote.)

Meistersinger. R. Wagner.



232. Melody.

Smart.



233. Catch. Three Blind Mice.



Three blind mice, three blind mice, three blind mice, Look, how they run,



look, how they run, look, how they run. They all ran after the farmer's wife, Who



cut off their heads with a carving knife. Did ev-er you hear such a thing in your life!

234. Rhythmic Contrasts.

1. 2. 3. 4. X

5. 6. X

7. 8. X

235. Studies of $\sharp 4$ and $\flat 7$.

1.

2.

236. Gregorian Tones.

Tone V.

1. 2.

Tone IV.

1.

237. Melody.

J. Reading.

NOTE. Instances of $\frac{4}{4}$ time are so numerous that it is often called Common Time and is indicated by **C**.

238. A Christmas Carol.

Traditional.

239. In the Star-lit Dome.

(♩. ♪ rote.)

French Melody.



{ In the star-lit dome on high Songs of praise ex - ult - ant ring, }
 { While the dark-ling hills re- ply—An - gel voic - es ech - o - ing. }



Glo ri - a..



in Ex - cel - sis De - o, De . . . o.

Old English.

240. Carol.



Sing we all mer - ri - ly, Christ - mas is here,



Day that we love best of days in the year. Bring forth the



hol - ly, The box and the bay, Deck out our cot - tage for



glad Christ-mas day. Sing we all mer - ri - ly, Draw round the



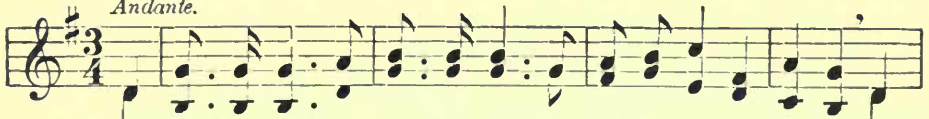
fire— Sis - ter and broth - er and grand - son and sire.

241. The Fir-tree. (Rote.)

Aug. Zarnack.

Old German.

Andante.



1. O fir - tree tall! O fir - tree tall! How faith-ful are your branches, O
 2. O fir - tree green! O fir - tree green! I can but love you dear-ly! O



fir - tree tall! O fir - tree tall! How faith-ful are your branch-es. 'Tis
 fir - tree green! O fir - tree green! I can but love you dear - ly! How



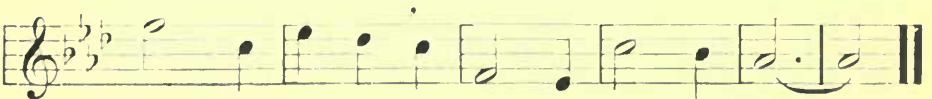
not a - lone in summer's glow, But thro' the win - ter's frost and snow. O
 ma - ny times on Christmas night, Your beauteous gifts have brought delight! O



fir - tree tall! O fir - tree tall! You're fresh and green for - ev - er.
 fir - tree green! O fir - tree green! I can but love you dear - ly.

242. Air.

Rossini.



243. Hark! the Merry Pealing Bells. (Rote.)

Dict. (8 = *d'*). 187654321. 134. 8642. 75313465. 578. 123#45.

Enun. (a.) Peal, steal, breeze, trees, motto, new.

Mrs. Hawtrey.

J. Lawten.

Moderato.

p Ding,ding,dong, etc.

ding, ding, ding, ding, ding, dong, ding, ding, ding, ding, ding, dong.

1. Hark the mer - ry peal - ing bells Steal up - on the ris - ing breeze,
2. Let all hearts with glad - ness bound, Let all hearts be good and true;

Ech - o thro' the snow - y dells, Ech - o thro' the leaf - less trees,
 "Peace on earth, good - will a - round," Be our mot - to, ev - er new;

Hark! They say, 'tis Christ - mas - tide, Mer - ry Christmas comes to - day,
 And let those who thus re - joice, Christ - mas car - ols glad - ly raise,

rall. *d tempo.*

Birds sing out your sweet - est lay; Sun, shine forth your bright - est ray.
 Join - ing heart and soul and voice In our Christ - mas songs of praise

244. The Dying Year. (Partly Rote.)

4 | J | J J J J J J | J | J.



Low runs the sand, low burns the light, The a-ge-d year is dy-ing fast;

3 | 5-#465

3#456-6|5



When next the bells have toll'd the night, His sink-ing spir-it will be past;



Then as the mid-night shades dis-band In phantom va-pors o'er the earth,



Time lifts a-gain the run-ning sand, And ush-ers in the New Year's birth.

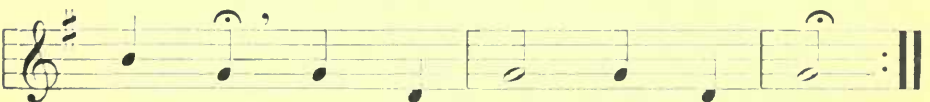
245. Round. Christmas Bells.



Christ-mas bells, Christ-mas bells, Hear them ring, hear them



ring From the bel-fry stee-ple, from the bel-fry



stee-ple, Ding dong ding, ding dong ding.

246. Studies in $\frac{3}{8}$ Rhythm.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16.

247. Life let Us Cherish.

Nageli.

1, 2. Life let us cher - ish While yet the ta - per glows;

Pluck, ere it per - ish, Joy's fad - ing rose...

1. Men toil and moil and make a - do, Look out for thorns and find them too, And
2. The man that's cheerful, brave and kind, Who plants and nurtures peace of mind, Will

leave un-mark'd the vio - let sweet, That blos - soms at their feet...
find it grow a good - ly tree, With gold - en fruits to see...

248. Three French Folk-songs.

1. Bon voyage, cher Dumolett.

Musical score for the first song, 'Bon voyage, cher Dumolett'. It consists of four staves of music in 6/8 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a treble clef and a 6/8 time signature. The second staff ends with the word 'Fine.' and a double bar line. The third staff continues the melody. The fourth staff ends with 'D. C.' and a double bar line.

2. Marlborough s'en va-t-en guerre.

Musical score for the second song, 'Marlborough s'en va-t-en guerre'. It consists of three staves of music in 6/8 time, with a key signature of one sharp (F#). The first staff begins with a treble clef and a 6/8 time signature. The second staff ends with 'Fine.' and a double bar line. The third staff ends with 'D. C.' and a double bar line.

3. Le rat de ville et le rat des champs.

Musical score for the third song, 'Le rat de ville et le rat des champs'. It consists of two staves of music in 2/4 time, with a key signature of one sharp (F#). The first staff begins with a treble clef and a 2/4 time signature. The second staff ends with a double bar line.

249. Round. Little Miss Muffet.

F. Nesbitt.

1 *Brightly, but not too fast.*

Lit tle Miss Muf - fet Sat on a tuf - fet,
 came a great spi - der, And sat down be - side her, And
 hor - rid of the spi - der, That ver - y nas - ty spi - der, To
 Eat - ing her curds and whey; There
 fright - en'd Miss Muf - fet a - - way. How
 fright - en Miss Muf - fet a - - way! Oh!

250. French Song.

C'est le roi Dagobert.

C'est le roi Dagobert.

XVI. THE DOTTED QUARTER AND EIGHTH.

251. The Beat-and-a-half Note. (♩. ♪)

The pupil should feel that the tone on the dotted note is carried on into the following beat. The effect is that of a divided beat tied to the previous beat, as in (2).

1.

"Come, little leaves," said the wind one day, "Out in the meadows with me and play."

2. Tying the quarter and following eighth note.

3. The dot takes the place of the tied eighth note.

4. The dot is written near the quarter note, however.

252. Contrasted Exercises.*

1.

3.

Soft and loud, etc.

(Soft) and loud, etc.

5.

6.

* Drill on these exercises by skipping about from one number to another in irregular order

253. All through the Night.

Welsh Air.



{ While the moon her watch is keep-ing, All through the night, }
{ While the wea - ry world is sleep-ing, All through the night, }



O'er my bo-som gen-tly steal-ing, Vi-sions of de-light re-veal-ing,



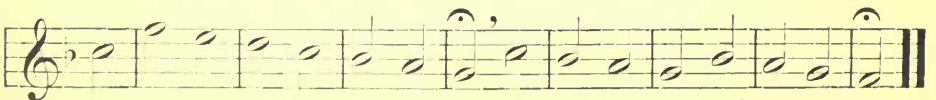
Breathes a pure and ho - ly feel - ing, All through the night.

254. Melody.

Knecht.



255. Chorale.



256. Scale Passages in Contrasted Rhythmic Figures.



257. Sing Me a Song.

Christina G. Rosetti.

Walter Wingham.

mf Div. 1.

Div. 2.



1. Sing me a song. What shall we sing?
 2. Tell me a tale. What shall we tell?



Div. 2. Danc-ing, danc-ing, danc-ing, danc-ing, Three mer-ry sis-ters
 (*Slower.*) Ding-dong, ding-dong, ding-dong, ding-dong, Two mournful sis-ters

Div. 1. Danc-ing, danc-ing, danc-ing, danc-ing, Danc-ing, danc-ing,
 (*Slower.*) Ding-dong, ding-dong, ding-dong, ding-dong, Ding-dong, ding-dong,



Div. 2. danc-ing in a ring, Three mer-ry sis-ters dancing in a ring,
 and a toll-ing bell, Two mournful sis-ters and a toll-ing bell,

Div. 1. danc-ing, danc-ing, Danc-ing, danc-ing, danc-ing, danc-ing,
 ding-dong, ding-dong, Ding-dong, ding-dong, ding-dong, ding-dong,



Light and fleet up-on their feet As birds up-on the wing.
 Toll-ing ding and toll-ing dong, Ding-dong-dong, ding-dong bell.

258. Gregorian Tones.

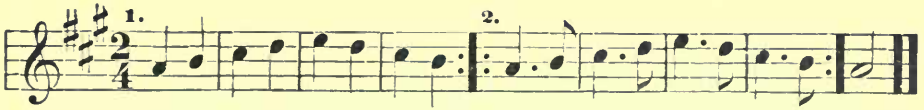
Tone III⁴.



Tone VIII.



259. Studies,



260. Speak Gently.



1. Speak gen - tly; it is bet - ter far to rule by love than fear; Speak
2. Speak gen - tly to the err - ing; know they must have toil'd in vain; Per -
3. Speak gen - tly; 'tis a lit - tle thing dropp'd in the heart's deep well; The



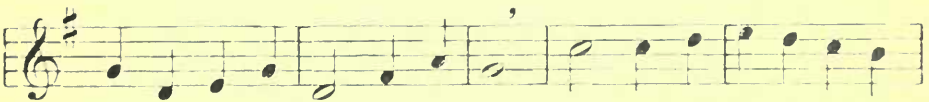
gen - tly; let no harsh word mar the good we may do here.
 chance un-kind-ness made them so; oh, win them back a - gain.
 good, the joy, that it may bring, e - ter - ni - ty shall tell.

261. Chorale.



262. Air.

Sullivan



Enun. (a.) *Blow, grass, push, call, strong, cold, young, old, field, tree.*

(Give the initial and final consonants particular attention.)

1. I saw you toss the kites on high And blow the birds a -
2. I saw the dif - f'rent things you did, But al - ways you your -
3. O you that are so strong and cold, O blow - er, are you

about the sky; And all a-round I heard you pass Like la - dies' skirts a -
self you hid. I felt you push, I heard you call, I could not see your -
young or old? Are you a beast of field and tree, Or just a stron-ger

cross the grass. }
self at all. } O wind!.. O wind!.. O wind, a - blow - ing
child than me? }

all day long; O wind!.. O wind!.. O wind, that sings so loud a song

A musical score consisting of two staves: a treble staff and a bass staff. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 2/4. The piece ends with a double bar line.

The "after beat." Singing on the second half of the beat, e. g., 264, measure 1.

264. I Saw Six Girls.

French Song.

A musical score for the song "I Saw Six Girls." It consists of five staves of music in a treble clef with a key signature of one flat (B-flat). The time signature is 2/4. The lyrics are written below the notes. The score includes various time signature changes: 2/4, 3/4, 2/4, and 3/4. The piece ends with a double bar line.

I saw six girls be - neath a tree. All the six bow'd low to
 me. There was Di - na, there was Chi - na, There was Clau-dine and Mar -
 ti - na, Ah, yes! Cath-ri-nette and Cath-ri - na. There was al - so
 sweet Su - zon, And the Duch - ess Mont - ba - zon. There was Ma - de
 lei - - na And, last of all, Du Ma' - - na.

265. Swabian Folk-song.

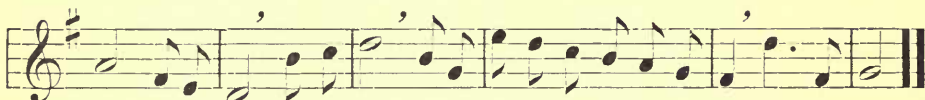
Reinecke.

Slow Waltz time.

1. In bon-net of blue, and in a-pron of white, And pet-ti-coat
 2. And fa-ther and moth-er are hap-py and gay, And all in the



red I'll trip air-i-ly and light. } Du-a-di, du-a-da, fal-le-
 vil-lage Are joy-ous to-day. }



ri, fal-le-ra, du-a-di, Du-a-da, and fal-le-fal-le-ri, fal-le-ra.

Adelaide Proctor.

266. The Shadows of the Evening.

Hiles.



1. The shad-ows of the eve-ning hours Fall from the dark'ning sky, Up -
 2. Let peace, O Lord! Thy peace, O God! Up - on our souls de - scend, From



on the fra-grance of the flow'rs The dews of eve-ning lie; Be -
 mid-night fears and per - ils, Thou Our trem-bling hearts de - fend. Slow -



fore Thy throne, O Lord of heav'n, We kneel at close of day; Look
 ly the bright stars one by one With-in the heav-ens shine;—Give



on Thy chil-dren from on high, And hear us while we pray.
 us, O Lord, fresh hopes in heav'n And trust in things di - vine.

XVII. OTHER SHARPED CHROMATICS.

$\sharp 5$, $\sharp 2$, and $\sharp 1$ are of common occurrence, and 878 is the model just as for $5\sharp 45$. The singing name of $\sharp 5$ is *si* (Italian) or *sē* (English); of $\sharp 2$, *ri*, or *rē*; of $\sharp 1$, *di*, or *dē*. $\sharp 3$ is more unusual than the other sharped chromatics. Its singing name is *li*, or *lē*.

267. Sharps by Comparison.

1. ($\sharp 1$) 2. ($\sharp 5$)

1 7₁ 1 2 $\sharp 1$ 2 1 7₁ 1 6 $\sharp 5$ 6

3. ($\sharp 2$) 4. ($\sharp 6$)

1 7₁ 1 3 $\sharp 2$ 3 1 7₁ 1 7₁ $\sharp 6$ 7₁ 7₁ 1

5. 6.

1 7₁ 1 2 $\sharp 1$ 2 1 6 $\sharp 5$ 6 5 8 3 $\sharp 2$ 3 2 1

268. Exercises on the Sharped Chromatics.

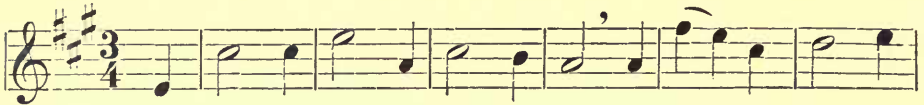
1. 2. 3.

$\sharp 1$ $\sharp 2$ $\sharp 4$ $\sharp 5$

269. As Pants the Hart.

Dictation. 12#12. 3#23. 5#13.

L. Spohr.



As pants the hart for cool - ing streams, When heat - ed in the



chase, So pants my soul for Thee, O God, And Thy re - fresh - ing grace.

270. Round.—Evening.

W. W. Pearson.



Earth and sky,..... earth... and sky,



Eve - ning calm, eve - ning calm,



Night's fair queen,..... night's fair queen,



earth and sky are still and clear :



eve - ning clam is draw - ing near :



nigh't's fair queen will soon ap - pear.

271. Fairy Land.

F. E. Weatherly.

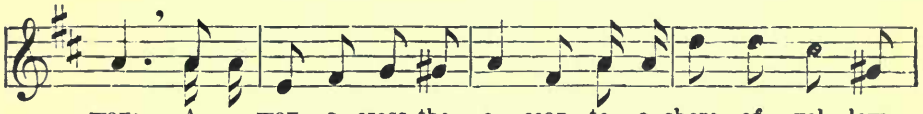
Loehr.



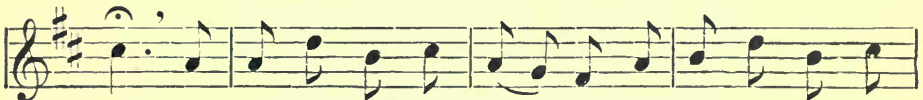
1. As she lay a - read - ing, the long, long sum - mer
2. And as she stood a - dream - ing, and watch'd with wond'ring
3. So she took the lit - tle fair - ies ver - y gen - tly in her



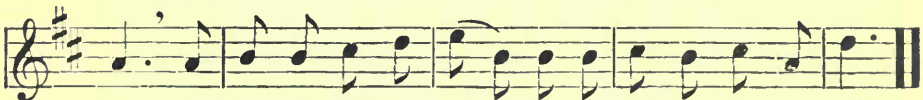
day, There came two lit - tle but - ter - flies and car - ried her a -
eye, Two lit - tle fair - ies on a leaf went slow - ly sail - ing
hand, And home a - gain she car - ried them a - way from Fair - y -



way; A - way a - cross the o - cean, to a shore of yel - low
by; And one look'd at the oth - er, and soft - ly she did
land. And they sing to her and talk to her of won - ders far a -



sand; A - way a - cross the mount - ains, a - way to Fair - y -
say, "I'd like to be a mor - tal, if on - ly for a
way, And so she lives in Fair - y - land for - ev - er and for



land; A - way a - cross the mount - ains, a - way to Fair - y - land.
day; I'd like to be a mor - tal, if on - ly for a day.
aye; And so she lives in Fair - y - land for - ev - er and for aye.

272. Chorale.

The half note may receive one beat. This is common in some forms of church music. The time-signature $\frac{2}{2}$ indicates two-part rhythm, the half note taking one beat.



273. A Camera, a Camera.



1. A cam - e - ra, a cam - e - ra, I have a lit - tle
 2. It makes such pret - ty pic - tures, too, All col - ored with the
 3. I hard - ly need a ko - dak when My eyes are twice as



cam - e - ra! It has two lens - es, small and bright, And
 rain - bow's hue. It takes them quick as one can think, As
 good a - gain; And in my mind are stored a - way, The



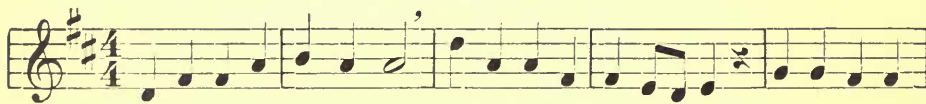
shut - ters that close quick and tight!
 fast, I mean, as I can wink. } A cam - e - ra, a
 pic - tures tak - en ev - ery day. }



cam - e - ra, I have a lit - tle cam - e - ra!

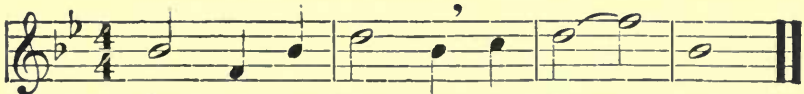
274. Theme.

Humperdinck.



275. Vocalize.

Cirilo.



Le - co rim - bom - bā, rim - bom - - bā.

276. The Clouds.

Anon.

1. High in air, like an gels pin - ions,
 2. Songs of joy the lark is sing - ing,



Float the clouds so soft and white, Smiles of joy and
 As he ris - es towards the sky, Sto - ries from the



love they send us Hang - ing there both day and night.
 flow - ers bring - ing To the cloud - lets float - ing by.



277. Sweet Robin Redbreast.

Edward Oxenford.

A. Scott Gatty.

Andante.



1. Sweet Rob-in Redbreast! Dear Rob-in Red-breast! Well we love to see you here,
2. Sweet Rob-in Redbreast! Dear Rob-in Red-breast! You a-lone to us remain,



Sing-ing in the snow! Sweet Rob-in Red-breast! Dear Rob-in Red-breast!
When the sum-mer dies! Sweet Rob-in Red-breast! Dear Rob-in Red-breast!



Tho'the day be dark and drear, Still your car-ols flow. Pret-ty lit-tle thing!
We with you are not in vain, Ev-er sym-pa-thize, Pret-ty lit-tle thing!



Mer-ri-ly you sing, Hopping on the win-dow sill, There to trill your lay,
Mer-ri-ly you sing, Knowing that we love you well, As we trill your lay,



Do not, do not fear Clos-er to draw near; Love for you all hearts must fill
Come then nearer still, To the window sill; Hun-ger we will soon dis-pel,



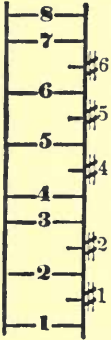
Ev-er and a day. }
Come! and ev-'ry day. } Sweet Ro-bin Red-breast! Dear Ro-bin



Red-breast! Well we love to see you here, Sing-ing in the snow.

XVIII. DICTATION OF CHROMATICS.

Fig 13.



8 = c'. 8765 \sharp 45. 543 \sharp 15. 35 \sharp 454321.

- #5.** 876. Call 6 = 8. Sing 878. Sing the same as $\left\{ \begin{array}{l} 6 \sharp 5 6. \\ 1 \text{ sé } 1 \end{array} \right.$
666. 6 \sharp 56. 6876 \sharp 5658. 856 \sharp 5636 \sharp 56. 136 \sharp 5658.
- #2.** 1 = g. 123. Call 3 = 8. Sing 878. Sing the same as $\left\{ \begin{array}{l} 3 \sharp 2 3. \\ \text{M ré M} \end{array} \right.$
- 123 \sharp 2321. 13 \sharp 2345 \sharp 45. 56 \sharp 56321. 17,13 \sharp 235 \sharp 451.
- #1.** 12. Call 2 = 1. 17,1. Sing the same as $\left\{ \begin{array}{l} 2 \sharp 1 2. 2321. 12 \sharp 123 \sharp 2321. \\ \text{r dé r} \end{array} \right.$
- #6.** 8 = c'. 87. Call 7 = 8. 878. Sing the same as $\left\{ \begin{array}{l} 7 \sharp 6 7. 8567 \sharp 6758. \\ \text{t lé t} \end{array} \right.$

278. Exercises In Chromatic Half-Steps.

279. For Ear-Training.

(1) lo lo lo (5) lo lo lo (3) lo lo lo (5) lo lo lo

(1) lo lo lo (6) lo lo lo lo lo lo lo lo lo lo lo lo lo lo lo lo lo lo lo lo lo

(3 4 3) (6 \flat 7 6) (6 7 6 7 8) (8 7 6) (8 \flat 6)

280. Vocalize.

Rudersdorf.



281. A Breton Song.



282. In the Garden.

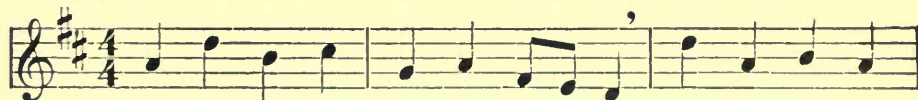
Gurlitt.



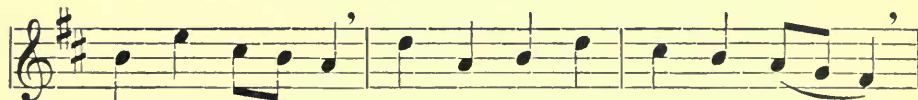
283. A Study in Intervals.

Pansies, Lillies, King-cups, Daisies.

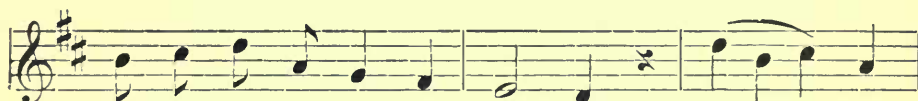
Wordsworth.



Pan - sies, lil - lies, king - cups, dai - sies, Let them live up



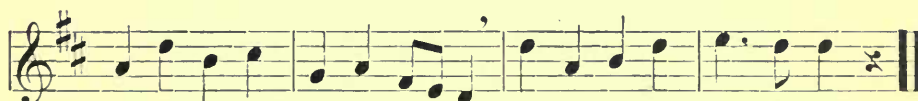
on their prais - es, Long as there's a sun that sets,.....



Prim - ros - es will have the glo - ry; Long..... as

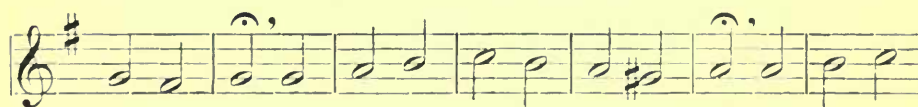
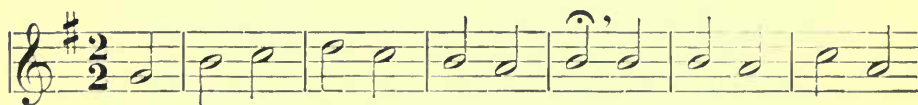


there are vio - lets They will have a place in sto - ry;



There's a flow'r that shall be mine, 'Tis the lit - tle cel - an-dine.

284. Chorale. Allein Gott in der Höh' sei Ehr'.



285. Round. Lads and Lasses.

Words adapted by T. Oliphant.

Mozart.

1 *Briskly.*

Lads and lass-es trip a - way, 'Tis Flora's hol-i - day, 'tis
 Lads and lass-es trip a - way, 'Tis Flora's hol-i - day, 'tis
 Trip away, Trip a-way, trip a-way, 'Tis

Flo-ra's hol-i - day: Trip, trip, trip, trip, trip, trip a -
 Flo-ra's hol-i - day: Trip, trip, trip, trip, trip, trip a -
 Flo-ra's hol-i - day: Trip, trip, trip, trip, trip, trip a -

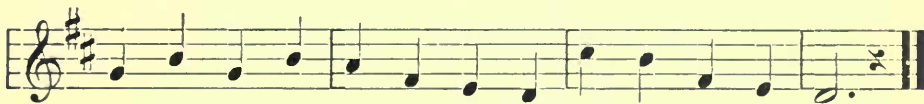
way; The morrice dance is com-ing, With merry masque and mumming.
 way; The morrice dance is com-ing, With merry masque and mumming.
 way; The morrice dance is com-ing, Trip a-way, trip a-way.

286. Spring Song.

Dict. (1 = d) 8653. 1765. 176321.



1. Hark! the hours are soft - ly call - ing, Bid - ding Spring a - rise, To
2. She must clear the snow that lin - gers Round the stalks a - way, And
3. She must watch, and warm, and cher - ish Ev - ery blade of green, Un -



list - en to the rain - drops fall - ing From the cloud - y skies.
 let the snow - drop's trembling white - ness See the light of day.
 til the ten - der grass ap - pear - ing From the earth is seen.

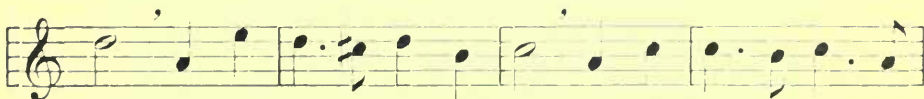
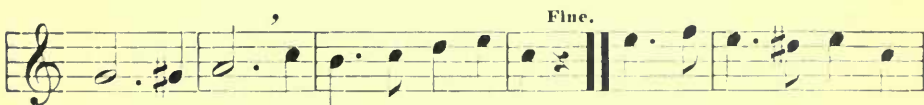
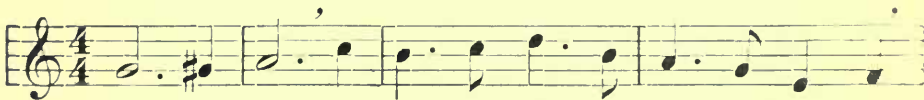
287. Vocalize.

Santon-Dolby.



288. Study on the Dotted Quarter-note.

Collin.



XIX. FLAT-7 AND OTHER FLATTED CHROMATICS.

MODULATOR, No. 3.

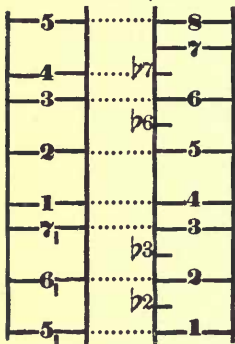


Fig. 14.

Flat-7, (tā) is the most common of the flatted chromatics, and after it flat-6 and flat-3. Flat-5 seldom occurs and flat-2 not often. The flatted tones lead downward. The model is 343 (a half-step up and back).

1 = *f*. Sing 343. Sing it with loo. Sing the same tones calling them 6♭76 (1 tā 1); sing them as 5♭65 (s lä s); sing them as 2♭32 (r mā r).

Give pitch *a*, call it 3 and sing 343; call it 6 and sing 6♭76; call it 1 and sing 1♭21 (d rä d).

(NOTE. ♭2 is rä.)

8 = *c'*. Sing 87876♭76♭7678. 8765♭65♭65678.

1 = *f*. Sing 12332♭32♭321. 135♭65♭654321.

289. Examples.

290. Primroses.

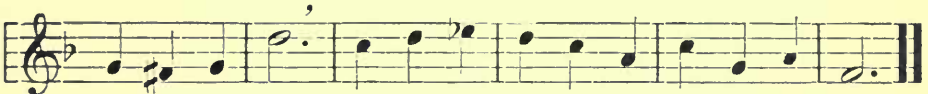
Lady Arthur Hill.



1. Prim-ros-es, prim-ros-es, where have you lain; Sum-mer and
 2. Say, did the yel-low bird, when he flew south, Car-ry a
 3. Or when the dor-mouse was ly-ing a-sleep, Un-der a



Au-tumn I sought you in vain. Win-ter is gone a-gain,
 yel-low bud off in his mouth? Ah! ye were gone ere he
 tree with a mole did you keep? Or where the squir-rel had



mead-ows are green; Prim-ros-es, prim-ros-es, where have you been?
 flew from our strand; Ah! and no prim-ros-es grow in that laud.
 laid up his store. Say, were you ly-ing like gold on the floor?

291. Song Without Words.

Mendelssohn.



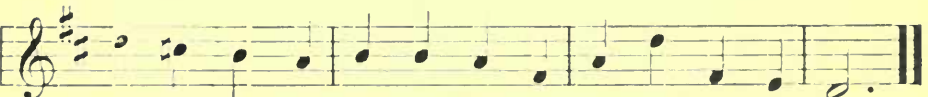
W. Cowper.

292. Nature's Mystery.

Croft.



God moves in a mys-te-rious way His won-ders to per-form: He



plants His foot-steps in the sea, And rides up-on the storm.

293. My Home, Farewell.

Schles. Popular Tune.



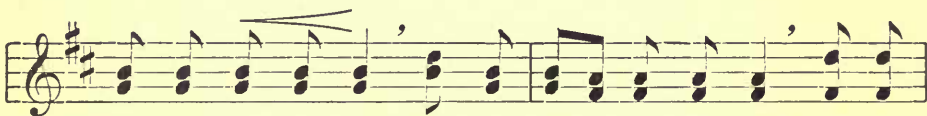
1. O my home so dear, my sad tears are fall - ing, When I
2. Fare thee well, bright ros - es sweet, fresh - ly blow - ing, And my



think how soon we part; Hark! the hour has come, my
flow - ers all, so dear; From my gar - den far a -



fa - ther is call - ing, From this land we now must start. From my
way I am go - ing, Where sweet o - dors may not cheer. Dear - est



home - land I must part, With a sad, ach - ing heart; Then fare -
flow - ers, weep with me; Part - ing day this must be; Then fare -



well, then fare thee well. From my home - land I must part With a



sad and ach - ing heart, Then fare - well, then fare thee well.

XX. MODULATOR

For Nine Keys.

| | <i>ab</i> | <i>eb</i> | <i>bb</i> | <i>f</i> | <i>c</i> | <i>g</i> | <i>d</i> | <i>a</i> | <i>e</i> | |
|------------------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|-------------------------|
| <i>f</i> ¹ | 6 | 2 ¹ | 5 | 8 | 4 ¹ | 7 | b # | b # | # | <i>f</i> ¹ |
| <i>e</i> ¹ | b # | # | # | 7 | 3 ¹ | 6 | 2 ¹ | 5 | 8 | <i>e</i> ¹ |
| <i>eb</i> ¹ | 5 | 8 | 4 ¹ | b | b # | b # | # | # | 7 | <i>d</i> ¹ # |
| <i>d</i> ¹ | # | 7 | 3 ¹ | 6 | 2 ¹ | 5 | 8 | 4 | b | <i>d</i> ¹ |
| <i>db</i> ¹ | 4 | b | b # | b # | b # | # | 7 | 3 | 6 | <i>c</i> ¹ # |
| <i>c</i> ¹ | 3 | 6 | 2 ¹ | 5 | 8 | 4 | b | b # | b # | <i>c</i> ¹ |
| <i>b</i> ¹ | b # | b # | # | # | 7 | 3 | 6 | 2 | 5 | <i>b</i> ¹ |
| <i>bb</i> ¹ | 2 | 5 | 8 | 4 | b # | b # | b # | # | # | <i>a</i> ¹ # |
| <i>a</i> ¹ | # | # | 7 | 3 | 6 | 2 | 5 | 1 | 4 | <i>a</i> ¹ |
| <i>ab</i> ¹ | 1 | 4 | b | b # | b # | # | # | 7 ₁ | 3 | <i>g</i> ¹ # |
| <i>g</i> ¹ | 7 ₁ | 3 | 6 | 2 | 5 | 1 | 4 | b | b # | <i>g</i> ¹ |
| <i>gb</i> ¹ | b | b # | b # | # | b # | 7 ₁ | 3 | 6 ₁ | 2 | <i>f</i> ¹ # |
| <i>f</i> ¹ | 6 ₁ | 2 | 5 | 1 | 4 | b | b # | b # | # | <i>f</i> ¹ |
| <i>e</i> ¹ | b # | # | # | 7 ₁ | 3 | 6 ₁ | 2 | 5 ₁ | 1 | <i>e</i> ¹ |
| <i>eb</i> ¹ | 5 ₁ | 1 | 4 | b | b # | b # | # | # | 7 ₁ | <i>d</i> ¹ # |
| <i>d</i> ¹ | # | 7 ₁ | 3 | 6 ₁ | 2 | 5 ₁ | 1 | 4 ₁ | b | <i>d</i> ¹ |
| <i>db</i> ¹ | 4 ₁ | b | b # | b # | b # | # | 7 ₁ | 3 ₁ | 6 ₁ | <i>c</i> ¹ # |
| <i>c</i> ¹ | 3 ₁ | 6 ₁ | 2 | 5 ₁ | 1 | 4 ₁ | b | b # | b # | <i>c</i> ¹ |

NOTE. The vertical columns represent the Keys denoted by the letter at the top. Tones in the same horizontal spaces are the same in pitch. If the chart is not available the modulator should be copied on the blackboard and drilled from with the pointer. At first use only the columns on the right and left of the middle Key (c), then, gradually, add the other columns. All changes from one column to another should be made on tones of the same pitch, that is, passing the pointer horizontally either right or left. The sharps modify the figures just below; the flats those just above.

294. Exercises for Modulator.

3 Keys.

1. *c.* 8765435. *g.* 17₁16₁7₁1. *c.* 54321. *g.* 4₁5₁6₁7₁1.
2. *c.* 878. *f.* 54343. *c.* 6₁7₁678. *f.* 5₁[#]4₁54321. *c.* 45678.
3. *c.* 8531. *f.* 5₁17₁1312356. *c.* 2₁[#]87853. *g.* 6₁5₁7₁1.

4 Keys.

4. *g.* 15₁135. *d.* 87867876. *c.* 78782₁85. *f.* 234321.
5. *f.* 12312. *d.* 54321358. *c.* 2₁[#]8783₁217. *g.* 317₁1.
6. *d.* 8565. *g.* 2325317₁16₁5₁6. *c.* 343212. *f.* 5₁6₁7₁131.

5 Keys.

7. *g.* 1343₁[#]15. *d.* 876543₁[#]45. *a.* 17₁1325₁7₁1. *c.* 678. *f.* 54321.

The teacher can easily devise similar examples in all keys. The power to be gained is that of changing the key on a common tone.

295. Studies.

The following exercise (1) would seem difficult.



It is easily interpreted as follows (2):

- c.* 8785. *g.* 17₁121. *d.* 45785. *a.* 17₁6₁51. *c.* 678.

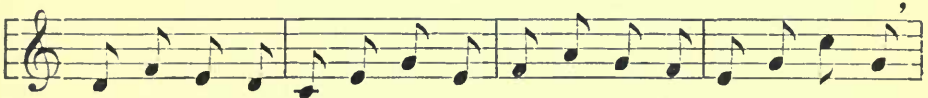


- (c.) 8 5 6 7 ^(a^b) ₍₈₎ 3 2 1 3 5₁ 6₁ 7₁ 1 ^(7₁) _(c.) 5 6 7 8.

NOTE. In the above (Ex. 3) the second *c* should be thought 8, and at the same time sung as 3. Then the following passage is perfectly easy, being ⁽⁸⁾321, etc. The last four notes should be ^(7₁)5678, the 7₁ being sung as 5. The application of this principle in sight reading makes many apparently difficult modulatory progressions very simple.



1. Don't you love to lie and list - en, List en to the rain,
 2. That's my dream the while I list - en, List - en to the rain,



With its lit - tle pat - ter, pat - ter, And its ti - ny clat - ter, clat - ter,
 I can see them run - ning rac - es, I can watch their laughing fac - es



And its sil - v'ry spat - ter, spat - ter, On the win - dow pane?
 And their glee - ful games and grac - es On the roof and pane?

T. P. Muller.

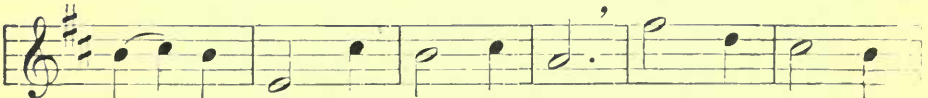
297. May.



1. Wel - come, wel - come, love - ly May! Breath so sweet, and
 2. Wel - come, vi - o - lets so blue, Drink - ing cups of



smiles so gay;... Sun, and dew, and gen - tle show'rs,
 morn - ing dew!... Wel - come, lambs, so full of glee,



Wel - come, wel - come, month of flow'rs! Wel - come, wel come,
 Wel - come, too, my bu - sy bee! Wel - come, vi - o -



love - ly May! Breath so sweet, and smiles so gay,
 lets so blue. Drink - ing cups of morn - ing dew.

1. Lit - tle dain - ty sun - beams, Listen, when you please,
 2. Mer - ry, laugh - ing sun - beams, Playing here and there,

Musical notation for the first system, including a treble clef, bass clef, and the label "R. H.".

You'll not hear their ti - ny feet Dancing in the trees;
 Pass - ing thro' the rose - leaves, Flashing ev - 'ry - where;

Musical notation for the second system.

All so light and del - i - cate Is their gold - en tread,
 Thro' the cot - tage - win - dow, In the cot - tage door,

Musical notation for the third system.

Not a sin - gle flow - er - leaf Such a step may dread.
 Past the green en - tan - gled vines, On the cot - tage floor.

Musical notation for the fourth system.

299. Little Blue Pigeon.

Enun. (f.) Pigeon, velvet, mother, swinging, window, moonbeams, misty, creeping, dreaming.

Eugene Field.

J. Moreland.



- | | | |
|----|--|----------------|
| 1. | Sleep, lit - tle pig-eon, and fold your wings, | Lit - tle blue |
| 2. | In thro' the win-dow a moon-beam shines, | Lit - tle gold |
| 3. | But sleep, lit - tle pig-eon, and fold your wings, | Lit - tle blue |



| | | | |
|--------------------------|--------|------------------------|-------------------|
| pig-eon with vel - vet | eyes; | Sleep to the sing-ing | of moth-er - bird |
| moonbeam with mist - y | wings; | Si - lent-ly creeping, | it asks, is he |
| pig-eon with mourn - ful | eyes; | Am I not sing-ing? | see I . . . am |



| | | | | | |
|--------------|-----------|--------------------|------------------------|--------|-------|
| swing - ing, | Swing-ing | her nest where her | lit - tle | one | lies. |
| sleep - ing, | Sleep-ing | and dream - ing | while moth - er - bird | sings. | |
| swing - ing, | Swing-ing | the nest where my | dar - - ling | lies. | |

300. Beautiful Things.

E. J. Troup.



- | | | | |
|----|---------------------------------------|---------------------|--------------------------|
| 1. | Beautiful fac-es are those that wear, | It mat-ters | lit-tle if dark or fair, |
| 2. | Beautiful lips are those whose words | Leap from the heart | like songs of birds, |

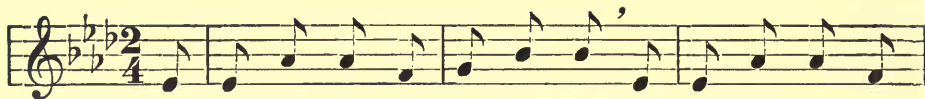


| | |
|---|-------------------------------|
| Whole-soul'd hones-ty print - ed there, | Hon-est - y print - ed there, |
| Yet whose speech with truth ae-cords, | Ev - er with truth ae - cords |

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301. Were I the Sun.

Walter Wingham.



1. I'd al - ways shine on hol - i - days, On sleep - y heads I'd
 2. I would not melt a sled - ding snow, Nor spoil the ice where
 3. The Fourth I'd al - ways give you bright, Nor set so soon on



nev - er gaze, Were I the sun. But cen - tre all my
 skat - ers go, Were I the sun. Nor help those use - less
 Christmas night, Were I the sun. I would not heed such

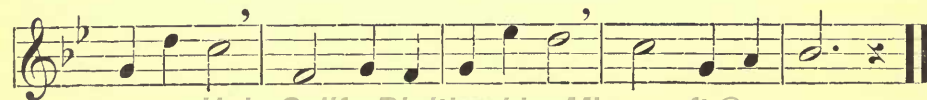
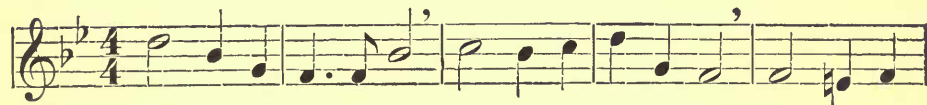


morn - ing rays On bu - sy folks of bus - tling ways, On
 weeds to grow, But hur - ry mel - ons on, you know, But
 pal - try toys, Such work as grown-up men em - ploys, I'd



bu - sy folks of bus - tling ways, Were I the sun.
 hur - ry mel - ons on, you know, Were I the sun.
 sim - ply run the world for boys, Were I the sun.

302. Thuringian Folk-Song.



Susie M. Best.

303. The Songster of June. (Rote.)

1. O gold-throat-ed rob - in, sweet song-ster of June, Who
2. O rob - in, your mel - o - dy rip - ples a - lough, Who

The first system of music consists of two staves, treble and bass, in 6/8 time with a key signature of two flats. The melody is written in the treble clef, and the accompaniment is in the bass clef. The music begins with a quarter rest in the treble and a quarter note in the bass, followed by a series of eighth and quarter notes.

taught you that tune?..... So rich and so pret - ty, it
taught you that tune?..... You know ver - y well, you de-

The second system of music continues the melody and accompaniment from the first system. It features the same two-staff format in 6/8 time with two flats. The melody includes a dotted quarter note followed by an eighth note, and the accompaniment provides a steady harmonic support.

captures the heart, And fills it and thrills it with
mure lit - tle sprite, Each note from your throat is a

The third system of music continues the melody and accompaniment. It features the same two-staff format in 6/8 time with two flats. The melody includes a dotted quarter note followed by an eighth note, and the accompaniment provides a steady harmonic support.

mag - i - cal art: — Who taught you that tune?..
witch - ing de - light: — Who taught you that tune?..

The fourth system of music concludes the piece. It features the same two-staff format in 6/8 time with two flats. The melody ends with a quarter note followed by a double bar line, and the accompaniment ends with a quarter note followed by a double bar line.

304. America.—My Country, 'tis of Thee.

S. F. Smith.

Carey.

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee— Land of the no - ble free—
 3. Let mu - sic swell the breeze, And ring from all the trees
 4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,

Of thee I sing: Land where my fa - thers died, Land of the
 Thy name I love: I love thy rocks and rills, Thy woods and
 Sweet free - dom's song! Let mor - tal tongues a - wake; Let all that
 To Thee we sing: Long may our land be bright With freedom's

pil - grim's pride, From ev - 'ry mountain side Let free - dom ring!
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.
 breathe par - take; Let rocks their si - lence break,—The sound pro - long!
 ho - ly light: Pro - tect us by Thy might, Great God our King!

305. God Ever Glorious.

S. F. Smith.

(RUSSIAN HYMN.)

1. God ev - er glo - ri - ous! Sov'-reign of na - tions, Wav - ing the
 2. Still may Thy bless - ing rest, Fa - ther most Ho - ly, O - ver each

God Ever Glorious.—Concluded.



ban - ner of peace, o'er the land; Thine is the vic - to - ry,
mount - ain, rock, riv - er and shore; Sing Hal - le - lu - jah!



Thine the sal - va - tion, Strong to de - liv - er Own we thy hand.
Shout in ho - san - nas! God keep our coun - try Free ev - er - more.

306. God Bless Our Native Land.

Maestoso.

1. God bless our na - tive land! Firm may she ev - er stand,
2. For her our pray'r shall rise To God a - bove the skies;

Thro' storm and night; When the wild tem - pests rave, Rul - er of
On him we wait: Thou who art ev - er nigh, Guard - ing with

wind and wave, Do thou our coun - try save By thy great might.
watch - ful eye, To thee a - loud we cry, God save the statel

307. The Star-Spangled Banner.

Francis Scott Key.

1. Oh, say, can you see, by the dawn's ear - ly light, What so
 2. On the shore, dim - ly seen thro' the mists of the deep, Where the
 3. And where is that band who so vaunt - ing - ly swore That the
 4. Oh, thus be it ev - er when free - men shall stand Be -

proud - ly we hailed at the twi - light's last gleam - ing, Whose broad
 foe's haughty host in dread si - lence re - pos - es, What is
 hav - oc of war and the bat - tle's con - fu - sion, A
 tween their loved homes and the war's des - o - la - tion; Blest with

stripes and bright stars thro' the per - il - ous fight O'er the
 that which the breeze o'er the tow - er - ing steep, As it
 home and a coun - try should leave us no more? Their
 vic - try and peace, may the heav'n - res - cued band Praise the

ram - parts we watch'd were so gal - lant - ly stream - ing? And the
 fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
 blood has washed out their foul foot - steps' pol - lu - tion! No
 Pow'r that has made and pre - served us a na - tion! Then

The Star-Spangled Banner.—Concluded.

rock - ets' red glare, (the) bombs burst - ing in air, Gave
 catch - es the gleam of the morn - ing's first beam, In full
 ref - uge could save the hire - ling and slave From the
 con - quer we must, when our cause it is just, And

proof thro' the night that our flag was still there.
 glo - ry re - flect ed, now shines on the stream.
 ter - ror of flight or the gloom of the grave.
 this be our not - to: "In God is our trust!"

Oh, say, does the star - span - gled ban - ner yet wave,
 'Tis the star - span - gled ban - ner: oh, long may it wave,
 And the star - span - gled ban - ner in tri - umph shall wave,
 And the star - span - gled ban - ner in tri - umph shall wave,

O'er the land of the free, and the home of the brave.

f Allegro maestoso.

1. Un-furl the star-ry flag we love; O'er land and o-cean let it wave,
 2. Fling out our ban-ner to the breeze! And let our sov'reign ea-gle bear
 3. Lead on! lead on! o'er hill and plain, And o'er the blue fields of the sea,

To bear its mes-sage far and wide,—Hope to the fet-tered slave...
 And place it on the stainless peaks,—High in the up-per air;.....
 From froz-en north to trop-ic heat,—Emblem of Lib-er-ty!.....

Wher-e'er its am-ple folds are spread, A-shore or on the
 That, look-ing from the vale be-low, The eyes of men may
 While e-equal rights and e-equal laws, And truth and jus-tice

roll-ing sea, As blos-soms to the ge-nial sun..... The
 ev-er see A-far up-on the mountain height..... A
 bide with thee; Up-held of loy-al hearts and hands..... For

Accomp.

Unfurl the Starry Flag.—Concluded.

hearts of men turn loving-ly,.....
 bea - con to hu-man-i - ty,.....
 ev - er shall thy glo-ry be,.....

Flag of the brave and free!
 Flag of the brave and free!
 Flag of the brave and free!

rit.

ff

ff

3

3

309. The Flag of Our Union Forever.

G. P. Morris.

W. V. Wallace.

A song for our ban - ner, the watch-word re - call, Which
 gave the Re-pub - lic her sta - tion, "U - ni - ted we stand, di -
 vid - ed we fall," It made and preserved us a na - tion.
 The un - ion of lakes, the un - ion of lands, The
 un - ion of states none can sev - er, The un - ion of hearts, the
 un - ion of hands And the flag of our Un - ion for - ev - er.

310. There are Many Flags.

- 1. There are ma - ny
- 2. I..... know where
- 3. Then I'd want a

flags in ma - ny lands, There are flags of ev - 'ry
 pret - tiest col - ors are And I'm sure if I but
 piece of fle - cy cloud, And some red from a rain - bow

hue..... But there is no flag in an - y
 knew..... How to get them here I could make a
 bright..... And put them length - wise side by

land Like our own Red, White and Blue,..... Then hur -
 flag Of our lov'd Red, White and Blue,..... I would
 side For my stripes of Red and White, We shall

There are Many Flags.—Concluded.

rah for the flag, our coun - try's flag, Its stripes and
 cut a..... piece from an eve - ning sky Where stars were
 al - ways love the Stars and Stripes And ev - er

white stars too,..... There is no flag in
 shin - ing through,..... And use it just as it
 will be true..... To this land of ours and

an - y land Like our own Red White and Blue,.....
 was on high, For my stars and field of Blue,.....
 dear old flag, The.... Red and White and Blue,.....

..... Like our own Red, White and Blue,.....
 For my stars and field of Blue,.....
 The Red and White and Blue,.....

NOTE.—After 3rd verse repeat "Then hurrah for the flag," etc.

311. Cuckoo Song.

J. Arnold.

Allegro.



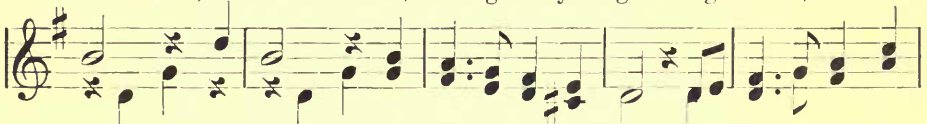
Cuck - oo, cuck - oo, 1. I hear the tones ca - res - sing, Cuck -
Cuck-oo, cuck-oo, 2. A - mid the sun - ny weath - er,



oo, cuck - oo, A - mong the trees a - round, Cuck -
Cuck-oo, cuck-oo, The birds will build their nest,



oo, cuck - oo, They bring the day a bless - ing, Cuck -
Cuck-oo, cuck-oo, And gai - ly sing to - geth - er,



oo, cuck - oo, With sweet and soothing sound. A ro - sy light is
Cuck-oo. cuck-oo, The song we love the best, Of spring and blooming



break - ing And life is re - a - wak - ing, A ro - sy light is
flow - ers, Of hap - py, gold - en hours, . . Of spring and blooming



break - ing, And life is re - a - wak - ing. Cuck - oo, cuck -
flow - ers, Of hap - py, gold - en hours. . . Cuck-oo,



oo, They tell in ac - cents clear That now the spring is here.
cuck-oo, The spring is here at last, And sum - mer fol - lows fast.

312. Spring's Return.



The grove seem-eth fair, And the haw-thorn is white, Let each heart be



joy - ous with new de-light! Once more it is Spring-time,



raise then your voi - ces, See how with you all na - ture, } all
See how with you } all



na - ture re - joi - ces. The grove seem-eth fair, And the



haw-thorn is white, Let each heart be joy - ous with new de-light.

Semplice.

313. Evening Star.

J. Arnoud.



1. Thou fair eve-'ning star, Hope, shin - ing a - far, Smile
2. So qui - et and clear Thy light fall - eth near, To
3. Thy soft sil - ver ray Now seem - eth to say, "I



down from the skies Where thy fair sis - ters are.
bless wea - ry eyes In the dark - ness so drear,
seek thee through space From a world far a - way."

314. Ring On, Sweet Chimes.

E Oxenford.

Fr. Abt.

5♯45. 3♯45. 7♯12. 7♯67. 7♯76. 6♯16. 34♯43♯23. 5♯321.

Andantino.

Sweet chimes that float up - on the breeze, Your
chimes, we love your ma - tin song, We

chords to us bring peace and rest, A sense of ho - ly
love your song at ves - per hour, For to your dul - cet

calm and ease, A sooth - ing balm to hearts dis - trest. Ring
notes be - long A strange and sor - row sooth - ing power. Ring

on, sweet chimes, ring on. . . Ring
on, sweet chimes, ring on, . . . ring on, sweet chimes, ring on. . .

on, sweet chimes, ring on, . . . ring on, ring on, ring on.

Slower.

When we are wea - ry, sad at heart, And cares with - in our

bo - soms dwell, Your sooth - ing tones bid grief de - part, And

Ring On, Sweet Chimes.—Concluded.



thoughts that are not sweet dis - pel. Sweet chimes, ring

Ring on.



on, ring on, ring on. Sweet
on, ring on, sweet chimes, ring on, ring on. Sweet

Andante con moto.

315. Bells Afar.

Fr. Abt.



1. Bells that soft - ly chime a - far, Sweet your chords so ten - der are,
2. Bells that soft - ly chime a - far, Nought your mel - o - dy can mar,
cres.



Trem - bling o - ver hill and dale, Like the notes of night - in - gale.
Vain - ly fool - ish song - sters try With your poor - est notes to vie.



O - ver many a crys - tal stream, Where the wa - ter - lil - ies gleam,
As ye pass the flow - 'rets o'er, Sleeping on the mead or moor,



And the blue - ey'd flow - 'rets grow, Floats your mu - sic soft and low!
One and all de - light - ed grow, With your mu - sic soft and low!



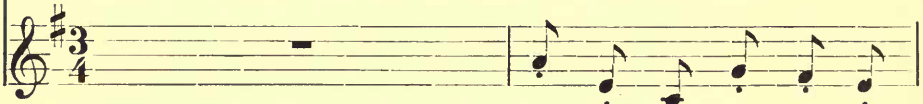
Where the blue - ey'd flow - 'rets grow, Floats your mu - sic soft and low!
One and all de - light - ed grow, With your mu - sic soft and low!

316. Heather Belles.

Fr. Abt.



1. Who are o'er the heath - er bound - ing,
 2. Who are o'er the mea - dows spring - ing,



Who are o'er the heath - er
 Who are o'er the mea - dows



At a speed that is as - tound - ing?
 Like the tune - ful ma - vis sing - ing,

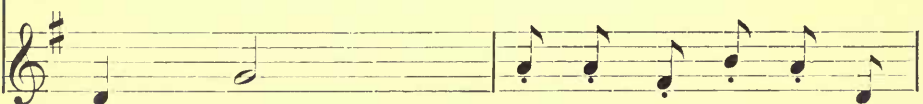


bound - ing,
 spring - ing,

At a speed that is as -
 Like the tune - ful ma - vis



Sure - ly their gay laugh - ter tells
 Seek - ing yel - low as - pho - dels?



tound - ing?
 sing - ing

Sure - ly their gay laugh - ter
 Seek - ing yel - low as - pho -

Heather Belles.—Concluded

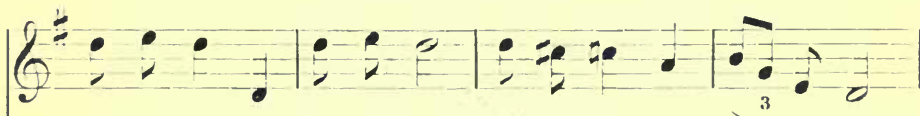


They are lit - tle heath - er belles.



tells
dels?

They are lit - tle heath - er
They are lit - tle heath - er



Heath - er belles, Fair heath - er belles, They are lit - tle heath - er belles,



belles.



cres.

f

dim.

Heath - er belles, Fair heath - er belles, They are lit - tle heath - er belles.



317. Butterfly Song.

Allegretto.

J. Arnaud.

mf



The sun is en - tranc - ing, All pleas - ure en - hanc - ing, And
Now see, light - ly fly - ing, In glad - ness un - dy - ing, With



in - sects are danc - ing O'er the mead - ows far a - way.
sum - mer breeze vy - ing, Are the but - ter - flies at (*Omit.*)



play, The hon - ey - dew sip - ping, Now ris - ing, now dip - ping, While



chil - dren are trip - ping As they watch the wings so gay. Where



flow - ers are spring - ing, And branch - es are swing - ing, Where



sweet birds are sing - ing, Flit the but - ter - flies all day.

318. The Heartsease.

Oxenford.

Pinsuti.

Grazioso



O dear lit - tle flow'r - ets Of pur - ple and gold, Your sweet blossoms



glad - den All eyes that be - hold! So love - ly and



hum - ble, Yet ten - der and sweet, We hail you with



pleas - ure Wher - ev - er we meet! Of all the bright

SOPRANO



blos - soms That glitter with dew, There's none in the morn - ing Wake sooner than

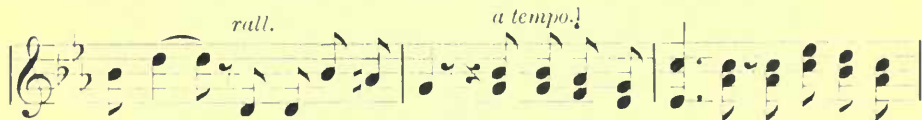
ALTO



you; For e'en as the sun - rays Ap - pear in the east, From slumber your

SOPRANO

ALTO



pet - als At once are re - leased! In wealthy folk's gar - dens At home you are



not, But gem with your presence The cot - tager's plot! So low - ly and

Heartsease.—Concluded.

hum - ble, Yet ten - der and sweet, . . We hail you with
pleas - ure Wher - ev - er we meet! We hail you with
pleas - ure, We hail you with pleas - ure Wher - ev - er we meet! Wher - ev - er we
meet! We hail you with pleas - ure Wher - ev - er we meet!

cres.
f *p* *con grazia.*
rall. *p cres. con grazia.*
f *rall.*

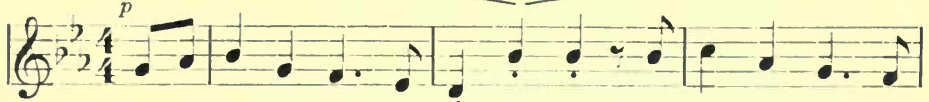
319. Study.

Mozart.

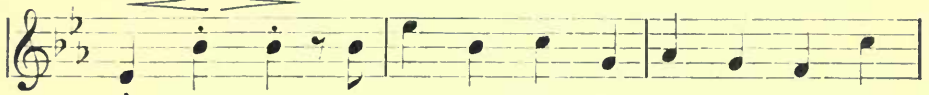
320. The Guinea Pig.

W. W. Pearson.

Allegretto



1. There was a lit - tle guin - ea pig, Who, be - ing lit - tle,
2. He oft - en squeak'd when not a - sleep, And squeaking, did not



was not big; He al - ways walked up - on his feet, And
si - lence keep; Though ne'er in - struct - ed by a cat, He



ne'er was cold in summer's heat. When from a place he ran a - way, He
knew a mouse was not a rat. One day, as I am cer - ti - fied, He



nev - er in that place did stay, And while he ran, as
took a whim and fair - ly died, And as I'm told by



I am told, He ne'er stood still for young or old. This
clev - er men, Was nev - er known to live a - gain. This



fun - ny lit - tle, fun - ny lit - tle guin - ea, guin - ea, guin - ea pig, Who
fun - ny lit - tle guin - ea, guin - ea pig, Who



be - ing ve - ry, ve - ry lit - tle, was not big
be - ing ve - ry, lit - tle, was not big.

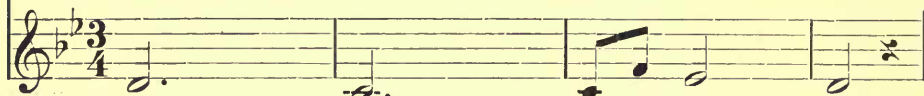
321. Winds of Evening.

J. L. Roeckel.

Andante



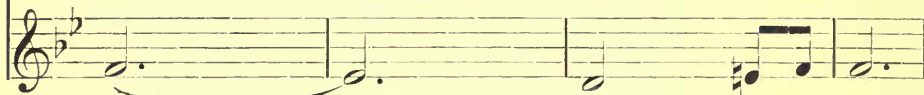
1. Winds of eve-ning, gen - tly sigh - ing, Lull thee to thy rest,
2. Stream-let, calm - ly sea - ward keep - ing, 'Neath the star - lit sky,



(Humming) Hm



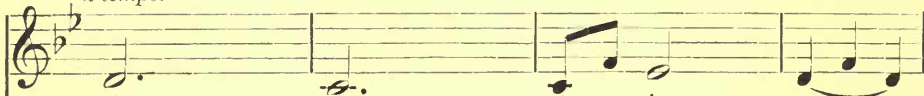
Lit - tle dar - ling, soft - ly ly - ing On thy moth-er's breast;
To my an - gel dar - ling, sleep - ing, Mur - mur lul - la - by.



Sleep, lov'd one, sleep! Sleep, lov'd one, sleep! . . .
Sleep, lov'd one, sleep! Sleep, lov'd one, sleep! . . .



a tempo.



Hm



Winds of eve-ning, gen - tly sigh - ing, Lull thee to thy rest,
Stream-let, calm - ly sea - ward keep - ing, 'Neath the star - lit sky,

Winds of Evening.—Concluded.

p *rit.*

Lit - tle dar - ling, soft - ly ly - ing On thy moth - er's breast;
To my an - gel dar - ling, sleep - ing, Mur - mur lul - la - by;

Hm

pp

Sleep, lov'd one, sleep, sleep.
Sleep, lov'd one, sleep, Sleep, lov'd one, sleep.

pp

322. Lead Us, Heavenly Father.

J. Edmeston and Another.

Sicilian Hymn.

1. Lead us, heav'n - ly . . . Fa - ther, lead us,
2. Spir - it of . . . our God, de - scend - ing,
3. In the vine - yard of our Fa - ther,
4. Toil - ing ear - ly . . . in the morn - ing,

O'er the world's tem - pest - uous sea, Guard us, guide us,
Fill our hearts with heav'n - ly joy, Thus pro - vid - ed,
Dai - ly work we find to do, Seat - tered glean - ings
Us - ing mo - ments through the day, Noth - ing small or

keep us, feed us, For we have no help but Thee,
par - don'd, guid - ed, Noth - ing can our peace de - stroy,
we may gath - er, Though we are but young and few,
low - ly scorn - ing, While we work, or rest, or play.

323. The Daisy.

Anon.

Alfred Rawlings, arr.

Allegretto.



1. Hail! gen-tle dai - sy, how I love To see thy lit - tle head,
2. Whether up - on the mountain's brow Or in the val-ley deep,



Meek-ly a-dorn - ing field or grove, Or gar-den flow - er bed. Or
Wheth-er up - on the wall you grow, Or on the crag - gy steep, There



by the man-sion or the cot, Or by the purl-ing stream, Or
dost thou blos-som all the same Free as the morn-ing air, There



by the man-sion or the cot, Or by the purl - ing stream. I
dost thou blos- som all the same, Free as the morn - ing air. Oh!



love to see the gen - tle flow'r With white and gold-en gleam, I
how I love to look on thee All smil-ing, meek and fair, Oh!



love to see the gen - tle flow'r With white and gold - en gleam.
how I love to look on thee All smil - ing, meek and fair.

324. All Seek for Rest.

Franz Abt.

Andante.

1. All seek for rest, . all seek for rest. See, o'er the
 2. All seek for rest, . all seek for rest. Flow - ers in

hills a - far tow'r - ing. One ray, its light faint - ly pour - ing
 dew - y green mead - ows Wel - come the fast fall - ing shad - ows.

Sink - eth the sun in the west, . . . Sink - eth the sun in the
 Sink - eth the sun in the west,
 Fli - eth each bird to its nest, . . . Fli - eth each bird to its
 Fli - eth each bird to its nest,

west. . . Thou too shalt rest, . Thou too shalt
 nest. . . Thou too shalt rest, . Thou too shalt

rest. Sink - eth the sun in the west, . Thou too shalt rest.
 rest. Fli - eth each bird to its nest, . Thou too shalt rest.

Steele.

325. Thankfulness.

L. Mason.

Fa - ther, what'er of earth - ly bliss Thy sov' - reign will de - nies,
 " Give me a calm, a thankful heart, From ev' - ry mur - mur free;

Ac - cept - ed at Thy throne of grace, Let this pe - ti - tion rise;
 The blessings of Thy grace in part, And make me live to Thee."

326. The Swallow's Flight.

Oxenford. *mf*

B. Haynes.



1. O gen - tle swal - low, whence a - way? O where - fore art thou
 2. O gen - tle swal - low, when the sky Puts on its som - ber



fly - ing? The flow'rets on the lea are gay, And have no thought of
 lin - ing, 'Twill then be time for thee to fly To where the sun is



dy - ing. . . The balm - y airs of summer blow A -
 shin - - ing. The balm - y airs . . .
 But all a - round is bright and fair, The
 But all a - round . . .
cres.



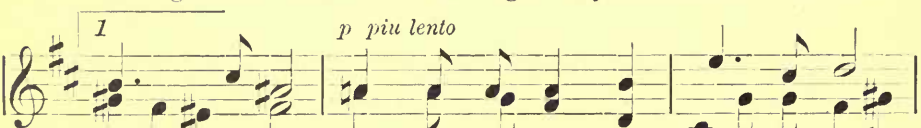
cross the ver - dant meadows; And mer - ri - ly the brook - lets flow Be -
 sum - mer hours re - call - ing; No tem - pest clouds are in the air Or



neath, be - neath the wil - low sha - dows.
 be - neath the wil - low the wil - low sha - dows.
 leaf - - lets, leaf - lets earth - ward fall - - ing.
 leaf - lets earth - ward fall - ing, or leaf - lets fall - ing.



O gen - tle swal - low, lon - ger stay! Pri - thee do not



haste a - way! O gen - tle swal - low, lon - ger stay!

The Swallow's Flight. — Concluded.

p *lento*

Pri-thee do not haste a-way! haste a-way! O gentle swallow,
mf a tempo
 lon-ger stay! Pri-thee, pri-thee do not
 Pri-thee, pri-thee,
f rit.
 haste a-way, pri-thee do not haste a-way!
 do not haste a-way,

327. The Lord is My Shepherd.

Melody in Alto. Koschat.

1. The Lord is my Shep-herd, No want shall I know; I
 2. Let good-ness and mer-cy, My boun-ti-ful Lord, Still

walk in green pas-tures, safe fold-ed to rest. He lead-eth my
 fol-low my steps till I meet Thee a-bove; I seek by the

feet where the still wa-ters flow, Re-stores me when wand'ring, Re-
 path which my fore-fa-thers trod. Thro' the land of their so-journ, Thy

deems when oppressed; Re-stores me when wand'ring, Redeems when oppressed
 kingdom of love; Thro' the land of their so journ, Thy kingdom of love.

328. The Hyacinth.

Oxenford.

Pinsuti.

1. A wel-come flow'r in-deed art thou, So sweet, so sweet and come - ly; Thou
 2. At home with-in the moss - y glade, We love, we love to greet thee; In

wilt by cot or man-sion grow, Be it proud, . . or home-ly! Wher-
 gâr-dens fair by (*Omit.*)

e'er thou art 'tis sweet, O sweet, with thee and thy bright eyes to meet! Wher-

e'er thou art 'tis sweet, O sweet, With thee and thy bright eyes to meet!

mor - tals made, We love, we love to meet thee! Wher - e'er thou art 'tis
 Wher - e'er thou

sweet, O sweet, with thee and thy bright eyes to meet! Wher-
 art 'tis sweet, O sweet, Wher-

e'er thou art 'tis sweet, O sweet, with thee and thy bright eyes to meet!
 e'er thou art 'tis sweet, O sweet, 'tis sweet!

The Hyacinth. Concluded.

Musical notation for the first line of the song, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is marked with a forte (*f*) dynamic in the first measure and a piano (*p*) dynamic in the second measure.

A leg - end strange sur - rounds thy name, O flow - 'ret, flow - 'ret
O flow - 'ret

Musical notation for the second line of the song, continuing the melody with dynamic markings of *f* and *p*.

ten - der; And thou thy niche of clas - sic fame Wilt

Musical notation for the third line of the song, featuring a dynamic marking of *f*.

ne'er, wilt ne'er sur - ren - der! Wher - e'er thou art 'tis
Wher-e'er

Musical notation for the fourth line of the song, featuring a dynamic marking of *f*.

sweet, O sweet, With thee and thy bright eyes to meet! With
with thee *rall.*

Musical notation for the fifth line of the song, featuring a dynamic marking of *f* and a *rall.* marking.

thee, . . . with thee, . . . And thy bright eyes to meet!
With thee, . . . with thee,

329. Lullaby.

Brahms.

Musical notation for the first line of the lullaby, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

Lul - la - by and good - night, With ros - es be -

Musical notation for the second line of the lullaby, concluding the piece with a double bar line.

dight, With li - lies be - sted, is ba - by's wee bed.

330. Onward Drift, My Boat.

F. Kucken.



On-ward drift, my boat, so gen - tly, On the soft-ly ebbing tide.



Cra - dled on the gleaming wave - lets In the moonlight's silv'ry



glow. O'er the wave sweet mu - sic floats, Sweet as si - ren's' witching



notes, O'er the wave sweet mu - sic floats, . . . Sweet as



si - ren's' lovely witching notes, On - ward, on-ward drift, my boat, so gen - tly,
S. AND A.



On the soft-ly ebbing tide, Cra-dled on the gleaming wavelets In the



moonlight's sil - v'ry glow. Send my song a - long the deep, Send my

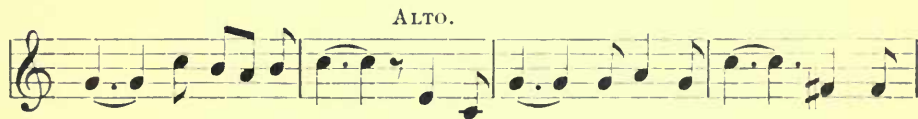
Onward Drift, My Boat.—Concluded.



Where dear friends their watch do
 song a - long the deep, Where dear friends their watch do keep Where dear



keep.
 friends their watch do keep. Send my song a-long the deep Where dear



friends their watch do keep, Send my song a-long the deep, Where dear



friends their watch do keep, watch . . . do keep. . . .

331. Study.

Mozart.



332. The Streamlet.

B. Page.

A. W. Marchant.

Moderato.



1. By the mar - gin of the streamlet, Where the sweet wild flow - ers blow,
 2. Where the way is dark and sha - dy, Where the midg - es skim the pool,



Now in sunshine, now in sha - dow, Full of joy we gai - ly go.
 Where the moss is green and glos - sy, Where the breeze is fresh and cool.



By the low - ly weep - ing wil - low, Bend - ing o'er the qui - et stream,
 Fra - grant with a thou - sand flow - ers, Full of joy, and full of life,

rall. e dim.



Where the reeds and rush - es whis - per, Where the fair - ies dream.
 Here we'll spend some joy - ous hours, — Far a - way from strife.

mf a tempo.



Sail, sail, sail a - way, Through the gold - en sum - mer day.



Down the ma - gie - haunt - ed stream, Sail, sail a - way.

The alto softly sung.

Thou'rt like a love - ly flow - er, So fair, so pure, so bright. I
Du bist wie ei - ne Blu - me, So hold und schön und rein, . Ich



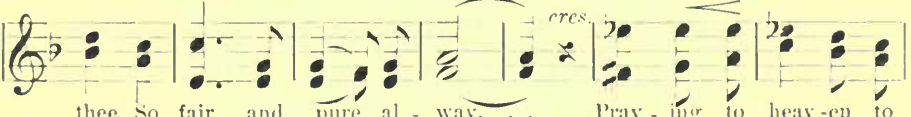
gaze on thee and long - ing Comes o'er my heart's de -
schau' dich an, und Wü - nsth Schleicht mir ins Herz hin -



light. . . I would that on thy fair tress - es My hands might
ein. . . Mir ist, als ob ich die Hän - de, Auf's Haupt dir



gen - tly lie, . . . Pray - ing to heav - en to keep
le - gen sollt . . . Be - tend das Gott dich er - hal -



thee, So fair and pure al - way. . . Pray - ing to heav - en to
te, So rein, und schön, und hold. . . Be - tend das Gott dich er -



keep thee, So fair and pure . . . al - way. . . .
hal - te, So rein, und schön . . . und hold. . . .



Pray - ing to heav - en to keep thee, So fair and pure . . . al - way. . .
Be - tend das Gott dich er - hold. . .

334. The Postilion.

F. E. Weatherly.

J. L. Molloy.

Vivace.



1. The night is late, we dare not wait, The
2. Oh, I've a wife in Bris - tol town, A



winds be - gin to blow, . . And 'ere we gain the
wife and chil - dren three, . . And they are sleep - ing



hol - low plain There'll be a storm, I trow; . . And
safe and sound, But she keeps watch for me; . . And



as we pass the Beggar's tree, Look out'n the dark, look out, . The
who would quake the road to take With such a dream in store, Tho'



phan - tom horse - man you will see, He will crack his whip and
ra - vens croak on hang - man's oak, And a storm be at our

The Postilion. — Concluded.



shout: . . . Ho - lä! Ho - lä! Ho - lä! . . . He will
and shout :
fore? . . . Ho - lä! Ho - lä! Ho - lä! . . . And a
our fore?



crack his whip and shout : Ho - lä! Ho - lä! Ho - lä! . . .
storm be at our fore? Ho - lä! Ho - lä! Ho - lä! Ho - lä!



Who's for the coach to - night? . . . For we are boun' for
Who's for the coach?



Bris - tol town be - fore the mor - ning light : Ho - lä! . . .



. . . Ho - lä! Ho - lä! . . . lä! Ho - lä! . . .

335. The Jasmine.

E. Oxenford.

Pinsuti.

O frail and ten-der jas-mine tree, By soft - est breezes
O frail

blown, No blooms on all the earth could be So love - ly as thine own! Like

spray drops from a wa-ter-fall To hu-man eye they seem, And

to the wond'ring mind recall . . The flow - 'rets of a dream!

White as snow, Bud and blow, Kiss'd by zephyrs soft and low!

White as snow, Bud and blow, Kiss'd by zeph-yrs soft and low!

Kiss'd by zeph-yrs soft and low! Thy blos-som's dain-ty

The Jasmine.— Concluded.

a tempo. *rall.* *3=6*

workmanship Re-veals a mas-ter-hand. The ver-y bees that
rit. *a tempo. Animato.*
haste to sip O'er - come with won - der stand! Thy
ti - ny flow'rs of snow - y hue Trans-fix them with a - maze, Till
p *rall* *3=5* *D.S. f*
fear-ing they some harm might do, They pass up - on their ways!

336. Calm is the Lake.

Pfeil.

p Lento.

1. Calm is the lake; The birds are sleep-ing, A whis-per, soft-ly pass-ing
2. Calm is the lake; The stars of heav-en Gaze down in peace serene and
seems; The shades of eve - ning o'er earth creep - ing, Are shroud-ing
deep. O hu - man heart, be thou con - tent - ed, Thou too shalt
mp
Na - ture in sweet dreams, Are shroud-ing Na - ture in sweet dreams,
rest in bless - ed sleep, Thou too shalt rest in bless - ed sleep.

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