

NEW AMERICAN MUSIC READER

· NUMBER · THREE ·



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Zuchtman -
~~New American music~~
~~reader.~~

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NEW AMERICAN
MUSIC READER

NUMBER THREE

BY
FREDERICK ZUCHTMANN

ENLARGED EDITION

UNIV. OF CALIFORNIA
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ALPHABETICALLY TO VIVID
HOWARD BARNETT

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INTRODUCTION.

THE same methods of procedure are continued in the New American Music Reader Number Three that characterize Number Two. The voice is regarded as of the first importance, and all songs and studies are in such keys and within such range that the head quality always employed in the high voice may be blended with the lower register without recourse to the harsh tones of the chest.

The period intended to be covered by this book is that in which the boys' voices have not yet begun to change and when they are at their very best both in beauty, fulness and range as sopranos. The mistake should not be made of habitually giving them the lower part unless there are special reasons in individual cases. When the alto is sung by the boys the voices must be used with a soft and mellow tone, as far as possible removed from the chest or shouting register. Thus used school boys' voices should rival those of trained choirs.

This applies equally to the voices of the girls. It will be found that if the same care is given to the girls in regard to position, breathing, properly shaped mouths in vowel and consonant enunciation, and to the persistent criticism of thin and reedy tones, insisting always on the pure tones of the head, that girls' voices, while lacking the fulness that comes later in the young woman's development, will partake largely of the same round and beautiful quality that is characteristic of the boys' voices. The accomplishment of this and the maintaining of it requires and will require the constant care of the teacher, for, if left to their own guidance and without frequent reminding, the children quickly resume the thick, reedy and unpleasant tones. Children should be taught to criticize their own bad tones, and to strive for the ideal voice through their own efforts, for invariably they prefer the latter.

Vocal drills and vocalizes with breathing exercises should be a part of the daily lesson. Special care should be given to purity of vowel forms, to pronunciation and to the intelligent rendering of the text. *Song interpretation* should be all that it is possible for that expression to mean. The thought should be conveyed in perfectly spoken phrases, and the feeling that underlies it all should be expressed by every individual pupil as his own and as going from him to others. He must have something to say and should say it earnestly and meaningly to someone. The sincere inner being of the child should thus find its complete expression. It

INTRODUCTION.

should be the duty of the teacher to explain the meaning and the beauty of the song, that thus she may arouse the enthusiasm and stir the depths of her pupils' better nature. If this be done, the voices will respond with the quality which feeling alone imparts.

To this end the teacher must *conduct*. That is, she herself, knowing the songs and feeling their meaning, should control and impress the class so thoroughly that every individual shall respond to her motion, and follow and interpret as she wishes and wills.

In the study of new effects the same inductive method is employed as in the first two books.

Several new principles are demonstrated in this book: the division of the beat into four parts, the triplet, and nine-part and twelve-part rhythms. The keys of $d\frac{2}{2}$ and b are added to the nine previously learned, the key of $g\frac{2}{2}$ is developed, and the minor scale is taught. The study of chromatics is continued and modulation is practically demonstrated as an aid to sight reading. Rhythm is made a subject of especial study, including syncopation and all the ordinary subdivisions of the beat. Abundant technical material in the form of studies and exercises is furnished for the practice of these difficulties, which are also illustrated in songs. All technical work is first shown in song and the practice of exercises in turn leads up to songs to which the work relates. Song is thus made the basis of all work.

Besides the songs in unison, a special feature is made of real two-part songs. In order to obtain room for a large number of these, they are given with voice parts only; the regular music publishers, however, can furnish the accompaniments to these part songs if desired for use with the piano.

It will be seen that the songs complete the cycle of two years, and in them are found in convenient order seasonable songs and songs for the various festivals and holidays. Songs of life and nature are abundant and varied, and all of them are suited to the age and grade of the pupils. Among the patriotic selections are several new settings, and the familiar ones are in the keys that are best adapted for effective singing by children. In other books these are generally set in keys too low for children's voices.

It must be remembered that in these readers the *songs themselves are intended to be used as sight-reading exercises* and not merely as material for recreation. The desire for new songs will give a decided impetus to sight singing if the pupils realize that these must be learned, and that the principles studied in technical exercises are to be practically applied in the songs.

Reviews. An important feature is the rapid review of previous work. This is provided in exercises, drills and songs that cover previously studied rhythms and keys.

INTRODUCTION.

Enunciation. Great stress should be laid upon pronunciation in songs, and upon the correct forms of all vowels. Insist upon open mouths, relaxed lower jaws, and the absence of all contraction in the throat and neck.

Breathing. The exercises in breathing should form a part of the daily lesson, following the plan recommended in Books I and II. Breath control is all important and should be applied to longer phrases than in former work.

Vocal Drills. The practice of vocalizes and vocal drills should follow the breathing exercises in order to obtain the proper quality of tone, and this quality should be adhered to in drills, sight singing and song singing.

Dictation and Ear Training. Dictation, both oral and visible, should be continued for practice in memorizing scale relation and the chromatics, not omitting the important element of the dictation of the various rhythms. Examples of these should be sung for recognition by hearing. These exercises should be applied to the songs, and all difficulties in the song should first be studied before attempting to read it as a whole. It is especially the duty of the teacher to know what these difficulties are, and by thus anticipating them to prepare the pupil for the sight reading. Much time will thus be saved and the work will gain more rapidly.

Two-Part Songs. It is better to practice the lower part first in two-part singing. Let all pupils sing both parts in practice. Do not allow one set of pupils to always sing the alto. A good method is to have one division sing the alto the first time through and the soprano the next, and the other vice versa. If this is done, all voices will have equal practice and receive greater benefit than if singing only one part. Thick tones must not be allowed in alto parts.

Rhythms. The new rhythms are $\frac{3}{8}$ and $\frac{1}{8}$, syncopations, and the division of the beat into three parts (triplet) and four parts, together with the variations that are commonly found. The practice of these and the drills given are of the utmost importance. Failure to interpret rhythm is the most common fault in sight singing and is the cause of a large part of the failures that arise. Rhythmic drill should have equal place with the study of tone recognition.

New Keys. The keys of *d* and *b* are added to those previously studied.

The Minor Scales. The three forms of the minor scale, the natural, the harmonic and the melodic, are presented, and numerous exercises and songs are given for the practical application of them. The plan is followed of treating the minor scale as a variation of the relative major. This is decidedly the simplest and most practical method for the purpose of sight singing.

Analysis of the Major Scale. A short analysis of the major scale is given with the intervals of the same.

Intoning. Instances are given for intoning stanzas of well-known poems. These are on high pitches, and are intended to give facility in enunciation with the singing tone. This practice will be found to aid remarkably in the production of a pure high tone without straining or effort.

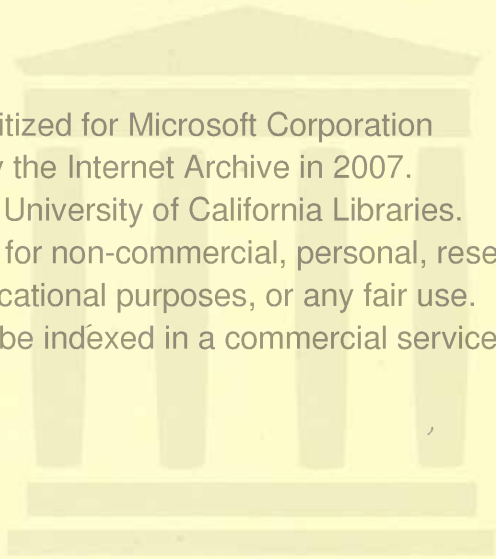
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I. REVIEWS.

1. Vocal Drills.

Begin each lesson with a short breathing exercise.

1. *p* \leq *f* $\gt;$



Pro.....

1a. *p* \leq *f* $\gt;$



Pro.....

2.



oo.....
skö.....
ska.....

2 a.



oo.....
skö.....
ska.....

2. Morning Hymn.

Dict. 1 = e. 165. 123#45. $\frac{4}{4}$ |

J. Keble.

S. Webbe.



1. New ev - 'ry morning is the love Our wak'n'ing and up - ris - ing prove;
2. New mer - cies, each re - turning day, Ho - ver a - round us while we pray;
3. On - ly, O Lord, in thy dear love, Fit us for per - fect rest a - bove;



Thro' sleep and darkness safely brought, Re - stor'd to life and pow'r and thought
New perils past, new sins forgiv'n, New thoughts of God, new hopes of heav'n
And help us, this and ev - 'ry day, To live more near - ly as we pray.

3. Exercise on the Tetrachords.

| 4/4 | 

Dict. 8 = c'. 8765. 4'3'2'8. 12 \sharp 23. 54'3'. 5678. 1234. 83423. 18765.



MODULATOR.

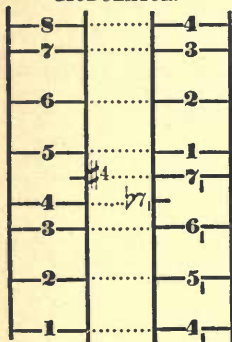


Fig. 1.

4. Sharp 4 and Flat 7.

Drill with pointer from the Modulator (parallel ladders). $\flat 7$ on right hand ladder corresponds to 4 on the left hand ladder. The arrow pointing up leads to the ladder on the left; that pointing down to the ladder on the right. (Bk. II, p. 79.)

5. Dictation Exercises.

Pitch. 8 = $\flat 7$.
 \uparrow 8765. 5435. 54343. 355435.
 \downarrow $\flat 7, 6, 1.$ \downarrow $6, \flat 7, 6.$ \downarrow $\flat 7, 6, 17, 1.$ \downarrow $\flat 7, 6, 7, 1.$ Etc.

NOTE. $\sharp 4$ (left hand ladder) and $\flat 7$ (right hand ladder) may be pointed on the same Modulator.


5 \sharp 45. 5435. 53 \sharp 45. 6435.
 $1 = f.$ \downarrow 17,1217,1. \uparrow $\flat 7, 6, 1.$ 16,7,1. \uparrow $\flat 7, 6, 17, 1.$ Etc.



5 4 3 5 5 4 3 4 3 5 \sharp 4 5 \sharp 4 5 3' 4' 3' 4' 3'

1 $\flat 7, 6, 1,$ 1 $\flat 7, 6, \flat 7, 6,$ 1 7, 1 7, 1 6 $\flat 7 6 \flat 7 6$

NOTE. Flat-seven in Keys with sharps in the signature is expressed by a $\flat 7$. Thus:



1 7, 1 $\flat 7,$

Sing from memory some of the favorite songs of the previous year. Keep a list of these for reference, and use them for recreation at intervals during the day.

6. Contrasted Rhythmic Figures.

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

(1) Loud, soft, loud, soft, loud, soft, loud, soft.

(2) Loud and soft and loud, soft, loud and soft and loud, soft.

(3) Loud and soft and

(4) Loud, soft and loud, soft and loud and soft and loud, (rest.)

(5) lou.....d.

(6) Loud, soft..... soft and loud and soft..... soft.

Review the facts of 3-part, 4-part and 6-part rhythm, using measure words and giving examples for recognition by hearing. (Bks. I and II.)

Review the development of the dotted quarter and eighth. (Bk. II, p. 121.)


7. Oral and Visible Dictation.

The dictation of groups of scale tones and of the chromatics by numbers and pointing the same from the column of figures, ladder, (empty) practice staff and hand staff should be carefully and regularly continued. Examples sung for ear training should include the recognition of rhythms and note values as well as the simple scale relations. See Bk. I, pp. 28, 29 and 31. Bk. II, pp. 25 and 100.

8. Examples for Dictation.

- (1) 8 = *e*^b. 81. 18. 8531. 8641. 1358. 1468. 878. 868. 858. 848.
838. 828.
- (2) 8 = *e*^b. 121. 131. 141. 151. 161. 171. 181. 135421. 165421.
13. 24. 35. 46. 57. 68. 78.
- (3) 8 = *c*. $\overline{21}$. $\overline{43}$. $\overline{65}$. $\overline{78}$. 321. 678. 543. 4321. 5678. 572¹8.
53¹2¹8.
- (4) 8 = *d*¹. 878. 5 \sharp 45. 543. 3 \sharp 23. 321. 12 \sharp 121. 56 \sharp 5658. 35 \sharp 45.
3 \sharp 45. 345.
- (5) 1 = *f*. 13543. 543(5=8)8^b76. 6^b76. 678. 8^b7678. 12^b321. 15^b658.
- (6) 8 = *c*. 135. 246. 357. 468. 572¹. 683¹. 72¹4¹3¹.
- (7) 8 = *c*. 143. 257. 368. 472¹8. 583¹. 62¹78. 73¹2¹8. 853. 743. 6^b1.
521. 41.
- (8) 8 = *e*^b. 84. 73. 62. 51. 47¹. 36¹. 15. 26. 37. 48. 52¹8.
- (9) 8 = *c*. 16. 27. 38. 42¹. 53¹. 64¹3¹. 3¹5. 2¹4. 83. 72. 61. 57¹.
1.
- (10) 8 = *c*. 85 \sharp 45. 6 \sharp 45. 7 \sharp 45. 8 \sharp 45. 2 \sharp 45. 3 \sharp 45. 3 \sharp 45. 2 \sharp 45. 1 \sharp 45.
- (11) 1 = *g*. 343. (3 = 6.) 6^b76. 8^b76. 5^b76. 3^b76. 1^b76. 135^b7678.

9. When I'm A Man.

Dict. 1 = ♩ . 561. 1236. 667,1. 342. 2678. $\frac{4}{4}$ |  ||



1. I know a se-cret a sail - or told A - bout a hundred
2. This sail - or had..... a wood-en leg, And for an arm an -



pots of gold, And - di - a-monds, too, all safe - ly hid Deep
oth - er peg, His eyes were black, his hair was red, His



rit. , *a tempo.*
in the earth by Cap - tain Kidd. I'll nev - er tell, but
voice was gruff, and what he said I'll nev - er tell, but



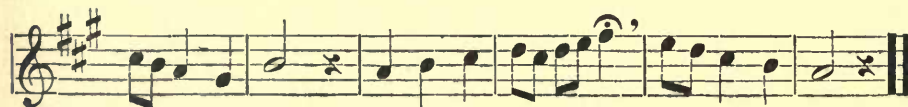
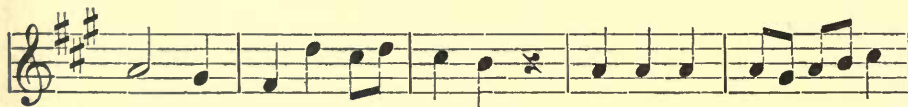
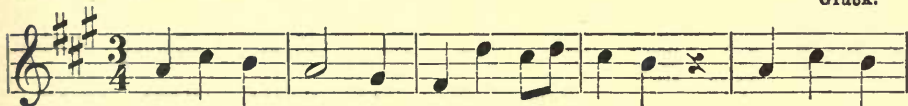
marcato.
I've a plan To get it all when I'm a man!
I've a plan To get that gold when I'm a man!

10. Air.

$\frac{3}{4}$ |  ||

Dict. 1 = ♩ . 14. 6,4.

Gluck.



11. Mr. Nobody. (Rote.)

Dict. *b.* (Rota.) $\frac{2}{4}$ |  ||

From an Italian Song.



1. I know a fun-ny lit-tle man As qui-et as a mouse, Who
2. He puts damp wood upon the fire So ket-tles can-not boil, The



does the mischief that is done In ev-'ry-bod-y's house. There is
feet that bring in mud are his And all the car-pets soil. If the



no one ev-er sees his face, And yet we all a-gree, That
pa-pers ev-er are mis-laid Who had them last but he? There's



ev-'ry plate that breaks was cracked By Mis-ter No-bod-y.....
no one toss-es things a-bout Like Mis-ter No-bod-y.....

12. Studies in $\frac{6}{8}$ Rhythm.

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

16. Round. Come, Follow Me.

Old English.

1.
Come, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low me.

2.
Whither shall I follow, fol-low, fol-low, Whither shall I follow, fol-low thee?

3.
To the greenwood, to the greenwood, to the greenwood, greenwood tree.

17. To God On High.

Chorale.

"St. Paul." Mendelssohn.

{ To God on high be thanks and praise, Who deigns our bonds to sev - er; }
 { His cares our drooping souls upraise, And harm shall reach us nev - er. }

On him we rest with faith as - sured, Of all that live the
 might - y Lord, For - ev - er and for - ev - - er.

18. Sharps by Comparison.

(See Book II, p. 129.)

1. 2. 3. 4.

1 = 2. 1 = 6. 6 = 3. 1 = 7.

19. Review of Scales.

The following scales should be transferred to the blackboard to drill from with the pointer, thus giving dictation in the various keys. Review signatures and locate the position of 1, 3, 5 and 8 with each. Also review the pitch names in the 9 keys.

Five musical staves showing scales in various keys: C major, G major, D major, A major, and E major. Each staff contains two measures of music, one ascending and one descending, with a repeat sign at the end of each measure.

20. The Harmonious Blacksmith.

Dict. 1 = *f*. 1325. *36⁽⁶⁾#45. $\frac{4}{4}$ | G. F. Handel.

Three musical staves showing the melody and accompaniment for 'The Harmonious Blacksmith' in B-flat major, 4/4 time. The first staff is the melody, and the second and third are the accompaniment. The piece ends with a double bar line and repeat dots.

* Think but do not sing the tone in brackets. This will guide to the sure intonation of the chromatic and is a useful device for singing difficult intervals. Ex. 1 = e. 1⁽⁵⁾#45. 1⁽⁶⁾76. 1⁽⁶⁾76. 6⁽¹⁾7, etc.

21. Eternal Ruler.

Dict. 1 = $b\flat$. 5,15,2. 5,3. 5,4,3,1. 13⁽⁵⁾4⁽⁵⁾6. 17,6[#]5,6.

"Magio Flute." Mozart.

Maestoso.



E - ter - nal Rul - er of the skies, To whom in -



spired by faith we pray. Whose pow'r true wis - dom ne'er de -



nies, Whose prac - tice all thy acts dis - play; Teach us to



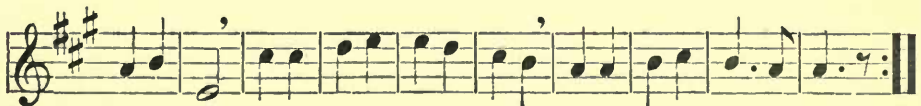
feel for oth - ers' woe And dai - ly hope to



live a - gain in realms of end - less, end - less peace

22. Theme.

From the "Choral or Ninth Symphony." Beethoven.



23. Sailing.

Dict. 1 = $e\flat$. 87/45. 6#5543. 5#443. 6#56.

Godfrey Marks.

** Con spirito.*



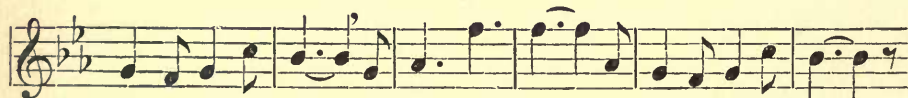
1. Y'heave ho! my lads, the wind blows free A pleas-ant gale is
 2. The sail - or's life is bold and free, His home is on the
 3. The tide is flow - ing with the gale, Y'heave ho! my lads, set



on our lee; And soon a - cross the o - cean clear Our
 roll - ing sea; And nev - er heart more true or brave Than
 ev - 'ry sail. The har - bor bar we soon shall clear; Fare-



gal - lant barque shall brave - ly steer, But ere we part from
 his who launch - es on the wave, A - far he speeds in
 well once more to home so dear, For when the tem - pest



friendly shores to-night A song we'll sing for home and beauty bright.
 distant climes to roam, With joy - ous song he rides the sparkling foam.
 rag - es loud and long, That home shall be our guiding star and song.



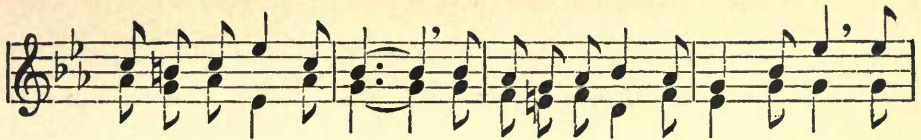
Then here's to the sail - or, And here's to the heart so true, Who will



think of him up - on the wa - ter blue!..... Sail - ing, sail - ing,

* Be careful not to sing this song too loudly or in the thick voice. In a spirited movement the tendency to use coarse, hard tones should be carefully repressed.

Sailing.—Concluded.



o - ver the bounding main; For ma - ny a storm - y wind shall blow, ere



Jack comes home a - gain!..... Sail - ing, sail - ing, o - ver the bounding

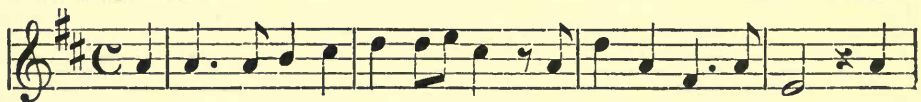


main; For ma - ny a stormy wind shall blow ere Jack comes home a - gain.

24. Study.

Partant pour la Syrie.

Queen Hortense.



II. SYNCOPATION.

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. This effect is called a Syncopation.

25. Dance of the Roses.

Alice E. Allen.

Rossini, arr.

Allegretto.



1. The June winds are tun-ing their soft vi - o - lins, Now, out there in the
White Rose leads off with the tall Jacqueminot, And the oth - ers all



gar - den, a fro - lic be - gins. The ros - es in crim - sons, in
fol - low with cour - te - sies low. To sweet - est of meas - ures, with



pinks and in creams, All dance in the light of the sil - ver moonbeams. The
steps soft and light, They dance and they glance thro' the warm summer night. To



ros - es in crimsons, in pinks and in creams, All dance in the light of the
sweetest of measures, with steps soft and light, They dance and they glance thro' the



sil - ver moonbeams, All dance in the light of the sil - ver moonbeams. The
warm summer night. They dance and they glance thro' the warm summer (*Omit...*)



night, Light - ly dance, bright - ly glance thro' the warm summer night.

26. Examples in Syncopation.

1. $\frac{4}{4}$ Treble clef, key of G major. Syncopation on the second and fourth beats of the first measure.

2. $\frac{4}{4}$ Treble clef, key of G major. Syncopation on the second and fourth beats of the first measure.

3. $\frac{4}{4}$ Treble clef, key of G major. Syncopation on the second and fourth beats of the first measure.

4. $\frac{4}{4}$ Treble clef, key of G major. Syncopation on the second and fourth beats of the first measure.

5. $\frac{4}{4}$ Treble clef, key of G major. Syncopation on the second and fourth beats of the first measure.

6. $\frac{4}{4}$ Treble clef, key of G major. Syncopation on the second and fourth beats of the first measure.

7. $\frac{4}{4}$ Treble clef, key of D major. Syncopation on the second and fourth beats of the first measure.

8. $\frac{4}{4}$ Treble clef, key of D major. Syncopation on the second and fourth beats of the first measure.

9. $\frac{4}{4}$ Treble clef, key of D major. Syncopation on the second and fourth beats of the first measure.

10. $\frac{4}{4}$ Treble clef, key of D major. Syncopation on the second and fourth beats of the first measure.

27. Air.

"Faust." Ch. Gounod.

Andante.

Key signature: two sharps (D major). Time signature: common time (C). The score consists of two staves of music.

28. Theme.

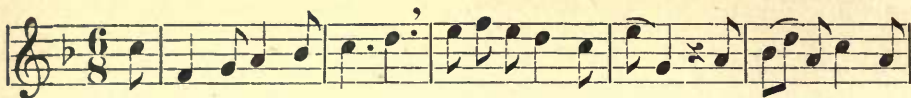
Dict. 8 = σ . 82243.

Robert Franz.

Key signature: two sharps (D major). Time signature: $\frac{2}{4}$. The score consists of one staff of music.

29. Never a Care I Know.

Spanish Air.



1. O I'm a hap-py crea-ture, Merry from morn till night; I love a gay and
2. Tho' cloudy be the morn-ing, Sunny may be the noon; But music ne'er can
3. I wish there was no fighting, Never a speck of war; That weak and strong could



joy-ful way, For life is my de-light; The world is all be-fore me,
charm the ear, If strings are out of tune. Then sing in cheerful meas-ure,
get a-long With-out a wound or scar; I wish there was no sor-row,



Nev-er a care I know, Then why should I despond or sigh, When pleasures freely
Mer-ri-ly all the day; And with a smile for-get a while Your sorrows while you
Nev-er a cause of woe, If on-ly we could all a-gree, How jol-ly times would



flow? }
may. } For the days roll on in the same old way; O give me
go. }



then a heart that is gay. { The world is all be-fore me, Never a care I
O sing in cheerful measure, Mer-ri-ly all the
I wish there was no sor-row, Never a cause of



know, Then why should I de-pond or sigh, When pleasures free-ly flow?
day; And with a smile for-get a-while Your sorrows while you may.
woe, If on-ly we could all a-gree, How jol-ly times would go.

30. Distant Bells.

Franz Abt.

p SOPRANO. , SOPRANO AND ALTO.

O'er the fields and fra - grant mead - ows, When the twi - light
 casts its shad - ows, Borne on wings of gen - tle zeph - yrs,
 Comes the mu - sic of the bells. Far a - cross the pur - ple
 mount - ain, O'er the rip - ple of the fount - ain, While the
 pal - ing sun - beams lin - ger, Comes the mu - sic of the
 bells, Comes the mu - sic of the bells, ding, dong, ding,
 dong, ding, dong, ding, dong, Comes the mu - sic of the bells.

cres. *dim.* *p*
cres.
cres. *f* *p*

31. Subject.

J. S. Bach.

32. *Sharp-4 Shown by a ♯.

* In keys with flats in the signature.

33. *Flat-7 Shown by a ♭.

* In keys with sharps in the signature.

34. Equivalent Tones.

8 7 ♭7 6

5 ♯4 4 3

5 ♯4 4 3

8 7 ♭7 6

35. Nightfall.

Dict. 1 = c. 32#16,7,#123.

Musical score for 'Nightfall' in G major, 2/4 time. The score consists of three staves of music with lyrics underneath. The lyrics are: 'Lit - tle birds that sing all day, At the night - fall fly a - way, To a soft and down - y nest, Close their eyes in qui - et rest.'

36. Syncopations.

Handel.

Musical score for 'Syncopations' in G major, 4/4 time. The score consists of five numbered staves of music. The lyrics are: 'A . . . men, A . . . men, A . . . men.'

Marpurg.

Musical score for Marpurg's 'Syncopations' in G major, 4/4 time. The score consists of one numbered staff of music.

III. KEY CHANGES.

When key changes consist of transitions or modulations through $\sharp 4$ to the dominant or through $\flat 7$ to the subdominant as is commonly the case, it is unnecessary to treat them as new keys unless the change persists for many measures, but when changes are made to less closely related keys, like those on the second, third or seventh degrees, the frequent use of chromatics whose sound is strange because they really belong to the new key and not to the old, makes it easier to read these passages in the new key even if the signature is not changed. This may be done by thinking of any tone where the change occurs by the relation it bears to the new key. Thus, c is 2 in the key of $b\flat$, 6 in $e\flat$, 3 in $a\flat$, 7 in $d\flat$. 2 in $c = 1$ in d , 3 in $c = 1$ in e , etc. The power to change the scale relation on a given tone may be gained by practice on the modulator.

Modulator for Nine Keys. (Book II, page 143.)

	$a\flat$	$e\flat$	$b\flat$	f	c	g	d	a	e	
f'	6	2'	5	8	4'	b	$b \sharp$	$b \sharp$	\sharp	f'
e'	$b \sharp$	\sharp	\sharp	7	3'	6	2'	5	8	e'
$e\flat$	5	8	4'	b	$b \sharp$	$b \sharp$	\sharp	\sharp	7	$d\sharp$
d'	\sharp	7	3'	6	2'	5	8	4	b	d'
$d\flat$	4	b	$b \sharp$	$b \sharp$	$b \sharp$	\sharp	7	3	6	$c\sharp$
c'	3	6	2'	5	8	4	b	$b \sharp$	$b \sharp$	c'
b	$b \sharp$	$b \sharp$	\sharp	\sharp	7	3	6	2	5	b
$b\flat$	2	5	8	4	$b \sharp$	$b \sharp$	$b \sharp$	\sharp	\sharp	$a\sharp$
a	\sharp	\sharp	7	3	6	2	5	1	4	a
$a\flat$	1	4	b	$b \sharp$	$b \sharp$	\sharp	\sharp	7,	3	$g\sharp$
g	7,	3	6	2	5	1	4	b	$b \sharp$	g
$g\flat$	b	$b \sharp$	$b \sharp$	\sharp	$b \sharp$	7,	3	6,	2	$f\sharp$
f	6,	2	5	1	4	b	$b \sharp$	$b \sharp$	\sharp	f
e	$b \sharp$	\sharp	\sharp	7,	3	6,	2	5,	1	e
$e\flat$	5,	1	4	b	$b \sharp$	$b \sharp$	\sharp	\sharp	7,	$d\sharp$
d	\sharp	7,	3	6,	2	5,	1	4,	b	d
$d\flat$	4,	b	$b \sharp$	$b \sharp$	$b \sharp$	\sharp	7,	3,	6,	$c\sharp$
c	3,	6,	2	5,	1	4,	b	$b \sharp$	$b \sharp$	c

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. The sharps modify the figures just below; the flats those just above.

37. Exercises for Modulator.

3 Keys.

1. *c.* 8765435. *g.* 17,16,7,1. *c.* 54321. *g.* 4,5,6,7,1.
2. *c.* 878. *f.* 54343. *c.* 6 \flat 7678. *f.* 5 \sharp 454321. *c.* 45678.
3. *c.* 8531. *f.* 5,17,1312356. *c.* 2,87853. *g.* 6,5,7,1.

4 Keys.

4. *g.* 15,135. *d.* 87867876. *c.* 78782,85. *f.* 234321.
5. *f.* 12312. *d.* 54321358. *c.* 2,8783,217. *g.* 317,1.
6. *d.* 8565. *g.* 2325116,17,5,6. *c.* 343212. *f.* 5,6,7,131.

5 Keys.

7. *g.* 1343 \sharp 45. *d.* 876543 \sharp 45. *a.* 17,1325,7,1. *c.* 678. *f.* 54321.

The teacher may devise similar examples. The power to be gained is that of changing the key on a common tone.

38. Studies in Modulation.

D. B \flat . G. D.

41.

1 = 3. 3 = 5.

2 = 5.

E \flat . F. B \flat . E \flat .

2.

6 = 5. 8 = 5.

4 = 8.

42. Good-night.

CANON IN THE SECOND BELOW.

Reinecke.

- | | | |
|----------------------------|-------------------------|-----------------|
| 1. Good-night, good-night, | good-night, good-night! | The eye, of |
| 2. Good-night, good-night, | good-night, good-night! | The winds are |
| 3. Lo, pinions bright, | Lo, pinions bright, | Their earthward |

- | | |
|----------------------------|-------------------------|
| 1. Good-night, good-night, | good-night, good-night! |
| 2. Good-night, good-night, | good-night, good-night! |
| 3. Lo, pinions bright, | Lo, pinions bright, |

see-ing wea-ry, When the fairest things look dull and dreary, Cares not to
si-lence keeping, And the flow'rs are with the children sleeping; Sleeps too the
way are winging, Guardian angels, hymns ce-les-tial sing-ing, All through the

The eye, of see-ing wea-ry, When the fairest things look dull and
The winds are si-lence keeping, And the flow'rs are with the children
Their earthward way are winging, Guardian angels, hymns celestial

- | | |
|---|--|
| seek the light,
sunshine bright,
live-long night, | Good-night, good-night.
Good-night, good-night.
The live-long night. |
|---|--|

- | | |
|---|--|
| drear-y, Cares not to seek the light.
sleep-ing; Sleeps too the sunshine bright.
sing-ing, All through the live-long night. | Good-night, good-night.
Good-night, good-night.
The live-long night. |
|---|--|

43. Mignonette.

The dots below or above the notes indicate a short, detached delivery of the tones. This is termed "staccato." The song should be sung in a light, airy manner.

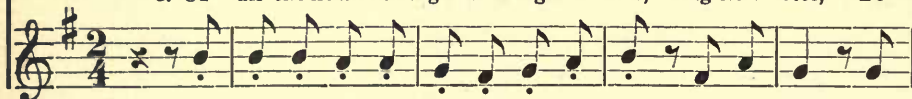
Dict. 1 = *g.* 37,21. 6,♯5,6,7,1. 1♯5,7,6,1. 5,♯5,6,1. 6♯56⁽⁶⁾♯45. 14⁽³⁾♯23.
121♯7,6,1.

Oxenford.

Pinsuti.



1. No flow'r of state-ly mien in you is seen, Mig-non - ette; And
2. No col - ors bright and gay do you es - say, Mig-non - ette; No
3. Of all the flow'rs that grow on high or low, Mig-non - ette, To



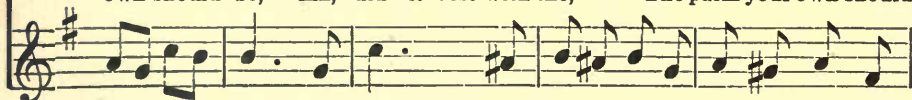
yet we love you well as all will tell, Mignonette. With - in your ti - ny
gaudy rain - bow hues your flow'rets choose, Mignonette. With - in a plume of
you should go the prize for your sweet eyes, Mignonette. Ah, did it rest with



eyes, With - in your ti - ny eyes A wealth of sweet-ness lies, of
green, With - in a plume of green A speck of gold is seen, of
me, Ah, did it rest with me The palm your own should be, your



sweetness lies, With - in your ti - ny eyes A wealth of sweetness
gold is seen, With - in a plume of green A speck of gold is
own should be, Ah, did it rest with me, The palm your own should



Mignonette.—Concluded.

p rall.

lies, That riv-al-ry de-fies,..... } Mignion-ette,
 seen, A ro-sy tinge be-tween... } Mignion-ette,
 be, No fair-er flow'r I see,..... } Mignionette, Mignion-ette.

44. Two Subjects.

"Elijah." Mendelssohn.

1.

Bless-ed are the men who fear Him, they ever walk in the ways of peace.

Handel.

2.

He led them thro' the deep, He led them thro' the deep, as thro' a wilderness

45. The Field Daisy.

Reinecke.

1. I'm a pret-ty lit-tle thing, Al-ways com-ing with the
 2. Lit-tle la-dy, when you pass Light-ly o'er the ten-der

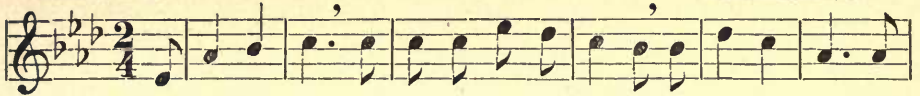
spring; In the mead-ows I am found Peep-ing just a-bove the
 grass, Skip a-bout, but do not tread On my meek and mod-est

ground, And my stalk is cov-ered flat With a white and yel-low hat,
 head; For I al-ways seem to say, "Sure-ly win-ter's gone a-way."

47. When Summer Goes.

Alice E. Allen.

Mendelssohn, arr.



1. When summer goes, all red and yellow turning The little leaves drift
 2. When summer goes, up on the gray leaves dying, Like tears, the rain-drops



down the woodland way; Late butterflies to old-time haunts returning, Search
 gently patter down; Through silent woods the winds are softly sighing 'Round



for the rose that bloom'd but yesterday. When summer goes, the
 empty nests in branches bare and brown. When summer goes, the



golden-rod half-dozen Sways all day long beside the drowsy
 days are colder growing, And overhead in swiftly passing



streams, Sweet gentians, too, their blue eyes slowly closing, Fall
 through On tireless wing, the summer birds are going Far a-



sleep to dream their little dreams, To dream..... their happy dreams.
 way to sing their little songs, To sing..... their happy songs.

48. Drill in 6-part Rhythm.

1. 2. 3.

4. 5. 6.

7. 8. 9.

49. Two Canons.

1. SLEEP, BABY, SLEEP.

J. Brahms.

Andante.

* (1) *p dolce.*

(2)



Sleep, ba - by, sleep, Thy fa - ther tends the sheep, Thy

(3)



moth - er shakes the dream - land tree, And down fall pret - ty

FINE.



dreams to thee, My ba - by, sleep, Sleep, ba - by,

Old English.

2. HEY HO, TO THE GREENWOOD.

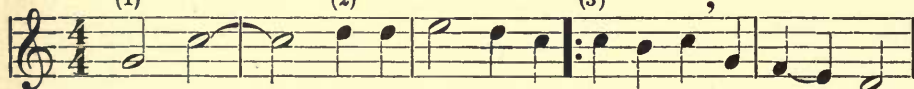
Byrd.

Allegretto.

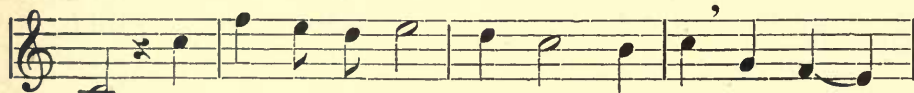
(1)

(2)

(3)



Hey ho,..... to the greenwood now let us go, Sing heave and

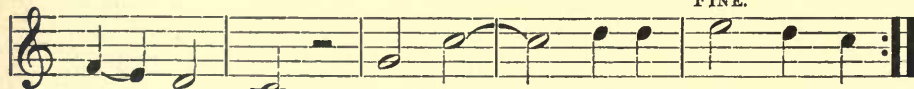


ho, And there shall we find both buck and doe, Sing heave



and ho. The hart and hind and the lit - tle pret - - ty roe, Sing

FINE.

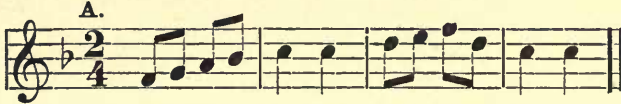


heave and ho, Hey ho,..... to the green-wood now

* The second division will begin at (1) when the first division reaches (2) and the third division when the second has reached the same point.

IV. FOUR EQUAL TONES TO ONE BEAT.

1. Let the pupils sing the following phrase (Bk. II. p. 56.):



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

2. The important facts brought out by the pupils are the 2-part rhythm and two equal tones to the beat in the first and third measures. The phrase may then be placed on the board.

3. The teacher, beating time, sings and the pupils imitate the following:

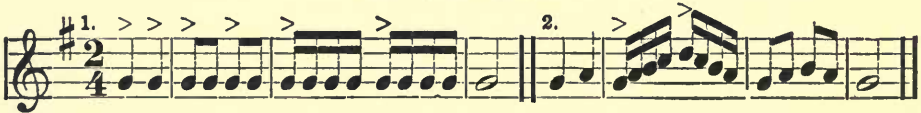


Hear the sky-lark gai - - ly sing - ing.

4. The pupils should recognize that in place of two tones to each syllable in measures one and three four tones have been sung, and that since four tones have been sung in place of two eighth notes the shorter ones must be sixteenth notes.

5. The new representation should then be placed on the board under the former and sung from. The class should then sing from either A or B until the power is gained to sing two or four tones to the beat.

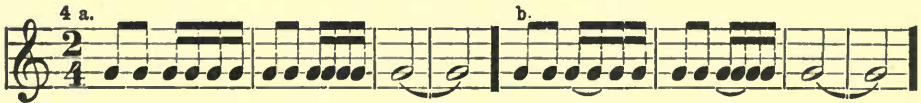
50. Exercises.



Lo lo lo lo, etc. lo lo lo lo, etc. lo... No no, etc.



Loo loo loo, etc.



Lo lo lo lo lo, etc.

lo lo lo-o lo lo, etc.



lo lo lo lo lo, etc.

lo lo lo lo lo

lo lo lo-o lo lo

lo lo lo lo



lo lo lo lo lo lo...

lo - olo lo - olo

lo...

lo lo lo lo lo...

51. Bugle Call. The Revellie.

Quick.

Musical notation for 'Bugle Call. The Revellie.' in G major, 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Quick.' The music features a series of eighth and sixteenth notes, with some rests. The second staff continues the melody and includes the word 'FINE.' above it. The third staff concludes the piece with a double bar line and the marking 'D.C.' (Da Capo).

52. Thanksgiving Hymn.

Sullivan.

Musical notation for the first line of 'Thanksgiving Hymn.' in G major, 4/4 time. The notation is on a single staff with a treble clef, showing a series of quarter and eighth notes.

1. To thee, O Lord, our hearts we raise In hymns of ad - o - ra - tion; To
 2. O bless - ed is that land of God, Where peace abides for - ev - er; There

Musical notation for the second line of 'Thanksgiving Hymn.' in G major, 4/4 time. The notation is on a single staff with a treble clef, continuing the melody with quarter and eighth notes.

Thee bring sac - ri - fice of praise With shouts of ex - ul - ta - tion. Bright
 gold - en fields spread far and broad Where flows the crys - tal riv - er; The

Musical notation for the third line of 'Thanksgiving Hymn.' in G major, 4/4 time. The notation is on a single staff with a treble clef, continuing the melody with quarter and eighth notes.

robes of gold the fields a - dorn, The hills with joy are ring - ing, The
 strains of all its ho - ly throng With ours to - day are blend - iug; Thrice

Musical notation for the fourth line of 'Thanksgiving Hymn.' in G major, 4/4 time. The notation is on a single staff with a treble clef, concluding the piece with a double bar line.

val - leys stand so thick with corn That ev - en they are sing - ing.
 bless - ed is that har - vest song Which nev - er hath an end - ing.

53. The Corn Song.

Whittier.

Raymon.



1. Heap high the farm-er's win - try hoard! Heap high the gold - en
 2. Let oth - er lands ex - ult - ing glean The ap - ple from the



corn!..... No rich - er gift has Au-tumn pour'd From out her lav - ish
 the corn!
 pine,..... The or - ange from the glos - sy green, The clus - ter from the
 the pine,



horn! So let the good old crop a-dorn The hills our fa - thers
 vine; We bet - ter love the hard - y gifts Our rug - ged vales be -

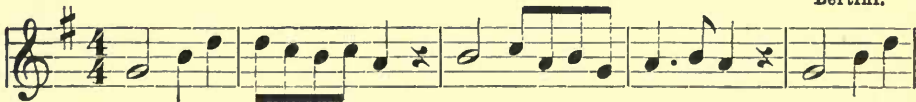


trodl..... Still let us, for his gold - en corn, Send up our thanks to God.
 the hills,
 stow,..... To cheer us when the storm shall drift Our harvest fields with snow.
 our vales,

54. Vocal Rondo.

Dict. *g.* $\frac{4}{4}$ | ||

Bertini.

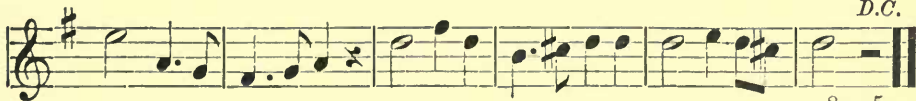


FINE.



5 = 8.

D.C.



8 = 5.

55. Christmas Song.

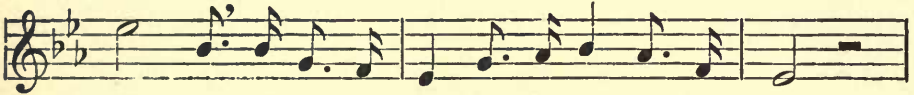
UNISON CHORUS WITH OPTIONAL PARTS IN THE REFRAIN.

Adam, Arr.

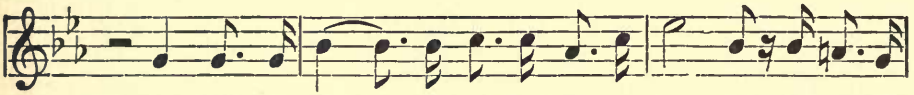
Accomp.



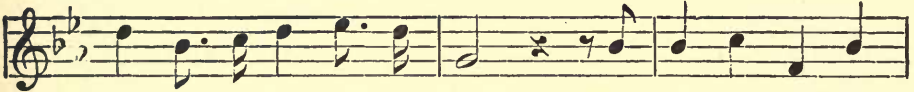
1. O glo - rious night, the stars are bright-ly
2. So by the light of Faith, se - rene - ly



shin - ing; And won-drous peace comes from heav'n down to earth.
beam - ing, We hear God's voice and His mes - sage of peace;



Long lay the world in sin and er - ror pin - ing, Un - til that
Led by the star of Love so sweet-ly gleam-ing, In His good



day when the soul felt its worth. A thrill of hope, the
time all op - pres - sion shall cease. Sweet hymns of joy in



wea-ry world rejoic-es, For yon-der breaks a new and glorious dawn.
grateful cho-rus sing-ing, Let all with-in us praise His ho - ly name!

REFRAIN.



Fall on your knees, O hear the wondrous voic - es; O
He knows our need, And free - dom he is bring-ing, O



night sub - lime, that brings the glo - rious
night sub - lime! now comes the prom - ised

Christmas Song.—Concluded.



morn; O night sub- lime! O night, O night sub-lime!
 dawn! O night sub- lime! O night, O night sub-lime!

56. Vocal Drill. (Rote.)

Dict. *d*. $\frac{4}{4}$ | $\overset{3}{\text{lo}}$ | lo | lo | lo | lo ||

"Lohengrin." R. Wagner.



lo..... lo lo lo lo lo..... lo..... lo



lo lo lo lo..... lo.....



..... lo lo..... lo lo lo..... lo lo

57. Study.

From "Acis and Galatea." Handel.



Mur - m'ring still his gen - - tle love, mur - m'ring still his



gen - tle love, mur - m'ring still his gen - tle love.

58. Canon. O Come With Me.

O come with me and play be - neath the droop - ing
 O come with me and play be - neath the
 beech, O come and play with me.
 droop - ing beech, O come and play with me.

59. Bugle Calls.

1. Assembly.

2. Fall In.

60. How Can I Leave Thee.

Thuringian Folk-Song.

How can I leave thee, How from thee can I part? Tru - ly my
 home thou art Dear un - to me. My childhood's hap - py day
 And youth's glad timeso gay, I nev - er shall for - get Tho' far a - way.

63. The Curfew Tolls the Knell of Parting Day.

An exercise for intoning. Prolong vowels and articulate very clearly, with especial care for light tone. Similar exercises on even higher pitches may be given.

Goldsmith.

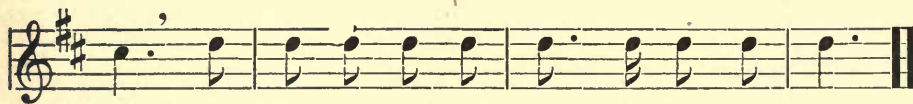
Slowly and sustained.



The cur-few tolls the knell of part-ing day, The low-ing herd winds




slow - ly o'er the lea, The plowman homeward plods his wea - ry



way, And leaves the world to dark - ness and to me.

64. Air.

Dict. 1 = a. 531. 25;21. 51443. 16. $\frac{2}{4}$ 

Corelli.



65. Theme.

Bizet.



66. It Came Upon the Midnight.

Dict. 8 = b. 5#56. 3#4#56 = 5678 if 3 = 5.

Willis.

67. Christmas Eve.

R. Herriok.

1. Come bring with a noise, My mer - ry, mer - ry boys, The
 2. Be now of good cheer, Cut the white loaf here, The

Christ - mas log to the fir - ing; While my good dame, she Bids ye
 while the meat is a - shred - ding; For the rare mince pie, And the

all be free And joy to your heart's de -
 plums stand - ing by, To fill the paste that's a

sir - ing, And joy to your heart's de - sir - ing.
 knead - ing, To fill the paste that's a - knead - ing.

68. Vocalize. (Rote.)

Martin.

ö.....
ä.....

69. Cast Thy Burden,

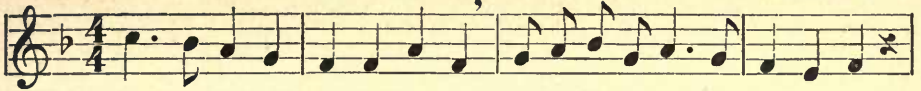
Mendelssohn.

Adagio.

Cast thy bur - den up - on the Lord, And He shall sus -
tain thee. He nev - er will suf - fer the righteous to fall; He is... at thy
right hand. Thy mer - cy, Lord, is great, And far a - bove the
heav'ns, Let none be made a - sham - ed That wait up - on... Thee.

70. New Year's Eve.

Welsh Song.



1. Soon the gray Old Year will leave us, Fal, la, la, la, la, la, la, la, la,
 2. All our pleasures may re-doub-le, Fal, la, la, la, la, la, la, la, la,
 3. At his birth he brings us gladness, Fal, la, la, la, la, la, la, la, la,



But the parting must not grieve us, Fal, la, la, la, la, la, la, la, la!
 He may bring us store of troub-le, Fal, la, la, la, la, la, la, la, la!
 Pon-der not on fu-ture sad-ness, Fal, la, la, la, la, la, la, la, la!



When the New Year comes to - mor-row, Fal, la, la, la, la, la, la, la, la,
 Hope the best, and gai - ly meet him, Fal, la, la, la, la, la, la, la, la,
 Anx - ious care is now but fol - ly, Fal, la, la, la, la, la, la, la, la,



Let him find no trace of sor-row, Fal, la, la, la, la, la, la, la, la!
 With a jov - ial cho - rus greet him, Fal, la, la, la, la, la, la, la, la!
 Fill the joy-cup, hang the hol - ly, Fal, la, la, la, la, la, la, la, la!

71. March.

Alla Marcia.

$\frac{4}{4}$ | "Pirates of Penzance." Sullivan.



V. THE TRIPLET.

72. Forward Merrily.

In the following little song which the pupils imitate, they should recognize that three tones are sung in the time of one beat in the second part of the measure, and that two tones are sung to the first beat.

For-ward mer-ri-ly, on-ward cheer-i-ly, up-ward read-i-ly go,
 For-ward mer-ri-ly, downward cheeri-ly, stead-i-ly, read-i-ly, so!

A triplet is a group of three equal notes sung in the time ordinarily given to two of the same kind.

73. Examples of Three Equal Tones to the Beat.

1. a. $\frac{2}{4}$ no, no, etc. b. $\frac{2}{2}$ lo, lo, c. $\frac{3}{4}$ loo, loo,

2. Bugle Call.

3. a. b.

Bright Oc-to-ber will not stay. Bright Oc - to - ber will not stay.

The triplet is indicated by $\overbrace{3}$ placed above or below the groups.

The teacher should sing examples for recognition from hearing on a single tone with lo, loo, etc. The pupils should state in which measure and in which part of it occurred 2, 3 or 4 tones to one beat.

Dict. 1 = a. $\frac{2}{4}$ lo, lo, lo, etc.

Short rhythmic examples may be lightly tapped with the pencil for recognition.

74. A Study.

"Israel in Egypt." Handel.

My hand shall de - stroy..... them!

75. The Gypsy Chorus.

Dict. 1 = g. 5[♭]7[♭]7[♭]7[♭]. 57,7,7. 5,7[♭]7[♭]7[♭]-7,1. 1345[♯]5,6. [♯]5,6,7,6,7,1.

"Bohemian Girl." Balfe.



In the gyp-sy's life you read..... The life that all would like to



lead,..... In the gyp-sy's life you read The life that



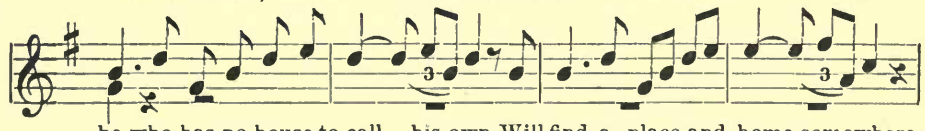
all would like to lead. Sometimes un-der roof and some-times



thrown where the wild wolf makes his lair, Where the wolf..... makes his
Where the wolf



lair, Where the wolf..... makes his lair..... For
makes his lair, Where the wolf makes his



he who has no house to call his own Will find a place and home somewhere,
lair.



He who has no house to call his own Will find a home some-where.

76. Air.

"Il Trovatore." Verdi.

76. Air. "Il Trovatore." Verdi. Musical score in 6/8 time, featuring a melodic line with various ornaments and dynamics. The score includes first and second endings, a "rall." marking, and a double bar line at the end.

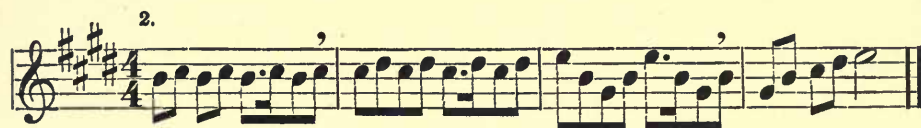
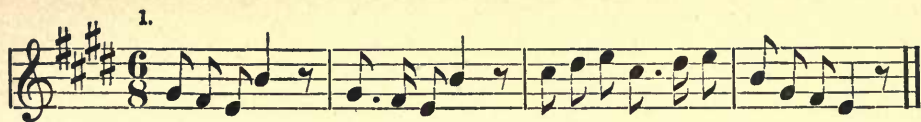
77. Melody.

Verdi.

Dict. 8 = c. 6#5675. 3'73'78. 7#47#45.

77. Melody. Verdi. Musical score in 4/4 time, featuring a melodic line with accents, slurs, and triplets. The score includes first and second endings and a double bar line at the end.

78. Rhythmic Contrasts.

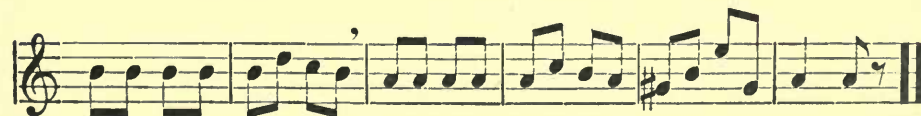


79. Two-part Exercises.



80. From St. Petersburg.

"Minka," a Folk-song.

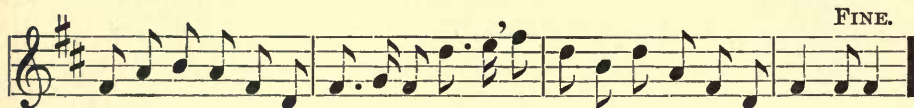


81. The Campbells Are Coming.

Scoth Air.



The Campbells are comin', O ho, O ho, The Campbells are comin', O ho, O ho, The



Campbells are comin' to bonnie Loch-leven, The Campbells are comin', O ho, O ho!



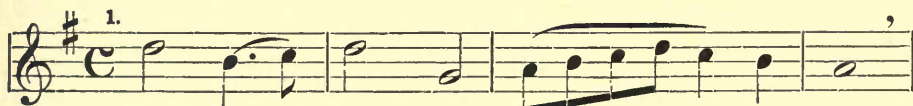
Up - on the Lomonds I lay, I lay, Up - on the Lomonds I lay, I lay, I



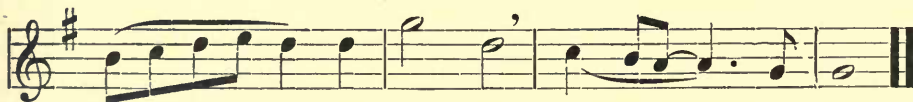
look'd far down to bon-nie Loch-leven, And heard three bonnie pipers play. The

82. Two Themes.

"Judas Maccabeus." Handel.

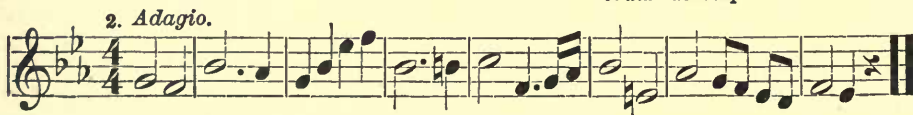


See, the con - qu'ring he - - ro comes,



Sound..... the trump - ets, beat..... the drums.

Sonata Pathetique. Beethoven.



83. Dictation of Chromatics.

8 = *a*. 135 \sharp 46. 6 \sharp 561 \flat 21. 2 \sharp 1243. 54 \flat 321. 18 \flat 756. 65 \flat 658. 1 \flat 2134.
4 \flat 5451.

8 = *b* \flat . 8 \flat 7676. 65 \sharp 453. 3 \sharp 2'3'4'3'. 2 \sharp 1'2'3'2'. 85 \flat 658. 82' \flat 3'2'3'.
876 \sharp 56. 53 \sharp 238.

1 = *f*. 13 \sharp 235. 16, \flat 7, \flat 6, \flat 3. 153 \sharp 45. 5 \flat 657,1. 12 \flat 312. 356 \sharp 56. 1 \flat 2141.

8 = *c*. 83 \sharp 456. 83' \sharp 2'2'3'8. 8 \flat 2'853. 5 \sharp 4563. 5 \flat 6538. 86 \flat 786. 82' \flat 3'85.
3 \sharp 2351.

1 = *g*. 143 \flat 32. 5 \sharp 45 \flat 65. 3 \sharp 2354. 121 \flat 7, \flat 6. 6, \sharp 5, \flat 6, \flat 16. 132 \sharp 12. 12 \flat 321.

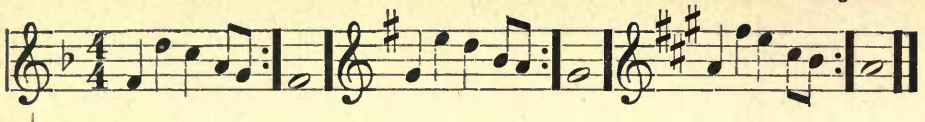
84. Air.

"Pinafore." Sullivan.

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in a simple, rhythmic style characteristic of Sullivan's 'Pinafore' songs. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents and slurs. The piece concludes with a double bar line at the end of the sixth staff.

85. Vocal Drill.

Wagner.



86. Menuetto.

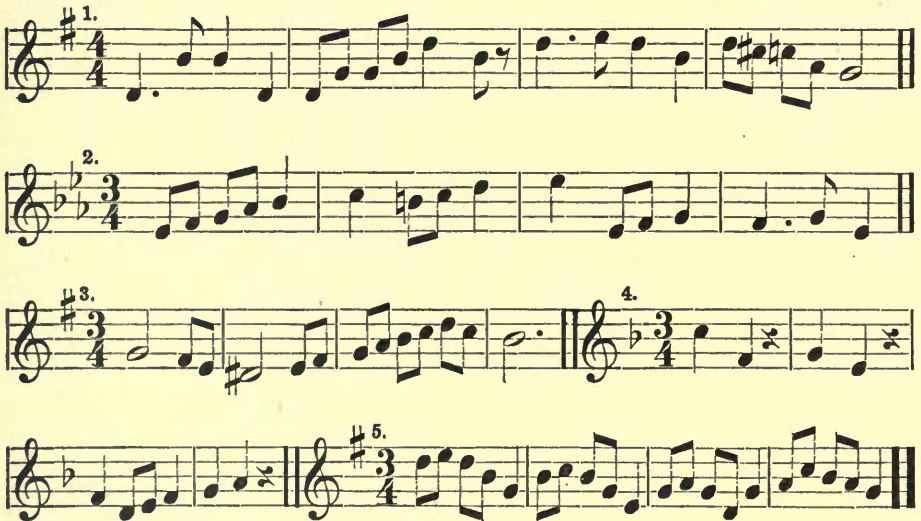
Handel.



87. Studies.

Dict. 1 = *g.* 5#4421.

"Lohengrin." Wagner.



88. Old King Cole.

TRADITIONAL AIR.



1. Old King Cole was a mer-ry old soul, And a mer-ry old soul was
 2. Old King Cole had a gen-er-ous soul, No tax-es e'er he
 3. Old King Cole was a won-der-ful soul, A king be-yond com-



he, For he lov'd ev-'ry night jol-ly dit-ties to troll, And he
 laid; In a song or a jest (The coin he lov'd best,) His
 pare, Tho' when he lived I do not know, Nor



oft took his part in a glee. Ev-'ry day was a
 rev-e-nue was paid. So the mon-arch laughed, and the
 do I great-ly care; Such times as his were too



bright hol-i-day Through-out his broad do-main, Dull folks who sigh'd he
 peo-ple laughed, And of mirth they had their fill; And when he died not a
 good to last, And we sigh with-out con-trol, When we work all day for



sent a-way, And they ne'er re-turned a-gain.
 sub-ject cried, But they went on laugh-ing still.
 lit-tle pay. A-las, for good King Cole!

89. Theme.

Un poco Allegro.

Mendelssohn. From "An old Romance."



A white frost fell on a night in spring, It fell on the ten-der



vi-o-lets blue, And now they've wither-ed, they've withered and fa-ded.


VI. THE MINOR SCALE.

The scale thus far studied through the nine Keys has been in the major form, that is, as may be seen on the diagram of the ladder, having minor seconds, or half-steps, between 3 and 4. and 7 and 8, the others being major seconds, or whole-steps. Melodies in this scale come to a completely satisfactory ending or close on 1 or 8. But melodies may also end satisfactorily on 6, as may be seen by singing from 6 to 6₁. A less complete effect is produced if we sing up through 5 ending on 6. The scale comprised in the tones lying between and including 6₁ and 6 is generally termed the Natural Minor. Its use is peculiar to medieval music.

Major scale of <i>e</i> ^b .	Natural minor scale of <i>c</i> .
	
8 7 6 5 4 3 2 1 <i>e</i> ^b <i>f</i> <i>g</i> <i>a</i> ^b <i>b</i> ^b <i>c</i> <i>d</i> <i>e</i> ^b	6 5 4 3 2 1 7 ₁ 6 ₁ 7 ₁ 1 2 3 4 5 6 <i>c</i> <i>d</i> <i>e</i> ^b <i>f</i> <i>g</i> <i>a</i> ^b <i>b</i> ^b <i>c</i> <i>d</i> <i>e</i> <i>f</i> <i>g</i> <i>a</i> ^b <i>b</i> ^b <i>c</i>

Modern harmony requires that the tone next below the tonic (in major, 1 or do; in minor, 6 or la,) shall be a minor second, or half-step, in order to make a complete cadence or ending. For harmonic purposes, therefore, the interval from 5 to 6 in the natural minor must be changed to a half-step by making the tones $\sharp 5$. This produces the form known as the Harmonic Minor.


Harmonic minor scale of *c*.


6 $\sharp 5$ 4 3 2 1 7 ₁ 6 ₁ 7 ₁ 1 2 3 4 $\sharp 5$ 6 <i>c</i> <i>d</i> <i>e</i> ^b <i>f</i> <i>g</i> <i>a</i> ^b <i>b</i> <i>c</i> <i>d</i> <i>e</i> ^b <i>f</i> <i>g</i> <i>a</i> ^b <i>b</i> <i>c</i>

The interval from 4 to $\sharp 5$ is a step and a half, or an augmented second. As this is a difficult and unmelodic interval its use should be avoided until the tones 4 and $\sharp 5$ have been thoroughly associated with 3 and 6 respectively. In the descending series 6 $\sharp 5$ 43 the tones 4 and 3 are very liable to be sung incorrectly, or "flat."

In preference to the harmonic minor as a scale exercise the third form, or Melodic Minor, should be used. In this the unmelodic interval of the augmented second ($\sharp 5$) is avoided by substituting $\sharp 4$ in place of 4, the ascending scale then becoming 6₁7₁123 $\sharp 4$ $\sharp 5$ 6. Descending, we have the natural form (which is in strict accord with the signature) 6543217₆. But if we used 6 $\sharp 5$ $\sharp 4$ 3 it would suggest immediately the major scale.

Melodic minor scale of *c*.


6 5 4 3 2 1 7 ₁ 6 ₁ 7 ₁ 1 2 3 $\sharp 4$ $\sharp 5$ 6 <i>c</i> <i>d</i> <i>e</i> ^b <i>f</i> <i>g</i> <i>a</i> ^b <i>b</i> <i>c</i> <i>d</i> <i>e</i> ^b <i>f</i> <i>g</i> <i>a</i> <i>b</i> <i>c</i>

Minor Keys have the same signatures as their relative majors and the changed tones ($\sharp 4$ and $\sharp 5$) appear as accidentals. The relative minor of any major scale begins on 6 or la. Thus *c* is the relative minor of *e*^b major, *c* being 6 in the Key of *e*^b major.

TEST.—Name the relative minors of the following major Keys : *c*, *d*, *e*, *f*, *g*, *a*, *f*, *b*^b, *e*^b, *a*^b.

The descending (natural) form of the melodic minor presents no difficulty. In the ascending form we find $\sharp 4$ and $\sharp 5$. The four upper tones in ascending are $3\sharp 4\sharp 56$, and these have the same sound and the same effect as the four upper tones of the major scale (calling $3 = 5$). Thus:

1. *a* Minor.

3 $\sharp 4$ $\sharp 5$ 6
e f# g# a

sounds like

2. *a* Major.

5_i 6_i 7_i 1
e f# g# a

For Blackboard.

Sing 5_i6_i7_i1. Sing it again calling it $3\sharp 4\sharp 56$ and repeat the latter until the tones and names are associated. Sing the same from other pitches, and finally sing the whole scale ($6_1 = c$) 6_i7_i123 $\sharp 4\sharp 56$ -- 6543217_i6_i.
1 i d r m a s i l 1 s f m r d t l

90. Exercises for Dictation (Oral and visible).

- (1) $1 = a$. 17_i6_i $\sharp 5$ 6_i. 6_i7_i1316_i. 6_i $\sharp 5$ 6_i7_i12343. 3217_i6_i $\sharp 5$ 6_i. 6_i3_i6_i3_i6.
 - (2) $8 = e^b$. 81. 12343. 6 $\sharp 5$ 643. 3436 $\sharp 5$ 6. 63136. 6783436 $\sharp 5$ 6.
 - (3) $8 = c$. 856 $\sharp 5$ 6. 6 $\sharp 5$ 658. 6 $\sharp 5$ 67 $\sharp 5$ 6. 8 $\sharp 5$ 6. 2 $\sharp 5$ 6. 3 $\sharp 5$ 6. 4 $\sharp 5$ 6. 63 $\sharp 5$ 6. 34 $\sharp 5$ 6.
 - (4) $8 = e^b$. 86. 63. 3 $\sharp 4\sharp 5$ 6. 6543. 3217_i6_i. 6_i7_i123 $\sharp 4\sharp 5$ 6. 6543217_i6_i. 6 $\sharp 5$ 643217_i6_i. 6_i7_i12346 $\sharp 5$ 6.
- Two parts.
- (5) $8 = e^b$. { 6 78. 343. 67 - 8. 3 $\sharp 5$ 6. 368 76.
6 $\sharp 5$ 6. 321. 6 - $\sharp 5$ 6. 3 21. 1 - 3 $\sharp 5$ 6.

91. Examples in Minor.

1. *c* Minor.

2. *e* Minor.

3. *d* Minor.

4. *d* Minor.

5. *b* Minor.

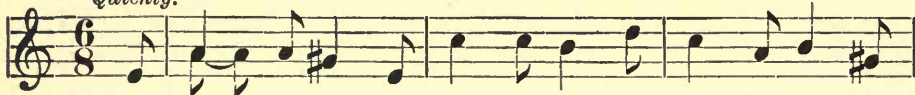
92. Vocalize.



93. The Miller of the Dee.

Charles Kingsley.
Quickly.

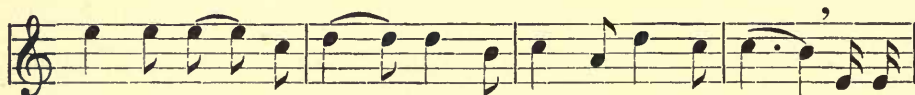
Old English Air.



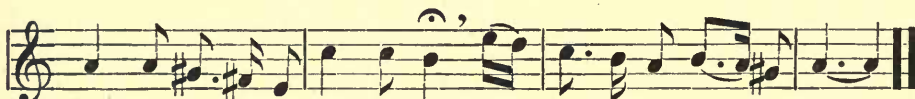
1. There was a jol - ly mill - er once Lived on the riv - er
2. I live by my mill, she is to me Like par - ent, child, and



Dee; He toil'd and sang from morn till night, No lark more gay than he. And
wife; I would not change my sta - tion For a - ny other in life. No



this the bur - den of his song For ev - er used to be: I
law - yer, sur-geon, or doc - tor E'er had a groat from me; And I

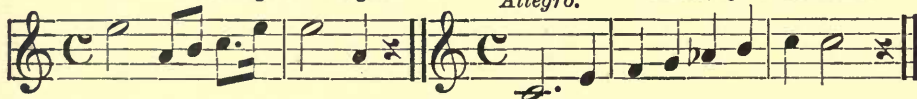


care for no - bod - y, no, not I, If no - bod - y cares for me.
care for no - bod - y, no, not I, If no - bod - y cares for me.

94. Three Notable Themes.

1. "Motif" of warning.
"Lohengrin." Wagner.

2. Theme.
Allegro. Sonata, op. 13. Beethoven.



3. Subject.

Well-tempered clavichord. J. S. Bach.



95. Lord, Teach Us How to Pray Aright.

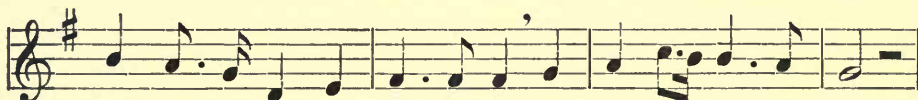
Dict. 1 = *g.* 17,3. (3=8) 5872'8. Repeat 5872,8 with loo. Sing the same calling it 7,3#2#43.

Montgomery.

W. V. Wallace.



1. Lord, teach us how to pray a-right, With rev'rence and with fear;
2. Pa-tience to watch, a love so deep, Tho' mer-cy long de-lay;



Tho' dust and ash-es in Thy sight, We may, we must draw near.
Cour-age our faint-ing souls to keep, And trust Thee ev-'ry day.

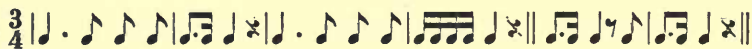


Give us hu-mil-i-ty, The sense of sor-row give; A
Thus may we do Thy will, And strengthen'd by Thy might, We,



strong de-sir-ing con-fidence To see Thee and live.
kept by Thee from ev-'ry ill, Shall then pray a-right.

96. Minuet.



"Don Juan." Mozart.

Andante.



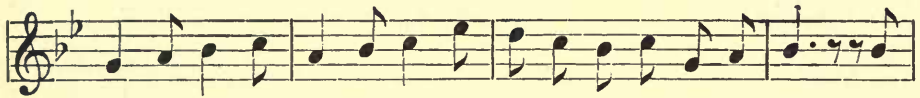
97. How Lovely Are the Messengers.

Sopr.

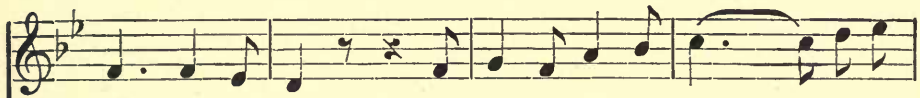
Mendelssohn.



How love-ly are the mes-sen-gers that bring us good tidings of peace, How



love-ly are the mes-sen-gers that bring us good ti-dings of peace, Good



ti - dings of peace, the mes - sen - gers that bring..... us good

ALTO.



How love-ly are the mes-sen-gers that bring us good tidings of



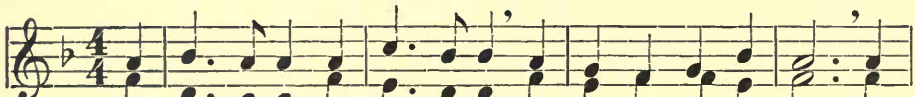
tidings of peace, How love - - - - ly.



peace, How lovely are the messengers that bring us good tidings of peace.

98. O Paradise.

Dr. Dykes.



O Par - a - dise, O Par - a - dise, Who doth not crave for rest? Who



would not seek the hap - py land Where they that lov'd are blest? Where

O Paradise.—Concluded.



loy - al hearts and true..... Stand ev - er in the
loy - - al hearts and true



light, All rapt-ure thro' and thro' In God's most ho - ly sight.

99. May He Who Wears a Sulky Face.

Tune, "Three Merry Men of Kent," 17th Century.



May he who wears a sulk - y face While all are laugh-ing round, Be -



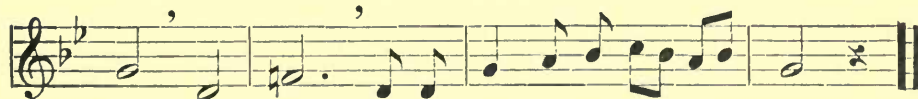
take him to some dis - mal place, Some sol - i - tude pro - found. Let



him be mer - ry, mer-ry, mer-ry there And we will be mer - ry, mer-ry

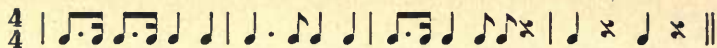


here, For who can know where we may go To be mer - ry an - oth - er



year Brave boys, To be mer - ry an - oth - er year.

100. Jack Frost.



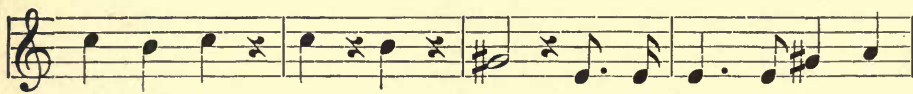
J. L. Hatton.



Who hath bound the deep, deep riv - er? Who hath made the



old oak shiv - er? Who hath wrapp'd the world in snow? Who hath made the



wild winds blow? Sharp Jack Frost. O'er the land and o'er the



sea Bent on mis - chief, who is he? Sharp Jack Frost.

101. Leaps to #5.

Div. I. Div. II.

6 = a. $\left. \begin{array}{l} 6\ 7\ 8\ 6\ 6 \\ 6\ 8\ 7\ 6\ 3 \\ 6\ 3\ 6\ 8\ 7 \\ 6\ 3\ 4\ 3\ 8 \\ 6\ 8\ 7\ 3\ 4 \end{array} \right\} \#5\ 6$

102. 3#4#56.

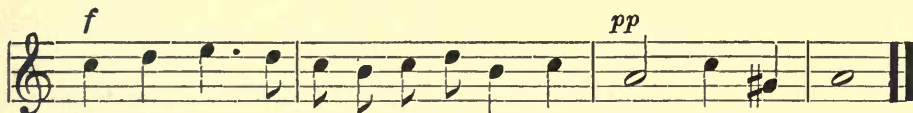
Div. I. Div. II.

6 = a. $\left. \begin{array}{l} 6 - 8\ 7\ 6 - 5\ 4 \\ 6 - 3 - 4 - 3 - \\ 6\ 8\ 7\ 3\ 6\ 5\ 4\ 3 \\ 6 - \#5 - 6 - 1\ 2 \end{array} \right\} 3 - \#4\ \#5\ | 6 - ||$

103. Rich and Poor.



Art thou poor, yet hast thou golden slum - ber? O sweet con - tent!



Art thou rich, yet in thy mind perplex - ed? O pun - ish - ment!

104. The Herd-Bells.

Gumbert.



1. Far down the val-leys ring - ing the herd-bells e - cho clear; The
 2. Up - on the loft - y mount - ains they chime so sweet and low, When



wand'rer stops to list - en, and fond-ly lin - gers near. The
 tipp'd the high - est sum - mits in ev-'ning's mel-low glow. The



The kine-bells tin- kle faint-ly deep in the for-est grand.
 The wand'ring music renders the heart so warm, it seems.
 kine-bells tinkle faintly deep in the for-est grand, so grand. And
 wand'ring music ren-ders the heart so warm, it seems, it seems. A -

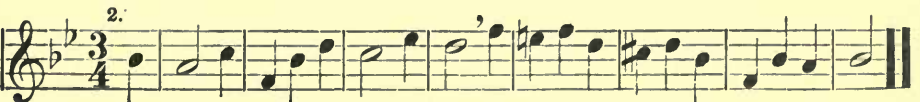


in the ho - ly twi - light make earth like spir - it land; And
 mid sweet sounds to en - ter the land of heav'n-ly dreams, A -



rit.
 in the ho - ly twi - light make earth like spir - it land.
 mid sweet sounds to en - ter the land of heav'n-ly dreams.

105. Studies.

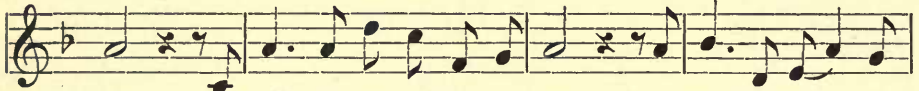


106. In Happy Moments.

"Maritana," W. V. Wallace.



1. In hap - py moments day by day, The sands of life may
2. Tho' anx - ious eyes up - on us gaze, And hearts with fond - ness



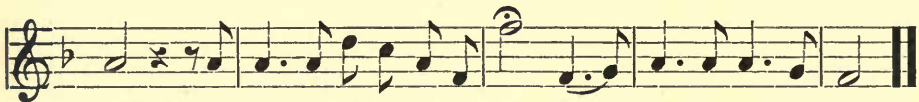
pass, In swift but tranquil tide a - way From time's un - err - ing
beat, Whose smile up - on each fea - ture plays With truth - ful - ness re -



glass. Yet hopes we used as bright to deem Remembrance will re - call, Whose
plete. Some thoughts no other can replace, Remembrance will re - call, Which



pure and whose un - fad - ing beam Is dear - er than them
in the flight of years we trace Is dear - er than them

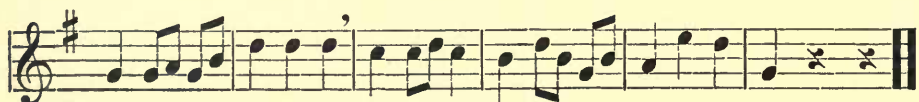
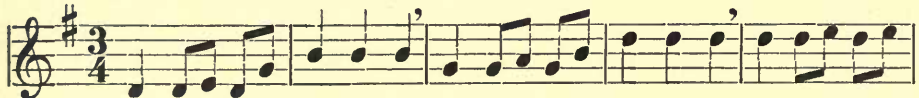


all, Whose pure and whose unfading beam Is dear - er than them all.
all, Which in the flight of years we trace Is dear - er than them all.

107. Melody.

Dict. 1 = *g.* 6744. 5633. 265.

Audran.



VII. THE KEY OF D \flat .

Fig. 2.

If $d\flat$ is one, five flats are needed in making the scale. The pitch names of the scale tones are $d\flat, e\flat, f, g\flat, a\flat, b\flat, c', d'\flat$.

8 $d\flat$
7 c'
6 $b\flat$
5 $a\flat$
4 $g\flat$
3 f
2 $e\flat$
1 $d\flat$

The Scale of D \flat .

Extended.

1 1 2 3 4 5 6 7 8 8 2 \flat 3 \flat 4 \flat 1 7, 6, $\sharp 4$ $b7$
 $d\flat e\flat f g\flat a\flat b\flat c' d'\flat d'\flat e\flat f' g'\flat a\flat c b,\flat$

THE SIGNATURE SHOWS THE KEY OF D \flat . 1 is in the space below and 8 on the fourth line. The Key is $d\flat$. The signature five flats.

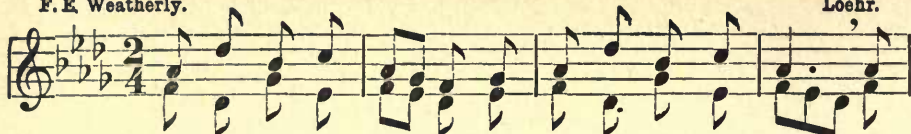
108. Examples in D \flat .

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

109. Fairy Land.

F. E. Weatherly.

Loehr.



1. As she lay a - read - ing, the long, long sum - mer day, There
 2. As she stood a - dream - ing, and watched with wond'ring eye, Two
 3. So she took the fair - ies very gen - tly by the hand, And



came two lit - tle but - ter - flies and car - ried her a - way, A -
 lit - tle fair - ies on a leaf went slow - ly sail - ing by, And
 home a - gain she car - ried them a - way from fair - y - land, They



way a - cross the o - cean to a shore of yel - low sand, A -
 one looked at the oth - er, and soft - ly she did say, "I'd
 sing to her, and talk to her of won - ders far a - way, And



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

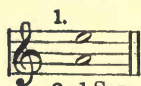


way a - cross the mount - ains, a - way to fair - y - land.
 like to be a mor - tal, if on - ly for a day."
 so she lives in fair - y - land, for - ev - er and for aye.

110. The Village Blacksmith.

Intone in two parts, making the changes as indicated by (1), (2) and (3). Recite slowly with a musical tone, sustaining the pitch carefully and enunciating distinctly. 1 = a.

1st Sop. (1) Under a spreading chestnut tree

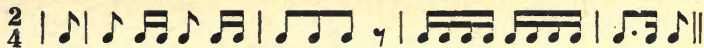


2nd Sop.

The village smithy stands;
 The (2) smith, a mighty man is he
 With (3) large and sinewy hands;
 And the (1) muscles of his brawny arms
 Are strong as iron bands.



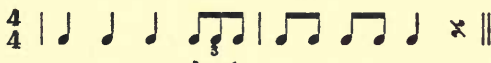
111. The Brook's Lullaby.



Reissiger.



112. Melody.



Robert Franz, *arr.*



113. Santa Lucia.

Italian Folk-song.



1. Moonlight is shin-ing clear, O'er o - cean far and near, Bright stars are
2. Joy-ous our boatman's song, Smoothly we glide a - long, While rip - ples



gleaming, From fair skies beaming. } Safe-ly we float, While..... thou on
 breaking Echoes are making. }



us dost smile, San - ta Lu - ci - a, San - ta Lu - ci - a.
 San - ta Lu - ci - a, Lu - ci - a.

114. Hallelujah.

Beethoven.

Hal - le - lu - - jah! Hal - le - lu - - jah!

Hal - le - lu - jah! Hal - le -

A - men,..... A - - - men, Hal - le -

lu - jah! A - men,..... A - - - men,

lu - jah! Hal - le - lu - jah! A - men,.....

Hal - le - lu - jah! Hal - le - lu - jah!

A - men, A - men, A - - - - men.

A - men..... A - - - men, A - - - - men.

115. Rhythmic Tests.

1.

2.

3.

4.

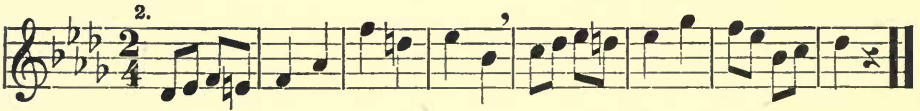
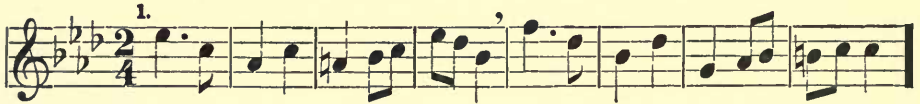
5.

116. Vocal Drill.

"Siegfried." Wagner.



117. Studies.



118. Now is the Month of Maying.

Old Ballad.

Thomas Morley.



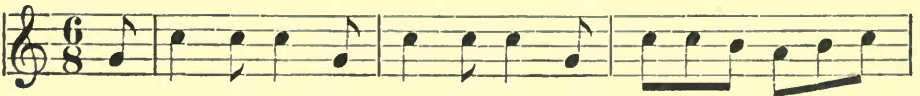
- 1. Now is the month of May - ing, The mer - ry boys are play - ing, Fa la
- 2. The Spring, clad all in goodness, Doth laugh at Winter's sad - ness, Fa la



la la la la - la la la, Fa la la la la la la.

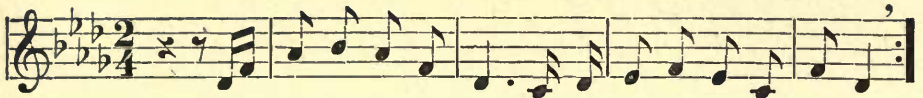
119. French Soldiers' Song.

Retour d'Italie.



120. We Sail the Ocean Blue.

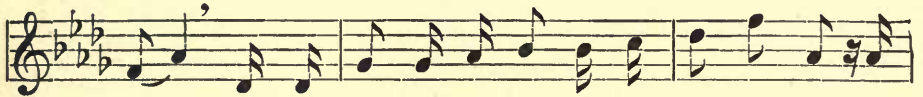
"Pinafore." A. S. Sullivan.



{ We sail the o - cean blue, And our sau - cy ship's a beau - ty. }
 { We're so - ber men and true And at - ten - tive to our du - ty. }



When the balls whistle free o'er the bright blue sea, We stand to our guns all



day; When at an - chor we ride On the flow - ing tide We've



plenty of time for play. A-hoy! a - hoy! The balls whistle free. A-hoy! a -



hoy! O'er the bright blue sea, We stand to our guns, to our guns all day.....



{ We sail the o - cean blue, And our sau - cy ship's a beau - ty, }
 { We're so - ber men and true, And at - ten - tive to our du - ty, }



Our sau - cy ship's a beau - ty, We're at - ten - tive to our



du - ty; We're so - ber men and true, We sail the o - cean blue.

121. A Two-Part Study.

Mozart.

The musical score for 'A Two-Part Study' by Mozart is presented in four staves. The key signature consists of two flats (B-flat and E-flat), and the time signature is 2/4. The first staff begins with a treble clef and a common time signature 'C' that quickly changes to 2/4. The music features a melodic line in the upper voice and a supporting bass line. The second staff continues the piece, ending with a repeat sign and a fermata. The third and fourth staves provide further development of the two parts, with the fourth staff concluding with a final cadence and a repeat sign.

122. Melody.

J. B. Dykes.

The musical score for 'Melody' by J. B. Dykes is presented in three staves. The key signature consists of two flats (B-flat and E-flat), and the time signature is 4/4. The first staff begins with a treble clef and a dynamic marking of *p* (piano). The music is characterized by a steady, rhythmic accompaniment in the lower voice and a more melodic line in the upper voice. The second staff includes a dynamic marking of *f* (forte) and a key signature change to one flat (F major). The third staff concludes the piece with a final cadence.

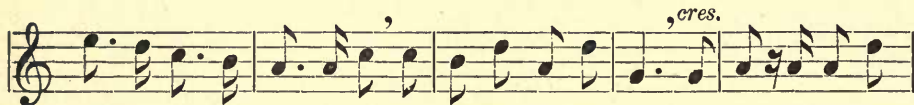
123. The Haymaker's Song.

Mrs. Newton Crosland.

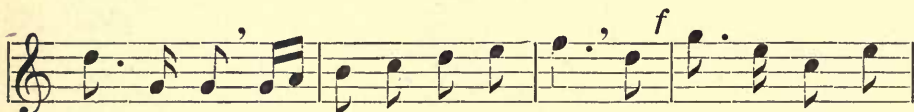
Sir R. P. Stewart, arr.



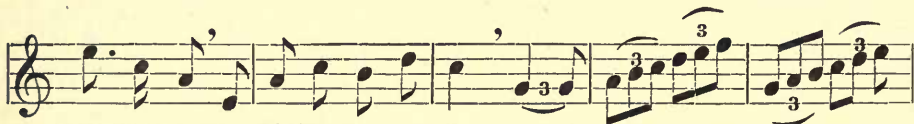
1. The long grass rip - ples in the breeze, Which lightly stirs a - round, And
2. The noon sun darts its rays of fire, The morn's fresh breeze is dead, Or
3. The bright days pass, and summer nights But seem to veil the sky, As



a - zure sky and em'rald green The landscape seems to bound: Up, up, the birds are faint - ly ruf - fles leaf and flow'r, As if its strength were sped. Now, now, the em'rald friend might shade the brow of one Who lightly slumber'd nigh. Come, come, nor waste an -



car - ol - ling, And in - sects on the wing, And blithe - ly sounds the green shall fade, And tan - ny lines ap - pear, So let us has - ten oth - er hour, We'll load our hay to - day, The per - fume fills the



mower's scythe, And blithe the echoes ring. }
to the field, Our comrades there to cheer. } Let us sing..... a
pleasant air, And round us seems to play. }



mer - ry roun - de - lay, For there's no work so mer - ry as making hay.

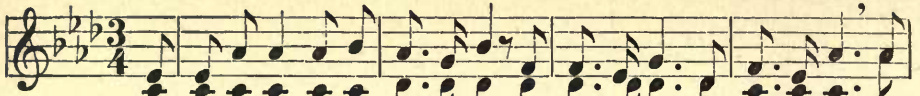
124. Subject.

From an Organ Fugue. Ch. Rinck.



127. The Bird's Song.

Söderberg, arr.



1. There sang a bird on a lin-den tree, a lin-den tree, a linden tree, "Tho'
2. A gen-tle an-gel with eyes so true, with eyes so true, with eyes so true, Was



but a birdling in me you see, I love my play and my sing-ing. My
flying down from the skies of blue, And heard the birdling's soft sighing. "O



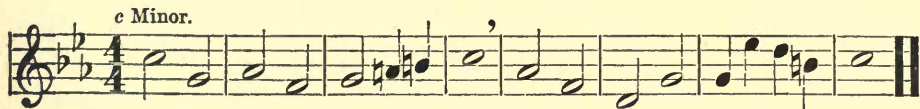
lov-ing mate now is far away, My lov-ing mate now is far a-way, Far
lit-tle bird on the linden tree, O lit-tle bird on the lin-den tree, Thy



o'er the sea he has gone from me And left me here sad - ly grieving."
lov-ing mate shall re-turn to thee, And join thy sport and thy singing."

128. Exercises in Minor.

School Music Review.



129. Theme.

"Arminius." Max Bruch.



130. The Flowers that Bloom in the Spring.

Alice E. Allen.

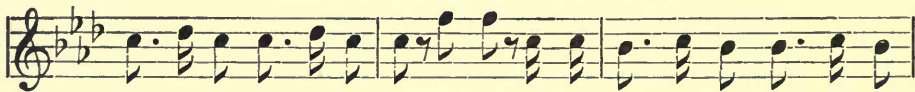
"Mikado." A. S. Sullivan.



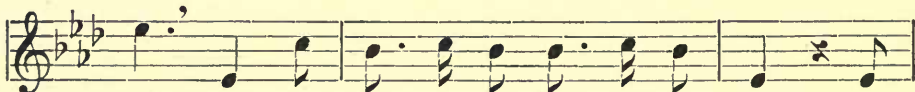
1. The flow-ers that bloom in the spring, tra, la, The vi - o-lets sweet as can
 2. The rob - ins that sing in the spring, tra, la, High up in the old ap - ple -



be, And the beau - ti - ful lil - ies that bring, tra, la, Their
 tree, And the blue - birds a - sway and a - swing, tra, la, And



lit - tle white joybells to ring, tra, la, With a mes - sage to you and to
 thrush - es that hap - pi - ly wing, tra, la, With a mes - sage to you and to



me, With a mes - sage to you and to me. And
 me, With a mes - sage to you and to me. While

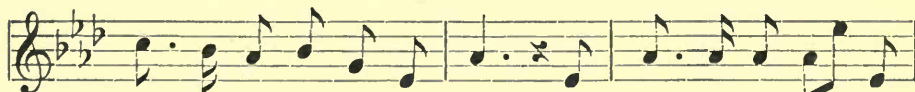
rall.



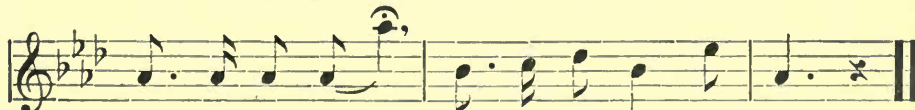
dai - sies that dance in the sun, whisper - ing, "O list - en, O look, it is
 o - ri - oles car - ol and bob - o - links sing, "O list - en, O look, it is



spring, it is spring!" Tra la, la, la, la, Tra la, la, la, la, The
 spring, it is spring!" Tra la, la, la, la, Tra la, la, la, la, The



flow - ers that bloom in the spring, Tra la, la, la, la, Tra
 rob - ins that sing in the spring, Tra la, etc.



la, la, la, la, Tra la, la, la, la, la.

131. Vocal Drill.

(Repeat in *e♭* and *e*.)
 "Elijah." Mendelssohn.

Theme.

Thro' dark-ness ris-eth light, light to the up-right.

Edward Oxenford.

132. The Lily of the Valley.

Ciro Pinsuti.

1. Fair flow'r that haunts the woodland glade, And lov'st to rest... beneath the
 2. How soft and gen-tle is thy mien, Within thy robe... of ten-der

shade. How could a blos-som fair-er be,..... Or fraught with
 green. And oh! with what a graceful ease,.... Thy flow'r - ets

pur-er fra-gran-cy? } Within thy bells a perfume dwells, Within thy
 bend to ev-'ry breeze! }

bells a per-fume dwells,..... That floats a-cross the fern-y
 dells,.....

dells, the ferny dells, And scents the air o'er hill and dale,..... Thou lovely

lil-y of the vale!.... Thou lovely lil-y of the vale.

133. Contrast in Note Values.

Musical score for exercise 133, 'Contrast in Note Values'. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a first ending bracket (1.) and contains a sequence of quarter and eighth notes. The second staff contains a second ending bracket (2.) with a repeat sign at the beginning. The third staff contains a third ending bracket (3.) with a repeat sign at the beginning. The fourth staff concludes the exercise with a double bar line.

134. The Dotted Quarter and Eighth.

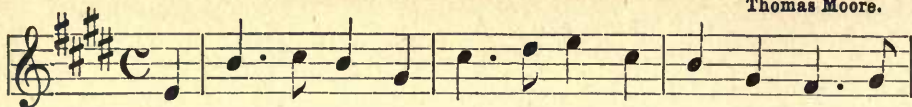
Musical score for exercise 134, 'The Dotted Quarter and Eighth'. The score is written in treble clef with a key signature of one sharp (F-sharp) and a 4/4 time signature. It consists of a single staff of music. The first measure is marked with a first ending bracket (1.) and the second measure with a second ending bracket (2.). The exercise features a prominent dotted quarter note followed by an eighth note, which is repeated throughout the piece. It concludes with a double bar line.

135. Studies in Syncopation.

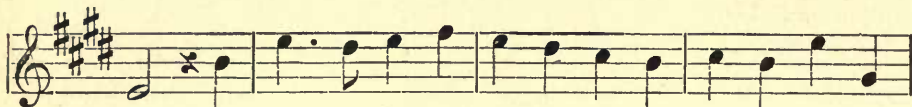
Musical score for exercise 135, 'Studies in Syncopation'. The score is written in treble clef with a key signature of one sharp (F-sharp) and a 4/4 time signature. It consists of three staves of music. The first staff contains a sequence of eighth and sixteenth notes with syncopated accents, marked with a first ending bracket (1.). The second staff is marked with a second ending bracket (2.) and features a 3/4 time signature change, with notes placed on the off-beats. The third staff continues the syncopated rhythmic patterns. The exercise concludes with a double bar line. The name 'Hummel.' is written to the right of the second staff.

136. The Harp That Once Through Tara's Halls.

Thomas Moore.



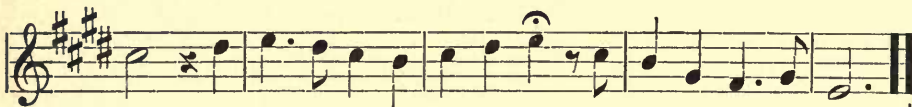
1. The harp that once through Ta-ra's halls The soul of mu - sic
2. No more to chiefs and la - dies bright The harp of Ta - ra



shed, Now hangs as mute on Ta - ra's walls, As if that soul were
swells; The chord a-lone that breaks at night, Its tale of ru - in



fled. So sleeps the pride of form - er days, So glo - ry's thrill is
tells. Thus free - dom now so sel - dom wakes, The on - ly throb she



o'er; And hearts that once beat high for praise, Now feel that pulse no more.
gives, Is when some heart indignant breaks, To show that still she lives.

137. Melody.

From a Part-Song.

Andante.

Felix Mendelssohn-Bartholdy.



138. The Switzer Boy.

John Oxenford.

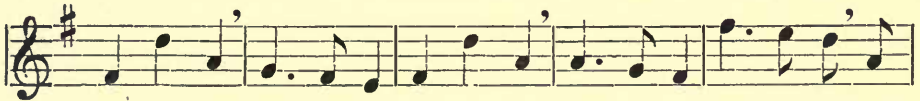
German Folk-song.



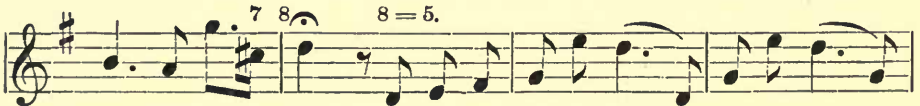
1. I'm a mer - ry boy of Swit - zer - land, I'm al - ways bright and gay ;
 2. All my flock will glad - ly fol - low me, When e'er my horn I blow,



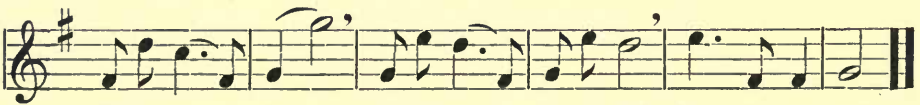
He who be - lies me not, nought let him say. Out when the
 On to the mount - ain top with me they go. When to my



morn - ing breaks, Home when the star awakes Haste I, a Swit - zer boy, Thus
 cot I come, Loud cries the lass at home : Where hast thou stayed so long With



sing - ing with joy. } La li - ra, li - ra la..... li - ra, la.....
 the mer - ry song. }

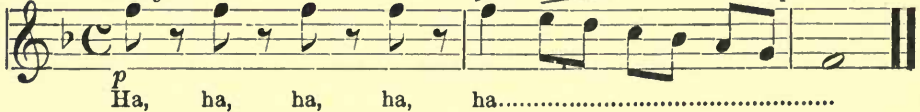


li - ra la..... la,..... li - ra la..... li - ra la! Ho li - ra la!

139. Vocal Drill.

Allegro.

Repeat in G.



p Ha, ha, ha, ha, ha.....

140. Study.

Concane.



141. Shadows are Falling.

Dict. 8 = c'. 23#45. 5#443.

Mozart, arr.

Shad-ows are fall - ing, Night-birds are call - ing, Soft winds are
 blow - ing from o - ver the height; Fireflies are danc - ing, O'er meadows
 glancing, Swallows are circling and twitt'ring good - night. Swallows are
 circling, Twitt'ring good - night..... Twilight is dy - ing,
 Breez-es are sigh - ing While o'er the land-scape Falls the moon's light.

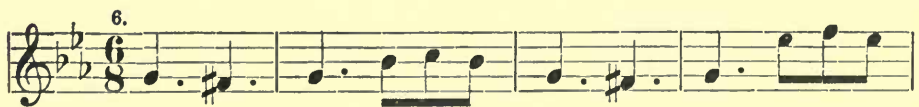
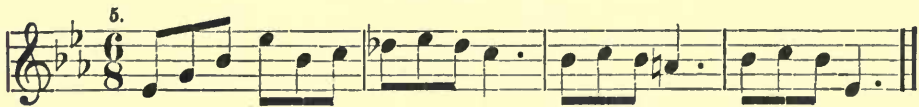
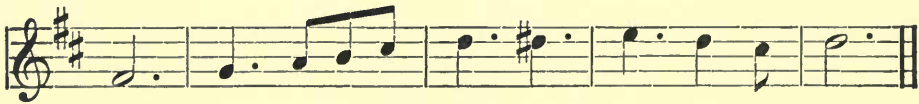
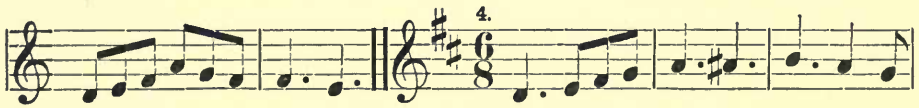
mf *pp* *rit.* *a tempo.* *p* *pp*

142. Morris Dance.

Old English.

3 6 #4 #5 6
5 8 6 7 8

143. Studies.



144. Wandering.

Schubert, arr.



1. To wan-der is the mil-ler's joy, To wan-der, to wan-der;
 2. We've learned it from the wa-ter clear, The wa-ter, the wa-ter,
 3. The heav-y mill-stones ev-er move, The mill-stones, the mill-stones;



He must a wretched mil-ler be Who ne'er has longed a -
 That has no rest by night or day, But ev-er wan-ders
 They grind, while fast the wa-ters flow, And wish they swift-er



far and free To wan-der, to wan-der, to wan-der, to wan-der.
 on its way, The wa-ter, the wa-ter, the wa-ter, the wa-ter.
 still could go, The mill-stones, the mill-stones, the mill-stones, the mill-stones.

145. The Nightingale.

Reinecke.

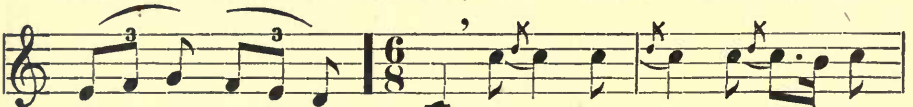
Allegretto.



1. Stay with us, sweet songstress, Darling Night-in-gale! Send thy song re-
 2. Hushed are grove and meadow, List-en-ing to thee Not a leaf-let



sound-ing O-ver hill and dale! Send thy song re-sound-ing
 rust-leth On the for-est tree, Not a leaf-let rust-leth



O-ver hill and dale. Koo-koo, koo-koo, koo-koo, koo-koo.
 On the for-est tree.



koo..... Tra li tra la, tra li tra la, tra li tra la.
 Tra li tra la,

146. Wynken, Blynken and Nod.

Eugene Field.

E. C. Raymon.



1. Wyn - ken, Blynken, and Nod one night Sailed off in a wood - en
2. The old moon laughed and sang a song, As they rocked in the wood - en
3. All night long their nets they threw For the fish in the twink - ling
4. Wynken and Blynken are two lit - tle eyes, And Nod is a lit - tle



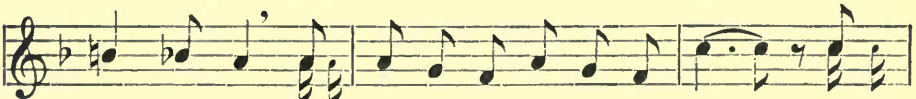
shoe,— Sailed off on a riv - er of mist - y light.....
 shoe; And the wind..... that sped..... them all night long.....
 foam, Then down from the sky came the wood - en shoe.....
 head, And the wood - en shoe..... that sailed the skies



In - to a sea..... of dew. "Where are you go - ing and
 Ruf - fled the waves... of dew; The lit - tle stars were the
 Bring - ing the fish - er - men home; 'Twas all so pret - ty a
 wee..... one's trun - dle - bed; So shut your eyes while.....



what do you wish?" The old moon asked the three. "We've come to fish for the
 her - ring - fish That lived in the beau - ti - ful sea. "Now cast your nets... wher -
 sail,... it seemed As if..... it could not be; And some folks thought 'twas a
 Moth - er sings Of won - der - ful sights that be, And you shall see..... the



her - ring fish That live in this beau - ti - ful sea; So
 ev - er you wish, But nev - er a - feared are wel" So
 dream they'd dreamed Of sail - ing that beau - ti - ful sea; But
 beau - ti - ful things As you rock on the mist - y sea Where the



Nets of sil - ver and gold have we," Said Wynken, Blynken, and Nod.
 cried the stars to the fish - er - men three,— Wynken, Blynken, and Nod.
 I shall name you the fish - er - men three,— Wynken, Blynken, and Nod.
 old shoe 'n'd the fish - er - men three,— Wynken, Blynken, and Nod.

147. Morn Rise.

Stephanie Gavotte. Czibulka.

There is a light in skies a - far, Where morn-ing

lays her lift - ed fin - ger, And slow-ly pale grows night's last
She lays her lift - ed fin - ger,

star, As though..... 'twould lin - ger. From lea and
As tho' it fain would

lawn and wood-land grey, The shadows one by one are
The shadows now are

go - ing, The mel-low breeze is soft - ly blow - ing, And all the
(2d time go to*) FINE.

world a - wakes with day. (Alto.) One by one the flow'rs a-wak - en
the world awakes with day. (Sopr.) Birds a-cross the coming morning,

All a - long the glow - ing leas, From their dew - y slum - ber shak - en,
Ten - der hymns of glad - ness raise, Sweet - er as the day is dawn - ing,

Morn Rise.—Concluded.

By the mur-mur of the breeze, Grow their ma - tin lays. There is a

(Alto.) Long may seem the night of sor - row, Long and

dark and o - ver - cast, But the heart shall hail the

mor - row, And the morn-rise come at last. Wait, O

heart, and in the right time, All the shad-ows shall take

flight; Day shall dawn and ban - ish night-time and the

dark - ness turn to light, (Alto.) Long may light. There is a

148. Studies in Rhythm.

BUGLE CALLS.

1. "Extinguish Lights."

Slowly.



2. "Close."



3. "Guard."



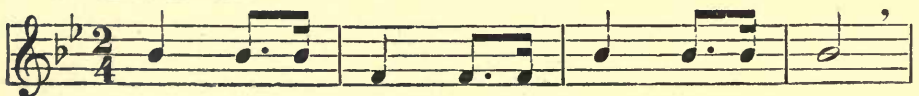
4. "Advance."



5. "Extend."



6. "Salute the Guard."



149. The Palms.

Faure.



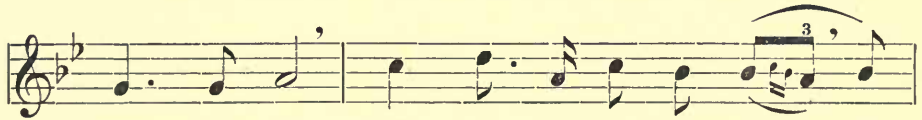
In ev-'ry home to-day are palms and flow'rs, In ev-'ry heart dwell holy



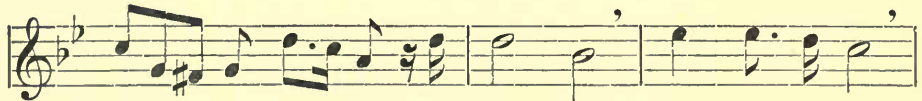
joy and glad-ness, Glo-rious the day and bright the sun - ny hours ;



Free ev-'ry soul from earthly care and sad-ness, Join all and sing with



heart and voice, God's praise in ev-'ry tongue is



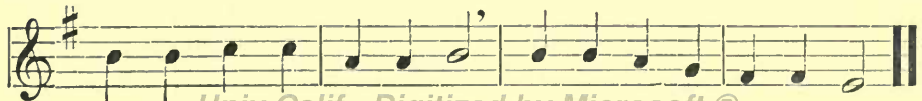
sweet - ly ring - ing, Ho - san - nah! sing and re-joice,



Praise Him whose love ev-'ry day is bring - - - ing!

150. Melody.

Heinlein.



151. Good-Morning.

Moderato, with kindly expression.

Abt.



1. There, rub your eyes and now look out! The swal-lows chirp in
2. Now sound the wood-notes sweet and clear, The mer - ry sheep bells
3. Now all is stir - ring, near and far, God's wor - ship - pers all



mer - ry rout, The larks are sing - ing in the air,
 tin - kle near, And in the tow - er as they ring,
 crea - tures are, Come, sleep - er, thou hast slept too long,
 The larks..... are
 And in..... the
 Come, sleep - er,



The flow - ers smil - ing ev - 'ry - where.
 The bells a joy - ous greet - ing leaves.
 A - rise and join the grate - ful song.
 sing - ing in the air, The flow - ers
 tow - er as they ring, The bells..... them -
 thou hast slept too long, A - rise..... and



Good-morn - ing!
 smil - ing ev - 'ry - where.
 selves a-mong the caves.
 join the grate - ful song.
 Good - morn :
 Good-morn - ing! Good - morn -



ing!
 ing! Good-morning! Good-morning! Good-morning!
 Good-morning! Good-morning! Good-morning!

152. Sharp-5 and Sharp-4.

153. Flat-3 and Flat-6.

154. Spring, Sweet Spring.

Old English, arr.

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

dear, For the wind is in the west, And the
 Spring? We shall go to gath- er flowers In the

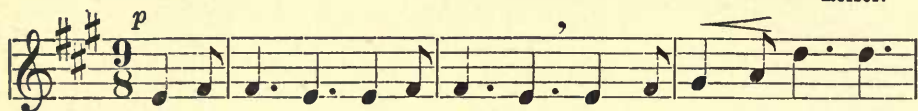
thrush is in her nest, And the cuck- oos are chant- ing clear.
 mead- ows and the bowers, Then right glad- ly we'll go, sweet Spring.

VIII. NINE-PART RHYTHM.

Nine-part measures may be regarded as three three-part measures in one or as the compound of three-part measure with the beat divided into three equal parts. The accents are *loud soft soft, light soft soft, light soft soft*. It is usually sung with three beats in the measure and is suited to graceful melodies.

155. Spring's Arrival.

Reiser.



A-zure heav-ens, gen-tle breez-es, Ten times thousand times we



greet, Ye are wel-come, love-ly sunbeams, Welcome flow'rs with fragrance



sweet, A-zure heav-ens, soft-est, gen-tlest, breez-es, Ten times



thousand, thousand times we greet. Now my heart is full of glee, Thus the



love-ly Spring to see, Thus the love-ly, lovely spring to see.

156. Exercises.



157. The Woods.

Andante.

Mendelssohn.



See how the woods in green are drest, The heav'n a-gain with sunshine



bright. A - gain the Spring inspires the breast, A-gain the Spring inspires the



breast With joy and sweet - est de - light, With joy and



sweet - est de - light,..... With joy and with de - light.

158. May.

T. D. Miller.

Dantu, arr.



1. Welcome, wel-come, love-ly May! Breath so sweet and smiles so gay;
2. Welcome, vio - lets, sweet and blue, Drinking cups of morn-ing dew!



Sun and dew, and gentle show - ers, Welcome, welcome, month of flow'rs!
Welcome lambs so full of glee, Welcome, too, my bus - y bee!



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

159. Studies.

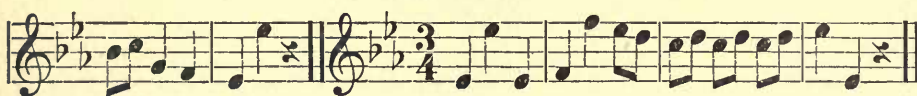
1. 1 = *ep.* 5647. 32#12.



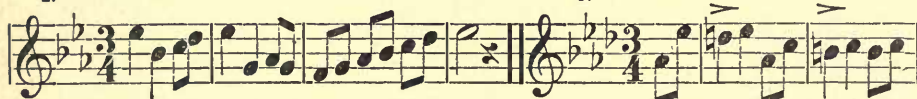
2. 1 = *ep.* 468. 6#45. 563.



3. 1 = *ep.* 181. 22'8.



4. 85. 83.



5.



6.

J. S. Bach, arr.



160. Air with Variations.

Welsh Melody.



161. Dance of the Elves.

G. Attwood, arr.

Allegretto. mf

O'er the dew - y green, By the glow worm's light,
dew - y green, glow-worm's light,

Dance the elves of night, Dance the elves of night, By the glow-worm's

light, Dance the elves of night,..... Dance the elves of
glow-worm's light, night, of night,

night, un - heard, un - seen, By the glow-worm's
un - heard, un - heard, un - seen, un - seen,

light, un - heard, un - seen, un - heard, un -
un - heard, un - seen, un - seen, un - heard, un - seen, un -

seen,..... Dance the elves of night. *pp* Yet where their
seen, un - seen, Yet..... where..... their

mid-night pranks have been. The cir - cled turf will be - tray, be -

Dance of the Elves.—Concluded.



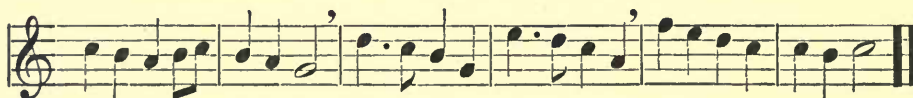
tray, to - mor-row, to - mor-row, to-mor-row, Will be-tray to -
to - mor - row, to - mor-row, Be - tray,



mor-row, Will be-tray to - mor-row, Will be-tray to - mor - row.

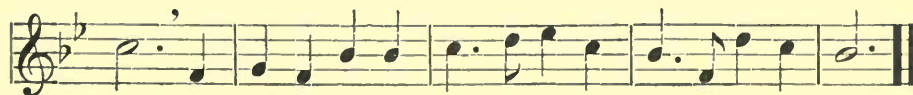
162. Melody.

H. Smart.



163. Ten Thousand Times Ten Thousand.

Dykes.



164. Prayer of the Fishermen's Children.

Chas. J. Rowe.

"Zampa." Herold, arr.



1. When fair lu-na fills the skies With her pure and sil-ver light,
 2. "Guard our fa-thers on the seas, Thro' the dark and stormy night;



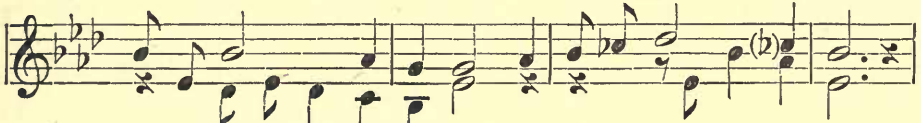
Then the chil-dren's voic-es rise, Blending with the shades of night;
 Spare our moth-ers, on their knees, Watch-ing for the morn-ing light,



"Hear, O hear the chil-dren, O Thou..... who rul'st on high.
 O Thou



Hear our sim-ple voic-es O Lord..... of earth and sky,
 O Lord



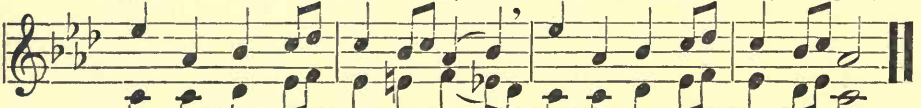
Hear! O hear the children, O Thou who rul'st on high!
 Hear, O hear the children, who rul'st on high!



Hear our sim-ple voic-es O Lord of earth and sky!".....
 Hear our sim-ple voic-es of earth and



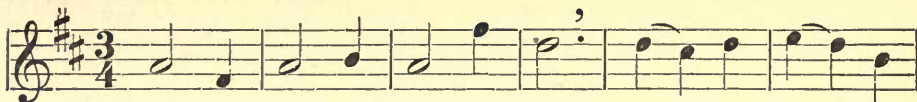
When fair lu-na fills the skies With her pure and silv'ry light,
 "Guard our fa-thers on the seas, Thro' the dark and stormy night;



Then the chil-dren's voic-es rise, Blending with the shades of night.
 Spare our moth-ers, on their knees, Watching for the morn-ing light."

165. Summer Night.

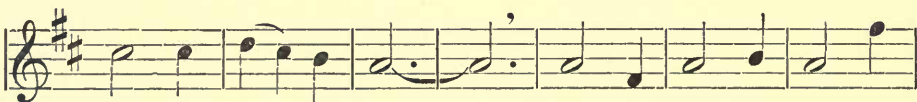
A. Ergmann.



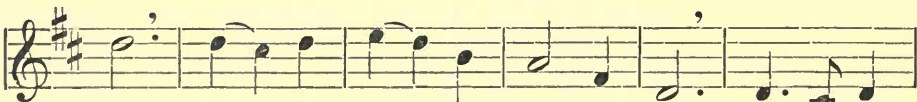
1. Dark the night tho' my-riad stars Spar-kle in the
 2. Yes, 'tis night, and my-riad stars Spar-kle in the



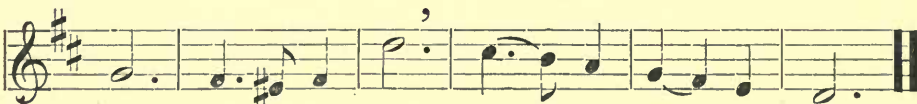
deep blue sky, Dark the night, not a sound,
 deep blue sky, Yet a-round all is light,



As the breeze sweeps by..... } Thou-sand stars are shin-ing
 Full of mel-o-dy..... }



down On the far-spread shin-ing lake, Thou-sand



flow'rs, scent the dell And the tan-gled break.

166. Study.



167. Vocal Drill.



168. Chanson Normandie.

Musical notation for exercise 168, 'Chanson Normandie', in G major, 2/4 time. The piece includes lyrics and a 'FINE.' marking. The lyrics are: 'Loo loo loo loo..... loo loo loo..... loo loo loo, etc.' The notation features a 'S' symbol at the beginning and a 'Dal Seg.' marking at the end.

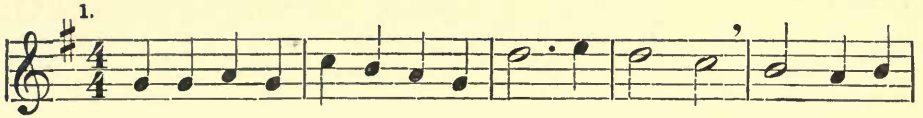
169. Melody.

E. H. Lemare.

Musical notation for exercise 169, 'Melody', in G major, 3/4 time. The piece is composed of three staves of music, featuring a melody with eighth and quarter notes and a harmonic accompaniment.

170. Two Themes from "The Prodigal Son."

A. Sullivan.



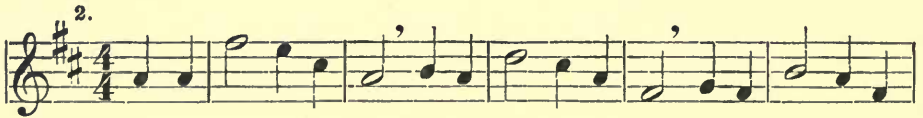
O that thou hadst hearkened to my com-mand-ments, Then had thy



peace been like a riv - er, And thy right-eous - ness As the waves of the



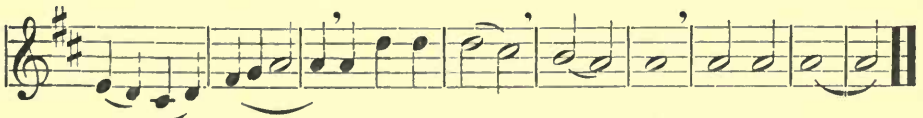
sea, as the waves..... The waves of the sea.



They shall hun-ger no more, nei-ther thirst an- y more, they shall hun- ger no



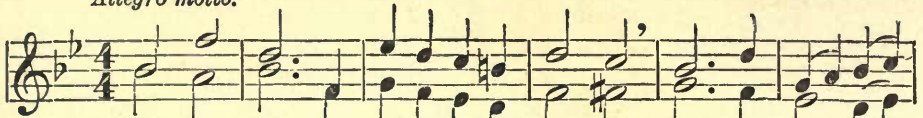
more, nei-ther thirst. And God shall wipe a - way all tears.....



from their eyes..... Shall wipe a - way all tears from their eyes.....

Eva J. Beebe.

Allegro molto.



1. Hail, all hail, all hail to thee, Oc - to - ber! Gay - est month in
 2. O'er the brown and mos-sy, mos-sy fenc-es, See the nim - ble
 3. Grapes in rich and pur-ple, pur-ple clus-ters Peep from out the



all the year,..... Gay - est month in all the year! Wel-come,
 squir-rel jump!..... See the nim - ble squir-rel jump! Treas-ures
 frost-nipped leaves,... Peep from out the frost-nipped leaves. Gold - en



wel-come harvest fruit and frost-flow'r, Painted leaf and sky so clear.
 for his co - sy win-ter store-house Makes his cheeks so full and plump.
 pump-kins in the yel-low corn-fields, Lie a - mong the ri - pened sheaves.



Gold and crim-son are thy ban-ners, Float-ing thro' the for-est
 Gold-en rod and scar-let ber-ry, Fringe the road-side all the
 Ap-ples from the lad-en branch-es, Bend-ing o'er the gar-den



halls, While o'er mead - ow, wood and lake - let, Now the am - ber
 way, Sil-vered fern and pur-ple as - ter, Min - gle with their
 wall, Ro - sy-cheeked and rus - set coat - ed, In the au - tumn

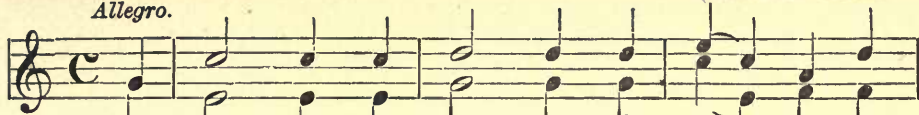


sun - shine falls, Now the am - ber sun - shine falls.
 col - ors gay, Min - gle with their col - ors gay.
 grass - es fall, In the au - tumn grass - es fall.

172. Four Themes.

1.
Allegro.

"Creation." Haydn.



The heav - ens are tell - ing the glo - ry of



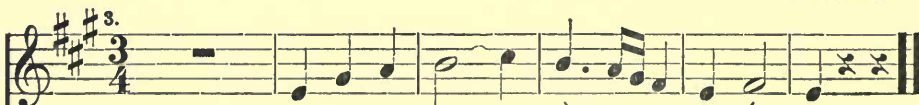
God, The won - der of His work dis - plays the firm - a - ment.

"Lohengrin." Wagner.

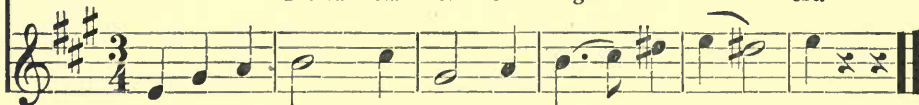


8 = 6.

Palestrina.



Ho - san - na in the high - - - est.



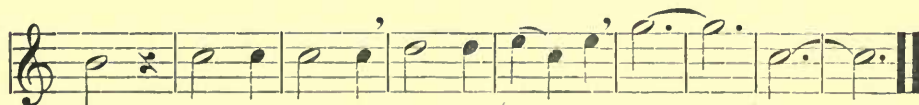
Ho - san - na in the high - est, in..... the high - est.

4.

"Prodigal Son." A. Sullivan.



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



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

173. Gregorian Tones.

1. 1st tone regular. 2. Tone 14.

3. 1st tone irreg. Form. 1. 4. Form. 2.

5. 2d tone reg. 6.

174. The Oak, and the Ash, and the Bonny Ivy Tree.

Air popular in 17th Century.

1. A north coun - try maid up to Lon - don had strayed, Al -
2. Of parks they may talk where 'tis fash - ion to walk, I'll
3. While sad - ly I roam, I re - gret my dear home, Where

though with her na - ture it did not a - gree, She
own thy gay thron - g is a won - der - ful sight, But
lads and young las - sies are mak - ing the hay; The

wept and she sighed, and she bitter - ly cried, "I wish once a - gain in the
nought have I seen like the Westmoreland green, Where all of us danced from the
mer - ry bells ring, and the birds sweetly sing, And maid - ens and meadows are

North I could be.
morn - ing till night. } Oh! the Oak, and the Ash, and the
pleas - ant and gay. }

rit.

Bon - ny I - vy tree, They flour - ish at home in my own country."

175. Two Subjects.

J. S. Bach.

1.

2.

176. Two Themes from "The Creation."

Haydn.

1.

2. *Andante.*

Soft - ly purl - ing glides on Thro' si - lent vales the
 lim - pid brook. Soft - ly purl - ing glides.....
 on Thro' si - lent vales the lim - pid brook.

177. I Love the Merry Sunshine.

J. W. Lake.

Stephen Glover.



1. I love the mer-ry, mer-ry sun-shine, It makes the heart so
 2. I love the mer-ry, mer-ry sun-shine, Thro' the dew-y morn-ing's



gay,..... To hear the sweet birds sing-ing On their summer hol-i-
 show'r, With its ro-sy smiles ad-vanc-ing, Like a beau-ty from her



day, With their wild-wood notes of du-ty, From haw-thorn bush and
 bow'r, It charms the soul in sad-ness, It sets the spir-it



tree; Oh! the sunshine is all beau-ty, Oh! the mer-ry, mer-ry sun for
 free: Oh! the sunshine is all glad-ness, Oh! the mer-ry, mer-ry sun for



me. I love the mer-ry, mer-ry sun-shine, It makes the heart so
 me.



gay, To hear the sweet birds singing On their summer hol-i-day, The



mer-ry, mer-ry sun, the mer-ry sun, the mer-ry, mer-ry sun for me, The



mer-ry, mer-ry sun, the mer-ry sun, the mer-ry, mer-ry sun for me!

IX. TWELVE-PART RHYTHM.

Twelve-part measure is a compound of four-part, with three divisions to each beat. It may be considered practically as four measures of $\frac{3}{8}$, or two measures of $\frac{6}{8}$ time.

178. Exercises in $\frac{12}{8}$ Rhythm.

Intone in *g*.

179. How Lovely is the Face.

1 = *g*. 3#45. 287.

Handel, arr.

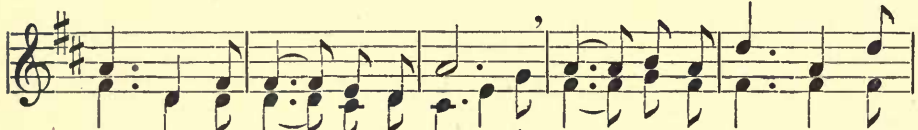
180. Studies.

181. Boatman's Song.

Franz Abt.



1. Gen - tly, ye bil - lows, come cra - dle our boat, On its bright
2. Gen - tly, ye bil - lows, a - round us you play, Bear us in



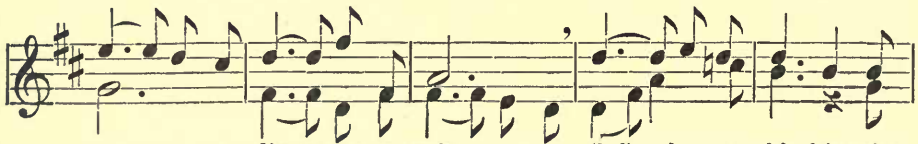
path - way in peace let it float; Light - ly the breez - es be -
safe - ty, nor lead us a - stray; Life and a riv - er in



stir the bright flood, Warm thro' our bos - om is bound - ing the blood,
this are as one, Scarce - ly we greet them be - fore they are gone.



Soft - ly are whisp'ring the reeds as they shake, Songs of the
Moments, like bil - lows are swift in their flight, Some like the
Soft - ly are whisp'ring the reeds as they
Moments, like bil - lows are swift in their



jay in the dis - tance a - wake, Soft - ly are whisp'ring the
bil - lows are dark and some bright, Joy let us grasp when it
shake, Songs of the jay in the distance a - wake, the
flight, Some, like the bil - lows are dark and some bright, some



reeds as they shake, Songs of the jay in the dis - tance a -
vis - its us here, Take down the sail for the ha - ven is
dis - tance a - wake.
dark and some bright.

Boatman's Song.—Concluded.

wake, Songs of the jay sail in the dis - tance a - wake.
 near, Take down the sail for the ha - ven is near.

182. Studies.

1.

2.

3.

4.

5.

6.

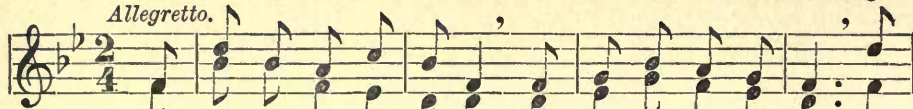
7.

"Redemption." Gounod.

183. All Among the Barley.

Elizabeth Stirling.

Allegretto.



1. Come out, 'tis now Sep - tem - ber, The hun - ter's moon be - gun, And
2. The Spring, she is a young maid That does not know her mind; The



thro' the wheat - en stub - ble Is heard the fre - quent gun. Come
Sum - mer is a ty - rant, Of most un - right - eous kind. The



out, 'tis now Sep - tem - ber, The hun - ter's moon be - gun, And
Spring, she is a young maid That does not know her mind; The



thro' the wheat - en stub - ble Is heard the fre - quent gun. The
Sum - mer is a ty - rant, Of most un - right - eous kind. The



leaves are pal - ing yel - low, Or kind - ling in - to red.....And the
Au - tumn is an old friend That loves one all he can.....And that



ripe and gold - en bar - ley Is hang - ing down its head.
brings the hap - py bar - ley, To glad the hearts of men.



All a - mong the bar - ley, Who would not be blithe, When the

All Among the Barley.—Concluded.

free and hap-py bar-ley Is smil-ing on the scythe, When the
When the free and

free and hap-py bar-ley Is smil-ing on the scythe.....
hap - - py

17th Century.

183. Begone, Dull Care.

Old English.

1. Be-gone, dull care! I prith-ee be-gone from me, Be-
2. For too much care, Will make a young man turn gray, And

gone, dull care! You and I shall nev-er a-gree. Long
too much care Will turn an old man to clay. Then

time hast thou been tar-rying here, And fain thou would'st me kill, But, in
you may dance, and I will sing, So merri-ly pass the day, For I

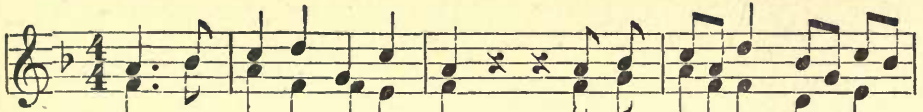
1
faith, dull care, Thou nev-er shalt have thy will.

2
hold it one of the wis-est things To drive dull care a-way.

184. Where the Bee Sucks.

Shakespeare.

Dr. Arne.



Where the bee sucks, there lurk I; In a cow-slip's bell I



lie; There I couch when owls do cry, when owls do cry, when owls do



cry. On a bat's back I do fly, I do fly, I do



fly, Af-ter sun-set, mer-ri-ly, mer-ri-ly, af-ter sun-set, mer-ri-



ly. Mer-ri-ly, mer-ri-ly, shall I live now, Under the blossom that hangs on the



bough' Mer-ri-ly, mer-ri-ly, shall I live now, Un-der the

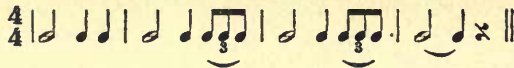


blossom that hangs on the bough, un-der the blossom that hangs on the bough.

185. Studies.



186. Scenes That Are Brightest.



"Maritana." W. V. Wallace.



1. Scenes that are bright - est may en - chant a - while,
 2. Words can - not scat - ter the thoughts we fear,



Hearts which are light - est, And eyes that smile; Yet
 For while they flat - ter, They mock the ear.



o'er them a - bove us, Though na - ture beam, With
 Hope will still de - ceive us With tear - ful cost, And

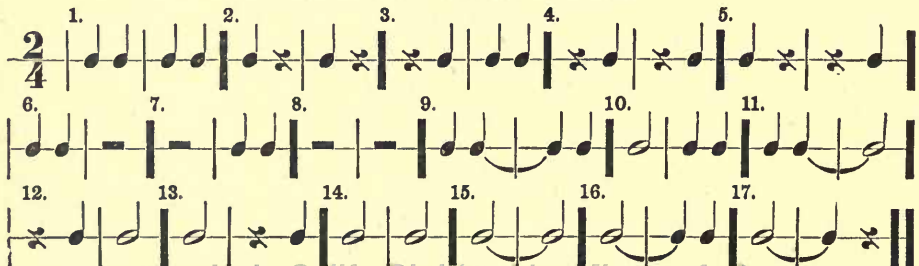


none to love us, How sad they seem! With
 when they leave us The heart is lost! And



none to love us, How sad they seem!
 when they leave us, The heart is lost!

187. Drill. 2-part Rhythm.



188. The Red Sarafan.

Russian.



Loo, loo, loo, etc.
No, no, no, etc.

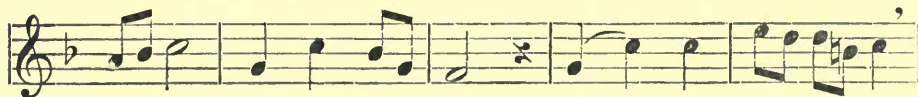


189. Folk-song.

Bohemian.



Loo, loo, loo, loo, loo, etc.



190. The Dawn of Day.

Samuel Reay.

f Allegro.



1. Come and watch the day-light dawn - ing O'er the mount - ains bleak and
 2. Come, thy foot should ne'er be wea - ry, Nev - er tired, thy wake - ful

ritard. Repeat p.



gray, Come and see the pur - ple morn - ing, Tinge their sum - mits far a - way.
 eye, Earth should ne'er seem dark or dreary, When the morn - ing gilds the sky.

mf

dim.



Gai - ly sounds the voice of glad - ness O'er the vale and through the
 Birds shall plume their wings be - side thee, Gai - ly warb - ling ov - er -

cres.

dim.

dim.

rall.



grave, Not a sin - gle note of sad - ness Tells of aught but peace and love.
 head, Sunbeams thro' the green leaves guide thee, Where thy steps may safely tread.

pp

cres.

cres.



Tra la..... la la, tra..... la la, tra..... la la la la..... la, Tra
 Tra la la la la, etc.

poco.

rit.

ff



la..... la la, tra..... la la, tra la..... la la la la.
 la la la la, etc.

191. Studies.

1.

A. Dvorak.



2. Sailor Song.

"Water Music." Handel.



3. Fugue Subject.

Gounod.

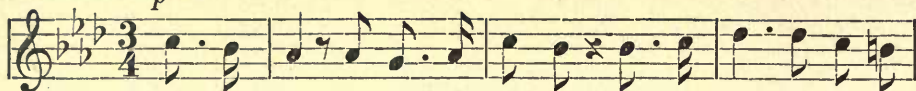


192. Hearts and Homes.

Charlotte Young.

John Bookley.

p



1. Hearts and homes, sweet words of pleas-ure, mu - sic breath-ing as ye
 2. Hearts and homes, sweet words re-veal - ing all most good and fair to



fall; Mak - ing each the oth - er's treas-ure Once di -
 see; Fit - ting shrines for pur - est feel - ing, Tem - ples



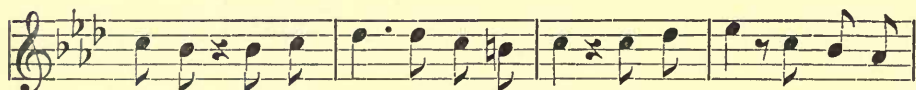
vi - ded los - ing all. Homes ye may be bright or
 meet to bend the knee. In - fant hands bright gar - lands



low - ly, Hearts a - lone can make you ho - ly; Be the dwelling e'er so
 wreathing, Hap - py voic - es incense breathing. Emblems fair of realms a -



small Having love it boasteth all!
 bove! "For love is heav'n, and heav'n is love." } Hearts and homes, sweet woris of



pleas-ure, mu-sic breath-ing as ye fall; Mak-ing each the oth-er's



treasure, Once di - vi - ded, los - ing all! Hearts and homes, hearts and homes.

193. Carnival of Venice.

Celebrated Melody.

Musical score for 'Carnival of Venice' in 6/8 time, featuring a melody in the treble clef with a key signature of one flat. The score consists of four staves of music, ending with a double bar line.

194. La Carmagnole.

Song of the French Revolution.

Musical score for 'La Carmagnole' in 6/8 time, featuring a melody in the treble clef with a key signature of one sharp. The score consists of four staves of music, ending with a double bar line.

195. Huntsmen's Chorus.

"Der Freischuetz." Von Weber.

Vivace.

The joy of the hunt - er on earth all sur - pass - es, The

fount - ain of pleas - ure doth a - bound, Thro' wood and thro'
for him doth a - bound,

flood, Where the stag flits and pass - es, He flies in pur - suit While
While the

horns..... sound. Oh, this is a pleas - ure that prin - ces might
horns gai - ly

en - vy, For health and for man - hood the chief of de - lights, 'Mid

ech - oes re - ply - ing, When day - light is dy - ing, To rest and en -

joy - ment our la - bor in - vites, Then on, fol - low on, fol - low

Huntmen's Chorus.—Concluded.

S: on, fol-low on, fol-low
 on, fol-low on, fol-low on, fol-low on, fol-low on, fol-low on, fol-low
 on, la la la on, fol-low on, fol-low
 on, la la, la la la la, on, fol-low on, fol-low on, follow on, follow
 on, la la la la la la on, fol-low on, on, fol-low on,
 1 *D.S.* 2
 on, fol-low, fol-low on. on, fol-low on, fol-low on.

196. La Vera Sorrentina.

197. The Bird's Farewell.

Abt.



1. Who taps on the roof there, my children now tell? Fare - well,..... the storks
2. Down there in the gar - den the night-in-gale sings, Fare - well,..... lit - tle
3. The swallows look in at the window once more: Fare - well,..... dear - est



an - - swer, we tap for fare - well.. Fare - well then, O
 gar - - den, we spread..... out our wings. The hedg - es a -
 chil - - dren, the sum - - mer is o'er. So close to your
 Farewell, the storks an - swer we tap for fare - well.
 Farewell lit - tle gar - den, we spread out our wings.
 Farewell, dear - est children, the sum - mer is o'er.



town and ye towns - peo - ple gay, Ye mead - ows, ye marsh - es, we
 round us are wast - ed and drear; They shel - tered us well when the
 win - dow we fast - en'd our nest, And well did you wel - come each



fly far a - way. May God... bless the cot - tage on which we have
 sum - mer was here. Now all..... are so wea - ry, we part with - out
 ti - ny young guest, Re - joic - ing to hear my low twit - ter - ing



dwelt, There - in be no sor - row, no e - vil e'er felt. When
 pain, For all in the spring shall be glad - some a - gain. We
 call; And then you have nev - er dis - turb'd us at all. So

The Bird's Farewell.—Concluded.

pp

soft - ly the breez - es of spring - time are sigh - ing, Once
go, for we birds now no lon - ger can tar - ry; God's
may you be spared to your par - ent's ca - ress - ing: We

f *poco rit.*

more to the cot - tage we all shall be, all shall be fly -
bless - ing, God's bless - ing o'er slum - ber - ing flow - ers we car -
leave you our love, we all leave you, we leave you our bless -

a tempo. p *rit. ten.*

ing. } Fare - well, farewell, fare - well, Fare - well, farewell, fare - well.
ry. }
ing. }

198. Theme.

A. R. Gaul.

And God shall wipe a - way all tears from their eyes, and there shall be
no more death, neither sor - row nor cry - ing, Nor an - y more
pain, nor an - y more pain, for the for - mer things have pass'd a - way.

199. Rhythmic Drill.

1. 2.

3. 4. 5.

1. 2. 3. 4.

NOTE. In this and similar drills the teacher may sometimes sing any one of the examples for recognition by the pupils. The latter should say which example was sung.

200. Charlie is My Darling.

Historic Scotch Song.

Oh! Char - lie is my dar - ling, my dar - ling, my

dar - ling, Oh! Char - lie is my dar - ling, The young Che - va - lier.

1. 'Twas on a Mon-day morn - ing Right ear - ly in the year, That
2. As he came walk - ing up the street, The pipes play'd loud and clear, And
3. Oh! there were ma - ny beat - ing hearts, And ma - ny hopes and fears, And

Dal.

Char - lie came to our town, The young Che - va - lier. Oh!

young and old came out to greet The young Che - va - lier. Oh!

ma - ny were the prayers put up For the young Che - va - lier. Oh!

201. The Blue Sky.

Fr. Abt.

1. Az - ure' air, Sky so fair, Zeph - yrs mild and light,
2. Fair - est night! Sil - v'ry light Fills thy roy - al hall;

Blow a - way, Blow all day, O - ver vale and height; height.
O - dors sweet Sens - es greet, Will they ev - er pall? pall?

Joy - ful - ly our pulse is beat - ing Like the feathered throng!
Thus we ev - er onward wan - der Thro' this beauteous land,

Ming - ling on the zeph - yrs fleet - ing, Comes the shepherds' song.
And with ad - mi - ra - tion pon - der, On its won - ders grand.

La la..... la la la la..... la la la la la la

la la la la la la la la la la..... la la la la....

..... la la la la la la la la la la la la la.

202. The Sentinel.

Folk-song.

Andantino.



1. A - lone at night my watch I keep, While all the
 2. When to the wars I marched a - way, My hat she
 3. Now by the twink - ling ta - pers' gleam, Re - pose she



world is hushed in sleep. Then tow'rd's my home my tho'ts will
 decked with rib - bons gay; She fond - ly pressed me to her
 seeks, of me to dream; But ere she sleeps she kneels to

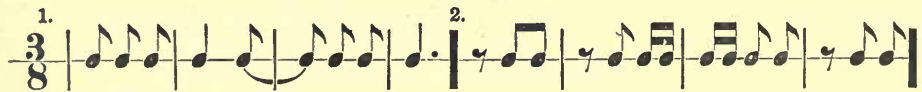


rove, I think up - on my dis - tant love. Then tow'rd's my
 heart, And wept to think that we must part. She fond - ly
 pray For one who loves her far a - way. But ere she



home my tho'ts will rove, I think up - on my dis - tant love.
 pressed me to her heart, And wept to think that we must part.
 sleeps she kneels to pray For one who loves her far a - way.

203. Drills in $\frac{3}{8}$ Rhythm.



204. Melody.

Haydn.

March time.

Musical notation for '204. Melody.' by Haydn. It consists of four staves of music in 4/4 time, key of B-flat major. The first staff is marked 'March time.' and the fourth staff is marked 'D.C.'

205. Themes.

1.

Handel.

Musical notation for '205. Themes' item 1 by Handel. It is a single staff of music in 4/4 time, key of B-flat major.

But thanks, but thanks, thanks, thanks be to God, thanks be to God.

2.

Bordogni.

Musical notation for '205. Themes' item 2 by Bordogni. It is a single staff of music in 4/4 time, key of B-flat major.

3.

Palestrina.

Musical notation for '205. Themes' item 3 by Palestrina. It is a single staff of music in 3/4 time, key of D major.

Praise and glo - ry be to Thee, O Lord.

Musical notation for '205. Themes' item 3 by Palestrina, second line. It is a single staff of music in 3/4 time, key of D major.

Praise and glo - ry be to Thee.

206. The Carman's Whistle.

16th Century.

Young Tom, the Car-man's speech was slow, A sor - ry gift of
 speech had he. He'd rath - er let his horse - es know His
 se - cret thoughts than you or me. He whis - tled, whis - tled,
 whis - tled dai - ly, Wheth - er good or ill be - fell; He
 whis-tled sad - ly, whis-tled gai - ly, While his hors-es marked him well.

207. Theme.

Sonata, Op. 14, No. 2. Beethoven.

208. Old Jack Frost.

Edward Oxenford.

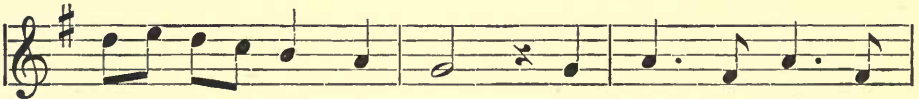
A. Scott Gatty.



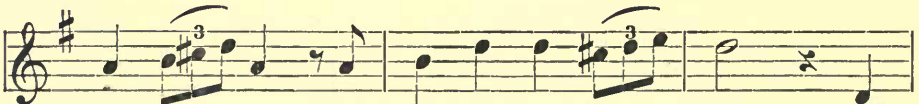
1. A wel - come give to old Jack Frost, Who once a - gain is
 2. A wel - come guest is old Jack Frost, Who brings such fa - mous



near; In garb of snow and mis - tle - toe, Full
 ice; Though tricks he plays in ma - ny ways, And



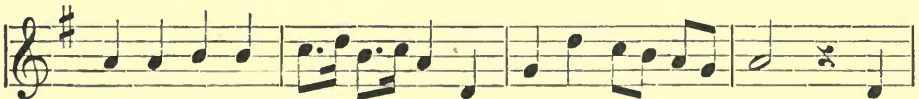
soon he will ap - pear! And then will be a
 trips us in a trice! Still noth - ing is a



mer - ry time, For ev - 'ry girl and boy, For
 bump or two, It soon will pass a - way; So



side by side we'll skate a - long, And ev - 'ry hour en - joy! }
 let us slide, and swift - ly glide Up - on the ice to - day! }



Welcome, welcome, old Jack Frost! We love to see you here, For



clad in snow and mis - tle - toe, You greet us year by year.

209. Andante.

Sonata No. 12, Op. 26. Beethoven.

Musical score for 'Andante' from Sonata No. 12, Op. 26 by Beethoven. The score is written in G major and 3/4 time. It consists of four staves of music. The first two staves show the main melody with various rhythmic patterns. The third staff is marked 'FINE.' and ends with a double bar line. The fourth staff continues the melody and ends with a double bar line and the marking ', D.C.'

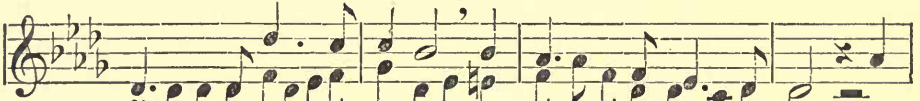
210. Rhythmic Tests.

Four rhythmic exercises in 4/4 time, numbered 1 through 4. Exercise 1 is a simple eighth-note pattern. Exercise 2 is a more complex eighth-note pattern. Exercise 3 is a dotted quarter note pattern. Exercise 4 is a pattern of eighth and sixteenth notes.



1. Max - wel - ton's braes are bonnie, Where ear-ly fa's the dew, And 'twas Maxwellton's

2. Her brow..... is like the snowdrift, Her throat is like the swan, And her Her brow



there.....that An - nie Lau-rie Gave me.....her prom - ise true, Gave 'twas there her promise true, her promise true, Which ne'er, which ne'er face..... it is.... the fair - est That e'er..... the sun shone on, That her face her face that e'er



me... her prom - ise true,..... Which ne'er.....for-got... will be, } And for Gave me her promise true, her promise true, Which ne'er, which ne'er e'er... the sun... shone on..... And dark..... blue is... her e'e, } That e'er the sun shone on, the sun shone on And dark, and dark blue



bon - nie An - nie Lau-rie I'd lay.....me down and dee. bonnie, bonnie I'd lay

212. Lord of Creation.

Donizetti.

f *Maestoso.*



Lord of cre - a - tion, Lo! we a - dore Thee. Smile on our

FINE.



wor - ship, Tho' an - gels bow be - fore Thee. Glo - ry, hon - or,

D.C.



praise and pow - er, be to Thee, to Thee, O God on high.

213. Melody.

"Don Juan." Mozart, arr.

Allegro.

Musical score for exercise 213, titled "Don Juan." by Mozart, arranged. The score is in 2/4 time and marked *Allegro*. It consists of six staves of music. The melody is written in treble clef and features a mix of eighth and sixteenth notes, with some slurs and accents. The key signature is one flat (B-flat major or D minor).

214. Contrasted Rhythms.

TRIPLETS AND DUPLETS.

Musical score for exercise 214, titled "Contrasted Rhythms." The score is in 4/4 time and features triplets and duplets. It consists of two staves of music. The key signature is two flats (B-flat major or D minor). The melody is written in treble clef and includes various rhythmic patterns, including triplets and duplets, with slurs and accents.

215. Lullaby from "Erminie."

Jakobowski.



Dear mother! in dreams I see her, With lov'd face sweet and calm, And



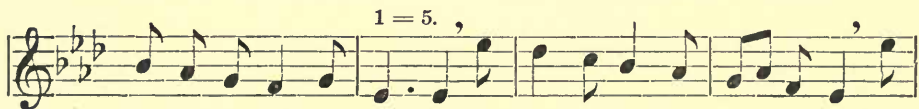
hear her voice With love re-joice, when nestling on her arm, I



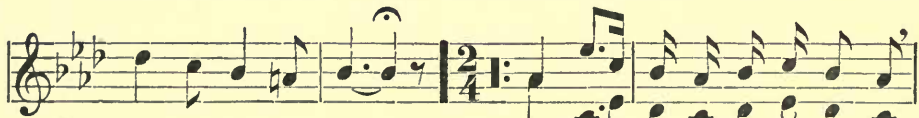
think how she soft-ly pressed me, Of the tears in each glist'ning



eye..... As her watch she'd keep, when she rocked to sleep Her

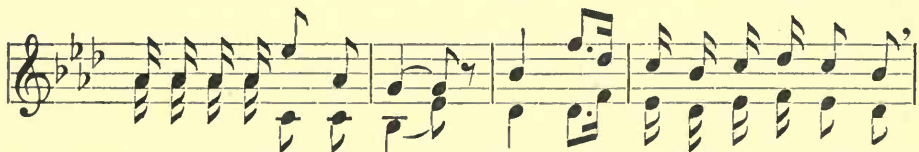


child with this lul - la - by,....."Bye bye, bye bye, bye bye, bye bye, bye



bye, bye bye, bye bye.

Bye bye, drow-si-ness o'er-tak-ing,



Pret-ty lit-tle eye - lids sleep Bye, bye, watching till thou'rt waking,



Dar-ling be thy slumbers deep, deep, bye bye, bye bye.

216. Exercises for Dictation and Ear Training.

- 1 = *g*. 167,15,1. 37,16 \sharp 45. 55,6 \sharp 4,5. 126,47,1. 15 \flat 653. 342 \sharp 12. 23 \sharp 123.
37,13 \sharp 2.
- 8 = *b* \flat 58 \flat 768. 5856 \flat 76. 3'3645. 55 \sharp 4'5'4'3'. 85 \sharp 425. 55 \sharp 4'5'8. 82 \flat 3'78.
5 \flat 682'3'.
- 1 = *a*. 12 \flat 35,1. 15 \flat 651. 33,6,5,3. 3525,1. 5,1 \flat 6,17,3. 5,5 \sharp 465. 52 \flat 312.
37,1 \flat 7,6,.
- 8 = *e* \flat . 18 \flat 7678. 15 \flat 658. 14 \sharp 451. 32 \sharp 125. 16 \sharp 568. 3 \sharp 2365. 52'231.
12 \flat 3243.
- 1 = *f*. 15 \flat 6,53. 35,1 \flat 6,5,5. 655,1 \flat 6,5. 18 \flat 76 \flat 7. 15 \flat 645. 12 \flat 314. 142 \flat 35.
81 \flat 27,1. 18. 7,7. 6,6. 5,5. 6,6. 7,7. 18.
- 8 = *d*'. 81 \flat 37,1. 56 \flat 758. 82'8 \flat 76. 532 \flat 32. 12 \flat 316. 15 \flat 645. 81 \flat 27,1.
15 \sharp 45 \flat 6.
- 1 = *a*. 15 \flat 645. 55,1 \flat 6,5,1. 1 \flat 27,13. 16 \sharp 5623. 237,15. 25127,6. 25,1 \flat 6,5,4,3.
4,5,1 \flat 6,5,1.
- 8 = *c*. 8 \flat 2'783'. 3'3 \sharp 435. 5 \flat 6431. 86 \sharp 568. 82 \flat 3'3 \flat 38. 1 \flat 2145. 16 \sharp 561.
12 \sharp 123. 81. 2'2. 3'3. 4'4. 44'. 33'. 22'. 18.

217. Holy, Holy.

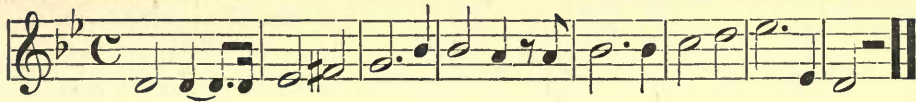
Spohr.

Ho - ly, ho - ly, ho - ly, Lord God of Hosts, God Al -
might - y, who wast, and who art, and art to come, Ho - ly,
ho - ly Lord God of Hosts, God Al - might - y!

218. Two Themes.

"Flying Dutchman." Wagner.

1.



2.

"Parsifal." Wagner.



219. Two Andantes.

Sonata No. 30, Op. 109. Beethoven.

1.



2.

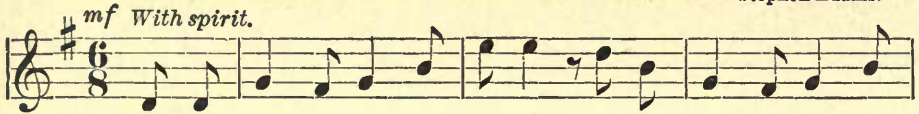
Slowly.

Sonata No. 27, Op. 90. Beethoven.



220. We All Love Jack.

Stephen Adams.



1. When the ship is trim and read-y, And the jol-ly days are
 2. When he goes our hearts go with him As he sails from port to
 3. When he's sail'd the world all o-ver And a-gain he steps a-



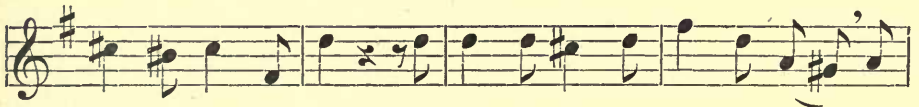
done, When the last good-byes are whis-per'd, And
 port, When the storm-y winds are blow-ing May his
 shore, There are scores of friends a-wait-ing To



Jack a-board has gone, The ship sails off so gai-ly And
 ship prove good and taut! And as o'er the sea he trav-els, The
 love him all the more, For his face is bright and cheer-y, And a



leaves a foam-ing track, And all the lands-men en-vy him, our
 mer-maids down be-low Would give their crys-tal king-dom just for the
 home he'll nev-er lack, And ev-'ry one will wel-come him, for we're



brave and gal-lant Jack, And all the lands-men en-vy him our
 love of Jack, I trow, Would give their crys-tal king-dom just for the
 glad to see him back, And ev-'ry one will wel-come him for we're

We All Love Jack.—Concluded.

rall. *a tempo.*

8 = 5.

brave and gal - lant Jack. } For his heart is like the
 love of Jack, I trow. }
 glad to see him back.

sea, Ev - er o - pen, brave and free, And his
 like the sea, brave and free,

rall. *a tempo.*

friends will lone - ly be, Till his ship comes back. But if
 lone-ly be,

love's the best of all That can e'er a lad be -
 best of all,

ad lib.

fall, Why Jack's the king of all, For we all love Jack!

221. Intoning. The Vowels e and i.

- 1) Listen my children and you shall hear
 Of the midnight ride of Paul Revere,
- 2) On the eighteenth of April, in Seventy-five;
- 3) Hardly a man is now alive
- 4) Who remembers that famous day and year.

222. Nazareth.

Ch. Gounod.

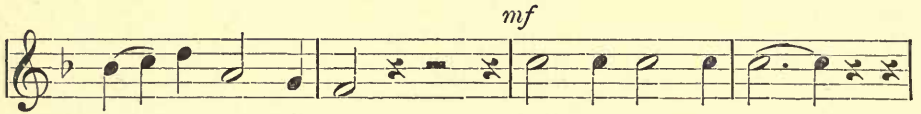
Accomp. *p*



Tho' poor be the cham - ber, come here, come and a - dore;



Lo! the Lord of heav - en Hath to mor - tals giv - en,



Life for - ev - er - more, Life for - ev - er - more, .



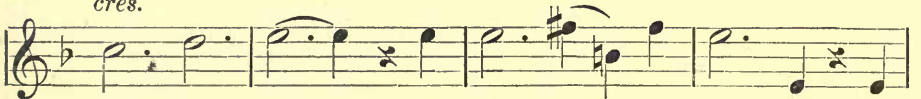
Life for - ev - er - er - more.



1. Shep - herds who fold - ed . . your flocks be - side you,
2. Kings from a far land, . draw near and be - hold him,
3. Wind, to the ce - dars pro - claim the joy - ful sto - ry,



Tell what was told by an - gel voi - ces near; . To
Led by the beam whose warn - ing bade ye come, . Your
Wave of the sea, the ti - dings bear a - far. . . The
cres.



you this night is born one to guide you Thro'
crowns cast down, with robe roy - al en - fold him, Your
night is gone! Be - hold in all its glo - ry, All

Nazareth.—Concluded.

1st & 2d time.



paths of peace to liv - ing wa - ters clear. .
 King de - scends to earth from bright - er home. .
 broad and (Omit.)

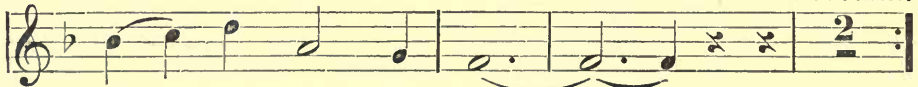


Tho' poor be the cham - ber, come here, come and a - dore, .



Lo! the Lord of heav - en, Hath to mor - tals giv - en

D. S. twice.



Life for - ev - er - more.

3d time.

D. C. al Fine.



bright ris - es th' e - ter - nal morn - ing star. .

223. Carol.

Redner.



224. Carol.

Mendelssohn.

The musical score for '224. Carol.' consists of four staves of music. The first staff contains the melody, starting with a treble clef, a 3/4 time signature, and a key signature of three flats (B-flat, E-flat, A-flat). The melody is composed of eighth and quarter notes. The second and third staves provide harmonic accompaniment with chords and moving lines. The fourth staff concludes the piece with a double bar line.

225. Study.

Poland Song

The musical score for '225. Study. Poland Song' consists of four staves of music. The first staff contains the melody, starting with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes. The second, third, and fourth staves provide harmonic accompaniment with chords and moving lines. The fourth staff concludes the piece with a double bar line.

226. A Christmas Song.

Words and Music by Paul Martin, Jr.

mf *Moderato.*



Oh! cheer-ly sing with joy-ful ring! Tra-la!..... Tra-la!..... A



rol-lick-ing rhyme for Christmas time! Tra-la!..... Tra-la!.....

p *Piu mosso.*



Oh! cheer-i-ly and mer-ri-ly we'll laugh and dance and sing, For



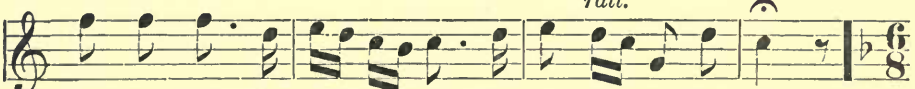
Christ-mas bright in green be-dight we'll let our voice ring! We'll

cres.



wel-come in with mer-ry, mer-ry din this sea-son of good cheer! So

rall.



sing we high for Christmas nigh, And greet the glad New Year!

a tempo.



mf Oh! cheer-i-ly sing with joy-ful ring! Tra-la!..... Tra-la!..... A

cres.



rollicking rhyme for Christmas time! A rollicking rhyme for Christmas time! Tra-

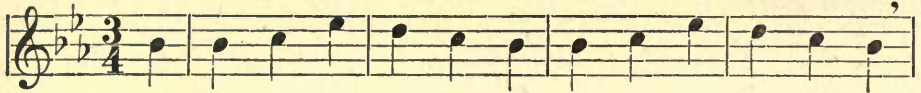


la, tra-la! Tra-la, tra-la! For joy-ful Christ-mas time!.....

227. Little Buttercup.

W. S. Gilbert.

"Pinafore." Sullivan.



I'm called "Lit - tle But - ter - cup, Dear Lit - tle But - ter - cup,



Tho' I could nev - er tell why, But still I'm called But - ter - cup,



Poor Lit - tle But - ter - cup, Sweet Lit - tle But - ter - cup I, Come



buy my nice can - dy, And ev - 'ry - thing hand - y; I've scis - sors and



watch - es and knives: I've rib - boms and lac - es To set off the



fac - es Of pret - ty young sweet - hearts and wives; I've trea - cle and



tof - fee, I've tea and I've cof - fee, Soft bis - cuit, and



fresh nut - ton chops, I've ap - ples and peaches All ripe, red and

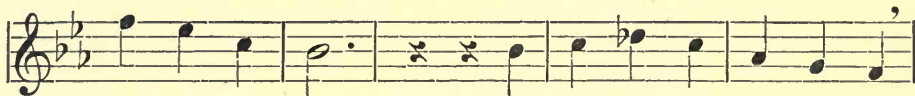
Little Buttercup.—Concluded.



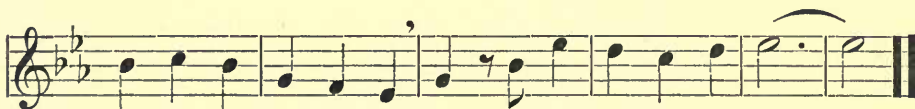
juic - y, And ex - cel - lent pep - per - mint drops; Then buy of your



But - ter - cup, Dear Lit - tle But - ter - cup, Do not be



bash - ful or shy, So buy of your But - ter - cup,



Poor Lit - tle But - ter - cup, Come, of your But - ter - cup buy.....

228. Studies.



229. Two Vocalises.

Two vocalises in treble clef. The first vocalise (1.) consists of two measures of eighth-note runs, followed by a repeat sign and a final whole note. The second vocalise (2.) consists of four measures of eighth-note runs, ending with a whole note. Both pieces feature various accents and slurs.

230. Studies from "Handel."

Five studies in treble clef, 4/4 time, with a key signature of three sharps (F#, C#, G#). Study 1: Four measures of eighth-note patterns. Study 2: Four measures of eighth-note patterns. Study 3: Two measures of eighth-note patterns. Study 4: Four measures of eighth-note patterns. Study 5: Four measures of eighth-note patterns. Each study includes various rhythmic and melodic exercises.

231. March.

"Scipio." Handel.

The musical score for 'Scipio' March by Handel is written in G major and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef and a common time signature (C), which changes to 3/4. The melody is characterized by rhythmic patterns and chordal accompaniment. The piece concludes with a double bar line and repeat dots.

232. Studies.

Pergolesi.

Study 1 by Pergolesi is in 3/4 time. The notation shows a single melodic line on a treble clef staff. The piece starts with a double bar line and a repeat sign, followed by a series of eighth and sixteenth notes. It ends with a double bar line and repeat dots.

Handel.

Study 2 by Handel is in 4/4 time. The notation shows a single melodic line on a treble clef staff. The piece begins with a double bar line and a repeat sign, followed by a sequence of notes including eighth and sixteenth notes. It concludes with a double bar line and repeat dots.

O daughter of Zi-on! Re-joice..... great-ly, shout, O

The vocal line of the hymn is written on a treble clef staff in 4/4 time. It features a melodic line with lyrics underneath. The piece starts with a double bar line and a repeat sign, and ends with a double bar line and repeat dots.

daughter of Jerusalem! Be-hold thy King cometh un-to thee—cometh un-to thee.

233. The King's Champion.

Oxenford.

M. Watson.

Accomp. *mf*

1. The trumpet's blare bids all pre-pare To
2. In pomp and pride the no-bles ride Be-

don their best ar-ray, For squire and knight, in ar-mor
side their sov-'reign lord, And one and all would fight and

bright At-tend the King to-day. In er-min'd gown he
fall, Ere he should risk the sword. No need, no need to

3 = 1.
waits the crown That soon shall press his brow; And who shall
court the deed Whilst I am rid-ing by; For me a-

rit.

say the wear-ing nay? I wait the an-swer now, I
lone the gauntlet's thrown, I spoil the foe or die, I

f *ad lib.*

1 = 3.
wait the an-swer now. } So-ho! So-ho! I wait the
spoil the foe or die. }

a tempo.

foel So-ho! So-ho! I wait the foel Who dares de-fi-ance

cres. *f*

ing; Who e'er he be, he'll find in me The champion of the King, So-

The King's Champion.—Concluded.

ff *Energico.*

hol So-ho! I wait the foe Who dares de-fi-ance fling! Who e'er he
> > > >, *ad lib. rall.*

be, he'll find in me,..... in me, The champion of the King.

234. Folk-songs.

1.

Kate Kearney.

Irish.

2.

Lapland Song.

235. Holy, Holy, Holy!

"Holy City." Gaul.

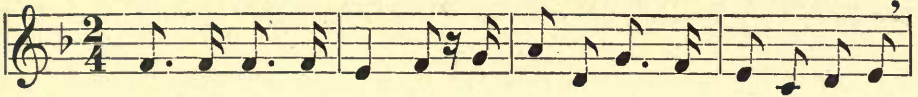
Ho - ly, Ho - ly, Ho - ly, Lord of Hosts,

Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.

236. Caller Herrin'.

Lady Nairne.

Scotch Air.



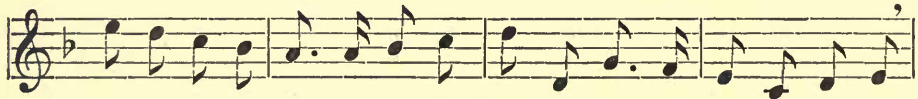
1, 2 & 3. Wha'll buy ¹cal - ler her - rin'? They're bonnie fish and halesome ²far - in';



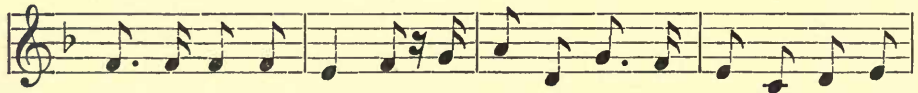
Buy my cal - ler her - rin', New drawn frae the Forth! { When ye were sleepin'
And when the ³creel o'
⁴Noo, neebor wives, come



on your pil - lows, Dream'd ye aught o' our ⁵pair fel - lows,
her - rin' pass - es, La - dies clad in silks and lac - es,
⁶tent my tell - in', When the bon - nie fish ye're sell - in',



Darkling as they face the bil - lows, A' to fill our wov - en wil - lows.
Gath - er in their ⁷braw pel - is - ses, Toss their heads and screw their fac - es.
At a word be aye your deal - in', Truth will stand when a' things fail - in'.

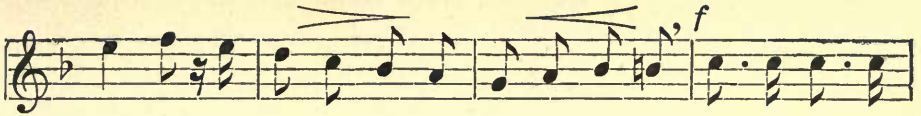


Buy my cal - ler her - rin', They're bon - nie fish and hale - some far - in',



Buy my cal - ler her - rin', New drawn frae the Forth. Wha'll buy my cal - ler

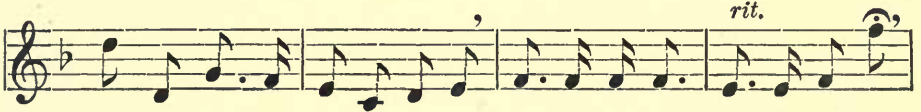
Caller Herrin'.—Concluded.



her-rin'? They're no brought here without brave dar-in'; Buy my cal - ler



her - rin'! Ye lit - tle⁸ken their worth. Wha'll buy my cal - ler her - rin'? Oh



ye may ca' them vul - gar fa - rin'; Wives and mithers maist des - pair - in',



Ca' them lives o' men. Cal - ler her - rin'! cal - ler her - rin'!

1. Fresh. 2. Fare, food. 3. Basket. 4. Now. 5. Poor. 6. Heed. 7. Fine, smart.
8. Know.

237. The Old Year.

Alfred Tennyson.

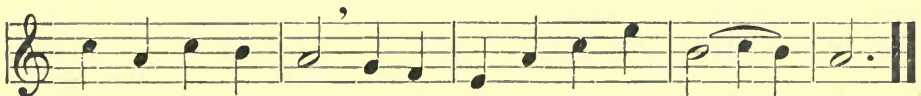
Anon.



Full knee-deep lies the win - ter snow, And the win - ter winds are



wear - i - ly sigh - ing; Toll ye the church bell sad and slow, And tread



soft - ly and speak low, For the old year lies a - dy - - ing.

241. Drill. 4-part Rhythm.

A musical drill in 4/4 time, consisting of 16 numbered measures. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and rests, with some measures containing 'x' marks indicating specific rhythmic exercises.

240. No Shadows Yonder.

p *f* *mf* "Holy City." Gaul.

No shadows yon - der, All light and song! Each day I
 won - der, and say "How long Shall time me sunder From that dear throng." FINE.

SOPR.
 No weeping yon - der! All fled a - way, While here I wan - der

D.C.
 Each weary day, And sigh as I pon - der My long, long stay.

242. Sion.

Dict. 1 = g. 136,7,1. 136,3554. 347,1. 344643. 2355#45. 343.
 (3=1) 15,5,131. 352321. (1=5) 543. 3217,65. { 3#23#475.
 (3=6) { 6#56 73 8.

G. Clifton Bingham.
Andantino.

Paul Rodney.



Accomp.

1. There is a Cit - y build - ed up -
 2. Sweet mem - 'ries of their sing - ing a -



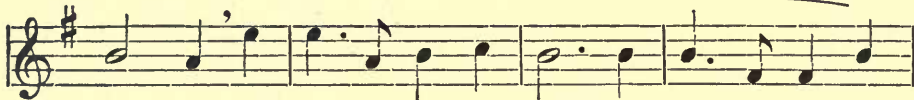
on a peace - ful hill, Where none are ev - er wea - ry, Nor
 cross our dream - ing ring, Whilst ev - er weak and will - ful, To



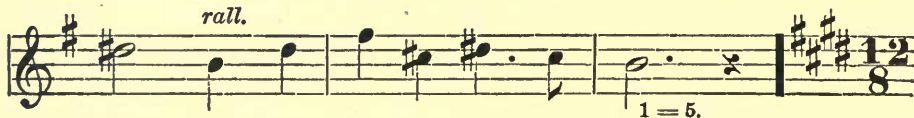
an - y suf - fer ill. Its tow'rs flash bright in the
 earth - ly things we cling. But still our hearts are.....



sun - light, Its jas - per gates stand wide, And pure are they and
 wait - ing, And long - ing for that day, Which brings us to that



ho - ly Who ev - er there a - bide, And pure are they and
 Cit - y As pure of heart as they, Which brings us to that



ho - ly Who ev - er there a - bide.
 Cit - y As pure of heart as they.

Sion.—Concluded.

Moderato p.

Af - ter the storm they rest in peace, Where there shall be no

1 = 4. *cres.*

night,.... Af - ter the toil..... they find re - lease,

f 1 = 5. *mf a tempo.*

Af - ter the dark-ness light. End - ed life's wea - ry

quest,.... Nev - er a - gain.... to roam,....

1 *rall.*

Af - ter the strife at rest, Af - ter the wand'ring, home.

2

Af - ter the wand'ring, home. Af - ter the wand'ring,

f *rall.*

af - ter the strife, Af - ter the wand'ring, home,.....

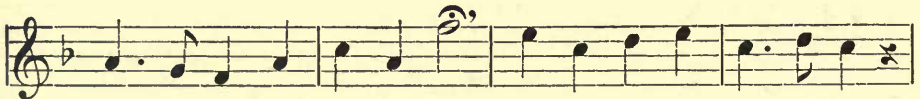
Af - ter the wand'ring, the wand - 'ring, home...

243. Merry-making.

Gaily.



Fal lal lal lal lal lal lah, Fal lal lal lal lal lal lal,



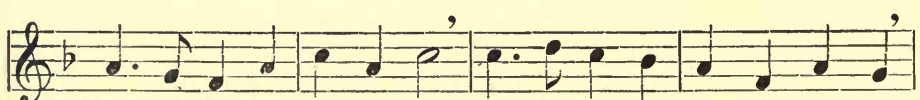
Fal lal lal lal lal lal lah, Fal lal lal lal lal lal lah.



Fal lal lal lah, Fal lal lal lah, Fal lal lal lah, fal lal lal lah,



Fal lal lal lal lal lal lal, fal lal lal lal lal lah,



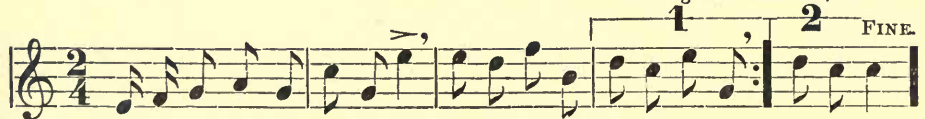
Fal lal lal lal lal lal lah, Fal lal lal lal lal lal lal



Fal lal lal lal lal lal lah, Fal lal lal lal lal lal lah.

244. Polka.

Original Bohemian, 1830.



Loo loo loo, etc.
Lo, lo, lo, etc.



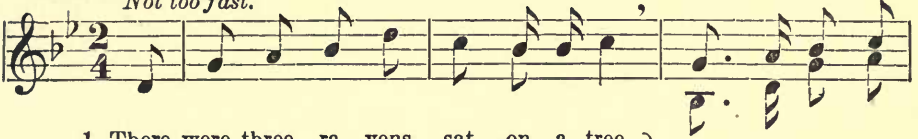
2 = 5.

1 = 5

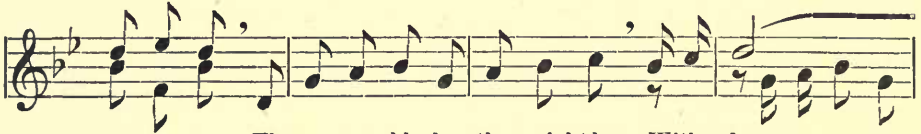
245. The Three Ravens.

English Air, 16th Century.

Not too fast.



- | | | |
|--|---|--------------------|
| <ol style="list-style-type: none"> 1. There were three ra - vens sat on a tree, 2. Be - hold, a - las! in yon green field, 3. His faith - ful hawks so near him fly, 4. She lift - ed up his gha - st - ly head, | } | Down a-down, hey - |
|--|---|--------------------|



down, hey-down;	{	They were as black as they might be. There lies a knight be-neath his shield. No bird of prey dare ven-ture nigh. And kissed his wounds that were so red.	}	With a down..... With a down, hey-
-----------------	---	--	---	---------------------------------------



..... down, hey-down,	{	And one of them said to his mate "Oh, where shall we our His hounds lie down be-side his feet, So well do they their But see! there comes a fal - low doe, And to the knight she She bur - ied him be - fore the prime And died her - self ere
--------------------------	---	---



break - fast take?" mas - ter keep. straight doth go. ev'n - song time.	}	With a down, { der - ry, der - ry, der - ry down, down. down hey - down, down, down.
--	---	---

246. Studies.



5 6 6 6 7 7 7 7 2! 8 8
 (5 = 2) 3 3 3 4 4 #4 #4 6 5 5

247. The Lord Is Mindful.

"St. Paul." Mendelssohn.



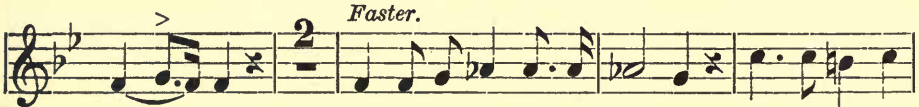
But the Lord is mind-ful of his own, He re -



mem - bers his chil - dren. But the Lord is mind-ful of his



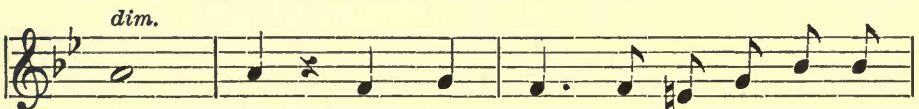
own. The Lord re-mem-bers his chil - dren, re - mem - bers his



chil - dren. *Faster.* Bow down before him, ye might-y, For the Lord is



near us! Bow down be-fore him ye might - y, For the Lord is

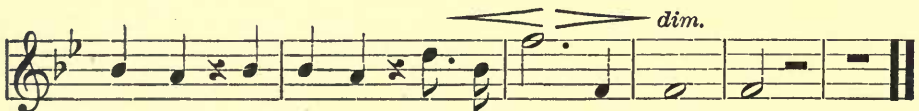


dim.

near us! Yea, the Lord is mind-ful of his



own! He re - mem - bers his chil - dren. Bow down be -



dim.

fore him, ye might-y, For the Lord is near us!

248. Studies.

1. *4/4* *C major*

2. *4/4* *D major*

3. *4/4* *B-flat major*

4. *3/4* *B-flat major*

5. *3/4* *B-flat major*

The musical score consists of five numbered exercises, each presented on two staves. Exercise 1 is in 4/4 time, C major, and features a sequence of eighth and quarter notes with some rests. Exercise 2 is in 4/4 time, D major, with a similar rhythmic pattern. Exercise 3 is in 4/4 time, B-flat major, and includes some slurs. Exercise 4 is in 3/4 time, B-flat major, and shows a change in time signature. Exercise 5 is in 3/4 time, B-flat major, and features a more complex rhythmic pattern with slurs. The page concludes with a double bar line.

Fiddle and I.—Continued.

loo,loo,loo, etc.

Play - ing sad - ly, play - ing mad - ly, Wak - ing up the rats and fowls.

CHORUS. *Allegro.*

Ah! it was gay, night and day, Fair and cloud-y weather,'twas gay,

p

Ah! it was gay, night and day, Fair and cloud-y weather,

Fid-dle and I..... wan-der-ing by,... O-ver the world to-geth-er ;

rit.

Fid-dle and I, wan-der-ing by, O-ver the world to-geth-er ;.....

Fiddle and I, wandering by, Over the world, the world to- geth - er.

a tempo.

Fiddle and I, wandering by, Over the world to - geth - - er.

FINE.

Fiddle and I.—Continued.

Loo, loo, loo, etc. 8=5.

Loo, loo, loo, etc. 4=1.

mf Slower.

2. Down by the wil - low, Sum - mer-nights I
 3. On, on for - ev - er, Till the jour - ney

pp Pizzicato.

Pank,pank,pank, etc., { By the wil - low } Pank, etc.
 { On for - ev - er }

lie,..... Flowers for my pil - low,
 ends,..... Who shall dis - sev - ver

pp pp

pank, { Summer nights I lie, } pank, etc., { Flowers for my pil - low, }
 { Till the jour - ney ends, } { Who shall dis - sev - er }

Fiddle and I.—Concluded.

and for roof the sky..... Play - ing all my
us two trust - y friends?..... Who can bring the

Pank, etc.

{ and for roof the sky. } Pank, etc.
{ us two trust - y friends. }

heart re - mem - bers, Old, old songs from far a - way ;
past be - fore me, Makes the fu - ture gai - ly glow,

Old, old songs from far a - way,....
Makes the fu - ture gai - ly glow,...

D. C.

Gold - en Junes and bleak Decembers Rise a - round me as I play.
Lift the clouds that dark-en o'er me Like my trust - y fid - dle bow.

Gold - en Junes and bleak Decembers Rise a - round me as I play.
Lift the clouds that dark-en o'er me Like my trust - y fid - dle bow.

250. Study.

Hungarian Air, arr.

Musical score for Study 250, Hungarian Air, arr. in G minor, 2/4 time. It consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The second and fourth staves end with repeat signs and first ending brackets. The key signature has two flats (Bb and Eb) and the time signature is 2/4.

251. Duet.

Dupuis.

Musical score for Duet 251, Dupuis, in G minor, 4/4 time. It consists of four staves of music. The first staff has a 'C' time signature. The second staff ends with 'FINE.' and a repeat sign. The fourth staff ends with 'D.C.' and a repeat sign. The key signature has two flats (Bb and Eb).

X. THE KEY OF B.

Fig. 00.

When *b* is taken for 1 the pitch or letter names of the scale are *b*, *c* \sharp , *d* \sharp , *e*, *f* \sharp , *g* \sharp , *a* \sharp , *b*.



The Scale:
Without signature.




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

With signature.

Extended.



1 2 3 4 5 6 7 8 2¹ 3¹ 4¹ 5¹ #4 #5 b7
b, *c* \sharp *d* \sharp *e* *f* \sharp *g* \sharp *a* \sharp *b* *c* \sharp *d* \sharp *e* *f* \sharp

THE SIGNATURE  SHOWS THAT 1 IS IN THE SECOND SPACE BELOW AND 8 IS ON THE THIRD LINE. The Key is *b*. The Signature is five sharps.

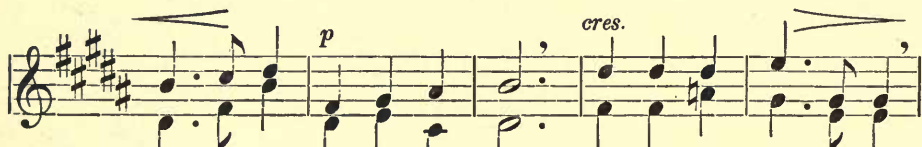
252. Exercises in B.

253. Erin! the Tear and the Smile.

Irish Air, "Aileen Aroon."
Usually known as "Robin Adair."



1. E - rin! the tear and the smile in thine eyes, Blend like the
2. E - rin! thy si - lent tear nev - er shall cease, E - rin! thy



rain - bow that hangs in the skies! Shin - ing thro' sorrows stream,
lan - guid smile ne'er shall in - crease, Till, like the rain - bow's light,



Sadd'ning thro' pleasure's beam, Thy suns, with doubtful gleam, Weep while they rise!
Thy various tints u - nite, And form, in Heaven's sight, One arch of peace!

254. Study.

Lemoine, arr.



255. Oft in the Stilly Night.

Stevenson.



1. Oft in the stil-ly night, Ere slum-ber's chain has bound me,
 2. Thus in the stil-ly night, Ere slum-ber's chain has bound me,

FINE.

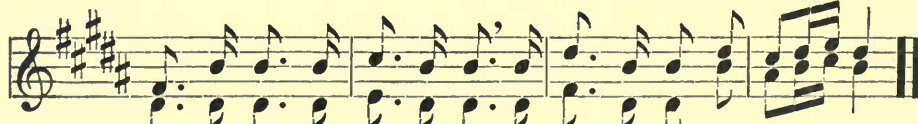


Fond } mem-'ry brings the light Of oth-er days a-round me.
 Sad }



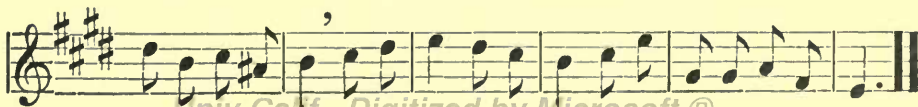
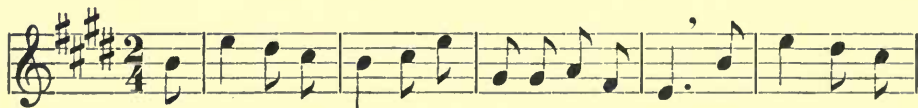
The smiles, the tears, Of childhood's years, The words of love then spoken, The

D. C. al Fine.



eyes that shone, Now dimm'd and gone, The cheerful hearts now broken ;

256. The Blue-Bells of Scotland



257. Silent Night.

Alfred Bell.

J. Barnby.

Andante.

1. Si - lent night! peace-ful night! Now the stars are
2. Ho - ly peace! kind - ly peace! Wea - ry hands from

gleam - ing bright; Si - lent night! peace - ful night!
toil re - lease; Ho - ly peace! kind - ly peace!

cres. *mf*

Now the stars are gleaming bright, Now the stars are gleaming bright.
Wea - ry hands from toil re - lease, Wea - ry hands from toil re-lease,

cres.

Moonbeams rest on crag and tower, Silv'ring stream and mead and bow'r,
Wea - ry eyes now close in sleep; Com - fort give to them that weep,

Silent Night.—Concluded.

dtm. *p* *pp e rall.* *p pp*

Si - lent, peace - ful night! Si - lent, peaceful night!
Com - fort, rest and peace! Com - fort, rest and peace!

The musical score for 'Silent Night' is presented in two systems. The first system consists of two staves. The upper staff is in G major (one flat) and 3/4 time, featuring a melody with a triplet of eighth notes and a final measure with a fermata. The lower staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a final cadence. Performance markings include *dtm.* (diminuendo), *p* (piano), *pp e rall.* (pianissimo e ritardando), and *p pp* (piano pianissimo).

258. Studies in Rhythm.

U. S. BUGLE CALLS.

1. "Drill."

The musical score for 'Drill' is in G major (one flat) and 2/4 time. It consists of two staves. The upper staff contains a rhythmic melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

2. "To the Colors."

The musical score for 'To the Colors' is in G major (one flat) and common time (C). It consists of three staves. The upper staff features a melody with dotted rhythms and eighth notes. The middle and lower staves provide a harmonic accompaniment with chords and moving lines. The piece concludes with the word 'FINE.' written above the final measure.

3. "Mess."

D. C.

The musical score for 'Mess.' is in G major (one flat) and 2/4 time. It consists of two staves. The upper staff begins with a *D. C.* (Da Capo) instruction and contains a rhythmic melody with eighth notes and a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

p Smoothly.



1. Ye banks and braes o' bonnie Doon, How can ye bloom sae fresh and fair? How
2. Oft hae I rov'd by bon-nie Doon, To see the rose and wood-bine twine; And



can ye chant, ye lit - tle birds, And I sae wea-ry fu' o' care? Ye'll
il - ka bird sang o' its love, And fond-ly sae did I o' mine. Wi'



break my heart, ye warbling birds, That wan-ton thro' the flow-'ry thorn; Ye
light-some heart I pu'd a rose, Fu' sweet up - on its thorny tree; But



mind me o' de - part-ed joys, De - part - ed nev - er to re - turn.
my fause lov - er stole my rose, And ahl he left the thorn wi' me.

260. Canzon Napoletana.



loo..... loo..... loo.....



..... loo..... loo loo, etc. loo..... loo



loo, etc. loo loo..... loo loo..... loo loo, etc.



loo loo loo.....loo loo..... loo loo.....loo loo.....

261. The Girl I Left Behind Me.

Popular tune.



Gould.

262. Now the Day is Over.



SOPR.—Now the day is o - ver, Night is draw-ing nigh,
 ALTO.—Now the day is o - ver, Night..... is draw-ing nigh,



Shadows of the ev'n - ing Steal a - cross the sky.
 Shad - ows of the ev'n-ing Steal..... a - cross the sky.



Fa - ther, give the wea - ry Calm and sweet re - pose,
 Fa - ther, give the wea - ry Calm and sweet re - pose,



With Thy ten-d'rest bless - ing may our eye - lids close.
 With Thy ten-d'rest bless-ing may our eye - lids close.

263. O for the Wings of a Dove.

W. Bartholomew.

Mendelssohn.

(Accomp.)

O..... for the wings,... for the wings... of a Dove!

Far a - way, far a - way would I rove, O..... for the wings, for the

wings of a dove! Far a - way, far a - way, far a - way, far a -

cres.

way would I rove. In the wil - der-ness build me a

sf *sf* *f*

nest,... And re - main... therefor-ev - er at rest,..... In the

dim. *p*

wil - der-ness build me, build me a nest,... And re - main there for -

f *2d time go to **

ev - er at rest, In..... the wil - der-ness build me a nest,...

p

And re-main there for-ev - er at rest, and..... re - main there for-

O for the Wings of a Dove.—Concluded.

D.C.



ev - er at rest, And..... re - main there for-ev - er at rest.



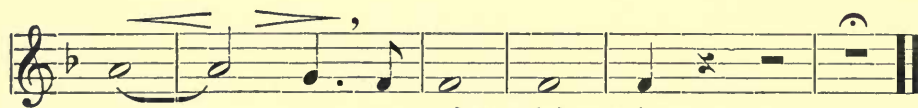
And re - main there for - ev - er at rest, for - ev - er at rest,



for - ev - - - - er at rest,



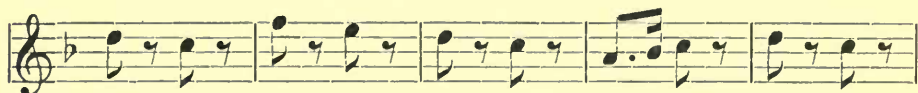
And..... re - main there for-ev - er at rest, And..... re - main there for-



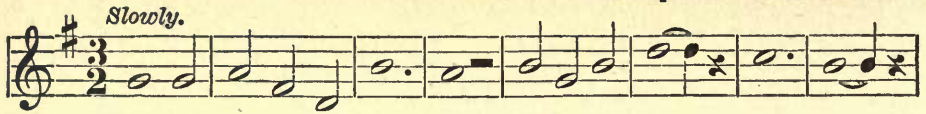
ev - - - er at rest.....

264. Theme.

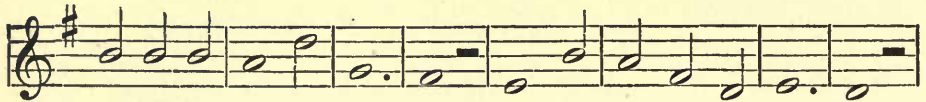
Beethoven.



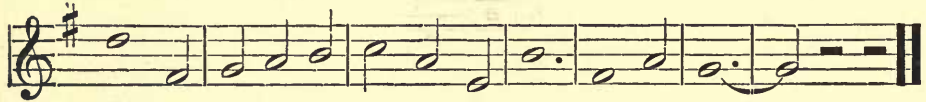
265. Chorale. "Redemption." Charles Gounod.



While her watch she is keep - ing, Ye that go by, sin - ners,



Gaze at the moth - er weep - ing, Torn by an - guish un - sleep - ing;



Ask if a - ny one bears a - ny grief like to hers.....

266. Opening Flowers.

F. Abt.



1. See the morn - ing light ad - vanc - es, O'er the hills the sun - beam glanc - es,
2. Fast re - cede the gloom - y shadows, As the light spreads o'er the meadows,



Yet ye flow'r - ets slumb'ring lie, Yet ye flow'r - ets slumb'ring lie.
Fill'd with flow'rs of daz - zling hue, Fill'd with flow'rs of daz - zling hue.

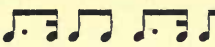


Ope your eyes and look a - round you Now the ro - sy morn has found you;
Like the fumes of in - cense giv - en, Their sweet scent ascends to heav - en,



Wake and greet the bright'ning sky! Wake and greet the bright'ning sky!
'Mid the ear - ly morn - ing dew! 'Mid the ear - ly morn - ing dew!

267. The Rosy Month of June.

g. $\frac{4}{4}$ |  ||

Allegretto con moto.

A. R. Gaul.



1. Hail! all hail! thou lovely month of roses! We welcome thee and all thy days with
2. Hail! all hail! thou lovely month of roses! When thou hast gone thy memory a

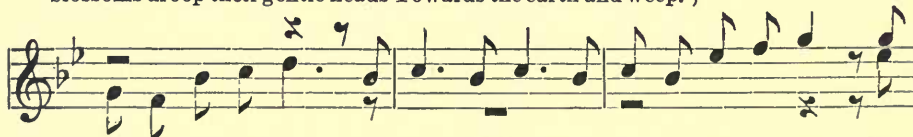


ev - 'ry mark of joy; The fragrance soft that in thine hours reposes Brings
treas-ure sweet we keep; The day where on thy reign untimely clos - es, The

rall. *a tempo.*



bliss un-to our lov - ing hearts, And that without alloy! } All hail! all hail! and
blossoms droop their gentle heads Towards the earth and weep. }



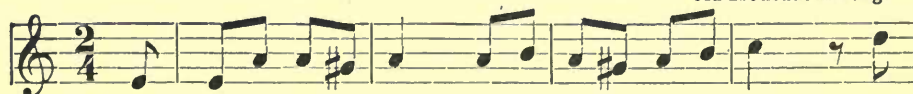
leave us not too soon, All hail! all hail! and leave us not too soon, All



hail! all hail! and leave us not too soon, Thou month of sweetness, rosy month of June!

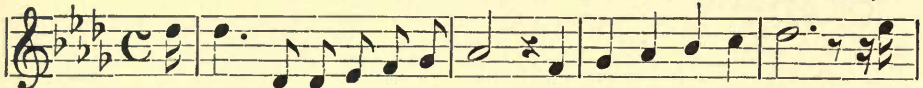
268. Study.

Old Troubadour Song.




269. The Monarch of the Woods.

J. W. Cherry.



1. Be-hold the monarch of the woods! The mighty old oak tree; He
 2. How oft the monarch of the woods, Up-on a summer's day, Has



braves the rag-ing of the storm, On land or roll-ing sea; He
 seen the mer-ry children sport, And 'neath its shad-ow play; From



waves his branches decked with green In summers gold-en glow, And
 youth to manhood they spring up, And old age comes at last, Then



i-vy clothes his leaf-less form Thro' win-ter's frost and snow, King
 green grass waves up-on their graves, And all life's dreams are past! Yet



Time, the conqueror of all, He bold-ly doth de-fy, For
 strong-er grows the mighty tree, In hale and heart-y prime, And



green and heart-y will he stand When a-ges have gone by.
 stands the monarch of the woods De-fy-ing age and time.

CHORUS.



Green and heart-y, green and heart-y, heart-y will he stand When

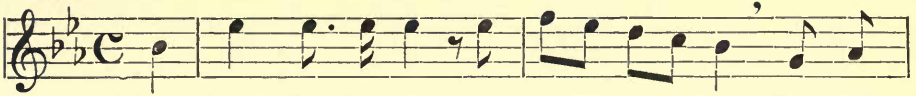


a-ges have gone by, When a-ges have gone by.

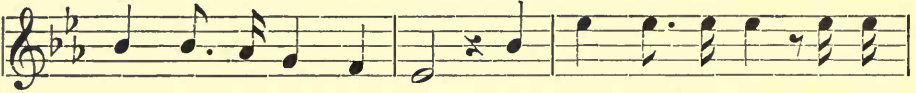
270. The Brave Old Oak.

Cherley.

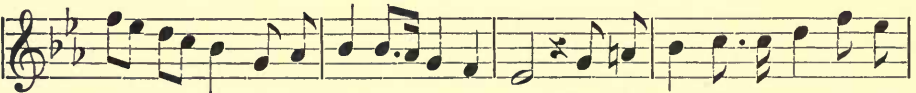
Loder.



1. A song for the oak, the brave old oak, Who hath
2. He saw rare times when Christ - mas chimes Were a



ruled in the greenwood long, Here's health and re-noun to his
mer - ry sound to hear And the squire's wide hall, and the



broad green crown And his fifty arms so strong. There is fear in his frown when the
cottages small, Were full of Christmas cheer. And all the day, to the



sun goes down, And the fire in the west fades out; And he
re - beck gay, They car - ol'd with glad - some swains. They are



showeth his might on a wild midnight, When the storms thro' his branches shout. } Then
gone, they are dead, in the church yard laid, But the brave tree still remains.



sing to the oak, the brave old oak Who hath stood in his pride so long; And



still flour - ish he, a hale, green tree, When a hundred years are gone.

271. I Sing Because I Love to Sing.

"The Afterglow."

C. Pinsuti.

Allegretto, con grazia.

I sing be-cause I love to sing, Be-cause in-stinct-ive

fan-cies move, Because it hurts no earth-ly thing, Because it pleas-es

some I love.

Because it cheats night's weary hours, Be-

cause it cheers the bright-est day,

Because, like prayer and light and flow'rs, It

helps me on my heav'nly way, I

Because a-bove the

chang-ing skies The spir-it saith good an-gels sing; Be-cause wher-ev-er

sunshine lies The woods and waves with music ring. Be-cause a-mid earth's

I Sing Because I Love to Sing.—Concluded.

Ba - bel voice All hap - py things that go or come Give to their grateful

hearts a voice; Then why should I a - lone be dumb, Then why should I a -

lone be dumb? I sing be - cause I love to sing, Because instinctive

fan - cies move, Because it hurts no earth - ly thing! Be - cause it pleas - es

some I love! I sing,..... I sing,..... be - cause I love to
I sing, I sing,

sing,..... I sing,..... I sing be - cause I love to
I sing, I sing,

sing, Be - cause I love to sing, Be - cause I love to sing.

272. Come, Fairies.

John Parry.

Quickly.

Come Fair-ies, trip it on the grass, With a ho, ho, ho, ho,
 ho, ho, ho. And mock dull mor-tals as they pass, With a ho, ho, ho, ho,
 ho, ho, ho! While the stars are shin-ing bright, ho, ho! Let us
 dance by their spark-ling light, ho, ho! With a ho, ho, ho! With a
 ho, ho, ho, With a ho, ho, ho, ho, ho! ho! ho!

p *Slow.* *cres.*

Slow-ly ris-ing, Slow-ly ris-ing, slow-ly ris-ing,
 see the moon..... By her beams we'll re-vel soon.

p *D.C.*

273. Duet. Lucretia Borgia.

Larghetto.

The image displays a musical score for a duet titled "Lucretia Borgia". The score is written on eight staves, each beginning with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The tempo is marked "Larghetto". The music consists of a series of chords and melodic lines, with some notes beamed together. There are several dynamic markings, including accents (marked with a 'y' over the note) and slurs. The score concludes with a double bar line at the end of the eighth staff.

274. I Know a Bank.

Shakespeare.

G. E. Horn, arr.



I know a bank where - on the wild thyme grows,



I know a bank whereon the wild thyme grows, Where ox-lips and the



nodding vio- let blows, Where ox-lips and the nodding vio- let blows, I



know a bank whereon the wild thyme grows,..... the wild thyme grows.



There sleeps the fairy queen, Ah!.....
There sleeps the fairy queen, There sleeps sometime of the night,



..... Ah!.....
Lull'd in these flow - - ers with dan-ces and de - light,



There sleeps the fai-ry queen, Ah!.....
There sleeps the fai-ry queen, There sleeps sometime of the night,

I Know a Bank.—Concluded.



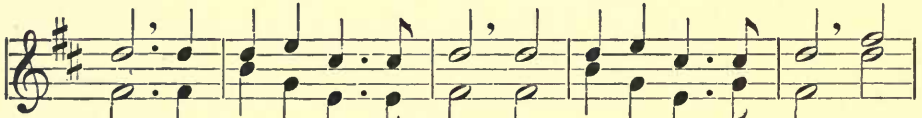
Lull'd in these flow - ers With danc - es and de - light, With



With danc - es and de - light, With danc - es and de -
danc - es and de - light, With danc - es and de - light,



light, With danc - - - - - es and de -



light, With danc - es and de - light, With danc - es and de - light, With



danc - - - - es, danc - - es and de - light.....

275. Minuet.

Beethoven.



FINE.



276. The Happy Farmer.

R. Schumann, arr.

The first system of musical notation consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both are in the key of B-flat major (one flat) and common time (C). The music begins with a quarter rest in the top staff, followed by a dotted quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note G4, and a quarter note F4. The bottom staff starts with a quarter rest, followed by a dotted quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note G3, and a quarter note F3.

The second system of musical notation consists of two staves. The top staff continues with eighth notes: G4, A4, Bb4, G4, F4, E4, D4, C4. The bottom staff continues with eighth notes: G3, A3, Bb3, G3, F3, E3, D3, C3.

The third system of musical notation consists of two staves. The top staff continues with eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4. The bottom staff continues with eighth notes: Bb3, A3, G3, F3, E3, D3, C3, Bb3.

The fourth system of musical notation consists of two staves. The top staff begins with a repeat sign, followed by a dotted quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note G4, and a quarter note F4. The bottom staff begins with a repeat sign, followed by a dotted quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note G3, and a quarter note F3.

The fifth system of musical notation consists of two staves. The top staff continues with eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4. The bottom staff continues with eighth notes: Bb3, A3, G3, F3, E3, D3, C3, Bb3. Both staves end with a double bar line and repeat dots. The word "FINE." is printed above the top staff and below the bottom staff.

277. Vocal Drill.

278. Exercises.

School Music Review.

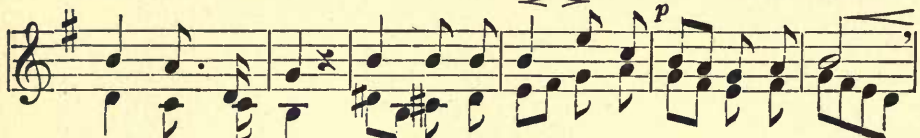
279. Theme.

Allegro.

Sonata No. 3. Beethoven.



1. Af - ter the rain,..... af - ter the rain..... Bright is the sun - light o'er
2. Af - ter the rain,..... af - ter the rain..... Bright as the sun - light o'er



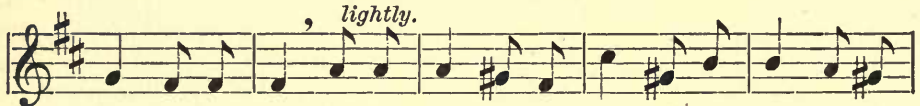
mount - ain and plain; Brighter it seems when it shin - eth a - gain.
mount - ain and plain; Bright is the joy that the heart knows a - gain.



Af - ter the rain,..... af - ter the rain. And the song of the



bird is so hap - py and loud, And the flow'r is so fair that the



temp - est had bow'd, And the stream leaps a - long like a child in its



play, And the sky is so blue where the clouds break a - way. And the



sky is so blue where the clouds break away, Where the clouds.....break a -



way, Where the clouds break away. Ah!..... Af - ter the rain,

After the Rain.—Concluded.

af - ter the rain..... Bright is the sun-light o'er mountain and plain;

Brighter it seems when it shin - eth a - gain,..... Af - ter the

P Moderato. con espressione.
rain,..... af - ter the rain. When the cloud of a

sor - row is pass - ing a - way, And when hope lights her bow from the

animando.
dawn of a ray, From a ray that is joy on our tears as they

cease, And the heart shines at rest in the rap - ture of peace, And the

heart shines at rest in the rap - ture of peace, in the rap - - ture of

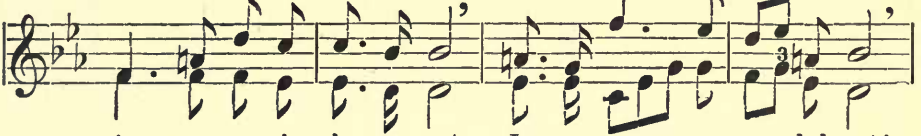
peace, in the rap - ture of peace. Ah!.....
D. C. al Fine.

284. The Violet's Plea.

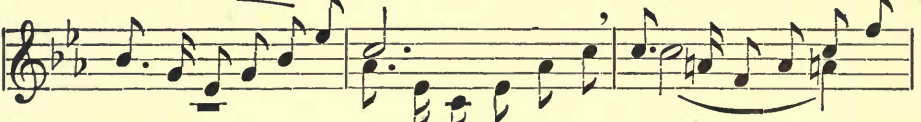
Franz Abt.



1. Lit - tle flow'r with eyes of blue, Sweet in - deed to all are you,
 2. Her - ald of the hours of spring, Ti - dings full of joy you bring,



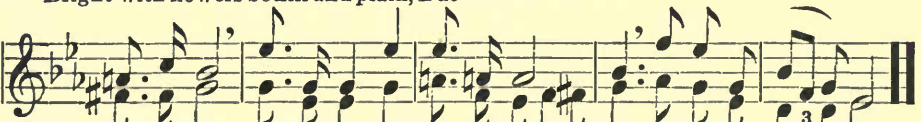
As so cos - i - ly you rest In your moss sur - rounded nest!
 For we know that win - t'ry days Then at last have gone their ways!



Peep - ing coy - ly you are seen, 'Mid your cov - er - lets of
 Peep - ing coy - ly you are seen,.....
 Soon the land will smile again, Bright with flowers be hill and
 Soon the land will smile a - gain,.....



green Mute - ly pleading "ne'er for - get..... me, the humble
 'Mid your cover - let of green pleading
 plain, But 'mid all we'll ne'er for - get..... you, the humble
 Bright with flowers be hill and plain, But



vi - o - let!" Mute - ly pleading "ne'er for - get..... me, the humble vi - o - let."
 vi - o - let. But 'mid all we'll ne'er for - get..... you, the humble vi - o - let.

285. Scherzo.

Beethoven.

Allegro.



286. Beetle Song.

p Moderately fast. Abt.

1. Bee - tle, bee - tle, hum - - - ming, O'er the mead-ow
 2. Bee - tle, bee - tle, fly . . . ing, Vain - ly I've been

com - - - ing; Mer - ri - ly, mer - ri - ly, Mer - ri - ly,
 try . . . ing; Have you now, have you now! Have you now,

5 = 1.

3 = 6.

mer - ri - ly, Now the win - ter storms are o'er, And the spring is
 have you now, In your house you nice - ly fit, Shall not move your

here once more; Yes, the birds are dis - ap - pear - ing, And the time of
 horns a bit. Ah! your lit - tle wings are stirring; O'er the fields you

p

1 = 5.

bloom is near - ing. Bee - tle, bee - tle, glad - ly hum;
 shall be whir - ring. Bee - tle, bee - tle, glad - ly hum;

Soon the sum - mer will have come; Sing, O sing your song so gay,
 Soon the sum - mer will have come; Now re - joice thro' all the year

Beetle Song.—Concluded.



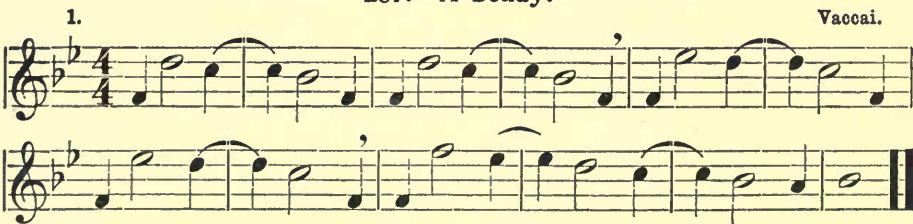
Ere it shall have passed a - way!
Till the win - ter shall be here! } Bee - tle, bee - tle, glad - ly hum,



Soon the sum - mer will have come, Soon the sum - mer will have come.

287. A Study.

Vaccari.



288. Greeting.

Mendelssohn, arr.

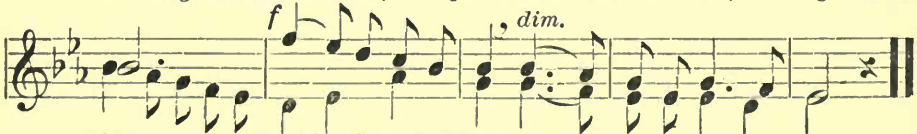
Dict. 8 = e♭. 34#45. 53#865. 53643. 3#4#5#6.



1. Where'er my steps may wan - der Thro' woods and meadows fair, I
2. I from the gar - den gath - er Sweet flow - ers bright and fine, And



gaze with deep e - motion O'er hill.... and vale and ocean, Greeting thee ev'ry -
in - to garlands wind them, With pleas - ant tho'ts I bind them, Greetings I inter -



where,..... greet - ing thee ev'rywhere, }
Greeting thee ev'rywhere, ev - 'ry - where. } thee greeting ev - 'ry - where.
twine,..... greet - ings in - tertwine. }
Greetings I in - ter - twine, in - ter - twine. } thou - sand greetings intertwine.

289. Braid the Raven Hair.

Chorus of Bridesmaids.

"Mikado." Sullivan.

Braid the ra - ven hair, Weave the sup - - ple tress,

Deck the maid - en fair In her love - - li - ness.

Paint the pret - ty face, Dye the co - ral lip,

Em - pha - size the grace Of her la - - dy - - ship.

Art and na - ture thus al - lied,.....

Go to make a pret - ty bride!..... Art and
pret - - - ty bride!

na - ture, thus al - lied, Go to make a pret - ty bride.

290, Studies.

1.

2.

3.

4.

Allegro.

291. Hail, Smiling Morn.

Spofforth, arr.

Hail!..... hail! smiling morn, smil-ing morn, That tips the hills with

gold, That tips the hills with gold, Whose ro - sy fin - gers ope the

gates of day.....

..... Ope the gates, the gates of day. Hail! hail! hail!

Who the gay face of na-ture doth un - fold.....

Who the gay

..... At whose bright pres-ence

face of na-ture doth un - fold,

darkness flies a - way, flies a - way,..... Flies a - way,.....
flies a - way flies a -

..... Dark - ness flies a - way, Dark - ness flies a - way, At
way,

Hail, Smiling Morn.—Concluded.

whose bright presence dark - ness flies.....
 a - way, flies a way.....
 Hail, hail, hail, hail, hail, hail, hail

262. From the Long Ago.

Dict. 8 = *el*. 87733. 655'21. 772'85. 5#5762.

German Folksong.

1. From the long a - go, from the long a - go, I can hear a lov'd old
2. In the spring a-gain song birds will re-turn, Build a - new their down-y

song. Ah! those happy days, o - ver now and gone, Mem'ry treasures them full
 nest, But an emp - ty past and a self - ish life Nev - er, nev - er brings us

long. When I said good - bye to my ear - ly home Life seemed like a ro - sy
 rest. Searching will not find, wishing cannot bring What would soothe the longing

dawn, Now I wan - der on, now I wan - der on, And for e'er must roam.
 breast, Time a - lone can give, time a - lone can give To the wea - ry, rest.

294. Canzonet.

Minor and Major.

Graeff, arr.

Musical score for Canzonet, 294. It consists of four staves of music in treble clef. The first two staves are in 6/8 time and G minor. The third and fourth staves are in 3/4 time and G major. The piece ends with a double bar line.

296. Study.

Plain Song. 12th Century.

Musical score for Study, 296. It consists of four staves of music in treble clef. The key signature is G major (one sharp) and the time signature is common time (C). The piece ends with a double bar line.

296. The Valkyr's Cry.

"Die Walkure." Wagner.

Ho-jo-to-ho,..... ho-jo-to-ho,..... ho-jo-to-ho,.....

ho-jo-to-ho,..... Hei..... ä - hä.....

297. Good Morning.

Bjornson.

Edw. Grieg.

f *Vivace.*

Morn-ing is break-ing, ris-es the sun, Melt-ing the cloud-banks

one by one, Filling the meadows with brightness. Laugh now the heavens with

p

light-ness, "Waken, waken!" warblers' throats, "Waken, waken!" sweetest notes

pp *f*

Welcome the summer morn-ing! Welcome the summer morn-ing!

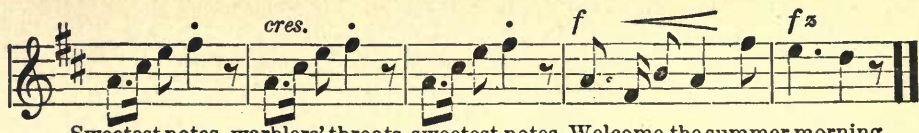
fz

"Wak-en, wak-en, wak-en, wak-en!" war-blers' throats,

fz *p*

"Wak-en, wak-en, wak-en, wak-en!" sweet-est notes, warblers' throats,

Good Morning.—Concluded.



Sweetest notes, warblers' throats, sweetest notes, Welcome the summer morning.

298. Melody.

Mozart.



299. In Dreams I've Heard.

Faure.

pp

ALTO.—Ahl!..... Ah!.....

1. In dreams I've heard the ser - aphs fair, Sing - ing their
 2. The earth lay wrapped in cloud - y wreath, Float - ing like

..... Ah!.....
 song of sweetest tone;..... An - gel voic - es that filled the air,
 incense-perfumed haze;..... Sun - beams shone bright on all be - neath,

SOPR.

Ahl!.....
 Like dul - cet ech - oes floating on,..... Then..... soft - ly the
 Bless - ing the earth with golden rays,..... All the world was

sweet hymn of love, Tell - ing of grace by mer - cy giv - en,
 melt - ed in prayer, Lift - ing its suppliant hands to heav - en,

Came from the a - zure realms a - bove, ... Where the joy - ous choir
 And from the Fa - ther's bright throne there A..... gen - tle smile to

Agitato.

sang in heav'n; }
 each was giv'n; } A voice of prayer from all the earth,

In Dreams I've Heard.—Concluded.



To heaven's throne seemed breathing forth, And swelling high, Oh!



sound a-gain an-them of heav-en, Bright song divine, oh, pass not by!



O ho - ly Fa - ther, My soul on wings of glo - ry, My



soul... on wings of glo-ry mounts up to yonder hap - py sky.
yonder, to yonder hap - py sky.

300. Air.

"The Huguenots." Meyerbeer.



FINE.



D.C.



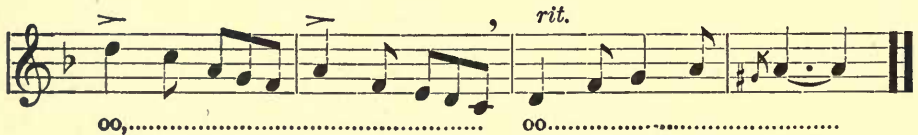
302. My Lady Wind.



1. { My la- dy Wind, my la- dy Wind, Went round about the house to find A
She tried the key- hole in the door, She tried the crev- ice in the floor, And
2. { And then one night when it was dark, She blew up such a ti- ny spark That
From it she rais'd up such a flame As flamed a- way to Belting Lane, And
3. { And thus when once, my lit- tle dears, A whis- per reach- es itch- ing ears, The
Take my ad- vice, re- strain the tongue, Remember what has now been sung Of



chink to get her foot in, her foot in, A chink to get her foot in. }
drove the chimney soot in, the soot in, And drove the chimney soot in. }
all the house was pother'd, was pother'd, That all the house was pother'd. }
White Cross folks were smother'd, were smother'd, And White Cross folks were smother'd. }
same will come, as you'll find, as you'll find, The same will come, as you'll find; }
bus- y la- dy Wind..... the wind..... Of bus- y la- dy Wind.... }



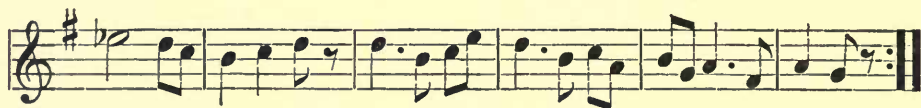
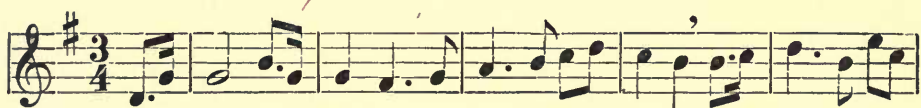
303. Vocal Drill.

Wagner.



304. Theme.

Sonata, Op. 31, No. 3. Beethoven.



305. Air.

Irish.



XI. THE MAJOR SCALE FROM ANY PITCH.

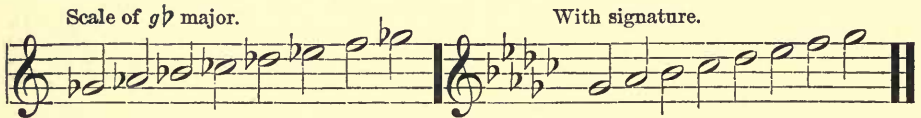
The major scale may be constructed on any given pitch by comparison with the model scale, taking the letters in their order and the staff degrees consecutively. It is necessary to remember that the letters are separated by major seconds, or whole-steps, except *b-c* and *e-f* which are minor seconds, or half-steps.

To Construct the Major Scale from Any Pitch.

1. The letter names must come in regular order.
2. The intervals of the major scale must be preserved, viz: 1-2 a major second, 2-3 a major second, 3-4 a minor second, 4-5 a major second, 5-6 a major second, 6-7 a major second, 7-8 a minor second.

Ex. *g♭*; If *g♭* is 1, *a♭* must be 2, since *g♭-a♭* is a major second.

" <i>a♭</i> " 2, <i>b♭</i> " " 3, " <i>a♭-b♭</i> " major " "
" <i>b♭</i> " 3, <i>c♭</i> " " 4, " <i>b♭-c♭</i> " minor " "
" <i>c♭</i> " 4, <i>d♭</i> " " 5, " <i>c♭-d♭</i> " major " "
" <i>d♭</i> " 5, <i>e♭</i> " " 6, " <i>d♭-e♭</i> " major " "
" <i>e♭</i> " 6, <i>f</i> " " 7, " <i>e♭-f</i> " major " "
" <i>f</i> " 7, <i>g♭</i> " " 8, " <i>f-g♭</i> " minor " "

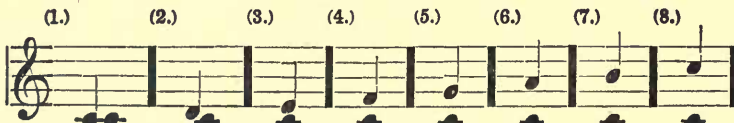


In a similar manner construct the major scale from the following pitches: *g*, *a♭*, *a*, *b♭*, *b*, *d♭*, *d*, *e♭*, *e*, *f*, *f♯*, *c♯*, and represent the same ⁽¹⁾ without signature, and ⁽²⁾ with signature.

An interval is the relation which two tones bear to one another as to pitch or scale position.

The intervals of the major scale are the standard by which other intervals are named and measured. They receive their general name from the number of letters or degrees included in the interval and their specific name from the number of half-steps included in the interval. Intervals are reckoned from the lower to the upper tone. The standard intervals of the major scale are:

- (1). 1-1, unison or perfect prime.
- (2). 1-2, major second.
- (3). 1-3, major third.
- (4). 1-4, perfect fourth.
- (5). 1-5, perfect fifth.
- (6). 1-6, major sixth.
- (7). 1-7, major seventh.
- (8). 1-8, perfect octave.



1. Minor intervals contain a half-step less than the corresponding major.
2. Diminished " " " " " " " " perfect or minor.
3. Augmented " " " " more " " " perfect or major.

Any interval may be quickly determined by treating the lower tone as if 1 of the scale and considering if the upper tone would fall upon a regular scale tone. If so, it must correspond to the standard of the major scale and may be so named; if not, it must be a modification of the standard, either smaller, that is ⁽¹⁾ minor or ⁽²⁾ diminished, or larger, that is ⁽³⁾ augmented. For example, *d-a* must be a perfect fifth since *a* is 5 in the scale of *d*, and the interval includes five letters, *d, e, f, g, a*; but *d-b* cannot be a major sixth, for that, in the scale of *d*, would be *d-b*, therefore, *d-b*♭, which is a half-step less than *d-b* must be a minor sixth.

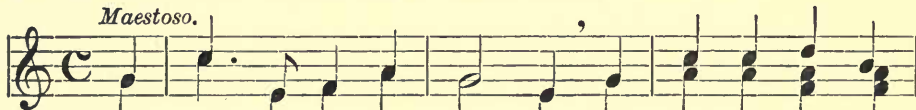
TEST.—Name the intervals formed by combining each tone of the scale with every other.

306. The Rock.

Franz Abt.

Dict. 8 = c'. 888♭3'. 8883'. 32♯1. 66♯55. 5♭76.

Maestoso.



1. There stands a rock in o - cean, The bil - lows surg - ing
 2. So Truth en - dures for - ev - er, As doth the gran - ite



'round; They dash on it in fu - ry, They dash on it in
 rock, For - ev - er stands un - shak - en, For - ev - er stands un -



fu - ry, Yet firm the rock is found, Yet firm the rock is
 shak - en, Un - mov'd by time or shock, Un - mov'd by time or



found, They dash on it in fu - ry, Yet firm the rock is found.
 shock, For ev - er stands un - shak - en, Un - mov'd by time or shock.

307. Mermaid's Song.

6
8 | | | | ||

"Oberon." Von Weber.

Allegretto.

The musical score is written for piano in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff is the beginning of the piece, followed by nine staves of accompaniment. The tempo is marked 'Allegretto' and later changes to 'rit.' and 'a tempo'.

Mermaid's Song.—Concluded.

rit. e dim. *pp*

308. Friendship.

W. A. Mozart, arr.

Now as broth - ers here u - nit - ed, Vows of

friend - ship we have plighted. Blessed by love and faith sub -

lime. Lives thus weld - ed - nought can sev - er; Vir - tue's

bond will keep for - ev - er; Mer - cy shield from

storms of time, Mer - cy shield from storms of time.

309. Blow, Soft Winds.

E. Oxenford

VOCAL WALTZ.

Charles Vincent.

P *Accomp.*

Blow, soft winds, a - cross the lea, Burthen'd with

scent of flow'rs, Sweet, O sweet your mel - o - dy

In the sum - mer hours..... Blow,.....
Blow, soft winds, a -

..... soft winds, a - cross the lea..... Burthen'd with scent of
cross the lea..... Burthen'd with scent of flow'rs.....

flow'rs..... sweet..... O sweet your mel - o -
Sweet, O sweet your mel - o - dy, In

dy..... In... the gold - en sum - mer hours,... in the
gold - en sum - mer hours, in sum - mer hours, In gold - en,

Blow, Soft Winds.—Continued.

cres. *mf* *f* 5 = 7.

Come,..... come, come, come,..... come,.....

f 8

Come from out the for - est shade, Come from out the

syl - van glade, Where the nod - ding vio - lets grow,.....

Come, O winds, and gen - tly blow,..... Come and

1 = 4.

gen - tly blow,.....

p SOPR.

Blow, soft winds, a-cross the lea, Burthen'd with scent of

ALTO.

flow'rs,.....

Sweet,..... O

Sweet, O sweet your mel - o - dy,

Blow, Soft Winds.—Continued.

sweet your mel - o - dy,..... In the gold - en sum - mer
In gold - en sum - mer hours, in sum - mer

hours,..... in the } gold - en sum - mer hours,.....
hours, the gold - en, }

SOPR.

Blow, soft winds, a - cross the sea,.....

From the sun - ny lands a - far,.....

ALTO.

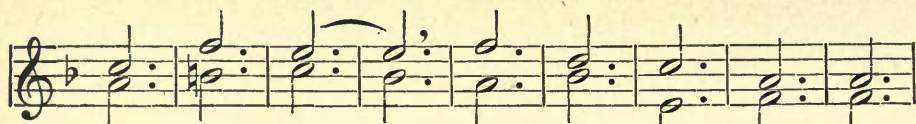
Come a - cross the o - cean wide,..... O'er the ev - er rest - less

tide,..... Where the mermaids come and go,..... And the wave-lets

SOPR.

ebb... and flow..... Blow, soft winds, a -

Blow, Soft Winds.—Continued.



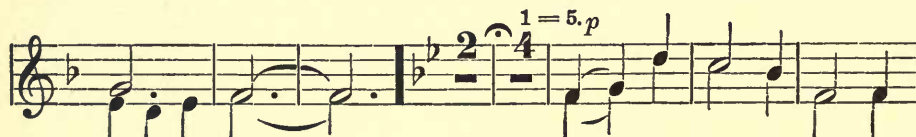
cross the sea..... From the sun - ny lands
Blow, soft winds,



a - far,..... Where up - springs the cit - ron



tree,..... And the groves..... of..... ol - .



ive..... are..... Blow, soft winds, a - cross the



lea, Burthen'd with scent of flow'rs;..... Sweet, O sweet your



mel - o - dy, In the sum - mer hours;.....

Blow, Soft Winds.—Concluded.



Blow,..... soft winds, a - cross the lea,
Blow, soft winds, a - cross the lea, Burthen'd with scent of



Burthen'd with scent of flow'rs,..... Sweet,..... O
flow'rs..... Sweet, O sweet your mel - o - dy,



sweet your mel - o - dy In the gold - en sum - mer hours.
In gold - en sum - mer hours, in sum - mer hours.

accel. e cres.



Ye winds, O come from out..... the

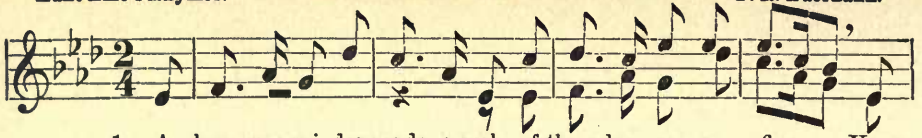


for . . est..... shade, O come, ye winds,

accel.



O come, ye winds, O comel.....



1. A hun- gry spi- der made a web of threads so ver- y fine..... Your
2. Oh, what a pret- ty shin- ing web it was when it was done..... The
3. But all the flies were much too wise to ven- ture near the spi- der, They



clum- sy fin- gers scarce could feel the slen- der lit- tle line, All
 lit- tle flies all came to see it hang- ing in the sun, And
 flapped their lit- tle wings and flew in cir- cles rath- er wid- er, And



round a- bout, and round a- bout, and round a- bout { it spun,
 they pranc'd.
 they played,



Then straight across and back a- gain, un- til the web was done.
 A- cross the web and back a- gain they dart- ed and they danced.
 A- cross the web and back a- gain and then they flew a- way.

James Hogg.

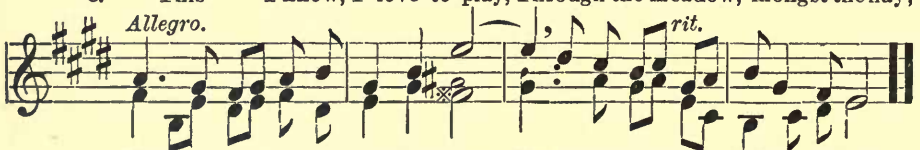
311. A Boy's Song.

Moderato.



1. Where the pools are bright and deep, Where the grey trout lies a- sleep;
2. Where the black- bird sings the latest, Where the hawthorn blooms the sweetest;
3. This I know, I love to play, Through the meadow, 'mongst the hay;

Allegro.



Up the riv- er and o'er the lea; That's the way for Bil-ly and me!
 Where the nest- lings chirp and flee; That's the way for Bil-ly and me'.
 Up the wa- ter and o'er the lea; That's the way for Bil-ly and me!

312. Lonely Woods, Farewell.



1. Lone - ly woods, farewell, farewell, Tho' in ver - nal beau - ty,
 2. Still I fond - ly lin - ger here In thy fra - grant bow - ers,



I, my part - ing word must tell, Yielding joy..... to du - ty.
 Drink - ing from thy fountains clear, Pluck - ing ra - diant flow - ers.



Come, ye feathered songsters sing! Sweet - est strains to me you bring,
 Oh, that on thy mos - sy ground, Might my rest - ful couch be found,



High o'er vale and mount - ain, High o'er vale and mountain.
 o - verarched with beau - ty! O - verarched with beau - ty!

313. In the Moonlight.

Reichardt.



1. In the moonlight mild - ly beaming, Will we float with none to chide;
 2. Float - ing on - ward and re - turn - ing, Need - ing neith - er mast nor sail,



Where the riv - er slow - ly streaming, Pours its clear and tran - quil tide
 Drift - ing boat, the breez - es spurn - ing, Bears us in the moonlight pale

Boldly, in march time.

UNISON SONG.

mf

1. A song for the ships far out at sea—The
 2. A song for the man with stead-fast heart—With
 3. A song for our own be - lov - ed land—Col -

sun - lit sea, the storm toss'd sea; For the chang - ing skies, the
 con - stant heart, cour - a - geous heart; For the pur - pose high that
 um - bus' Land, Col - um - bus' Land: For its broad, free miles, its

winds that rise, The hiss of salt sea - foam that flies. A
 can - not die, The vis - ions fair that cheer his eye. A
 sea - girt isles, Its bound - less plains, its deep de - files. A

p

pray'r for the ships stanch as can be. Through sun and gale, that
 pray'r for the man who prays a - part, Through dusk and dawn, as
 pray'r for the fu - ture, free and grand— Sail sure and straight, oh,

f

A Song for Columbus Day.—Concluded.

west - ward sail A - cross an un-known sea. sea.
 he sails on With calm and fear - less heart. heart.
 Ship of State! O great Col - um - bus' Land! Land!

Alice E. Allen.

315. A Valentine.

J. Garland.

Tempo di Polka.

1. Feb - ru - a - ry chose her Fourteenth Day Made all of sunbeams
 2. Then she wrapp'd soft skies a-round a - bout, And all in white and

bright, She crink-led it, and sprinkled it With snowflake blossoms
 blue, She sends it with her com - pli - ments—A val - en - tine for

white. She crink-led it, and sprinkled it With snowflake blossoms white.
 you. She sends it with her com - pli - ments—A val - en - tine for you.

A val - en - tine! a val - en - tine! a val - en - tine! a

val - en - tine! Dear Cu - pid sweet with wings so fleet Has brought it, dear, for you.

317. The Flower of Liberty.

O. W. Holmes.

"The Watch on the Rhine." Wilhelm.

Maestoso.



1. What flow'r is this that greets the morn, Its hues from heav'n so
 2. In sav - age Na - ture's far a - bode, Its ten - der seed our
 3. Be - hold its streaming rays u - nite, One ming - ling flood of
 4. The blades of he - roes fence it round, Wher - e'er it springs is
 5. Thy sa - cred leaves, fair Free - dom's flow'r, Shall ev - er float on



fresh - ly born? With burn - ing star and flam - ing band It
 fa - ther's sowed; The storm winds rocked its swell - ing bud, Its
 braid - ed light,—The red that fires the south - ern rose, With
 ho - ly ground; From tow'r and dome its glo - ries spread; It
 dome and tow'r, To all their heav'n - ly Col - ors true, In



kin - dles all the sun - set land, O tell us what its name may be, Is
 op'ning leaves were streak'd with blood, Till lol earth's tyrants shook to see The
 spot - less white from northern snows, And spangled o'er its a - zure, see The
 waves where lonely sen - tries tread; It makes the land as o - cean free, And
 black'ning frost or crim - son dew.— And God love us as we love Thee, Thrice



this the Flow'r of Lib - er - ty? It is, it is the ban - ner
 full-blown Flow'r of Lib - er - ty! Hail then, then hail the ban - ner
 sis - ter stars of Lib - er - ty! Hail then, then hail the ban - ner
 plants an em - pire on the seal Hail then, then hail the ban - ner
 ho - ly Flow'r of Lib - er - ty! Hail then, then hail the ban - ner



of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty.

318. The Artillerist's Vow.

Alla Marcia.

Adams, arr.

1. From out the fi-ery flaming fur-nace Cam'st thou with la-bor fierce and
 2. To thee true love my heart is bringing, A bound-less faith and trust so

earn-est; As the glo-ry of a queen O can-non is thy
 cling-ing, All my loy-al-ty to thee, Dear fa-ther-land so

sheen,... With vows on thee I lay my hand: With thee to
 free,..... A-gain in vows I raise my hand: For thee, to

death and dan-ger steeled, With thee to fight, and nev-er yield,
 death and dan-ger steeled, For thee to fight, and nev-er yield, For

To death and danger steeled, To fight and nev-er yield,

The Artillerist's Vow.—Concluded.

free-dom, home and Fa-therland, For free-dom, home and Fa - therland, For

freedom, home and Fatherland, For Fa - - - ther - land.

For home and Fa - ther - land.

cres.

ff

319. Flag of the Free.

"Lohengrin." Wagner.

1. Flag of the free, fair-est to see! Borne thro' the strife and the thunder of war;
2. Flag of the brave, long may it wave, Chosen of God while His might we adore, In

Banner so bright with starry light Float ev-er proudly from mountain to shore.
D.S.—While thro' the sky loud rings the cry, "Union and Liber-ty! one ev-er-more!"
Lib-er-ty's van for manhood of man, Symbol of right thro' the years passing o'er

Emblem of Freedom, hope to the slave, Spread thy fair folds but to shield and to save
Pride of our country, honored afar, Scatter each cloud that would darken a star.

FINE.

D.S.

320. Wave, Starry Banner.

Alice E. Allen.

MEMORIAL DAY.

J. B. Lissant, arr.



1. Wave, star - ry Ban - ner, on this day,
2. Shine, star - ry Ban - ner, on this day,



O - ver the waves of Blue and Gray, Where
O - ver the waves of Blue and Gray, While



winds sing low, and sun-beams glow, And leaves their cool green
sad tears flow, and drums beat slow, And strains of mu - sic



shad - ows throw. Wave, star - ry Ban - ner bright and brave, A -
come and go. Shine, star - ry Ban - ner— sa - cred sign— A -



bove each mar - tial he - ro's grave, Where sweet flow'rs grow, And
bove each mar - tial he - ro's shrine, Where sweet tho'ts grow, And

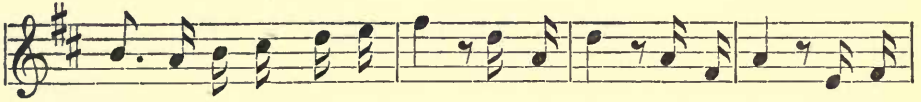


bud and blow a - like on grave of friend or foe.
bud and blow a - like on grave of friend or foe.

321. Dixie.



1. I wish I was in the land of cot-ton, Old times there are
 2. There's buckwheat cakes and In-dian bat-ter, Makes you fat, or a



not for-got-ten, } Look a-way, look a-way, look a-way, Dix-ie
 lit-tle fat-ter, }



land. { In Dix-ie land where I was born Ear-ly on a
 { Then hoe it down and scratch your gravel, To Dix-ie's land I'm



fros-ty morn, } Look a-way, look a-way, look a-way, Dix-ie land.
 bound to travel, }



Then I wish I was in Dix-ie, Hoo-ray! Hoo-ray! In Dix-ie land I'll



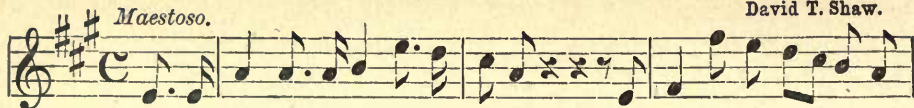
take my stand, To live and die in Dix-ie, A-way, a-way, a-



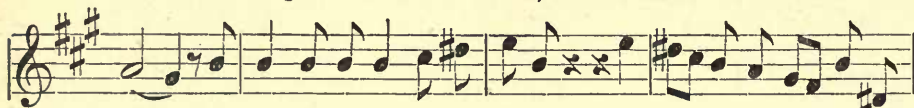
way down South in Dixie, A-way, a-way, a-way down South in Dixie.

322. Columbia, the Gem of the Ocean.

David T. Shaw.



1. O Co-lum-bia! the gem of the o-cean, The home of the brave and the
2. When war wing'd its wide deso-la-tion, And threaten'd the land to de-



free, The shrine of each patriot's de-vo-tion, A world of-fers homage to
form, The ark then of freedom's foundation, Columbia, rode safe thro' the



thee. Thy man-dates make he-roes as-sem-ble, When
storm; With her gar-lands of vic-try a-round her, When so



lib-er-ty's form stands in view, Thy ban-ners make tyr-an-ny
proud-ly she bore her brave crew, With her flag proud-ly float-ing be-



trem-ble, When borne by the Red, White and Blue.
fore her, The boast of the Red, White and Blue.



CHORUS.
When borne by the Red, White and Blue, When
The boast of the Red, White and Blue, The



borne by the Red, White and Blue, Thy ban-ners make tyr-an-ny
boast of the Red, White and Blue, With her flag proud-ly float-ing be-



trem-ble, When borne by the Red, White and Blue!
fore her, The boast of the Red, White and Blue!

323. Our Flag.

Margaret E. Sangster.

Frank B. Bix.

Animato.

1. Fling it from mast and stee-ple, Sym - bol o'er land and
 2. Flag of the fear-less heart-ed, Flag of the bro-ken
 3. Flag of the stur-dy fa - thers, Flag of the loy - al

1. Fling it from mast and stee-ple,
 2. Flag of the fearless heart - ed,
 3. Flag of the sturdy fa - thers,

With animation.

sea, Of the life of a hap - py peo - ple, Gallant and
 chain, Flag in a day dawn start - ed Never to
 sons, 'Neath..... its folds it gath - ers Earth's best and

Sym - bol o'er land and sea,.... Of the life..... of a hap - py
 Flag of the broken chain, Flag..... in a day dawn
 Flag of the loy - al sons,... 'Neath..... its folds it

Sva.

Our Flag.—Continued.

strong..... and free. Proud - ly we view its
 pale..... or wane. Dear - ly we prize its
 no - - - - - blest ones. Bold - ly we wave its

peo - ple, Gallant and strong and free.
 start - ed, Never to pale or wane.
 gath - ers, Earth's best and noblest ones.

col - ors, Flag of the brave and true, With its
 col - ors, With the heav'n light breaking thro', The.....
 col - ors. Our veins are thrilled a - new, By the

Proud - ly we view it, lag of the brave and true,..... With its
 Dear - ly we prize it, With the heav'n light breaking thro', The...
 Bold - ly we wave it, Our veins are thrilled a - new,..... By the

Our Flag.—Concluded.

cluster'd stars and the steadfast bars, The Red, the White and the
rall.

cluster'd stars and the steadfast bars, The Red, the White and the
rall.

sf

rall.

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of three flats (B-flat major/D minor). The lyrics are 'cluster'd stars and the steadfast bars, The Red, the White and the'. The piano accompaniment is in grand staff (treble and bass clefs). The first two vocal staves have lyrics 'cluster'd stars and the steadfast bars, The Red, the White and the' and a 'rall.' marking. The piano accompaniment has a 'sf' (sforzando) marking and a 'rall.' marking.

1st and 2d. *Last time.*

Blue. Blue.....

Blue. Blue.....

a tempo.

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal parts are in treble clef. The lyrics are 'Blue. Blue.....'. The piano accompaniment is in grand staff. The first two vocal staves have lyrics 'Blue. Blue.....'. The piano accompaniment has a '3' marking and an 'a tempo.' marking.

324. 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, thns be it ev - er when free-men shall stand Be -



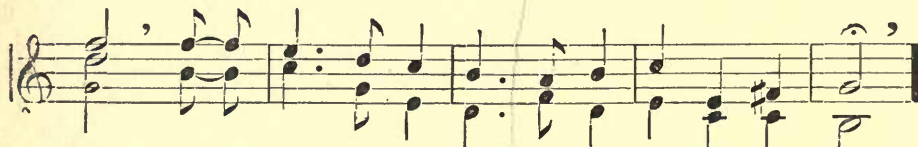
proud - ly we hailed at the twilight's last gleaming, Whose broad stripes and bright
 foe's haught-y host in dread si - lence re - pos - es, What is that which the
 hav - oc of war and the bat - tle's con - fus - ion A home and a
 tween their loved homes and the war's des - o - la - tion; Blest with vic - t'ry and



stars thro' the per - il - ous fight O'er the ram - parts we watch'd were so
 breeze o'er the tow - er - ing steep, As it fit - ful - ly blows, half con -
 coun - try should leave us no more? Their blood has washed out their foul
 peace, may the heav'n, rescued band Praise the Pow'r that has made and pre -



gal - lant - ly stream - ing? And the rock - ets' red glare, (the) bombs bursting in
 ceals, half dis - clos - es? Now it catch - es the gleam of the morn - ing's first
 foot - steps' pol - lu - tion! No ref - uge could save the hire - ling and
 served us a na - tion! Then con - quer we must, when our cause it is



air, Gave proof thro' the night that our flag was still there.
 beam, In full glo - ry re - flect - ed, now shines on the stream.
 slave, From the ter - ror of flight or the gloom of the grave.
 just, And this be our mot - to: "In God is our trust!"

The Star-Spangled Banner.—Concluded.



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.

325. America.

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



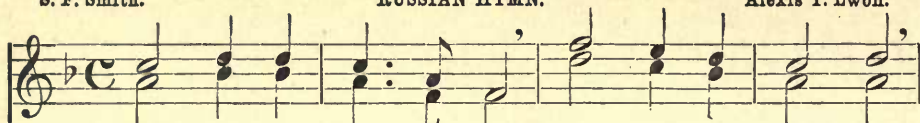
pil-grim's pride, From ev-'ry mount-ain side Let free-dom ring.
 tem-pl'd hills; My heart with rap-ture thrills Like that a-bove.
 breathe par-take, Let rocks their si-lence break, The sound pro-long.
 ho-ly light, Pro-ject us by Thy might, Great God, our King.

326. God ever Glorious.

S. F. Smith.

RUSSIAN HYMN.

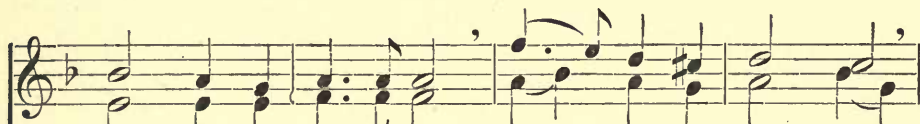
Alexis T. Lwoff.



1. God ev - er glo - ri - ous! Sov - 'reign of na - tions,
 2. Still may Thy bless - ing rest, Fa - ther most Ho - ly,



Way - ing the ban - ner of Peace o'er the land;
 O - ver each mount - ain, rock, riv - er, and shore;



Thine is the vic - to - ry, Thine the sal - va - tion,
 Sing Hal - le - lu - jah! Shout in ho - san - nas!



Strong to de - liv - er Own we Thy hand.
 God keep our coun - try Free ev - er - more.



327. Andante. 5th Symphony.

Beethoven.

328. The Shadows of the Evening Hours.

Adelaide A. Proctor.

Hiles.

1. The shadows of the evening hours Fall from the dark'ning sky, Upon the fragrance
2. Slow-ly the rays of day-light fade; So fade within our heart The hopes in earthly
3. Let peace, O Lord! Thy peace, O God! Upon our souls descend, From midnight fears, and

of the flow'rs, The dews of evening lie; Before Thy Throne, O Lord of heav'n, We love and joy, That one by one de - part; Slowly the bright stars, one by one, With - per - ils Thou, Our trembling hearts defend: Give us a respite from our toil, Calm

kneel at close of day: Look on Thy children from on high, And hear us while we pray. in the heavens shine: Give us, O Lord, fresh hopes in heaven, And trust in things divine. and subdue our woes; Thro' the long day we suffer, Lord, O give us now repose!

329. Verdant Fields.

The 1st Alto may be omitted if desired.

Silcher.

Moderately, dolce.

mp

Ver - dant fields, vio - lets blue, Cuck - oo

mp
Verdant fields, vio-lets blue,

call-ing, Black-bird's song, Sun - ny show - ers,

Cuckoo calling, Blackbird's song, Sunny show - ers,

mp

zeph - yrs soft. When I hear such words of glad-ness,

Chas-ing far all gloom and sad - ness, I must praise thee,

Verdant Fields.—Concluded.

love - ly spring, I..... must praise... thee, love - ly spring,

mf
When I hear such words of glad-ness, Chas-ing far all gloom and

f
sad-ness, I must praise thee, love - ly spring, I..... must

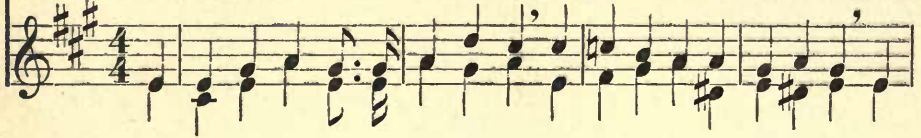
p
praise thee, love - ly spring, love - ly spring, love - ly spring.

330. Ring Out, Wild Bells

Tennyson.



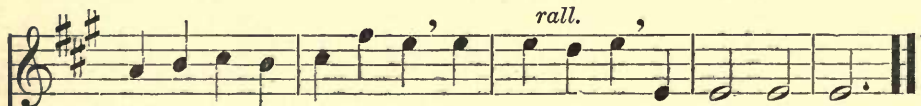
1. Ring out, wild bells, to the wild, wild sky, The flying clouds, the frosty light; The
2. Ring out the grief that saps the mind For those that here we see no more; Ring
3. Ring out the want, the... care, the sin, The faith-less coldness of the times; Ring



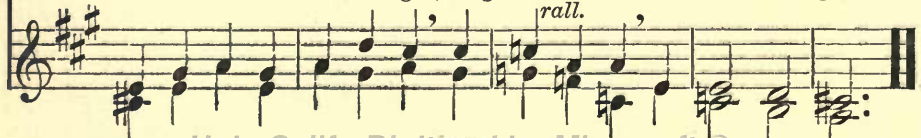
year is dy-ing in the night; Ring out, wild bells, and let him die. Ring out the feud of rich and poor, Ring in re-dress to all mankind. Ring out, ring out my mournful rhymes, But ring the ful-ler min-strel in. Ring



out the old, ring in the new, Ring, hap-py bells, a - cross the snow. The out a slow-ly dy-ing cause, And an-cient forms of pal-try strife. Ring out false pride in place and blood, The civ-ic slan-der and the spite. Ring



year is go-ing, let him go; Ring out the false, ring in the true. in the no-ble modes of life, With sweeter manners, pur-er laws. in the love of truth and right, Ring in the com-mon love of good.



331. Days of Summer Glory.

Abt.

f Allegro.

1. Birds of summer's glo-ry, days I love to see, All your scenes so
2. Birds that sweet-ly war-ble all the sum-mer days; All things speak in

mf
brill-iant, they are dear to me; Mead-ows, fields and mountains,
mu-sic their Cre-a-tor's praise. All the day I'm hap-py,

f
cloth'd in shin-ing green, Lit-tle rip-pling foun-tains thro' the wil-lows
though the day is long; And from morn to eve-ning sounds my mer-ry

seen, And lit-tle rip-pling foun-tains thro' the wil-lows seen.
song, Yes, and from morn to eve-ning sounds my mer-ry song.

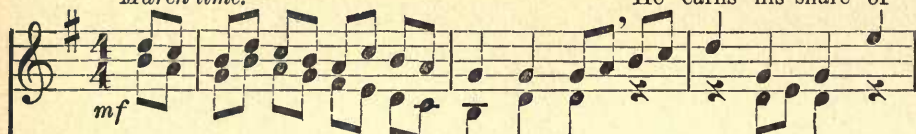
332. The Loud Tattoo.

SONG FOR BOYS.

Dibdin. Arr.

He march-es to the
The tears of fond do-
He earns his share of

March time.



1. This, this my lad's a sol-dier's life, }
2. Call'd out to face his coun-try's foes, } tat - too,
3. And if, at last, in hon - or's wars, }



sprightly fife, And to his land,
mes-tic woes He kiss-es off,
danger's scars, Still he feels bold,



tat - too,

tat - too,

{ And to his land, and to his land in
He kiss-es off, he kiss-es off, and
Still he feels bold, still he feels bold, and



He's here—he's there—where
Re - lig - ion, lib - er -
At Sol - dier's Home from



all its strife, Vows he'll be ev - er true; }
bold-ly goes To earn of fame his due. } tat - too, { the loud tat -
thanks his stars He's no worse fate to rue. } the loud tat - too, the



The Loud Tattoo.—Concluded.

is he not? Va - ri - e - ty's his en - vied lot,
 ty, and laws, Both his are, and his country's cause,
 toil and pain, He wields his crutch, points out the slain,

too, tat - too, }
 loud tat - too, }
 tat - too, the loud tat - too, { his en - vied
 his coun - try's
 points out the

lot, cause, slain, }
 He eats, drinks, sleeps, and pays no shot, And }
 For these, thro' danger with-out pause, He } fol - lows the loud tat -
 And in fond fan - cy once a - gain, He }

He fol - lows the loud tat - too,
 too, the loud tat - too,..... the loud tat - too,

fol - lows the loud tat - too, tat - too, He fol - lows the loud tat - too.

333. He, Watching Over Israel.

"Elijah." Mendelssohn.

p

He, watching over Is - ra - el, slumbers not, nor sleeps,

He, watching over

He slumbers not, nor sleeps, He, watching, slumbers not, nor
Is - ra - el, slumbers not, nor sleeps,

cres.

sleeps, He slumbers not, nor sleeps, He, watching over Is - ra - el,
He, watching slumbers not, nor sleeps, nor sleeps, He slum - bers not, nor

p *pp*

slumbers not, nor sleeps, Slum - bers not, nor sleeps, sleeps not. He
sleeps, slum - bers not, He slumbers not, nor sleeps, sleeps not.

He, Watching Over Israel.—Concluded.

watching Is - ra-el, Slum - bers not, nor sleeps.
 He watch-ing Is - ra-el,

He watching Is - ra - el, Slum - bers not, nor sleeps.

334. When the Heavens are Closed Up.

“Elijah.” Mendelssohn.

When the heav - ens are clos - ed up, Be-cause we have sin - ned
 have sin - ned a-gainst Thee: Yet if we pray and con -
 fess, confess thy name, And turn from our sin when Thou didst afflict them;
 Then hear from heav'n, and for - give the sin: Help, send thy servants help, O God
 Then hear from heav'n, and for-give the sin; Help, send thy servants help, O Lord.

335. Now Let Us Make the Welkin Ring.

G. Linley.

"Robin Hood" J. L. Hatton.

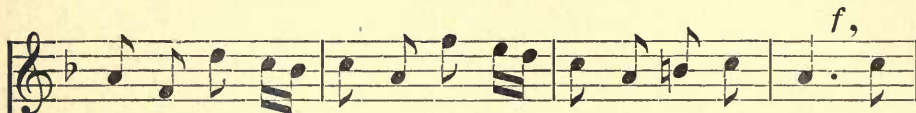
mf *Cheerfully.*



1. Now let us make the wel-kin ring, And crown this jovial day, Let
2. For king and courtiers what care we? Their state we en-vy not; Each



La, la, la, la, la, la, la, la,



all in cho-rus join, and sing A mer-ry round-e-lay, Let
heart that roams the green wood free, Can boast a hap-pier lot, Let



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



all in cho-rus join, Let all in cho-rus join, Let



all in cho-rus join, and sing a round-e-lay, A



Now Let Us Make the Welkin Ring.—Continued.

mer-ry round - e - lay, Now let us make the wel - kin ring, and

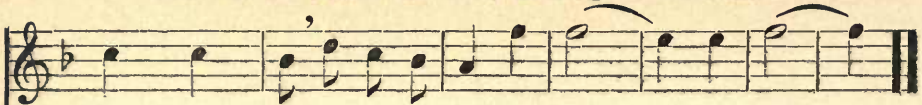
crown this jo - vial day; Let all in cho - rus join, and sing a

mer-ry round-e - lay, a mer-ry round-e-lay, a mer-ry

A mer-ry round - e - lay, a mer-ry round - e -

round - e - lay, *f* Let all in
A mer-ry round - e - lay, a mer-ry
lay, a mer-ry round - e - lay, a mer-ry round - e - lay.

Now Let Us Make the Welkin Ring.—Concluded.



cho - rus join, and sing a mer - ry round - - e - lay.....
 round - e - lay, sing..... a mer - ry round - e - lay.....



Let all now sing a mer - ry round - - e - lay.....

Mary Bradford Whiting. 336. All through the Night.

Welsh Air.

mp Legato, and rather slowly.

p

mp



1. Sad and lone mine eyes are waking All thro' the night, While my burden'd
2. Love, to thee my tho'ts are turning All thro' the night, And for thee my
3. Hush, ye winds, your wea-ry wailing All thro' the night, What tho' grief be



heart is ach - ing All thro' the night. Tell me, oh! ye stars of heaven,
 heart is yearn - ing All thro' the night. Tho' sad fate our lives may sev - er,
 still pre - vail - ing All thro' the night? Morning brings an end of sor - row,



Shall no rest to me be given, Why with grief must I be driven All thro' the night?
 Parting will not last forever, There's a hope that leaves me never All thro' the night.
 Joy, the hues of dawn will borrow; Oh! I wait for that to - morrow All thro' the night.



337. Bright Beams the Morning.

ROUND FOR THREE VOICES.

Cherubini.

Sostenuto.

1
Bright beams the morn - ing, Na - ture a - dorn - ing,

2
morn - ing, Na - ture, na - ture a - dorn - ing,

3
Bright beams the morn - ing, Na - ture a - dorn - ing,

Gild - ing each mount - ain, Spang - ling each fount - ain,

Gild - ing each mount - ain, Spangling each fount - ain,

Gild - ing each mount - ain, Spangling each

Birds sing and flow'rs bloom to hail the day. Bright beams the

Birds sing and flow'rs bloom to hail the day.

fount - ain, Hail..... the day.

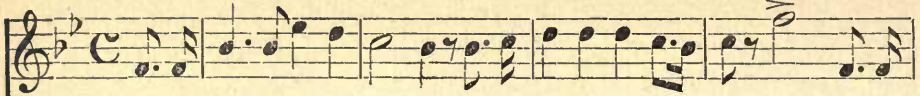
2

3

1

338. Now the Evening Hour.

"Martha." Flotow.



Now the evening hour is clos-ing, And the dewy flow'rets sleep, Ah! While the



star - ry orbs a-bove us Still their watchful vigils keep, While the streamlet and the



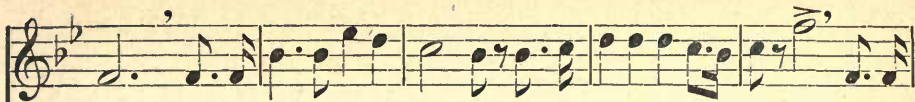
While the streamlet and the fountain, Glitt'ring with the silv'ry light,
fount-ain, Glitt'ring with the sil - v'ry light, And the



Zephyrs sighing round us, mur-mur "friends, good night, good night, good
Zeph - yrs sighing round us Seem to mur-mur "friends, good night, good night, good



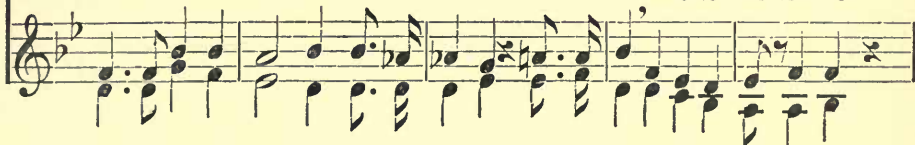
Now the Evening Hour.—Concluded.



night." Now the ev'ning hour is clos-ing, And the dewy flow'rets sleep, Ah! While the night, good night,"



star-ry orbs a-bove us Still their watchful vig-ils keep, Zeph-yrs sig-bing
Good night, good night, good night,



round..... us, Seem to mur-mur, "friends, good night," Seem to mur-mur,
good night, good night, good night, Friends, good
rall.



"friends, good night!" good night, friends, good night, friends, good night.
night, good night, friends, good night, friends, good night, friends, good night.



339. The Curfew.

Longfellow.

T. Anderton, arr.

mf Sopr. I. *p*



1. Sol-ern-ly, mourn-ful-ly, deal-ing its dole, The cur - few bell is be -
2. book is com-plet-ed and clos'd like the day : The hand that hath written it

mf ALTO. *p*

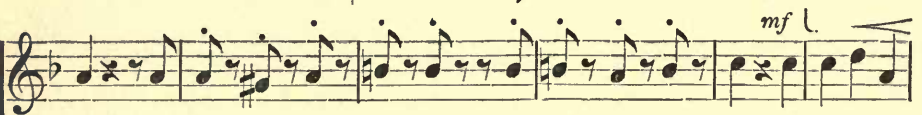


gin-ning to toll; Cov-er the em-bers and put out the light; Toil comes with the
lays it a - way; Dim grow its fan-cies, for -got-ten they lie; Like coals in the

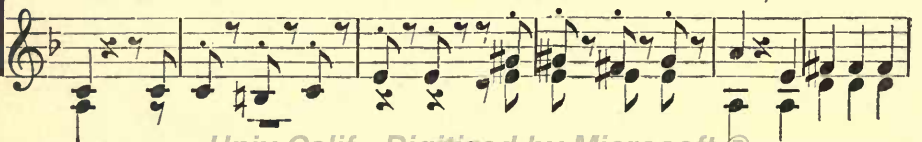
A. & Sopr. II.



morn-ing and rest with the night. Dark grow the wind-ows and quench'd is the
ash-es, they dark-en and die. Song sinks to si-lence, the sto-ry is



fire; Sound fades in - to si-lence, all foot-steps re - tire; No voice in the
told. The win-dows are dark and the hearthstone is cold; — Dark-er and



The Curfew. — Concluded.

pp *Divisi.* FINE. D.C.

chambers, no sound in the hall; }
 dark-er the black shadows fall; } Sleep and obliv - i-on reign o - ver all. The

pp *Divisi.* D.C.

340. God Bless Our Native Land.

S. F. Smith.

L. Mason.

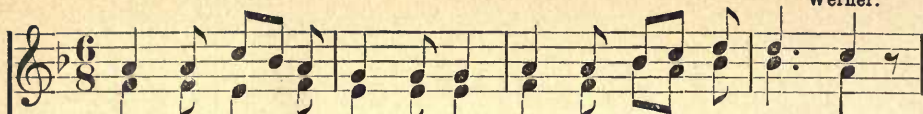
1. God bless our na - tive land! Firm may she ev - er stand
 2. For her our pray'rs shall rise To God a - bove the skies,

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

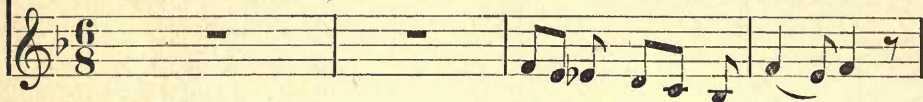
winds and wave, Do Thou our coun - try save By Thy great might.
 watch - ful eye, To Thee a - loud we cry, God save the State.

341. The Hedge Rose.

Werner.



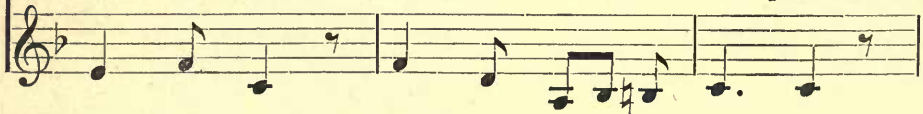
1. Once a boy a rose es-pied In the hedge row bloom - ing,
 2. Cried the youth, "I'll gath - er thee, In the hedge row bloom - ing."
 3. Care - less - ly he picked the rose In her dew - y grace and bloom.



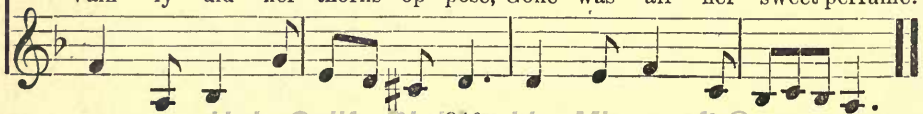
Fair as an - y blush - ing bride, Seek - ing not her
 Said the rose, "My thorns you'll see If you can - not
 Vain were all her tears and woes, Vain - ly did her



charm to hide, All the air per - fum - ing.
 let me be, For your rough pre - sum - ing."
 thorns op - pose, Gone was all her sweet perfume.



Seek - ing not her charm to hide, All the air per - fum - ing.
 Said the rose "My thorns you'll see, For your rough pre - sum - ing."
 Vain - ly did her thorns op - pose, Gone was all her sweet perfume.



342. Sweet Music is Swelling.

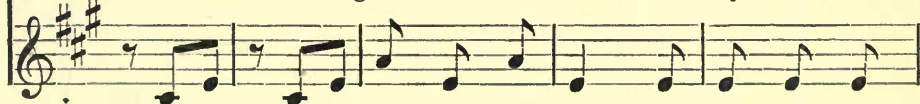
German.



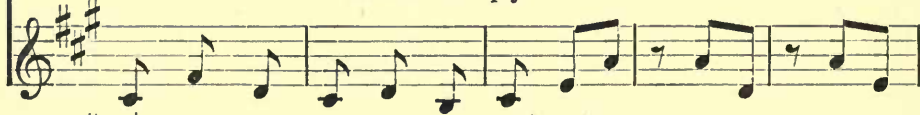
1. Sweet, sweet, mu - sic is swelling, Soft, soft, list to the strain;
 2. Sing, sing, children with gladness, Far, far, sorrow shall fly;



Loud, loud, joy it is tell - ing, Wak - ing the
 Now, now, gone is our sad - ness, Joy in our



ech - oes a - gain. . . . Ah! yes! yes!
 the ech - oes a - gain.
 hearts makes re - ply. . . . Ah! joy! joy!
 makes re - ply.



yes! yes! Wak - ing the ech - oes a - gain. . . .
 the ech - oes a - gain.
 joy! joy! Joy in our hearts makes re - ply. . . .
 makes re - ply.



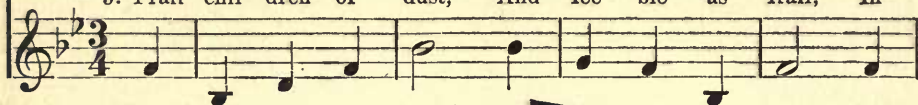
343. O Worship the King.

R. Grant.

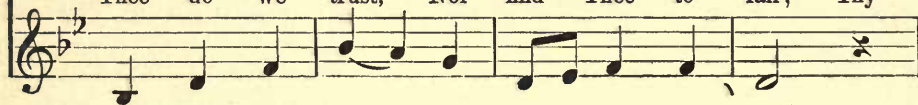
Haydn.



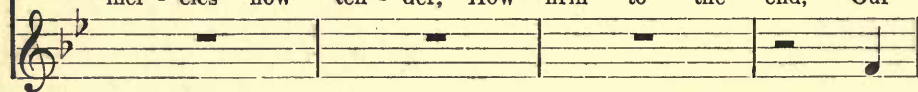
1. O wor - ship the King All glo - rious a - bove; O
 2. O tell of His might, O sing of His grace, Whose
 3. Frail chil - dren of dust, And fee - ble as frail, In



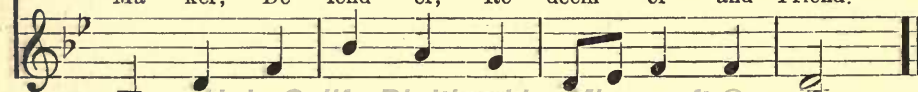
grate - ful - ly sing His pow'r and His love; Our
 robe is the light; Whose can - o - py, space; His
 Thee do we trust, Nor find Thee to fail; Thy



Shield and De - fend - er, The An - cient of Days, Pa -
 char - iots of wrath The deep thun - der clouds form, And
 mer - cies how ten - der, How firm to the end, Our



vil - ion'd in splen - dor, And gird - ed with praise.
 dark is His path On the wings of the storm.
 Ma - ker, De - fend - er, Re - deem - er and Friend.



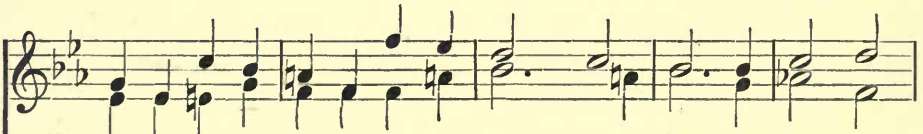
344. Ye Boundless Realms of Joy.

Ps. cxlviii.

Darwell.



1. Ye boundless realms of joy, Ex - alt your Ma - ker's fame; His
 2. Thou moon, that rul'st the night, And sun, that guid'st the day, Ye
 3. The na - tion He has blest May well His love de - clare, From



praise your song em - ploy A - bove the star - ry frame; Your voi - ces
 glit - t'ring stars of night, To Him your hom - age pay; His praise de -
 foes and fears at rest, Pro - tect - ed by His care. For this fair



raise, Ye cher - u - bim And ser - a - phim, To sing His praise.
 clare, Ye heav'n's a - bove, And clouds that move in liq - uid air.
 land, For this bright day Our thanks we pay, Gifts of His hand.



345. A Dream.

Lyttleton.

H. Gray.



1. Once in the eve - ning twi - light I dreamt a hap - py
 2. Then, in my dream ce - les - tial, I heard the din of



dream. Me - thought I was in heav'n a - bove, And
 strife, With all earth's cares and sor - rows drear, And



saw its crys - tal gleam. And calm a - mid the glo - ry, There
 bit - ter - ness of life ; . The cry of lit - tle chil - dren, The



stood a sing - er fair, . . Who thro' the still - ness
 moan of poor and sad, . . This song from God's bright



A Dream. — Continued.



of the night Sent forth this song of prayer ;
 an - gel Was sent to make them glad ;
 song, this song of prayer ;
 make, to make them glad ;



Grandioso.



Fa - ther in heav'n a - bove, glo - rious and might - y,



Fa - ther,



Send forth Thy light of love, O King most might-y ; Fa - ther in Heav'n a - bove,



rit.



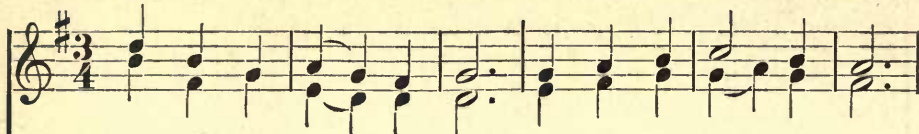
Glo - rious and mighty, Send forth Thy light of love, Thy light of love.



346. Come, Thou Almighty King.

C. Wesley.

Giardini.



1. Come, Thou Al - might - y King, Help us Thy name to sing,
 2. Come, Thou all - gra - cious Lord, By heav'n and earth a - dor'd,
 3. Nev - er from us de - part, Rule Thou in ev - 'ry heart



Help us to praise! Fa - ther all glo - ri - ous, O'er all vic -
 Our pray'r at - tend! Come, and Thy peo - ple bless, And give Thy
 Hence ev - er - more; Thy sov-'reign maj - es - ty, May we in



to - ri - ous, Come and reign o - ver us, An - cient of days.
 word suc - cess, Make Thine own ho - li - ness On us de - scend.
 glo - ry see, And to e - ter - ni - ty Love and a - dore.



347. The Hardy Norseman.

NORSE NATIONAL SONG.

B. L. De Pearsall.

Boldly.
mf



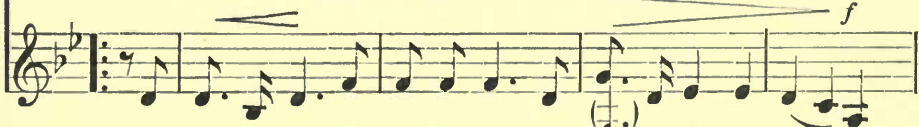
1. The har - dy Norseman's house of yore Was on the foam - ing wave! And
2. What though our pow'r be weak - er now Than it was wont to be, When



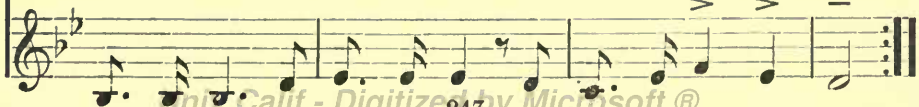
there he gath - er'd bright re-nown, The brav - est of the brave!
bold - ly forth our fa - thers sail'd And con-quer'd Nor - man - die.



Oh! ne'er should we for - get our sires, Wher - ev - er we may be! They
We still may sing their deeds of fame In thrill - ing har - mo - ny; For



brave - ly won a gal - lant name, And rul'd the storm - y sea.
then they won a gal - lant name, And rul'd the storm - y sea.



348. The Queen of May.

E. Goodale.

J. MacMasters.

mf *Gaily.* *cres.*

1. Where the quiv-'ring sun-beam glan - ces, Thro' green dells and
 2. Ah! my Queen, none reign for ev - er, Quick - ly speed our

f *dim.* *p*

mos - sy glades, Where the breeze so gai - ly dan - ces
 sun - ny hours; Would no care might press thy fore-head

cres. *rit.* *a tempo.* *p*

In a - mong the cool - ing shades, Hap - py chil - dren
 Hea - vier than thy wreath of flowers! Taste thy joys, while

rit.

laugh and play, Clus - tered round the Queen of May.
 yet they stay, O! be - lov - ed Queen of May.

349. Our Native Land.

f *Marziale.*

Methfessel.



1. O sing with voi - ces clear and strong, The song of songs up - rais - ing;
2. Thou new, thou no - ble fa - therland, Thou land of truth and beau - ty,
3. With thee for aye we cast our lot, As did our fa - thers tru - ly,



Our own, our fa - ther's na - tive song, Set woodland echoes prais - ing.
 Thou dear, thou well - be - lov - ed land, Thy praise is joy and du - ty.
 We ded - i - cate our hand, and heart, And soul, and spir - it new - ly.



350. Evening Hymn.

G. W. Doane.

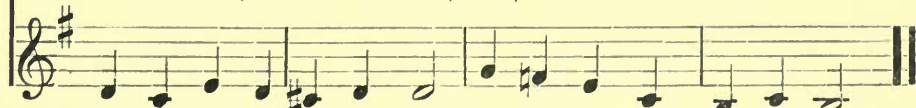
Weber.



Soft - ly now the light of day Fades up - on our light a - way;



Free from care, from la - bor free, Lord, I would com - mune with Thee.



INDEX.

	PAGE.		PAGE.
Hербells, The.....	59	Modulator studies.....	25
He, watching over Israel, <i>Mendelssohn</i>	230	Modulation exercises.....	30
Hey, ho, to the greenwood, <i>Byrd</i>	32	Moon-rise.....	30
Holy, holy.....	128	Morning hymn.....	7
Holy, holy, holy.....	141	Morris dance.....	76
How can I leave thee.....	38	Monarch of the woods.....	168
How lovely is the face.....	101	My Lady Wind.....	194
How lovely are the mes- sengers.....	56	My soul is athirst.....	144
Huntsmen's chorus.....	114	Natural minor scale, The.....	52
If with all your hearts.....	180	Nazareth.....	132
I know a bank.....	174	Never a care.....	20
I love the merry sunshine, <i>Glover</i>	100	New Year's eve.....	43
In dreams I've heard.....	192	Nightfall.....	23
In happy moments.....	60	Nightingale, The.....	78
Intervals, diatonic, of the scale.....	196	Nine-part rhythm.....	86
Intervals, minor, dimin- ished and augmented.....	197	Norse lullaby.....	69
Intoning.....	62, 131	No shadows yonder.....	145
In the moonlight.....	131	Now let us make the wel- kin ring.....	232
I sing because.....	170	Now the day is over.....	163
It came upon.....	41	Now the evening hour.....	236
Jack Frost.....	58	Now is the month.....	65
June.....	167	Oak and the ash.....	98
Kate Kearney.....	141	O Come withme (Round) October.....	38 96
Key of D.....	61	Of in the stilly night.....	159
" " B.....	157	O for the wings.....	164
Key changes.....	24	Old year, The.....	143
King's champion, The.....	140	Old King Cole.....	51
Lapland Song.....	141	Old Jack Frost.....	123
La Carmagnole.....	113	Opening flowers.....	166
La Vera Sorrentina.....	115	O paradise.....	56
Leaps to sharp-5.....	58	Our flag.....	217
Lily of the valley.....	72	Our native land.....	249
Little Buttercup.....	136	O Worship the King.....	242
Lonely woods, farewell.....	207	Palms, The.....	83
Lord is mindful, The.....	150	Partant pour la Syrie.....	207
Lord of Creation.....	125	Polka.....	148
Lord, teach us.....	55	Prayer of the fishermen's children.....	92
Loud tattoo, The.....	228	Queen of May, The.....	248
Lullaby from "Erminie".....	127	Red Sarafan.....	109
Major scale from any pitch.....	196	Rhythm 9, 11, 12, 47, 64, 82, 101, 108, 118, 120, 124, 126, 145, 161, 185, 188	109 188
March ("Pirates").....	43	RHYTHMIC DRILL.	
" ("Scipio").....	139	Contrasted figures, $\frac{2}{4}$	9
May.....	87	Studies in $\frac{3}{4}$	11
May he who wears.....	57	Drill in $\frac{3}{4}$	31
Melodic minor scale (The) Melody.....	52, 58	Four tones to the beat.....	33
".....	39	Rhythmic contrasts.....	47
".....	46	Tests.....	64
".....	60	Two-part rhythm.....	108
".....	63	" rhythm.....	118
".....	67	Tests.....	124
".....	74	Four-part rhythm.....	145
".....	83	Rich and poor.....	58
".....	91	Ring out, wild bells.....	226
".....	94	Robin, lend me.....	12
".....	121	Rock, The.....	197
".....	126	Rosy month of June.....	167
".....	191	Round.....	13
Menuetto.....	50	Sailing.....	54
Mermmaid's song.....	198	Santa Lucia.....	63
Merrymaking.....	148	Scale of G-flat.....	196
Mignonette.....	28	Scales reviewed.....	14
Miller of the Dee.....	54	minor.....	52
Minka.....	47	Scherzo.....	181
Minor scales.....	52	Sentinel, The.....	120
Minuet.....	55		
Minuet.....	175		
Mister Nobody.....	11		
Modulator.....	24		
Modulator exercises.....	52		

INDEX.

	PAGE.
Scenes that are.....	<i>Wallace</i> 108
Shadows are falling.....	<i>Mozart</i> 75
Shadows of the evening hours, The.....	<i>Hiles</i> 223
Silent night.....	<i>Barnby</i> 160
Sharp-4.....	22
Sharp-4 and flat 7.....	8
Sharps.....	85
Sharps by comparison.....	13
Sion.....	<i>Rodney</i> 146
Sleep, baby.....	<i>Brahms</i> 32
Song for Columbus day.....	<i>Wingham</i> 208
Spider's web, The.....	<i>Auerhahn</i> 206
Spring's arrival.....	<i>Reiser</i> 86
Spring, sweet spring.....	<i>Old English</i> 85
Staccato.....	28
Star spangled banner.....	<i>Key</i> 230
Studies, 17, 25, 37, 44, 50, 59, 65, 73, 75, 77, 82, 88, 93, 101, 103, 107, 111, 134, 137, 138, 139, 149, 151, 156, 158, 161, 167, 183, 185, 188, 194	17
<i>Queen Hortense</i>	17
<i>Handel</i>	44
<i>Handel</i>	44
<i>Wagner</i>	50
<i>Hummel</i>	73
<i>Concone</i>	75
<i>J. S. Bach</i>	85
<i>Gounod</i>	103
<i>Doerak</i>	111
<i>Handel</i>	111
<i>Gounod</i>	111
<i>Poland Song</i>	134
<i>Handel</i>	138
<i>Pergolesi</i>	139
<i>Handel</i>	139
<i>Hiller</i>	149
<i>Hungarian air</i>	156
<i>Lemoine</i>	158
<i>Plain Song</i>	189
<i>Wagner</i>	194
Subject.....	<i>J. S. Bach</i> 21
<i>Mendelssohn</i>	29
<i>Handel</i>	29
<i>Rinck</i>	68
<i>J. S. Bach</i>	99
<i>Ergmann</i>	93
<i>Sweet Music is Swelling</i>	<i>German</i> 241
<i>Switzer boy, The</i>	<i>Folk-song</i> 75
<i>Syncopation</i>	18, 19
<i>Syncopations</i>	<i>Handel</i> 23
<i>Marpurg</i>	23
<i>Hummel</i>	23
<i>Vaccini</i>	183
Ten thousand times.....	<i>Dykes</i> 91
Tetrachords, Ex. on the.....	8
Thanksgiving hymn.....	<i>Sullivan</i> 34
Themes.....	<i>Beethoven</i> 15
<i>Franz</i>	19
<i>Von Weber</i>	39
<i>Bizet</i>	40
<i>Handel</i>	48
<i>Beethoven</i>	48

	PAGE.
Themes.....	<i>Mendelssohn</i> 51
<i>Wagner</i>	54
<i>Beethoven</i>	54
<i>J. S. Bach</i>	54
<i>Sullivan</i>	70
<i>Haydn</i>	95
<i>Wagner</i>	97
<i>Palestrina</i>	97
<i>Sullivan</i>	97
<i>Haydn</i>	99
<i>Gaul</i>	117
<i>Handel</i>	121
<i>Bordogni</i>	121
<i>Palestrina</i>	121
<i>Beethoven</i>	122
<i>Wagner</i>	129
<i>Beethoven</i>	165
<i>Beethoven</i>	177
<i>Beethoven</i>	195
Three equal tones to the beat.....	44
Three themes.....	54
Three ravens.....	<i>Old English</i> 149
To God on high.....	<i>Mendelssohn</i> 13
Triplet, The.....	44
Two-part exercises.....	47, 67
Twelve-part rhythm.....	101
Valentine, A.....	<i>Garland</i> 209
Valkyr's cry.....	<i>Wagner</i> 190
Verdant fields.....	<i>Silcher</i> 224
Village blacksmith.....	<i>Longfellow</i> 62
Violet's plea.....	<i>Abt</i> 181
Vocal drills 7, 12, 37, 42, 50, 54, 65, 72, 75, 94, 138, 177, 180, 190, 195	177, 180, 190, 195
VOCAL DRILLS AND VOCALIZES.	
Theme from Lohengrin.....	<i>Wagner</i> 37
Vocalize.....	<i>Martin</i> 42
Motive.....	<i>Wagner</i> 50
Guardian of sword.....	<i>Wagner</i> 65
Theme "Elijah".....	<i>Mendelssohn</i> 72
Motive.....	<i>Wagner</i> 195
Vocal rondo.....	<i>Bertini</i> 35
Wandering.....	<i>Schubert</i> 78
Wave, starry banner.....	<i>Lissant</i> 214
We all love Jack.....	<i>Adams</i> 130
We sail the ocean.....	<i>Sullivan</i> 66
Welcome, arbor day.....	<i>A. B. L.</i> 210
When I'm a man.....	10
When summer goes.....	<i>Mendelssohn</i> 31
When the heavens are closed up.....	<i>Mendelssohn</i> 231
Who is Sylvia?.....	<i>Schubert</i> 180
Woods, The.....	<i>Mendelssohn</i> 87
Wynken, Blynken and Nod.....	<i>Field</i> 79
Ye banks and braes.....	<i>Scotch</i> 162
Ye boundless realms of joy.....	<i>Darwell</i> 243

SECTIONS.

I.—Reviews.....	7
II.—Syncopation.....	18
III.—Key changes.....	24
IV.—Four equal tones to one beat.....	33
V.—The triplets.....	44
VI.—The minor scale.....	52

VII.—Key of D-flat.....	61
VIII.—Nine-part rhythm.....	86
IX.—Twelve-part rhythm.....	101
X.—Key of B.....	157
XI.—The major scale from any pitch.....	196

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