Complete.

THE

Tonic Sol-Fa Music Reader

Revised and Improved.

By THEODORE F. SEWARD and B. C. UNSELD.

APPROVED BY JOHN CURWEN.

THE BIGLOW & MAIN CO., PUBLISHERS,
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The Tonic Sol-fa Music Reader

Part 1

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A Course of Instruction and Practice in the Tonic Sol-fa Method of Teaching Singing,

With a Choice Collection of Music Suitable for Day Schools and Singing Schools.

By Theodore F. Seward and B. C. Unseld.

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The Biglow & Main Co., Publishers,

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For sale by booksellers and music dealers generally.
PREFACE TO THE FIRST EDITION.

The Tonic Sol-Fa System is presented by the authors of this book to the American public, in the firm belief that the introduction of the system will mark a new era in the musical history of this country. The Tonic Sol-Fa System presents two widely different characteristics, either one of which ought to commend it to all who are interested in music. Together they constitute an absolute demand for recognition. These characteristics are:

First.—It removes three-fourths of the difficulties of music from the path of the beginner; and,

Second.—It leads to far greater intelligence and appreciation in the advanced stages of study and practice.

A scholarly American musician has recently written concerning Tonic Sol-Fa:—"It is not only a method of making music easy, but for making it more truly and profoundly understood."

The Tonic Sol-Fa System is often called, by those who use it, "the natural method." The steps of progression are so easy and natural that both teachers and pupils find a pleasure in the study that they never realized before. It is so simple as to bring about a new departure in the teaching of music, in the following respect—Those who know a little about music can teach that little without being compelled to master the whole science beforehand, as is necessary with the staff notation. In this way a new class of teachers is developed wherever the Tonic Sol-Fa System is introduced, viz.: persons of education and culture who love music, but who have hitherto been deterred by its technical difficulties from devoting themselves to it. It has been a common experience in England for such persons to begin teaching the first steps by the Sol-Fa method, and, becoming interested, they have gone on studying and teaching till they were led to devote themselves exclusively to music, and became among its most intelligent exponents and successful workers.

Try the system fairly. Do not omit the best points and fancy you know all about Sol-Fa. The various devices and expedients presented in the system are not matters of theory, but the outgrowth of years of actual trial and experience by many of the best teachers of Great Britain.

It is important to state that the "Tonic Sol-Fa Music Reader," is published with the full sympathy and approval of Mr. Curwen, the founder of the system. The first steps were submitted to him for examination and were returned approved, with but few and unimportant changes. Since the recent death of Mr. Curwen, his son, Mr. J. Spencer Curwen, who takes his place in directing the movement in England, has examined and approved the MS.

Orange, N. J.

THEO. F. SEWARD,
B. C. UNSELD.

PREFACE TO THE NEW EDITION.

When the Reader was first issued, in 1880, the Tonic Sol-Fa system was almost unknown in America. It is now an acknowledged factor in our national education. Mr. Louis A. Russel, in the preface to his "Method of Solfeggio," says, "In America there has been no new thought or method in sight-singing for the last 20 years which cannot be traced more or less directly to Mr. Curwen's influence."

The advocates of the Staff Method cannot dismiss Tonic Sol-Fa with a word, as they were able to do ten years ago. But their present attitude is, perhaps, as far as their influence extends, even more injurious to the interests of musical education. They freely acknowledge the merits of the system, but claim that its advantages can be secured by a direct application to the staff. This is a fatal fallacy. The blessing of Tonic Sol-Fa to the world is in its notation. The devices which grow out of the notation can no more be educationally applied to the staff than the methods of modern arithmetic can be applied to the Roman system of numerals. The transforming power of Tonic Sol-Fa is in its natural and philosophical method of representing the beautiful realities of the tone world.

The educational part of this book—the method proper—is drawn from Mr. Curwen's various published works, but mainly from "The Standard Course." The authors claim no originality except in the manner of presentation. It has been prepared with great care, taking in every valuable point of the system, but rearranging and condensing for the special adaptation of the method to the musical needs of this country. The "Standard Course," which is Mr. Curwen's most complete setting forth of the system, includes full instructions in vocal training, harmony, musical form, etc. etc. The "Tonic Sol-fa Music Reader" presents only the facts of time and time, for the use of elementary classes. Part I, embracing the first four Steps of the method, contains the instructions and exercises needed to prepare pupils for the Junior and Elementary Certificates. Part II, embracing the Fifth and Sixth Steps and an introduction to the Staff notation, furnishes the material necessary for the preparation for the Intermediate Certificate. The two parts are also bound together in a complete edition.

New York, Jan., 1890.

THEO. F. SEWARD,
B. C. UNSELD.
The Certificates of the Tonic Sol-fa College.

Steps of the Method.

A great advantage of the Tonic Sol-fa method is that it is really a system, from beginning to end. One of the most useful features of the method is the arrangement of the course of instruction in a series of graded steps. The close of each step is intended as a point at which the work should be revised, and the standing of each pupil ascertained before proceeding to the next. Anything which is left dimly understood or imperfectly practiced in one step, is only a legacy of so much confusion, weakness and discouragement handed over to the next. How many lessons will be required to teach each step it is difficult to say, without knowing the kind of class. The teacher should be guarded against hurry rather than delay.

The Certificates.

The Tonic Sol-fa movement has been distinguished from all other efforts to promote music among the people by its System of Certificates, issued by the Tonic Sol-fa College of London. It is a complete system of examination upon an extensive scale. The special object of these certificates is to save the pupil from one-sidedness, and to secure an equality of progress in tune, time, memory, etc., as well as to promote private study and discipline at home. They insure an "all-roundness" of training and serve as a stimulus to the pupil. For the true pupil they find out (what he wants to know) his weak places, show him in what direction self-teaching is specially demanded, and give him the confidence of knowing that he has really and satisfactorily reached a certain stage. The ambition to obtain them promotes such an amount of home-work that it fully four-folds the work of the teacher.

Requirements for the First Grade or Preparatory Certificate.

Examiners.—Those who hold the Second Grade or a higher certificate, with Theory, and who have been appointed to examine by the College of Music.

1. Memory.—Bring on separate slips of paper the names of three tunes, and sol-fa from memory, while pointing it on the modulator, one of these tunes chosen by lot.

2. Time.—Taatai once, and then laa on one tone in perfectly correct time, any of the rhythms Nos. 1, 3, 4, 5, 7, 9 or 11 (see pp. 107-8) which the Examiner may select. [Two attempts allowed; a different test to be given for the second trial.]

3. Modulator.—Sol-fa or laa from the Examiner’s pointing on the modulator, a voluntary, moving at the rate of M.60, consisting of at least twenty-four notes, including leaps to any of the tones of the scale, but neither transition nor the minor mode.

4. Tune.—Sol-fa or laa at sight, from the tonic sol-fa notation, a phrase of eight tones, all in the common major scale, and no tones shorter than a pulse.

5. Ear Test.—The key-tone having been given, tell the sol-fa names of the tones of the Doh chord sung to laa or played in any order, also the phrases fut me and feh doh.

First Grade Musical Theory.

Answer any two or more of the following Questions, set by the Examiner:

1. Name the tones of the scale and their mental effects.
2. Name the tones of the Doh chord; of the Soh chord; of the Fah chord.
3. Name the little steps of the scale.
4. What is the time name of an undivided pulse?
5. What is the time name of a pulse divided into halves? into quarters?
6. Write in two-pulse measure an exercise of two measures: (a) In primary form. (b) In secondary form.

American Tonic Sol-fa College.

The American Tonic Sol-fa Association and College of Music (Post office address, New York, N. Y.) was incorporated in 1880 under the laws of the State of New York. It acts in affiliation with the Tonic Sol-fa College of London, and its certificates are recognized as equivalent to its own. Information as to organization, postal courses, examinations, etc., may be obtained by writing to the above address.

Below are the requirements of the first two certificates.* The questions in Theory of the Second Grade are here omitted because of lack of space, but may be obtained from the College at 2 cents per copy, plus postage.

Manner of Teaching.

It is hardly necessary to say that the ways of presenting the various subjects in this book are not to be followed mechanically. They are illustrations of the manner in which the topics may be treated, but every teacher will have his own way of carrying out the details. See Manual for Teachers of the School Series (price, 12 cents, by mail) for other ways of teaching the various topics. One of the leading characteristics of this system is that so little time needs to be occupied with theory. "We learn to do by doing" is the grand motto of the Tonic Sol-faist. The new devices of the system—the Modulator, Manual Signs, Tunes, and even the doctrine of Mental Effects are all expedients for leading the student to practice more, to think more, to remember better; in other words, to increase his musical intelligence.

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7. Write in three-pulse measure an exercise of two measures: (a) In primary form. (b) In secondary form.

Requirements for the Second Grade or Elementary Certificate.

Examiners.—Those who hold the Third Grade, or a higher certificate, with Theory, and who have been appointed to examine by the College of Music.

Before examination, Candidates must satisfy the Examiner that they hold the First Grade Certificate.

1. Memory.—Bring on separate slips of paper the names of six tunes, and sol-fa from memory, while pointing it on the modulator, one of these tunes chosen by lot.

2. Time.—Taatai at first sight and then laa in perfectly correct time, a test which may contain any of the quarter-pulse divisions. [Two attempts allowed; a different test to be given for the second trial.]

3. Modulator.—(a) Sing to laa to the Examiner’s pointing on the modulator, a voluntary, including leaps to any of the tones of the scale, but neither transition nor the minor mode. (b) Sol-fa or laa a voluntary, containing transition of one remove in each direction.

4. Tune.—Pitch the key-tone by means of a given C: sol-fa once, then sing to laa, a sight test in tune containing leaps to any tones of the scale; but neither transition, nor minor mode, nor any divisions of time less than a full pulse.

Candidates may laa instead of sol-faing the test.

5. Ear Test.—Tell the notes of a phrase of three tones in smooth melodic progression. The Examiner will give the key-tone and sing the test to laa, or play it upon an instrument. [Two attempts allowed; a different test to be given for the second trial.]

The College will supply to the examiner the tests to be used in Nos. 2, 4 and 5.

Note.—The registration fee for this Certificate is 15 cents, which is exclusive of Examiner’s fee. Registration fee stamp may be purchased from the Examiner.
Mental Effects and Manual Signs of Tones in Key.

**Note.**—The diagrams show the right hand as seen by pupils sitting in front of the teacher towards his left hand. The teacher makes his signs in front of his ribs, chest, face and head, rising a little as the tones go up, and falling as the tones go down.

**FIRST STEP.**

**SOH.**

The Grand or bright tone.

**ME.**

The Steady or calm tone.

**DOH.**

The Strong or firm tone.

**SECOND STEP.**

**TE.**

The Piercing or sensitive tone.

**RAY.**

The Rousing or hopeful tone.

**THIRD STEP.**

**LAH.**

The Sad or weeping tone.

**FAH.**

The Desolate or awe-inspiring tone.

**Mental Effects.**—Some teachers are, at first, inclined to ignore this doctrine of the Sol-fa method, but it is a subject eminently worthy of the profoundest study. Mental effects are difficult to perceive because they are mental. Let not the teacher be discouraged if he does not at once grasp the whole matter. The perception of mental effect is cumulative, the more the subject is studied the plainer it becomes. The practice of teaching by mental effect has become so important in the Tonic Sol-fa method that the teacher cannot take too much pains to master it. He should remember that these effects exist, whether he recognizes them or not, and it is certainly wiser to utilize than to ignore them. The pamphlet "Studies in Mental Effects" furnishes a large variety of examples.

**Note.**—These proximate verbal descriptions of mental effect are only true of the tones of the scale when sung slowly—when the key is filled with the key, and when the effect is not modified by harmony.
FINGER-SIGNS FOR TIME,
AS SEEN FROM THE PUPIL'S (NOT THE TEACHER'S) POINT OF VIEW.

The Modulator, (see page 6). As the Sun is the centre of the Solar system so the Modulator is the centre of the Sol-fa system. The Modulator in the Tonic Sol-fa notation takes the place of the Staff in the common notation. It stands behind every note we see in the book. From habitual use of it, the Mind's eye always sees it there. It is our "pictorial symbol of tone relations." In the first steps it shows us the relations of tones in a single key, and at the fourth and other steps it shows the relations of keys to one another. A complete familiarity with the Modulator is of the utmost importance, for it is impossible to understand the notation properly until it is printed on the mind; in fact, until the letters of a tune become not merely a straight line, but "pointers" which at once carry the mind to the Modulator. It is to the Sol-fa singer what the key-board of the piano is to the player. It is not simply a diagram illustrating the intervals of the scale and related keys, to be used a few times and then laid aside. Its great value is in the means it affords for drilling the class on the tones of the scale. It will be observed that the syllables are spelled with the English sound of letters instead of the Italian, as has heretofore been the usage. The open sound of soh is preferred to sol as being more vocal. The exchange of "te" for "se" (si) is a needed improvement for several reasons, viz.:—1. The use of the syllable "se" (si) twice, i.e., as the seventh of the major scale and also of the minor. 2. The letter "s" has the most unpleasant sound in the language, and it should not occur more than once. 3. The change gives an additional consonant, and is useful for practice in articulation. 4. In the Sol-fa notation a different initial letter is needed for either soh or se.
Note—AA has the sound of a in father; A1, as in aid; e, as in effect.

Minuter divisions of the pulse, sixths, eighths, ninths, are seldom used except in instrumental music. In the Sol fa notation no distinction is made between $\frac{2}{4}, \frac{2}{4}, \frac{3}{4}, \frac{3}{4}$ etc., there being but one way of writing the different varieties of measure.
THE TONIC SOL-FA MUSIC READER.

PART I.—INSTRUCTIONS AND EXERCISES IN THE FIRST, SECOND, THIRD AND FOURTH STEPS. 
COVERING THE JUNIOR AND ELEMENTARY CERTIFICATES.

FIRST STEP.

To recognize and produce the tones Doh, Me, Soh; the upper octave of Doh, and the lower octave of Soh. To recognize and produce the strong and weak accent, and the simplest divisions of time, viz.:—the Pulse, the half-pulse, two-pulse measure and three-pulse measure.

The first lesson may begin by practicing a familiar tune, or by a few appropriate remarks by the teacher, after which he may say—

You may listen to me and be ready to sing the examples I give you.

He sings a tone which he considers in his own mind as Doh, the first tone of the scale, at about the pitch of D or E, clearly and firmly to the syllable laa

You may all sing it.—

The Dash will signify that a command is obeyed or a question answered. It may be necessary to repeat the example several times before the voices blend well.

Note.—The teacher should never sing with his pupils, but give examples or patterns carefully which they are to imitate. They should listen while he sings, and he listen while they sing. Mr. Curwen says, "The first art of the pupil is to listen well. He that listens best, sings best." After this tone is sung correctly, the teacher may say—

Listen to me again—

He now sings a tone a fifth higher, Soh, the fifth tone of the scale, to the syllable laa. The pupils imitate.

Now sing these two tones, after me, just as I sing them.

He sings the two tones in succession, to laa, in any order he chooses, but varies the manner of producing them; making them sometimes loud, sometimes soft, long or short; changing the pitch of Doh frequently, sometimes singing C and G, sometimes E and B, or D and A, etc., the pupils imitating each pattern. See examples below—Exs. 1 to 4.

The following exercises are specimens of patterns which the teacher may give. The upright lines indicate how much of each exercise may be given as a pattern. The horizontal dash shows that the tone should be prolonged.

1. Keys D, F and C.

2. 

3. 

4. 

You may now sing as I point to the names on the blackboard and without a pattern from me.

They sing, to his pointing, exercises similar to those given above.

Sing again as I point, but this time sing the tones to laa.

He points to the names, they sing to laa. In all these exercises the teacher will frequently change his keytone, lest the pupils be tempted to try to sing by absolute pitch instead of giving their attention to the relation of tones.

Now I will sing Doh and you may sing the Soh to it.

He sings Doh and then gives them a signal to sing Soh.

I will take a different Doh and you may give me the Soh to it.

He takes a different pitch for Doh and they sing the Soh to it. This he does several times, always changing the keytone.

You may now name the tones as I sing them, I will sing to laa, and when I sing the lower tone, say Doh, and when I sing the upper tone say Soh.

He sings the two tones in various successions, the pupils

SOH

DOH

We will now learn the names of these two tones—

The lower tone is called Doh—What is it called?
The upper tone is called Soh—What is it called?

Note.—In giving out a new fact or principle the teacher should always question the pupils, that they may not only hear it stated but be led to state it themselves. The teacher, as he gives the names, writes or "prints" them on the blackboard, Soh above Doh, leaving considerable space between them.

Now we will sing the tones to their names; repeat after me the tones I give you.
calling out "Doh," "Soh," etc. It may be well for him to sing each tone several times and not to change too quickly—for instance d d d d : s s s d s d s d s d s d, etc.

Name them once more, and if I sing a different tone from these two, one that is neither Doh nor Soh, you may say New-tone.

He sings as before, the class calling out the names, and after keeping them a little while in expectation, he sings the third tone of the scale—Me—(of course, to laa), which the pupils at once detect. It is better to let the new tone come in after Soh, thus, d—s—m.

Is the new tone higher or lower than Doh? Is it higher or lower than Soh? The name of the new tone is Me. What is its name? Where shall I write it on the board? See diagram.

Imitate the patterns I give you.

He patterns the following, or similar examples, singing to the names, which the pupils repeat. A narrower type and somewhat altered form is given to the letter m (m), for convenience in printing.

5. Keys D, F and C.

| d s m — | m s d — | d s m s d ||

6.

| d m d — | s m s — | m d m — | m s m — ||

7.

| s d m — | m d s — | s s s m d ||

8.

| d m s — | s m d — | d s m d ||

Now sing as I point.

The teacher should drill the class thoroughly on these three tones, singing them first to the names and afterward to laa.

The pitch should be changed frequently.

Thus far we have been studying the names and relative positions of these three tones, but now I want to call your attention to the most important and most interesting thing about them, and that is their characters, or the effects or impressions they produce upon the mind. One of them is a strong, firm tone; another is a bright, clear, grand tone; and another is a gentle, peaceful, calm tone. I want you to find out the character of each tone for yourselves. You may listen to me and, as I sing, give your attention specially to Doh, and then tell me which of these characters it has; whether it is calm and peaceful, or clear and grand, or strong and firm.

Teacher sings the following phrases or something similar, bringing out strongly the character of Doh:

\[
\]

Is Doh calm and peaceful, or clear and grand, or strong and firm?

Now listen to Soh and tell me what character it has.

Teacher sings the following phrase:

\[
| d : d | m : d | s : s | s : | s : m | d : m | s : s | s : : |
\]

What kind of a tone is Soh?

Now listen to Me.

Teacher sings the following phrase:

| : d | m : d | s : s | m : : | m : m | s : m | d : s | m : : |

What is the character of Me?

What kind of tone is Doh?—Soh?—Me?

I call your attention to these characters or mental effects of the tones not as a mere matter of curiosity, but as a real help in singing them. As you try to sing a tone, think of its mental effect and that will help you to sing it correctly.

Let us now learn to sing the tones from signs representing their mental effects. The strong, firm tone is represented by the closed hand thus, (see manual signs). All make it.

What kind of a tone is indicated by this sign?

What is its name?
The bright, clear, grand tone is represented by the open hand thus—. All make it.

What kind of a tone does this sign indicate?

What is its name?

And this sign (open hand, palm downwards), represents the calm, peaceful tone. All make it.

What kind of a tone is indicated by this sign?

And this?—and this?—etc., etc., etc. Give me the sign for the strong tone.
The sign for the grand tone.
The sign for the calm tone—Grand tone.—Strong tone, etc.

You may sing the tones as I indicate them by the signs. Think of their mental effects as you sing them.

The teacher will give a good drill with the hand-signs, pupils singing to the sol-fa names and also to laa.

Listen to me and when I sing the grand tone, instead of telling me its name, you may give me its sign.

Teacher sings the tones to laa, and each time he sings soh the pupils make the sign.
Now give me the sign for the calm tone when you hear it.

Teacher sings as directed above, pupils make the sign.

Now give the sign for the strong tone.

Teacher and pupils as directed as above.

Now give the sign for each tone as I sing.

Teacher sings to laa, pupils giving the sign for each tone.

I will indicate the tones in yet another way. I will let d stand for Doh, m for Me and s for Soh.

Teacher writes the following exercise or a similar one.

\[
\begin{align*}
\text{d} & \quad \text{d} & \quad \text{d} & \quad \text{m} & \quad \text{m} & \quad \text{m} & \quad \text{s} & \quad \text{s} & \quad \text{s} & \quad \text{s} & \quad \text{m} & \quad \text{m} & \quad \text{m} & \quad \text{d} \\
\text{s} & \quad \text{m} & \quad \text{m} & \quad \text{m} & \quad \text{d} & \quad \text{d} & \quad \text{s} & \quad \text{s} & \quad \text{s} & \quad \text{m} & \quad \text{m} & \quad \text{m} & \quad \text{m} & \quad \text{m} & \quad \text{d} \\
\text{s} & \quad \text{m} & \quad \text{d} & \quad \text{m} & \quad \text{m} & \quad \text{m} & \quad \text{m} & \quad \text{m} & \quad \text{s} & \quad \text{s} & \quad \text{m} & \quad \text{s} & \quad \text{m} & \quad \text{s} & \quad \text{d} \\
\text{d} & \quad \text{s} & \quad \text{d} & \quad \text{d} & \quad \text{d} & \quad \text{s} & \quad \text{m} & \quad \text{m} & \quad \text{d} & \quad \text{m} & \quad \text{d} & \quad \text{s} & \quad \text{s} & \quad \text{m} & \quad \text{d} & \quad \text{d} & \quad \text{d} \\
\end{align*}
\]

The upper octave of Doh may now be taught by the same process as that used for Me. When the pupils have discovered the new tone the teacher may proceed as follows:

Is the new tone higher or lower than Doh?

Is it higher or lower than Me?

Is it higher or lower than Soh?

The name of the new tone is Doh. What is its name?

You may think it strange that we have two tones with the same name, but it will be explained a little later in the course.

Note — The nature of octaves can be better explained after the complete scale has been taught.

Where shall I write it on the board?

I need not write it in full; the first letter will be sufficient.

Teacher writes a d in the proper place.

In writing, the Upper Doh is indicated by the figure 1 placed at the top of the letter thus, d¹, and is called One-Doh. While we are practicing this new tone I want you to be thinking about its mental effect; compare the Upper Doh with the lower and notice whether it has the same effect, or if it is stronger or firmer.

Let the new tone be practiced in connection with the others, first by patterns from the teacher, and then from the teacher's pointing. Then let the teacher by questioning develop the fact that its mental effect is the same as the lower doh, only stronger or more positive. The manual sign for d¹ is the same as for d with the hand raised. The following exercises are given as specimen patterns for the teacher. Sing them first to the sol-fa syllables, and afterwards to laa.
Exercise 17 consists of short phrases, intended as patterns, to be given by the teacher.

17. Keys C and D.

\[
\begin{align*}
|d & m & s & d' & |d' & s & m & d & |d' & s & m & d' - |d' & s & m - |m & d' & s - |s & m & d' - |d' & m & s - |s & d' & m - |m & d & d' - |d' & d & m - |m & d' & d & |d' & d & s & m & d |
\end{align*}
\]

After a thorough drill upon the tones by pattern, from the Modulator, Hand-Signs, and so on, the following exercises may be written upon the blackboard and practiced or they may be sung from the book.

18. Key D.

\[
d & d & m & m & d & m & s & s & d' & d' & s & m & s & m & d
\]

19. Key C.

\[
d & s & m & s & d' & s & d' & s & m & s & s & m & s & s & d'
\]

20. Key C.

\[
d' & s & m & m & d' & m & s & s & d' & m & s & m & s & s & d' & d
\]

21. Key D.

\[
d & m & s & d' & d' & s & s & m & d & m & s & m & d' & s & d
\]

The teacher may now explain the lower octave of Soh by simply stating that as we have an Upper Doh, so we may also have a Lower Soh. It is indicated in the notation by the figure 1 placed at the bottom of the letter thus s₁, and is called Soh-One. Its mental effect is the same, only somewhat subdued. The hand sign for s₁ is the same as for s with the hand lowered. Let Soh-One be practiced after the same manner as that pursued with the One-Doh, only taking a higher pitch for the key tone.

The following exercises are patterns for the teacher.

22. Keys F, A and G.

\[
|d & s₁ & d - |d & m & s₁ & d |d & s₁ & m & d |
\]

The class is now ready to practice the following exercises.

23. Key F.

\[
d & s₁ & s₁ & d & m & s & s & m & d & d & d & s₁ & d & m & s & s₁ & d
\]

24. Key A.

\[
d & d & m & d & s₁ & s₁ & m & d & m & m & s & m & d & s₁ & d
\]

25. Key G.

\[
m & m & d & s₁ & s₁ & s₁ & s₁ & m & d & m & s & m & d & s₁ & m & s₁ & d
\]

26. Key F.

\[
s₁ & s₁ & m & s & s₁ & s₁ & m & d & s & s₁ & s₁ & m & d & s₁ & s₁ & s & d
\]
TIME AND RHYTHM.

I will now show you that the accents will move quickly or slowly as the music goes fast or slow.

Teacher illustrates this.

You learn from all these examples that time in music is measured by regularly recurring accents.

How is time measured in music?

The time from one strong accent to the next strong accent is called a Measure.

What is it called?
What is a Measure?
The time from any accent, strong or weak, to the next, is called a Pulse.

What is it called? What is a Pulse?

Listen to me. The teacher illustrates this.

He sings a number of measures to lala, two tones to each measure, accenting distinctly, thus, LAA lala, LAA lala, etc.

After each strong pulse how many weak pulses were there?
Yes, they were regularly strong, weak, strong, weak; etc.

Listen again. This time he accents the first in every three, thus, LAA lala, LAA lala lala, etc.

How many weak pulses followed each strong pulse?
Yes, they were regularly strong, weak, weak, strong, weak, weak, etc.

Different arrangements of the order of accents makes different kinds of measure.

What makes different kinds of measure?

A measure consisting of two pulses, one strong and one weak, is called Two-pulse measure. What is it called?

A measure consisting of three pulses, one strong and two weak, is called Three-pulse measure. What is it called?

Listen to me, and tell me which kind of measure you hear.

Teacher sings a number of measures to lala, accenting distinctly, changing occasionally from two-pulse to three-pulse measure and back again, the pupils calling out "two-pulse," "three-pulse," at each change. Or he may sing a familiar tune in each kind of measure and require the pupils to tell which kind of measure the tune is in.

Note.—In the Standard Course of the tonic Sol-fa Method the pupils are not taught to beat time until the Fourth Step. Mr. Curwen says—"Pupils should not be allowed to "beat" time until they have gained a sense of time. ** Because no one can well learn two things at once, and, consequently, those who try to do so are constantly found beating to their singing instead of singing to an independent, steady beat. ** Beat time can be of no use—its only a burden to the pupil in keeping time, till it has become almost automatic until "the time beats itself" and you know that your beating will go right whatever becomes of the voice. Then, and not till then, the beating becomes an independent test of the singing."
American teachers, however, are so accustomed to teaching counting and beating time from the beginning that the teacher may introduce it here if he prefers—not as a test in singing, but as a separate exercise as a means or a help in developing the sense of time. In two-pulse measure the countings are one two, one two, etc., and the motions of the hand are down up, down up, etc. In three-pulse measure the countings are one two three, one two three, etc., and the motions are down left up, down left up, etc., or down right up, etc.

In practicing exercises in time it is useful to have names for the different lengths. The time-name of a tone one pulse long is TAA.

The “AA” is pronounced “a” in father.

You may sing in two-pulse measure, one tone to each pulse, thus, TAA TAA, TAA TAA, etc.

If preferred by the teacher, the syllable TAA may be used for the strong accent. Let this be kept going until all get into the “swing” of the rhythm—alternate measures may then be sung by the teacher and class, or by two divisions of the class, being careful to keep a steady rate of movement. Then let it be done with a different rate.

Let us try two-pulse measure again, but this time begin with the weak pulse, thus, TAA TAA, TAA TAA, etc.

Let this be practiced as above.

When the measure begins with a strong pulse it is called the Primary Form of the measure. What is it called? When is a measure in the Primary Form?

When the measure begins with a weak pulse it is called the Secondary Form. What is it called? When is a measure in the Secondary Form?

Three-pulse measure may next be practiced with the same process as that just given to the two-pulse measure, or it may be deferred until later.

I will now write a number of pulses on the blackboard and you may sing them as I direct.

Teacher writes thus:—

TAA TAA TAA TAA TAA TAA TAA

You may sing them in two-pulse measure commencing with a strong pulse.—

Teacher indicates the time by a gentle tap of the pointer on each pulse.

Again, commencing with a weak pulse.

Teacher, if he chooses, may have them sung in three-pulse measure.

You see that as the exercise now stands there is nothing on the board to tell us which are the strong and which are the weak pulses. In the Sol-fa notation an upright bar (|) shows that the pulse following it is to have the strong accent; the weak accent is indicated by two dots (:) and the Double Bar (||) shows the end.

Teacher while he is making the above statement inserts the accent marks as follows:—

| TAA : TAA | TAA : TAA | TAA : TAA | TAA : TAA ||

What does the bar indicate? How is the weak accent indicated? What does the double bar show?

The accent marks are placed at equal distances of space and thus represent the equal divisions of time.

The space from one accent mark to the next, strong or weak, represents the time of a pulse, and the space between the bars represents the time of a measure.

What represents the time of a pulse? What represents the time of a measure?

You may now sing the exercise as written.

After it is sung correctly, at different rates of movement, the teacher will write an exercise, beginning with the weak pulse, thus:—

: TAA | TAA : TAA | TAA : TAA | TAA : TAA | TAA ||

Let this be practiced at different rates of movement from the teacher’s patterns. Then each exercise should be sung to TAA, teacher writing an “1” under each TAA. Then erasing the “1’s” and putting a d in each pulse, sing doh. Then again with the following or similar successions:


Let this be practiced at different rates of movement from the teacher’s patterns. Then each exercise should be sung to TAA, teacher writing an “1” under each TAA. Then erasing the “1’s” and putting a d in each pulse, sing doh. Then again with the following or similar successions:

Teacher will next erase the Sol-fa notes, leaving the TAA.

I will sing the exercise, and if I make a mistake, you may say wrong.

Teacher sings it the first time correctly; second time with wrong accent, and the third time he makes a mistake in the second measure—prolonging the tone through both pulses, at which the pupils will say “wrong.”

Which measure was wrong?

How many tones are indicated in the second measure? How many did I sing?

Was it a long tone or a short tone? How long was it?

Yes, I continued the tone through the second pulse—made it two pulses long. It is called a two-pulse tone. What is it called?

When a tone is continued from one pulse to the next the continuation is indicated by a horizontal line, thus, —

The time-name for continuations is obtained by dropping the consonant, thus, TAA-aa.

The teacher, as he makes these statements, changes the second and fourth measure so they appear thus:—

Teacher pointing to the continuation mark, asks:—
What does this horizontal line indicate?
How are the time-names for continuations obtained?
How long must this tone be?
What is the time-name of a two-pulse tone?
A convenient short name for two-pulse tones is Twos.
What will be a good short name for one-pulse tones?
In the lesson now on the blackboard what kind of tones are required in the first and third measures? Ones.

In the second and fourth? Twos.
I will sing the lesson first and then you may try it.
If the pupils fail to prolong the tones their full length, the vowel AI (as in "aid") may be added thus, TAA-AI: -AA-AL.
When the lesson has been sung correctly to the time-names and at different rates, it should be sung to laa, the teacher indicating laa by an 1 under the time-names.

Then he may change the measures so as to obtain the following or similar rhythms. Each exercise should be sung several times—to the time-names to laa—and at different rates of speed. They may also be sung in tune, the teacher writing the Sol-fa letters under the time-names as has been already suggested.

27. 
<table>
<thead>
<tr>
<th>TAA</th>
<th>TAA</th>
<th>TAA</th>
<th>TAA -AA</th>
<th>TAA -AA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>:</td>
<td>:</td>
</tr>
</tbody>
</table>

28. 
<table>
<thead>
<tr>
<th>TAA -AA</th>
<th>TAA</th>
<th>TAA</th>
<th>TAA</th>
<th>TAA -AA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>:</td>
<td>1</td>
<td>:</td>
<td>1</td>
</tr>
</tbody>
</table>

29. 
| 1       | -   | 1   | :   | 1       |

30. 
| 1       | -   | 1   | :   | 1       |

31. 
| :       | :   | 1   | :   |       |

32. 
| :       | 1   | :   | :   | 1       |

It is not important to dwell on the secondary forms of the measure or on three-pulse measure at this point. To practice three-pulse measure the teacher will write the following exercise on the board:


Let it be sung with clear accent to the time-names and to the laa; then the teacher will change the measures so as to obtain the following rhythms. Each exercise should be sung to the time-names, to laa, etc.

33. 
<table>
<thead>
<tr>
<th>TAA</th>
<th>TAA</th>
<th>TAA</th>
<th>TAA -AA</th>
<th>-AA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>:</td>
<td>:</td>
</tr>
</tbody>
</table>

34. 
| 1   | 1   | :   | :   | 1       |

35. 
| 1   | :   | :   | 1   | :   |

36. 
| :   | 1   | :   | :   | 1       |
The pupils are now prepared to take up the following lessons. It will be observed that here is an abundance of exercises, but the teacher must not feel compelled to dwell upon all that are here given, he selects only such as his class may require. A bright, smart class may sing through all of these exercises to advantage, while a dull, slow class will positively need them.

**Two-part Singing.**—It is at first very difficult for pupils to sing independently one of another. The simplest form of two-part singing is that in which one division of the class repeatedly strikes the same tone ("tolls the bell"), while another division sings the tune as in exercise 37. Each part should be sung separately by all the class before singing the two together. These early exercises are best suited for those classes in which the voices are all of the same sort, that is, all men's voices, or else all woman's or children's voices. If, however, the class is a mixed one, the ladies may take one part and the gentlemen the other, or, better still, half the gentlemen and half the ladies may sing each part. As soon as an exercise is sung, it should be sung over again, exchanging the parts.

The teacher will explain that Braces are used both at the beginning and end of lines to show what parts of the music may be sung together.

The teacher may explain that music is naturally divided into short portions or phrases. Just before beginning a phrase is, musically considered, the best place to take breath. Where words are sung, the breath must be taken with reference to the sense of the words. More on this subject in the following steps. The dagger (†) shows where breath may be taken.

**37. Key D.**
```
| /d :d | m :m | s :s | m :|  /d':d' | s :m | s :s | d :— |
```

**38. Key D.**
```
| /d :m | s :m | s :m | d' :— | /d':s | m :s | s :m | d :— |
| /d :d | d :— | m :m | m :— | /m :m | m :m | m :m | d :d | d :— |
```

**39. Key F.**
```
| /d :— | m :— | s :s | m :— | /m :— | d :— | s :m | d :— |
| /d :d | d :d | m :m | m :— | /d :d | m :d | s_1 :s_1 | d :— |
```

**40. Key C.**
```
| /d :d | m :m | s :s | d' :s | /d' :s | m :— | /m :s | d :— |
| Trees and | good | are | God | our | Father, | Great | good, | great | and | good.
| Birds | and | flow'rs de - | clare | Him | Great | good, | great | and | good. |
| /d :d | d :d | m :m | m :m | m :m | m :m | m :m | d :— | d :m | d :— |
```

**41. Key D.** Round for four parts.
```
| /d' :s | m :d | m :s | d' :d | /s :s | s :s | s :— | s :— |  | |

| /m :— | m :— | /m :m | m :m | d :m | s :m | d :— | d :— |
```

When the first division reaches the note under the asterisk (*) the second division strikes in at the beginning; the third division begins when the second has reached the asterisk, and so on.
42. **Key D.**

\[
\begin{align*}
&d : d : d | d : - : - | m : m : m | m : - : - | m : m : m | m : - : - | m : m : m | d : - : - \\
\end{align*}
\]

43. **Key C.**

\[
\begin{align*}
&d : - : d | d : - : d | m : - : m | m : - : m | m : - : m | d : - : - \\
\end{align*}
\]

44. **Key G.** Round in four parts.

\[
\begin{align*}
&s_i | d : - : d | s_i : - : s_i | m : - : m | d : - : m \\
&\text{Now sing a loud, your voice raises! To } \\
\end{align*}
\]

Now sing a loud, your voice raises! To

*Half-pulse Tones* may now be taught, or if the teacher prefers, they may be transferred to the next step.

The following lesson may be written on the board,

\[
\begin{align*}
1 : 1 | 1 : 1 | 1 : 1 | 1 : 1 \\
\end{align*}
\]

and after it is sung correctly the teacher may say:

I will sing the lesson and if I make a mistake you may say wrong.

He may sing it correctly the first time; with wrong accent the second, and the third time he sings two tones in the first pulse of the second measure at which the pupils will say "wrong."

Which measure was wrong?

Which pulse of that measure?

How many tones are indicated in that pulse?

How many did I sing?

Two tones sung in the time of one pulse are called *Half-pulse Tones* or *Halves.*

What are they called?

\[
\begin{align*}
&TAA & TAA & TAA - TAI & TAA \\
&1 & : 1 & 1 . 1 & : 1 \\
\end{align*}
\]

45.

\[
\begin{align*}
&TAA & TAA & TAA - TAI & TAA & TAA & -AA \\
&1 & : 1 & 1 & : 1 & 1 & : - \\
\end{align*}
\]

46. **Key D.**

\[
\begin{align*}
&TAA & TAA & TAA - TAI & TAA & TAA - TAI & TAA - TAI & TAA & -AA \\
&1 & : 1 & 1 . 1 & : 1 & 1 . 1 & : 1 & 1 & : - & - \\
\end{align*}
\]

The time-name of the first half is T\text{AA)—of the second half T\text{AI. What is the time-name of the first half? Second half?}

The sign for an equally divided pulse is a dot in the middle, thus, \(\cdot\).

The teacher changes the measures to obtain the following rhythms. They should be practiced carefully—from the teacher’s patterns—to the time-names—to laa, etc.

**The Finger Signs** for time (T\text{AA}, T\text{AA}-\text{AI}, and T\text{AA}-\text{AA}) may be introduced here with good effect. These signs are generally given with the left hand, to distinguish them from the Hand Signs for Tune, which are chiefly given with the right. Of course the teacher may use his right hand if he finds it easier. The back of the hand is toward the pupils, and the thumb should not be seen, for we never divide a pulse into five equal parts. The time may be marked either by slight forward and backward movements of the hand, or by the right hand tapping the pulses on the top of the left or beating Time in the regular way close by.

**The Time Chart** also affords a most excellent means for drilling a class in time. It is to Time what the modulator is to Tune.
47. Key F.

Taatai-ing in tune.—By “taatai-ing” is meant singing an exercise on one tone) to the time-names, just as “Sol-fa-ing” is singing to the Sol-fa syllables. “Taataiing in tune” is singing the tune to the time-names. Mr. Curwen says, “Taating on one tone helps to form that abstract idea of a rhythm which is desired. But such an idea is never truly established until the ear can recognize a rhythm as the same, though all the various disguises which different tunes put upon it. To learn the abstract you must recognize it in many concretes.” As a help to this distinct conception of rhythm, it is useful to taatai each time-exercise on various tune-forms.”

After the above time-exercises have been sung to the time-names and to la, let them be sung to the tunes printed under each, and lastly let the tunes be sung to the time-names.

Exercises 48 to 52 introduce half-pulse tones in two-pulse measure. Each exercise should be taataid on one tone to secure correct rhythm.

48. Key D.

50. Key D.

51. Key G. Round in four parts.

52. Key G. Round in three parts.
**Modulator Voluntaries.**—At every lesson the teacher should drill the class in following his pointing on the Modulator, without a pattern. This exercise is called a Voluntary. The pupils must be taught to follow promptly, and to hold the tones as long as the pointer stays on a note. The teacher must be careful not to vary from the “Step” at which the class is engaged; that is, in the first step he must use only the tones d m s d, in the second step he may use the tones d m s d r and their replicates, but not f and l. The Step Modulators are recommended for the early work, as they prevent the teacher going out of the step in which the class is studying. The teacher must follow his own fancy in his voluntaries, taking care to adapt them to the capacity of his class, not to make them too difficult nor too easy, but progressive as his pupils gain facility. He should make them as beautiful and attractive as he can, introducing snatches of familiar tunes now and then; and above all he must avoid falling into self-repeating habits, that is, constantly repeating favorite phrases which the pupils come to know by heart. The teacher is recommended to practice his voluntaries at home; write them down, if necessary, and commit them to memory. See pamphlet, “Hints for Voluntaries.”

**The Time Chart** is intended to be used for time-voluntaries in the same way that the Modulator is used for tune-voluntaries.

**The Hand-Signs**, in connection with mental effects, are to be used at every lesson. The Finger-Signs for Time are also considered very useful for exercises in time.

**Mental Effects** should be frequently reviewed, accompanied with fresh illustrations. It is only in this way the impression can be deepened. The perception of mental effect is at first very dim, but it is cumulative, and the more attention given to it the clearer and stronger it becomes. See pamphlet, “Studies in Mental Effects.”

**Ear Exercises.**—At every lesson the teacher will exercise his class in naming the tones he sings. There are several ways in which this may be done. First way, teacher sings several tones to figures and requires the pupil to tell him to which figure or figures he sung s or m, etc. Thus, “Tell me to which figure I sing s”

Sings d m s d — or d d m d s m d — or m d s m, etc.

1 2 3 4 5 1 2 3 4 5 6 7 1 2 3 4

“Tell me to which figure I sing d”

Sings s m s d m — or m s d m s m, etc.

1 2 3 4 5 1 2 3 4 5 6 7

The same process is given to other tones. Another way, the teacher sings the tones to laa and the pupils make the manual sign for the tone required. Again, the teacher gives the keynote and chord and after a slight pause sings to laa, lo loo, liti or the vowel either d m s d or s, and requires the pupils to tell him what tone he sung, thus:

<table>
<thead>
<tr>
<th>d</th>
<th>s : m</th>
<th>d : s</th>
</tr>
</thead>
<tbody>
<tr>
<td>loo</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Again, the teacher sings to laa and the pupils name or give the hand signs for all the tones. Again, the teacher sings two or three or four or more tones to laa, as, d m d s, etc., which the pupils repeat after him, first to laa, then to the Sol-fa syllables. When the pupils can do this quite readily they will then be required to simply give the names without singing the tones. The teacher may then sing to different vowels, as, 

s m s d 
lo lo lai laa

and the pupils give the names.

In time ear-exercises the teacher sings two, three or four measures on one tone to laa, and requires the pupils to tell him the length of the tones in each measure, or they may Taatai or write what the teacher sings. Again the teacher sol-fas a short exercise which the pupils Taatai in tune. It is a great advantage when the answers to these ear-exercises can be written by the pupils and afterward examined by the teacher or his assistants. The answers should come from all the pupils, not merely from a few. See pamphlet, “Hints for Ear Exercises.”

**Writing Exercises.**—Notation is best taught by writing, and the thing noted is more quickly and easily practiced when the notation is clear and familiar to the mind. Hence the value of the writing exercises. The teacher instructs his pupils to draw on slate or paper four (or eight or sixteen) measures in the primary (or secondary) form, thus:

and then dictates the notes to be written in each pulse, or he may write them on the blackboard for the pupils to copy.

**Dictation.**—The time-names furnish a means of dictating, by very brief orders, one pulse at a time, “Accent,” “Time,” and “Tune” at once. The following example would be dictated thus: “Prepare four two-pulse measures, secondary form.” “TAA soh-one,” “TRA a doh,” “TAATAI me doh,” “TRA a soh-one,” “TAA doh,” “TRAATAI me doh,” “TAA soh,” “TRA doh.”

:s | d : m : d | s : d | m : d : s | d |

**Pointing from Memory.**—At the close of each lesson the pupils should take pride in showing their teacher how many of the previous exercises they can point on the Modulator and Sol-fa from memory. Musical memory should be cultivated from the first, because it will greatly facilitate the progress of the pupil in future steps, and will be of constant service in after life. To encourage this exercise the pupils should be provided with small modulators upon which they can practice pointing at home. Where it is feasible the whole class should be supplied with “Hand Modulators” and point and sing together, holding their modulators in such way that the teacher can overlook all.

**Writing from Memory.**—Pupils should also be well practiced in writing tunes from memory. Even where it is difficult for a whole class to point on their modulators from memory at the same moment, so as to be seen by the teacher, it is not difficult to engage a whole class at the same time in writing from memory the tunes they have learned. At the close of every lesson, one or two of the exercises should be chosen for the memory exercise of the next meeting. The pupil (at home) should copy that exercise six or ten times from the book, until he finds by testing himself that he can write it from memory.

**Keep within the Step.**—The teacher must fully understand that in all these exercises he must keep within the step at which the class is engaged. All the topics of the step should be mastered before the next step is entered. For instructions in Voice Training, Breathing, etc., belonging to this Step, the teacher will consult the Standard Course.
FIRST STEP.

QUESTIONS FOR WRITTEN OR ORAL EXAMINATION.

DOCTRINE.

1. What are the first three tones you have learned thus far?
2. Which of these is the lowest tone? The next higher? The highest?
3. Which is the more important, the relative position of these tones or their mental effects?
5. How are these mental effects represented to the eye?
6. Besides the hand-signs and the modulator what other way have we of indicating or writing the tones?
7. What letter represents Doh? Me? Soh?
8. What is this method of musical notation called?
9. What other tones have you learned beside Doh, me, soh?
10. What is the mental effect of one-doh?
11. What is its hand-sign?
12. How is it indicated in the notation?

35. Sing to laa the Soh to any Doh the teacher gives.
36. Sing in the same manner the Soh-one.
37. Sing in the same manner the One-Doh.
38. Sing in the same manner the Me.
39. Sing in the same manner Soh to any One-Doh the teacher gives.
40. Sing in the same manner the Me.
41. Sing in the same manner the Doh.
42. Taatai the upper part in one of the Exs. 48, 49, or 50.

43. Taatai in tune one of the Exs. 48, 49, or 50, but not the same as in the last requirement, chosen by the teacher.
44. Point on the modulator from memory any one of the Exs. 40, 41, 42, 44, chosen by the teacher.
45. Write from memory another of these exercises.
46. From any phrase (belonging to this step) sung to figures, tell your teacher, or write down which figure was sung to Me.

47. Ditto Soh.
48. Ditto Doh.
49. Ditto Soh.
50. Having heard the chord, tell or write down which tone was sung to laa.
51. Follow the teacher's pointing on the modulator in a new voluntary, containing Doh, Me, Soh, Doh, and Soh, TAA, TAA-aa and Taatai.
52. Write from dictation and afterwards sing a similar exercise.

This tune properly belongs in the Third Step, but is inserted here on account of space.

Key F.

53:3. NAESELL.

<table>
<thead>
<tr>
<th>m</th>
<th>m : d</th>
<th>: m</th>
</tr>
</thead>
<tbody>
<tr>
<td>d</td>
<td>d : s</td>
<td>: m</td>
</tr>
<tr>
<td>t</td>
<td>t</td>
<td>: s</td>
</tr>
<tr>
<td>s</td>
<td>s : m</td>
<td></td>
</tr>
<tr>
<td>: d</td>
<td>: d</td>
<td></td>
</tr>
</tbody>
</table>

This page contains musical notation and text related to musical theory and practice. The text is a set of questions and exercises for written or oral examination, focusing on the mental effect of tones, their hand-signs, and notation. It also includes practice exercises for students to sing and write notation. The page is part of a larger instructional material, likely from a music theory textbook or manual.
SECOND STEP.

In addition to the tones d, m, s, d′ and s, to recognize and produce Ray and Te. To distinguish and produce the medium accent and the four-pulse and six-pulse measures. The whole-pulse silence, half-pulse tones in three-pulse measure, pulse-and-a-half tones and quarter-pulse tones in their simplest forms.

To introduce Ray and Te the teacher may proceed somewhat as follows. After reviewing the tones already taught, and a short drill from the Modulator or hand-signs, he may say:

Name the tones I sing and if I sing a different tone from those you have learned, one that is not d, m, or s, you may say new tone.

The teacher sings the tones to laa, pupils calling out “Doh,” “Soh,” and so on, and after keeping them a moment or two in expectation he sings Ray, the second tone of the scale (of course, to laa), which the pupils at once detect as a new tone.

Is the new tone higher or lower than Doh?

Is it higher or lower than Me?

If the answers are not prompt and correct the exercise must be repeated.

The name of the new tone is Ray.

He writes it on the board or shows it on the Modulator.

As we have an upper Doh so also we can have an upper Ray, and there is also an upper Me and an upper Soh. They are called one-Ray, one-Me and one-Soh.

He writes them on the board or shows them on the modulator.

Name the tones again, and if I sing a tone you have not heard before, say new tone.

He sings the tones to laa as before, pupils calling out the names, and after a moment or two he sings Te, the seventh tone of the scale. He questions the class as to the position of the new tone, writes its name on the board or shows it on the modulator, and also its lower octave. See diagram. He then patterns and points on the modulator such exercises as these—

54. Key C.

\[ \begin{array}{c|c|c|c|c|c|c} 
| d & m & s & t & r & t & s | d' & s' & m' & d' | \\
\end{array} \]

55. Key F.

\[ \begin{array}{c|c|c|c|c|c|c} 
| d & m & s & m | s | t & r | t' & s | s | m | s | d | \\
\end{array} \]

56. Key A.

\[ \begin{array}{c|c|c|c|c|c|c} 
| d & m & s & s | t & s | r & t & s | s | m | s | s | d | \\
\end{array} \]

57. Key F.

\[ \begin{array}{c|c|c|c|c|c|c|c} 
| s & m & d & s & r | t & s | r & s | m | s | s | d | \\
\end{array} \]

58. Key D.

\[ \begin{array}{c|c|c|c|c|c|c|c} 
| m & d & m & s | r & t & s | m | s | r | s | d | \\
\end{array} \]

The teacher next brings up in review the mental effects of doh, me and soh, and then proceeds to develop the mental effects of ray and te, somewhat as follows:

Now give your attention to the mental effect of ray in the examples I shall sing, and notice first whether ray gives a feeling of rest, of satisfaction, or whether it is the reverse of that, is restless, expectant, unsatisfied.

Teacher sings in any key suited to his voice, the following exercises, making a slight pause before the last tone.

\[ \begin{array}{c|c|c|c|c} 
| d' & s & m & s & d' & r' & r' & \vdash & \\
\end{array} \]

All sing it.—

Are you satisfied to stop on that tone or do you expect something else?

Listen again.

Teacher sings.

\[ \begin{array}{c|c|c|c|c|c} 
| d' & s & m & s & d' & r' & m' & \vdash & \\
\end{array} \]

All sing the same.—

Is that as satisfactory as the former or more so?

Listen again.

Teacher sings.

\[ \begin{array}{c|c|c|c|c|c} 
| d' & s & m & s & m' & r' & r' & \vdash & \\
\end{array} \]

All sing it.—

Satisfactory or expectant?

Listen again.

Teacher sings.

\[ \begin{array}{c|c|c|c|c|c} 
| d' & s & m & s & m' & r' & d' & \vdash & \\
\end{array} \]

All sing it.—

Satisfactory or expectant?

You learn from these examples that ray is a restless, moving, expectant tone, that it leans upon doh or me. But listen again and notice whether it has a depressing, desponding, hopeless effect, or whether it is hopeful, rousing, animating.

Teacher sings the following which the pupils may repeat.

\[ \begin{array}{c|c|c|c|c} 
| s . d' | r' | d' . t | d' | s . d' | r' | m' . r' | d' | \\
\end{array} \]

What is its effect, depressing and hopeless, or hopeful, rousing, animating?
SECOND STEP.

It will be well to sing the exercise again, substituting doh for ray, thus,

\[
:s \cdot d' \cdot | d' \cdot : d' \cdot t \cdot | d' \cdot : s \cdot d' \cdot | d' \cdot : m' \cdot d' \cdot | d' \cdot |
\]

and again with ray as at first; this will produce a contrast that will make ray stand our very clearly. The following examples will illustrate the mental effect of te. The teacher may use them in his own way, to show that te is a restless tone, with an intense longing for doh, an urgent, sharp, sensitive piercing effect.

\[
| d : m | s : d' | t : - | d' : - | d' : |
\]

In the following exercise m and s are substituted for t to produce a contrast.

\[
: d' | s : m | r : m | m : - | d' : |
\]

Sing it again with t and then as follows—

\[
: d' | s : m | r : s | s : - | d' : |
\]

and finally with t as above.

The manual sign for the rousing, hopeful tone is this —.

All make it. —

The sign for the sensitive, piercing tone is this —, pointing up to doh, the tone to which it so strongly leans. All make it. —

The teacher now proceeds to drill the class thoroughly in the new tones by means of the modulator, hand-signs, ear-exercises, etc., during which practice he will have the tones d m s sung together as a chord.

This may be done by dividing the class into three sections, one section to sing doh, another me, and another soh. First let doh and soh be sung together, then doh and me; then me and soh, and then doh, me and soh all at once. The teacher will explain that when tones are combined in this way, the combination is called a chord. This particular chord, formed of the tones of \( \text{d m s} \) is called the chord of DOH, or Tonic Chord. The chord of DOH may be taught in the first step, if the teacher prefers. The tones s t r should next be combined in the same way. They form the chord of SOH, or Dominant Chord. The class is now prepared to take up the study of the following exercises:
**SECOND STEP.**

**Tuning Exercises** are designed for the purpose of teaching voices singing different parts to study one another, and to chord well together. To some extent this is done in every exercise, but it requires also separate study. The teacher, in these exercises endeavors to secure from the class a uniformly clear, soft tone—making a signal to any one whose voice is so prominent as to stand out from the rest—and to maintain the perfect tuning into each other of all the parts of the chord. For some time the accord of the voices will be very rough and imperfect, but soft singing and listening will amend the fault. The exercises may be sung from the book, but a better plan is to sing them from the blackboard, as in this way a correct position of the pupil is secured, and the teacher can readily call the attention of all, in a moment, to any point in the exercise. Ex. 63 may be sung as follows—By three sections of women's voices, one section singing the first part, another the second and another the third. When moderately well done, the parts should be exchanged, those who sang the first part taking the second, the second taking the third and the third the first. At the next change the same process is repeated. The exercise may then be sung in the same manner by three sections of men's voices. Boys whose voices have not changed will sing with the women. Again, let all the men sing the third part, and two sections of women take the first and second; again, all the women sing the first part, and the men in two sections taking the second and third. Again, all the women sing the second part, and the men in two sections the first and third.

To be sung first to the sol-fa syllables, then to laa and to loo.

### 63. Keys F and G.

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For the following exercises in four parts the class should be divided into four sections, two sections of ladies taking the two upper parts and two sections of gentlemen taking the two lower parts. This division of the voices must not be considered as a final classification into Soprano, Contralto, Tenor and Bass. That will come later in the course. The top line is the Soprano (marked S), the next lower is the Contralto (C); the next below the Contralto is Tenor (T), and the lowest is the Bass (B).

### 64. Key C.

Sing first as written. Second time, Soprano and Tenor change parts. Third time, Soprano and Contralto change parts. Contralto singing d t, d instead of d' t d'.

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### 65. Key F.

First as written. Second time, Soprano take Tenor, Tenor take Contralto, singing s instead of s. Contralto take Soprano. Third time, Soprano and Contralto change parts, Soprano singing s instead of s.

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### 66. Key C.

First as written. Second time, Soprano and Tenor change parts. Third time, Soprano take Contralto—Contralto take Tenor, singing t instead of t—Tenor take Soprano.

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### 67. Key F.

First as written. Second time, Soprano take Tenor—Tenor take Contralto, singing s instead of s, Contralto take Soprano. Third time, Soprano and Contralto change parts, Soprano singing s instead of s.

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Breathing Places.—It was taught in the first step that the best places to take breath, musically considered, are at the beginning of the musical phrases. But the sense of the words is of more importance than musical phrasing. It frequently happens that the phrasing of the words and phrasing of the music do not agree. In such cases breath must be taken where it will not destroy the sense of the words. In the following example the musical phrasing would allow a breath to be taken at the dagger (f), and this would suit the first verse; but it would not do for the second verse; and the breathing places neither of the first nor second verses would answer for the third.

Key G.

- [Image of musical notation]

To take breath before a strong pulse the time of the breath must be taken from the end of the previous weak pulse; to take breath before a weak pulse the time of it may be taken from the beginning of the same pulse. It is not only convenient but necessary to take breath before all long sustained tones or long connected phrases.

Swell the Anthem.

KEY G.

SOPRANO. d : d | d : s | d : m | s : - | s : s | s : m | r : d | t : -

CONTRALTO. s : s | s : m | s : d | t : - | t : t | d : d | t : d | s : -

1. Swell the an - them. raise the song; Prais - es to our God be - long;

2. Hark! the voice of na - ture sings, Prais - es to the King of kings;

Tenor. m : m | m : d | s : m | r : - | r : r | m : s | s : m | r : -

Base. d : d | d : d | m : d | s : l : s | s : l : s | d : d | s : l : s

Saints and an - gels join to sing, Prais - es to the heav'n - ly King.

Let us join the cho - ral song, And the grate - ful tones pro - long.

f ff 69. KEY F.

Try the ECH - OES as we go, as we go,

Hear them an - swer soft and low, Soft and low.

It is recommended that before singing the words of a tune they should be studied separately. The teacher may read the portion of words from one breathing place to another, which the pupils are to repeat after him and mark the breathing place with pencil. In this exercise particular attention should be given to pronunciation; the vowels should be clear and pure and the consonants sharp and distinct.

Expression is such a use of loudness and softness in singing as tends to make the music more expressive. Even in the earliest steps, pupils enjoy thus embellishing their music. Here it is enough to draw attention occasionally to what is indeed the chief part of expression—that which is suggested by the words. First there must be fixed the medium or normal degree of force proper to the general sentiment of the piece; then whatever words are printed in the common type are to be sung with that appropriate medium force, whatever words are printed in small capitals are to be sung louder, and whatever words are printed in italics are to be sung more softly. Many of the pieces in this book are left to be marked by the pupils under the direction of the teacher. A single line drawn under the words by pen or pencil will indicate italics, and a double line small capitals.
The Slur is a horizontal line drawn under two or more notes and shows that one syllable of the words is to be sung to as many notes as are thus connected.

**CHEERFUL LABOR.**

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God without a fear, To his will resigned, Swell within my breast, Pa-tient-ly be-liev-ing And to God sub-dur-ing Yet their in-ner mean-ing He will make all clear, Heart, and will, and mind. Ne'er can be ex-pressed.
The Medium Accent should now be explained. One or more of the following tunes may be sung by the teacher (to laa), first in two-pulse measure with every other accent strong and heavy, and then in four-pulse measure by changing every alternate strong accent into a medium. It may be well to let the pupils imitate the teacher's examples.

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<th>two-pulse measure</th>
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<th>four-pulse measure</th>
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<td>1 : l</td>
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<th>three-pulse measure</th>
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<td>1 : l : l</td>
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<th>six-pulse measure</th>
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<td>1 : l : l : l : l : l</td>
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Also the following, first in three-pulse measure, as written, and then in six-pulse measure by changing every alternate strong accent into a medium.

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Also the following time-exercises may be written on the blackboard and sung first as written, and then with every other strong accent made medium.

When the pupils have distinguished the medium accent and can produce it, the teacher will explain that the medium accent changes two two-pulse measures into a four-pulse measure, and two three-pulse measures into a six-pulse measure. In four-pulse measure the accents are arranged in the order—strong, weak, medium, weak (as in the words "mo-men-tary," "plan e-tary"). In six-pulse measure the accents are arranged in the order—strong, weak, weak, medium, weak, weak (as in the words "spir-it-u-al-ly," "im-mo-ral-ity"). The medium accent is indicated in the notation by a short, thin bar. In the time-names the medium accent is indicated, when necessary (as in dictation exercises), by the letter L, thus, Tlaa, Tlaat, etc. In Taataing, the L is not useful. The teacher must not expect too great a nicety of distinction at first. The finer points both of time and tune require much practice.

The following time-exercises may now be practiced from the teacher's pattern, first with the time-names and then to laa.

It will be well in exercises 72 and 74 to sing each measure four times, as a separate exercise, before singing the four measures continuously. In exercises 73 and 75 the portions marked off by the dagger (†) should be treated in the same way. Additional time-exercises are obtained by Taataing the rounds and tunes on one tone.
76. Key Eb. Round in four parts.

When the pan-sies' purple buds Came forth in early Spring,
Na-ture from her sleep did wake To greet the blossoming.

77. Key F. Round in four parts.

Now we are met, let mirth a-bound, And let the catch and glee go round.

78. Key C. Round in four parts.

Come, let's laugh, come, let's sing, Winter shall as merry be as Spring.

79. Key G. Round in four parts.

Come, merry men, the horn doth blow, Follow, follow me, and a-way we'll go.

HAPPY HOME.

Sing we now of home, hap- py, hap-py home; Sing we now of hap-py home.

Yes, with heart and voice un-tiring,
Love, that bright-ens ev-ry pleas-ing,
Bless-ings ev-er new in-vite us,
Love with last-ing bonds shall bind us,

We will join the strain in-spir-ing,
Sing-ing now of home, hap-py, hap-py home.

While the fleet-ing gold-en treas-ure,
Mirth de-light us, hap-py, hap-py home.
81. Key C. Round in two parts.
\[
\begin{align*}
\text{Mer-ri-ly, mer-ri-ly danc- - ing,} & \quad \text{Mer-ri-ly, mer-ri-ly glanc- - ing.}
\end{align*}
\]
\[
\begin{align*}
\text{Come the bright rays of the morn- - ing,} & \quad \text{Fill-ing all hearts with de - light.}
\end{align*}
\]

82. Key G. Round in two parts.
\[
\begin{align*}
\text{Cheer-ful-ness com-eth of in - no - cent song,} & \quad \text{Let us then sing as we jour - ney a - long.}
\end{align*}
\]

83. Key D. Round in four parts.
\[
\begin{align*}
\text{Mer-ri-ly, mer-ri-ly sound the horn;} & \quad \text{Cheer-i-ly, cheer-i-ly o'er the lawn;}
\end{align*}
\]
\[
\begin{align*}
\text{Let it ring now loud and long;} & \quad \text{On - ward, on - ward.}
\end{align*}
\]

84. Key G.

**BOUNDING SO MERRILY ONWARD.**

Arr. from H. R. Palmer.

\[
\begin{align*}
\text{Roaming thro' woodland and} & \quad \text{Glad mer-ry hunters are}
\end{align*}
\]

\[
\begin{align*}
\text{Flung to the winds ev - ry} & \quad \text{Ech-o our notes will pro -}
\end{align*}
\]

\[
\begin{align*}
\text{Fling we our glad hap - py} & \quad \text{None but her lov - ers can}
\end{align*}
\]

\[
\begin{align*}
\text{Painting the cheeks with a} & \quad \text{We;}
\end{align*}
\]

\[
\begin{align*}
\text{Stray;} & \quad \text{Long.}
\end{align*}
\]

\[
\begin{align*}
\text{Joy comes with each in - spir - a - tion,} & \quad \text{We;}
\end{align*}
\]

D. S.
Silent Pulse.—The following exercises include the practice of the one-pulse silence. The teacher may explain this in his own way. A very good way is through which two-pulse tones, and half-pulse tones were taught in the first step—that is, by singing a simple time-exercise and making a mistake, passing over a pulse in silence, the pupils calling out, wrong, etc. The time-name of a silent pulse is SAA, and to further distinguish the silence names they are printed in italics. In taataing, the silent pulses are to be passed in a whisper—that is, the time-name SAA is to be whispered. Some teachers prefer the name [Taa] placed in brackets or printed in italics, Taa, and sung in a whisper. The teacher must not allow the pupils to exaggerate the hissing sound of the S. The silent pulses may at first be passed in a whisper, but they should finally be done in absolute silence, the pupils being told to close the lips firmly and think the name. The following exercises should be Taa-taied and laaa-ed on one tone and then taataied in tune:

85. Key D.

| TAA :TAA | TAA :SAA | TAA :TAA | TAA :SAA |
| m :m | m : SANG, | m : | m : |

Now we | rest; now we | rest, | do your | best.

86. Key A.

| d : | s | d : s | d : |
| March, | march, | march a long, | Brave-ly for ward all day long.

87. Key F.

| d :d | SAA :SAA | m :m | |
| March, | march, | march a way, | Who are read-y for the fray;

| m :m | r :r | m : |
| Falt-er not for foe-man's ire, | Now make read-y, aim and shoot. |

88. Key G. Round in four parts.

| d : | s | d : s | d : |
| March, | march, | march a way, |

| m :m | r :r | m : |
| Falt-er not for foe-man's ire, |

89. Key C. Round in two parts.

| s :d | s :d | t : t : t | d :-- |
| Cuck-oo cuck-oo, list to the song; |

| s :m :d | s :m :d | r :r :r | m :-- |
| Sweetly it floats over the meadows a long. |

f 90. Key C.

| d | t | t | d | t | t | f |
| Who's there? | I'm sure |

| m | s | p |
| Don't speak, keep still, |

| :d | m :s |
| Hush, hush, |

f |

| d | d | d | r | t | d | |
| Ah yes, who sing this lit-tle song. |

| d | s | s | m :m | r :s | d | |
| Who sing this lit-tle song. |
SECOND STEP.

SWEET EVENING HOUR.

91. Key F.  

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1. Sweet evening hour,  
2. Calm evening hour,

SWEET EVENING HOUR.

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glo-ery Fades in the west,  
steal-ing O'er vale and hill,

And now once more his la-bor o'er, The

91. Key E.  

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toil-er may rest,  
na-ture is still.

Sweet evening hour,  
Calm evening hour,

OVER THE SNOW.

92. Key E.  

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1. O-ver the o-cean of bright sparklingsnow,
2. Under a can-o-py gemmed with the light,
3. Mingling our singing with jingling of bells,

Swift as a bird in its flight we go,  
Speed we a-way on our path-way bright,  
O-ver the val-ley our mu-sic swells,

R. S. TAYLOR.
SECOND STEP.

Still like dew.

B. C. Unseld.

Pulse and half tones may be taught as follows. The teacher writes the following exercises on the board:

And when they are sung correctly he changes the second one to

TAA - A A TAI TAA TAA TAA - A A TAI TAA TAA

[1 :1,1 |1 :1 |1 :1 ,1 |1 :1 ]

and explains that in the first and third measure the tones are to be continued from the first pulse into the first half of the second, making the tone a pulse and a half long. The exercise is then to be tested and laa-ed from the teacher's pattern. The two exercises may then be sung alternately.
The following exercises are to be taataaid and laaed on one tone and taataaid in tune:

**SECOND STEP.**

**96. Key G.**

\[
\begin{array}{cccccccccccc}
\text{TAA} & \text{TAA TAI} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} \\
\text{d} & \text{d} & \text{d} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} \\
\end{array}
\]

**97. Key D.**

\[
\begin{array}{cccccccccccc}
\text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} \\
\text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} \\
\end{array}
\]

**98. Key F.**

\[
\begin{array}{cccccccccccc}
\text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} \\
\text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} \\
\end{array}
\]

**99. Key G.**

\[
\begin{array}{cccccccccccc}
\end{array}
\]

**100. Key F.** Round for three parts.

\[
\begin{array}{cccccccccccc}
\text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} \\
\end{array}
\]

A. S. Kieffer.

**101. Key G.**

GENTLE SPRING IS HERE AGAIN.

\[
\begin{array}{cccccccccccc}
\text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} & \text{m} \\
\end{array}
\]

B. C. Unseld.
**SECOND STEP.**

**Quarter-pulse tones** are to be taught next. The method for doing this need not be described—the same process pursued with half-pulse tones may be used or they may be taught at once by pattern from the Time Chart or Finger-signs or from the exercises below. They are named *tapafe*. They are indicated in the notation by a comma in the middle of each half-pulse, thus, \[1,1,1,1:\]

\[la fa te fe\]

Exercises to be taataid and laa-ed and taataid in tune:

**103. Keys C, G.**

\[\begin{array}{c|c|c}
\text{TAA} & \text{TAI} & \text{tafaфе} \\
1 & 1 & 1,1,1,1 \\
d & d & :m,m,m,m \\
\hline
da & t & :d,r,m,r \\
\end{array}\]

\[\begin{array}{c|c|c}
\text{TAA} & \text{TAI} & \text{tafaфе} \\
1 & 1 & 1,1,1,1 \\
d & t & :d,r,m,r \\
\hline
da & t & :d \\
\end{array}\]

**104. Key G.** Round in three parts.

\[\begin{array}{c|c|c}
d & d & :d \\
\hline
d & t & :t \\
\hline
d & d & :d \\
\end{array}\]

\[\begin{array}{c|c|c}
m & m & :m \\
\hline
do & :r \\
\hline
d & :d \\
\end{array}\]

**105. Key D.** Round in three parts.

\[\begin{array}{c|c|c}
d & d & :d \\
\hline
d & r & :r \\
\hline
d & r & :r \\
\end{array}\]

\[\begin{array}{c|c|c}
m & :m \\
\hline
s & :s \\
\hline
m & :m \\
\end{array}\]

**106. Key F.** Round in four parts.

\[\begin{array}{c|c|c|c}
d & d & d & :m \\
\hline
r & r & :m \\
\hline
m & :m \\
\hline
m & :m \\
\end{array}\]

\[\begin{array}{c|c|c|c}
d & d & d & :d \\
\hline
d & d & :d \\
\hline
s & :s \\
\hline
s & :s \\
\end{array}\]

\[\begin{array}{c|c|c|c}
s & s & s & :s \\
\hline
s & s & s & :s \\
\hline
s & :s \\
\hline
s & :s \\
\end{array}\]

**U.**

\[\begin{array}{c|c|c|c}
m & m & :m \\
\hline
m & :s \\
\hline
s & :s \\
\hline
s & :s \\
\end{array}\]

\[\begin{array}{c|c|c|c}
s & d & d & :d \\
\hline
d & :d \\
\hline
s & :s \\
\hline
s & :s \\
\end{array}\]
Modulator Voluntaries, Ear Exercises, Dictation, Pointing and Writing from Memory, as described in the first step are to be practiced regularly at every lesson. Pulse-and-a-half tones, quarter pulse tones and silences, as in the following example—

| d :— | r | m : | m, m, m, m : r | d :— |

would be dictated thus, "TAAD", "TATAI", "TLAM", "SAA".

Certificates.—Pupils now begin to make up their list of three tunes for the Junior School Certificate or six tunes for the Elementary Certificate. No tune of less than eight four-pulse measures or sixteen two-pulse measures should be accepted. For instructions in Voice Training, Breathing, Harmony, etc., belonging to this step, the teacher will consult the Standard Course.
SECOND STEP.

QUESTIONS FOR WRITTEN OR ORAL EXAMINATION.

DOCTRINE.

1. What two new tones have you learned in this step?
2. What is the relative position of Ray to Doh?
3. What is the relative position of Te to Doh?
4. What is the mental effect of Ray?
5. What is the mental effect of Te?
6. What is the manual sign for Ray? For one-Ray?
7. What is the manual sign for Te? For Te-one?
8. What chord is formed of the tones d m s?
9. What chord is formed of the tones 5 t r?
10. What new kind of accent have you learned in this step?
11. How is the medium accent indicated in the notation?
12. How is the medium accent indicated in the time-names?
13. What two new kinds of measure have you learned in this step?
14. What is the order of accents in four-pulse measure?
15. What is the order of accents in six-pulse measure?
16. What is the time-name for a silent pulse?
17. How is it indicated in the notation?
18. What is the time-name of a pulse-and-a-half tone?
19. How is it indicated in the notation?
20. What is the time-name of four quarter-pulse tones?
21. What is the time-name of the first quarter of a pulse? The second? The third? The fourth?
22. How are quarter pulses indicated in the notation?

PRACTICE.

23. Sing to laa the Ray and the Te, to any Doh the teacher gives.
24. Ditto the Ray’ and Te to any Doh’.
25. Taatai from memory any one of Exs. 85 to 89, 90 to 99, chosen by the teacher.
26. Taatai the upper part of one of the Exs. 106, or 107, chosen by the teacher.
27. Taatai-in-tune the upper part of Exs. 102 or 107, chosen by the teacher.
28. Point on the Modulator (sol-faing) any one of the following four Exs. 60, 61, 78, 79, chosen by the teacher.
29. Write from memory any other of these exercises chosen by the teacher.
30. Follow the teacher’s pointing in a new voluntary, containing Doh, Me, Soh, Te and Ray, but no difficulties of time.
31. From any phrase (belonging to this step) sung to figures, tell your teacher (or write down) which figure was sung to Ray,—to Ray’,—to Te,—to Te’.
32. Having heard the tonic chord, tell your teacher (or write down) what tone (Doh, Me, Soh, Te or Ray) was sung to laa. Do this with two different tones.
33. Taatai any Rhythm of at least two measures belonging to this step which the teacher shall laa to you. He will first give you the measure and rate of movement by taataising two plain measures and marking the accent by r and l without beating time, but the two measures you have to copy he will simply laa on one tone.
34. Taatai-in-tune any Rhythm of at least two measures, belonging to this step, which after giving the measure and rate as above, the teacher may sol-fa to you.

\[\begin{align*}
\text{\textit{pp} 108. Key C.} \\
\{ \begin{array}{l}
\text{m} : \text{m} & : \text{m} \\
\text{Wand - ring in dark - ness and} \\
\text{d} : \text{d} & : \text{d} \\
\text{Light will be wel - come, yes,} \\
\end{array} \right. \\
\text{\textit{f} 109. Key D.} \\
\{ \begin{array}{l}
\text{d} : \text{d} & : \text{d} \\
\text{Soft - ly now,} \\
\text{l} : \text{l} & : \text{l} \\
\text{LOUDER now,} \\
\end{array} \right. \\
\text{\textit{f} 109. Key D.} \\
\{ \begin{array}{l}
\text{d} : \text{d} & : \text{d} \\
\text{Soft - ly now,} \\
\text{l} : \text{l} & : \text{l} \\
\text{LOUDER now,} \\
\end{array} \right. \\
\text{\textit{f} 109. Key D.} \\
\{ \begin{array}{l}
\text{d} : \text{d} & : \text{d} \\
\text{Soft - ly now,} \\
\text{l} : \text{l} & : \text{l} \\
\text{LOUDER now,} \\
\end{array} \right. \\
\end{align*} \]
THIRD STEP.

The prominent topics of the Third Step are as follows—The tones Fath and Lah, completing the Scale. The Standard Scale. To pitch tones. Classification of voices. The Metronome. The Half-pulse Silence. Various combinations of Quarter-pulses. Modification of mental effects.

The tones Fath and Lah are now to be taught. The method for doing this need not be described, the same process which was used for r and t will be used for the new tones, see p. 19. The mental effect of Fath, a gloomy, serious, desolate tone, and of Lah, a sorrowful, weeping tone, may be shown by the following examples.

KEY C OR D.

| d : m | s : m | l | d : s | m : d | f | m : d | d : s | m : d |

KEY G.

| d : m | r : l | d : t | l | d : s | m : d | l | s : s | m : d |

After the mental effects of the new tones are developed and their appropriate hand-signs taught, the tones are then to be thoroughly practiced, from the modulator, hand-signs, ear exercises, etc. The chord of Fath, or Sub-Dominant, consisting of the tones f1 d1, may be brought out. See chords of DOH and SOH, page 20. The chord of Seven-Soh (7S) or Dominant Seventh, consisting of the tones s t r f, although belonging to the Fourth Step, may be taught at this point.

The following exercises should be carefully taught by pattern from the modulator.
The Scale. After the tones d r m f s l t d have been sung in successive order, the teacher will explain that this series of tones is called the Scale. Each tone of the scale differs from the others in pitch. By "pitch" is meant the highness or lowness of tones. It may be observed that the eighth tone above or below any given tone has the same, mental effect and the same name. The two tones are so nearly alike in character that the ear accepts them as relatively the same notwithstanding the difference of pitch. They are Replicates or Octaves one of the other. The word octave sometimes means a set of eight tones, sometimes the eighth tone and sometimes the difference of pitch or distance between the two tones. The teacher will question the class thoroughly in regard to the scale—"Which is the third tone?" Me. "The fifth tone?" Soh. "The second tone?" Ray—and so on; also questions in regard to the mental effects and hand-signs. He will explain that d m and s are readily distinguished as the strong, bold tones of the scale, and r f l and t as the leaning tones: t and f have the strongest leaning or leading tendency, t leading upward to d and f leaning downward to m. The most important tone of the scale, the strongest, most restful, the governing tone, is called the Key-tone. A key-tone, with the tones related to it or belonging to it, is called a key. A distinction is made between "key" and "scale." A Key is a family of related tones consisting of a key-tone with six related tones and their replicates. A scale is the tones of a key arranged in successive order, ascending or descending. The intervals of the scale, large and small steps, etc., will be explained in the Fourth Step.

The Standard Scale. The teacher will show by practical examples that the scale may be sung at different pitches. Any conceivable pitch may be taken as the key-tone, and the other related tones will readily take their proper places. It is necessary to have one particular scale of pitch as a standard from which all the others are to be reckoned. This scale is called The Standard Scale (commonly known as Natural Scale). The particular degree of pitch which is taken as the key-tone of the Standard Scale is named C (which is taken as the key-tone of the Standard Scale is named C, Ray is D, Me is E, Fa is F, and so on). These pitch-names (letters) of the Standard Scale should be thoroughly committed to memory. The correct pitch of this scale may be obtained from a piano or organ, or any of the common musical instruments properly tuned, or, for ordinary vocal purposes from a C tuning-fork. It is a great advantage to have one tone in absolute pitch fixed on the memory, and it is more easy to do this than is commonly supposed. The teacher will frequently ask the pupils to sing C (which in a man's voice is really C) and then tests them with the tuning-fork. In this way the power of recollection is soon developed. In estimating the chances of certainty, however, we should always bear in mind that any bodily or mental depression has a tendency to flatten even our recollection. Any pitch of the Standard Scale may be taken as a key-tone. A scale or key is named from the letter taken as the key-tone. The different keys are indicated in the notation by the signatures "Key C," "Key G," and so on.

To pitch tunes. Up to this point the teacher has fixed the pitch of the key-tone. The pupils themselves should now learn to do it in turn. The pupil strikes the C tuning-fork, and taking the tone it gives, sings down the scale to the tone he wants. This tone he swells out, and then repeats it to the syllable doh, and perhaps sings the scale or chord of DOH to confirm the key. Further instructions on pitching tunes in the Fourth Step.

114. Key G. Round in three parts.

| d | d | f | m | r | s | m | — | d | d | l | d | t | t | d | — | d | d | f | f |

Come, now, let us merrily be, Fill our souls with mirth and glee, Hearts and voices all agree.

115. Key B5. Round in four parts.

| s | d | d | r | r | m | m | d | d | l | l | t | t | d | — |

If hap - pi - ness has not her seat And centre in the breast,

| s | f | f | f | l | s | m | s | d | s | l | f | f | r | s | d | — |

We may be wise or rich or great, But never can be blest.

116. Key D. Round in two parts.

| m | m | f | m | m | m | m | f | m | m | d | r | m | — |

If the weather keeps so storm - y, and the rain comes down like that,

| s | s | l | s | s | s | s | l | s | s | l | s | m | s | d | — |

I shall never have the priv - ilege of wearing my new hat.
117. **Key F.** Round in three parts.

\[
\begin{align*}
&\text{With the Spring-time comes the robin, Singing his cheerful refrain;} \\
&\text{Sing a-way you happy bird-ling, Bring us the Spring-time again;}
\end{align*}
\]

118. **Key C.**

\[
\begin{align*}
&\text{1. O sweet to me the gen-tle spring, When earth is robed in flowers,}
\text{And beau-tiful the sum-mer time, With all its leaf-y bowers.}
\end{align*}
\]

119. **Key G.**

\[
\begin{align*}
&\text{All that now so dark ap-pears, While earth's dark shad-ows dim the sight,}
&\text{All our doubts and all our fears Will be made clear in heav-en's light.}
\end{align*}
\]

**Tuning Exercises.**—See page 21. To be Solfé-ed, lau-ed and then sung very softly to loo.

Sing Ex. 120 first as written. Second time, Soprano take the Tenor, Tenor take the Contralto, singing d' instead of d. In the key G the Tenor and Contralto change parts, Contralto singing 1, instead of 1, and Base will take f, instead of f.

120. **Keys C, Eb and G.**

121. **Key C.** Sing only as written.
THIRD STEP.

122. Key Eb.

123. Key F.

COMING NIGHT.

124. Key F. M. 86.

B. C. U.

SILENT VALE.

p 125. Key Eb. M. 76.

m

B. C. U.

p
THIRD STEP.

126. Key C. M. 76.

Song of the Autumn.

Words and Music by H. R. Palmer, by per.

1. Beautiful morning, the autumn a-dorning, Oce-to-ber's as pleasant as May;
2. Let us be straying, no time for de-lay-ing, Oce-to-ber's as pleasant as May;

Long tho' the shadows Thrown out on the meadows, The for-ests are ro-sy and gay; Mer-ri-ly
Nuts we will gather To cheer wintry weather; A-way to the for-ests, a-way; Cheerful-ly

birds are now filling the air with their trilling, Let us be as joy-ful as they;
squirrels are chipping in of-fer to show us the way;

Fling a-way sor-row, Ne'er grieve for the morrow, Oc-to-ber's as pleasant as May.
Fling a-way sor-row, Ne'er grieve for the morrow, Oc-to-ber's as pleasant as May.

### THIRD STEP.

#### MOTHER, CHILDHOOD, FRIENDS AND HOME.

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<th>127. Key F.</th>
<th>M. 76.</th>
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<td>s : s</td>
<td>l : s</td>
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</table>

1. Twin'd with ev'ry earth-ly tie, Mem'ries sweet that can-not die; Breathing still where-
2. Oth'er climes may charm a-while, Oth'er eyes in beau-ty smile; Yet we mur-mur

| m : m | f : m | m : l | s : — | s : s | s : s | f : m | s : — | s : s | s : m |

| l : l | s : — | d : r | m : s | m : r | d : — | r : m | f : r | m : f | s : — |

e'er we roam, Moth'er, child-hood, friends and home. Green the gar-den where we played
as we roam, Moth'er, child-hood, friends and home. All of joy we fond-ly prize,

| f : f | m : — | m : s | s : m | s : f | m : — | s : s | s : s | s : r | m : — |

Dear the old fa-mil iar shade, In our dreams how oft they come, Mother, child-hood, friends and home.
Twin'd with all our fondest ties, Sa-cred still where-e'er we roam, Mother, child-hood, friends and home.

| l : s | s : f | f : m | r : — | m : f | s : d | l : l | s : — | d : r | m : s | m : r | d : — |

| m : m | d : d | r : r | t : l | t : d | r : m | f : m | m : m | d : d | d : d |

When the de-gni led with Free as gentle-
When the pea-sant

| d : l | d : l | s : s | m : m | m : m | s : s | s : d | d : l | d : l | s : s |
| s : l | s : l | s : l | d : d | d : d | d : d | d : d |

#### THE WAYSIDE WELL.

<table>
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<tr>
<th>128. Key D.</th>
<th>B. C. UNSELD.</th>
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<tbody>
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<td>s : s</td>
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<tr>
<td>m : m</td>
<td>d : d</td>
</tr>
</tbody>
</table>

1. Oh! the pret-ty way-side well, Wreath'd a bout with ros-es,
2. Treads the drov-er on the sward, Comes the la-b'r'er to thee,
3. Fair the greet-ing face as-ends, Like a na-vid
d : l | d : l | s : s | s : s | s : d | d : l | d : l | s : s |
| d : d | d : d | s : l | s : l | s : l | d : d | d : d |

| f : f | r | r : s | s : t | s : l | s : l | s : s | m : f | f : f | r | r : m |
| r : r | t : l | t : l | r : r | r : r | r : r | r : r | d : r | t : t | s : s | s : d |

sooth-ing spell, Wea-ry foot re-pos-es;
man or lord, From his steed to woo-thee;
has-sie bends, To the trem-bling wa-ter;

| s : s | s : s | s : s | d : l | t | t : s | s : s | s : s | d : l |
| s : l | s : l | s : l | t : l | r : s | s : s | s : l | s : l | d : d | d : d |

With a wel-come fresh and green,
Thou from parch-ing lips dost earn,
When she leans up-on her pail,
THIRD STEP.

MUSIC EVERYWHERE.

129. Key G. M. 90.

1. Music in the spring-time,
   Waking up the flowers;
   Music in the
   green trees,
   Music in the bowers;

2. Music in the rain-drops,
   Falling in the night;
   Music in the
   young birds,
   Music in the crick-ets,

   When the day is bright;
   Music o'er the sea.

   See the sun in glory rise
   From the ocean's
   bound-less skies,
   Sink-ing soon be

   Soft the double shades;
   In no-cent care.
   Sweet shall fall the
   whispered tale,

   In the mead-ow;
   Many a murmured blessing,
   And en-joy-est in thy turn.
   Sigh-ing as he pass-es.

   By the dust-y trav-ler seen,
   Grass-es, Wav-ethy bor-der.

   Chester G. Allen, p'y per.
### THIRD STEP.

#### SKATING GLEE.

**First Time.**

| 1 | Oh, come with me, and we will go. And try the winter's cold. sir; |
| 2 | We have our merry games in spring. Of ball and other sorts, sir; |
| 3 | With sled and satchel off we start. The smoking break fast through, sir; |
| 4 | But when the les sons all are done, O then we're on the ice, sir; |

**Second Time.**

| 1 | It freezes now, and soon will snow. But we are tough and bold, sir. |
| 2 | But winter, too, his share can bring. Of old and cheerful sports, sir. |
| 3 | And all the day, with book and chart. We have enough to do, sir. |
| 4 | And by the redly sinking sun. We're skating it so nice, sir. |

#### LO! THE GLAD MAY MORN.

**From the German.**

| 1 | Lo! the glad May morn, With her rosy light is breaking. O'er the hills so love - ly and fair; |
| 2 | O'er the wild, When the idle winds are blowing, We will roam with pleasure to - day; |
| 3 | Oh, the glad May morn, Like a child she comes to meet us. With her brow all cov - er'd with flowers; |

**Second Time.**

| 1 | And the pure young buds, From their dew - y sleep awaking, Mirth and mirth float in the air. |
| 2 | And she calls the crystal brook is flowing, We will crown our queen of the May. |
| 3 | And the merry birds to greet us, And the laughing, bright summer hours. |
THIRD STEP.

Classification of Voices. The teacher may now proceed to a more definite classification of the voices. He will first explain the difference of pitch between the voices of men and the voices of women. This may be done by having the women sing the scale of C several times alone, and then let the men sing it alone. Most of the men will think they sang the same tones the ladies sang. To prove they did not, let the ladies sing d (C) and sustain it, while the men sing from their d up to d', when they reach their d' they will be in exact unison with the ladies. It will thus be seen that the voices of men are naturally an octave lower than the voices of woman. This pitch C, which was just sung in unison, and which stands high in a man's voice and low in a woman's—is called middle C. It is about the middle tone of the usual vocal compass and is common to nearly all musical instruments. The diagram on the left shows the usual vocal compass, male and female. The teacher may find it useful to draw this diagram on the blackboard and have the tones sung at their proper pitch to his pointing. Let all begin at Middle C, the voices of the men and women in exact unison, then, as the teacher points, sing up the scale together. At G the men will stop, many of them will have to stop before reaching that tone, the woman continue up to G'. Then, descending, the men will join in at G (at the proper pitch) and together descend to to G, at this tone the women will stop, the men continuing down to G. Returning upwards, the women will join in e' & c'. and so on.

1:11. Key C.

LADIES. \[ d : d \]  
GENTLEMEN. \[ d : d' \]

Women's Voices.

MEN'S VOICES.

The teacher may next examine the women's voices and classify them into high voices—called Soprano—and low voices, called Contralto. The high voices of men are called Tenor—the low voices of men are called Base. Each voice should be examined individually. To examine the women's voices the teacher gives G (first G above middle C) as a key-tone and requires the pupil to sing the scale, first upward as high as she can go, and then downward as low as she can go. If the fuller, more beautiful, and more easily produced tones of her voice lie above G it may be classed as a high voice. If the best tones lie below G, then it may be called a low voice. The men's voices may be examined in the same way by taking G (first G below middle C) as a key-tone. It is the quality of the voice, not the compass, that decides the question. Cultivation may afterwards make a difference, but this simple mode of classification will answer for the present purpose. The diagram on the right shows the usual easy compass of the different voices.
Octave Marks. The pitch of the keynote of any key is always taken from the unmarked octave of the Standard Scale, and this doh, whatever pitch it may be, with the six tones above it are without octave marks. For instance, for the key G, the unmarked G of the Standard Scale is taken as doh, this doh with the six tones above, r m f s l t, are without octave mark; the scale below would have the lower octave mark. This may be illustrated by the following diagram. To save the unnecessary multiplicity of octave marks, both in writing and printing, the Tenor and Base parts are always written an octave higher than they are sung. In quoting octave marks, as in dictation, the upper octave marks are distinguished by naming them before the note, the lower by naming them after—thus, C' is "one-C," d' is "one-doh," G is "G-one," s' is "soh-one." It will help the memory to notice that the higher comes first. Thus, we say that the easy Base Compass is, as above, "from G-two to C," that of Contralto "from the G-one to one-C," that of the Tenor "from C-one to unmarked F," that of the Soprano "from unmarked C to one-F."

Unison really means two or more voices singing the same identical tone, as in the first two measures of No. 135, but it is generally used to mean that men and women sing the same part, i.e., the men an octave lower than the women, as in the first two measures of No. 136.

SONGS OF PRAISE.

136. Key C.

H. R. Palmer.
THIRD STEP.

1. Our Fa - ther we thank thee for sleep, For quiet and comfort and
2. Our voic - es would ut - ter thy praise, Our hearts would o'er - flow with thy
3. So long as thou deem - est it right, That here on the earth we should

rest, We thank thee for loving to keep Thy children from
love, O teach us to walk in thy ways, And fit us to
stay, We pray thee to guard us by night, And help us to

be - ing dis - tressed. O how in their weak - ness can create - tures re -
meet thee a - bove. The heart's pure af - fection is all we can
serve thee by day. And when all the days of our earth - life are

pay Thy fath - er - ly kind - ness by night and by day.
give; In love's pure de - vo - tion O help us to live.
past, Re - ceive us in heaven to praise thee at last.
THIRD STEP.

140. **Key D.**

**How Sweet to Hear.**

```
THIRDF STHP.

140. KEY D.

1. How sweet to hear, When ring-clear, At eve or early morn, Borne on the breeze
   bove doth float The cuekoo's note, O'er fields of waving corn, But sweet-
   ersweet This gay re-treat Kind na-ture doth a-dorn, And oft we come,

2. A. Thro' rust-ling trees, The mel-low, mel-low horn, The mel-
   flow'rs sweet, O'er vale and hill Re-sounds the mel-
   fronts and hill, To hear the mel-low horn, The mel-

3. With labor's done, To hear the mel-low horn, The mel-
   :r s :=l t :=s s :=s | s :=s | s :=s | s d' :=d' l :=l s :=s
   :r t :=r s :=s | s :=s | s :=s | s d :=d

141. **Key D.**

```

141. **Key D.**

```

THIRD STEP.

141. KEY D.

m

| s :f | m :-- | f :m | r :-- | m :-- | m f :-- | s f :-- | m :-- |
| Fall-ing leaves, fall-ing leaves, Tell how sad-ly na-ture grieves; |

m :f | s :s | l :t | d' :=-- | d' :=l | s :=-- | s f :-- | m :-- |
| While the sun-tumn breezes blow, Soft and low, soft and low. |

m :f | m :-- | m r :-- |
| |

142. **Key D. Staccato and Legato.**

```

STACCATO.

| s :s | s :s | d' :=l | s : | 1 :s f :m | r :-- |
| La la la la la la |

| r :=r | r :=m | f :m | r : | s f :m r | d :-- |
| La la la la la la |

143. **Key A.**

```

| s :i | t :=t | d : | s :=t | s :=t | d : | s :i t :=t | d :=t |
| Trip,trip,trip, trip, Lightly trip,trip,trip, trip, Glide a-long in dance and song. |

```

T. F. SEWARD.
THIRD STEP.

MY MOUNTAIN HOME.

144. Key D. M. 90, beating twice.

Words and Music by A. S. Kieffer, by per.

1. I love my mount - ain home, Where wild winds love to roam!
2. For here the wild flow'rs sweet Spring up a - round my feet,
3. 'Tis sweet to wan - der here, By fount - ains cool and clear,
4. My mount - ain home for me, Where wild winds wan - der free,

Chorus.

I love my mount - ain home, I love my mount - ain home,

Where skies are blue, and hearts are true, I love my mount - ain home.

145. Key C. Round for two parts.

Will the vio - let bloom a - gain, Where now the drift - ed snow is piled;

On the hill - side, in the glen, Where blows the wind so bleak and wild?
SUNSHOWER.

T. W. DENNINGTON, by per.

1. Sparkling in the sunlight,
   Dancing on the hills,
   Tapping at my win - dow.
   Singing in the rills;
   As with morning dew;

2. Clouds are flying swiftly,
   Sunlight breaking through,
   Everything is shin - ing.
   At the changeful skies,
   Comes the gentle rain.

Comes the pleasant sunshower
Like a glad surprise,
While I gaze with wonder
At the changeful skies,
Comes the gentle rain.

Pat - ter, pat - ter,
hear the rain,
Pat - ter, pat - ter,
hear the rain,
Pat - ter, pat - ter,
hear the rain,
Pat - ter, pat - ter,
hear the rain,
Pat - ter, pat - ter,
hear the rain,
Pat - ter, pat - ter,
hear the rain,
Pat - ter, pat - ter,
hear the rain,
Pat - ter, pat - ter,
hear the rain,
Pat - ter, pat - ter,
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hear the rain,
Pat - ter, pat - ter,
hear the rain,
Pat - ter, pat - ter,
hear the rain,
Pat - ter, pat - ter,
hear the rain,
Pat - ter, pat - ter,
hear the rain,
Pat - ter, pat - ter,
hear the rain,
Pat - ter, pat - ter,
hear the rain,
Pat - ter, pat - ter,
hear the rain,
## Canon. Now the Evening Falls.

### 150. Key B♭. M. 104. May be sung in two, three or four parts.

| m : r | d : t | l₁ : — | — : t₁.d | r : d | t₁ : l₁ | s₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| f₁ : m₁ | r₁ : — | — : r₁ | s₁ : f₁ | m₁ : — | — : f₁.s₁ | l₁ : s₁ | f₁ : m₁ | r₁ : — | — : r₁.m₁ |

- No long-er roam, The bird of twi-light calls The bird of twi-light calls Our foot-steps home, Our foot-steps home.

- m : r | d : t₁ | l₁ : — | — : t₁.d | r : d | t₁ : l₁ | s₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| f₁ : m₁ | r₁ : — | — : r₁ | s₁ : f₁ | m₁ : — | — : f₁.s₁ | l₁ : s₁ | f₁ : m₁ | r₁ : — | — : r₁.m₁ |

- No long-er roam, The bird of twi-light calls The bird of twi-light calls Our foot-steps home, Our foot-steps home.

- m : r | d : t₁ | l₁ : — | — : t₁.d | r : d | t₁ : l₁ | s₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| f₁ : m₁ | r₁ : — | — : r₁ | s₁ : f₁ | m₁ : — | — : f₁.s₁ | l₁ : s₁ | f₁ : m₁ | r₁ : — | — : r₁.m₁ |

- No long-er roam, The bird of twi-light calls The bird of twi-light calls Our foot-steps home, Our foot-steps home.

- t₁ : — | — : d.r | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| f₁ : m₁ | r₁ : — | — : r₁ | s₁ : f₁ | m₁ : — | — : f₁.s₁ | l₁ : s₁ | f₁ : m₁ | r₁ : — | — : r₁.m₁ |

- No long-er roam, The bird of twi-light calls The bird of twi-light calls Our foot-steps home, Our foot-steps home.

- t₁ : — | — : d.r | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| f₁ : m₁ | r₁ : — | — : r₁ | s₁ : f₁ | m₁ : — | — : f₁.s₁ | l₁ : s₁ | f₁ : m₁ | r₁ : — | — : r₁.m₁ |

- No long-er roam, The bird of twi-light calls The bird of twi-light calls Our foot-steps home, Our foot-steps home.

- s₁ : f₁ | m₁ : r₁ | d₁ : — | — : r₁.m₁ | f₁ : m₁ | r₁ : — | — : m₁.f₁ | l₁ : s₁ | f₁ : m₁ | r₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |

- No long-er roam, The bird of twi-light calls The bird of twi-light calls Our foot-steps home, Our foot-steps home.

- s₁ : f₁ | m₁ : r₁ | d₁ : — | — : r₁.m₁ | f₁ : m₁ | r₁ : — | — : m₁.f₁ | l₁ : s₁ | f₁ : m₁ | r₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |

- No long-er roam, The bird of twi-light calls The bird of twi-light calls Our foot-steps home, Our foot-steps home.

- s₁ : f₁ | m₁ : r₁ | d₁ : — | — : r₁.m₁ | f₁ : m₁ | r₁ : — | — : m₁.f₁ | l₁ : s₁ | f₁ : m₁ | r₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |

- No long-er roam, The bird of twi-light calls The bird of twi-light calls Our foot-steps home, Our foot-steps home.

- s₁ : f₁ | m₁ : r₁ | d₁ : — | — : r₁.m₁ | f₁ : m₁ | r₁ : — | — : m₁.f₁ | l₁ : s₁ | f₁ : m₁ | r₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |

- No long-er roam, The bird of twi-light calls The bird of twi-light calls Our foot-steps home, Our foot-steps home.

- s₁ : f₁ | m₁ : r₁ | d₁ : — | — : r₁.m₁ | f₁ : m₁ | r₁ : — | — : m₁.f₁ | l₁ : s₁ | f₁ : m₁ | r₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |

- No long-er roam, The bird of twi-light calls The bird of twi-light calls Our foot-steps home, Our foot-steps home.

- s₁ : f₁ | m₁ : r₁ | d₁ : — | — : r₁.m₁ | f₁ : m₁ | r₁ : — | — : m₁.f₁ | l₁ : s₁ | f₁ : m₁ | r₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |
| — : l₁ | t₁ : l₁ | m : r | d : t₁ | l₁ : — | — : l₁.t₁ | d : t₁ | l₁ : — |

- No long-er roam, The bird of twi-light calls The bird of twi-light calls Our foot-steps home, Our foot-steps home.
151. Key A♭.

EVENING PRAYER.

J. H. TENNEY.

1. God, who madest earth and heaven, Dark-ness and light,
   Guard us when we sleep or wake,
   Who the day for toil has given,
   an - gel guard de - fend us,
   dreams and hopes at - tend us
   Care that is coming to-
   Don't be a slave to the

2. For rest the night: May thine
   Our souls on high?
   Wilt thou then in mer - cy take
   Wilt then in mer - cy take
   Slumber sweet thy mercy send us,
   reign in glo - ry take us
   With thee on high.
   Why should we foolishly borrow

Small notes for second verse.
THIRD STEP.

WAKE THE SONG OF JUBII EE.


Chester G. Allen, by per.
THIRD STEP.

Now the desert lands rejoice, And the islands join their voice, Yea, the whole creation sings, Jesus is the King of kings!

Yea, the whole creation sings, Jesus is the King of kings.

THE LORD’S PRAYER.

1. Our Father who art in heaven, hallowed be Thy name; Thy kingdom come, Thy will be done on earth as it is in heaven; Give us this day our daily bread; And forgive us our trespasses as we forgive them that trespass against us.

2. And lead us not into temptation, but deliver us from evil; For Thine is the kingdom, and the power, and the glory, for ever. Amen.
The Metronome is an instrument for regulating the rate of movement in a piece of music. It is a pendulum which can be made to swing at various rates per minute. M. 60 (Metronome 60), in the Tonic Solfa notation means, “Let the pulses of this tune move at the rate of 60 in a minute.” In the case of very quick six-pulse measure, the metronome rate is made to correspond, not with pulses, but with half measures—“beating twice in the measure.”

A cheap substitute for the costly clockwork metronome is a string with a weight attached to one end—a common pocket tape-measure is the most convenient. The following table gives the number of inches of the tape required for the different rates of movement. The number of inches here given is not absolutely correct, but is near enough for ordinary purposes.

<table>
<thead>
<tr>
<th>M. 50</th>
<th>Tape 56 inches.</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 56</td>
<td>“</td>
</tr>
<tr>
<td>M. 60</td>
<td>“</td>
</tr>
<tr>
<td>M. 66</td>
<td>“</td>
</tr>
<tr>
<td>M. 72</td>
<td>“</td>
</tr>
<tr>
<td>M. 76</td>
<td>“</td>
</tr>
<tr>
<td>M. 80</td>
<td>“</td>
</tr>
<tr>
<td>M. 88</td>
<td>“</td>
</tr>
<tr>
<td>M. 96</td>
<td>“</td>
</tr>
<tr>
<td>M. 120</td>
<td>“</td>
</tr>
</tbody>
</table>

Remembering M. 60. Just as it is useful to remember one tone in absolute pitch, so also, is it useful to remember one rate of movement. The rate of M. 60 is to be fixed in the mind as a standard; then twice that speed, M. 120; or a speed half as fast again, M. 90, are easily conceived. To fix M. 60 in the mind, the teacher will frequently ask the pupils to begin Taataiing at what they consider to be that rate, and then test them with the metronome. The recollection of rate of movement is, like the recollection of pitch, affected by temperament of body or mood of mind. But these difficulties can be conquered, so that depression of either kind shall not make us sing too slowly.

Sustaining the Rate of Movement. The power of sustaining a uniform speed is one of the first and most important musical elements. To cultivate this faculty the teacher requires the pupils to taatai on one tone a simple measure, thus:

<table>
<thead>
<tr>
<th>TAA : TAA</th>
<th>TAA : TAA</th>
</tr>
</thead>
</table>

repeating it steadily six or eight times with the metronome, so as to get into the swing. He then stops the metronome while they continue taataiing for several measures, then starts it again, on the first pulse of the measure, and the class can see immediately whether the rate has been sustained.

The Half-Pulse Silence is indicated by the blank space between the dot (which divides the pulse into halves) and the accent mark. It is named SAI on the first half of the pulse, and SAI on the second half, thus:

| SAA TAI TAA SAI |

In taataiing, the silent half-pulses are passed, by whispering the time-name.

155. Key F.

| TAA TAI TAA SAI TAA TAI TAA SAI TAA TAA - AA |
|-------|-----------------|
| l l : l | l l : l | l : l : l : l |
| m r : d | f m : r | m : d | s |
| d r : m | r m : f | m : s | d |

156. Key D.

| TAA TAI SAI TAI TAA TAI SAI TAA TAI SAI TAA TAI SAI TAA TAI TAA - AA |
|-------|-----------------|
| l l : l | l l : l | l : l : l : l |
| d d : r | m m : f | s : f | m |
| m : d | t d : d : t | d : r | d |

157. Key D.

| TAI TAA TAI TAA SAI TAA TAI TAA SAI TAA TAI TAA SAI TAA TAI TAA TAA TAA TAI TAA - AA |
|-------|-----------------|
| l l : l | l l : l | l l : l : l |
| s d : s m d : d m : m s : s d | d : s | s m : m s |
| d : d |

158. Key A.

| TAI TAA TAI TAA - AA TAI TAA TAI TAA TAA TAA TAA TAA TAA TAA TAA TAA TAA TAA - AA |
|-------|-----------------|
| l l : l | l | l : l | l | l | l | l | l | l | l | l |
| s | s | s | s | d | t | t | t | t | t | t | t | t | t | t |

159. Key D. Round in two parts.

| d t : d t | l : s | l t : d l | |
| t t : t t | d t : l s | l t : d l | |
| t t : t t | d t : l s | l t : d l | |

Mer - ry May, mer - ry May, How I love the mer - ry May:

Yes, yes, mer - ry May.
THIRD STEP,

160. Key G. M. 96.

YES, OR NO.

Lowell Mason.

161. Key Bb.

ROBBINS. C. M.

Darius E. Jones.
THIRD STEP.

162. Key C.

<table>
<thead>
<tr>
<th>58</th>
</tr>
</thead>
</table>

KEOKUK. C. M.

Wm. B. Bradbury.

A pulse divided into two quarters and a half, is named tafatal. A half and two quarters are named taa-tefe. They are indicated thus:

\[ \begin{align*}
| & | \\
| & | \\
| & | \\
| & | \\
| & | \\
| & | \\
| & | \\
| & |
\end{align*} \}

tafatal taa-tefe

A pulse divided into three quarters and a quarter is named taa-efe. The quarter-pulse continuation, like all other continuations, is properly represented by a dash, (a) but in order to save space the dash is omitted and the dot and comma placed close together, (b).

\[ (a) \begin{align*}
| & | \\
| & | \\
| & | \\
| & | \\
| & | \\
| & | \\
| & | \\
| & |
\end{align*} \}

(b) \begin{align*}
| & | \\
| & | \\
| & | \\
| & | \\
| & | \\
| & | \\
| & | \\
| & |
\end{align*} \}

taa-efe taa-efe

The time-name Taa-efe must not be pronounced Taa-efe, the intervening "e" is not to be sounded, but the "aa" continued up to the "f" thus, Taa-afe or Taa-ef.


<table>
<thead>
<tr>
<th>58</th>
</tr>
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164. Keys D, F. Taatefe.

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165. Key F. Halves and Quarters. Round in four parts.

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166. Keys C, A. Taa-efe

167. Keys F, C.

168. Key G. Round for three parts.

169. Key D. Round for four parts.

170. Key A.

ANTWERP. L. M.

T. F. SEWARD.
THIRD STEP.

OH! THE SPORTS OF CHILDHOOD.

171. Key C. Smoothly; in swinging style. M. 104.

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<tr>
<td>m</td>
<td>&quot;f : m , r</td>
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1. Oh, the sports of child - hood! Roaming thro' the wild - wood,
2. Swaying in the sun - beams, Floating in the shad - oes,
3. Oh, the sports of child - hood! Roaming thro' the wild - wood,

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HAP - PY AND FREE; How my heart's a - beat - ing,
HAP - PY AND FREE; Chas - ing all our sad - ness,
HAP - PY AND FREE; But my heart's a - beat - ing,

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CHORUS.

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Swing - ing, Swing - ing, Swing - ing 'neath the old ap - ple tree,
Swing - ing, Swing - ing, Swing - ing 'neath the old ap - ple tree,
Swing - ing, Swing - ing, Swing - ing 'neath the old ap - ple tree,

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Swing - ing, Swing - ing,

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Swing - ing, Swing - ing,
Swing - ing, Swing - ing,
Swing - ing, Swing - ing,
THIRD STEP.

A. S. Kieffer.

172. Key G. M. 72.

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<tr>
<th>m : f</th>
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Borne on the night winds,
Voices of yore
Come from the far-off shore.

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<td>d : d</td>
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Far away beyond the starlit skies,
Where the love-light never, never dies,

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<td>d : d</td>
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Gleam-eth a mansion filled with delight,
Sweet, happy home so bright.

f CHORUS.

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<td>d : d</td>
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Where the love-light never, never dies,

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<td>d : d</td>
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Gleam-eth a mansion filled with delight,
Sweet, happy home so bright.

173. Key G. Round for three parts.

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<td>d : d</td>
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Now twilight is closing,
Out in the woods hear the whip-poor-will, whip-poor-will.

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All nature re-

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T. F. S.
THIRD STEP.

LOUD THROUGH THE WORLD PROCLAIM.

C. HUNTING.

f 174. KEY C. M. 104.

 Loud thro' the world proclaim Je - ho - vah's high - est prais - es, Je - ho - vah's high - est
 praises. Bow-ing low at his throne, with the an - gels a - dore; Bow-ing low at his throne, with the an - gels a - dore;
 For he liv - eth and reign - eth for - ev - er and ev - er; For he liv - eth and reign - eth for - ev - er and ev - er; For he liv - eth and reign - eth for - ev - er and ev - er; For he liv - eth and reign - eth for - ev - er and ev - er;
 joyce, re - joyce, re - joyce, and praise his name; Re - joyce, re - joyce, Re - joyce and praise his name;

\[ \text{Note: The sheet music includes musical notation and lyrics.} \]
THIRD STEP.

| s : - | : s | l : f l | d : t | d : - | : s : m : r | d : m | s : - | : d l |
| m : - | : m | f : l : s : f | m : - | : m : m : r | d : m | s : - | : m |
| d l : - | : d l | d l : r l | m l : r l | d l : - | : s : m : m : r | d : m | s : - | : s |
| p : s | m : d | f : - | s : - | d : - | : s : m : m : r | d : m | s : - | : d |

Rejoice and praise his name. Loud thro' the world proclaim Je-

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

Ho-vah's high-est prais-es; Rejoice, rejoicing, rejoicing, and prais-ing his name.

| m : - | : m | f : f | f : m | f : f | f : l | s : s | s : f | m : - | : |

Je-ho-vah reigns, Rejoice and praise his name.

| d : - | : d | f : f | f : f | f : f | f : f | s : s | s 1 : s 1 | s : - | : s |

“Elementary Rhythms” required for the time exercise of the Elementary Certificate, should be carefully taught by the teacher and diligently practiced by the pupils at home.

Modulator Voluntaries, Ear Exercises, Pointing and Writing from Memory are still to be practiced at every lesson. The exercises becoming more and more difficult as the pupils gain facility. The voluntaries will now include laa-ing as well as solfa-ing, to the teacher’s pointing. A few two-part Ear Exercises, as in “Hints for Ear Exercises,” can now be wisely introduced, but only to quick and observant classes. To others, each “part” of the exercise will serve as a separate exercise.

Examinations for the Certificate may begin six weeks before the close of the term. All the requirements need not be done at one interview; as soon as a pupil is prepared in any one requirement, he may be examined in that, but all the requirements must be done within six weeks, or else the examination begins again. The examination may be conducted before the whole class, or in private, as suits the convenience of the teacher and pupils.

For instructions in Voice Training, Breathing, Harmony, etc., belonging to this step, the teacher will consult the Standard Course.

**Modifications of Mental Effect.** Thus far we have studied the mental effect of tones when sung slowly. All these effects are greatly modified by pitch, by harmony, by quality of tone, but chiefly by speed of movement. Highness in pitch favors the brightness and keenness of effect, makes ray more rousing, and te more piercing. Lowness in pitch favors the depressing emotions, makes fah more desolate, and lah more sad. Quick movement makes the strong tones of the scale (d m s) more bold, and the emotional tones (r f l t) gay and lively. Let the pupils sing any exercise containing fah and lah very slowly indeed, and notice how their mental effects are brought out. Then let them sing the same piece as quickly as they can, keeping the time and observing the change. Fuh and lah are now gay and abandoned instead of weeping and desolate in their effect, and the other tones undergo a similar modification. The tune Manoah will afford a very good illustration. Let it be sung first very slowly and then very quickly. Let the pupils try in the same way other tunes which are deemed most characteristic.

**Key G.**

| d : x | m : - | : x | d : - | t 1 | t 1 : - | : l 1 |
| l 1 : - | r : m f : - | m | r : - | d | d : - |
| t 1 : - | s 1 | m : - | r | f : - | m | l : - | : m |
| s : f : r | d : - | s 1 | m : - | r | d : - | : - | : |
QUESTIONS FOR WRITTEN OR ORAL EXAMINATION.

DOCTRINE.

1. What two new tones have you learned in this step?
2. Between what two tones does Fah come?
3. Between what two tones does Lah come?
4. What is the relative position of Fah to Doh?
5. What is the relative position of Lah to Doh?
6. What is the mental effect of Fah? Of Lah?
7. What is the manual sign for Fah? For Lah?
8. What chord is formed of the tones f l d?
9. What is the series of tones, d r m f s l t d, called?
10. Which is the fifth tone of the scale? The third? The sixth? (The teacher will supply additional questions, and also questions on the mental effects and hand-signs.)
11. Each tone of the scale differs from the others, in what?
12. What is meant by "pitch"?
13. What is the eighth tone above or below any given tone called?
14. How is the octave above any tone indicated in the notation?
15. How is the octave below indicated?
16. How is the second octave indicated?
17. Which are the strong, bold tones of the scale?
18. Which are the leaning tones?
19. Which two tones have the strongest leaning or leading tendency?
20. To what tone does t lead?
21. To what tone does f lead?
22. What is the most important, the strongest, the governing tone of the scale called?
23. What is a family of tones, consisting of a keynote and six related tones, called?
24. When the tones of a key are arranged in successive order, ascending or descending, what do they make?
25. Must the scale always be sung at the same pitch or may it be sung at different pitches?
26. What is the name of that scale from which all the others are reckoned?
27. What is the name of the pitch that is taken as the key-tone of the Standard Scale?
28. Name the pitches of the Standard Scale.
29. What pitch is Soh? Ray? Lah? (The teacher will supply similar questions.)
30. In the absence of a musical instrument, how may the correct pitch of the Standard Scale be obtained?
31. From what is a scale or key named?
32. How are the different keys indicated in the notation?
33. What is the difference of pitch between the voices of men and the voices of women?
34. What is the name of the pitch that stands about the middle of the usual vocal compass?
35. Is middle C a high or a low tone in a man's voice?
36. Is it a high or a low tone in a woman's voice?
37. What are the high voices of women called?
38. What is the usual compass of the Soprano?
39. What are the low voices of women called?
40. What is the usual compass of the Contralto?
41. What are the high voices of men called?
42. What is the usual compass of the Tenor?
43. What are the low voices of men called?
44. What is the usual compass of the Base?
45. From what octave of the Standard Scale is the pitch of the key-note of any key taken?
46. How is this tone and the six tones above it marked?
47. In the Key G the unmarked G of the Standard Scale is doh, what is the unmarked A? The unmarked E?
48. How would that lah be marked?
49. With what octave marks are the Base and Tenor parts written?
50. How is the exact rate of movement of a tune regulated?
51. What does M. 60 indicate?
52. How is the rate of very quick, six-pulse measures marked?
53. What is the time-name of a silence on the first half of a pulse? On the second half?
54. How are half-pulse silences indicated in the notation?
55. What is the time-name of a pulse divided into two quarters and a half?
56. How are they indicated in the notation?
57. What is the time-name of a half and two quarters?
58. How are they indicated in the notation?
59. What is the time-name of a pulse divided into a three-quarter-pulse tone and a quarter?
60. How are they indicated in the notation?
61. By what, chiefly, is the mental effect of tones modified?
62. How does a quick movement effect the strong tones of the scale? The emotional tones?

PRACTICE.

63. Sing from memory the pitch of d' of the Standard Scale, and sing down the scale.
64. Strike, from the tuning-fork, the pitch of d' of the Standard Scale, and sing down the scale, as above.
65. Pitch, from the tuning-fork, Key D-G-A-F.
66. Sing to laa the Fah to any Doh the teacher gives.
67. Ditto Fahk, Ditto Lah. Ditto Lahk. Ditto any of the tones of the scale the teacher may choose.
68. Taatai, with accent, a four-pulse measure, at the rate of M. 60 from memory. At the rate of M. 120.
69. Taatai, with accent, eight four-pulse measures, sustaining the rate of M. 60. The rate of M. 120.
70. Taatai, from memory, any one of the Exs. 155 to 158 and 163 to 167, chosen by the teacher, the first measure being named.
71. Taatai on one tone any one of the Exs. 165, 168, 169, chosen by the teacher.
72. Taatai, in tune, any one of the Exs. 165, 168, 169, chosen by the teacher.
73. Follow the examiner's pointing in a new voluntary containing all the tones of the scale, but no difficulties of time greater than the second step.
74. Point and Solfas on the modulator, from memory, any one of the following Exs.
75. Write, from memory, any other of these four Exercises, chosen by the examiner.
76. Tell which is lah; which is fah, as directed on page 34, question 31.
77. Tell what tone of all the scale is sung to laa, as on page 34, question 32.
78. Taatai any rhythm of two four-pulse measures belonging to this step, which the examiner shall laa to you, see page 34, question 33.
79. Taatai in tune, any rhythm of two four-pulse measures belonging to this step, which the examiner shall laa to you. See page 34, question 34.
FOURTH STEP.

The Intervals of the Scale. Transition to the First Sharp and the First Flat Keys; its process and mental effect. The tones Fe and Ta.

The Intervals of the Scale. In the art of singing, this subject is not now deemed so important as it once was, for attention is now directed immediately to the character and mental effect of a tone in the scale, rather than to its distance from any other tone. In an elementary class the subject need not be dwelt upon—merely the main facts briefly presented. The teacher or student who wishes an exhaustive treatment of the matter, is referred to Musical Theory, Book I, by John Curwen.

The Tonic Sol-fa statement of the scale-intervals is as follows:

- t to d is Little Step 5 Kommas.
- l to t is Greater Step 9 Kommas.
- s to l is Smaller Step 8 Kommas.
- f to s is Greater Step 9 Kommas.
- m to f is Little Step 5 Kommas.
- r to m is Smaller Step 8 Kommas.
- d to r is Greater Step 9 Kommas.

Thus the scale contains Three Great Steps, Two Small Steps and Two Little Steps. The difference between a Greater and a Smaller Step is called a Komma; a Greater Step consisting of nine Kommas; a Smaller Step, eight Kommas, and a Little Step, five Kommas. Ordinarily, no distinction is made between the Greater and Smaller Steps, they are simply called Steps, and the Little Step is commonly called a Half-Step.

Intervals are also named Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths, Octaves, and so on. The interval from any tone to the next in the scale is called a Second; from any tone to the third tone is called a Third; to the fourth tone a Fourth, and so on. A Second that is equal to a Step is called a Major Second; a Second that is equal to a Little Step is called a Minor Second. A third that is equal to two Steps is called a Major Third—as from d to m—f to l—or s to t. A Third that is equal to one full Step and one Little Step (a Step and a Half) is called a Minor Third—as from r to f—m to s—l to d— or t to r.

Fa4 and Te are separated by a peculiar interval, called the Tri-tone—equal to three full Steps—it is the only one found in the Scale. Thus f and t become the most marked characteristic tones of the scale. From their mental effects t may be called the sharp tone of the scale, and f the flat tone. We shall presently see how the whole aspect of the scale changes when f is omitted and a new t put in its place, or when t is omitted and a new f is taken instead.

Transition is the “passing over” of the music from one key into another. (Hitherto this has been called modulation—but in the Tonic Sol-fa system “modulation” has a different meaning.) Sometimes, in the course of a tune, the music seems to have elected a new governing or key-tone; and the tones gather, for a time, around this new key-tone in the same relationship and order as around the first. For this purpose one or more new tones are commonly required, and the tones, which do not change their absolute pitch, change, nevertheless, their “mental effect” with the change of key-relationship. To those who have studied the mental effect of each tone, the study of “transition” becomes very interesting. At the call of some single new tone, characteristically heard as it enters the music, the other tones are seen to acknowledge their new ruler, and, suddenly assuming the new offices he requires, to minister in their places around him.

The musical fact, thus didactically stated, may be set before the minds of pupils in some such way as the following: First bring up the scale in review, questioning the class as to the mental effects of the tones, the intervals, and the two most marked characteristic tones of the scale. The teacher may then say:

Listen to me while I sing a tune, and notice whether I stay in the same key all through the tune, or whether I go out of it at any point.

Teacher sings the following example to laa.

I. Key C.

\[
\begin{align*}
|d & : m & |s & : m & |l & : l & |s & : - \\
|s & : s & |d & : t & |l & : s & |f & : m & : - & |
\end{align*}
\]

Did I stay in the one key all the time, or did I go out of it at any point?

Listen again, and raise your hands when you feel the key has changed.

Teacher now sings, still to laa, example II.

II. Key C.

\[
\begin{align*}
|d & : m & |s & : m & |l & : l & |s & : - \\
|s & : s & |d & : t & .1 & |s & : f & |e & |s & : - & |
\end{align*}
\]

When the teacher strikes the tone fe the pupils will, without doubt, hold up their hands—if they do not, then both examples must be repeated.

You feel that the music has “passed over” into a new key. This change of key during the progress of a tune is called Transition.

It may be well now to repeat the two examples to laa, pupils imitating.

Let us now learn what has caused this transition, or change of key. You may sing (solfa-ing) as I point.

The teacher points on the modulator the example above.
Did you make a transition then, or stay in the same key?

Try it again, as I point.

This time he changes second phrase, thus:

**III. Key C.**

\[\{d : m \mid s : m \mid l : i \mid s : - \} \]

\[\{s : s \mid d' : t . l \mid s : f \mid s : - \}\]

Did you make a transition then, or stay in the same key?

Listen to me.

Teacher sings example II to lla, pointing as he sings; and at fe he points to fah, on the modulator, but sings fe.

Did I sing fah, then, or a new tone?

Was the new tone higher or lower than fah?

Was it higher or lower than soh?

The new tone is a Little Step below soh, and is called fe; it is to soh exactly what te is to doh. Now sing as I point, listen to the mental effect of soh, and tell me whether it still sounds like soh.

Pupils sol-fa, to the teacher's pointing, example II, page 65.

What did the last soh sound like? What did the fe sound like?

Yes; soh has changed into doh, fe is a new te, lah is changed into ray, te into me, and so on.

The teacher may illustrate this further if he thinks best.

You see that the transition is caused by omitting fah, the flat tone of the old key, and taking fe, the sharp tone of a new key, in its place. Fe thus becomes the distinguishing tone of the new key. The new key is called the "Soh Key," or (on account of the sharp effect of the distinguishing tone), the First Sharp Key. The new key is shown on the modulator on the right of the old key. You see the new doh is placed opposite the old soh; the new ray opposite the old lah; the new me opposite the old te, and so on.

The teacher will now pattern and point on the modulator example II, going into the side column, as indicated in example IV, following.

**IV. Key C.**

\[\{d : m \mid s : m \mid l : l \mid s : - \} \]

\[\{d' : d \mid f : m . r \mid d : t . l \mid d : - \}\]

Now for another experiment. Instead of putting a sharp tone under soh, in place of fah, let us put a flat tone under doh, in place of te, and see what the effect will be.

Teacher sings, and points on the modulator, example V, which the pupils may sing after him.

**V. Key C.**

\[\{d : m \mid s : m \mid l : l \mid s : - \} \]

\[\{s : s \mid d' : s . l \mid t : l . s \mid f : - \}\]

Have we made a transition or not?

Has the mental effect of any of the tones changed?

Listen again, and in place of te we will put a new tone called ta*; now notice the mental effect of fah.

Teacher repeats example V, singing ta in the place of te—pupils imitating.

Fah has become doh, soh has become ray, lah has become me, ta is a new fah, and so on. We have made a transition into a new key, but a different new key. The distinguishing tone of this new key is ta. It is called the "Fah Key," or (on account of the flat effect of its distinguishing tone), the First Flat Key. The Fah Key is represented on the modulator on the left of the old, or Doh Key.

Teacher will now pattern and point example V, going into the side column, as indicated in example VI.

**VI. Key C.**

\[\{d : m \mid s : m \mid l : l \mid s : - \} \]

\[\{d' : d \mid f : m . r \mid d : - \}\]

It will be interesting now to review examples I, II, IV, V and VI.

**Adjacent Keys in Transition.** Such transitions as have just been studied are called transitions of one remove, because only one change is made in the pitch tones used. When s becomes d the music is said to go into the first sharp key, or key of the Dominant. When f becomes d the music is said to go into the first flat key, or key of the Sub-Dominant. Eighty per cent. of all the transitions of music are to one or the other of these two keys, and that to the Dominant is the one most used. The relation of these two adjacent keys should be very clearly understood by the pupil, and he should be led to notice how the pitch tones change their mental effect, as described in the following table:

| Piercing t | becomes | Calm m. |
| Sorrowful l | " | Rousing r. |
| Grand g | " | Strong d. |
| Desolate f is changed for Piercing t. |
| Calm m becomes Sorrowful l. |
| Rousing r | " | Grand s. |
| Strong d | " | Desolate z. |

* For pronunciation, see Chromatic Effects, page 67.
Returning Transition. As a rule, all tunes go back again to their principal key, but the returning transition is not always taken in so marked a manner as the departing transition, because the principal key has already a hold on the mind, and the ear easily accepts the slightest hint of a return to it. Commonly, also, it is in the departing transition that the composer wishes to produce his most marked effect, and in which he therefore makes his chords decisive, and his distinguishing tones emphatic. Let it be carefully noticed, that the return to the original key is the same thing in its nature, as going to the first flat key so that a study of the mutual relation of these two keys is the ground work of all studies in transition. The pupils should be taught to draw a diagram of a principal key, with its first sharp key on the right, and its first flat key, on the left, observing carefully the shorter distances between m f and t d f, and to learn, by rote, the relations of their notes. Thus, let him say aloud, reading from the middle column to the right, "d f r s m f d f r s m l f e t s d f," and so on; and from the middle column to the left, "d s r l m t," and so on. It may be interesting to mention, that in passing to the first sharp key, the old r requires to be raised a komma to make it into a new r; and in passing to the first flat key the old r is lowered a komma, to make a new l. These changes need not trouble the learner, his voice will naturally make them without any special effort.

Notation of Transition. Tonic Sol-faists always prefer that their notes should correspond with the mental effect of the tones they represent. We therefore adopt the plan of giving to some tone, closely preceding the distinguishing tone, a double name. We call it by its name in the old key as well as by that which it assumes in the new, pronouncing the old name slightly, and the new name emphatically, thus: S f, Doh, l, Ray, T" Me, etc. These are called bridge-tones; they are indicated in the notation by double notes, called bridge-notes, thus: s d, l r, t m, etc.; the small note on the left giving the name of the tone in the old key, and the large note its name in the new key. But when the transition is very brief, less than two measures long, it is more convenient not to alter the names of the tones, but to write the new t as fe, and the new f as ta. The notation of transition by means of bridge-notes is called the "perfect" notation, because it represents the tones according to the new character and mental effect which they have assumed. The notation by accidentals, as fe and ta, is called the "imperfect" notation.

The Signature of the New Key is placed over every transition, when written in the "perfect" way. If it is a sharp key (e. i. to the right on the modulator) the new distinguishing tone is placed on the right of the key-name, thus, G. t. If it is a flat key (e. i. to the left on the modulator) the new distinguishing tone is placed to the left, thus, t. F; and so on. By this the singer knows that he has a new t or a new f to expect. More distant removes would have their two or three distinguishing notes similarly placed, for which see Sixth Step.

Mental Effects of Transition. The most marked effects of transition arise from the distinguishing tones which are used. Transition to the first sharp key naturally expresses excitement and elevation; that to the first flat key depression and seriousness.

Manual Signs. It is not advisable to use manual signs in teaching transition, because they are apt to distract attention from the modulator, with its beautiful "trinity of keys." The greatest effort should be made to fix the three keys of the modulator in the mind's eye. But if, on occasion, it is wished to indicate transition by manual signs, the teacher may, to indicate transition to the right on the modulator, use his left hand (which will be to the pupil's right), thus: When with the right hand he reaches a bridge-tone, let him place his left hand close beside it, making the sign proper to the new key, then withdrawing his right hand, let him proceed to signal the music with his left. He can use the reverse process in the flat transition.

Cadence Transition. The most frequent transitions are those which occur in a cadence, that is, at the close of a musical line. When these transitions do not extend more than a measure and a half, they are called Cadence Transitions, and are commonly written in the "imperfect way," that is, by using fe or ta. Cadence transitions are most frequently made by fe. In singing, emphasize this fe and the first f that follows it.

Passing Transition is one which is not in a cadence and does not extend more than two or three pulses. The commonest form of the transition to the first flat key, is that in which it makes a passing harmonic ornament in the middle of a line, or near the beginning. It is written in the "imperfect" manner.

Extended Transition is that which is carried beyond a cadence. The first sharp key is much used in this way in hymn tunes, often occupying the second or third lines, and sometimes the greater part of both.

Missed Transitions. If one "part" is silent while another changes key twice—when the silent "part" enters again, it is necessary, for the sake of the solitary singer, to give both bridge-notes, thus, rd. But the chorus singer must disregard these marks and tune himself from the other parts. Such bridge-notes are commonly enclosed in brackets.

Chromatic Effects. The tones fe and ta are frequently introduced in such a way as not to produce transition. When thus used they are called chromatic tones, and are used to color or ornament the music. Chromatic tones may also be introduced between any two tones of the scale which form the interval of a step. These tones are named from the scale-tone below, by changing the vowel into "e," as doh, de, ray, re, etc.; or from the scale-tone above, by changing the vowel into "a," as te, ta, lah, la. The customary pronunciation of this vowel in America is "ay," as in "say;" in England it is pronounced "aw."

Such exercises as the following should be carefully taught by pattern, from the modulator. Let them be first sol-faed, and afterward sung to laa. In fact, all the early transitions, and all the more difficult transitions, following later, should be well taught from the modulator, if this is not done, transition will become a confusion instead of a beauty and a pleasure to the learner.

In the following exercises the two methods of representing transition are shown. The small notes under the middle phrase showing the "imperfect" method of notation. Sing each exercise first by the "perfect" notation, and then by the "imperfect" method.
Extended transition to the first flat key seldom occurs, so that it is not necessary to give more than one or two examples of it.

183. **Key C.**

```
| s : f | m : s | d : t | l : | | | | | | |
```

184. **Key G.**

```
| m : r | d : t | d : l | s : | | | | | | |
```

Extended transition to the first flat key seldom occurs, so that it is not necessary to give more than one or two examples of it.
FOURTH STOMP.

185. Key D. A.t.

THE BRIGHT NEW YEAR.

186. Key F. Joyously.

Hubert P. Main.
FOURTH STEP.

Bridge-tones approached by the interval of a Second.

187. Key F.

\[
\begin{array}{cccccccc}
\text{d} & \text{m} & \text{r} & \text{f} & \text{m} & \text{r} & \text{d} & \text{c} \\
\text{f} & \text{m} & \text{s} & \text{s} & \text{l} & \text{t} & \text{d} & \text{s} \\
\text{f} & \text{m} & \text{r} & \text{f} & \text{m} & \text{r} & \text{d} & \text{c} \\
\end{array}
\]

188. Key F.

\[
\begin{array}{cccccccc}
\text{m} & \text{f} & \text{s} & \text{r} & \text{m} & \text{s} & \text{d} & \text{t} \\
\text{s} & \text{s} & \text{d} & \text{t} & \text{d} & \text{l} & \text{s} & \text{f} \\
\text{r} & \text{m} & \text{s} & \text{f} & \text{r} & \text{d} & \text{c} & \text{f} \\
\end{array}
\]

189. Key F.

\[
\begin{array}{cccccccc}
\text{s} & \text{f} & \text{m} & \text{s} & \text{f} & \text{m} & \text{r} & \text{d} \\
\text{m} & \text{l} & \text{t} & \text{d} & \text{l} & \text{s} & \text{f} & \text{m} \\
\text{d} & \text{t} & \text{d} & \text{r} & \text{m} & \text{f} & \text{m} & \text{c} \\
\end{array}
\]

Bridge-tones approached by leaps of a Third, Fourth and Fifth.

190. Key D.

\[
\begin{array}{cccccccc}
\text{m} & \text{r} & \text{d} & \text{m} & \text{s} & \text{f} & \text{m} & \text{r} \\
\text{d} & \text{t} & \text{d} & \text{s} & \text{l} & \text{t} & \text{d} & \text{c} \\
\text{m} & \text{f} & \text{m} & \text{r} & \text{d} & \text{t} & \text{c} & \text{f} \\
\end{array}
\]

191. Key C.

\[
\begin{array}{cccccccc}
\text{d} & \text{s} & \text{m} & \text{f} & \text{s} & \text{l} & \text{s} & \text{m} \\
\text{m} & \text{l} & \text{t} & \text{d} & \text{m} & \text{r} & \text{d} & \text{c} \\
\text{m} & \text{t} & \text{c} & \text{f} & \text{m} & \text{r} & \text{d} & \text{c} \\
\end{array}
\]

192. Key G.

\[
\begin{array}{cccccccc}
\text{m} & \text{r} & \text{d} & \text{t} & \text{t} & \text{d} & \text{s} & \text{m} \\
\text{d} & \text{t} & \text{d} & \text{t} & \text{r} & \text{f} & \text{m} & \text{r} \\
\text{f} & \text{d} & \text{t} & \text{d} & \text{r} & \text{m} & \text{f} & \text{m} \\
\end{array}
\]

193. Key G.

\[
\begin{array}{cccccccc}
\text{m} & \text{d} & \text{s} & \text{m} & \text{s} & \text{f} & \text{m} & \text{r} \\
\text{r} & \text{d} & \text{t} & \text{d} & \text{r} & \text{f} & \text{m} & \text{r} \\
\text{m} & \text{t} & \text{m} & \text{f} & \text{m} & \text{r} & \text{d} & \text{c} \\
\end{array}
\]

194. Key G.

\[
\begin{array}{cccccccc}
\text{d} & \text{t} & \text{d} & \text{t} & \text{s} & \text{f} & \text{m} & \text{r} \\
\text{m} & \text{t} & \text{m} & \text{f} & \text{m} & \text{r} & \text{d} & \text{c} \\
\text{f} & \text{d} & \text{t} & \text{d} & \text{r} & \text{m} & \text{f} & \text{m} \\
\end{array}
\]

GRACIOUS PROMISE.

195. Key D.

\[
\begin{array}{cccccccc}
\text{s} & \text{m} & \text{f} & \text{d} & \text{l} & \text{t} & \text{d} & \text{c} \\
\text{d} & \text{d} & \text{t} & \text{d} & \text{m} & \text{f} & \text{m} & \text{r} \\
\text{m} & \text{s} & \text{d} & \text{d} & \text{r} & \text{f} & \text{m} & \text{r} \\
\end{array}
\]

\[
\begin{array}{cccccccc}
\text{m} & \text{r} & \text{d} & \text{c} \\
\text{m} & \text{f} & \text{m} & \text{r} \\
\text{m} & \text{r} & \text{d} \\
\end{array}
\]

1. Wait, my soul, upon the Lord, Seem gracious, still to thee;
2. If the hours of thy case, prom-ise flee;

1. To his gracious, prom-ise flee;
2. still to thee;
FOURTH STEP.

Lay ing hold up on his word, "As thy days thy strength shall be."

NEW HOPE.

T. J. Cook.

196 Key A.

1. Sweet peace of conscience, heaven-ly guest, Come, fix thy man-sion in my breast;
2. Come, smiling hope, and joy sin-cere, dwell-ing here;

197. Key D. Chromatic Fe.

198. Key G.

199 Key F.

200. Key D.

201 Key C.

203. Key C.

204. Key A.

205. Key D.

206. Key A.

207. Key C.

208. Key C.

209. Key D. Fe and Ta as bridge-tones.

210. Key F.
FOURTH STEP.

211. Key C.

VIRTUE WOULD GLORIOUSLY.

Though moon and stars were in the deep sea sunk,
Though moon and stars, Though

GENTLY EVENING BENDETH.

C. H. Rinz

Sweety.
### FOURTH STEP.

#### 213. Key E♭.

| m : m | s : m | m : m | m : r | r : — | f : f | s : r | m : — | — : |
| d : d | m : d | d : t♭ | t♭ : — | r : r | t♭ : t♭ | d : — | — : |

1. Any little corner, Lord, In thy vineyard wide;
2. Where we pitch our night-ly tent, Sure-ly mat-ters not;
3. All a-long the wild-er-ness, Let us keep our sight;

#### ANYWHERE.

| s : s | s : s | s : s | s : s | s : s | s : s | s : s | s : s |

Where thou bid'st me work for thee, There I would abide;
If the day for thee is spent, Bless-ed is the spot;
On the mov-ing pil-lar fixed, Con-stant day and night;

THE LOVELY LAND.

#### 214. Key E♭.

| m : f | s : m | m : f | s : m | m : m | m : r | m : — |

1. There is a land of pure de-light, Where saints im-mor-tal reign;
2. There ev-er-last-ing spring a-bides, And flowers;
3. Sweet fields a-mong the swoll-ing flood Stand dressed in liv-ing green;

| s : s | d : t | d : d | s : s | s : s | s : s | s : s | s : s |
| d : d | m : d | d : d | f : f | f : f | f : f | f : f | f : f |

In-finite day ex-cludes the night, And pleas-ures ban-ish pain;
Death, like a nar-row sea, di-vides This heaven-ly land from ours;
So to the Jews old Ca-naan stood, While for the Jews old Ca-naa
FOURTH STEP.

On the gold-en strand, Wait the happy, happy band, To welcome come the ransomed home.

215. Key A.

May is here.

Winter's reign has passed away;
Happy May,
blithesome May, Winter's reign has passed away.

215. Key A.

MAY IS HERE.

The land, the love-ly land, The land o- ver Jor-dan's foam;

Key A.

1. May is here, the world re-joic-es, Earth puts on her smiles to greet her, Grove and field lift
2. Birds, thro' ev-ery thicket call-ing, Wake the woods to sounds of glad-ness, Hark! the long-drawn
3. Earth to heav'n lifts up her voice-es, Sky, and fields, and With their heart our
FOURTH STEP.

ONWARD, CHRISTIAN SOLDIERS.

216. Key F. M. 120.

A. S. SULLIVAN, Mus. Doc.

1. Onward, Christian soldiers, Marching as to war,
   With the cross of yours.
   | s :: s | s :: s | s :: l | s :: | r :: r | d :: r | m :: | d :: m | s :: d |
   | m :: m | m :: m | f :: f | t :: t | l :: t | d :: | d :: d | d :: d |

2. Onward, then, ye faith-ful, Join our hap-py throng,
   Blend with the cross of yours.
   | d :: m | s :: d | d :: | t :: | s :: s | s :: | s :: | s :: |
   | d :: d | d :: d | r :: | s :: l | s :: f | m :: | r :: | m :: |

Je-sus Go-ing on be-fore;
   | d :: d | d :: d | t :: | t :: | r :: t | d :: | d :: d | d :: |
   | m :: m | s :: m | f :: f | s :: | s :: | f :: | m :: | m :: |
Leads a-gainst the foe;
   | d :: d | d :: d | d :: | d :: | d :: | d :: | d :: | d :: |
   | d :: d | m :: d | f :: | f :: | f :: | f :: | f :: | f :: |

Un-to Christ the King;
   | s :: l | s :: l | s :: m | s :: l | s :: | s :: | s :: | s :: |
   | s :: l | s :: l | s :: l | t :: l | s :: l | d :: | d :: |

For-war-d in-to bat-tle,
   | r :: r | r :: | r :: | d :: r | d :: r |
   | s :: l | s :: l | s :: l | s :: l | s :: l |

See his ban-ners.
   | r :: r | r :: | r :: | d :: r | d :: r |
   | s :: l | s :: l | s :: l | s :: l | s :: l |

Men and an-gels.
   | r :: r | r :: | r :: | d :: r | d :: r |
   | s :: l | s :: l | s :: l | s :: l | s :: l |

On-ward, Christ-ian sol-diers,
   March-ing as to war,
   | s :: s | d :: t | d :: | s :: | f :: m | r :: | d :: d |
   | s :: m | m :: f | m :: | d :: | d :: t | l :: | t :: d |

On-ward, Christ-ian sol-diers,
   March-ing as to war,
   | m :: | d :: | s :: s | s :: | s :: | l :: | s :: | m :: |
   | d :: | d :: | r :: | m :: | m :: | f :: | s :: | s :: |

With the cross of Je-sus Go-ing on be-fore.
   | m :: | s :: | d :: | m :: | d :: | d :: | m :: | d :: |
   | s :: | m :: | f :: | f :: | f :: | f :: | f :: | f :: |

With the cross of Je-sus Go-ing on be-fore.
   | m :: | d :: | d :: | l :: | d :: | r :: | s :: | d :: |
   | m :: | m :: | m :: | m :: | m :: | f :: | s :: | s :: |
FOURTH STEP.

217. Key E.

FATHER OF MERCIES.

Bernard Schmidt.
FOURTH STEP.

HURRAH FOR THE SLEIGH-BELLS!

FANNY J. CROSBY.

1. Hur rah for the sleigh-bells! here we go,
   Jing, jingle, jing, jingle, jing, jing; And

2. Oh! now is the time for mirth and glee,
   Jing, jingle, jingle, jingle, jing, jing; We'll

3. We'll sing with the bells in cho rus sweet,
   Jing, jingle, jingle, jingle, jing; We'll

D. T. SOLO.

The stars are beam ing bright,
   The night is cold and clear,
   While they hail it with de light!

Inst., or may be sung with voices to laa.

The steeds just here,
   We sing with mer ry cheer.
   They know the par ty well.

Hurray for the sleigh-bells! here we go,
   Jing, jingle, jingle, jingle, jing; A -

They would mind the win ter's cold,
   On such a joy ous night.

The stars are beam ing bright,
   The night is cold and clear,
   While they hail it with de light!

Inst., or may be sung with voices to laa.

The steeds just here,
   We sing with mer ry cheer.
   They know the par ty well.

Hurray for the sleigh-bells! here we go,
   Jing, jingle, jingle, jingle, jing; A -

They would mind the win ter's cold,
   On such a joy ous night.
CHIME AGAIN.

219. Key A♭.

CHIME AGAIN.

H. R. Bishop.

FINE. E♭ t.

D.S.
220. **Key D. Chromatic Tones.**

\[
\begin{align*}
| d & : t_i | d \ : - | r & : d e | r \ : - | m & : r e | m \ : d | f \ : - | - : | s & : f e | s \ : - | \\
| l & : s e | l \ : - | t & : l e | t \ : s | d' \ : - | - : | d' & : t | d' \ : - | t & : l e | t \ : - | \\
| l & : s e | l \ : d' | s \ : - | - : | f & : m | f \ : - | m & : r e | m \ : - | r & : d e | r \ : m | d \ : - | - : | \end{align*}
\]

221. **Key G.**

\[
\begin{align*}
| m & : r e | m | d & : t_i | d | s_i & : f e | s_i | l_i \ : - | - : | r & : d e | r | f & : m | f | t_i \ : l e | t_i | d \ : - | - : | \\
| l_i & : s e | l_i | r & : d e | r | f & : m | f | r \ : - | - : | s & : f e | s | m & : r | d | t_i \ : l e | t_i | d \ : - | - : | \end{align*}
\]

222. **Key C. Staccato.** Round in two parts.

\[
\begin{align*}
| d' & : d' | t \ : l e | t | l & : l | s \ : f e | s | f & : f | m & : r e | m | r \ : s | d \ : - | - : | \\
| Trip, trip, fairies light, | Dancing all the night, | 'Neath the stars so bright, | Here and there. | \end{align*}
\]

223. **Key F.** Round in three parts.

\[
\begin{align*}
| m & : m | r e \ : - | m & : m | r e \ : - | m & : s | f \ : r | d \ : r | m \ : - | s \ : s | f e \ : - | s \ : s | f e \ : - | T. F. S. \ \\
| Summer flow'rs, past and gone, | Show an-oth-er year is done; | Autumn winds, sighing low. | \end{align*}
\]

224. **Key D.**

\[
\begin{align*}
| d & : d | t_i \ : d | r \ : r | d e \ : r | m \ : m | r e \ : m | f \ : - | - : | s & : s | f e \ : s | \end{align*}
\]

225. **Key D.**

\[
\begin{align*}
| d \ : d | t_i \ : d | r \ : r | d e \ : r | m \ : m | r e \ : m | f \ : - | - : | s & : s | f e \ : s | \end{align*}
\]

226. **Key D.**

\[
\begin{align*}
| d \ : d | t_i \ : d | r \ : r | d e \ : r | m \ : m | r e \ : m | f \ : - | - : | s & : s | f e \ : s | \end{align*}
\]

227. **Key D.**

\[
\begin{align*}
| d \ : d | t_i \ : d | r \ : r | d e \ : r | m \ : m | r e \ : m | f \ : - | - : | s & : s | f e \ : s | \end{align*}
\]

228. **Key D.**

\[
\begin{align*}
| d \ : d | t_i \ : d | r \ : r | d e \ : r | m \ : m | r e \ : m | f \ : - | - : | s & : s | f e \ : s | \end{align*}
\]

229. **Key D.**

\[
\begin{align*}
| d \ : d | t_i \ : d | r \ : r | d e \ : r | m \ : m | r e \ : m | f \ : - | - : | s & : s | f e \ : s | \end{align*}
\]

230. **Key D.**

\[
\begin{align*}
| d \ : d | t_i \ : d | r \ : r | d e \ : r | m \ : m | r e \ : m | f \ : - | - : | s & : s | f e \ : s | \end{align*}
\]

231. **Key D.**

\[
\begin{align*}
| d \ : d | t_i \ : d | r \ : r | d e \ : r | m \ : m | r e \ : m | f \ : - | - : | s & : s | f e \ : s | \end{align*}
\]
FOURTH STEP.

225. Key D.

226. Key G. Round in two parts.

227. Key C. Round in two parts.

NOW THE WINTRY STORMS ARE O'ER.

228. Key C. T. F. Seward.

1. Now the wintry storms are o'er,
2. Now responsive through the grove,

1. Spring unlocks her verdant store;
2. Softly tuned to Spring and love;

Smiling pleasure crowns the day,
Ech-to with her sportive lay,

Sweetly breathes the May, the May
Sweetly sings of May, sweet May
FOURTH STEP.

RISE, CYNTHIA, RISE.

229. **Key E♭.** M. 100 twice.

```plaintext
<table>
<thead>
<tr>
<th>d :--:</th>
<th>r :d</th>
<th>r</th>
<th>m :--:</th>
<th>f :m</th>
<th>f</th>
<th>s :--:</th>
<th>l :--:</th>
<th>l :--: t</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rise,</td>
<td>Cyn-thia,</td>
<td>rise,</td>
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B♭.t.

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f. E♭. D.C. ♯:

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f. E♭ D.C. ♯:

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WITH THE ROSY LIGHT.

230. Key C. M. 120.

D.S.

F.C.

D.C.

T. F. SEWARD.

FINE.

G.t.
### REST, WEARY PILGRIM.

231. **Key B♭.** S. C. C., or T. T. B., or S. C. B.

From Donizetti.

*May be sung in key G, by S. C. T., Tenor singing the lowest part an octave higher than written.*

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<tr>
<th>Step</th>
<th>Text</th>
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<tbody>
<tr>
<td>1. Rest, weary</td>
<td>Pilgrim! from till mornings break ing, Night's darkning</td>
</tr>
<tr>
<td>2. Rest, weary</td>
<td>Pilgrim! till mornings break ing, And birds a</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Step</th>
<th>Text</th>
</tr>
</thead>
<tbody>
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<td>m</td>
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### Pitching Tunes.

In the third step the pupil was taught to pitch the key tone of a tune by singing down the Standard Scale, stepwise, to the tone required. A shorter way may now be taught. In pitching key G the pupil need not run down to G stepwise, but will fall upon it at once from C'. In pitching key F he will take C as s, and fall to the key-tone, thus, C's m d. Key E may be pitched by falling to m, thus, C'd s m - md. Key A is pitched by falling to l, thus, C'-d'll - Id. Key D, thus, C'-d r - r'd'. The key may be pitched a little-step higher (sharper), or a little-step lower (flatter), than any tone of the Standard Scale. The tones thus required are named “C sharp,” “D sharp,” “E flat,” “D flat,” etc., and the sign ♭ is used for “sharp,” and ♮ for “flat.” A sharp bears no relation to the tone below it, and after which, for convenience, it is named, but its relation is to the tone above it. It is to the tone above it the same that t is to d, or f to s. In order to strike it correctly, sing the tone above it, and then smoothly descend a little-step to it. A flat bears no relation to the tone above it, and after which, for convenience, it is named. Its relation is to the tone below it, to which it is the same as ♭ to m, or ♮ to l. To pitch it correctly, in the cases of G♭, A♭, and D♭, we should sing the tone below it, and then rise to it a little-step. In the key B♭ take C as s, and sing s-♭d. In Key Eb take C as l, thus, C'-l t d.

See *Manual for Teachers School Series*, page 30, for plan for pitching keys.
## FOURTH STEP.

**MARY C. SEWARD.**  
23-1. **Key B♭.**

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**MURMURING BROOKLET.**  
R. SCHUMANN.

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**R. SCHUMANN.**

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<td>$d$</td>
<td>$	ext{Repeat pp. D. S. f B♭.}$</td>
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</table>
FORTHSTEP.

OUT IN THE SHADY BOWERS.

T. F. SEWARD.

T. F. S.

236. Key A7.

\[
\begin{align*}
\text{Out in the shady greenwood bowers,} & \quad \text{r} :\text{de} :\text{r} \\
\text{Balm-y the banks where blossoms creep,} & \quad \text{s}_1 :\text{l}_1 :\text{s}_1 \\
\text{Air with fragrant flowers,} & \quad \text{d}_1 :\text{d}_1 :\text{d}_1 :\text{d}_1 \\
\text{Side the fresh buds peep,} & \quad \text{f}_1 :\text{m}_1 :\text{re} :\text{m}_1
\end{align*}
\]

Fine.

Swift flee the happy summer hours
On wings a-way.

Sun beams and flowers their revels keep,
And songs re-sound.

T. E., t.

\[
\begin{align*}
\text{Birds fill the air with sweetest song,} & \quad \text{f} :\text{r} :\text{f} \\
\text{Soft-ly the leaf-y for-est bough,} & \quad \text{s}_1 :\text{l}_1 :\text{s}_1 \\
\text{Brooklet flows a-long,} & \quad \text{d}_1 :\text{d}_1 :\text{d}_1 :\text{d}_1 :\text{d}_1 \\
\text{Whisper soft and low,} & \quad \text{d}_1 :\text{d}_1 :\text{d}_1 :\text{d}_1
\end{align*}
\]

D. C.

SINGING CHEERILY.

Words and Music by W. E. SHERWIN.
FOURTH STEP.

Wreaths of melody for each brow,
When in harmony sings each one,

Eyes that sparkle with a pure delight,
All life's trials are a while for got,

Bring with beauty in their glance to night, A cheery welcome to our song.
Care and wea-ri-ness can harm us not, If we can sing a mer - ry glee. Then—

HOW SWEET TO GO STRAYING.

238. Key B♭.

T. F. SEWARD.
FOURTH STEP.

T. F. SEWARD.

239. Key B♭.

SWEET EVENING HOUR. Arr. from KULLAK, by THEO. F. SEWARD.

sweet ev'n - ing hour, O

Sweet ev'n - - -

calm and qui - et ev'n - ing, How gen - tle thy power; 1. From care each heart re -

ing hour, Sweet hour; 2. From care each heart re -

liev - ing, The birds to their nests with cheerful songs re -

ture's glad voic - es come with sound in -

zep - th - er's play where roses are in -

all is hushed to rest. O sweet ev'n - ing hour, O

Sweet ev - ery -

1. From care each heart re -

2. From care each heart re -

From care each heart re -

From care each heart re -
FOURTH STEP.

<table>
<thead>
<tr>
<th>r1</th>
<th>t1</th>
<th>d</th>
<th>l1</th>
<th>d</th>
<th>s1</th>
<th>s1</th>
<th>s1</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>calm and quiet</td>
<td>ev'n ing, How gentle thy power, O sweet ev'n ing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>s1</td>
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<td>t1</td>
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<td>ring</td>
<td>hour, Sweet hour, O sweet ev'n ing</td>
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</table>

IN THE VINEYARD.

Eliza M. Sherman.

<table>
<thead>
<tr>
<th>240. Key F.</th>
</tr>
</thead>
<tbody>
<tr>
<td>m</td>
</tr>
<tr>
<td>d</td>
</tr>
<tr>
<td>1. Long, O Master, in thy vine yard Thro' the dust and heat of day</td>
</tr>
<tr>
<td>2. Tan-gled vines and faded flow'ers, Hid den lie a mong my sheaves;</td>
</tr>
<tr>
<td>3. Gath'ered I the love ly flow'ers, With their dew y fra grance sweet,</td>
</tr>
<tr>
<td>4. Purge thou, then, the sheaves so worth-less, That I lay at thy dear feet,</td>
</tr>
<tr>
<td>s</td>
</tr>
<tr>
<td>d</td>
</tr>
<tr>
<td>S:</td>
</tr>
<tr>
<td>m</td>
</tr>
<tr>
<td>d</td>
</tr>
<tr>
<td>I have toiled, and with my burl den</td>
</tr>
<tr>
<td>Look'st thou sor row ful O Master?</td>
</tr>
<tr>
<td>Hop'ing that amid their beaut y</td>
</tr>
<tr>
<td>So they yield thee at the har vest</td>
</tr>
<tr>
<td>D.S. — Glad to rest when even ing com eth,</td>
</tr>
<tr>
<td>s</td>
</tr>
<tr>
<td>d</td>
</tr>
</tbody>
</table>

Ritard.................. FINE.

| ——— | ——— | ——— | ——— | ——— | ——— | ——— |
| r | s | ——— | t | l | s | r |
| All day long with weary feet, |
| t1 | ——— | h | d | t1 | d |
| Toil ing in thy vine yard |
| s | s | s | s | s |
| Toil ing, toil ing, toil ing, |
| s1 | s1 | s1 | s1 | s1 | s1 |
| All day long with weary feet, |
| r | r | s1 | t1 | ——— | ——— |

B. C. Unseld, by per.

| m | r | r | ——— |
| d | d | t1 | ——— |
| ——— | ——— | ——— | ——— |
| ——— | ——— | ——— | ——— |
| f1 | s1 | s1 |
| f1 | s1 | s1 |
| f1 | s1 | s1 |
| f1 | s1 | s1 |

D.S.
FOURTH STEP.

Beating Time. It was recommended in the first step (see note, page 11) not to allow pupils to beat time until they have gained a sense of time. If the teacher wishes, he may now teach beating time according to the following diagrams. The beating should be done by one hand (palm downwards), chiefly by the motion of the wrist, and with but little motion of the arm. The hand should pass swiftly and decidedly from one point of the beating to the next, and it should be held steadily at each point as long as the pulse lasts. The direction of the

motion is from the thinner to thicker end of each line. The thicker end shows the "point of rest" for each pulse.

Note.—It is better to beat the second pulse of three-pulse measures to the right, than (as some do) towards the left, because it thus corresponds with the medium beat of the four-pulse measure, and the second pulse of three-pulse measure is like a medium pulse. It is commonly treated (both rhythmically and harmonically) as a continuation of the first pulse. Similar reasons show a propriety in the mode of beating a six-pulse measure; but when this measure moves very quickly, it is beaten like a two-pulse measure, giving a beat on each accented pulse.

The Silent Quarter-pulse is indicated, like the other silences, by a vacant space among the pulse divisions. It is named sa on the accented, and se on the unaccented part of a pulse.

2-41. Keys C, G.

<table>
<thead>
<tr>
<th>TAA</th>
<th>TAI</th>
<th>TAA</th>
<th>TAI</th>
<th>TAA</th>
<th>TAI</th>
<th>TAA</th>
<th>TAI</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>.1</td>
<td>:1</td>
<td>.1</td>
<td>:1</td>
<td>.1</td>
<td>:1</td>
<td>.1</td>
</tr>
<tr>
<td>s</td>
<td>.s</td>
<td>:s</td>
<td>.m,t</td>
<td>.s</td>
<td>:s</td>
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<td>.s</td>
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<tr>
<td>m</td>
<td>.r</td>
<td>:d</td>
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<td>.m</td>
<td>.r</td>
<td>.r</td>
<td>.t</td>
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</tbody>
</table>

2-42. Key A.

HURRAH!

D.C.

2-41. Keys C, G.

<table>
<thead>
<tr>
<th>TAA</th>
<th>TAI</th>
<th>TAA</th>
<th>TAI</th>
<th>TAA</th>
<th>TAI</th>
<th>TAA</th>
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<td>.s</td>
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<td>.m,t</td>
<td>.s</td>
<td>:s</td>
<td>.s</td>
<td>.s</td>
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<tr>
<td>m</td>
<td>.r</td>
<td>:d</td>
<td>.r</td>
<td>.m</td>
<td>.r</td>
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<td>.t</td>
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</table>
**FOURTH STEP.**

Thirds of a pulse are indicated by commas turned to the right, thus, — : . || The first third of a pulse is named TAA, the second third TAI, the third third TEE; and the silences and continuations are named in the same manner as before.

### 243. Keys C, G.

<table>
<thead>
<tr>
<th>TAA</th>
<th>TAI</th>
<th>TEE</th>
<th>TAA</th>
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</thead>
<tbody>
<tr>
<td>l</td>
<td>l</td>
<td>l</td>
<td>l</td>
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<tr>
<td>d</td>
<td>r</td>
<td>m</td>
<td>:r</td>
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### 244. Keys A, F.

<table>
<thead>
<tr>
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<th>TEE</th>
<th>TAA</th>
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<td>m</td>
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### 245. Key G, D.

<table>
<thead>
<tr>
<th>TAA</th>
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<td>d</td>
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<td>d</td>
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<tr>
<td>s</td>
<td>f</td>
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</table>

### 246. Key C. Round in three parts.

\[
\begin{align*}
&| d' : d' | d' : t' \cdot d' : r' | d' : s | s : m | m : m | m : r \cdot m \cdot f |
\end{align*}
\]

Ring, ring, beautiful chimes are ringing, Sing, sing, sing, cheer-i-ly

\[
\begin{align*}
&| m : m | m : d | s : s | s : s : s : s | s : d' | d' : s |
\end{align*}
\]

birds are singing, Perfumes sweet flowers abroad are flinging.

### 247 Key C. Round for two parts.

\[
\begin{align*}
&| s : s : s : d' : d' | r' : m' | r' : d' | s | m' : d' : s : m | f \cdot s : f : m |
\end{align*}
\]

Why should we sigh for wealth or for pow'r, Since life is fleeting as an hour?
FOURTH STEP.

MERRILY SINGS THE LARK.

248. Key B flat.

<table>
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<tr>
<th>s</th>
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</table>

1. Merry sings the lark at the break of day, Tra la la la, Tra la la la, Tra la la la.
2. Rouse ye, rouse ye now at the morn ing call, Tra la la la, Tra la la la, Tra la la la.
3. Health and strength are found in the morn ing air, Tra la la la, Tra la la la, Tra la la la.

4. Hear her as she sings her mer - ry lay, Tra la la la, Tra la la la, Tra la la la.
5. Rouse, ye i - dle dream ers, one and all, Tra la la la, Tra la la la, Tra la la la.
6. Beau - ty, youth and life in na - ture fair, Tra la la la, Tra la la la, Tra la la la.

D.S.

249. Key D. Round for four parts.

| d | m | s | s | s | s | f | f | f | r | d | d | d | t | t | t | t | t | t | d |
| s | s | s | m | f | f | f | r | d | d | d | t | t | t | t | t | t | t | t | t |

Too much haste mak eth waste: Make haste slow ly-

Then you will go more sure ly:— That's so!
Syncopation is the anticipation of accent. It requires an accent to be struck before its regularly recurring time, changing a weak pulse or a weak part of a pulse into a strong one, and the immediately following strong pulse or part of a pulse into a weak one. It must be boldly struck, and the strong accent on the immediately following pulse must be omitted.

250.

\[
\begin{align*}
| & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} \\
\text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}}
\end{align*}
\]

251.

\[
\begin{align*}
| & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} & \text{TAA} \\
\text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}}
\end{align*}
\]

252. Key C. Round in two parts.

\[
\begin{align*}
| & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} \\
\text{\textit{t}} & \text{\textit{t}} & \text{\textit{t}} & \text{\textit{t}} & \text{\textit{t}} & \text{\textit{t}} & \text{\textit{t}} & \text{\textit{t}} & \text{\textit{t}}
\end{align*}
\]

T. F. S.

253. Key C. Round in two parts.

\[
\begin{align*}
| & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} \\
\text{\textit{r}} & \text{\textit{r}} & \text{\textit{r}} & \text{\textit{r}} & \text{\textit{r}} & \text{\textit{r}} & \text{\textit{r}} & \text{\textit{r}} & \text{\textit{r}}
\end{align*}
\]

254. Key C. Round in two parts.

\[
\begin{align*}
| & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} \\
\text{\textit{r}} & \text{\textit{r}} & \text{\textit{r}} & \text{\textit{r}} & \text{\textit{r}} & \text{\textit{r}} & \text{\textit{r}} & \text{\textit{r}} & \text{\textit{r}}
\end{align*}
\]

255. Key F. Round in three parts.

\[
\begin{align*}
| & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} \\
\text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}}
\end{align*}
\]

Call John the boatman, call him again, For loud roars the tempest and

\[
\begin{align*}
| & \text{\textit{s}} & \text{\textit{s}} & \text{\textit{s}} & \text{\textit{s}} & \text{\textit{s}} & \text{\textit{s}} & \text{\textit{s}} & \text{\textit{s}} \\
\text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}}
\end{align*}
\]

fast falls the rain. John is asleep, he sleeps very sound, His

\[
\begin{align*}
| & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} \\
\text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}} & \text{\textit{d}}
\end{align*}
\]

oars are at rest, and his boat is grounded, Loud roars the river, so

\[
\begin{align*}
| & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} \\
\text{\textit{s}} & \text{\textit{s}} & \text{\textit{s}} & \text{\textit{s}} & \text{\textit{s}} & \text{\textit{s}} & \text{\textit{s}} & \text{\textit{s}} & \text{\textit{s}}
\end{align*}
\]

rapid and deep: But the louder you call John, the sounder he will sleep.
FOURTH STEP.

HEAR THE WARBLING NOTES.

T. F. Seward.

256. Key G. M. 100.

1. Hear the war - bling notes of spring - time, From the gay and cheer - ful

2. Hear the ech - ies as they're ring - ing Far and near o'er bid and

La la la, la la la, la la la.

La la la, la la la, la la la.

T. F. Seward.

COME, LET US ALL BE MERRY.

Arranged, and new words.

257. Key E. M. 80.

1. Come, let us all be mer - ry, For grieving is a fol - ly;

2. A - way with all the tra - ces Of sad - ness, gloom and sor - row;

3. So when the clouds are low'ring, Then let us laugh the stronger, For thus all care o'er-

La la la, la la la, la la la.
FOURTH STEP.

CHORUS.

With a ha ha ha, And a ho ho ho ho, "Tis a 

d d d : t t t : t t .

Foueth

s m : d l . t l s f : m r d t l . r d : .

m d : . m | s f m r : d t l . t l s l . t l .

bur-y And while we live be jol-ly.

fa-ces, Let's keep them for to-mor-row.
pow'-ring, We'll sure-ly last the long-en.

d l s : s s l s x f m : .

d d d : d r . m f s s l . s l .

s s : s s s : s s s : s s s : .

d d d : d d d : r r r : .

ff

jolly old world you know.

m d : . m | s m d l . s m d l . s m d l . s m d l .

t l t l . t l . t l .

ha ha ha ha ho. All be hap-py, all be mer-ry. Let's be jol-ly as we

s s : s s s s d l d l s s . s s d l d l . s s s s . s s .

s l s l s l . s l s l .

d d d d : d d d d : d d d d . d d d d .

ff>

Expression.—The following table shows the names of the different degrees of power; the abbreviations and marks by which they are known, and their definitions. The teacher will explain these topics, as may be required, at convenient points in his course of lessons. See Manual for Teachers School Series for method of presenting the subject.

Largo - - - -
Adagio - - - A-daj-o - - - - Very slow.
Larghetto - - - - - - - -
Andante - - - A-andahn-tay - - - - Slow.
Andantino - - - A-andahn-tee-no - - Moderately slow.
Moderato - - - Mo-day-rah-to - - Moderately, medium.
Allegretto - - - - - - - - Moderately fast.
Allegro - - - A-lay-gro - - - - Fast.
Ritardando - - - Gradually slower.
Accelerando - - - At-chel-e-rah-no - - Gradually faster.
A Tempo - - - Ah tain-po - - - - - In Time.

The Hold ⊖, indicates that the tone is to be prolonged at option of the leader.

Da Capo, or D. C., means repeat from the beginning.

Dal Segno, or D. S., means repeat from the ʃ.

Fine indicates the place to end after a D. C. or D. S.
FOURTH STEP.

258. Key C.

NUTTING SONG.

B. C. UNSELD.
FOURTH STEP.

CHRISTMAS CAROL.

259. Key A7.

D.C.—1. Cheerily, cheerily sing we all, On Christmas eve the shades now fall, On
2. Heavily hung is our Christmas tree, 'Tis burdened well for you and me; The
3. Help us, dear Lord, lest we selfish be, All hearts are not as glad as we; Re-

FINE.

D.C.

D.S.
FOURTH STEP.

COME UNTO ME.

T. F. SEWARD.

260. Key Ab.

\[
\begin{align*}
\text{Come unto me,} & \quad \text{Come unto me, all ye that}
\end{align*}
\]

\[
\begin{align*}
\text{Take my yoke up on you and} & \quad \text{Take my yoke up on you and}
\end{align*}
\]

\[
\begin{align*}
\text{learn of me; For I am meek and} & \quad \text{learn of me; For I am meek and}
\end{align*}
\]

\[
\begin{align*}
ye shall find rest un - to your souls, For my yoke is eas - y and my
\end{align*}
\]
FOUTH STEP.

THE SWEET VOICE.

Grace J. Frances.

262. Key D

The sweet voice in my heart I will cherish, And when I am sad and oppressed, Its tone, Sweet voice, Mighty voice, Alleluia, Alleluia, Alleluia.

I dreamed that afar I had wandered, And stood on a desert alone; A voice o'er my spirit came stealing, How soft its magic tone.

The cares of my life in a moment Were lost in a thrill of delight; The desert transformed to a garden, Where all was lovely and bright.

I will stand in a voice in my heart I will cherish, And when I am sad and oppressed, Its tone, Sweet voice, Mighty voice, Alleluia, Alleluia, Alleluia.

Where is the bliss it gave? Why is the vision o'er? Sweet voice, Silver voice, Silver voice, That made my inmost soul rejoice.

That made my inmost soul rejoice.
FOURTH STEP.

SABBATH EVENING.

263. Key B♭.

B. C. Unseld.

F. t.

D. C. 1st verse.
104
FOURTH STEP.

HOPE WILL BANISH SORROW.

George Bennett

264. Key A

1. Once again we're doom'd to part,
Not 'tis for ever;
Love, if root-ed
You will of ten
He can still the

2. When I'm far a way from thee,
O'er the ocean sail-ing,
You will of ten

3. Faith and trust in heav'n we have,
God is ever near-
est;

in the heart,

Tears and sighs pre-
vail-ing;

storm-y wave,

time nor tide can sev-
er;

muse of me,

Bear me safe-ly, dear est;

FAIL.

Make the parting sadder still,

Check at once the ris-ing tear,

Clasp me to thy heart once more,

Roll.

LANGDON. C. M.

T. F. Seward

1. Fa-ther! I long, faint, to see The place of thine a-

2. There all the heaven ly hosts are seen. In shin-ing ranks they move, And

3. Fa-ther! I long, faint, to see The place of thine a-

leave thine earth ly courts, and flee Up to thy seat, my

drink in mor tal vig or in, With won-der and with

leave thine earth ly courts, and be For-ev-er with my

God!
EVENING ON THE LAKE.

M. L. BARTLETT, by per.

F O U R T H  S T E P .

FOURTH STEP.

A. H. HAYDEN.

266. Key C. M. 108.


M. L. BARTLETT, by per.
FOURTH STEP.

MARY C. SEWARD.

267. KEY G.

SLEEP, BELOVED.

Theo. F. Seward.

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by.

by.
ELEMENTARY RHYTHMS.

FOR PUPILS REPAIRING FOR THE FIRST AND SECOND GRADE CERTIFICATES.

These Rhythms must be done at the rate indicated by the metronome mark. The pupil must laa or taatai one complete measure and any portion of a measure which is required, as an introduction to the Exercise—the Exercise itself being taken up without pause or slackening of speed, at the right moment. The Exercise must be taatai on one tone. For amusement, it may be taatai in tune.

The keys are fixed so as to bring the tones within the reach of all voices. The Rhythm may often be learned slower than marked, and when familiar the pupils will take pleasure in largely increasing the speed.

J. C.

They are to be taught by pattern. Three or four may be practiced at each lesson until the whole are learned. The pupil is expected to practice them at home until they are thoroughly familiar, so that any one taken by lot can be correctly done.

For the First Grade Certificate, Requirement 2 is, "Taatai once, and then laa on one tone in perfectly correct time, any of the rhythms (Nos. 1, 3, 4, 5, 7, 9 or 11 which the Examiner may select. [Two attempts allowed; a different test to be given for the second trial]."

For the Second Grade Certificate, the College (see p. 3) will supply to the Examiner the test to be used. It will not contain any difficulties beyond those in "Elementary Rhythms."

1. Key F. M. 100.

```
| s | d : d | s | d : d | s . m : s . m | d , d : d | s , d : d | s , m : s , m | d , d : d |
```

Bugle Call, "Fall in."

2. Key F. M. 100.

```
| s | m | d , d : s | s | m | d , d : s | s , m | d , d : s | s , m | d , d : s , m | d |
```

Bugle Call, "Close."

3. Key A. M. 100.

```
| s | d | m , s | d , s | m , s | d , s | m , s | d , m | s , s | m , s | d , m , s | d |
```

Bugle Call, "Fatigue."

4. Key F. M. 100.

```
| s , m | d , s | d , m | s |
```

Bugle Call, "Guard."

5. Key A. M. 100.

```
| s | s , d , d , d | s , s , s | d , d , d | s , s , d , s , s | d , d , d |
```

Bugle Call, "Advance."

6. Key A. M. 144.

```
| s , m , d , m , d |
```

Bugle Call, "Extend."

7. Key E. M. 100.

```
| d , d , m , f |
```

Bayly, "In happier hours."
FOURTH STEP.

S.  Key G.  M. 100.  
Hymn Tune, "Wainwright."

```plaintext
\{(s|d) \quad :t|l \quad :t|l \quad :d \quad r:m\quad f:m\quad r:d \quad d :t|l \quad :r\}
```

O.  Key E.  M. 100.  
Hymn Tune, "Simeon."

```plaintext
\{|s|s|f|m :f|m :r|d :d|f :m|l :s|t|l :d\quad r :r \quad x\}
```

10.  Key D.  M. 100.  
(The pupils to take each part alternately).  
J. R. Thomas, "Picnic."

```plaintext
\{|m|f :r|m|d :s \quad |m|f:r|m|d :s \quad |s|f :m|f :s :d|l :s :f :m :r\}
```

11.  Key C.  M. 72.  
Tafatefe.  
Bugle Call, "Walk and Drive."  Altered.

```plaintext
\{|d,d,d,d :d|d \quad m :d :d \quad |m,m,m,m :m|s :m :m :d !,d,!d,!d :d !,d\}
```

TAAtefe.  
Bugle Call, "Hay up or Litter down."

```plaintext
\{|d,d,d,d :d|d \quad |d :s|l :s|d :d \quad m :m \quad m\}
```

13.  Key F.  M. 100.  
tafaTAI.  
Bugle Call, "Defaulters."

```plaintext
\{|s\quad d,s|l \quad m :d,s|l \quad s :s|s :s|s|s :d,s|l \quad m :d \quad s,l :m \quad m :d\}
```
22. **KEY F. M. 100.**

- Modulator Voluntaries now include transition of one remove. These should not be made too difficult by wide and unexpected leaps on to the distinguishing tone stepwise. While the effects of transition are in process of being learnt, these exercises may be sol-fa-ed, but the teacher cannot now be content with sol-fa-ing. Every exercise should also be sung to laa.

- Sight-laa-ing. The laa-voluntaries are really sight-singing exercises, if the teacher does not get into self-repeating habits of pointing. See p. 17. But, at their best, they give no practice in reading time at sight. Therefore the absolute necessity of sight-laa-ing from raw music from the book or the black-board.

- Memorizing the three keys. The pupils should now know from memory, not only what is above any one note on the modulator and what below it, but what is on its right and what on its left. The one key no longer stands alone on the mind’s modulator. It has an elder brother on the right and a younger one on the left, and each of its tones bears comparison to the other two families, and may be called to enter them. Therefore, at all the later lessons of this step, exercises should be given in committing to memory this relationship. p. 67. The pupils must learn to say these relations, collectively and each one for himself, without the modulator.

- Memory Patterns. It is difficult to indicate divisions of time by the motions of the pointer on the modulator with sufficient nicety to guide the singers in following a voluntary, and it is important to exercise the memory of tune and rhythm. For these reasons our teachers give long patterns—extending to two or more sections—including some of the more delicate rhythms. These patterns are given laa-ing, but pointing on the modulator. The pupils imitate them, without the teacher’s pointing, first sol-fa-ing and then laa-ing.

23. **KEY F. M. 72.**

24. **KEY F. M. 72.**

25. **KEY C. M. 60.**

26. **KEY F. M. 100.**

27. **KEY D. M. 72.**

- **Barnett,** “Hark! sweet echo-

- **Mazzinghi,** “Tom Starboard.”

- “Home, sweet Home.”

- **J. R. Thomas,** “Picnic.”

- **Hymn Tune,** “Prestwich.”

- **Occasional “Memory Singing”** will make him feel the use and pleasure of this.

- **Ear Exercises** (which will now include \( fe \) and \( ta \), and new difficulties of time), Dictation, Pointing and Writing from Memory, should still be practiced. Writing from memory does not at all take the place of pointing from memory. There have been pupils who could write from memory, but could not point the same tunes on the modulator. It is important to establish in the memory that pictorial view of key-relationship which the modulator gives, especially now that the study of Transition is added to that of the scale.
FOURTH STEP.

QUESTIONS FOR WRITTEN OR ORAL EXAMINATION.

DOCTRINE.

1. How many greater steps are there in the scale, and between which tones do they occur?
2. How many smaller steps are there and where do they occur?
3. How many little steps are there, and where are they?
4. What is the difference between a greater and a smaller step called?
5. How many commas has a greater step? A smaller step? A little step?
6. Why are other names are intervals called?
7. What is the interval from any tone to the next in the scale called?
8. What is the interval from any tone to the third tone from it called?
9. What is a Second called that is equal to one full step?
10. What is a Second called that is equal to a little step (half-step)?
11. What kind of a Third is equal to two steps?
12. What kind of a Third is equal to one full step and one little step?
13. What is the interval from fa to te called?
14. Which are the two most marked characteristic tones of the scale?
15. From their mental effects, what are fa and te called?
16. What is a change of key during the course of a tune called?
17. Which is the sharp distinguishing tone, and what is its mental effect?
18. Which is the flat distinguishing tone, and what is its mental effect?
19. On which side of the modulator is the first sharp key? On which side is the first flat key?
20. In going to the first sharp key what does the fa of the old key become in the new? What does the old fa become? What does the old te become? (The teacher will supply additional questions.)
21. In going to the first flat key what tone of the old key becomes doh in the new? What tone becomes ray? (The teacher will supply additional questions.)
22. What is that tone called on which the change is made from one key to another?
23. How are bridge-tones indicated in the notation?
24. What is the meaning of the little notes placed on the right or left of the key signature in transition?
25. What are the general mental effects of transition to the first sharp key? To the first flat key?
26. What is a Cadence Transition? Is it written in the “perfect” or “imperfect” way?
27. What is a Passing Transition? How written?
28. What is Extended Transition? How written?
29. What is the name for a silent quarter-pulse on the strong part of a pulse? On the weak part? How is it indicated in the notation?
30. What is the name of a pulse divided into thirds? How indicated in the notation?
31. What is syncopation?
32. What is its effect upon a weak pulse, or weak part of a pulse?
33. What is its effect upon the next following strong pulse?

PRACTICE.

14. Taatai from memory any one of the Exercises 241, 243, 252, 254, the first pulse being named.
15. Beat a number of two-pulse measures describing the motions of the I and the same with four-pulse measure the same with six-pulse measure.
16. How are bridge-tones indicated in the notation?
17. Tell which is fa and which is te, as directed.
18. Tell what tone (fa or te) is laa, as directed.
19. Taatai any rhythm of two or three four-pulse measures, belonging to this step, which the examiner shall laa to you. See page 34, question 33.
20. Taatai in tune, any rhythm of two or three four-pulse measures, belonging to this step, which the examiner shall sol fa to you.
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PART 2

THE

TONIC SOL-FA MUSIC READER

REVISED AND IMPROVED.

A COURSE OF INSTRUCTION AND PRACTICE IN THE

TONIC SOL-FA METHOD OF TEACHING SINGING,

WITH A

CHOICE COLLECTION OF MUSIC SUITABLE FOR DAY SCHOOLS AND
SINGING SCHOOLS.

BY THEODORE F. SEWARD AND B. C. UNSELD.

APPROVED BY JOHN CURWEN.

The Biglow & Main Co., Publishers,

135 FIFTH AVENUE, NEW YORK.         LAKESIDE BUILDING, CHICAGO.

FOR SALE BY BOOKSELLERS AND MUSIC DEALERS GENERALLY.
PREFACE TO PART II.

The second part of the Tonic Sol-fa Music Reader may be regarded as somewhat unique among books of its class. In the number of the subjects treated, the condensed yet thorough method of their presentation, and the variety of exercises, illustrations and pleasing musical selections, it cannot but prove of great value alike to teachers and to students. Its characteristic features may be classified as follows:

1. The advanced musical work of the fifth and sixth steps clearly elucidated and carefully developed through suitable exercises.
2. A choice set of choruses and part-songs of a corresponding grade.
3. A voice-training department, with helpful suggestions to the teacher and progressive exercises for the pupils.
4. A staff notation department in which the relation of Tonic Sol-fa training to the staff is fully explained and illustrated.

Every great reform, whether it be religious, educational or political, is sure to be misunderstood at first. The great mistake of teachers and the public with regard to Tonic Sol-fa has been in its relation to the staff. It has been supposed to be an enemy of the staff, intended to rival and supplant it. It is no more antagonistic to the staff than arithmetic is to algebra, or a dictionary to Shakespeare. It affords a most important, and, to the average human being, an indispensable preparation for the staff. As most of the singing people in America do not yet avail themselves of this preparation, they are very imperfect readers of the staff, while in England thousands are able to join the best vocal societies who are not even known as Tonic Sol-faists.

Yet it should also be understood that Tonic Sol-fa is a complete system in itself. It treats every musical truth philosophically, it symbolizes it educationally, and its literature embraces nearly all the classical vocal music that is printed in the staff notation—English glees, German glees, masses, cantatas and oratorios, from Handel's Messiah to Gounod's Redemption. Thus it gives music to the masses of the people who have not time to learn the staff. In addition to the thousands of staff readers it has created in England, there are many other thousands who sing oratorios from the Tonic Sol-fa notation.

No greater mistake can be made by teachers or learners than to suppose that the benefits of Tonic Sol-fa can be gained by using its methods and devices without employing the notation. The prevalence of this error is doing vast injury to the musical interests of this country. The use of the notation has placed England far in advance of America in its popular musical culture.

The educational value of the Tonic Sol-fa notation is shown by the fact that the staff department of this book is much more comprehensive than the instruction of ordinary staff books, explaining principles for reading difficult music; modulations, transitions, analysis of the minor, etc., which in staff books usually receive no attention whatever.

THEODORE F. SEWARD.

BENJAMIN C. UNSELD.

Requirements for the Third Grade or Intermediate Certificate.

Questions and answers, to prepare for the Third Grade Musical Theory are supplied by the College at 2 Cents per Copy, plus postage.

Examiners.— Those who hold the Fourth Grade, or a higher certificate, with Theory, and who have been appointed to examine by the College of Music.

Before examination, Candidates must satisfy the Examiner that they hold the Second Grade Certificate.

1. Memory.— (a) Excite the memory for three notes, each containing either the sharp fourth (Hé), the flat seventh (La), or the leading note of the minor mode (Re), and half-pulse notes, and write from memory in time and tune one of these tunes, chosen by lot.

Written or printed copies of the above tunes should be given to the Examiner for comparison with the Written Exercises.

The memory copies are required to be exact as respects: name, key, time, tune, etc.

2. Time.—Taatai at first sight and then laa in perfectly correct time, a rhythmical test including any of the following time forms: viz: triplets, half-pulse silences, and syncopations. (Two attempts allowed; a different test to be given for the second trial.)

Candidates may laa instead of taatai-ing the test.

3. Modulator.— (a) Sing laa to the Examiner's pointing on the modulator a volunary including transitions of one remove. (b) Sol-fa a voluntary including easy transitions of two and three removes, and phrases in the minor mode.

Candidates may laa instead of sol-faing 3b.

4. Tune.—Pitch the key-tone by means of a given C and sing the required tests which shall contain no division of time less than half-pulses: (a) Sol-fa once, then laa a test including transition of one remove. (b) Laa once, then sing to words a test without transition. (c) Sol-fa once, then laa a test in the minor mode which may contain the lines ba and ae.

Candidates may sing to laa instead of sol-faing 4a and 4c.

5. Ear Test.—Write the Sol-fa notes of any two simple phrases of five tones each, the Examiner telling the pitch of the key-tone, sounding the Doh chord, and singing the time to laa or playing it not more than twice. (Two attempts allowed; a different test to be given for the second trial.)

The College will supply to the Examiner the tests to be used in Nov. 4, and 5.

Note.—The registration fee for this Certificate is 30 cents, which is exclusive of Examiner's fee. Registration fee stamp may be purchased from the Examiner.

Persons holding the Third Grade or Intermediate Certificate are Members of the American Tonic Solfa Association, but only the members who subscribe the amount of the annual dues, one dollar, shall be entitled to voting privileges, the Official Journal, the College Calendar, and the other prints and pamphlets that may be issued by this organization.
FIFTH STEP.


The Modes.—Thus far in our studies Doh has been the key-tone, or point of repose. Any tone of the Scale may be made to predominate in a tune so as to bear the character of a key-tone and to give something of its own peculiar mental effects to the music. A mode of using the common Scale which makes Ray the most prominent tone is called the Ray Mode. A Mode which makes Lah predominant is called the Lah Mode. Tunes in the Ray and Lah Modes have a sad, plaintive effect. Tunes in the Doh Mode are more or less bright and joyous. The Doh Mode on account of its Major Third is called the Major Mode. The Ray and Lah Modes having Minor Thirds are called Minor Modes. A Major Mode is distinguished by the Major Third; a Minor Mode by the Minor Third.

The Modern Minor.—Of the Minor Modes the Lah Mode is the one most used at the present day. To give Lah the importance of a Key-tone, modern harmony requires it to have a leading tone (se), bearing the same relation to Lah that te has to doh. The introduction of se creates an unpleasant melodic interval between fah and se, to avoid which, Melody occasionally requires a new tone a step below se, called ba, having the same relation to se that lah has to te. In a downward melody soh is sometimes used instead of se. The Lah Mode thus modified by these new tones is called the Modern Minor. The essential Seventh of the Modern Minor, that required by Harmony, is se; the occasional Seventh, that required by Melody, is Soh. The essential Sixth, that required by Harmony, is fah; the occasional Sixth, that required by Melody, is ba.

Modulation.—A change of mode, during the progress of a tune, is called Modulation. A change from the major to the minor mode of the same key is called a Modulation to the Relative Minor. A change from the minor to the major mode of the same key is called a Modulation to the Relative Major. The mental effect of a modulation into the Minor mode is that of passing into shadow and gloom. Modulation into the Major mode has the effect of sunshine and cheerfulness.

The term “modulation” commonly means change of key, but in the Tonic Sol-fa method change of key is called transition, change of mode, modulation.

Transitional Modulation.—A change of both key and mode, during the course of a tune, is called Transitional Modulation. The commonest form of this change is that from the Major mode to the Relative Minor of the First Flat key. Another, though less frequent Transitional Modulation, is that to the Relative Minor of the First Sharp key.

268. Key C. Ray is D. Ray Mode.

\{ r  |  f  |  r  | l  |  f  | m  |  r  | 1  |  l  |  d'  | l  | t  | r' | 1  \}

Their blood a - - - about Je - - - ru - sa - - - lem, Like wa - ter they have shed;}

\{ l  |  d'  | s  | 1  |  f  | m  |  r  | 1  |  d  | t  | s  | 1  | m  |  r  \|

And there was none to bu - ry them, When they were slain and dead.

269. Key G. Ray is A. Ray Mode.

\{ r  | - | f  | r  | m  | - | r  | - | l  | r  | d  | r  | m  | d  | t\| | 1  \}

\{ r  | - | f  | r  | m  | - | r  | l  | l  | r  | r  | d  | r  | -  | - \}

\{ pure  |  fount - ain of  | hap - pi - ness they  | bring.  \}

\{ sweet,  |  yet how sad,  |  pen - sive thoughts they  | bring.  \}
FIFTH STEP.

270. Key B♭. Lah is A. Lah Mode. This may be sung in the Modern Minor by singing se for every s.

{ | l | d : t | l : t | l : t | l : s | d | m : r | d : t | l |
My friends thou hast put far from me, And him that did me love;

{ | m : r | d : t | l : t | l : s | d | t : l | l : t | l : s | l |
And those that my acquaintance were To darkness didn't re-move.

271. Key E♭. Lah is C. Lah Mode.

{ | l | m : f | m : d | d : t | l : m : f | m : f |
1 When the swell of the ocean No longer is seen,
2 When the sun fails in giving His heat,
3 When the moon shines no longer On mount ain and glen;

{ | m : m | r : t | m : d | t : l | m : m | l |
And the foliage of Summer Shall cease to be green;
And the scent of the rose Be not soothing and sweet;
O'tis then I'll for-get thee, But never till then.

272. Key C. Lah is A. Modern Minor.

{ | l : l | s : e : s : e | l : t : t | d : d | t : t | l : |
Sumner time is gone and sa-ly sings the breeze;

{ | m : m | f : f | m : l : d : t | l : s : e | l : |
Moan-ing as it goes through bare and leaf-less trees.

273. Key G. Lah is E.

{ | l : l | d : : d | t : l : t : l | l : m | l : t : l | d : r | m : f | m : |
1. Lone-ly hearts there are to cherish, While the days are going by;
2. O! the world is full of sigh-ing, Fall of sad and weep-ing eyes;

Wea-ry souls there are who perish, While the days are going by.
Full of grief and bit-ter cry-ing, While the days are going by.

274. Key F. Lah is D. Round in four parts.

{ | l : t | d : : d | m : m | m : l : s : e | l : m : r | d : t | l |
Thon, poor bird, mourn'st the tree, Where sweetly thou di'dst warble in thy wand'ring free.

275. Key C. Lah is A.

1st Division.


2d Division.


{ | l : s : e : f | m : l : s : e : f | m : l : s : e : f | m : s : e | l : |
FIFTH STEP.

276. **Key F. Lah is D.** Round in two parts.

\[
\begin{align*}
&| l \quad t | \quad \text{d} \quad \text{r} : - \quad \text{m} \quad \text{f} \quad \text{se} \quad \text{1} : - \\
&| l \quad \text{se} \quad \text{f} \quad \text{m} : - \quad \text{r} \quad \text{d} : t \quad \text{t} : - \\
\end{align*}
\]

277. **Key C. Lah is A.**

\[
\begin{align*}
&| d : - \quad \text{t} \quad \text{se} : - \quad \text{m} : - \quad \text{f} \quad \text{m} \quad \text{m} : - \\
&| m : - \quad \text{f} \quad \text{d} : t \quad \text{d} : - \\
&| : - \quad \text{t} \quad \text{d} : \quad \text{t} : - \quad \text{t} : - \\
&| \text{se} : \quad \text{m} : - \quad \text{r} \quad \text{m} : - \\
\end{align*}
\]

278. **Key G. Lah is E.**

\[
\begin{align*}
&| d \quad \text{d} \quad \text{t} \quad \text{t} : - \quad \text{m} : - \quad \text{r} \quad \text{d} \quad \text{t} \quad \text{t} : - \\
&| \text{m} : - \quad \text{m} \quad \text{t} \quad \text{t} : - \quad \text{m} \quad \text{m} \quad \text{m} : - \\
&| \text{t} \quad \text{t} : - \quad \text{t} : - \quad \text{t} : - \\
&| \text{t} \quad \text{t} : - \quad \text{t} : - \quad \text{t} : - \\
\end{align*}
\]

279. **Key F. Lah is D.** Round in two parts.

\[
\begin{align*}
&| l \quad l \quad \text{t} \quad \text{t} \quad \text{d} \quad \text{r} : - \quad \text{m} \quad \text{ba} \quad \text{se} \quad \text{1} : - \\
&| l \quad \text{se} \quad \text{f} \quad \text{m} : - \quad \text{r} \quad \text{d} : t \quad \text{t} : - \\
\end{align*}
\]

280. **Key C. Lah is A.**

\[
\begin{align*}
&| l \quad l \quad \text{m} \quad \text{ba} : \text{se} \quad \text{1} : \text{se} \quad \text{1} : \text{t} \quad \text{d} : \text{t} \quad \text{1} : \text{m} \quad \text{ba} : \text{se} \quad \text{1} : - \\
\end{align*}
\]

281. **Key G. Lah is E.** Round for two parts.

\[
\begin{align*}
&| \text{d} \quad \text{m} \quad \text{d} \quad \text{1} \quad \text{t} \quad \text{r} \quad \text{d} : - \quad \text{1} \quad \text{se} \quad \text{1} \quad \text{1} \quad \text{1} \quad \text{1} \quad \text{1} : - \\
\end{align*}
\]

282. **Key E\text{\textsuperscript{b}. Lah is C.** Round for four parts.

\[
\begin{align*}
&| \text{l} \quad \text{se} \quad \text{l} \quad \text{t} \quad \text{m} \quad \text{m} \quad \text{ba} : \text{se} \quad \text{l} \quad \text{l} \quad \text{t} \quad \text{d} \quad \text{r} \quad \text{d} \quad \text{r} \quad \text{m} \quad \text{r} \quad \text{d} : - \\
\end{align*}
\]

283. **Key A\text{\textsuperscript{b}. Lah is E.** Round for four parts.

\[
\begin{align*}
&| \text{m} \quad \text{m} \quad \text{1} \quad \text{1} \quad \text{t} \quad \text{t} \quad \text{d} : - \quad \text{m} \quad \text{m} \quad \text{r} \quad \text{d} \quad \text{1} \quad \text{se} \quad \text{1} \quad \text{ba} : \text{se} \quad \text{1} : - \\
\end{align*}
\]
If the teacher prefers, the Minor Mode may be introduced in imitation exercises of Major with Relative Minor. This will show the shadowy, dependent character of the Minor. The Minor Mode is so much an artificial imitation of the Major that, perhaps, the easiest way of teaching it is by comparing the Minor with its Relative Major. Let the Major be considered as a substance and the Minor as its shadow.

284. Key G. Major.  
Relative Minor.

Relative Minor.

286. Key A. Major.  
Relative Minor, with Se.

287. Key G. Major.  
Relative Minor.

288. Key F. Major.  
Relative Minor.

289. Key C. Major.  
Relative Minor.

290. Key C. Major.  
Relative Minor, with Ba.

Relative Minor.

292. Key C. Major.  
Relative Minor.

293. Key B♭. Major.  
Relative Minor.
### FIRST STEP.

**296. Key C. Lah is A.**

Extended modulation to Relative Major.

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</table>

1. Freedom spreads her down-y wings, O-ver all cre-a-ted things, Glo-ry to the
   2. Happiest spot on the sun, E'er with ge-nial rays hath shown! Let us hand from
   3. Hearts a-live with pa-triot fire, Let her fame your deeds in-spire;
   Weave the strain and

### Cossack Melody.

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<th>E</th>
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</table>

King of kings, Bend to Him the knee,
Kneel before His ra-di-ant throne.
sire to son All that makes her great,
Sound the char-i-on peaks of fame,
wake the lyre, Where your al-tars stand;
Far as rolls the swel-ling sea,

### 297. Key G. Lah is E.

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<tr>
<th>G</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
</tr>
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</table>

1. Hark the peal-ing, soft-ly steal-ing, Eye-ing bell,
   2. Wel-come is the sil - v'ry mu-sic, Sil - v'ry bell;
   Hark the peal-ing, soft-ly steal-ing, Eye-ing bell;
   Welcome is the sil - v'ry mu - sic, Sil - v'ry bell;

Clear - ly ech - o, sweet - ly ech - o, Gen - tly down the
tell - ing, gen - tly tell - ing, Of the day's tare - well.

HARK! THE PEALING.
FIFTH STEP.

298. Key C. Lah is A.

LITTLE BY LITTLE.

T. F. SEWARD.

NIGHT! LOVELY NIGHT!

Arr. from MENDELSSOHN.

T. F. SEWARD.

FINE.

D.C.
FIFTH STEP.

302. Key B♭. Lah is G.

WHY WAILETH THE WIND?

T. F. Seward, by per.

303. Key F. Passing Modulation to Relative Minor.

C. Steggall.

ENNERDALE.
**FIFTH STEP.**

### HOME RETURNING.

305. Key D. With strong accent. Extended modulation to Relative Minor.

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<tr>
<th>HOME RETURNING.</th>
<th>T. F. SEWARD.</th>
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<td>s\textsuperscript{f} : r\textsuperscript{t}</td>
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<tr>
<td>d\textsuperscript{d} \text{m}: f</td>
<td>m\textsuperscript{r} : f</td>
</tr>
<tr>
<td>1. Home returning from a-far, Heart with joy up -</td>
<td>2. Other lands have treasure vast, Home alone has love to share, Yonder see the Now for-get - ting</td>
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<td>m\textsuperscript{s} : d\textsuperscript{f} : d\textsuperscript{f}</td>
<td>s\textsuperscript{s} : s</td>
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<td>d\textsuperscript{d} : d : d</td>
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<td>r\textsuperscript{t} \text{d}\textsuperscript{t} : s</td>
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<td>m\textsuperscript{r} : f</td>
<td>f\textsuperscript{m} \textsuperscript{r} : t\textsuperscript{t}</td>
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<tr>
<td>Guiding star, O what pleas - ure draweth nigh; Long I've wandered sad and lone,</td>
<td>all the past, In the joy that waits me there; Many years have pass'd a-way,</td>
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<td>m\textsuperscript{r} : m \textsuperscript{d} : d</td>
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<td>Home and dear ones far a-way, From my heart all hope hath flown, We're me now this Home below - ed</td>
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<tr>
<td>1. Home return - ing, from a-far, Hearts with joy up - lift ed high,</td>
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<td>Yonder see the guiding star, O what pleas - ure draweth nigh.</td>
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HURRAH! WELCOME THE DAY.

CHORUS.

HURRAH! welcome the day,
we, la la la la la la!}

Till ro - sy eve shall beam,
With joy our ear will greet.

We'll.

Then.

We'll.

Then.

Then.

While.

The.

Chern. 

† rall.

†
FIFTH STEP.

THE SONG OF THE OLD BELL.


CHORUS.

Dim. rit.

Ding.

Dong.

Dong.
Transitional Modulation.

308. Key F. (First Sharp minor.) C.t. Lah is A.
{\begin{align*}
m : r & \quad d : m & \quad s : f & \quad m : - & \quad m : f \\
\text{f, F.} & \quad m : - & \quad m : f & \quad m : - \end{align*}}

309. Key F. (First Flat minor.) f.Bb. Lah is G.
{\begin{align*}
m : r & \quad d : m & \quad s : f & \quad m : - & \quad m : f \\
\text{F.t.} & \quad m : - & \quad m : f & \quad m : - \end{align*}}

310. Key G. (First Flat minor.) f.C. Lah is A.
{\begin{align*}
d : s & \quad l : s & \quad d : r & \quad m : - & \quad m : f \\
\text{G.t.} & \quad m : - & \quad m : f & \quad m : - \end{align*}}

311. Key G. (First Sharp minor.) D.t. Lah is B.
{\begin{align*}
d : s & \quad l : s & \quad d : r & \quad m : - & \quad m : f \\
\text{f.G.} & \quad m : - & \quad m : f & \quad m : - \end{align*}}

312. Key G. (First Flat minor.)
{\begin{align*}
d : - & \quad d : s & \quad t : t & \quad d : - & \quad m : s & \quad m : f \\
\text{f C. Lah is A.} & \quad m : - & \quad m : f & \quad m : - \end{align*}}

313. Key G. (First Sharp minor.)
{\begin{align*}
d : - & \quad d : s & \quad t : t & \quad d : - & \quad m : s & \quad m : f \\
\text{D.t. Lah is B.} & \quad m : - & \quad m : f & \quad m : - \end{align*}}
### FIFTH STEP.

#### GRACE CHURCH.

| m  | r  | d  | t  | d  | r  | m  | f  | s  | f  | m  | r  | d  | t  | d  | f  | d  | f  |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| s  | f  | m  | r  | d  | t  | d  | s  | s  | f  | m  | r  | m  | ----|

#### G.C. Lah is A.

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#### O PARADISE!

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#### B.B.7.

Where loyal hearts and true,

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Hap - py land Where they that loved, are blest?

| r  | d  | r  | m  | d  | r  | t  | d  | s  | f  | m  | m  |

Joseph Barnby.
FIFTH STEP.

IN THE HOUR OF TRIAL.

J. B. Dykes.

318. Key F.

IN THE HOUR OF TRIAL.

J. B. Dykes.

319. Key G. Cadence Transitional modulation to First Flat minor.
THE HOMELAND.

A. S. SULLIVAN.

FIFTH STEP.

1. The Homeland! O the Homeland! The land of souls free-born!
2. My Lord is in the Home-land, With angels bright and fair;
3. For loved ones in the Home-land, Are waiting to come Where neither thing nor
d:

s | s | f | m | s: | s: | f | m: | s:
:

s: | s: | f | m | s: | s: | f | m: | s:
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r | r | s | m: | r: | d: | t: | d: | s: | s: | f | m: | s:
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r | r | s | m: | r: | d: | t: | d: | s: | s: | f | m: | s:
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f:

f:

PETROX.

"Passing" Transitional Modulation to First Flat minor.

W. BOYD.
THE LAST SLEEP.

**FIFTH STEP.**

### 324. Key D.
Transitional Modulation, sharp and flat.

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A.t.

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F.D.

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### ESTHER.

**325. Key D.**
Transitional Modulation, Sharp Cadence, Flat "passing."

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J. BARNBY.

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FIFTH STEP.

SING YE JEHOWAH'S PRAISES.

326. Key G. Allegretto.

S: D. t.

1st time. D.S. T.G. 2nd time.

| T. F. Seward, by per. | 135 |

---

S: D. t.
FIFTH STEP.

Earth now to heaven rais es Her voice in grateful lays.

Far, far a-way, Far, far a-way, All, all have strayed,

Yet, ye Jehovah's prais es. Praise ye His name for ever.

Yet His love, Yet His love,
FIFTH STEP.

THE KING AND THE MILLER.

327. Key C. Lah is A

1. There dwelt a miller
   hale and bold, Be-
   side the riv-
   er
   Dee;

2. "Thou'rt wrong, my friend," said
   old king Hal, "As wrong as wrong can
   be;"

3. The miller smiled and
   doffed his cap— "I
   earn my bread," quoth
   he;

4. "Good friend," said Hal, and
   sighed the while, "Fare-
   well, and hap-
   py be;"

He worked and sang from
morn till night, No
lark more blithe than
he;

For could my heart be
light as thine, I'd
glad-
ly change with
three.

But say no more, if
thou'dst be true, That
no one en-

thy meal - y cap is
worth my crown; Thy
mill my king - dom's
fee,

And this the bur-
den
of his song For
ev - er nsed to
be;

And tell me now, what
makes thee sing With
voice so loud and
free,

I owe no one I
can - not pay, I
thank the riv-
er
Dee,

Thy meal - y cap is
worth my crown; Thy
mill my king - dom's
fee,

the bur - den
of his song For
ev - er nsed to
be;

Thy meal - y cap is
worth my crown; Thy
mill my king - dom's
fee,

no, not I! And
no one en-

I'm the king, Be -
side the riv -
er
Dee? And
no one en -

grinds the corn To
feed my babes and
me!"

That
Such
men as thou are
Eng - land's boast, O
mil - ler of the
Dee!"

"I en - vy no one—
no, not I! And
no one en -

While I am sad, tho'
I'm the king, Be -
side the riv -
er
Dee? And
no one en -

That turns the mill that
grinds the corn To
feed my babes and
me!"

Such
men as thou are
Eng - land's boast, O
mil - ler of the
Dee!"
FIFTH STEP.

QUESTIONS FOR WRITTEN OR ORAL EXAMINATION.

DOCTRINE.

1. What tone has, thus far, been the key-tone, or point of whose?

2. Must Doh always be taken as the key-tone, or may any other tone be made to predominate in a tune?

3. What is meant by the Ray Mode?

4. What are the general mental effects of the Ray and Lah Modes?

5. What is the mental effect of the Doh Mode?

6. What is the Lah Mode commonly called?

7. What are the Ray and Lah Modes called?

8. What is the commonest form of this change?

9. What is the essential Seventh of the Modern Minor?

10. Which of the Minor Modes is the most used at the present day?

11. What is required to give Lah the importance of a key-tone?

12. What does the introduction of Se create?

13. How is this avoided?

14. What is the Lah Mode modified by these new tones called?

15. What is the essential Sixth of the Modern Minor?

16. What is the essential Sixth? The occasional Sixth?

17. What is a change of Mode called?

18. What is the change from the Major to the Minor mode of the same key called? From the Minor to the Major?

19. What is the mental effect of a modulation into the Relative Minor? Into the Major?

20. What is a change of both key and mode called?

21. What is the commonest form of this change?

22. What is another, though less frequent, Transitional Modulation?

PRACTICE.

23. Draw from memory a modulator illustrating the Minor Mode.

24. Imitate in the Minor Mode any Major phrases sung or played by the Examiner, but none more difficult than Nos. 284 to 286.

25. Pitch from the tuning fork the Lah of key D, G, E, A.

26. Follow the Examiner's pointing in a voluntary containing all the tones of the Modern Minor, including also, modulations to the Relative Minor, and Transitional modulations to the First Flat and First Sharp Minor.

27. Point and sol-fa on the modulator any one of the following four exercises, 272, 274, 280, 281, chosen by the Examiner.

28. Write from memory any other of these four exercises chosen by the Examiner.

29. Sing at sight, sol-fa or laa, any exercises in the Minor Mode not more difficult than these pieces.
SIXTH STEP.

Transitions of more than one remove.

Two Removes.—The transitions used thus far have been transitions of one remove—to the First Sharp key or First Flat key—requiring the change of but one tone. But the music often passes into the Second, Third and Fourth Sharp or Flat keys, requiring the change of two, three and four tones. Transitions to the First Sharp or First Flat keys are called transition of One Remove. Transitions to the Second Sharp or Second Flat keys are called transitions of Two Removes. In two-sharp removes the music is placed one step higher; *fah* and *doh* of the old Key are omitted and two new tones, *me* and *te* are taken instead. Of these two distinguishing tones *t* is the more important because it distinguishes the *second* sharp remove from the first. In the signature this new *t* is placed nearest the key-name; thus—*A. t. m.* In two-flat removes the music is placed one step lower; *te* and *me* of the old key are omitted and *doh* and *fah* of the new key take their places. The new *f* is the more important because it distinguishes the *second* flat remove from the first. In the signature this new *f* is placed nearest the key-name, thus—*d.f.A.* Of the mental effects, transition of two sharp removes is expressive of rising emotion, more intense or more excited feeling. Transition of two flat removes is expressive of falling emotion, more intense seriousness and depression. When the music passes over the first sharp key to the first flat key or *vice versa*—swinging across the modulator—we call this form of two removes “oscillating transition.” It is of frequent occurrence and is generally quite easy to sing. This “oscillation” across the original key keeps that key in mind, and lessens the violent effect of the two removes. A transition of two removes from a Principal Key (a principal transition) is seldom used except for imitation and sequence. Such transitions are comparatively easy when the music is exactly imitated in the new key.

Three Removes.—Transitions to the Third Sharp or Third Flat keys are called transitions of Three Removes. Three sharp removes place the new key a Minor Third below, and three flat removes a Minor Third above the old key. In other words, *lah* becomes *doh* and *doh* becomes *lah*. On account of this relation between the *lah* of one key and the *doh* of the other, transitions of three removes are commonly Transitional Modulations. The mental effects are obvious—for a transition of three flat removes and a modulation from major to minor together naturally produce a gloomy depression of feeling; and a transition of three sharp removes and a modulation from minor to major combines to produce a strange kind of excitement. In transitions of three removes three tones of the old key are taken out to give place to the three distinguishing tones of the new key. In three-sharp removes *s.o.h.*, *doh* and *fah* of the old key are displaced by *lah*, *me* and *te* of the new key.

The *t* is the last new tone required and is placed nearest the key-name in the signature, thus—*A. t. m. l.* In three-flat removes the *te*, *me* and *lah* of the old key are displaced by *s.o.h.*, *doh* and *fah* of the new key. The *f* is the last new distinguishing tone and is placed nearest the key-name in the signature, thus—*s. d. f. A.* In Transitional Modulations of three removes the similarity of the upper part of the two modes (*m b a s l* and *s l t d*) assists the ear in passing over from one key into the other, especially if that form of the minor mode containing *ba* is used. The third flat remove is the more difficult to sing, simply because the minor mode into which it enters is itself artificial and difficult. The third sharp remove is the less difficult, because the major mode into which it enters is more natural to the ear.

Four Removes.—Transitions into the Fourth Sharp or Fourth Flat keys are called transitions of Four Removes. Four flat removes place the new key a Major Third below, and four sharp removes a Major Third above the previous key. In other words, *doh* becomes *me*, or *me* becomes *doh*. In four-flat removes the tones of the old key displaced are *te*, *me*, *lah* and *ray*; the distinguishing tones of the new key are *ray*, *soh*, *doh* and *fah*. The new *f*, being the last new flat, is placed nearest the key-name in the signature, thus—*r. s. d. f. A.* In four-sharp removes the tones of the old key displaced are *ray*, *soh*, *doh* and *fah*; the distinguishing tones of the new key are *ray*, *lah*, *me* and *te*. The new *t*, being the last new sharp, is placed nearest the key-name in the signature, thus—*A. t. m. l. r.*

Difficult Removes.—All removes beyond the first are difficult to sing without the aid of instruments. The greater the number of changes, the greater is the difficulty of adjusting the ear and mind to the new relations. Of 32 or more possible transitions and transitional modulations only nine or ten are much used. Transitions of the third, fourth and other removes are not much used except in connection with instrumental accompaniment.

Relation of Keys in a Tune.—Every tune has its Principal Key (that is, commencing, and closing, and prevailing key). The other keys are called Subordinate Keys. Transitions from and to the Principal Key are called Principal Transitions. Transitions between Subordinate Keys are called Subordinate Transitions. In speaking of Subordinate Keys we have to bear in mind not merely their relation of one, two, or three removes (flat or sharp) from the last key heard, but also their more important relation to the Principal Key. Subordinate Keys may be three or four removes from each other, but only one or two from the Principal Key.
### 328. Key C. Two Sharp Removes

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<th>$s:f$</th>
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**D.t.m.**

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**MODULATOR, Showing Two Removes.**

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<th>$r'$</th>
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<td>$d'e$</td>
<td>$t$</td>
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<td>$d'$</td>
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### 329. Key D.

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<th>$s.f:m.r$</th>
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**E.t.m.**

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### 330. Key F.

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<th>$m:s$</th>
<th>$d.r:m$</th>
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**G.t.m.**

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<th>$d.r:m$</th>
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### 331. Key G.

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**A.t.m.**

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<th>$m.r:d.t_l$</th>
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### 332. Key Eb.

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<th>$d:m$</th>
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**F.t.m.**

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<th>$m.s:f.m$</th>
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**f.Bb.**

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<th>$l_l:t_l$</th>
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**f.Eb.**

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333. **Key D. Two Flat Removes.**

\[
\begin{array}{c|c|c|c|c|c|c|c|c}
| s & l & s.f & m.r & d & r & m :- & f.s & l & s.f & m.r & d & r & m :- \\
\end{array}
\]

G.t.

\[
\begin{array}{c|c|c|c|c|c|c|c|c}
| m & l & s.i & d & d.t & d.r & m :- & m & l & s.m & s.f & m.r & d :- \\
\end{array}
\]

D.t.

\[
\begin{array}{c|c|c|c|c|c|c|c|c}
| t.m & f & s & m & f.s & l.t & d' :- & t.m & f & m & r & d.s.i & l.t & d :- \\
\end{array}
\]

G.t.

\[
\begin{array}{c|c|c|c|c|c|c|c|c}
| d.f.F. & s'r & m & f & r & d & r & m :- & \end{array}
\]

G.t.m.

\[
\begin{array}{c|c|c|c|c|c|c|c|c}
| m & f & r & d & r & m :- & m't & t & d' & s & l & t & d :- \\
\end{array}
\]

F.F.

\[
\begin{array}{c|c|c|c|c|c|c|c|c}
| d.f.F. & r & m & f & r & d & t_i & d :- & \end{array}
\]

F.C.

\[
\begin{array}{c|c|c|c|c|c|c|c|c}
| d.f.F. & l & s_i & d & s_i & l & s_i & d & t.m & s & m & f & r & d :- & d.r & s & r & m & f \\
\end{array}
\]

\[
\begin{array}{c|c|c|c|c|c|c|c|c}
| f & m & m & r & s & r & m & f & f & m & m & m & t_i & d & s_i & l & t_i & d :- \\
\end{array}
\]

F.B♭.

\[
\begin{array}{c|c|c|c|c|c|c|c|c}
| r & s & t & l & d & r & m :- & r & s & t & l & d & r & m :- \\
\end{array}
\]

F.B♭.

\[
\begin{array}{c|c|c|c|c|c|c|c|c}
| d & t_i & d :- & d & r & f & m & r & d & t_i & d :- & d & r & f & m & r & d & t_i & d :- \\
\end{array}
\]

A.B♭.
SIXTH STEP.

339. Key F.

CORONA.

L42

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<th>339. Key F.</th>
<th>C.t.</th>
<th>H. J. GAUNTLIGHT.</th>
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<td>m :.-m</td>
<td>r : d</td>
</tr>
<tr>
<td>:s</td>
<td>m :.-m</td>
<td>r : d</td>
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1. Thou art gone up on high To mansions in the skies; And round Thy throne un-earth's most bit- ter
2. Thou art gone up on high: But Thou didst first come down, Through all the bright ones
3. Thou art gone up on high: But Thou shalt come a-

| d' : t' | r' : s | m' : -m' | m' : r' | d' : - | : t' | m : -r | d : t' | t' : - | : t' |
| m : fe | s : s | s : -fe | s : f | m : - | : s1 | s1 : -se | s1 : l' | s1 : - | : s1 |

cessing ly The songs of praise a rise. But we are ling ring here With
ag o nly To pass un to Thy crown. And girt with griefs and fears Our
of the sky At tend ant in Thy train. O by Thy sav ing power So

| d' : d' | t : t | d' : -d | d' : t | d' : - | : d' | r : -t | m : r | m : - | : r |
| l : l | s : s | d' : -l | s : s | d : - | : ma | m1 : -m | m1 : f | m1 : - | : se |

F.H.

| d : -t | l : s1 | k't : r | t1 : s1 | m : -d | f | r | s : - | : f | m : -f | m : r | d : - |
| m1 : -m | m1 : m1 | s1 : r | t1 : s1 | d : -d | d : d : t | d : - | : d | d : -d | d : t' | d : - |

sin and care op press'd, Lord, send Thy promised Com fort er, And lead us to Thy rest.
onward course must be: But on ly let that path of tears Lead us at last to Thee.
make us live and die; That we may stand, in that dread hour, At Thy right hand on high.

| d : -r | d : d : t | r : t | s : l | l : s | s : - | : l | s : -l | s : f | m : - | : |
| l : -se | l : d | s1 : r | t1 : s1 | d : -f | r : f | m : - | : f | s : -s | s1 : s1 | d : - |

ELLWOOD.

<table>
<thead>
<tr>
<th>340. Key C.</th>
<th>G. A. MACLEHREN.</th>
</tr>
</thead>
<tbody>
<tr>
<td>s : m'</td>
<td>d'</td>
</tr>
<tr>
<td>m : s</td>
<td>s</td>
</tr>
<tr>
<td>1. Je sus is our Shep herd, Wip ing ev ery tear;</td>
<td></td>
</tr>
<tr>
<td>2. Je sus is our Shep herd, Well we know His voice</td>
<td></td>
</tr>
<tr>
<td>3. Je sus is our Shep herd, For the sheep He bled;</td>
<td></td>
</tr>
</tbody>
</table>

| d' : - | d' : d' | d' : - | s : - | s : - | : d' |
| d' : -d | d : -d | d : -d | m : -m | m : m | m : -m |
| G.H. | f : - | : m | r : - | : d |

| r' : - | s : l | t : | d' : l | d' : - | l : - | : | l : - | : | l : - |
| f : - | f | f : - | f | m : - | l : - | : | s : d : l | t : - | t : - |

| Fold ed in His bo som, What have we to fear? |
| How its gen tlest whis per Makes our heart joy ice; |
| Ev ery lamb is sprin gled With the blood He shed; |

| s : t | t : d' | r' | d' : - | m' : - | : |
| t : - r | s : - | s1 |
| 1. m : l | s | f : - | r | d : - | : | d : - |
| s : d : d | t : - | t : |

| What have we to fear? |
| Makes our heart joy ice; |
| With the blood He shed; |
SIXTH STEP.

CLARK.

D.t.

E.t.m

f.G.

D.f.D.
SAUNDERS.

1. Thine is the pow-er, Lord, Hum-bly we crave,
   pow-er, Lord, bend;
   pow-er, Lord, the need;

2. Thine is the pow-er, Lord,
   Low-ly we bend;
   Thine is the pow-er, Lord,

3. Thine is the pow-er, Lord,
   Ours is the need;
   Thine is the pow-er, Lord,


F.t.

1. Let us to win,
   Hard are we now be-set,
   Be our watch and word,

2. Grant us Thy peace;
   Now, from the temp-ter, Lord,
   Sav - iour Di-vine.

3. Are we not Thine?
   Striv - ing with sin.
   Thou our re - lease.

GRACIOUS SPIRIT, HOLY GHOST.

C.t. Lah is A.

1. Gra-cious Spir - it, Ho - ly Ghost,
   Taught by Thee, we cov - et most,
   Love is meek, and

2. Love is kind, and suf - fers long;
   Love is meek, and thinks no wrong;

3. Faith will vau - ish in - to sight;
   Hope be emp - tied in de - light;

f. d.f.A7. Lah is F.

Of Thy gifts at Pen - te - cost,

Love than Death it - self more strong:

Love in Heav'n will shine more bright:

Copyright, 1885, by Biglow & Main.
SIXTH STEP.

346. Key E. Lah is C. THREE SHARP REMOVES.

347. Key C. Lah is A.

348. Key E. THREE FLAT REMOVES.

349. Key G.

350. Key G.
### SIXTH STEP.

#### VOX DILECTI.

<table>
<thead>
<tr>
<th>Note</th>
<th>Text</th>
<th>Note</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{m} )</td>
<td>Lay down, thou weary</td>
<td>( \text{m} )</td>
<td>down, and drink and</td>
</tr>
<tr>
<td>( \text{m} )</td>
<td>Earthing water;</td>
<td>( \text{m} )</td>
<td>Thy head up on My breast;&quot;</td>
</tr>
<tr>
<td>( \text{m} )</td>
<td>came to Je-sus</td>
<td>( \text{m} )</td>
<td>and I was, Weak and</td>
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<td>( \text{m} )</td>
<td>and found, In</td>
<td>( \text{m} )</td>
<td>and I drank Of</td>
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<tr>
<td>( \text{m} )</td>
<td>came to Je-sus,</td>
<td>( \text{m} )</td>
<td>and I was, Weak and</td>
</tr>
<tr>
<td>( \text{m} )</td>
<td>look to Je-sus,</td>
<td>( \text{m} )</td>
<td>and I was, Weak and</td>
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</table>

#### THE STORM.

<table>
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<th>Note</th>
<th>Text</th>
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<tbody>
<tr>
<td>( \text{m} )</td>
<td>Hides the sun's brief</td>
</tr>
<tr>
<td>( \text{m} )</td>
<td>Or if waves of ocean</td>
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<tr>
<td>( \text{m} )</td>
<td>I behold His love,</td>
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<tr>
<td>( \text{m} )</td>
<td>His pow'er,</td>
</tr>
</tbody>
</table>
THE LIGHT AT HOME.

Wm. Mason, Mus. Doc., by per.

SIXTH STEP.

THE LIGHT AT HOME.

1. The light at home! how bright it beams, When eve - ning shades ows round us fall! And
2. When through the dark and storm-y night, The way - ward wan - d’rer home - ward hies, How
3. The light at home! how still and sweet, It peeps from you - der cot - tage door, The

S:

r.s.d.f.D°.

F.t.m.l.r.

APRIL.

H. E. Nichol.

p 357. Key A. Allegretto.

m: .m | f: l | r: .m | m: .r | d: .d | d: .d | f: m | r: .d | m: l

H: .m | r: .m | l: .l | m: l | d: .d | d: .d | f: m | r: .m | m: l

Key F. Moderato.

s: l | l: l | m: l | r: .r | m: .r | m: .m | m: .m

s: s | s: s | l: s | s: s | s: s

m: f | m: f | m: f | s: s | m: f | m: f | s: s

1. The light at home! how bright it beams, When eve - ning shades ows round us fall! And
2. When through the dark and storm-y night, The way - ward wan - d’rer home - ward hies, How
3. The light at home! how still and sweet, It peeps from you - der cot - tage door, The

s: s | s: s | s: s | s: s | s: s | s: s

s: l | s: l | s: l | s: l | s: l

s: s | s: s | s: s | s: s | s: s

s: s | s: s | s: s | s: s | s: s
SIXTH STEP.

E.t.

hands with buds are
soon her weeping
stars are bright a-
m : m m : m r : : r : : d l : t l : t l

l a - d - en, Her
hush - es, Grown
love her, The
r : : r r : : r
d : : m ma:

E.t. (continued)

r.s.d.f.C. Loh is A.

form is full of grace,
So ten - der, shy, ca - pri - cious.

erly in an hour.
She pours a tide of splen - dor O'er
erly winds are mild.
She sets our feet to dance - ing, She

A.t.m.l. rall.

dew - y, sweet and fair, so sweet and fair, so sweet and fair.
all the wait - ing earth, o'er all the wait - ing earth,

erst our hearts to praise, our hearts to praise,

A.t.m.l. (continued)

A.pril is de - li - cious, What - ev - er guise she wear;
Our A : pril is de - li - cious, What - ev - er guise she wear;
Our A : pril, sad and ten - der, Or gay and full of mirth;
Our A : pril, sad and ten - der, Or gay and full of mirth;
Our dar - ling A : pril, glanc - ing A - long the gold - en days;
Our dar - ling A : pril, glanc - ing A - long the gold - en days;

rall.

A.pril is de - li - cious, What - ev - er guise she wear.
A : pril is de - li - cious, What - ev - er guise she wear.
A : pril, sad and ten - der, Or gay and full of mirth.
A : pril, sad and ten - der, Or gay and full of mirth.
glanc - ing A - long the gold - en days.
glanc - ing A - long the gold - en days.
SIXTH STEP.

To stand on life's great shore, to work and dream;
Our voices meet and swell in blithe fare-well;
The good old days live on, old days live on;

Hark! hark! the voice of the Shall not be for 
old school bell rings your knell, Be not for 
meet, and swells in blithe, Be not for 
not be brought, shall not be brought.

MIDNIGHT CRY.

Sir G. A. Macfarren.

loins are girt, whose lamp is burning bright;
main without, and knock, and vainly cry;
Master shall surprise, With lamp untrimmed, unhappy;
Christ shall gird thee on His own bright wedding-robe of light, the 

C. t. m. l.

1. Be hold the Bridesgroom cometh in the midst of the night, And blest is he whose 
2. Be ware, my soul, take thou good heed, lest thou in slumber lie, And like the five, re 

r.s. d. f. E 

G.t.
### JACK AND JILL.

**SOP.**
```
\begin{align*}
m : & \quad : m \\
:\text{Jack and Jill went up the hill, To fetch a pail of water;} \\
\end{align*}
```

**ALTO.**
```
\begin{align*}
d : & \quad : d \\
:t_1 : & \quad : r \\
\end{align*}
```

**S.&T.**
```
\begin{align*}
dl : & \quad : t \\
\text{Jack fell down and broke his crown, And Jill came tumbling after.} \\
\end{align*}
```

**A&B.**
```
\begin{align*}
d : & \quad : t_1 \\
\text{The cat and the fiddle, The cow jumped over the moon; The little dog laugh'd to see such sport, And the dish ran away with the spoon.} \\
\end{align*}
```

**SOP.**
```
\begin{align*}
m : & \quad : m \\
\text{Jack and Jill went up the hill, To fetch a pail of water;} \\
\end{align*}
```

**ALTO.**
```
\begin{align*}
d : & \quad : d \\
:t_1 : & \quad : r \\
\end{align*}
```

**S.&T.**
```
\begin{align*}
dl : & \quad : t \\
\text{Jack fell down and broke his crown, And Jill came tumbling after.} \\
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```

**A&B.**
```
\begin{align*}
d : & \quad : t_1 \\
\text{The cat and the fiddle, The cow jumped over the moon; The little dog laugh'd to see such sport, And the dish ran away with the spoon.} \\
\end{align*}
```
**ALL MERRILY SINGING.**

From "Faust."

(Note.—The first movement is to be sung as a round in four parts, the Soprano, Alto, Tenor and Base following each other consecutively.)

### Key A♭

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<tr>
<td>All merri ly sing ing, Fill with mirth the air;</td>
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<tr>
<td>Bells cheer i ly ring ing, Glad ness ev ry where.</td>
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</table>

E♭,t.

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<tbody>
<tr>
<td>1. Far o ver the fields they come, With hearts mer ry and free,</td>
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<td>2. Glad mel o dy fills the breeze, And glides gai ly a long,</td>
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<td></td>
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<tr>
<td>3. O beau ti ful sil ver bells, That ring, cheer i ly ring,</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>t m : : :</th>
<th>m : m : m</th>
<th>m : : s</th>
<th>m : : f</th>
<th>s : : :</th>
<th>m : m : m</th>
<th>m : : : :</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birds car ol where e'er they roam, And woods ech o their glee.</td>
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<td></td>
<td></td>
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<tr>
<td>Borne play ful ly o'er the lake Where waves rip ple with song.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Still o ver the fair y dells What joy ev er they bring.</td>
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</table>

| m : : : : | m : m : m | m : : s | m : : f | s : : : | m : m : m | m : : : : |
Questions for Written or Oral Examination.

DOCTRINE.

1. What are transitions to the first sharp or first flat keys called?
2. What are transitions to the second sharp or second flat keys called?
3. What interval, upward or downward, is the music moved in two sharp removes?
4. What tones of the old key are omitted?
5. What new tones are introduced?
6. Which of these is the more important, and why?
7. Where is this new tone placed in the signature?
8. In two flat removes, by what interval, upward or downward, is the music moved?
9. What tones of the old key are omitted?
10. What new tones take their places?
11. Which of these is the more important, and why?
12. Where is this new tone placed in the signature?
13. What is the mental effect of two sharp removes? Of two flat removes?
14. What is oscillating transition?
15. What are transitions to third sharp or third flat keys called?
16. In three sharp removes, by what interval, upward or downward, is the new key moved? In three flat removes?
17. In three sharp removes, what does La become?
18. In three flat removes, what does Do become?
19. On account of the relation between La and Do of the two keys, transitions of three removes are commonly what?
20. What is the mental effect of a transitional modulation of three flat removes? Of three sharp removes?
21. In three sharp removes, what tones of the old key are displaced?
22. What new tones take their places?
23. Which of these is the last new sharp, and where is it placed in the signature?
24. In three flat removes, what tones are displaced?
25. What new tones take their places?
26. Which is the last new flat and where is it placed in the signature?
27. In transitions of four sharp removes, by what interval, upward or downward, is the new key placed? In four flat removes?
28. In four flat removes, what does Do become?
29. In four sharp removes, what does Re become?
30. In four flat removes, what tones are displaced?
31. What new tones take their places?
32. Which of these is the last new flat, and where is it placed in the signature?
33. In four sharp removes, what tones are displaced?
34. What new tones take their places?
35. Which of these is the last new sharp, and where is it placed in the signature?
36. What is the commencing, closing and prevailing key of a tune called?
37. What are the other keys called?
38. What are transitions from and to the Principal key called?
39. What are the transitions between the Subordinate keys called?

Practice.

40. Follow the Examiner's pointing in a voluntary containing transitions of two or three removes.
41. Sing your part in Exs. 340, 342, 344, which the Examiner may select.
42. Sing your part in Exs. 351, 353, 354, which the Examiner may select.
43. Sing your part in Exs. 355, 359, which the Examiner may select.
44. Sol-fa and point on the modulator from memory an example containing transitions of two and three removes.
45. Write from memory a similar example.
### MY DREAM.

**Key A♭**

*(SONG WITH VOCAL ACCOMPANIMENT)*

<table>
<thead>
<tr>
<th>M</th>
<th>D</th>
<th>T</th>
<th>F</th>
<th>M</th>
</tr>
</thead>
<tbody>
<tr>
<td>m : -</td>
<td>d</td>
<td>t_i</td>
<td>d</td>
<td>s_i</td>
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<tr>
<td>l : -</td>
<td>l</td>
<td>s_f</td>
<td>l</td>
<td>m</td>
</tr>
<tr>
<td>m : -</td>
<td>re,m</td>
<td>f</td>
<td>t_i</td>
<td>d</td>
</tr>
</tbody>
</table>

1. In light and shade the soft winds played, Where clover blooms a-long the stream; Bent low the stream; Bent low the stream; Bent low the stream.
2. And basking there in perfumed air, And in the sun - shine's golden beam, Two hearts a - sweet wild song, Were strangely mingled in my dream, In light and shade the soft winds played, Where clover blooms a-long the stream; Bent low the stream; Bent low the stream; Bent low the stream.
MISCELLANEOUS.

THE FAIRY'S ISLE.

MARY LADD.

pp Key B♭.

1. In eve - ning's smile
   This lit - tle isle,
   Gleams fair a - mong the waves,
   That toss their spray, And bound a - way,
   "m" |  "m" | "m" | "m" | "m"
   "m" : "m" : "m" : "m" : "m"
   "m" : "m" : "m" : "m" : "m"
   "m" : "m" : "m" : "m" : "m"
   "m" : "m" : "m" : "m" : "m"

2. The moon - beams here,
   Fall soft and clear,
   And stars blink with de - light,
   That men in green, And gold - en sheen, Bound a - way, "s" | "s" | "s" | "s" | "s"
   "s" : "s" : "s" : "s" : "s"
   "s" : "s" : "s" : "s" : "s"
   "s" : "s" : "s" : "s" : "s"
   "s" : "s" : "s" : "s" : "s"

3. O mor - tal, come, To our fair - y home,
   O mor - tal, com, To our fair - y home,
   Waves, light, And stars blink with de - light,
   "d" : "d" : "d" : "d" : "d"
   "d" : "d" : "d" : "d" : "d"
   "d" : "d" : "d" : "d" : "d"
   "d" : "d" : "d" : "d" : "d"

F. I. pp Cres.

Gleams fair a - mong the waves,
And stars blink with de - light,
"s" : "s" : "s" : "s" : "s"
"s" : "s" : "s" : "s" : "s"
"s" : "s" : "s" : "s" : "s"
"s" : "s" : "s" : "s" : "s"

That toss their spray, And bound a - way,
And men in green, And gold - en sheen, Bound a - way, "d" | "d" | "d" | "d" | "d"
"d" : "d" : "d" : "d" : "d"
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From "The Singer," by per. of Biglow & Main.
MISCELLANEOUS.

161

MISCELLANEOUS.

THROUGH THE DAY.

KEY E2.

B. C. Unsel..
MISCELLANEOUS.

No path we shun, no dark-ness dread, O

No path

FOREST SONG. EVENING.

Copyright, 1881, by Biglow & Main.
EMMA S. STILLWELL.

MISCELLANEOUS.

AUTUMN SONG.

T. F. SEWARD, by per.

```
1.0 wav - ing, moaning autumn trees, Say where - fore do ye sigh? Ye
2.0 faint, faint life, O doubting soul! These leaf - lets that I meet that ye should sigh, While
3.0 wav - ing, moaning autumn trees, 'Tis weave yourselves such forth sweet incense - love - -er things than

 royal robes, It must be - royal robes, It must be sweet to die; Clad in more lavish beauty now Than
 as they fade, Per - fume their low - ly bed, - And teach sweet truth, if we will read What change your dirge-notes to a psalm, - They
 autumn leaves Do fade and droop and die; - Yet change your dirge-notes
     - - - -

 drapes the west ern every leaf has drapes the western bloom again on
 sky, Clad in more lavish beauty now Than ev - ery leaf has
every leaf has said, And teach sweet truth, if we will read What change your dirge-notes
bloom again on high; - Yet change your dirge-notes
```

```
O wav - ing, moaning autumn trees, Say where - fore do ye sigh? Ye
sky, Clad in more lavish beauty now Than
said, And teach sweet truth, if we will read What
high, - - - - - -
```

```
weave yourselves such royal robes, It must be sweet, It must be sweet to die.
```

```

```
```
**SWEET AND LOW.**

**TENNYSON.**

*pp Key C. Larghetto. M. 100.*

1. Sweet and low,
   Sleep and rest,

2. Sleep and rest,

Wind of the west - ern
Fa - ther will come to thee

---

**J. BARNBY.**

**MISCELLANEOUS.**

---

---
**MISCELLANEOUS.**

**GRANDEUR.**

Key E♭. With the utmost dignity and firmness.

Arr. from Wagner

---

**TRUST.**

T. F. Seward, by per.
BOAT SONG.

**MARY A. LATHBURY.**

**THEO. F. SEWARD.**

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1. Float - ing,  
2. Float - ing,  
3. Float - ing,  
4. C. Float - ing,  

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**FINE.**

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Rock - ing,  
Rock - ing,  
Rock - ing,  

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**C. T.**

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Bells are peal - ing,  
All hearts blend - ing,  
Drift - ing,  

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H. P. M. & Grace J. Frances.

GOOD-NIGHT, MY DARLING.

(FOR MALE VOICES.)

Hubert P. Main.

Copyright, 1883, by Hubert P. Main.
### Key C.

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### JESUS, I COME TO THEE.

1. Jesus, I come to Thee, no one beside
2. Far from the narrow way long have I strayed,
3. Back to Thy dear love for shelter and rest,

Dear Lord, like a bird to its nest;
Cares for the Dark clouds have
Flee, I, O

Help less and des o late,
Now to Thy mercy I
Noth ing I bring Thee, but

Open now Thine arms to me,
Pity, Lord, and comfort me;

Lord, take me Lord, take me
Lord, take me

Lord, take me

Lord, take me
STAND BY THE FLAG.

KEY D. Maestoso e marcato.

Henry Tucker.

MISCELLANEOUS.

Friends a guardian robe,

And spread to ma - - tions round the joyful sto - ry. Of

Waving folds have met,

In all the dread ar - ray of sanguine bat - tle, The

Free - dom’s tri - umph o - ver all the globe.

Stand by the flag on

Point ed lance and glitt'ring bay - o - net.

Stand by the flag all

Land and ocean bil - low;

Doubt and treason scorn - ing.

By it your fa - thers stood, unmoved and true,

Liv ing de -

Fend - ed. dying, from their pil - low, With their last bless - ing passed it un - to you.

Float un - til the - ternal morn - ing Pales in its glo - ries all the light of time.

Repeat.

Sentiment.
MINOR MODE PHRASES,
SELECTED FROM WELL-KNOWN COMPOSERS.

For the 5th requirement of the Intermediate Certificate, any one of Nos. 11 to 22, taken by lot, must be Sol-fa'd in correct tune and time. Two attempts allowed. The key may be changed when necessary.

No. 1. Key G. Lah is E.
\[\{ \begin{align*} & l : l _ { 1 } \cdot t _ { 1 } \cdot d r \quad \text{Still as un-daun-ted ed} \quad \text{on we stray,} \quad \text{Through} \quad \text{many a} \quad \text{tan-gled brake,} \\
& m : - r \quad \text{pause to mark the} \quad \text{si-lent way The} \quad \text{cau-tious trav-ler's take.} \end{align*} \]

From "'Tis when to sleep." Sir H. Bishop.

No. 2. Key B♭ Lah is G.
\[\{ \begin{align*} & m _ { 1 } \cdot m _ { 1 } \cdot m _ { 1 } \cdot m _ { 1 } \quad \text{Bump not the flask, thon} \quad \text{churl-ish clown,} \\
& t _ { 1 } : m _ { 1 } \quad \text{On the board as tho' you would break it!} \end{align*} \]

From the "Turkish Drinking Song." Mendelssohn.

No. 3. Key A. Lah is F♯.
\[\{ \begin{align*} & m : r \quad \text{At Christmas time, when} \quad \text{frost is out,} \\
& d : l _ { 1 } \quad \text{The year is grow-ing old,} \\
& t _ { 1 } : m _ { 1 } \quad \text{But sure-ly, soon as} \\
& m : f \quad \text{A-pril comes, 'Twill wake and bloom a-gain.} \end{align*} \]

From a Part-Song. W. Boyd.

No. 4. Key C. Lah is A.
\[\{ \begin{align*} & l : m \quad \text{Sweet Spring a-gain re-turn-ing,} \\
& m : d \quad \text{Makes ev-ry bo-som glad,} \\
& d : l _ { 1 } \quad \text{The birds are sing-ing} \\
& t : t \quad \text{from each spray, 'Tis I a-lone am sad.} \end{align*} \]

From "The Dawn of Day." Welsh Air.

No. 5. Key A. Lah is F.
\[\{ \begin{align*} & m : r \quad \text{The birds are sing-ing} \\
& d : l _ { 1 } \quad \text{from each spray, 'Tis I a-lone am sad.} \\
& t _ { 1 } : d l _ { 1 } \quad \text{Hath the pro-phet min-stred?} \\
& : l _ { 1 } \quad \text{It o-men s great suc-cess in war,} \end{align*} \]

From "There are good fish in the sea." J. R. Thomas.

No. 6. Key D♭ Lah is B♭.
\[\{ \begin{align*} & l _ { 1 } \cdot t \quad \text{From his cave in Snow-don's mountains,} \\
& d l _ { 1 } \quad \text{Hath the pro-phet min-stred?} \\
& t _ { 1 } \quad \text{It o-men s great suc-cess in war,} \end{align*} \]

From "Of noble race was Shenkin." Welsh Air.
### No. 7. Key C. Lah is A.

```
No. 7. Key C. Lah is A.
{ [m] l :m | [f] :m .r | l :m | [f] :m .r | l :l .se | l :l .t | d' | :-- |-- }
{ We | all must work, it | is our lot, Each | one must take his part; }
{ [m] .r | d' | d' | d' | t l | l | l | l .se | l :l .se | l :l .se | l :-- |-- }
{ There's no - thing done, There's no - thing won, Without the earn - est heart. }
```

### No. 8. Key A. Lah's F#.

```
No. 8. Key A. Lah's F#.
{ [m] | d :-- | t l | l :-- | m l | m l | m :-- | r :d | t l :-- |-- }
{ The sad leaves are | dy - ing, the sweet birds have flown, }
{ [m] l | t l :d | t l | se | m l | m l | d :-- | r :d | t l :-- |-- }
{ O'er ev - 'ry fair blos - som once bloom - ing and bright, }
{ [m] | d :-- | r :d | d :-- | l l | l :-- | l l | se | l l :-- |-- }
{ The frost spi - rit lays her cold fin - gers to - night. }
```

### No. 9. Key B♭.

```
No. 9. Key B♭.
{ d .r | m | se | l l | t l | d | r | d | t l | l :r | m :-- |-- }
{ Where war - like | Ju - das | wields his right - eous sword. }
```

### No. 10. Key F. Lah is D.

```
No. 10. Key F. Lah is D.
{ [m] | l :m ,m d | m ,m | t l | m | l l :t l | d :d ,r | m :m | l l :-- }
{ Mourn not for the owl, nor his gloom - y plight; The | owl hath his share of good; }
{ [m] | m :t l ,d | l l | m ,m | m :t l ,d | l l | t l | d :m ,m | l :-- | m :-- | }
{ Nor lone - ly the bird, nor his ghast - ly mate, They're each un - to each a pride, }
{ [m] | s .s | f | m ,m | r :d | f :-- .r | m l :f | r | m m | l l :-- |-- }
{ Thrice fond - er, per - haps, since a strange dark fate Has rent them from all be - side. }
```

### No. 11. Key B♭. Lah is G.

```
No. 11. Key B♭. Lah is G.
{ [m] | m l :-- .m | ba .se | l l | t l | d :m | r :l l | d :-- | t l |-- }
{ Veil'd by thy cloak of | crim - son gold, Thy | day's high du - ty | done. }
```

### No. 12. Key C. Lah is A.

```
No. 12. Key C. Lah is A.
{ se :l | se :m | m :re | m :m | ba .se | l :t | d' :t | l l |-- }
{ On thee a - lone our | spir - its stay, While | held in life's un - e - ven way. }
```

### No. 13. Key D. Lah is B.

```
No. 13. Key D. Lah is B.
{ [m] | l :m | ba .se | l | t | d' :se | l :t | l l |-- }
{ Or heav'n, earth, seas and sky In one son fu - sion }
{ d' :-- | f | m :r | d :t | l l :-- |-- }
{ lie, Ere in a daugh - ter's blood. }
```
MINOR MODE PHRASES.

No. 14. Key D. Lah is B.
\[
\begin{align*}
\text{m} & : \text{m} \quad \text{b}a : \text{s}e \quad \text{l} \quad \text{t} \quad \text{d} \quad \text{f} \quad \text{f} : \text{m} \quad \text{r} \quad \text{d} : \text{t} \quad \text{l} : \text{d} \\
\text{Cold} & \quad \text{in} \quad \text{the} \quad \text{grave} \quad \text{lies} \quad \text{she}, \quad \text{Sleep} - \quad \text{ing} \quad \text{peace} \quad \text{ful} - \quad \text{ly}.
\end{align*}
\]

From "The Lady of the Lea." Henry Smart.

No. 15. Key D. Lah is B.
\[
\begin{align*}
\text{m} & : \text{l} \quad \text{t} \quad \text{d} \quad \text{l} \quad \text{t} \quad \text{m} \quad \text{f} : \text{m} \quad \text{r} \quad \text{d} : \text{t} \quad \text{l} : \text{d} \\
\text{All} & \quad \text{in} \quad \text{the} \quad \text{downs} \quad \text{the} \quad \text{fleet} \quad \text{was} \quad \text{moo}r'd, \quad \text{The} \quad \text{streamers} \quad \text{waving} \quad \text{in} \quad \text{the} \quad \text{wind},
\end{align*}
\]

From "Black-eyed Susan." Leveridge.

No. 16. Key C. Lah is A.
\[
\begin{align*}
\text{b}a : \text{s}e \quad \text{b}a : \text{s}e \quad \text{l} \quad \text{t} \quad \text{d} \quad \text{l} \quad \text{d} \quad \text{l} \quad \text{m} \\
\text{Does} & \quad \text{my} \quad \text{sweet} \quad \text{Wil} - \quad \text{liam}, \quad \text{Does} \quad \text{my} \quad \text{sweet} \quad \text{Wil} - \quad \text{liam}
\end{align*}
\]

From "Now May is here." Henry Smart.

No. 17. Key A. Lah is F\#.
\[
\begin{align*}
\text{b}a : \text{s}e \quad \text{b}a : \text{s}e \quad \text{l} \quad \text{t} \quad \text{d} \\
\text{From} & \quad \text{the} \quad \text{same}.
\end{align*}
\]

No. 18. Key C. Lah is A.
\[
\begin{align*}
\text{b}a : \text{s}e \quad \text{b}a : \text{s}e \quad \text{b}a : \text{s}e \quad \text{t} \quad \text{d} \quad \text{l} \quad \text{m} \\
\text{From} & \quad \text{"Achieved} \quad \text{is} \quad \text{the} \quad \text{glorious} \quad \text{work}." \quad \text{Haydn.}
\end{align*}
\]

No. 19. Key C. Lah is A.
\[
\begin{align*}
\text{b}a : \text{s}e \quad \text{b}a : \text{s}e \quad \text{b}a : \text{s}e \quad \text{t} \quad \text{d} \quad \text{l} \quad \text{m} \\
\text{For} & \quad \text{"Esther."} \quad \text{Handel.}
\end{align*}
\]

No. 20. Key B\#. Lah is G.
\[
\begin{align*}
\text{b}a : \text{s}e \quad \text{b}a : \text{s}e \quad \text{b}a : \text{s}e \quad \text{t} \quad \text{d} \quad \text{l} \quad \text{m} \\
\text{From} & \quad \text{"Jack Frost."} \quad \text{J. L. Hatton.}
\end{align*}
\]

No. 21. Key C. Lah is A.
\[
\begin{align*}
\text{b}a : \text{s}e \quad \text{b}a : \text{s}e \quad \text{b}a : \text{s}e \quad \text{t} \quad \text{d} \quad \text{l} \quad \text{m} \\
\text{From} & \quad \text{"The Three Fishers."} \quad \text{G. A. Macfarren.}
\end{align*}
\]

No. 22. Key E\#. Lah is C.
\[
\begin{align*}
\text{b}a : \text{s}e \quad \text{b}a : \text{s}e \quad \text{b}a : \text{s}e \quad \text{t} \quad \text{d} \quad \text{l} \quad \text{m} \\
\text{Phrases} & \quad \text{from} \quad \text{"Israel} \quad \text{in} \quad \text{Egypt."} \quad \text{Handel.}
\end{align*}
\]
Voice training naturally divides itself into three departments—the training of the chest, the training of the larynx and the training of the mouth; in other words, the control of the breath, the proper use of the registers and the production of good tone. There must be exercises for training and strengthening the muscles of the chest, to obtain control over the slow emission of the breath; exercises for developing and strengthening the registers, and exercises for placing and purifying or beautifying the tone. Only the general principles of voice training are given here. More complete instructions will be found in the Standard Course and Teachers' Manual. Behnke's "Mechanism of the Human Voice" and Webb and Allen's "Voice Culture" are also recommended, especially the latter for exercises and studies.

The vocal organ is a wind instrument, the machinery of which consists of—

The Bellows.—The Chest and Lungs—which supplies the motive-power—breath.

The Tone-Producer.—The Larynx—which creates the tone.

The Resonator.—The Throat and Mouth—which gives color or quality to the tone.

The Bellows.—The apparatus of breathing may be thought of as a wind-chest, having at the back the back-bone, at the sides and in front the ribs and breast-bone, and at the bottom a movable floor called the diaphragm. This diaphragm is a muscular membrane placed across the body, forming a flexible partition between the chest and abdomen. It is arched upward like an inverted basin. During inhalation it flattens and descends, thus increasing the capacity of the chest. The lungs, which fill the greater part of this wind-chest, are like two great sponges, full of cells, containing air. Respiration consists of two acts—namely, inspiration, taking in the air, and expiration, giving it out. The forces by which these acts are carried on are the natural elasticity of the lungs and the muscular action of the ribs and diaphragm. It is not necessary for our present purpose to describe all the actions of the muscles used in breathing, it is enough for the singer to know that such muscles exist and that they need to be trained and strengthened. The Wind-pipe is a tube or passage-way for the air to and from the lungs. On the top of the wind-pipe is placed

The Tone-Producer—The instrument of voice, which is in every person's throat, is called the Larynx or Voice-box. It is a very complex structure, consisting of various cartilages and ligaments, and may be described as resembling a funnel, the bowl of which has been bent into a triangular shape. The most prominent angle forms the protuberance, which may be seen and felt on the outside of the throat, commonly known as Adam's apple. Inside the larynx are—

The Vibrators or real producers of the voice. They are two elastic cushions, or lips, with sharp edges, called rather inappropriately the "vocal cords." They are attached to the walls of the larynx, one on each side, and in ordinary breathing are drawn apart, thus allowing the air to pass up and down freely. When the voice is to be produced they are brought together in the middle of the larynx, thus closing the passage, so that the air from the lungs being forced past the vocal cords, sets them in vibration and thus produces a tone. The pitch of the tone produced is according to the thickness, the tightness, and the length of the vocal cords set in vibration. The thicker, looser and longer the cords are, the lower is the tone produced; and the thinner, tighter and shorter they are, the higher is the pitch of the tone. Let it be clearly understood that the voice originates in the larynx, its pitch is varied there, its quality, good or bad, it gets in the mouth.

The Registers are caused by the quantity, that is, the thickness and length, of the vibrating membranes put in use. A register is a series of tones produced by the same mechanism—by the same adjustment or action of the vocal cords. In the lowest or Thick register the tones are produced by the vibration of the vocal cords through their whole length and thickness. The sensation is as though the tones were produced in the chest, and for this reason this series of tones is called by many teachers the "Chest" register. In the middle or Thin register the tones are produced by the thin edges of the vocal cords alone vibrating. The sensation is that of a vibration in the throat, for this reason this series is called by many teachers the "Medium" or "Falsetto" register. For the tones of the highest or Small register the vocal cords are shortened, leaving only about one third of their length to vibrate. The sensation is as though the tones were produced in the head, hence the term "Head" register. The physical cause of the change of register is this: as the voice ascends in the Thick register the cords are stretched more and more tightly for each higher tone. When this process of tightening has been carried as far as the cartilages will bear the strain, the register is changed, and the thin edges of the cords vibrate, producing a higher sound with less effort. As the voice ascends, the process of tightening once more commences, and goes on until again the cartilages have reached the utmost point of tension. Beyond this point the voices of men do not go, but women have a still higher register, which is produced by shortening the cords. These doctrines of the registers are not founded upon mere conjecture, but are based upon facts obtained by actual observation, by means of the laryngoscope,* of the action of the vocal cords in the living throat.

The point at which the vocal cords naturally change from the Thick to the Thin register is just below the pitch G, most commonly the break occurs at E or F. This break is at the same point of absolute pitch in all voices, whether of men or women. It is in the higher part of the male voice and lower part of the female voice. The change from the Thin to the Small register occurs only in the upper part of the female voice, about the pitch of g', top of the treble staff. The change from the Lower Thick into the Upper Thick, and from the Lower Thin into the Upper Thin are changes of quality more than changes of mechanism or action of the larynx.

* The laryngoscope (larynx-box) is a small mirror with a slender handle. By placing it in the back of the mouth, over the throat, and with a properly adjusted light, the whole machinery of the larynx may be plainly seen.
The diagram shows the ordinary range of the human voice, the compass of the different voices and the divisions of the registers. It will be noticed that the Tenors and Basses use the Thick register almost exclusively. Men naturally use this register in speaking. Very rarely a man may be heard speaking in his Thin register, with a thin, squeaking quality. The constant use of the Thick register in speech is the reason why men are tempted to strain their voices upward, and to neglect the cultivation of their Thin register. Tenors should carefully train the upper tones of the Thick and Lower tones of the Thin register. Women commonly speak in their Thin register—occasionally a woman is heard to speak in the rough Lower Thick. It is this common habit of using the Thin register in speech which tempts them, in singing, to employ it downward more than is necessary, and so, to neglect and ignore the better tones of the Thick register. In women's voices it is the Thick register which is commonly found to be uncultivated. Many soprano singers do not know what it is, and even contraltos are afraid to employ what they think is a man's voice. In men it is the Thin register which is usually untrained, and Tenors hesitate to use what they think is a woman's voice.

It is never safe to force a lower register higher than the limit here given. The upper register may and should be carried downward, over or through several tones of the lower register. It is in this way that a blending or equalization of the registers is accomplished. A good singer should be able to pass from one register to another without allowing the difference to be noticed. The three tones of the Upper Thick register, D, E, F, which may be sung in either the Thick or the Thin register, are called optional tones, and the pupil is advised to exercise both registers on these three tones in order to equalize their quality and power and to use either register interchangeably.

We now come to the third and last part of our instrument, namely—

The Resonator—The throat and mouth. Quality of Voice (that which makes the difference between a hard, wiry voice, a soft, clear voice, a muffled, hollow voice, a full, rich voice), etc., depends chiefly upon the mouth, though to some extent on the management of the breath and the natural peculiarity of the larynx. The mouth can be put into a great variety of positions, so as to enlarge, lessen, or alter its cavity. The different positions produce the different vowels—"oo," "ah," "ee," etc. It is the shaping of the mouth more than all that determines the quality of the tone produced; and the physical part of voice training, beside strengthening the lungs and bringing the vocal cords under the will of the singer, consists in learning to strengthen the good and suppress the bad elements of which every sound is made up.

The direction of the breath is an important point. The cardinal rule is "throw the breath forward." Do not let it strike at the back of the mouth, or pass up through the nostrils, but try to direct it upon the roots of the upper teeth. Think of the tone as being produced, apparently, between the lips, rather than in the throat. The quality of the tone depends greatly upon the habit of throwing the air-stream forward in the mouth. Certain vowels naturally favor this habit more than others. In English, "ee," "ai," "o" and "oo" (as in "eel," "pail," "pole" and "pool") are all "forward" vowels. These vowels, however, do not promote the proper opening of the mouth. The most useful vowel in vocal practice, that which opens the mouth properly and places the tongue most favorably, is the open vowel "ah" (as in father, bar, far, etc.). But this vowel is commonly formed by most persons far back in the mouth. To bring it forward, begin the tone with "oo" placed well forward, upon the lips, then change the "oo" to "oo," keeping the tone forward and finally change the "oo" to "ah," keeping the "ah" forward. It is better to precede these "oo, oh, ah" exercises with staccato exercises upon the syllable "koo" to secure a clear attack; they also throw the tone forward and make the throat supply.

Voice Training in Class.—It is only to a small extent that voice training can be carried out in class, but the experience gained in a well trained class will encourage many pupils to seek additional practice in private lessons under a competent teacher. Only when the pupils themselves are intelligent and observant students of their own voices can voice training in class be profitable. In ignorant and careless hands it may destroy voices by forcing them up into unnatural registers. No teacher should attempt to carry his pupils far into these studies, who has not himself studied and been trained in them. It is well for the student to know at once that the secret of success will not be in the particular form of his exercises, or in the multitude of them, or in their being written by this man or the other,—but in their being frequently used and perfectly worked through. Every one should seek to have a cultivated voice. The cultivated voice is known from another by its first sound. There is no mistaking the master of his instrument.

a.—The double horizontal lines at a shows the places of the great break between the Thick and Thin registers.

b.—The single lines at b, c and d show the places of the lesser breaks

c.—The dotted lines show the average places of the breaks.

Only the ordinary compass of voices is given in the above diagram. Many voices are capable of carrying the tones several degrees higher or lower than the limit here assigned. In practice, however, it is best never to force the extreme tones. The pupil should confine his practice to those tones that can be reached with comparative ease.
Breathing Exercises.—Position: Pupils standing, arms akimbo, hands upon the waist, fingers in front.

I. Inhale slowly as the teacher raises his hand.

Draw in the breath through a small opening in the nearly closed lips, as though sipping hot soup. Expand the waist and lower part of the chest but not raise the shoulders.

Exhale suddenly as the teacher drops his hand.

Expel the air through the wide open mouth, as in a heavy sigh.

Repeat a number of times.

II. Inhale as above. Hold the breath while the teacher's hand remains up, about four seconds.

The breath must be held, not by closing the throat, but by keeping the chest distended—the mouth and throat open.

Exhale as above. Several repetitions.

III. Inhale rapidly and deeply, through the nostrils, as the teacher raises his hand with a quick movement.

Exhale slowly and steadily as the teacher gradually lowers his hand.

Expel the air through a small orifice in the lips, as though "blowing the fire," or cooling the hot soup. The air must not ooze out, as if it were, of its own weight, but should be forced out with more or less pressure from the chest. Repetitions.

IV. Inhale quickly as in III.

Exhale slowly through the closed teeth forming the sound of s (as in hiss). This may also be done with f, th, sh, also changing from s to f, etc., without stopping the flow of breath.

Repetitions.

V. Inhale as in III.

Exhale sustaining the tone G, vowel Ah, while the teacher slowly counts eight; again ten, and again twelve, etc. Increase the length of tone at each lesson until it reaches twenty or more counts.

It is not intended that all of the above exercises are to be done at each lesson, only one or two should be done at a time. They should be introduced in the order given, and when all of them have been practiced the teacher will vary the exercises so as to avoid sameness and mere routine.

1. Keys D, E, F. May be used in First Step. To be taught by pattern.

   \[
   \begin{align*}
   \text{Koo} & : \quad \text{Koo, koo, koo, koo, koo,} \\
   \text{Koo} & : \quad \text{Koo, koo, koo, koo, koo,} \\
   \text{Koo} & : \quad \text{Koo, koo, koo, koo, koo,} \\
   \text{Koo} & : \quad \text{Koo, koo, koo, koo, koo,}
   \end{align*}
   \]

2. Keys C, D.

   \[
   \begin{align*}
   \text{Koo} & : \quad \text{Koo, koo, koo, koo, koo,} \\
   \text{Koo} & : \quad \text{Koo, koo, koo, koo, koo,}
   \end{align*}
   \]
1. Keys E, F, G. May be used in Second Step.

\[
\begin{align*}
\text{d} & : - \quad \text{r} : - \\
\text{koo} & \quad \text{m} : - \\
\text{Oo} & \quad \text{Oo} \\
\text{Oo} & \quad \text{Oh} \\
\text{Oo} & \quad \text{Ah} \\
\text{koo} & \quad \text{ah} \\
\end{align*}
\]

2. Keys E, F, G.

\[
\begin{align*}
\text{d} & : - \\
\text{r} & \quad \text{m} : r \\
\text{Oo} & \quad \text{Oo} \\
\text{Oo} & \quad \text{Oh} \\
\text{Oo} & \quad \text{Ah} \\
\text{koo} & \quad \text{ah} \\
\end{align*}
\]

3. Keys E, F, G.

\[
\begin{align*}
\text{d} & : - \\
\text{r} & \quad \text{m} : r \\
\text{Oo} & \quad \text{Oo} \\
\text{Oo} & \quad \text{Oh} \\
\text{Oo} & \quad \text{Ah} \\
\text{koo} & \quad \text{ah} \\
\end{align*}
\]


\[
\begin{align*}
\text{d} & : - \\
\text{r} & \quad \text{m} : f \\
\text{koo} & \quad \text{koo} \\
\text{koo} & \quad \text{koo} \\
\end{align*}
\]

1 If a piano or organ is available the following exercise may be used instead of No. 1 and 2, page 179, and Nos. 1 and 4, page 180. May also be used with the time-form of No. 1, page 179.

\[\text{Koo-ah, etc.} \quad \text{May be carried up to E at the discretion of the teacher.} \]

At first the practice to be confined to the limit here given. Later on, at the discretion of the teacher, the compass to be extended up to G' and down to, G₂ in the proper registers.
1. KEYS E, F, F♯, G.

   d
   d
   d
   Koo
   Koo
   Koo
   Koo

2. KEYS E, F, F♯, G.

   d
   d
   d
   Koo
   Koo
   Koo
   Koo

3. KEYS D, E♭, E, F.

   d
   d
   d
   Koo
   Koo

4. KEYS C, D♭, D, and higher at the discretion of the teacher.

   d
   d
   d
   Koo
   Koo

5. KEY A, A♭, G down to D. For Thin register, male voice.

   d
   d
   d
   Koo
   Koo

6. KEYS E♭, E, F, F♯, G. For Thin register, male voice.

   d
   d
   d
   Koo
   Koo

7. KEYS E♭, D, D♭, C. For Thin register, male voice. May be sung by ladies and gentlemen together, ladies singing an octave lower than written.

   m
   m
   m
   Koo
   Koo
KEYS D, E♭, E, F. For blending the registers.

1. LADIES.

<table>
<thead>
<tr>
<th>Thick</th>
<th>Thin</th>
</tr>
</thead>
<tbody>
<tr>
<td>d</td>
<td>d</td>
</tr>
</tbody>
</table>

2. GENTLEMEN.

<table>
<thead>
<tr>
<th>Thick</th>
<th>Thin</th>
</tr>
</thead>
<tbody>
<tr>
<td>d</td>
<td>d</td>
</tr>
</tbody>
</table>

3. KEYS D to F. For blending registers, female voice.

<table>
<thead>
<tr>
<th>Thick</th>
<th>Thin</th>
</tr>
</thead>
<tbody>
<tr>
<td>d'</td>
<td>m</td>
</tr>
<tr>
<td>Ah...</td>
<td>Id...</td>
</tr>
</tbody>
</table>

4. KEYS C, C#, D, E♭. For blending registers, male voice.

<table>
<thead>
<tr>
<th>Thick</th>
<th>Thin</th>
</tr>
</thead>
<tbody>
<tr>
<td>d</td>
<td>m</td>
</tr>
<tr>
<td>Ah...</td>
<td>Id...</td>
</tr>
</tbody>
</table>

5. KEYS C to E, for female voice. KEYS A to D♭, for male voice.

<table>
<thead>
<tr>
<th>Thick</th>
<th>Thin</th>
</tr>
</thead>
<tbody>
<tr>
<td>d</td>
<td>m</td>
</tr>
<tr>
<td>Ah...</td>
<td>Id...</td>
</tr>
</tbody>
</table>

6. KEYS D to F.

<table>
<thead>
<tr>
<th>Thick</th>
<th>Thin</th>
</tr>
</thead>
<tbody>
<tr>
<td>d</td>
<td>m</td>
</tr>
<tr>
<td>Oo</td>
<td>m</td>
</tr>
<tr>
<td>Oh</td>
<td>ah</td>
</tr>
</tbody>
</table>

7. KEYS C to E♭.

<table>
<thead>
<tr>
<th>Thick</th>
<th>Thin</th>
</tr>
</thead>
<tbody>
<tr>
<td>d</td>
<td>m</td>
</tr>
<tr>
<td>Oo</td>
<td>ah</td>
</tr>
</tbody>
</table>

8. KEYS F, E, E♭, D.

<table>
<thead>
<tr>
<th>Thick</th>
<th>Thin</th>
</tr>
</thead>
<tbody>
<tr>
<td>d</td>
<td>m</td>
</tr>
<tr>
<td>Oo</td>
<td>m</td>
</tr>
<tr>
<td>oo</td>
<td>ah</td>
</tr>
</tbody>
</table>

pp 8. KEYS F, E, E♭, D.
1. KEYS B♭, A, Ab and G. For the Thick register. Sing slowly, with full, deep, resonant tones.

\[
\begin{align*}
\text{Ah} & \quad \text{Ah} \\
\text{Ah} & \quad \text{Ah} \\
\text{Ah} & \quad \text{Ah} \\
\end{align*}
\]

2. KEYS G, Ab, A and B♭.

\[
\begin{align*}
\text{Ah} & \quad \text{Ah} \\
\text{Ah} & \quad \text{Ah} \\
\text{Ah} & \quad \text{Ah} \\
\end{align*}
\]

3. KEYS G, Ab and A. Small register only. Sing softly, use very little breath.

\[
\begin{align*}
\text{Ah} & \quad \text{Ah} \\
\text{Ah} & \quad \text{Ah} \\
\text{Ah} & \quad \text{Ah} \\
\end{align*}
\]

4. KEYS G, Ab and A.

\[
\begin{align*}
\text{Ah} & \quad \text{Ah} \\
\text{Ah} & \quad \text{Ah} \\
\text{Ah} & \quad \text{Ah} \\
\end{align*}
\]

5. KEYS D, E♭, E and F.

\[
\begin{align*}
\text{Ah} & \quad \text{Ah} \\
\text{Ah} & \quad \text{Ah} \\
\text{Ah} & \quad \text{Ah} \\
\end{align*}
\]

6. Different keys for different voices.

\[
\begin{align*}
\text{Ah} & \quad \text{Ah} \\
\text{Ah} & \quad \text{Ah} \\
\text{Ah} & \quad \text{Ah} \\
\end{align*}
\]

7. KEYS C, C♯, D.

\[
\begin{align*}
\text{Ah} & \quad \text{Ah} \\
\text{Ah} & \quad \text{Ah} \\
\text{Ah} & \quad \text{Ah} \\
\end{align*}
\]

8. KEYS F to A for female voices KEYS B♭ to E♭ for male voices.

\[
\begin{align*}
\text{Ah} & \quad \text{Ah} \\
\text{Ah} & \quad \text{Ah} \\
\text{Ah} & \quad \text{Ah} \\
\end{align*}
\]
<table>
<thead>
<tr>
<th>No.</th>
<th>Instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Keys C to G. Sing the first measure three times.</td>
</tr>
<tr>
<td></td>
<td>{d, r.m, f : s, l, f, r } d : Ah. ..........</td>
</tr>
<tr>
<td>4.</td>
<td>Key C to G. Basses and Altos not higher than E7.</td>
</tr>
<tr>
<td></td>
<td>{d, d', t, l : s, f, r.m, r } d : Ah. ..........</td>
</tr>
<tr>
<td>5.</td>
<td>Keys C to G. d.c. Sing the first and fourth measures twice.</td>
</tr>
<tr>
<td></td>
<td>{d, r,m:f, m,r } d, r,m:f, s, l,t</td>
</tr>
<tr>
<td>6.</td>
<td>Keys C to G. d.c. twice.</td>
</tr>
<tr>
<td></td>
<td>{d, m:s, d': s, m } _d : Ah. ..........</td>
</tr>
<tr>
<td>7.</td>
<td>Keys C to G. d.c. twice.</td>
</tr>
<tr>
<td></td>
<td>{d, m:s, d': t, s, f, r } _d : Ah. ..........</td>
</tr>
<tr>
<td>8.</td>
<td>Key D.</td>
</tr>
<tr>
<td></td>
<td>{d, m:r, f</td>
</tr>
<tr>
<td>9.</td>
<td>Key D.</td>
</tr>
<tr>
<td></td>
<td>{d, r:m,d</td>
</tr>
<tr>
<td>10.</td>
<td>Keys B, up to F. M. 60 to 132.</td>
</tr>
<tr>
<td></td>
<td>{d, r.m,f,m,f,s</td>
</tr>
<tr>
<td>11.</td>
<td>Keys B up to E. M. 60 to 132.</td>
</tr>
<tr>
<td></td>
<td>{d, t, d</td>
</tr>
<tr>
<td>12.</td>
<td>Keys B up to E. M. 60 to 160.</td>
</tr>
<tr>
<td></td>
<td>{d, m:r, d</td>
</tr>
</tbody>
</table>
1. Keys C to E, changing registers.

2. Keys F down to B♭.

3. Keys G, A♭ and A. To be sung legato to "ah". The parts may afterwards sing simultaneously, making three octaves.

SOPRANOS.

CONTRALTOS and TENORS.


BASSES.

ALTOS.

SOPRANOS.

ALTOS.

TENORS.

TENORS.

BASSES.
**KEY F.**

<table>
<thead>
<tr>
<th>m</th>
<th>p</th>
<th>m</th>
</tr>
</thead>
<tbody>
<tr>
<td>d,r,d,r:m</td>
<td>d,r,d,r:m</td>
<td>r,m,r,m:f</td>
</tr>
<tr>
<td>Ah</td>
<td>D.C.</td>
<td>m,f,m,f:s</td>
</tr>
<tr>
<td>m</td>
<td>f,m,f,m:r</td>
<td></td>
</tr>
<tr>
<td>(and other vowels.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. **KEY F.**

<table>
<thead>
<tr>
<th>m</th>
<th>p</th>
<th>m</th>
</tr>
</thead>
<tbody>
<tr>
<td>d,r,d,r,m,f,m,f</td>
<td></td>
<td>m,f,m,r:d</td>
</tr>
<tr>
<td>Ah</td>
<td>D.C.</td>
<td>d,r,m,r :d ,r,m,f</td>
</tr>
<tr>
<td>s</td>
<td>f ,s ,f ,m ,r</td>
<td></td>
</tr>
<tr>
<td>m ,f ,m ,r</td>
<td></td>
<td></td>
</tr>
<tr>
<td>m,m,m,f,m,r,m,r</td>
<td>m</td>
<td></td>
</tr>
<tr>
<td>m ,f ,m ,r ,d</td>
<td>D.S.</td>
<td></td>
</tr>
</tbody>
</table>

3. **KEY D.**

<table>
<thead>
<tr>
<th>m</th>
<th>p</th>
<th>m</th>
</tr>
</thead>
<tbody>
<tr>
<td>d,r,d,r,d,r,d,r</td>
<td>s ,l ,s ,l ,s ,l ,s ,l</td>
<td></td>
</tr>
<tr>
<td>l ,t ,l ,t ,l ,t</td>
<td>t ,l</td>
<td></td>
</tr>
<tr>
<td>s</td>
<td>s ,l ,s ,l ,s ,l ,s ,l</td>
<td>r</td>
</tr>
<tr>
<td>l ,s ,l ,s ,l ,s ,l</td>
<td>d</td>
<td></td>
</tr>
<tr>
<td>l ,t ,l ,t ,l ,d ,t ,d ,t ,d ,t ,r</td>
<td>d</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>r</td>
<td></td>
</tr>
</tbody>
</table>

4. **KEY D.**

<table>
<thead>
<tr>
<th>m</th>
<th>p</th>
<th>m</th>
</tr>
</thead>
<tbody>
<tr>
<td>d,r,m,f :s</td>
<td>d</td>
<td>r ,d ,t ,l ,s</td>
</tr>
<tr>
<td>r ,m ,f ,s ,l</td>
<td>r</td>
<td></td>
</tr>
<tr>
<td>r ,m ,f ,s ,l</td>
<td>r ,d ,r</td>
<td></td>
</tr>
<tr>
<td>s ,d ,r ,m ,f</td>
<td>s</td>
<td></td>
</tr>
<tr>
<td>l ,t ,d ,r</td>
<td>m</td>
<td></td>
</tr>
<tr>
<td>m</td>
<td>D.C.</td>
<td>D.C.</td>
</tr>
</tbody>
</table>
Pronunciation.—A pure and exact enunciation, making every word stand out clear and distinct, is an essential feature of good singing. This can only be secured by special practice upon the vowels and consonants. Vowels are ways of emitting the breath; consonants are ways of interrupting it. Both require definite positions and movements of the lips and tongue. Musical tones cannot be prolonged upon consonants, the vowels are therefore more important to the singer in the production of a good tone. But distinctness of utterance depends upon a sharp, clean delivery of the consonants. Some of the vowels have already been practiced in connection with the voice exercises, and will be studied more fully presently. In first enunciating the attention of the pupil to the action of the articulating organs it is easier to begin with the consonants. An articulation is a joint. A joint implies in this case both a separation and a connection of spoken sounds. The lips may come in contact with one another, or the lip touch the upper teeth, or the tongue touch teeth or palate. There may be thus an absolute or nearly absolute stopping of the vowel sounds. And these points of separation are also made points of junction. They are joints or articulations. The muscles of articulation are chiefly in the lips and tongue, for the teeth are comparatively stationary.

The work has to be done by the Lips, and by Tip, Middle and Back of the tongue. Properly devised exercises in articulation are intended to give special practice to these muscles. Thus the teacher will arrange a group of consonants to give exercise to the lips, another group to exercise the lips and teeth, and so on.

The teacher will arrange groups for Tip-tongue, such as, To, No, Lo, Do. For the Mid-and Back tongue, Jo, Go, Yo, Ko. Various groupings may be made, as Bo, Co, Fo, Lo; Mo, No, Po, To, etc. Various forms of melody may be used instead of the scale. The consonants may also be arranged as finals instead of initials, thus, op, on, ö, öö, etc. (long sound of ö, öe, one, etc.) Again as both initial and finals thus, Pöö, Möö, Bob, Vöö, etc. And again as double articulations, thus, oö-po, om-no, ob-bo, ov-vo, etc. Consonantal diphthongs should also be practiced, such as Blo, Clo, Flo, Glo, etc. The limits of this book will not admit of a full list of such combinations. The teacher will construct such as he may think useful in his work. In these exercises the movements of the articulating muscles should be decided and energetic, considerably exaggerating the consonant element.

Vowels are produced by giving certain fixed forms to the cavity between the larynx and the lips. When the tongue, palate and lips are properly adjusted, the shape of the cavity thus formed becomes a mold into which the vowel is cast. Any change in the shape of the cavity will modify the character of the vowel. For the Simple vowels—those in which there is no change from beginning to end—the mouth remains fixed in one position. For the compound vowels—those which end with a glide into another vowel—the mouth changes from one position to another. A common fault is to make the change too soon—thus, for “day” is heard “da-er,” “great” becomes “gra-er,” “high,” “hi-ee,” “how,” “how-oo,” etc. In singing a compound vowel the position taken for the first element must be steadily held until just at the close, and then an easy glide made into the vanishing sound. The teacher will arrange different successions of vowels, as oh, ah, at, ee, or oo, av, a (at) e (t.e), and others, and sing them to the scale, ascending and descending, as suggested in the exercise below.

<table>
<thead>
<tr>
<th>LONG VOWELS</th>
<th>SHORT VOWELS</th>
<th>DIPHTHONGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>aa (ah) in ba, far.</td>
<td>u ... in but, cut.</td>
<td>ci (I) in height, pine.</td>
</tr>
<tr>
<td>au (aw) Paul, her.</td>
<td>a ... “ bet, cat.</td>
<td>oi (oy) “ boil, boy.</td>
</tr>
<tr>
<td>oo (oh) loud, pole.</td>
<td>e ... “ bet, get.</td>
<td>ou (ow) “ out, hoe.</td>
</tr>
<tr>
<td>oo (ay) cool, pool.</td>
<td>i ... “ bit, sit.</td>
<td>eu (ew) “ feud, few.</td>
</tr>
<tr>
<td>ee ... “ bee,fee.</td>
<td>uo (u) “ full, pull.</td>
<td></td>
</tr>
</tbody>
</table>

CONSONANTS.

LIPS.
P in pine, pipe.
B “ bay, babe.
Wh “ wheel, when.
W “ weal, way.
M “ may, main.

LIPS AND TEETH.
F in file, fisse.
V “ vile, revive.

TONGUE AND TEETH.
Th in thin, teeth.
Dh “ then, bathe.

TIP-TONGUE.
T in tin, tint.
D “ deal, deed.
L “ lean, lead.
N “ nut, num.
R “ not, noor.

MID-TONGUE.
S in sell, less.
Z “ zone, nose.
Sh “ shine, dash.
Zh “ azure, treasure.
Ch “ churn, church.
J “ just, judge.

BACK-TONGUE.
K in keen, kick.
G “ game, gag.
N “ sing, song.

ASPIRATE.
H in hail, ha-ha.

Key C. The scale, ascending and descending.

<table>
<thead>
<tr>
<th>-</th>
<th>-</th>
<th>-</th>
<th>-</th>
<th>-</th>
<th>-</th>
<th>-</th>
</tr>
</thead>
<tbody>
<tr>
<td>d :d</td>
<td>d :d</td>
<td>r :r</td>
<td>r :r</td>
<td>m :m</td>
<td>m :m</td>
<td>f :f</td>
</tr>
<tr>
<td>Po, Mo, Bo, Wo,</td>
<td>Po, Mo, Bo, Wo, etc.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oh, ah, ai, ee, oh, ah, ai, ee, etc.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Make different groupings—ascending with one series and descending with another. Various forms of melody and different groups of vowels will suggest themselves to the teacher. Prefix a consonant to each vowel, thus, Bob, Bah, Bai, Bee, etc. Suffix a consonant, thus, ooh, ahh, aib, eeb, etc. Then both prefix and suffix—thus, bobh, bahl, baib, beeb, etc.
THE STAFF NOTATION.

It is recommended that instruction in the Staff Notation be deferred until the Third, or better still, the Fourth Step of Tonic Sol-fa has been passed. But for the sake of those teachers who may find it expedient or who may be compelled to introduce the staff early in their lessons, the exercises are arranged to correspond with the steps of the method, so that the staff may be taught concurrently with the Tonic Sol-fa. Nothing in the staff notation should be taught until the corresponding matter in Tonic Sol-fa has been learned. Music is a thing apart from Notation, and the more thoroughly pupils understand the principles of music, the more easily will they master the staff notation.

FIRST STEP.

1. The Staff.

2. Degrees.

<table>
<thead>
<tr>
<th>5th line.</th>
<th>4th line.</th>
<th>3rd line.</th>
<th>2nd line.</th>
<th>1st line.</th>
</tr>
</thead>
<tbody>
<tr>
<td>space above.</td>
<td>space above.</td>
<td>space below.</td>
<td>added line below.</td>
<td>added line above.</td>
</tr>
</tbody>
</table>

The teacher may have the pupils name the degrees as he points, thus—"First line," "Third space," "Second line," etc.

First Rule.—When Doh is on a line, Me and Soh are on the next two lines above. When Doh is in a space, Me and Soh are in the next two spaces above. Doh, Me and Soh are similarly placed—all on lines, or all in spaces.

The place of Doh is shown by the square character (■) at the beginning of each exercise. The staff without the clef, as in the following exercises, does not represent absolute pitch, therefore, any pitch suitable for the voices may be taken for the key-tone. The letters in parenthesis suggest the pitch which may be taken for Doh.

As a preliminary exercise the pupils may name the degrees in the order in which the notes are placed, thus in No. 3, the pupils will say, "First line, second line, third line, second line," and so on. The pupils may next "read the notes," that is, name the Sol-fa syllables in the speaking voice. After this the exercise is to be sung—sol-faed.

The bars are used in these exercises mainly to help the eye to keep the place in reading. The measures are numbered as a convenience in calling attention to certain notes, correcting errors, etc.

3. (E) 4. (G or B)

5. (F) 6. (A or C)

7. (D) 8. (D or D♭)
**Second Rule.**—Octaves are *dis*-similarly placed. When *Doh*, *Me*, and *Soh* are on lines, their octaves, above or below, are in spaces. When they are in spaces, their octaves are on lines.

1. (E)  
   1  2  3  4

2. (C)  
   1  2  3  4

3. (G)  
   1  2  3  4

4. (F)  
   1  2  3  4

5. (C)  
   1  2  3  4  5  6  7  8

6. (B♭ or D)  
   1  2  3  4  5  6  7  8

7. (G)  
   1  2  3  4  5  6  7  8

8. (D)  
   1  2  3  4  5  6  7  8

**Writing Exercises.**—Copy into the staff notation any of the exercises from Nos. 9 to 26, pages 9 and 10, selected by the teacher, or similar ones supplied by him. They should also be sung from the staff copies.

Copy into the Sol-fa notation any of the foregoing staff exercises, and then rewrite them on the staff from the sol-fa copy, placing *Doh* differently from the printed copy.

The place of *Doh* for key D, space below, or third line; key C, added line below, or second space; key E, first line or third space; key F, first space or fourth line; key G, second line or fourth space; key A, second space.
Time.—In the Staff Notation the relative length of tones is represented by notes of different shapes for the different lengths. The notes in common use are:

\[
\begin{array}{cccccc}
\text{WHOLE} & \text{HALF} & \text{QUARTER} & \text{EIGHTH} & \text{SIXTEENTH} \\
\end{array}
\]

Notes have two uses: 1. To indicate by their position on the staff, which tones are to be sung. 2. By their shape, the length of each tone. Notes have no fixed or absolute value, they represent relative length only. The names of the notes indicate their relative values. A Whole note represents a tone twice as long as a Half note, or four times as long as a Quarter note, and so on.

Any note may be taken to represent the time of a pulse. The notes commonly used as pulse-notes, are the Half, the Quarter, and the Eighth. The different kinds of measures and the kind of note taken as the pulse-note are indicated by the Measure Signature, consisting of two figures in the form of a Fraction. The upper figure denotes the number of pulses in the measure, and the lower figure the kind of note that goes to a pulse.

**Measure Signatures.**

\[
\begin{array}{ccc}
\frac{2}{4} & \text{Two-pulse measure.} & \frac{2}{2} & \text{Two-pulse measure.} & \frac{3}{4} & \text{Three-pulse measure.} & \frac{3}{2} & \text{Three-pulse measure.}
\end{array}
\]

The bar indicates the strong accent, but there are no marks for the weak and medium accents.

1. TAA TAA TAA - AA

2. TAA TAA TAA TAA TAA - AA

Each part to be taataied as a separate exercise, then the two continuously as one.

The **Tie** indicates the continuation of the tone for the time of both notes. The **Dot** increases the value of any note one half.

**The Tie.**

\[
\begin{array}{c}
\frac{1}{4} & \text{equal to } \frac{1}{2} \\
\end{array}
\]

**The Dot.**

\[
\begin{array}{c}
\frac{1}{4} & \text{equal to } \frac{1}{2} \\
\end{array}
\]

3.

4.

5.

6.

7.

8. Three-pulse measure. Eighth note to the pulse.
Writing Exercises.—Copy into Staff notation, quarter note to the pulse, Exercises 38, 39, 43; half note to the pulse, Exs. 40, 44, pages 14 and 15. Copy into Sol-fa notation, Exs. 1, 2, 4, 5, page, 192.
FIRST STEP.

Half-pulses.

1. Quarter-note to the pulse.

2. Half-note to the pulse.

Each part to be taataied as a separate exercise, then the two continuously as one.

3. Taatatai.

4. Taatatai.

5. (C)

6. (G)

Now we have some faster notes, Eighth notes we call them; We can "taatai" from the staff, Taa-tai, taa-tai, do not laugh.

7. (F)

8. (C)

Writing Exercises.—Copy into the Staff notation, quarter note to the pulse, Exs. 48 and 50; half note to pulse, Ex. 49, page 16. Copy into Sol-fa notation, Exs. 5, 6 and 8, page, 193.
SECOND STEP.

Third Rule.—Ray is placed next above Doh, and Te next below Doh.

1. (C)

2. (G)

3. (D)

4. (A or C)

5. (E7)

Sing good night, sing good night. Now, their daily labor ending,

Sons of toil are home-ward wending, Sing good night, sing good night.

Writing Exercises.—Copy into the Staff notation, quarter note to the pulse, Exs. 59, 60, 61; half note to the pulse, Ex. 62, page, 20. Copy into Sol-fa Exs. 1, 2, 3 and 4, page, 194.
SECOND STEP.

Four-pulse and Six-pulse Measures.

MEASURE SIGNATURES.

Each part to be ta-ta-ta-ta-ta as a separate exercise; then the two continuously as one.

1. TAA TAA

2. TAA TAA

3. TAA TAA

4. TAA TAA

5. (C)

6. (G)

7. (F)

8. (B♭ or D)

9. (C)

Writing Exercises.—Copy into Staff notation, quarter note to the pulse, Exs. 76, 79, page, 25; eighth note to the pulse, Ex. 83, page, 26. Copy into Sol-fa, Exs. 5, 6, 7, page, 195.
The Clefs and Key Signatures are explained on page 200. At present no notice need be taken of them, unless the pupils have passed the Third Step in Tonic Sol-fa, in which case the teacher may explain as much of the subject as will answer present purposes.

CHORAL SONG.

1. Swell the anthem, raise the song—Praises to our God belong;

2. Blessings from His liberal hand, Pour around this happy land;

3. Hark! the voice of nature sings Praises to the King of kings;

Saints and angels join to sing Praises to our heavenly King.

Let our hearts, beneath His sway, Hail, the bright, triumphant day.

Let us join the choral song, And the grateful tones prolong.

2. Round for four parts.

High and low, One and all, Come, join our song, Happy harvest home.

3. Round for four parts.

Rouse ye now, Brotherhood, Honest of heart, And firm of hand.
1. God is love; His mercy brightens All the path in which we love;

2. Chance and change are busy ever; Man decays and ages move;

3. E'en the hour that darkest seemeth, Will His changeless goodness prove;

Bliss He wakes, and woe He lightens; God is wisdom, God is love.

But His mercy waneth never: God is wisdom, God is love.

From the gloom His brightness streameth, God is wisdom, God is love.

2.

THE MORN OF LIFE.

1. The morn of life, how fair and gay! How cheering and how new!

2. Youth's ardent mind, with joy elate, Elastic and sincere,

What hope illumines each opening day, And brightens every view.

Suspects no ills that may await, Nor yields a thought to fear.
THIRD STEP.

Fourth Rule.—The place of Fah is next above Me; Lah next above Soh. Oi, Lah is one degree above Soh, and Fah one degree below.

1.

2. Round for two parts.

3.

4.

5.

6. Round for three parts.

7.

Come and roam the wild-wood, Thro' the verdant plain, O-ver hill and meadow, Spring is come a-gain.
Fifth Rule.—Alternate tones of the scale are similarly placed. Doh, Me, Sol and Te are placed alike; Ray, Fah, Lah and Doh¹ are placed alike. When d, m, s and t are on lines, r, f, l and d¹ are in spaces. When d, m, s and t are in spaces, r, f, l and d¹ are on lines.

1.

2.

3.

4.

5. Round for four parts.

Sweetly sounds the roundelay, Music charming care away; Sing we then, sing we then.

6.

7. Round for four parts.

Writing Exercises.—Copy into Staff notation, quarter note to the pulse, exs. 111, 112, 116; eighth note to the pulse, exs. 113, 117. Copy into Sol-fa notation, exs. 1, 2, 4, p. 198; 2, 3, 4, p. 199.
THIRD STEP.

The Clefs.

The Treble, or G clef \( \text{\textbf{\textit{f}}} \) The Base, or F clef \( \text{\textbf{\textit{f}}} \). The Tenor, or C clef \( \text{\textbf{\textit{f}}} \).

THE POSITION OF THE LETTERS AS FIXED BY THE CLEFS.

THE STANDARD SCALE AND PITCH OF VOICES.

THE REAL PITCH OF THE CLEFS.

The Treble clef represents the G above Middle C. The Base clef represents the F below Middle C. The Tenor clef represents Middle C.

\textbf{Note:—This use of the C clef is not the same as its use in orchestral scores. Its proper place is upon a line—the first line for Soprano, second line for Mezzo Soprano, third line for Contralto and fourth line for Tenor. It has been thought best to adopt the practice which is followed extensively in this country, and to place it in the third space, thus making the arrangement of the letters the same as that with the Treble clef and indicating the pitches which are really sung by the male voice when reading from the Treble clef.}
THIRD STEP.

The following five exercises are to be read by letter, not to be sung.

1.

2.

3.

4.

5.

Writing Exercises.—Copy the following in notes on the Treble Staff.

6. | C | F | D | A | G | E | B | D' | A | C' | G' | E' | F' | D' | C' |

Copy the following on the Base Staff.

7. | G | F. | B₂ | D₁ | G₂ | E₁ | A₂ | G₁ | B₁ | C₁ | A₁ | D₁ | F₂ | G₂ | C₁ |

Table of Key Signatures.

Rules for finding Doh.—Without sharps or flats, key C, Doh is on the added line below, Treble staff, and second space, Base staff. With sharps, the last sharp to the right is Te. Doh is on the next degree above. With two or more flats, the flat next to the last is Doh. With only one flat, that flat is Fuh, Doh is on the fourth degree below.
THIRD STEP.

MEMORY'S BELLS.

1. Memory's bells are softly chiming, Thro' the years of long ago,
   And I listen to their rhyming, To each cadence soft and low,
   Sorrows which I since have proven Where my Father's better way.

2. O Care! thou wilt dispatch me, If music do not match thee: So
   Hence Care! thou art too cruel Come, Music, sick man's jewel, His

Illustrating the old style of harmony.

Repeat each verse to "fa la" softly and lightly.

Writing Exercises.—Write the signatures for the following keys,—both Treble and Base clefs—and place a note showing the position of Doh or write the scale in each key—D, E, G, A, Eb, F, A#, Bb.
THIRD STEP.

Rests.—Silences are indicated by Rests. Each note has a rest of corresponding value.

<table>
<thead>
<tr>
<th>Whole</th>
<th>Half</th>
<th>Quarter</th>
<th>Eighth</th>
<th>Sixteenth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notes</td>
<td>📌</td>
<td>📌</td>
<td>📌</td>
<td>📌</td>
</tr>
<tr>
<td>Rests</td>
<td>📌</td>
<td>📌</td>
<td>📌</td>
<td>📌</td>
</tr>
</tbody>
</table>

1. TAA TAA TAA SAA

Here's a rest, Here's a rest, Listen, Listen;

Notes are sung, but rests are silent, Listen, Listen.

2. GLAD VOICES NOW ARE CALLING.

1. Come, come, Glad voices now are calling, Come, come, And join our festive throng.
2. Joy, joy, In every eye is beam-ing, Hark! hark! 'Tis freedom's happy song.

3. SONG OF THE ECHO.

1. Tell me what the echoes say, All the day, Come away, Where the laughing breezes play;
2. Hark! the music in the dell, 'Tis the bell, Hear it swell, How it binds us with its spell;

Meet the sunlight's golden ray, Come away, Come away, This is what the echoes say.

Here will memory love to dwell, In the dell, Hear it swell, 'Tis the merry village bell.
THIRD STEP.

1. Round for two parts.

Come, come, come, the Summer now is here; Come, come, come, the Summer now is here.

Half-pulse Continuations.

2. Quarter note to the pulse.

TAA - AA - TAI

TAA - AA - TAI

TAA - AA - TAI

TAA - AA - TAI

3. Half-note to the pulse.

TAA - AA - TAI

TAA - AA - TAI

TAA - AA - TAI

TAA - AA - TAI

4. Round for three parts.

Nor love thy life nor hate, Nor love thy life nor hate, But what thou livest live well, But

what thou livest live well; How long or short permit, permit to heav'n.

THE GOLDEN CORN.

T. F. S.

1. Heap high the farmer's wintry board! Heap high the golden corn!

2. Thro' vales of grass and meadows of flower's, Our ploughs their furrows made,

3. All through the long bright days of June, Its leaves grew bright and fair,

4. And now with Autumn's moon-lit eyes, Its harvest time has come,

No richer gift has Autumn poured From out her lavish horn!

While on the hill the sun and showers Of changeful April played.

And waved in hot summer noon, Its soft and yellow hair.

We pluck away its frosted leaves, And bear its treasures home.
THIRD STEP.

1. Quarter Pulses.

TAA TAI ta-fa-te-fe

2. Quarter Continuations.

TAA-te-fe TAA-e-fe

3.

4.

5. Round for three parts.

Bright, how bright the morning light! oh! how.

6.

EVENING.

1. Ev'ning's gold-en sun-light, Oft I've watch'd thy glow, As be-hind yon hill-top Thou hast sunk so low.

2. Oft my so-ber fancy On that glow has dwelt, And my heart a sad-ness At the sight has felt.

3. Felt as tho' an-oth-er, Brighter, bet-ter light, Sent a chast'ning vis-ion On my in-ward sight.

4. From the same Cre-a-tor Each can trace His birth, Thee He dress'd in glo-ry: Me He formed of earth.
THIRD STEP.

1. **FORTH WITH FOOTSTEPS LIGHT.**

1. Fort, with footsteps light, Up the mountain height; Winds fresh blowing, Orders strewing,
2. See the sun in state Rise at heaven's gate: Fort to meet him, And to greet him,

**Cho.**—Forth, forth, with footsteps light, Let us scale the

Wait to greet us there. Forth, come forth with footsteps light, And let us scale the

mountain height; Fresh in the morning air, Nature seems most fair.

mountain height, While fresh and bright in morning air, All nature seems most fair.

2. **WHEN EARLY MORN SHALL WAKE US.**

1. When early morn shall wake us To life and light anew, Should drowsy Sloth o'er-take us, Then
2. Birds warble their devotion In glad and thankful songs; Thro' wood, and field, and ocean, All

Duty comes to shake us, And show us what to do, And show us what to do.

Things are seen in motion In gay and busy throngs, In gay and busy throngs.
FOURTH STEP.

Transition is sometimes indicated in the staff notation by a change of signature, but the general practice is to retain the old signature and indicate the distinguishing tones of the new key (Fe or Ta) as they are needed by the use of Accidentals ($\#$, $\natural$).

*Sharp* Fah ($f^\#$) means the first sharp key and should be called Te, unless contradicted by Fah. In key C and all keys with sharp signatures, Fe is expressed by a *sharp* on the degree that represents Fah. To restore Fah the natural is used. In all keys with flat signatures Fe is expressed by a *natural* on Fah. To restore Fah the flat is used.

*Flat* Te ($t^\flat$) is the distinguishing tone of the first flat key and should be called Fah, unless contradicted by Te. In key C and all keys with flat signatures Ta is expressed by a *flat* on the degree that represents Te. To restore Te a natural is used. In all sharp keys Ta is indicated by a natural on Te. To restore Te a sharp is used.

*Duration of Accidentals.*—The influence of an accidental continues to the end of the measure in which it occurs, unless contradicted by another sign. It affects the line or space upon which it is placed, not merely the note that follows it.

*Cautionary Accidentals.*—The pupil must be careful to distinguish between accidentals that are of *real* effect and those which are merely put in as a caution to the player. If an accidental, contradicting some other accidental in a *previous measure*, merely repeats what is in the signature it is only cautionary.

1. Fe expressed by a $\#$. Fah restored by a $\natural$.

2. 

3. Fe expressed by a $\#$. Fah restored by a $\natural$.

4. 

5. Ta expressed by a $\natural$. Te restored by a $\#$.

6. 

7. Ta expressed by a $\#$. Te restored by a $\natural$.

8. 

9. 

10. 

11.
FOURTH STEP.

1. Transition with change of signature.

2. Without change of signature.

3. or-s fe s r

4. or-r r m

5. Should be sol-fa'd by both "perfect" and "imperfect" methods.

6.

7.

8.

9.

10.
FOURTH STEP.

BARNARD. C. M.

B. C. Unseld.

1. Come let us sing the song of songs—The saints in heav’n began the strain,
2. To Him enthroned by filial right, All pow’r in heav’n and earth proclaim,
3. Ong as we live, and when we die, And while in heav’n with Him we reign;

The homage which to Christ belongs, “Worthy the Lamb, for He was slain.”
Hon or maj esty and might, “Worthy the Lamb, for He was slain.”
This song our song of songs shall be; “Worthy the Lamb, for He was slain.”

SILVER SPRING. C. M.

Dr. Lowell Mason.

1. There is a name I love to hear, I love to sing its worth;
2. It tells me of a Saviour’s love, Who died to set me free;
3. This name shall shed its fragrance still Along this thorny road;

It sounds like music in mine ear, The sweetest name on earth.
It tells me of His precious blood, The sinner’s perfect plea.
Shall sweetly smooth the rugged hill That leads me up to God.
FOURTH STEP.

RELIANCE.

Theo. F. Seward, by per.

1.

D.C. O Jesus! Friend un-fail-ing, How dear Thou art to me! Are cares or fears as-

2. Why should I droop in sor-row? Thou'rt ev-er by my side! Why, trembling, dread the

sub-1. 2.

sail-ing? I find my strength in Thee! Why should my feet grow wea-ry Of this my

mor-row, What ill can e'er be-tide? If I my cross have tak-en, 'Tis but to

Fine.

pil-grim way? Tho' rough the path and dea-ry, It ends in per-fect day!

fol-low Thee; If scorn'd, despised, for-sak-en. Naught sev-ers Thee from me!

D.C.

2.

SUBMISSION.

Dr. Lowell Mason, by per.

1. O Lord! my best de-sires ful-fill, And help me to re-sign

2. Why should I shrink at Thy com-mand, Thy love for-bids my tears;

Life, health, and com-fort to Thy will. And make Thy pleas-u-re mine.

Why trem-ble at Thy gra-cious hand, That wipes a-way my tears?
FOURTH STEP.

THERE’S A CHARM IN SPRING.

1. There’s a charm in spring, when everything Is bursting from the ground, When pleasant show’s bring forth the flow’rs, And all is life a-round; In Summer’s day, the fragrant bay Most sweetly scents the breeze, And it is still, save murm’ring rill, Or sound of humming bees.

2. When Autumn’s come, with rusty gun, In quest of birds we roam; Unerring aim, we mark the game, And proudly bear it home. Old Winter’s night has its delight, Around old stories go, Old Winter’s day we’re blithe and gay, Defying ice and snow.

SURRENDER.

1. Vain, delusive world, a-dieu, With all of creature good: Only Jesus I pursue, Who bought me with His blood: All Thy pleasures I forego;

2. I trample on Thy wealth and pride; Only Jesus will I know, And Jesus crucified.

Writing Exercises.—Copy into Staff notation quarter-note to the pulse, with change of signature, Nos. 175, 176, 177; without change of signatures, Nos. 178, 179, 181, p. 68. Copy into Sol-fa, “perfect” method, Nos. 1, 5, 7; “imperfect” method Nos. 4, 6, 10, p. 208.
1. Chromatic Scale.

2.

3. The as a ♯.

4.

5. The as a ♯.

6.

7.
FOURTH STEP.

1.

2.

3. The X (Double Sharp) and its Cancel—\#\#.

4. The \#\# (Double Flat) and its Cancel—\#\#.

Writing Exercises.—Copy into Staff notation, quarter note to the pulse, Nos. 220 in keys D and E, 221 in keys G and A\#b, 225 in keys D and D\#, 227 in keys C, Db and E. Copy into Sol-fa notation Nos. 2, 3, 5, page, 212; Nos. 3 and 4, page, 213.
FOURTH STEP.

1. How tender is Thy hand, O Thou beloved Lord;

2. How gentle was the rod, That chastened us for sin!

3. A Father's hand we felt, A Father's heart we knew;

Afflictions come at Thy command, And leave us at Thy word.

How soon we found a smiling God, Where deep distress had been.

With tears of penitence we knelt, And found His word was true.

2. Curtiss.

1. Cease, ye mourners, cease to languish, O'er the grave of those you love;

2. While our silent steps are straying, Lonely through night's deepening shade,

3. Light and peace at once deriving, From the hand of God most high,

Pain and death and night and anguish Enter not the world above,

Glory's brightest beams are playing Round the happy Christian's head.

In His glorious presence living They shall never die.
Syncopation.

FOURTH STEP.

2. "In groves of fragrant larches, We softly pace along, While all the forest arches Re-

2. The airy music meets us Like passing spirit voice, With friendly meaning greets us. And

3. And why should not the praises Of human lips be heard, When grateful instinct raises The

4. We too, the echoes waking. Our gladness will express, All gloomy thoughts forsaking. The

sound with cheerful song. La la la la la la, etc.

bids our hearts rejoice.

trillings of the bird. La la la la la la, etc.

Lord of life to bless.

La la la la la la, etc.

La la la la la, etc.

2. Thirds of a Pulse. Triplets.

TRAVELING HOMEWARD.

1. Trav'ling homeward, trav'ling homeward, In the Sav-iour we are strong; He di-rects us on our
2. Trav'ling homeward, trav'ling homeward, Drawing near-er ev-ery day, To a maus-ter gras-ty and
3. Trav'ling homeward, trav'ling homeward, Tho' our hearts are oft op-pres-sed; Je-sus kind-ly bears our
4. Trav'ling homeward, trav'ling homeward, Our Re-deem-er's love to share; We shall see Him in His

jour-ney, Fills our hearts with love and song.
glo-ry That shall nev-er fade a-way.
bur-dens, Gives the wea-ry spir-rit rest.

hal-le-lu-jah! hal-le-lu-jah! hal-le-

king-dom, We shall dwell for-ev-er there.

(refrain)

(sing)

(sing)

(sing)

In-jah! gladly sing; We are go-ing, we are go-ing To the pal-ace of a King.

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FIFTH STEP.

In the Staff notation the Minor Mode is represented as an appendage of the relative major. The minor mode is named from the pitch of the tone Lah. Thus the relative minor of the key C is A minor; the relative minor of the key G is E minor, and so on. Each signature indicates a major key and its relative minor. Thus the signature of one sharp indicates the keys of G major and E minor. The notational difficulties are with Se and Ba, chiefly with Ba.

The Sharp Seventh of the minor mode (Se) is always written as the sharp of Soh.

The Sharp Sixth of the minor mode (Ba) is always written as the sharp of Fah. There is no sign in the staff notation by which Ba can be distinguished from Fe. It is easily mistaken for Fe unless it stands in immediate relation with Se. When Fah sharp is followed by Soh sharp, and when Soh sharp is followed by Fah sharp, the Fah sharp must always be called Ba.

1.

2.

3.

4.

5.

6. Round for three parts.

7. Round in four parts.
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FIFTH STEP.

1.

[Music notation]

2. Round for three parts.

[Music notation]

3. Round for three parts.

[Music notation]

Calm he rests, without a stone; Beauty, titles, wealth did own; Now a heap of dust alone.

4. Round for four parts.

[Music notation]

Ah me! ah, what perils to environ, He that meddles with cold iron, ah me!

5.

ALL MY HOPE.

1. All my hope is grounded surely On the ever-living God, I can trust His aid securely.

[Music notation]

2. Are we not by gifts surrounded More than we dare ask of good? For His mercies are unbounded.

[Music notation]

3. Let not then His gifts upbraid us, Who His very Son hath given; Thank, O thank Him who hath made us,

[Music notation]

He shall be my highest good; For this Rock fears no shock. And our trust will never mock.

[Music notation]

Flowing like a mighty flood; Earth and air to us bear Tokens of His loving care.

From the dust, yet heirs of heav’n. God is our shield and tow’r, Great in wisdom, love, and pow’r.

Transitions of more distant removes.—Singing from the staff notation is easy so long as the music does not change key, or when there is a change of but one remove. But reading remote transitions and modulations, in which the singer is confronted by a bewildering array of accidentals, is not easy. The difficulty is to some extent in the music, but to a much greater extent in the notation. Occasionally passages are met with which seem to be nothing but a wilderness of sharps, flats and naturals. Nearly every note is altered, the signature is not the slightest guide to the key, and the singer is apt to despair of finding it. Without a knowledge of harmony it is impossible to be perfectly certain in the power of deciding the key at a glance. The harmonist reads the key most quickly by watching the movement of the Base, especially in cadences. The ordinary singer, reading music at first sight, has not time to compare one part with another, to notice the movement of the Base, to mark the various accidentals and their resolutions. He must watch for the characteristic melodic shapes and phrases. All decided changes of key are felt most positively in cadences. The mental effects are there most strongly asserted; therefore, by “looking ahead” to the close and noticing the mental effects, the singer will be aided in deciding the key. The most expert readers sometimes find it necessary to analyze the whole phrase before they can be positively certain of the key.

Rules for finding the key.—The order of the sharps or flats as they occur in signatures should be memorized. A signature is the sharps or flats necessary in transitions from key C to other keys placed in compact order; the same sharps or flats occurring as accidentals are simply the signature dispersed. It will be remembered that the last sharp in a signature is Te, the last flat is Fah; this same rule holds good in the case of accidentals (except as to chromatics, to be mentioned later).

Order of the sharps.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 & 6 \\
F^\# & C^\# & G^\# & D^\# & A^\# & E^\#
\end{array}
\]

It should be remembered that the first sharp in the above table indicates the key G; the first, and second key D; the first, second and third key A, and so on. To adopt a convenient phrase, “C^\# is sharper than F^\#; G^\# is sharper than C^\#,” and so on. Or, we may say that F^\# is the nearest sharp; C^\# a farther sharp, G^\# a still farther sharp, and so on through the whole series. From this we deduce the rule—“Find the sharpest or farthest sharp and call it Te.”

Order of the flats.

\[
\begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 & 6 \\
B^\# & E^\# & A^\# & D^\# & G^\# & C^\#
\end{array}
\]

With the flats we notice that B^\# is the nearest flat; E^\# a farther flat; A^\# a still farther flat, and so on. The rule for flats is—“Find the flattest or farthest flat and call it Fah.”

Naturals in keys with flat signatures are the same as sharps, and in keys with sharp signatures, naturals are the same as flats. The rules of the last sharp and the last flat are now applied to the natural. In flat signatures the last natural is Te. In sharp signatures the last natural is Fah. The last sharp or flat is the farthest one to the right; the last natural is the nearest one to the left.

Order of naturals in keys with flat signatures.

\[
\begin{array}{cccccc}
6 & 5 & 4 & 3 & 2 & 1 \\
B^\# & E^\# & A^\# & D^\# & G^\# & C^\#
\end{array}
\]

Order of naturals in keys with sharp signatures.

\[
\begin{array}{cccccc}
6 & 5 & 4 & 3 & 2 & 1 \\
F^\# & C^\# & G^\# & D^\# & A^\# & E^\#
\end{array}
\]

The mode of search is now reversed. In the above table it is seen that the farthest natural is C^\#; G^\# is a nearer natural; D^\# is still nearer, and so on. The rule is, with flat signatures—“Find the nearest natural and call it Te.” With sharp signatures—“Find the nearest natural and call it Fah.” Another rule—The farthest sharp in the signature left uncancelled is Te. The farthest flat left uncancelled is Fah.

Sometimes, when a passage does not contain either a Te or a Fah the rule of the farthest flat or sharp or nearest natural will not give the clue. The key must then be decided by the melodic shape, the cadence and the mental effect of the passage.

Chromatic Tones.—Care must be taken to distinguish between accidentals that indicate transition and those used for mere passing chromatic effects. If an accidental is repeated through several measures, wherever the same tone occurs, no doubt the key is changed. But if it is not repeated, or if it is contradicted, it is a chromatic tone, or a very brief transition. If the farthest sharp or flat is immediately contradicted it is a chromatic tone, and the next farthest must be looked for to decide the key.

Unmarked Accidentals.—In transition it sometimes happens that F#Ba, and Ta, which would otherwise be expressed by a natural contradicting some sharp or flat in the signature, will have nothing to distinguish them, and are often a source of difficulty to the pupil. F# and Ba in all first flat removes are the same as Te of the old key and remain unmarked. Ta in all first sharp removes is the same as Fah of the old key and remains unmarked.
SIXTH STEP.

Sharp Removes, departing with sharps.

Flat Removes, returning with naturals.

Flat Removes, departing with flats.

Sharp Removes, returning with naturals.
1. Unmarked accidentals, Fe, Ba, Ta.

2.

3.

4.

5. Transition—what Removes?

From J. Barnby.

6.

From J. B. Dykes.
Writing Exercises.—Copy into Staff notation, quarter note to the pulse, without change of signature. Nos. 328, 330, 32, 333, 334, 316, 348, 347. Copy into Sol-fa notation, “perfect” method, Nos. 1, 2, 4, 5, 6, page, 221, Nos. 3 and 5, page, 2.2, Nos. 3 and 4, page, 223.
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