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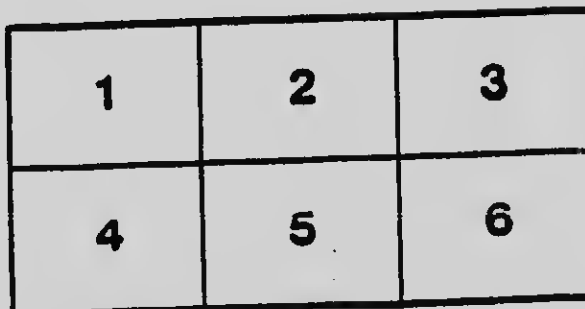
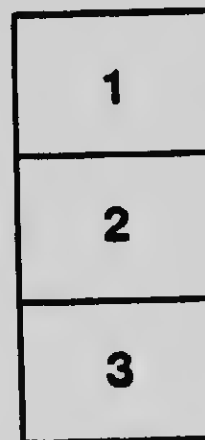
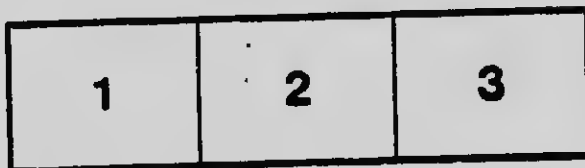
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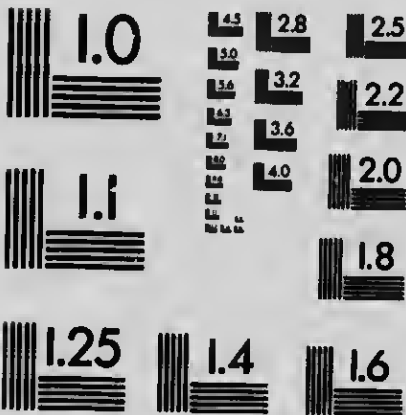
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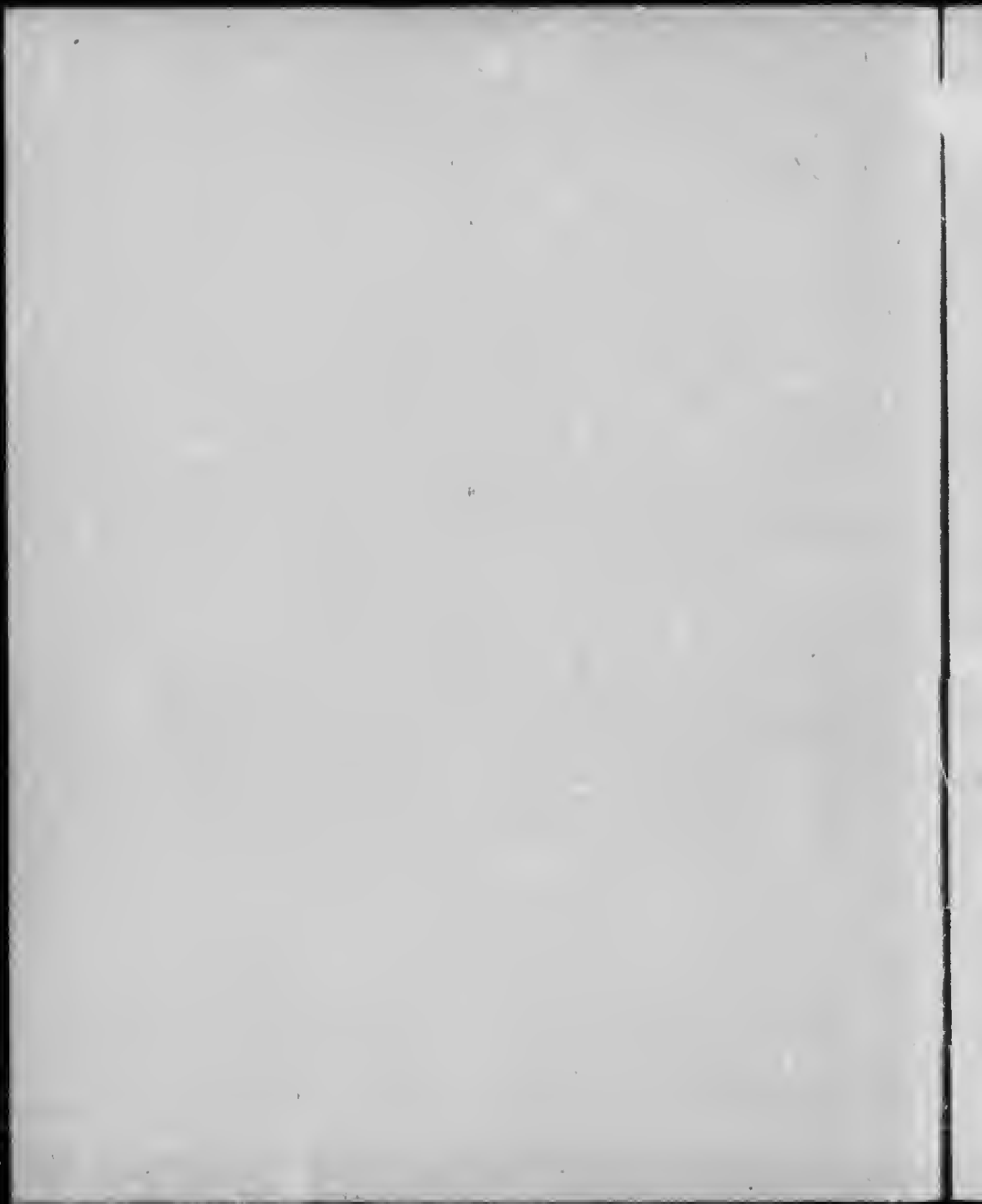


KING EDWARD  
MUSIC READER

MT 935  
M6E  
1910



L. Loyd Mc Penman <sup>125</sup>



THE KING EDWARD MUSIC READERS

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# SECOND READER

BY

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AUTHORIZED FOR USE IN THE PUBLIC SCHOOLS OF MANITOBA,  
SASKATCHEWAN AND BRITISH COLUMBIA

TORONTO  
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## PREFACE

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THE Second Reader contains the work for the fifth and sixth years at school, that is, for pupils of from ten to thirteen years of age. The work for the first four years is covered by the Chart and the First Reader, and carries the pupils up to the point of singing in two parts in any of the first nine major keys; no chromatic tones or divided beats, however, are used.

In Part I of the Second Reader the following new ideas are introduced: the divided beat (in halves only); the chromatic scale; some of the more common marks of expression; and two new keys.

Probably the greatest difficulty in reading music is found with regard to the question of rhythm, and especially where divided or fractional beats are concerned. This part of the work has accordingly been most carefully and gradually introduced in this Reader, and, it is hoped, with somewhat more success than is generally attained in this direction. Too much stress cannot be laid on this matter of rhythm.

As already pointed out, only the halved beat is dealt with in the fifth year work. The chromatic scale is illustrated by a self-explanatory diagram, and the exercises and songs in connection will be found to be most carefully arranged.

In Part II, the work on divided beats is completed, and two other problems in rhythm — triplets and nine-part time — are exemplified. Three-part music is introduced in the latter portion of the book.

At the end of the Reader will be found a very ample glossary of musical signs and expressions; a scheme showing how the signatures for different keys are obtained; a modulator; and a diagram of the cycle of keys. As in the First Reader some patriotic songs with an instrumental accompaniment are given in an appendix.

The author is especially indebted to J. B. Cramer & Co., Limited, for permission to use both the words and the music of "The Skye Boat Song." The tune was first published in "The Songs of the North" (Cramer, London, England), and the words written by Mr. Harold Boulton. Permission to use the melody to a paraphrase of the words written by the late Robert Louis Stevenson was given in one instance, but the original melody, and the only authentic copyright edition is to be obtained (price 2/net) through any music seller as published by Cramer & Co., Ltd., 126, Oxford Street, London, England.

# SECOND READER—PART I

## DIVIDED BEAT

A BEAT DIVIDED INTO TWO EQUAL PARTS

*Two-Part Time*

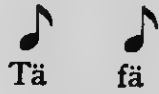
$\frac{2}{4}$

First beat.  
Strong.

ä



Tä



Tä

fä



Tä



Tä

fä

Second beat.  
Weak.

ā



Tā

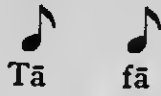


Tā



Tā

fā



Tā

fā

Soprano  
Alto  
Bass

Tä Tä Tä fä Tä Tä Tä fä Tä fä Tä fä

## Ex. 1.

Tä Tä Tä Tä

## Ex. 2.

Tä Tä fā Tä Tä

Tä fā Tä

## Ex. 3.

Tä fā Tä fā

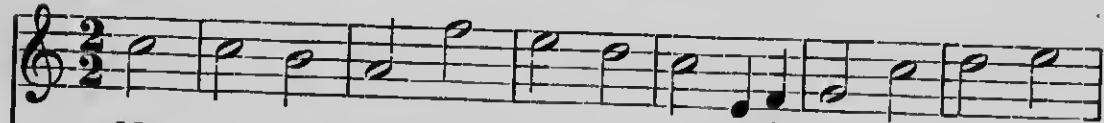
## Ex. 4.

## Ex. 5.

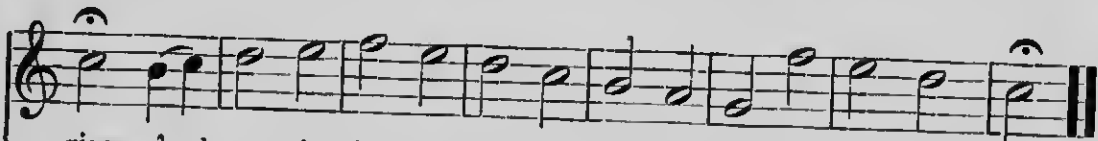
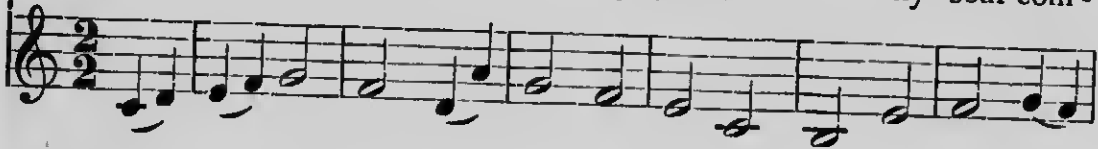


## A LESSON FROM THE SUN

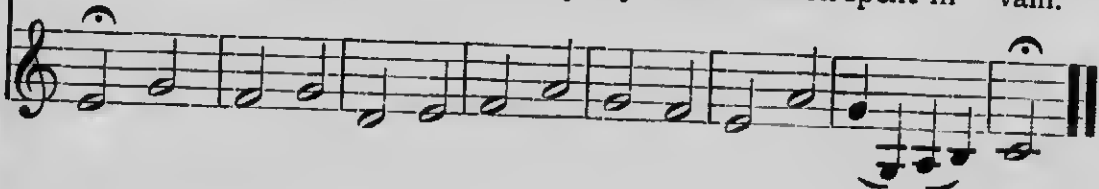
ISAAC WATTS



























1. My God who makes the sun to know His prop-er hour to
2. When from the cham-ber of the East His morn-ing race be-
3. So, like the sun, would I ful-fill The busi-ness of the
4. Give me, O Lord, Thy ear-ly grace, Nor let my soul com-



rise; And to give light to all be-low, Doth send him round the skies.  
 gins, He nev-er tires, nor stops to rest, But round the world he shines.  
 day; Be-gin my work be-times, and still March on my heavenly way.  
 plain That the young morning of my days Has all been spent in vain.



*Four-Part Time*

	First beat. Strong.	Second beat. Weak.	Third beat. Medium	Fourth beat. Weak.
<b>4</b> <b>4</b>	ä	ā	o	ě
	 Tä	 Tā	 To	 Tě
	 Tä fä	 Tā	 To	 Tě
	 Tä fä	 Tā fā	 To	 Tě
	 Tä fä	 Tā	 To fo	 Tě
	 Tä	 Tā fā	 To fo	 Tě
 Tä fä	 Tā fā	 To fo	 Tě fě	

<b>4</b> <b>4</b>	
<b>4</b> <b>2</b>	
	Tä Tā To Tě   Tä fā Tā To Tě   Tä Tā To fo Te fe   Tä fä Tā fā To fo Tě fě

Ex. 6.

Tā Tā To Tě

Ex. 7.

Tā fā Tā fā To Tě Tā Tā To fo Tě Tā fā Tā fā To fo Tě fě

Ex. 8.



SECOND READER  
AN ANIMAL STORY

*p*

A cat and dog, met on the step, The cat looked up, the

dog looked down, They looked a - way, and each of them

grum - ble,















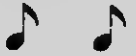
*cres.* *f*










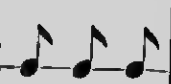


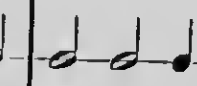


grum-bled and growled and growled and talked, The

rum - ble, grum - ble, rum - ble, grum - ble, rum - ble, grum-ble, rum - ble,

front door then was opened wide, The broom swept both of them outside.

*Three-Part Time*

<b><math>\frac{3}{4}</math></b>	First beat. Strong.	Second beat. Weak.	Third beat. Weak.
	ä	ā	ě
	 Tä	 Tā	 Tě
	 Tä fä	 Tā	 Tě
	 Tä	 Tā fā	 Tě fě
	 Tä	 Tā	 Tě fě
 Tä fä	 Tā fā	 Tě fě	

<b><math>\frac{3}{4}</math></b>					
<b><math>\frac{3}{4}</math></b>					
<b><math>\frac{3}{4}</math></b>					
	Tä Tä Tě	Tä fä Tā Tě	Tā Tā Tě fě	Tä fä Tā fā Tě fě	

## Ex. 9.

Tä Tä Të

## Ex. 10.

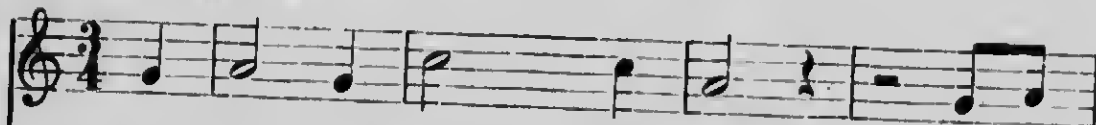
Tä Tä Të fë                      Tä fä Tä fä Të fë

## Ex. 11.

## Ex. 12.

## WHAT THE FLOWERS SAY

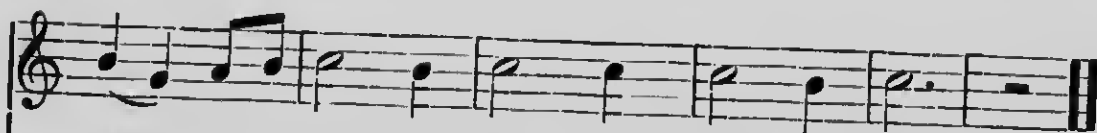
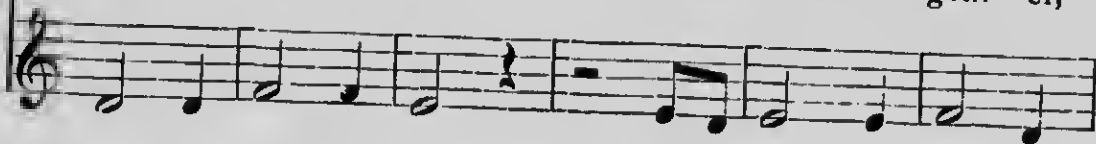
SUSAN COOLIDGE



1. The red rose says, "Be sweet;" And the  
 2. The vio - let whis - pers, "Give, Nor  
 3. And so each gra - cious flower Has



li - ly bids, "Be pure;" The har - dy, brave chrys -  
 grudge nor count the cost;" The wood-bine, "Keep on  
 each a sev - 'ral word, Which, read to - geth - er,



an - the - mum, "Be pa - tient and en - dure."  
 blos - som - ing In spite of chill and frost."  
 mak - eth up The mes - sage of the Lord.



*Six-Part Time*

**6**  
**4**

First beat.	Second beat.	Third beat.	Fourth beat.	Fifth beat.	Sixth beat.
Strong.	Weak.	Weak.	Medium.	Weak.	Weak.
ä Tä	ā Tā	ě Tě	o To	ā Tā	ě Tě
 Tä fä	 Tā	 Tě	 To	 Tā	 Tě
 Tä fä	 Tā	 Tě	 To fo	 Tā	 Tě
 Tä	 Tā fā	 Tě	 To	 Tā fā	 Tě
 Tä	 Tā fā	 Tě fě	 To	 Tā fā	 Tě fě

**6**  
**4**

**6**  
**8**

Tä Tā Tě To Tā Tě Tā fā Tā Tě To fo Tā Tě Tā Tā fā Tě fě To Tā fā Tě fě

Ex. 13.

Tä Tā Tě To Tā Tě Tä fā Tā Tě To fo Tā Tě

Tā Tā fā Tě fě To Tā fā Tě fě

Tā fā Tā fā Tě fě To

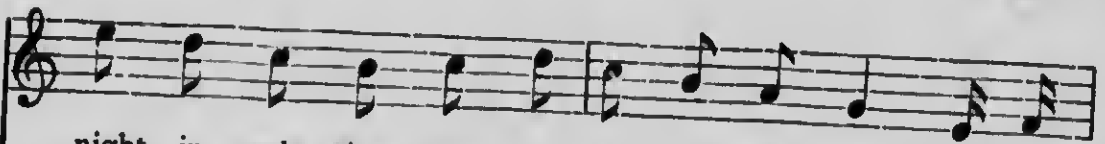
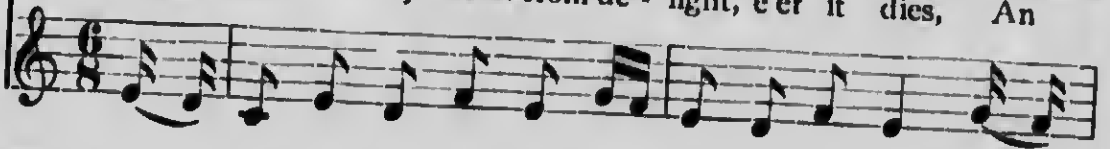
Ex. 14.

## BENDEMEER'S STREAM

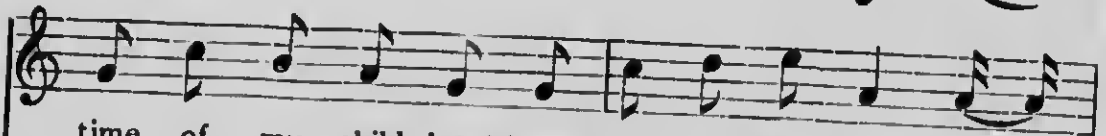
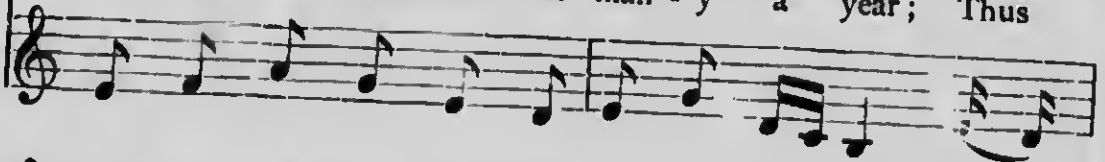
THOS. MOORE



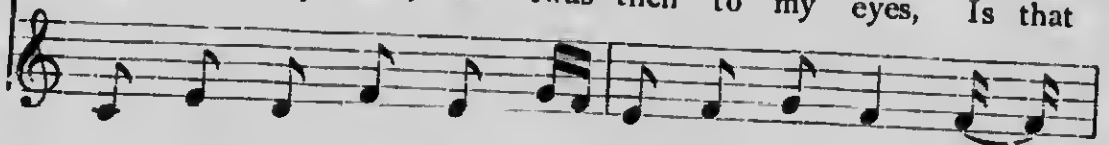
1. There's a bower of ro - ses by Ben - de - meer's stream And the
2. That bower and its ro - ses I nev - er for - get But
3. No, the ro - ses soon with - ered that hung o'er the wave, But some
4. Thus mem - - ry draws from de - light, e'er 'it dies, An



night - in - gale sings round it all the day long; In the  
 oft when a - lone in the bloom of the year, I . .  
 blos - soms were gath - ered, while fresh - ly they shone, And a  
 es - sence that breathes of it man - y a year; Thus



time of my child - hood 'twas like a sweet dream, To .  
 think - is the night - in - gale sing - ing there yet? Are the  
 dew was dis - tilled from their flow - ers that gave All the  
 bright to my soul, as 'twas then to my eyes, Is that



sit in the roses and hear the bird's song.  
 roses still bright by the calm Ben - de - meer,  
 fra-grance of sum - mer, when sum - mer was gone.  
 bow'r on the banks of the calm Ben - de - meer.

BUY A BROOM

*Brightly*

Children's Song

Buy a broom for the la - dies, And one for the ba - bies, Buy a  
 broom for the la - dies, And ba - bies as well. O one for the la - dies, And  
 one for the ba - bies, Buy a broom for the la - dies And ba - bies as well.



## ARE YOU SLEEPING, BROTHER JAMES?

Two-Part Round

*p* *cres.* *f* French

Are you sleep-ing, are you sleep-ing, broth-er James, broth-er

Are you sleep-ing, are you

*f*

James? Morn-ing bells are ring - ing, Morn-ing bells are

sleep - ing, broth - er James, broth - er

FINE.

ring - ing, Ding, dong, ding, ding, dong, ding.

James? Morn-ing bells are ring - ing, Morn-ing bells are ring - ing,

*p* *cres.* *D.S.*

Are you sleep - ing, are you sleep - ing, broth - er

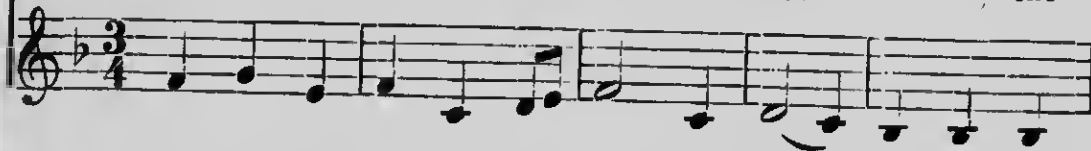
Ding, dong, ding, ding, dong, ding. Are you

The musical score is written for two voices in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and a crescendo (*cres.*) leading to a forte (*f*) dynamic. The second system continues with the *f* dynamic. The third system ends with the word 'FINE.'. The fourth system begins with a piano (*p*) dynamic and a crescendo (*cres.*) leading to a *D.S.* (Da Capo) instruction. The score concludes with a double bar line.

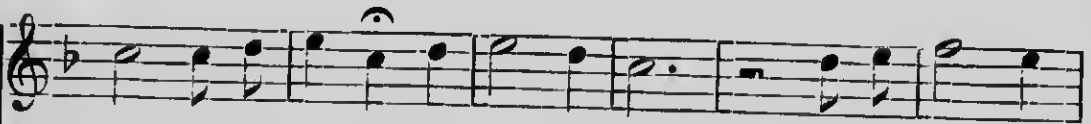
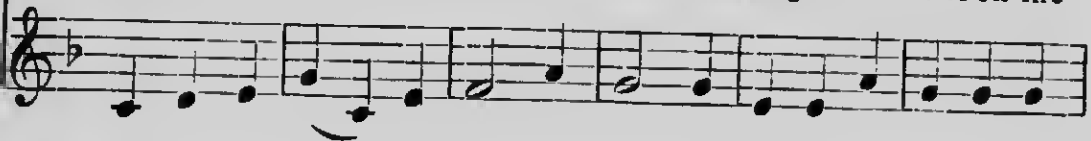
## A MEMORY OF SPRING.



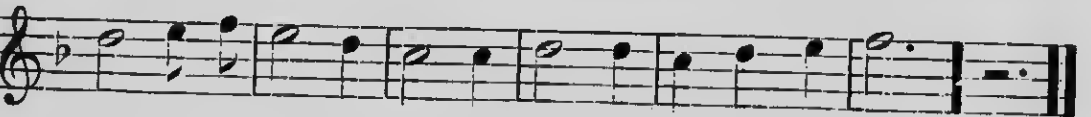
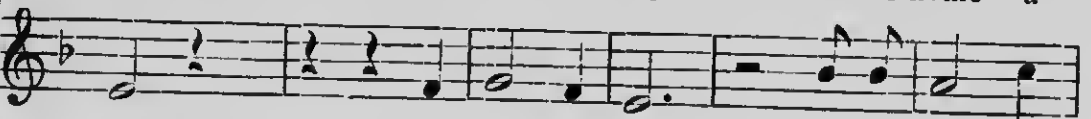
Just for one sight of the soft blue sky, O - ver the



meadows of fra - grant hay; To hear the wing of the stone on the



scythe, While the cuc-koo sounds far a - way; To be home a -



gain in a coun-try lane, When life seem'd nothing but play.



## Ex. 15.

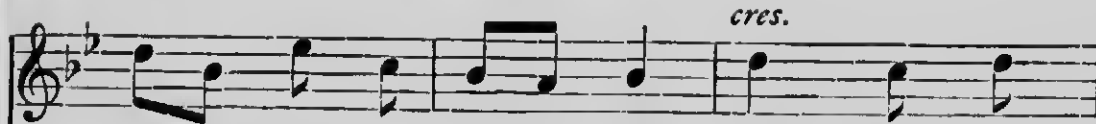
## THE SPANISH CHANT

J. R. PLANCHÉ

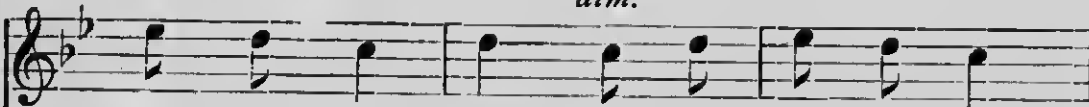
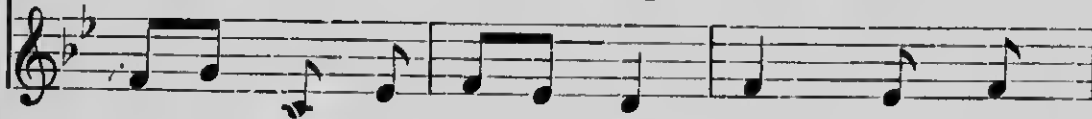
*p*

1. Far, far o'er hill and dell, On the winds  
 2. Now through the charm-ed air, Slow - ly as - -

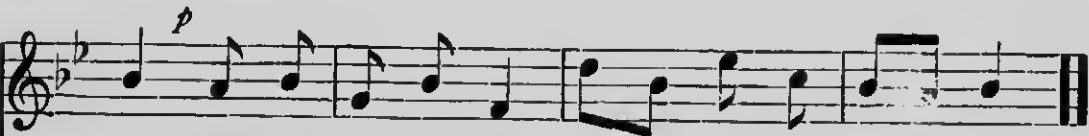
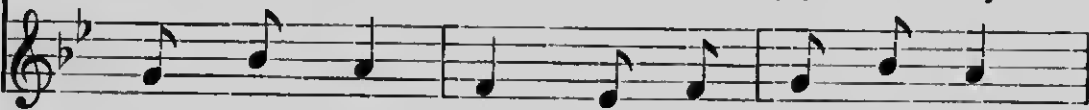
steal - ing, List to the con - vent bell  
 cend - ing, List to the chant - ed pray'r



Mourn - ful - ly peal - ing. Hark! Hark! it  
 Sol - emn - ly blend - ing. Hark! Hark! it



s is to say, "As melt these sounds a - way,  
 seems to say, "Turn from such joys a - way

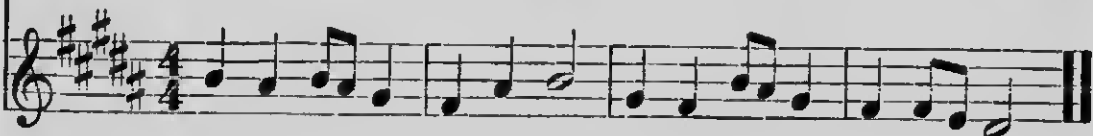
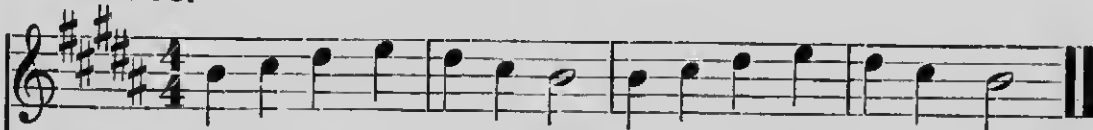


So life's best joys de - cay Whilst new their feel - ing!"  
 To those which ne'er de - cay Though life is end - ing!"



THE KEY OF B

Ex. 16.



## SECOND READER

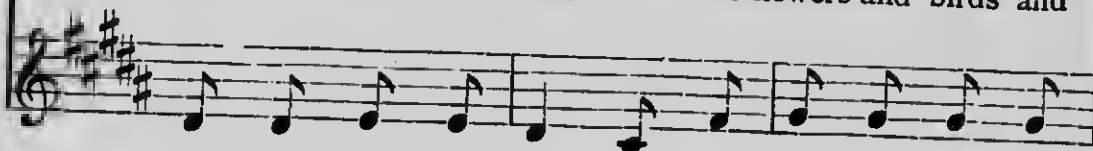
## MIDSUMMER



1. Oh, the birds are sing - ing sweet - ly in the  
 2. Yes, when sum - mer meets the June - tide then is

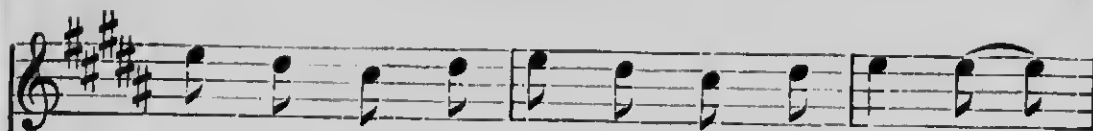


gen - tly wav - ing trees, And the bees are hum - ming  
 na - ture at her best, Both the flowers and birds and

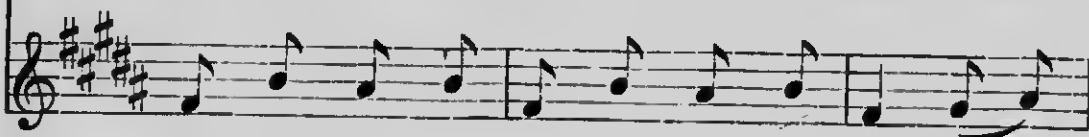


down a-mong the flow'rs; All the air is hea - vy -  
 in - sects are at play; And the sun smiles down with





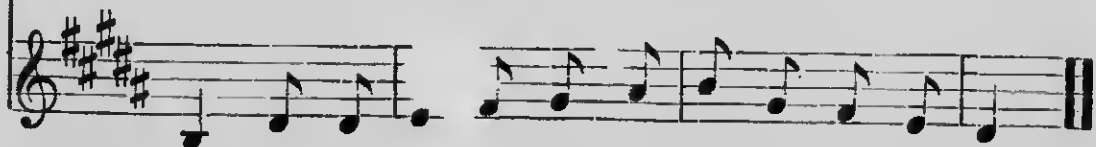
la - den with the clo - ver's fra - grant scent, The  
glow - ing rays and glads the coun - try side, While at



per-fume of the ro - ses with sweet hon - ey - suc - kle  
night the moon makes sil - ver of the rip - ples on the



blent, As they blos - som in their love - ly flo - ral bow'rs.  
tide Un - til na - ture, blush - ing, greets an - oth - er day.



## Ex. 17.

Exercise 17 is written for two staves in G major (one sharp) and 3/4 time. The first staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff contains a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. The third staff continues the melody: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fourth staff continues the bass line: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. The piece concludes with a double bar line.

## THE KEY OF D FLAT

## Ex. 18.

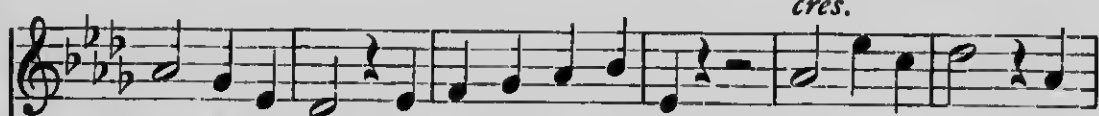
Exercise 18 is written for two staves in D minor (two flats) and 3/4 time. The first staff contains a melody of quarter notes: D4, E4, F4, G4, F4, E4, D4, C4. The second staff contains a bass line of quarter notes: D3, E3, F3, G3, F3, E3, D3, C3. The third staff continues the melody: D4, E4, F4, G4, F4, E4, D4, C4. The fourth staff continues the bass line: D3, E3, F3, G3, F3, E3, D3, C3. The piece concludes with a double bar line.

## A PICTURE OF HOME

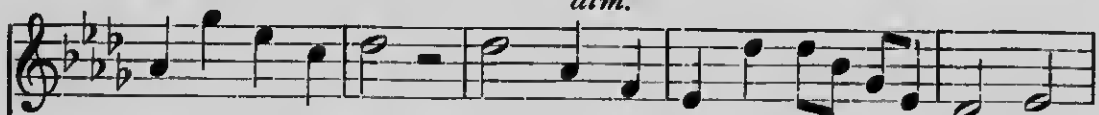
French Song



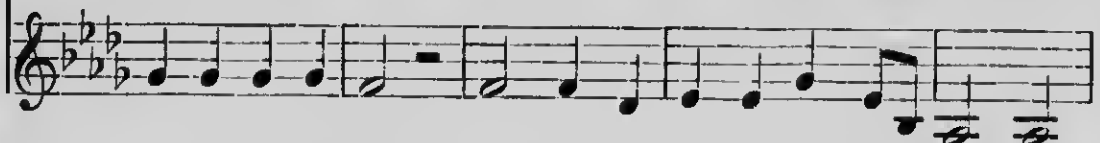
*mf*  
Be - hold ! A pic - ture Re - call - ing pleas - ant mem - 'ries,



*cres.*  
Visions of home And happy childhood's time ; Bringing to mind The



*dim.*  
joy and love of home, Home, home, sweet home, And hap - py peace - ful



*cres.* days, *dim.* Home, home, sweet home, *p* And hap - py peace - ful days.





A DOTTED NOTE GETTING THREE HALVES OF A BEAT

2/4

Tā Tā Tā Tā Tā Tā Tā-ā

Tā Tā Tā Tā fā Tā Tā Tā-ā

Tā Tā Tā - ā fā Tā Tā Tā-ā

Tā Tā Tā - ā fā Tā Tā Tā-ā

Ex. 19.

Tā Tā fā

Ex. 20.

Tā - ā fā

Ex. 21.

Tā - ā fā



## SONG OF THE FAIRIES

JOHN LYLY

*mf*

By the moon we sport and play, With the night be-gins our day ;

As we dance the dew doth fall ; Trip it, lit - tle ur - chins, all.

*p* *cres.*

Light - ly as the lit - tle bee, Two by two, and three by three,

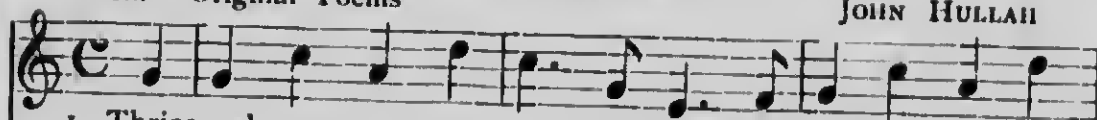
And a - bout go we, And a - bout go we.

## MORNING SONG

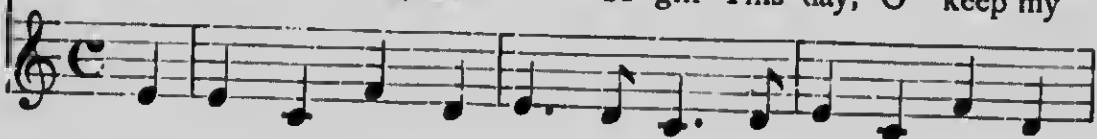
By permission of Longmans, Green &amp; Co.

From "Original Poems"

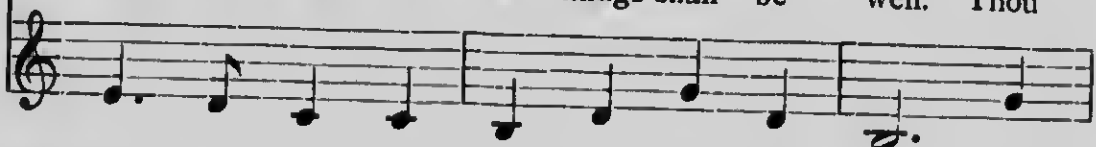
JOHN HULLAH



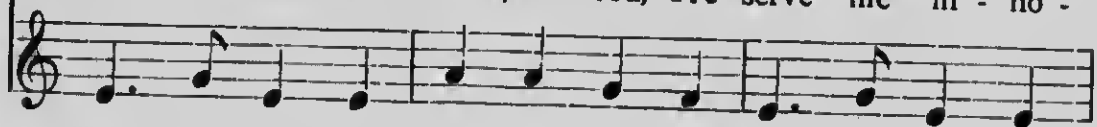
1. Thrice wel - come to my op' - ning eyes, The morn - ing beam that  
 2. Like cheer - ful birds, as I be - gin This day, O keep my



bids me rise To all the joys of youth; For  
 soul from sin, And all things shall be well. Thou



Thy pro - tec - tion whilst I slept, O Lord, my hum - ble  
 giv - est health, and clothes, and food, Pre - serve me in - no -



thanks ac - cept, And bless my lips with truth, My lips with truth.  
 cent and good, Till eve - ning's cur - few bell, Till cur - few bell.



## A WET SHEET AND A FLOWING SEA

ALLAN CUNNINGHAM

*Boldly f*

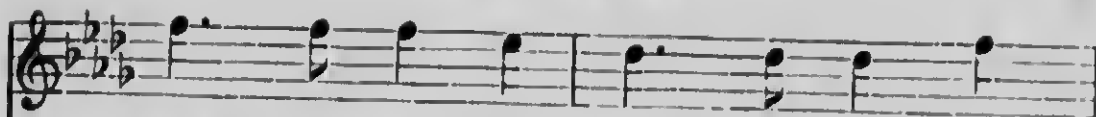
1. A wet sheet and a flow - ing sea, A  
 2. Oh, for a safe and gen - tle wind! I



*cres.*

wind that fol - lows fast, And fills the white and  
 heard a fair one cry; But give to me th

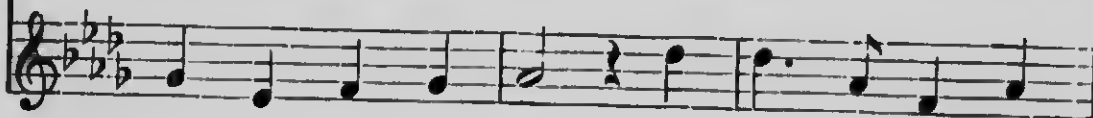
rust - ling sail, And bends the gal - lant mast. And  
 swell - ing breeze, And white waves heav - ing high. The



bends the gal - lant mast, my boys, While  
white waves heav - ing high, my lads, The



like the ea - gle free, A - way the good ship  
good ship tight and free, The world of wa - ters



flies, and leaves Old Eng - land on the lee.  
is our home, And mer - ry men are we.



## UP! QUIT THY BOWER

JOHANNA BAILLIE

By permission of Longmans, Green &amp; Co.

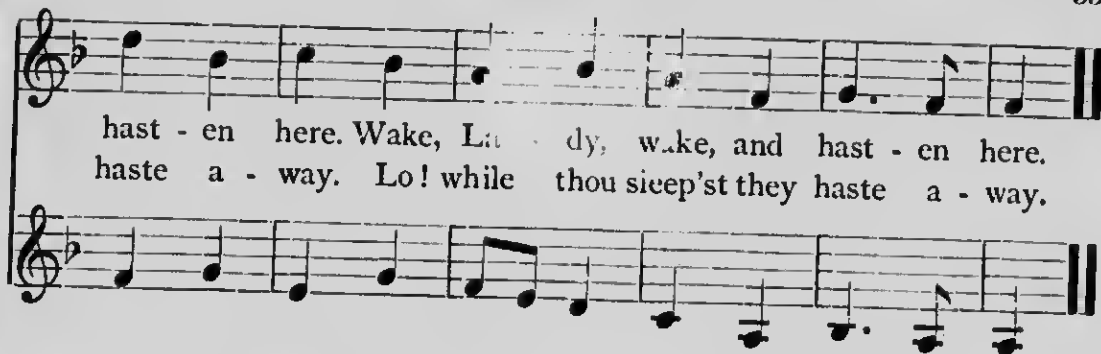
JOHN HULLAH

1. Up! quit thy bower, late wears the hour, Long have the  
2. Up! time will tell, the morn-ing bell Its ser-vice

rooks cawed round thy bower; O'er flower and tree loud  
sound has chim-ed well; The a-ged crone keeps

hums the bee, And the wild kid sports right mer-ri-ly. The  
home a-lone, And the reap-ers to the field are gone. Lose

sun is bright, the skies are clear: Wake, La-dy, wake, and  
not these hours so cool, so gay. Lo! while thou sleep'st they

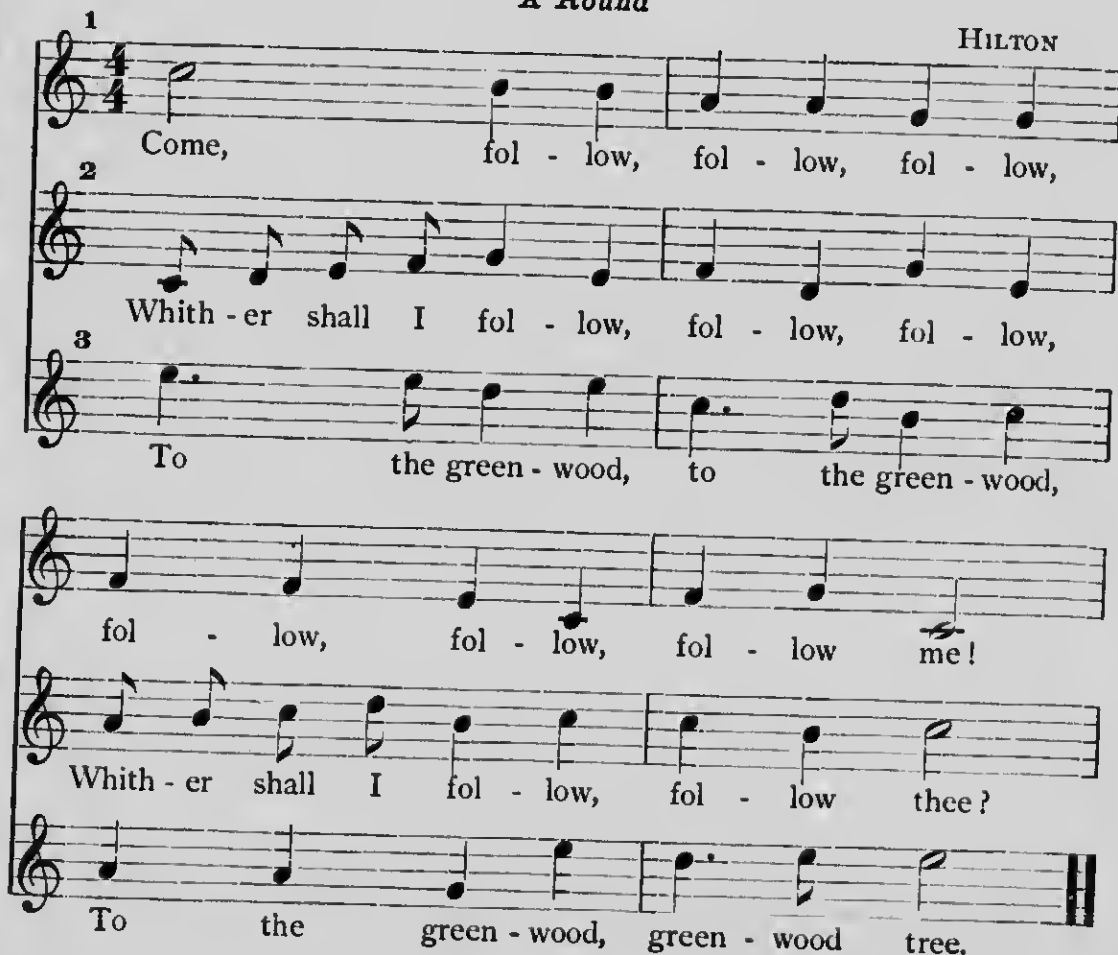


hast - en here. Wake, La - dy, wake, and hast - en here.  
haste a - way. Lo! while thou sleepest they haste a - way.

COME FOLLOW, FOLLOW, FOLLOW

*A Round*

HILTON



1  
Come, fol - low, fol - low, fol - low,

2  
Whith - er shall I fol - low, fol - low, fol - low,

3  
To the green - wood, to the green - wood,  
fol - low, fol - low, fol - low me!  
Whith - er shall I fol - low, fol - low thee?  
To the green - wood, green - wood tree.



## THE BRITISH GRENADIERS

Song of 16th Century

1. Some talk of Al-ex-an-der, And some of Her-cu-les, Of  
 2. When e'er we are com-mand-ed To storm the pal-i-sades, Our

Hec-tor, and Ly-san-der, And such great names as these; But of  
 lead-ers march with fu-sees, And we with hand gren-ades; We

all the world's brave he-roes, There's none that can com-pare With a  
 throw them from the gla-cis A-bout the ene-mies' ears Sing-ing

tow row row row row row row, To the Brit-ish Gren-a-diers.


*Beginning on a Half Beat*

Ex. 24.



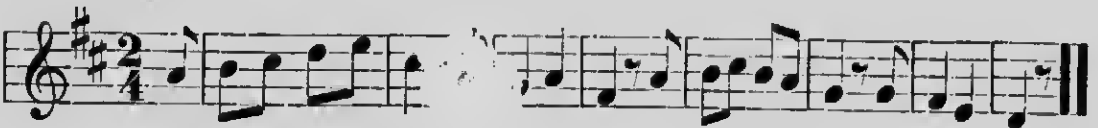
Musical notation for Example 24, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eight measures. The first measure starts on a half beat. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The lyrics are: Tä Tä Tä (Tä) fā Tä Tä

Ex. 25.




Musical notation for Example 25, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eight measures. The first measure starts on a half beat. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The lyrics are: fā Tä Tä Tä (Tä) fā

Ex. 26.



Musical notation for Example 26, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eight measures. The first measure starts on a half beat. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The lyrics are: fā Tä fā Tä fā

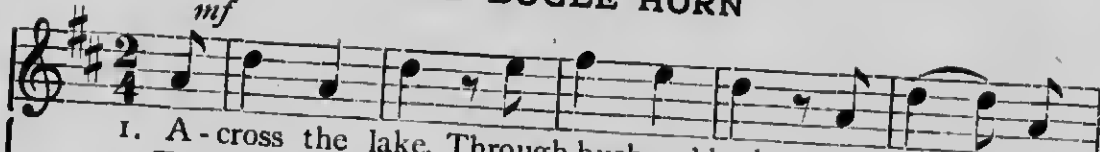
Ex. 27.



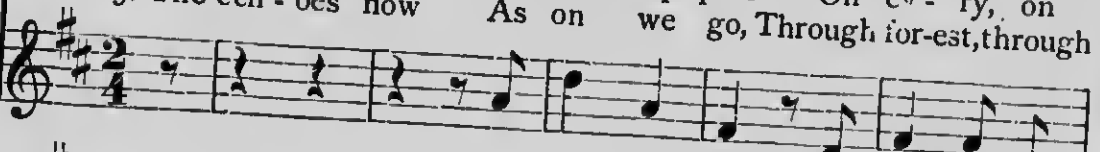
Musical notation for Example 27, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eight measures. The first measure starts on a half beat. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The lyrics are: fā Tä fā Tä fā

## THE BUGLE HORN

*mf*

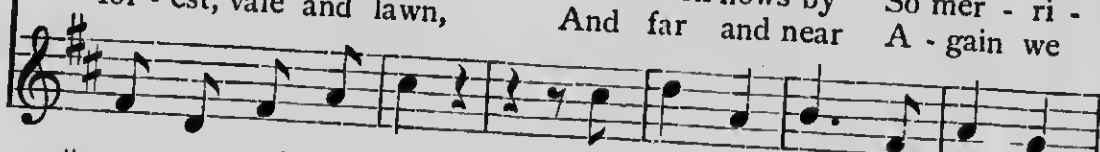


1. A - cross the lake, Through bush and brake, Re - sounds, re -  
 2. The sky is clear, The flowers ap - pear On ev - 'ry, on  
 3. The ech - oes flow As on we go, Through for - est, through




*dim.*

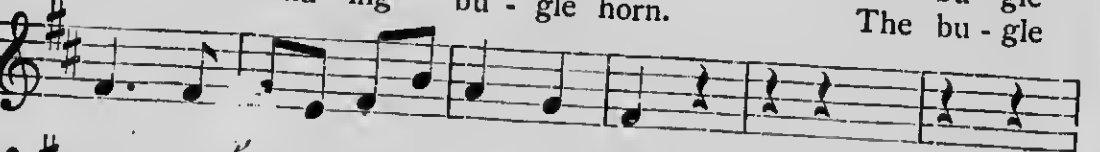
sounds the bu - gle horn; O'er hill and vale The ech - oes  
 ev - 'ry side so gay, The brook flows by So mer - ri -  
 for - est, vale and lawn, And far and near A - gain we



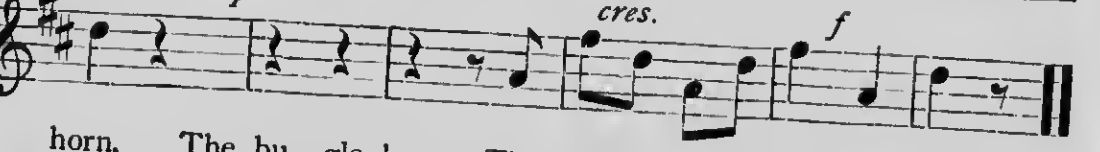
*cres.*



sail, And through the wav - ing corn. *f* The bu - gle  
 ly, A - long its peb - bly way. The bu - gle  
 hear The wind - ing bu - gle horn. The bu - gle



*cres.*



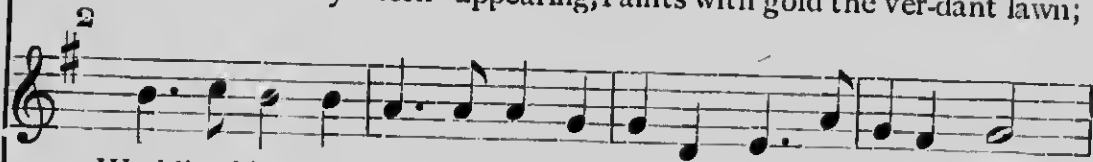
horn, The bu - gle horn, The wind - ing *f* bu - gle horn.



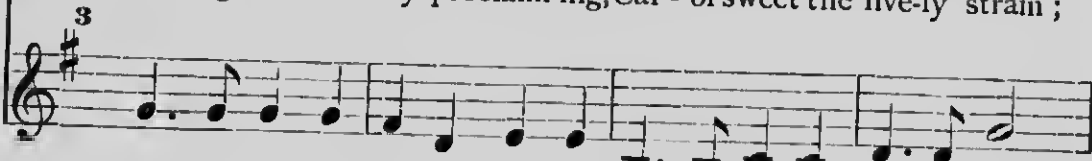
## NOW THE ROSY MORN

*A Round*

1  
Now the ro - sy morn appearing, Paints with gold the ver-dant lawn;



2  
Warbling birds the day proclaim-ing, Car - ol sweet the live-ly strain ;



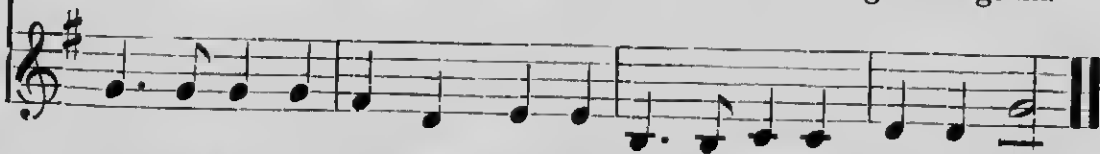
3  
See, con-tent the humble gleaner Takes the scattered ears that fall.



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



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

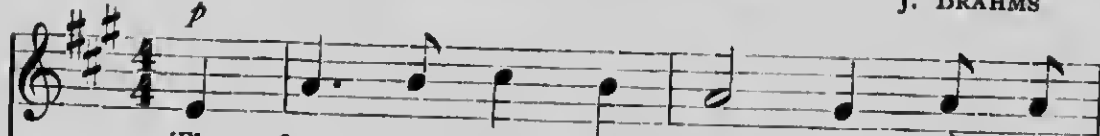


Na - ture all her chil-dren view-ing, Kind - ly bounteous, cares for all.

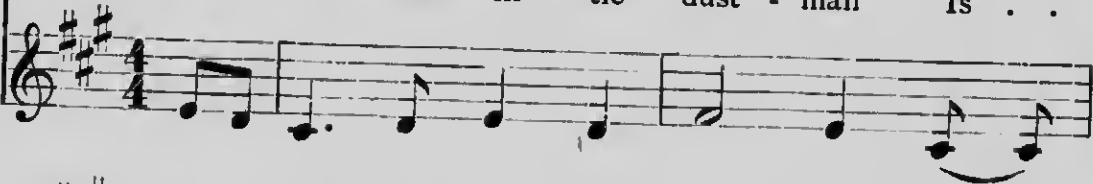
## THE LITTLE DUSTMAN

J. BRAHMS

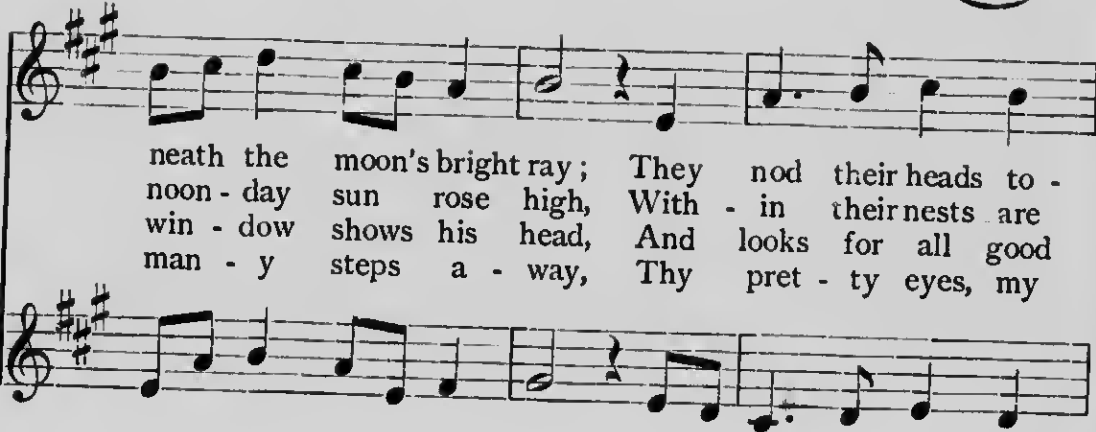
*p*



1. The flow - 'rets all sleep sound - ly Be - -  
 2. The birds that sang so sweet - ly When .  
 3. Now see, the lit - tle dust - man At the  
 4. And ere the lit - tle dust - man Is . .

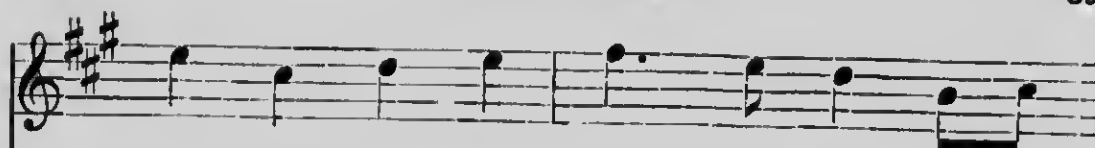


neath the moon's bright ray ; They nod their heads to -  
 noon - day sun rose high, With - in their nests are  
 win - dow shows his head, And looks for all good  
 man - y steps a - way, Thy pret - ty eyes, my

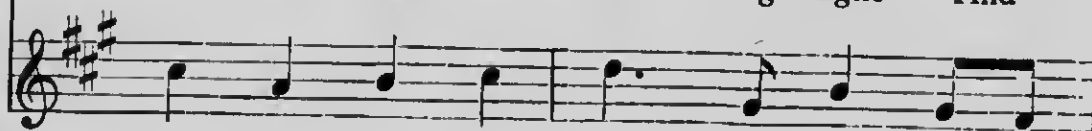


geth - er And dream the night a - way ; The  
 sleep - ing, Now night is draw - ing nigh ; The  
 chil - dren, Who ought to be in bed ; And  
 dar - ling, Close fast un - til next day ; But





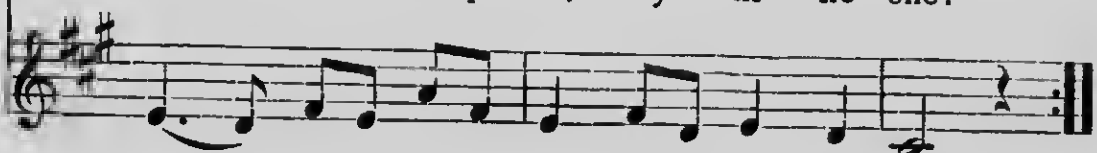
bud - ding trees wave to and fro, And  
 crick - et as it moves a - long A -  
 as each wea - ry pet he spies, Throws  
 they shall ope at morn - ing's light And



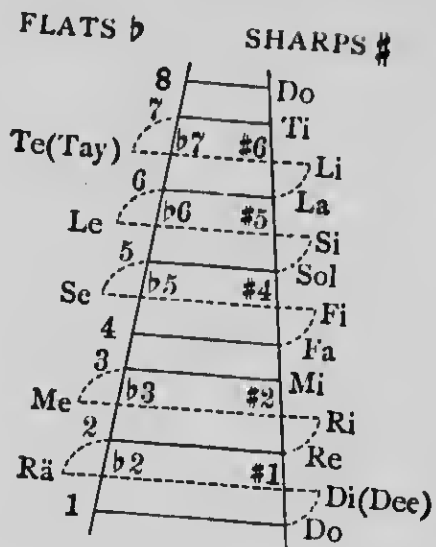
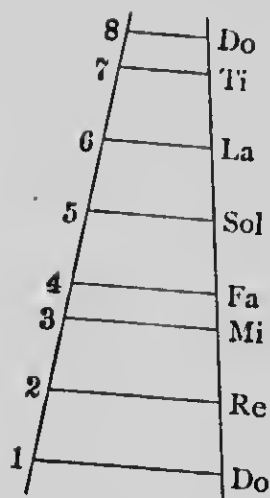
mur - mur soft and low, Sleep on,  
 lone gives forth its song, Sleep on,  
 dust in - to its eyes. Sleep on,  
 greet the sun - shine bright. Sleep on,



Sleep on, sleep on, my lit - tle one!



## THE CHROMATIC SCALE



NOTE. All sharps end in i (ee). All flats (except Ră) end in e (ay).

♮ A *Natural* is a sign used to take away the effect of a sharp or flat, consequently it lowers a note that has been sharpened, and raises a note that has been flattened.

An *Accidental* is a sharp, flat, or natural that does not occur in the signature; an accidental is effective to the end of the measure in which it occurs.

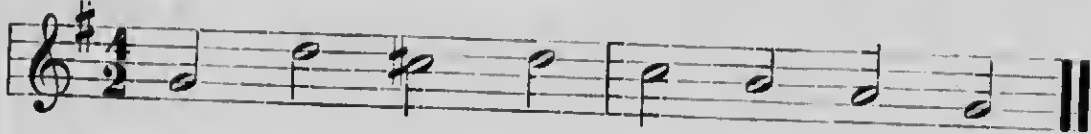
Ex. 28.



Do Sol Fi Sol Fa Mi Re Do.

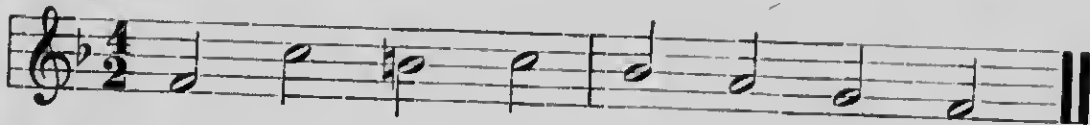
Musical notation for Example 28: A single staff in treble clef with a 2/4 time signature. The melody consists of quarter notes: Do (C4), Sol (G4), Fi (A4), Sol (G4), Fa (F4), Mi (E4), Re (D4), and Do (C4). The notes are written on a five-line staff with a key signature of one sharp (F#).

Ex. 29.



Musical notation for Example 29: A single staff in treble clef with a 2/4 time signature. The melody consists of quarter notes: Do (C4), Sol (G4), Fi (A4), Sol (G4), Fa (F4), Mi (E4), Re (D4), and Do (C4). The notes are written on a five-line staff with a key signature of one sharp (F#).

Ex. 30.



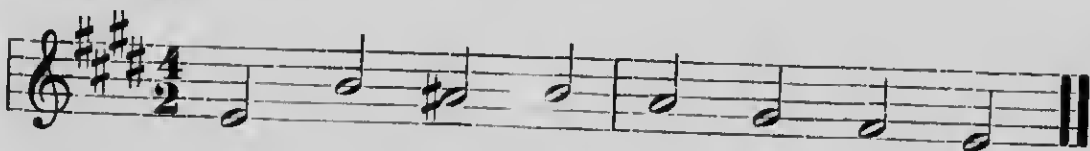
Musical notation for Example 30: A single staff in treble clef with a 2/4 time signature. The melody consists of quarter notes: Do (C4), Sol (G4), Fi (A4), Sol (G4), Fa (F4), Mi (E4), Re (D4), and Do (C4). The notes are written on a five-line staff with a key signature of one flat (Bb).

Ex. 31.



Musical notation for Example 31: A single staff in treble clef with a 2/4 time signature. The melody consists of quarter notes: Do (C4), Sol (G4), Fi (A4), Sol (G4), Fa (F4), Mi (E4), Re (D4), and Do (C4). The notes are written on a five-line staff with a key signature of two flats (Bb, Eb).

Ex. 32.



Musical notation for Example 32: A single staff in treble clef with a 2/4 time signature. The melody consists of quarter notes: Do (C4), Sol (G4), Fi (A4), Sol (G4), Fa (F4), Mi (E4), Re (D4), and Do (C4). The notes are written on a five-line staff with a key signature of three sharps (F#, C#, G#).

Ex. 33.



Do La Te La Ti Do Sol Do.

Musical notation for Example 33: A single staff in treble clef with a 4/4 time signature. The melody consists of quarter notes: Do (C4), La (F#4), Te (G4), La (F#4), Ti (E4), Do (C4), Sol (G4), and Do (C4). The notes are written on a five-line staff with a key signature of one sharp (F#).

Ex. 34.



Musical notation for Example 34: A single staff in treble clef with a 4/4 time signature. The melody consists of quarter notes: Do (C4), La (F#4), Te (G4), La (F#4), Ti (E4), Do (C4), Sol (G4), and Do (C4). The notes are written on a five-line staff with a key signature of one sharp (F#).

Ex. 35.



Musical notation for Example 35: A single staff in treble clef with a 4/4 time signature. The melody consists of quarter notes: Do (C4), La (F#4), Te (G4), La (F#4), Ti (E4), Do (C4), Sol (G4), and Do (C4). The notes are written on a five-line staff with a key signature of one flat (Bb).





Ex. 43.

Ex. 44.

## NEW EVERY MORNING IS THE LOVE

JOHN KEBLE

S. WEBBE

1. New ev - 'ry morn - ing is the love Our  
 2. New mer - cies, each re - turn - ing day, How -  
 3. If on our dai - ly course our mind Be  
 4. The triv - ial round, the com - mon task, Will  
 5. On - ly, O Lord, in Thy dear love Fit

wak - 'ning and up - ris - ing prove; Thro' sleep and dark - ness  
 er a - round us while we pray; New per - ils past, new  
 set to hal - low all we find, New treas - ures still of  
 fur - nish all we need to ask, Room to de - ny our -  
 us for per - feet rest a - bove; And help us, this and

safe - ly brought, Re - stored to life, and pow'r, and thought.  
 sins for - giv'n, New tho'ts of God, new hopes of heav'n.  
 count - less price God will pro - vide for sac - ri - fice.  
 selves, a road To bring us dai - ly near - er God.  
 ev - 'ry day, To live more near - ly as we pray.

Ex. 45.

Exercise 45 is written in 3/4 time. The first staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second staff contains a bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2. The third staff continues the melody: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The fourth staff continues the bass line: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2. Both the third and fourth staves end with a double bar line.

Ex. 46.

Exercise 46 is written in 4/4 time with a key signature of two sharps (F# and C#). The first staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second staff contains a bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2. The third staff continues the melody: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The fourth staff continues the bass line: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2. Both the third and fourth staves end with a double bar line.

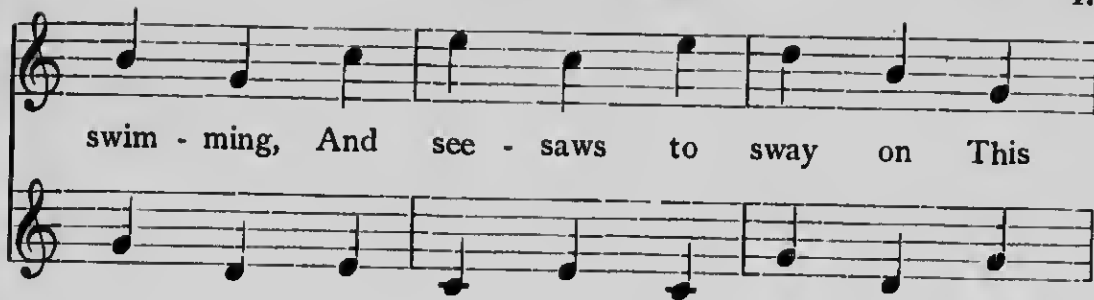
## A HOLIDAY

Tune "Cader Idris"

*f*

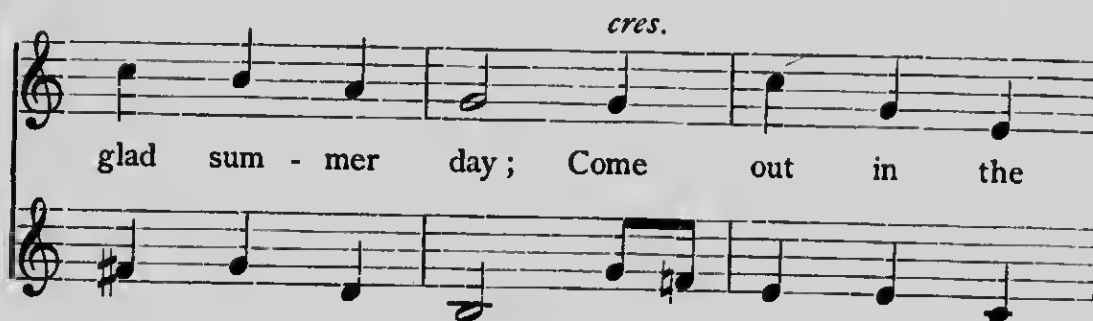
The bright sun is shin - ing, A  
fresh wind is blow - ing, Have no sad re -  
pin - ing, Be hap - py and gay. With  
green grass to play on, Clear wa - ter for

Detailed description: The image shows a musical score for a song titled 'A Holiday'. The score is written in 3/4 time and consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (treble clef). The first system starts with a dynamic marking 'f'. The lyrics are: 'The bright sun is shin - ing, A fresh wind is blow - ing, Have no sad re - pin - ing, Be hap - py and gay. With green grass to play on, Clear wa - ter for'. The piano accompaniment consists of simple chords and eighth notes.

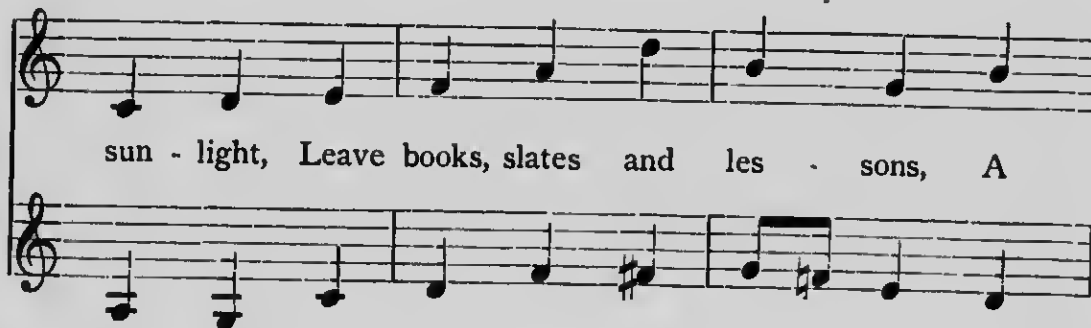


swim - ming, And see - saws to sway on This

*cres.*

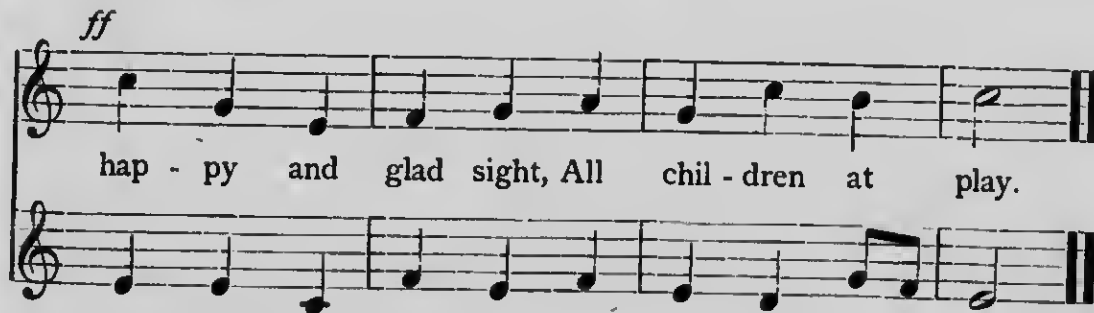


glad sum - mer day; Come out in the



sun - light, Leave books, slates and les - sons, A

*ff*



hap - py and glad sight, All chil - dren at play.

## ALL THROUGH THE NIGHT

By permission of The Vincent Music Co., Limited

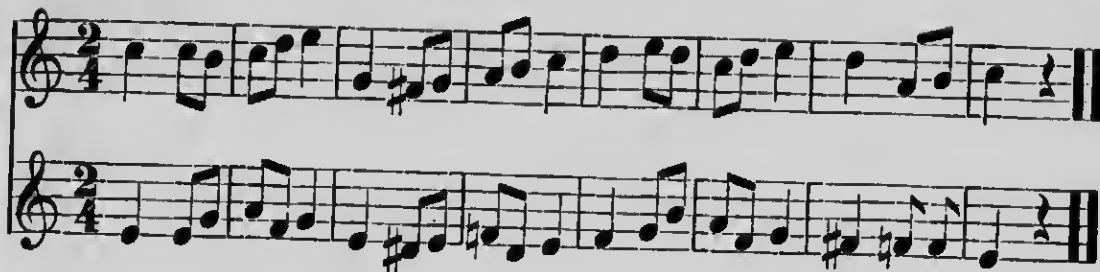
Welsh Air

1. Sil - ver stars their light be - stow - ing, All thro' the night,  
2. Like a smile does each star glis - ter, All thro' the night,

They the path to heav'n areshow - ing, All thro' the night;  
To il - lume her earth - ly sis - ter, All thro' the night;

As they tread their path of du - ty, Show they to the world the beauty,  
Old age has its night of sick - ness, But to beau - ti - fy our weakness,

Of the peace of heav'n so tru - ly, All thro' the night.  
Shed your light a - broad in meek - ness, All thro' the night.

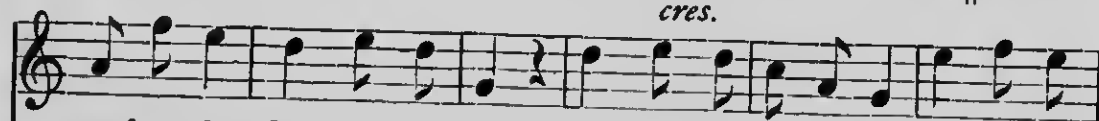
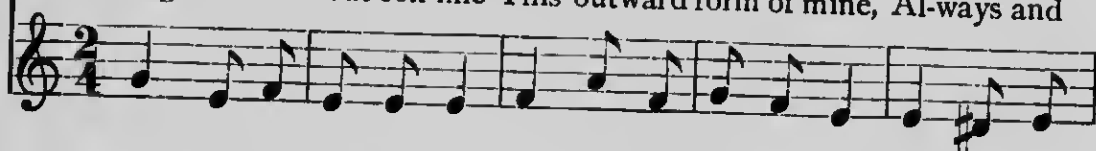


## FAREWELL TO HOME

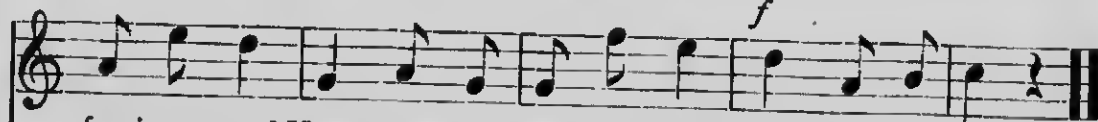
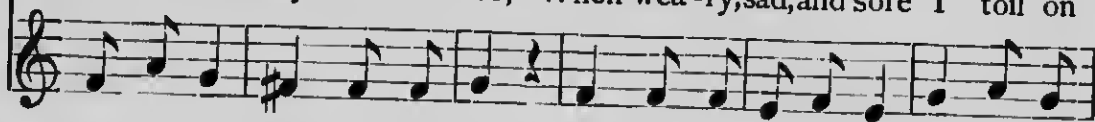
F. KÜCKEN



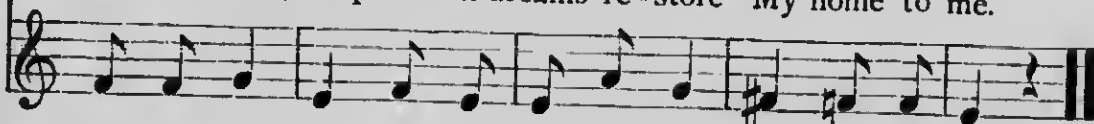
1. Old home, farewell to thee, Sad is this day for me On which I
2. Strange lands can but con-fine This outward form of mine, Al-ways and



part from thee, Old home, farewell; Still, though in distant land Far off on  
ev - er thine My heart shall be; When wea - ry, sad, and sore I toil on



foreign strand Home-less, a - lone I stand, Thou'rt home to me.  
far off shore, Sleep shall in dreams re-store My home to me.





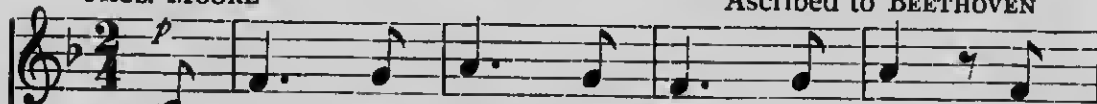
## Ex. 48.



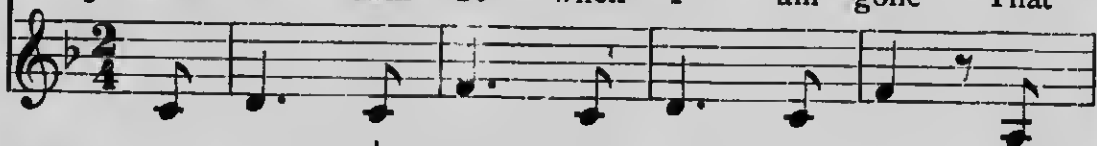
## THOSE EVENING BELLS

THOS. MOORE

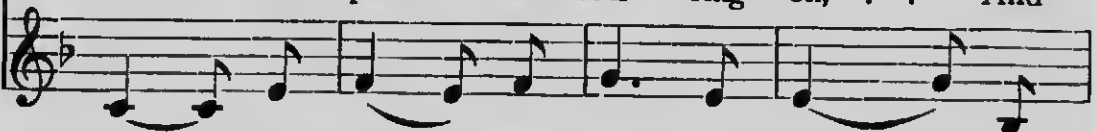
Ascribed to BEETHOVEN



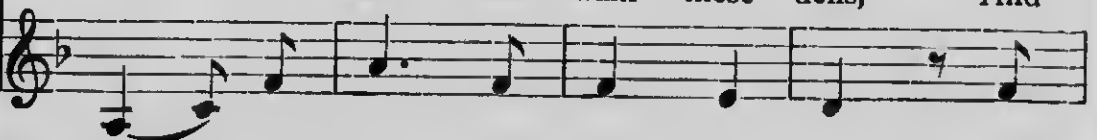
1. Those eve - ning bells, those eve - ning bells, How  
 2. Those joy - ous hours are past a - way, And  
 3. And so 'twill be when I am gone That

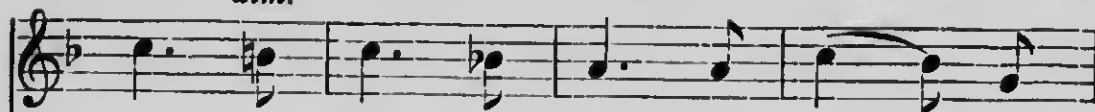


man - y a tale their mu - sic tells, . . . Of  
 man - y a heart that then was gay . . . With -  
 tune - ful peal will still ring on, . . . And

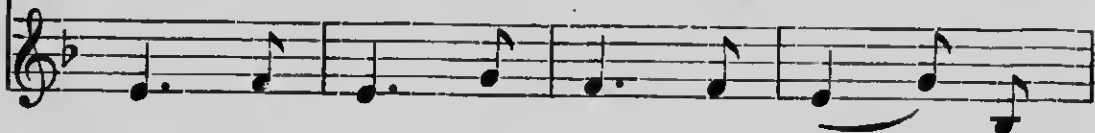


youth and home and that sweet time, When  
 in the tomb now dark - ly dwells, And  
 oth - er bards shall walk these dells, And



*dim.*

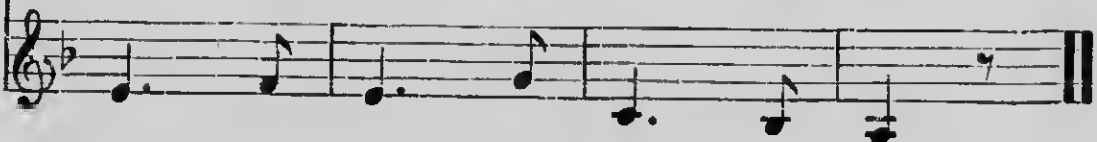
last I heard their sooth - ing chime! Of  
 hears no more those eve - ning bells! With -  
 sing your praise, sweet eve - ning bells! And

*cres.*

youth . and home and that sweet time When  
 in . . the tomb now dark - ly dwells, And  
 oth - er bards shall walk these dells, And

*dim.**p*

last I heard their sooth - ing chime!  
 hears no more those eve - ning bells!  
 sing your praise, sweet eve - ning bells!



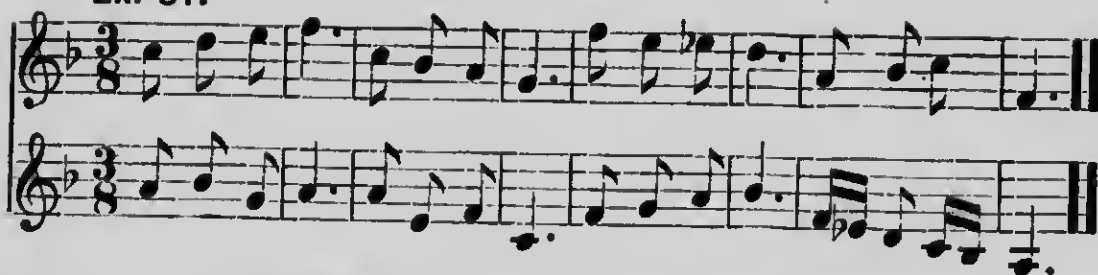
## Ex. 49.

Exercise 49 is written in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on G4 and moves through various intervals, including eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves conclude the exercise with a final cadence, marked by a double bar line.

## Ex. 50.

Exercise 50 is written in B-flat major (two flats) and common time (C). It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts on B-flat4 and moves through various intervals, including eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves conclude the exercise with a final cadence, marked by a double bar line.

Ex. 51.

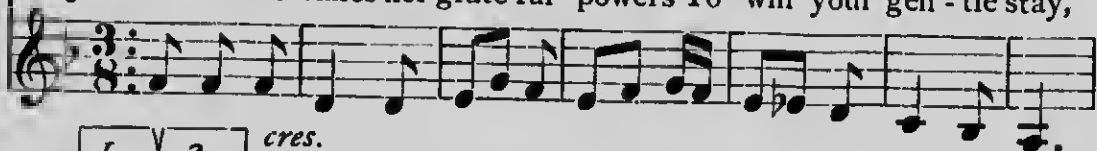


LINGER AWHILE, YE GENIAL HOURS

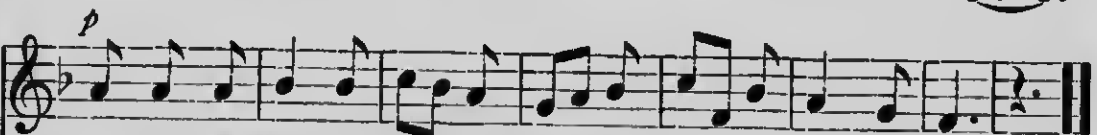
Old English Melody



1. Lin-ger a - while, ye ge - nial hours! Oh, yet your flight de - lay!
2. Too ear-ly fade the few bright flow'rs That strew our on-ward way;
3. While mu-sic wakes her grate-ful powers To win your gen - tle stay,



While here th'inspiring charm is ours Of friendship's soul-felt ray;  
 Where joy her smiling ra-diance show'rs Full soon the shadows play;  
 With influence kind, regard the bow'rs Where sounds our tribute lay;



Lin - ger a - while, ye ge - nial hours! Oh, yet your flight de - lay!



## HARK, HARK! THE LARK

SHAKESPEARE

*f*

Hark, Hark! the lark at heav'n's gate sings, And

The first system of musical notation for the first system of the song. It consists of two staves in G major and 6/8 time. The melody is marked with a forte 'f' dynamic. The lyrics 'Hark, Hark! the lark at heav'n's gate sings, And' are written below the notes.

Phoe - bus 'gins a - rise, His steeds to wa - ter

The second system of musical notation, continuing the melody from the first system. The lyrics 'Phoe - bus 'gins a - rise, His steeds to wa - ter' are written below the notes.

*dim.*

at those springs On chal-ic'd flow'rs that lies ; And wink - ing Ma - ry -

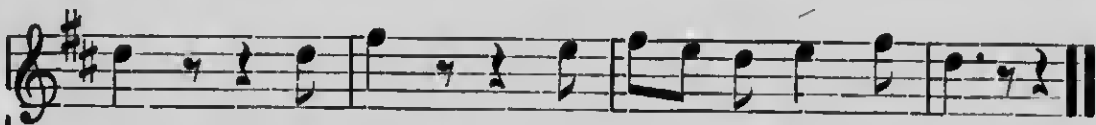
The third system of musical notation, marked with a decrescendo 'dim.' dynamic. The lyrics 'at those springs On chal-ic'd flow'rs that lies ; And wink - ing Ma - ry -' are written below the notes.

buds be - gin to ope their gold - en eyes ; With

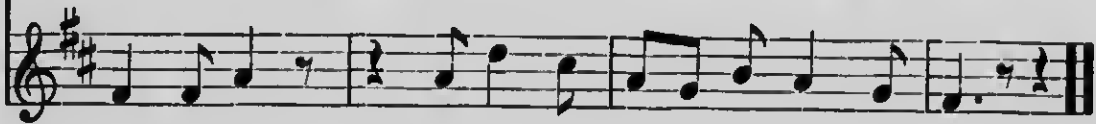
The fourth and final system of musical notation on this page. The lyrics 'buds be - gin to ope their gold - en eyes ; With' are written below the notes.



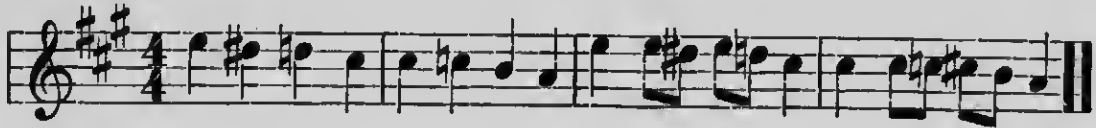
ev - 'ry - thing that pret - ty is, My la - dy sweet a -



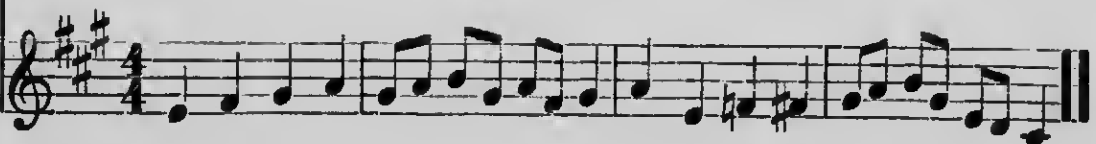
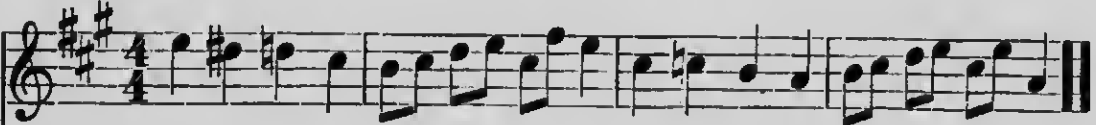
rise ; A-rise, a - rise, a - rise ! My la - dy sweet, a - rise.



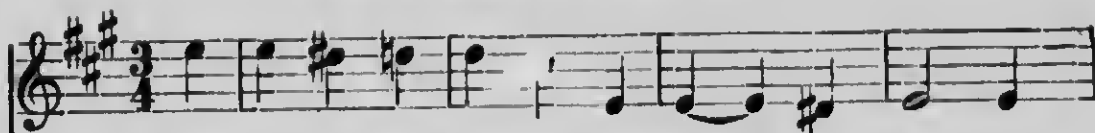
Ex. 52.



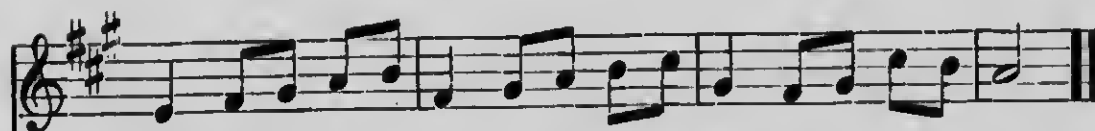
Ex. 53.



## A SUMMER EVENING



1. This warm summer evening, When man-kind is still, The  
 2. The cock-cha-fer hums Like a big dou-ble bass, The  
 3. But while all the in-sects Their rev-el-ry keep, The



gnats and mos-qui-toes are sing-ing their fill;  
 fire-fly gives light for the bats' ran-dom chase.  
 good lit-tle chil-dren are safe fast a-sleep.



## Ex. 54.



## THE LORD IS MY SHEPHERD

JAS. MONTGOMERY

KOSCHAT

1. The Lord is my Shepherd, no want shall I know; I feed in green  
 2. Let goodness and mer-cy, my boun-ti - ful God, Still fol - low my

pas-tures; safe fold - ed I rest; He lead-eth my soul where the  
 steps till I meet Thee a - bove; I seek by the path which my

still wa-ters flow, Re - stores me when wand'ring, re-deems when op-  
 fore - fa-ters trod, Thro' the land of their so - journ, Thy kingdom of

pressed, Re - stores me when wan-d'ring, re - deems when op-pressed.  
 love, Thro' the land of their so - journ, Thy king-dom of love.

NOTE. The Alto part has the melody, the Soprano being an accompaniment; the Alto may be emphasized accordingly, and a good effect is produced if the Sopranos only hum their part.



## Ex. 55.

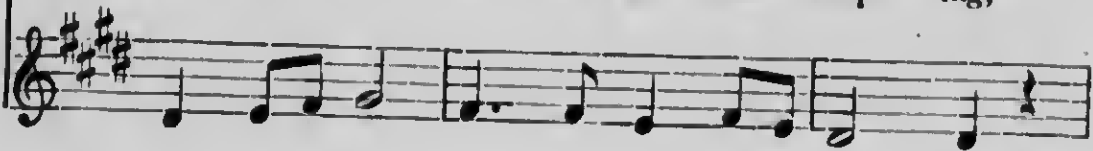
## THE FLOWERS' HOLIDAY

*Allegretto.*

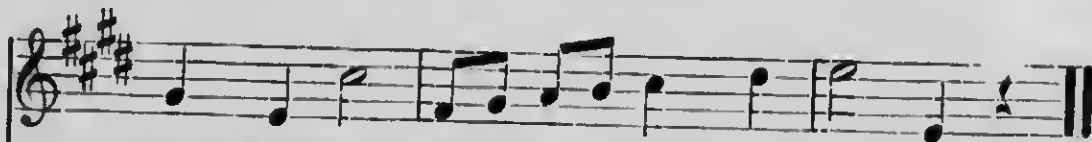
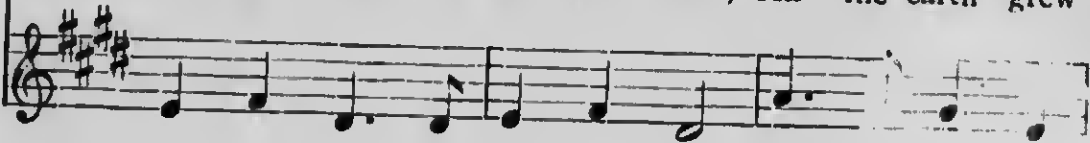
1. All the flow'rs came out to play On a glo - rious
2. Pret - ty shy for - get - me - nots, Ti - ger - li - lies
3. So they played till close of day, When the sun - shine



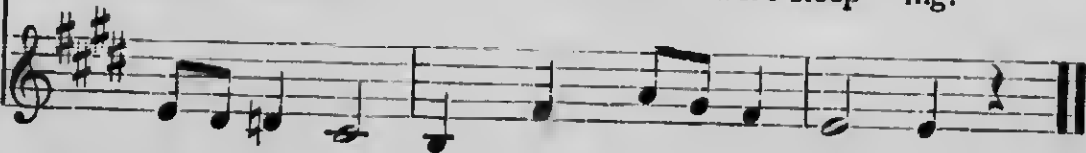
sum - mer's day; But - ter - cups and dai - sies,  
with bright spots, Li - lies white and slen - der;  
dropped a - way, Left them all near weep - ing;



Cow - slips with their bells of gold, Great big sun-flow'rs  
Vi - o - lets with sweet - est scent, All on joy and  
Si - lent - ly the dew came down, All the earth grew

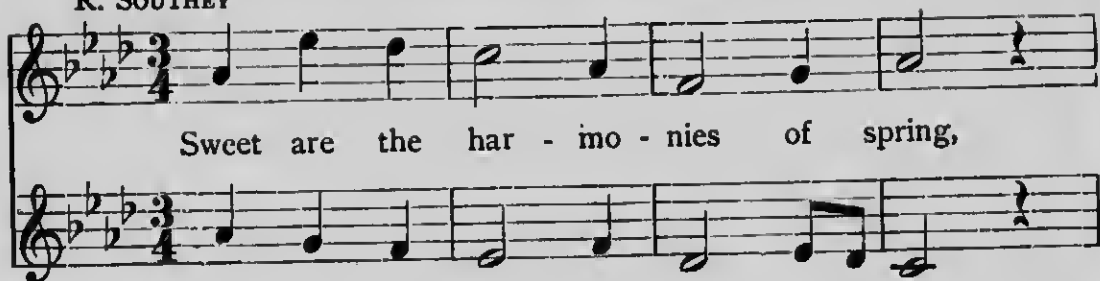


tall and bold, Danced in col - oured maz - es.  
pleas - ure bent Shone in rain - bow splen - dour.  
damp and brown, All the flow'rs were sleep - ing.

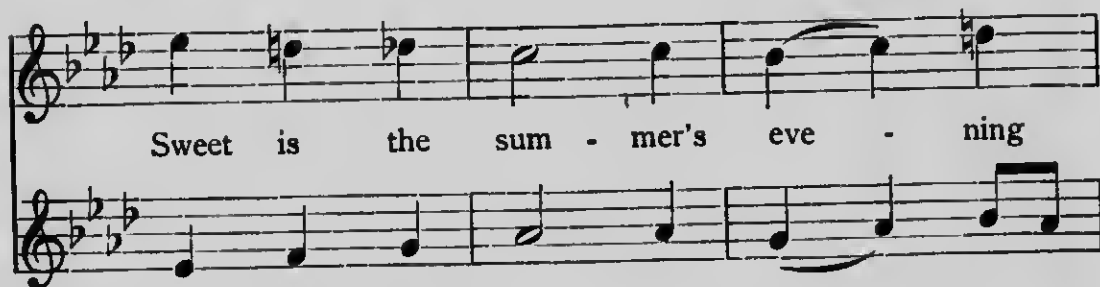


## SWEET ARE THE HARMONIES

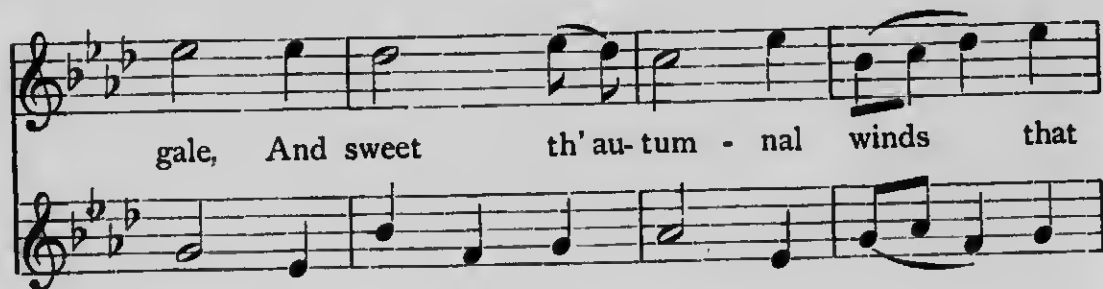
R. SOUTHEY



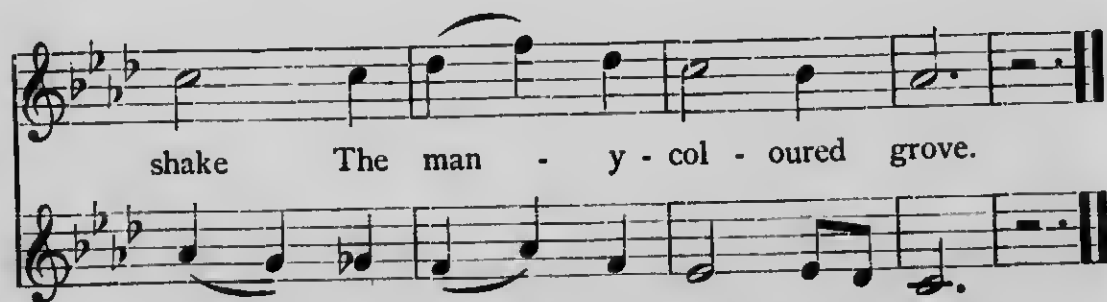
Sweet are the har - mo - nies of spring,



Sweet is the sum - mer's eve - ning



gale, And sweet th'au - tum - nal winds that



shake The man - y - col - oured grove.

Ex. 56.

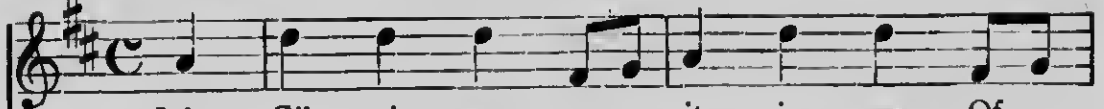
Exercise 56 is a musical exercise in 4/4 time with a key signature of one sharp (F#). It consists of six staves of music. The first two staves form the first measure, the next two staves form the second measure, and the final two staves form the third measure. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Ex. 57.

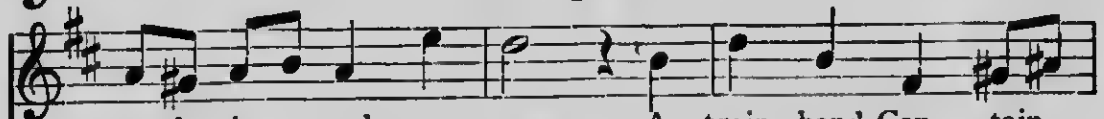
Exercise 57 is a musical exercise in common time (C) with a key signature of one sharp (F#). It consists of two staves of music. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

## JOHN GILPIN

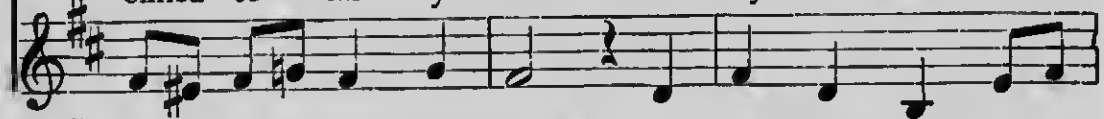
WM. COWPER



1. John Gil - pin was a cit - i - zen Of  
 2. "To - mor - row is our wed - ding day, And  
 3. He soon re - plied, "I do ad - mire Of  
 4. A - way went Gil - pin—who but he? His  
 5. At Ed - mon - ton, his lov - ing wife From  
 6. But yet his horse was not a whit In -




cred - it and re - nown, A train - band Cap - tain  
 we will then re - pair Un - to the Bell at  
 wom - an - kind but one; And you are she, my  
 fame soon spread a - round; "He car - ries weight! he  
 bal - co - ny es - pied Her ten - der hus - band,  
 clined to tar - ry there! For why? his own - er

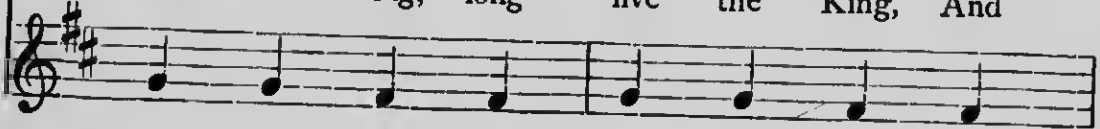



eke was he Of fa - mous Lon - don town. John  
 Ed - mon - ton, All in a chaise and pair. My  
 dear - est dear, There - fore it shall be done. I  
 rides a race! 'Tis for a thou - sand pound!" So  
 won - d'ring much To see how he did ride. "Stop,  
 had a house Full ten miles off, at Ware. Now

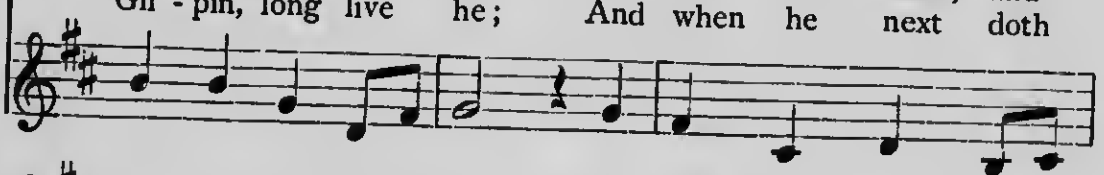





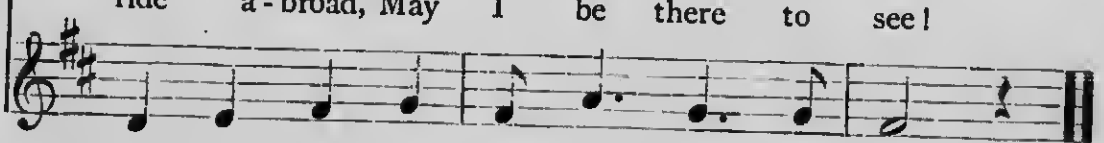
Gil - pin's spouse said to her dear, "Tho'  
 sis - ter and my sis - ter's child, My -  
 am a lin - en - dra - per bold, As  
 like an ar - row, swift he flew, Shot  
 stop, John Gil - pin! — Here's the house!" They  
 let us sing, long live the King, And

wed - ded we have been These twice ten te - dious  
 self and chil - dren three, Will fill the chaise; so  
 all the world doth know, And my good friend, the  
 by an arch - er strong; So did he fly — which  
 all at once did cry; "The din - ner waits, and  
 Gil - pin, long live he; And when he next doth

years, yet we No hol - i - day have seen."  
 you must ride On horse - back af - ter we."  
 cal - en - der, Will lend his horse to go."  
 brings me to The mid - dle of my song.  
 we are tired." Said Gil - pin — "So am I."  
 ride a - broad, May I be there to see!



## THE TRAVELLER'S RETURN

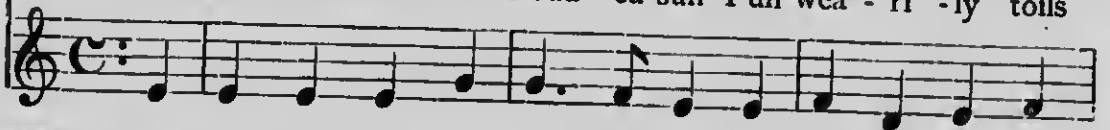
R. SOUTHEY

By permission of Longmans, Green &amp; Co.

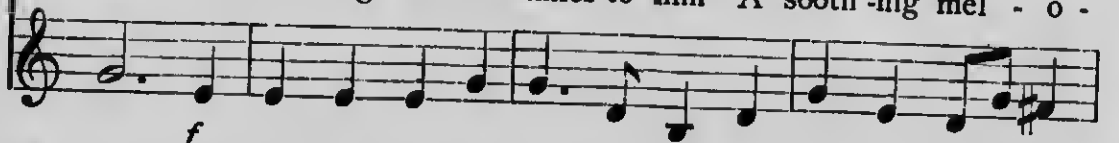
JOHN HULLAH



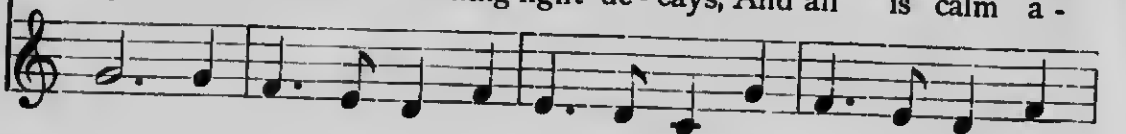
1. Sweet to the morn-ing tra - vel-ler The song a - mid the  
2. And when be-neath th' un-cloud - ed sun Full wea - ri - ly toils



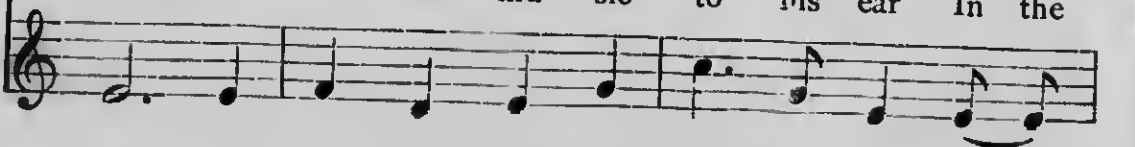
sky, Where twinkling in the dew - y light, The sky - lark soars on  
he, The flow - ing wa - ter makes to him A sooth - ing mel - o -



high. And cheer - ing to the tra - vel-ler The gales that round him  
dy. And when the eve - ning light de - cays, And all is calm a -



play, When faint and heav - i - ly he drags A -  
round, There is sweet mu - sic to his ear In the



*p*

long the noon - tide way. 3. But oh! of all de -  
dis - tant sheep - bell's sound.

*f*

light - ful sounds, Of eve - ning or of morn, The

sweet - est is the voice of love That wel-comes his re - turn.


Ex. 58.




## THE CANADIAN BOAT SONG

THOS. MOORE

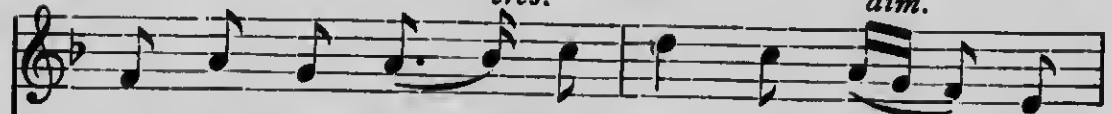
*p*



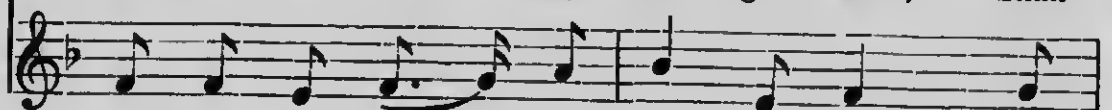
1. Faint - ly as tolls the eve - ning chime, Our  
 2. Why should we yet our sail un - furl? There  
 3. Ot - ta - wa's tide, this trem - bling moon Shall




*cres.* *dim.*



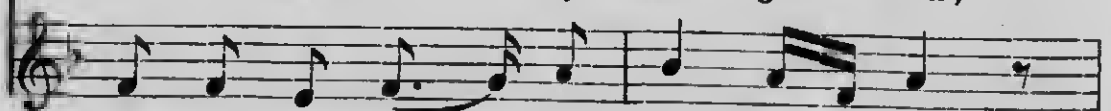
voi - ces keep tune and our oars keep time, Our  
 is not a breath the blue wave to curl, There  
 see us float o'er thy sur - ges soon, Shall



*cres.* *dim.*



voi - ces keep tune, and our oars keep time;  
 is not a breath the blue wave to curl;  
 see us float o'er thy sur - ges soon;



SECOND READER

*cres.*

Soon as the woods on shore look dim, We'll  
 But when the wind blows off the shore, O,  
 Saint of this green isle, hear our prayer, O,

*p*

sing at St. Ann's our part - ing hymn; Row, brothers, row, the  
 sweet - ly we'll rest the wea - ry oar; Blow, breez - es, blow, the  
 grant us cool heav'ns and fav - 'ring air; Blow, breez - es, blow, the

*cres.*

stream runs fast, The rap - ids are near, and the

*dim.* *cres.* *dim.*

daylight's past, The rap - ids are near, and the day - light's past.

## Ex. 59.

## SKYE BOAT SONG

By permission of J. B. Cruger & Co., Limited  
(See page 4)

HAROLD BOULTON

Old Highland rowing measure

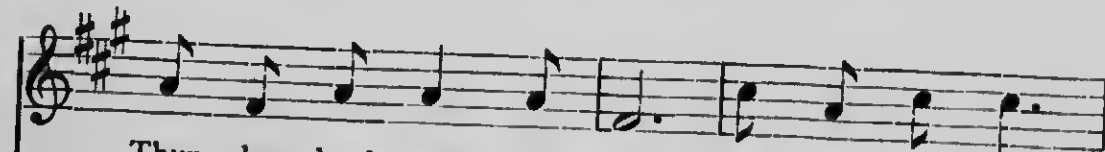
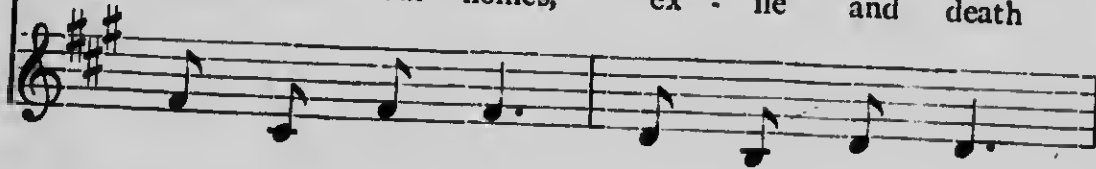
## REFRAIN

Speed, bonnie boat, like a bird on the wing, onward the sail-ors cry ;

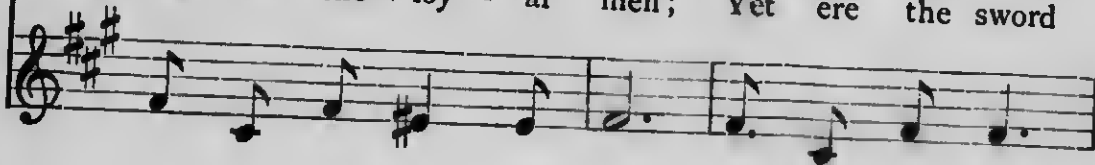
Car - ry the lad that's born to be king o - ver the sea to Skye.



1. Loud the winds howl, loud the waves roar,  
 2. Though the waves leap, soft shall ye sleep,  
 3. Man - y's the lad fought on that day  
 4. Burned are our homes, ex - ile and death

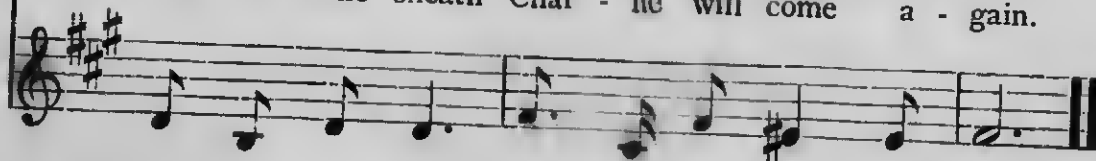


Thun - der - clouds rend the air ; Baf - fled our foes  
 O - cean's a roy - al bed ; Rocked in the 'deep  
 Well the clay - more could wield, When the night came  
 Scat - ter the roy - al men ; Yet ere the sword



*Repeat Refrain after each verse.*

stand by the shore, Fol - low they will not dare.  
 Flo - ra will keep Watch by your wea - ry head.  
 si - lent - ly lay Dead on Cal - lo - den's field.  
 cool in the sheath Char - lie will come a - gain.

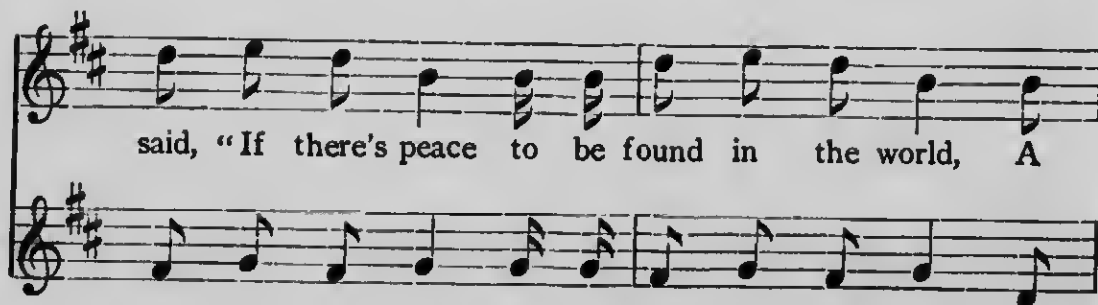
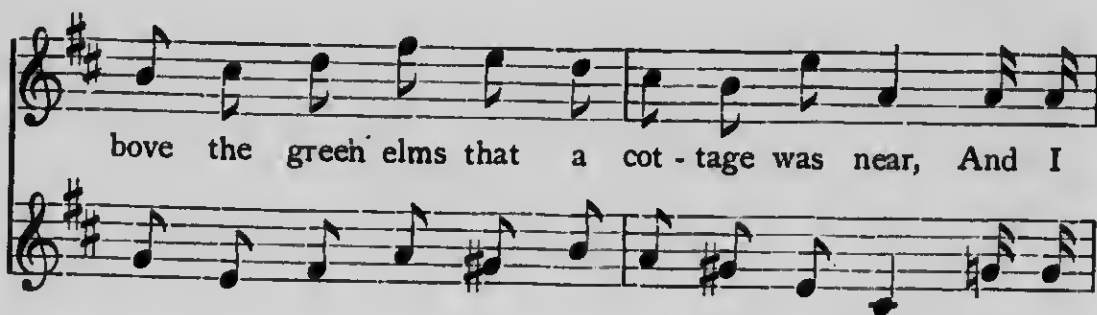
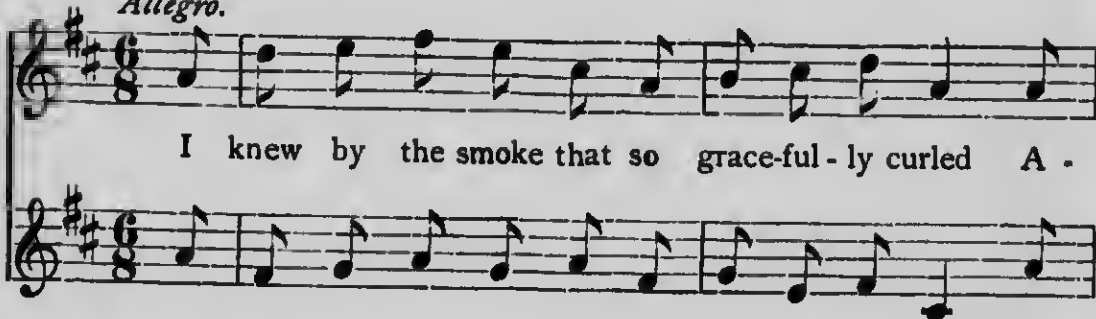


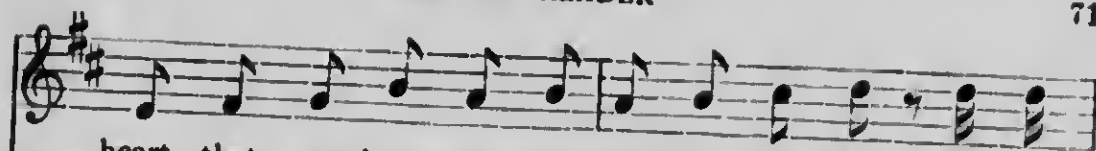
## Ex. 60.



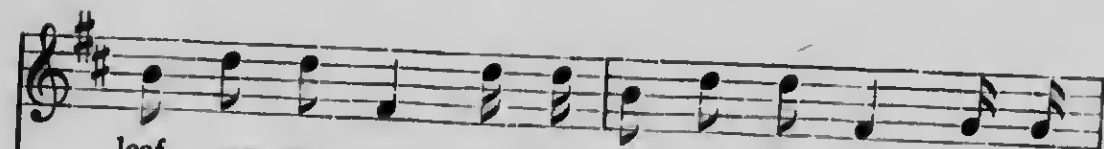
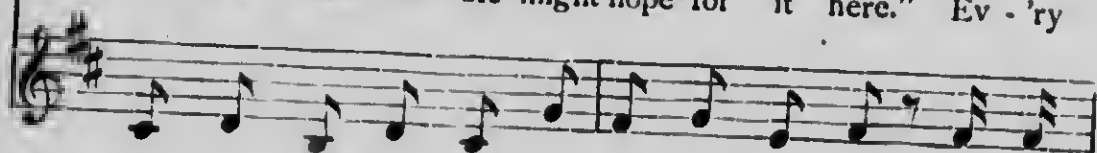
## THE WOODPECKER

THOS. MOORE.

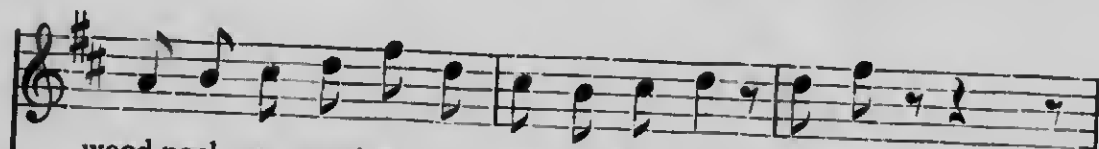
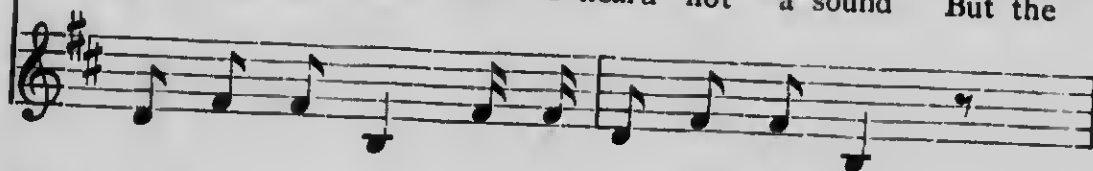
*Allegro.*



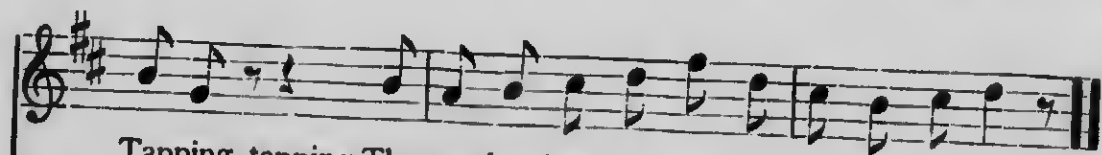
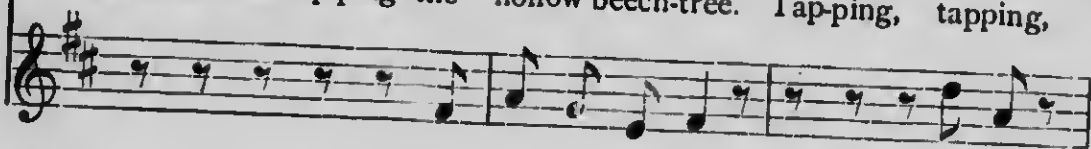
heart that was hum - ble might hope for it here." Ev - 'ry



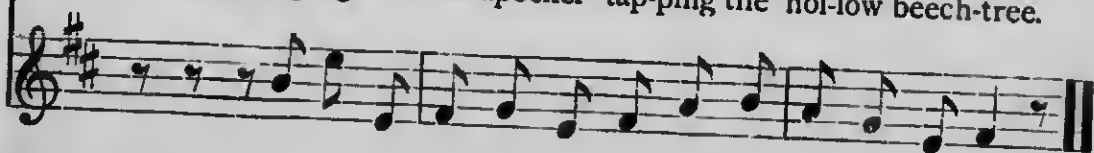
leaf was at rest, And I heard not a sound But the



wood-peck - er tap-ping the hollow beech-tree. Tap-ping, tapping,



Tapping, tapping, The woodpecker tap-ping the hol-low beech-tree.



## O LOVELY PEACE

From the oratorio of  
"Judas Maccabæus" by HANDEL

*Fairly quickly*

O love - ly Peace, with Plen - ty crown'd, O love - ly,  
love - ly Peace, Come, spread thy . bless-ings

NOTE. The piano accompaniment is given in this instance as the song is very suitable for performance at a school concert or other occasion.  
The music is slightly simplified from the original.

thy bless-ings all a-round ;  
 O love - ly Peace, with

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with the lyrics "thy bless-ings all a-round ;" and continues with "O love - ly Peace, with". The piano accompaniment consists of a treble and bass clef part.

Plen - ty crown'd, O love - ly, love - ly Peace,

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with "Plen - ty crown'd, O love - ly, love - ly Peace,". The piano accompaniment continues with the same treble and bass clef parts.



come, spread thy blessings, thy bless-ings

O love-ly, love-ly Peace, O . . .  
all a-round ; O . . . . . O love-ly,

love - ly Peace, O love - ly, love - ly Peace,  
 love - ly Peace, O . . . love - ly Peace,

*mf*

Let flee - cy flocks the hills a - dorn, . . .  
 Let flee - cy flocks the hills a - dorn, . . .

*p*

And val - leys smile with  
 . . . . .

And val - ley smile with  
 . . . . .

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are "And val - leys smile with" and "And val - ley smile with".

wa - vy corn, Let  
 wa - vy corn,

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics "wa - vy corn, Let" and "wa - vy corn,". The piano accompaniment includes dynamic markings *mf* and *p*. The system concludes with a double bar line.

flee - cy flocks the hills a - dorn;  
And val - leys smile with

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#). The lyrics are "flee - cy flocks the hills a - dorn;" followed by "And val - leys smile with". The piano accompaniment is written in grand staff notation, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp.

And val-leys smile . . . . .  
wa - vy corn, And val-leys smile . . . . .

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has two lines of lyrics: "And val-leys smile . . . . ." and "wa - vy corn, And val-leys smile . . . . .". The piano accompaniment continues in the same grand staff notation as the first system.

... with wa - vy corn,          And smile . . . . .

... with wa - vy corn,          And

Detailed description: This system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "... with wa - vy corn,          And smile . . . . .". The second staff is another vocal line in treble clef with the lyrics "... with wa - vy corn,          And". The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part features a rhythmic accompaniment with chords and melodic lines.

... with wa - - - vy corn,          with

smile. . . . .

Detailed description: This system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "... with wa - - - vy corn,          with". The second staff is another vocal line in treble clef with the lyrics "smile. . . . .". The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part continues the accompaniment from the first system.

wa - - - vy corn,  
with wa - - - vy corn, with

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "wa - - - vy corn,". The second staff is another vocal line in treble clef with the lyrics "with wa - - - vy corn, with". The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support for the vocal lines.

with wa - - - vy corn,  
wa - - - - vy corn, with wa - - - vy

The second system of music also consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#), containing the lyrics "with wa - - - vy corn,". The second staff is another vocal line in treble clef with the lyrics "wa - - - - vy corn, with wa - - - vy". The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support for the vocal lines.

with wa - vy corn,  
corn, with wa - vy corn,

*mf*

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The second measure has a quarter note B4, a quarter note A4, and a quarter rest. The third measure has a quarter rest. The second staff is another vocal line in treble clef, starting with a quarter note G4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure has a quarter note B4, a quarter note A4, and a quarter rest. The third measure has a quarter rest. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left-hand part starts with a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The piano part concludes with a *mf* dynamic marking.

Let

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The third measure has a quarter note G4. The word "Let" is written below the staff at the end of the first measure. The second staff is a vocal line in treble clef, which is mostly empty with a few notes in the second measure. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left-hand part starts with a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4.

flee - cy flocks the hills a - - -

Let flee - cy flocks the

*p*

This system contains the first two vocal lines and the piano accompaniment. The first vocal line has the lyrics 'flee - cy flocks the hills a - - -'. The second vocal line has the lyrics 'Let flee - cy flocks the'. The piano accompaniment consists of a treble and bass clef with a piano (*p*) dynamic marking.

dorn, . . . . the hills . . . . . a -

hills a - dorn, the hills . . . . . a -

This system contains the second two vocal lines and the piano accompaniment. The first vocal line has the lyrics 'dorn, . . . . the hills . . . . . a -'. The second vocal line has the lyrics 'hills a - dorn, the hills . . . . . a -'. The piano accompaniment continues with treble and bass clefs.



*slowly*

dorn, And smile, . . . . . And  
dorn, And smile, . . . . . And

smile with wa - vy, wa - - vy corn.  
smile with wa - vy, wa - - vy corn.

# SECOND READER—PART II

A BEAT DIVIDED INTO FOUR EQUAL PARTS

**2/4**

First beat. Strong.	Second beat. Weak.
ä Tä	ā Tā
Tä      fā	Tā      fā
Tä   zā   fā   nā	Tā
Tä	Tā   zā   fā   nā
Tä   zā   fā   nā	Tā   zā   fā   nā

**2/4**

Tä   Tä   | Tä fā   Tä fā   | Tä zā   fā nā   Tä   | Tä   Tä   zā   fā   nā

## Ex. 1.



Musical notation for Example 1, featuring a single staff in 2/4 time. The melody consists of four quarter notes: C4, D4, E4, and F4. The lyrics "Tä Tä Tä Tä" are written below the notes.

Tä Tä Tä Tä

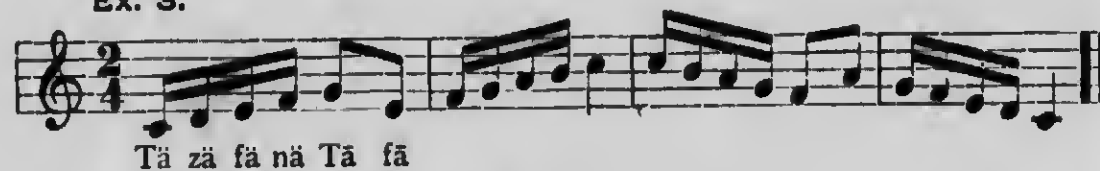
## Ex. 2.



Musical notation for Example 2, featuring a single staff in 2/4 time. The melody consists of six quarter notes: C4, D4, E4, F4, G4, and A4. The lyrics "Tä fä Tä fä Tä Tä" are written below the notes.

Tä fä Tä fä Tä Tä

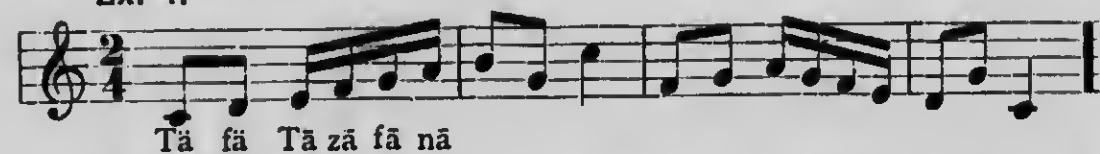
## Ex. 3.



Musical notation for Example 3, featuring a single staff in 2/4 time. The melody consists of six eighth notes: C4, D4, E4, F4, G4, and A4. The lyrics "Tä zä fä nä Tä fä" are written below the notes.

Tä zä fä nä Tä fä

## Ex. 4.



Musical notation for Example 4, featuring a single staff in 2/4 time. The melody consists of six eighth notes: C4, D4, E4, F4, G4, and A4. The lyrics "Tä fä Tä zä fä nä" are written below the notes.

Tä fä Tä zä fä nä

## Ex. 5.



Musical notation for Example 5, featuring two staves in 2/4 time. The top staff contains six eighth notes: C4, D4, E4, F4, G4, and A4. The bottom staff contains six quarter notes: C4, D4, E4, F4, G4, and A4.

## Ex. 6.



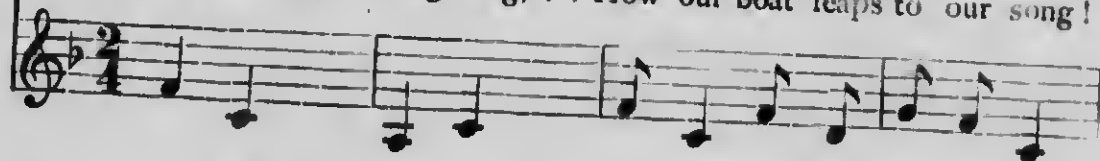
Musical notation for Example 6, featuring two staves in 2/4 time. The top staff contains six eighth notes: C4, D4, E4, F4, G4, and A4. The bottom staff contains six quarter notes: C4, D4, E4, F4, G4, and A4.

A ROWING SONG

*Marcato*

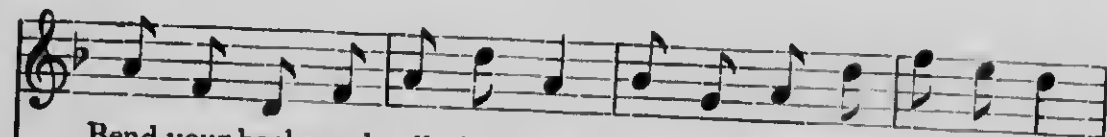
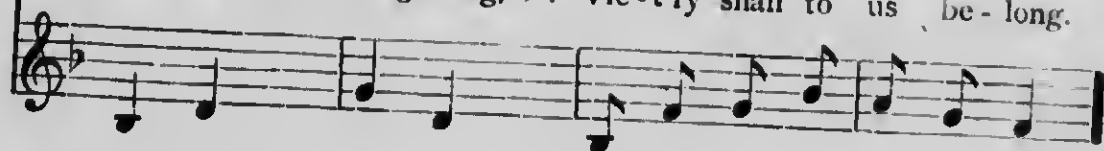


Swing strong, Swing long, . . . How our boat leaps to our song!

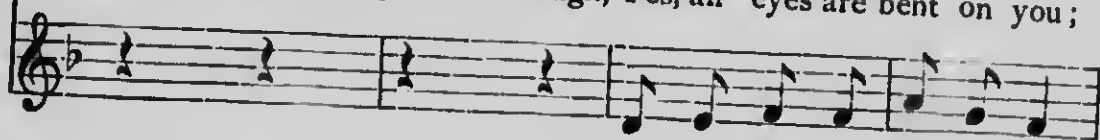


**FINE**

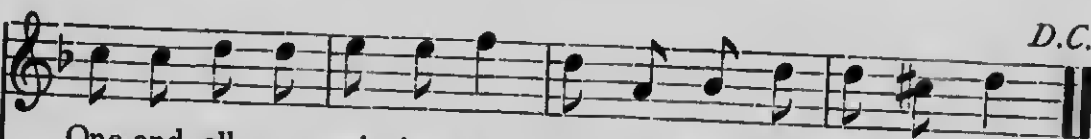
Swing strong, Swing long, . . . Vic-t'ry shall to us be-long.



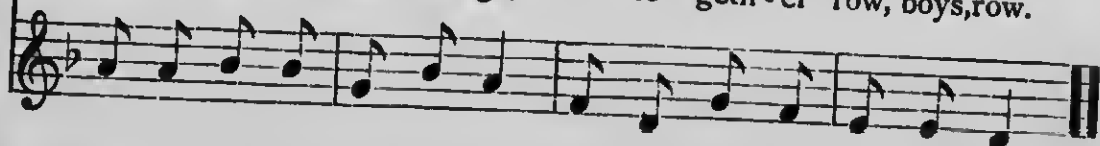
Bend your backs and pull it through, Yes, all eyes are bent on you;



*D.C.*



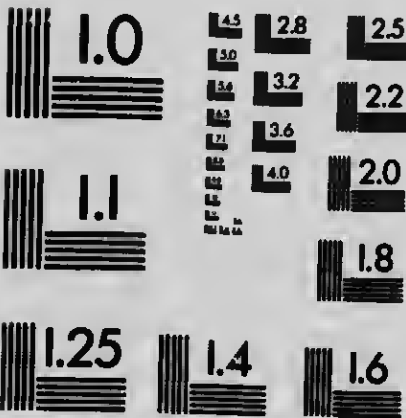
One and all now make her go, All to - geth - er row, boys, row.





**MICROCOPY RESOLUTION TEST CHART**































(ANSI and ISO TEST CHART No. 2)



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HALF AND QUARTER BEATS COMBINED

$\frac{2}{4}$	First beat. Strong. ä  Tā	Second beat. Weak. ā  Tā
	 Tā  fā	 Tā  fā
	 Tā  zā  fā  nā	 Tā  zā  fā  nā
	 Tā  fā  nā	 Tā  fā
	 Tā  fā	 Tā  fā  nā
	 Tā  zā  fā	 Tā  zā  fā

$\frac{2}{4}$	  	   	     	  
$\frac{2}{2}$	 Tā  Tā  fā	 Tā  fā  nā  Tā  fā	 Tā  zā  fā  Tā  fā  nā	 Tā  fā  Tā

Ex. 7.

Tä Tä zā fā nā Tä fä Tä

Ex. 8.

Tä Tä fā Tä fā nā Tä fā Tä fā nā Tä fā nā

Ex. 9.

Tä Tä Tě zě fě ně

Ex. 10.

Tä fā nā Tä fā nā To fo no Tě fě



## HUNTING CHORUS

From the opera of "DER FREISCHÜTZ"  
By C. VON WEBER

*Vivace f*

A - way to the woods Where the horn and chase are  
call - ing; A - way to the woods In the morning sweet and  
*ff*  
clear! A - way, yes, a - way, For the hunt is all en -  
thrall - ing, From morn un - til night We will fol - low far the

*mf*

deer. With hounds and with hors - es All ea - ger for

*cres.*

start - ing We gath - er our for - ces To chase far the

*f*

deer; Then rise from your couch - es And break from your

slur - bers, Come, no - bles and la - dies, The hunt's up and a -

*p; second time f*

way! Yo ho! Tra la la la la la la la la la la la la

la la la la la la la la la la la la

la la la la la la la la la la la la la la

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

*1* *2 ff*

THREE QUARTERS AND QUARTER BEATS

Tä Tä Tä zä fä nä Tä Tä zä fä nä Tä zä fä nä Tä fä Tä

Tä Tä Tä - nä Tä Tä - nä Tä - nä Tä fä Tä

Tä Tä Tä nä Tä Tä nä Tä nä Tä fä Tä

NOTE. As a general rule, take a short note in connection with a longer note following it; thus, the time-names above should be read:—

Tä Tä Tä nä Tä Tä nä Tä nä Tä fä Tä

Ex. 11.

Tä Tä zä fä nä Tä nä Tä Tä nä Tä nä Tä fä Tä

Ex. 12.

Tä fä Tä fä To no Tě Tä nä Tä nä To fo Tě

## Ex. 13.

Exercise 13 is a musical exercise in treble clef, key signature of two sharps (F# and C#), and 3/4 time. It consists of six staves of music. The first two staves form the first measure, the next two staves form the second measure, and the final two staves form the third measure. The melody in the first staff of each measure is primarily eighth and sixteenth notes, while the accompaniment in the second staff consists of quarter notes and rests.

## Ex 14.

Exercise 14 is a musical exercise in treble clef, key signature of two flats (Bb and Eb), and 3/4 time. It consists of two staves of music. The first staff contains a melody of eighth and sixteenth notes, and the second staff contains a bass line of quarter notes.

The first exercise consists of four staves of music in G major (one sharp) and 2/4 time. The first staff contains a melodic line with eighth and sixteenth notes. The second staff provides a harmonic accompaniment with quarter and eighth notes. The third and fourth staves continue the melodic and accompaniment lines, respectively, ending with double bar lines.


Ex. 15.

The second exercise, labeled 'Ex. 15.', consists of four staves of music in D major (two sharps) and 2/4 time. The first staff contains a melodic line with eighth and sixteenth notes. The second staff provides a harmonic accompaniment with quarter and eighth notes. The third and fourth staves continue the melodic and accompaniment lines, respectively, ending with double bar lines.

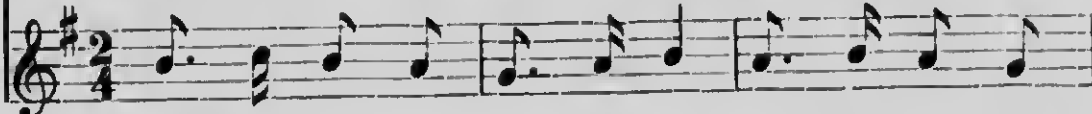

## SHERIFF MUIR

*Vivace*

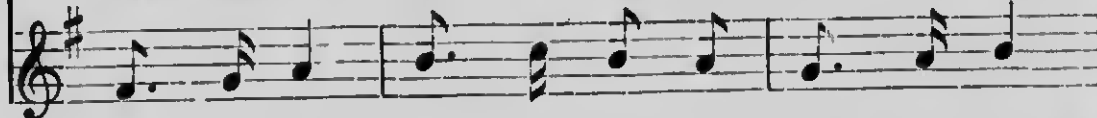
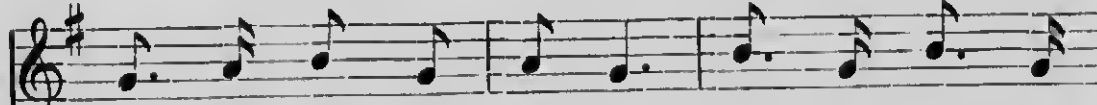
Scotch Song





1. Will ye go to Sher - iff Muir, Gal - lant John of  
2. There you'll see the ban - ners flare, There you'll hear the


In - nis - ture; There to see the no - ble Mar,  
bag - pipes roar, And the trum - pets dead - ly blare,

And his High - land lad - dies; All the true men  
With the can - non's rat - tle. There you'll see the

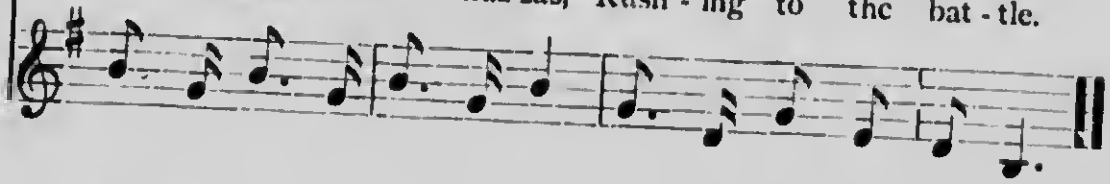



of the north, An - gus, Hunt - ly, and Sea - forth,  
bold Mac - Craws, Cam - 'ron and Clan - ron - ald raws;

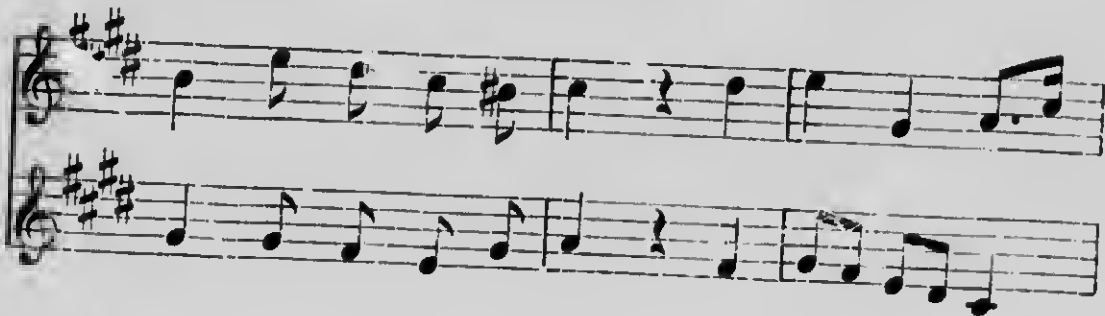




Scour-ing on to cross the Forth, With their white cock - a des?  
 All the clans, with loud huz-zas, Rush - ing to the bat - tle.



Ex. 16.





## THE LAST ROSE OF SUMMER

THOS. MOORE  
*Andante*

Irish Air



1. 'Tis the last rose of . sum - mer, Left  
2. So . . soon may I . fol - low, When

bloom - ing a - lone; All her love - ly com -  
friend - ships de - cay, And from love's shin - ing

pan - ions Are fad - ed and gone; No  
cir - cle The gems drop a - way; When

flow'r of her kin - dred, No rose - bud is  
true hearts lie with - ered, And fond ones are

nigh, To re - flect back her  
flown, Oh! . . . who would in

blush - es, Or . . . give sigh for . . . sigh.  
hab - it This . . . bleak world a - lone.

Ex. 17.

## THE BAY OF BISCAY

ANDREW CHERRY

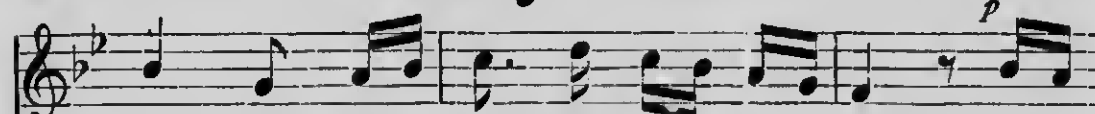
J. DAVY

*Moderato*

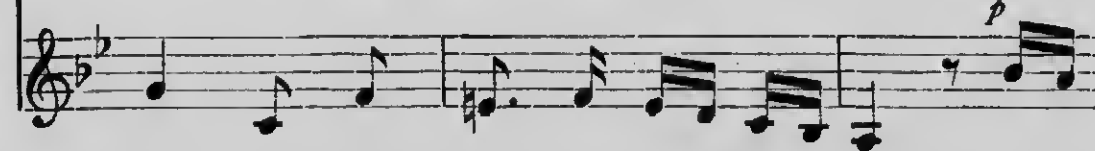
1. Loud roar'd the dread - ful thun - der, The  
 2. Now dash'd up - on the bil - low, Our  
 3. At length the wish'd for mor - row Broke  
 4. Her yield - ing tim - bers sev - er, Her



rain a del - uge show'rs, The clouds were rent a -  
 op - 'ning tim - bers creak, Each fears a wat - 'ry  
 thro' the ha - zy sky, Ab - sorb'd in si - lent  
 pitch - y seams are rent, When Heav'n all boun - teous



sun - der By light - 'ning's viv - id pow'rs; The  
 pil - low, None stop the dread - ful leak; To  
 sor - row, Each heav'd a bit - ter sigh; The  
 ev - er, Its bound - less mer - cy sent; A



*cres.*

night was drear and dark, Our poor de - vot - ed  
 cling to slip - p'ry shrouds Each hreath - less sea - man  
 dis - mal wreck to view Struck hor - ror to the  
 sail in sight ap - pears We hail her with three

*p*

bark, Till next day there she  
 crowds, As she lay till the  
 crew, As she lay on that  
 cheers, Now we sail, with the

*cres.* *f*

lay In the Bay of Bis - cay O!  
 day In the Bay of Bis - cay O!  
 day In the Bay of Bis - cay O!  
 gale From the Bay of Bis - cay O!

## Ex. 18.

Musical notation for Exercise 18, consisting of four staves of music in 2/4 time with a key signature of two flats. The first two staves are a pair of treble and bass clefs. The last two staves are single treble clefs.

## TWILIGHT

*Andante*

Musical notation for the song "TWILIGHT", consisting of four staves of music in 2/4 time with a key signature of two flats. The second and third staves contain the lyrics.

O peace-ful time of twi-light, When dark the shadow grows, And  
 round the drow - sy vil - lage The good old dust-man goes! The

*rall.*

children's eyes grow hea - vy, The eye - lids droop and close, The

*dim.* *p*

dust-man's work is end - ed, They rest in sweet re - pose; The

*rall.*

children's eyes grow hea - vy, The eye - lids droop and close, The

*rall.* *e* *dim.* *pp*

dust-man's work is end - ed, They rest in sweet re - pose.

## UNDER YONDER OAKEN TREE

*An Example of Six-Part Time*

Welsh Melody

GEO. LINLEY

*Animato p*

1. Un - der yon - der oak - en tree, Whose  
2. Yet no trace of them is seen, When

branch - es oft me shad - ed; Elves and fair - ies  
morn - ing rays are glanc - ing; Not one foot - print

*cres.* *rall.*  
dance with glee, When day's last beam hath  
on the green Shows where the elves were

*a tempo*

fad - ed ; Then while the stars shine  
danc - ing ; Oh ! where are they a -

bright - ly, So air - y, gay, and  
bid - ing? In what lone val - ley

spright - ly, Till Chan - ti - cleer tell  
hid - ing? Come hunt with me and

*cres.*

dawn is near, They trip it, trip it light - ly.  
we will see The fair - ies home-wards glid - ing.



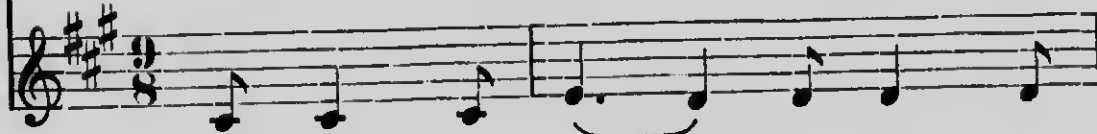
## THE WOODS

*An Example of Nine-Part Time**Andante con moto*

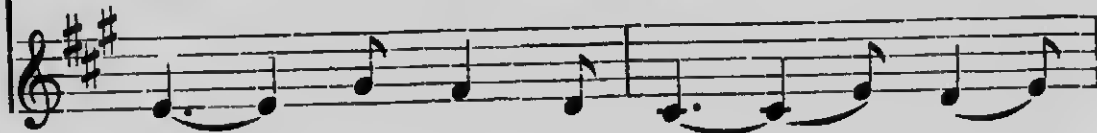
MENDELSSOHN



1. Be - hold the woods in ver - dure  
 2. For - sake thy bu - sy haunts of  
 3. Here, o - dours float, and zeph - yrs



drest, . . The heav'ns a - gain . . . are  
 men, . . Thou child of toil . . . and  
 play, . . In morn - ing's gold - - - en



bright ; . . Re - turn - ing Spring in-spires the  
 care ; . . Come, roam the sha - dy wood-land  
 beam ; . . With them thy grief will pass a -



bright Re - turn - ing Spring in - spires the  
 care ; Come, roam the sha - dy wood  
 beam, With them thy grief will pass . . . the  
 a . . . land

breast, re - turn - ing Spring in - spires the  
 glen, come, roam the sha - dy wood - land  
 way, with them thy grief will pass a -

breast, re - turn - ing Spring in - spires the  
 glen, come, roam the sha - dy wood . . . . . land  
 way, with them thy grief will pass a . . . . .

breast With hope and calm de - light, with hope and calm de -  
 glen, And breathe the balm - y air, And breathe the balm - y  
 way, And van - ish like a dream, And van - ish like a

breast With hope and calm de - light, with hope and calm de -  
 glen, And breathe the balm - y air, and breathe the balm - y  
 way, And van - ish like a dream, and van - ish like a

light, . . . . . with hope and calm de - light.  
 air, . . . . . and breathe the balm - y air.  
 dream, . . . . . and van - ish like a dream.

light, with hope and calm de - light.  
 air, and breathe the balm - y air.  
 dream, and van - ish like a dream.

A BEAT DIVIDED INTO THREE EQUAL PARTS; OR, TRIPLETS

**6/8**

**2/4**

First beat.  
Strong.  
ä

Tä

Tä rä lä

Tä

Tä rä lä

Second beat.  
Weak.  
ä

Tä

Tä

Tä rä lä

Tä rä lä

Tä rä lä

**2/4**

**2/4**

**2/4**

Tä Tä

Tä rä lä Tä

Tä Tä rä lä

Tä rä lä Tä rä lä

Ex. 19.

Tä Tā Tā rä lä Tā Tā rä lä Tā rä lä

Ex. 20.

TYROLESE SONG OF LIBERTY

THOS. MOORE

Arranged by THOS. MOORE

*Allegro vivace*

1. Mer-ri-ly ev-'ry bos-om boundeth, mer-ri-ly oh! mer-ri-ly oh!
- 2.\* Wea-ri-ly ev-'ry bos-om pin-eth, wea-ri-ly oh! wea-ri-ly oh!
3. Cheer-i-ly then from hill and val-ley, cheer-i-ly oh! cheer-i-ly oh!

Where the song of Free-dom soundeth, mer-ri-ly oh! mer-ri-ly  
 Where the bond of slav-'ry twin-eth, wea-ri-ly oh! wea-ri-ly  
 Like your na-tive foun-tains sal-ly, cheer-i-ly oh! cheer-i-ly

oh! There the war-ri-or's arms Shed more splen-dour, There the  
 oh! There the war-ri-or's dart Hath no fleet-ness, There the  
 oh! If a glo-ri-ous death Won by brav-'ry Sweet-er

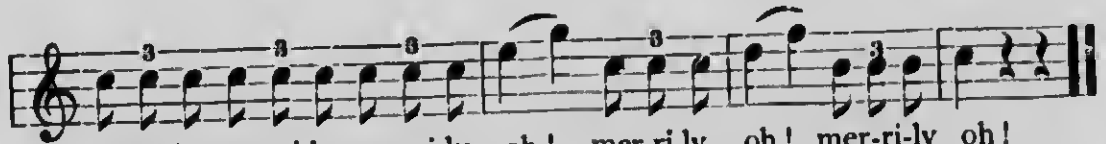
\*The second verse is to be slow and melancholy.



maiden's charms Shine more tender, Ev'ry joy the land surroundeth, mer-ri-ly,  
 maiden's heart Hath no sweetness, Ev'ry flow'r of life de-clin-cth, wea-ri-ly,  
 be than breath Sigh'd in slav'ry, Round the flag of I' freedom rally, cheer-i-ly,

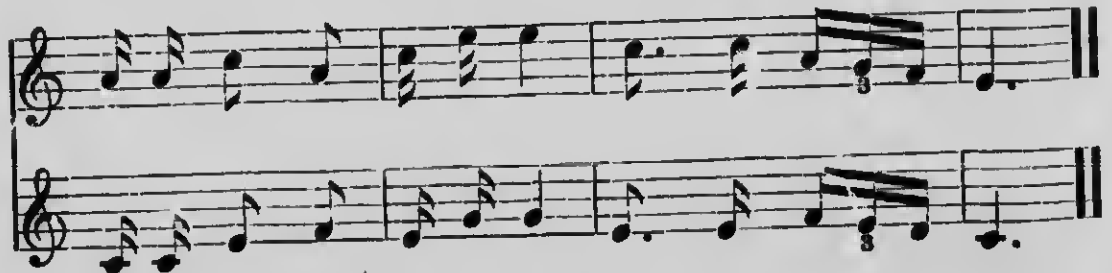
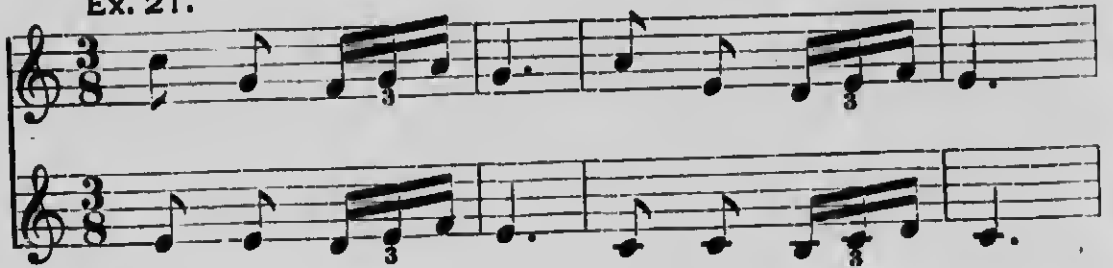


oh! mer-ri - ly oh! Mer-ri - ly, mer-ri - ly, mer-ri - ly,  
 oh! wea - ri - ly oh! Wea-ri - ly, wea-ri - ly, wea-ri - ly,  
 oh! cheer-i - ly oh! Cheer-i - ly, cheer-i - ly, cheer-i - ly,



mer-ri-ly, mer-ri-ly, mer-ri-ly, oh! mer-ri-ly oh! mer-ri-ly oh!  
 wea-ri-ly, wea-ri-ly, wea-ri-ly, oh! wea-ri-ly oh! wea-ri-ly oh!  
 cheer-i-ly, cheer-i-ly, cheer-i-ly, oh! cheer-i-ly oh! cheer-i-ly oh!

## Ex. 21.



## THE EVENING BREEZE

*Andante*

Just when the sun sets Be-hind the dark trees,

Talk - ing and whis - p'ring A - mong the green leaves,

Ram - bles and strays . The eve - ning breeze,

*p*  
Sings a soft lul-la - by, Mur - murs, and grieves.  
lul - la - lul - la - by,

## ALL'S WELL

From the Opera of "The English Fleet"  
By BRAHAM

T. DIBDIN  
*Adagio p*

1. De-sert-ed by the wan-ing moon, When skies proclaim night's  
2. Or sail-ing on the mid-night deep, While wea-ry mess-mates

cheer-less noon, On tow-er, fort or tent-ed ground, The  
sound-ly sleep, The care-ful watch pa-trols the deck, To

sen-try walks his lone-ly round, The sen - try walks his lone-ly  
 guard the ship from foes or wreck, To guard the ship from foes or

*Allegro. mf*

round, The sen - try walks his lone - ly round. And should a footstep  
 wreck, To guard the ship from foes or wreck ; And while his tho'ts oft



*cres.*

hap - ly stray Where cau - tion marks the guard - ed way, Where  
 home-ward veer, Some friend-ly voice sa - lutes his ear, Some

*cres.*

cau-tion marks the guarded way, the guard-ed way; Who goes there,  
 friend-ly voice sa-lutes his ear, sa - lutes his ear ; What cheer,

*f*

stran - ger, quick-ly tell? A friend! The  
 broth - er, quick-ly tell? A - bove, Be -

The first system of music is in G major (one sharp) and 4/4 time. It consists of two vocal staves and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

*Adagio*

word! Good-night! All's well, All's well. The word! Good-night!  
 low, Good-night! All's well, All's

The second system is marked *Adagio*. It continues the vocal and piano parts from the first system. The piano accompaniment is sparse, with long rests in the vocal lines. A first ending bracket labeled 'I' is present above the vocal lines.

All, all's well.

well. A - bove, be - low, All, all's well.

## MAN'S LIFE'S A VAPOUR

A Round

Anon.

1  
Man's life's a va - pour full of woes,

2  
He cuts a ca - per, down he goes!

3  
Down - a, down - a, down - a, down - a, down he goes!

COME, LET US LAUGH

A Round

Dr. GREENE

*Vivace*

1  
Come, let us laugh, let us play, let us sing, The

2  
care not a feath - er for wind or for weath - er, By

3  
fer - ring our notes to - geth - - er, Con -

Win - ter to us is as good as the Spring, The

night and by day we sport and play. By

fer - ring our . . . notes to - geth - er,

Win - ter to us is as good as the Spring ; We

night and by day we sport and play, Con -

our notes, our notes to - geth - er.

## THREE-PART MUSIC

Ex. 22.

Example 22 consists of two staves in 2/4 time. The upper staff is written in treble clef and contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff is also in treble clef and contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. Both staves end with a double bar line.

Ex. 23.

Example 23 consists of two staves in 2/4 time. The upper staff is written in treble clef and contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff is also in treble clef and contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. Both staves end with a double bar line.

Ex. 24.

Example 24 consists of two staves in 2/4 time. The upper staff is written in treble clef and contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff is also in treble clef and contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. Both staves end with a double bar line.

Ex. 25.

Exercise 25 consists of two systems of two staves each, written in common time (C). The first system features a treble clef and a key signature of one flat (B-flat). The upper staff contains a sequence of chords and intervals, while the lower staff provides a bass line with notes and rests. The second system continues the piece, ending with a double bar line.

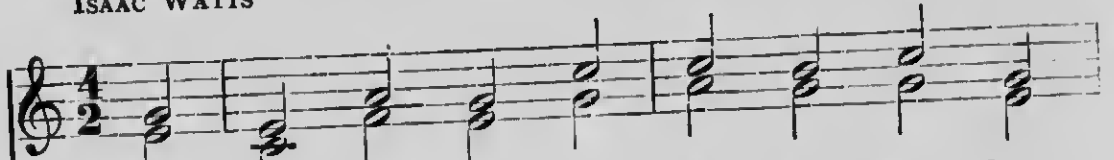
Ex. 26.

Exercise 26 consists of two systems of two staves each, written in 2/2 time. The first system features a treble clef and a key signature of one flat (B-flat). The upper staff contains a sequence of chords and intervals, while the lower staff provides a bass line with notes and rests. The second system continues the piece, ending with a double bar line.

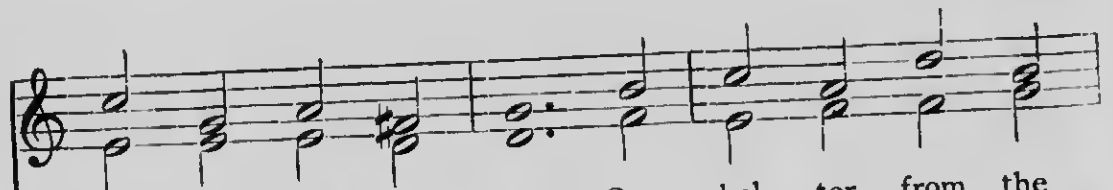
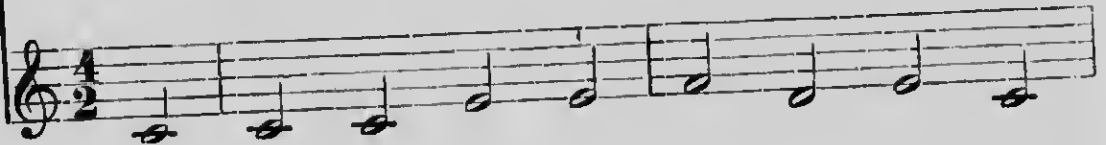
## O GOD, OUR HELP IN AGES PAST

ISAAC WATTS

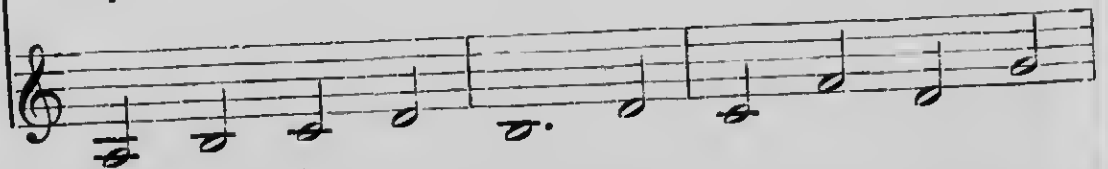
WM. CROFT



1. O God, our help in a - ges past, Our  
 2. Un - der the shad - ow of Thy throne, Thy  
 3. Be - fore the hills in or - der stood, Or  
 4. A thou - sand a - ges in Thy sight Are  
 5. Time, like an ev - er - roll - ing stream, Bears  
 6. O God, our help in a - ges past, Our



hope for years to come, Our shel - ter from the  
 saints have dwelt se - cure; Suf - fi - cient is Thine  
 earth re - ceived her frame, From ev - er - last - ing  
 like an eve - ning gone; Short as the watch that  
 all its sons a - way; They fly for - got - ten,  
 hope for years to come, Be Thou our guard while



storm - y blast, And our e - ter - nal home :  
 arm a - lone, And our de - fence is sure.  
 Thou art God, To end - less years the same.  
 ends the night, Be - fore the ris - ing sun.  
 as a dream Dies at the open - ing day.  
 trou - bles last, And our e - ter - nal home.

Ex. 27.

*Allegro*

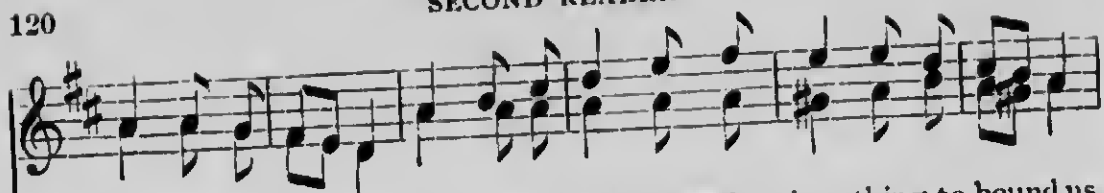
**SEA-SONG**

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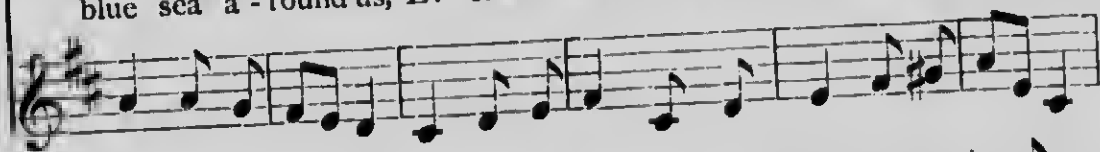
NAEGILI

O'er the bright wa-ters we mar-i-ners sail ; Nev - er a - lone with the

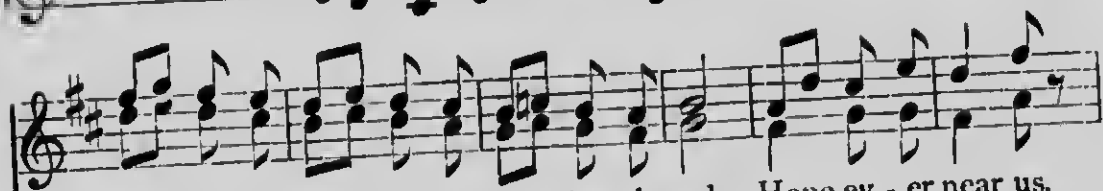




blue sea a - round us, Ev - er at homewhere there's nothing to bound us,



Braving the storm and en-joy - ing the gale. Hope ev - er near us,



Rea-dy to cheer us, Hope, the true comrade that never shall fail.



Ex. 28.



A SPRING MORNING

BROWNING  
*Allegro*

*mf*

The year's at the spring, And day's at the morn,

*cres.*

Morn-ing's at seven ; The hillside's dew-pearled ; The lark's on the wing, The

*f*

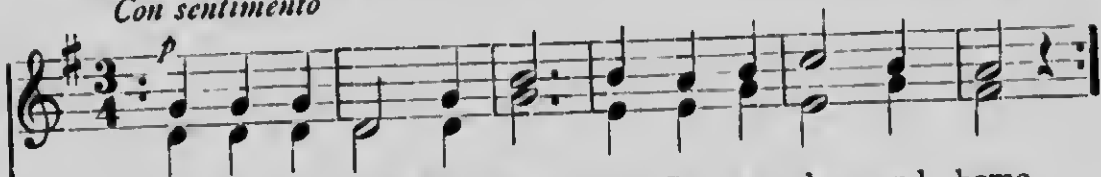
snail's on the thorn ; God's in His heav'n—All's right with the world !

Ex. 29.

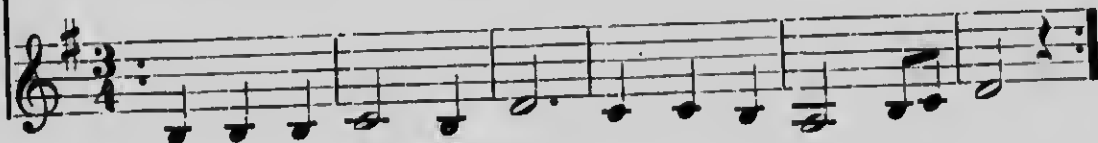
## UN CANADIEN ERRANT

A. GÉRIN-LAJOIE  
Translated by B. MORTON JONES  
*Con sentimento*

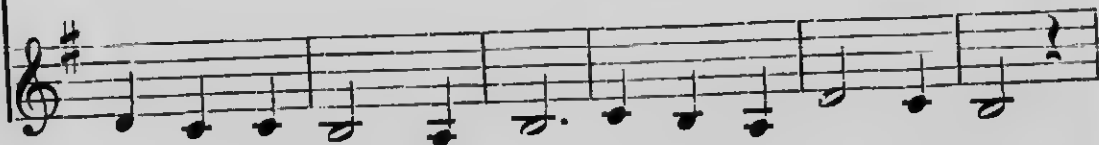
French Canadian Song



1. An ex - ile lone and sad, From Can - a - da and home,
2. One day, in pen - sive mood, Seat - ed a stream be - side,
3. "If thou, in on - ward course, Shouldst see my land, oh, then,
4. "O hours so full of joy, Fled with the years long o'er,
5. "Plunged in the depths of woe, No friend to soothe ap - pears ;
6. "When low with-in my breast Life's flick'ring spark shall burn,



By fate, in for - eign lands, Doom'd ev - er - more to roam,  
To the fast flow - ing wave, Thus weep - ing low, he cried ;  
Go, tell my friends that I Mind - ful of them re - main,  
And thee, my na - tive land, I shall be - hold no more,  
The mo - ments as they pass Bring o - ly sighs and tears,  
To thee, O Can - a - da, My dy - ing eye shall turn,



By fate in for - eign lands, Doom'd ev - er - more to roam.  
 To the fast flow - ing wave, Thus weep - ing low, he cried :  
 Go, tell my friends that I Mind - ful of them re - main.  
 And thee, my na - tive land, I shall be - hold no more.  
 The mo - ments as they pass, Bring on - ly sighs and tears.  
 To thee, O Can - a - da, My dy - ing eye shall turn."

## Original French Words.

- |  |   |
|--|---|
| <p>1 Un Canadien errant,<br/>         Banni de ses foyers,<br/>         Parcourait en pleurant,<br/>         Des pays étrangers.</p>           | <p>4 "O jours si pleins d'appas<br/>         Vous êtes disparus,<br/>         Et ma patrie, hélas !<br/>         Je ne te verrai plus !</p>           |
| <p>2 Un jour, triste et pensif,<br/>         Assis au bord des flots,<br/>         Au eourant fugitif,<br/>         Il a-dressa ces mots ;</p> | <p>5 "Plongé dans les malheurs,<br/>         Loin de mes chers parents,<br/>         Je passe dans les pleurs<br/>         D' infortunés moments.</p> |
| <p>3 "Si tu vois mon pays<br/>         Mon pays malheureux,<br/>         Va, dis á mes amis<br/>         Que je me souviens d'eux.</p>         | <p>6 "Non, mais en expirant,<br/>         O mon cher Canada !<br/>         Mon regard languissant<br/>         Vers toi se portera."</p>              |

## Ex. 30.

## STARS TREMBLING O'ER US

MULOCH?

D. M. MULOCH

*Andante*

1. Stars trem - bling o'er us, And  
 2. As the waves cov - er us, The  
 3. Heav'n shines a - bove us,

sun - set be - fore us, Moun - tain in  
 depths we glide o - ver, So let the  
 Bless all that love us, All that we

shad - ow and for - est a - sleep.  
 past in for - get - ful - ness sleep.  
 love in thy ten - der - ness keep.

Down the dim riv - er We float on for - ev - er,

*p*

Speak not, ah, breathe not! there's peace on the deep;

*dim.* *pp* *rall.*

Speak not, ah, breathe not! there's peace on the deep.

## Ex. 31.

## MORNING BREAKS

NAEGELI

By permission of Longmans, Green &amp; Co.

*Adagio*  
*mf*

*p* *cres.*

Morn - ing breaks, morn - ing breaks, Ev - 'ry liv - ing

*f* *p*

crea - ture wakes; O'er the land - scape gent - ly steal - ing

*cres.*

Pas - ture green and wood re - veal - ing, Ris - es bright the  
orb of day, Morn - ing breaks, morn - ing breaks.

Ex. 32.



## HOME! SWEET HOME

Sir H. BISHOP

*Andante*

1. 'Mid pleas - ures and pal - a - ces Tho' we may  
2. An ex - ile from home, splen - dour daz - zles in

roam, Be it ev - er so hum - ble there's  
vain; O give ' me my low - ly built

*cres.*  
no . . place like home. A charm from the  
cot - tage a - gain, The birds sing - ing

skies seems to hal - low us there, . . . That  
gai - ly, that came at my call, . . . But

seek thro' the world is ne'er met with else-where.  
give me the peace of mind dear-er than all.

Home, home, sweet, sweet home, there's no place like

home, there's no place like home.

Ex. 33.

## PEACEFUL SLUMBERING

S. STORAGE

*Con moto*

1. Peace - ful slum - b'ring on the o - cean, Sea - men  
 2. Is the wind tem - pest - uous blow - ing? Still no

fear no dan - ger nigh; The wind and  
 dan - ger they des - cry! The guile - less

waves in gen - tle mo - tion Soothe them  
 heart, its boon be - stow - ing, Soothes them

with their lul - la - by, lul - la - by,  
 with its lu - la - by, lul - la - by,

lul - la - by, lul - la - by, lul - la - by, Soothe them  
 lul - la - by, lul - la - by, lul - la - by, Soothes them

with their lul - la - by, lul - la - by.  
 with its lul - la - by, lul - la - by.

lul - la - by, lul - la - by.  
 lul - la - by, lul - la - by.

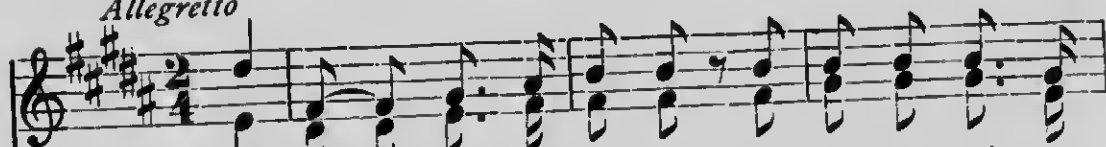
lul - la - by, lul - la - by.  
 lul - la - by, lul - la - by.

*cres.*  
*dim.*  
*p rall.*

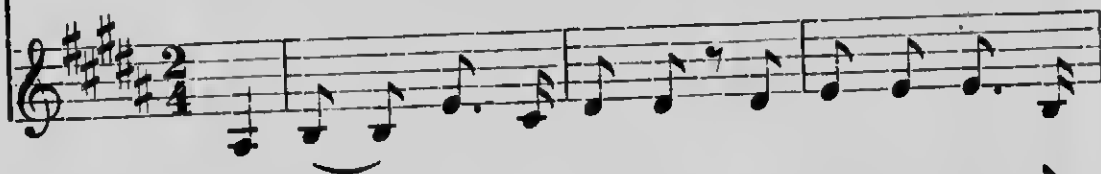
Ex. 34.

## I'SE GWINE BACK TO DIXIE

C. A. WHITE

*Allegretto*

1. I'se gwine back to Dix - ie, No more I'se gwine to  
 2. I've hoed in fields of cot - ton, I've worked up - on the  
 3. I'm trav-'ling back to Dix - ie, My step is slow and



wan - der, My heart's turned back to Dix - ie, I  
 riv - er, I used to think if I got off I'd  
 fee - ble, I pray the Lord to help me, And



can't stay here no lon - ger. I miss de ole plan -  
 go back there, no, nev - er! But time has changed the  
 lead me from all e - vil. And should my strength for -



ta - tion, My home and my re - la - tion, My  
 old man, His head is bend - ing low, His  
 sake me, Then, kind friends, come and take me, My

REFRAIN *p*

heart's turned back to Dix-ie, and I must go. I'se gwine back to  
 heart's turned back to Dix-ie, and he must go.  
 heart's turned back to Dix-ie, and I must go.

*mf* *cres.*

Dix-ie, I'se gwine back to Dix-ie, I'se gwine where the orange-blossoms

grow; For I hear the chil-dren calling, I see their sad tears

*rall.*

fall - ing, My heart's turned back to Dix - ie, and I 'must go.

## THE CHORAL SINGERS

W. TAFES

J. FAWCETT

*Moderato*  
*mf*

1. Come all who mu - sic love, And would its tune - ful  
2. Ye who to learn de - sire, O come and join our  
3. Our lead - er will be - gin; The rest of us will  
4. When in the o - pen air We for a pleas - ant

pleas - ures prove, Our friend - ly call . . . o - bey, To  
cho - ral choir; Come with a will - ing mind, And  
then fall in; And as we on - ward go, Sing  
march pre - pare, We get our song . . . by heart, And

join us in a song to-day. Let all in  
 you will not be far be-hind, But soon will  
 loud and quick, or soon and slow; Some-times 'twill  
 each one takes his pro-per part; As in full

har-mo-ny u-nite:.. Be-ware! be-  
 sing in har-mo-ny, .. Most sweet; most  
 be-for-tis-si-mo, .. You hear; you  
 cho-ral har-mo-ny .. We sing, we

Be-ware!  
 Most sweet;  
 You hear;  
 We sing, we

ware! And that you keep your time a-right, Take  
 sweet; And take your part in catch or glee, Com-  
 hear; At oth-ers pi-an-is-si-mo, So  
 sing, The val-leys with our min-strel-sy, Do

be-ware!  
 most sweet;  
 you hear;  
 we sing,

be-ware!  
 most sweet;  
 you hear;  
 we sing,

be-ware!  
 most sweet;  
 you hear;  
 we sing,



*ritard* *mf a tempo*

care ! . . . Then all who list - en  
 plete ; . . . And when we have re -  
 dear ; . . . And mus - i - cal will  
 ring ; . . . And Ech - o, when she

take care! . . .  
 com - plete ; . . .  
 so dear : . . .  
 do ring ; . . .

to the strain, Will wish it sung a - gain. Tra la  
 hears'd the strain, We'll try it o'er a - gain. Tra la  
 be the strain ; We'll sing it once a - gain. Tra la  
 hears the strain, Re - peats it back a - gain. Tra la

la, . . . Tra la la, . . . Will wish it sung a - gain.  
 la, . . . Tra la la, . . . We'll try it o'er a - gain.  
 la, . . . Tra la la, . . . We'll sing it once a - gain.  
 la, . . . Tra la la, . . . Re - peats it back a - gain.

Ex. 35.

Musical notation for Exercise 35, consisting of four staves of music in 6/8 time with a key signature of two flats. The first two staves show a rhythmic pattern of eighth notes and chords, while the last two staves show a more complex melodic and harmonic progression.

SEE OUR OARS WITH FEATHERED SPRAY

Sir JOHN STEVENSON

*Andante*

See our oars with feather'd spray, Sparkle in the beam of day ;  
 In our lit - tle bark we glide Swift-ly o'er the si - lent tide,

Musical notation for the song 'See our oars with feathered spray' by Sir John Stevenson. It includes a vocal line and piano accompaniment in 6/8 time with a key signature of two flats. The tempo is marked 'Andante'. The lyrics are: 'See our oars with feather'd spray, Sparkle in the beam of day ; In our lit - tle bark we glide Swift-ly o'er the si - lent tide,'

In our lit - tle bark we glide Swift - ly o'er the si - lent tide,

Swift - ly o'er the si - lent tide. From yonder lone and rock - y shore, the

War - rior Her - mit to re - store, the War - rior Her - mit to re - store, And

sweet the morning breez - es blow, While thus in measur'd time we row, we

The musical score consists of a vocal line and a piano accompaniment line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo).

row, we row, in measur'd time we row, we row, we row, we row.

*cres.* *pp*

*cres.* *cres. dim.*

Detailed description: This musical score consists of two systems of two staves each. The first system features a vocal line with lyrics and a piano accompaniment. The lyrics are "row, we row, in measur'd time we row, we row, we row, we row." The first system ends with a double bar line. The second system continues the melody and accompaniment, also ending with a double bar line. Dynamic markings include *cres.* (crescendo) and *pp* (pianissimo) in the first system, and *cres.* and *cres. dim.* (crescendo then decrescendo) in the second system.

Ex. 36.

Detailed description: This section contains three systems of two staves each, labeled "Ex. 36." The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system shows a vocal line with a melody and a piano accompaniment. The second system continues the melody and accompaniment. The third system concludes the exercise with a final double bar line.

THOS. MOORE

## THE MINSTREL BOY

Arr. by BALFE

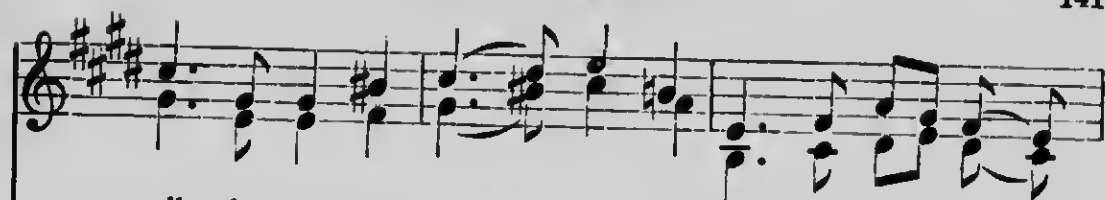
*Boldly*

1. The Min-strel boy to the war is gone, In the  
2. The Min-strel fell, but the foe-man's chain Could not

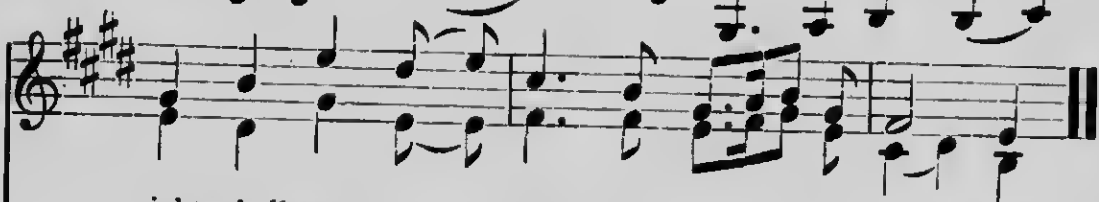
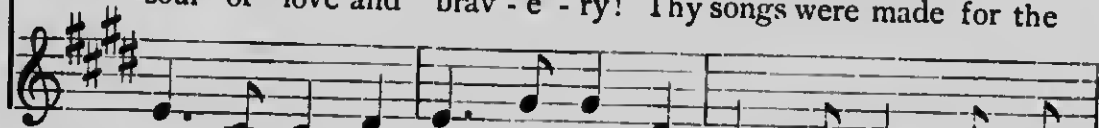
ranks of death... you'll find him; His  
bring his proud... soul un-der; The

father's sword he has gird-ed on, And his wild harp slung be-  
harp he loved ne'er poke a-gain, For he tore its cords a-

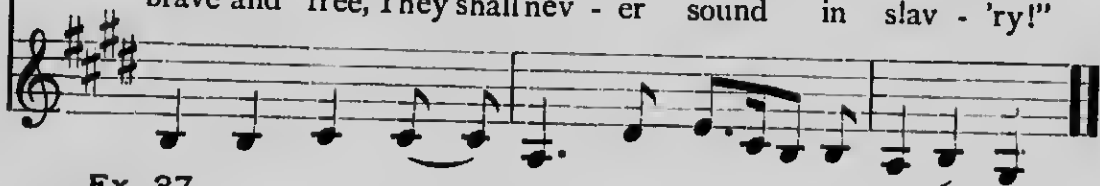
hind him. "Land of song!" said the war-rior bard, "Though  
sun-der; And said, "No chains shall sul-ly thee, Thou



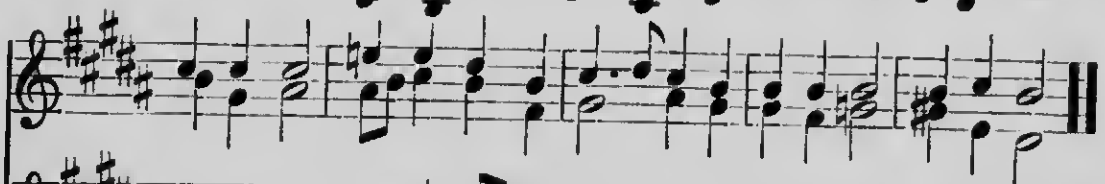
all the world be - trays thee, One sword, at least, thy  
soul of love and brav - e - ry! Thy songs were made for the



rights shall guard, One faith - ful harp shall praise thee!"  
brave and free, They shall nev - er sound in slav - 'ry!"



Ex. 37.



## A LULLABY

ALF. P. GRAVES

*Andante*

I'd rock my own sweet child-ie to rest in a

*cres.* cra-dle of gold on a *dim.* bough of the wil-low, To

sho-heen ho' of the wind of the west and the

lul-la lo of the soft sea bil-low. Sleep, sleep, ba-by dear,

*cres.*

sleep, sleep, sleep with - out fear! Moth-er is here be -

*dim.* *rall. pp*

side your pil - low! Sleep, sleep, ba - by dear.

Ex. 38.

side your pil - low! Sleep, sleep, ba - by dear.

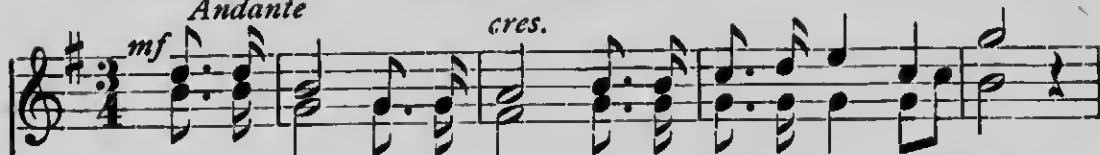


## GENTLE MOON

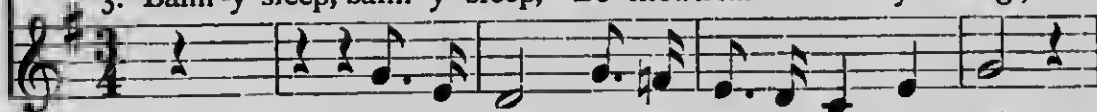
Arr. by HULLAH  
from a Swiss Air

OLIPHANT

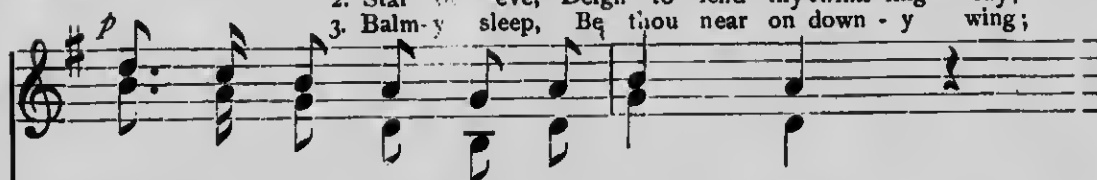
By permission of Longmans, Green &amp; Co.

*Andante*

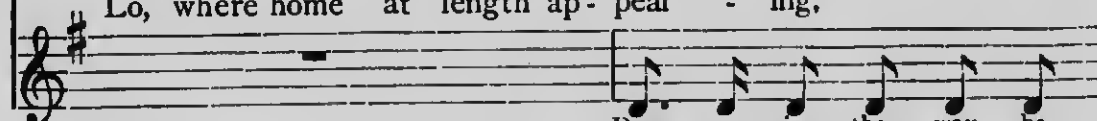
1. Gen - tle moon, gen - tle moon, Do not hide thy sil - ver light ;
2. Star of eve, star of eve, Deign to lend thy twinkling ray,
3. Balm - y sleep, balm - y sleep, Be thou near on down - y wing ;



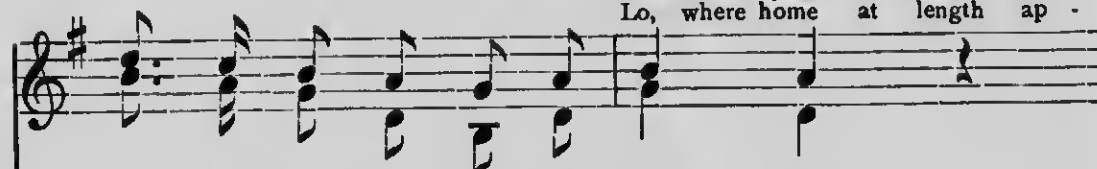
1. Gen - tle moon, Do not hide thy sil - ver light ;
2. Star of eve, Deign to lend thy twink - ling ray ;
3. Balm - y sleep, Be thou near on down - y wing ;



Drear - y is the way be - fore us,  
While our hymn of praise is swell - ing,  
Lo, where home at length ap - pear - ing,



Drear - y is the way be -  
While our hymn of praise is  
Lo, where home at length ap -



Sha - dowy clouds are dark - 'ning o'er us,  
To the sky where is thy dwell - ing,  
Sight to way - worn trav - 'ler cheer - ing,



fore  
swell -  
pear -

Sha - dowy clouds are dark - 'ning  
To the sky where is thy  
Sight to way - worn trav' - ller

*cres.*

SECOND READER

Chill - ing fall the dews of night, . . . Gen-tle  
 Guide us on our lone - ly way, . . . Star of  
 Bids us wel-come while we sing, . . . Balm-y

o'er us, Chill - ing fall the dews lone of night, . . .  
 dwell - ing, Guide us on our lone ly way, . . .  
 cheer - ing, Bids us wel - come while we sing, . . .

moon, gen - tle moon, gen star - tle moon. . .  
 eve, star of eve, star of eve. . .  
 sleep, balm - y sleep, balm - y sleep. . .

Gen - tle moon, gen star - tle moon. . .  
 Star of eve, star of moon. . .  
 Balm - y sleep, balm - y sleep. . .

Ex. 39

Ex. 39

## THE NORSEMAN

W. WEST

Norse National Air

*Con spirito*

1. The Norse-man's home, in days gone by, Was  
 2. For no - ble spir - its, bold and free, Too  
 3. The Norse-man's pow'r is past and gone, Their

on the roll - ing sea ; And there his pen - non  
 nar - row was their land, They rov'd the wide ex -  
 cour - age, strength, and pride, For now Bri - tan - nia's

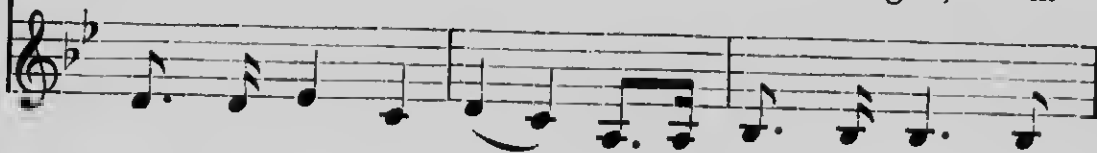
did de - fy The foe of Nor - man - dy.  
 pan - sive sea, And quell'd the Nor - man band.  
 sons a - lone, In tri - umphstem the tide.



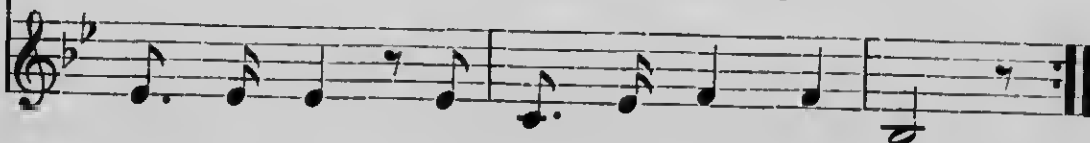
Then, let us ne'er for - get the race, Who  
 Then, let us all in har - mo - ny Give  
 Then, may King Ed - ward rule the land, Our



brave - ly fought and died ; Who nev - er filled a  
 hon - our to the brave, The no - ble, har - dy,  
 laws and rights de - fend. One cheer then give, with



era - ven's grave, But ruled the foam - ing tide.  
 north - ern men, Who ruled the storm - y wave.  
 heart and hand— The King! His peo - ple's friend.



## Ex. 40.

## GOLDEN SLUMBERS

Words from an old play, 1600

Old English Melody

*pp* *cres.*

1. Gold - en slum - bers kiss your eyes, Smiles a - wake you  
 2. Care is hea - vy, there - fore sleep, You are care and

*mf*

when you rise ; Sleep, pret - ty dar - lings, do not cry, And  
 care must keep: Sleep, pret - ty dar - lings, do not cry, And

*pp* *cres.*

I will sing a lul-la-by, Lul-la-by, lul-la-by, Rock them, rock them,  
I will sing a lul-la-by, Lul-la-by, lul-la-by, Rock them, rock them,

*dim.* *pp* *cres.* *rall.* *dim.* Lul-la-by . . .

lul-la-by; Lul-la-by, lul-la-by, Rock them, lul-la, lul-la-by.

Ex. 41.

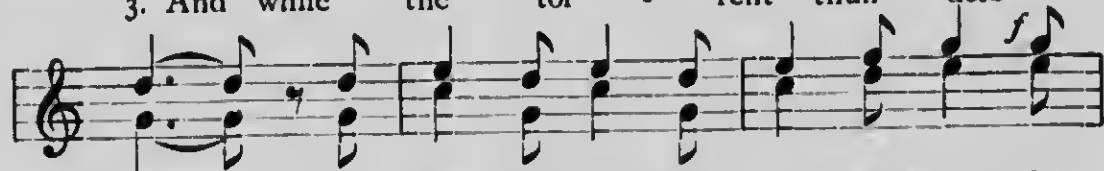
## HUNTING SONG

ROGERS

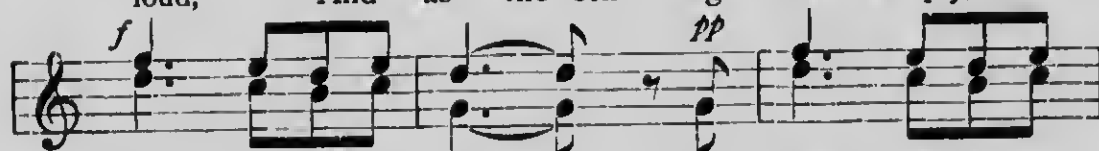
POHLENZ

*Allegretto*

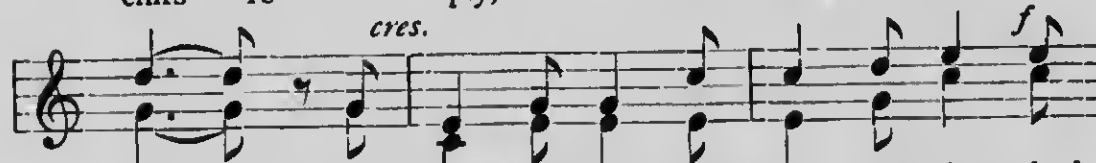
1. The sun - beams streak . the az - ure  
 2. The goats wind slow . . their wont - ed  
 3. And while the tor - rent thun - de.s



skies, And line with light the moun-tain's brow, the  
 way, Up crag - gy steps and ridg - es rude, and  
 loud, And as the ech - oing cliffs re - ply, the



moun - tain's . brow, . the moun - tain's .  
 ridg - es . . rude, . and ridg - es . .  
 cliffs re - - ply, . . the cliffs re - -



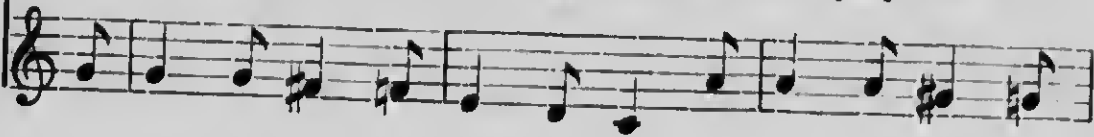
brow ; With hounds and horns the hunt - ers rise, And  
 rude ; Mark'd by the wild wolf for his prey, From  
 ply, . The huts peep o'er the morn - ing cloud, Perch'd



chase the roe - buck through the snow.  
 des - ert cave or hang - ing wood,  
 like an . ea - gle's nest on high.



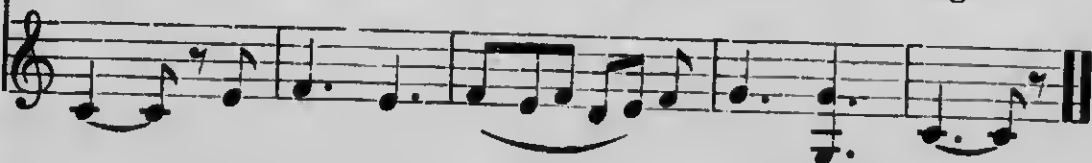
With hounds and horns the hunt - ers rise, With hounds and horns the  
 Mark'd by the wild wolf for his prey Mark'd by the wild wolf  
 The huts peep o'er the morn - ing cloud, The huts peep o'er the



hunt - ers rise, And chase the roe - buck through the  
 for his prey, From des - ert cave, or hang - ing  
 morn - ing cloud, Perch'd like an ea - gle's nest on



snow, And chase the roe - buck through the snow.  
 wood, From des - ert cave . . or hang - ing wood.  
 high, Perch'd like an ea - gle's nest on high.





## Ex. 42.

### THE HOURS OF DAY ARE OVER

J. ELLERTON From "The Church Hymnary," by permission of Henry Frowde Arr. from SCHUBERT

*Largo mp*

1. The hours of day are o - ver ; The  
 2. For life, and health, and shel - ter From  
 3. Lord, gath - er all Thy chil - dren To

eve - ning calls us home ; Once more to Thee, O  
 harm through-out the day, The kind - ness of our  
 meet Thee there at last, When earth' - ly tasks are

*cres.*

Fa - ther, With thank - ful hearts we come ; For  
 teach - ers, The glad - ness of our play ; For  
 end - ed, And earth - ly days are past ; With

*f*

all Thy count-less bless-ings We praise Thy ho - ly name, And  
 all the dear af - fec - tion Of par-ents, broth-ers, friends, To  
 all our dear ones round us, In that e - ter - nal home, Where

*dim.*

own Thy love un - chang - ing, Thro' days and years the same.  
 Him our thanks we ren - der Who these and all things sends.  
 death no more shall part us, And night shall nev - er come.

## Ex. 43.

## PULL AWAY

Anon.

*Animato*  $\text{F}$ Arranged from the opera of  
"William Tell," by ROSSINI*cres.*

1. Pull a - way, pull a - way, pull a - way, brave boys, Pull a -

2. Pull a - way, pull a - way, pull a - way, brave boys, Pull a -

way, pull a - way, our hearts are gay; Pull a -  
 way, pull a - way, now bend the oar; Pull a -

way, pull a - way, thro' the dash - ing spray, On this  
 way, pull a - way, let us heed no more The . .

FINE

glo - ri - ous sum - mer day. Pull a - way, pull a - way, while with  
 mu - sic . . . from the shore. Pull a - way, pull a - way, while our

joy we're sing - ing, And our hearts beat high with glee; Pull a -  
 pulse is danc - ing, And our hearts are light and free; Pull a -

way, pull a - way, while our songs are ring - ing Gai - ly o'er the  
 way, pull a - way, thro' the wa - ters glanc-ing Swift - ly o'er the

sound - ing sea. O'er the sea, o'er the sea re - sound-ing, re -

the sound - ing

sound - ing, re - sound-ing, o'er the sea, o'er the sea re -

sea, the sea re - sound - ing,

sound - ing, re - sound-ing, re - sound-ing, Pull a -

the sound - ing sea, the sound - ing sea,

*mf* *cres.* *f* *mf* *p* *D.S.*

**HARK! HOW THE BELLS ARE RINGING**

JAS. MANSON

A Round

G. B. BONONCINI

1 *Slow*

2 Hark! how the bells are ring - ing, Young

3 Hark! now the bells toll slow - ly, And

Life with Death is mat - ed, And

lads and lass - es sing - ing, 'Tis sweet May - day, All the

grief is whis - per'd low - ly, Near the new - made grave of the

mirth with tears 'tis fat - ed For a - ges shall be in

fields are gay, Come join the mer - ry, mer - ry throng.

young and brave Who died when hope was young.

har - mo - nie Like words and mu - sic in a song.

## Ex. 44.

Musical score for Ex. 44, a piano exercise in 2/4 time. It consists of four staves of music. The first two staves are in G major, and the last two are in B-flat major. The piece features eighth-note patterns and triplets.

## IN THE MEADOW.

KATHLEEN KIRCHHOFFER

*Allegretto*

Musical score for "IN THE MEADOW" by Kathleen Kirchner. It is a vocal piece in 2/4 time, B-flat major. The score includes a piano (*p*) dynamic marking and a crescendo (*cres.*) marking. The lyrics are: "Here, hid - den in the prai - rie grass, I can - not see the peo - ple pass, But look - ing up in -"

to the sky I see the clouds go float - ing by.

*mp*

Do you sup - pose they like to go A -

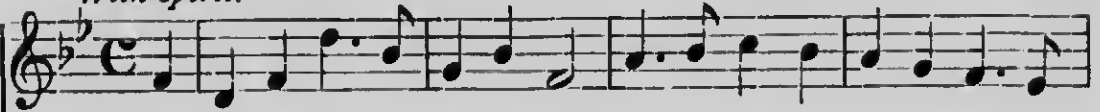
cross the blue sky, sail - ing so? I won - der have they

eyes to see, And if they know that I am me!

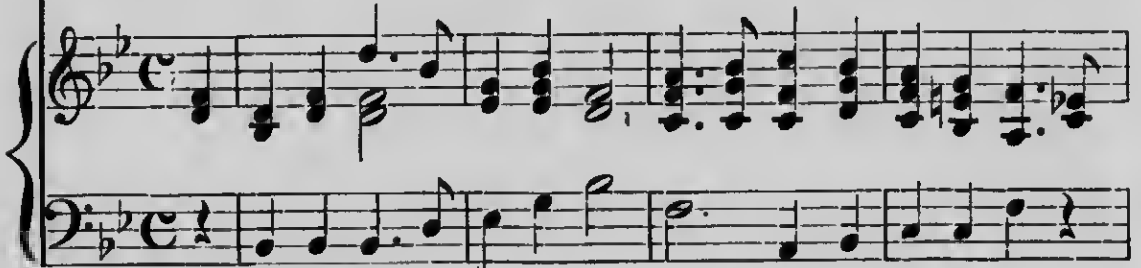


## THE MAPLE LEAF FOREVER

ALEX. MUIR.

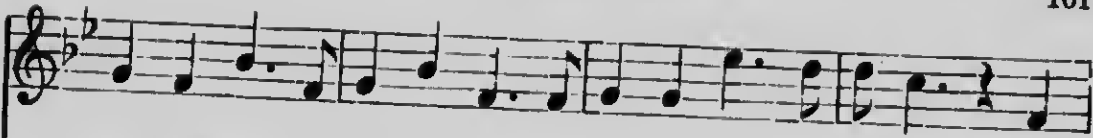
*With spirit.*

1. In days of yore, from Britain's shore, Wolfe the dauntless hero came, And
2. At Queenston Heights and Lundy's Lane, Our brave fathers, side by side, For
3. On merry England's far famed land May kind Heaven sweetly smile; God

*Sua ad lib.*

planted firm Britannia's flag On Can-a-da's fair do - main. Here  
 freedom, homes, and loved ones dear, Firmly stood and nobly died; And  
 bless old Scotland evermore, And Ireland's Em - er - ald Isle! Then

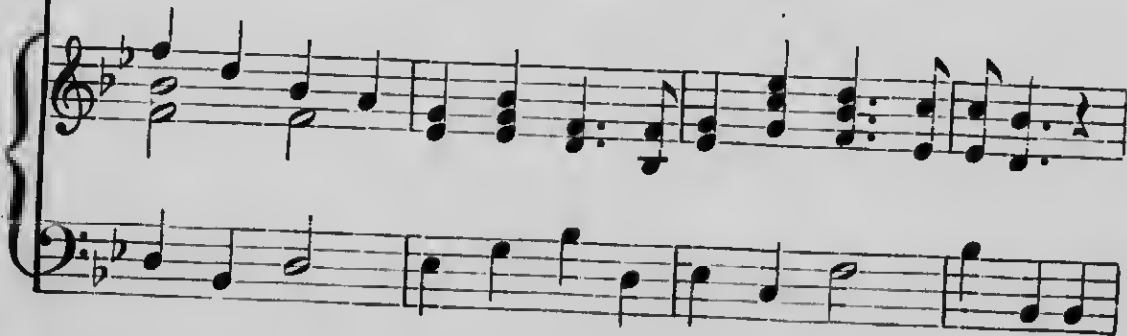




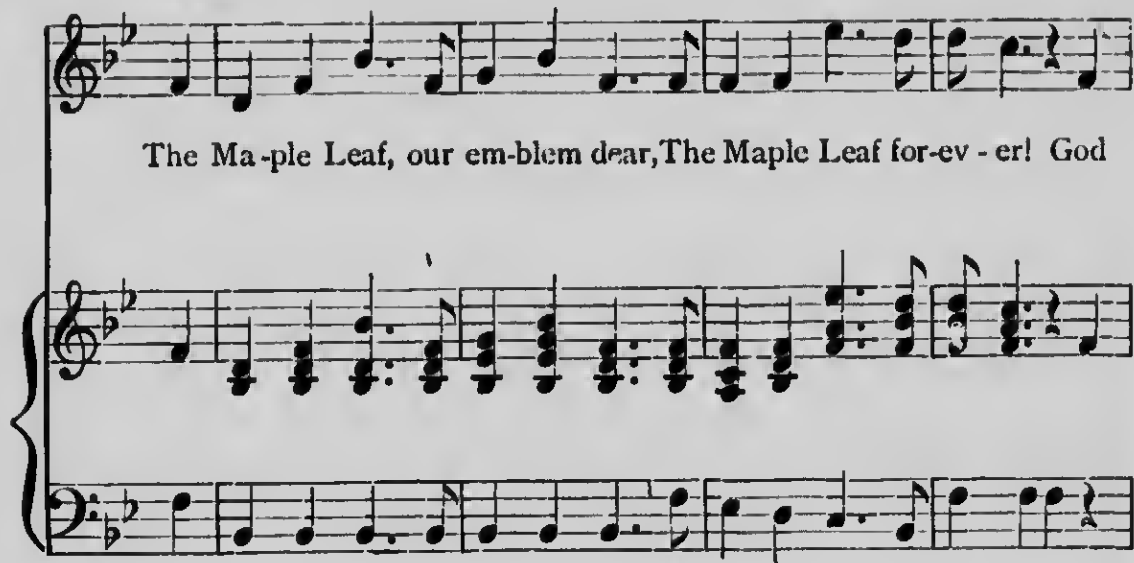
may it wave, our boast, our pride, And joined in love to-gether, The  
 those dear rights which they maintaired, We swear to yield them never! Our  
 swell the song, both loud and long, Till rocks and forests quiv-er, God



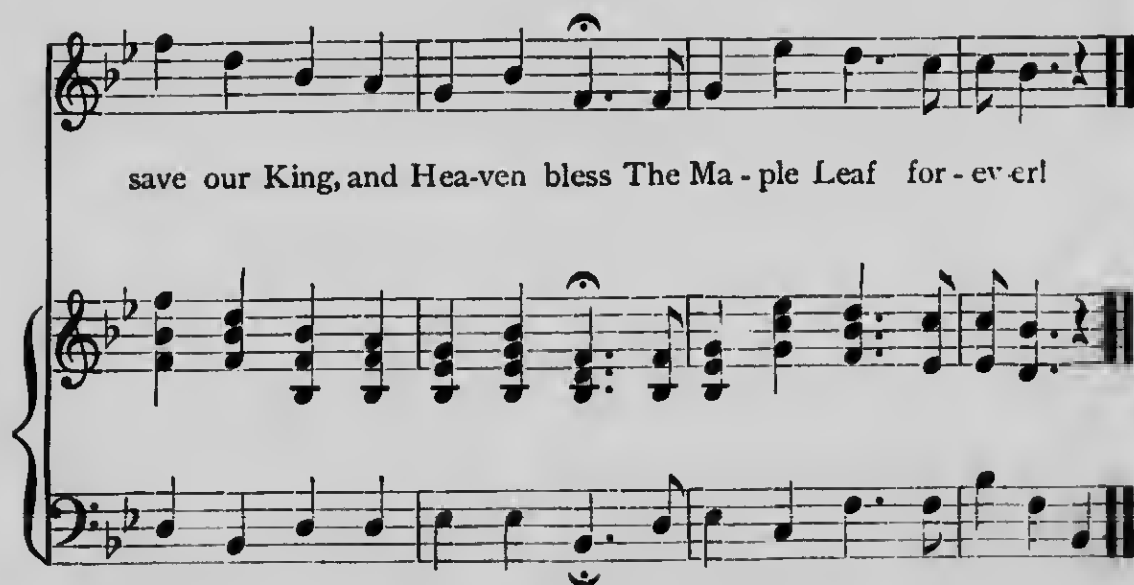
Li - ly, This - tle, Shamrock, Rose, and Ma - ple Leaf for - ev - er!  
 watch-word ev - er - more shall be, The Ma - ple Leaf for - ev - er!  
 save our King, and Hea - ven bless The Ma - ple Leaf for - ev - er!



## CHORUS



The Ma - ple Leaf, our em - blem dear, The Maple Leaf for - ev - er! God

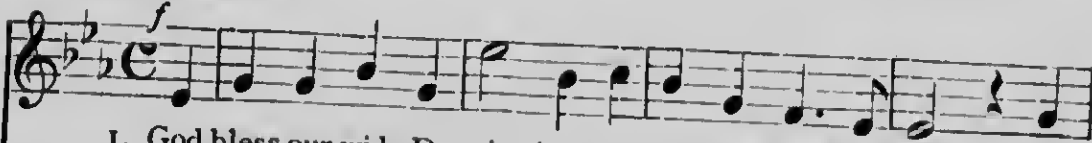


save our King, and Hea - ven bless The Ma - ple Leaf for - ev - er!

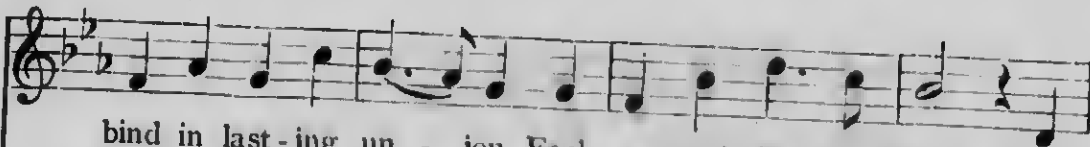
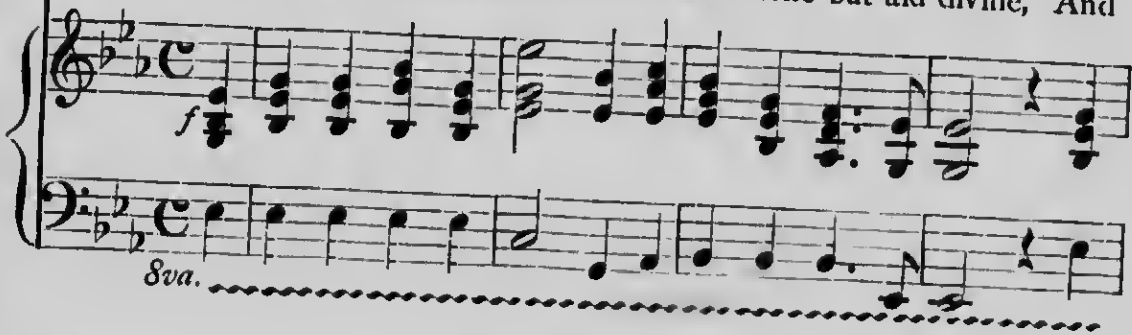
THE DOMINION HYMN

DUKE OF ARGYLE.  
*Allegro marziale.*

Sir A. SULLIVAN.



1. God bless our wide Do-min - ion, Our fa - thers' chosen land, And
2. Fair days of for - tune send her, Be thou her shield and sun! Our
3. No stranger's foot, in - sult - ing, Shall tread our country's soil While
4. Our sires, when times were so rest, Asked none but aid divine, And



bind in last - ing un - ion Each o - cean's dis - tant strand, From  
land, our flag's de - fend - er, U - nite our hearts as one! One  
stand her sons ex - ult - ing For her to live and toil. She  
cleared the tangled for - est, And wrought the buried mine. They





where At - lan - tic ter - rors Our har - dy sea - men train, To  
 flag, one land, up - on her May ev - 'ry bless - ing rest! For  
 hath the vic - tor's nur - ture, Hers are the conquering hours, No  
 tracked the floods and fountains, And won, with mas - ter hand, Far

*Sva.*



where the salt sea mir - rors The vast Pa - cif - ic chain.  
 loy - al faith and hon - our Her chil - dren's deeds at - test.  
 foe - man's stroke shall hurt her, "This Can - a - da of ours."  
 more than gold in mountains, The glo - rious Prai - rie land.

*dim.*

*Sva.*

CHORUS

Oh, bless our wide Do-min-ion, Loud shall our an-them ring; De-  
 fend our peo-ple's un-ion, God save our Em-pire's King.

5 O Giver of earth's treasure;  
 Make Thou our nation strong,  
 Pour forth Thine hot displeasure  
 On all who work our wrong!  
 To our remotest border  
 Let plenty still increase,  
 Let liberty and order  
 Bid ancient feuds to cease.

6 May Canada's fair daughters  
 Keep house for hearts as bold  
 As theirs who o'er the waters  
 Came hither first of old.

The pioneers of nations!  
 They showed the world the way  
 'Tis ours to keep their stations  
 And lead the van to-day.

7 Inheritors of glory,  
 O countrymen! We swear  
 To guard the flag that o'er ye  
 Shall onward victory bear;  
 Where'er through earth's far regions  
 Its triple crosses fly,  
 For God, for home, our legions  
 Shall win, or fighting die!

N.B. Verses number 1, 4 and 7 are recommended for general use.

## RULE, BRITANNIA!

THOMSON.  
*Majestically.*

Dr. ARNE.

1. When Bri - tain first . . . at Heav'n's com-mand A -  
 2. The na - tions not . . . so blest as thee Must  
 3. Still more ma - jes - tic shalt thou rise, More  
 4. The mu - ses, still . . . with free - dom found, Shall

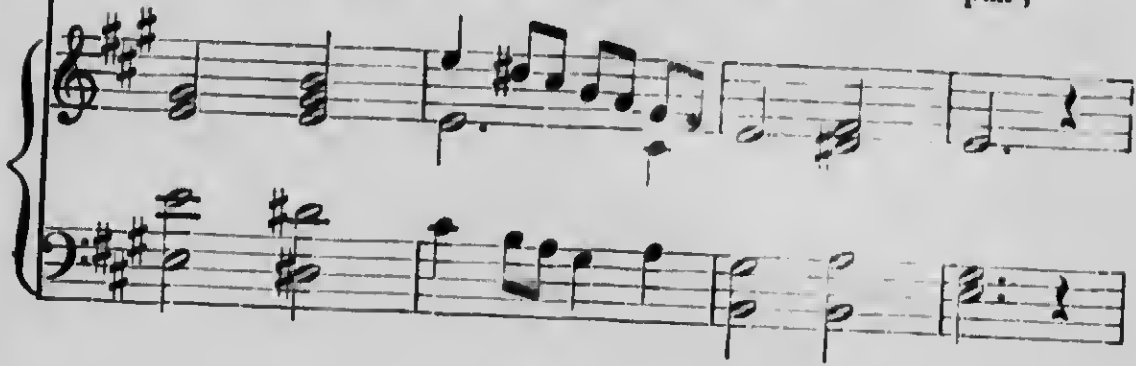
The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are printed below the vocal line.

rose . . . . . from out the az - - ure main, A -  
 in . . . . . their turn to ty - rants fall, Must  
 dread - - - ful from each for - eign stroke, More  
 to . . . . . thy hap - py coast . . re - pair; Shall

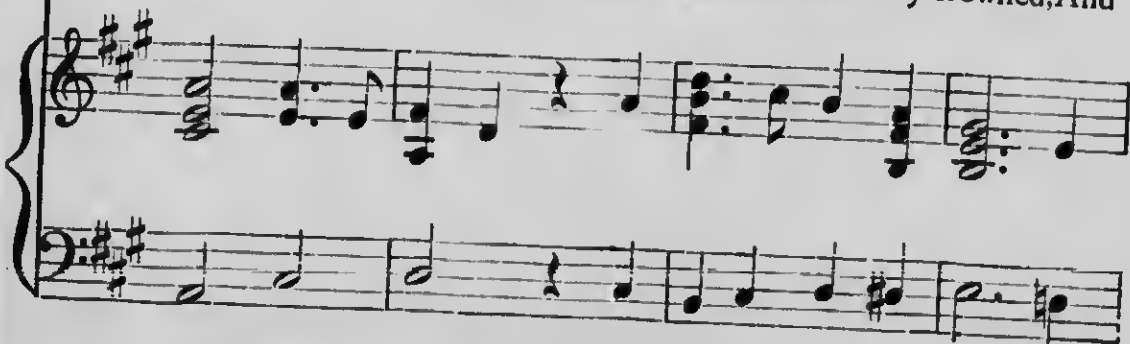
The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are printed below the vocal line.



rose, a - rose, a - rose from out the az - ure main;  
 in, must in, must in their turn to ty - rants fall;  
 dread, more dread, more dreadful from each for - eign stroke.  
 to, shall to, shall to thy hap - py coast re - pair;



This was the char - ter, the char - ter of the land, And  
 While thou shalt flour - ish, shalt flour - ish great and free, The  
 As the loud blast, the blast that rends the skies, Serves  
 Blest Isle! with beau - ty, with match - less beau - ty crowned, And

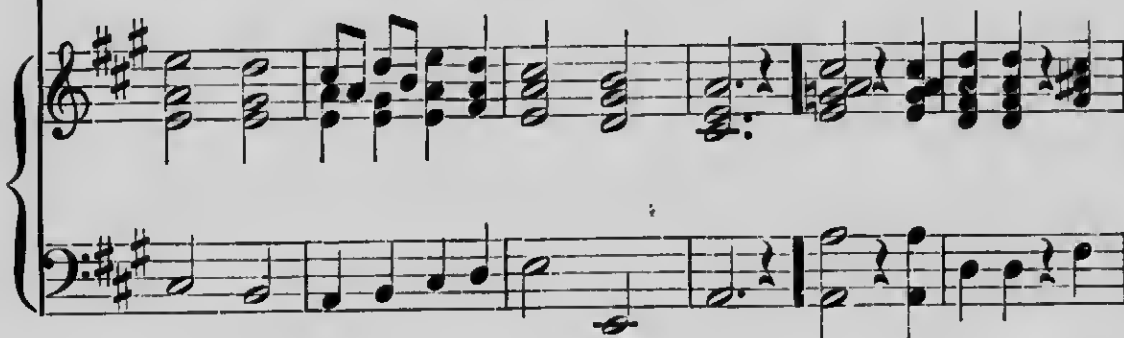




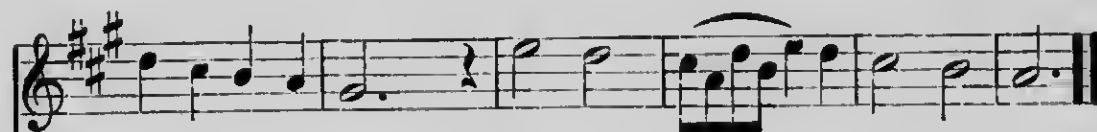
## CHORUS



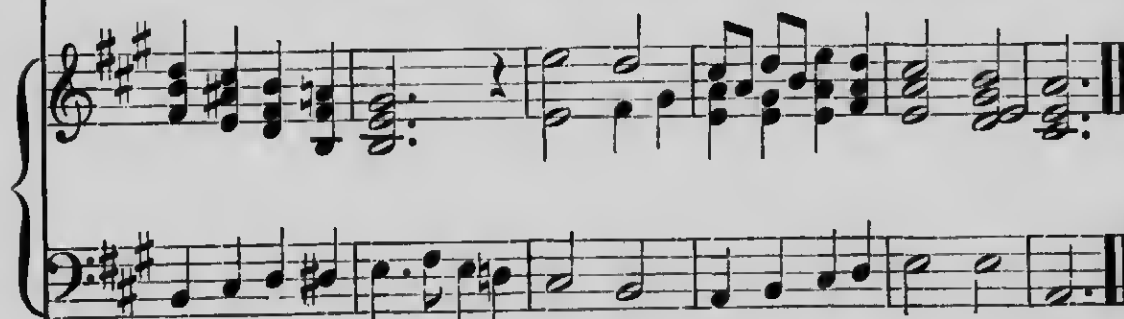
guar - dian an - gels sang this strain: Rule, Bri-tan-nia, Bri -  
 dread and en - vy of them all.  
 but to root thy na - tive oak.  
 man - ly hearts to guard the fair.



*Sua ad lib.*



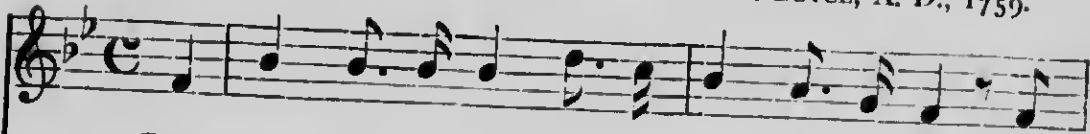
tan-nia rule the waves ; Bri - tons nev - er shall be slaves.



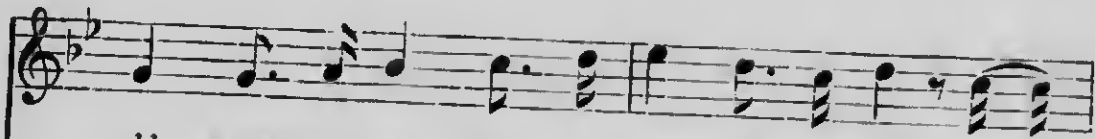
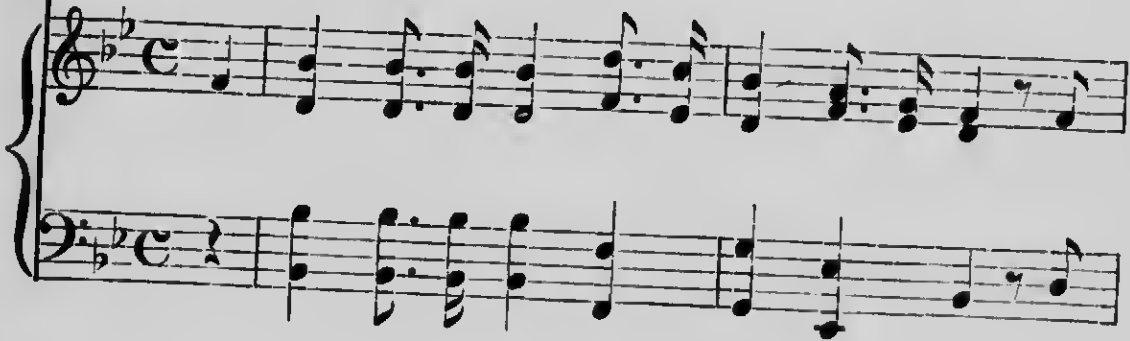
HEARTS OF OAK

DAVID GARRICK.

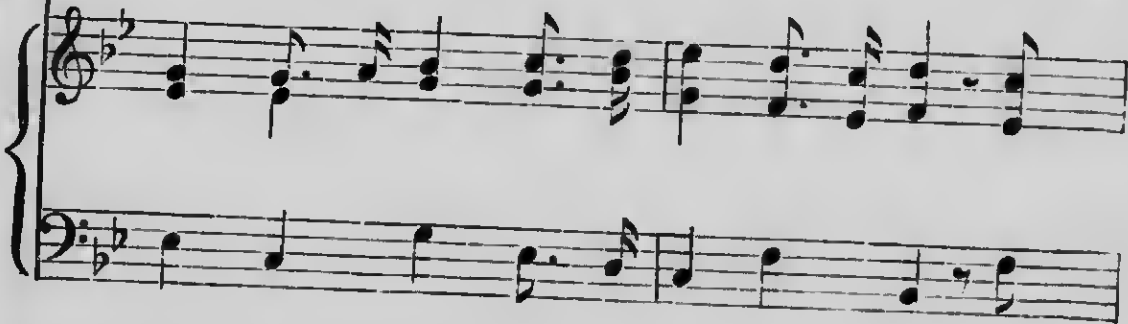
Dr. BOYCE, A. D., 1759.



1. Come, cheer up, my lads, 'tis to glo - ry we steer, To  
 2. We ne'er see our foes but we wish them to stay, They



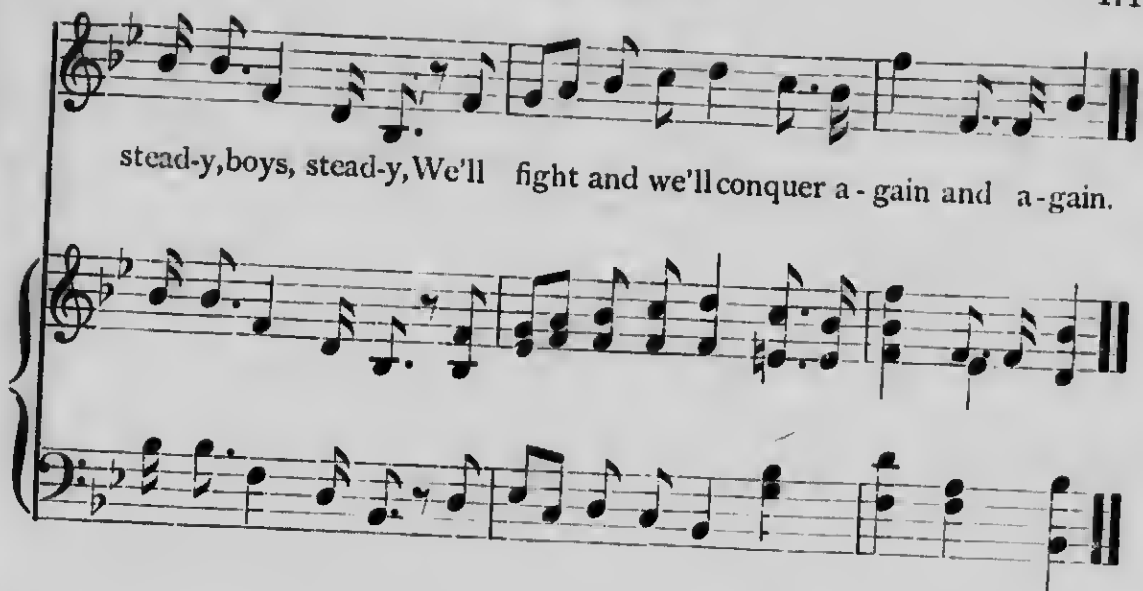
add some-thing new to this won - der - ful year; To  
 nev - er see us but they wish us a - way; If they



hon - our we call you, as free - men not slaves, For  
run, why we fol - low, and run them a-shore, And

who are so free as the sons of the waves? Hearts of  
if they won't fight us, we can - not do more. Hearts of

oak are our ships, jol - ly tars are our men, We al - ways are ready,

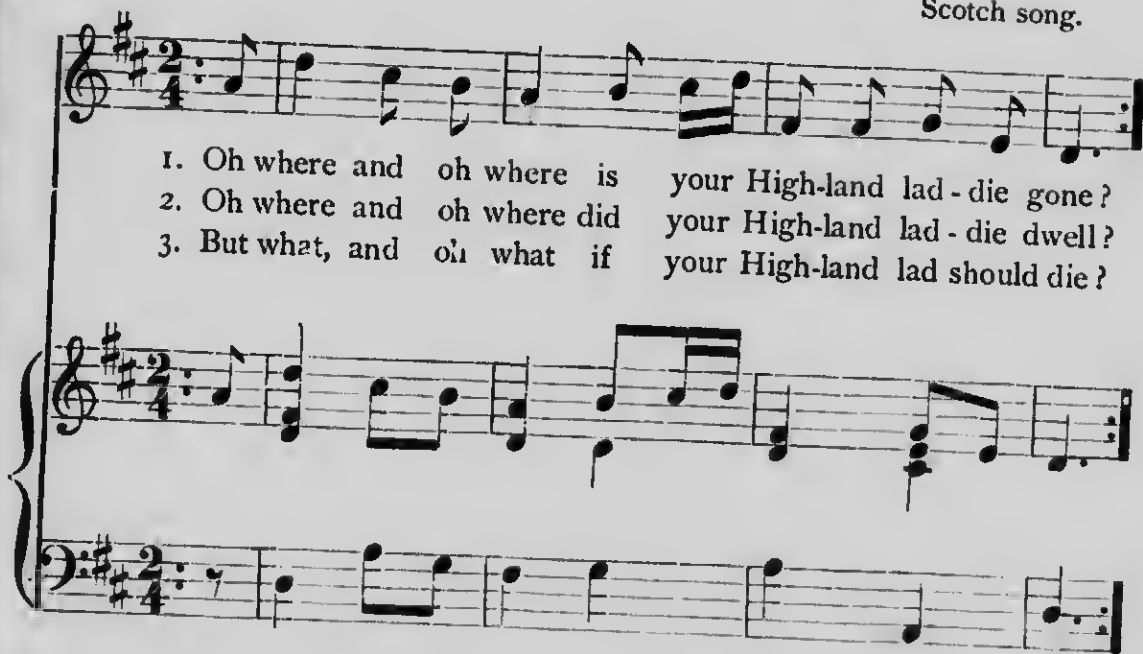


stead-y, boys, stead-y, We'll fight and we'll conquer a - gain and a - gain.

The musical score consists of a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is simple and rhythmic, ending with a double bar line.

THE BLUE BELLS OF SCOTLAND

Scotch song.

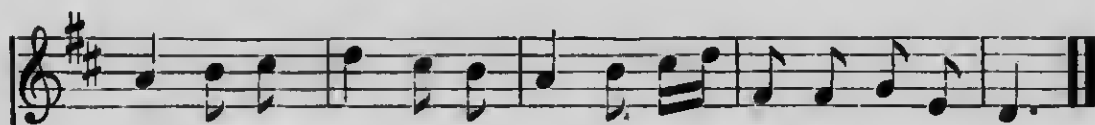


1. Oh where and oh where is your High-land lad - die gone?  
 2. Oh where and oh where did your High-land lad - die dwell?  
 3. But what, and oh what if your High-land lad should die?

The musical score is for a Scottish song in 2/4 time with a key signature of one sharp (F#). It features a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The melody is simple and rhythmic, ending with a double bar line.



He's gone with streaming ban - ners where no - ble deeds are  
 He dwelt in mer - ry Scot - land at the sign of the Blue  
 The bag-pipes should play o'er him and I'd sit me down and



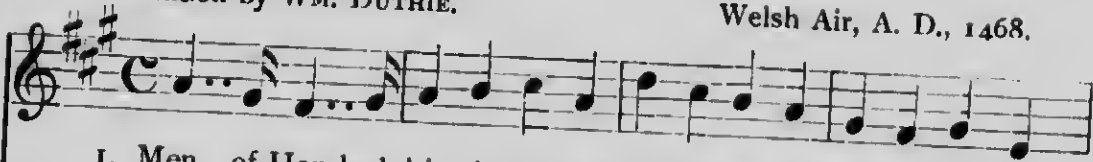
done, And it's oh! in my heart that I wish him safe at home.  
 Bell, And it's oh! in my heart that I love my lad-die well.  
 cry, But it's oh! in my heart that I wish he may not die.



## MEN OF HARLECH

Translation by WM. DUTHIE.

Welsh Air, A. D., 1468.



1. Men of Har-lech ! in the hol-low, Do ye hear like rushing billow,
2. Rock-y steeps and passes narrow Flash with spear and flight of arrow.



- Wave on wave that surg-ing fol - low Bat-tle's dis - tant sound ?  
 Who would think of death or sor - row? Death is glo - ry now !



'Tis the tramp of Sax-on foemen, Sax - on spearmen, Saxon bowmen,  
Hurl the reel - ing horsemen o-ver! Let the earth dead foemen cover !

Be they knights or hinds or yeo-men, They shall bite the ground !  
Fate of friend, of wife, of lov - er, Trembles on a blow.

Loose the folds a - sun - der, Flag we con-quer un - der! The  
Strands of life are riv - en, Blow for blow is giv - en In

pla - cid sky, now bright on high, Shall launch its bolts in thun-der.  
 dead - ly look or bat - tle shock, And mer - cy shrieks to heav-en!

On-ward! 'tis our coun-try needs us, He is brav-est, he who leads us!  
 Men of Har-lech! young or hoary, Would you win a name in sto-ry?

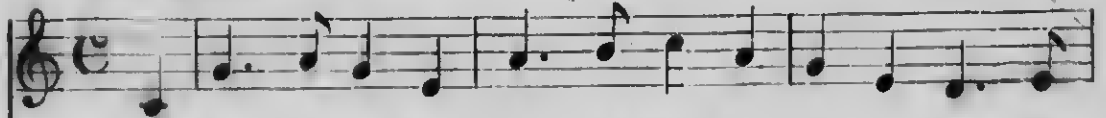
Hon-our's self now proud-ly heads us! Cam-bria, God, and right!  
 Strike for home, for life, for glo - ry! Cam-bria, God, and right!



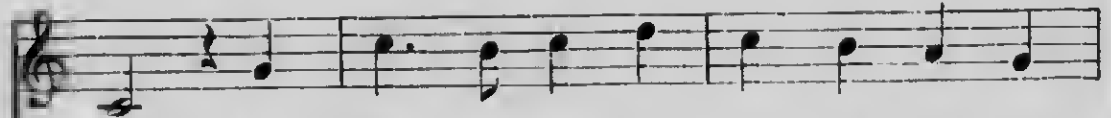
# THE HARP THAT ONCE THROUGH TARA'S HALLS

THOS. MOORE.

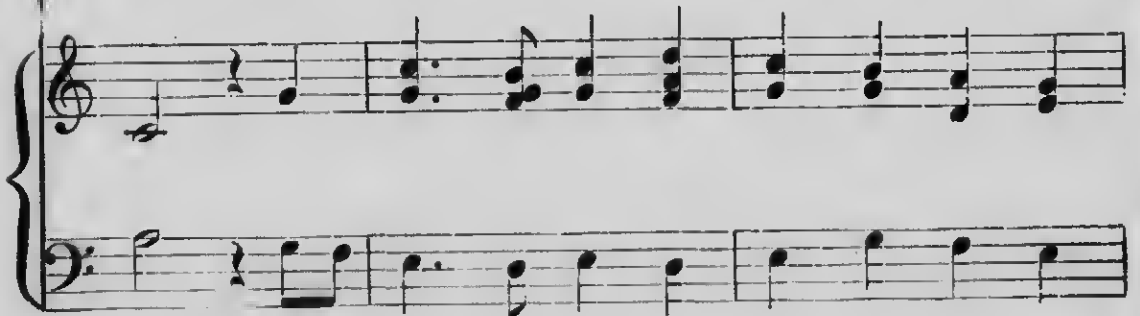
Old Irish.



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



shed, Now hangs as mute on Ta - ra's walls As  
 swells, The chord a - lone that breaks the night, Its



if that soul were fled; So sleeps the pride of  
 tale of ru - in tells; Thus free - dom now so

for - mer days, So glo - ry's thrill is o'er, And  
 sel - dom wakes, The on - ly throb she gives, Is

hearts that once beat high for praise, Now feel that pulse no more.  
 when some heart in - dig - nant breaks, To show that still she lives.

## THE NATIONAL ANTHEM



1. God save our Lord the King, Long live our no - ble King,  
 2. Thy choic - est gifts in store On him be pleased to pour,

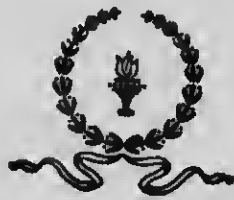
*8va ad lib.*



God save the King; Send him vic - to - ri - ous, Hap - py and  
 Long may he reign; May he de - fend our laws, And ev - er

glo - ri - ous, Long to reign o - ver us, God save the King.  
give us cause To sing with heart and voice God save the King.

The musical score consists of three staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The middle staff uses a treble clef and the bottom staff uses a bass clef, both with a key signature of one sharp (F#). The music concludes with a double bar line and repeat dots.

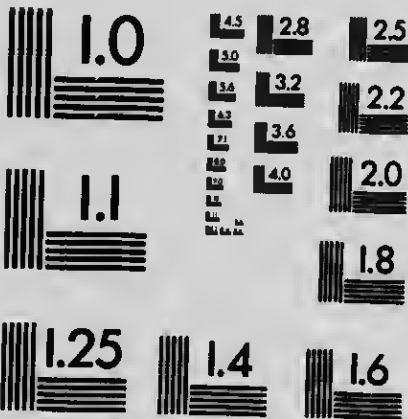




2

**MICROCOPY RESOLUTION TEST CHART**

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## MUSICAL SIGNS AND EXPRESSIONS

**Syllables**,—Do, Re, Mi, Fa, Sol, La, Ti.


**Names**,—1, 2, 3, 4, 5, 6, 7.

**Pitches**,—C, D, E, F, G, A, B.

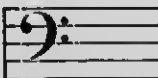
**Staff**,— Five horizontal lines on and between which the notes are placed.

**Leger**—(literally "light") **Lines** are short lines added above or below the staff.



**Treble or G Clef**,—

is drawn on the second line on which it fixes the pitch of G.

**Bass or F Clef**,—

is drawn on the fourth line on which it fixes the pitch of F.

**Sharp**,— $\sharp$ , raises a note half a step.

**Flat**,— $\flat$ , lowers a note half a step.

**Double Sharp**,— $\times$ , raises a note that is already sharp half a step.

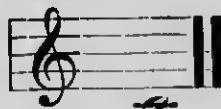
**Double Flat**,— $\flat\flat$ , lowers a note that is already flat half a step.

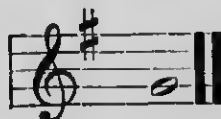
**Natural**,— $\natural$ , neutralises the effect of a sharp or a flat, a double sharp, or a double flat; if it is required to restore a single sharp from a double one it is necessary to write a natural and a sharp  $\sharp\sharp$ ; similarly to restore a single flat from a double one  $\flat\flat$ .


**The Key** a piece of music is written in refers to the pitch which is to be taken for Do when the music is in the Major, or the pitch which is to be taken for La when the music is in the Minor.

**Key Signature**,—consists of either sharps or flats, or else a blank, placed at the beginning of the music to indicate the key.

**Key Signature**,

is blank  for key of C Major or A Minor.


is one sharp, F,  for key of G Major or E Minor.

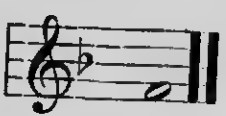
is two sharps, F and C,  for key of D Major or B Minor.


is three sharps, F, C and G,  for key of A Major or F sharp Minor.

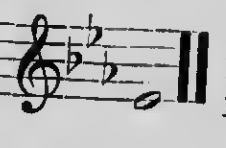
is four sharps, F, C, G and D,  for key of E Major or C sharp Minor.

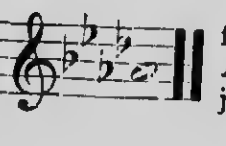
is five sharps, F, C, G, D, and A,  for key of B Major or G sharp Minor.

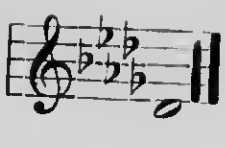
is six sharps, F, C, G, D, A, and E,  for key of F sharp Major or D sharp Minor.

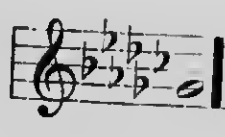
is one flat, B,  for key of F Major or D Minor.


is two flats B and E,,  for key of B flat Major or G Minor.


is three flats, B, E, and A,  for key of E flat Major or C Minor.


is four flats B, E, A, and D,  for key of A flat Major or F Minor.

is five flats, B, E, A, D, and G,  for key of D flat Major or B flat Minor.


is six flats, B, E, A, D, G, and C,  for key of G flat Major or E flat Minor.


A Double Whole Note, or Breve. 


A Whole Note, or Semi-breve. 

A Half Note, or Minim. 

A Quarter Note, or Crotchet. 

An Eighth Note, or Quaver. 

A Sixteenth Note, or Semi-quaver. 

A Thirty-second Note, or Demi-semi-quaver. 

A Double Whole Rest. 

A Whole Rest. 

A Half Rest. 

A Quarter Rest. 

An Eighth Rest. 

A Sixteenth Rest. 

A Thirty-second Rest. 





**Time Signature** consists of two figures placed one above the other at the beginning of the music to indicate the rhythm or time; the top figure gives the number of beats in a measure, the lower number states the kind of note that is to receive one beat.

$\frac{2}{4}$  Two beats in a measure; a quarter note receives one beat.

$\text{C}$  or  $\frac{2}{2}$  Two beats in a measure; a half note receives one beat.

$\frac{3}{8}$  Three beats in a measure; an eighth note receives one beat.

$\frac{3}{4}$  Three beats in a measure; a quarter note receives one beat.

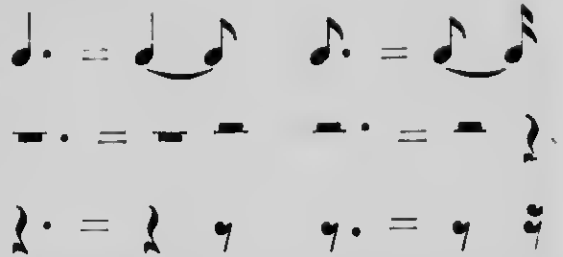
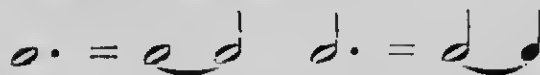
$\text{C}$  or  $\frac{4}{4}$  Four beats in a measure; a quarter note receives one beat; generally called **Common Time**.

$\frac{4}{2}$  Four beats in a measure; a half note receives one beat.

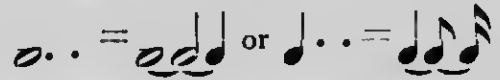
$\frac{6}{8}$  Six beats in a measure; an eighth note receives one beat.

$\frac{6}{4}$  Six beats in a measure; a quarter note receives one beat.

**A Dot** after a note or rest increases the duration of that note or rest by one half of its own value:—



**A Double Dot** after a note or rest increases the duration of that note or rest by three quarters of its own value; or, in other words, the second dot adds half the value of the first dot:—



**Triplet**, three notes that take the time of two:—



**A Bar**,—a vertical line drawn across the staff to divide the music into measures.



**A Double Bar**,—two vertical lines placed at the end of a strain, or division, in a piece of music.




**A Measure**,—the space between two bars containing a given number of beats as indicated by the time signature.



**A Tie**,—a curved line connecting two notes of the same pitch and indicating that they should be sung as one, without a break.

**A Slur**, — a curved line connecting two notes of different pitch, and generally indicating that the same word or syllable is to be sung to the two notes.




**A Pause**  placed over a note or rest indicates that the note or rest is to be prolonged indefinitely at the will of the performer or conductor.



**Repeat marks**, — the passage between these signs is to be repeated.


**D.C. or Da Capo**; — go back to the beginning of the music and conclude at **Fine**, — the end.

**D.S. or Dal Segno**; — go back to the sign  and conclude at **Fine**.

**Metronome Mark** indicates the exact speed at which a piece of music is to be performed by giving the number of beats to a minute; e.g., —

M. M.  = 100.

M. M. stands for Maclzel's Metronome, the recognised standard form of machine by which any number of beats to the minute can be measured;

 = 100, there are to be one hundred quarter notes to the minute.

**Accelerando**, — accelerating, more and more quickly.

**Accidental**, — a sharp, flat, or natural that does not occur in the signature; an accidental is effective to the end of the measure.

**Adagio**, — Slowly.

**Ad libitum**, — At will. The passage may be rendered at the will of the performer.

**Alla marcia**, — In the style of a march.

**Allegro**, — Happily, brightly.

**Allegretto**, — diminutive of Allegro; brightly, but not so much so as Allegro.

**Alto**, — the lower part sung by female or unchanged voices, sometimes sung by an adult male voice.

**Andante**, — Going, or walking, a quiet movement.

**Andantino**, — diminutive of Andante; the use of this word is ambiguous, generally it is used for a slower movement than Andante, but by some writers it is taken to mean a faster movement.

**Animato**, — With animation.

**A poco a poco**, — More and more, gradually.

**Assai**, — Very.

**A tempo**, — In the original time.

**Bass**, — the lower part sung by male voices.

**Ben**, — Well.

**Bis**, — Twice.

**Brillante**, — Brilliantly.

**Calando**, — Becoming softer and slower.

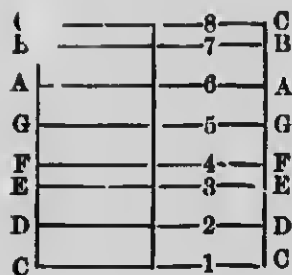
**Cantabile**, — In a flowing, singing manner.

**Chromatic**, — Literally "coloured"; chromatic notes are those affected by accidentals and which do not belong to the regular diatonic scale; D $\sharp$  is a chromatic note in the key of C Major;

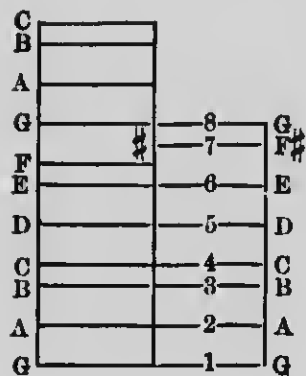
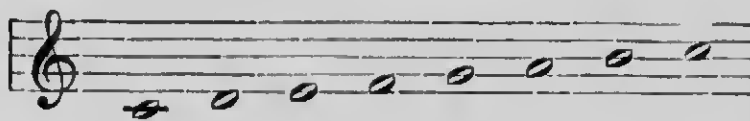
- the chromatic scale consists of a succession of half-tones.
- Con anima**, — With animation, with feeling.
- Con brio**, — With life, vigour.
- Con espressione**, — With expression.
- Con fuoco**, — With fire.
- Con grazia**, — Gracefully.
- Con moto**, — With movement, quickly.
- Con spirito**, — With spirit.
- Contralto**, — strictly speaking a part just above the Alto, but in ordinary use Alto or Contralto mean the same thing, the lower part taken by female voices.
- Cres., Crescendo**, — Becoming louder.
- Decres., Decrescendo**, — Becoming softer.
- Diatonic**, — Literally "Through the tones," a succession of sounds in the Major or Minor scale, as opposed to chromatic.
- Dim., Diminuendo**, — Becoming softer.
- Dolce**, — Sweetly.
- Duet**, — A composition for two voices, or two performers.
- Fine**, — The end.
- f, Forte**, — Loud.
- ff, Fortissimo**, — Very loud.
- fp, Forte piano**, — Loud, then soft immediately.
- fz, Forzando**, — Forcing, with emphasis.
- Giusto**, — Correct, exact.
- Grave**, — Deep, slow, solemn.
- Harmony**, — The combination of different sounds so as to produce a pleasing effect.
- Largo**, — Slow, broad.
- Larghetto**, — Rather broadly; diminutive of Largo.
- Legato**, — Connected; smoothly, evenly.
- Leggiero**, — Lightly, easily.
- Lento**, — Slow.
- Ma**, — But.
- Maestoso**, — With dignity, majesty.
- Major**, — The Major scale begins on *c*, or *Do*; it consists of five whole tones and two half, or semi-tones; the half-tones come between the third and fourth and the seventh and eighth notes. The Major is a Diatonic scale.
- Marcato**, — Well marked.
- Marziale**, — In martial style.
- Meno**, — Less.
- Mezza, } — Half.**  
**Mezzo, }**
- mf, Mezzo forte**, — Moderately loud.
- mp, Mezzo Piano**, — Moderately soft.
- Mezza voce**, — With half the power of the voice.
- Minor**, — The Minor scale begins on *b* or *La*; there is a whole tone between the first and second notes, and a half tone between the second and third notes; the rest of the scale varies according as to whether the Minor is Natural Harmonic, or Melodic. The Minor is a Diatonic scale.
- Moderato**, — Moderately.
- Modulation**, — A change from one key to another.
- Molto**, — Much, very.
- Morendo**, — Dying away.
- Mosso**, — Moved, motion.
- Non**, — Not.
- Non troppo**, — Not too much.

- Octave**, — The interval of an eighth; that is, the interval from any note in the scale to the same note on its next recurrence, Do to Do, or Re to Re, etc.
- p, Piano**, — Soft.
- pp, Pianissimo**, — Very soft.
- Piu**, — More.
- Poco**, — A little.
- Presto**, — Fast.
- Prestissimo**, — Very fast.
- Quartet**, — A composition for four voices, or four performers.
- Quasi**, — As if, in the manner of.
- Quintet**, — A composition for five voices, or five performers.
- Rall., Rallentando**, — Getting gradually slower.
- Recit., Recitando**, — In the manner of a recitative, as if reciting.
- rf, Rinforzando**, — Reinforcing, strengthening the power.
- Rit., Ritardando**, — Getting gradually slower.
- Riten., Ritenuto**, — Holding back, taking and maintaining a slower pace.
- Segue**, — Follows, comes after.
- Sempre**, — Always, continually.
- Sentimentale**, — With feeling.
- Septet**, — A composition for seven voices, or seven performers.
- Sextet**, — A composition for six voices, or six performers.
- sf, Sforzando**, — Forced; a strong emphasis.
- Soprano**, — The higher part sung by female or unchanged voices.
- Sostenuto**, — Sustaining, in a sustained manner.
- Sotto Voce**, — In an undertone.
- Spirito**, — With spirit.
- Staccato**, — Detached, cutting the note off short.
- Stringendo**, — Urging on the speed.
- Syncopation**, — The misplacing of an accent, often occasioned by tying a weak beat to a strong one.
- Tempo**, — Time.
- Tempo primo**, — In the first, or original, time.
- Tenor**, — The higher part sung by male voices.
- Tenuto**, — Held on, sustained for the full time.
- Tranquillo**, — Tranquilly, quietly.
- Transposition**, — A change of key, to write out or perform a composition in some key different to the original.
- Treble**, — The higher part sung by female or unchanged voices, same as Soprano.
- Trio**, — A composition for three voices, or three performers.
- Tutti**, — All.
- Unison**, — Literally "one sound," where all the voices or instruments sound the same note.
- Vivace**, } — In a lively manner.  
**Vivo**, }
- Voce**, — Voice.
- N.B.** Nearly all the expressions used in music are Italian, and should be pronounced accordingly. The "a" is hard, "e" is ā, "i" ee, "u" is oo; initial "c" is hard, k, in the middle of a word, chay; "z" is tz.

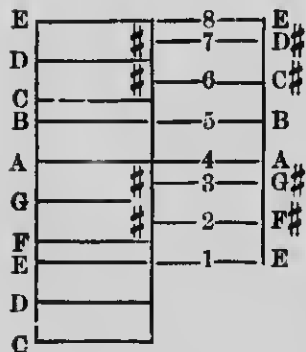
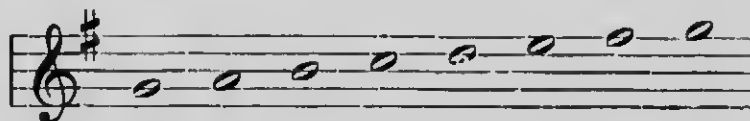
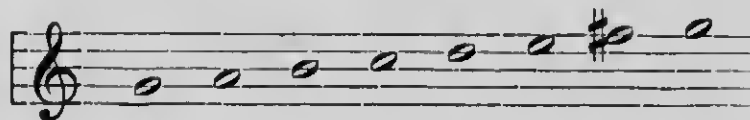
EXAMPLES, SHOWING HOW TO FIND THE SHARPS AND FLATS IN THE SIGNATURES OF DIFFERENT KEYS



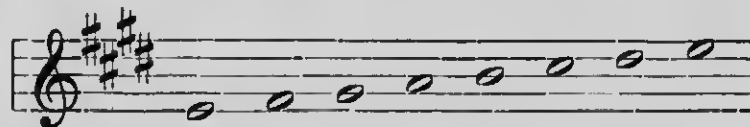
THE KEY OF C

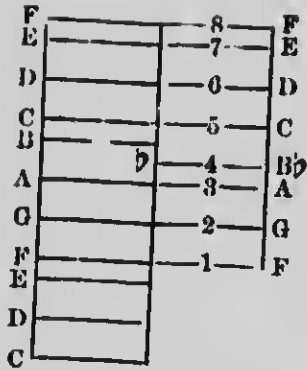


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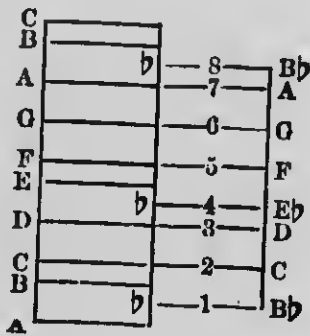


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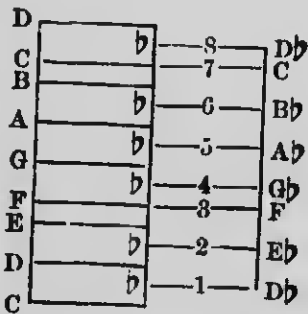




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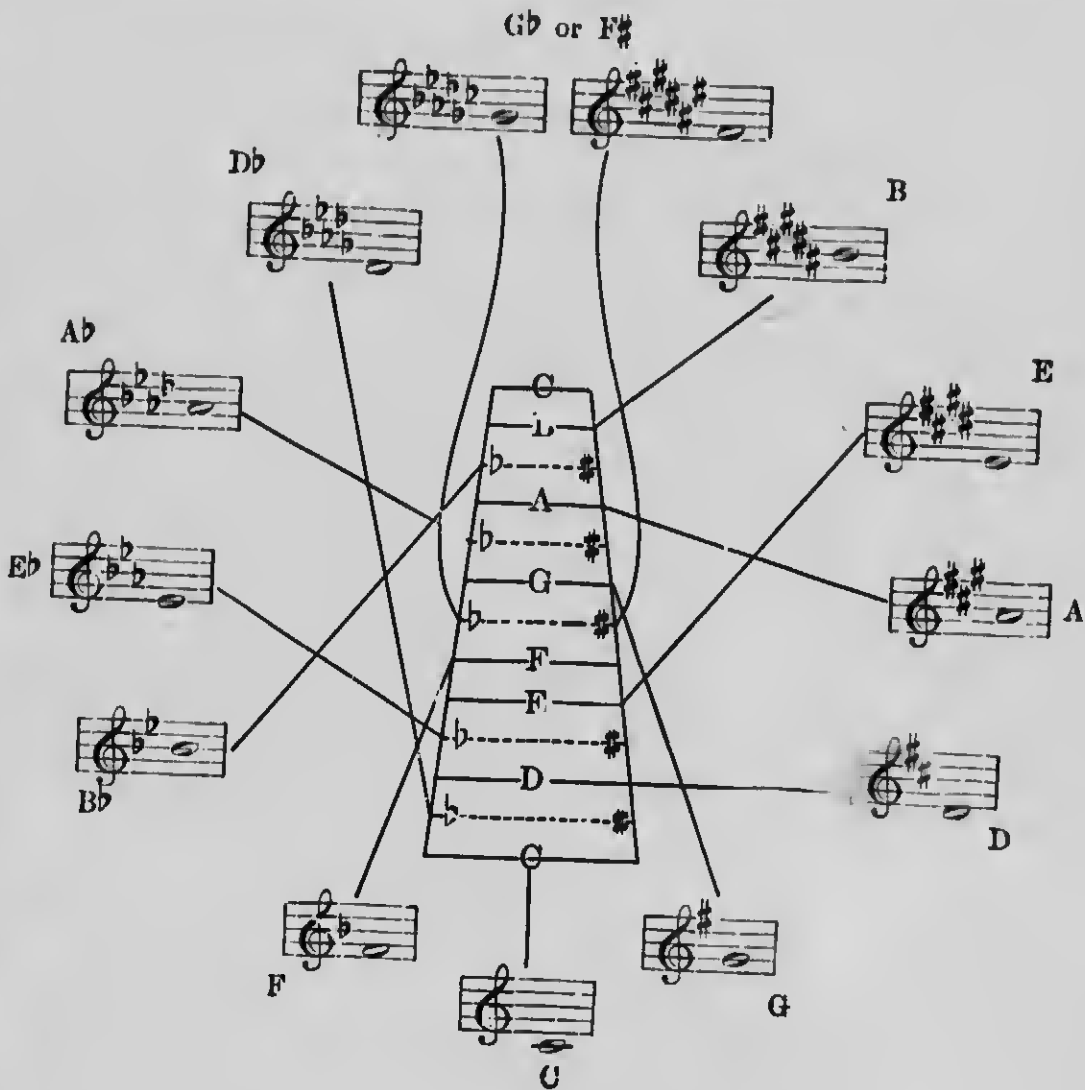
### THE KEY OF B FLAT



### THE KEY OF D FLAT



A DIAGRAM SHOWING THE CYCLE OR SEQUENCE OF KEYS.





## INDEX — READER II

	PAGE		PAGE
A Wet Sheet and a Flowing Sea . . . . .	30	Come, Let Us Laugh . . . . .	115
Across the Lake . . . . .	36	Cycle of Keys . . . . .	189
All's Well . . . . .	110	D Flat, Key of . . . . .	24
All the Flowers Came Out . . . . .	58	Deserted by the Waning Moon . . . . .	110
All Through the Night . . . . .	48	Divided Beat. 5, 8, 11, 14, 26, 83, 86, 91 . . . . .	6
An Animal Story . . . . .	10	Dominion Hymn, The . . . . .	103
Are You Sleeping, Brother James? . . . . .	18	Evening Breeze, The . . . . .	109
Away to the Woods . . . . .	88	Exile Lone and Sad, An . . . . .	122
B, Key of . . . . .	21	Faintly as Tolls the Evening Chime . . . . .	66
Bay of Biscay, The . . . . .	98	Far, Far, o'er Hill and Dell . . . . .	20
Behold! A Picture . . . . .	25	Farewell to Home . . . . .	49
Behold the Woods . . . . .	104	Flowers Holiday, The . . . . .	58
Bendemeer's Stream . . . . .	16	Flow'rets All Asleep, The . . . . .	38
Bluebells of Scotland, The . . . . .	171	Gentle Moon . . . . .	144
Bright Sun is Shining, The . . . . .	46	God Bless Our Wide Dominion . . . . .	163
British Grenadiers, The . . . . .	34	God Save Our Lord the King . . . . .	178
Bugle Horn, The . . . . .	36	Golden Slumbers . . . . .	148
Buy a Broom . . . . .	17	Hark! Hark! The Lark . . . . .	54
By the Moon We Sport . . . . .	28	Hark! How the Bells are Ringing . . . . .	157
Canadian Boat Song, The . . . . .	66	Harp that Once, The . . . . .	176
Cat and Dog, A . . . . .	10	Hearts of Oak . . . . .	169
Choral Singers, The . . . . .	134	Here, Hidden in the Prairie Grass . . . . .	158
Chromatic Scale . . . . .	40	Holiday, A . . . . .	46
Come All Who Music Love . . . . .	134	Home! Sweet Home . . . . .	128
Come, Cheer Up, My Lads . . . . .	169		
Come, Follow, Follow . . . . .	33		

INDEX

191

	PAGE		PAGE
Hours of Day are Over, The . . . . .	152	National Anthem, The . . . . .	172
Hunting Chorus . . . . .	88	Ne'very Morning . . . . .	44
Hunting Song . . . . .	150	Nine-part Time . . . . .	104
J Knew by the Smoke . . . . .	70	Norseman's Home, The . . . . .	146
I'd Rock My Own Sweet Childie . . . . .	142	Now the Rosy Morn . . . . .	37
Pae Gwine Back to Dixie . . . . .	132	O God, Our Help in Ages Past . . . . .	118
In Days of Yore . . . . .	160	O Lovely Peace . . . . .	72
In the Meadow . . . . .	158	O Peaceful Time of Twilight . . . . .	100
John Gilpin . . . . .	62	Oh, the Birds are Singing . . . . .	22
Just when the Sun Sets . . . . .	109	Oh Where and Oh Where . . . . .	171
Key Signatures . . . . .	186	O'er the Bright Waters . . . . .	119
Last Rose of Summer, The . . . . .	96	Old Home, Farewell to Thee . . . . .	49
Lesson from the Sun, A . . . . .	7	Peaceful Slumbering . . . . .	130
Linger Awhile, Ye Genial Hours . . . . .	53	Picture of Home, A . . . . .	25
Little Boy Blue . . . . .	19	Pull Away . . . . .	154
Little Dustman, The . . . . .	38	Red Rose Says, The . . . . .	13
Lord Is My Shepherd, The . . . . .	57	Rounds . . . . .	18, 33, 37, 114, 115, 157
Loud Roar'd t'he Dreadful Thunder . . . . .	98	Rowing Song, A . . . . .	85
Lullaby, A . . . . .	142	Rule, Britannia . . . . .	166
Man's Life's a Vapour . . . . .	114	Sea Song . . . . .	119
Maple Leaf Forever, The . . . . .	160	See Our Oars with Feather'd Spray . . . . .	137
Men of Harlech . . . . .	173	Sequence of Keys . . . . .	189
Merrily Ev'ry Bosom Boundeth . . . . .	107	Sheriff Muir . . . . .	94
'Mid Pleasures and Palaces . . . . .	128	Silver Stars Their Light . . . . .	48
Midsummer . . . . .	22	Skye Boat Song . . . . .	68
Minstrel Boy, The . . . . .	140	Some Talk of Alexander . . . . .	34
Modulator . . . . .	188	Song of the Fairies . . . . .	28
Morning Breaks . . . . .	126	Spanish Chant, The . . . . .	20
Morning Song . . . . .	29	Speed, Bonnie Boat . . . . .	68
Musical Signs and Expressions . . . . .	180	Spring Morning, A . . . . .	121
My God Who Makes . . . . .	7		

	PAGE		PAGE
Stars Trembling o'er Us . . . . .	124	Triplets . . . . .	106
Summer Evening, A . . . . .	56	Twilight . . . . .	100
Sunbeams Streak, The . . . . .	150	Tyrolese Song of Liberty . . . . .	107
Sweet are the Harmonies . . . . .	60	Un Canadien Errant . . . . .	123
Sweet to the Morning Traveller . . . . .	64	Under Yonder Oaken Tree . . . . .	102
Swing Strong . . . . .	85	Up! Quit Thy Bower . . . . .	32
There's a Bower of Roses . . . . .	16	What the Flowers Say . . . . .	13
This Warm Summer Evening . . . . .	56	When Britain First . . . . .	166
Those Evening Bells . . . . .	50	Will Ye Go to Sheriff Muir . . . . .	94
Three-Part Music . . . . .	116	Woodpeckers, The . . . . .	70
Thrice Welcome to . . . . .	29	Woods, The . . . . .	104
'Tis the Last Rose of Summer . . . . .	96	Year's at the Spring, The . . . . .	121
Traveller's Return, The . . . . .	64		

PAGE  
106  
100  
107  
  
122  
102  
32  
  
13  
166  
94  
70  
104  
  
121

