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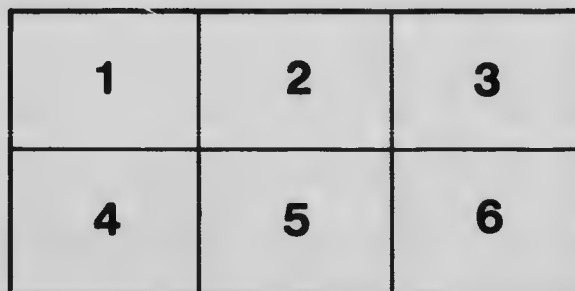
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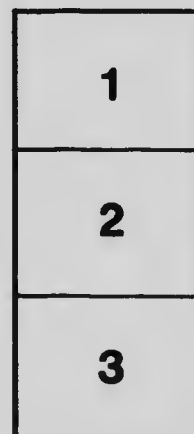
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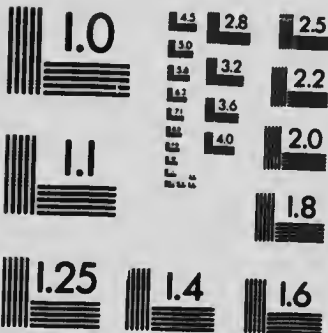
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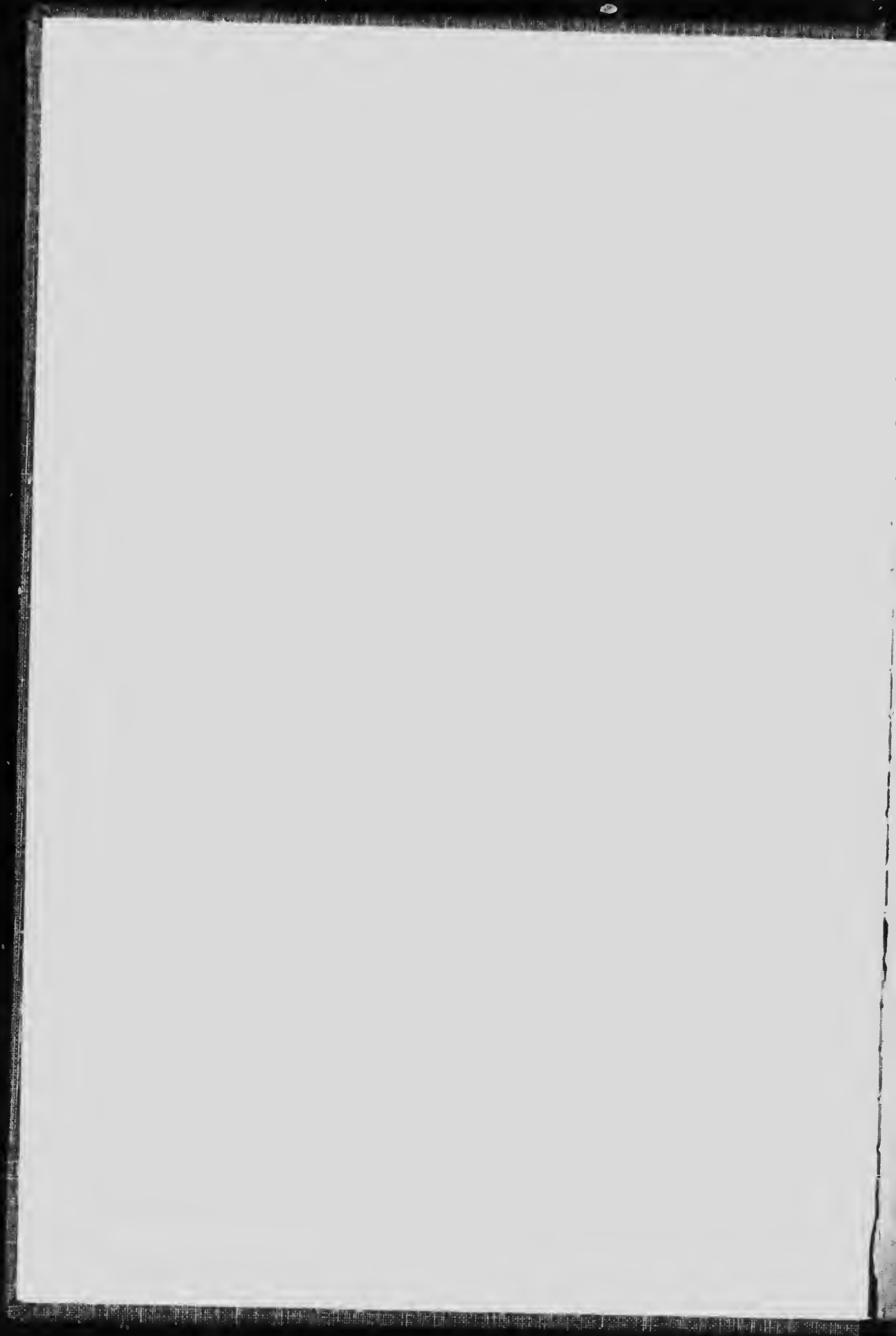
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METHOD
by

A.T. CRINGAN.
MUS. BAC.

AS USED IN THE
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PRICE 50¢

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INTRODUCTION.

This method is intended primarily for the use of vocal students who desire to acquire the power to read intelligently such musical compositions as are employed by representative church choirs and choral societies. The exercises are based on the Tonic-Solfa system in which the scale tones are introduced in the natural order of the harmonies of which they form a part.

Supplemental practice in singing intervals from the Modulator, or from a blank Stave written on the black board, should form an essential part of every lesson. The sequence of exercises is not based on the number of sharps or flats contained in the key-signature, but on the nature of the intervals themselves which are the same in all keys. It will be found that when the relative positions of the notes of the Tonic Chord, in any key, have been clearly recognised, the recognition of the remaining scale tones will be comparatively easy of accomplishment.

The initials of the Solfa names are inserted under the notes wherever new or difficult intervals are introduced, but the student should be trained to recognise the names without assistance as soon as possible.

In preparing the exercises only such have been included as would be likely to prove interesting to the musical student. While each contains examples of the technical features of the chapter in which it appears, these have been combined in tune-ful, and melodious phrases intended to lead the student to an appreciation of more advanced compositions. The various exercises have been subjected to a practical test in the class room of the Toronto Conservatory of Music with most satisfactory results.

TORONTO, September 1901.

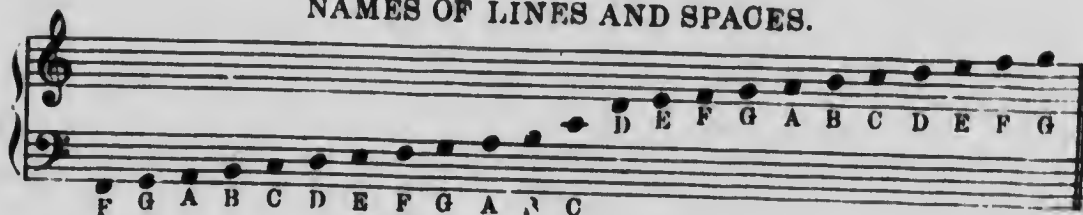
Publisher's Note.

This book is the first of a series of three numbers. The remaining numbers will provide material adapted to the study of Intermediate and Advanced grades.

CONSERVATORY SIGHT-SINGING METHOD.

3

NAMES OF LINES AND SPACES.



NAMES OF NOTES AND THEIR RELATIVE VALUES.

Whole note.

Half.

Quarter.

Eighth.

Sixteenth.

Thirtysecond.



$C = 4$
 $3 = 3$
 $6 = 6$
 $8 = 8$
 $2 = 2$
 $4 = 4$
 $2 = 2$

TABLE OF KEY-SIGNATURES.



Rule for finding the Key-note:— The last sharp is always placed on the seventh and the last flat on the fourth degree of the scale.

Each major scale contains seven tones named as follows:— *Do Re Mi Fa Sol La Ti.*

As shown in the following diagram the interval of a semitone occurs between *Mi—Fa* and *Ti—Do*.

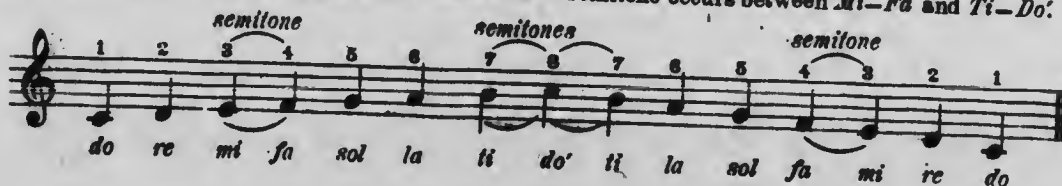
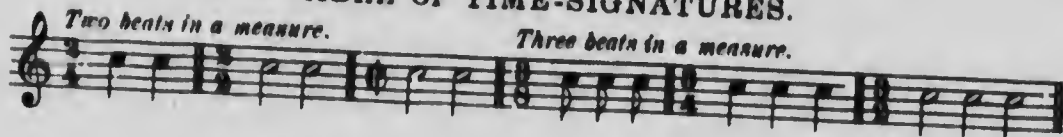


TABLE OF TIME-SIGNATURES.



Note:— The upper figure indicates the number of beats in a measure while the lower indicates the note-value of each beat.

Exercises on the Tonic Chord.

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

10. *d s m d m d s*

11. *d m s s*

13. *d s m s s m s*

13. *d m s s d s m d*

14. *d s m d d s m*

15. *d m d s d s d*

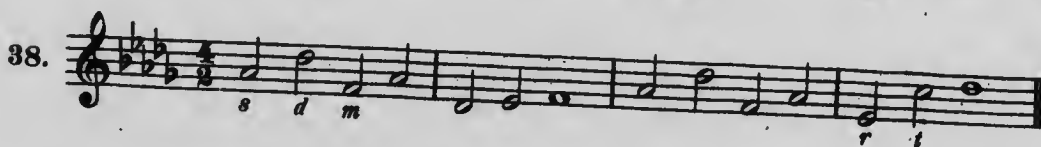
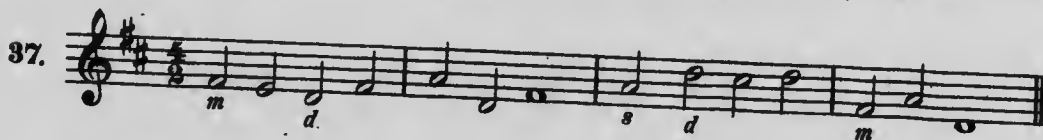
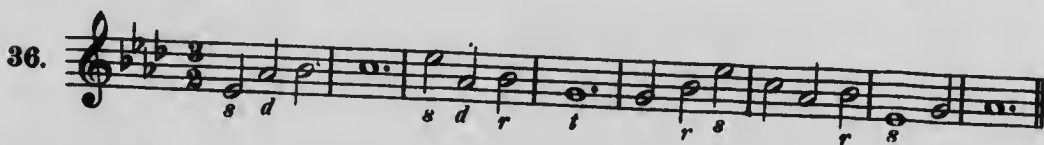
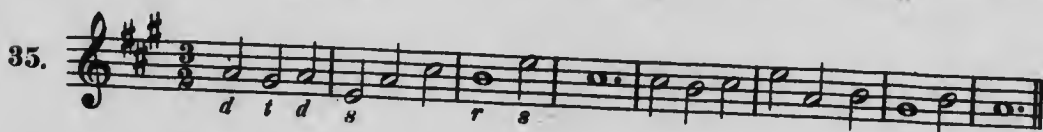
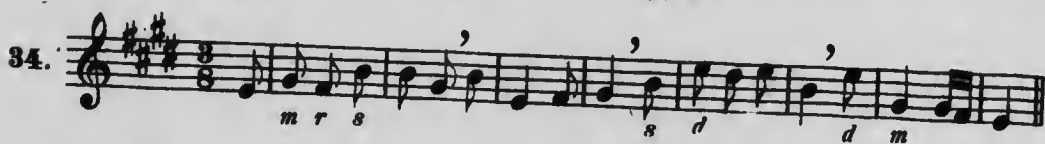
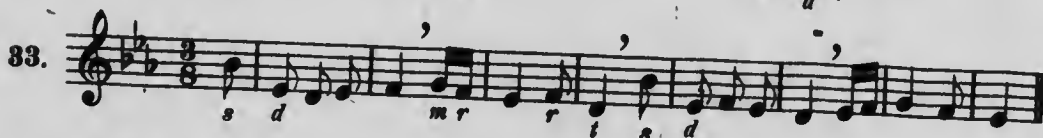
16. *d s m s m d m d*

17. *d m s d m*

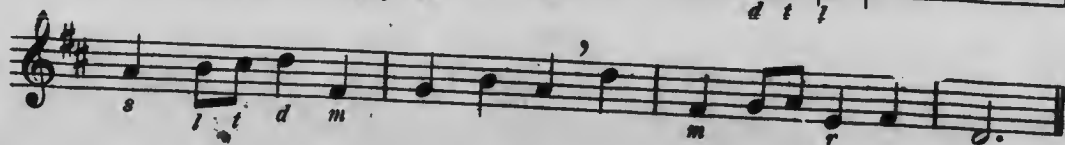
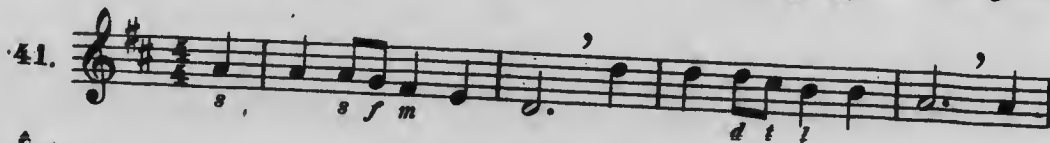
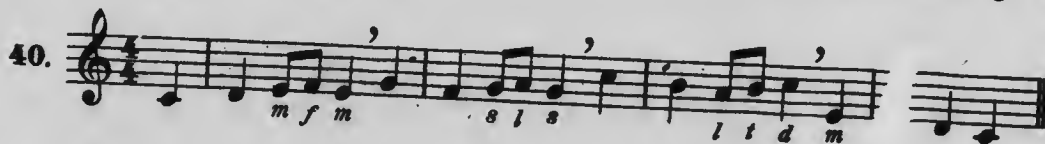
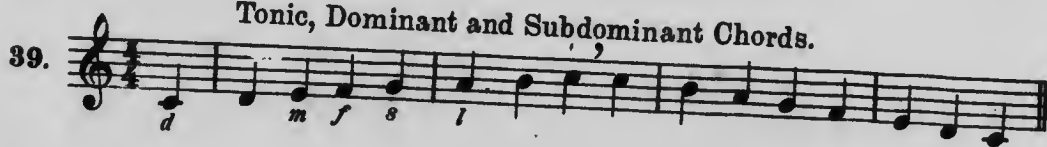
18. *d m d s m*

19. *d m s m s d m*

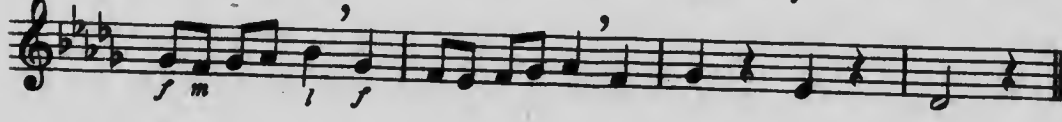
20. *d m d s m s d*



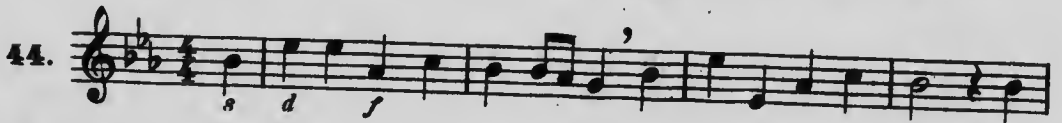
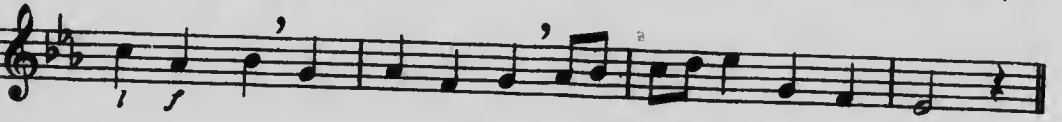
Tonic, Dominant and Subdominant Chords.



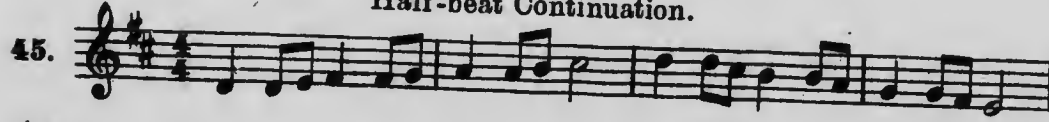
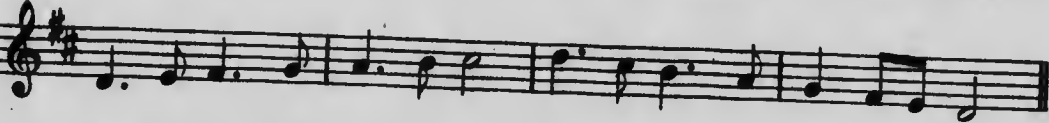
Rests.

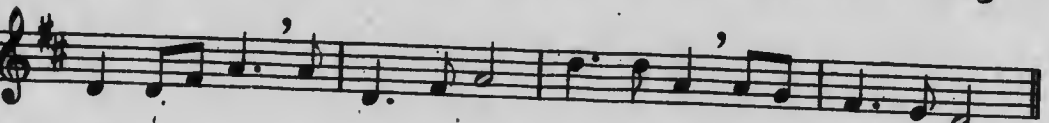
42. 


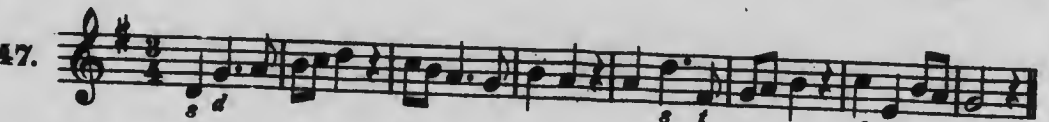
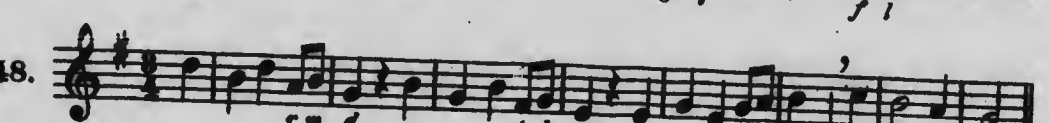
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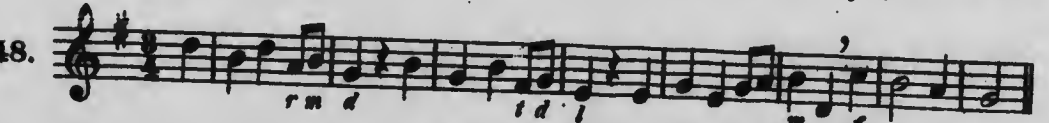
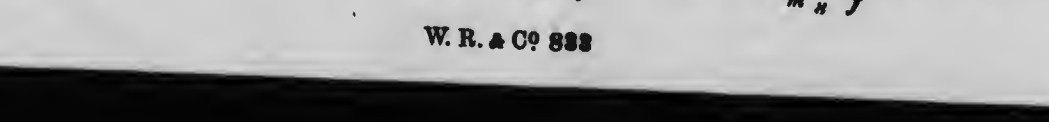

44. 


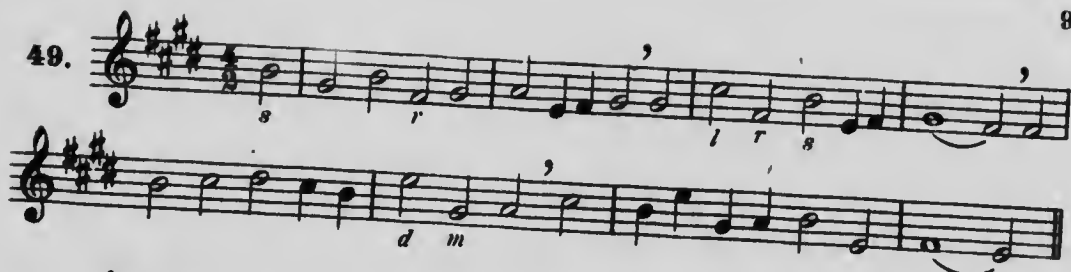
Half-beat Continuation.

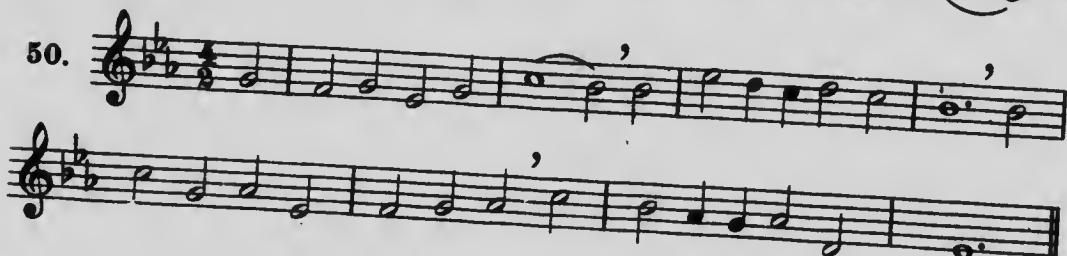
45. 


46. 


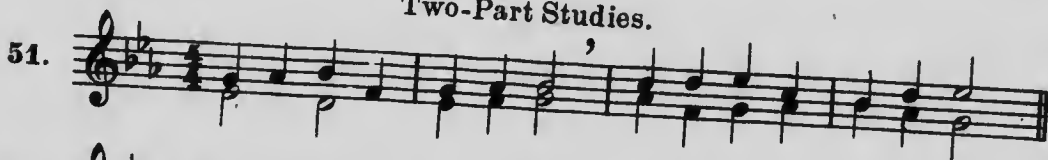
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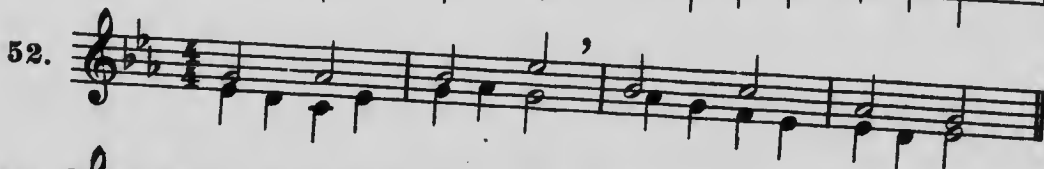
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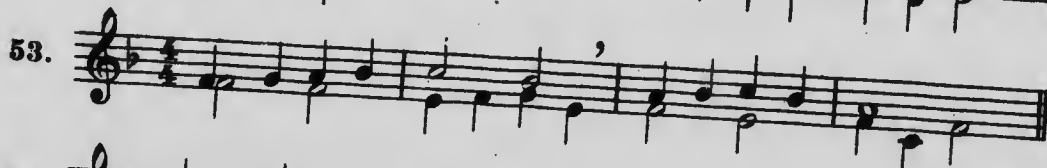
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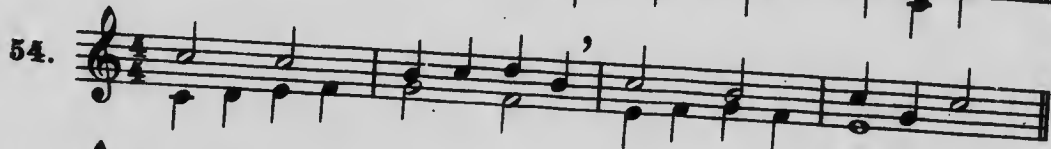
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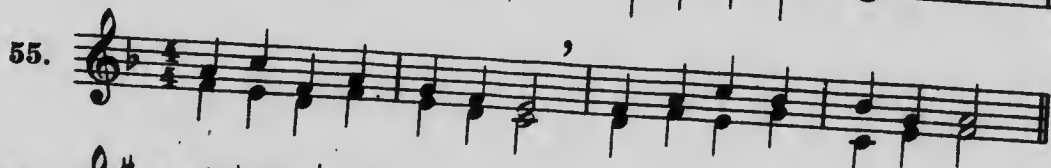
Two-Part Studies.

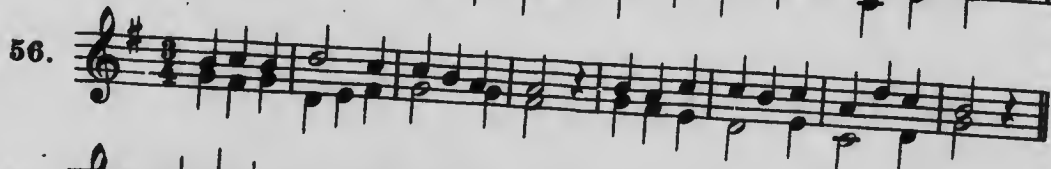
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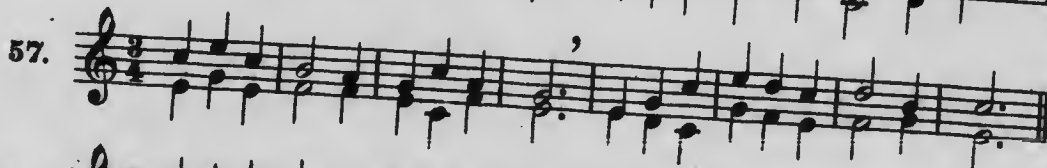
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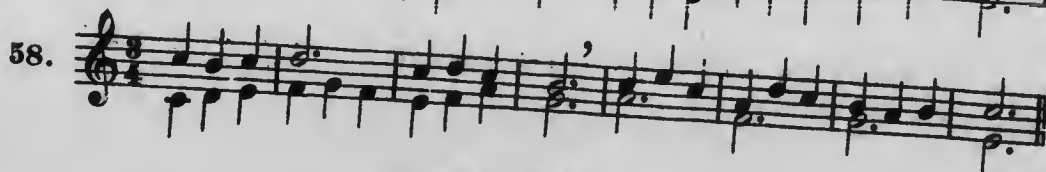
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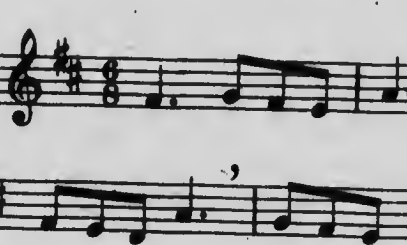
57. 

58. 

Compound Duple Time.

Compound Duple, Time.

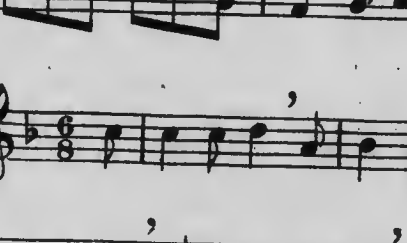
59. 

60. 

61. 

62. 

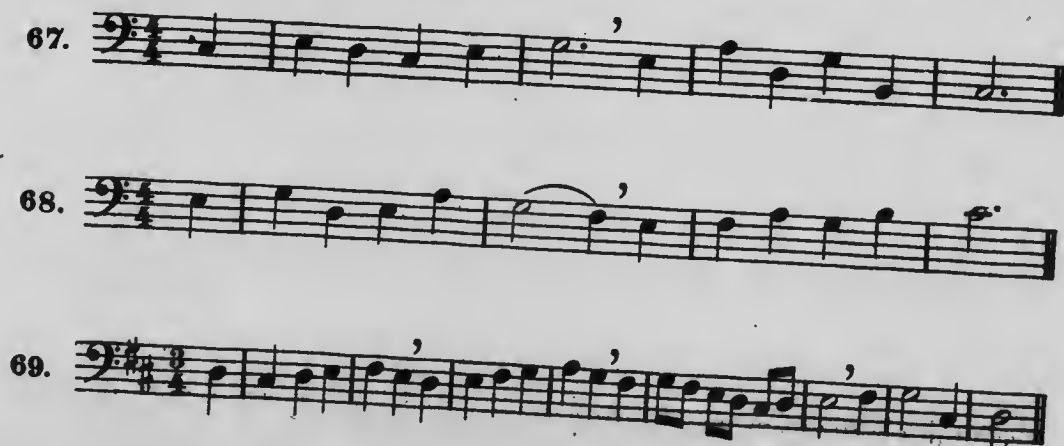
63. 

64. 



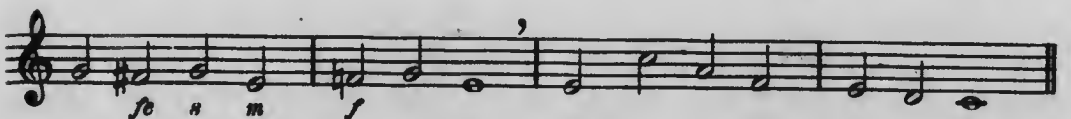
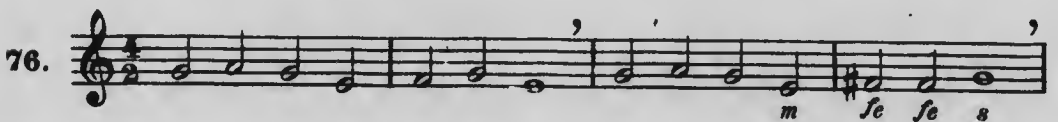
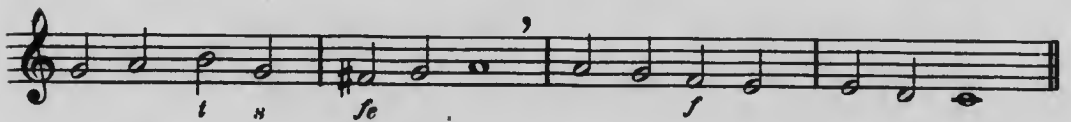
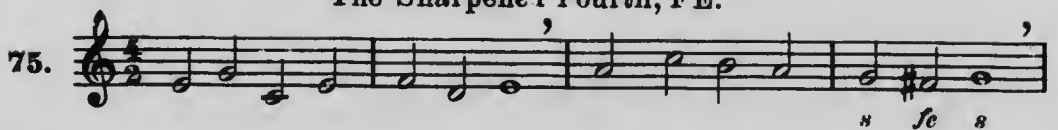
THE GREAT STAVE.

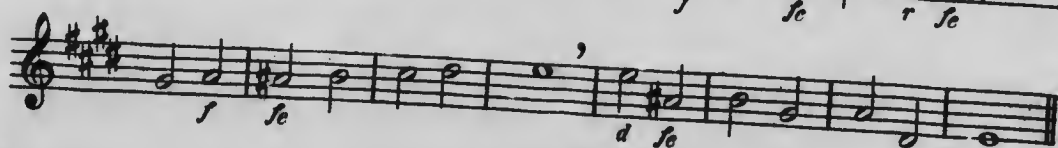
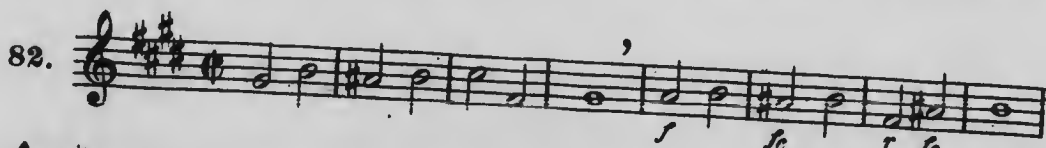
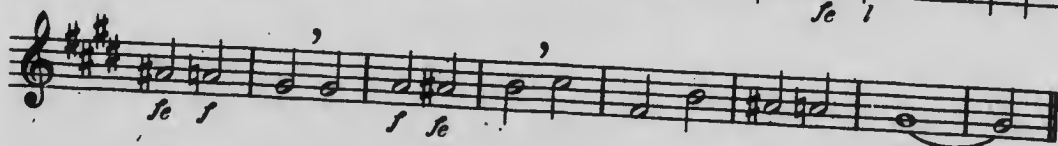
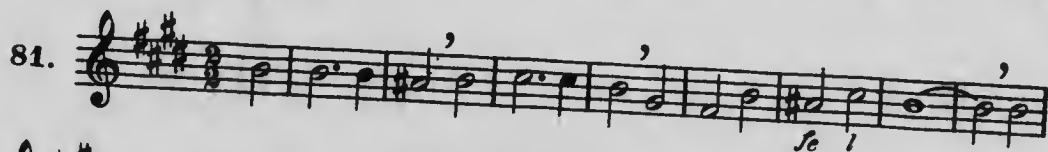
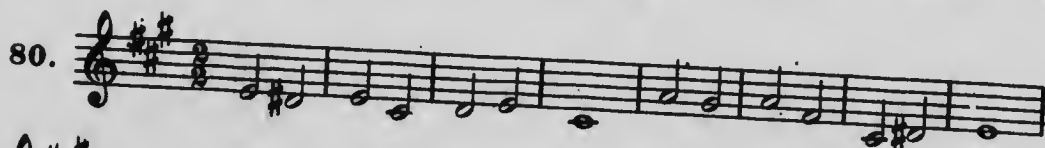
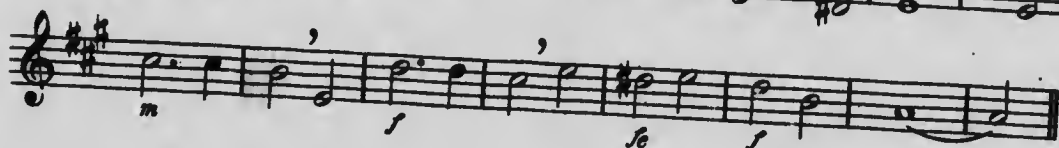
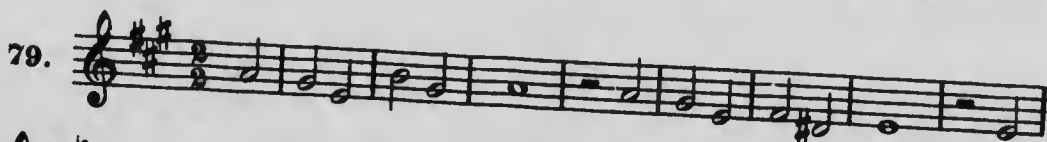
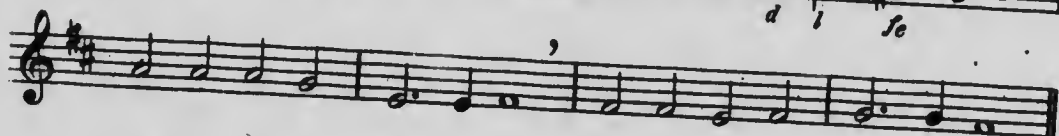
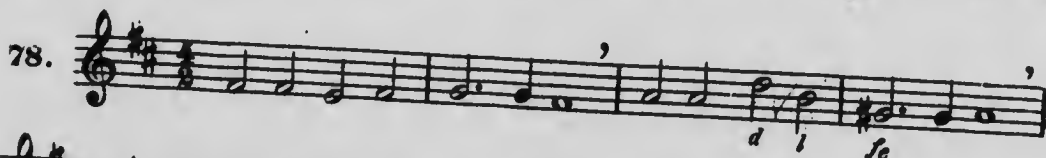
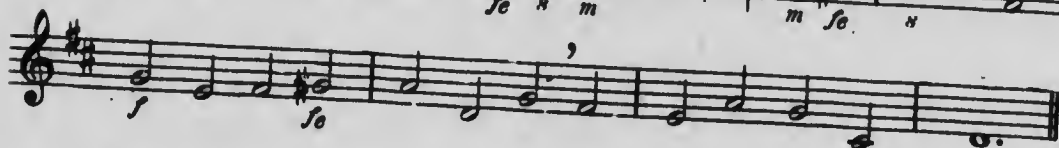
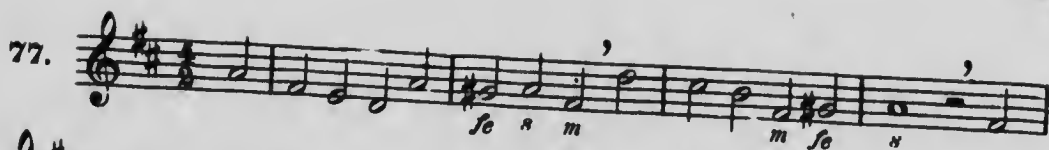
On reference to the Stave given on page 3 it will be observed that it consists of eleven lines, including the leger line named C. The eleven-lined Stave is technically known as the "Great Stave." For convenience in reading it is divided into two sections of five lines each with a leger line between. From the position which this line occupies in the middle of the Stave it is known as Middle C. — The upper section of the Stave is distinguished by a sign called the *G* or *Treble Clef*; and the lower section by the *F* or *Bass Clef*. The former was primarily intended for the notes sung by the Treble voice, but the Contralto part is now frequently combined with it. Similarly the Bass part only was originally written in the Bass Clef, but the Tenor part is now frequently written in this also. — A reference to the "Table of Key-signatures" on page 3 will show the order in which the various sharps and flats are written in both clefs. — In order to familiarise the student with the Bass Clef a selection of the exercises contained in the foregoing chapters should now be re-written, one octave lower, in the Bass Clef.





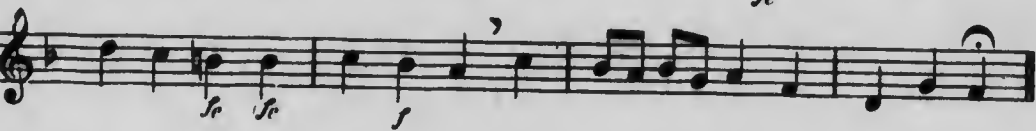
The Sharpened Fourth, FE.

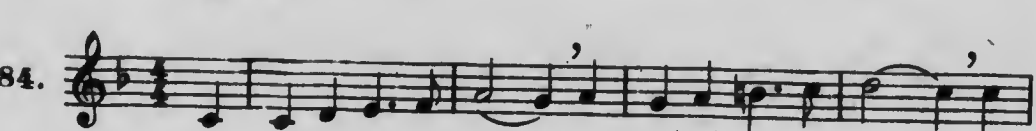


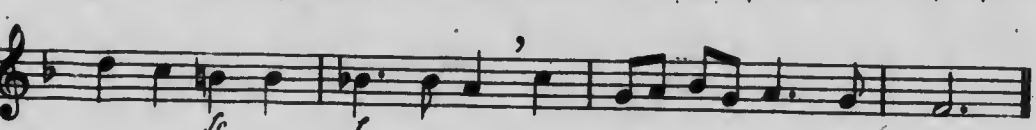


Note:— The sharpened Fourth is indicated by a natural (♮) when the key-signature contains one or more flats.

83. 

84. 

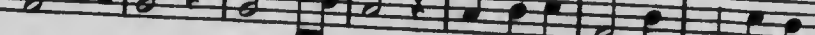
85. 

86. 

87. 

88. 

89. 

90. 

The Flattened Seventh, TA.

91. *The Flattened Seventh, TA.*

d ta l

92. 

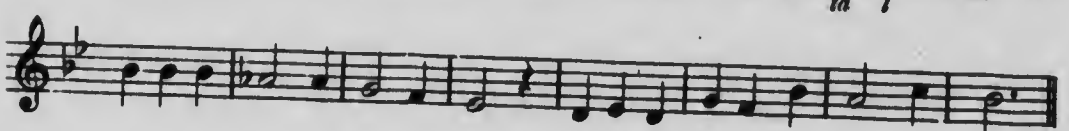
93. 

94. 

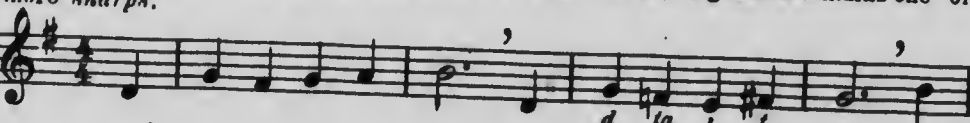
95. 



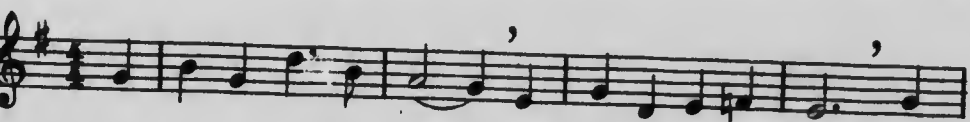
96. 



Note:— The flattened Seventh is indicated by a *natural* when the key-signature contains one or more sharps.

97. 

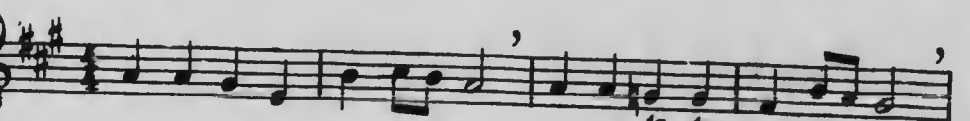


98. 



99. 

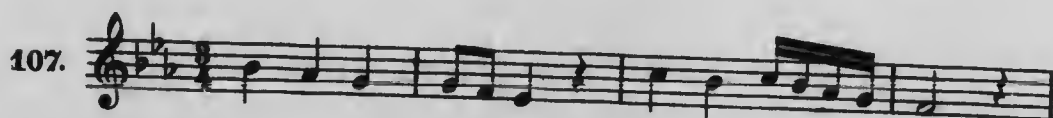
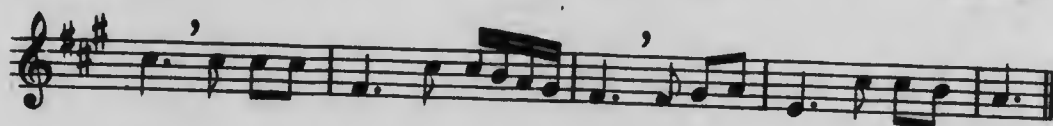
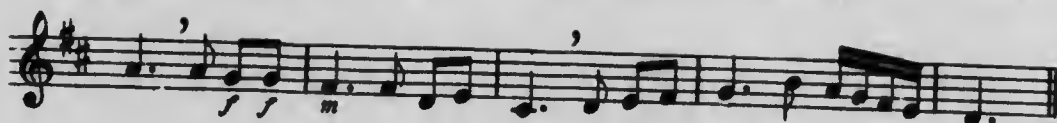
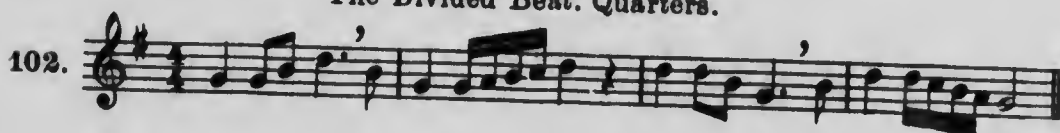


100. 





The Divided Beat. Quarters.



The F-Clef. (*Bass Clef*.)

108.

Exercise 108 consists of two staves of music in bass clef. The first staff begins with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with some notes beamed together. The second staff continues the melody, featuring a mix of eighth and sixteenth notes, and ends with a final note.

109.

Exercise 109 consists of two staves of music in bass clef. The first staff begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with some notes beamed together. The second staff continues the melody, featuring a mix of eighth and sixteenth notes, and ends with a final note.

110.

Exercise 110 is a grand staff exercise, consisting of a treble and a bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The melody is primarily in the treble staff, while the bass staff provides a supporting bass line. The exercise includes various note values and rests.

111.

Exercise 111 is a grand staff exercise, consisting of a treble and a bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The melody is primarily in the treble staff, while the bass staff provides a supporting bass line. The exercise includes various note values and rests.

112.

Exercise 112 is a grand staff exercise, consisting of a treble and a bass staff. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is primarily in the treble staff, while the bass staff provides a supporting bass line. The exercise includes various note values and rests.

113.

Exercise 113 is a grand staff exercise, consisting of a treble and a bass staff. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is primarily in the treble staff, while the bass staff provides a supporting bass line. The exercise includes various note values and rests.

114.

System 114, measures 1-4. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody in the treble clef starts on a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass line starts on a half note G3, followed by quarter notes A3, B-flat3, and A3. There are slurs over the first two measures of both staves.

115.

System 115, measures 1-4. The melody in the treble clef starts on a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass line starts on a half note G3, followed by quarter notes A3, B-flat3, and A3. There are slurs over the first two measures of both staves.

System 116, measures 1-4. The melody in the treble clef starts on a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass line starts on a half note G3, followed by quarter notes A3, B-flat3, and A3. There are slurs over the first two measures of both staves.

116.

System 116, measures 5-8. The melody in the treble clef starts on a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass line starts on a half note G3, followed by quarter notes A3, B-flat3, and A3. There are slurs over the first two measures of both staves.

System 116, measures 9-12. The melody in the treble clef starts on a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass line starts on a half note G3, followed by quarter notes A3, B-flat3, and A3. There are slurs over the first two measures of both staves.

Evening.

p

1. Eve-ning's gold - en sun-light, Oft I've watch'd thy glow,
 2. Oft my so - ber fan - cy On that glow hast dwelt,
 3. Felt as though an o - ther Bright-er, bet - ter light,
 4. From the same Cre a - tor Each can trace his birth,

p

As be - hind yon hill - top, Thou hast sunk so low.
 And my heart a sad - ness At the sight has felt.
 Sent a chast'ning vi - sion On my in - ward sight.
 Thee he dress'd in glo - ry, Me he form'd of earth.

The Silver Lake.

Moderato.

1. Come with me, the moon is beam - ing O'er the
 2. O de - lay not, time is beam - ing O'er the
 3. Wake the harp to ac - cents fly - ing, And our

sil - ver wa - ters of the lake so fair,
 com - rades call us from the peh - bly strand,
 sweep the chords and war - ble sweet - est lays

See ye not the white sails gleam-ing, And the
E'en the gen-tle breeze is sigh-ing, As it
While the star-ry host in splen-dour Greet their

rip-ples laugh-ing in the sum-mer air?
waits to bear us from the dew-y land;
pla-cid mir-ror with an earn-est gaze;

Come with me, the boat is wait-ing, And the
Earth is heav'n in in beau-ty gleam-ing, Still the
fair-est seem-ing, And the

dis-tant voi-ces sweet-est ech-oes wake; Come, O come, the

moon is beam-ing O'er the laugh-ing wa-ters of the sil-ver lake.

The Harp that once through Tara's Halls.

Adagio. ♩:66.

Old Irish Melody.

mp

1. The harp that once thro' Ta - ra's halls The soul of mu - sic
2. No more to ~~chide~~ and Ta - ra's halls The harp of Ta - ra

mp

cresc.

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

cresc.

dim.

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

dim. *m.*

cresc.

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

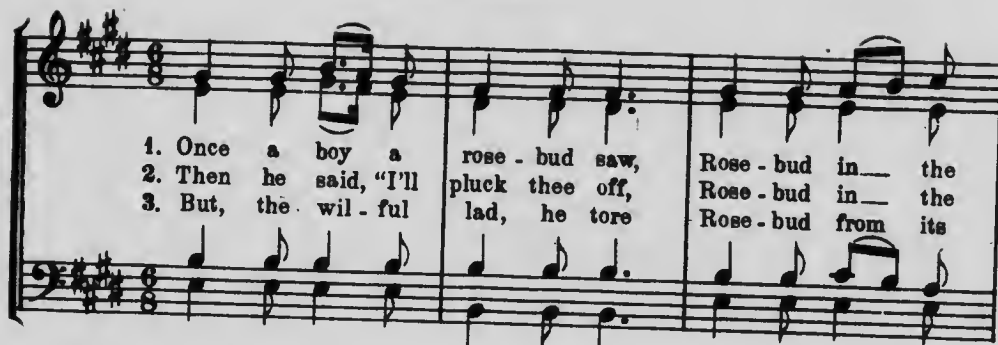
cresc.

mf. *p rit.*

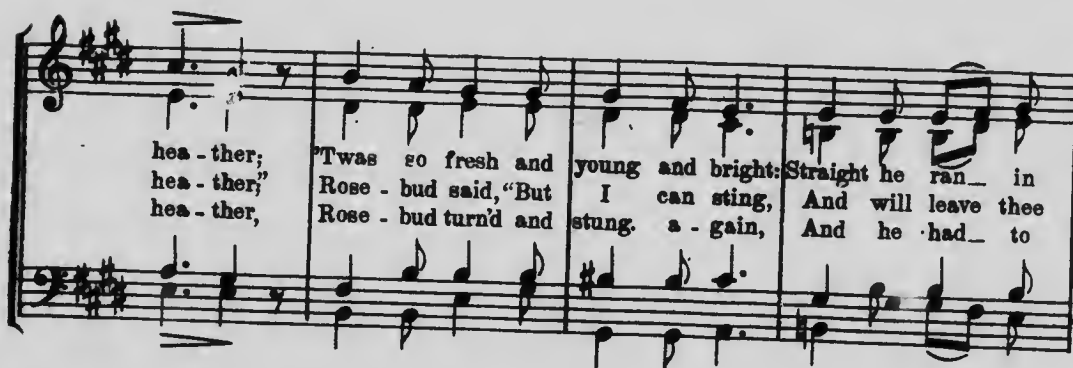
hearts that once beat high for praise, Now feel that pulse no more.
when some heart in dig - nant breaks, To show that still she lives.

mf. *p rit.*

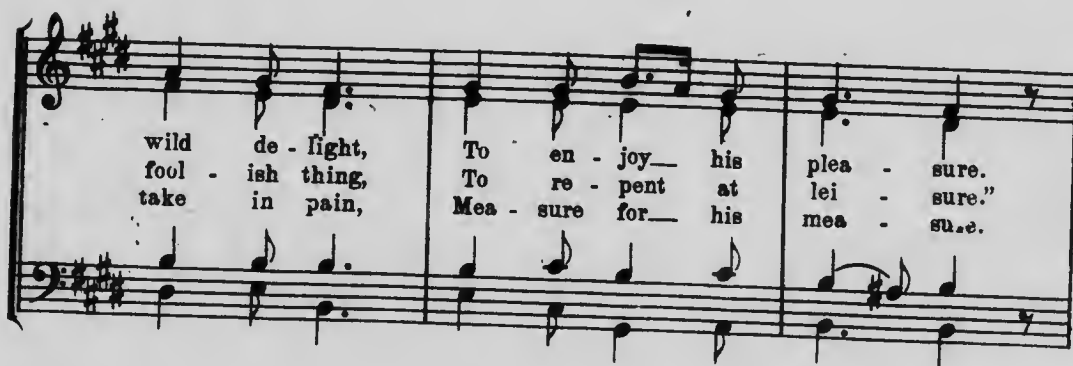
The Rosebud.



1. Once a boy a rose - bud saw, Rose - bud in the
 2. Then he said, "I'll pluck thee off, Rose - bud in the
 3. But, the wil - ful lad, he tore Rose - bud from its



hea - ther;
 hea - ther;
 hea - ther,
 'Twas so fresh and young and bright: Straight he ran in
 Rose - bud said, "But I can sting, And will leave thee
 Rose - bud turn'd and stung. a - gain, And he had to



wild de - light,
 fool - ish thing,
 take in pain,
 To en - joy his plea - sure.
 To re - pent at lei - sure."
 Mea - sure for his mea - sure.



Rose - bud, rose - bud, rose - bud red, Rose - bud, sweetest trea - sure.
 Rose - bud, rose - bud, rose - bud red, Rose - bud, doubtful trea - sure.
 Rose - bud, rose - bud, rose - bud red, Rose - bud, cost - ly trea - sure.

O who will o'er the Downs so free?

Moderato. ♩. 112.

f *ff*

1. O who will o'er the downs so free, O who will with me ride, O
 2. I saw her bow'r at two-light grey, 'Twas guard-ed save and sure, I
 3. I prom-isd her to come at night, With com-rades brave and true, A

p

who will up and fol-low me, To win a blooming bride? Her fa-ther he has
 saw her bow'r at break of day, 'Twas guard-ed then no more! The var-lets they were
 gal-lant band with word in hand To break her pri-son thro: I prom-isd her to

p

cresc. *Vers. 1 & 2.* *ff*

lock'd the door, Her moth-er keeps the key; But nel-ther door nor bolt shall part My
 all a-sleep, And none was near to see The greet-ing fair that pass-ed there Be
 come at night, She's wait-ing now for

cresc.

rit. *D.C.* *Vers. 3. cresc.*

own true love from me! me, And ere the dawn of morn-ing light, I'll
 tween my love and me! me!

rit. *cresc.*

rall. ff *rit.*

set my true love free, And ere the dawn of morning light, I'll set true love free.

rall. *rit.*

Soft through the fading Light.

1. Soft thro' the fad - ing light, Falls the twi - light's pur - ple veil!
 2. Arms of the for - est trees Rock the rest - less winds to sleep;
 3. Fold, then, your wea - ry wings, Trou - bled heart and bu - sy brain,

Far o'er the wa - ters bright Flits a sun - lit sail.
 Si - lent the brds and bees Sink in slum - ber deep.
 "Rest, rest," the for - est sings, Rest from care and pain.

Hush! while the day - light dies. Eve - ning sounds, thro' all the air,
 "Rest," sings the for - est, "rest," Lis - ten to her lul - la - by,
 "Rest," sings the wood - land still, While the sl lent sha - dows fall,

Soft on the si - lence rise, Like an an - gel's prayer.
 "Rest" on the Fa - ther's breast, 'Neath his watch - ful eye.
 "Rest," rest from ev' - ry ill, God is o - ver all.

rit. *pp*

Hymn.

♩:92.

1. Thou, whose Al-might-y word Cha-os and dark-ness heard,

And took their flight; Hear us, we hum-bly pray, And where the Gos-pel's day

Sheds not its glo-rious ray, Let there be light! A-men.

mf 2. Thou Who didst come to bring
On Thy redeeming wing
Healing and sight,
cr. Health to the sick in mind,
Sight to the inly-blind,
O now, to all mankind,
ff Let there be light!

mf 3. Spirit of truth and love,
Life-giving, Holy Dove,
Speed forth Thy flight!
per. Move on the waters' face,
Bearing the lamp of grace,
And, in earth's darkest place
ff Let there be light!

p 4. Holy and Blessed Three,
Glorious Trinity,
Wisdom, Love, Might,
cr. Boundless as ocean's tide,
Rolling in fullest pride,
Through the world, far and wide,
ff Let there be light! Amen.

Easter Hymn.

f *mf*

1. Je-sus Christ is risen to - day, Al - le - lu - ia.

Our tri - umphant ho - ly day; Al - le - lu - ia.

mf

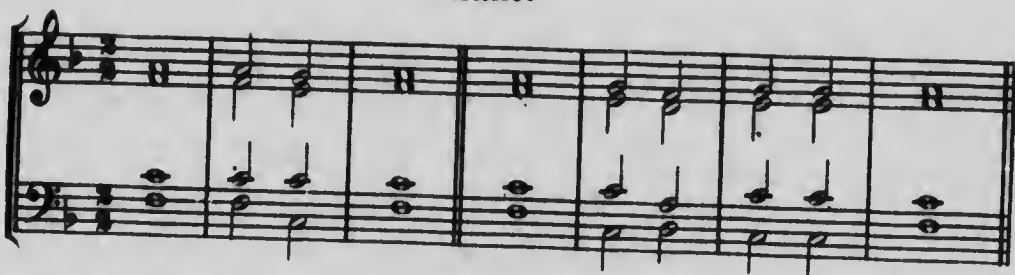
Who did once up - on the Cross. Al - le - lu - ia.

Suf - fer to re - deem our loss. Al - le - lu - ia. A-men.

f 2. Hymns of praise then let us sing
 Unto Christ, our heavenly King,
mf Who endured the Cross and grave,
 Sinners to redeem and save. Alleluia.

mf 3. But the pains which He endured
f Our salvation have procured;
ff Now above the sky He's King,
 Where the angels ever sing, Alleluia! Amen.

Chant.



mp Our Father which art in heaven, Hal-lowed be Thy name.
Thy kingdom come. Thy will be done in earth, as it is in heaven.
Give us this day our daily bread.

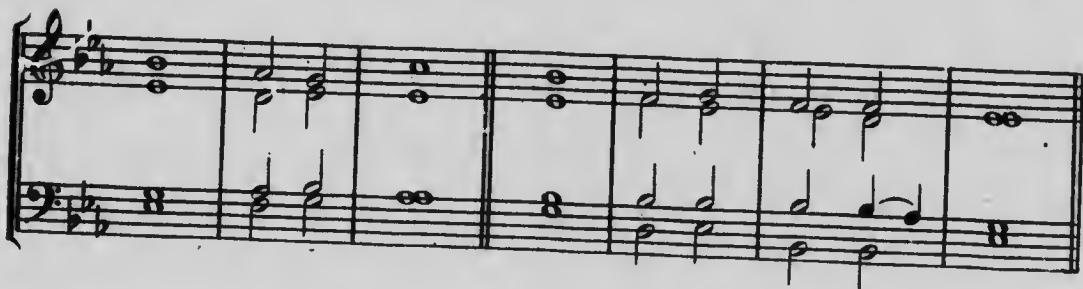
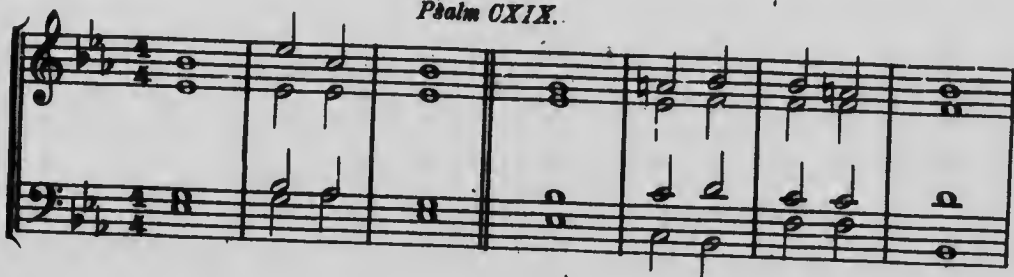
And forgive us our debts, as we for-give our debtors.

And lead us not into temp-tation; But de-liver us from evil:

mf For thine is the kingdom, and the power, and the glory, For ever. A-l-men.

Chant.

Psalm CXIX.



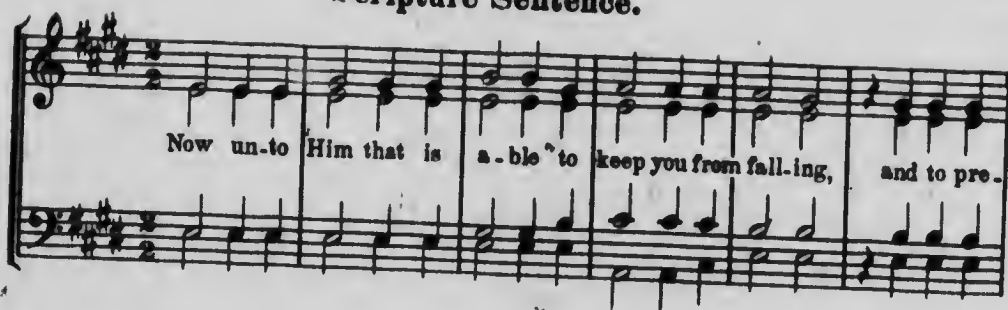
Teach me, O Lord, the way of Thy statutes; and I shall keep it unto the end.
Give me understanding, and I shall keep Thy law; yea, I shall observe it with my
whole... heart.

Make me to go in the path of Thy commandments; for there-in do I de-light.
Incline my heart unto Thy testimonies, and I will not... covetousness.

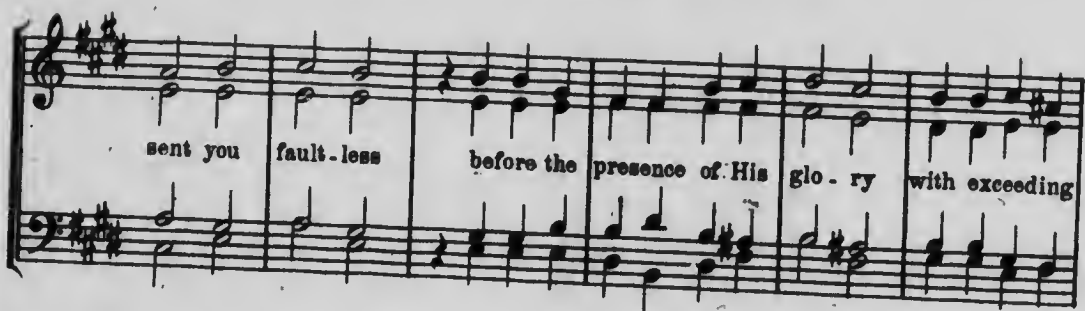
Turn away mine eyes from be-holding vanity; and quicken Thou me in Thy way.
Stablish Thy word unto Thy servant, who is de-voted to Thy fear.

Turn away my reproach which I fear; for Thy judgments are... good.
Behold, I have longed after Thy precepts; quicken me in Thy righteousness.

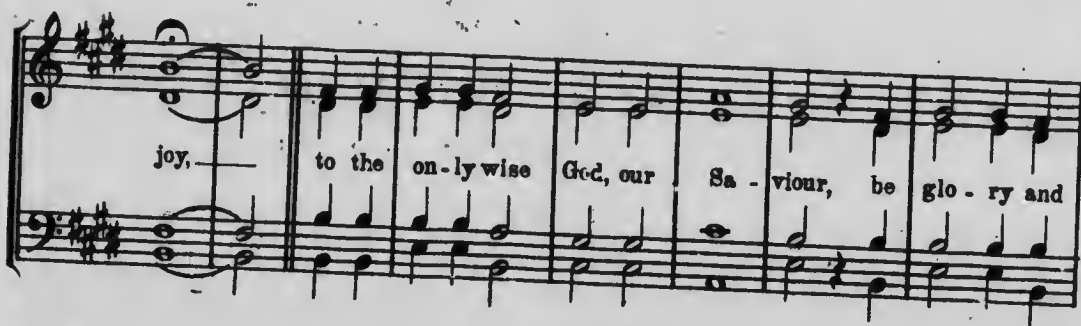
Scripture Sentence.



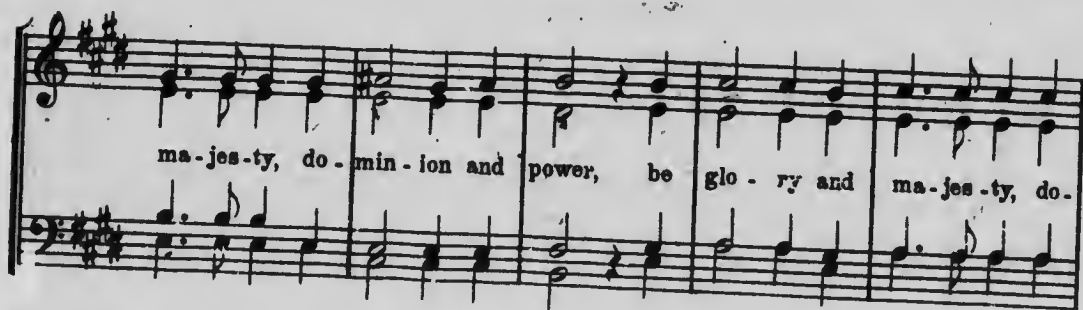
Now un-to Him that is a-ble to keep you from fall-ing, and to pre-



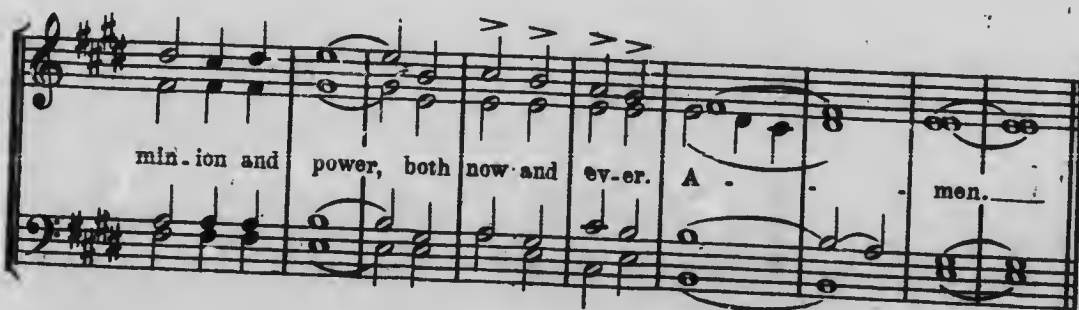
sent you fault-less before the presence of His glo-ry with exceeding



joy, to the on-ly wise God, our Sa-viour, be glo-ry and



ma-jes-ty, do-min-ion and power, be glo-ry and ma-jes-ty, do-



min-ion and power, both now and ev-er. A-men.

Scripture Sentence.

mp

Pray for the peace of Je - ru - sa - lem: *mp* They shall

mp

dim.

pros - per that love thee. *dim.* Peace be with - in thy

Peace be with - in, with - in thy

in, with - in *cresc.*

walls, with - in thy walls, and pros - per - i - ty with - in thy

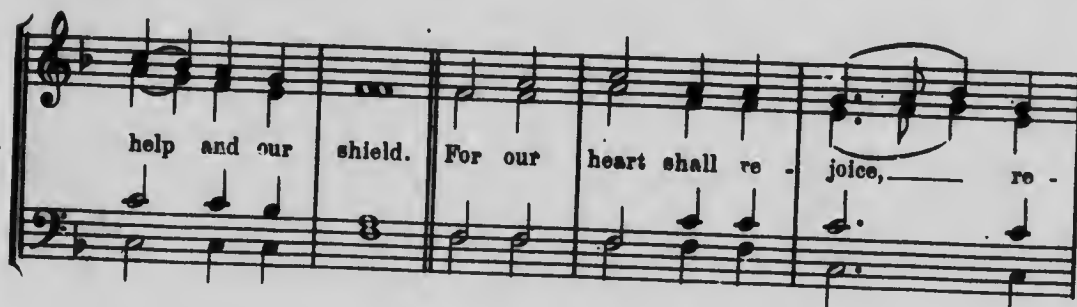
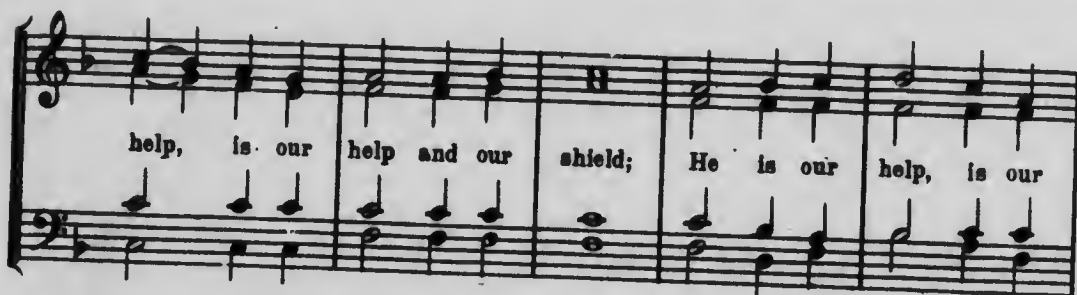
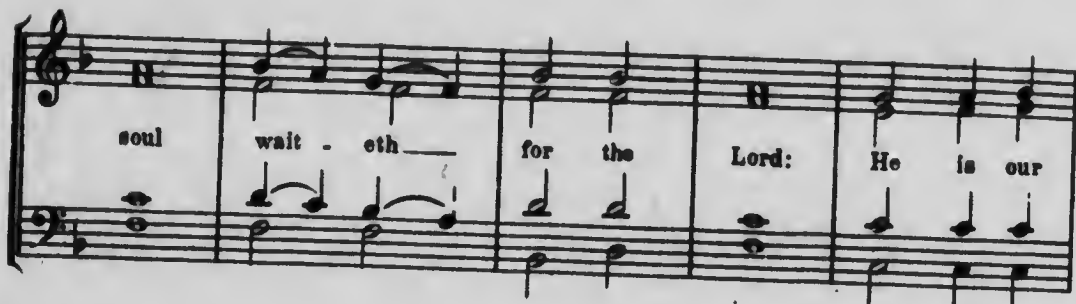
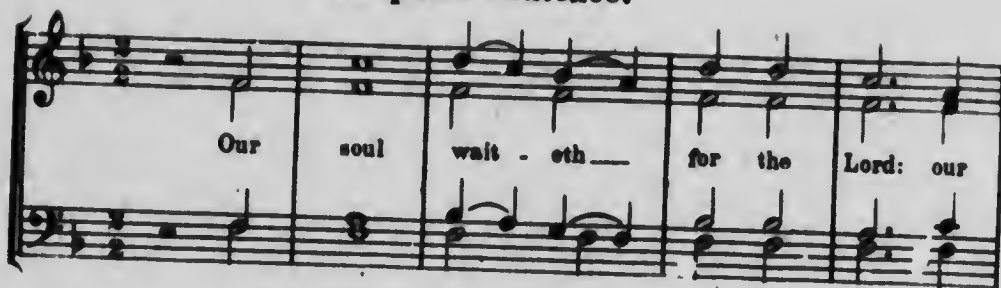
Peace be with - in thy walls, with - in *cresc.*

1. 2. *f*

pal - a - ces. *f* ces. Hal - le - lu - jah, Hal - le - lu - jah.

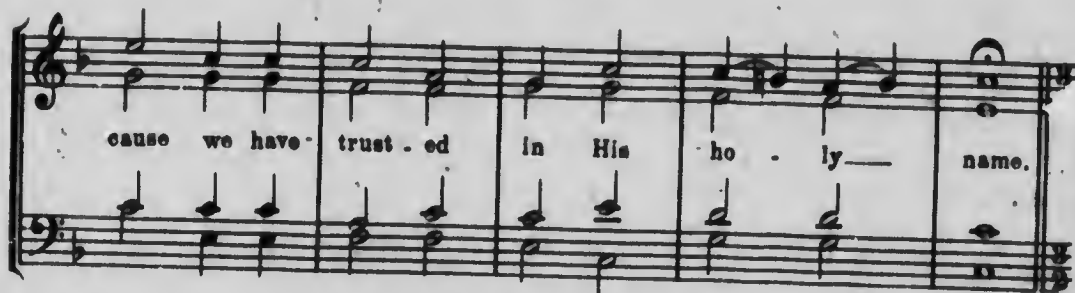
Hal - le - lu - jah.

Scripture Sentence.





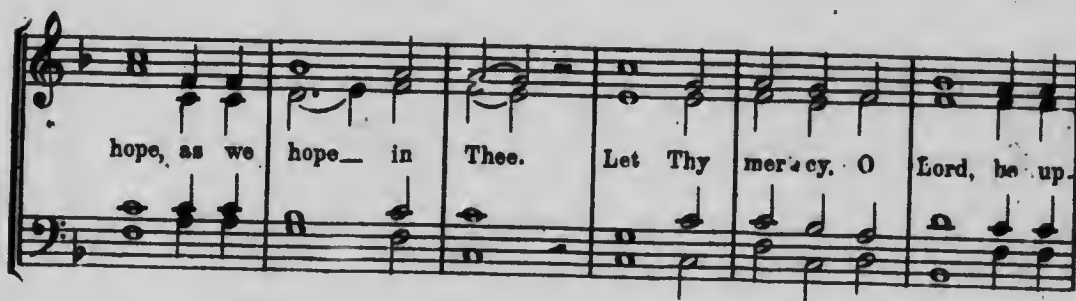
cause we have trust - ed in His ho - ly name, be



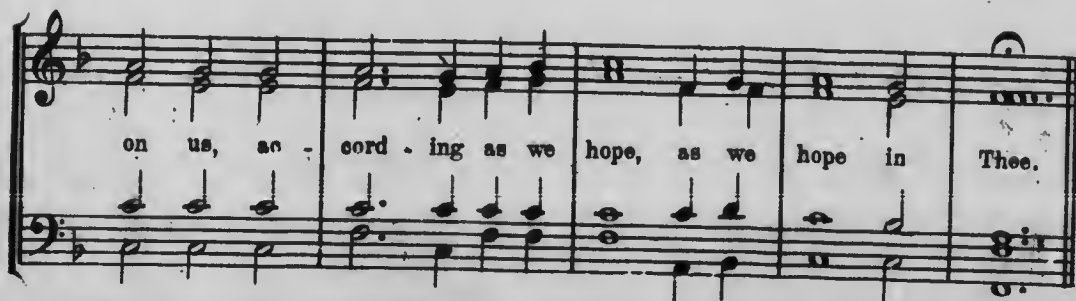
cause we have trust - ed in His ho - ly — name.



Let Thy mer - cy, O Lord, be up - on us, ac - cord - ing as we



hope, as we hope — in Thee. Let Thy mer - cy, O Lord, be up -



on us, ac - cord - ing as we hope, as we hope in Thee.

