CIHM
Microfiche
Series
(Monographs)

ICMH
Collection de
microfiches
(monographies)

Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

© 1997

Technical and Bibliographic Notes / Notes techniques et bibliographiques

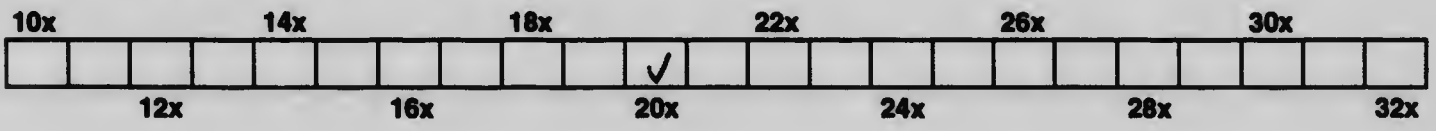
The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming are checked below.

- [x] Coloured covers / Couverture de couleur
- [ ] Covers damaged / Couverture endommagée
- [ ] Covers restored and/or laminated / Couverture restaurée et/ou pelliculée
- [ ] Cover title missing / Le titre de couverture manque
- [ ] Coloured maps / Cartes géographiques en couleur
- [ ] Coloured ink (i.e. other than blue or black) / Encre de couleur (i.e. autre que bleue ou noire)
- [ ] Coloured plates and/or illustrations / Planches et/ou illustrations en couleur
- [ ] Bound with other material / Relié avec d'autres documents
- [ ] Only edition available / Seule édition disponible
- [ ] Tight binding may cause shadows or distortion along interior margin / La reliure serrée peut causer de l'ombre ou de la distorsion le long de la marge intérieure.
- [ ] Blank leaves added during restorations may appear within the text. Whenever possible, these have been omitted from filming / Il se peut que certaines pages blanches ajoutées lors d'une restauration apparaissent dans le texte, mais, lorsque cela était possible, ces pages n'ont pas été filmées.
- [ ] Additional comments / Commentaires supplémentaires:

L'institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

- [ ] Coloured pages / Pages de couleur
- [ ] Pages damaged / Pages endommagées
- [ ] Pages restored and/or laminated / Pages restaurées et/ou pelliculées
- [x] Pages discoloured, stained or foxed / Pages décolorées, tachetées ou piquées
- [ ] Pages detached / Pages détachées
- [x] Showthrough / Transparence
- [ ] Quality of print varies / Qualité inégale de l'impression
- [ ] Includes supplementary material / Comprend du matériel supplémentaire
- [ ] Pages wholly or partially obscured by errata slips, tissues, etc., have been refilmed to ensure the best possible image / Les pages totalement ou partiellement obscurcies par un feuillet d'errata, une pelure, etc., ont été filmées à nouveau de façon à obtenir la meilleure image possible.
- [ ] Opposing pages with varying colouration or discolourations are filmed twice to ensure the best possible image / Les pages s'opposant ayant des colorations variables ou des décolorations sont filmées deux fois afin d'obtenir la meilleure image possible.

This item is filmed at the reduction ratio checked below / Ce document est filmé au taux de réduction indiqué ci-dessous.



The copy filmed here has been reproduced thanks to the generosity of:

National Library of Canada

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol ⟶ (meaning "CONTINUED"), or the symbol ▽ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:

L'exemplaire filmé fut reproduit grâce à la générosité de:

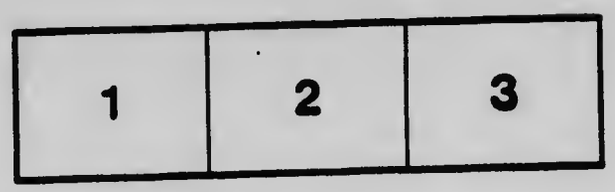
Bibliothèque nationale du Canada

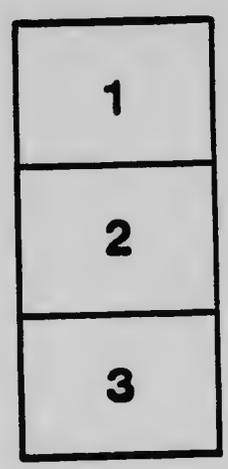
Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

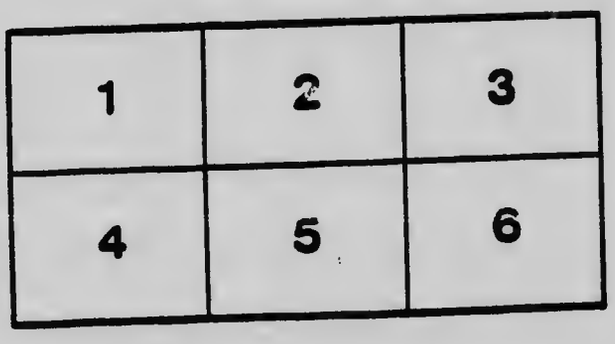
Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole ⟶ signifie "A SUIVRE", le symbole ▽ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.

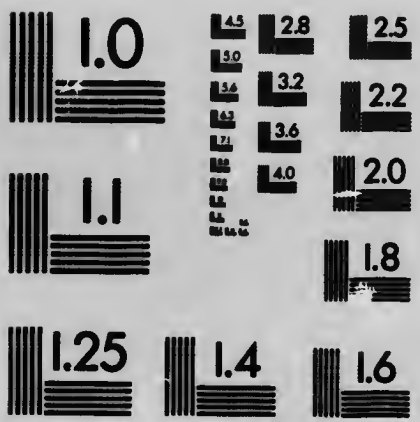






MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



APPLIED IMAGE Inc

1653 East Main Street
Rochester, New York 14609 USA
(716) 482 - 0300 - Phone
(716) 288 - 5989 - Fax

NB371
0835

THE NEW PUBLIC SCHOOL MUSIC COURSE

BY

CHARLES E. WHITING

Fourth Reader

Authorized for use in the Schools of New Brunswick

TORONTO
W. J. GAGE & CO., LIMITED

MT935
W53

Copyright, Canada, 1912, by THE EDUCATIONAL BOOK COMPANY of Toronto, Limited.

THE NEW PUBLIC SCHOOL MUSIC COURSE

Its Inspiration As the literature of the world is the flower of its folk-lore, so music — the great tone-poems of the masters, is the florescence of folk-song. As true appreciation of what is ex ellent in literature is possible only with knowledge of the folk-lore in which it is rooted, so a just appreciation of what is excellent in music, is possible only through familiarity with the folk-songs which have forerun and typified the larger and more complex compositions. Sprung many of them from undiscovered sources, living for hundreds of years on the lips of the people, passing from generation to generation and voicing each to the next its tenderest and most sublime emotions, they stand to us as more than song, more than story, — a veritable artery of emotional life and feeling pulsing in unbroken rhythm from the earliest times to the present day.

Its Pedagogy As the development of the child follows the development of the race, so his development in music should follow its development in the race. The NEW PUBLIC SCHOOL MUSIC COURSE is based upon this fundamental principle of education. The folk-song is its key-note, its *motif* and its theme. Upon the folk-song it stands, an earnest effort to lead the children in song to the heritage of the ages which is rightfully theirs.

Its Material Many of the melodies were obtained by the author and others directly from the peoples by whom they were developed and sung, carefully reduced to writing at the time and subsequently verified. Others, ornamented and used as themes by the masters, have been followed toward their source, divested of that which was not theirs in the mouths of the people, and restored to their former simplicity of tune and time. Still others stand as they have stood since the memory of man.

Its Arrangement The [illegible]ter to differentiate in the minds of the pupils that which is cultural from that which is purely technical, the former material has been grouped as Songs and the latter as Exercises. As accuracy and fluency in sight-reading depend upon the singer's working knowledge of the tonic relation of tones known as movable dō, and as the success of movable dō depends upon constant change of key, the Songs and Exercises have been set in key-rotation rather than in key-chapters, thus securing the advantage of continual change with the convenience of consecutive study,— by page and title in the Songs, and by number in the Exercises. The pedant looking for the development of all possible difficulties in melody and rhythm will note with regret the absence of exercises in the more unusual varieties of measure, of certain accidentals such as flat-five, seldom met with in song except in exercises mechanically constructed expressly for introduction into school music readers, of some keys in the minor mode, and other problems incident to an exhaustive treatment of sight-song.

The educator, however, interested in the development of the child rather than in the elaboration of sequence, will commend their careful exclusion. If the child is to love to sing, he must be given songs not newly written for the purpose and whose enduring worth is yet unknown, but songs whose age-cherished existence has delighted the ear and inspired the tongue of succeeding generations; and if he is to acquire fluency in reading, the few minutes a day allotted to the subject must be devoted exclusively to such problems as are essential to his progress within the limits established by circumstance and environment. For convenience when many or all divisions of a school are gathered for opening exercises or on other occasions demanding united effort in song, the patriotic selections have been grouped as Assembly Selections and appear in all the books of the series identical in melody, rhythm, harmony, text, title and pagination, an arrangement the advantages of which are manifest. The several books will be found free from cues to pupils, scale diagrams, development exercises, instructions to teachers, and all matter more properly belonging to a Teachers' Manual.

Its Application The Supervisor will observe that no attempt has been made in the books to force upon his teachers a method of instruction which may or may not coincide with that which his personal experience has developed and successfully established in the schools whose conditions have been to him a life-study, and whose needs no other can know so well. The NEW PUBLIC SCHOOL MUSIC COURSE is not a method of instruction but a collection of original and selected, properly graded, and conveniently bound material, intended for use as follows: In schools under music supervision, in connection with the methods already established by the supervisor in charge. In graded schools without music supervision, in connection with a Teachers' Manual for Graded Schools. In ungraded schools without supervision, in connection with a Teachers' Manual for Ungraded Schools.

Its Readers The First Reader assumes on the part of the pupils a sight-reading knowledge of all combinations of the tones of the diatonic major scale in the several keys, and of measure up to and including the equal division of the beat. The Second Reader includes songs and exercises embracing the fractional division of the beat, a more extended use of accidentals, the minor mode, and two-part song. The Third Reader involves the sub-fractional division of the beat, a more remote approach of accidentals, an extension of the minor mode, and greater freedom of voice in the continuation of two-part song. The Fourth Reader introduces three-part song, which in the Fifth, with its two editions, the G Clef edition for girls' schools and the F Clef edition for boys' schools and mixed schools, affords the largest possible opportunity for real interpretive work.

All the Songs and Exercises in this Series of Music Readers, except when some Composer's name is given, have been composed and are owned by the Author.

CONTENTS

		PAGE
A Bird was Flying	*Carl Maria von Weber*	47
Ah My Heart	*Charles E. Whiting*	69
Autumn Wind is Moaning. The	*Friedrich Kuhunstedt*	60
Bathing the Brow	*English Folk Song*	96
Beautiful Primrose	*Franz Abt*	82
Blow Thy Horn Hunter		75
Bright are Young Life's Golden Treasures	*English Folk Song*	70
Columbia		58
Come Down	*John Hullah*	79
Come O Come		68
Come Out	*German Folk Song*	88
Come Seek the Bower	*Lowell Mason*	87
Cuckoo Cuckoo	*Friedrich Silcher*	74
Deep Be Thy Sleep	*German Folk Song*	52
Down in My Native Vale	*English Folk Song*	67
Exercises		1–44
Farewell	*Friedrich Silcher*	93
Flowing Free	*Charles E. Whiting*	76
Fragrant Air Everywhere	*German Folk Song*	63
From Wood and Valley	*Johann Metz*	55
Hark the Deep Toned Bell	*English Folk So...*	86
Hasten to the Fields	*F. L. Newton*	51
Hearts with Youth	*German Folk Song*	46
Home	*Pax*	96
Hours of Evening	*Sicilian Melody*	81
How Sweet the Dewy Breath	*N. Käsermann*	90
I Love the Little Laughing Rill	*Friedrich Silcher*	84
I Never am Lonely	*John Hullah*	49
If I were a Sunbeam	*German Folk Song*	45
In Silence Deep	*E. Baumann*	70
In the Sunny Beam	*Joseph Gersbach*	61
Let the Merry Church Bells Ring		59
My God How Endless	*German Choral*	67

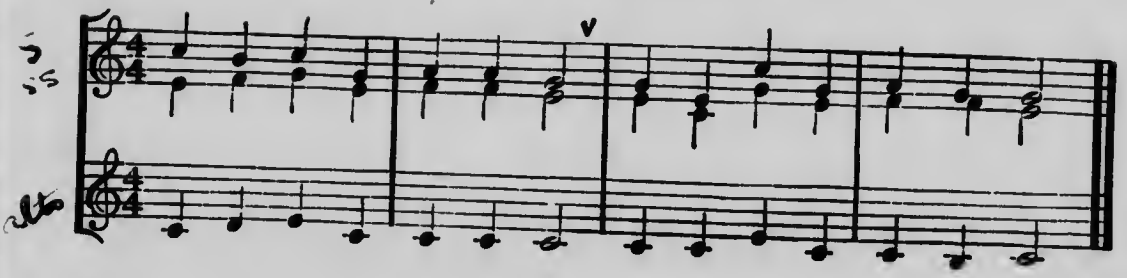
		PAGE
Night Winds		50
Now Sparkling and Bright		90
Now Summer's Light Uncloses	*Friedrich Heinrich Himmel*	89
O Precious Gift	*German Folk Song*	57
On a Moonbeam	*Gioachino Antonio Rossini*	72
Once Again Comes Stilly Night	*Karl Ernst Naumann*	66
Our Heavenly Father	*Georg Friedrich Handel*	54
Praise the Lord	*Gunlich*	92
Rain		53
Rest Heroes Rest	*George F. Wilson*	56
Sad Leaves are Dying, The	*Code Music Drill*	82
See How Calmly Star and Star	*Felix Mendelssohn-Bartholdy*	46
See the Blithesome Lark	*Friedrich Silcher*	62
Sleep Baby Sleep	*Charles E. Whiting*	98
Softly Rustle the Leaves	*Carl Leitz*	78
Streams are Flowing	*Heinrich Hoffman*	54
Sun is Rising, The	*Jacques Offenbach*	84
Sweet is Thy Work	*German Folk Song*	65
Sweet Spring is Returning	*German Folk Song*	71
Tell Me	*John Hullah*	91
Two Little Chafers	*Truhn*	94
Waters Here, The		48
When the Rosy Morn		57
When Verdure Clothes		83
Winds of March are Blowing, The	*German Folk Song*	64
Work While Yet 'Tis Day	*Charles E. Whiting*	60

ASSEMBLY SELECTIONS.

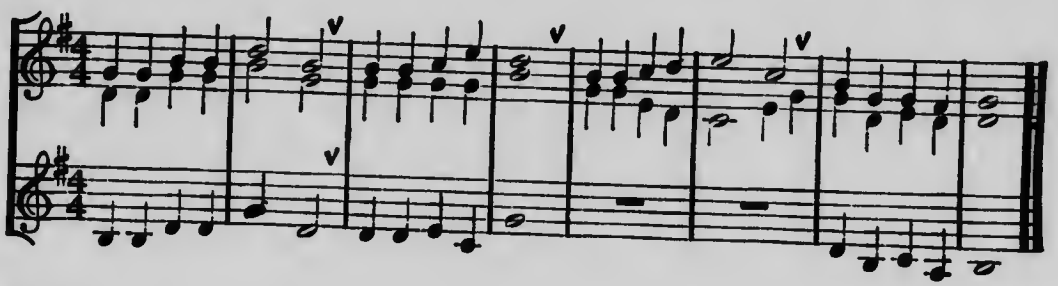
A Canadian Boat Song	*Thomas Moore*	101
Britannia, the Pride of the Ocean	*Henry Russell*	107
God Ever Glorious	*Russian National Hymn*	99
God Save the King		99
Maple Leaf For Ever, The	*Alexander Muir*	106
Marseillaise, The	*Rouget de l'Isle*	103
O Canada! Our Fathers' Land of Old	*C. Leavallee*	111
O Worship the King		100
Rule, Britannia	*Dr. Arne*	102

EXERCISES

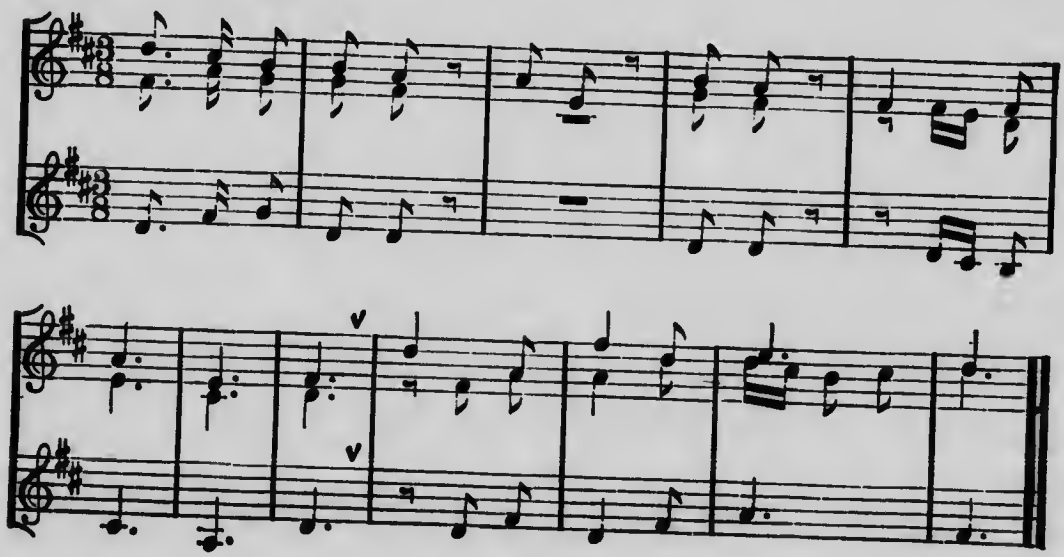
1



2

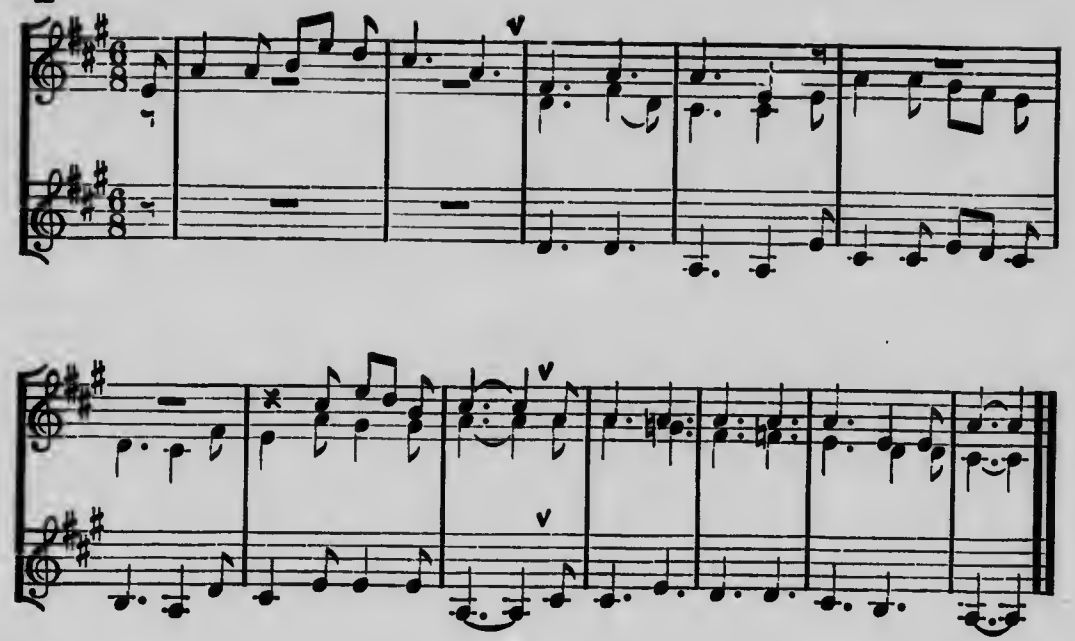


3

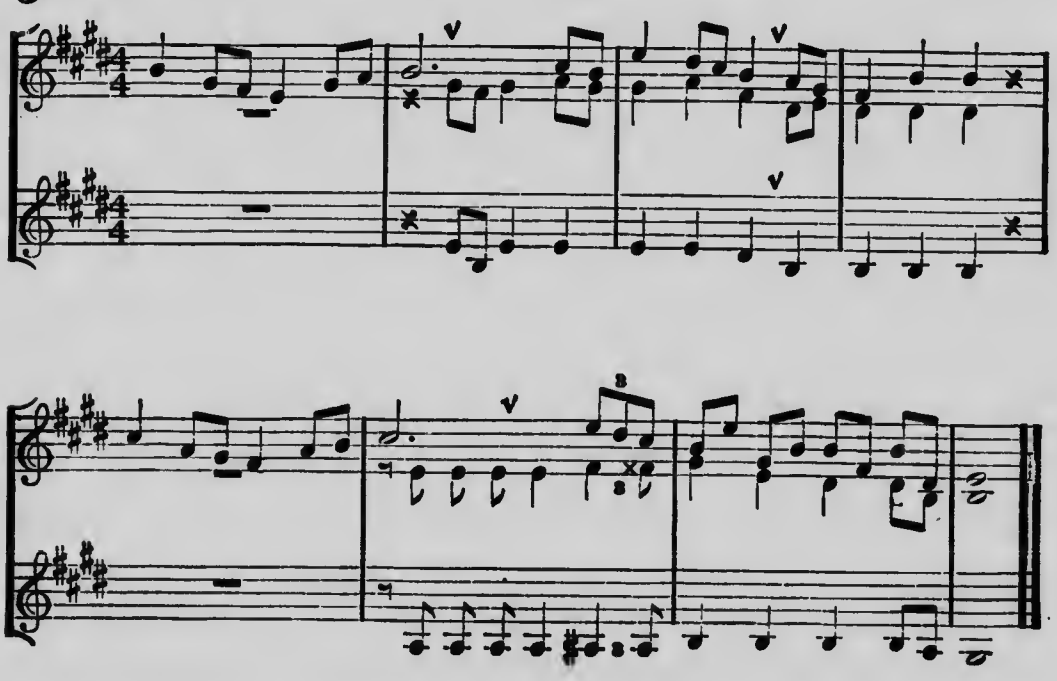


8

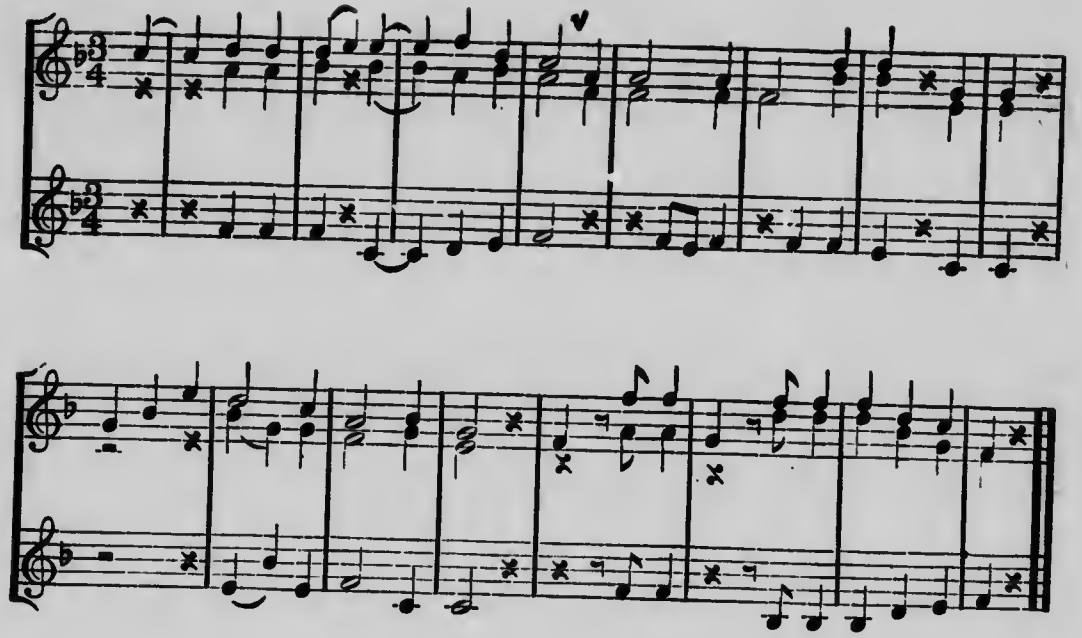
4



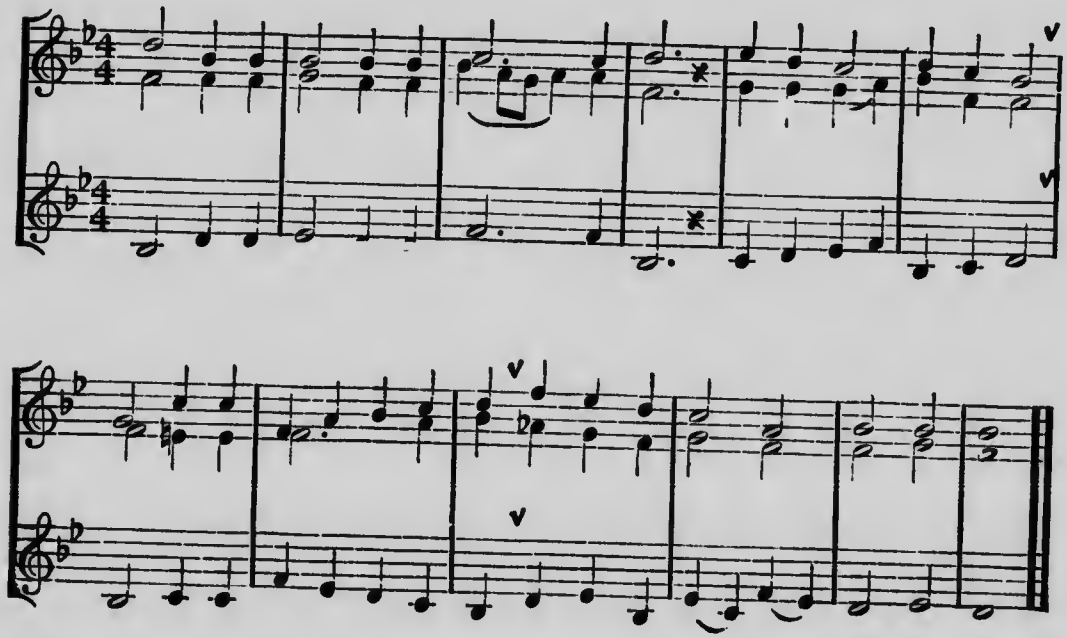
5



6

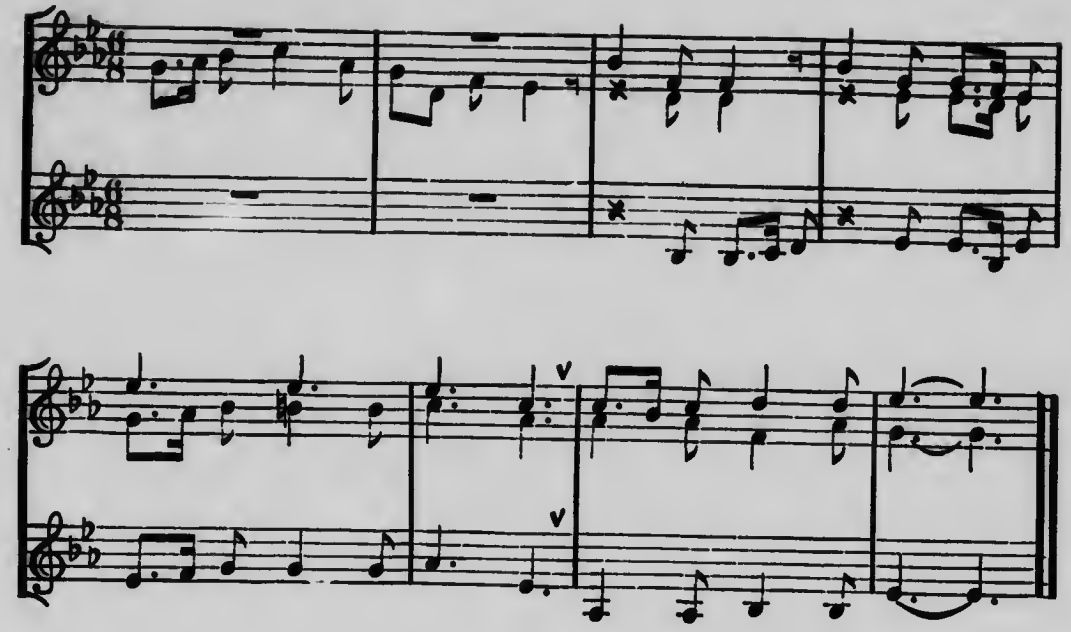


7

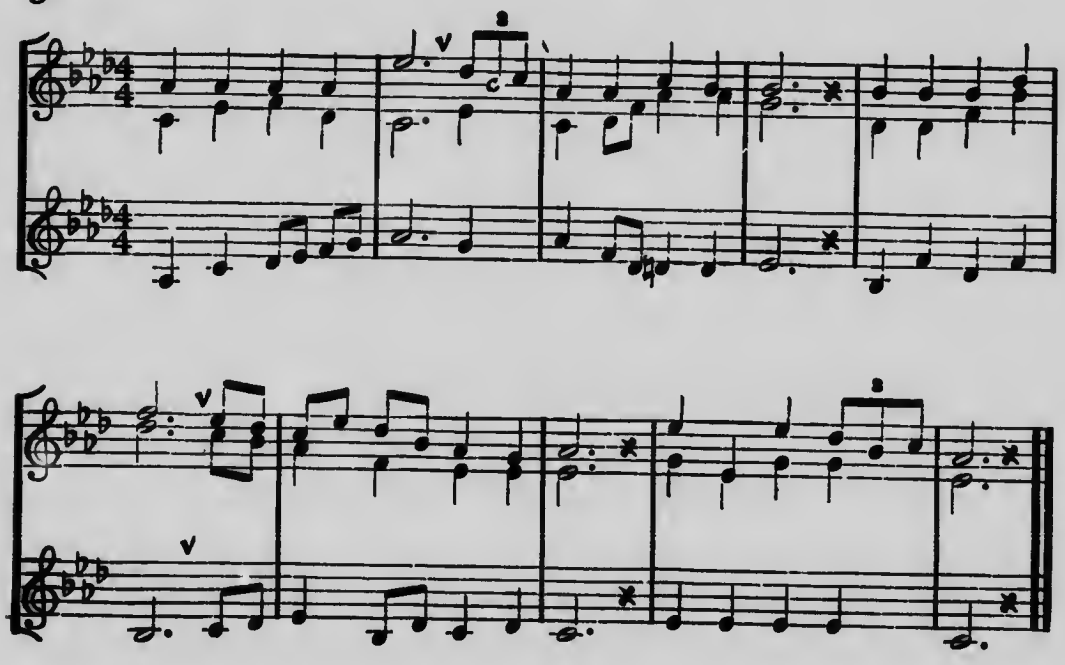


10

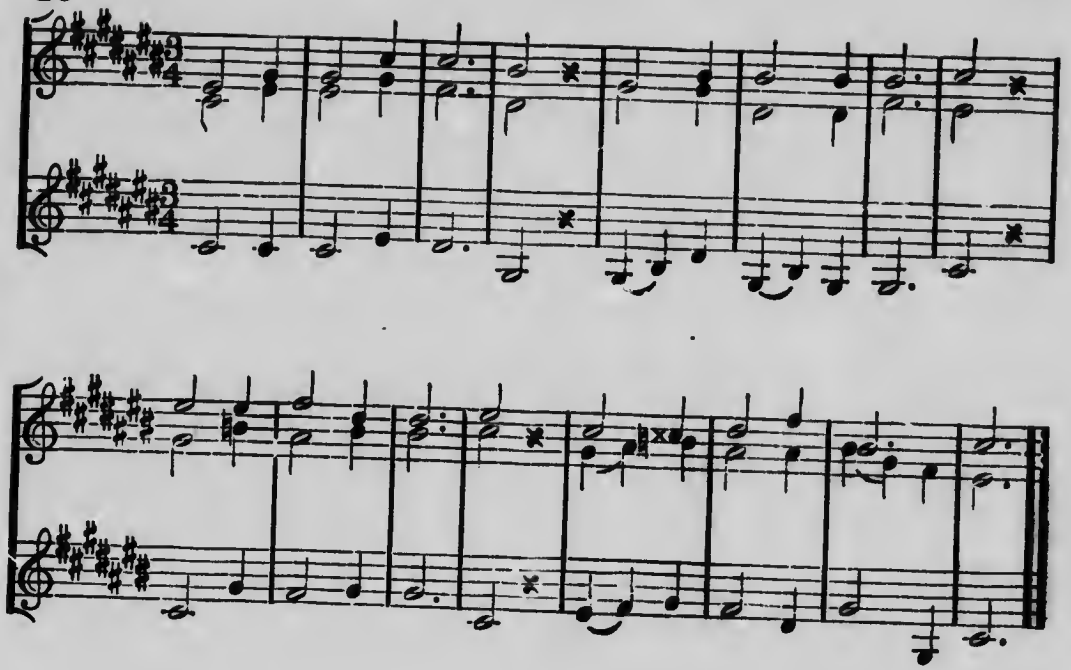
8



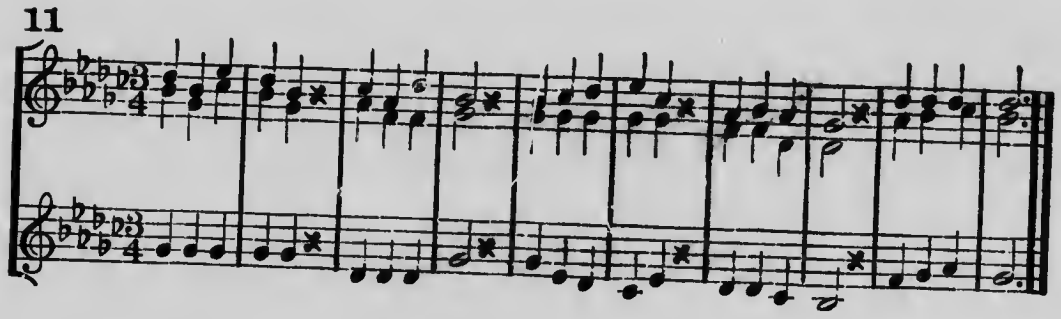
9



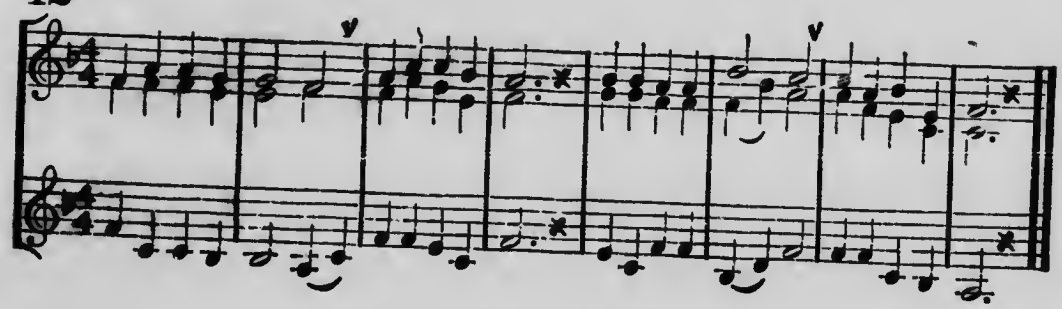
10



11

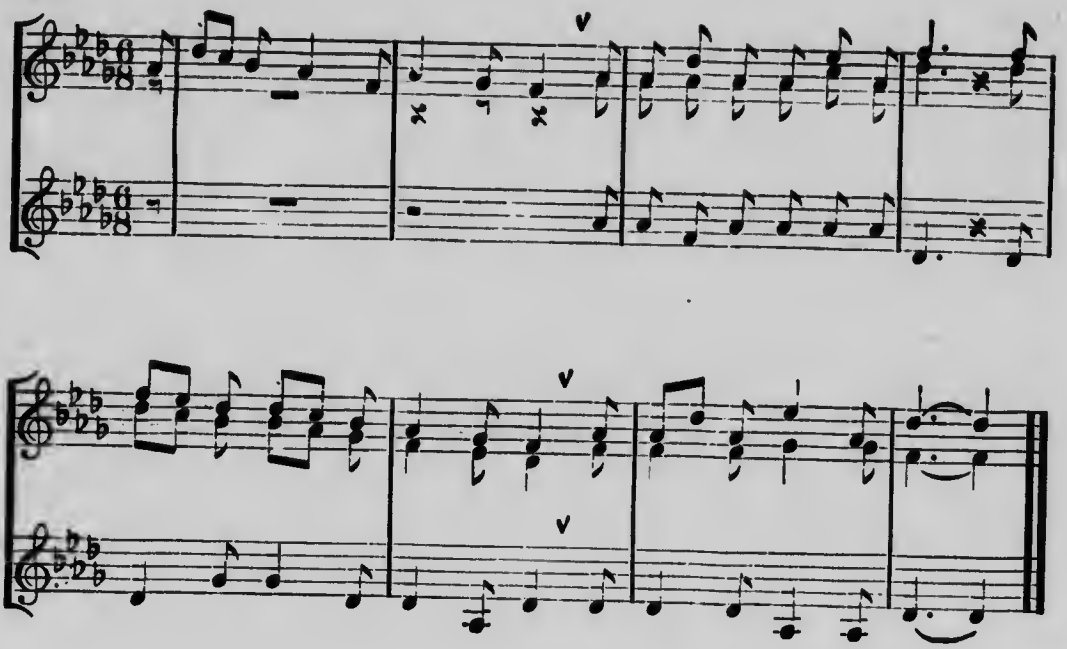


12

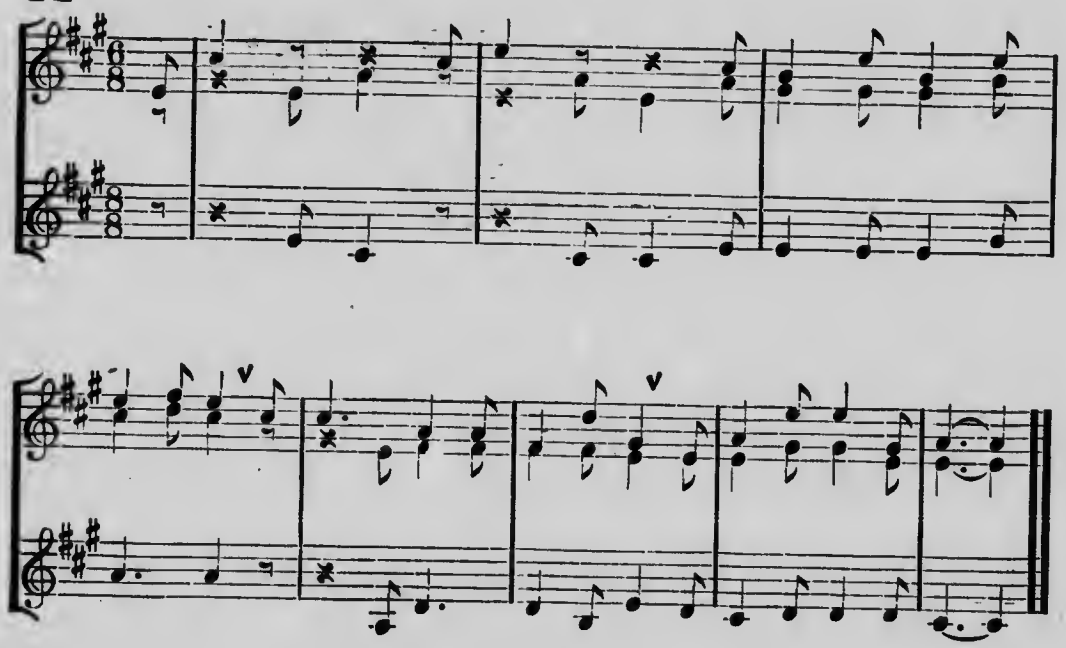


12

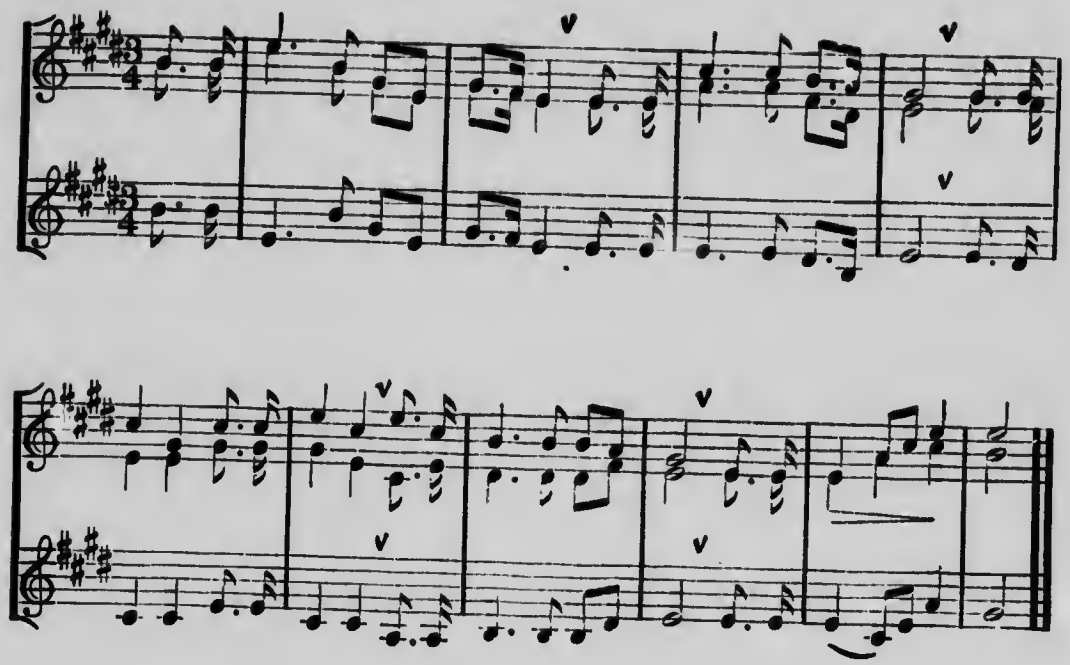
13



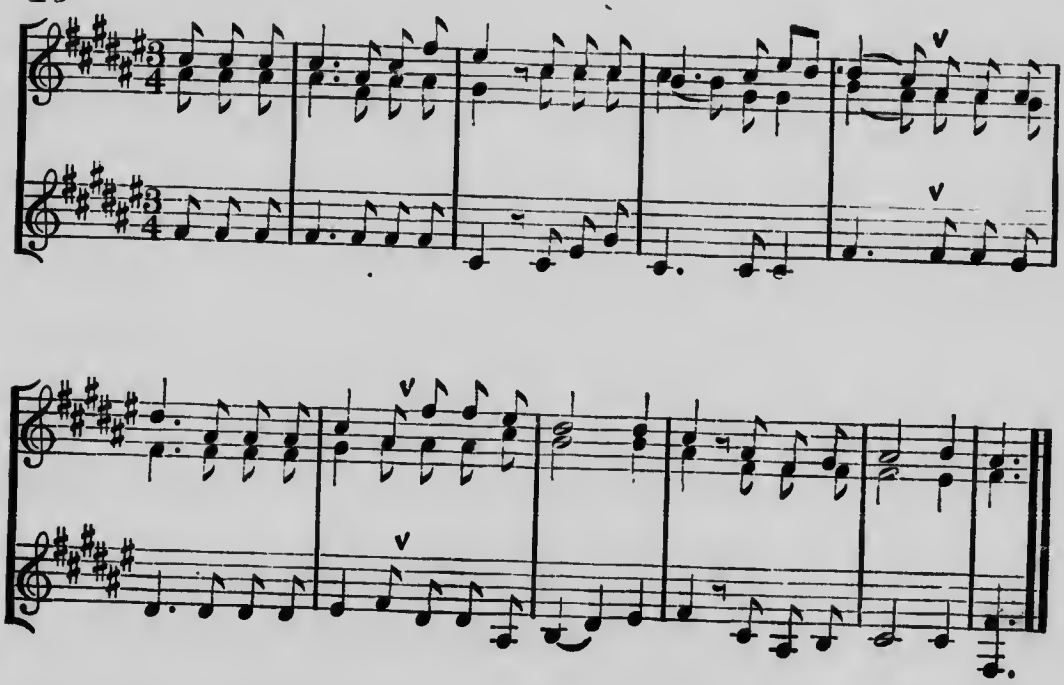
14



15

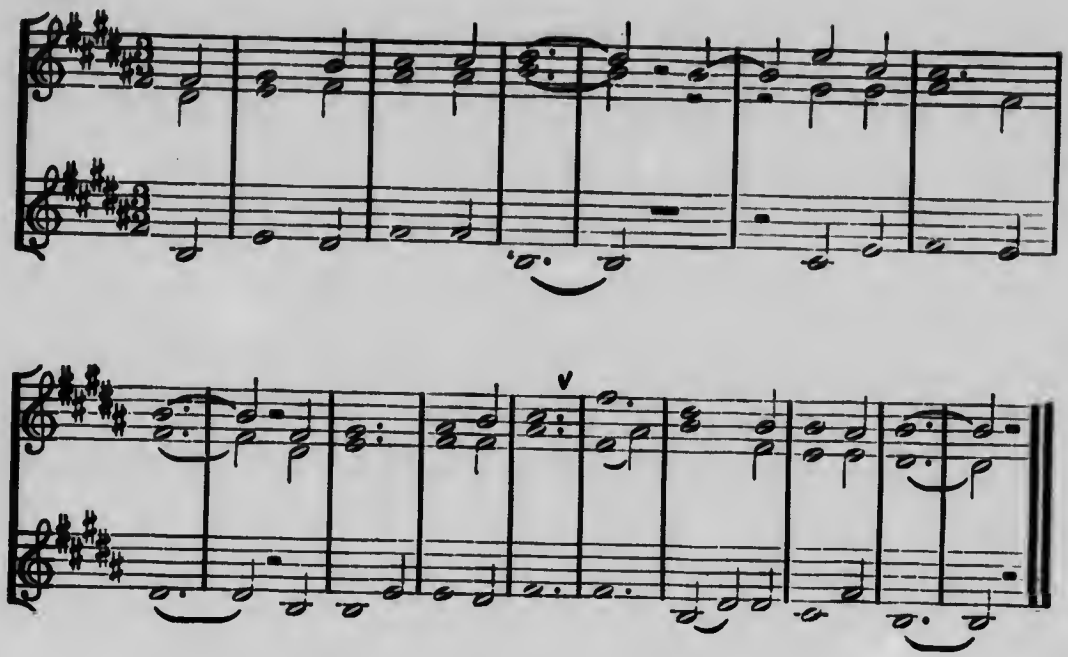


16

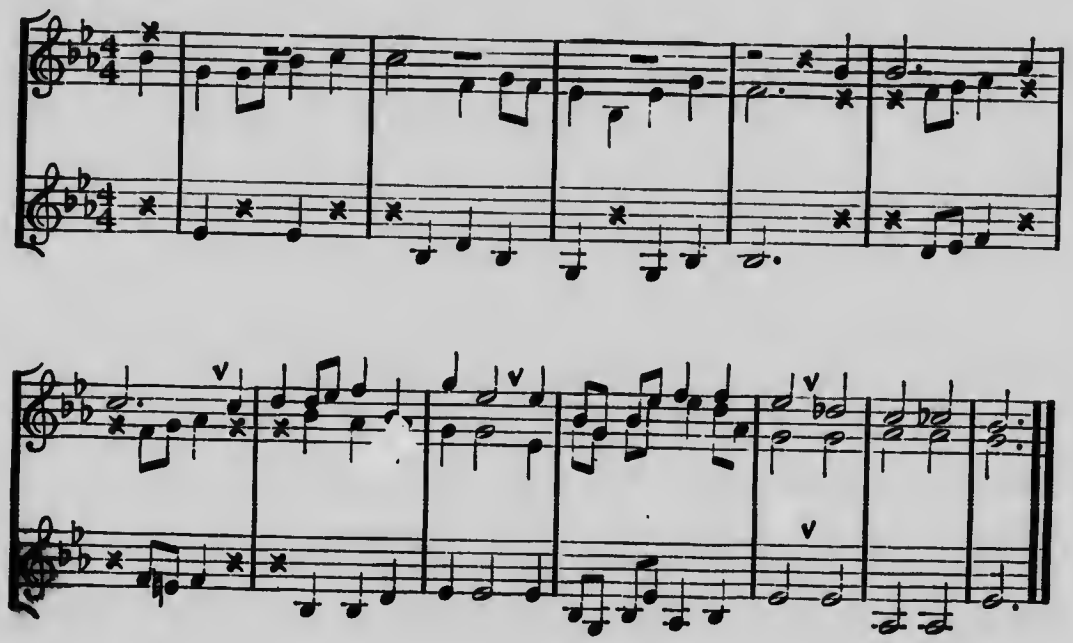


14

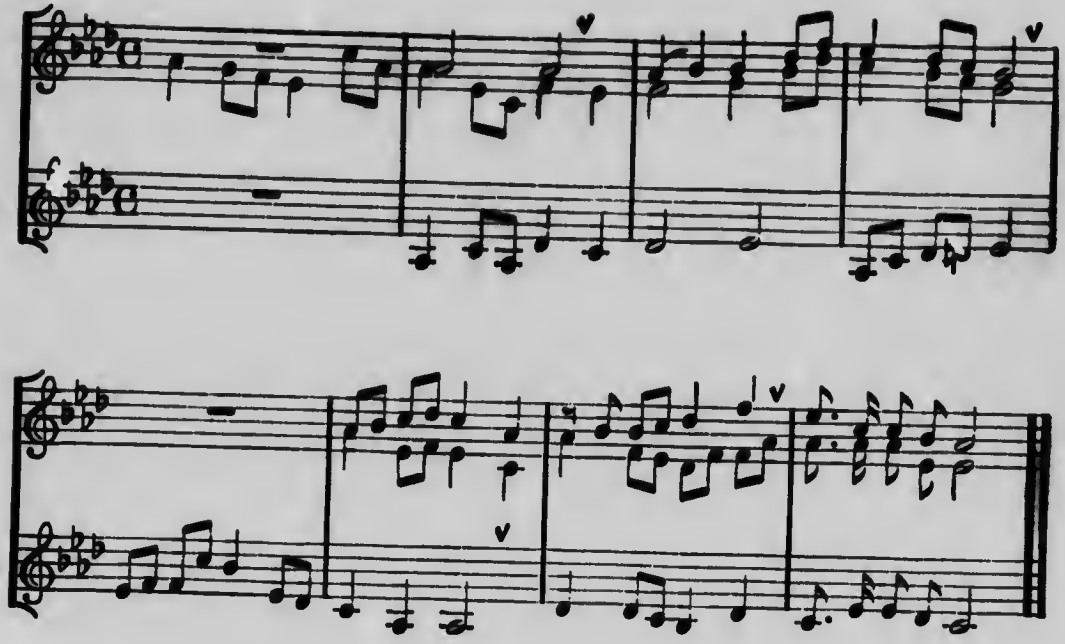
17



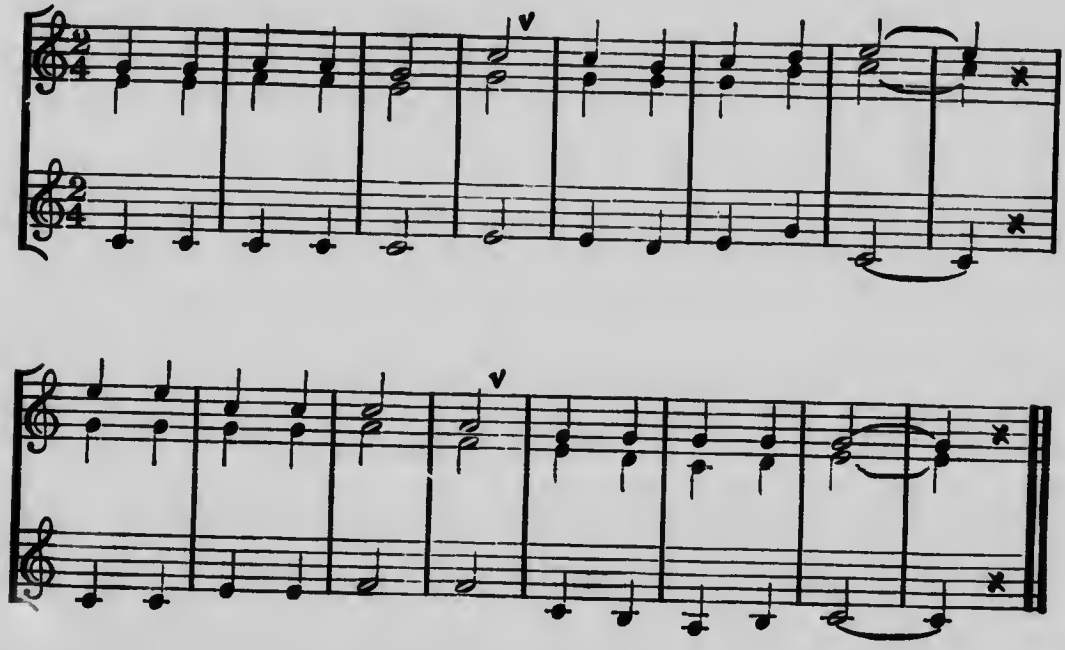
18



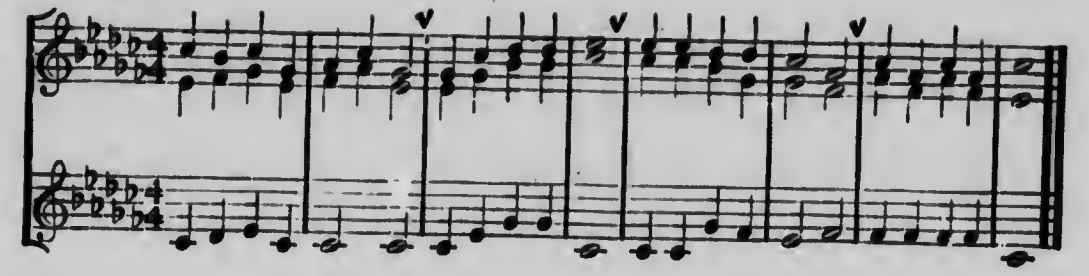
19



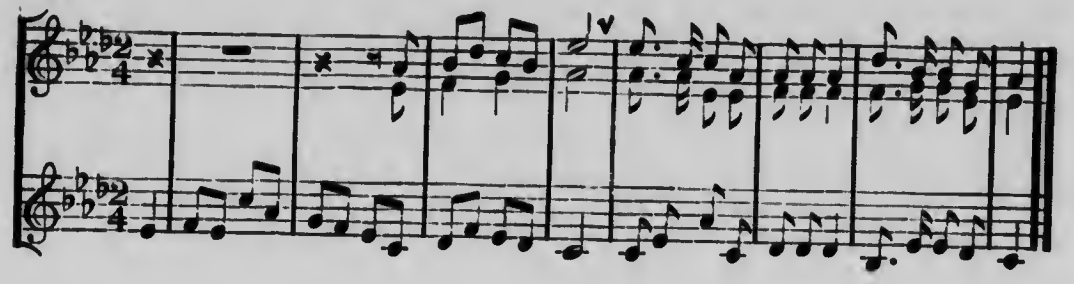
20



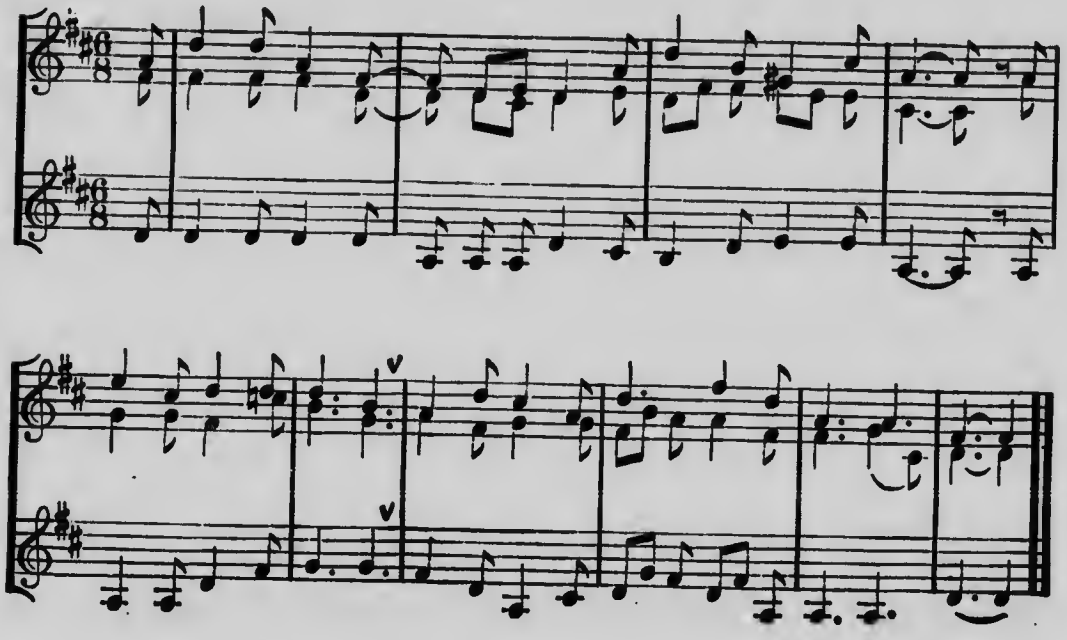
21

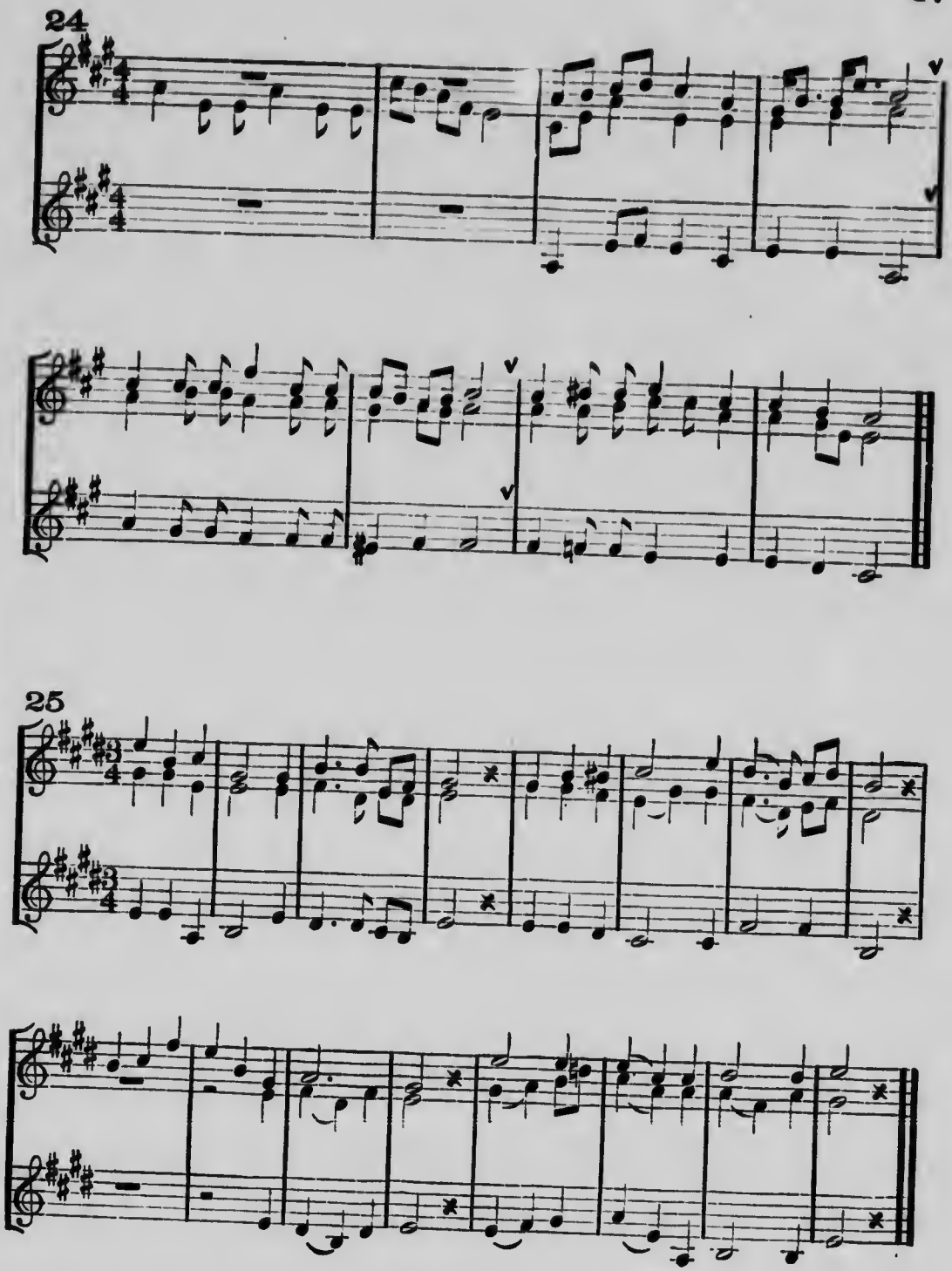


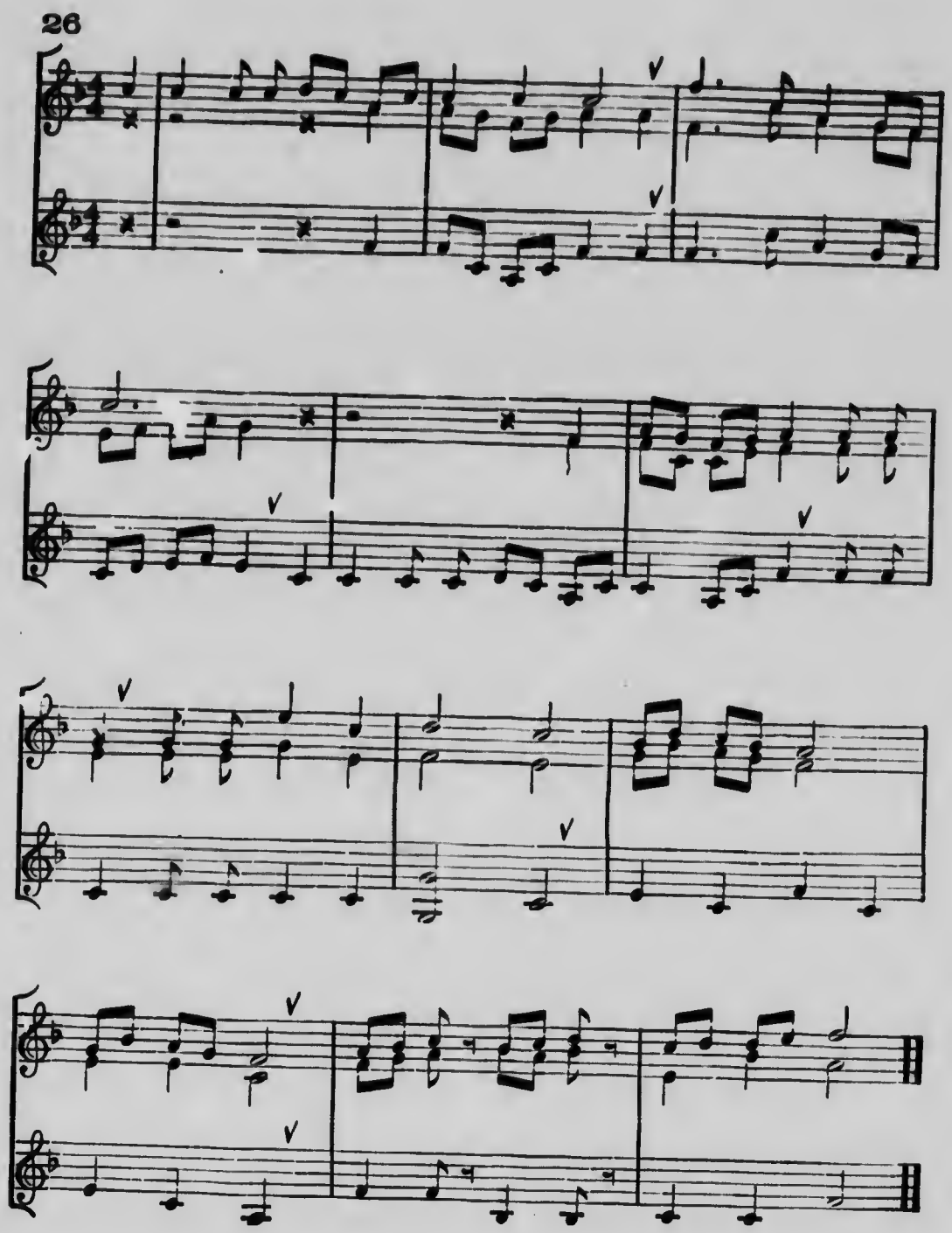
22



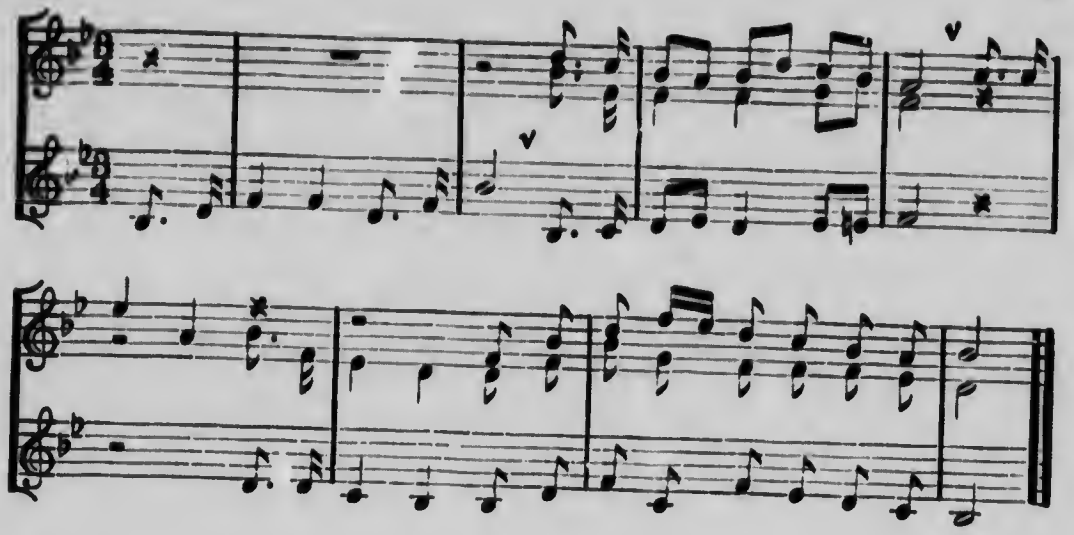
23



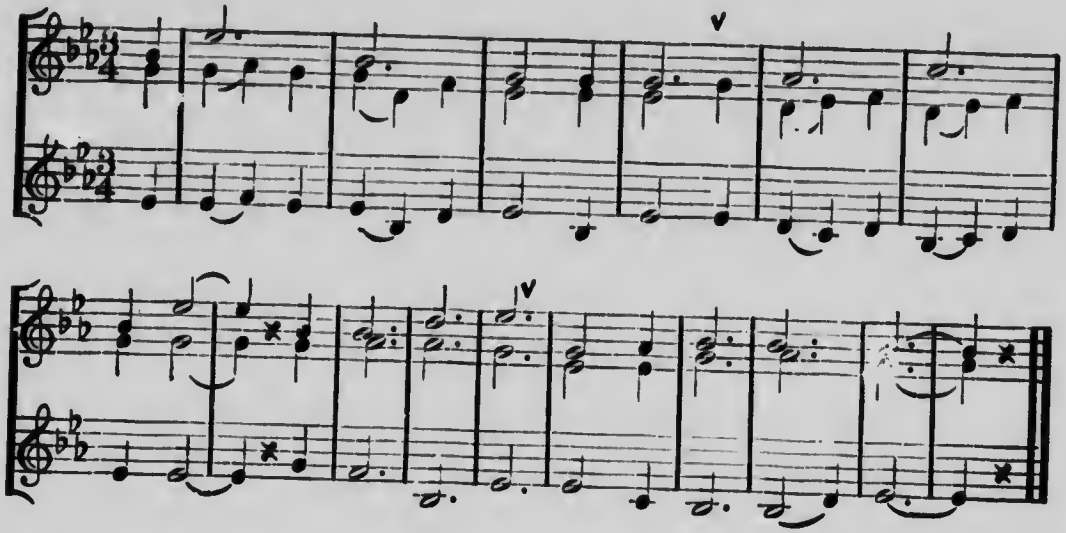

24
25


26

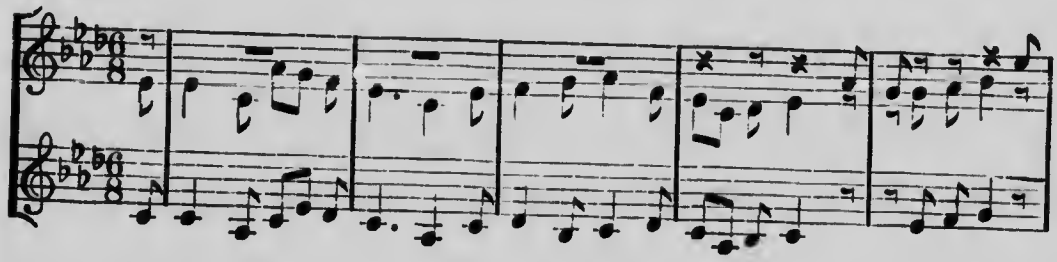
27



28

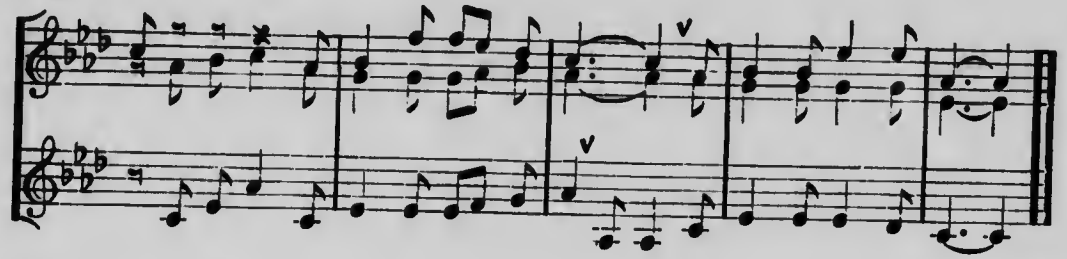


29

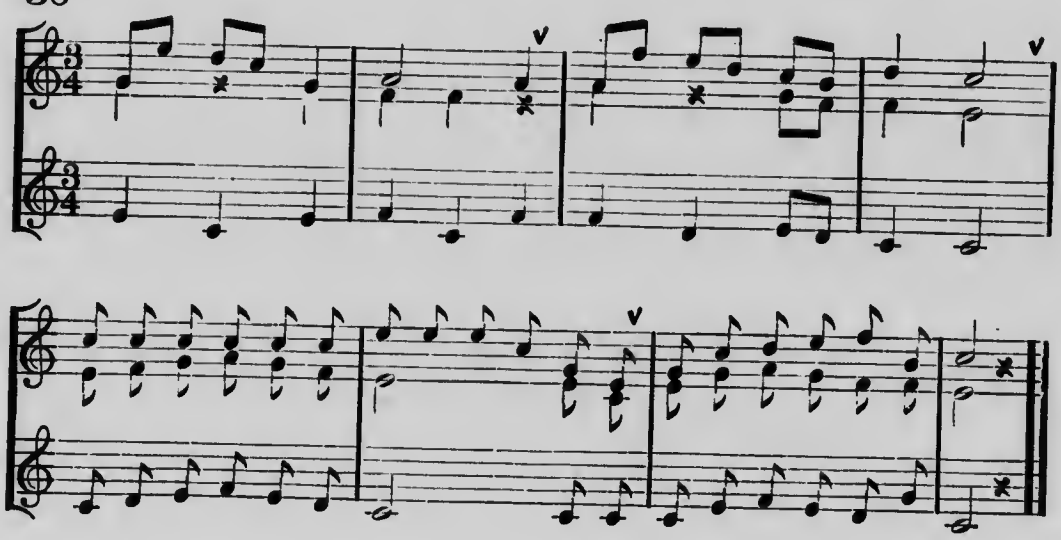


20

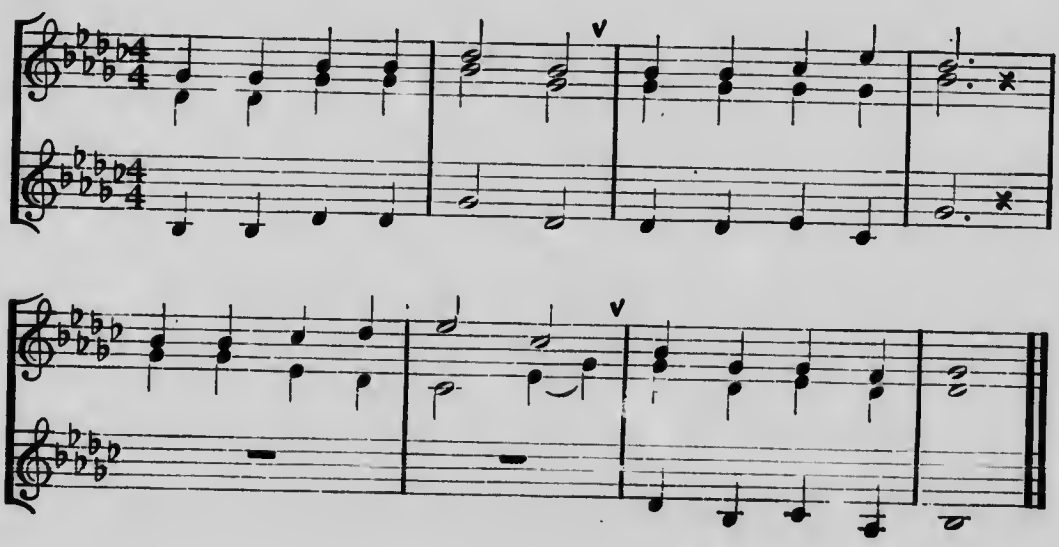
29



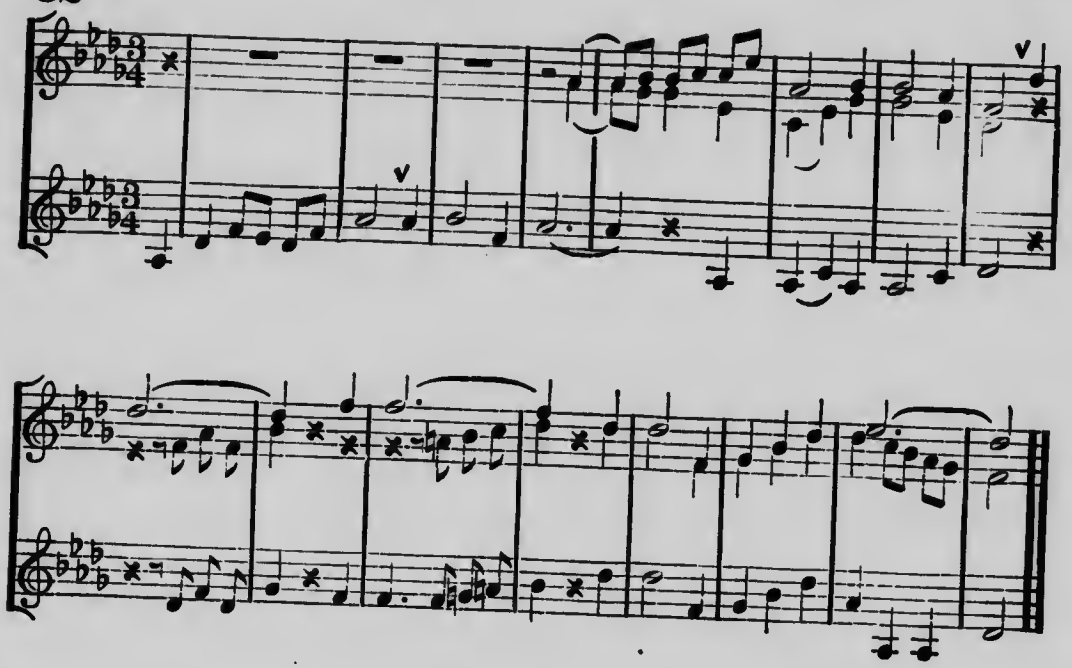
30



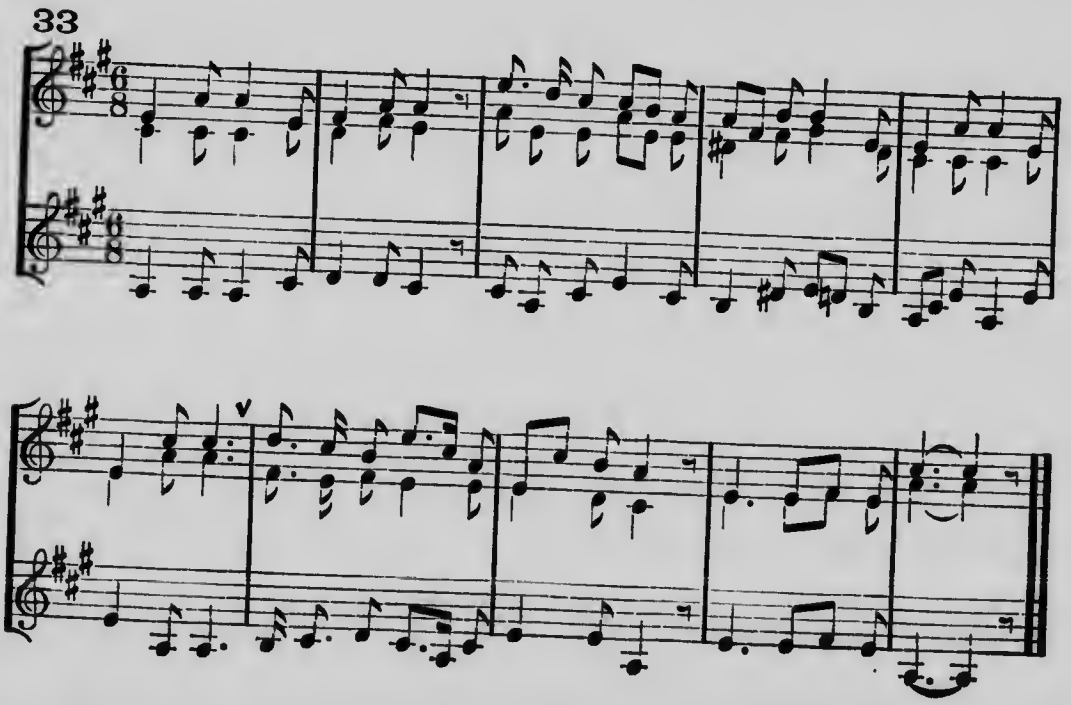
31



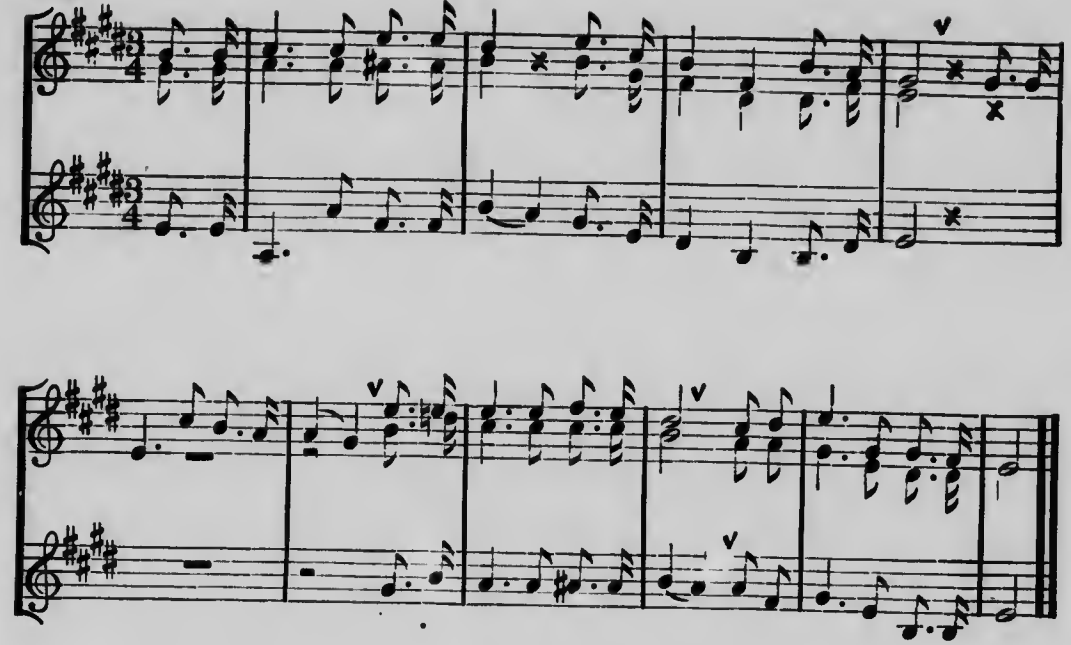
32



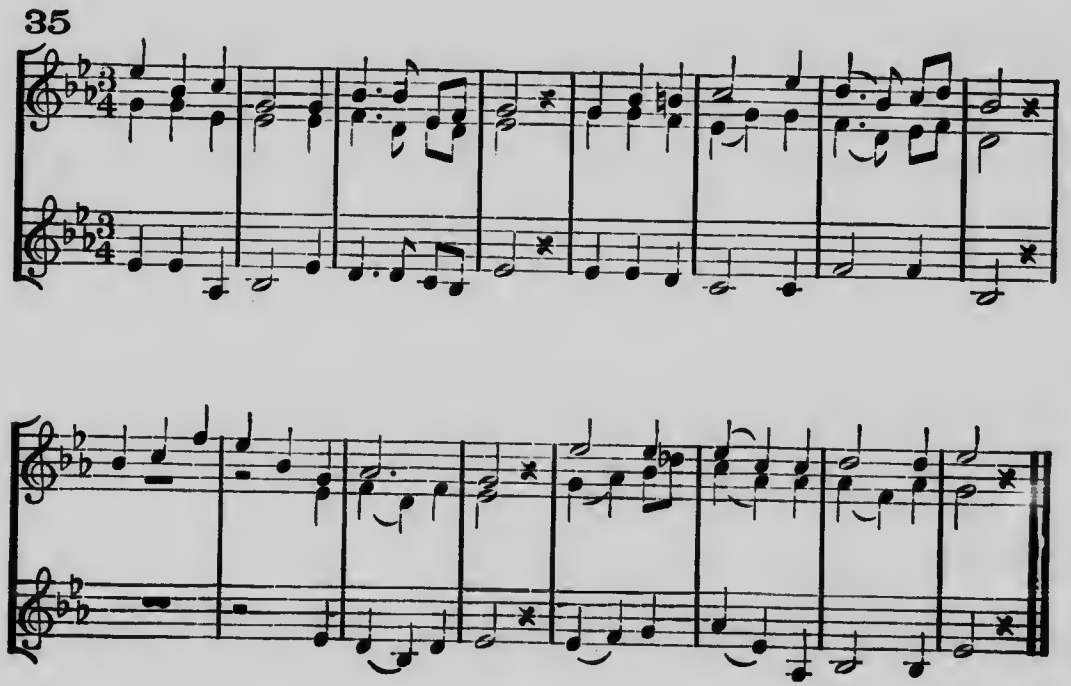
33



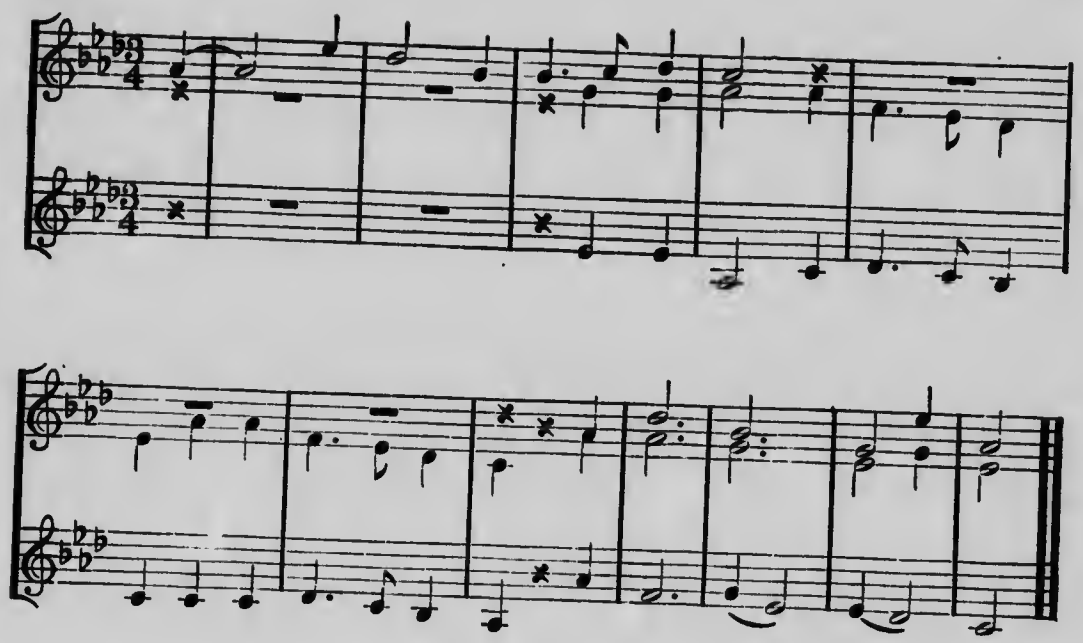
34



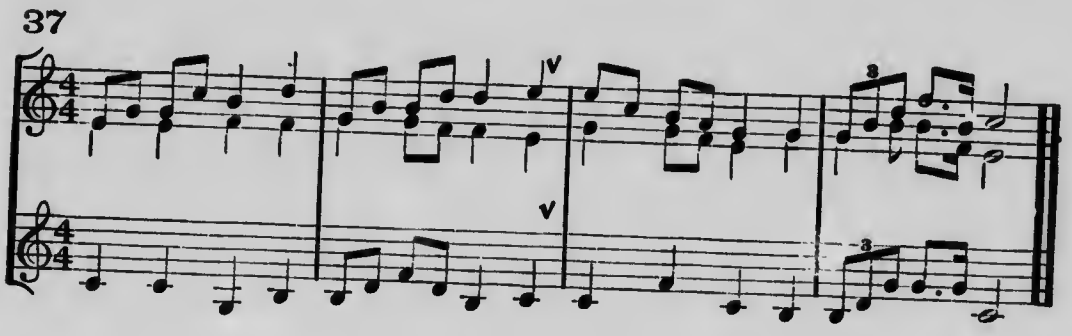
35



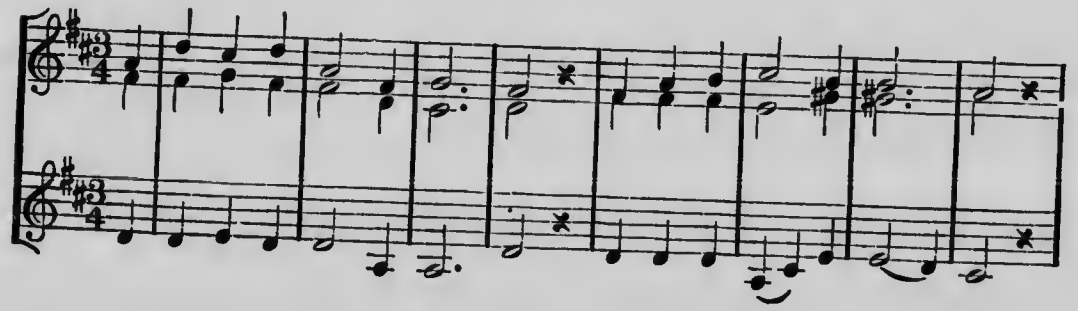
36



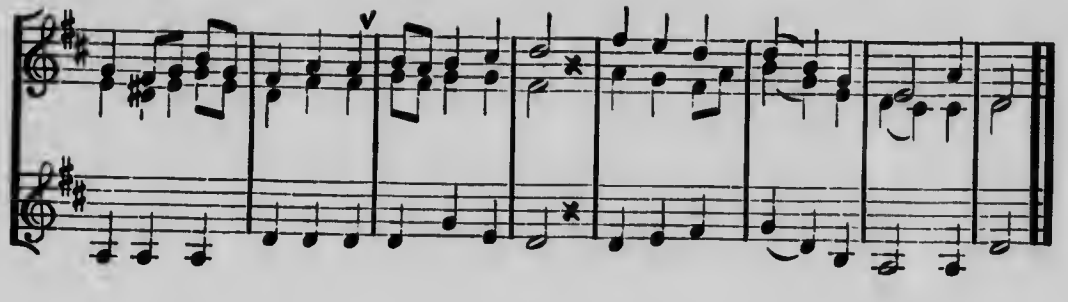
37



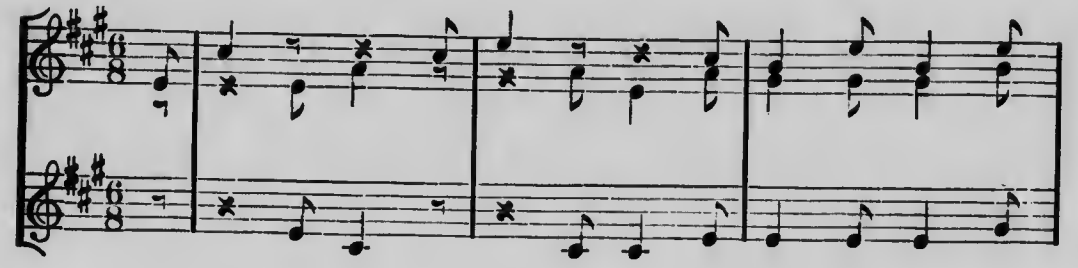
38

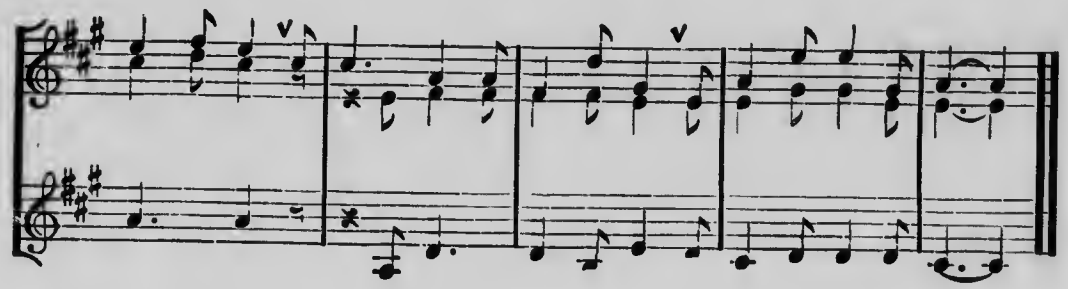


24

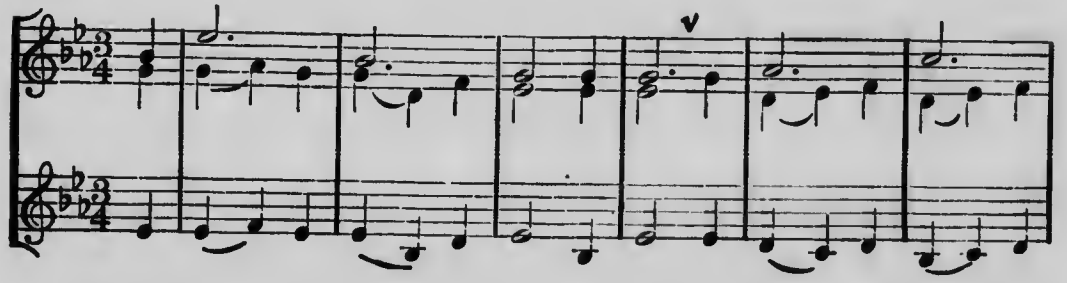


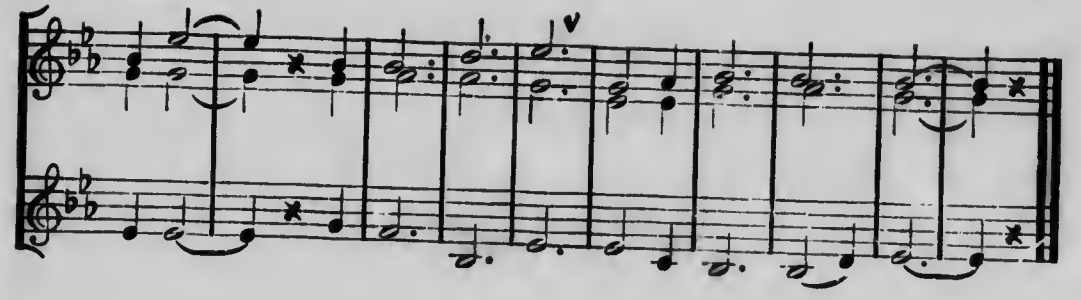
39



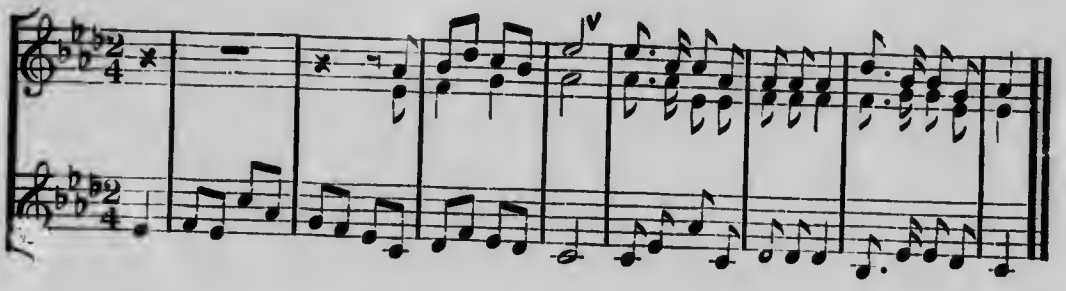


40

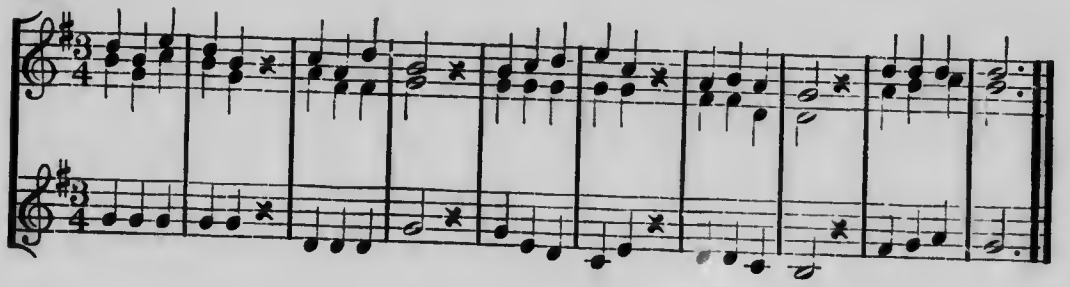




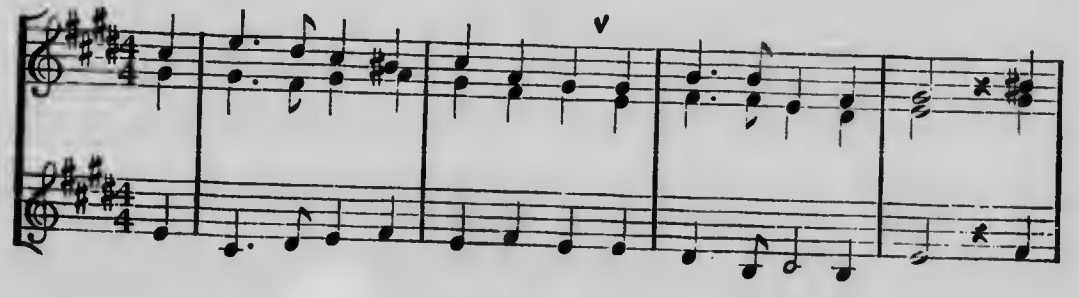
41

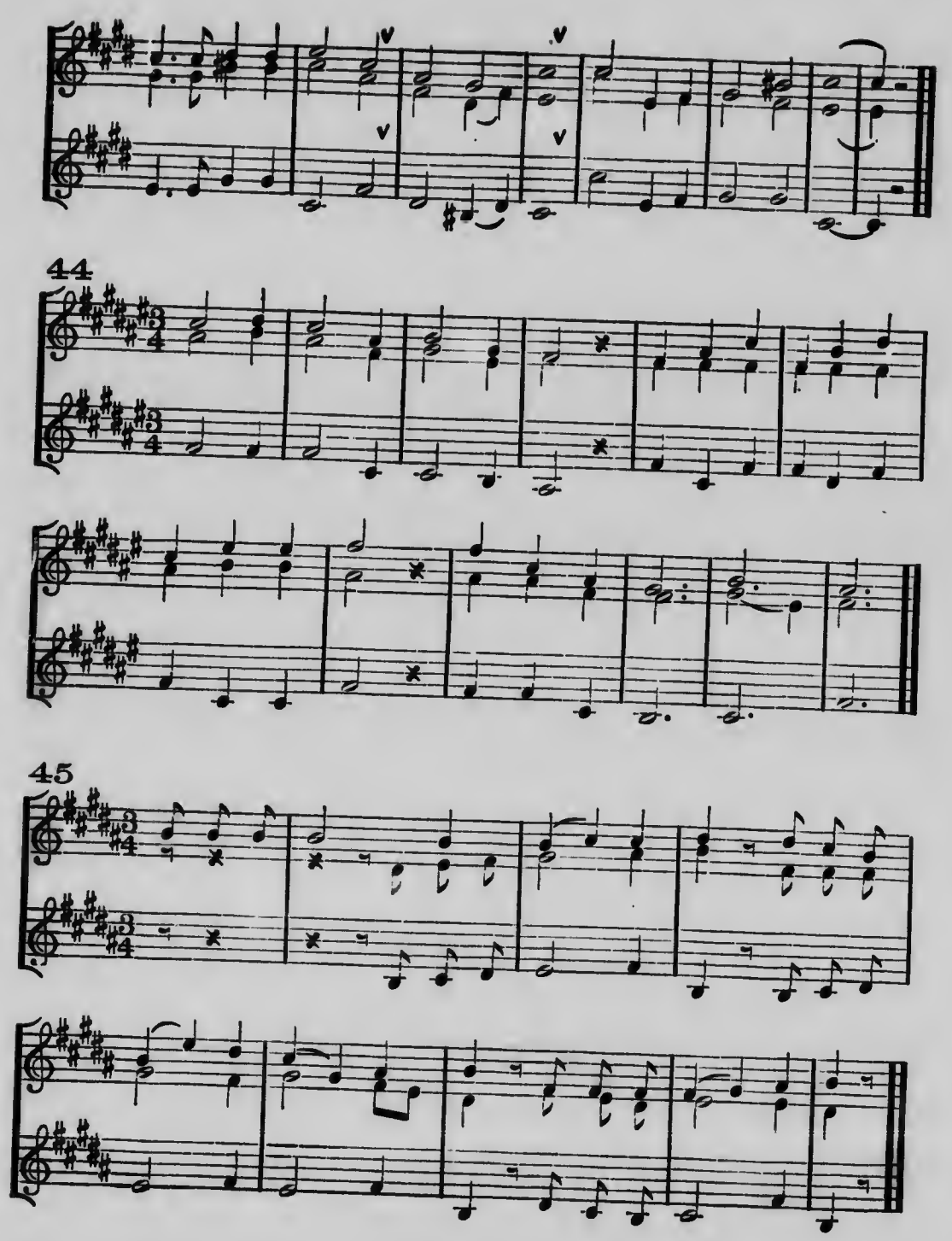


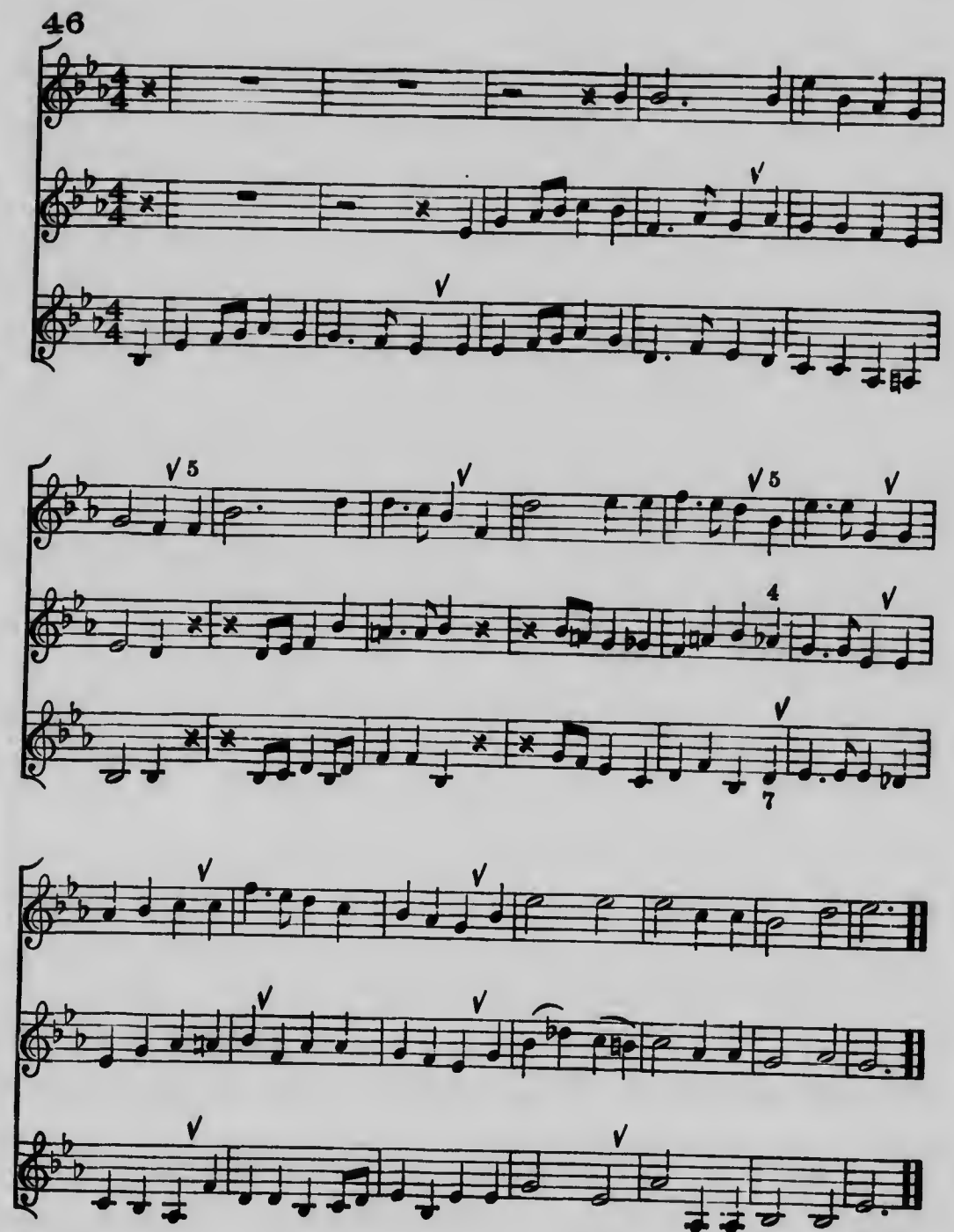
42



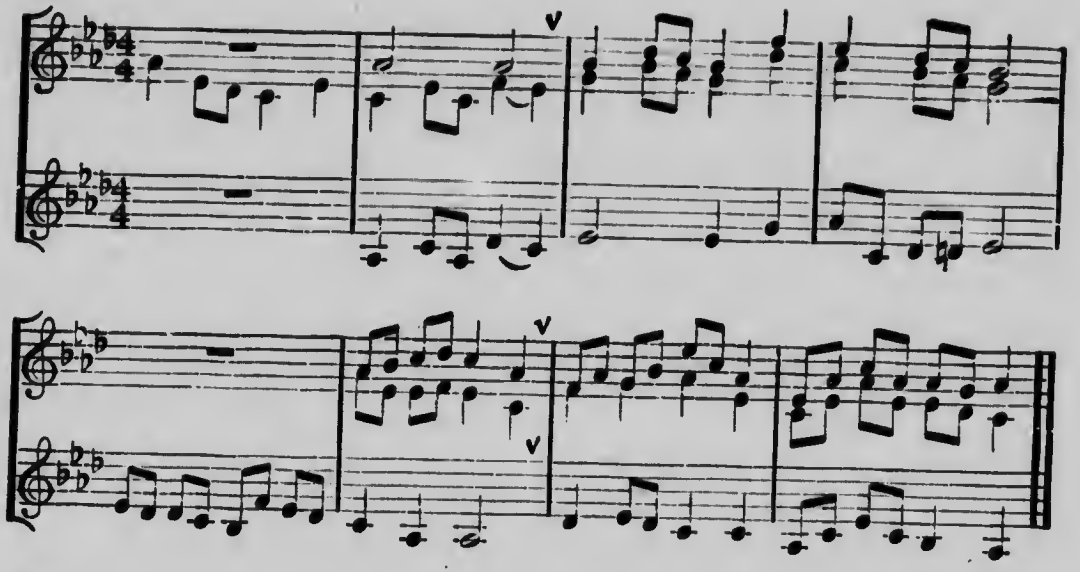
43



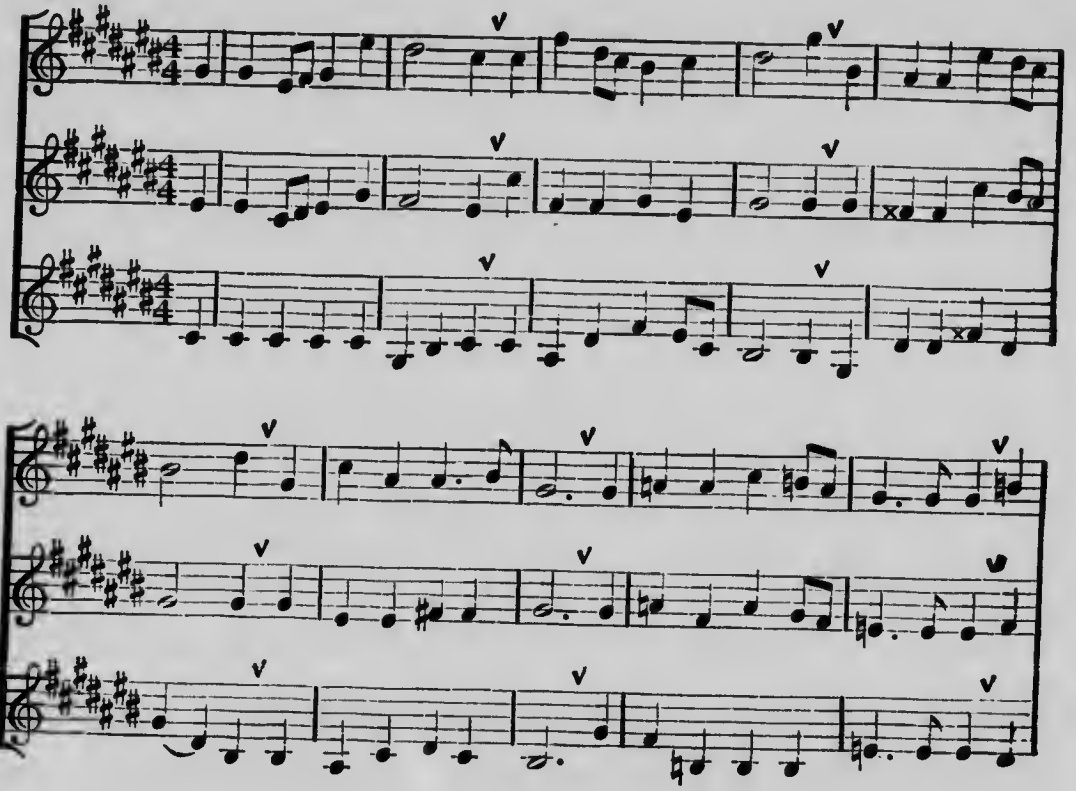

44
45

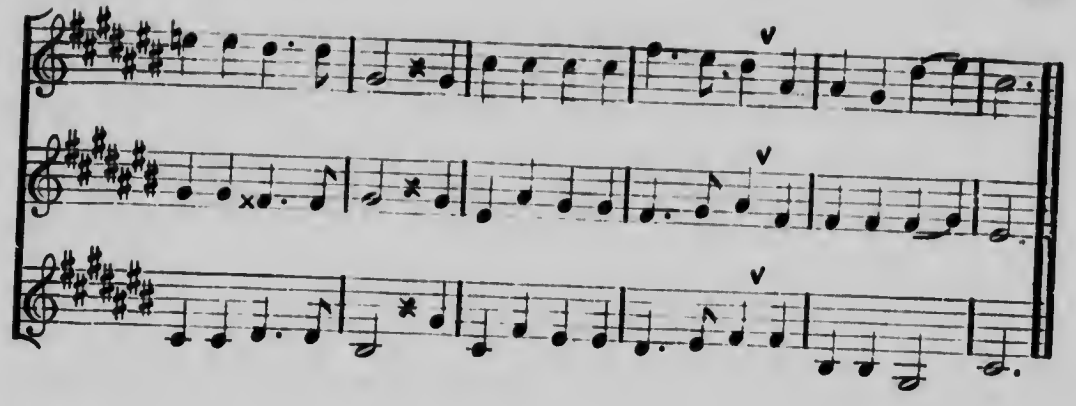

46

47

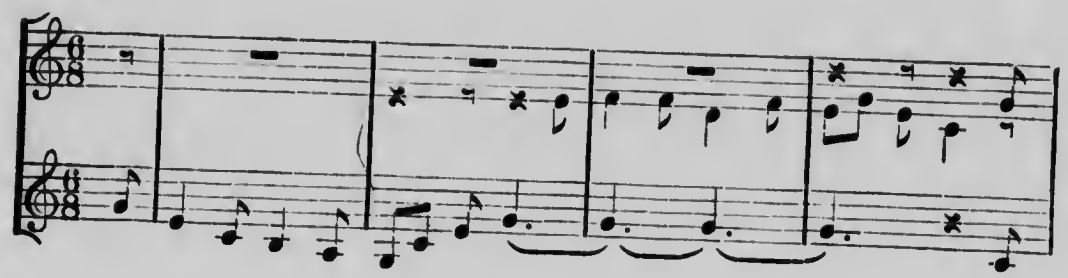


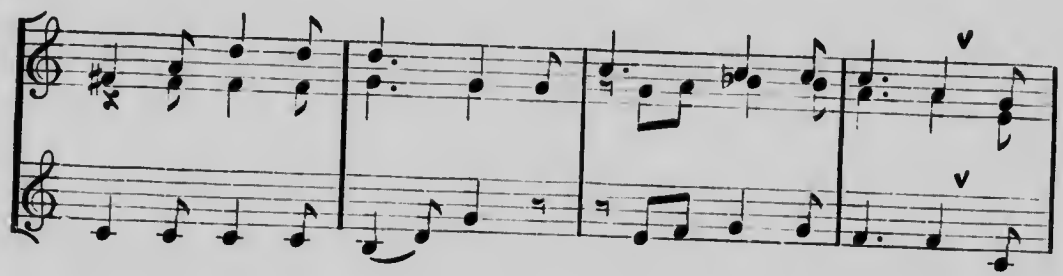
48

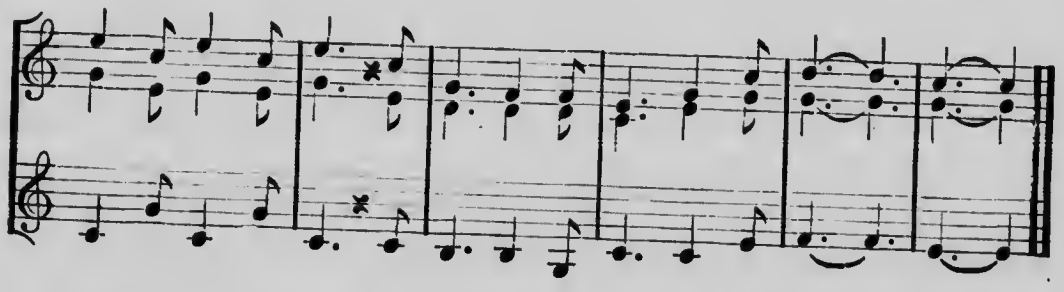




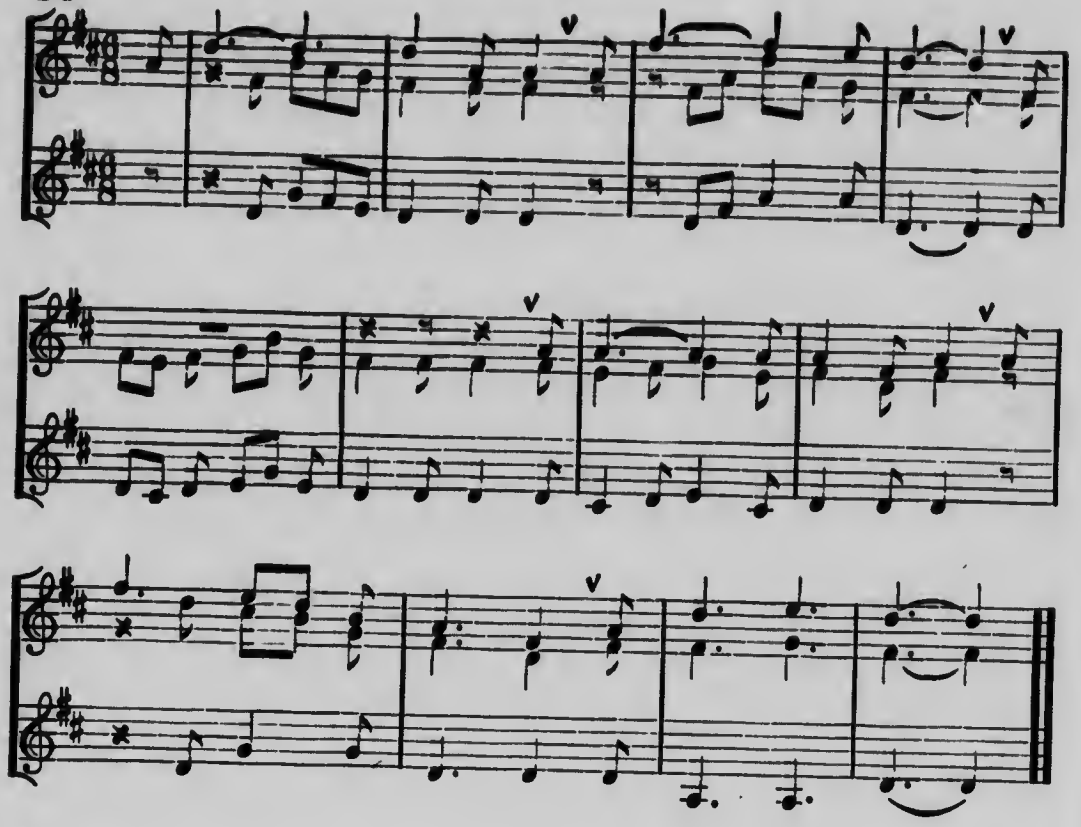
49



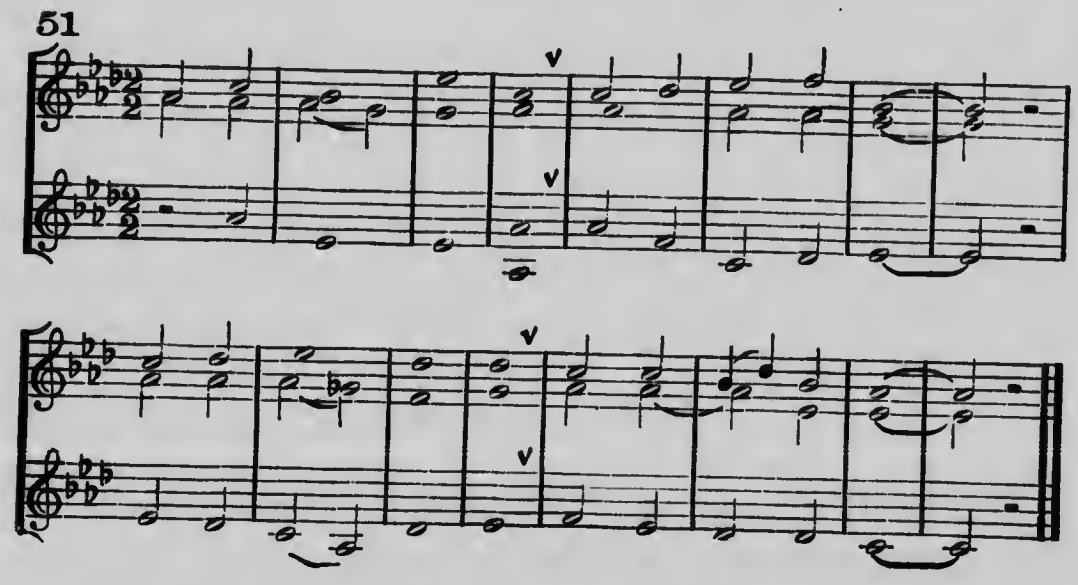




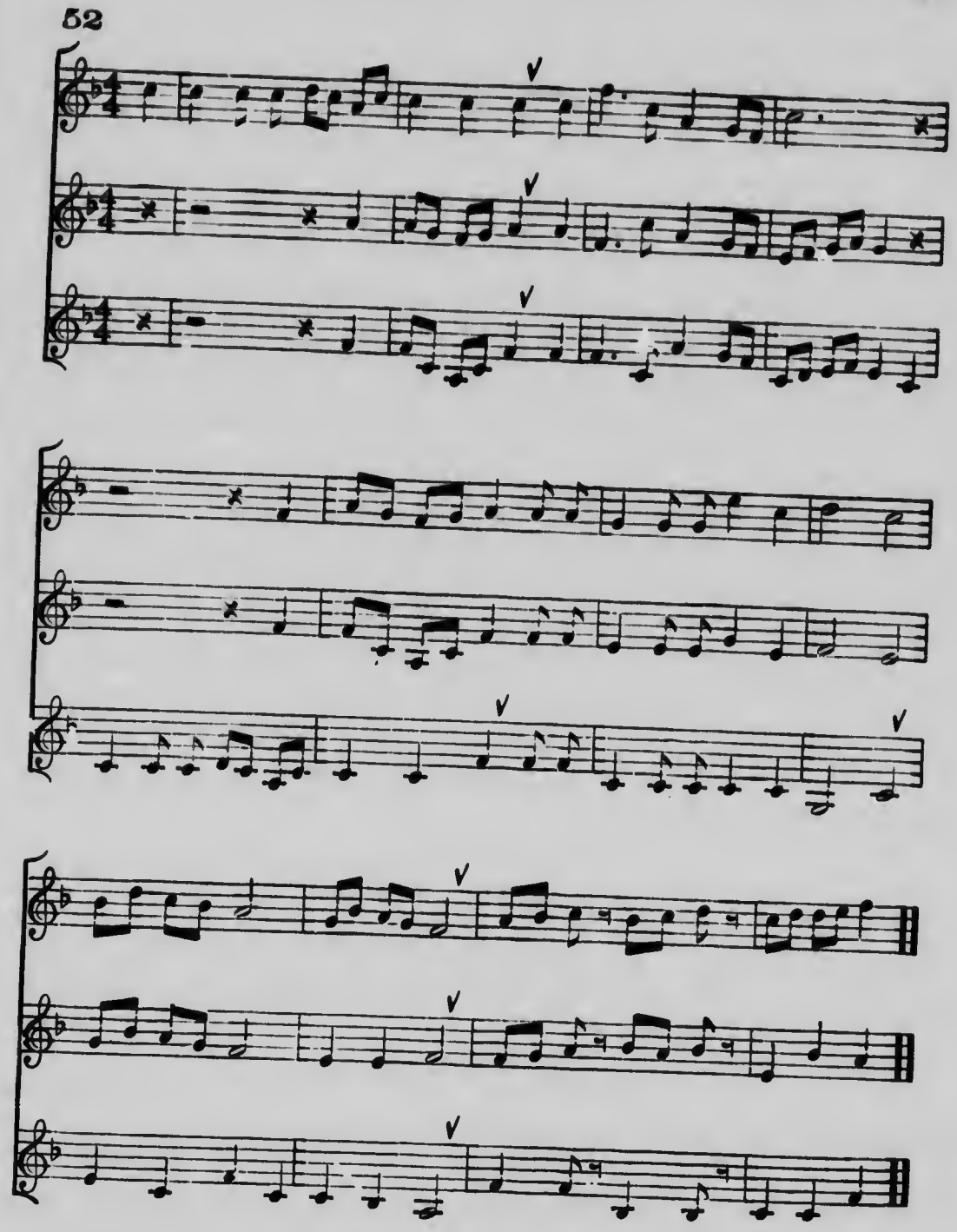
50

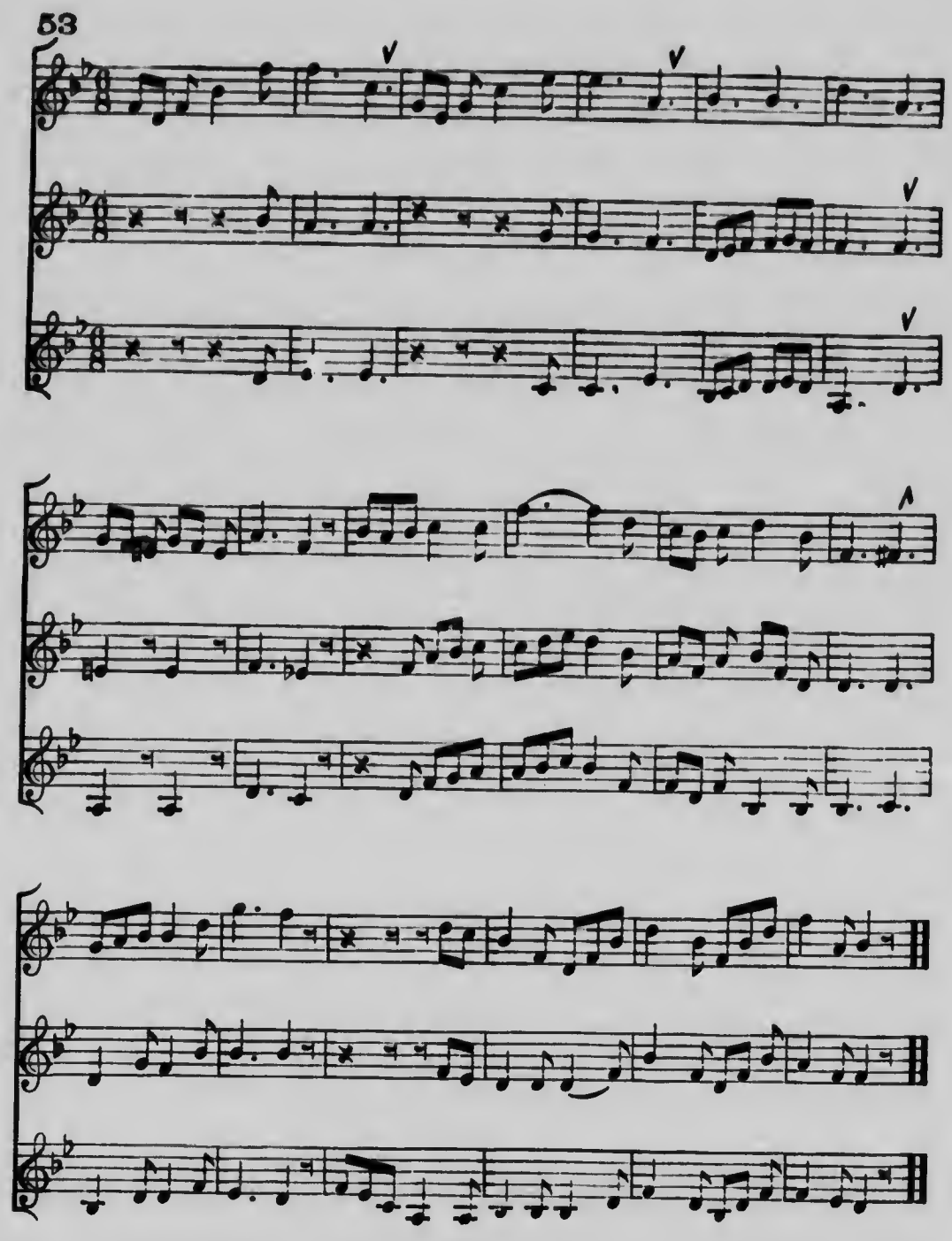


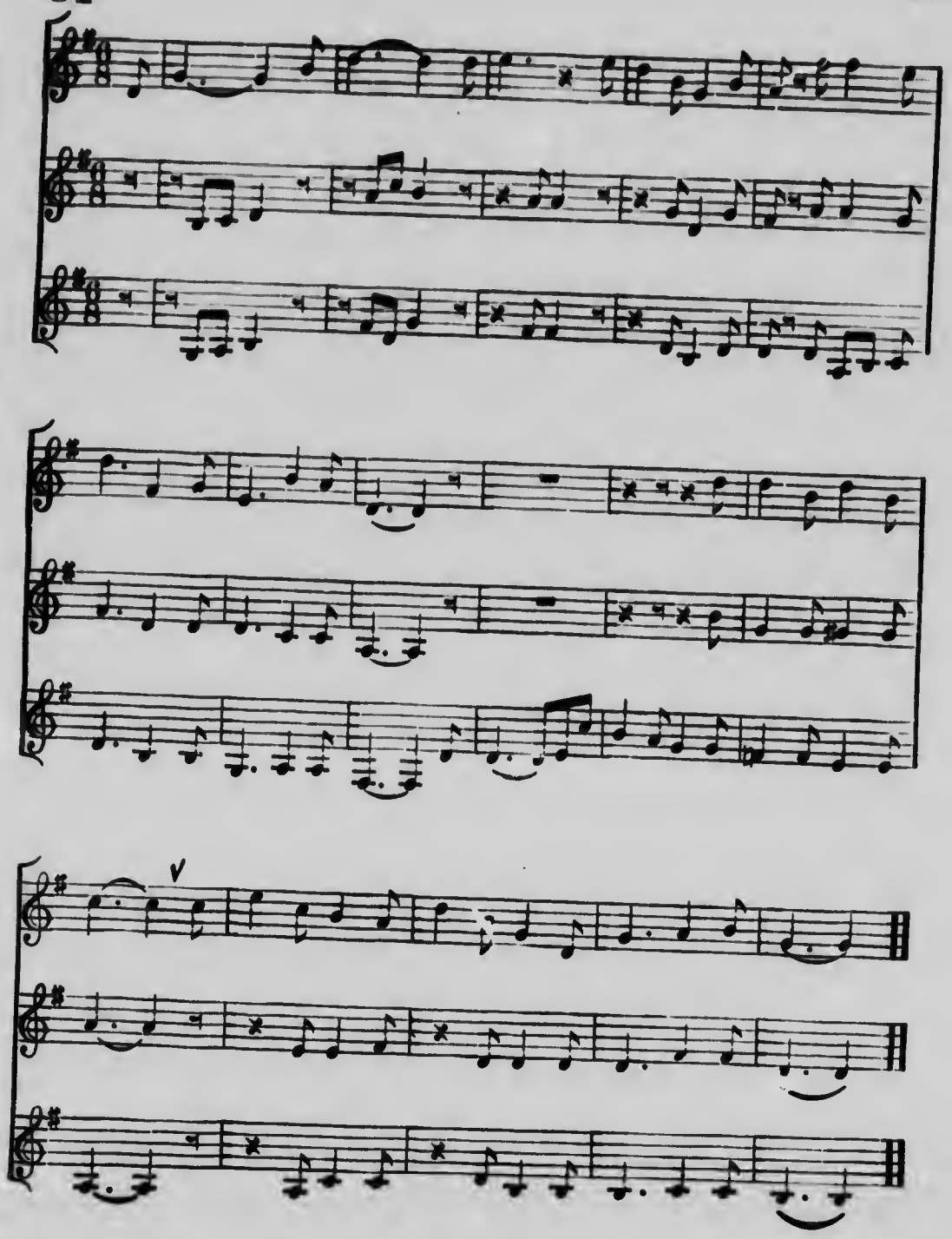
51



52

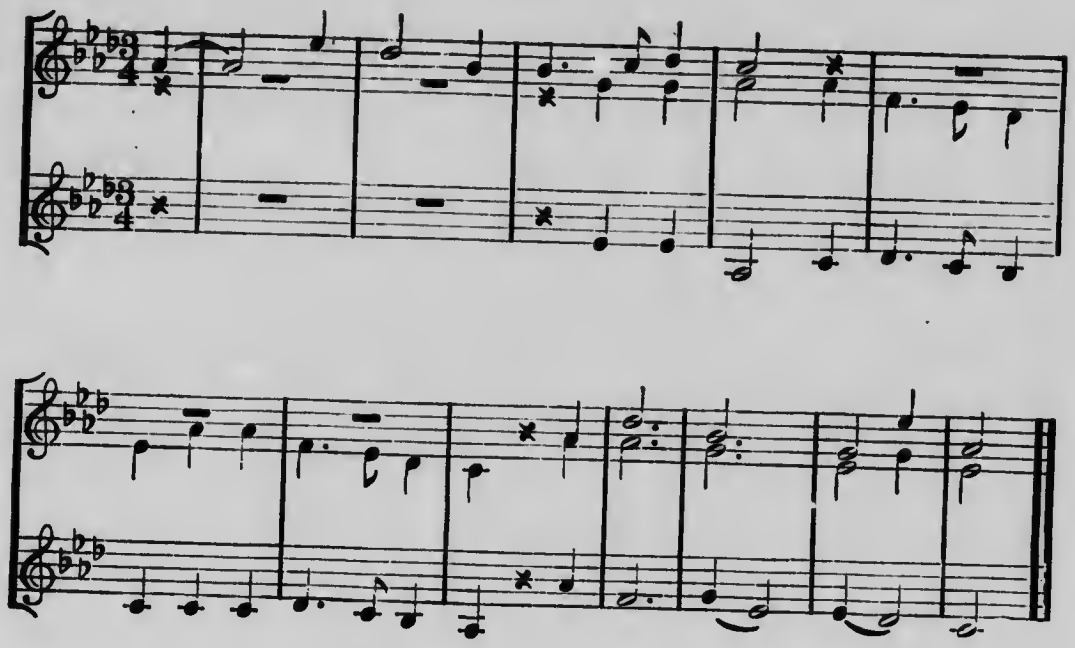



53

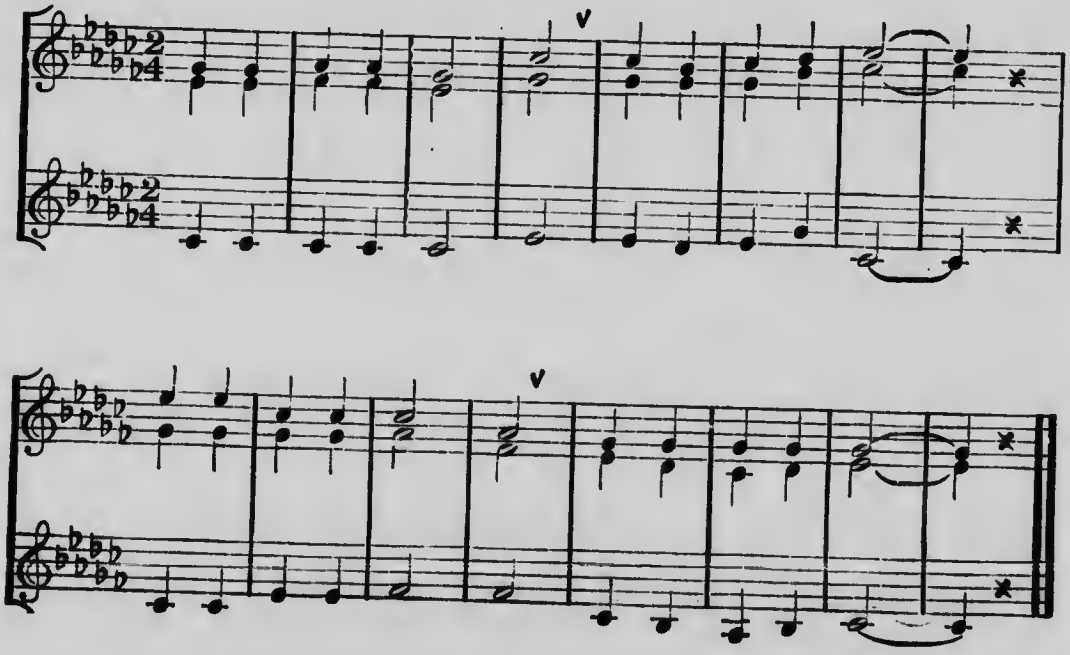


34

55

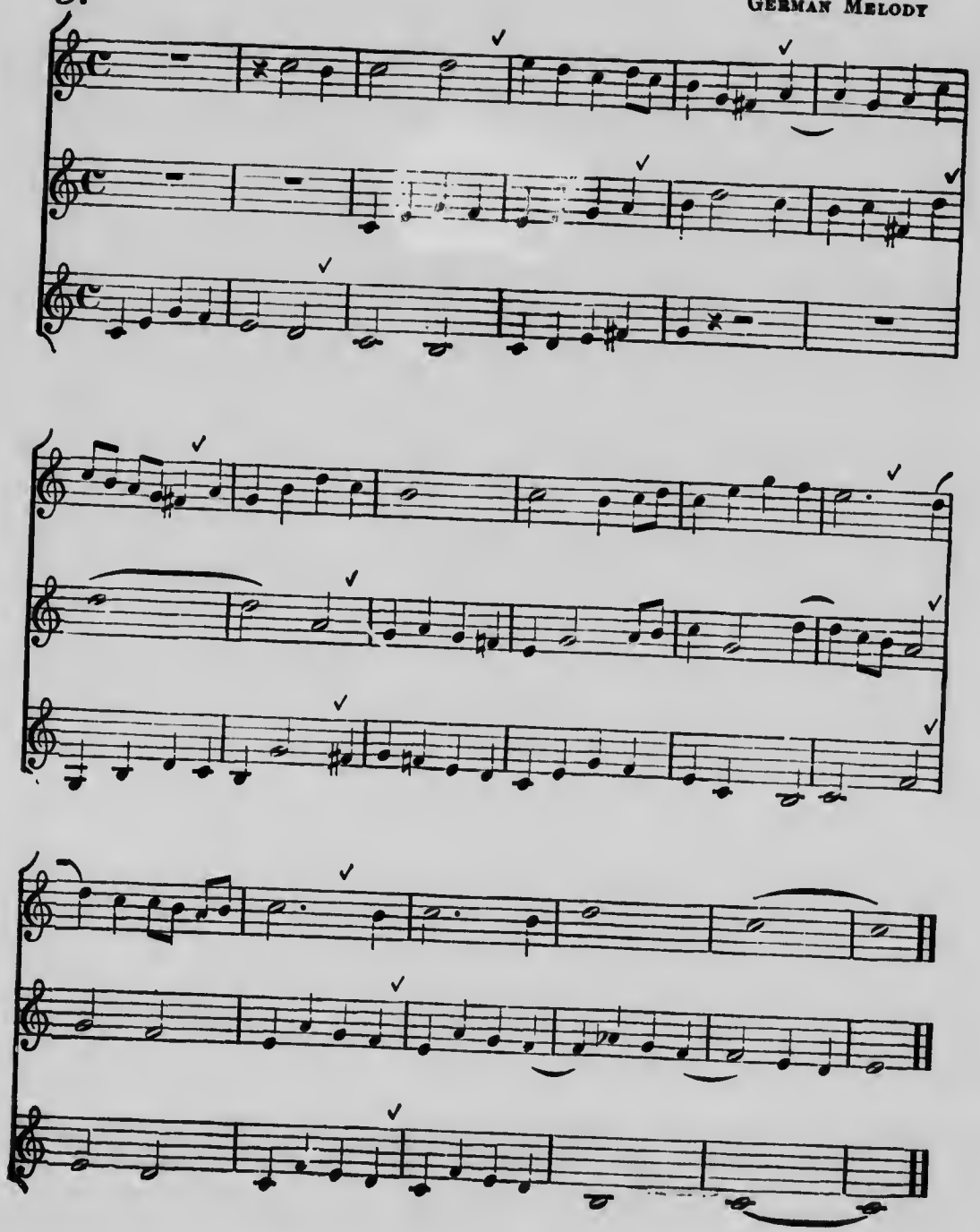


56

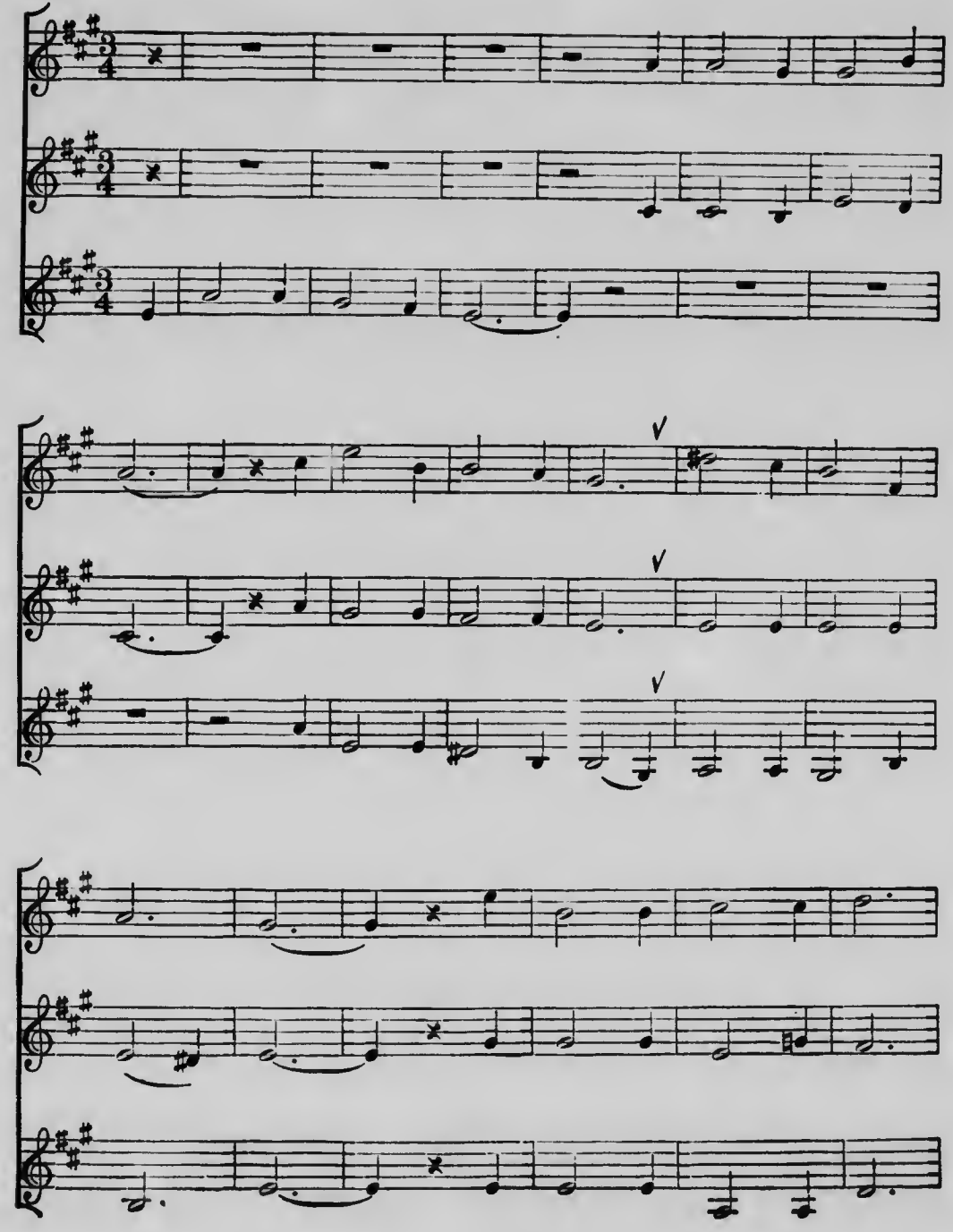


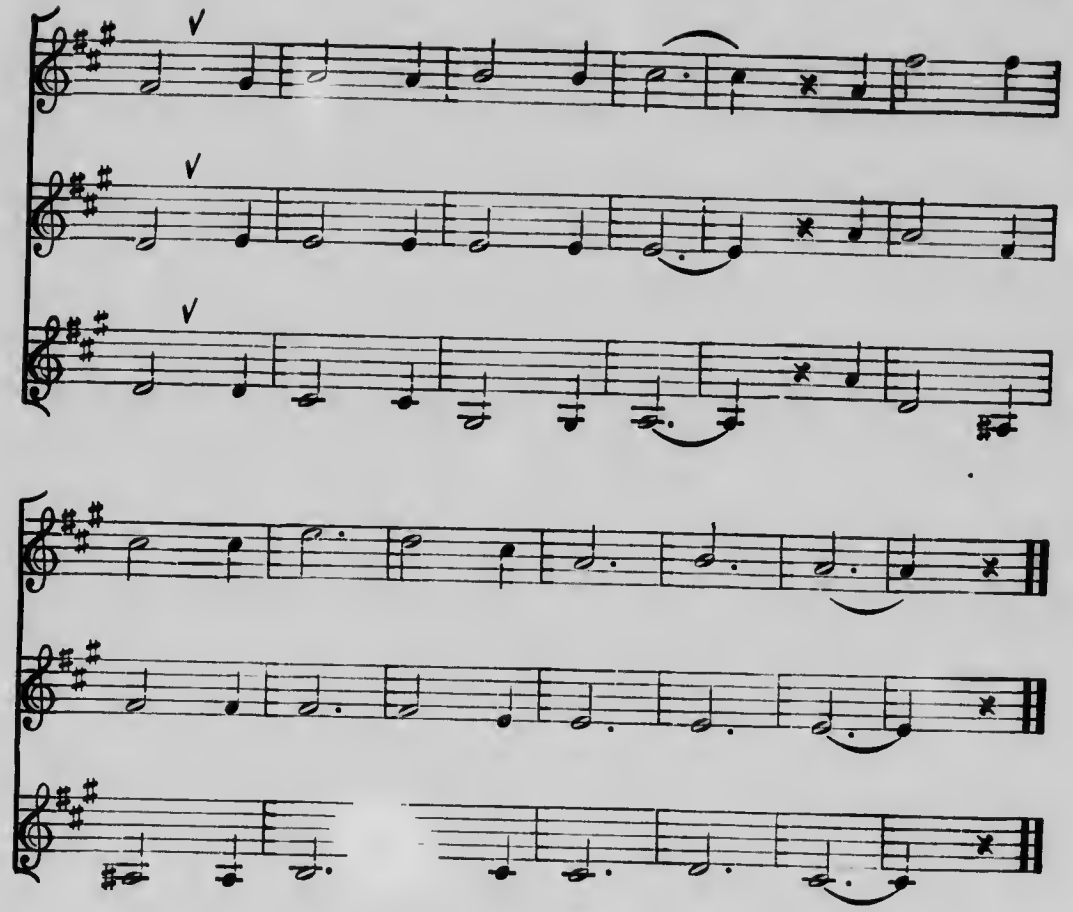
57

GERMAN MELODY



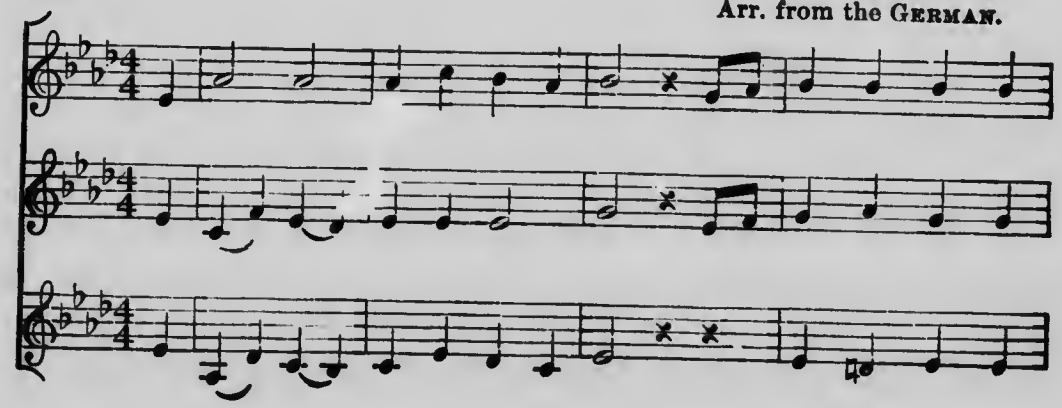
58

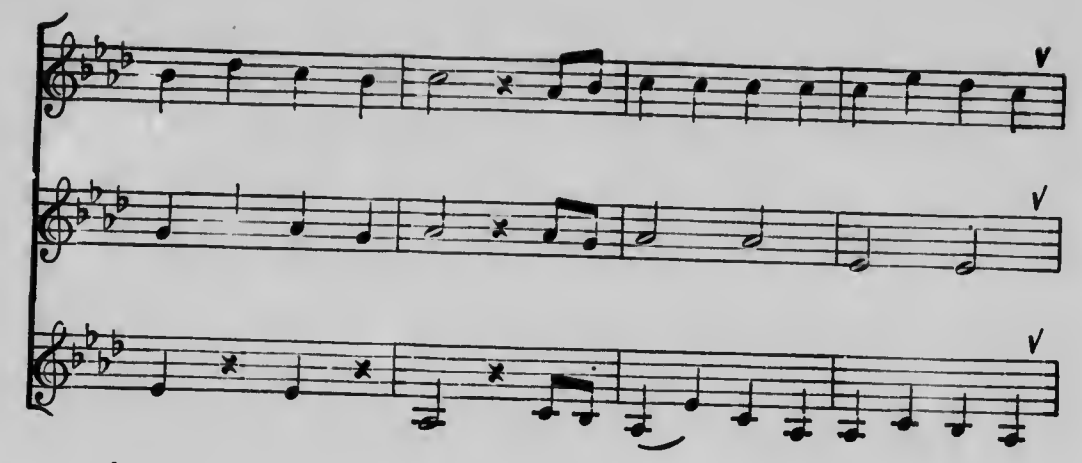


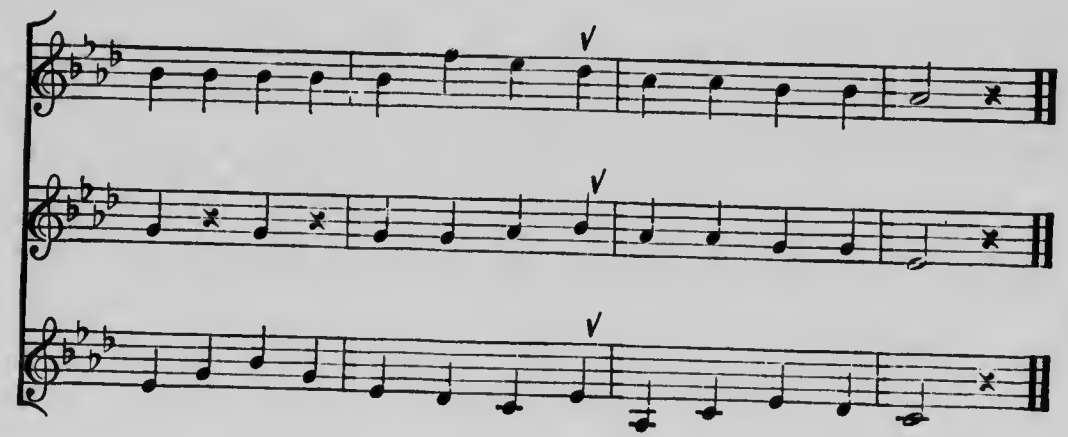


59

Arr. from the GERMAN.

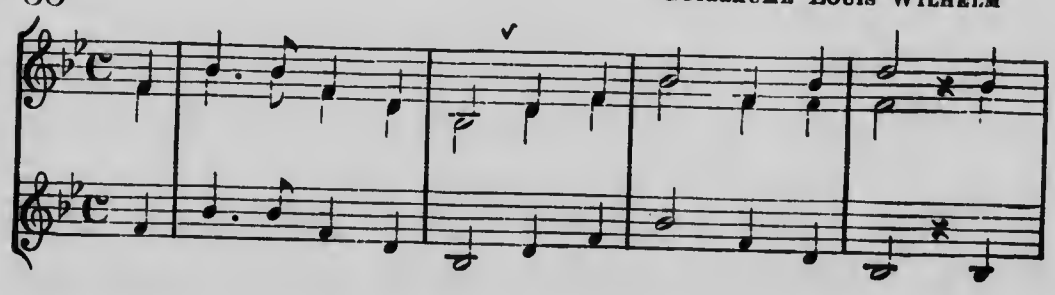


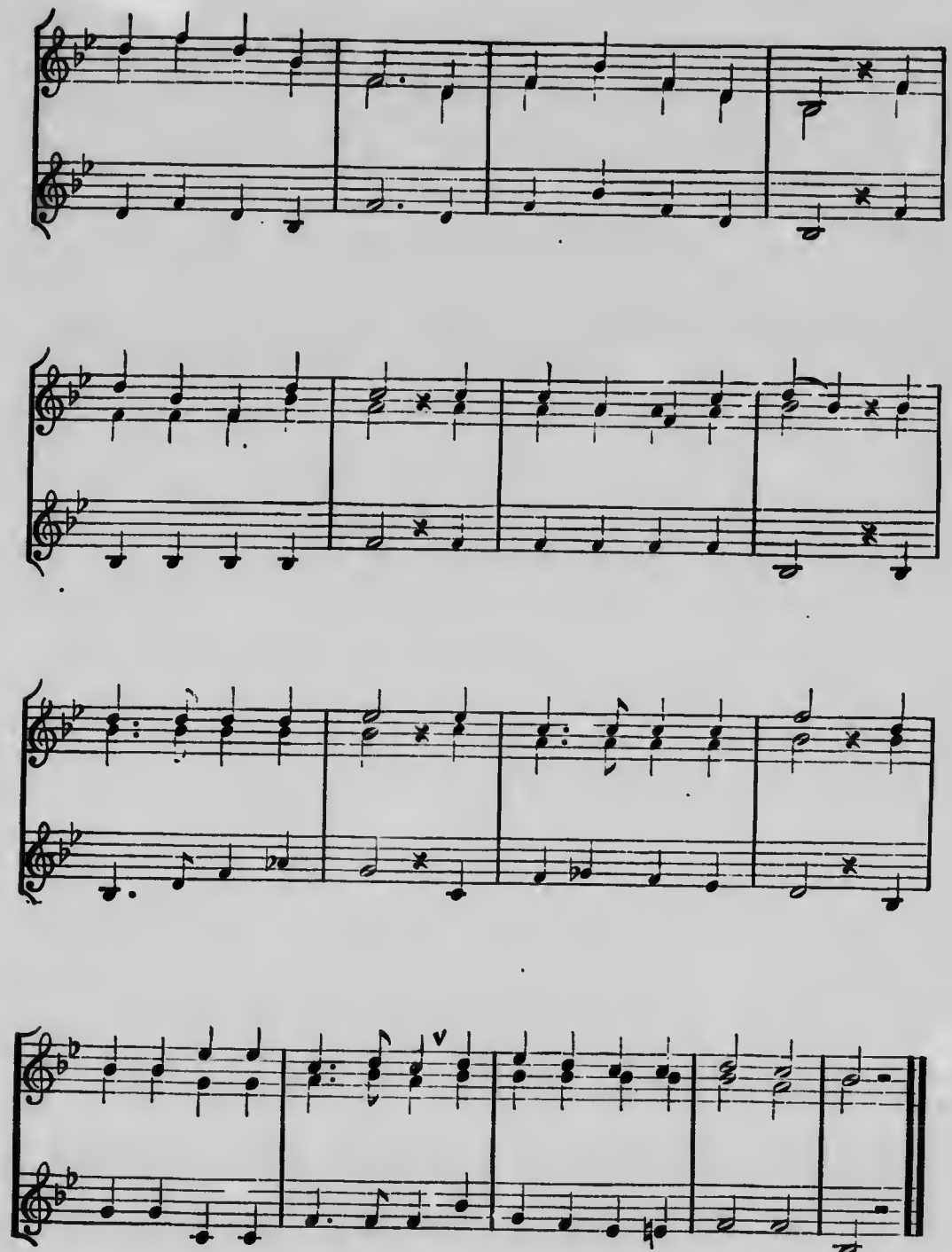




60

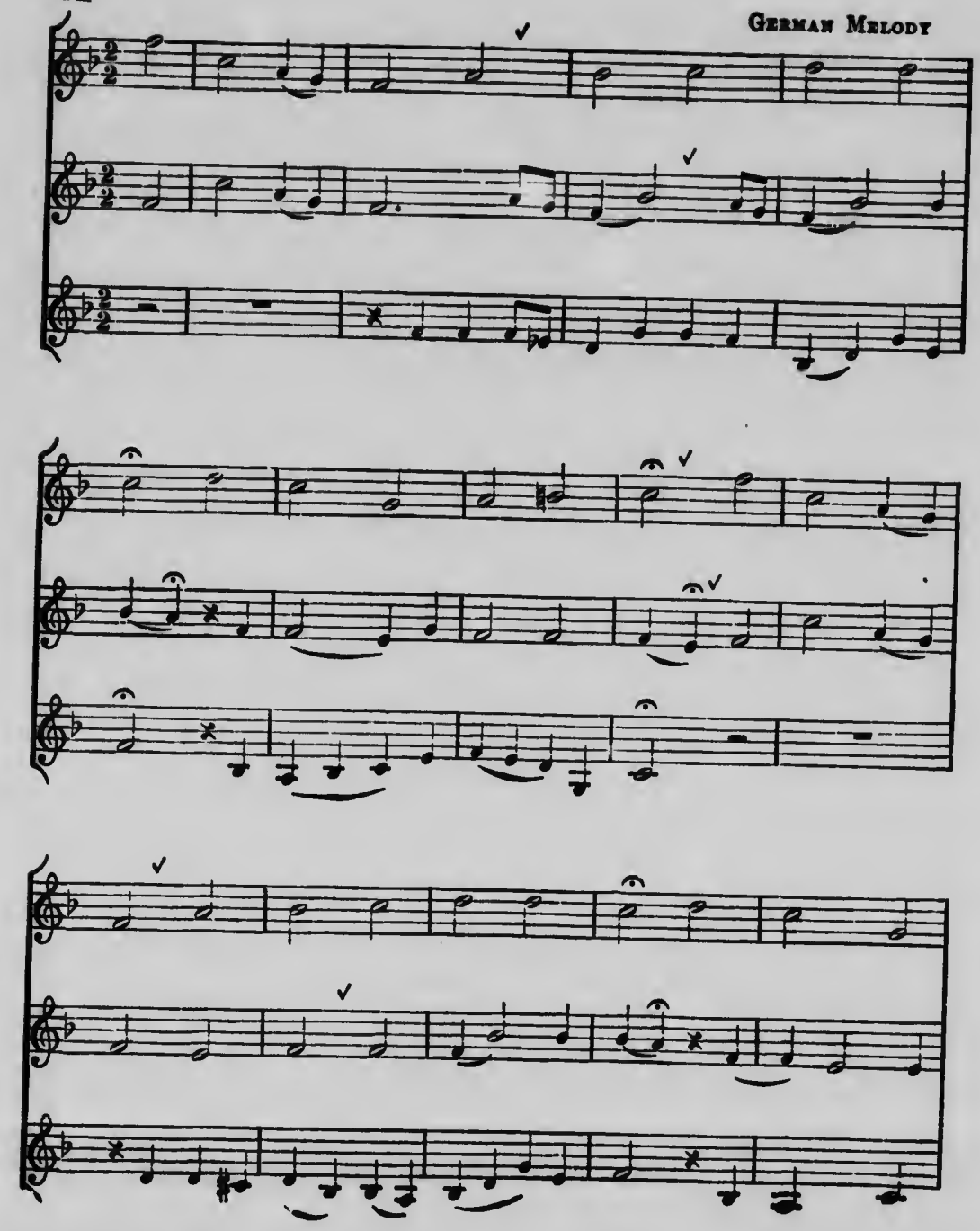
GUILLAUME LOUIS WILHELM

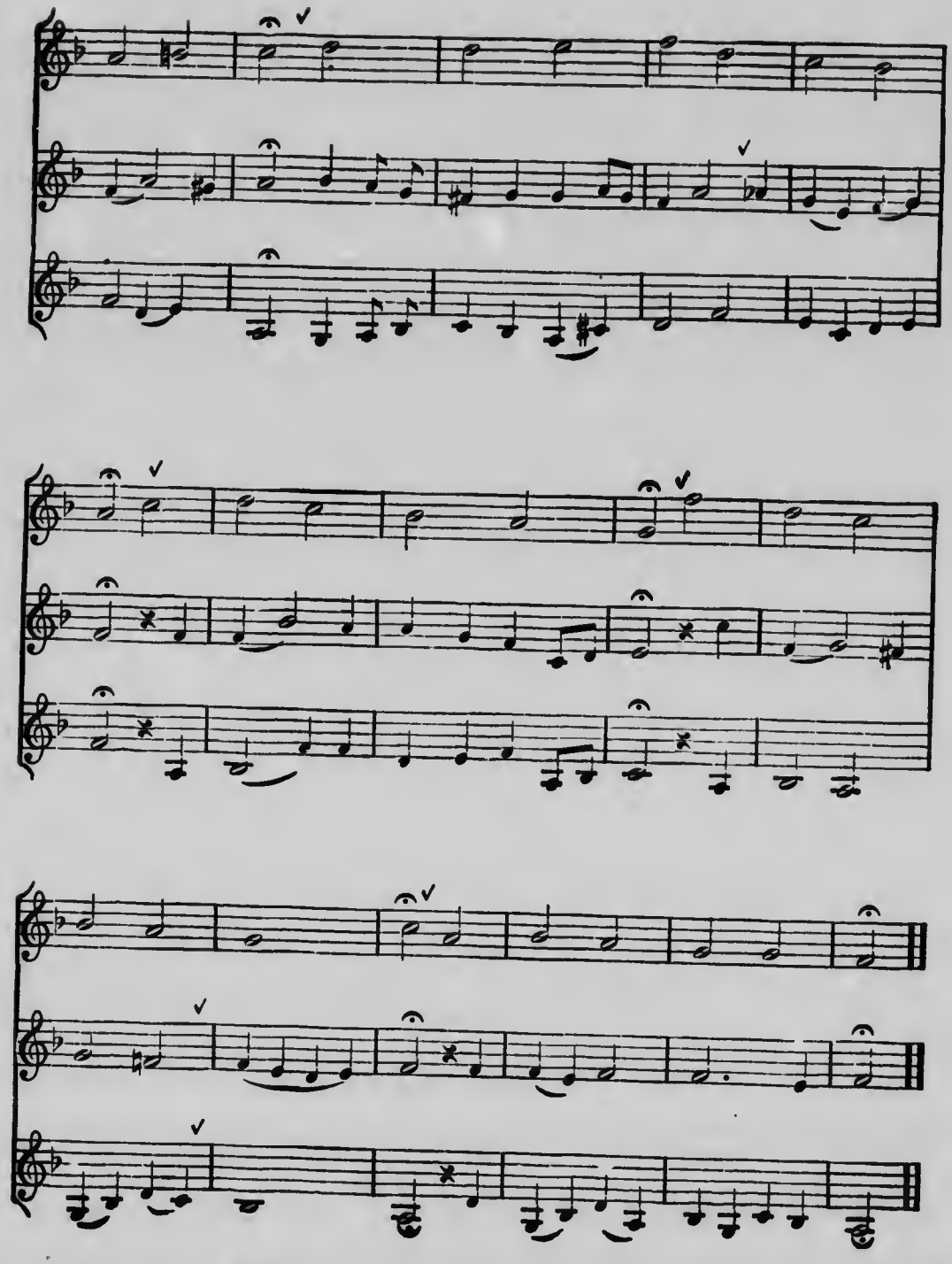




61

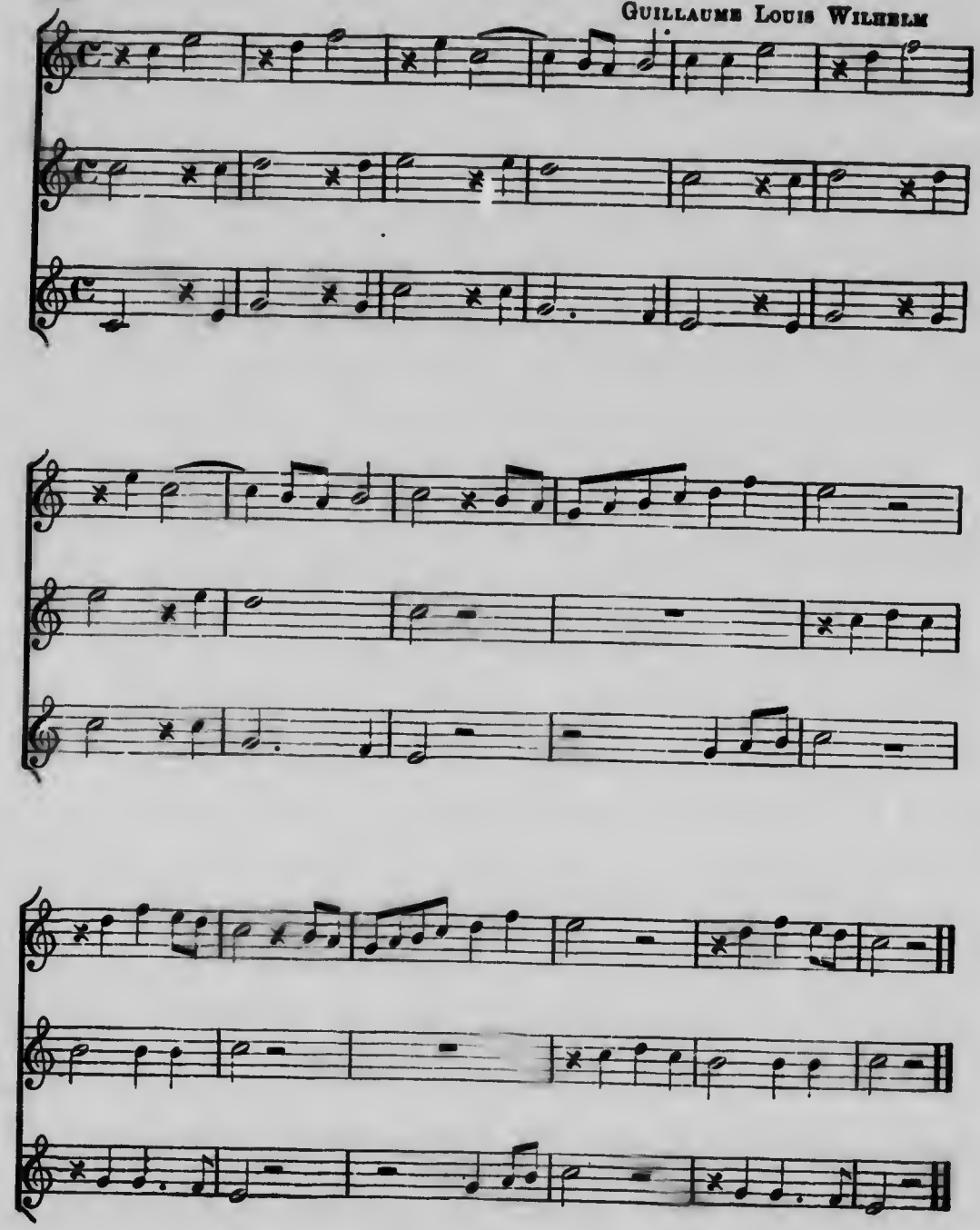
GERMAN MELODY



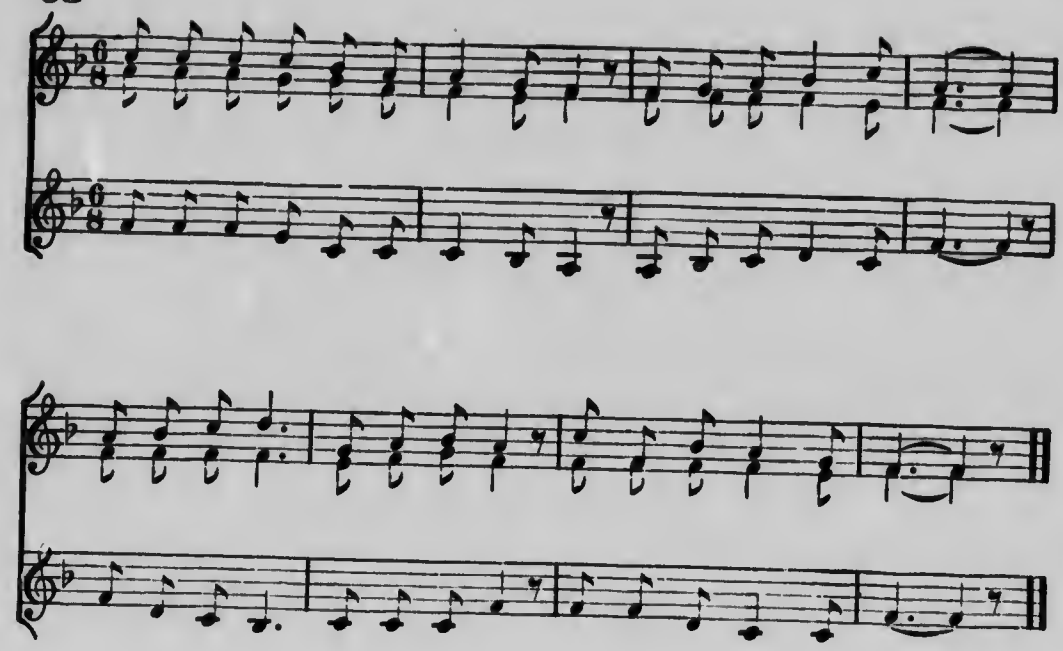


62

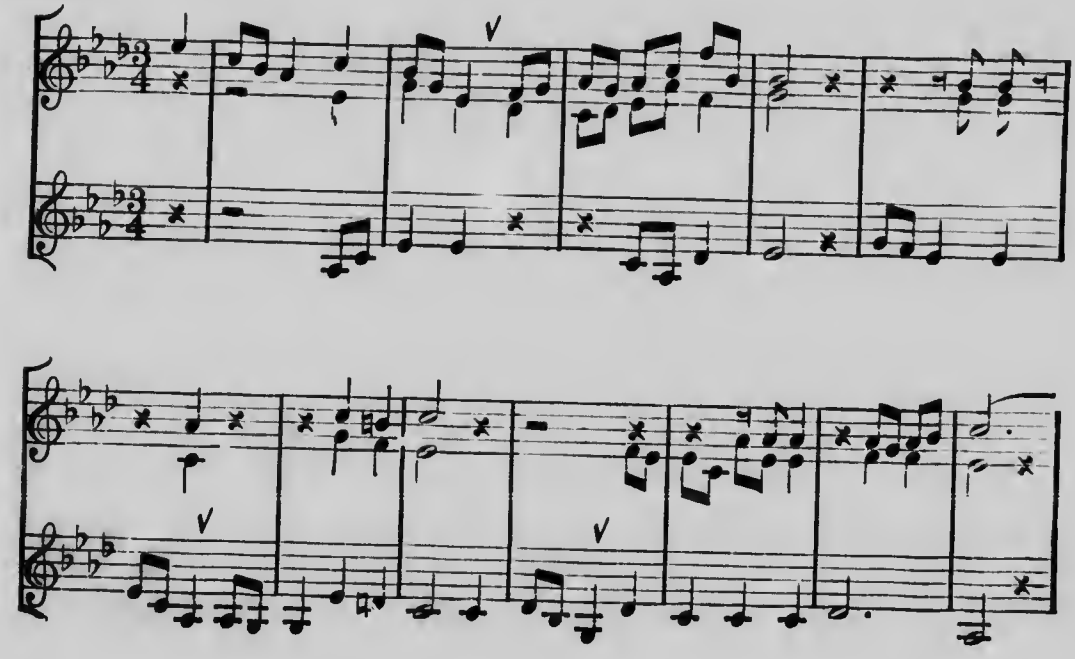
GUILLAUME LOUIS WILHELM

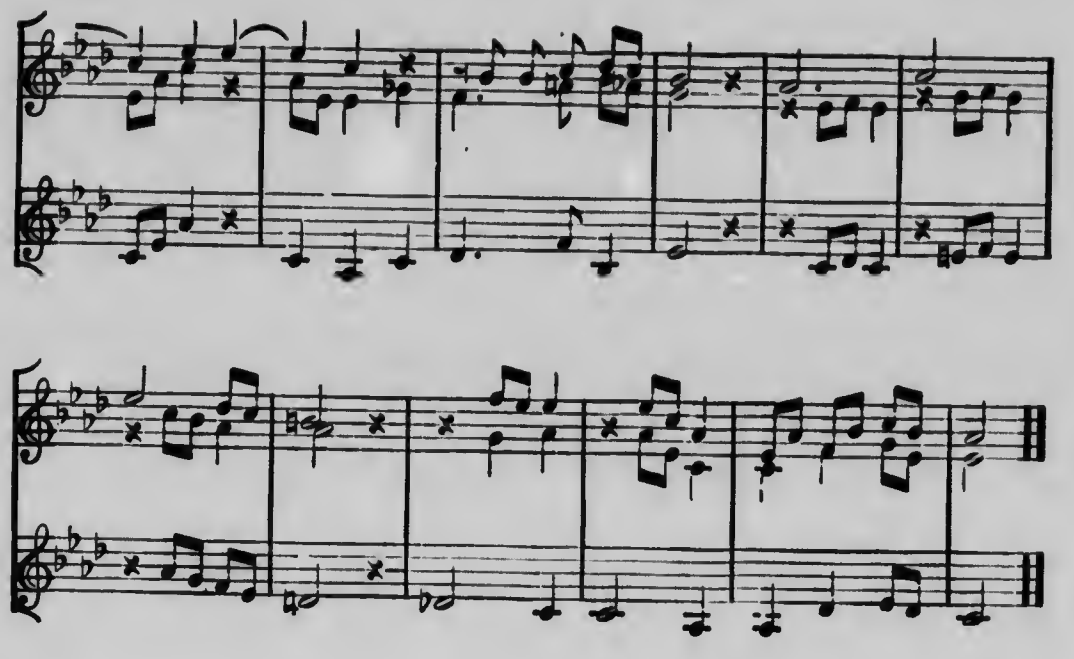


63



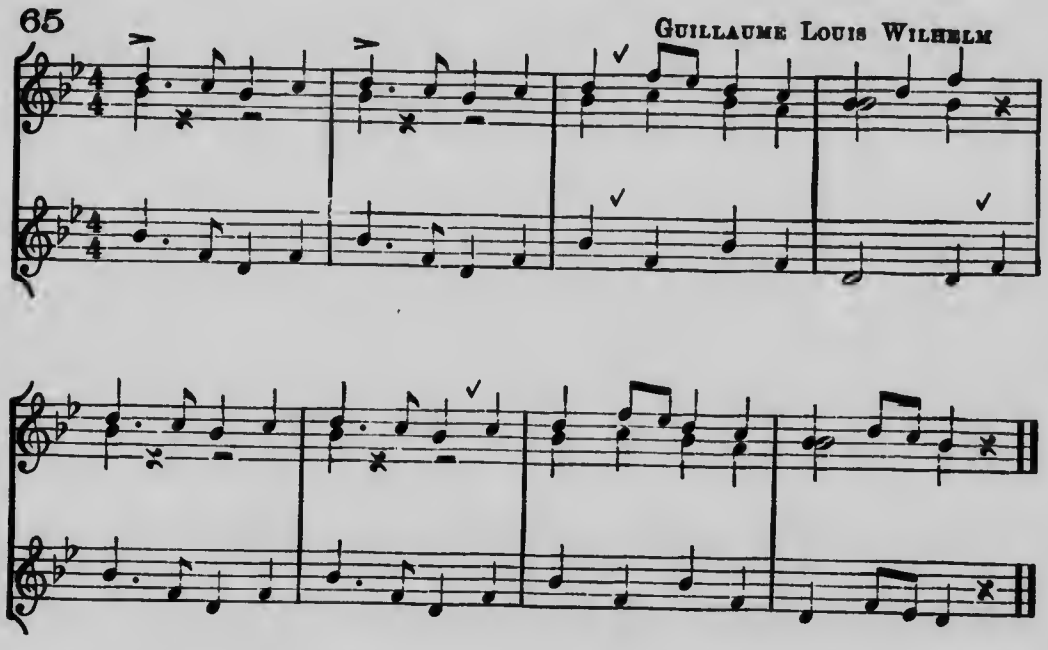
64





65

GUILLAUME LOUIS WILHELM

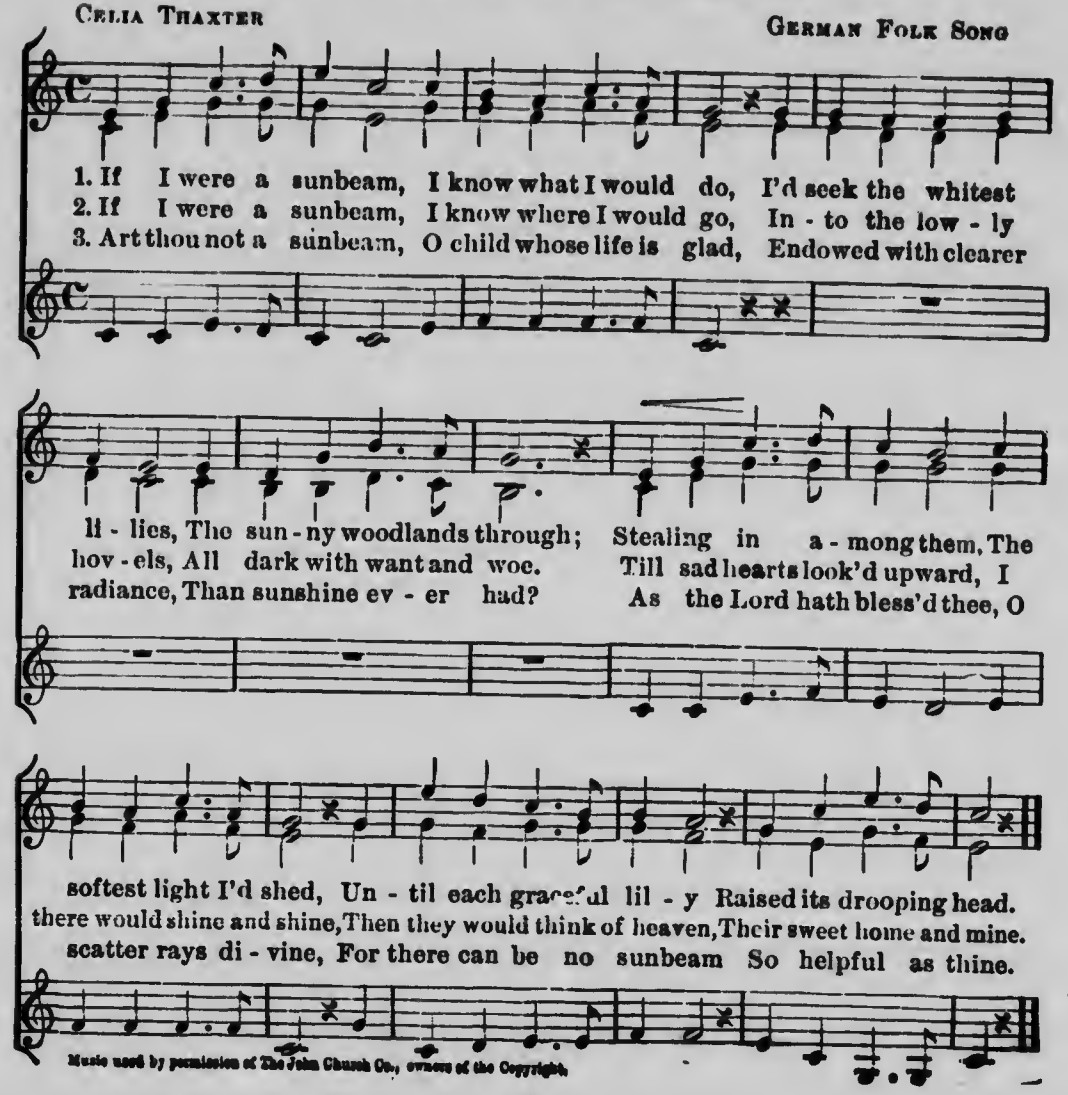


PART SONGS

IF I WERE A SUNBEAM

CELIA THAXTER

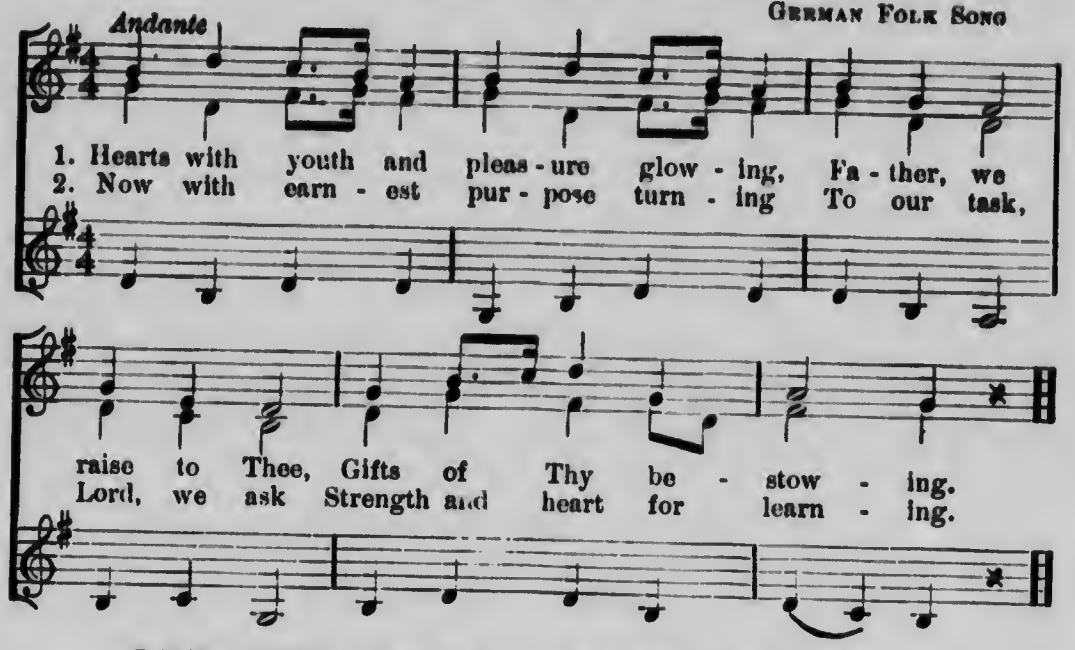
GERMAN FOLK SONG



Music used by permission of The John Church Co., owners of the Copyright.

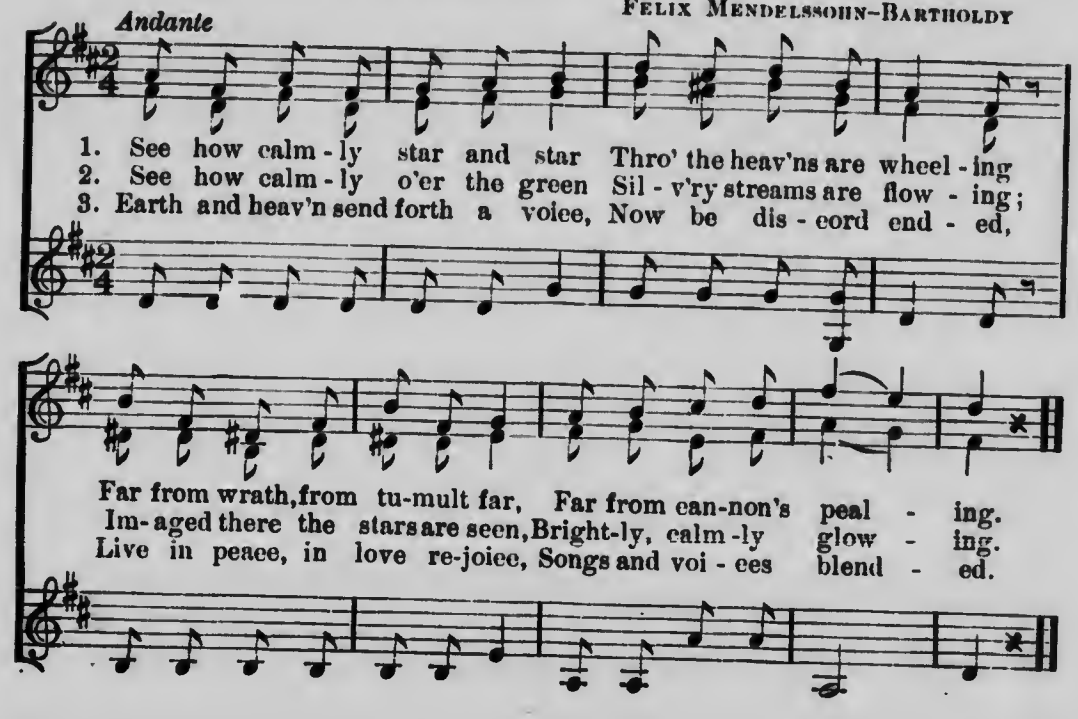
HEARTS WITH YOUTH

GERMAN FOLK SONG



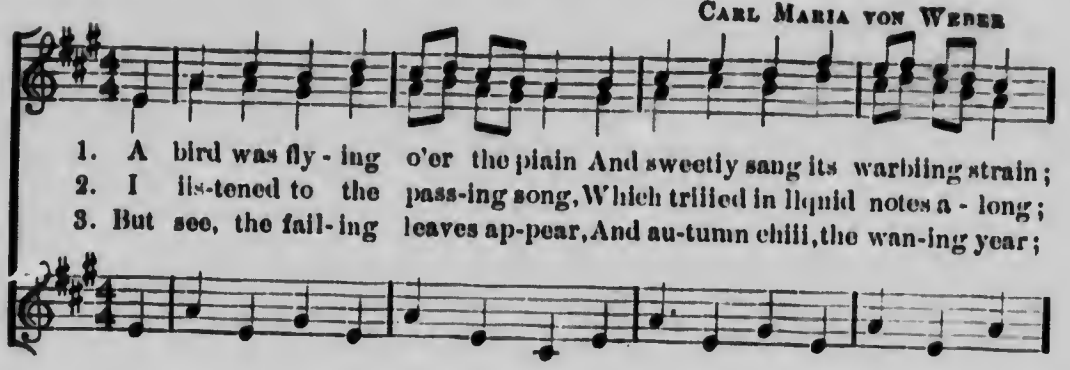
SEE HOW CALMLY STAR AND STAR

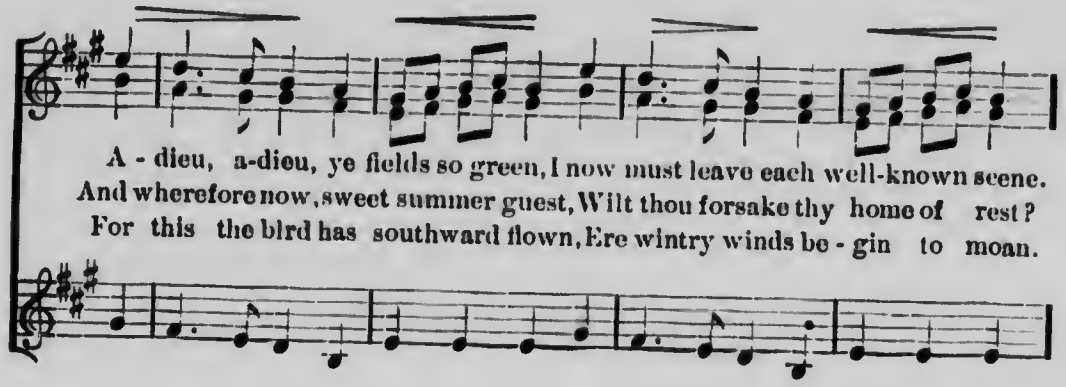
FELIX MENDELSSOHN-BARTHOLDY

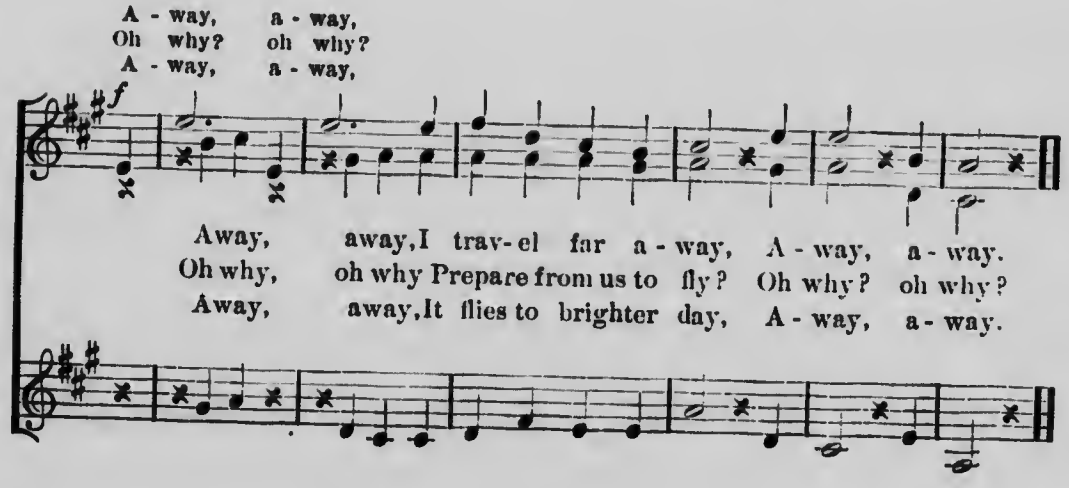


A BIRD WAS FLYING

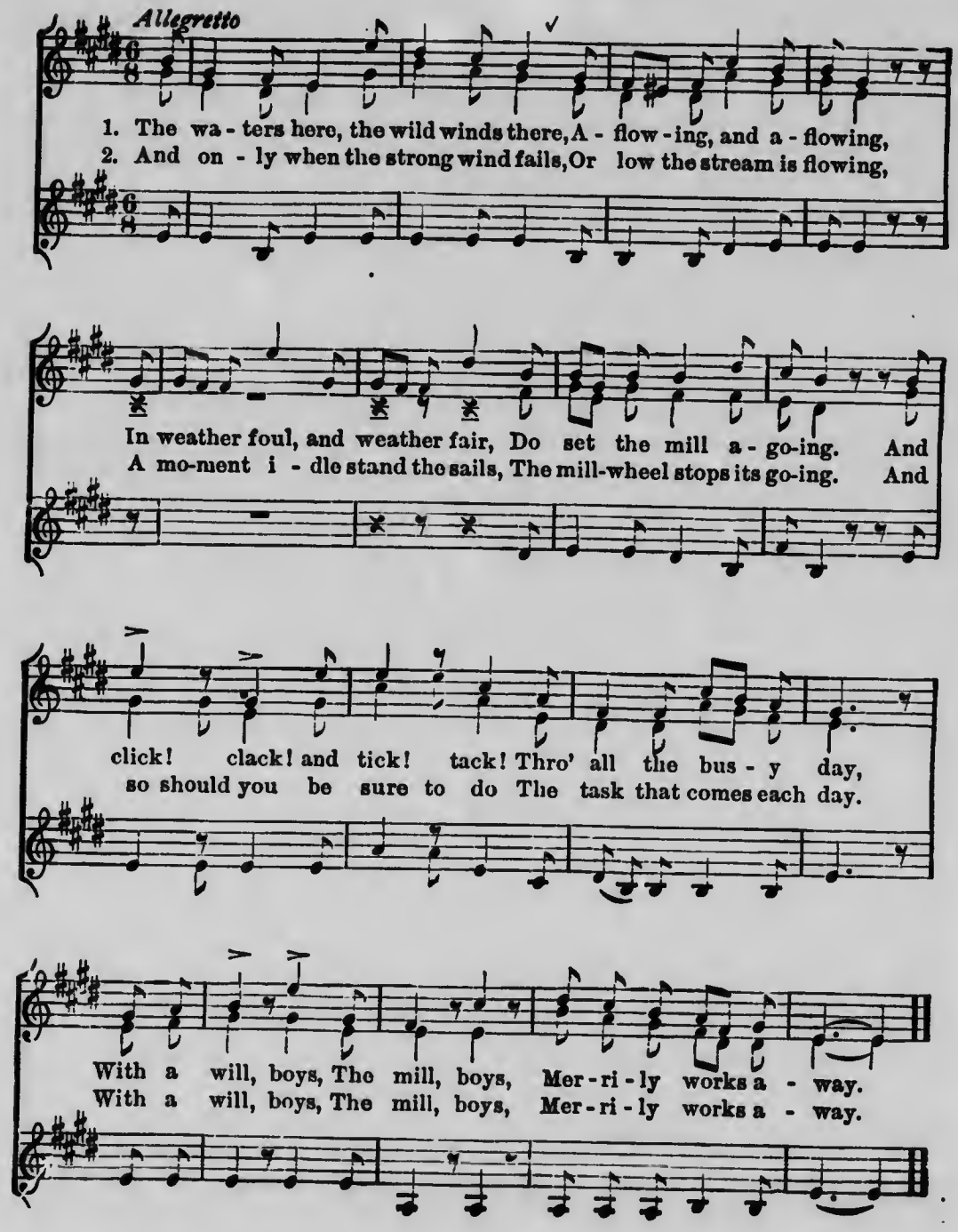
CARL MARIA VON WEBER





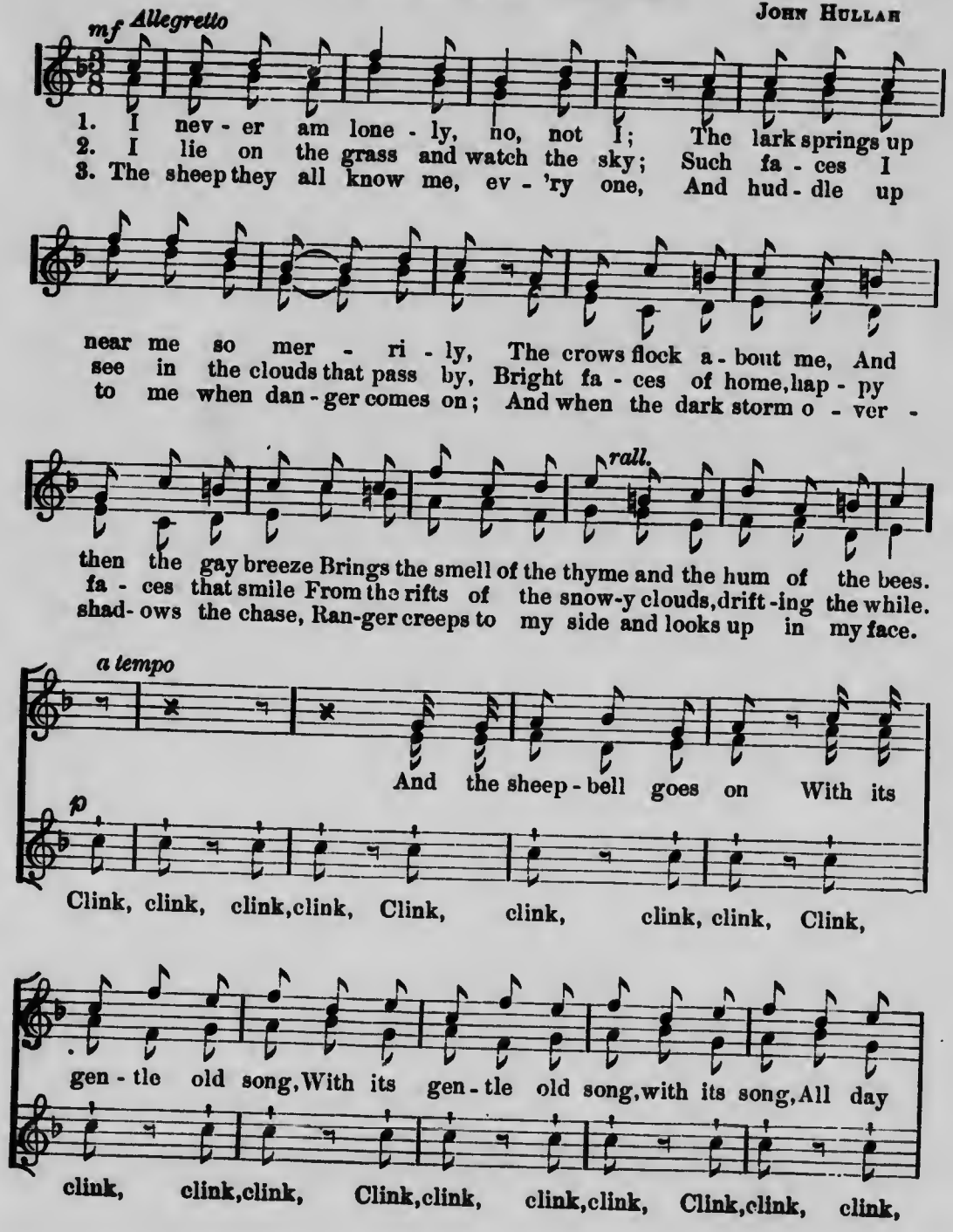


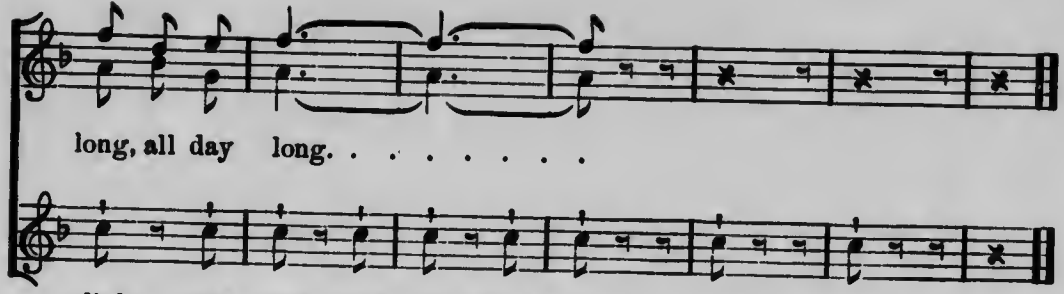
THE WATERS HERE



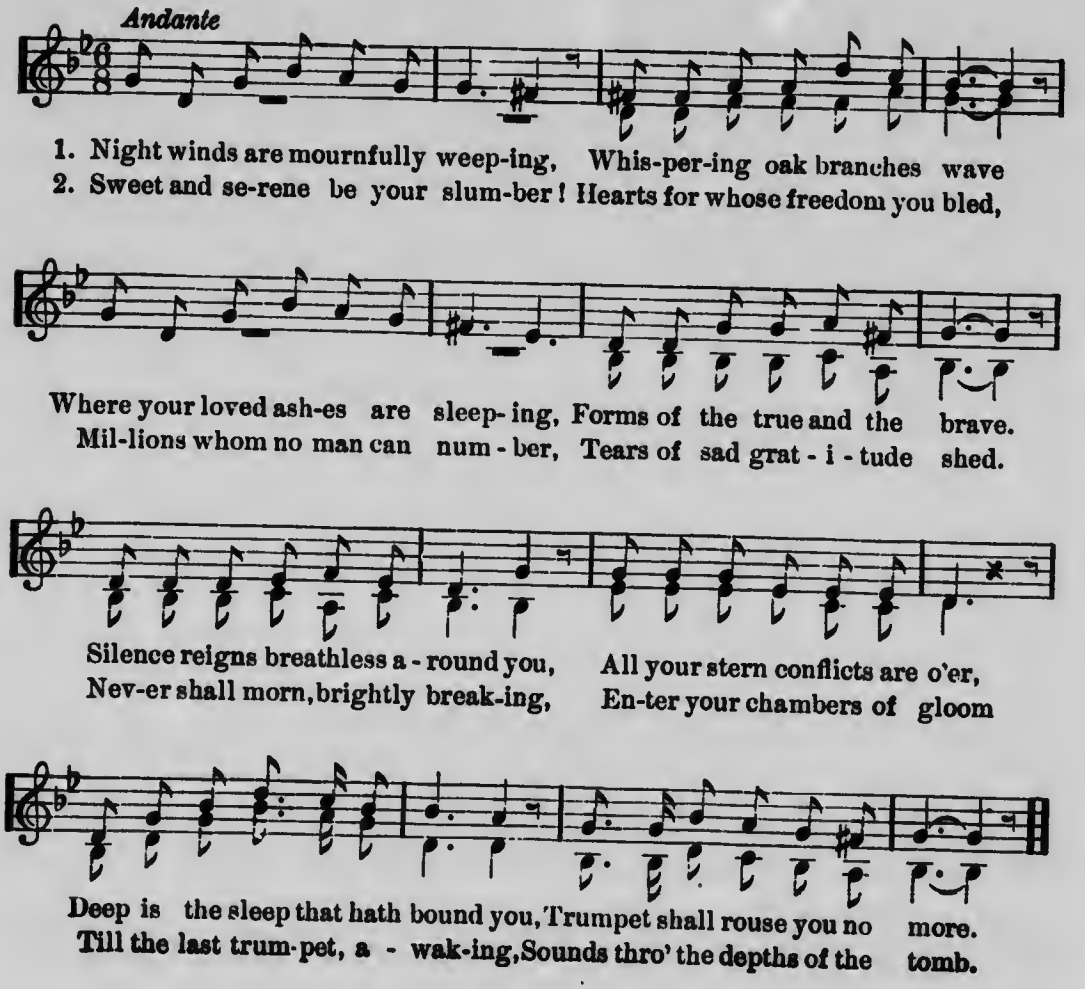
I NEVER AM LONELY

JOHN HULLAH

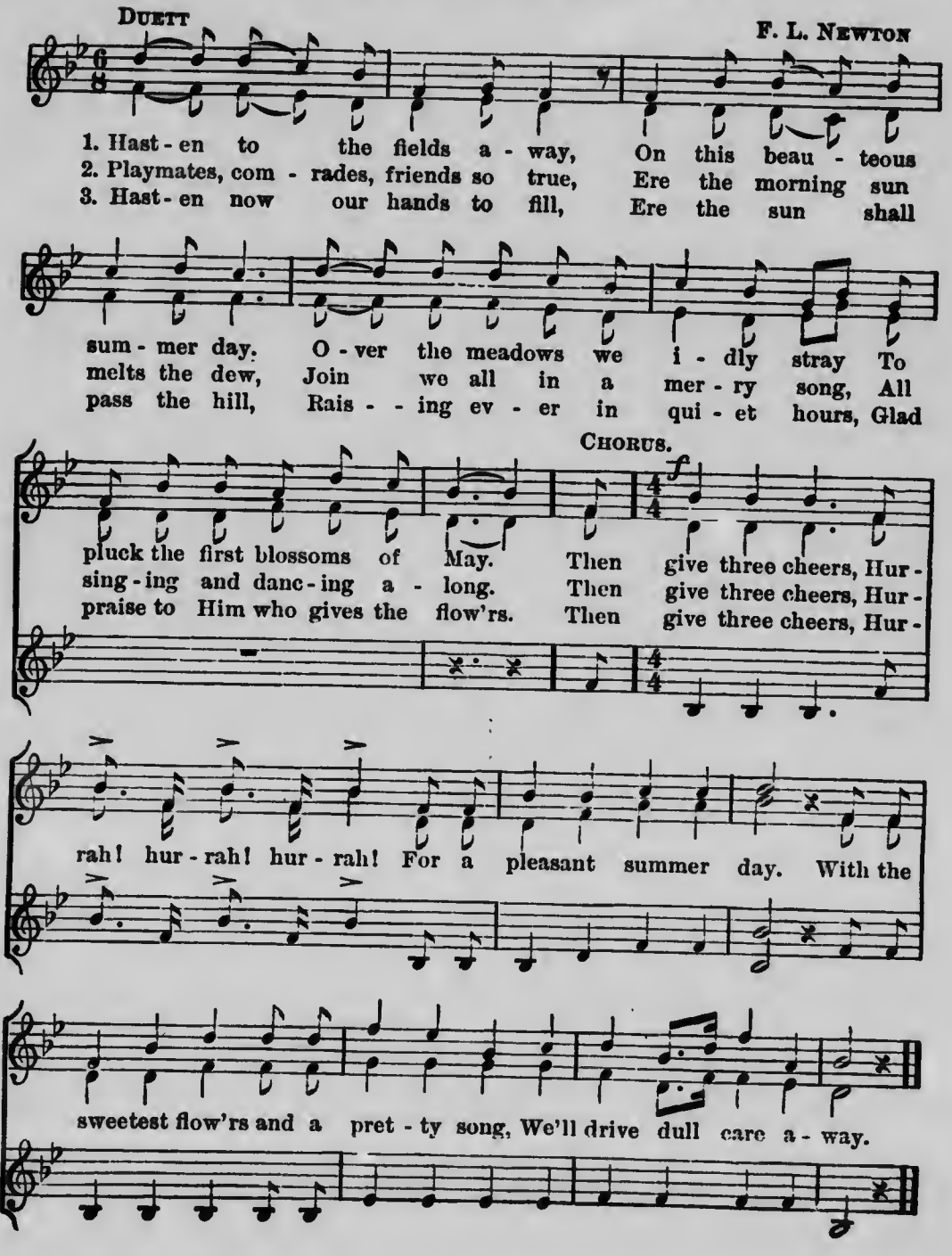



long, all day long. . . . . .
clink, clink, clink, clink, clink, Clink, clink, clink, clink.

NIGHT WINDS

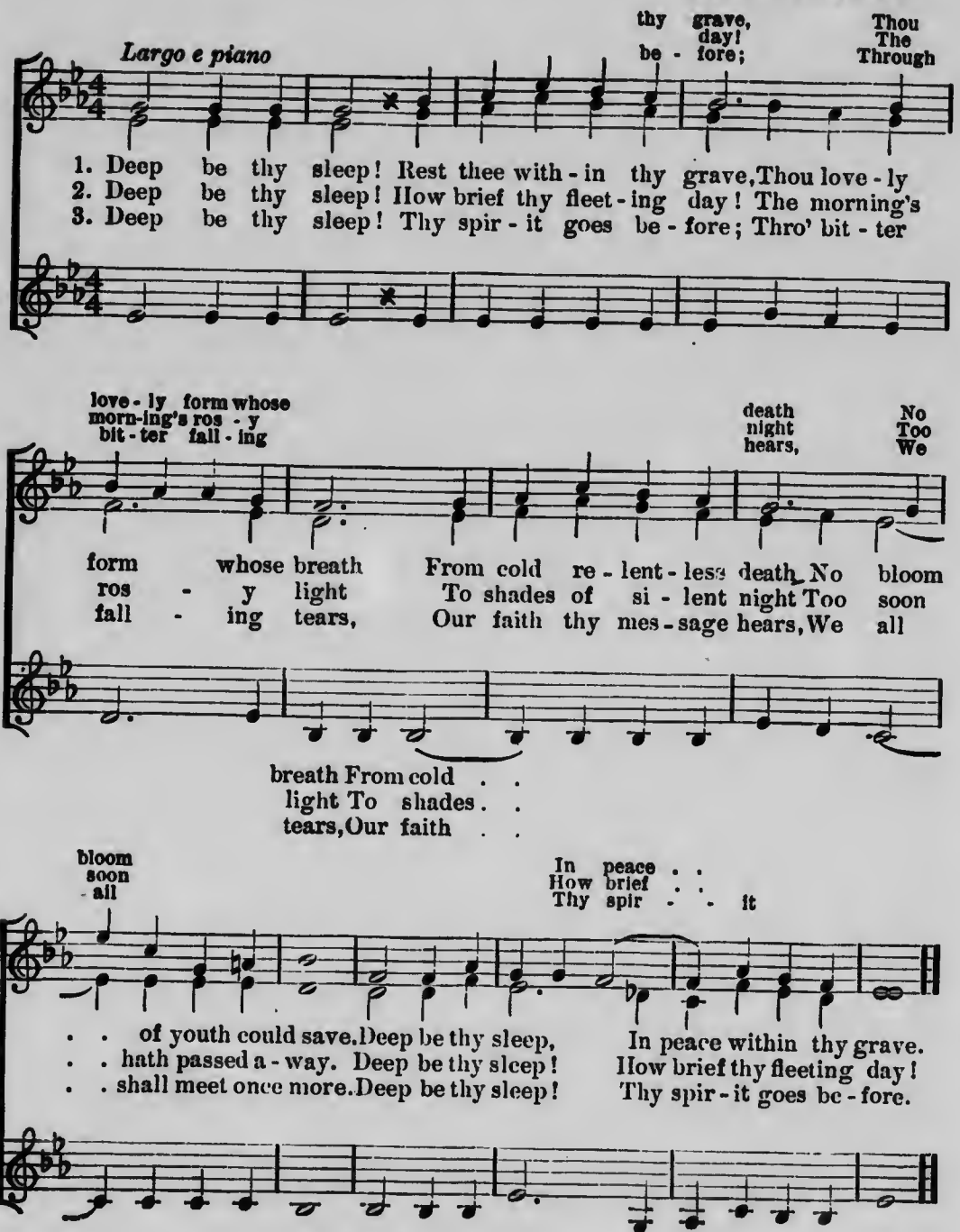

Andante
1. Night winds are mournfully weep-ing, Whis-per-ing oak branches wave
2. Sweet and se-rene be your slum-ber! Hearts for whose freedom you bled,
Where your loved ash-es are sleep-ing, Forms of the true and the brave.
Mil-lions whom no man can num-ber, Tears of sad grat-i-tude shed.
Silence reigns breathless a-round you, All your stern conflicts are o'er,
Nev-er shall morn, brightly break-ing, En-ter your chambers of gloom
Deep is the sleep that hath bound you, Trumpet shall rouse you no more.
Till the last trum-pet, a-wak-ing, Sounds thro' the depths of the tomb.

HASTEN TO THE FIELDS

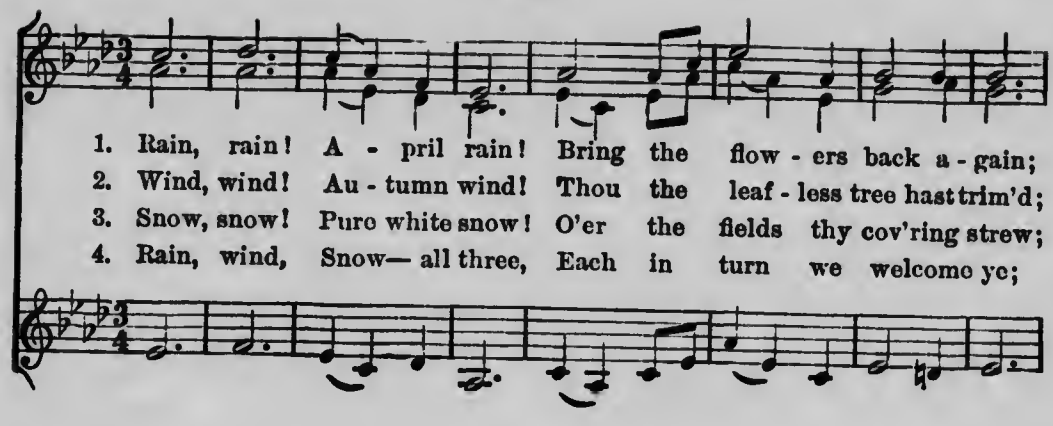


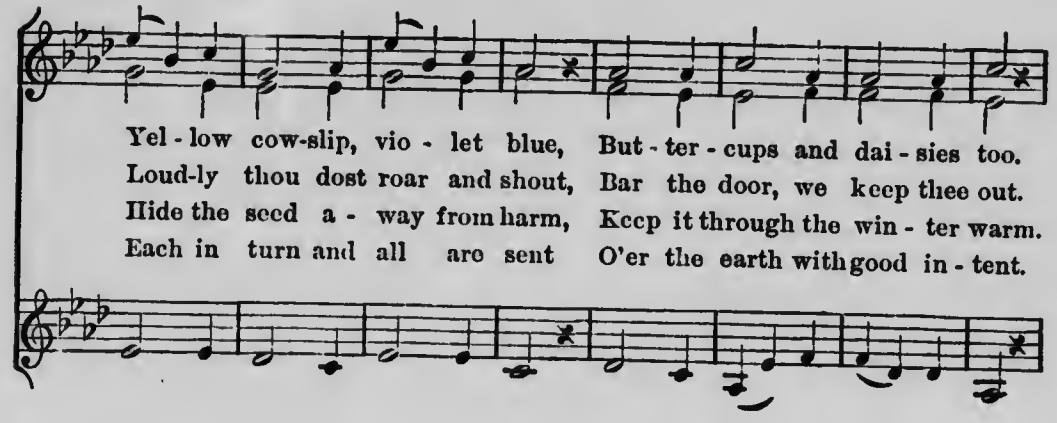
DEEP BE THY SLEEP

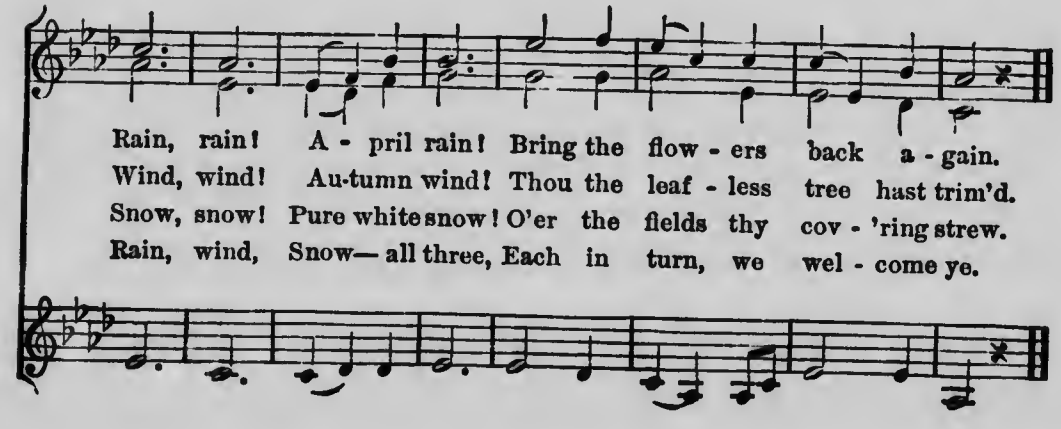
GERMAN FOLK SONG



RAIN

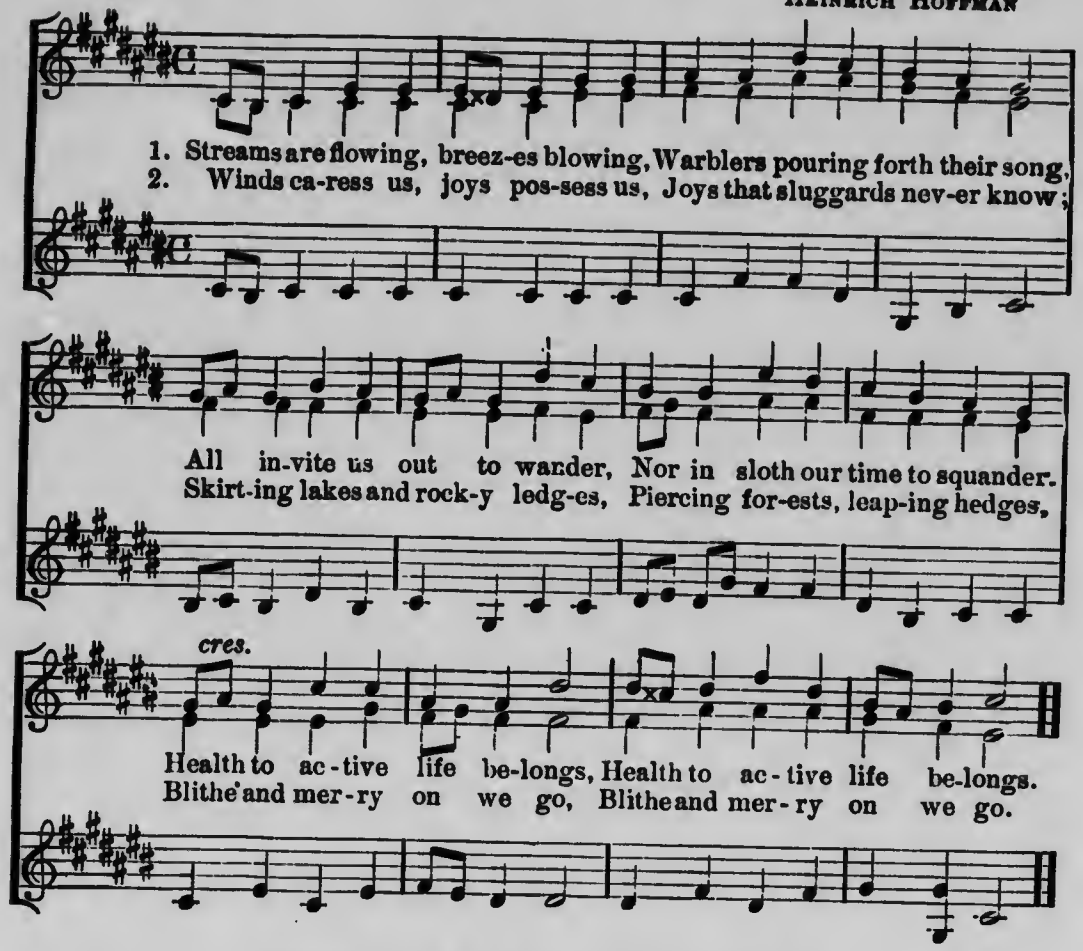

1. Rain, rain! A - pril rain! Bring the flow - ers back a - gain;
2. Wind, wind! Au - tumn wind! Thou the leaf - less tree hast trim'd;
3. Snow, snow! Pure white snow! O'er the fields thy cov'ring strew;
4. Rain, wind, Snow— all three, Each in turn we welcome ye;


Yel - low cow-slip, vio - let blue, But - ter - cups and dai - sies too.
Loud-ly thou dost roar and shout, Bar the door, we keep thee out.
Hide the seed a - way from harm, Keep it through the win - ter warm.
Each in turn and all are sent O'er the earth with good in - tent.


Rain, rain! A - pril rain! Bring the flow - ers back a - gain.
Wind, wind! Au-tumn wind! Thou the leaf - less tree hast trim'd.
Snow, snow! Pure white snow! O'er the fields thy cov - 'ring strew.
Rain, wind, Snow— all three, Each in turn, we wel - come ye.

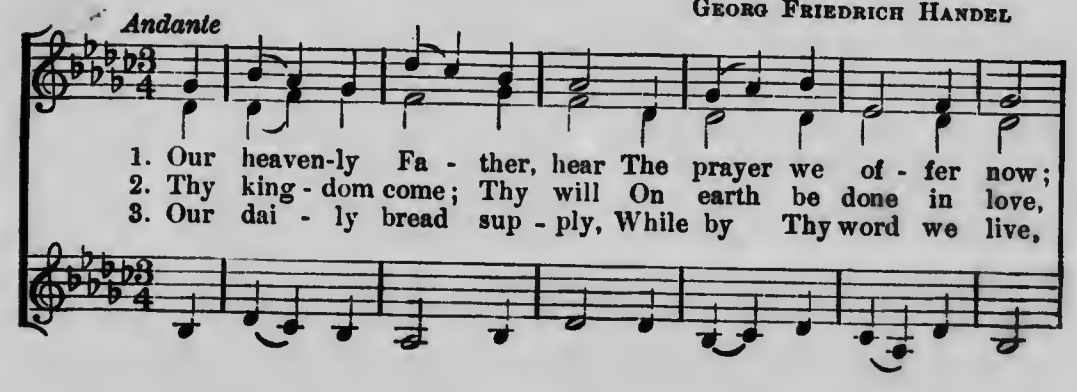
STREAMS ARE FLOWING

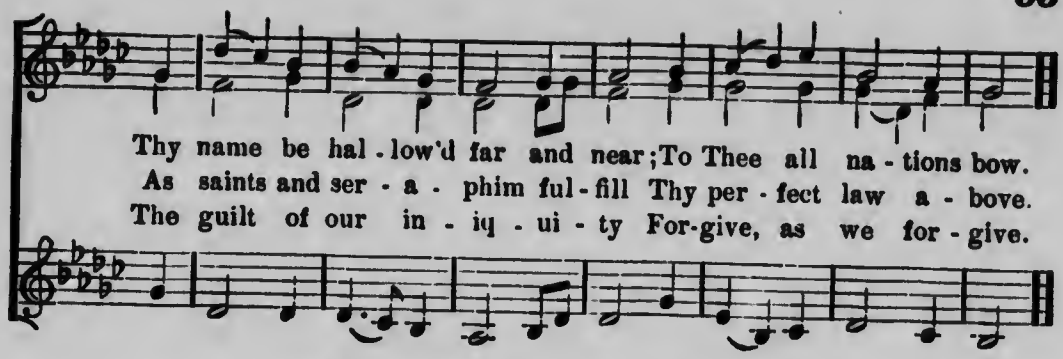
HEINRICH HOFFMAN



OUR HEAVENLY FATHER

GEORG FRIEDRICH HANDEL



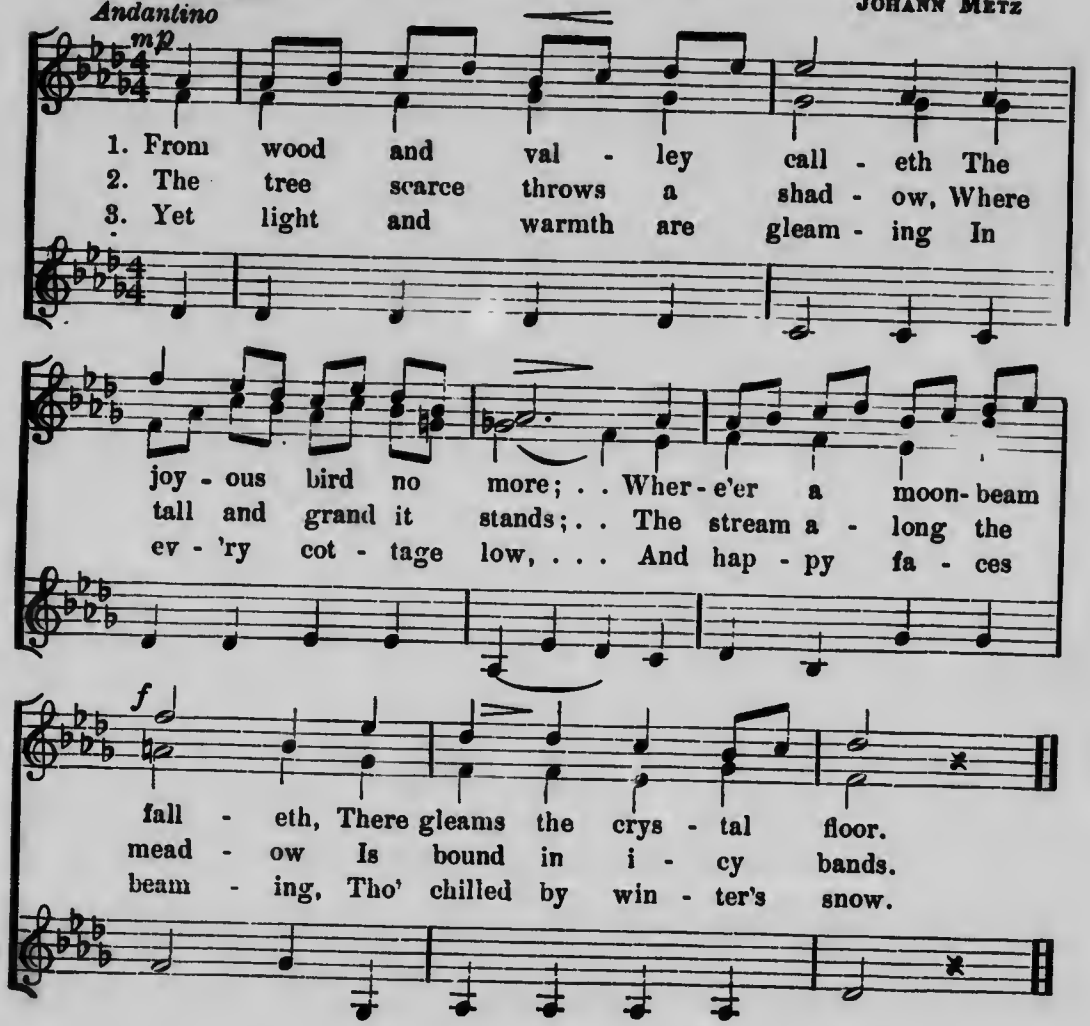


FROM WOOD AND VALLEY

A. J. Foxwell

Andantino

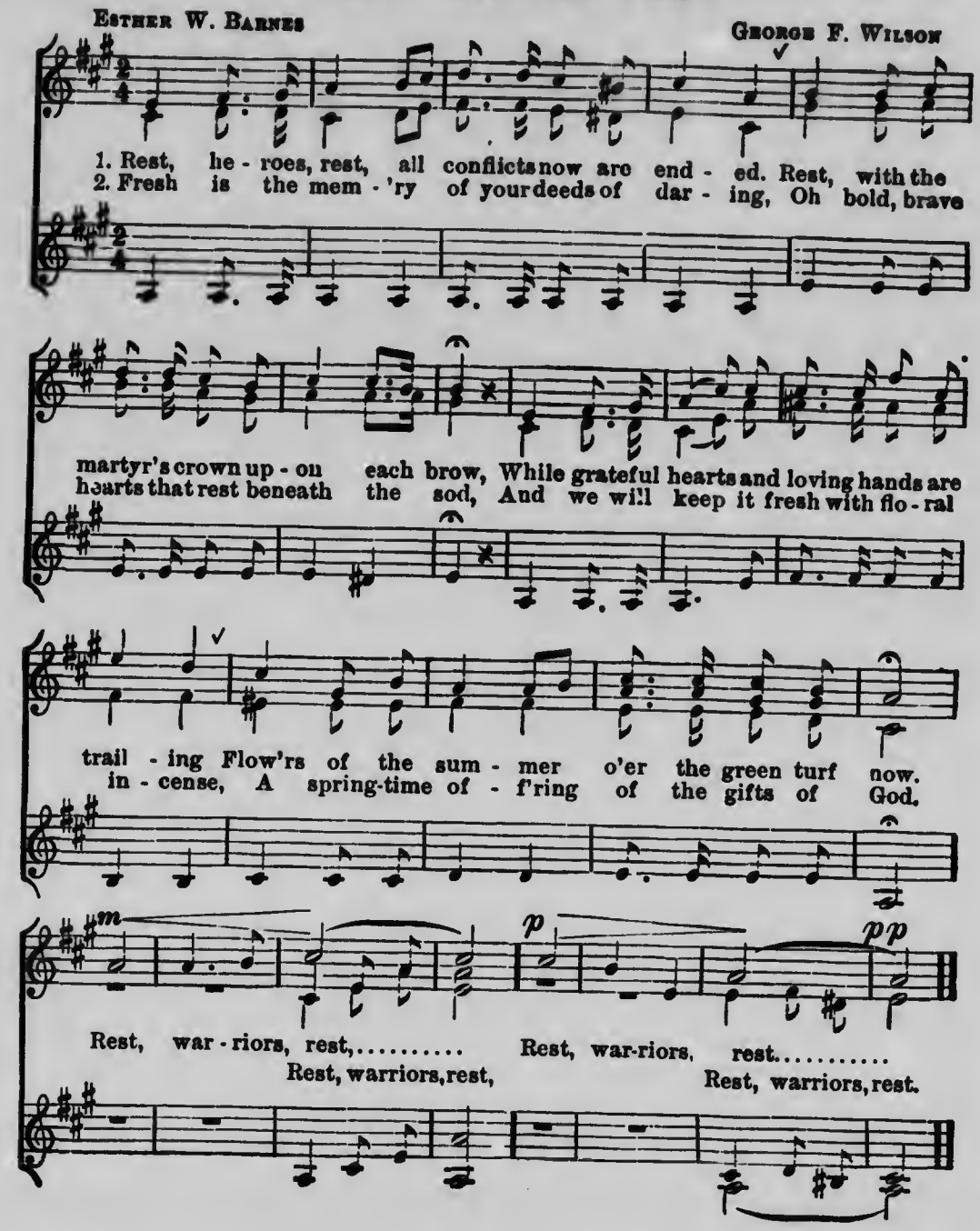
Johann Metz



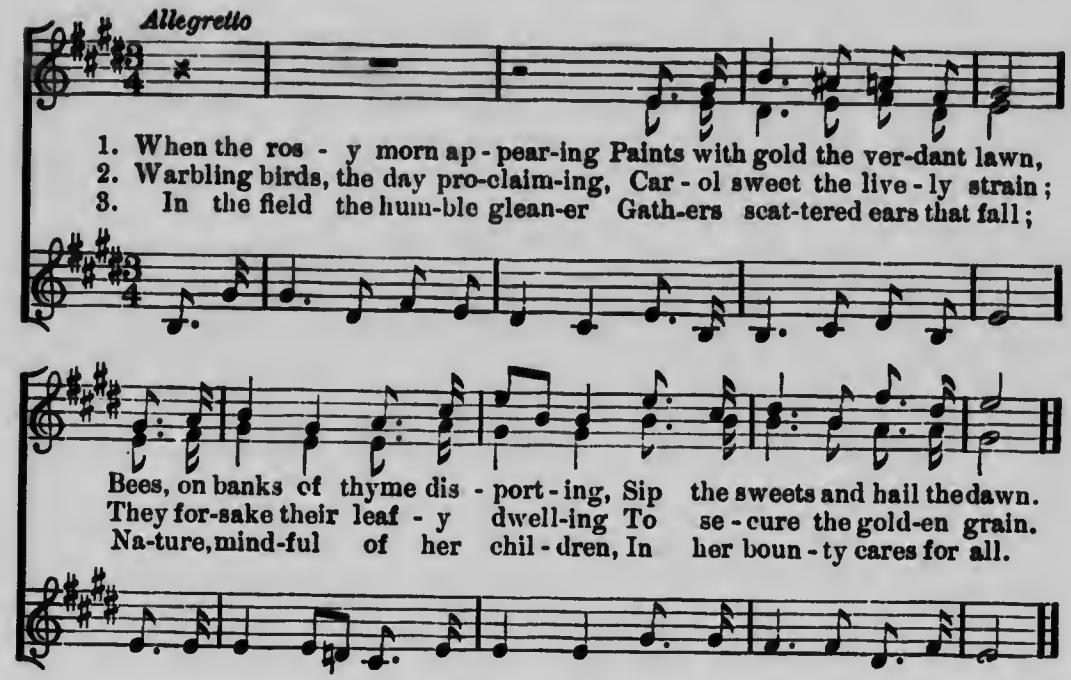
REST HEROES REST

ESTHER W. BARNES

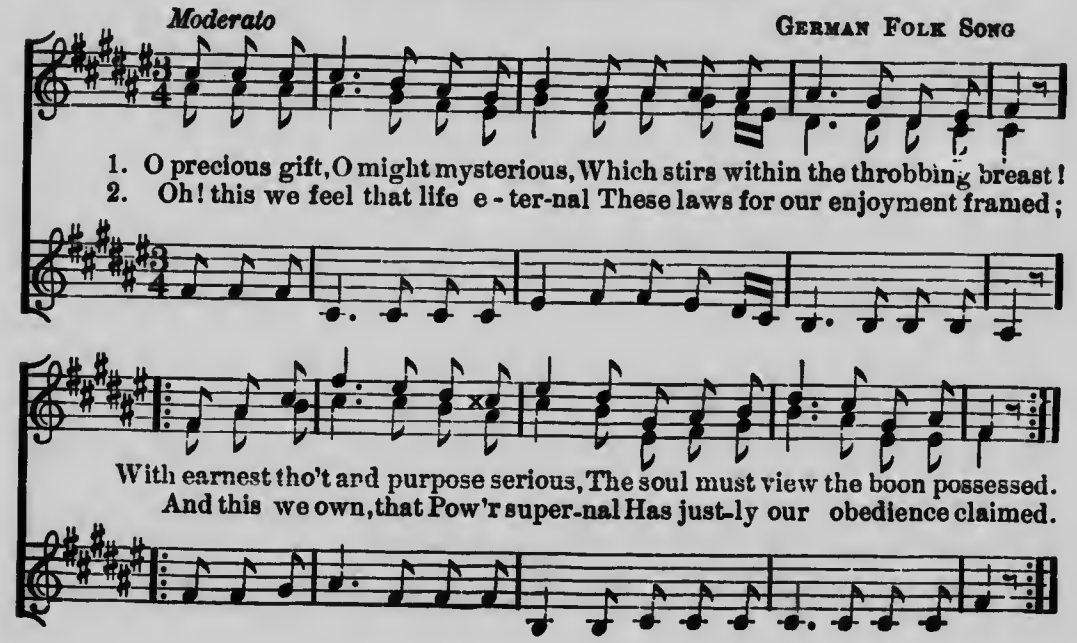
GEORGE F. WILSON



WHEN THE ROSY MORN

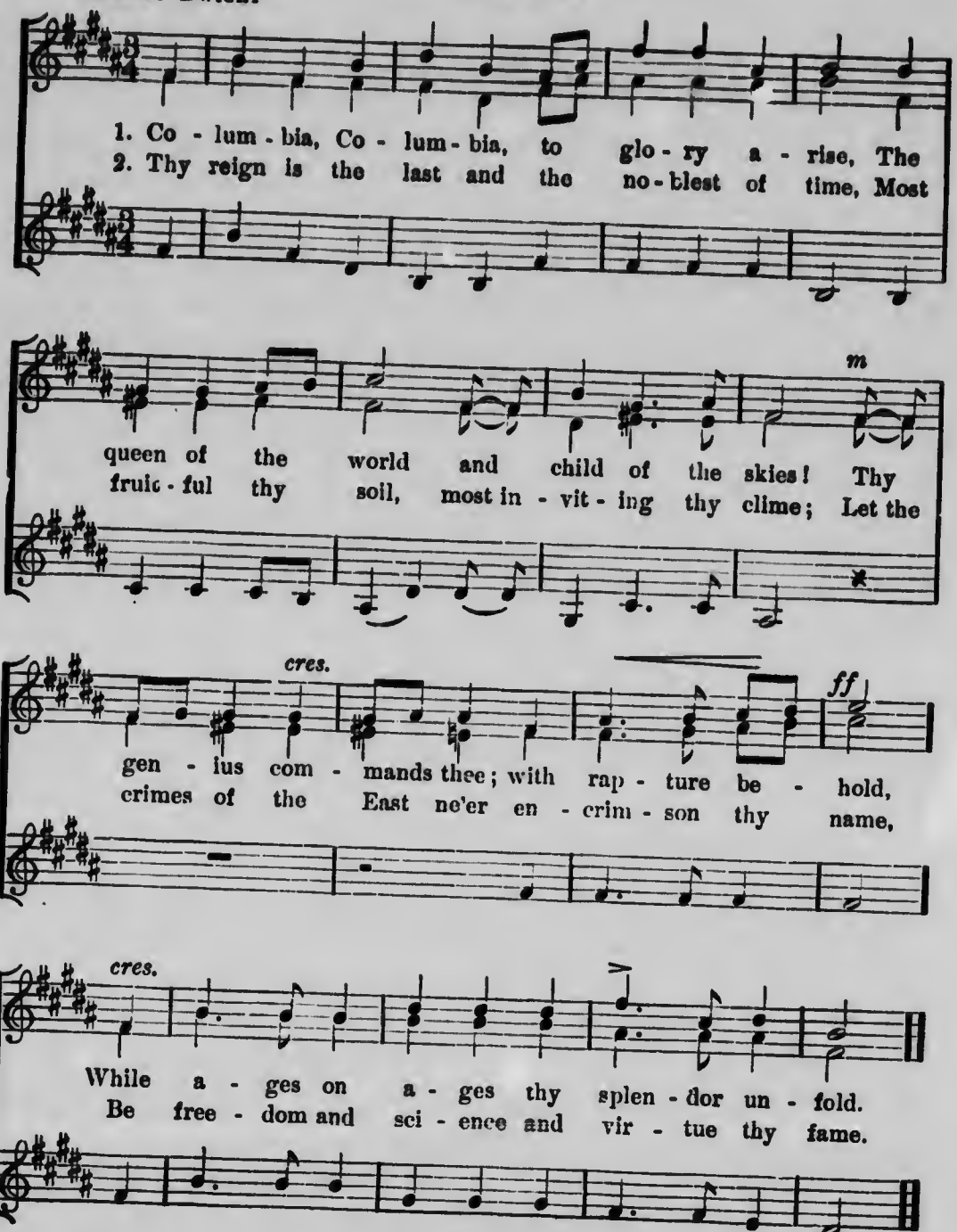


O PRECIOUS GIFT

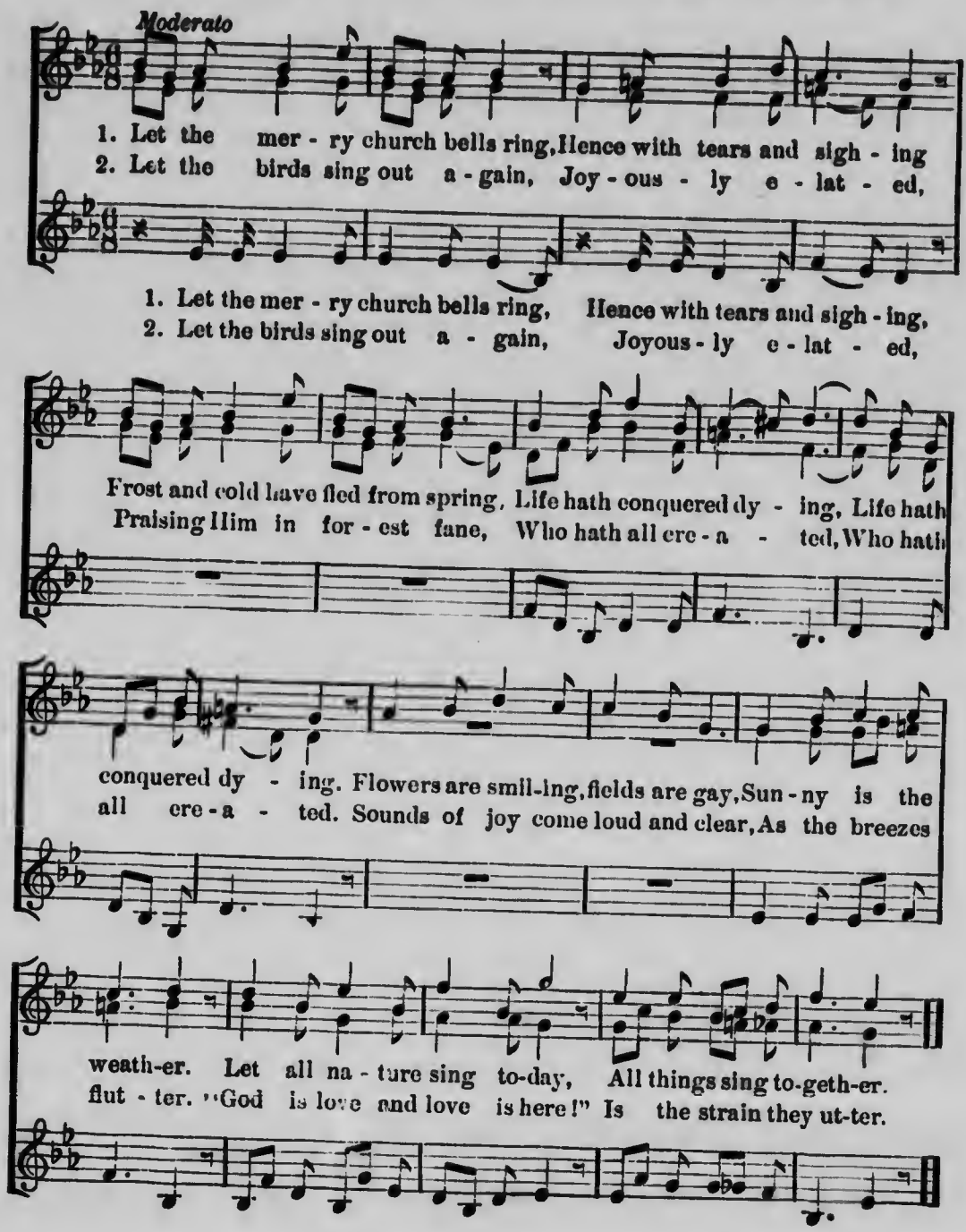


COLUMBIA

TIMOTHY DWIGHT

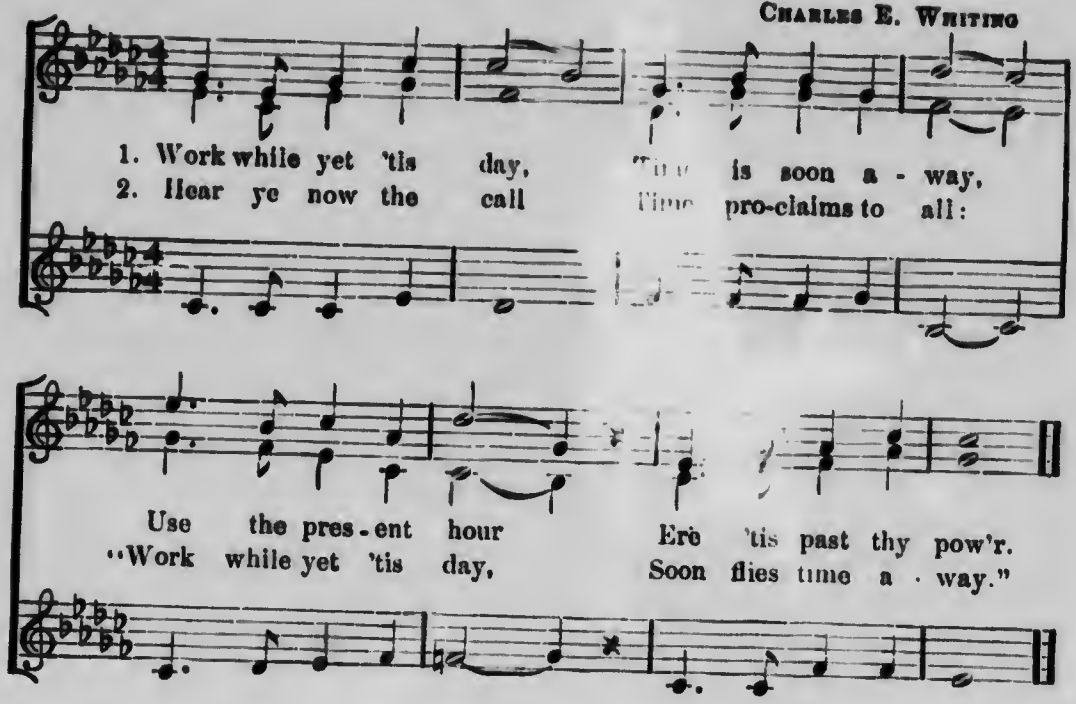


LET THE MERRY CHURCH BELLS RING



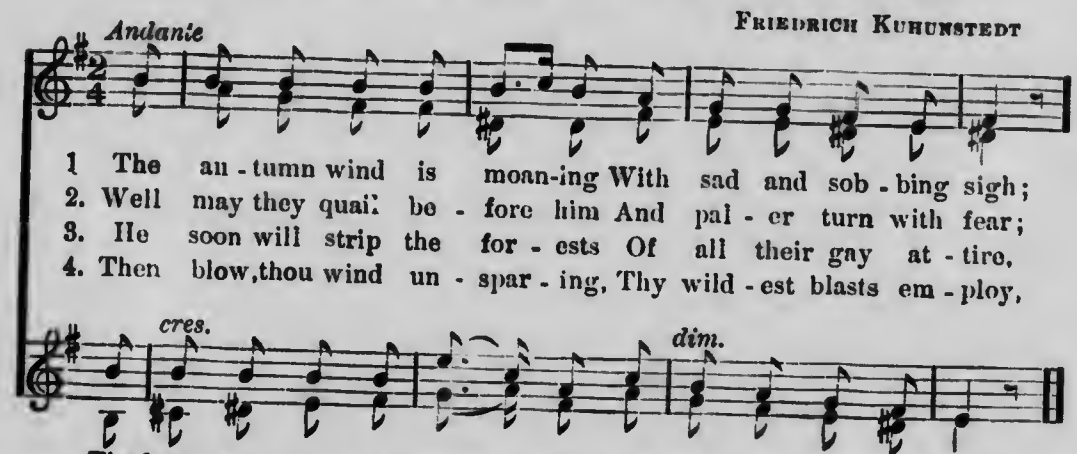
WORK WHILE YET 'TIS DAY

CHARLES E. WHITING



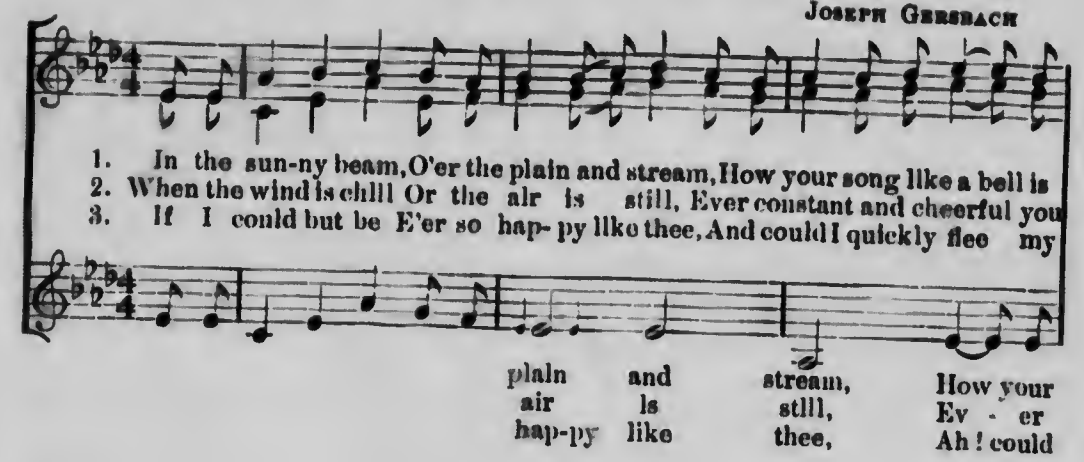
THE AUTUMN WIND IS MOANING

FRIEDRICH KUHUNSTEDT



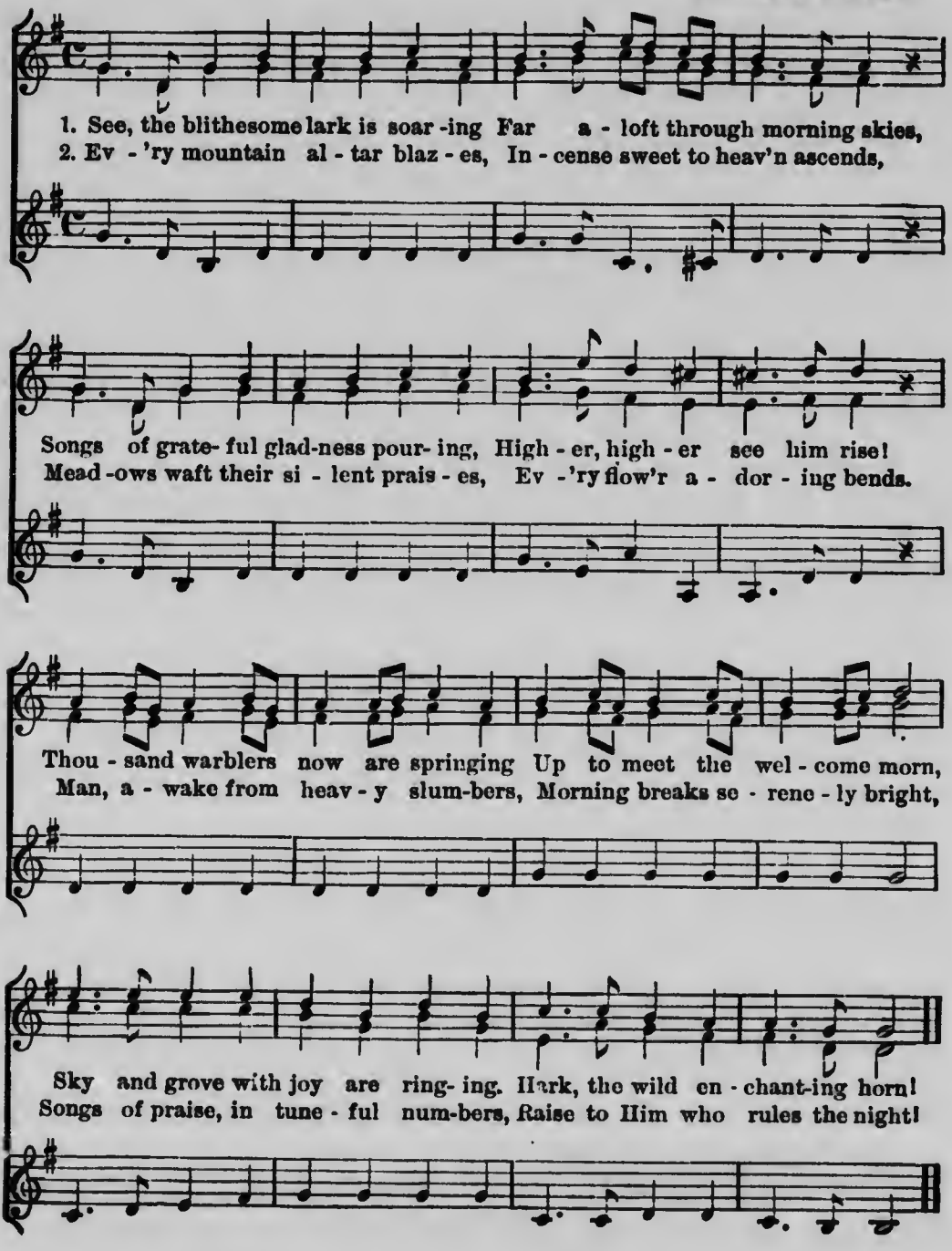
IN THE SUNNY BEAM

JOSEPH GERSBACH



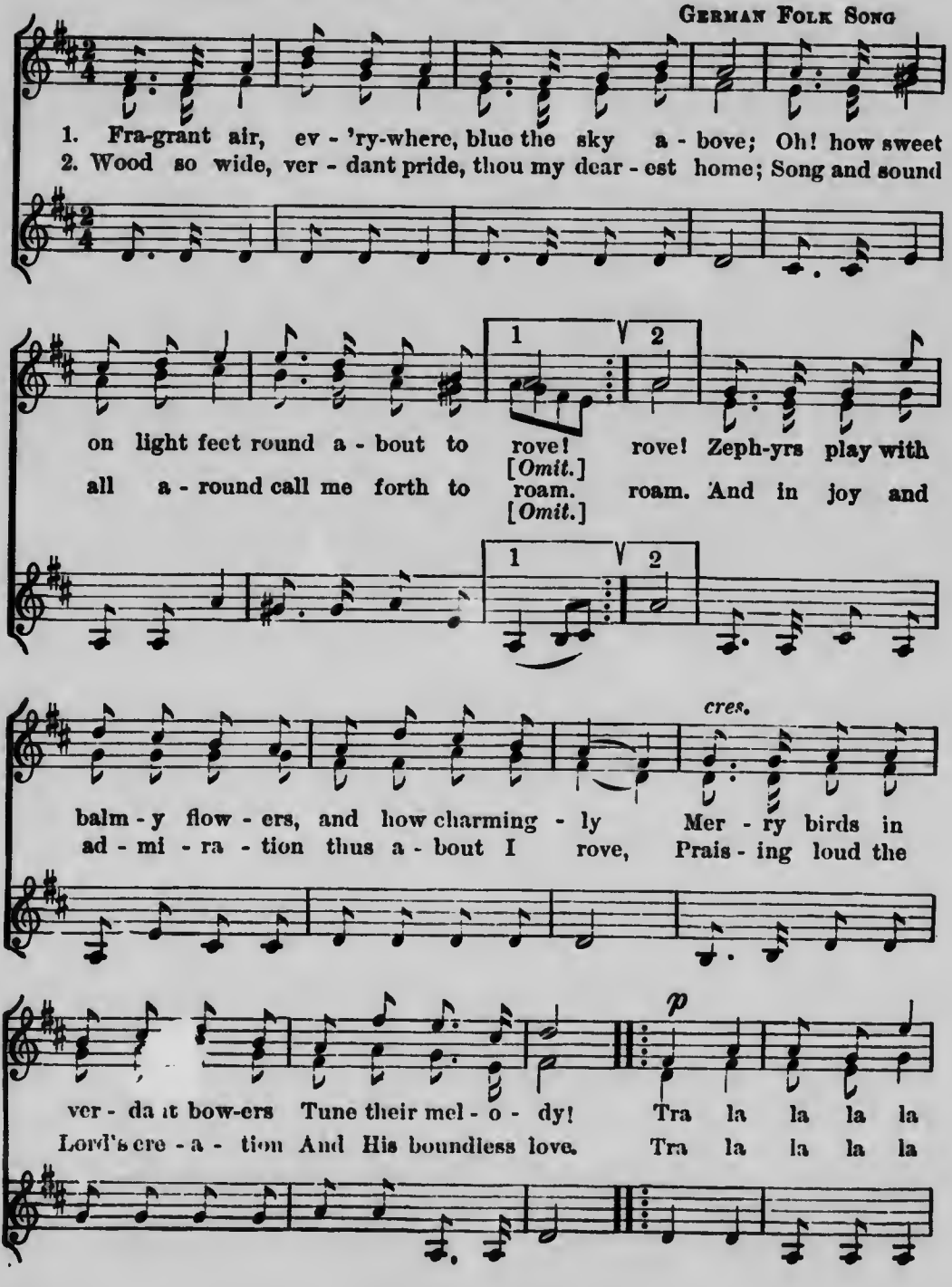
SEE THE BLITHESOME LARK

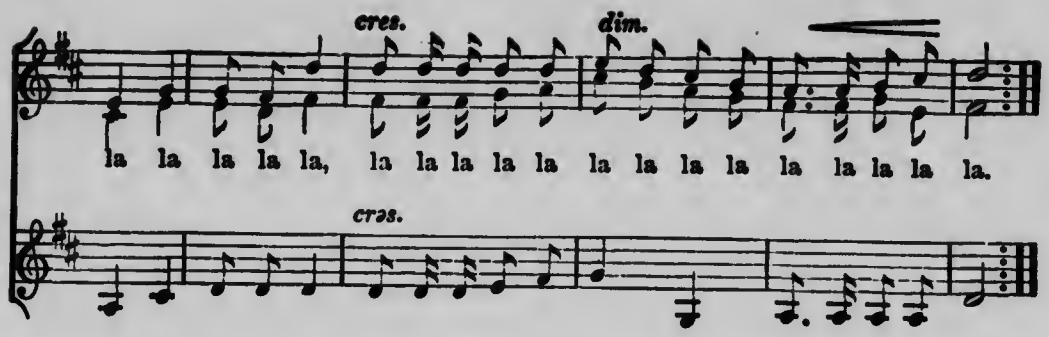
FRIEDRICH SILCHER



FRAGRANT AIR EVERYWHERE.

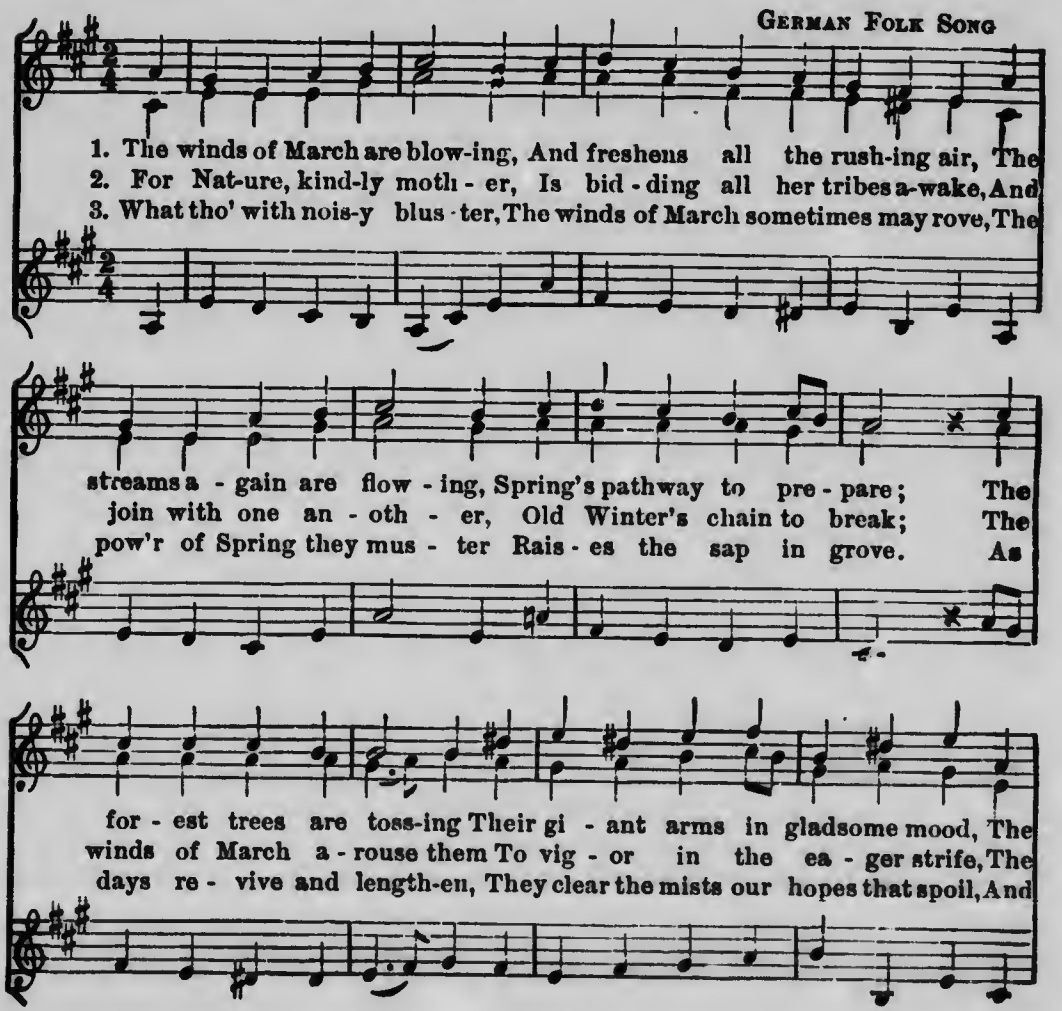
GERMAN FOLK SONG

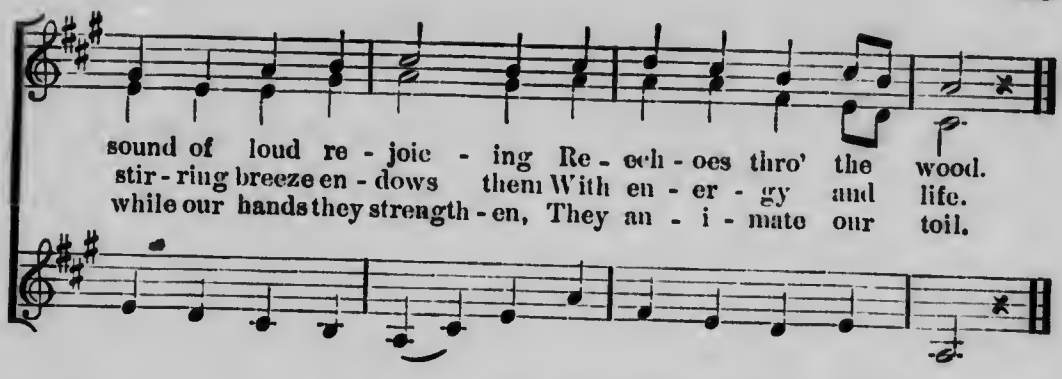




THE WINDS OF MARCH ARE BLOWING

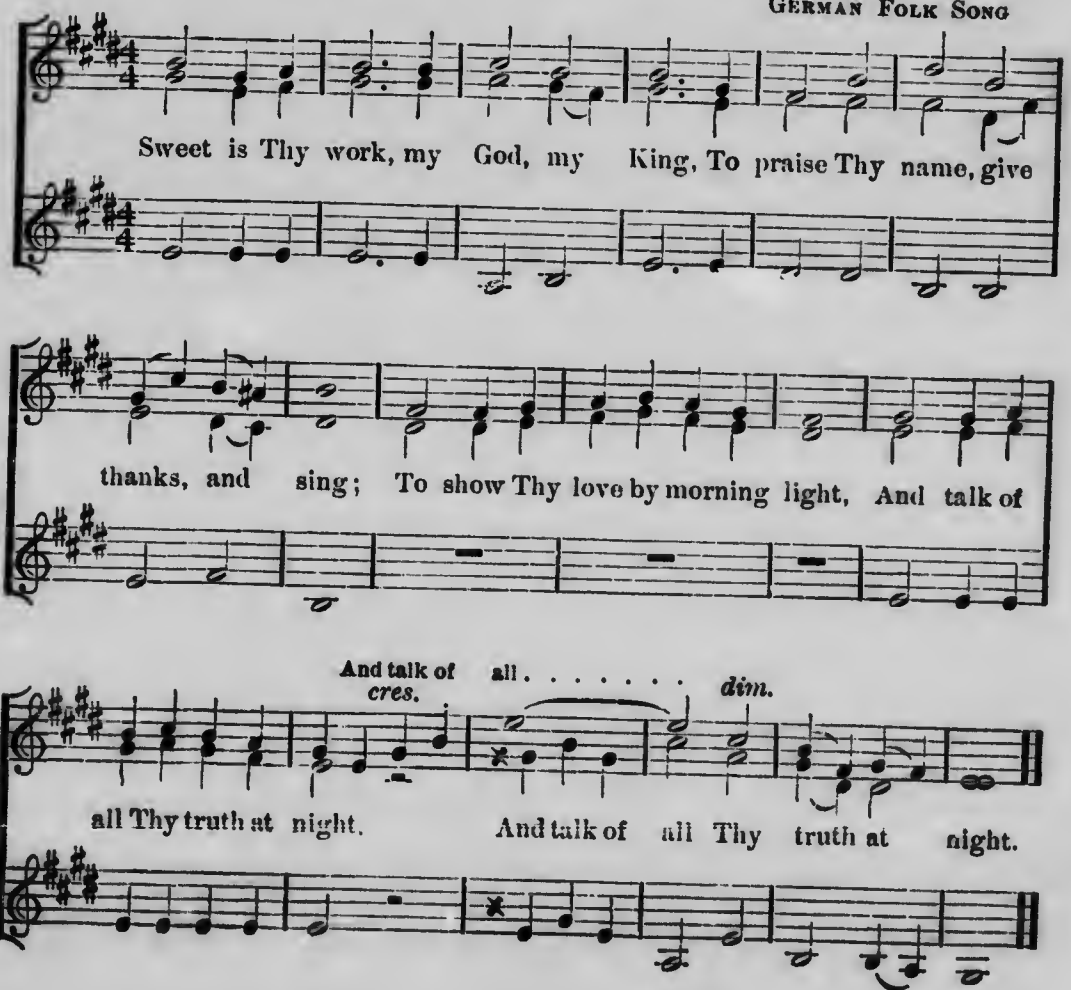
GERMAN FOLK SONG





SWEET IS THY WORK

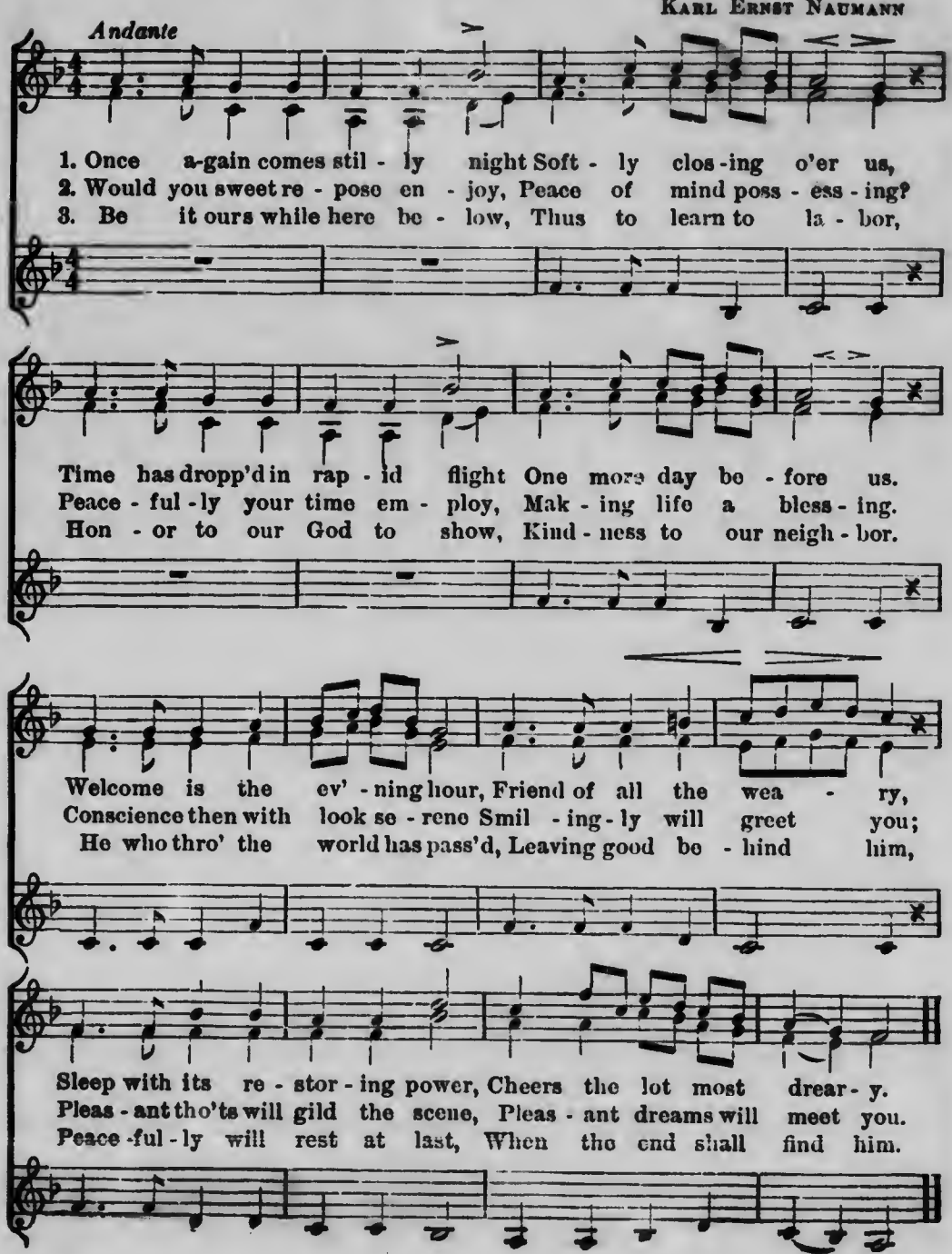
GERMAN FOLK SONG



ONCE AGAIN COMES STILLY NIGHT

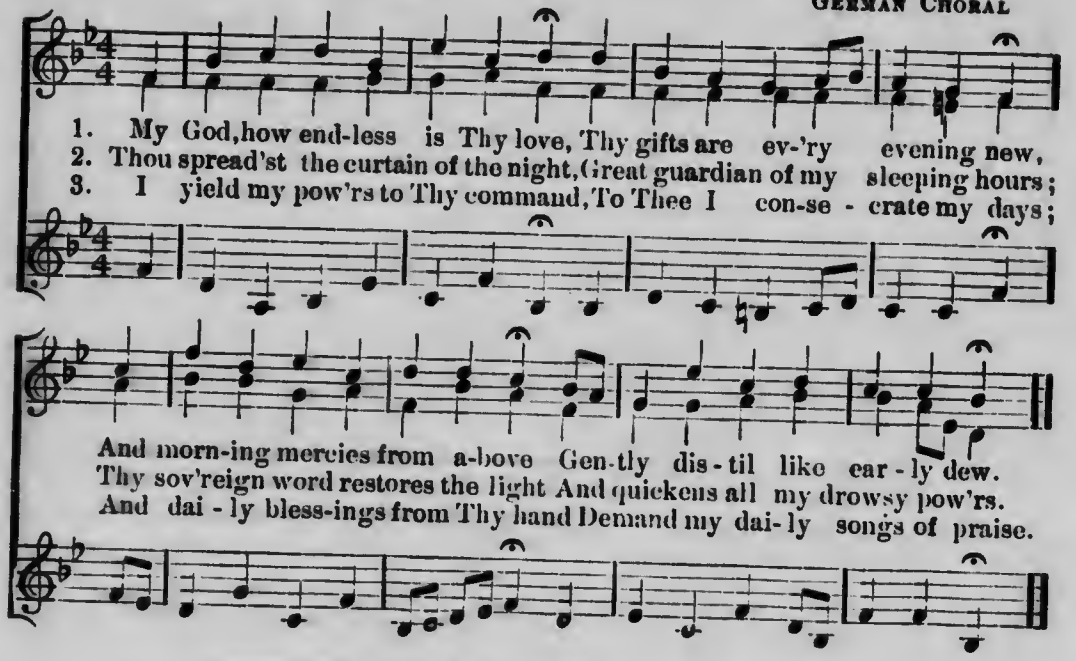
KARL ERNST NAUMANN

Andante



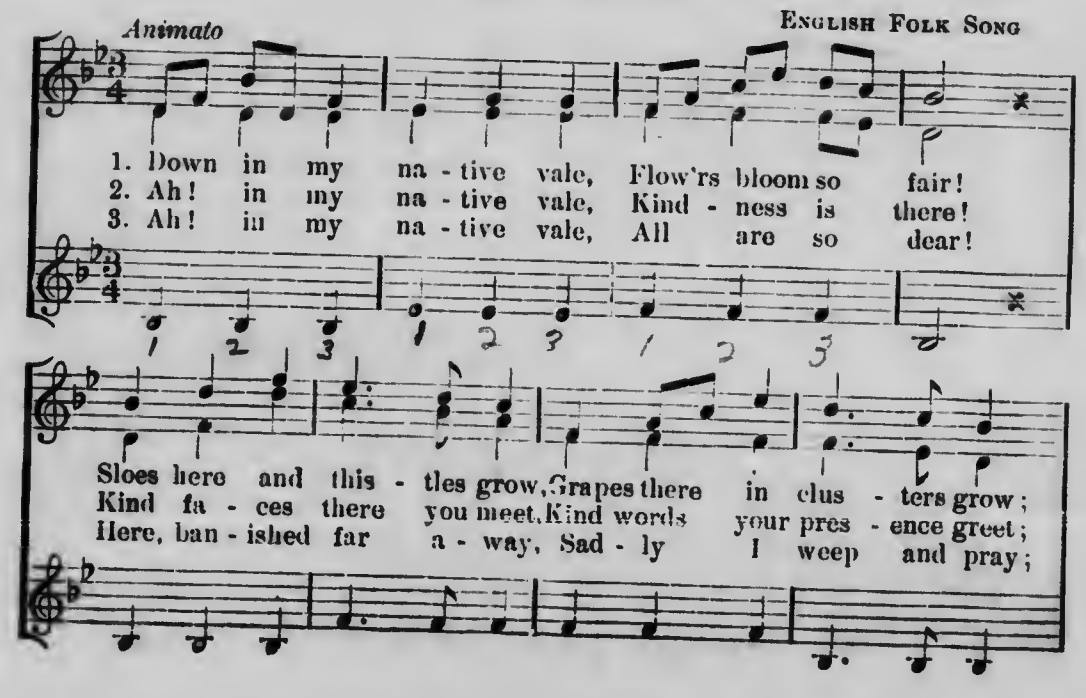
MY GOD HOW ENDLESS

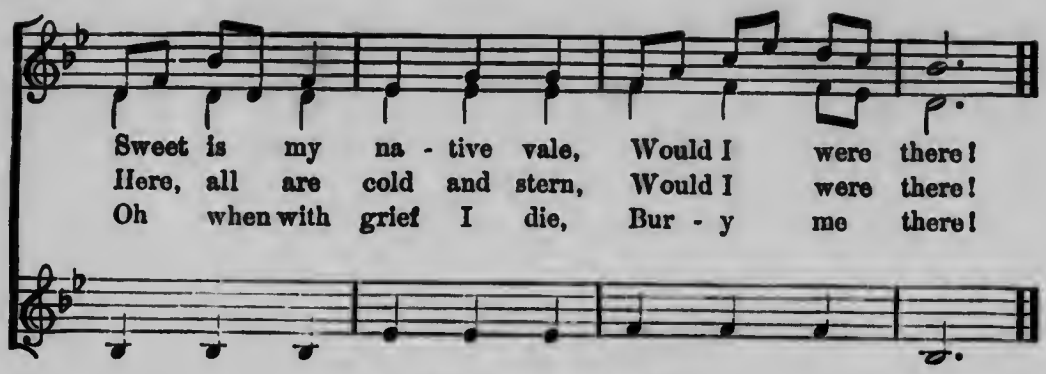
GERMAN CHORAL



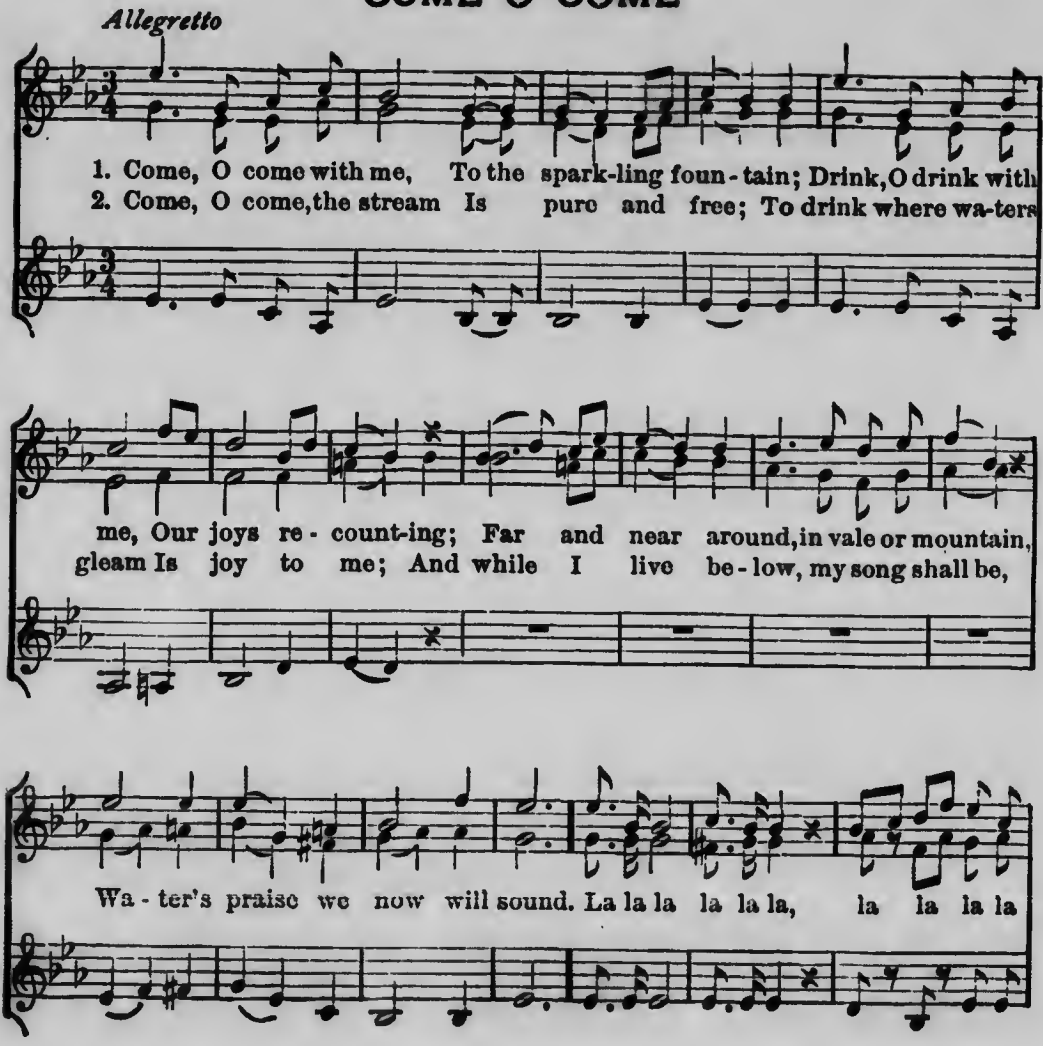
DOWN IN MY NATIVE VALE

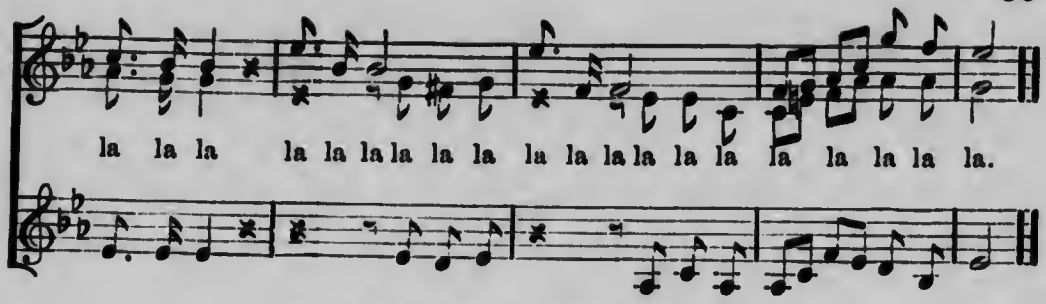
ENGLISH FOLK SONG




Sweet is my na - tive vale, Would I were there!
Here, all are cold and stern, Would I were there!
Oh when with grief I die, Bur - y me there!

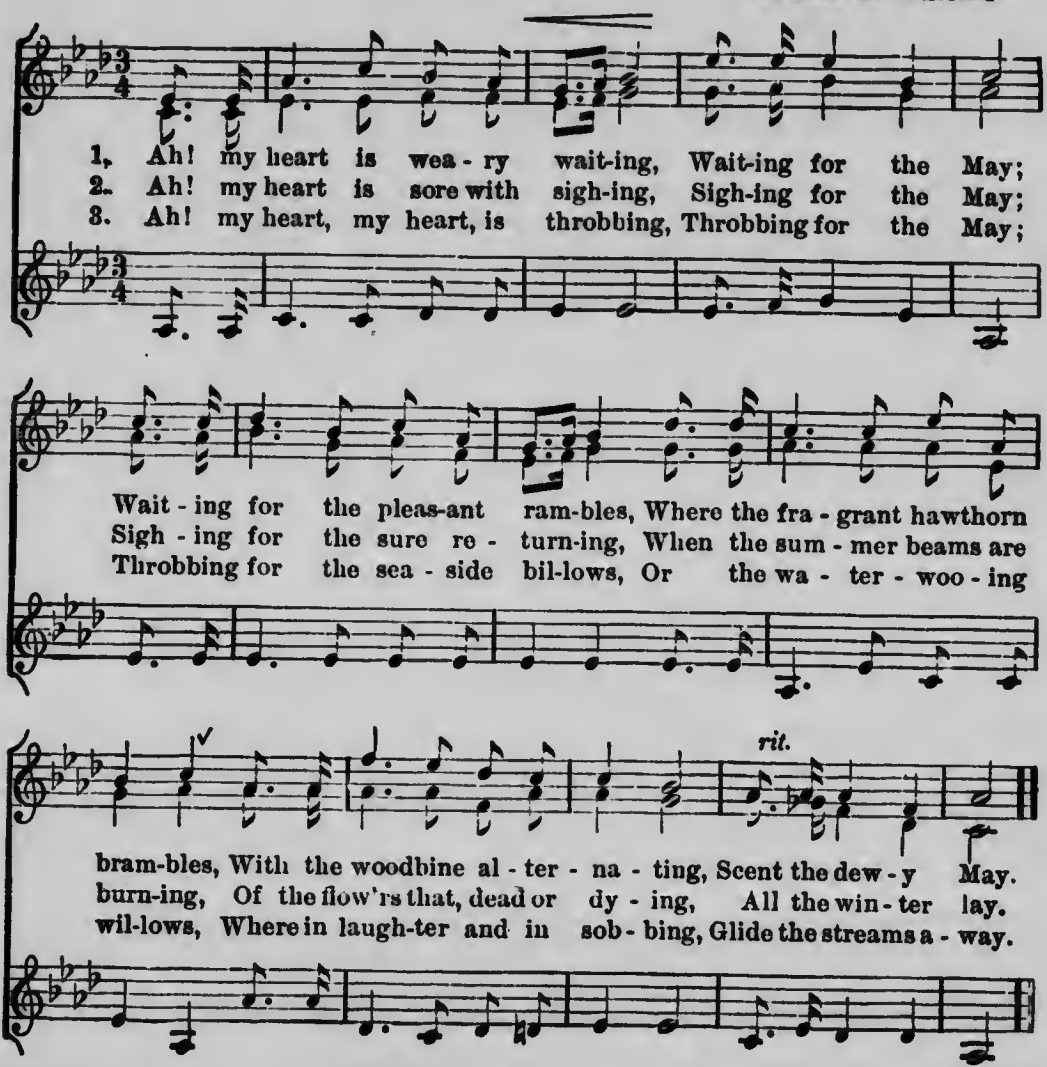
COME O COME


Allegretto
1. Come, O come with me, To the spark-ling foun - tain; Drink, O drink with
2. Come, O come, the stream Is pure and free; To drink where wa-ters
me, Our joys re - count-ing; Far and near around, in vale or mountain,
gleam Is joy to me; And while I live be - low, my song shall be,
Wa - ter's praise we now will sound. La la la la la la, la la la la



AH MY HEART

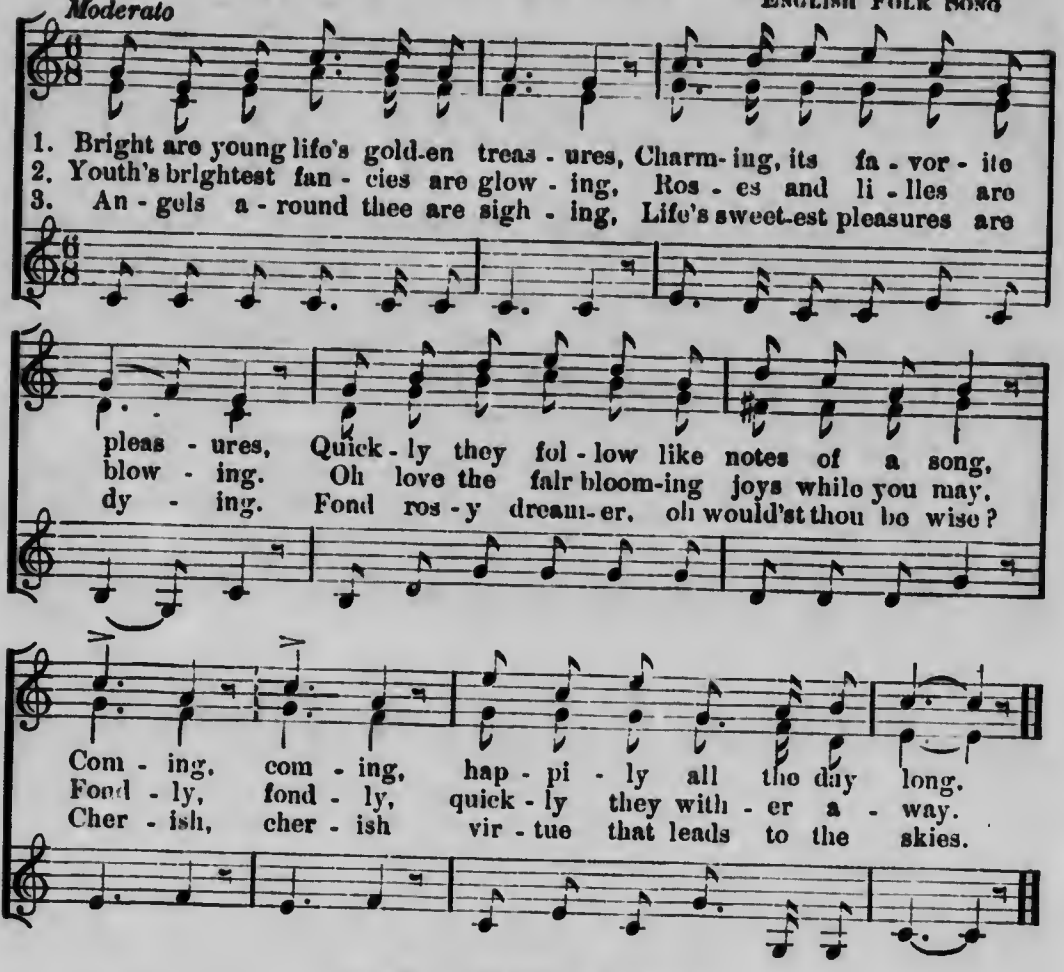
CHARLES E. WHITING



BRIGHT ARE YOUNG LIFE'S GOLDEN TREASURES

ENGLISH FOLK SONG

Moderato

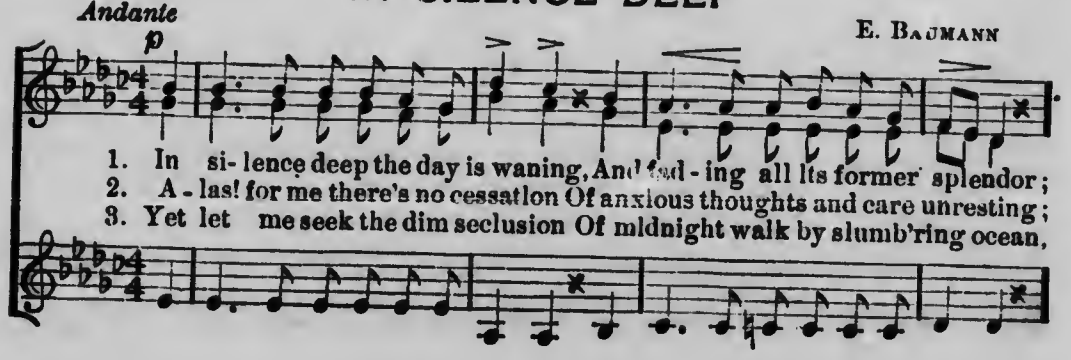


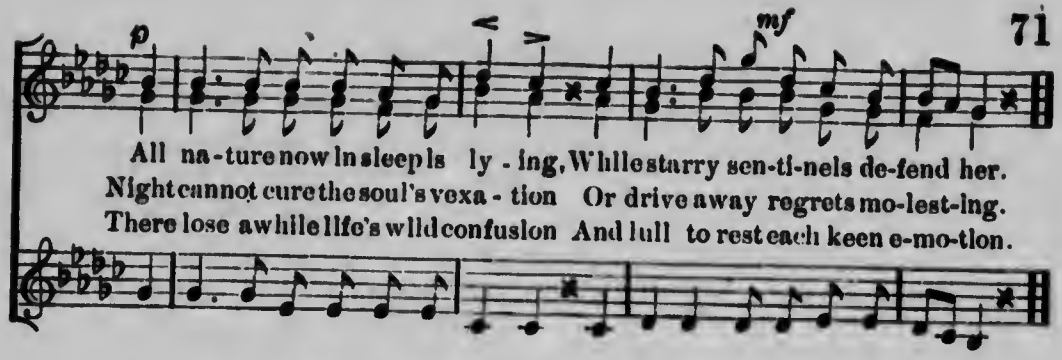
IN SILENCE DEEP

Andante

p

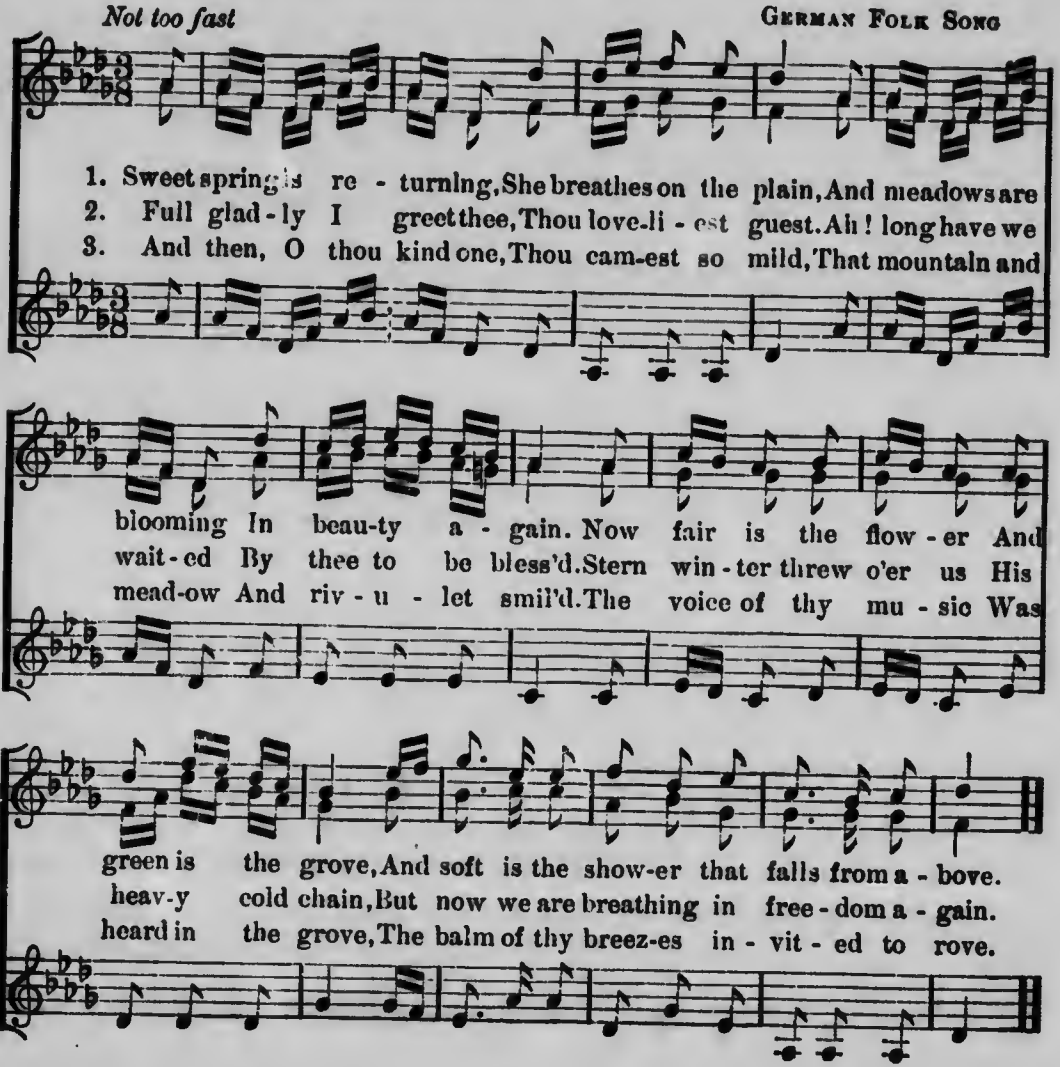
E. BAUMANN





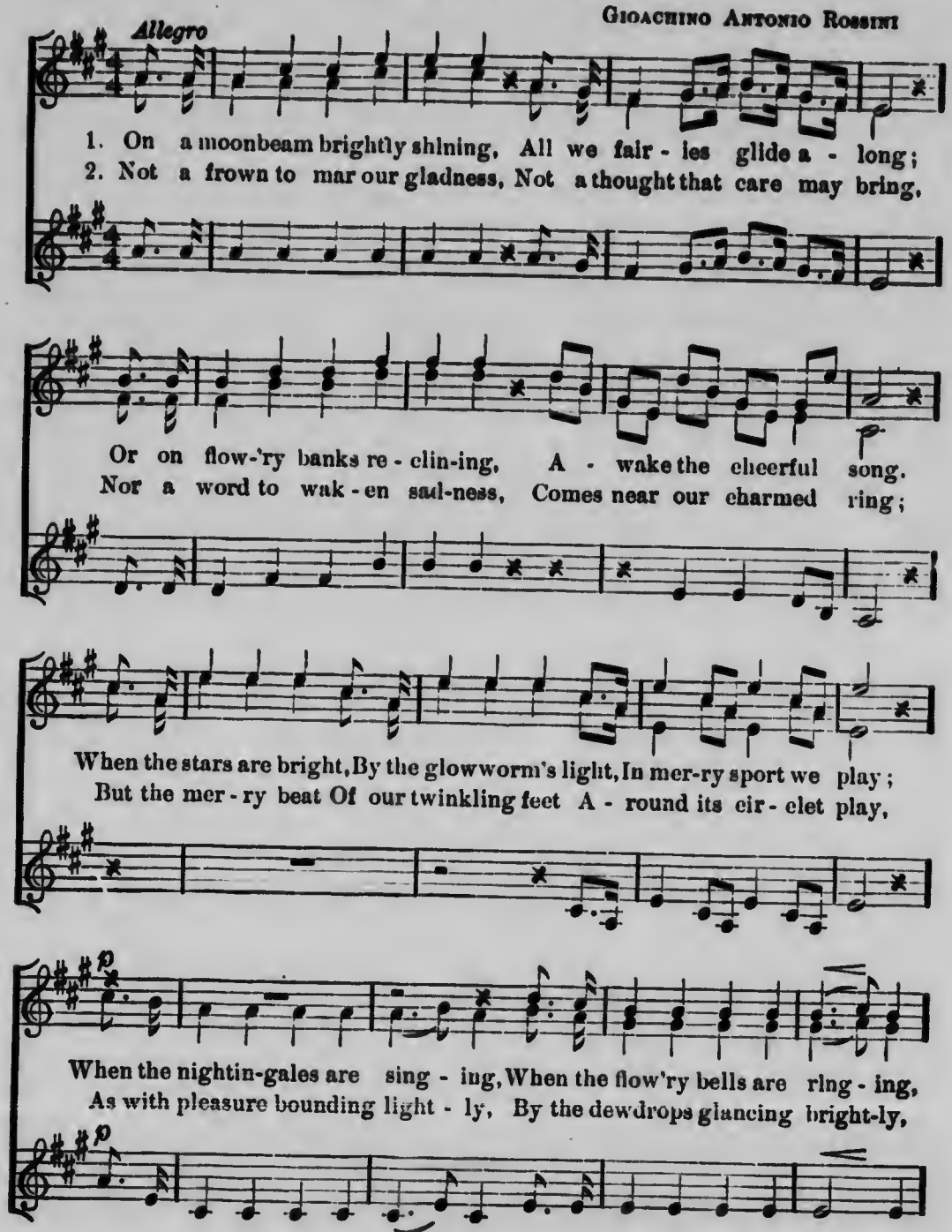
SWEET SPRING IS RETURNING

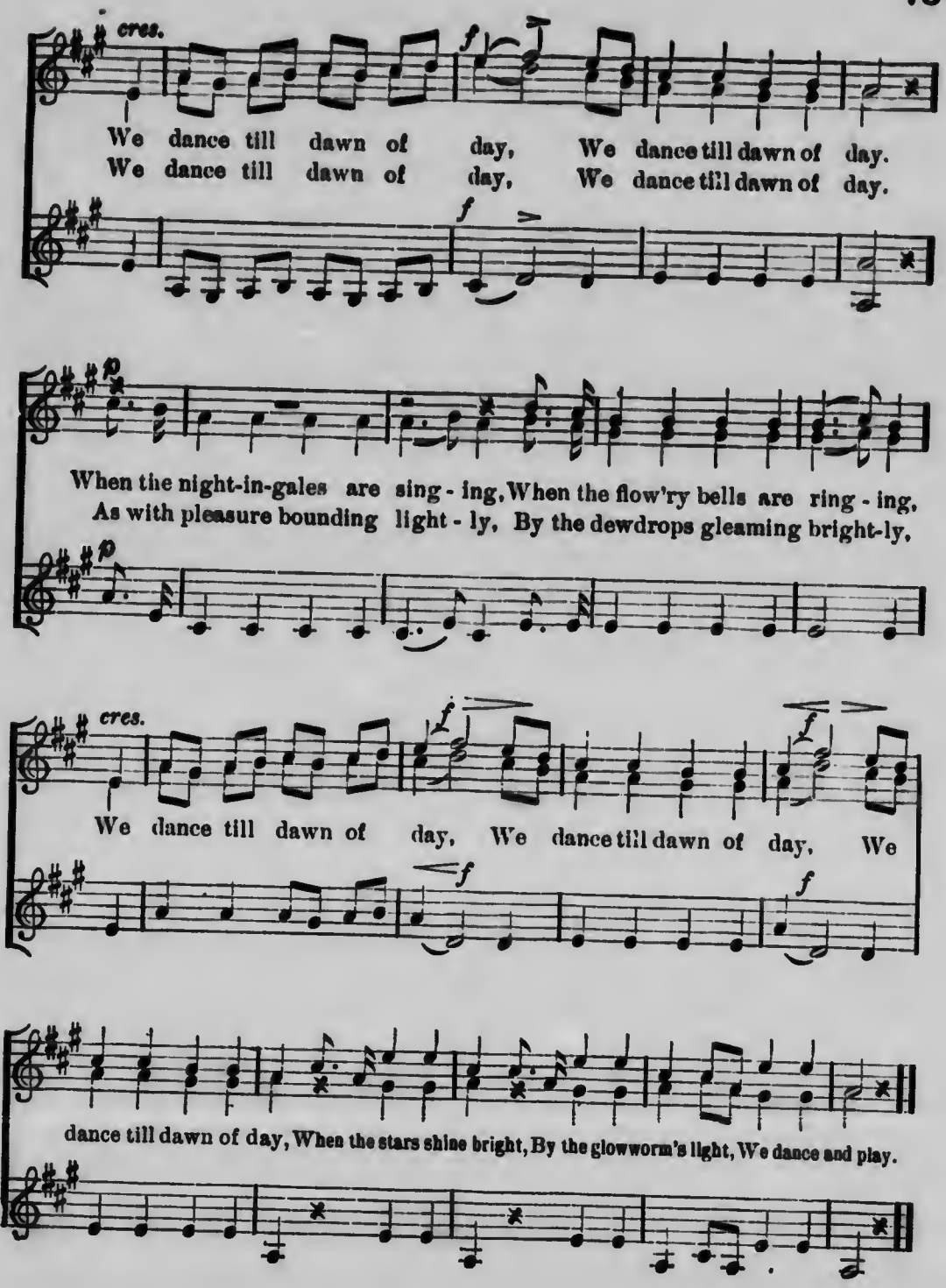
Not too fast GERMAN FOLK SONG



ON A MOONBEAM

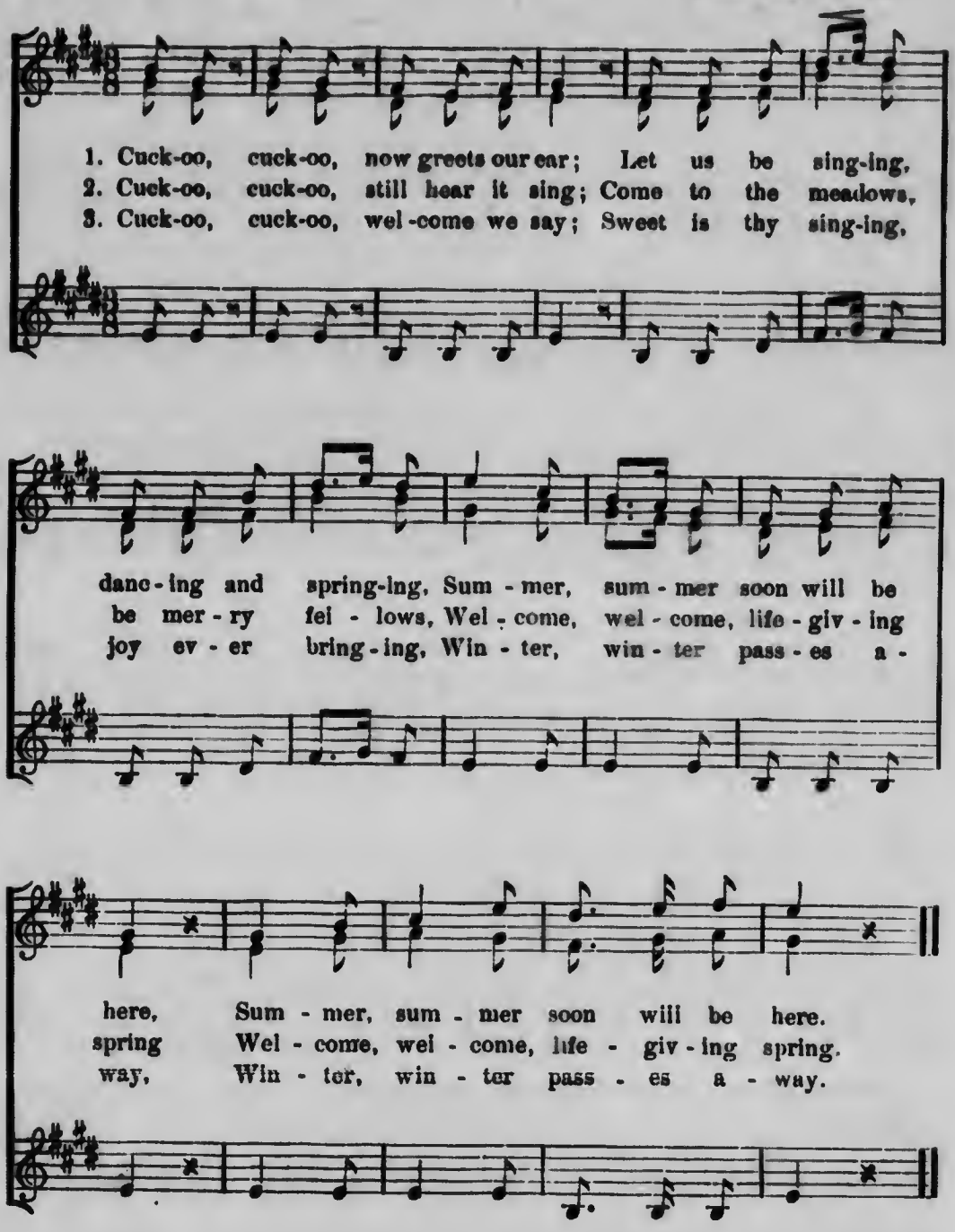
GIOACHINO ANTONIO ROSSINI




cres.
We dance till dawn of day, We dance till dawn of day.
We dance till dawn of day, We dance till dawn of day.
When the night-in-gales are sing - ing, When the flow'ry bells are ring - ing,
As with pleasure bounding light - ly, By the dewdrops gleaming bright-ly,
cres.
We dance till dawn of day, We dance till dawn of day, We
dance till dawn of day, When the stars shine bright, By the glowworm's light, We dance and play.

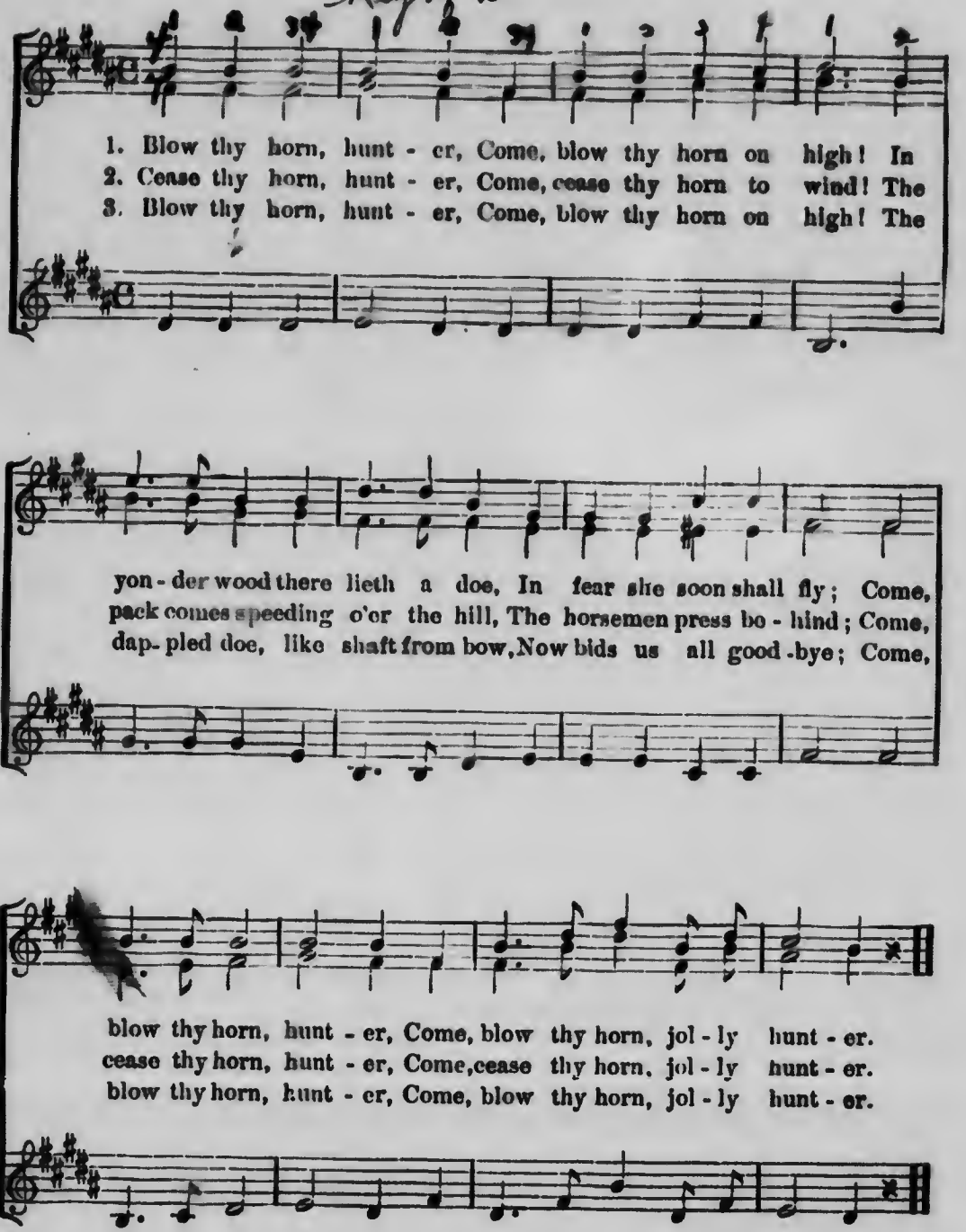
CUCKOO CUCKOO

FRIEDRICH SILCHER



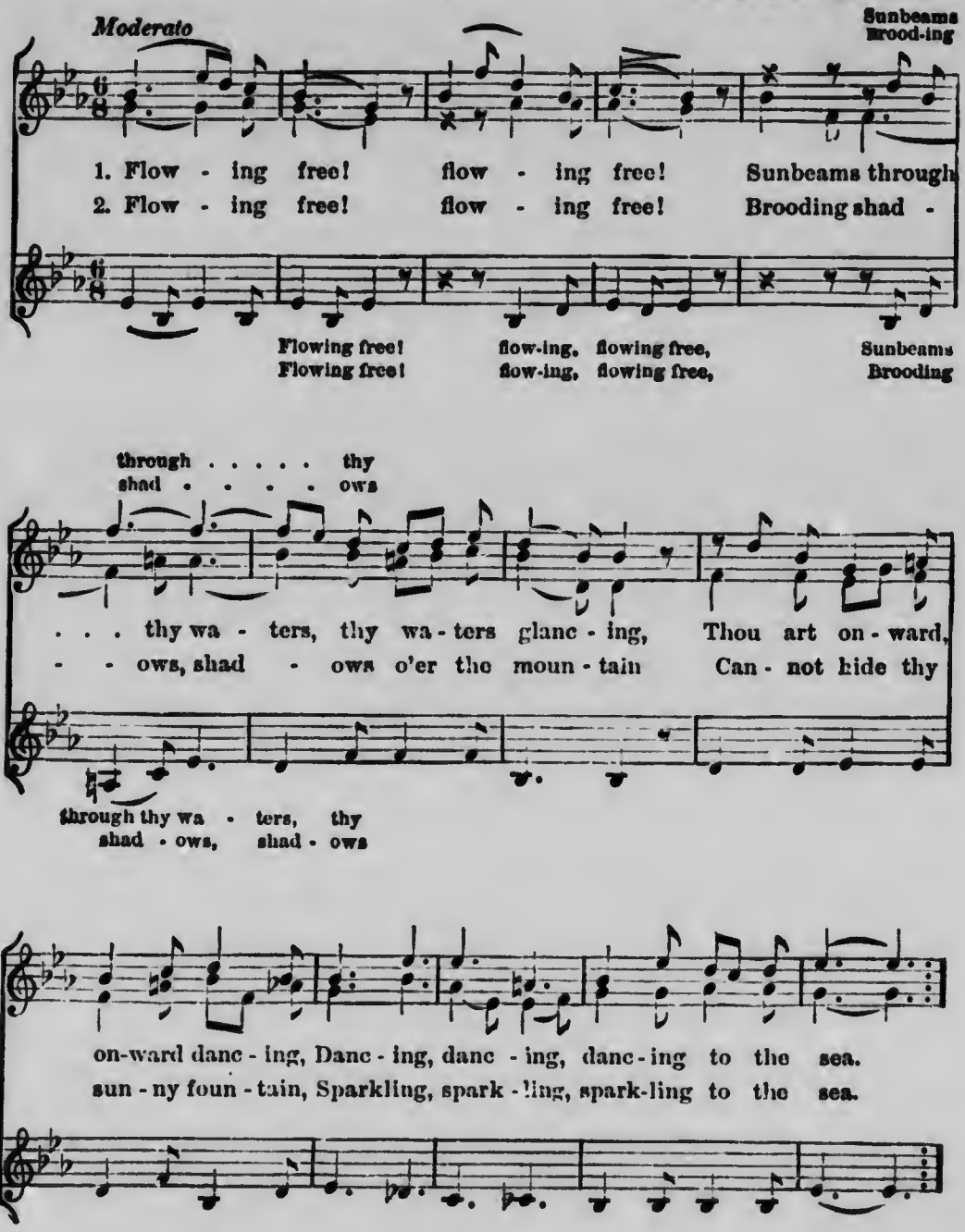
BLOW THY HORN HUNTER

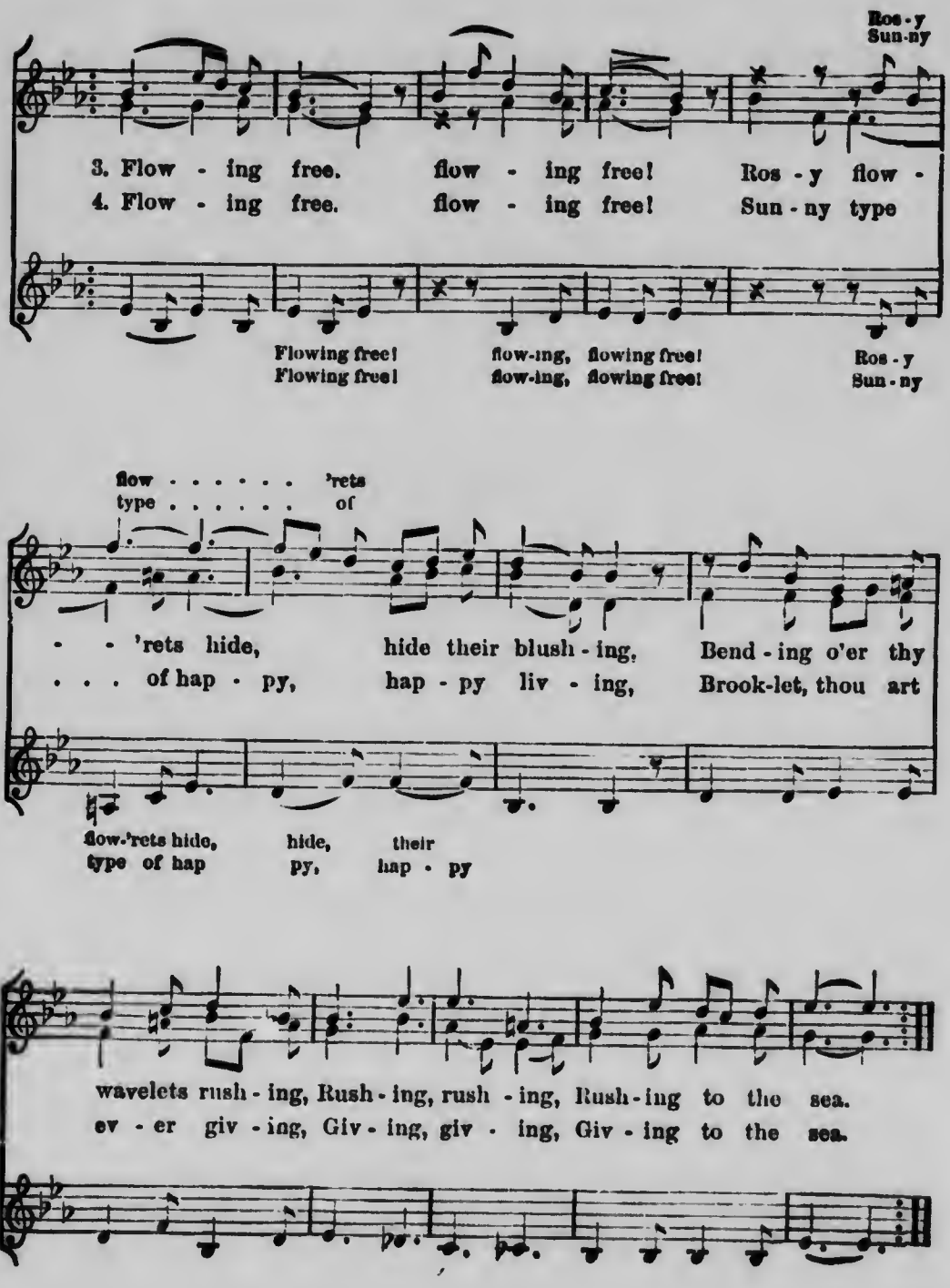
Key of B



FLOWING FREE

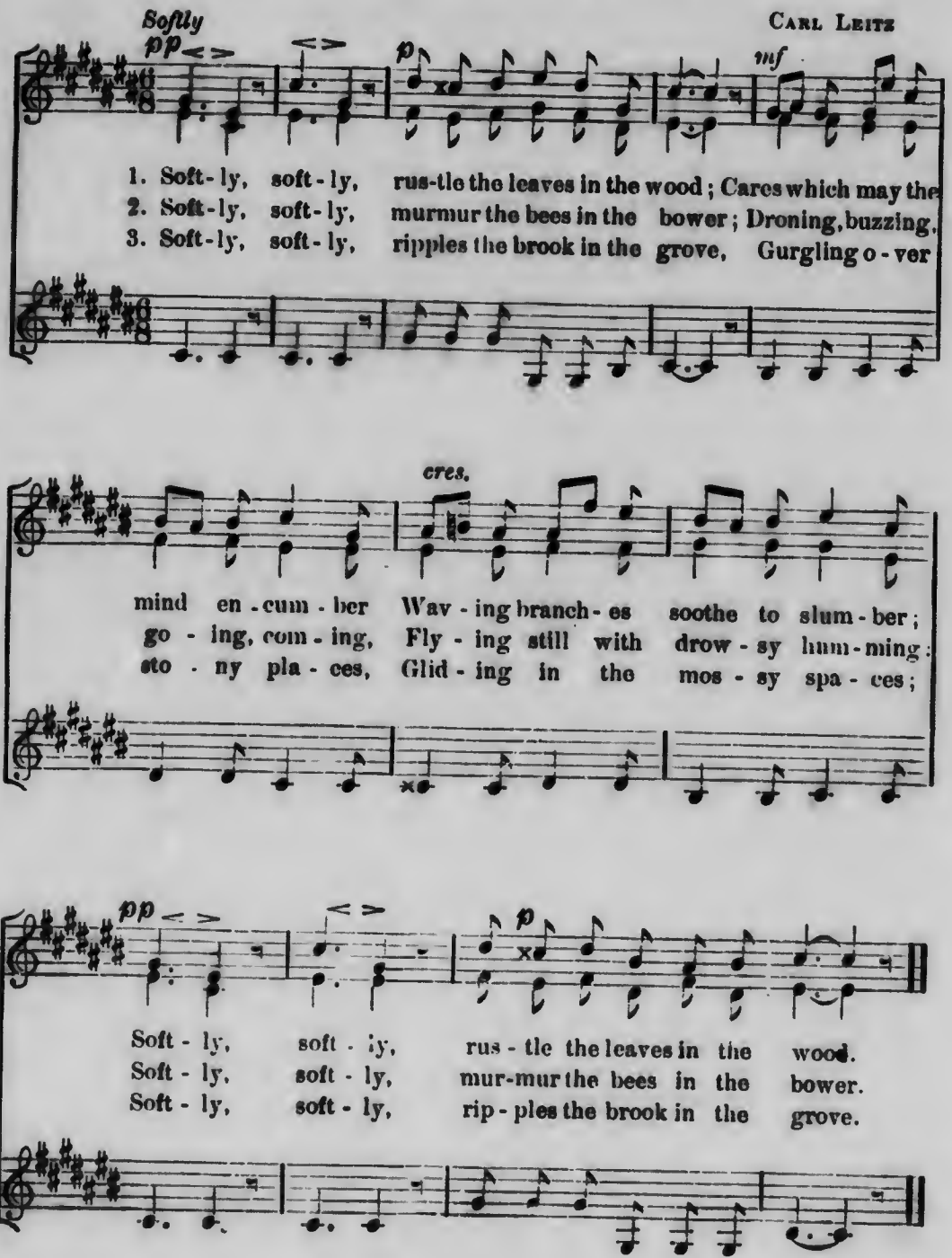
CHARLES E. WHITING




Ros - y
Sun - ny
3. Flow - ing free. flow - ing free! Ros - y flow -
4. Flow - ing free. flow - ing free! Sun - ny type
Flowing free! flow-ing, flowing free! Ros - y
Flowing free! flow-ing, flowing free! Sun - ny
flow . . . . . 'rets
type . . . . . of
- - 'rets hide, hide their blush - ing, Bend - ing o'er thy
. . . of hap - py, hap - py liv - ing, Brook-let, thou art
flow-'rets hide, hide, their
type of hap py, hap - py
wavelets rush - ing, Rush - ing, rush - ing, Rush - ing to the sea.
ev - er giv - ing, Giv - ing, giv - ing, Giv - ing to the sea.

SOFTLY RUSTLE THE LEAVES

CARL LEITZ



COME DOWN

Spiritoso *cres.* JOHN HULLAH

1. Come down in - to the har - vest fields This au-tumn morn with me, For
2 With - in the sun - ny har - vest fields We'll gath-er flow'rs a - new, The
3 Come then in - to the har - vest fields; The rob - in sings his song, The

dim.

in the pleas-ant au-tumn fields There's much to hear and see. . On
pop - py red, the mar - i - gold, The lark-spur bright-ly blue; We'll
corn stands yel-low on the hills, And au - tumn stays not long. They'll

cres. *rall.* *Va tempo*

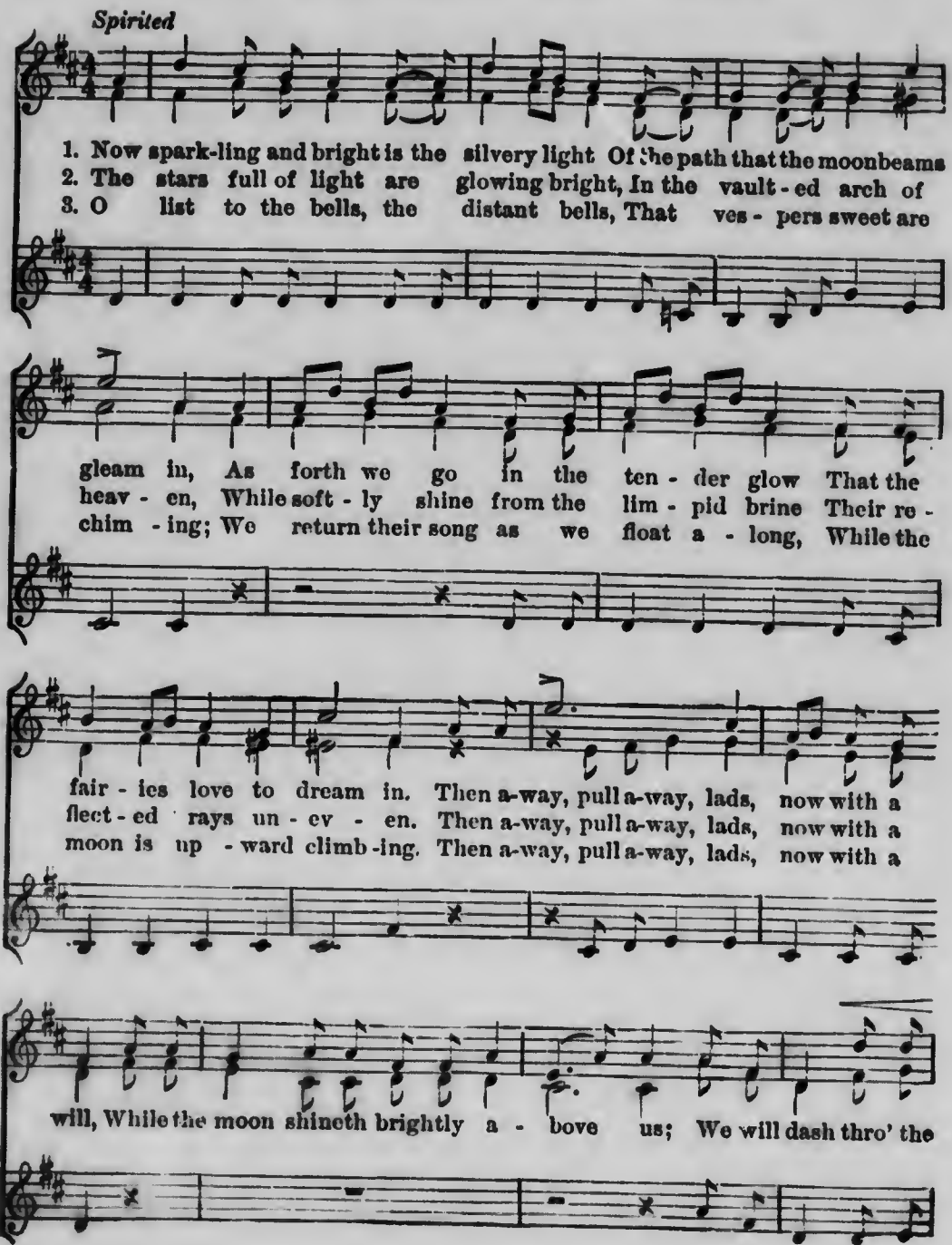
yel - low slopes of wav - ing corn The au - tumn sun shines clear-ly. And 'tis
gath - er white con- vol - vu - lus, That opes in morn - ing ear - ly, With a
bear the sheaves of corn a - way, They bore to - day so ear - ly A -

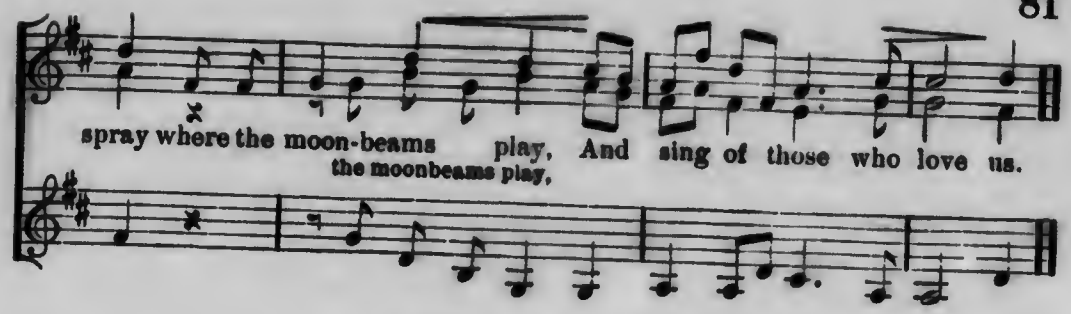
f

joy to walk, on days like this, A- mong the beard - ed bar - ley.
cluster of nuts, a sheaf of wheat, And ears of beard - ed bar - ley.
long the lanes with rust-ling sound On loads of beard - ed bar - ley.

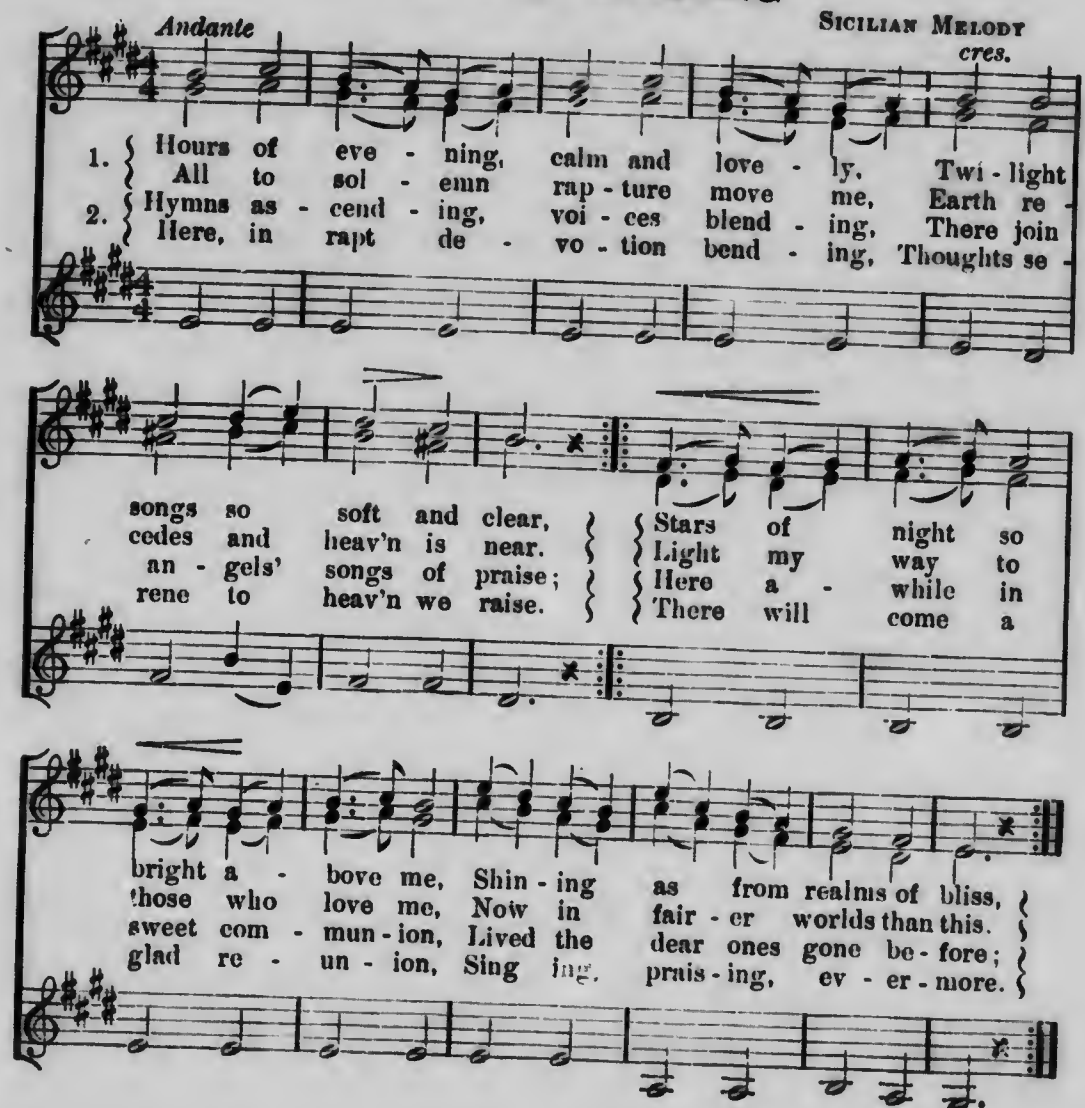
NOW SPARKLING AND BRIGHT

Spirited





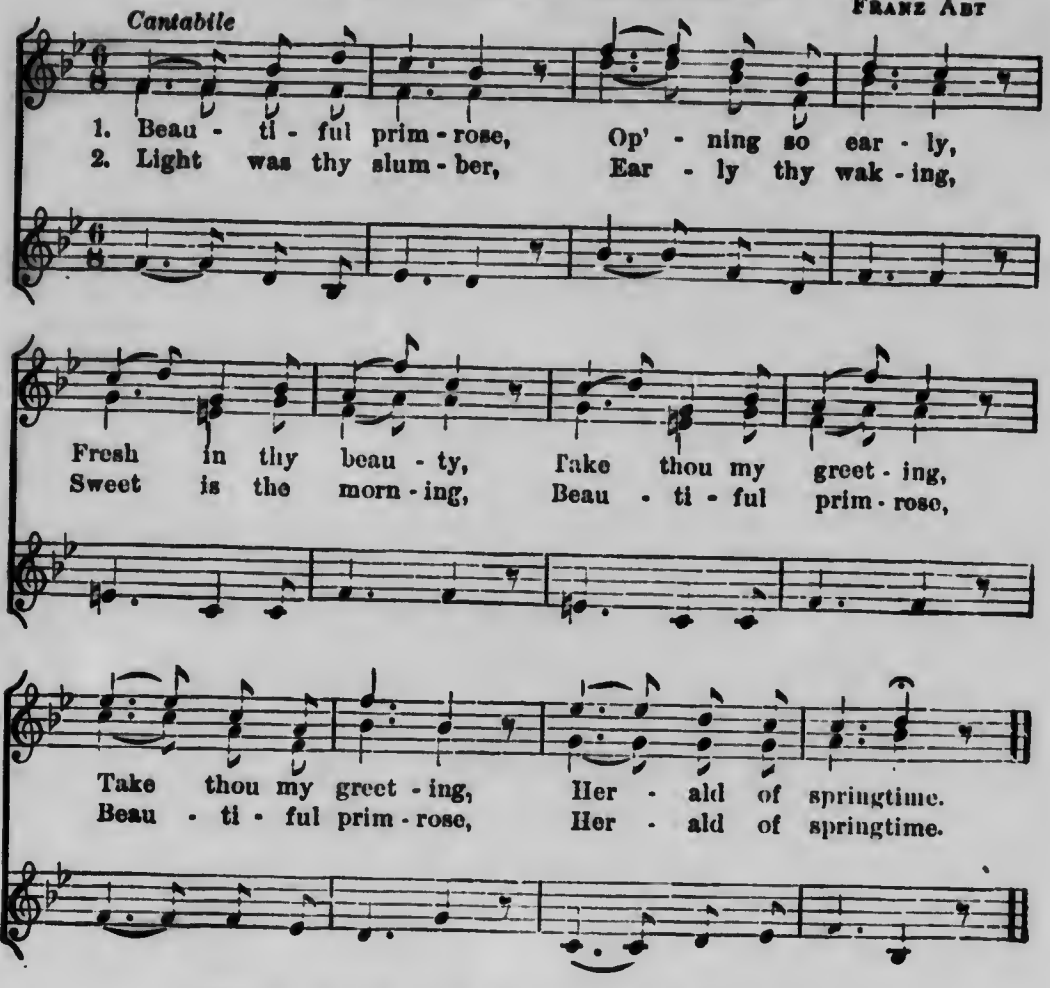
HOURS OF EVENING



BEAUTIFUL PRIMROSE.

FRANZ ABT

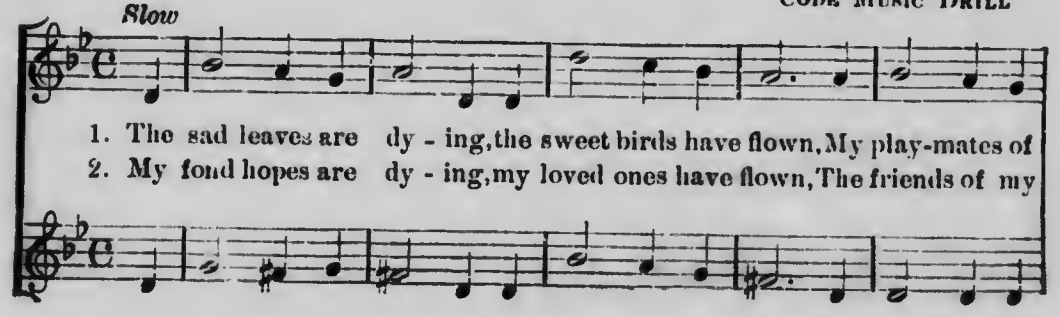
Cantabile

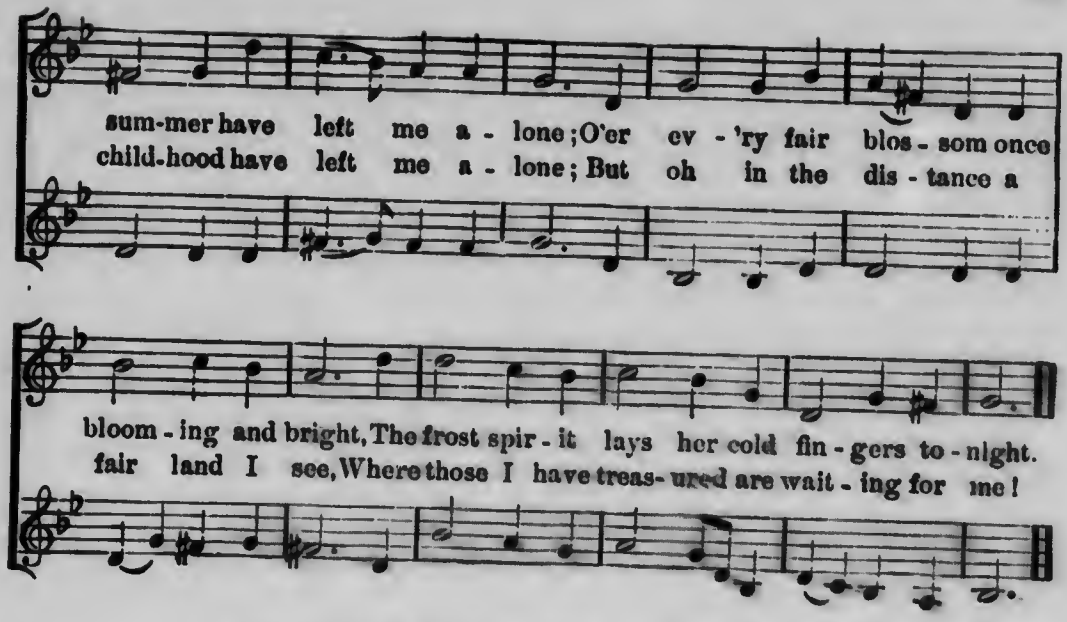


THE SAD LEAVES ARE DYING

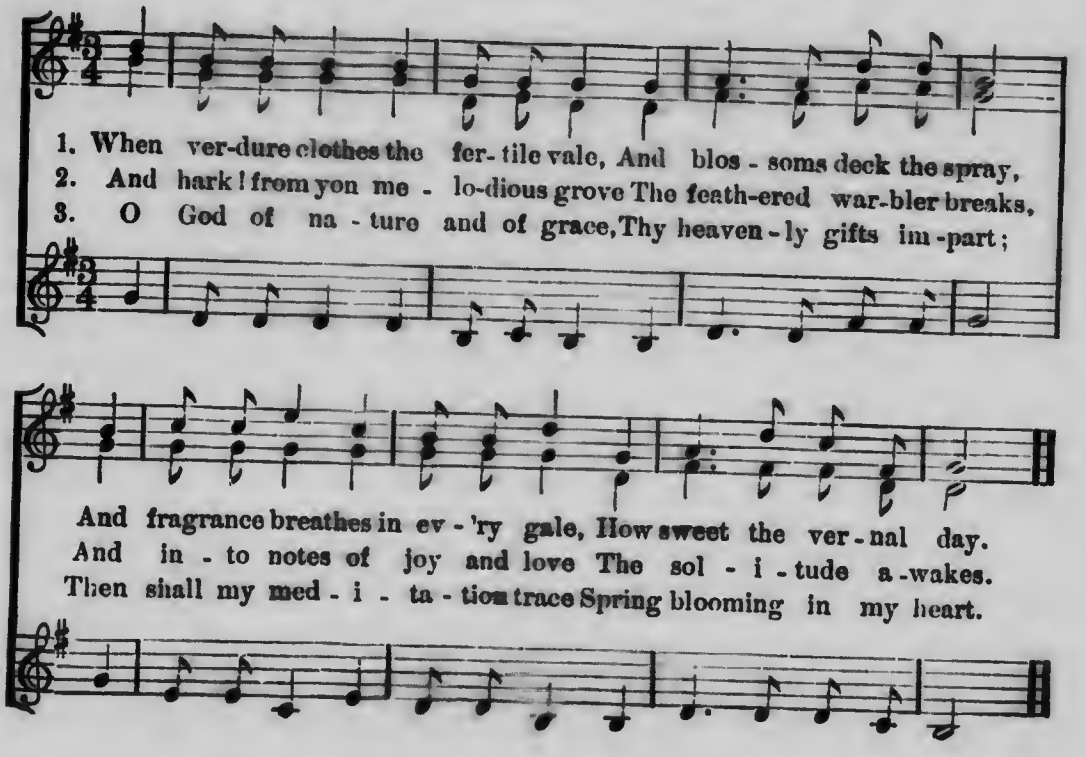
CODE MUSIC DRILL

Slow





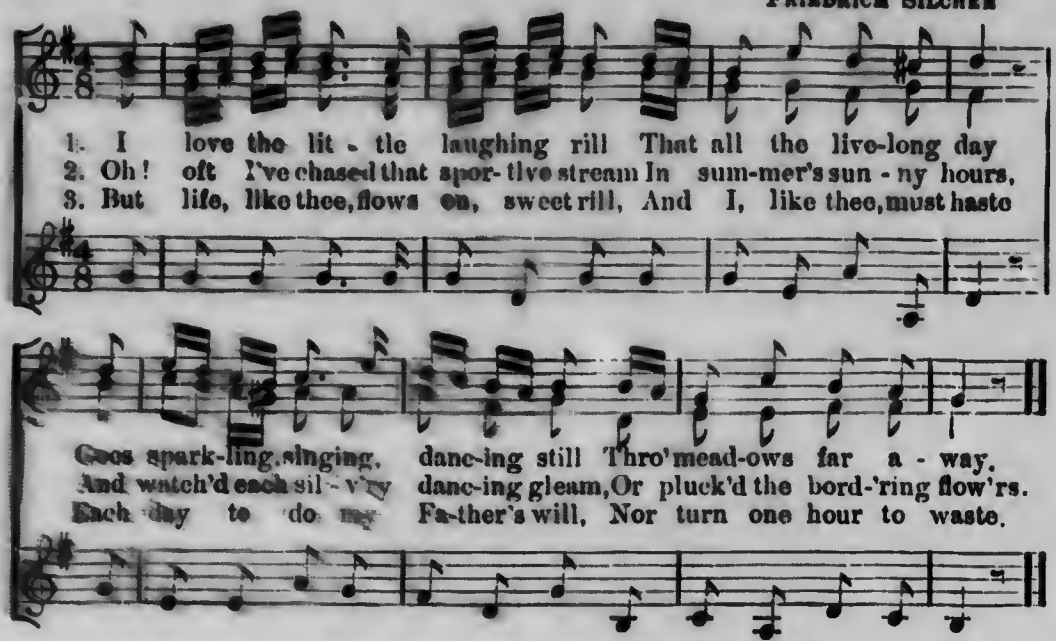
WHEN VERDURE CLOTHES



84

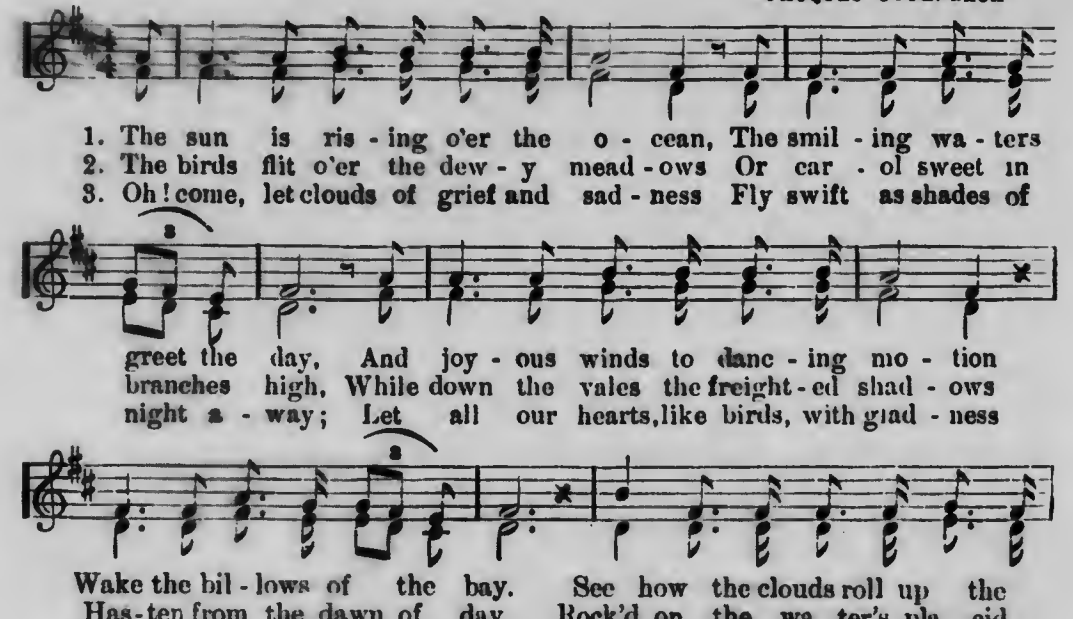
I LOVE THE LITTLE LAUGHING RILL

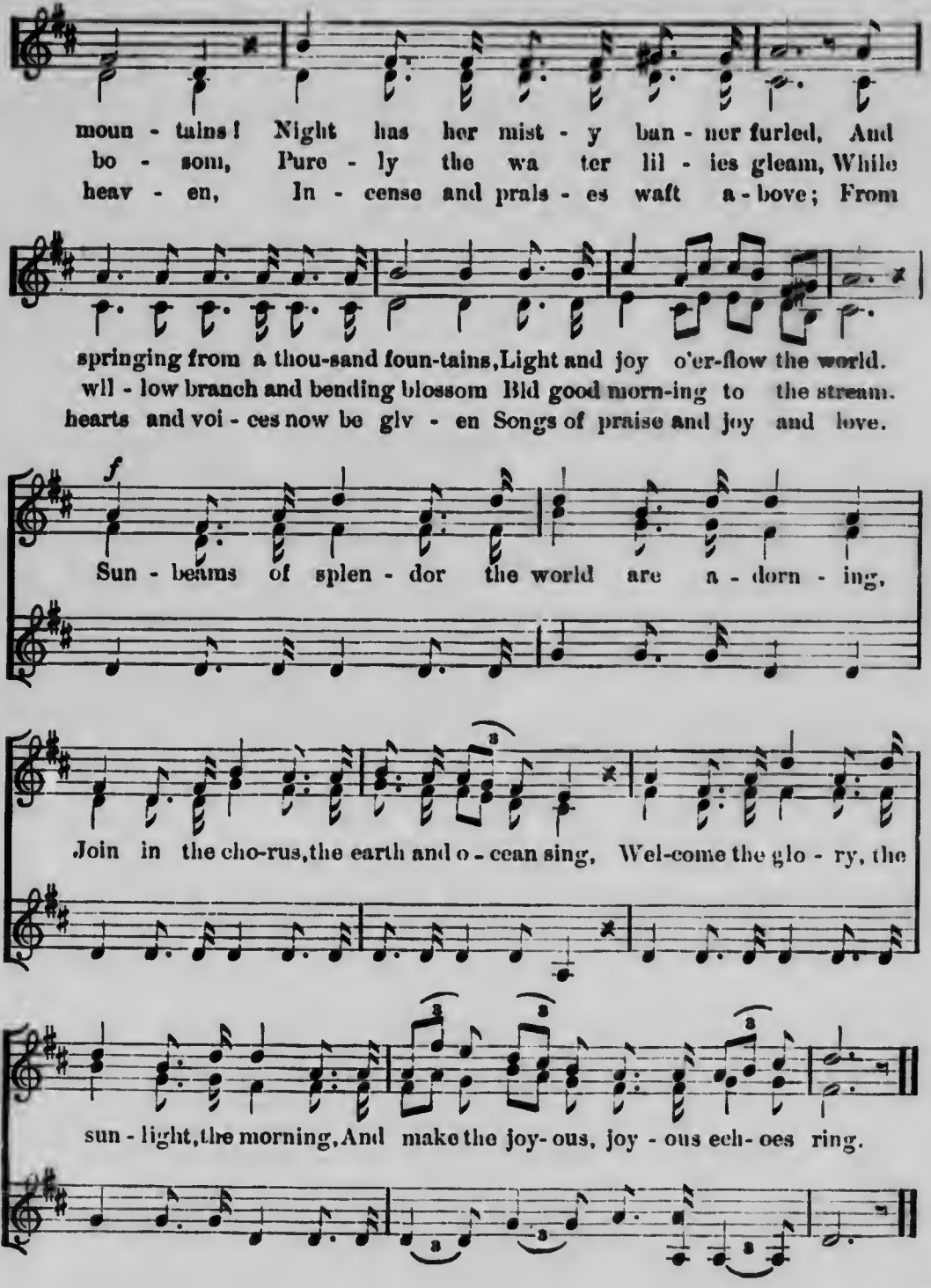
FRIEDRICH SILCHER



THE SUN IS RISING

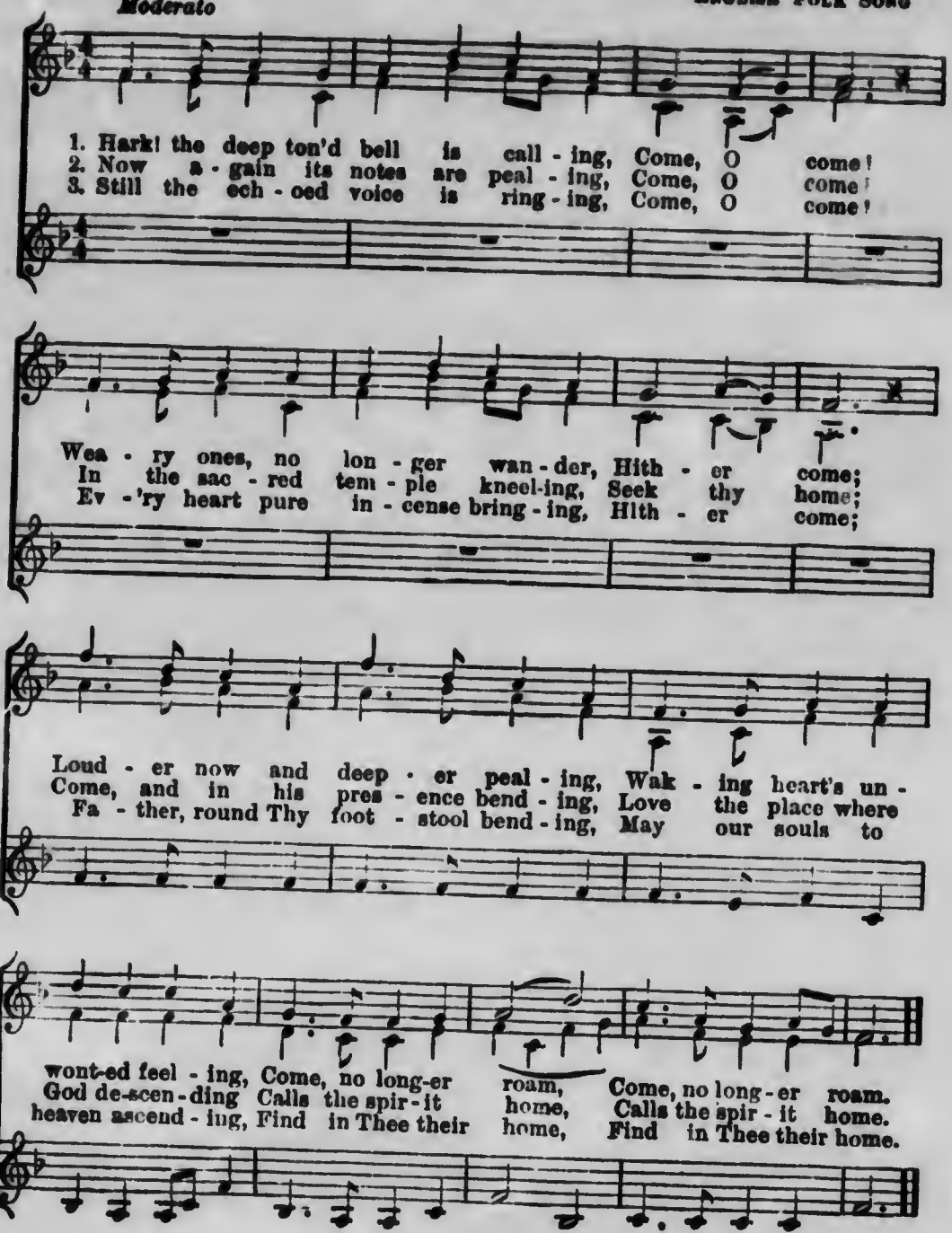
JACQUES OFFENBACH




moun - tains! Night has her mist - y ban - ner furled, And
bo - som, Pure - ly the wa ter lil - ies gleam, While
heav - en, In - cense and prais - es waft a - bove; From
springing from a thou-sand foun-tains, Light and joy o'er-flow the world.
wil - low branch and bending blossom Bid good morn-ing to the stream.
hearts and voi - ces now be giv - en Songs of praise and joy and love.
f
Sun - beams of splen - dor the world are a - dorn - ing,
Join in the cho-rus, the earth and o - cean sing, Wel-come the glo - ry, the
sun - light, the morning, And make the joy- ous, joy - ous ech- oes ring.

HARK THE DEEP TONED BELL

Moderato — English Folk Song

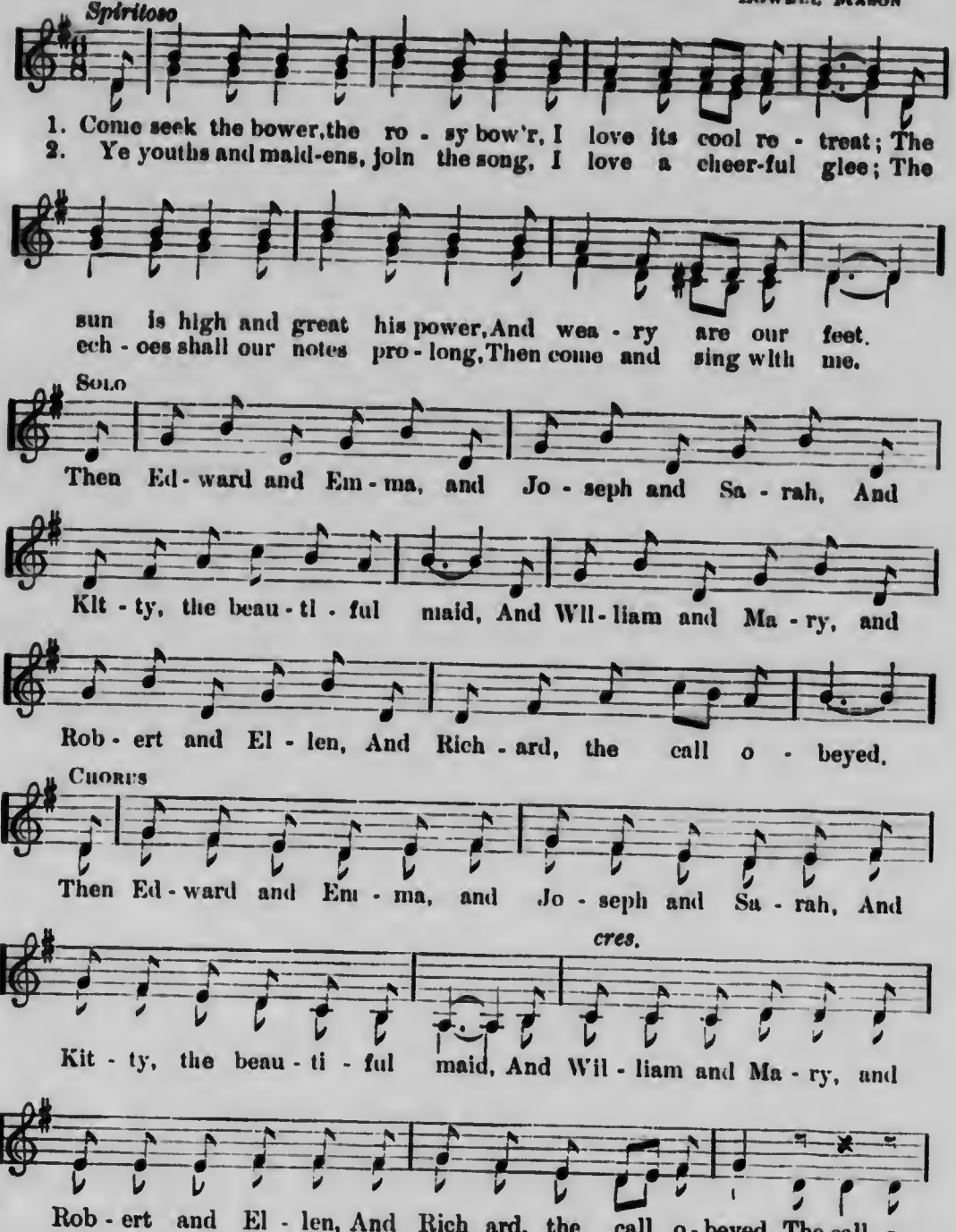


COME SEEK THE BOWER

DUET

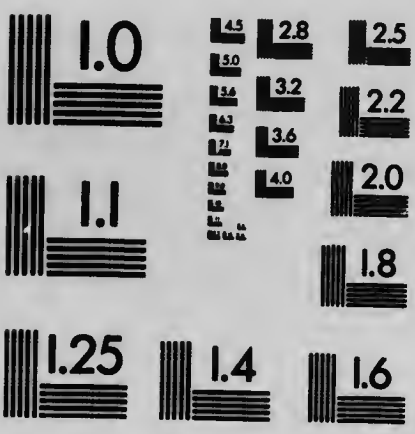
Spiritoso

LOWELL MASON



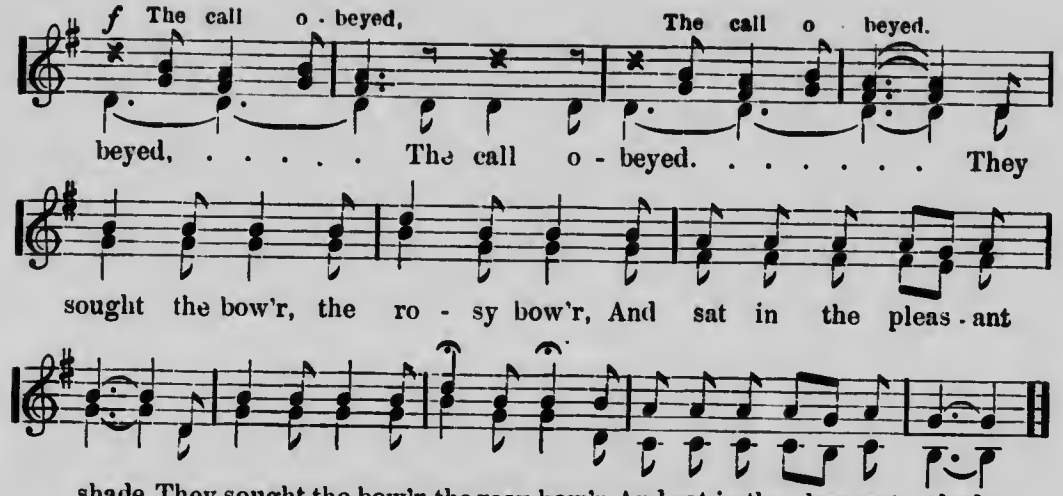
MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)

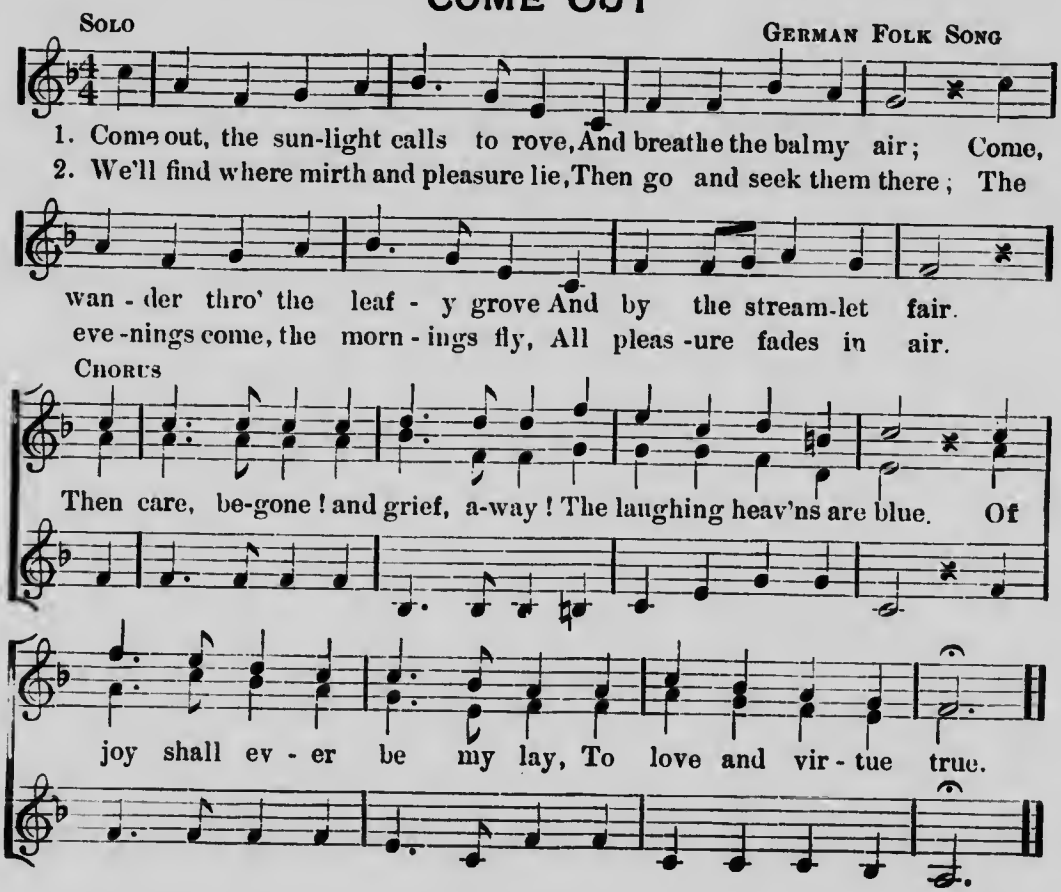


APPLIED IMAGE Inc

1653 East Main Street
Rochester, New York 14609 USA
(716) 482 – 0300 – Phone
(716) 288 – 5989 – Fax

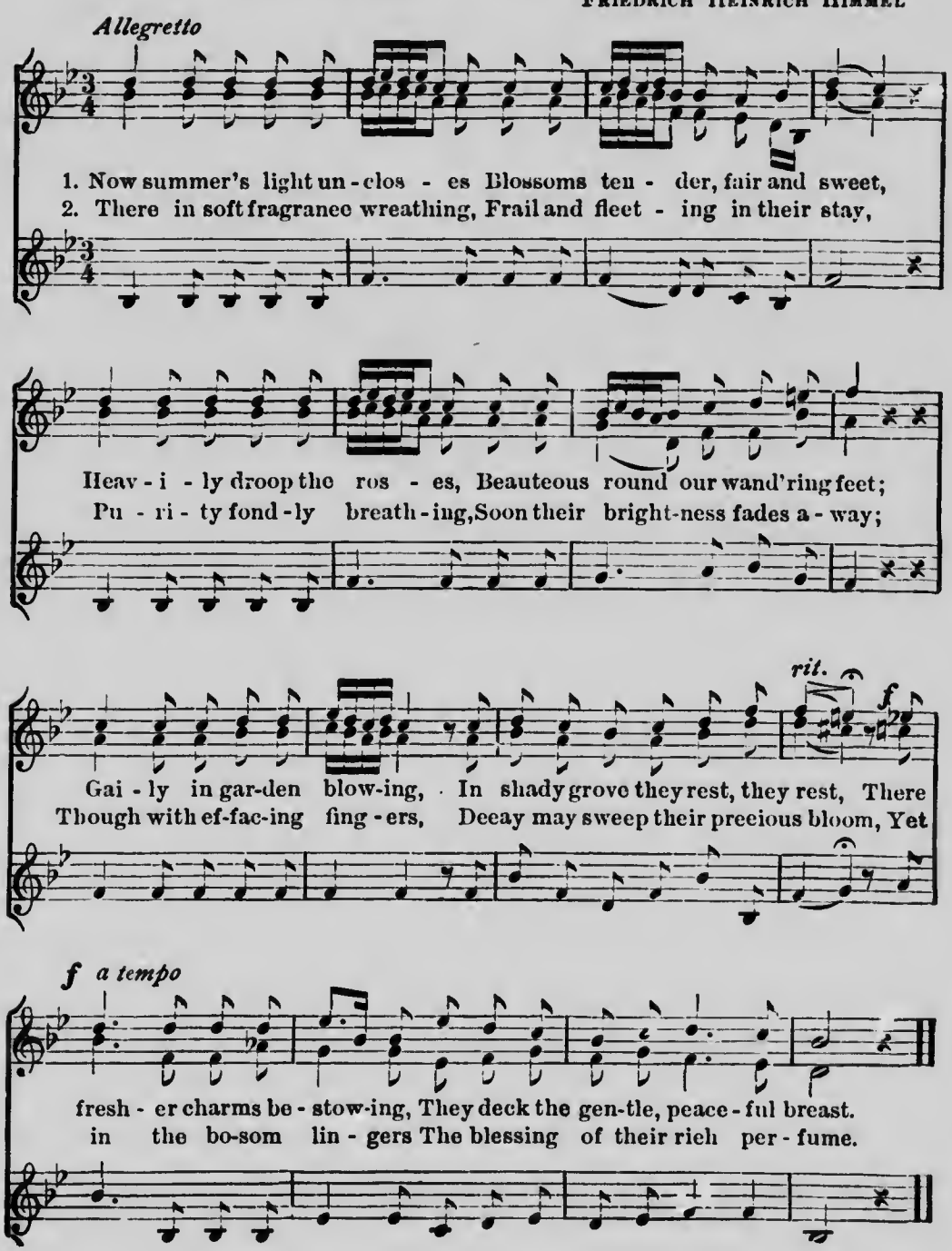

f The call o - beyed, The call o - beyed.
beyed, ... The call o - beyed. . . . . They
sought the bow'r, the ro - sy bow'r, And sat in the pleas - ant
shade, They sought the bow'r, the rosy bow'r, And sat in the pleas-ant shade.

COME OUT


Solo
German Folk Song
1. Come out, the sun-light calls to rove, And breathe the balmy air; Come,
2. We'll find where mirth and pleasure lie, Then go and seek them there; The
wan - der thro' the leaf - y grove And by the stream-let fair.
eve-nings come, the morn - ings fly, All pleas-ure fades in air.
Chorus
Then care, be-gone! and grief, a-way! The laughing heav'ns are blue. Of
joy shall ev - er be my lay, To love and vir - tue true.

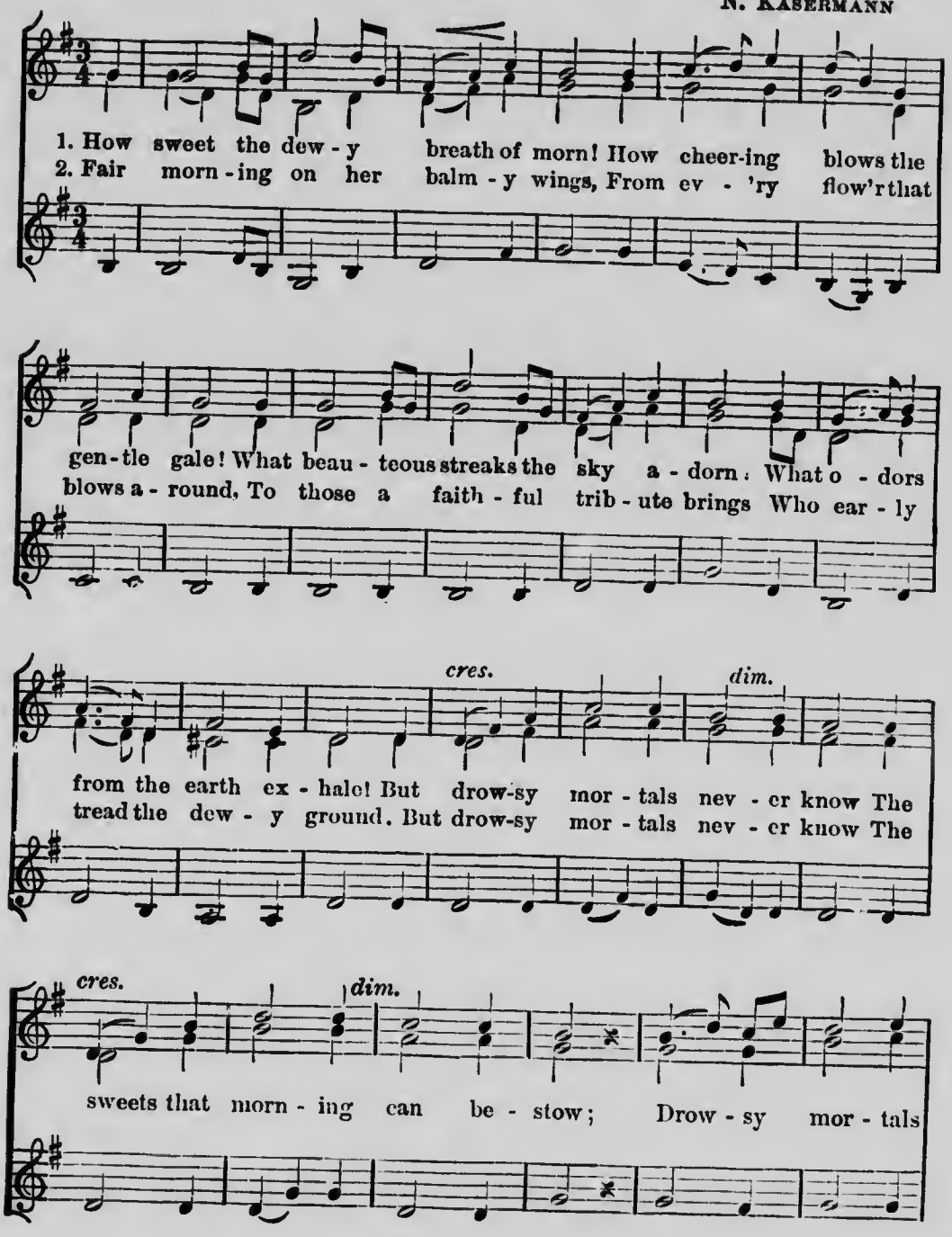
NOW SUMMER'S LIGHT UNCLOSES

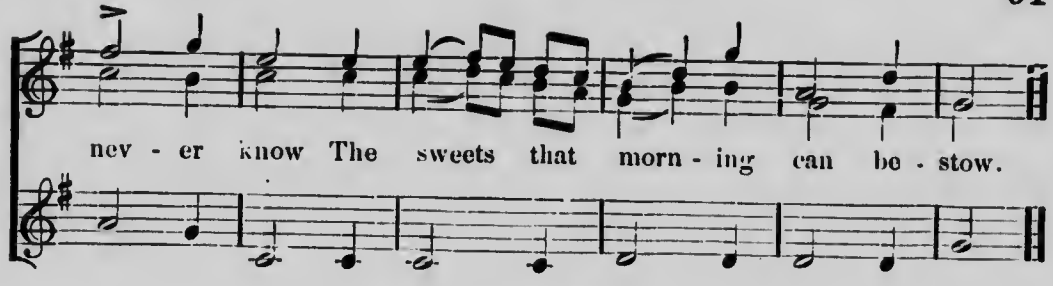
FRIEDRICH HEINRICH HIMMEL



HOW SWEET THE DEWY BREATH

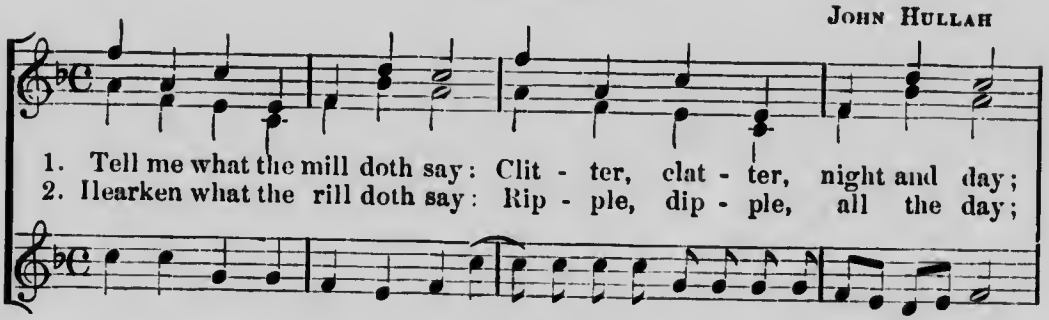
N. KÄSERMANN



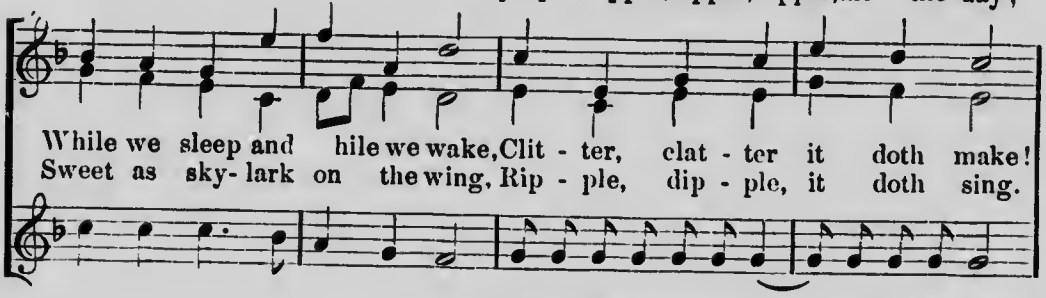


TELL ME

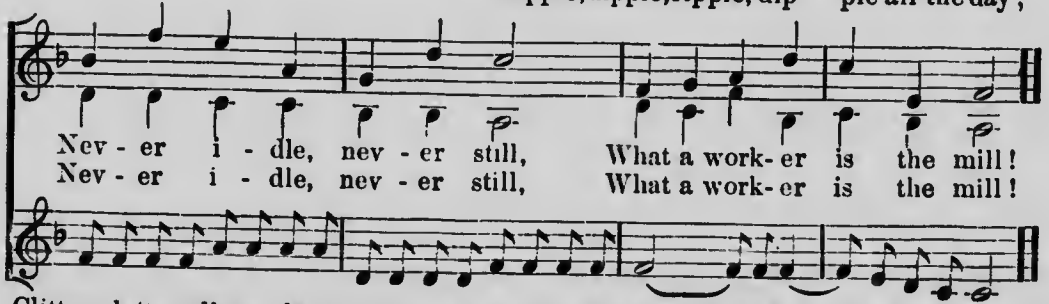
JOHN HULLAH



Clit - ter, clatter, clitter, clatter, night and day;
Rip - ple, dipple, ripple, dipple, all the day;



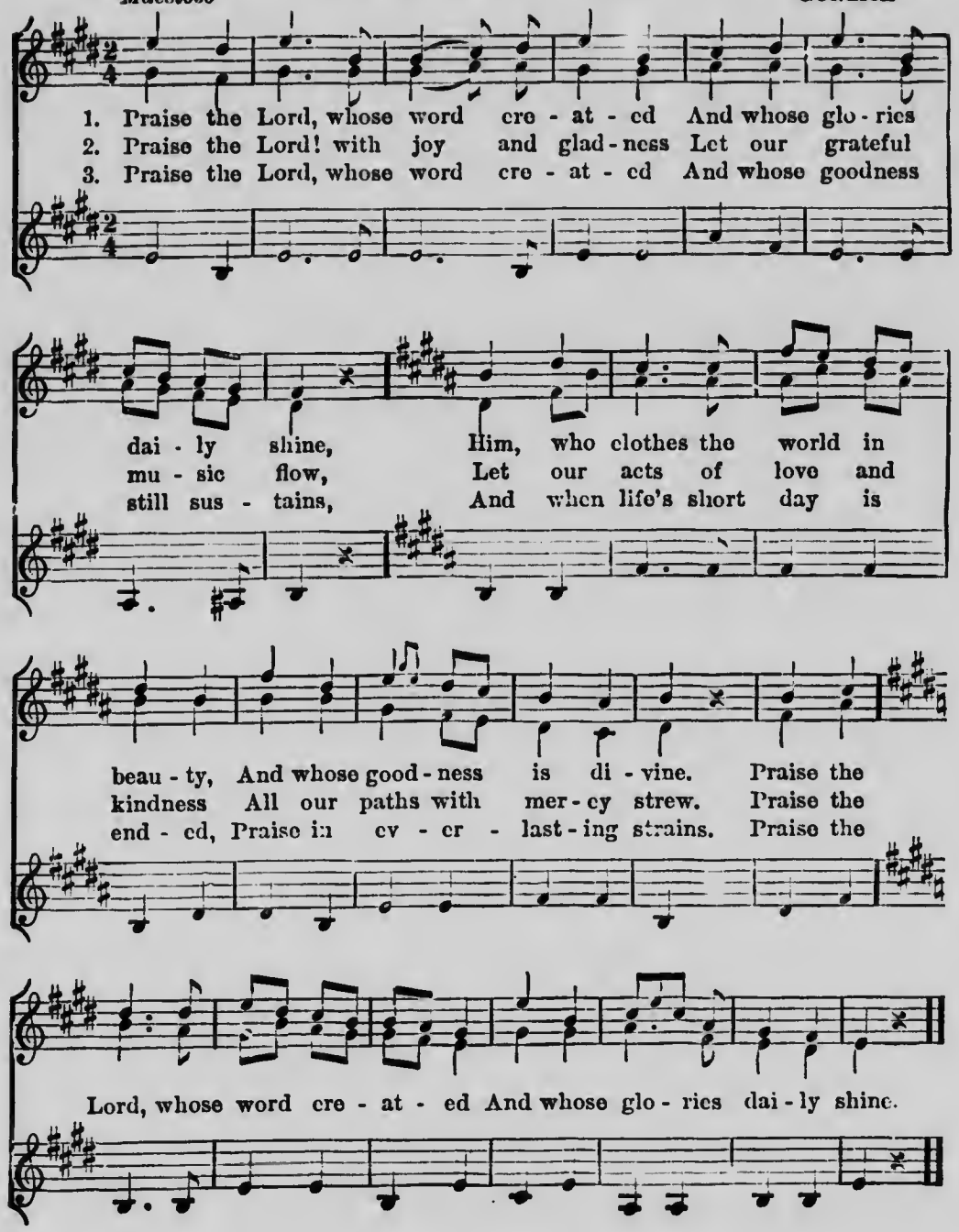
Clit-ter, clatter, clitter, clat - ter it doth make!
Ripple, dipple, ripple, dip - ple all the day;



Clitter, clatter, clitter, clatter, clitter, clatter, clitter, clatter, What a work-er is the mill!
Ripple, dipple, ripple, dipple, ripple, dipple, ripple, dipple, What a work-er is tho mill!

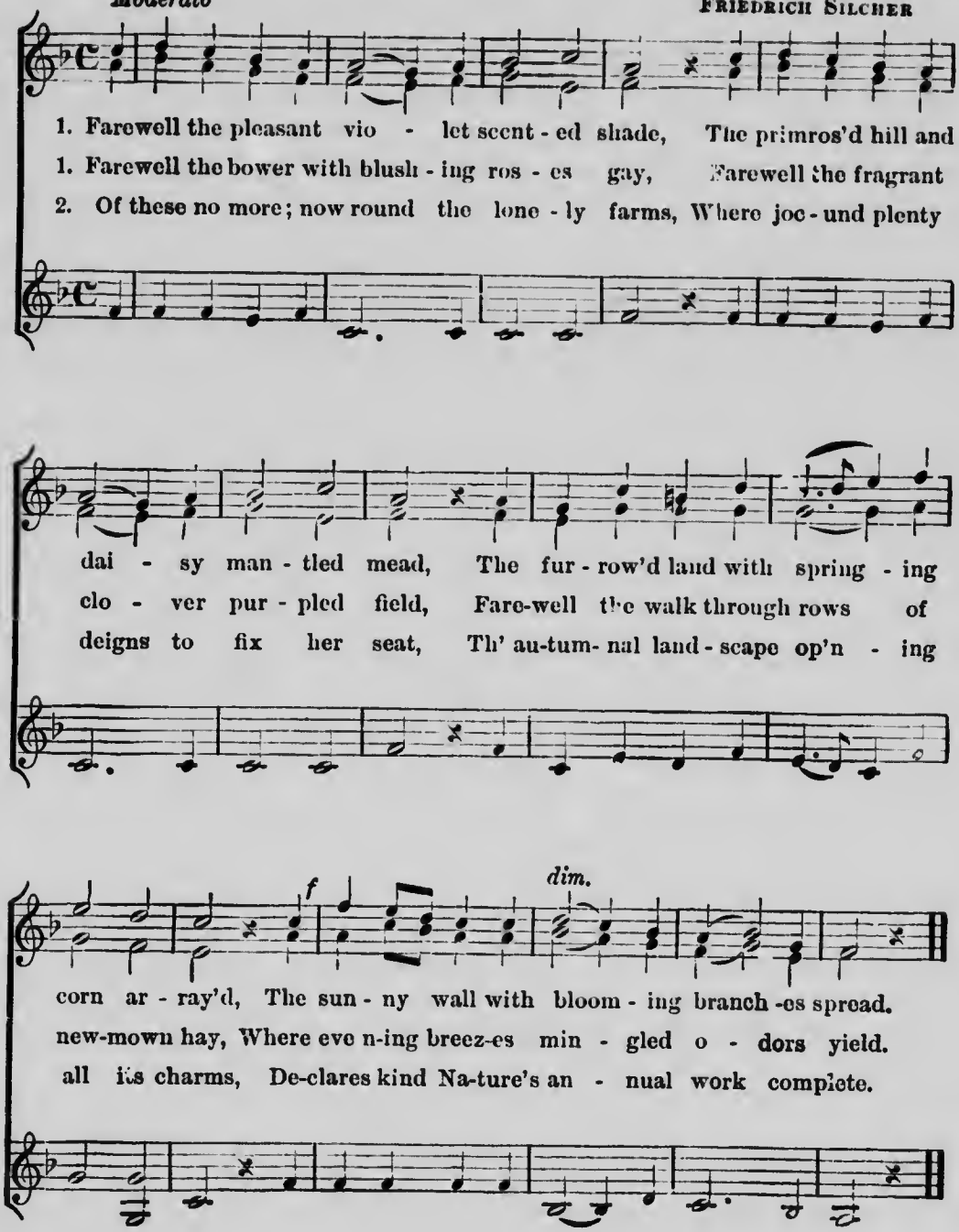
PRAISE THE LORD

Maestoso GUNLICH



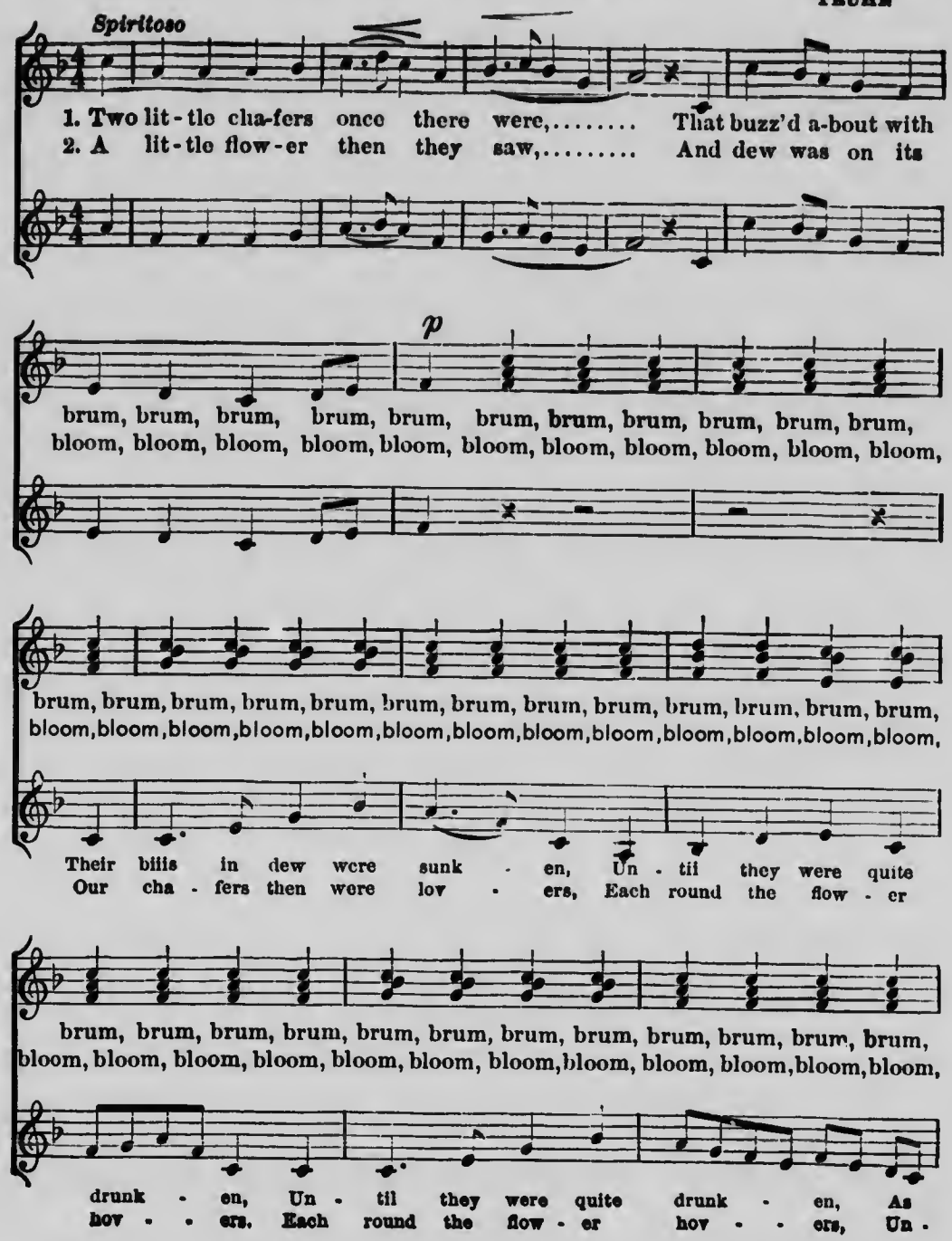
FAREWELL

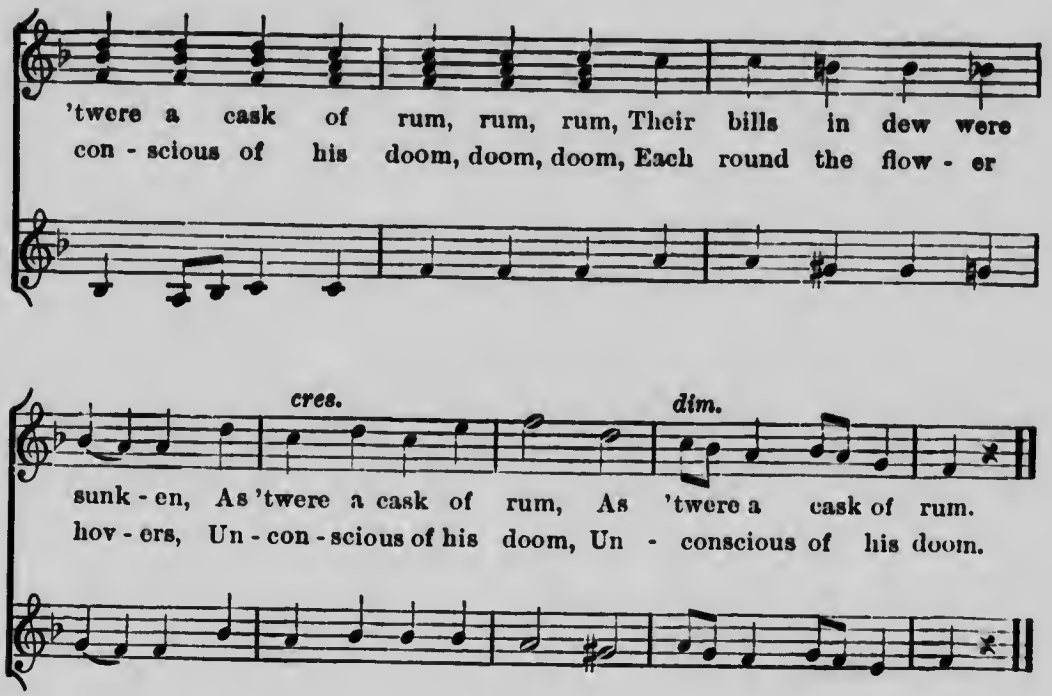
Moderato FRIEDRICH SILCHER



TWO LITTLE CHAFERS

TRUHN





3

The flower heard them as they came,
And fancied not their hum, hum, hum,
The was a little sinner,—
A web to spin within her, :‖
She bade the spider come, come, come,
A web to spin within her,
She bade the spider come,
She bade the spider come.

4

The cunning spider thither crept,
And plied her little loom, loom, loom,
The strands she deftly plaited,
‖: And motionless awaited, :‖
As though she might be dumb, dumb,
And motionless awaited, [dumb,
As though she might be dumb,
As though she might be dumb.

5

The silly chafers nearer yet,
And fondly humming come, come, come,
Flew in and then lamented,
‖: Their folly late repented, :‖
When useless 'twas to hum, hum, hum.
Their folly late repented,
When useless 'twas to hum,
When useless 'twas to hum.

6

The little flower laughing said,
Not caring for their gloom, gloom, gloom,
A lesson now I set ye;
‖: O swains ye'll never get me, :‖
For all your hum and drum, drum, drum,
O swains, ye'll never get me,
For all your hum and drum,
For all your hum and drum.

HOME

Andante

PAX

1. Home, home! name how en - dear - ing! Home, home, shrin'd in my breast;
2. Home, home! dearest of plac - es; Home, home, thee I de - sire;
3. Home, home! to thee u - nit - ed, Home, home, for thee I yearn;

Home, home! to my heart cheering, Bringing sweet visions of rest,
Home, home! kind were the fac - es That I have met round thy fire,
Home, home! with thee de-light - ed, Back to thy joys I would turn.

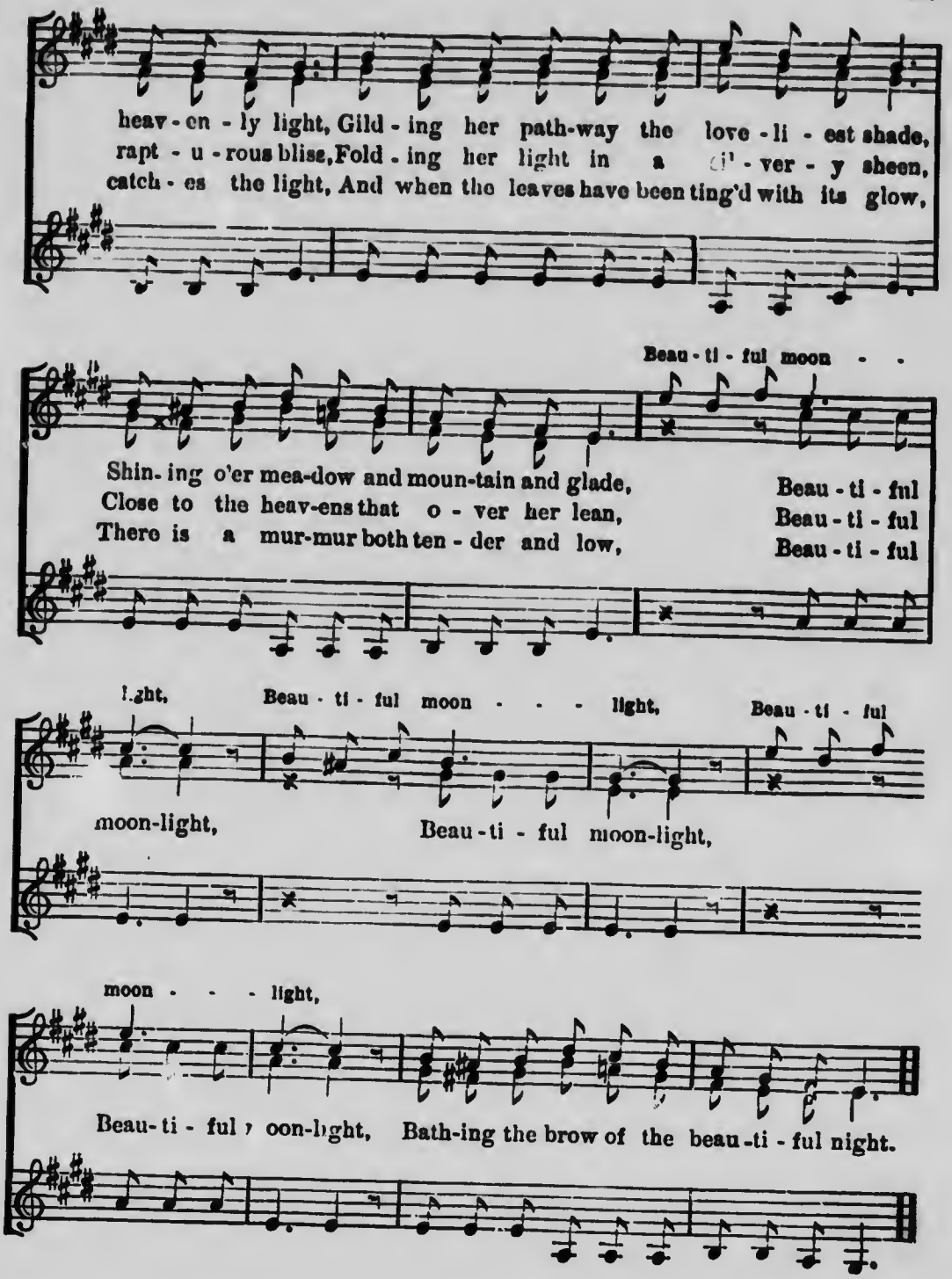
rit.

Home, home! home, home! Bringing sweet vis - ions of rest.
Home, home! sweet home! That I have met round thy fire.
Home, home! sweet home! Back to thy joys I would turn.

BATHING THE BROW

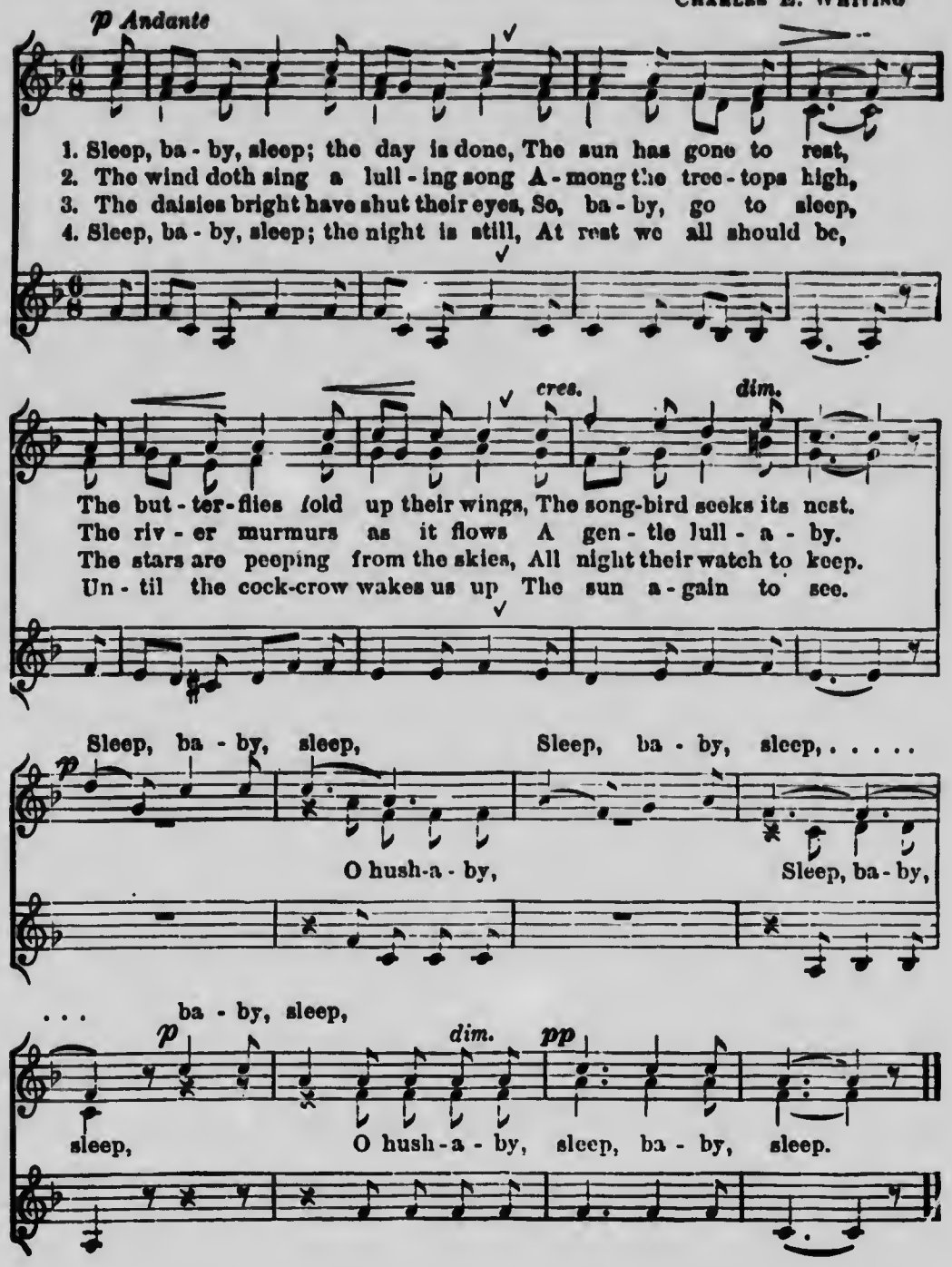
ENGLISH FOLK SONG

1. Bath-ing the brow of the beau - ti - ful night, Lav-ing her garments with
2. Thrilling the earth with its lu - mi-nous kiss, Rous-ing her soul to a
3. Soft as some fan - ci - ful dream of the night, Rip-ples the stream as it


heav - en - ly light, Gild - ing her path-way the love - li - est shade,
rapt - u - rous bliss, Fold - ing her light in a sil' - ver - y sheen,
catch - es the light, And when the leaves have been ting'd with its glow,
Beau - ti - ful moon - -
Shin - ing o'er mea-dow and moun-tain and glade,
Close to the heav-ens that o - ver her lean,
There is a mur-mur both ten - der and low,
Beau - ti - ful
Beau - ti - ful
Beau - ti - ful
light,
Beau - ti - ful moon - - - light,
Beau - ti - ful
moon-light,
Beau - ti - ful moon-light,
moon - - - light,
Beau - ti - ful moon-light, Bath-ing the brow of the beau - ti - ful night.

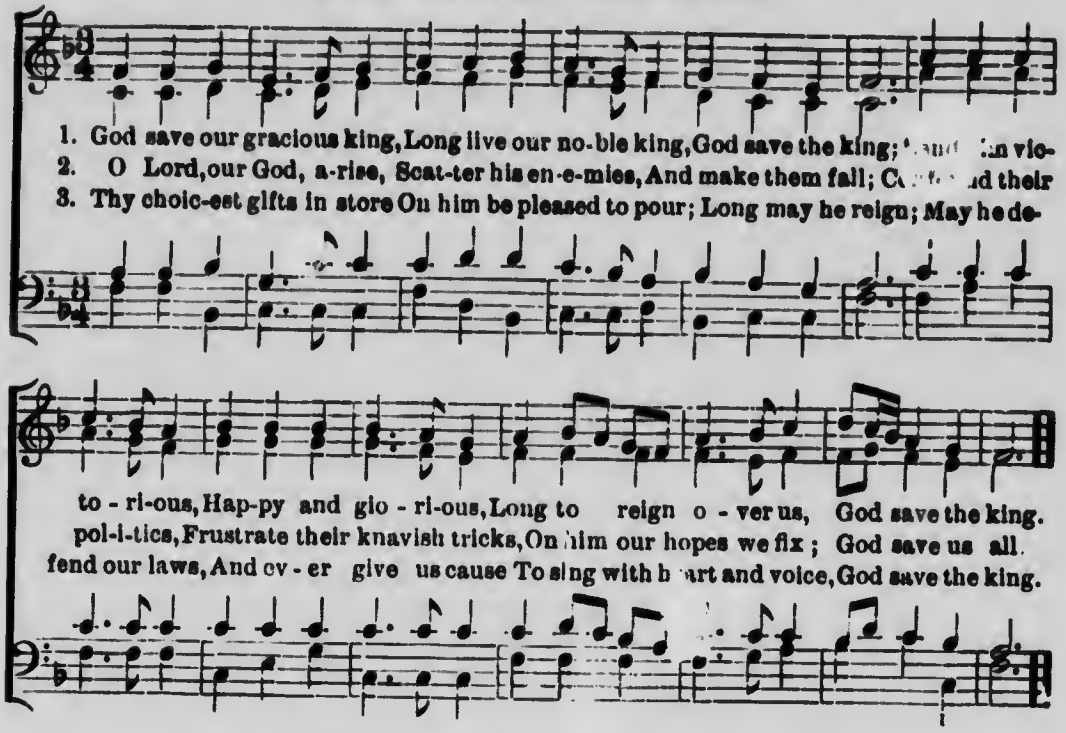
SLEEP BABY SLEEP

CHARLES E. WHITING



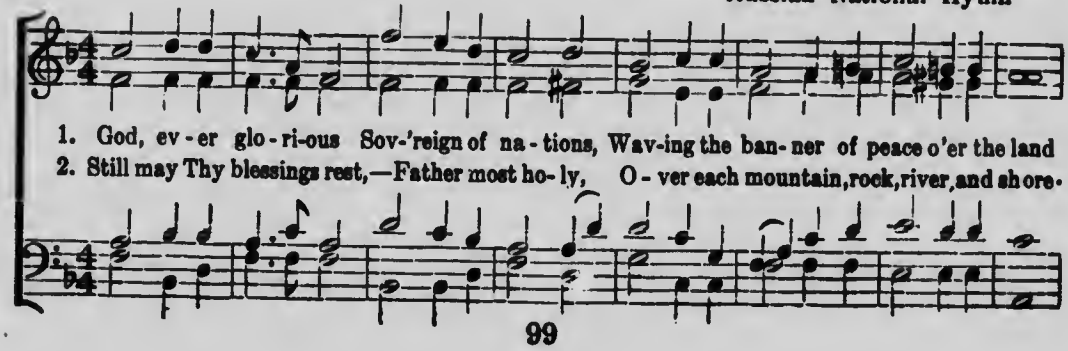
ASSEMBLY SELECTIONS

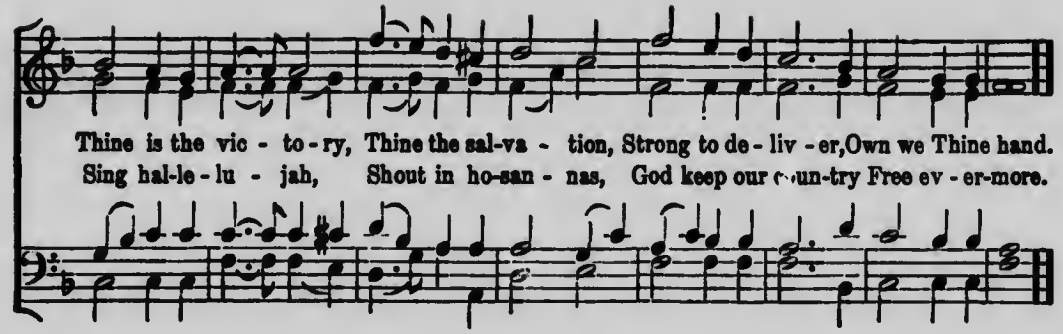
GOD SAVE THE KING



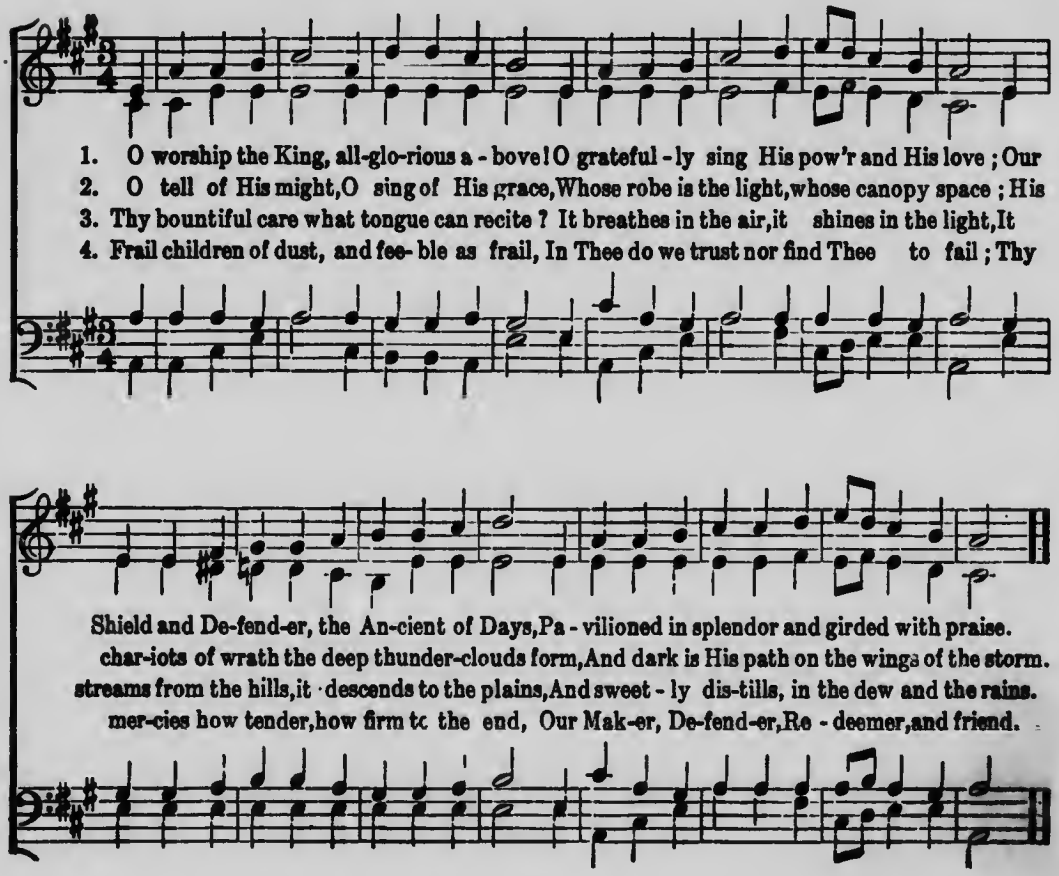
GOD EVER GLORIOUS

Russian National Hymn





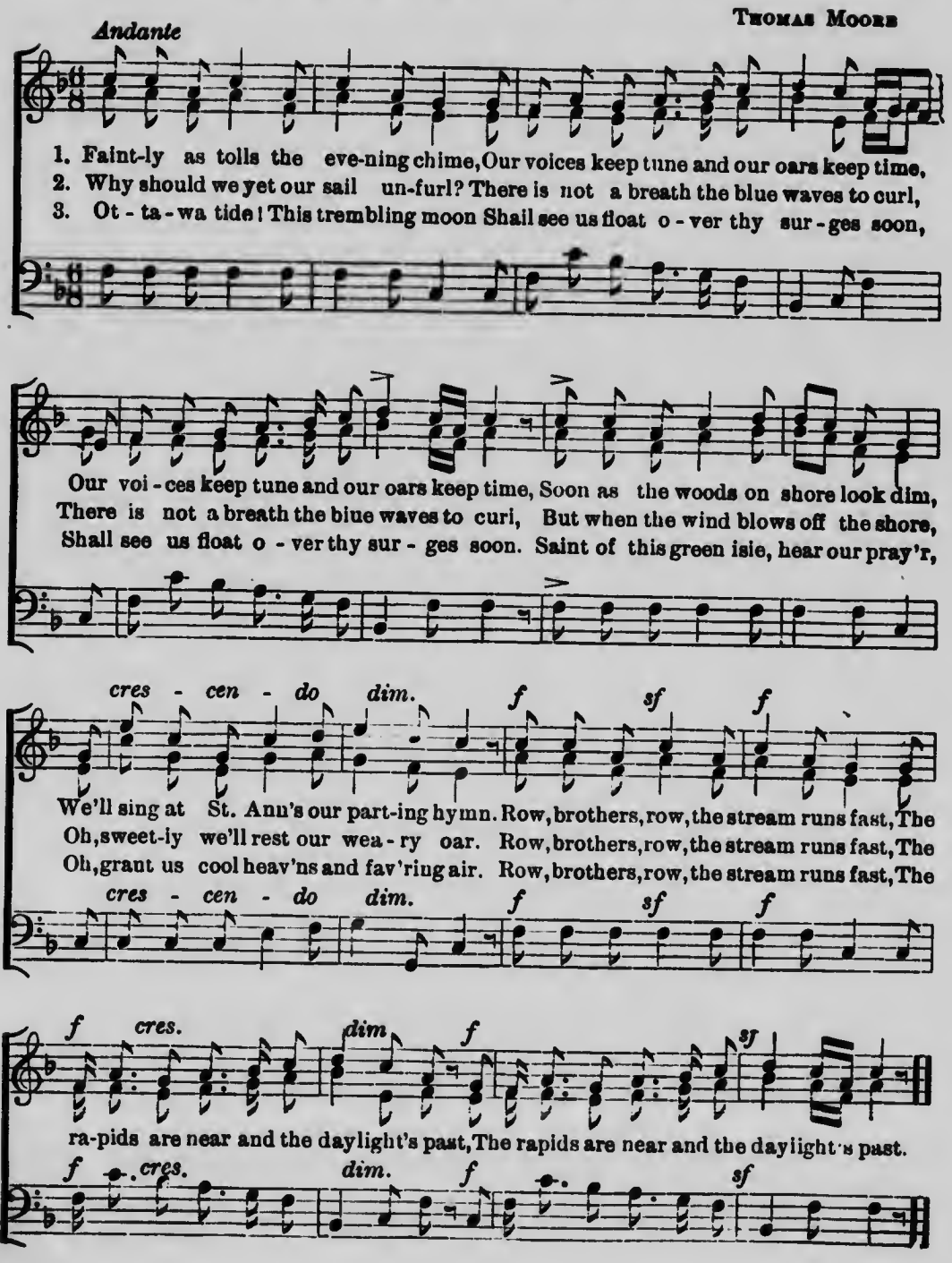
O WORSHIP THE KING



A CANADIAN BOAT SONG

THOMAS MOORE

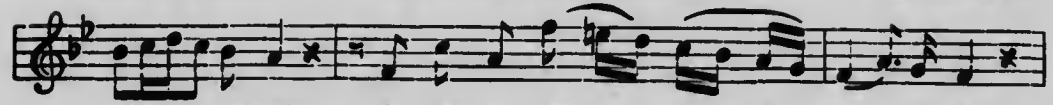
Andante



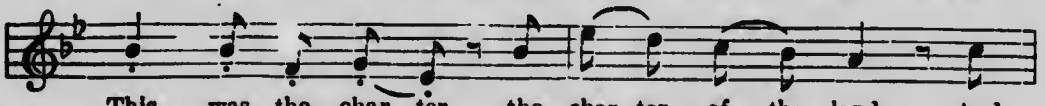
RULE, BRITANNIA

J. THOMSON — Dr. ARNE

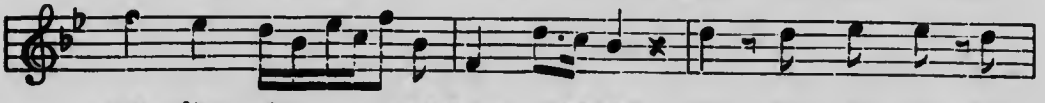
1 When Britain first . . at Heav'n's command, A- rose . . . . . from out the
2. The nations not . . so bless'd as thee Must in . . . . . their turns to
3. Still more ma-jes - tic shalt thou rise, More dread - - ful from each
4. Thee, haughty ty - rants ne'er shall tame; All their . . . . . attempts to



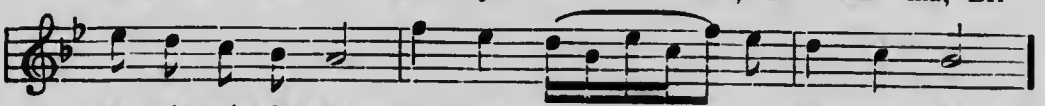
az - ure main, A - rose, a - rose from out the az - ure main,
ty - rants fall, Must in their turns, their turns to ty - rants fall;
for - eign stroke, More dreadful, dread-ful from each for - eign stroke;
hurl thee down, All their at-tempts, at - tempts to hurl thee down,



This was the char - ter, the char- ter of the land. And
While thou shalt flour - ish, shalt flou - rish, great and free, The
As the loud blast that, blast that tears the skies, Serves
Will but a - rouse, a - rouse thy gen - 'rous flame, And

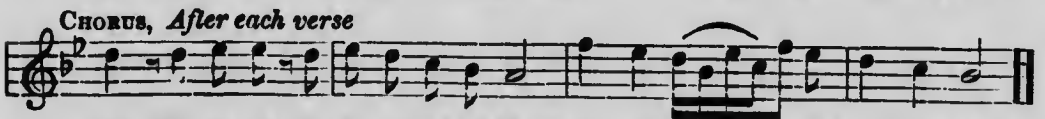


guar - dian An - gels sung the strain: Rule, Bri - tan - nia, Bri -
dread and en - vy of them all. Rule, Bri - tan - nia, Bri -
but to root thy na - tive oak. Rule, Bri - tan - nia, Bri -
work their woe and thy re - nown. Rule, Bri - tan - nia, Bri -



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

CHORUS, *After each verse*



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

5 To thee belongs the rural reign,
‖: Thy cities shall with commerce shine ; :‖
All thine shall be the subject main,
And ev'ry shore encircles thine Cho.

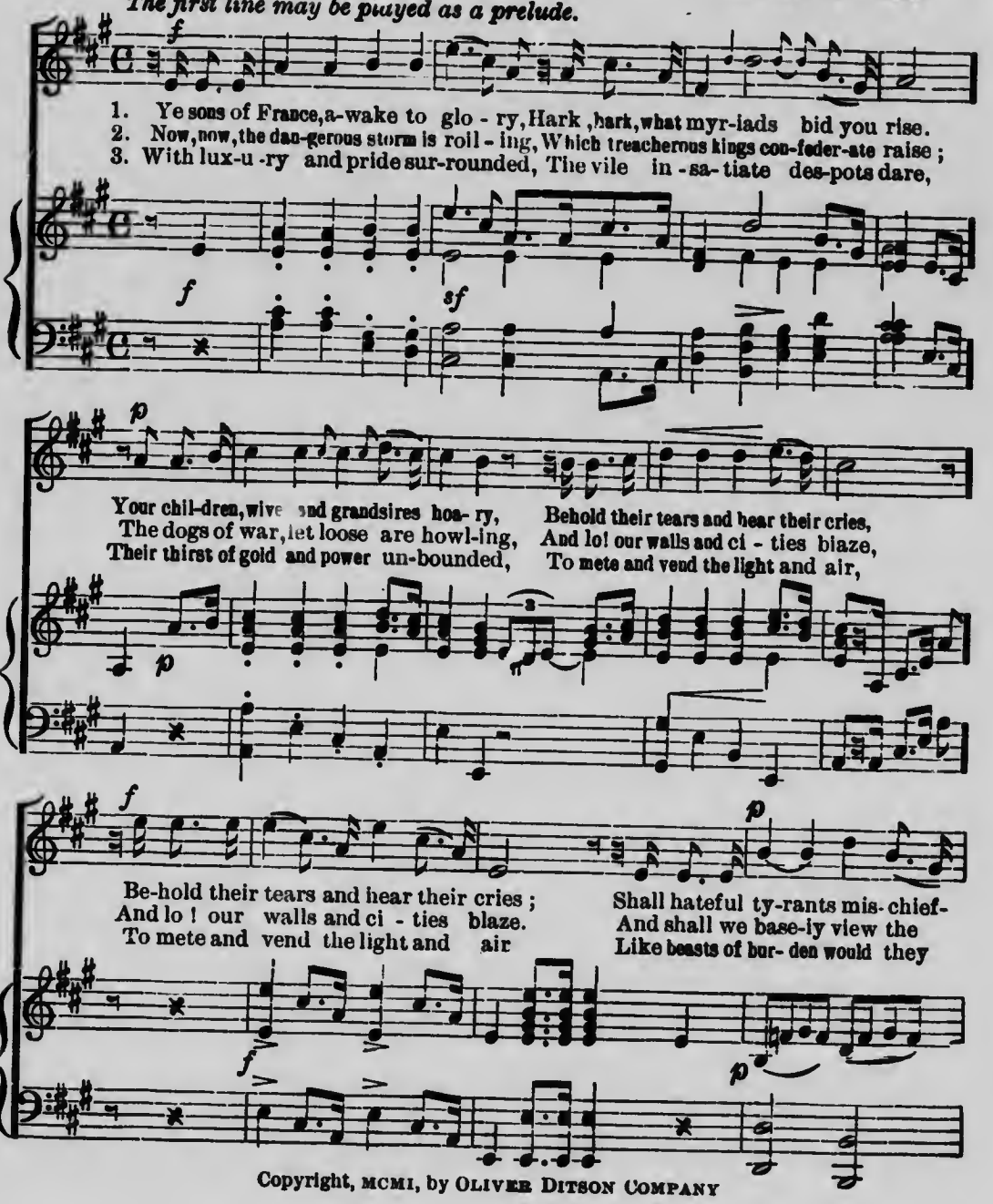
6 The muses still, with freedom crown'd,
‖: Shall to thy happy coasts repair ; :‖
Blest Isle ! with matchless beauty crown'd,
And manly hearts to guard the fair. Cho

THE MARSEILLAISE

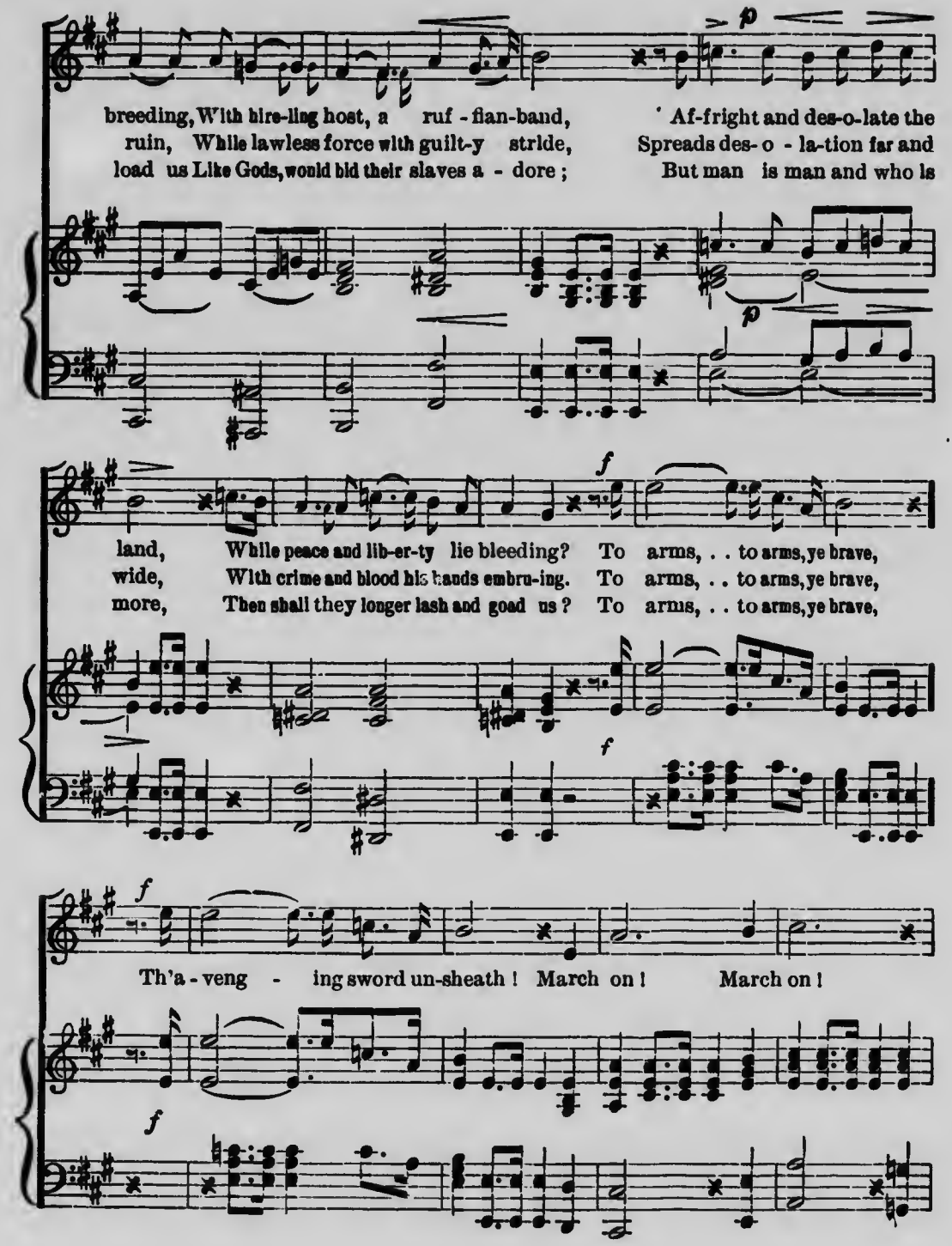
Arranged by
FRANCOIS GUERIN

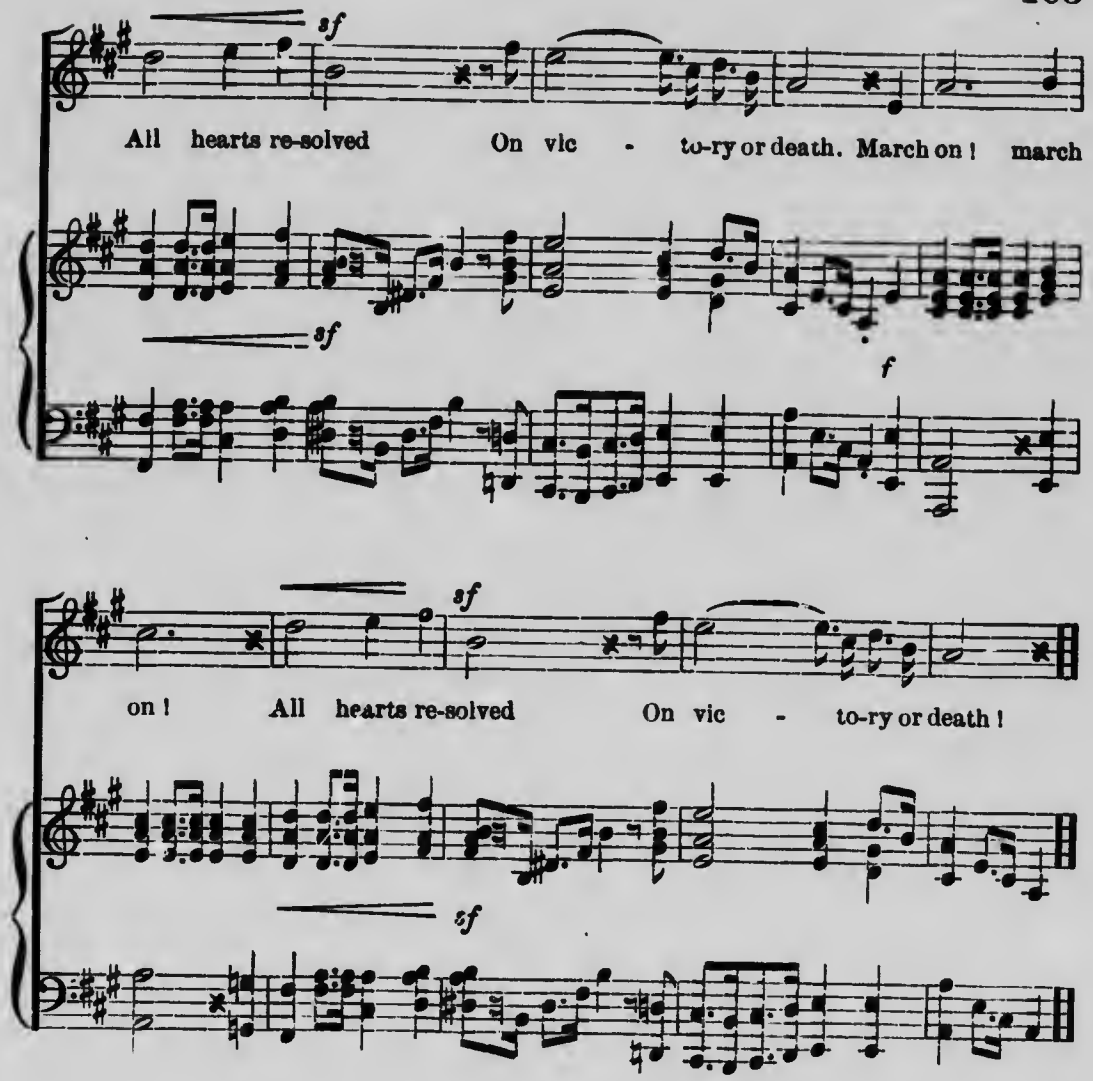
Words and Music by
ROUGET DE L'ISLE

The first line may be played as a prelude.



Copyright, MCMI, by OLIVER DITSON COMPANY


breeding, With hire-ling host, a ruf - fian-band, Af-fright and des-o-late the
ruin, While lawless force with guilt-y stride, Spreads des- o - la-tion far and
load us Like Gods, would bid their slaves a - dore ; But man is man and who is
p
p
land, While peace and lib-er-ty lie bleeding? To arms, . . to arms, ye brave,
wide, With crime and blood his hands embru-ing. To arms, . . to arms, ye brave,
more, Then shall they longer lash and goad us? To arms, . . to arms, ye brave,
f
f
f
Th'a - veng - ing sword un-sheath ! March on ! March on !
f

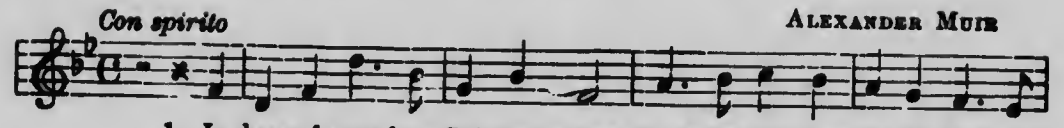


4 O Liberty! can Man resign thee?
Once having felt thy gen'rous flame,
Can dungeons, bolts, and bars confine thee?
‖: Or whips thy noble spirit tame? :‖
Too long the world has wept bewalling
That falsehood's dagger tyrants wield,
But freedom is our sword and shield,
And all their arts are unavalling.
To arms, etc.

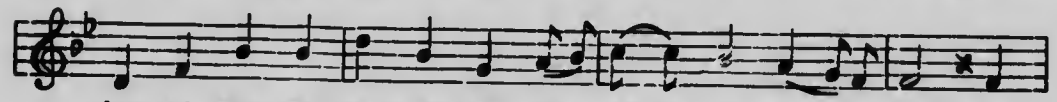
5 May patriot love and friends' [illegible]owing
Still be the aim to which w[illegible]pire.
May each spirit ever be lighted
‖: With the flame they both can inspire. :‖
All may be won; be but united,
Our foes we will crush 'neath our feet;
No more then Frenchmen will repeat
That dread cry which hath our land affrighted!
To arms, etc.

THE MAPLE LEAF FOR EVER

Con spirito ALEXANDER MUIR



1. In days of yore, from Brl-tain's shore, Wolfe the daunt-less he-ro came, And
2. At Queenston Heights, and Lun-dy's Lane, Our brave fa-thers side by side, For

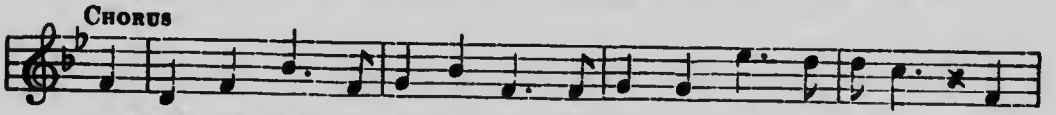


plant-ed firm Brl-tan-nia's flag, On Ca-na-da's fair do-main; Here
free-dom, homes, and loved ones dear, Firm-ly stood and no-bly died; And

may it wave our boast and pride, And join in love to-geth-er, The
those dear rights which they maintained, We swear to yield them nev-er, Our

This-tle, Sham-rock, Rose en-twine, The Ma-ple Leaf for ev-er.
watch-word ev-er more shall be, The Ma-ple Leaf for ev-er.

CHORUS



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

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

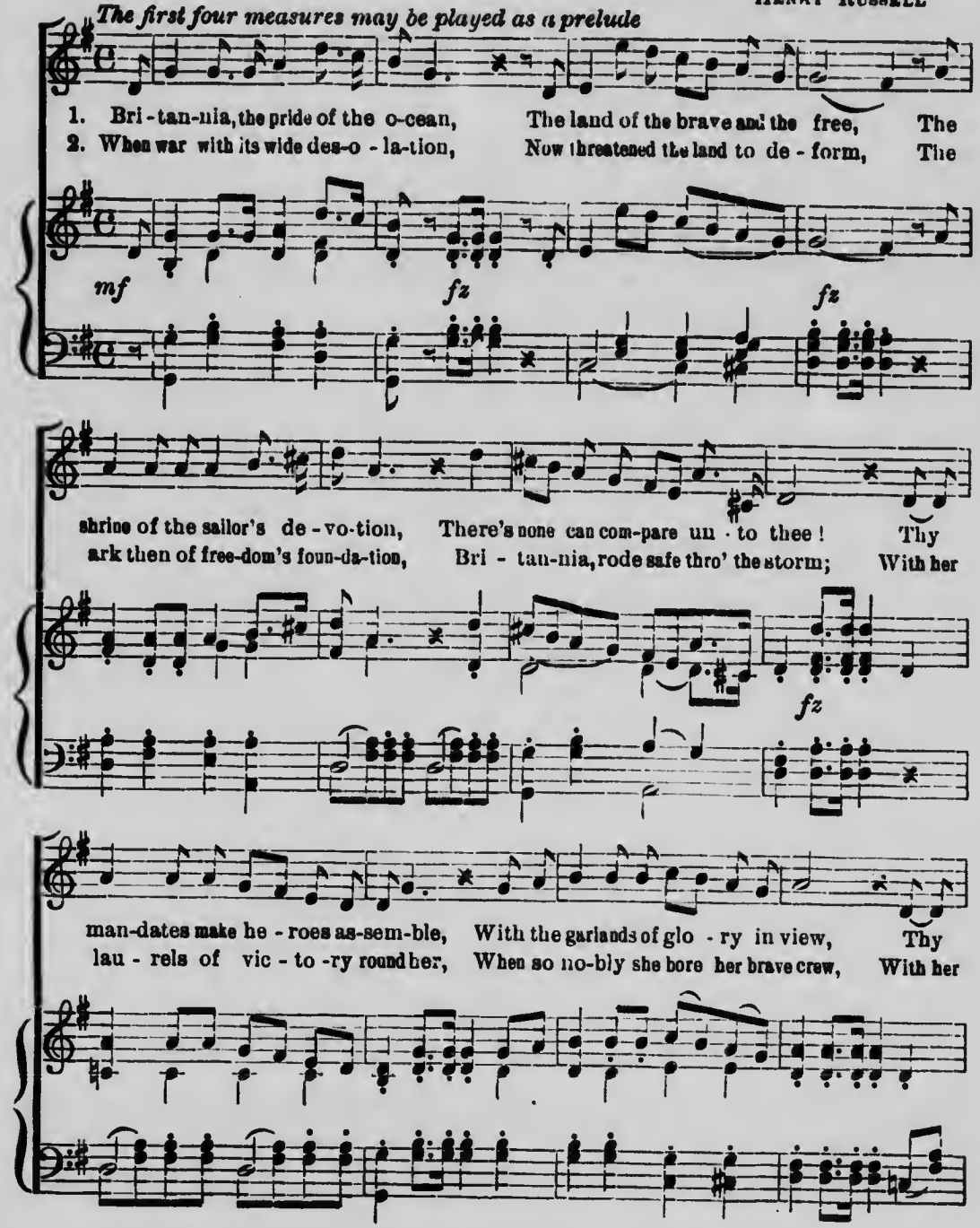
3 Our fair Dominion now extends
From Cape Race to Nootka Sound,
May peace for ever be our lot,
And plenteous store abound,
And may those ties of love be ours,
Which discord cannot sever,
And flourish green o'er Freedom's home,
The Maple Leaf for ever.

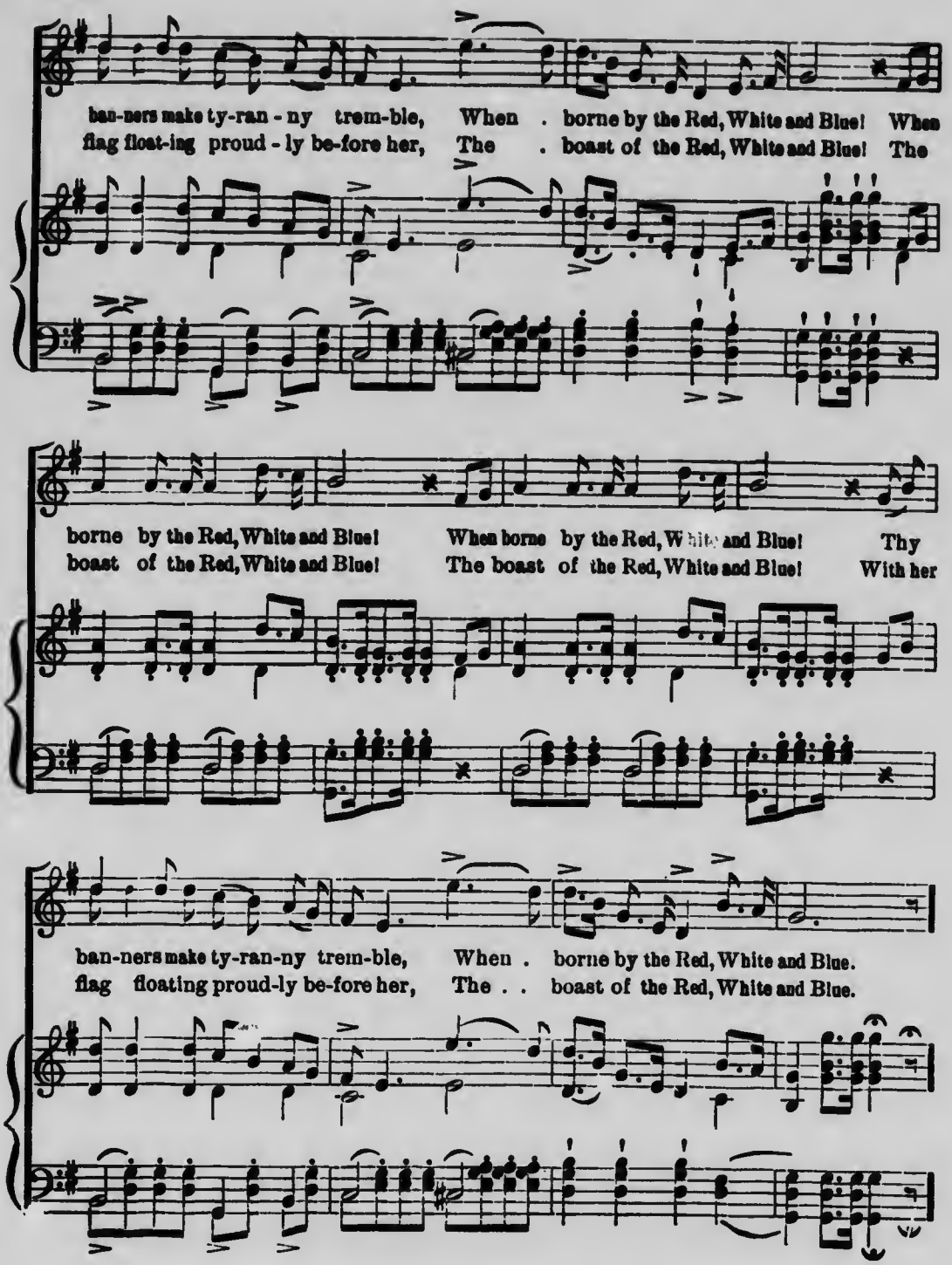
4 On Merry England's far-famed land
May kind Heaven sweetly smile,
God bless Old Scotland ever more,
And Ireland's Emerald Isle;
Then swell the song both loud and long,
Till rocks and forest quiver,
God save our King and Heaven bless
The Maple Leaf for ever.

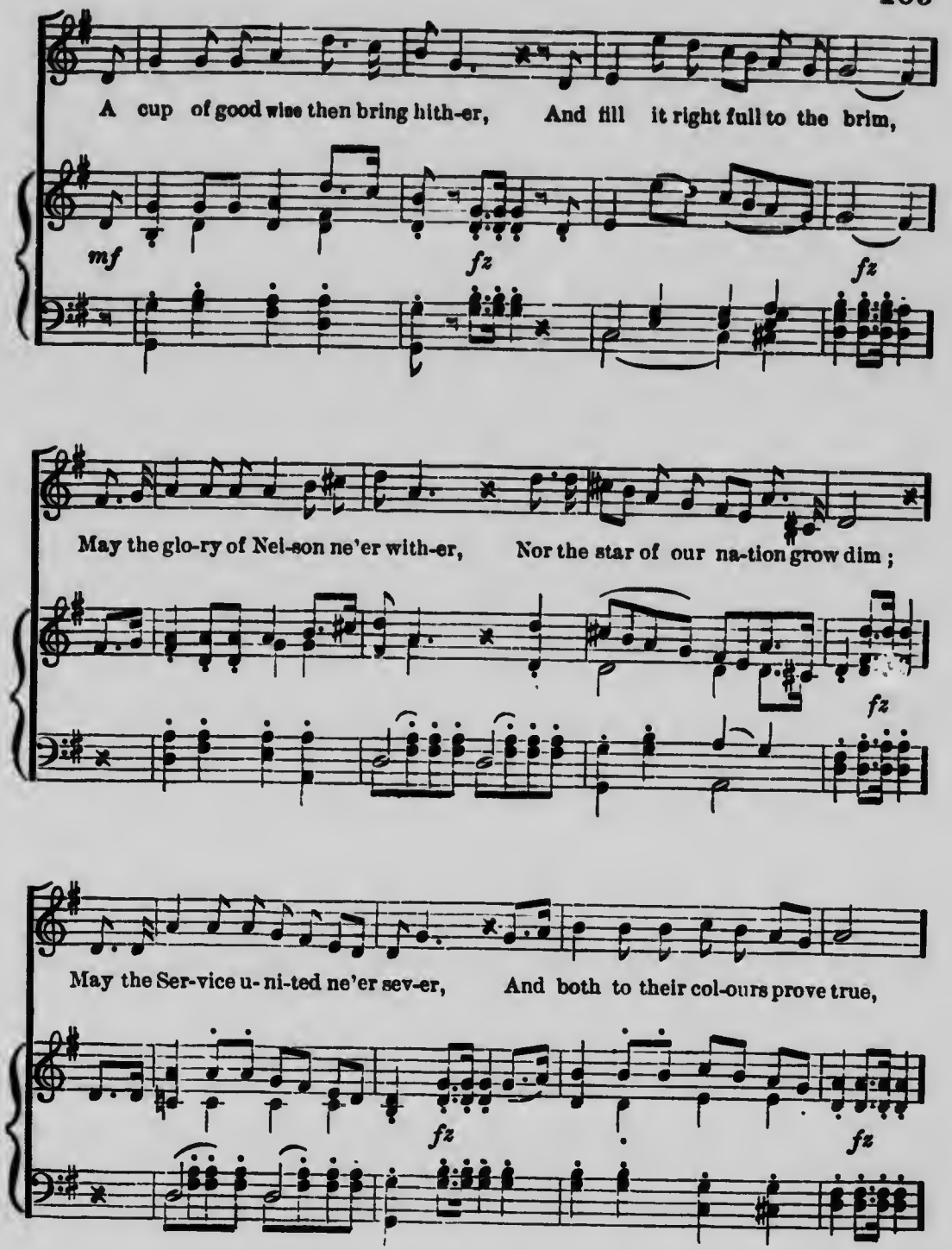
"BRITANNIA, THE PRIDE OF THE OCEAN"

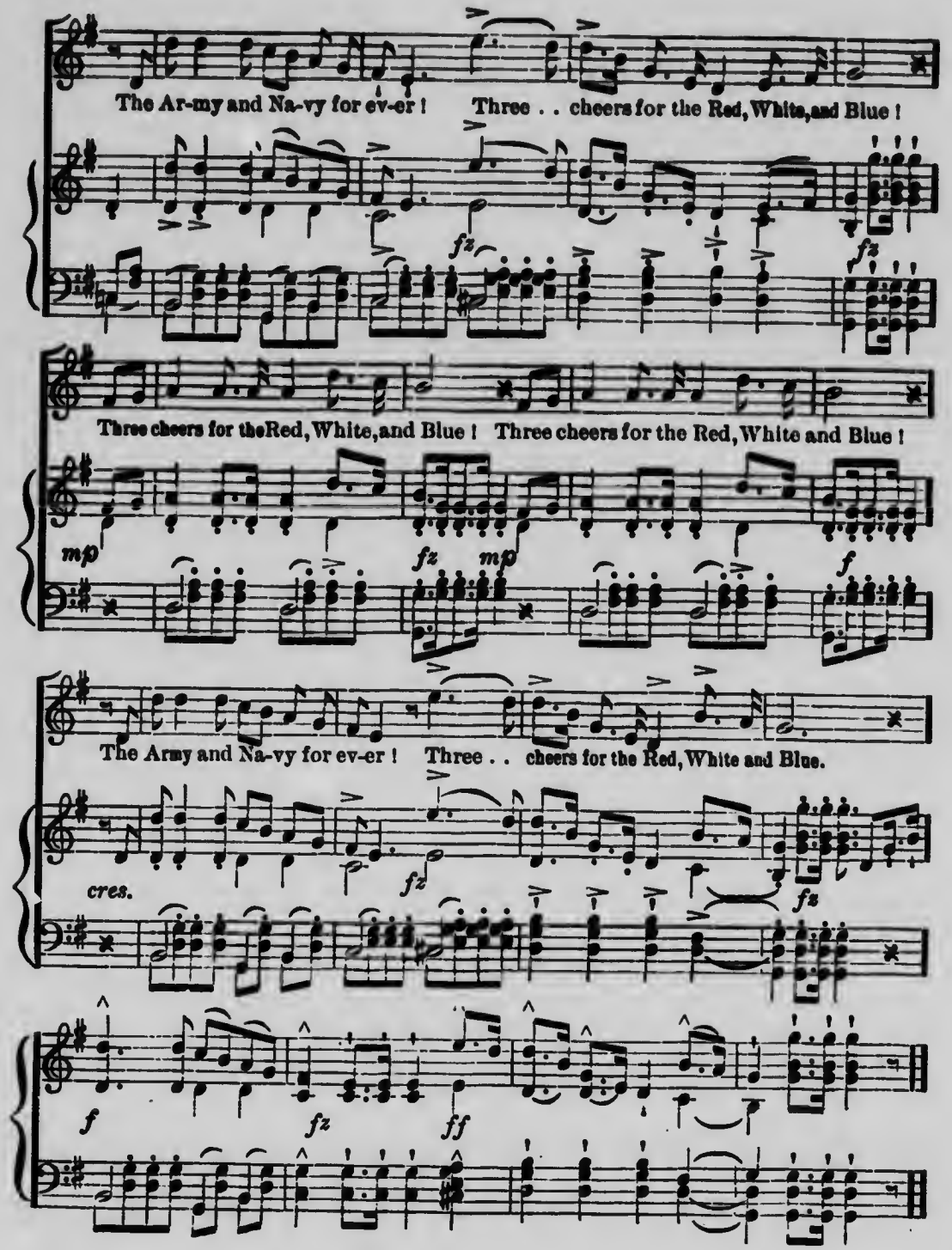
HENRY RUSSELL

The first four measures may be played as a prelude




ban-ners make ty-ran-ny trem-ble, When . borne by the Red, White and Blue! When
flag float-ing proud-ly be-fore her, The . boast of the Red, White and Blue! The
borne by the Red, White and Blue! When borne by the Red, White and Blue! Thy
boast of the Red, White and Blue! The boast of the Red, White and Blue! With her
ban-ners make ty-ran-ny trem-ble, When . borne by the Red, White and Blue.
flag floating proud-ly be-fore her, The . . boast of the Red, White and Blue.


A cup of good wine then bring hith-er, And fill it right full to the brim,
mf
fz
fz
May the glo-ry of Nel-son ne'er with-er, Nor the star of our na-tion grow dim;
fz
May the Ser-vice u-ni-ted ne'er sev-er, And both to their col-ours prove true,
fz
fz


The Ar-my and Na-vy for ev-er ! Three . . cheers for the Red, White, and Blue !
fz
fz
Three cheers for the Red, White, and Blue ! Three cheers for the Red, White and Blue !
mp
fz
mp
f
The Army and Na-vy for ev-er ! Three . . cheers for the Red, White and Blue.
cres.
fz
fz
f
fz
ff

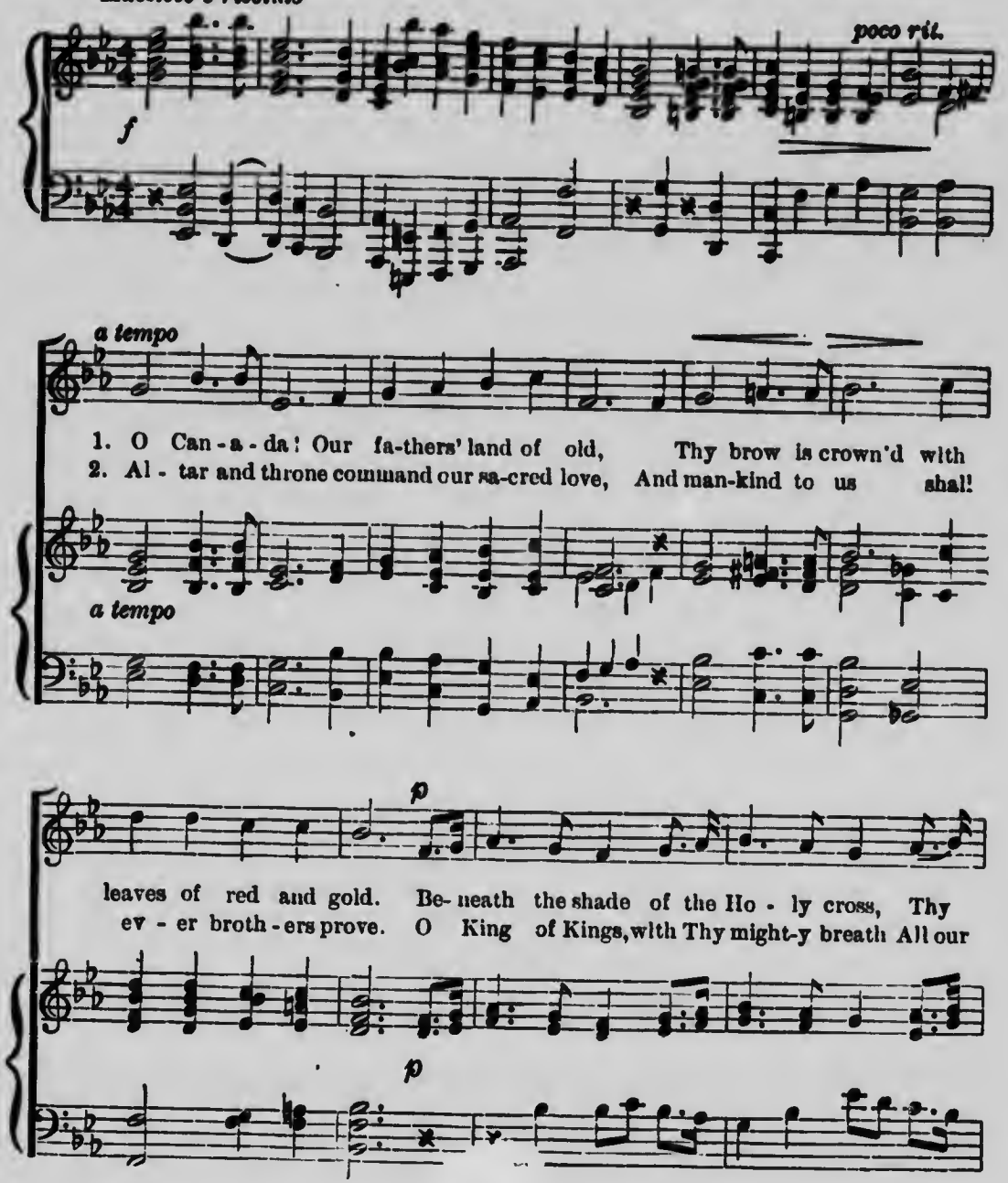
O CANADA! OUR FATHERS' LAND OF OLD

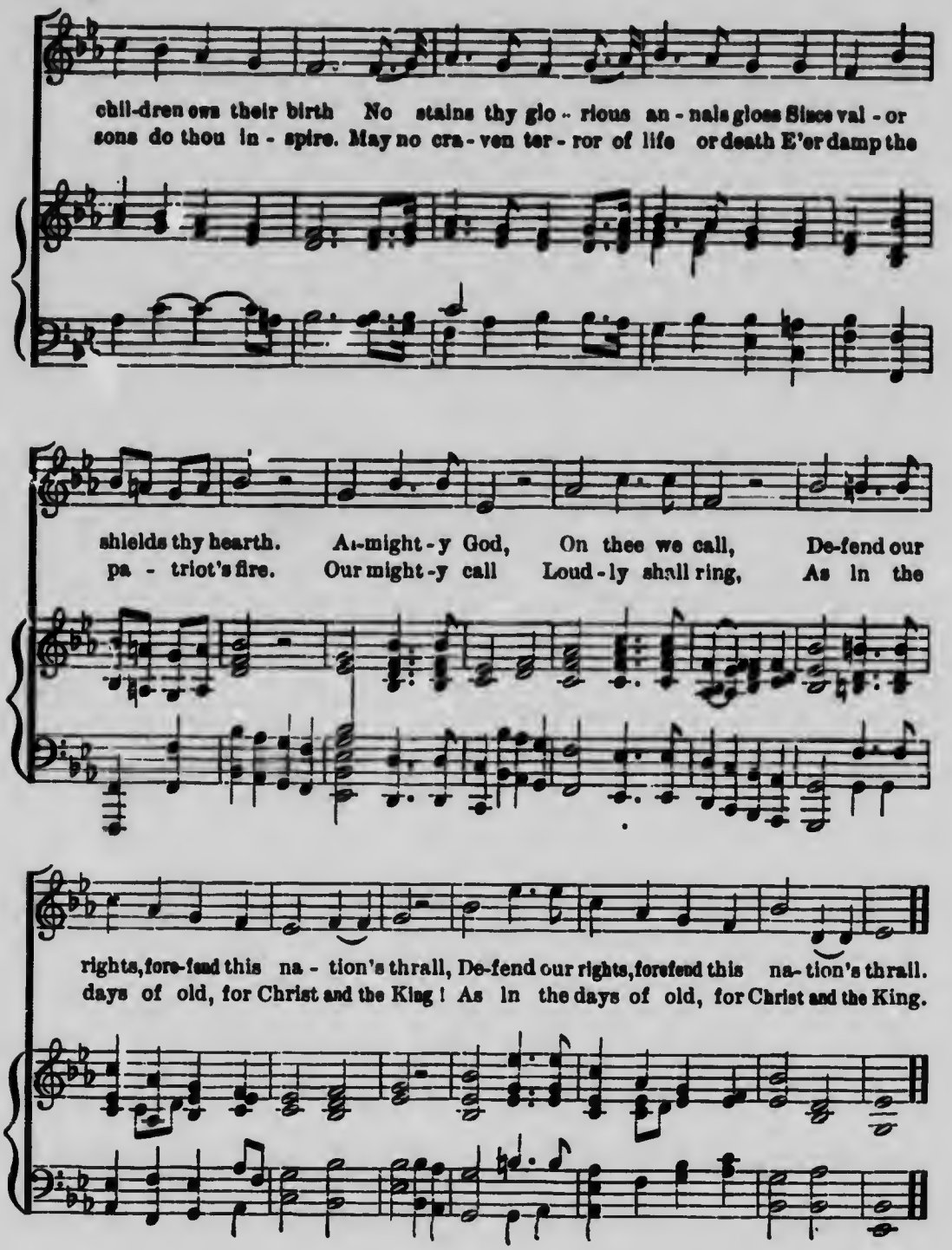
CHANT NATIONAL

The Honorable Judge Routhier

C. Lavallee
Arr. by Dr. T. B. Richardson

Maestoso e risoluto




chil-dren ow their birth No stains thy glo - rious an - nals gloss Since val - or
sons do thou in - spire. May no cra - ven ter - ror of life or death E'er damp the
shields thy hearth. Al-might - y God, On thee we call, De-fend our
pa - triot's fire. Our might - y call Loud - ly shall ring, As in the
rights, fore-fend this na - tion's thrall, De-fend our rights, forefend this na-tion's thrall.
days of old, for Christ and the King! As in the days of old, for Christ and the King.