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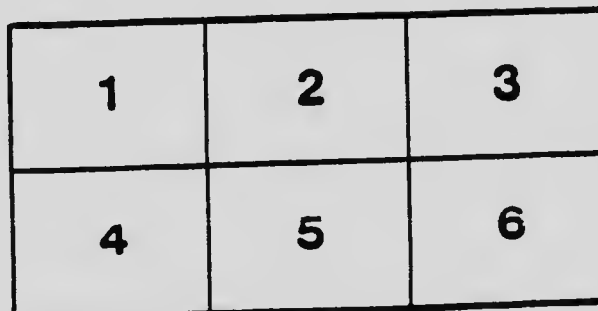
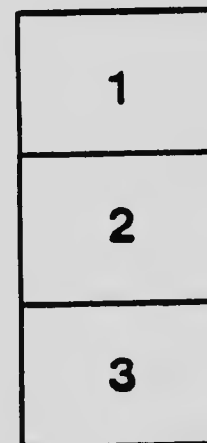
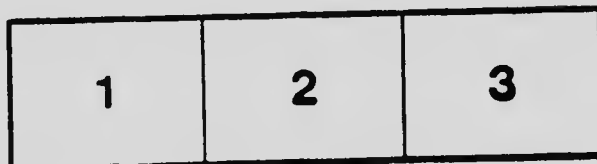
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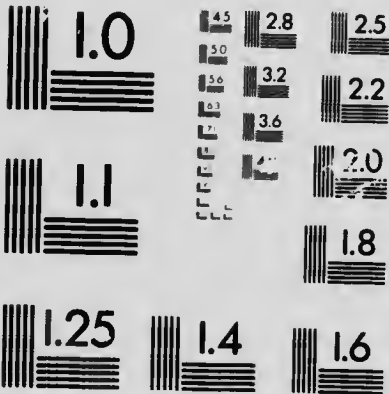
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THE NEW
NORMAL MUSIC COURSE
BOOK THREE

BY
JOHN W. TUFTS AND H. E. HOLT

EDITED BY
LEONARD B. MARSHAL AND SAMUEL W. COLE



Authorized for use in the Schools of Manitoba
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PREFATORY NOTE

BOOK THREE of the **NEW NORMAL MUSIC COURSE** covers the work of the sixth and seventh school years. It contains nearly all the exercise material which appeared in the "Introductory Third Reader" and in the "Third Reader for Unchanged Voices" of the original Course. In this exercise material has been graded with the utmost care. To it has been added a large body of new songs.

These songs represent the best work of many eminent composers. At the same time, the entire book, with its profusion of part songs, contains less than a dozen that appear in any other music series. This notable addition to the list of available school songs was made possible by a thorough survey of the whole range of song literature.

Characteristic songs from the great song writers of the world are here, side by side with songs in which the modern note predominates. The leading American composers have written most attractive songs for the book, using verse which is worthy of the music. Equally distinctive are the songs by continental composers, whose work will make strong appeal to our cosmopolitan school population. Many charming verses by well-known writers are here set to music for the first time.

In Part One the sectional arrangement of the preceding books is maintained; but there appeared to be no advantage in carrying this sectional division into Part Two. The "Outlines of Study" on pages 128 and 254 show the salient features of the respective Parts.

The treatment of the Minor Mode, for which careful preparation has been made in the earlier books of the Course, here finds a fulfillment carefully adapted to the powers of pupils in the respective grades. The users of this book will not share the apparently prevailing impression that the Minor Mode is chiefly adapted to the treatment of doleful subjects. But since many consecutive pages of minor exercises and songs would necessarily be monotonous and therefore depressing, care was taken to provide throughout the book ample variety in rhythm and mode.

Toward the end of the book will be found a few pages devoted to practice in reading from the bass clef. This is preparatory to the work of the eighth year. In providing these pages, the Editors have pursued the policy which prompted them in Books One and Two to treat the earliest stages of the more advanced work which would be developed in the next grade.

The courtesy of the following authors and publishers, in allowing poems which they control to be set to music, is gratefully acknowledged.

D. Appleton & Co for verses by William Cullen Bryant, "The Gladness of Nature" and "To the Fringed Gentian." Harriet F. Blodgett for "June" and "Shadows" from "Songs of the Day and the Year." Edward B. Birge, Mus. B., for his arrangement of Gounod's "Pretty Village Maiden" from Supplementary Song Series, Number Four. George R. Brill for verses from "Rhymes of the Golden Age," "The Butterfly," "Summer Spoils." The Century Company for a poem from *St. Nicholas*, "The Boy Who Forgets," by Pauline Frances Camp. Hernan DaCosta for "A Spring Lilt." Sarah J. Eddy for the words and the music of "Dancing Waves," from "Songs of Happy Life." Houghton Mifflin Company for "The Happiest Heart," by John Vance Cheney; "The Prairie," by John Hay; "The Rivulet" and "Calling the Violet," by Lucy Larcom; "A Vision" "Egypt," "Daybreak," "Curfew," "A Day of Sunshine" and "The Arrow and the Song," by Henry Wadsworth Longfellow; "Confidence," by Alice Freeman Palmer; "Good Night," by Edna Dean Proctor; "Morning Song," by Celia Thaxter; "Awake," by Edith M. Thomas; "Leaves at Play" and "The Four Winds," by Frank Dempster Sherman; "Nature's Tribute of Praise," by John Greenleaf Whittier. The *Independent* for "The Bell Buoy," by Walter Kerr. Little, Brown & Co. for "Down to Sleep," by Helen Hunt Jackson. Clinton Scollard for "The Pillow" and "The Holly." *Youth's Companion* and the authors for "Cheerfulness," by Marian Douglas; "The Paths," by Mary R. Parkman; and "Kinship," by Kate Whiting Patch.

NEW NORMAL MUSIC COURSE

BOOK THREE, PART ONE

FIRST SECTION

Studies and Songs in One and Two Parts. Elementary Work in Three Parts

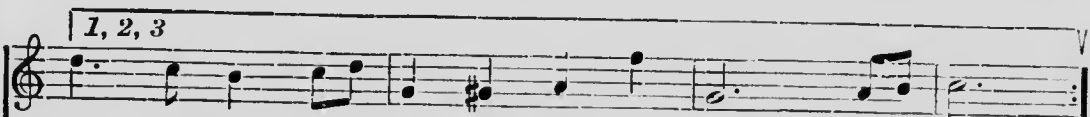
A THOUGHT

ELIZABETH BARRETT BROWNING

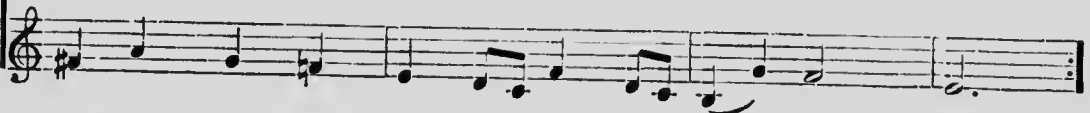
DONALD LACHLAN



1. They say that God lives ver - y high; But if you look a -
2. And if you dig down in the mines, You nev - er see him
3. God is so good, he wears a fold Of heav'n and earth a -
4. But still I feel that his em-brace Slides down by thrills thro'



- bove the pines, You can - not see our God; and why?
in the gold, Tho' from him all that's glo - ry shines.
cross his face, Like se - crets kept for love un - told.

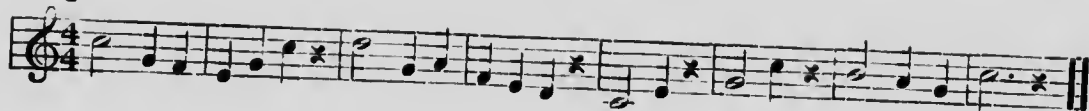


- all things made, Thro' sight and sound of ev - 'ry place.

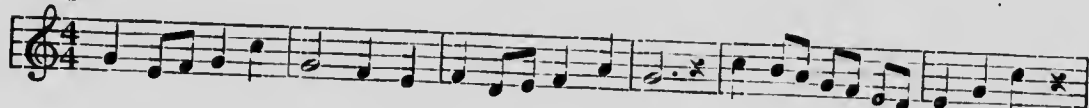


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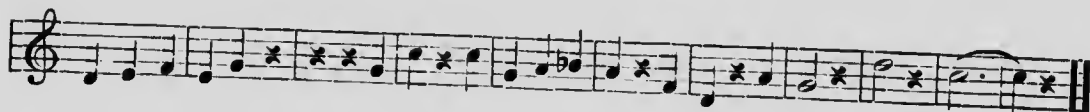
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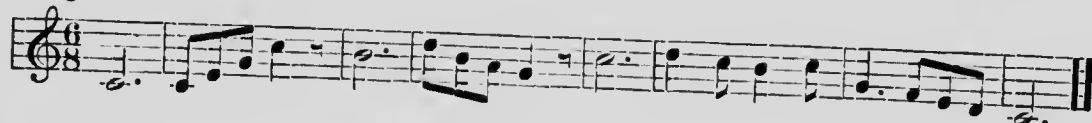
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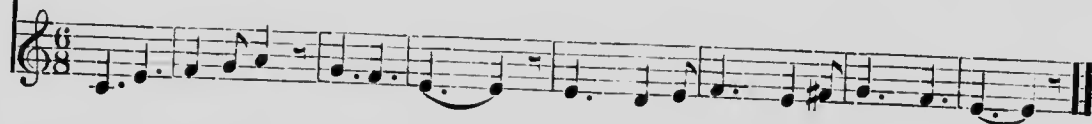
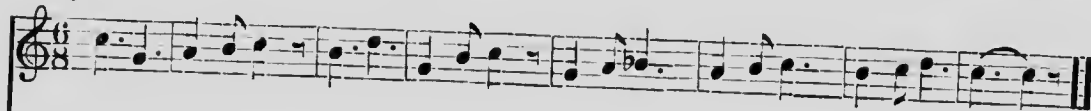
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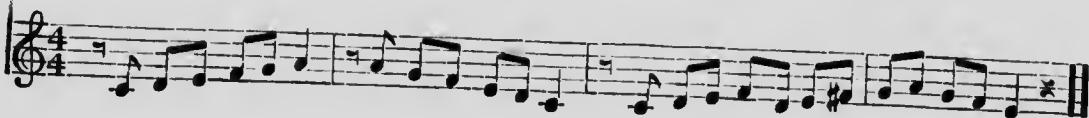
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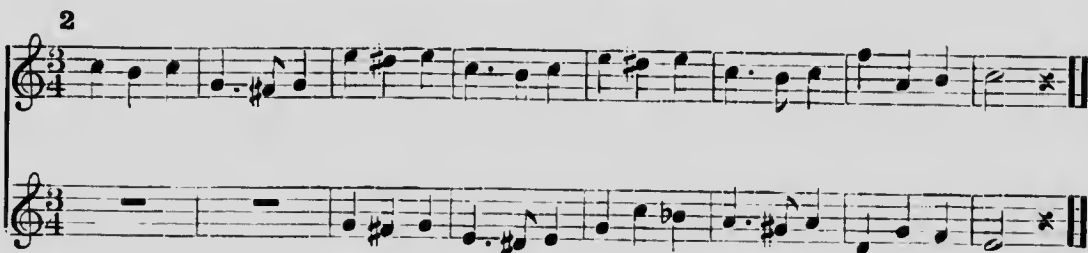


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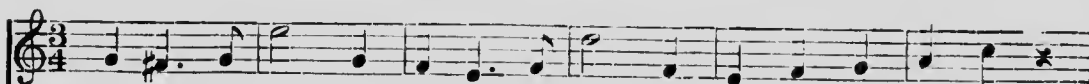


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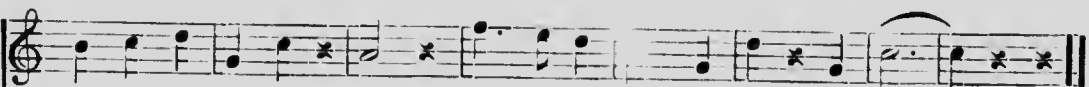
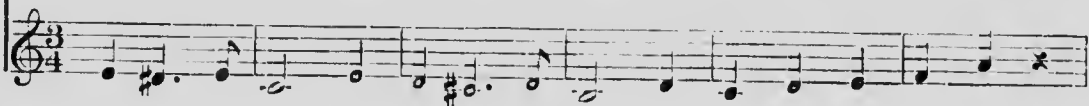




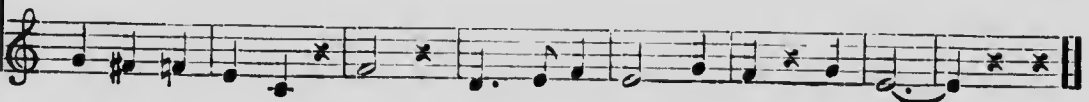
HOW THE RAIN BEHAVES



1. Beat-ing the clo - ver Un-der and o - ver, Toss - ing it thith - er,
2. Pelt-ing the gar - den, Beg-ging no par - don Tho' all the ros - es
3. Drubbing and rub-bing, All the leaves scrubbing, Then the trees shak-ing,
4. Splashing and dash-ing, Mer-ry drops clash-ing, Each oth - er hus - tling,



Flinging it hith-er, This, this is the way the rain be - haves!
 Fall on their nos-es, This, this is the way the rain be - haves!
 Leav-ing them quaking, This, this is the way the rain be - haves!
 O what a bustling! This, this is the way the rain be - haves!



1

2

THE GLADNESS OF NATURE

WILLIAM CULLEN BRYANT

FREDERIC F. BULLARD

mf

1. O, is this a time to be cloud - y and sad! When our moth - er

2. The clouds are at play in the az - ure space, Their shad - ows

3. There's a dance of leaves in that as - pen bow'r, There's a tit - ter of

mf

Con Pedale

mp *cres.*

Na - ture laughs a-round, And e'en the deep blue heav'ns look
 play on the bright green vale, And here they stretch to the frolic
 winds in that beech - en tree, There's a smile on the fruit, and a smile on the

mf *f*

glad, And glad - ness breathes from the blossoming ground, And glad -
 chase, And there they roll on the eas - y gale, And there
 flow'r, And a laugh from the brook that runs to the sea, And a laugh

mp

ness breathes from the blos-som-ing ground? . . .
 they roll on the eas - y
 from the brook that runs to the

* Ped. * Ped. * Ped.

10

1

2

3

4

5

6

1 2

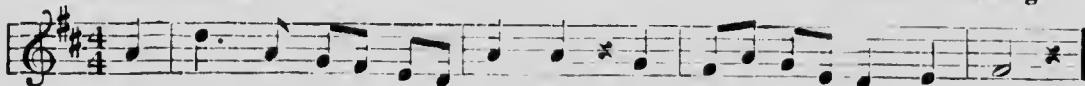
This page contains six numbered musical exercises for guitar. Exercise 1 is in D major, 2/4 time, featuring a single melodic line. Exercise 2 is in D major, 3/4 time, featuring a single melodic line. Exercise 3 is in D major, 3/4 time, featuring a single melodic line. Exercise 4 is in B major, 4/4 time, featuring a single melodic line. Exercise 5 is in B major, 4/4 time, featuring a single melodic line. Exercise 6 is in B major, 4/4 time, featuring a single melodic line. Exercises 1 through 5 end with a double bar line and a repeat sign. Exercise 6 includes a first ending (1) and a second ending (2) marked with first and second endings brackets.



CHEERFULNESS

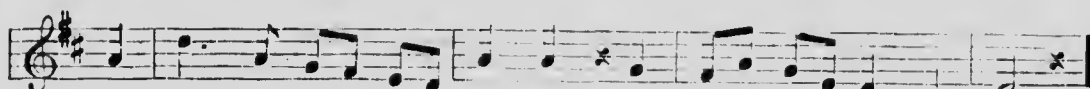
MARIAN DOUGLAS

Swedish Folksong



1. There is a lit - tle maid - en—Who is she? Do you know?—

2. Each spot she makes the bright-er As if she were the sun,



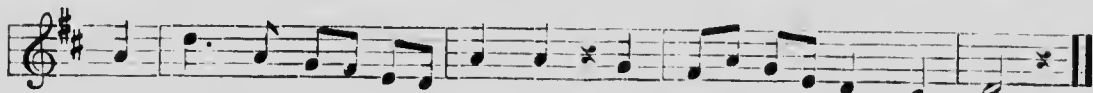
Who al - ways has a wel - come Wher - ev - er she may go.

And she is sought and cher - ished And lov'd by ev - 'ry one.



Her face is like the May-time, Her voice is like a bird's;

You sure - ly must have met her— You cer - tain - ly can guess;



The sweet-est of all mu - sic Is in her light-est words.

What! must I in - tro - duce her? Her name is CHEER-FUL-NESS.



HEY BALOO

UNISON SONG.

Burns.
Dolce.

Schumann.

p

1. Hey, Ba - loo, my sweet wee Don - ald, Pic - ture of the great Clan Ron - ald.
 2. Bide, my bon - ny ba - by, bide thee Till thy fa - ther brave can guide thee;
 3. Well the Lowland churls thou'lt har - ry, But a - mong them thou'lt not tar - ry;

Dolce.

p

Ped.

rit. *a tempo*

Well doth know our gal - lant Chief Whose is my young High-land Chief,
 Thou shalt range the coun - try through And bring home a Car - lisle coo',
 When the days of glo - ry come Ne'er for - get thy High-land home,

rit. *a tempo*

p

Whose is my young High-land Chief.
 And bring home a Car - lisle coo'.
 Ne'er for - get thy High-land home.

p

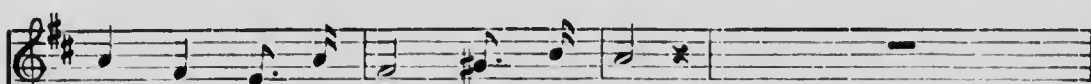
THANKSGIVING TIME

DELIA HART STONE

DONALD LACHLAN



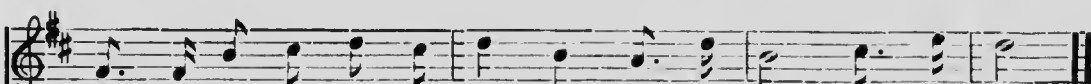
1. With our ap - ples ripe and mel - low, What if leaves are sere and
 2. We'll in-vite our friends by doz - ens, All the un - cles, aunts and



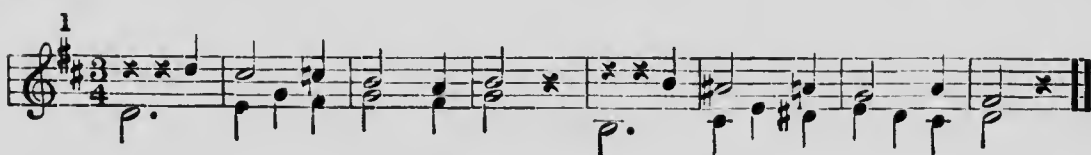
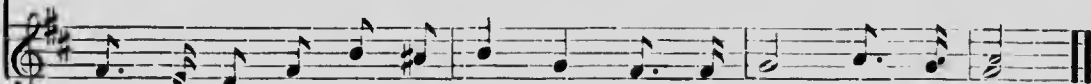
yel - low, In the fall, in the fall? Soon we'll have the corn a -
 cous - ins, Great and small, great and small; And we'll have the tur-keys



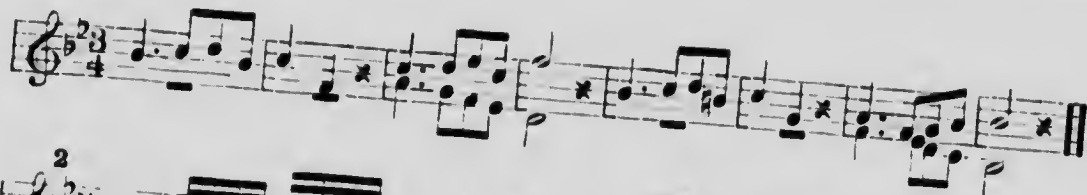
pop - ping. Don't you hear the nuts a - drop - ping?
 roast - ed, And the gloss - y chest - nuts toast - ed,



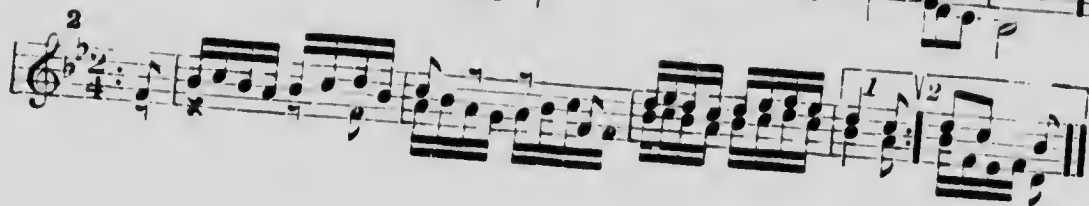
We'll not let the nim-ble squir-rels Get them all, get them all.
 O, Thanksgiving's al-ways wel - come, Ev - 'ry fall, ev - 'ry fall.



1

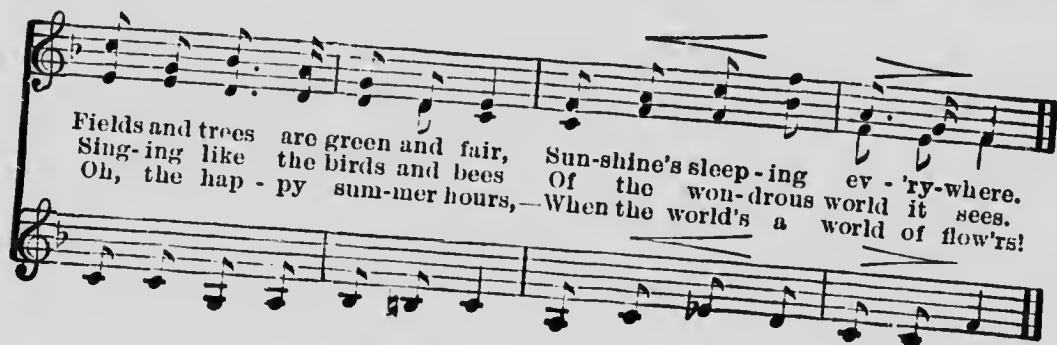
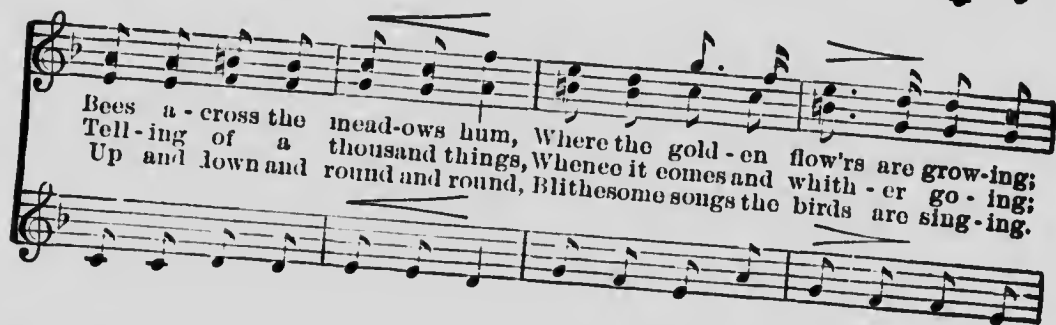
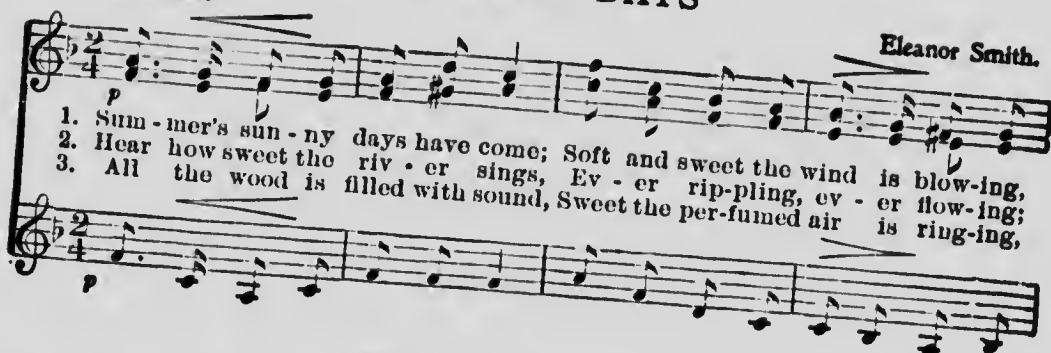


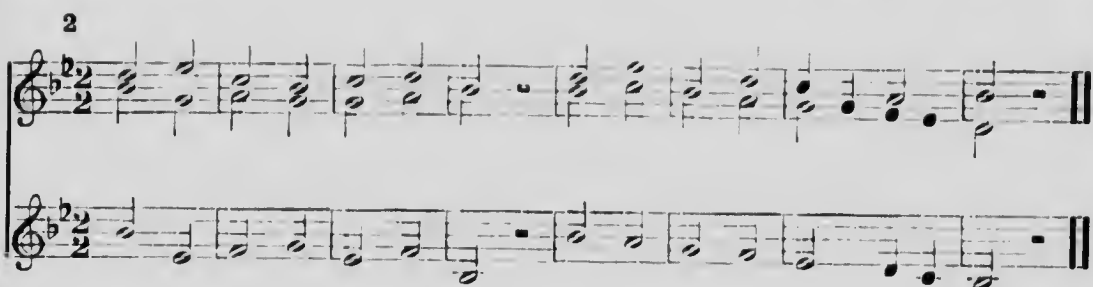
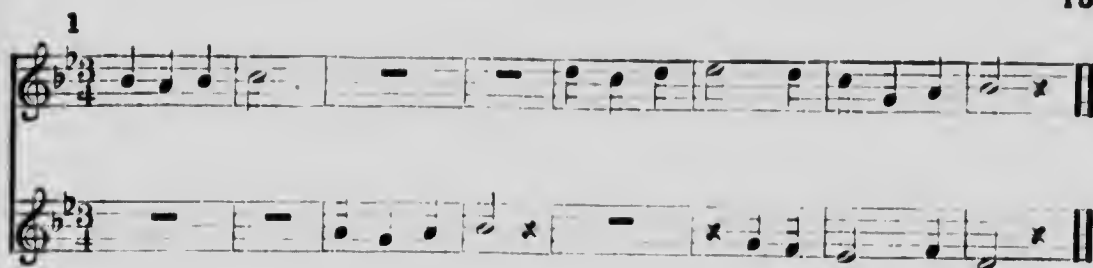
2

*Moderato.*

SUMMER DAYS

Eleanor Smith.

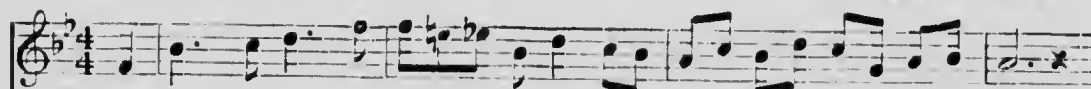




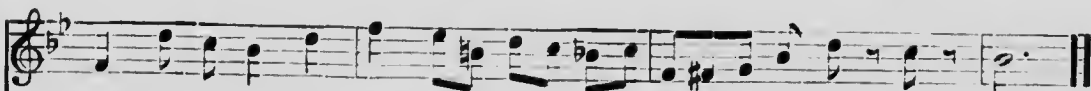
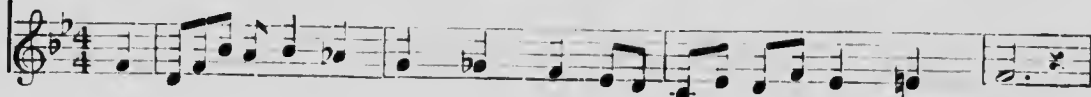
A MERRY TREAT

JOSEPH RODMAN DRAKE

GEORGE B. NEVIN



1. The man who frets at world - ly strife Grows sal - low, sour and thin;
2. He, Mi - das-like, turns all to gold, He smiles when oth - ers sigh,
3. There's fun in ev - 'ry - thing we meet, The great-est, worst and best;



Give us the lad whose hap-py life Is one per-pet - ual grin.
 En-joys a - like the hot and cold, And laughs thro' wet and dry.
 Ex - is-tence is a mer-ry treat, And ev - 'ry speech a jest.





MORNING SONG

CELIA THAXTER

W. W. GILCHRIST

p

1. We launch our boat up-on the
2. So fade our childhood shores, with
3. Flushed with our hope the unknown

Grazioso

p

pp

spark - ling sea, We dip our rhythmic oars, with song and
 our re - gret, We leave the safe, green hap - py fields, and
 fu - ture gleams, Freighted with bliss - ful dreams our bark floats

cheer; . . . Be - fore our dancing prow the shadows flee, Be - hind us
 try . . . The vague, uncer - tain o - cean, storm beset; Nor see the
 on, . . . And life a ship - ing path of vict'ry seems, Crown'd with a

fast the fair coasts dis - ap - pear.
 tem - pests that be - fore us lie.
 gold - en peace when day is done.

ppp

1

2

3

4

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6

7

The musical score is written on a single staff per system. The key signature is two flats (Bb, Eb). The time signature is 4/4. The notation includes various rhythmic values and rests. Some measures contain an 'x' mark, likely indicating a natural harmonium or a specific fingering. The systems are numbered 1 through 7. The notation is written on a single staff per system, with some systems having multiple staves for different parts or techniques. The page is numbered 18 in the top left corner.

AWAKE!

EDITH M. THOMAS

F. H. HIMMEL

1. "A-wake," said the sun-shine; "'tis time to get up, 'tis time to get
2. "A-wake," said the streamlets. "We've lain here so still, we've lain here so
3. "A-wake," breathes the air from the blue sky a - bove, the blue sky a -

up.
still,
bove.

A - wake, pret-ty dai - sy and sweet butter-
And now we must all go to work with a
"A - wake, for the world is all beau-ty and

cup, and sweet butter-cup."
will, to work with a will."
love, all beauty and love."

(Repeat twice)

20

1



2



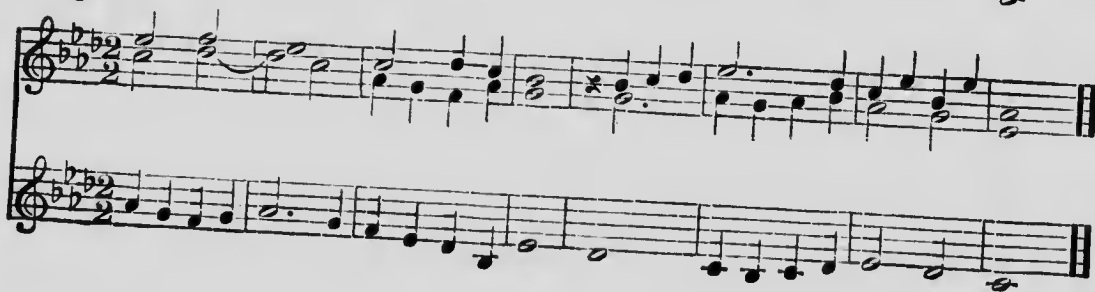
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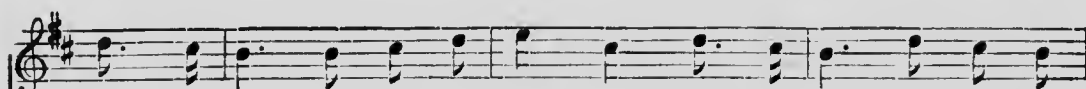
THE SHEPHERD



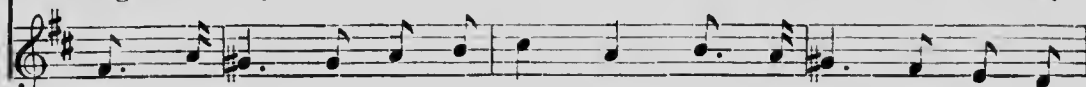
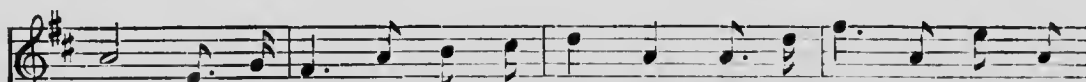
1. { I'm a shep-herd of the val - ley, la la la, la la la, }
 { With my sheep I wan-der dai - ly, la la la, la la la, }
 2. { In the fresh and dew-y morn-ing, la la la, la la la, }
 { When the first gray light is dawning, la la la, la la la, }
 3. { Free from en - vy ev - er liv - ing, la la la, la la la, }
 { Nev - er with a broth-er striv-ing, la la la, la la la, }



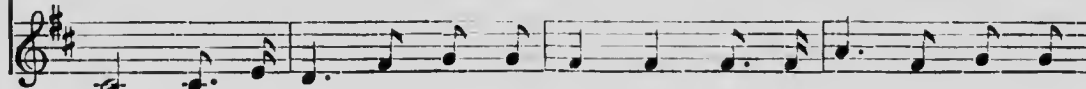
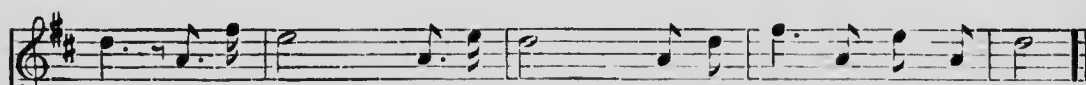
la la la, la la la,



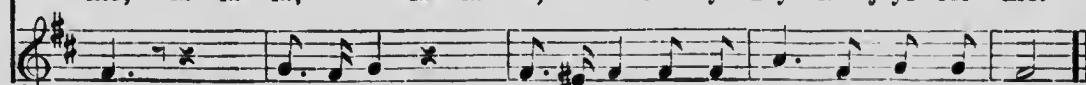
Where the ten - der gras is grow - ing, Where the laugh - ing wa - ters
 Wak - ing from my peace-ful slum - ber, Loud re-sounds my cheer-ful
 Though the shep-herd's lot be low - ly, Yet con-tent I well may

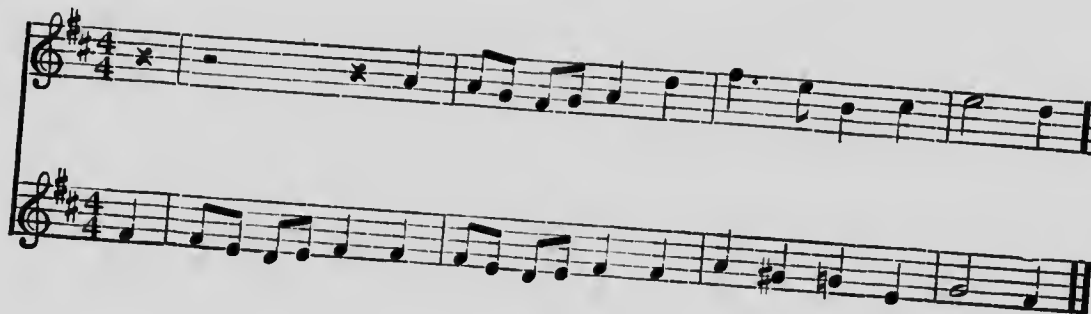
play, Where the ver - nal winds are blow - ing, With my flock I love to
 song; Up the mountain when I clam - ber, With my sheep, a hap - py
 be; If my store in-crease but slow - ly, Ev - 'ry day has joys for

stray, la la la, la la la, With my flock I love to stray.
 throng, la la la, la la la, With my sheep, a hap - py throng.
 me, la la la, la la la, Ev-'ry day has joys for me.



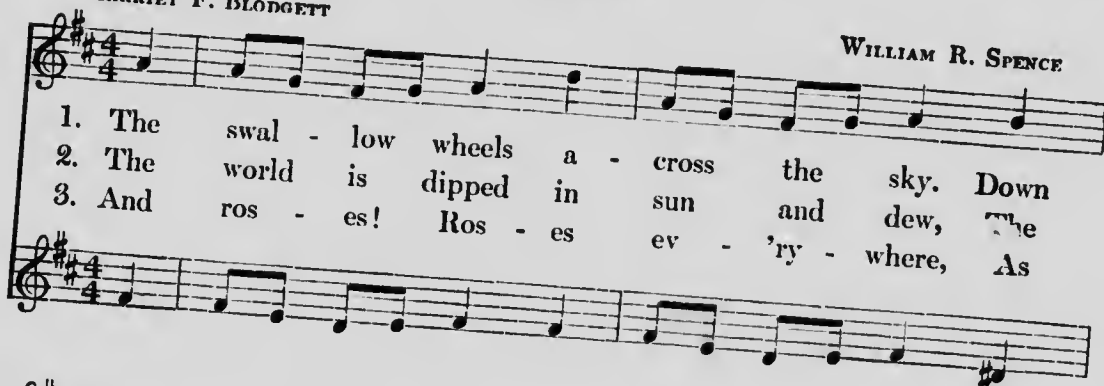
la la la, la la la,



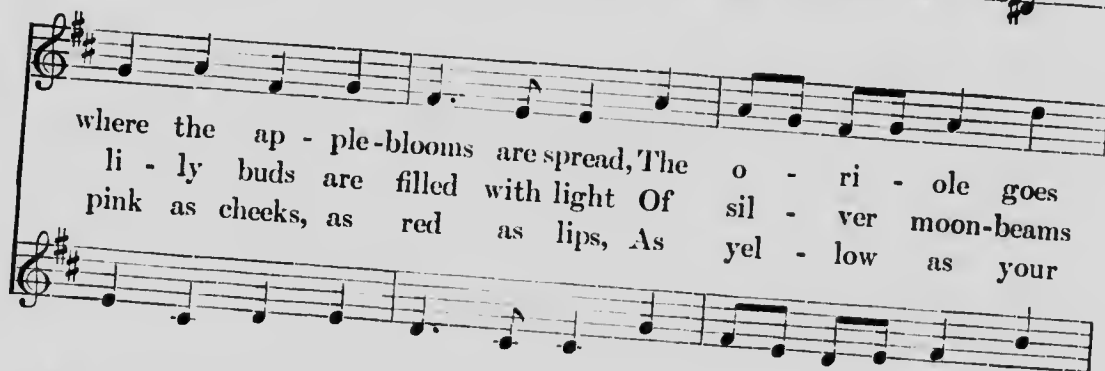
JUNE

HARRIET F. BLODGETT

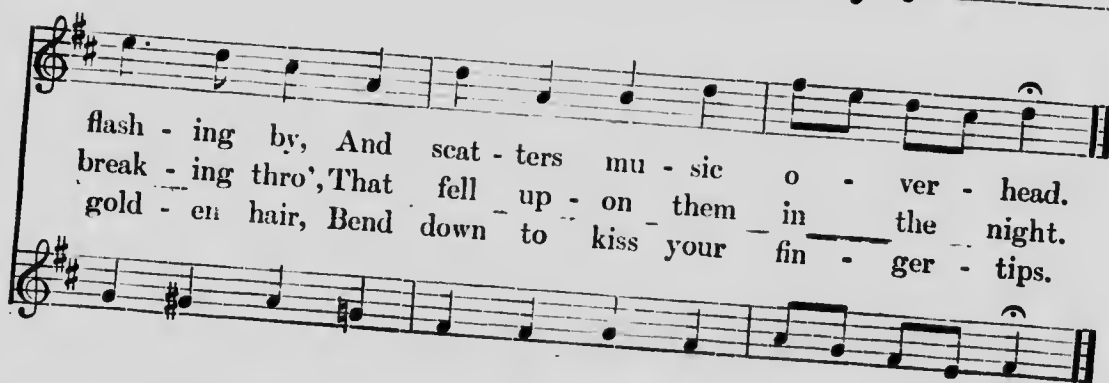
WILLIAM R. SPENCE



1. The swal - low wheels a - cross the sky. Down
 2. The world is dipped in sun and dew, The
 3. And ros - es! Ros - es ev - 'ry - where, As



where the ap - ple-blooms are spread, The o - ri - ole goes
 li - ly buds are filled with light Of sil - ver moon-beams
 pink as cheeks, as red as lips, As yel - low as your



flash - ing by, And scat - ters mu - sic o - ver - head.
 break - ing thro', That fell up - on them in the night.
 gold - en hair, Bend down to kiss your fin - ger - tips.

SECOND SECTION

Further Study of Three-Part Singing and of Chromatics

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THE SPARROWS

E. V. LUCAS

1. They chat-ter on the house-tops, They chat-ter in the tree—

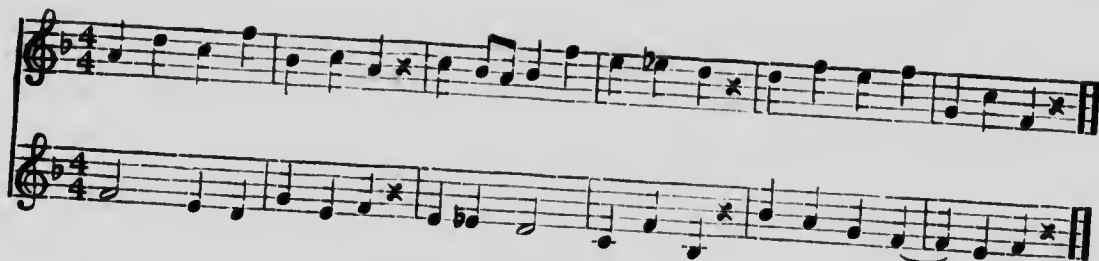
2. Wher-ev-er there's a cab-stand, You find a bus-y crew

3. But chaff and oats are w - - ing, And cabs be-com-ing few;

The spar-rows of the smok-y town, So fat and brown and free.

Dis-put-ing for the chaff and oats The hun-gry hors-es strew.

And when they all are mo-tor-cabs, What will the spar-rows do?



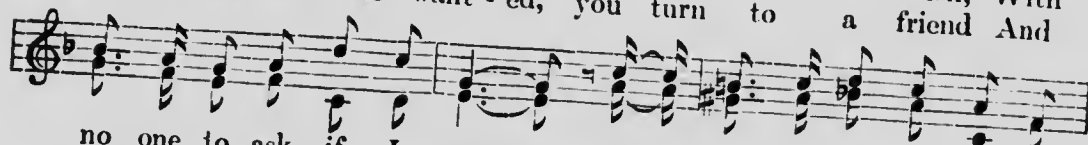
THE CONJURER

E. V. LUCAS

L. A. LUND



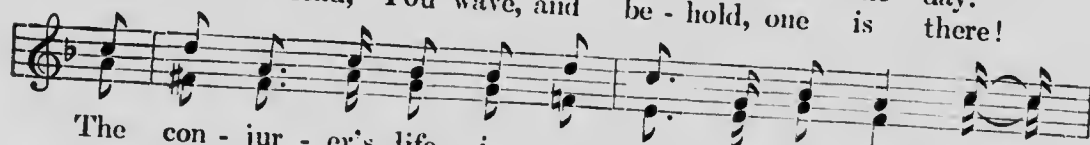
1. When I am a man and can do as I wish, With
 2. If eggs should be want-ed, you turn to a friend And



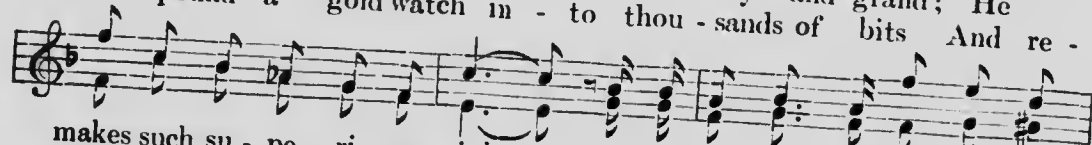
no one to ask if I may, Al-though I'll play crick-et a
 draw two or three from his hair; If a rab-bit is wished, and his



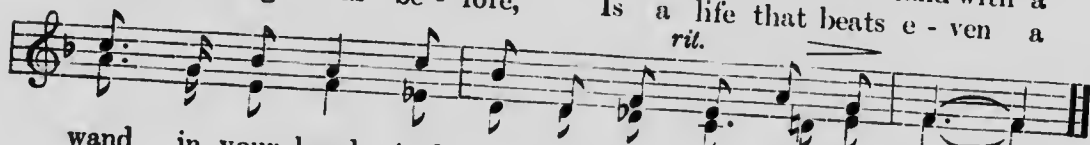
lit-tle, and fish, I'll con-jure the most of the day.
 hat he will lend, You wave, and be-hold, one is there!



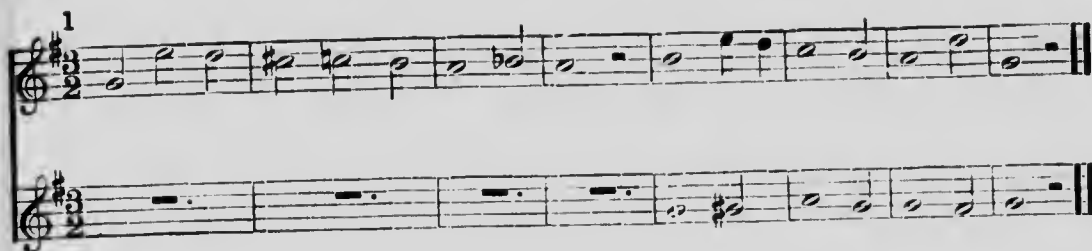
The con-jur-er's life is so eas-y and grand; He
 To pound a gold watch in-to thou-sands of bits And re-



makes such su-pe-ri-or jokes— O, it's splen-did to stand with a
 store it as good as be-fore, Is a life that beats e-ven a

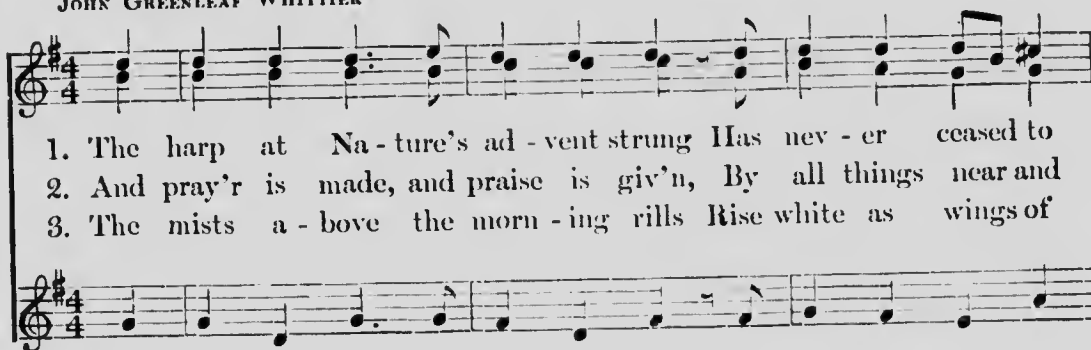


wand in your hand, And puz-zle re-la-tions and folks.
 sol-dier's to fits— A-part from the ab-sence of gore.



NATURE'S TRIBUTE OF PRAISE

JOHN GREENLEAF WHITTIER



1. The harp at Na - ture's ad - vent strung Has nev - er ceased to
2. And pray'r is made, and praise is giv'n, By all things near and
3. The mists a - bove the morn - ing rills Rise white as wings of



play; The song the stars of morn-ing sung Has nev - er died a - way.
 far; The o - cean look - eth up to heav'n And mirrors ev - 'ry star.
 pray'r; The al - tar c'ur - tains of the hills Are sun-set's pur-ple air.



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GEORGE REITER BRILL

THE BUTTERFLY

1. Tell me, gor-geous but - ter - fly, As you gai - ly flut - ter by
 2. Through the gar - den, to and fro, On your jewelled wings you go,
 3. If you kind - ly lead the way, I will fol - low you some day

On your wings so si - lent - ly, Do you come from Ar - ca - dy?
 Like a bril - liant ray of light In your air - y, fair - y flight.
 To that mys - tic won - der star Where your fair - y cas - tles are.

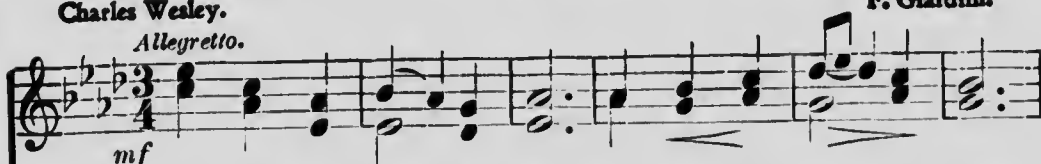
1



COME, THOU ALMIGHTY KING

Charles Wesley.

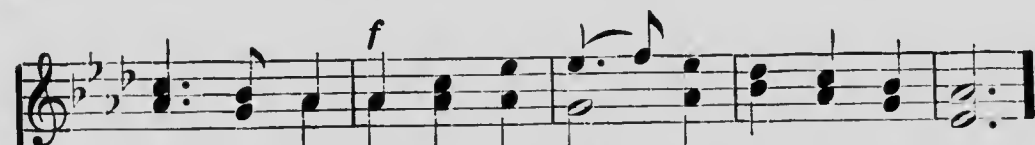
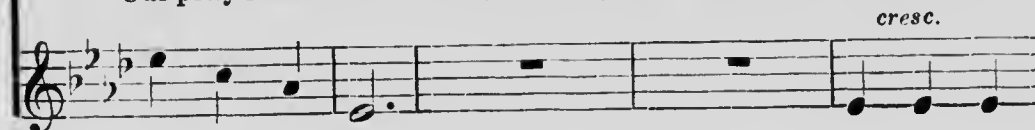
F. Giardini.

Allegretto.

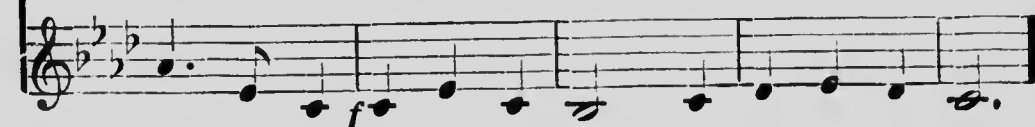
1. Come, Thou Al-might - y King, Help us Thy name to sing,
 2. Come, Thou in - car - nate word, Gird on Thy might-y sword,

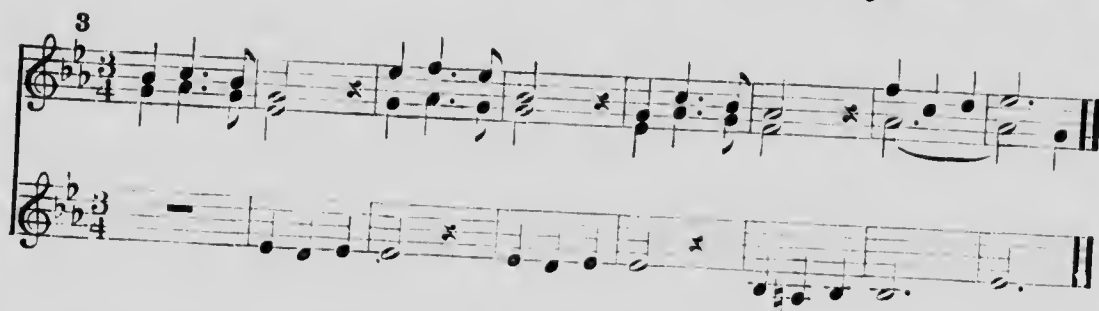
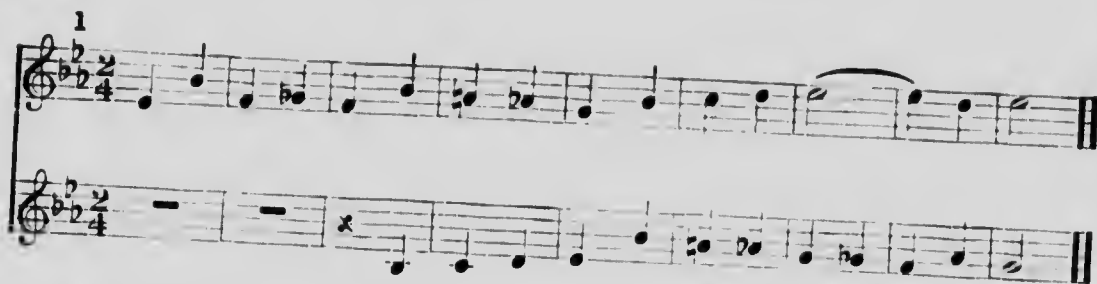


Help us to praise. Fa - ther all glo - ri - ous, O'er all vic-
 Our pray'r at - tend. Come, and Thy peo - ple bless, And give Thy



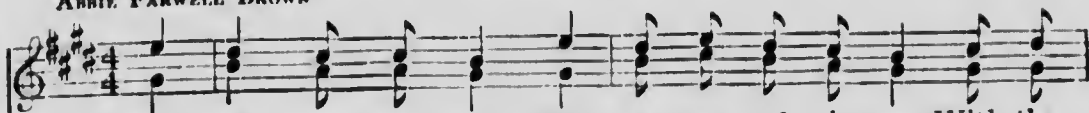
to - ri - ous, Come and reign o'er us, An-cient of days.
 word suc - cess, Spir - it of ho - li-ness, On us de - scend.



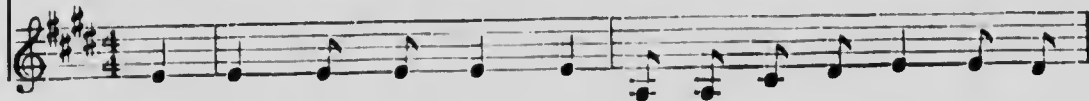


CHRISTMAS SONG

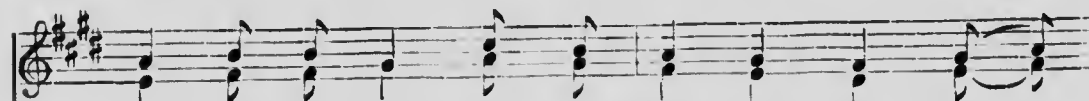
ARRIE FARWELL BROWN



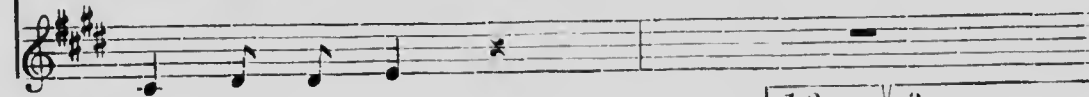
1. The sea - son is here, The gay-est of the year, With the
 2. The folk in the street, Whom - ev - er you may meet, Car - ry
 3. Then wel - come the day When ev - 'ry - one will say, "Mer - ry



green of hem - lock and hol - ly; When the peo - ple go, With a
 bun - dles strange and sur - pris - ing, Queer and knobby things Tied in
 Christ-mas, Fa - ther and Moth - er!" Let the gay bells ring And the



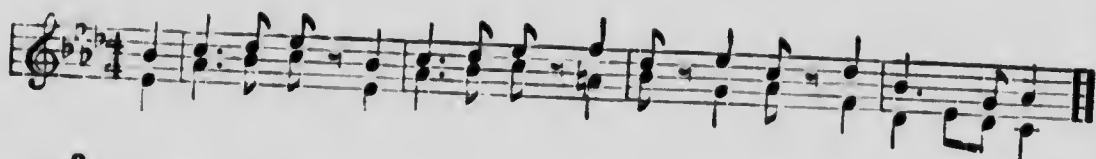
smile to and fro, And all hearts are lov - ing and
 pa - per and strings; Mer - ry se - crets all are de -
 glad peo - ple sing With good - will toward one an -



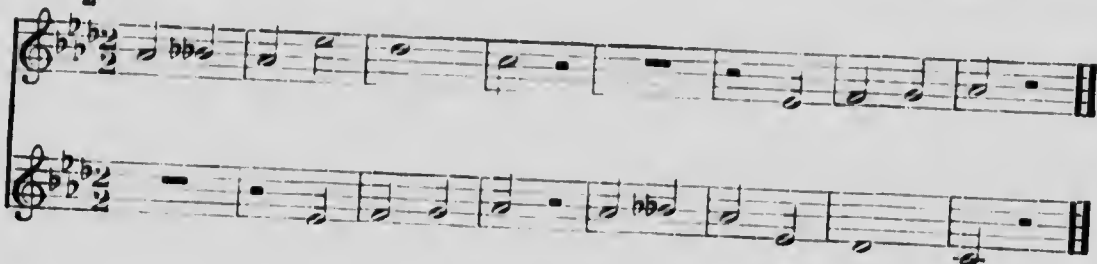
jol - ly, And all hearts are lov - ing and jol - ly.
 vis - ing, Mer - ry se - crets all are de - vis - ing.
 oth - er, With good will toward one an - (Omit) oth - er.



1

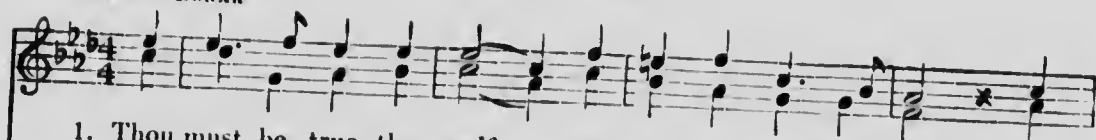


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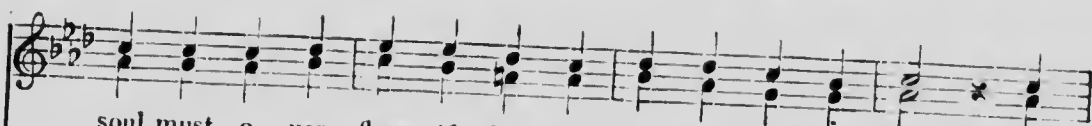
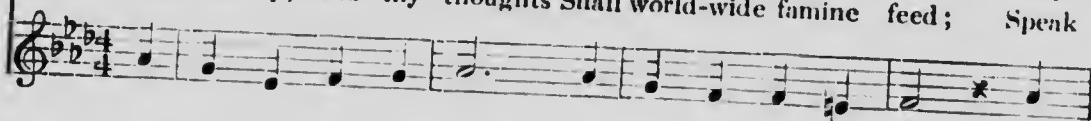


BE TRUE

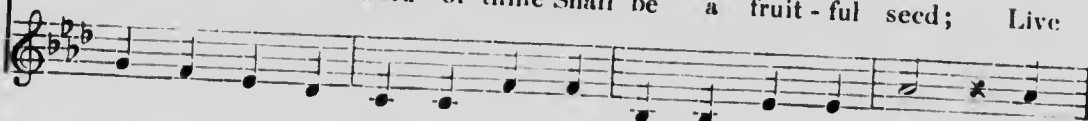
HORATIO BONAR



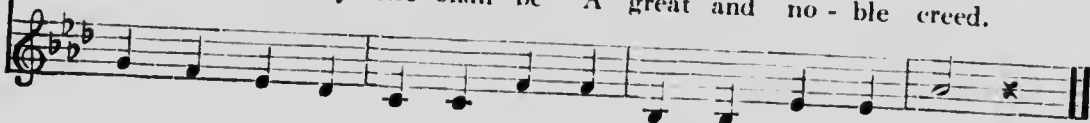
1. Thou must be true thy - self, If thou the truth wouldst teach; Thy
2. Think tru - ly, and thy thoughts Shall world-wide famine feed; Speak



- soul must o - ver - flow if thou An - oth - er's soul wouldst reach. It
tru - ly, and each word of thine Shall be a fruit - ful seed; Live



- needs the o - ver - flow of heart To give the lips full speech.
tru - ly, and thy life shall be A great and no - ble creed.



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A LEAF IS SOFTLY FALLING

ECKELMANN

p

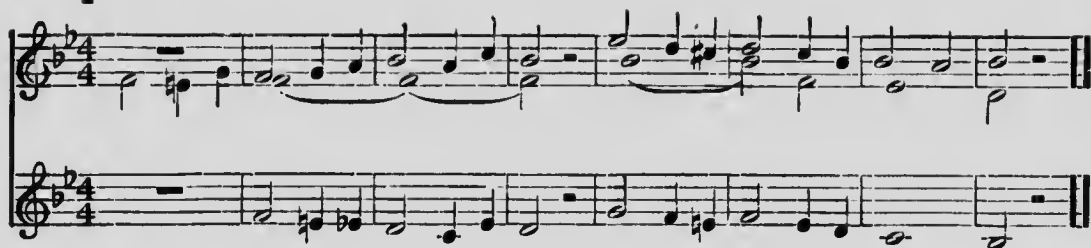
1. A leaf is soft - ly fall - ing Down from the top-most bough, . .
 2. Un-til at length grown wea - ry, They drop it on the shore, . .
 3 Still oth - er leaves are hang - ing Yet green up - on the tree; . .

dim.

And all the winds of heav - en Are play - ing with it now;
 And soon the wild waves seize it, And toss it o'er and o'er.
 But all at last must van - ish Be - neath the an - gry sea.

dim.

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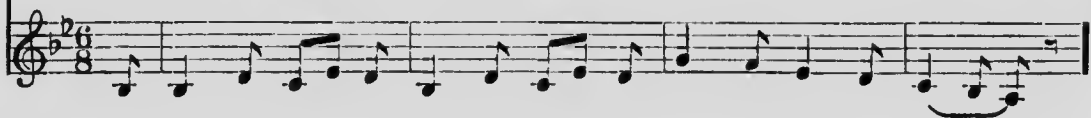


HARK! HARK! THE LARK

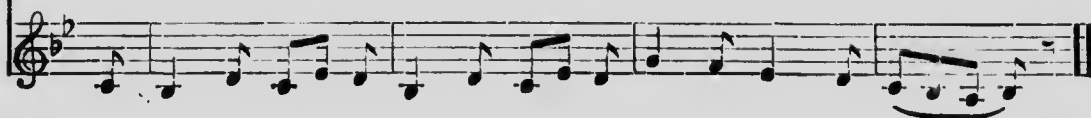
WILLIAM SHAKESPEARE



ark! hark! the lark at heav'n's gate sings, And Phoe-bus 'gins to rise, . .
2. And wink-ing Ma - ry - buds be - gin To ope their gold-en eyes, . .



His steeds to wa - ter at those springs On chal-ic'd flow'rs that lies. . .
With ev - 'ry - thing that pret - ty bin, My La - dy sweet, a - rise! . .



THIRD SECTION

Three Unequal Sounds to the Beat

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THE SKYLARK

JAMES HOGG

FREDERIC F. BULLARD

mf

1. Bird of the wil - der-ness, Blithe-some and cum-ber-less,
 2. Wild is thy lay and loud, Far in the down - y cloud,

Andante moderato
mf *mf dolce*

f

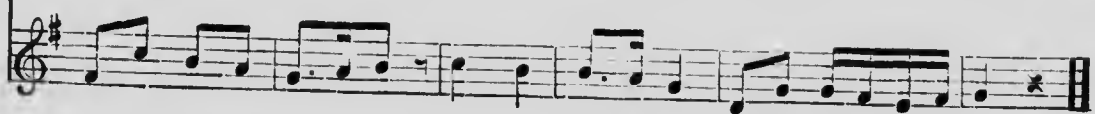
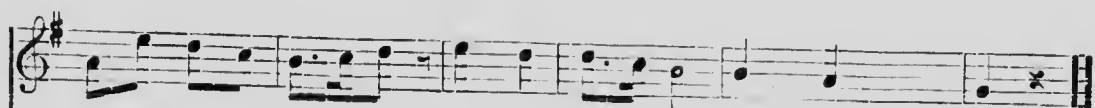
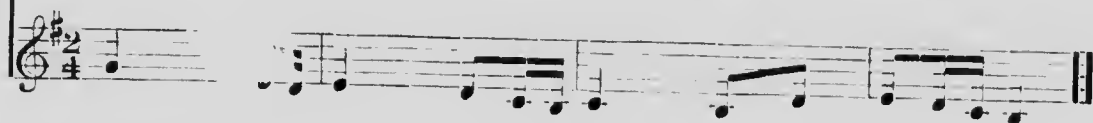
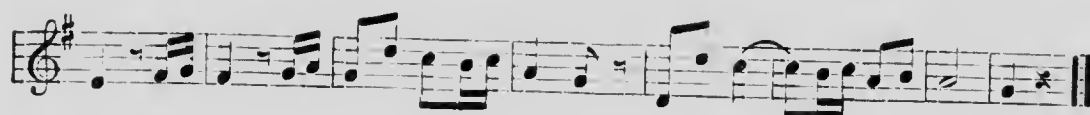
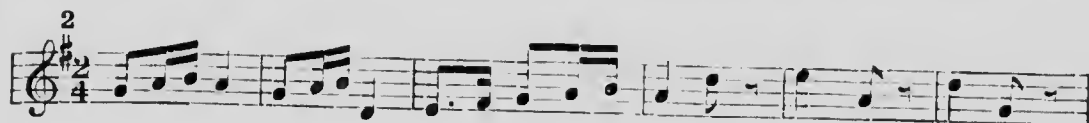
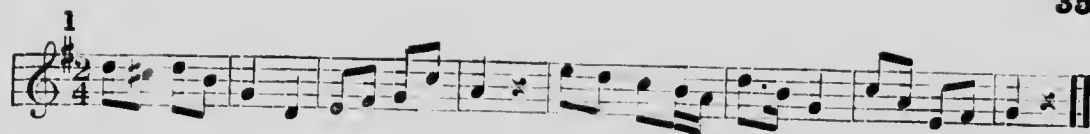
Sweet be thy ma - tin o'er wood-land and lea! Em - blem of hap - pi-ness,
 Love gives it en - er - gy, love gave it birth. Where, on thy dew - y wing,

piu f

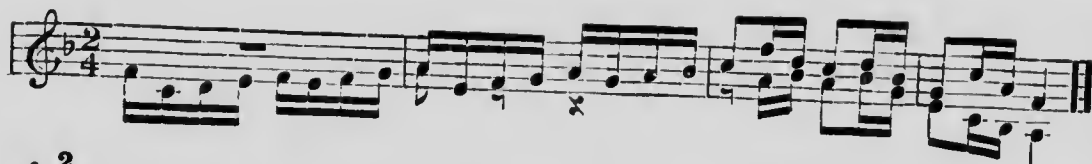
mp *rit.*

Blest is thy dwell-ing place—O to a - bide in the des - ert with thee!
 Where art thou journeying? Thy lay is in heav - en, thy love is on earth.

mp *rit.*



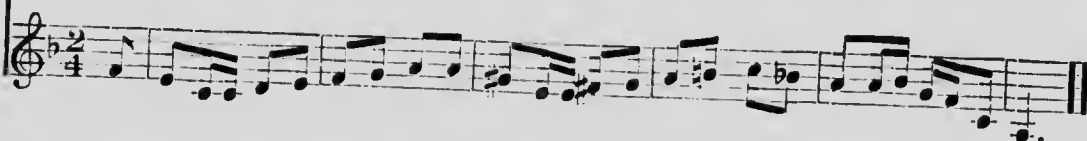
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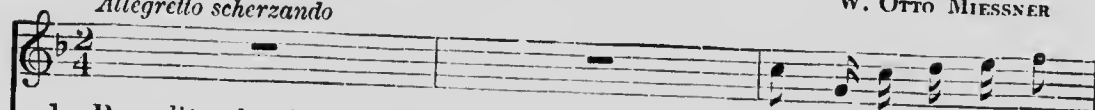


THE RIVULET

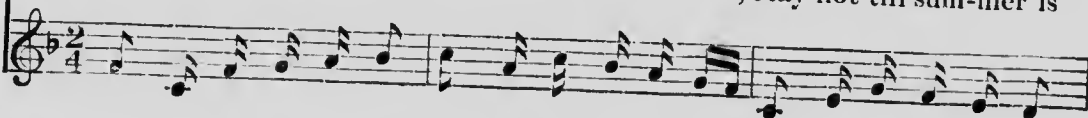
LUCY LARCOM

Allegretto scherzando

W. OTTO MIESSNER



1. Run, lit - tle riv - u - let, run, lit - tle riv - u - let, Sum - mer is fair - ly be -
2. Run, lit - tle riv - u - let, run, lit - tle riv - u - let, Sing of the flow - ers, each
3. Run, lit - tle riv - u - let, run, lit - tle riv - u - let, Stay not till sum - mer is



gun, is . . fair - ly be - gun. Ah!
 one, of the flow - ers, each one. Ah!
 done, till . sum - mer is done. Ah!

. . Ah! Bear to the mead - ow the hymn of pines, The
 . . Ah! Sing of the hare - bell and vi - o - let blue, Of
 . . Ah! Car - ry the cit - y the wild bird's glee, And

Run, riv - u - let, run!

ech - oes that ring where the wa - ter - fall shines, Run, lit - tle riv - u - let,
 red mountain rose-buds, drip - ping with dew,
 car - ry the joy of the hills to the sea!

Run,

Run, lit - tle riv - u - let, run, lit - tle riv - u - let, run, lit - tle riv - u - let, run!

1



2

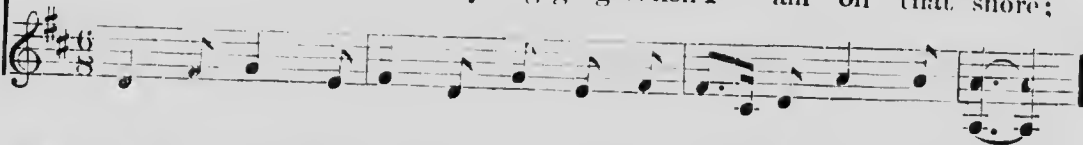


DIGGING FOR TREASURE

JULIA W. BINGHAM



1. There's a strange, se-clud-ed sea-shore, That's washed by ev-'ry tide,
2. Years a-go the doughty pi-rate Who swept the rag-ing sea,
3. Sil-ver bars and gold un-count-ed, And coins from man-y lands,
4. So I nev-er cease my dig-ging When I am on that shore;



And un - der - neath its sands I know Some un-known treasures hide.
There bur - ied deep his sto - len wealth And left it all for me.
And heaps of shimm'ring, sparkling gems Lie hid - den in the sands.
I know some day I'll find the spoils Left there so long be - fore!



THE DANCE

JEAN BASSETT

Hungarian Folksong

Rather slowly, increasing in speed

1. Round and round we're gayly twirl-ing, Back and forth we're lightly
 2. Up . . . and down the hall we're speeding, Now ad-vanc-ing, now re -

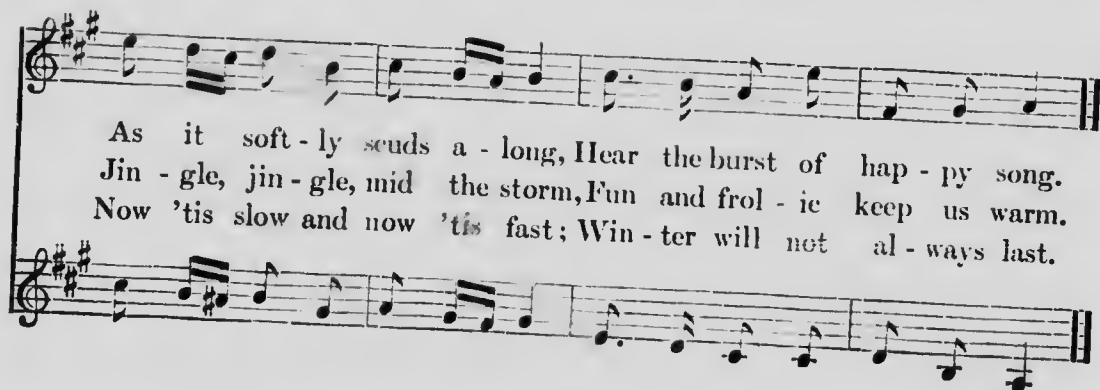
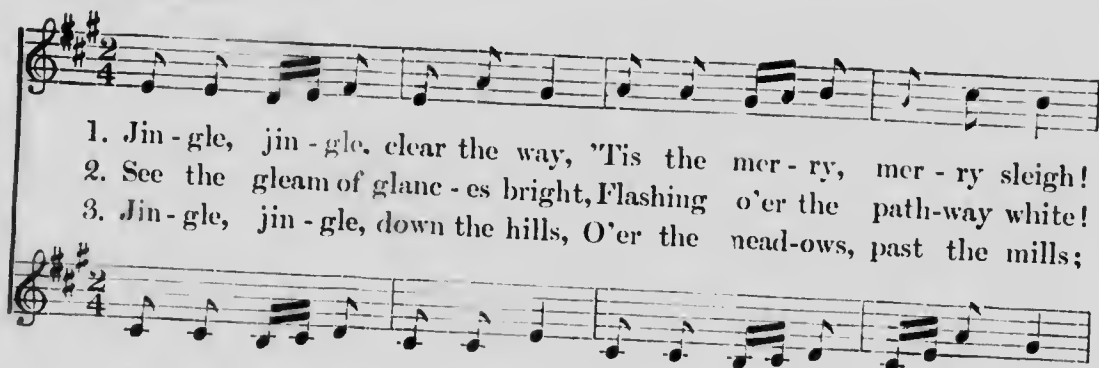
whirl-ing, Hand meets hand in friend-ly grasp, Now they touch and
 ced-ing; Laugh-ter gay and mer-ri-ment Mark these hours of

now un-clasp; Danc-ing, dancing, Hands touch and then un-clasp.
 rich con-tent; Danc-ing, dancing, These hours of rich con-tent.



SLEIGH SONG

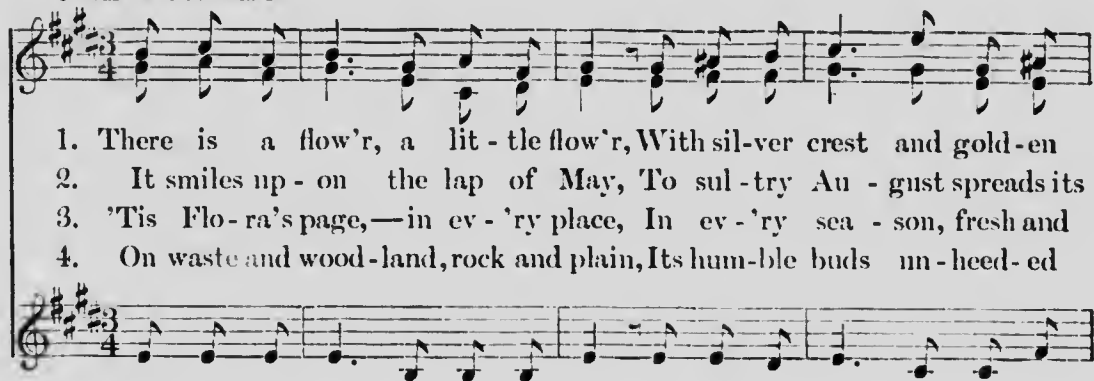
G. W. PETTEE



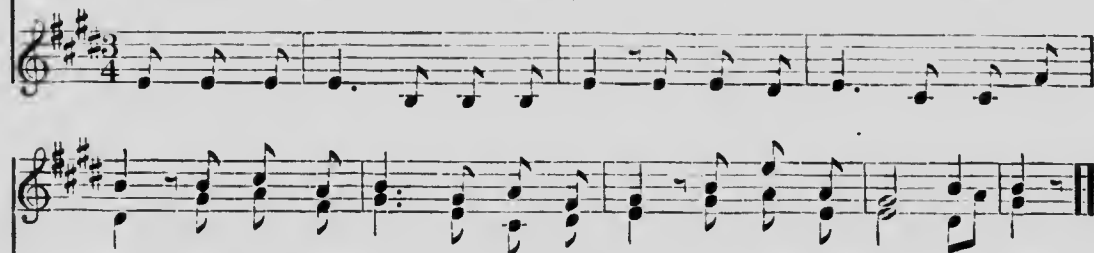


THE DAISY

JAMES MONTGOMERY



1. There is a flow'r, a lit - tle flow'r, With sil-ver crest and gold-en
2. It smiles up - on the lap of May, To sul-try Au - gust spreads its
3. 'Tis Flo-ra's page,—in ev - 'ry place, In ev - 'ry sea - son, fresh and
4. On waste and wood-land, rock and plain, Its hum-ble buds un-heed-ed

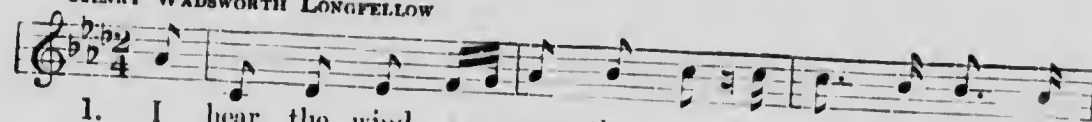


eye, That wel-comes ev - 'ry chang-ing hour, And weathers ev - 'ry sky.
 charm, Lights pale Oc-to - ber on his way, And twines De-cem-ber's arm.
 fair; It o - pens with per - en-nial grace, And blos-soms ev - 'ry-where.
 rise; The rose has but a sum-mer reign; The dai-sy nev - er dies.

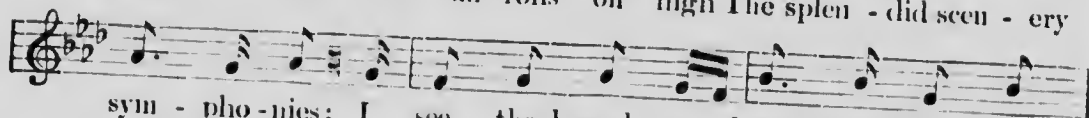


A VISION

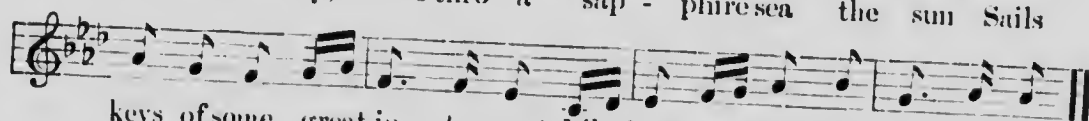
HENRY WADSWORTH LONGFELLOW



1. I hear the wind a-mong the trees, It plays ce-les-tial
 2. And o-ver me un-rolls on high The splen-did seen-ery



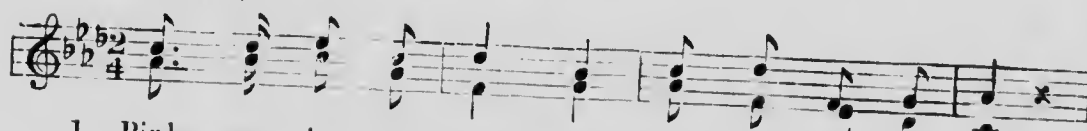
sym-pho-nies; I see the branch-es down-ward bent, Like
 of the sky, Where thro' a sap-phire sea the sun Sails



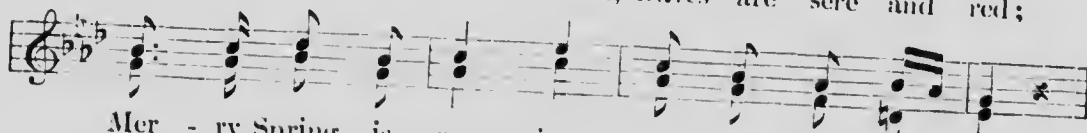
keys of some great in-stru-ment, Like keys of some great in-stru-ment.
 like a gold-en gal-le-on, Sails like a gold-en gal-le-on.

THE SEASONS

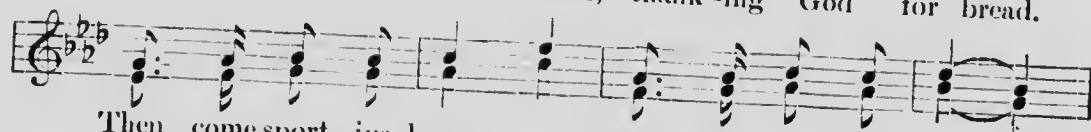
H. W. DULCKEN, Tr.



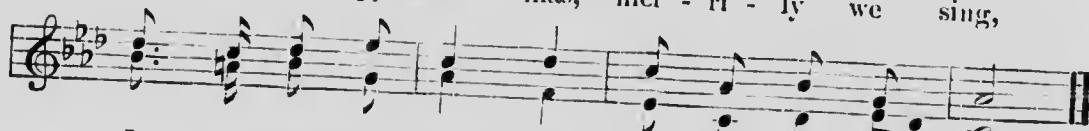
1. Birds are in the wood-land, buds are on the tree,
 2. Fruits are ripe in Au-tumn, leaves are sere and red;



Mer-ry Spring is com-ing—ope the pane and see.
 While we glean the corn-field, thank-ing God for bread.



Then comes port-ive breez-es, fields with flow'rs are gay,
 Then, at hap-py Christ-mas, mer-ri-ly we sing,



In the woods we're sing-ing through the Sum-mer day.
 Thank-ful for the bless-ings all the sea-sons bring.

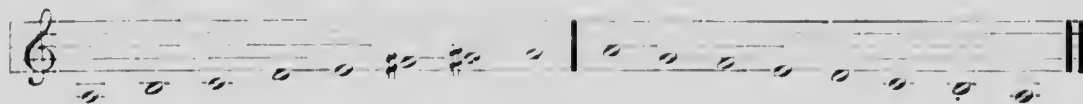
FOURTH SECTION

Study of the Minor Keys, in connection with their Relative Major Keys

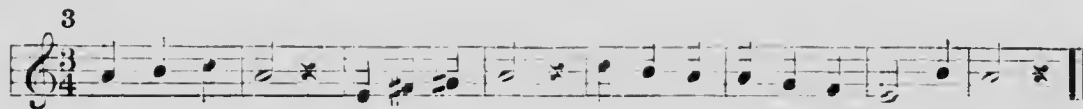
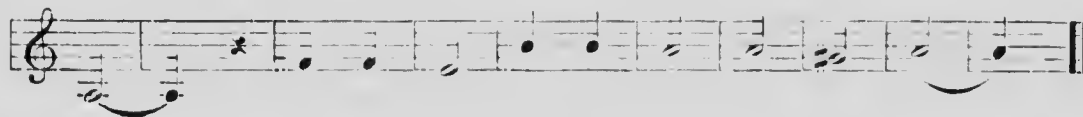
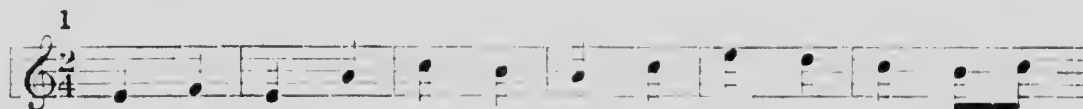
THE PRIMITIVE SCALE OF A MINOR



THE MELODIC SCALE OF A MINOR



THE HARMONIC SCALE OF A MINOR



THE DANCING WAVES

WITH TWO-PART HUMMING ACCOMPANIMENT

JANE CAMPBELL
Andante

Swedish Folksong

1. Shin - ing and spark - ling we dance a - long, With soft, foam - y
2. Swift - ly and light - ly we speed the ships, Fresh la - den with

p
Mmm, etc.

ed - ges up - curled, Sing - ing for - ev - er the same sweet song, We've
treas - ures, a - way, . O - ver the o - cean to dis - tant lands, On,

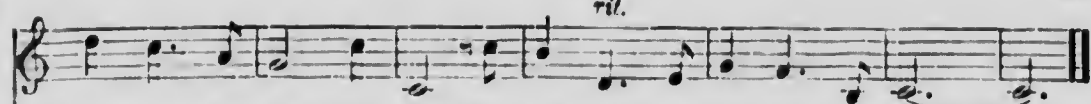
sung from the dawn of the world. Dance - ing and sing - ing, thus
on thro' the foam and the spray; Skim - ming a - bove us our

piu f

on we go, On, on till the day - light dies, Spark - ling and
friends we see, The sea - gulls in dash - ing flight, Dart - ing and

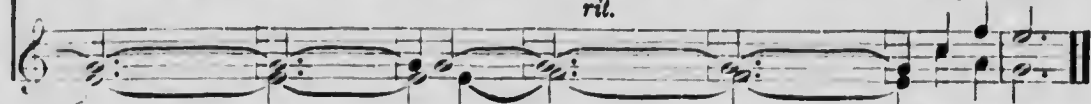
cres. e rit. *a tempo* *cres. e rit.* *a tempo*

rit.



gleam-ing when twi-light stars Shine down on us out of the skies. . .
dip - ping with glanc-ing wings, Like creatures of air and of light. . .

rit.



Danc-ing waves!

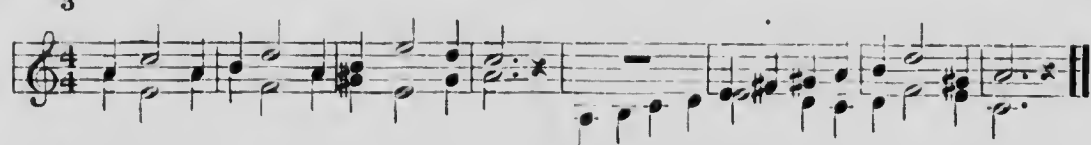
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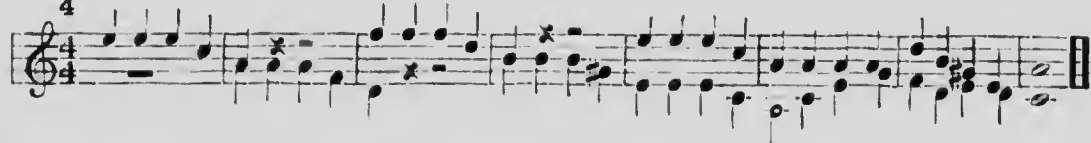
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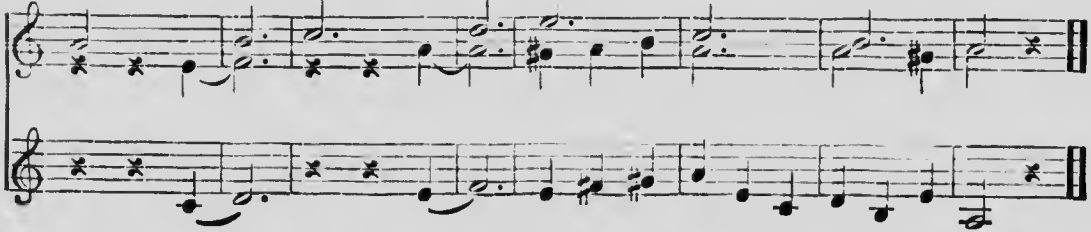
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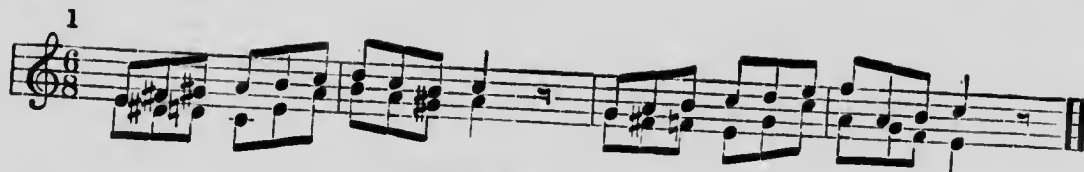


4



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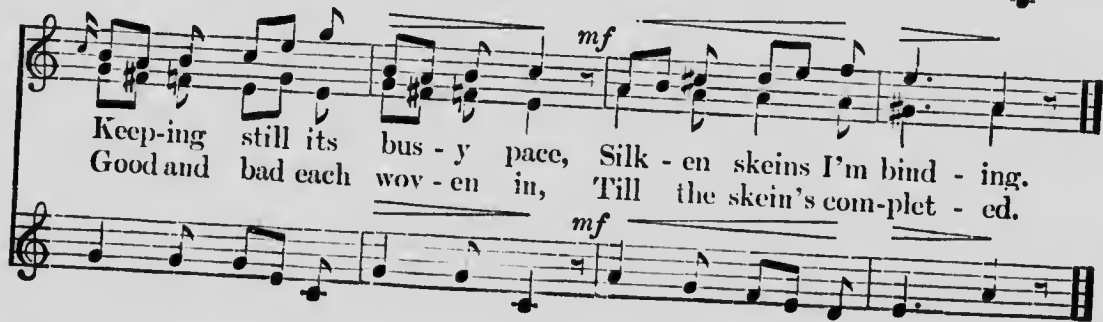
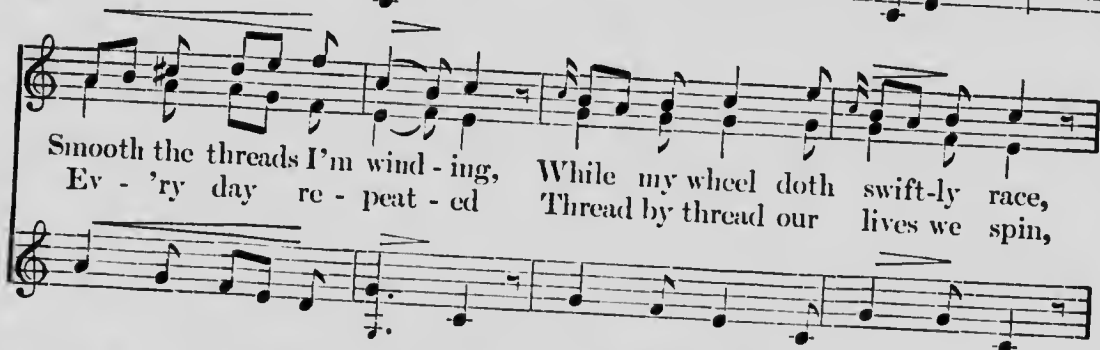
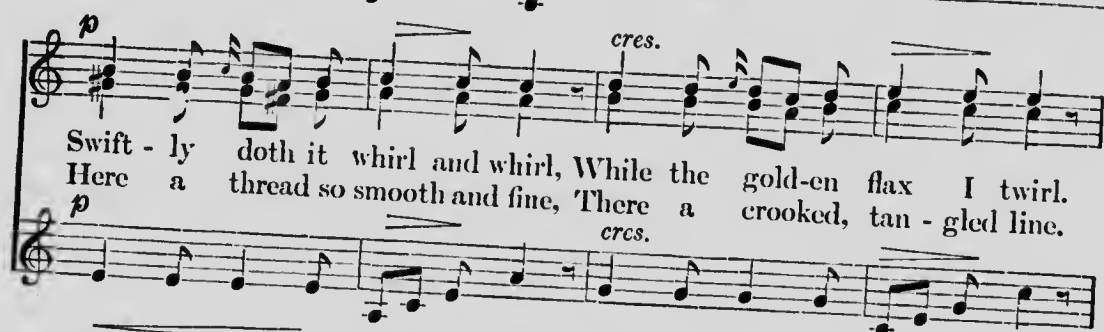
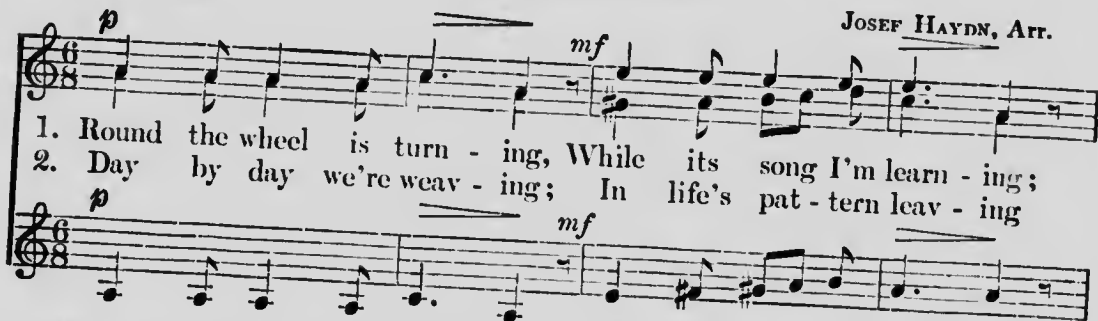





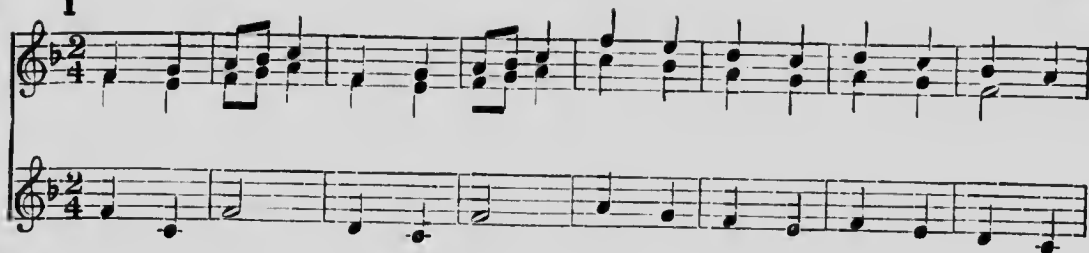
SPINNING SONG

JEAN BASSETT

JOSEF HAYDN, Arr.



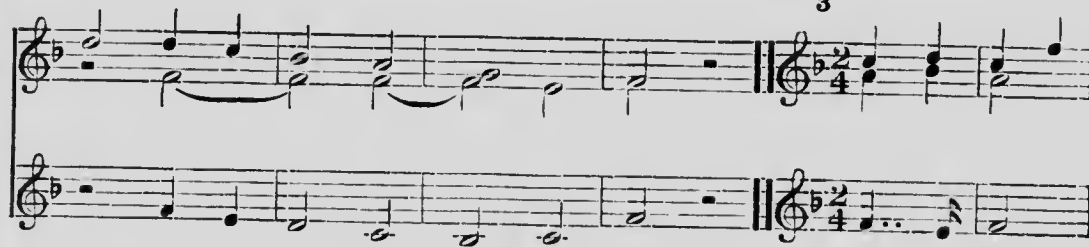
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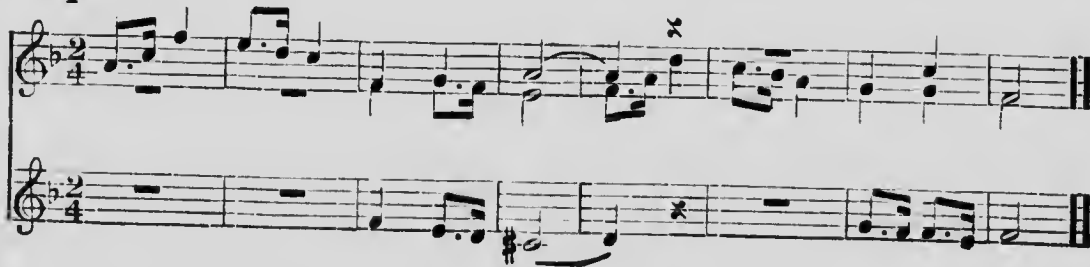
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3



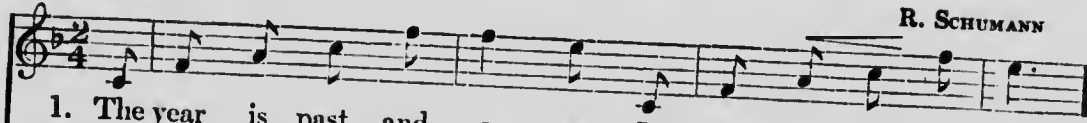
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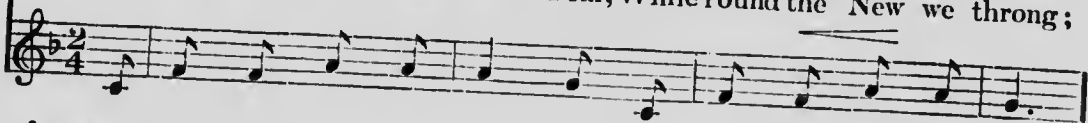
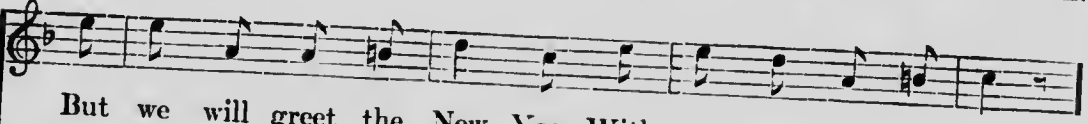


THE OLD YEAR AND THE NEW

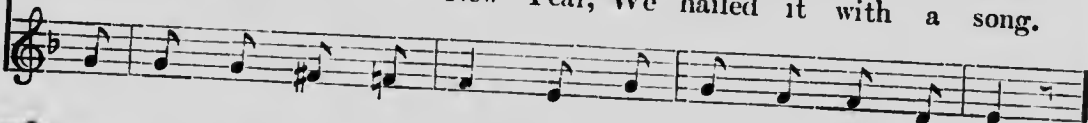
AMHURST

R. SCHUMANN

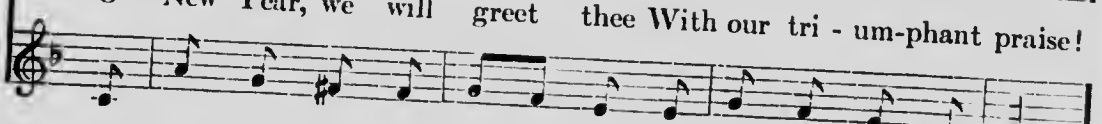
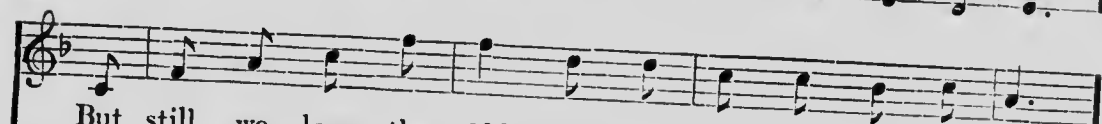
- 
1. The year is past and o - ver, Its hours have died a - way,
 2. The trees have lost their fo - liage; The flow - ers hide their heads;
 3. But still we'll love the Old Year, While round the New we throng;

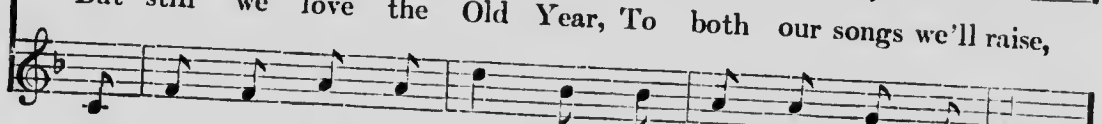
But we will greet the New Year With our most joy - ous lay;
The birds and beasts are sleep - ing In soft and win - try beds.
The Old was once a New Year, We hailed it with a song.



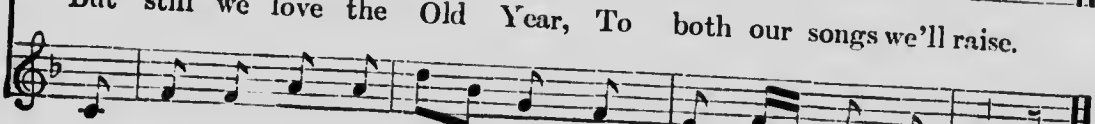

O New Year, we will greet thee With our tri - um-phant praise!

But still we love the Old Year, To both our songs we'll raise,




But still we love the Old Year, To both our songs we'll raise.



THE PROPER WAY

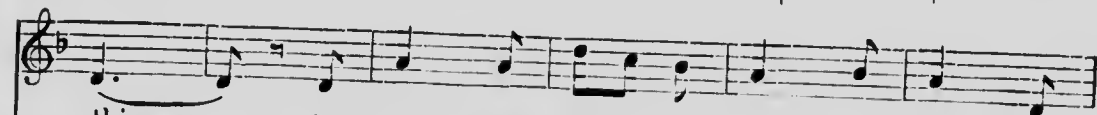
49

E. V. LUCAS

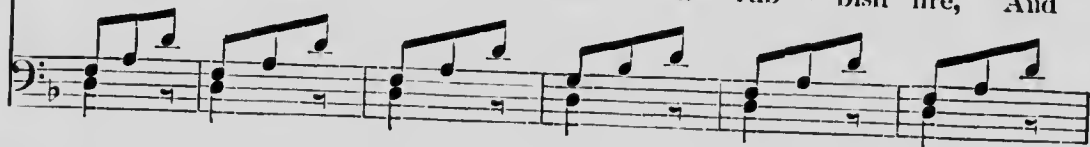
A. E. M. GRÉTRY



1. Po - ta - toes on the ta - ble To eat with oth - er
2. But if you wish to taste them As Na - ture meant you



things, . Po - ta - toes with their jack - ets off May
should, . Why, cook them at a rub - bish fire, And



do for dukes and kings; . . Po - ta - toes with their
eat them in a wood; . . Why, cook them at a

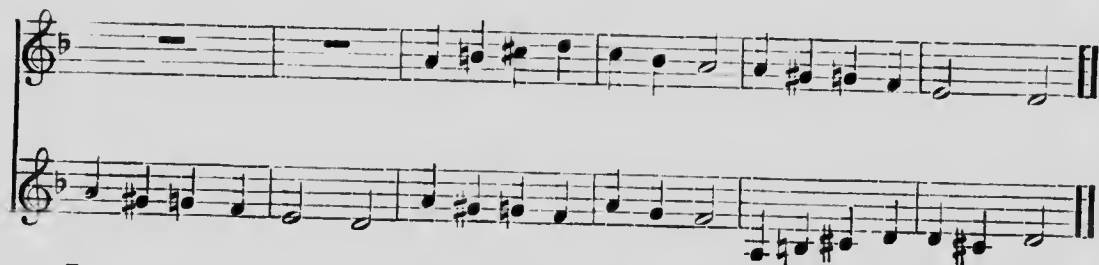
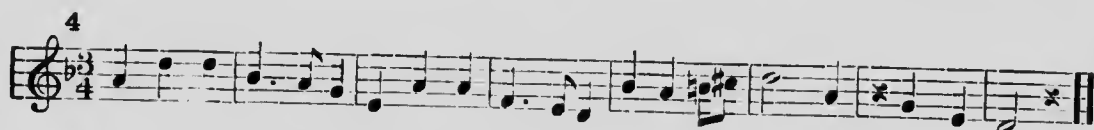
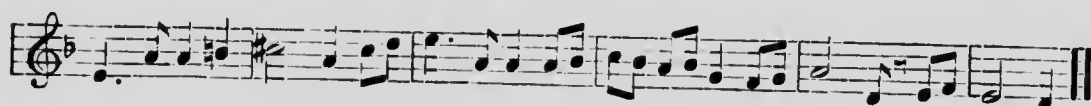
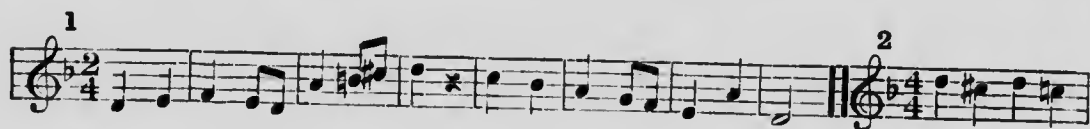
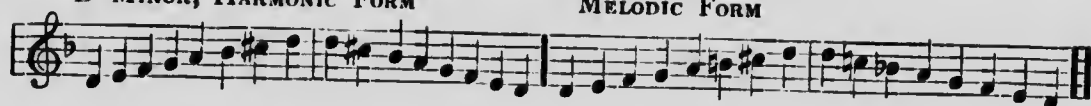


jack - ets off May do for dukes and kings. .
rub - bish fire, And eat them in a wood. .



D MINOR, HARMONIC FORM

MELODIC FORM



THE PRAIRIE

51

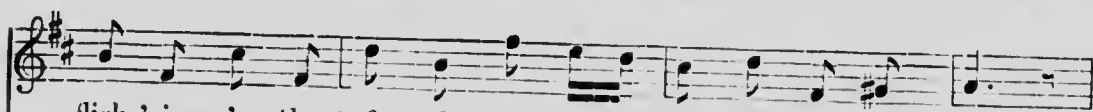
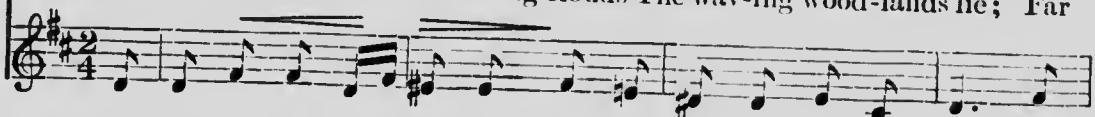
JOHN HAY

Allegretto

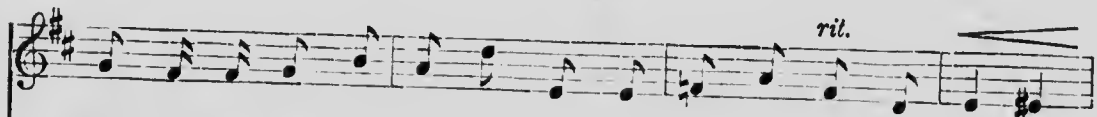
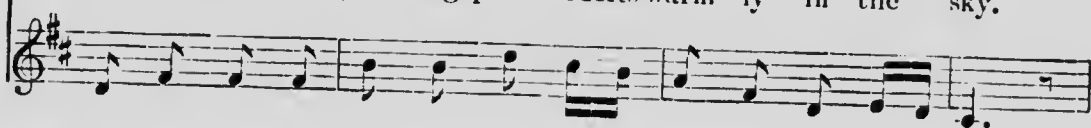
ADOLF WEIDIG



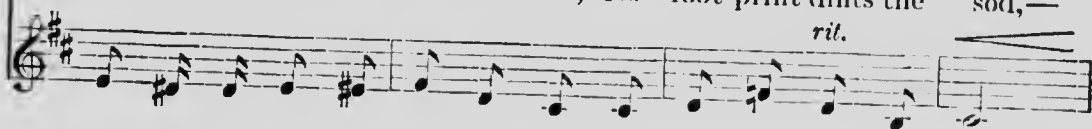
1. The skies are blue a - bove my head, The prai-rie, green be - low, And
2. In ver-durous tu-mult far a - way The prai-rie bil - lows gleam, Up -
3. Far in the east like low - hung clouds The wav-ing wood-lands lie; Far



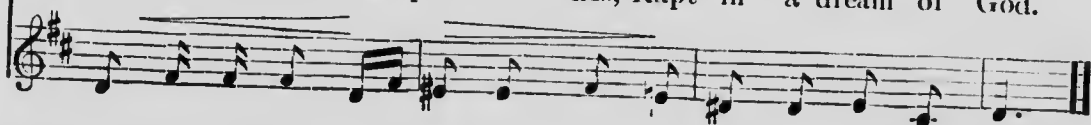
flick-'ring o'er the tuft - ed grass The shift - ing shad-ows go.
on their crests in bless - ing rests The noon-tide's gra-cious beam.
in the west the glow-ing plain Melts warm - ly in the sky.



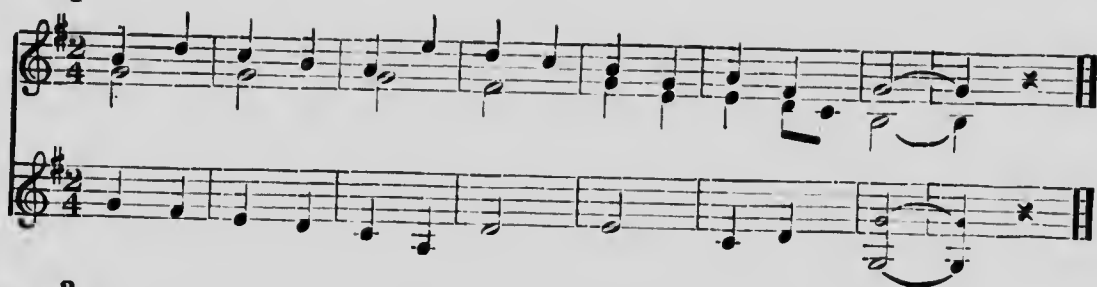
Vague sail - ing, where the feath-'ry clouds Fleck white the tran-quil skies,
Low quiv-'ring va-pors steam-ing dim The lev - el splen-dors break,
No ac-cent wounds the rev-'rent air, No foot-print dints the sod,—



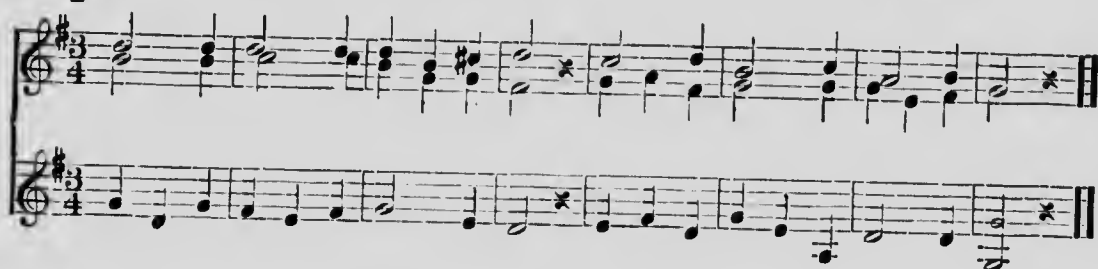
Black jave-lins dart - ing where a - loft The whirr-ing pheas-ant flies.
Where lan-guid lil - ies deck the rim Of some land - cir - cled lake.
Lone in the light the prai - rie lies, Rapt in a dream of God.



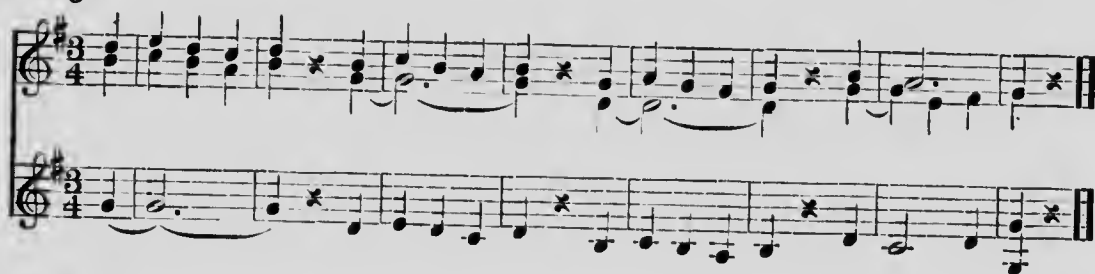
1



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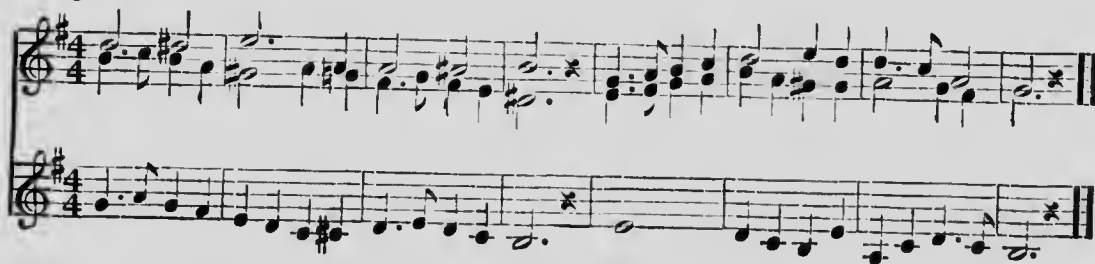
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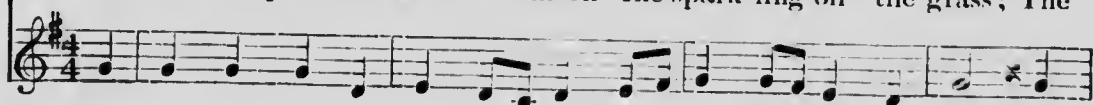


COMMON THINGS

HAWKESWORTH



1. The sun - shine is a glo - rious thing That comes a - like to all; It
 2. The dew - drops on the sum - mer morn Lie spark - ling on the grass; The



lights the peas - ant's low - ly cot, The no - ble's paint - ed hall. A
 vil - lage chil - dren brush them off As thro' the fields they pass. There



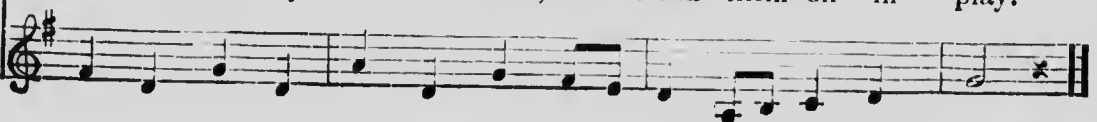
gen - tle thing . . . It thro' the win - dow gleams Up -
 are no gems . . . More beau - ti - ful than they, And



the moon - light is, It thro' the win - dow gleams
 in mon - archs' crowns More beau - ti - ful than they,



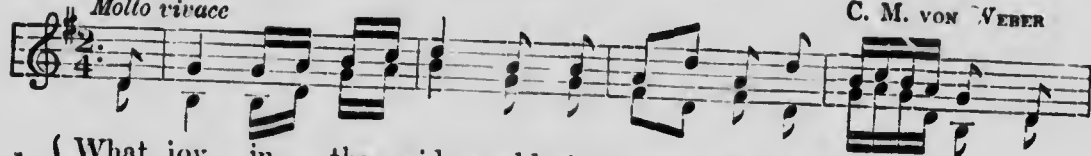
on the snow - y pil - low, where The hap - py in - fant dreams.
 yet we scarce - ly no - tice them, But tread them off in play.



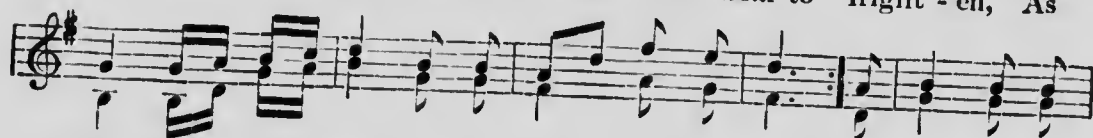
HUNTERS' CHORUS

Molto vivace

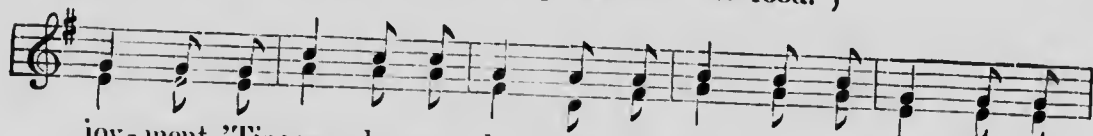
C. M. VON WEBER



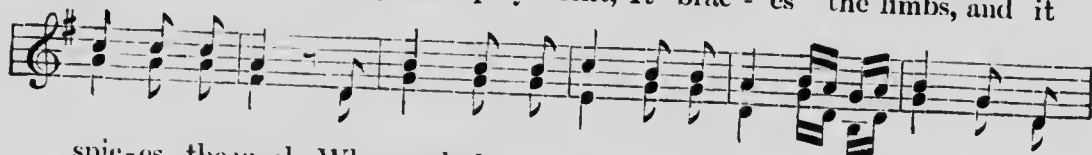
1. { What joy in the wide world with hunts-man's is vy - ing? For
'Mid clang - ing of horns in the green-wood a - fly - ing, Thro'
2. { O, well knows the hun - ter his path - way to light - en, When
The grim, hun - gry wolf, and the wild boar to fright - en, As



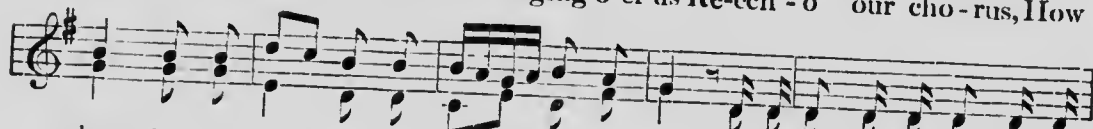
whom does life's beak - er so rich - ly o'er - flow? } 'Tis prince - ly en -
pond and thro' thick - et a - chas - ing the roe. }
night's cool - ing shad - ows fall dark in the wood; }
through the green corn-fields he prowls for his food. }



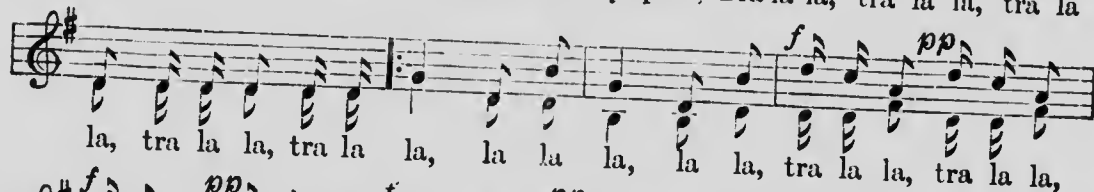
joy - ment, 'Tis man - ly em - ploy - ment, It brac - es the limbs, and it



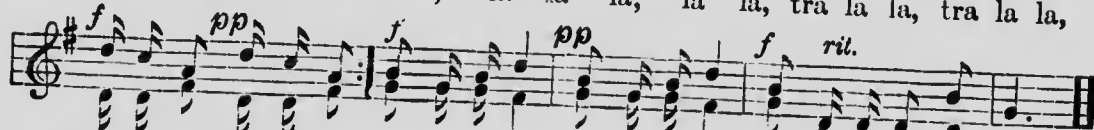
spic - es the meal: When rocks hanging o'er us Re - ech - o our cho - rus, How



rings thro' the for - est, the deep, mer - ry peal, Tra la la, tra la la, tra la



la, tra la la, tra la la, la la la, la la, tra la la, tra la la,

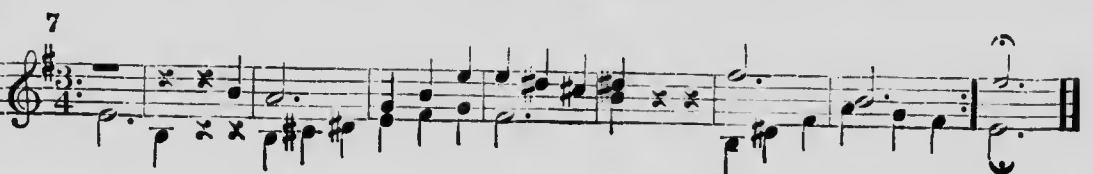
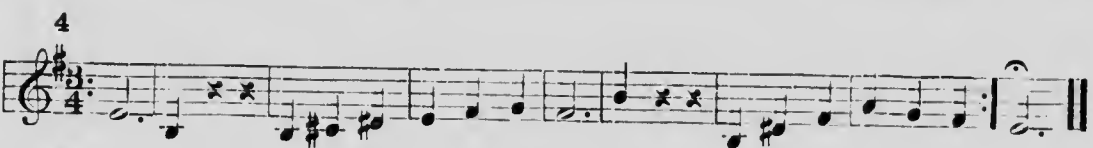
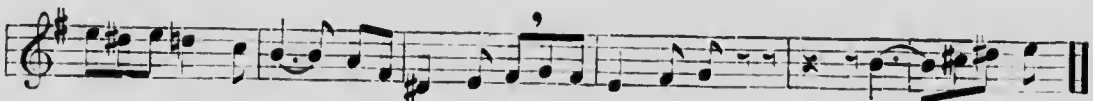
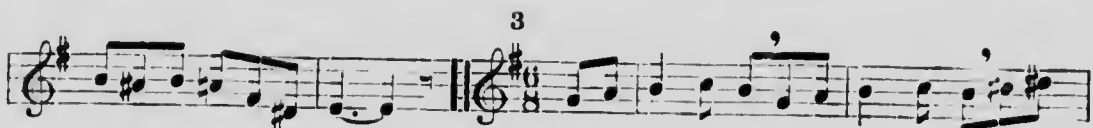
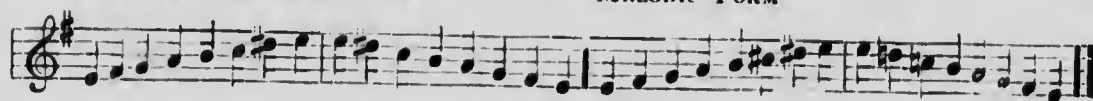


tra la la, tra la la, tra la la la, tra la la la, tra la la la la la!

E MINOR, HARMONIC FORM

MELODIC FORM

55



SPANISH DANCE

ANNIE FARWELL BROWN

Porto Rican Song

1. In the land of Spain where nights are warm and ten-der, When the gold-en
2. In the or-ange grove the wax-en flow'rs are bloom-ing, Spic-y o - 'dors
3. Click-ing cas-ta - nets the mer-ry mu - sic meas - ure, Tap-ping heels keep

Legato

days fade out in fra-grant splen-dor, When the night-in-gale in ev-'ry
 sweet the sun-mer air per-fum - ing; From the soft gui - tar the sil-ver
 time, and fac-es glow with pleas-ure. Bod-ies bend and sway, ad-vanc-ing

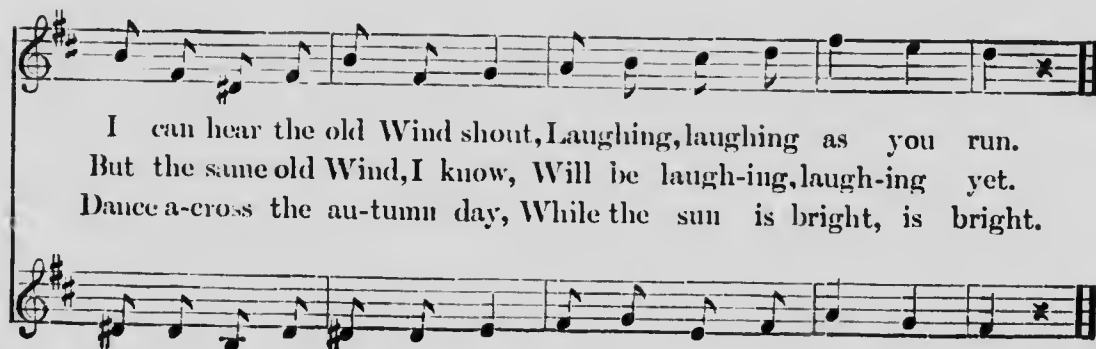
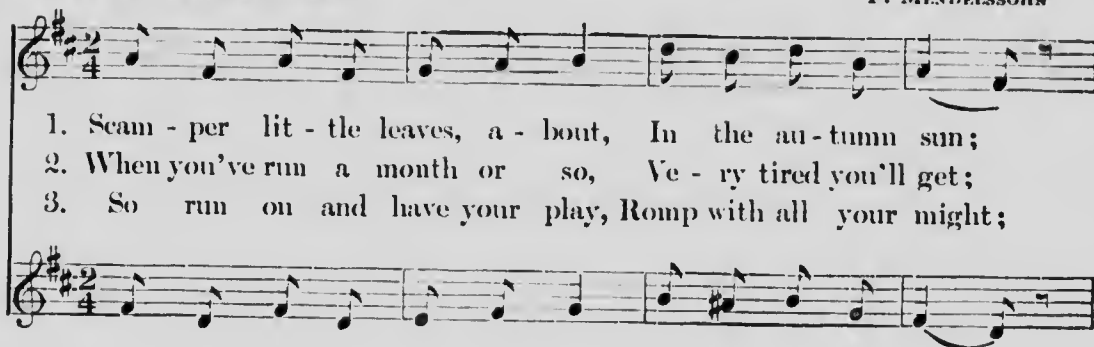
vale is sing - ing, Then the gay gui-tars with mer-ry notes are ring-ing.
 notes are fall - ing, To the grass-y lawn the hap-py danc-ers call-ing.
 and re - treat-ing, All the air - y dance - 's ma - zy steps re-peat-ing.



LEAVES AT PLAY

FRANK DEMPSTER SHERMAN

F. MENDELSSOHN

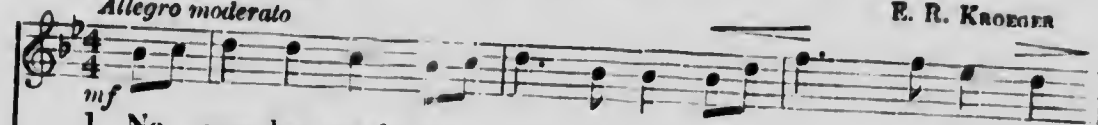


DOWN TO SLEEP

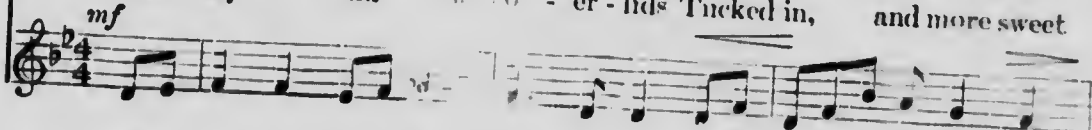
HELEN HUNT JACKSON

Allegro moderato

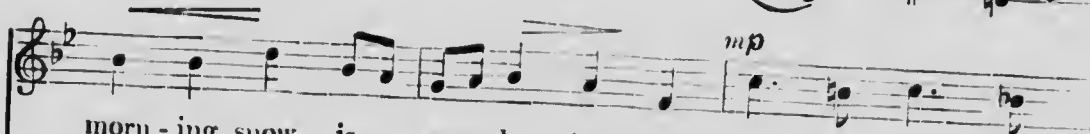
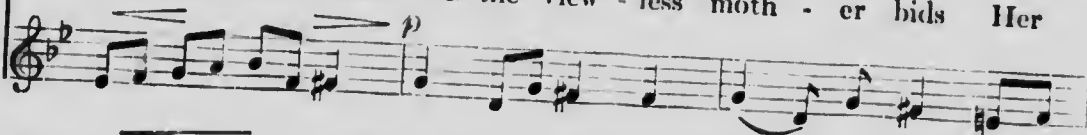
E. R. KROEGER



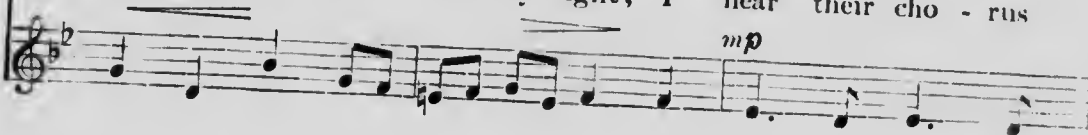
1. No - vem - ber woods are bare and still, No - vem - ber days are
 2. I nev - er knew be - fore what beds, So sweet to smell, so
 3. Each day I find snow - er - lids Tucked in, and more sweet



clear and bright; Each noon burns up the morn - ing chill; The
 soft to touch, The for - est sifts and shapes and spreads; I
 eyes shut tight; Some-times the view - less moth - er bids Her



morn - ing snow is gone by night; Each day my steps grow
 nev - er knew be - fore how much Of hu - man sounds there
 ferns kneel down, full in my sight; I hear their cho - rus



soft, grow light, As through the woods I rev - 'rent creep,
 is in such Low tones as through the for - est sweep,
 of "good-night," And half I smile, and half I weep,



mf *dim. e rit.* *p*

And watch all things lie down . . . to sleep.
 When all wild things lie down . . . to sleep.
 And list while they lie down . . . to sleep.

mf *dim. e rit.* *p*

THE KING OF LOVE MY SHEPHERD IS

H. W. BAKER

1. The King of love my Shep-herd is, Whose goodness fail-eth nev - er;
 2. Where streams of liv - ing wa - ter flow My ansomed soul he lead - eth,
 3. Per-verse and fool-ish oft I strayed, But yet in love he sought me,

(May be sung in the key of C)

I noth-ing lack if I am his, And he is mine for ev - er.
 And where the ver-dant pastures grow, With food ce - les-tial feed - eth.
 And on his shoulder gen - tly laid An home, re - joic-ing, brought me.

SUMMER SPOILS

GEORGE REITER BRILL
Allegretto scherzando

EMILE DURAND

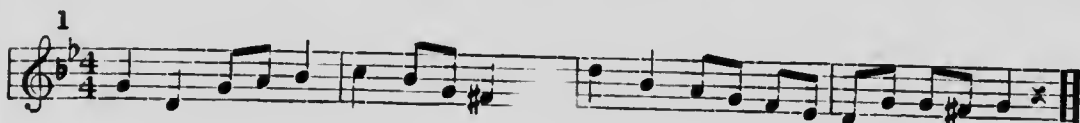
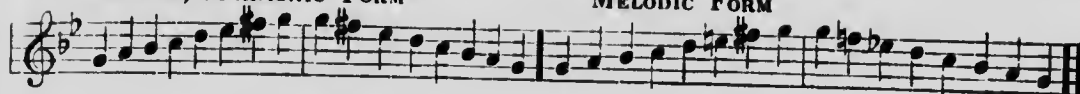
1, 2. Let us crawl, Creep, or sprawl Through the crum - bling
 gar - den wall. (*Sshh!*) Then we sneak Up the creek, (*Sshh!*) 'Mongst the
 nod - ding lark - spur tall. (*Sshh!*) 1. Hold our breath, Still as death,
 2. Now we turn 'Through the fern,
 In this clump of gold - en glow. Here is gold,
 Back a - gain be - hind the sta - ble; Then with pleas - ure
 Rob - ber bold, . Seize and hold the treas - ure, so.
 Put our treas - ure In a vase up - on the ta - ble.

pp
ff *pp*
ppp sotto voce
allegro sfz
sfz *Andante*

(May be sung in the key of A-flat or G.)

G MINOR, HARMONIC FORM

MELODIC FORM



2



3



4



5



GIVE PLACE

ADELAIDE A. PROCTER

FRANZ SCHUBERT

1. Star - ry crowns of Heav - en Set in az - ure night!
 2. Snow - flakes pure and spot - less, Still, O, still re - main,
 3. Bos - soms, gen - tle bos - soms, Do not with - er yet;

PIANO
p

Lin - ger yet a lit - tle Ere you hide your light:
 Bind - ing drear - y win - ter In your sil - ver chain:
 Still for you the sun shines, Still the dews are wet:

PIANO

Nay; let star - light fade . . a - way,
 Nay, but melt at once . . and bring
 Nay, but fade and with - er fast,

Her - ald - ing, her - ald - ing the day;
 Ra - diant, ra - diant, sun - ny spring!
 Fruit must come, fruit must come at last!

rit.

Star-light, fade a - way, Her-ald-ing the day!
Melt at once and bring Radiant sun-ny spring!
Fade and with-er fast, Fruit must come at last!

rit.

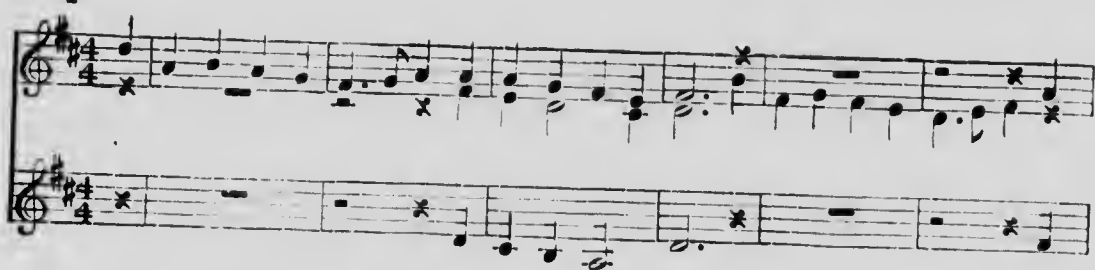
a tempo

1

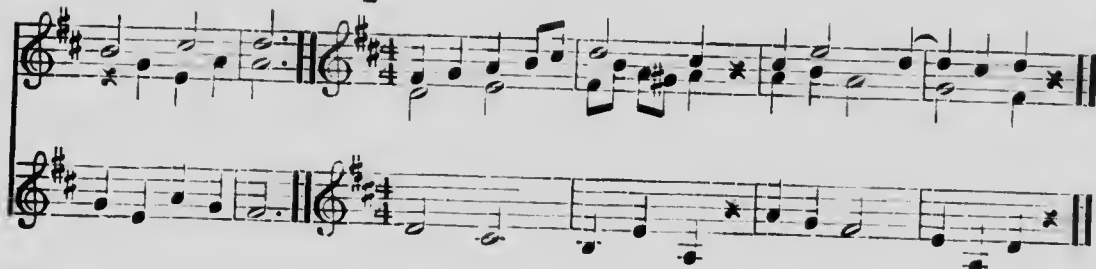
2

3

1



2



3



4



5

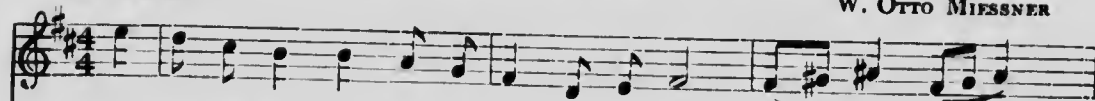


THE LITTLE RED OWL

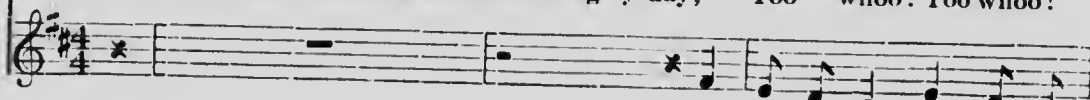
65

MAY MORGAN

W. OTTO MIESSNER



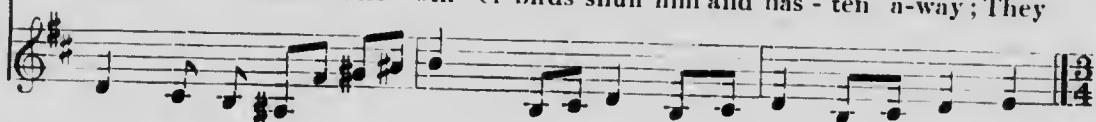
1. A lit-tle red owl in the old ap-ple tree, Too whoo! Too whoo!
2. While there he sits doz-ing and dream-ing by day, Too whoo! Too whoo!



1. A lit-tle red owl in the
2. While there he sits doz-ing and



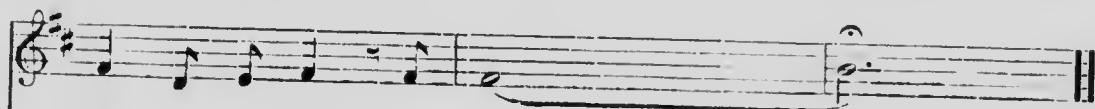
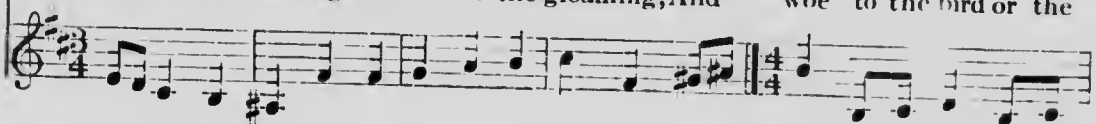
Too . . . whoo! Is drow-si-ly blink-ing and star-ing at me, Right
Too . . . whoo! The oth-er birds shun him and has-ten a-way; They



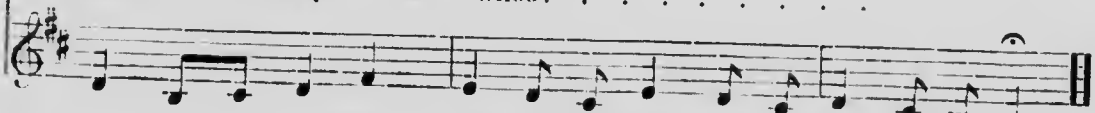
old ap-ple tree, Too whoo! Too whoo! Too whoo! Too whoo!
dream-ing by day, Too whoo! Too whoo! Too whoo! Too whoo!



at him I'm star-ing, But he is not car-ing, He's eith-er a-sleep or pre-
know he'll go roaming For food in the gloaming, And woe to the bird or the



tend-ing to be! Too whoo!
mouse in his way! Too whoo!



He's eith-er a-sleep or pre-tend-ing to be!
And woe to the bird or the mouse in his way!

YOUR BIRTHDAY

KATE FORMAN

(1.) To ride a-round the shin-ing sun;

1. You've jumped upon the whirling earth, To ride a-round the shin-ing sun;
 2. We'd like to make a birth-day cake, The jol-ly can-dles would be fun;
 3. May all your birthdays twinkle by, And grow in brightness ev-'ry one;

To ride a-round the sun;
 The can-dles would be fun;
 In bright-ness ev-'ry one;

We will not tease,
 O, shall there be!
 Each year for you,

But tell us, please,
 O, mer-ri-ly!
 Be good and true,

We do not wish to tease, . . . But tell us, if you please, .
 How man-y shall there be . . . To twin-kle mer-ri-ly? . .
 And each glad year for you . . . Be wise and good and true, . .

(1.) How man-y times This year-ly jour-ney you've be-gun?

How man-y times This year-ly jour-ney you've be-gun?
 How man-y times Have you . . . been round the shin-ing sun?
 While all the time You ride . . . a-round the shin-ing sun.

B MINOR, HARMONIC FORM

B MINOR, MELODIC FORM

This musical score is for the B Minor scale, presented in both Harmonic and Melodic forms. The page is numbered 67 in the top right corner. The title "B MINOR, HARMONIC FORM" is on the left, and "B MINOR, MELODIC FORM" is on the right. The score is organized into five numbered sections (1-5) on the left margin, each containing a pair of staves. Section 1 (measures 1-4) is in treble clef with a key signature of two sharps (F# and C#). Section 2 (measures 5-8) is in bass clef with a key signature of two sharps. Section 3 (measures 9-12) is in treble clef with a key signature of two sharps and a 4/4 time signature. Section 4 (measures 13-16) is in treble clef with a key signature of two sharps and a 4/4 time signature. Section 5 (measures 17-20) is in treble clef with a key signature of two sharps and a 2/2 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and bar lines.

EGYPT

HENRY WADSWORTH LONGFELLOW

E. R. KROEGER

Allegretto

1. Still thro' E - gypt's des - ert plac - es, Flows the lord - ly

2. Still the pyr - a - mids im - pe - rious Pierce the cloud - less

Nile, . . . From its banks the great stone fac - es Gaze with pa - tient
skies, . . . And the sphinx stares with mys - te - rious Sol - emn, ston - y

smile. . . eyes. Ah! . . . ah! . . .

ah! . . . ah! . . . ah! . . .

FIFTH SECTION

The Triplet, and Nine-Eight and Twelve-Eight Measure

1

2

3

4

5

6

7

8

THE PILLOW

CLINTON SCOLLARD
SOLO, OR SEMI-CHORUS

L. A. LUNDH

1. Out of the earth I have made me a pil - low, Smooth'd it and
 2. Day-time or night - time, noon-time or moon-time, Ev - er there's

FIRST VOICE

SECOND VOICE

CHORUS (*humming*)

THIRD VOICE

moss'd it and grass'd it well o - ver; Un - der the trem-u-lous
 some-thing to lure me and hold me; You know the charm there

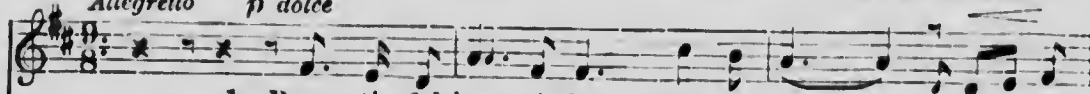
leaves of the wil - low, Lo, it is there I have made me a pil - low.
 is in the June-time! Day-time or night-time, noon-time or moon-time.

THE MORNING STAR

71

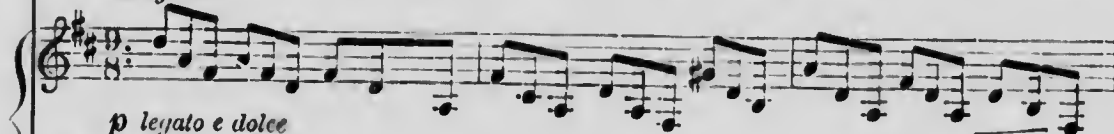
W. W. GILCHRIST

Allegretto p dolce



1. Beau - ti - ful, beau-ti-ful Morn-ing Star, . . . Star of
2. Beau - ti - ful Star, you seem to say, . . . "Be-hold the
3. Beau - ti - ful, beau-ti-ful Morn-ing Star, . . . Star of

Allegretto

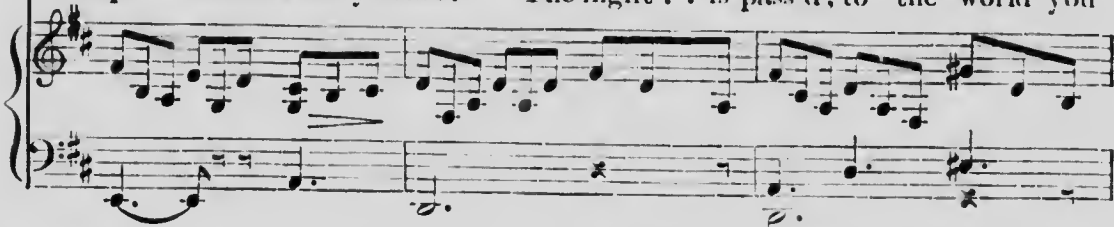


p legato e dolce

Ped.

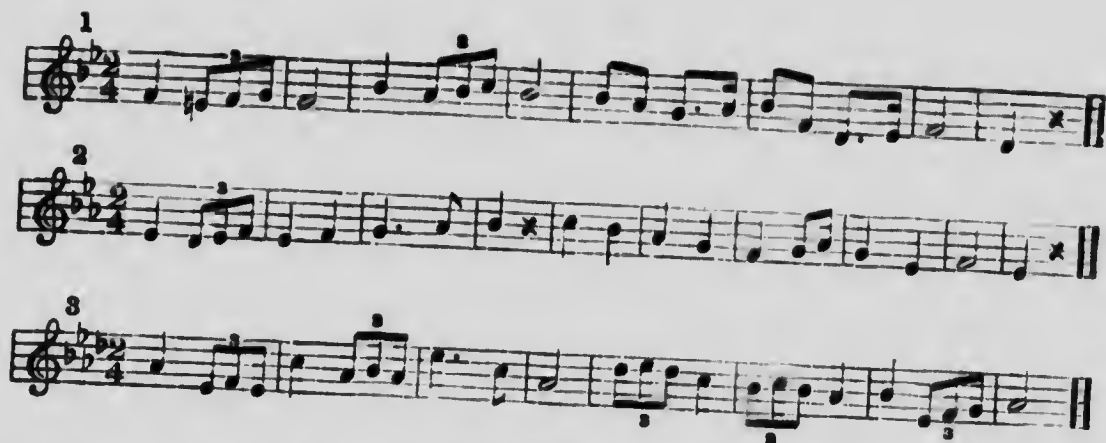


hope to the world you are! Yes - ter-day's bur-dens were hard to
dawn of an - oth - er day." Beau - ti - ful her - ald, a promise of
hope to the world you are! The night . . . is pass'd; to the world you



bear, The night brought dark-ness ev-'ry-where.
light You give the world ere you take your flight.
say, "Be- hold the dawn of a bet - ter (Omit.) day."

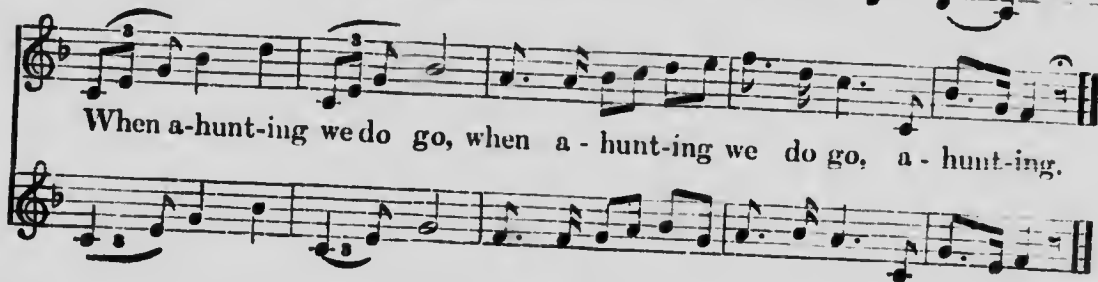
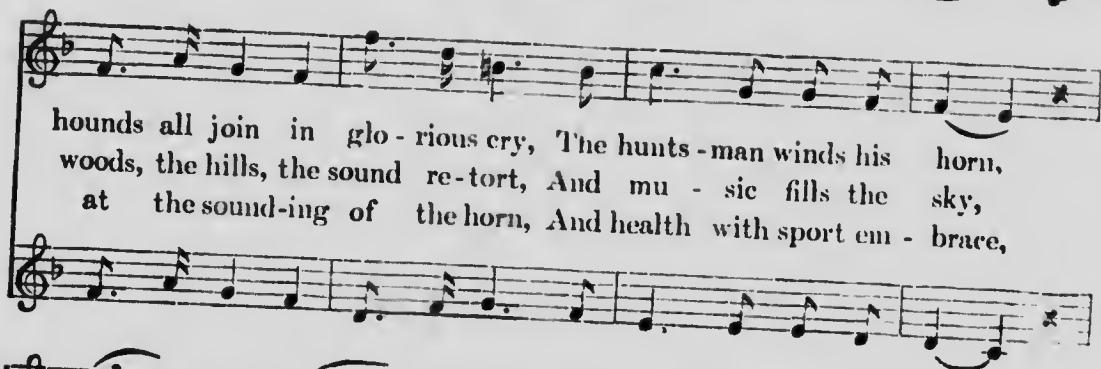
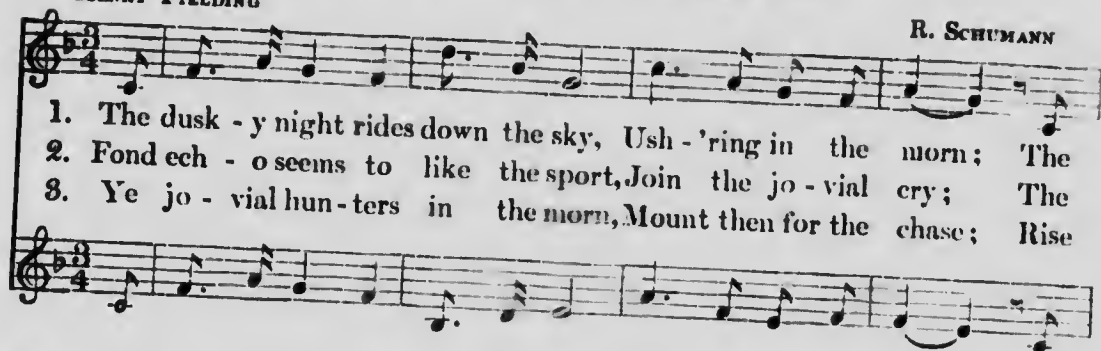




A-HUNTING WE WILL GO

HENRY FIELDING

R. SCHUMANN



SANTA LUCIA

73

Translated from the Italian.

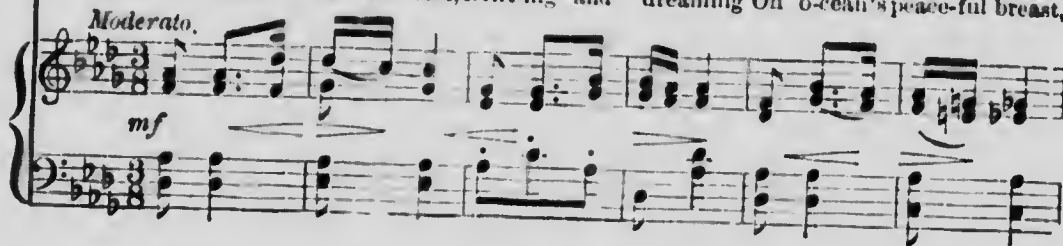
Neapolitan Boat-Song.

Moderato.

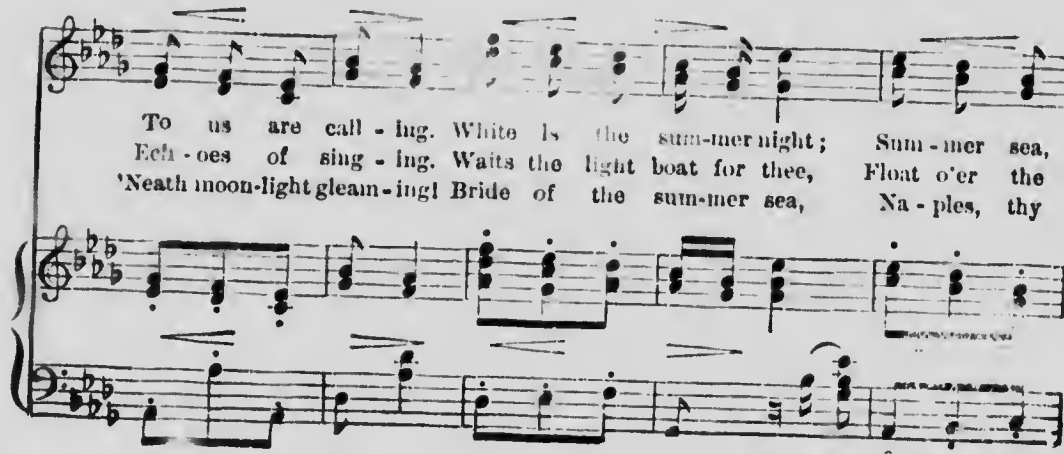


1. Moon-light, so sweet and pale, From hea-ven fall-ing; Wave-lets that mur-mur low,
2. Soft winds that come and go, Cool-ness are bring-ing, Bear-ing on gen-tle wings
3. O joy! to lie at rest, Drift-ing and dream-ing On o-cean's peace-ful breast,

Moderato.



To us are call-ing. White is the sum-mer night; Sum-mer sea,
Ech-oes of sing-ing. Waits the light boat for thee, Float o'er the
'Neath moon-light gleam-ing! Bride of the sum-mer sea, Na-ples, thy



sil-ver bright.
waves with me.
child to be!

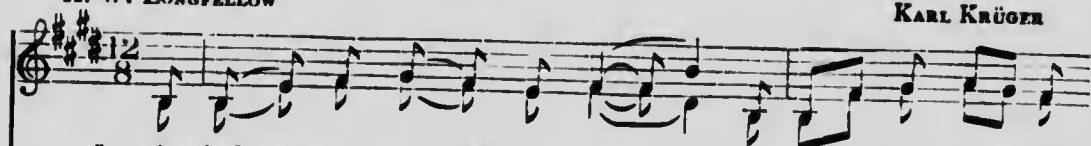
San-ta Lu-ci-a! San-ta Lu-ci-a!
San-ta Lu-ci-a! San-ta Lu-ci-a!
San-ta Lu-ci-a! San-ta Lu-ci-a!



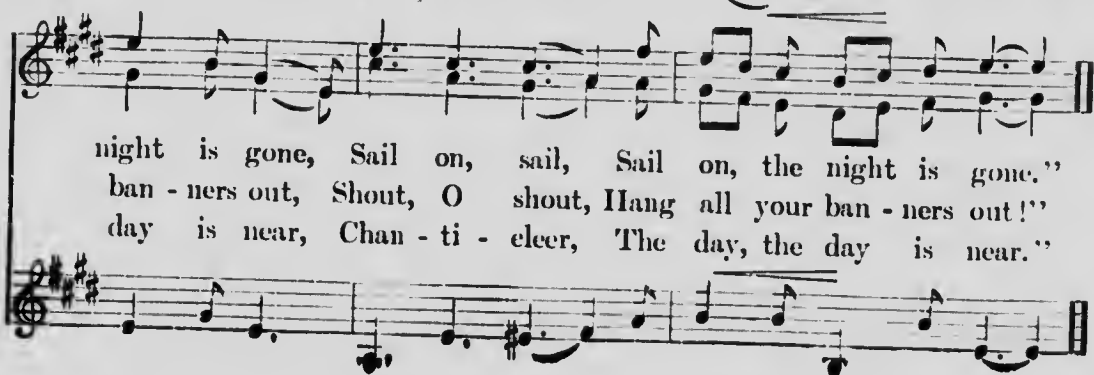
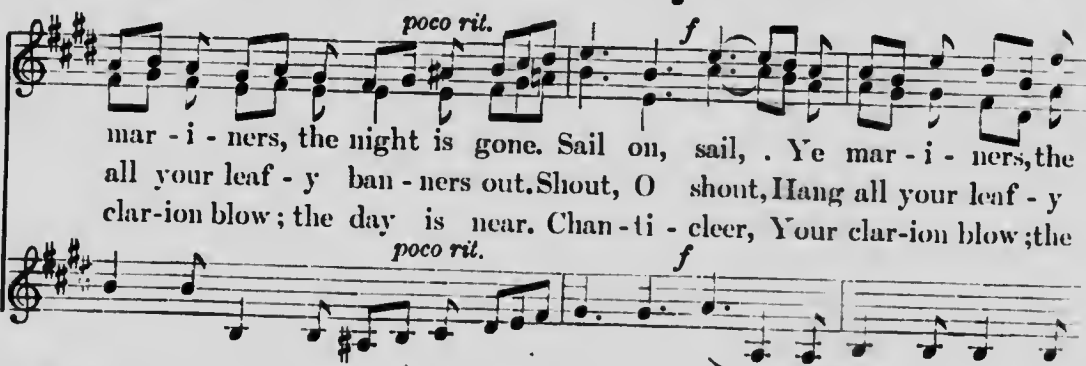
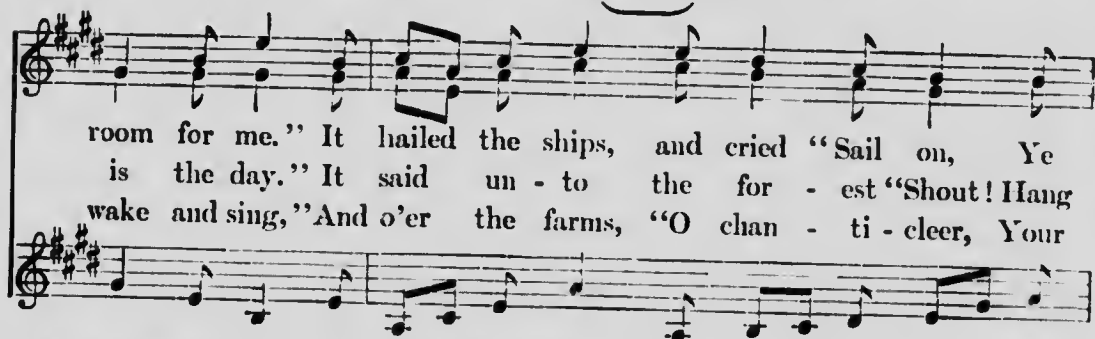
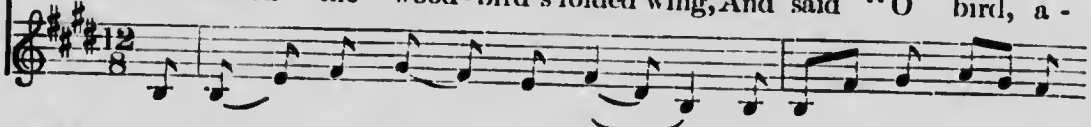
DAYBREAK

H. W. LONGFELLOW

KARL KRÜGER



1. A wind came up out of the sea . . And said "O mists make
2. It hur - ried land - ward far a-way, And cried "A - wake! it
3. It touched the wood - bird's folded wing, And said "O bird, a -



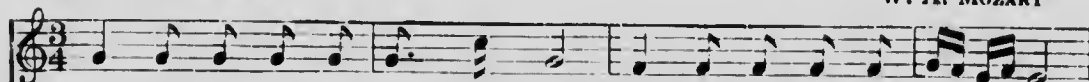
SIXTH SECTION

Further Study of Minor Keys, with their Relative and Tonic Major Keys

THE MINUET

JULIA W. BINGHAM

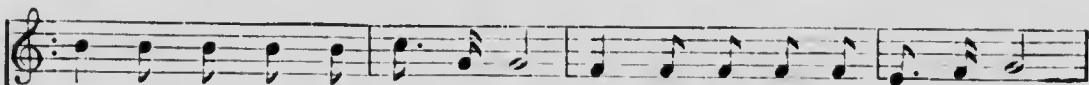
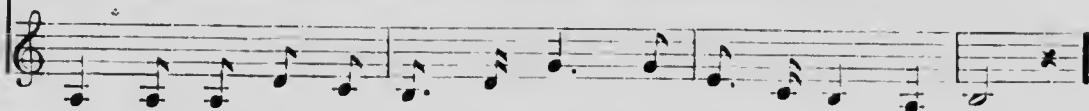
W. A. MOZART



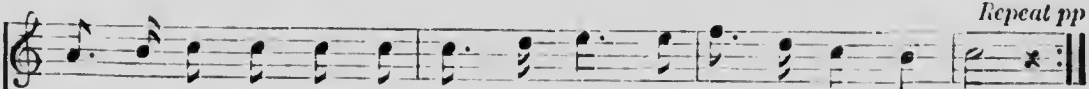
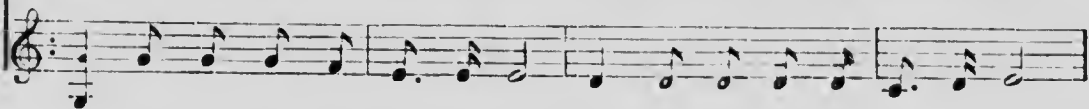
1. In days of hoop, and powdered hair, Those days of formal etiquette,
2. Above his lady's outstretch'd hand Each gallant bends right gracefully;



When men were brave and ladies fair, They danced the minuet.
With gracious mien and manner grand She sweeps a courtesy.



With head erect and pointed toe, With measured paces to and fro,
The whirling dance of modern days Those lords and ladies would amaze;



Repeat pp

With a stately step and bowing low, They danced the minuet.
Yet the minuet we still must praise, For grace and dignity.

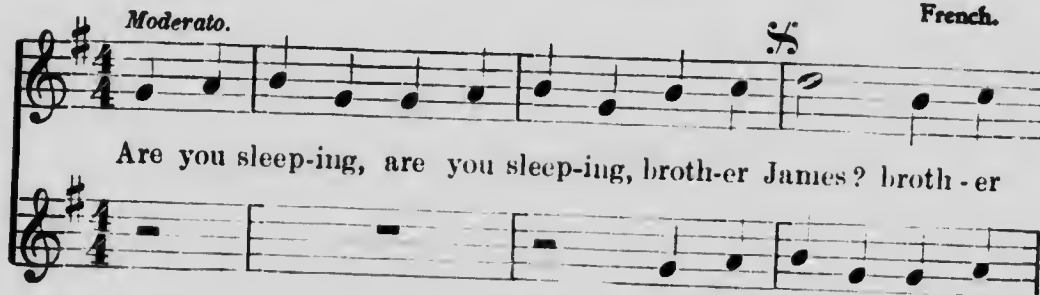




TWO-PART ROUND

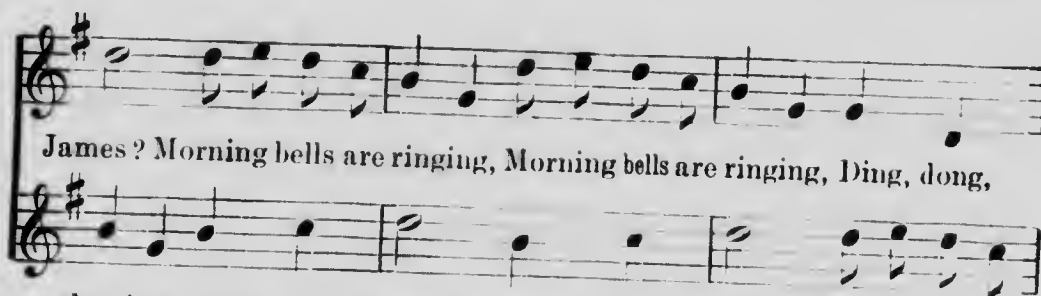
Moderato.

French.



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

Are you sleeping, broth-er,

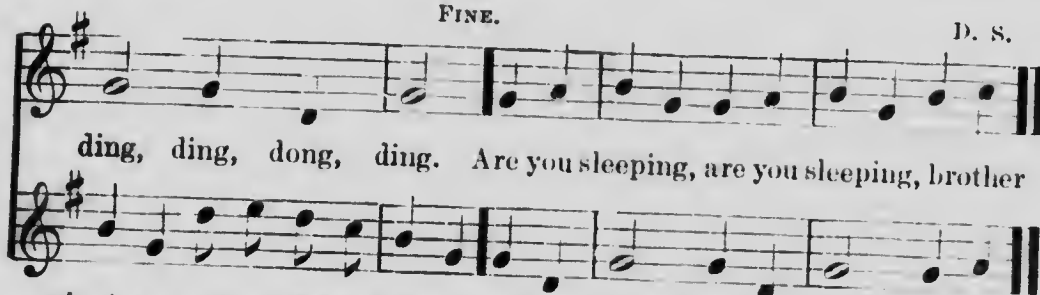


James? Morning bells are ringing, Morning bells are ringing, Ding, dong,

sleeping, broth-er James? broth-er James? Morning bells are

FINE.

D. S.



ding, ding, dong, ding. Are you sleeping, are you sleeping, brother

ringing, morning bells are ringing. Ding, dong, ding, ding, dong, ding. Are you

THE FORGE

77

JEAN BASSETT

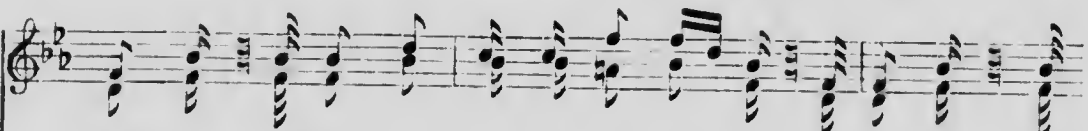
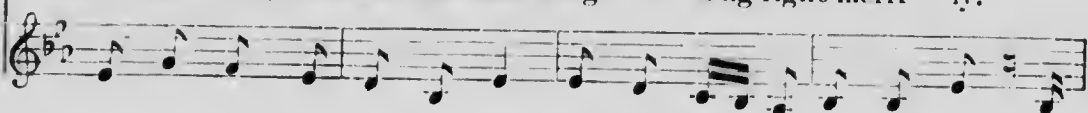
Vivace



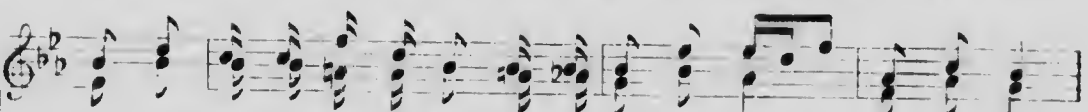
1. Hear the clanging of the forge, Watch the fire so bright-ly glow ;
2. Hors-es standing in a row, Toss their heads im-pa-tient-ly,



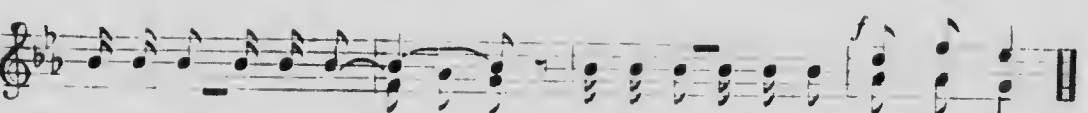
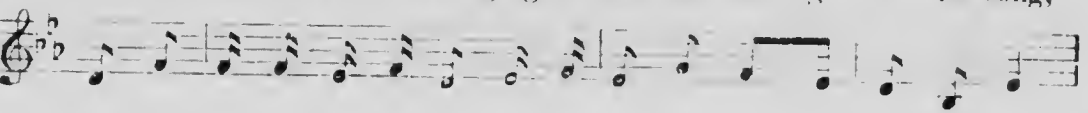
See the smith with mighty arm Strike the steel a ring-ing blow. Ca-
While the forge beneath the blow Sings its song right merri-ly.



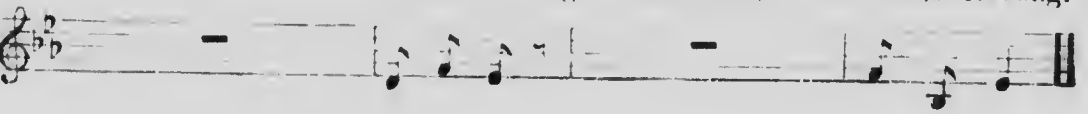
chink - a, ca-chink - a, Hear the forge ring-ing! Ca-chink-a, Ca -



chink - a, That's the song it's singing! So clear and strong is its song,



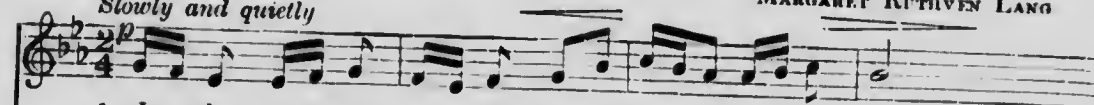
Chinkachink, chinkachink, Clear and strong, Chinkachink, chinkachink, Is its song.



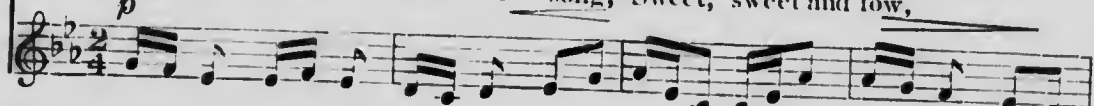
SHADOWS

HARRIET F. BLODGETT
Slowly and quietly

MARGARET RUTHVEN LANG



1. In the night the shad-ows creep, Soft, soft and slow,
- 2 To and fro the shad-ows pass, Faint, faint and dim,
3. As they sing a era - dle - song, Sweet, sweet and low,



Soft, soft, soft and slow,
Faint, faint, faint and dim,
Sweet, sweet, sweet and low,

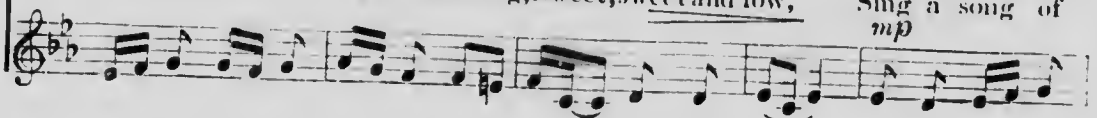
mp



From the for - est dark and deep, Soft, soft and slow.
Leav - ing on the mead-ow grass, Faint, faint and dim,
To the world the night-time long, Sweet, sweet and low,

From the mountain
Of their foot-steps
Sing a song of

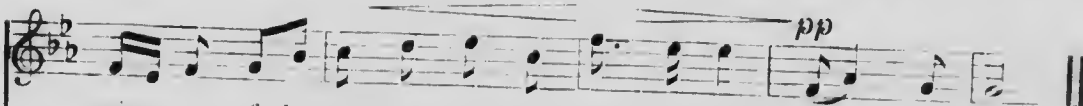
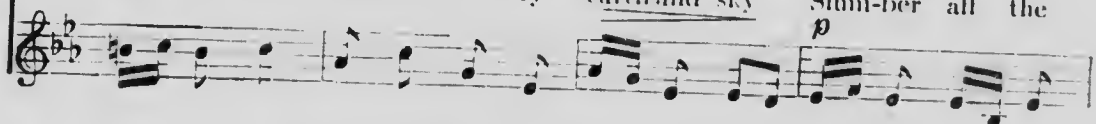
mp



and the sea, Steal - ing ve - ry si - lent - ly,
not a mark; If you wak - ened them to hark
lul - la - by, While the wea - ry earth and sky

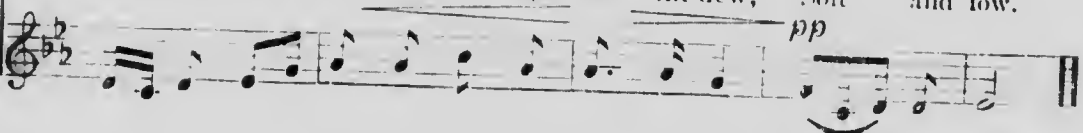
Till their dusk - y
Could you hear them,
Slum - ber all the

p



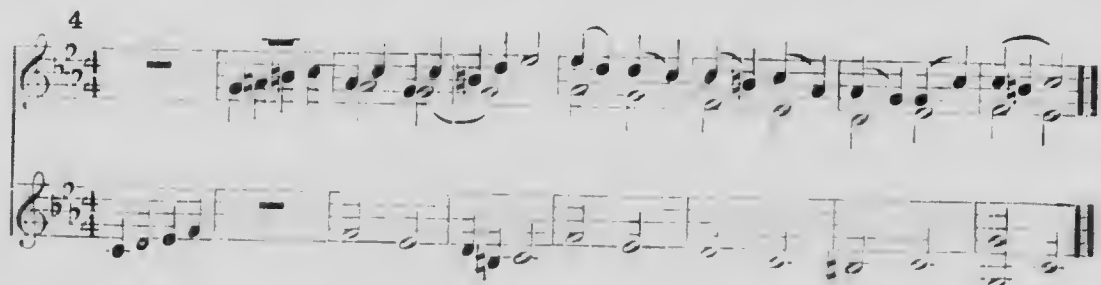
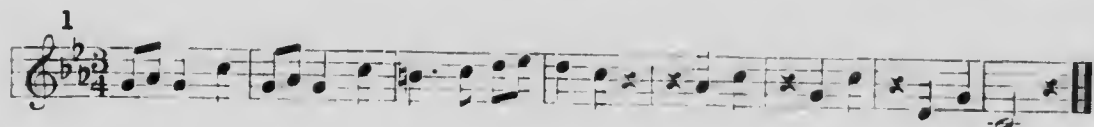
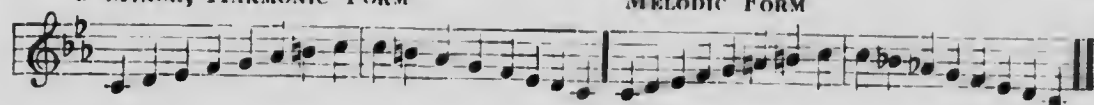
wings are furred Round a - bout the wea - ry world, Soft and low.
it would seem That you lis - tened in a dream, Soft and low.
dark - ness through, In the star - light and the dew, Soft and low.

pp



C MINOR, HARMONIC FORM

MELODIC FORM



THE HAPPY FARMER

FREDERICK MANLEY
mf Allegretto

Adapted from SCHUMANN

1. { A flash - ing radiance comes at dawn And calls me forth to wel - come toil A -
mong the rows of gold - en corn And fields of rich and bounteous soil ; Its

2. { The lit - tle val - leys smile at me, The birds sing greetings all a - round, The
brook - lets wink so ro - guish - ly And glance a - long with joy - ful sound ; Their

3. { My soul is rich in si - lent songs, Oh ! sweet - er far than ut - tered lays Of
birds that make harmonious throngs In all the dap - pled woodland ways : The

Allegretto

mf

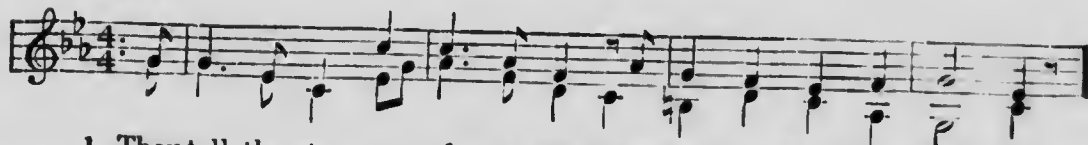
bright rays dai - ly pierce my heart And fill it full of sun - ny mirth. A
glad - ness dai - ly brings my heart A flood of thank - ful - ness and mirth. The
joy of flow'rs is in my heart, And fills it full of dan - cing mirth. My

flash - ing ra - diance comes at dawn And calls me forth to wel - come toil.
lit - tle val - leys smile at me, The birds sing greet - ings all a - round.
soul is rich in si - lent songs, Oh ! sweet - er far than ut - tered lays.

THE TREASURE-SEEKER

81

N. EARLE



1. They tell the sto - ry of a man Who roam'd the wide world o - ver,
2. Till, com-ing home, a tired old man, Dis - cour-aged and down-heart - ed,



And spent his whole life try - ing To find a four-leaf clo - ver.
He threw him-self up - on the ground, But quick a - gain up - start - ed;



For this, once found, would bring him peace And hap - pi - ness for - ev - er.
For there, be - fore his own house-door, And spread the whole field o - ver,



And so he roam'd and sought in vain, He found the treas - ure nev - er.
Were grow-ing fra - grant bunch-es Of long-sought four - leaf clo - ver.



Dear heart, there comes the tru - est joy To those who seek it nev - er;



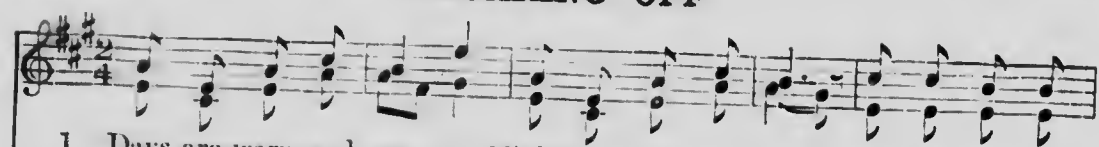
And hap - pi - ness, in du - ty's field, Re - wards the do - er ev - er.

1

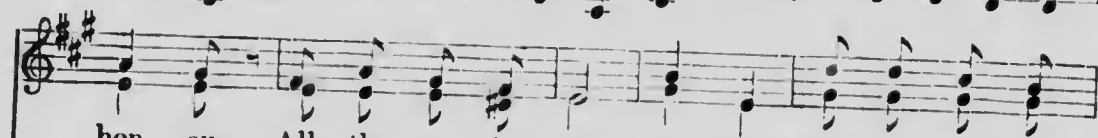
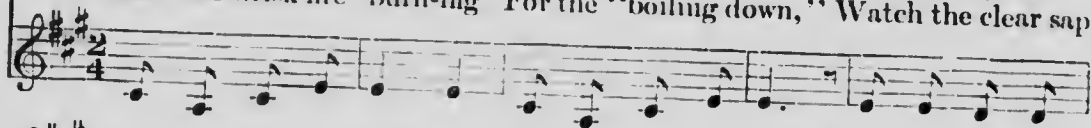




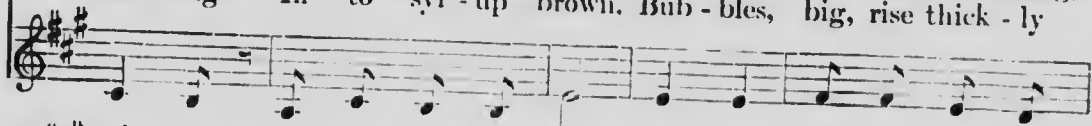
SUGARING OFF



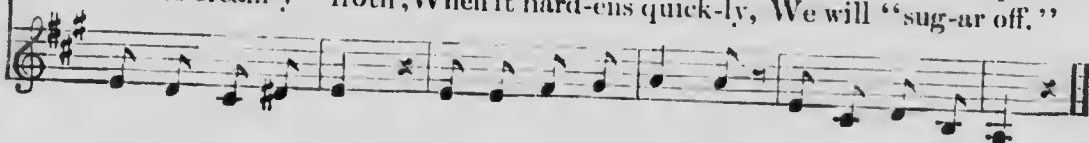
1. Days are warm and sun - ny, Nights are crisp and cold, Sap as sweet as
2. See, the sap is drip-ping From the spouts of tin, Lit-tle lips are
3. Hear the brisk fire burn-ing For the "boiling down," Watch the clear sap

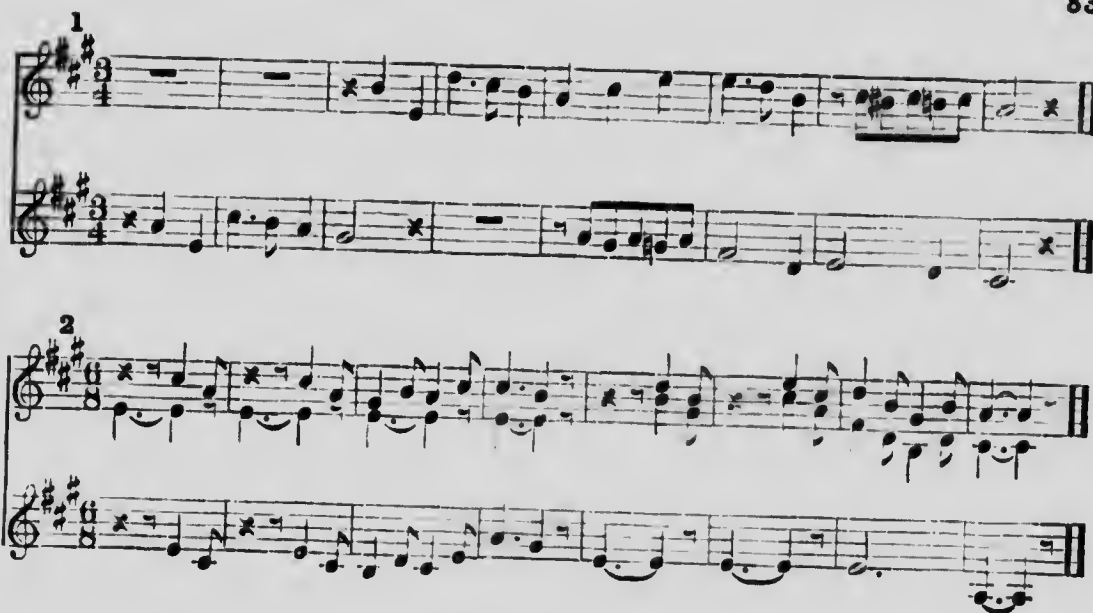


hon - ey, All the ma-ples hold. First-rate sug-ar weath-er,
 sip - ping Sweet drops, clear and thin. Flakes the air are dim-ming,
 turn - ing In - to syr - up brown. Bub - bles, big, rise thick - ly



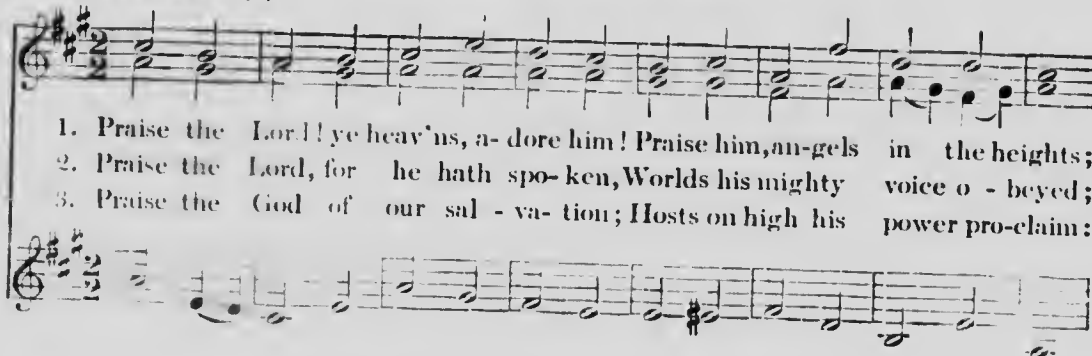
Keen and fresh the breeze; Let's be off to - geth - er To the sug-ar-trees!
 Gent - ly falls the snow; In - to buck-ets brimming Still the swift drops flow.
 In - to cream-y froth; When it hard-ens quick-ly, We will "sug-ar off."



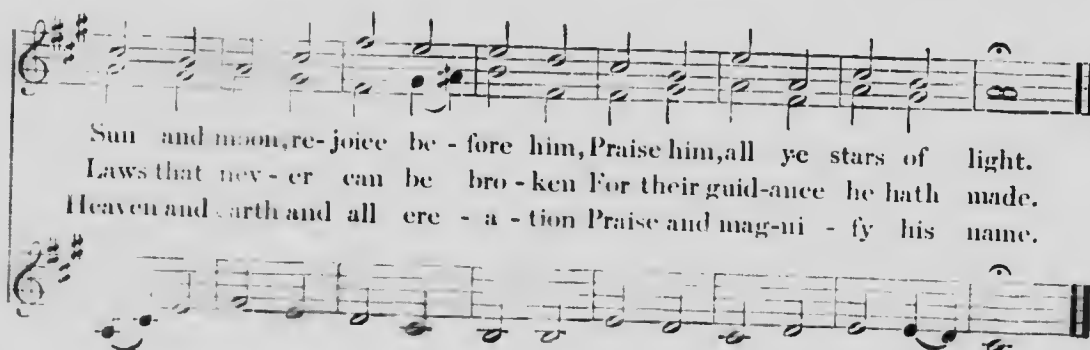


PRAISE THE LORD

J. KEMPTHORNE(?)



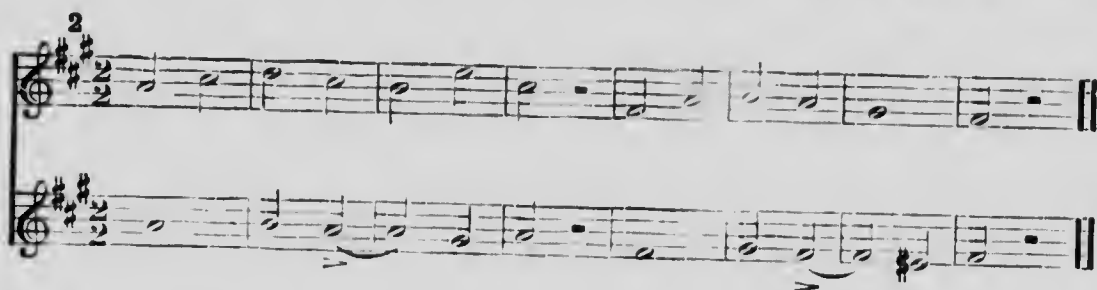
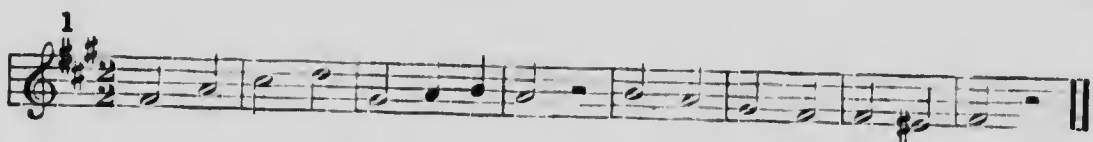
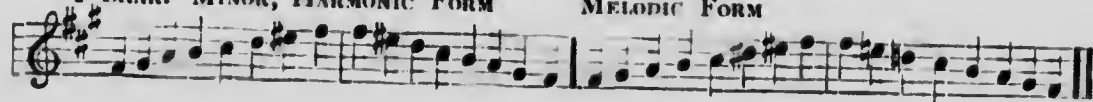
1. Praise the Lord! ye heav'ns, a-dore him! Praise him, an-gels in the heights;
2. Praise the Lord, for he hath spo-ken, Worlds his mighty voice o-beyed;
3. Praise the God of our sal - va - tion; Hosts on high his power pro-claim:



Sun and moon, re-joice be - fore him, Praise him, all ye stars of light.
 Laws that nev - er can be bro - ken For their guid-ance he hath made.
 Heaven and earth and all ere - a - tion Praise and mag-ni - fy his name.

F-SHARP MINOR, HARMONIC FORM

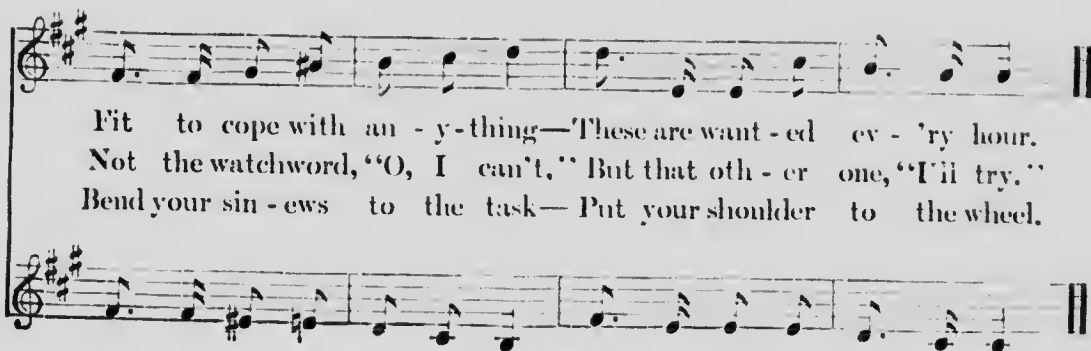
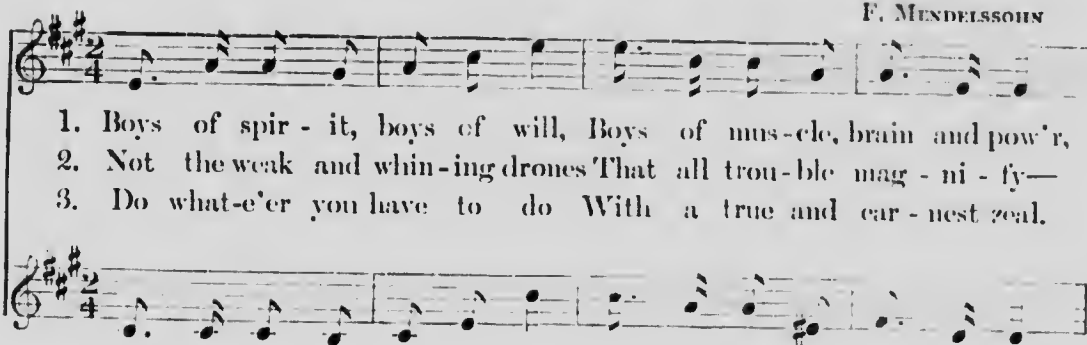
MELODIC FORM





BOYS WANTED

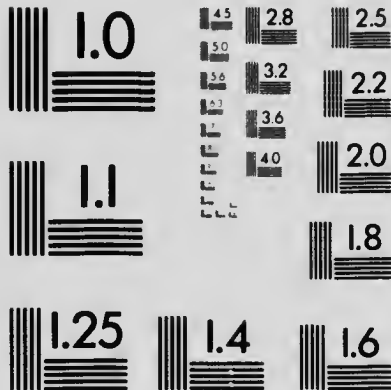
F. MENDELSSOHN





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A SPRING LILT

HERMAN DA COSTA

Allegro

CHARLES GOUNOD

mf
Who will come a - roam - ing, Who will come a - roam - ing,

mf
Come with me to - day? . . . There's a rip - ple on the
And the bar - ren woods are

ff *p leggiero*
riv - er, where the wa - ter is a - gleam ; There's a brown bird
bloom - ing, and its peo - ple are a - wing ; For o'er hill, o'er

rit.
stream.
spring.

sing - ing, sing - ing to its sha - dow in the stream. There's a
hill and dale they hear the com - ing of the spring. And the

rip - ple on the riv - er, where the wa - ter is a -
bar - ren woods are bloom - ing, and its peo - ple are a -

gleam; There's a brown bird sing - ing, sing - ing to its
wing; For o'er hill, o'er hill and dale they hear the

shad - ow in the stream, To its shad - ow in the stream,
com - ing of the spring, Hear the com - ing of the spring,

To its shad - ow in the stream.
Hear the (Omit) com - ing . . of the spring.



1



THE AIR-SHIP

JEAN BASSETT

DONALD LACHLAN



1. Dim in a blue and ra - dant sky, Where fleec - y
2. Swift as the wind it cleaves the air, It darts and
3. High - er and high - er doth it rise, Till it is



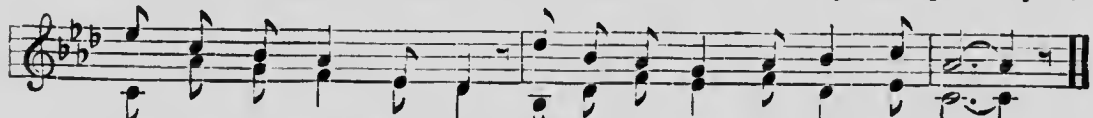
clouds float i - dly by, A cu - rious craft now is sail - ing
cir - cles here and there, 'Till ne'er a bird can with it com -
lost . . in az - ure skies, On toward the world that be-yond us



high, A cu - rious craft now is sail - ing high. O air - ship, up in the
pare, 'Till ne'er a bird can with it com - pare. O air - ship, hur - ry - ing
lies, On toward the world that beyond us lies. O air - ship, speeding so



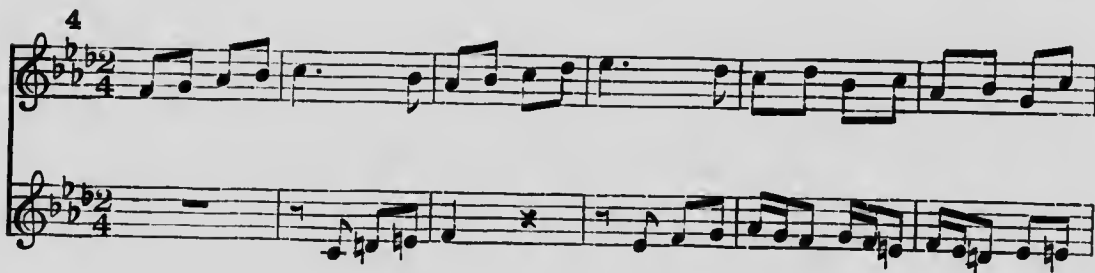
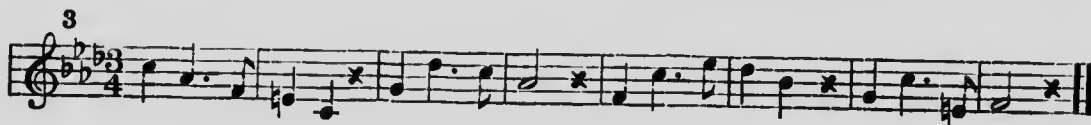
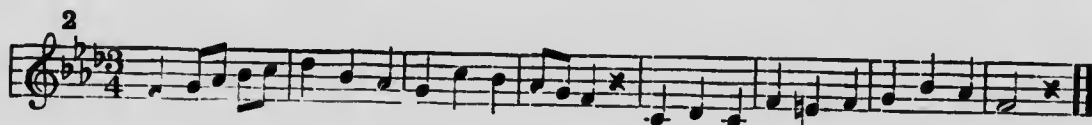
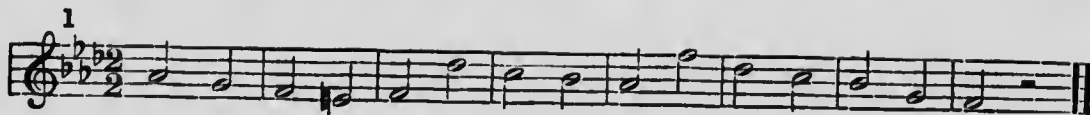
blue, How I would like to sail with you! Take me a - way with you,
past, How I would like to sail so fast! Take me a - loft with you,
far, 'Thread - ing your way 'twixt star and star, Car - ry me up with you,



Take me a - way with you, Take me a - way to fly with you!
Take me a - loft with you, Take me a - loft to sail so fast!
Car - ry me up with you, Car - ry me up to yon - der star!

F-MINOR, HARMONIC FORM

MELODIC FORM



CURFEW

HENRY WADSWORTH LONGFELLOW
SOLO OR SEMI-CHORUS

Swedish Folksong

1. { Sol - emn - ly, . . mourn - ful - ly, Deal - ing its dole,
The Cur - few . . bell is be - gin - ning to toll.

2. { Song sinks in - to si - lence, The sto - ry is told;
Win - dows are . . dark - ened, The hearth - stone is cold.

CHORUS

Clang-mm clang-mm clang-mm clang-mm; . . .

Cling-mm cling-mm cling-mm cling, clang;

Cov - er the em - bers, Put out the light;
Dark - er and dark - er The black shad - ows fall;

Clang-mm clang-mm clang-mm clang-mm; . . .

Cling-mm cling-mm cling-mm cling, clang;

Toil comes with the morn - ing, And rest with the night.
Sleep and ob - liv - i - on Reign o - ver all!

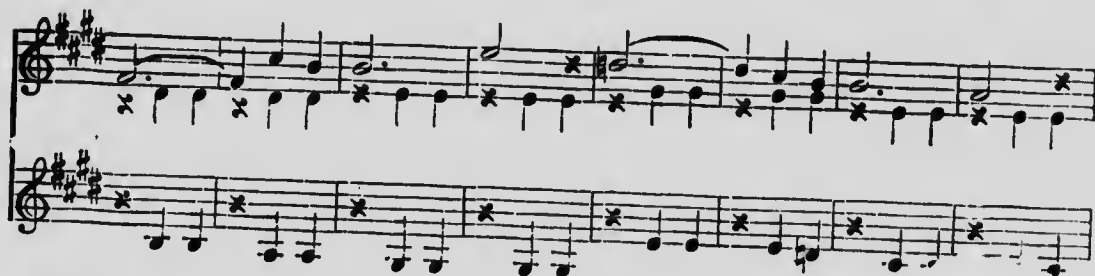
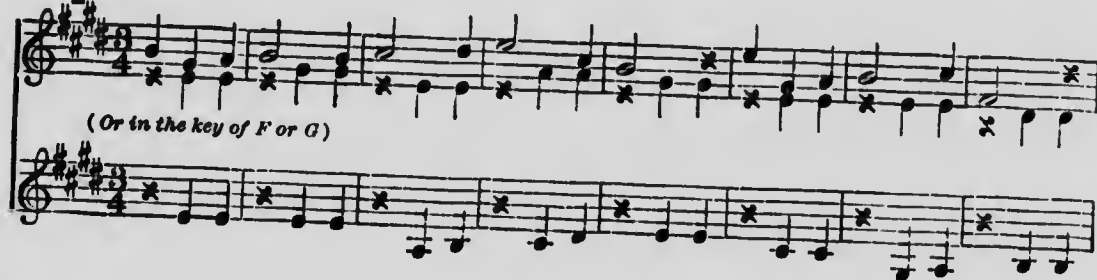
Clang-mm clang-mm clang-mm clang-mm. . . .

Cling-mm cling-mm cling-mm cling, clang-mm.

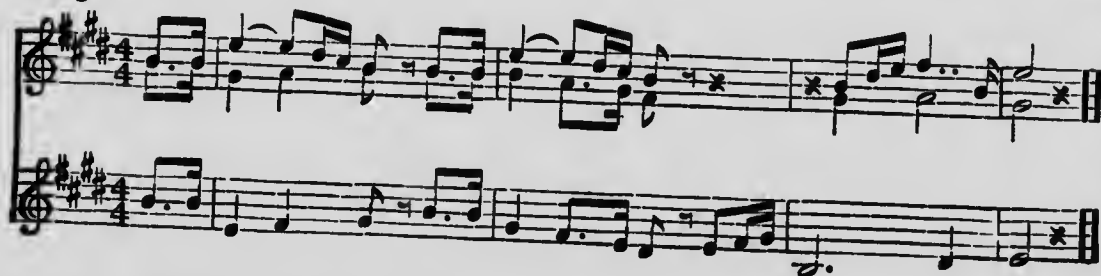
1



2



3

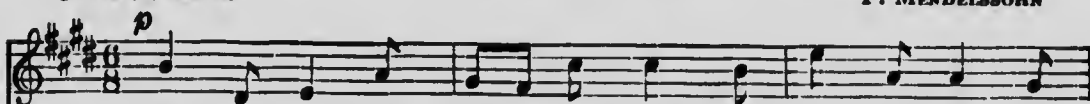




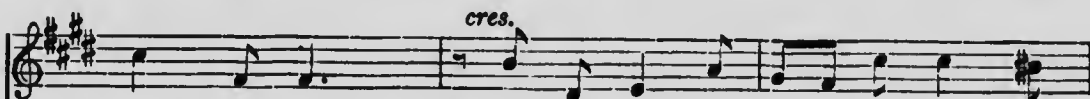
SPRING VOICES

OLIVE A. SMITH

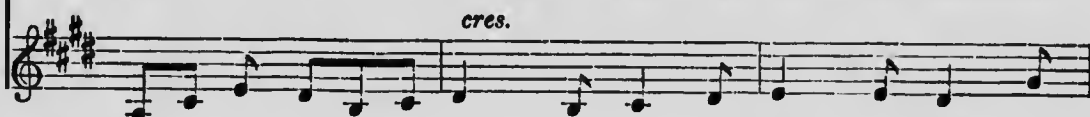
F. MENDELSSOHN



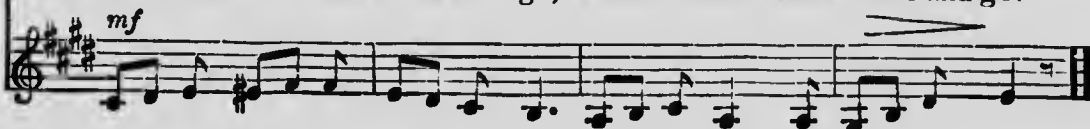
1. Can you hear the grass-blades grow - ing in the sun - ny
2. Can you un - der - stand the rob - in swing - ing in the
3. Can you hear the gen - tle south wind when he mur-murs



A - pril time, When each ti - ny bird and leaf - let
ap - ple tree, When his lit - tle throat seems burst - ing
soft and low, Through the sway - ing elm tree branch-es

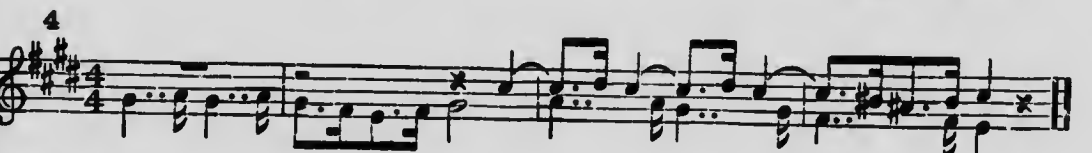
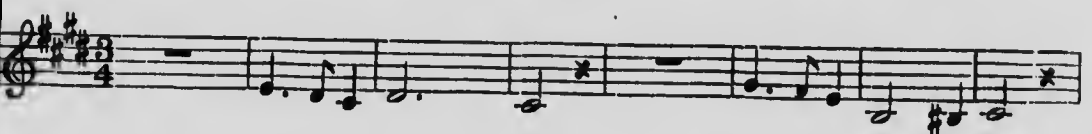
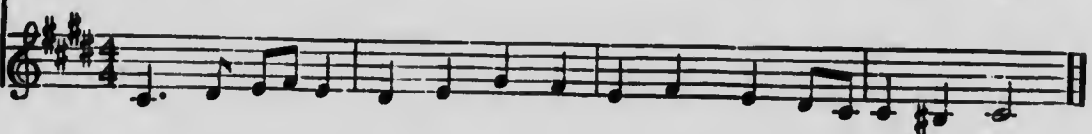
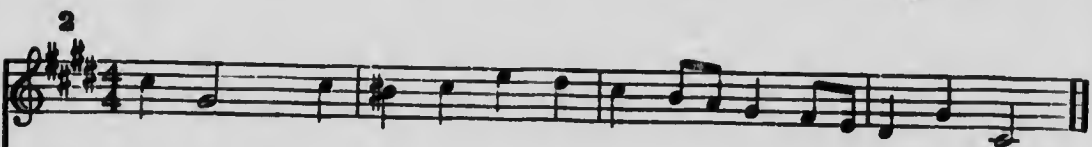
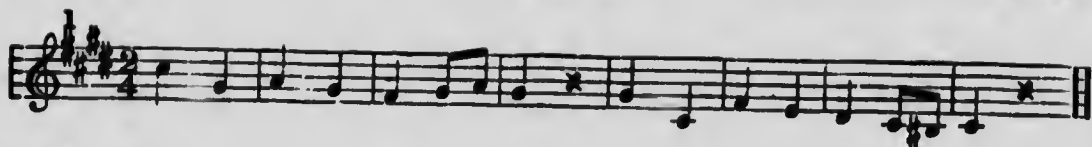
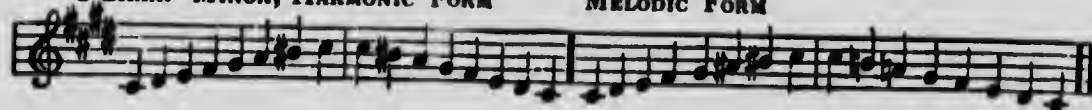


danc-es to a fair - y chime, danc-es to a fair - y chime?
with that joy - ful mel - o - dy, with that joy - ful mel - o - dy?
where the sun-beams come and go, where the sun-beams come and go?



C-SHARP MINOR, HARMONIC FORM

MELODIC FORM



GOOD NIGHT

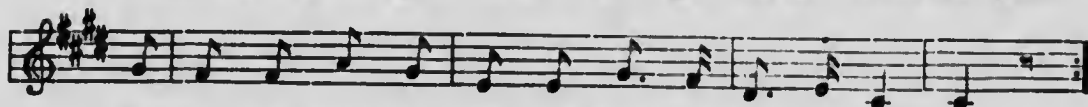
95

EDNA DEAN PROCTOR

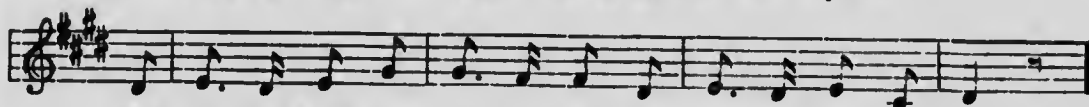
Swedish Folksong



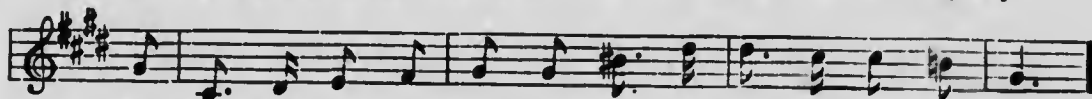
1. { Now fades the sun, and one by one The stars gleam soft and fair;
But on - ly si - lent dew drops dis - till, To fall in fair - y rain;
2. { And down the lawn the ros - es droop Their crimson and their snow;
Good night! good night! the moon will light The east before the dawn,



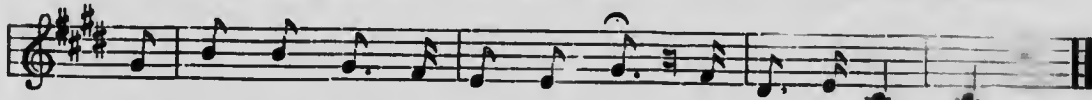
{ No rob - in sings, no swal - low wings Its flight in air . .
{ And on - ly whis - p'ring breez - es thrill The grove and plain . .
{ And pop - pies hide their scar - let pride, And wait to blow, .
{ And stars a - rise to gem the skies, And jour - ney on. . .



The li - ly slum - bers on the lake, Where not a rip - ple stirs;
Good - night, and sweetest dreams be thine, Through all their shining way,



The hare lies crouch'd a - mid the brake, The partridge 'neath the firs;
Till dark - ness goes and bird and rose With rap - ture greet the day.



The li - ly slum - bers on the lake; No rip - ple stirs. .
Good - night! and sweet - est dreams be thine Un - til the day. . .



GROWN-UP LAND

Moderato

W. R. SPENCE

Solo

Chorus

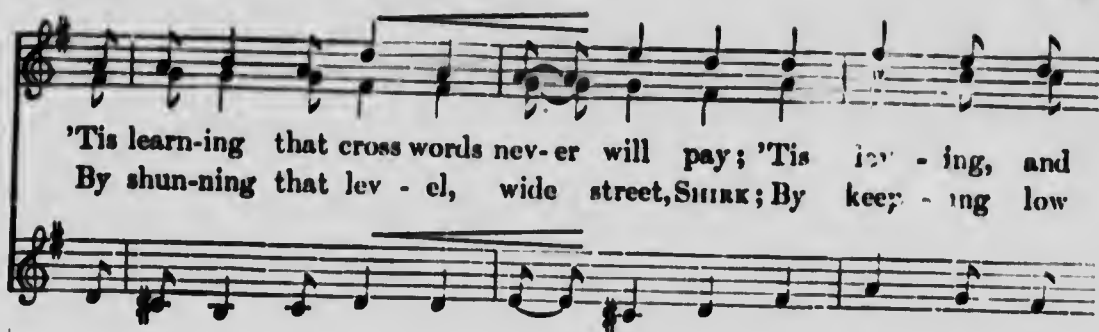
mf

1. "Good mor - row, fair maid, with lash - es brown, Can you
 2. "Just wait, my brave lad, one mo - ment, pray! Where is

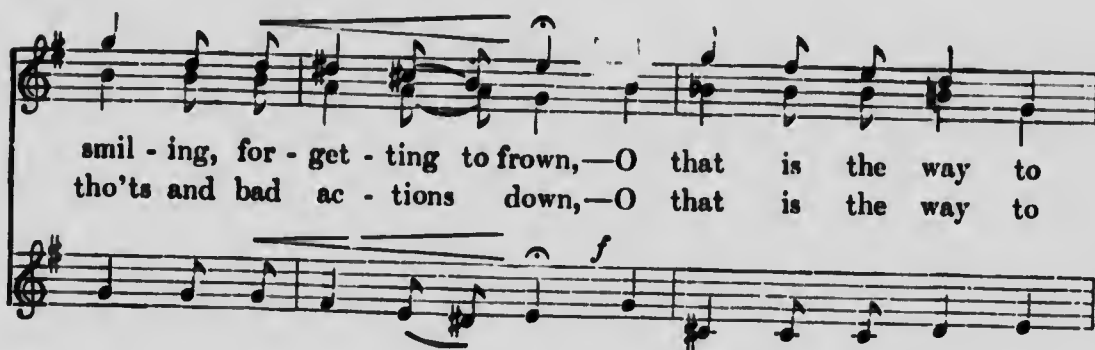
tell me the way to Wom - an - hood Town?" "O this way and
 Man - hood Town? O tell me the way!" "By toil - ing and

that way, with ne'er a stop: 'Tis pick - ing up stitch - es
 try ing we reach that land, — A bit with the head, a

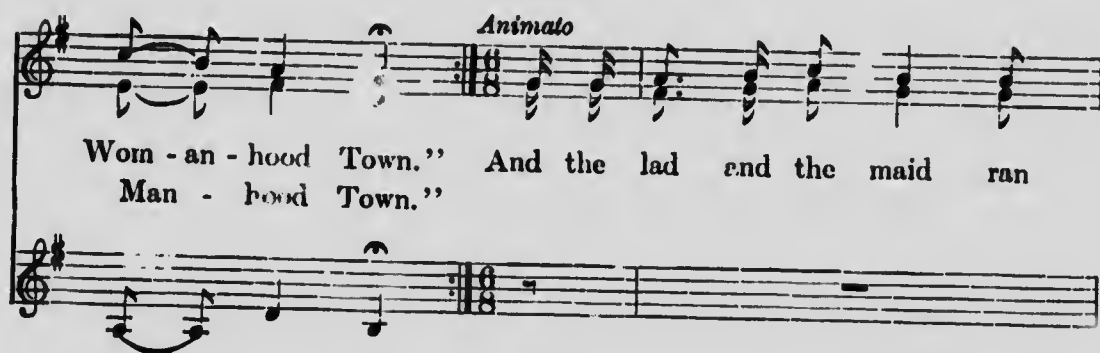
grand - ma will drop; 'Tis kiss - ing the ba - by's tears a - way;
 bit with the hand; By climb - ing that rug - ged, steep hill, Work,



'Tis learn-ing that cross words nev-er will pay; 'Tis lov-ing, and
By shun-ning that lev-el, wide street, SUNK; By keep-ing low



smil-ing, for-get-ting to frown,—O that is the way to
tho'ts and bad ac-tions down,—O that is the way to



Animato
Wom-an-hood Town." And the lad and the maid ran
Man-hood Town."



hand in hand To their fair es-tate in Gr own-up Land.
rit.

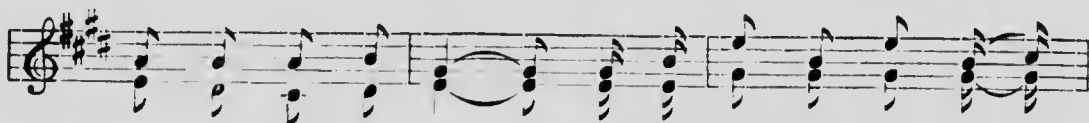
REAL SPORT

Judge PARRY

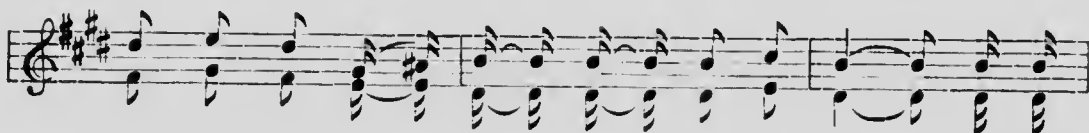
DAVID STANLEY SMITH

Allegretto

1. You can take a tub with a rub and a scrub in a
 2. You may lie and dream in the bed of a stream when an



two-foot tank of tin, . . You can stand and look at the
 Au-gust day is dawn-ing, Or be-lieve 'tis nice to . .



whirl-ing brook and think a-bout jump-ing in; . . You can
 break the ice on your tub of a win-ter morn-ing; You may



chat-ter and shake in the cold black lake, but the kind of a bath for
 stand and shiv-er be-side the riv-er, but the kind of a bath for



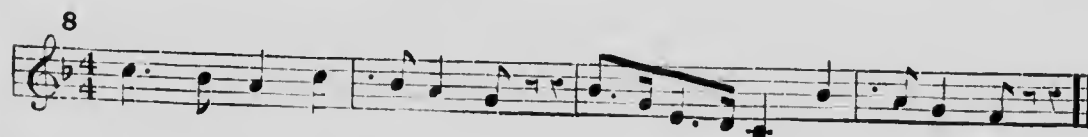
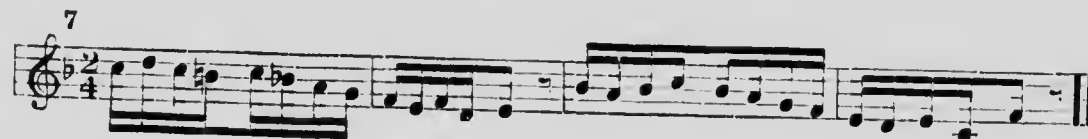
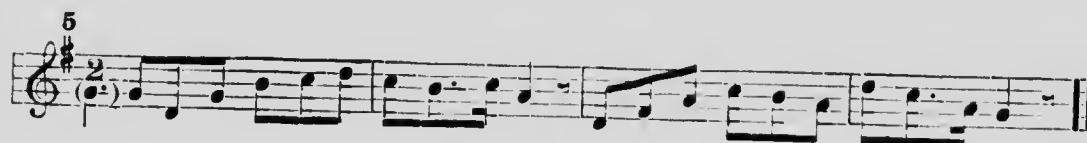
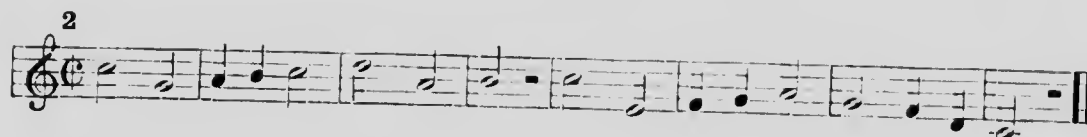
me Is to take a dip from the side of a ship, in the



trough of the roll-ing sea, in the trough of the roll-ing sea.

SEVENTH SECTION

Rarer Forms of Notation and Rhythm



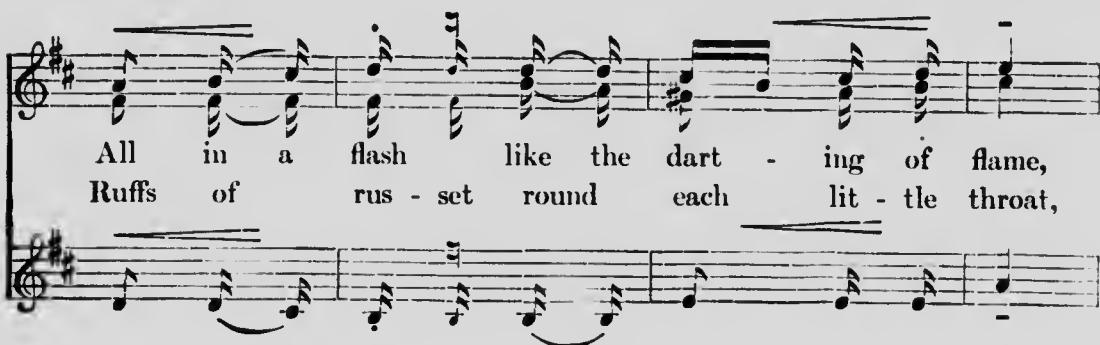
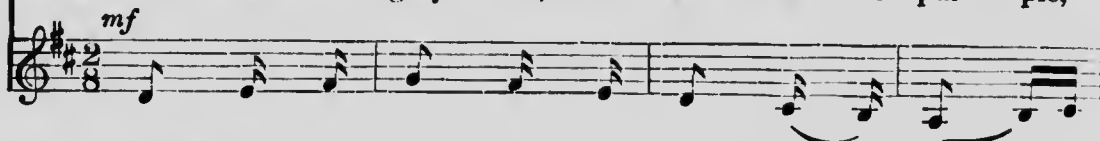
THE SWALLOWS

EDWIN ARNOLD

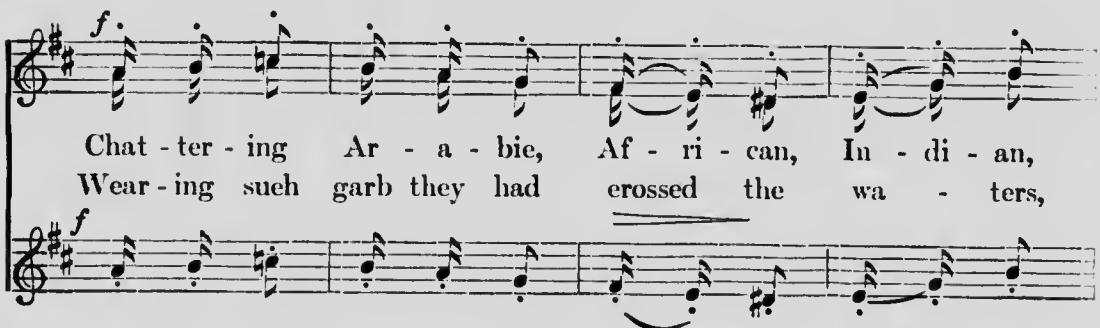
HORATIO PARKER

Cheerfully

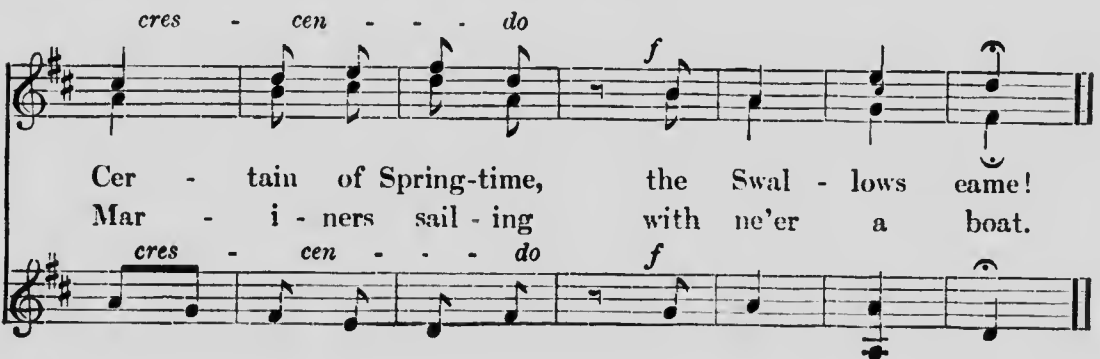
1. Gal - lant and gay in their doub - lets gray, . .
 2. Doub - lets of gray silk, and sur - coats of pur - ple,



All in a flash like the dart - ing of flame,
 Ruffs of rus - set round each lit - tle throat,



Chat - ter - ing Ar - a - bie, Af - ri - can, In - di - an,
 Wear - ing such garb they had crossed the wa - ters,



cres - cen - - - do

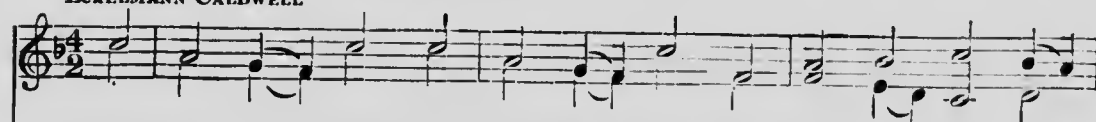
Cer - tain of Spring-time, the Swal - lows came!
 Mar - i - ners sail - ing with ne'er a boat.

cres - cen - - - do

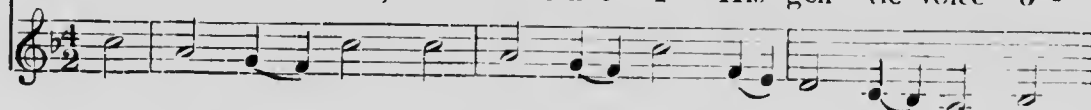


MORNING BELLS

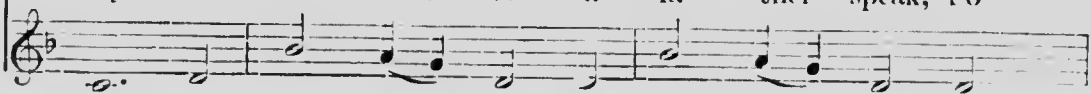
ECKELMANN-CALDWELL



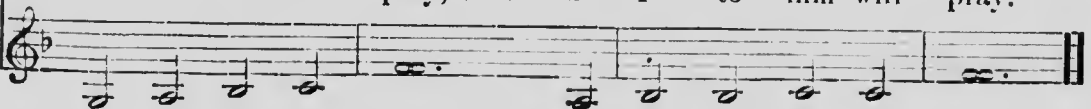
1. High in its tower the church bellswings, The quiet vil - lage
2. It wakes the flower - et in the vale, The bird up - on the
3. For they an - oth - er morn - ing see, The gift of God a -
4. The Fa - ther calls, and should not I His gen - tle voice o -



wakes; O'er hill and plain its mu - sic rings, And
bough, And bids the sleep - ers ev - 'ry - where No
bove, And ev - 'ry heart should glow a - new With
hey? As chil - dren to a fa - ther speak, So



morn - ing soft - ly breaks, . And morn - ing soft - ly breaks.
lon - ger slum - ber now, . . No lon - ger slum - ber now.
grat - i - tude and love, . . With grat - i - tude and love.
I to him will pray, . . So I to him will pray.



IN THE GARDEN

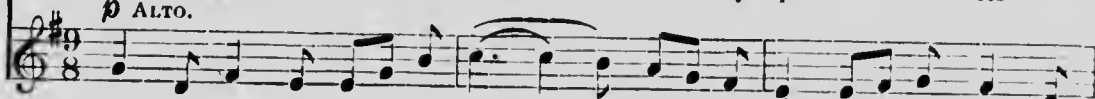
MAY MORGAN

*Gracefully**p* Sop.

ARTHUR FOOTE



1. If be-hind the gar - den wall . . . Fra-grant flow ers
 2. If in gar - dens of the heart, . . . Love - ly spir its

p ALTO.

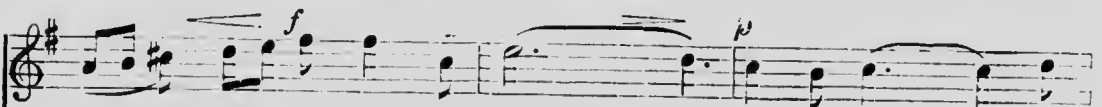
Fra - grant flow - ers
 Love - ly spir - its



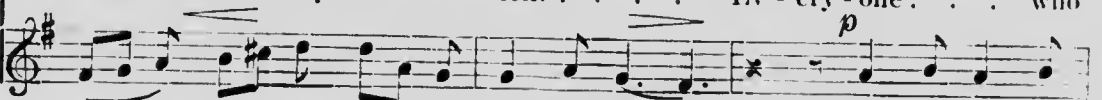
grow, Peo - ple pass - - ing may not see, . . . But they
 dwell, Of their pres - - ence not a word . . . Do they



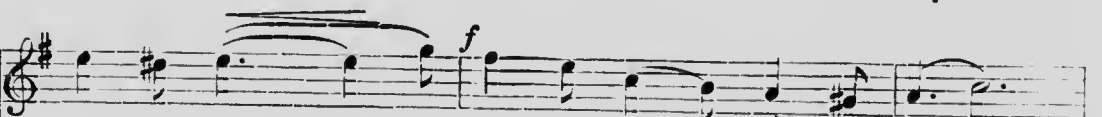
grow, Peo - ple pass - ing . . . may not see, But they
 dwell, Of their pres - ence . . . not a word Do they



al - ways, but they al - ways know. . . . Ev - ery - where . . . up -
 need, . . . do they need to tell. . . . Ev - ery - one . . . who



al - ways know. Ev - ery-where up -
 need to tell. Ev - ery-one who

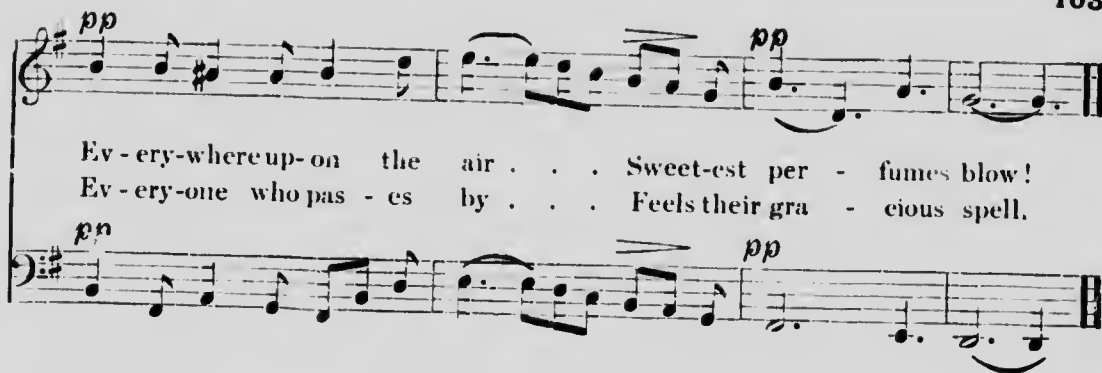


on the air Sweet - est per - fumes blow,
 pass - es by Feels their gra - cious spell,



on the air . .
 pass - es by . .

blow, . . .
 spell, . . .



Ev - ery-where up-on the air . . . Sweet-est per - fumes blow!
Ev - ery-one who pas - es by . . . Feels their gra - cious spell.

TRAVEL

ROBERT LOUIS STEVENSON

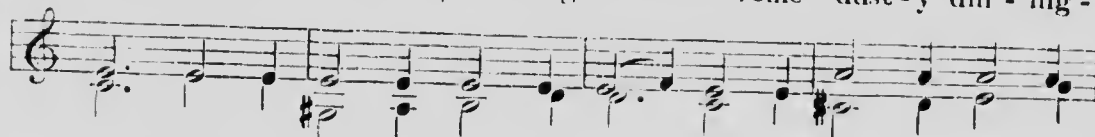
Danish Folksong



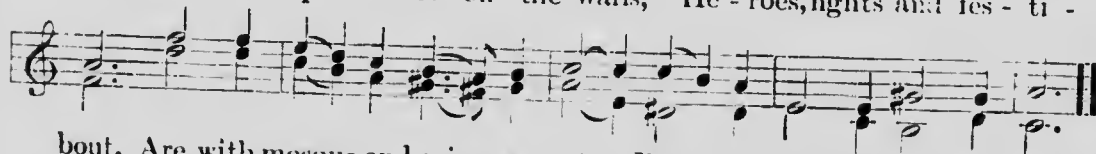
1. I should like to rise and go Where the gold - en ap - ples
2. Where a - mong the des - ert sands Some de - sert - ed cit - y
3. There I'll come when I'm a man, With a cam - el car - a -



grow; Where be - low an-oth - er sky Par - rot is - lands an-chor - ed
stands; All its chil-dren, sweep and prince, Grown to man - hood a - ges
van; Light a fire in the gloom Of some dust - y din - ing -



lie; Where in sun - shine reach - ing East - ern cit - ies miles a -
since; Not a foot in street or ho , Not a stir of child or
room, See the pic - tures on the walls, He - roes, fights and fes - ti -



bout, Are with mosque and min - a - ret Deep 'mid sand - y gar - dens set.
mouse, And when kind - ly falls the night, In all the town no spark of light.
vals; In a cor - ner find the toys Of the old E - gypt - ian boys.

From "A Child's Garden of Verses," by kind permission of Lloyd Osborne, Esq.

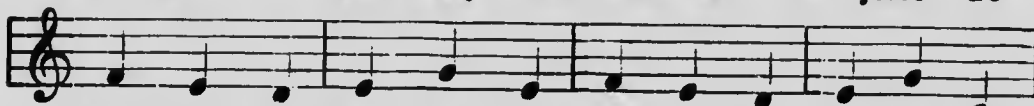
WIND SONG

Frederick Manley.
Andantino.

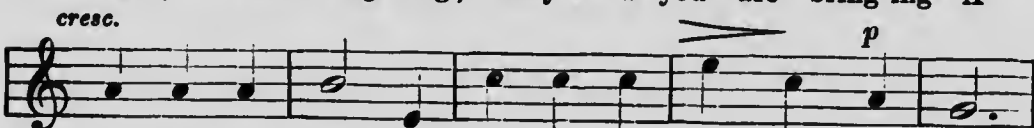
Eleanor Smith.



1. O gen - tle south wind, Sweet child of the sun, Dear
2. O wind of the west, The fields all re - joice To



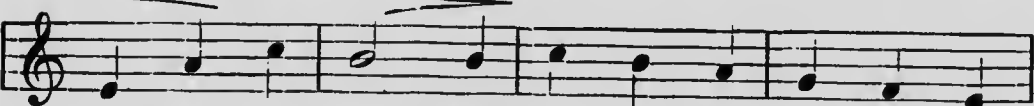
friend of the flow - ers And bird shelt-ring bow - ers, When
hear your sweet sing - ing, They know you are bring-ing A



twi-light is done Come, sing to the wear - y A low
gift with-out price, The seedlings that fol - low Your loud



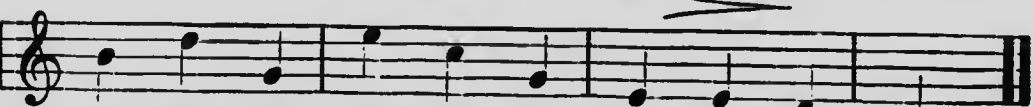
drow - sy song. O bluff east - ern wind, Wild
call - ing voice. O jol - ly north wind, As



rov - er of seas, Where ev - er you seur - ry The
soon as you blow Old San - ta's pre - par - ing His



chil - dren are mer - ry, For up to the clouds Their
rein - deer for far - ing A - broad in the snow, Well-

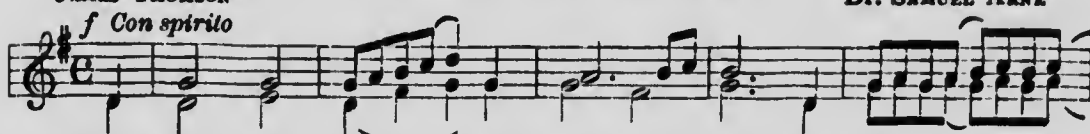


kites are all lift - ed In flut - ter - ing crowds.
lad - en with pre - sents For chil - dren be - low.

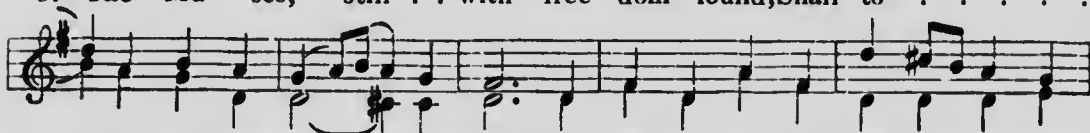
RULE, BRITANNIA

JAMES THOMSON

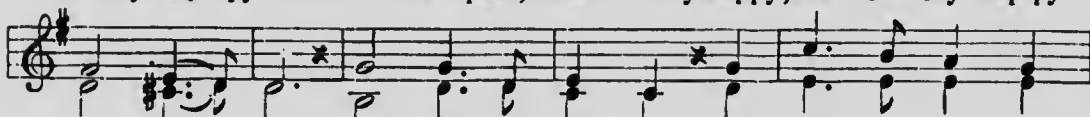
Dr. SAMUEL ARNE



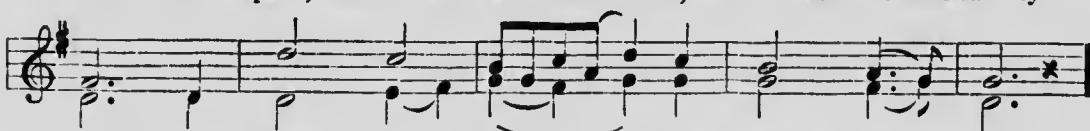
1. When Bri - tain first, . . at Heav'n's com-mand, A - rose
2. The na - tions not . . so blest as thee Must in
3. Still more ma - jes - tic shalt thou rise, More dread - - - -
4. Thee haugh - ty ty - rants ne'er shall tame, All their
5. The Mu - ses, still . . with free - dom found, Shall to



. from out the a - zure main—A - rose from out, a - rose from out the.
 . their turn to ty - rants fall; Must in their turn, must in their turn to
 . ful from each for - eign stroke; More dreadful from, more dreadful from each
 . at-tempts to bend . . thee down, All their at-tempts, all their at-tempts to
 . thy hap - py court - re - pair; Shall to thy happy, shall to thy hap-py



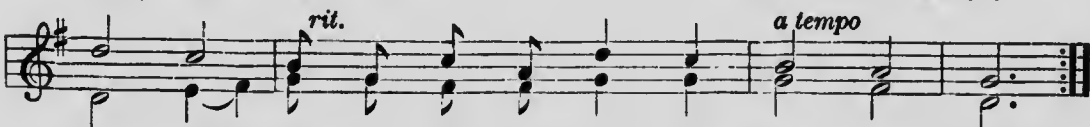
a - zure main, This was the char - ter, the char - ter of the
 ty - rants fall; While thou shalt flour - ish, shalt flour - ish, great and
 for - eign stroke: As the loud blast that, loud blast that tears the
 bend thee down, Will but a - rouse thy, a - rouse thy gen - 'rous
 court re - pair; Blest Isle! with match-less, with match-less beau - ty



land, And guar - dian an - - gels sang this strain:
 free, The dread and en - - vy of them all.
 skies Serves but to root . . thy na - tive oak.
 flame, But work their woe . . and thy re - nown.
 crown'd, And man - ly . . hearts . . to guard the fair.



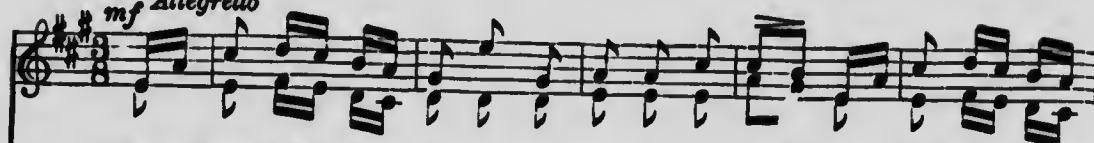
"Rule, Bri - tan - nia! Bri - tan - nia rule the waves!



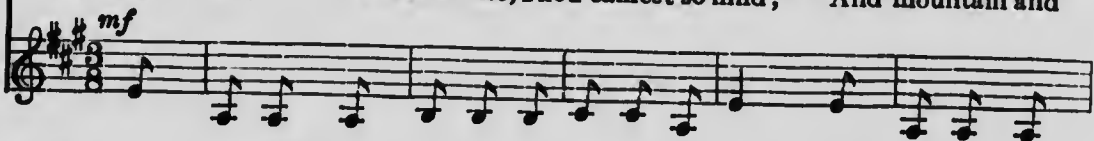
Bri - tons nev - er, nev - er, nev - er shall be slaves!"

SWEET SPRING IS RETURNING

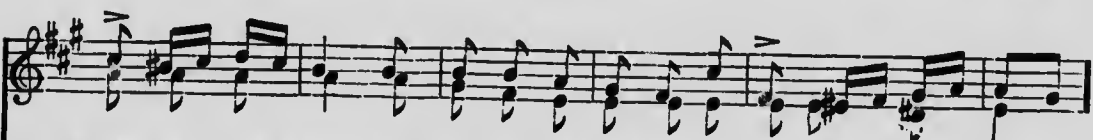
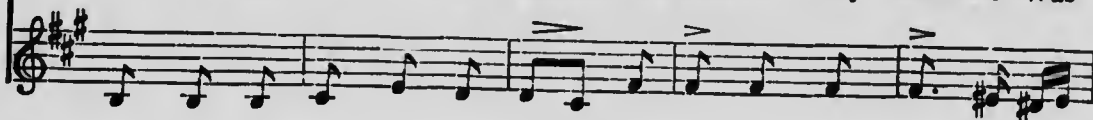
C. T. BROOKS, Tr.

mf Allegretto

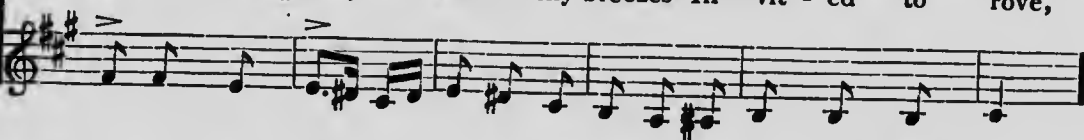
1. Sweet Spring is re - turn - ing, She breathes on the plain : And meadows are
 2. And then, O thou kind one, Thou camest so mild; And mountain and



blooming In beau - ty a - gain. Now fair is the flow - er, And
 meadow And riv - er - let smiled; The voice of thy mu - sic Was

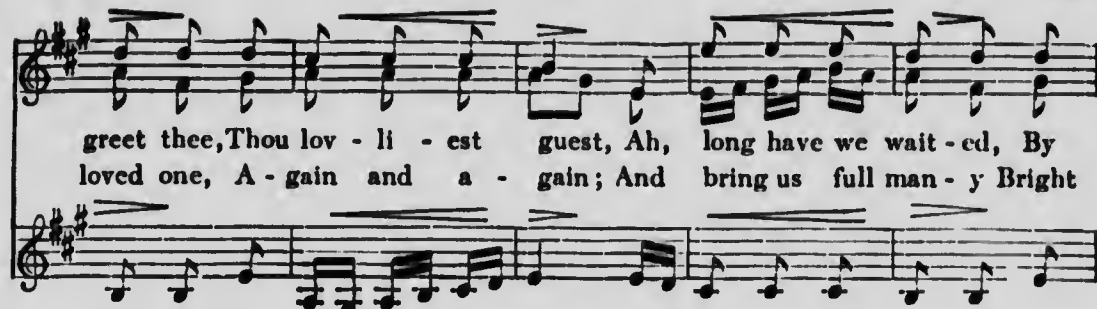


green is the grove, And soft is the show - er That falls from a - bove,
 heard in the grove, The balm of thy breezes In - vit - ed to rove,

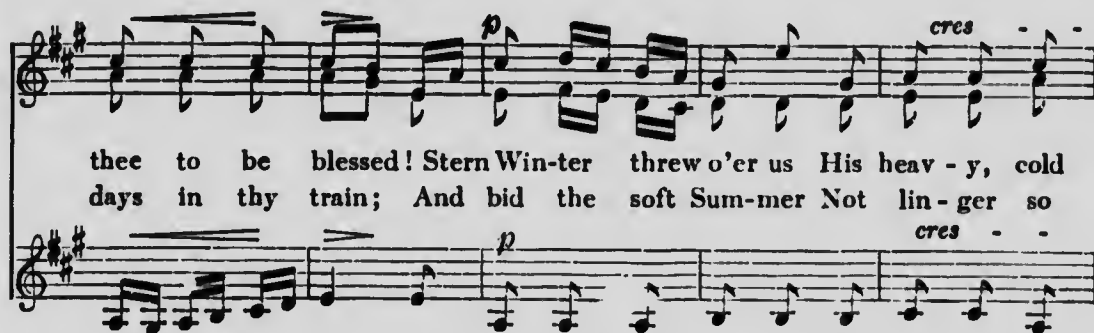


And soft is the shower That falls from a - bove. Full glad - ly I
 The balm of thy breezes In - vi - ted to rove. Now wel - come, thou

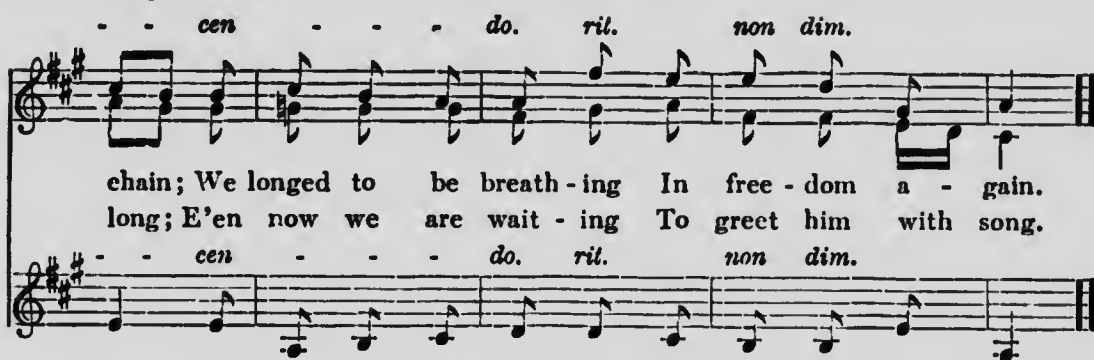




greet thee, Thou lov - li - est guest, Ah, long have we wait - ed, By
loved one, A - gain and a - gain; And bring us full man - y Bright



thee to be blessed! Stern Win - ter threw o'er us His heav - y, cold
days in thy train; And bid the soft Sum - mer Not lin - ger so



- - - cen - - - do. ril. non dim.
chain; We longed to be breath - ing In free - dom a - gain.
long; E'en now we are wait - ing To greet him with song.
- - - cen - - - do. ril. non dim.



1 2
2 1 2

THE HIDDEN FLUTE

MINNA IRVING

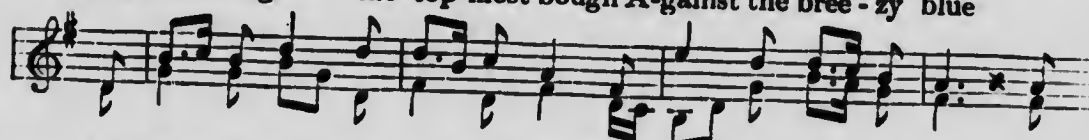
BERNARD A. WEBER



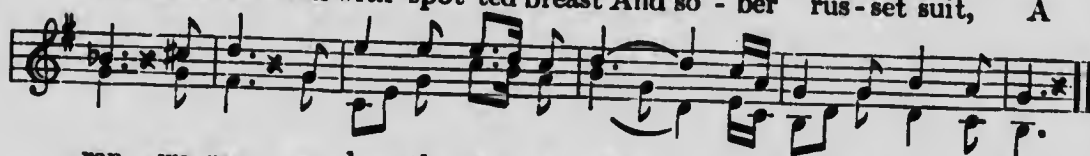
1. 'Twas just be-fore the end of day, And af-ter sud-den rain,
2. We heard him prac-tice o'er and o'er The same me-lo-dious air,
3. The sun up-on the tall-est tree A shaft of glo-ry threw,



When from the wet and shin-ing wood A-rose the sil-ver strain;
 And traced the mu-sic to its source But found no play-er there.
 And tilt-ing on the top-most bough A-against the bree-zy blue



And, stumbling o-ver tan-gled vines And many a twist-ed root, We
 Then, while in-to each oth-er's eyes We gazed with won-der mute, A -
 We saw a lark with spot-ted breast And so-ber rus-set suit, A

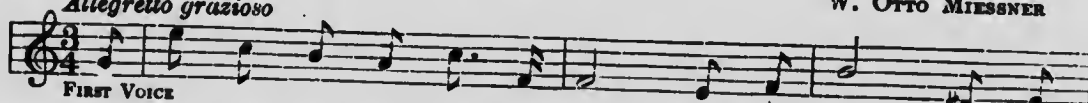


ran, we ran a-long the nar-row path To find the hid-den flute.
 gain, a-gain, a-bove us rip-pled out The rap-ture of the flute.
 lark, a lark, and swell-ing in his throat Be-held the hid-den flute.

THE HOLLY

CLINTON SCOLLARD
Allegretto grazioso

W. OTTO MIESSNER



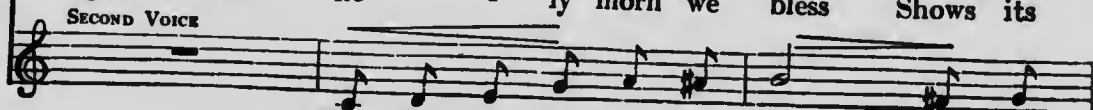
FIRST VOICE

The hol-ly is for hap-pi-ness, Hang it high, hang it



high, When the ho - - ly morn we bless Shows its

SECOND VOICE



When the ho - ly morn we bless

rose a - long the sky. *p* The

The hol - ly is for heart-some

hol - ly is for heart-some cheer. *mp* While the glo - ry of the

cheer, *mp* While the glo - ry of the year

year, . . . *f* *poco rit.* Hang it high, hang it high.

Lights the heights of all the sky, . *f* *poco rit.*

a tempo mf

The hol - ly is for home-side mirth, Hang it high, hang it high,

f cres. e rall. *diminuendo*

Till the dear - est day of earth Fades in shades a-long the sky.

f cres. e rall. *diminuendo*

Till the dear - est day of earth Fades in shades a-long the sky.

THE BELLS

EDGAR ALLAN POE, adapted

H. KJERULF



1. Hear the sled - ges with the bells, Sil - ver, sil - ver
 2. Hear the mel - low wed - ding bells, Gold - en, gold - en
 3. Hear the loud a - lar - um bells, Bra - zen, bra - zen



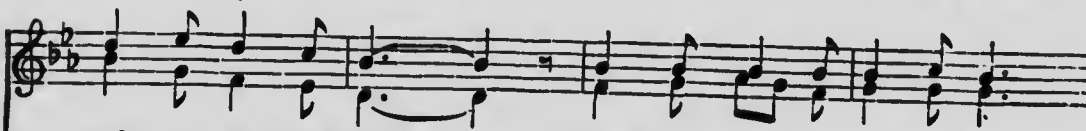
1. Hear the sledg - es with the sil - ver,
 2. Hear the mel - low wed - ding bells, the
 3. Hear the loud a - lar - um bells, the



bells, . . . What a world of mer - ri - ment their
 bells, . . . What a world of hap - pi - ness their
 bells, . . . What a tale of ter - ror, now, their



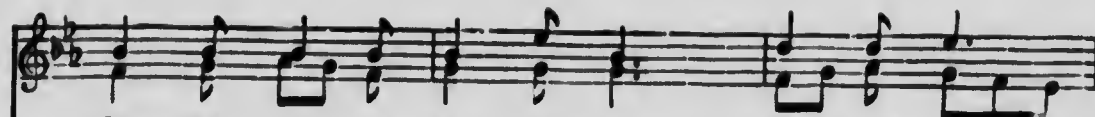
sil - ver bells, What a world of mer - ri - ment their
 gold - en bells, What a world of hap - pi - ness their
 bra - zen bells, What a tale of ter - ror, now, their



mel - o - dy fore - tells; . . How they tin - kle with de - light
 har - mo - ny fore - tells; . . Through the balm - y air of night,
 tur - bu - len - cy tells; . . In the startled ear of night,



mel - o - dy fore - tells; How they tin - kle, tin - kle, tin - kle,
 har - mo - ny fore - tells; Chim - ing, chim - ing, chim - ing, chiming,
 tur - bu - len - cy tells; Clang - ing, clang - ing, clanging, clanging,



In the i - cy air of night, Keep - ing time,
How they ring out their de - light, How it dwells,
How they scream out their af - fright! How they clang,



tin - kle, tin - kle, tin - kle, tin - kle, Keep - ing, . . .
chim - ing, chim - ing, chim - ing, chim - ing, How it . . .
clang - ing, clang - ing, clang - ing, clang - ing, How they . . .



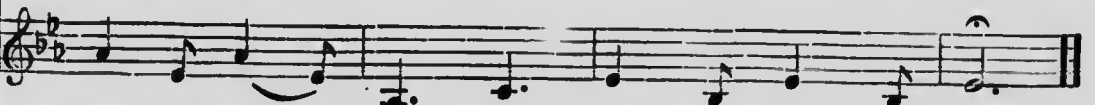
keep - ing time In a sort of rhyme,
how it swells, To the chim - ing bells,
how they roar, Hor - ror they out - pour,



keep - ing time, In a sort of Ru - nic rhyme;
dwells and swells, To the chim - ing of the bells;
clang and roar! What a hor - ror they out - pour;



In a sort of Ru - nic rhyme!
To the chim - ing of . . . the bells.
What a hor - ror they . . . out - pour.



Keep - ing time, In a sort of Ru - nic rhyme!
How it swells, To the chim - ing of the bells!
How they roar, What a hor - ror they out - pour!

THE GIPSY CARAVAN

JULIA W. BINGHAM

Andante tranquillo

CIRO PINSUTI

1. Be-neath the sun-swept sum-mer sky, Where woodland shad-ows deep-est
 2. For them the soft - est breez-es blow; For them the brooks in - ces - sant

p

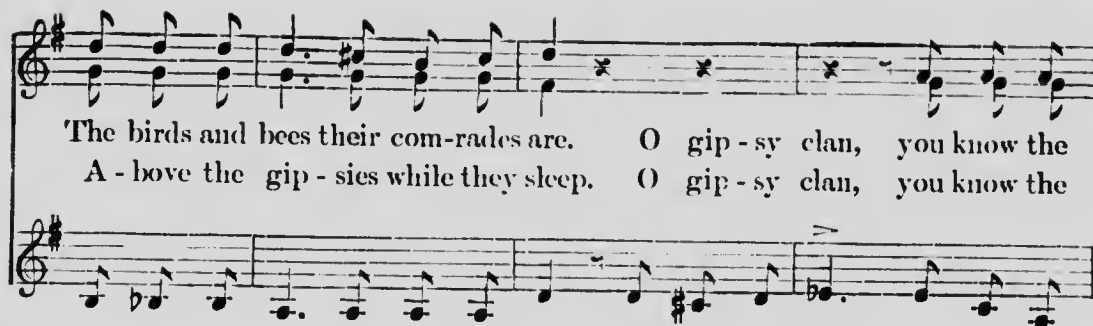
lie, There is a la - zy car - a - van, The home-stead
 flow; For them the scent of flow - ers rare Is shed up -

f *p*

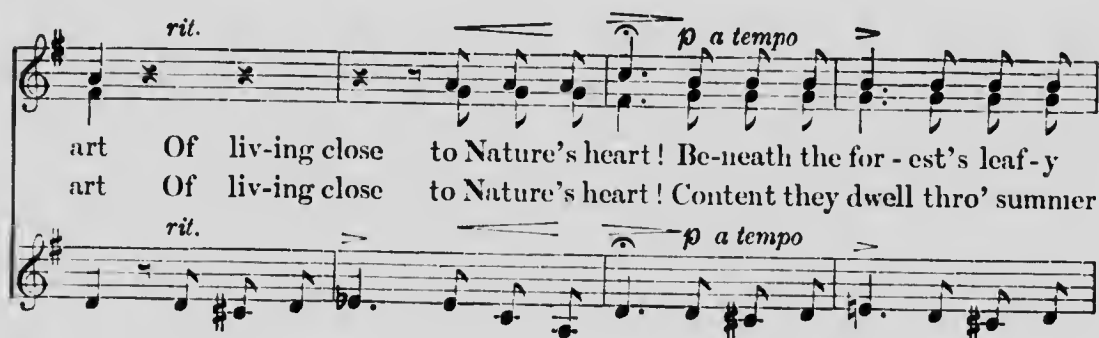
of the gip - sy clan. Far from the cit - y's cease-less strife, The gip - sies
 on the shim-m'ring air. When long the eve-ning shad-ows lie, The brook-let

f *p*

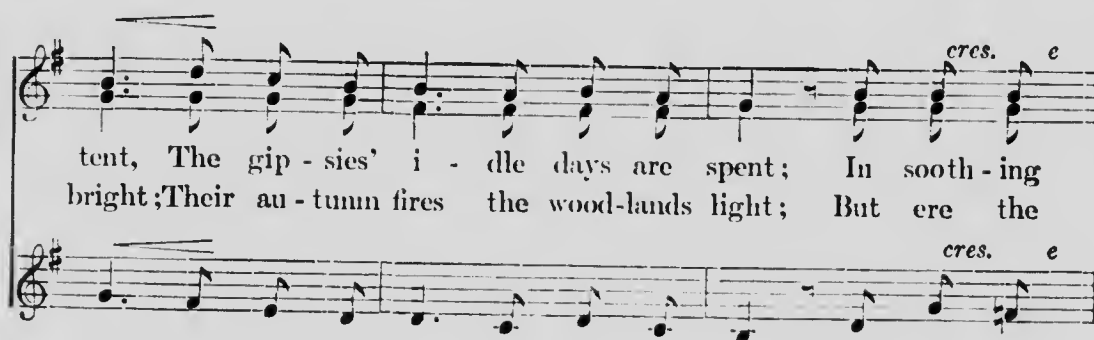
lead their peaceful life; From haunts of men with-drawn a - far,
 sings their lul - la - by; And stars their watch-ful vig - il keep



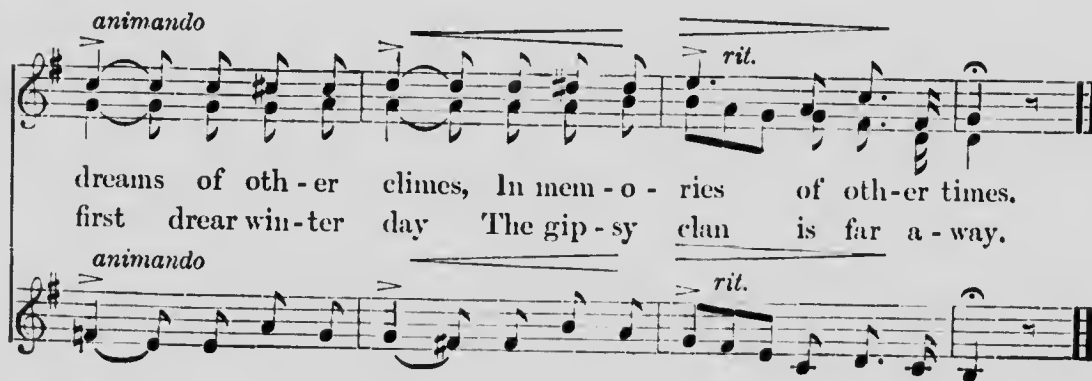
The birds and bees their com-rades are. O gip-sy clan, you know the
A-bove the gip-sies while they sleep. O gip-sy clan, you know the



art Of liv-ing close to Nature's heart! Be-neath the for-est's leaf-y
art Of liv-ing close to Nature's heart! Content they dwell thro' summer



tent, The gip-sies' i-dle days are spent; In sooth-ing
bright; Their au-tumn fires the wood-lands light; But ere the



dreams of oth-er climes, In mem-o-ries of oth-er times.
first drear win-ter day The gip-sy clan is far a-way.

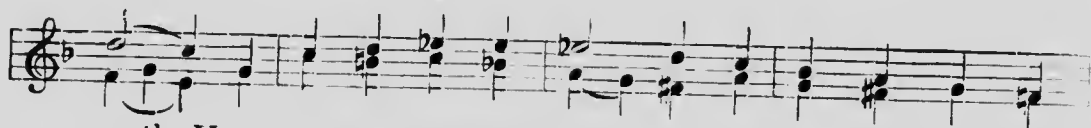
OLD CHRISTMAS



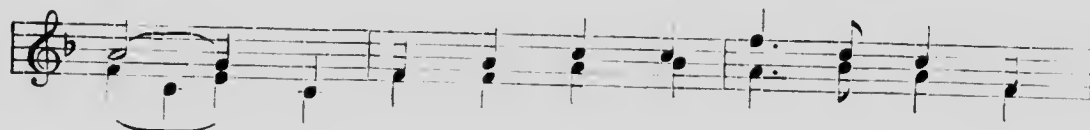
1. Now he who knows old Christ - mas He knows a carle of
 2. With hol - ly sprigs and i - vy We make the house look



worth;—For he's as good a fel - low As an - y up - on
 gay, To please the dear old fel - low, For 'twas his an - cient



earth. He comes warm-cloak'd and coat - ed, And but-toned to the
 way. He tells us wit - ty sto - ries, And sings with might and



chin; . . And soon as he comes nigh the door, We
 main; . . We talk of his last vis - it then Un -



ope, we ope and let . . him in. Good luck un - to old
 til he comes, he comes . a - gain. Good luck un - to old



Christ - mas! Long life to him then let us sing!
 Christ - mas! Long life to him then let us sing!

THE AWAKENING

115

FREDERICK MANLEY

ELEANOR SMITH

Allegretto giojoso

mf

Ped.

1. There's a

mu - sic up in the froz - en hills Of a ma - ny - voic - ed
spir-it hath come to the sleep - ing earth, She hath soft - ly kissed the
rise, O ye daugh-ters of low - land leas, For your wood-land sis-ters are

har - mo - ny; It ris - es and falls with a thou-sand trills, And
life - less snow With ra - diant lips and hath giv - en birth To
now a - wake; The spir-it hath kissed the a - nem - o - nes And

all . the field with a glad-ness fills, And fountains and
souls of streams and their gur-gling mirth, Her wings have hung
scattered the light and the bells of the peas, And the chick-weed's

riv - ers and brooks and rills, — Are laugh-ing a - loud, ye are
o - ver the plac - es of dearth Till they bud-ded and blos-som'd with
stars a - mong the trees; And the vi - o - let blows in the

free, ye are free! A - rise! . . . a - rise from your dark - some
life in the glow; The light, . . . the light of her eyes hath
brake, in the brake; The spring, . . . the spring has come and

rit.

bed and see That win - ter and death have passed and ye Are
pierced be - low The cells of the ice, and bud - lets grow, And
in her wake She hath brought the heav'ns to pond and lake—A -

rit.

1, 2 *a tempo*

free, . . O flow'rs, are free!
sap . . to heav'n doth flow.

2. A
3. A -

1, 2 *a tempo*

3 *a tempo*

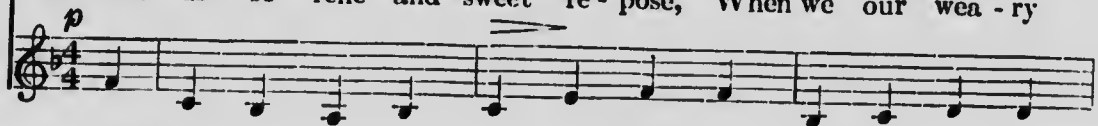
wake, . . O flow'rs, . . a - wake!

3 *a tempo*

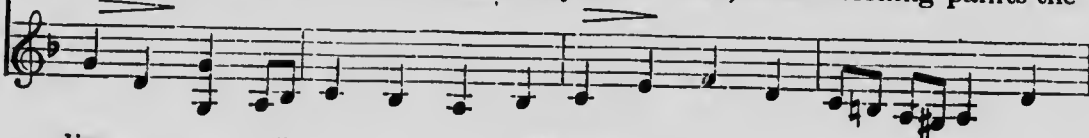
AT EVENTIDE

p *Moderato*

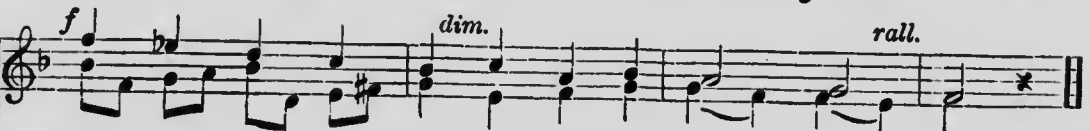
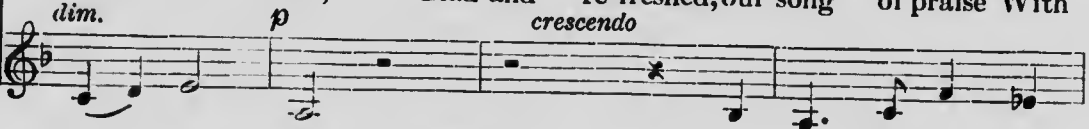
1. Once more the lin - gering light of day In eve - ning shad - ows
 2. For all the mer - cies we have known, For all thy lov - ing
 3. Give us se - rene and sweet re - pose, When we our wea - ry



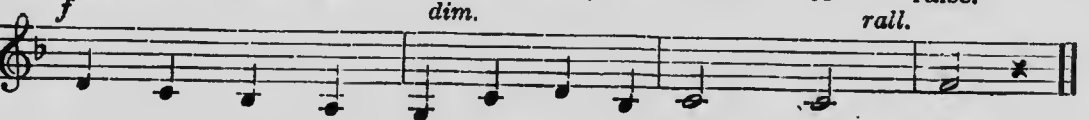
fades a - way, And si - lent night to hill and plain The hour of rest hath
 kindness shown, For food and rai - ment, and the power To live un - harmed from
 eye - lids close; And from our sleep may we a - rise, When morning paints the



brought a - gain. O Lord a - bove, we pray that thou Thy
 hour to hour, Our heart - felt thanks to thee we bring, And
 east - ern skies, Glad and re - freshed, our song of praise With



rest will grant un - to us now, un - to us now.
 grate - ful - ly thy prais - es sing, thy prais - es sing.
 grate - ful heart and voice to raise, and voice to raise.



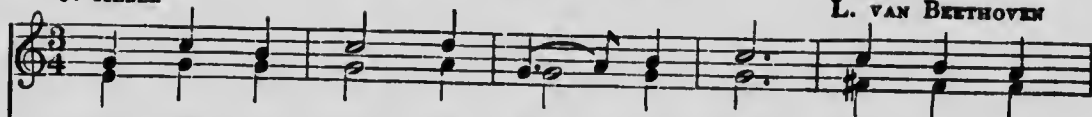
NINTH SECTION

Devotional and Patriotic Songs

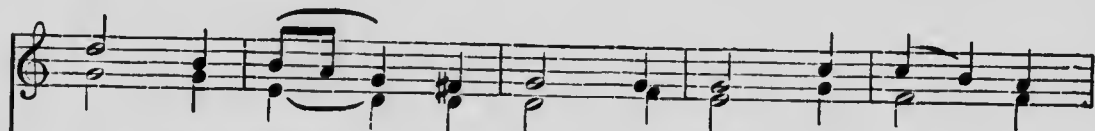
MORNING HYMN

J. KEBLE

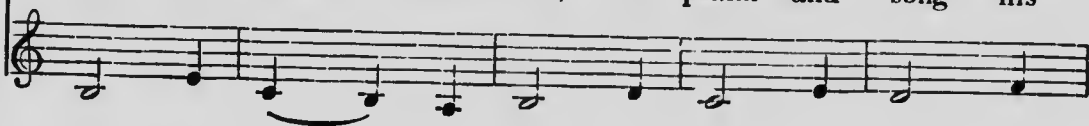
L. VAN BEETHOVEN



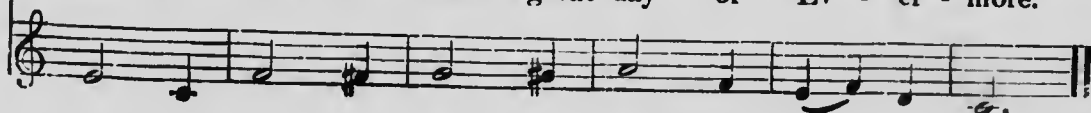
1. Lord God of morn - ing and of night, We thank thee
2. Fresh hopes have wak - ened in the heart, Fresh force to
3. O Lord of light, 'tis thou a - lone Canst make our
4. Praise God, our Mak - er and our Friend; Praise him through



for thy gifts . . of light; As in the dawn the
do our dai - ly part; Thy slum - ber - gifts our
dark - ened hearts thine own; O then be with us,
time, till time . . shall end; Till psalm and song his



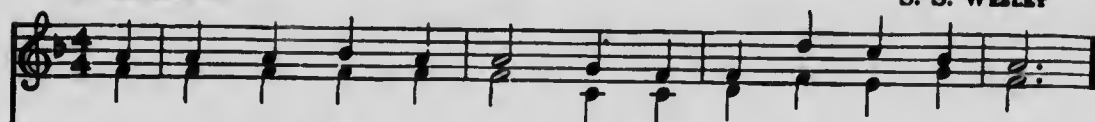
shad - ows fly, We seem to find thee now more nigh.
strength re - store, Thro'-out the day to serve thee more.
Lord, that we In thy great day may wake to thee.
name a - dore Thro' Heaven's great day of Ev - er - more.



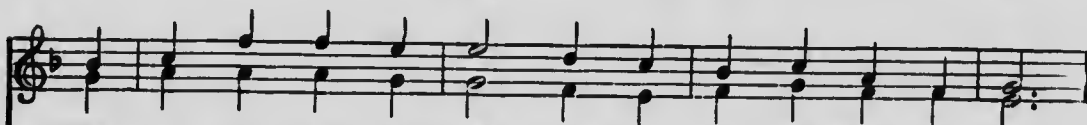
O GOD, THE ROCK OF AGES

E. BICKERSTETH

S. S. WESLEY



1. O God, the Rock of Ag - es, Who ev - er - more hast been;
2. Our years are like the shad - ows On sun - ny hills that lie,
3. O thou who canst not slum - ber, Whose light grows nev - er pale,



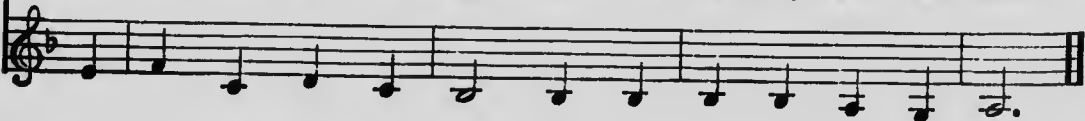
What time the tem - pest rag - es, Our dwell - ing-place se - rene;
 Or grass - es in the mead - ows, That blos - som but to die:
 Teach us a - right to num - ber Our years be - fore they fail!



Be - fore thy first cre - a - tions, O Lord, the same as now;
 A sleep, a dream, a sto - ry, By stran - gers quick - ly told,
 On us thy mer - cy light - en, On us thy good - ness rest,



To end - less gen - er - a - tions, The ev - er - last - ing thou!
 An un - re - main - ing glo - ry Of things that soon are old.
 And let thy spir - it bright - en The hearts thy - self hast blessed!



THE VOICE OF EVENING

Andante sostenuto

C. M. von WEBER

cres.

1. Soft - ly sighs the voice of eve - ning, Steal - ing
 2. Through the dark blue vault of e - ther, Si - lence

cres.

1. Soft - ly sighs the voice . . of eve - ning, Steal - ing
 2. Through the dark blue vault . . of e - ther, Si - lence

through yon wil - low grove; While the stars, like
 reigns with sooth - ing power; But a storm o'er

through . . yon wil - low grove; While the stars, like
 reigns . . with sooth - ing power; But a storm o'er

guard-ian spir-its Set their watch, their night-ly watch a - bove.
 yon - der moun-tain Dark - ly, dark - ly brood-ing seems to lower.

rit. *pp*

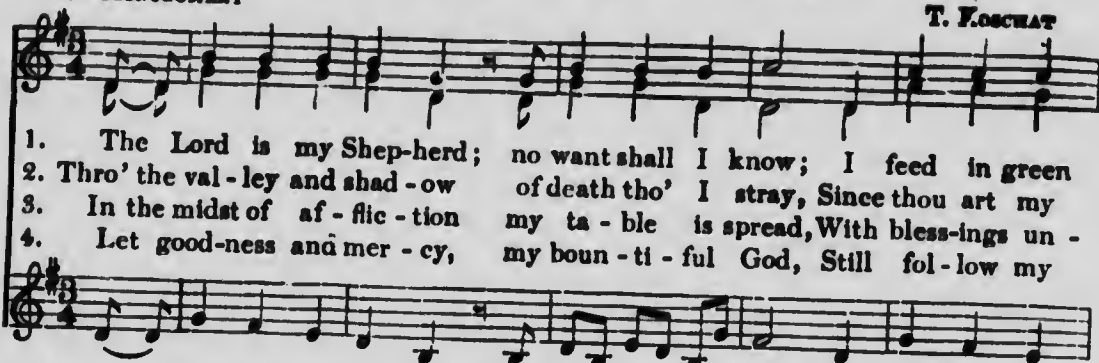
guard-ian spir - its Set their watch, their watch a - bove.
 yon - der moun - tain Dark - ly seems, it seems to lower.

rit. *pp*

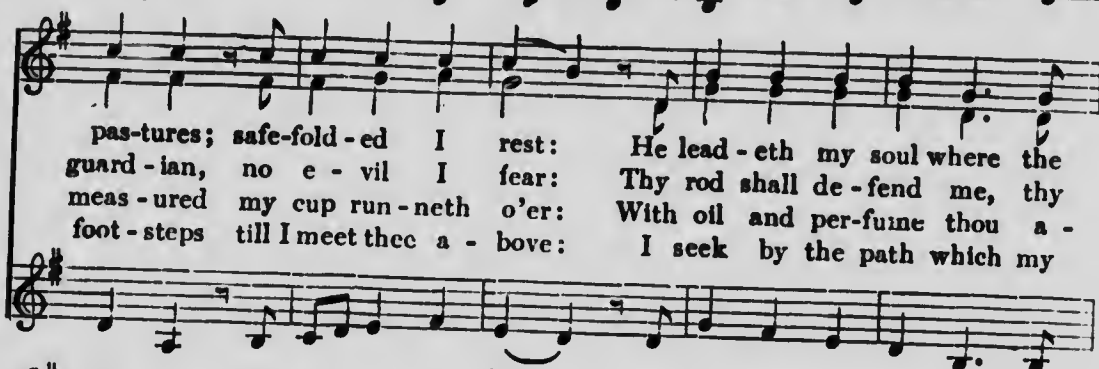
THE LORD IS MY SHEPHERD

J. MONTGOMERY

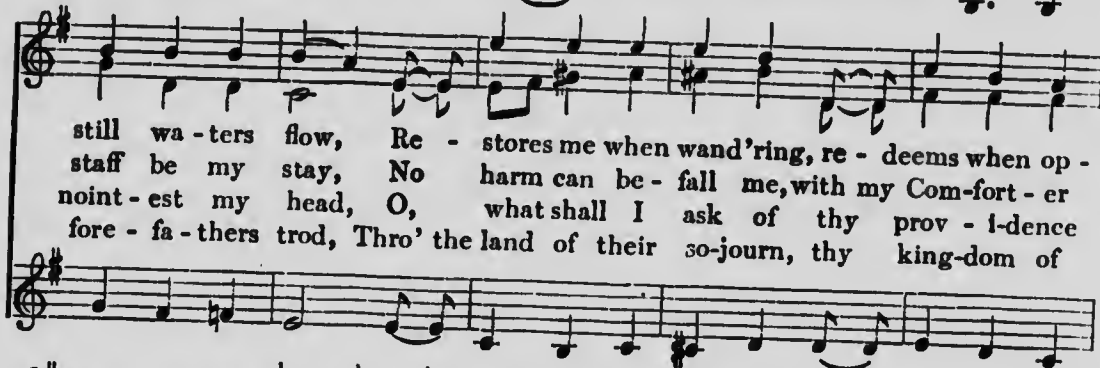
T. ROSCHAT



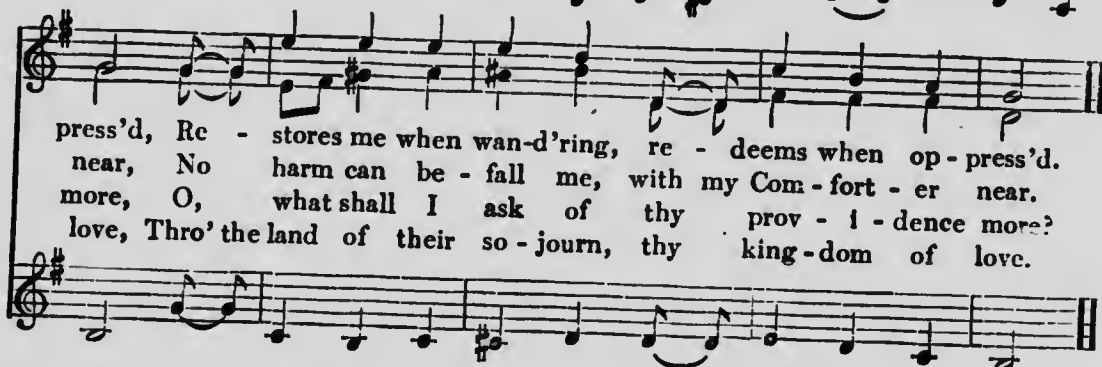
1. The Lord is my Shep-herd; no want shall I know; I feed in green
 2. Thro' the val-ley and shad-ow of death tho' I stray, Since thou art my
 3. In the midst of af-flic-tion my ta-ble is spread, With bless-ings un-
 4. Let good-ness and mer-cy, my boun-ti-ful God, Still fol-low my



pas-tures; safe-fold-ed I rest: He lead-eth my soul where the
 guard-ian, no e-vil I fear: Thy rod shall de-fend me, thy
 meas-ured my cup run-neth o'er: With oil and per-fume thou a-
 foot-steps till I meet thee a-bove: I seek by the path which my



still wa-ters flow, Re-stores me when wand'ring, re-deems when op-
 staff be my stay, No harm can be-fall me, with my Com-fort-er
 noint-est my head, O, what shall I ask of thy prov-i-dence
 fore-fa-thers trod, Thro' the land of their so-journ, thy king-dom of

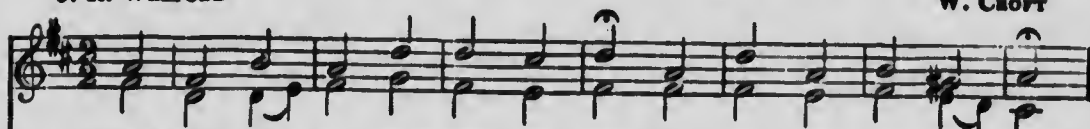


press'd, Re-stores me when wan-d'ring, re-deems when op-press'd.
 near, No harm can be-fall me, with my Com-fort-er near.
 more, O, what shall I ask of thy prov-i-dence more?
 love, Thro' the land of their so-journ, thy king-dom of love.

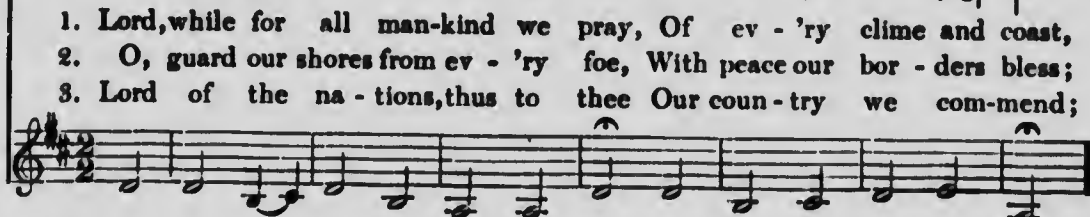
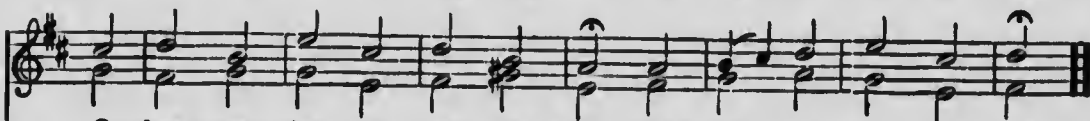
LORD, WHILE FOR ALL MANKIND

J. R. WREYFORD

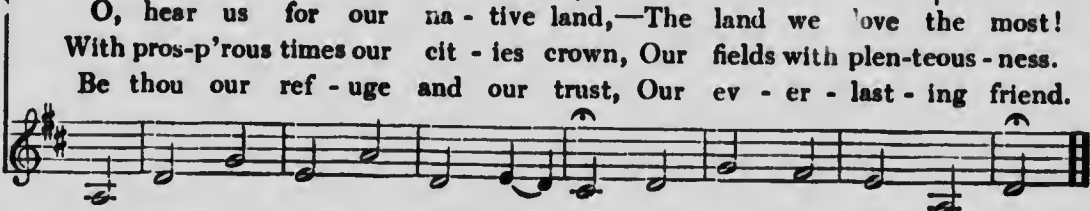
W. CROFT



1. Lord, while for all man-kind we pray, Of ev - 'ry clime and coast,
 2. O, guard our shores from ev - 'ry foe, With peace our bor - ders bless;
 3. Lord of the na - tions, thus to thee Our coun - try we com-mend;

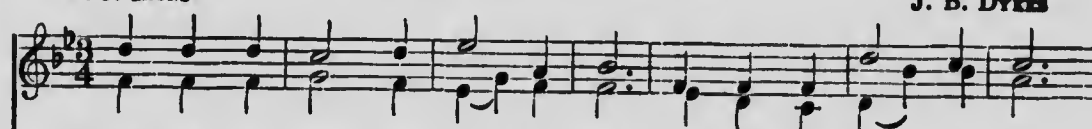
O, hear us for our na - tive land,—The land we love the most!
 With pros-p'rous times our cit - ies crown, Our fields with plen-teous - ness.
 Be thou our ref - uge and our trust, Our ev - er - last - ing friend.



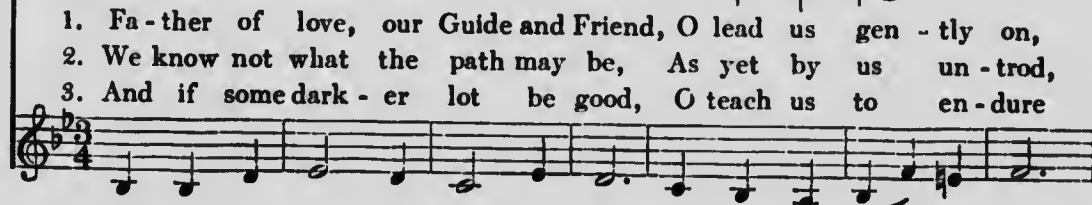
FATHER OF LOVE

W. J. IRONS

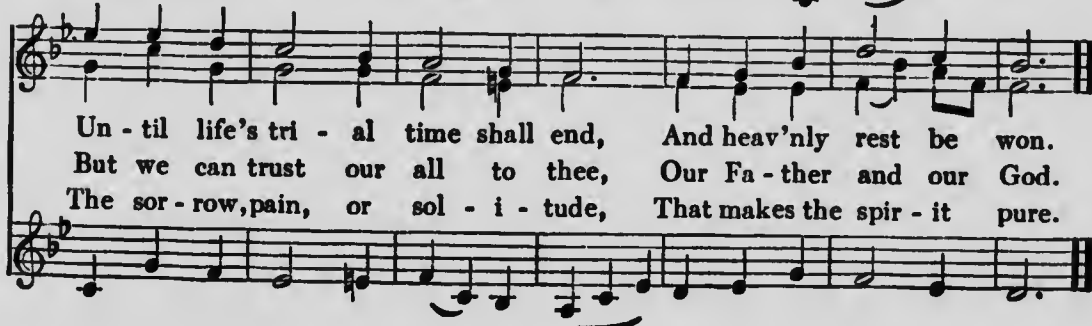
J. B. DYKES



1. Fa - ther of love, our Guide and Friend, O lead us gen - tly on,
 2. We know not what the path may be, As yet by us un - trod,
 3. And if some dark - er lot be good, O teach us to en - dure



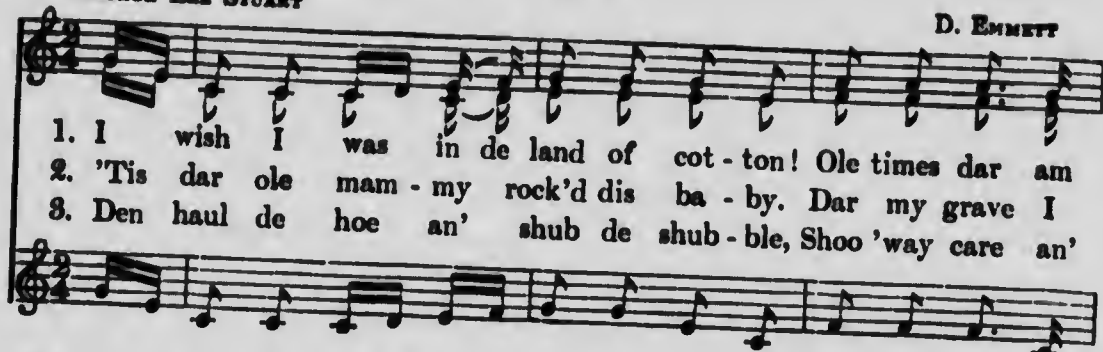
Un - til life's tri - al time shall end, And heav'nly rest be won.
 But we can trust our all to thee, Our Fa - ther and our God.
 The sor - row, pain, or sol - i - tude, That makes the spir - it pure.



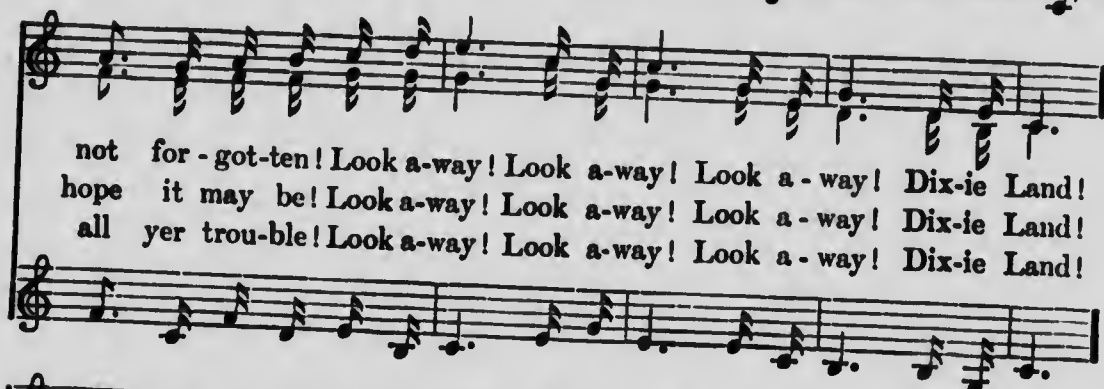
DIXIE

GEORGE LEE STUART

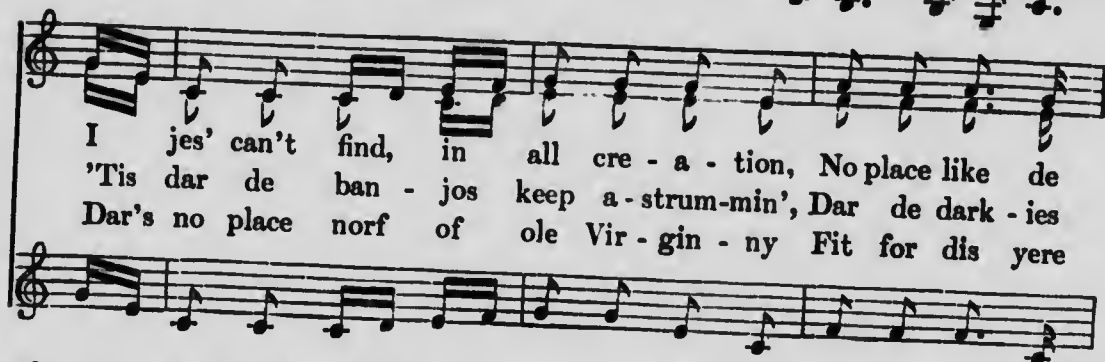
D. EMMETT



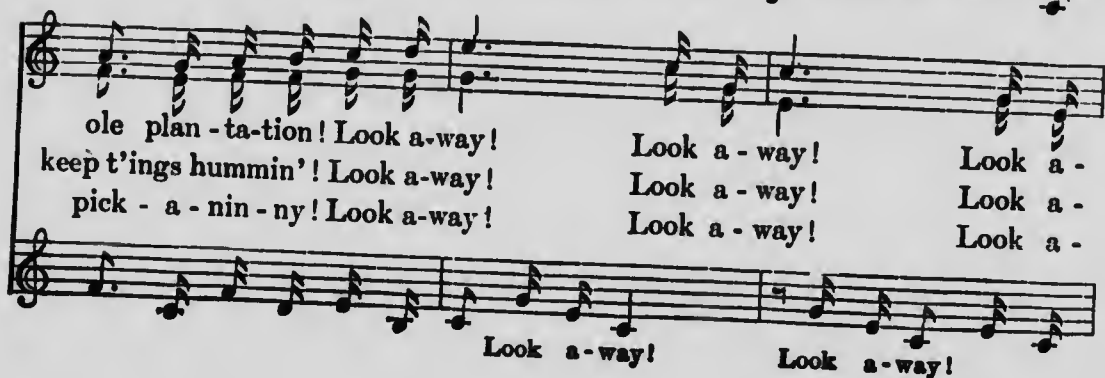
1. I wish I was in de land of cot-ton! Ole times dar am
 2. 'Tis dar ole mam-my rock'd dis ba-by. Dar my grave I
 3. Den haul de hoe an' shub de shub-ble, Shoo 'way care an'



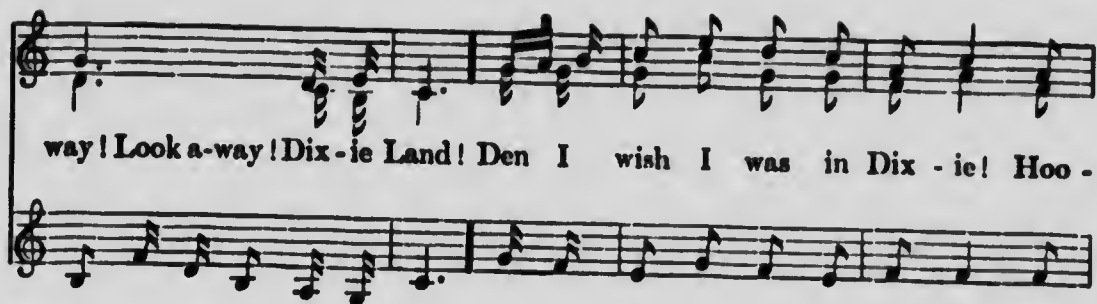
not for-got-ten! Look a-way! Look a-way! Look a-way! Dix-ie Land!
 hope it may be! Look a-way! Look a-way! Look a-way! Dix-ie Land!
 all yer trou-ble! Look a-way! Look a-way! Look a-way! Dix-ie Land!



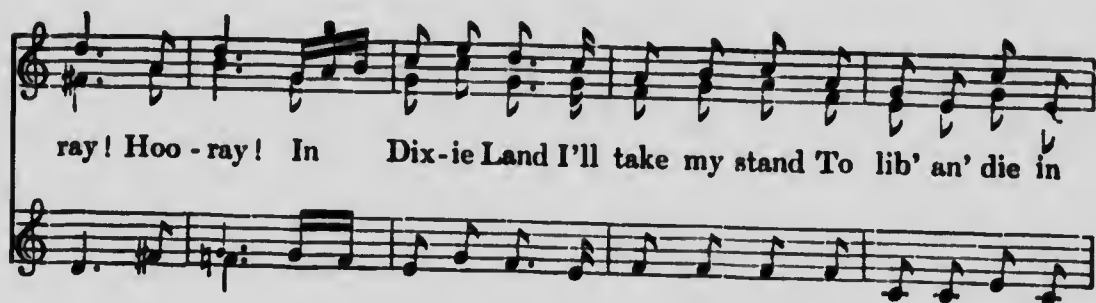
I jes' can't find, in all cre-a-tion, No place like de
 'Tis dar de ban-jos keep a-strum-min', Dar de dark-ies
 Dar's no place norf of ole Vir-gin-ny Fit for dis yere



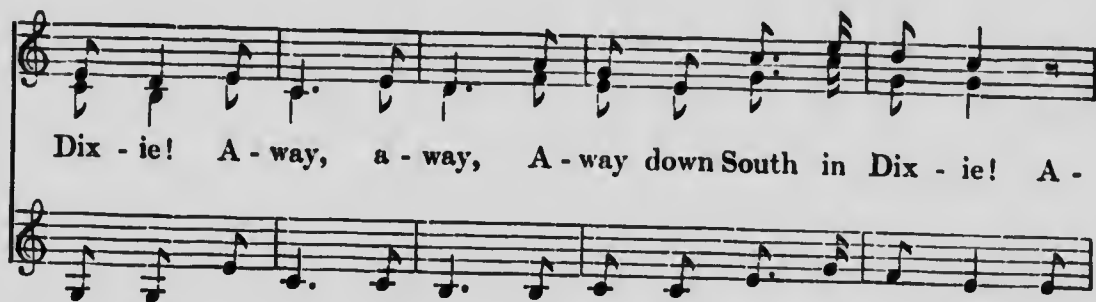
ole plan-ta-tion! Look a-way! Look a-way! Look a-
 keep t'ings hummin'! Look a-way! Look a-way! Look a-
 pick-a-nin-ny! Look a-way! Look a-way! Look a-
 Look a-way! Look a-way!



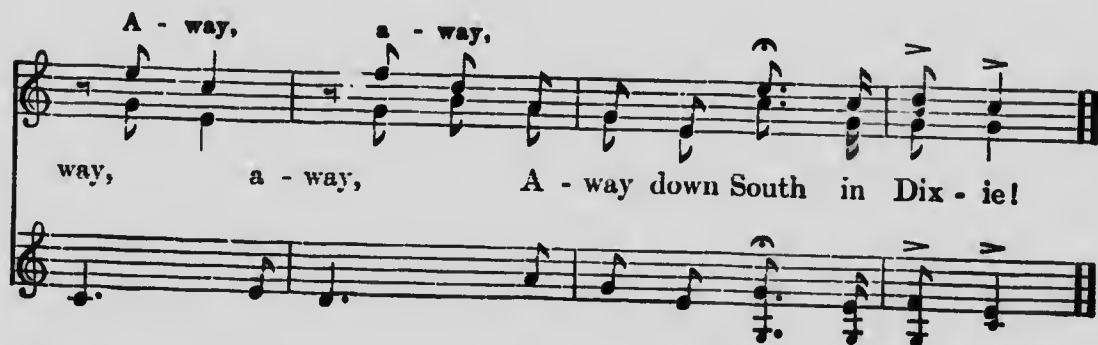
way! Look a-way! Dix - ie Land! Den I wish I was in Dix - ie! Hoo -



ray! Hoo - ray! In Dix - ie Land I'll take my stand To lib' an' die in



Dix - ie! A - way, a - way, A - way down South in Dix - ie! A -



A - way, a - way,
way, a - way, A - way down South in Dix - ie!

O CANADA! OUR FATHERS' LAND OF OLD

CANADIAN NATIONAL SONG

Written by
His Hon. R. Stanley Weir, D.C.L.
Recorder of Montreal

Melody by C. Lavallée
Harmonized by G. A. Grant-Schaefer

Maestoso e risoluto

The piano introduction is in 4/4 time, key of B-flat major. It begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The tempo marking *poco rit.* appears towards the end of the introduction.

a tempo

The vocal melody line is in 4/4 time, key of B-flat major. It begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The tempo marking *a tempo* is above the staff.

1. O Can - a - da! Our home, and Na - tive land, True pa - tri - ot - love in
2. O Can - a - da! Where pines and ma - ples grow, Great prai - ries spread and
3. O Can - a - da! Be - neath thy shin - ing skies May stal - wart sons and

The piano accompaniment is in 4/4 time, key of B-flat major. It features a steady bass line and chords in the right hand. The tempo marking *a tempo* is below the staff.

The second part of the song continues with a vocal melody and piano accompaniment. The vocal melody line is in 4/4 time, key of B-flat major. It begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment is in 4/4 time, key of B-flat major. It features a steady bass line and chords in the right hand. The tempo marking *p* (piano) is above the staff.

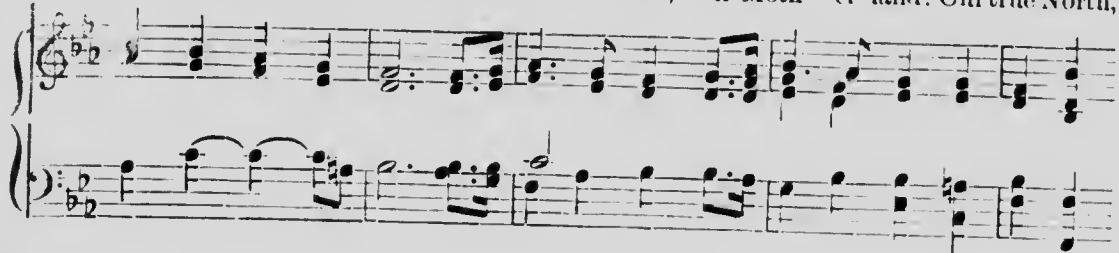
all thy sons com-mand. With glow - ing hearts we see thee rise, The
lord - ly riv - ers flow. How dear to us thy broad do - main, From
gen - tle maid - ens rise; To keep thee stead - fast through the years From

O CANADA! OUR FATHERS' LAND OF OLD

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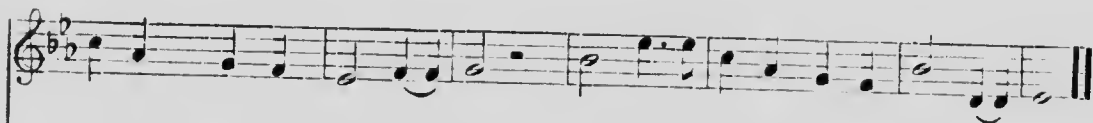
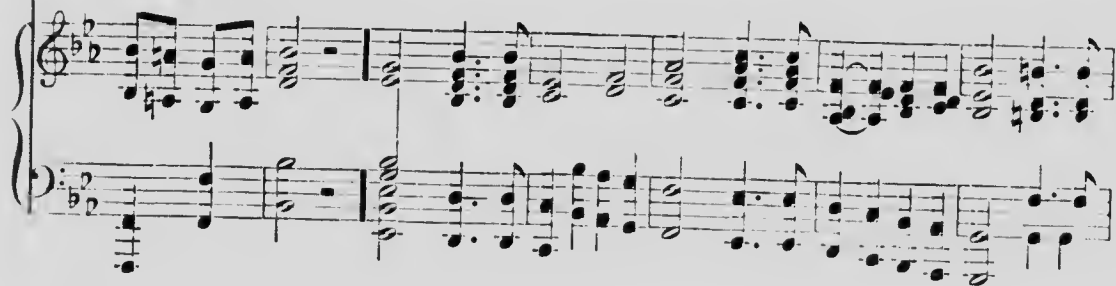
true North, strong and free ; And stand on guard, O Can - a - da, Stand aye on
East to West-ern sea, Thou land of hope for all who toil, Thou true North,
East to West-ern sea, Our Fath - er land, our Moth - er land! Our true North,



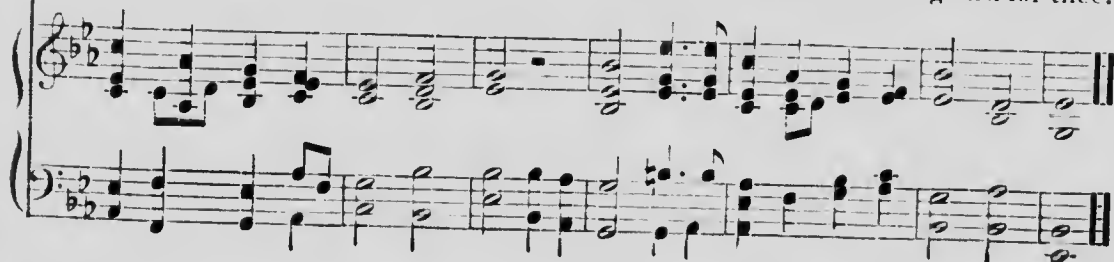
CHORUS



guard for thee. O Can - a - da! O Can - a - da! O Can - a -
strong and free!
strong and free!



da We stand on guard for thee. O Can - a - da! We stand on guard for thee.



OUTLINE OF STUDY-MATERIAL, PART ONE

IN GENERAL

One-part, two-part, and three-part songs and exercises in various major and minor keys and in all rhythm-forms; all flatted and all sharped scale-degrees approached stepwise and by skips, as well as in chromatic progressions; portions of the chromatic scale embodied in melody; the minor scales—primitive, harmonic, melodic—in nine keys, with the relative and tonic major keys; elementary and intermediate study of three-part singing with widely varied harmonic effects, diatonic and chromatic; typical examples of modulation, not involving theoretical study of the subject; the triplet and the rhythm-types of which it is a unit; rarer forms of notation and rhythm; thorough presentation of subdivisions of the beat; further study of expression-marks

IN DETAIL

ABBREVIATIONS: 12-2 means page 12, exercise 2; 12-S means song on page 12

SEC. I, pages 5 to 22, Studies and Songs in One and Two Parts; Elementary Work in Three Parts—Review exercises and songs, 5 to 7; three-part exercises beginning in unison; the same in other keys, with increasing freedom in three-part singing, 8 to 22; special review of rhythm-forms, 14 to 17.

SEC. II, pages 23 to 32, Further Study of Three-Part Singing and of Chromatics—Progressions through sharped scale-degrees, and through flatted scale-degrees, with review of rests on accented beats, 23 to 26; the same in other keys, 27 to 32.

SEC. III, pages 33 to 42, Three Unequal Sounds to the Beat—Song embodying considerable freedom in this rhythm-form, 36-S.

SEC. IV, pages 43 to 68, Study of the Minor Keys, in connection with their Relative Major Keys—Types of scales, 43; a song introducing minor effects in two-part humming accompaniment, 44-S; major and minor contrasted, 46; the same developed in detail in five keys; a song with characteristic primitive minor effects, 68-S.

SEC. V, pages 69 to 74, The Triplet, and Nine-Eight and Twelve-Eight Measures—The divided beat and the triplet in obvious contrast, 70-S; the triplet, with the after-beat note and the be-

fore-the-beat note, 72; nine-eight measure, 73; twelve-eight measure, 74.

SEC. VI, pages 75 to 98, Further Study of Minor Keys, with their Relative and Tonic Major Keys—Somewhat extended study of variations in mode and key, in keys of C major, E-flat major, C minor, 75 to 81; typical major songs with minor effects, 85, 86, 89, 93; typical traditional minor songs, 91, 95.

SEC. VII, pages 99 to 104, Rarer Forms of Notation and Rhythm—*Alla breve* and other time-marks, with older types of quarter-rests, and the dot after a bar, 99; typical groupings of eighth-notes, using the beam in place of a slur, 99, 100; cautionary restoration sharp, 100-3; cautionary cancels, 101-S; old-style cancellation of double-sharps and double-flats, 100-1-2; four-two, six-four, and nine-four measures, 100 to 102; two-eight, 103; well-known chromatic scale song, 105-S.

SEC. VIII, pages 105 to 118, Miscellaneous Exercises and Songs—Two-page and three-page songs specially adapted for use at public exercises, 106 to 117; tests, recreation, review.

SEC. IX, pages 119 to 127, Devotional and Patriotic Songs—Standard selections arranged in three-parts.

BOOK THREE, PART TWO

A DAY OF SUNSHINE

HENRY W. LONGFELLOW

L. VAN BEETHOVEN

1. O Gift of God ! O per - feet day, Where - on shall no man
2. O Life and Love ! O hap - py throng Of thoughts whose on-ly

mp

work, but play : Where-on it is e - nough for me, Not
speech is song ! O heart of man ! Canst thou not be As

mp

. to be do - ing, but to be, Not to be do - ing, but to be !
blithe as air is, and as free, As blithe as air is, and as free ?

130

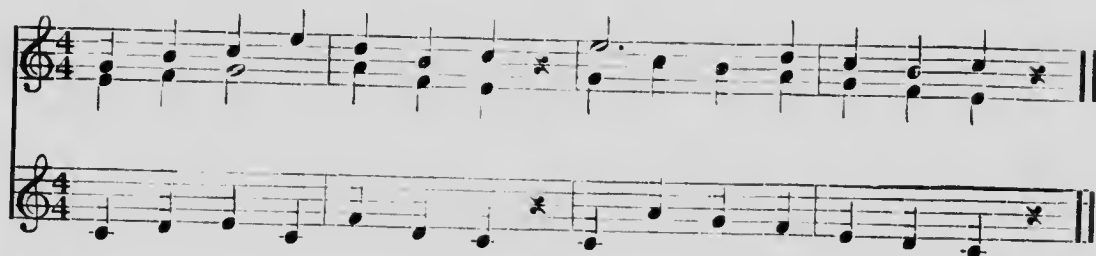
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2



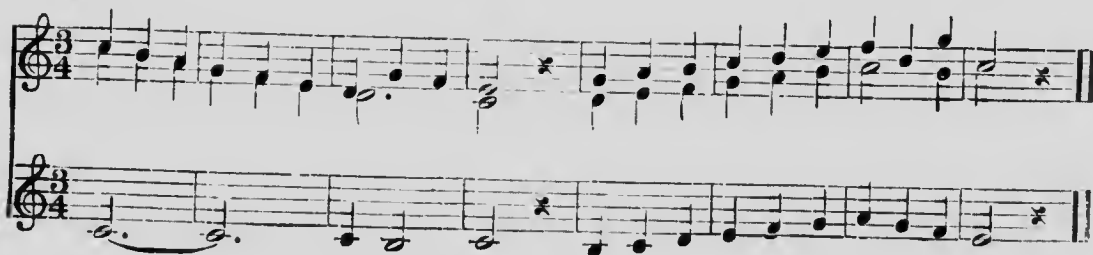
3



4



5



CONFIDENCE

131

ALICE FREEMAN PALMER

T. H. GARRISON

1. "He shall give his an - gels charge O - ver thee in all thy ways."
 2. Tho' the ter - ror come so close, It shall have no power to smite;
 3. All thy waves and bil-lows go O - ver me to press me down

Though the thun-ders roam at large, Tho' the light-ning round me plays,
 It shall deep-en my re - pose, Turn the dark-ness in - to light;
 In - to arms so strong I know They will nev - er let me drown.

Like a child I lay my head In sweet sleep up - on my bed.
 Touch of an - gels' hands is et; Not a stone shall hurt my feet.
 Ah! my God, how good thy will! I will nes - tle and be still.

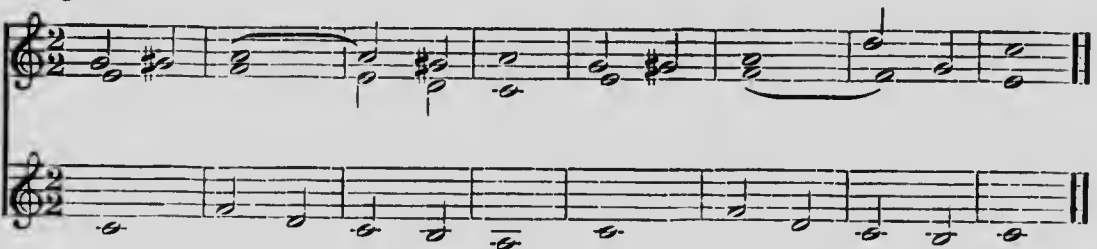
1



2



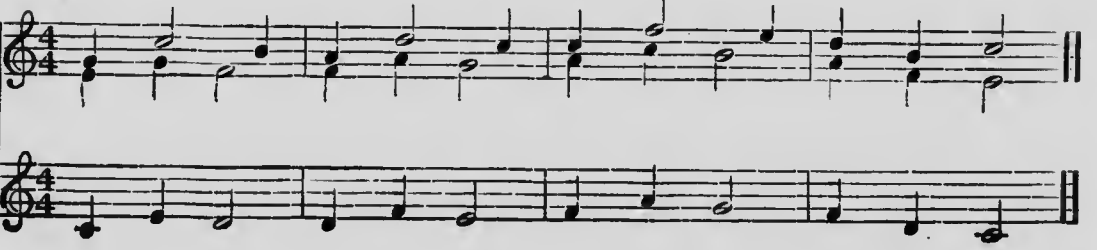
3



4



5

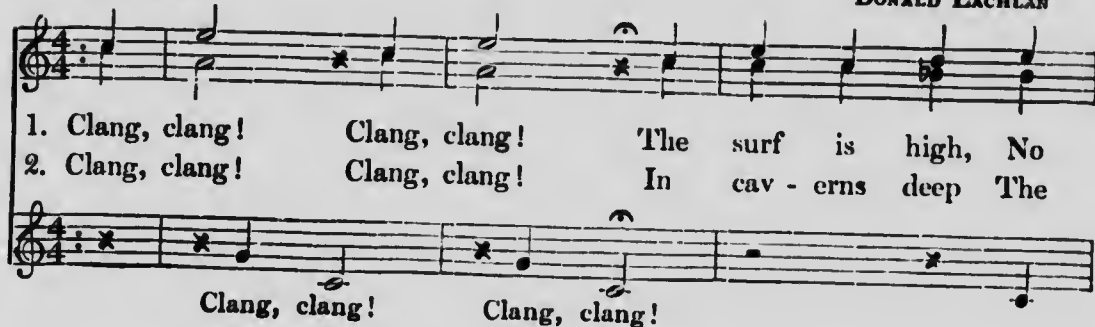


THE BELL-BUOY

133

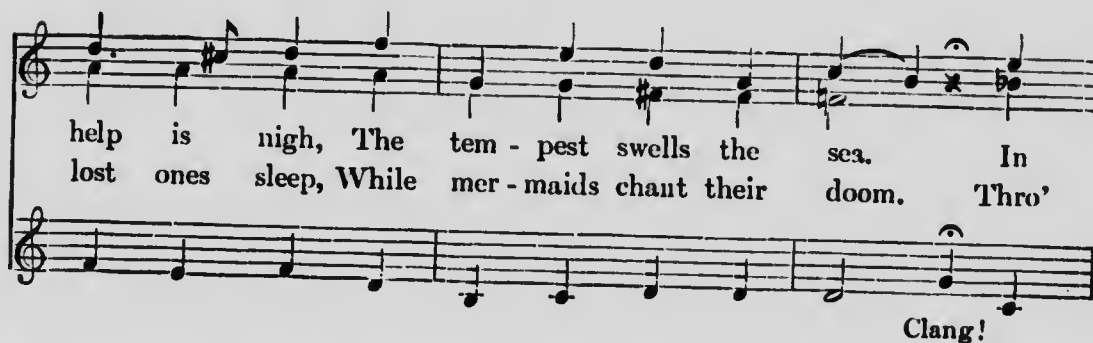
WALTER KERR

DONALD LACHLAN



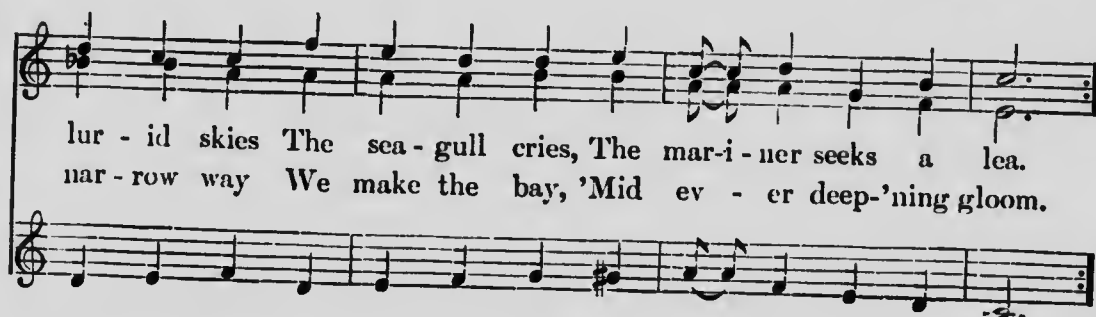
1. Clang, clang! Clang, clang! The surf is high, No
 2. Clang, clang! Clang, clang! In caverns deep The

Clang, clang! Clang, clang!



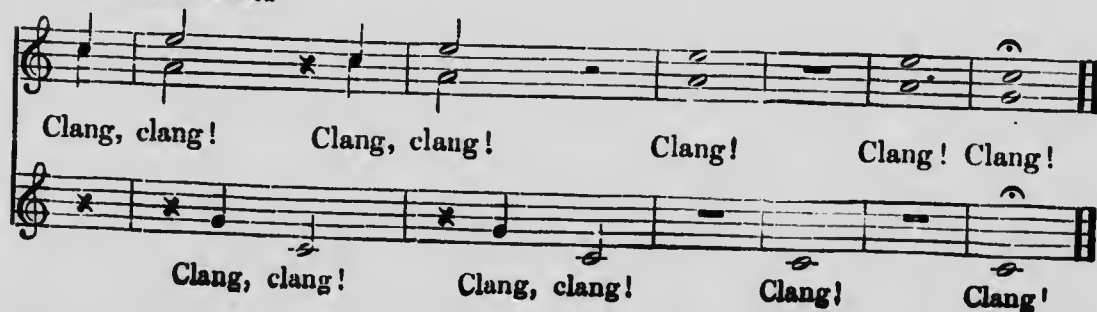
help is nigh, The tem - pest swells the sea. In
 lost ones sleep, While mer - maids chant their doom. Thro'

Clang!



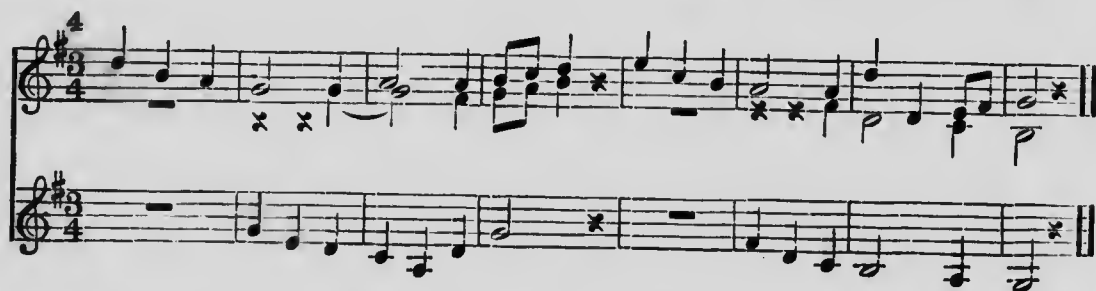
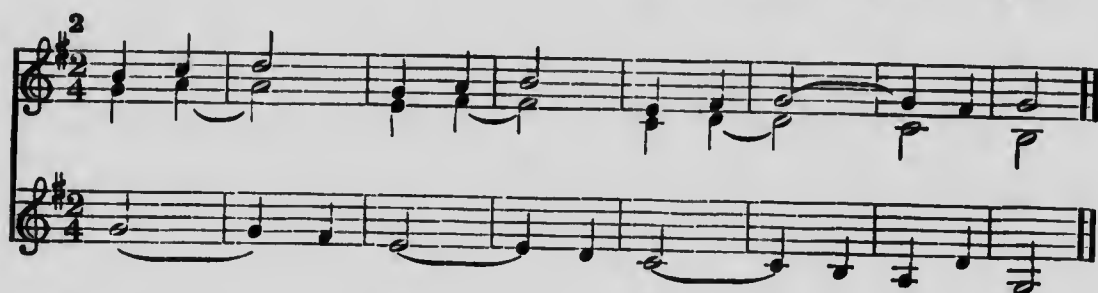
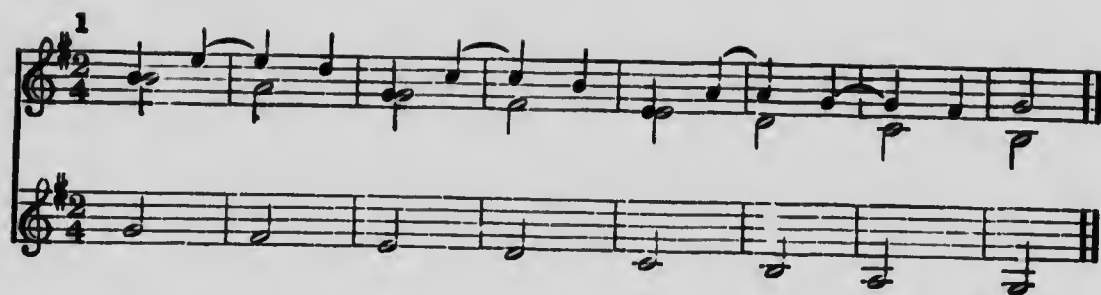
lur - id skies The sea - gull cries, The mar-i - ner seeks a lea.
 nar - row way We make the bay, 'Mid ev - er deep-'ning gloom.

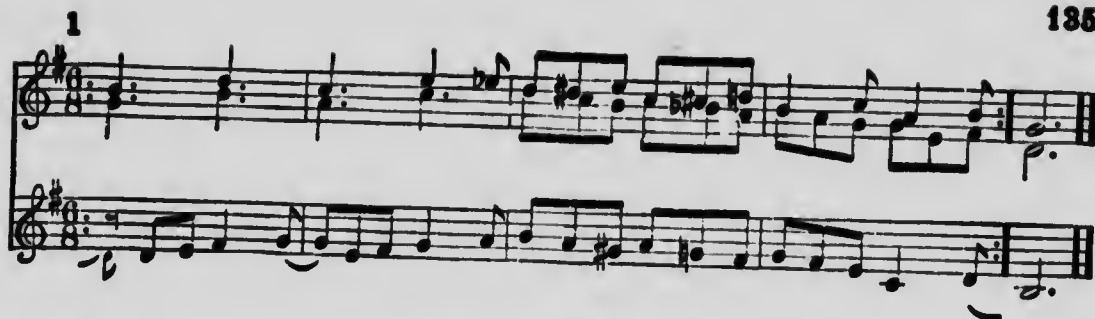
After second stanza



Clang, clang! Clang, clang! Clang! Clang! Clang!

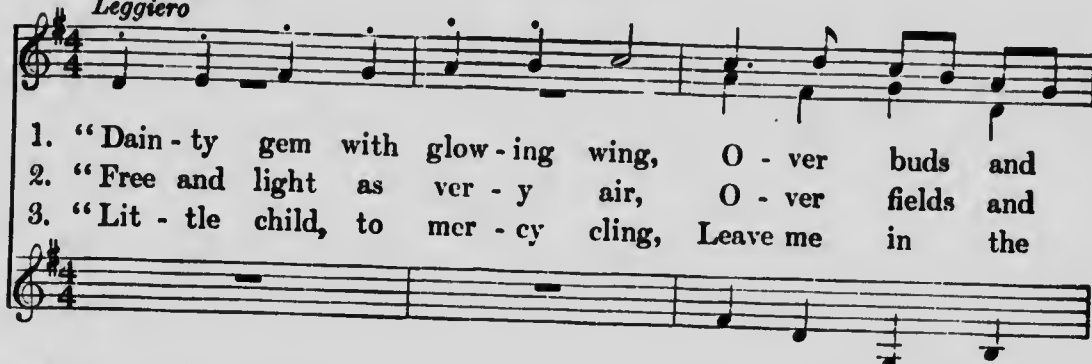
Clang, clang! Clang, clang! Clang! Clang!



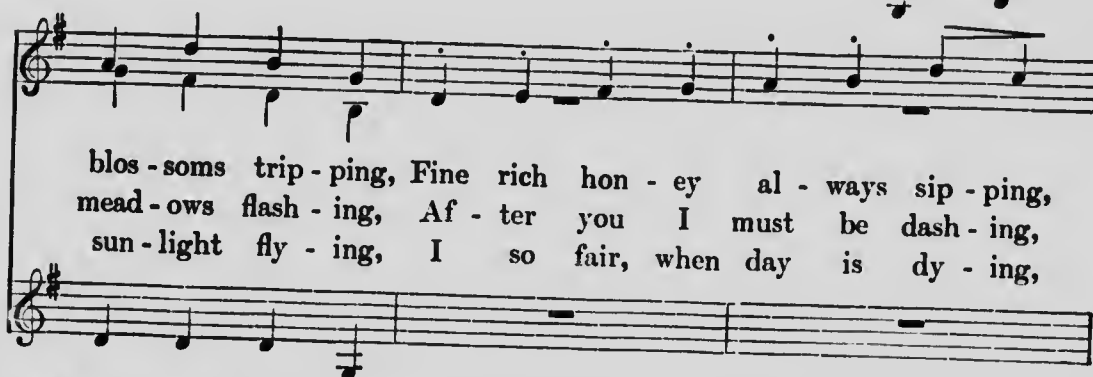


BUTTERFLY

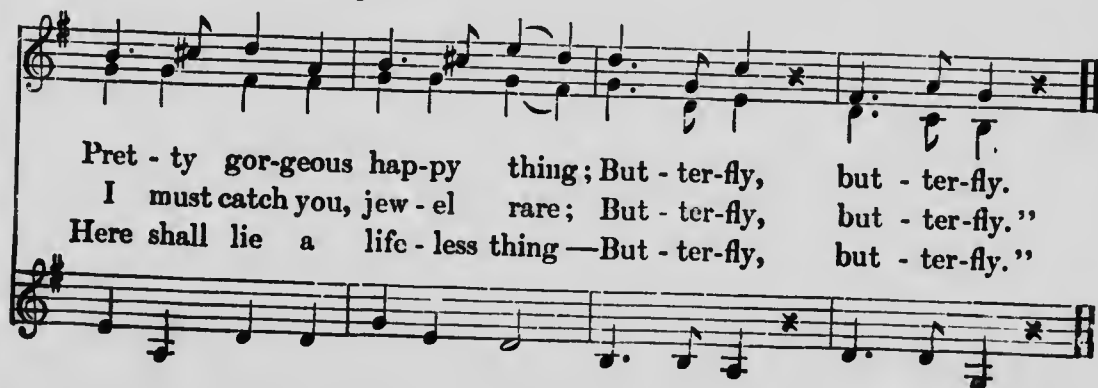
PHILIP WOOLF, Tr.
Leggiero



1. "Dain - ty gem with glow - ing wing, O - ver buds and
2. "Free and light as ver - y air, O - ver fields and
3. "Lit - tle child, to mer - cy cling, Leave me in the



blos - soms trip - ping, Fine rich hon - ey al - ways sip - ping,
mead - ows flash - ing, Af - ter you I must be dash - ing,
sun - light fly - ing, I so fair, when day is dy - ing,



Pret - ty gor - geous hap - py thing; But - ter - fly, but - ter - fly.
I must catch you, jew - el rare; But - ter - fly, but - ter - fly."
Here shall lie a life - less thing — But - ter - fly, but - ter - fly."

1

2

3

4

5

JOY OF LIFE

137

MARY R. MITTFORD

W. A. MOZART

FIRST VOICE

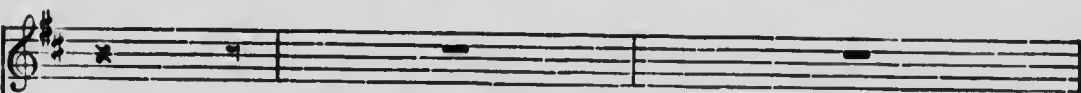


1. The sun is ca - reer - ing in glo - ry and might, 'Mid deep blue
2. The lin - net is sing - ing the wild wood thro', The fawn's bounding

SECOND VOICE



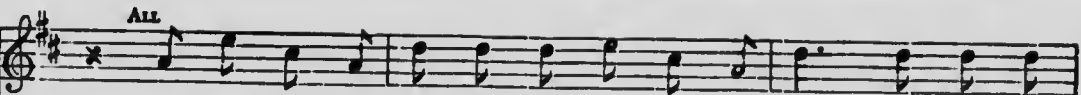
sky and clouds so bright; The bil - low is toss - ing its
foot-steps skim o - ver the dew, The but - ter - fly flits round the



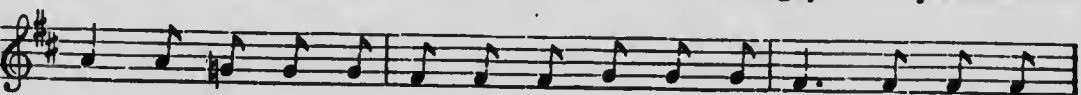
foam on high, And sum - mer breez - es go light - ly
blos - som - ing tree, And cow-slip and blue - bell are bent by the



ALL



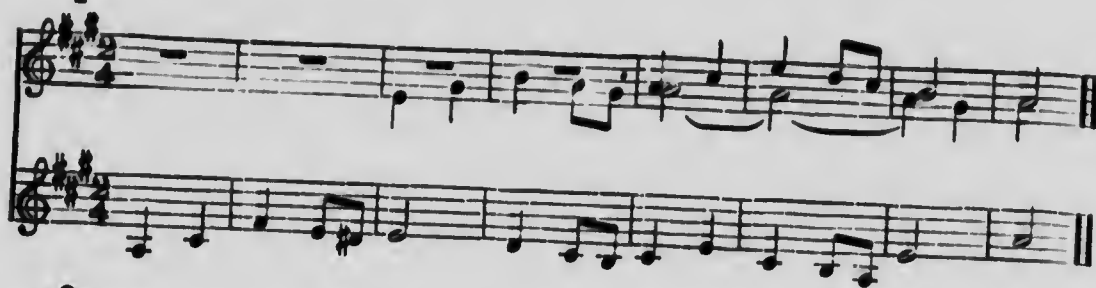
by: The air and the wa - ter dance, glit - ter, and play—Why should not
bee: All crea - tures that dwell in the for - est are gay—Why should not



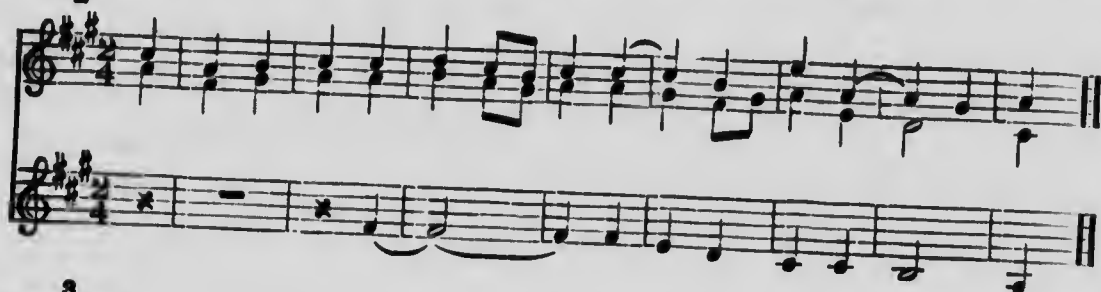
I be mer - ry as they, Why should not I be mer - ry as they?
I be mer - ry as they, Why should not I be mer - ry as they?



1



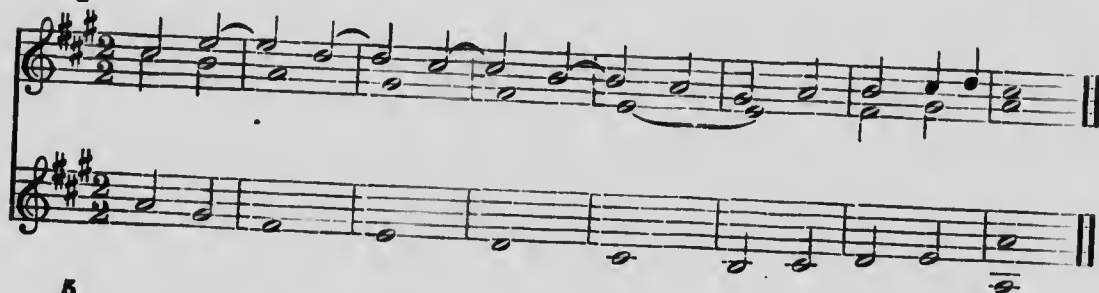
2



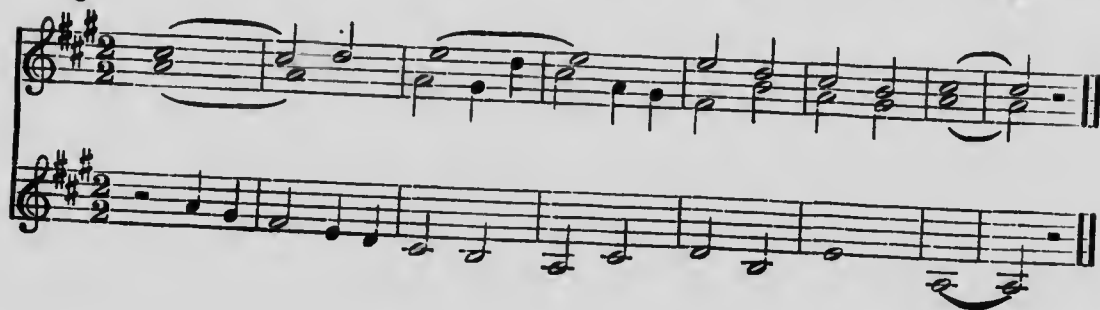
3



4



5



MAY SONG

139

Allegro

Polish Song

1. May is here, the world re-joic-es; Earth puts on her smiles to greet her;
2. Birds thro' ev-'ry thick-et call-ing, Wake the woods to sounds of gladness;
3. Earth to heaven lifts up her voic-es; Sky and field and wood and riv-er;

Grove and field lift up their voic-es; Leaf and flower come forth to meet her!
Hark! the long drawn notes are falling, Sad, but pleas-ant in their sad-ness.
With their heart our heart rejoic-es, For his gifts we praise the Giv-er.

Hap-py May! blithesome May! Win-ter's reign has passed a-way—

Hap-py May! blithesome May! Win-ter's reign has passed a-way!

140

1



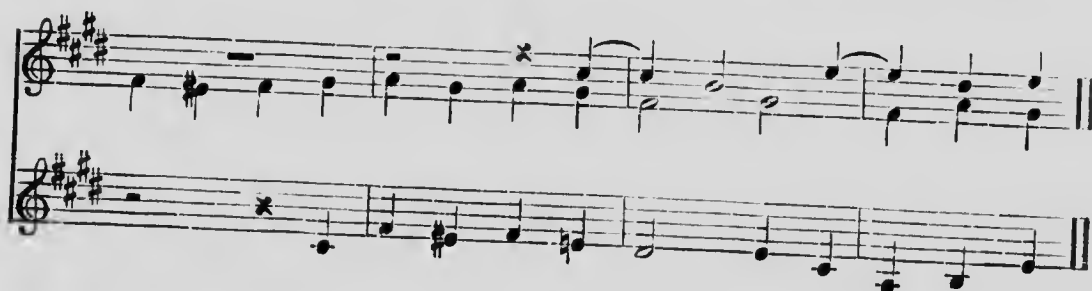
2



3



4



WHO IS SYLVIA

141

SHAKESPEARE

SCUBERT

1. Who is Syl - via? What is she, That all our swains com-
2. Is she kind as she is fair? For beau-ty lives with
3. Then to Syl - via let us sing, That Syl - via is ex -

mend her? Ho - ly, fair, and wise is she; The
kind - ness. To her eyes love doth re - pair, To
cell - ing; She ex - cels each mor - tal thing Up -

heavens such grace did lend her That a - dor - ed
help him of his blind - ness, And being heal - ed he
on the dull earth dwell - ing, Gar - lands to her

she might be, That a - dor - ed she might be.
there doth dwell, And be - ing heal - ed he there doth dwell.
let us bring, Gar - lands to her let us bring.

1

2

3

4

AN INVITATION

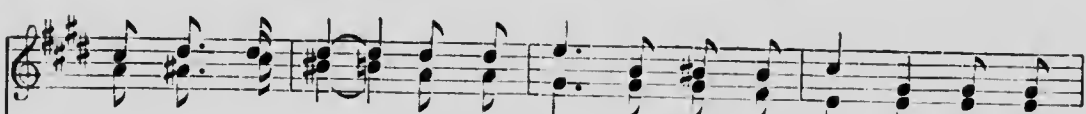
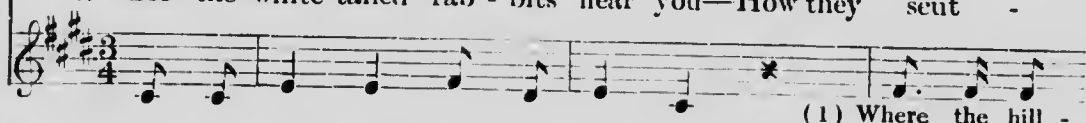
143

G. K. MENZIES

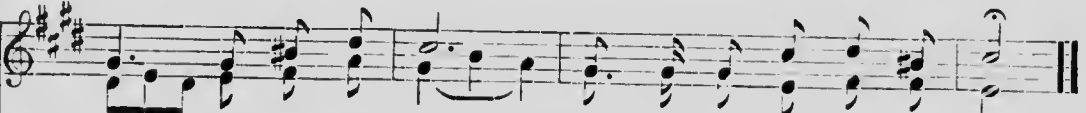
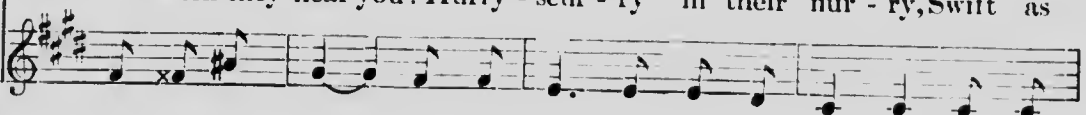
Moderato



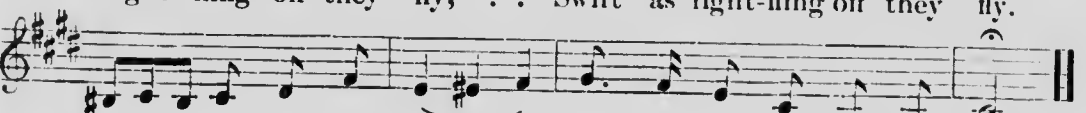
1. Come and scam - ble through the heath - er Where the hill -
2. You shall see the wa - ters fall - ing, O'er the sand -
3. See the white-tailed rab - bits near you—How they sent -



y shal-lows brawling, Dashing, splash-ing, gay - ly flash - ing O - ver
tle when they hear you! Hurry - seur - ry in their flur - ry, Swift as

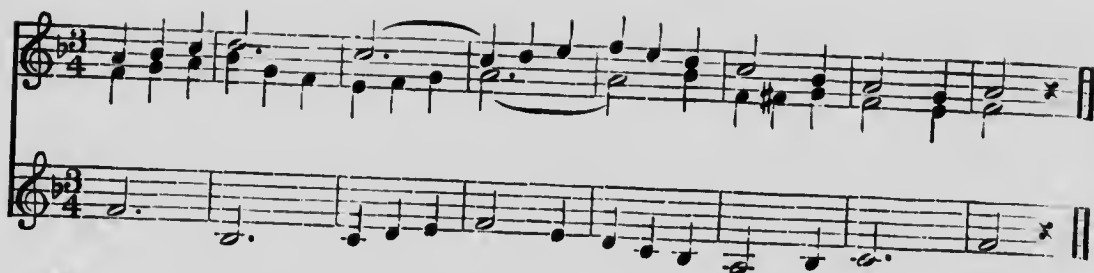


light - ning off they fly, . . Swift as light-ning off they fly.

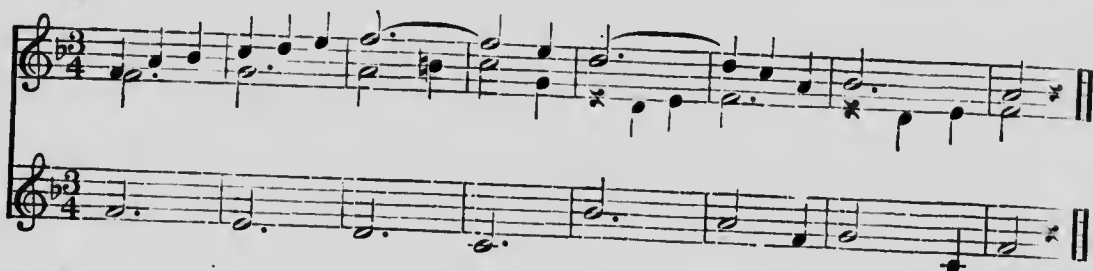


144

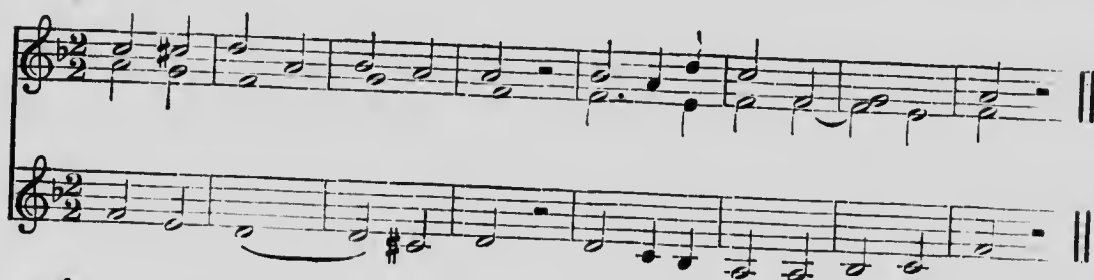
1



2



3



4



5



THE FOUR WINDS

145

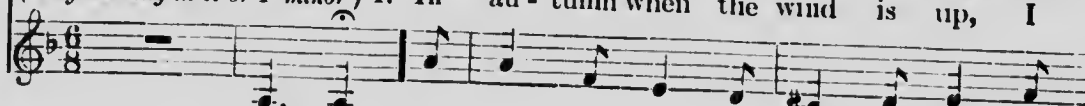
FRANK DEMPSTER SHERMAN

Zzz



Zzz

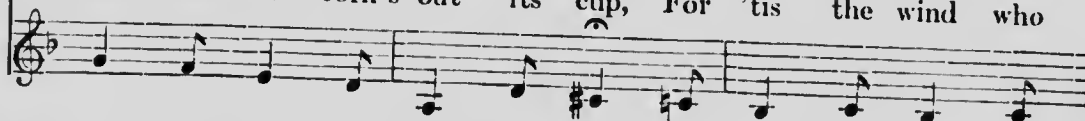
1. In win - ter when the wind I hear, I
2. In spring when stirs the wind, I know That
3. In sum - mer when it soft - ly blows, Soon
- (May be sung in F or F minor) 4. In au - tumn when the wind is up, I



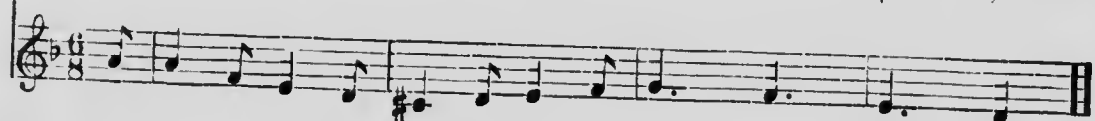
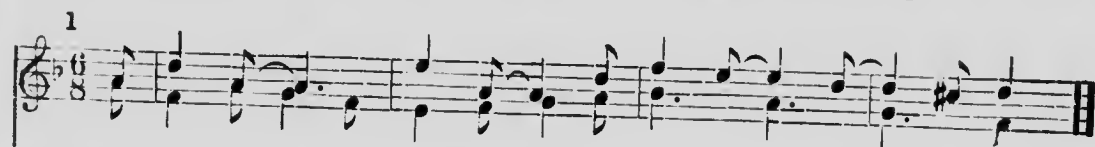
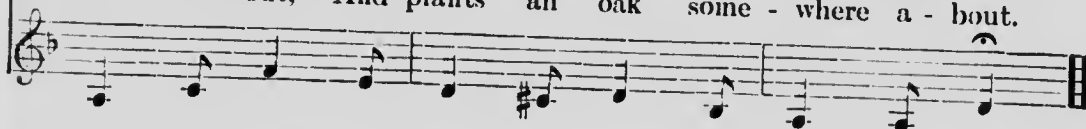
Zzz

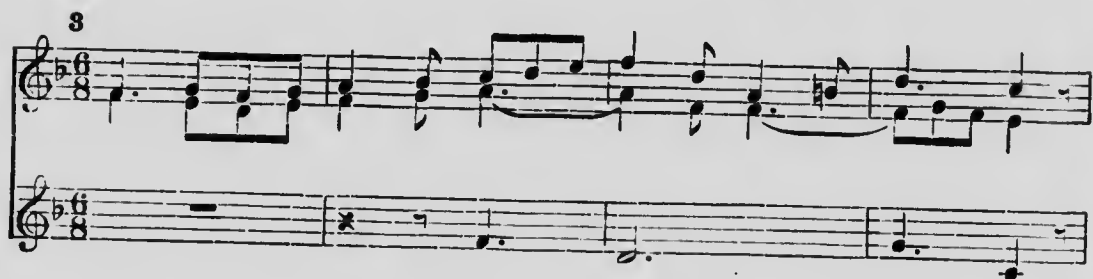
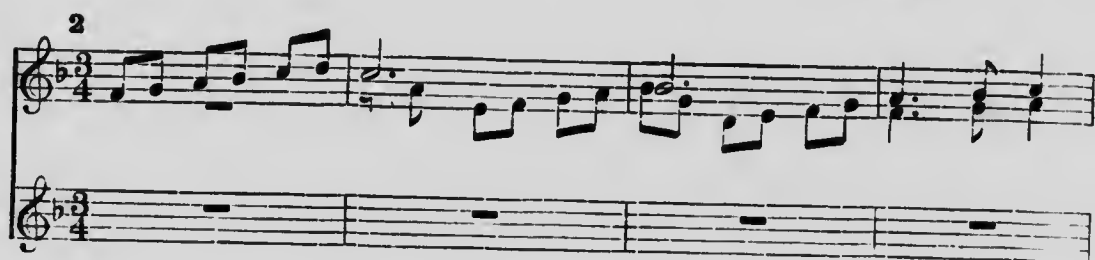
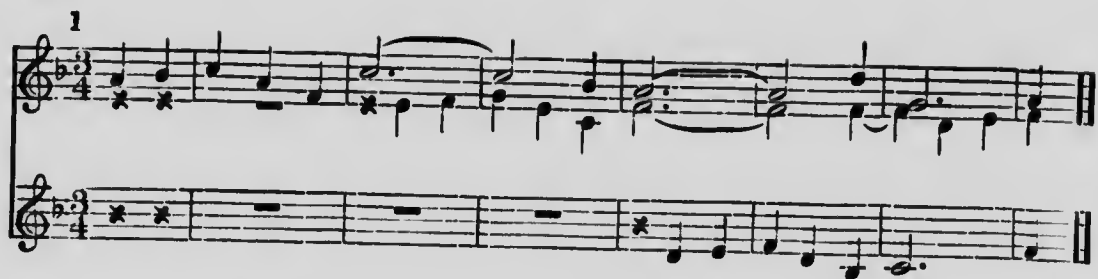


know the clouds will dis - ap - pear, For 'tis the wind that
soon the cro - cus buds will show, For 'tis the wind who
red, I know will be the rose, For 'tis the wind to
know the a - corn's out its cup, For 'tis the wind who



sweeps the sky And piles the snow in ridg - es high.
bids them wake And in - to pret - ty blos - soms break.
her who speaks, And brings the blush - es to her cheek.
takes it out, And plants an oak some - where a - bout.





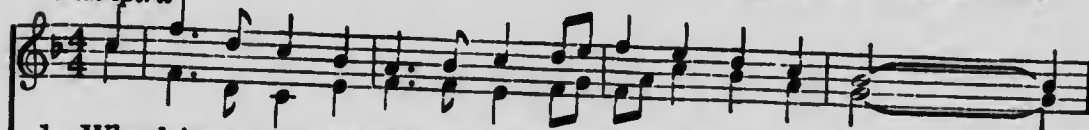
THE HAPPIEST HEART

147

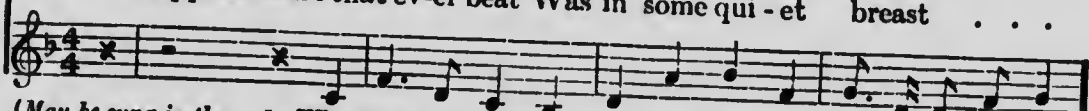
JOHN VANCE CHENEY

MARGARET RUTHVEN LANG

With spirit



1. Who drives the horses of the sun Shall lord it but a day;
2. The rust will find the sword of fame, The dust will hide the crown; . . .
3. The happiest heart that ev-er beat Was in some qui-et breast . . .

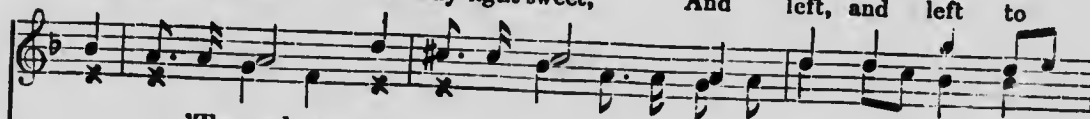


(May be sung in the
key of E or E-flat)

1. Who drives the hors-es of the sun Shall lord it but a day;
2. The rust will find the sword of fame, The dust will hide the crown;
3. The hap-piest heart that ev-er beat Was in some qui-et breast

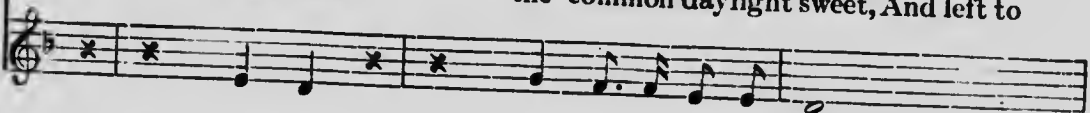
'Twere best the low - ly deed were done,
Ay, none shall nail so high his name,
That found the com - mon day-light sweet,

And kept, and kept the
But time, but time will
And left, and left to



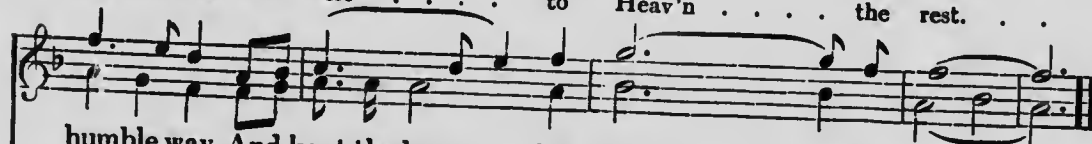
'Twere best
Ay, none
That found

the low-ly deed were done, And kept the
shall nail so high his name, But time will
the common daylight sweet, And left to

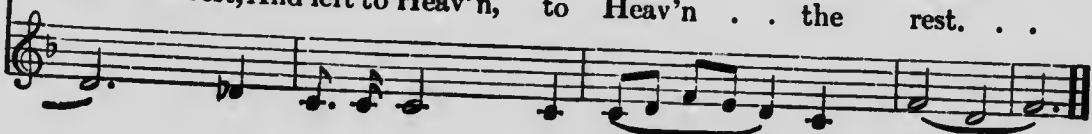


(1) done,

hum - ble way, And kept the hum - - - ble way. . .
tear it down, But time will tear it down. . .
Heav'n the rest, And left to Heav'n the rest. . .



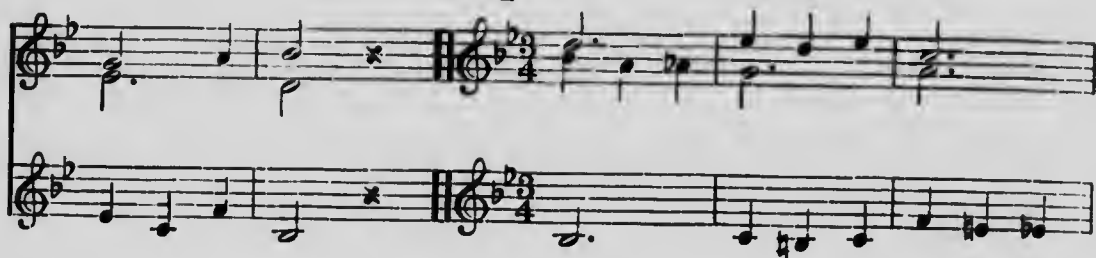
humble way, And kept the hum - ble, hum - - - ble way. . .
tear it down, But time will tear, will tear . . . it down. . .
Heav'n the rest, And left to Heav'n, to Heav'n . . the rest. . .



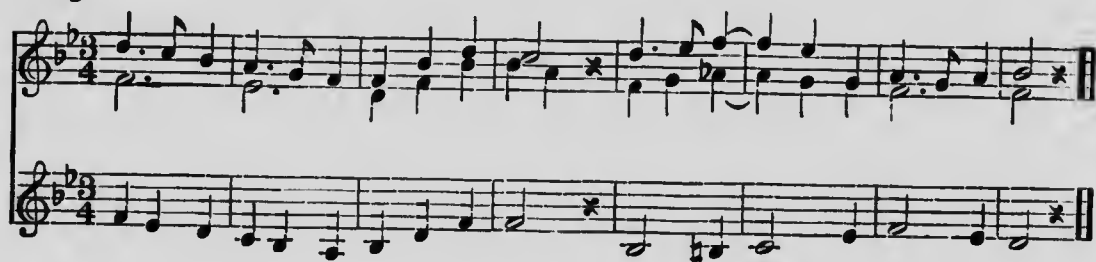
1



2



3



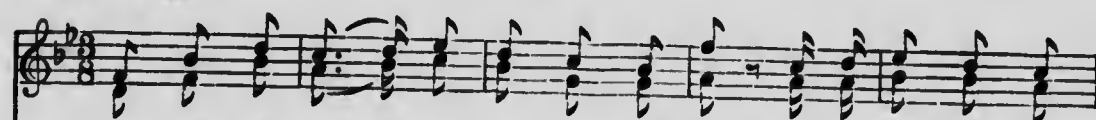
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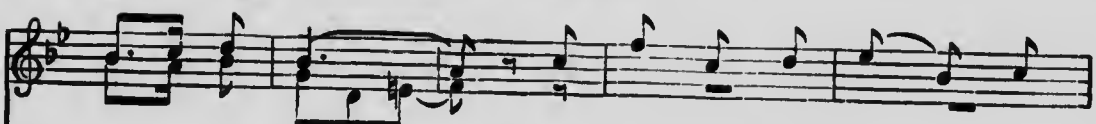


FOUR-LEAF CLOVER

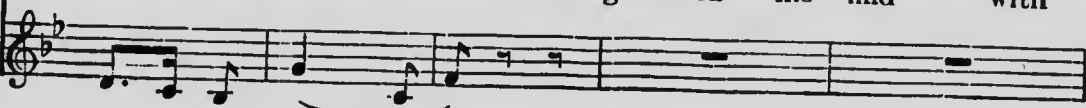
JEAN BASSETT



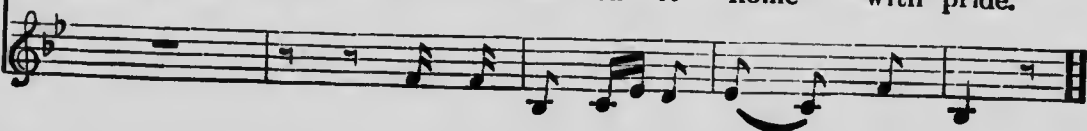
1. Un - der a bank where mead-ow grass grows And a brook sings a
2. Tim - id and shy it hung down its head As in fear of a
3. One day a lad came hur - ry - ing by, And that wee four - leaf



joy - ous song, . . . A wee four - leaf clo - ver
 pass - ing glance, . . . While all of its com - rades
 clo - ver spied; . . . He greet - ed his find with



shy - ly hid All a - lone in a three - leaf'd throng.
 stood e - rect And at four-leaf all gazed a - skance.
 shouts of glee, And then car-ried it home with pride.



THE WONDERFUL WORLD

W. B. RANDB

C. L. Sjöberg

1. Great, wide, beau-ti-ful, won-der-ful World, . With the
 2. Won-der-ful air . . is o-ver me, . . And the
 3. You friend-ly Earth! how far do you go, . . With the

mp

won-der-ful wa-ter . . round . . you
 won-der-ful wind is . . shak-ing the
 wheat - fields that nod and the riv-ers that

rit.

a tempo *stringendo* *f*

curled, . . And the won-der-ful, won-der-ful
 tree; . . It . . walks . . on the wa-ter, and
 flow, . . With cit-ies and gar-dens, and

a tempo *stringendo* *f*

grass up - on your breast,
whirls, whirls the mills,
cliffs, cliffs and isles,

O World, World,
And talks to it -
And peo - ple up -

p *piu lento*

ff *molto dim.* *p* *piu lento*

1, 2 *molto cres.* *poco rit.*

you are so beau - ti - ful - ly drest!
you self on the tops . . . of the hills.

cres. *poco rit.* L.H.

3
SOLO VOICES OR SEMICHORUS

on you for thou - - sands of miles?

CHORUS

on you for thou - - sands of miles?

cres. *poco rit.* L.H.

IN THE WOODS

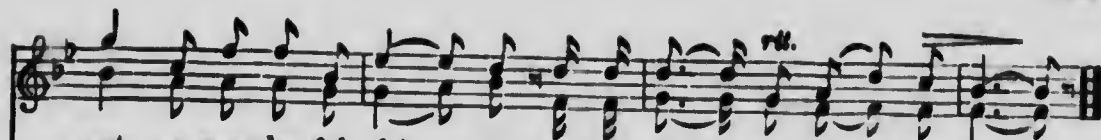
mp Andantino

1. In the wood where shad-ows are deep - est, From the branch-es o - ver -
2. Then some mag-i-cal words did she ut - ter, I a-lone could un - der -
3. In my heart of hearts was the mag - ic, That a-gain can nev-er

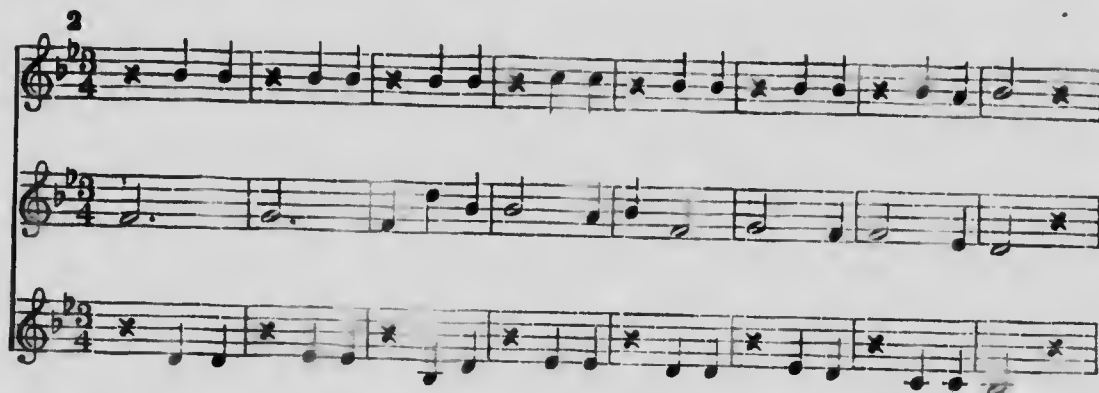
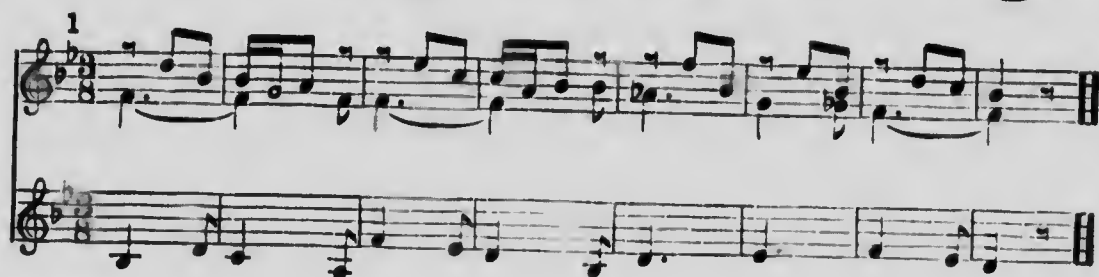
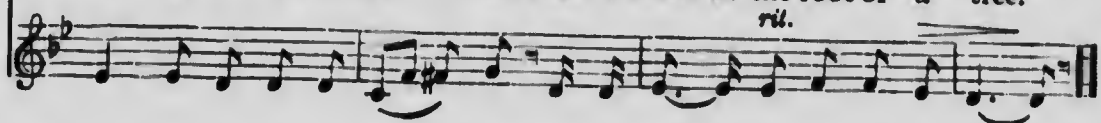
head, . . . Where the wild wood-straw-ber-ries clus - ter, And the
 stand, . . . For the sky grew blu - er and bright - er, As there
 be. . . Shall I tell what pow - er - ful fair - y Built the

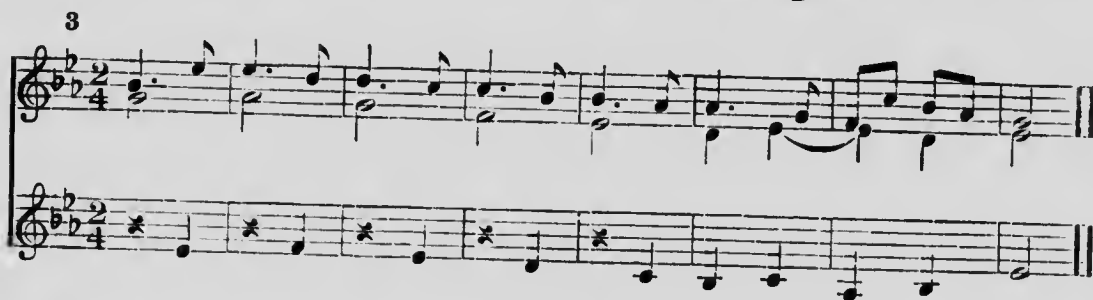
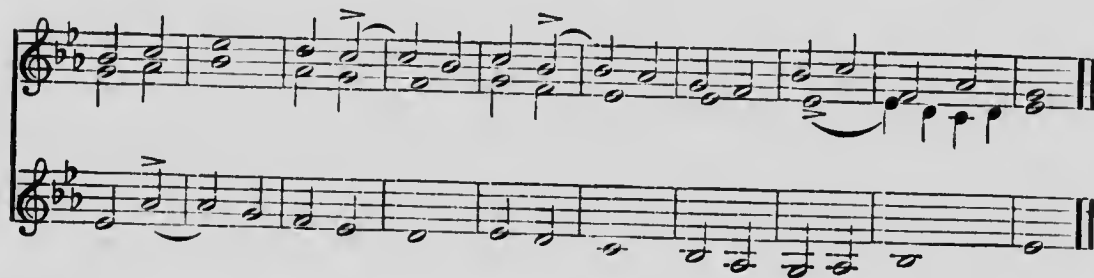
soft - est moss is spread, I met a won - der - ful
 rose, on ei - ther hand, The cloud - y walls of a
 pal - ace, all for me? 'Twas but a lit - tle white

fair - y, And I fol - lowed where she led, . . . I
 pal - ace, That was built in fair - y - land, . . . The
 vi - o-let That I found at the root of a tree, "Twas



met a won-der-ful fair - y, And I fol - lowed where she led.
cloud - y walls of a pal - ace, That was built in fair - y - land.
but a lit - tle white vi - o - let That I found at the root of a tree.





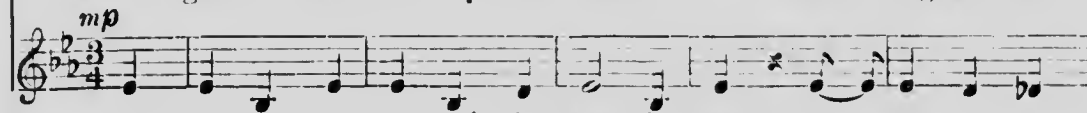
THE BOY WHO FORGETS

PAULINE FRANCES CAMP

GORDON B. NEVIN

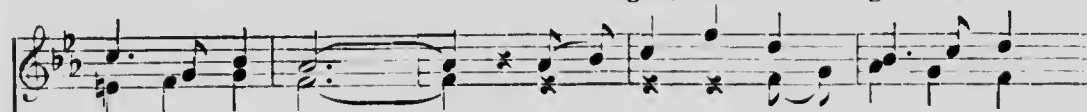
Allegretto scherzando

1. I love him, the boy who for - gets; . . . Does it seem such a
 2. I'd trust him with all that I own, . . . And know nei - ther
 3. He al - ways for - gets to pay back . . . The boy who has
 4. For - gets to look sulk - y and cross . . . When things are not



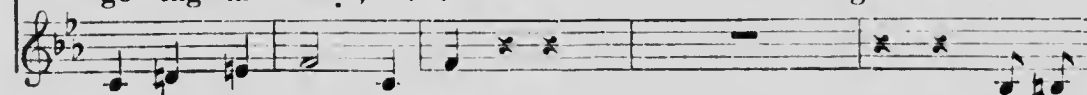
(1) for - gets, for - gets;

Can't help it, can't help it; he's
 But the se - cret, the se - cret of
 For - gets, he for - gets that a
 For - gets, he for - gets a - bout



queer thing to say? . . .
 wor - ries nor frets; . . .
 done him an ill; . . .
 go - ing his way; . . .

Can't help it; he's
 But the se - cret of
 For - gets that a
 For - gets a - bout

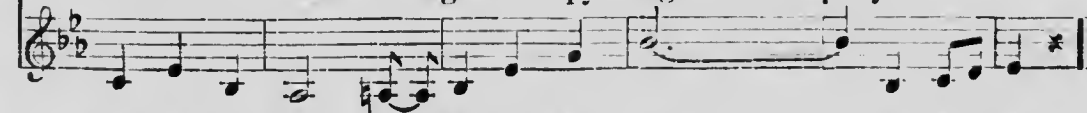


to say?
 nor frets;
 an ill;
 his way;

He is
 But the
 That a
 A - bout

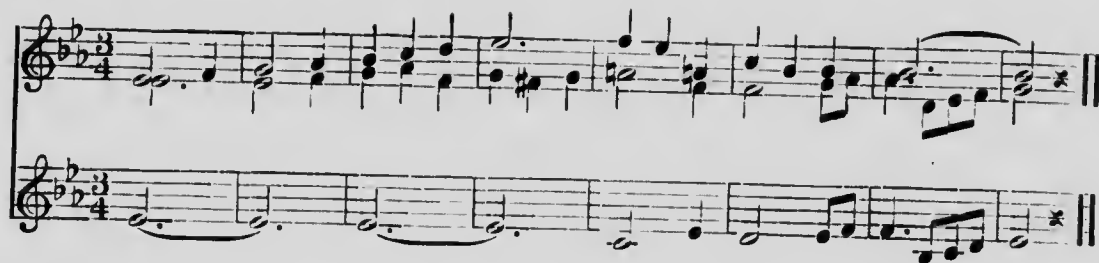


one of my pets; De - light - ful at work or at play. . . .
 this lies a - lone In the things that this laddie for - gets. . . .
 grudge he owes Jack, And smiles at him pleas - ant - ly still; . . .
 oth - ers to learn The gos - si - py things that "They say." . . .



one of my pets; De - light - ful at work . . . or at play.
 se - cret's a - lone In the things that this lad - - - die for - gets.
 grudge he owes Jack, And smiles at him pleas - - - ant - ly still.
 oth - ers to learn The gos - si - py things . . . that "They say."

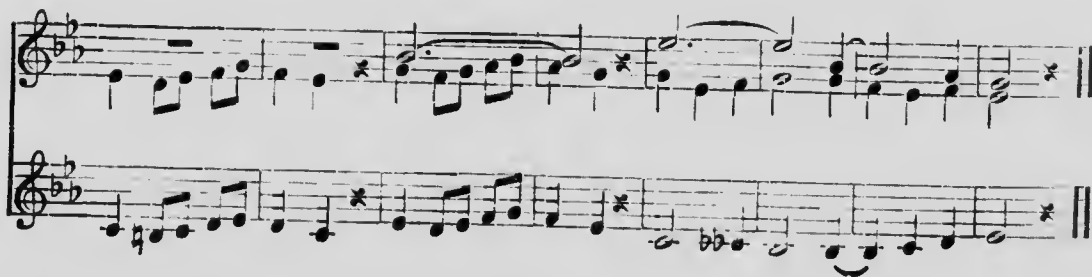
1



2



3

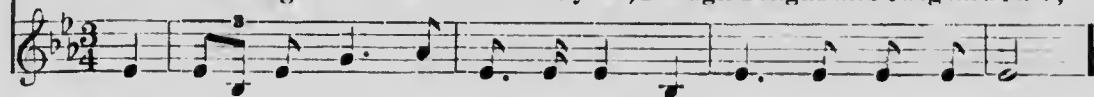


AUTUMN

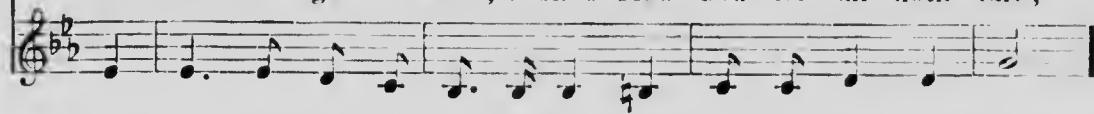
A. C. BENNETT



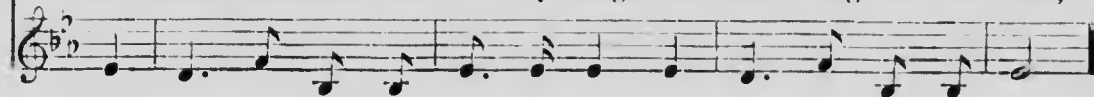
1. The leaves we've seen In spring so green, In au - tumn now are brown;
 2. The fo - liage sere But crowns the year, Though boughs and twigs are bare,



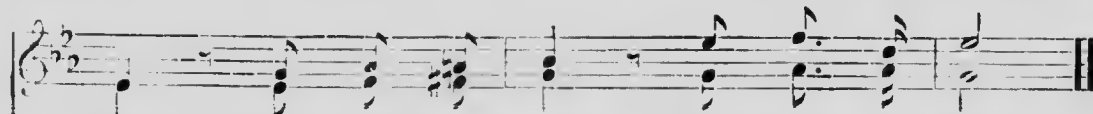
Tho' wish we may That they would stay, To earth they'll flut - ter down.
 The leaves but go A - while, to show How God for all doth care;



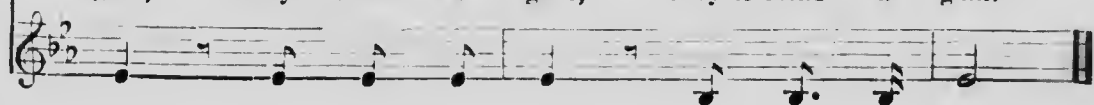
Yet, nev - er fear, When spring is here, We'll look for them in vain;
 He takes them now That ev - 'ry bough In throb - bing life re - main,



With A - pril show'rs And primrose flow'rs The leaves will come a -
 And bright-lie green It may be seen, When new leaves come a -



gain, They'll come a - gain, they'll come a - gain.



TO THE FRINGED GENTIAN

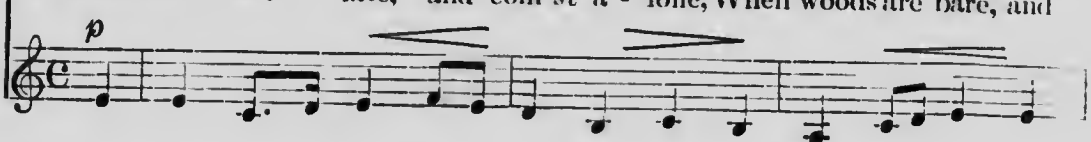
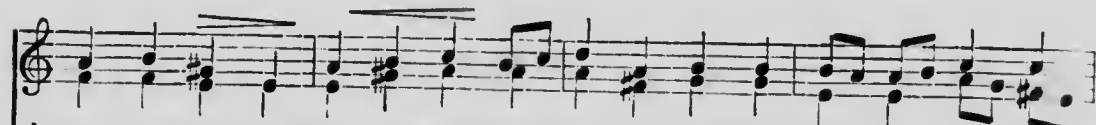
WILLIAM CULLEN BRYANT

JOHANNES FEYHL

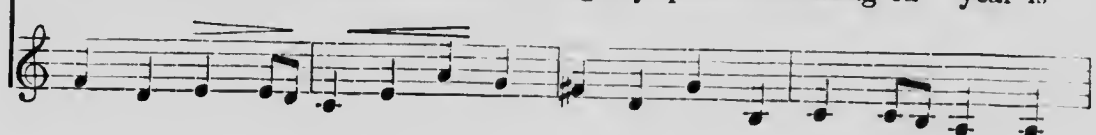
p



1. Thou blos - som bright with au-tumn dew, And col - ored with the
2. Thou wait - est late, and com'st a - lone, When woods are bare, and

heaven's own blue, That op' nest, when the qui-et light Suc - ceeds the keen and
birds are flown, And frosts and short-'ning days por-tend The ag-ed year is



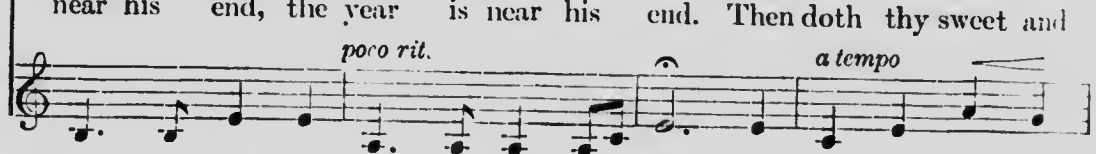
poco rit.



a tempo

frost-y night, the keen and frost - y night. Thou com - est not when
near his end, the year is near his end. Then doth thy sweet and

poco rit.



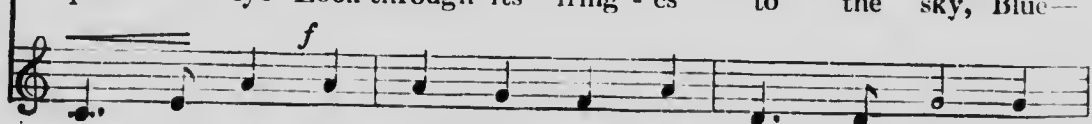
a tempo

f



vio - lets lean O'er wan-d'ring brooks and springs un - seen, Or
qui - et eye Look through its fring - es to the sky, Blue—

f



col - um - bines in pur - ple dressed, Nod o'er the ground - bird's hid - den nest.
blue as if that sky let fall A flow'r from its ce - ru - lean wall.

1

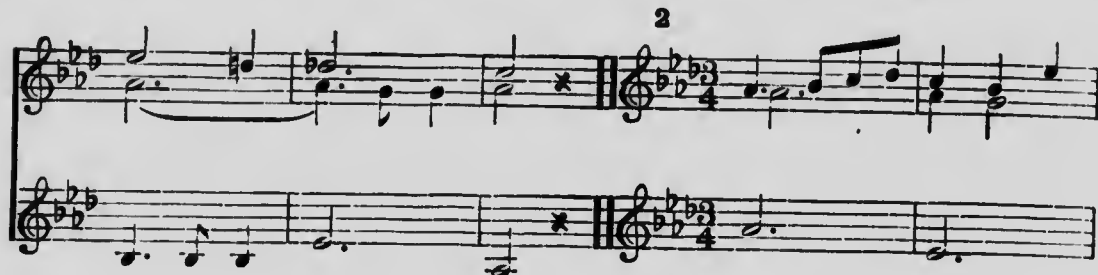
2

3

1



2



3

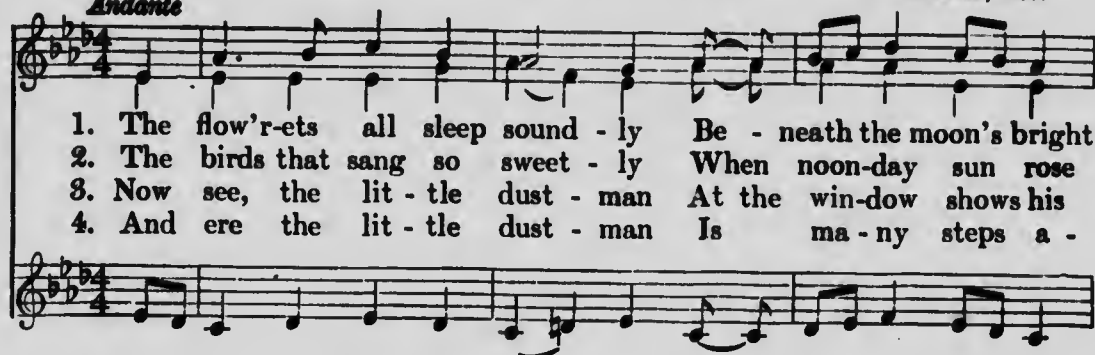


THE LITTLE DUSTMAN

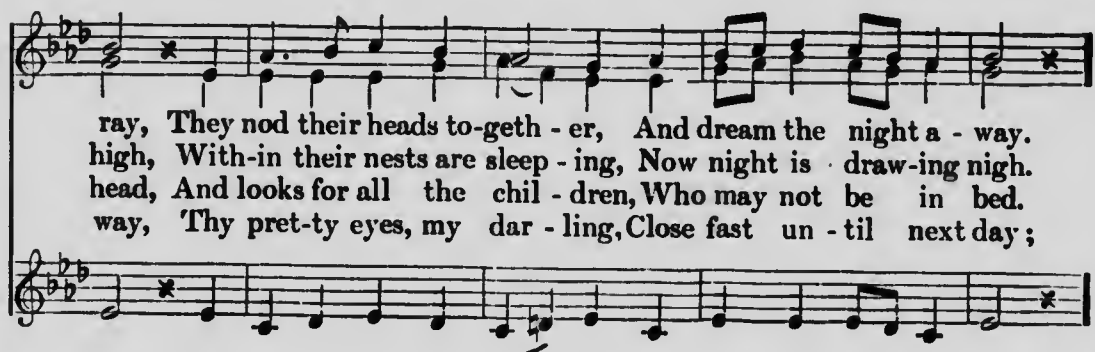
161

J. BRAHMS, Arr.

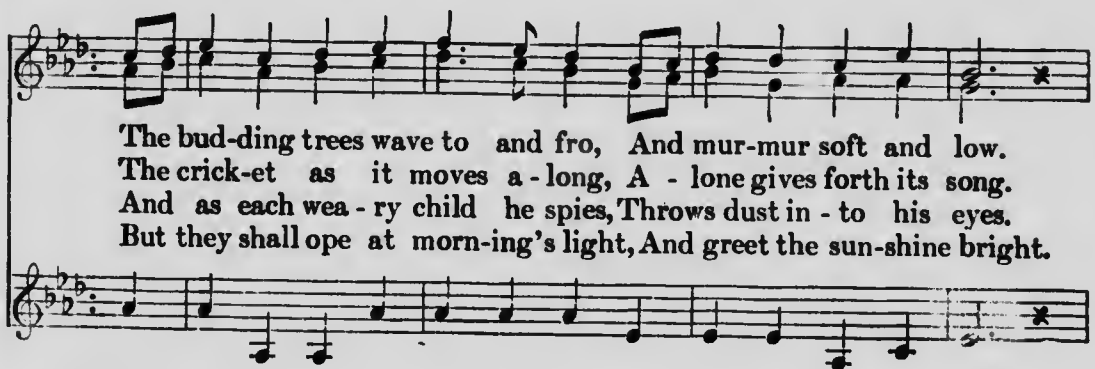
Andante



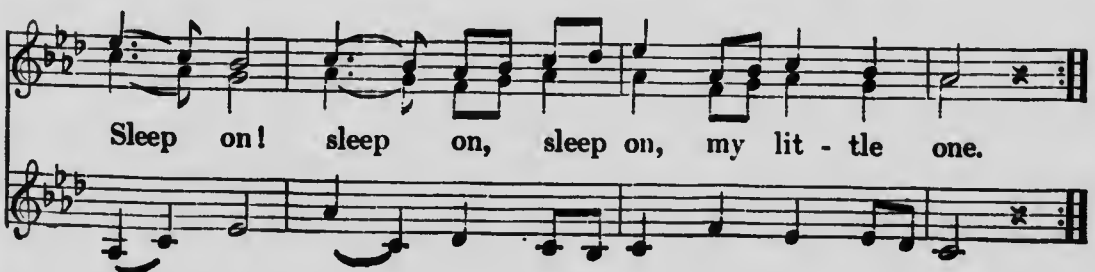
1. The flow'r-ets all sleep sound - ly Be - neath the moon's bright
 2. The birds that sang so sweet - ly When noon-day sun rose
 3. Now see, the lit - tle dust - man At the win-dow shows his
 4. And ere the lit - tle dust - man Is ma - ny steps a -



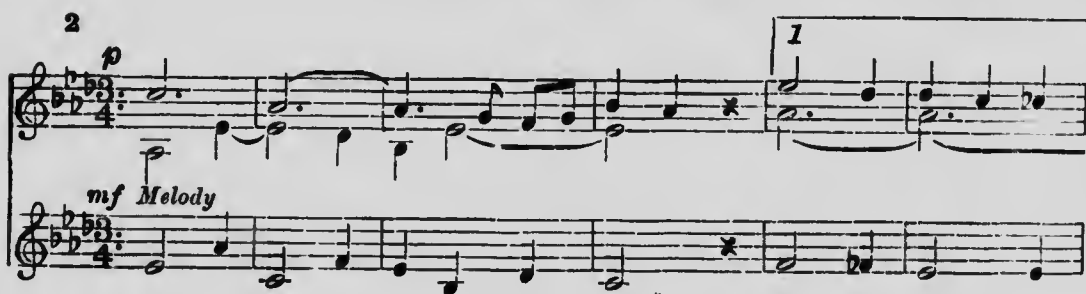
ray, They nod their heads to-ge-th - er, And dream the night a - way.
 high, With-in their nests are sleep - ing, Now night is draw-ing nigh.
 head, And looks for all the chil - dren, Who may not be in bed.
 way, Thy pret-ty eyes, my dar - ling, Close fast un - til next day;



The bud-ding trees wave to and fro, And mur-mur soft and low.
 The crick-et as it moves a - long, A - lone gives forth its song.
 And as each wea - ry child he spies, Throws dust in - to his eyes.
 But they shall ope at morn-ing's light, And greet the sun-shine bright.



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



HARVESTING

163

CHARLES GAMMAGE EASTMAN
Allegretto

FREDERIC A. LYMAN

1. Take down the sick-le, boys, hur-rah, hur-rah! The ears of rip - ened
2. Thick on the hills, to-mor-row noon, hur-rah! The gath - ered stook must
3. Take down the sick-le, boys, hur-rah, hur-rah! While loads of rip - ened

grain Are wait - ing for the reap-er's hand, Up - on the fruit - ful
see, . . And with the loads of yel - low corn, Shall groan the ax - le -
grain Are wait - ing for the reap-er's hand, Up - on the fruit - ful

plain; The mel-low moon, the chang-ing leaves, The ear - lier set - ting
tree; The frost, my boys, will soon . be here, And win - ter's on the
plain; We'll gath - er up the gold - engrain With thank-ful-ness once

sun, Pro-claim at last, my mer-ry boys, The har - vest time be - gun.
way; These glo-rious days will nev - er, boys, For la - zy farm-ers stay.
more, And fill with the re - turn-ing seed Our bas - ket and our store.

EVENING AND MORNING

JULIA W. BINGHAM
Allegretto

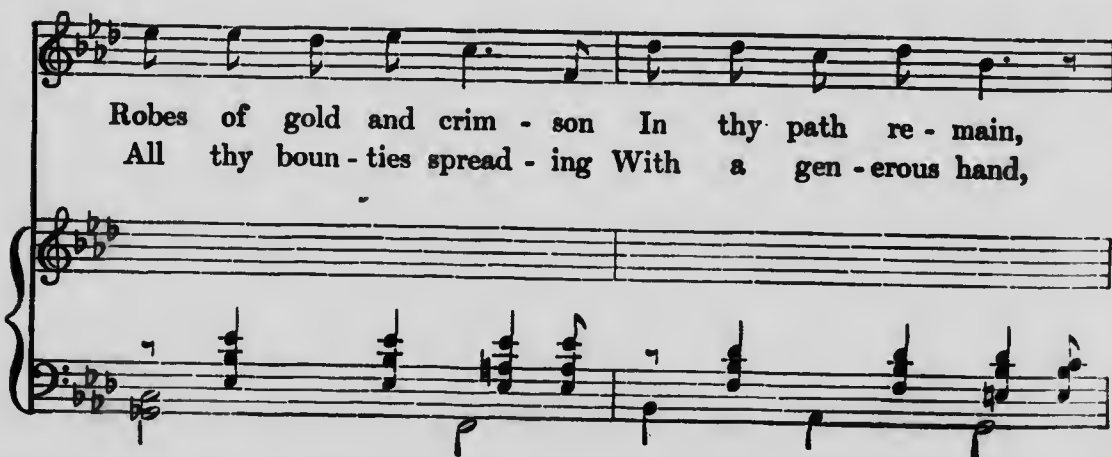
CLEAR CUT



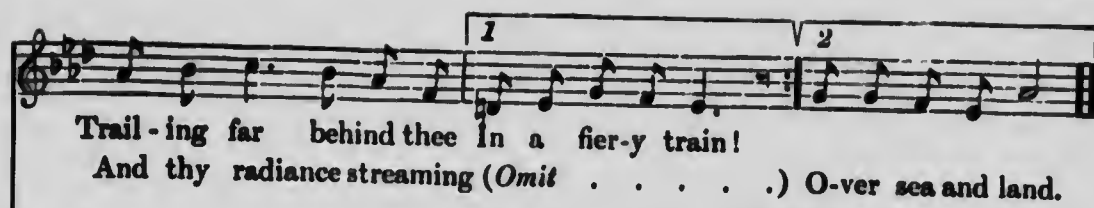
1. Gold - en sun of eve - ning, In thy splen - did car
2. Glo - rious sun of morn - ing, Con - quer - or of Night,



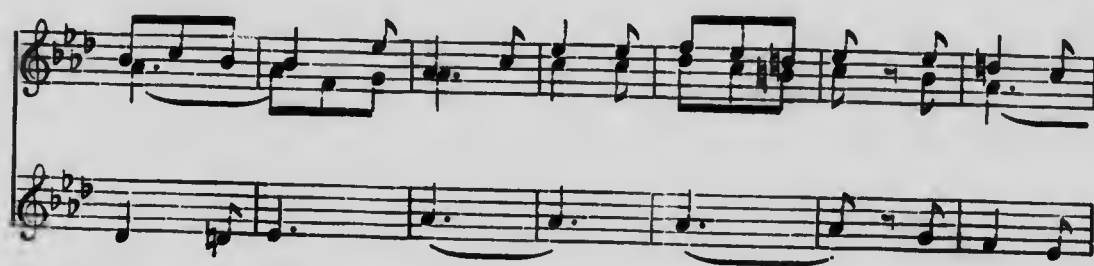
To the west re - treat - ing, Rich thy glo - ries are.
Far and wide thou fling - est Rays of pur - est light;

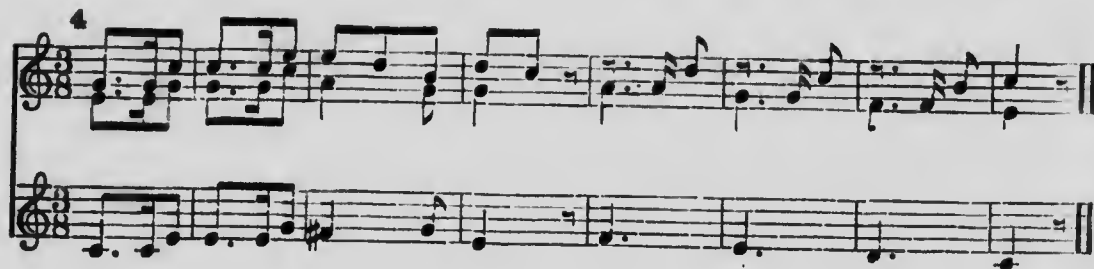
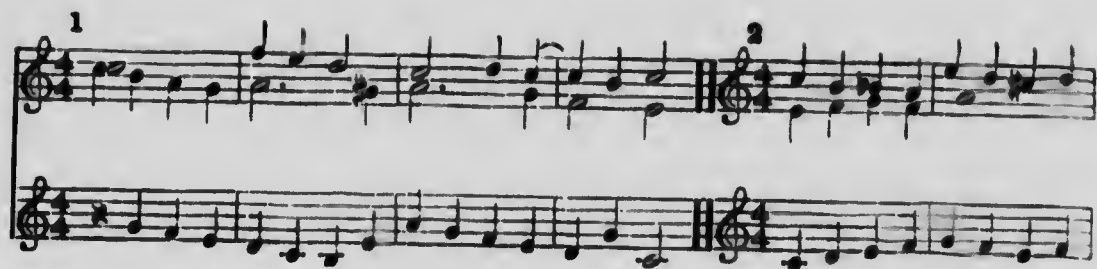


Robes of gold and crim - son In thy path re - main,
All thy boun - ties spread - ing With a gen - erous hand,



Trail - ing far behind thee In a fier-y train!
And thy radiance streaming (Omit) O-ver sea and land.

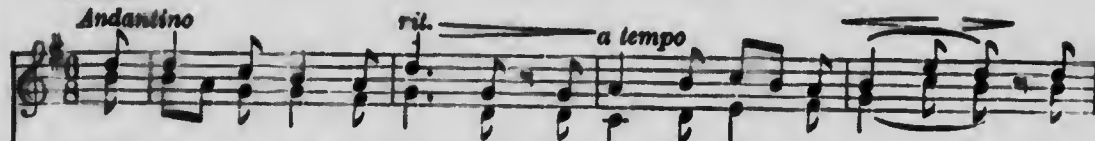




THE ROSES AND CARNATIONS

167

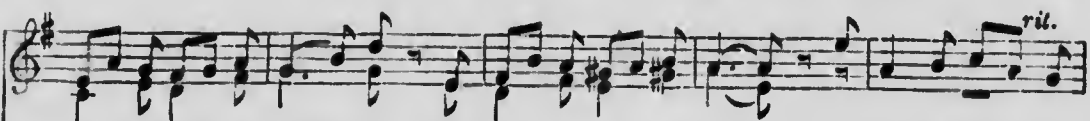
GRUPPE
Andantino



1. The Ros-es and Car-na-tions, And El-der blossoms gay, . . Must
2. The Ros-es and Car-na-tions, And El-ders in their train, . . Come



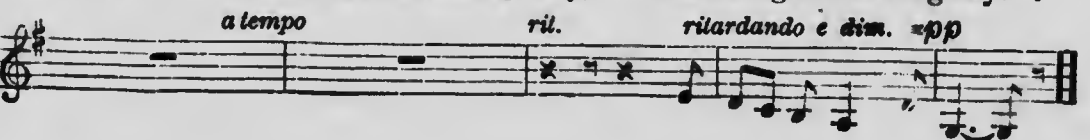
sure - ly droop and with - er, And quick-ly pass a - way. . Love
back to us in Springtime, And bud and bloom a - gain. . But

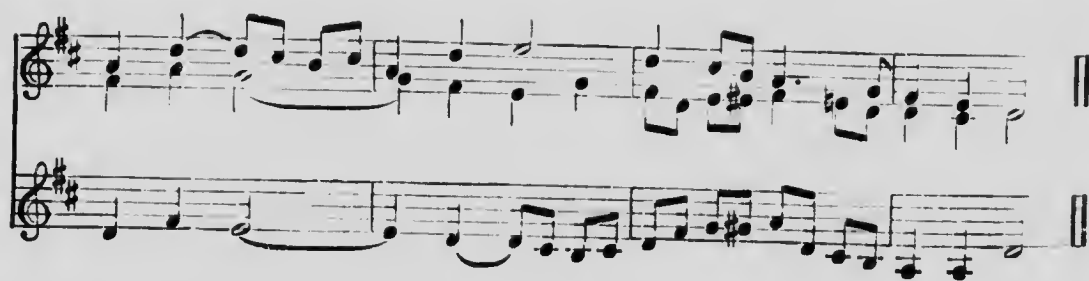
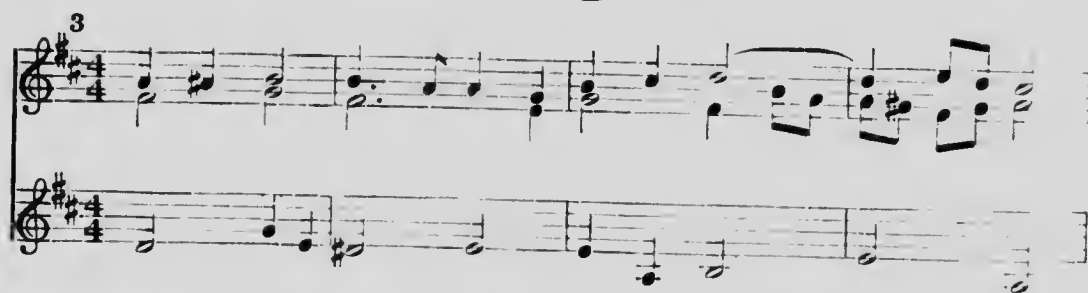


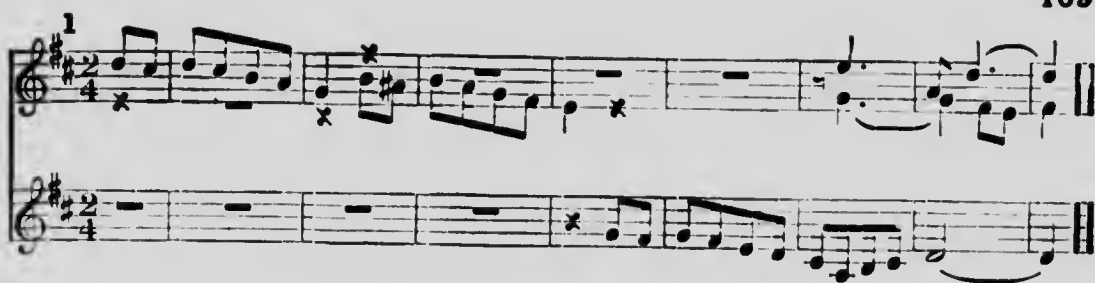
is a gift, a beau-ty, Not a mere du-ty she, . And like a ten-der
love and trust return not, When once they fade a-way, And to the heart that's



flow - er That soon may fad - ed be, That soon may faded be. .
brok - en Time brings no healing day, Time brings no healing day. .







WERE I THE SUN

A. R. WELLS

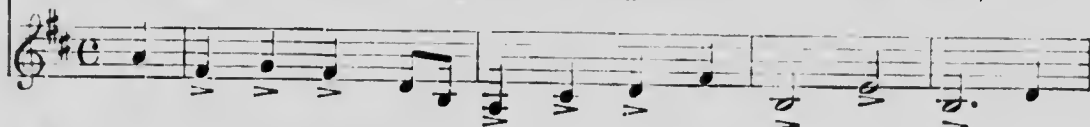
With spirit

mf

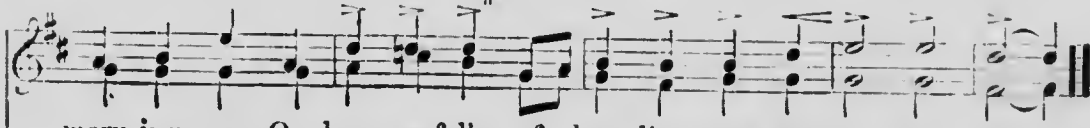
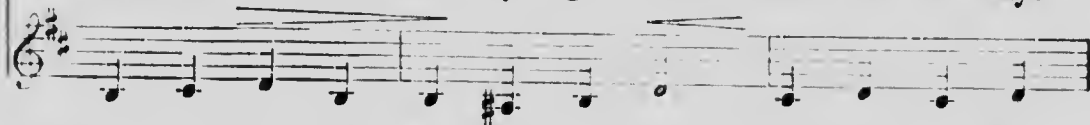
MARGARET RUTHVEN LANG



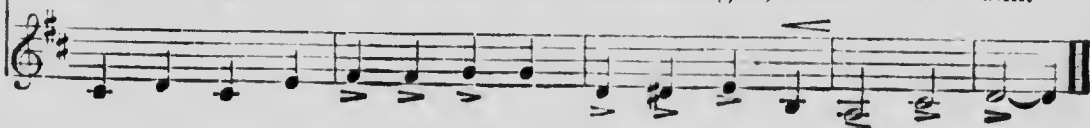
1. I'd al - ways shine on hol - i - days, Were I the sun; On
2. I would not melt a sled - ding snow, Were I the sun; Nor
3. I'd warm the swim - ming pool just right, Were I the sun; On



sleep - y heads I'd nev - er gaze, But fo - cus all my
 spoil the ice where skat - ers go, Nor help those use - less
 school-days I would hide my light, The Fourth I'd al - ways



morn - ing rays On bus - y folks of bus - tling ways, Were I the sun.
 weeds to grow, But hur - ry mel - ons up, you know, Were I the sun.
 give you bright, Nor set so soon on Christmas night, Were I the sun.



1

2

3

4

5

1 2

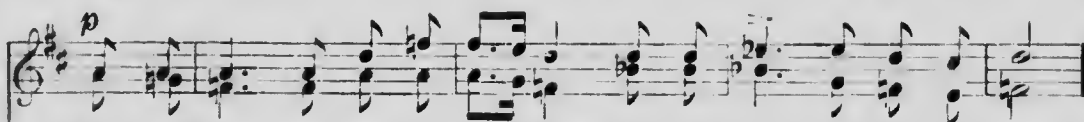
A HANDFUL OF A VALLEY

GRACE HARVEY LANE

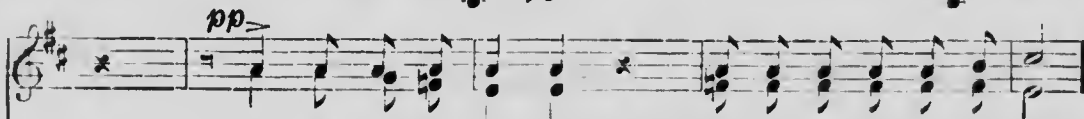
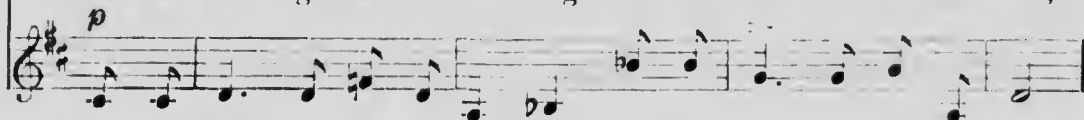
F. WERNER



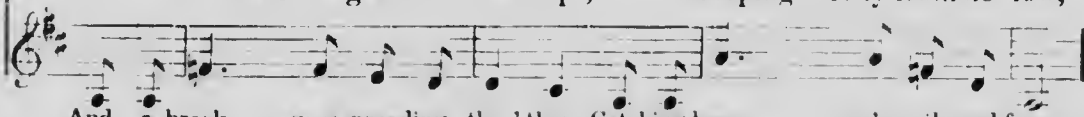
1. There's a hand - ful of a val - ley Where the east-ern hills dip down,
2. O, the per - fume of the wil - lows In a haze of cat-kins hung,
3. Come a - way with me at eve - ning When the sun lies red and low,



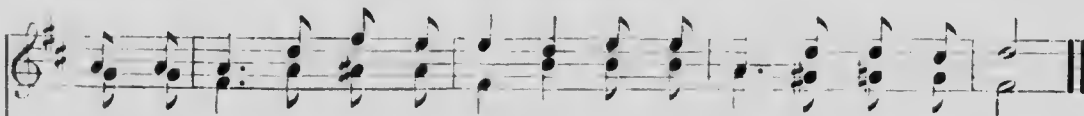
Where the rush - es and the reed grass Wave and whis - per, long and brown.
 Gold - en clouds of in - cense drift - ing, By the sigh - ing west wind swing;
 And the last bright beam is fall - ing On the wa - ter's si - lent flow,



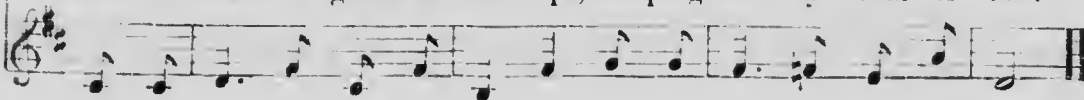
And a brook goes thro' them, Catching heaven's smile and frown,
 Veil of green the trees wear, O, the little leaves and young!
 Shad - ow gains the tree-tops, Creeping soft - ly from be - low,

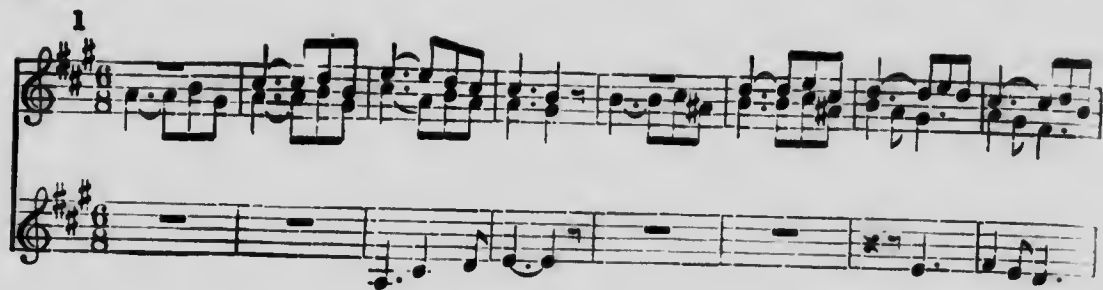


And a brook goes spreading thro' them, Catching heav - - en's smile and frown,
 O, the veil of green the trees wear, O, the lit - - tle leaves and young!
 While the shad - ow gains the tree-tops, Creeping soft - - ly from be - low,



And a brook goes spreading thro' them, Catching heaven's smile and frown.
 O, the veil of green the trees wear, O, the lit - tle leaves and young!
 While the shad - ow gains the tree-tops, Creeping soft - ly from be - low.

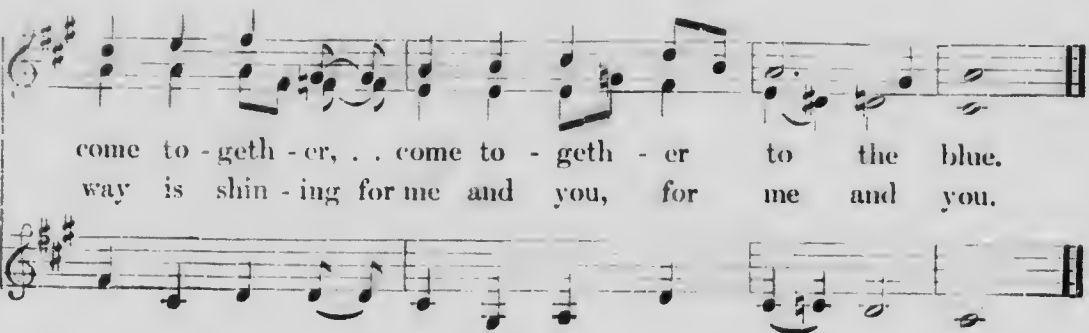
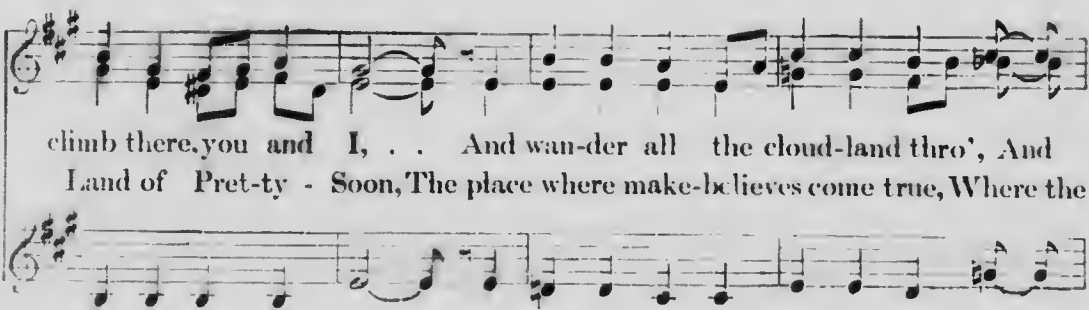
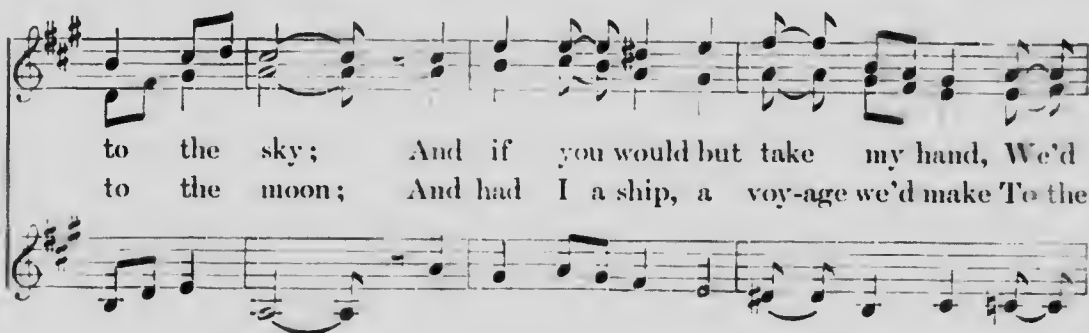
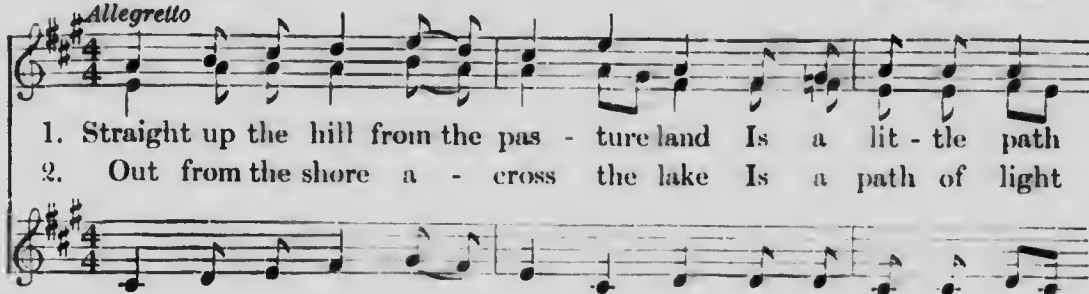




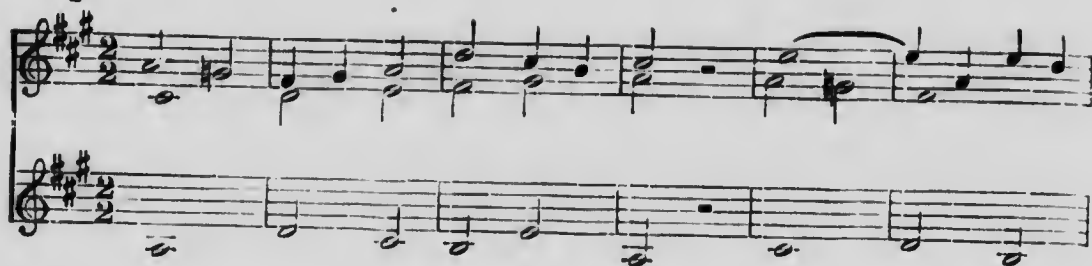
THE PATHS

MARY R. PAREMAN

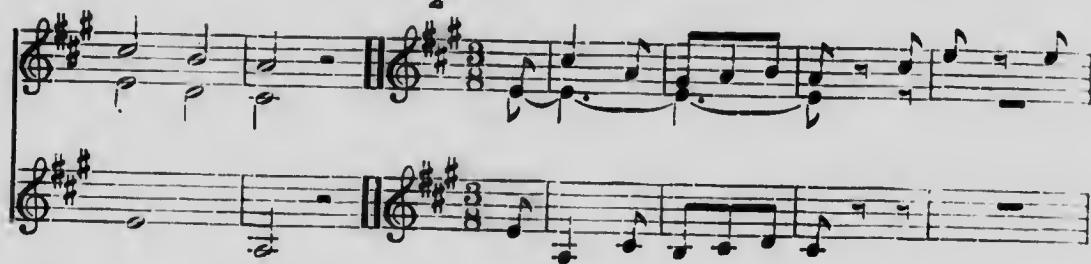
E. R. KROEGER

Allegretto

1



2



3



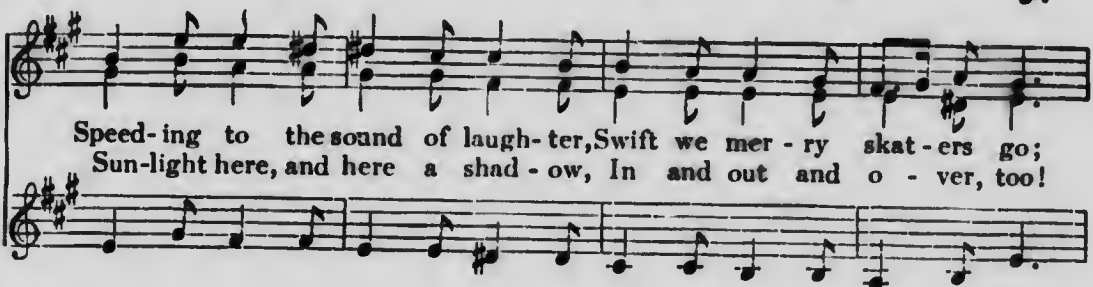
SKATING SONG

175

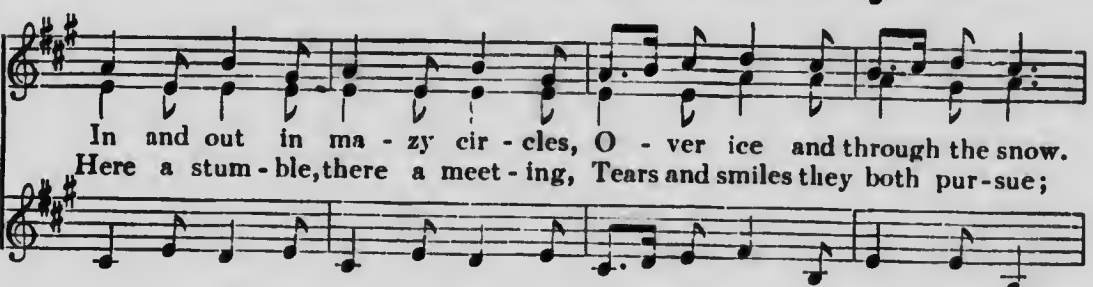
Allegretto



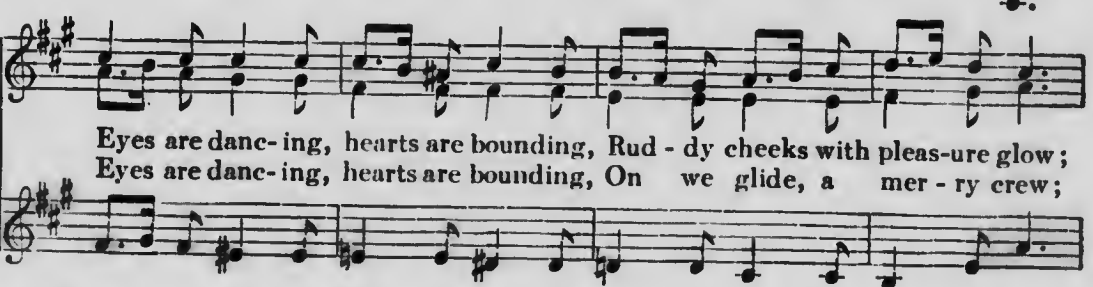
1. Glid - ing light - ly, glanc - ing bright - ly, Hith - er, thith - er, to and fro;
2. Cold de - fy - ing, wind out - fly - ing, On we glide, a - mer - ry crew;



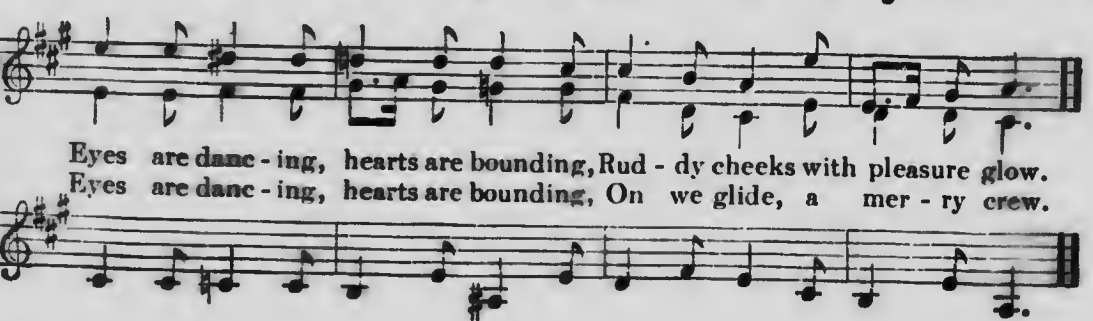
Speed - ing to the sound of laugh - ter, Swift we mer - ry skat - ers go;
Sun - light here, and here a shad - ow, In and out and o - ver, too!



In and out in ma - zy cir - cles, O - ver ice and through the snow.
Here a stum - ble, there a meet - ing, Tears and smiles they both pur - sue;

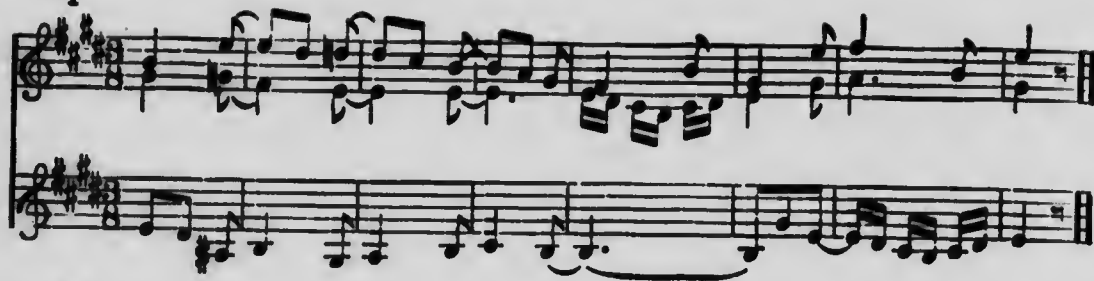


Eyes are danc - ing, hearts are bounding, Rud - dy cheeks with pleas - ure glow;
Eyes are danc - ing, hearts are bounding, On we glide, a mer - ry crew;



Eyes are danc - ing, hearts are bounding, Rud - dy cheeks with pleasure glow.
Eyes are danc - ing, hearts are bounding, On we glide, a mer - ry crew.

1



2



3



4

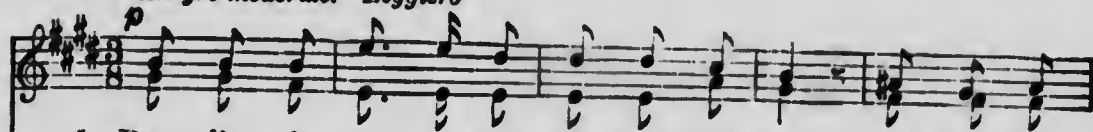


CALLING THE VIOLET

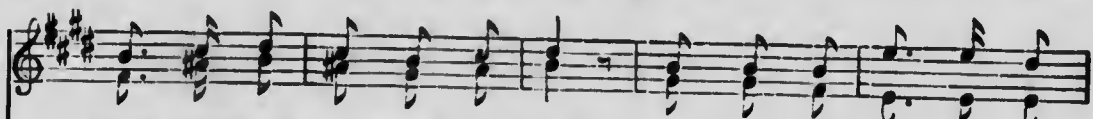
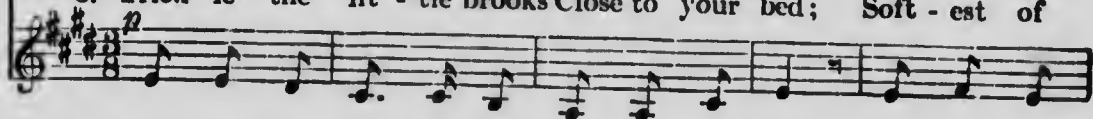
177

LUCY LARCOM -

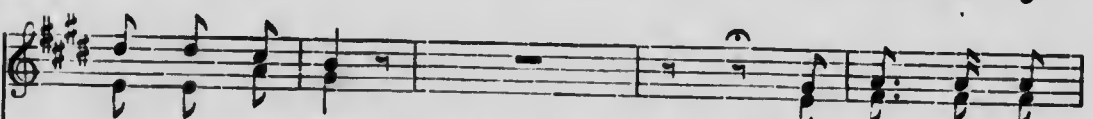
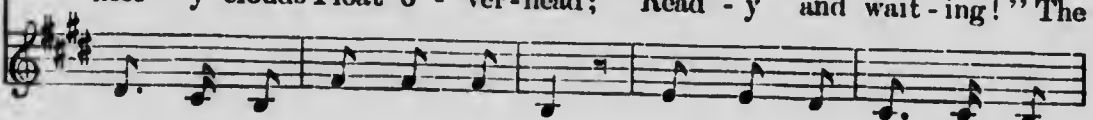
Allegro moderato. Leggiero



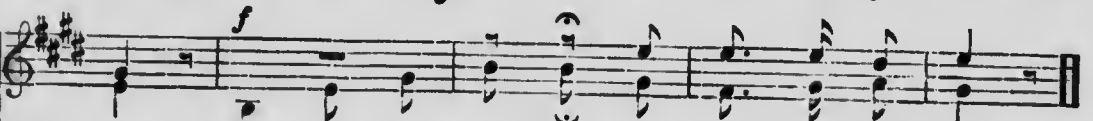
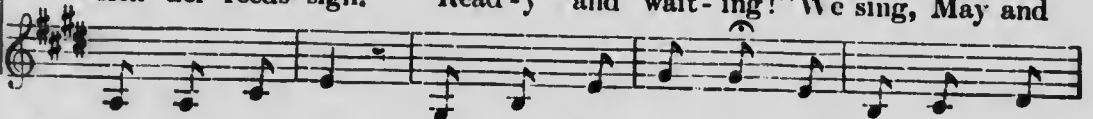
1. Dear lit - tle Vi - o - let, Don't be a - fraid! Lift your blue
2. Why do you shiv - er so, Vi - o - let sweet? Soft is the
3. Trick - le the lit - tle brooks Close to your bed; Soft - est of



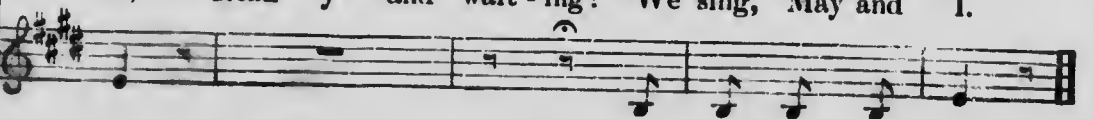
eyes From the rock's moss - y shade! All the birds call for you
mead - ow-grass Un - der my feet. Wrapped in your hood of green,
flec - y clouds Float o - ver-head; "Read - y and wait - ing!" The



Out of the sky: May is here, wait - ing, And here, too, am
Vi - o - let, why Peep from your earth-door So si - lent and
slen - der reeds sigh. "Read - y and wait - ing!" We sing, May and



I; May is here, wait - ing, And here too, am I
shy? Peep from your earth-door So si - lent and shy?
I; "Read - y and wait - ing!" We sing, May and I.

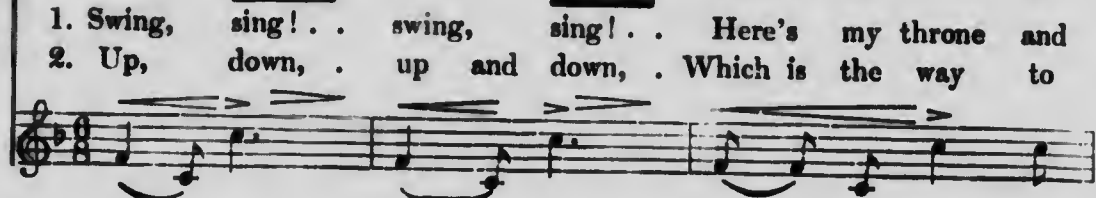


SWING SONG

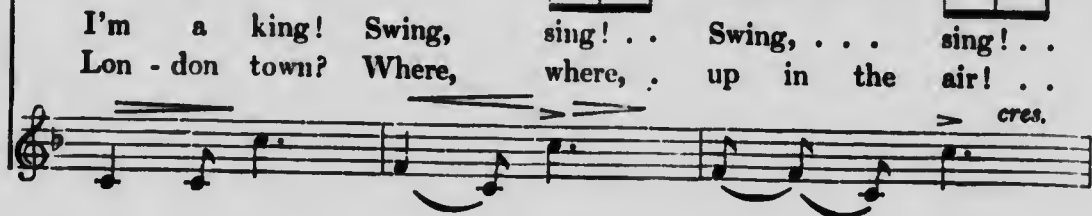
WILLIAM ALLINGHAM
Allegretto grazioso



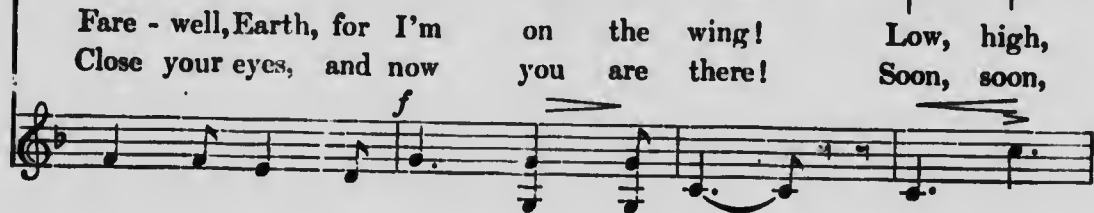
1. Swing, sing! . . swing, sing! . . Here's my throne and
2. Up, down, . up and down, . Which is the way to



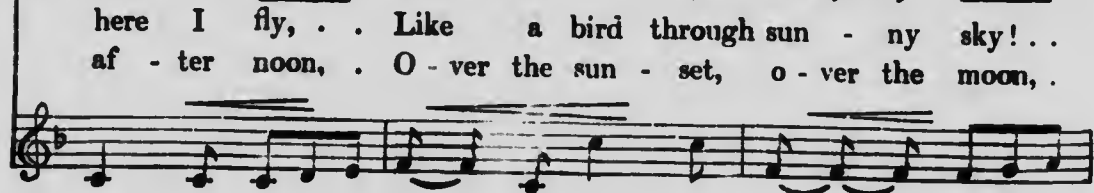

I'm a king! Swing, sing! . . Swing, . . . sing! . .
Lon - don town? Where, where, . up in the air! . .




Fare - well, Earth, for I'm on the wing! Low, high,
Close your eyes, and now you are there! Soon, soon,




here I fly, . . Like a bird through sun - ny sky! . .
af - ter noon, . O - ver the sun - set, o - ver the moon, .



Free, . . free, . . o - ver the lea! O - ver the moun-tain
Far, . . far, . . o - ver all bar, Sweep - ing on from

dim. *p* *p*
o - ver the sea! No, no! . . low, low! . .
star to . . . star!

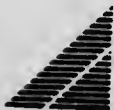
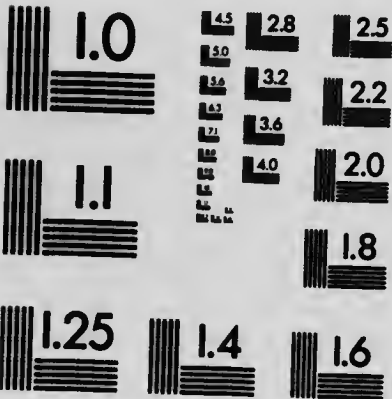
dim. *p* *p*
Sweep - ing dai - sies with my toe, Low, . . low!

dim. e rit. molto *pp*
to and fro, Slow, slow, slow, . . slow.
dim. e rit. molto *pp*



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

THE NIGHT IS CALM

p *Moderato*

The night is calm and cloud-less, And still as still can be,

p *Moderato*

cres - *cen* - *do*

And the stars come forth to lis - ten To the mu - sic of the sea,

cres - *cen* - *do*

dim.

To the mu - sic of the sea. They gath - er, and gath - er, and

dim. *piu mosso* *accel. e cres.*

and gath - er, and gath - er, and

gath - er, and gath - er, and gath - er, Un -

ff. *rit. f* *dim.*

til they crowd the sky, Un - til they crowd the sky, And

ff. *rit. f* *dim.*

*Lento**rit.**pp*

lis - ten in breath-less si - lence To the sol - emn lit - a - ny.

*rit.**pp*

1

be,

sea,

and

Un -

And

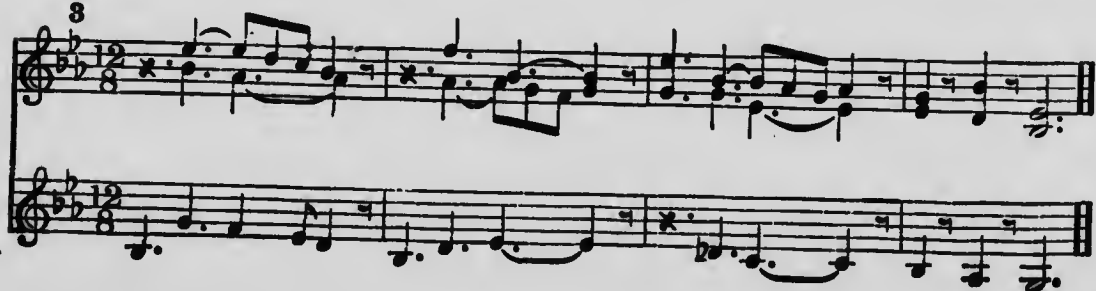
1



2



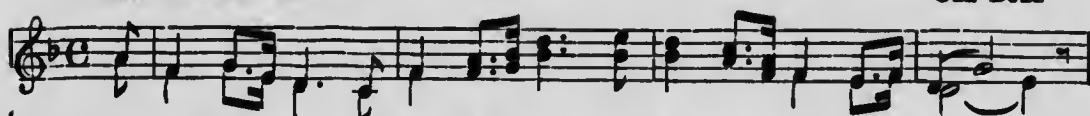
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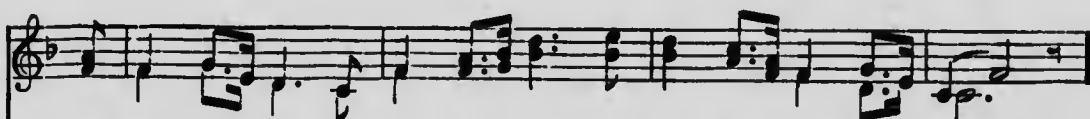
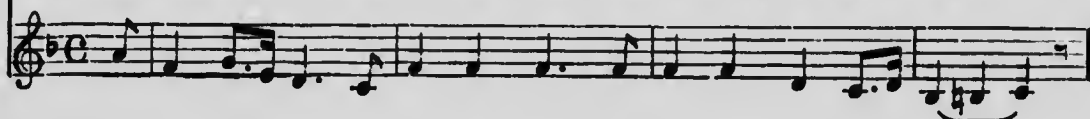
THE OTHER WORLD

HARRIET BEECHER STOWE

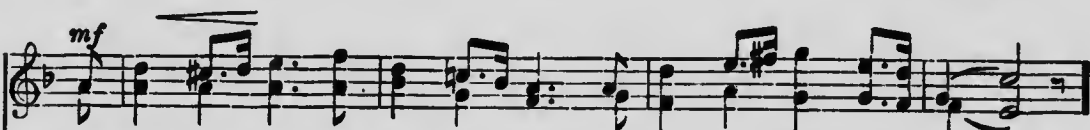
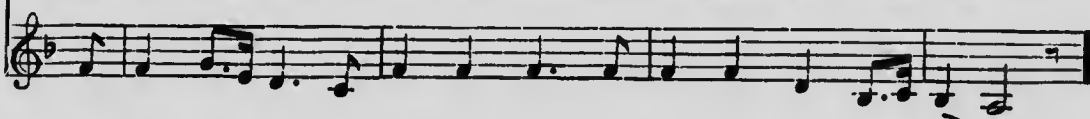
OLE BULL



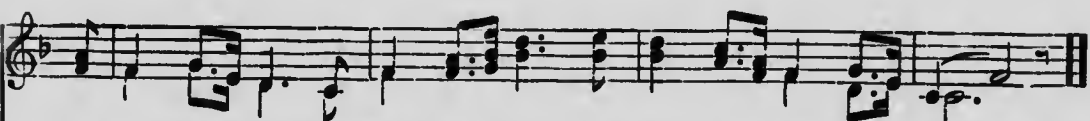
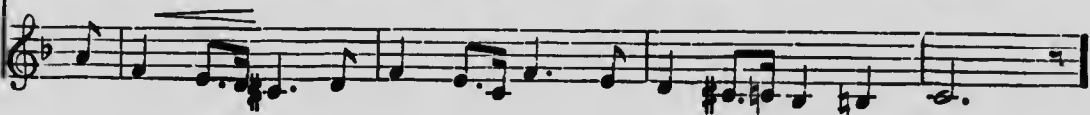
1. It lies a-round us like a cloud, The world we do not see;
2. Sweet hearts a-round us throb and beat, Sweet helping hands are stirred,



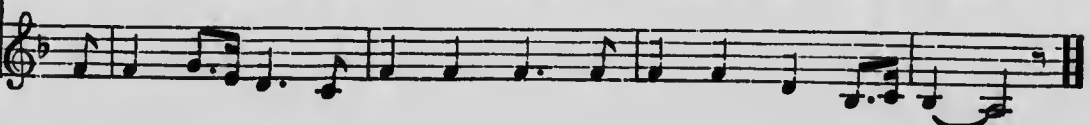
And yet the clos-ing of an eye May bring us there to be.
And pal - pi - tates the veil be-tween, With breathing al - most heard.



Its gen - tle breez - es fan our cheeks A-mid our world-ly cares;
Sweet souls a - round us! watch us still, Press near-er to our side;



Its gen - tle voic - es whis - per love, And min - gle with our pray'rs.
In - to our tho'ts, in - to our prayers With gentle help - ing glide.



THE DAFFODILS

Wordsworth.

E. Hermes.

1. I wan-dered lone - ly as a cloud That floats on high, o'er vales and
 2. Con - tin - uous as the stars that shine And twin - kle on the milk - y
 3. The waves be - side them danced, but they Out - d id the spark - ling waves in
 4. For oft, when on my couch I lie, In va - cant, but in pen - sive

hills, When all at once I saw a crowd, A host of gold - en daf - fo - dils; Be -
 way, They stretched in nev - er - end - ing line, A - long the mar - gin of the bay: Ten
 glee: A bod - y could not but be gay In such a jo - cund com - pa - ny. I
 mood, They flash up - on that in - ward eye Which is the bliss of sol - i - tude. And

side the lake, be - neath the trees, Flutt'ring and dancing in the breeze. O daf - fo -
 thou - sand saw I at a glance, Toss - ing their heads in spright - ly dance. O daf - fo -
 gaz - ed, and gaz - ed, but lit - tle tho't What wealth the show to me had brought. O daf - fo -
 then my heart with pleasure fills And dan - ces with the daf - fo - dils. O daf - fo -

dils, O daf - fo - dils A host of gold - en daf - fo - dils. O

O daf - fo -

pp *f* *pp*
 daf - fo - dila, O daf - fo - dila, A host of gold - en daf - fo - dila.
pp *mf* *f* *pp*
 O daf - fo - dila, A host of gold - en,

Theme from BEETHOVEN's Third Symphony

1
 Musical score for the Theme from Beethoven's Third Symphony, measures 1 through 12. The score is written for two staves in G major (one sharp) and 2/4 time. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. The first measure is marked with a '1' above the staff.

BUGLE SONG

ALFRED TENNYSON

FRANK ABT

Allegretto

The splen - dor falls on
O hark! O hear! how

1. The splen - dor falls on cas - tle walls,
2. O hark! O hear! how thin and clear,

cas - tle walls,
thin and clear!

1. The splen - dor falls on
2. O hark! O hear! how

And snow - y sum - mits old in sto - ry, sum - mits old in
And thin - ner, clear - er, far - ther go - ing, clear - er, far - ther

cas - tle walls,
thin and clear!

poco rit.

sto - ry; The long light shakes the lakes, The wild cat - 'ract leaps in
go - ing! O sweet and far fr and scaur The horns of Elf - land

poco rit.

f a tempo

glo - ry. Blow, bu - gle, blow, blow, Set the wild ech - oes
blow - ing. Blow, let us hear, hear, Hear pur - ple glens re -

f

blow,
hear,
blow,
hear,

blow, blow, blow, blow,

fly - ing, blow, . . . blow, blow, . . . blow, blow, An - swer, ech - oes
ply - ing,

blow, blow, blow, blow,

p dy - ing, blow, blow, blow, blow, . . . An - swer, ech - oes dy - ing. *rit.*

p blow, . . . blow, blow, . . . blow, blow. *rit.*

PRETTY VILLAGE MAIDEN

Faust was produced in 1859

From Gounod's "Faust"

Allegretto

dim.

Ah!

PIANO

{ Pret - ty vil - lage maid - en, Where - fore dream - ing still? . }

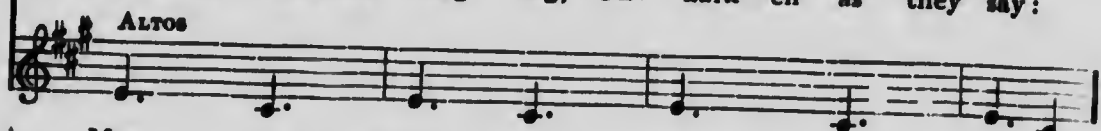
{ Day with ros - es lad - en, Com - eth o'er the hill. . }

PIANO

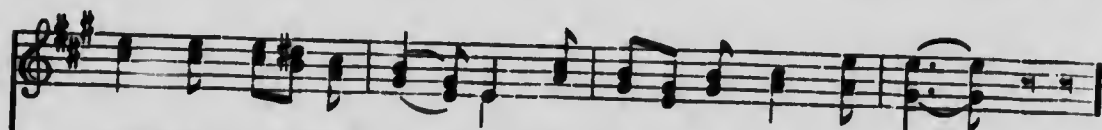


Mer - ry birds are sing - ing, Oh! hark - en as they say:

ALTOS



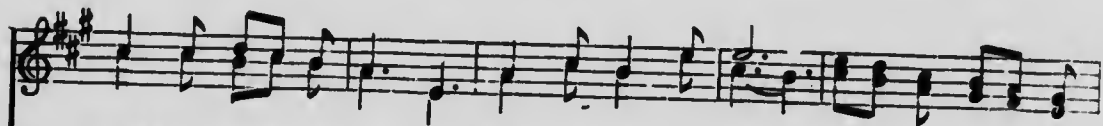
Mer - ry birds are sing - ing, sing - ing,



Thro' the mead-ows ring - ing, "The har - vest is so gay."



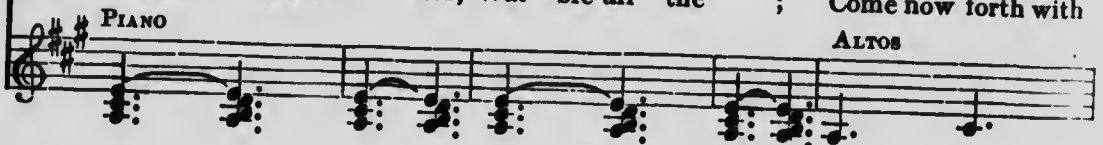
Thro' the mead - ows ring - ing, ring - ing.



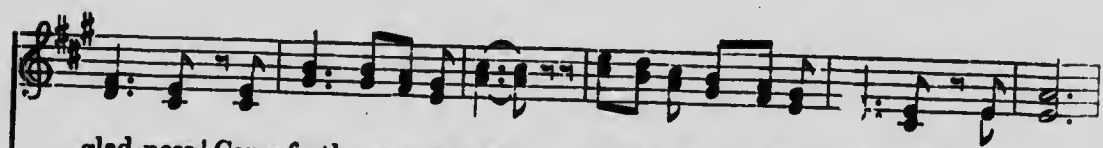
Brooks, of bees and fl - ers, War - ble all the ; Come now forth with

PIANO

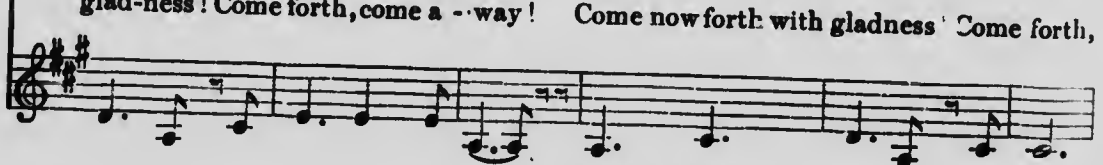
ALTOS



Come with



glad-ness! Come forth, come a - - way! Come now forth with gladness! Come forth,



Come with

PIANO. ONE VOICE.
 come a - way. *p* The sun is

PIANO.

high o'er field and moun-tain, At dawn's first ray the ear-ly swal -

low . . . Went up where eye can nev-er fol - low, Yon-der in the

az - ure far a - way. . . . The sky is blue, . . the fields are

gold - en, The sun is high o'er field and moun - tain .

The sky is blue, . the fields are gold - en, Re - joice and

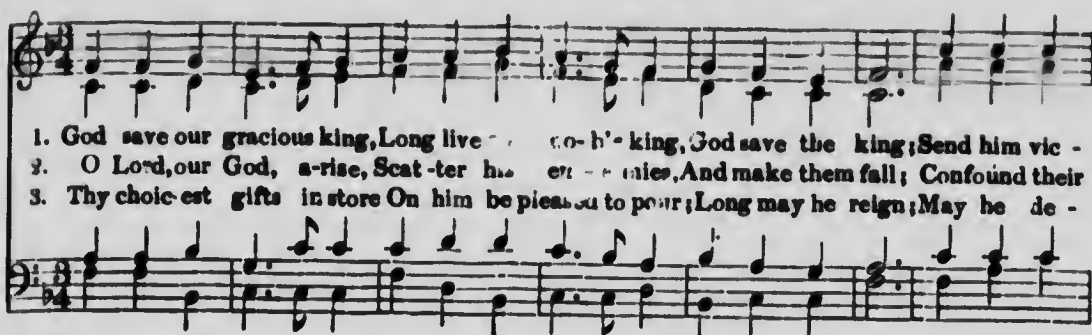
sing, Re - joice and sing, Re - joice and sing. . . .

This system contains the first two staves of a musical score. The top staff is a vocal melody in G major (one sharp) and 4/4 time. The bottom staff is a piano accompaniment consisting of chords. The lyrics are: "The sky is blue, . the fields are gold - en, Re - joice and sing, Re - joice and sing, Re - joice and sing. . . ."

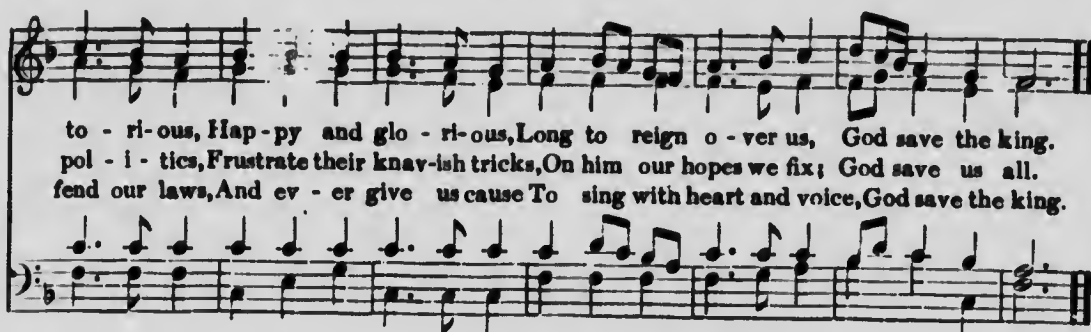
1

This system contains the next four staves of the musical score. The top staff is a vocal melody in B-flat major (two flats) and 4/4 time. The bottom staff is a piano accompaniment consisting of chords. A first ending bracket labeled "1" spans the first two staves of this system. The system concludes with two more staves of piano accompaniment.

GOD SAVE THE KING



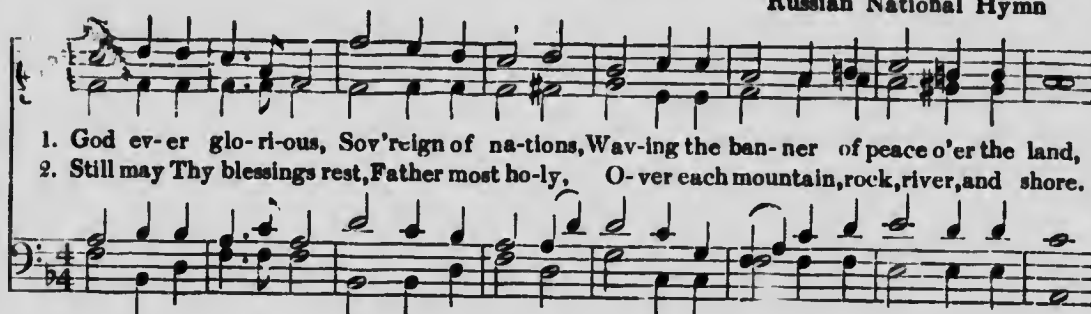
1. God save our gracious king, Long live our godly king, God save the king; Send him vic -
 2. O Lord, our God, a-rise, Scat-ter his ene-mies, And make them fall; Confound their
 3. Thy choic-est gifts in store On him be pleased to pour; Long may he reign; May he de -



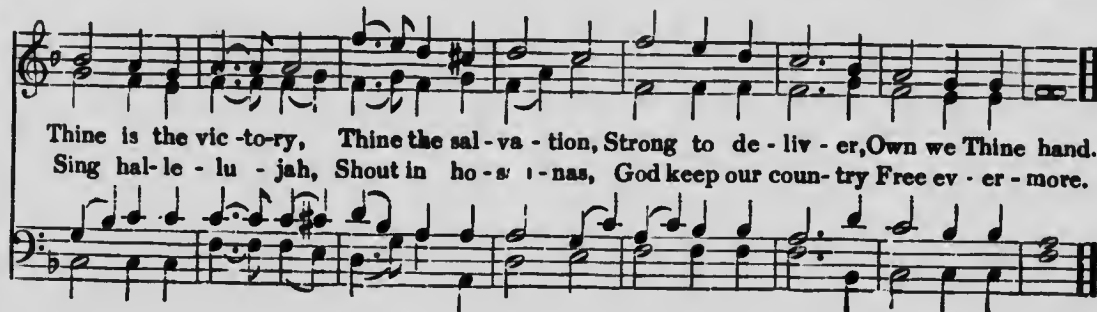
to - ri-ous, Hap-py and glo - ri-ous, Long to reign o - ver us, God save the king.
 pol - i - tics, Frustrate their knav-ish tricks, On him our hopes we fix; God save us all.
 fend our laws, And ev - er give us cause To sing with heart and voice, God save the king.

GOD EVER GLORIOUS

Russian National Hymn



1. God ev-er glo-ri-ous, Sov'reign of na-tions, Wav-ing the ban-ner of peace o'er the land,
 2. Still may Thy blessings rest, Father most ho-ly, O-ver each mountain, rock, river, and shore.



Thine is the vic-to-ry, Thine the sal-va-tion, Strong to de-liv-er, Own we Thine hand.
 Sing hal-le-lu-jah, Shout in ho-si-nas, God keep our coun-try Free ev-er-more.

COME, BUY

PHILIP BOURKE MARSTON

FRIEDBERG

1. "Who will buy my ro - ses, Ro - ses red and white,
 2. "Who will buy my gold grass, Feath'ry, sweet and tall,
 3. "Who will buy my vio - lets, Fresh from warm, wet earth?"

Who will buy,
 1. For a man's de - light?
 Sweet - est of all po - sies For a man's de - light?
 Buy, ere the summer pass, Sweet - est thing of all?
 He who stops to buy them Gets his mon - ey's worth.

Who'll buy my ro - ses? Who'll buy my ro - ses?
 Who'll buy my gold grass? Who'll buy my gold grass?
 Who'll buy my vio - lets? Who'll buy my vio - lets?
 Who, O who will buy? Who, O who will buy?

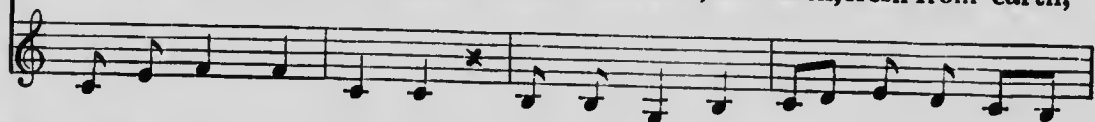
Who will buy my ro - ses, Ro - ses red and white, Who will buy?
 Who will buy my gold grass, Gold grass sweet and tall, Who will buy?
 Who will buy my vio - lets, Vio - lets fresh from earth, Who will buy?
 Who will buy? Who, O who will buy, . . .



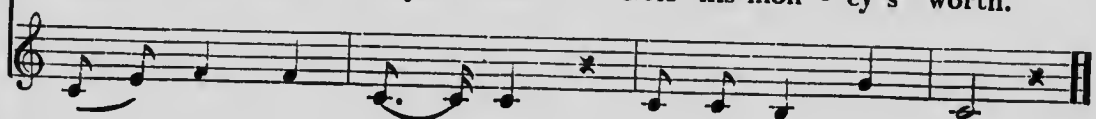
Who will buy? Who'll buy ro - ses red and white?"
 Who will buy? Who'll buy gold grass sweet and tall?"
 Who will buy? Who'll buy vio - lets fresh from earth?"



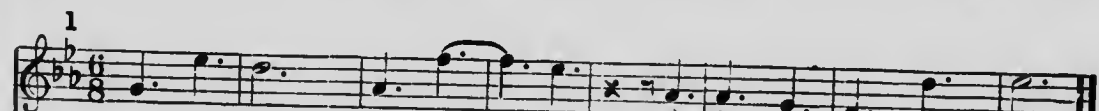
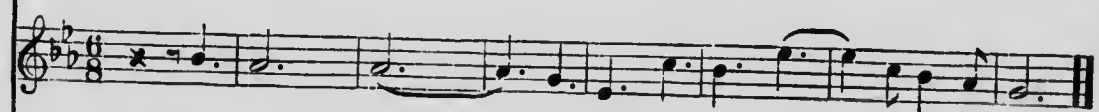

"I will buy your ro - ses, Ro - ses red and white, red and white,
 "I will buy your gold grass Feath-'ry, sweet and tall, sweet and tall;
 "I will buy your vio - lets Fresh from warm, wet earth, fresh from earth,




Sweet-est of all po - sies For a man's de - light."
 Buy, ere the sum - mer pass, Sweet-est thing of all."
 Since he who buys them Gets his mon - ey's worth."



1


THE WORLD'S WANDERER

PERCY BYSSHE SHELLEY

F. MENDELSSOHN

mp

1. Tell me, thou star, whose wings of light Speed thee in thy
2. Wea - ry . . wind, who wan - der - est Like the world's re -

mp

fi - ery flight, In what cav - ern of the night Will thy pin - ions
ject - ed guest, Hast thou still some se - cret nest On the tree or

mf

close now? Tell me, moon, thou pale and gray
bil - low? Tell me, thou star, whose wings of light

mf

mp

Pil - grim of heav - en's home - less way, In what depth of night or day
Speed thee in thy fi - ery flight, In what cav - ern of the night

mp

Seek - est thou re - pose now, Seek-est thou re - pose now?
Will thy pin-ions close now, Will thy pin - ions close now?

mf
In what depth, In what depth Seek - est thou re - pose now?
mf

1
In what depth, In what depth Seek - est thou re - pose now?

2
In what depth, In what depth Seek - est thou re - pose now?

In what depth, In what depth Seek - est thou re - pose now?

DU BIST WIE EINE BLUME

(UNISON OR THREE VOICES)

HEINE

LISST

p

Du bist wie ei-ne Blu - me, so hold und schon und rein;
 Thou'rt like a ten-der flow - er, So pure, so fair to see;

p

Ich schau'dich an, und Weh - mut schleicht mir ins Herz hin-ein.
 I . look on thee, and long - ing Comes o'er my heart for thee.

cres.

Mir ist, als ob ich die Hän - de aufs Haupt dir
 I would that my hands on thy fore - head Might lie in

rit.

le - gen sollt', be - tend dass Gott dich er
 si - lent prayer; That God may for - ev - er

stacc. *dim.*

hal - te so rein und schon . . und hold.
 Keep thee so sweet, so pure, . . so fair.

pp

SOFTLY SIGHS THE VOICE OF EVENING

"Der Freischütz." VON WEBER

1. Soft - ly sighs the voice of eve - ning, Steal - ing
 2. Through the dark blue vault of e - ther, Si - lence

through yon wil - low grove: While the stars, like guard - ian
 reigns with sooth - ing power; But a storm o'er yon - der

watch, their night - ly
 dark - ly brood - ing

spir - its, Set . . their watch, their watch a - bove.
 moun - tain, Dark - ly seems, it seems to lower.

1



2

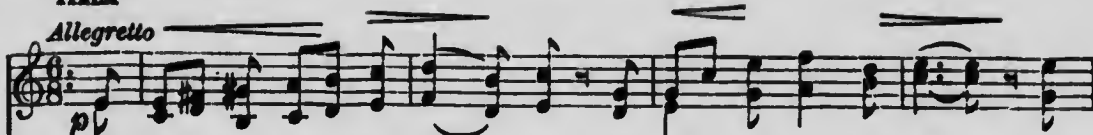


ON THE SEA

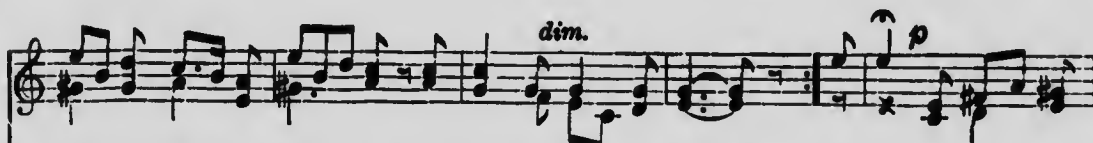
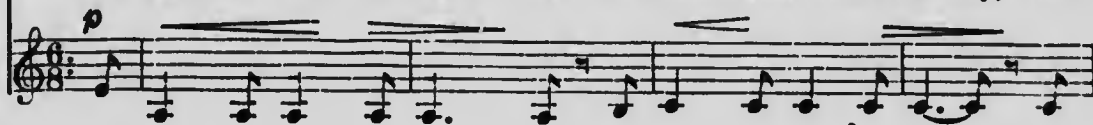
199

HALM

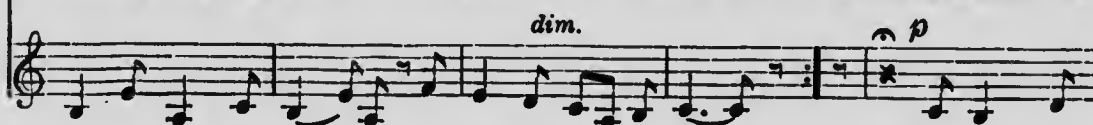
Allegretto



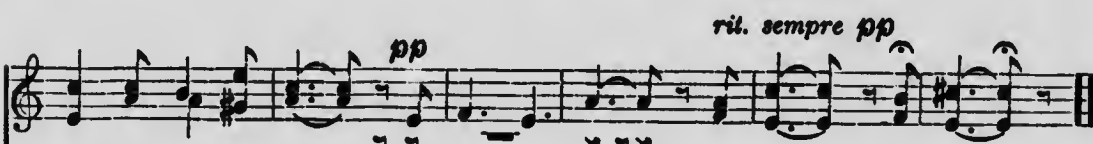
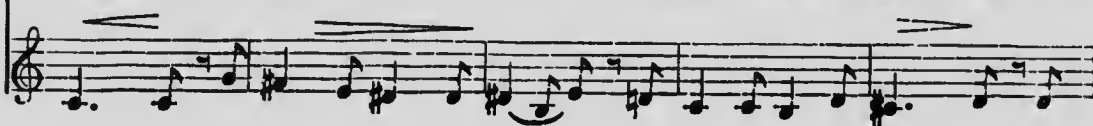
1. When night broods o'er the wa - ter, Her bed the Nix - ie makes, On
2. For light a - mid the dark - ness The moonbeams round her creep, And



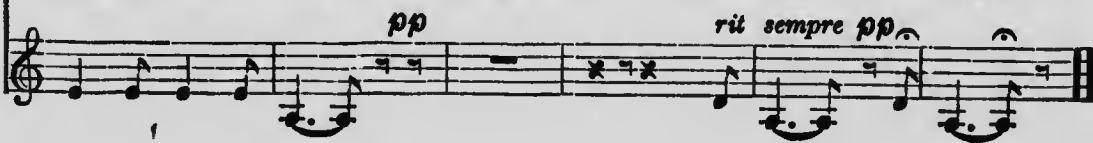
em'rald waves re - clin - ing, And mist for cov'ring takes.
evening bells ring soft - ly The wea - ry one to sleep. 3. And hark, what slumb'rous



mu - sic The rip - ples too in - dite, . . As thro' the sedges glid - ing, They



whis - per low, Good - night! They whis - per low, Good - night! Good - night!



THE BROOKLET

MÜLLER
Allegretto

1. I heard a brook let mur-mur A-down its rock-y height, I a-
 2. To fol-low ev-er on-ward; And still the brook-let near, While
 3. Yet why speak I of sing-ing, That can-not sing-ing be, Un-

(1) (2) (3) (4)

to the val-ley flow-ing, So won-drous fresh and bright, So
 bright-er gleam its wa-ters, More bright and yet more clear, More
 less it is the voic-es Of Nix-ies in their glee, Of

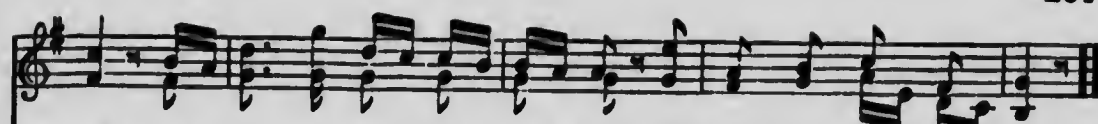
(5) (6) (7) (8)

won-drous fresh and bright. I know not how it hap-pened, Or who the
 bright and yet more clear. O tell me, brooklet, whither Thou lur-est
 Nix-ies in their glee! But let them sing for-ev-er, And gai-ly

(9) *cres.* (10) (11) (12) (13)

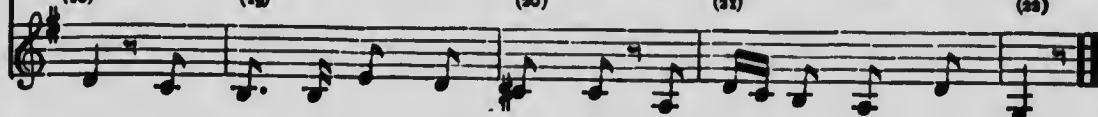
im-pulse gave, But I to fol-low downward, Must take my walk-ing
 me to-day? Thou hast with thy sweet singing En-ticed my soul a-
 wan-der by, If but the mill-wheels glit-ter In ev-'ry clear brook

(14) (15) (16) (17)



stave! But I to fol - low downward, Must take my walk - ing stave!
 way, Thou hast with thy sweet sing - ing En - ticed my soul a - way.
 nigh, If but the mill - wheels glit - ter In ev - 'ry clear brook nigh.

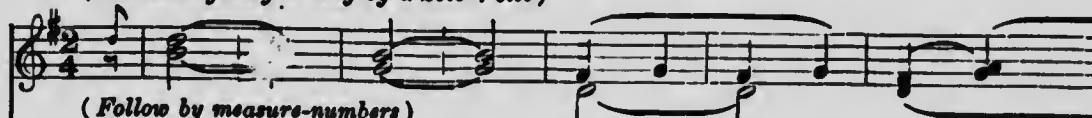
(18) (19) (20) (21) (22)



THE BROOKLET

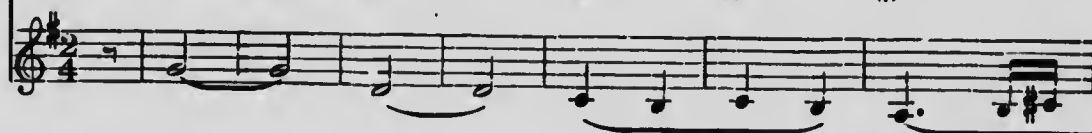
HUMMING ACCOMPANIMENT

(The melody only is sung by a Solo Voice)

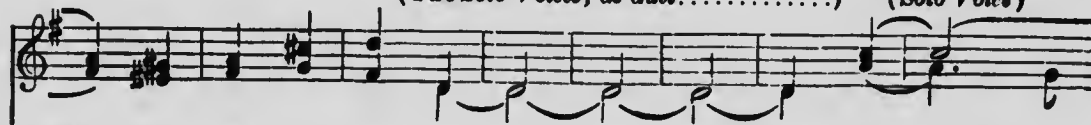


(Follow by measure-numbers)

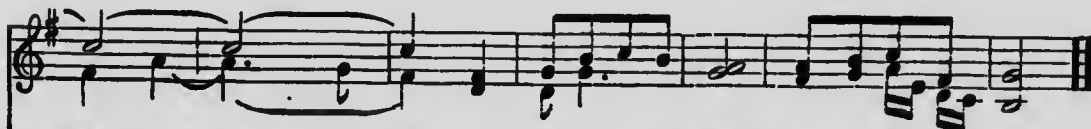
(1) (2) (3) (4) (5) (6) (7)



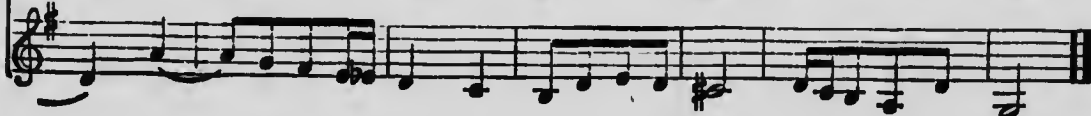
(Two Solo Voices, as duet.....) (Solo Voices)



(8) (9) (10) (11) (12) (13) (14) (15)



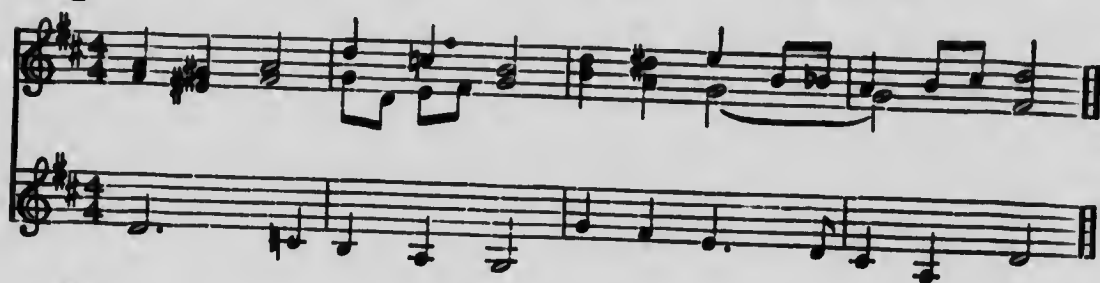
(16) (17) (18) (19) (20) (21) (22)



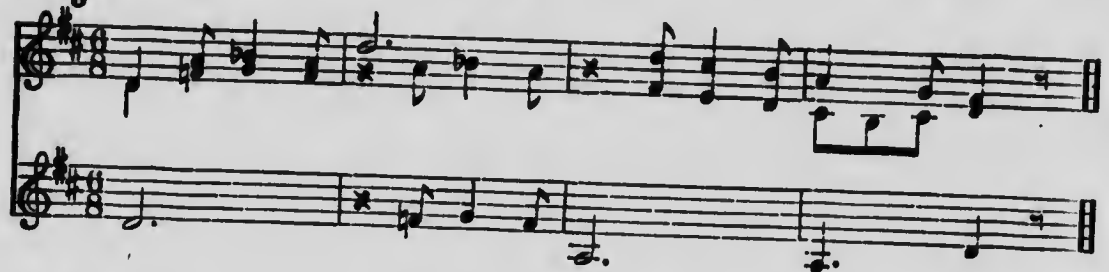
1



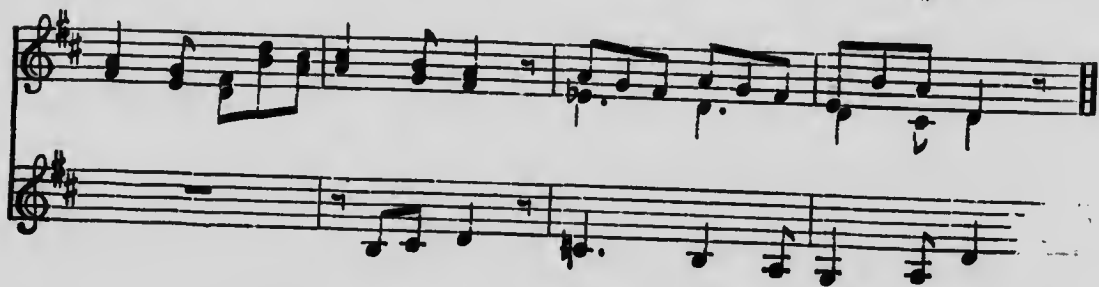
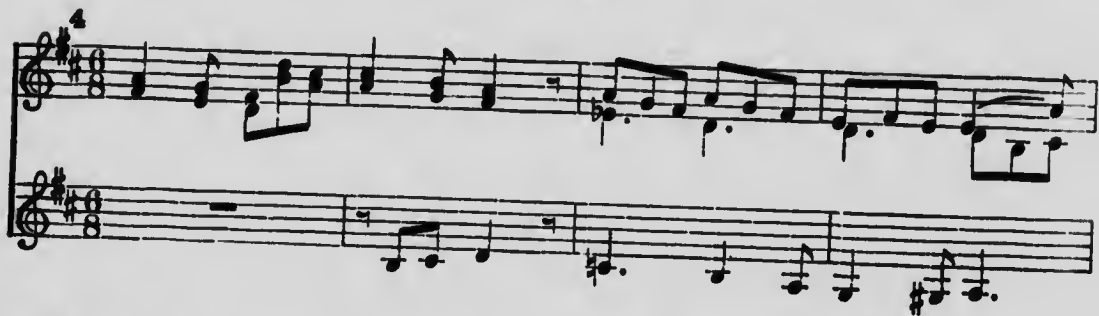
2



3



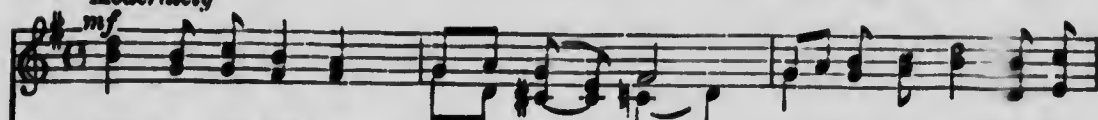
4



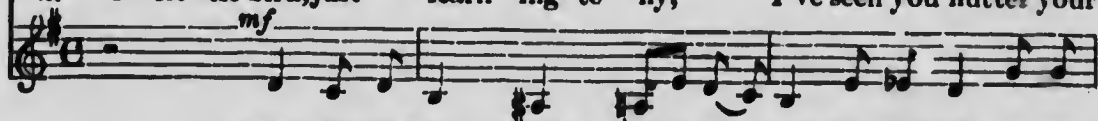
KINSHIP

KATE WHITING PATCH
Modérately

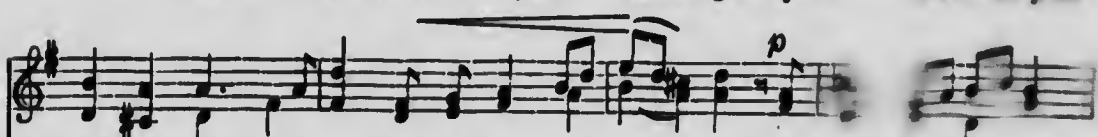
CHARLES FONTENY M. MEY



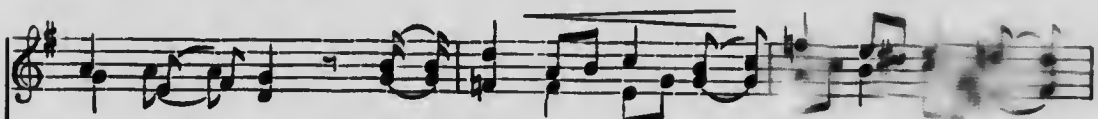
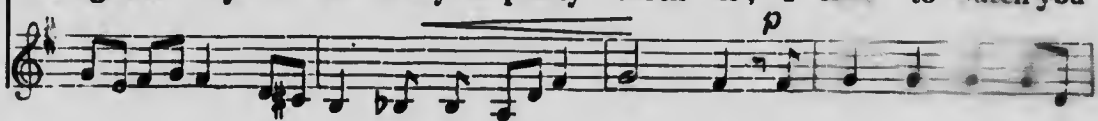
1. Dear lit - tle flow'r with gold - en head, Growing so tall in my
2. O lit - tle bird, just learn - ing to fly, I've seen you flutter your



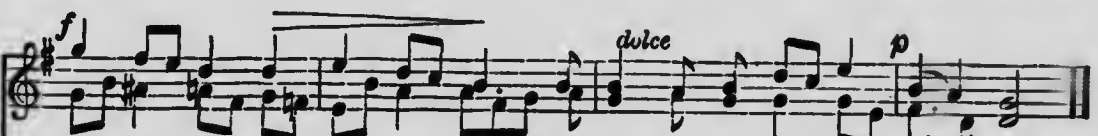
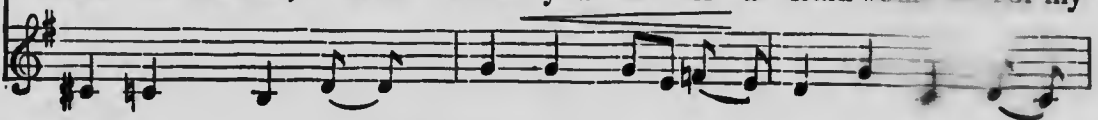
1. Dear lit - tle flow'r with gold - en head, Gr - ow - ing tall in my
2. O lit - tle bird, just learn - ing to fly, I've seen you flutter your



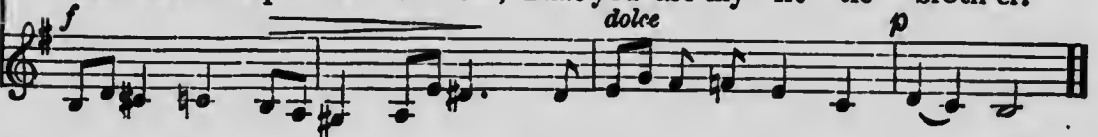
gar - den bed, Far sweet - er than an - y oth - er: The same sun shines on
wings and try To fol - low your pretty moth - er; I love to watch you



you and me, The same stars burn for us both to see, And
there in the tree, And I know you nev - er a - fraid would be For my

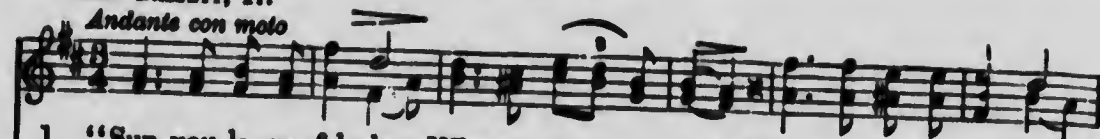


I am sure as I can be, That you are my lit - tle broth - er.
heart has whis - per'd all to me, That you are my lit - tle broth - er.

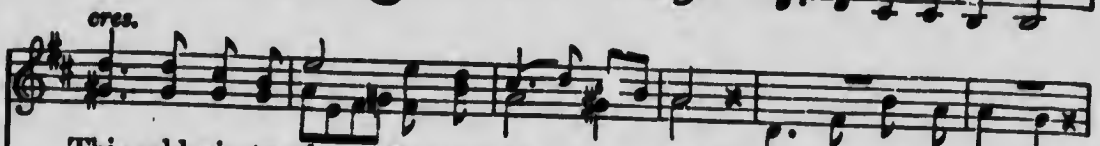
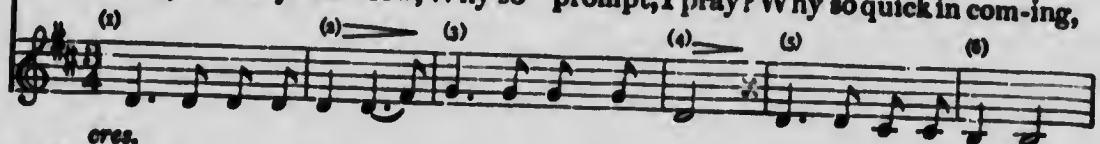


THE SUN

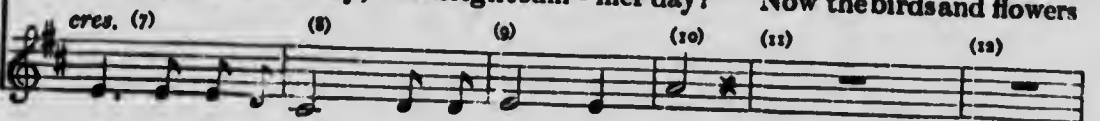
JEAN BASSETT, Ty.
Andante con moto



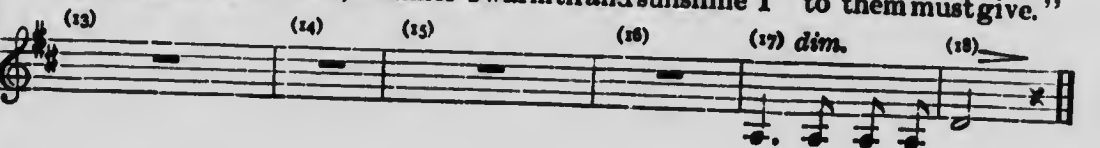
1. "Sun, you la-zy fel-low, Why so late, I pray? Why so long a-com-ing,
2. "Sun, you bus-y fel-low, Why so prompt, I pray? Why so quick in com-ing,



This cold win-ter day, This cold win-ter day?" "In the dark I lin-ger,
This bright summer day, This bright sum-mer day?" "Now the birds and flowers



Fear-ing lest I keep Birds and tender flow-ers From their winter's sleep."
Have their lives to live; Summer's warmth and sunshine I to them must give."



THE SUN

HUMMING ACCOMPANIMENT

(Two Solo Voices, as duet)
 (1) (2) (3) (4) (5) (6) (7) (8)
 (Follow by measure-numbers)

(9) (10) (11) (12) (13) (14) (15) (16) (17) (18)
 (Second Voice only.....) (Two Voices)

1

A MYTH

CHARLES KINGSLEY

W. TSCHIRSCH

Allegro

1, 2. A - float - ing, a - float - ing A - cross the sleep - ing sea, . All

f *p*

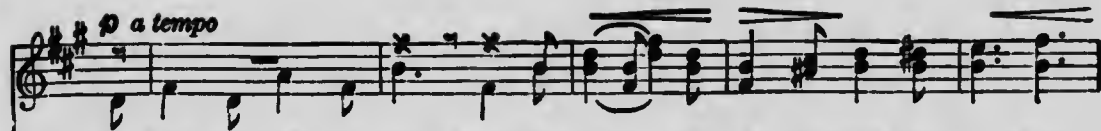
night I heard a sing - ing bird Up - on the top - most tree. 1. "O,
2. "O,

mf *mf*

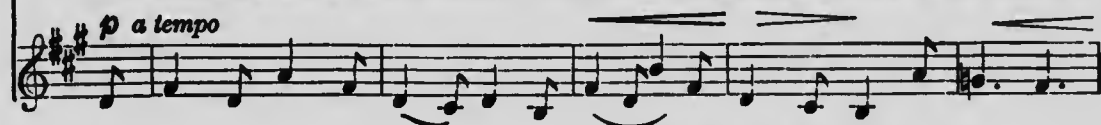
came you from the isles of Greece Or from the banks of Seine? Or
sing and wake the dawn - ing! O whis - tle for the wind! The

off some trees in for - ests free That fringe the west - ern main?"
night is long, the cur - rent strong, My boat it lags be - hind."

ff rit. *ff rit.*



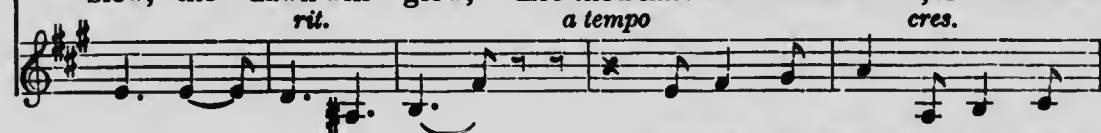
"I came not off the old world, Nor yet . from off the new, But I am
 "The current sweeps the old world, The cur - rent sweeps the new; The wind will



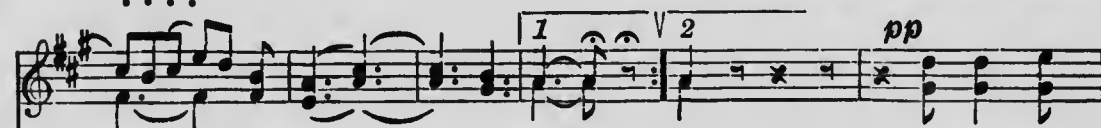
That sing, that sing
 Ere thou hast sailed,



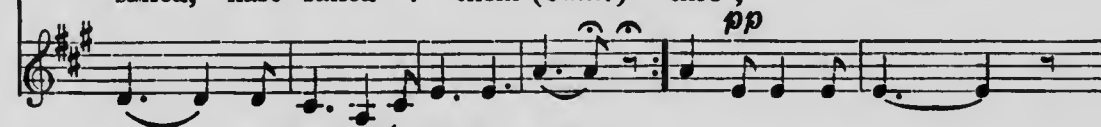
one of the birds of God That sing the whole night thro', that sing, that
 blow, the dawn will glow, Ere thou hast sail'd them thro', ere thou hast



That sing the whole night thro', that
 Ere thou hast sail'd them thro', hast



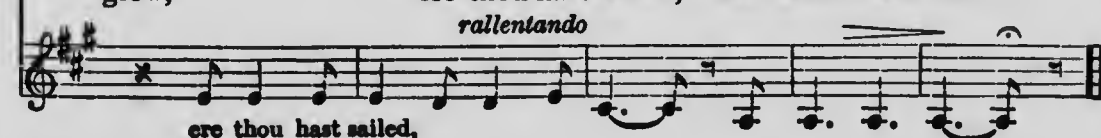
sing . the whole . night thro'." the dawn will
 sailed, hast sailed . them (Omit.) thro',



sing . . the whole night, whole night thro'.
 sailed, . ere thou hast sailed them (Omit.) thro', The wind will blow, . .



glow, ere thou hast sailed, hast sailed them thro'!"



ere thou hast sailed,

SWALLOW SONG

ANNA BOYNTON AVERILL

p *Grazioso*

O, to feel the wild thrill of the swal-low, The won-der of the

wing! On the soft blue bil-lows of air to fol-low The

summer, and joy to bring! To drink blue air and to feel it

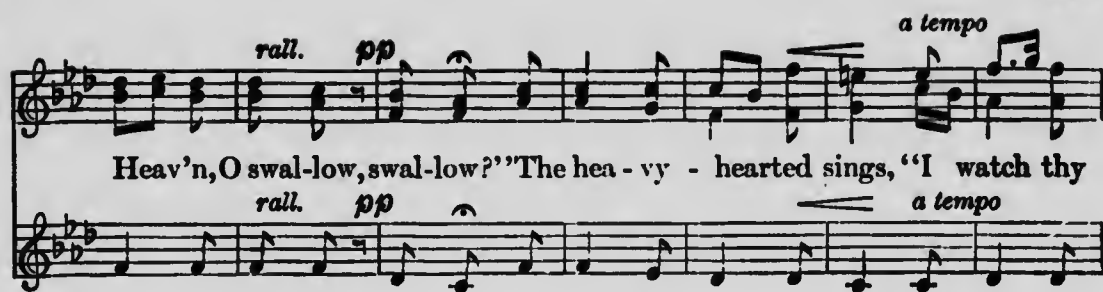
flowing Thro' ev-'ry dain-ty plume; Up-lift-ing, pil-low-ing,

bearing, blowing, And the earth be-low in bloom. "Is it far to

rall. pp *a tempo*

Heav'n, O swal-low, swal-low?" The hea - vy - hearted sings, "I watch thy

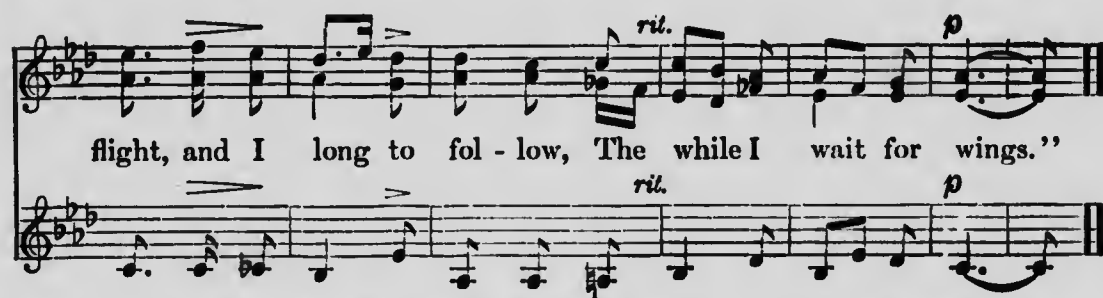
rall. pp *a tempo*



ril. p

flight, and I long to fol - low, The while I wait for wings."

ril. p



1

staccato *legato*

legato



TO-DAY

THOMAS CARLYLE

BRUNO OSCAR KLEIN

Andante cantabile

Here hath been dawn - ing An - oth - er blue day: Think, wilt thou

Here

let it Slip use - less a - way? Out of e - ter - ni - ty This

new day is born; In - to E - ter - ni - ty At night doth re - turn.

Be - hold it a - fore - time No eyes ev - er did: So soo for -

ev - er From all eyes is hid. Here hath been dawn - ing An -

Tempo primo

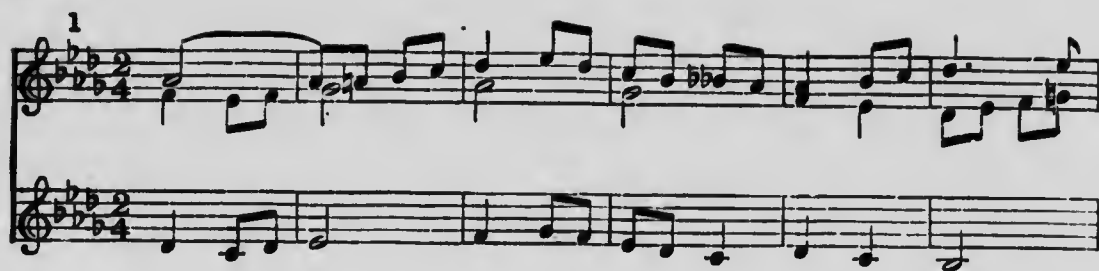
ritardando *lento*

oth - er blue day: Think, wilt thou let it Slip use - less a - way?

ritardando *lento*

1

2

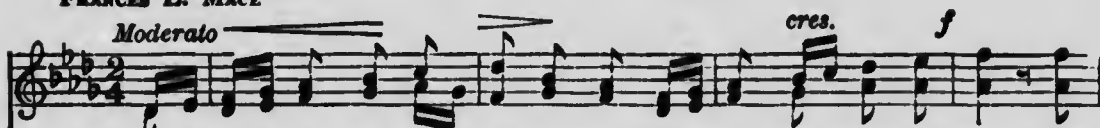


LOOK OFTEN AT THE SKY

213

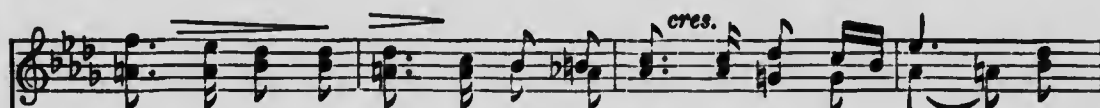
FRANCES L. MACE

Moderato



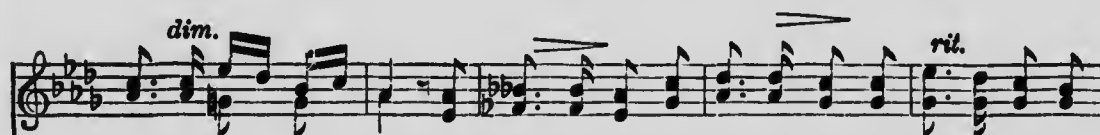
1. Look oft - en at the sky, be-loved, Look up - ward and a - way; The

2. The eyes grow dim if earthward bent, The heart grows dull and cold; O

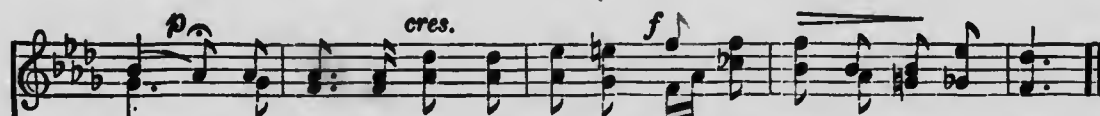
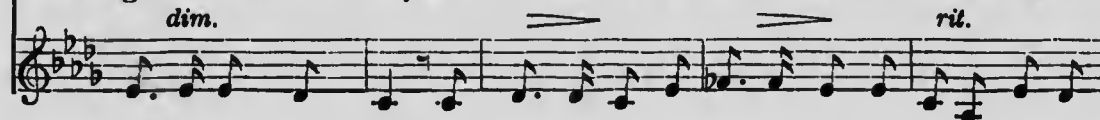


light of hope with - in thy heart Shall deep-en day by day, Shall

lift thine heart and lift thine eyes, The beaming heavens be - hold! The

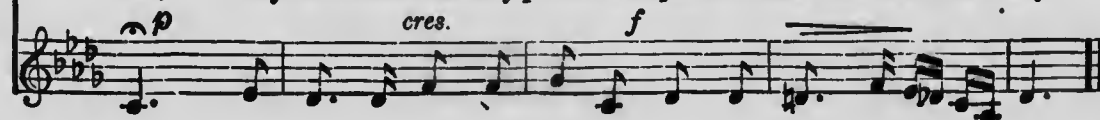


deep-en day by day, If oft - en from thy weary work, Thy sorrows or thy
beaming heavens behold! They are God's scroll all written o'er With words that cannot



care, Thine eyes are lift - ed rev-'rent - ly To Heav'n's serener air.

die, Beyond them lies thy prom-ised peace. Look often at the sky.



I REMEMBER

HENRY WADSWORTH LONGFELLOW

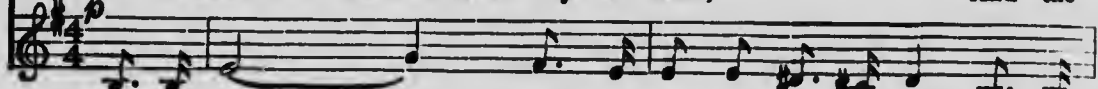
HORATIO PARKER

Rather slowly

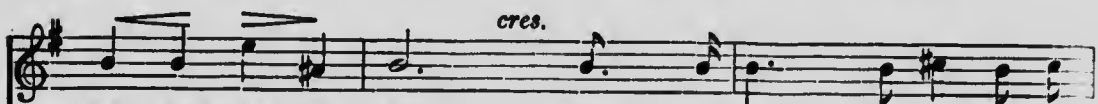
1. I re-mem - ber the black wharves . . and the slips, And the
 2. I re-mem - ber the bul - warks . . by the shore, And the



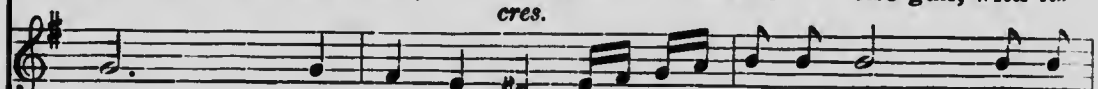
1. I re-mem - ber the black wharves and the slips, And the
 2. I re-mem - ber the bul-warks by the shore, And the



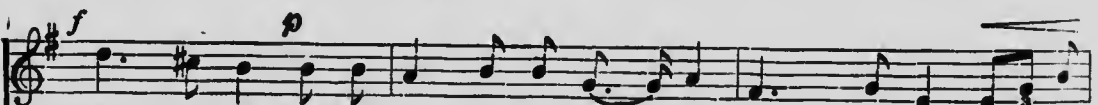
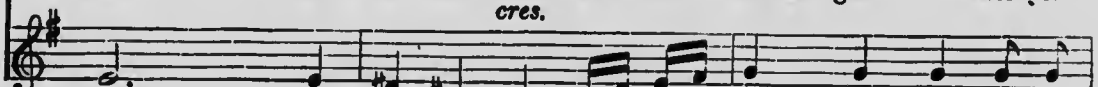
1. I re - mem - - - ber the black wharves and the slips,
 2. I re - mem - - - ber the bul-warks by the shore,



- sea - tides toss - ing free; And the Span - ish sail - ors with
 fort up - on the hill; And the sun - rise-gun, with its



- sea - - tides toss - ing free; And the Span-ish sail - ors with
 fort up - on the hill; And the sun-rise-gun with its



- beard - ed lips, And the beau - ty and mys - ter - y of the ships, And the
 hol - low roar, And the drum-beat re - peat - ed o'er and o'er, And the



- beard - ed lips, And the beau - ty and mys - ter - y . . of the ships, And the
 hol - low roar, And the drum - beat re - peat - ed . . o'er and o'er, And the



mag - ic of the sea. And the voice . . of that
 bu - gle wild and shrill. And the mu - sic of that

mag - ic of the sea. And the voice of that way-ward
 bu - gle wild and shrill. And the mu - sic of that old, old

And the mag - ic of the sea.
 And the bu - gle wild and shrill.

way - ward song Is sing - ing and say - ing still: "A
 old, old song—It throbs in my mem-'ry still: "A

song Is sing - - ing and say - ing still: "A
 song— It throbs . . in my mem - 'ry still: "A

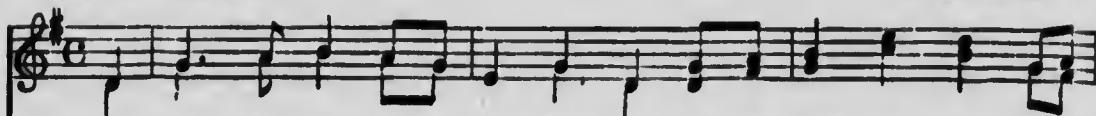
boy's will is the wind's will, And the tho'ts of youth are long, long tho'ts."

boy's . . will is the wind's will, And the tho'ts of youth are long, long tho'ts."

LORD ULLIN'S DAUGHTER

THOMAS CAMPBELL

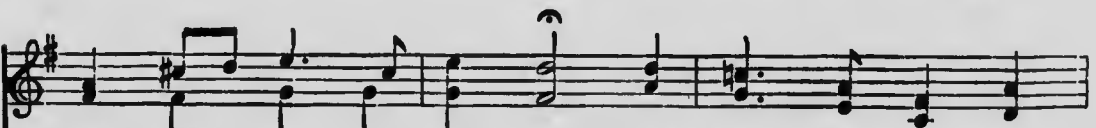
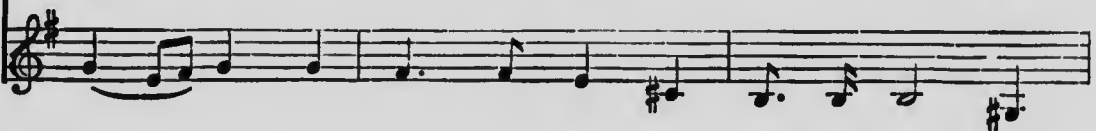
V. E. BECKER



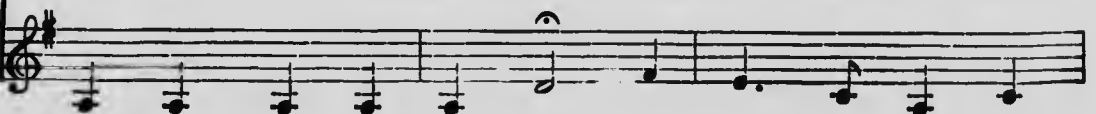
1. A chief - tain to the High-lands bound, Cries "Boat-man, do not
2. "And fast be-fore her fa-ther's men Three days we've fled to -
3. Out-spoke the har - dy High-land wight: "I'll go, my chief, I'm
4. The boat has left a storm - y land, A storm - y sea be -
5. "Come back! come back" he cried in grief, "A - cross this storm - y

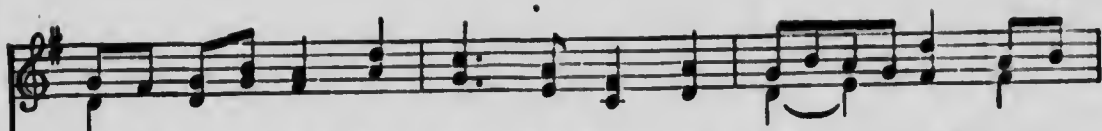


tar - ry! And I'll give thee a sil - ver pound To
 geth - er, For should he find us in the glen, My
 read - y; It is not for your sil - ver bright, But
 fore her, When O, too strong for hu - man hand, The
 wa - ter; And I'll for - give your High-land chief, My



row us o'er the fer - ry." "Now who be ye, would
 blood would stain the heath - er. His horse - men hard be -
 for your win - some la - dy. And by my word! the
 tem - pest gath - ered o'er her. And still they rowed a -
 daugh - ter!— O, my daugh - ter!" 'Twas vain: the loud waves

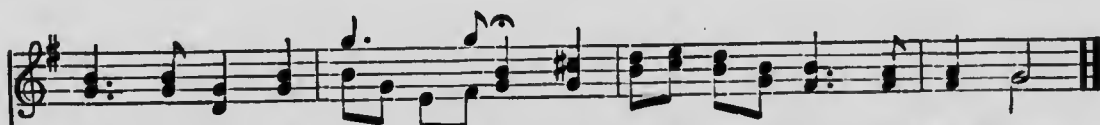
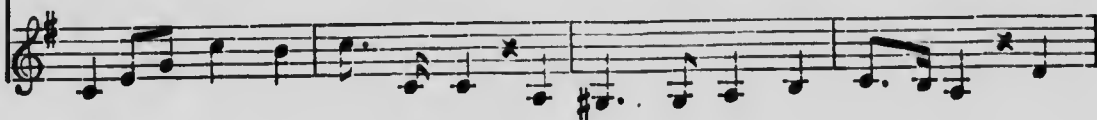




cross Loch-gyle, This dark and storm - y wa - ter?" "O
hind us ride; Shall they our steps dis - cov - er, Then
bon - ny bird In dan - ger shall not tar - ry; So
midst the roar Of wa - ters fast pre - vail - ing: Lord
lashed the shore, Re - turn or aid pre - vent - ing;—The



I'm the chief of Ul - va's Isle, And this, Lord Ul - lin's daugh - ter, O,
who will cheer my bon - ny bride When they have slain her lov - er? Then
though the waves are rag - ing white, I'll row you o'er the fer - ry, So
Ul - lin reached that fa - tal shore, His wrath was changed to wail - ing, Lord
wa - ters wild went o'er his child, And he was left la - ment - ing, The

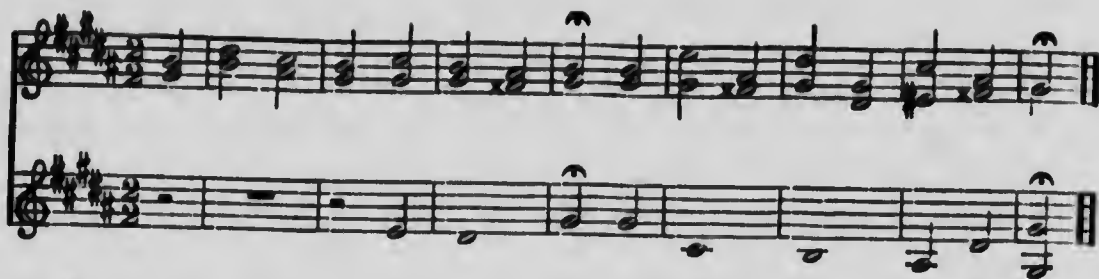


I'm the chief of Ul - va's Isle, And this, Lord Ul - lin's daugh - ter.
who will cheer my bon - ny bride, When they have slain her lov - er?"
though the waves are rag - ing white, I'll row you o'er the fer - ry."
Ul - lin reached that fa - tal shore, His wrath was changed to wail - ing.
wa - ters wild went o'er his child, And he was left la - ment - ing.

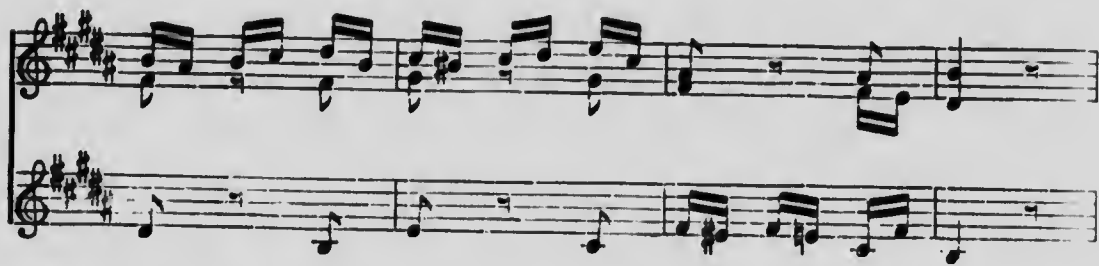


218

1



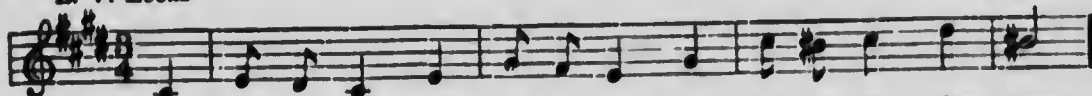
2



THE BLACKSMITH

E. V. LUCAS

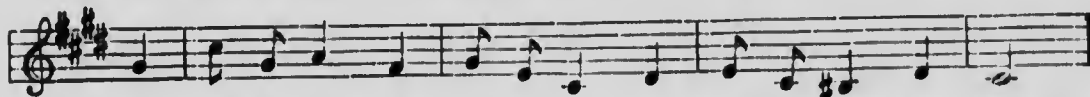
J. BENNETT



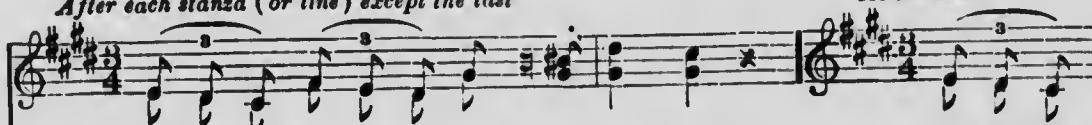
1. Our blacksmith is a stronger man Than an - y in the town;
2. He nev - er learned to read or write, Or do the sim - plest sums.
3. He nev - er does a sin - gle thing That cop - y books ex - tol,
4. His mus - cles are ter - rif - ic! Why, I'll tell you what he'll do.



At lift - ing weights and bending bars He has immense re - nown;
 But what of that! He'll take a stone And bite it in - to crumbs,
 But if he wants to light his pipe, He picks a glow - ing coal—
 He'll let you bind his straightened arm, So tight it turns it blue,

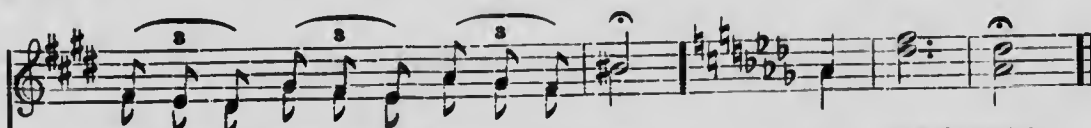


And no one dis - a - grees with him Be - cause he knocks them down.
 Or break a sil - ver coin be - tween His fin - gers and his thumbs.
 For noth - ing hurts his hand of steel—And holds it to the bowl.
 And then he'll bend his el - bow up, And snap the cords in two.

*After each stanza (or line) except the last**At the end*

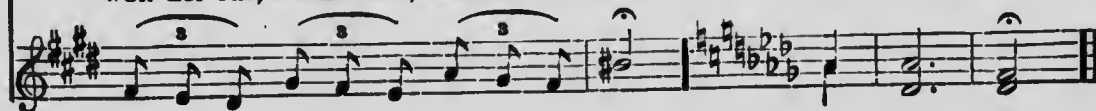
O what a won - der - ful man, the blacksmith!

O what a



won - der - ful, won - der - ful, won - der - ful man,

the black - smith!



1

System 1, measures 1-4. The music is in 2/2 time with a key signature of three flats (B-flat, E-flat, A-flat). The upper staff features a series of chords, while the lower staff contains a melodic line with eighth and quarter notes.

2

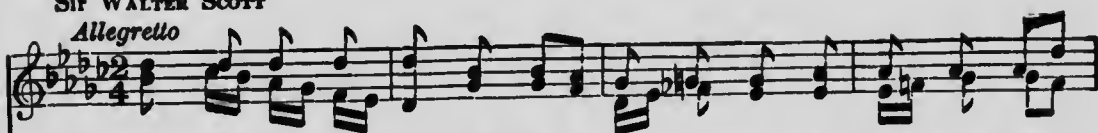
System 2, measures 5-8. Measures 5 and 6 are in the original key of three flats. At measure 7, the key signature changes to three sharps (F-sharp, C-sharp, G-sharp), and the time signature changes to 3/8. The upper staff continues with chords and a melodic line, while the lower staff has rests followed by a melodic line in the new key and time signature.

System 3, measures 9-12. The music returns to the original key of three flats and 2/2 time. The upper staff contains chords and a melodic line, while the lower staff has rests followed by a melodic line.

System 4, measures 13-16. The music continues in the original key of three flats and 2/2 time. The upper staff features a melodic line with eighth and quarter notes, while the lower staff has rests followed by a melodic line.

HUNTING SONG

Sir WALTER SCOTT

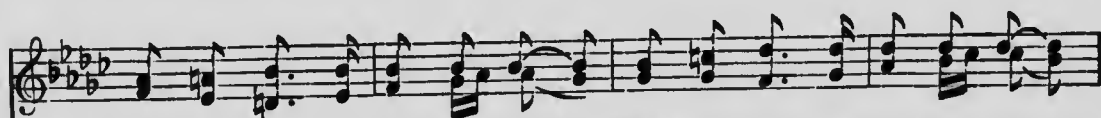
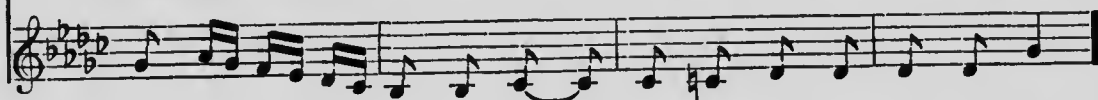
Allegretto

1. Wak - en, lords and la - dies gay! On the mountain dawns the day;

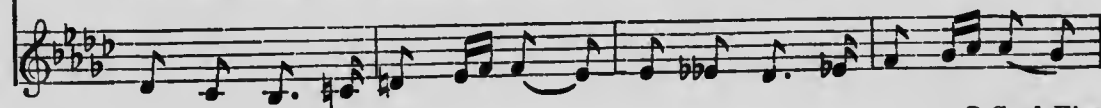
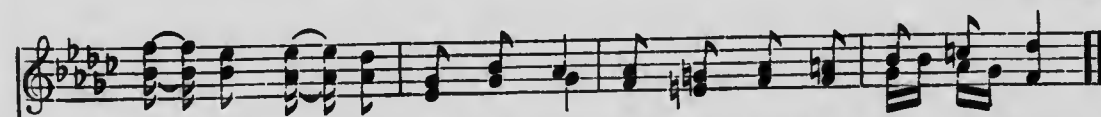
2. Wak - en, lords and la - dies gay, To the greenwood haste a - way;

*D.C. Time, stern huntsman, who can balk? Staunch as hound, and fleet as hawk?**Allegretto*

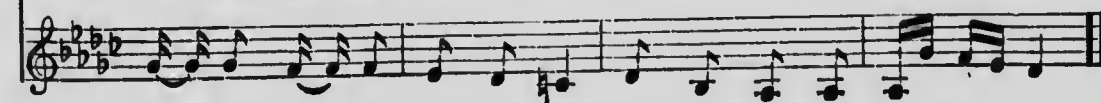
All the jol - ly chase is here, With hawk and horse and hunting-spear:
 For - est - ers have bus - y been, To track the buck in thicket green.
Think of this, and rise with day, Gen - tle lords and la - dies gay.



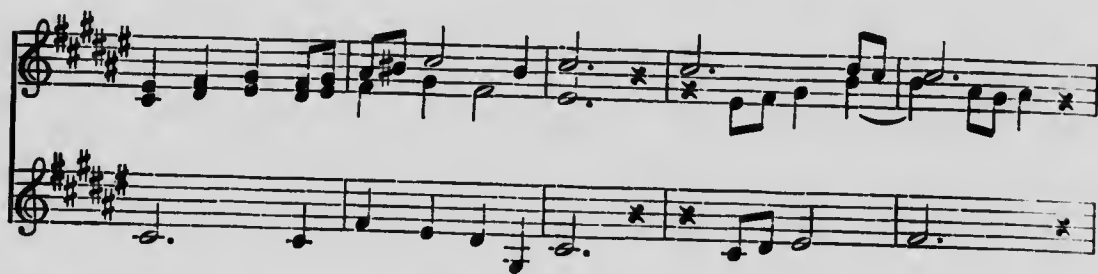
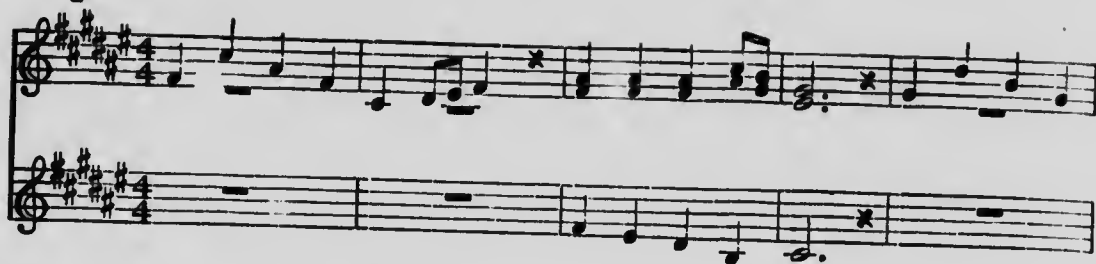
Hounds are in their couples yelling, Hawks are whistling, horns are knelling;
 We can show you where he lies, Fleet of foot, and tall of size:

*D.C. al Fine*

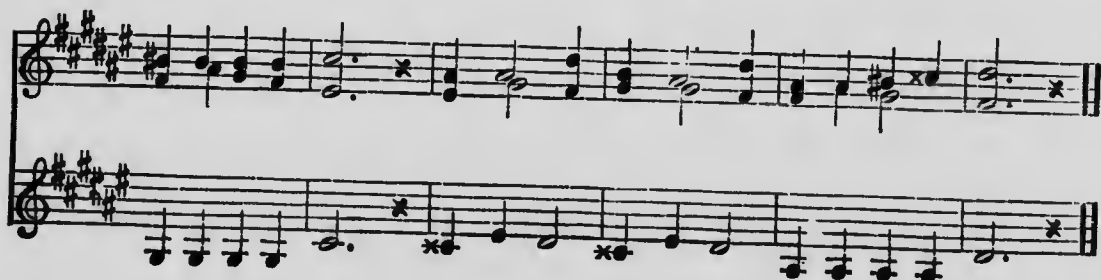
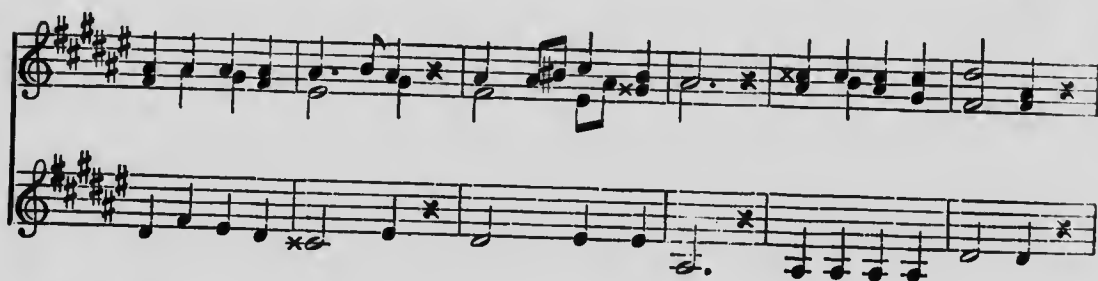
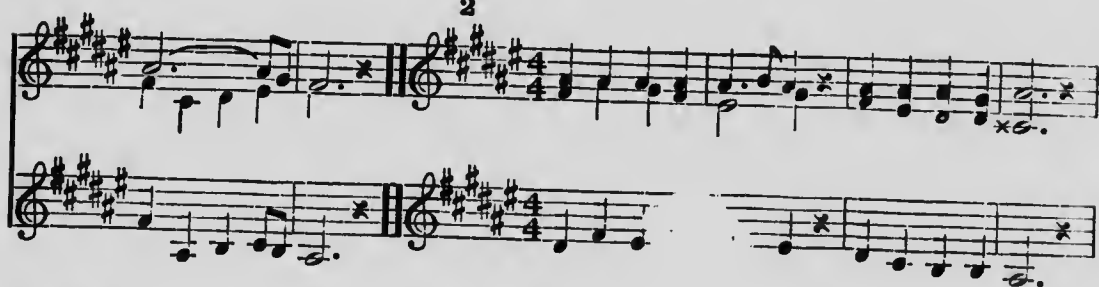
Mer-ri - ly, mer-ri - ly min - gle they, "Waken, lords and la - dies gay!"
 You shall see him brought to bay, "Waken, lords and la - dies gay!"



1



2



JOG ON, JOG ON

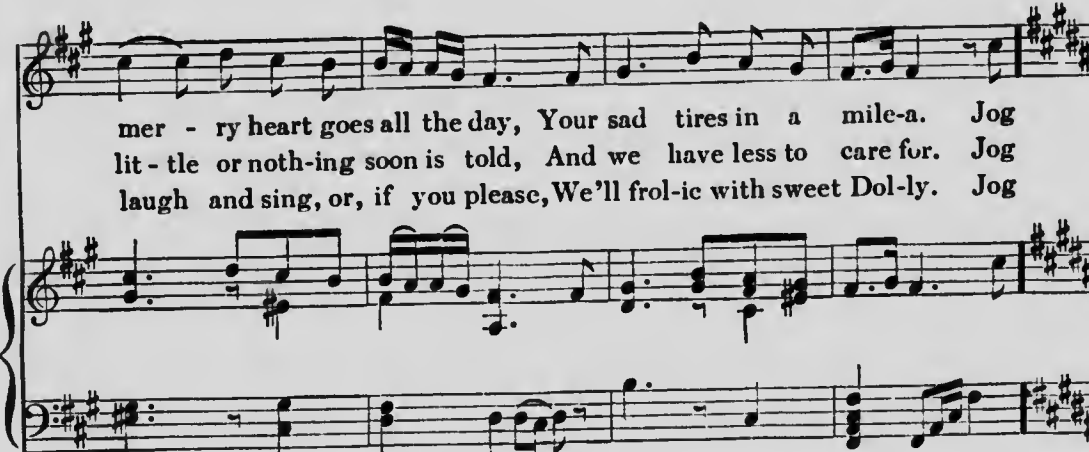
SHAKESPEARE

L. VAN BEETHOVEN

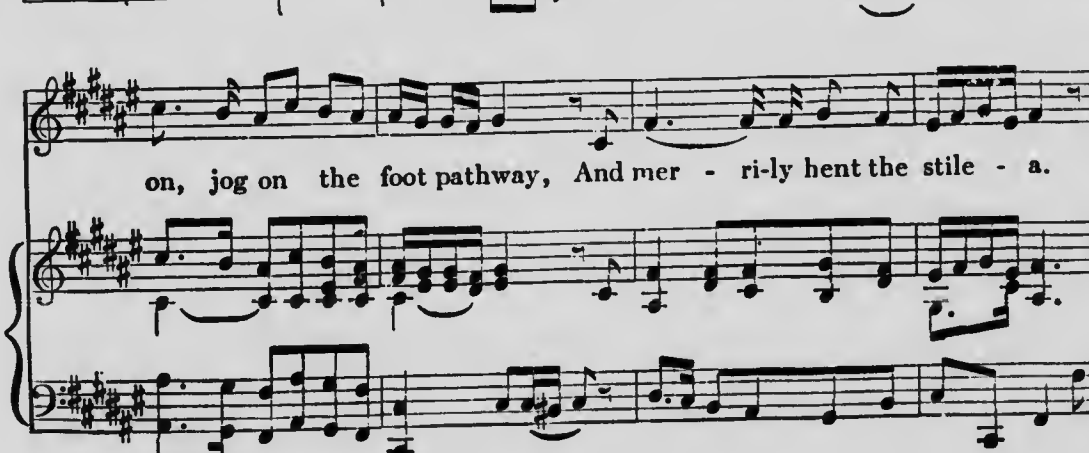
- 
1. Jog on, jog on the foot path-way, And mer - ri-ly hent the stile - a, Your
 2. Your pal - try mon-ey bags of gold—What need have we to stare for, When
 3. Then cast 'way care, let wor - ry cease, A fig for mel-an-chol - y; Let's



mer - ry heart goes all the day, Your sad tires in a mile-a. Jog
 lit - tle or noth-ing soon is told, And we have less to care for. Jog
 laugh and sing, or, if you please, We'll frolic with sweet Dol-ly. Jog



on, jog on the foot pathway, And mer - ri-ly hent the stile - a.



1



2



3

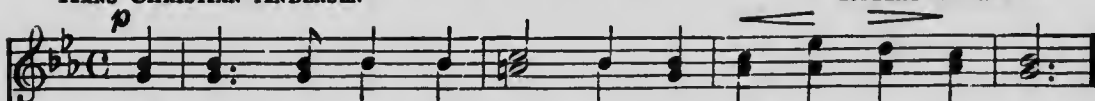


EVENING SONG

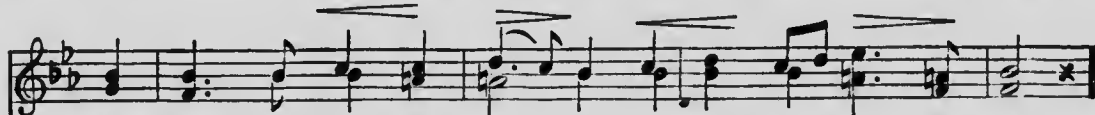
IN FOUR PARTS

HANS CHRISTIAN ANDERSEN

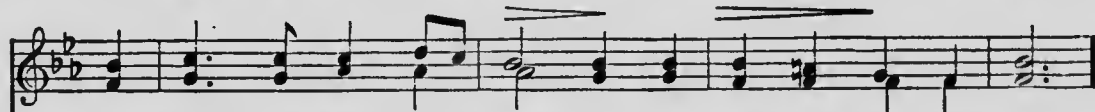
ROBERT VOLKMANN



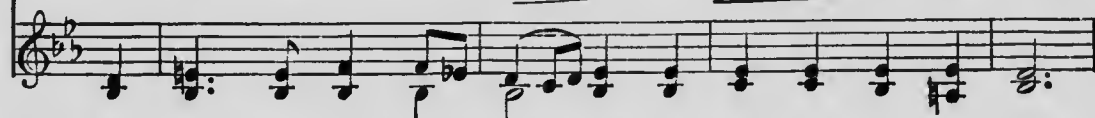
1. The twi - light draws its cur - tain A - cross the arch of blue;
 2. In dream - land, still the sky - lark Doth cleave the up - per air;
 3. The stars now gleam and spar - kle In heav - en's splen - did dome;



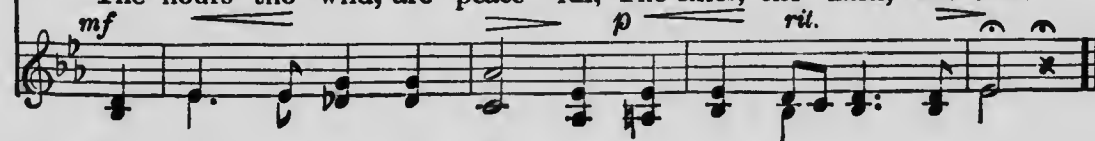
The birds sleep 'mid the branch - es, The flow'rs are nod - ding, too,—
 The flow'rs breathe out their glad - ness In fra - grance ev - 'ry-where:
 But, what if storms should gath - er A - bove the wood - land home!



A - nod - ding and a - dream - ing, O trou - ble not their rest!
 The great world and the lit - tle, Yes, all cre - a - ted things,
 To dream - ing flow'r and bird - ling, The night's long watches thro',

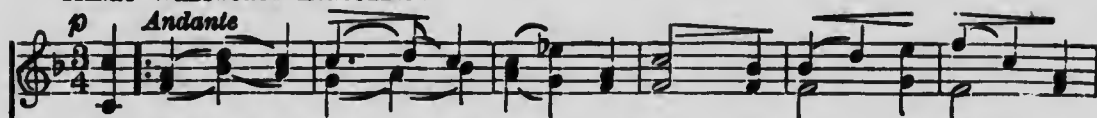


A world of joy and sor - row Is in the small - est breast.
 Are hap - py with the bless - ing That God at eve - ning brings.
 The hours tho' wild, are peace - ful, The skies, tho' dark, are blue.

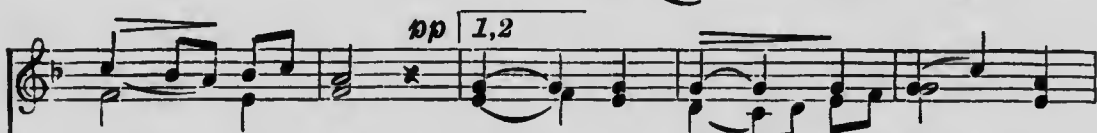
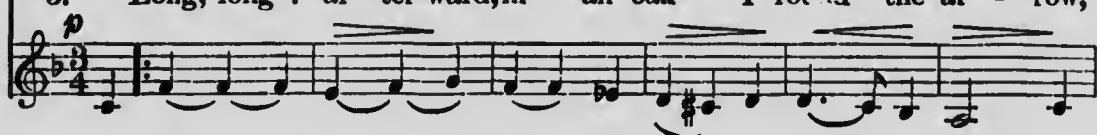


THE ARROW AND THE SONG

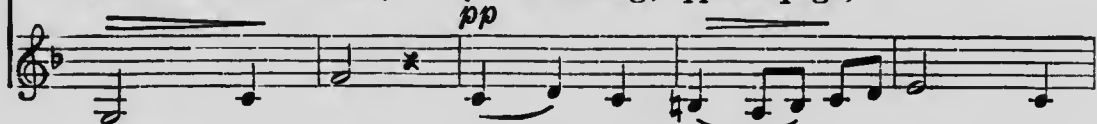
HENRY WADSWORTH LONGFELLOW

p Andante

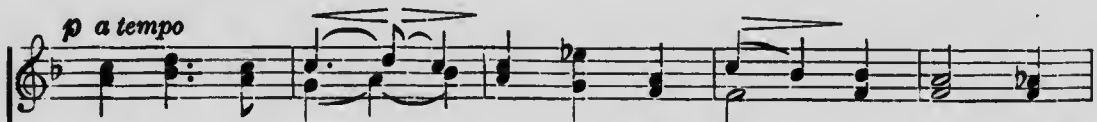
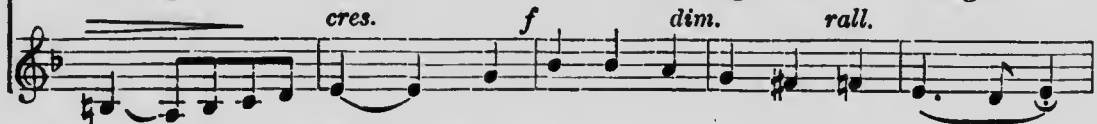
1. I shot an ar - row in-to the air; It fell to earth, I
2. I breathed a song in-to the air; It fell to earth, I
3. Long, long . af - ter-ward, in an oak I found the ar - row,



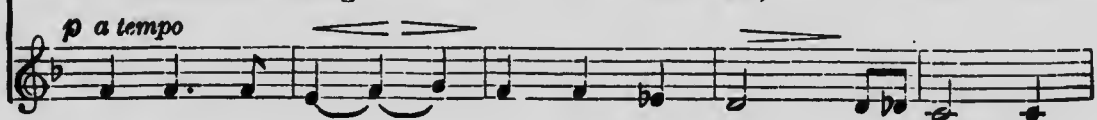
know not where; For so swift-ly it flew, the
 know not where; For who has sight so keen and
 still un - broke, (To 3d ending, opposite page)



sight . . . Could not fol-low it in its flight.
 strong . . . That it can fol-low the flight of a song?

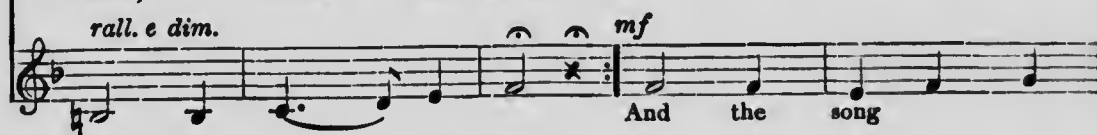


I shot an ar - row in - to the air, It fell to
 I breathed a song . . in - to the air, It fell to

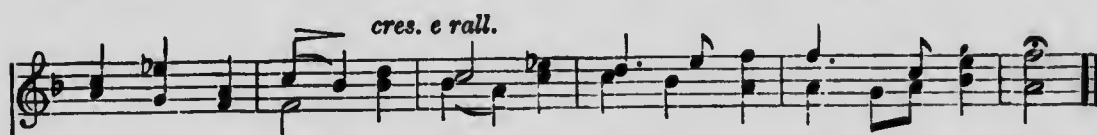




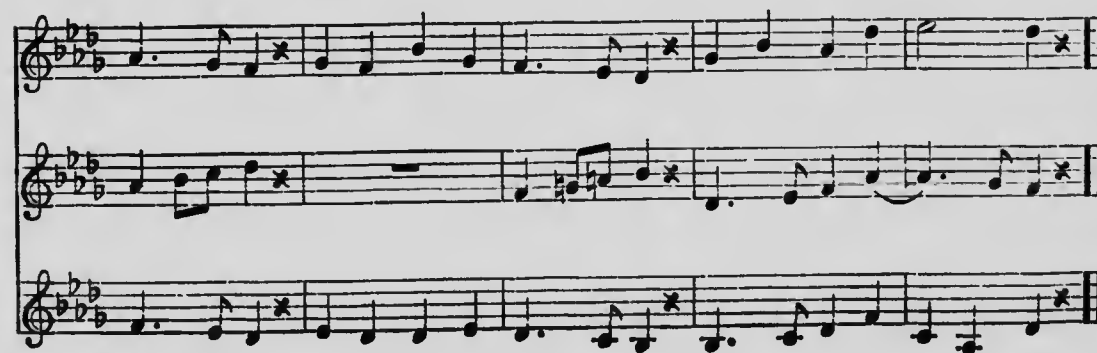
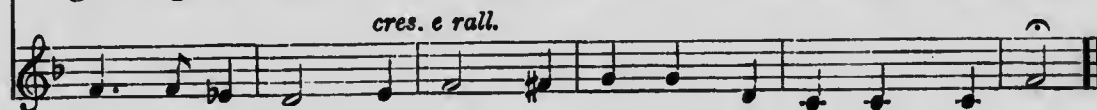
earth, I know not where. And the song from be -
 earth, I know not where.



And the song



gin-ning to end I found a - gain in the heart of a friend.



LIFT THINE EYES

From the Oratorio of "Elijah"

F. MENDELSSOHN

Andante con moto

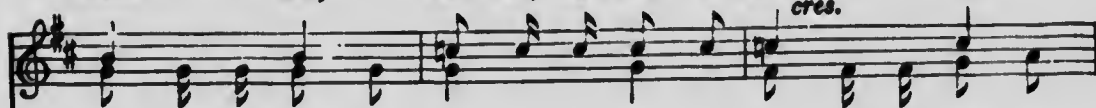
Musical notation for the first system, featuring a treble clef, key signature of one sharp (F#), and 4/4 time. The melody is marked with *sf* (sforzando) and *p* (piano). The lyrics are: "Lift thine eyes, O lift thine eyes to the moun - tains, whence to the"

Musical notation for the second system. The lyrics are: "cometh, whence com - eth help. Thy help cometh, whence cometh, whence com-eth help. Thy help com - eth, com - eth com - eth help. Thy help com - eth"

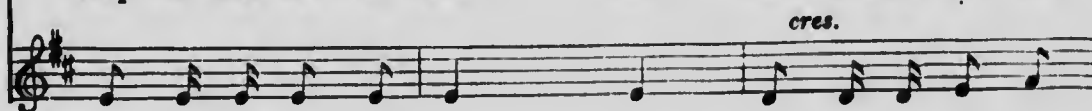
Musical notation for the third system. The lyrics are: "com - eth from the from the Lord, from the Lord, the mak - er of heav - en and earth. from the Lord, the mak - - er"

Musical notation for the fourth system. The lyrics are: "He hath said, thy foot . . shall not be mov - ed. Thy keep-er shall never He hath said, thy foot shall not be mov - ed. Thy He hath said, thy"

slum - - ber, nev - er, shall nev - er slum - - ber,



keep - er shall nev - er slum - ber, nev - er, shall nev - er



nev - er slum - - - - ber.

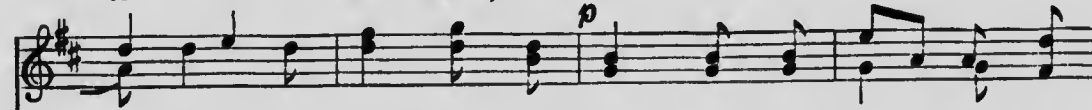


slum - - - - ber. Lift thine eyes, O lift thine eyes

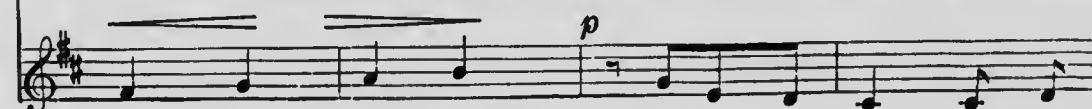


slum - ber, shall nev - er slum - ber.

to the moun - tains,



. . to the moun - tains, whence com - eth, whence com - eth, whence

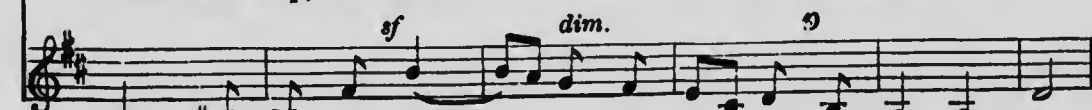


to the moun - tains, whence . .

whence cometh,



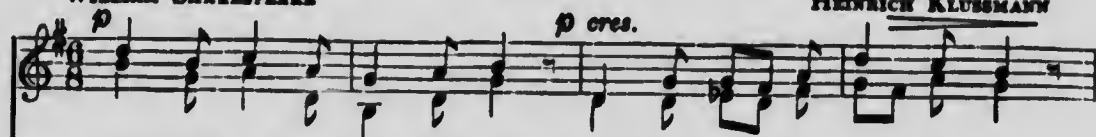
com - eth help, whence com - eth, whence cometh, whence com - eth help.



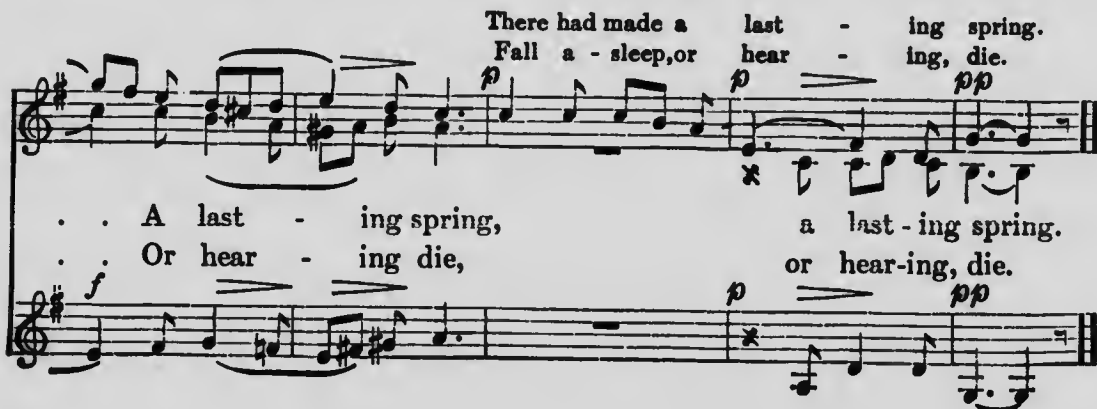
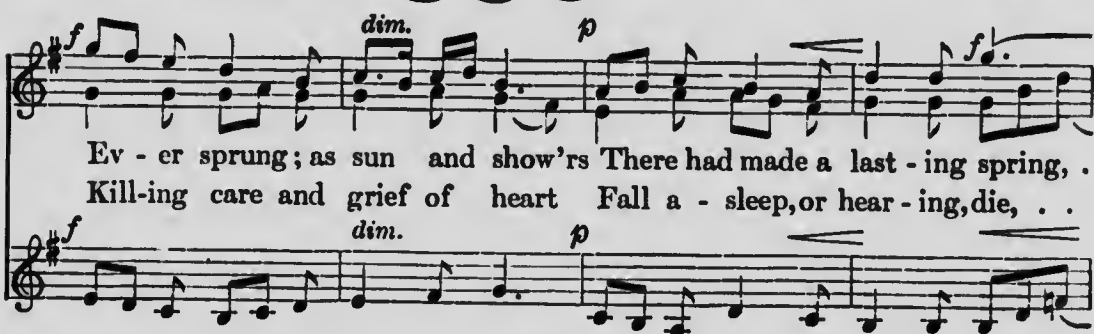
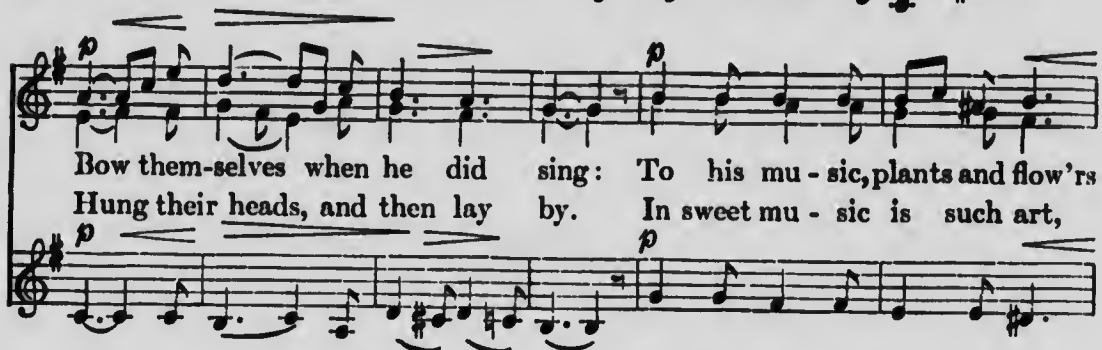
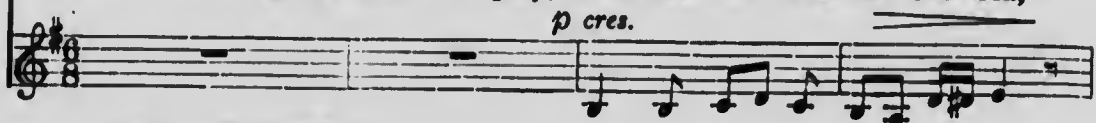
ORPHEUS

WILLIAM SHAKESPEARE

HEINRICH KLUSMANN



1. Or-pheus with his lute made trees, And the moun-tains tops that freeze
2. Ev - 'ry thing that heard him play, E'en the bil - lows of the sea,



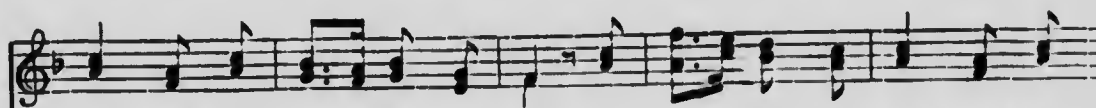
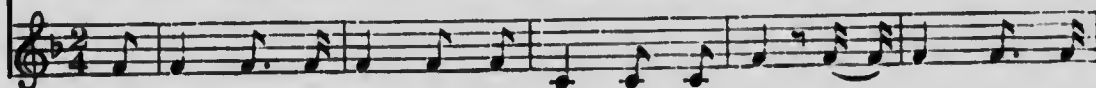
HOME, SWEET HOME

JOHN HOWARD PAYNE

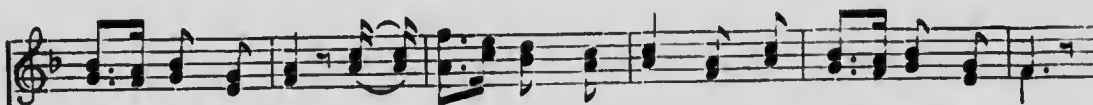
Sicilian Air



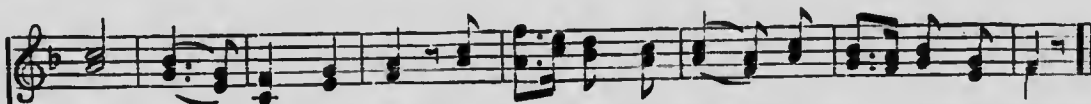
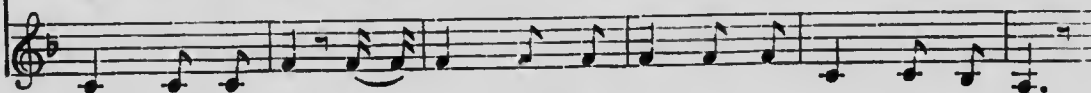
1. 'Mid pleasures and pal - a - ces tho' we may roam, Be it ev - er so
2. An ex - ile from home, splendor daz-zles in vain; O give me my
3. How sweet 'tis to sit 'neath a fond fa-ther's smile, And the cares of a
4. To thee I'll re-turn, o - ver - burden'd with care; The heart's dearest



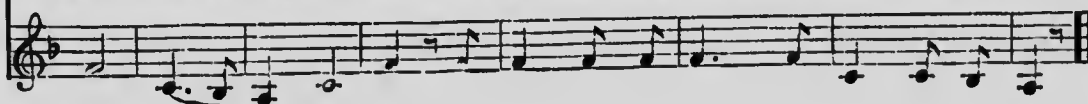
hum - ble, there's no place like home. A charm from the skies seems to
 low - ly thatch'd cot - tage a - gain; The birds sing - ing gay - ly, that
 moth - er to soothe and be - guile! Let oth - ers de-light 'mid new
 sol - ace will smile on me there; No more from that cot - tage a -



hal - low us there, Which, seek thro' the world, is not met with elsewhere.
 come at my call, Give me them and that peace of mind dear - er than all.
 pleas-ures to roam, But give me, O give me the pleasures of home.
 gain will I roam,—Be it ev - er so hum-ble, there's no place like home.



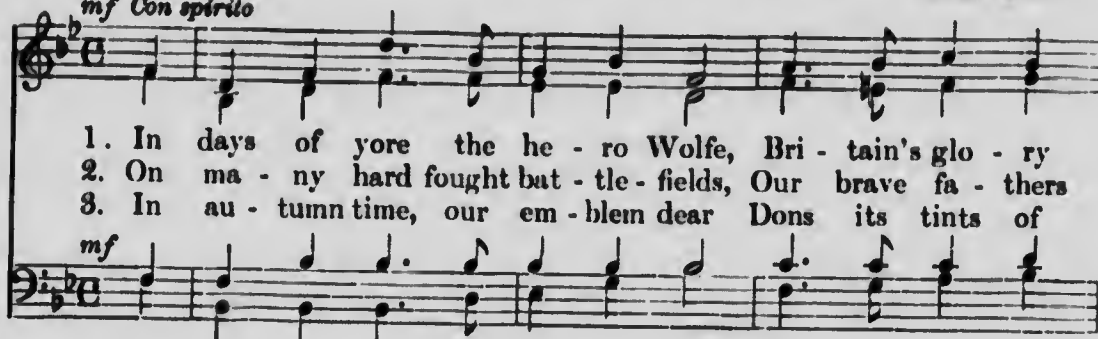
Home, home, sweet, sweet home! There's no p' ce like home, There's no place like home!



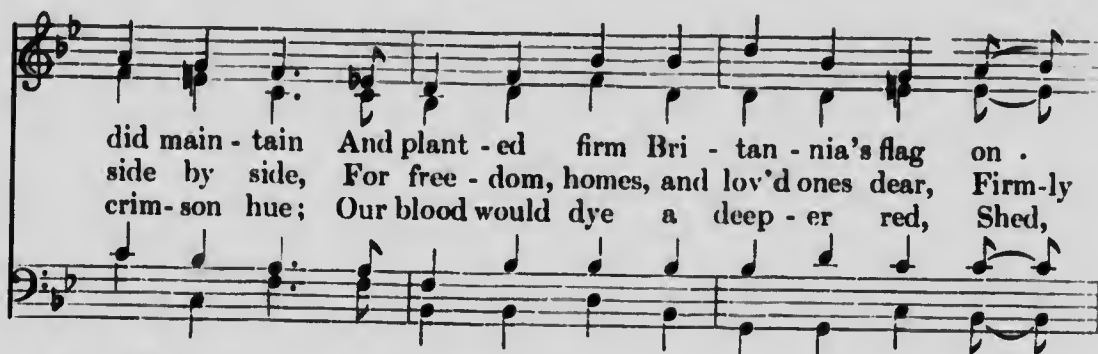
THE MAPLE LEAF FOR EVER

ALEX. MUTA

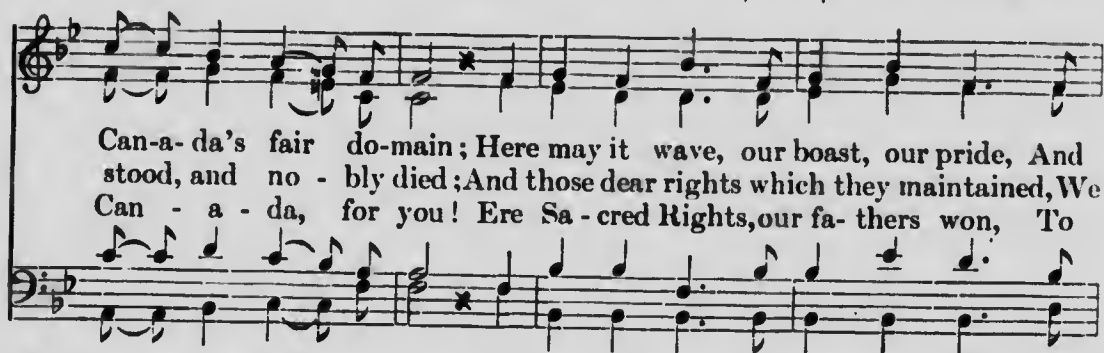
ALEX. MUTA

mf Con spirito


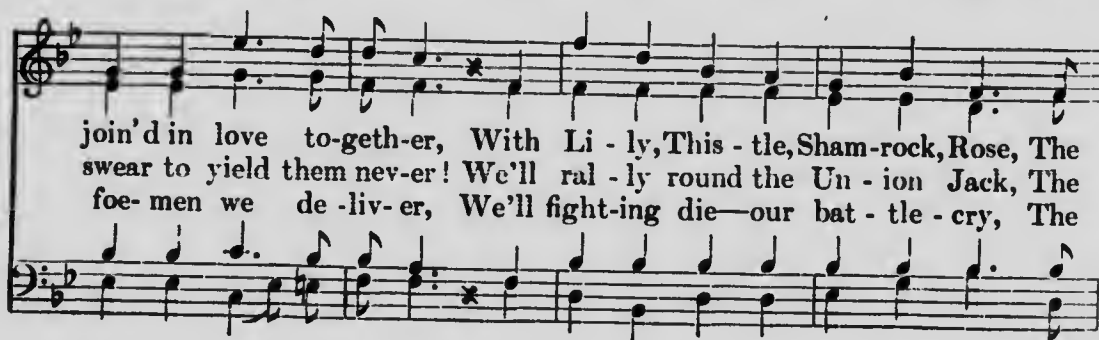
1. In days of yore the he - ro Wolfe, Bri - tain's glo - ry
 2. On ma - ny hard fought bat - tle - fields, Our brave fa - thers
 3. In au - tumn time, our em - blem dear Dons its tints of



did main - tain And plant - ed firm Bri - tan - nia's flag on .
 side by side, For free - dom, homes, and lov'd ones dear, Firm - ly
 crim - son hue; Our blood would dye a deep - er red, Shed,



Can - a - da's fair do - main; Here may it wave, our boast, our pride, And
 stood, and no - bly died; And those dear rights which they maintained, We
 Can - a - da, for you! Ere Sa - cred Rights, our fa - thers won, To



join'd in love to - geth - er, With Li - ly, This - tle, Sham - rock, Rose, The
 swear to yield them nev - er! We'll ral - ly round the Un - ion Jack, The
 foe - men we de - liv - er, We'll fight - ing die - our bat - tle - cry, The

THE MAPLE LEAF FOR EVER

233

REFRAIN

Ma-ple Leaf for ever. The Ma-ple Leaf, our emblem dear, The Maple Leaf for
ev-er! God save our King, and Heaven bless The Maple Leaf for ev-er!

GIVE TO THE WINDS THY FEARS

PAUL GERHARDT

Traditional

1. Give to the winds thy fears, Hope, and be un-dis-mayed;
2. Thro' waves and clouds and storms He gent-ly clears thy way; .
3. Thou com-pre-hend'st him not, Yet earth and heav-en tell .
4. Far, far a-hove thy thought His coun-sel shall ap-pear, .

God hears thy sighs and counts thy tears, God shall lift up thy head. .
Wait thou his time, so shall this night Soon end in joy-ous day. .
God sits as sov'reign on the throne, And rul-eth all things well. .
When ful-ly he the work hath wrought That caused thy needless fear.

THE MARSEILLAISE

Arranged by
FRANCOIS GUERIN

Words and Music by
ROUGET DE L'ISLE

The first line may be played as a prelude.

1. Ye sons of France, a-wake to glo - ry, Hark, hark, what myr-lads bld you rise.
2. Now, now, the dan-gerous storm is roll - ing, Which treacherous kings con-feder-ate raise;
3. With lux-u-ry and pride sur-rounded, The vile in -sa-tiate des-pots dare,

Your chil-dren, wives and grandsires ho-a-ry, Behold their tears and hear their cries,
The dogs of war, let loose are howl-ing, And lo! our walls and ci - ties blaze,
Their thirst of gold and power un-bounded, To mete and vend the light and air,

Be-hold their tears and hear their cries; Shall hateful ty-rants mis-chief-
And lo! our walls and ci - ties blaze. And shall we base-ly view the
To mete and vend the light and air Like beasts of bur-den would they

breeding, With hire-lag host, a ruf - fian-band,
 ruin, While lawless force with guilt-y stride,
 load us Like Gods, would bid their slaves a - dore ;

Af-fright and des-o-late the
 Spreads des-o - la-tion far and
 But man is man and who is

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,

Th'a - veng - ing sword un-sheath ! March on ! March on !

All hearts re-solved On vic - to-ry or death. March on! march

on! All hearts re-solved On vic - to-ry or death!

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 bewailing
That falsehood's dagger tyrants wield,
But freedom is our sword and shield,
And all their arts are unavailing.
To arms, etc.

5 May patriot love and friendship glowing
Still be the aim to which we aspire.

May each spirit ever be lighted

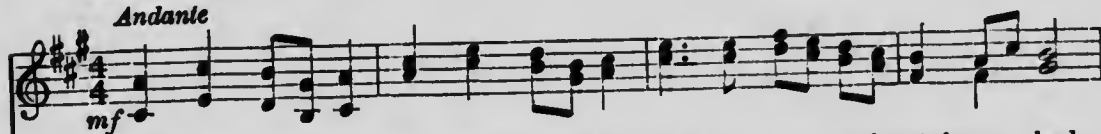
||: With the flame they both can inspire.:||
All may be won; be but united,
Our foes we will crush 'neath our feet;
No more then Frenchmen will repeat
That dread cry which hath our land
affrighted!

To arms, etc.

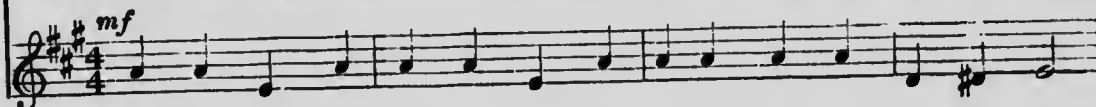
A SONG OF PRAISE

Translated from the German

GRUENBERGER

Andante

1. Thou hast built the glo-rious mountain, Shaped the riv - er's might-y bed,
 2. Thou dost lead the flight of swal-lows, Thou dost show the stars their way,
 3. All Thy crea-tures, Lord most ho - ly, I praise Thy name for ev - er - more;



- Raised the hap-py leap - ing foun-tain, Made the flee - cy clouds o'er-head.
 Sea - son af - ter sea - son fol - lows, Thou didst or - der night and day.
 All Thy works, both high and low - ly, Tell Thy pow'r, Thy love a - dore.



THE WATCH ON THE RHINE

MAX SCHNECKENBERGER

CARL WILHELM



1. A peal like thun - der calls the brave, With clash of sword and
 2. A hun - dred thou - sand hearts beat high, The an - swer flames from
 3. So long as blood shall warm our veins, While for the sword one
 4. The oath re-sounds, the wave rolls by, The ban - ners wave, ad -





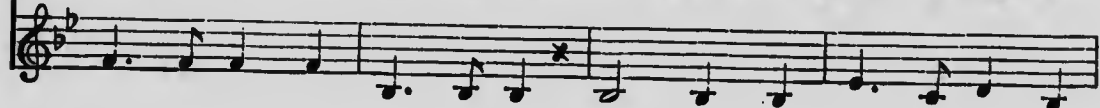
sound of wave, The Rhine, the Rhine, the Ger - man Rhine! Who
 ev - 'ry eye; The Ger - man youth de - vot - ed stand To
 hand re - mains, One arm to bear a gun, no more Shall
 vanced on high, The Rhine, the Rhine, the Ger - man Rhine! We



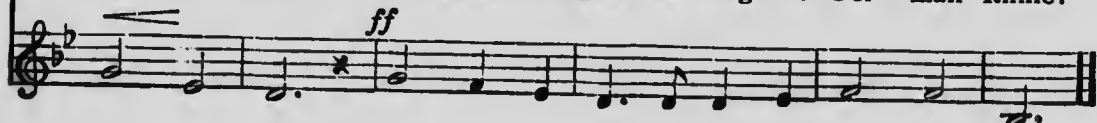

now will guard the riv - er's line? Dear Fa - ther - land, no fear be thine, Dear
 shield the ho - ly bor - der - land. Dear Fa - ther - land, no fear be thine, Dear
 foot of foe - man tread thy shore! Dear Fa - ther - land, no fear be thine, Dear
 all will guard the riv - er's line! Dear Fa - ther - land, no fear be thine, Dear




Fa - ther - land, no fear be thine; Firm stands the guard a - long, a -




long the Rhine, Firm stands the guard a - long the Ger - man Rhine!



LEAD, KINDLY LIGHT

J. H. NEWMAN

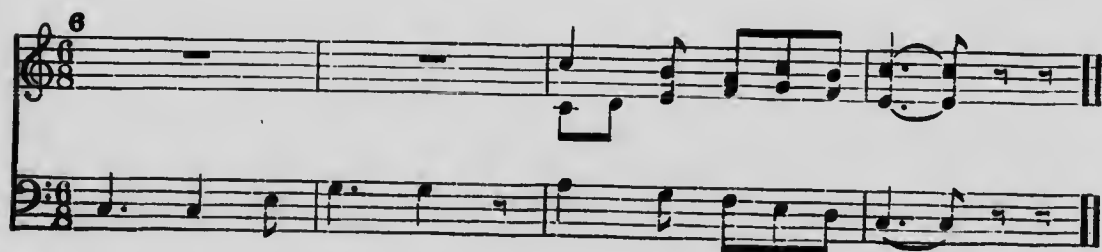
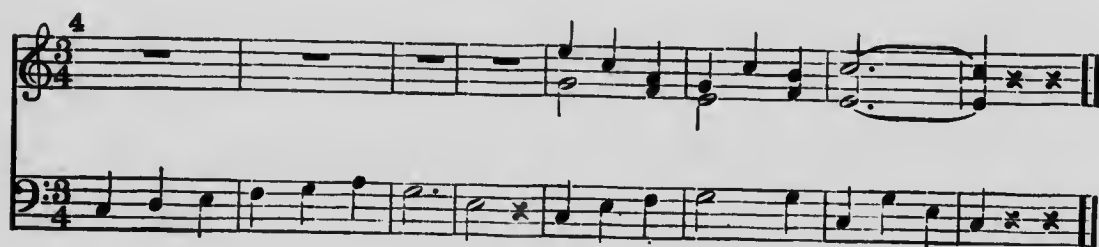
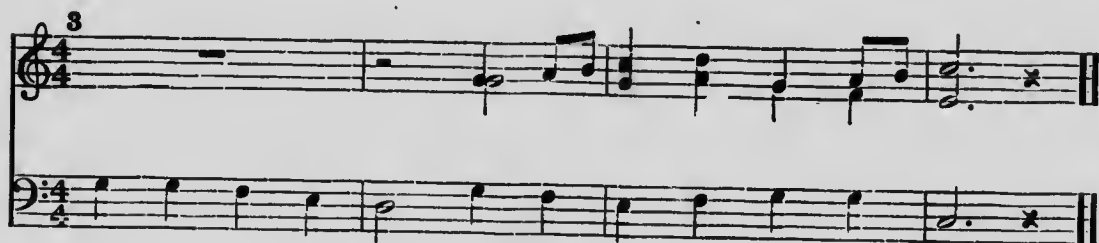
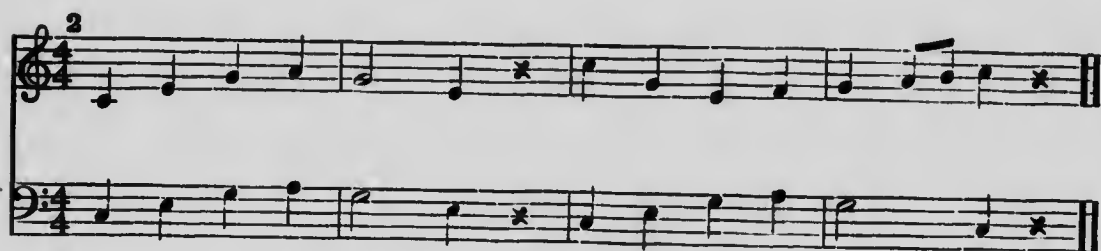
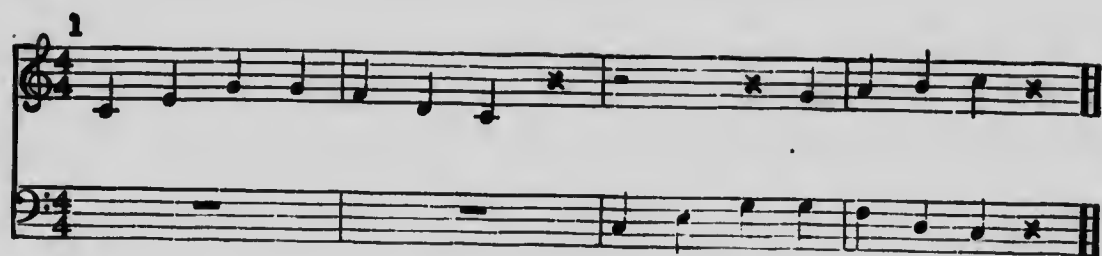
J. B. DYKES

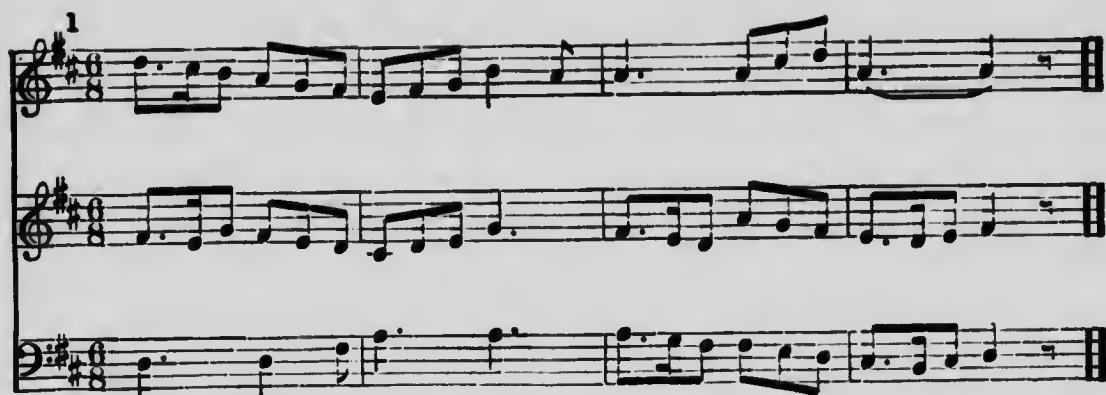
1. Lead, kind - ly light, a - mid th'en - circ - ling gloom, Lead thou me
 2. I was not ev - er thus, nor pray'd that thou Shouldst lead me
 3. So long thy pow'r has blest me, sure it still Will lead me

on; The night is dark, and I am far from home, Lead thou me
 on; I loved to choose and see my path; but now Lead thou me
 on O'er moor and fen, o'er crag and tor - rent, till The night is

on. Keep thou my feet; . . I do not ask to see . . .
 on. I loved the gar - ish day and, spite of fears, . .
 gone; And with the morn . . those an - gel fac - es smile, . .

The dis - tant scene, one step e - nough . for me .
 Pride rul'd my will: re - mem - ber not . . past years.
 Which I have lov'd long since, and lost . . a - while.





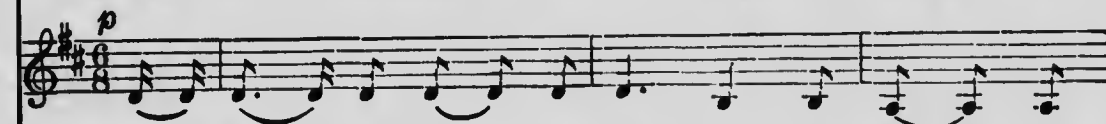
LORELEY

H. HEINE

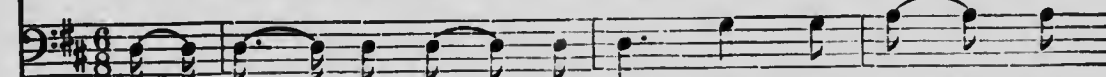
F. SILCHER

p Andante

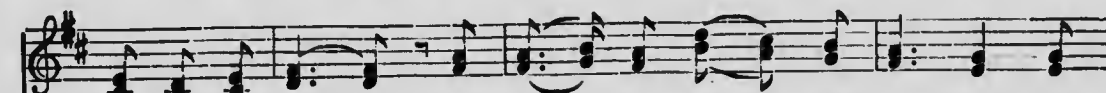
1. I know not what spell doth bind me, That I am so
 2. The lov - li - est maid - en is sit - ting So strange - ly



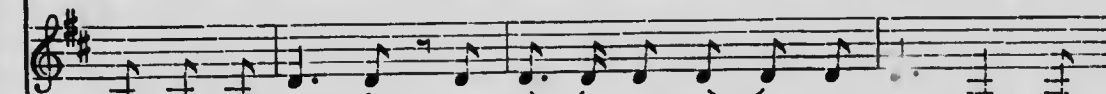
3. In his skiff the be - wil - dered boat - man Is lured by the



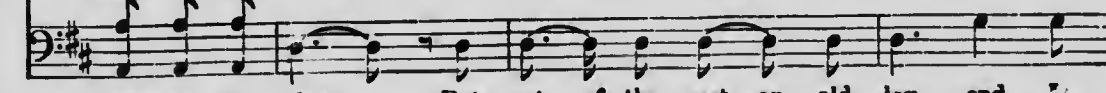
- (1.) I know not what spell doth bind me, That I am so



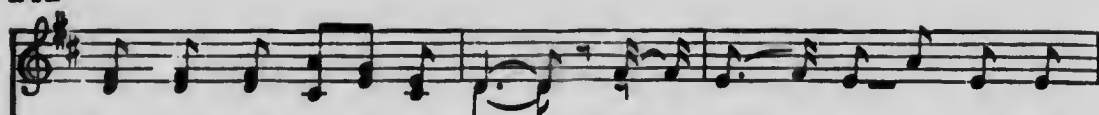
- pen - sive to - day, But out of the past an old leg - end Is
 beau - ti - ful there, Her won - drous jew - els are glis - t'ning, She



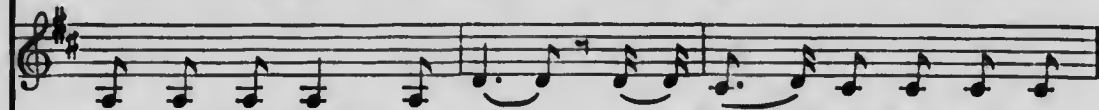
- mel - o - dy's flow; He sees not the treach - 'rous break - ers That



- pen - sive to - day, But out of the past an old leg - end



haunt-ing me with its lay; The air . is cool in the
combs her bright gold - en hair; With a gold - en comb she doth



men - ace his bark be - low; And soon will the waves o - ver -



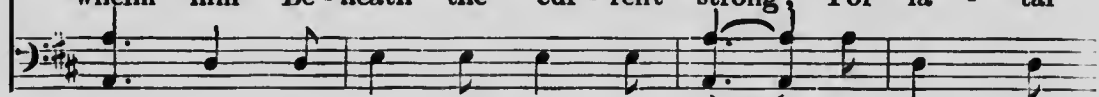
haunt-ing me with its lay; . The air . . is cool in the



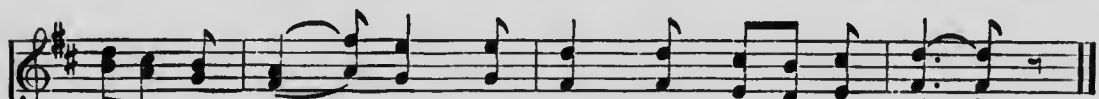
twi - light, The Rhine flows calm - ly by, . The moun - tain
comb it, A song so wild she sings; Some mys - tic



whelm him Be - neath the cur - rent strong; For fa - tal



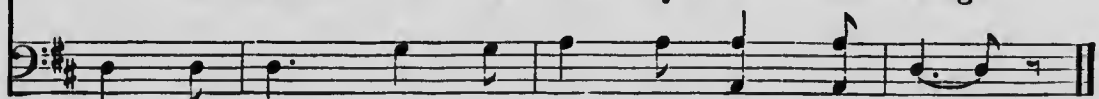
twi - light, The Rhine flows calm - ly by, . . The moun - tain



tops are glow - ing, A - gainst the eve - ning sky.
power is breath - ing In ev - 'ry tone that rings.



to the charmed one Is Lore - ley's si - ren song.



tops are glow - ing A - gainst the eve - ning sky.



the
doth



ver -



the



tain
tic



tal



tain



1

2

3

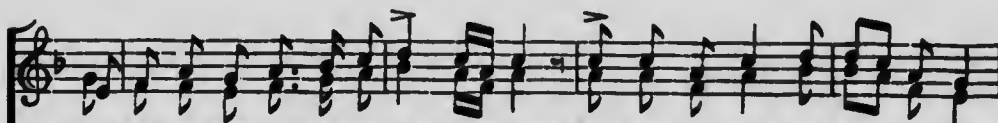
4

A CANADIAN BOAT SONG

THOMAS MOORE.

Andante

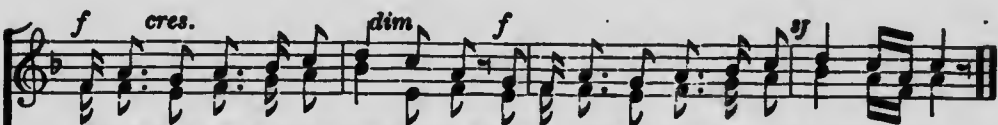
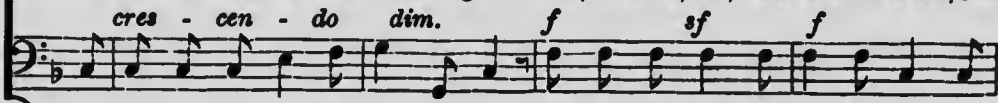
1. Faint-ly as tolls the eve-ning chime, Our voices keep tune and our oars keep time,
2. Why should we yet our sail un-furl? There is not a breath the blue waves to curl,
3. Ot - ta - wa tide! This trembling moon Shall see us float o - ver thy sur - ges soon,



Our vol - ces keep tune and our oars keep time, Soon as the woods on shore look dim,
There is not a breath the blue waves to curl, But when the wind blows off the shore,
Shall see us float o - ver thy sur - ges soon. Saint of this green isle, hear our pray'r,



We'll sing at St. Ann's our part-ing hymn. Row, brothers, row, the stream runs fast, The
Oh, sweet-ly we'll rest our wea - ry oar. Row, brothers, row, the stream runs fast, The
Oh, grant us cool heav'ns and fav'ring air. Row, brothers, row, the stream runs fast, The



ra-pids are near and the daylight's past, The rapids are near and the daylight's past.

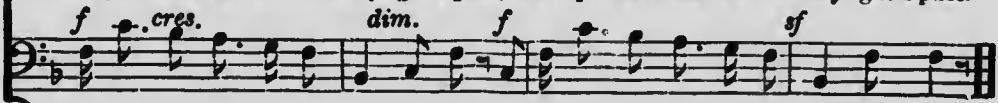


TABLE OF THE KEYS

C MAJOR **RELATIVE MINOR (HARMONIC)** **TONIC MINOR (HARMONIC)**

G **REL.** **TON.** **F** **REL.** **TON.** **B** **REL.** **TON.**

D **REL.** **TON.** **B-flat** **REL.** **TON.** **D-flat** **REL.** **TON.**

A **REL.** **TON.** **E-flat** **REL.** **TON.** **F-sharp** **REL.** **TON.**

E **REL.** **TON.** **A-flat** **REL.** **TON.** **G-flat** **REL.** **TON.**

Detailed description: This page contains a 'TABLE OF THE KEYS' for music theory. It lists 12 major and minor keys in pairs, showing their relative relationships. Each pair is represented by two staves of musical notation (treble and bass clef). The keys are: C Major / A Minor / F Minor; G Major / E Minor / D Minor; D Major / B Minor / A Minor; A Major / G Minor / E Minor; E Major / C Minor / B Minor; and F Major / D Minor / C Minor. The notation includes key signatures (sharps and flats) and scale runs for each key.

BRIEF GLOSSARY OF MUSICAL TERMS

(In the pronunciation-key, a is short ah, never a as in at; o is short oh; oo and ay are also short, like oo in "foot" and ai in "gaily." Common abbreviations are in brackets.)

Accelerando [accel.] (at-tchay-lay-rah'n'do), accelerating.

Adagio (a-da'djo), leisurely, slowly.

Ad libitum (ad lee'bee-toom), not in strict time.

Al or **Alla** (al or ala), to, or in: as *Alla marcia* (mar'tchee-a), in the style of a march; *al fine*, to the end.

Allegretto (a-lay-gray'to), joyfully.

Allegro (a-lay'gro), gaily, mirthfully, rapidly.

Andante (an-dan'tay), rather slowly.

Andantino (an-dan-tee'no), diminutive of *Andante*; faster than *Andante*.

Animando (a-nee-mahn'do), growing more animated.

Animato (a-nee-ma'to), with life and spirit.

A tempo (a taym'po), in time, at regular speed.

Ben (bayn), well, very.

Cantabile (can-ta'bee-lay), in a song style.

Coda (ko'da), a concluding section.

Con, with: as *Con fuoco* (fwo'ko), with fire.

Crescendo, [cres. or cresc.] (cray-shayn'do), gradually increasing in tone-power.

Da capo, [D. C.] (da ca'po), return to the beginning.

Dal segno, [D. S.] (dahl say'nyo), return to the sign.

Diminuendo, [dim.] (dee-mee-noo-ayn'do), gradually diminishing in tone-power.

Dolce (dawl'tshay), softly, sweetly.

E (ay), **ed** (ayd), and.

Espressivo (ay-spray-see'ro), **con espressione** (ay-spray-see-oh'nay), with expression.

Fermata (fair-ma'ta), a hold-sign.

Finale (fee-na'lay), last movement of a work.

Fine (fee'nay), end.

Forte, [f] (fohr'tay), loud.

Fortissimo, [ff] (fohr-tee'see-mo), very loud.

Gioioso (djo-yo'so), joyously.

Grandioso (gran-dee-o'so), grand.

Grave (gra'vay), gravely, very slowly.

Grazioso (gra-tsee-o'so), gracefully.

Largamente (lar-ga-mayn'tay), in broad style.

Largo (lar'go), broad, large.

Legato (lay-ga'to), connected, smoothly.

Leggiero (lay-djay-ro), lightly.

Lento (layn'to), slowly.

Ma (ma), but: *ma non troppo*, but not too much.

Maestoso (ma-aye-to'so), majestic, grand.

Marcato (mar-ka'to), well marked.

Meno (may'no), less.

Mezzo (may'dzo), medium, half.

Mezzo forte, [mf] (may'dzo for'tay), medium loud.

Mezzo piano, [mp] (may'dzo pee-a'no), medium soft.

Moderato (maw-day-ra'to), moderately.

Molto (mohl'to), very, much.

Mosso (mos'so), moved, quicker, with more life.

Moto (moh'to), movement, motion.

Non (non), not.

Opus, [Op.] (o'poos), work: as *Op. 25*.

Pedale (pay-da'lay), pedal

Pianissimo, pp (pee-a-nee'see-mo), very softly.

Piano, p (pee-a'no), softly.

Piu (pee-oo'), more.

Poco (po'ko), un poco, a little.

Poco a poco (po'ko a po'ko), little by little.

Presto (pray'sto), quickly.

Quasi (kwa'see), like, somewhat.

Rallentando, [rall.] (rah-layn-tan'do), gradually slackening in speed.

Ritardando, [rit.] (ree-tar-dan'do), with gradual decrease in speed and force.

Scherzando (skair-tzan'do), playfully.

Semplice (saym-plee'tchay), simply.

Sempre (saym'pray), always, still, continuously.

Senza (sayn'tza), without.

Sforzando, [sf or sfz] (sfor-tzan'do), forced, strongly accented.

Sostenuto (sos-tay-noo'to), sustained, in a connected manner.

Sotto voce (saw'to vo'tchay), in an under-tone, or in subdued voice.

Staccato (sta-ka'to), separated, not legato

Stringendo (streen-djayn'do), increasing in speed and intensity.

Tempo primo (taym'po pree'mo), time or speed as at the beginning of the piece.

Tranquillo (tran-kwee'to), tranquilly, peacefully.

Troppo (traw'po), too much.

Un (oon), a, one.

Vivace (vee-va'tchay), vivaciously.

Voce (vo'tchay), voice.

RUDIMENTARY FACTS OF MUSIC

(Adapted for study by pupils of Grammar Schools)

NOTATION

The elements of music are **TONE** and **RHYTHM**.

A Musical **TONE** has *Pitch, Duration, Force* and *Quality*, each of which has its appropriate means of notation.

The means of indicating (notating) **PITCH** are:

THE STAFF,— five lines, with the spaces which they make;

LEGER LINES (or **ADDED LINES**) with their spaces;

CLEFS, which, by indicating the pitch-meaning of one line, show the meaning of all the lines and spaces of a staff;

LETTERS, which give definite pitch-names to all tones;

SHARPS, FLATS, and NATURALS (CANCELS) which modify the pitch-meaning of lines, spaces and letters;

BRACES, which, by joining staves, determine the pitch of any number of parts (or instruments) performing together.

The musical features of **PITCH** are embodied in:

SCALES, which associate tones in series in definite relations to one another;

KEYS, which associate each scale with a tone of definite pitch, called the *Key-Tone* (or *Key-Note*);

MODES, which determine the melodic and harmonic character of a composition;

CHROMATICS, which modify and vary the character of Scales, Keys, and Modes.

The means of indicating **DURATION** are:

NOTES, which, while calling for tones of definite pitch, show the relative lengths of tones;

RESTS, which show the relative lengths of silences;

METRONOME-MARKS, which show the exact time-values of notes and rests.

The musical features of **DURATION** are recorded in:

TERMS and SIGNS of speed and of variations in speed (*See Glossary*).

The means of indicating **FORCE** are:

TERMS and SIGNS of force and of variations in force (*See Glossary*).

The musical features of **FORCE** are embodied chiefly in **RHYTHM**. Rhythm is indicated by

BARs, which show the place

accent; or, in other words,

MEASURES, which comprise the

thus represents one of the

composition consists.

in rhythmic
in the bars. Each measure
rhythm-groups of which the whole

QUALITY may be indicated in a general way by certain marks of expression; but it is chiefly dependent upon the means (voice or instrument) and method by which the tone is produced.

Musical Notation can then definitely record the essential tonal and rhythmical features of any composition. But, as is the case with language, the printed signs leave much to be done by the interpreter.

THE STAFF

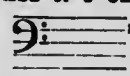
Second Line above—	Third Space above
First Line above—	Second Space above
Fifth Line	Space above
Fourth Line	Fourth Space
Third Line	Third Space
Second Line	Second Space
First Line	First Space
First Line below—	Space below
Second Line below—	Second Space below
	Third Space below

THE CLEFS

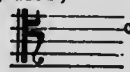
TREBLE or G-CLEF



BASS or F-CLEF



TWO C-CLEFS (rarely used)



The C of the C-Clef is always "Middle C"

THE GREAT STAFF

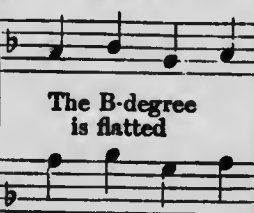
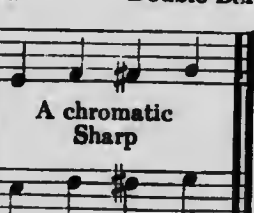
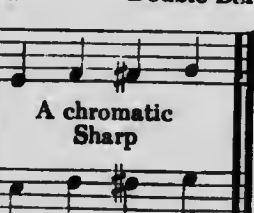
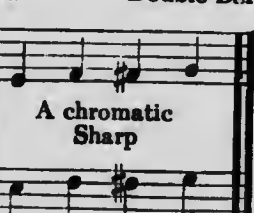
SHOWING LETTER-NAMES, "MIDDLE C," AND OCTAVE-NAMES

"Middle C" "Middle C"

C D E F G A B | c d e f g a b | c̣ ḍ ẹ f̣ g̣ ạ ḅ | c̣̣ ḍ̣ ẹ̣ f̣̣ g̣̣ ạ̣ ḅ̣ | c̣̣̣

GREAT OCTAVE SMALL OCTAVE ONE-LINED OCTAVE TWO-LINED OCTAVE

THE BRACE

Measure	Bar	Measure	Thick Bar	Thick Bar	Double Bar
					
The F-degree is sharped	The B-degree is flatted	The dots form a Repeat-Sign	A chromatic Sharp		

The Thick Bar has several uses beside that indicated above. Its commonest use is to show the close of a musical phrase at the end of a line of text.

TABLE OF NOTE-VALUES, WHOLE NOTE TO THIRTY-SECOND NOTE



This division of every note into two of the next lower denomination is the normal one. The most common of irregular groupings is that of three notes for the time-value of two. This is called a **TRIPLET**, and is marked with a 3.

$$o = \text{quarter note} \quad \text{quarter note} = \text{triplet of eighth notes} \quad \text{eighth note} = \text{triplet of sixteenth notes} \quad \text{etc.}$$

A **Dot** after a note prolongs its value by half.

$$o. = \text{half note} \quad \text{quarter note.} = \text{half note} \quad \text{eighth note.} = \text{quarter note} \quad \text{etc.}$$

A second dot adds to the total tone-value half the value of the first dot.

$$o.. = \text{three-quarter note} \quad \text{quarter note..} = \text{half note}$$

RESTS

The signs of silence corresponding to the various notes are:

Dbl. Whole Rest	Whole Rest	Half-Rest	Quarter-Rest	8th-Rest	16th-Rest	32d-Rest

Rests may be dotted like notes. The Whole Rest is generally used for a whole measure of silence, irrespective of the time-signature; but notes conform to exact time-values. The Half-Rest may not be used in 3-4 measure, but the Half-Note may be used. The dotted Half-Note fills a 6-8 measure; but the Half-Rest, with or without a dot, is not used in 6-8 measure.

These and other peculiarities of notation are not of great importance; but it is well for the pupil to observe current usage.

METRONOME-MARK

A **METRONOME-MARK** ($\text{quarter note} = 112$) means that the piece is to be performed at such speed that there will be one hundred and twelve quarter-notes to the minute.

MODES, SCALES, KEYS

There are two **MODES**, *Major* and *Minor*.

There is one **MAJOR SCALE**.

There are three **MINOR SCALES**, *Primitive*, *Harmonic*, *Melodic*.

The *Primitive Minor Scale* is also known as the *Normal* or *Natural Minor Scale*.

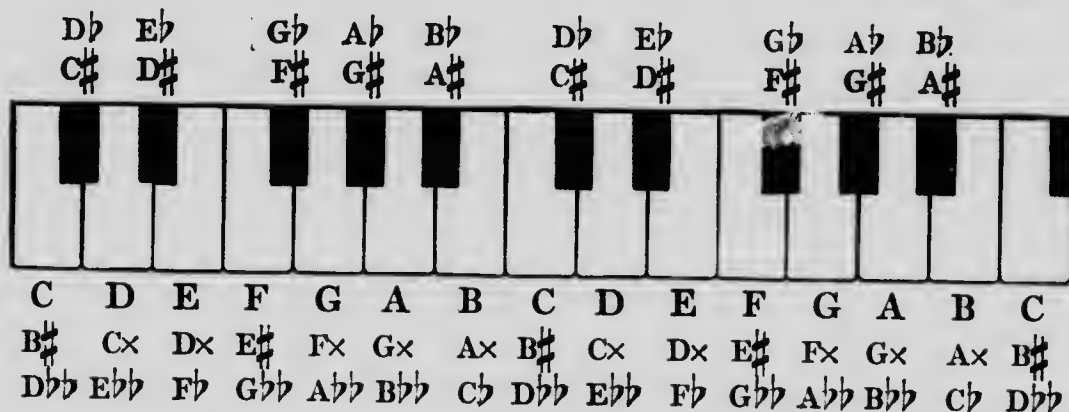
Other scales and modes exist, but are so rarely used that they need not be mentioned.

There are thirteen **KEYS** in each **Mode**.

Other keys exist; but practical convenience of notation restricts the number to thirteen, and also determines in certain cases the notation of the **Key-Tone**. For instance, G-sharp, not A-flat, is taken as a **Key-Tone** in *Minor*; but A-flat, not G-sharp, is taken as a **Key-Tone** in *Major*. In one case (F-sharp and G-flat in *Major*, D-sharp and E-flat in *Minor*) the same tone-series is known in different notations.

Staff-Notation was developed primarily for the convenience of players of keyboard instruments like the piano and organ.

Many attempts have been made to perfect and introduce other systems of notation; but the staff-notation has not been superseded. And in perfecting one's understanding of Notation, it is well to refer to the source of it,—the **PIANO KEYBOARD**:



This keyboard shows every pitch-name which any tone can receive in any of the thirteen keys, major or minor, either as a regular (so-called *diatonic*) tone, or as a chromatic tone.

The simplest notation of the **Major Scale** is from C to C. This involves only white keys of the piano; hence a plain staff, with the proper clef, is suitable for writing music in the key of C major. We have:

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8
do	re	mi	fa	sol	la	ti	do

The numbers are *Scale-Degrees*. The syllables are the names of these scale-degrees for use in singing. There are so-called *Whole-Steps* between contiguous tones, except between E and F, and B and C, where there are *Half-Steps*. If we wish to form the major scale on any other tone than C, we must keep the whole steps and half-steps uniform with these; for there is but one Major Scale.

We shall find, for instance, beginning at G:

G ^{WHOLE}_{Step to} A ^{WHOLE}_{Step to} B ^{HALF}_{Step to} C ^{WHOLE}_{Step to} D ^{WHOLE}_{Step to} E ^{WHOLE}_{Step to} F[#] ^{HALF}_{Step to} G

or, beginning at E-flat:

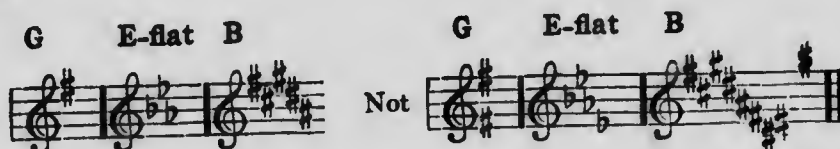
E^b , F , G , A^b , B^b , C , D , E^b

We see here the need of Sharps and Flats, which are defined in the Section on Chromatics.

In order, then, to write a scale or any composition in G, the sharpened F-degree must be used, not the F-degree; and, if E-flat is the key-tone, A-flat and B-flat must be taken as the fourth and fifth scale-degrees.

The notation of these facts of key is embodied in a *KEY-SIGNATURE*, which may be said to put the staff-degrees into the proper condition to notate music in the respective key; for, at the beginning of the piece, it marks as sharpened or flattened the appropriate lines or spaces.

But it does not duplicate its information for symmetrical degrees. It selects, in each case, a convenient staff-degree and marks that. Other degrees named by the same letter are understood to be included in the marking. Thus we have, as key-signatures,



By using the keyboard representation, which shows all possible letter-names for every degree (including chromatics) in every scale and key, the pupil can discover why the various keys have their respective signatures.

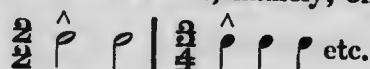
The Minor Scales, however, not being uniform, cannot be summed up once for all in a key-signature. The Primitive form of the respective scale determines the signature; the variations from this form are recorded by the necessary chromatic signs, which are called *ACCIDENTALS*. The same name is given to chromatic signs which record temporary modifications of any scale-degree in any key, major or minor.

The difference between regular and temporary Accidentals will become clear if one observes the full notation of the Minor Scales in various keys, in *PART ONE* of *BOOK THREE* of the *NORMAL MUSIC COURSE*. Full treatment of this and other matters of Notation is given, in convenient form, on *White's Keyboard Chart*.

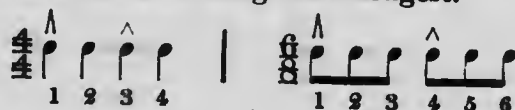
TIME-SIGNATURES, MEASURES, ETC.

The measure-form is indicated at the beginning of every piece in the form of a fraction, called the **TIME-SIGNATURE**. The numerator expresses the number of beats in each measure; the denominator, the kind (note-value) of beats. $\frac{4}{4}$ is sometimes represented by $\square$; $\frac{2}{2}$ by $\square$.

Simple measures are those of two or of three beats; others are *Compound*. Simple measures have but one accent, namely, on the first beat:

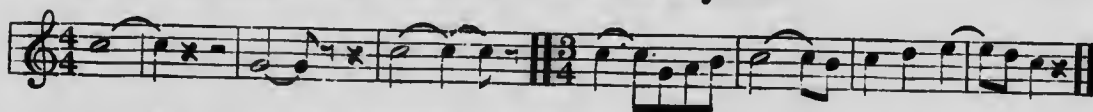


Compound measures are formed of two or three simple measures, and thus have two or more accents, the first being the strongest.

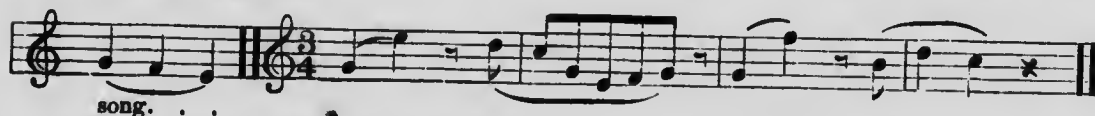


THE TIE, SLUR, HOLD

The **TIE** (—) combines notes of the same pitch in such a manner that they are held as one note of the value of all the notes so joined.



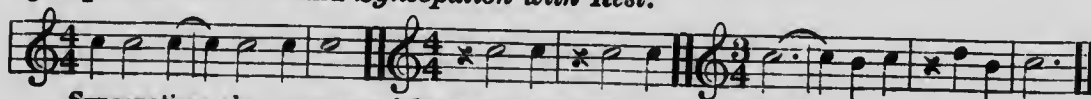
A **SLUR** () connects notes that are to be sung to the same syllable, or are to be phrased together.



A **HOLD** or **FERMATA** (∞) placed either over or under a note or rest approximately doubles its time-value.

SYNCOPIATION

When a tone is sustained from a weak to a strong beat, there is a transfer of accent to the weak beat. The same effect sometimes results from the presence of a rest on the strong beat. There are, then, two common kinds of **SYNCOPIATION**, *Synco-pation with Tie* and *Synco-pation with Rest*.



Synco-pations also occur on subdivisions of the beat, with similar effect.

CHROMATICS

Besides the regular (so-called diatonic) tones of the major and minor scales, there are intermediate tones called CHROMATICS. These are between the regular tones of the scale, except where half-steps occur. For instance: *sharp-4* is a tone between 4 and 5; *flat-7* is a tone between 6 and 7.

A half-step is also called a *semi-tone*, and a whole step a *whole tone*.

A SHARP (♯) causes the line or space on which it stands to represent a pitch a half-step higher than the original pitch. Likewise, a FLAT (♭) means a half-step lower. A NATURAL or CANCEL (♮) annuls the effect of a sharp or a flat.

A DOUBLE-SHARP (× or ×), causes a sharped line or space to represent a pitch a half-step higher. Likewise, DOUBLE-FLAT (♭♭) causes a flatted staff-degree to represent a pitch a half-step lower. A single sharp or flat is the ordinary cancellation-sign (or restoration-sign) for these. The ♯, ×, ♭, and ♭♭, are *chromatic signs*, and affect only the measure in which they appear.

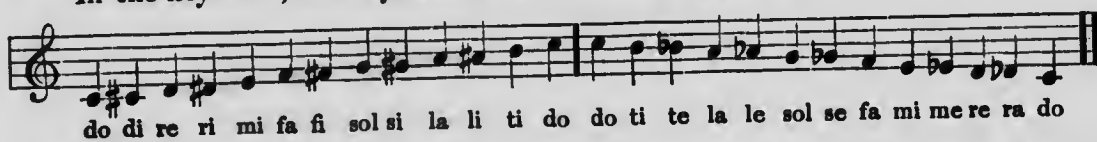
Tones sounding alike but differently named and written (B and C♯, C♯ and D♭) are *Enharmonic Tones*.

THE CHROMATIC SCALE

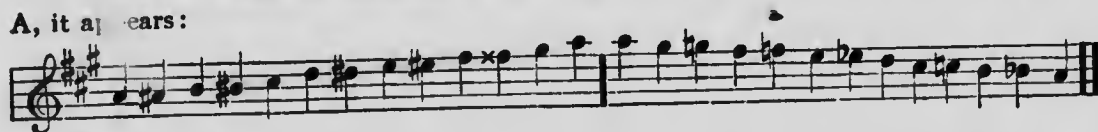
A scale progressing by half-steps is termed a *chromatic scale*.

The ascending Major Chromatic Scale is usually written with sharps, the descending Major Chromatic Scale with flats. Flat-5 (*se*) is a rare scale-degree.

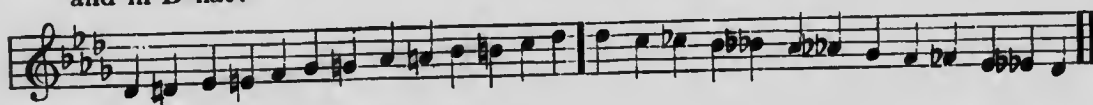
In the key of C, with syllables, the chromatic scale is:



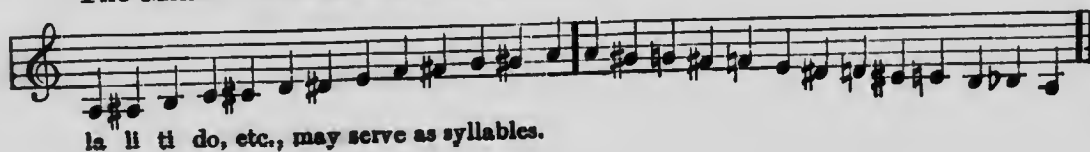
This scale is written uniformly with the above in any key. Thus, in the key of A, it appears:



and in D-flat:



The Minor Chromatic Scale is written:



la li ti do, etc., may serve as syllables.

OUTLINE OF STUDY-MATERIAL, PART TWO

IN GENERAL

Songs and exercises in all major and minor keys, including keys whose signatures have five or six flats or sharps; practical review of all topics earlier treated, and application of the knowledge to music suited to the respective school-year; special attention to study of the minor modes, and to time-problems of all kinds; the study of the fundamental types of syncopation, with ties and with rests, including all those likely to be met in standard vocal music; preliminary study of the bass clef; further observation of terms and marks of expression.

IN DETAIL

ABBREVIATIONS: 134-3 means page 134, exercise 3; 157-S means song on page 157

Part Two of the Third Reader is not divided into sections. While the material is carefully graded, there has been no occasion for systematic treatment of individual problems which have already been twice or thrice presented in the foregoing books. An enumeration of the salient features of Part Two, divided somewhat arbitrarily into paragraphs, follows:

The thorough review of the practice of three-part singing in keys with sharps, 129 to 144; in keys with flats, 145 to 165; chromaticization by sharps, 132-4-5, 134-3; by flats, 134-5, 135-1, 136-1; minor effects, 138, 142-3; nine-eight measure, 142-2.

Extended practice with the tie and with slow syncopations, 128-144; easy syncopation in six-eight time, 145-1; three-four and six-eight contrasted, 146; syncopation in dance rhythm, 153-2; accented syncopation, 154-1-2; rests on the first beat of the measure and further studies in syncopation, 154-3-4-5; the triplet in contrast with the divided beat, 157-S.

Song with considerable variety of major and minor mode, 158-S; detailed studies in syncopation, 166-172; the triplet, 174-3, 176-3.

Six-eight and three-four compared and sharply contrasted, 181-1, 182-1; lengthy exercises in syncopation, 182-2; twelve-eight, 182-3; the before-the-beat note and the after-beat note contrasted, 183-S.

Typical passage, with syncopations, from a celebrated work, 185-1; another exercise on the same, 187-1.

Songs and exercises intended to strengthen the sense of key and to give practical experience in modulation, 186 to 209; a minor song with a major ending, 199; songs with optional humming accompaniment, 201, 205; two-part song with a typical change of key and change of signature, 210.

Exercises to develop agility, 209-1, 211-2, 218-2; a ballad part-song, 216.

Keys with signature of five or six flats or sharps, 212 to 224; identity of the keys of G-flat and F-sharp, 220-1; minor exercises, 218-1, 222-2, 224-2 (showing the identity of D-sharp minor and E-flat minor), 224-3; a celebrated oratorio number, 228.

Devotional and patriotic songs, 231 to 238; standard selections (including one foreign patriotic song) arranged in three parts.

The bass clef, 239 to 244; simple exercises, 239, 242; part-songs with easy bass, 240, 243.

For reference and careful study: Table of the Keys, 245; Brief Glossary of Musical Terms, 246; Rudimentary Facts of Music, adapted for study in Grammar Grades, 247 to 253.

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