THE

TONIC SOL-FA MUSIC

COURSE

FOR SCHOOLS.

BOOK II.

BY

DANIEL BATCHELLOR

AND

THOMAS CHARMBURY.

BOSTON:
OLIVER DITSON COMPANY.

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REQUIREMENTS OF THE JUNIOR CERTIFICATE

OF THE TONIC SOL-FA COLLEGE.

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

2. — Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any one of Nos. 1 to 9 of the Elementary Rhythms,* taken by lot. Two attempts allowed. The pupil may taa-tai the exercise in place of the first attempt.

3. — Sol-fa from the examiner's pointing on the modulator, a voluntary, moving at the rate of M. 60, and consisting of at least twenty-four tones, including leaps to any of the tones of the scale, but neither transition or the minor mode.

4. — Sol-fa at first sight, from the Tonic Sol-fa Notation, a phrase of eight tones, or else the air of a "single chant," which has no tones out of the common major scale, and no tones shorter than a pulse.

5. — The tones of the Doh chord being given by the examiner, **tell by ear the Sol-fa** name of any one tone of the scale sung to *laa*, or played upon some instrument.

* Elementary Rhythms are to be found in Book II.

REQUIREMENTS OF THE ELEMENTARY CERTIFICATE

OF THE TONIC SOL-FA COLLEGE.

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

2. — Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any two of the "Elementary Rhythms," from Nos. 7 to 26, taken by lot. Two attempts allowed. The pupil may Taa-tai each exercise in place of the first attempt.

3. — Sol-fa from the examiner's pointing on the modulator, a voluntary moving at the rate of M. 60, containing transitions of one remove.

4. — Pitch the key-tone by means of a given C, sol-fa not more than three times, and afterwards sing to words, or to the syllable *laa*, any "part" in a psalm or hymn-tune in Tonic Sol-fa notation, not seen before, but not necessarily containing any passages of transition, or of the minor mode, or any division of time less than a full pulse.

5. — The tones of a doh chord being given by the examiner, tell, by ear, the sol-fa names of any three tones of the scale sung to *laa*, or played upon some instrument. [Two attempts allowed, a different exercise being used in the second case.]

THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

SERIES OF EXERCISES AND SONGS IN THE TONIC SOL-FA METHOD, PROGRESSIVELY ARRANGED IN STEPS; WITH A CORRESPONDING SUPPLEMENTAL COURSE IN THE STAFF NOTATION.

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PREFACE.

The Tonic Sol-fa Music Course is prepared especially for the use of Schools. The exercises are carefully graded according to the steps of the Tonic Sol-fa Method.

Book II. contains exercises and songs in the Third Step. It introduces the fourth and sixth tones of the Scale, making with the Key-tone the Chord of the Subdominant. This completes the Diatonic Scale, and the exercises in melody become more varied and advanced in character. A number of Rounds are introduced, and these, with the Tuning Exercises, will prepare the way for singing the songs in two and three parts. The studies in Rhythm, which are more complex than in Book I., are suited to the capacity of the children in the Grammar Schools. The "Elementary Rhythms" are included in this book, as they furnish good practice, and are needed for the first two examinations of the Tonic Sol-Fa College.

In the preparation of this Course, the convenience of both teacher and scholars has been kept in view. For the latter, the instruction is embodied as far as possible in tuneful exercises and pleasant songs. To assist the teacher, a Manual has been prepared, containing directions how to present the musical exercises to the children.

The music is for the most part original, and has been composed for this course. The words are taken from various sources, and the authors thankfully acknowledge their indebtedness to the publishers from whose works they have made selections.

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THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

BOOK II.

THIRD STEP.

CHORD EXERCISES.

1. KEY C.

d :m :s | f :l :d' | s :t :r' | d' :— | — ||

2. KEY D.

d :m .d | f :l .f | s :t .s | d' :— ||

3. KEY G.

s_1 :m_1 .s_1 | l_1 :f_1 .l_1 | t_1 :s_1 .t_1 | d :— ||

4. KEY C.

d :s :m | f :d' :l | s :r' :t | d' :— :— ||

5. KEY F.

s :d :m | f :l_1 :d | r :s_1 :t_1 | d :— :— ||

6. KEY C.

d :m | s :m | f :l | d' :l | s :t | r' :t | d' :— | — :— ||

Ru, ru, ru, ru, etc.— *With smooth soft tone.*

Coo, coo, coo, coo, etc.— *With light staccato.*

7. KEY C.

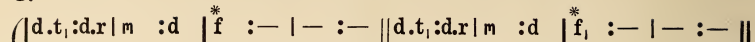
d :m .d | s :s | r' :t .s | d' :—)

t .r' :t .s | d' :m | f .l :s .m | d :— ||

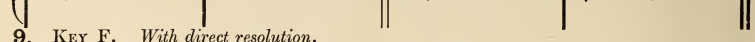
f'
m'
r'
d'
TE
LAH
SOH
FAH
ME
RAY
DOH
t_1
l_1
s_1
f_1
m_1

TO ILLUSTRATE THE CHARACTER OF FAH.

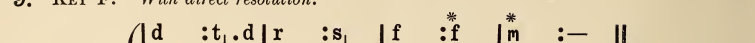
8. KEY F.



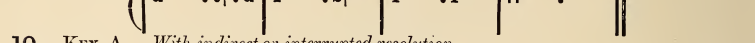
9. KEY F. *With direct resolution.*



10. KEY A. *With indirect or interrupted resolution.*

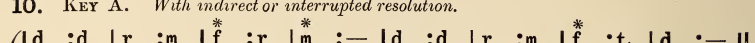


11. KEY C.

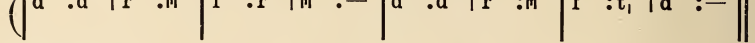


TO ILLUSTRATE THE CHARACTER OF LAH.

12. KEY E.

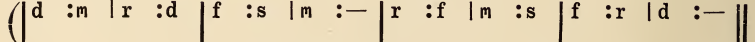


13. KEY C. *With downard and upward resolution.*



14. KEY F. *With interrupted resolution.*

15. KEY E-flat.

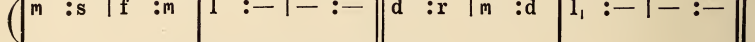


TUNING EXERCISES.

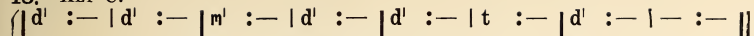
Let each exercise be repeated, changing parts.

16. KEY D.

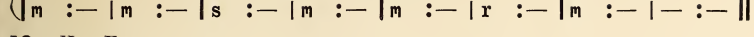
17. KEY F.



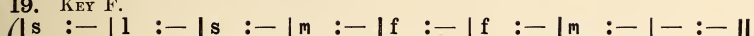
18. KEY C.



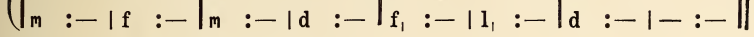
19. KEY F.



20. KEY F. *Contrary motion of parts.*



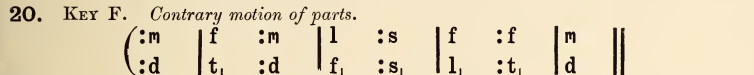
21. KEY F. *Independent motion of parts.— Fah dissonating against soh.*



FOLLOW ME.

B.

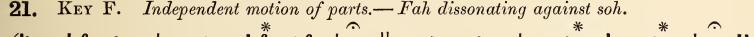
22. KEY G. *Slow,— then quicker. Interweaving of parts.*



LOVING HEARTS.

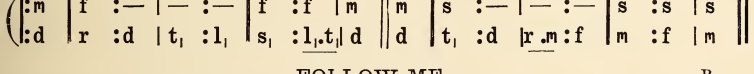
B.

23. KEY E. M. 100. *Round in two parts.*



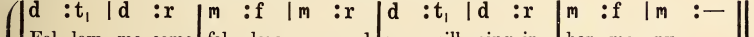
LABOR'S STRONG AND MERRY CHILDREN.

24. KEY F. *Round in two parts.* From "Standard Course."



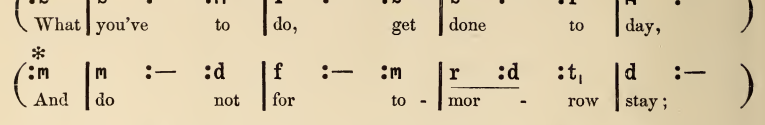
THE SCALE.

25. KEY C. *Round in two parts.*



WHAT YOU'VE TO DO.

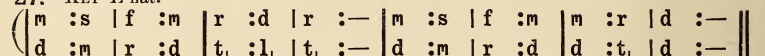
26. Key F. M. 120. *Round in three parts.*



TUNING EXERCISES.

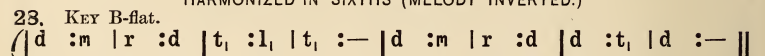
HARMONIZED IN THIRDS.

27. Key E-flat.



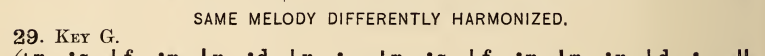
HARMONIZED IN SIXTHS (MELODY INVERTED.)

28. Key B-flat.



SAME MELODY DIFFERENTLY HARMONIZED.

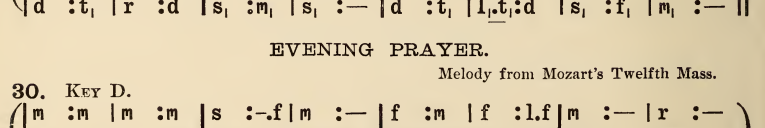
29. Key G.



EVENING PRAYER.

Melody from Mozart's Twelfth Mass.

30. Key D.



NOW THE SUN IS SINKING. B.

31. KEY E-flat. M. 84. *Softly.*

m :m	f :l	s :—	m :—	m :m	r :d	r :—	— :
1.Now the	sun is	sink -	ing	In the	gol - den	west;	
2.And the	mer - ry	stream -	let,	As it	runs a -	long,	
3.Cowslip,	dai - sy,	vio -	let,	In their	lit - tle	beds,	
4.There they'll	all, sweet	dar -	lings!	Lie in	hap - py	dreams,	
d :d	r :f	m :—	d :—	d :d	s_1 :l_1	t_1 :—	— :

r :r	m :m	s :—	f :—	m :f	m :r	d :—	— :
Birds and	bees and	chil -	dren	All have	gone to	rest;	
With a	voice of	sweet -	ness	Sings its	eve - ning	song.	
All a -	mong the	grass -	es,	Hide their	heav - y	heads;	
Till the	ro - sy	morn -	ing	Wakes them	with its	beams.	
t_1 :t_1	d :d	t_1 :—	r :—	d :r	d :t_1	d :—	— :

WORK WITH A WILL. C.

32. KEY D. M. 144. *Briskly.*

m :m	:m	m :l	:s	s :f	:f	f :—	:—	r :r	:r
1.Pull a -	way	cheer-i -	ly,	work with	a	will!		Day af -	ter
2.Work with	the	heart,	and	work with	the	brain,		Work with	the
3."Work while	you	work,	and	play while	you	play;		This is	the
d :d	:d	d :d	:m	m :r	:r	r :—	:—	t_1 :t_1	:t_1

r :s	:f	f :m	:m	m :—	:—	s :s	:s	s :d^1	:t
day ev -	'ry	task should	be	done.		I - dle -	ness	bring-eth	us
hands and	work	pa - tient-	ly	still;		Step af -	ter	step, we	shall
way to	be	cheer-ful	and	gay.		All that	you	do, learn	to
t_1 :t_1	:r	r :d	:d	d :—	:—	m :m	:m	m :m	:s

t :l	:l	l :—	:—	s :l	:s	d^1 :d^1	:m	s :f	:r	d :—	:—
trou-ble	and	ill;		La - bor	it -	self is	some	hap- pi -	ness	won.	
reach the	high	plain,—		Pull a -	way	cheeri -	ly,	work with	a	will.	
do with	your	might;		Things done	by	halves	are	nev - er	done	right."	
s :f	:f	f :—	:—	m :f	:m	m :m	:d	t_1 :t_1	:t_1	d :—	:—

KIND WORDS ARE BEST.

C.

33. KEY G. M. 100.

:s_1	m :m | f :r	m :d | r :s_1	d :r | m :f	s :— | —
1. Oh	speak kind words, my	boy and girl, As	thro' the world you	go;
2. Yes,	speak kind words, my	boy and girl; Per-	haps we may not	know
3. So	speak kind words, my	boy and girl; Too	brief is hu - man	life
:s_1	d :d | r :t_1	d :m_1 | s_1 :s_1	m_1 :f_1 | s_1 :l_1	t_1 :— | —

:f	m :m | f :r	m :d | r :s_1	l_1 :d | t_1 :r	d :— | —
Let	kind-ly deeds be -	side your path Like	flow'rs of beau-ty	grow.
The	good our lov - ing	words may do To	those who need them	so.
To	waste the hours, as	they go by, In	dis - cord and in	strife.
:t_1	d :d | r :t_1	d :m_1 | s_1 :m_1	f_1 :l_1 | s_1 :f_1	m_1 :— | —

:s_1	l_1 :t_1 | d :r	m :m | m :l_1	t_1 :d | r :m	f :— | —
The	fra - grance of a	lov - ing word Will	lin - ger in the	heart,
But	God will know, and	sure-ly He, In	His good time and	way,
Give	one and all a	lov - ing word, Just	put them to the	test,
:m_1	f_1 :s_1 | l_1 :t_1	d :d | d :l_1	s_1 :l_1 | t_1 :d	r :— | —

:f	m :m | f :r	m :d | r :m	s :f | m :r	d :— | —
As	sweetness haunts the	flow'rs we prize. When	sum-mer days de -	part.
The	giv - er of a	help- ful word Will	roy - al - ly re -	pay.
And	you will find, in	ev - 'ry place Kind	words are sure - ly	best
:t_1	d :s_1 | l_1 :t_1	d :m_1 | s_1 :d	m :r | d :t_1	d :— | —

EMMA J. BARNES.

EVERY DAY.

C.

34. KEY A. M. 72.

m .d :d :s_1	t_1 .d :r :r	f .r :r :t_1	d .r :m :—
1. Little rills make	wider stream-lets;	Streamlets swell the	riv-er's flow;
2. Life is made of	smallest frag-ments,	Shade and sun - shine,	work and play,
s_1 .m_1 :m_1 :m_1	r_1 .m_1 :f_1 :f_1	l_1 .f_1 :f_1 :f_1	m_1 .f_1 :s_1 :—

m .d :d :s_1	t_1 .d :r :f	m .m :f :r	r .d :d :—
Rivers join the	ocean bil - lows,	Onward, on - ward	as they go.
So may we, with	greatest pro - fit,	Learn a lit - tle	ev-'ry day.
s_1 .m_1 :m_1 :m_1	r_1 .m_1 :f_1 :l_1	s_1 .s_1 :l_1 :f_1	f_1 .m_1 :m_1 :—

CLOCKS AND WATCHES.

Arranged from the GERMAN.

35. KEY F. *Round in three parts.*

d	:d	d .d :d .d	r	:s,	r	:s,
The	great	stee - ple - clock says	tick,	tock,	tick	tock,

*

m	.m :m .m	m	:m	f .f :r .r	f .f :r .r
While the man- tel		clocks	say	tick tack, tick tack,	tick tack, tick tack,

s	.s :s .s	s	.s :s .s	$t_{,}t_{,}.t_{,}t_{,}:t_{,}t_{,}.t_{,}t_{,}$	$t_{,}t_{,}.t_{,}t_{,}:t_{,}$.
And the lit - tle		watches	all say,	tick-e tack-e tick-e tack-e	tick-e tack-e tick.

STUDIES IN RHYTHM.

36. *Slowly,— and quickly.*

l	.l ,l :l	.l ,l	l	.l ,l :l	l	.,l :l	.,l	l	.,l :l
TRAA-te-fe	TAA-te-fe		TRAA-te-fe	TAA	TRAA-e- fe	TAA-e- fe		TRAA-e - fe	TAA.

1. KEY D. *Tune Forms.*

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

2. KEY D.

s	.s ,m :f	.f ,r	m	.m ,d :r	s	.,m :f	.,r	m	.,d :r

3. KEY A.

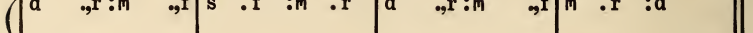
$s_{,}$	$.s_{,}l_{,}:t_{,}$	$.t_{,}d$	r	.r ,m :f	$s_{,}$	$.,l_{,}:t_{,}$	.,d	r	.,m :f

4. KEY A.

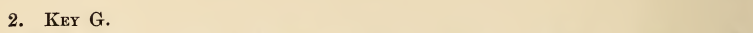
m	.m , r:d	.d ,$t_{,}$	$l_{,}$	$.l_{,}t_{,}:d$	m	.,r :d	.,$t_{,}$	$l_{,}$	.,$t_{,}$:d

37. *Slowly,— and quickly.*

1. KEY C.



2. KEY G.

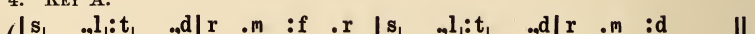


3. KEY D.

4. KEY A.

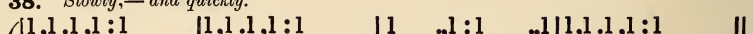
38. *Slowly,— and quickly.*

1. KEY C.



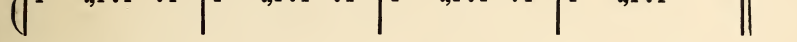
2. KEY F.

3. KEY C.



4. KEY G.

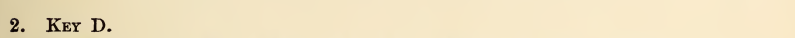
39. *Slowly,— and quickly.*



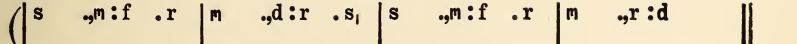
1. KEY G.

2. KEY D.

3. KEY D.



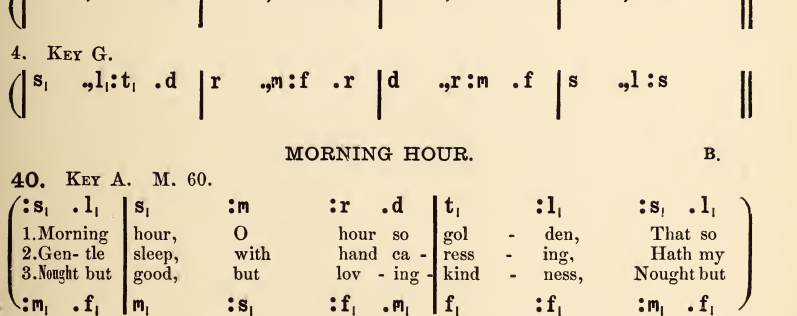
4. KEY G.



MORNING HOUR.

B.

40. KEY A. M. 60.



BY AND BY. C.

41. Key B-flat. M. 90.

:m₁ .f₁	s₁ .s₁ :s₁ .s₁	s₁ .s₁ :d .r	m .d :d .l₁	s₁
1.There's a	lit - tle mis-chief	mak-er that is	steal-ing half our	bliss,
2.He is	sit - ting by your	hearthstone, with his	sly be - witch-ing	glance;
3.When the	call of du - ty	haunts us, and the	pres-ent seems to	be
4."By and	by," the wind is	sigh-ing; "By and	by," the heart re-	plies;
:d₁ .r₁	m₁ .m₁ :m₁ .m₁	m₁ .m₁ :m₁ .f₁	s₁ .m₁ :l₁ .f₁	m₁
:m₁ .f₁	s₁ .s₁ :s₁ .s₁	l₁ .s₁ :s₁ .s₁	l₁ .s₁ :f₁ .m₁	r₁
Sketching	pict - ures in a	dreamland that are	nev - er seen in	this —
Whisp'ring	of the com - ing	mor - row, as the	so - cial hours ad-	vance;
All the	time that ev - er	mor - tals snatch from	dark e - ter - ni	ty,
But the	phan-tom just a -	bove us ere we	grasp it ev - er	flies.
:d₁ .r₁	m₁ .m₁ :m₁ .m₁	f₁ .m₁ :m₁ .m₁	f₁ .m₁ :r₁ .d₁	t₂
:r₁ .r₁	m₁ .m₁ :m₁ .m₁	f₁ .f₁ :f₁ .f₁	s₁ .s₁ :s₁ .s₁	l₁
Dash-ing	from our lives the	pleas-ures of the	pres-ent while we	sigh:
Loit-'ring	'mid our calm re -	flec - tions, hid - ing	forms of beau -ty	nigh;
Then a	fai - ry hand seems	paint-ing pict- ures	on a paint-ed	sky;
List not	to the i - dle	charm-er, scorn the	ve - ry spe- cious	lie;
:t₂ .t₂	d₁ .d₁ :d₁ .d₁	r₁ .r₁ :r₁ .r₁	m₁ .m₁ :m₁ .m₁	f₁
:l₁ .l₁	t₁ .t₁ :t₁ .t₁	d .d :d .d	r .r :d .t₁	d
You may	know that mis-chief-	mak-er, for his	name is By - and-	By.
He's a	smooth de - ceit - ful	fel - low, this en -	chant-er By - and-	By.
For a	cun - ning lit - tle	ar - tist is this	fai - ry, By - and-	By.
Oh, do	not be - lieve or	trust in that de -	ceiv- er, By - and-	By.
:f₁ .f₁	r₁ .r₁ :r₁ .r₁	m₁ .m₁ :m₁ .m₁	f₁ .f₁ :m₁ .r₁	m₁

ANGRY WORDS. B.

42. Key E-flat. M. 72. *Thoughtfully.*

:s .l	s :m	:f .s	f :r	:m .f	m :d	:s .m	r :—
1.Angry	words too	oft are	spok - en,	In a	rash and thoughtless	hour,	
2.Angry	words too	oft are	spok - en,	Ev-il	thougths by them are	stirr'd;	
3.Angry	words, oh,	let them	nev - er	From the	tongue un - bridled	slip;	
:m .f	m :d	:r .m	r :t₁	:d .r	d :d	:t₁ .d	s₁ :—

:m . f	s :m	:f . s	l :d'	t . l	s :d	:m . r	d :—
Brightest	links of	life are	bro - ken	By their	false and	ev - il	pow'r.
Brightest	links in	life are	bro - ken	By a	sin - gle	an-gry	word.
Maya	gen - tle	spir it	ev - er	Check them,	ere they	soil the	lip.
:d . r	m :d	:r . m	f :m	:r . d	t_1 :d	:d . t_1	d :—

VOICE EXERCISES.

43. KEYS G, F, and A.

1. Sing smoothly between the rounded lips. 2. Tones lightly detached (Staccato.) 3. Clear and forward. 4. Mouth opened easily, and tones connected.

† Observe the breathing places.

d	:d	d	:— †	m	:m	m	:— †	s	:s	s	:— †
1.Ru,	ru,	ru, etc.									
2.Coo,	coo,	coo, etc.									
3.Ne,	ne,	ne, etc.									
4.La,	la,	la, etc.									

s . f	:m . r	d . r	:m . f †	s . f	:m . r	d	:—				

44. KEY G. M. 80,—100,—and 120.

1. Legato, (smoothly gliding from tone to tone.) 2. Staccato, (in a detached manner.)

d	:m	s	:m †	s . f	:m . r	m	:d †	s . f	:m . s	f . m	:r . f †	m . r	:d . t_1	d	:—
1.La,	la,	la,	la,	etc.											
2.A,	a,	a,	a,	etc.											

WHO COMES LAUGHING.

From "Standard Course."

45. KEY E. M. 72. *Afterwards quicker. Round in three parts.*

d	:d	r	:r	m	:m	f	:f	s	:d'	s	:m
Who	comes	laugh -	ing,	laugh -	ing,	laugh -	ing,	Who	comes	laugh -	ing

r	:d . r	m	:—	* m	:m	f	:f	ṡ . ṡ	:ṡ . ṡ	ṡ . ḟ	:ṁ . ṙ
here	a -	main?		We	come	laugh -	ing,	Ha, ha,	ha, ha,	ha, ha,	ha, ha,

d	:s	m	:d	s_1	:s_1	d	:—	ṡ . ṡ	:ṡ . ṡ	ṡ . ḟ	:ṁ . ṙ
We	come	laugh -	ing	here	a -	main.		Ha, ha,	ha, ha,	ha, ha,	ha, ha,

D.C.

ḋ . ḋ	:ḋ . ḋ	ṙ . ṙ	:ṙ . ṙ	ṁ . ṁ	:ṁ . ṁ	ṡ . ṡ	:ṡ . ṡ	ṡ . ḟ	:ṁ . ṙ	d	:—
ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha.	

FROGS AT SCHOOL. C.

46. Key G. M. 96.

d .d :r .r | m .m :f	m .m :r .d | d .t₁ :l₁ .s₁
1.Twenty frog-gies went to school,	Down be-side a rush-y pool;
2.Master Bull-frog grave and stern,	Call'd the class-es in their turn;
3.Twenty frog-gies grew up fast,	Bull-frogs they be-came at last;
m₁ .m₁ :s₁ .s₁ | d .d :r	d .d :s₁ .m₁ | l₁ .s₁ :f₁ .m₁
d .d :r .r | m .m :f	m .m :r .d | d .t₁ :d
Twenty lit-tle coats of green,	Twenty vests all white and clean.
Taught them how to no-bly strive,	Like-wise how to leap and dive;
Not one dunce a-mong the lot;	Not one les-son they for-got;
m₁ .m₁ :s₁ .s₁ | d .d :r	d .d :s₁ .m₁ | m₁ .r₁ :m₁
t₁ .d :r .r | d .r :m	r .m :f .f | m .f :s .f
"We must be in time," said they;	"First we stud-y, then we play,
From his seat up-on the log,	Show'd them how to say "Ker-Chog!"
Pol-ished in a high de-gree,	As each frog-gy ought to be;
r₁ .m₁ :f₁ .f₁ | m₁ .f₁ :s₁	f₁ .s₁ :l₁ .l₁ | s₁ .l₁ :t₁
m .m :r .r | d .d :t₁	l₁ .l₁ :s₁ .d | d .t₁ :d
That is how we keep the rule,	When we frog-gies go to school."
Al-so how to dodge a blow	From the sticks which bad boys throw.
Now they sit on oth-er logs	Teaching oth-er lit-tle frogs.
d .d :s₁ .s₁ | l₁ .l₁ :m₁	f₁ .f₁ :m₁ .m₁ | m₁ .r₁ :m₁

George Cooper.

THE BOY THAT LAUGHS. C.

47. Key F. *Lively.*

.s₁,d	m .r,m :d .s₁	d .m :s .,s	f .s,f :m .f,m	r :- .m,f
1.I	know a fun-ny	lit-tle boy, The	hap-piest ev-er	born, His
2.I	saw him tum-ble	on his nose, And	waited for a	groan; But
3.There's	sunshine in each	word he speaks; His	laugh is something	grand; Its
4.No	matter how the	day may go, You	can-not make him	cry; He's
.m₁	s₁ .s₁ :m₁ .m₁	m₁ .d :t₁ .,t₁	r .t₁ :d .l₁	t₁ :- .d,r
s .s :f .f	m,f .s,l :s .f	m .d :r .t₁	d :- .d	
face is like a	beam of joy, Al-	though his clothes are	torn. Ha!	
how he laugh'd! do	you sup-pose He	struck his fun-ny	bone? Ha!	
rip-ples o-ver-	run his cheeks, Like	waves on snow-y	sand. Ha!	
worth a doz-en	boys I know, Who	pout, and mope, and	sigh. Ha!	
m .m :r .r	d,r .m,f :m .r	d .m₁ :f₁ .s₁	m₁ :- .l₁	

t_1	.d	:r	.d	t_1	.d	:r	.f	m	.d	:r	.t_1	d	:-	.	‖
ha!	ha!	ha!	ho!	ho!	ho!	ho!	Al-	though his		clothes are		torn.			
ha!	ha!	ha!	ho!	ho!	ho!	ho!	He	struck his		fun - ny		bone.			
ha!	ha!	ha!	ho!	ho!	ho!	ho!	Like	waves on		snow-y		sand.			
ha!	ha!	ha!	ho!	ho!	ho!	ho!	They	pout, and		mope, and		sigh.			
s_1	.l_1	:t_1	.d	r	.d	:t_1	.d	d	:m_1	:f_1	.s_1	m_1	:-	.	‖

STUDIES IN RHYTHM.

THIRDS.

48. *Slowly,—and quickly.*

l	ˌl	ˌl	:l	l	ˌl	ˌl	:l	l	:l	l	ˌl	ˌl	:l	‖
Traa-tai-tee		Taa		taa-tai-tee		Taa									

1. Key G.

d	ˌr	ˌm	:d	r	ˌm	ˌf	:r	m	:s	f	ˌm	ˌr	:d	‖

2. Key C.

s	ˌl	ˌs	:d^1	f	ˌm	ˌf	:t	d^1	:d	r	ˌm	ˌr	:d	‖

49. *Slowly,— and quickly.*

l	ˌ-	ˌl	:l	ˌ-	ˌl	l	ˌ-	ˌl	:l	l	:l	l	ˌ-	ˌl	:l	‖
Traa-ai - tee				taa-ai - tee											

1. Key G.

d	ˌ-	ˌr	:m	ˌ-	ˌf	s	ˌ-	ˌl	:s	f	:r	m	ˌ-	ˌr	:d	‖

2. Key F.

s	ˌ-	ˌm	:f	ˌ-	ˌr	m	ˌ-	ˌd	:r	m	:s	f	ˌ-	ˌt_1	:d	‖

50. *Slowly,— and quickly.*

l	ˌl	ˌl	:l	.l	l	ˌl	ˌl	:l	.l	l	:-	ˌl	ˌl	l	.l	:l	‖
										Traa -		aa -		tai-tee			

1. Key E.

m	ˌr	ˌd	:r	.s_1	f	ˌm	ˌr	:m	.d	s	:-	ˌl	ˌs	f	.r	:d	‖

2. Key A.

s_1	ˌl_1	ˌs_1	:m	.d	l_1	ˌt_1	ˌl_1	:f	.r	s_1	:-	ˌl_1	ˌt_1	d	.r	:m	‖

WELCOME TO MAY.

51. KEY F. *Round in two parts.*

d	:-.r	m	:m	f.m	:r.d	r	:—	t$_1$	:-.d	r	:r	m.r	:d.t$_1$	d	:—
Gone	is	win - ter,		cold	and	gray;		Wel-come,	welcome,			love - ly		May!	

*

m	:-.f	s	:s	l.s	:f.m	f	:—	r	:-.m	f	:f	s.f	:m.r	m	:—
Hill	and	val - ley		join	their	voice,		At	her	com-ing		to	re -	joice;	

TRY, TRY AGAIN.

SCOTCH AIR.

52. KEY G. M. 100.

s$_1$	.d	:t$_1$	.d	r	.m	:t$_1$		d		:r		m	.d	:d	
1. Here's a		les - son		all	should	heed,		Try,		try,		try,	a -	gain;	
2. Twice or		thrice tho'		you	should	fail,		Try,		try,		try,	a -	gain;	
3. Let the		thing be		e'er	so	hard,		Try,		try,		try,	a -	gain;	
m$_1$	.m$_1$	:f$_1$	.m$_1$	s$_1$	.s$_1$	:s$_1$		m$_1$		:f$_1$		s$_1$	.m$_1$	:m$_1$	

s$_1$	.d	:t$_1$	.d	r	.m	:t$_1$		d	:r		m	.d	:d		
If at	first	you don't	suc-ceed,					Try,	try,		try a -	gain;			
If at	last	you would	prevail,					Try,	try,		try a -	gain;			
Time will	surely	bring	reward,					Try,	try,		try a -	gain;			
m$_1$	.m$_1$	:f$_1$	.m$_1$	s$_1$	.s$_1$	:s$_1$		m$_1$	:f$_1$		s$_1$	.m$_1$	:m$_1$		

m	.s	:s	.m	f	.f	:f									
Let your	courage	well	ap-pear;												
When you	strive,	there's	no	disgrace,											
That which	other	folks	can	do,											
d	.m	:m	.d	r	.d	:t$_1$									

f	.m	:r	.d	t$_1$	.l$_1$	:s$_1$		s	.m	:f	.r	m	.d	:r	
If	you	on-ly	per-se-	vere,				You will	conquer,	never	fear;				
Tho' you	fail	to	win the	race;				Bravely,	then,	in	such a	case,			
Why, with	pa-tience,	may	not	you?				Why, with	patience,	may	not	you?			
t$_1$	.d	:r	.d	t$_1$	.l$_1$	:s$_1$		m	.d	:r	.t$_1$	d	.m$_1$	:s$_1$	

d		:r		m	.d	:d									
Try,		try,		try	a-gain.										
Try,		try,		try	a-gain.										
Try,		try,		try	a-gain.										
m$_1$		:f$_1$		s$_1$	.m$_1$	:m$_1$									

LEARN YOUR LESSON.

B.

53. KEY F. M. 72. *Beating twice.*

:s$_1$	d	:d	:d	d	:r	:m		r	:s$_1$	:s$_1$		s$_1$	:—		
1. You'll	not	learn	your	les -	son	by		cry -	ing	my		man,			
2. If	you	like	your	les -	son,	it's		sure	to	like		you;			
3. You'll	cry	till	you	make	your	- self		stu -	pid	and		blind,			
:s$_1$	m$_1$	:m$_1$	:m$_1$	m$_1$	:s$_1$	:d		s$_1$	:s$_1$	:s$_1$		s$_1$	:—		

:d | r :r :r | r :s :f | f :m :m | m :—
You'll ne - ver come at it by cry - ing my man;
The words then so glib - ly would jump in - to view,
And then not a word can you keep in your mind;
:m$_1$ | s$_1$:s$_1$:s$_1$ | t$_1$:t$_1$ | t$_1$ | d :d :d | d :—

:s | s :m :s | l :— :s | s :f :m | f :—
Not a word can you spy for the tear in your eye;
Each one to its place all the oth - ers would chase,
But cheer up your heart, and you'll soon have your part,
:m | m :d :m | f :— :m | m :r :d | t$_1$:—

:r | m :f :m | r :d :r | d :d :d | d :—
Then set your heart to it, for sure - ly you can.
Till the lad - die would won - der how clev - er he grew!
For all things grow ea - sy when bairns are in - clin'd.
:t$_1$ | d :r :d | s$_1$:l$_1$:t$_1$ | d :d :d | d :—

WILLIAM MILLER.

O COME WITH ME.

GERMAN.

54. KEY G. M. 120.

:s$_1$ | d :— | t$_1$:r | d :— | :s$_1$ | m :— | r :f | m :— |
1.O come with me when winds blow free,
2.O haste and come with me to roam;
:s$_1$ | d :— | t$_1$:r | d — | :s$_1$ | d :— | t$_1$:r | d :— |

:d.r | m :m | m :r.m | f :r | r :r.m | f :f | f :m.f | s :m | m
Where sunbeams shine se - rene and bright, And flow - ers glow in the soft sweet light,
See ev - 'ry spray up - on the bough With beck'ning fin - ger in - vites us now
:d.t$_1$ | d :d | d :t$_1$.d | r :s$_1$ | s$_1$:s$_1$.d | r :r | r :d.r | m :d | d

:s$_1$ | d :— | s$_1$:— | d :l | s :f | m :— | r :— | d :— | —
And birds sing blithe in green - wood tree.
In wood - land dells to make our home.
:s$_1$ | d :— | s$_1$:— | d :f | m :r | d :— | t$_1$:— | d :— | —

STUDIES IN RHYTHM.

TA-FA-TE-FE-TI-FI.

55. M. 60. *Beating twice.*

l .l : l .l : l .l	l : l : l	l .l : l .l : l .l	l : — : — ‖
tra-fa – te- fe – ti - fi	taa – tai – tee	tra-fa – te- fe – ti - fi	taa – ai – ee ‖

1. KEY F.

d .r : m .f : s .l	s : m : d	t_1 .d : r .m : f .s	m : — : — ‖

2. KEY D.

s .l : s .f : m .r	m : f : s	m .f : m .r : d .t_1	d : — : — ‖

56. M. 84. *Beating twice.*

l : l .l : l	l : - .l : l	l : - .l : l	l : — : ‖
traa – te - fe – tee	taa – e - fe – tee	traa – e - fe – tee	taa – ai – (*tee*) ‖

1. KEY F.

m : m .r : d	f : - .m : r	s : - .f : m	r : — : ‖

2. KEY A.

d : d .t_1 : d	r : - .d : r	m : - .f : r	d : — : ‖

57. M. 72. *Beating twice.*

:l .l	l : :l .l	l : :l .l	l : — :l .l	l : ‖
ti - fi	traa – (*tai*) – ti - fi	taa– (*tai*) – ti - fi	traa – ai – ti - fi	taa – (*tai*) ‖

1. KEY G.

:m .f	s : :f .m	f : :m .r	m : :r .d	r : ‖

2. KEY G.

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

SIR SPRING-TIME.

58. KEY F. M. 120. *Cheerfully.*

:d ,,m	s :s	s :d'	s ,,l:s ,,f	m :m	s :f	r :f	
1.Sir	Spring-time	came to	view the	land, A	youth of	prince-ly	
2.He	gaz'd a -	round him	as he	stood— On	vale and	wood-land	
3.His	breath per -	fum'd the	sof - ten'd	air, His	hands with	gifts ran	
4.The	fields are	soon with	beau- ty	clad, The	earth is	fill'd with	
:d	m :m	m :m	m ,,f:m ,,r	d :d	m :r	t, :r	

l :—	s :d ,,m	s :s	s :d'	s ,,l:s ,,f	m :m		
bear -	ing, Rich	pres - ents	hold - ing	in his	hand, Green		
hil -	ly; He	look'd up -	on the	leaf - less	wood, All		
o -	ver; He	brought the	birds, the	blos - soms	fair, Sweet		
trea -	sure; Spring	smiles to	see all	crea - tures	glad, And		
f :—	m :d	m :m	m :m	m ,,f:m ,,r	d :d		

s :f	r :t,	r :—	d :m	r :m	f :r		
robes of	vel - vet	wear -	ing; A	star - ry	light was		
des - o -	late and	chil -	ly; "Tis	here," said	he, "I'll		
li - lies,	scent - ed	clo -	ver; The	sun - shine	stream'd a -		
tri - umphs in	their	plea -	sure. We	hail thee,	no - ble,		
m :r	t, :s,	s, :—	d :d	t, :d	r :t,		

m ,,f :s ,,l	s :m	r :m	f :r	l :—	s :d ,,m		
in his	eye, His	eye, so	bright and	cheer -	ing; He		
make a	stay, And	change this	scene of	sor -	row; The		
round his	head, The	clouds and	winds were	scat -	ter'd; Where		
prince- ly	Spring, With	thank - ful	song we	hail	thee; May		
d ,,r :m ,,f	m :d	t, :d	r :t,	f :—	m :d		

s :s	s :d'	s ,,l:s ,,f	m :m	s :f	r :t,	r :—	d
rode up -	on a	but - ter -	fly, His	guards were	bees ca -	reer -	ing.
land-scape,	bleak and	bare to -	day, Shall	glow with	life to -	mor -	row."
si -	lence dwelt a -	mong the	dead, Gay	voi - ces	sang and	chat -	ter'd.
pass -ing	years fresh	vi - gor	bring, And	bless-ings	nev- er	fail	thee!
m :m	m :m	m ,,f:m ,,r	d :d	m :r	t, :s,	f, :—	m,

From Curwen's Code Music Drill.

THE GLEANER. C.

59. KEY C. M. 60. *Beating twice.*

:s	s	:-	.l	:s	| s	:d'	:r'	m'	:-	.d'	:l	| s	:—	
1.Be -	fore		the	bright	sun	ris	- es	o	-	ver	the	hill,			
2.She	nev	-	er	leaves	off	or	runs	out		of	her	place			
3."Poor	girl !		hard	at	work	in	the	heat		of	the	sun,			
4."Oh	no,		for	my	moth	- er	lies	ill		in	her	bed,			
5."Then	could		I	be	mer	- ry,	be	i	-	dle,	or	play,			
:m	m	:-	.f	:m	| m	:m	:f	s	:-	.m	:f	| m	:—	

:s .s	s	:-	.l	:t	| d'	:t	:d'	r'	:—		:—	| —		:	
In the	wheat	-	field	young	Ma	- ry	is	seen,							
To	play		or	to	i	- dle	and	chat,							
How	tir'd		and		warm	you	must	be !							
Too	fee	-	ble	to	spin	or	to	knit,							
While	they		are	so	hun	- gry	and	ill?							
:m .m	m	:-	.f	:f	| m	:r	:m	s	:—		:—	| —		:	

:s .s	m'	:-	.r'	:d'	| d'	:t	:l	s	:-	.l	:s	| m	:—		
Im -	pa	-	tient	her	lit	- tle	blue	a	-	pron	to	fill			
Ex -	cept		now	and	then	just	to	wipe		her	hot	face,			
Why	don't		you	leave	off	as	the	oth	-	ers	have	done,			
And my	dear		lit	- tle	bro	- thers	are	cry	-	ing	for	bread,			
Oh	no,		I	would	rath	- er	work	hard		all	the	day,			
:m .m	s	:-	.f	:m	| l	:s	:f	m	:-	.f	:m	| d	:—		

:s .s	l	:t	:d'	| r'	:l	:t	d'	:—		:—	| —		:		
With the	few	scat	- ter'd	ears	she	can	glean.								
And	fan	her	- self	with	her	broad	hat.								
And	sit	with	them	un	- der	the	tree?"								
And	yet	we	can't	give	them	a	bit.								
My	lit	- tle	blue	a	- pron	to	fill."								
:m .m	f	:r	:m	| f	:f	:f	m	:—		:—	| —		:	

THE HAPPY COTTAGER.

From Curwen's High School Vocalist.

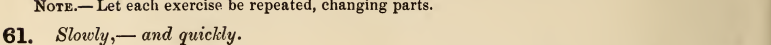
60. KEY C or B-flat. M. 160. *Beating six times.*

STUDIES IN RHYTHM.

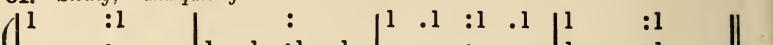
IN TWO PARTS WITH ACCOMPANYING SOLFEGGIOS.

NOTE.— Let each exercise be repeated, changing parts.

61. *Slowly,— and quickly.*



1. KEY F. *D.C.*

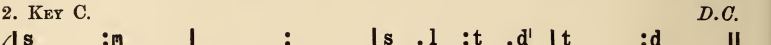


2. KEY C. *D.C.*

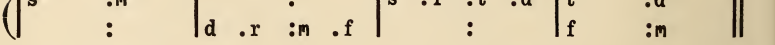
62. *Slowly,— and quickly.*

1. KEY C. *D.C.*

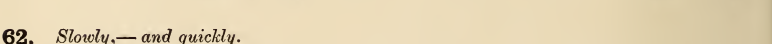
2. KEY G. *D.C.*



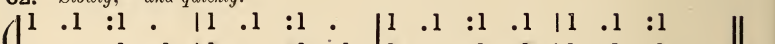
63. *Slowly,— and quickly.*



1. KEY G. *D.C.*

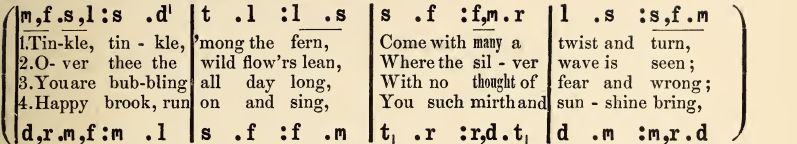


2. KEY C.



THE HAPPY BROOK. B

64. KEY C. *In a light dancing manner.*



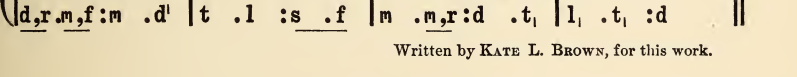
Written by KATE L. BROWN, for this work.

SOLFEGGIOS.

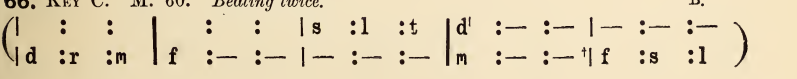
CANON FORM.

NOTE.— Observe the breathing places. B.

65. KEY B-flat. M. 84.

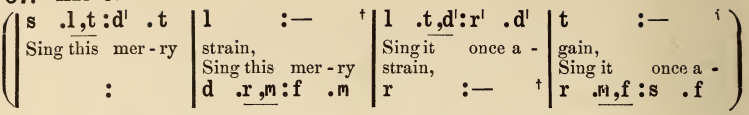


66. KEY C. M. 60. *Beating twice.* B.



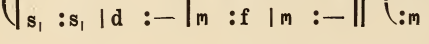
SING THIS MERRY STRAIN. B.

67. KEY C.

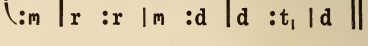


EXERCISES FOR THE STUDY OF DISSONANCES.

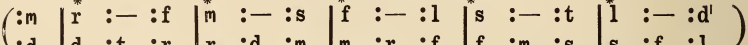
68. KEY F. *Fah against Soh.*

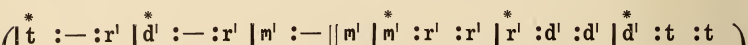


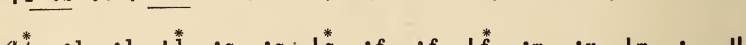
69. KEY D. *Doh against Ray.*



70. KEY C. SEQUENCE OF DISSONANCES.

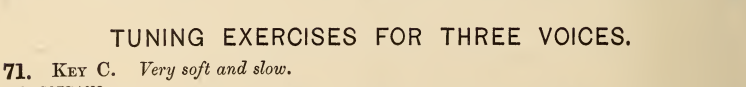






TUNING EXERCISES FOR THREE VOICES.

71. KEY C. *Very soft and slow.*



72. KEYS F, G, and A.

1st SOPRANO. m :m | s :m | r :— † | r :r | r :s | m :—
2nd SOPRANO. d :d | m :d | t_1 :— | t_1 :t_1 | t_1 :t_1 | d :—
CONTRALTO. d :d | d :d | s_1 :— | s_1 :s_1 | s_1 :s_1 | d :—
Hm . . .
La, la,

73. KEYS C and D. S. S. C.

d' :— | t :d' | d' :— | d' :— | d' :d' | d' :t | d' :—
s :— | s :s | l :— | s :— | l :s | l :s | m :—
m :— | r :m | f :— | m :— | f :m | f :s | d :—
Hm . . | . . .
La, | la,

WE MERRY MINSTRELS.

PURCELL.

74. KEY B-flat. *Round in three parts.*

1 d :d :d | t_1 :t_1 :t_1 | l_1 :l_1 :l_1 | s_1 :— :s_1
We mer - ry | min - strels soft | mu - sic en - | joy, For
2 m :m :m | r :r :r | d :d :d | t_1 :— | t_1
We sing so | blithe- ly, we | drive a - way | care, And
3 d :d . r :m . f | s :s_1 :s_1 | l_1 :l_1 . t_1 :d . r | m :— :m_1
Then hail, sweet | sci - ence! hail, | hail, heav'n- ly | sound! No

f_1 :f_1 :f_1 | m_1 :m_1 :m_1 | r_1 :r_1 :r_1 | d_1 :— :— | 2
mu - sic doth | mal - ice and | ha - tred de - | stroy.
l_1 :l_1 :l_1 | s_1 :s_1 :s_1 | f_1 :f_1 :f_1 | m_1 :— :— | 3
with our soft | har - mo - ny | ban - ish de - | spair.
f_1 :f_1 . s_1 :l_1 . t_1 | d :d_1 :d_1 | f_1 :r_1 :t_1 | d :— :— | 1
pleas - ure like | mu - sic on | earth can be | found.

ROAMING O'ER THE MEADOWS. CARL KELLER.

75. KEY F. *Round in three parts.*

1	s :s | m :m	f :f | r :—	m :m | d :d	r :r | t$_1$:—	2
	Roaming o'er the	mead-ows far,	Sing-ing gay - ly,	Tra la la,	
2	d.r:m.f | s :s	s.f :r.t$_1$ | s$_1$:—	s :s | m :m	f :f | r :—	3
	Tra la la la la,	tra la la la la!	Roaming o'er the	mead-ows far,	
3	m :m | d :d	r :r | t$_1$:—	d.r :m.f | s :s	s.f :r. t$_1$ | s$_1$:—	1
	Sing- ing gay - ly	tra la la!	Tra la la la la	tra la la la la!	

Coda (to be sung at the close).

m :s | f :r	m :s | f :r	m : | s :-.s	{ d^1 :— } | :	
Tra la la la,	tra la la la	la, Tra la	{ d :— } la!	
d :m | r :s$_1$	d :m | r :s$_1$	d : | m :-.m	m :— | :	
Tra la la la,	tra la la la	la, Tra la	la!	
d.m :r.d | t$_1$.s$_1$:l$_1$.t$_1$	d.m :r.d | t$_1$.s$_1$:l$_1$.t$_1$	d : | d :-.d	d :— | :	
Tra la la la la la la la,	tra la la la la la la la	la, Tra la	la!	

NATIONAL HYMN.

76. KEY A. S. C. and ad lib. B.

d :d :r	t$_1$:-.d :r	m :m :f	m :-.r :d	r :d :t$_1$
m$_1$:m$_1$:f$_1$	s$_1$:-.l$_1$:t$_1$	d :d :l$_1$	s$_1$:-.f$_1$:m$_1$	f$_1$:m$_1$:r$_1$
1.My coun-try!	'tis of thee,	Sweet land of	lib - er-ty,	Of Thee I
2.My na - tive	coun - try, thee,	Land of the	no - ble, free,	Thy name I
3.Let mu - sic	swell the breeze,	And ring from	all the trees	Sweet free-dom's
4.Our fa - thers'	God! to Thee,	Au - thor of	lib - er- ty,	To Thee we
d$_1$:d$_1$:f$_1$	r$_1$:-.d$_1$ | s$_1$	d :l$_1$:f$_1$	s$_1$:-.s$_1$:l$_1$	f$_1$:s$_1$:s$_1$

d :— :—	s :s :s	s :-.f :m	f :f :f	f :-.m :r
m$_1$:— :—	m :m :m	m :-.r :d	r :r :r	r :-.d :t$_1$
sing;	Land where my	fa - thers died!	Land of the	Pil-grims' pride!
love;	I love thy	rocks and rills,	Thy woods and	tem - pled hills;
song;	Let mor - tal	tongues a-wake:	Let all that	breathe partake;
sing:	Long may our	land be bright	With free-dom's	ho - ly light;
d$_1$:— :—	d$_1$:m$_1$:s$_1$	d :-.d :d	s$_1$:t$_1$:r	s$_1$:-.s$_1$:s$_1$

m :f .m :r .d	m :- .f :s	l .s,f :m :r	d :— :—	
d :t$_1$.d :s$_1$.l$_1$	d .l$_1$:s$_1$.f$_1$:m$_1$	f$_1$.s$_1$,l$_1$:s$_1$:f$_1$	m$_1$:— :—	
From ev - 'ry	moun - tain side	Let free - dom	ring!	
My heart with	rap - ture thrills	Like that a -	bove.	
Let rocks their	si - lence break,	The sound pro -	long.	
Pro - tect us	by Thy might,	Great God, our	King!	
d :r .d :t$_1$.l$_1$	s$_1$.f$_1$:m$_1$.r$_1$:d$_1$	f$_1$:s$_1$:s$_1$	d$_1$:— :—	

CANON FOR THE MONTH OF JUNE.

77. KEY D. M. 80.

d	:r .r	m	:— .m	m .m	:f .f	s	: .s	s	.d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	m	:
June,	love-ly	June,	now	beau-ti -	fies the	ground,	The	notes	of the		cuc - koo	thro' the	glad	earth re -	sound;	
:		:		d	:r .r	m	:— .m	m .m	:f .f	s	: .s	s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	m	:
:		:		June,	love-ly	June,	now	beau-ti -	fies the	ground,	The	notes	of the		cuc - koo	thro' the	glad	earth re -	sound;	
:		:		:		:		:		:		d	:r .r	m	:— .m	m .m	:f .f	s	: .s
												June,	love-ly	June,	now	beau-ti -	fies the	ground,	The

:S:

d	:r .r	m	:— .m	m .m	:f .f	s	: .s	s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	d	:
June,	love-ly	June,	now	beau-ti -	fies the	ground;	The	notes	of the	cuc - koo	thro' the	glad	earth re -	sound;	
m	:r .r	d	:	d	:r .r	m	:— .m	m .m	:f .f	s	: .s	s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	d	:
glad	earth re -	sound;		June,	love-ly	June,	now	beau-ti -	fies the	ground,	The	notes	of the	cuc - koo	thro' the	glad	earth re -	sound;	
s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	d	:												
notes	of the	cuc - koo	thro' the	glad	earth re -	sound;													

D.S.

s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	d	:	s	:f .f	m	:	s	:t₁ .t₁	d	:
notes	of the	cuc- koo	thro' the	glad	earth re -	sound,		glad	earth re -	sound.		glad	earth re -	sound.	
m .m	:f .f	s	: .s	s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	d	:	s	:f .f	m	:
beau-ti -	fies the	ground,	The	notes	of the	cuc - koo	thro' the	glad	earth re -	sound,		glad	earth re -	sound.	
d	:r .r	m	:— .m	m .m	:f .f	s	: .s	s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	d	:
June,	love-ly	June,	now	beau-ti -	fies the	ground,	The	notes	of the	cuc - koo	thro' the	glad	earth re -	sound.	

d¹ .s	:d¹ .s	d¹ .s	:d¹ .s	m	:f .r	d	:				
Cuc- koo,	cuc- koo,	cuc - koo	thro' the	glad	earth re -	sound.					
s .m	:s .m	s .m	:s .m	d	:r .t₁	d	:				
Cuc- koo,	cuc - koo	cuc - koo,	thro' the	glad	earth re -	sound.					
m .d	:m .d	m .d	:m .d	s₁	:s₁ .s₁	d	:				

ELEMENTARY RHYTHMS.

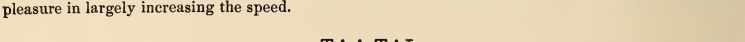
FOR PUPILS PREPARING FOR THE JUNIOR SCHOOL AND ELEMENTARY CERTIFICATES

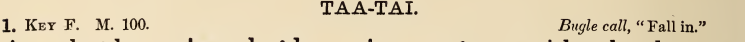
These Rhythms must be done at the rate indicated by the metronome mark. The pupil must *laa* or *taatai* one complete measure and any portion of a measure which is required, as an introduction to the exercise, — the exercise itself being taken up without pause or slackening of speed, at the right moment.

The Rhythm may often be learned slower than marked; and, when familiar, the pupils will take pleasure in largely increasing the speed.

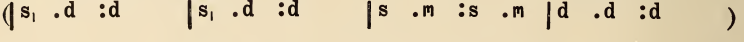
TAA-TAI.

1. KEY F. M. 100. *Bugle call,* "Fall in."



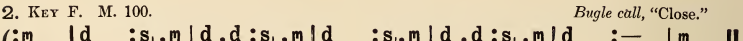


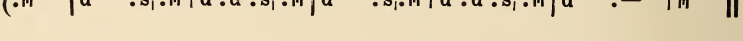
2. KEY F. M. 100. *Bugle call,* "Close."



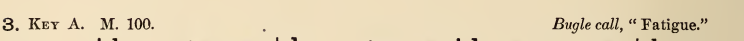
3. KEY A. M. 100. *Bugle call,* "Fatigue."

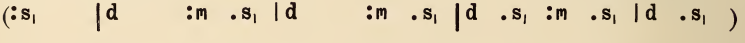
4. KEY F. M. 100. *Bugle call,* "Guard."





5. KEY A. M. 100. *Bugle call,* "Advance."





6. KEY A. M. 144. *Bugle call,* "Extend."

7. KEY E. M. 100. *Bayly,* "In Happier Hours."

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

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

-AA-TAI.

8. KEY G. M. 100. *Hymn tune,* "Wainwright."

(:s_1 | d :— :t_1 | l_1 :t_1 :d | r.m :f.m :r.d | d :t_1 :r)

(s :-.f :m | l_1.r :d :t_1 | d :— :— | — : ||

9. KEY E. M. 100. *Hymn tune,* "Simeon."

(s :s.f | m :-.f | m :r | d :-.d | f :-.m | l :-.s | t_1 :d | r :-.r)
Sweet is the work, † my God, † my King, To praise Thy name, † give thanks, and sing, † To

(m :r.d | f :m.r | s :l | s :-.s | s :-.l | s.f :m.f | m :r | d :— ||
show Thy love † by morning light, † And talk of all Thy truth † at night.

Silent TAA.

10. KEY D. M. 100. The pupils to take each part alternately. *J. R. Thomas,* "Picnic."

(m.f :r.m | d :s | m.f :r.m | d :s | s.f :m.f | s :d^1 | l.s :f.m | r :—)
(d :d | d :t_1 | d :d | d :t_1 | d :d | m :d | t_1 :d | s_1 :—)

(:s | :s | :s | :s | f.s :l.t | d^1 :m | r :s | d :— ||
(r : | m : | r : | m : | f :r | m :d | d :t_1 | d :— ||

Ta-fa-te-fe.

11. KEY C. M. 72. *Bugle call,* "Walk and drive." (Altered.)

(d ,d .d ,d :d .d | m .d :d | m ,m .m ,m :m .m)

(s .m :m | d^1 ,d^1 .d^1 ,d^1 :d^1 .d^1 | s ,s .s ,s :s .m)

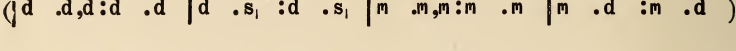
(d ,d .d ,d :m .s | m .d :d | d :d ||

(m .d :d | m :m | s .m :m)

(d^1,d^1.d^1,d^1:d^1 | s,s.s,s:s | d,d.d,d:m .s | m .d :d ||

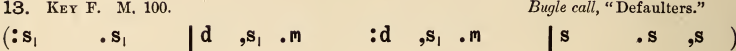
TAA-te-fe.

12. KEY D. M. 72. *Bugle call,* "Hay up or Litter down."



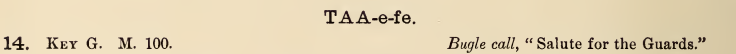
ta fa-TAI.

13. KEY F. M. 100. *Bugle call,* "Defaulters."

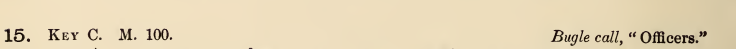


TAA-e-fe.

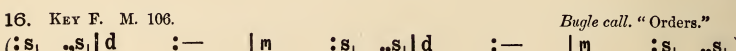
14. KEY G. M. 100. *Bugle call,* "Salute for the Guards."



15. KEY C. M. 100. *Bugle call,* "Officers."



16. KEY F. M. 106. *Bugle call.* "Orders."



17. KEY C. M. 100. *Hymn tune, "Truro."*

(| d :m ,,f | s :- .s | l :t | d' :- .s)

(| d' :s :f .m :r .d | f :m | r : ||

18. KEY F. M. 100. *Bugle call, "General Salute."*

(:s, | d :d ,,d | d .m :s .m | d :d ,,d | d :s, ,,d)

(| m :d ,,m | s :m ,,d | s, :s, ,,s, | s, :s, | d :d ,,d | d .m :s .m)

(| d :d ,,d | d :s, ,,d | m :d ,,m | s :s, | d :d ,,d | d ||

-AA-e-fe.

19. KEY F. M. 100. *Bugle call, "Assembly."*

(| s :— | - ,,m :d .s, | d :— | - ,,s, :d .s,)

(| d ,,s, :d .s, | d ,,s, :d .s, | d :m | — :—)

(| s :— | - ,,m :d .s, | d :— | — : ||

20. KEY F. M. 100. *Hymn tune, "Serenity."*

(:d | t, ,,d :r :s | s :— :fe | s :—)

(:d ,,t, | l, :- .t, :d .r | m :— :r | d :— ||

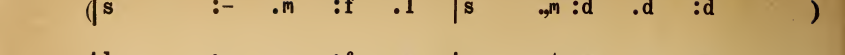
21. KEY C M. 100. *Hymn tune, "Arlington."*

(:d | m ,,m :m :r | d ,,d :d :r)

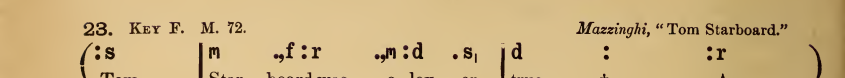
(| m .s :f :m | m :r :f | m ,,m :m :l)

(| s ,,s :s :d | r .f :m :r | d :— ||

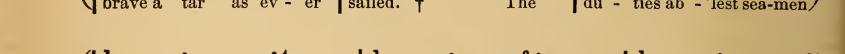
22. KEY F. M. 100. *Barnett,* "Hark! sweet echo."



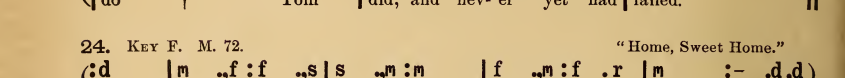
23. KEY F. M. 72. *Mazzinghi,* "Tom Starboard."



24. KEY F. M. 72. "Home, Sweet Home."



25. KEY C. M. 60. *J. R. Thomas,* "Picnic."



26. KEY F. M. 100. *Hymn tune,* "Prestwich."

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