

Ch. W.

1st

lessons in singing

FIRST LESSONS IN SINGING,

IN












HAMILTON'S PATENT "UNION" MUSICAL NOTATION.

[Invented by Mr. John Lang.]

IN learning to read music as written or printed in the ordinary musical notation, three special qualities of musical sounds have more particularly to be attended to. 1st. Musical sounds have *length* or *duration*,—some sounds being longer, and some shorter, but all bearing a certain definite proportion of length or duration to one another. 2d. Musical sounds have *height* or *pitch*,—some being higher, and some lower, but all bearing a certain definite proportion of height or depth to each other. 3d. Every series of musical sounds constituting a melody has an *accent* occurring at regular intervals during its progress, and always at the same distance of time. These three special divisions of Melody may be termed:—the *first*, TIME; the *second*, TUNE; and the *third*, ACCENT.

T I M E .

In order to mark the different *length* of sounds to the eye, a series of differently shaped characters, called NOTES, are used, as shown in the following table; which shows the *shape* of each note, its *name*,

A Semibreve . . .		is equal to 2 Minims.
A Minim	 or 	is equal to 2 Crotchets.
A Crotchet	 or 	is equal to 2 Quavers.
A Quaver	 or 	is equal to 2 Semiquavers.
A Semiquaver	 or 	is equal to 2 Demisemiquaver.
A Demisemiquaver	 or 	is the shortest note in Time.

The Table may be read upwards, thus:—A demisemiquaver is half as long as a semiquaver, a semiquaver is half as long as a quaver, and so on. The stems, or tails, of the notes may be turned up or down at pleasure, as shown in the table.

T U N E .

In order to represent *height* or *pitch* to the eye, a series of parallel lines is used called a STAVE, and on the *lines* and *spaces* of the stave the NOTES are placed, higher or lower according as the sound is high or low which is to be represented. Thus it will be seen that the notes by their *shape* indicate the duration or *time* of a sound, and by their *place* on the stave indicate the pitch or *tune* of a sound. Each note in this way indicating two different qualities.

A complete Vocal Scale is a series of musical notes, rising in regular succession from the lowest sound that a man's voice can produce, to the highest note of a woman's voice. Such a series embraces twenty-four sounds; and to represent these sounds to the eye a stave of eleven lines is required. But as female voices range in the upper, and male voices in the lower part of this eleven-line stave, it is found convenient in practice to break it up into two staves of five lines, using the five upper lines for female, or high-set voices, and the lower five for male, or low-set voices; the middle line between the two sets of five being used only as required when the women's voices go down or the men's voices go up to it. To distinguish these two sets of staves they are marked by a character called a CLEF placed at the beginning of each, the TREBLE CLEF marking the women's, and the BASS CLEF the men's stave. To give a name to each of the lines and spaces, the seven letters of the alphabet from A to G are used, in the manner shown in the example; and every pupil should be so familiar with the application of these letters as to be able readily to name any line or space on any of the two staves as required.

CLEF. TREBLE AND BASS STAVES.

F G A B C D E F G A B C D E F G

To assist the learner in remembering the names of the lines and spaces of the treble staff; notice that the first space is F, the second A, the third C, and the fourth E, making the word FACE; the names of the lines are E, G, B, D, F, making the first letters of the sentence "Every Good Boy Deserves Favour." On the bass staff every line and space has the same name as the next higher one on the treble staff; thus, the first line or space on the bass is the same as the second on the treble, the second on the bass as the third on the treble, and so of the others.

The treble clef is also called the G clef because it encircles the line G of the staff, and the bass clef is called the F clef because it encircles the line F. The lines and spaces of the staff are always counted from the lowest one upwards,—the bottom line is the first line, the lowest space the first space, and so on.

LEDGER LINES.

When musical sounds extend either upwards or downwards beyond the compass of the staff, short lines called ledger lines are used on which to write the notes; thus, if the Bass should go up to C, a short line is used (representing the middle line in the eleven line staff); if it require to go still higher, another line is used (representing the lowest line of the treble staff.) Sounds written on the treble staff may in like manner extend upwards or downwards beyond it, as shown in the examples in the margin.

THE DIATONIC SCALE.

Although it has been said that there are twenty-four sounds in the Vocal Scale, yet there are in reality only seven essentially different sounds in it, as by a peculiar law of acoustics, (which it is not

necessary here to explain,) every eighth sound is a repetition of the first, the ninth is a repetition of the second, and so on, going either upwards or downwards. We proceed now to explain the nature of the seven different sounds referred to, which make up what is called the Natural or DIATONIC SCALE, and this is best done by means of the diagram of the Musical Ladder.

	MUSICAL LADDER.	
8th, or Octave...	DOH	...The tone of Rest.
7th...	TE	...The Piercing Tone.
6th...	LAH	...The Mournful tone.
5th...	SOH	...The Bold tone
4th...	FAH	...The Grave tone.
3d...	ME	...The Soft or Mild tone.
2d...	RAY	...The Stirring tone.
1st, or Key Note.	DOH	...The tone of Rest.

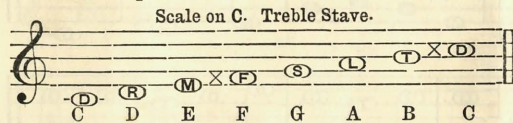
The first (or lowest) note of the Diatonic Scale is called the KEY-NOTE, and is named DOH, as shown on the ladder, the second of the scale is RAY, the third ME, the fourth FAH, the fifth SOH, the sixth LAH, the seventh TE, and the eighth, or octave, DOH.

In the Tonic Sol-fa method of musical instruction as perfected by the Rev. John Curwen, the different tones of the scale have names given to them, characterizing their mental effect when heard in connection with the key-note; as descriptive names may be useful to the pupil in enabling him to distinguish

between the different tones, and to produce them by his voice, we have attached similar names to the notes on the musical ladder; and in connection with this course of lessons, we strongly recommend Teachers to use the Tonic Sol-fa Modulator, (to be had at the Tonic Sol-fa Agency Office, Paternoster Row, London,) and regularly to exercise their pupils in singing from it, especially in the earlier part of the course.

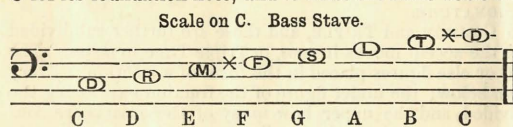
It will be observed that, on the ladder, the distance (or interval) between *Me* and *Fah* and between *Te* and *Doh*, is only half the distance of the other intervals; thus, while the distance between *Doh* and *Ray*, *Ray* and *Me*, *Fah* and *Soh*, *Soh* and *Lah*, and *Lah* and *Te*, is a whole tone, the distance between the first named intervals is only half a tone (a semitone). Observe again, that, beginning at the foot of the ladder and proceeding upwards, the intervals succeed each other in the order of two tones and a half tone; three tones and a half tone.

To write down this Diatonic Scale in notes upon the treble staff, we draw the ledger line C below the staff, and place the first sound *Doh* as a semibreve on it. We put *Ray* on D, the space immediately above, and the other sounds in their regular order on the lines and spaces rising upwards, till we have the whole as shown in the example; then as the staff lines do not show us any difference between the whole tones of the scale and the half tones, we mark a small cross in order that we may recollect



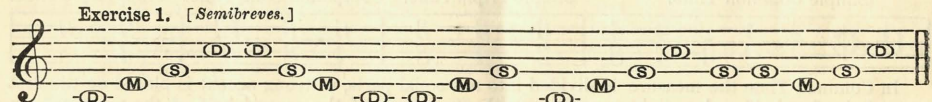
where these half tones occur, between the third and fourth, (or *Me* and *Fah*), and seventh and eighth notes, (or *Te* and *Doh*), as shown on the Musical ladder.

We have now, on the treble staff, the Diatonic Scale on C, or in the key of C; that is, a scale having C for its foundation note; and to write the same scale on the bass staff we have only to write the first sound *Doh* on C (which on that staff is the second space), and the other notes in succession upwards, and we have the scale of C on the bass staff also.



Try now to sing over this scale several times, both upwards and downwards, first on the treble staff, then on the bass staff, and afterwards proceed to the following simple exercises, noticing that the letters *DRMFLT* are used to represent the names *Doh, Ray, Me, &c.*

When the singer finds any difficulty in producing the correct sound of any note, such as *Me* or *Fah* after *Doh*, let him repeat the intervening intervals, thus, *Doh Ray Me, Doh Me; Doh Ray Me Fah, Doh Fah; Doh Ray Me Fah Soh, Doh Soh, &c.*



ACCENT.

In all music there is a regularly recurring ACCENT, continuing all through its performance, at exact intervals of time, which gives life and expression to it, and without which it would be entirely without character. Let any one hum a tune, and consider it attentively, and he will find the accent occurring regularly at every third or fourth note; or let him sing the following notes, putting a special stress on the ones in italics, and an idea will be got of the effect of accent.

(In fours.)—*Doh* doh doh doh, *Ray* ray ray ray, *Me* me me me, *Ray* ray ray ray, *Doh*.
 (In threes.)—*Doh* doh doh, *Ray* ray ray, *Meme* me, *Ray* ray ray, *Doh*.

To make the accent apparent to the eye, short lines called BARS, or BAR LINES, are drawn across the staff at regular intervals; the space between two bar lines is called a MEASURE, and the first note after the bar line is the one on which the principal accent is laid. A DOUBLE BAR is used to mark the end of a strain, or tune.

Every measure in a tune must contain an equal amount of time, thus, if the first measure consists of a semibreve, or notes equal to a semibreve, every other measure must contain exactly a semibreve or other notes of equal value. A tune or strain may *begin* with a broken or incomplete measure, but if so, the portion of time wanting must appear in another incomplete measure at the end, so that the two together may make up one whole measure. [See Exercises Nos. 6, 8, and 11.]

Exercise 4.

Bar. Measure. Bar. Measure. Bar. Measure. Bar. Double Bar.

Exercise 5.

As Accent is regulated by the amount of time in a measure, it is usually spoken of by musicians as Time; thus, "Three-four Time," "Common Time," &c. Of this kind of Time there are several varieties, including varieties of Accent; and to show the time in which any piece of music is written, it is marked at the beginning with a sign called a TIME SIGNATURE.

TIME, (that is Accent Time,) is divided into COMMON and TRIPLE, and these are further subdivided into SIMPLE and COMPOUND. In Common Time the accent moves in *twos*, in Triple Time in *threes*. The signature for Simple Common Time is either a C or else figures placed in the form of a fraction. Every other kind of time is marked by figures, as shown below; the under figure of the fraction expressing the number of parts into which the semibreve is divided, and the upper how many of these parts are contained in each measure of the tune. Thus, $\frac{2}{4}$ denotes two halves of a semibreve (that is two minims) in a measure, $\frac{3}{8}$ denotes four eighths of a semibreve (that is four quavers) in a measure, and so on of the others. Common Time marked with a C has four crotchets in the measure, C has therefore the same meaning as $\frac{4}{4}$; if the C has a line through it, it is called "Alla Breve Time," and is the same as $\frac{2}{2}$ or $\frac{1}{1}$.

TIME SIGNATURES.

	Simple Common Time.	Simple Triple Time.	Compound Com. Time.	Comp. Triple Time.
	$\frac{2}{4}$	$\frac{3}{8}$	$\frac{6}{8}$	$\frac{9}{8}$
	$\frac{2}{2}$	$\frac{3}{4}$	$\frac{6}{4}$	$\frac{9}{4}$
	$\frac{2}{4}$	$\frac{3}{8}$	$\frac{6}{8}$	$\frac{9}{8}$
	$\frac{2}{4}$	$\frac{3}{8}$	$\frac{6}{8}$	$\frac{9}{8}$

In Common Time the measure is divided into *two* equal parts, a strong accent is placed on the first note of the first half, and a slighter accent on the first note of the second half of the measure. In Triple Time the measure is divided into *three* equal parts, a strong accent is placed on the first of these, and a slighter accent on the first note of each of the others.

COUNTING AND BEATING TIME.

In order that every measure in a piece of music may have its proper length of time given to it, the time is either counted or beat. To COUNT the time we say *one, two, three, four*, to every measure of Common Time, and *one, two, three*, to every Triple Time measure; speaking the words at the rate of speed at which the tune is to move. To BEAT the time, motions are made with the hand, corresponding with the words spoken; thus, for time of four crotchets in a measure, the hand goes *down* for the first crotchet, *to the left* for the second, *right* for the third, and *up* fourth. In Triple Time the motion is *down, right, up*.

Exercise 6. [Observe that the 4 broken measures in this Exercise make 3 whole measures.]

3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2

Be you to oth - ers kind and true As you'd have oth - ers be to you.

Exercise 7. [*The figures show the manner of counting the Time.*]

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

This les - son heed, if you pur - sue Some ob - ject that you would ob - tain,

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

You must be ev - er firm and true, Or all your lab - our is in vain.

Exercise 8. [*Triple Time.*]

3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2

O hark to the birds that sing in the trees, They sit in the branches and swing in the breeze.

Before singing any exercise let the teacher cause the pupils to name the line or space of every note in it, also to name the clef, and explain the kind of time.

DOTS AND RESTS.

A DOT placed after any note adds one half to its length. Thus a dotted semibreve is equal to a semibreve and a minim. If you sound a semibreve as long as you can count four, you must sound a dotted semibreve as long as you can count six, and so on of all the others; a dotted minim is equal to three crotchets, a dotted crotchet is equal to three quavers, &c.

As NOTES are used to denote the duration of *sounds*, so RESTS are used to show the duration of *silence*. Thus every note has a corresponding rest, which denotes the same measure of silence as the note shows of sound. If a semibreve means four beats of sound, a semibreve rest means four beats of silence. If a minim is two beats of sound, a minim rest is two beats of silence, and so on. A dot may be applied to a rest to lengthen it in the same way as to a note, but it is not so commonly used in this way. As Dots and Rests represent Time, they reckon as Time in a measure, in the same way as notes do. When counting time with dots use an "and," as shown in Exercise No. 9.

EXAMPLES OF RESTS.

Semibreve Rest. Minim Rest. Crotchet Rest. Quaver Rest. Semiquaver R. Demisemiquaver R.

Exercise 9.

1 2 & 1 2 1 2 1 2 1 2 & 1 2 1 2 &

Wick - ed words pol - lute the mind, Let them not an en - trance find;

Shut them out, and bar the door: Wick - ed words be heard no more.

Exercise 10. DUET. [*Perfect the singing of the parts separately before singing them together.*]

Sweet - ly sing in har - mo - ny, All in time and tune a - gree.

A SLUR, or curved line, over or under two or more notes, signifies that they are to be sung to one word or syllable.

Exercise 11. ROUND IN 2 PARTS. [*The figures 1, 2, show the beginning of each part.*]

If in - no - cence have not its seat And cen - tre in the breast,
We may be wise, or rich, or great, But nev - er can be blest.

Exercise 12. DUET.

O the green and balm - y meadow, Where the milk - y kine re - pose
Un - der - neath some broad oak's shad - ow, Till the bright-eyed day shall close.

Exercise 13. ROUND IN 2 PARTS.

Lov - ing hearts make lov - ing friends, Self - ish - ness all friend - ship ends.

Exercise 14. DUET.

Calm, tran- qu'il hour of twi - light gray, How soft its sha-dows fall!

Slow fades the dim re - tir - ing day, Night soon will cov - er all.

Exercise 15. ROUND IN 2 PARTS.

Whi - ther thro' the ver - dant meadow, Bubbling brooklet, dost thou flow?

Ev - er on - ward, nev - er wea - ry, To the riv - er I must go.

Exercise 16. ROUND IN 2 PARTS.

If you wish that all should love you, Then you sure - ly must love all;

If you wish that none should hate you, Then you must not hate at all.

Exercise 17. ROUND IN 2 PARTS. [Six-eight Time.]

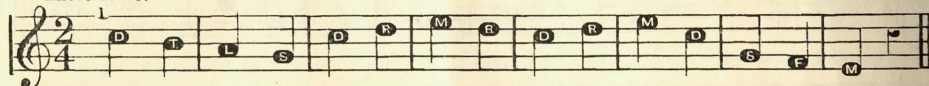
First be sure you're do - ing right, Then do on with all your might.

Exercise 18. BOUND IN 2 PARTS.



Haste ye to la-bour, and la-bour a - way; Night is for rest, and for toil is the day.

Exercise 19. BOUND IN 2 PARTS.



Life's a ship in con-stant mo-tion, Wheth-er high or wheth-er low;

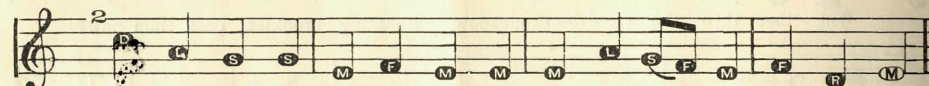


Ev' - ry one must brave the o - cean, Tho' the stor - my winds do blow.

Exercise 20. BOUND IN 2 PARTS.



In your words be ve - ry care - ful Not to give an - oth - er pain;

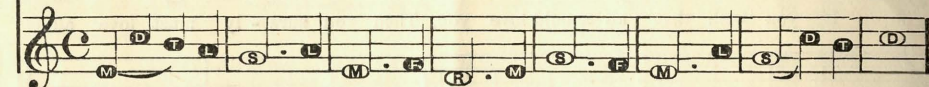


And when oth - ers vex or tease you, Nev - er do the like a - gain.

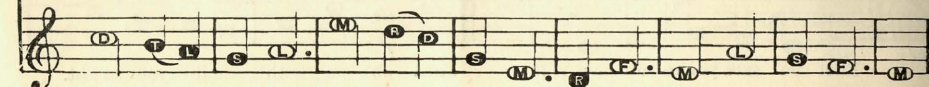
Exercise 21. DUET.



One by one the sands are flow - ing, One by one the mo - ments fall:



Some are com - ing, some are go - ing; May we right - ly use them all.



Exercise 22. SCALE, BASS STAVE. Before all Lands.

Be - fore all lands in east or west, I love my na - tive land the best.

Exercise 23. DUET; TREBLE AND BASS. Glide along. W. H.

1. Glide a - long our bon - ny boat, With the tide we gent - ly float.
 2. Strong - ly now our oars we ply, Thro' the foam - ing surge we fly.

Exercise 24. DUET. Swiftly flies our time away. D. B.

1. Swift - ly flies our time a - way, Youth im - prove it while you may.
 2. Seize the mo - ments fleet - ing past, Let not one a - way be cast.

Exercise 25. DUET. See how the Lark. T. C.

See how the lark the bird of day, Springs from the earth and wings his way,

To heav'n's high vault his course he bends, And sweet - ly sings as he as - cends.

Exercise 26. DUET.

SPRING IS COMING.

T. C.

1. Spring is com-ing, Spring is com-ing, Hark the lit-tle bee is
 2. See the lit-tle cat-kins cov-er, All the slen-der wil-lows
 3. Look a-bout and all a-round thee, Green and flowery fields sur-
 humming. See the lark is soar-ing high, In the blue and sun-ny
 ov-er And on banks of mos-sy green, Star-like prim-ros-es are
 round thee, Ev-'ry run-ning stream is bright, All the orch-ard trees are
 sky, See the lark is soar-ing high, In the blue and sun-ny sky.
 seen, And on banks of mos-sy green, Star-like prim-ros-es are seen.
 white, Ev-'ry run-ning stream is bright, All the orch-ard trees are white.

THE BLACKSMITH.

Exercise 27. TRIO; TWO TREBLES AND BASS.

MOZART.

1. Oh, the black-smith's a fine stur-dy fel-low, Hard his hand, but his heart's true and
 2. Blow the fire, stir the coals, heap-ing more on, Till the iron's all a-glow, let it
 3. Let the blows, strong and sure, quick-ly fall-ing, Haste the work, for the iron fast is

ff **The Blacksmith.—Continued.** *mf*

mel - low. See him stand there, his huge bel - lows blow - ing, With his
 roar on! While the smith high his ham - mer's a swing - ing, Fier - y
 cool - ing! Oh, the smith he's a fine stur - dy fel - low, Brave - ly

ff

strong braw - ny arms free and bare; See the fire in the fur - nace a -
 sparks fall in show'rs all a - round, And the sledge, on the an - vil a -
 work - ing from morn - ing till night, Hard his hand, but his heart's true and

glow - ing, Bright its spar - kle and flash, loud its roar.
 ring - ing, Fills the air with its loud clang - ing sound.
 mel - low; Like his an - vil he stands for his right.

SOLFEGGI.

Each exercise to be first read aloud by the pupils, the sol-fa names to be thoroughly learnt before commencing to sing. The whole class to go through the upper part and then through the lower part, and afterwards sing in two parts.

1.

FRED. W. BLACOW.

1st Part. 

2nd Part. 



2.



SHARPS, FLATS, AND NATURALS.

If we look again at the Diatonic Scale, as shown in the Musical Ladder, we will see that it consists of five intervals of a whole tone each, and two intervals of a half tone each. Between each of these whole tones a sound can be produced, half a tone higher than the low sound of the interval, and half a tone lower than the high sound, and if every one of the whole tones of the scale were thus divided by new sounds introduced between, a new scale, ascending and descending by semitones, would be produced, called the **CHROMATIC SCALE**. These new sounds are called by the names of the sounds between which they are introduced. Thus, the sound between *Doh* and *Ray*, when *Doh* is on C, is called C sharp when spoken of in connection with C, and D flat when spoken of as related to D. The new sound is always

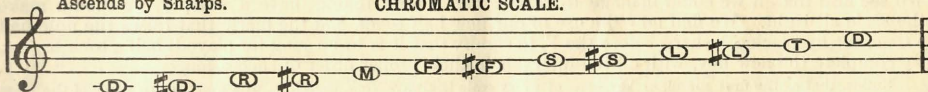


sharper, that is *higher*, than the note below it, and *flatter*, that is *lower*, than the note above it; therefore it is always the *sharp* of the note below, and the *flat* of the note above. When one of these new sounds is to be marked on the staff, a character called a **SHARP** is used to show when a sound is to be *raised* half a tone, and another mark called a **FLAT** when a sound

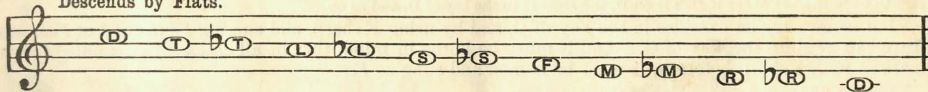
is to be *lowered*; a mark called a **NATURAL** is used to contradict the sharp or flat, and restore notes, that have been raised or lowered, to their natural sound, as will be afterwards shown.

Ascends by Sharps.

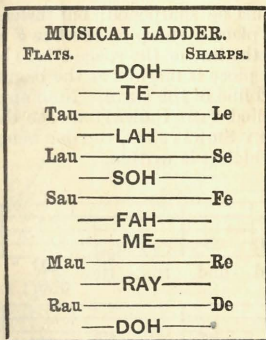
CHROMATIC SCALE.



Descends by Flats.



The mode now generally adopted to express, by name, the sharp and flat sounds of the scale, is to change the final letter of the usual names of the sounds into E for the sharps, and into AU for the flats: thus, *Doh sharp* is called *De*, *Ray* is *Re*, *Fah* *Fe*, &c., as shown in the diagram of the Musical Ladder given in the margin. It will be observed that in the diagram the lines representing the steps of the Ladder are drawn at equal distances, representing twelve intervals of a semitone each, and that there is no line between *Me* and *Fah*, and *Te* and *Doh*, the interval between these being only a semitone; the lines between the other degrees of the scale represent the semitones, and the marking shows that the semitone between *Doh* and *Ray* is called *De* when treated as *Doh sharp*, and *Rau* when considered as *Ray flat*, and so of all the others. Thus, beginning at the bottom, and going over the notes in regular order, looking to the right-hand margin for the names of the sharps, we find that *Doh sharp* is *De*, *Ray sharp* is *Re*, *Fah sharp* is *Fe*, *Soh sharp* is *Se*, and *Lah sharp* is *Le*; *Me* and *Te* have not any sharp, because the semitone above *Me* is *Fah*, and the semitone above *Te* is *Doh*. As the tendency of sharps is upward, and the tendency of flats is downward, in considering the flat series we naturally begin at the top of the scale and proceed downwards, looking at the left-hand margin, and saying *Te flat* is *Tau*, *Lah flat* is *Lau*, *Soh flat* is *Sau*, *Me flat* is *Mau*, and *Ray flat* is *Rau*; *Doh* and *Fah* have no flat, as *Te* is the semitone below *Doh*, and *Me* the semitone below *Fah*.

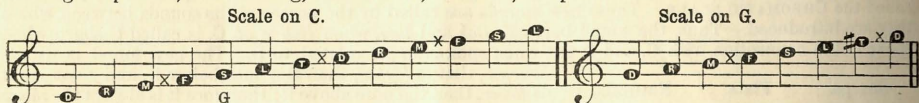


After this explanation, let the pupil return to the examples of the Chromatic Scale on the staff, as given above, and try to name all the notes in succession, both of the sharp and flat series; first, by the names of the letters of the staff [as C, C sharp; D, D sharp, &c.,] and next by the Sol-fa names [as *Doh*, *De*; *Ray*, *Re*, &c.,] and lastly, as

a final exercise, name any selected notes throughout the two scales that the Teacher may point out.

THE KEY OF G.

All our exercises hitherto have been in the key of C, or Natural Key as it is called; C being the key-note, or foundation note of the scale. Every note of the scale of C may, however, be used as the key-note of a new scale, and we now proceed to show how this is done by constructing a new diatonic scale with G for its key-note. To do this, let us first of all write out the scale of C on the staff, extending it upwards, and marking, with a cross, as before, the places where the semitones occur.



Looking at the scale in C as written on the staff above, and taking G, the note on the second line, as the *first* note, or *Doh*, of the new scale, let us proceed to compare the notes upwards from G, to see if every interval agrees with those shown in the diagram of the Musical Ladder; that is, to see if we have first two whole tones, then a semitone, next three whole tones and a semitone; and we find that all goes right till we get to E, F, and G, the last three notes of the scale, when we discover that from E to F is a semitone when it should be a tone, and that the next interval is a tone instead of a semitone. We see also that if we could manage to raise F half a tone, that is, have a sharp F, we should make the scale all right. We find now the use of our new half tones, and the mark that raises the note half a tone, for by placing a sharp before the F, to signify that it is to be sung (or played) half a tone higher, we complete the new key, with all the intervals in their proper order of succession.

Notice, that as the first sound, or key-note, of every scale is always *Doh*, therefore, whatever line or space of the staff *Doh* is placed on, the scale takes its name from the name of that line or space. A scale (or tune) having *Doh* placed on G is said to be in the key of G; if *Doh* is on D, the scale is in the key of D, and so on.

Let us now try an exercise in the key of C, and by using F sharp, and singing *Fe* instead of *Fah*, see if we can get into the key of G. And it must be borne in mind, that in all cases, when a note *Fah* is marked with a sharp before it, it must be named and sung as *Fe*.

Exercise 28 Key of C. Key changes. Key of G.

In the above exercise notice that the F in the seventh measure, having a sharp before it, has the sound of F sharp, and is to be called *Fe* instead of *Fah*, also it is the *Te* of the new key, as marked below the staff.

Sing the above exercise over, to the first double bar, calling the last two notes *Fe Soh*, then sing it again, calling the same notes *Te Doh*, as marked below them, and then proceed to sing the scale on G which follows.

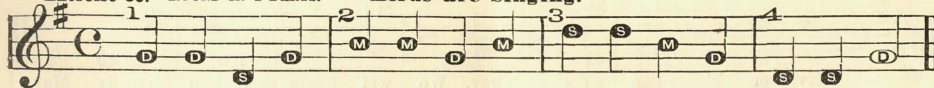
When a piece of music is written in the key or scale of G, every F must be sharpened; but instead of placing a sharp before every F throughout the music, the rule is to place a sharp on the line F at the beginning of each staff, which signifies that every note occurring on the line or the space F is to be considered as marked sharp. Also observe that in every case in which a piece is marked at the beginning with a single sharp on F, *Doh* is found upon G; that is, on the second line of the staff. Note also, that as the figures, &c. placed at the beginning of a piece of music are called **TIME SIGNATURES**, so the sharps or flats placed immediately before the Time Signature are called **KEY SIGNATURES**, the one being used to tell the *Time*, or *Rhythm* of the music, and the other the *Key* in which it is written.

Exercise 29.

Fan - cy sees the rose - trees twin - ing Round the old and rus - tic door;

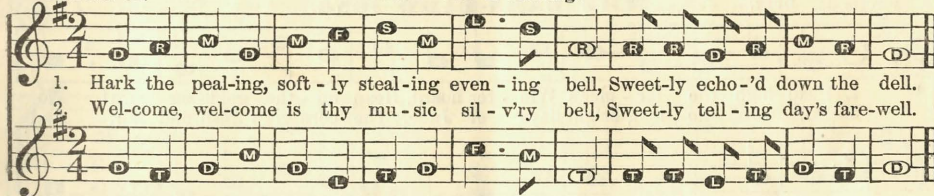
And, be - low the white beach shin - ing, Where we gath - er'd shells of yore.

Exercise 30. ROUND IN 4 PARTS. **Birds are Singing.**



Birds are sing-ing, Flow'rs are spring-ing, May is bring-ing Gifts to man.

Exercise 31. DUET. **Hark the Pealing.**



1. Hark the peal-ing, soft-ly steal-ing even-ing bell, Sweet-ly echo-'d down the dell.
 2. Wel-come, wel-come is thy mu-sic sil-v'ry bell, Sweet-ly tell-ing day's fare-well.

Exercise 32. ROUND IN 8 PARTS. **Not too Great.**



Not too great, and not too small, Not too short, and not too tall,
 Not too rich, and not too poor, Gold e-nough, but no-thing more,
 Noth-ing, noth-ing, noth-ing more.

Exercise 33. ROUND IN 8 PARTS. **Order is Heaven's first Law.**



Or - der is heav'n's first law, and that con - fest,
 Some are and must be great - er than the rest, Some are and
 must be great - er, great - er than the rest.

Exercise 34. ROUND.

Ever blooming, ever gay.

Ev - er bloom-ing, ev - er gay, We wel - come thee thou love - ly May.

Exercise 35. DUET.

THE BARN-YARD SONG.

T. C.

1. Heap high the far - mer's Win - ter hoard, Heap up the gold - en corn! No
2 All thro' the long bright days of June, The corn grew fresh and fair, And

rich - er gift has Au - tumn pour'd From out her boun-te-ous horn.
way'd in Ju - ly's sul - try noon, Its soft and yel - low hair.

We'll house with care the gol - den gift Our fer - tile plains be - stow; To
And now with Au-tumn's gen - tle eves, Its reap-ing time is come, We

cheer us when the storm shall drift The har - vest fields with snow,
bear with joy the glo - rious sheaves, And shout our har - vest - home,

SONG OF THE WOODMAN.

Exercise 36. DUET. TREBLE AND TENOR.

T. C.

1. Cheer - ly, on the axe of la - bour, Let the sun - beams dance;
2. Strike, with ev' - ry blow is giv - en, More of sun and sky,

3. Where the gloom - y for - est old - en, Stretch - es far a - round,

Bet - ter than the flash of sa - bre, Or the gleam of lance.
And the long - hid earth to heav - en, Looks with plea - sant eye.

Soon shall crops of corn all gold - en, Clothe the smil - ing ground,

Strike, then com - rades! trade's de - pend - ing On our rug - ged toil;
Loud be - hind us grow the mur - murs, Of the age to come,

Up then broth - ers, up, pur - su - ing, La - bour's stur - dy play,

Ships are wait - ing for the freight - ing Of our wood - land spoil.
Clang of smiths, and tread of farm - ers Bear - ing har - vest home.

Still re - new - ing, brave - ly hew - ing, Through the world our way.


Exercise 37.

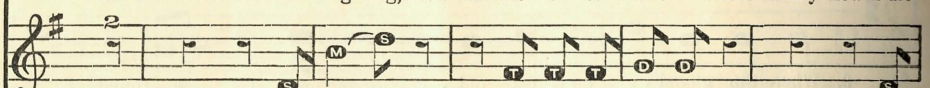
Doh, Ray, Me, Fah.


Doh, Ray, Me, Fah, I am tir'd of this Doh - ray - ing, I know not what you've been saying.

How Sweet the Birds.

KEY G. Exercise 38. ROUND.


1

 How sweet the birds are sing-ing, How fair the ros-es blow! Where man-y flow'rs are

2

 How sweet the birds are sing-ing How

3

 Cuc - koo, cuc-koo, cuc-koo, cuc-koo,

springing, To the wild woods we will go.

 fair the ros-es blow!

cuc-koo, cuc - koo.

 cuc-koo, cuc - koo.

Hark, the Bell is Ringing.
 KEY G. Exercise 39. ROUND.

1

 Hark! the bell is ringing.

2

 Hark! the bell is ring-ing,

3

 Hark! hark! the bell is

Call-ing us to sing-ing; Hear the cheer-ful lay, Come, come a-way.

 Call-ing us to sing-ing; Hear the cheer-ful lay, Come, come a-way.

ringing, Call-ing us to singing; Come, come, come a-way.

 ringing, Call-ing us to singing; Come, come, come a-way.

SONG OF THE DROVERS.

KEY C. Exercise 40. DUET.

T. CRAMPTON.

1. Through heat and cold, and rain and sun, Still on - ward cheer - ly driv - ing, There's
 2. And tramp, still tramp a - long the way, To mar - ket or to mead - ow, Our

Fine.

rest a - lone in du - ty done, And life a - lone in striv - ing.
 herd we drive, from morn - ing gray, Till night comes down in shad - ow.

KEY G.

Day af - ter day, our way has been O'er man - y a hill and hol - low; By
 And when at length with care and toil, Our jour - ney's end we gain sirs, We

D.C. KEY C.

lake and stream, by wood and glen, Our state - ly drove we fol - low.
 glad - ly rest from long tur - moil, And chant a cheer - ful strain sirs.

KEY G. Exercise 41. ROUND.

Come away.

1. 2. 3.

Come a - way, come a - way, Let us en - joy this sum - mer's day, come a - way, come a - way

KEY G. Exercise 42. TRIO.

STARLIGHT.

T. CRAMPTON.



1. I love to trace the twink - ling star That darts a - cross the
 sky; And drives in eth - er depths a - far Where worlds un-num - ber'd lie.
 2. I love to think that far a - way Thro' track - less depths of
 space; Un - num - ber'd wond - rous worlds dis - play Their great Cre - a - tor's praise.

KEY G. Exercise 43. ROUND.

London's Burning.



1. Lon-don's burn - ing! Lon-don's burn - ing! Look yon - der! look yon - der!
 2. Fire! fire! fire! fire! Pour on wa - ter, pour on wa - ter.

KEY G. Exercise 44. ROUND.

Now the Bells.



Now the bells are sweet-ly ring - ing, And the love - ly flow'rs are springing, While the little birds are sing-ing.

THOUGHTS OF HOME.

KEY G. Exercise 45. TRIO.

T. CRAMPTON.

1. When thoughts of home and by - gone days Come crowd - ing o'er the brain,

2. O ev - er thus let me be - guile, The sick - ness of the heart,

How sweet the voice with - in that says, "Hope on, we meet a - gain."

And whis - per to my - self the while, We meet, no more to part.

KEY G. Exercise 46. ROUND.

The Bonny Boat.

1
Glide - - - a - long our bon - - ny boat.

2
While with the tide we gent - ly float, And chant to the deep sea's mel - low note.

3
Glide a - long, our bon - ny, bon - ny boat.

LIPS MAY SING IN HOURS OF PLEASURE.

Key G. Exercise 47. Duet.

1. Lips may sing, in hours of pleas - ure, Praise of spark - ling wine,
 2. Raise we then in hours of pleas - ure, Strains of joy - ful song,

Lift - ing strains of joy - ial mea - sure Where their ban - quets
 Chant - ing in me - lo - dious mea - sure, An - thems loud and

shine: Not at feasts where wine may flow, Hap - py hearts like
 long: In our lei - sure hours we meet, Each with hap - py

ours can glow; Ours a cheer - ful song, Ev - er full and strong.
 strains to greet; Con - cord thus we bring, While we gai - ly sing.

The musical score consists of four systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various notes, rests, and dynamic markings. The lyrics are written below the vocal lines.

Over Mountain.

Key G. Exercise 48. Round.

O - ver moun-tain, grove, and foun-tain, Pleas-ant 'tis to spend the day, Sing-ing talk-ing by the way.

The musical score is a single line of music in 2/4 time with a key signature of one sharp (F#). It features a round structure with two parts, labeled 1 and 2, indicated by the numbers 1 and 2 above the notes. The notation includes various notes, rests, and dynamic markings.

SOLFEGGI.

Each exercise to be first read aloud by the pupils, the sol-fa names to be thoroughly learnt before commencing to sing. The whole class to go through the upper part and then through the lower part, and afterwards sing in two parts.

3.

FRED. W. BLACOW.



4.

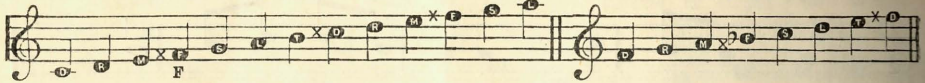


THE KEY OF F.

We have seen how by the aid of a *sharp* we can construct from the scale of C a new scale having G for its key-note. We now go on to show how by using a *flat* we can construct another new scale with F for its first or key-note. Writing out the scale in C as before, and taking F for our first note, let us proceed upwards, examining to see if the intervals succeed each other in the proper order, that is, *tone, tone, semitone; tone, tone, tone, semitone.*

Scale on C.

Scale on F.



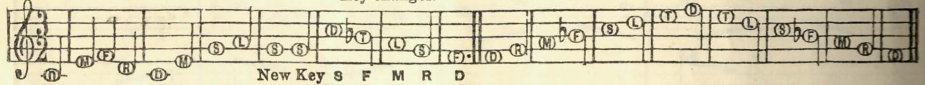
This time we find that our scale is all right in the upper portion, but that it starts with three whole tones, the half tone occurring between the fourth and fifth notes instead of between the third and fourth. If we could lower B half a tone it would make the scale right, and this is effected by placing a flat before B, and singing it *Tau* instead of *Te*. Let us try this in the following exercise, singing it in the same manner as directed for Exercise No. 28, and then proceed to exercises in the Key of F, the signature of which is *one flat*.

Exercise 49.

Key of C.

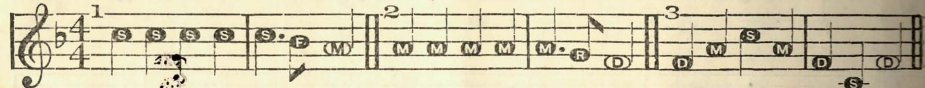
Key changes.

Key of F.



KEY F. Exercise 50. ROUND.

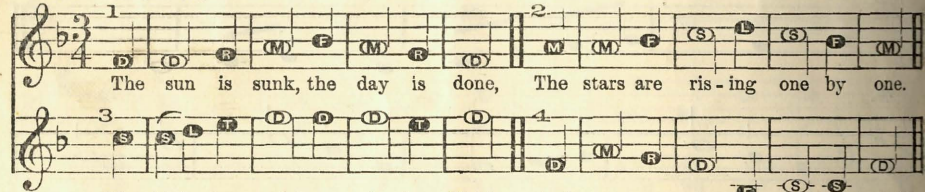
After study we shall find.



After study we shall find, Music will relieve the mind, And our hearts together bind.

KEY F. Exercise 51. ROUND.

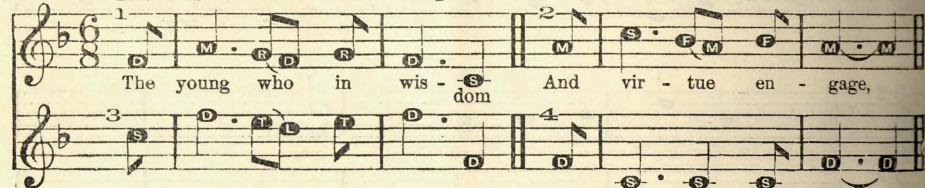
The Sun is sunk.



The sun is sunk, the day is done, The stars are rising one by one.
The birds to roost have taken flight, And we must part, good night, good night.

KEY F. Exercise 52. ROUND.

The Young who in Wisdom.



The young who in wisdom And virtue engage,
Store comfort for manhood. And peace for old age.

KEY F. Exercise 53. DUET. **THE STARS ARE BRIGHT.**

Musical notation for the first line of the duet. It consists of two staves in 6/8 time, key of F major. The notes are represented by letters: S, M, S, S, S, M, F, S, S, S, L, L, S, M, M, R, S.

1. The stars are bright This beau-ti-ful night, But when the moon ap - pears, They'll
 2. The sun's bright rays, That daz-zle and blaze, Will soon go down in night, And

Musical notation for the second line of the duet. Notes: D, D, M, T, R, D, R, M, R, M, F, F, M, D, D, T, R.

Musical notation for the third line of the duet. Notes: D, S, S, M, L, T, D, S, M, M, R, S, T, L, S, S, S.

fade as soon As lamps at noon In the glo - ry that she wears; The
 then once more, As oft be - fore, The moon will shed her light; And

Musical notation for the fourth line of the duet. Notes: M, M, M, S, F, S, L, M, D, D, T, T, D, T, T, D.

Musical notation for the fifth line of the duet. Notes: R, F, F, F, R, M, F, F, F, M, S, S, F, M, M, R, S.

stars grow dull, The moon at full Has now her course be - gun, Her
 thus, al-way, Re - turn - ing day To night must still give place; Each

Musical notation for the sixth line of the duet. Notes: T, R, F, M, R, T, D, R, R, T, D, M, M, R, D, D, T, M.

Musical notation for the seventh line of the duet. Notes: D, S, S, M, L, T, D, S, M, R, D, M, R, D, D, D.

light will fail, Her orb grow pale Be - fore the glo - rious sun.
 chas - ing each, Thro' Time's far reach, In nev - er - end - ing race.

Musical notation for the eighth line of the duet. Notes: M, R, M, D, F, M, M, L, T, D, D, T, D, D.

KEY F. Exercise 54 ROUND.

Early to Bed.

Musical notation for the round 'Early to Bed'. It consists of two staves in 6/8 time, key of F major. The notes are represented by letters: S, S, S, S, M, F, M, R, M, M, M, M, M, D, R, D, T, D.

Ear-ly to bed, and ear-ly to rise, Makes a man healthy, wealthy, and wise.

KEY F. Exercise 55. TRIO.

HOME.

T. CRAMPTON.

1. Home is a name we ne'er for - get, Like oth - er scenes of

2. Fair is the land and dear the spot, How - ev - er far we

earth; We nev - er grow too old to love The spot which gave us birth.

room; Ne'er has the wand'r'er's heart for - got, His child - hood's hap - py home.

KEY F. Exercise 56. ROUND.

Thirty Days are in September,

J. LANG.

1
Thir - ty days are in Sep - tem - ber, A - pril, June, and dark No - vem - ber;

2
All the rest have thir - ty - one, Sav - ing Feb - ru - a - ry a - lone,

3
Twen - ty - eight are all its store, But in leap year one day more.

KEY F. Exercise 57. TRIO.

THE VIOLET.

1. Star-eyed beau - ty, dwell - er low, By the gar - den por - ti - co,
 2. Ev' - ry wind that pas - seth by, Ev' - ry sun - beam in the sky,
 3. Flush'd with beau - ty, I have seen, Both the rose and lil - y queen,
 4. I have sought thee, mod - est flow'r, And am cap - tive in thy pow'r,
 Thou dost hold me by thy pow'r, Gen - tle, un - pre - tend - ing flow'r.
 Each clear drop of morn - ing dew, Is a piece and part of you.
 Bright tho' their at - trac - tions shine, They en - thral me not like thine.
 Sweet and low - ly as thou art, Thus I press thee to my heart.

TRANSPOSITION.

Having shown the learner how the transition from the Key of C to the Key of G is effected by sharpening the fourth of the scale, (using the "sharp fourth" or *Fe*), and from C to F by flattening the seventh note of the scale (using the "flat seventh" or *Tau*), we will now proceed to describe how the transition into the other "sharp" and "flat" scales is accomplished.

We have seen that the *fifth* note of the scale of C is made a new key-note by placing a sharp on the *fourth*, and that therefore the sign (signature) of the key of G is *one sharp* on F. If now the scale in G is taken and examined as to its tones and semitones it will be found that a new scale, having D, the *fifth* of G, for its key-note, may be formed by placing a sharp on C, the *fourth*. The signature of this key will be *two sharps*, namely, the original one belonging to the key of G, and one on C, belonging to the new key. The scale in D may be treated in like manner to produce a scale in A (the *fifth* of D). From the scale in A, having a signature of *three sharps*, a scale in E may be produced with *four sharps* for its signature; from the scale in E may be constructed a scale in B with *five sharps*, and from the scale in B, a scale in F with *six sharps*. It will thus be seen that the key-note, or *Do*, of every new scale in the series with sharps, is always the *fifth* of the preceding scale, and that the sharp added to produce the new scale is always placed on the *fourth* note of that scale from which the new scale is derived.

The series of scales having *flat* signatures is produced in a somewhat similar manner, the added *flat* being placed on the *seventh* note of the scale, by which means the *fourth* note is made a new key-note. Thus, take the key of C, place a flat on B, the *seventh*, and a new scale is formed having the *fourth* note of the scale of C for its key-note. Take the key of F, which has a signature of *one flat*. and place

a flat on E, the *seventh*, and the key of B \flat is produced, having a signature of *two* flats. A flat placed on the *seventh* of B \flat gives a scale in E \flat , signature *three* flats. A flat on the *seventh* of E \flat gives the scale of A \flat , signature *four* flats. A flat added to the *seventh* of A \flat gives D \flat with a signature of *five* flats; and a flat on the *seventh* of D \flat gives G \flat with *six* flats. The construction of all these scales may be studied in the following examples, with the exception of the keys with 5 and 6 sharps and 5 and 6 flats, which, as they are very seldom used in vocal music, we do not occupy space in showing.

It will be observed that in several of the examples the sharps or flats that appear in the scale on the lower octave are placed in the signature on the higher—thus, in the scale of D, the sharp on F is an octave higher in the signature than in the scale. It is allowable in a signature to place them on the high or low octave at pleasure, but in the examples given, they appear as they are most usually placed, and it must be borne in mind that every sharp or flat appearing in a signature affects every note of the same name, on whatever part of the scale it occurs.

Scale on G. Scale on D. Signature of D.

Scale on D. Scale on A. Signature of A.

Scale on A. Scale on E. Signature of E.

Scale on F. Scale on B \flat . Signature of B \flat .

Scale on B \flat . Scale on E \flat . Signature of E \flat .

Scale on E \flat . Scale on A \flat . Signature of A \flat .

As every letter of the scale occupies a different position on the Bass staff from what it does on the Treble staff:—as, for instance, C is on the third space on the Treble while it is on the second space on the Bass:—therefore every signature, whether of sharps or flats, must occupy a correspondingly different position when placed on the Bass staff to what it does on the Treble. This will be best seen by examining the Exercises.

We now proceed with exercises in the various keys, without taking them in any order, seeing that by aid of the Union Notation no key is more difficult than another—but introducing gradually other difficulties of various kinds to the learner.

SOLFEGGI.

Each exercise to be first read aloud by the pupils, the sol-fa names to be thoroughly learnt before commencing to sing. The whole class to go through the upper part and then through the lower part, and afterwards sing in two parts.

5.

FRED. W. BLACOW.

6.

7.

= MODULATION =

O, BOATMAN CHANT THY ROUNDELAY.

KEY ED. Exercise 58. QUARTETT.

Words by MARIE MASON; Music, German.

1. { O, boat-man, chant thy roun-de - lay, As o'er the waves we glide a -
 { As one by one they catch the strain, That night-ly ri - ses o'er the

2. { O, boat-man, hard thy life doth seem, To us who care - less float and
 { That min-gles with the murm'ring sea, In ca - dence sweet and har - mo -

1st. 2nd.

way! Let shore and hills the ech - o re - turn, Joy - ful - ly, man - ful - ly,
 main, And rocks our boat from stem to the stern. }

dream; And id - ly hear the ma - gi - cal strain. Joy - ful - ly, man - ful - ly,
 ny, While still re - turns the cheerful re - frain, }

bend to your row - ing! In - to your labour your en - er - gy throwing!

bend to your row - ing! In - to your labour your en - er - gy throwing!

GATHER ROSES WHILE THEY BLOOM.

KEY G. Exercise 59. QUARTETT.

German.

1. Ga - ther ro - ses while they bloom, While they shed per - fume; Work will bring thee

2. Tar - ry not thy good to do, Be thou strong and true; Work will bring a

3. Ga - ther then the blooming flow'rs, Use the pass - ing hours; Seize the mo - ment

joys that last, Time is fleet-ing fast, . . . Time is fleet-ing fast.

rich re - past: Time is fleet-ing fast, . . . Time is fleet-ing fast.

ere 'tis past, Time is fleet-ing fast, Time is fleet-ing fast.

VILLAGE BELLS.

KEY D. Exercise 60. QUARTETT.

Alto words to follow Bass.

T. CRAMPTON.

Hark! the vil - lage bells are ring - ing; Hark! how mer - ri - ly they

Hark! the vil - lage bells are ring - ing; Hark! how mer - ri - ly they

Hark! the vil - lage bells are ring-ing; Hark! how merri - ly they

Village Bells.—Continued.

chime. Hark! the lark a - gain is singing, Hailing Spring's de - light - ful time.

chime. Hark! the lark a - gain is singing, Hailing Spring's de - light - ful time.

chime. Hark! the lark a - gain is singing, Hailing Spring's de - light - ful time.

IN THE MORNING EARLY.

KEY Eb. Exercise 61. QUARTETT.

German.

1. When the grass is wet with dew, In the morn - ing ear - ly, *Fine.*
2d time. I shall call and wa - ken you, On May morn - ing ear - ly. *Fine.*

2. Beau - ty lurks a - mong the dew, On May morn - ing ear - ly,
2d time. So I'll call and wa - ken you On May morn - ing ear - ly. *Fine.*

D. C.

When the prim - rose opes its eye, When the lark first soars on high,
 Birds a - wait us with their lay, Flow'rs shed fra - grance o'er our way,

COME ROAM IN THE WOODLAND.

KEY E. Exercise 62. QUARTETT.

1. Come roam in the wood-land so fresh and so green;

2. Come roam in the wood-land, and seek the wild flow'rs;

3. Come roam in the wood-land where all thro' the glade,

Come roam in the wood-land where blos - soms are seen

Come roam in the wood-land or rest in the bow'rs;

The path - way is flick - er'd with sun - shine and shade;

Come roam in the wood-land, where hid - den from sight,

Come roam in the wood-land, where birds on the spray,

Come rest in the wood-land, and seat - ed at ease.

Come Roam in the Woodland.—Continued.

The wa - ters are mur - mur - ing forth to the light.
 Are cheer - i - ly sing - ing in glad - ness al - way.
 In - hale the sweet fra - grance that comes on the breeze.

THE SILENTLY FALLING SNOW.

KEY A. Exercise 63. QUARTETT.

1. { In flakes of a feath - er - y white, 'Tis fall - ing so gen - tly and slow;
 Oh, pleas - ant, to me is the sight, When si - lent - ly fall - ing the snow.

2. { How spot - less the snow, and how pure! I would that my spir - it were so;
 Then, long as the soul shall en - dure, More bright - ly I'd shine than the snow.

The snow! the snow! the snow! The si - lent - ly fall - ing snow.
 The snow! the snow! the snow! The si - lent - ly fall - ing snow.

SOLFEGGI.

Each exercise to be first read aloud by the pupils, the sol-fa names to be thoroughly learnt before commencing to sing. The whole class to go through the upper part and then through the lower part, and afterwards sing in two parts.

8.

FRED. W. BLACOW.

9.

10.

THE EVENING BELL.

KEY E \flat . Exercise 64. QUARTETT.

1. Hark! the bell is ring - ing Now at set of sun; See the sons of

2. Hark! the bell is ring - ing, Bid - ding day fare - well; Shad - ows close-ly

3. Hark! the bell is ring - ing, Tell - ing ev'n-ing's close; Sweet to toil - ing

la - bour, Glad their toil is done. Birds good-night are sing - ing,

ga - ther In the wood-ed dell. Flow'rs their leaves are clos - ing,

thou - sands, Na - ture's deep re - pose. With un-number'd voi - ces,

Bees are home-ward wing - ing, At thy knell, Eve - ning bell.

In - sects bright, re - pos - ing, At thy knell, Eve - ning bell.

All the earth re - joic - es, At thy knell, Eve - ning bell.

SONG OF THE PLOUGHMAN.

KEY B \flat . Exercise 65. QUARTETT.

T. CRAMPTON.

ALTO.

1. Thro' vales of grass, and meads of flow'rs, Our ploughs their furrows made; While

TENOR.

2. All thro' the long bright day of June, Its leaves grew green and fair; And

KEY F.

on the hills the sun and show'rs Of changeful A - pril play'd. The seed sprung up o'er hill and plain, Be-

KEY F.

wav'd, in hot mid-sum-mer's noon, Its soft and yel-low hair. And when, in autumn's pleasant eyes, The

KEY F.

KEY B \flat .

neath the sun of May; And stronger grew the sprout-ing grain Each glowing summer's day.

KEY B \flat .

har - vest time has come, We'll clasp with joy the gold-en sheaves, And bear the treasure home.

KEY B \flat .

HARK! THE ALPINE HUNTER'S HORN.

KEY A. Exercise 66. QUARTETT.

ALTO.

1. Hark! the Al - pine hun - ter's horn, Tra la la! Tra la la! Wakes the ech - oes

TENOR.

2. Clear the Al - pine hun - ter's eye! Tra la la! Tra la la! As the ea - gle's

of the morn! Tra la la la la! Following fast, and following far, Thro' the i - cy

in the sky, Tra la la la la! O'er the snow - y moun - tain-pass, Light and free his

mf

mountain air, Tra la la la la la la! tra la la! tra la la! tra la la la!

mf

foot-steps press. Tra la la la la la la! tra la la! tra la la! tra la la la!

mf

Hark! the Alpine Hunter's Horn.—Continued.

1st time. 2nd time. Fine.

la la la! Tra la la la la! La la la la la!

la la la! Tra la la la la! La la la la la!

M M D F R M D L S F D R D

S S D L S F S M D D D R D

D D D F S S S D F M F S D

KEY E. KEY A. *Al segno*, S

Where the moun-tain deer are stray-ing, Fear-less with their young are play-ing.

KEY E. KEY A.

Fear-ful storms a-round him fall-ing, Still he sounds his sweet re-call-ing.

KEY E. KEY A.

R S T M S S F S F S M S S S S M S M F T D S S S

S D D R R S D T T D D D S S M T D F

S D D T T D M S F M D D T G M R

I'M A SHEPHERD OF THE VALLEY.

KEY C. Exercise 67. QUARTETT. *mp* German.

ALTO. TENOR.

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. Free from en-vy liv-ing ev-er! La la la! la la la!
 With a com-rade striv-ing nev-er! La la la! la la la!

M D S L S M M S S R F S F M

S S S D D D D T L T S S S

D D D D D D S S S D D D

I'm a Shepherd of the Valley.—Continued.

KEY G. *mf* KEY C.

Where the ten - der grass is grow - ing, Where the laugh - ing wa - ters play, Where the

KEY G. *mf* KEY C.

Though the shep-herd's lot be low - ly, Yet con - tent I well may be; If my

KEY G. *mf* KEY C.

ver - nal winds are blow - ing, With my flock I love to stray, La la

store in - crease but slow - ly, Ev' - ry day has joys for me.

la, la la la, la, la la la, With my flock I love to stray.

La la la, la la la, Ev' - ry day has joys for me.

CHILDHOOD'S DAYS.

KEY A \flat . Exercise 69. QUARTETT.

T. CRAMPTON.

ALTO.

1. Child-hood's days now pass be-fore me, Forms and scenes of long a-

TENOR.

2. What tho' years have roll'd a-bove me, Tho' mid fair-er scenes I

3. Tho' a-far the long-lov'd dwell-ing, Far a-way the days of

go; Like a dream they ho-ver o'er me, Calm and bright as ev'-ning's glow.

roam; Yet I ne'er shall cease to love thee, Child-hood's dear and hap-py home.

yoze; Still re-turs the mem-ry tell-ing, Of de-lights en-joy'd no more.

COME TO THE HILLS AWAY.

KEY D. Exercise 70. QUARTETT.

W. T.—ALEX. HUME.

ALTO.

Come to the hills a-way, Ere the ear-ly dawn has fled;

TENOR.

Come to the hills a-way, Ere the ear-ly dawn has fled;

Come to the Hills away.—Continued.

Fine.

Long ere the first bright ray Of the morn - ing sun be shed.

Glanc - ing on ev - 'ry spray, In the ro - sy light of morn.

KEY A.

For pleas - ant it is be - hold - ing, As shades of night re - tire, Day's

KEY A.

While birds o - ver - head are sing - ing, With - in the cool re - treat; And

KEY A.

cres.

gold - en beams en - fold - ing The tap - er - ing vil - lage spire.

cres.

sweet - est flow'rs are spring - ing A - round our rov - ing feet.

cres.

KEY D. D.C.

KEY D. D.C.

KEY D. D.C.

SOLFEGGI.

Each exercise to be first read aloud by the pupils, the sol-fa names to be thoroughly learnt before commencing to sing. The whole class to go through the upper part and then through the lower part, and afterwards sing in two parts.

11.

Exercise 11, first system. Two staves in 2/4 time, key of B-flat major. The upper staff contains a melody of quarter and eighth notes. The lower staff contains a bass line of quarter notes.

Exercise 11, second system. Two staves in 2/4 time, key of B-flat major. The upper staff contains a melody of quarter and eighth notes. The lower staff contains a bass line of quarter notes.

12.

Exercise 12, first system. Two staves in 9/8 time, key of B-flat major. The upper staff contains a melody of quarter and eighth notes. The lower staff contains a bass line of quarter notes.

Exercise 12, second system. Two staves in 9/8 time, key of B-flat major. The upper staff contains a melody of quarter and eighth notes. The lower staff contains a bass line of quarter notes.

13

Exercise 13, first system. Two staves in common time, key of B-flat major. The upper staff contains a melody of quarter and eighth notes. The lower staff contains a bass line of quarter notes.

Exercise 13, second system. Two staves in common time, key of B-flat major. The upper staff contains a melody of quarter and eighth notes. The lower staff contains a bass line of quarter notes.

I SAW THE LOVELY SPRING COME IN.

KEY G. Exercise 71. QUARTETT.

ALTO.

1. I saw the love - ly Spring come in, One soft and ro - sy morn - ing;
 She smil'd a - way my care and pain, My home with flow'rs a - dorn - ing.

TENOR.

2. I saw the glad - ness in her eye, And felt my hope re - turn - ing;
 I turn'd and gaz'd up - on the sky, A les - son from her learn - ing.

She made me rise and haste a - way, Where streams had burst from
 Tho' clouds were float - ing o'er its blue, They could not stain its
 Win - ter's sway: Where skies were bright, and earth was gay.
 match - less hue; They pass'd, and left it clear and true.

The musical score is written for Alto and Tenor voices. It consists of two systems of music. The first system contains the first two verses of the song. The second system contains the remaining lyrics. The notation includes standard musical notes, rests, and bar lines, along with Hamilton's Patent 'Union' notation, which consists of letters (M, D, S, R, L, T, F) placed above or below the notes to indicate specific vocal techniques or articulation. The Alto part is in the upper voice, and the Tenor part is in the lower voice. The key signature is one sharp (F#), and the time signature is common time (C).

KEY B \flat . Exercise 72.

THE WELCOME HOME.

Musical notation for the first line of the song. The vocal line is in G major (one flat) and 4/4 time. It contains the lyrics: "1. Oh! thou art welcome home a - gain, We lone - ly were with-out thee; The light and mu - sic". The piano accompaniment is in the same key and time, consisting of a simple bass line.

1. Oh! thou art welcome home a - gain, We lone - ly were with-out thee; The light and mu - sic

Musical notation for the second line of the song. The vocal line continues with the lyrics: "2. Oh! come and wander forth once more, Beside the flow - ing riv - er, Where on the dear fa -". The piano accompaniment continues with the same simple bass line.

2. Oh! come and wander forth once more, Beside the flow - ing riv - er, Where on the dear fa -

Piano accompaniment for the second line of the song, showing the bass line with notes and rests.

Musical notation for the third line of the song. The vocal line continues with the lyrics: "of the Spring, Are ev - er round a - bout thee; We pause up - on the dew - y lawn, To". The piano accompaniment continues with the same simple bass line.

of the Spring, Are ev - er round a - bout thee; We pause up - on the dew - y lawn, To

Musical notation for the fourth line of the song. The vocal line continues with the lyrics: "mil - iar scenes, The rays of sun - set quiv - er. Yes! thou art welcome home a - gain, We". The piano accompaniment continues with the same simple bass line.

mil - iar scenes, The rays of sun - set quiv - er. Yes! thou art welcome home a - gain, We

Piano accompaniment for the fourth line of the song, showing the bass line with notes and rests.

Musical notation for the fifth line of the song. The vocal line continues with the lyrics: "list - en to thy sing - ing, To hear at eve or ros - y morn, Thy merry laughter ring - ing". The piano accompaniment continues with the same simple bass line.

list - en to thy sing - ing, To hear at eve or ros - y morn, Thy merry laughter ring - ing.

Musical notation for the sixth line of the song. The vocal line continues with the lyrics: "lone - ly were without thee; The light and mu - sic of the Spring, Are ev - er round a - bout thee." The piano accompaniment continues with the same simple bass line.

lone - ly were without thee; The light and mu - sic of the Spring, Are ev - er round a - bout thee.

Piano accompaniment for the sixth line of the song, showing the bass line with notes and rests.

Key F. Exercise 73.

CANADIAN BOAT SONG.

T. MOORE.

1. Faint - ly as tolls the ev'n - ing chime, Our voi - ces keep tune and our
 2. Why should we yet our sail un - furl? There is not a breath the blue

3. Ot - ta - wa's tide! this tremb - ling moon, Shall see us float ov - er thy
 oars keep time, Our voi - ces keep tune and our oars keep time.
 wave to curl, There is not a breath the blue wave to curl.
 surg - es soon, Shall see us float ov - er thy surg - es soon.

Soon as the woods on shore look dim We'll sing at St. Ann's our
 But when the wind blows off the shore Oh sweet - ly we'll rest our
 Now on the night breeze floats our pray'r, O grant us a cool and

Canadian Boat Song.—Continued.

part - ing hymn. Row, brothers, row, the stream runs fast, The ra - pids are near and the

wear - y oar. Blow, breezes, blow, the stream runs fast, The ra - pids are near and the

fav' - ring air.

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

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

PASTORAL HOLIDAY SONG.

Key D. Exercise 74. *Moderato.*

Words by W. TAFFS.

Shep-herds, lay your crooks a - side, Bring your pipes with rib - bons tied,

2. Vill - age lads and lass - es all, Haste to join our fest - iv - al ;

PASTORAL HOLIDAY SONG.—Continued.

And with cheer-ful roun-de-lay, Wel-come in our ho-li-day.

Let's be mer-ry, wise, and gay, While we keep our ho-li-day.

Shep-herd-ess-quit your bow'rs Come en-joy the pass-ing hours,

Let good-will and love, and peace, In our bo-soms still in-crease;

Till the shades of ev'n-ing gray, Come and keep our ho-li-day.

So shall we en-joy our play, More and more each ho-li-day.

MURMUR GENTLE LYRE.

GERMAN.

KEY B \flat . Exercise 75.

1. Mur - mur gen - tle lyre, Thro' the lone - ly night;

2. Tho' the tones of sor - row, Min - gle in thy strain,

Let thy tremb - ling wire Wak - en dear de - light.

Yet my heart can borrow, Plea - sure from the pain.

Hark the quiv' - ring breez - es, List the sil - very sound,

Earth be - low is sleep - ing, Mead - ow hill and grove.

ev' - ry tu - mult ceas - es, Si - lence reigns a - round.
 While the stars are keep - ing Si - lent watch a - bove.

YE WHO SHUN THE HAUNTS OF CARE.

KEY G. Exercise 76.

MOZART.

1. Ye who shun the haunts of care, To our fo - rest wilds re - pair, Where thro' clearest
 2. Nought is heard the gale to swell, Save the woodman in the dell, And the so - lemn

morn - ing air, Phebus ri - ses bright - ly; Here thro' nev - er end - ing shades,
 Sab - bath bell, Far a - long the moun - tain; Here no noise at dawn of day,

Here through nev - er
 Here no noise at

Ye who Shun the Haunts of Care.—Continued.

You may rove till ev'-ning fades, You may rove, may rove till ev'-ning
 Drives your dream of bliss a - way, Drives your dream, your dream of bliss a -

end - ing shades, You may rove till ev'n-ing fades, You may rove
 dawn of day, Drives your dream of bliss a - way, Drives your dream

fades. Nev - er has the po - et's rhyme Feign'd a sweet - er soft - er clime,
 way; Yet the wood - lark hov' - ring nigh, Sings as morn - ing opes her eye,

Where the rest - less foot of Time Moves a - long more light - ly.
 And at eve a lul - la - by Near yon murm' - ring foun - tain.

KEY A. Exercise 77 HOW HAPPY IS A COUNTRY LIFE.

Words by W. TAFFS

1 How hap-py is a coun-try life, With health and plea-sure blent; Re

2. When har-vest-time re-turms a-gain, The hills and val-leys ring, As

3. Nor do the win-ter rain and wind Our hap-pi-ness de-stroy; A -

mov'd a - far from scenes of strife, Our peace-ful days are spent. And

wag-gons fill'd with gold - en grain, The reap - ers home - ward bring. While

round the so - cial hearth, we find, New plea - sures we en - joy. With

la - bour o'er, with art - less glee, We laugh and sing right mer - ri - ly, right

loud-ly peal the vill - age bells, And ev' - ry voice the chor - usswells, the

mirth - ful tale or car - ol gay, We pass the ev'n - ing hours a - way, the

How Happy is a Country Life.—Continued.

mer - ri - ly With a fal la la, la la la la, With a fal la, la, la

chor - us swells. With a fal la la, With a fal la la la

hours a - way With a fal la la la

la la la, With a fal la la la la, With a

la la la, With a fal la la la, With a

fal la la la la, With a fal la la la la la.

fal la la la la With a fal la la la la la.

fal la la, With a fal la la la, la,

BANISH NOT HOPE.

Doh E. Exercise 78.

LORENZ.

1. Ban - ish not hope from the heart that is bleed - ing, Sun - shine comes

2. Leave then the val - ley, and climb up the moun - tain, Stand on the

af - ter the gloom - i - est day; Night shades may ling - er, but

sum - mit, and round thee sur - vey; See the dark mists that hang

morn - ing is break - ing, Light shall burst forth while they're fly - ing a -

ov - er thy vis - ion, Dim in the dis - tance are melt - ing a -

Banish not Hope.—Continued.

Light shall burst forth - - - - - while they're

way, fly - ing, Fly - ing fly - ing

way, fly - ing Fly - ing fly ing

fly - ing a - way, Light shall burst forth while they're fly - ing a - way,

fly - ing a - way, Light shall burst forth while they're fly - ing a - way.

While fly - ing a - way,

Fly - ing fly - ing fly - ing a - way.

Fly - ing fly - ing fly - ing a - way.

Light shall burst forth - - - - - while they're fly - ing a - way.

SOLFEGGI.

MODULATION.

Each exercise to be first read aloud by the pupils, the sol-fa names to be thoroughly learnt before commencing to sing. The whole class to go through the upper part and then through the lower part, and afterwards sing in two parts.

14. FRED. W. BLACOW.

The exercise consists of four systems of music, each with a vocal line (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The notation includes sol-fa syllables (s, d, r, t, m, l, tau, f) and chord symbols (C, G, A, D, E). The key signature changes from C major to A major in the second system, and then to D major and G major in the third system.

System 1: Soprano: C s d G d D f. Alto: r-s t-m s-d m-l. Tenor: s d d-f. Bass: s d.

System 2: Soprano: s-d A s d E. Alto: r s t-m r s. Tenor: r s. Bass: r s.

System 3: Soprano: d s A r-l D G l-m. Alto: m-t d l-m s-r r d s. Tenor: d-s tau-f f-d. Bass: tau-f f-d.

System 4: Soprano: C m-t. Alto: d-s r. Tenor: t tau-f. Bass: tau-f.

MAJOR AND MINOR MODES.

All our lessons and exercises up to this point have been based upon a scale having its intervals arranged in the order of *two whole tones, one half, three whole, one half*. This scale is named the **MAJOR SCALE**, (or Mode,) to distinguish it from another called the **MINOR SCALE**, (or Mode,) which we now proceed to describe. The minor Scale has its intervals as follows,—*whole, half, whole, whole, half, whole, whole*; it has thus an interval of one and a half tones only from its first to its third note, while the major scale has an interval of two whole tones. In the one case the interval is said to be a *major* (greater) *third*, and in the other a *minor* (lesser) *third*; and from this distinction of major and minor thirds in the two scales, the distinctive names of the scales themselves have arisen. Although the minor scale is different in its construction, and very different in its effect on the mind from the major scale, yet it is most easily studied and practised when considered as a part of the major; and in this way, therefore, we propose to study it. Turning to the major scale of C, at p. 3, we find that a scale beginning with A, or *Lah*, the sixth of the major scale, presents the intervals in the order in which they are named above. This scale, therefore, extending from *Lah* to *Lah*, (having *Lah* for its key-note,) is the minor scale as it stands embodied in the major, but in modern music it is usually modified by placing a sharp on its seventh, so that it may form a proper leading note to the eighth, and another sharp is sometimes placed on its sixth, to remove the objectionable largeness of the interval that would otherwise exist between the sixth and seventh after a sharp had been placed on the seventh; thus—instead of *Lah, Te, Doh, Ray, Me, Fah, Soh, Lah*, the modern minor scale reads, *Lah, Te, Doh, Ray, Me, Fah, Se, Lah*; or, *Lah, Te, Doh, Ray, Me, Fe, Se, Lah*, as may be seen in the examples following. Another peculiarity of the modern minor scale is, that while a sharp is placed before the seventh, or sixth and seventh in the ascending scale, these sharps are usually omitted in the descending scale.

Scale of A Minor Ascending and Descending.



The **MINOR MODE** partakes largely of the peculiarly plaintive or mournful expression which belongs to that note of the major scale on which it is founded, and is thus specially fitted for music of a sorrowful character. Melodies may be entirely written in the minor mode, or may, by modulation, be carried from the major into the minor, and *vice versa*, at the pleasure of the composer. Harmonies in like manner may be either in the one mode or the other, or may modulate from the one to the other, and, in this way, a variety of effect and contrast can be given to compositions beyond what could be attainable with only one mode. In the following exercises examples will be introduced both of pure minor, and of modulations from the one mode into the other.

RELATIONSHIP OF MAJOR AND MINOR.—As the key-note of every major scale is *Doh*, and the key-note of the minor scale is the *Lah* of the major scale, it follows that every major scale has a minor scale belonging to it, which has the same signature; the two being called relatives of each other. As *Lah* is the *sixth* note above (or *third* note below) *Doh*, the relative minor of any major scale is a *sixth* above it, or a *third* below it; the relative major of any minor scale is a *sixth* below it, or a *third* above it. **EXAMPLE.**—The signature of G major is *one sharp*; E is the third below G; therefore E minor is the relative minor of G major, and has the same signature of *one sharp*.

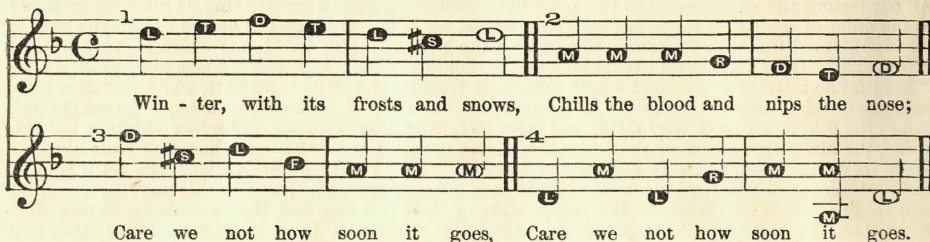
KEY E MINOR.

Minor Scale (second form) with Words.

WINTER WITH ITS FROSTS.

KEY D MINOR. Exercise 83. ROUND IN FOUR PARTS.

W. HUME.

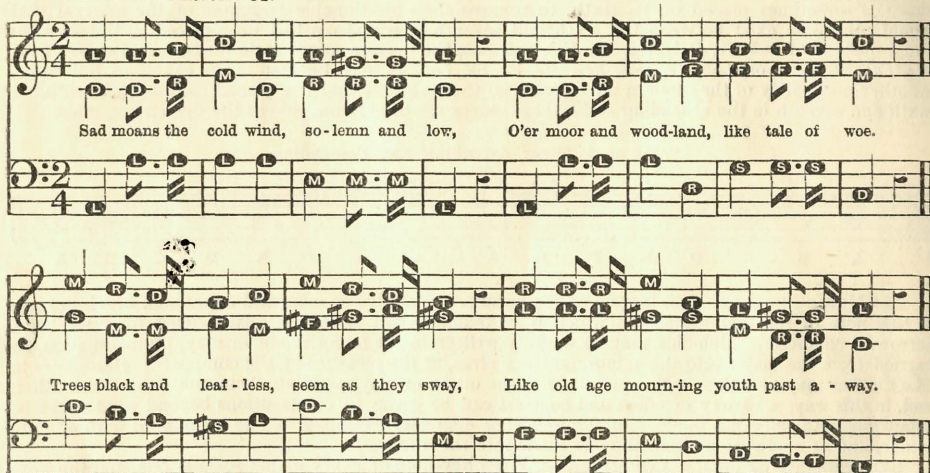


Win - ter, with its frosts and snows, Chills the blood and nips the nose;
Care we not how soon it goes, Care we not how soon it goes.

SAD MOANS THE COLD WIND.

KEY A MINOR. Exercise 84. TRIO.

ALBERT HULME.



Sad moans the cold wind, so-lemn and low, O'er moor and wood-land, like tale of woe.
Trees black and leaf-less, seem as they sway, Like old age mourn-ing youth past a-way.

Clouds dark and gloomy shroud o'er the skies;
Rain falls like tear-drops from weeping eyes.
No joyful songster sings on the spray;
Winds only moaning sadly their lay.

All nature changed now from joy, to mourn
Summer departed ne'er to return.
Though Spring again smile, when Winter's o'er,
Flowers that have bloom'd once, bloom never more.

SHORT SCORE.

The method of printing music with two parts in one staff has been partially exemplified in the exercises Nos. 58 to 73, in which the *Treble* and *Alto* are both included in the *Treble* staff. We shall conclude our Series of Lessons with a few examples of "SHORT SCORE," a mode in which four-part vocal harmony is compressed into two staves; two parts—the *Treble* and *Alto*—being written in the treble staff, and other two—the *Tenor* and *Bass*—in the bass staff. In each staff the stems of the notes are turned up for the one voice and down for the other, more clearly to distinguish the different parts. The tenor part, when written in the bass staff, has hitherto presented a difficulty to many singers, but with the aid of the "Union" letters, it should now be comparatively easy.

Exercise 85.

O GENTLY WALK.

KEY A MINOR.

Un poco allegro. mf

MENDELSSOHN.

1. O gent - ly walk, for the years are few, And dai - ly keep in

2. So earth - ly hopes with - er up and die, So streams of earth - ly

thought - ful view, Be - fore thy mind . . . these em - - bles

joy run dry, And so doth life . . . ex - - hal - - ing

true:— The fad - ing leaves, when the rough winds blow,—The streams that fail in the

fly. Then soft - ly walk, as the low - ly do,—The heart a - bove, and the

scorch - ing glow,—The mists that melt on the moun - tain's brow.

con - science true, And peace shall shine on the jour - ney through.

Exercise 86.

NIGHT AND DAY.

W. HUME.

KEY E.

Allegretto. mf

1. As the day-spring, dawning bright, Flings its glad-ness all a-round, Floods the

2. When the morn-ing lies, for me, On the mountains soft-ly spread, Humbly

vale with gold-en light, Fills the sleeping woods with sound: So the night must gather

grate-ful let me be, With the sunshine round my head! When the night my path ob-

drear,—Wed-ded gloom and si-lence reign, Till the har-bin-gers ap-pear Of the

sures,—Grief and sor-row in its train,—With the hope that still en-dures, I would

com-ing day a-gain. In their strange al-ter-nate sway Both are need-ed, Night and Day!

wait the day a-gain. In their strange al-ter-nate sway Both are need-ed Night and Day

SUNSHINE FOLLOWS.

KEY A minor. Exercise 87.

1. Heav - y clouds ob - scure the sky, Howl - ing winds go fierce - ly by, And driv - ing o'er the
 2. Darkness falls up - on our way, Com - forts fail and friends decay; Oppress'd with grief, bow'd

rall. Key A major

smoking plain, Comes up in sheets the slant - ed rain. Sud - den storms as sud - den
 down with care, We lift our hearts in hum - ble prayer; Soon the gloom - y shad - ows

fy, Sun - shine fol - lows by and bye. Sun - shine fol - lows,

1st time. *2d time.*

fol - lows, fol - lows by and bye: Fol - lows by and bye.

ROSALIE.

KEY F. Exercise 88

{ When the heartbells wea-ri - ly Peal a mournful strain, Then with pretty Ro - sa - lie
Like a zeph-yr ten-der-ly Steal-ing o'er the lea, Ev - er kind and cheer-ful-ly

All is sweet a - gain; } Ev - er kind and cheer - ful - ly, cheer - ful - ly,
Comes her voice to me; }

cheer - ful - ly, Ev - er kind and cheer - ful - ly Comes her voice to me.

On her cheek so modestly
Bloom the roses fair,
Auburn ringlets playfully
Kiss her brow so fair;
In her eye so trustingly
Mirrored thoughts I see,—
Ever kind and cheerfully
Comes her voice to me.

From the village merrily,
With the early dawn,
Trips she light and gracefully,
O'er the verdant lawn;
When the twilight pensively
Lingers o'er the sea,
Ever kind and cheerfully
Comes her voice to me.

How my spirit dreamily
O'er my childhood strays,
Meek and gentle Rosalie,
Friend of other days!
Life would pass but drearily
If apart from thee,
Ever kind and cheerfully
Comes thy voice to me.

Exercise 89.

LET LIFE GO GLADLY.

MENDELSSOHN.

KEY G. *Lento e dolce.*

Let life go glad-ly as it may, In pleasant smiles and laughter gay, Some shadow still re-

turn-ing, Some shad-ow still re-turn-ing, Its pres-ence throws a-cross our way, And

min-gles mirth with mourning, And min-gles mirth with mourning, And min-gles
mourn-ing,

f And min-gles
mirth, min-gles mirth with mourn-ing, And min-gles mirth with mourning.
p dim.

Exercise 90.

O HILLS THAT ROSE AROUND ME.

KEY ED.

p Andante non lento.

MENDELSSOHN.

O hills that rose a - round me, A - bove my na-tive plain! The spell ye own has

p found me, And draws me back a - gain. *cres.* To lands in sunshine ly - ing
p To lands in sunshine ly - ing

f Glad-ly I bid a - dieu, My heart with-in me cry - ing, For you, ye hills, for
pp cry - - - ing, My

For *dim.* you, ye hills, for you!
f you! My heart with - in me cry - ing, For you, . . . ye hills, for you!
cres. f you, ye hills, for you!
dim. heart with-in me cry . . . ing, For you, ye hills, for you!