

**NATURAL MUSIC SERIES:
A SHORT COURSE IN
MUSIC, BOOK ONE**

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Natural Music Series: A Short Course in Music, Book One by Frederic H. Ripley & Thomas Tapper

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FREDERIC H. RIPLEY & THOMAS TAPPER

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A
SHORT COURSE IN MUSIC

BOOK ONE

BY

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SHORT COURSE MUS. ONE

W. F. 5

TO THE
UNIVERSITY OF
CALIFORNIA

PREFACE.

The Short Course in Music is embraced in two books, and is designed for use in graded or ungraded schools in which a more complete course is deemed unnecessary or impracticable.

The familiar songs with which Book One opens form the basis of elementary music instruction. To know and to enjoy these standard songs is to have the beginnings of a musical education. To study them and to gain from them a knowledge of notation will be found both interesting and profitable. The notes which appear with the songs will direct attention to the elements of notation, and prepare the way for the study of systematic sight reading.

Throughout the book songs are abundant, and the teaching is constantly applied to the compositions of the best song writers.

Exercises in two and three parts in simple form are included in the course.

The appendix furnishes a brief summary of elementary theory.

Few definitions are given, as the thought of the learner is so directed as to render definitions either unnecessary or obvious.

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DIRECTIONS.

Begin with the most familiar songs, and little by little improve the tone and the precision of the singing.

The teacher should study carefully the theory as given on pages 139 to 141.

As soon as the pupils are interested in the work and sing fairly well together, teach by rote one of the scale songs (page 29), and so prepare the class for systematic tone study.

Call attention to the footnotes, but do not attempt to teach definitions; the names and uses of the characters being alone necessary for success.

The directions which accompany the music from page 47 onward will be found a sufficient guide for the teacher in carrying forward the work of the course.

In the cultivation of tone and expression it should be remembered that it is the mind rather than the vocal organs that at first needs attention. If the pupil hears the ideal tone he will almost instinctively imitate it. The ideal tone is almost sure to be found in any class of twenty pupils, especially if there be young pupils present, and the teacher can readily use a good singer as a model for the rest, and in this way succeed in the work, though himself deficient in vocal culture.

Songs and exercises should be regarded as the embodiment of thought and feeling. The tone, therefore, should always have thought in it, and the different ideas contained in the little phrases of the songs and exercises should be carefully noted, and combined so as to give the thought full expression.

SECTION I.

America.

Words by S. F. SMITH.

Music by HENRY CAREY (?).



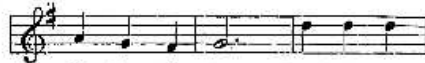
SAMUEL FRANCIS SMITH.



1. My coun-try! 'tis of thee,
2. My na-tive coun-try, thee—
3. Let mu-sic swell the breeze,
4. Our fa-thers' God! to Thee,



Sweet land of lib - er - ty,
Land of the no - ble free—
And ring from all the trees,
Au - thor of lib - er - ty,



Of thee I sing; Land where my
Thy name I love; I love thy
Sweet free-dom's song; Let mor-tal
To Thee we sing; Long may our



fa - thers died! Land of the Pil - grim's pride!
rocks and rills; Thy woods and tem - pled hills;
tongues a - wake; Let all that breathe par - take;
land be bright With free - dom's ho - ly light!



From ev - 'ry moun - tain side Let free - dom ring!
My heart with rap - ture thrills Like that a - bove.
Let rocks their sl - lence break, The sound pro - long.
Pro - tect us by Thy night, Great God, our King!

Short Course One.

THE NEW MUSIC

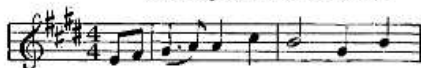
Home, Sweet Home.

Words by JOHN HOWARD PAYNE.

Music by Sir HENRY BISHOP.



JOHN HOWARD PAYNE.



1. 'Mid pleasures and pal - a - ces
2. I gaze on the moon as I
3. An ex - ile from home, splendor



though we may roam, Be it
tread the drear wild, And
daz - zles in vain; Oh,



ev - er so hum - ble, there's
feel that my moth - er now
give me my low - ly thatch'd



no place like home; A charm from the skies seems to hal - low us
thinks of her child, As she looks on that moon from our own cot - tage
cot - tage a - gain; The birds sing - ing gay - ly, that came at my

CHORUS.



there, Which, seek thro' the world, is ne'er met with elsewhere. Home, home,
door, Thro' the woodbine whose fragrance shall cheer me no more.
call; Give me them, and that peace of mind, dear - er than all.



sweet, sweet home, There's no place like home, Oh, there's no place like home.

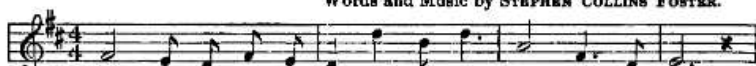
STAFF. MEASURE. 4 METER SIGNATURE.

Short Course One.

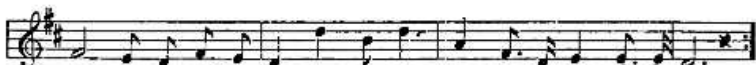
S'wanee River.

7

Words and Music by STEPHEN COLLINS FOSTER.

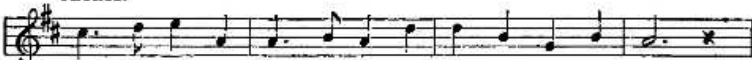


1. { 'Way down up - on the S'wa - nee riv - er, Far, far a - way,
All up and down the whole cre - a - tion, Sad - ly I roam,
All round the lit - tle farm I wan - dered When I was young;
2. { When I was play - ing with my broth - er, Hap - py was I;
One lit - tle hut a - mong the bush - es, One that I love,
3. { When shall I hear the bees a - hum - ming All round the comb?



There's where my heart is turn - lag ev - er, There's where the old folks stay.
Still long - ing for the old plan - ta - tion, And for the old folks at home.
Then ma - ny hap - py days I squander'd, Ma - ny the songs I sung.
Oh! take me to my kind old moth - er, There let me live and die.
Still sad - ly to my mem - 'ry rush - es, No mat - ter where I rove.
When shall I hear the ban - jo tum - ming Down in my good old home?


CHORUS.



All the world is sad and drear - y, Ev - 'ry - where I roam;



Oh! dark - ies, how my heart grows wea - ry, Far from the old folks at home.

 REPEAT. This indicates that the portion of the song which ends here is to be sung again, but with the second line of words which will be found in each stanza.

CHORUS. The portion of the song to be repeated at the end of each stanza.

Short Course One.