

**NATURAL MUSIC SERIES.
A SHORT COURSE IN
MUSIC. BOOK TWO**

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Natural Music Series. A Short Course in Music. Book Two 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 TWO

BY

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PREFACE.

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

In Book Two, as in Book One, familiar songs are made the basis of instruction. These songs are such as should be known and enjoyed by every pupil in the land, for in addition to the technical instruction which they illustrate they tend to establish a love and appreciation of music in all who sing them.

A few of the indispensable patriotic and home songs which appear as melodies in Book One are repeated here in full score. With these exceptions all the material is especially prepared for this book.

The teaching proceeds more rapidly and advances far beyond that of Book One; at the same time, the elementary steps are systematically presented so that older pupils may find it easy to grasp the subject even if Book One has not been studied.

The material is adapted equally for unchanged and changed voices.

The exercises for bass voice are equally useful for practice for unchanged voices, and all of the exercises are available for bass singers. The introductory exercises in part singing are simple chord progression, and are intended to accustom pupils to carry a lower part under the easiest conditions.

The fundamental basses which are written below, while in no way interfering with the upper part, afford training for pupils whose voices have changed, and cultivate the ear in the essential element of a purely bass part.

Printing the part exercises with the three upper parts upon one staff saves space, and at the same time brings all of the notes representing the chord under the eye at once. This has been found of great advantage to inexperienced teachers directing beginners, and also an easy means of making the harmonic progression evident.

Voice training and the elements of phrasing and expression are furnished in the group of solfeggios at the close of the book. These exercises are entirely independent of instrumental accompaniment, but the instrument will add greatly to the pleasure and profit of their use.

The purely drill exercises are arranged with a single line of accompaniment at the foot of the page. The accompaniment fits each of the exercises above, giving thus a large amount of material in a very small space.


The theory contained in the footnotes is much condensed, yet it embraces all the essential elements of vocal music.


DIRECTIONS.

The teacher should select the most familiar songs for the first lessons, using the melody alone if the class is inexperienced in part singing.


The names of the characters, and the most obvious facts governing the representation, should be briefly touched on, but definitions should not be required.

When Section II is begun, the lessons should proceed in regular order and the teaching should be applied to the simplest songs.

When singing a chord exercise give each tone of the chord in succession several times before sounding the tones together; thus, 

or thus,  When the first chord is well sustained, practice the second

one thus:  or thus, 

Then the chords may be combined thus: 

The division of the class into parts for chord practice reduces the volume of tone. Inexperienced pupils notice this and try to remedy it by singing loudly with a coarse chest tone. To prevent this require the pupils to "whisper" the tones at first and reduce the volume until the harmony is just audible. As soon as the pupils hear the pure chord rendered in this way, interest is aroused and progress is assured.

Experience proves that the best way to direct the attention of learners to the notation is to require them to practice writing music, and that the surest way of cultivating tone perception is to practice oral dictation.

For the first, require the pupils to write from memory any of the simple songs they have learned.

For the second, sing or play simple combinations of tones and require the pupils to write what they hear.

The lowest part in the songs on pages 8, 20, 22, 80, 81, 99, 139, and 147, is available for bass.

A summary of the theory will be found on pages 171-173.

SECTION I.

America.

Words by S. F. SMITH.

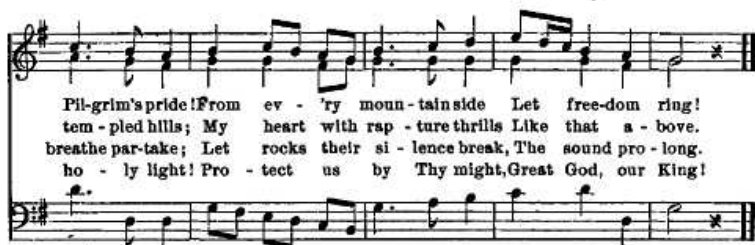
Music by HENRY CAREY (?).



1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee— Land of the no - ble free—
 3. Let mu - sic swell the breeze, And ring from all the trees,
 4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,



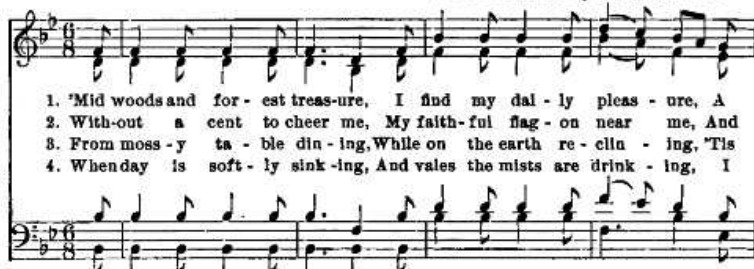
Of thee I sing; Land where my fa - thers died! Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that
 To Thee we sing; Long may our land be bright With free - dom's



Pil - grim's pride! From ev - 'ry moun - tain - side Let free - dom ring!
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.
 breathe par - take; Let rocks their si - lence break, The sound pro - long.
 ho - ly light! Pro - tect us by Thy might, Great God, our King!

The Hunter's Song.

Words and Music by JOHN HULLAH.



1. 'Mid woods and for - est treas - ure, I find my dal - ly pleas - ure, A
 2. With - out a cent to cheer me, My faith - ful flag - on near me, And
 3. From moss - y ta - ble din - ing, While on the earth re - cta - ing, 'Tis
 4. Whenday is soft - ly sink - ing, And vales the mists are drink - ing, I



hunt - er stout and brave, . . . A hunt - er stout and brave; To
 roll of coars - est bread, . . . And roll of coars - est bread; My
 na - ture's sweet - est feast, . . . 'Tis na - ture's sweetest feast; My
 reach my wel - come home, . . . I reach my wel - come home; There



thread the for - est maz - es, Where cot - tage hearth ne'er blaz - es, And
 hon - est dog be - side me, In these, in these I pride me; No
 fire so gay - ly burn - ing, When from the chase re - turn - ing, What
 'midst do - mes - tic treas - ure I find e'en great - er pleas - ure, A



hunt the game, is mine, And hunt the game, is mine.
oth - er store I ask, No oth - er store I ask.
lux - u - ry so sweet! What lux - u - ry so sweet!
hunt - er stout and brave, A hunt - er stout and brave.



Hal - li! hal - lo! hal - li! hal - lo! And hunt the game, is mine;
Hal - li! hal - lo! hal - li! hal - lo! No oth - er store I ask;
Hal - li! hal - lo! hal - li! hal - lo! What lux - u - ry so sweet!
Hal - li! hal - lo! hal - li! hal - lo! A hunt - er stout and brave;



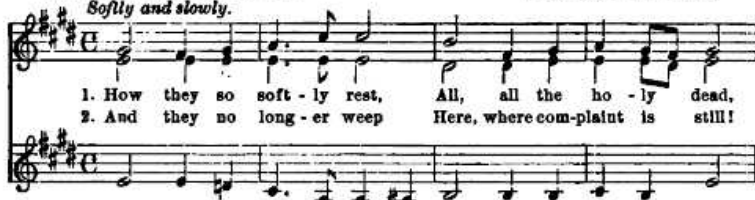
Hal - li! hal - lo! hal - li! hal - lo! And hunt the game, is mine.
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Hal - li! hal - lo! hal - li! hal - lo! What lux - u - ry so sweet!
Hal - li! hal - lo! hal - li! hal - lo! A hunt - er stout and brave.

How they so Softly Rest.

Words by H. W. LONGFELLOW.

Music by W. T. DEANE.

Softly and slowly.



1. How they so soft - ly rest, All, all the ho - ly dead,
2. And they no long - er weep Here, where com - plaint is still!

louder.



Un - to whose dwelling place Now doth my soul draw near!
And they no long - er feel Here, where all glad - ness flies!

very softly.



How they so soft - ly rest, All in their si - lent graves,
And by the cy - press - es Soft - ly o'er - shad - ow - ed,

softly. slower to the end.



Deep in cor - rup - tion Slow - ly down sink - ing!
Un - til the an - gel Calls them, they slum - ber.