THE
NORMAL MUSIC COURSE

A SERIES OF EXERCISES, STUDIES, AND SONGS, DEPICTING AND ILLUSTRATING THE
ART OF SIGHT READING; PROGRESSIVELY ARRANGED FROM THE FIRST
CONCEPTION AND PRODUCTION OF TONES TO THE
MOST ADVANCED CHORAL PRACTICE.

SECOND READER

BY

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AND
H. L. HOLT.

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D. APPLETON & CO.
1888.
PREFACE

The Second Reader of the Normal Music Course is designed for the use of Intermediate and Grammar Schools.

In the First Reader the singers became accustomed to the staff, the G clef, the whole, half, quarter, and eighth notes, and their equivalent rests.

They were also taught to sing exercises and songs in $\frac{3}{4}$, $\frac{1}{4}$, $\frac{3}{4}$, and $\frac{1}{4}$ measures.

The keys C, G, D, A, E, F, B, E$, and A$ were introduced.

The same keys are now used with varied examples of divided beats, and other measures are brought in for practice. A large number of Exercises has been prepared in which the various difficulties are illustrated, and numerous songs, with their voices, are given out in such common song books as $\frac{1}{4}$, $\frac{3}{4}$, or $\frac{3}{4}$, giving preference to $\frac{1}{4}$.

Great care has been taken to make the course gradually and easily progressive, yet varied as to key and sentiment. The first exercises are written for a single voice (Soprano), all being within a compass easily reached by the youngest singers. These are followed by similar exercises and songs for two Sopranos, next in Tunes from the two Soprano and Alto, and lastly with Soprano and Tenor for Soprano, Alto, and Bass. Several of the songs have received two settings, in order that the singers may realize the effect of added voices.
the melody of the song has been learned. At the end of the book is a table
of Staff, Lines, and (C), followed by a short and concise dictionary of the most
familiar Italian words found in ordinary music. It has not been thought advisable
to encumber the book with questions and answers about theoretical matters,
as such are practically worked out through the regular exercises in singing.
The figures at the beginning of each song indicate the number of movements
by notes. The Normal, prepared as a guide for teachers, explains exactly
the mode of teaching, and also supplies to them many lines with regard to
the regular work necessary to attain the best results.
We would again acknowledge our indebtedness to Moore, Lee & Shepard,
Baugher, Millard & Co., and C. & L., of Boston, George Routledge &
Son, McLoughlin Bros., A. D. F. Burnside & Co., of New York, pub-
lishers, and to many authors of poems, for kind permission to use the same
for musical settings.
The music of this Reader has been composed by John W. Talbott.
The tone instruction principle of instruction already known to the best
teachers in other systems, has been introduced and applied to the music, and
most successfully used by H. E. Holt in the public schools of Boston.

NORMAL MUSIC COURSE.
SECOND READER.
No. 1. MORNING HYMN.

1. Now the shades of night are gone; Now the morning light is come;  
2. Fill our souls with heavenly light, Sun and moon and stars above;  
3. Keep our hearts and minds clean, From us from sin a - round;  
4. When our work of life is past, Oh, re - turn us then at last;  

Lord, may we be strong in - day; Drive the shades of sin a - way,  
In thy love, Lord, in - day. May we in - lie, watch and pray,  
Go - ing out and com - ing in. Keep us safe from ev - ry stra -  
Night and sin will be no more, When we reach the heav en - ly home.
No. 2.  There was a piper

There was a piper had a horn, And
   He had sought to give her, He put out his pipe and
   played her a tune, And into the cow ran.

The cow said: "Nay, nay, you fool, She will not eat your corn!"

And

5
4
3
2
1

The cow said: "Nay, nay, you fool, She will not eat your corn!"

And

5
4
3
2
1

Marked tune play the old-time "Tish, tish, are boys."
NO. 3.

GO FORWARD!

Ex. 62.

1. Hear my voice, give me your hand. This is the way.

2. Go forward, we must be strong. This is the way.

3. Keep the path, brighten your days. This is the way.

Ex. 63.

1. This is the path, keep it straight. This is the way.

2. Keep the path, brighten your days. This is the way.

3. Keep the path, brighten your days. This is the way.

Ex. 64.

1. Go forward, we must be strong. This is the way.

2. Go forward, we must be strong. This is the way.

3. Go forward, we must be strong. This is the way.

NO. 4.

SPRING VOICES.

Ex. 65.

1. "Sing, dear corn," says the crow; "spring has come - a - gain, I know."

2. "Spring has come - a - gain," says the duck. "Was there ever - er - such good luck?"

3. "Sing, dear corn," says the frog. "As he leaps out from the log.

Ex. 66.

1. For, as sure as I am born, there's a farm - er - plant - ing corn.

2. "What do they think of the seed of joy?"


Ex. 67.

1. "Sing, dear corn," says the crow. "Sing, dear corn."

2. The song of the crow shall not be long."


CRAWFORD COLLEGE.
NO. 5.  THE LITTLE MOON.

The 16. - So Moon Come out two men, And is her

Bright Looked thin and white The sun then shone, And ev'-ery

one Trembled and sighed, And laughed and kissed. The great Sun

now set beneath in sight. And more than all quite out of sight.

LITTLE PINE SONGS, Rev. A. B. Warren.
### Table of Musical Terms

**NOTES**

<table>
<thead>
<tr>
<th>Pitch</th>
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<tr>
<td>G</td>
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<tr>
<td>A</td>
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<tr>
<td>C</td>
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<td>G</td>
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**RESTS**

<table>
<thead>
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<th>Duration</th>
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<tbody>
<tr>
<td>1/4</td>
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<td>1/16</td>
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A **dot** adds one-half the value of the note or rest.

A **dotted quarter note** is a dotted note with a tail.

A **rest** is a time without sound.

A **wedge** indicates a gradual change in sound.

A **6** indicates a note of 120 beats.

To engrave the note, write ***C* or H**.

To engrave the accent, write **[ ]**.

**CLAVES**

The **claves** represent two pitched notes.

**CIRCUIT OF THE PARTS**

<table>
<thead>
<tr>
<th>Part</th>
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<tbody>
<tr>
<td>ALTO</td>
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<tr>
<td>TENOR</td>
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<tr>
<td>BASS</td>
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A **second dot adds one half the value of the first.**

A **third dot adds a quarter note.**

A **quarter note** is a value of 8 beats.

A **whole note** is a value of 4 beats.

A **half note** is a value of 2 beats.

To engrave the accent, write **[ ]**.
ITALIAN WORDS AND PHRASES.

MOVEMENT.

Slow, piano.
Adagio, very slowly.
Larghetto, slow.
Allegro, lively, but not as fast as Largo.
Allegretto, moderately.
Andante, going.  It slower than Adagio.
Andante, quick.
Adagio, very slow.
Presto, quick.
Prestissimo, very quick.

Arrestando, holding.

Rallentando, slowing down.
Stretto, pressing forward.
Ritardando, slowing down.
Rallentando, holding back.
Risolto, by little steps.
Per decoro, being dignified.
Prestissimo, holding and bending.
Moderato, moderately.
A maestoso, very slow.

Frenesi, maniac.
Espressivo, express.

Dolce, sweet.
Gliison, grave.
Legato, connected.
Leggero, light.

FORCE.

Pianissimo, (p) very soft.
Piano, (p).
Mezzo-piano, (mp) middle loud.
Forte, (f) loud.
Pienissimo, (ff) very loud.
Crescendo, (cresc.) growing louder.
Decrescendo, (decresc.) growing softer.

Rustico, rural, or village manner.
Barbarossa, (barb.) growling manner.
Furioso, (furioso) mad.
Molto, (molto) very.
Non più, (non più) no longer.
Barcarola, (barcar.) of a boat.
Dolce, soft.