



THE  
NORMAL

BY

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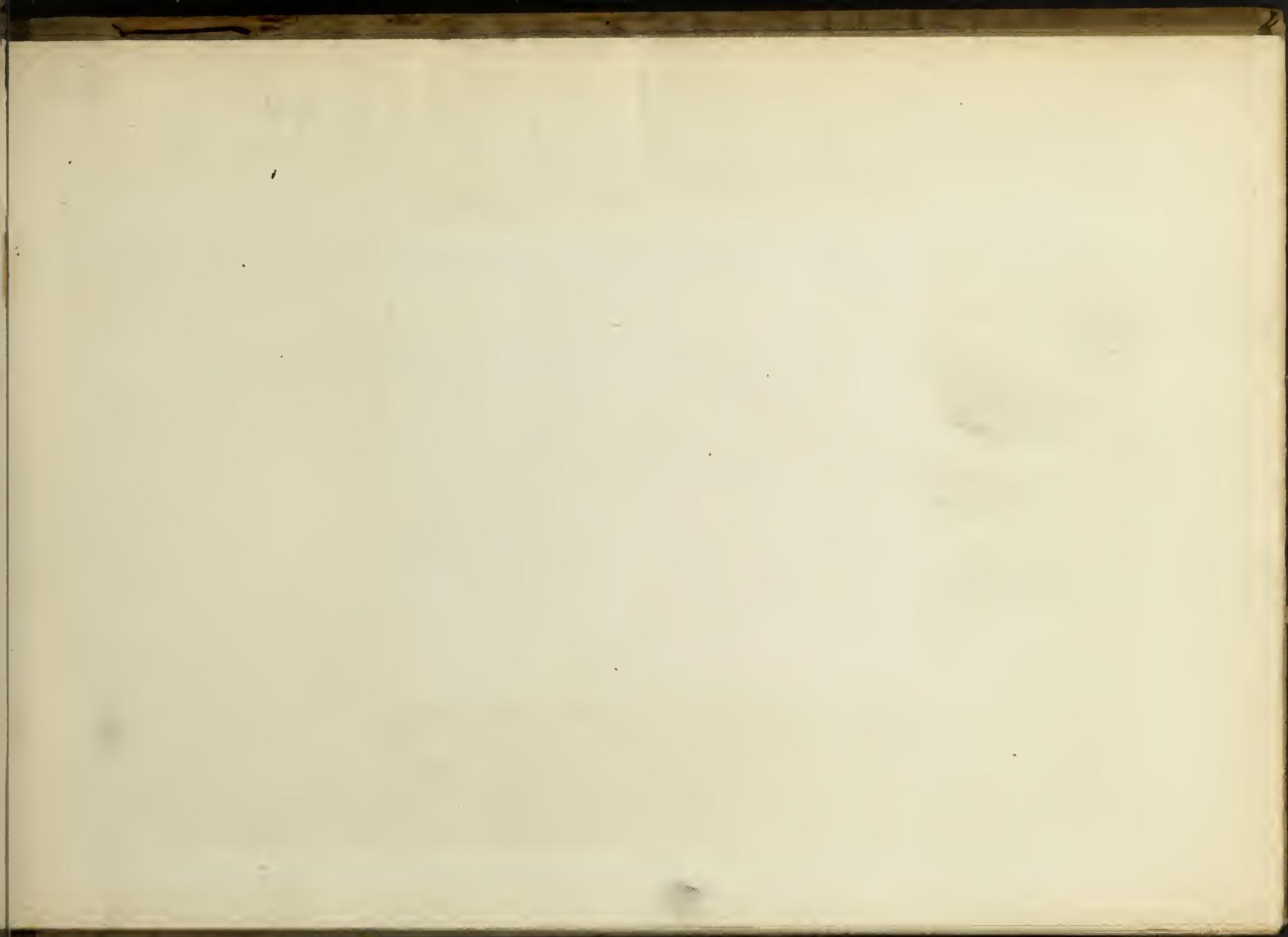
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# P R E F A C E .

In the *Normal*, we have endeavored to present to teachers a complete text book for elementary instruction in *Singing* and *Notation*, and we feel confident, that if the *Synthetic Method* presented in this work is well and truly followed, the teacher will find his work much easier, and his pupils will progress more rapidly, than by any other method. In this work is embodied the experience of twenty-two years constant labor in the Singing School and Convention field; and also the combined experience of those who have met year after year in the *Western Normal Musical Institute*, which has given us facilities for ascertaining the wants of *teachers* in this department, and we are fully satisfied that on a careful examination teachers will find this work far superior to anything that has ever before been offered as a Singing School Book.

The work is divided into five departments, as follows :

PART I.—*The Normal Method, with progressive Exercises.*

PART II.—*Easy four-part songs in all the keys.*

PART III.—*Quartets and Part Songs.*

PART IV.—*Glees and Choruses.*

PART V.—*Metrical Tunes and Anthems.*

The Elementary Department contains the *Complete Normal or Teachers' Course*, for the aid of teachers. This will be especially useful to our teachers in public schools, as it gives them an easy and progressive method for teaching beginners to sing by note.

These lessons in "Method of Teaching" are accompanied with easy, pleasing and progressive exercises, which will lessen very materially the blackboard work, thereby saving time and increasing measurably the interest of the pupils.

*Part Second* contains a large variety of easy four-part songs, in *all the keys*, which are intended to lead the singers by easy steps to the more difficult part songs and glees. Every successful teacher understands fully the advantage of such easy part songs, and we call their especial attention to this department.

*Part Third* has choice quartets for concerts, exhibitions and other occasions.

*Part Fourth* contains a large variety of Glees and Choruses for advanced classes, associations and conventions.

*Part Fifth* has a fine selection of pleasing metrical tunes and anthems, by some of the most popular writers.

The Book has been so carefully arranged, graded and divided into parts, that teachers will have no difficulty in finding just the material they desire for practice.

We return thanks to Messrs. C. H. Carroll, F. M. Davis, T. W. Hubbard, A. E. Wimmerstedt, and others, for their kindness in contributing to the pages of the *Normal*.

N. B. The Fourteenth Annual Term of the Western Normal Musical Institute, will be held during the Summer of 1873. We shall make it our *Jubilee Year*, and no charge will be made except for special instruction. We invite not only all our old Normals, but teachers and amateurs from all parts of the country to join in the grand re-union. The time and place will be duly announced through the columns of the *MUSICAL WORLD*.

J. WILLIAM SUFFERN.

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# THE SYNTHETIC METHOD,

OR TEACHERS' NORMAL COURSE FOR SINGING SCHOOLS AND PRIVATE CLASSES,

By J. WILLIAM SUFFERN,

(PRINCIPAL OF THE WESTERN NORMAL MUSICAL INSTITUTE.)

## INTRODUCTION.

In the present work, I shall give a concise and brief outline of the *Synthetic Method* of presenting the elements of Singing and Notation. It is impossible to elaborate in so small a volume, and give at the same time sufficient practical material for the Singing School. Therefore, I shall leave the teacher to draw largely upon his own resources, giving him an idea of how to present the different musical propositions, in my treatment of a few.

The Teacher should ever bear in mind, that to enable individuals or classes to sing by note, two things are necessary: a knowledge of *musical* sounds, and the *signs* or *characters* used in Notation. With these the pupil must become familiar; and as sounds and signs cannot be presented at the same time, it becomes a question which shall precede? Sounds being the general medium through which all ideas are represented, and as signs are of no use except to indicate sounds, it is easy to conceive that the sound, or a *constituent element* thereof, should be presented first, and the sign follow. This rule will be followed throughout the entire course.

A *great fault* in *class*, and even in *solo singing*, is a lack of expression. This is due in a great measure to an over-taxation of the class or pupil in the mechanical work of "sol-fa-ing," that is, spelling out tunes with the syllables, "do, re, mi, &c.," instead of teaching them to sing at sight with words, and thereby blend together the *intellectual* and *emotional* powers.

The *intellectual power* guides us in all that pertains to a knowledge of sounds and their signs, while the *emotional power* paints, or gives feeling, color and life to our *tone pictures*, without which all singing is cold or indifferent.

The *successful teacher* is the one who unites these two powers, and the earlier this unity takes place, the better it is for the singer. That this unity may take place at an early stage, it is necessary to use elements that will conduce to that end.

When we wish to convey ideas we generally do it through the medium of utterance, using words to represent them, and as words are to be associated with

our study of singing at an earlier or later period, and as the association of musical sounds with words is the *desired object*, the sooner this unity takes place in our elementary instruction, the better it will be for the pupil.

THE SYNTHETIC METHOD, if correctly imparted, will enable the pupils to associate all their vocal work with words conveying an emotional sentiment. My own experience, and the experience of our *Normal Teachers* who have gone forth on their musical missions, fully sustains the fact that the *association of words*, instead of syllables before named, can be most successfully carried on from the very outset.

However, *Teachers* that do not understand teaching pupils to sing at sight, will find the *Method* and *Exercises* just as well adapted to the "sol-fa-ing" method, if they desire so to use them.

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## LESSON FIRST.

### CHAPTER I.

#### MUSICAL SOUNDS AND SIGNS.

§1. When the teacher has gained the attention of his class, he may recite, with a firm, clear voice, at the *ordinary conversational pitch*, one or the other of the following verses\*:

"Pleasant hour of song," or  
"Come and join our happy song,"

after which ask the class to recite the same, and continue the repetition and alternation of the verse until every member of the class joins in the work and recites with a clear quality of voice and at the same pitch.

This exercise will give the teacher control of his class, and get the pupils in a working condition. After alternating a few times with the class, have them listen while you associate the *singing quality* of voice with the verse they recited,

\*By a "verse," is meant a single line of poetry. By reference to an English grammar, the student will get a knowledge of the poetical divisions and their names.

after which have the class imitate with the same kind of voice. Then have them alternate with *speech* and *song voice* several times, and when they can do well with either, call their attention to the difference in the *modes* of utterance at their command, and state that the different kinds of voices used are named *speech voice* and *song voice*. Other verses may now be recited, alternating with the two kinds of voices, until you are satisfied they have a true conception of both.

‡ 2. STATEMENT.—The singing quality of voice used in connection with the utterance of words is defined as a **MUSICAL SOUND**, and hereafter the singing quality will be defined in that manner.

REMARK.—Analysis of any kind at this stage is irksome and non-essential, and I therefore advise the teacher to avoid it at present.

The following question will now be in order:

‡ 3. *Teacher*.—How is the singing quality of voice defined?

*Class*.—As a musical sound.

‡ 4. The class must now be made to realize that the musical sound they have discovered, is an **OBJECT**, and as all *objects* have *names*, so must this. Illustrate this fact by calling their attention to the various objects they can perceive in or out of the room, and that each has a name. Make them also comprehend that the existence of objects can be determined through other mediums than the eye. Then ask them to suggest a name for the new object. If none are able to give the name in common use, the teacher must come to their aid.

‡ 5. STATEMENT.—The *term* or *name* by which this new object (the musical sound) is known, is "tone."

REMARK.—At convenient periods have the class recite and sing a verse or two, so as to keep the tone fixed in their minds. There is nothing like continued practice.

‡ 6. REVIEW.—*Teacher*.—What musical object have we discovered?

*Class*.—A musical sound.

*T*.—What did we name it?

*C*.—A tone.

*T*.—Of what is the word tone the name?

*C*.—Of a musical sound.

REMARK.—It will be well for the teacher to here allude to the fact that in singing tunes, more than one tone is used, and so prepare their minds for the introduction of others, and also state that *each tone* is designated by a particular name, and for this purpose the cardinal names of numbers one, two, three, &c., are used by all musicians.\*

\*The syllables *do, re, mi, fa, sol, la, si*, are only used as aids in this country and England. In Germany they are used but little. In France and Italy they are used to represent *absolute pitch*.

‡ 7. STATEMENT.—The first musical sound is named *tone one*.

NOTE.—The next point of interest will attach to the introduction of *musical signs or notation*. A good opportunity here presents itself for showing the necessity of signs, and neat illustrations can be drawn from the indication of *words* by *characters*. Before introducing an element or sign, the teacher should make the pupil feel the necessity for such things. This mode of teaching will not only be highly interesting to the pupil, but a source of profit to the teacher in expanding his own mind.

‡ 8. The teacher can now call their attention to the following verse, and have the class *recite* and *sing* it:

"Join with us in cheerful song."

*Teacher*.—Have we any character associated with the letters that indicate the words, to show us that a *musical sound* (*tone*) is to be associated with the verse you sang?

*Class*.—No, sir.

*T*.—Would you like a character to indicate the tone?

*C*.—Yes, sir.

*T*.—Why?

*C*.—By a knowledge of musical sounds and their signs, we can sing independently.

*T*.—Will some one suggest a character?

If they fail to suggest the proper character, the teacher can call their attention to the following exercise, asking various questions in regard to it.


  
Join with us in cheer - ful song.

or to an example written on a blackboard, and explain that each character indicates a distinct musical utterance, and as the tone was associated with each syllable, therefore the necessity for a character over each.

REMARK.—They are now ready to name the character, and the teacher should in this, as in all things else, make them feel a necessity for it.

‡ 9. STATEMENT.—The character used to indicate a tone () is named a *note*.

‡ 10. *T*.—What did we use to indicate a tone?

*C*.—A character.

*T*.—What did we name it?

*C*.—A note.

*T*.—Describe it?

*C*.—It is a dot with a perpendicular line attached.

‡ 11. GENERAL REVIEW.—*T*.—Define the element we discovered. What name did you give it? What did we introduce next? What is the office of the character? What did we name the character? Sing Ex. 1, 2 & 3; page 27.

NOTE.—From the foregoing, the teacher can draw an outline of the manner or mode of procedure in all his succeeding work. The class is now ready for a new proposition, which should be the introduction of a new musical sound. The work is similar to that already done.

§ 12. Have the class recite and sing the following verse:

“Come and join our happy song.”

Ask the class to listen while you sing, and notice if you sing it as they did, or differently. Sing the verse twice, associating *tone one*, the first time, throughout; the second time, let the voice change to a higher pitch at the word “song.” Every eye will brighten, and hand go up at the innovation upon the former tune. Then ask if *they discovered any change*, and you will get an emphatic response, yes.

NOTE.—If they do not all answer readily, repeat the two modes until they are convinced of a change in the voice.

Teacher.—Where did I make the change?

Class.—At the word “song.”

T.—How did the change affect you?

C.—At the word “song,” the voice was *higher*.

After repeating the new mode have the class imitate, introducing the change at “song.”

§ 13. RULE.—Few explanations and a great deal of practice makes the ready singer by note.

NOTE.—Our object in being so explicit, is for the benefit of teachers who have not had the opportunity of attending the Normal Institute, that they may be better able to teach their pupils to sing at sight, and thus overcome the tediousness of sol-fa-ing.

§ 14. When the class is able to make the change of voice at any given syllable, the teacher may feel quite certain that his pupils have the idea well fixed, and can make the following statement.

§ 15. STATEMENT.—Any change in the voice to *higher* or *lower* while singing any given syllable of a word, produces a new musical sound.

§ 16. Give the pupils a new verse to sing, and have them introduce the new musical sound at various syllables. If the work thus far has been well done, the teacher will find little difficulty in presenting any new point. Here should follow the naming of the new tone. The pupils will readily give it if asked.

§ 17. STATEMENT.—The new musical sound introduced is named *tone two*. It is higher than *tone one*.

§ 18. Sing the following verse and introduce *tone two* at the word “song:”



It will be observed that we have nothing at the word “song” (except the oral direction) to show us that we are to associate *tone two* with it. In order to avoid this difficulty, notes are written at a higher or lower position to indicate that the

singer should sing either a higher or lower tone, according to the position of the note.

In the following exercise the note is written at a higher position at the word “song,” which will indicate that *tone two* is to be associated with that word:



§ 19. STATEMENT.—When a successive note is written higher, it indicates that a higher tone is to be sung. When a successive note is written lower, it indicates that a lower tone is to be sung, and notes written successively at the same degree of highness or lowness indicate a repetition of the tone. Thus:



§ 20. REVIEW.—Teacher.—What new element did we introduce?

Class.—A new musical sound.

T.—How did it differ from the first?

C.—It was higher.

T.—Should the new musical sound have a name?

C.—Yes.

T.—Why?

C.—Because it is an object, and all objects have names.

T.—What did you name it?

C.—Tone two.

T.—What is the sign of *tone two*?

C.—A character.

T.—How is the note located?

C.—At a higher position than the note which indicates *tone one*.

Sing Ex. 4, 5, 6 & 7; page 27.

## CHAPTER II.

### PITCH.

NOTE.—The teacher may now begin the work of *analization* or wait till a later period.

§ 21. Any of the foregoing examples can be used to demonstrate the fact that tones possess *highness* and *lowness*, or by an alternation of tones one and two, until they realize that it is simply by their highness or lowness that one tone is distinguished from the other. When that is clearly proven, the name must follow, which is *PITCH*.

§ 22. STATEMENT.—That property of a musical sound which gives it an individuality, and is the distinguishing characteristic element, is *highness* and *lowness*, and is called *pitch*. This element is classed under the head of *MELODICS*; that is, relating to melody. (The term melody will be defined in a subsequent chapter.)

‡ 23. The sign should now be introduced and named. The character used to indicate this pitch of tones is a line  with the spaces above and below, or a combination of lines and spaces, thus  Each line or space represents a different pitch, either higher or lower; each line or space is termed a *position*, upon which the notes are written or located. These *positions* have a collective name, *Staff*.

‡ 24. REVIEW.—*Teacher*.—What is understood by pitch?

*Class*.—The highness or lowness of a tone.

*T*.—Under what head is it classed?

*C*.—Melodies.

*T*.—What is the sign of pitch?

*C*.—Characters.

*T*.—Describe them?

*C*.—They are lines and spaces.

*T*.—Give the collective name?

*C*.—Staff.

*T*.—Does each position of the staff indicate a different pitch?

*C*.—Yes.

‡ 25. The individual or alphabetical names of the different positions can be introduced gradually from this point, or deferred till a later period. The teacher must be the judge of that, as well as to whether he will commence with the *treble* or *base staff*.

Sing exercises 8, 9, 10, 11 and 12, page 17, and during the practice fix the subject of the lesson in their minds by pleasant reviews. The following general review may be of benefit to the teacher.

‡ 26. GENERAL REVIEW.—Are tones one and two alike? How do they differ? Which is the higher? How is the highness or lowness attained? Should highness and lowness be considered an important element in singing? How do we distinguish tone one from two? What is the name of the new element? To what does the term pitch relate? How are the elements of singing or reading indicated? What are the characters named that indicate tones? What character indicates the pitch of tones? What is it named? Of what is it formed? Define the staff? Have the positions which form the staff individual names? Give their names?

‡ 27. The alphabetical names of the first seven letters of the *alphabet* are used in naming the positions of the staff.

### CHAPTER III.

#### NEW MUSICAL SOUND, AND KEY.

‡ 28. Further demonstrations of the mode of introducing new musical sounds

or their signs are not essential. Whenever a new element is introduced it should be done *orally* by the teacher.

‡ 29. Introduce a new musical sound, its name, sign, and sign name.

‡ 30. STATEMENT.—The musical sound next in order, higher than *tone two*, is named *tone three*. The sign is a note written on the third position above the *t*

which indicates the *pitch of tone one*. Thus: 

‡ 31. REVIEW.—*Teacher*.—What new element have we introduced?

*Class*.—A new tone?

*T*.—What did you name it?

*C*.—Tone three.

*T*.—How does it differ from *tone two*?

*C*.—It is higher.

*T*.—How is it indicated?

*C*.—By a note on the third position above the one that indicates the pitch of *tone one*.

*T*.—What is the name of the third position? Sing Nos. 13, 14 and 15.

‡ 32. The earlier part singing is introduced, the sooner your singers will become independent. Therefore, after Nos. 13, 14 and 15 are mastered in unison, divide the class in two sections, and sing the exercises in the form of a round, the second section beginning at (1) when the first section begins at (2).

‡ 33. Don't neglect the aesthetic culture of your class. It is highly important that the study of expression should begin early. In these simple exercises it can be introduced effectually. It will make them more interesting to the class.

NOTE.—Review the various subjects introduced in each chapter frequently, until the pupils have all the points thoroughly memorized.

## LESSON SECOND.

### KEY.

‡ 34. The term "key" in its general signification, represents that which *unlocks* or *reveals*, and in music it has a similar meaning. The class must have already discovered that *tone one* has been taken as the *starting tone* in the past examples, and by it the *pitch* of the other tones were determined. This gives to *tone one* a dominance that other tones do not possess, and hence it becomes the guide, or reveals the pitch of the others. A little practice will soon develop the *fact* that it is impossible to sing any other tone without having the pitch of *tone one* in the mind. If the pitch of the other tones are determined through the pitch of *tone one*, it necessarily becomes the guiding or "*key tone*," and on account of its dominance has been styled the "*key tone*."

If we take the pitch D as the pitch of *tone one*, the tune is said to be in the key of D, if E is taken, then it is in the key of E, and so on.

§ 35. Heretofore, position D has been used to indicate the pitch of *tone one*, but any other point of the staff may be taken. The *particular point* is determined by the music writer, and is termed the *key position*.

It is highly important to the music reader, that the key position, should be known and remembered, otherwise it is impossible to tell whether a note on a certain position indicates *tone one*, two or three. The pitch assumed for *tone one* is denoted the "*key pitch*."

If we take the point D to indicate the pitch of the key tone, the tune is said to be written in the key of D, if E is taken, then that is written in the key of E and so on.

§ 36. When the key position has been determined in the writer's mind, he places a *sign* at the beginning of the written music to indicate the key. Such sign is called the *signature*. One or more of the following characters are used: (#) named "*sharp*," (b) named "*flat*". The absence of either also determines a certain key. At present these signs are of no use to us, so we will leave their explanation for a subsequent chapter.

The lowest note in our present exercises will indicate *tone one*, until we come to staves bearing one or the other of the following signs at the beginning:



§ 37. REVIEW. T.—What does the term key signify?

C.—That which unlocks or reveals.

T.—Which is the key tone?

C.—*Tone one*.

T.—Why is *tone one* called the key tone?

C.—Because it determines the pitch of the other tones.

T.—What is meant by the key position?

C.—That position of the staff which indicates the pitch of *tone one*.

T.—Who determines the key?

C.—The music writer.

T.—Are signs used to indicate the key position?

C.—Yes.

T.—What are they?

C.—Characters named sharps and flats, and the clefs.

T.—What is understood by the key pitch?

C.—That pitch which we assume for *tone one*.

Have the pupil determine the key position of various exercises.

## CHAPTER IV.

## MOTION OF THE VOICE AND ITS DIRECTIONS.

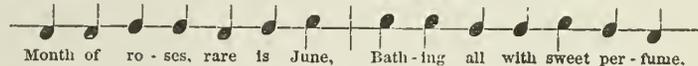
§ 38. At this stage the teacher will find it greatly to the advantage of his pupils to demonstrate the *fact* that the *voice*, in any vocal utterance, has *motion*, and that, in singing, certain positive directions are assumed. This will necessitate, first, an explanation of what is understood by *motion*; second, its application musically. Careful attention to the singing of any familiar tune will not only convince the pupil that the voice moves, but that in its motion, different directions are assumed. Any of the former exercises will do to illustrate the principle.

§ 39. STATEMENT. The voice can assume a direction, *upward*, *downward* or *direct*, at will.

§ 40. The directions of the voice are indicated by the manner in which the notes succeed each other on the staff. The *upward* direction is indicated by notes written successively higher. Thus  The *downward* direction by notes written successively lower. Thus  The *direct* is indicated by notes written successively on the same position. Thus



§ 41. The class should review some of the former exercises, and give the directions the *voice* must assume when singing, so as to familiarize them with the different directions; have them also tell what tone is to be associated with each syllable of the words to be sung. Such practice will do much toward making sight singers; the analysis of the following exercise will serve as an example:



Teacher asks:—With what tone should the tune begin?

C.—*Tone one*.

T.—What direction should the voice assume in passing to the next utterance?

C.—*Direct*.

T.—Why?

C.—Because the second note is on the same position as the *first*.

T.—What tone should be sung next?

C.—*Tone two*.

T.—What direction should the voice assume?

C.—*Upward*.

Go through other examples in a similar manner; then let the class make the vocalization without the aid of the teacher, and when a tone is to be repeated, the simple affirmation of *direct* will be sufficient without re-naming the tone. As in the foregoing example, it begins with tone one, then *direct, up to two, direct, down to one, up to two, up to three, direct, direct, down to two, up to three, down to two, down to one.* Teachers will find such analysis of great advantage to pupils of all ages.

§ 42 REVIEW.—*T.*—Has the voice motion?

*C.*—Yes.

*T.*—Can it assume different directions?

*C.*—Yes.

*T.*—How many?

*C.*—Three.

*T.*—Describe them?

*C.*—Upward, downward and direct.

*T.*—How is the upward direction indicated? The downward? The direct.

## CHAPTER V.

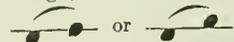
### INTERVALS AND TONE RELATION.

NOTE.—The teacher should remember that in every department of study, the pupil must be made familiar, first with the *element*, then the name of the element, next the sign, and lastly the name of the sign, and in no case in the SYNTHETIC METHOD is it necessary to depart from this rule.

§ 43. In familiarizing pupils with the new doctrine of intervals, a just conception of the subject is necessary. This can readily be acquired by a few *oral examples*. Let the teacher sing tones one and two, and class imitate. Then the teacher sing tone one and sharp one, or one and sharp two, the class imitating each example. By such a course they will soon discover that there is an exactness in the pitch of each tone, and that unless they make the proper difference between the pitch of the tones, the higher one would not be tone two. By a few such examples the class can easily be led to decide that *difference in pitch* between two given tones is of great importance to every singer, and *something* that *all* who sing must appreciate, in order to sing correctly.

§ 44. STATEMENT.—The difference in pitch between any two tones, is called an INTERVAL.

REMARK.—In demonstrating the last proposition the teacher can introduce illustrations that will be very interesting to his class; but we leave him to draw on his own resources.

§ 45. By reviewing any of the exercises after No. 9, the teacher can soon draw their attention to the sign, which will be the two characters, notes and positions combined. Thus:  or 

§ 46. STATEMENT.—The sign of an interval is two notes located on different positions, and the name of the sign will be "notes on different positions."

They are now ready for the introduction of large and small intervals.

§ 47. The existence of large and small intervals can be demonstrated by the teacher singing tones one and two in conjunction, followed by one and three, class imitating. They will soon realize that there is a difference in the size of the intervals, formed by tones one and two, and one and three.

§ 48. STATEMENT.—*Names of Intervals.*—The interval formed by any two tones in conjunction is called a *second*. The interval of a *second* may be defined as the difference in pitch between two tones in conjunction, as *one and two, or three and two.*\* The large interval between one and three is named a *third*. The *third* may be defined as an interval as great as two seconds.

REMARK.—The teacher should here explain the relationship between the pitch of tones, and that the term *interval* is used to represent or express that *relationship*.

§ 49. Before calling attention to the *signs* of these *intervals*, the pupils should be made more familiar with the staff, and the relation of one given position to another, and the *fact* stated that the *staff* not only indicates the pitch of tones, but also the relation between the pitch.

§ 50. STATEMENT.—The distance from one given position of the staff to the next, is termed, in music, a *degree*. Thus: 

NOTE.—Many theorists call each position of the staff a degree. Musically, the term should be used to express distance between two given points. By so doing the pupil will acquire a more comprehensive knowledge of the staff, which is very essential to harmonists.

Call the attention of the pupils to the staff, and question them as to the relation between certain points. Thus: What is the distance from D to E? F to E? D to F? F to D? &c. The signs of the two intervals can now be pointed out and defined.

§ 51. STATEMENT.—The sign of a *second* is two notes one degree apart. Thus:

 The sign of a *third* is two notes two degrees apart. Thus: 

§ 52. REVIEW.—*Teacher.*—What new element have we introduced?

*Class.*—Difference in pitch between two tones.

*T.*—What did we name it?

*C.*—An Interval.

*T.*—What is the sign?

*C.*—A character.

*T.*—Describe it.

\* Some theorists use the term *step* as the name of the smaller interval, and *third* for the larger. It will be seen that each word belongs to a different family of words, having no relative connection in their signification, while the term *second, third, &c.*, belong to the *ordinal* family, and therefore the use of the term *second* is more euphonious than the term *step*.

- C.—Two notes on different positions.  
 T.—How many kinds of intervals have we discovered?  
 C.—Two.  
 T.—What are they named?  
 C.—Second and third.  
 T.—Define a second.  
 C.—It is the interval existing between the pitch of two tones in conjunction.  
 T.—Define the third.  
 C.—It is an interval as large as two seconds.  
 T.—What is the sign of a second?  
 C.—Two notes one degree apart.  
 T.—What is the sign of a third?  
 C.—Two notes two degrees apart.  
 T.—Define the degree.  
 C.—It is the distance from any given position of the staff to the next.  
 T.—Analyze and sing Nos. 16 and 17.

## CHAPTER VI.

## MUSICAL SOUNDS AND INTERVALS.

**NOTE.**—when the class has arrived at this point, the teacher will find that a firm foundation has been laid, and he can build rapidly thereafter.

‡ 53. Introduce a new musical sound, the name, sign, and sign name, with new positions of the staff and their names.

‡ 54. STATEMENT.—The new musical sound next higher than tone three is named tone four. It is a second higher. Its sign is a note on the fourth, or three degrees above the key position. Thus:  Sing Nos. 19 and 20.

‡ 55. Introduce a new interval, name, sign, and sign name.

‡ 56. STATEMENT.—An interval as large as three seconds, as from tone one to four, is named a *Fourth*. Its sign is two notes three degrees apart. Thus:



‡ 57. REVIEW.—*Teacher.*—What new musical sound has been introduced?

*Class.*—Tone four.

T.—What is the relation of tone four to three?

C.—A second higher.

T.—To tone two?

C.—A third higher.

- T.—To tone one?  
 C.—A fourth higher.  
 T.—What is the sign of tone four?  
 C.—A note three degrees above the key position.  
 T.—What new interval can be formed with tones one and four?  
 C.—A fourth.  
 T.—Define a fourth.  
 C.—It is an interval as great as three seconds.  
 T.—What is the sign of a fourth?  
 C.—Two notes three degrees apart.  
 T.—In what keys are Nos. 19 and 20 written?

‡ 58. Introduce a new musical sound, its name, and sign.

‡ 59. STATEMENT.—The musical sound next in order above tone four is named *tone five*, and is a second higher. Its sign is a note four degrees above the *key* position, or one degree higher than the note indicating tone four. Thus:



‡ 60. Introduce a new interval with name and sign.

‡ 61. STATEMENT.—An interval as great as four seconds, as formed by tones *one* and *five*, is named a *fifth*. Its sign is *two notes* four degrees apart. Thus:



Analyze and sing No. 23.

‡ 62. REVIEW —*Teacher.*—What new musical sound did we introduce?

*Class.*—Tone five.

T.—What relation does it bear to four? To three? To two? To one? On what position should it be indicated? What is understood by the term *key tone*? Key pitch? Key position? What is the sign of tone five? What is a degree? What new interval did we introduce? Define the fifth?

C.—It is an interval as great as four seconds.

T.—What is the sign of a fifth?

C.—Two notes four degrees apart.

T.—How many intervals have we discovered?

C.—Four.

T.—Name them.

C.—Second, third, fourth and fifth.

T.—Define each. In what keys are Nos. 21, 22 and 23 written?

‡ 63. The conclusion of a tune or exercise is indicated by a character made thus:  (two heavy lines crossing the staff) It is called a *Close*.

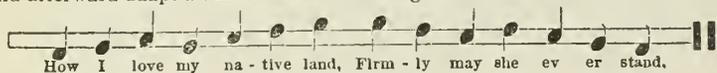
## CHAPTER VII.

## LENGTH OF TONES, OR RHYTHMICS.

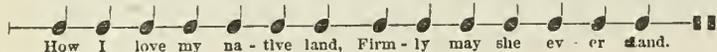
64. To familiarize the pupil with this subject have them recite a couple of verses, as :

"How I love my native land, Firmly may she ever stand."

and afterward adapt a tune like the following :



Or it may be done by adapting a single tone.



Or the following :



(The latter exercise will probably prove more efficient in demonstrating the proposition.)

Sing the exercise carefully, making each *utterance* the same length throughout. Then repeat it, letting the voice *repose* or *dwell* on the words "land" and "stand," or "sing," "bring," "praise," and "King." Alternate several times and then inquire if they discovered any difference in your rendering of the example. The teacher will be amused at the variety of answers. To bring them to the true conclusion have them imitate both your renderings, as nearly as possible, several times, alternating; they will soon realize in what the difference consists, and arrive at the *one* conclusion, that at the words "land" and "stand," or "sing," "bring," "praise" and "King," it was more agreeable to the ear to make the tones longer than at the other syllables.

‡ 65. STATEMENT.—The fact to be deduced from this demonstration is that tunes to be agreeable to the ear must be composed of tones differing in *longness* and *shortness*, as well as highness and lowness, which gives us a *second property* of the musical sound, namely: *length*.

‡ 66. Tones have now been found to possess two properties, *pitch* and *length*.

NOTE.—A little ingenuity on the part of the teacher will make this part of the lesson very interesting.

‡ 67. THE SIGN.—Notes of different forms, like the following, indicate the shorter and longer tones. The closed note (♩) indicates the shorter tone, and

the open note (⏏) the longer tone. Sing the following exercise and observe the different forms of notes.



Songs we sing, Hearts we bring, To the praise of our King.

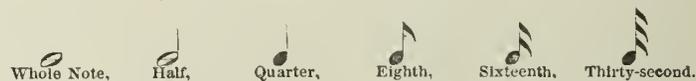
After calling the attention of the class to the relative proportion of length between the shorter and longer tones, it will be easy to make them understand that the *names* of the different formed notes are derived from the proportionate length of tone they indicate.

‡ 68. STATEMENT.—The closed note (♩) is named a quarter note, and the open (⏏) a half note.

‡ 69. *Pitch* is classed in the department of Melodics, and *length* in Rhythmics. Sing Nos. 25 and 26.

‡ 70. After stating that there are various proportions of length of tones used in tune formations, they will readily understand that various forms of notes are necessary in order to indicate the varieties of length. Illustrate it by singing a tune that has various lengths of tone in its formation.

The different forms in common use are here indicated.



(The different forms can be introduced at the option of the teacher.) Other

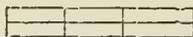
proportions of length, and forms of notes, are frequently used, such as (♩) sixty-fourth, and the (♩) double note.

Notes are modified by the following character, (•) called a *dot*, placed after a note, thus: ♩•. ♩••. When a dot follows a note it is considered as a part of the character, and increases its valuation *one-half*. A dot after a whole note, thus: (♩•) adds the value of a half note to its first or nominal value and the tone thus indicated should be one-half longer than a tone indicated by a whole note without the dot. To a half note the dot would add the value of a quarter, and so on. Sometimes it is necessary to use two dots, thus: (♩••) in which case the second dot adds one-half the value of the first *dot*, or one-fourth the nominal duration or length indicated by the note without a dot

NOTE.—The teacher should use only such portion of this subject at a time as he deems necessary.



‡ 79. The *strong* and *weak parts* are indicated to the eye (in general) by a note after or before the short lines which cross the staff at certain distances. Thus:



These lines are called *Bars*. The note after a Bar  indicates the strong part, and the note before the bar  the weak part.

‡ 80. STATEMENT.—The sign of a *strong part* is the note after a bar , the weak part, a note before the bar, 

‡ 81. The pulsations of voice—that is, *strong* and *weak parts* of a melody, are combined into larger *melodic portions*, and are similar to the poetic foot, as in

“See, the | ros-es | all are | bloom-ing.”

A strong and weak part thus combined are termed a *measure*.

‡ 82. STATEMENT.—A measure is a combination of strong and weak parts.

‡ 83. The sign of this new division, or *measure* of melody, is two bars with the intervening notes or note. Thus:  and named *written measure*.

‡ 84. STATEMENT.—The sign of a measure is the note or notes between two bars. Thus: 

‡ 85. REVIEW.—*Teacher*.—What is a melody?

*Class*.—A succession of tones, making complete musical sense.

*T*.—What is the sign of a melody?

*C*.—Notes properly arranged upon the staff.

*T*.—What element adds beauty to a melody?

*C*.—Power.

*T*.—Describe it.

*C*.—It is strong and weak pulsations of voice.

*T*.—How many properties have we found a tone to possess?

*C*.—Three.

*T*.—Name them.

*C*.—Pitch, length and power.

*T*.—What is the smallest division of a melody?

*C*.—A strong or weak part.

*T*.—Describe the signs of these parts.

*C*.—A note after the bar indicates the strong part, and a note before the bar, the weak part.

*T*.—What is a measure?

*C*.—A combination of strong and weak parts.

*T*.—Describe the sign.

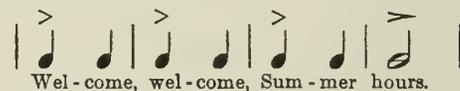
*C*.—The intervening note or notes between two bars.

*T*.—What is the name?

*C*.—Written measure.

NOTE—The remainder of this chapter should be introduced at different periods, at the discretion of the teacher, and not all in one lesson.

‡ 86. The division of a melody into measures, is similar to the divisions of the following poetical verse into feet:



This *verse* would require a two-part measure, while the following would require a different *division* of the melody, in order to agree in accent:



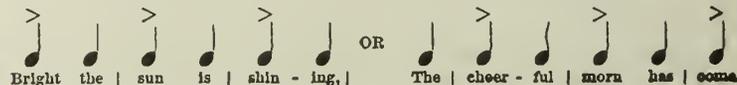
Two-part measure.



It will be seen that a two part measure, does not agree with the *poetical foot* of three parts; therefore, the necessity of having different forms of measure in vocal music. Other illustrations might be given. We may add, that each form of measure produces a different musical effect, independent of words, as will be seen by listening to the “March,” “Waltz,” and “Polka.”

‡ 87. There are eight different forms of measure in common use, divided into three classes, *Simple*, *Concrete* and *Complex*.

‡ 88. The *Simple Class* has three forms. The first is a measure of *two parts*; the second has *three parts*, and the third *four parts*. The *two-part* form has one accented part in each measure, and corresponds with such verses as—



The strong and weak parts alternate.

The *Second Form*.—Has three parts, the first strong, the second weak, and the third bears a secondary accent, as in



The *Third Form*.—Has four parts, a prime strong part, weak part, secondary strong part, and a weak part, as



These three forms with their varieties form the *simple class*.

‡ 89. THE CONCRETE.—Has three forms; the first form has six parts; the first and fourth strong, the others weak, as



The *Second Form*.—Has nine parts: the first, fourth, and seventh strong, the others weak, as



The *Third Form*.—Has twelve parts: the first, fourth, seventh and tenth strong, as



‡ 90. COMPLEX MEASURE.—Has two forms, with five parts in each; two strong and three weak. The one form has the first and third parts strong, the other the first and fourth parts strong, and are similar to the complex words.

Over-powering, | Overshadowing, | or Misunderstanding.

See "Gipsy's Glee," "O, who has seen," on pages 126-7, "Metropolitan Glee Book," or page 210 "Sabbath Praise."

‡ 91. FORM SIGNS. The signs of the various forms of measure are the upper figures placed at the beginning of written music thus? signifying a two, three or four part measure.

‡ 92. THE LENGTH OF PARTS.—In either of the *simple* parts, the length of each part must be equal to one unit of time, (see chapter on Time); also the complex; but the parts in the different concrete forms are equal in length to one third of a unit of time.

‡ 93. Upon examination, it will be found that measures have, not only general forms, but that these forms are susceptible of variation, and are called primitive and derivative varieties.

‡ 94. THE PRIMITIVE VARIETY.—Is the typical form of measure, where one utterance of tone is employed to each part, as



‡ 95. THE DERIVATIVE VARIETY is formed by prolonging one utterance through more than one part, or where two or more utterances of tone are employed to each part, thus:



Of these derivatives there are many.

‡ 96. VARIETY SIGNS.—One part of the primitive variety of measure is indicated by the lower figure at the beginning of the written music, and sometimes by a note instead of the figure. If a figure is used it must be translated. Thus, the figure  $\frac{2}{1}$  would indicate a whole note, the figure  $\frac{4}{2}$  a half,  $\frac{3}{4}$  a quarter,  $\frac{6}{8}$  an eighth, &c.

The lower figure signifies that each primitive part is to be indicated by a half, quarter, or eighth note. Thus:



The DERIVATIVE VARIETY is indicated by notes that differ from the primitive part note. Thus:



‡ 97. REVIEW.—Teacher.—How many forms of measure are in common use? Class.—Eight.

T.—Into how many classes are they divided?

C.—Three: simple, concrete and complex.

T.—How many forms in the simple class?

C.—Three; the two part, three part, and four part measures are comprised in this class.

- T.*—How are they distinguished?  
*C.*—By the alternations of the accent.
- T.*—Define each form. How many forms in the *concrete class*?  
*C.*—Three; the six, nine, and twelve part measures.
- T.*—Define each form. How many forms in the *concrete class*?  
*C.*—Two.
- T.*—How many parts in each form?  
*C.*—Five.
- T.*—How are the forms distinguished?  
*C.*—By the occurrence of the accent.
- T.*—How are the different kinds of measure designated?  
*C.*—By the upper figure at the beginning of the written music.
- T.*—How is the length of each part determined?  
*C.*—By units of time.

§ 98. THE PHRASE—Is the next larger division of melody, but before introducing it, the teacher should demonstrate *melodic motion* and *repose*, which is necessary to a clear conception of phrasing in music.

This can be done by singing some of the former exercises. Alternating with the pupils, they will soon realize that the shorter tones *in general* give a feeling of *unrest* or *action*, while the longer create a feeling of *rest* or *repose*. These periods of repose mark another division of melody, and such portion is termed a *phrase*, and is similar to a phrase in language, leaving the musical sense somewhat incomplete in general. (This is an opportune time to give a hint of the proper places for breathing.)

§ 99. STATEMENT.—A phrase is composed of two or more measures in conjunction, having a *partial* or *full repose*. Rests — — ♯ ♯ generally indicate the end of a *phrase*.

§ 100. The phrases are combined into larger portions, called *sections*. The end of a section is or should be indicated by a *large bar*. Thus:



§ 101. SECTIONS are combined into larger portions, termed *periods*. A period is generally equivalent to an ordinary church tune of four or six phrases. The singer or player experiences a feeling of complete repose or end. In psalmody, the end of the period is generally indicated by the close,  but there are exceptions as when tunes are adapted to eight verses, instead of four or six. Such poetry requires two period tunes.

## LESSON FOURTH.

### ORAL EXERCISE FOR DAILY PRACTICE.

NOTE.—Before introducing more tones, drill the class well on the first *five*, using the words *fa, fa, do*, or any other word the teacher may suggest, changing words frequently.

§ 102. The following is intended for an oral exercise, the teacher giving the name of the tone, and the class singing it. Get tone five well fixed in their minds, for it is the principal one in the tone family, aside from tones one and eight.

*Teacher.*—1, 2, 3, 1, 3, 1, 3; 1, 2, 3, 4, 1, 4, 1, 4; 1, 2, 3, 4, 5, 1, 5, 1, 5; 5, 4, 5, 4, 5, 4, 3, 5, 3; 5, 4, 3, 2, 5, 2, 5, 2; 5, 4, 3, 2, 1, 5, 1, 5, 1; 1, 2, 1, 3, 1, 4, 1, 5; 5, 4, 5, 3, 5, 2, 5, 1; 1, 2, 5, 1, 3, 5, 1, 4, 5; 5, 4, 1, 5, 3, 1, 5, 2, 1; 5, 4, 1, 2, 5, 4, 1, 2; 5, 4, 2, 1, 5, 4, 2, 1; 1, 2, 4, 5, 1, 2, 4, 5; 1, 2, 4, 5, 4, 2, 5, 1. And any other successions the teacher can suggest. This exercise should be practiced at each lesson, until thoroughly mastered.

## CHAPTER IX.

### TIME.

§ 103. TIME is a measured portion of duration, and in music it is that portion of duration that transpires while singing or playing a musical composition or any part thereof. Its usefulness is in its aid to gain an exact measurement of the length of tones, and for this purpose, we suppose, it divided into small portions called *units of time*. A unit may be represented to the mind through the eye or ear. If through the ear, it is done by the uttering of words, using the cardinal names of numbers, one, two, three, &c, or by the ticking of a metronome. If through the eye, these portions of time are represented by the motion of the hand, commonly called *beats*. The usual custom is to utter a certain number of *counts* when playing, and make a certain number of motions of the hand while singing a measure of tune. The number of *counts* or *beats* made during each measure depends on the mesural form. If a two-part form is used, a unit of time is required for each part, or one motion of the hand; also, for *three*, *four* and *five part forms*. But in six, nine, and twelve part measures, three parts are generally played or sung during one *count* or *beat*. Unless the movement is very slow in such case, each part of a measure is allotted a unit of time.

§ 104. In measuring the time for a two part measure, the counts *one, two* are alternated. The motions of the hand are *down* and *up*. The motion should proceed from the wrist, so as not to jar the body when singing. In a three part measure, the counts are *one, two, three*. Motions of the hand *down, left, up*. In four part measure, the counts are *one, two, three, four*. Motions of the hand, *down, left, right, up*. In five part measure, the counts are *one, two, three, four, five*.

Beats, *down, left, up, down, up, or down, up, down, up, up.* In six part measure generally two counts or beats are used, as in two part measure. If the movement is slow it will be better to make a count or beat to each part. The motions of the hand would be *down, left, up, down, left, up,* as in three part measure. In nine part measure three counts or beats; twelve part measure, four counts or beats.

‡ 105. REVIEW — *T.*—What is understood by *time* in music?

*C.*—Measured portion of duration?

*T.*—What is the smallest division of time, musically considered?

*C.*—A unit.

*T.*—How is the unit of time represented?

*C.*—By counts or motions of the hands.

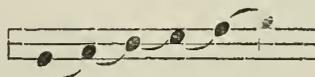
*T.*—How many units of time is allotted to a two part measure? Three part? Four part? Six part? Twelve part?

## CHAPTER X.

### NEW MUSICAL SOUNDS AND INTERVALS.

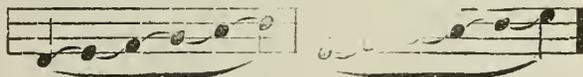
‡ 106. Introduce a new musical sound, its name and sign.

‡ 107. STATEMENT.—The new musical sound next above tone five in conjunction is named tone six. It is a second higher in pitch than five. The sign is a note five degrees above the key position.



‡ 108. Introduce a new *interval*, with its name and sign.

‡ 109. STATEMENT.—An interval as great as five seconds is named a sixth. Its sign is two notes five degrees apart. Thus?



Sing Ex. 29.

‡ 110. REVIEW.—*Teacher.*—What new tone have we introduced?

*Class.*—Tone six.

*T.*—What relation does it bear to tone five?

*C.*—A second higher.

*T.*—To four? To three? To two? To one? What is the sign of tone six?

*C.*—A note five degrees above the key position.

*T.*—Define the interval of a sixth.

*C.*—It is an interval as great as five seconds.

*T.*—What is the sign of a sixth?

*C.*—Two notes five degrees apart?

*T.*—Analyze and sing No. 30.

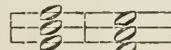
## LESSON FIFTH.

### CHAPTER XI.

#### CHORDS AND PART SINGING.

‡ 111.—The introduction of part singing can be aided greatly by the practice of a single chord of three tones composed of tones one, three and five. Divide the class in three sections, each section practising the tones of the chord separately until firmly fixed in their minds. Then form a chord by all the sections, singing a different tone as directed by the teacher. While practising the chord let the sections change tones frequently. Such practice will soon enable them to sing independently.

‡ 112. STATEMENT.—Two or more tones when sung or played at the same time from a combination of tones, termed a chord. The chord is indicated to the eye by notes placed directly over or under each other on the staff. Thus:



or on different staves.

‡ 113. When two or more voices are blended together, each singing a different tune, it is called part singing, and each voice is generally represented on a different staff, and the staves are connected by a character called a brace.



The staves thus connected are termed a Score.

‡ 114. STATEMENT. Two or more staves connected by a *brace* is termed a score.

‡ 115. REVIEW.—*Teacher.*—What is a chord?

*C.*—A combination of tones.

*T.*—Describe the sign?

*C.*—Notes placed directly over or under each other on the same or different staves.

*T.*—What is part singing?

*C.*—Two or more voices singing different tunes or melodies at the same time.

*T.*—What is a brace?

*C.*—A character connecting two or more staves.

- T.—What is a section?  
 C.—Two or more staves connected by a brace.  
 T.—What is the office of the score?  
 C.—To show how many parts must be sustained at the same time.  
 Sing Nos. 31, 32, and 33.

## CHAPTER XII.

## SILENCE AND THE SIGNS.

§ 116. Sometimes in the singing of tunes it occurs that a voice must cease to sing for a given period of time. This frequently occurs in part singing, especially in the more elaborate compositions, one voice will cease to sing for several units of time, while some other will be singing as in the following exercise. The notes with stems turned downward indicate the lower voice, and *vice versa*.



Yes! yes! yes! yes! Mer-ri-ly, mer-ri-ly on we go, O-ver the ice, and



o-ver the snow, Yes, yes, mer-ri-ly go, O-ver the ice and the snow.

§ 117. When a voice ceases to sing, it is called *silence*, and certain characters are used to indicate it thus: They are named *rests*.

Individually they are named as the different forms of notes; because they indicate proportional periods of silence. The one formed under the line is named a *whole rest*. The one formed above the line, *half rest*. The next a quarter, and so on.

§ 118. The rests like the notes can be modified with dots, and their relative value increased in the same proportion.

§ 119. REVIEW.—*Teacher*.—What new element have we introduced?

*Class*—Ceasing to sing.

T.—What is it named?

C.—Silence.

T.—What are the signs and names?

C.—Characters, named rests.

T.—How many kinds are there?

C.—Seven.

T.—Give the individual names.

T.—Can rests be modified?

C.—Yes.

T.—By what means?

C.—By placing dots after them.

## LESSON SIXTH.

## CHAPTER XIII.

## NEW MUSICAL SOUNDS AND INTERVALS.

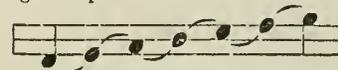
§ 120. Introduce a new musical sound, its name and sign.

§ 121. STATEMENT.—The new musical sound next in conjunction higher than six is named seven. Its relation to tone six is a second higher. Its sign is a note six degrees above the key position.



§ 122. Introduce a new interval and its sign.

§ 123. STATEMENT.—An interval as great as six seconds is named a *seventh*. Its sign is two notes six degrees apart.



Analyze and sing No. 35.

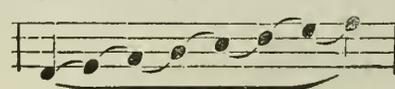
§ 124. Introduce a new musical sound and its sign.

§ 125. STATEMENT.—The tone a second higher than tone seven is named *eight*. Its sign is a note seven degrees above the key position.



§ 126. Introduce a new interval and its sign.

§ 127. STATEMENT.—An interval as great as seven seconds is named an *eight*. The common term by which this interval is known is *octave*, by which term it will hereafter be designated. Its sign is two notes seven degrees apart.



Sing No. 36.

‡ 128. REVIEW.—Teacher.—What tone is a second higher than six?

Class.—Seven.

T.—Give the relation of tone seven to six. To five. To four. To three. To two. To one. What is the sign of tone seven? Define the interval of a seventh?

C.—It is an interval as great as six seconds.

T.—Describe the sign.

C.—Two notes six degrees apart.

T.—What is the relation of tone eight to seven? To six? To five? To one? What is the sign of tone eight?

C.—A note seven degrees above the key position.

T.—What interval can be formed by tones one and eight?

C.—An octave.

## CHAPTER XIV.

### THE SCALE AND ITS ANALYZATION.

‡ 129. A scale may be defined as a succession of tones, either ascending or descending, forming intervals of a second between their *pitch*, and having a satisfactory *repose*. At present there are three scales in general use, termed *major*, *minor*, and *chromatic*. The *major scale* is the one that is in most general use, and from which the most of our melodies are formed, and the one we have used thus far in our examples. Our first duty shall be to examine this scale carefully, and make a thorough analysis, for on a correct knowledge of this scale depends our success in understanding the *other two*, as they are intimately related to and dependent upon this typical or *major scale*.

‡ 130. STATEMENT.—A scale is a succession of tones, either ascending or descending, having a satisfactory end, whose pitch differs the interval of a second. The sign of the scale is notes written successively one degree apart.



‡ 131. ANALYZATION.—In commencing the analyzation, have the class recite the following (or some other) couplet:

“With laugh and song, we glide along, While mountains echo back our song.”

And associate it with the following tones, singing them slowly, while the class name and memorize them.

1 3 5 8 5 6 6 5 5 5 6 7 6 5 4 5

After singing it a few times, have the class sing it, and watch them closely when they come to *tone four*. Many of them, and probably all, will sing too high.

Careful repetitions and comparisons will soon make them realize their mistake, which was singing too high for tone four at the word “our,” thereby lessening the interval between the two tones at the close. Repeat the exercise until they can close by forming a larger or smaller second, and realize that the introduction of the smaller second produces the more agreeable effect. This will demonstrate clearly to their minds the possibility of introducing an intermediate tone between four and five, and the existence of a smaller second than the one between those two tones.

‡ 132. THE NEW TONE may now be named, and the sign given.

‡ 133. STATEMENT.—The intermediate tones in general derive their names from the primitive tone of the scale which precedes it in conjunction, either above or below, using the names of the primitive tone qualified by the word *sharp*, if *ascending*, or *flat*, if *descending*.

‡ 134. The new tone in this case would therefore be designated by the name *sharp four*. The pitch of the new tone is indicated by modifying a position of the staff, as in the following exercise:



With laugh and song we glide a - long, While mountains ech - o back our song.

If the teacher should find any difficulty in making the class realize that they sang a higher tone than four, have them end the example on three and five alternately for a few times. It will soon be clear to their minds, and a very important work will be accomplished.

‡ 135. STATEMENT.—The small second formed between sharp four and five is named a *minor second*, and the large second between four and five, is named *major*. *Minor* signifies under or less. *Major*, over or greater.

‡ 136. DEGREES.—If the second between sharp four and five is smaller than between four and five, it naturally follows that the degree between sharp *g* and *a* is less than between *g* and *a*. Hence the conclusion that there are or should be large and small degrees between certain positions of the staff, in order to represent a minor or major second.



The small degree is named a *minor degree* and the large degree a *major degree*.

‡ 137. The teacher must continue the work of analyzation, from time to time, until an octave has been analyzed, when the *fact* of the existence of large and small seconds, as we ascend or descend the scale, will be made apparent. Then the following summary or statement of the analysis can be made.

‡ 138. STATEMENT.—*Tone relation of the Scale.*—The difference in pitch or intervals, formed by the following tones in conjunction, is as follows: 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7, are major seconds, while between 3 and 4, or 7 and 8, minor seconds occur. If another octave be added to the scale the relation will be similar to the first octave, minor seconds occurring between the third and fourth, and seventh and eighth, of the octave—that is, between tones 10 and 11, and 14 and 15.

‡ 139. REVIEW.—*Teacher.*—What is a scale?

*Class.*—A succession of tones, either ascending or descending, forming interval of a second between their pitch.

*T.*—How many scales are there in general use?

*C.*—Three: Major, Minor and Chromatic.

*T.*—Which is in most general use?

*C.*—The major.

*T.*—How is the scale indicated?

*C.*—By notes written successively on the staff, ascending or descending, one degree apart.

*T.*—Can intermediate tones be introduced between successive tones of the major scale?

*C.*—Yes.

*T.*—Where?

*C.*—Between any two tones that bear the relation of a major second, as 1 and 2, 4 and 5, &c.

*T.*—How are they named?

*C.*—Sharp one, sharp two, &c., ascending, and flat seven, flat six, &c., descending.

*T.*—How many kinds of seconds have we discovered?

*C.*—Two, major and minor.

*T.*—Where do the minors occur?

*C.*—Between tones 3 and 4, and 7 and 8 of the scale.

*T.*—How many kinds of degrees have we found?

*C.*—Two, major and minor.

*T.* Give the tone relation of the scale?

‡ 140. MOTION AND REPOSE, referred to in Chapter VIII., have their origin in the scale, as will be seen by the singing of a single octave. By careful observation it will be found that there are tones upon which the ear naturally finds rest or repose. In a scale of two octaves there are three full repose tones, one, eight and fifteen. Other tones than these excite a feeling of unrest or action to a certain extent.

## LESSON SEVENTH.

### CHAPTER XV.

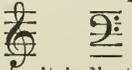
#### ABSOLUTE AND RELATIVE PITCH.

‡ 141. By "absolute," is understood not dependent; that is, independent or self-existing, not dependent upon any other principle or being. Upon examination we find that the pitch of tone one is not dependent upon the pitch of any other tone, but determines the pitch of all the others.

If we wish to sing any other given tone than *one*, we have first to decide the pitch of *one*. That done, all others are sung relatively higher; hence *tone one* is *absolute*, while all other tones are relative. It should be understood that relationship is definite or absolute, when once established; otherwise it could not be defined, and would not exist.

The student should therefore bear in mind that the pitch of tones are both *absolute* and *relative*. Though each degree of *pitch* is of itself *absolute*, yet there is an immutable law of relationship existing between the different *pitch*.

Note the male and female voices. Each voice is of itself *absolute*, yet there is a positive relationship between them of the interval of an *octave*, fixed by the unalterable law of nature.

‡ 142. As the female voice is pitched one octave higher than the male voice, it necessarily follows that we should have some sign to indicate the pitch of the two voices, and for this purpose the staff is modified by characters like the following  called *clefs*, which so modify and individualize a

staff as to make it indicate the absolute pitch of the voice, and also show the relation and compass (or scale) of pitch through which each voice can pass. The following staves indicate the ordinary compass of the two voices in conjunction:



‡ 143. By culture, voices can reach higher and lower *pitch* than here indicated.

‡ 144. The great compass, or scale of pitch, appreciable by the human ear, is about nine octaves.

For the purpose of speaking of any one of these different degrees of pitch, they are given individual names. The first seven alphabetical names are used for this purpose, and from these pitch names, the positions of the staff derive their names. The compass, or scale of pitch, is divided into octaves, and the alphabetical names, are applied, first to a simple octave, and then qualified and adapted, to the other octaves, by which means each octave, as well as each individual pitch is known.

Beginning with the pitch (c), indicated by the second interspace of the Bass staff, as at the ( \* star in the diagram, and ascending from that pitch, the others are known by the names d, e, f, g, a, b; employing the seven names stated. The next pitch above b is named *once marked c*, written thus, *c*, that distinguishes it from the pitch c, and thus the next octave is named and written; the next octave is qualified by *twice marked*, and written *c*, and so on. When descending below the pitch c, the first octave is designated by great B, great A, and so forth, and written with capital letters, B, A, G. Octaves below that are represented by *once marked*, *twice marked*, and written *E*, *C*. Space will not admit of a diagram of the nine octaves, but we will give their names.

1st. or lowest Octave.	2d. Octave.	3d. Octave.
C, D, E, F, G, A, B; = = = = =	C, D, E, F, G, A, B; = = = = =	C, D, E, F, G, A, B = = = = =
4th. Octave.	5th. Octave.	6th. Octave.
c, d, e, f, g, a, b; = = = = =	c, d, e, f, g, a, b; = = = = =	c, d, e, f, g, a, b. = = = = =
7th. Octave.	8th. Octave.	9th. Octave.
c, d, e, f, g, a, b; = = = = =	c, d, e, f, g, a, b; = = = = =	c, d, e, f, g, a, b; c. = = = = =

- § 145. REVIEW.—T. What is understood by absolute pitch?  
 C.—Not dependent, self-existing.  
 T.—By relative pitch?  
 C.—The relation that the pitch of one tone of a scale bears to another, also the relation of the different voices.  
 T.—What is the sign of absolute pitch?  
 C.—The staff with its modifying signs, clefs, sharps, flats and naturals.  
 T.—What is the sign of the relative pitch?  
 C.—The degrees. (See former chapter.)  
 T.—How are the different pitch named?  
 C.—Alphabetically.  
 T.—What is the extreme compass, or scale of pitch?  
 C.—Nine octaves.  
 T.—What is the lowest pitch named?  
 C.—Twice marked great C.  
 T.—Name the highest?  
 C.—Six marked c.

LESSON EIGHTH.

CHAPTER XVI.

CLASSIFICATION OF VOICES—NEW MUSICAL SOUNDS AND INTERVALS.

§ 146. The human voice, as has already been shown, is divided into two grand divisions, *male* and *female*. Musically considered, therefore, the compass of either division constitutes only a part of the *voice scale*.

These divisions, by the nature of some voices, are divided into three sections each, termed *Base*, *Baritone* and *Tenor*, in the male voice; and *Contralto* or *Alto*, *Mezzo Soprano*, and *Soprano*, in the female voice.

§ 147. The scale or compass of the Bass voice is from the pitch C (and sometimes lower) to the pitch d or e; the Baritone, from g to f; the Tenor, from c to a, b and c; the Contralto from g to e; Mezzo Soprano, from c to g; Soprano, from e to c and e. In the above we have only given the general compass of each voice.

The same grade of voice differs in compass in different persons. In our statement we have given the compass in which each kind of voice will sing most effectually.

The image shows six musical staves, each representing a different voice range. Each staff consists of a treble clef and a bass clef. The notes are written in a simple, step-wise manner to illustrate the range of each voice. The staves are labeled as follows: Bass, Baritone, Tenor, Contralto or Alto, Mezzo Soprano, and Soprano. The Bass staff shows notes from C to E. The Baritone staff shows notes from G to E. The Tenor staff shows notes from C to C. The Contralto or Alto staff shows notes from G to E. The Mezzo Soprano staff shows notes from C to G. The Soprano staff shows notes from E to C and E.

§ 148. All ordinary four part music is written for Bass, Tenor, Alto, and Soprano (or rather Mezzo Soprano) voices. Three signs are in common use, by which they are designated  Bass or F clef,  Tenor or C clef,

 Treble or G clef.

- § 149. REVIEW.—*Teacher.*—How many grand divisions in the human voice?  
*Class.*—Two, male and female.  
*T.*—Into how many sections is each division divided?  
*C.*—Three.  
*T.*—Name the sections?  
*C.*—Bass, Baritone, Tenor, Contralto or Alto, Mezzo Soprano, and Soprano.  
 (Here may follow questions on the general compass or scale of each voice.)  
*T.*—What four voices are generally used in four part singing?  
*C.*—Bass, Tenor, Alto and Soprano.  
*T.*—Name the signs of the different voices?

§ 150. Introduce tones nine, ten, eleven, &c., with the intervals of a ninth, tenth, &c., with their signs.

CHAPTER XVII.

SIGNS OF KEYS.

§ 151. Any pitch we assume as the *basis* of the *scale*, or of the repose tones, is termed the *key pitch*, as stated in a former chapter on "keys." These different key pitch are indicated in the following manner: Tunes with c as the key pitch, the sign is the staff without modification by sharps or flats. Thus:



When a tune is to be sung in any other key than c, the staff is modified by one or more sharps or flats, placed immediately after the clef at the beginning of the written music, and when so placed, they are called the signature or sign of the key.



the sharp f indicating the key of g, or



The flat B indicating the key of F.

The following rule will be found of service to beginners in determining the key position in all Major keys.

§ 152. RULE.—The absence of sharps or flats determines the key of c. When (#) sharps are used, the key position is one degree above the last or right hand sharp. If flats are used as the signature, the key position is three degrees below the last or right hand flat.

§ 153. Table of signatures, or signs, of the different keys in common use.

CHAPTER XVIII.

MODULATION.

§ 154. To *modulate* signifies "to vary," "a change." Modulation is the act of changing, and in music refers to that *act* by which we change from one *key pitch* to another while singing or playing a tune. The *key pitch*, as before stated, is the *pitch* upon which a scale is based.

§ 155. In order that *modulation* may take place, it is necessary to create a desire for a new point of *repose*, either at a higher or lower *pitch* than the one upon which the scale is then based. To create this desire all that is necessary is the introduction of a new *pitch* foreign to the key in which you are then singing or playing. The teacher will find, on demonstration, there is always an inducement to repose by singing two tones in conjunction, bearing the relation of a minor second, after major seconds have been represented to the ear, as seen in a former chapter.

§ 156. In an octave of the scale there are two repose tones beside *tone one*, either ascending or descending. Ascending they are tones 4 and 8; descending, tones 7 and 3. The most satisfactory reposes are on tones 8 or 3, for their accompanying harmonies will be that of the chord based on tone one, commonly called the *tonic chord*; while the other tones of repose would be accompanied by harmonies based on other tones of the scale than 1.

§ 157. The foundation for the introduction of modulation was laid in Chapter XIV., and all that remains for the teacher to do is to carry the demonstration a little farther, and show that the introduction of an intermediate tone like sharp

four or sharp five in conjunction, with the next primitive tone above, forms the interval of a minor second, and consequently leads to a *complete repose*. This *repose pitch*, as before shown, becomes the pitch of the key tone of the scale.

§ 158. The introduction of an intermediate tone like flat 7, in conjunction with tone 6 below, forms the interval of a minor second, and leads to a full repose, which becomes tone 3 of the new key.

§ 159. The intermediate tones become modulating tones, and their pitch is indicated either by a #, b, or ♯. These characters are called modulating signs. The following is a written modulation from the key of c to the keys of G and F.

§ 160. Modulation can be classed under two heads: *regular* and *irregular*. By *regular modulation* is understood the changing from any given key to a nearly related key, as from c to g, c to f, or c to a minor. By *irregular modulation* is understood the passing from a given key, directly to a remote key, without the introduction of the modulating tones that would lead to such result, as direct from c to the key of e major, or key of c to flat a major.

§ 161. *Regular modulation* is effected by the introduction of tone sharp 4 instead of 4, or tone flat 7, instead of 7, in passing from any given major key to the nearest related major key; or by tone sharp 5, instead of 5, in passing from a given major key to the nearest related minor key.

*Irregular modulation* is effected by the introduction of other modulating tones than those given above. Such changes are frequently called *transitions*.

LESSON NINTH.

CHAPTER XIX.

CHROMATIC AND MINOR SCALES.

§ 162. The analyzation of the major scale should be completed before entering upon an explanation of the chromatic and minor scales. That work will make clear the *fact* that there is a difference between the small intervals formed by tones 1 and sharp 1, and sharp 1 and 2; or between 7 and flat 7, and flat 7 and 6, or any two similar tones, as also in their signs. These intervals have already been demonstrated to be nearly the same in size; yet the effect on our ear when hearing these tones in conjunction—that is, 1 and sharp 1, or sharp 1 and 2, is

entirely different. This is owing to the relation they bear to the tones of the major scale, with which they are heard in conjunction. The effect being different, the cause must be in the difference in the relation of the tones. (This is also proven by the difference they receive in their harmonic treatment.) Therefore, if the effect produced by tones 1 and sharp 1 in conjunction, is different from that produced by sharp 1 and 2, sharp 2 and 3, or 3 and 4, we should wisely conclude to give the intervals different names. As the one small one has already been named minor, we have but the one to name. The name adopted for the interval formed by tones 1 and sharp 1, 2 and flat 2, 5 and sharp 5, or 6 and flat 6, is *chromatic second*. This name will apply to any interval formed by any given tone of the major scale, in conjunction with the intermediate, either higher or lower, bearing the name of that given tone, qualified by the word "sharp" or "flat."

§ 163. STATEMENT.—The interval formed by any given tone of the major scale, in conjunction with the intermediate bearing the same name, qualified by the word "sharp" or "flat," as six, flat six, five, flat five, four, sharp four, or eight, sharp eight, is termed a chromatic second. The sign is the *degree* between any given position and the next higher or lower bearing the same name, qualified by the word sharp or double sharp, flat or double flat, as position g to sharp g, or sharp g to double sharp g or a to flat a, or flat a to double flat a.

NOTE.—The name adopted (Chromatic Second) is not a strange one, nor one unused in this sense by other musicians.

§ 164. The sign of these intervals also vary. Thus :

Chromatic degree.    Minor degree.    Chro.    Minor.    Chro.    Minor.    Chro.    Minor.

NOTE.—When explaining the Chromatic scale, be careful to point out the similarity between the two scales, that is, the tones that are common to both scales.

§ 165. The tones of the chromatic scale ascending are named as follows: One, sharp one, two, sharp two, three, four, sharp four, five, sharp five, six, sharp six, seven, eight, sharp eight, nine, sharp nine, ten, &c. Descending they are named ten, flat ten, nine, flat nine, eight, seven, flat seven, six, flat six, five, flat five, four, three, flat three, two, flat two, one.

§ 166. *The tone relation* is as follows: One and sharp one, chromatic second, sharp one and two, minor second; two and sharp two, chromatic; sharp two and three, minor; three and four, minor; four and sharp four, chromatic; sharp four and five, minor; five and sharp five, chromatic; sharp five and six, minor; six and sharp six, chromatic; sharp six and seven, minor; seven and eight, chromatic; eight and sharp eight, chromatic; sharp eight and nine, minor, &c.

Descending, ten and flat ten, chromatic; flat ten and nine, minor; nine and flat nine, chromatic; flat nine and eight, chromatic; eight, seven, minor; seven and flat seven, chromatic; flat seven and six, minor; six and flat six, chromatic; flat six and five, minor; five and flat five, chromatic; flat five and four, minor; four and three, minor; three and flat three, chromatic; flat three and two, minor; two and flat two, chromatic; flat two and one minor.

§ 167. THE MINOR SCALES.—Are three in number, two of these are ancient, the other modern. The ancient scales are formed with the following order of intervals,—the first, between one and two, three and four, four and five, six and seven, and seven and eight, *Major second*. Between two and three, and five and six, *Minor seconds*. This was called the *Aeolian*, and is used to some extent at present. In the second, the order of intervals occurs as follows:—Between one and two, three and four, four and five, five and six, and seven and eight, *major seconds*; between two and three, and six and seven, *minor seconds*. This is a very old scale, probably of Celtic origin, it is not now in use, but is inserted here in order to aid in the comprehension of the structure of certain melodies, still extant, which are derived from it, (see page 34) The *Third*, which is the modern minor scale, the tones form the following order of intervals, between one and two, three and four, four and five, *major seconds*; between two and three, five and six, and seven and eight, *minor seconds*; and between six and seven, an *Extended second*. This is the *Teutonic*, or *German Scale*. The ancient Minor keys, have no characteristic interval, to distinguish them from the Major, the question whether Major or Minor is determined by the pitch round which, as tonic, the melody turns. In the modern Minor, the Major signatures are used, and the *minor key* is indicated by an additional pitch sign, either a # or a ♭, wherever needed in the written music.

See examples on pages 70, 71 and 72.

## CHAPTER XX.

### ACCENT, SYNCOPATION, MOVEMENT, RHYTHM, EXPRESSION.

§ 168. ACCENT—Is a stress of voice on a certain part, or parts of a measure, and is similar to accent in language.

§ 169. SYNCOPATION.—The word Syncopation is derived from two *Greek* words, which signify "I cut," or "to cut." Changing or substituting the strong part of a measure, where the weak would naturally come according to the usual *Rhythmical* flow; or commencing a tone on a *weak part*, and prolonging it so as to occupy a portion, or all of the following *strong part*, is called a *Syncopated tone*. A *Syn-co-pe*, in language, is an elision, or cutting off of one or more elements of a word. The syncopated tone should always be given with more *quantity* than the preceding one. See next page.



§ 170. MOVEMENT.—Relates to the manner in which the parts of the measures are made to succeed each other, while executing a melody. There are three general movements.—CHORAL, DACTYLIC, and FLOWING. The *Choral* is a plain, equal movement, represented by the first variety of the *two* or *four part* measure. The *Dactylic* is an unequal movement, and is represented by a derivative variety of the *two, three, or four part* measure, giving three and sometimes four utterances of tone to two parts. The *Flowing* is an equal movement, undulating or wavy in its effect upon the ear, and is represented by the simple *three part* measure, or by any of the *Concrete* forms.

§ 171. The *degree* of quickness or slowness of a movement, has much to do with the rendering of a composition in proper *style*.

The following terms are used :

*Adagio*.—Very slow.  
*Largo*.—Slow.  
*Larghetto*.—Less slow than *Largo*.  
*Andantino*.—A little slower than *Andante*.  
*Andante*.—A little slower than *Moderato*, with distinct articulation.  
*Moderato*.—With a medium degree of quickness; the mean between *Adagio* and *Allegro*.  
*Ad Libitum*.—At will or pleasure.  
*Allegretto*.—Quicker than *Moderato*, cheerful.

*Allegro*.—Quick, lively; a rapid vivacious movement.  
*Presto*.—Very quick.  
*A Tempo*.—In the former quickness.  
*Accelerando*.—Increasing in quickness.  
*Poco a poco*.—By degrees.  
*Giusto*.—In exact time.  
*Ritencito*.  
*Ritenuato*.  
*Ritardando*.  
*Slentando*.  
 } Gradual decreasing in the speed of a movement.

§ 172. RHYTHM.—Relates to the *flow* of a melody, and is divided into two kinds, *Measural* and *Melodic*. The first relates to the occurrence of accent, which gives feature or form to *movement*. *Melodic Rhythm* relates to the combination or division of parts of measures, in a symmetrical manner which aids in giving individuality to the melody.

§ 173. EXPRESSION.—Is that peculiar property of a tone, which appeals to our emotional nature, and gives meaning to music, thereby rendering it into a language, through which an idea of our emotions may be conveyed.

DYNAMIC OR EXPRESSION SIGNS.

*Pianissimo*.—Abbreviated *pp*, very soft.  
*Piano*.—*p*. Soft.  
*Mezzo piano*.—*mp*. A little less than medium power.  
*Mezzo*.—*m*. Medium power.  
*Mezzo-forte*.—*mf*. A little more than medium power.  
*Forte*.—*f*. Loud.  
*Fortissimo*.—*ff*. Very loud.  
*Sforzando*.—*sf* or *fz* > Begin the tone full and diminish quickly to the vanish.  
*Crescendo*.—*Cres.* < Gradually increase the power.  
*Diminuendo*.—*Dim* > Gradually diminish the power.  
*Swell*.—<—> Gradually increase and diminish.  
*Legato*. Smooth and connected.

*Staccato*.—|| Short, distinct.  
*Semi Staccato*. dots signify less Staccato.  
*Animato*.—Animated, spirited.  
*Brio*.  
*Brioso*.  
*Con Brio*. } Brilliantly.  
*Con Dolore*.—Mournfully, with pathos.  
*Delicato*.—Delicately.  
*Dolce*.—Sweetly.  
*Con Espressione*.—With great feeling.  
*Con Fuoco*.—With intense animation.  
*Marcato*.—Majestic.  
*Passionate*.—Impassioned.  
*Patetico*.—Pathetically.  
*Sostenuto*.—Soft, and sustained.  
*Volante*.—Light and rapid.  
*Affettuoso*.—Affectionately.

CHAPTER XXI.

MUSICAL NOTATION CONDENSED.

The following is a synopsis of the characters used in Notation, and their offices.

Double Note.	Whole Note.	Half.	Quarter.	Eighth.	Sixteenth.	Thirty-Second.	Sixty-Fourth.

§ 1.—A Note indicates a musical sound named "Tone." The different forms indicate the relative length of tones.

§ 2.—The Dot (·) is a character placed after a note to modify it. It increases the relative value one half. The double dot increases the value three fourths. The Staff indicates the pitch of Tones.

§ 3.—Rests are characters used to indicate silence.

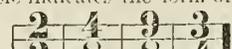
Whole Rest.	Half.	Quarter.	Eighth.	Sixteenth.	Thirty-second.	Sixty-fourth.

Rests are modified by dots the same as notes.

§ 4. The position of the notes on the staff indicate the tones to be sung, and the directions of the voice. 

§ 5. The distance the notes are apart indicates the interval or tone relation. 

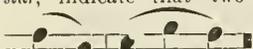
§ 6. Bars with notes intervening indicates a measure. 

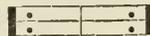
§ 7. The upper figure at the beginning of written music indicates the form of measure. The lower figure the primitive measure note. 

§ 8. Clefs are used to modify the staff and make it indicate certain absolute pitch, and their relations, and they also indicate the different voices. They are called Bass, Tenor and Treble clefs. 

§ 9. The *Brace*  is a character used to connect staves and thereby show how many parts are to be sung at the same time. The staves thus connected form a *score*.

§ 10. The *Sharp*; ( $\sharp$ ) *Flat*, ( $\flat$ ) *Double Sharp*, ( $\times$ ) *Double Flat*, ( $\flat\flat$ ) and *Natural*, ( $\natural$ ) are characters used to modify the staff, and also to indicate the different keys.

§ 11. The *Tie*,  is a character used to connect two or more notes. Where notes on the same position are connected they indicate one utterance. Notes on different positions connected by a *tie* or *slur*, indicate that two or more tones are to be sung to one syllable.  And sometimes it indicates that tones are to be sung or played very connectedly, 

§ 12. The *Repeat*  shows that the passage must be sung twice.

§ 13. The word *Unison* signifies that all the voices sing the same melody. 

§ 14. The *Hold* shows that the tone is to be prolonged. 

§ 15. The letters *D. C.*, stand for the Italian words *Da Capo*, which means, from the commencement. *Fine* is an abbreviation of the word *Finale*, (Fe-nah-lā) which means the end. (See page 49.) *Dal Segno* signifies from the sign.  $\text{S}$

§ 16. The figures 3, 5, 7, &c., placed over or under a cluster of notes signify an abbreviation in the length of tones, and three utterances sang in the time of two, represented by the 

same kind of note, or five in the time of four.

§ 17. *Syncopation*.  is the changing the usual form of the measure by removing the accent to the weak part of the measure, and combining more than one part in the utterance, as seen above.

§ 18. The *Signature* of keys is given in Chapter XVII.

§ 19. *Passing tones* are frequently introduced to embellish a melody and are indicated by small notes. 

§ 20. The *Appoggiatura* is a tone which precedes the principal tone, and is indicated by small notes. Thus:—

WRITTEN. SUNG.



§ 21. The *After Tone* is similar to the *Appoggiatura*, only following instead of preceding the principal tone. Thus:—



# PRACTICAL EXERCISES FOR SINGING.

## No. 1. Introducing *tone one*.

Pleas - ant hour of song, How it glides a - long.

## No. 2.

Join with us in cheer - ful song, And the hap - py strain pro - long.

## No. 3.

May our cour - age nev - er fail. If we try we shall pre - vail.

## No. 4.

Gal - ly, gai - ly, let us sing, Till we make our volc - es ring.

## No. 5.

Hark! the bells ar ring - ing clear, Note their tones up - on the ear.

## No. 6.

Join with us in live - ly song. Let the tones be full and strong.

## No. 7.

Now is come this pleas - ant spring, And the woods with um - sic ring.

## No. 8. *Pitch and the Staff.*

Wel - come, wel - come sum - mer hours, With your open - ing buds and flowers.

## No. 9.

How I love my na - tive land, Firm - ly may she ev - er stand.

## No. 10. *Don't forget the emotional.*

Let the heart be light and free, When you join in cheer - ful glee.

## No. 11.

Come and join our cheer - ful song, Let the tones be full and strong.

## No. 12.

Gal - ly, gai - ly let us sing, Till we make our volc - es ring.

## No. 13. Introduce *tone three*, and part singing.

Now with voi - ces full and strong. We will join in cheer - ful song.

## No. 14. *Explain the sign of repeat.*

Join we all in cheer - ful glee, Hap - py, hap - py, hap - py we.  
Fa, fa, fa, fa, fa, fa, fa, Ha, ha, ha, ha, ha, ha, ha.

## No. 15.

Pleas - ant is the hour of meet - ing, For we join in cheer - ful greeting.

## No. 16. *Explain what is meant by key.*

If you wish to win the prize, Af - ter wis - dom you must strive.

## No. 17. *Explain the Intervals of second and third, and the sign.*

Hap - py hearts and voi - ces free, Here we join in cheer - ful glee.

## No. 18. *Define the degree.*

Gath - er round, yes! gath - er round, Let each heart with joy re - bound.

## No. 19. Introduce *tone four*. Name the new position.

Sum - mer days will soon be o'er. With their pre - cious gold - en store.

## No. 20. *Explain the interval of a Fourth.*

Who will win the prize to - day, With their sweet and cheer - ful lay.

## No. 21.

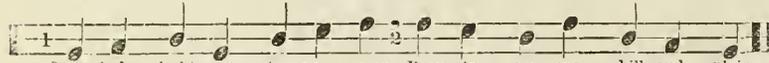
When the win - ter days come round, I wish'd is ev - 'ry wood - land sound.

## No. 22. New Key, New tone, New positions.



Charming spring, yes love - ly spring, beauteous sea - son, then we sing.

## No. 23.



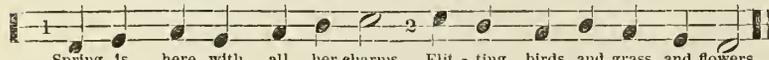
Spring's de - light re - turns a - gain, Beau - ty cov - ers hill and plain.

## No. 24. New Interval Fifth. Explain the close.



If a wea - ry task you find it, Per - se - vere and nev - er mind it.

## No. 25. Explain Length, and the sign.



Spring is here with all her charms, Flit - ting birds, and grass, and flowers.

## No. 26. Key of E, or G. New Interval, Fifth.



The lark doth mount on glit - ting wings, And cheer - ful songs ex - ult - ing sings.

## No. 27. Introduce Power.

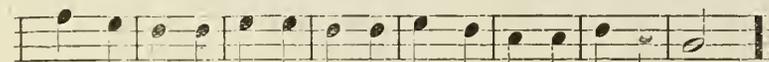


See the ros - es all in bloom, Spread - ing wide their sweet per - fume.

## No. 28. Explain measures, the sign, and Fine.

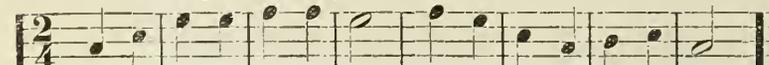


1. Hark! how loud the bells are swell - ing, All their tongues of i - ron tel - ing,  
2. Powerless are we while we're sleep - ing, But the an - gels watch are keep - ing,



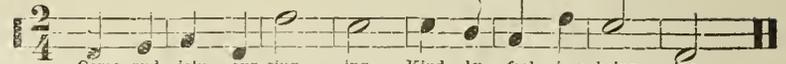
Time doth haste while we are slum - b'ring, Soon will life and time be o'er,  
Trust - ful, hope - ful, on we're wand'ring. An - gels guard us by the way.

## No. 29. Explain Forms of measure. Introduce tone six.



Ev - er bloom - ing, ev - er gay, Welcome, wel - come, love - ly May.

## No. 30. New interval, Sixth. Explain the phrase and section.

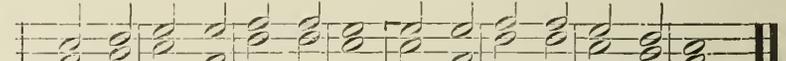


Come and join our sing - ing, Kind - ly feel - ings bring - ing.

## No. 31. Explain the chord and sign.



Ere you join in sweet - est song, You must first the chord pro - long.



Then your sweet - est voic - es raise, To your heav'n - ly Fath - er's praise.

## No. 32. Explain the period.



Oh come to the green - wood, so cool and so fair;

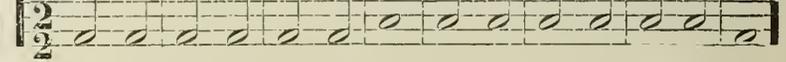


Where mel - o - dy floats on the calm sum - mer air.

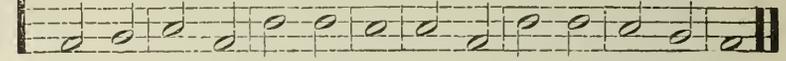
## No. 33. Explain the brace and score.



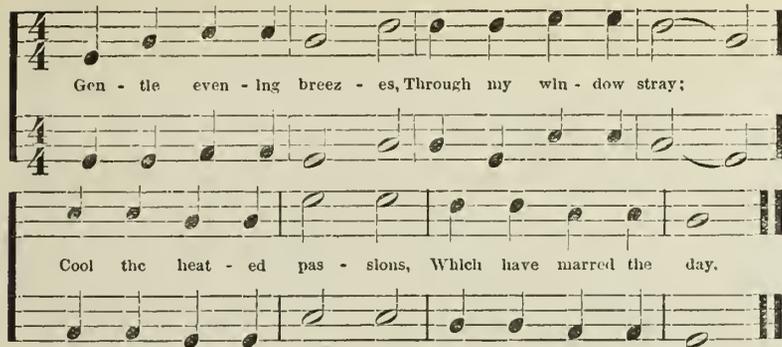
Ere you join in sweet - est song, You must first the chord pro - long;



Then your sweet - est voic - es raise, To your Heav'nly Father's praise.

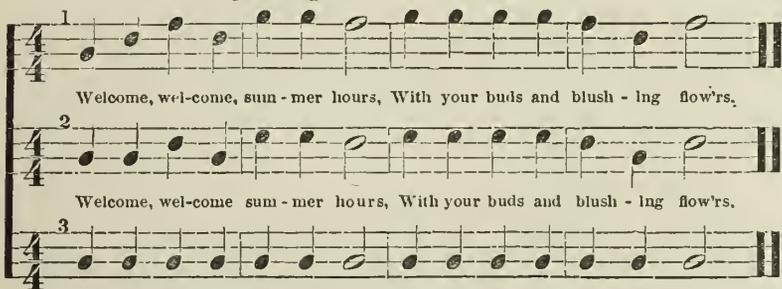


No. 34. Two part song.



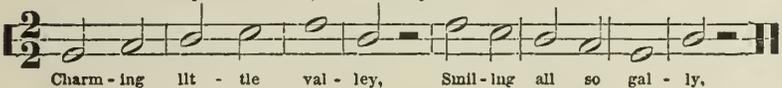
Gen - tle even - ing breez - es, Through my win - dow stray;  
Cool the heat - ed pas - sions, Which have marred the day.

No. 35. Three part song.



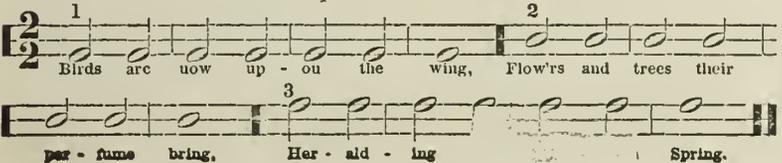
1  
Welcome, wel - come, sun - mer hours, With your buds and blush - ing flow'rs,  
2  
Welcome, wel - come sun - mer hours, With your buds and blush - ing flow'rs,  
3

No. 36. Explain *silence*, and the *sign*.



Charm - ing lit - tle val - ley, Smil - ing all so gal - ly.

No. 37. Round in three parts.



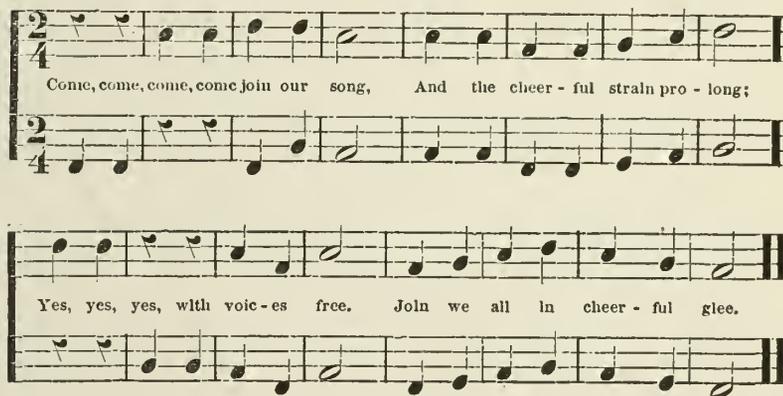
1  
Birds arc uow up - ou the wing, Flow'rs and trees their  
2  
per - fume bring, Her - ald - ing Spring.

No. 38. Round in four parts.



1  
We ev - er love and hall the day, The ev - er welcome first of May;  
2  
Our hearts ex - ult, let ev' - ry voice, In loud and cheer - ful sougs re - jolce,  
3  
4

No. 39. JOIN OUR SONG.



1  
Come, come, come, come, join our song, And the cheer - ful strain pro - long;  
2  
Yes, yes, yes, with voic - es free, Join we all in cheer - ful glee.

No. 40. Explain varieties of Measure.



1  
Come friends, the world wants mend - ing, Let noue sit down and rest;  
2  
But up to the work like he - roes, And no - one shall be our best.

No. 41. Introduce *Tone Seven*.

Give us the no - ble man who earns, His bread by hon - est la - bor,

Don't forget to have the sections change parts frequently.

Nor ev - er bends the ser - vile knee, To ask a rich man's fa - vor,

No. 42. Introduce *Tone Eight*, and the Interval *Octave*.

Give us the no - ble man who earns, His bread by hon - est la - bor

He ev - er stands with out-stretched hand, From du - ty nev - er wa - vers.

No. 43. Explain the *Dynamic signs*.

*m e cres* ..... *f* ..... *mp* ..... *pp* .....

1. With laugh and song we glide a - long, glide a - long, glide a - long,
2. And 'neath the old oak's cool - ing shade, cool - ing shade, cool - ing shade,

*f* ..... *p* ..... *pp* .....

While mountains ech - o back our song, back our song, back our song.  
We rest on seats by na - ture made, na - ture made, na - ture made.

Classify the voices. No. 44. SWEET IS THE CAROL. (*For ladies voices.*)

Sweet is the car - ol of birds in the heath, Bright is the  
dew - drop em - balm - ing the leaf, Cheer - ing the far - mer who  
rose with the sun, Sow - ing and reap - ing till day - light is done.

No. 45. Explain the sign of the Key of C. (*For gentlemen.*)

While the tones are sweetly ring - ing, To our hearts their mu - sic bring - ing,  
One and all come join the sing - ing, Wel - come to our throng.

No. 46. WHAT IS LIFE. (*For four voices.*)

SOPRANO.

ALTO.  
TENOR.  
BASS.

What is life, and what are we? On - ly leaves up - on a tree;

Green to - day, to - mor - row sere, Then we are no long - er here.



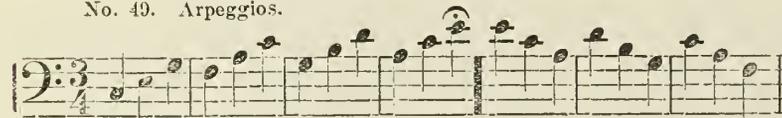
## No. 48. Arpeggio Exercise. (For daily practice.)



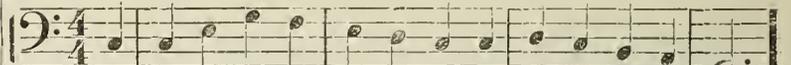
Sing with the word Fa, Ba, Dr, or any other word that the teacher may suggest.



## No. 49. Arpeggios.

No. 50. Explain that the key position may indicate either tones *one* or *eight*, the scale indicated above and below the key position.

## No. 51. THE RIPPLING STREAM.

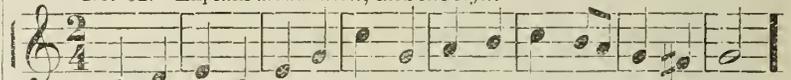


The rippling streamlet gent-ly flows, A - long the for - est way;



Where oft we've sauntered slow, to shun The sun's bright, piercing ray.

## No. 52. Explain modulation, and the sign.

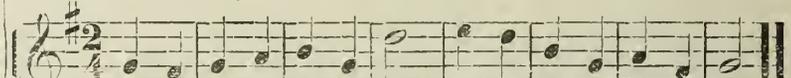


Let us now be up and do - ing, With a heart for a - ny fate;



Still a - chiev - ing, still pur - su - ing, Learn to la - bor and to wait.

No. 53. Explain the sign of the key of G. (For exercises in other keys, see body of the work.)



Soft we hear the whispering breeze, 'Mid the gent - ly sway - ing trees.

## No. 54. ROUND in four parts.



Morn - ing is break - ing, Song - sters are wak - ing,



All things are cheer - ly, When we rise so ear - ly.

No. 55. Modulation from key of C to key of F.

I know a sweet val - ley Where bright wa - ters play,  
Where eve - ning is mild - er, And bright - er the day.

No. 56. Explain the tie or slur.

A song for the he - ro who falls In the strife, Who on  
Lib - er - ty's al - tar has of - fered his life, A glo - ry enshrouds all the  
sod where he lies, Who stands for his coun - try, and stands till he dies.

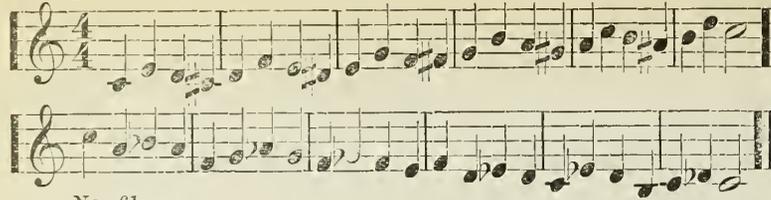
No. 57. ROUND.—WHAT A CLATTER. C. H. C.

1 What's a clat - ter, 2 What's the matter, Johnny's gone and spilt the  
bat - ter 3 O - ver my nice new clothes, my nice new clothes, my  
4 nice new clothes, Oh dear, Oh, ah! dear, oh dear!

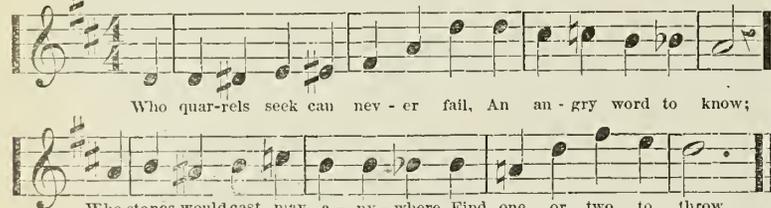
No. 58. SCALE EXTENDED. Intervals of the Octave, Ninth, Tenth, Eleventh and Twelfth.

No. 59. Exercise for the practice of the Chromatic Scale.

## No. 60. CHROMATIC EXERCISE.



## No. 61.



Who quar-rels seek can nev - er fail, An an - gry word to know;

Who ston-es would cast, may a - ny - where, Find one or two to throw,  
No. 62 SWIFTLY THE WILD BIRDS. Exercise with #8, #4 and #7.



Swift-ly the wild birds are fly - ing, Far o - ver woodland and

plain: Sweet is the song they are vy - ing,

Summer is com-ing a - gain. Summer is coming a - gain.

## No. 63. LET ALL YOUR WORK. Exercise with #4, #6, #7 and #3.



Let all your work be ear - ly done, By la - zy sloth no

prize is won, And time and tide will wait for none.

## No. 64. MINOR SCALES.—Modern Mode.

KEY OF A MINOR.



KEY OF F# MINOR.



KEY OF B MINOR.



KEY OF G MINOR.



KEY OF E MINOR.



KEY OF F MINOR.



## THE TWO ANCIENT MODES.

ÆOLIAN.



DORIAN or CELTIC.



# THE NORMAL.

## PART II.—EASY PART SONGS FOR THE SINGING SCHOOL.

—<<O>>—  
MUSIC.

1. Mus-ic now is ring - ing, In the leaf - y bow'r; Joy to earth she's bringing, Thro' the gen-tle shower; While the warbling song - sters,  
2. Winding thro' the meadows, With a ceaseless song; Brooklets ev - er mur - mur, As they flow a - long; Soft - est winds are sighing,

*f e - Dim a - - - - - pp*

Sounding mus-ic sweet, Through the distant wood-lands, Soft-est ech-oes meet, Through the distant woodlands, Softest echoes meet.  
At the twi-light hour; While the dews of even - ing, Fall up - on the flower; While the dews of even - ing, Fall up - on the flower.

## THE VERDANT GROVE.

1. Verdant grove, farewell to thee, Clad in verdant beauty! Thine my parting song shall be, 'Tis a sacred duty;

2. What delight to linger here, 'Mid the shady bowers; By the silvery fountain clear, Culling fragrant flowers;

3. But the night forbids my stay, I must leave in sorrow; To your rest, ye birds, away, Dreaming of tomorrow;

Let thy warblers' tune-ful throng, Bear the echoes of my song Far o'er hill and valley, Far o'er hill and valley.

Would I might with garlands crowned, Breathing odors all around, Tarry with thee longer, Tarry with thee longer.

Fare ye well, ye shady bow'rs, With your blooming, fragrant flow'rs, Till another meeting, Till another meeting.

# I LOVE THE WOOD.

(For Scale and Arpeggio practise.)

1. I love the wood, the lovely wood, 'Tis there I find my highest good; O where's a place like that so free, Or one so fraught with cheer and glee;

2. How sweet thy smiles when gentle spring, Returns thy golden joys to bring; And when thro' all thy verdant bounds, The twit'ring, chirping song resounds;

3. I love thy calm and cool retreat, When summer sheds her sultry heat; O then what charms thy walks pervade, How sweet to sit beneath thy shade;

*Repeat laughing.*

Then shout aloud, shout aloud, Shout, shout a - loud; Shout a - loud and swell the cho-rus, Hap-py days are yet be fore us, Shout, shout, shout a - loud.

Then ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha! Ha, Shout, shout, shout a - loud.

Then shout aloud, shout aloud, Shout, shout a - loud; Shout a - loud and swell the cho-rus, Hap-py days are yet be - fore us, Shout, shout a - loud.

## HOW I LOVE THE MEADOWS.

1. How I love the meadows, Pleasant lights and shadows, Lovely, purling, rip-pling stream; Hear the young bird twit - ter, See the foliage

2. Winds are gently blowing, - All around one strew - ing Acorns, moss, and pleasant flowers; Larks and robins join - ing, All their pow'rs com -

The musical score consists of four staves. The first two staves are in treble clef (4/4 time), and the last two are in bass clef (4/4 time). The melody is simple and pleasant, with lyrics written below the notes.

## SWEET MONTH OF ROSES.

Words by J. C. WELLS.

glit - ter In the sun's bright morn - ing gleam.

bin - ing, Praise the love - ly morn - ing hours.

1. Sweet month of ros - es, June, How pleas - ant are thy days,  
2. Sweet month of ros - es, June, Best month of all the year,

3. Sweet month of ros - es, June, Thy flow'rs are ver - y fair,

4. Sweet month of ros - es, June, O would thou ev - er stay,

The musical score is divided into two sections. The left section has four staves (treble and bass clefs) with lyrics. The right section has four staves (treble and bass clefs) with four numbered verses of lyrics. A small asterisk is placed above the first staff of the left section.

\* Sing from the small notes if you prefer.

Our songs we raise, to sing thy praise, Sweet month of ros-es, June; Our songs we raise, to sing thy praise; Sweet month of ros-es, June.  
 Thou now art here, our hearts to cheer, Sweet month of ros-es, June; Thou now art here, our hearts to cheer, Sweet month of ros-es, June.

And with their fragrance fill the air, Sweet month of ros-es, June; And with their fragrance fill the air, Sweet month of ros-es, June.

Thy hours so gay, re - main alway, Sweet month of ros-es, June; Thy hours so gay, re - main alway, Sweet month of ros-es, June.

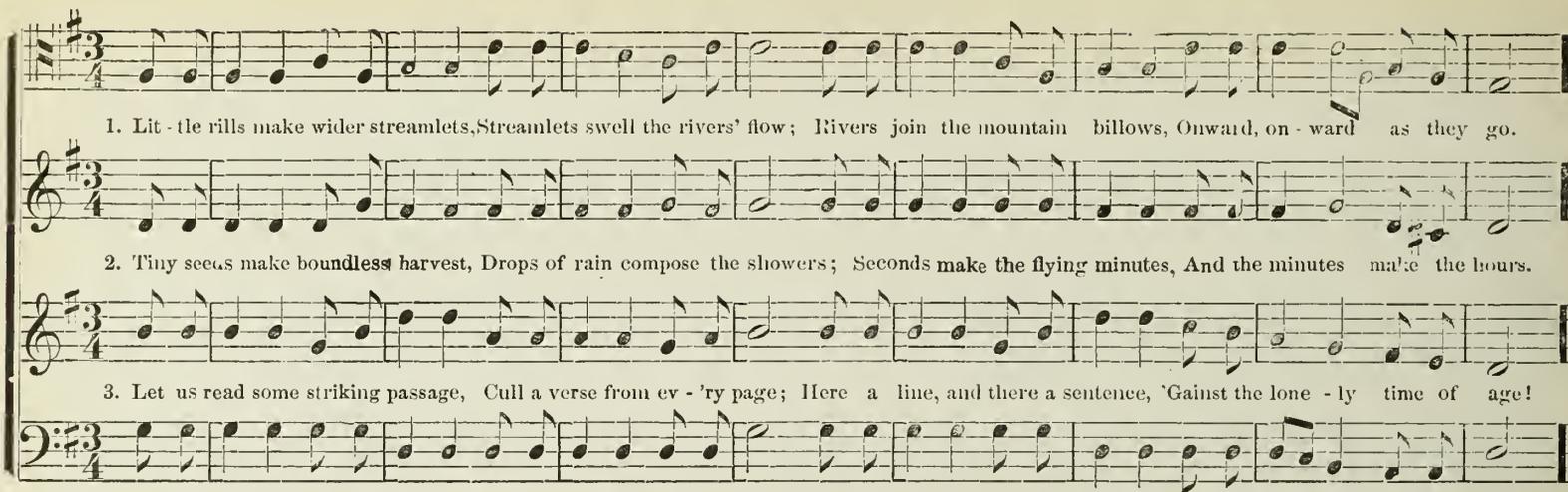
UP AND OFF.

*Sprightly.*

1. Up and off, the sun is ris-ing, Let him not be - hold you here; Up and off, the fields are smil-ing, Ev - 'ry bird is sing-ing clear.

2. Light-ly step-ping, gai-ly step-ping, Still our hap-py voices join; If the storm comes, we can bear it, If the sun shines, let it shine.

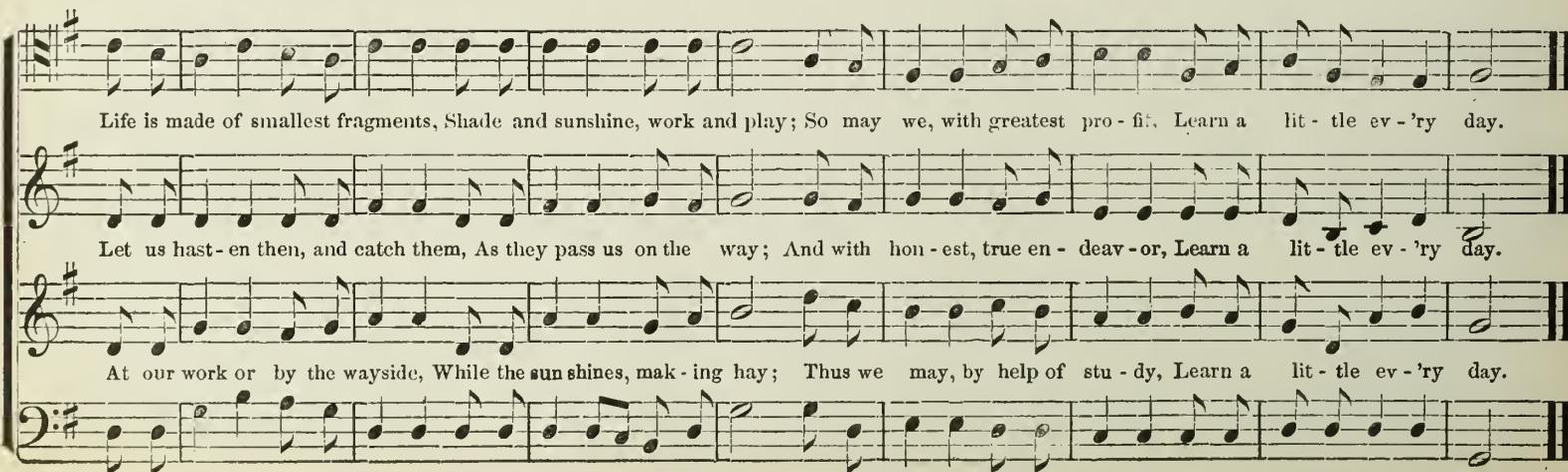
## LEARN A LITTLE.



1. Lit - tle rills make wider streamlets, Streamlets swell the rivers' flow; Rivers join the mountain billows, Onward, on - ward as they go.

2. Tiny seeds make boundless harvest, Drops of rain compose the showers; Seconds make the flying minutes, And the minutes make the hours.

3. Let us read some striking passage, Cull a verse from ev - 'ry page; Here a line, and there a sentence, 'Gainst the lone - ly time of age!



Life is made of smallest fragments, Shade and sunshine, work and play; So may we, with greatest pro - fit, Learn a lit - tle ev - 'ry day.

Let us hast - en then, and catch them, As they pass us on the way; And with hon - est, true en - deav - or, Learn a lit - tle ev - 'ry day.

At our work or by the wayside, While the sun shines, mak - ing hay; Thus we may, by help of stu - dy, Learn a lit - tle ev - 'ry day.

# SUMMER REQUIEM.

41

*Gently.*

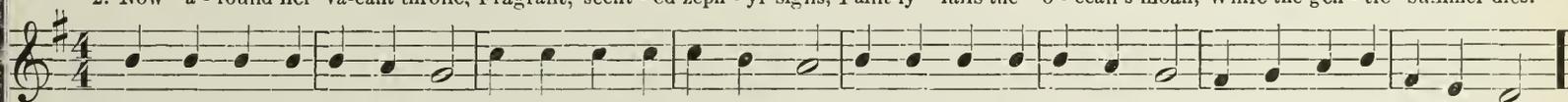
Words by EMMA A. CLOCK.



1. Let the crys-tal dew-drops weep, O'er the sum-mer, dy - ing now; Gath-er pearls from out the deep, Weave a chap-let for her brow;



2. Now a - round her va-cant throne, Fragrant, scent - ed zeph - yr sighs, Faint-ly falls the o - cean's moan, While the gen - tle summer dies.



3. But tho' na - ture mourns her dead, They will one day live a - gain, Bringing ros - es, white and red, Rob - in, humming-bird and wren;  
4. Thus we see our cherished hopes Fall - ing thick - ly in the blast; And our strick-en, wounded hearts, Still cling to the sun - ny past;



Twine them in the gold - en curls, Soon to min - gle with the dust; Close the laugh - ing, a - zure eyes, She hath yield - ed up her trust.



Hush'd the bright winged warbler's song, Si - lent is the bus - y bee, Fad - ed are the flow'rets bright, That were scat - tered o'er the lea.



Summer's rain a - gain will fall, Soft - ly o'er the emerald plain; Summer's sunbeams turn to gold, All the rip' - ning fields of grain.  
When o'er death's dark waves we pass, To the golden gate of Heav'n, We shall dwell in per - fect peace, Where the fade - less crown is given.



*Light and cheerful.*

1. Trip light-ly o-ver trouble, Trip, light-ly o-ver wrong; We on-ly make grief double, By dwelling on it long;

2. Trip light-ly o-ver sorrow, Though all the day be dark, The sun may shine to-morrow, And gai-ly sing the lark;

3. Trip light-ly o-ver sadness, Stand not to rail at doom; We've pearls to string of gladness, For sorrow there's no room;

Why clasp woe's hand so tightly? Why sigh o'er blossoms dead? Why cling to forms un-sight-ly? Why not seek joy in- stead?

Fair hopes have not de-part-ed, Though roses may have fled; Then nev-er be down-hearted, But look for joy in- stead.

While stars are nightly shining, And heaven is o-ver-head; En-courage not re-pin-ing, But look for joy in- stead.

# THE HUSBAND'S WELCOME.

48

FROM CHERUBINI.

*1st. time. 2d time.*



1. { Welcome home, my dearest, } Welcome home a - gain; { Sad have I been without thee, }  
 { Kindest, best and sweetest; } { There is a charm a - - - bout thee; } And with thee, sorrow, care and pain, Can ne'er remain.



*1st. time. 2d time.*



2. { Tell me, then, true-hearted, } How has been thy way? { Sad have I been without thee; }  
 { Since when last we parted; } { There is a charm a - - - bout thee; } And now may we as one remain, Nor part again.

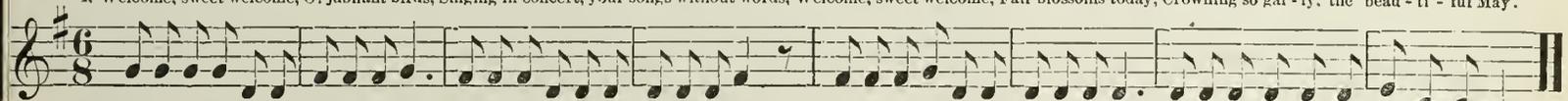


# BEAUTIFUL MAY.

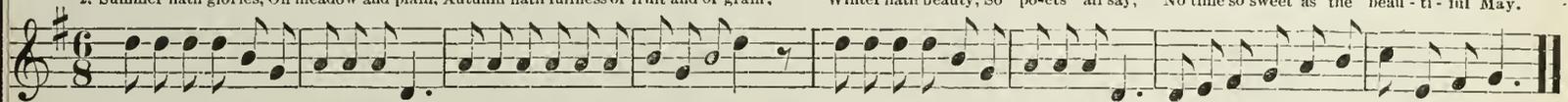
Mrs. M. A. KIDDER.



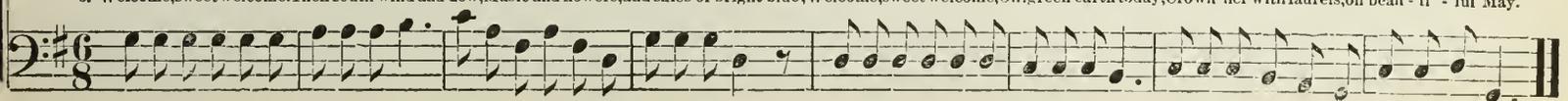
1. Welcome, sweet welcome, O! jubilant birds, Singing in concert, your songs without words, Welcome, sweet welcome, Fair blossoms today, Crowning so gai - ly, the beau - ti - ful May.



2. Summer hath glories, On meadow and plain, Autumn hath fullness of fruit and of grain: Winter hath beauty, So po - ets all say, No time so sweet as the beau - ti - ful May.



3. Welcome, sweet welcome. Then south wind and dew, Music and flowers, and skies of bright blue; Welcome, sweet welcome, Oh! green earth today, Crown her with laurels, oh beau - ti - ful May.



## COME NOW, 'TIS EARLY SPRING-TIME.

CHAS. H. CARROLL.

*Vivace.* *Fine.*

*D.C.* 1. Come now, 'tis ear - ly spring - time, When all is bright and fair; The earth is clad in beau - ty, And fragranee fills the air, Her

2. Come haste, the flow'rs are peeping From ev - 'ry nook and dell, Their grateful incense fling - ing, From out each ti - ny cell, And

3. Come now, the cuckoo's tell - ing What joy the spring-time brings; The lit - tle brook un - fet - tered, Its murm'ring song now sings, The

*Repeat first four lines in D.C.*

balny breath is on us, The win - try winds are stay'd, Come, bring your glad thanksgiv - ing, Let it to spring be made.

all the trees are cho - ral, With birds on ev - 'ry bough, Come, bring your spring-time off - 'ring, They're all be - fore you now.

vio - let's blue eye's open - ed, The rose will soon ap - pear, Come quickly with your off - 'ring, Ere sum - mer days are here.

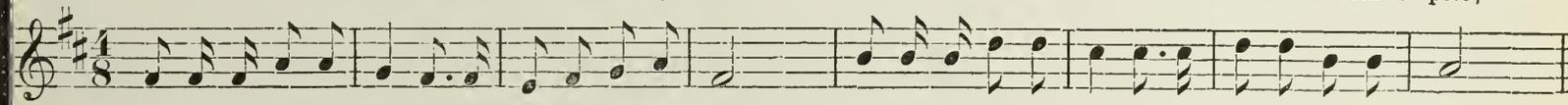
THE SIREN'S SONG. "Come where the Woods."



1. Come where the woods are wooing, With fragrant flow'rs and fair;      Come where the doves are coo - ing, Love notes on ev - 'ry air;



2. Come to us, come where nev - er North wind un - kindly blows;      Come to us, come and ev - er Here in our arms seek re - pose;



3. Come where the sunlight straying, Mel - lows us as we swim;      Come where the waters play - ing, Dim - ples each ro - sy limb;



Come where the wave is strewing, With pinked lipped shells the shore;      Come where the tide is flow - ing, O'er gold - en sand - ed floor.



Come where no storms are breaking, Come where no tempests rend;      Come where love knows no wak - ing, Come where love knows no end.



Come where the woods are woo - ing, With fragrant flowers and fair;      Come where the doves are coo - ing Love notes on ev - 'ry air.



## LIFT A LITTLE.

1. Lift a lit - tle! lift a lit - tle! Neighbor! lend a helping hand, To that heav-y la - den brother, Who for weakness scarce can stand;

2. Lift a lit - tle! lift a lit - tle. Effort gives one added strength; That which staggers him when raising, Thou canst hold at arms full length;

3. Lift a lit - tle! lift a lit - tle! Ma - ny they who need thy aid; Ma - ny ly - ing on the roadside, 'Neath misfortune's drear - y shade;

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by two treble clef staves and a bass clef staff. The music is in 4/4 time with a key signature of one sharp (F#).

What to thee with thy strong muscle Seems a light and eas - y load, Is to him a ponderous burden, Cumber - ing his pil - grim road.

Not his fault that he is fee - ble, Not thy praise that thou art strong; It is God makes lives to dif - fer, Some from wailing, some from song.

Pass not by, like Priest and Levite, Heedless of thy fel - low man; But with heart and arms extended, Be the good Sa - ma - ri - tan.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by two treble clef staves and a bass clef staff. The music continues in 4/4 time with a key signature of one sharp (F#).

# LEAD ME WHERE SHE'S SLEEPING.



1. Lead me sometimes where she's sleeping, To our little Minnie's grave; Where the i - vy vines are creeping,      Where the blooming flowers wave;



2. Lead me sometimes where she's sleeping, To that green and hallowed mound; Where the bright young stars are peeping, Thro' the trees that guard around;



3. Lead me sometimes where she's sleeping, Where our lov'd, lost Minnie lies; Where the pine trees guard are keeping,      As they're tow'ring to the skies;



Where the pine-tree boughs are swing - ing, In the balmy southern breeze; And the birds are sweetly sing - ing, In their home a - mong the trees.



Where so oft our hearts have blend ed, In the earnest, heartfelt prayer: That in heav'n when life is end - ed, We may meet our dar - ling there.



Where the pine tree boughs are swing - ing, In the balmy southern breeze; And the birds are sweetly sing - ing, In their home a - mong the trees.



## EVENING.

1. See, the light is fading From the western sky; Day, thou art departing, Night is drawing nigh, Yes, night is drawing nigh.

2. Evening winds are breathing Thro' the forest green; Crimson clouds are wreathing, In the sky serene, Yes, in the sky serene.

3. See the stars appearing, All around so bright; They our hearts are cheering, Thro' the lonely night, Yes, thro' the lonely night.

## HOME.

1. The scenes of my childhood, How happy and gay, I think of the pleasures of each summer's day; { And the lambs in the green fields, Were sportive and gay,  
Where the birds sang so sweetly, From every green tree. (Omit.)

2. When I think of those mountains, Whose tops looked so green, With sweet, quiet valleys that lay in between; { Oh my heart longs with rapture, To see them again,  
And my own humble home-stead, That stands on the plain. (Omit.)

# THE DAFFODILL.

Words by Mrs. MARY E. KAIL.

*Slowly.*

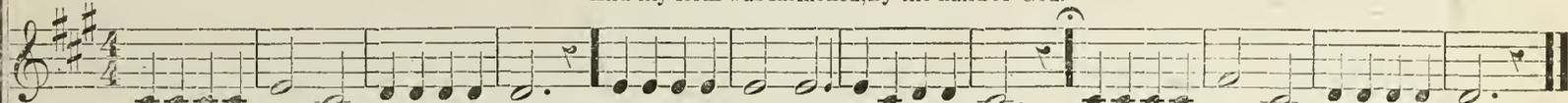
*♩*

*Fine.*

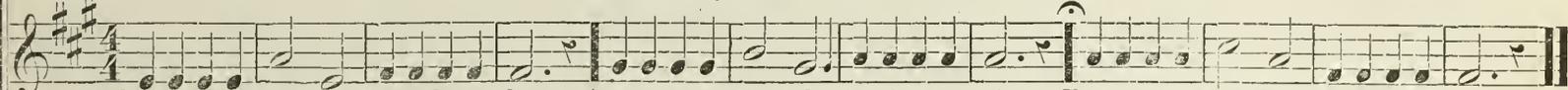
*D.C. al seg.* *♩*



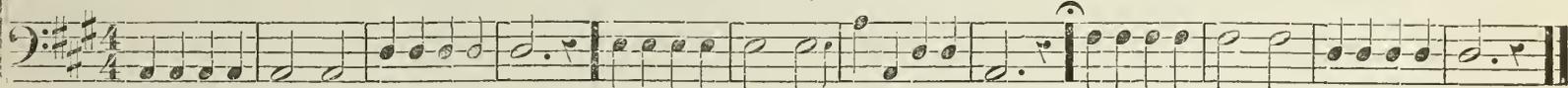
1. Fragrant little blossoms, Blooming all alone; Greeting me with gladness, Darling little one; Near thy velvet pil - low, Angels feet have trod,  
And thy form was fashioned, By the hand of God.



2. Envious little blossoms, Thus I hear you say; "Why was I ere - a - ted, In this plain array? For I hear the rob - ins, Laughing as they trill,  
Tho' an ear - ly blossom, 'Tis but a daffodill."



3. Cease thy vain repining, Beauty, love and grace, Are not always blended, In a handsome face; Each one has a sta - tion, He may nobly fill,  
Tho' it may be lone - ly, As the daffodill.



# THE DAISY.

*1st. time.*

*2d. time.*

*1st. time.*

*2d. time.*



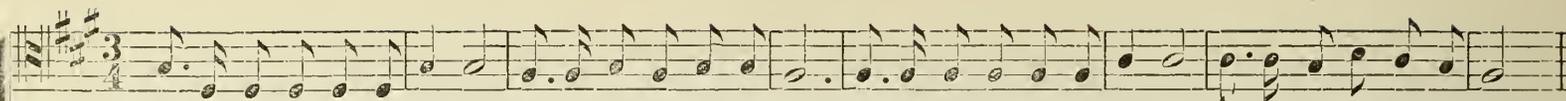
1. In the early springtime, When the violets grow; } Amd the soft winds blow; } Comes the little daisy, Blooming fresh and fair, } From its mountain lair.  
When the birds sing sweetly, . . . . . } Springing bright and joyous, . . . . . }



2. Sunny little blossoms, On their slender stalk! } If they could but talk? } Ever looking upward. All the live-long day: } Catch each sunbeam's ray.  
How much they would teach us, . . . . . } Their bright faces turning, . . . . . }



## VOICES OF THE WOOD.



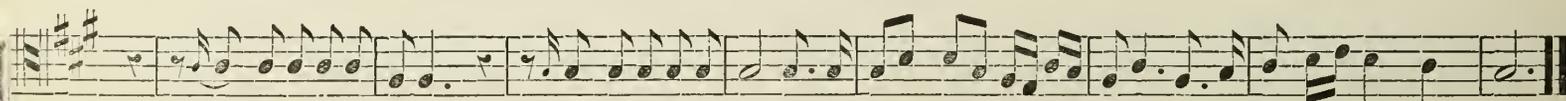
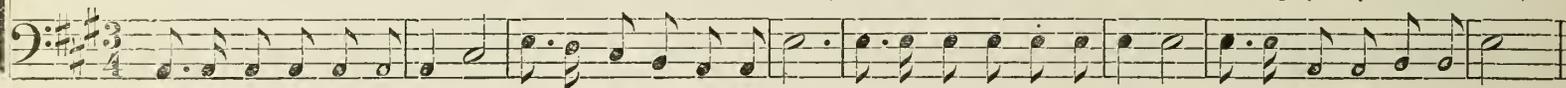
1. There are voic - es in the woodlands, You may here them ev'rywhere; Now they're murm'ring on the greensward, Now they're ringing in the air;



2. Yes! I here the wild bee humming, The grasshopper brisk and shrill; And there stands the beetle drumming, To the babbling of the rill;



3. Oh! the voic - es of the woodlands, Now I well can un - der - stand; And I know that va - ried mus - ic; It is played by His own hand;



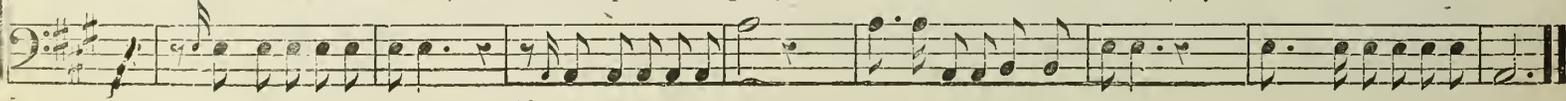
On ev - 'ry side they're coming, From in - sect, bird and tree; And a wild and joyous concert, Their sweet voices make for me.



Hark! the low soft wind is sighing, Like some gentie spirit grieves; And the birds in song re-ply-ing, To the whisp'ring of the leaves.



Should fears and doubts come o'er us, 'Twill do the spir - it good; Then to list to na - ture's chorus, By the voic - es of the wood.



# JOYOUS SPRING IS COMING.

1. Joy - ous spring is com-ing! com-ing! com-ing! Joy-ous spring is com-ing! com-ing! com-ing! With her sweet, re - fresh-ing show'rs;  
 2. Joy - ous spring is com-ing! com-ing! com-ing! Joy-ous spring is com-ing! com-ing! com-ing! With a host of charms new born;

3. Joy - ous spring is com-ing! com-ing! com-ing! Joy-ous spring is com-ing! com-ing! com-ing! Bearing balm for all our fears,

4. Joy - ous spring is com-ing! com-ing! com-ing! Joy-ous spring is com-ing! com-ing! com-ing! Giv - ing fragrance to the breeze;  
 5. Joy - ous spring is com-ing! com-ing! com-ing! Joy-ous spring is com-ing! com-ing! com-ing! Let us welcome her with praise;

And her train of laughing flow'rs, Joy-ous spring is com - ing! com - ing! com - ing! Joy-ous spring is com - ing! com - ing! com - ing!  
 Chas-ing win - ter now for - lorn, Joy-ous spring is com - ing! com - ing! com - ing! Joy-ous spring is com - ing! com - ing! com - ing!

Smil-ing thro' her hap - py tears, Joy-ous spring is com - ing! com - ing! com - ing! Joy-ous spring is com - ing! com - ing! com - ing!

As it roves thro' budding trees, Joy-ous spring is com - ing! com - ing! com - ing! Joy-ous spring is com - ing! com - ing! com - ing!  
 Sing - ing mer - ry rounde - lays. Joy-ous spring is com - ing! com - ing! com - ing! Joy-ous spring is com - ing! com - ing! com - ing!

## FALLING RAIN.

1. Ere the spring cometh, Gentle and mild, While the wind bloweth, Rudely and wild, From the dull cloud-linc, Dark o'er the main, Sharp as the - ar - row, Fall-eth the rain.

2. When the spring cometh, Pleasant and fair, When the clouds, silver gray, Float in the air; While the blade springeth Upward a - gain, 'Midst golden sunbeams, Falleth the rain.

3. While the long summer, Parches the ground, While droop the flowers Mournfully round; O, then how pleasantly Once more again, From the dimm'd heaven, Fall-eth the rain.

4. When golden Autumn days Once more have fled, When treasures all are Dy-ing or dead; When all earth's glo-ries Day by day wane, O, then how gloomi-ly Fall-eth the rain.

## BIRD OF THE WILD WING.

Words by J. A. THOMPSON.

1. Bird of the wild wing, bird of the foam; A-rab of e - ther, fly to my home, Fly to your sun-ny isle o - ver the sea, Lov'd ones are anxiously waiting for thee.

2. Bird of the wild wing, bird of the foam; Stay not, I pray thee, long ne'er my home, Come with the smiling spring, Joyous and free, Sweet words of comfort thou bringest to me.

# SPRING-TIME IS COMING.

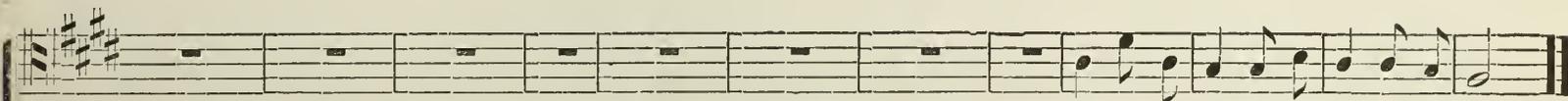
53



1. Spring time is coming, Beau-ti-ful spring, Making all na-ture with gladness to sing; Rob-ing with verdure the hill-tops and plain;



2. Breathe on the snow, And it melts on the hills; Smile on the streamlets, And glad lit-tle rills; Touch with thy fin-gers earth's chilly sod, Stamp on all na-ture the name of her God; When shall our glad heart in u-ni-son raise,



Call-ing the birds from the south-land a-gain, Glad-ly we greet thee, O, beau-ti-ful spring, Hearts, birds, and flowers, In mel-o-dy sing.



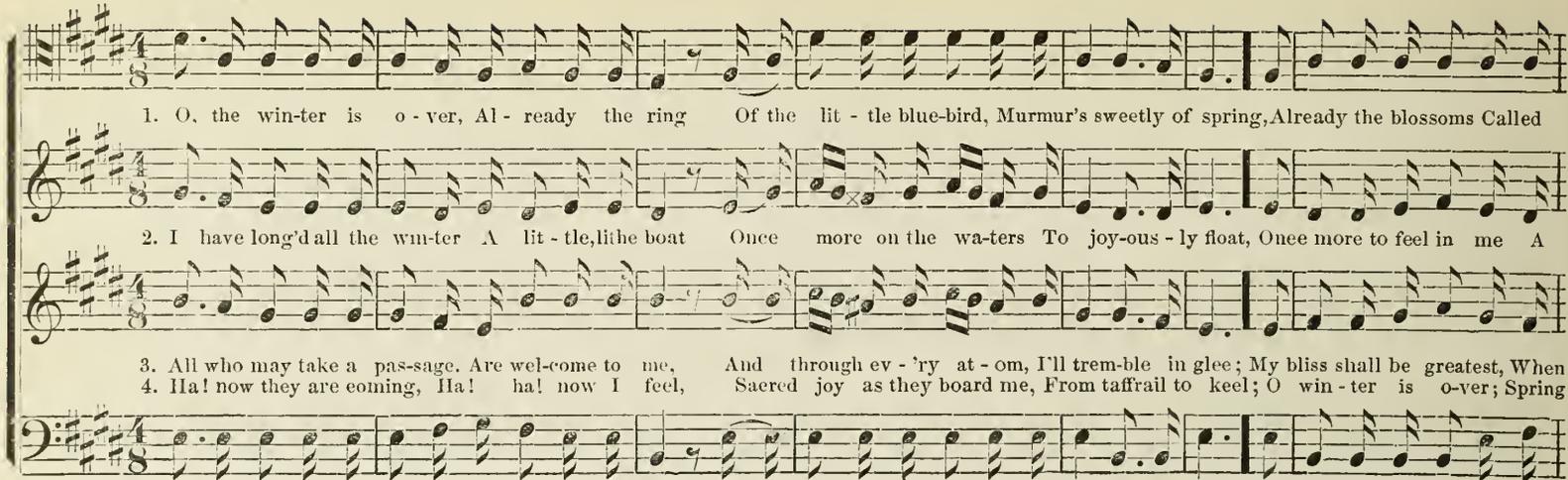
Hymns of thanksgiving, And anthems of praise? Welcome, thrice welcome, O beautiful spring, Hearts, birds, and flowers, In mel-o-dy sing.



\* The repeat is for the second stanza.

## SONG OF THE BOAT.

W. R. WALLACE.



1. O, the win-ter is o-ver, Al- ready the ring Of the lit- tle blue-bird, Murmur's sweetly of spring, Already the blossoms Called

2. I have long'd all the win-ter A lit- tle, like the boat Once more on the wa-ters To joy-ous- ly float, Once more to feel in me A

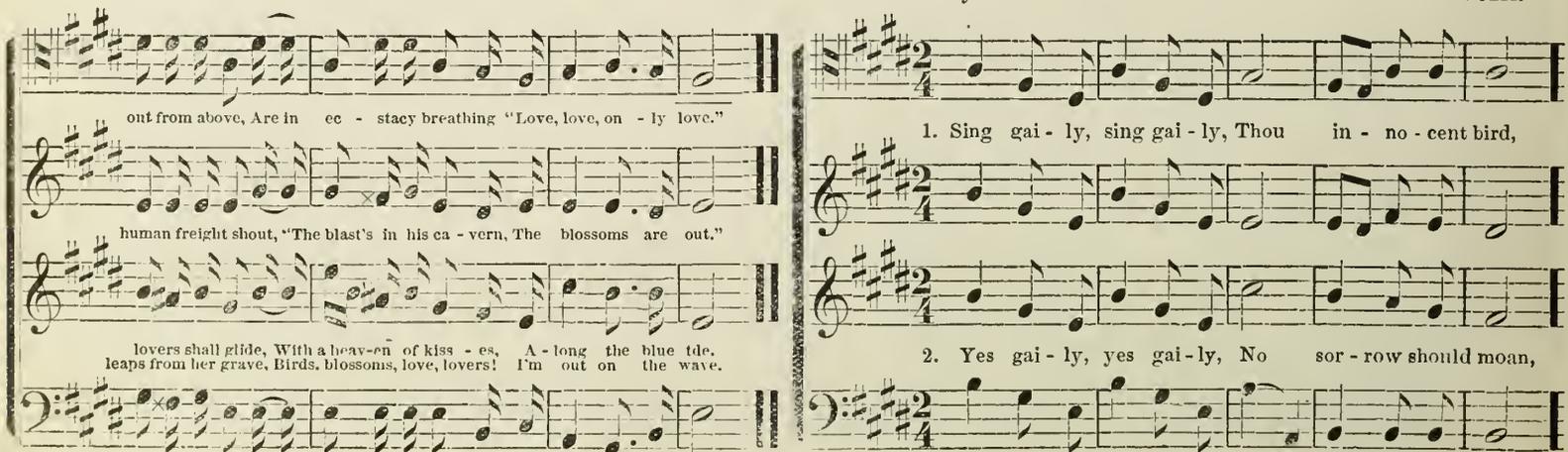
3. All who may take a pas- sage. Are wel- come to me, And through ev- 'ry at- om, I'll trem- ble in glee; My bliss shall be greatest, When

4. Ha! now they are com- ing, Ha! ha! now I feel, Sa- cred joy as they board me, From taffrail to keel; O win- ter is o-ver; Spring

## SING GAILY.

Words by W. R. WALLACE.

VOLTI.



out from above, Are in ec- - stacy breathing "Love, love, on- ly love."

human freight shout, "The blast's in his ca- vern, The blossoms are out."

lovers shall glide, With a heav- en of kiss- es, A- long the blue tide.  
leaps from her grave, Birds, blossoms, love, lovers! I'm out on the wave.

1. Sing gai- ly, sing gai- ly, Thou in- no- cent bird,

2. Yes gai- ly, yes gai- ly, No sor- row should moan,

Where the rose on her grave, By the south wind is stirred In - to beau-ti-ful measures That chime with thy tune Flowing un - der the sun, Or the soft sil - ver moon.

Let a glad-ness be breathed In each beau-ti-ful tone, Tru - est an-swer to songs That her soul sings on high, 'Mid the ro-ses of life, In its home of the sky.

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is three sharps (F#, C#, G#). The music is written in a simple, melodic style with lyrics printed below the notes.

## INDEPENDENCE DAY.

1. This day to greet, With joy we meet, Then banish care a - way, Yes, yes, With festive cheer, Come hasten here, 'Tis Independence Day, Hurrah, 'Tis In - dependence Day, Hurrah.

2. Join'd heart and hand, A happy band, We freedom's flag display; Yes, yes, With music's sound, We gather round, 'Tis Independence Day, Hurrah, 'Tis Independence Day, Hurrah.

3. From morn till night, With love unite, To cel - e - brate this day; Yes, yes, Let peace and joy, Our hearts employ, 'Tis Independence Day, Hurrah, 'Tis In - dependence Day, Hurrah.

4. Our fathers brave, The land to save, Did freedom's call obey; Yes, yes, By young and old, Their deeds be told, On Independence Day, Hurrah, On In - dependence Day, Hurrah.

5. Huz - za again! An-other strain, And then for home a-way; Yes, yes, This day was won, By Washington; 'Tis Independence Day, Hurrah, 'Tis In - dependence Day, Hurrah.

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is three sharps (F#, C#, G#). The music is written in a simple, melodic style with lyrics printed below the notes.

## BEAUTIFUL SUMMER.

Words by L. J. S.

Explain the double sharp. (X)

1. The soft gen-tle winds of beau-ti-ful June, Blow light-ly their breez-es o'er-head, How glad-ly we change from the

2. The meadow's green grass in - vit - ing us seems, The wild flow'rs are dot - ting it o'er, The lark in the tree - top, his

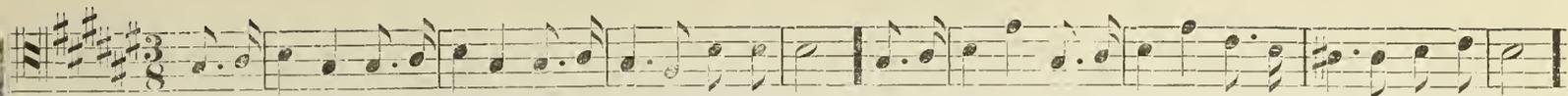
3. The beau-ti-ful world new fea-tures pre-sents, When beau-ti-ful sum-mer is here; The old heart seems young and our

cold winds of win-ter, New life is now ev - 'ry-where spread; New life is now ev - 'ry-where spread.

joy - ous song sing - ing, As gay as in sum - mers of yore, As gay as in sum - mers of yore.

life seems re - new - ing, And na - ture's face smiles with good cheer, And na - ture's face smiles with good cheer.

# THE GARDEN OF THE HEART.



1. On the mountains, in the val-leys, Ev - en in the woody glen; God has planted love-ly flow - ers, To de - light the eyes of men;



2. Yes! life's path would be with flowers, Strewn. If we but do our part: Crush the weeds, and cherish flowers. In the gar-den of the heart;



3. Of the flow-ers in the gar-den, Give in char-i - ty to all; Have our consciences for keep-ers, And re - spond to ev - 'ry call;  
4. We can ne'er ex-haust the garden, Tho' the flow'rs we give a - way; For the sweet love light from Heaven, Creates fresh ones ev'ry day;



*Ritard.*



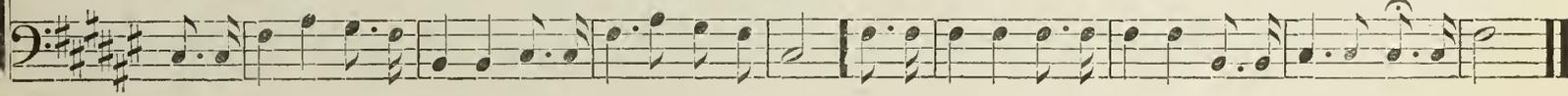
They are e'en a con - cen - tra - tion, Of a love - light from *on high*; This the lesson they have taught me, As they bloom, then fade and die.



Let not weeds of hate and en - vy, Choke the flow'rs of truth and love; Keep the gar - den as we'd have it, Ev - er viewed by Him a - bove.



Of the poor, the weak, the wretched, Give them flowers of good cheer; And the saddened eye will brighten, Then will cease the sealding tear.  
We should love our fellow be - ings, Show it by our gen'rous deeds, For a heart without love's flow'rs, Is a garden grown to weeds.



## DREAMY TWILIGHT.

A. P. MYER.

1. Dreamy twilight, close of day bright, Pure and fair, Pure and fair; Mus - ic sweet - ly comes to greet thee, In the air, In the air.

2. Clouds are wreathing, beauty weaving, In the sky, In the sky, Shad - ows light - ly fad - ing quickly, How they fly, How they fly.

3. Dew - y twilight, close of day bright, Hail to thee! Hail to thee; Gent - ly wing - ing, Ev - er bring - ing, Joy to me, Joy to me.

## THE PLEASURE OF SONG.

Arranged from the German.

Explain the staccato sign. (1)

This lit - tle, sim - ple, cheerful lay, Shall be our hap - py song to - day; Then sing,

1. Sing, gaily sing! Let gladness round us ring; This little, simple, cheerful lay, Shall be our happy song to - day; Sing, gaily sing, Sing, gai - ly sing.

2. Sing, softly sing, When dusky night doth fling; Its shadows over drowsy heads, In peace we then will seek our bed, Sing, softly sing, Sing, soft - ly sing.

3. Sing, early sing, When morn the light shall bring; Up we must rise, With cheerful sun, Resolv'd our work shall be well done, Sing, early sing, Sing, early sing.

Sing,  
Sing,  
Sing,

gal - ly sing.  
soft - ly sing.  
ear - ly sing.

MERRILY BOUNDING. (Picnic Glee.)



1. Mer-ri-ly, mer-ri-ly bounding, Over the green hills a-way; Joy-ful-ly shout, Don't turn about, Off for a glad hol-i-day.



2. Beauti-ful, beautiful woodland, Hark! how the birds carol there; Trip it a-way, Do not de-lay, We'll have a glad hol-i-day.



3. Gracefully, gracefully bow-ing, How the old trees seem to call; Now for the shade, That they have made, Down by the bright wa-ter-fall.



THE WOODLARK.

C. H. C.



1. The woodlark seeks her living, The reeds and grass among; She takes her maker's bounty, And thanks Him with a song, And thanks Him with a song.



2. Now from the tree-tops bounding, High thro'the air she springs; And thus she seems to thank Him, Who gave her soaring wings, Who gave her soaring wings.



## DON'T STAY LATE TO-NIGHT.

J. W. S.

Husbands, Fathers, Brothers, Sons, Lovers, Neighbors, and the rest of mankind: Here is a little bit of a song, which (like a good almanac.) is of almost universal application. Each pick out the portion applicable to your case, and dont give it all to others.

1. The hearth of home is beam - ing, With rays of ros - y light; And love - ly eyes are gleam - ing, As fall the shades of night;

2. The world in which thou mov - est, Is bu - sy, brave and wide; The world of her thou lov - est, Is by the in - gle side;

3. The world is cold, in hu - man, Will spurn thee in thy fall; The love of one good wo - man, Outlasts and shames them all;

*Ritard.*

And while thy steps are leav - ing, The cir - cle pure and bright, A ten - der voice, half griev - ing, Says, "Dont stay late to-night."

She waits for thy warm greet - ing, Thy smile is her de - light; Her gen - tle voice en - treat - ing, Says, "Dont stay late to-night."

Thy child will cling a - round thee, Let fate be dark or bright; At home no shaft will wound thee, Then, "Dont stay late at night."

# AH! MY HEART IS WEARY.

61

J. W. S.



1. Ah! my heart is weary, waiting, Waiting for the May; { Wait - ing for the pleas - ant ram - bles, } With the woodbine al - ter - na - ting, Scent the dew - y way.  
{ Where the fragrant hawthorn braunbles; }



2. Ah! my heart is sore with sighing, Sigh - ing for the May, { Sigh - ing for the sure re - turn - ing, } Hopes and flow'rs, that dead or dy - ing, All the win - ter lay.  
{ When the summer's beams are burning; }



3. Ah! my heart, my heart is throbbing, Throbbing for the May, { Throb - bing for the sea - side bil - lows, } Where in laughter, and in sob - bing, Glide the streams away.  
{ Or the wa - ter - woo - ing wil - lows; }



# COME TO THE WOODLAND.

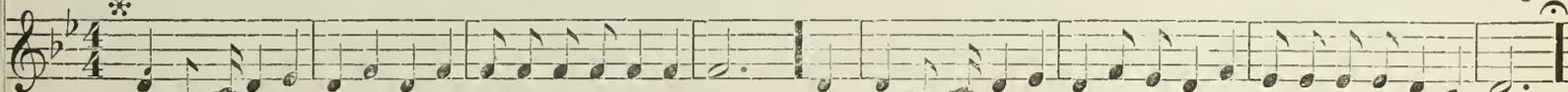
FRANK M. DAVIS.

*Allegretto.*

*Fine.*



1. Come to the woodland, come with me, The summer, summer morn is bright; And gai - ly the blackbird, sings on the tree, To welcome, welcome in the light,



D. C. Come to the woodland, come with me, The summer, summer morn is bright; And gai - ly the blackbird, sings on the tree, To welcome, welcome in the light,



2. Far on the mountain's craggy top, We'll breathe, we'll breathe the ether blue; And care not a whit how rough be the way, If heart, if heart and hand be true,



\* Sing from the small notes, in the D. C.

## COME TO THE WOODLAND.—CONCLUDED.

D. C.

And fresh and strong the western wind, Is blowing o'er the lea; Then come, companions, come a-way, This summer morn with me. Yes!

D. C.

For health and strength, and vigor too, Are on the mountains free; Then come, companions, come a-way, This summer morn with me. Yes!

Detailed description: This block contains the musical score for the song 'Come to the Woodland'. It features four staves of music. The first staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the staff. The second staff is a piano accompaniment in treble clef. The third staff is another piano accompaniment in treble clef. The fourth staff is a bass line in bass clef. The piece concludes with a 'D.C.' (Da Capo) instruction.

## THE PRAIRIE LEA.

C. H. CARROLL.

1. A pleasant mansion in the west, And prairie land for me; } Or roll - ing like the sea; { There bloom the flow'rs in splendor bright;  
Now smooth as billows all at rest, *Omit* ..... } There shine the stars in glorious light,

2. We fol - low oft the bounding deer, Up - on the prairie lea; } And none so blithe as we; { Then homeward turning we des - cry  
With brac - ing air, and hunters song *Omit* ..... } 'Mid gol - den grain, And ver - dure high,

Detailed description: This block contains the musical score for the song 'The Prairie Lea'. It features four staves of music. The first staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the staff. The second staff is a piano accompaniment in treble clef. The third staff is another piano accompaniment in treble clef. The fourth staff is a bass line in bass clef. The piece concludes with a double bar line and repeat dots.

Se - rene up - on the lea, Up - on the lea, the prai - rie lea; Se - rene up - on the prai - rie lea, Up - on the prai - rie lea.

Our cot up - on the lea, Up - on the lea, the prai - rie lea; Our cot up - on the prai - rie lea, Up - on the prai - rie lea.

SPARKLING SUNLIGHT.

C. H. C. D.C.

*mf* *f* *f* *Fine.*

1. Sparkling in the sun-light. Tapping on my win-dow } Danc-ing on the hills; Singing in the rills; Comes the pleasant sunshower, Like a glad surprise;

*D.C.* 1. While I gaze with wonder, 2. Soft the air and charming

On the sum - mer skies; From the sum - mer skies;

*f* *p* *p cres* *D.C.*

2. I'll forth to the woodlands, Gai - ly sings the red-breast, } Vio - lets are a - wake; Hiding in the brake; Thro' the bud - ding for - est. Not a zephyr sighs.

## THE STREAM OF LIFE.

J. W. S.

1. Glid - ing thro' the meadows, Dane - ing o'er the green, Runs the mer - ry brook - let, With its sil - ver sheen ;

2. While it journeys on - ward, Path by rocks be - set, Leap - ing quick - ly o'er them, Bound - ing on - ward yet ;

3. So this lit - tle stream - let, Something like man - kind, Where, whence first it bub - bles, 'Tis like youth's young mind ;

Day and night un - ceas - ing, Swift its wa - ters flow, Hurrying quick - ly on - ward, Murmuring as they go.

As its course grows short - er, Wa - ters slow - er glide, 'Till they reach the o - cean, Mingling with the tide.

As thro' val - leys rush - ing, Wa - ter quick - ly flows, Man - hood, with its strug - gles, Quick - ly comes and goes.

# ECHOES ARE FALLING.

(PART SONG OF QUARTETTE.)

65

Words by ALICE.

A. P. MYER.

1. Ech oes on my heart are fall-ing, Soft and tender, sweet and low; } In the days of long a - go; At the twilight's dreamy hour, Voices  
Hap-py hours of bliss re - call-ing, *Omit* . . . . .

2. Ech - oes on my heart are fall-ing, Soft and tender, low and sweet; } Hear the tread of Angel feet; Angel whispers seem repeating, Fond words  
And I hear loved voices call-ing, *Omit* . . . . .

3. Where the crystal streams are flowing, In the mansions of the blest; } And the wea - ry are at rest; We shall meet no more to sever, Meet where  
Where the wick-ed cease from troubling, *Omit* . . . . .

that were long since still, Come to cheer with soothing power. When my eyes with teardrops fill.  
breathed in days long past, Weep not, sorrows are but fleeting. Parting will not al-ways last.  
part-ings nev-er come, Farewells are not breathed for-ev-er, Earth is not our biding home.

# THE CRYSTAL FOUNT.

(TEMPERANCE GLEE.) *Volti.*

1. See the sparkling waters, Flowing now so free,  
2. Oh! the crys-tal wa-ters, How we love the sight,  
3. See the seeth-ing wa-ter, White as ocean's foam,  
4. Pure, life-giv-ing wa-ter, Flowing free for all!

\*\*\*

Dancing down the hillside, Winding o'er the lea; Bringing health, and vigor, To the toil-ing man; Flashing in the sunlight, Free from poison's ban.

Of its rays translu-cent, In the sun's fair light; From the drops pellu-cid, Sparkie like the gem; Bright above all oth-ers, In the di-a-dem!

As it mad-ly dash-es, From its mountain home; See it in the fountain, Bubbling forth in glee; Wending down its pathway, Toward the open sea. In its depth no serpent, Lurks to cause man's fall; Sing a-loud its prais-es, O-ver land and sea; Clear and crystal wa-ter, Is the drink for me.

## ONLY LEAVES.

R. H. STODDARD.

1. What is life, and what are we? On-ly leaves up-on a tree; Green to-day, to-mor-row sere, Then we are no long-er here.

2. Oth-ers, fair and brave as we, Grew, of old, up-on the tree; Now they crumble in the mould, With their his-to-ries un-told.

3. So shall we; it is our lot, Thus to die and be for-got; By and by the tree will fall, One ob-liv-ion waits for all.

# AWAY WITH THE WINE.

Words by WILL S. PETERSON.

J. J. JELLEY. 67



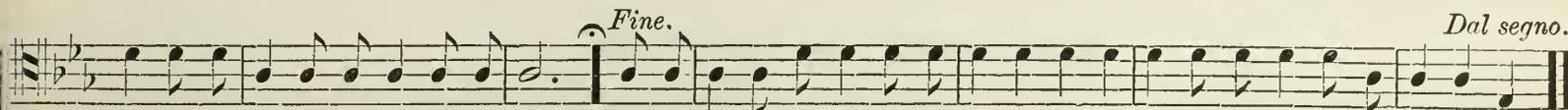
1. There's woe in the wine cup, there's death in the bowl, Tho' brightly it sparkle and shine. There's a serpent with-in that will strike at the  
*D. C.* There's a serpent with-in that will strike at the



2. There's death in the wine cup, the tempter may smile, And seem for a while half di-vine; But there's nothing on earth half so fiend-ish and  
*D. C.* For there's nothing on earth half so fiend-ish and



3. A - rise, friends of temp'rance and strike for the right, In *Faith, Hope* and *Love* all combined; Free the land that we love from the dram-sel-ler's  
*D. C.* Free the land that we love from the dram-sel-ler's



soul, Then a - way, then a - way with the wine. Then a-way, then a - way with the wine, the wine, Away, then a - way with the wine, the wine.  
 soul, Then a - way, then a - way with the wine.



vile, As the serpent that lurks in the wine. Then a - way, then a - way with the wine, A-way, then a - way with the wine.  
 vile, As the serpent that lurks in the wine.



blight, From the de-mon that dwells in the wine; Then a-way, then a - way with the wine, the wine, Away, then a - way with the wine, the wine.  
 blight, From the de-mon that dwells in the wine;



## CATCHING SUNBEAMS.

*Fine.* *Dal segno.*

1. Reaching af-ter sunbeams, With a dimpled hand—That is right, my darling, Grasp the golden band, Fold it to your bosom, Let it cheer your heart,  
*D. S.* Gath-er radiant sunbeams, Bid the clouds depart.

2. When your feet shall wander From my side away, You will find that e - vil With the good may stray, Never heed it, dar-ling, Let it pass the while ;  
*D. S.* Gath-er on-ly sunbeams, Keep your heart from guile.

3. Grief may be your portion, Shadows dim your way ; Clouds may darkly threaten To obscure the day—Don't despair, my darling, There's a Father's love ;  
*D. S.* How could there be shadows, With no light above.

*Dal segno.*

## OHI LET US BE HAPPY.

FRANK M. DAVIS.

1. O let us be happy and joy-ful to-day, Chase care from our brow and be glad while we may ; } Then why should we mourn or give way to despair :  
 This world has attractions and beauties most rare, *Omit.* . . . . . }

2. Think not of the past, it is o-ver and gone, 'Twere vain o'er its tri-als and sorrows to mourn ; } The present and fu-ture hath joys yet for thee.  
 But look to the present, perchance thou may'st see, *Omit.* . . . . . }

*Ritard.*

# NOTE THE BRIGHT HOURS ONLY.

F. M. D.



1. A less-son in it-self sub-lime, A les-son worth en-shrin-ing; Is this- I take no heed of time Save when the sun is shin-ing. These mot-to words a  
 2. There is no grove on Earth's round chart, But has some bird to cheer it: So hope sings on in ev'-ry heart, Although we may not hear it, And if to-day the



3. We bid the joy-ous mo-ments haste, And then for-get their glit-ter, We take the cup of life and taste, No por-tion but the bit-ter; But we should teach our  
 4. The dark-est shad-ows of the night, Are just be-fore the morn-ing; Then let us wait the com-ing light, All bod-ing phan-toms scorn-ing. And while we're passing



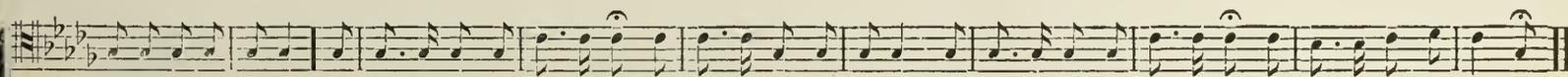
*Chorus.*



di-al bore, And wis-dom nev-er teach-es, To hu-man hearts a bet-ter lore, Than this short sentence preaches, As life is sometimes bright and fair, And  
 heav-y wing Of sor-row is op-press-ing; Perchance to-mor-row's sun will bring, The wea-ry heart a bless-ing. As life, &c.



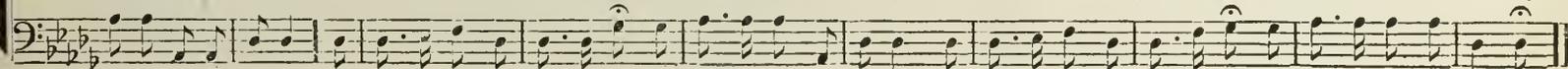
hearts to deem, Its sweetest drops the strongest, And pleasant hours shall ev-er seem, To lin-ger round us long-est. As life is sometimes bright and fair, And  
 on the tide, Of times fast eb-bing riv-er, Let's pluck the blos-soms by its side, And bless the glor-ious Giv-er. As life, &c.



sometimes dark and lonely, Let us forget its pain and care, And note its bright hours on-ly, Let us for-get its pain and care, And note its bright hours on-ly.



sometimes dark and lonely, Let us forget its pain and care, And note its bright hours on-ly, Let us for-get its pain and care, And note its bright hours on-ly.



## THE SILENTLY FALLING SNOW.

J. CURWEN.

1. In flakes of a feath-er-y white, 'Tis falling so gently and slow, Oh pleasant to me is the sight, When si-lently falling the  
 2. The earth is all covered to-day. With mantle of ra-di-ant show; It sparkles and shines in the ray, In crystals of glit-ter-ing

3. The trees have a burden of white, It covers their branches I know, It never forsakes them by night, All day are they playing with  
 4. How spotless it seems and how pure, I would that my spir-it were so; Then long as the soul shall endure, More brightly I'd shine than the  
 5. But soon with the breath of the Spring. Down streamlet and rivers 'twill flow, The season of summer will bring Bright flowers for silver-y

snow; Snow, snow, snow. When si-lently falling the snow, The snow— snow, snow, When silent-ly falling the snow.  
 snow; Snow, snow, snow. In crystals of glitter-ing snow, The snow, snow, snow, In crystals of glit-ter-ing snow.

snow; Snow, snow, snow. All day are they playing with snow, The snow, snow, snow, All day are they playing with snow.

snow; Snow, snow, snow. More brightly I'd shine than the snow, The snow, snow, snow, More brightly I'd shine than the snow.  
 snow; Snow, snow, snow. Bright flowers for sil-ver-y snow, The snow, snow, snow, Bright flowers for silver-y snow.

## SEE, IN THE DARKNESS.

71

Explain the Minor Scales, Signatures, &c.



1. See, in the darkness be-fore us, Glimmer the lights of the town, While we plod weari-ly, Slow-ly and drear-i-ly, Rain comes down.



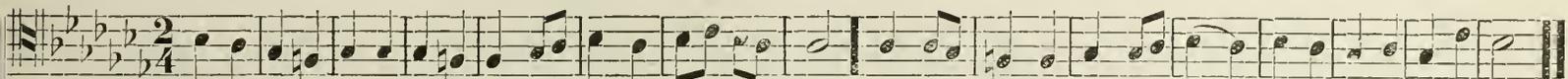
2. See, in the darkness be-fore us, Chil-dren go cry-ing a-long: While they plod weari-ly, Slow-ly and drear-i-ly, Rain comes down.



3. See, in the darkness be-fore us, Glimmer the lights of the town: While we plod weari-ly, Slow-ly and drear-i-ly, Rain comes down.



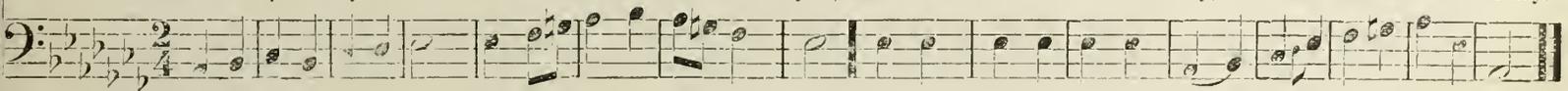
## THE SUMMER HEAT.



1. Where the trem-bling waters flow, And the for-est flow-ers grow. Where no sul-try heat in-vades, Rest we in the cooling shades.



2. Wear-i-ly our days have fled, Full of care each hour has sped; Now we cast all care a-way, Rest we here this summer day.



## FAREWELL.

J. CURWEN.

1. Ye mountains and valleys of home, fare - well— Ye whispering breezes, Where hastening gushes The pure silver stream;

2. Ye mountains and valleys of home, fare - well— Where breezes are blowing, Where streamlets are flowing, With all that I love;

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by two treble clef staves and a bass clef staff. The music is in 6/8 time and G minor. The lyrics are printed below the vocal staff, with two verses. The first verse ends with a long note on 'well—'.

Of you while here I'm dreaming, The tears are slowly stream-ing, Ye mountains and val-leys of home, fare-well, Fare-well!

Can I for-get thee? nev-er! My heart is with thee ev-er, Ye mountains and val-leys of home, fare-weli, Fare-well!

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by two treble clef staves and a bass clef staff. The music continues in 6/8 time and G minor. The lyrics are printed below the vocal staff, with two verses. The first verse ends with a long note on 'well!'.

## PART III. QUARTETS.

73

## CLOSING DAY.



1. Sweet the time when free from labor, Round our father's hearth-stone met, Sweet the time when friend and neighbor, Care and worldly strife forget;



2. There we find re - lief from sorrow, In the smiles of those so dear, There the weary one may bor-row, Joy for many a coming year;



3. When our dai-ly tasks were ended, Loved and loving gath-ered there; Sweet - ly then our voic-es blended, In a grateful song of prayer;



'Tis the closing hour of day, When the sunlight fades away, 'Tis the closing hour of day, When the sunlight fades away, Fades a-way.



Soft and sweet the zephyr sighs, In the hour when daylight dies, Soft and sweet the zephyr sighs, In the hour when daylight dies. Daylight dies.



Praise we then th' Almighty pow'r, Who had blest the ev'ning hour, Praise we then th' Almighty pow'r, Who had blest the ev'ning hour. Ev'ning hour.



## THE STRANGE OLD CASTLE. (Quartet.)

E. H. PLOW.

1. On a strange old cas-tle is muem'ry's hall, With its towers and tur - rets sub - lime, For its portals are guarded by spectres tall, The spectres of y ears, Whose

2. To the door of this cas-tle we of - ten go, For we've bur - ied our treasures there; There are brows of beauty and hands of snow. And forms we have clasped long

3. Low echoes of voic-es that used to call, Now fall on the tremu - lous air. And the pictures so dim on its sombre wall Sweet scenes from the shad'wy

footsteps fall, Unheard in that shadowy clime, Unheard in that shadowy clime. It stands in the country of long ago, By the side of the river of

years a-go, And tresses of gold - en hair, And tresses of gold - en hair, Yes, smiles that have faded and joys now dead, And the faces we once tho't so

past recall, While we stand enchant-ed there, While we stand en-char-ted there; The present departs and the past returns, As we tread o'er its dusty

THE STRANGE OLD CASTLE.—CONCLUDED.

*Dim* ----- *pp*

time Whose wa-ters surge on with an end-less flow, And sing a song as they ger-ly go, As sweet as the ves-per chime, As sweet as the ves-per chime.

fair; And wreaths that have crowned some loved one's head, Low words of ten-der-ness long been said, And songs that we used to hear, And songs that we used to hear.

floor. The heart o-ver flow-ing with sadness yearns, The soul with-in us with wild-ness burns, For the things that we loved of yore, For the things that we loved of yore.

go.....  
said.....  
burns.....

THE OLD HOUSE AT HOME. (Quartet.)

1. Oh the old house at home, where my fore-fathers dwelt, Where a child at the feet of my moth-er I knelt, Where she taught me the prayer, where she

2. 'Twas not for its splendor that dwelling was dear, 'Twas not that the gay and the no-ble were near; O'er the porch the wild-rose and the

3. But now the old house is no dwelling for me, The home of the stranger henceforth it must be; And ne'er shall I view it or

## THE OLD HOUSE AT HOME.—CONCLUDED.

read me the page, Which if in - fan - cy lips is the sol - ace of age; My heart 'mid all changes, where - er I roam, Ne'er los-es its  
 wood-bine entwined, And the sweet scented Jessamine waved in the wind; But dear - er to me than proud turret or dome, Were the halls of my  
 love as a guest, O'er the ev - er green fields which my fath - er possessed; Yet still in my slumbers sweet visions will come, Of the days that I

love for the old house at home; The old house at home, The old house at home, My heart nev - er changes for the old house at home.  
 fath - ers, the old house at home; The old house at home, The old house at home, My heart nev - er changes for the old house at home.  
 passed in the old house at home; The old house at home, The old house at home, My heart nev - er changes for the old house at home.

# PEACEFUL BE THY SLEEP. (Serenade.)

77

*Sostenuto.*

TO MRS. EMMA RICHARDSON. ELMIRA. N. Y.

CHAS. H. CARROLL.



1. Slumber, dearest, while a - bove thee An - gel eyes are bending now, And their star - ry pin - ions wav - ing Lightly round thy pla - cid brow. All is



2. Deep - er now the midnight shadows Gath - er in the val - ley fair! Soft - ly thro' the lat - tice stealing, Comes the cool re - freshing air. Till the



All is hush'd and still a - round thee,  
Till the ro - sy light of morn - ing

While my lone - ly watch I keep,  
Spangles o'er the crys - tal deep,

Thou art dreaming, sweetly dreaming, Sleep on, dar - ling, peace - ful be thy sleep.  
Till the birds their songs a - wak - en, Sleep on, dar - ling, peace - ful he thy sleep.



hush'd and still around thee,  
ro - sy light of morning

While my lonely watch I keep,  
Spangles o'er the crystal deep,

Thou art dreaming, sweetly dreaming, Sleep on, dar - ling, peace - ful be thy sleep.  
Till the birds their songs awaken, Sleep on, dar - ling, peace - ful be thy sleep.



All is hush'd and still a - round thee,  
Till the ro - sy light of morning,

While my lone - ly watch I keep;  
Spangles o'er the crys - tal deep,

Thou art dreaming, sweetly dreaming, Sleep on, dar - ling, peace - ful be thy sleep.  
Till the birds their songs a - wak - en, Sleep on, dar - ling, peace - ful he thy sleep.



## THE OLD HOUSE FAR AWAY. (Quartet.)

1. The wild birds war-ble, the silv - 'ry rills, Sing cheer-i - ly round the spot, And the peaceful shade of the pur - ple hills, Falls  
 2. The small clock ticks on the par - lor wall, Re - cord - ing the passing hours, And the pet ger - an - i - um grows rank tall, With

3. Dear moth - er! plain - ly I see her now, Re - clin - ing in that arm chair, With the sun - set rest - ing up - on her brow, That

4. Not all the treasures the world affords, The rich - es of land and sea; Nor can all the wealth of the earth's proud lords, Blot

dim on my moth - er's cot. Its windows are low, and its thatch is low, And its ancient walls are gray; O, I see it, I love it,  
 its brilliant scarlet flowers; And the old straw chair, that's so neat and low, Where my mother knit all day, O, I see it, I love it,

once was so smooth and fair, With her crimped bor - der as white as snow, And her once dark eye now gray, O, I see it, I love it,

it from my mem - o - ry: The roof that once sheltered each dear, dear head, And the humble floor of clay; Where the feet I so much loved

where-e'er I go, The old house far a - way; O, I see it, I love it, where-e'er I go, The old house far a - way.

where-e'er I go, The old house far a - way; O, I see it, I love it, where-e'er I go, The old house far a - way.

were wont to tread, In the old house far a - way, Where the feet I so much loved were wont to stray, In the old house far a - way.

SHALL I EVER SEE MY BOY. (Quartet,\*)

Words by JOHN SOUTHARD.

C. T. LOCKWOOD.

1. Now I sit within my dwelling, Thinking of my ab - sent boy; And the bit - ter tears are well - ing, For my heart has lost its joy, Yes, my soul with - in is  
 2. Is he wand'ring lone and weary, In the land of shin - ing gold, 'Mong the moun-tains sad and drea - ry, Ragged, hun - gry, fee - ble, cold? Now a - lone, perhaps, and

3. Is he on the raging ocean, Tost by stormy winds and waves? Is his mind in dark com - mo-tion, Where no friend - ly hand can save? Fath - er, heed my deep e -

4. If in death's cold arms he slumbers, Having passed its narrow sea, If a - mong the dead he's numbered, And can nev - er come to me; Soon I'll join his splr - it

\* Published in sheet form by S. Brainard's Sons, Cleveland, O.

swelling, And its bit-ter grief is telling; Now with-in a voice is asking, Shall I ev-er see my boy, Shall I ev-er see my boy?  
weary, In some cab-in dark and drear-y, Where no voice can make him cheery, Is it thus with thee, my boy, Is it thus with thee, my boy?

motion. Hear my prayer in pure devotion; Save him if he's on the ocean, And re-turn my absent boy, And return my absent boy.

yonder, Once among the happy number, Where death ne'er can part a-sunder, Loved ones in that world of joy, Loved ones in that world of joy.

## THE LAND OF DREAMS. (Quartet.)

Words by OLIVE C. FERRIS.

W. T. ROGERS.

1. There's a beau-ti-ful land where we wan-der off, In the hush of the starlight night; Where slumber's seal on the eyes is soft, And the spir-it roams on its

2. How we meet the joys that have fad-ed been, Since the days of the long gone yore; Oh! the beau-ti-ful hopes that we cherish'd then, How we clasp them back to our

3. Ah! this fleet-ing life that so wears a-pace, With its banished visions sweet, Oh! the "sweet cold hands" and each dear, dead face, Of those asleep in the

4. Oh! the fair, fair lives that have fad-ed here, Ere the light of the summer noon, How we some-times dream they gather near, In the arms of some long

*mf*

wings a-loft, In the maze of a strange de-light, In the maze of a strange de-light, And our life's deep joy in its fullness seems, That we en-ly know in the hearts a-gain, As we held them there be-fore, As we held them there be-fore; Oh? that ra-diant light that ev-er beams, As we wan-der on in the bur-lal place, With worn and wear-y feet, With worn and wear-y feet; How we greet them all by the crys-tal streams In that beau-ti-ful realm, the van-ished years, That per-ish-ed all too soon, That per-ish-ed all too soon; Aye we've met them all where each lost gem gleams In that mys-ti-cal realm, the

*im p e Ritard. a tempo. mf e Dim. p e Dim pp ppp*

Land of dreams, That we on-ly know in the Land of Dreams, O the land of dreams, O the Land of Dreams, The Land, The Land of Dreams.....  
Land of dreams, As we wan-der on in the Land of Dreams,  
Land of dreams, In that beau-ti-ful realm the Land of dreams, O the land of dreams, O the Land of Dreams, The Land, The Land of Dreams.....  
Land of dreams, In that Mys-ti-cal realm, the Land of dreams, The Land of Dreams, The Land of Dreams, The Land, The Land of Dreams.....

1st. SOPRANO.

2d. SOPRANO.

3d & 4th SOPRANO.

TENOR & BASS.

1. Hark! the evening hymn is steal - ing O'er the wa - ters soft and clear; Near er

2. Now the moon-lit waves re-treat - ing, To the shore, it dies a - long; Now like

Ju - bi-la-te, Ju - bi - la-te, Ju - bi - late, Ju - bi - la - te, A - men, a - men, Ju - bi - la - te,

yet, and nearer peal - ing, And now burst - ing on the ear; Furth-er now, and furth-er

an - gry sur-ges meet - ing, Breaks the mingled tide of song; Hush! a - gain, like wave re -

Ju - bi-la - te, Ju - bi - la - te, A - men, Ju - bi - la - te, Ju - bi - la - te, A - men, Ju - bi - la - te, Ju - bi -





GATHERING HOME.—CONCLUDED.

O gent-ly steals the glad refrain, Echoing, echoing far, echoing far, echoing far, O sweet will peal. that heav'nly strain.

And peace shall fill the glad refrain, ev-er, ev - er more, evermore, ev - er more, O sweet will peal, That heav'nly strain,

O gent-ly, gently steals the glad refrain, Ech - o-ing, echo - ing far, ech - o - ing far, O sweet will peal the strain, As they

Ev - er, ev-er more, ev-er more, ev - er more,

The blessed come gath'ring home, gath'ring home And peace will fill the glad refrain, Ev - er, ev-er more, ev-er more.

The blessed come gath'ring home, gath'ring home, And peace will fill the glad refrain, Ev-er, ev-er more, ev-er more, ev - er more.

come gathering home, Peace will fill the glad refrain, Ev - er more, ..... ev - er more,

## HOME IN THE VALE. (Quartet.)

Words by PAULINA.

T. M. TOWNE. by permission.



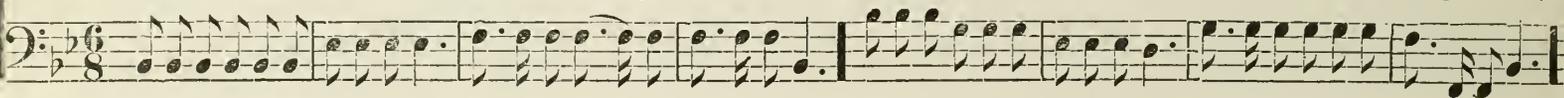
1. There is a home nestled down in the vale, Telling, though mutely, a cen - tury's tale; Where in glad meetings, the dear ones who roam, One and another, are gath - er - ing home,



2. Barks from life's ocean with favoring gales, Barks from its perils, with temp - est - torn sails; Here is the haven where safe o'er the foam, Speed the frall mariners gath - er - ing home,



3. There is the a - ged pair yearning to bless, Manhood the mighty with childhood's caress; Counting their places who nev - er will come—Who to the upper Thanksgiving went home,  
4. Blessings upon them— that glory crown'd pair! Life has been stormy but e - ven is fair; Soon will they en - ter the Cit - y whose dome, Gold - en - ly gleaming is guiding them home,

*Ritard.*

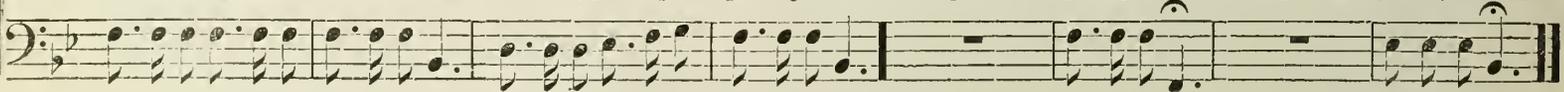
Gath - er - ing, gath - er - ing, they who must roam, One and anoth - er are gath - er - ing home, Gath - er - ing home,..... Gath - er - ing home.....



Gath - er - ing, gath - er - ing, safe o'er the foam, One and anoth - er are gath - er - ing home, Gathering home, gath - er - ing home, Gathering home, gath - er - ing home,



Gath - er - ing, gath - er - ing, nev - er to roam, One and anoth - er are gath - er - ing home, Gathering home, gath - er - ing home, Gathering home, gath - er - ing home.  
Gath - er - ing, gath - er - ing, Watching the dome, Gold - en - ly gleam - ing and guid - ing them home, Guiding them home, guid - ing them home, Guiding them home, Guiding them home.



# OH! A LIFE ON THE WAVE. (Male voices.)

1st TENOR.

1. O a life on the wave for the free and the brave, Where the voice of the breeze sings sweet songs to the sea, Where the heart knows no night and the soul

2d TENOR.

2. Like a ship on the strand, or a fish on the land, Or a woman tongue-tied to whom speech is denied, Or a lover whose bride that has given

1st BASS.

3. Tho' a coward will pale when the storm and the gale, Make the waves dashing high leap up to the sky, And our gallant bark reel from the truck

2d BASS.

always light, Where the mind floats as free as the notes of my glee, There, there is my home.....there, there would I roam..... Would I roam.

him "the slide," A crazed would I be, were it not for the sea, There, there is my home.....there, there would I roam..... Would I roam.

to the keel, Not a glance of my eye in terror will fly, I care not my home,..... As the blue sea's foam!..... Blue sea's foam.

There, there is my home,                      There, there would I roam,                      would I roam,

## THE SAILOR'S SERENADE. (Quartet.)

Words by J. E. CARPENTER.

Music by S. WESLEY MARTIN.

*pp*

1. Go, thou moonbeams soft and tender, Seek the lattice where she sleeps,  
Tell her I my blessing send her, (Omit) O'er the wave thy pale light steep, O'er the wave thy

1. \* I my bless-ing send her, 1. Tell her O'er the wave  
2. ne'er may speak here - af - ter, 2. Words I Whisper to

2. Go, thou gentle breeze, and waft her All my sighs ere morning gleams,  
Words I ne'er may speak hereafter, (Omit) Whisper to her in her dreams, Whisper to her

*pp*

pale light steep, There my lone-ly midwatch keeping, While I gaze on you, bright star. Her bright eyes in azure sleeping, Seem to watch me from a - far.

There my lone - ly midwatch keeping, Cres: - - - - mp e cres: e dim.  
Tell her on this distant o - cean,

in her dreams, Tell her on this distant o - cean, Storms may come and tempests roar, But my heart's first fond de - vo - tion, Naught can wreck till life is o'er.

\* Sing from the small notes in the repeat and omit the (v) at the beginning.

THE OLD COTTAGE. (Solo or Duet and Chorus.)



1. Yonder stands the lit - tie cottage Where my childhood's hours were spent. Ere my heart knew life had hardships Or of grief or sorrow dreamt.  
 2. There it stands, a rude old cottage. Clustered round with memories bright; There my moth - er, smil - ing, kissed me As she spoke her sweet good-night.



But joy - ful yet will be the meet - ing On that far - off, oth - er shore, Happy, yes, I'll



But joy - ful yet will be the meet - ing, Joy - ful be the meet - ing, On that far off, bet - ter shore, That far - off, bet - ter shore, Hap - py, yes I'll be so hap - py,



be so hap - py, When they greet me as of yore.



Yes, I'll be so hap - py, When they greet me, Greet me as of yore, As of yore.



3.

There a father, sister, brother,  
 Kindly took me by the hand.  
 And alike through storm and sunshine,  
 By my side did ever stand.

4.

Years have passed, the old cot's standing,  
 But how changed it looks to-day.  
 Those who then did love and bless me  
 Have from earth now passed away.

## IN PEACEFUL DREAMS. (Quartet.)

Words and Music by T. W. HUBBARD.



1. At mid-night, in my peaceful dreams,—My heart enraptured with delight, Enchant-ed with the fondest scenes, And filled with purest motives bright;



2. Still wand'ring thro' the radiant hours.—Illumined by the star of peace, While perfumes from celestial bow'rs, Are waft-ed o'er the land of dreams,



While seeming angels gather round, And robed in purest garments white, And with celes - tial voices sound, Sweet music thro' the coming night.



My brow is fanned by balmy breeze, That sweeps across the peaceful shore; My bark is borne on Jasper sea, To know the wreck of time no more.



IN PEACEFUL DREAMS.—CONCLUDED.

At midnight in my peaceful dreams, My heart enraptured with delight, Enchanted with the fondest scenes

At mid - night in my peace - ful dreams, My heart en - rap - tured with delight, En - chant - ed with the fond - est scenes, And filled with

At midnight in my peaceful dreams, My heart enraptured with delight Enchanted with the fondest scenes.

Filled with purest motives bright, At mid-night, mid - night, In my peaceful dreams, peaceful dreams, peaceful dreams.

pur - est mo - tives bright, At mid - night mid - night, In my peace - - - - fu., dreams..... peaceful dreams,

Filled with pur-est mo - tives bright, At mid - night, mid - night In my peaceful dreams, peaceful dreams, peaceful dreams,

QUEEN OF BEAUTY.

J. W. S.

*pp*



1. O-ver fields of thymy blossoms, O-ver fields of dew-y flow'rs, Now up-on the streamlet's bosom, Now within the whisp'ring bow'rs, Whisp'ring bow'rs



2. Queen of beau-ty! robed in splendor. Finds thy silent foot no rest? Looks thy smile so soft and tender, Ne'er up-on a kindred breast, Kindred breast,  
bow - - - ers.



3. Queen of beau-ty! canst thou ever, Thus thy lonely task fulfill? Sis-ter voic-es never, never, Answ'ring us from bow'r and hill, Bow'r and hill,



Soft and slow..... the moonbeams go, the moonbeams go, Wand'ring on..... thro' mid - night hours, thro' midnight hours,



1. Soft and slow the moonbeams go, Soft and slow, Soft and slow the moonbeams go, Wan-d'ring on thro' mid - night hours, In their silver sandals dressed, Their sandals dressed.



3. Soft and slow, as winter's snow, Soft and slow,..... as winter's snow, Fall thy footsteps cold and still, so cold and still.  
1. Soft and slow..... the moonbeams go, Soft and slow the moonbeams go, Wand'ring on..... thro' midnight hour, Wandering on thro' midnight hours,



2. In their silver sandals dressed.  
3. Fall thy footsteps cold and still,

MACKINAW SERENADE. (Male voices.)

1st TENOR.

1. Oh tell me can you slumber, When I'm knocking at the gate, And the chilly winds are sighing, In the maples of the lawn? Lo! the chanticleer is

2d TENOR.

2. You have surely not forgotten, All the promises you made; How you vowed to journey with me, 'Ere the day should come again, Yet from dark you've kept me

1st BASS.

3. Tell me, darling, are you coming? For I cannot longer wait, 'Cause the sun is on the maple, And the day succeeds the dawn; And the servants, are a

2d BASS.

crowling, And 'twill shortly be too late; For the sun will be a shining, And your lover will be gone. Come, love, come, the moments are

waiting, 'Till I now can see my shade, By the twilight of the morning, Stretching off across the plain. Come, love, come, the moments are

stirring, 'Tis e - ter - nal-ly too late, For your dad is up and dressing, I am go-ing—I am gone. Come, love, come, the moments are



few, The stars grow pale in their o - cean of blue, Come, love, come, ere wakes the cuckoo, Let's off on the lake in my Indian canoe.

few, The stars grow pale in their o - cean of blue, Come, love, come, ere wakes the cuckoo, Let's off on the lake in my Indian canoe.

few, The stars grow pale in their o - cean of blue, Come, love, come, ere wakes the cuckoo, Let's off on the lake in my Indian canoe.

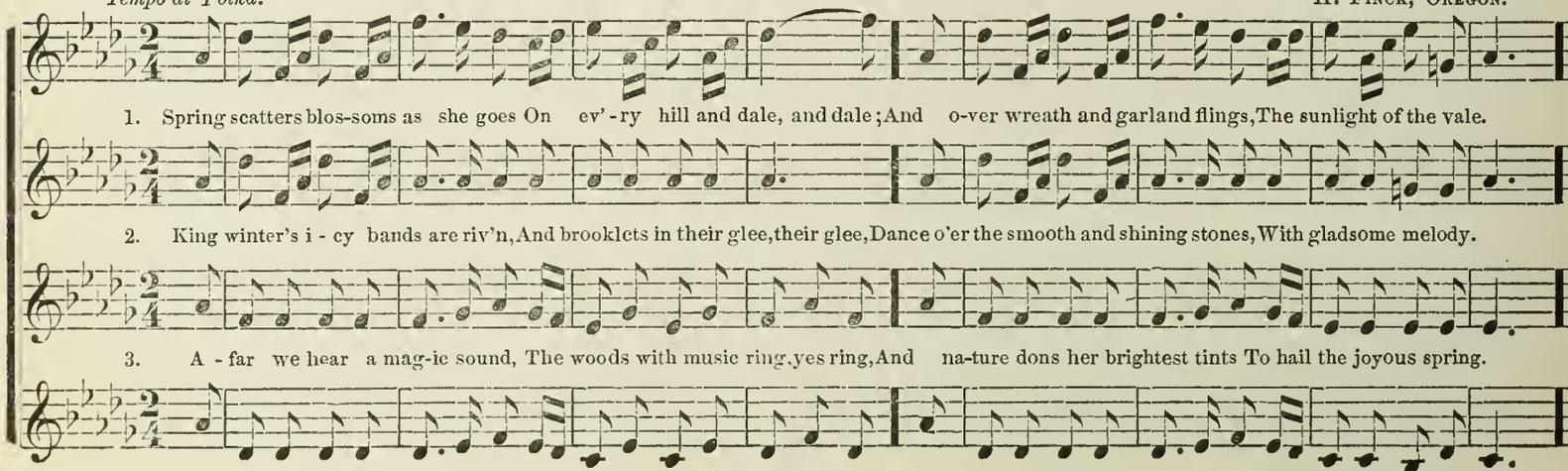
few, The stars grow pale in their o - cean of blue, Come, love, come, ere wakes the cuckoo, Let's off on the lake in my Indian canoe.

### SPRING. (Four part song, for female voices.)

Words by Miss. NETTIE GORTNER.

*Tempo di Polka.*

H. FINCK, OREGON.



1. Spring scatters blos-soms as she goes On ev'-ry hill and dale, and dale; And o-ver wreath and garland flings, The sunlight of the vale.

2. King winter's i - cy bands are riv'n, And brooklets in their glee, their glee, Dance o'er the smooth and shining stones, With gladsome melody.

3. A - far we hear a mag-ic sound, The woods with music ring, yes ring, And na-ture dons her brightest tints To hail the joyous spring.



## LONELY SIGHING.—CONCLUDED.

I am waiting, I am dreaming,      Dreaming fondly now of thee,      By my side a form is bending, When I wake may it be thee.  
I am waiting for that fu-ture,      When this spir-it shall be free,      And will wander thro' the ages, Yes, will wander but with thee.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The bottom two staves are the bass line, with the left hand playing a simple harmonic accompaniment.

Still for thee I'm lonely sighing, lonely sighing,      Why wilt thou remain so long, so long      By my side a form is bending, form is bending—      my ev'ning song, ev'ning song.

Still for thee I'm lone - ly sighing, Why wilt thou remain so long,      Still for thee my - self de - ny - ing,      As I chant my ev'ning song, ev'ning song.

Still for thee I'm lonely sighing, lonely sighing,      Why wilt thou remain so long, so long,      By my side a form is bending, form is bending,      As I chant my ev'ning song.

The second system of the musical score also consists of four staves. It continues the vocal line and piano accompaniment from the first system. The lyrics are arranged in three lines, with the first line of lyrics corresponding to the first staff, the second line to the second staff, and the third line to the third staff.

## OH WHY NOT SING. (Glee.)

1. Oh why not sing, And on the wing, Of sweetest pleasure rise? Bright sunbeams play, Like those of May, Round him who music tries, O sing, O sing, Then

2. When I'm in song, No time is long, I love to linger still, And sweep the lyre, Whose tones inspire, My heart with music's thrill, Sing, Sing, Then

3. O music dear, Be mine to cheer, This shady vale of time, And then above, With those I love, I ceaseless songs will chime, O sing, O sing, Then

cheer-i - ly, cheer-i - ly, cheer-i - ly sing, Be it anthem or light tripping glee; O sing. O sing, Then cheerily, cheer-i - ly, cheer-i - ly sing, There's no greater pleasure for me.

cheer-i - ly, cheer-i - ly, cheer-i - ly sing, Be it anthem or light tripping glee; O sing. O sing, Then cheerily, cheer-i - ly, cheer-i - ly sing, There's no greater pleasure for me.

cheer-i - ly, cheer-i - ly, cheer-i - ly sing, Be it anthem or light tripping glee; O sing. O sing, Then cheerily, cheer-i - ly, cheer-i - ly sing, There's no greater pleasure for me.

## O SWIFT WE GO! \* (Glee.)

1. O swift we go o'er the fleecy snow, When moon-beams sparkle round. When hoofs keep time to music's chime, As merrily on we bound, we bound,

2. On winter's night, when our hearts are light, And breath is on the wind, We loose the rein and sweep the plain, And leave our care behind, behind,

3. With laugh and song we glide a-long, Across the fleeting snow. With friend beside, how swift we ride, The beautiful track below, below,

The first system of the musical score consists of three vocal parts (Soprano, Alto, and Bass) and a piano accompaniment. The music is in 4/4 time and B-flat major. The vocal lines are written on treble clefs, and the piano accompaniment is on a bass clef. The lyrics are printed below the vocal staves.

As mer-ri-ly on, as mer-ri-ly on, As mer-ri-ly on we bound; Then jingle, jingle, jing. Let the sleigh bells ring, As mer-ri-ly we glide along.

As mer-ri-ly on, as mer-ri-ly on, As mer-ri-ly on we bound; Then jingle, jingle, jing, Let the sleigh bells ring, As mer-ri-ly we glide along, ha, ha, ha.

As mer-ri-ly on, as mer-ri-ly on, As mer-ri-ly on we bound; Then jingle, jingle, jing. Let the sleigh bells ring, As mer-ri-ly we glide along, ha, ha, ha.

The second system of the musical score continues the vocal parts and piano accompaniment. It features a chorus of 'ha, ha, ha' at the end of the second and third vocal lines. The piano accompaniment includes a rhythmic pattern that suggests sleigh bells and a whip.

\* An accompaniment of sleigh bells, and a whip that will snap, will add to its effectiveness in concerts.

Our hearts keep time to music's chime, Our hearts keep time to music's chime, As mer-ri-ly on we bound, As mer-ri-ly on we bound, we bound.

Our hearts keep time to music's chime ..... As mer-ri-ly on we bound, As mer-ri-ly on we bound, we bound.

Our hearts keep time to music's chime, Our hearts keep time to music's chime. As mer-ri-ly on we bound, As mer-ri-ly on we bound, we bound.

JOYFUL SOUNDS. (Temperance Chorus.)

1. Joyful sounds from vale and mountain, Float upon the balm-y air; Till around the crystal fountain, Gath-er youths and maidens fair.

maidens fair,  
take their place,

2. Men who walk in moral blindness, See the beau-ty of her face; Who by ov-er-flowing kindness, With her children take her place.

maidens fair,  
take their place,



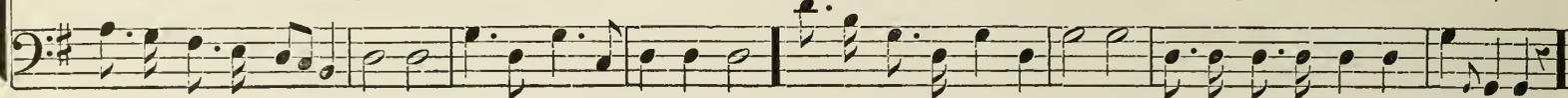
Temp'rance with her sons and daughters, Wreathes with roses white and red, Rainbows from the crystal waters, Fling a ha-lo round her head.



her head.



Decked with beauti-ful re-gal-ia, Col-ors red and white and blue; In sym-bol-ic para-pher-na-lia They will prove their col-ors true;



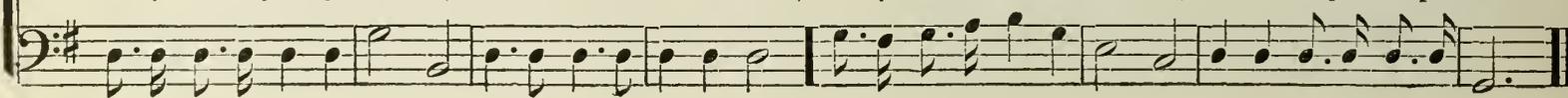
her head.



Come and join our songs of glad-ness, Where the sparkling water flows, Dash a-way the cup of madness, Ev'ry drop is fraught with woes.



Ma-ny fond re-joic-ing moth-ers, See their sons from vice reclaimed, Ma-ny sisters heard their brothers, Sons of temperance proclaimed.



# WINTER'S CRUEL REIGN IS OVER. (Glee.)

By permission of Wm. F. SHERWIN.

1. Win-ter's cru - el reign is o - ver, Ver-nal airs blow soft a - gain; Blackbird, skylark, thrush and plover, Join and swell this merry strain,

2. Mes - sen-gers of spring are fly-ing, Far from re-gions o'er the sea; Voice to voice its welcome cry-ing, Raise the song of tune-ful glee.

3. Sheep and kine their stalls for-sak - ing, Snuff with joy the breath of spring; While the voice of joy a - wak-ing, Makes the echoing woodlands ring.

*pp e cres.*

Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, Tra, la, la, la; La, la, la, la, la, la, la, Tra, la, la, la, la, la, la.

Tra, la, la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la.

*pp e cres.*

Tra, la, la, la, la, la, Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, Tra, la.

Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, Tra, la, Tra, la.

1. A mer-ry farmer's girl am I, And my songs are gay and blithe; For in my humble country home, I lead a free, glad life, A free, glad (boy,)

2. Thro' flowery fields and tangled woods, I love at will to roam, And as I wander, gai-ly sing, This is my own free home, My own free

3. The chatt'ring squirrel welcomes me, As I lightly trip a-long, And birds and bees and I unite, To sing a joy-ful song, A joy-ful

life, A free glad life, Yes, ha, ha, ha, ha, ha, ha! I lead a free glad life.

home, My own free home, Yes, ha, ha, ha, ha, ha, ha! This is my own free home.

song, A joy-ful song, Yes, ha, ha, ha, ha, ha, ha! To sing a joy-ful song.

4. For me the streamlet's grassy banks,  
Unfolds its earliest flowers;  
And purple grapes hang rich and ripe  
Above my wildwood bower;  
My wildwood bower,  
My wildwood bower,  
Yes, ha, ha, ha, ha, ha, ha!  
Above my wildwood bower.

5. Then let me live a farmer's girl,  
Nor hide me for the wish;  
For over all the wide, wide world,  
There is no life like this;  
No life like this,  
No life like this;  
O, no, no, no, no, no, no!  
There is no life like this.

# HO! FOR THE WOOD. (Glee.)

103

C. H. CARROLL.



Ho! for the wood, for the deep and shad-y wood! Ho, for the wood! Where the gentle summer reigns, Sunlight and shadow, Quick-ly come and go, O-ver the



Ho! for the wood, for the deep and shad-y wood! Ho, for the wood! Where the gentle summer reigns, Sunlight and shadow, Quick-ly come and go, O-ver the



## *Waltz movement.*



brooklets as mer - ri - ly they flow. }

The branches shall spread their soft canopy o'er us, The blossoms are swinging a - long the green way. } With  
While bird voices warble their sweet swell-ing chorus, With mel-o - dy charming the beau - ti - ful day.



brooklets as mer - ri - ly they flow. }

The branches shall spread their soft canopy o'er us, The blossoms are swinging a - long the green way. } With  
While bird voices warble their sweet swell-ing chorus, With mel-o - dy charming the beau - ti - ful day.



## HO! FOR THE WOODS.—CONTINUED.

*Fine.*

joy in our hearts and with pleasure be - fore us, We welcome thy coming, thou bright shining day, Thou bright shining day, Thou bright shining day, Care-less-ly wandering, fol-low, we follow thro'

*Fine.*

*Omit this section first time, using it only in the D. C.* Ho!..... for the

joy in our hearts and with pleasure be-fore us, We wel - come thy coming, thou hright shining day, Thou hright shining day, Thou hright shining day, Careless - ly wander-lug, fol-low, we follow thro'

mirth-ful-ly whither, The pathways mean-dering lead our feet thither, We  
(*Omit*)..... thicket and wal - low, Thro' close tangled bush - es, and soft bend - ing rush-es, Still laughing and

woods, the woods, Then wood..... and close-tan-gled bush - es, Still laugh -

mirth-ful-ly whither, The pathways mean-dering lead our feet thither, We  
(*Omit*)..... thicket and wal - low, Thro' close tangled bush - es, and soft hend - lng rush-es, Still laughing and

# HO! FOR THE WOODS.—CONCLUDED.

105

D.C.

quaff - ing at clear, crys - tal springs, 'Till neath cloudless sky, resting we lie, Then we weary no longer, by la - bor made stronger, Sing  
 - - - ing and quaff - - - ing and rest - - - ing we lie.  
 quaff - ing at clear, crys - tal springs, 'Till 'neath cloudless sky, resting we lie, Then we weary no longer, by la - bor made stronger, Sing

# MORNING'S RUDDY BEAM.

G. LINLEY.

1. Morning's ruddy beam tints the eastern sky ..... Up, comrad's, climb the mountain high;  
 Let the sluggard sleep, we must slumber shun ..... Ere night-fall, *Omit* ..... } honor must be won { Haste, haste, haste, haste the  
 Haste, haste, haste, haste o'er

2. Evening's gentle ray, Gilds the glowing west ..... Each hunter sighs for home and rest;  
 Hap - py in his toil, Roaming blithe and free ..... O! hu - ter *Omit* ..... } thine's the life for me. { Haste, haste, haste, haste with  
 Haste, haste, haste, haste fond

\* In the repeat, Tenor sing first two measures instead of Soprano,

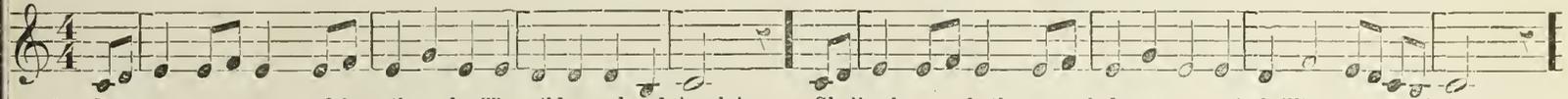


OH COME AGAIN. (Part song.)

FRANK M. DAVIS.



1. O! come again, once more, I pray, Ye joyous spring time hours, With balmy breath and sunny skies, And fragrant blooming flow'rs.



2. Re-turn once more, and from the vale, The wild wood and the plain; Shall ech - o forth a gladsome song; A thrilling sweet refrain.  
3. The purl-ing brooks will then awake, From winter's cold embrace; And gai - ly thro' the meadows green, Their silv'ry courses trace.



4. The ten - der buds that hid away, From winter's snow and gloom, Their tin - y leaves will quick unfold, And robe the fields in bloom.



Come a-gain, Come a-gain, ye joy-ous springtime hours; O come, Come again, Come a-gain, Ye joy-ous springtime hours.



O come, O come, O come, O Come.



Come a-gain, Come a-gain, ye joy-ous springtime hours; O come, Come again, Come a-gain, Ye joy-ous springtime hours.



*Polka movement.*

J. W. S.

1. Joy is warbling in the breezes, Pleasure smiles along the fields. While nature clad in robes of beauty, All that's sweet and lovely yields;

2. Humming bees and sailing swallows, Gai-ly tell in live-long glee. That nature's now so kind-ly shedding O-ver all the eyes can see;

3. Blooming flowers their sweets exhaling, Join to make the charming scene, Appear still more like happy E-den, Ere the blight of hu-man sin;

Heav-n now sheds its mild-est splendor, O'er the land, and o'er the deep; See all en-joy the eom-mon pleasure, While in happy crowds they sweep.

"Welcome." says the flock that's feeding, On the verdant grassy hills, And "welcome," ech-oes ma-ny songsters, Chirping round the ripping rills.

Glad we hail the love-ly spring time! Welcome truly is tny smile: Oh, would that all like thee were lovely, Free from woe and free from guile.

\* The harmony indicated by the small notes may be used if preferred.

Hail! hail! this hap - py day! Hail! hail! this hap - py day! Hail this day! yes, hail this day, yes! Hail this hap - py day.

Hail! hail! this hap - py day! Hail! hail! this hap - py day! Hail this day! yes, hail this day, yes! Hail this hap - py day.

The musical score for 'Picnic Glee' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in 2/4 time and features a melody with eighth and sixteenth notes, accented throughout. The lyrics are repeated on both the vocal and piano parts.

WILL YOU COME. (Glee.)

1. To the wood, to the wood, to the wood, to the wood, To the wood go we, To the wood we go, And we'll hap-py, hap-py be, Yes, we'll hap-py, happy be, Yes we'll

2. Will you come, will you come, Will you come, will you come, Will you come with me, Will you come with me, And we'll mer-ry, mer-ry be, Yes, we'll mer-ry, merry be, Yes, we'll

The musical score for 'Will You Come' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in 4/4 time and features a melody with eighth and sixteenth notes, accented throughout. The lyrics are repeated on both the vocal and piano parts.



THE CHEERFUL MOUNTAIN HORN. (Glee.)



1. On the misty mountain winds the horn, In mus - ic sweet re - sound - ing— From the glens awaking, Deer are breaking, In their gladness bounding.—



2. What a fairy picture glows the morn, When first the sun is wak - ing— Zephyrs that were sleeping, 'Mid dews weeping, Now their wings are shaking ;



Ev'-ry lit-tle bird, thro' the wood is heard, Welcoming mer-ri-ly, beam-ing morn. Light the vapors sail, Over hill and dale, And the lark cheerily



Beautiful and gay, Is the ros-y day, Carolling, cheeri-ly 'mid the corn,—Thro' the summer air, All is sweet and fair, For the soft melody



## THE CHEERFUL MOUNTAIN HORN.—CONCLUDED.

*f* *pp*

tells his tale, Ho, O how de-light-ful is the mountain horn, Ho, ho, ho, ho, ho, ho, Ho, ho ho, ho, ho, ho, The cheerful mountain horn.

*f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

lin-gers there, Ho, O how de-light-ful is the mountain horn, Ho, ho, ho, ho, ho, ho, Ho, ho ho, ho, ho, ho, The cheerful mountain horn.

The musical score consists of three systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system continues the piano accompaniment. Dynamics include *f* (forte) and *pp* (pianissimo).

## GAILY GO. (Glee.)

C. H. CARROLL.

*Adagio.*

When soft winds blow, When soft winds blow we gai-ly go, To sport this summer day, In morning bright, when soft winds blow, we gaily go,

When soft winds blow, Soft winds blow, Away, a-way, we gai-ly go, To sport this summer day, A-way! In morning bright, When soft winds, soft winds blow,

When soft winds blow. When soft winds blow, we gai-ly go, To sport this summer day, In morning bright, when soft winds blow, we gaily go,

The musical score is for a glee and is marked *Adagio*. It features a vocal line with lyrics and a piano accompaniment. The score is divided into three systems. The first system includes a key signature change from D major to F major and a time signature change from 4/4 to 6/8. The second system continues the vocal line with lyrics and piano accompaniment. The third system continues the piano accompaniment.

Our hearts shall glow . . . . . and cast, . . . . . and cast all gloom a - way, a-way, And cast all gloom a - way, away ;

Our hearts shall with the morning glow, And cast all gloom away, a-way, And cast . . . . . And cast all gloom a-way, away ;

Our hearts shall glow, and cast, . . . . . And cast all gloom away, away, And cast all gloom a - way ;

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a vocal line with lyrics. The bottom staff is a bass clef accompaniment. The music is in 4/4 time with a key signature of one sharp (F#).

With wak - ing na-ture we rejoice, And envy, and envy, and envy never know, With friends that meet our fondest choice, We shout and sing

With wak - ing na-ture we rejoice, And envy, and envy, and envy never know, With friends that meet our fondest choice, We shout and sing

The second system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a vocal line with lyrics. The bottom staff is a bass clef accompaniment. The music is in 4/4 time with a key signature of one sharp (F#).

*1st time.* | *2d time.*

With cheerful voice, And so a - way we go, we go, And so, and so a - way we go, way we go, And so..... a - way..... we  
 way, we go, a-way, a-way, a-way, a-way, a  
 With cheerful voice, And so a - way we go, we go, And so, and so a - way we go, way we go, And so..... a - way..... we

This system contains four staves of music. The first staff is the vocal line with lyrics. The second staff is the treble clef accompaniment. The third staff is the treble clef accompaniment. The fourth staff is the bass clef accompaniment. The music is in 2/4 time and features a key signature of one sharp (F#).

*1st time.* | *2d time.*

go..... a - way we go, a - way, a - way, a - way, And so a-way we go, a-way, A - a - way we go.  
 way, and so a - way we go, A - way, a-way, a - way, And so a-way we go, a-way, A - a - way we go.  
 go..... a - way we go, a - way, a - way, a - way, And so a-way we go, a-way, A - a - way we go.

This system continues the musical score with four staves. It includes the vocal line and three accompaniment staves (treble and bass clefs). The lyrics continue across the staves. The notation includes various musical symbols such as notes, rests, and bar lines.

# SPRING TIME. (Glee.)

Words by KANNIE CROSBY.

(From the VICTORY, by permission.)

Music by WM F. SHERWIN.

1. Mer-ri - ly, O mer-ri - ly the time glides by, In the balm - y spring, When the young birds sing, Wak-ing up the vi - o - lets, with mild blue eyes, While the

2. Cheer-i - ly, Oh cheer-i - ly our footsteps roam, By the mos - sy glade, In the cool-ing shade, Mer-ry come the swallows to their greenwood home, When the

*Fine.*

*D. C.*

May-bells gaily ring, Na-ture, lav - ish of her treas-ure, Fills her cup with purest pleas-ure, While in sweet and varied measure, Mus-ic floats a - long—Yes!

day-beams gently fade: Like the spring in beau-ty gleaming, So with joy our youth is beaming, While our hearts, of pleas-ure dream-ing, Pass the hours away— Yes!

## THE JOLLY FARMER.

1. Suc - cess to the jol-ly old farmer, Who sings as he follows his plow, 'Tra, la, la, la, 'The monarch of prairie and for - est, 'Tis

2. When the reign of the winter is broken, And spring comes to gladden and bless, Tra, la, la, la, When the flocks in meadows are sporting, And the

3. His banks are all chartered by nature, Their credits are ample and sure, 'Tra, la, la, la, His clerks nev-er slope with deposits, Pur -

4. When his crops are all gathered and sheltered, When his cattle are snug in their fold, Tra, la, la, la, He sits himself down by the fire-side, And

on - ly to God he may bow, He is surely a for-tu-nate fellow, He raises his bread and his cheese, Yes, yes, And tho' hard is his labor in

rob-in is building her nest, 'The farmer walks forth to his labor, And man-ly and firm is his tread, Yes, yes, As he scatters the seed for the

sued by the curse of the poor, His stocks are the best in the market, His shares are the shares of the plow, Yes, yes, They bring the bright gold to his

laughs at the tempest and cold, A stranger to pride and ambition, His du - ty he strives to fulfil, Yes, yes, De - termined what-ever be-

THE JOLLY FARMER.—CONCLUDED.

summer, In win-ter he lives at his ease, Yes, yes, At his ease, ha, ha, ha, At his ease, ha, ha, ha, In win-ter he lives at his ease, ha, ha, ha!  
 Yes, yes,

har-vest, That gives to the na-tion their bread, yes, yes, their bread, yes, yes, their bread, yes, yes, That gives to the na-tion their bread, yes, yes.  
 At his ease

coffers. And pleasure and health to his brow, ha, ha; To his brow ha, ha! To his brow ha, ha, And pleasure and health to his brow ha, ha!  
 tide him, To let the world jog as it will, ha, ha, As it will, ha, ha, AS it will, ha, ha, To let the world jog as it will, ha, ha!

Yes, yes,

GO, WEARY SUN. (Four-part song.)

*Fine.*

C. H. CARROLL.

1. Go, wea-ry Sun, to thy rest with fad-ing light, Come, gentle ev'ning, and ush - er in the night, Murmur sweet breezes a -

1. Go, wea-ry Sun, to thy rest with fad-ing light, Come, gentle ev'ning, and ush - er in the night, Murmur sweet breezes a -

Mur - mur sweet breez - es a - mong the quiv'ring

Mur - mur sweet breez - es a - mong the quiv'ring boughs, Mur - mur low mu - sic that lulls to

mong the quiv'ring boughs, Mur - mur low mu - sic that lulls to soft re - pose, Mur - mur low mu - sic that

Mur - mur sweet breez - es, a - mong the quiv'ring boughs, Mur - mur low mus - ic that lulls to soft re - pose.

*dim - e - ritando.* *D. C.*

oughs, Mur - mur low mu - sic that lulls to soft re - pose

soft re - pose, Mur - mur low mu - sic that lulls to soft re - pose.

lulls to soft re - pose, Mur - mur low mu - sic that lulls to soft re - pose

Mur - mur low mu - sic that lulls to soft re - pose.

2.

Come, cooling night,  
 Spread thy balmy, healing wing,  
 Rest to the weary and toilsome laborer bring;  
 Gently distil on the thirsty, fainting flowers,  
 Dews that revive them for morning's golden hours.

3.

Shine out fair stars,  
 And in heaven your vigils keep,  
 While on the earth weary mortals rest in sleep;  
 Welcome, oh welcome, sweet hour of quiet calm,  
 Bringing the sad and the weary healing balm.

# THE GROVE.



1. The grove, the grove, the grove, the grove, The fresh and love-ly grove; The grove, the grove, Where echoes sound, Where echoes sound, The grove where echoes sound, The



*f* *p* *f* *p* *f* *f* *p* *f* *p*



2. The world, the world, the world, the world, The great and spacious world; The world, the world Is our a - bode, Is our a - bode, The world is our a - bode, The



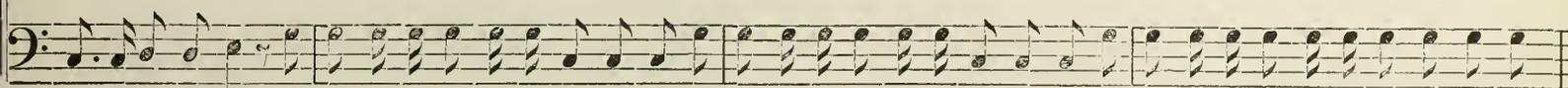
grove where echoes sound. We hark to the tone of the morning horn, We hark to the tone of the morn-ing horn, Where flow'rets and ros-es the grove a-dorn, Where



*f* *p* *f* *p*



world is our a - bode, We wan-der a - way thro' the fields so fair, We wan-der a - way thro' the fields so fair, Our cho - rus is mer - ri - ly sounding there, Our



flow-rets and ros-es the grove a-dorn, The grove, the grove, the grove, the grove, The grove where ech-oes sound, The grove where echoes sound.

chor-us is mer-ri-ly sounding there, The world, the world, the world, the world, The world is our a-bode, The world is our a-bode.

*p* *pp*

Detailed description: This musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in 2/4 time and ends with a double bar line and repeat dots.

## 'TIS A VERY MERRY THING. (Glee.)

ENGLISH

'Tis a ver-y mer-ry thing, In the days of spring, By the woodland side to rove, And hear the little vows, That are sung up-on the boughs, By the

*D. C.* ver-y mer-ry thing, In the days of spring, By the woodland side to rove, And hear the little vows, That are sung upon the boughs, By the

'Tis a ver-y mer-ry thing, In the days of spring, By the woodland side to rove, And hear the little vows, That are sung up-on the boughs, By the

Detailed description: This musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in 2/4 time and ends with a double bar line and repeat dots.

'TIS A VERY MERRY THING.

1st time.

young birds making love. Oh! 'tis merry, merry, merry, Oh! 'tis merry, merry, mer - ry, On the dal - sied bank to lie, While the stream is flashing by At your  
 young birds making love. Oh! 'tis merry (Omit and go to \* on next page for the close.) on the banks to lie  
 young birds making love. Oh! 'tis merry, merry, merry, Oh! 'tis merry, merry, mer - ry. On the dal - sied bank to lie, While the stream is flashing by At your  
 on the banks to lie,

feet, at your feet, And to hear the wood-dove's call, echoed by the wa - ter - fall, by the wa - ter - fall, echoed by the wa - ter -  
 feet, at your feet, And to hear the wood-dove's call, echoed by the wa - ter - fall, by the wa - ter - fall, echoed by the wa - ter -  
 echoed, echoed,

*Pia.* *f* *Pia.*

'TIS A VERY MERRY THING.—CONCLUDED.

*D. C. al segno, ♪*

fall, 'Tis most sweet, 'tis most sweet, 'Tis a mer - ry, mer-ry, Oh, 'tis merry, mer-ry, mer-ry, To hear the little vows, That are sung upon the boughs, By the young birds making love.

fall, 'Tis most sweet, 'tis most sweet, 'Tis a mer - ry, mer-ry, Oh, 'tis merry, mer-ry, mer-ry, To hear the little vows, That are sung upon the boughs, By the young birds making love.

THE INDEPENDENT FARMER. (Glee.)

*Chorus.*

*Fine.*

Let sailors sing of the wind y deep. Let soldiers praise their ar - mor, { in - dependent far - mer! 1. When first the rose, in robes of green, Unfolds its crimson lin - ing;  
But in my heart of this toast I'll keep, The (*Omit*).....

2. The blackbirds cluck behind the plow, The quail pipes loud and clearly;

Let sailors sing of the wind - y deep. Let soldiers praise their ar - mor, { in - dependent far - mer! 3. He cares not how the world may move, No doubts nor fears confound him,  
But in my heart of this toast I'll keep, The (*Omit*).....

THE INDEPENDENT FARMER.—CONCLUDED.

123

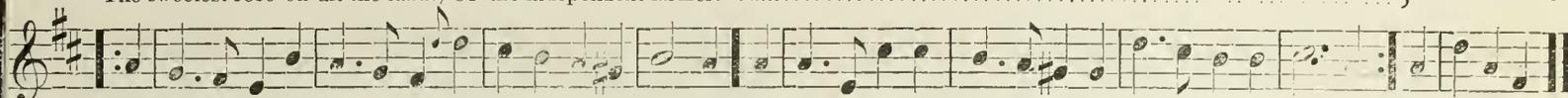
*D. C. al segno.* ♪



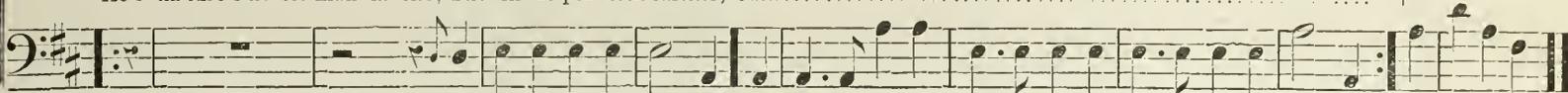
And round his cottage home is seen, The honey-suckle twining; When banks of bloom their sweetness yield, To bees that gather honey, } Let sailors sing  
He drives his team across the field, When skies are soft and sunny. *Omit* .....



Yon orchard hides behind its boughs, The home he loves so dearly, While yonder in the porch there stands, His wife, the fair love charmer. } Let sailors sing  
The sweetest rose on all the lands, Of the independent farmer. *Omit* .....



This little flock is linked in love, And household angels round him, He trusts to God and loves his wife, No griefs, nor ills, may harm him. } Let sailors sing  
He's na-turc's no-ble-man in life, The in-de-pen-dent farmer, *Omit* .....



AWAY! THE TRACK IS WHITE. (Glee.)

G. F. Root



1. Away! away! the track is white, The stars are shining clear to-night, The winter winds are sleeping, The moon above the steeple tall, A silver crescent



2. Away! away! our hearts are gay, And need the breathe by night or day, A sigh for sum-mer pleasure, The merry bells ring gaily out, Our lips keep time with



3. Away! away! across the plain, We sweep as sea birds skim the main, Our pulses gaily leaping, The stars are bright, the track is white, There's joy in ev'ry



o-ver all, Her si-lent watch is keep-ing, Her si-lent watch is keeping. Then jingle, jingle, jingle, jingle, Bells and hoofs are gay, Clatter, clatter,

song and shout. And laugh in happy measure, And laugh in hap-py measure. Then jingle, jingle, jingle, jingle, Bells and hoofs are gay, Clack, clack,

heart to-night, While winter winds are sleeping, While winter winds are sleeping. Then jingle, jingle, jingle, jingle, Bells and hoofs are gay, Clatter, clatter.

clatter, clatter, clatter, clatter, clatter, clatter, jingle, jin-gle, jin-gle, jingle, What a mer-ry lay, Clatter, clatter, clatter, as we dash a-way.

clack, clack, clatter, clatter, clatter, clatter, jingle, jin-gle, jin-gle, jin-gle, What a mer-ry lay, Clack, clack, clack, clack, as we dash a-way.

clatter, clatter, clatter, clatter, clatter, clatter, jingle, jin-gle, jin-gle, jingle, What a mer-ry lay, Clatter, clatter, clatter, as we dash a-way.

THE FARMER'S GLEE. Obligato Solo, with Chorus.

J. W. S.

*Soprano Solo.* *pp e cres a p p e cres. m m e cres. > f*

Tra, la, la, la, la, la, la; Tra, la, la, la, la, la, la;

*pp*

Hark! hark! hark! hark! hark! hark! hark! hark! hark! we hear the far - mers com - ing home.

Hark! hark! hark! hark! hark! hark! hark! hark! hark! we hear the far - mers com - ing home.

*pp*

*Tenor Solo.* *Soprano Solo.*

1. Hark! the sound of mirth is ringing, Now that's set the ev'ning sun;  
2. Now the way-ing fields are gath' red, And the gar-ner's richly stored;

Golden shocks the fields as-lanting, Speak the reapers' work is done,  
Now the hands and hearts erst toiling, Gath' red round the yeoman's board,

Hark! hark! ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, hurrah! Hurrah! we are going home! Hurrah! we are going home.

Hark! hark! ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, hurrah! Hurrah! we are going home! Hurrah! we are going home.

La, la,

Stalwart forms with sunburnt faces, Maiden s ri - valing the graces, With mu - sic rare now fill the

Each lone-ly face is wreathed in smiles, Joy and mirth the time beguiles, And thro' the feast is heard in -

la, As they blithely homeward come, And voic-es from the threshold, Bid them welcome, welcome, Welcome to our har-vest home.

air, As they blithely homeward come, And voic-es from the threshold, Bid them welcome, welcome, Welcome to our har-vest home.

creased, Blessings on the humble dome, Then comes the joyous welcome, Ech - oing welcome, welcome, Welcome to our har-vest home.

# RURAL PLEASURES. (Glee.)

127

T. W. HUBBARD.

1. Oh! give me joys of the far - mer boys, In the mead - ows and fields so bright; 'Mong the cattle and herds and the sing - ing birds, And the cot - ton blos - soms white;

2. Oh! give me a home, (if e'er I roam) Where plenty and com - fort - 's - tide, And the cease - less song of industry's throng, Fills the soul with feelings of pride;

3. The sweat of the brow while holding the plow, Bring rich - es, vigor and health, Con - tent - ment and peace each day will increase Thus giving in - val - uable wealth;

The note of the horn, as it sounds each morn, Is the music sweet to me; And the dews distilled from the am - ber rills, The gems I love to see,

O, knights of the soil, ye champions of toil, The world is moved the plow; The sickle and flail, they ne'er will fail. Each man is glad to at - low.

So man - ful - ly fight like the conquering knight, For its la - bor wins the prize, And the hands of toil tho' they're tanned and soiled, The world with bread supplies,

Oh, give me the joys of the farmer boys, In the meadows and fields so bright: 'Mong the cattle and herds and the singing birds, And the cotton blossoms

Oh give..... me the joys..... of the far - mer boys, In the mead - ows and fields..... so bright; 'Mong the

Oh, give me the joys of the far-mer boys, In the meadows and fields so bright; 'Mong the cattle and herds and the singing birds, And the cotton blossoms

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The key signature is one sharp (F#) and the time signature is 2/4.

white, 'Mong the cat - tle and herds and the sing - ing birds, And the cot - ton blos - soms white, And the cot - ton blos-soms white.

cat - tle and herds. and the sing - ing birds And the cot - ton blos - soms white.

white, 'Mong the cat - tle and herds and the sing - ing birds, And the cot - ton blos - soms white, And the cot - ton blos-soms white.

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The key signature is one sharp (F#) and the time signature is 2/4.

O'ER THE LAKE. (Obligato Solo and Chorus.)

129

G. W. REASER.



1. O'er the lake so peaceful sleeping, In the morning's ruddy beam; Shadowy mists are slowly creeping, Like the shadows of a dream;



2. Proudly o'er the waters riding, As we leave the sylvian shore; Swiftly on, our boat is gliding, While we ply the dipping oar,



Lilies fair their heads are bending, With their load of dew-drops bright, To the air their fragrance lending, Patient wait the growing light.

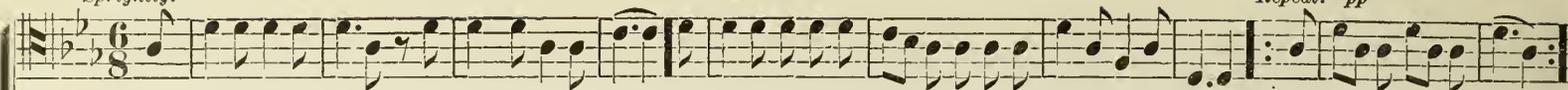


Sunbeams bright around us glancing, Cheer our hearts with brightest ray, While the ripples gaily dancing, Spreading mark our onward way.

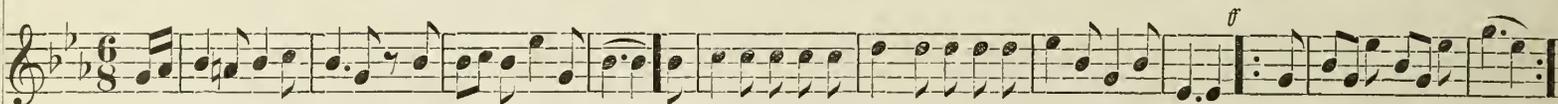


## HUNTING CHORUS.

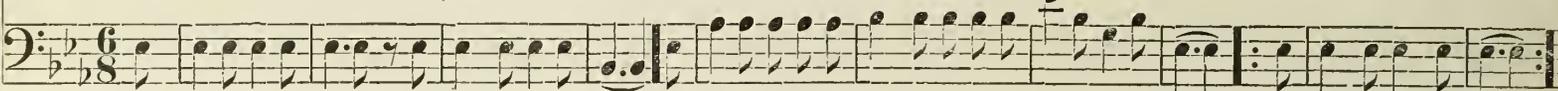
H. B. GOODENOW.

*Sprightly.**Repea. pp*

1. It is a hunting morning, The sun is clouded o'er, The horns are blowing, The hounds are braying, Then to the woods a-way, Yo ho! ho, ho, ho, ho,



2. A greyish dawn is breaking, The dewdrops sparkle clear, And squirrels chattering and birds are waking. Away to the forest sere, Yo ho! ho, ho, ho, ho,

*f Repeat pp*

Yo ho! The horns and the hounds are following the stag, The fox is hiding 'neath the crag, Then hasten a-way, Oh hasten a-way, For time is on the wing.



Yo ho! The horns and the hounds are following the stag, The fox is hiding 'neath the crag, Then hasten a-way, Oh hasten a-way, For time is on the wing.



# LABOR. (Glee.)

Words from F. S. Osgood.

Music by A. E. WIMMERSTEDT.

Pause not to dream of the fu - ture be - fore us, Pause not to dream, pause not to dream, Pause not to weep the wild cares that come o'er us,

Pause not to dream of the fu - ture be - fore us, Pause not to dream, pause not to dream, Pause not to weep the wild cares that come o'er us,

**TENOR SOLO.** Pause not to weep, Pause not to weep. Pause not to dream of the fu - ture be - fore us, Pause not to weep the wild cares that come o'er us, **CHORUS.** Hark! how cre - ation's great

mus - i - cal cho - rus, Un - in - ter - mitt - ing, goes up un - to heav'n! Nev - er the o - cean wave falters in flow - ing, Never the lit - tle seed stops in its grow - ing, More **ALTO.**

mus - i - cal cho - rus, Un - in - ter - mitt - ing. goes up un - to heav'n! Nev - er the o - cean wave falters in flow - ing, Never the lit - tle seed stops in its grow - ing, More

And more richly the rose heart keeps glowing, Till from its nourishing stem it is riv'n, Till from its nourishing stem it is riv'n; The

The

And more richly the rose heart keeps glowing, Till from its nourishing stem it is riv'n, Till from its nourishing stem it is riv'n; "Labor is wor-ship, is

rob-in is singing; The wild bee is singing; Lis-ten, that el-o-quent whisper up-ris-ing, Speaks to the soul from out

rob-in is singing; The wild bee is singing;

wor - ship!" La - bor is worship, is wor - ship, Lis - ten, that el - o-quent whisper up-ris-ing, Speaks to the soul from out

Nature's great heart, Work and sweet slumbers wait on thy pil-low, Work thou shalt ride o'er, Care's coming billow, Lie not down wearied,

Nature's great heart, Work and sweet slumber shall wait on thy pillow, Work thou shalt ride over, Care's coming bil-low. Lie not down

Nature's great heart, Work and sweet slumbers wait on thy pil-low, Work thou shalt ride o'er, Care's coming billow, Lie not down wearied,

Lie not down wearied, 'Neath weeping willow, 'Neath weeping willow; Work with a stout heart, Work with a stout heart, res-olute will, resolute

wea - ried, 'Neath woe's weeping wil - low; Work with a stout heart and res - o - lute

Lie not down wearied, 'Neath weeping willow, 'Neath weeping willow; Work with a stout heart, Work with a stout heart, res-olute will, resolute

J. W. S.

will, res-olute will, Work with a stout heart and res - olute will.

will, *Lento.*

will, res-olute will, Work with a stout heart and res - olute will.

SOPRANO SOLO.

1. Awake, my lyre and lute, a-wake! And  
 2. Come let us roam thro' dale and glen, Far  
 \* *f e dim.* - - *ppp* 3. Let's wander up the rocky steeps, To

\* La, la, la, la, la, la, la, la, la, h - - - m, *lips closed.*

4. The i-vy o'er the oak doth creep, Young  
 \* La, la, la, la, la, la, la, la, la, h - - - m,

from thy strings the slum-ber shake; A - rouse! my muse, thy trib - ute pay, Sweet spring has come, 'tis love-ly May.  
 from the bus - y haunts of men; The flow'rs are blooming, earth looks gay, And birds are sing-ing welcome May.  
 where the wood-bine soft - ly creeps; Where brooks and rills meand'ring play, And mur-mur welcome, love-ly May.

love in ro - sate bow'rs doth sleep; While flow'rs a - mong the rocks do stray, And breathe a si - lent welcome May.

\* The chorus should hum the accompaniment after the solo voice begins.



Awake, my lyre and lute, awake! And from thy strings the slumbers shake; Arise, my muse, thy tribute pay, Sweet spring has come, 'tis lovely May.  
Come, let us roam thro' dale and glen, Far from the busy haunts of men; The flow'rs are blooming, earth looks gay, And birds are singing welcome May.



Let's wander up the rocky steeps, To where the woodbine softly creeps; Where brooks and rills meand'ring play, An' murmur, wel-come lovely May.



The ivy o'er the oak doth creep, Young love in roseate bow'rs doth sleep; While flow'rs among the rocks do stray, And breathe a silent welcome May.



SUNBEAMS.

J. W. HUBBARD.



1. O-ver the meadows and hill - tops seen, Mer - ri - ly dancing at break of day, Crowning the earth like a fa - ry queen, Chasing the darkness of light a - way.



2. Beau - ti - ful sunbeams o'er wa - ters blue, Cresting the waves of the billowey deep, Adding new charms of a radiant hue, While stars in their brightness have sunk to sleep.



Beau-ti-ful sunbeams with silv'-ry light, Cheering the way that is lone and drear, Bathing the earth with their beams so light, Bidding the sorrowful take new cheer;

Lin-ger-ing sunbeams at close of day, Leav-ing the world at ev'-ning time, Bid-ding farewell to the cheer-ful lay, Float-ing in air like a dis-tant chime;

Detailed description: This system contains the first two lines of the musical score. The first line is the vocal melody in G major, 4/4 time, with lyrics: "Beau-ti-ful sunbeams with silv'-ry light, Cheering the way that is lone and drear, Bathing the earth with their beams so light, Bidding the sorrowful take new cheer;". The second line is the vocal melody in G major, 4/4 time, with lyrics: "Lin-ger-ing sunbeams at close of day, Leav-ing the world at ev'-ning time, Bid-ding farewell to the cheer-ful lay, Float-ing in air like a dis-tant chime;". Below the vocal lines are piano accompaniment parts for the right and left hands, both in G major, 4/4 time.

O-ver the meadows and hill-tops seen, Mer-ri-ly dancing at break of day, Crowning the earth like a fairy queen, Chasing the darkness a - way. Beautiful

O - - - ver the mead - ows and hill - - - tops are seen, Mer - ri-ly danc - ing at break... .. of day. Beau-ti-ful sun - -

O-ver the meadows and hill-tops seen, Mer-ri-ly dancing at break of day, Crowning the earth like a fairy queen, Chasing the darkness a - way. Beautiful

Detailed description: This system contains the second two lines of the musical score. The first line is the vocal melody in G major, 4/4 time, with lyrics: "O-ver the meadows and hill-tops seen, Mer-ri-ly dancing at break of day, Crowning the earth like a fairy queen, Chasing the darkness a - way. Beautiful". The second line is the vocal melody in G major, 4/4 time, with lyrics: "O - - - ver the mead - ows and hill - - - tops are seen, Mer - ri-ly danc - ing at break... .. of day. Beau-ti-ful sun - -". Below the vocal lines are piano accompaniment parts for the right and left hands, both in G major, 4/4 time.

sunbeams with silv'ry light, Cheering the way that's lone and drear; Bathing the earth with beams so bright, take new cheer.

beams with silv'ry light, Cheering the way that's lone and drear; Bathing the earth with tears so bright, Bidding the sorrowful take new cheer.

sunbeams with silv'ry light, Cheering the way that's lone and drear; Bathing the earth with beams so bright. take new cheer.

CLEAR THE WAY. (Chorus.)

\*

1. Men of tho't! be up and stirring, Night and day; Sow the seed, withdraw the curtain. Clear the way! Men of action, aid and cheer them, As ye may!

2. Once the welcome light has broken, Who shall say What the un - im - ag - in'd glo-ries Of the day! What the e - vil that shall perish in its way?

3. Lo! a cloud's about to vanish From the day; And a brazen wrong to crumble In-to clay: Lo! the right's about to conquer; Clear the way!

## CLEAR THE WAY.—CONCLUDED.

There's a fount about to stream, There's a light a-bout to beam, There's a warmth about to glow, There's a flow'r a-bout to blow; There's a midnight  
 Aid the dawning tongue and pen Aid it, hopes of hon-est men Aid it pa-per, aid it type. Aid it, for the hour is ripe, And our earnest  
 With the night shall many more En - ter smiling at the door; With the giant wrong shall fall. Many oth-ers, great and small, That for ages

blackness changing In - to gray. Men of tho't, and men of ac - tion, Clear the way! Men of tho't, and men of ac - tion, Clear the way!  
 must not slack-en In - to play. Men of tho't, etc.  
 long have held us For their prey. Men of tho't, and men of ac - tion, Clear the way! Men of tho't, and men of ac - tion, Clear the way.

OCEAN MUSIC. (Quartet and Chorus.)

WM. T. ROGERS.

1. Standing on the shore of o-ccean, gaz-ing out up-on the sea, O'er the broad expanse of waters, wa-ters bright and waters free. Standing thus, and

2. Now the waves are gai-ly leaping, singing mu-sic sweet the while, And the ocean winds are keeping time around my o-cean isle; Now the waves are

3. Standing on the shore of o-ccean, gaz-ing out up-on the sea. List'ning to the waves' commotion, ocean mu-sic comes to me. O-ccean mu - sic,

*Chorus.*

mus-ing lone-ly, on my sea-girt island shore, I am drinking in the mu-sic, mu-sic of the o-ccean's roar. Oh, en-chant-ed I stand on the

rolling, foaming and fierce tumult reigns profound, Ocean wreaths are shrieking loudly, drowning sense of sight and sound. Oh, en-chant-ed I stand on the

soft 'tis dy-ing like a gleam of light a-way. Loudly, loud-ly, list the mu-sic of the el - e - ments at play. Oh, en-chant-ed I stand on the



# RISE, CYNTHIA, RISE! (Glee.)

141

HOOK.

Rise, Cyn - thia, rise! The rud - dy morn on tip - toe stands To view thy smil - ing face;

Rise, Cyn - thia, rise! Rise, Cyn - thia, rise! The rud - dy morn on tip - toe stands To view thy smil - ing face; Pho - bus, on fleet - est coursers borne,

Detailed description: This system contains the first two lines of the musical score. The top staff is a soprano line in G major, 6/8 time, with a key signature of one flat. The lyrics are: "Rise, Cyn - thia, rise! The rud - dy morn on tip - toe stands To view thy smil - ing face;". The second staff is an alto line with the lyrics: "Rise, Cyn - thia, rise! Rise, Cyn - thia, rise! The rud - dy morn on tip - toe stands To view thy smil - ing face; Pho - bus, on fleet - est coursers borne,". The bottom staff is a bass line.

Phœbus, on fleet-est coursers borne, Sees none so fair in all his race, Sees none so fair in all his race; The cir-cling hours that stand behind, Would draw fresh beauties

Phœbus, on fleet-est coursers borne, Sees none so fair in all his race, Sees none so fair in all his race; The cir-cling hours that stand behind, Would draw fresh beauties

Detailed description: This system contains the second two lines of the musical score. The top staff continues the lyrics: "Phœbus, on fleet-est coursers borne, Sees none so fair in all his race, Sees none so fair in all his race; The cir-cling hours that stand behind, Would draw fresh beauties". The second staff is an alto line with the same lyrics. The bottom staff is a bass line. The music features repeat signs and a key signature change to two flats (B-flat major) in the second line.

## RISE, CYNTHIA, RISE.—CONCLUDED.

from thine eye: Then ah! in pit - y, in pit - y to man - kind, No longer wrapt in visions lie, no lon-ger wrapt in visions lie.

from thine eye; Then ah! in pit - y, Then ah! in pit - y, in pit - y to man - kind, No longer wrapt in visions lie, no lon-ger wrapt in visions lie.

## HA! HA! WE'VE STEMMED THE STREAM.

*Bases and Tenors.*

Words by J. C. JOHNSON. Arr. from VERDI.

Ha! ha! - - we've stemmed the stream, A thousand years along thy stormy course, O Time! Sometimes in lightning's gleam, And the water's

rousing song, and thunder's crash sublime. *Inst., Sva., Octaves in both hands.* (All the voices.) From mem'ry long have faded The

nations of our childhood And all the works of man - - In dust have laid, While we, exulting, toss our crown of branches hale and free.

We've seen the gen - tle child at play, The maid - en fair, the lov - er gay, And oft they sought, at ev'n - ing hour, Our cool, leafy bower; And conquering

We've seen the gen - tle child at play, The maid - en fair, the lov - er gay, And oft they sought at ev'n - ing hour. Our cool, leafy bower; And conquering

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are written below the notes. The bottom staff is a piano accompaniment in the same key and time, featuring a steady eighth-note bass line and a more active treble line. A dynamic marking 'f' (forte) is placed above the final measure of the piano part.

armies, on their way, Have passed beneath their arches gray; And age, with slow and falter-ing tread, Hath sought and blest the peaceful shade. Then let the world roll,

armies, on their way, Have passed beneath their arches gray; And age, with slow and falter-ing tread, Hath sought and blest the peaceful shade. Then let the world roll.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with the lyrics. The bottom staff continues the piano accompaniment. The music concludes with a double bar line and repeat dots. The lyrics are repeated on the second staff.

Then let the world roll, No power shall control Our song of a thou - sand, thou - sand years. In

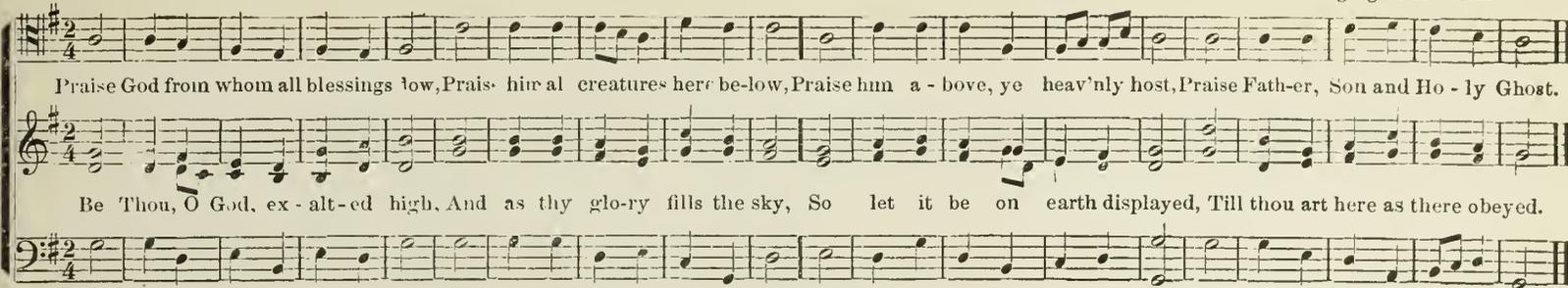
Then let the world roll, No power shall control Our song of a thou - sand, thou - sand years. We'll join, when wintry tempests blow, In

cho-rus strong, The might-y song, Amid thy stormy course, O Time, Our mighty song, Our mighty song, Our might - y song,

cho-rus strong, And gen - e - ra - tions yet shall know The mighty song, Amid thy stormy course, O Time, Our mighty song, Our mighty song, Our might - y song.

## OLD HUNDRED. L. M.

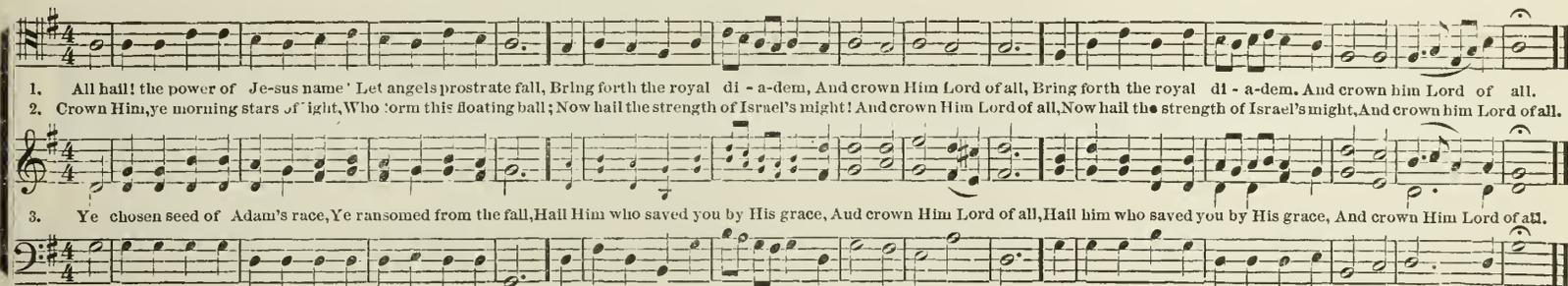
Congregational Tune.



Praise God from whom all blessings flow, Prais- him al- creatures here be-low, Praise him a - bove, ye heav'nly host, Praise Fath-er, Son and Ho - ly Ghost.

Be Thou, O God, ex - alt - ed high, And as thy glo - ry fills the sky, So let it be on earth displayed, Till thou art here as there obeyed.

## CORONATION. C. M.

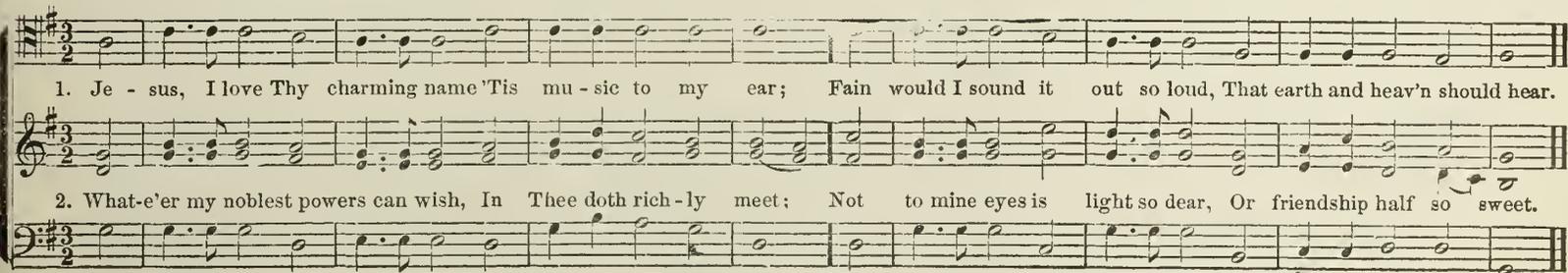


1. All hail! the power of Je - sus name! Let angels prostrate fall, Bring forth the royal di - a - dem, And crown Him Lord of all, Bring forth the royal di - a - dem, And crown him Lord of all.

2. Crown Him, ye morning stars of light, Who form this floating ball; Now hail the strength of Israel's might! And crown Him Lord of all, Now hail the strength of Israel's might, And crown him Lord of all.

3. Ye chosen seed of Adam's race, Ye ransomed from the fall, Hail Him who saved you by His grace, And crown Him Lord of all, Hail him who saved you by His grace, And crown Him Lord of all.

## ARLINGTON. C. M.



1. Je - sus, I love Thy charming name 'Tis mu - sic to my ear; Fain would I sound it out so loud, That earth and heav'n should hear.

2. What - e'er my noblest powers can wish, In Thee doth rich - ly meet; Not to mine eyes is light so dear, Or friendship half so sweet.

FROM HANDEL.

1. O God, to earth in-cline, With mercies from a-bove; And let thy presence round us shine, With beams of Heav'nly love.  
2. Now let the world a-gree, One gen'ral song to raise; Till all mankind present to Thee, Their songs of grateful praise.

DR. MASON.

1. Thus far the Lord has led me on, Thus far his power pro-  
2. Much of my time has run to waste, And I, perhaps, am

## ITALIAN HYMN. 6s &amp; 4s. (19th P. M.)

*Tasto Solo.*

longs my days, And ev-ery } morning } shall make known, Some fresh memorial of his grace.  
near my home, But He for-gives my } even-ing } fol-lies past, He gives me strength for days to come.

1. Come, thou Almighty King, Help us thy name to sing, Help us to praise; Father all glo-ri-ous,  
2. Come, Holy com-fort-er, Thy sacred wit-ness bear, In this glad hour; Thou, who Almighty art,

## PENTONVILLE. S. M.

LINLEY.

O'er all vic-to-ri-ous, Come and reign over us, Ancient of Days,  
Now rule in every heart, And ne'er from us depart, Spirit of power.

1. To bless the chosen race, In mercy, Lord, in-cline, And cause the brightness of thy face, On all thy saints to shine.  
2. Let all thy nations join, To cel-e-brate thy fame; Let all the world, O Lord! combine, To praise thy glorious name.

## WOODLAND. C. M.

1. To God address the Joy-ful psalm, Who wondrous things hath done; Whose own right hand and ho-ly arm, Whose own right hand and ho-ly arm, The vic-to-ry hath won.  
2. He comes with power, He quits the skies, To pun-ish or re-ward; Oh! let our gen'ral cho-rus rise, Oh! let our gen'ral cho-rus rise, To praise the sov'reign Lord.

HOPE. L. M.

J. WILLIAM SUFFERN.

1. How sweetly flowed the gospel sound, From lips of gen-tleness and grace, While list'ning thousands gathered round, And joy and gladness filled the place.

2. From heav'n he came, of heav'n he spoke, To heav'n he led his foll'wers way, Dark clouds of gloom-y night He broke, Un-veil-ing an im - mor-tal day.

SABBATH EVE. L. M.

\*\*\*

1. Another day has passed a - long, And we are nearer to the tomb,— Nearer to join the heav'nly song, Or hear the last e - ter-nal doom.

2. Sweet is the life of Sabbath eve, And soft the sunbeams ling'ring there; For these blest hours the world I leave, Wafted on wings of faith and pray'r.

3. Season of rest! the tranquil soul, Feels the sweet calm, and melts to love; And while these sacred moments roll, Faith sees a smiling Heaven above.

CLEVELAND. L. M.

C. H. CARROLL.

Behold the blind their sight receive; Be-hold the dead awake and live; The dumb speak wonders and the lame Leap like the hart, and bless His name.

Behold the blind their sight receive; Be-hold the dead awake and live; The dumb speak wonders and the lame Leap like the hart, and bless His name.

## SABBATH MORNING. L. M.

To get the proper musical effect the Soprano and Tenor must alternate in power so that the *Motive* can be heard alternately in the two parts. \*

1. Come, dearest Lord, and bless the day, Come, bear our tho'ts from earth away; Now let our nob-lest pas-sions rise, With ar-dor to their na-tive skies.  
 2. Come, ho - ly spir - it, all di-vine, With rays of light upon us shine; And let our wait-ing souls be blest, On this sweet day of sa - cred rest.

3. Then, when our Sabbaths here are o'er, And we ar - rive on Canaan's shore, With all the ransomed we shall spend A Sabbath which shall nev - er end.

## ASPIRATION. L. M.

C. H. CARROLL.

1. My ris - ing soul with strong de - sires, To per - fect ha - ppiness aspires; With steady step, would tread the road, That leads to heav'n, that leads to God.

2. I thirst to drink un - mingled love, From the pure Fountain Head above; My dear - est Lord, I long to be Free from all sin, and full of Thee.

## NEW OLMUTZ. S. M.

J. C. BUMPUS.

See how the ris - ing sun, Pur - sues his shin - ing way; And wide pro - claims his Mak - er's praise, With ev' - ry bright'ning ray.

See how the ris - ing sun, Pur - sues his shin - ing way; And wide pro - claims his Mak - er's praise, With ev' - ry bright'ning ray.



## EVENTIDE. L. M. (Solo and Chorus.)

*Soprano Solo.*

F. M. DAVIS.

1. Still ev'n - ing comes with gen - tle shade, Sweet har - binger of halm - y rest, From tollsome hours and anx - ious tho'ts, Re - volv - ing in the pen - sive breast.

2. Re - ful - gent day in dark - ness sets; The noisy crowds are hush'd in sleep; Harsh sounds to gen - tle mur - murs turn, As o'er the fields the zeph - yrs sweep.

## FARQUAR. L. M. (Solo and Chorus.)

C. H. CARROLL.

1. Sweet harp of Judah, shall thy sound, No more be heard on earthly ground? No mor - tal raise the lay a - gain, That rung thro' Judah's saint - ed reign.

2. No, for to high - er worlds belong, The glor - ies of thy sacred song; Thy prophet bards might sweep thy cords, Thy glorious burthen was the Lord's.

## CARTER. L. M.

J. W. S.

*With fervor.*

Thee will I love, O Lord, my strength, My rock, my tower, my high defence; Thy mighty arm shall be my trust, For I have found salva - tion thence.

Thee will I love, O Lord, my strength, My rock, my tower, my high defence; Thy mighty arm shall be my trust, For I have found salva - tion thence.

MORNING HYMN. C. M.

151

J. W. S.

1. God of my life, my morn-ing song, To thee I cheer-ful raise: Thy acts of love 'tis good to sing, And pleas-ant 'tis to praise.  
 2. Pre-served by thy Al-might-y arm, I passed the shades of night, Serene and safe from ev'-ry harm, To see the morn-ing light.  
 3. O let the same Al-migh-ty care, Thro' all this day at-tend; From ev'-ry dan-ger, ev'-ry snare, My heed-less steps de-fend.

HUBBARD. C. M.

D. S. WYMER.

1. A-mid the cheerful bloom of youth, With ar-dent zeal pur-sue, The ways of pi-e-ty and truth, With death and heav'n in view.  
 2. Fair wisdom's paths with sweets are strewn, And pleasures all re-fined; These joys di-vine are shed a-broad. That suit th'im-mor-tal mind.

RANDOLPH. C. M.

On Jor-dan's storm-y banks I stand, And cast a wish-ful eye, To Canaan's fair and hap-py land, Where my pos-sess-ions lie.

## PORTAGE. C. M.

*Flowing movement.*

1. My Shepherd will sup- ply my need, Je - ho - vah is his name, In pastures fresh He makes me feed, Be-side the liv - ing stream.

2. He brings my wand'ring spir - it back, When I for-sake His ways, And leads me for His mer-ey's sake, In paths of truth and grace.

## EMMA. C. M.

J. WILLIAM SUFFERN.

1. Thou lovely source of true delight, Unseen whom I a-dore, Unveil thy bo-som to my sight, Unveil thy bosom to my sight, That I may love thee more.

2. Then shall my soul with rapture trace, The wonders of thy love! But the full glories of thy face, But the full glories of thy face, Are only known above.

## LAND OF REST. C. M.

D. S. WYMER.

Oh land of rest, for thee I sigh, When will the moment come, When shall I lay my ar-mor by, And dwell in peace at home.

Oh land of rest, for thee I sigh, When will the moment come, When shall I lay my ar-mor by, And dwell in peace at home.

J. W. S.

1. O! could I find from day to day, A nearness to my Lord; Then would my hours glide sweet a-way, While lean-ing on his word.  
 2. Lord! I de-sire with thee to dwell, A-new from day to day, Injoys the world can nev-er give, Nor ev-er take a-way.  
 3. Blest Je-sus, come and rule my heart, And make me wholly thine; That I may nev-er more de-part, Nor grieve thy love di-vine.

ADVENT. C. M.

1. To God address the joy-ful psalm, Who wond'rous things hath done, Whose own right hand and holy arm, Whose own right hand and holy arm, The vic-to-ry hath won.  
 2. He to the Gen-tile na-tions round, Hath made his mercy known! And to the world's re-motest bound, And to the world's remotest bound, His jus-tice shall be known.  
 3. He comes with power, He quits the skies, To punish or re-ward; Oh! let one gen'ral cho-rus rise, Oh! let one gen'ral cho-rus rise, To praise the sov-reign Lord.

HARMONY. C. M.

(For Congregational use, sing in the Key of F.)

J. WILLIAM SUFFERN.

My nev-er ceas-ing songs shall show, The mer-cies of the Lord, And make succeed-ing a-ges know, How faith-ful is his word.

## ELYRIA. C. M.

J. WILLIAM SUFFERN.

1. O Thou from whom all goodness flows, I lift my soul to Thee; In all my sorrows and my woes, O Lord, re - mem - ber me.

2. When in the solemn hour of death, I wait thy just de - cree; By this the pray'r up - on my breath, Dear Lord, re - mem - ber me.

3. And when before thy throne I stand, And lift my soul to Thee; Then with the saints at thy right hand, O Lord, re - mem - ber me.

## REPOSE. C. M.

WM. M. HULL.

1. Dear Father, to thy mer - cy seat My soul for shel - ter flies: 'Tis here I find a safe re - treat When storms and tempests rise.

2. My cheerful hope can nev - er die, If thou, my God, art near; Thy grace can raise my comforts high, And ban - ish eve - ry fear.

3. My great protect - or and my Lord, Thy constant aid im - part; O, let thy kind, thy gracious word Sus - tain my trembling heart.

ORMSBY. C. M.

155

DR. O. O. McCLEAN.

1. Fath - er, I long, I faint to see The house of Thine a - bode, I'd leave thine earthly courts, and flee, Up to thy throne, my God.

2. Where all the heav'nly hosts are seen, In shin-ing ranks they move, And drink im-mor-tal vig-or in, With won-der and with love.

ARMS. S. M.

DR. O. O. McCLEAN.

1. O! cease, my wand'ring soul, On restless wings to roam; All the wide, world to eith - er pole, Has not for thee a home.

2. Be-hold the ark of God, Be-hold the o - pen door; Hast-en to gain that dear a - bode, And rove, my soul, no more.

MASONTOWN. S. M.

A. S. LONGENECKER.

Come, all har-mo-nious tongues, Your no-blest mu - sic bring; 'Tis Christ, the ev - er - last - ing God, And Christ, the man, we sing.

Come, all har-mo-nious tongues, Your no-blest mu - sic bring; 'Tis Christ, the ev - er - last - ing God, And Christ, the man, we sing.

*Study the Expression.*

J. W. S.

*pp*

1. The hours of ev'n-ing close; Its lengthened shadows drawn, O'er scenes of earth, in - vite re - pose, And wait the Sab-bath dawn.  
 2. So let its calm pre - vail, O'er forms of out-ward care; Nor tho't for "man-y things" as - sail, The still re-treat of pray'r.  
 3. Our guardian shepherd near, His watchful eye will keep; And safe from vi - o - lence and fear, Will fold his flock to sleep.

*End last stanza pp.*

## REFLECTION. S. M.

*Moderato.*

\*\*\*

1. How swift the tor - rent rolls, That bears us to the sea; The tide which hur-ries thoughtless souls, To vast e - ter-ni - ty.  
 2. Our fathers! where are they, With all they called their own; Their joys and griefs and hopes and cares, And wealth and honor gone.

## MELVINA. S. M.

S.

Ye trembling captives, hear The gos - pel trum-pet sound; No mu - sic more can charm the ear, Or heal the heart-felt wound.  
 Ye trembling captives, hear The gos - pel trum-pet sound; No mu - sic more can charm the ear, Or heal the heart-felt wound.

OKEMOS. S. M.

J. C. FIELD.

1. I was a wand'ring sheep, I did not love the fold, I did not love my Shepherd's voice, I would not be controlled,

2. The Shepherd sought his sheep, The Fath - er sought his child; He followed me o'er vale and hill, O'er des-erts waste and wild;

I was a way-ward child, I did not love my home, I did not love my fath-er's voice, I loved a - far to roam.

He found me nigh to death, Famished and faint and lone, He bound me with the bands of love, He saved the wand'ring one.

PARKER. 7s. (5 P. M.) (III. I.)

J. W. S,

Bless, O Lord! The opening year, To the souls as-sem-bled here, Clothe thy word with pow-er divine, Make us will-ing to be thine.

Bless, O Lord! The opening year, To the souls as-sem-bled here, Clothe thy word with pow-er divine, Make us will-ing to be thine.

*Solo or Duet.*

J. W.



1. There is an hour of peaceful rest, To mourning wand'ers giv'n,  
There is a joy for souls distressed. A balm for eve-ry wounded breast, 'Tis found, 'tis found alone in heav'n, in heav'n.

2. There is a home for weary souls, By sin and sorrow driven,  
When tossed on life's tempestuous shoals. Where storms arise and o-ccean rolls, And all, and all is drear but heav'n, but heav'n.

## JACKSONVILLE. 8s &amp; 7s. (9th P. M.) (III. I.)

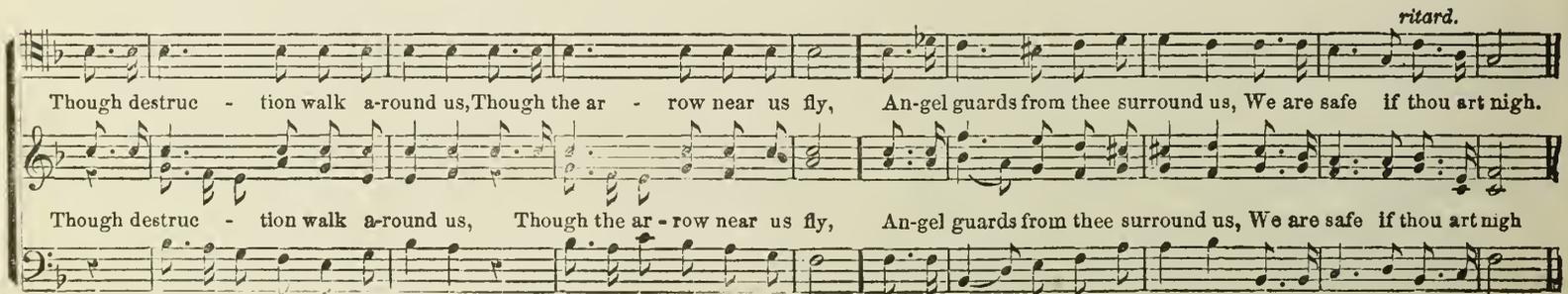
*With pathos.*

A. E. WIMMERSTEDT.



Savior, breathe an ev'ning bless - ing, Ere re - pose our spir-its seal, Sin and want we come confess-ing, Thou canst save and Thou canst heal.

Savior, breathe an ev'ning bless - ing, Ere re - pose our spir-its seal, Sin and want we come confess-ing, Thou canst save and Thou canst heal.



Though destruc - tion walk a-round us, Though the ar - row near us fly, An-gel guards from thee surround us, We are safe if thou art nigh.

Though destruc - tion walk a-round us, Though the ar - row near us fly, An-gel guards from thee surround us, We are safe if thou art nigh.

CHARITY ANTHEM. Blessed is he that considereth the poor.

159

J. WILLIAM SUFFERN.

DUET. Soprano.

Bless - ed is he that con - sid - er - eth the poor, Bless - ed is he that con - sid - er - eth the poor, Bless - ed, bless - ed,

CHORUS.

BASS SOLO,

bless - ed, Bless - ed is he that con - sid - er - eth the poor. The Lord will de - liv - er him in time of

bless - ed, bless - ed, Bless - ed is he that con - sid - er - eth the poor.

trou - ble, The Lord! the Lord will de - liv - er him in time of trou - ble.

DUET

The Lord will de - liv - er him in

## CHARITY ANTHEM.—CONCLUDED.

## CHORUS.

Bless - ed, bless - ed is he, Bless - ed,  
 time of trou - ble, The Lord will de - liv - er him in time of trou - ble, Bless - ed, bless - ed is he, Bless - ed,

bless - ed is he, For the Lord will preserve him, the Lord will preserve him: i keep him a - live. And he shall be  
 bless - ed is he, For the Lord will preserve him, the Lord will preserve him and keep him a - live. And he shall be

bless - ed, blessed, And he shall be blessed, blessed, And he shall be bless - ed up - on the earth.  
 bless - ed, blessed, And he shall be blessed, blessed, And he shall be bless - ed up - on the earth.

# THE LORD SHALL BE AN EVERLASTING LIGHT. (Anthem.) 161

Moderato Molto.

A. E. WIMMERSTEDT.

The sun shall be no more thy light by day, Neither for brightness shall the moon give light unto thee. No more thy light by day,

The sun shall be no more thy light by day,

*Chorus. ff*

No moon shall give thee light. But the Lord shall be to thee an ever-lasting light, And thy God, thy glo - ry, Yea, the Lord shall be to thee an

Neither for brightness shall the moon give thee light. But the Lord shall be to thee an ever-lasting light, And thy God, thy glo - ry, Yea, the Lord shall be to thee an

*1st time.*

ev-er-lasting light, And thy God, thy glo - ry. Thy sun shall no more go down, neither shall thy moon withdraw itself, For the Lord shall be their

ev-er-lasting light, And thy God, thy glo - ry.

162 THE LORD SHALL BE AN EVERLASTING LIGHT.—CONCLUDED.

ev - er-last-ing light, For the Lord will be thine ev - er-last-ing light, For the Lord will be thine everlasting light, And the days of thy mourning shall be

*Alto.* *vres* *ff*

For the Lord will be thine everlasting light, And the days of thy mourning shall be

*2d time.*  
*D. C. al segno. Coda. p*

end-ed. For the Lord shall be thine ev - er - last-ing light, And the days of thy mourning shall be end - ed, The A - men, a - men.

end-ed, For the Lord shall be thine ev - er - last-ing light, And the days of thy mourning shall be end - ed. A - men, a - men.

CARMICHEAL. S. M.

WM. MCGEE.

A charge to keep. I have, A God to glo - ri - fy; A nev - er dy - ing soul to save, And fit it for the sky.

A charge to keep I have, A God to glo - ri - fy; A nev - er dy - ing soul to save, And fit it for the sky.

LET THE WORDS OF MY MOUTH. (Introit.)

163

F. M. DAVIS.

Let the words of my mouth and the med-itations of my heart, be ac-cept-a-ble, O Lord, my strength and my Redeem-er, Let the words of my mouth.....

Let the words of my mouth and the med-itations of my heart, be ac-cept-a-ble, O Lord, my strength and my Redeem-er, Let the words of my

..... And the medi-tations of my heart be ac-cept-a-ble in thy sight, O Lord! My strength and my Re-deem-er, A-men, A-men.

mouth, And the medi-tations of my heart be ac-cept-a-ble in thy sight, O Lord! my strength and my Re-deem-er, A-men, A-men.

HILLSDALE. L. M.

M. W. CHASE.

*Slowly.*

From ev'ry stormy wind that blows, From ev'ry swelling tide of woes, There is a calm, a sure re-treat, 'Tis found beneath the mercy-seat.

From ev'ry stormy wind that blows, From ev'ry swelling tide of woes, There is a calm, a sure re-treat, 'Tis found beneath the mercy-seat.

## LIFT UP THE BANNER. (Anthem.)

Words arranged, and Music by J. W. S.

I have set watchmen upon thy walls O Je - ru - sa - lem I have set watchmen upon thy walls O Je - ru - sa - lem, Which shall never hold their peace, day nor

I have set watchmen upon thy walls. O Je - ru - sa - lem. I have set watchmen upon thy walls, O Je - ru - sa - lem. Which shall never hold their peace, day nor

night. Yea make mention to the Lord, Day and night, Keep not silence, Keep not silence Till we make Je - ru - sa - lem a place in the earth;

night, Yea make mention to the Lord, Day and night, Keep not silence, Keep not silence, Till we make Je - ru - sa - lem a place in the earth; Keep not sil-

O, ye watchmen. Behold! behold! the Lord hath proclaimed thy sal - vation cometh, Keep not si - lence, Keep not si - lence, till we make Je -

*Alto.*

lence, give Him no rest, O, ye watchmen, Behold! behold! the Lord hath proclaimed thy sal - vation cometh, Keep not silence. Keep not silence, till we make Je -

LIFT UP THE BANNER.—CONTINUED.

ru - sa - lem a place in the earth. Go thro' the gates, go thro' the gates, Go thro' the gates, and prepare ye the way, Pre - pare ye the way of the peo - ple, Cast up the high-way,...

Cast

ru - sa - lem a place in the earth. Go thro' the gates, go thro' the gates, Go thro' the gates and prepare ye the way, Pre - pare ye the way of the peo - ple, Cast up the high-way...

Cast

up the highway, Cast up the highway, cast up the highway, and gath - er out the stones, Lift up the standard, Lift up the standard,

Cast up the highway, cast up the highway, and gath - er out the stones, Lift up the standard, Lift up the standard,

up the highway, Cast up the highway, cast up the highway, and gath - er out the stones, Lift up the standard, Lift up the standard,

Cast up the highway, cast up the highway, and gath - er out the stones, Lift up the standard, Lift up the standard,

## LIFT UP THE BANNER.—CONCLUDED.

*Ritard.*

Lift up the standard among the people, And they shall call them the re-deemed of the Lord, the ho-ly people, And they shall call them the re-deem-ed of the Lord.

Lift up the standard among the people, And they shall call them the re-deem-ed of the Lord,..... And they shall call them the re-deem-ed of the Lord.

## PRAISE YE THE LORD. (Introit.)

GEO. W. REASER.

Praise ye the Lord in his tem-ple, Praise ye His Name for his might-y, mighty works; Praise Him ac-cording to His greatness, Praise Him, ye an-gels a-bove; Sing ye His

Praise ye the Lord in his tem-ple, Praise ye His Name for his might-y, mighty works; Praise Him ac-cording to His greatness, Praise Him, ye an-gels a-bove; Sing ye His

PRAISE YE THE LORD.—CONCLUDED

*Duet. Sopranos.*

praise upon the trum-pet, Sing ye His praise upon the harp, Sound forth the tabret, the cymbal and the lyre, let ev'ry liv-ing crea-ture now praise the Lord; Be thank - -

Be thankful unto

praise upon the trum-pet, Sing ye His praise upon the harp, Sound forth the tabret, the cymbal and the lyre, let ev'ry liv-ing crea-ture now praise the Lord: Be thankful unto

For He died the world to save.

- - - ful unto Him, Be thank - - - ful un-to Him, be thank - - - ful unto him,..... For He died the world to save.

Him, be thankful un - to Him, For He died the world to save.

Him, be thankful un - to Him, For He died the world to save.

## BLESS THE LORD. (Anthem.)

C. H. CARROLL.

Bless the Lord, all ye mountains, Praise ye his name; Let the isles of the sea be glad and His work proclaim, Let the floods, the mighty floods adore

Bless the Lord, all ye mountains, Praise ye his name; Let the isles of the sea be glad and His work proclaim, Let the floods, the mighty floods adore

Him, and earth tri-umph-ant swell the lofty strain of praise, and earth tri - umph - ant swell the lof - ty strain of praise, and

Him Let the floods, the mighty floods a-dore Him, and earth triumph - ant swell the lofty strain of praise, and  
Let the floods, the mighty floods adore Him, and earth triumphant swell the lofty strain of praise, and earth triumphant swell the lofty strain of praise, and

floods a - dore Him, and earth triumphant swell the lofty strain of praise, and earth triumphant swell the lofty strain of praise, Praise His name all ye  
earth triumphant earth triumphant swell

earth tri - umph - ant swell the lof - ty strain of praise, and earth triumphant swell the lofty strain of praise, Praise His name all ye

BLESS THE LORD.—CONCLUDED.

people, Praise his name all ye peo - ple. Praise him ye an-gels, praise him ye an-gels, shout aloud for joy, Praise Him all ye heav'nly host. Hosanna;

people, Praise his name all ye peo - ple, Praise him ye an-gels, praise him ye an-gels, shout aloud for joy, Praise Him all ye heav'nly host. Hosanna;

Bless the Lord, all ye mountains, Praise ye his name; Let the isles of the sea be glad and His work proclaim, Praise the Lord, ye heav'nly host,

Bless the Lord, all ye mountains, Praise ye his name; Let the isles of the sea be glad and His work proclaim, Praise the Lord, ye heav'nly host,

Praise the Lord, ye heav'nly host, Praise the Lord, ye heav'nly host, Praise the Lord, praise the Lord, Praise his name for - ev - er more, A - men, A - men,

Praise the Lord, ye heav'nly host, Praise the Lord, ye heav'nly host, Praise the Lord, praise the Lord, Praise his name for - ev - er more, A - men, A - men.

THE GOD OF OUR SALVATION. (Introit.)

J. W. S.

Bless-ed be the Lord, who load-eth, dai-ly load-eth, load-eth us with ben-e-fits,  
 Bless-ed be the Lord, Bless-ed be the Lord..... who load-eth us with ben-e-fits;  
 Blessed be the Lord, Blessed be the Lord, who dal-ly load-eth us, Who dal-ly load-eth, dai-ly load-eth us with ben-e-fits;

Blessed be the Lord, Blessed be the Lord, Blessed be the Lord, E-ven the God, e-ven the God of our sal-va-tion.  
 Bless-ed be the Lord, E-ven the God, e-ven the God of our sal-va-tion.  
 Blessed be the Lord, Bless-ed be the Lord, Bless-ed be the Lord, E-ven the God, e-ven the God, E-ven the God of our sal-va-tion.

PRAISE YE THE LORD. (Introit.)

J. W. S.

*mp e cres. a forte, mp e cres. a forte.*

Praise ye the Lord, Praise ye the Lord, Praise ye the name of the Lord, Praise Him, praise Him, O ye servants of the Lord,

Praise ye the Lord, Praise ye the Lord, Praise ye the name of the Lord, Praise Him, praise Him, O ye servants of the Lord, Ye that stand in the house of the

Praise ye the Lord, Praise ye the Lord, For the Lord is good, Therefore sing praises, sing

Lord, in the courts of the house of the Lord. Praise ye the Lord. Praise ye the Lord, For the Lord is good, Therefore sing praises, sing

praises un-to His name, For we know, for we know that the Lord is great, That the Lord is great, And that our God is above, is above all Gods.

praises un-to His name, For we know, for we know that the Lord is great. That the Lord is great, And that our God is above, is above all Gods.

## O BE JOYFUL IN THE LORD. (Anthem.)

M. W. CHASE.

O be joy-ful, be joy-ful in the Lord, O be joyful, be joyful all ye lands; Serve the Lord with gladness, serve the Lord with gladness, and

O be joy-ful, be joy-ful in the Lord, O be joyful, be joyful all ye lands; Serve the Lord with gladness, serve the Lord with gladness, and

*Soprano.*

come be - fore his presence with a song. Be ye sure that the Lord, He is God, It is He that hath made us, and not we ourselves, and not we ourselves;

come be - fore his presence with a song. *Organ.*

We are His peo-ple and the sheep of His pasture, We are His peo-ple and the sheep of His pasture, O go your way into His gates with thanks-

We are His peo-ple and the sheep of His pasture, We are His peo-ple and the sheep of His pasture, O go your way into His gates with thanks-

giving, and in - to his courts, His courts with praise, be thankful, thankful unto Him, be thankful unto Him and speak good of His name;

giving, and in - to his courts, His courts with praise, be thankful, thankful unto Him, be thankful unto Him and speak good of His name;

For the Lord is gracious, His mer-cy is ev - er-last-ing, And His truth endureth from gen - er - a-tion to gen - er - a-tion, A - men.

For the Lord is gracious, His mer-cy is ev - er-last-ing, And His truth endureth from gen - er - a-tion to gen - er - a-tion, A - men.

MINNIE. 7s & 4s, or 8s, 7s & 4s, by omitting the tie. (8th P. M.) (III 4.)

ALTO SOLO.

When the vale of death appears, Faint and cold this mortal clay, Blest Redeemer, soothe my fears,  
Light me thro' the gloomy way, (Omit.) Break the shadows, Break the shadows; Usher in eternal day.

## LOOKING TO JESUS. 6s &amp; 4s. (6, 4: 6, 4: 6, 6: 6, 4:) (Peculiar.)

C. H. CARROLL.

1. Savior, thy dying love, Thou gavest me, Nor should I aught withhold, Dear Lord from Thee, My soul would humbly bow, My heart fulfil each vow, Some offering bring Thee now, Something for Thee.

2. O'er the blest mercy seat Pleading for me, My feeble faith looks up, Jesus, to Thee. Help me the cross to bear, Thy wondrous love declare, Some song to raise, or pray'r, Something for Thee.

## COME YE DISCONSOLATE. 11s &amp; 10s.

*Legato, with pathos.*

1st time Duet, 2d time Chorus.

1. Come ye disconsolate, where'er ye languish, Come to the mercy seat, fervently kneel; Here bring your wounded hearts, here tell your anguish, Earth has no sorrow that heaven cannot heal.

2. Joy of the des-olate, light of the stray-ing, Hope of the pen-i-tent, fadeless and pure; Here speaks the comforter, ten-der-ly say-ing, Earth has no sorrow that heav'n cannot cure.

## SUFFERN. C. M.

D. S. WYMER.

Lord of the har-vest, God of grace, Send down the heav'n-ly rain; In vain we plant without thine aid, And wa-ter too, in vain.

Lord of the har-vest, God of grace, Send down the heav'n-ly rain; In vain we plant without thine aid, And wa-ter too, in vain.

# YE THAT LOVE THE LORD. (Anthem.)

J. W. S.

Ye that love the Lord,..... ye that love the Lord, Hate, hate, hate ye e-vil, Ye that love, that love the  
Ye that love the

*Tenor.*

Lord,..... ye that love the Lord,..... Hate, hate, hate ye e-vil; He will preserve the souls of His saints, He will preserve, Yes!

Lord, love the Lord. Ye that love, that love the Lord, love the Lord, Hate, hate, hate ye e-vil; He will preserve the souls of His saints, He will preserve, Yes!

He will preserve the souls, will preserve the souls of his saints, Yes! He de-liv'reth them, Yes! He de-liv'reth them,  
He de-liv - 'reth them,..... Out of the hand of the wicked, Yes!

He will preserve the souls, will preserve the souls of his saints, Yes! He de - liv'reth them, Yes! He de - liv'reth them,

He, yes he d - liv - er - eth them, deliv - er eth them out of the hand, the hand of the wick - ed. Re - joice in the Lord, rejoice in the Lord, re - joice, rejoice in the  
 He de - liv - er - eth them, deliv - er - eth them out of the hand, the hand of the wick - ed, Re - joice in the Lord, rejoice in the Lord, re - joice, rejoice in the

Lord, O ye righteous, re - joice, re - joice in the Lord, O ye righteous, And give thanks, and give thanks, And give thanks for a re - mem - brance of His ho - li - ness,  
 Lord, O ye righteous, re - joice, re - joice in the Lord, O ye righteous, And give thanks, and give thanks, And give thanks for a re - mem - brance of His ho - li - ness,

## GOSHEN. 11s. (27th. P. M.) (IV. 4.)

The Lord is our shepherd, our guardian, and guide; Whatev - er we want he will kind - ly provide, To sheep of his pasture, his mercies abound.  
 His care and pro - tec - tion his flock will surround.

The Lord is our shepherd, our guardian, and guide; Whatev - er we want he will kind - ly provide, To shecp of his pasture, his mercies abound.  
 His care and pro - tec - tion his flock will surround.

# HOW BEAUTIFUL IN ZION. (Anthem.)

177

S. W. REASER.

How beau-ti-ful in Zi-on, how beau-ti-ful in Zi-on, Up-on the mountain's brow, up-on the mountain's brow, The com-ing of the Mes-sen-ger, the com-ing of the

How beau-ti-ful in Zi-on, how beau-ti-ful in Zi-on, Up-on the mountain's brow, up-on the mountain's brow, The com-ing of the Mes-sen-ger, the com-ing of the

*Fine.*

Mes-sen-ger to cheer the plains below, To cheer the plains be-low. Em-bas-sa-dor of par-don from an injured King of Kings, Glad tidings of sal-va-tion to a

Mes-sen-ger to cheer the plains below, To cheer the plains be-low. Em-bas-sa-dor of par-don from an injured King of Kings, Glad tidings of sal-va-tion to a

*D. C. al Fine.*

ruin-ed world brings, How beau-ti-ful, how beau-ti-ful, how beau-ti-ful, how beau-ti-ful, The com-ing of the Mes-sen-ger, to cheer the plains below.

ruin-ed world brings, How beau-ti-ful, how beau-ti-ful, how beau-ti-ful, how beau-ti-ful, The com-ing of the Mes-sen-ger, to cheer the plains below.

## REJOICE IN THE LORD. (Anthem.)

T. W. HUBBARD.

Rejoice in the Lord, O ye righteous, rejoice in the Lord, O ye righteous. Praise is comely, Praise is comely

Rejoice in the Lord, O ye righteous, rejoice in the Lord, O ye righteous. To praise is comely, praise is comely, Praise is comely

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The fourth staff is a bass clef accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. There is a 3/4 time signature change in the second measure of the first staff.

for the upright. Praise the Lord with the harp, praise the Lord, praise the Lord, Sing unto Him with the psaltery, and an instrument of ten strings.

for the upright. Praise the Lord with the harp, praise the Lord, praise the Lord, Sing unto Him with the psaltery, and an instrument of ten strings.

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4.

REJOICE IN THE LORD.—CONCLUDED.

Praise is comely, Praise is comely for the upright. Rejoice in the Lord, O ye righteous, Rejoice in the Lord,

For praise is comely, Praise is comely for the upright. Rejoice in the Lord, O ye righteous, Rejoice in the Lord,

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment in the treble clef, a second vocal line, and a bass line. The music is in 3/4 time, with a key signature of two flats (B-flat and E-flat). The lyrics are printed below the vocal lines.

O ye righteous, For praise is comely, praise is comely, praise is comely for the up-right, A - men, A - men.

O ye righteous, For praise is comely, praise is comely, praise is comely for the up-right, A - men, A - men.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are printed below the vocal lines.

## I WILL LIFT UP MINE EYES. (Anthem.)

T. W. HUBBARD.

I will lift up mine eyes unto the hills, Lift up mine eyes, lift up mine eyes, I will lift up mine eyes unto the hills, From whence cometh

I will lift up mine eyes unto the hills, Lift up mine eyes, lift up mine eyes, I will lift up mine eyes unto the hills, From whence cometh

Detailed description: This system contains the first two staves of the musical score. The top staff is in G major, 4/4 time, and features a melodic line with a triplet of eighth notes. The bottom staff is in G major, 4/4 time, and provides a harmonic accompaniment. The lyrics are printed below each staff, with the triplet in the first staff corresponding to the word 'hills'.

all my help; My help cometh from the Lord, My help cometh from the Lord, which made both heav'n and earth, My help cometh from the

My help cometh from the Lord, My help cometh from the Lord, Which made heav'n and earth.

all my help; My help cometh from the Lord, My help cometh from the Lord, which made both heav'n and earth, My help cometh from the

Detailed description: This system contains the second and third staves of the musical score. The top staff continues the melodic line from the first system, with lyrics 'all my help; My help cometh from the Lord, My help cometh from the Lord, which made both heav'n and earth, My help cometh from the'. The middle staff provides a harmonic accompaniment with lyrics 'My help cometh from the Lord, My help cometh from the Lord, Which made heav'n and earth.'. The bottom staff continues the melodic line with lyrics 'all my help; My help cometh from the Lord, My help cometh from the Lord, which made both heav'n and earth, My help cometh from the'.

Lord, My help cometh from the Lord, Which made heav'n and earth; He will not suffer thy foot to be moved,

My help cometh from the Lord, My help cometh from the Lord, which made heav'n and earth; He will not suffer thy foot to be moved,

Lord,.....

He that keepeth Thee will not slum-ber, Be - hold, he that keep - eth Is - rael shall neither slumber nor sleep, Be - hold, he that nor sleep.....

He that keepeth Thee will not slum-ber, Be - hold, he that keep - eth Is - rael shall neither slumber nor sleep, Be - hold, he that

Be - hold, he that keep - eth Is - rael,

keep-eth Is - rael shall neith - er slum-ber nor sleep,..... shall neith-er slum - ber nor sleep.

Praise ye the Lord, all ye nations; Praise Him, praise Him, all ye peo - ple; For His mer - ci - ful kind-ness is great toward us;

ALTO.

Praise ye the Lord, all ye nations; Praise Him, praise Him, all ye peo - ple; For His mer - ci - ful kindness is great toward us;

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The middle staff is an alto line, indicated by 'ALTO.' below it. The bottom staff is a bass line. The music is in 3/4 time with a key signature of one sharp (F#).

And the truth, the truth of the Lord, and the truth of the Lord en - dur - eth for - ev - er; Praise ye the Lord, Praise ye the Lord.

And the truth, the truth of the Lord, and the truth of the Lord en - dur - eth for - ev - er; Praise ye the Lord, Praise ye the Lord.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The middle staff is an alto line. The bottom staff is a bass line. The music continues in 3/4 time with a key signature of one sharp.

BISSELL. C. M.

ARTHUR BAKER.

Blest is the man, whose ten - der heart, Feels all an - oth - er's pain; To whom the sup - pli - ca - ting eye, Is nev er raised in vain.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a bass line. The music concludes in 3/4 time with a key signature of one sharp.

# THE LORD IS IN HIS HOLY TEMPLE. (Introit.)

183

W. T. GIFFE.

The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly temple; Let all the earth keep

The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly temple; Let all the earth keep

si - lence, Let all the earth keep silence, Let all the earth keep silence, si - lence, si - lence, Keep si - lence be - fore Him. A - - - men.

si - lence, Let all the earth keep silence, Let all the earth keep silence, si - lence, si - lence, Keep si - lence be - fore Him. A - - - men.

# EEL RIVER.

G. W. REASER.

There is a clime, a cloudless clime, Where flowers perennial bloom, Untouched by frost or ighting time, It lies beyond the tomb.

THE LORD IS KING. (Grand Chorus.)

FROM CHAPLAIN.

The earth may be glad, The earth may be glad, The Lord is King..... The earth may be glad, The earth may be glad, The earth may be glad.

The earth may be glad, The earth may be glad, The earth may be glad, The Lord is King.....

The earth may be glad, The Lord is King..... The earth may be glad, The earth may be glad, The earth may be glad, The earth may be glad,

The Lord is King

The earth may be glad, may be glad there - of, Yea, the mul-ti-tude of isles, the mul-ti-tude of isles, the mul-ti-tude of isles may be glad thereof, The earth may be glad,

The earth may be glad, may be glad there - of, Yea, the mul-ti-tude of isles, the mul-ti-tude of isles, the mul-ti-tude of isles may be glad thereof, The earth may be glad,

The Lord is King, The earth may be glad, The Lord is King, The Lord is King, The Lord is King.

The Lord is King, The earth may be glad, The Lord is King, The Lord is King, The Lord is King.

SYM. MINORE.

BASS SO

INST.

Clouds, clouds, clouds and darkness, clouds and darkness,

INST.

Are round . . . . . a - bout him,

Righteousness and judgment, righteousness and judgment, Are the hab - i -

INST.

ta - tions of his seat. Righteousness and judgment, Righteousness and judgment are the hab - i - ta - tions of his seat.

*Allegretto animato.*

The heavens have declared his righteousness, The heavens have de-clared his righteousness, And all the people have seen his glo-ry, have seen his glory. And all the

have seen his glory,

The heavens have declared his righteousness, The heavens have declared his righteousness, And all the people have seen his glory, And all the people.....

have seen his glory,

*Allegro.*

peo-ple..... have seen his glo-ry, And all the people have seen his glory; The heav'ns have declared his righteousness, And all the peo-ple have seen his

have seen his glo-ry, And all the peo-ple - -

have seen his gory have seen his glo-ry, And all the people have seen his glo-ry; The heav'ns have declared his righteousness, And all the people have seen his

*Duet. Alto and Soprano.*

glory, And all the people have seen his glo-ry, All. all have seen his glo-ry.

Si-on heard of it Si-on heard of it,

*Moderato. Inst.*

*ped.*

glory, And all the people have seen his glo-ry, All. all have seen his glo-ry.

Si-on heard of it, and re-joiced, The daughters of Judah, of Ju-dah were glad, be-

cause of thy judgments, thy judgments, O, Lord! Si - on heard of it, and re-joiced; the daughters of Ju - dah, of Ju - dah were glad, be - cause of thy judgments, be-

cause of thy judgments, because of thy judgments, thy judgments, O, Lord! because of thy judgments, thy judgments, O, Lord!

*Inst.*

For thou, Lord, art

THE LORD IS KING.—CONTINUED.

higher, thou, Lord, art higher than all that is in the earth, than all that is in the earth; Thou art exalt-ed, thou art ex-alt-ed far, far above all Gods; thou, Lord, art higher, Thou, Lord, art

*Ad lib. Symph.*  
higher than all that is in the earth; Thou art exalted, thou art exalted far, far, far above all, above all gods.

Rejoice, rejoice, rejoice in the Lord, rejoice in the Lord, ye right - eous, rejoice in the Lord, ye right-eous,

Rejoice, rejoice, rejoice in the Lord, rejoice in the Lord, ye right - eous, rejoice in the Lord, ye right-eous,

rejoice and give thanks, rejoice and give thanks, for a remembrance of his ho - li - ness, for a remembrance of his ho - li - ness, rejoice and give thanks,

rejoice and give thanks, rejoice and give thanks, for a remembrance of his ho - li - ness, for a remembrance of his ho - li - ness, rejoice and give thanks,

rejoice and give thanks, for a remembrance of his ho - li - ness, rejoice, give thanks, for a remembrance of his ho - li - ness. ADAGIO.

rejoice and give thanks, for a remembrance of his ho - li - ness, rejoice, give thanks, for a remembrance of his ho - li - ness.

and give thanks,

ATHIRST. (Chant.)

Words by FANNIE FALES.

\*\*\*

1. The way is long, and rough, and wild, Oh! Father! help thy faint- ing child; For "living waters" I to thee, Reach upward, ..... they are flow- ing free, And I a- thirst.

2. I've tasted many an earthly spring; They fevered pulses... on- ly bring; Pour out from thy real heart of love, And fill my .... life's cup from a - bove, I am a- thirst.  
 3. The village lies asleep, I see, save one—a token..... sad to me, No light thro' snow that silent falls, There the death.. an- gel gent- ly calls, A soul a- thirst.  
 4. Athirst for end of dying strife, For dawn of ever - - - last- ing if For heavenly gardens, angel trod, for presence ..... of the land of God, A - thirst, a- thirst.  
 5. Ah! He will tread the "Shining Shore," The world pass onward as he- nev - er fore; A few bruised hearts cry out in pain, Ne'er to be - hold his face a - gain, Al-though a- thirst.  
 6. Give us to drink the oup of peace, The patience that will..... cease, The love, enduring to the end, Pour out for ..... me, Re- deem-er, Friend, For all a- thirst.

THERE IS NO GOD.

("The 'ool bath said in his heart, There is no God,")

Words by W. F. GILCHRIST.

J. W. S.

1. There is no God! Go to the smiling fields, behold each tiny flower, each... ten - der blade, By a creative power unfold, By a still ..... high - er pow'r sur-veyed,  
 2. There is no God! Go to the green and shady wood, Where birds are pouring songs of praise; To the creator of all good, And note each ..... lof - ty eim up - raise,  
 3. There is no God! Gaze up into the arch of hite, As in its old ac - - - customed place, Each twinkling star comes into view, Slow journeys.. thro' the realms of space,  
 4. There is no God! Each flow'r, each shrub, each lofty tree, The stars of the ev'n - ing hour, Are emblems of the mystery, Of God's un - - - hound-ed migh - ty pow'r,

Note each bright changeful hue, As gleaming forth, They spring from .... out the sod, Warmed by the sun, watered by the dew,..... Then say "There is no God."  
 Slowly from tiny shoot, Unto majestic..... al - tl - tude, Each lofty tree thy words refutes,..... Who says "There is no God."  
 A master's hand has set them there, For untold ages..... have they plod, Across the arch; can'st thou gaze there, ..... And says "There is no God."  
 Revealing all the falsity, Of him who..... word; And he stands forth fully condemned,..... Who says "There is no God."

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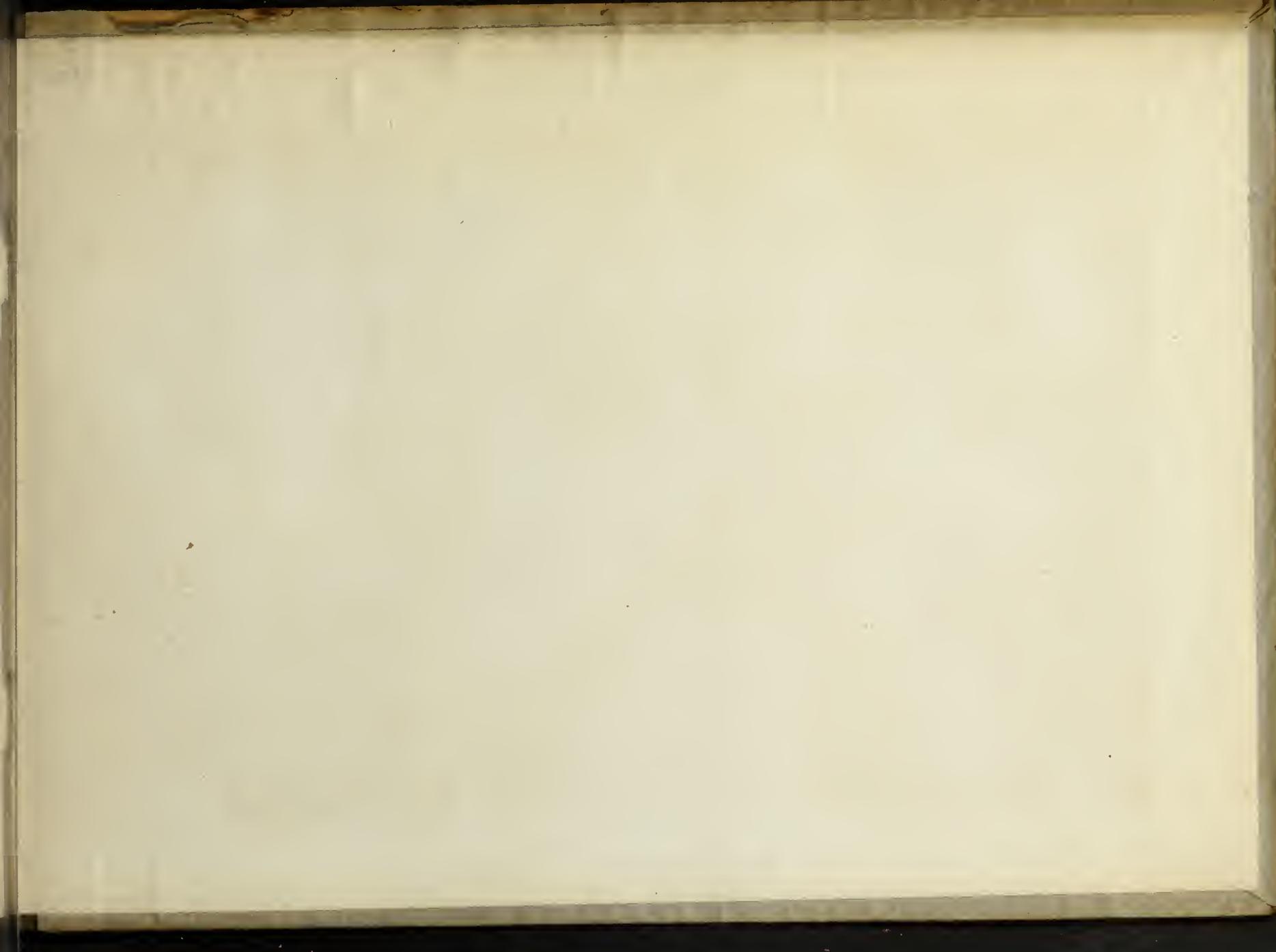
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