THE

SONG KING.

BY

H. R. PALMER,

AUTHOR OF "THE SONG QUEEN," "PALMER'S NORMAL COLLECTION," "RUDIMENTAL CLASS TEACHING," "ELEMENTS OF MUSICAL COMPOSITION," "PALMER'S SABBATH-SCHOOL SONGS," Etc., Etc.

CHICAGO:

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Elmer Pendleton

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SONG KING:

COLLECTION OF NEW AND ORIGINAL MUSIC FOR

SINGING CLASSES, DAY SCHOOLS, CONVENTIONS, &C.,

By H. R. PALMER,

AUTHOR OF

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SUGGESTIONS TO TEACHERS CONCERNING THE MANNER OF USING THE CATECHISM.

The author speaks advisedly when he says, that in no way can a singing school be made more interesting than by the use of a properly arranged catechism. It has been proven to be an element of great strength in his own teaching, as all those who were present at the Normal term of 1869 will remember. Let it be understood that it is not intended to take the place of the teacher's regular instruction, blackboard exercises, etc., but as an addition to them—something for the pupils to learn between the lessons. Ten minutes each evening will be sufficient.

To save time, each member should be given a numeral name upon joining the class, by which he will be called upon to answer questions from time to time.

Before entering the schoolroom, the teacher should make a private list of the members he will call upon to answer questions, and adopt some mark to show whether they answer correctly or not, and preserve the list for future reference.

The lessons may not be divided equally. If so, the teacher may change the division according to the capacity of his classes, or, according to the number of lessons he has to give.

THE AUTHOR.

MUSICAL DICTIONARY.

§ 1. The staff is a character used to represent the pitch of tones. It consists of five lines and four spaces, each of which is called a DEGREE. Short ADDED LINES, above and below, are sometimes used to represent tones which are too high or too low to be represented upon the staff.

§ 2. The DOUBLE BAR denotes the beginning and ending of a line of the words.

§ 3. The CLOSE indicates the end of a composition.

THE STAFF. ADDED LINES. DOUBLE BAR. THE CLOSE.



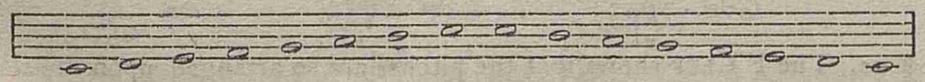
§ 4. NOTES are characters used to represent the length of tones. The stems may turn either upward or downward.

NOTES.



§ 5. The DIATONIC SCALE is a graded series of eight tones, each differing from the others in pitch. Tones are named from the names of the first eight digits; also from the names of the first seven letters of the alphabet; and also by syllables, as follows:

THE DIATONIC SCALE.



Numeral Names—1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
Syllable Names—Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.
Pronounced— Doe, Ray, Mee, Fah, Sole, Lah, See, Doe, Doe, See, Lah, Sole, Fah, Mee, Ray, Doe.
Perm'nt Names— C, D, E, F, G, A, B, C, C, B, A, G, F, E, D, C.

§ 6. A MEASURE is a portion of time, and is represented by the spaces between two bars.

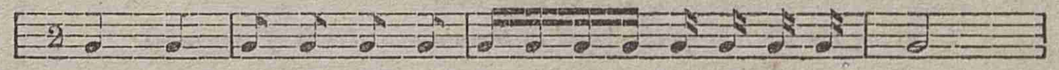
§ 7. BARS are lines drawn perpendicularly across the staff to denote the ending and beginning of measures.

MEASURES AND BARS.



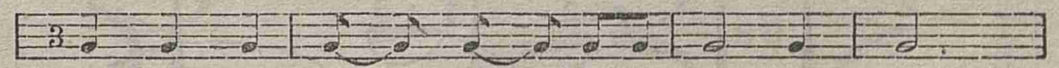
§ 8. A measure divided into two parts is called DOUBLE MEASURE, and is indicated by the figure 2.

DOUBLE MEASURE.



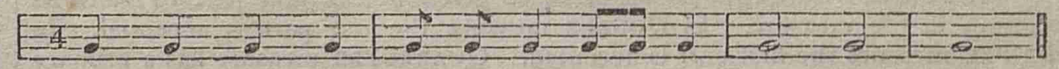
§ 9. A measure divided into three parts is called TRIPLE MEASURE, and is indicated by the figure 3.

TRIPLE MEASURE.



§ 10. A measure having four parts is called QUADRUPLE MEASURE, and is indicated by the figure 4.

DOUBLE MEASURE.



§ 11. A measure having six parts is called SEXTUPLE MEASURE, and is indicated by the figure 6.

SEXTUPLE MEASURE.



§ 12. A measure having nine parts is called a COMPOUND TRIPLE MEASURE, and is indicated by the figure 9.

COMPOUND TRIPLE MEASURE.



§ 13. A measure having twelve parts is called a COMPOUND QUADRUPLE MEASURE, and is indicated by the figure 12.

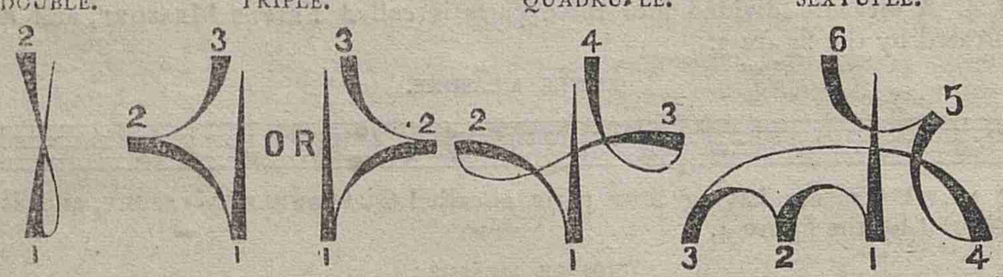
COMPOUND QUADRUPLE MEASURE.



§ 14. BEATING TIME is the designating of each part of a measure by a certain movement of the hand. In DOUBLE measure the hand should move downward and upward. In TRIPLE down, left and up, or down, right and up. In QUADRUPLE measure, down, left, right and up. In SEXTUPLE measure, down, down, left, right, up and up; or in more rapid movements, simply down and up, as in double measure, comprehending three parts to each motion. In COMPOUND TRIPLE measure, down, left and up, comprehending three parts to each beat. In COMPOUND QUADRUPLE measure, down, left, right and up, comprehending three parts to each beat.

DIAGRAMS,

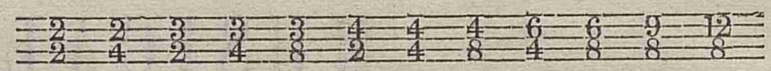
Showing the motions of the hand in the various kinds of measures.



§ 15. A CENT is a slight stress or force given to a certain part to mark its position in the measure. In DOUBLE measure the first part is accented. In TRIPLE measure the first part is accented. QUADRUPLE measure has a primary accent on the first part, and a secondary accent on the third part. SEXTUPLE measure has a primary accent on the first part, and a secondary accent on the fourth part. COMPOUND TRIPLE measure has a primary accent on the first part, and secondary accents on the fourth and seventh parts. COMPOUND QUADRUPLE measure has a primary accent on the first part, and secondary accents on the fourth, seventh and tenth parts. In vocal music these rules are not as binding now as formerly, the emphatic syllables of the words determining, in nearly all instances, where the accents should fall.

§ 16. The FRACTION, which in modern works always follows the clef, indicates the number of parts into which the measure is divided, and the kind of note which fills each part. The *Numerator* shows the number of parts in the measure, and the *Denominator* shows what kind of note fills each part. The fraction $\frac{4}{4}$ is read thus: Four quarter notes will fill a measure.

THE FRACTION.



§ 17. The SLUR represents the connecting of two or more tones, and indicates that one syllable of the words is applied to as many notes as are so connected.

THE SLUR.



§ 18. The TIE, like the slur, represents the connecting of two or more tones; the difference between them is, that when the notes connected are upon different degrees of the staff, the curved line is called a SLUR, and when they are upon the same degree it is called a TIE. In either instance, one syllable of the words is applied to as many notes as are so connected.

THE TIE.



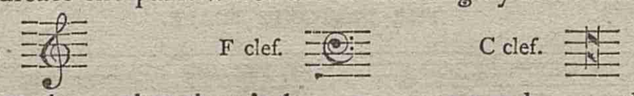
§ 19. Characters indicating silence are called RESTS, and correspond in length to notes of the same denomination.

RESTS.



§ 20. The human voice is naturally divided into four classes. Low male voices called BASE; high male voices called TENOR; low female voices called ALTO, and high female voices called SOPRANO.

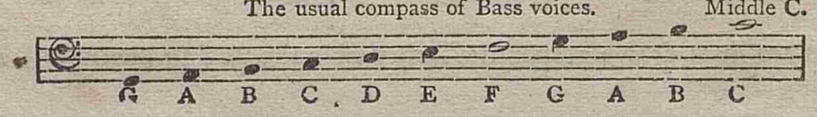
§ 21. CLEFS are used to determine the pitch of tones as represented on the staff, and also to indicate the parts which are to be sung by these different voices.



§ 22. The F CLEF shows that the pitches are so arranged upon the staff as to fix F upon the fourth line, with middle C upon the added line above.

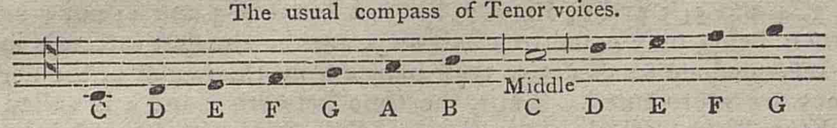
The tone C, which the Base, Tenor, Alto and Soprano have in common, is called MIDDLE C. It lies midway between the male and female voices.

THE F, OR BASE CLEF.



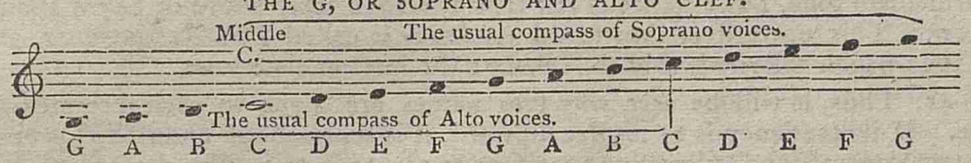
§ 23. The C CLEF shows that the pitches are so arranged as to fix middle C upon the third space.

THE C, OR TENOR CLEF.



§ 24. The G CLEF shows that the pitches are so arranged as to fix G upon the second line, with middle C upon the added line below.

THE G, OR SOPRANO AND ALTO CLEF.



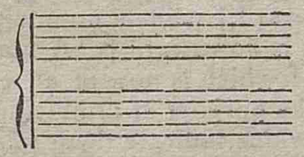
§ 25. The BRACE is used to connect two or more staffs, and generally indicates the number of parts which are to be sung simultaneously. Staffs thus connected are called a SCORE.

THE BRACE.



OR,

THE BRACE.



§ 26. A DOT, following a note, adds one half to the length of the note. Thus, a dotted whole note 𝅝. is equal to a whole note and a half-note tied, 𝅝𝅗𝅥; a dotted half-note 𝅗𝅥. is equal to a whole-note and a quarter-note tied, 𝅗𝅥𝅘𝅥; a dotted quarter note ♩. is equal to a quarter-note and an eighth note tied, ♩𝅘𝅥𝅯; a dotted eighth note 𝅘𝅥𝅯. is equal to an eighth note and sixteenth note, tied, 𝅘𝅥𝅯𝅘𝅥𝅰, etc. When more than one dot is used, each additional dot adds one-half the length indicated by the preceding dot. Thus, a whole note followed by two dots 𝅝.. is equal to a whole note, a half-note, and a quarter-note tied, 𝅝𝅗𝅥𝅘𝅥, etc.

THE DOT.

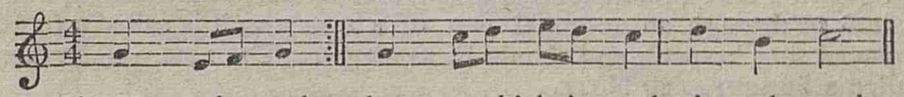


The above example is performed as if written as follows:



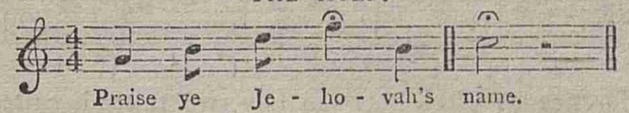
§ 27 The REPEAT shows that the preceding passage should be sung again.

THE REPEAT.



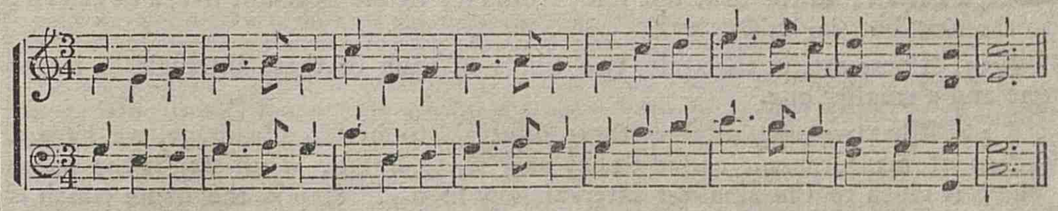
§ 28. The HOLD shows that the tone which it marks is to be prolonged at the option of the leader.

THE HOLD.



§ 29. In the UNISON passage two or more parts sing the same tone.

THE UNISON PASSAGE.



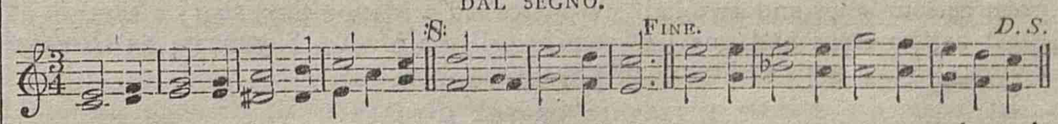
§ 30. D. C. are the initial letters of the Italian words, DA CAPO; but they are more frequently used as the abbreviation of the Italian sentence, *Da Capo al fine*, which may be freely translated as follows: *Da*, from thee; *capo*, commencement; *al*, to the; *fine*, end. Sing "from the commencement to the end."

DA CAPO. Dr. T. HASTINGS.



§ 31. D. S. are the initial letters of the words, *Dal Segno*, and mean, "return to the sign."

DAL SEGNO.



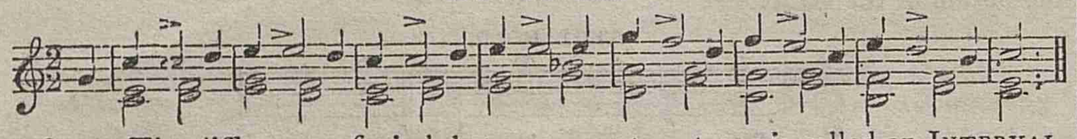
§ 32. When the time which is usually given to two tones, or one beat, is divided into three equal parts, with a tone to each part, such three tones are called triplets. The notes which represent them are usually grouped together with a slur, or marked with a figure 3.

TRIPLETS.



§ 33. When a tone commences on an unaccented part of a measure, and continues into or through an accented part of a measure, it is called a SYNCOPE, (pronounced sing-ko-pee), and should be accented. The note which represents it is called a SYNCOPATED NOTE.

SYNCOPATION.



§ 34. The difference of pitch between any two tones is called an INTERVAL. The interval from any tone to the next in alphabetical order is called a SECOND; to the next but one, a THIRD; to the next but two, a FOURTH; to the next but three, a FIFTH; to the next but four, a SIXTH; to the next but five, a SEVENTH; to the next but six, an OCTAVE.

§ 35. There are, in the scale, two kinds of each of these intervals—a larger one and a smaller one.

§ 36. That we may analyze these intervals to better advantage, we have a means of measurement called STEPS and HALF-STEPS. Half-step is the name which is given to the smallest interval now in use. Step is the name which is given to an interval that is as great as two half-steps. We use this means of measurement (steps and half-steps) very much as the carpenter uses his foot-rule.

§ 37. A second as small as a half-step is called a MINOR SECOND; a second as great as a step is called a MAJOR SECOND; a third as great as one step and one half step is called a MINOR THIRD; a third as great as two steps is called a MAJOR THIRD; a fourth as great as two steps and one half-step is called a PERFECT FOURTH; a fourth as great as three steps is called an AUGMENTED FOURTH; a fifth as great as two steps and two half-steps is called a DIMINISHED FIFTH; a fifth as great as three steps and one half-step is called a PERFECT FIFTH; a sixth as great as three steps and two half-steps is called a MINOR SIXTH; a sixth as great as four steps and one half-step is called a MAJOR SIXTH; a seventh as great as four steps and two half-steps is called a MINOR SEVENTH; a seventh as great as five steps and one half-step is called a MAJOR SEVENTH; an OCTAVE consists of five steps and two half-steps.

INTERVALS OF THE C SCALE



§ 38. As every major second is as great as two half-steps, it necessarily follows that between any two tones which form a major second there may be found an INTERMEDIATE TONE. Thus, intermediate tones may be found between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7, but not between 3 and 4; nor 7 and 8, for each of these being only equal to a half-step, are the smallest intervals in use.

§ 39. Intermediate tones derive their names from the names of the degrees by which they are represented. Thus, the tone between 1 and 2 is called SHARP ONE, or FLAT TWO; all the other intermediate tones are named in a similar manner.

§ 40. The mind and feelings are never at rest while singing or listening to an intermediate tone, but a desire is felt that the tone next above or below should follow. This upward or downward tendency is called THE RESOLUTION, and the tone which follows is said to RESOLVE the intermediate tone.

§ 41. Thus, it will be seen why two names are given to each intermediate tone. If its tendency is to resolve upward, it is represented upon the lower of the two degrees, and called SHARP; if its tendency is to resolve downward, it is represented upon the higher of the two degrees, and called FLAT.

§ 42. Characters called SHARPS (♯) and FLATS (♭) are used in representing intermediate tones. The NATURAL (♮)* is used to cancel the effect of a previous sharp or flat. A note with a ♯ before it indicates a tone, the tendency from which is upward,† while a note with a ♭ before it indicates a tone, the tendency from which is downward.† A note with a ♮ before it implies a previous ♭ or ♯, the effect of which is now at an end. Intermediate tones are generally introduced for the purpose of producing effects of short duration; when so used, the characters which indicate them (♯ ♭ ♮) are called ACCIDENTALS, and are subject to the following rule: *Accidentals continue their significance throughout the measure in which they occur.*‡

ACCIDENTALS.



§ 43. A scale in which all the tones, intermediate and otherwise, occur in alphabetical order, is called THE CHROMATIC SCALE. In the chromatic scale ascending, the tendency from each intermediate tone is upward; hence it is represented by the lower of the two degrees, modified, and called *sharp*. In the chromatic scale descending, the tendency from each intermediate tone is downward; hence it is represented by the higher of the two degrees, modified, and called *flat*.

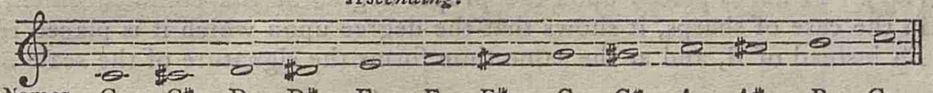
* A most unfortunate name, as its tendency is to continually mislead the pupil into the belief that some tones and scales are more natural than others. If it was called the CANCEL ("a limit," see Webster's Dictionary) its name would be far less objectionable, and would convey to the mind a better id a of its office.

† There are exceptions to this, as to all general rules.

‡ The additional clause of this rule, as formerly given, namely—"and from measure to measure until canceled by an intervening note upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit, and causes great confusion. In this book, as in all the author's works, whenever an accidental is required in the following measure it is placed there.

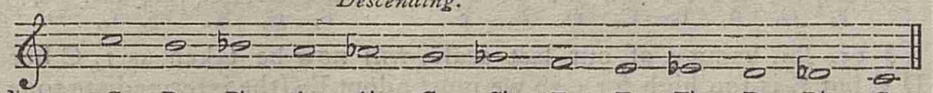
CHROMATIC SCALE.

Ascending.



Permanent Names—	C,	C♯,	D,	D♯,	E,	F,	F♯,	G	G♯,	A,	A♯,	B,	C.
Syllable Names—	Do,	Di,	Re,	Ri,	Mi,	Fa,	Fi,	Sol,	Si,	La,	Li,	Si,	Do.
Pronounced—	Doe,	Dee,	Ray,	Ree,	Mee,	Fah,	Fee,	Sole,	See,	Lah,	Lee,	See,	Doe.
Numeral Names—	1,	♯1,	2,	♯2,	3,	4,	♯4,	5	♯5,	6,	♯6,	7,	8.

Descending.



Permanent Names—	C,	B,	B♭,	A,	A♭,	G,	G♭,	F,	E,	E♭,	D,	D♭,	C.
Syllable Names—	Do,	Si,	Se,	La,	Le,	Sol,	Se,	Fa,	Mi,	Me,	Re,	Ra,	Do.
Pronounced—	Doe,	See,	Say,	Lah,	Lay,	Sole,	Say,	Fah,	Mee,	May,	Ray,	[Rah,	Doe.
Numeral Names—	8,	7,	♭7,	6,	♭6,	5,	♭5,	4,	3,	♭3,	2,	♭2,	1.

§ 44. Either of the tones of the chromatic scale may be taken as *one*, and a scale formed from it; thus making it possible to form twelve different scales, each scale receiving its name from the name of the pitch which is taken as *one*. Thus, a scale formed from the pitch C would be called the C scale; from the pitch D would be the D scale, etc.

§ 45. One of every scale is called the KEY-TONE or TONIC of that scale—the tone whose influence predominates over all others in the scale—and is always the POINT OF REPOSE. The relationship of the tones and intervals is called the KEY; thus the tones, A, G, C, F, B, E, and D, placed in any possible order of succession, would constitute the key of C; while it would require the following order—C, D, E, F, G, A, B and C—to form the scale of C. From this it will be seen that a key consists of seven tones, while a scale must contain eight.

§ 46. Changing the pitch of a scale, *i. e.*, taking some other pitch as *one* (see § 44.) is called TRANSPOSITION. The same order of intervals must be preserved as in the MODEL SCALE (scale of C), viz.: from 1 to 2, and 2 to 3, must be major seconds, from 3 to 4 a minor second, from 4 to 5, 5 to 6, and 6 to 7, major seconds, and from 7 to 8 a minor second.

§ 47. It is usual to proceed by fifths in transposing the scale, *i. e.*, take 5 of the scale under consideration for 1 of the scale we are about to consider. Starting with the MODEL SCALE, we find 5 to be the pitch G; which being taken as *one*, A will be 2, B 3, C 4, D 5, E 6. Thus far the order of intervals is correct, but F being only a minor second from E, cannot be taken as 7, consequently we must seek a pitch which will form an interval of a major second from E; this is found to be the case with the intermediate tone between F and G, namely, F♯, which being taken as 7, and G as 8, we find our new scale as perfect and natural as the MODEL SCALE

§ 48. As it would be inconvenient to make use of a sharp every time 7 of the scale is wanted throughout the tune, a ♯ is placed at the commencement, immediately following the clef, and serves two purposes—as a SIGN or signature of the key of G, and the other to show that all the degrees of the staff which usually represent the pitch F now represent the pitch F♯.

THE G SCALE.

With G Clef. With F Clef.



	1,	2,	3,	4,	5,	6,	7,	8.		1,	2,	3,	4,	5,	6,	7,	8.
	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.		Do,	Re,	Mi,	Fa,	Sol.	La,	Si,	Do
	G,	A,	B,	C,	D,	E,	F♯,	G.		G,	A,	B,	C,	D,	E,	F♯,	G.

NOTE.—The position of the scale with the C clef being always the same upon the staff as with the G clef, it is not considered necessary to occupy time and space by illustrating it.

§ 49. Again, taking D (fifth of our last scale) as 1, E will be 2, F♯ 3, G 4, A 5, B 6; but C being only a minor second from B, cannot be taken as 7, and we are again obliged to seek for a tone a half-step higher than C; C♯ is found to be the correct tone, and forms 7; D is 8; and thus we have another perfectly natural scale by making use of two sharps, (F♯ and C♯). By placing sharps upon the F and C degrees of the staff we not only have the signature of the key of D, but are continually reminded by them that these degrees now represent F♯ and C♯, and that F and C are done away with for the present.

THE D SCALE.

With G Clef. With F Clef.



	1,	2,	3,	4,	5,	6,	7,	8.		1,	2,	3,	4,	5,	6,	7,	8.
	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.		Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
	D,	E,	F♯,	G,	A,	B,	C♯,	D.		D,	E,	F♯,	G,	A,	B,	C♯,	D.

§ 50. Five of this last scale, which is A, will be taken as 1, in our next transposition, B 2, C♯ 3, D 4, E 5, F♯ 6, G♯ being used instead of G, for reasons similar to those given at § 48 and § 49, and A as 8, making a complete scale founded upon A, by the use of F♯, C♯ and G♯. In writing we place sharps upon the proper degrees at the commencement, which form the signature of the key of A.

THE A SCALE.

With G Clef. With F Clef.



	1,	2,	3,	4,	5,	6,	7,	8.		1,	2,	3,	4,	5,	6,	7,	8.
	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.		Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
	A,	B,	C♯,	D,	E,	F♯,	G♯,	A.		A,	B,	C♯,	D,	E,	F♯,	G♯,	A.

§ 51. Five of the A scale is E, which, being taken as 1, F♯ will be 2, G♯ 3, A 4, B 5, C♯ 6, and for 7 we take D♯, as it is a major second from C♯, making, with E as 8, another complete scale by the use of four sharps, viz.: F♯, C♯, G♯ and D♯.

THE E SCALE.

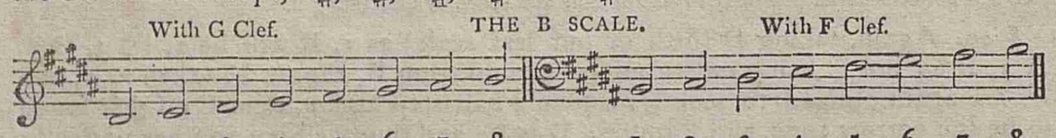


1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
E,	F♯,	G♯,	A,	B,	C♯,	D♯,	E.

1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol.	La,	Si,	Do.
E,	F♯,	G♯,	A,	B,	C♯,	D♯,	E.

§ 52. B (five of the scale of E) being taken as 1, C♯ will be 2, D♯ 3, E 4, F♯ 5, G♯ 6, and, following the correct order of intervals, we find it necessary to make use of A♯ as 7, which leads to B as 8, giving us another natural scale, by the use of five sharps, F♯, C♯, G♯, D♯ and A♯.

THE B SCALE.



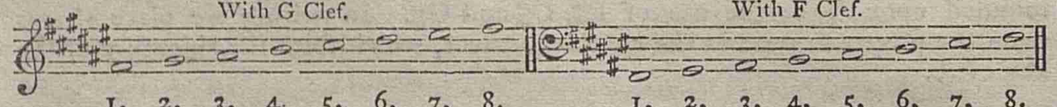
1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
B,	C♯,	D♯,	E,	F♯,	G♯,	A♯	B.

1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
B,	C♯,	D♯,	E,	F♯,	G♯,	A♯.	B.

§ 53. In our last transposition by sharps, we take F♯ (five of the scale of B) as 1, G♯ 2, A♯ 3, B 4, C♯ 5, D♯ 6, and, as E is only a minor second from D♯, and consequently a half-step too low for our purpose, we adopt the tone E♯ for 7, and complete the scale with F♯ as 8.

NOTE.—It will be readily seen that although the pitch E♯ is identical with the pitch F, there are two reasons why it cannot be named or represented as F. *Firstly*, the D degree of the staff being used for 6, and the F degree for 7, the E degree would be left out; thus making the interval between 6 and 7 a third of some kind instead of a second; and *secondly*, the F degree being already used to represent 8, cannot be used to represent 7; for, although a degree can be made to represent two tones, a half-step, or even a step apart, it can, in *no possible manner*, be made to represent two tones, the interval between which is a major, or even a minor second. It should be remembered that the word *second* always implies *two degrees*, while the word step or half-step *may* or *may not* imply two degrees. Hence, those writers and teachers are wrong who adopt the language "from one to two is a step, from three to four is a half-step," &c. For instance,—in the C scale, from E to E♯ (same pitch as F) is a half-step, but it is not a minor second.

THE SCALE OF F♯.



1,	2,	3,	4	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
F♯,	G♯,	A♯,	B,	C♯,	D♯,	E♯,	F♯.

1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
F♯,	G♯,	A♯,	B,	C♯,	D♯,	E♯,	F♯.

§ 54. In transposition by flats we usually proceed by fourths. Returning to the MODEL SCALE (scale of C), we find four to be F, which, being taken as 1, G will be 2, A 3, but B cannot be taken as 4, as it is major second from A, (3), whereas only a minor second is wanted. The intermediate tone between B and A, which is B♭, is found to be the correct tone, and is adopted as 4, C is 5, D 6, E 7, and with F as 8 we have a perfectly natural scale with the use of one flat, (B♭). A flat is placed upon the proper degree at the commencement, and, as in the case of sharps, it shows that the degree upon which it is placed represents B♭ instead of B, and at the same time forms the signature of the scale of F.

THE F SCALE.

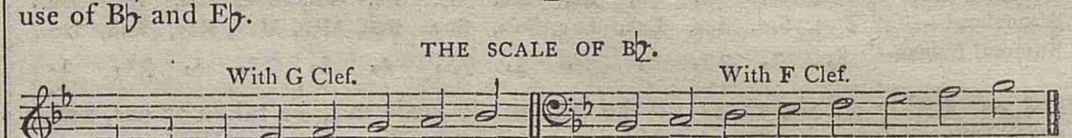


1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
F,	G,	A,	B♭,	C,	D,	E,	F.

1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
F,	G,	A,	B♭,	C,	D,	E,	F.

§ 55. B♭, being 4 of our last scale, will now be taken as 1, C becoming 2, D 3, but E is too high for 4, so we must adopt E♭ (the intermediate tone between E and D) as 4, F as 5, G 6, A 7, and B♭ 8, giving another natural scale by the use of B♭ and E♭.

THE SCALE OF B♭.



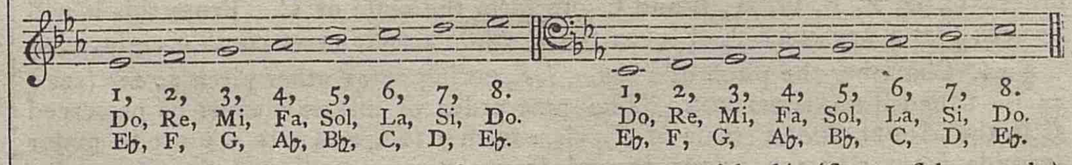
1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
B♭,	C,	D,	E♭,	F,	G,	A,	B♭.

1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
B♭,	C,	D,	E♭,	F,	G.	A,	B♭.

§ 56. Taking E♭ as 1, F 2, G 3, we are obliged to use A♭ as 4, B♭ 5, C 6, D 7, and with E♭ as 8 another natural scale is the result, using B♭, E♭ and A♭

NOTE.—It will be noticed that the scale of B♭ has a position upon the staff precisely like the scale of E (four sharps). See § 51.

THE SCALE OF E♭.



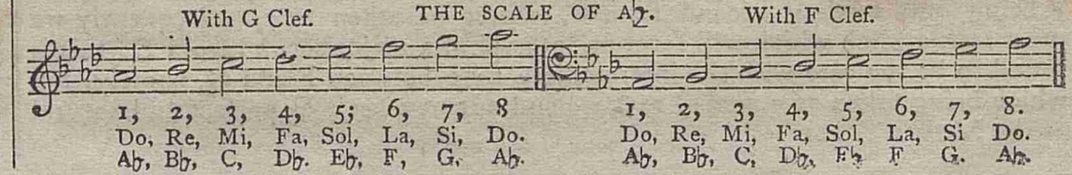
1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
E♭,	F,	G,	A♭,	B♭,	C,	D,	E♭.

1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
E♭,	F,	G,	A♭,	B♭,	C,	D,	E♭.

§ 57. In forming the next scale, we commence with A♭ (four of last scale) as 1, B♭ becomes 2, and C 3, when it will be found necessary to take D♭ as 4, E♭ 5, F 6, G 7, and, with A♭ as 8, completing another scale by the use of four flats, viz.: B♭, E♭, A♭ and D♭.

NOTE.—This scale has a position upon the staff precisely like the scale of A (three sharps). See § 50.

THE SCALE OF A♭.



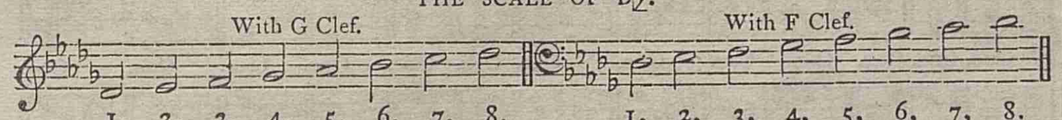
1,	2,	3,	4,	5;	6,	7,	8
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
A♭,	B♭,	C,	D♭.	E♭,	F,	G.	A♭.

1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si	Do.
A♭,	B♭,	C,	D♭,	E♭,	F	G.	A♭.

§ 58. Following the plan still farther, we take D♭ (four of last scale) as 1, E♭ will be 2 and F 3, but G being too high, we take G♭ as 4, A♭ 5, B♭ 6, C 7, and D♭ 8, and the result is another natural scale, with the use of B♭, E♭, A♭, D♭ and G♭.

NOTE.—The position of this scale upon the staff is the same as that of the scale of D, (two sharps). See § 49.

THE SCALE OF D♭.

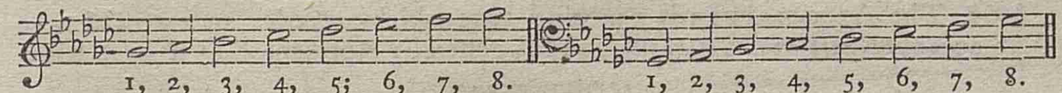


1,	2,	3,	4,	5,	6,	7,	8.	1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
D♭,	E♭,	F,	G♭,	A♭,	B♭,	C,	D♭.	D♭,	E♭,	F,	G♭	A♭,	B♭.	C	D♭,

§ 59. Our last transposition commences with G♭ as 1, A♭ becomes 2, and B♭ 3, C being too high we adopt C♭ (see note following § 53) as 4, D♭ 5, E♭ 6, F 7 and G♭ 8, and we have a complete and natural scale by the use of B♭, E♭, A♭, D♭, G♭ and C♭.

NOTE.—The position of this scale is like that of the scale of G, (one sharp). See § 48. Another remarkable feature of this scale is that it is produced upon the organ and piano by pressing the same keys which are required to produce the scale of F♯. (See § 58.)

THE SCALE OF G♭.



1,	2,	3,	4,	5;	6,	7,	8.	1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
G♭,	A♭,	B♭,	C♭,	D♭,	E♭,	F,	G♭.	G♭,	A♭,	B♭,	C♭,	D♭,	E♭,	F,	G♭.

§ 60. Flats or sharps when placed at the commencement of a composition, for the purpose of indicating the key or scale, are called the SIGNATURE* of such key or scale. Hence, one sharp is the signature of the key of G; four sharps form the signature of the key of E; three flats are the signature of the key of E flat, &c.

§ 61. In each of the diatonic scales thus far considered, the interval from 1 to 3 is a major third, and hence these scales are called DIATONIC MAJOR SCALES. There are other diatonic scales, in each of which the interval from 1 to 3 is a minor third, and hence they are called DIATONIC MINOR SCALES.

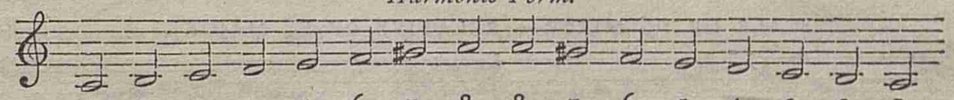
§ 62. Major and minor scales are said to be RELATIVE, *i. e.*, each major scale has its relative minor scale, and each minor scale has its relative major scale. SIX of each major scale is taken as ONE of its relative minor scale, and THREE of each minor scale is taken as ONE of its relative major scale, both scales having the same signature.

§ 63. There are two forms of the minor scale in use, called the HARMONIC MINOR and the MELODIC MINOR. The order of intervals in the Harmonic form is as follows: From 1 to 2, major second; from 2 to 3, minor second; from 3 to 4 and 4 to 5, major seconds; 5 to 6, minor second; 6 to 7, augmented second (equal to three half-steps); and 7 to 8, a minor second. The same order of intervals is preserved in descending. This is the form adopted in this work.

* See Webster's Dictionary.

SCALE OF A MINOR.

Harmonic Form.

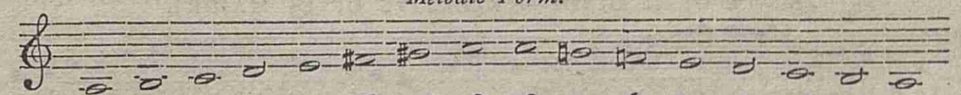


1,	2,	3,	4,	5,	6,	7,	8.	8,	7,	6,	5,	4,	3,	2,	1.
La,	Si,	Do,	Re,	Mi,	Fa,	Si,	La,	La,	Si,	Fa,	Mi,	Re,	Do,	Si,	La.

§ 64. The order of intervals in the Melodic form is as follows: From 1 to 2, major second; from 2 to 3, minor second; from 3 to 4, 4 to 5, 5 to 6, and 6 to 7, major seconds; and from 7 to 8, a minor second. This order is not preserved in descending. From 8 to 7, and from 7 to 6, are major seconds; from 6 to 5, a minor second; 5 to 4, and 4 to 3, major seconds; 3 to 2, minor second; and from 2 to 1, a major second.

SCALE OF A MINOR.

Melodic Form.



1,	2,	3,	4,	5,	6,	7,	8.	8,	7,	6,	5,	4,	3,	2,	1.
La,	Si,	Do,	Re,	Mi,	Fi,	Si,	La,	La,	Sol,	Fa,	Mi,	Re,	Do,	Si,	La.

SCALE OF E MINOR—(RELATIVE OF G MAJOR).



La si do re mi fa si la la si fa mi re do si la. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.

La si do re mi fa si la la si fa mi re do si la. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.

SCALE OF B MINOR—(RELATIVE OF D MAJOR).



La si do re mi fa si la la si fa mi re do si la. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.

La si do re mi fa si la la si fa me re do si la. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.

SCALE OF F♯ MINOR—(RELATIVE OF A MAJOR).



La si do re me fa si la la si fa mi re do si la. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.

La si do re mi fa si la la si fa mi re do si la. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.

SCALE OF C♯ MINOR—(RELATIVE OF E MAJOR).



La si do re mi fa si la la si fa mi re do si la. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.

La si do re me fa si la la si fa mi re do si la. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.

SCALE OF G♯ MINOR—(RELATIVE OF B MAJOR).



SCALE OF D♯ MINOR—(RELATIVE OF F♯ MAJOR).



SCALE OF D MINOR—(RELATIVE OF F MAJOR).



SCALE OF G MINOR—(RELATIVE OF E♭ MAJOR).



SCALE OF C MINOR—(RELATIVE OF E♭ MAJOR).



SCALE OF F MINOR—(RELATIVE OF A♭ MAJOR).



SCALE OF B♭ MINOR—(RELATIVE OF D♭ MAJOR).



SCALE OF E♭ MINOR—(RELATIVE OF G♭ MAJOR).

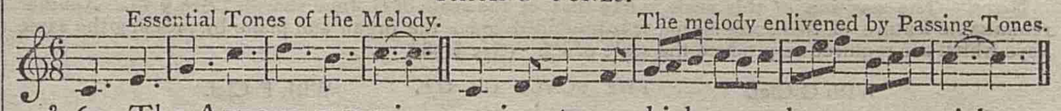


§ 65. The following table will show at a glance the different transpositions, major and minor, with their several signatures. The larger notes represent ONE (Do) of the major scale; and the smaller notes represent ONE (La) of the relative minor scale.



§ 66. For the purpose of enlivening the melody, or giving it a greater degree of expression, or for purposes of embelishment, tones are frequently introduced which do not form an essential part of the melody, and which are not taken into account in harmonizing the accompanying parts. Such tones are called PASSING TONES.

PASSING TONES.



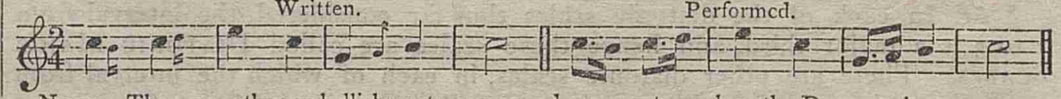
§ 67. The APPOGIATURA is a passing tone which precedes an essential tone as an accented part of the measure, and is generally represented by a small note.

APPOGIATURAS.



§ 68. An AFTER TONE is a passing tone which follows an essential tone, either on an accented or an unaccented part of a measure.

AFTER TONES.



NOTE.—There are other embellishments, graces and ornaments, such as the DOUBLE APPOGIATURA, the TURN, the MORDENT, the TRILL, the DOUBLE TRILL, the TRILL CHAIN, the CADENZA, etc., which do not belong to ordinary singing school or choir practice, and which can only be attained by long and persevering study, under the guidance of a skillful and competent teacher.

§ 69. Tones may be said to have five degrees of power, called *Pianissimo*, *Piano*, *Mezzo*, *Forte*, and *Fortissimo*.

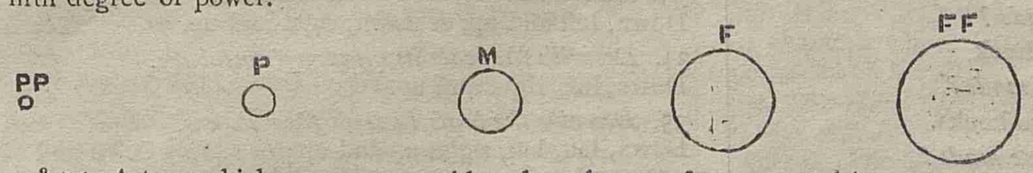
§ 70. A tone which is produced with very great vocal restraint—*i. e.*, the lightest or softest tone that can possibly be produced—is called *Pianissimo*, or the first degree of power.

§ 71. A tone which is produced with some vocal restraint is called PIANO, or the second degree of power

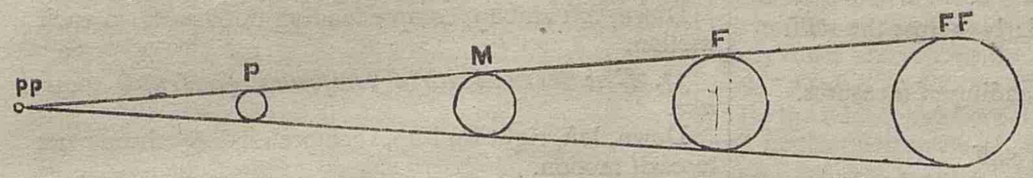
§ 72. A tone which is produced without vocal restraint is called MEZZO, middle or third degree of power.

§ 73. A tone which is produced with considerable vocal exertion is called FORTE, or fourth degree of power.

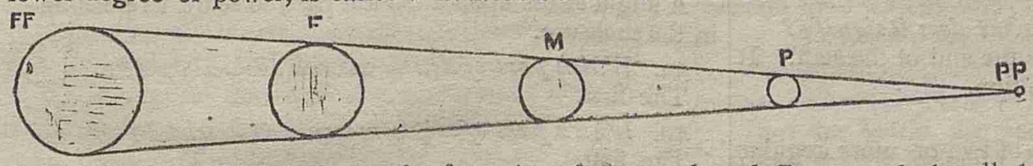
§ 74. A tone which is produced with great vocal exertion is called FORTISSIMO, or fifth degree of power.



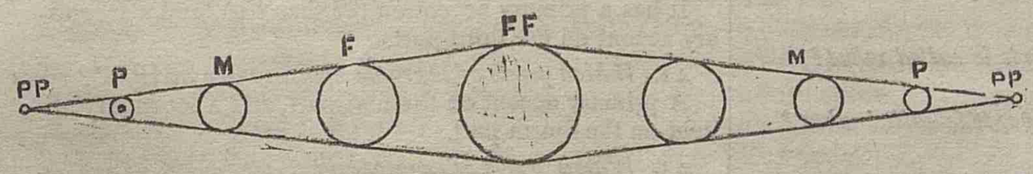
§ 75. A tone which commences with a low degree of power, and increases to a higher degree of power, is called CRESCENDO.



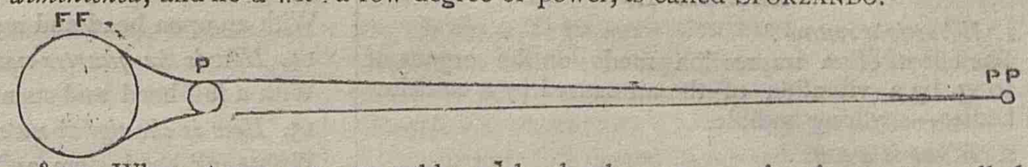
§ 76. A tone which commences with a higher degree of power and decreases to a lower degree of power, is called DIMINUENDO or DECRESENDO.



§ 77. A tone which is the result of a union of *Crescendo* and *Decrescendo*, is called SWELL.



§ 78. A tone which is commenced with a high degree of power, and *instantly diminished*, and held with a low degree of power, is called SFORZANDO.



§ 79. When tones are smoothly and closely connected, they are called LEGATO.

§ 80. When tones are produced in a distinct manner, and are only sustained through one-fourth the time allotted to them, they are called STACCATO.

§ 81. When tones are produced in a distinct manner, and are only sustained through one-half the time allotted to them, they are called SEMI-STACCATO.

§ 82. The following table shows, first, the names of these different degrees of power; second, the abbreviations and marks by which they are known; and third, their definitions. The names are mostly taken from the Italian language, and are universally used as *technical terms* in music.

PIANISSIMO	*pp*	Very soft.
PIANO (pronounced Pe-*ah*-no)	*p*	Soft.
MEZZO (pronounced *Met*-zo)	*m*	Of medium power.
FORTE (pronounced *For*-te)	*f*	Loud.
FORTISSIMO	*ff*	Very loud.
CRESCENDO (pronounced Cre-*shen*-do)	*Cres, or* <	Increase the power.
DIMINUENDO (Dimin-oo-*en*-do)	*Dim*, or >	Diminish the power.
SWELL	<>	Increase and diminish.
SFORZANDO Sfort-*zan*-do	*sf or fz* or >	Explosive.
LEGATO (Le-*gah*-to)	‿	Smooth and connected.
STACCATO (Stac-*kah*-to)	! ! ! !	Very short and distinct.
SEMI-STACCATO (Sem-ee)	• • • •	Less short and distinct.

EXPLANATION AND PRONUNCIATION OF TECHNICAL TERMS.*

A—In, for, at, with, &c.
Accelerando—(A-tchel-e-*ran* do); moving faster and faster.
Accento—(A-*tchayn*-to); accent, accented.
Adagio—(A-*dah*-jo); slow.
Ad libitum, or *ad-lib*—At pleasure.
Allegro—(Al-*lay*-gro); a quick movement.
Allegretto—(Al-lay-*gray* to); less quick than allegro.
Andante—(An-*dan*-te); distinct; rather slow.
Andantino—(An dan-*tee*-no); quicker than andante
A tempo—(Ah-*tem* po); in time.
Bis—(Bese); twice
Calando—(Ca-*lan*-do); diminish and retard.
Cantabile—(Can *tah*-bee-le); elegant, graceful.
Con—(*Cone*, long o); with.
Con spirito—(*Spir* ito;) with spirit.
Coda—An additional close of a composition.
Da Capo—(Da *cah*-po, or D. C.); go to the beginning.
Dal Segno—(Dal-*say*-no, or D. S.), go to the sign.
Dolce—(*Dol* tche); soft, sweet, delicate.
Fine—(*Fee*-ne); end.
Finale—(Fee-*nah* le); the final movement.
Fugue—(G, as in get); a flight; one part leading, others imitating.
Grave—(*Grah*-ve); slow and solemn.
Giusto—(Je-*us*-to); in just, equal, steady time.
Largo—A slow movement.
Larghetto—(Lar-*get* o); not so slow as largo.
Legato—(Le *gah*-to); smooth and connected.
Lento—(*Layn*-to); slow and gliding,
Moderato—(Mod-e-*rah*-to); moderately.
Obligato—(Ob-le *gah*-to); necessary, indispensible.
Pia—(*Pee*-a); more.
Pia mosso—(*Pee*-ah-moso); more rapidly.
Presto—Quick.
Prestissimo—Very quick.
Primo—(*Pree* mo); first.
Pastorale—(Pas-to-*rah*-le); in a gentle style.
Piacere—(Pee-a-*tche*-re); gay and graceful.
Recitative—In speaking style.
Ritard—Slower and slower.
Senza—Without.
Senza organo—Without organ.
Solo—For one voice or instrument.
Soli—(*So*-lee); plural of solo.
Sostenuto—(Sos-te-*nu*-to); sustained.
Subito—(Su-*bee*-to); quick.
Scherzo—(*Skert*-zo); in a playful manner.
Trio—(*Tree*-o); for three parts.
Tutti—(*Tut*-tee); altogether.
Vivace—(Ve-*vah*-tche); quick and lively.
Voce—(*Vo*-tche); voice.
Volti—(*Vol*-tee); turn over.
Volti subito—Turn over quickly.
Voce di Testa—The head voice.
Voce di Petto—The chest voice.

* In the pronunciation, the syllable which is italicised shows the accent.

MUSICAL CATECHISM.

LESSON I.*

1. *What is a sound?*
The effect of an impression made on the organs of hearing by a vibration of the air caused by a collision of bodies—anything audible.

2. *What is a tone?*
A sound which is the result of a certain number of vibrations—a sound considered as to pitch.

3. *What is a* DIATONIC SCALE?
A graded series of eight tones, each differing from the others in pitch.

4. *What are the numeral names of the tones of the scale?*
The names of the first eight digits, 1, 2, 3, 4, 5, 6, 7, and 8.

5. *What are the Italian, or syllable names of the tones of the scale?*
Do, re, mi, fa, sol, la, si, do.

6. *The names of what letters are used as the names of the pitches of tones?*
The first seven letters of the alphabet, A, B, C, D, E, F and G.

7. *What is the* STAFF?
Five parallel lines, together with the spaces which belong to them.

8. *What is its use?*
To represent the pitch of tones.

9. *How are extremely high or low tones represented?*
By short added lines above and below the staff.

10. *How are tones represented as regards length or duration?*
By characters called NOTES.

11. *How many different kinds of notes are there in general use, and what are their names?*
Six. The whole note, the half-note, the quarter-note, the eighth-note, the sixteenth-note, and the thirty-second note.

12. *How is the whole note made?*
Like the oblong letter O.

13. *How is the half-note made?*
With an open head and a stem.

14. *How is the quarter-note made?*
With a full head and stem.

15. *How is the eighth-note made?*
With a full head, stem and a hook.

16. *How is the sixteenth note made?*
With a full head, stem and two hooks.

17. *How is the thirtysecond-note made?*
With a full head, stem and three hooks.

18. *What are* BARS?
Small lines drawn perpendicularly across the staff.

19. *For what are they used?*
To denote the beginning and ending of measures.

20. *What is a* DOUBLE BAR?
A broad bar drawn across the staff.

21. *What does it generally denote?*
The beginning and ending of a line of words.

22. *What is the* CLOSE, *and what does it signify?*
Two double bars drawn across the end of the staff. It indicates the close of the composition.

23. *What is a* MEASURE?
A portion of time consisting of two or more regular pulsations or beats.

24. *How is a measure represented?*
By a space between two bars.

25. *A measure having two parts is called what?*
Double measure.

26. *A measure having three parts is called what?*
Triple measure.

27. *A measure having four parts is called what?*
Quadruple measure.

28. *A measure having six parts is called what?*
Sextuple measure.

29. *A measure having nine parts is called what?*
Compound triple measure.

30. *A measure having twelve parts is called what?*
Compound quadruple measure.

LESSON II.

31. *What is* BEATING TIME?
Indicating each part of a measure to the mind by a certain movement of the hand.

32. *Describe the beats in double measure.*
Down and up.

33. *Describe the beats in triple measure.*
Down, left and up, or down, right and up.

34. *Describe the beats in quadruple measure.*
Down, left, right and up.

35. *Describe the beats in sextuple measure.*
Down, left, left, right, up and up; or simply down and up, comprehending three parts to each motion.

36. *Describe the beats in compound triple measure.*
Down, left and up, comprehending three parts to each motion.

37. *Describe the beats in compound quadruple measure.*
Down, left, right and up, comprehending three parts to each motion.

38. *What is* ACCENT?
A slight stress upon a certain part, to mark its position in the measure.

39. *Which part of double measure is accented?*
The first.

40. *Which part of triple measure is accented?*
The first.

41. *Which parts of quadruple measure are accented?*
It has a primary accent on the first part, and a secondary accent on the third part.

42. *Which parts of sextuple measure are accented?*
A primary accent on the first part, and a secondary accent on the fourth part.

43. *Which parts of compound triple measure are accented?*
A primary accent on the first part, and secondary accents on the fourth and seventh parts.

44. *Which parts of compound quadruple measure are accented?*
A primary accent on the first part, and secondary accents on the fourth, seventh and tenth parts.

45. *What is the fraction?*
The figures placed at the begining of a composition.

46. *What does the numerator denote?*
The number of parts or beats in the measure.

NOTE TO THE TEACHER.—Suggestions are made in the preface regarding the manner in which it is intended that this catechism should be used.—H. R. P.

47. *What does the denominator indicate?*
The kind of note which is reckoned to each part of the measure.

LESSON III.

48. *What is the rule for applying words to music?*
Apply one syllable of the words to each note.

49. *What is a slur?*
A curved line connecting two or more notes upon different degrees of the staff.

50. *What is a tie?*
A curved line connecting two or more notes upon the same degree of the staff.

51. *What is the rule for applying words when the slur or tie occurs?*
Apply one syllable of the words to as many notes as are so connected.

52. *What are rests?*
Characters indicating silence.

53. *How many kinds of rests are there, and what are their names?*
Six. The whole-rest, the half-rest, quarter-rest, eighth rest, sixteenth-rest, and thirty-second-rest.

54. *As regards duration, rests correspond to what?*
To the notes of the same denomination.

55. *How is the whole-rest made?*
A square block below a line.

56. *How is the half-rest made?*
A square block above a line.

57. *How is the quarter-rest made?*
Like the reversed figure 7.

58. *How is the eighth-rest made?*
Like the figure 7.

59. *How is the sixteenth-rest made?*
With a stem and two heads.

60. *How is the thirty-second rest made?*
With a stem and three heads.

61. *Into how many classes is the human voice generally divided, and what are they called?*
Four. Base, tenor, alto, and soprano.

62. *Describe base singers.*
Gentlemen who can sing low and cannot sing high.

63. *Describe tenor singers.*
Gentlemen who can sing high and cannot sing low.

64. *Describe alto singers.*
Ladies who can sing low and cannot sing high.

65. *Describe soprano singers.*
Ladies who can sing high and cannot sing low.

66. *What is a* CLEF?
A character which determines the pitch of the scale as represented on the staff.

67. *How many Clefs are there in general use, and what are they called?*
Three. The G clef, the F clef, and the C clef.

68. *What is meant by* MIDDLE C?
The C which all voices have in common; it being in the middle of the vocal compass, the ladies can sing as many tones above it as the gentlemen can sing below it.

69. *How is middle C represented?*
By the added line between the base and soprano staffs, and by the third space of the tenor staff.

70. *What does the G clef indicate?*
That the letters are so arranged as to fix G on the second line, with middle C on the added line below.

71. *What parts sing from the staff so arranged?*
The soprano and alto, and sometimes the tenor.

72. *What does the F clef show?*
That the letters are so arranged as to fix F on the fourth line, with middle C on the added line above.

73. *What part sings from the staff so arranged?*
The base.

74. *What does the C clef denote?*
That the letters are so arranged as to fix middle C on the third space.

75. *What part sings from the staff so arranged.*
The tenor.

76. *What was the former use of the C clef?*
It was placed on the first line as a soprano clef; on the third line as an alto clef, and on the fourth line as a tenor clef. In ancient music it was sometimes placed on the second line.

LESSON IV.

77. *What is a* BRACE, *and what does it indicate?*
A character used to connect two or more staffs, and generally indicates the number of parts which are to be performed simultaneously.

78. *Staffs, when connected by a brace, are called what?*
A score.

79. *What is the value of a* DOT?
It adds one-half to the rhythmical value of the note or rest after which it is placed.

80. *How is the* REPEAT *made, and what does it mean?*
It consists of dots placed in the spaces at the left hand of a bar, and shows that the preceding passage is to be repeated.

81. *What does the* HOLD *or* PAUSE *denote?*
That the tone is to be prolonged at the option of the leader.

82. *What is a* UNISON PASSAGE?
A passage in which two or more parts sing the same tones.

83. *What do the letters D. C. mean?*
The Italian words DA CAPO. More frequently the Italian sentence, DA CAPO AL FINE.

84. *What is the translation of* DA CAPO AL FINE?
Da, from the; *Capo*, commencement; *al*, to the; *fine*, end; sing "from the commencement to the end."

85. *What is the meaning of* D. S.?
Dal Segno, return to the sign.

86. *What are* TRIPLETS?
Three equal tones performed in the time of one beat. The time usually given to two tones divided into three equal parts.

87. *How are they represented?*
By three notes grouped with a slur or tie, or marked with a figure 3.

88. *What is syncopation?*
The commencing of a tone on an unaccented part of a measure, and continuing it into the following accented part, thereby displacing the usual accent.

89. *What is an interval?*
The difference of pitch between two tones; also their musical effect when performed simultaneously.

90. *What is the interval between 1 and 2 of a key.*
A second.

91. *What is the interval between 1 and 3?*
A third.

92. *What is the interval between 1 and 4?*

A fourth.

93. *What is the interval between* 1 *and* 5 *?*
A fifth.

94. *What is the interval between* 1 *and* 6 *?*
A sixth.

95. *What is the interval between* 1 *and* 7 *?*
A seventh.

96. *What is the interval between* 1 *and* 8 *?*
An octave.

97. *How many kinds of seconds are there in general use, and what are they called?*
Three; major, minor and augmented.

98. *How many kinds of thirds are there in general use, and what are they called?*
Two; major and minor.*

99. *How many kinds of fourths are there?*
Two; perfect and augmented.

100. *How many kinds of fifths are there?*
Two; perfect and diminished.

101. *How many kinds of sixths are there?*
Two; major and minor.

102. *How many kinds of sevenths are there?*
Two; major and minor.

103. *How are intervals measured?*
By steps and half-steps.

LESSON V.

104. *What is a half-step?*
The smallest interval now in use.

105. *What is a step?*
An interval as great as two half-steps

106. *What is a minor second?*
A second as small as one half-step.

107. *What is a major second?*
A second as great as one step.

108. *What is an augmented second?*
A second as great as a step and-a-half.

109. *What is a minor third?*
A third as great as one step and one half-step.

110. *What is a major third?*
A third as great as two steps.

111. *What is a perfect fourth?*
A fourth as great as two steps and one half-step.

112. *What is an augmented fourth?*
A fourth as great as three steps.

113. *What is a diminished fifth?*
A fifth as great as two steps and two half-steps.

114. *What is a perfect fifth?*
A fifth as great as three steps and one half-step.

115. *What is a minor sixth?*
A sixth as great as three steps and two half-steps.

116. *What is a major sixth?*
A sixth as great as four steps and one half-step.

117. *What is a minor seventh?*
A seventh as great as four steps and two half-steps.

118. *What is a major seventh?*
A seventh as great as five steps and one half-step.

LESSON VI.

119. *Between what tones of the scale do we find minor seconds?*
Between 3 and 4, and 7 and 8.

120. *Between what tones of the scale do we find major seconds.*
Between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7.

121. *Between what tones do we find minor thirds?*
Between 2 and 4, 3 and 5, 6 and 8, and 7 and 2 above.

122. *Between what tones do we find major thirds?*
Between 1 and 3, 4 and 6, and 5 and 7.

123. *Between what tones do we find perfect fourths?*
Between 1 and 4, 2 and 5, 3 and 6, 5 and 8, 6 and 2 above, and 7 and 3 above.

124. *Between what tones do we find an augmented fourth?*
Between 4 and 7.

125. *Between what tones do we find a diminished fifth?*
Between 7 and 4 above.

126. *Between what tones do we find perfect fifths?*
Between 1 and 5, 2 and 6, 3 and 7, 4 and 8, 5 and 2 above, and 6 and 3 above.

127. *Between what tones do we find minor sixths?*
Between 3 and 8, 6 and 4 above, and 7 and 5 above.

128. *Between what tones do we find major sixths?*
Between 1 and 6, 2 and 7, 4 and 2 above, and 5 and 3 above.

129. *Between what tones do we find minor sevenths?*
Between 2 and 8, 3 and 2 above, 5 and 4 above, 6 and 5 above, and 7 and 6 above.

130. *Between what tones do we find major sevenths?*
Between 1 and 7, and 4 and 3 above.

131. *Between what tones of the scale do we find octaves?*
Between any tone and the next one of the same name above or below.

LESSON VII.

132. *What are intermediate tones?*
Those which occur between the regular tones of the scale.

133. *Between what tones of the scale do we find intermediate tones?*
Between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7.

134. *How are intermediate tones represented?*
By means of characters called sharps, flats and naturals.

135. *For what is a sharp* (♯) *used?*
To represent an intermediate tone, the tendency from which is upward.

136. *For what is a flat* (♭) *used?*
To represent an intermediate tone, the tendency from which is downward.

137. *For what is a natural* (♮) *used?*
To cancel the effect of a previous sharp or flat.

* As diminished thirds, fourths and sevenths, and augmented fifths and sixths, are of no use in this department of the science, it is considered best to omit mentioning them in this connection. Those who wish to pursue the subject farther, are referred to the author's work entitled, "THE ELEMENTS OF MUSICAL COMPOSITION," published by Root & Cady, price 50 cents.

If the tendency from the restored tone is upward, the natural has the capacity of a sharp; if downward, the capacity of a flat.

138. *When is a tone said to resolve?*

When it is followed by a tone to which it naturally tends.

139. *How many ways are there of representing each intermediate tone, and what are they?*

Two. If its tendency is upward it is represented upon the lower of two degrees, and called sharp; if its tendency is downward, it is represented upon the higher of two degrees, and called flat.*

140. *What is a chromatic scale?*

A scale in which all the tones, intermediate and otherwise, occur in alphabetical order.

141. *Why is this scale called chromatic?*

From the fact that the intermediate tones were formerly written and printed in colors.

142. *What are accidentals?*

Sharps, flats or naturals used throughout a composition for the purpose of introducing intermediate tones or a modulation.

143. *What is the rule for their continuance?*

Accidentals continue their significance throughout the measure in which they occur.†

144. *What are 1 and 8 of any key called?*

The KEY TONE or TONIC.

145. *What is the difference between a diatonic scale and a key?*

A scale implies a certain order of succession, while the letters which form it may be used in any order, and are still in the key.

146. *What other difference is there?*

A diatonic scale must have eight tones, while a key requires but seven.

147. *How many different keys and scales are there in general use?*

Twenty-four; a major diatonic scale; and a minor diatonic scale may be formed upon each tone of the chromatic scale.

148. *What is transposition?*

Changing the position of the scale so that another pitch is taken as 1.

149. *What is the order of intervals in the major diatonic scale?*

Major seconds must occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7; minor seconds must occur between 3 and 4, and 7 and 8.

150. *What is a signature?*

The flats or sharps at the beginning of a composition, which indicate the key or scale.*

LESSON VIII.

151. *What tones form the key of C?*
C, D, E, F, G, A and B.
152. *What is the signature of the key of C?*
It has no signature.
153. *What tones form the key of G?*
G, A, B, C, D, E and F♯.
154. *What is the signature of the key of G?*
One sharp.
155. *What tones form the key of D?*
D, E, F♯, G, A, B and C♯.
156. *What is the signature of the key of D?*
Two sharps.
157. *What tones form the key of A?*
A, B, C♯, D, E, F♯, and G♯.
158. *What is the signature of the key of A?*
Three sharps.
159. *What tones form the key of E?*
E, F♯, G♯, A, B, C♯, and D♯.
160. *What is the signature of the key of E?*
Four sharps.
161. *What tones form the key of B?*
B, C♯, D♯, E, F♯, G♯ and A♯.
162. *What is the signature of the key of B?*
Five sharps.
163. *What tones form the key of F♯?*
F♯, G♯, A♯, B, C♯, D♯ and E♯.
164. *What is the signature of the key of F♯?*
Six sharps.

LESSON IX.

165. *What tones form the key of F?*
F, G, A, B♭, C, D and E.
166. *What is the signature of the key of F?*
One flat.
167. *What tones form the key of B♭?*
B♭, C, D, E♭, F, G and A.
168. *What is the signature of the key of B♭?*
Two flats.
169. *What tones form the key of E♭?*
E♭, F, G, A♭, B♭, C and D.
170. *What is the signature of the key of E♭?*
Three flats.
171. *What tones form the key of A♭?*
A♭, B♭, C, D♭, E♭, F and G.
172. *What is the signature of the key of A♭?*
Four flats.
173. *What tones form the key of D♭?*
D♭, E♭, F, G♭, A♭, B♭ and C.
174. *What is the signature of the key of D♭*
Five flats.
175. *What tones form the key of G♭?*
G♭, A♭, B♭, C♭, D♭, E♭ and F.
176. *What is the signature of the key of G♭?*
Six flats.

LESSON X.

177. *How many modes of the minor diatonic scale are there in general use, and what are they called?*

Two; the Harmonic mode, which is most frequently used, and the melodic mode.

178. *What is the order of intervals in the Harmonic minor scale?*

Major seconds must occur between 1 and 2, 3 and 4, and 4 and 5; minor seconds must occur between 2 and 3, 5 and 6, and 7 and 8, while from 6 to 7 must be an augmented second.

179. *Should this order be preserved in descending?*

It should.

180. *What is the order of intervals in the Melodic minor scale?*

Major seconds must occur between 1 and 2, 3 and 4, 4 and 5, 5 and 6, and 6 and 7. Minor seconds must occur between 2 and 3, and 7 and 8.

181. *Should this order be preserved in descending?*

It should not.

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* There are exceptions to this, as to all general rules.

† The additional clause of this rule, namely, "and from measure to measure, until canceled by a note intervening upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit, and causes great confusion. In this book, as in all the author's works, whenever an accidental is required in the following measure it will be placed there.

* See Webster's Dictionary.

182. *What is the order of intervals in the Melodic scale descending?*

Major seconds must occur between 8 and 7, 7 and 6, 5 and 4, 4 and 3, and 2 and 1. Minor seconds must occur between 6 and 5, and 3 and 2.

183. *What tones form the key of A minor?**

A, B, C, D, E, F and G♯.

184. *What is the signature of the key of A minor?*

Being relative of C major, it has no signature.

185. *What tones form the key of E minor?*

E, F♯, G, A, B, C and D♯.

186. *What is the signature of the key of E minor?*

Being relative of G major, it has one sharp.

187. *What tones form the key of B minor?*

B, C♯, D, E, F♯, G and A♯.

188. *What is the signature of the key of B minor?*

Being relative of D major, it has two sharps.

189. *What tones form the key of F♯ minor?*

F♯, G♯, A, B, C♯, D and E♯.

190. *What is the signature of the key of F♯ minor?*

Being relative of A major, it has three sharps.

191. *What tones form the key of C♯ minor?*

C♯, D♯, E, F♯, G♯, A and B♯.

192. *What is the signature of the key of C♯ minor?*

Being relative of E major it has four sharps.

193. *What tones form the key of G♯ minor*

G♯, A♯, B, C♯, D♯, E, and F double sharp (𝄪).

194. *What is the signature of the key of G♯ minor?*

Being relative of B major, it has five sharps.

195. *What tones form the key of D♯ minor?*

D♯, E♯, F♯, G♯, A♯, B, and C double sharp.

196. *What is the signature of the key of D♯ minor?*

Being relative of F♯ major, it has six sharps.

LESSON XI.

197. *What tones form the key of D minor?*

D, E, F, G, A, B♭ and C♯.

198. *What is the signature of the key of D minor?*

Being the relative of F major, it has one flat.

* The Harmonic mode being the only one used in this work, this, and the following twenty-five questions refer to it alone.

199. *What tones form the key of G minor?*

G, A, B♭, C, D, E♭ and F♯.

200. *What is the signature of the key of G minor?*

Being the relative of B♭ major, it has two flats.

201. *What tones form the key of C minor?*

C, D, E♭, F, G, A♭ and B.

202. *What is the signature of the key of C minor?*

Being the relative of E♭ major, it has three flats.

203. *What tones form the key of F minor?*

F, G, A♭, B♭, C, D♭, and E.

204. *What is the signature of the key of F minor?*

Being a relative of A♭ major it has four flats.

205. *What tones form the key of B♭ minor?*

B♭, C, D♭, E♭, F, G♭, and A.

206. *What is the signature of the key of B♭ minor?*

Being relative of D♭ major it has five flats.

207. *What tones form the key of E♭ minor?*

E♭, F, G♭, A♭, B♭, C♭, and D.

208 *What is the signature of the key of E♭ minor?*

Being the relative of G♭ major, it has six flats.

209. *What are* PASSING TONES?

Tones which do not form an essential part of the harmony, and which are introduced for the purpose of enlivening or embellishing the melody.

210. *What is an* APPOGIATURA?

A passing tone which precedes an essential tone on an accented part of a measure.

211. *What is an* AFTER TONE?

A passing tone which follows an essential tone on an unaccented part of the measure.

LESSON XII.

212. *How many degrees of power are there, and what are they called?*

Five; Pianissimo, Piano, Mezzo, Forte, and Fortissimo.

213. *What does Pianissimo mean?*

That the tone or passage so marked should be sung with great vocal restraint; the first degree of power.

214. *What does Piano mean?*

That the tone or passage should be sung with vocal restraint; the second degree of power.

215. *What does Mezzo mean?*

That the tone or passage should be sung with medium power, neither with vocal restraint nor with uncommon vocal exertion; the third or middle degree of power.

216. *What does Forte mean?*

That the tone or passage should be sung with some vocal exertion; the fourth degree of power.

217 *What does Fortissimo mean?*

That the tone or passage should be sung with *great* vocal exertion—the loudest that can be given, consistent with purity: the fifth degree of power.

218. *What does Crescendo mean?*

That the tone or passage should be commenced in a low degree of power, and increased to a higher degree of power.

219. *What does Decrescendo or Diminuendo mean?*

That the tone or passage should be commenced in a high degree of power, and decreased to a lower degree of power.

220. *What does the Swell mean?*

A union of crescendo and decrescendo.

221. *What does Sforzando mean?*

That the tone should be commenced in a high degree of power, and instantly diminished and held with a low degree of power.

222. *What does Legato mean?*

That the passage should be sung in a smooth and connected manner.

223. *What does Staccato mean?*

That the tones should be sung in a short and distinct manner, and should be sustained only one-fourth as long as represented.

224. *What does Semi-Staccato mean?*

That the tones should be less short and distinct, and should be sustained one-half as long as represented.

225. *What is* MODULATION?

Passing from one key into another without changing the signature.

226. *What is an Enharmonic change?*

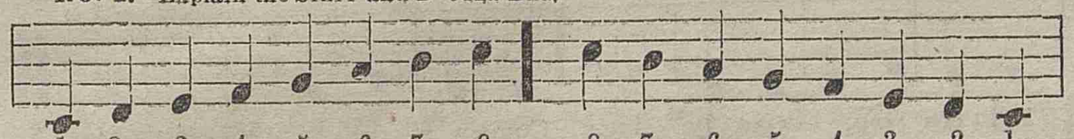
A change of representation, which changes the name without changing the tone, as the substitution of A♭ for G♯.

THE SONG KING.

In preparing the following exercises, we have endeavored to furnish the teacher with a series of progressive studies, leaving him to explain them in his own way; only suggesting the order in which the different ideas may be introduced.* It will be noticed that the exercises commencing in the key of C, which is not left until the pupils have had an opportunity to become thoroughly acquainted with it; after which the other keys are introduced in a progressive order. In this we follow the motto of the successful teacher, namely, "one thing at a time."

We would recommend the teacher to exercise the class to some considerable extent upon the diatonic scale, introducing staff, short notes and double bar, and illustrating them upon the black-board, before commencing these studies.

No. 1.—Explain the STAFF and DOUBLE BAR.



1. 2. 3. 4. 5. 6. 7. 8. 8. 7. 6. 5. 4. 3. 2. 1.
Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do,
I've roamed in youth's enchanted hours, When sun-lit isles in si-lent sleep.

No. 2,—Explain the CLOSE.



Not in thy own strength confiding, Truth and prayer thy ef-forts guid-ing.



Who the worth of souls can measure, Who can count the priceless treasure.

No. 3.



Na-ture al - lu - ring, leave toil and en - du - ring, and Let us be
off where the streamlet is mur-mur-ing, Flow - ers all bloom-ing will
welcome our coming, while Brooklets will cherri-ly greet us so mer-ri - ly.

No. 4,



Base are they who nurse sus-pi - cion, Small their minds who trace de-fects;

No. 5.—*Nos. 4 and 5 should be first sung separately, then together.*



No - bler far be our am - bi - tion, Pit - y him whose mind suspects.

No, 6.—*May be sung in connection with No. 7.*



None of us may know an - oth - er; Oft we in - to er,- ror fall;

No, 7,



So let's speak well of each oth - er, Or let's nev - er speak at all.

No, 8,



God is love, his mer - cy brightens All the paths in which we rove;
Bliss he wakes, and woe he lightens; God is wis - dom, God is love.

* Should the teacher wish a concise treatise on the subject of teaching, we would refer him to the author's work on RUDIMENTAL CLASS TEACHING, published by Root & Cady price 50 cents.

No. 9.—Explain COUNTING and MEASURES.



No. 10.



Joy and hap - pi - ness are blending, Cheer-ful zeal each mind at - tending;



Love and du - ty now in - vit - ing, Work and pleasure thus u - nit - ing.

No. 11.—*May be sung in connection with No.* 12.



Oh the murmur, haunting murmur, In my ears for - ev - er sound-ing.

No. 12.



Down the stream of time e - ter - nal, Thro' the boundless years resounding

No. 13.—Explain the FLUR.



Joy - ful bells are ring ing, Mer - ry voic-es sing ing.



Birds their notes are swelling, All of praise are tell - ing.

No. 14.—Explain the LONG NOTE.



Now re - joice, now re - joice, Sing a - loud with cheer ful voice

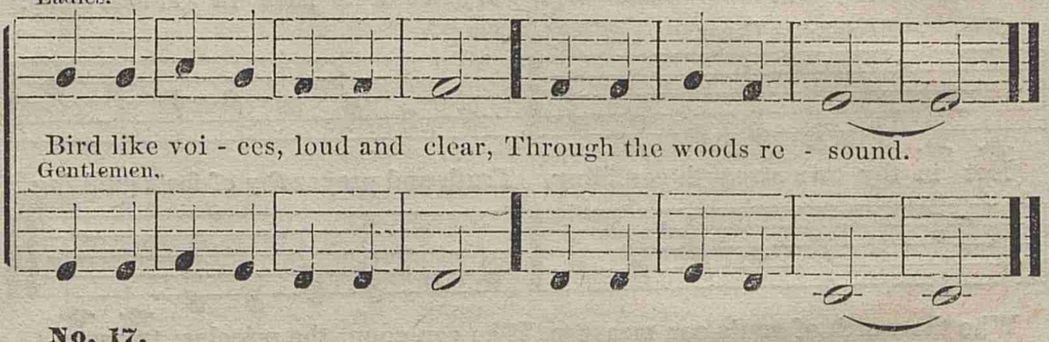
No. 15.—*May be sung in connection with No.* 14.



Voi - ces sing, sweet ly sing; Come a - gain, cheerful spring.

No. 16.—Explain the BRACE and TIE.

Ladies.



Bird like voi - ces, loud and clear, Through the woods re - sound.

Gentlemen.

No. 17.



La, la, la, la, la, la, la, la, la, la.



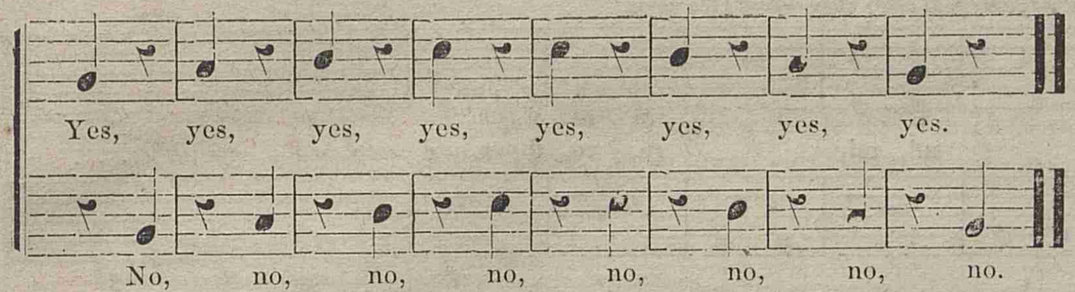
La, la, la, la, la, la, la, la, la, la, la, la, la.

No. 18.—Explain SEVEN BELOW.

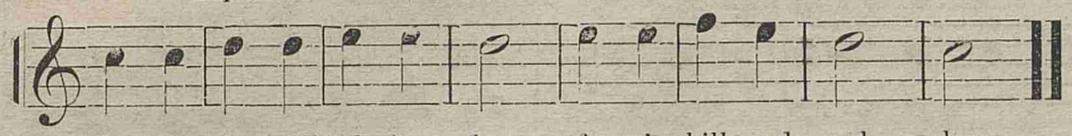


Do, si, do, si, do, re, mi, mi, fa, mi, re, do, si, do.

No. 19.—Explain the SHORT REST.



No. 20.—Explain the G CLEF, and the EXTENSION of the SCALE.

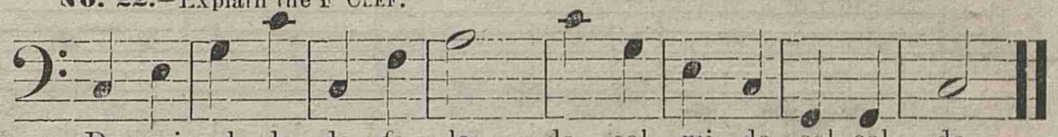


No. 21.—Explain the SKIP of a THIRD.

First time sing slowly, then repeat faster and faster.



No. 22.—Explain the F CLEF.



No. 23. *First let all voices sing the lower part, then all sing the higher part; after which the gentlemen sing the lower part, and the ladies the higher.*



No 24.—Explain the C CLEF, and the SKIP OF A FOURTH. *All the gentlemen sing from the C clef; all the ladies from the G clef; then repeat* vice versa.



No. 25.—Explain the LONG REST. *All the gentlemen sing from the C clef, all the ladies sing from the G clef; then repeat* vice versa.



No. 26.—Explain TRIPLE MEASURE.



No. 27.—Explain the DOTTED LONG NOTE. *Repeat* vice versa.



No. 28.—Explain QUADRUPLE MEASURE *May be sung as a round in Four Parts.*



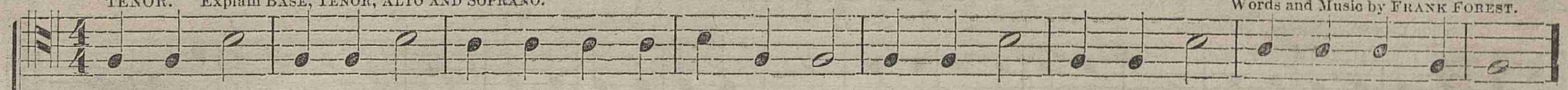
No. 29.—Explain the WHOLE NOTE—Give the notes their correct names: *Whole Note, Half Note, Quarter Note.* Explain the FRACTION NUMERATOR, and DENOMINATOR.



CHARMING SPRING.

TENOR. Explain BASE, TENOR, ALTO AND SOPRANO.

Words and Music by FRANK FOREST.

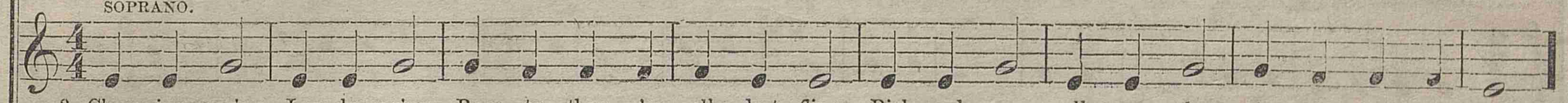


1. Charm-ing spring, Love-ly spring, Beau-teous sea - son, thee we sing; Blos-soms rare thou dost bear, On thy bo - som fair.

ALTO.



SOPRANO.



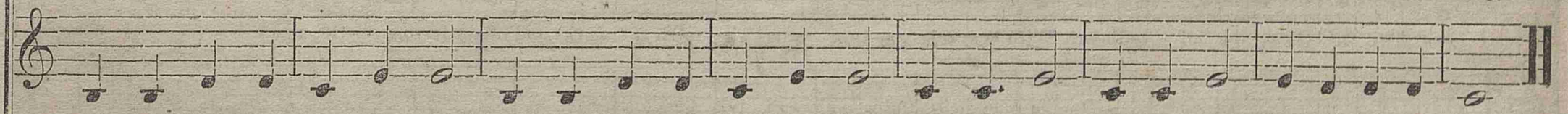
2. Charm-ing spring, Love-ly spring, Beau - ty thou o'er all dost fling; Rich and poor, all may share in thy bless-ings rare.

BASE.





Decked with ver - dure thou dost come, Fill - ing all the earth with song, Charm-ing spring, Love - ly spring, We thy prais-es sing.



Birds with war-blings fill the air, Flowers and fragrance ev' - ry - where; Charm-ing spring, Love - ly spring, We thy prais-es sing.



THANKSGIVING. 7s.

Explain CHOOSING NOTES. (See Base.



PRAISE. C. M.

Explain commencing and ending with a FRACTIONAL PART of a measure. Explain the HOLD.



BURGETT. 7s. Double.

Explain the Repeat and D. C. (See page 5, § 30.)

FINE.

H. R. Palmer.

1. For the mer-cies of the day, For this rest up - on our way,
   Thanks to thee a - lone be given; Lord of earth and King of heaven.
   D. C. But thou can:t and will for-give; By thy grace a - lone we live.

2. Cold our ser - vic - es have been, Min-gled ev' - ry prayer with sin;
   D. C.

3. While this thorny path we tread, May thy love our foot-steps lead;
   When our jour-ney here is past, May we rest with thee at last.
   D. C. While their steps thy chil - dren bend, To the rest which knows no end.

4. Let these earthly Sab baths prove, For-tastes of our joys a - bove;

TRACY. 7s. Double.

Explain the Duet and Whole Rest.

FINE.

H. R. Palmer.

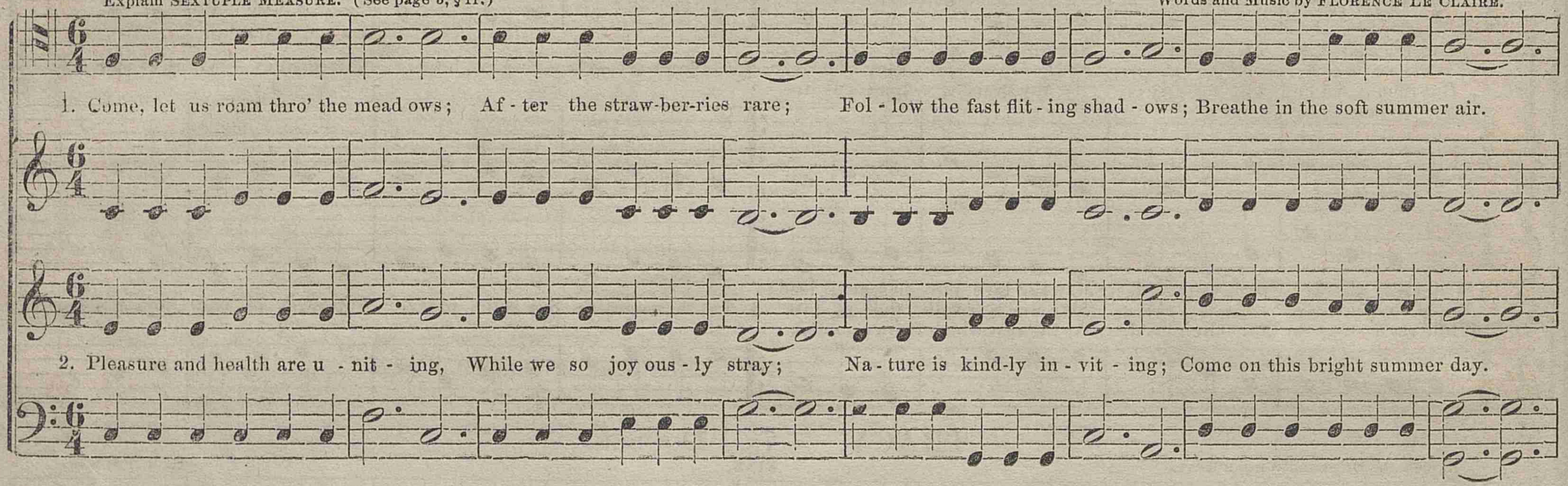
1. An - gels roll the rock a - way; Death yields up the might - y prey;
   See! the Sav - ior leaves the tomb, Glow-ing with im - mor - tal bloom. Hark! the wond'ring an - gels raise Loud - er notes of joy-ful praise;
   D. C. Let the earths re - mot - est bound Ech - o with the bliss-ful sound.
   D. C.

2. Heaven unfolds its por - tals wide! Might-y conqueror through them ride;
   King of glo - ry, mount thy throne, Boundless em - pire is thine own. Powers of heaven ser - a - pic choirs, Sing and sweep your gol - den lyres;
   D. C. Sons of men in humbler strain, Sing your mighty Savior's reign.
   D. C.

COME, ROAM THE MEADOWS.

Explain SEXTUPLE MEASURE. (See page 3, § 11.)

Words and Music by FLORENCE LE CLAIRE.





HOPE. 6s. & 5s.

Explain Sharp Four.—"*Accidentals continue their significance throughout the measure in which they occur.*" *

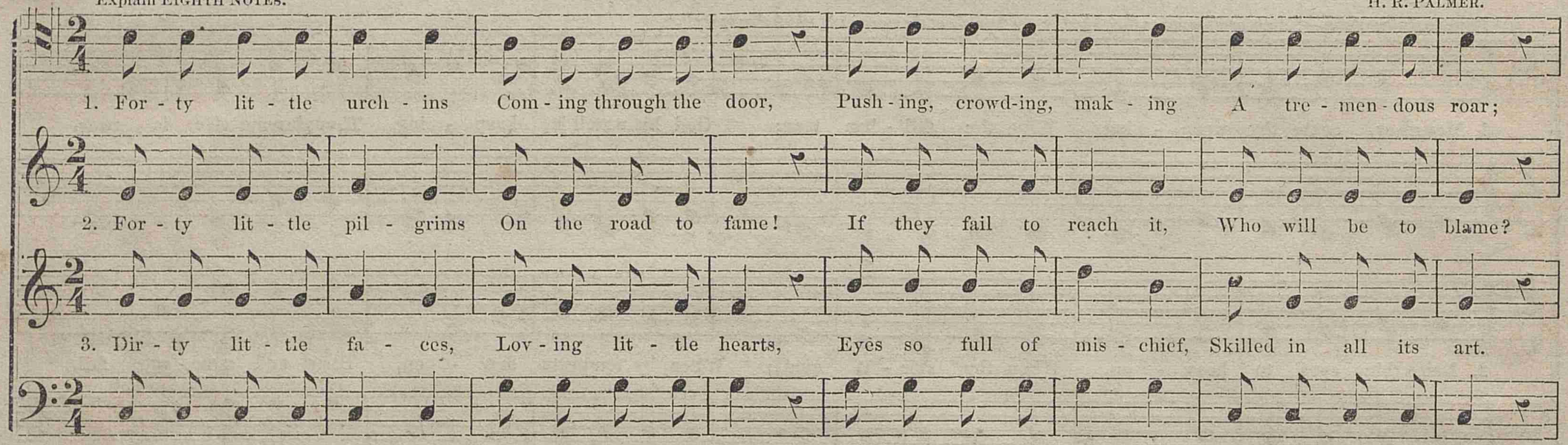


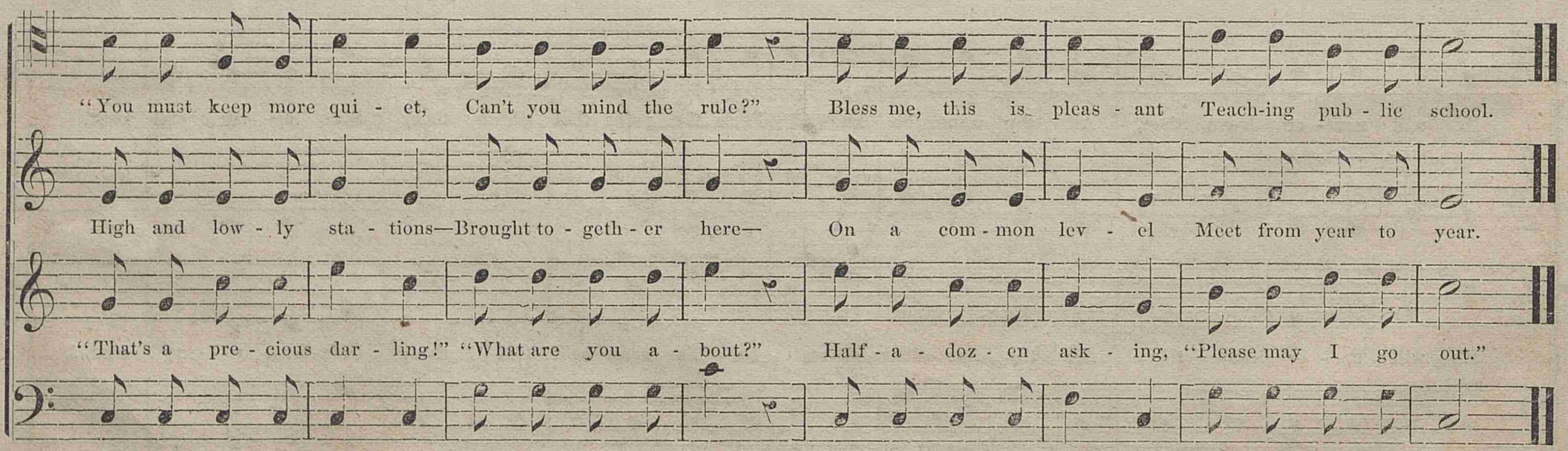
* The additional clause of this rule, namely—"and from measure to measure until canceled by a note intervening upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit, and causes great confusion. In this book, as in all the author's works, whenever an accidental is required in the following measure it will be placed there.

TEACHING PUBLIC SCHOOL.

Explain EIGHTH NOTES.

H. R. PALMER.





Explain DOTTED QUARTER NOTES, and UNISON PASSAGE.

1 Glo - ry to God on high! Let heaven and earth re - ply, Ev - er - more shout-ing, cry "Wor-thy the Lamb!"

2. In him we all re-joice, And make a joy - ful noise, Shouting with heart and voice, "Wor-thy the Lamb!"

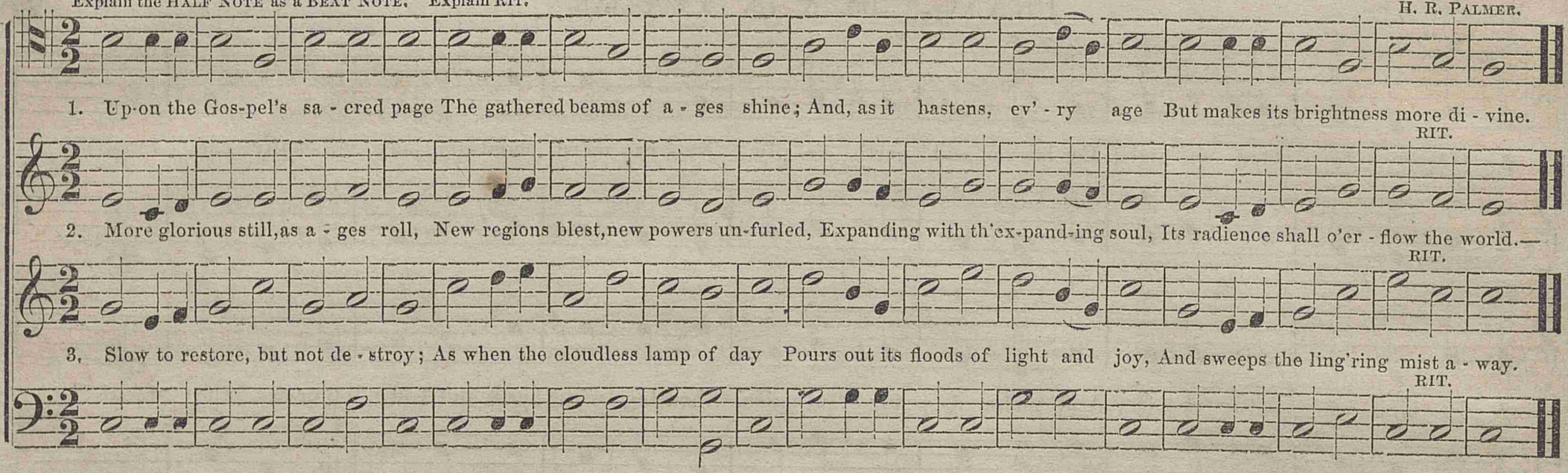
Ye who have felt his blood Seal-ing your peace with God, Sound his dear name a - broad, "Wor-thy the Lamb!"

To him our songs we bring; Hail him our gra-cious King; And through all a - ges sing "Wor-thy the Lamb!"

TIBBILS. L. M.

Explain the HALF NOTE as a BEAT NOTE. Explain RIT.

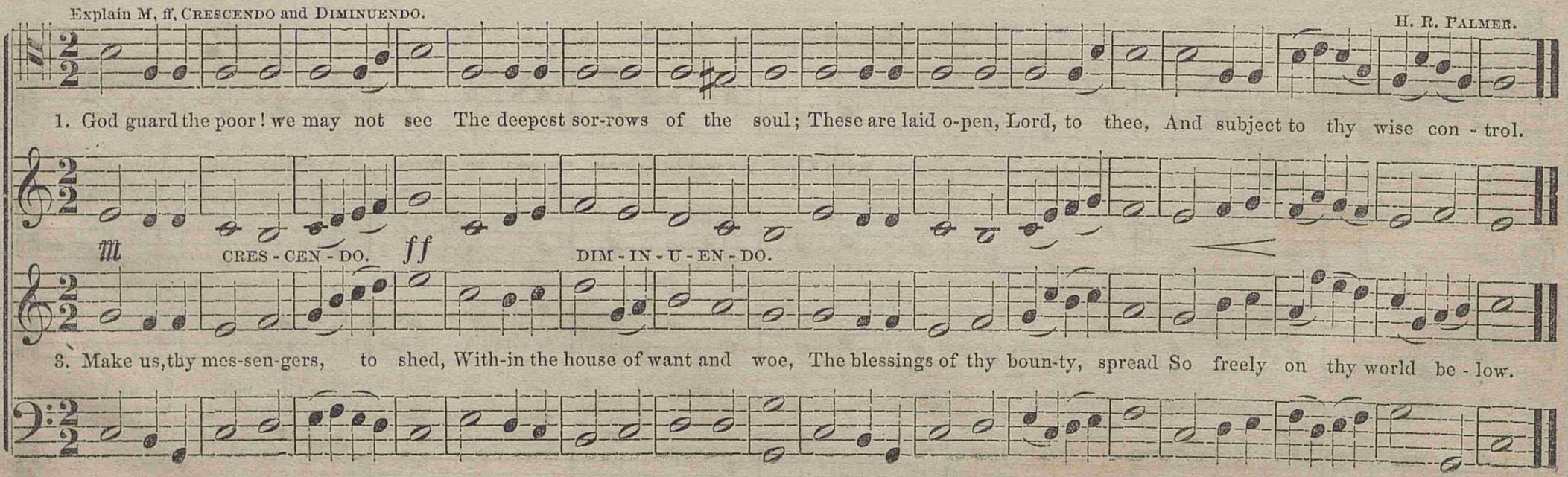
H. R. PALMER.



MARTIN. L. M.

Explain M, ff, CRESCENDO and DIMINUENDO.

H. R. PALMER.



TO THE MOUNTAIN.

Explain the WHOLE REST as a WHOLE MEASURE REST.

GEO. F. ROOT.

1. To the mountain, to the mountain, to the mountain a - way Let us haste, for the morn is bright in the sun's ear liest ray, And

2. To the mountain, to the mountain, to the mountain a - way Let us haste, e'er the morning zephyrs are scorched by the day, And

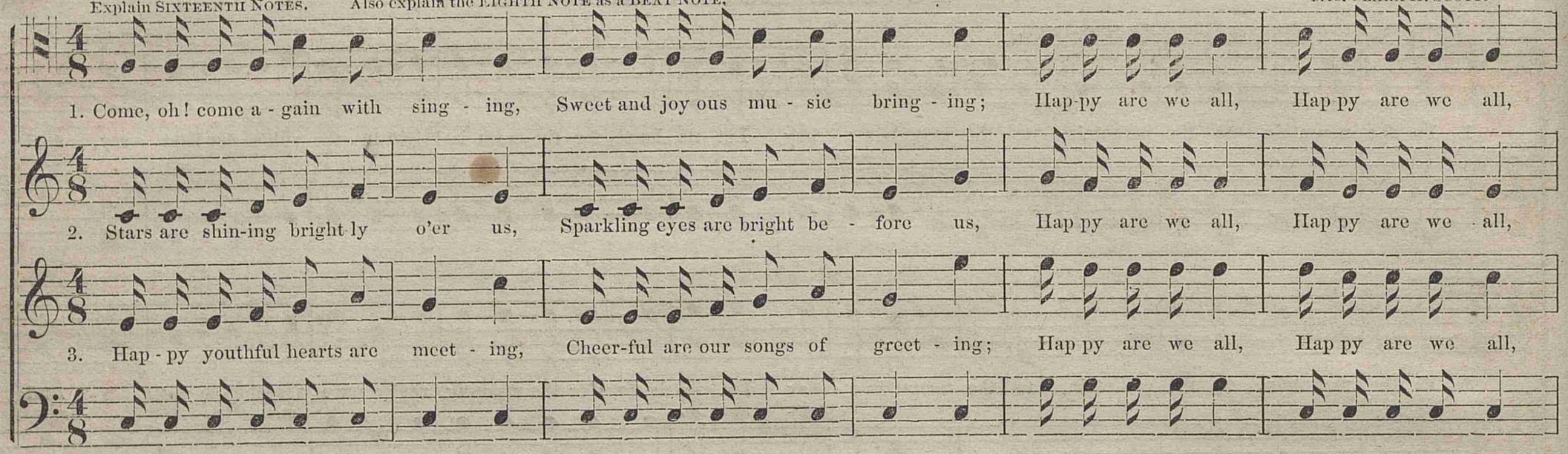
hark! 'tis the merry hun - ter, whose horn far a - way we hear; Then, come, hasten to the mountain, the summit now is near.

come, fol - low, as the deer leaps from deep in his shad - y bed, A - roused by the hunter's horn, who e'en now has past him sped.

COME AGAIN WITH SINGING.

Explain SIXTEENTH NOTES. Also explain the EIGHTH NOTE as a BEAT NOTE.

Mrs. CLARA H. SCOTT.





Hap-py are we all, Hap-py are we all, Hap-py are we all to - night. Tra, la, la, la, tra, la, la, la, la, tra, la, la, la, tra, la, la, la, la, tra, la, la, la, tra, la, la, la, la,

Hap-py are we all, Hap-py are we all, Hap-py are we all to night. Tra, la, la, la, la, la, la, la, Tra, la, la, la, la. la, la, la, Tra, la, la, la, la, la, la, la,

Hap-py are we all, Hap-py are we all, Hap-py are we all to - night. Tra, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, Tra, la, la, la, la. la, la, la,

Hap-py are we all, Hap-py are we all, Hap-py are we all to - night. Tra, la, la, la, Tra, la, la, la, la, Tra, la, la, la, Tra, la. la, la, la, la, Tra, la, la, la, Tra, la, la, la, la,

Tra, la, la, la, la, la, la, la, la, Tra, la, la, la, Tra, la, la, la, la, Tra, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, la.

Tra, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, Tra, la, la, la, la.

Tra, la, la, la, la, la, la, la, la, Tra, la, la, la, la. la, la, la, Tra, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la.....

Tra, la, la, la, la, la, la, la, la, Tra, la, la, la, Tra, la, la, la, la, Tra, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, la, ia.

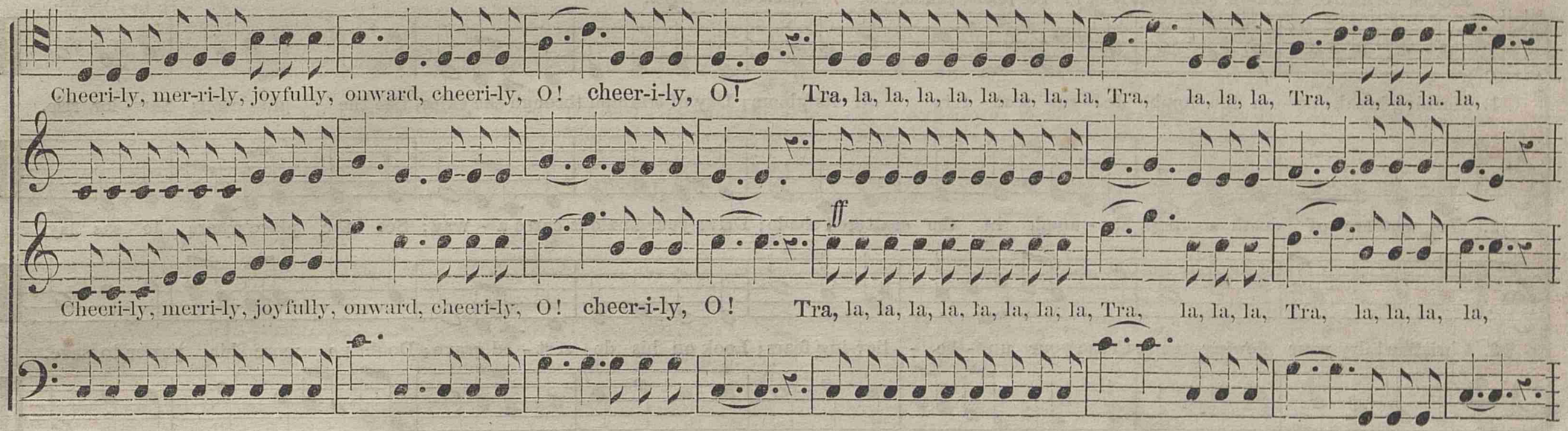
MERRILY ONWARD WE'RE BOUNDING.

Explain COMPOUND TRIPLE MEASURE. (See page, 3. § 12.)

Words written for this work by FRANK FORREST.







Pronounce the syllables as though spelled "loo."



TRIUMPH. 7s.

Explain the KEY OF A MINOR. (Harmonic form.) See page 9, § 61, 62, & 63. Explain SHARP FIVE. H. R. PALMER.

1. Morning breaks up - on the tomb, Je - sus scat - ters all its gloom; Day of triumph through the skies, See the glo - rious Sav - ior rise.

2. Ye who are of death a - fraid, Tri - umph in the scattered shade; Drive your anxious cares a - way; See the place where Je - sus lay.

3. Christian! dry your flowing tears, Cease your un - be - liev-ing fears; Look on his de - sert - ed grave; Doubt no more his power to save.

SONG OF THE CROAKER.

Words by HORATIO ALGER, Explain STACCATO, (See page 11, § 80, H. R. PALMER.

1. An old frog lived in a dis - mal swamp, In so dis - mal and gloom - y a way; That he did naught else, what e'er be - fell, But to
2. "Good mis - ter frog, there's a bat - tle fought, And the en - e - my's pow - er is broke;" But he on - ly turned a green - er hue, While he

3. "Good mis - ter frog, see the powers of Right Are now driv - ing the min-ions of wrong;" But he gave his head a dis - mal Shake, While he

4. Fare - well, fare - well to the dis - mal frog; Let him croak long and loud as he may, For he can - not blot the sun from heaven, Nor im -
5. To poi - son mean - ly the cup of life, And to al - ways be dread-ing the worst, Is to make the earth a dun - geon damp, And the

SONG OF THE CROAKER—Concluded.

croak the live-long day; 'Twas croak, croak, croak, When the darkness filled the air, And croak, croak, croak, When the skies were bright and fair.
an-swered with a croak, 'Twas croak, croak, croak, When the clouds are dark and dun, And croak, croak, croak, In the blaze of noon-tide sun.

croaked out "*nous ver-rons!*"* 'Twas croak, croak, croak, till the heart is full of gloom, And croak, croak, croak, Till the world seems but a tomb.

pede the march of day, Tho'he croak, croak, croak, Till the heart is full of gloom, And croak, croak, croak, Till the world seems but a tomb.

brightest life accursed, Who croak, croak, croak, When the noon-tide sun rides high? And croak, croak, croak, Lest the night come by and by.

* Pronounced "Noo verong," (we shall see.)

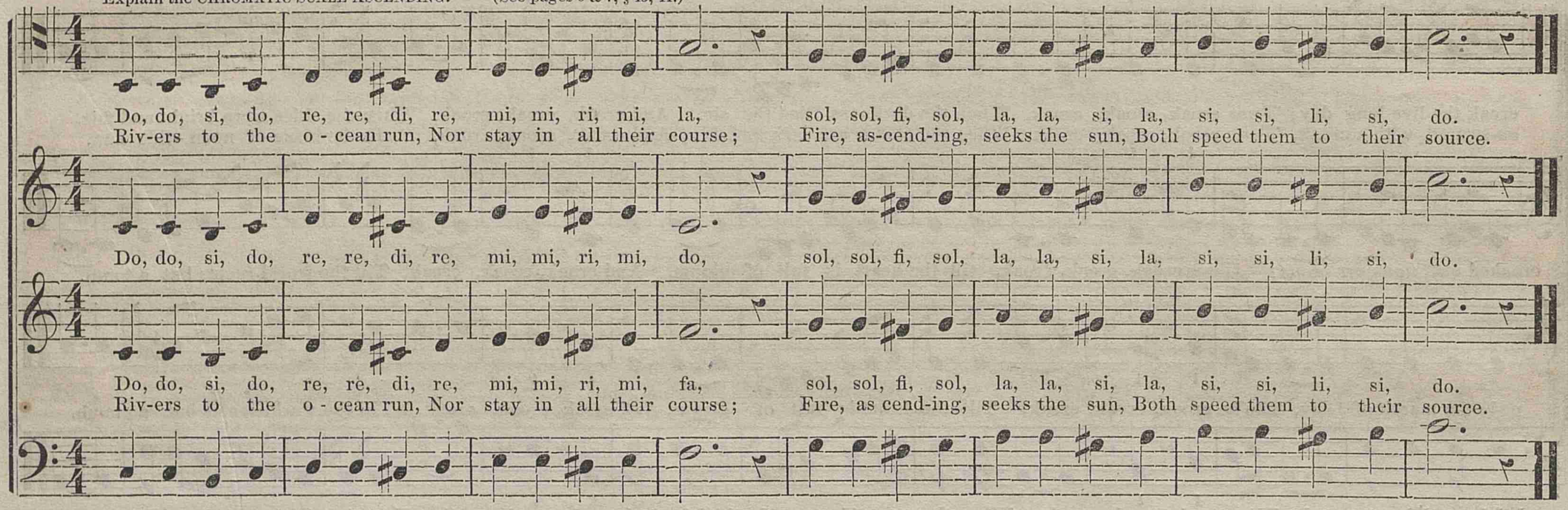
I AM WEARY.

Words by J. F. Orazio.

1. I am wea-ry; lone and toilsome Is the up-ward march of life; Wea-ry of its fleet-ing pleasures, Of its jar-ring din and strife.
2. Tell me, O bright an-gel, tell me, When this rugged march is o'er, Will the loved, the dear de-part-ed, Meet me on the oth-er shore?
3. Will they gladly hail my coming, When the spi-rit bursts its clay, With the touch of love im-mor-tal Light me o'er the darksome way?
4. Yes, I hear the an-gel answer–"All thy spi-rit seeks, and more, Shall be giv-en when the warder, Death, unlocks the pris-on door."
5. Then, O teach my spirit patience–Give me strength the cross to bear, That in realms of life e-ter-nal, I the promised crown may wear.

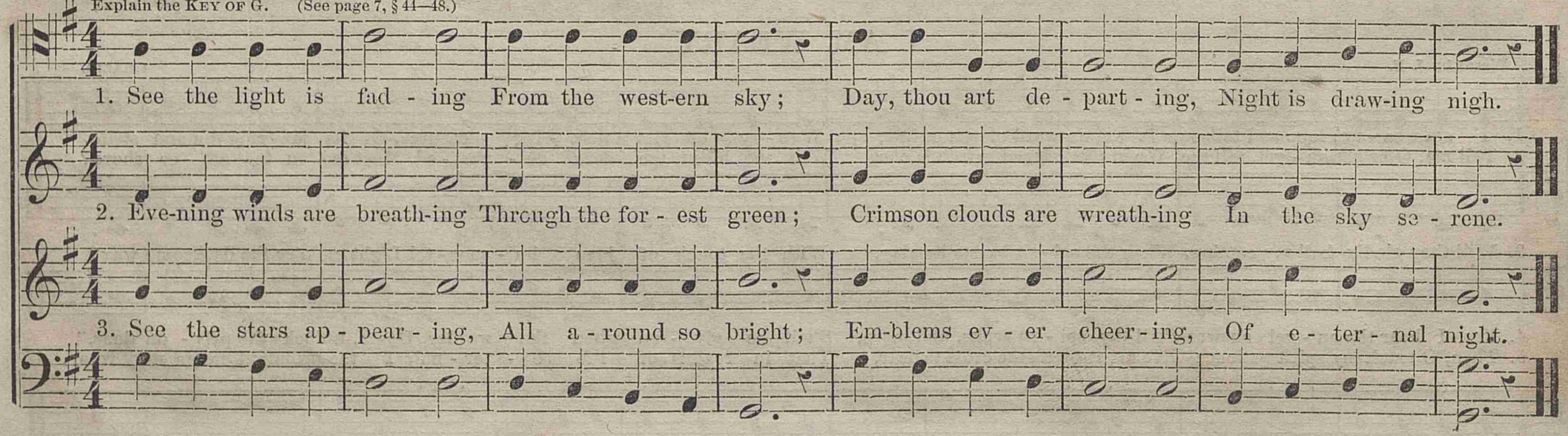
CHROMO. 7s & 6s.

Explain the CHROMATIC SCALE ASCENDING. (See pages 6 & 7, § 43, 44.)



EVENING. 6s & 5s.

Explain the KEY OF G. (See page 7, § 44—48.)



SUMMER'S GOING.

FLORENCE LE CLAIRE.

1. Sum - mer's go - ing, See the leaves are fall - ing fast; and sad - ly Flowers are dy - ing, All their beau - ty's gone at last.

2. Win - ter's com-ing; Now his hoar - y head draws near; and chil - ly; Winds are blowing, All a - round looks cold and drear.

FINE.

Now the lark no lon - ger cheers us, Warbling birds for - get to sing, And the bees have ceased to wan der, Sipping sweets on air - y wing.

D. C.

Hope of spring must now support us, Win - ter's reign will pass a - way; Flow'rs will bloom and birds will war - ble, Mak-ing glad each sum-mer day.

D. C.

ROSS. 8s & 7s.

FINE. D. WILSON.

1. Sav - ior, vis - it thy plan - ta-tion! Grant us, Lord, a gra - cious rain;
All will come to des - o - la - tion, Un - less thou re - turn a - gain, Keep no lon - ger at a dis-tance, Shine up - on us from on high.
Lest for want of thine as - sist-ance, Ev - 'ry plant should droop and die. *D. C.*

2. Let our mutual love be fer-vent; Make us prev - a - lent in prayer;
Let each one es-teemed thy ser vant Shun the world's bewitching snare, Break the tempter's fa-tal power, Turn the sto - ny heart to flesh,
And be - gin from this good hour, To re - vive thy work a - fresh.

ALLEN. C. M.

D. WILSON.

1. O thou, whose ten-der mer - cy hears Con - tri - tion's hum - ble sigh; Whose hand in - dul - gent wipes the tears From sor-rows weep-ing eye;—

2. See, Lord, be - fore thy throne of grace, A wretched wan-der - er mourn; Hast thou not bid me seek thy face? Hast thou not said—"re-turn?"

3. And shall my guilt - y fears pre - vail To drive me from thy feet? Oh, let not this dear re - fuge fail, This on - ly safe re-treat!

4. Oh, shine on this be - night - ed heart, With beams of mer - cy shine! And let thy heal - ing voice im - part The sense of joy di-vine.

POLITZ. C. M. Double.

D. Wilson.

1. When beauty clothes the fer-tile vale, And birds their chorus sing ; And fragrance breathes in ev'ry gale, How sweet the day of Spring.

2. In - spired to praise my soul would join Glad nature's cheerful song ; While love and gratitude combine To tune my joy-ful tongue.

O, let my in-most heart confess, With grateful joy and love, The bounteous hand that deigns to bless The garden, field and grove.

And faith ex-ults that yet the spring Of righteousness and praise, Our Savior, God will surely bring, And in all na - tions raise.

EARLY MORNING.

GEO. F. ROOT.

Allegretto. *p* CRES. *m* *f* *FINE.*

1. Up in the morn-ing so ear - ly, Ros - es with dew drops are pearl - y, Rise, and a-way, in the mel-low morning ray, Come, come, come.

p CRES. *m* *f* *FINE.*

2. Na - ture is gai - ly a - wak - ing, Sleep from your eye-lids now shak - ing, Rise, and a-way, at the mer - ry call of day, Come, come, come.

m *f* *D. C.*

They who will join in the singing, Cheerful and fresh voi-ces bringing, Hearts full of gladness, Eyes without sadness, Ev - er must re-mem-ber this;

m *f* *D. C.*

They who will join in the singing, Cheerful and fresh voi-ces bringing, Gay birds are sing-ing, Glad voices bringing, Golden hours of joy and bliss.

MERRY MAY.

Explain SEMI-STACCATO. (See page 11, § 81.)

ALLEGRETTO.

GEO. F. ROOT.

FINE.

1. Merry May, merry May, We will lightly sing, yes, lightly sing, Merry May, merry May, We will sing thy welcome lay.

FINE.

2. Winter's past, spring at last, With its blossoms crown'd, spreads joy around; All is gay, Merry May, We will sing thy welcome lay.

D. C.

Tra la la, tra la la, la la la, la, la, Tra la la tra la la, la la la, la la.

D. C.

Tra la la, tra la la, la la la, la, la, Tra la la, tra la la, la la la, la la.

O'ER PRAIRIE GREEN AND FAIR.

GEO. F. ROOT.

1. O'er prai-rie green and fair We're gal-lop-ing, gal-lop-ing on; As free, as free as air, We're gal-lop-ing, gal-lop-ing

2. Thro' beds of lovely flowers We're gal-lop-ing, gal-lop-ing on; As rich as maiden's bowers, We're gal-lop-ing, gal-lop-ing

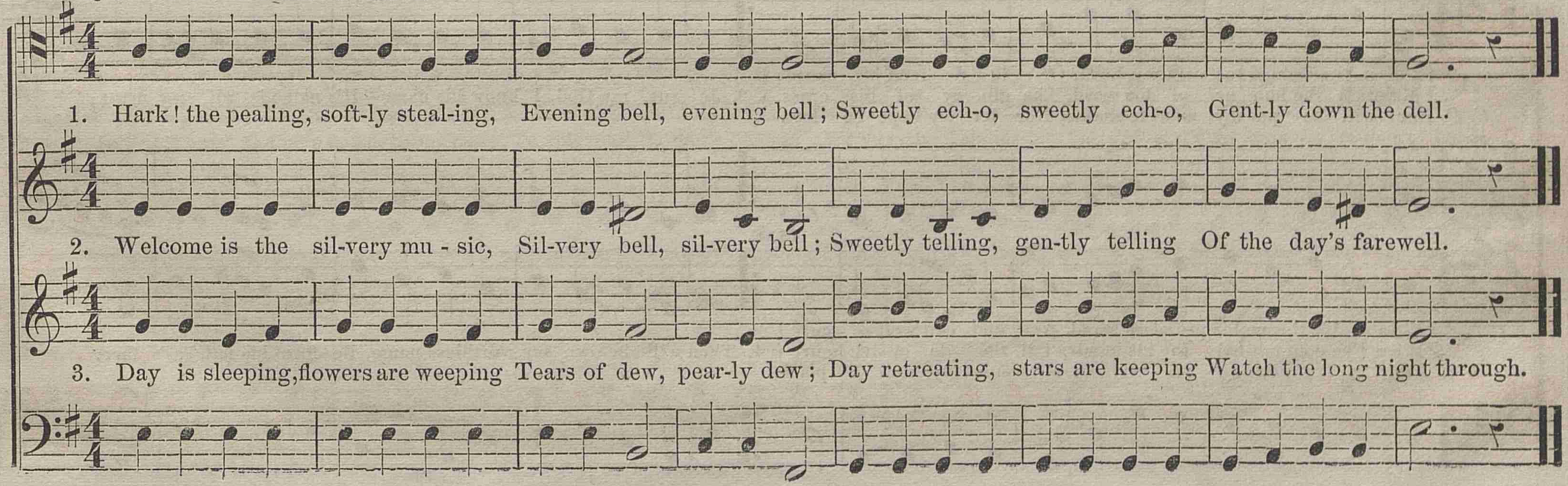
on; Where - e'er we go no bounds a - rise, Ex - cept the blue and cloud-less skies; We're galloping, gal-lop-ing on, We're

on; Tho' ev - 'ry seed by na-ture's hand Was scat-ter'd o'er this good - ly land, We're gal-lop-ing, gal-lop-ing on, We're



HARK! THE PEALING.

Explain the KEY OF E MINOR, (See page 9.)



OXFORD. 8s & 7s. DOUBLE.

Explain the Key of D. (See page 7. § 49.) Explain the NATURAL. (See page 6. § 42.)

S TRACY.

1. { He that go - eth forth with weeping, Bearing precious seeds of love. }
{ Nev - er tir - ing, nev - er sleep-ing, Findeth mer - cy from a - bove. } 2. Soft descend the dews of heav - en, Bright the rays ce - les - tial shine;
D. C. Precious fruits will thus be giv - en, Thro' an influence all di - vine.

FINE.

3. { Sow thy seed, be nev - er wea - ry, Let no fears thy soul an - noy; }
{ Be the prospect ne'er so drear y, Thou shalt reap the fruits of joy. } 4. Lo, the scene of verdure bright'ning! See the ris - ing grain ap - pear;
D. C. Look a - gain! the fields are whit'ning, For the har - vest time is near.

ATLANTA. C. M. DOUBLE.

FINE.

H R. PALMER.

1. { I'm not ashamed to own my Lord, Or to de - fend his cause; }
{ Maintain the hon - or of his word, The glo - ry of his cross. } 2. Je - sus, my God, I know his name—His name is all my trust;
C. D. Nor will he put my soul to shame, Nor let my hope be lost.

D. C.

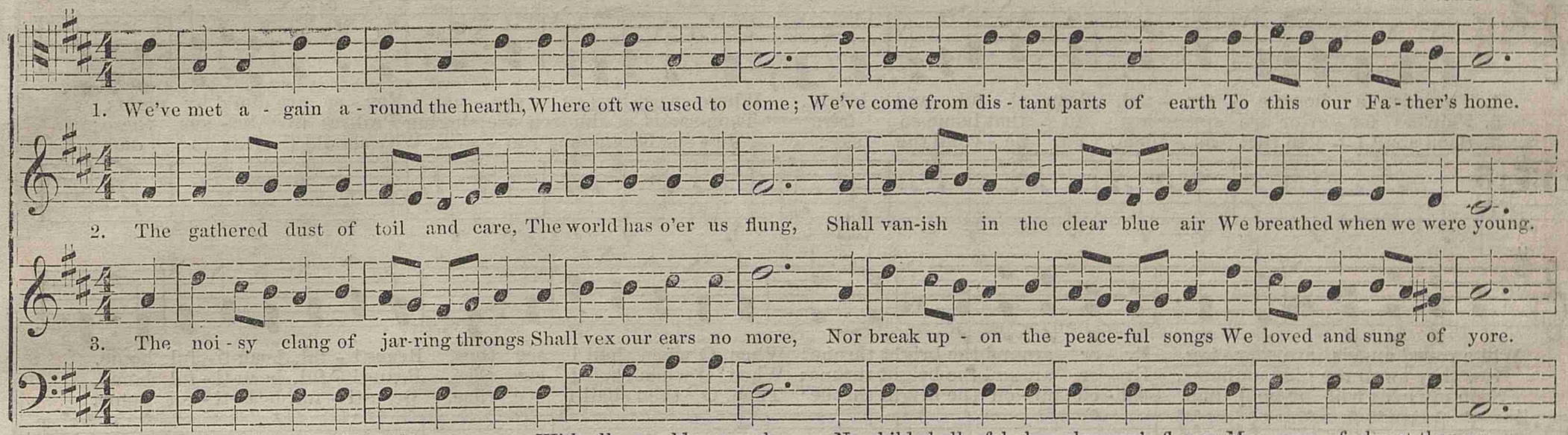
FINE.

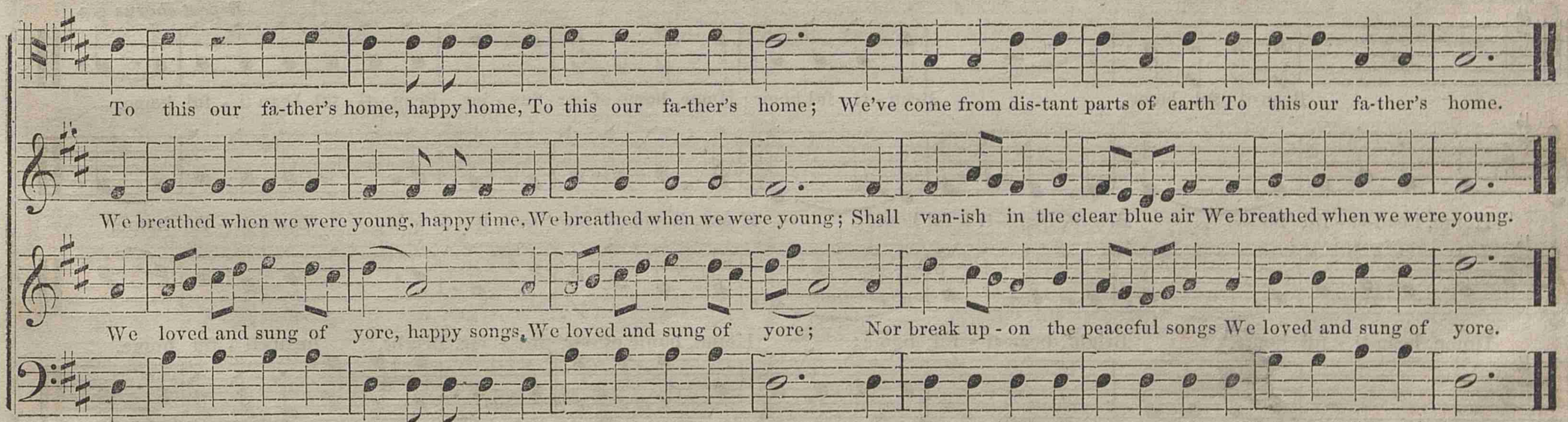
3. { Firm as his throne his promises stand, And he can well se - cure }
{ What I've com-mit-ted to his hands, Till the de - ci-sive hour; } 4. Then will he own my worthless name, Be - fore his fath - er's face.
D. C. And in the new Je - ru - sa - lem Ap - point my soul a place.

D. C.

WE'VE MET AGAIN.

FRANK FOREST.





BEAUTIFUL HOME.

Words by FRANK FOREST. Music by H. R. PALMER.

1. There is a home e - ter - nal, Beau - ti - ful and bright, Where sweet joys su - per - nal Nev - er are dim'd by night;
2. Flowers for - ev-er are spring-ing In that home so fair, Thou-sands of children are singing Prai-ses to Je - sus there;
3. Soon shall I join that an - them, Far be - yond the sky; Je - sus became my ran - som, Why should I fear to die?

White robed angels are sing - ing, Ev - er around the bright throne; When, O when shall I see thee, Beau-ti - ful, beau-ti - ful home.
How they swell the glad anthems, Ev - er around the bright throne; When, O when shall I see thee, Beau-ti - ful, beau-ti - ful home.
Soon my eyes will be-hold him, Seat - ed up - on the bright throne; Then, O then shall I see thee, Beau-ti - ful, beau-ti - ful home.

REFRAIN.

Repeat chorus p p

Beau-ti - ful home, Beau - ti - ful home; Home, home of our Sav - ior, Beau - ti - ful, beau-ti - ful home.
Home, beau-ti - ful home, Bright, beau - ti - ful home; Home, home of our Sav - ior, Bright, beau - ti - ful home.
Home, beau-ti - ful home, Bright, beau-ti - ful home; Home, home of our Sav - ior, Bright, beau - ti - ful home.
Beau - ti - ful home, Beau - ti - ful home; Home, home of our Sav - ior, Beau - ti - ful, beau-ti - ful home.

SERENADE.

Explain DOTTED EIGHTH NOTES.

1. This night we hold our rev - el - ry, The moon shines o'er the glass - y sea; So now, in mar - tial pride you see Our sports of chiv - al - ry;
2. The myr-tle and the cy-press vine, The passion flower, the sweet woodbine, To form a wreath they all combine To deck the fai - ry bower;

Se - cure - ly locked in sleep's entrance No mor - tal sees our midnight dance; Then haste! haste to yon - der bower, We'll hail the happy hour.
For Obe'-ron is our fai - ry King, His birthright rules the mys - tic ring; Then join, join the fes - tive scene, We'll hail the happy hour.

Repeat p p.

Fa, la, la, la, li - ty, O! Fa, la, la, la, li - ty, O! Fa, la, la, la, li - ty, O! Fa, la, li - ty, O!

Fa, la, la, la, li - ty, O! Fa, la, la, la, li - ty, O! Fa, la, la, la, li - ty, O! Fa, la, li - ty, O!

WHAT SHALL OUR SONG BE TO-NIGHT?

Arranged by H. R. PALMER.

ff

What shall our song be to-night, dear friends? What shall our song be to - night?

p *m* *f*

What shall our song be to - night, dear friends? What shall our song be to-night, dear friends? What shall our song be to - night, dear friends? What shall our song be to - night?

m *f*

What shall our song be to - night, dear friends? What shall our song be to - night, dear friends? What shall our song be to - night?

ff

What shall our song be to - night?

What shall our song be to - night?

1*st Part.*

A southerly wind and a cloud-y sky Proclaim it a hunt - ing morning; Be-fore the sun ris-es a - way we fly, Dull sleep and a drowsy bed scorning.

1*st Part.*

To horse, my brave boys, away; Bright Phœbus the hills is a - dorn-ing; The face of all nature looks gay; 'Tis a beau-ti - ful, beauti - ful morn-ing

2*d Part.*

A souther - ly wind and a cloudy sky Proclaim it a hunt - ing morning; Before the sun rises a - way we fly, Dull sleep and a drowsy bed scorning.

1ST. PART.

First part repeat from its beginning.

Hark! hark! forward! Tan-a-rah, tan-a-rah! tan a rah; Hark! hark! forward! Tan-a-rah, tan a rah, tan-a-rah.

2D. PART.

To horse, my brave boys, and away; Bright Phœbus the hills is a-dorn-ing; The face of all nature looks gay; 'Tis a beau-ti-ful, beau-ti-ful morning.

3D. PART.

A south-er-ly wind and a cloud-y sky Pro claim it a hunt-ing morning; Be-fore the sun rises a-way we fly, Dull sleep and a drowsy bed scorning.

1ST. PART.

To horse, my brave boys, and away; Bright Phœbus the hills is a-dorning; The face of all nature looks gay; 'Tis a beau-ti-ful, beau-ti-ful morning.

2D. PART.

Second part repeat from its beginning.

Hark! hark! forward! Tan a-rah, tan-a rah, tan-a-rah; Hark! hark! forward! tan-a-rah, tan-a-rah, tan-a-rah.

3D. PART.

To horse, my brave boys, and away; Bright Phœbus the hills is a-dorning; The face of all nature looks gay; 'Tis a beau-ti-ful, beau-ti-ful morning.

1ST. PART.

Hark! hark! forward! Tan a-rah, tan-a rah, tan a-rah. Hark! hark! forward! Tan-a-rah, tan-a-rah, tan-a-rah.

2D. PART.

Hark! hark! forward! Tan-a rah, tan a rah, tan-a-rah. Hark! hark! forward! Tan-a-rah, tan-a-rah, tan-a-rah.

3D. PART.

Third part repeat from its beginning.

Hark! hark! forward! Tan-a rah, tan-a-rah, tan a-rah. Hark! hark! forward! Tan-a-rah, tan-a-rah, tan-a-rah.

"GOOD NIGHT."

ANDANTE.

Arranged from the German by GEO. F. ROOT.

1. How sweet the hap - py even-ing's close! 'Tis the hour of sweet re - pose—Good night! The sum-mer winds have sunk to rest, The moon se - rene - ly bright, Un-folds her calm and gen-tle ray, Softly now she seems to say—Good night!

2. These tran - quil hours of so - cial mirth Form the dear - est link - of earth—Good night! And, while each hand is kind-ly press'd; O, may my prayers to heaven, With hum-ble fer - vor be address'd, For its blessings on our rest—Good night!

3. O, how each gen - tle thought is stirred As we breathe the part-ing word—Good night! O, could we ev - er feel as now, Our hearts with love up-raised, And while our warm af - fec-tions flow, Hear, in murmurs soft and low, Good night!

DOXOLOGY. 8s & 7s. DOUBLE.

Explain the KEY OF B MINOR. (See page 9.)

H. R. PALMER.

{ May the grace of Christ our Sav ior And the Fa-ther's boundless love, }
{ With the ho - ly Spi - rit's fa - vor, Rest up - on us from a - bove; } Thus may we a - bide in un - ion, With each oth - er and the Lord;

D. C.

D. C. And possess in sweet communion, Joy which earth can-not af - ford.

D. C.

{ May the grace of Christ our Sav-ior, And the Father's boundless love, }
{ With the ho - ly Spir - it's fa - vor, Rest up - on us from a - bove; } Thus may we a - bide in un - ion, With each oth-er and the Lord;

CHROMO. No. 2.

Explain the CHTOMATIC SCALE DESCENDING. (See pages 6 & 7, § 43.)

Do, sol, re, fa, mi, do, re, fa, mi, do, re, fa, mi, sol, re, re, fa, mi, do, re, fa, mi, la, do, re, mi.

Do, sol, re, fa, mi, do, re, fa, mi, do, re, fa, mi, sol, re, re, fa, mi, do, re, fa, mi, la, do, sol, sol.

Do, sol, re, fa, mi, do, re, fa, mi, do, re. fa, mi, sol, re, re, fa, mi, do re, fa, mi, la do, si, do.

sol. do.

DANFORTH. 7s.

Explain the KEY OF F. (See page 8, § 54.)

H. R. PALMER.

Slowly.



BOATING SONG.

Words and Music by ORAZIO.



FINE.

time with our song, Row-ing in time with our song. See where the wa-ter-flies play-ful-ly dance, play-ful-ly dance,
borne on the wind, O - ders are borne on the wind.

FINE.

pass-ing a - way, Pleas-ant - ly pass-ing a - way. Joyous the strain which we gai - ly pro-long, gai-ly pro-long,
home on the shore, Leav-ing our home on the shore.

D. C.

play - ful - ly dance, Flit-ting and ming-ling in sun - shin - y glance, Flit-ting in sun - shin - y glance.

D. C.

gai - ly pro - long; Hill-side and val - ley re - ech - o our song, Sweet-ly re - ech - o our song.

AROUND THE HEARTH.

J. WESLEY MARTIN.

1. What-ev-er be our earth-ly lot, Where-ev-er we may roam, Still to our hearts the bright-est spot Is round the hearth at

2. When winter, coming in its wrath, Piled high the drifting snow, Safe, clustered round the cheerful hearth, We watched the firelight

3. When wearied with the ea-ger chase Thro' many a tangled path, How sweet the dear ac-cus-tomed place To take around the

home; The home where we re-ceived our birth, The hearth by which we sat, No oth-er spot on all the earth Will

glow; Nor bright-er seemed the rud-dy flames Than did our hearts the while, A lov-ing mother breathed our names With

hearth; And still, when by our toil and care We feel our-selves op-pressed, Our thoughts for-ev-er clus-ter there, And

ev - er be like that. A - round the cheerful hearth at home, Where we in childhood sat, No oth-er spot, where'er we roam,

sweet ap-proving smile. A - round the cheerful hearth at home, Where we in childhood sat, No oth-er spot, where'er we roam,

there a - lone find rest. A - round the cheerful hearth at home, Where we in childhood sat, No oth-er spot, where'er we roam,

No oth-er spot will ev - er be like that, No oth-er spot will ev - er be like that.

No oth-er spot will ev - er be like that, No oth-er spot will ev - er be like that.

Will ev - er be like that, will ev - er be like that, will ev - er be like that, will ev - er be like that.

THE MOON IS BEAMING O'ER THE LAKE.

H. R. PALMER. 1855.

1. The moon is beam-ing o'er the lake, Come sail in our light ca - noe, light ca - noe; lone - ly tower; Sweet sounds of mu - sic we'll a - wake As we

2. The ves - per bells now soft - ly peal, From out yon - der lone - ly tower; Their tones now gent - ly o'er us steal, Pro -

FINE.

glide o'er the wa-ters blue, wa - ters blue. ves - per hour.

claim - ing the ves-per hour.

1. In our light ca - noe, our light ca - noe, as we mer-ri - ly row, Swift
2. Sweet sounds now a - rise sweet sounds a - rise to the beau-ti - ful skies, Like

1. In our light ca - noe, our light ca - noe, as we mer - ri - ly row, Swift
2. Sweet sounds now a - rise, sweet sounds a - rise to the beau - ti - ful skies, Like

1. In our light ca - noe, as mer - - - ry we row, Swift
2. Sweet sounds now a - rise to calm . . . tran - quil skies, Like

1. In our light ca - noe, our light ca - noe, as we mer - ri - ly row, Swift
2. Sweet sounds now a - rise, sweet sounds a - rise to the beau - ti - ful skies, Like

o - ver the rip - pling sil - ver tide, While free, while free from care, while free from care our spir - its are . .
one of earth's sweetest mel - o - dies, Now sad, now sad, now gay, now sad, now gay, it floats a - way . .

o - ver the rip - pling sil - ver tide, While free, while free from care, while free from care our spir - its are . .
one of earth's sweetest mel - o - dies, Now sad, now sad, now gay, now sad, now gay, it floats a - way . .

o - ver the rip - pling sil - ver tide, While free, while free from care, our spir - - - - - its are . .
one of earth's sweetest mel - o - dies, Now sad, now sad, now gay, it floats . . . a - way, . .

o - ver the rip - pling sil - ver tide, While free, while free from care, while free from care our spir - its are . .
one of earth's sweetest mel - o - dies, Now sad, now sad now gay, it floats a - way . .

D.C.

As a - way o'er the wa - ters we mer - ri - ly glide, . . . As a - way o'er the wa-ters we mer - ri - ly, mer - ri - ly glide.
On the soft balm - y wings of the light summer breeze, . . . On the soft balm - y wings of the light summer, light summer breeze.

As a - way o'er the wa - ters we mer - ri - ly glide, . . . As a - way o'er the wa-ters we mer - ri - ly, mer - ri - ly glide.
On the soft balm - y wings of the light summer breeze . . . On the soft balm - y wings of the light summer, light summer breeze.

As a - way . . . . we mer-ri - ly glide, . . As a - way . . . we mer-ri - ly glide. . .
On the wings . . . . the wings of the breeze. . . On the wings . . . the wings of the breeze. . .

As a - way o'er the wa - ters we mer - ri - ly glide, . . As - a - way o'er the wa - ters we mer-ri - ly glide. . .
On the soft balm - y wings of the light summer breeze, . . On the soft balm - y wings of the light summer breeze. . .

ZURAH. 7s.

W. W. THORNTON.

1. Je - sus, Mas - ter, hear me now, While I would re - new my vow, And re - cord thy dy - ing love; Hear, and help me from above.

2. Feed me, Sa - vior, with this bread, Brok - en in thy bod - y's stead; Cheer my spi - rit with this wine, Streaming like thy blood di - vine.

3. And as now I eat and drink, Let me tru - ly, sweet - ly think, Thou didst hang up - on the tree, Brok - en, bleed-ing, there for me.

JANESVILLE. L. M.

MAX.

1. Ere to the world a - gain we go, Its pleasures, cares, and i - dle show, Thy grace, once more, O God, we crave, From fol-ly and from sin to save.

2. May the great truths we here have heard, The lessons of thy ho - ly word— Dwell in our inmost bo - soms deep, And all our souls from sorrow keep.

3. O may the in-fluence of this day Long as our mem - ory with us stay, And as a constant guar - dian prove, To guide us to our home above.

E. S. RICE.

1. A - way with your sad-ness, Let care jog a - long, And in - no - cent glad-ness Still mea - sure your song;

2. If tri - als o'er-take you, Yield not to des - pair; Till cour - age for - sake you, Each pain you can bear.

3. Ne'er think the Cre - a - tor In - tend - ed the face Should wear in each fea - ture A sor - row - ful trace.

Why bur - den with sor - row Our few fleet-ing days? With thoughts of to - mor-row, Be hap - py al - ways.

There's one road to plea-sure Which ev - er re-pays; Would'st find out the trea-sure? Be hap - py al - ways.

Then mar not its beau-ty; 'Tis he that o - beys, Who holds this a du - ty, Be hap - py al - ways.

DANLEY. C. M.

Explain the KEY OF B FLAT. (See page 8, § 55.)

H. R. PALMER.

1. Once more, my soul, the ris - ing day Sa-lutes thy wak - ing eyes; Once more, my voice, thy trib - ute pay To Him who rules the skies.

2. 'Tis he sup-ports my mor-tal frame; My tongue shall speak his praise; My sins would move his wrath to flame; And yet his wrath de - lays.

3. Great God, let all my hours be thine, While I en - joy the light; Then shall my sun in smiles de - cline, And bring a peace-ful night.

ELLA. S. M.

Andante.

C. C. CASE.

1. Come to the house of prayer, O ye af - flict - ed, come; The God of peace shall meet you there, He makes that house his home.

2. Come to the house of praise, Ye who are hap - py now; In sweet ac-cord your voi - ces raise, In kin-dred hom - age bow.

3. Ye a-ged, hith - er come, For ye have felt his love; Soon shall your trembling tongue be dumb, Your lips for - get to move.

4. Ye young, be - fore his throne, Come, bow; your voi - ces raise; Let not your hearts his praise dis-own Who gives the power to praise.

GEO. F. ROOT.

1. Swift-ly the wild birds are fly - ing, Far o - ver woodland and plain; Sweet in this song they are vie - ing,

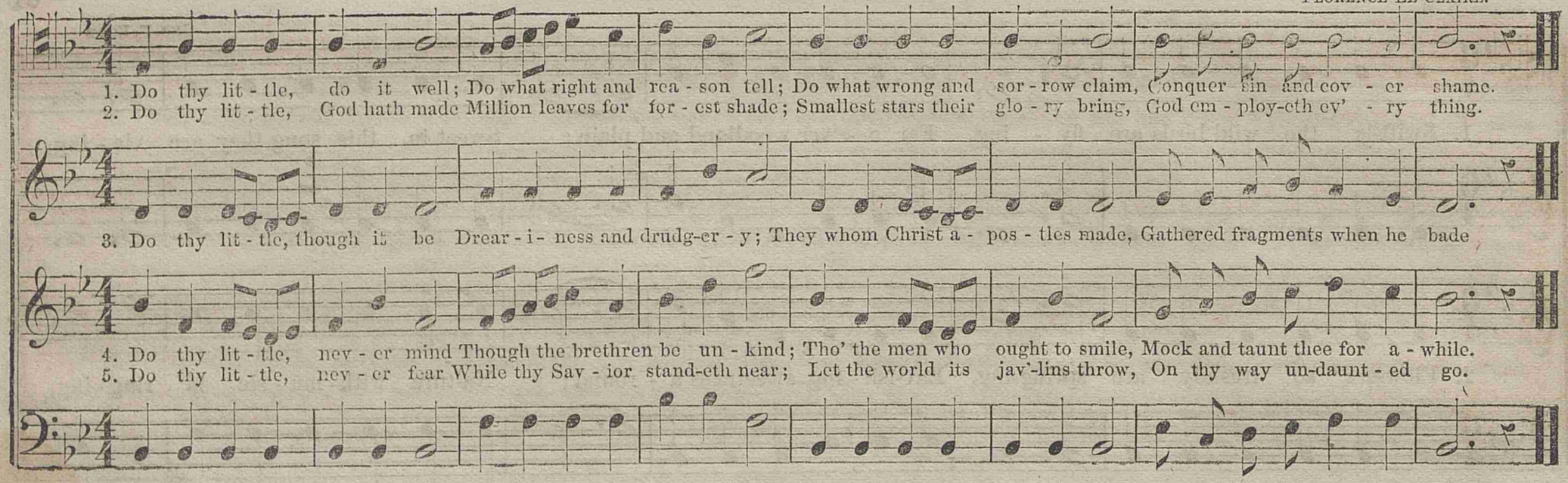
2. Flow-ers so fresh-ly are spring-ing, Lav-ish - ing sweetness a - round; Na-ture with mu - sic is ring - ing,

Sum-mer is com-ing a - gain; Sweet in this song they are vie - ing, Sum-mer is com-ing a - gain.

Come, let us join the glad sound, Na-ture with mu-sic is ring - ing, Come, let us join the glad sound.

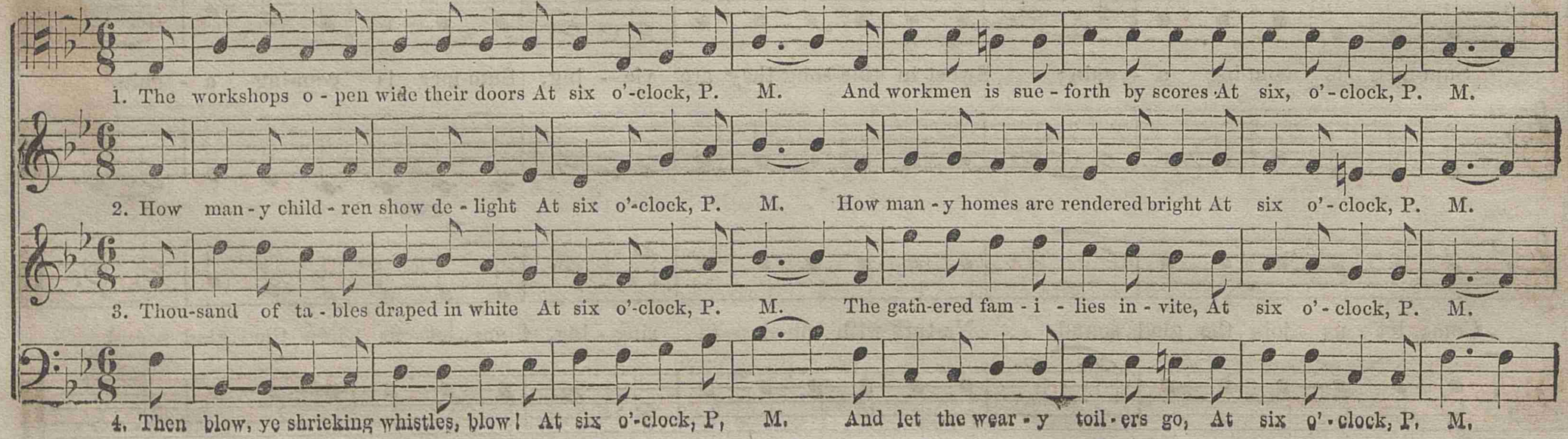
VALUE OF A LITTLE.

FLORENCE LE CLAIRE.



'TIS SIX O'CLOCK, P. M.

H. R. PALMER.



Of all the minutes in ar-ray, Of hours that go to make the day, There's none so welcome, so they say, As six o'clock P. M.

How man-y lit - tle hap-py feet Go out in - to the bus-y street, With joyous bounds pa-pa to meet, At six o'clock P. M.

And as they eat their frugal fare They quite forget their toil and care, And drop their heavy burdens there, At six o'clock P. M.

Ring out, re-leas-ing bells, ring out! And bid the wel-kin take the shout, And ech-o it all round a-bout, 'Tis six o'clock P. M.

'Tis six o'clock, 'Tis six o'clock, 'Tis six o,clock, P. M. Ring out, ye bells, glad whistles blow, 'Tis six o'clock P. M.

'Tis six o'clock, 'Tis six o'clock, 'Tis six o'clock P. M. Ring out, ye bells, glad whistles blow. 'Tis six o'clock, P M.

LOOKING TO JESUS.

Words and Music by H. R. PALMER.

1. Yield not to temp - ta - tion, For weakness is sin, Each vic - t'ry will help us Some oth - er to win;
2. Shun e - vil com - pan - ions, Bad lan-guage dis - dain, God's name hold in rev-'rence, Nor take it in vain;
3. To him that o'er - com - eth God giv - eth a crown, Thro' faith we shall con - quer, Tho' oft - en cast down;

Fight man - ful - ly on - ward, Dark passions sub - due, Look ev - er to Je - sus, He'll car - ry you through.
Be thoughtful and car - nest, Kind heart - ed and true, Look ev - er to Je - sus, He'll car - ry you through.
He who is the Sav - ior Our strength will re - new, Look ev - er to Je - sus, He'll car - ry you through.

REFRAIN.

Repeat pp ad lib.

Ask the Sav-ior to help you, Com-fort, strengthen and keep you, He is wil - ling to aid you, He will car - ry you through.

Ask the Sav-ior to help you, Com-fort, strengthen and keep you, He is wil - ling to aid you, He will car - ry you through.

SAFETY. S. M.

Andante.

REV. WM. WINDSOR.

1. Oh, cease, my wand - 'ring soul, On rest - less wing 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; Has - ten to gain that dear a - bode And rove, my soul, no more.

3. There, safe thou shalt a - bide, There, sweet shall be thy rest, And ev - 'ry long - ing sat - is - fied, With full sal - va - tion blest.

SHAW. C. M.

C. C. CASE.

1. Walk in the light! so shalt thou know That fel- low - ship of love His spir - it on - ly can be - stow, Who reigns in light a - bove.

2. Walk in the light! and e'en the tomb No fear-ful shade shall wear; Glo - ry shall charm a - way its gloom, For Christ hath conquered there.

3. Walk in the light! and thine shall be A path, though thorn-y, bright; For God, by grace, shall dwell in thee, And God him - self is light.

SECURITY. 7s.

Explain the KEY OF B. (See page 8, § 52.)

H. R. PALMER.

1. Sovereign rul - er of the skies, Ev - er gracious, ev - er wise, All my times are in thy hand, All events at thy command.
2. Times of sickness, times of health; Times of pen - u - ry and wealth; Times of tri - al and of grief; Times of triumph and re - lief;—
3. Times the tempter's pow'r to prove; Times to taste a Savior's love; All must come, and last, and end, As shall please my heavenly Friend.
4. O thou Gracious, Wise, and just, In thy hands my life I trust; Have I some-what dear-er still?— I re - sign it to thy will.

THE GIRL FOR ME.

Explain the DOUBLE SHARP. (See Tenor.)

FRANK FOREST.

1. Just fair enough to be pret - ty, Just gen-tle enough to be sweet, Just saucy enough to be wit - ty, Just dainty enough to be neat.
2. Just tall enough to be graceful, Just slender enough for a fay, Just dressy enough to be taste - ful, Just merry enough to be gay.
3. Just tears enough to be tender, Just sighing enough to be sad, With tone soft enough to remember, Your heart thro' their cadence made glad.
4. A tongue that can talk without harming, Just mischief enough for a tease. With manners so pleasant and charming, They put you at once at your ease.
5. Be-nev-olent, kind and true-hearted As pure as the angels above; From her may I never be part - ed, For such is the maiden I love.

POPPLE. 7s.

H. R. PALMER

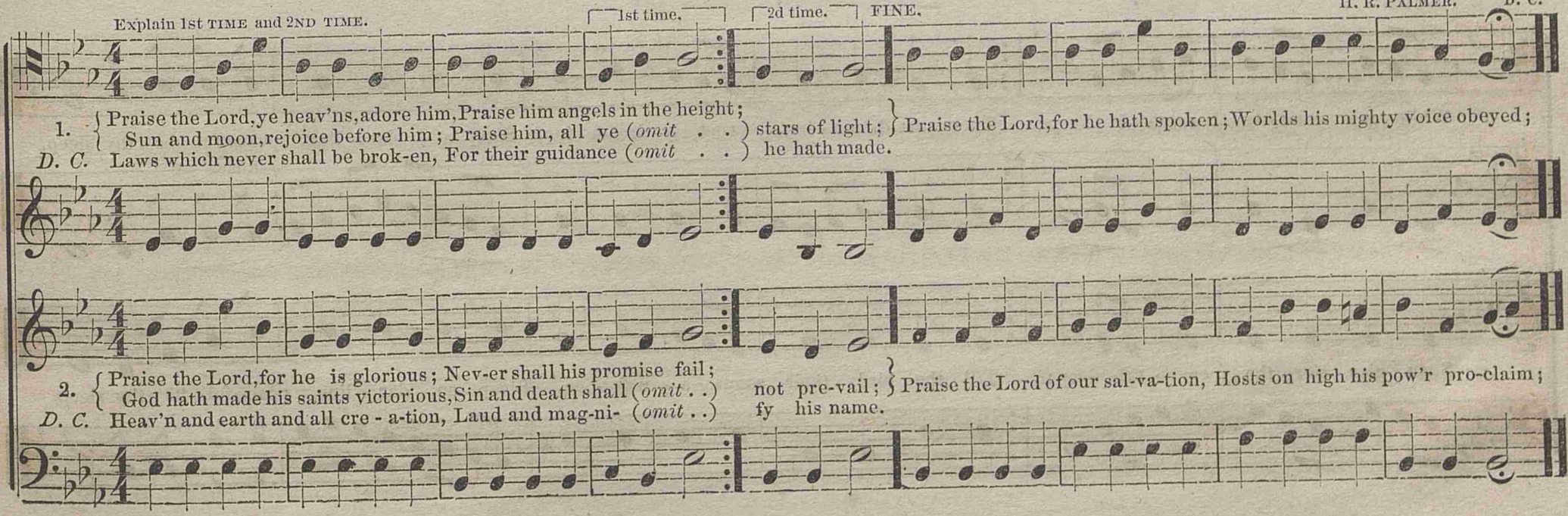
Explain the KEY OF E FLAT. (See page 8, § 56.)



WILSON. 8s & 7s.

H. R. PALMER.

Explain 1st TIME and 2ND TIME.



SLUMBER, DEAREST.—(SERENADE.)

Slowly and with Expression.

H. R. PALMER.

1. { Slum-ber, dear - est, while a - bove thee, An - gel eyes are bend - ing now, }
{ And their star - ry pin - ions wav - ing, Light - ly fan thy pla - cid brow; } All is hushed and still a - round thee,

2. { Deep - er now the mid - night shad - ows Gath - er in the val - ley fair; }
{ Soft - ly thro' the lat - tice steal - ing, Comes the cool re - fresh - ing air, } Till the ros - y light of morn - ing

While my lone - ly watch I keep; Thou art dream - ing, sweet - ly dream - ing, Sleep on, dar - ling, peace-ful be thy sleep.

Ritard

Span - gles o'er the crys - tal deep; Till the birds their songs a - wak - en, Sleep on, dar - ling, peace-ful be thy sleep.

Ritard

ANDANTE GRAZIOSO. GEO. F. ROOT.

1. Have you seen my Lil - lie, Sweet-est, fair - est, Have you seen my Lil - lie Pass-ing here to - day? Lil - lie so fair,

2. Love - ly is my Lil - lie, Bright-est, dear-est, Trip-ping like a fair - y O'er the dew - y lea, Gen-tle is she,

Lil - lie so gay, Thro' the wood-land, thro' the val - ley, Have you seen my Lil - lie Pass - ing here to - day?

Mer-ry with glee, By the foun-tain soft - ly play-ing, Have you seen my Lil - lie Trip-ping o'er the lea?

HAMILTON. C. M.

W. H. BURGETT.

1. Once more, my soul, the ris - ing day Sa-lutes thy waking eyes; Once more, my voice, thy tribute pay To him who rules the skies, To him ho rules the skies.

2. 'Tis he supports my mor - tal frame; My tongue shall speak his praise; My sins wou'd rouse his wrath to flame, And yet his wrath delays, And yet his wrath delays.

3. Great God, let all my hours be thine, While I enjoy the light; Then shall my sun in smiles decline, And bring a pleasant night, And bring a pleasant night.

COVERT. C. M.

H. C. TIBBILS.

1. Lord, when to thee my sink-ing soul Did in af - flic - tion fly; . . . Thy mer - cy did my grief control, And all my wants sup - ply.

2. How oft, when dark mis-for-tune's hand A - round their vic-tim stood, The seem-ing ill, at thy command, Hath changed to re-al good.

3. Af - flic - tion's blast hath made me learn To feel for oth-er's woe. And humb - ly seek, with deep concern, My own de - fects to know.

E. S. RICE.

1. How pleasing is the voice Of God, our heavenly King, Who bids the frosts retire, And wakes the lovely spring. Bright suns a - rise, The mild wind blows, And beau - ty glows Thro' earth and skies.

2. He clothes the spring with life, The earth with summer warms; He spreads th'autumnal feast, And rides on wintry storms. His gifts di-vine Thro' all ap - pear; And round the year His glo - ries shine.

And beauty glows, And beauty glows Thro' earth and skies.
And round the year, And round the year His glo - ries shine.

LIST, THE SONG. 3s, 6s & 8s.

Words and Music by H. R. PALMER.

Explain the KEY OF C MINOR. (See page 10.)

1. List the song, Mournful song, Its sad notes steal a - long; Hark! the strain Comes a - gain, It tells its tale of woe and pain.

2. All a - lone; Loved ones gone; Life's fond-est hopes o'er-thrown; Dark the way; Not a ray Can pen - e-trate this deep dis-may.

3. But a - rise, Lift thine eyes, Be - hold how bright the skies; God is near, Nev-er fear, He will the broken hearted cheer.

I WILL NEVER LEAVE THEE.

Explain the KEY OF E, See page 8, § 51.

FINE.

1. { I will nev - er, nev - er leave thee; I will nev - er thee for - sake; }
{ I will guide, and save, and keep thee; For my name and mer-cy sake; } Fear no e-vil, Fear no e-vil, On-ly all my council take.

D. C.

D. C. For I'll nev - er, nev - er leave thee; I will nev - er thee for - sake.

2. { When the storm is rag-ing round thee, Call on me in hum-ble prayer; }
{ I will fold my arms a - bout thee, Guard thee with the tend'rest care; } In the tri - al, In the tri - al, I will make thy pathway clear;

D. C.

3. { When thy soul is dark and clouded, Filled with doubt and grief and care, }
{ Thro' the mists by which 'tis shrouded I will make the light ap-pear, } And the banner, And the banner, Of my love I will up-rear;

ON THE HEATHER.

Allegretto.

GEO. F. ROOT.

1. On the heath - er, Where in the sun - beams Wave the flow - ers to the breeze, Nought is heard save, far in the dis - tance,

2. On the heath - er I would be roam - ing, When the sum - mer days are bright, With the birds that, far in the dis - tance,

Songs of wild birds from the trees, Gen-tly, gen - tly In the fra - grant summer breeze, Soft-ly, gen - tly,

Wake their songs of gay de - light, Soft-ly, gen - tly, soft - ly, gen - tly, In the fra - grant summer breeze, Soft-ly, gen - tly,

soft-ly, gen-tly, Songs of wild birds from the trees, Naught is heard save, far -in the dis-tance, Songs of wild birds from the trees.

soft-ly, gen-tly, Songs of wild birds from the trees, Naught is heard save, far in the dis-tance, Songs of wild birds from the trees.

EARL. 7s, 6s & 8s.

Explain the KEY OF A FLAT. (See page 8, § 57.)

H. R. PALMER.

FINE.

1. { Thou, O Lord, in ten - der love, Dost all my burdens share; }
{ Lift my heart to things a - bove, And fix it ev - er there; } Calm in tu - mult's whirl I sit, 'Midst bu - sy mul - ti - tudes a - lone;

D. C. Sweetly wait - ing at thy feet, Till all thy will be done. *D. C.*

FINE.

2. { Care-ful without care I am, Nor feel my hap - py toil! }
{ Kept in peace by Je - sus' name, Sup-port - ed by his smile; } Joy-ful thus my faith to show, I find his ser - vice my re - ward;

D. C. Ev - 'ry work I do be - low, I do it for the Lord. *D. C.*

OVER THE ICE—SKATER'S SONG.

Words from "ONWARD."

S. WESLEY MARTIN.

1. O'er the ice in moon - lit sheen Fast the skates are ring - ing; Swift as swal-lows speed - ing south, Through the still air wing - ing;

2. Eyes shine bright thro' win - ter's night, Ringlets free are fling - ing; Slender forms are flit - ting by, Girls sweet voic - es ring - ing;

3. Cir - cling in the de - vious maze, Fast and fair are skimming; In the graceful grape-vine twist, Through the fig-ure swimming;

Gleam the trees so snowy white, I - ci - cles a - dorn - ing, Like a young bride in her robes, On the wed-ding morn-ing.

Stars in heaven shine cold and clear, Mu-sic high is swell - ing; Speeds the blood thro' tingling veins, Ev' - ry pulse quick thrilling.

Rings the laugh at each mis-hap, Through the gay crowd passing; Plumes on jaun-ty skat - ing cap, In the night wind toss - ing.

REFRAIN.

O - ver the ice in moonlit sheen, Skates so clear - ly ring - ing Speed we on with mer-ry hearts, While the girls are sing-ing.

O - ver the ice in moonlit sheen, Skates so clear - ly ring - ing Speed we on with mer-ry hearts, While the girls are sing-ing.

O - ver the ice in moonlit sheen, Skates so clear - ly ring - ing Speed we on with mer-ry hearts, While the girls are sing-ing.

GREETING GLEE.

Suitable for Temperance Festivities, and Good Templar, Odd Fellows, Masonic, and like Celebrations.

CHEERFUL.

Words and Music by H. S. PERKINS.

1. Friends, we come with hearts of glad-ness, Glides the hour with mirth a - long; Friend-ship here, and naught of sad - ness

2. Thus all hearts with gladness bound-ing, Mer - ry strains to you will sing, While the earth and air re-sound - ing,

Min - gles with this hap - py throng, Songs of joy, we'll sing no oth - er; Smil-ing fa - ces, all u - nite,

And your hap - py voi - ces ring; Love and truth shall be our mot - to, Friendship lead our thoughts a - long;

Hail to ev' - ry friend and broth - er; Joy with song must reign to - night, Joy with song must reign to - night.

Ban - ish from our hearts all sad - ness, Love shall min - gle with our song, Love shall min - gle with our song.

ANDREWS. S. M.

H. S. PERKINS.

MODERATO E LEGATO.

1. Blest are the pure in heart, For they shall see our God; The se - cret of the Lord is theirs, Their soul is his a - bode.

2. Still to the low - ly soul He doth him-self im-part, And for his tem-ple and his throne Se - lects the pure in heart.

AUTUMN WINDS.

MODERATO.

GEO. F. ROOT.

1. The sad autumn winds! how they wail as they pass O'er trees, bare and leaf - less, and the
2. The song bird has flown from her nest in the vale, The sweet scent-ed blos - soms, that per -
3. The sum - mer will come in its beau - ty ar - rayed, The song bird will ca - rol in the

Vocal Accompaniment—With lips closed.

Hm.

dry, with - ered grass! They mourn for the sum - mer de - part - ed and gone, And dread win - ter, cold and drear - y,
fume the soft gale, Have left me in sad - ness their flight to de - plore, I call, but their gen - tle voi - ces
green for - est shade, But loved ones de - part - ed they can - not re - store, I call, but their gen - tle voi - ces

fast com - ing on, Sigh, au-tumn winds, In your flight wild and free, Mourn for the friends ev - er lost, lost to me.
an - swer no more. Sigh, au-tumn winds, &c.
an - swer no more. Sigh, au-tumn winds, &c.

STRENGTH. S. M.

Explain the KEY OF A. (See page 7, § 50.)

FLORENCE LE CLAIRE.

1. The Lord Je - ho - vah reigns, Let all the na - tions fear; Let sin - ners trem - ble at his throne, And saints . . . be hum - ble there.

2. On Zi - on stands his throne; His hon-ors are di - vine; His church shall make his won - ders known, For there . . . his glo - ries shine.

3. How ho - ly is his name! How fear - ful is his praise! Jus - tice and truth and judg - ment join In all . . . his works of grace.

VINTON. 7s.

BESSIE A. WHITLOCK.

1. Gra - cious Spir - it, Love di - vine! Let thy light with - in me shine; All my guilt - y fears re-move, Fill me with thy heavenly love.

2. Speak thy pardoning grace to me, Set the burdened sin - ner free; Lead me to the Lamb of God. Wash me in his precious blood.

3. Life and peace to me im-part, Seal sal - va - tion on my heart; Breathe thy - self in - to my breast—Earn - est of e - ter - nal rest.

4. Let me nev - er from thee stray, Keep me in the nar - row way; Fill my soul with joy di-vine, Keep me, Lord! for - ev - er thine.

BOUNDING BILLOWS.

Slowly, and in strict time. Bases sing first by syllables, then by words. Arranged by H. R. PALMER.

1. Bound - ing bil - lows, cease your mo tion, Bear me not so swift - ly o'er; Cease thy roar - ing,
2. Far I go, where fate may lead me, Far a - cross the troub - led deep; Where no stran - ger's

3. Not one sigh shall tell my sto - ry, Not one tear my cheek shall stain; Si - lent grief shall

1. Bound-ing bil-lows, cease your motion, Bound-ing bil-lows, cease your mo-tion, Bear me not so swift-ly, bear me not so swift-ly o'er; Cease thy roar-ing, foam-y o - cean,

2. Far I go, where fate may lead me, Far I go, where fate may lead me, Far a-cross the troub-led deep, a - cross the troubled deep, Where no stranger's ear can heed me,
3. Not a sigh shall tell my sto-ry, Not a sigh shall tell my sto-ry, Not one tear my cheek shall stain, no tear my cheek shall stain; Si - lent grief shall be my glo - ry,

foam - y o - cean, Cease thy roar - ing, foam - y o - cean, I will tempt thy rage no more.
ear can heed me, Where no stran - ger's ear can heed me, Where no eye for me shall weep.

be my glo - ry, Si - lent grief shall be my glo - ry, Grief that stoops not to com - plain.

Bound-ing bil-lows, cease your mo-tion, Cease thy roar-ing, foam-y o-cean, Cease thy roar-ing, foam-y o - cean; I will tempt thy rage no more, will tempt thy rage no more.

Far I go, where fate may lead me, Where no stranger's ear can heed me, Where no stranger's ear can heed me, Where no eye for me shall weep, no eye for me shall weep.
Not one sigh shall tell my sto - ry, Si - lent grief shall be my glo - ry, Si - lent grief shall be my glo - ry, Grief that stoops not to complain, that stoops not to com - plain.

WE'RE A BAND OF UNION BROTHERS.

For Fourth of July and other Patriotic Celebrations. Words and Music by W. W. Kenedy.

1. We're a band of un - ion brothers, Banded for the nation's good; Sons and daughters, fathers, mothers, In a com - mon broth - er - hood.
2. Un - ion now and un - ion ev - er, With the stars and stripes unfurled; And our ban - ner for our mot - to, Calls for free - dom o'er the world.
3. Mov - ing on ward thro' the na - tion, With a bold and stead - y hand, We will work our re - form - a - tion, Seeking un - ion in the land.
4. We will cel - e-brate the birth-day Of our na-tion, tried and true; In - de - pend-ence is our watch-word, And the flag, red, white and blue.

CHORUS.

We're a band of un - ion broth - ers, We're a band of un - ion broth - ers, Un - ion is our mot - to for aye;
We're a band, We're a band, A Un - - - - - ion band;
We're a band of un - ion broth - ers, We're a band of un - ion broth - ers, Un - ion is our mot - to for aye;

We're a un - ion band, a un - ion band, And our mot - to is un - ion for aye.
We're a band, ... We're a un - ion band, And our mot - to is un - ion for aye.
We're a un - ion band.

WINTER SONG.

Words by MRS. S. L. HOWELL. Music by J. M. STILLMAN.

Allegretto.

1. Ye sing to us of spring-time, With buds of open - ing flowers, When gold - en sunbeams scat - ter The clouds of win - ter

2. Ye sing to us of sum - mer, With hours of gold - en maze, When hum the drow - sy in - sects And tas-seled har - vests

3. The cheeks of youth grow brighter When touched by winter's hand; The a - ged round the fire - side Re - call the household

Cres.

Cres.

Of buds and shin - ing brook - lets, Of
When az - ure skies bend light - ly, And
Each home grows near - er, dear - er, The

But here's a song for win - ter With
But the i - cy gems of win - ter Are
While win - ter kin - dles star - light, With

gloom, Of buds and shin - ing brook - lets, Of May queens sweet and fair, But here's a song for win - ter With

wave, When a - zure skies bend light - ly, And pale the moonbeams fall; But the i - cy gems of win - ter Are

band; Each home grows near - er, dear - er, The wan - der - er re - turns; While win - ter kin - dles star - light. With -

m *f* *f* Cres.

DIM. CHORUS. ff

beau-ties rich and rare. O, we'll sing to the good old Frost King, To the stars that bright-er shine,

love-lier than them all. O, we'll sing, &c.

DIM. ff

in true love-light burns. O, we'll sing to the good old Frost King, To the stars that bright-er shine,

To the snows and the jing - ling sleigh-bells, To the mer - ry win - ter time, To the mer - ry win - ter time.

m ff

To the snows and the jing - ling sleigh-bells, To the mer - ry win - ter time, To the mer - ry win - ter time.

KEDRON. 11s.

Explain the KEY OF D FLAT. (see page 9, § 58.) The Tenor should be sung very smoothly. Base and Tenor may sing small notes if they choose. D. C.

{ Thou sweet glid - ing Ked - ron, by thy sil - ver stream
{ Our Sav - ior would lin - ger in moon-light's soft beam. { And by thy bright wa - ters till mid - night would stay,

D. C. And lose in thy mur-murs the toils of the day. *D. C.*

{ Thou sweet glid - ing Ked - ron, by thy sil - ver stream
{ Our Sav - ior would lin - ger in moon-light's soft beam. { And by thy bright wa - ters till mid - night would stay,

PERCIVAL. L. M.

Soft and distinct. ARTHUR BAKER.

1. There is a stream whose gentle flow Supplies the cit - y of our God; Life, love and joy still gliding thro', And watering our divine a - bode.

2. That sa - cred stream thine ho-ly word, Our grief allays, our fear con trols; Sweet peace thy promises afford, And gives new strength to fainting souls.

SONG FOR THE WEST.

Inscribed to the Rev. W. H. Brockson.

Words by Miss Nettie Barnard. Music by M. M. Jones.

1. There's a shout that ech - oes 'mong the hill - tops With a wid' - ning, ev - er deep' - ning zest; There's a
2. Yes, the sun - set's glo - ry yet shall crown her, And the mar - chers west - ward shall be blest, For a
3. Then from toil and care and wea - ry la - bors, 'Neath the shad - ow of the flag we'll rest, Bring - ing
4. With an out - stretched hand our ra - diant God - dess Shall re - ceive the na - tions as her guest, Till their

sea of song that for - ev - er surg - es on O'er the prair - ies of the gold - en west.
dome shall rise that shall greet the bend - ing skies, And 'twill be the "White house" of the west.
in our stores, through its ev - er o - pen doors, From the wealth and beau - ty of the west.
eyes shall see that our land is fair and free, When their feet shall ling - er in the west.

Peal the bells and hail the dawn, For the tide goes sweep-ing on; In the east - ern wave proud Columbia's feet shall lave, While her head shall wear the sunset's crown.

Peal the bells and hail the dawn, For the tide goes sweep-ing on; In the east - ern wave proud Columbia's feet shall lave, While her head shall wear the sunset's crown.

DESIRE. 6s.

Explain the KEY OF G FLAT. (See page 9, § 59.)

FRANK FOREST.

1. My soul doth long for thee, To dwell within my breast, Un - wor - thy though I be Of so di - vine a guest.

2. Of so di - vine a guest, Un - wor - thy though I be, Yet hath my heart no rest Un - til it comes to thee.

ROSE. C. M.

Slowly.

M. M. JONES.

1. Sweet day! so cool, so calm, so bright, Bri - dal of earth and sky; The dew shall weep thy fall to-night, For thou, a - las! must die.

2. Sweet rose! in air whose o - dors wave, And colors charm the eye; Thy root is e - ven in the ground, And thou, a - las! must die.

3. Sweet spring! of days and ro - ses made, Whose charms for beauty vie; Thy days depart, thy ro - ses fade; Thou, too, a - las! must die.

4. On - ly a sweet and ho - ly soul Hath tints that nev - er fly; While flowers decay and seasons roll, This lives and can - not die.

GO TO THY REST IN PEACE.

S. WESLEY MARTIN.

Slowly.

1. Go to thy rest in peace, And soft be thy re - pose; Thy toils are o'er, thy troub - les cease, From

2. Go to thy peace - ful rest, For thee we need not weep; Since thou art now a - mong the blest; No

3. Go to thy rest, and while Thy ab - sence we de - plore, One tho't our sor - row shall be - guile, For

Thy toils are o'er.....

earth - ly cares in sweet re - lease, Thine eye - lids gen - tly close, Thine eye - lids gen - tly close.

more by sin and sor - row pressed, But hush'd in qui - et sleep, But hush'd in qui - et sleep.

soon with a ce - les - tial smile, We meet to part no more, We meet to part no more.

Thine eye - lids gen - - - tly

WRECKS OF THE PAST.

Words by SIR CINGLE BITTS, Music by HERR. H. ARNESS.

Explain SYNCOPATION. (See page 6, § 33.)

1st time. | 2nd time.

1. I'm think - ing of No - ra, my darl - ing, my own; Her bright eye still haunts me tho' long years have flown Since
gai - ly I led her the hill - side a - long, The en - vy supreme of the (*omit*..... gaz-ing village throng.
D. C. foot - fall was mus - ic, her bear - ing a queen, A fair - er than No - ra I (*omit*)..... nev - er yet have seen.

2. O'er mountain and val - ley we gai - ly did go, By for - est cool shaded, or dark riv - er's flow, In *FINE.*
summer and win - ter, by night and by day, Oh, nev - er did No - ra with -(*omit.*)..... out my presence stray.
D. C. shrouded in darkness that sad day must be That parted my No - ra, dear (*omit*)..... No - ra, far from me.

3. My home now is lone-ly since No - ra has fled, Its (s) ta - ble for - sa-ken, no light in it (s) shed; A
brief *line* I'm hold-ing, but no *trace* I find To *hold back* my tears for my (*omit*..... No - ra, poor and blind.
D. C. sor-row I gaze on my No - ra's distress, *Attached to a wag - on marked* (*omit*)..... *"Jones-es fast ex - press."*

I loved her so dear - ly, tho' art - ful and shy, The mis - chief shone bright in her flash - ing black eye, Her

Her dark wav - ing tress - es her neck did a - dorn, With ac - cents *so* ten - der she called me at morn, But

I saw her on broadway, her col - lar a - wry, A halt in her gait, and a tear in her eye; In

OUR SONG OF GREETING.

WILL HILL.

1. Wher - e'er we go we'll not for - get The hap - py smiles that here we've met; Al - though we've cross-ed the ocean blue, No hearts we've found one half so true.

2. Then hear our lay, so glad and free, As soft - ly sounds its— mer - ry glee; Each heart shall thrill with sweet de - light To list the song we sing to-night.

3. We sing our song, our song to-night, Its sweet-est strains shall ech - o light; Now shall our lay each joy im - part, And touch a chord in ev' - ry heart.

Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

Tra, la, la, la, la, la. la, Tra, la, la, la, la, Tra, la, la, la, la, la, la, Tra, la, la, la, la.

WELCOME MAY.

A. C. GUTTERSON.

1. Wel - come May, the rob - ins sing On the bough or on the wing, Wel-come, wel - come May . . . . . .

2. Now the fra - grant earth re-vives, With a birth of bloom it strives, 1st, 2d & 3 v.— Wel - come May, wel - come May; All to wel - come May . . . . . .

3. Heart! fail not to join the choir, Breathings of the spring in - spire, To sa - lute the May . . . . . .

1. Welcome, welcome May;
2. All to wel-come May;
3. To sa-lute the May;

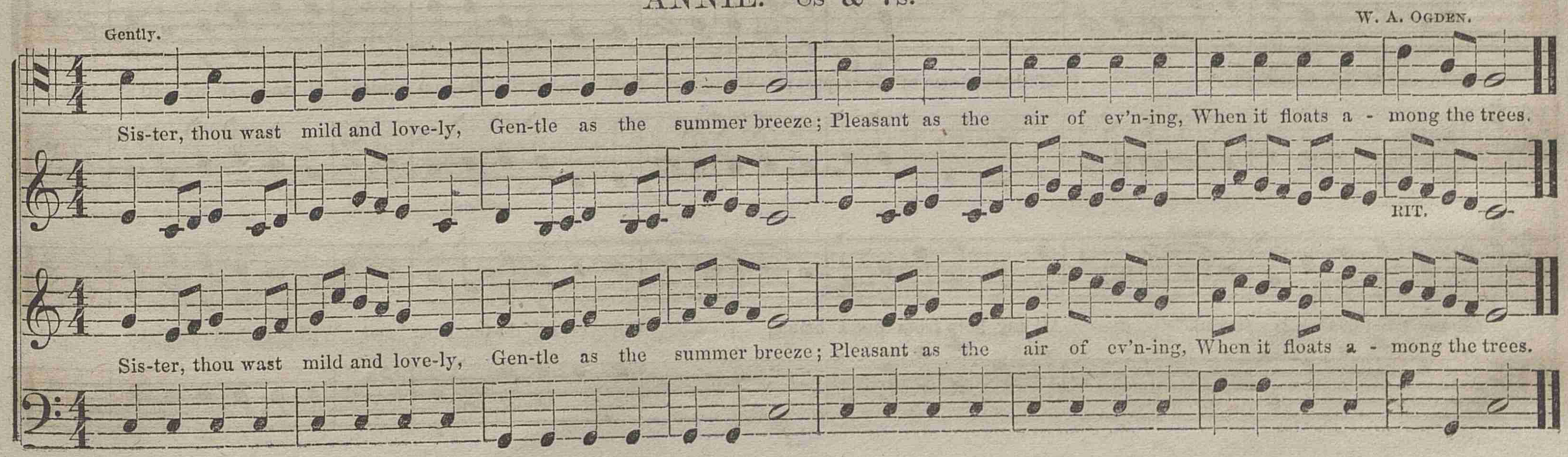
And the vio - let from its cup Sends its grate - ful in - cense up To the gol-den day . . . . . .

Ev - 'ry day the leaves are greener, Ev - 'ry day the skies se - ren - er, To the gold - en day, And the breez-es gay . . . . . .

With its vo - cal grat - i - tude Swell the bur - den from the wood, That ex - ult - ing day . . . . . .


CRES.
To the wel-come May. . . . . To the gold - en day, To the wel - come May.
To the wel-come May,
Wel - come, wel - come May. . . . . And the breez - es say. . . . . Wel-come, wel - come May.
CRES.
Wel - come, wel - come May. . . . . That ex - ult - ing day. . . . . Wel-come, wel - come May.

ANNIE. 8s & 7s.


Gently.
W. A. Ogden.
Sis-ter, thou wast mild and love-ly, Gen-tle as the summer breeze; Pleasant as the air of ev'n-ing, When it floats a - mong the trees.
RIT.
Sis-ter, thou wast mild and love-ly, Gen-tle as the summer breeze; Pleasant as the air of ev'n-ing, When it floats a - mong the trees.

ZANE. 7s DOUBLE.

H. C. TIBBILS.

1. Je - sus, lov - er of my soul, Let me to thy bo-som fly, While the rag - ing bil-lows roll, While the tem-pest still is high:

2. Oth-er ref - fuge have I none; Hangs my help-less soul on thee: Leave, ah! leave me not a - lone; Still sup-port and comfort me:

Hide me, etc.
Hide me, O my Sav-ior, hide,

Till the, etc.
Till the storm of life is past;

Safe in - to the ha-ven guide; O, re-ceive my soul at last.

All my trust in thee is stayed,

All my help from thee I bring;

Cov - er my de-fenseless head With the shadow of thy wing.

NOW GOOD NIGHT.

H. S. PERKINS.

Andante.

1. Now good night! good night! To each wea - ry toil - worn wight; While the day so sweet - ly clos - es,

pp

2. So good night! good night! Slum - ber on till morn - ing light, Slum - ber till an - oth - er mor - row,

Ev' - ry ach - ing brow re - pos - es Peace - ful - ly till morn - ing light Good night! good night!

Brings its stores of joy and sor - row safe - ly in thy Fa - ther's sight. Good night! good night!

MUSIC FROM SHORE.

Poetry by Mrs. HEMANS.

Music by E. E. WHITTEMORE.

A sound comes on ..... the ris - ing breeze, the ris - ing breeze, A sweet ..... and love - ly

A sound comes on ..... the ris - ing breeze, ... A ..... sweet ..... and love - ly

A sound comes on ..... the ris - ing breeze, the ris - ing breeze, A sweet ..... and love - ly

sound, love-ly sound, Piercing the tu - - - mult of the seas, of the seas, That wild - - - - - ly dash a -

sound, ... Piercing the tu - - - mult of the seas, ... That wild - - - - - ly dash a -

sound, love-ly sound, Piercing the tu - - - mult of the seas, of the seas That wild - - - - - ly dash a -

round; . . . . . From land, from sun - - - - ny land it comes, from sun - ny land, From hills . . . . . with murmuring

dash a - round,

round, ... From land, from sun - - - - ny land it comes, ... From hills . . . . . with murmuring

round; . . . . . From land, from sun - - - - ny land it comes, from sun - ny land, From hills . . . . . with murmuring

dash a - round,

trees, murmuring trees, From paths by stile . . . . . and hap-py homes, happy homes, That sweet . . . . sound from the sea, from the sea.

trees, ... From paths by stile . . . . . and hap-py homes, ... That sweet . . . . sound from the sea, ...

trees, murmuring trees, From paths by stile . . . . . and hap-py homes, happy homes, That sweet . . . . sound from the sea, from the sea

Ritard.

FALLING LEAVES.

Andante e Legato.

S. Wesley Martin.

1. They are fall - ing in the val-leys, Where the ear - ly vio - lets spring, And the birds in sun - ny spring time, First their dul - cet mu-sic sing, They are fall - ing, and the sunbeams Shine in beau-ty soft a -

2. They are fall - ing in the church yard, Where our kin-dred sweet-ly sleep, Where the i - dle winds of sum-mer Soft - ly o'er the loved ones sweep; They are fall - ing, ev - er fall - ing, When the au - tumn breez - es

round; Yet the fad - ed leaves are fall - ing, Fall - ing on the mos - sy ground. They are fall - ing on the

sigh, When the stars in beau - ty glis - ten Bright up - on the mid-night sky. They are fall - ing, they are

stream-let, Where the sil - very wa - ters flow, And up - on its pla - cid bo - som On-ward with the wa - ter go.

fall - ing, While our saddened tho'ts still go To the sun - ny days of childhood In the dreamy long a - go.

CRESTON. 11s & 10s.

With Expression.

MATE L. RICKEY.

1. Come un-to me, when shadows darkly gath - er, When the sad heart is weary and distressed, Seeking for com-fort from your heavenly

2. Ye who have mourned when the spring flowers were taken, When the ripe fruit fell richly to the ground, When the loved slept in brighter homes to

3. Large are the man-sions in thy Father's dwell-ing, Glad are the homes that sorrows never dim; Sweet are the harps in heavenly un-ion

RIT.

Fath - er, Come un - to me, and I will give you rest.

wak - en, Where their pale brows with spirit wreaths are crowned.

swell-ing; Soft are the tones which raise the heavenly hymn.

MERCY. 11s.

E. S. RICE.

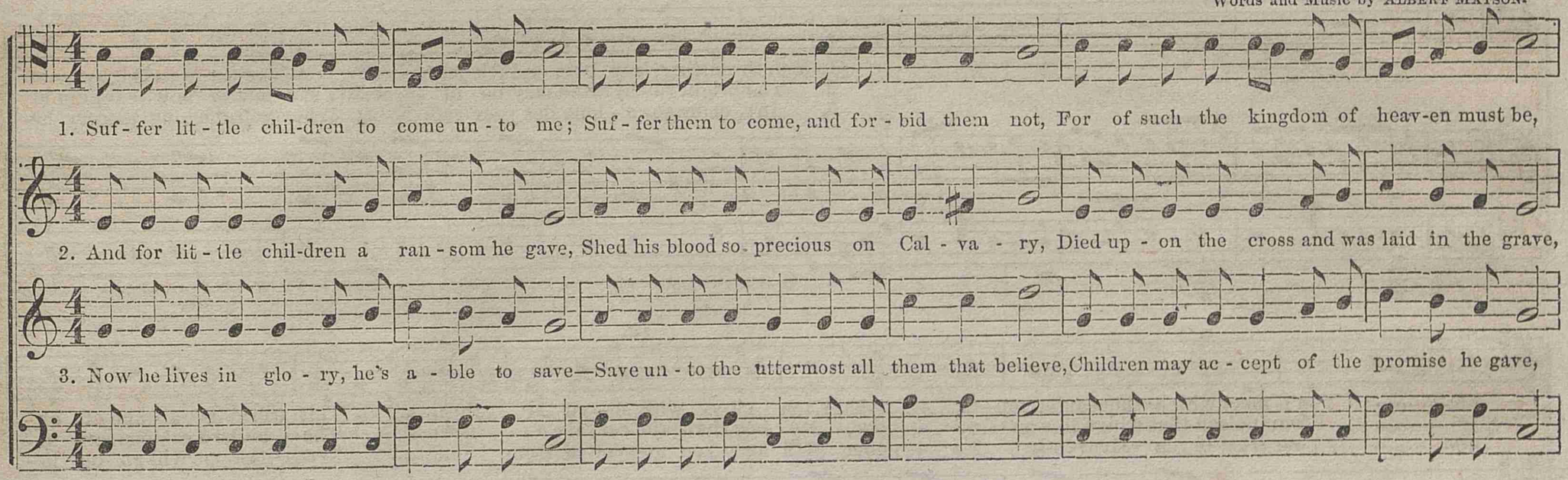
Thy mer-cy, my God, is the theme of my song, The joy of my

Thy mer-cy, my God, is the theme of my song, The joy of my

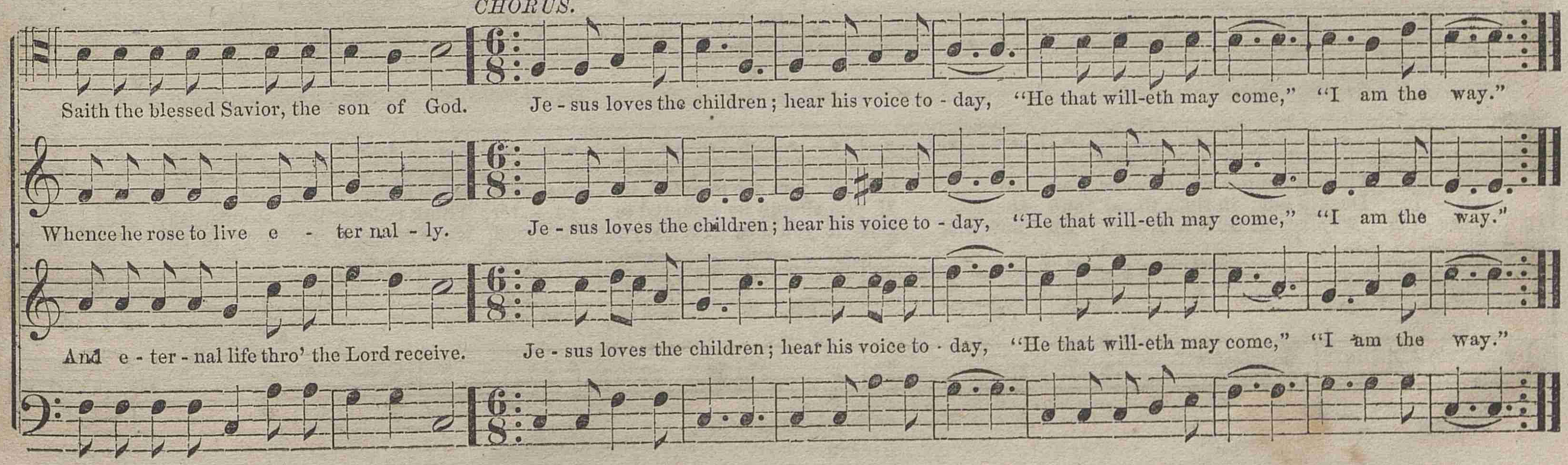
heart, and the boast of my tongue; Thy free grace a - lone, from the first to the last, Hath won my af - fec - tions and bound my soul fast.

heart, and the boast of my tongue; Thy free grace a - lone, from the first to the last, Hath won my af - fec - tions and bound my soul fast.

Words and Music by ALBERT MATSON.



CHORUS.



HAVE COURAGE MY BOY, TO SAY NO.

To his Nephew HERMIE by H. R. PALMER.

1. You're starting, my boy, on life's jour - ney, A-long the grand highway of
2. The bright ru - by wine may be of - fered; No matter how tempting it
3. In courage a - lone lies your safe - ty, When you the long journey be-

life..... You'll meet with a thousand temp - ta - tions, Each cit-y with e - vil is rife:..... This world is a stage of ex-
be..... From poison that stings like an ad - der, My boy, have the courage to flee:..... The billiard saloons are in -
gin..... Your trust in a Heaven-ly Fa - ther Will keep you un-spotted from sin..... Temp - ta-tions will go on in -

rit.

cite - ment, There's danger wher-ev - er you go:..... But if you are tempted in weakness, Have courage, my boy, to say No!
vit - ing, Deck'd out in their tinsel and show;... If you should be tempted to en - ter, Think twice—then stoutly say No!
creas - ing, As streams from a riv - u - let flow;.... But if you'd be true to your manhood, Have courage, my boy, to say No!

Have courage, my boy, to say No, Have courage, my boy, to say No, Have courage, my boy, have

Have courage, my boy, to say No, Have courage, my boy, to say No, Have courage, my boy, have

Have courage, my boy, to say No, Have courage, my boy, to say No,

courage, my boy, Have courage, my boy, to say No.

courage, my boy, Have courage, my boy, to say No.

REJOICE, THE LORD IS KING. H. M.

H. R. PALMER.

1. Re - joice! the Lord is King; Your God and King a - dore; Mor - tals give thanks and sing, And tri-umph ev - er - more:

2. His king-dom can - not fail, He rules o'er earth and heav'n; The keys of death and hell Are to our Je - sus given;

3. He all his foes shall quell, Shall all our sins de - stroy, And ev - 'ry bo - som swell With pure se - raph - ic joy;

Lift up the heart, Lift up the voice; Re - joice a - loud, re - joice a - loud, ye saints re - joice.

Lift up the heart, lift up the voice; Re - joice a - loud, re - joice a - loud, ye saints re - joice.

Lift up the heart, lift up the voice; Re - joice a - loud, re - joice a - loud, ye saints re - joice.

MERRIAM. C. M.

H. C. TIBBILS.

With Energy.

1. O, all ye lands, re - joice in God, Sing prais - es to his name; Let all the earth with one ac-cord His wondrous acts pro - claim.

2. And let his faith - ful ser-vants tell How, by re - deem - ing love, Their souls are saved from death and hell, To share the joys a - bove.

3. O then, re - joice, and shout for joy, Ye ran-somed of the Lord; Be grate - ful praise your sweet em-ploy, His pres - ence your re - ward.

KASSON. L. M.

A. C. GUTTERSON.

1. Arm of the Lord, a-wake! a-wake! Put on thy strength, the na-tion's shake; Now let the world a - dor-ing, see, Triumphs of mer-cy wrought by thee.

2. Al-might-y God, thy grace proclaim, Through ev'ry clime of ev- 'ry name; Let ad-verse powers before thee fall, And crown thee, Sav-ior, Lord of all.

FAWN-FOOTED NANNIE.

Words arr. from a poem by LUCY LARCOM.

Inscribed to MRS. NICHOLS and MISS MILLER of Cedar Falls, Iowa.

H. R. PALMER.

1. Fawn-footed Nannie, where have you been? "Chas-ing the sunbeams in - to the glen, Plunging thro' silver lakes af - ter the moon;
2. List - en - ing Nannie, what did you hear? "Heard the rain asking a rose to ap-pear; Heard the woods saying the winds whistled wrong,

Tracking o'er the meadows bright the steps of June." Sunny - eyed Nannie, what did you see? "Saw the fairies sewing beauteous
Heard the streamlet vieing with the bird's sweet song." Nannie, dear Nannie, take me with you? Teach me all you see and hear in

leaves on a tree, Saw the waves counting the eyes of the stars, Saw the cloud-lambs sleeping in the sun-set's red bars."
na - ture so true, "Nay, you must borrow my ear and my eye, Or the charm will vanish and the mu - sic will die."

rit.

CHORUS.

Nan-nie, lit - tle fair - y dar-ling, take me with you, Teach me all you see and hear in na - ture so true,

Nan-nie, lit - tle fair - y dar-ling, take me with you, Teach me all you see and hear in na - ture so true,

Nan-nie, dar - ling, take me with you, Nan - nie, dar - ling, take me with you,

Nan-nie, lit - tle fair - y dar-ling, take me with you, Teach me all you see and hear in na - ture so true,

Repeat pp. ad lib.

Skipping, tripping, glancing, dancing mer - ri - ly a - long, Breathing in the mu - sic of the bird's sweet song.

Skipping, tripping, glancing, dancing mer - ri - ly a - long, Breathing in the mu - sic of the bird's sweet song.

Tripping, dancing, gai - ly a - long, Breathing in the mu - sic of the bird's sweet song.

Skipping, tripping, glancing, dancing mer - ri - ly a - long Breathing in the mu - sic of the bird's sweet song.

HAIL, SILENT NIGHT!—(For Male Voices.)

ADAGIO.

S. ELLIOTT.

1. Hail, si - lent night! so calm and bright; Hail, si - lent night! so calm and bright; Ush-ered in by evening star,
2. Hail, si - lent night! so calm and bright; Hail, si - lent night! so calm and bright; Com-ing with the dy - ing day,

Shin - ing o'er the hills a - far, Bright - ly gleam - ing in the west, Bea - con light of bless - ed rest.
Thou dost drive our care a - way, From our toil thou mak'st us free, Peace and rest thou bring'st with thee.

ALLEGRETTO.

Soft - ly falls the moon's pale light, O - ver hill and dale be - low; Soft - ly breez-es of the night Thro' the branches
Songs of praise we sing to thee; In thy hon - or we em - ploy Sweet - est strains of mel - o - dy, Words of glad - ness,

come and go, And by their light breath borne a - long, I brought the gen - tle night-bird's song.
notes of joy, For al - ways dost thou bring de-light With thy presence, si - lent night. Hail, si - lent night.

—For last stanza.

Words written expressly for this work by J. R. MURRAY.

Arranged from HALL. by H. R. PALMER.

1. { O hast-en from the bus - y town, Leave all its toil and care; The sha - dy grove invites to - day With treasures rich and rare, }
{ The mer - ry brook with gentle song, The trees in bec-'ning sway, The birds, the flow'rs, all nature, sing, "Come share our joy to - day." }

2. { Our basket's bounteous store we'll spread Upon the green so fair, With wav - y arch - es o - verhead, And beau-ty ev - 'ry-where; }
{ Our joy - ful songs shall ech - o wide Thro'-out the for - est aisles, And fac - es shad-ed long with care To-day shall light with smiles. }

First time, DUET; *second time*, FULL CHORUS.

{ For summer flow'rs will fade, And summer days be o'er, The brooklet cease its singing, And birds invite no more; } Haste a - way, oh, haste a -
{ Then listen to the song, All nature sings to-day, Come hasten to the woodland, Away! away!! a-way!!! }

{ Life's long and toilsome road Will have enough of pain; Then let us from each moment Some pleasure seek to gain; } Haste..... quickly a - way.....
{ Then listen to the song, All nature sings to-day, Come hasten to the woodland, Away! away!! a-way!!! }

the song, to-day, Haste a - way, oh, haste a -

way, With gladsome song we'll trip a - long; Then haste, oh, haste a-way, a - way, a-way, a-way, a - way.

..... Happy with song..... tripping a - long..... Come, let us haste..... to the woodland away, come a-way, come a-way, a - way, a-way, a-way, a - way.

way, With gladsome song we'll trip a - long; Then haste, oh, haste a-way, a - way, a-way, a-way, a - way,

SUMMER.

Words by Mrs. P. A. Heyden.

Allegro.

T. F. Seward.

1. The sum - mer combs her yel - low locks, While look - ing in the rills, And in the ver - dured
2. The birds have come from sun - ny land, To feed from out her store, She holds them with an

ALTO.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

trees she rocks, And climbs the pur - pled hills, And climbs the pur - pled hills. Her breath is on the
o - pen hand, They war - ble all the more, They war - ble all the more. The am - ber clouds her

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

bloom - ing plain, Her lips ca-ress the fra - grant earth, The breeze goes wav - ing through the grain, And
gar - ments weave, Touched by the sun - set's gold - en glow, While star - ry eyes peep through the eve, To

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

* The upper part may be sung as a solo, or by all the Sopranos. If it is sung as a solo, the part marked "Alto" should be sung by all the female voices.

bil - lows it in mirth, Goes through the grain, And bil - lows it in mirth. The sum - mer combs her
gaze on us e - low, Peep through the eve, To gaze on us be - low. The sum - mer combs, &c.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

yel - low locks, While look - ing in the rills, And in the ver - dured trees she rocks, And climbs the pur - pled

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

hills, And climbs the pur - pled hills, While in the ver - dured trees she rocks, And climbs the pur - pled hills.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

I AM TWINING.

S. WESLEY MARTIN.

Moderato.

1. I am twin - ing, I am twin - ing the flow'rs of the lea; They are pin - ing, they are pin - ing for sweet-ness from thee;

2. They are sleep-ing, they are sleep-ing with dews on the plain; They are weep-ing, they are weep-ing for home now a - gain.

O, breathe o'er them light-ly, 'Twill make them more rare; O, gaze on them bright-ly, 'Twill make them more fair.

Then take them, and cher - ish The flow'rs of the lea; They nev - er can per - ish While treasured for thee.

I am twin - ing, I am twin - ing the flow'rs of the lea; They are pin-ing, they are pin - ing for sweet-ness from thee.

They are sleep-ing, they are sleep-ing with dews on the plain; They are weeping, they are weep-ing for home now a - gain.

BUNKER HILL. 8s & 7s.

W. H. Burgett.

Hours, how tar-dy is your pace!

1. Time, thou speedest on but slowly; Hours, how tardy is your pace! Ere with Him, the high and ho-ly, I hold con verse face to face.

2. Onward, then! not long I wander Ere my Savior comes for me, And with him a - bid ing yon - der, All his glo - ry I shall see.

3. Oh! the mu-sic and the sing-ing Of the host redeem'd by love! Oh! the hal - le - lu jahs ring-ing Thro' the halls of light a-bove!

NOW IS THE HARVEST TIME.

Allegro.

S. Wesley Martin.

1. The sick-le's edge is sharp - ened, The reap-ing time is come, The reap-ing time is come, is come, The reap-ing time is come.

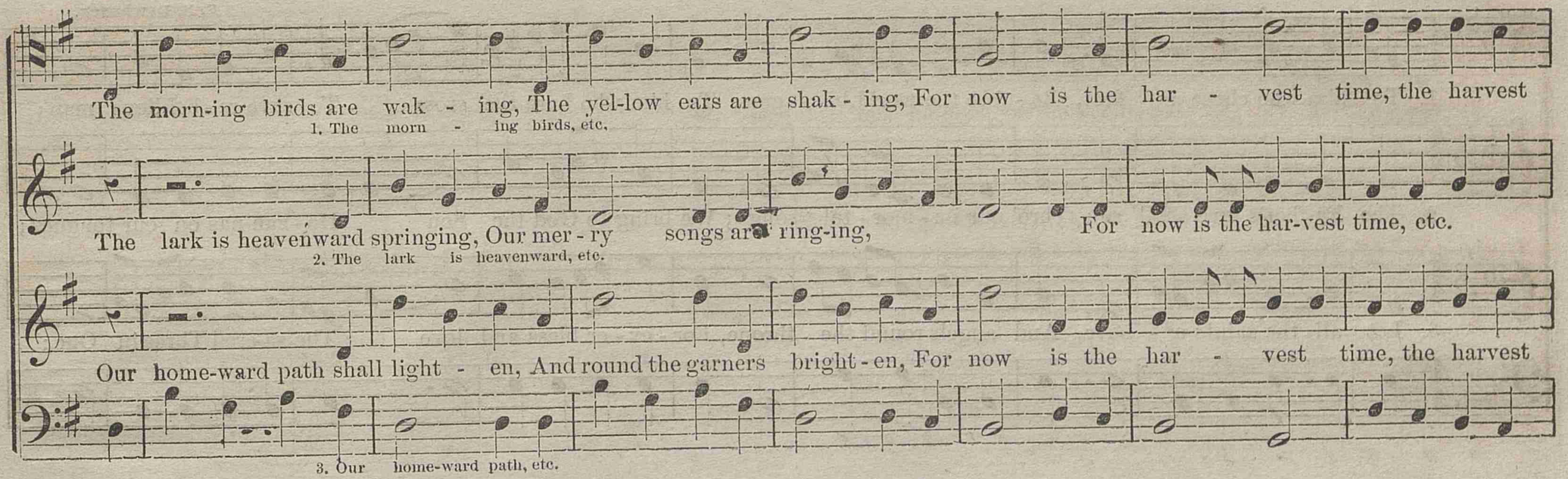
2. Up, while the morn-ing breez - es, So fresh a - round us blow, To yon - der fields we'll go, we'll go, To yon - der fields we'll go

3. We'll work till eve-ning's glim - mer Shall on the stee-ple play, And then, and then the moonlight's ray, And then the moonlight's ray.

The sick-le's edge is sharp-ened The reaping time is come, The reaping time is come, is come, The reap-ing time is come.

Up, while the morning . breez - es So fresh around us blow, To yonder fields we'll go, we'll go, To yonder fields we'll go.

We'll work till evening's glim - mer Shall on the stee-ple play, And then, and then the moon-light's ray, And then the moon-light's ray.


The morn-ing birds are wak - ing, The yel-low ears are shak - ing, For now is the har - vest time, the harvest
1. The morn - ing birds, etc.
The lark is heavenward springing, Our mer - ry songs are ring-ing, For now is the har-vest time, etc.
2. The lark is heavenward, etc.
Our home-ward path shall light - en, And round the garners bright - en, For now is the har - vest time, the harvest
3. Our home-ward path, etc.


time, For now is the harvest time, For now is the harvest time, The har - vest time, For now is the harvest time.
time, For now is the harvest time, For now is the harvest time, The har - vest time, For now is the harvest time.

E. B. LAWRENCE.

1. To him who chose us first, Be - fore the world be - gan; To him who bore the cross To save re - bel-lious man;

2. The Fa-ther's love shall run Thro' our im - mor - tal songs; We bring to God the Son Ho - zan-nas on our tongues;

3. Let all the saints a - bove, And angels round the throne, For - ev - er bless and love The sa-cred Three in One;

To him that formed Our hearts a - new; Is end - less praise And glo - ry due.

Our lips ad - dress The Spir - it's name, With e - qual praise And zeal the same.

Thus heaven shall raise His hon - ors high, When earth and time Grow old and die.

HIGH IN THE SKY.

GEO. F. ROOT.

Moderato.

1. High in the summer sky, See the white clouds sailing by; And look, far down on the world of green Is its beauteous shadow

2. Light on the mountain's brow, See the white clouds resting now; And look how quickly it flits a - way, With the fad-ing beams of

seen, fair shad-ow, Flit-ting in its rap - id flight so joy-ful - ly, joy - ful-ly, O'er the smil-ing meadows all so

day, fair shad-ow, Flit-ting in its rap - id flight so joy-ful - ly, joy - ful-ly, O'er the smil-ing meadows all so

graceful - ly, graceful - ly, Ev - er bringing changes, Where so rap - id - ly it ranges, O - ver mountain, vale, and waving field so fair.

graceful - ly, graceful - ly, Ev - er bringing changes, Where so rap - id - ly it ranges, O - ver mountain, vale, and waving field so fair.

THOUGHTS OF CHILDHOOD.

Moderato. Geo. F. Root.

1. O sweet are the tho'ts of our child-hood, As they come in the still-ness of night; They bring back the cot in the

2. Oh, that was the fresh-ness of spring-time, Where no tho'ts of the win - ter in - vade; No wea - ri - ness then toll'd its

wild - wood, And the brook with its wa - ters so bright; The birds that a - woke us so ear - ly, With their

sad chime, Or dull care on our path - way had laid; We wan - dered in joy - ful - ness ev - er, Where in

songs in the old ma-ple tree, The blos-soms with dew-drops so pearl - y, Still they come in the si-lence to me.

dreams now of pur-est de - light, From la - bor our tho'ts we can sev - er, And re - turn in the still-ness of night.

WALTZ SONG.

Words and Music by JAMES R. MURRAY.

In Waltz Time.

1 2

Gai - ly sing tra, la, la, la, la; Voic - es ring, tra, la, la, la, la; Welcome spring, tra, la, la, la, la; Come with thy bloom.
Mer - ri -ly, tra, la, la, la, la; Cheer - i - ly, tra, la, la, la, la: Drive a - way, tra, la, la, la, la; Win - ter and gloom.

Gai - ly sing tra, la, la, la, la; Voic - es ring, tra, la, la, la, la; Welcome spring, tra, la, la, la, la; Come with thy bloom.
Mer - ri - ly, tra, la, la, la, la; Cheer - i - ly, tra, la, la, la, la; Drive a - way, tra, la, la, la, la; Win - ter and gloom.

la, la, la, tra, la, Thro' the win-ter night, Sleeping warm and bright, la, la, la, tra,

Un - der thy man-tle of beau - ti - ful snow, Thro' the long winter night, Sleeping so warm and bright, Sweet has thy rest been and peaceful we

la, la, la, tra, la, Thro' the win-ter night, Sleeping warm and bright, la, la, la, tra,


RIT.
la, Come from your slum - ber-ing, Hap-py, hap - py spring, la, la, la, la, la, la.
know, Come from your slum-ber-ing, Hap - py, hap - py spring, tra, la, la, tra, la, la, tra, la, la, la, la, la, la, la.
la, la, la, la, la. la.


Repeat last time pp.
1
2
Gai - ly sing, tra, la, la, la, la; Voic - es ring, tra, la, la, la, la; Welcome spring, tra, la, la, la, la; Come with thy bloom.
Mer - ri - ly, tra, la, la, la, la; Cheer - i - ly, tra, la, la, la, la; Drive a - way, tra, la, la, la, la; Win - ter and gloom.
Gai-ly sing, tra, la, la, la, la; Voic-es ring, tra, la, la, la, la; Welcome spring, tra, la, la, la, la; Come with thy bloom.
Mer-ri - ly, tra, la, la, la, la; Cheer - i - ly, tra, la, la, la, la; Drive a - way, tra, la, la, la, la; Win - ter and gloom.

PATRIOTIC GLEE.

Words and Music by JAMES R. MURRAY.

1. In loud and joy - ful strain, Yes, in joy - ful strain, Mer - ri - ly we sing,
2. All hail, re - deem - ed land! Hail, re - deem - ed land, Ev - er - more to be

1. In loud . . . . and joy - ful strain Mer - ri - ly sing, Mer - ri - ly
2. All hail . . . . re - deem - ed land! Ev - er to be Hap - py and

1. In loud and joy - ful strain, Yes, in joy - ful strain, Mer - ri - ly we sing,
2. All hail, re - deem - ed land, Hail, re - deem - ed land, Ev - er more to be

Mer - ri - ly we sing, Mount - ain, hill and plain, Mount - ain, hill and plain,
Hap - py, bright and free; Sons a - gain join hand, Sons a - gain join hand,

sing . . . . . From mount - - - - ain, hill and plain Mu - sic shall
free . . . . . Thy sons . . . . . a - gain join hand, Gai - ly they

Mer - ri - ly we sing, Mount - ain, hill and plain, Mount - ain, hill and plain,
Hap - py, bright and free; Sons a - gain join hand, Sons a - gain join hand,

Yes, shall gai - ly ring, shall mu - sic gai - ly ring.
Yes, in ju - bi - lee, shall ring in ju - bi - lee.

Proud - ly o - ver all our land to - day Our star - ry flag is wav-ing
Nev - er may red - hand - ed war a - gain Our hap - py homes o'er- cloud our

ring, gai - ly shall mu - sic ring.
sing, gai - ly in ju - bi - lee.

Proud - ly o - ver all our land to - day Our star - ry flag is wav-ing
Nev - er may red-hand - ed war a - gain Our hap - py homes o'er cloud our

Yes, shall gai - ly ring, shall mu - sic gai - ly ring.
Yes, in ju - bi - lee, shall ring in ju - bi - lee.

peace has come to stay; Co - lum - bia's brow a - gain is wreathed with flow'rs, From northern woods and south - ern bow'rs. In
beau - teous ban - ner stain; Be ours the song that rang o'er Ju - dah's hill, Peace, peace on earth, to men good will. All

peace has come to stay; Co - lum - bia's brow a - gain is wreathed with flow'rs, From north-ern woods and south - ern bow'rs. In
beau - teous ban - ner stain; Be ours the song that rang o'er Ju - dah's hill, Peace, peace on earth, to men good will. All

PATRIOTIC GLEE—Concluded.

loud and joy - ful strain, Yes, in joy - ful strain, Mer - ri - ly we sing, Mer - ri - ly we sing,
hail, re - deem - ed land, Hail, re - deem - ed land, Ev - er - more to be Hap - py bright and free;

loud . . . . and joy - ful strain Mer - ri - ly sing, Mer - ri - ly sing . . . From
hail . . . . re-deem - ed land! Ev - er to be Hap - py and free . . . Thy

loud and joy - ful strain, Yes, in joy - ful strain, Mer - ri - ly we sing, Mer - ri - ly we sing,
hail, re - deem - ed land, Hail, re - deem - ed land, Ev - er - more to be Hap - py, bright and free;

Mount-ain, hill and plain, Mount-ain, hill, and plain, Shall mu - sic ring, shall mu - sic gai - ly ring, shall mu - sic ring.
Sons a - gain join hand, Sons a - gain join hand, Yes, gai - ly, gai - ly, gai - ly, gai - ly sing in ju - bi - lee.

Shall mu - sic gai - ly ring, shall mu - sic ring.
Yes, sing in ju - bi - lee. in ju - bi - lee.

mount - ain, hill and plain, Shall mu - sic gai - ly ring.
sons . . . a gain join hand, Yes, sing in ju - bi - lee.

Mount-ain, hill and plain, Mount-ain, hill and plain, Shall mu - sic ring, shall mu - sic gai - ly ring, shall mu - sic ring.
Sons a - gain join hand, Sons a - gain join hand, Yes, gai - ly, gai - ly, gai - ly, gai - ly sing in ju - bi - lee.

MODERATO. N. D. COON.

1. In a qui - et lit - tle val - ley, by a clear and babbling stream, Where the rip - ples gent - ly mur-mur, and the peb - bles bright - ly gleam;

2. The pleas-ant days of sum-mer, with their pure and balm-y air, Made this lit - tle home enchanting to young El - la, pure and fair;

3. While thus she gai - ly rambled, thinking not to woo or win, An - oth - er hook and line she found, its own - er tall and slim;

4. Says he, "My dear, I did not care to ev - en bait my hook; I on - ly went to meet you, love, be - side the bab - bling brook."

Stands a neat and tid - y cottage, on the green and pleasant shore, All qui - et, un - as - sum - ing, as in good old days of yore.

With her hook and line she wandered, al - ways full of child-ish glee; Her bloom - ing cheek was crim - son, and her heart was light and free.

Says he, "My dear, let's partners be; dear El - la, trust in me; And I'll be con-stant, kind and true, and cher - ish on - ly thee."

The lit - tle brook is running still, where El - la used to play; He's lost his taste for fish - ing now, since El - la named the day.

CROWN THE SONG KING!

1st TENOR. Maestoso.

For Men's Voices.

1. Crown the Song King! crown the Song King! Let him reign the na-tion through; To his scep-tre, to his scep-tre We will

2d TENOR.

2. Crown the Song King! crown the Song King! For he comes to give us joy; Ral - ly round him, ral - ly round him, Give the

1st BASE.

3. Crown the Song King! crown the Song King! Heed his law and his com-mand; Swell the cho - rus, swell the cho - rus Till his

2d BASE.

yield o - be-dience true, For his words win with sweet-ness, Or ring with trumpet tone, To draw ev - 'ry

hour to his em-ploy; For his words they win with sweetness, Or they ring with trumpet tone, To draw ev - 'ry

prais-es fill the land; For his words they win with sweetness, Or they ring with trumpet, trumpet tone, To draw, to draw each

true heart His will - ing sway to own, To draw ev - 'ry true heart, His will - ing sway to own.

true heart His will - ing sway to own, To draw ev - 'ry true heart, His will - ing sway to own.

true heart here His will - ing sway to own, to own, To draw, to draw each true heart, His will - ing sway to own.

I LOVE THE MERRY SUNSHINE.

H. R. Palmer.

1. I love the mer-ry, mer-ry sunshine, It makes the heart so gay, To hear the wild birds singing, On a pleasant summer's day.

2. I love the mer-ry, mer-ry sunshine, Thro' dew - y morning showers, Its ros - y smiles ad - vanc-ing, Like a beau-ty from her bowers.

I LOVE THE MERRY SUNSHINE—Continued.

The wild-wood notes of du - ty, From haw-thorn, bush and tree; O the sun-shine is all beau - ty, O the mer - ry, mer - ry sun for me.

It charms the soul in darkness, It sets the spir - it free; O the sunshine is all gladness, O the mer - ry, mer - ry sun for me.

The mer - ry, mer - ry sun, the mer - ry, mer - ry sun, the mer - ry, mer - ry sun for me; The mer - ry, mer - ry sun, the

I love . . . I love . . . I love the mer-ry, mer-ry sun-shine; It makes . . . the

The mer - ry, mer - ry sun, the mer - ry, mer - ry sun, the mer - ry mer - ry sun for me; The mer - ry, mer - ry sun, the


mer-ry, mer-ry sun, the mer-ry, mer-ry sun for me; O the mer-ry sun-shine, the merry sun-shine, the
heart..... It makes the heart so gay. O the mer-ry sun-shine, the merry sun-shine, the
mer-ry, mer-ry sun, the mer-ry, mer-ry sun for me;


mer-ry, mer-ry sun for me; O, the mer-ry sun-shine, the mer-ry sun-shine, O, the merry, merry sun for me.
mer-ry, mer-ry sun for me; O, the mer-ry sun-shine, the mer-ry sun-shine, O, the merry, merry sun for me.

THERE'S A CHARM IN SPRING.

Allegretto.

A. C. GUTTERSON.

1. There's a charm in spring, when ev' - ry - thing Is bursting from the ground; When pleasant showers bring forth the flowers, And

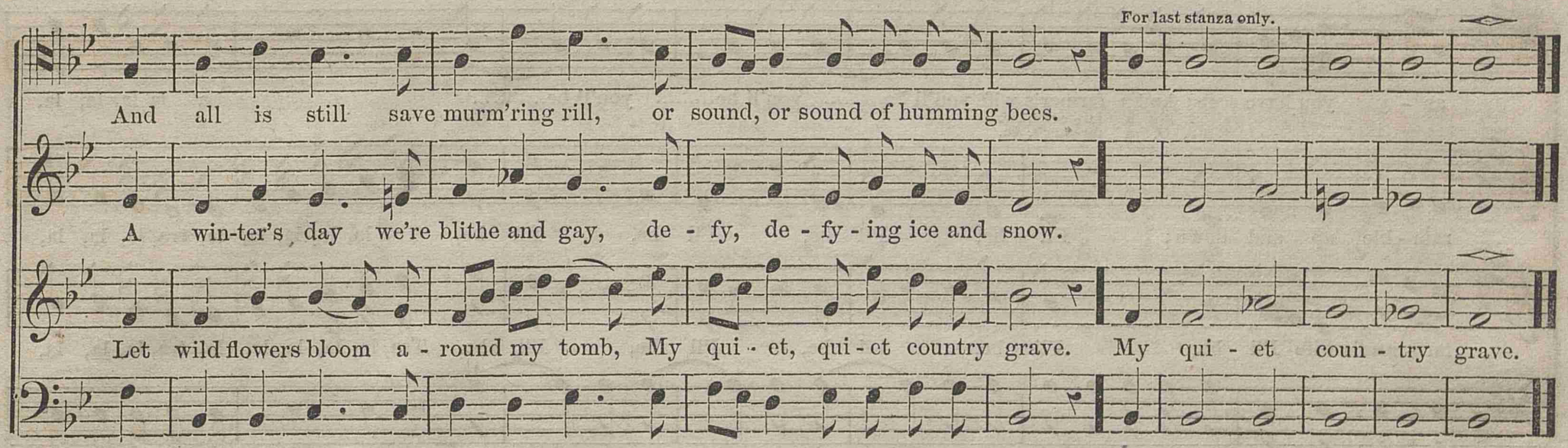
3. Old Au-tumn come, with trus-ty gun, In quest of birds we roam; Un - er - ring aim, we mark the game, And

3. A coun-try life, with-out the strife And noi - sy din of town, Is all I need; I take no heed of

all is life, is life a - round. In sum-mer's day` the fra - grant hay Most sweet-ly scents the breeze;

proud-ly, proudly bear it home. A win-ter's night has its de - light, A - round old sto - ries go;

splen-dor, splendor or re - nown. And when I die, oh let me lie Where trees a - bove me wave;



THE MERRY FARMER'S GIRL.

H. R. Palmer.



THE MERRY FARMER'S GIRL.—Concluded.

an - y you have seen; And a farmer's wife you'll be..... you'll be..... you'll be..... La la la, la, la,

2. But a far-mer's, &c.
3. O, a far-mer's, &c.

ram - ble up and down; I'll be, I'll be, I'll be, I'll be, Tra, la, la, la, la, la, tra, la, la, la,

far - mer's wife I'll be, I'll be, I'll be, I'll be, I'll be, Tra, la, la, la, la, la, tra, la, la, la,

1. And a farmer's wife you'll be..... you'll be,..... you'll be,.....
2. But a far-mer's &c.
3. O, a far-mer's &c.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

THE SINGIN SKEWL. (Song & Coarus.)

Mezzorato.

P. Benson, Sr.
whitch the Sr. it stans fer singger.

I. O, child-hood's joys is ver - y grate, A swing - in on his muth - er's gate, A eat - in can - dy,
II. & it's con - sid - erd ver - y nice, To skate up - on the friz up ice, Un - lest you chance to
III. Sum thinks that nuth-ing's ½ so good, As ois - ters roas - ted, fried or stood, & uth - ers thinks, the
IIII. O, sweet the breth of doo - ey morn, A blow - in sad - ly thru the korn, While gold - en rays of

till his mouth Is all stuck up from north to south. & uth - er things he likes kwite well, That
fall ker - whack, & there - by coz your head to crack. & hwen you go from home to dine, A
pleas-ure's more, A slid - in on a sel - ler dore. So sum thinks this & sum thinks that, But
mis - tic lite, Is herd up - on the dawn of nite. But soo - per - fine, ex - tat - tick bliss, You'll

I haint time jist here to tell, But if he iz - zent kwite a phool, He'd reth - er go to sing - in skewl.
roast - ed Tir - key's ver - y fine, But still I think it's more joy - full, To go - o - o to sing - in skewl.
all a - gree there's grat-er sat - Is - fac - tion to be al - ways hed, At sing - in skewl, as I hev sed.
al - ways find, & nev - er miss, If you will on - ly mind this rool, & al - ways go to sing - in skewl.

COARUS.

O, the singin skewl's bu - ti-phool, O, the sing-in skewl's bu - ti-phool, If I hed you for my teecher, I shood

O, the singin skewl's bu-ti - phool, O, the sing-in skewl's bu - ti - phool, If I hed you for my teecher, I shood

bu - ti-phool, bu - ti-phool, If you'll have me for your teecher, I shall

be a hap-py creecher, For I dote up - on the sing - in skewl, The sing. . . . . .

The skewl, skewl, skewl, skewl, skewl, skewl, skewl, skewl,

be a hap-py creecher, For I dote up - on the sing-in skewl. The sing-in, ing-in, ing-in, ing-in, sing-in, ing-in, ing-in, ing-in,

be a hap-py creecher, For I dote up - on the sing-in skewl. The sing - - - in skewl, the

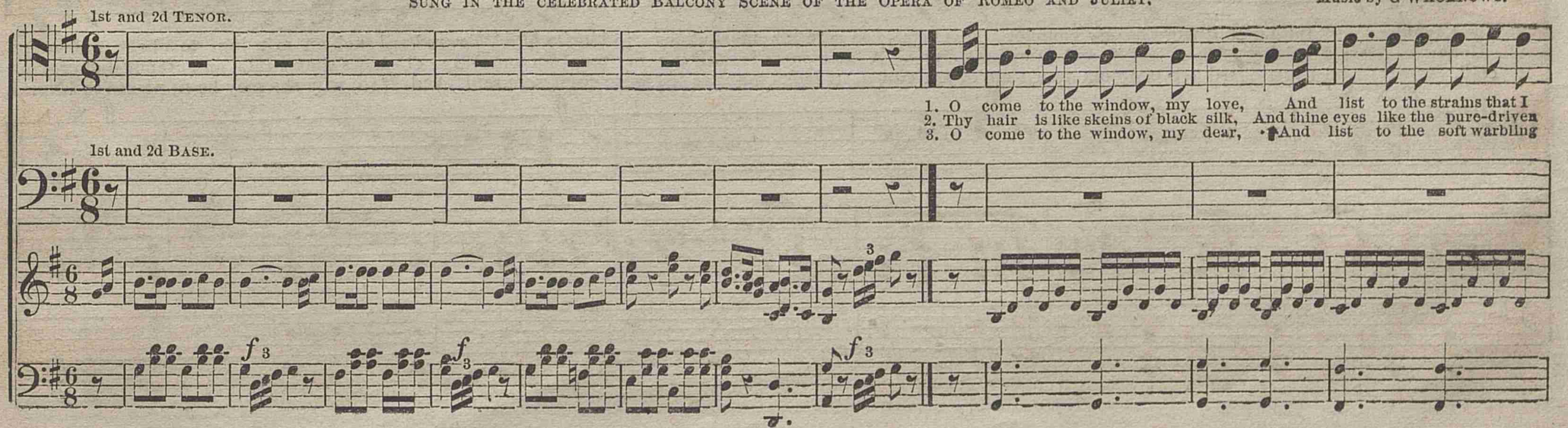


SARA-NEIGHED. (For Four Male Voices.)

BEING THE AIR THAT SHOULD HAVE BEEN

Sung in the celebrated Balcony Scene of the Opera of Romeo and Juliet.

Music by G'Whoknows.



sing, (*ting ding*) While the half moon is swinging a - bove . . . . . Like a chopping knife hung to a string (*a string,*) Ah, sweet is the beau - ti - ful
tar, (*ha, ha!*) Thy teeth are as white as new milk . . . . . And thy breath like the fragrant ci - gar (*ci - gar,*) Oh! pit - ty me, shivering a -
owl, (*my dear*) And the voice of the bull-frog so clear . . . . . And the far a - way dog's dis - tant howl (*howl;*) She comes not, I'm get - ting a

ad lib.

night, (*you're right*) With thee it were beauty complete (*complete,*) Too cold for musquitoes to bite (*to bite,*) 'Twere hard such an ev'n-ing to beat (*to beat.*)
lone, (*a - lone*) For love of thee, dew-y and damp (*and damp,*) A hoarseness is spoil-ing my tone (*my tone,*) My el - bows they stiffen and cramp (*and cramp.*)
cold, (*sneeze*) And I just heard her bedroom door slam'd (*yes, slam'd,*) It looks much as if I were sold (*were sold,*) And if so, why she may be BLAMED (*be blamed.*)

1st Tenor. FASTER.

Then come to the window, my love, And list to the strain that I sing, hoop! O come to the window, my

2d Tenor.

Hoop de doo-den-doo, love, fol,

1st Base.

Then come to the window, my love, And list to the strain that I sing, hoop! Hoop-de-doo-den-doo, love, fol,

2d Base.

my hoop-de-doo-den-doo, love, hoop de-doo-den-doo!

love..... And list to the strain that I sing–Ting-er-a-ling.

lol, lol, lol, And list to the strain that I sing–Ting-er-a-ling.

THE OLD HOUSE AT HOME.

H. R. PALMER.

1. O the old house at home, where my fore - fath-ers dwelt, When a child at the feet of my moth - er I knelt, Where she
2. It was not for its splen - dor that dwell - ing was dear, It was not that the gay and the no - ble were near; O'er the
3. But the old house no more is a dwell - ing for me, The home of the stran - ger henceforth it must be; And I

taught me the prayer, where she read me the page, Which if in - fan - cy lisps is the sol - ace of age;
porch the wild rose and the wood - bine en - twined, And the jes - sa - mine fra - grant - ly waved in the wind—
nev - er shall view it or rove as a guest, O'er the ev - er - green fields which my fath - er pos - sessed;

My heart 'mid all chang - es, where ev - er I roam, Nev - er los - es its love for the o'd house at home;
But dear - er to me than proud tur - ret and dome, Where the halls of my fath - er, the old house at home;
Yet still in my slum - bers sweet vis - ions will come Of the days that I passed in the old house at home;

It was there at the feet of my moth - er I knelt, In the old house at home where my fore - fath - ers dwelt.
It was there, &c.

CHORUS. *(The Chorus should be sung nearly one third faster than the Solo.)*

O the old house at home, O the old house at home; My heart nev - er chang - es for the old house at home.
O the old house at home, O the old house at home; My heart nev - er chang - es for the old house at home.
O the old house at home, O the old house at home; My heart nev - er chang - es for the old house at home.

ANVIL CHORUS.

Allegro. 8va. *f* *p*

1st time. 2d time.

FULL CHORUS IN UNISON.

1. Hail to the morn in our proud nation's story, When Freedom, her banner o'er us un - folds! Shout for Co-lum - bia, in anthems of
2. Fling out our banner from o - cean to o - cean, Let Lib - erty triumph o'er land and sea! Proud swells each bosom with purest de -

pp *pp*

glo - ry, And loudly ex - tol Him whose pow'r upholds.
vo - tion, Colum - bia, our own native land, to thee.

CHORUS. *f*

Hark to the roar!..... Is it weal, or woe, or

ANVILS.

warn - - ing? Wild - - ly the chimes ring, "'Tis Freedom's na - tal morn - ing." Ring, Ring,

spread Co - lum - bia's fame. And joy and gladness, And joy and gladness, O'er all the land pro - claim. claim.

1st time. D. C. 2d time.

ff

D. C.

HAIL, FAIRY QUEEN.

Allegro.

Arranged from BENEDICT. From the "Cecilian Glee Book."

Hail! hail! fai - ry queen! Thine, thine all the scene, True hearts around us, bright planets a - bove, Long, long may thy pow'r Reign o'er

Hail! hail! fai - ry queen! Thine, thine all the scene, True hearts around us, bright planets a - bove, Long, long may thy pow'r Reign o'er

grove and bow'r, Bright be thy glo - ry wher-ev - er we rove. Reign o'er lake and roll - ing riv - er, Thine be all the

grove and bow'r, Bright be thy glo - ry wher-ev - er we rove. Reign o'er lake and roll - ing riv - er, Thine be all the

dash - ing main, Reign where sparkling moonbeams quiver, Dancing o-ver hill and plain, Yes! Hail! hail! fai - ry queen,

dash - ing main, Reign where sparkling moonbeams quiver, Dancing o-ver hill and plain, Yes! Hail! hail! fai - ry queen,

Thine, thine all the scene, True hearts around us, bright planets a - bove, Long, long may thy pow'r Reign o'er grove and bow'r, Bright be thy

Thine, thine all the scene, True hearts around us, bright planets a - bove, Long, long may thy pow'r Reign o'er grove and bow'r, Bright be thy

ff

glo - ry wher-ev - er we rove. Thy glo-ry ev - er bright, Thy glo-ry ev - er bright, Thy glo - ry bright, Thy glo-ry ev - er

Thy glo - - - - - ry bright.....

glo - ry wher-ev - er we rove. Thy glo-ry ev - er bright, Thy glo-ry ev - er bright, Thy glo - ry bright, Thy glo-ry ev - er

ff

bright, Thy glo-ry ev - er bright, Thy glo - ry bright, Thy glo-ry ev - er bright, Thy glo-ry ev - er bright. . . .

- - ry bright.....

ff

bright, Thy glo-ry ev - er bright, Thy glo - ry bright, Thy glo-ry ev - er bright, Thy glo-ry ev er bright. . . .

f

MERRILY, MERRILY GOES THE BARK.

C. GUTTERSON.

Allegro.

1st time. 2d time.

Mer-ri-ly, Mer-ri-ly goes the bark, Before the gale she bounds; So darts the dolphin from the shark, Or the deer before the hounds. hounds.

Mer-ri-ly, Mer-ri-ly goes the bark, Before the gale she bounds; So darts the dolphin from the shark, Or the deer before the hounds. hounds.

Andante, Piu Sostenuto.

They paused not at Co-lum-bia's Isle, Tho' pealed the bells from the ho-ly pile With long, with long and meas-ured toll,

pp *Cres.* *ff*

They paused not at Co-lum-bia's Isle, Tho' pealed the bells from the ho-ly pile With long, with long and measured toll, No time for

Allegro.

A-way,..... a-way, In the bil-lows roll, ... in the

a-way,

mat-in or for mass, And the sound of the ho-ly summons pass A-way,..... a-way, In the bil-lows roll, ... in the

A-way,.....

A Tempo Primo.

bil-lows roll. . . . . , ... Mer-ri-ly, Mer-ri-ly goes the bark, Before the gale she bounds; So

Unison. Rit.

bil-lows roll. . . . . Mer-ri-ly, Mer-ri-ly goes the bark, Before the gale she bounds; So

darts the dolphin from the shark, Or the deer before the hounds. The deer before the hounds, before the hounds; So

The deer be-fore the hounds, The deer be-fore the hounds;

darts the dolphin from the shark, Or the deer before the hounds. The deer before the hounds, before the hounds; So

darts the dolphin from the shark, Or the deer before the hounds, So darts the dolphin from the shark, Or the deer before the hounds.

darts the dolphin from the shark, Or the deer before the hounds, So darts the dolphin from the shark, Or the deer before the hounds.

NEARER HOME.

Andantino.

JAS. McGRANAHAN.

1. O'er the hill the sun is setting, And the eve is drawing on, Slowly drops the gentle twilight, For an - oth - er day is gone.

2. One day near - er, sings the sai-lor, As he glides the waters o'er, While the light is soft-ly dy - ing On his dis - tant native shore.

3. Worn and wea - ry, oft the pilgrim Hails the set - ting of the sun; For the goal is one day near-er; And his jour-ney nearly done.

4. Near-er home! yes, one day nearer To our Father's house on high, To the green fields and the fountains Of the land beyond the sky.

Gone for aye, its race is o - ver, Soon the dark-er shades will come, Still it's sweet to know at ev - en, We are one day nearer home.

Thus the Christian, on life's o-cean, As his light boat cuts the foam, In the evening cries with rapture, "I am one day nearer home."

Thus we feel, when o'er life's desert, Heart and san-dal worn we roam, As the twilight gathers o'er us, We are one day nearer home.

For the heav'ns grow brighter o'er us, And the lamps hang in the dome, And our tents are pitched still clos - er, For we're one day nearer home.

2d time pp.

Beau - ti - ful home, heav - en - ly home, Near - er to our home on high.

Nearer home, nearer home, near - er to our home on high, near - er to our home on high,

Nearer home, nearer home, near - er to our home on high.

Beau - ti - ful home, heav - en - ly home, Our home on high, near - er to our home on high.

To the green fields and the fountains, To the green fields and the fountains Of the land be - yond the sky, be - yond the sky.

To the green fields and the fount - ains Of the land be - yond the sky, Of the land be - yond the sky.

To the green fields and the fount - ains Of the land be-yond the sky.

To the green fields and the fountains, To the green fields and the fountains Of the land be - yond the sky, be - yond the sky.

EVENING ECHOES.*

May be sung as a Quartet.

E. S. Rice.

1. As evening's pur - ple shad - ows dark - en, pur - ple shadows darken, On the lea, The sil - v'ry ech - oes min - gle, hark-en? hark-en?
2. The ves - per horn is soft - ly blend - ing, ves - per horn is blending, Far a - way, Its tones of melt - ing sweet-ness end-ing, end-ing,

1. As even - ing's pur - ple shadows dark-en On ..... the lea, The sil - v'ry echoes mingle
2. The ves - per horn is soft - ly blending Far .....a - way, Its tones of melting sweetness

1. As evening's pur-ple shadows dark - en, On ..... the lea, The sil - v'ry ech - oes min - gle, harken! harken!
2. The ves - per horn is soft - ly blend - ing, Far .....a - way, Its tones of melting sweetness ending, ending,

1. As even - ing's pur - ple shad - ows dark - en, pur - ple shadows dark - en, On the lea, The sil - v'ry ech-oes min - gle
2. The ves - per horn is soft - ly blending, ves - per horn is blending, Far a - way, Its tones of melt - ing sweetness

Full..... and free. The mountains sing, and vales reclining, Sweet vales reclining, In re-pose, And brooklets murmur ev - ery shin-ing, they
With..... the day.

hearken! mingle, Full and free.
ending, ending With the day.

Full..... and free. A-round, a-bove, like an-gel voic - es, like an - gel voices, On the ear, The har - mo ny of eve re - joic-es, re -
With..... the day.

harken! mingle, Full and free.
ending, ending With the day.

* *The echoes should be performed by a quartet, or semi-chorus, in an adjoining room.*

murmur, shining, To their close. Echoes, *echoes*, echoes, *echoes*, Hark! hear the echoes re - ply, Echoes, *echoes*, echoes, *echoes*,

joic - es, soft - ly, Sweetly clear. Echoes, *echoes*, echoes, *echoes*, Hark! hear the echoes re - ply, Echoes, *echoes*, echoes, *echoes*,

ff *ff* *ff* *ff*

List to the echoes, *List to the echoes*, List to the echoes, *List to the echoes*, Sweet ev'ning echoes re - ply, *re - ply.*

List to the echoes, *List to the echoes*, List to the echoes, *List to the echoes*, Sweet ev'ning echoes re - ply, *re - ply.*

ff *ff* *ff*

RIT.

Written for the SONG KING *July 4th*, 1871. *SOLO.* Words and Music by P. P. BLISS.

1. What glo - ry im - mor - tal, oh, flag of the free, Beams forth with a far streaming
2. Through darkness and dan - ger thy path - way hath led, For thee pray'rs have ris - en, for
3. Float on in thy beau - ty, oh, flag of the free! Thy stripes and thy stars shall our

SOPRANO and ALTO.

CHORUS. (*With lips closed.*) *m. m. m. m. m, m., etc.*

m. m. m. m. m.

splen-dor on thee! What an - them so thrill-ing is roll - ing a - long, Till mil-lions of freemen have learned the glad song.
thee hearts have bled; Till na - tions a - far, where thy stripes are un - furled, Re - ech - o the cho - rus that rings thro' the world.
song ev - er be; While hundreds and hundreds of years roll a - long Thy stars shall grow brighter, and loud - er the song.

CHORUS. 1*st f*, 2*d ff*.

"'Tis the time honored Star - spangled Ban - ner shall be, Un - sul - lied, tri - umphant, the flag of the free!"

"'Tis the time honored Star - spangled Ban - ner shall be, Un - sul - lied, tri - umphant, the flag of the free!"

S. L. FISH.

1. More than buildi[illegible] showy mansions, More than dress and fine ar-ray, More than domes and lofty steeples, More than station, power and sway;

2. Seek to make your home most lovely, Let it be a smil-ing spot, Where in sweet contentment rest-ing, Care and sorrow are for-got;

3. There each heart will rest content-ed, Seldom wish-ing far to roam; Or, if roam-ing, still will ev-er Cherish happy thoughts of home;

Make your home both neat and tasteful, Bright and pleasant, al-ways fair, Where each heart shall rest contented, grateful for each beauty there.

Where the flowers and trees are waving, Birds will sing the sweetest song; Where the pur-est tho'ts will lin-ger, Con-fidence and love be-long.

Such a home makes man the bet-ter, Sure and last-ing the control; Home with pure and bright surroundings Leaves its impress on the soul.

WHEN I WAS ONE-AND-TWENTY, NELL.

H. R. PALMER.

1. The hay was new - ly mown, Nel-lie, That year so long a - go, And
2. Your voice was low and sweet, Nel-lie, Your wav - y hair was brown; Your
3. The years have come and gone, Nel-lie, With sun - shine and with shade, And
4. Though gen - tle chang - ing time, Nel-lie, Has touched you in his flight, Your

Presto. *Colla parte.*

while the west - ern sky was rich With sun - set's ros - y glow, Then, hand in hand, close linked we passed The dew - y ricks be
cheek was like the wild red rose That shower'd its pe - tals down; Your eyes were like the blue speed - well, With dew - y moist - ure
sil - vered is the silk - en hair That o'er your shoul - ders strayed In many a soft and way - ward tress— The fair - est ev - er
voice has still the old sweet tone, Your eye the old love - light; And years can nev - er, nev - er change The heart you gave, I

tween, And I was one - and-twen - ty, Nell, And you were sev - en - teen.
sheen, And I was one - and-twen - ty, Nell, And you were sev - en - teen.
seen— When I was one - and-twen - ty, Nell, And you were sev - en - teen.
ween, When I was one - and-twen - ty, Nell, And you were sev - en - teen.

Presto.

HUNTER'S CHORUS.

Words by P. P. Bliss. Music by H. R. Palmer.

Her - alds a beau - ti - ful, smil - ing morning;

Her - alds a beau - ti - ful, smil - ing morning,

Lo, the bright crim-son, the sky a - dorn - ing,

Ech - oes re-sound-ing o'er hill and val - ley,

Gai - ly away to the field we ral - ly, Gai - ly a-way to the field,

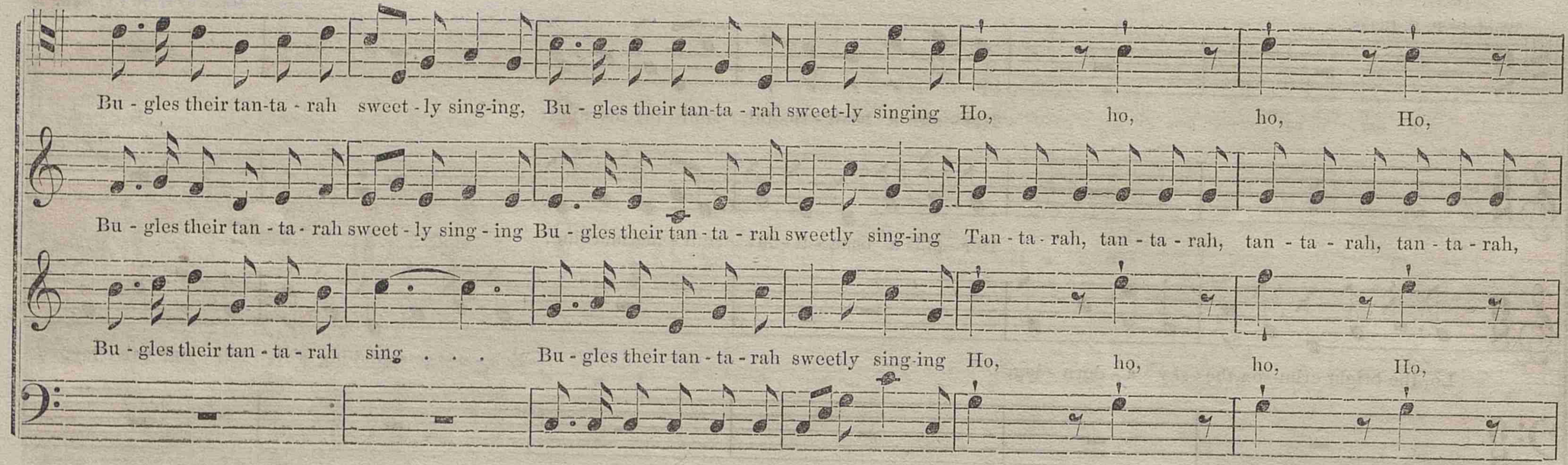
Soft - ly the mists on the hill - top ly - ing,

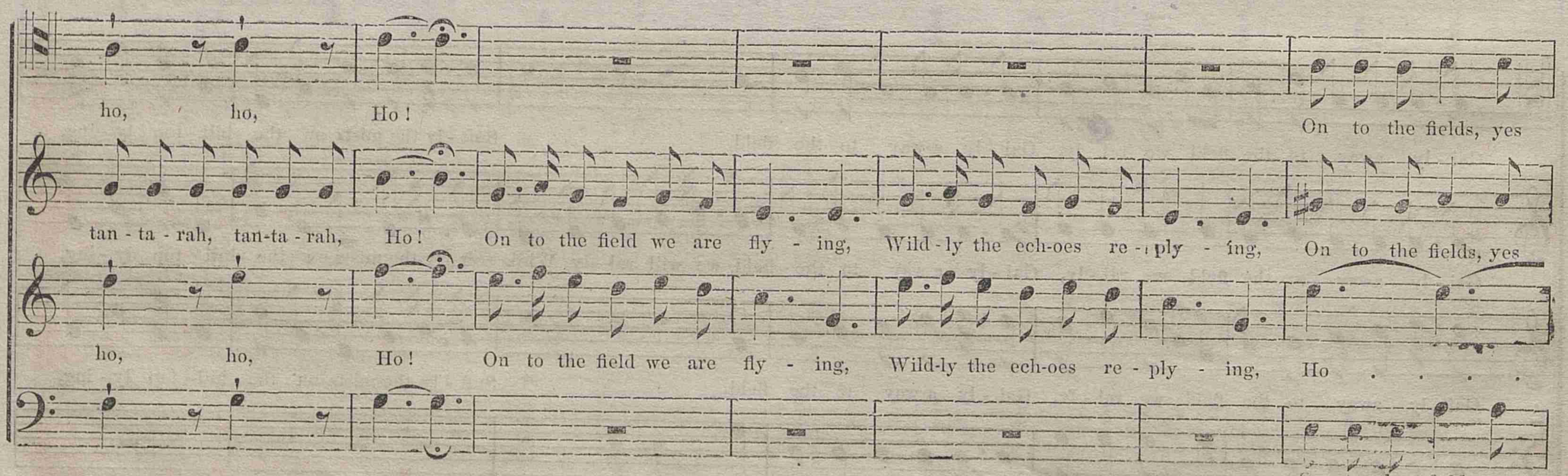
Gai - ly away to the field we ral - ly, Gai - ly a-way to the field we will ral - ly, While soft - ly the mists on the hill - top ly - ing,

Gai - ly away to the field we ral - ly, Gai - ly a-way to the field,

Soft - ly the mists on the hill - top ly - ing,

HUNTER'S CHORUS—Continued.





on to the field, yes, on we go; On like the breeze we are bounding, Sil-ver - y bu - gles re-sound - ing; Tan - ta-rah, tan - ta - rah,

on to the field, yes, on we go; On like the breeze we are bounding, Sil-ver - y bu - gles re-sound - ing; Tan - ta-rah, tan - ta - rah,

On like the breeze we are bounding, Sil-ver - y bu - gles re-sound - ing; Tan - ta rah, tan - ta - rah,

on to the field, yes, on we go;

List to the winding horn; Sweet the sound of bu - gle horn, When borne a - far on the breath of morn; Yes, sweet the sound of

List to the winding horn; Sweet the sound of bu - gle horn, When borne a - far on the breath of morn; Yes, sweet the sound of

List to the winding horn . . . . . On breath of the morn . . .

Sweet the sound of bu - gle horn, When borne a - far on the breath of morn; Yes, sweet the sound of

HUNTER'S CHORUS—Continued.

bu - gle horn When borne on the breath of morn, O'er moat and stile we dash, we bound, Un-heed-ing all but the bu - gles sound, O'er

bu - gle horn When borne on the breath of morn. O'er moat and stile we dash, we bound, Un-heed-ing all but the bu - gle's sound, O'er

. . . . . On . . . . . Yes, on we

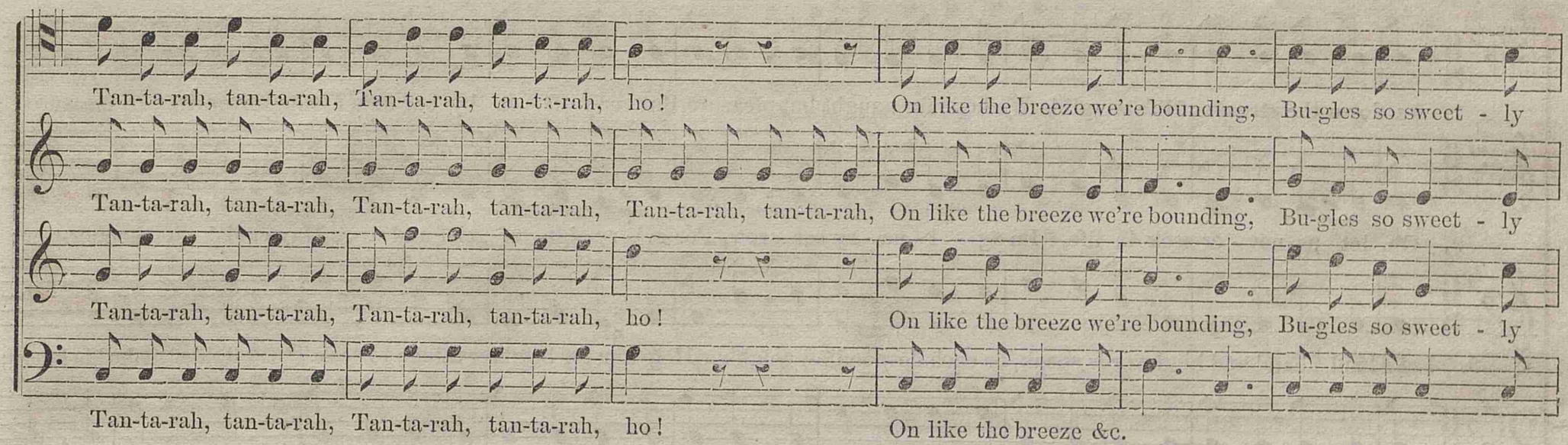
bu - gle horn When borne on the breath of morn, While on, o'er moat and stile we dash, we bound, Un-heed-ing all but the bu - gle's sound, O'er

moat and stile we dash, we bound, We heed but the bu - gle's sound. On like the breeze we're bounding, bugles so sweetly sounding, Tan ta-rah, tan ta rah,

moat and stile we dash, we bound, We heed but the bu - gle's sound. On like the breeze we're bounding, bugles so sweetly sounding, Tan ta rah, tan ta-rah,

. bound . . . . . On like the breeze we're bound ing, bugles so sweetly sounding, Tan-ta rah, tan ta rah,

moat and stile we dash, we bound, We heed but the bu - gle's sound. On like the breeze, &c.


Tan-ta-rah, tan-ta-rah, Tan-ta-rah, tan-ta-rah, ho!
On like the breeze we're bounding, Bu-gles so sweet - ly
Tan-ta-rah, tan-ta-rah, Tan-ta-rah, tan-ta-rah, Tan-ta-rah, tan-ta-rah, On like the breeze we're bounding, Bu-gles so sweet - ly
Tan-ta-rah, tan-ta-rah, Tan-ta-rah, tan-ta-rah, ho!
On like the breeze we're bounding, Bu-gles so sweet - ly
Tan-ta-rah, tan-ta-rah, Tan-ta-rah, tan-ta-rah, ho!
On like the breeze &c.


sound-ing Tan-ta-rah, ho! Tan-ta-rah, ho! Tan-ta-rah, tan-ta-rah, ho! Tan-ta-rah, ho! ho! ho! ho!
sound-ing Tan-ta-rah, ho! Tan-ta-rah, ho! Tan-ta-rah, tan-ta rah, ho! Tan-ta-rah, ho! ho! ho! ho!
sound-ing Tan-ta-rah, ho! Tan-ta-rah, ho! Tan-ta-rah, tan-ta-rah, ho! Tan-ta-rah, ho! ho! ho! ho!

NEVER BORROW TROUBLE.

Words by "DELOS."

Music by GEO. F. ROOT.

Andantino

1. As down the stream of life we glide, We hope for naught but pleasure, But ver-y oft - en by our side Floats sorrow in full measure;

2. Oh, let us nev - er seek in life, Im-ag - i - na - ry sor - row, For ev' - ry sign of grief and strife May vanish on the mor-row;

3. Let's lend a hand and kind words speak, To each desponding neighbor, Help him for brighter things to seek, T'will lighter make his labor;

And ver - y oft in life we pause And mis-e - ries make doub-le, By wor - ry-ing with-out good cause, And so but borrow trouble.

Tho' spec-u - la-tions of to - day Dissolve like an - y bub-ble, Some oth-er ones may bet-ter pay, So nev - er borrow trouble.

Let's cheerful be thro' rain or shine, Life's pleasures then will double, Let's nev-er at our lot re-pine, Oh, nev - er borrow trouble.

CHORUS.

Floating down the stream of time, yes, floating down the stream of time, Our happiness will double, double, hap - pi-ness will doub-le, doub - le,

Floating down the stream of time, yes, floating down the stream of time, Our happiness will double, double, hap - pi-ness will doub-le, doub - le,

Float - ing down the stream of time, Our hap - pi - ness will dou - ble, If

Floating down the stream of time, yes, floating down the stream of time, Our happi-ness will doub-le, double, hap - pi-ness will doub-le, doub - le,

If we're cheerful rain or shine, yes, al-ways cheerful rain or shine, And nev - er, nev - er, nev - er, nev - er, nev - er bor - row troub - le.

If we're cheerful rain or shine, yes, al-ways cheerful rain or shine, And nev-er, nev - er, nev - er, nev - er, nev - er, bor - row troub - le.

we are cheer - ful, rain or shine, And nev - er bor - row troub - - - - le.

If we're cheerful rain or shine, yes, al-ways cheerful rain or shine, And nev-er, nev - er, nev - er, nev - er, nev - er, bor - row troub - le.

LITTLE JESSIE.

Met. ♩ = 63

ANDANTE CON AFFETUOSO.

J. A. BUTTERFIELD.

1. Have you seen my lit - tle Jes - sie? With her face so wondrous fair, With the love - light in her blue eyes, And the sun-light in her hair?
2. To her dimpled cheek the fairies Nightly brought their choicest flowers, To her laughing eyes the brownies Gave their mischief-making powers,
3. They but mock me when they tell me—They have robed and laid her there–Paled her cheek and twined immortelles In the glo-ry of her hair?
4. Still she comes not! shall I nev - er, Down the path-way, thro' the lane, See her swift feet fly to meet me? Clasp her in my arms a - gain?

1. In the spring-time, when I left, her She was ra - diant as the dawn: Ere the spring-time flowers had fad - ed I returned, but she was gone?
2. Round her lips in beau - ty gath-ered All that witch-ing is and rare, Lit - tle Jes - sie, have you seen her? You would know her an - y where,
3. She is waiting for me, hid - ing, Still she hides I know not where; Sure-ly, sure-'y, you have seen her? You would know her an - y where!
4. Still she comes not! but her presence Shall be near me ev - 'ry-where; And I know, whate'er be - tide me, I shall know and love her there!

1. In the spring - time She was radiant as the dawn; Ere the flowers fade I returned, but she was gone!
2. Round her lips find All that witching is and rare; Have you seen her? You would know her an - y where!
3. She is wait - ing, Still she hides, I know not where; You have seen her, You would know her an - y where?
4. But her pres - ence Shall be near me ev - 'ry-where, And I feel that I shall know and love her there!

Lit - tle Jes - sie, have you seen her? You would know her an - y where, By the lovelight in her blue eyes, And the sunlight in her hair.

Darling lit - tle Jes-sie, You would know her an - y where,

Darling lit-tle Jes-sie, know her an - y where, By the lovelight in her blue eyes, And the sunlight in her hair.

Darling lit-tle Jes-sie. know her an - y where,

BOADESCIA. L. M.

J. R. Dunham.

1. A - wake, my tongue, thy tri - bute bring To him who gave thee power to sing; Praise him who is all praise a - bove, The source of wis - dom and of love.

2. How vast his knowledge, how profound! A depth where all our tho'ts are drowned! The stars are numbered, and their names He gives to all those heavenly flames.

3. But in re - demp-tion, oh what grace! Its won-ders, oh what tho't can trace! Here wis - dom shines for - ev - er bright; Praise him, my soul, with sweet de - light.

S. L. FISH.

1. Oh, mamma, what will grandpa do? He's gone away to heaven, With - out the sil-ver spec-ta-cles That Un-cle John had giv'n; How

2. And when he takes the Bible down, And wipes the dusty lid, He'll nev - er find his spec - ta-cles With - in its cov - er hid; There

3. Oh, dear, he'll never find the place A - bout "the wicked flee," And how the bears ate children up, (That used to frighten me); So,

can he read the pa-pers there, Or find his hickory staff? He'll put his coat on wrong side out, And make the peo - ple laugh!

won't be an - y lit - tle girl He likes as well as me, To run and hunt them up for him, And put them on his knee.

mam - ma, if you'll dress me up Just like an an - gel bright, I'll fix our lad-der 'gainst the sky, And take them up to - night.

FRET NOT THYSELF.

Words by P. P. BLISS. Furnished by THOS. FRANCIS.

1. Oh, fret not for to - mor-row, Bid fare-well to care and sor-row, Let no fu-ture e - vil bor-row The joy of to - day.

D. C. Oh, fret not for to - mor-row, Bid fare-well to care and sor-row, Let no fu-ture e - vil bor-row The joy of to - day.

2. Let no storms ev - er move us, The rain-bow of peace a - bove us, Proclaims there is One to love us And make us his care.

D. C.

Bright smiles hearts of youth are keeping, Bright eyes soonest fade with weeping, Old age soft-ly on is creeping, Then sing while ye may.

D. C.

D. C.

Bright skies beaming kindly o'er us; Bright days smiling on be-fore us; We'll join in the happy cho-rus That floats thro' the air.

D. C.

OUR ANGEL SISTER.

Words by Mrs. Sarah W. Brooks. S. L. Fish.

1. We had a lit - tle sis-ter, Her eyes were blue and fair, And golden in the sunshine Were the ringlets of her hair. All

2. But when the ro - ses opened, And skies were blue and deep, The lit - tle one was wea - ry, And we laid her down to sleep. We

3. Her robe is white and love-ly, And shining are her wings, And angel ones have taught her The pleasant song she sings. Her

day a-mong the blos-soms We danced a-way the hours, And then we thought her fair - er Than all the summer flowers.

have a lit - tle sis - ter—We can - not see her now—Who walks in snow-y garments, With glo - ry on her brow!

grave is white with dai - sies; But far a-way on high, We have a lit - tle sis - ter, Whose home is in the sky!

WELCOME.

Words by TUPPER.
Allegretto.

J. P. JONES.

1. Yes, wel - come, right wel - come, and give us your hand; I like not to stand in the cold; If new friends are true friends, I can't un - der - stand Why hearts should hold back till they're old; For life is so short, and there's so much to do, And

2. Then come with all wel - come, I fear not to fling Reserve to the wind and the waves, And nev - er can cling to the cold-blood - ed thing So - ci - e - ty makes of its slaves; Thou dig - ni - fied dul - lard, so cloud - y and cold, Get

WELCOME—Continued.

so man - y plea-sures and cares; And somewhere I've read that though an-gels are few, They're fre - quent - ly met un - a -
2. A wel - come for - ev - er - to

out of the sun-shine for me; But heart - y good friend, whether new one or old, 1. They're
2. A

Ad libitum.

wares, They're fre - quent - ly met un - a - wares; And some - where I've read, that though
thee, A wel - come for - ev - er to thee; But heart - y good friend, wheth - er

fre - quent - ly met un - a - wares, They're fre - quent - ly met un - a - wares; I've read, that though
wel - come for - ev - er to thee; A wel - come for ev - er to thee, good friend, wheth - er

Tempo.

an-gels are few, They're frequently met un - a - wares, They're frequently met un - a - wares, They're frequently met un - a - wares.
A wel-come for - ev - er to thee, A welcome for-ev - er to thee.

m *p*

new one or old, A welcome for - ev - er to thee, fre - quent - ly met un - a - wares . . . . . .
wel - come for - ev - er to thee . . . . . .

fre-quent-ly met..... un - a - wares.....
wel-come for - ev - - - - - er to thee.....

PARSELL. 8s & 7s.

S. ELLIOTT.

1. Why, when storms around you gath-er, Should your trembling spir-it sink ? Look to God, your heavenly Fa-ther, And of his sweet promise think.

2. God is love, and will not leave you, When you most his kindness need; God is true, nor can de-ceive you, Tho' your faith be weak in - deed.

HARK! THE SONG OF JUBILEE.

Moderato. S. WESLEY MARTIN.

p CRES. p CRES. p CRES. p CRES.

Hark! the song, Hark! the song, Hark! the song of Ju - bi - lee; Hark! the song,

Hark! the song, Hark! the song, Hark! the song of Ju - bi - lee; Hark! the song, Hark the

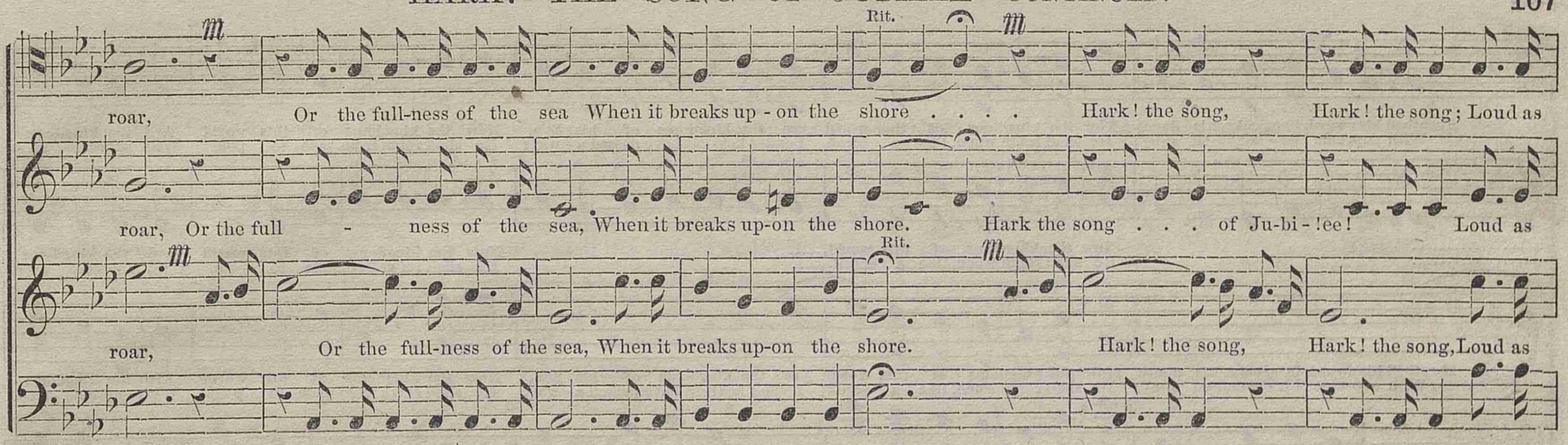
Hark! the song, Hark! the song, Hark! the song of Ju - bi - lee; Hark! the song,

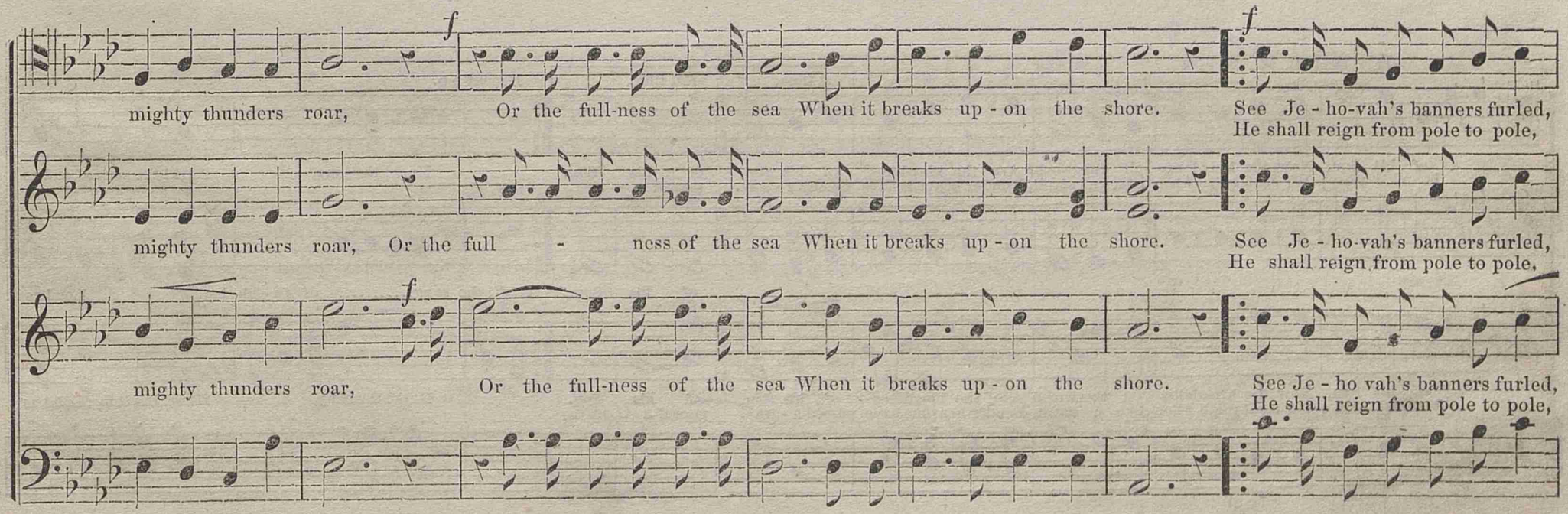
m m

Hark! the song, Hark! the song of Ju - bi - lee; Hark! the song, Hark! the song; Loud as mighty thunders

song, Hark! the song of Ju - bi - lee, Hark! the song . . . . . of Ju-bi - lee; Loud as mighty thunders

Hark! the song, Hark the song of Ju - bi - lee; Hark! the song, Hark! the song; Loud as mighty thunders


Rit.
m
roar, Or the full-ness of the sea When it breaks up - on the shore . . . . Hark! the song, Hark! the song; Loud as
roar, Or the full - ness of the sea, When it breaks up-on the shore. Hark the song . . . of Ju-bi - lee! Loud as
Rit.
m
roar, Or the full-ness of the sea, When it breaks up-on the shore. Hark! the song, Hark! the song, Loud as


f
mighty thunders roar, Or the full-ness of the sea When it breaks up - on the shore.
See Je - ho-vah's banners furled,
He shall reign from pole to pole,
mighty thunders roar, Or the full - ness of the sea When it breaks up - on the shore.
See Je - ho-vah's banners furled,
He shall reign from pole to pole.
f
mighty thunders roar, Or the full-ness of the sea When it breaks up - on the shore.
See Je - ho vah's banners furled,
He shall reign from pole to pole,

HARK! THE SONG OF JUBILEE—Continued.

Sheathed his sword, he speaks, 'tis done; Now the kingdoms of this world Are the kingdoms of his Son, Now the kingdoms of this world Are the kingdoms
With supreme un - bound-ed sway; He shall reign when, like a scroll, Yonder heavens have passed a - way: He shall reign from pole to pole With supreme un -

Now the kingdoms of this world.....
He shall reign when, like a scroll.....

Now the kingdoms of this world Are the kingdoms
He shall reign from pole to pole With supreme un -

Sheathed his sword, he speaks, 'tis done; Now the kingdoms of this world Are the kingdoms of his Son, Now the kingdoms of this world Are the kingdoms
With supreme un - bound-ed sway; He shall reign when, like a scroll, Yonder heavens have passed a - way, He shall reign from pole to pole With supreme un -

1st time. 2d time. Repeat p p.

of his Son, Now the kingdoms of this world Are the kingdoms of his Son, of his Son. Hark! the song, Hark! the song; Loud as
bounded sway; He shall reign when like a scroll, Yonder heavens have passed a - way. passed a - way.

of his Son; Hark! the song..... of Ju - bi - lee! Loud as

of his Son, Now the kingdoms of this world Are the kingdoms of his Son, of his Son. Hark! the song, Hark! the song; Loud as
bounded sway; He shall reign when like a scroll, Yonder heavens have passed a - way. passed a - way.

mighty thunders roar, Or the fullness of the sea, As it breaks upon the shore, Hark! the song, Hal-le - lu - jah, Hal - le -

mighty thunders roar, Or the fullness of the sea, As it breaks upon the shore. Halle - lu - jah! Hark! the song, Halle-

mighty thunders roar, Or the full - ness of the sea, As it breaks upon the shore. Halle - lu - jah, Hal - le - lu - jah, Hal-le-

Hark! the song.....

lu - jah, A - men; Hark! the song! Hark! the song! Halle-le - jah, Hal-le - lu - jah, A - men, A-men, A-men, A - men, A - men.

lu - jah, A - men, Hark! the song, Halle-lu - jah, Hark! the song, Halle-lu - jah, A - men, A-men, Amen, A - men, A - men.

lu - jah, A - men, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - le - jah, A - men, A-men, A-men, A - men, A - men.

Hark! the song, Hark! the song.....

HEREIN IS LOVE.

P. P. Bliss.

For God so loved the world, For God so loved the world, That he gave his Son, his on - ly be-got - ten Son;

For God so loved the world, For God so loved the world, That he gave his Son, his on - ly be - got - ten Son;

Who - so - ev - er be - liev - eth in him, be - liev - eth in

That who - so - ev - er be - liev - eth in him . . . . . Who - so - ev - er be - liev - eth in

Who - so - ev - er be - liev - eth in him . . . be - liev - eth in

him . . . that who - so - ev - er be - liev - eth in him should not per - ish, but have ev - er - last - ing life.

him . . . that who - so - ev - er be - liev - eth in him should not per - ish but have ev - er - last - ing life.

Here - in is love, Here - in is love, not that we loved God, but that he loved us, and sent his Son;

p *pp*

Here - in is love, Here - in is love, not that we loved God, but that he loved us, and sent his Son;

Who - so - ev - er be - liev - eth in him, be - liev - eth in

That who - so - ev - er be - liev - eth in him . . . . . Who - so - ev - er be - liev - eth in

Who - so - ev - er be - liev - eth in him . . . be - liev - eth in

him . . . that who - so - ev - er be - liev - eth in him should not per - ish, but have ev - er - last - ing life.

him . . . that who - so - ev - er be - liev - eth in him should not per - ish but have ev - er - last - ing life.

Joyously.

E. S. RICE.

O come, let us sing, let us sing un-to the Lord, Let us praise his ho - ly name; Sing un - to the Lord, and praise his ho - ly name.

O come, let us sing, let us sing un-to the Lord, Let us praise his ho - ly name; Sing un - to the Lord, and praise his ho - ly name.

OBLIGATO SOLO. *Soprano.* (*To be sung the second time only.*)

For praise..... is comely, praise..... is pleasant, Praise... is come - ly and pleas - ant.

Repeat pp.

For praise is comely, praise is comely, praise is pleasant, praise is pleasant, Praise is comely, praise is comely and pleasant.

Tenor.

Let us heart - i - ly re - joice, Let us heart - i - ly re-joice in the strength of our sal - va - tion;

Let us heart - i - ly re - joice, Let us heart - i - ly re-joice in the strength of our sal - va tion;

Let us come be-fore his pres-ence, Let us come be-fore his pres-ence with thanks-giv-ing, with thanksgiving and praise:

Legato. *Duet.*

Let us come be-fore his pres-ence, Let us come be-fore his pres-ence with thanks-giv-ing, with thanksgiving and praise:

Allegro Vigoroso. Cres.

For the Lord is a great God, the Lord is a great God, and a great King a-bove all gods, a-bove all gods.

For the Lord is a great God, the Lord is a great God, and a great King a-bove all gods, a-bove all gods.

BARITONE SOLO. Moderato.

In his hands are all the cor-ners of the earth, and the strength of the hills is his . . . al-so; The

sea is his and he made it, and his hands prepared the dry land, his hands pre-pared the dry land.

OBLIGATO DUET. 1*st and* 2*d Soprano.*

Who . . . a - mong the might - y ones, Who . . a - mong the might - y ones,

Who a - mong the might - y can be lik - ened un - to him? Who a - mong the might - y can be lik - ened un - to him?

Who a - mong the might - y can be lik - ened un - to him? Who a - mong the might - y can be lik - ened un - to him?

Who . . among the might - y can be lik - ened un - to him? *ff* A - men, *pp* A - men.

Who among the mighty, Who among the mighty, Who among the mighty can be likened unto him? A-men, A-men, A - men.

Who among the mighty, Who among the mighty, Who among the mighty can be likened unto him? A - - men. A-men, A-men, A - men.

I WILL CALL UPON THE LORD.

E. H. Nourse.

The Lord is my rock, and my fortress, and . . . my de | liv'rer, ‖ My God, my strength, in . . . . . whom I will | trust. ‖ My buckler, and the horn of my salvation, and...my high | tower, ‖ Therefore will I call upon The Lord, who is . . .

wor - thy to be | praised. I will call up - on the Lord, who is wor-thy, who is wor-thy to be praised.

I will call up - on the Lord, who is wor - thy, who is wor - thy to be prais - ed. In my dis - tress I will call up - on the Lord.

I will call up - on the Lord, who is wor - thy, who is wor - thy to be prais - ed. In my dis - tress I will call up - on the Lord.

FASTER.

and will cry, will cry un-to my God. Praise ye the Lord, Praise ye the Lord, Praise ye the Lord, for he is good,

Praise ye the Lord, Praise ye, O praise ye the Lord, Praise ye the Lord,

and will cry, will cry un-to my God. Praise ye the Lord, Praise ye the Lord, Praise ye the Lord, for he is good,

Praise ye the Lord, Praise ye the Lord, Praise ye the Lord, for he is good.

for his mercy en-dur-eth for ev-er; Therefore will I call, will ev-er call upon the Lord. A-men, A-men.

ff *pp*

for his mercy en-dur-eth for-ev-er; Therefore will I call up-on the Lord. A-men, A-men.

Therefore will I call up-on the Lord, will ever call up-on the Lord.

GLORY TO GOD ON HIGH. (CHRISTMAS ANTHEM.)

G. F. ROOT.

SOLO VOICES pp.

Glo - ry to God on high, Glo - ry to God on high, And on earth good will to men;

Hark!

Hark! hark! what ce - les - tial sound, What

Hark!

Hark! hark! what ce - les - tial sound, What

mu - sic fills the air, Soft warbling to the morn, It strikes the ravished ear; Now all is still, Now wild it floats In tuneful, tuneful

mu - sic fills the air, Soft warbling to the morn, It strikes the ravished ear; Now all is still, Now wild it floats In tune - ful

tune - ful, tune - ful

f

Glo-ry to God on high, And on earth good will to men;

notes, Loud, sweet and shrill;

Glo - ry, glo - ry to God on high, Ye

notes, Loud, sweet and shrill;

Glo - ry, glo - ry to God on high, Ye

mortals, catch the sound, And let your raptures fly to earth's re - mot-est bound; Glo - ry, glo - ry, glo - ry, glo - ry, glo - ry,

mortals, catch the sound, And let your raptures fly to earth's re - mot-est bound; Glo - ry, glo - ry, glo - ry, glo - ry, glo - ry,

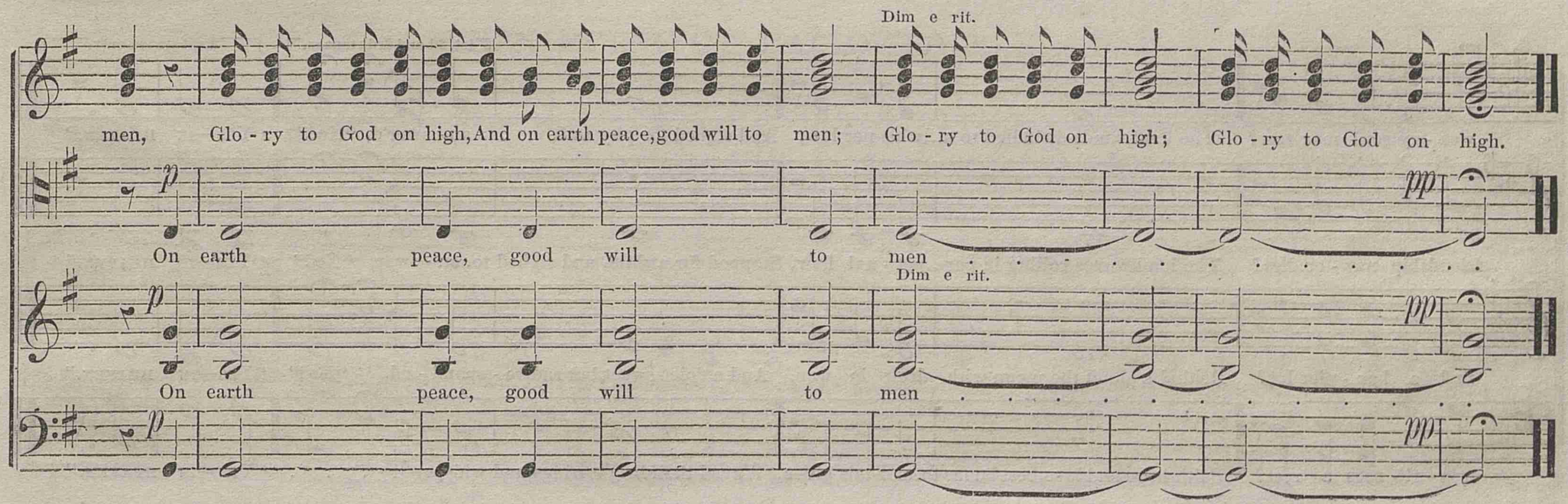
glo - ry to God on high, And on earth good will to men; Let all the earth u - nite to spread th'exalt - ed strain; Good will,

glo - ry to God on high, And on earth good will to men; Let all the earth u - nite to spread th'exalt - ed strain; Good will, good will, good

good will, good will to men, good will to men, good will to

will to men, good will, good will, good will to men, good will, good will to men, to men, good will, good will to men, good will, good will, good will to


p
Peace on earth,
p
Glo - ry to God on high, and on earth, peace, good will to
men, good will to men; Hark!
p
good will and peace on earth,
men, to men, good will, good will to men; Hark!
p
good will and peace on earth,


Dim e rit.
men, Glo - ry to God on high, And on earth peace, good will to men; Glo - ry to God on high; Glo - ry to God on high.
p
pp
On earth peace, good will to men
Dim e rit.
p
pp
On earth peace, good will to men
p
pp

TELL ME, YE WINGED WINDS.

Rectando. Words by C. MACKAY. Music by S. WESLEY MARTIN.

1. Tell me, ye winged winds that round my pathway roar,
Do ye know some spot where . . . . mor - tals weep no more?
Some lone and pleasant dell, some valley in the West,
Where, free from toil and pain, the . . . . .

2. Tell me, thou mighty deep, whose billows round me play,
Knowest thou some favored spot, some . . is - land far a - way,
Where weary man may find the bliss for which he sighs,
Where sorrow never lives, and . . . . . .

3. And thou, serenest moon, that with such holy face,
Dost look upon the earth a- . . . . . sleep in night's em - brace,
Tell me, in all thy round hast thou not seen some spot,
Where miserable man might . . . . . .

4. Tell me, my secret soul, oh tell me, Hope and Faith,
Is there no resting place from . . . . sor - row sin and death?
Is there no happy spot where mortals may be blest,
Where grief may find a balm, and . . . . .

Rit.

1st, 2d and 3rd stanzas. Last stanza only.

wea - ry soul may rest? The loud winds dwindled to a...whis-per low, And sighed for pity as it . . an - swer'd, "No!" "YES—IN HEAVEN."

Rit.

friendship nev - er dies? The loud waves rolling in per-..pet - ual flow, Stopped for awhile, and sighed to..an - swer, "No!" "YES—IN HEAVEN."

find a hap - pier lot? Behind a cloud the moon with - drew in woe, And a voice sweet, but sad, re - spond - ed, "No!" "YES—IN HEAVEN."

wea - ri - ness a rest? Faith, hope and love, best boons to..mor-tals given, Waved their bright wings, and whispered . . . "YES—IN HEAVEN."

THY TENDER MERCY.

Words and Music by P. P. Bliss.

1. Before thy gracious throne, O loving.....Lord, I | kneel; ‖ E'en though my own unworthiness I.....may not | feel;
2. Times without number have I knocked at.....mer-cy's | door; ‖ Times without number have I offered.....prayer be- | fore;
3. For mercy, e'en *thy* mercy, is my.....on - ly | plea; ‖ I know that justice sends no ray of.....hope to | me:

4. O Savior, help me! may I trust thy.....mer - cy | more; ‖ My sins forsake, and my ingrati-.....tude de- | plore:

So much more need to come, so much more...need of | prayer, ‖ And who can tell how rich a.....bless-ing waits me | there?
Just such poor, feeble, falt'ring prayer, and,..Lord, *I* | *know* ‖ *Those prayers were answered.* Now, O, Lord, thy mercy | show. } A - men, A - men.
But never yet has one poor sinner.....tem-pest | tost, ‖ Trusted thy love and tender.....mer-cy and been | lost. }

In mercy guard, in mercy guide me.....o'er life's | sea; ‖ In thy *great* mercy bring me,.....Lord, at last to | thee.

WHEN MORNING'S HALLOWED RAY. C. M.

Mellie Williams.

1. When morning's first and hallowed ray Breaks.....with its trembling | light, ‖ To chase the pearly dews away, Bright.....tear-drops of the | night—
2. When evening's silent shades descend, And.....na - ture sinks to | rest, ‖ Still to my Father and my Friend, My.....wish - es are ad - | dressed
3. And ev'n when midnight's solemn gloom A - .....bove, a - round is | spread, ‖ Sweet dreams of everlasting bloom Are.....hov-'ring o'er my | head:

My heart, O Lord! for-.....gets to rove, But | ris - es glad - ly | free, ‖ On wings of ever-.....last-ing love, And | finds its home in | thee.
Though tears may dim my.....hours of joy, And | bid my pleasures | flee, ‖ Thou reign'st where grief can-.....not an - noy: I | will be glad in | thee,
I dream of that fair.....land, O Lord, Where | all thy saints shall | be; ‖ I wake to lean up-.....on thy word, And | still de-light in | thee.

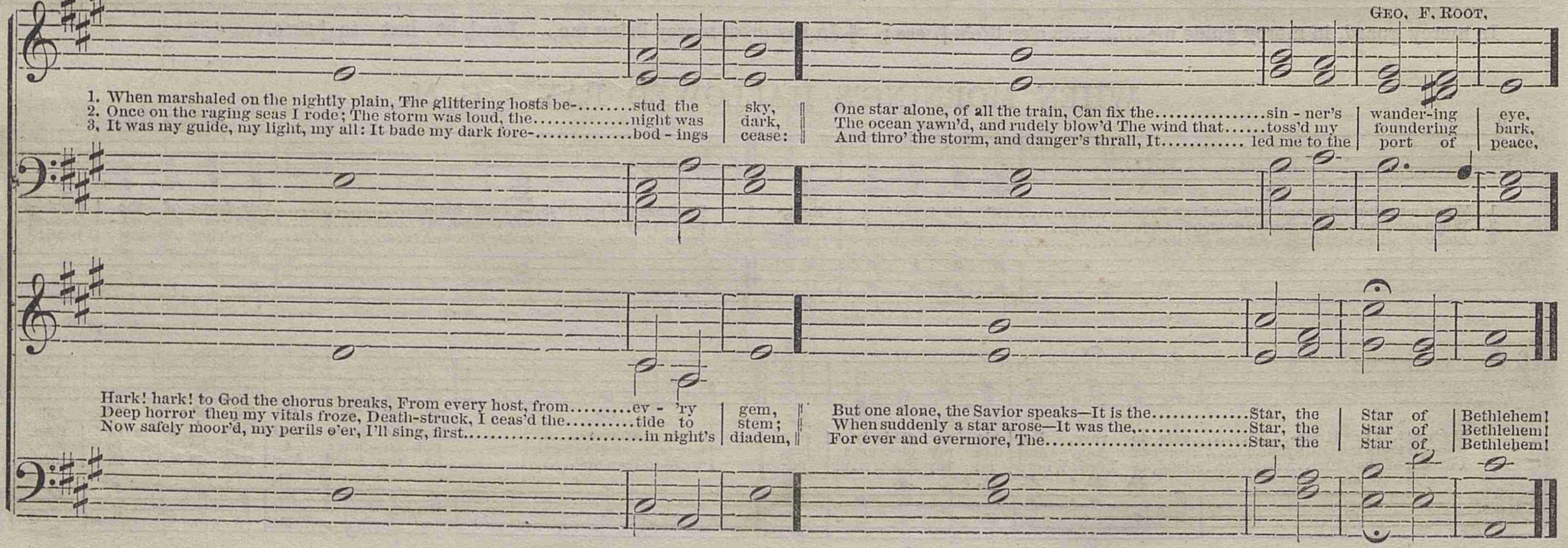
THE LORD'S PRAYER.

Explain CHANTING.



THE STAR OF BETHLEHEM.

GEO. F. ROOT.



VOCAL CULTURE.

[The following pages are the result of several years' experience in teaching the voice, together with whatever could be collected and culled from various standard writers upon the subject. Credit is due to Mr. Wm. Ludden,* Garcia, La Blache, Bassini, Mme. Lieber and Dr. Durant, as regards the Theory; while to Winter, Cooke, Nava, Ferrari, Gomis, Mine, and Zingarelli is due the credit of many of the vocal exercises.—H. R. P.

The first thing to be considered in learning to handle the voice is the management of the

RESPIRATORY ORGANS.

These consist of the Lungs, Diaphragm, Chest, Trachea and Bronchi.

THE LUNGS

are spongy in their structure, and are situated in the upper part of the chest, and are acted upon by the Diaphragm.

THE DIAPHRAGM

is an irregular muscular membrane which forms the floor of the chest, so to speak, arching upward, upon which are seated the lungs

THE TRACHEA

or wind-pipe, is a tube four or five inches in length, situated in front of the membranous canal which conducts the food to the stomach. It is formed of a number of ring-like cartilages, which are open behind nearly one-third of their circumference, the two ends being united by a muscular substance very elastic in character, so as to admit of the distention of the ÆSOPHAGUS during the passage of food to the stomach.

THE BRONCHI

are the tubes which lead from the Trachea to the lungs, and are constructed of rings essentially the same as the Trachea, except that the rings are complete.

THE LARYNX

is situated at the upper end of the Trachea, and is sometimes called Adam's Apple (POMUM ADAMI) Should the reader care to study the anatomy of this most wonderful of all musical instruments, he should peruse Dr. Durant's "Hygiene of the Voice."

The following exercises for strengthening the lungs and obtaining control of the organs of respiration, is given by Garcia.

1. Inhale, with lips nearly closed, as much air as the lungs will hold.
2. Exhale the air slowly and evenly.
3. Fill the lungs again, and leave them inflated as long as possible.
4. Exhale, and leave them empty as long as possible.

TONE FORMATION.

The proper forming of tone is of the utmost importance; and although a master is needed to guide the study, in order that one may attain the highest results, much may be accomplished by thoughtful students, who, having ears, will listen to their own efforts.

One of the first things to be considered is to give sufficient body to the tone. The almost universal tendency with uneducated voices is to produce thin and unsatisfactory tones. In correcting this fault great caution is necessary, to avoid the opposite extreme called covered or muffled tones, which are the result of an undue opening and extension of the pharynx, producing a pent-up effect, as though the tone proceeded from a box. This fault may be avoided by opening the mouth freely, together with an expansion of the cavity in the upper part of the throat called the Pharynx, so as to unite them both in one voice chamber. The edges of the tongue should gently touch the lower teeth, so as to prevent any drawing back toward its base. Use the vowels A and E, and after a free delivery has been formed, merge the A into all the other vowels.

Another very common fault is the nasal quality of tone, the sonorous column of air being thrown too much upward and forward into the nasal passages before its final emission through the mouth. This fault can be remedied by practicing with the nostrils closed until all vowel sounds can be produced with no tinge of the nasal

* Ludden's School for the Voice, recently published.

ARTICULATION

from ARTICULUS, signifying TO JOIN, is used in producing two or more tones in connection. When two or more tones, differing in pitch, are sung connectedly, and the voice passes from one to the other instantly, but without interrupting the tone, a correct articulation is the result. The habit of aspirating articulation is quite prevalent throughout the length and breadth of the land, and all good teachers should lend their influence against it.

PORTAMENTO.

When the voice is carried, to so speak, from one tone to another, in such a manner that all the intermediate tones are heard but not distinguished, such joining is called Portamento.

REGISTERS

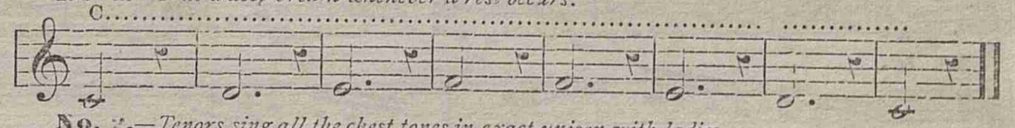
is a term applied to those different qualities of tone which exist naturally in all voices, but which few succeed in using properly. The registers in ladies' voices are three in number, called Chest, Falsetto and Head. The chest register commences with the lowest tone of which the voice is capable, and may extend to F, (first space.) The Falsetto register may be cultivated from middle C to C an octave above, at which point it is merged into the Head register.

The chief object, in studying vocal culture, after attending to the proper production of tone, is to join these registers in such a manner as to secure smoothness and evenness throughout the entire vocal compass. Sopranos are advised not to use the chest register higher than D or E flat, above middle C, but to strengthen the Falsetto tones by carrying them down to middle C. Altos, on the contrary, may make use of the chest voice as high as F, or even G, (above middle C,) in extreme cases, although, in our opinion, there is great danger connected with the carrying of the chest voice higher than E or F.

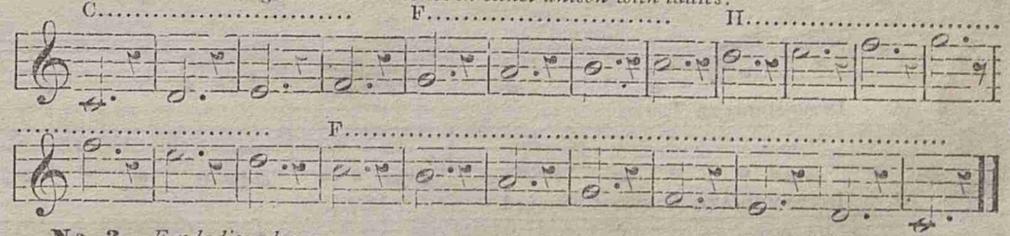
Gentlemen have but two registers, Chest and Falsetto. Bases and Baritone have but little use for the Falsetto register, except as a respite from the fatigue consequent upon long-continued practice of the high tones. Tenors must use this register sometimes as low as C, (middle C,) care being taken to subdue the high chest tones and strengthen the low Falsetto tones until the uniting of the two registers can be made imperceptibly anywhere from C to G.

The following exercises are designed to show the limits of the several registers, C meaning Chest register, F Falsetto, and H Head register.

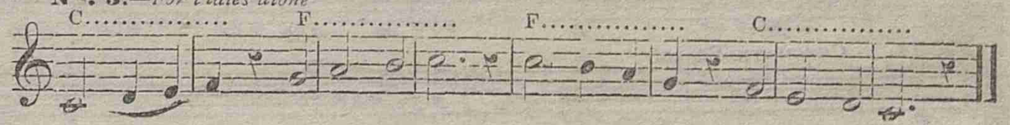
No. 1.—*Take a deep breath whenever a rest occurs.*



No. 2.—*Tenors sing all the chest tones in exact unison with ladies.*



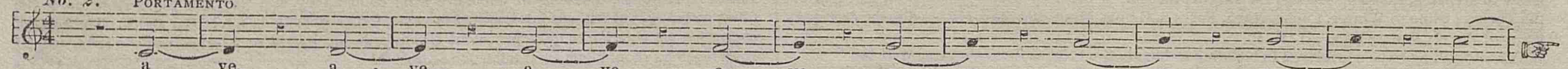
No. 3.—*For ladies alone*



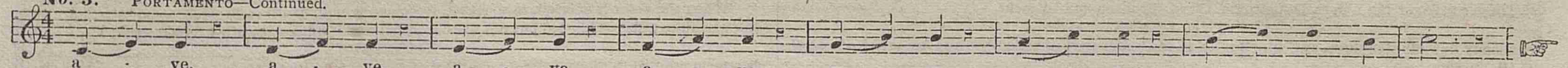
No. 1. STACCATO. *Sing to the vowel A, as in father.*



No. 2. PORTAMENTO.



No. 3. PORTAMENTO—Continued.



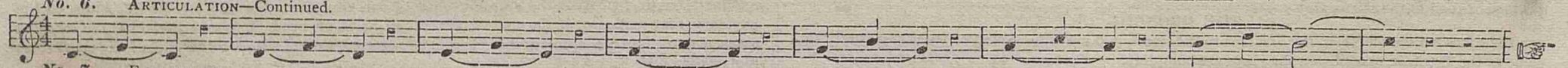
No. 4. ARTICULATION. *A, as in father.*



No. 5. ARTICULATION—Continued.



No. 6. ARTICULATION—Continued.



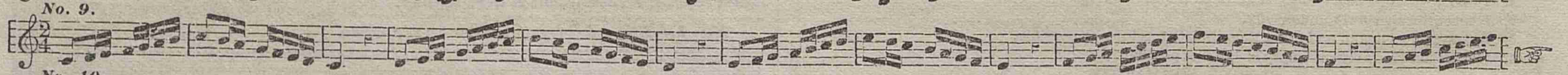
No. 7. FLEXIBILITY.



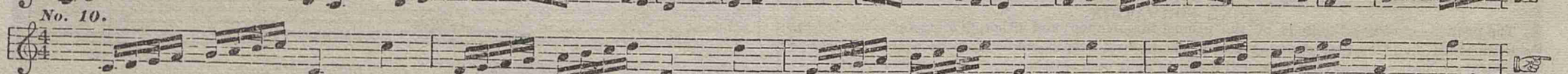
No. 8.



No. 9.



No. 10.



No. 11.



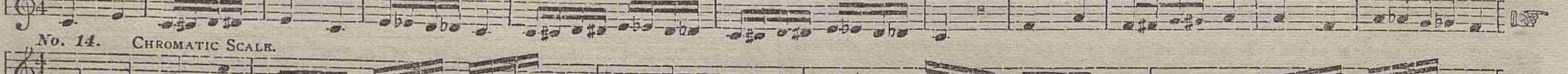
No. 12. INTERMEDIATE TONES.



No. 13. INTERMEDIATE TONES—Continued.



No. 14. CHROMATIC SCALE.



1

2

- ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve,

3

a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve.

4

5

6

7

8

9

10

11

12

13

14

No. 1. MINOR KEY. (*Harmonic.*)



No. 2. Andante.



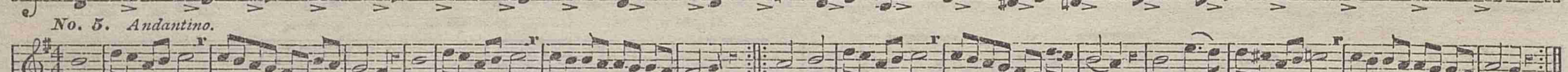
No. 3. Allegretto.



No. 4. Andantino.



No. 5. Andantino.



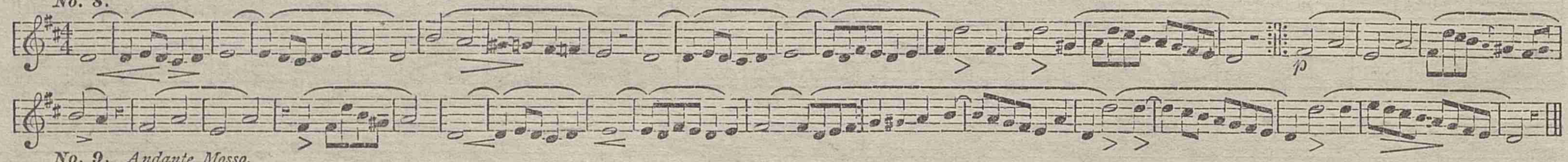
No. 6. Andantino.



No. 7. Allegretto.



No. 8.



No. 9. Andante Mosso.



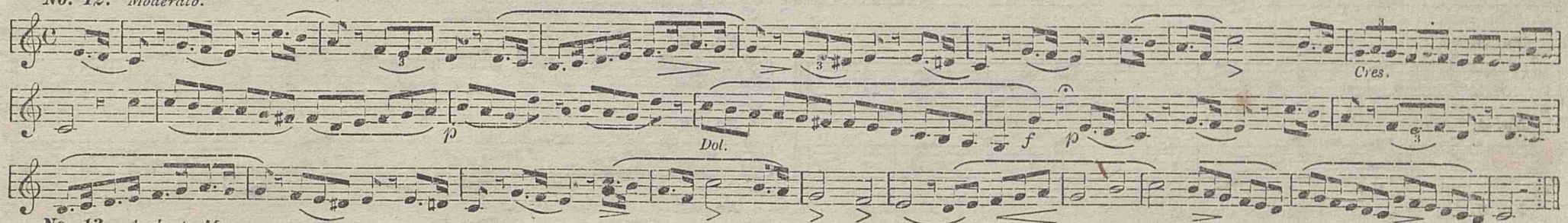
No. 10.



No. 11. *Andante.*



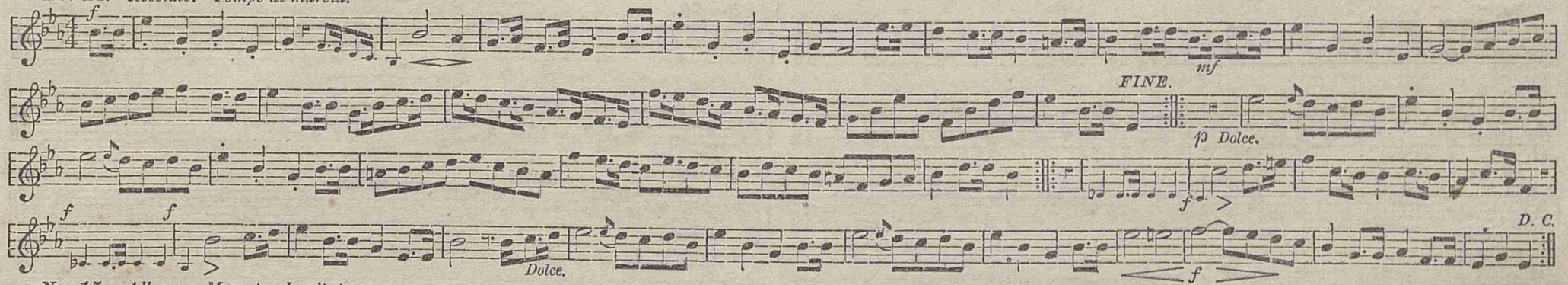
No. 12. *Moderato.*



No. 13. *Andante Mosso.*



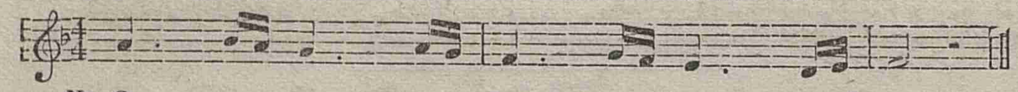
No. 14. *Resoluto. Tempo di marcia.*



No. 15. *Allegro. Marcato ed agitato.*



No 1. *First sing "la" to each note: then the entire exercise with "ah."*



No. 2.



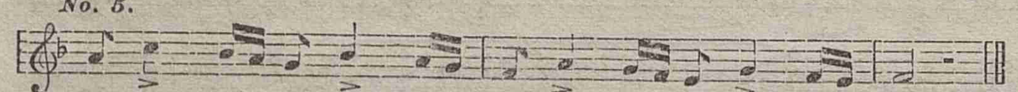
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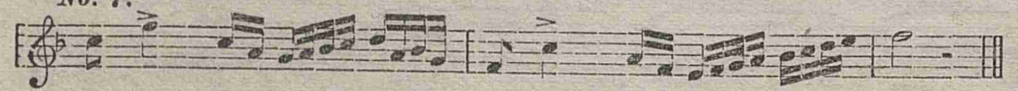
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No. 6.



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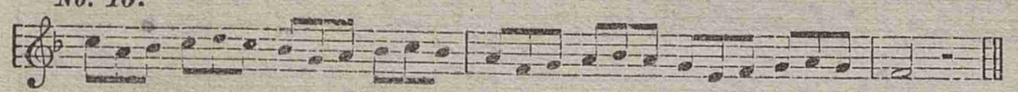
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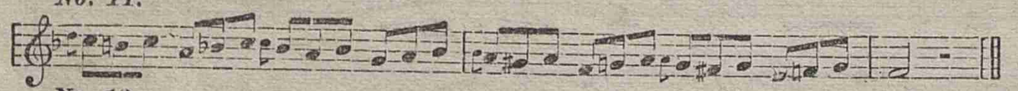
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No. 10.



No. 11.



No. 12.



No. 13.



No. 14.



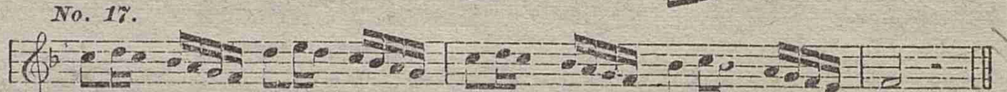
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No. 16.



No. 17.



No. 18.



No. 19.



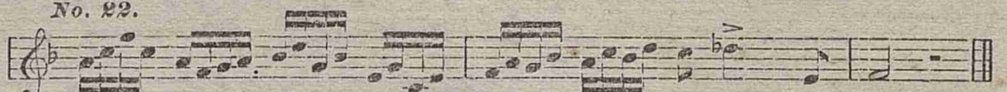
No. 20.



No. 21.



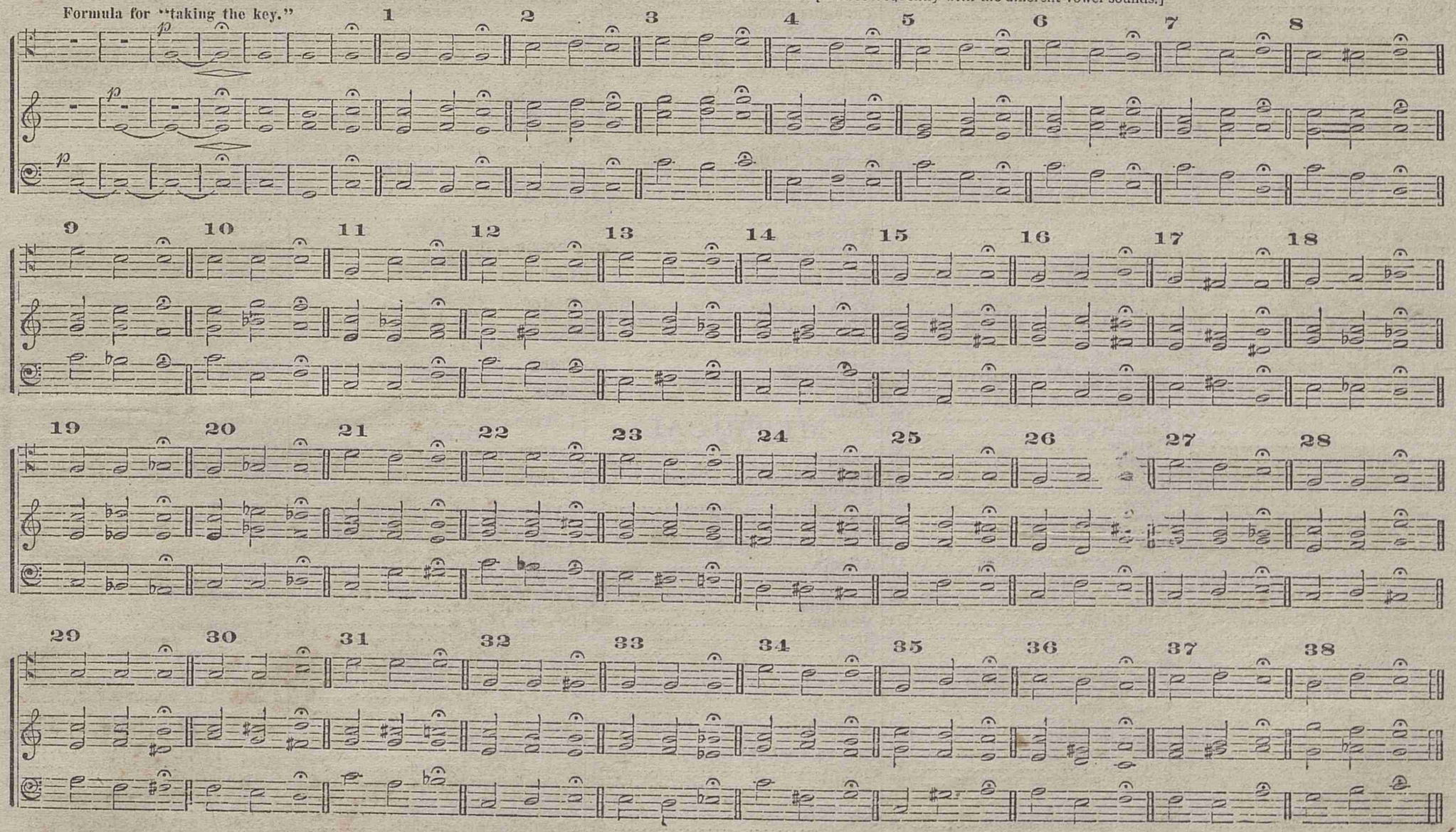
No. 22.



Accompaniment for each exercise.



[The following exercises are intended for choir or chorus drill; and a few of them should be practiced at the commencement of each rehearsal, until the progressions, modulations and deceptive cadence are thoroughly understood. The director should be careful to have them executed in every degree of loudness, from *pp* to *ff*. It is the opinion of the author that these exercises cover all the points of difficulty which singers will be likely to meet with in the practice of choruses, either ancient or modern. Use *ah* or *la*. Also practice frequently with the different vowel sounds.]



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