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THE EUREKA

SUNLIGHT GLEES

FOR USE IN

Singing Schools
Literary Schools
Conventions and
Musical Societies.

TAINING AN

Excellent and
Varied Collection
of Sacred and
Secular Songs.

Written and Compiled by

Rev. S. J. OSLIN, C. L. YOUNG and J. T. LANE

With

J. M. ASLIN, W. F. HARRISON and S. B. CLAIBORN,

As Associate Authors

Published by

THE EUREKA PUBLISHING CO.

Shawnee, Oklahoma.

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PREFATORY.

We have no other apology to offer for the publication of SUNLIGHT GLEES than the many urgent requests for such a book by singing and day-school teachers, and leaders of musical societies. For several years the Authors of this book have keenly felt the need of just such a work in our own singing schools, conventions and normals. With nearly a quarter of a century's experience for some of us in teaching music, and all the while watching the wishes and needs of the people, our chances for finding out that which is really useful have been the *very best.* We believe we have succeeded, and will send the book forth on its mission of usefulness in the *fullest confidence.*

Do not allow undue, ungrounded prejudices against "glees" to shut you out of a halo of light and real sunshine found in these pages. If well rendered there will be something on every page to make life brighter. And if the high standard of morals taught in the songs fails to make hearts and lives better, we have failed to heed the teaching, and the fault lies at our own door. There are a number of good sacred pieces that can be used with propriety at religious gatherings and for the afternoon Sunday singing; while selections for singing and day-schools, conventions, entertainments, and children's classes are many, rich and rare.

Do not allow your singing society, singing and literary schools to grow dull and drag. In connection with any gospel song book you may be using, add SUNLIGHT GLEES with its variety, and you will double the life and interest of your class. Try it and you will be convinced.

Glorify God by helping with these songs the discouraged to hope, troubled and sad hearts to rejoice, and darkened pathways to glow with light, and you will be a blessing to the world. And, with a consciousness of work upon your part well done, there will come to thine own soul a real, inexpressable satisfaction, which to you will be worth far more than the gold of the nations.

Respectfully, Your Servants,

THE AUTHORS.

MUSICAL CATECHISM.

PREPARED AND ARRANGED BY

JOHN H. SMITH and HIEL A. KEY.

LESSON I.

INTRODUCTION.

1. *Question.* What is sound?
Answer. Anything we hear.

2. There are how many classes of sounds, and what are they?
Two; musical and unmusical.

3. What is a musical sound called?
A tone.

4. What is an unmusical sound?
A noise.

5. How many properties has a tone, and what are they?
Four; pitch, length, power and quality.

6. What does pitch mean?
The lowness or highness of a tone.

7. What does length mean?
The longness or shortness of a tone.

8. What does power mean?
The loudness or softness of a tone.

9. Quality means what?
The kind or character of a tone.

10. Into how many departments are the rudiments of music divided, and what are they?
Three; Melodics, Rhythmics, and Dynamics.

11. Of what does Melodics treat?
The pitch of tones.

12. Of what does Rhythmics treat?
The length of tones.

13. Dynamics treats of what?
The power and quality of tones.

SUBJECT,—PITCH.

14. What is a graded series of eight pitches called?
A scale.

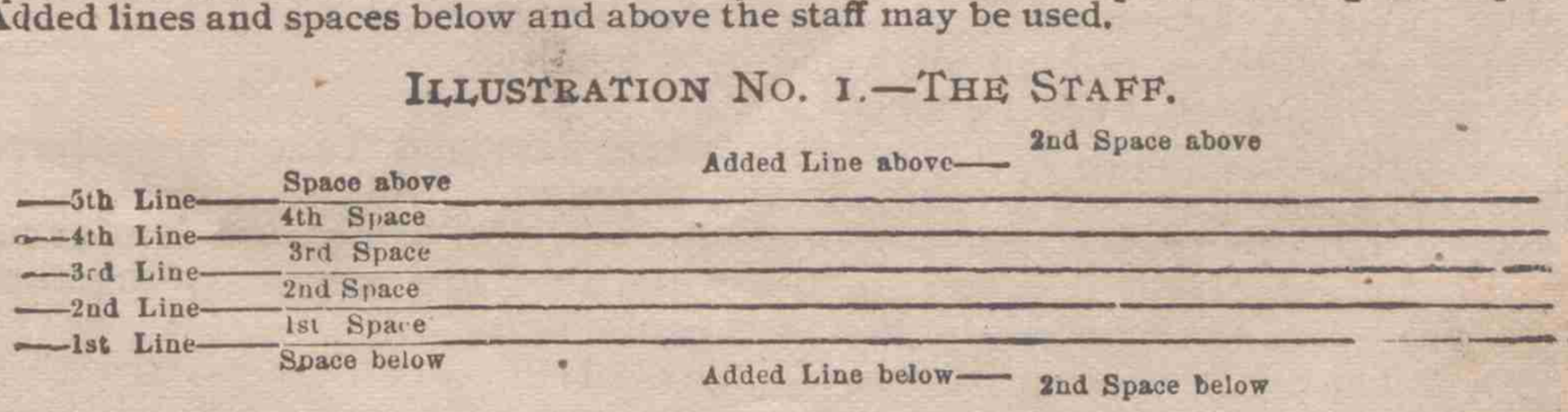
15. What syllable names are sometimes applied to the tones of the scale?
They are 1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Ti Do.

16. What are used as pitch names of tones?
The first seven letters of the Alphabet—A, B, C, D, E, F, G.

17. How are pitches represented?
By lines and spaces.

NOTE.—Five lines and the spaces which go with them is called the staff. Lines and spaces are numbered from the lowest upwards, and each represents a degree of pitch. Added lines and spaces below and above the staff may be used.

ILLUSTRATION NO. 1.—THE STAFF.



NOTE.—Before leaving this lesson let the teacher supply additional questions and illustrations.

LESSON II.
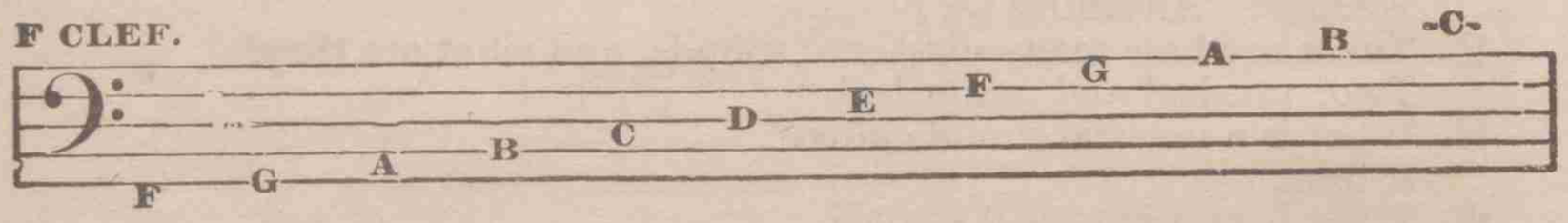
18. What letters are used as clefs to make the staff represent pitches in a fixed way?

F, G, and C.

19. How is the F clef made, and what is its use?

Like the reversed letter C (𝄢) with two dots at the right, and names the fourth line F.

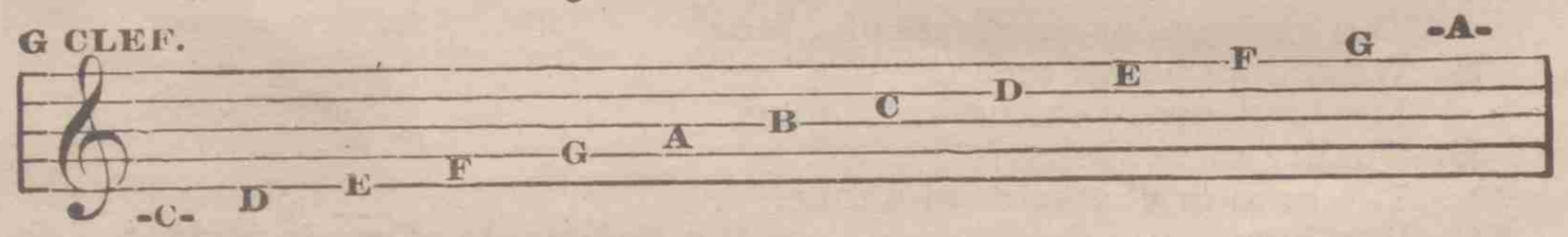
ILLUSTRATION NO. 2.—F CLEF AND LETTERS ON THE STAFF.



20. How is the G clef made, and what is its use?

Like the reversed capital S, (𝄞) and names the second line of the staff G.

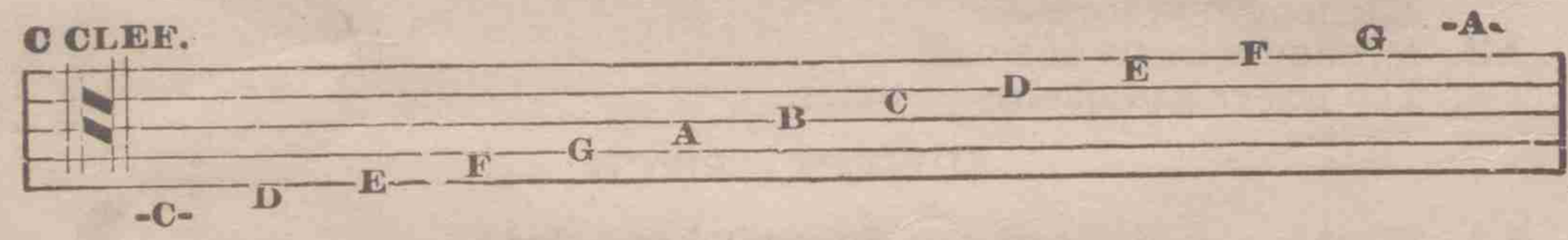
ILLUSTRATION NO. 3.—G CLEF AND LETTERS ON THE STAFF.



21. How is the C clef made, and what is its use?

Four lines drawn across the staff, centering on the third space, the two inside lines joined together by bars, and names the third space C.

ILLUSTRATION NO. 4.—C CLEF AND LETTERS ON THE STAFF.



NOTE.—The clef names one degree of the staff, and the pitch names of all other degrees are known from it, as the letters come in alphabetical order.

22. There are how many general classes of voices, and what are they?

Four; Bass, Tenor, Alto, and Soprano.

23. What are Bass voices?

Gentlemen's voices of low pitch and heavy quality.

24. What are Tenor voices?

Gentlemen's voices of high pitch and light quality.

25. Describe Alto voices.

Ladies' voices of low pitch and heavy quality.

26. Describe Soprano voices.

Ladies' voices of high pitch and light quality.

27. There are what other classes?

Baritone, a gentleman's voice between Bass and Tenor, and Mezzo-Soprano, a lady's voice between Alto and Soprano.

28. What difference is found between the voices of ladies and gentlemen?

There are eight degrees; so that when they are seemingly together, ladies are singing an octave higher than gentlemen.

29. What two parts sing from the G clef staff?

Soprano and Alto.

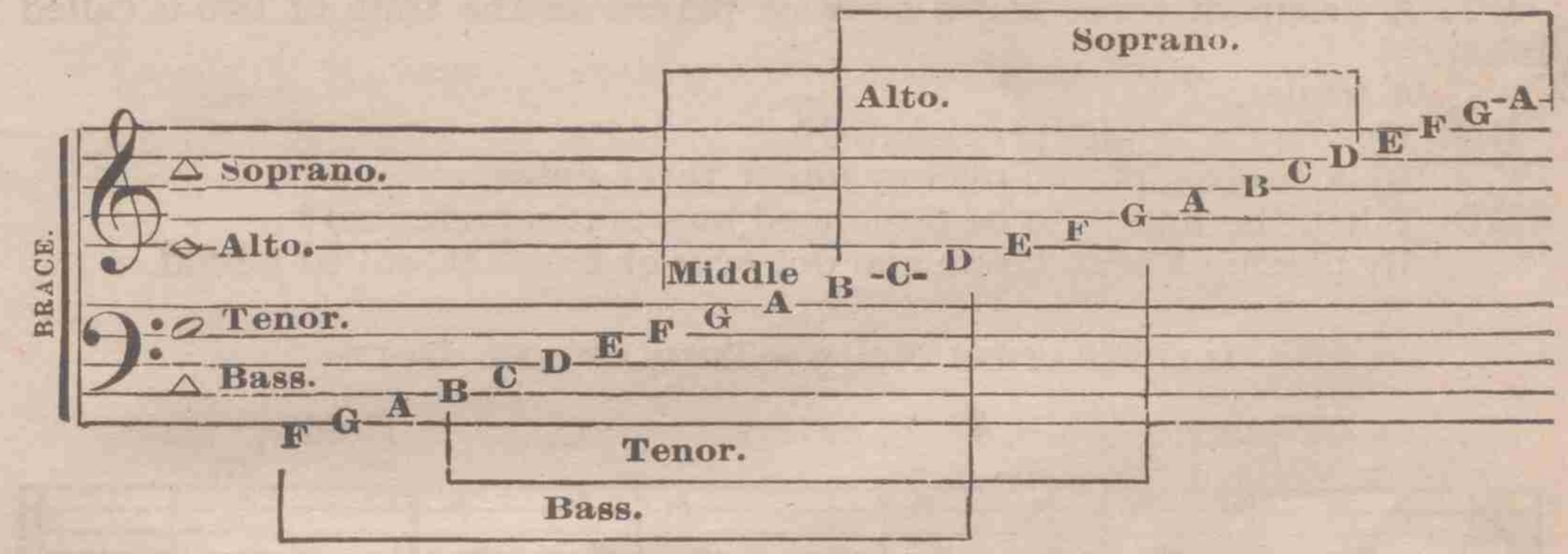
30. What parts sing from F clef staff?

Bass, and sometimes Tenor.

31. What part sings from the C clef staff?
The Tenor alone.

32. What is meant by middle C?
It is a pitch in common to all voices; it is on added line above the F clef staff, added line below the G clef staff, and third space on C clef staff. It is five degrees above the F clef position, and five degrees below the G clef position.

ILLUSTRATION NO. 5.—SHOWING RANGE OF PARTS, ETC.



NOTE.—A strong bar crossing the ends of two or more staves is called a brace. A number of parts to be performed at the same time, connected by the brace, as in above example, is called a score.

LESSON III.

STUDY OF LENGTHS.

33. There are how many lengths in ordinary use, and what are they?
Six: the whole, half, quarter, eighth, sixteenth, and thirty-second.

34. How are lengths represented?
By characters called notes.

ILLUSTRATION NO. 6.—NOTES REPRESENTING LENGTHS.

Whole Note.	Half Note.	Quarter Note.	Eighth Note.	Sixteenth Note.	Thirty-second Note.

Statements.—1. A silence during the course of a musical performance is called a rest. 2. Rests correspond to notes of the same denomination, as to value in duration.

ILLUSTRATION NO. 7.—SHOWING RESTS.

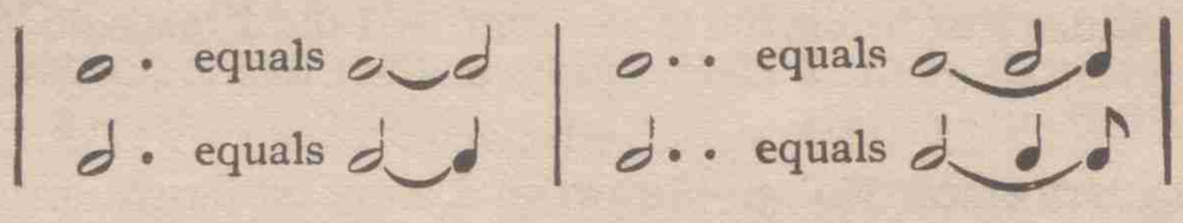
Whole Rest.	Half Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.	Thirty-second Rest.

NOTE TO TEACHER.—See that each of your pupils is able to give a good description of all notes and rests before leaving this part of the lesson.

35. A dot placed at the right of a note or rest increases its value how much?
One half.

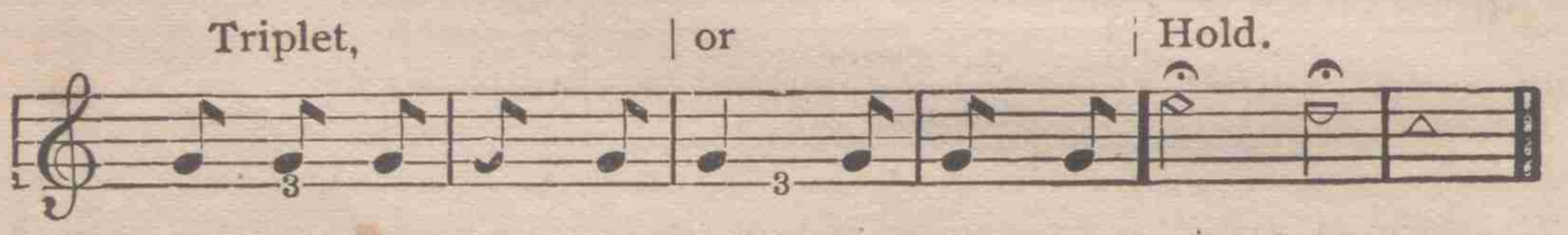
36. Two dots add how much to the value of a note or **rest?**
Three fourths.

ILLUSTRATION NO. 8.—THE DOT.



37. A group of three tones sung **or played in the time of two is called** what?
A triplet.
38. How is the triplet represented?
By a figure 3 placed over or under **three notes.**
39. When the tone is to be prolonged **how is it represented?**
By placing a semi-circle and dot **over or under** it, called **a hold.**

ILLUSTRATION NO. 9.—TRIPLET AND HOLD.



LESSON IV.

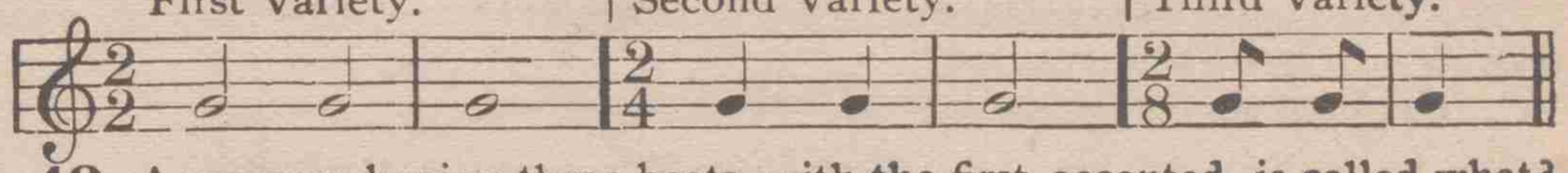
BEATS AND MEASURES.

40. A pulsation of the mind while we listen to music **is called what?**
A musical beat.
41. Strong beats are called what?
Accented beats.
42. What are weak beats called?
Unaccented beats.
43. A group of beats is called what?
A musical measure.
44. How are measures represented?
By figures placed at the beginning of each tune.
45. If the measure has two beats, and the half note occupies **one beat,** how is it represented?
By the figures $\frac{2}{2}$.
46. When the measure has two beats, and the quarter note **receives the** time of one beat, what will be the measure sign?
The figures $\frac{2}{4}$.
47. When the eighth noth receives the time of one beat, **and there are two** beats to the measure, what is the sign?
The figures $\frac{2}{8}$.
48. A measure thus formed of two beats, **with the first accented, is called** what?
A double measure.

Statements.—1. A note which occupies the time of one beat is called a beat note. 2. A note which fills a measure is called a measure note. 3. Small bars are used to denote the end of written measures. 4. We may indicate musical beats in two ways,—*viz.*, by counting, and motions of the right hand. 5. To indicate the beats of double measure, we count "one, two," and make the motions of the hand, "down, up." 6. The upper figure shows the kind of measure—the number of beats, the under figure shows the kind of note which goes to one beat.

ILLUSTRATION NO. 10.—DOUBLE MEASURE.

First Variety. | Second Variety. | Third Variety.

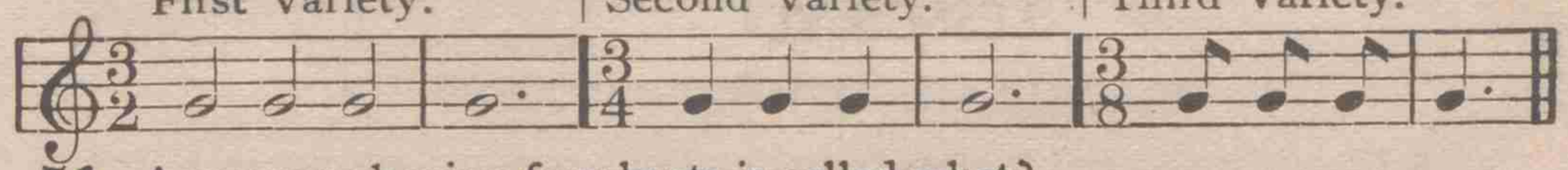


49. A measure having three beats, with the first accented, is called what?
A triple measure.

50. What figure represents it?
The figure 3.—The motions of the hand, "down, left, up."

ILLUSTRATION NO. 11.—TRIPLE MEASURE.

First Variety. | Second Variety. | Third Variety.

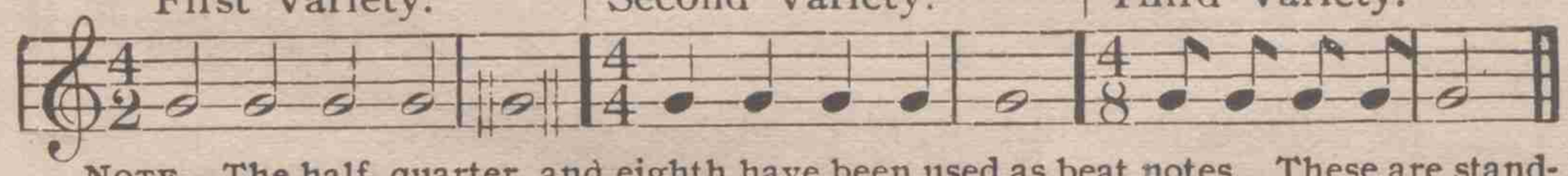


51. A measure having four beats is called what?
A quadruple measure.

52. What are the beats?
The first is the primary accent, the third is a secondary accent, the second and fourth are unaccented beats.. Motions of the hand are "down. left, right, up."

ILLUSTRATION NO. 12.—QUADRUPLE MEASURE.

First Variety. | Second Variety. | Third Variety.



NOTE.—The half, quarter, and eighth have been used as beat notes. These are standards by which we measure the length of other notes. A good way to reckon them would be half, quarter, and eighth note varieties of measure.

LESSON V.

COMPOUND MEASURE.

NOTE.—Thus far the measures learned are called *simple measures*. A *compound measure* is one having two, three, or four groups of three beats each, and will equal three measures in the simple form.

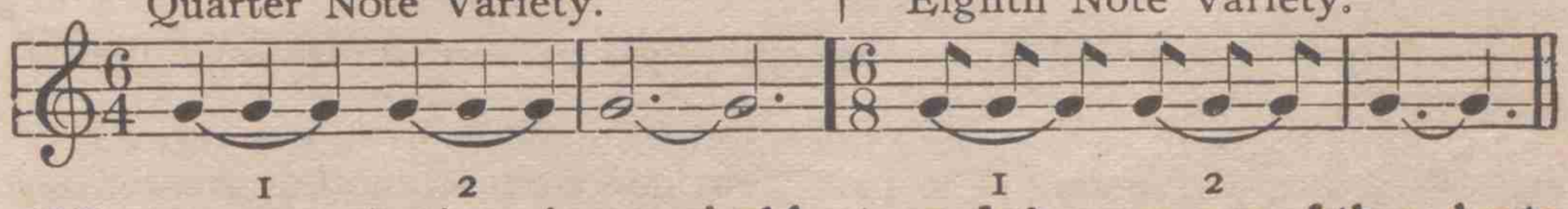
53. What is a compound double measure?
One having six musical beats.

54. What beats are accented?
Primary accent on the first, and a secondary accent on the fourth.

55. There will be how many groups, and how many beats to the group?
Two groups of three beats each.

ILLUSTRATION NO. 13.—COMPOUND DOUBLE MEASURE.

Quarter Note Variety. | Eighth Note Variety.
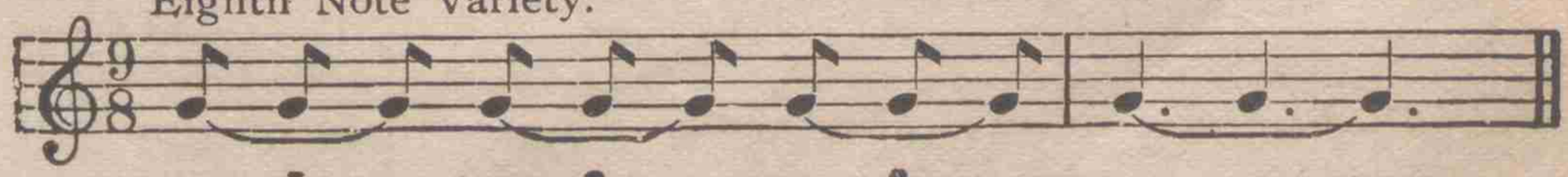


56. A measure having nine musical beats, and three groups of three beats each, is called what?
A compound triple measure.

57. Which beats are accented?
The first, fourth, and seventh.

ILLUSTRATION NO. 14.—COMPOUND TRIPLE MEASURE.

Eighth Note Variety.
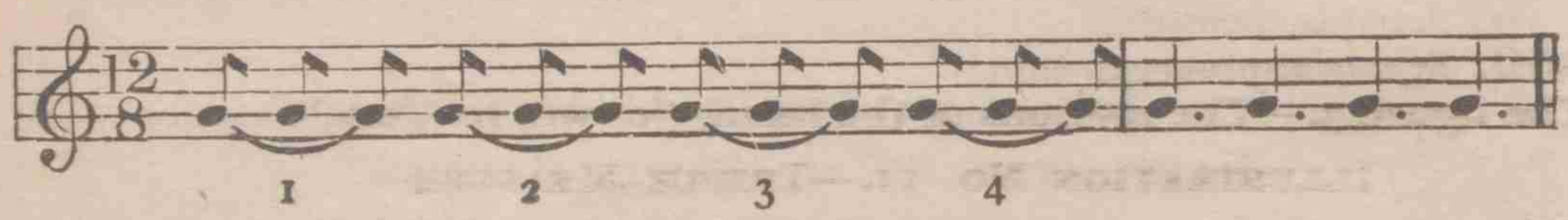


58. A measure having twelve musical beats, and four groups of three beats each, is called what?

A compound quadruple measure.

59. Which beats are accented?

The first, fourth, seventh and tenth.

ILLUSTRATION NO. 15.—COMPOUND QUADRUPLE MEASURE.



LESSON VI.

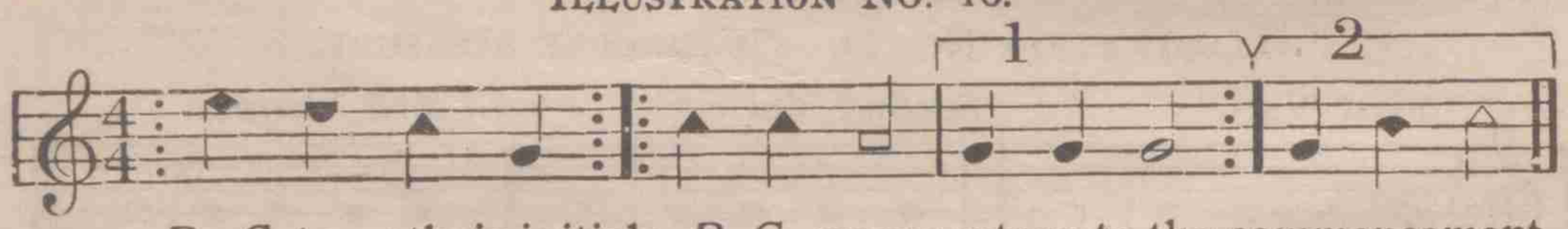
MISCELLANEOUS DEPARTMENT.

1. A broad bar is used to denote the end of a musical phrase or a line of words.

2. A row of dots across the staff indicates a repeated passage.

3. The figures 1 and 2 at the close denote a double ending. The first time, sing or play under the figure 1; the second time, under the figure 2.

ILLUSTRATION NO. 16.



4. *Da Capo*, or their initials, *D. C.*, means return to the commencement.

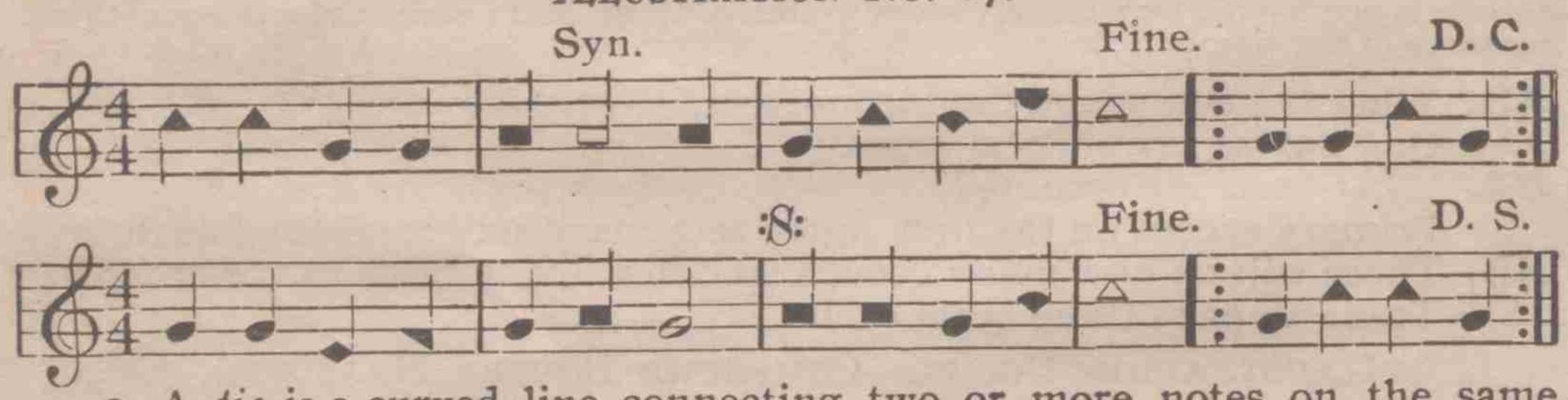
5. *Dal Segno*, or their initials, *D. S.*, means to return to the sign—𝄋

6. An accented beat on an unaccented part of a measure is called syncopation.

7. Two broad bars denote the end of a tune or exercise.

8. The word *Fine* means the end, and is the place to close after *D. C.* or *D. S.*

ILLUSTRATION NO. 17.



9. A *tie* is a curved line connecting two or more notes on the same degree of the staff.
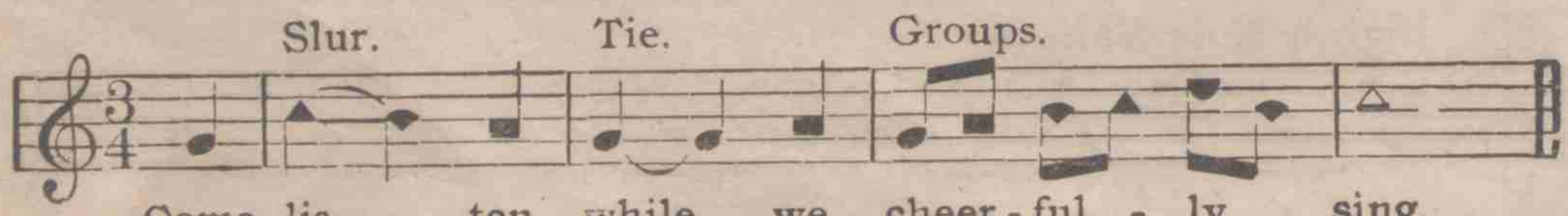
10. A *slur* is a curved line connecting two or more notes on different degrees of the staff.

11. The stems of two or more notes joined together by one or more bars are called *grouped notes*. The bars from one stem to another answer the purpose of a turn.

12. A note not connected to another by the bar nor curved line is called a *detached note*.

13. The rule for the application of words to music is, usually, one syllable of words to each detached note, group, slur, and tie.

ILLUSTRATION. NO. 18.



14. Solo—music in one part.
15. Duet—music in two parts.
16. Trio—music in three parts.
17. Quartet—music in four parts.
18. Quintet—music in five parts.
19. Sextet—music in six parts.
20. Octet—music in eight parts.

LESSON VII.

SCALES.

60. The difference of pitch between two tones is called what?
An interval.

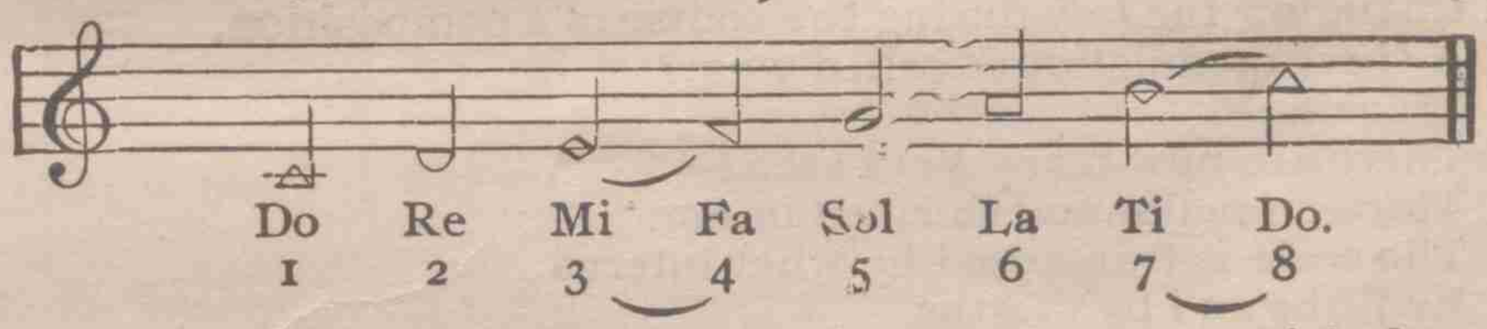
61. What names have been given to the intervals between the tones of the scale?
Steps and half steps.

62. Between what pitches do the half steps occur?
E and F, and B and C.

63. They occur between what syllables?
Between Mi and Fa, and Ti and Do.

64. A scale thus formed of steps and half steps is called what?
Major Diatonic scale.

ILLUSTRATION NO. 19.—DIATONIC SCALE.



65. Pitches introduced between the tones of the scale which form an interval of a step, are called what?
Chromatic tones.

66. How are chromatic tones represented?
By characters called sharps (♯), flats (♭), cancels (♮), double sharps (𝄪), and double flats (𝄫).

Statements.—1. A sharp causes a degree to represent a pitch one half step higher. 2. A flat causes a degree to represent a pitch one half step lower. 3. The cancel cancels the effect of a sharp or flat. 4. The double sharp is only used on a degree that has been represented sharp, and makes it represent a pitch one half step higher. 5. A double flat makes a degree that has been represented flat, represent a pitch one half step lower. 6. To cancel the double sharp, use a cancel and one sharp. 7. To cancel the double flat, use a cancel and one flat.

67. A scale of thirteen pitches formed of all the diatonic and chromatic tones is called what?
A chromatic scale.

ILLUSTRATION NO. 20.—CHROMATIC SCALE.

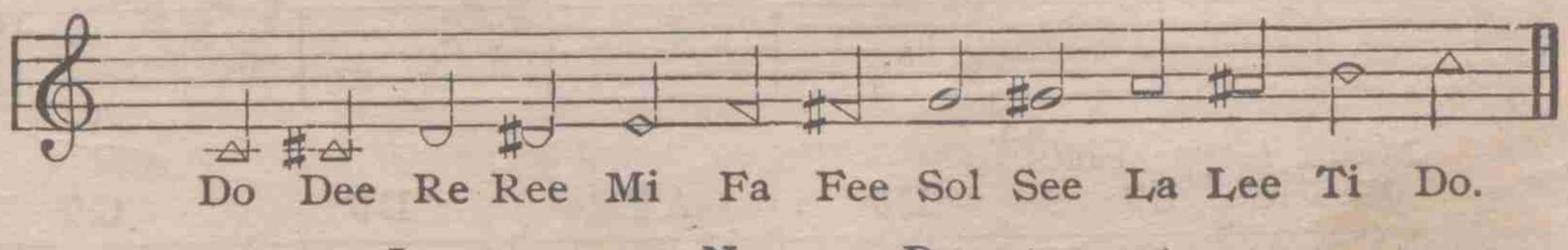
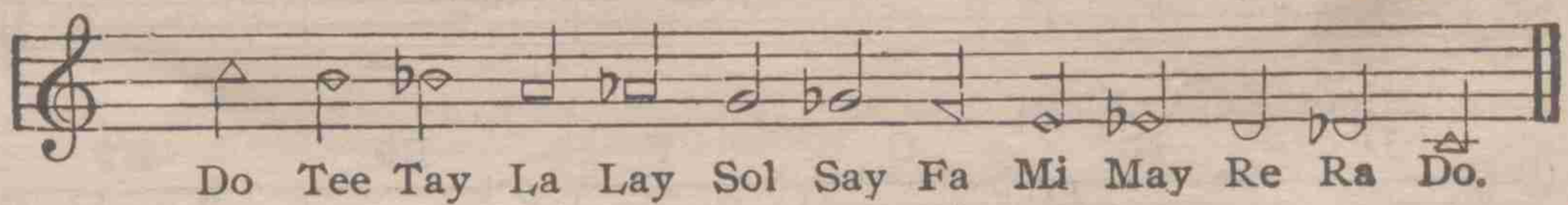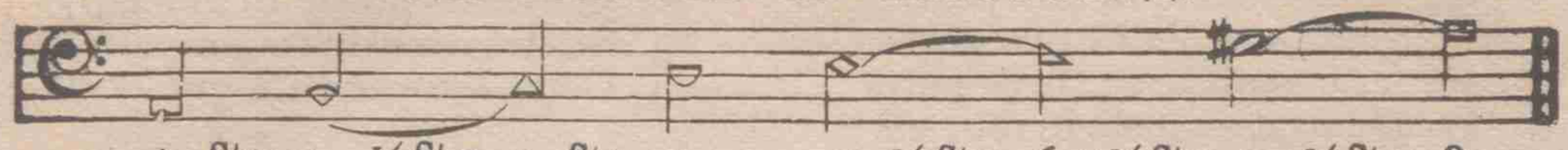


ILLUSTRATION NO. 21.—DESCENDING.



68. What is a minor scale?
One formed on La or Six of the major scale.

69. How many forms has the minor scale?
Three, but the following is the principal one, and will suffice.

ILLUSTRATION NO. 22.—MINOR SCALE.



1. Step. 2. ½ Step. 3. Step. 4. 5. ½ Step. 6. 1½ Step. 7. ½ Step. 8.
La Ti Do Re Mi Fa See La.

LESSON VIII.

TRANSPOSITION.

70. What is meant by the term "key"?
A family of related tones.

71. There are how many keys?
Two; major and minor.

72. Major music is expressive of what?
Brightness, joy, and exultation.

73. Minor music is expressive of what?
Sadness, grief, and plaintiveness.

74. Transposition signifies what?
Changing the key.

75. What does modulation mean?
Changing the key during the course of a composition.

76. A short modulation is called what?
Transition.

77. There are how many keys used?
Thirteen major and thirteen minor.

78. The scale is transposed by what interva.
By fifths and by fourths.

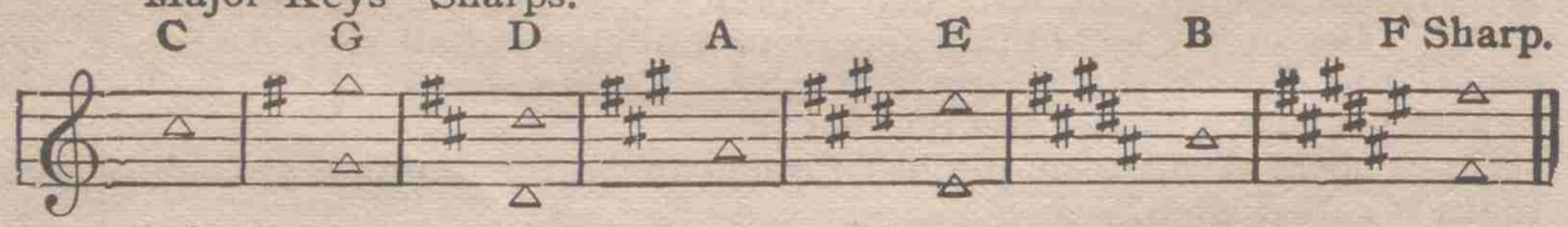
79. What is meant by fifths and fourths?
That in one instance Five of the old key is taken for One of the new, and in the other, Four is taken for One of the new key.

80. What are used as key signatures?
Sharps, when the moves are by fifths, and flats when the moves are by fourths.

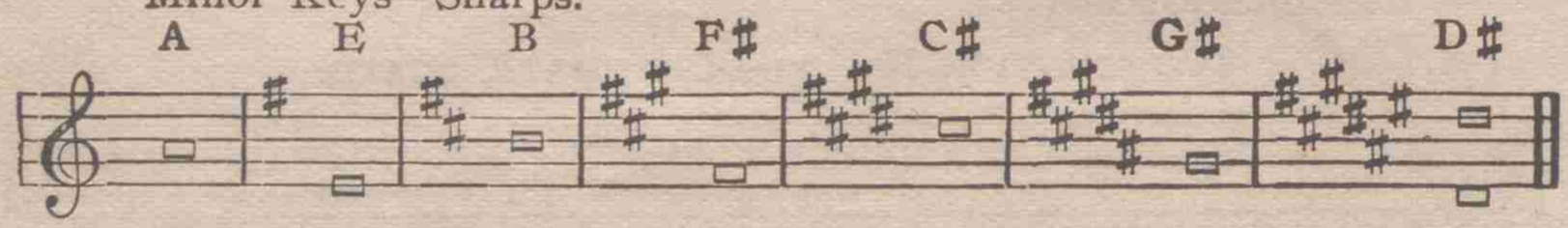
81. Where are key signatures written?
On the staff immediately after the clef.

ILLUSTRATION NO. 23.—SHOWING SIGNATURES TO ALL KEYS.
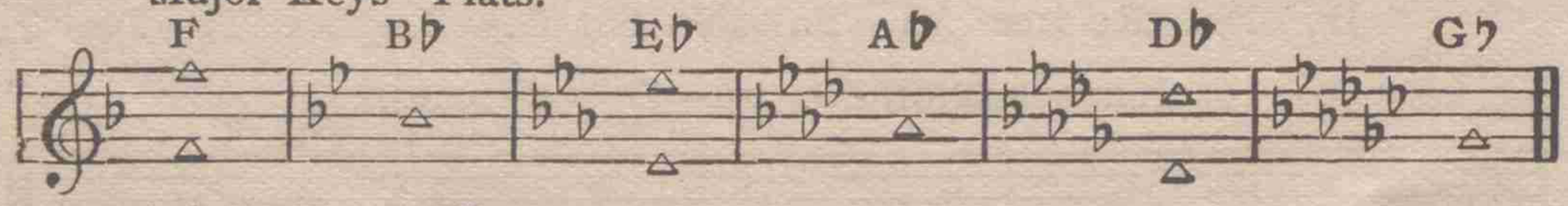
Major Keys—Sharps.



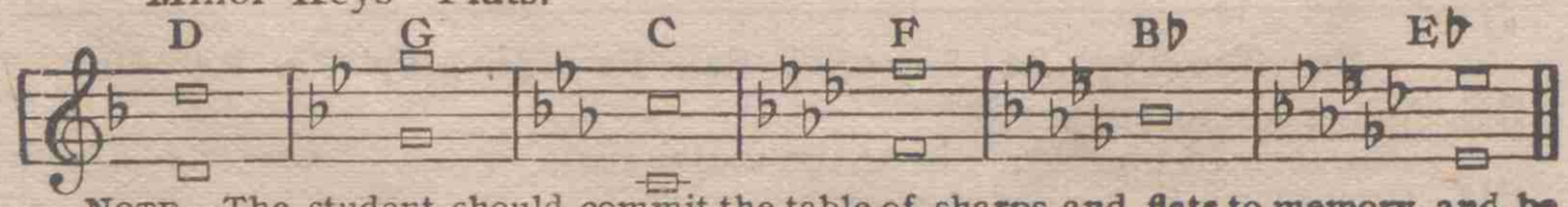
Minor Keys—Sharps.



Major Keys—Flats.



Minor Keys—Flats.



NOTE.—The student should commit the table of sharps and flats to memory, and be able to give signatures to all major and minor keys.

LESSON IX.

POWERS.

82. There are how many powers in use, and **what are their names?**

Seven; Pianissimo, Piano, Mezzo-piano, Mezzo, Mezzo-forte, **Forte, and** Fortissimo.

83. How are powers represented?

Usually by their initials, except Pianissimo and Fortissimo, **then** their initials are doubled.

84. Give list of powers, with their pronunciation, meaning, and representation.

ILLUSTRATION NO. 24.

Names.	Pronounced.	Meaning.	Represented.
Pianissimo	Pee′-ah-nis′-si-mo	Very soft	*pp*
Piano	Pee-ah′-no	Soft	*p*
Mezzo-piano	Met′-zo-pee-ah′-no	Medium soft	*mp*
Mezzo	Met′-zo	Medium	*m*
Mezzo-forte	Met′-zo-for′-tay	Medium loud	*mf*
Forte	For′-tay	Loud	*f*
Fortissimo	For-tis′-see-mo	Very loud	*ff*

85. As to class, what are the above powers called?

Primitive powers,—those beginning, continuing, and ending with the same degree of force.

86. As to class, what are they called when they increase or decrease in force?

Modified powers, of which there are five.

87. Give names, meaning, and representation of each.

ILLUSTRATION NO. 25.

Names.	Meaning.	Representation.
Crescendo	Gradually increasing	*Cres. or* 
Diminuendo	Gradually decreasing	*Dim. or* 
Swell	Increasing and decreasing	
Pressure tone	Suddenly increasing	<
Forzando	Suddenly diminishing	>

88. To what does style have reference?

The manner of execution.

89. There are how many styles, and what are their names?

Four; Legato, Staccato, Semi-staccato, and Portamento.

90. What does Legato mean, and how represented?

Closely connected, and represented by the curved line, thus: 

91. Give the meaning of Staccato and its representation.

Disconnected, and represented by points placed over or under notes, thus: 

92. What does Semi-staccato mean?

A medium between Legato and Staccato, represented by dots over or under notes, thus: 

93. What does Portamento mean?

A gliding of the voice, and letting it occupy pitches between the tones of the scale.

LESSON X.

MOVEMENTS.

94. There are how many movements in ordinary use, and what are they?

Seven; Adagio, Andante, Andantino, Moderato, Allegretto, Allegro, and Presto.

95. Give pronunciation and meaning of each.

ILLUSTRATION No. 26.

Names.	Pronounced.	Meaning.
Adagio	Ah-dah′-jee-o	Very slow
Andante	An-dan′-tay	Slow
Andantino	An′-dan-tee′-no	Moderately slow
Moderato	Mod′ e rah′-to	Medium—neither fast nor slow
Allegretto	Al′-le-gray′-to	Moderately fast
Allegro	Al-lay′-gro	Fast
Presto	Presto	Very fast

96. As to class, what are the above movements called?

Primitive movements—same rate of speed throughout.

97. When the movement changes from fast to slow, or from slow to fast, what is it called?

Modified movement.

98. What does Ritardando, or its abbreviation, *Rit.*, mean?

Gradually slower and slower.

99. Accelerando, or its abbreviation, *Accel.*, means what?

Gradually faster and faster.

100. What does Rallentando, or *Rall.*, mean?

Gradually slower and softer.

101. What is the design in the study of movement?

It assists us in bringing out the meaning of the words.

NOTE.—We hope that our efforts to prepare a simple, practical treatise on the first principles of music, with up-to-date explanations, definitions, and illustrations will be appreciated by our brother teachers and pupils. While we have made no attempt at completeness, yet we believe that there will be found plenty for any ordinary singing school, and as much to the amount of space as can be found in any book. Let the teacher use additional explanations and illustrations, and prove himself to be master of the work he has in hand.

Your servants,

THE AUTHORS.

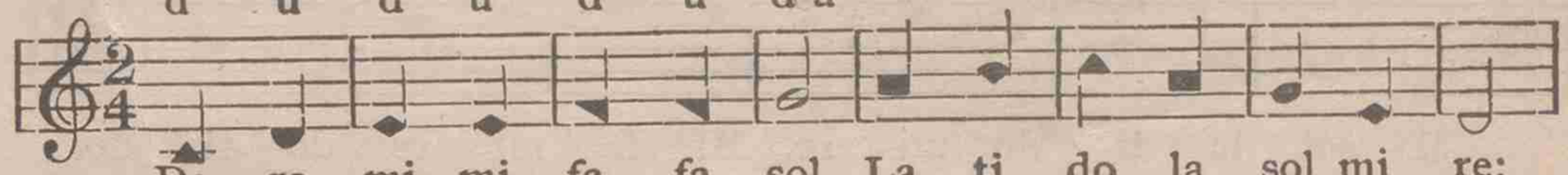
GRADED EXERCISES.

Intended for use after lessons in beats, measures, lengths, rests, etc.
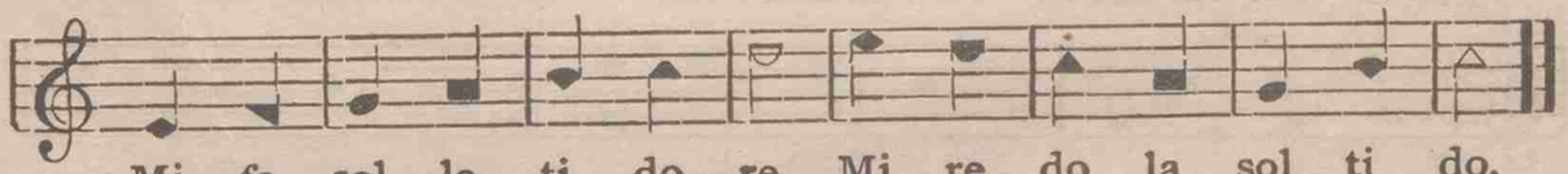
The initials D, U, L, R, stands for down, up, left, right.

No. 1. Double measure, one beat to each quarter; two beats to each half note.

d u d u d u d u

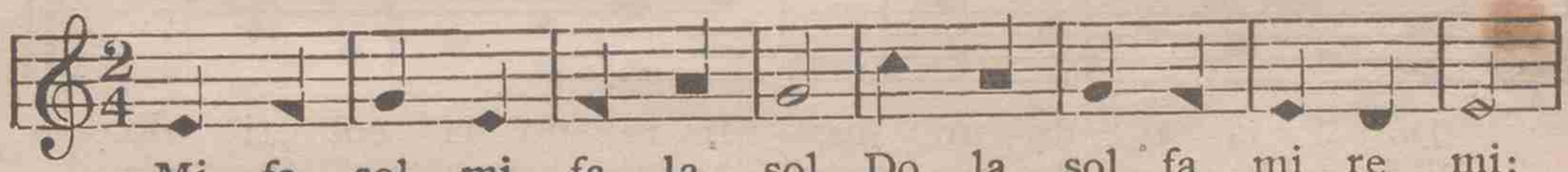


Do re mi mi fa fa sol, La ti do la sol mi re;

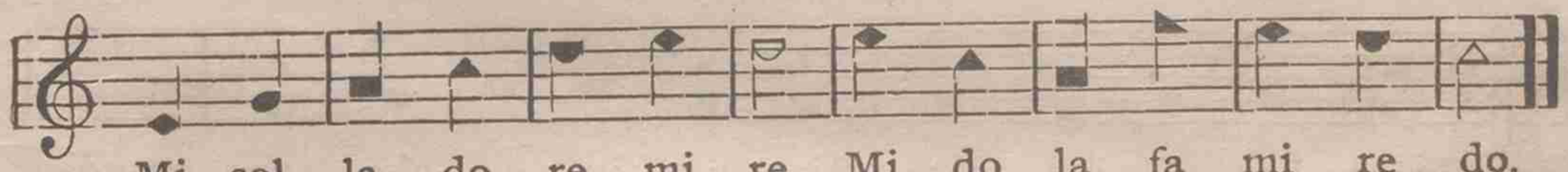


Mi fa sol la ti do re, Mi re do la sol ti do.

No. 2.

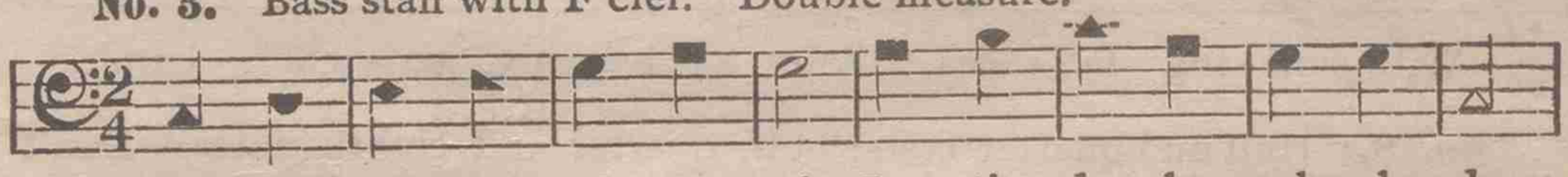


Mi fa sol mi fa la sol, Do la sol fa mi re mi;
Lov - ing voi - ces, hear them ring, Sweetest mu - sic while they sing;
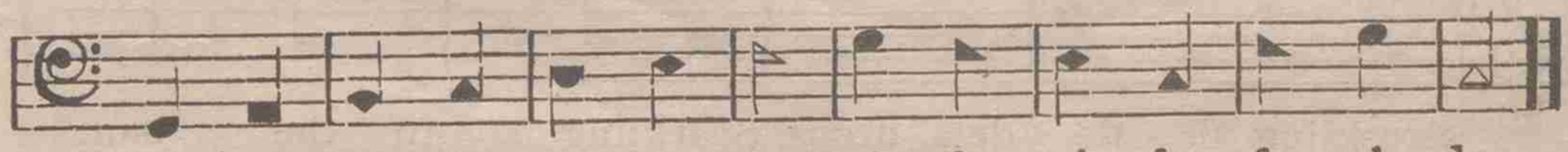


Mi sol la do re mi re, Mi do la fa mi re do.
Loud - er still as on we go, High-er than the up - per do.

No. 3. Bass staff with F clef. Double measure.
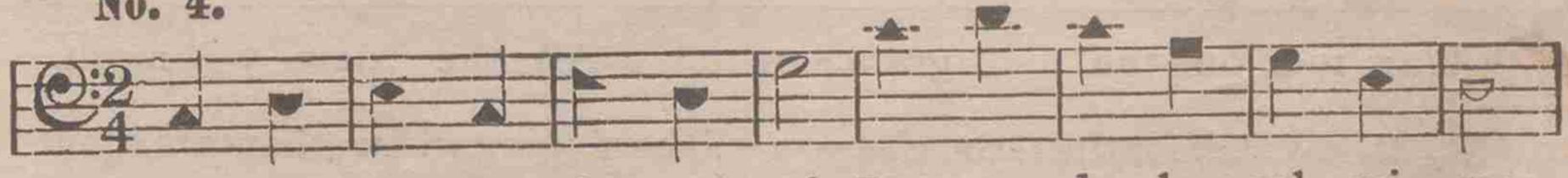


Do re mi fa sol la sol, La ti do la sol sol do;
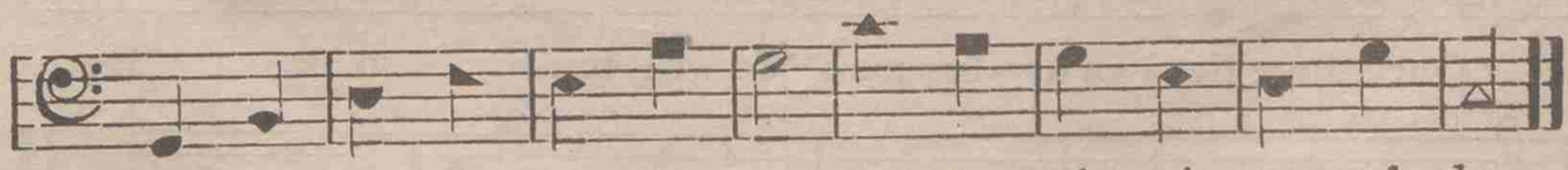


Sol la ti do re mi fa, Sol fa mi do fa sol do.

No. 4.
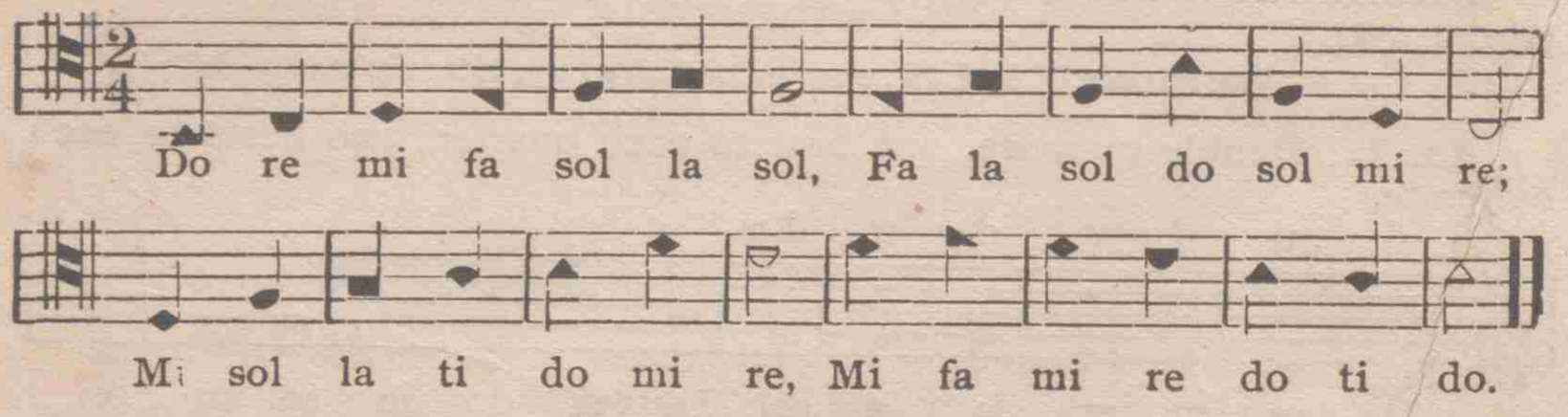


Do re mi do fa re sol, Do re do la sol mi re;
Sing-ing, sing - ing all the day, Swift-ly flies the time a - way;

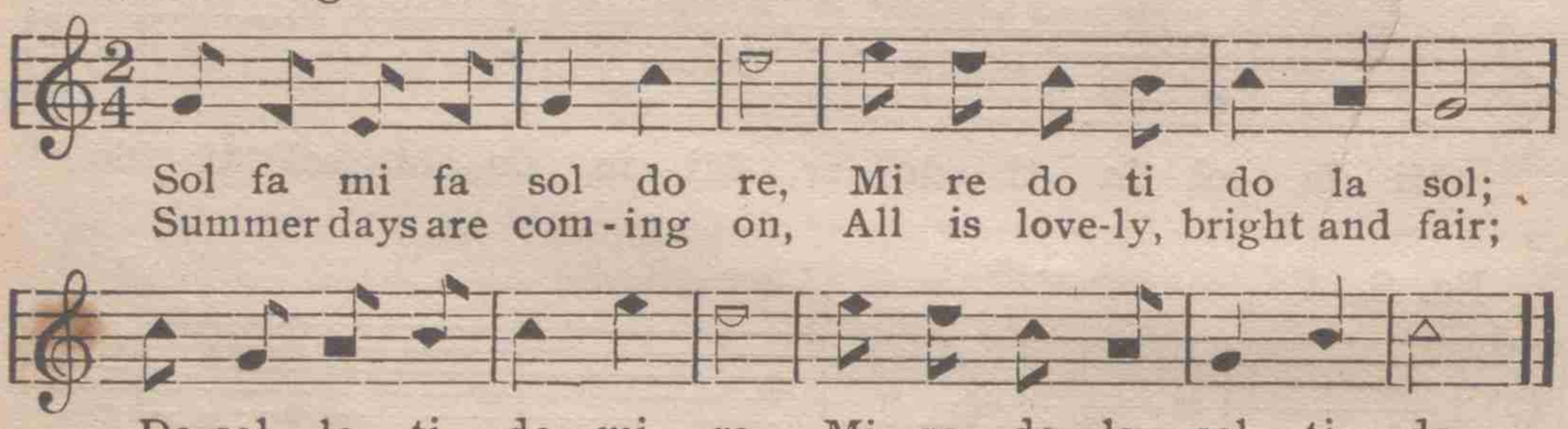


Sol ti re fa mi la sol, Do la sol mi re sol do.
This our tune and bass - staff song, Keep the time and don't go wrong.

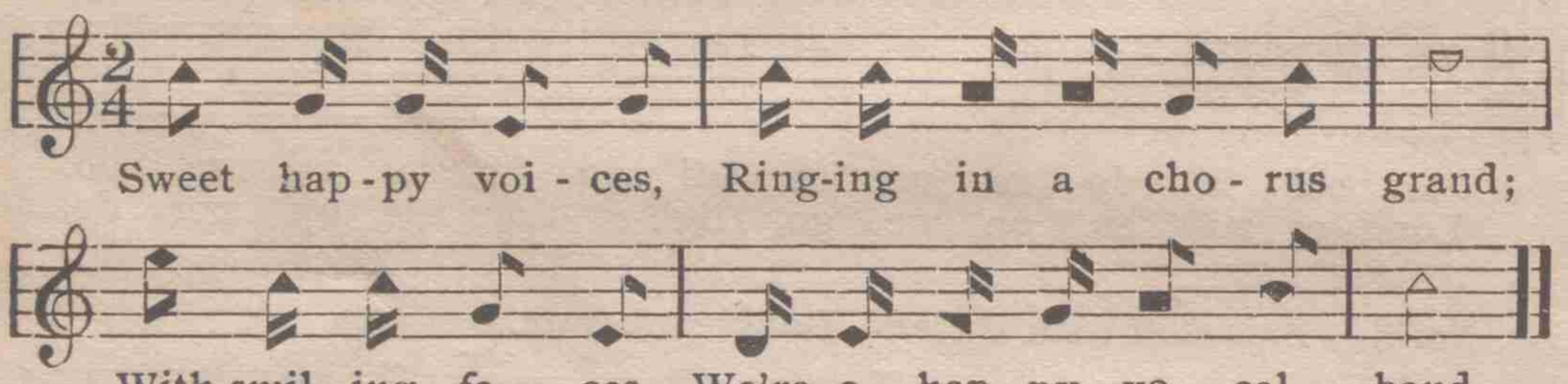
No. 5. Notes on the C clef staff, used for tenor voices.
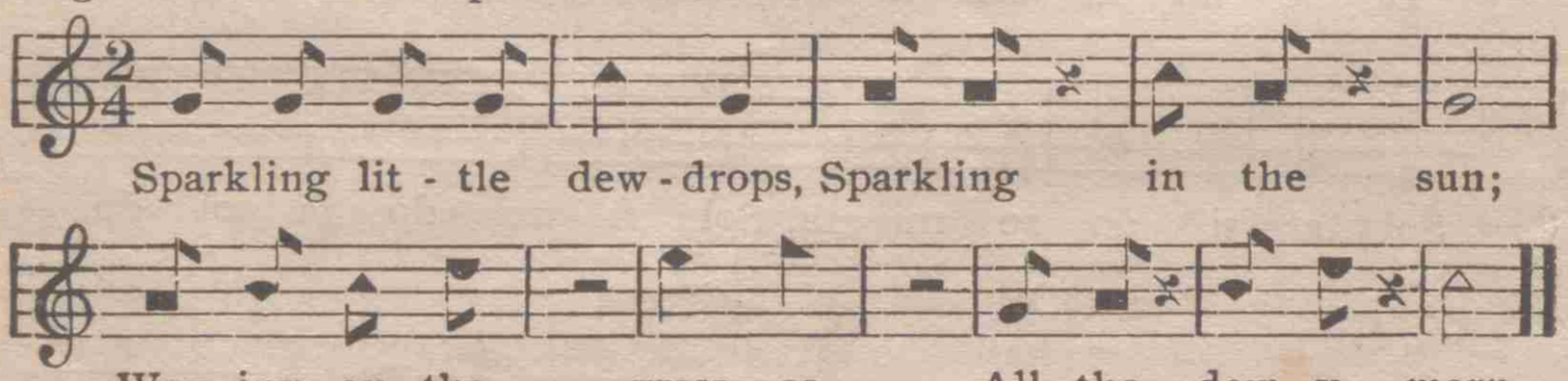


No. 6. Eighth notes. Two to one beat.



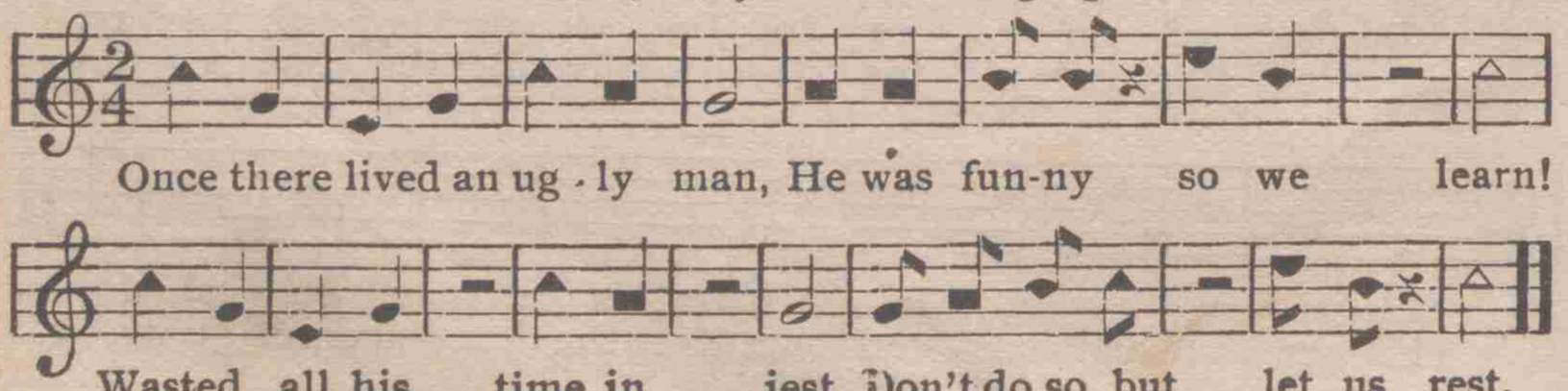
No. 7. Sixteenth notes. Four to one beat. Double measure.



No. 8. Half and quarter rests; half, quarter and eighth notes. Don't sing when silence is represented.
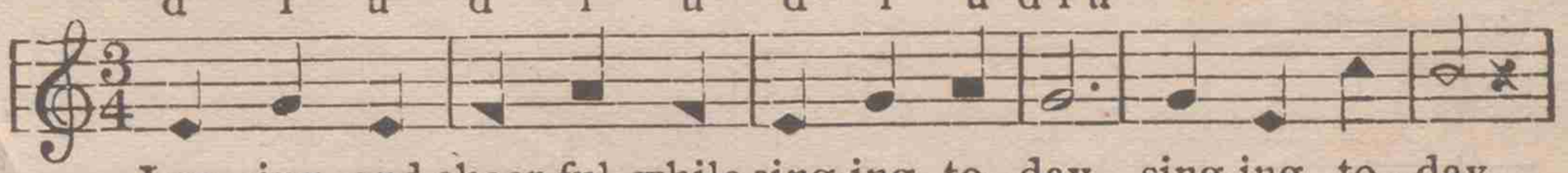


No. 9. Watch for the rests, else you will be singing when others are silent.
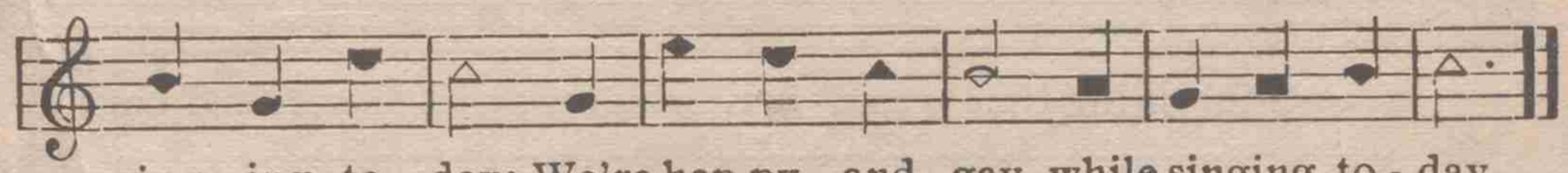


No. 10. Triple measure; three beats. One beat to each quarter note.

d l u d l u d l u d l u
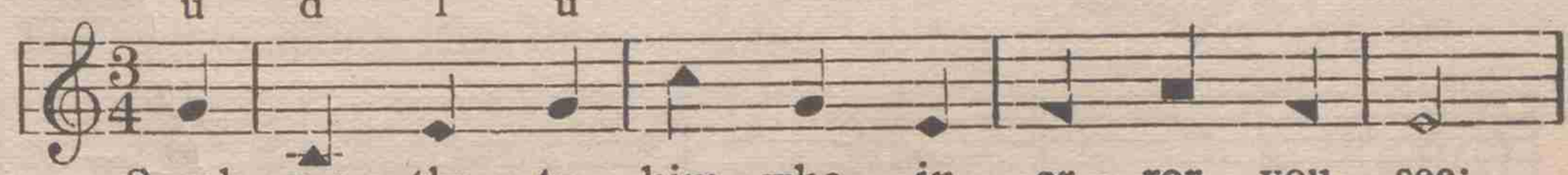


Lov - ing and cheer-ful while sing-ing to - day, sing-ing to - day,
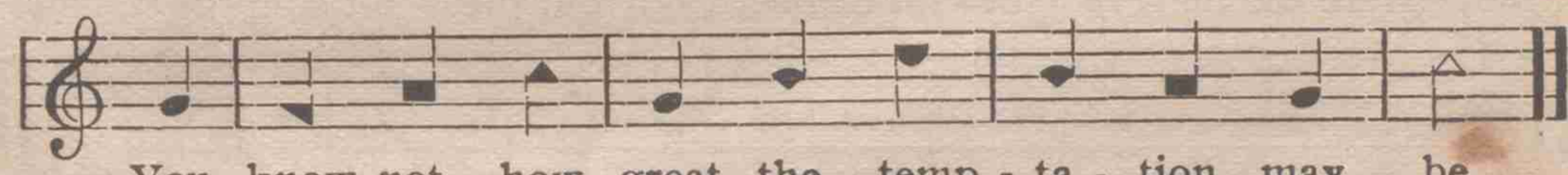


sing - ing to - day; We're hap-py and gay, while singing to - day.

No. 11. First and last equals one whole measure, the first being one third, last two thirds full.

u d l u



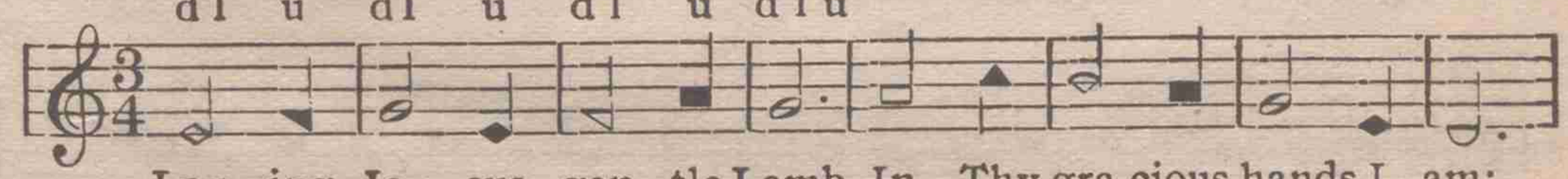
Speak gen - tly to him who in er - ror you see;
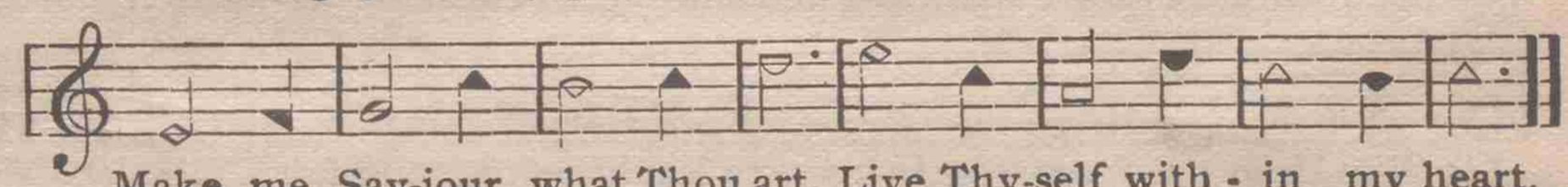


You know not how great the temp - ta - tion may be.

No. 12. Two beats to the half note; one beat to the quarter; three to the dotted half.

d l u d l u d l u d l u
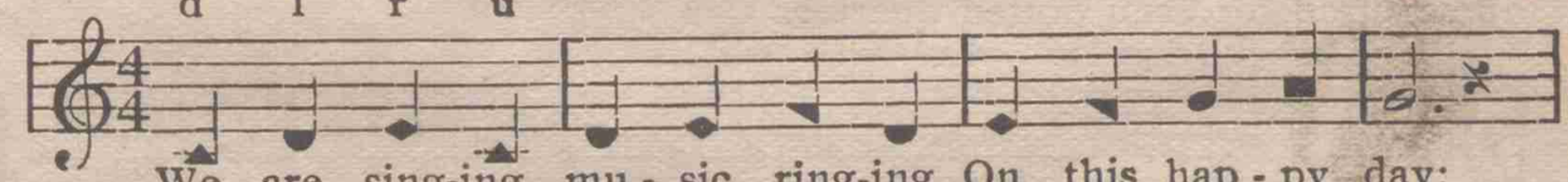


Lov - ing Je - sus, gen - tle Lamb, In Thy gra-cious hands I am;
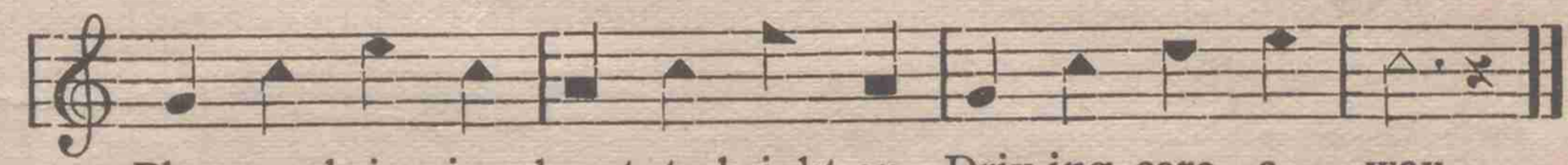


Make me, Sav-iour, what Thou art, Live Thy-self with - in my heart.

No. 13. Quadruple measure. Has four beats.

d l r u
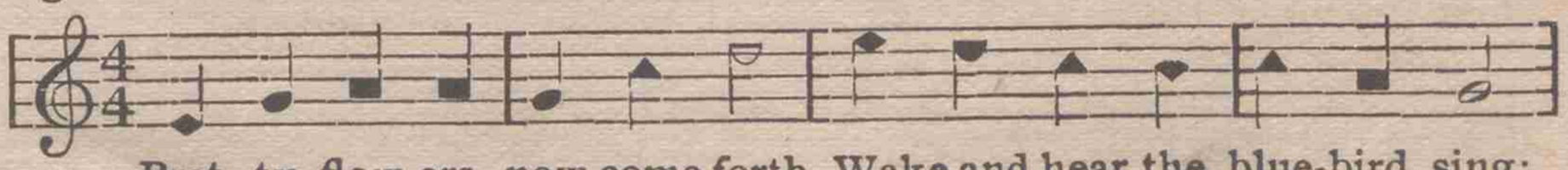


We are sing-ing, mu - sic ring-ing On this hap - py day;
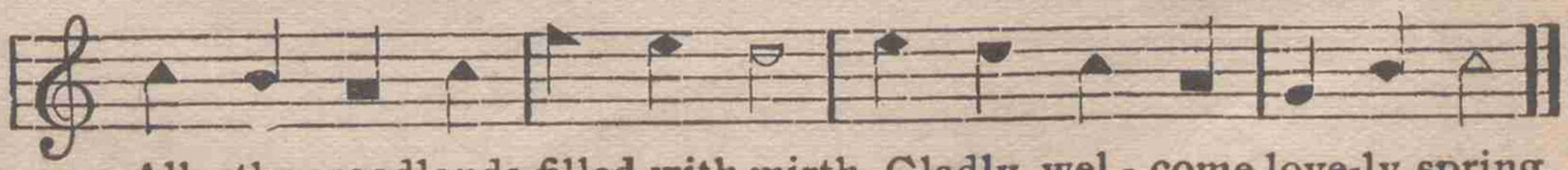


Pleas-ure bring-ing, hearts to bright-en, Driv-ing care a - way.

No. 14. Keep your eyes on words and music, and sing this little tune at sight.
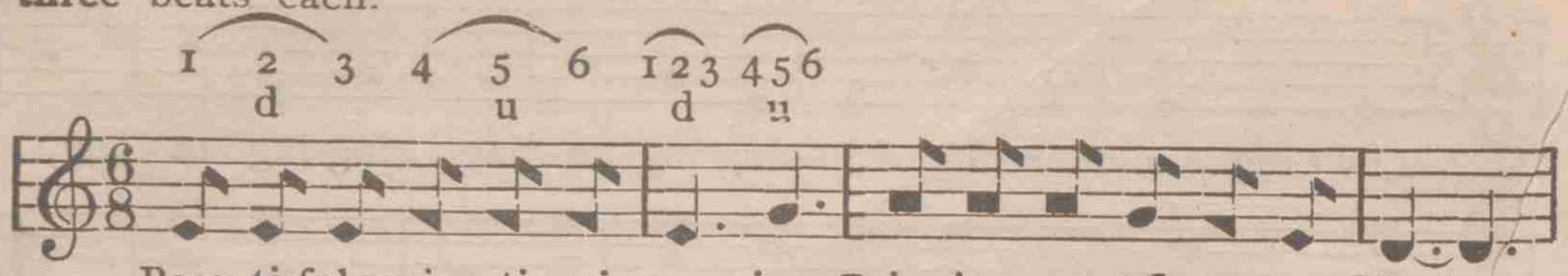


Pret - ty flow-ers, now come forth, Wake and hear the blue-bird sing;

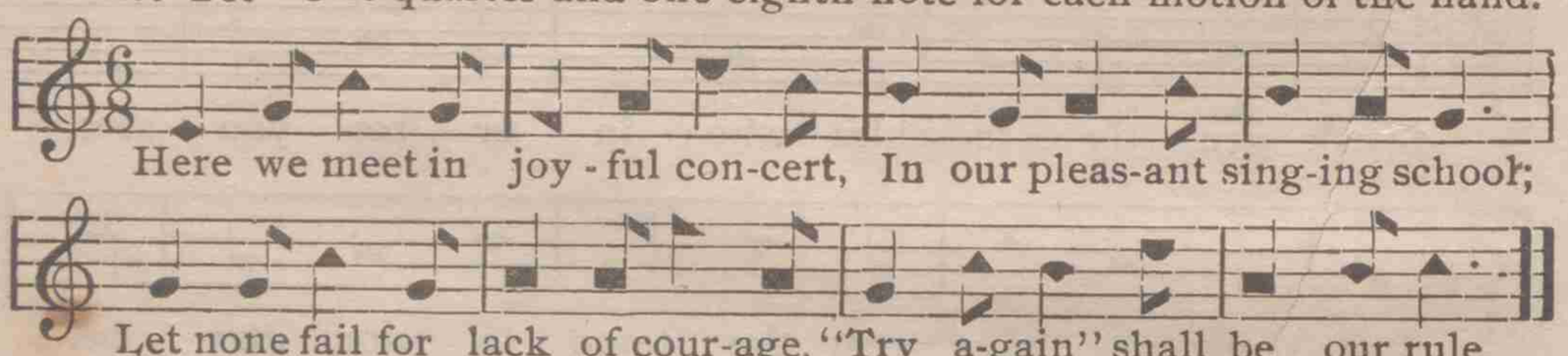


All the woodlands filled with mirth, Gladly wel - come love-ly spring.

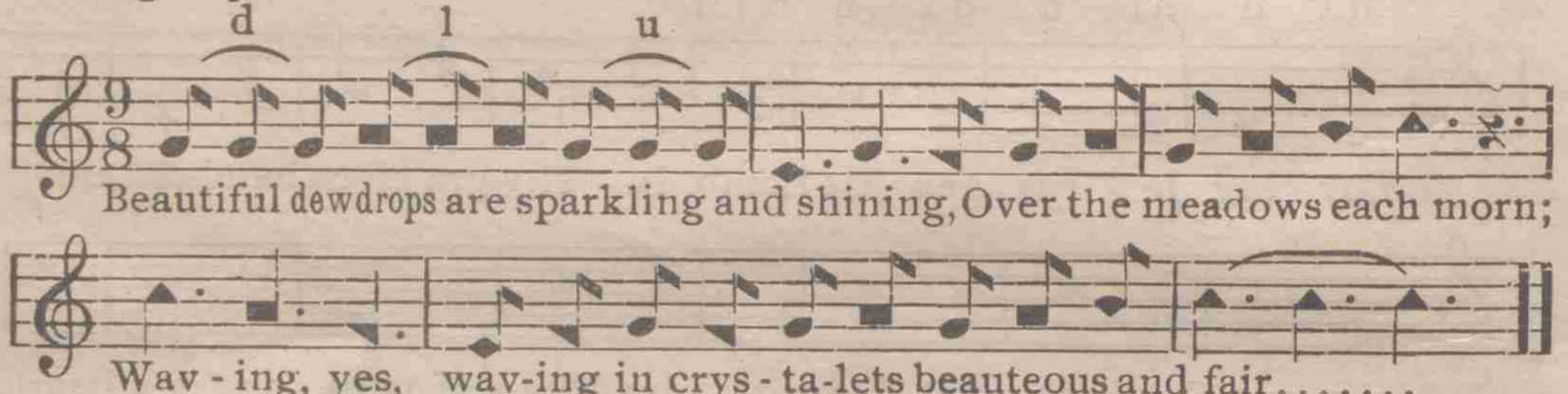
No. 15. Compound double measure. Has six beats—two groups of three beats each.



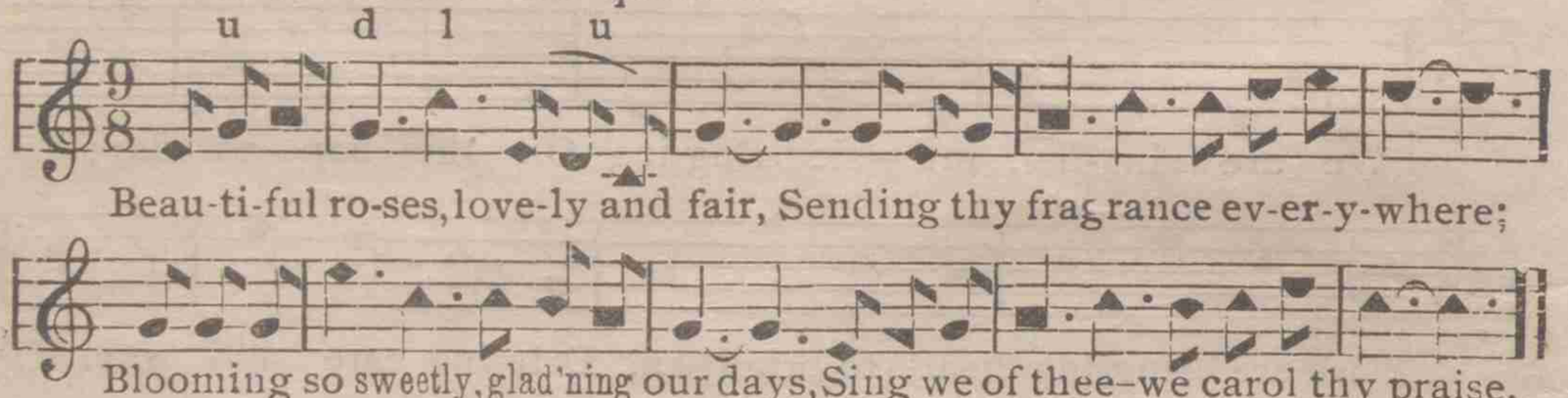
No. 16. One quarter and one eighth note for each motion of the hand.



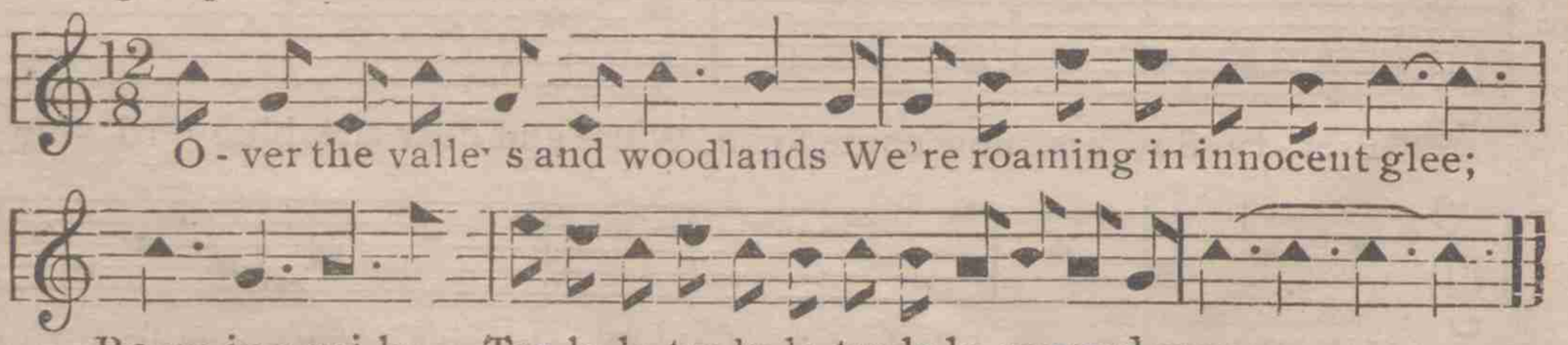
No. 17. Compound triple measure—nine musical beats, divided into three groups of three beats each.
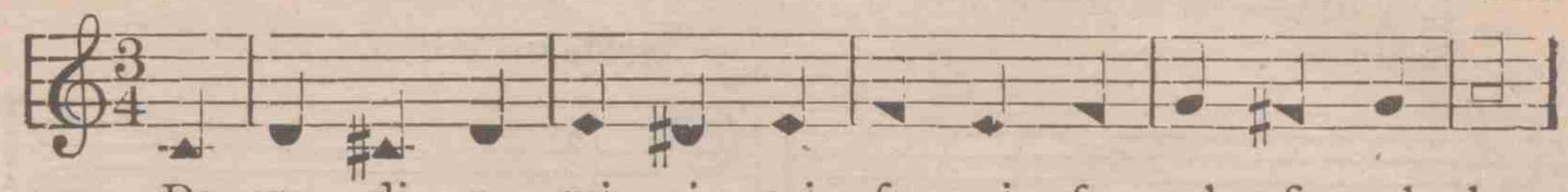


No. 18. One motion of the hand for each group of three eighth notes; one motion for each dotted quarter.
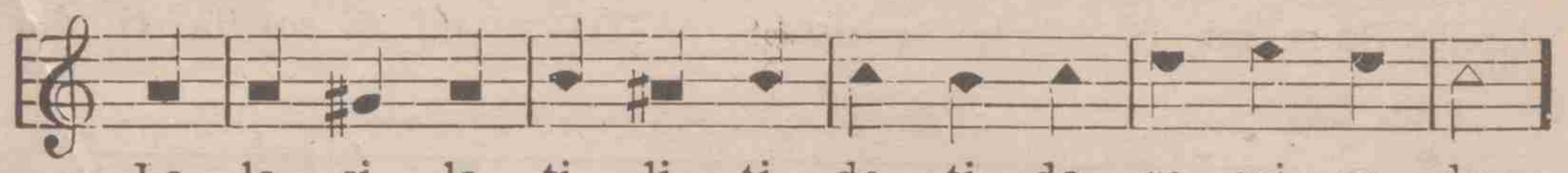


No. 19. Compound quadruple measure. Has twelve musical beats,—four groups of three beats each.
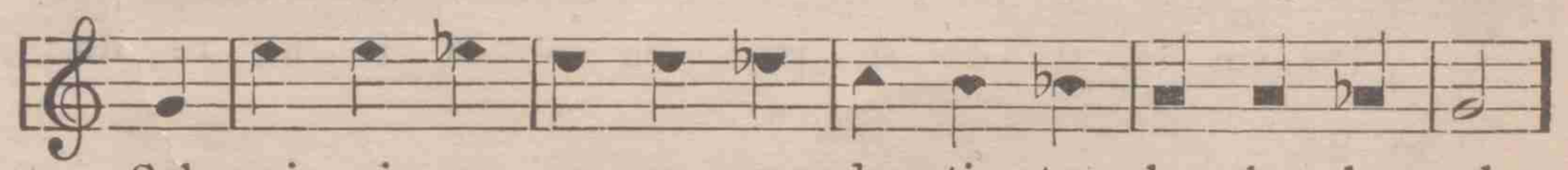


No. 20. Chromatic tones—those between the diatonic tones of the scale.
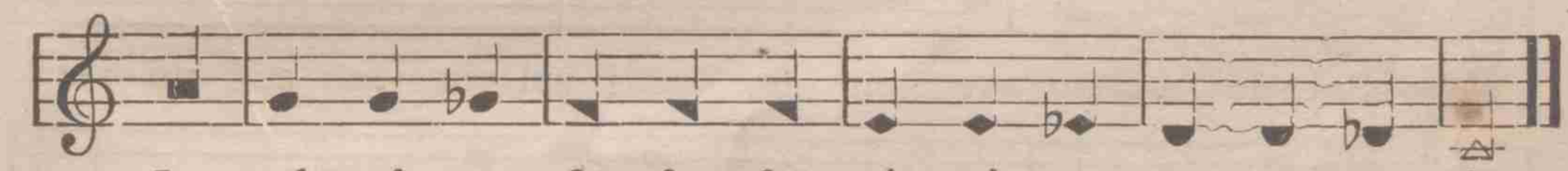


Do re di re mi ri mi fa mi fa sol fi sol la;
Be care-ful, be care-ful in sing-ing for sharps are now seen;



La la si la ti li ti do ti do re mi re do.
Chro-ma-tics are tones that are fre-quent-ly com-ing be-tween.

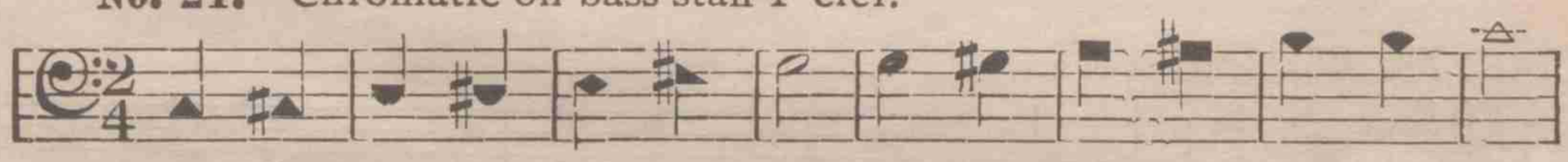


Sol mi mi me re re ra do ti te la la le sol,
A-gain we ad-mon-ish—be care-ful, for flats are found too;
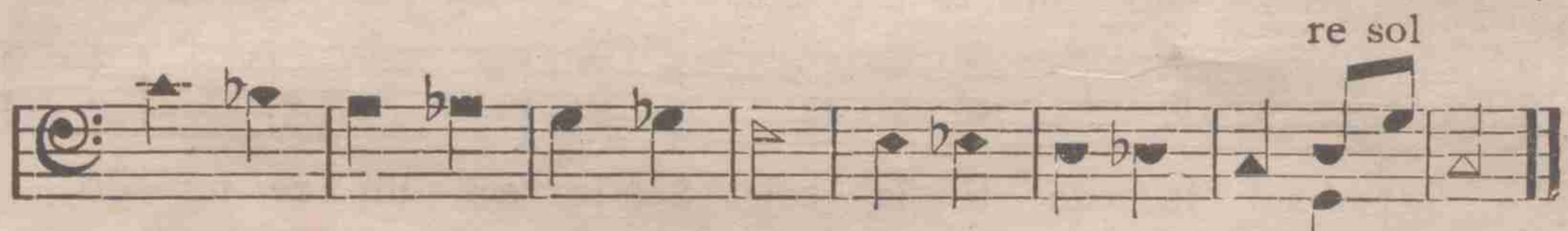


La sol sol se fa fa fa mi mi me re re ra do.
Be sure that the voice now doth move in half steps to re do.

No. 21. Chromatic on bass staff-F clef.

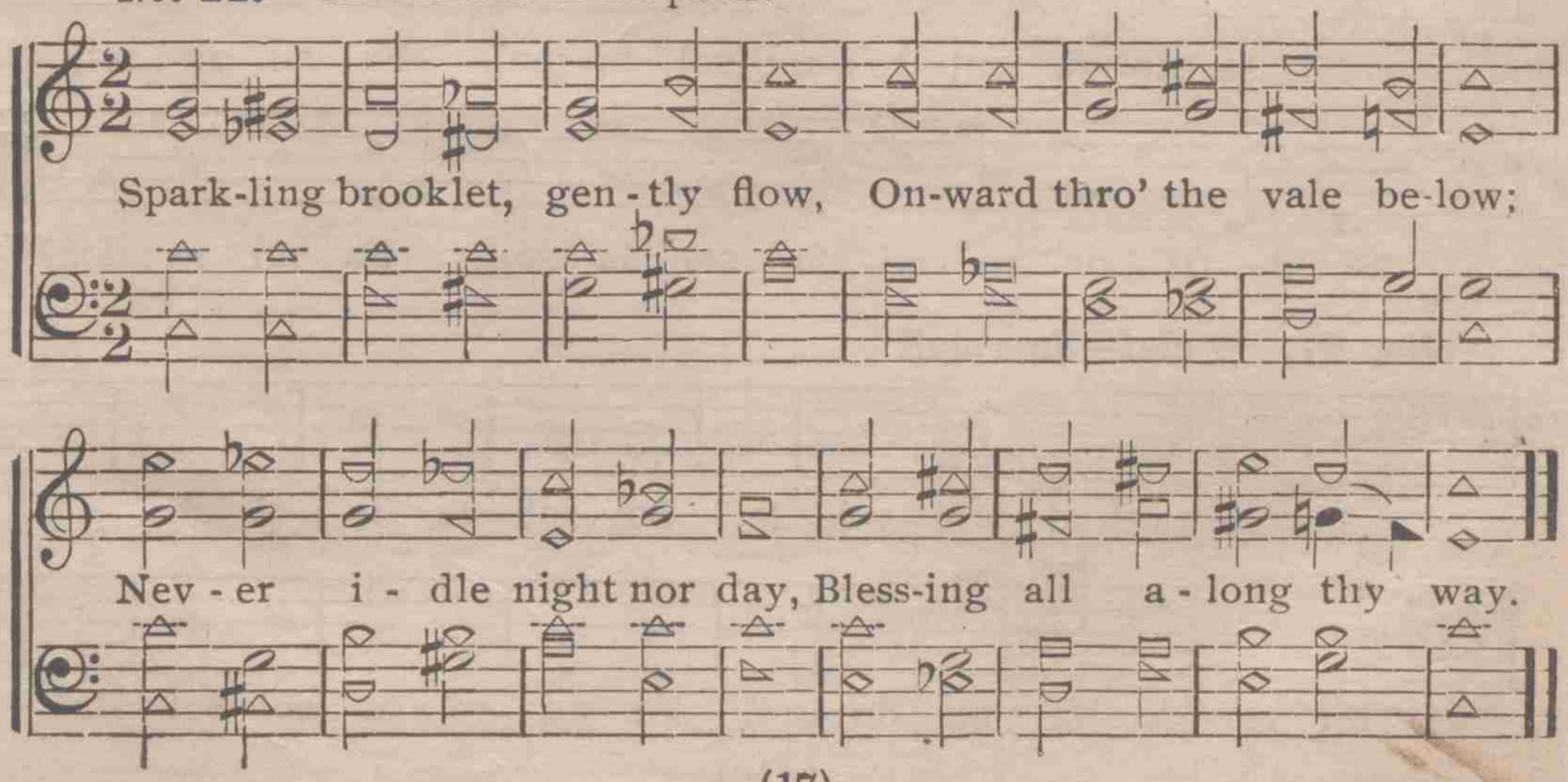


Do di re ri mi fi sol, Sol si la li ti ti do;
Now chro-mat-ics come a-gain, But this time on bass-es' staff;



Do te la le sol se fa, Mi me re ra do sol do.
Downward sing-ing in this strain, If you sing it wrong don't laugh.

No. 22. Chromatics in all parts.

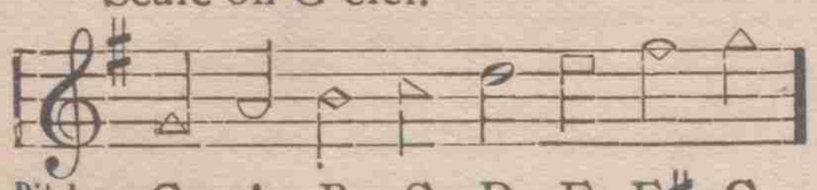


Spark-ling brooklet, gen-tly flow, On-ward thro' the vale be-low;

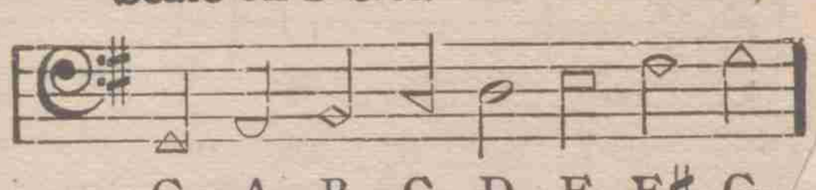
Nev-er i-dle night nor day, Bless-ing all a-long thy way.

Key of G—signature one sharp—F.

Scale on G clef.
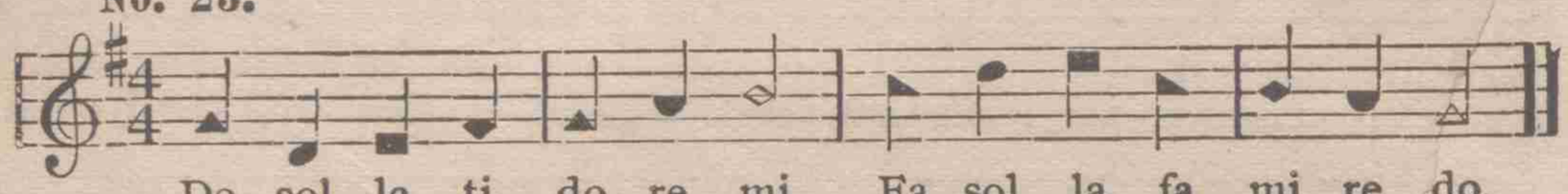


Scale on F clef.



Pitches. G A B C D E F♯ G. G A B C D E F♯ G.

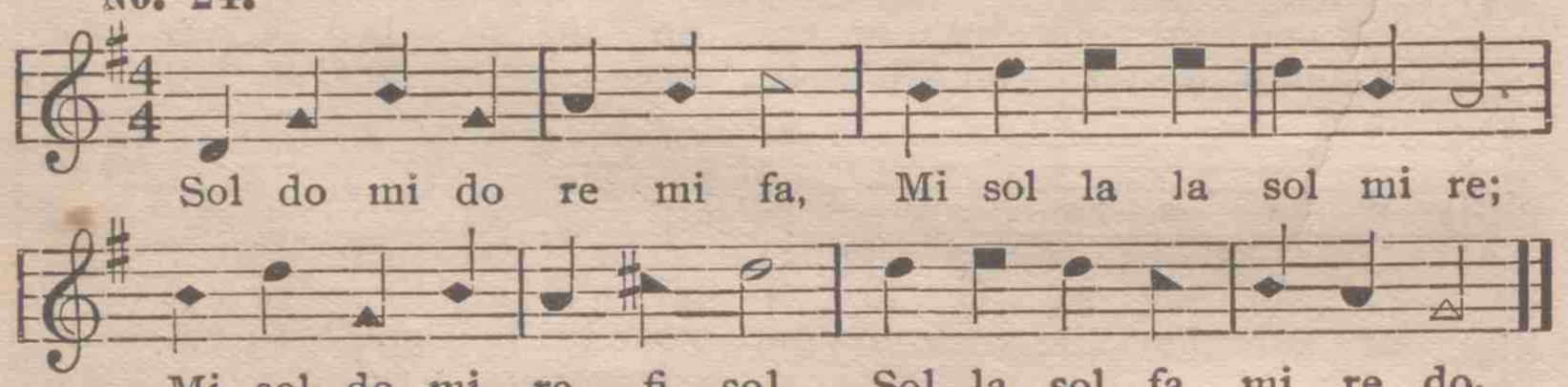
Syllables. Do re mi fa sol la ti do. Do re mi fa sol la ti do.

No. 23.



Do sol la ti do re mi, Fa sol la fa mi re do.
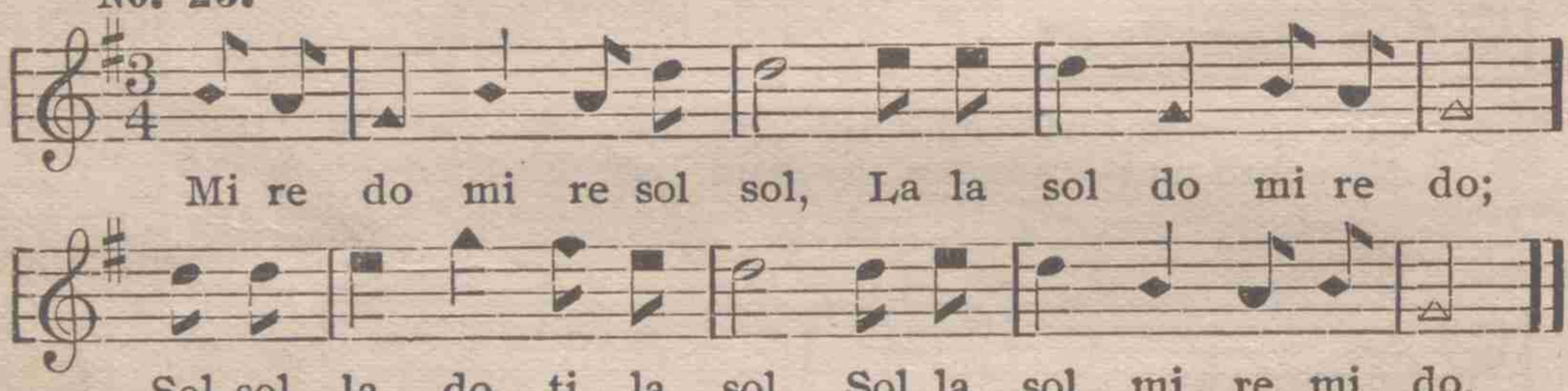
No. 24.



Sol do mi do re mi fa, Mi sol la la sol mi re;

Mi sol do mi re fi sol, Sol la sol fa mi re do.
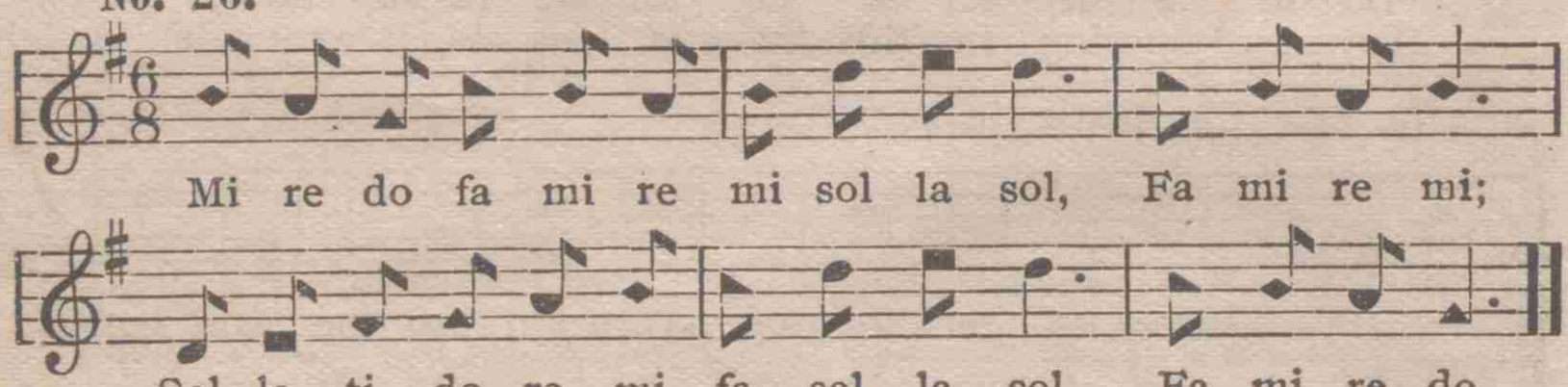
No. 25.



Mi re do mi re sol sol, La la sol do mi re do;

Sol sol la do ti la sol, Sol la sol mi re mi do.

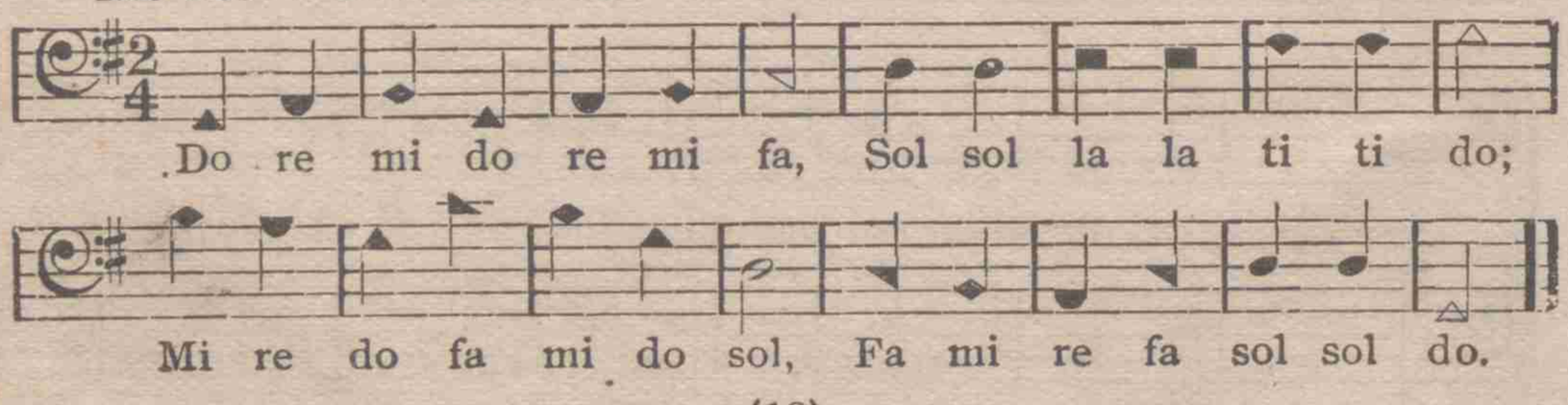
No. 26.



Mi re do fa mi re mi sol la sol, Fa mi re mi;

Sol la ti do re mi fa sol la sol, Fa mi re do.

No. 27. F clef—Bass staff.

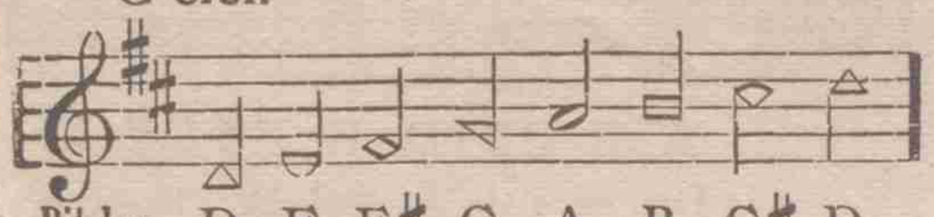


Do re mi do re mi fa, Sol sol la la ti ti do;

Mi re do fa mi do sol, Fa mi re fa sol sol do.

Key of D. What is its signature?
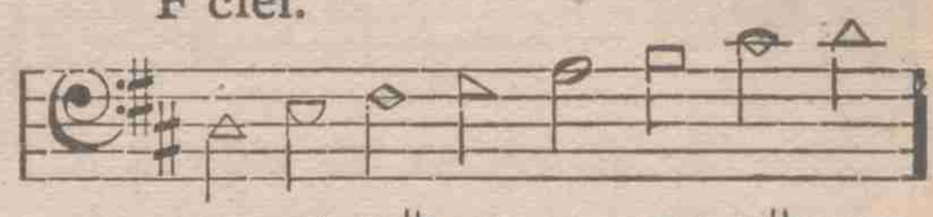
G clef.



Pitches. D E F♯ G A B C♯ D.

Syllables. Do re mi fa sol la ti do.

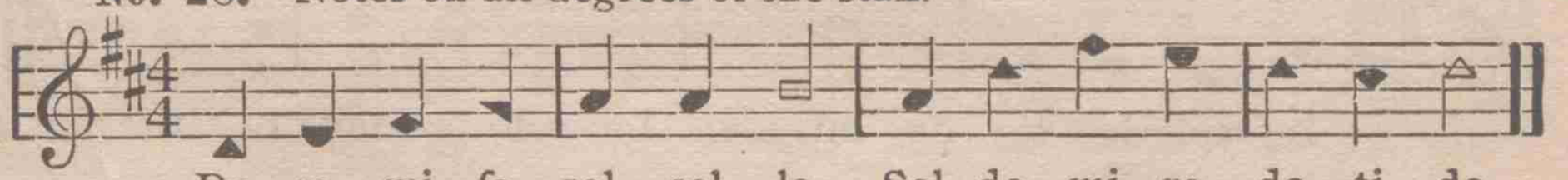
F clef.



D E F♯ G A B C♯ D.
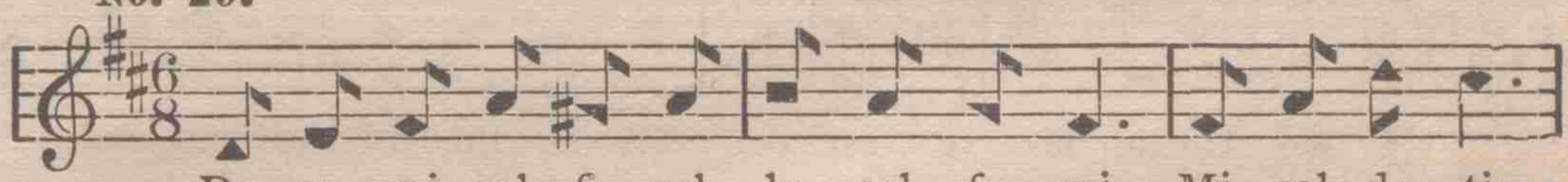
Do re mi fa sol la ti do.

No. 28. Notes on all degrees of the staff.
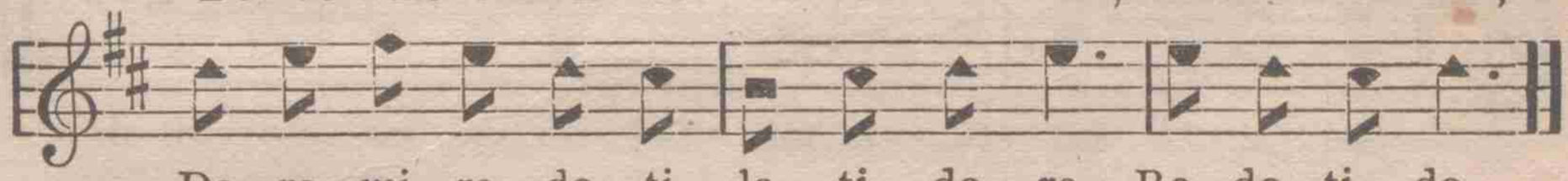


Do re mi fa sol sol la, Sol do mi re do ti do.

No. 29.
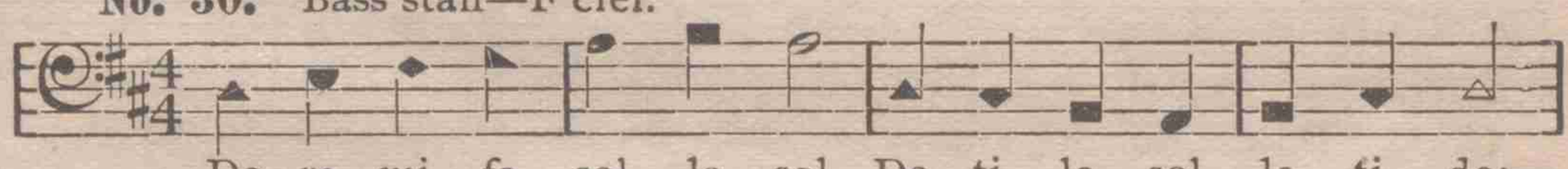


Do re mi sol fi sol la sol fa mi, Mi sol do ti;

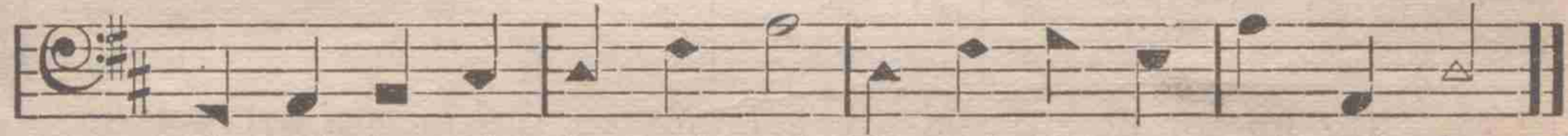


Do re mi re do ti la ti do re, Re do ti do.

No. 30. Bass staff—F clef.
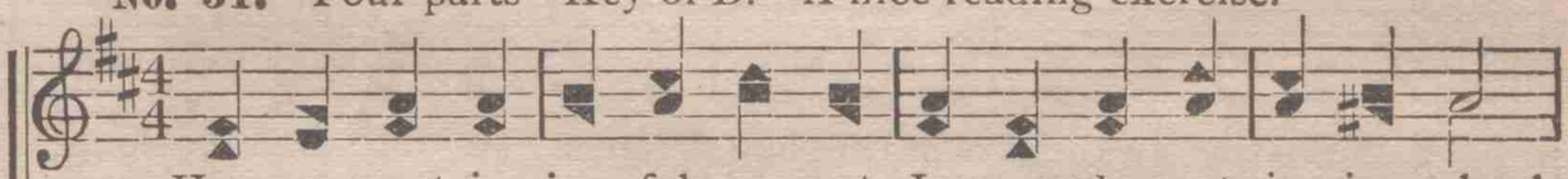


Do re mi fa sol la sol, Do ti la sol la ti do;



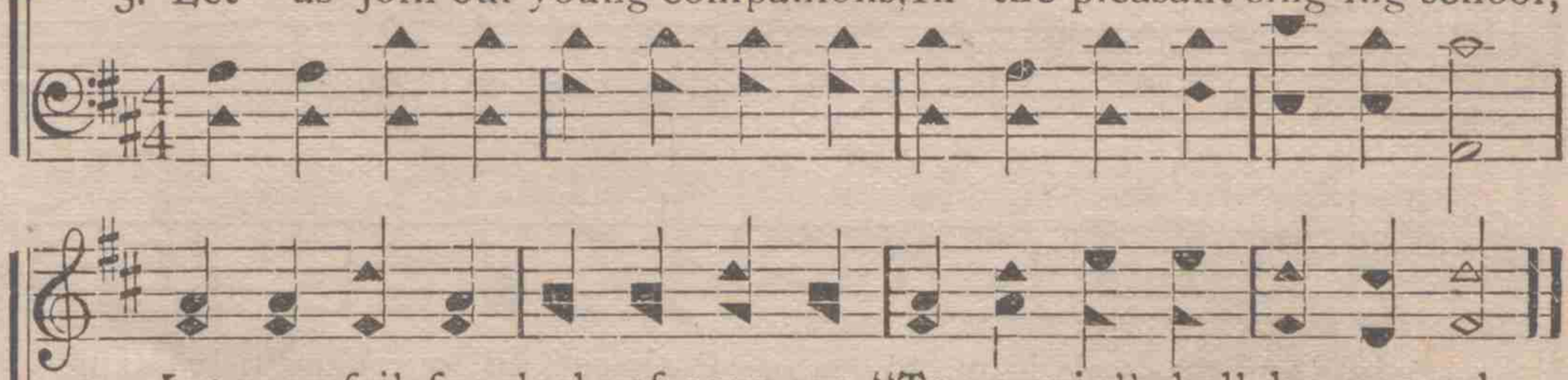
Fa sol la ti do mi sol, Do mi fa re sol sol do.

Singing School.

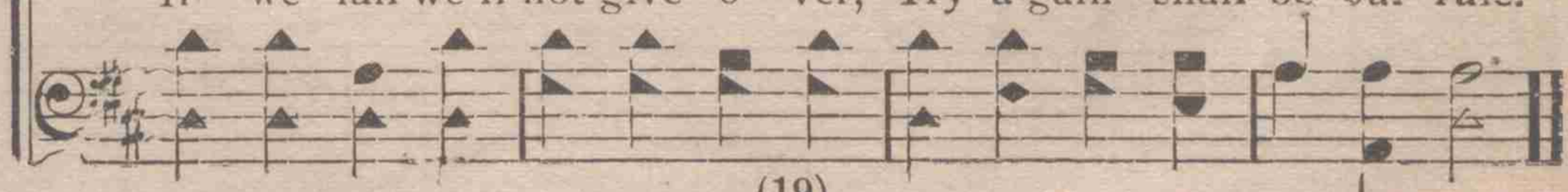
No. 31. Four parts—Key of D. A nice reading exercise.



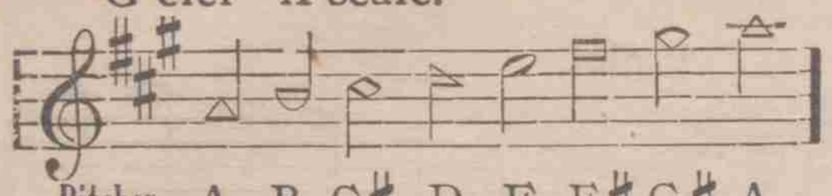
1. Here we meet in joy - ful con-cert, In our pleasant sing-ing school;
2. Hap - py fa - ces beam a - round us, Heart to heart and voice to voice;
3. Let us join our young companions, In the pleasant sing-ing school;



Let none fail for lack of cour-age, "Try a-gain" shall be our rule.
We will swell the tune-ful meas-ure. For in song we now re - joice.
If we fail we'll not give o - ver, "Try a-gain" shall be our rule.

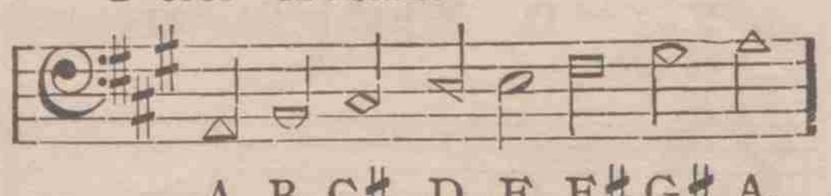


G clef—A scale.



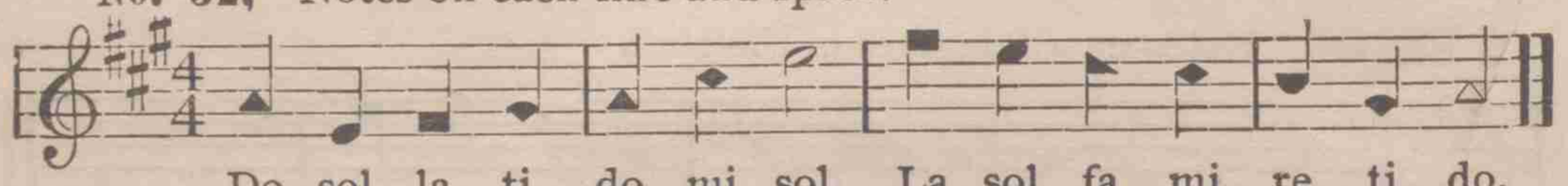
Pitches. A B C♯ D E F♯ G♯ A.
Syllables. Do re mi fa sol la ti do.

F clef—A scale.
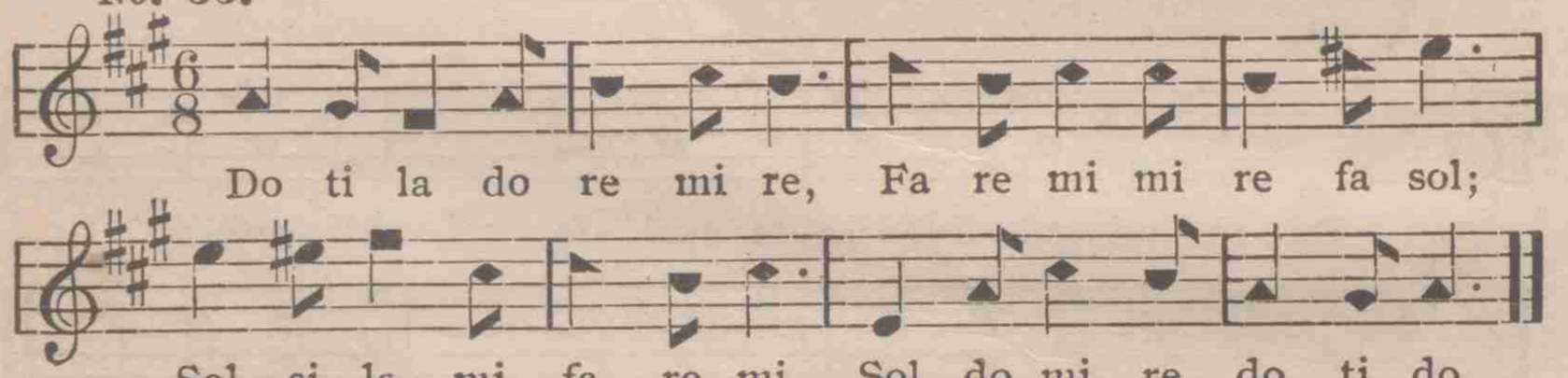


A B C♯ D E F♯ G♯ A.
Do re mi fa sol la ti do.

No. 32, Notes on each line and space.



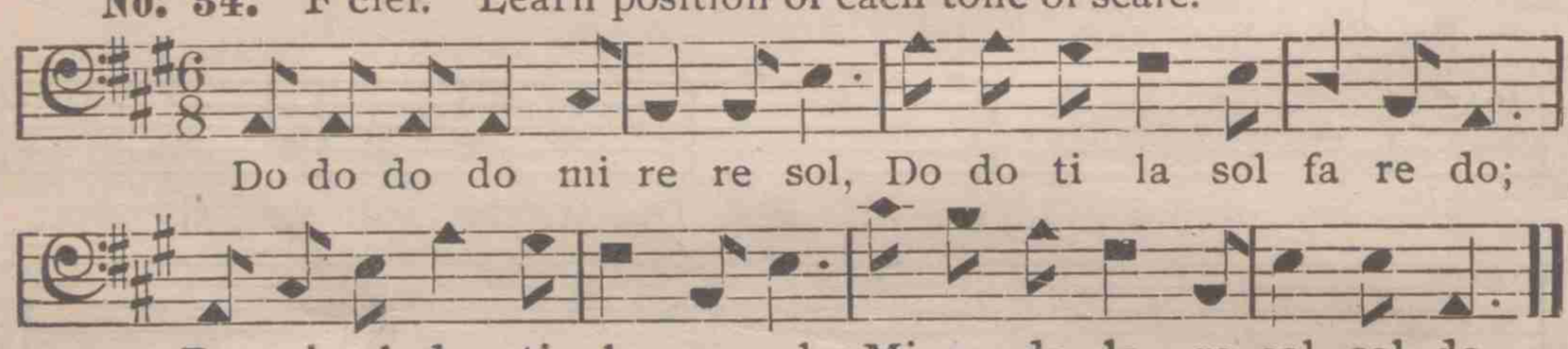
Do sol la ti do mi sol, La sol fa mi re ti do.

No. 33.



Do ti la do re mi re, Fa re mi mi re fa sol;
Sol si la mi fa re mi, Sol do mi re do ti do.

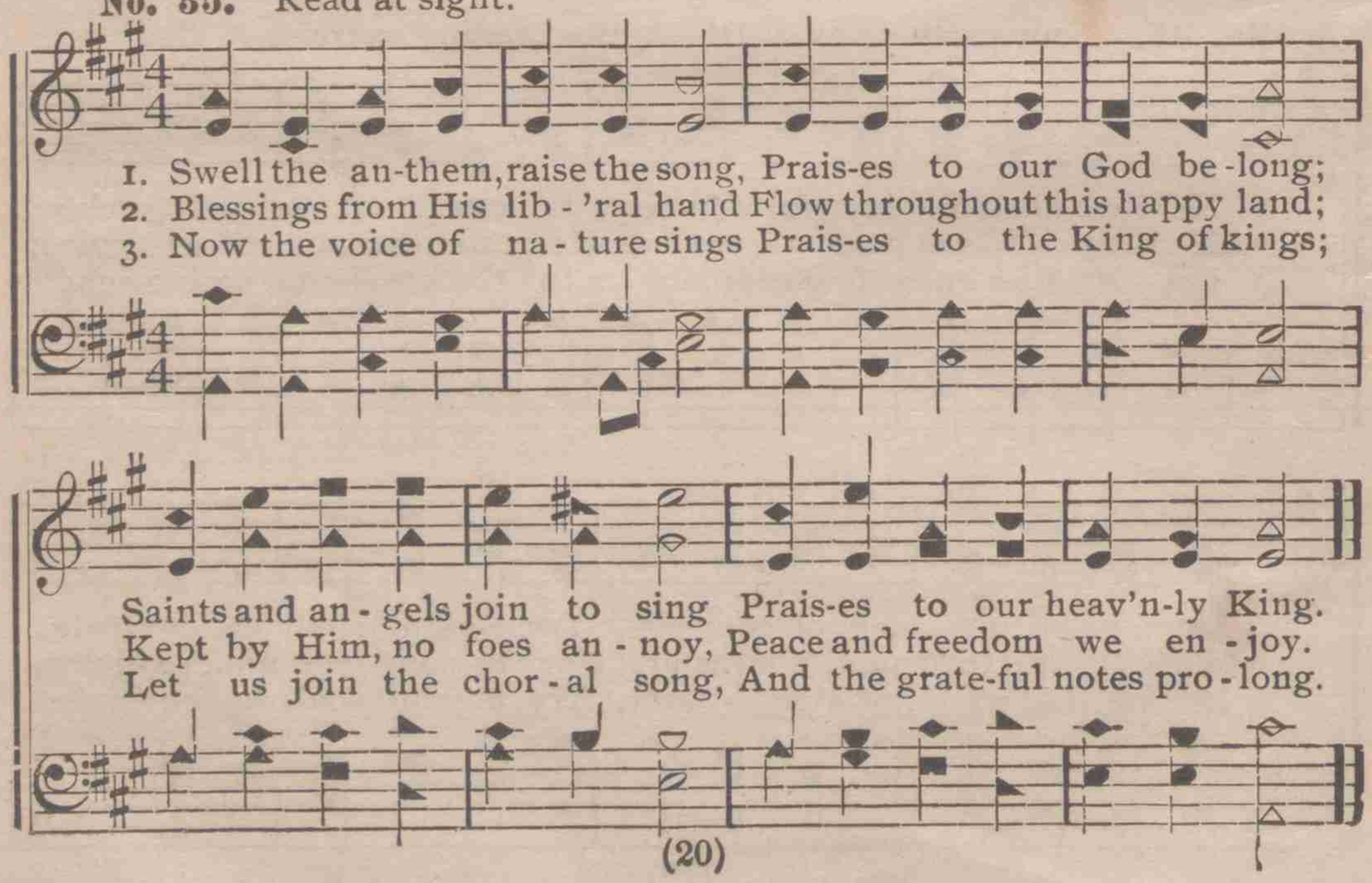
No. 34. F clef. Learn position of each tone of scale.



Do do do do mi re re sol, Do do ti la sol fa re do;
Do mi sol do ti la re sol, Mi re do la re sol sol do.

Praise Hymn.

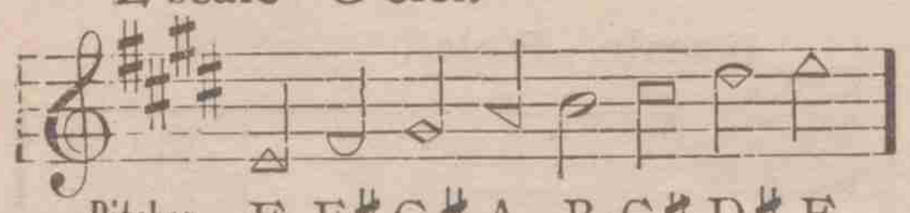
No. 35. Read at sight.



1. Swell the an-them, raise the song, Prais-es to our God be-long;
2. Blessings from His lib-'ral hand Flow throughout this happy land;
3. Now the voice of na-ture sings Prais-es to the King of kings;

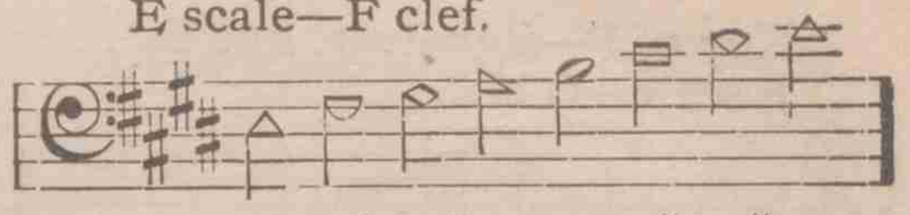
Saints and an-gels join to sing Prais-es to our heav'n-ly King.
Kept by Him, no foes an-noy, Peace and freedom we en-joy.
Let us join the chor-al song, And the grate-ful notes pro-long.

E scale—G clef.
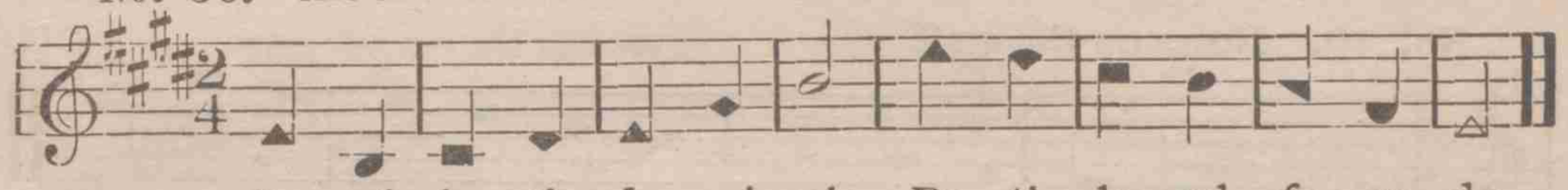


Pitches. E F♯ G♯ A B C♯ D♯ E.
Syllables. Do re mi fa sol la ti do.

E scale—F clef.
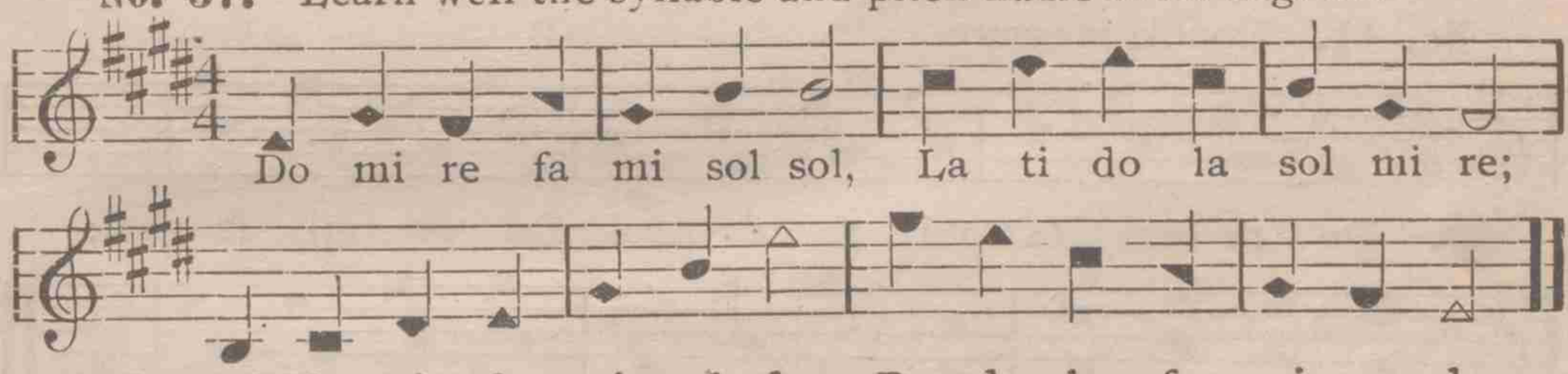


E F♯ G♯ A B C♯ D♯ E.
Do re mi fa sol la ti do.

No. 36. All the notes on the staff.
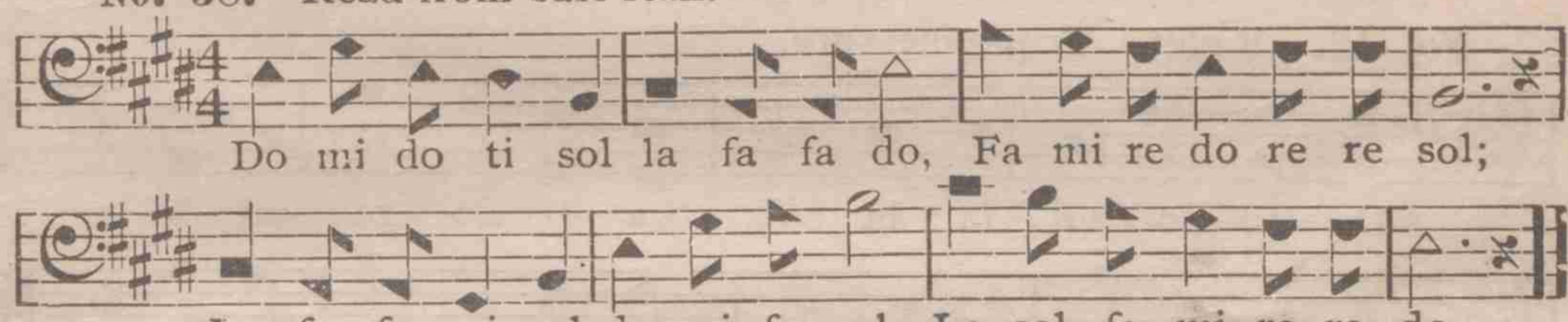


Do sol la ti do mi sol, Do ti la sol fa re do.

No. 37. Learn well the syllable and pitch name of all degrees.



Do mi re fa mi sol sol, La ti do la sol mi re;
Sol la ti do mi sol do, Re do la fa mi re do.

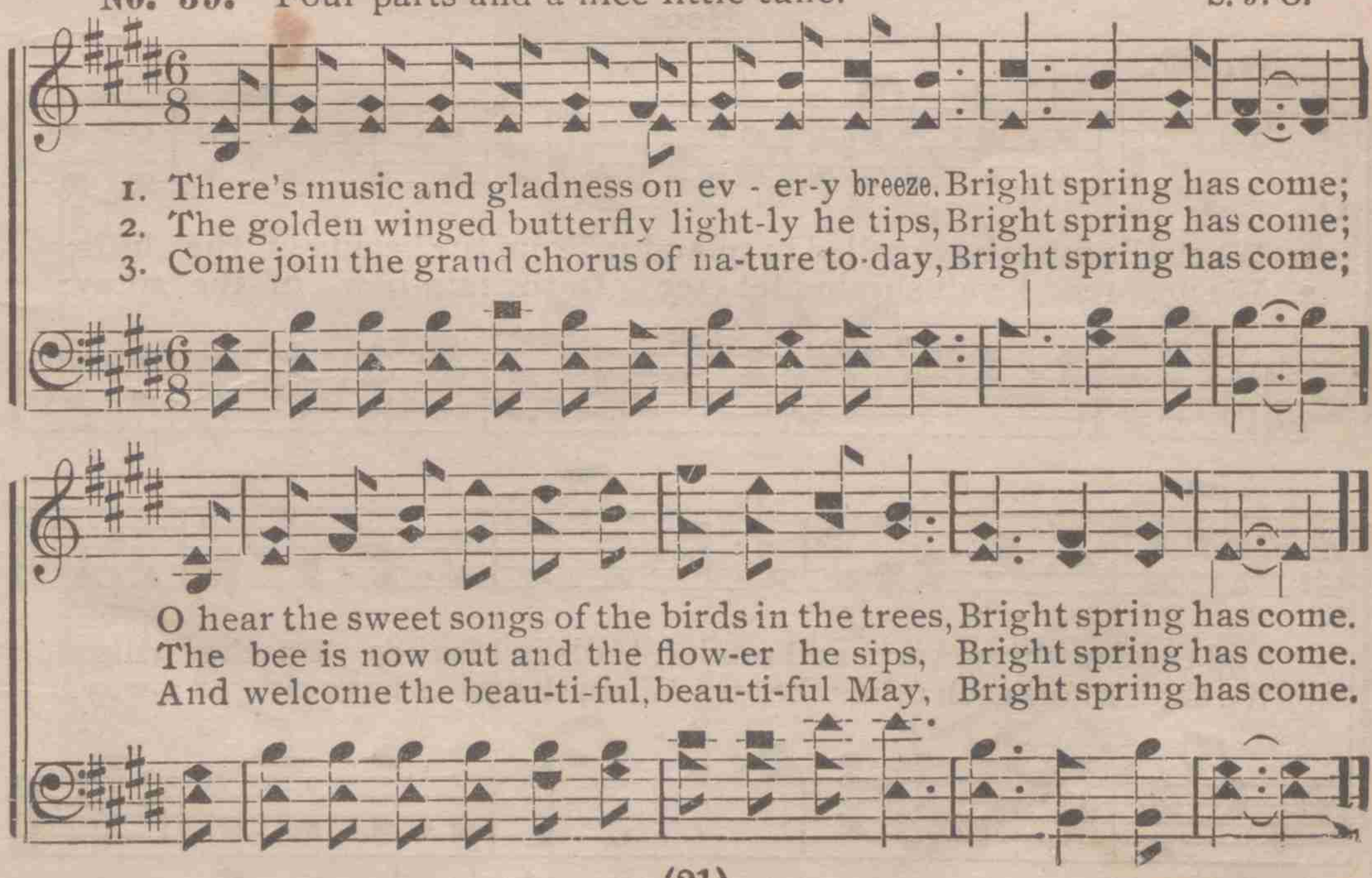
No. 38. Read from bass staff.



Do mi do ti sol la fa fa do, Fa mi re do re re sol;
La fa fa mi sol do mi fa sol, La sol fa mi re re do.

Bright Spring Has Come.

No. 39. Four parts and a nice little tune. S. J. O.

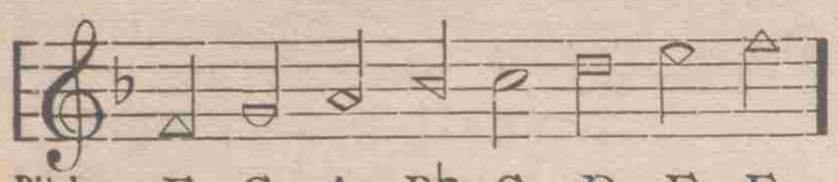


1. There's music and gladness on ev - er-y breeze. Bright spring has come;
2. The golden winged butterfly light-ly he tips, Bright spring has come;
3. Come join the grand chorus of na-ture to-day, Bright spring has come;

O hear the sweet songs of the birds in the trees, Bright spring has come.
The bee is now out and the flow-er he sips, Bright spring has come.
And welcome the beau-ti-ful, beau-ti-ful May, Bright spring has come.

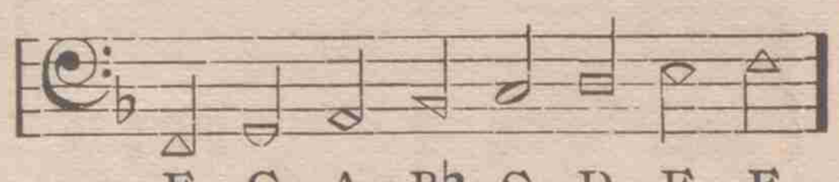
Key of F—signature, one flat.

F scale—G clef.
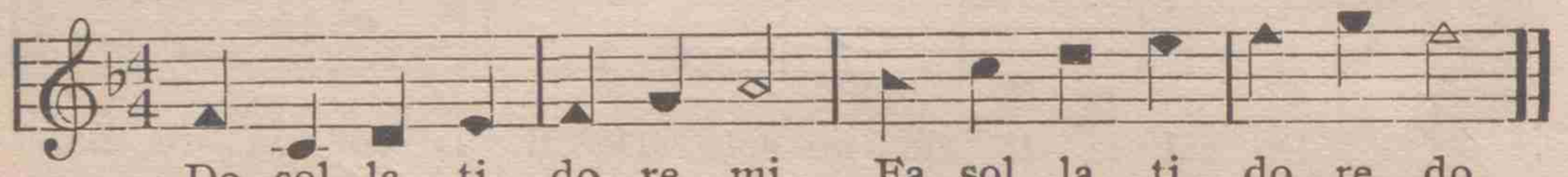


Pitches. F G A B♭ C D E F.
Syllables. Do re mi fa sol la ti do.

F scale—F clef.
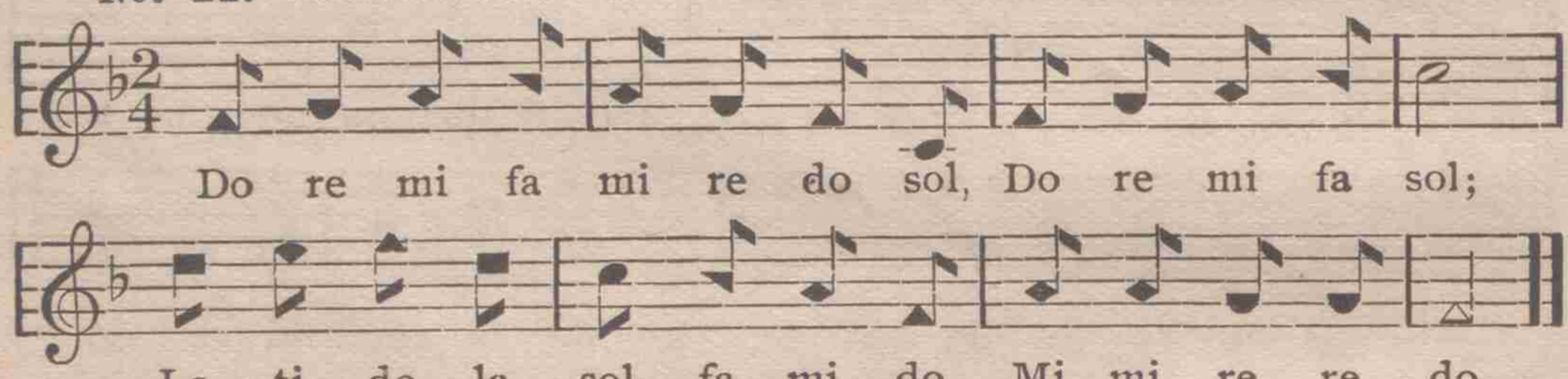


F G A B♭ C D E F.
Do re mi fa sol la ti do.

No. 40. Notes on the staff.
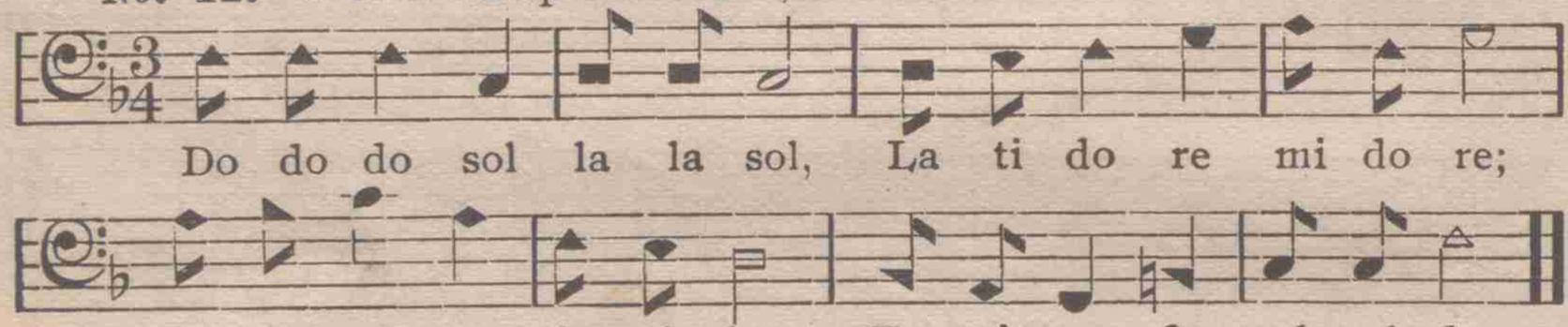


Do sol la ti do re mi, Fa sol la ti do re do.

No. 41. Double measure.



Do re mi fa mi re do sol, Do re mi fa sol;
La ti do la sol fa mi do, Mi mi re re do.

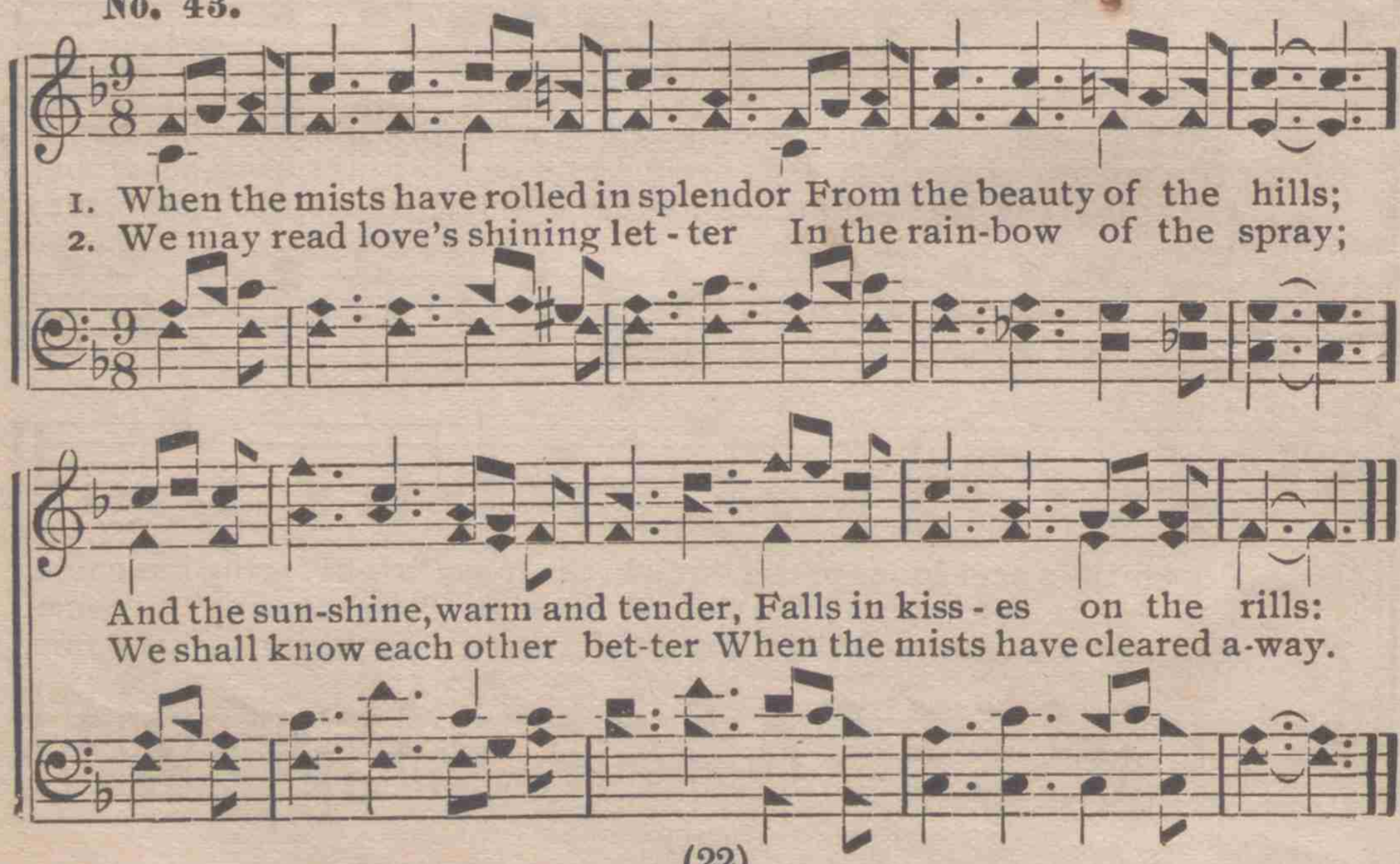
No. 42. F clef. Triple measure,



Do do do sol la la sol, La ti do re mi do re;
Mi fa sol mi do ti la, Fa mi re fi sol sol do.

Hope.

No. 43.

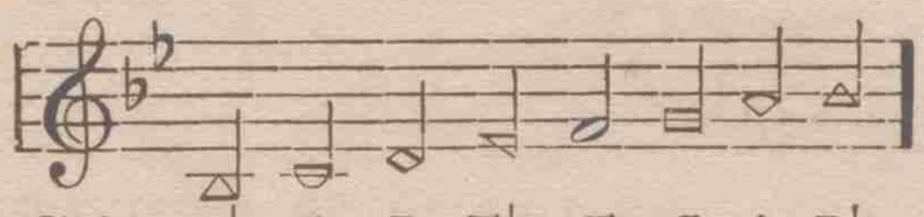


1. When the mists have rolled in splendor From the beauty of the hills;
2. We may read love's shining let - ter In the rain-bow of the spray;

And the sun-shine, warm and tender, Falls in kiss - es on the rills:
We shall know each other bet-ter When the mists have cleared a-way.

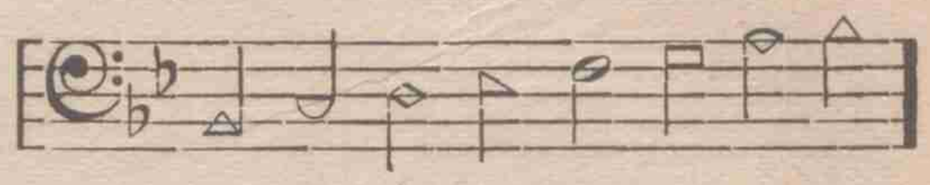
Key of B♭—signature, two flats.

B♭ scale—G clef.
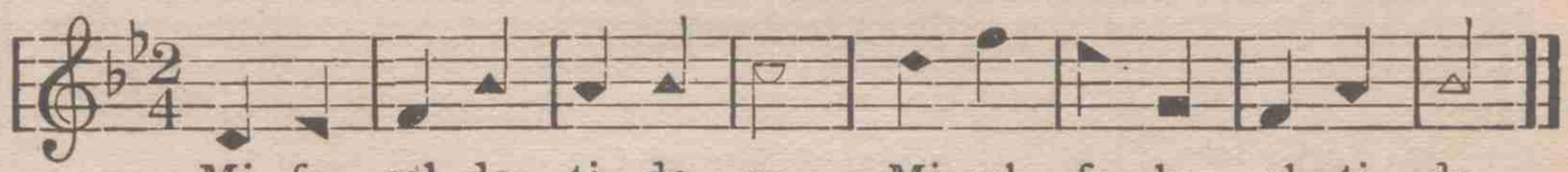


Pitches. B♭ C D E♭ F G A B♭.
Syllables. Do re mi fa sol la ti do.

B♭ scale—F clef.



B♭ C D E♭ F G A B♭.
Do re mi fa sol la ti do.

No. 44. Notes on the staff.

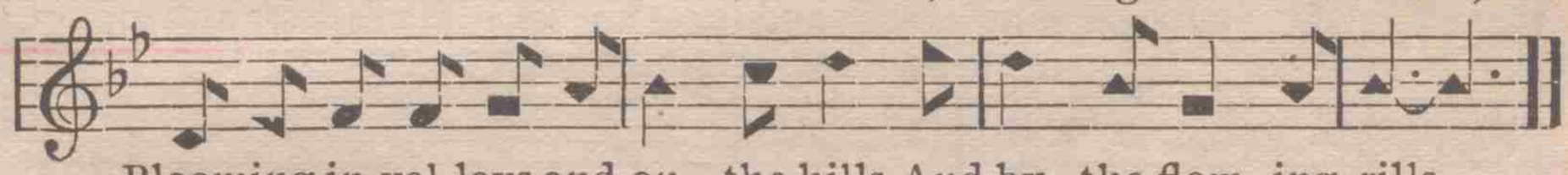


Mi fa sol do ti do re, Mi sol fa la sol ti do.

No. 45. G clef. Read at sight.
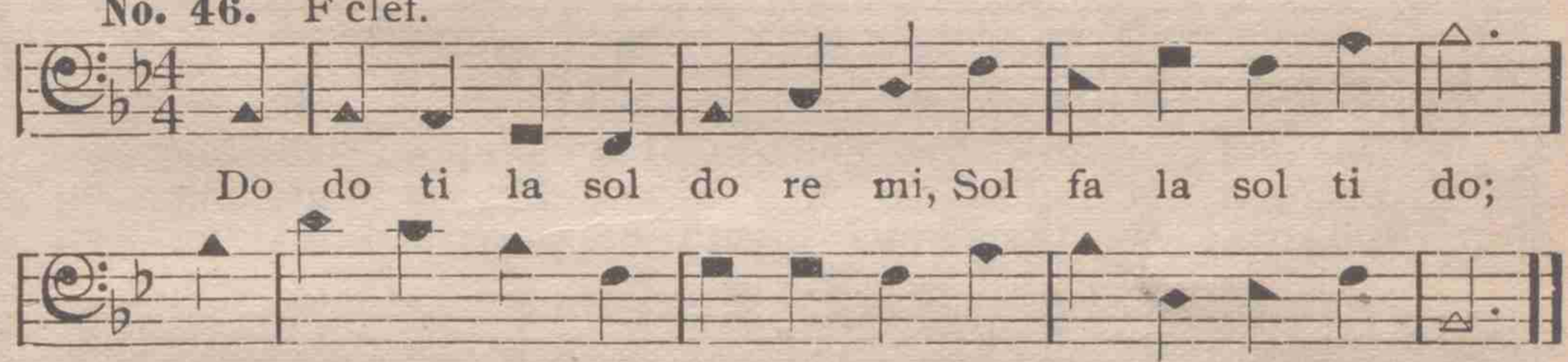


Beau-ti-ful flow-ers so rich and rare, Their fragrance fills the air;



Blooming in val-leys and on the hills, And by the flow-ing rills.

No. 46. F clef.

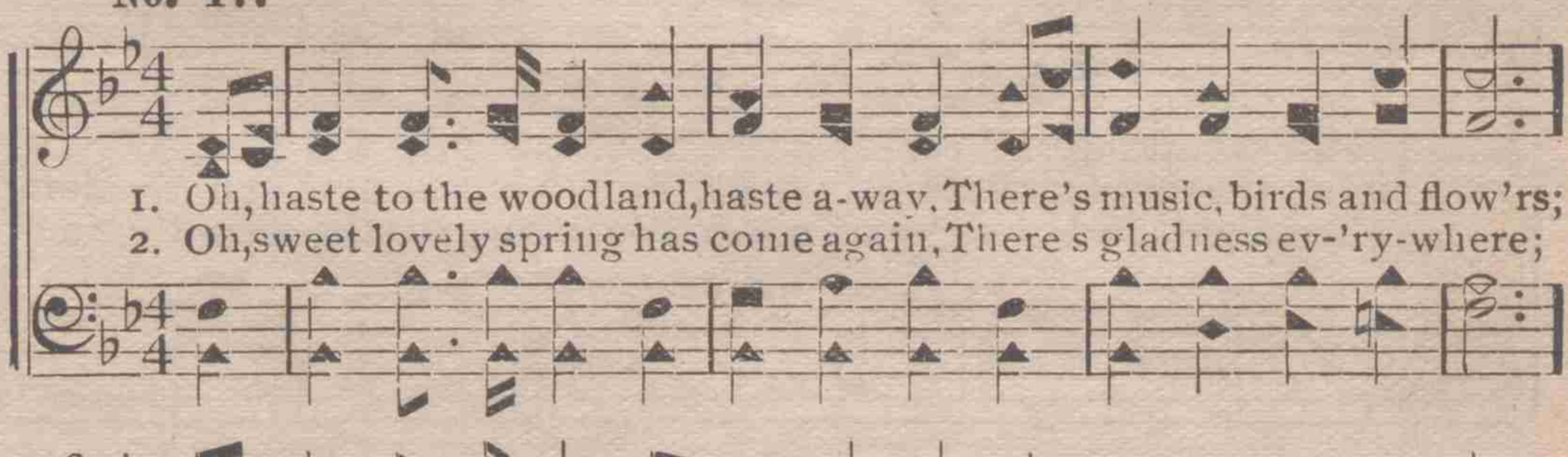


Do do ti la sol do re mi, Sol fa la sol ti do;

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

Haste to the Woodland.
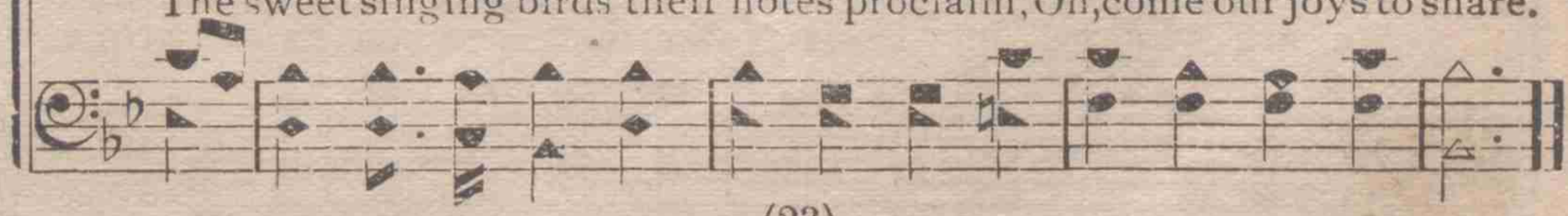
No. 47.



1. Oh, haste to the woodland, haste a-way, There's music, birds and flow'rs;
2. Oh, sweet lovely spring has come again, There s gladness ev-'ry-where;

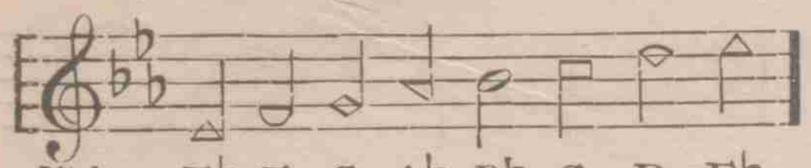


And gladness thy soul will fill to-day, While comes the passing hours.
The sweet singing birds their notes proclaim, Oh, come our joys to share.



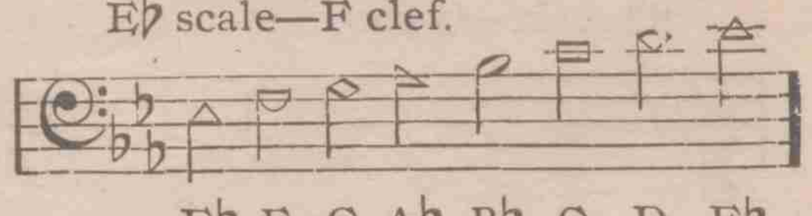
Key of E♭—signature, three flats.

E♭ scale—G clef.



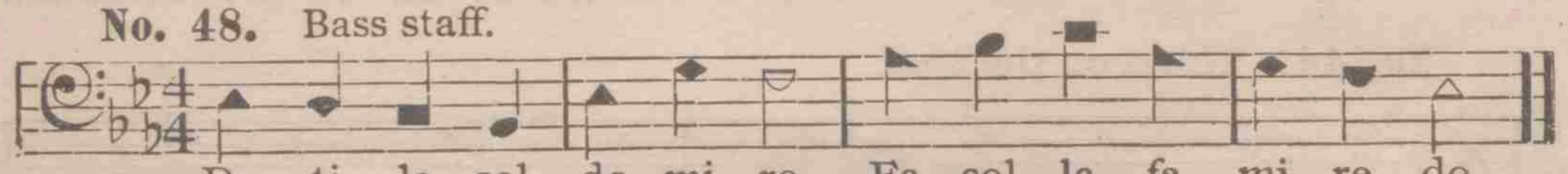
Pitches. E♭ F G A♭ B♭ C D E♭.
Syllables. Do re mi fa sol la ti do.

E♭ scale—F clef.



E♭ F G A♭ B♭ C D E♭.
Do re mi fa sol la ti do.

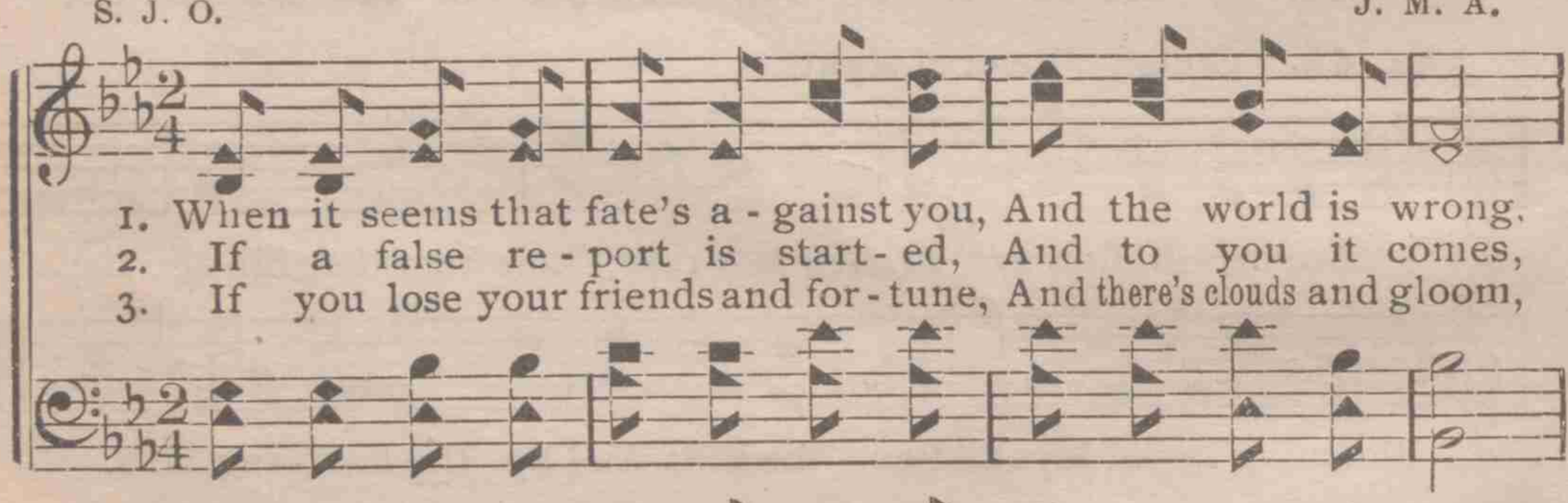
No. 48. Bass staff.



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

No. 49. **Keep A-Going On.**

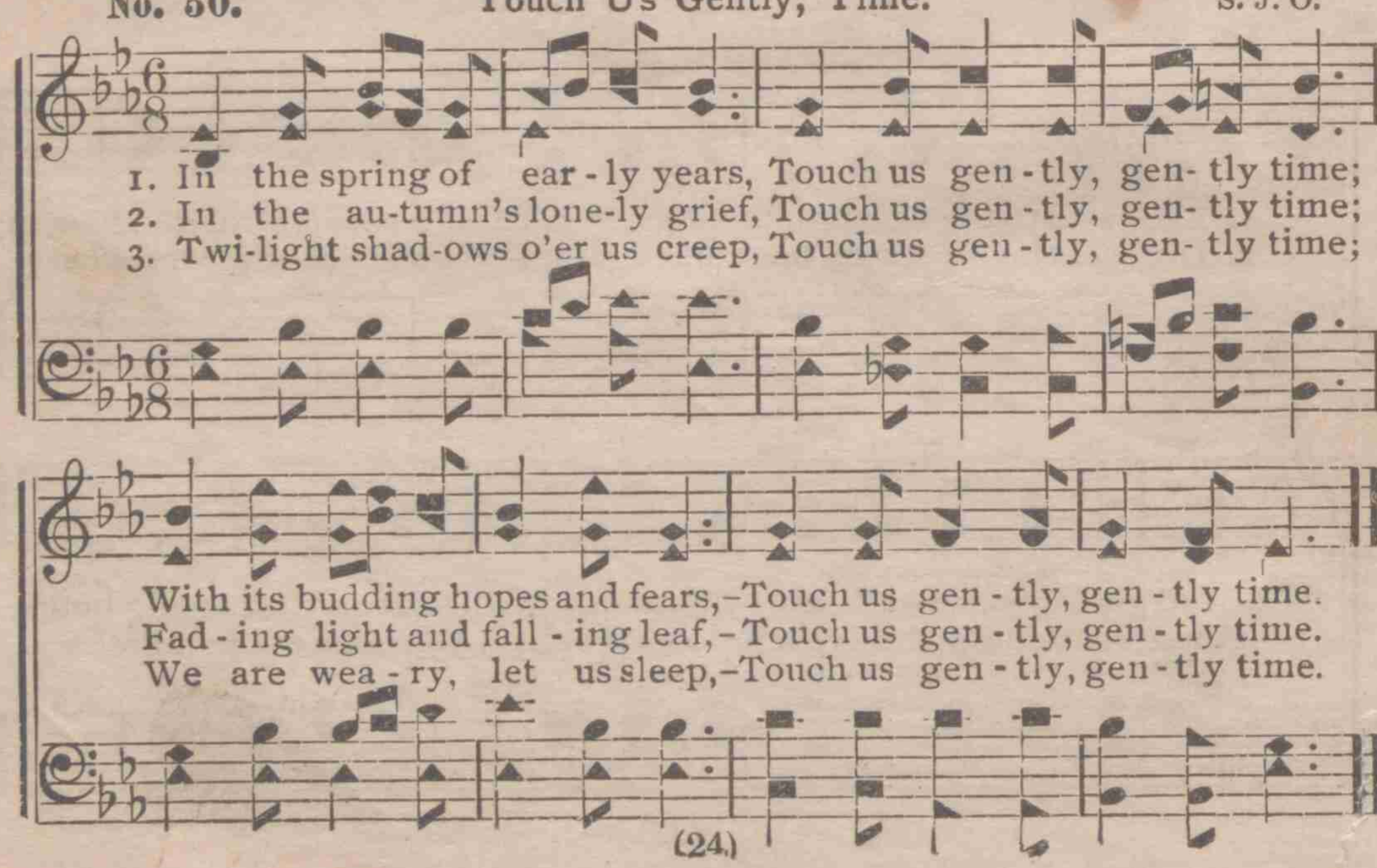
S. J. O. J. M. A.



1. When it seems that fate's a - gainst you, And the world is wrong.
2. If a false re - port is start - ed, And to you it comes,
3. If you lose your friends and for - tune, And there's clouds and gloom,

Do not stop to fret and grum-ble—Keep a - go - ing on.
Do not fret, and heav'n will bless you—Keep a - go - ing on.
Roll your sleeves, there's more to gath - er—Keep a - go - ing on.

No. 50. **Touch Us Gently, Time.** S. J. O.

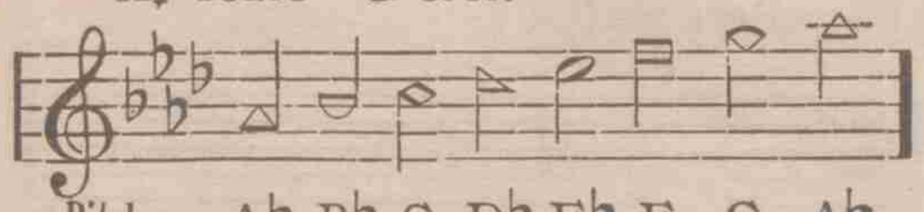


1. In the spring of ear - ly years, Touch us gen - tly, gen- tly time;
2. In the au-tumn's lone-ly grief, Touch us gen - tly, gen- tly time;
3. Twi-light shad-ows o'er us creep, Touch us gen - tly, gen- tly time;

With its budding hopes and fears,–Touch us gen - tly, gen - tly time.
Fad - ing light and fall - ing leaf,– Touch us gen - tly, gen - tly time.
We are wea - ry, let us sleep,–Touch us gen - tly, gen - tly time.

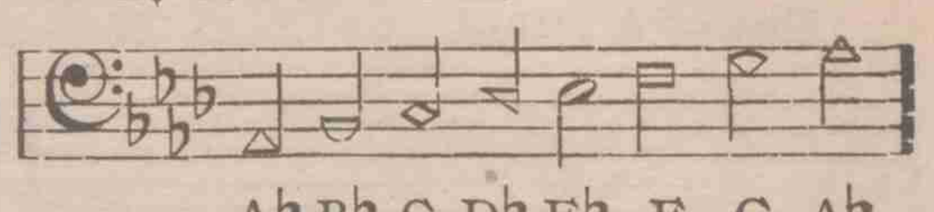
Key of A♭—signature, four flats.

A♭ scale—G clef.
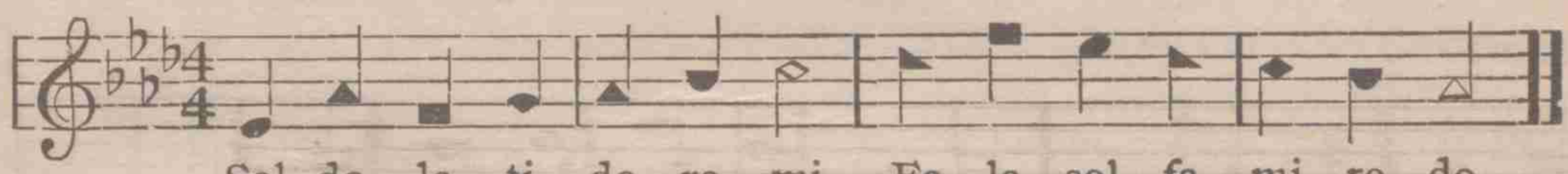


Pitches. A♭ B♭ C D♭ E♭ F G A♭.
Syllables. Do re mi fa sol la ti do.

A♭ scale—F clef.



A♭ B♭ C D♭ E♭ F G A♭.
Do re mi fa sol la ti do.

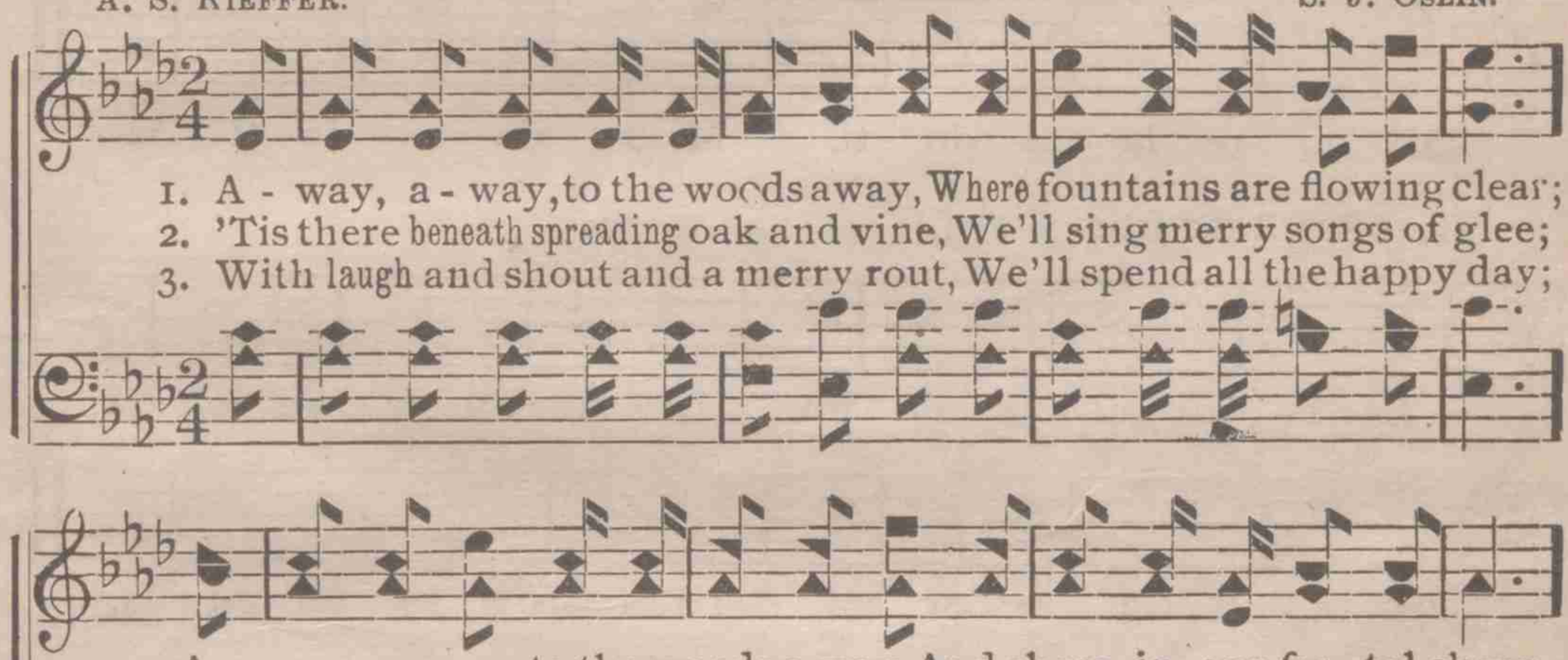
No. 51. Notes on G clef staff.



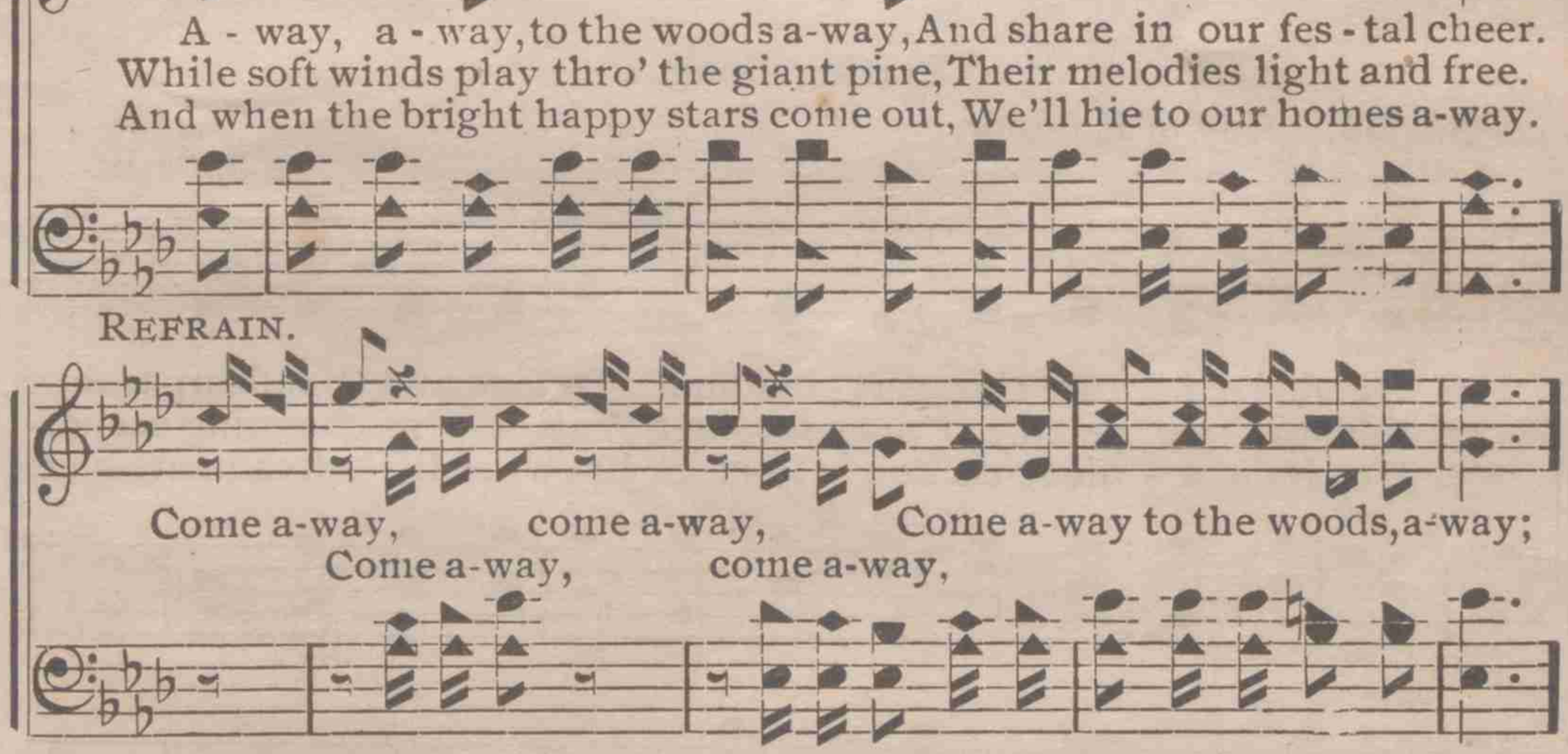
Sol do la ti do re mi, Fa la sol fa mi re do.

No. 52. **Come Away to the Woods.**

A. S. KIEFFER. S. J. OSLIN.

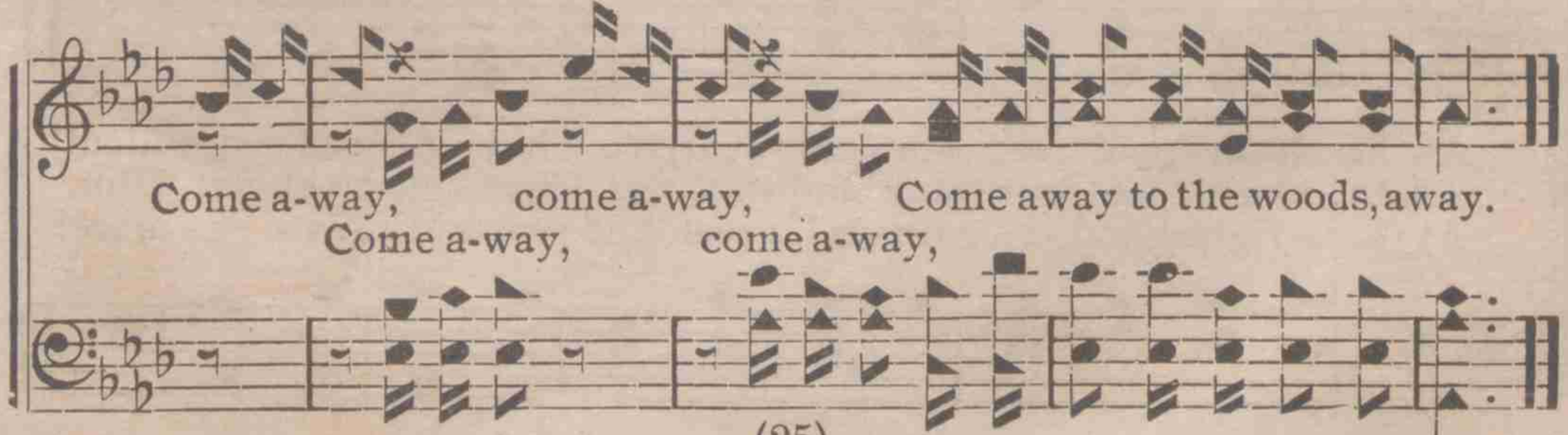


1. A - way, a - way, to the woods away, Where fountains are flowing clear;
2. 'Tis there beneath spreading oak and vine, We'll sing merry songs of glee;
3. With laugh and shout and a merry rout, We'll spend all the happy day;



A - way, a - way, to the woods a-way, And share in our fes - tal cheer.
While soft winds play thro' the giant pine, Their melodies light and free.
And when the bright happy stars come out, We'll hie to our homes a-way.

REFRAIN.



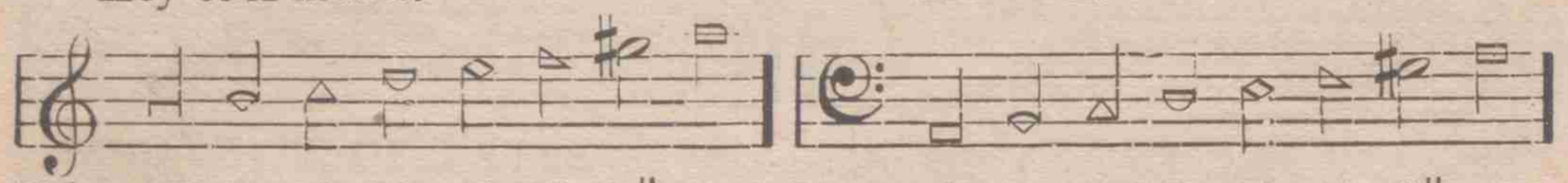
Come a-way, come a-way, Come a-way to the woods, a-way;
Come a-way, come a-way,

Come a-way, come a-way, Come away to the woods, away.
Come a-way, come a-way,

Minor mode.

Key of A minor.
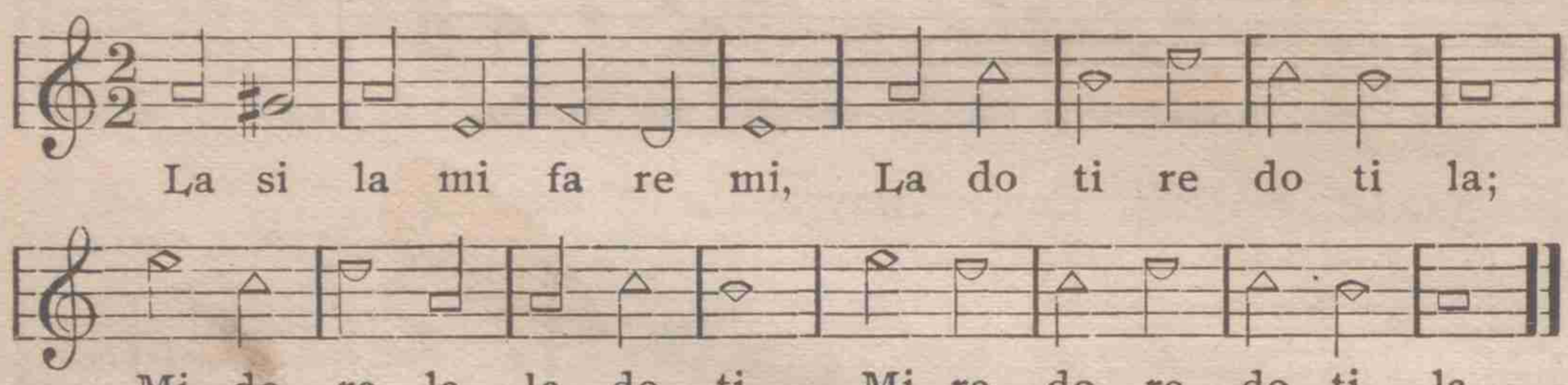
Bass staff.



Pitches. A B C D E F G♯ A. A B C D E F G♯ A.

Syllables. La ti do re mi fa si la. La ti do re mi fa si la.
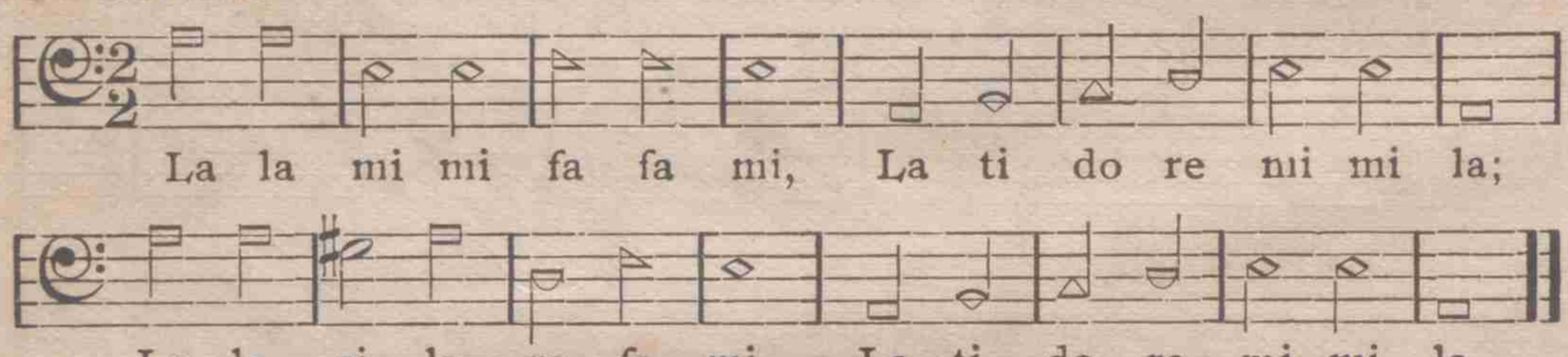
Read from G clef.



La si la mi fa re mi, La do ti re do ti la;

Mi do re la la do ti, Mi re do re do ti la.

No. 53. Read from F clef.



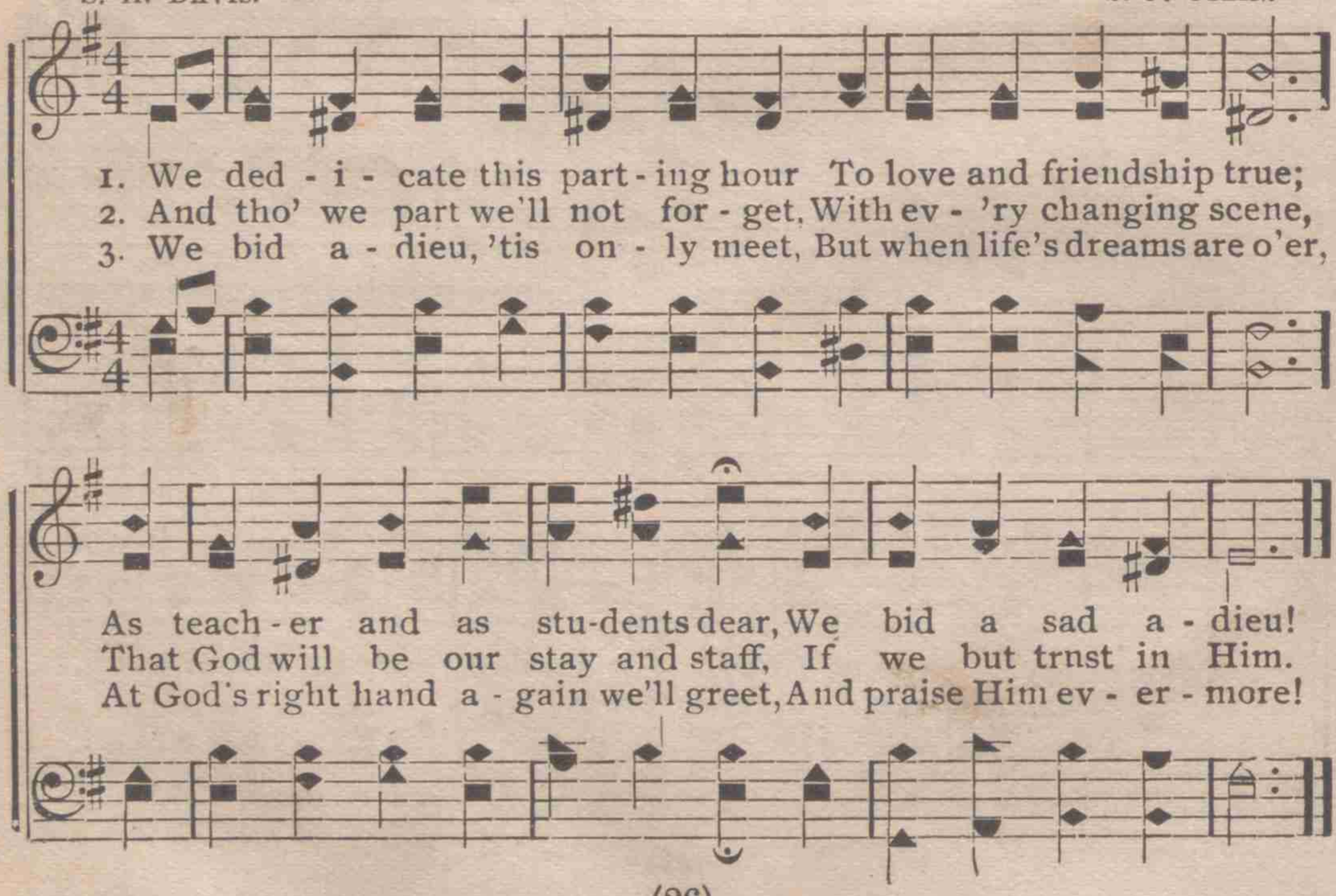
La la mi mi fa fa mi, La ti do re mi mi la;

La la si la re fa mi, La ti do re mi mi la.

Parting Song.

No. 54. Key of E minor.

S. K. Davis. S. J. Oslin.



1. We ded - i - cate this part - ing hour To love and friendship true;
2. And tho' we part we'll not for - get, With ev - 'ry changing scene,
3. We bid a - dieu, 'tis on - ly meet, But when life's dreams are o'er,

As teach - er and as stu-dents dear, We bid a sad a - dieu!
That God will be our stay and staff, If we but trnst in Him.
At God's right hand a - gain we'll greet, And praise Him ev - er - more!

No. 55. IN KINDNESS SAID.

E. R. LATTA. S. J. OSLIN.

1. Some-time when you were in trouble, And your spir - it seemed like lead,
2. When some ach - ing heart was heavy, And the tears were freely shed,
3. Some-time vexed be-yond en-dur-ance, All your stock of patience fled,
4. There will man - y chanc-es of - fer, Where-so - ev - er we may tread,

Was it yours to feel the mag-ic Of a word in kind-ness said?
Did you try to give it com-fort By a word in kind-ness said?
Have you proved the helpful mission Of a word in kind-ness said?
And we should al-ways improve them, By a word in kind-ness said.

REFRAIN.

In kindness said,.... In kindness said,.....
In kindness said, In kind-ness said,

Say, was it yours to feel the mag-ic Of a word in kind-ness said?

No. 56. DAYS OF CHILDHOOD.

Selected. G. L. YOUNG.
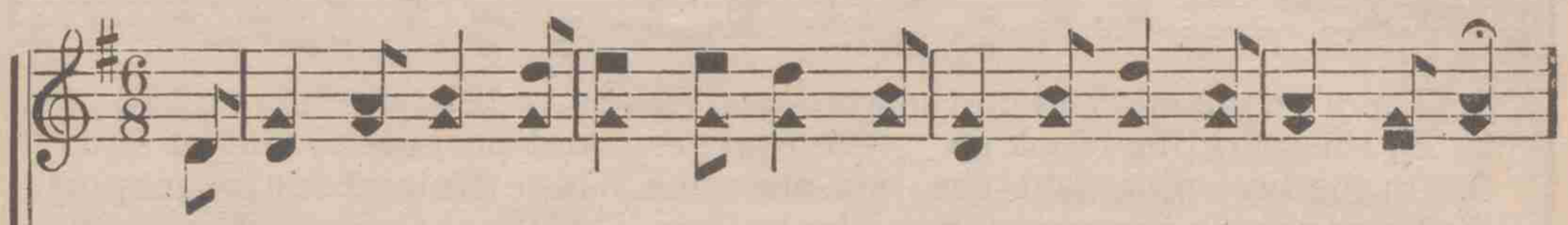
1. Oh, sweet are the tho'ts of our child-hood, They come in the stillness of night;.... They bring back the cot in the wild - wood, And the
2. Oh, that was the freshness of spring-time, No tho'ts of the win-ter in- vade;..... No wea - ri-ness then tolled its sad....chimes, Or dull

brook with its wa - ters so bright. The birds that a - wake us so ear - ly, With their songs in the old ma-ple tree,— The
care on our path-way had laid. We wan-dered in joy - ful-ness ev - er, Where in dreams now of pur - est de - light, From
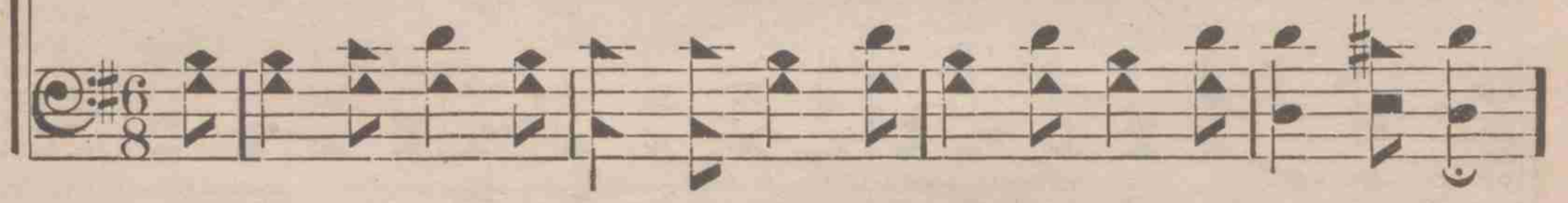
blossoms with dew drops so pearl-y, They re-turn in the stillness to me.
la - bor our tho'ts we can sev - er, And re-turn in the stillness of night.

No. 57. COME TO THE FOREST.
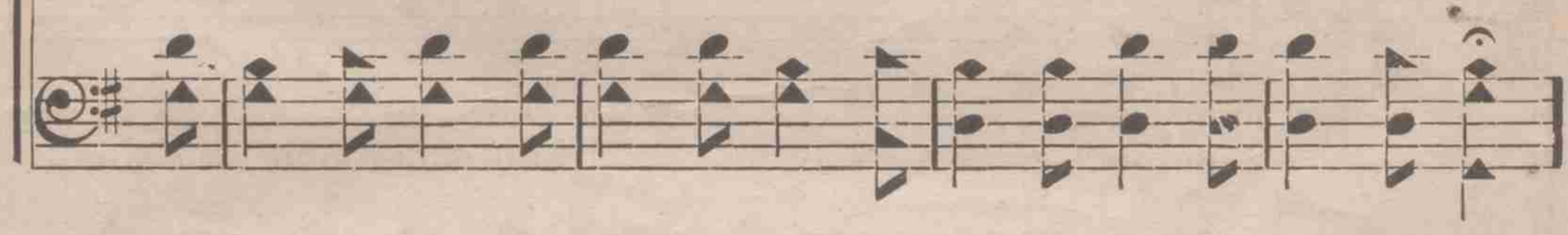
Miss Mollie Pool. J. Tom Lane.



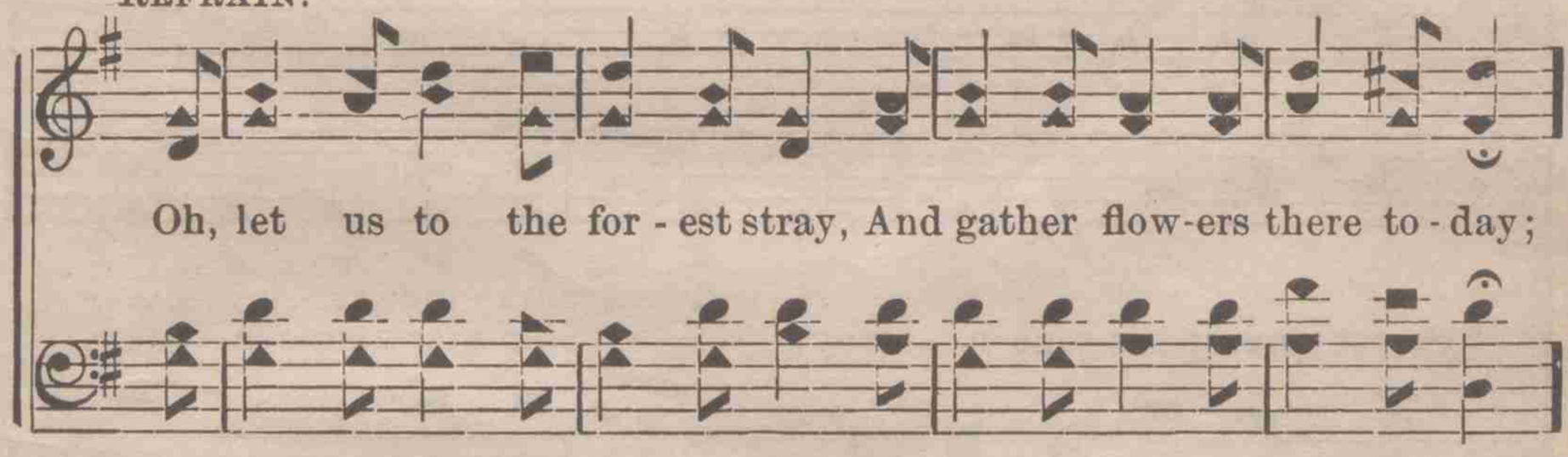
1. Come to the for - est, come a-way, From heated cit - ies come to-day;
2. Come to the for - est and be gay, And let this be a mer - ry day;
3. Come out a-mong the trees so green, Where happy fa - ces can be seen,



With love - ly smiles up-on your face, Let us be jol - ly in this place.
Oh, do not come with sodden hearts, From all your sorrow now de-part.
And ev - 'ry-thing is full of cheer, We'll have a jol - ly time out here.



Refrain.



Oh, let us to the for - est stray, And gather flow-ers there to - day;

We'll list - en to the bird - ies sing, While thro' the woods their music rings.

No. 58. SWEET SUMMER'S GONE AWAY.

Anon. E. F. LEISTER.

1. There's a pur-ple tint on the woodland leaves, And the winds are up all day;
2. By the sparkling brook no ro - ses peep, And the bees no long-er stray;
3. On the browning fields the spi-der spins, Where the lambs no longer play;
4. There are lov-ing arms for ba-by dear, Tho' the skies are chill and gray;

There's a rustling heard in the yellow sheaves, And it seems to sad - ly say:
And the but-ter-flies have gone to sleep, And the lo-cust trills all day.
And the crick-et now his chirp be-gins, And the quail is whistling gay.
And a co-zy home nest all the year, And sweet kiss-es ev - 'ry day.

REFRAIN.

Sweet sum - mer,..... Sweet sum - mer,.....
Sum-mer's gone a - way, Sum-mer's gone a - way,
Sweet sum-mer's gone a - way; Sum-mer's gone a - way,
Sweet sum - mer,.....
Sum-mer's gone a - way, Sweet sum-mer's gone a - way.

Rit. – –

No. 59. BEAUTIFUL MORNING.

Unknown. JAMES M. ASLIN.

1. Cast-ing a-side the man-tle of night, Earth in her beau-ty
2. Streamlet and riv-er, val-ley and plain, Robed in the sun-light
3. Now in life's morn-ing do all you can; Cheer-ful-ly toil, and

glad-dens the sight; Dewdrops, like gems, the land-scape a-dorn,
charms us a-gain; Mu-sic re-sounds from gar-den and grove,
hope-ful-ly plan; Grace with good deeds your beau-ti-ful morn,

REFRAIN.

Hail to thy brightness, beau-ti-ful morn.
Hymns of the morn-ing waft-ed a-bove.
Joys shall be yours, tho' wea-ry and worn.
} Beau-ti-ful morning, we wel-come thee, wel-come thee, we wel-come thee; Beau-ti-ful morn-ing, we wel-come thee, We wel-come, wel-come thee!

Copyright, 1904, by J. M. Aslin.

No. 60. TWINKLE, TWINKLE, LITTLE STAR.

Arr. by S. J. O. S. J. Oslin.
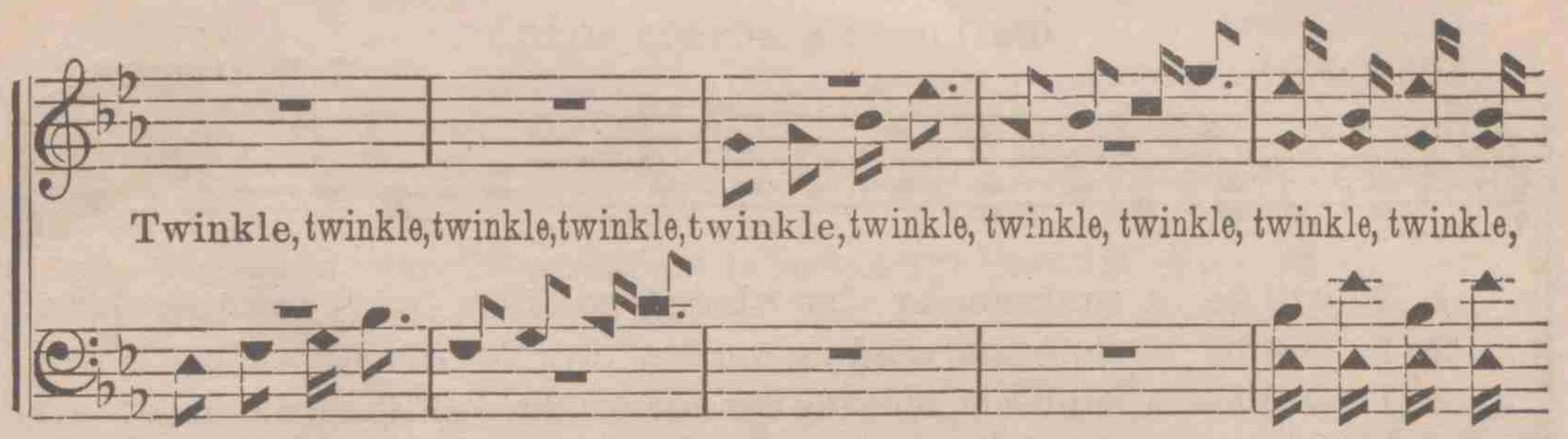
1. Twinkle, twinkle, lit-tle star, How I wonder what you are, Up a-bove the world so high, Like a diamond in the sky! When the blazing sun is set, And the grass with dew is wet, Then you show your little light, Twinkle, twinkle all the night.
2. And when I am in the dark, I will thank you for a spark; Then I'll see the way to go, If you gen-tly twinkle so. And when I am sound asleep. Oft you thro' my window peep. For you never shut your eye Till the sun is in the sky.
3. Love-ly, love-ly lit-tle star, Twinkle gently, tho' a-far; Show my wand'ring feet the way, That I may not go astray: And tho' nature slumbers sweet, Thou'lt not rest, but vig-il keep, Kissing sweetly dew-drops bright, Till the dawn of morning light.
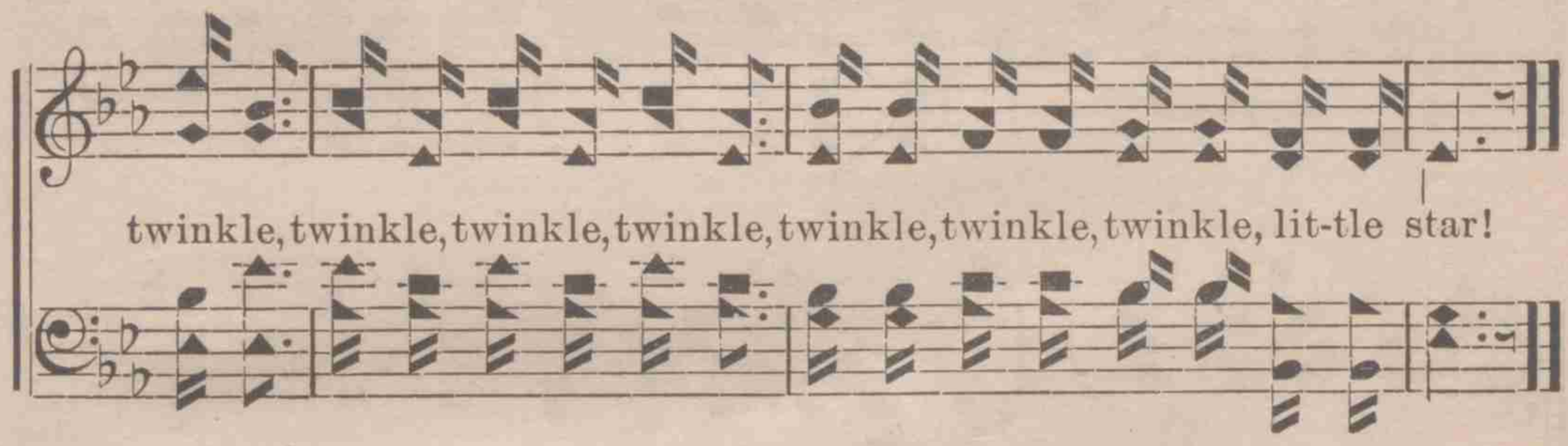
Refrain.

Twinkle, twinkle, twinkle, twinkle, twinkle, twinkle, twinkle, twinkle, twinkle, twinkle, twinkle, twinkle, twinkle, twinkle, twinkle, twinkle, twinkle, lit-tle star!

Copyright, 1902, by S. J. Oslin.

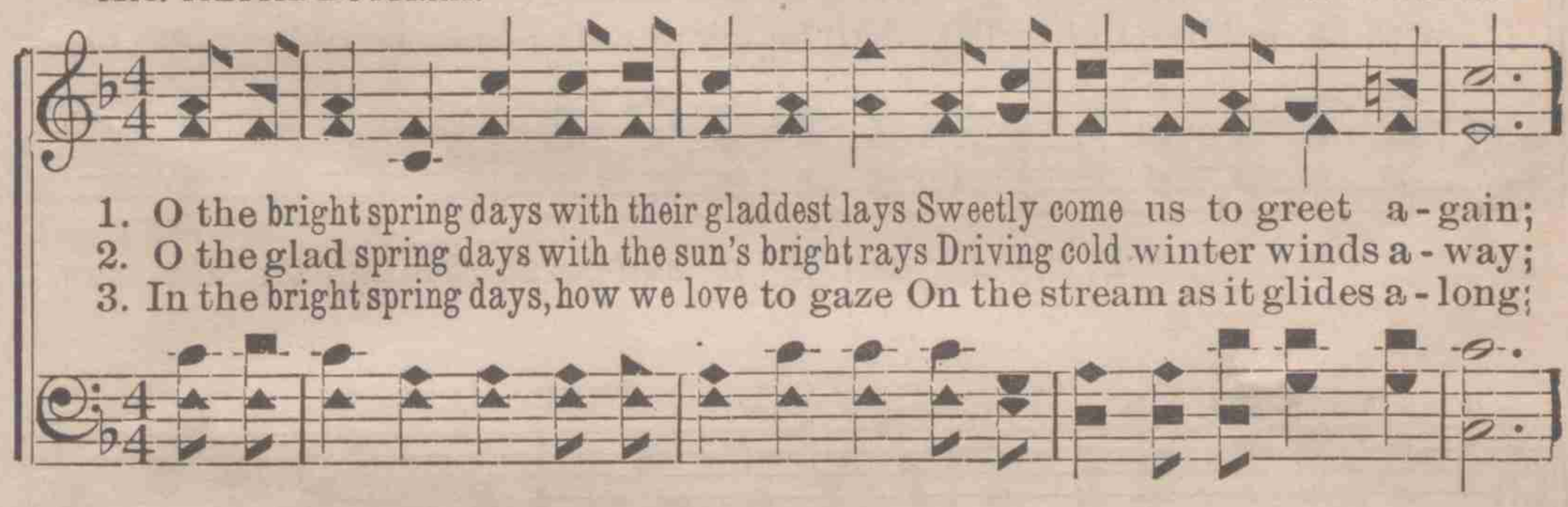
TWINKLE, TWINKLE—Concluded.

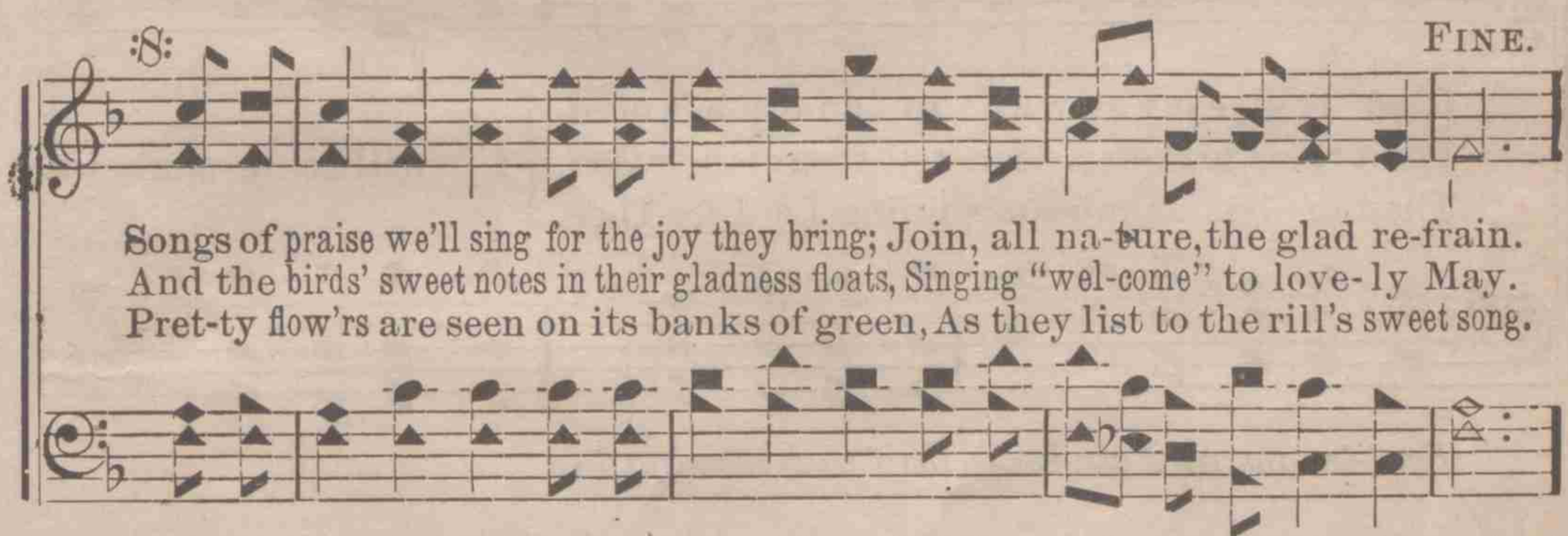




No. 61. BRIGHT SPRING DAYS.

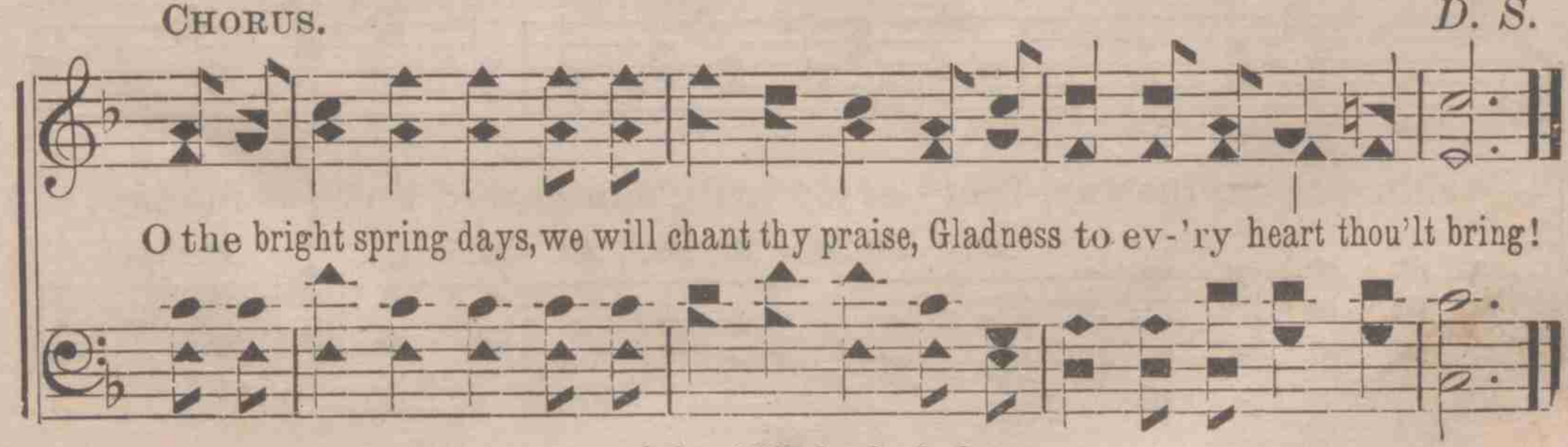
Mrs. Mattie Buttram. S. J. Oslin.





D. S.–Happy we will be, from the winter free, Welcome, welcome, thou lovely spring!

Chorus. *D. S.*

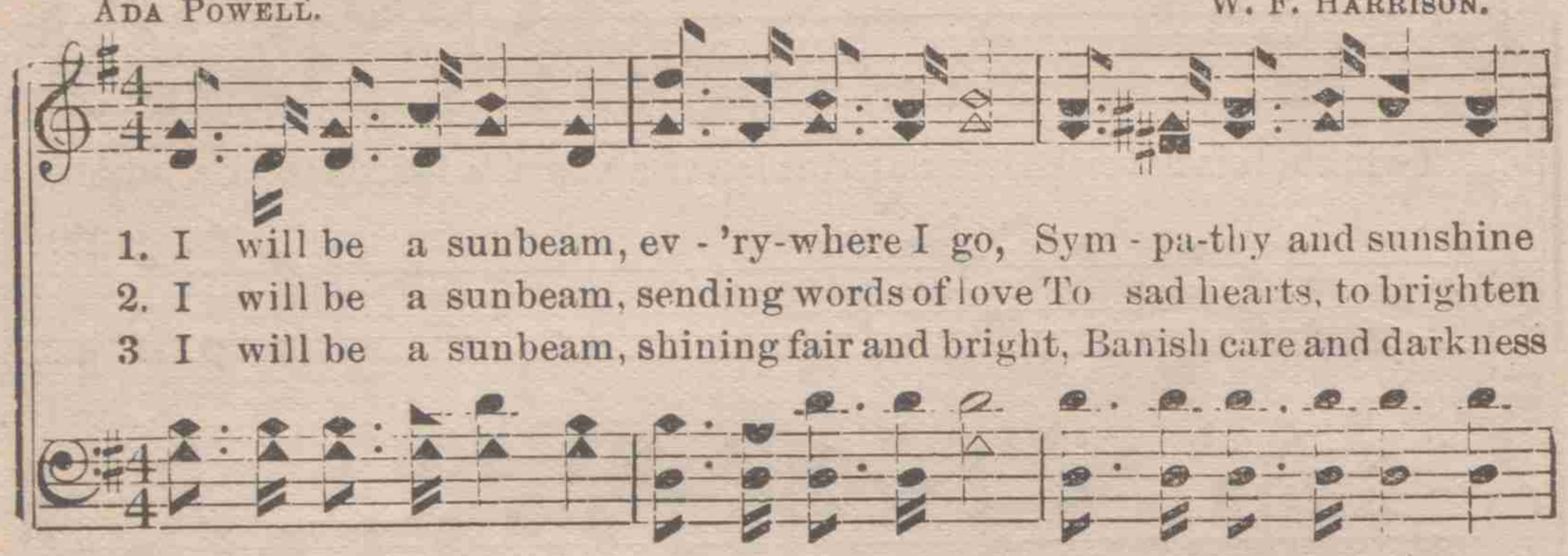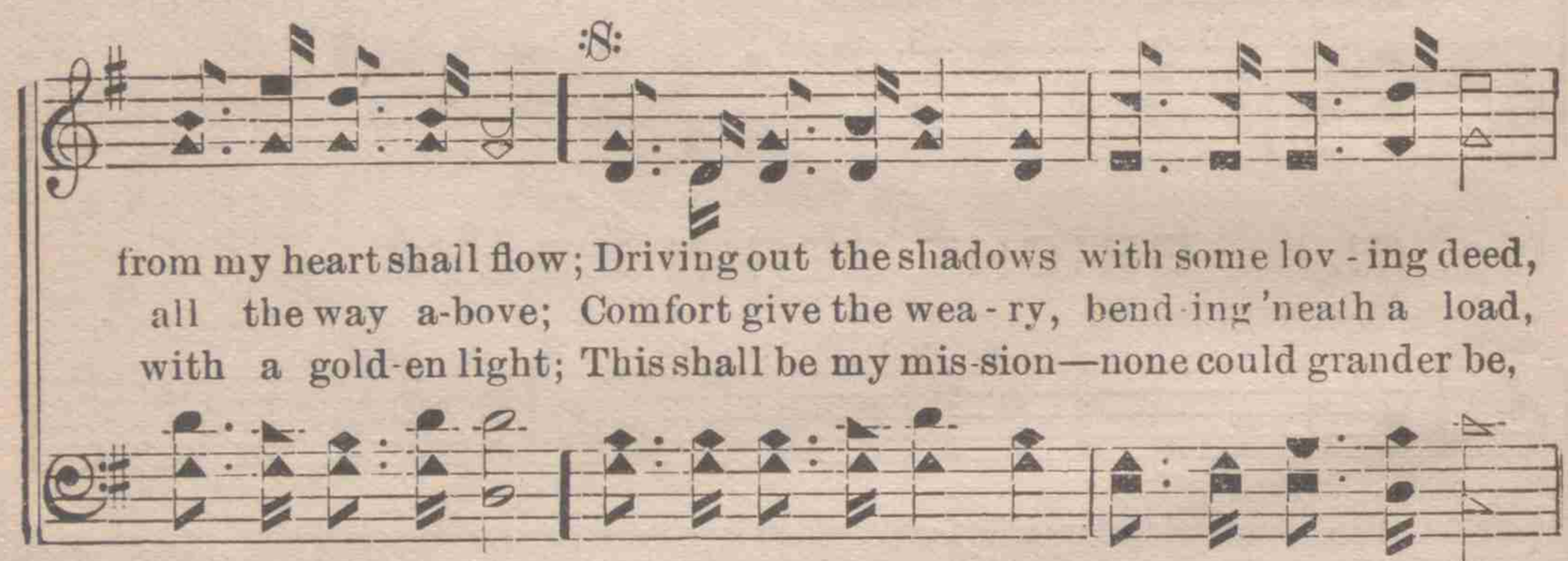


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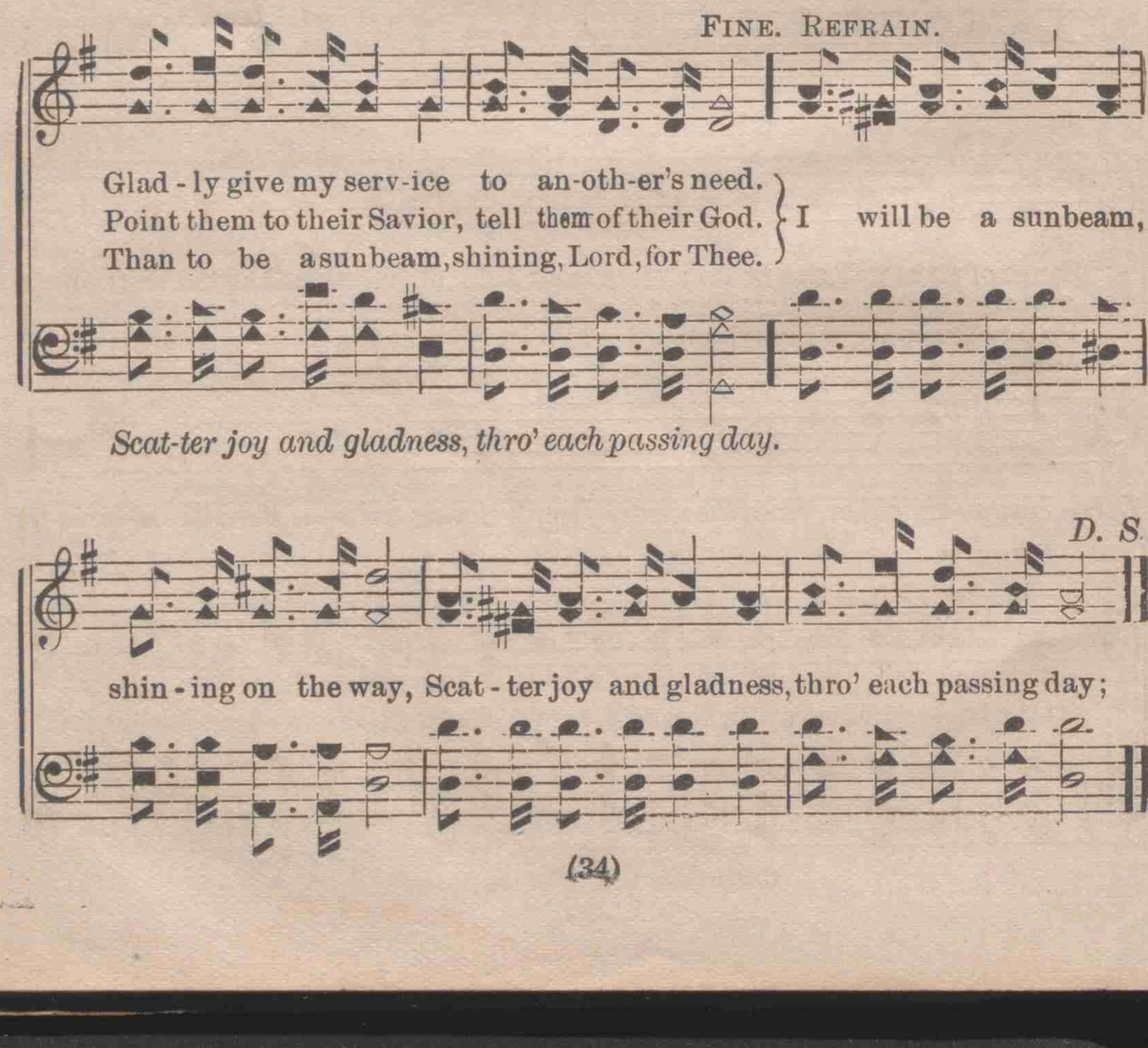
No. 62. I WILL BE A SUNBEAM.

(CHILDREN'S MOTION SONG.)

ADA POWELL. W. F. HARRISON.







No. 63. GENTLE WORDS.

Selected. JAMES L. RYAN.

1. The sweet young flow'rs of ear-ly spring Are beau - ti - ful to me;
2. The sun may warm the grass of life And all the pret - ty flow'rs,

And bright the man - y stars that shine Up - on the deep blue sea;
And eyes grow bright and watch the light Of na-ture's op'-ning hours;

But gen - tle words and lov - ing hearts, And hands that clasp our own,
But gen - tle words of ten - der-ness, And smiles we know are true,

Are bet - ter than the blooming flow'rs, Or stars that ev - er shone.
Are warm - er than the sum-mer time, And brighter than the dew.

No. 64. ROAMING THRO' THE WOODLAND.

(GLEE.)

S. J. O. S. J. Oslin.

1. Gai-ly we'll roam o'er the field and the wood, Mer-ri-ly on ward we'll go;
2. Hap-py and mer-ry to-geth-er we'll roam, O-ver the woodland to-day;
3. Birds are all singing, the rob-in is out, Hear the jaybird in the tree;

Strolling 'mid flowers and grasses and buds, Out in the valleys be - low.
Stud - y - ing les-sons in na-ture so grand, Onward we'll go and be gay.
Mer - ri - ly onward we'll ram-ble a-bout, Glad and lightnearted we'll be.

Chorus.

Roam - - - - ing, Cheerful and happy we'll be; .....

We'll roam thro' the woodland, the valley and dale, ... Happy we'll be;

Lov - - - - ers,

With lovers and playmates, we'll ramble o'er hill, Hap-py, glad, mer-ry and free.

No. 65. MERRILY O.

(Winter Glee.)

JOSEPHINE POLLARD. L. A. CUMMINGS.

Lively.

1. O - ver the glass - y lake smoothly we glide, Mer - ri - ly,
2. Win - ter is here, and its sports we en - joy. Mer - ri - ly,
3. List to the mu - si - cal ech - oes that peal, Mer - ri - ly,

mer - ri - ly O; Gai - ly we speed o'er the glis - ten - ing tide,
mer - ri - ly O; Pleasures that charm us and have no al - loy,
mer - ri - ly O; Out of the air from our cour ses of steel,

REFRAIN.

Mer - ri - ly, mer - ri - ly O. Sing we our skat - ing song
Mer - ri - ly, mer - ri - ly O.
Mer - ri - ly, mer - ri - ly O. Tra la la la la la

loud - ly and clear, Mer - ri - ly, mer - ri - ly O; Win - ter, we
la la la la, Mer - ri - ly, mer - ri - ly O; Tra la la

Use tra la in repeat.

crown thee the king of the year, Mer - ri - ly, mer - ri - ly O.
la la la la la la la, Mer - ri - ly, mer - ri - ly O.

No. 66. COME TO THE WOODLAND.

SAMUEL B. CLAIBORNE.

1. Come now to the for - est; leave sadness and care, All na - ture is
2. A - way then, thou i - dler, be glad and be gay, All na - ture is
3. Sweet blossoms are shedding their sweetness a - round, While ros - es and

smil-ing, and rest is found here; The green leaves and i - vy sway
decked now in brightest ar - ray; Sweet songsters are warbling a
dai - sies en - cum - ber the ground; O na - ture, thou fair one, I

now in the breeze, And cool are the shad-ows that lie 'neath the trees.
glad morning song, Soft breez-es are blow - ing, O come, come a - long.
love thy em-brace, Then come to the wood-land, en - joy the sweet place.

CHORUS.

Then hap - - py we'll be, ...

Then happy we'll be, yes, happy we'll be, While strolling thro' woodland today;

Be mer - ry and free, ...

Be merry and free, be merry and free, As onward we ramble so gay!

Copyright, 1904, by S. B. Claiborne.

No. 67. I SHALL NOT PASS.

Anon. E. F. Leister.

1. The bread that giv - eth strength I want to give; The wa - ter pure that
2. I want to give the oil of joy for tears; I want a faith to
3. I want to give good measure running o'er, And in - to an - gry

bids the thirsty live; I want to help the faint-ing day by day; I'm
con-quer all my fears; Goodness for ash - es may I give al-way; I'm
hearts I want to pour The an-swer soft that turneth wrath a-way; I'm

Refrain.

sure I shall not pass a-gain this way. I want to give to

oth-ers hope and faith; I want to do all that the Master saith; I want to

do the right from day to day; I'm sure I shall not pass a gain this way.

Copyright, 1904, by E. F. Leister.

No. 68. COME AWAY.

S. J. Oslin.

1. How the mer - ry wind blows o'er meadows green, Come a - way to the
2. See the mer - ry flow'rs by the brooklet streams, Come a - way to the
3. See the wav - ing trees, on the hill - side grow, Come a - way to the

woods, come away; 'Tis the love-liest morn-ing that e'er was seen, Come a-
woods, come away; Hear the sing-ing birds where the waters gleam, Come a-
woods, come away; They in-vite us there, to the scene we'll go, Come a-

Refrain.

way to the woods, come a - way. Come a - way, come a-
way to the woods, come a - way.
way to the woods, come a - way.

Tra, la, la,

way, Let us haste to the woods to - day! Come a-way,

Tra, la, la,

Tra, la, la,

come a - way, Come a - way to the woods, come a - way!

Tra, la, la,

No. 69. SPRING, OUR CHOICE.

F. L. E. F. L. EILAND.

Softly and lightly.

1. We hail thee, O beau - ti - ful spring-time, Thy com - ing doth
2 With fra-grance thy breez - es are la - den, Thy rob - ings none
3. Tho' they for us too have at - trac - tions, Which free - ly un -

make us re - joice; All na - ture it seem-eth would tell thee, Thou
oth - ers can wear; Their heat or their cold must for - bid them, In
to us they bring; Yet they do not cheer and re - vive us, Like

CHORUS.

Beau - ti - ful springtime,

art of all sea-sons our choice.
dressing our earth to com - pare.
thee, O thou beau-ti - ful spring.

Beau-ti - ful, beau-ti - ful springtime,

Beau - ti - ful

Thy com-ing doth make us re - joice; Beau-ti - ful, beau-ti - ful

spring - time,

spring - time, Thou art of all sea - sons our choice.

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No. 70. THE PICNIC GLEE.

J. R. MURRAY. Arr. by S. J. OSLIN.

Lively.

1. { O hast-en from the bus-y town, Leave all its toil and care;
   { The mer-ry brook with gen-tle song, The trees in beck'ning sway;

2. { Our bas-kets' bounteous store we'll spread Up-on the green so fair,
   { Our joy-ful notes shall ech-o wide Throughout the for-est aisles;

{ The shad-y grove in-vites to-day With treasures rich and rare;
{ The sing-ing birds their notes prolong, Come share our joys to-day.

{ With wav-y arch-es o-ver head, And beau-ty ev-'ry-where;
{ And fa-ces shad-ed long with care, To-day shall light with smiles.

CHORUS.

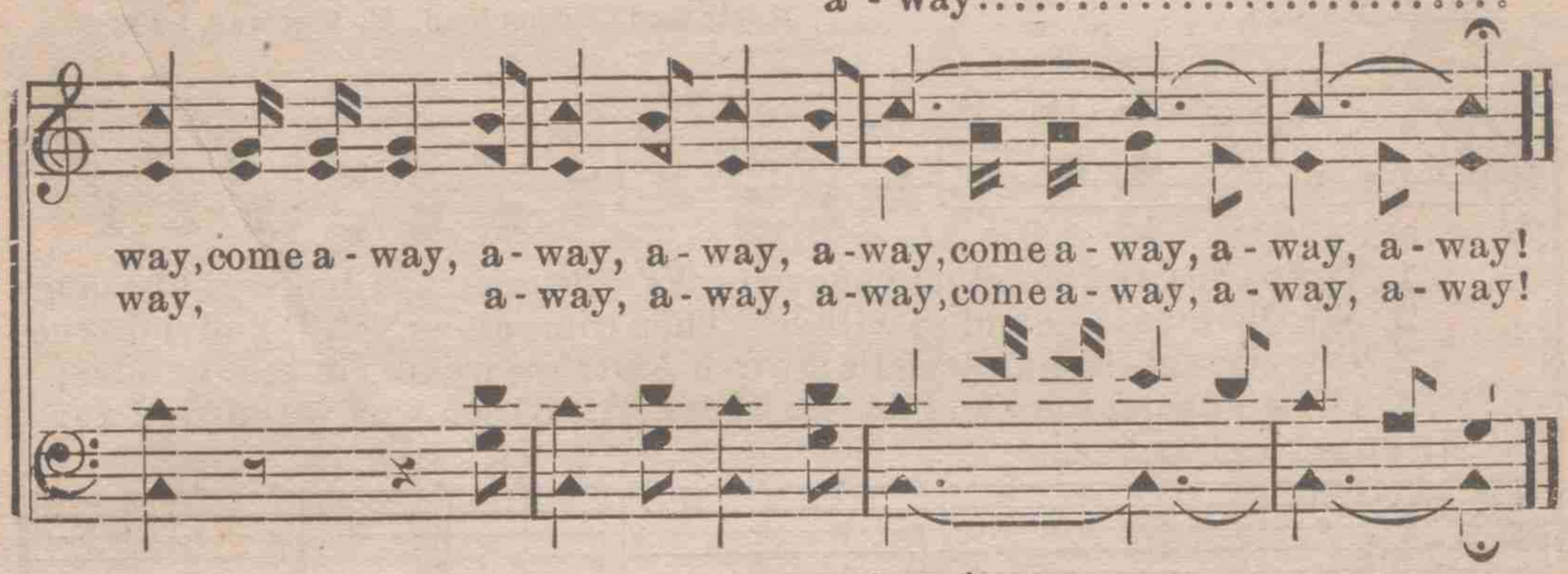
a-way,.....

Haste..... quick-ly a-way, a-way, Hap-py with
Haste a-way, O haste a-way, With

song,..... trip-ping a-long,..... Come, let us
hap-py song, we'll trip a-long, Come,

haste..... to the woodland to-day, Come a-way, a-
haste, O haste to the woodland to-day, A

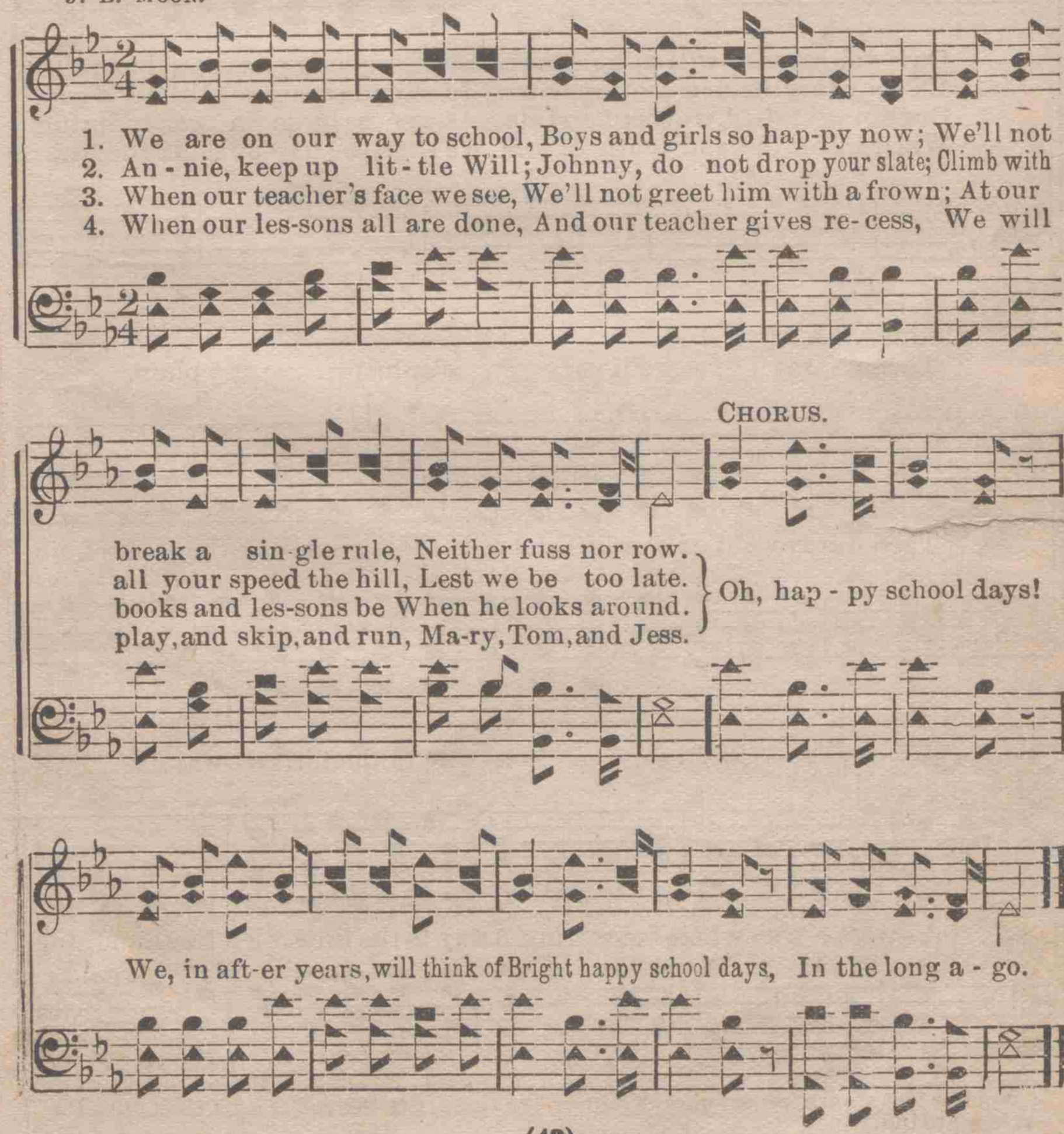
THE PICNIC GLEE—Concluded.



No. 71. HAPPY SCHOOL DAYS.

(DAY-SCHOOL GLEE.)

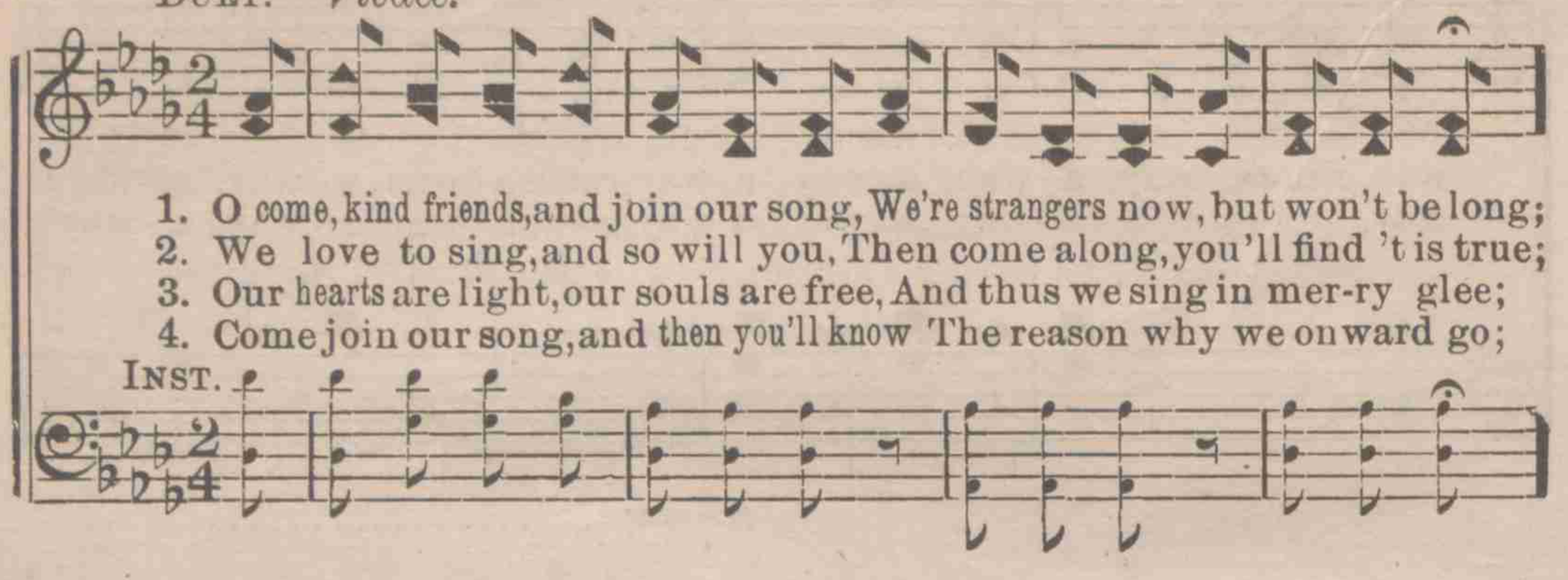
J. B. Moon. S. J. Oslin.



No. 72. AWAY TO THE HILLS.

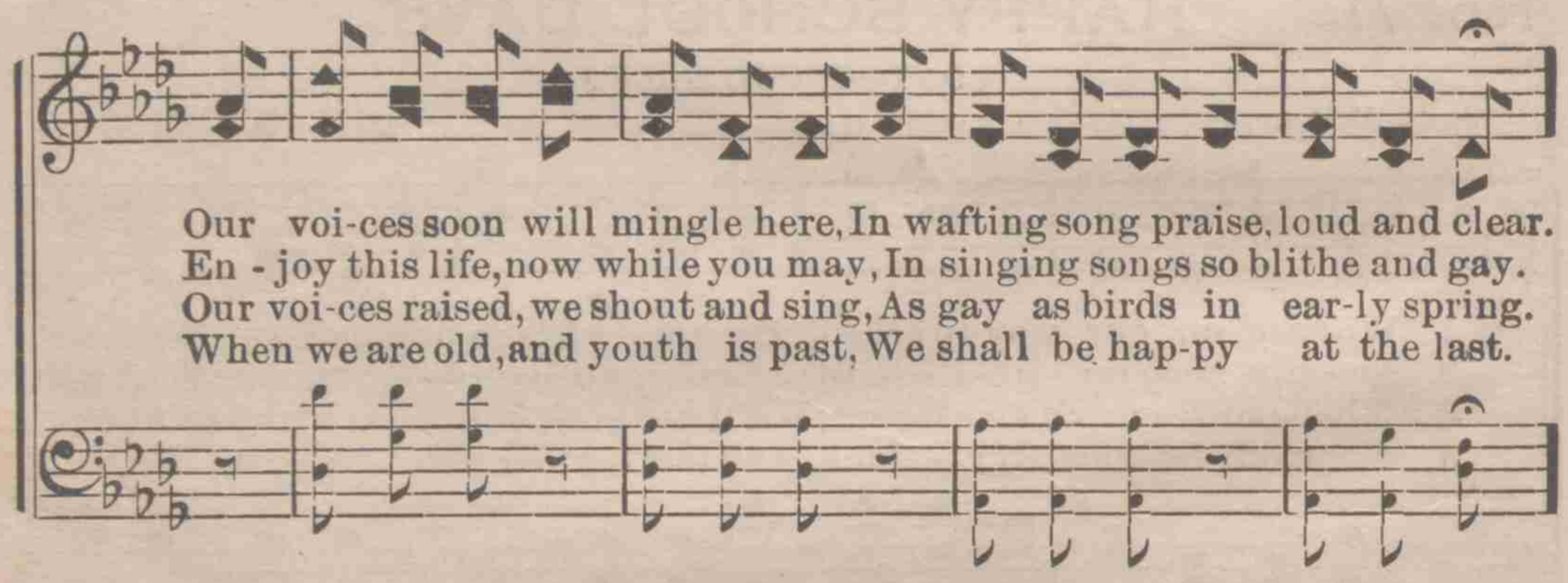
F. L. EILAND. Music and Chorus by J. E. THOMAS, by per.

DUET. *Vivace.*



1. O come, kind friends, and join our song, We're strangers now, but won't be long;
2. We love to sing, and so will you, Then come along, you'll find 't is true;
3. Our hearts are light, our souls are free, And thus we sing in mer-ry glee;
4. Come join our song, and then you'll know The reason why we onward go;

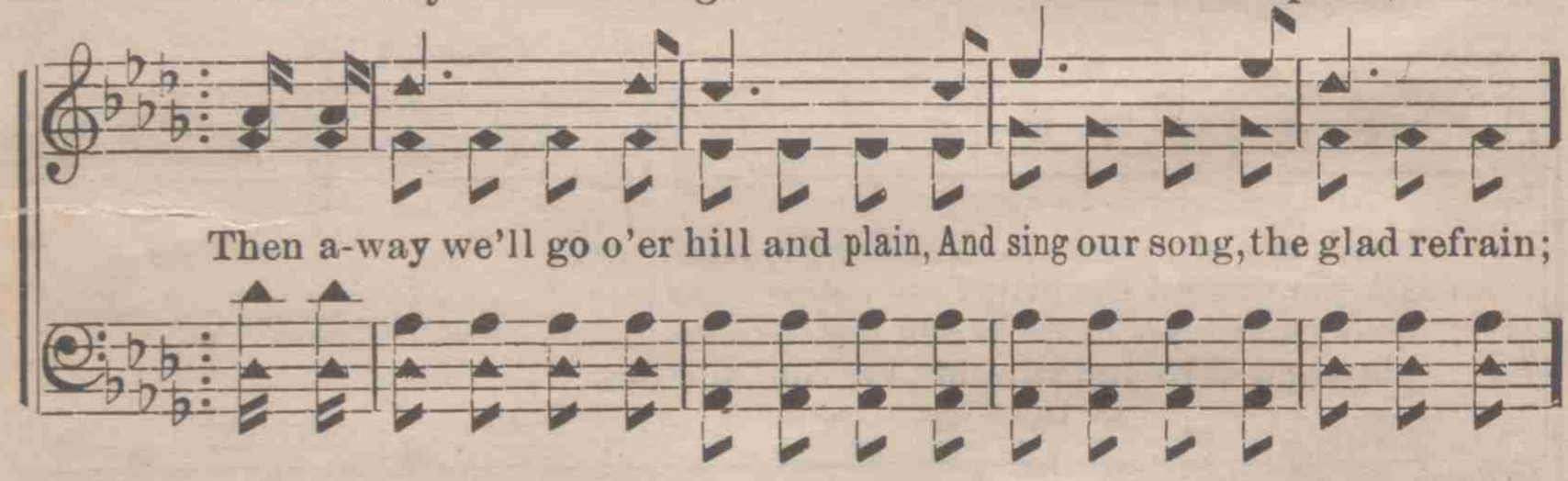
INST.



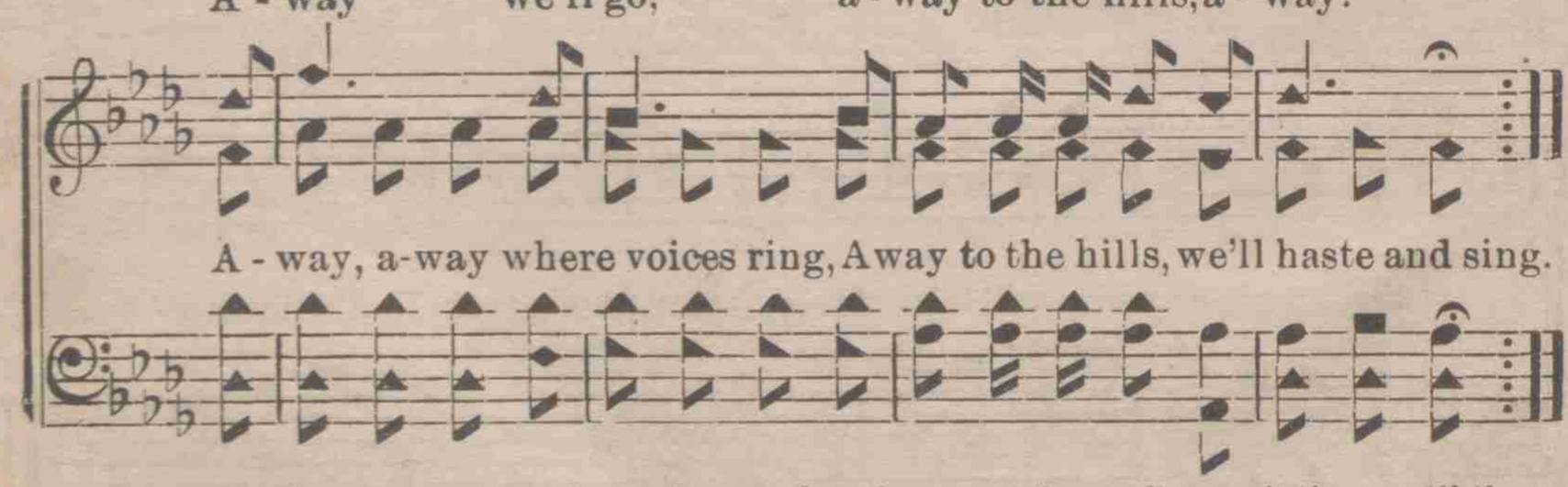
Our voi-ces soon will mingle here, In wafting song praise, loud and clear.
En - joy this life, now while you may, In singing songs so blithe and gay.
Our voi-ces raised, we shout and sing, As gay as birds in ear-ly spring.
When we are old, and youth is past, We shall be hap-py at the last.

CHORUS.

* Then a - way we'll go o'er hill and plain,



Then a-way we'll go o'er hill and plain, And sing our song, the glad refrain;



A - way we'll go, a - way to the hills, a - way.
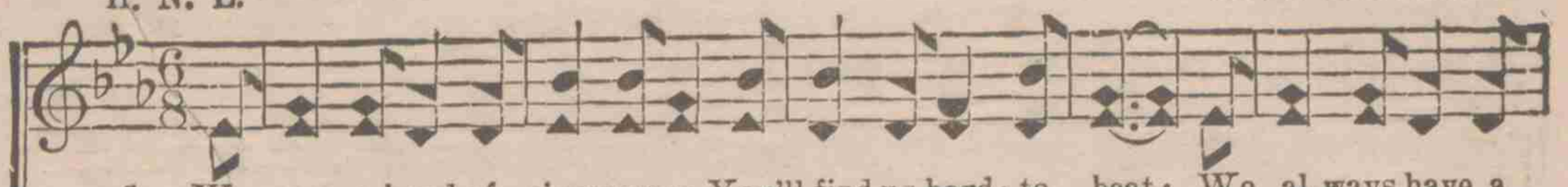
A - way, a-way where voices ring, Away to the hills, we'll haste and sing.

* After last stanza, repeat chorus four or five times, getting softer each time until the voices are indistinct.
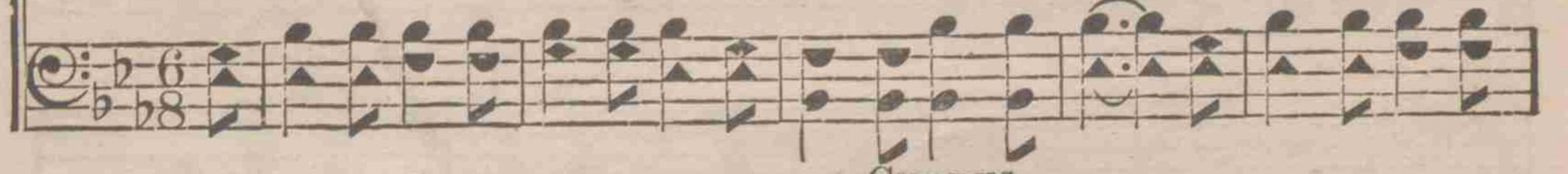
Copyright, 1892, by R. E. Thomas.

No. 73. THE SINGERS' GLEE.
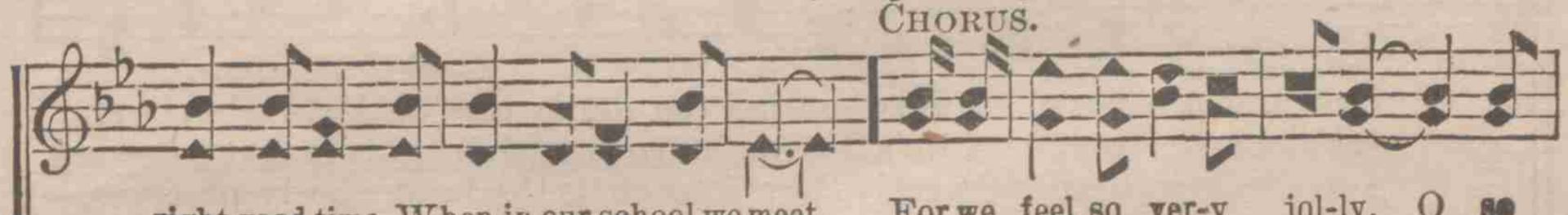
H. N. L. H. N. LINCOLN.
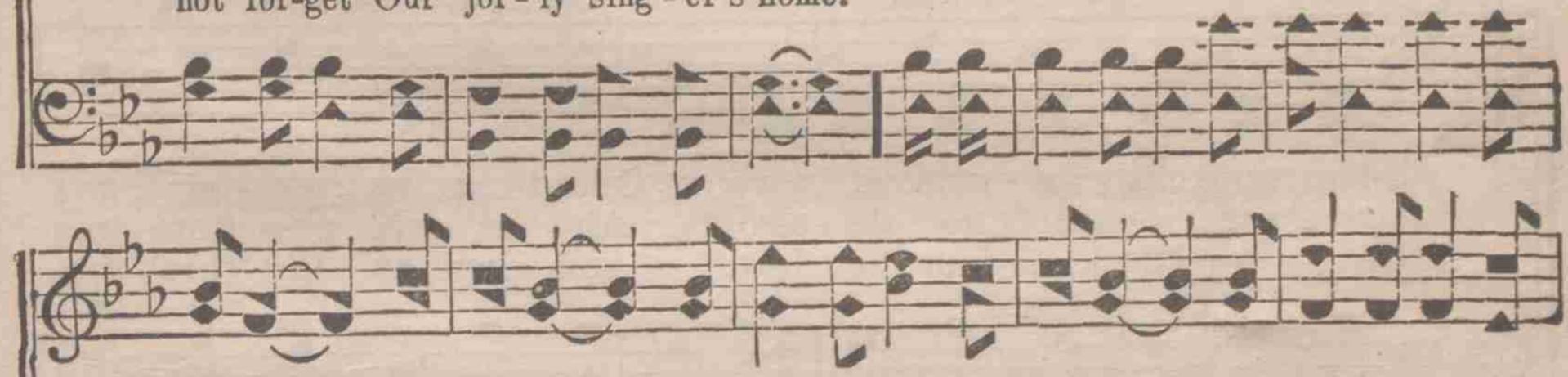


1. We are a band of singers gay, You'll find us hard · to beat; We al-ways have a
2. We dear - ly love our sing-ing school, We dote up-on the name; And where we go the
3. In our good class are boys and girls, And we are glad of that; At in - ter-mis-sion
4. We hope some day to sing quite well, But nev-er will we stop As-cend-ing mu-sic's
5. We soon must leave these dear old walls, And thro' the wide world roam; Where'er we go we 'll



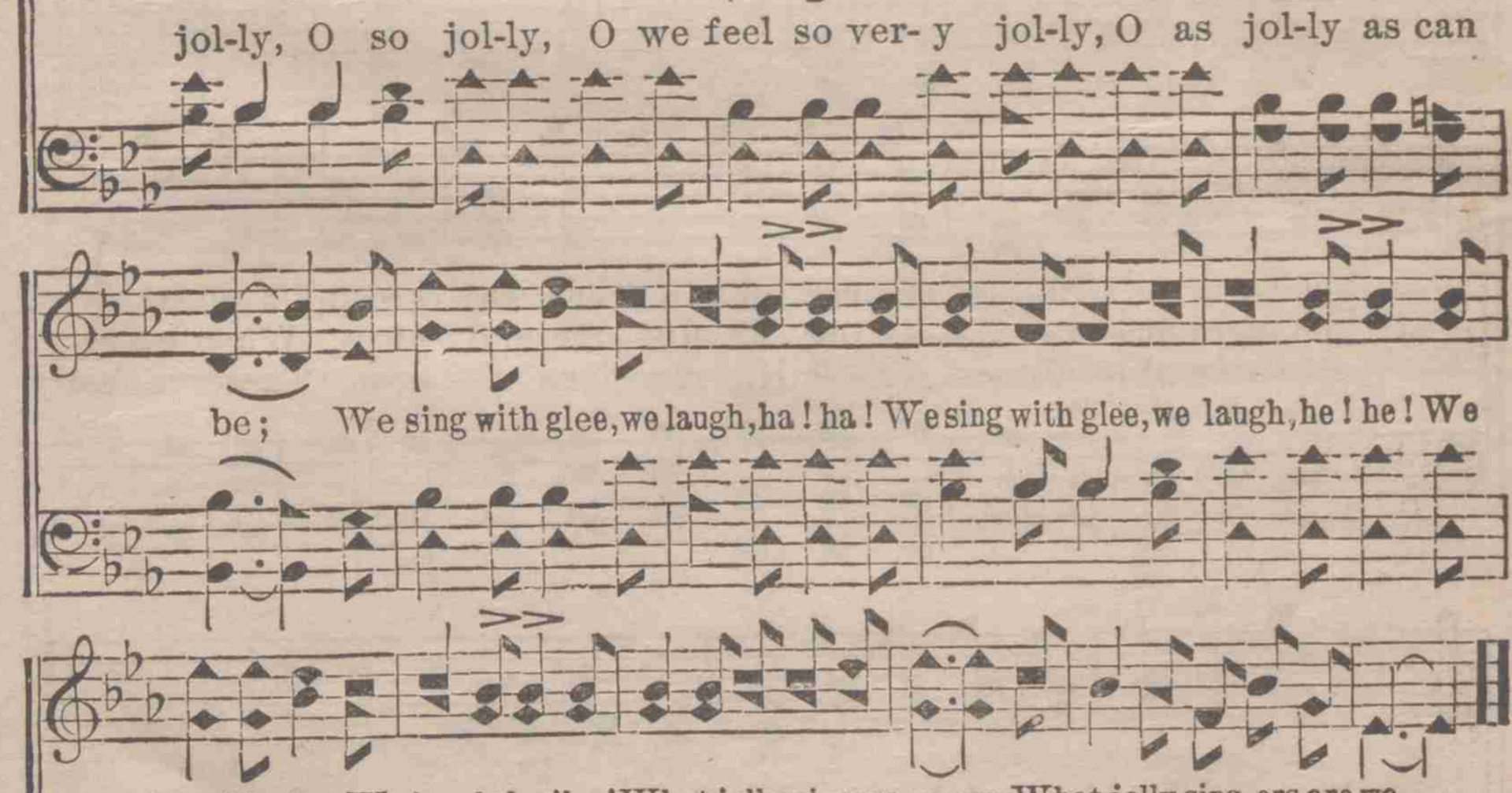
CHORUS.
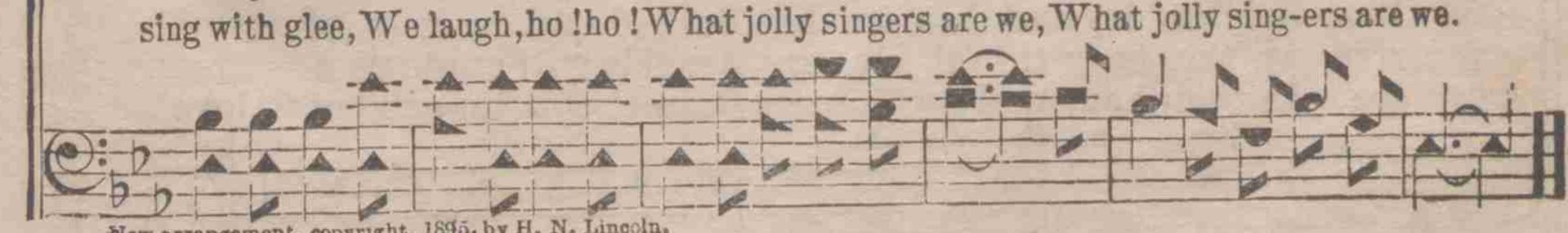


right good time, When in our school we meet. For we feel so ver-y jol-ly, O so
peo-ple hear A - bout its wondrous fame.
we can laugh And join in so - cial chat.
gol-den heights Un-til we reach the top.
not for-get Our jol - ly sing - er's home.



jol-ly, O so jol-ly, O we feel so ver- y jol-ly, O as jol-ly as can



be; We sing with glee, we laugh, ha ! ha ! We sing with glee, we laugh, he ! he ! We
sing with glee, We laugh, ho ! ho ! What jolly singers are we, What jolly sing-ers are we.



New arrangement, copyright, 1895, by H. N. Lincoln.

No. 14. BEAUTIFUL ANGELS.

Arr. by S. J. Oslin.

1. Beau-ti - ful an - gels are guard-ing us ev - er, Sent by our Sav- iour a - bove,
2. Com-ing with heav-en - ly mer - cies a - bound-ing, Com -ing on missions of joy;
3. An - gels will strengthen our fal - ter - ing foot steps If their still voi - ces we heed;

Beck-on-ing ten-der-ly tow'rd the bright riv-er,
Life's flitting journey with brightness surrounding,
Sweetly they'll teach us the Lord's ho-ly precepts,—

Sweet, guid-ing an - gels of love. Guard-ing us ev - er as
Com - ing its griefs to de - stroy; And as we pass from its
Un - to His king-dom they lead And when at last thro' the
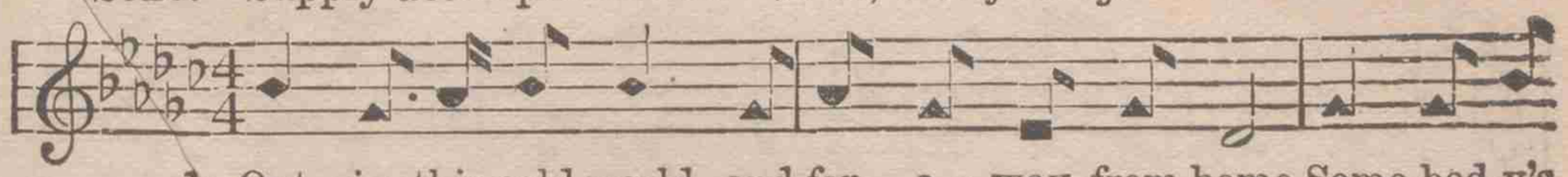
onward we struggle O - ver life's o - cean so broad, Vigils they're
changes for - ev - er, Leav-ing its glit - ter and gloss; When we ar-
por-tals of brightness, En-ter His mansions a - bove, There we shall

keep-ing thro' joy and thro' trouble, Beau-ti - ful an-gels of God!
rive at the beau-ti - ful riv - er, An-gels will guide us a - cross.
see in their heav-en-ly whiteness Beau-ti - ful an-gels of love!
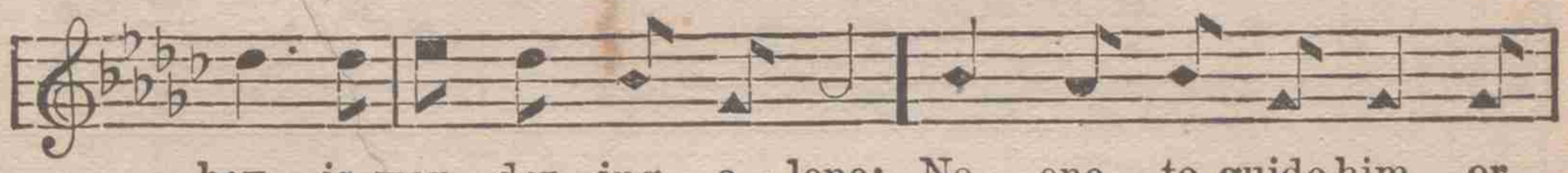
No. 75. SOMEBODY'S BOY.

R. S. HANNA.
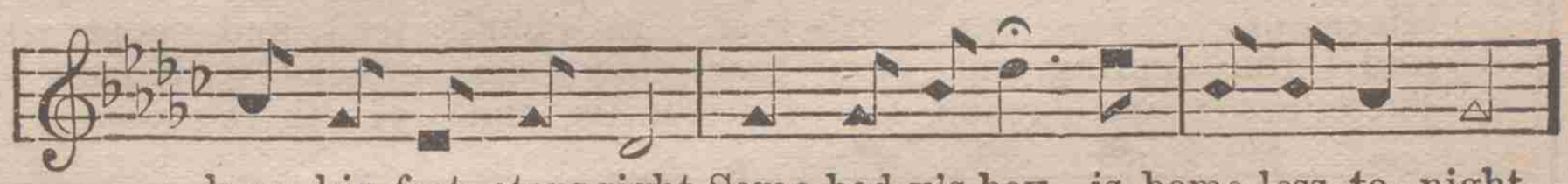
SOLO. Supply accompaniments. *Slow, with feeling.*



1. Out in this cold world, and far a - way from home, Some-bod-y's
2. Search till you find him, and bring him back to me, Far, far a-
3. O could I see him and fold him to my breast, Glad-ly I'd
4. Well I re-mem-ber the part - ing words he said, "We will meet



boy is wan - der - ing a - lone; No one to guide him, or
way, wher - ev - er he may be; Tell him his moth-er, with
close my eyes and be at rest; There is no oth - er that's
where no fare-well tears are shed; There'll be no good-bys in



keep his foot - steps right, Some-bod-y's boy is home-less to - night.
fa - ded cheeks and hair, At the old home is wait-ing him there.
left to give me joy, Bring back to me my wan-der-ing boy.
that bright land so fair, When done with life I'll meet you up there!"

QUARTETTE.

Bring back to me my wan - der - ing boy, There is no oth-

er that's left to give me joy; Tell him his moth-er, with

faded cheeks and hair, At the old home is wait - ing him there.

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No. 76. MY INDIAN TERRITORY HOME.

(Dedicated to Hon. Green McCurtain, chief of the Choctaw Nation.)

S. J. O.

S. J. Oslin.

1. In our own sun - ny land, On Co - lum - bi - a's strand,
2. 'Tis a land rich in soil, Where there's coal and there's oil,
3. There are moun - tains and hills, There are foun - tains and rills,
4. Springing up here and there, Towns are seen ev - 'ry-where,

Where the mild - est balm - y breez - es gen - tly blow;
Mines of i - ron, sil - ver, as - phalt, lead, and gold;
And the spring and sum - mer flow - ers sweet - ly bloom;
There are rail - roads, fac - t'ries, mills, and yet there's room;

In our loved Southern clime, With its fu - ture sub-lime, Find our
There are prai - ries of green, Where the cat - tle are seen, Round our
Songs of sweet-sing-ing birds In the wood-lands are heard, At our
And our fruit is the best, You can eat it with zest, At our

D. S.–*Come and see where we live, And a wel - come we'll give At our*

Fine. Chorus.

hap-py Indian Ter - ri - to - ry home. Of our homes we will sing, Gladdest

hap-py Indian Ter-ri - to - ry home.

D. S.

car - ols shall ring; O'er the flowered hills and val - leys we will roam;

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No. 77. HAPPY LITTLE HOME.

(Good as a Sol .)

Arr. by * * *

1. There's a neat lit - tle cottage where the grass is ev - er green, Where the
2. We'll go out in the orchard where the fruit is on the trees, 'Tis the
3. We'll go out on the mountains, we will see the mineral springs, Go and

streams from the Boston mountains flow; Where the mocking bird doth sing, and the
land where the famous apples grow; They are luscious, mellow, sweet, you can
see big plan-ta-tions down below; Show you cotton, show you cane, show you

D. S.—'Tis the finest country found, and I'll

Fine.

woods with music ring, At my hap - py lit - tle home in Ar-kan - saw.
have all you can eat, At my hap - py lit - tle home in Ar-kan - saw.
ev - 'ry kind of grain, At my hap - py lit - tle home in Ar-kan - saw.

show you all a-round, At my hap - py lit - tle home in Ar-kan - saw.

CHORUS. *D. S.*

Come and see me, neighbor, come a-long, I'll be there to greet you one and all;

No. 78. OUR LOVELY TEXAS HOME.

S. J. OSLIN. J. M. ASLIN.

1. Down in the love-ly val-leys, and o'er the prair-ies grand, Where
2. The balm-y o-cean breez-es are blow-ing fresh and free, The
3. Yes, in the "Lone Star," Texas, which leads the Dix-ie states, In

birds are singing sweetly in this, our favored land; Where there is peace and
air is full of perfume and sweetest mel-o-dy; There's all to make you
wealth to make you happy, and all to make you great; Tho' we may have mis-

D. S.—*Oh, land of corn and*

plenty, a land of sun and song, 'Tis here you'll find in beau-ty, our
hap-py, and else to make you strong, Down in this land of beau-ty, you'll
fortunes, (to oth-ers oft they come,) Yet we will dwell con-tent-ed in

cot-ton, Oh, land of sun and song, I've found within thy bor-ders, my

FINE. CHORUS.

love-ly Tex-as home.
find our Tex-as home.
this, our Tex-as home.
} Oh, land of grace and grandeur, A young A-mer-i-

love-ly Tex-as home.

D. S.

ca, To thee we'll sing a car-ol and praise thy brave and free;

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No. 79. MY HAPPY CHILDHOOD HOME.

J. H. S. J. H. STANLEY.

1. In the fair sun - ny South where my child-hood days were passed,
2. O my sweet child-hood home, I will e'er re - mem - ber thee,
3. How I've longed to be - hold that dear child-hood home a - gain,

Stands a va - cant cot - tage by the hill; Where I
Tho' I am so far a - way to - day; There my
And en - joy it as I did of yore; There to

once used to play when were o'er the win - try blasts, And the
fa - ther and moth - er, so near and dear to me, Sleeps be-
sing, play, and run, o - ver woodland, field, and plain, But I

cher - ish for thee fond - est tho'ts thro' all life's ways, And thy

Fine. REFRAIN.

air our hap - py songs did fill.
neath that precious sa - cred clay.
know that day will come no more.

Oh, I sigh all in vain for those

theme shall be my glad- dest strain.

D. S.

hap - py childhood days, But I know they'll nev-er come a - gain;

D. S.—*I will*

No. 80. CHILDHOOD DAYS.

(DAY-SCHOOL GLEE.)

P. M. C. P. M. Claunts.

1. Oh, we love to think of youth-ful and hap - py childhood days;
2. Yes, well do we re - mem - ber, some oth - er chil-dren too
3. Our school-days we re - mem - ber, oh, yes, our schoolmates too;
4. Oh, if we could take a vis - it back to those childhood days,

They come like sweet-est mu - sic borne to me; And
Would oft - en come and join us in our play; We
Those good old times will nev - er come a - gain; But with
This mys - tic veil of vi - sion soon would flee; It would

from that mys-tic shore we can hear the songs of yore, That we
see their laughing fa - ces, and watch their fleet foot-ra-ces, In those
fond-est thoughts of you still fresh in mem'ry's view, We will
be a grand re - treat, those sweet fa - ces all to greet, And a -

Chorus.

children used to sing when full of glee.
games of ball and sport of that good day.
glad - ly sing the old and sweet re-frain.
gain to join the children's playful glee.
} Yes, we hear their laugh and shout:

Ha ha ha ha ha ha ha! Hurrah! hurrah! hurrah! (hurrah! hurrah!) As they

Ha ha ha ha!

CHILDHOOD DAYS—Concluded.

Repeat fast.

ff

echoed round about, Ha ha ha ha ha ha ha! Hurrah! hurrah! hurrah!

No. 81. HAPPY CHILDHOOD DAYS.

(DAY-SCHOOL GLEE.)

S. J. O.

S. J. Oslin.

1. Run-ning, play-ing, skip-ping gai - ly In our cheer-ful ways;
2. Then a - way to school we'll ram - ble, Stud - y while we may;
3. With good les - sons we'll be hap - py, Hap - py all the day;

We are hap - py, glad, and free, In our hap - py child-hood days.
Hap - py there with books and slate, In our hap - py child-hood days.
Then go home-ward, skip and run, In our hap - py child-hood days.

Refrain.

O hap - py childhood days, O hap - py child-hood days! We'll
We'll clap our hands for joy, We'll clap our hands for joy; And
all be mer - ry, glad, and free In our hap - py childhood days.

No. 82. NEVER SAY FAIL.
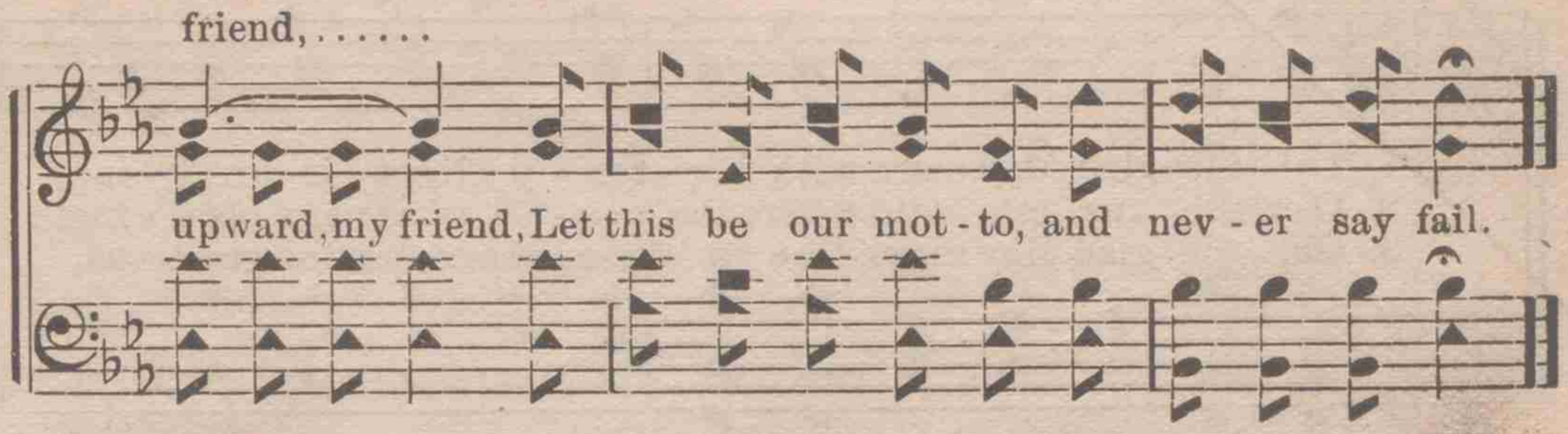
JAS. H. STANLEY.

1. Keep working,'tis wis - er than sit - ting a - side, And dreaming and sigh-ing, and wait - ing the tide; In life's ear - nest bat - tle, they on - ly pre - vail Who dai - ly march on-ward, and nev - er say fail.
2. With eyes ev - er o - pen, a tongue that's not dumb, A heart that to sor - row will nev - er suc-cumb; You'll bat - tle and con - quer tho' thousands as - sail, Then on-ward and con-quer, and nev - er say fail.
3. In life's ear - ly morning, in manhood's fair pride, Let this be your mot - to, your foot-steps to guide; In storm and in sun-shine, what- ev - er as - sail, We'll nev - er, O nev - er, no nev - er say fail.

REFRAIN.

We'll nev - - - er say fail,..... We'll nev - er, O nev - er, no nev - er say fail, We'll nev - er, O say fail;..... Press on - - ward, my nev - er, no nev - er say fail; Press on - ward, press on - ward and
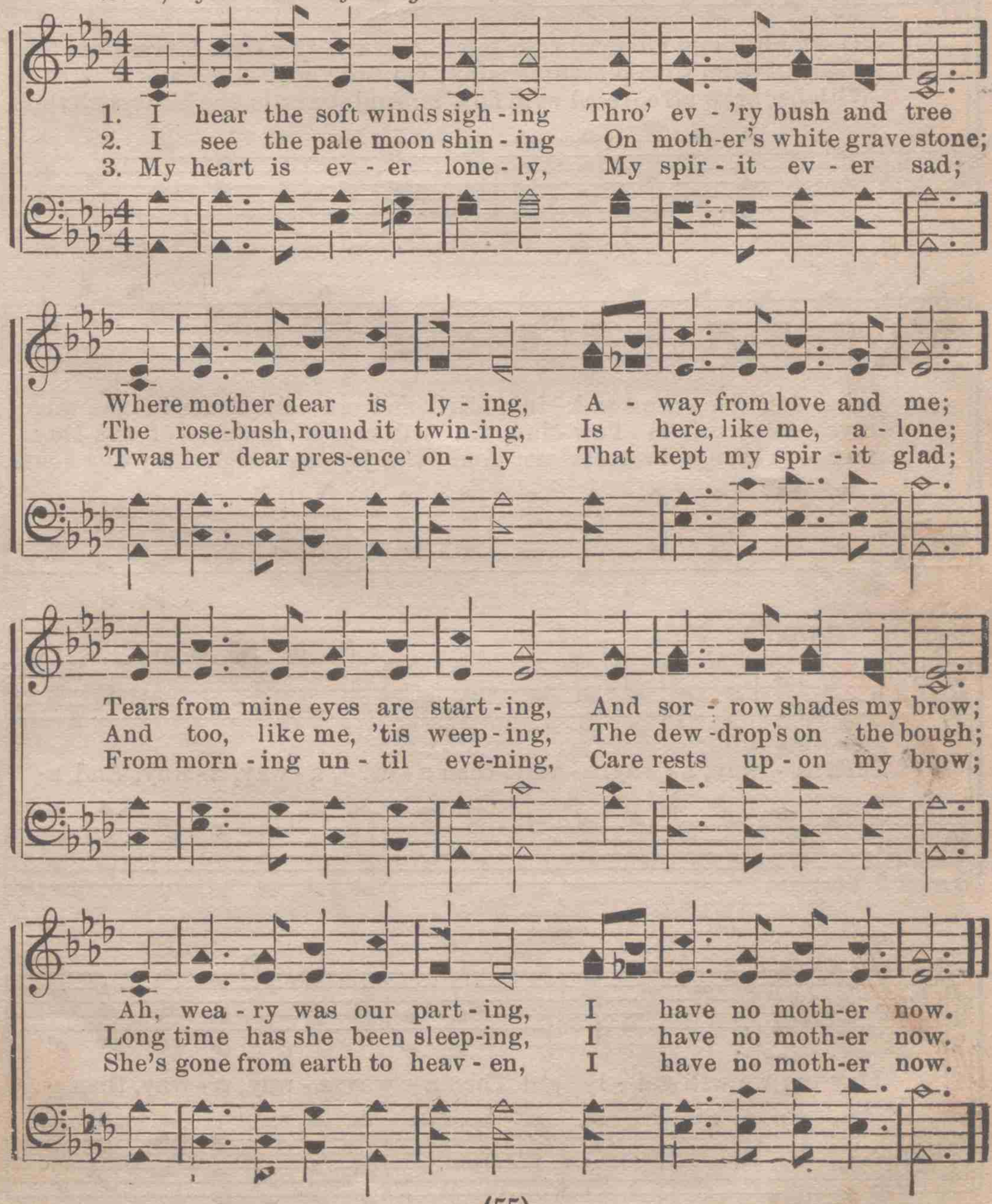
NEVER SAY FAIL—Concluded.



No. 83. I HAVE NO MOTHER NOW.

Anon. JAMES D. McALLISTER.

Slow, soft and with feeling.



No. 84. LO! THE GLAD MAY MORN.

Arr. S. J. Oslin.

1. Lo! the glad May morn with her ros - y light is break - ing,
2. O'er the rus - tic wild where the gen - tle winds are blow - ing,
3. Oh, the glad May morn, like a friend she comes to greet us,

O - ver hill and mountain so fair; And the for - est leaves from their
We will roam with pleasure to-day; On the moss - y bank where the
With her brow all covered with flow'rs; And she calls the birds with their

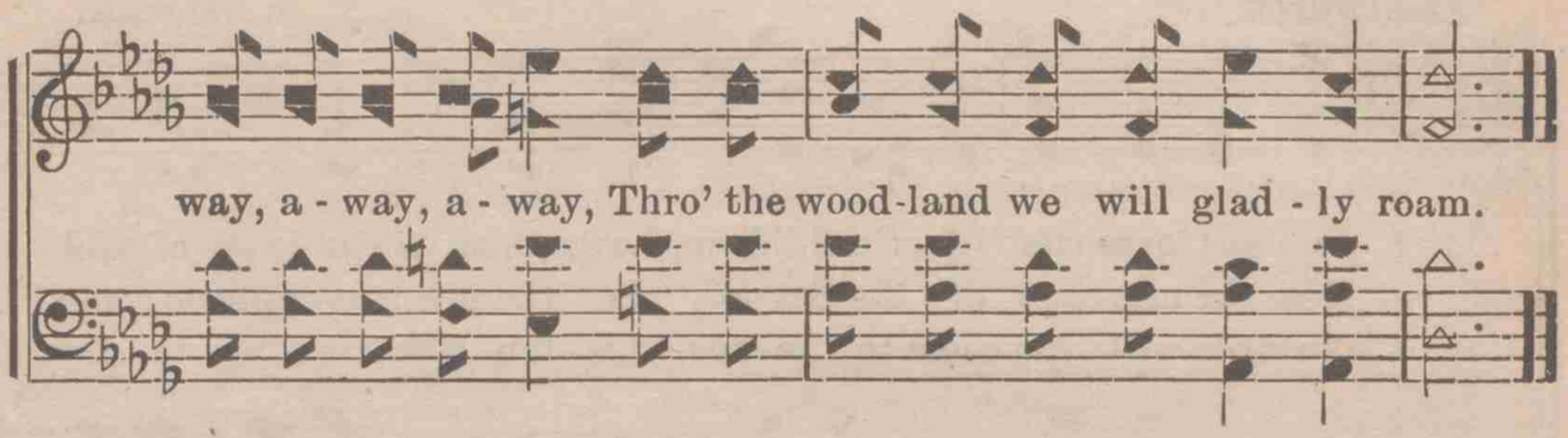
win - ter sleep are wak - ing, Mirth and mu - sic floats in the air.
crys - tal brook is flow - ing, We will crown our queen of the May.
mer - ry songs to meet us, And the joy - ous bright May day hours.

CHORUS. *Fast.*

Then a - way, a - way, a - way, then a - way, a - way, a - way, And a-
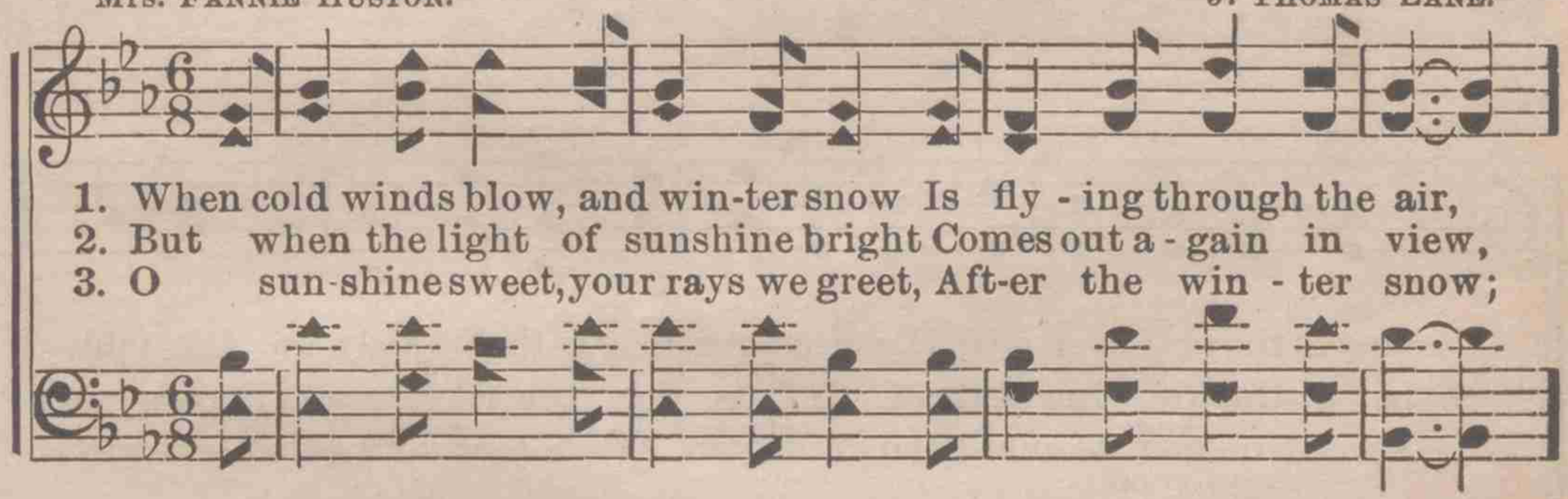
May-ing we will gai - ly go! Then a - way, a - way, a - way, then a-

LO! THE GLAD MAY MORN—Concluded.



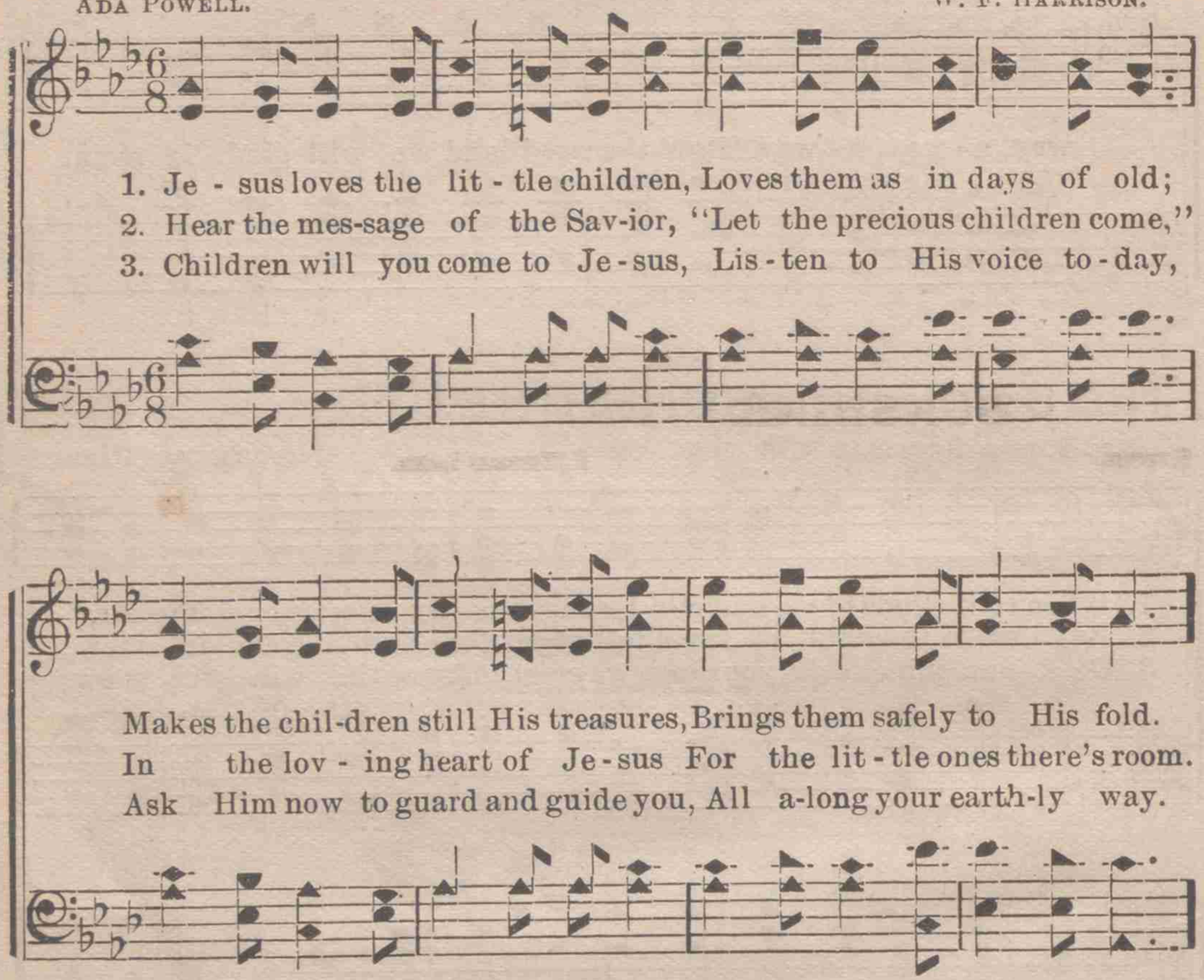
No. 85. SUNSHINE.

MRS. FANNIE HUSTON. J. THOMAS LANE.



No. 86. JESUS LOVES THE CHILDREN.

ADA POWELL. W. F. HARRISON.



No. 87. COME TO MY MOUNTAIN HOME.

M. D. REED. J. E. JOHNSTON.

1. Come to my home, my mountain home, Where skies are bright and clear;
2. Come to my home, my mountain home, With all your smiles and tears;
3. Come to my home, my mountain home, Thou'lt find a wel-come here;

Where nature's grandest mel - o - dies Fall sweet-ly on the ear.
The joys to you will sure - ly come, 'Twill ban-ish all thy cares.
The birds will sing their sweetest songs, Thou'lt breathe the pur-est air.

REFRAIN.

O come..... to my home,..... O

Come to my home, come to my home, O

come to my mountain home;..... O come.....

come to my love-ly moun-tain home; Come to my home,

to my home,.....

come to my home. My love - ly mountain home.

No. 88. DON'T LET THE SONG GO OUT OF YOUR LIFE.

(Respectfully dedicated to my friend and brother, Hon. C. C. Mathis.)

Arr. by S. J. O. S. J. OSLIN.

1. Don't let the song go out of your life, Tho' min - or strains
2. Don't let the song go out of your life, Thy voice, tho', may
3. Don't let the song go out of your life,— It nev - er would
4. Don't let the song go out of your life,— Oh! let it ring

some - times flow; 'Twill war - ble a - gain in sil - ver - y strains,
lose in tone; Tho' trem - u - lous notes may nev - er be heard,
need to go If tho'ts were more true and broad - er the view,
on be - low; And when you go hence may't fol-low thee thence,

REFRAIN.

And glad - den thy life be - low.
In spir - it may they ring on.
We looked on this life be - low.
And rich - er and grand-er grow.

} Don't let the song go

out of your life, But let it on oth - ers flow! My broth-er, go

on, let life be thy song, In mel - o - dy sweet - er grow!

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No. 89. SWEET EVENING.

ANON. J. TOM LANE.

1. Come, soft and love - ly eve-ning, Spread o'er the grass and field:
2. See where the clouds are weav-ing A rich and gold - en chain;
3. Sweet eve-ning, thou art with us, So tran-quil, mild, and still;

We love the peace-ful feel - ing Thy si - lent com - ing yields.
See how the dark-ened shad - ows Ex - tend a - long the plain.
Thou dost our thank-ful bos - oms With hum-ble prais - es fill.

REFRAIN.

Sweet eve - ning, sweet eve - ning, Thou har - bin - ger of rest;

After last stanza repeat refrain pp.

Sweet eve - ning, sweet eve - ning. The toil - ing call thee blest

No. 90. RALLY FOR THE RIGHT.

Arr. by * * * *

S. J. OSLIN.

1. Now like a sol - dier brave, his na - tive land to save, With cour - age high and ar - mor bright; Just push with vig - or on, and
2. Go for - ward to the fight, be strong for Truth and Right, Tho' fierce-ly may the bat - tle rage; The vic - t'ry will be ours if
4. Oh, let us con - quer sin, and thus the bat - tle win, Win lau - rels for the vic - tor's brow; With Christ our Cap-tain standing,

with determined might, We'll ral - ly for the right, boys, ral - ly.
all will now en-gage To ral - ly for the right, boys, ral - ly.
standing firm-ly now, We'll ral - ly for the right, boys, ral - ly.

D. S.—*The Fa-ther from a - bove will watch in tend'rest love, Then ral - ly for the right, boys, ral - ly.....*

Fine.

REFRAIN.

Let Truth e'er be your watch - word, march - ing firm - ly on, And ev - er walk in wis - dom's ways;

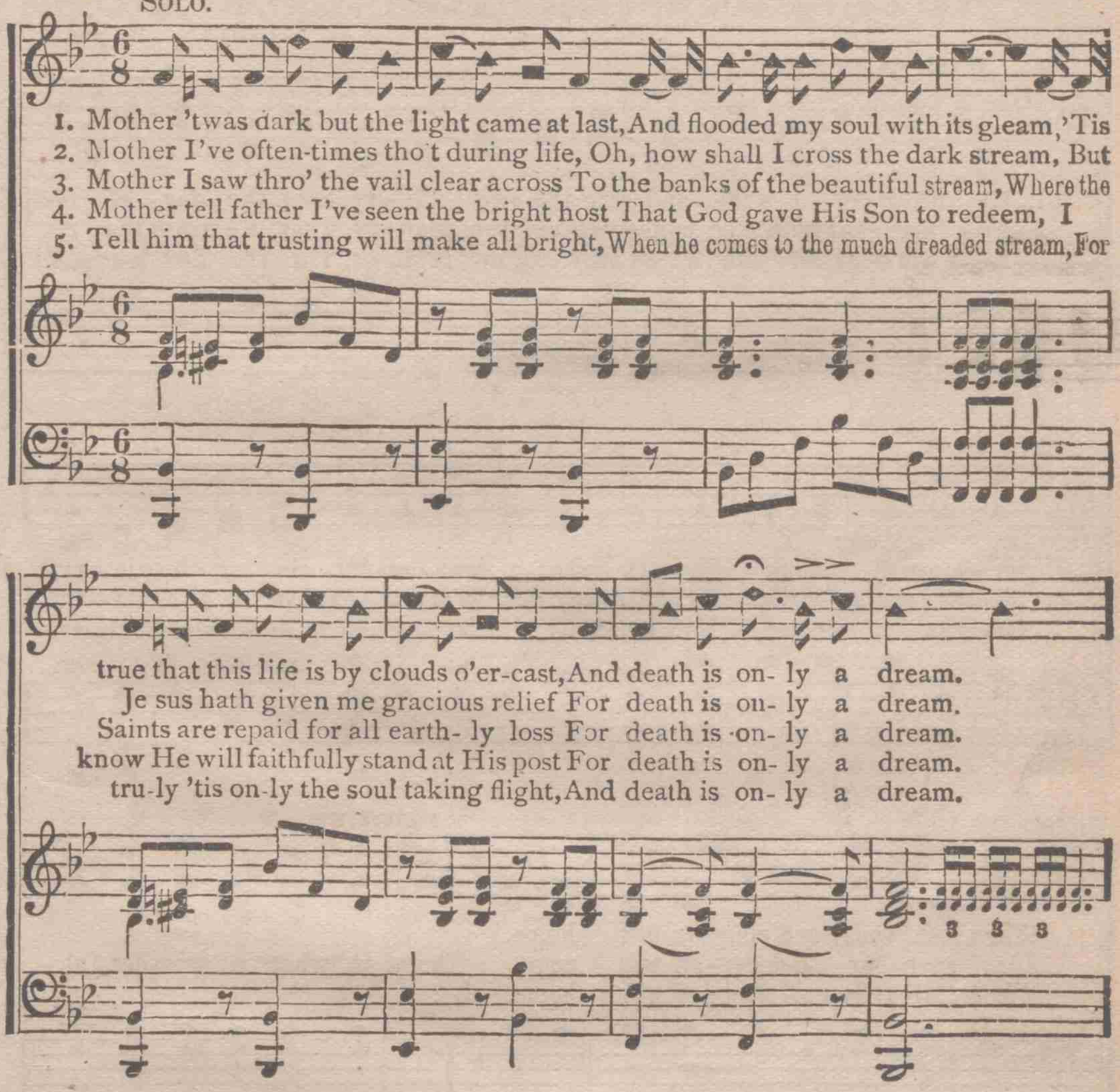
D. S.

No. 91. DEATH IS ONLY A DREAM.

The last words of a Minister's daughter.

Rev. H. B. PENDAR. **Music and Chorus by A. J. BUCHANAN.**

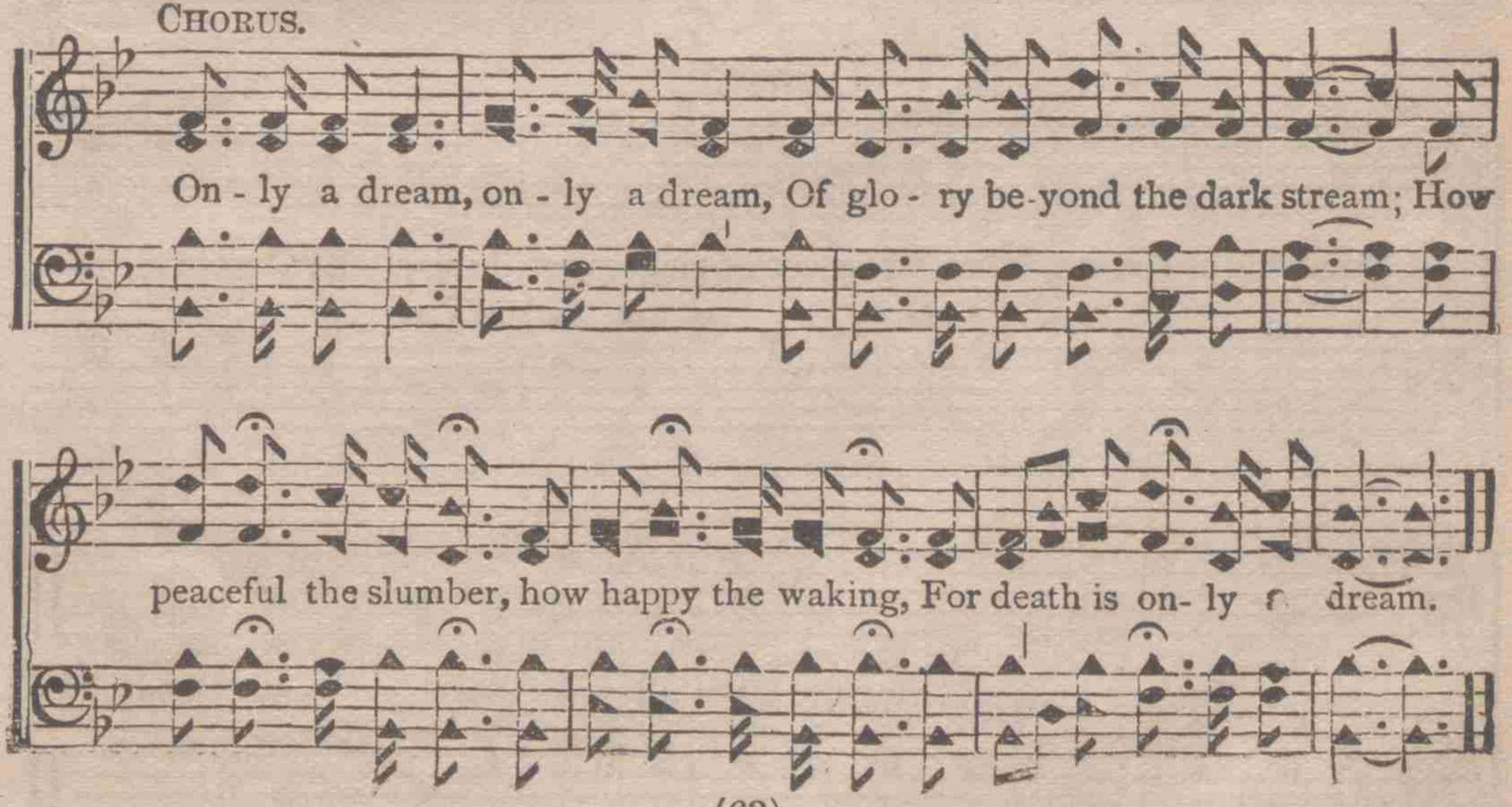
SOLO.



1. Mother 'twas dark but the light came at last, And flooded my soul with its gleam, 'Tis
2. Mother I've often-times tho't during life, Oh, how shall I cross the dark stream, But
3. Mother I saw thro' the vail clear across To the banks of the beautiful stream, Where the
4. Mother tell father I've seen the bright host That God gave His Son to redeem, I
5. Tell him that trusting will make all bright, When he comes to the much dreaded stream, For

true that this life is by clouds o'er-cast, And death is on- ly a dream.
Je sus hath given me gracious relief For death is on- ly a dream.
Saints are repaid for all earth- ly loss For death is on- ly a dream.
know He will faithfully stand at His post For death is on- ly a dream.
tru-ly 'tis on-ly the soul taking flight, And death is on- ly a dream.

CHORUS.



On - ly a dream, on - ly a dream, Of glo - ry be-yond the dark stream; How peaceful the slumber, how happy the waking, For death is on- ly a dream.

No. 92. WHEN ALL REDEEMED SINGERS GET HOME.

"These are they which came out of great tribulation, and have washed their robes and made them white in the blood of the Lamb."—REV. 7: 14.

J. B. V. J. B. VAUGHAN. By per.

With expression

1. My brŏth-er, a-wake, and sing the sweet sto-ry, Soon the day of re-un-ion will come;
2. No mor-tal hath e'er conceived of the beau-ty, That a-waits the re-deemed ones at home;
3. Keep work-ing and sing, press on-ward, my broth-er, Till the Sav-iour shall bid you to come;

Then O what a won-der-ful sing-ing in glo-ry,
Be sure, my dear brother, you live up to du-ty,
How sweet it will be then to meet with each oth-er,

CHORUS.
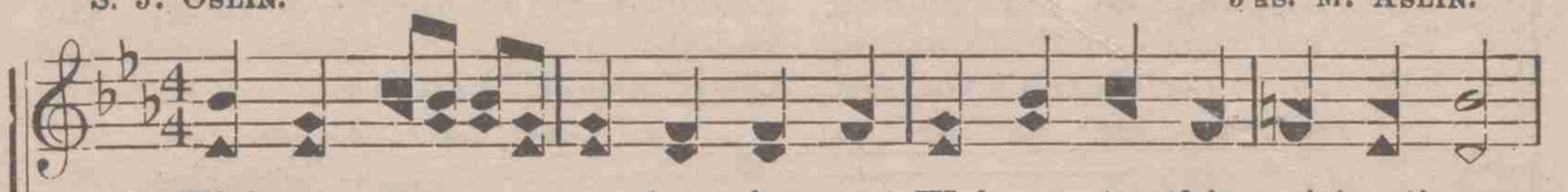
When all redeemed sing-ers get home.
For soon our Re-deem-er will come. Then, O, what a won-der-ful,
When all redeemed sing-ers get home.

won-der-ful singing, When all redeemed singers get home; Re-un-ion, re-un-ion, thro' a-ges still ringing, When all redeemed singers get home.
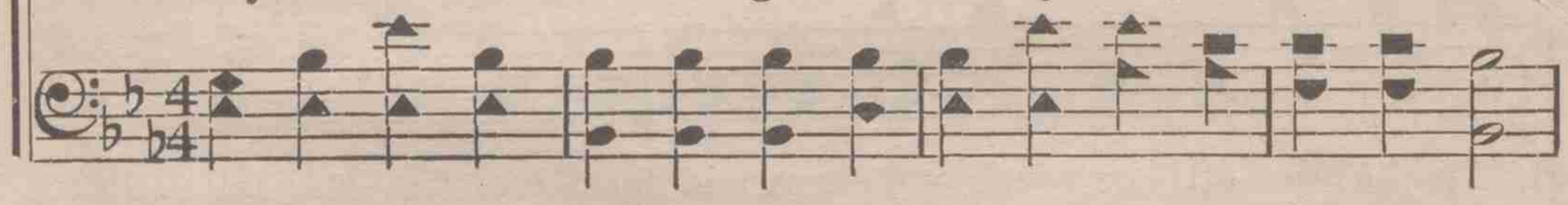
No. 93. WELCOME, HAPPY WELCOME.
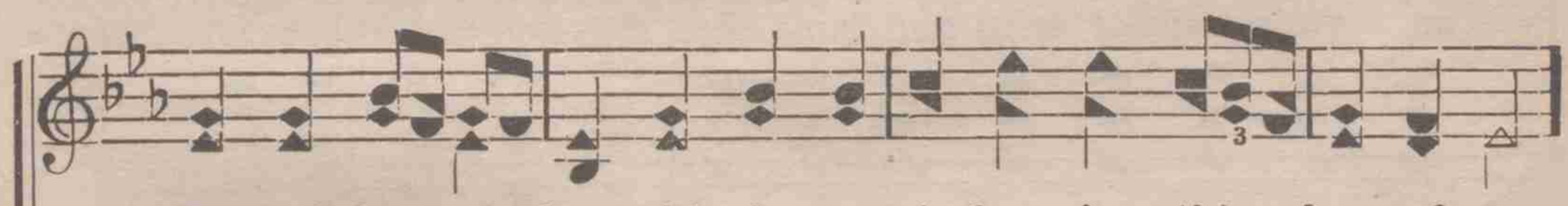
(Opening Song for Musical Entertainments.)

S. J. OSLIN. JAS. M. ASLIN.

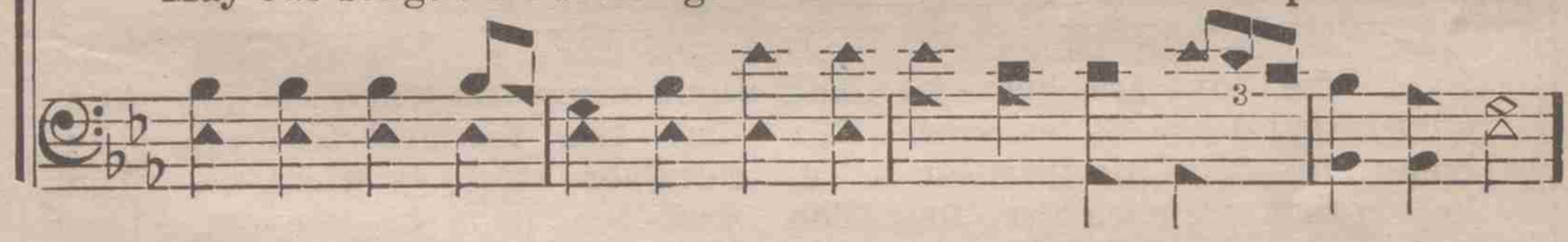


1. Welcome to our en - ter-tain-ment, Welcome to this waiting throng;
2. On the strains of mu - sic lift - ed To the high-est earth-ly joys;
3. May this en - ter-tain-ment gladden Ev - 'ry soul as - sem-bled here;
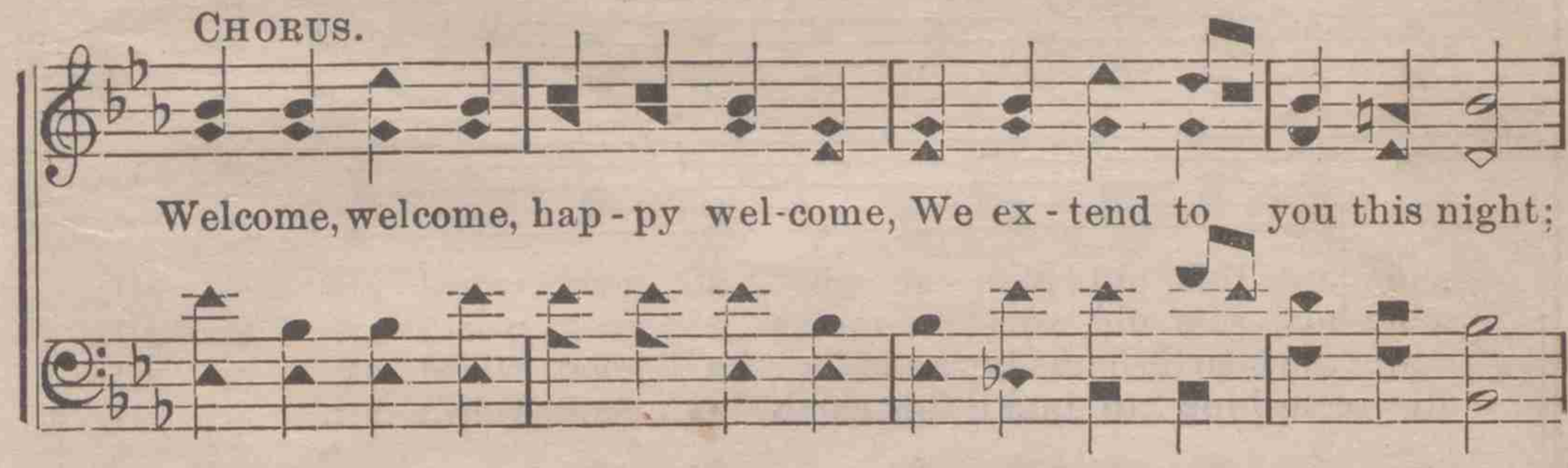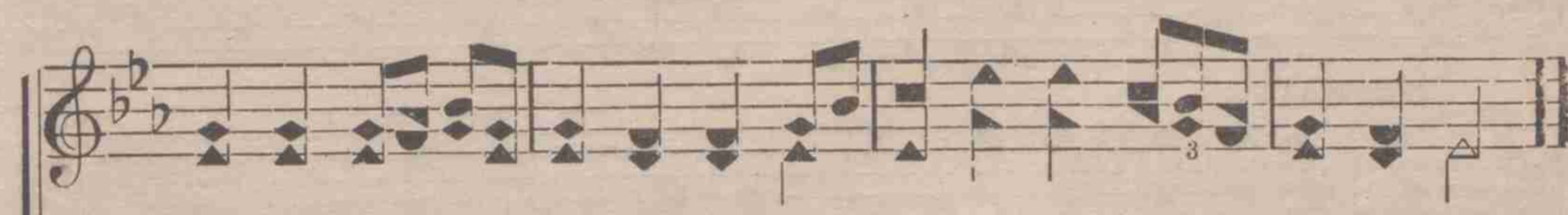




May each heart o'erflow with pleasure, And en - joy this hour of song.
And if clouds o'er hearts have drifted, May they van - ish with our songs.
May our songs with blessings la - den Fill each heart with pleasures rare.
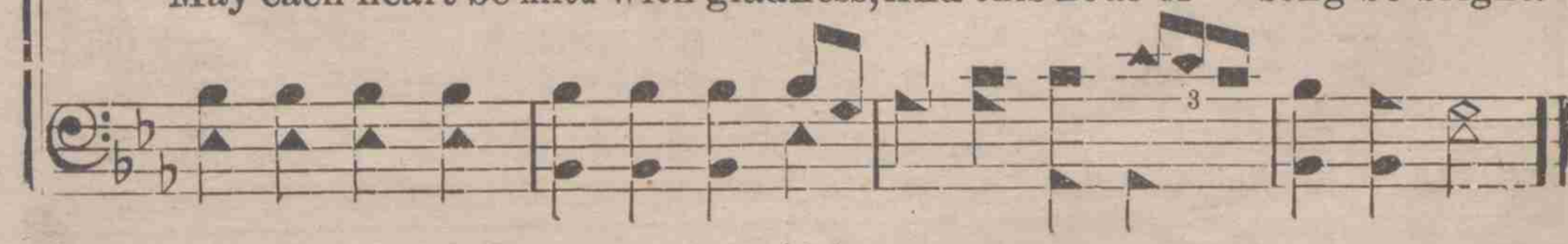


CHORUS.



Welcome, welcome, hap - py wel-come, We ex - tend to you this night;



May each heart be filled with gladness, And this hour of song be bright.



No. 94. A GOOD WORLD AFTER ALL.

(Better as a Solo and Quartet Refrain.)

MARGARET E. SANGSTER. S. J. OSLIN.

1. We take our share of fret-ting, Of griev-ing and for-get-ting; The
2. Tho' sharp may be our troub-le, The joys are more than doub-le; The
3. There's always love that's car-ing, And shielding, and for-bear-ing, And
4. The lisp of children's voic-es, The chance of hap-py choic-es, The

paths are oft-en rough and steep, and heed-less feet may fall; But
brave sur-pass the cow-ards, and the leal are like a wall, To
wo-man's love to hold us close, and keep our hearts in thrall; There's
bu-gle sounds of faith and hope thro' fogs and mists that call; The

yet the days are cheer-y, And night brings rest when wea-ry, And
guard their dear-est ev-er, To fail the fee-blest nev-er, And
home to share to-geth-er In calm or storm-y weath-er, And
heav'n that stretches o'er us, The bet-ter days be-fore us,—They

some-how this old plan-et is a good world aft-er all.
some-how this old world re-mains a good world aft-er all.
while the hearth-flame burns it is a good world aft-er all.
all com-bine to make this earth a good world aft-er all.

REFRAIN.

A good world aft-er all, a good world aft-er all; Oh,
A good world aft-er, aft-er all, a good world aft-er, aft-er all; Oh,

A GOOD WORLD AFTER ALL—Concluded.

cease your whining and complaining, Chronic grumblers, all! Go act your part with credit, That

you a place may mer-it In this bright earthly land of ours–'Tis a good world aft - er all!

No. 95. YOU CAN BE A SUNBEAM.

(Children's Class Motion Song.)

Miss Bessie Stewart. S. J. Oslin.

1. You can be a sun-beam If you on - ly try; You can shed some
2. You can cast a sun-beam, O'er a darkened life; You can share the
3. You can be a sun-beam, Shining ev - er - more, Till your heav'nly
4. You can be a sun-beam In your lit - tle world; You can bear love's
5. You can be a sun-beam, Till this life is done; Heaven then will

bright-ness O'er a cloud-ed sky.
sor - row Of its troubled strife.
bright-ness Spreads from shore to shore.
ban - ner Ev - er - more unfurled.
claim you, For the crown you've won.

} You can be a sun - beam, In His

pres-ence nigh; You can be a sun-beam, If you'll on - ly try.

No. 96. SWINGING 'NEATH THE OLD APPLE TREE.

O. R. B. O. R. BARROWS. Arr. by * * *

1. Oh, the sports of child-hood! Roaming thro' the wildwood, Running o'er the
2. Sway-ing in the sunbeams, Floating in the shad-ow, Sail - ing o'er the
3. Oh, the sports of child-hood! Roaming thro' the wildwood, Sing-ing o'er the

meadows, hap - py and free; But my heart's a-beat-ing For the old-time
breez-es, hap - py and free; Chas-ing all our sad-ness, Shouting in our
meadows, hap - py and free, How my heart's a-beat-ing Thinking of the

REFRAIN.

greet - ing, Swinging 'neath the old ap - ple tree. Swing-ing, swing - ing,
glad - ness, Swinging 'neath the old ap - ple tree.
greet - ing, Swinging 'neath the old ap - ple tree. Swing - ing,

swing-ing, swing-ing, Lull-ing care to rest 'neath the old ap - ple tree;
swing - ing, Swing - ing 'neath the

Swinging, swinging, swinging, swinging, Swinging 'neath the old apple tree.
Swing - ing, swing - ing,

No. 97. GAILY LAUNCH.

(FULL CHORUS.) S. J. OSLIN.

Gai-ly launch and lightly row, lightly row, light-ly row,

Gai-ly launch . . . . . and light-ly row, light-ly row,

Gai-ly launch . . . . . and lightly

Gai-ly

row, light-ly row, light-ly row, Gai - ly launch and lightly row,

launch . . . . . and light-ly row,

While the zeph - yrs gen-tly blow, gen-tly blow,

While the zeph - yrs gen - tly blow,

While the zeph - - yrs gen-tly

While the

blow, gently blow, gently blow, While the zephyrs gently, gently blow.

zeph - yrs gen-tly blow,

Gai - ly launch and light - ly row,

Tutti Bass.

Gai - ly launch . . . . . and light-ly row, ... While the

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While the zephyrs gen- tly blow, gently blow; Gai-ly launch

zeph - yrs gen- tly blow; Gai - ly launch . . . . . and lightly

and light - ly row, While the zeph - yrs gen - tly blow.

row, While the zeph - - - yrs gen - tly blow.

mf Faster.

Fare - well, sor- row, till to - mor-row,

Fare-well, sor-row, till to - mor-row,

f

Fare - well, sor - row, till to - mor-row,

Fare-well, sor-row, till to - mor-row,

Love and joy . . . . . should ban- ish woe, Love and

Love and joy ban - ish woe, should

Love and joy . . . . . should ban- ish woe, Love and

Love and joy ban - ish woe, should

joy . . . . . should ban-ish woe, Love and

ban - ish ev - 'ry woe, should ban - ish ev - 'ry woe, should

joy should ban - ish ev - 'ry woe, should

ban - ish ev - 'ry woe,

joy should ban-ish woe, Love and joy should ban - ish woe,

ban - ish woe, should ban-ish ev - 'ry woe, should ban - ish woe,

ban - ish woe, Love and joy should ban-ish ev-'ry woe,

should ban - ish woe,

mf Cres.

yes, ban - ish woe; Love and joy should banish, ban-ish,

should ban - ish ev - 'ry woe; Love and joy should

Yes,

f - - -

love and joy should ban - ish, ban - ish, love and joy should ban-ish, ban - ish,

ban - ish woe, yes, love and joy should

- - - - - - - - - - - - - - - *ff*

love and joy should banish, ban-ish, love and joy should banish ev - 'ry woe!

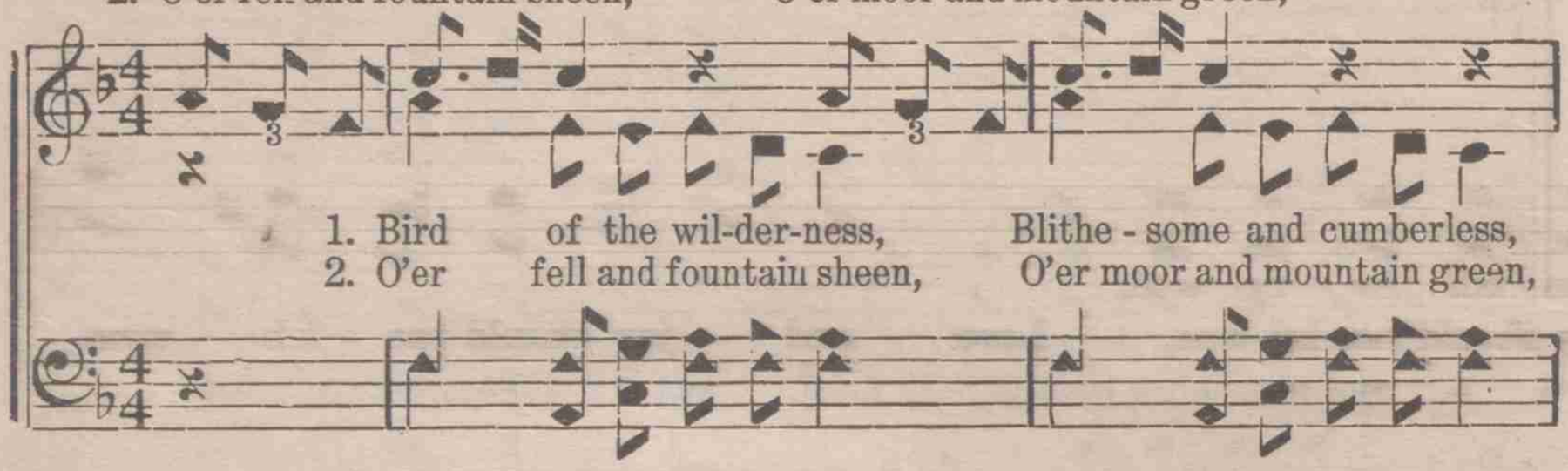
ban - ish woe, yes, love and joy should banish ev - 'ry woe!

No. 98. BIRD OF THE WILDERNESS.

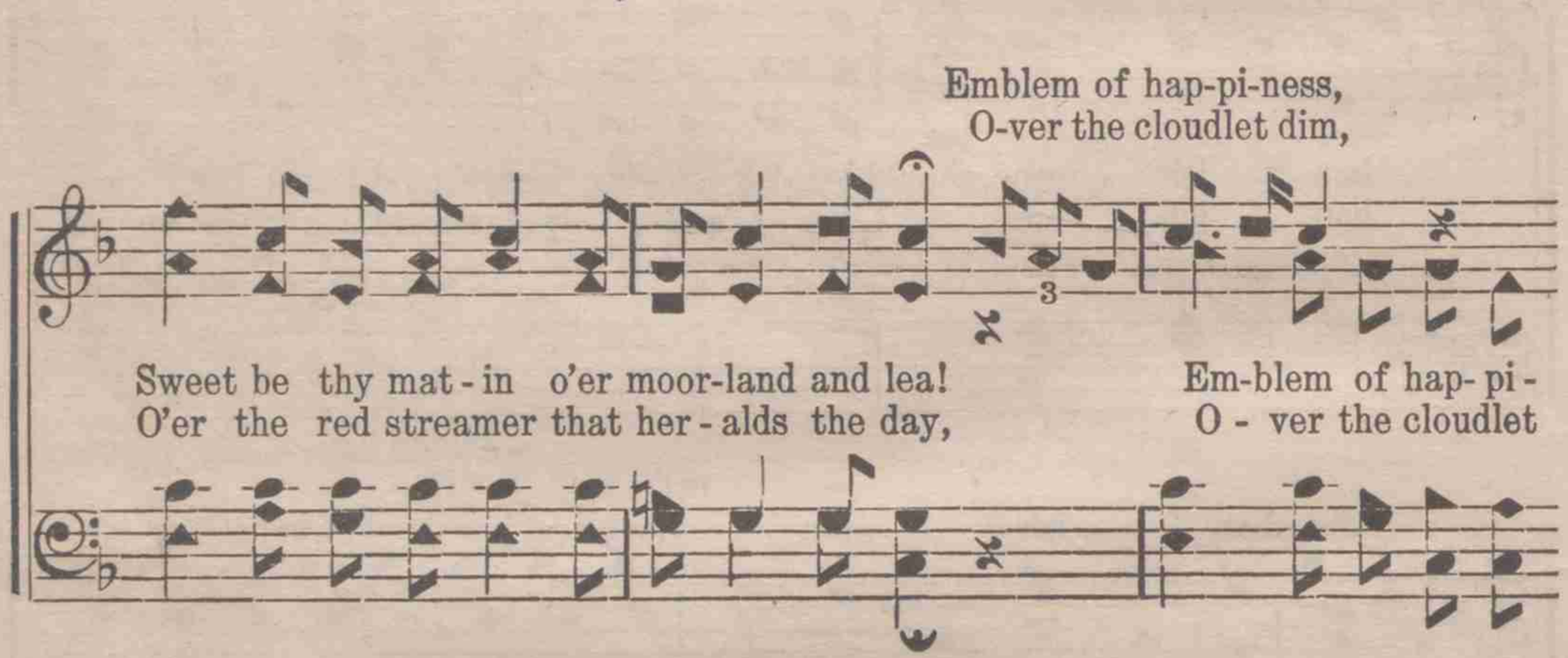
(GLEE CHORUS.)

JAS. HOGG. G. L. YOUNG.

1. Bird of the wil-der-ness, Blithesome and cum-ber-less,
2. O'er fell and fountain sheen, O'er moor and mountain green,
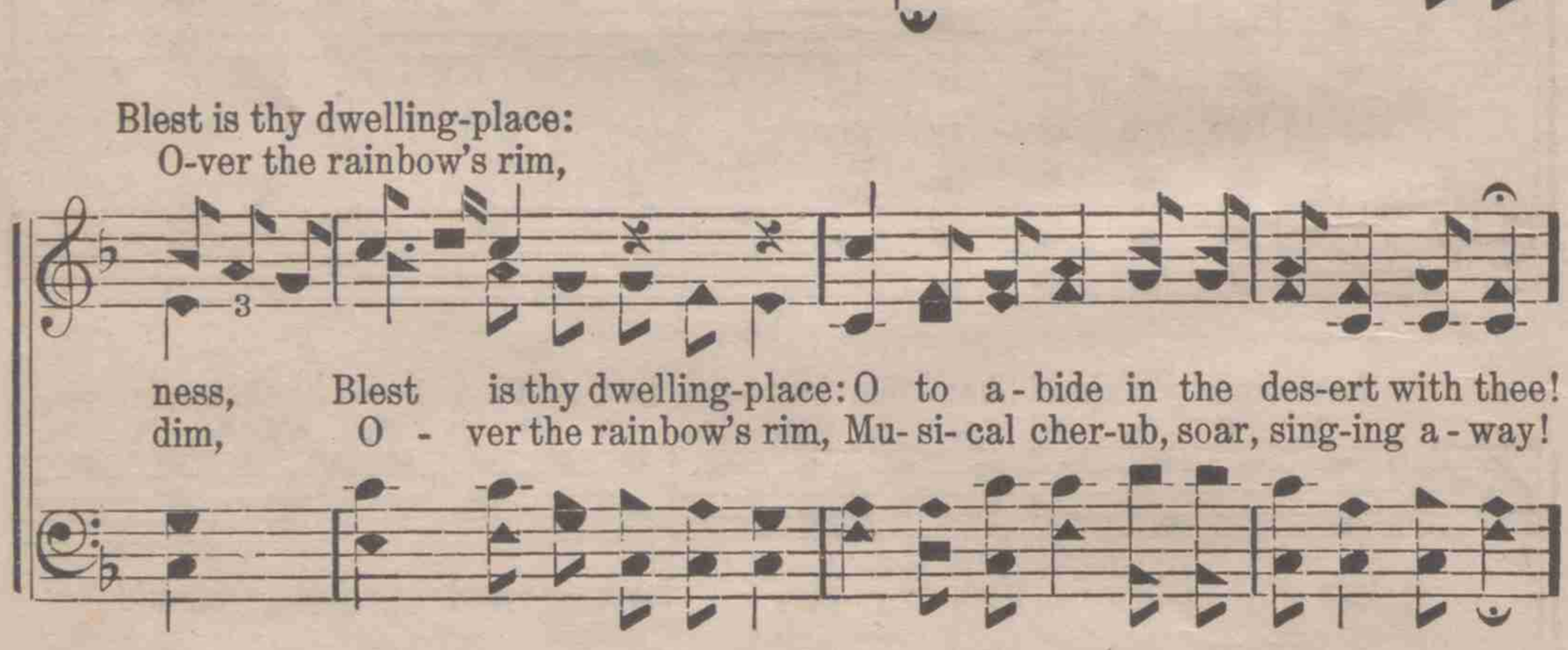


1. Bird of the wil-der-ness, Blithe - some and cumberless,
2. O'er fell and fountain sheen, O'er moor and mountain green,



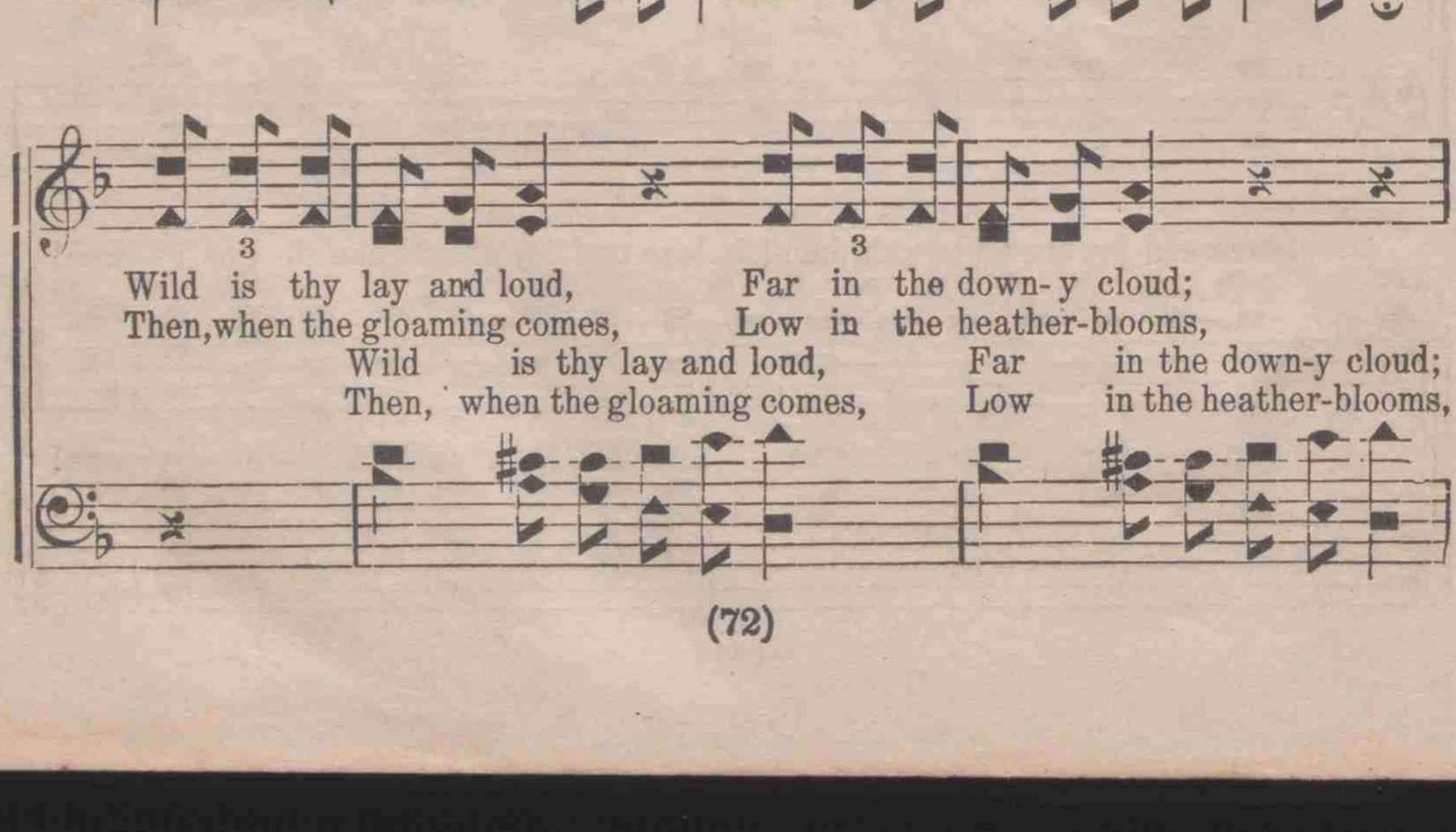
Emblem of hap-pi-ness,
O-ver the cloudlet dim,

Sweet be thy mat - in o'er moor-land and lea! Em-blem of hap- pi -
O'er the red streamer that her - alds the day, O - ver the cloudlet



Blest is thy dwelling-place:
O-ver the rainbow's rim,

ness, Blest is thy dwelling-place: O to a - bide in the des-ert with thee!
dim, O - ver the rainbow's rim, Mu- si- cal cher-ub, soar, sing-ing a - way!



Wild is thy lay and loud, Far in the down- y cloud;
Then, when the gloaming comes, Low in the heather-blooms,
Wild is thy lay and loud, Far in the down-y cloud;
Then, when the gloaming comes, Low in the heather-blooms,

BIRD OF THE WILDERNESS—Concluded.

Where, on thy dew-y wing,
Emblem of hap-pi-ness,

Love gives it en - er - gy, love gives it birth. Where, on thy dew-y
Sweet will thy wel-come and bed of love be. Em - blem of hap-pi-

Where art thou journeying?
Blest is thy dwelling-place:

wing, Where art thou journeying? Thy lay's in heaven, thy love is on earth.
ness, Blest is thy dwelling-place: O to a - bide in the des-ert with thee!

No. 99. LOVELY SPRING.

Miss Emra Hartsfield. S. J. Oslin.

1. Thou art wel-come, love-ly spring, Bring-ing sunshine warm and fair,
2. Na - ture smiles on hill and dale, And the tin - y leaves ap - pear,
3. Birds are sing - ing songs so gay, As they flit from tree to tree;

:S: *Fine.*

While the birds so sweet - ly sing— There is mu - sic ev - 'ry - where.
O'er the wood-land and the vale— There are beau-ties ev - 'ry - where.
Bees are bus - y all the day— All are hap - py, glad and free.

Love - ly spring has come a - gain, Wel-come now we sing to you.

Refrain. *D. S.*

Let us join the glad re - frain, As we roam the wood-lands thro';

No. 100. THE BOBBIN RAN OUT.

S. J. OSLIN.

1. At the sew - ing-machine a wo-man sat down, And there as she stitched on the hem of a gown, The nee - dle o - be-dient-ly
2. Pol - i - ti-cians will strive and beg for your vote, Of sil - ver, or green-back or gold-dust you tote; They am - ble, pre - am- ble, and
3. There are lead -ers in prayer who're oft led a-stray, They preach to the peo - ple for whom they should pray; You can tell as they ram-ble and

fol-lowed its route Long aft - er, un - no-ticed, the bob-bin gave out.
scramble a - bout, A . . . blind man could see that their bob-bin's run out.
stumble a - bout, Their thread is exhausted, their bob-bin's run out.

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THE BOBBIN RAN OUT—Concluded.

CHORUS. QUARTET.

The bobbin ran out!.....

The bobbin ran out! ..... The

The bobbin ran out! ..... The

The bobbin ran out! Ran

The

bobbin, the bobbin, the bobbin ran out!

The bobbin ran out!..

out, ran out, the bobbin ran out! The bobbin ran out!.....

The bobbin ran out!

Ran

bobbin ran out!..... The bobbin, the bobbin, the bobbin ran out!

.....

out!..... Ha ha ha ha ha ha ha ha ha ha ha ha

Ha ha ha ha ha! Ran out!.....

Ha ha ha ha ha ha

Ha ha ha ha ha ha ha ha ha ha ha! Ran out!.....

Ha ha ha ha ha ha! Ran

ha ha ha ha! The bob-bin, the bob-bin, the bob - bin ran out!

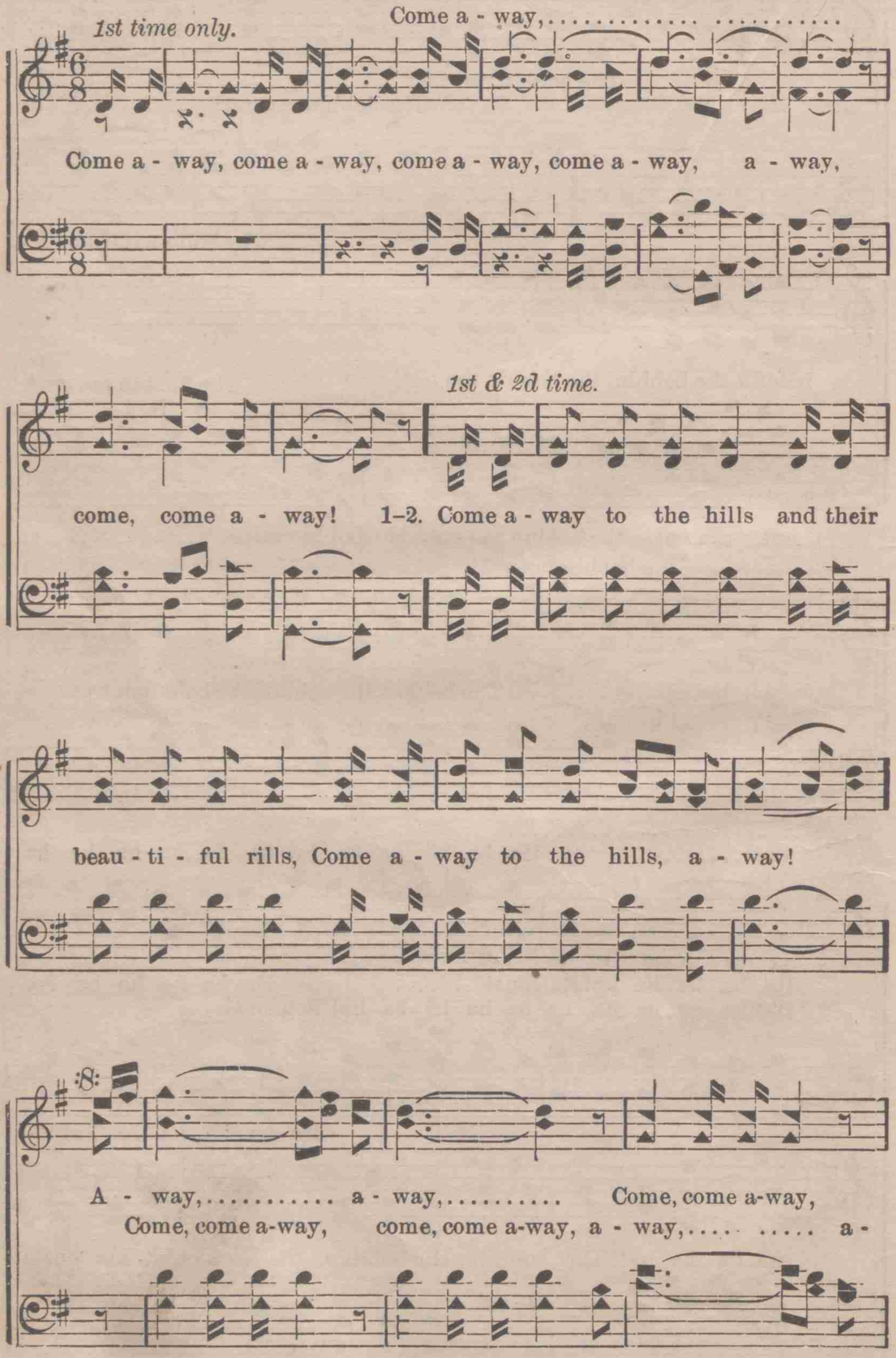
out!.....

No. 101. AWAY TO THE HILLS! No. 2.

(CHORUS GLEE.)

G L. Y

G. L. YOUNG



AWAY TO THE HILLS! No. 2—Concluded.

Come, come away, 'Tis a bright, merry hol-i - day! A - way,..... .. a-
way!.....
Come, come away,

way,..... a - way,..... a - way,..... A -
Come, come a - way, come, come, O come, come a - way,

D. C. al Fine.

way to the hills, a - way!
(*Fine.*)

1. To ban - ish dull care and to
2. The cool, rustl'ing breez-es their

wel-come our joy, Our voi - ces so mer - ry we now do em-ploy, And
sweet perfumes bring; The rills in their rippling wild mel-o - dies sing; While

D. S.

sing in our glee, so blithsome and free, That nothing can us an - noy.
smiling with grace is nature's bright face, Responsive un - to her King.

No. 102. WINTER.

R. H. RANDALL. G. L. LINDSEY.

1. Win - ter is com-ing o'er val-ley and hill, Tra la la la la la
2. See the snow falling in show-ers of white, Tra la la la la la
3. Jol - ly old win-ter has pleasures for me, Tra la la la la la

la la la la! Bind - ing with fet - ters the rip - pling rill,
la la la la! Earth with a man-tle is cov-ered to night,
la la la la! Skat - ing and sleighing in in - no-cent glee,

CHORUS.

Come,..... oh, come to me,

Tra la la la la la la! Come a-long, jol-ly old win-ter, to me,

Mak ing us full of glee; We..... with

Making us hap-py with in - no-cent glee; We are re - joic-ing with

spir - its bold, Laugh at the cold!

spir - its so bold, Lit - tle we care for the whis - tling cold!

No. 103. CHILDREN'S GLEE.

L. A. CUMMINGS. S. B. CLAIBORNE.

1. We are jol - ly chil-dren, hap - py as can be, We are marching
2. We will let our voi - ces ring in mel - o - dy, Ev - er learn ing
3. We'll op - pose and work a - gainst the deeds of wrong, And for ev - 'ry-

on in life's pro - gres-sive way; And we're glad and mer - ry
mu - sic for a pur-pose true; We will help to ban - ish
thing that's right we'll take our stand; We will fill the air with

D. S.—*We will let our mu - sic,*

FINE.

as you e'er did see, And we'll strive to do our du - ty day by day.
foes to lib - er - ty, Al - ways striving with our might the right to do.
sweetest, cheerful song, Don't you want to join our mer - ry, sing-ing band?

sweet-est mu - sic ring, And we'll do our ver - y best in ev - 'ry-thing.

CHORUS.

We are jol - ly, jol - ly, jol - ly, glad and free,

D. S.
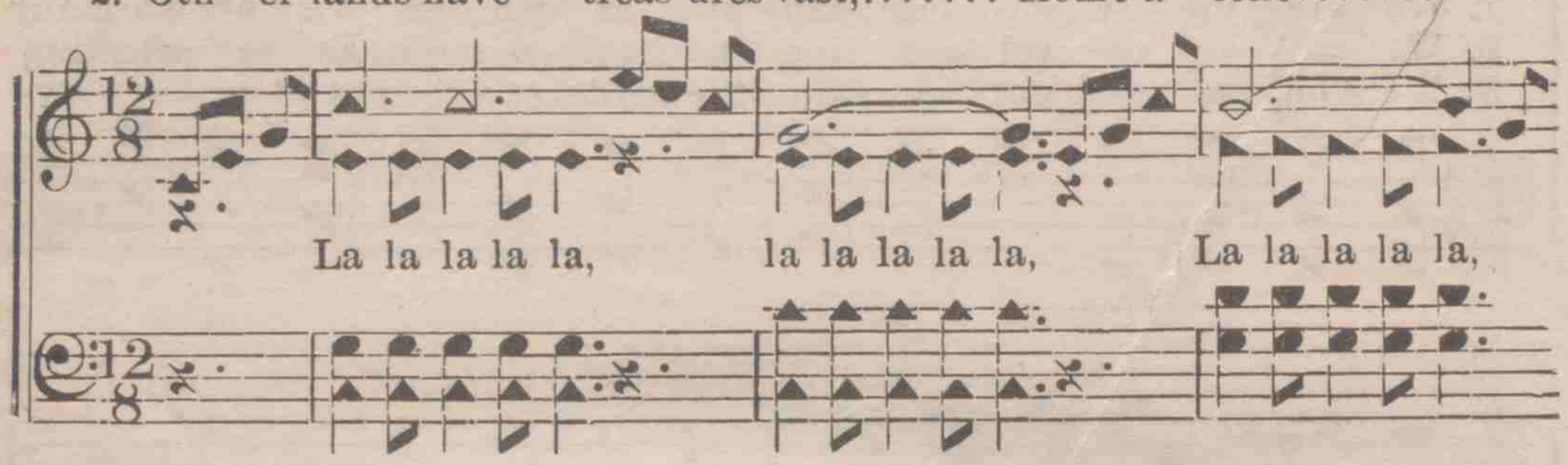
We are mer - ry, mer - ry, mer - ry as can be;

No. 104. HOME RETURNING.

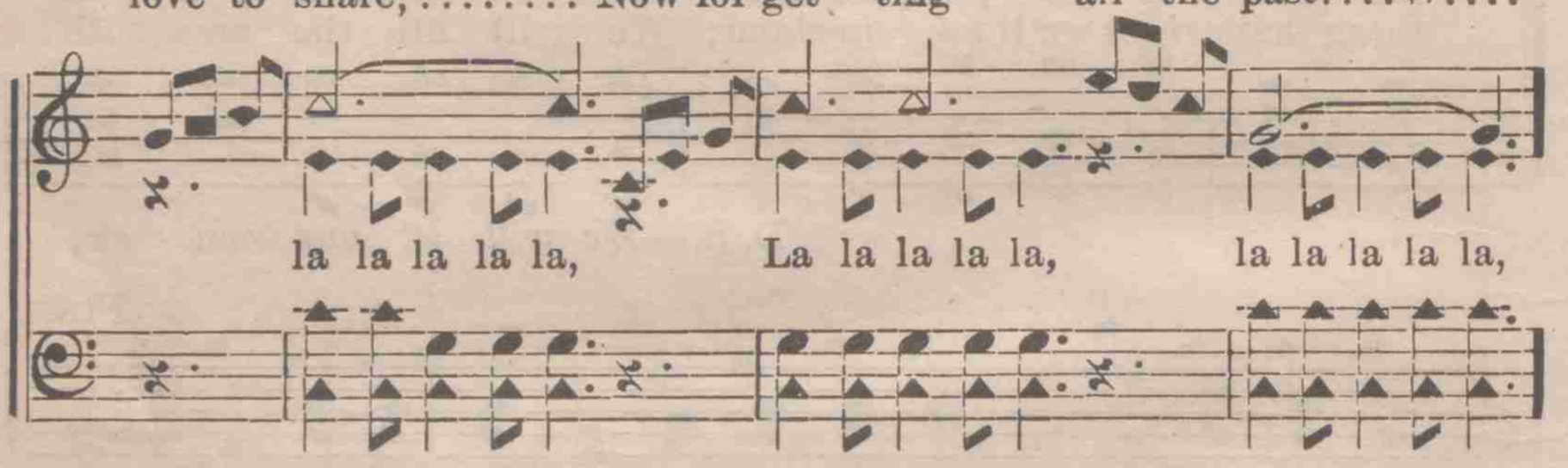
(CHORUS.)

Arr. by *
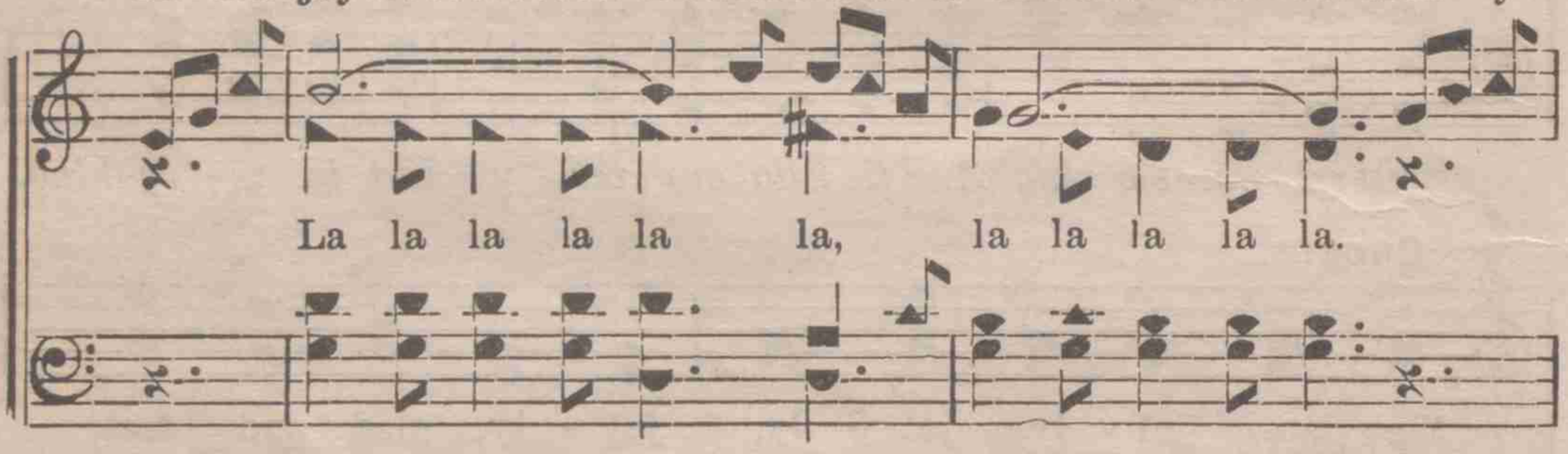
1. Home re-turn-ing from a-far,..... Heart with joy..... up-
2. Oth-er lands have treas-ures vast,..... Home a-lone..... has



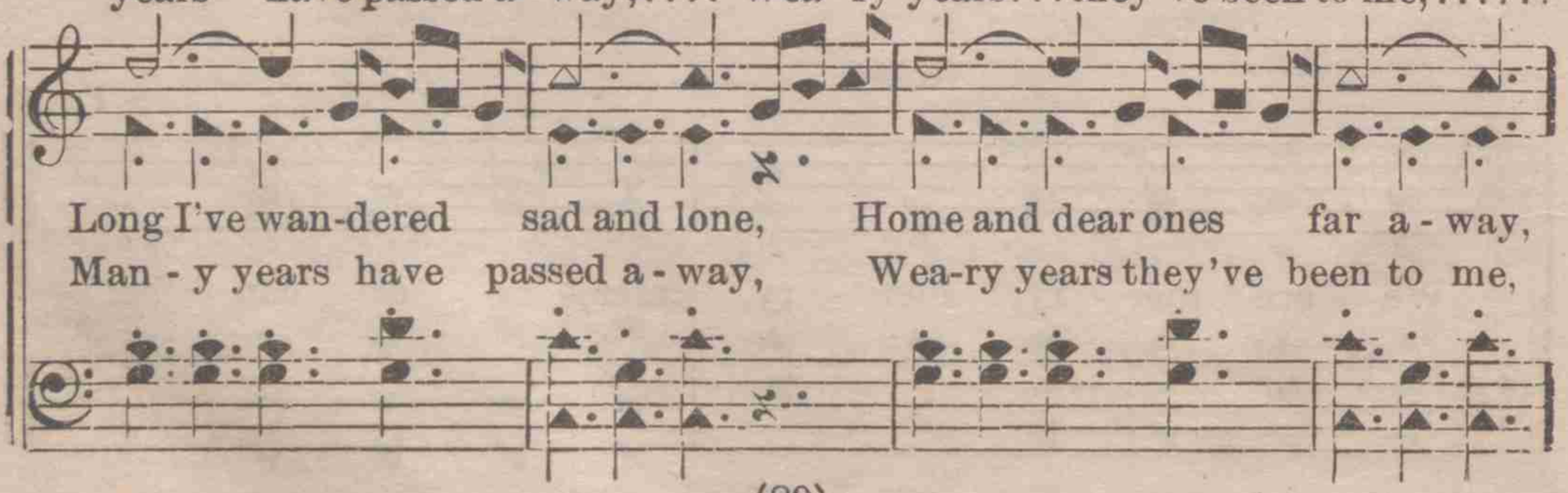
lift-ed high;..... Yon-der see the guid-ing star;.....
love to share;..... Now for-get-ting all the past.....



O what pleas - - - - ure draw-eth nigh..... Long I've
In the joy..... ...that waits me there..... Man-y

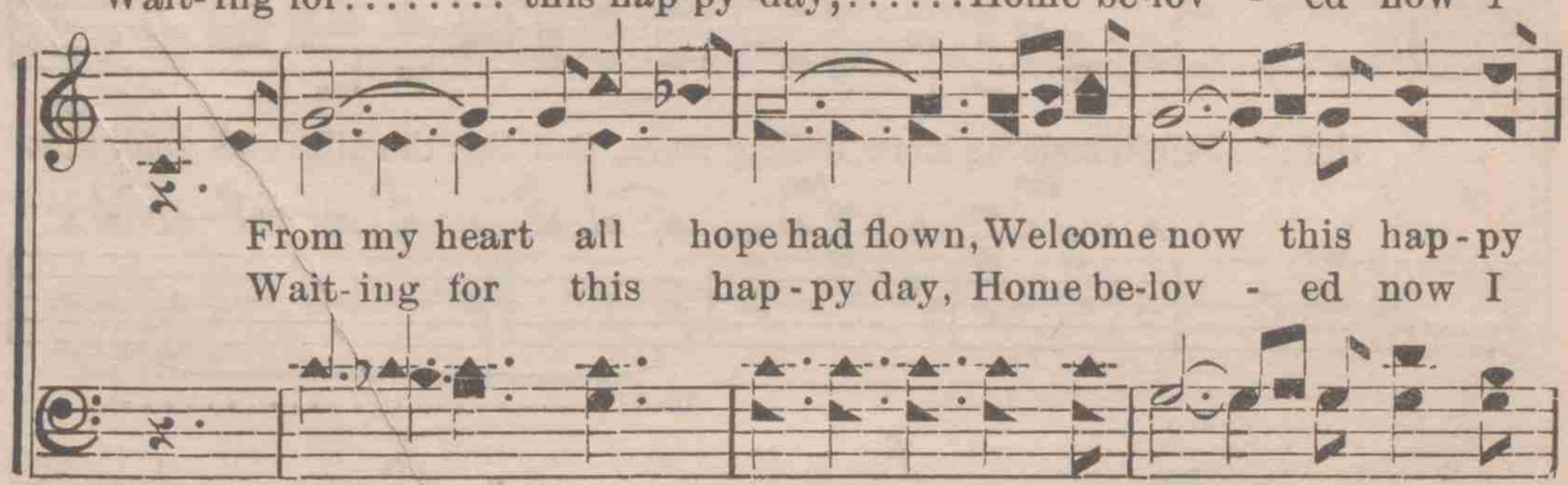


wan-dered sad and lone,....Home and dear.... ones far a-way, ...
years have passed a-way,.... Wea-ry years...they've been to me,.....



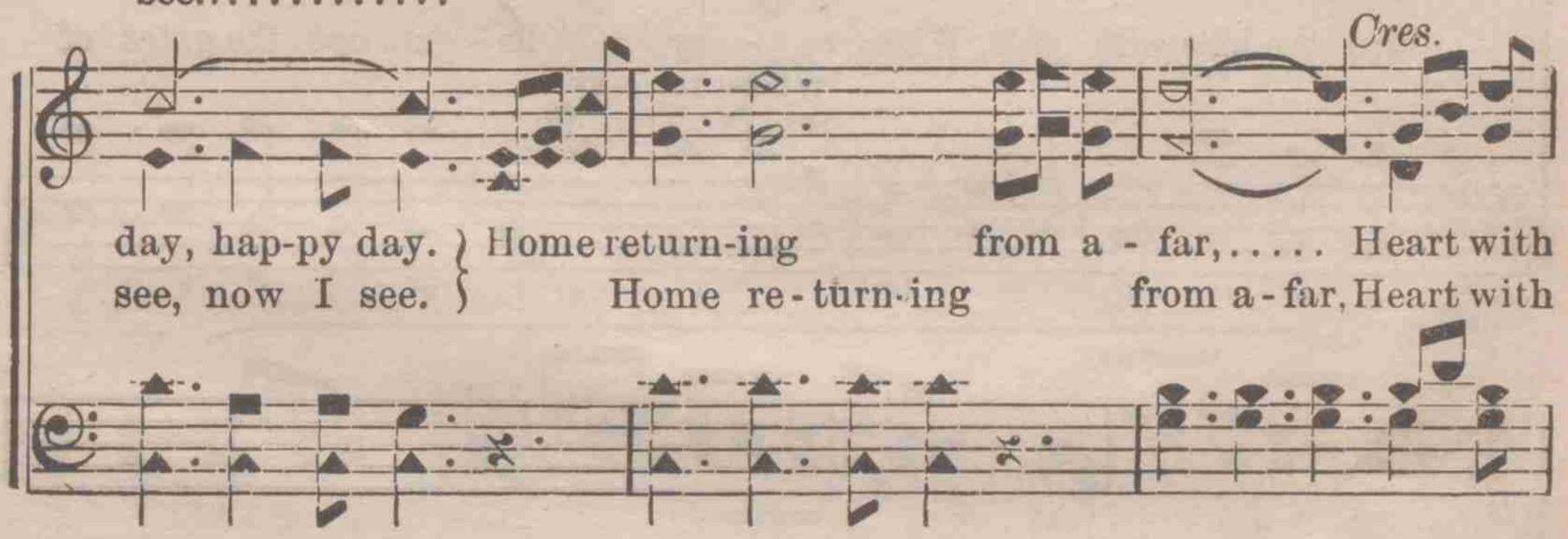
HOME RETURNING—Concluded.

From my heart..... all hope had flown, ...Welcome now... this hap-py
Wait-ing for..... this hap-py day,.....Home be-lov - ed now I



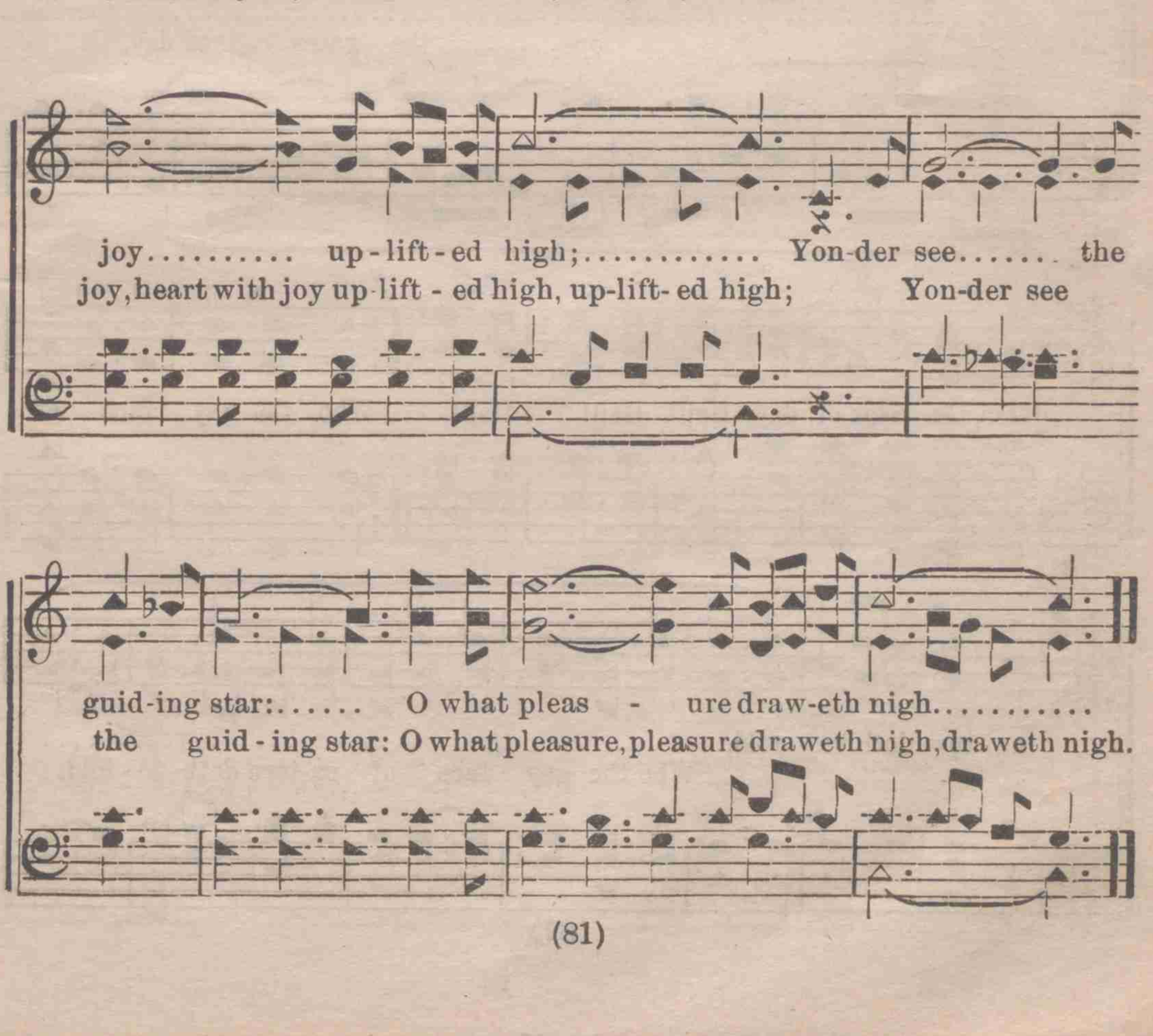
From my heart all hope had flown, Welcome now this hap-py
Wait-ing for this hap-py day, Home be-lov - ed now I

day.....
see.....



Cres.

day, hap-py day. } Home return-ing from a - far,..... Heart with
see, now I see. } Home re-turn-ing from a-far, Heart with



joy..... up-lift-ed high;..... Yon-der see..... the
joy, heart with joy up-lift - ed high, up-lift-ed high; Yon-der see

guid-ing star:..... O what pleas - ure draw-eth nigh.....
the guid - ing star: O what pleasure, pleasure draweth nigh, draweth nigh.

No. 105. HAIL! SMILING MORN.

Allegro. (GLEE.) R. SPOFFORTH.

f *p*

Hail! Hail! smil-ing morn, smiling morn, that tips the hills with gold, that

morn,.....

f

tips the hills with gold, Whose ro - sy fin - gers ope the gates of

Whose ro - sy

day,..... ope the

ope..... the gates... of day,

f *f* *f*

gates, the gates of day, Hail! Hail! Hail! Who the gay face of

na - ture doth un - fold,.....

Who the gay face of na-ture doth un - fold,

p

At whose bright presence dark-ness flies a - way, Flies a - way,..... flies a-

pp Cres.

..... flies a - way..... dark - ness flies a - way, dark - ness way, flies a - way,

f p

flies a - way, At whose bright presence dark- ness flies.....

Cres.

..... a - way, flies a - way,..... darkness flies a - way,

f ff

..... Hail! Hail! Hail! Hail! Hail! Hail! Hail! Hail!

dark-ness flies a - way,

No. 106. WHO IS ON THE LORD'S SIDE?*

G. L. YOUNG.

1. Who is on the Lord's side? Who will serve the King? Who will be His help - er, oth - er souls to bring? Who will leave the world's side?
2. Fierce may be the con-flict, strong may be the foe; But the King's own ar - my none can o - ver-throw; Round His standard rang - ing,
3. Cho - sen to be sol - diers in an a - lien land, Cho-sen, called, and faith - ful for our Captain's band; In His serv - ice roy - al,

Who will face the foe? Who is on the Lord's side? Who for Him will go?
vic - t'ry is se - cure; For the truth unchanging makes the triumph sure.
let us not grow cold; Let us be right loy - al, no- ble, true, and bold.
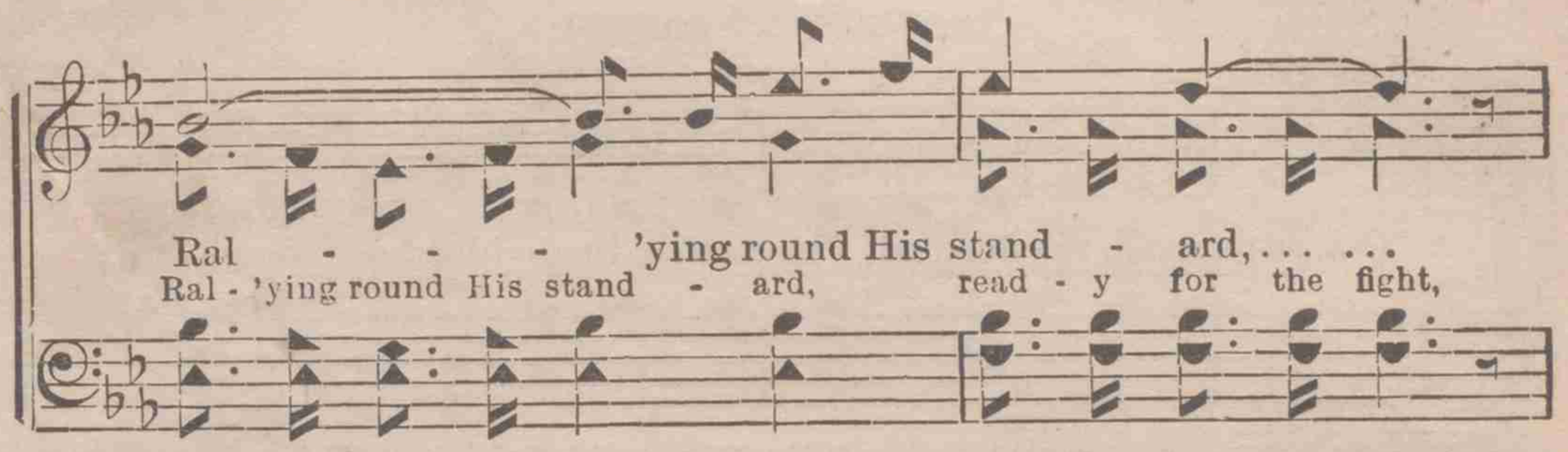
CHORUS.

We..... are on the Lord's side.....
We are on the Lord's side in the cause of right;
in..... the cause of right;.....
We are on the Lord's side in the cause of right;

* Best used as quartet and chorus.

Copyright, 1903, by G. L. Young.

WHO IS ON THE LORD'S SIDE?—Concluded.



No. 107. WASHED IN DE BLOOD.

(FREEDMAN'S SONGS.)

LEADER. CLASS.

O re-deemed, re-deemed, I'm washed in de blood ob de Lam';

LEADER. CLASS. *Fine.*

O re-deemed, re-deemed, I'm washed in de blood ob de Lam';

Come, Lawd, and make me white as snow,
Lawd, we are weak but Dou art strong,
Some-times I'se up, sometimes I'se down,
Ole Sa-tan's mad an' I am glad,
O sin-ners, come, why will you wait?
Come, sin-ners, hear your dread-ful fate,

Washed in de blood ob de Lam';

D. C.

An den to glo-ry we will go,
O take me to de blood-washed throng,
Sometimes I'se flat up-on de groun',
He's loss a soul he tho't he had,
De Lawd am dar to shut de gate,
You'll all go mournin' at de gold-en gate,

Washed in de blood ob de Lam'.

No. 108. HELP ME TO BEAR MY CROSS.

LEADER. CLASS.

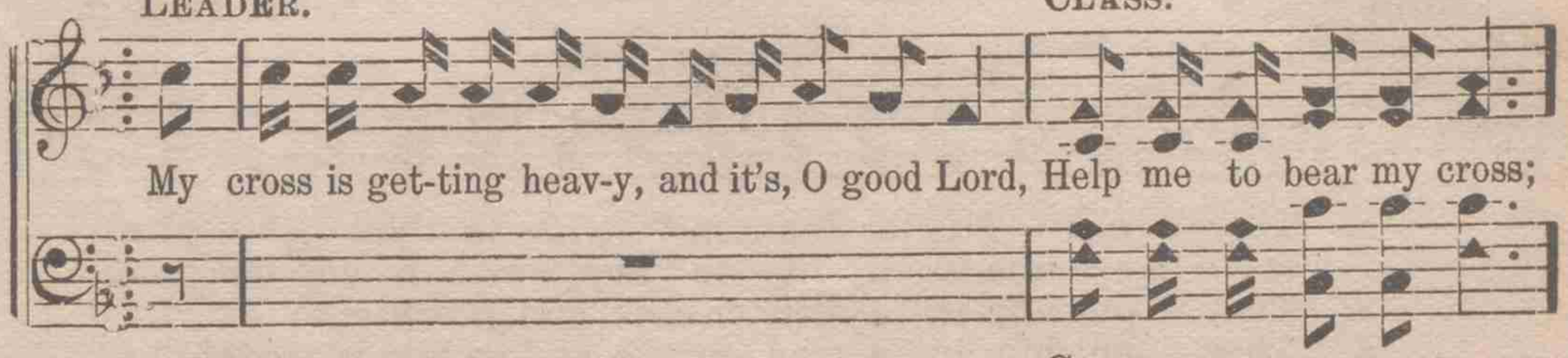
1. Do, brethren, do, do, my Lord, Do, brethren, do,–
2. Do, sis-ters, do, do, my Lord, Do, sis-ters, do,–
3. Do, fa-thers, do, do, my Lord, Do, fathers, do,–
4. Do, mothers, do, do, my Lord, Do, mothers, do,–
5. Do, mourners, do, do, my Lord, Do, mourners, do,–

O help me to bear my cross!

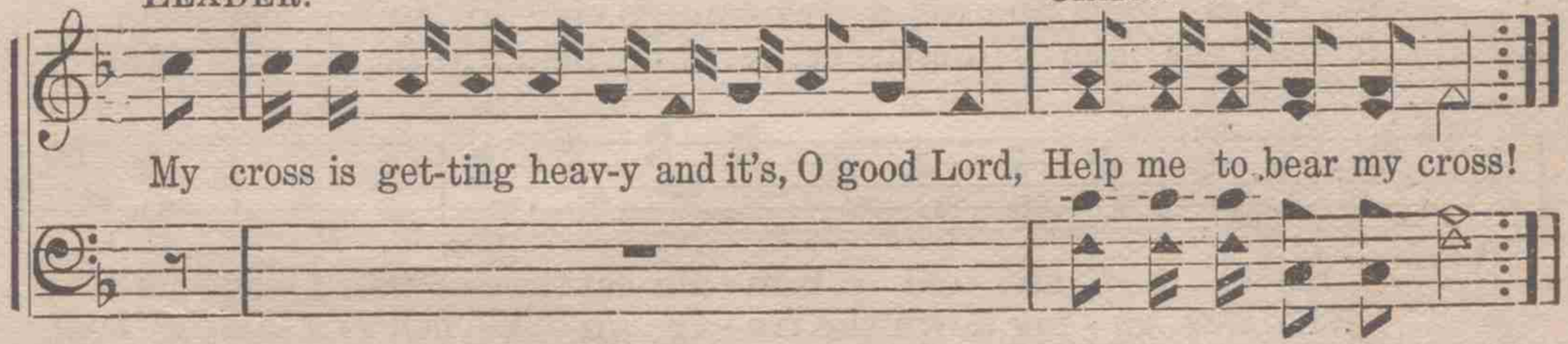
HELP ME TO BEAR MY CROSS—Concluded.

CHORUS.

LEADER. CLASS.

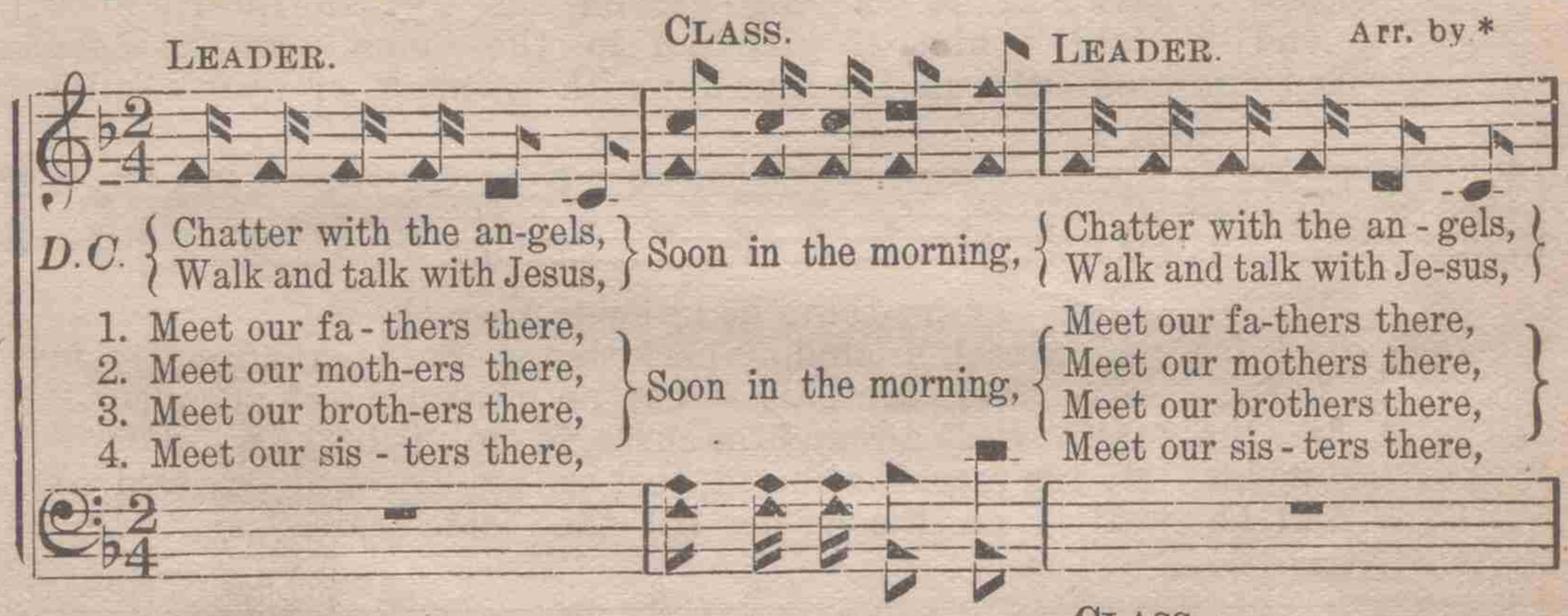


LEADER. CLASS.
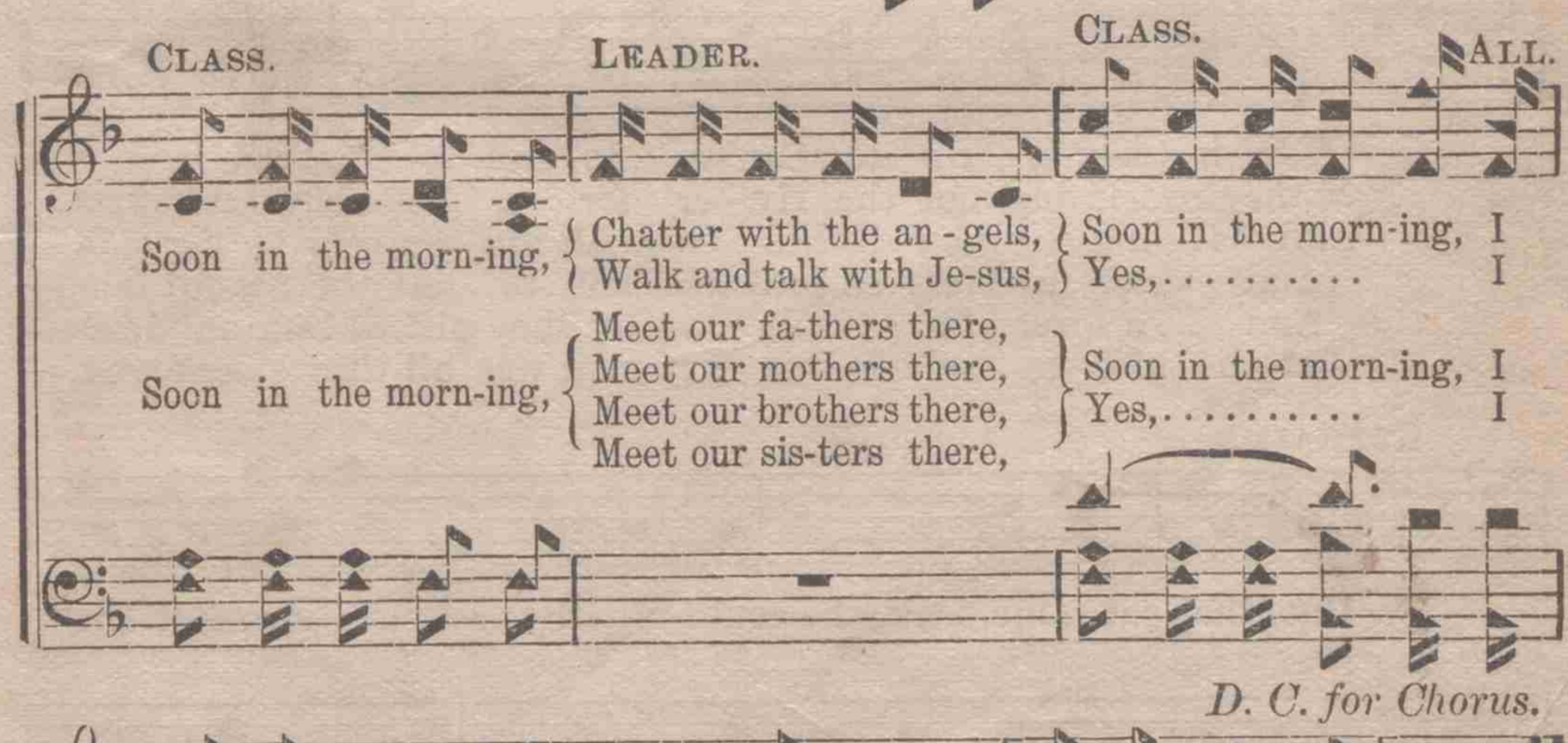


No. 109. CHATTER WITH THE ANGELS.*

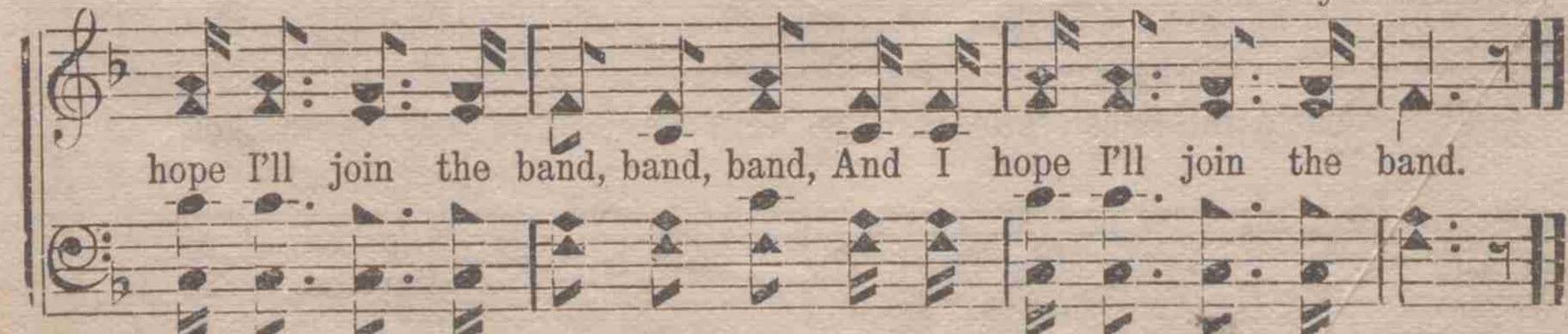
LEADER. CLASS. LEADER. Arr. by *



CLASS. LEADER. CLASS. ALL.



D. C. for Chorus.
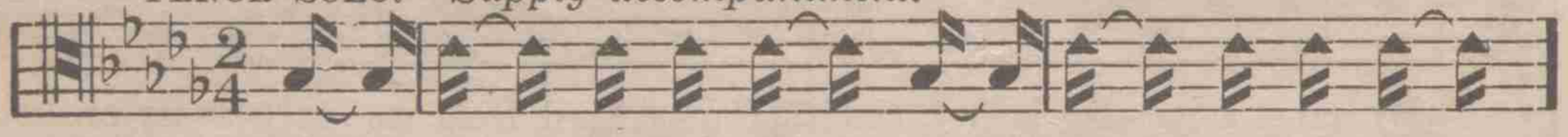


* While singing the class makes a short, easy swing of body to the time of the music.

No. 110. THE CAT CAME BACK.
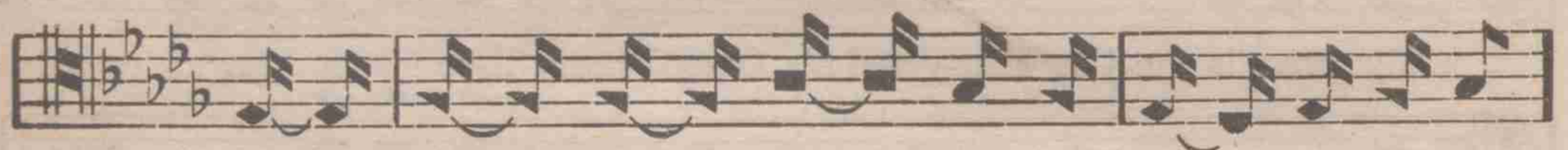
("SEVEN LIVES"—YOU KNOW.)

Arr. by * H. S. MILLER. Arr.

TENOR SOLO. *Supply accompaniment.*
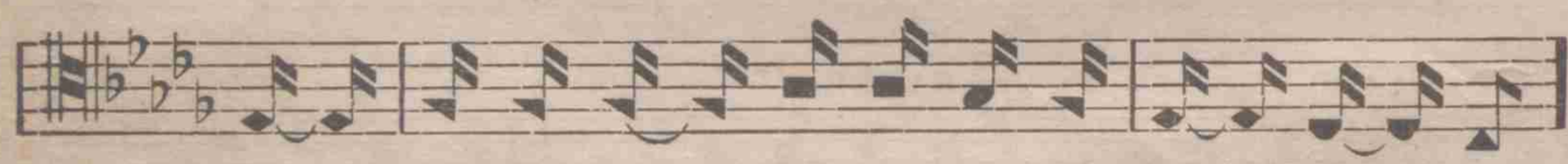


1. There's old Mis-ter Johnson who has troubles of his own,
2. He gave him to a lit-tle boy with a dol-lar note,
3. They put him in a cot-ton sack, and gave him to a girl
4. They put him in a mon-ey safe, and on him turned the lock,
5. They gave him to a Tex-an go-ing up in a bal-loon,
6. Now the man on the corner swore he'd kill the cat at sight,



He had an old brin-dle cat that wouldn't leave his home;
Who was go-ing down the riv-er in a fish-er's safe-ty boat,
Who had start-ed on a bi-cy-cle all a-round the world;
And gave him to a nig-ger on his way to Lit-tle Rock;
And told him to give him to the man in the moon;
And he load-ed up his mus-ket with a stick of dy-na-mite.
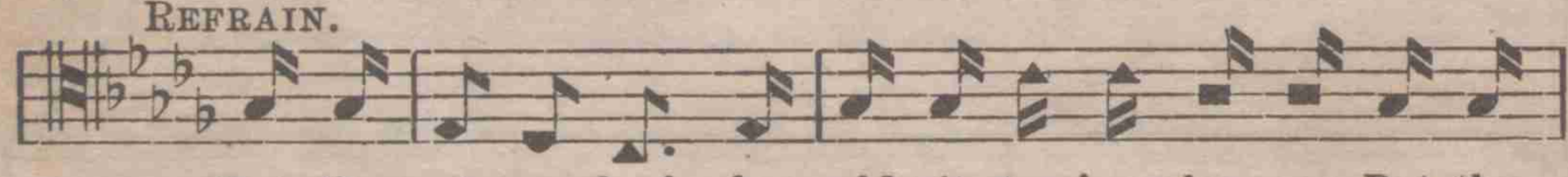


He tried ev-'ry-thing he knew to keep the cat a-way,
And he tied a rock around his neck that weighed a hundred pounds;
But o-ver in Chi-na an aw-ful wreck she made,
As the train went a-round the curve, in-to it broke a rail,
But his fly-ing-machine busted, just as ev-'ry-bod-y said,
And he wait-ed on the cor-ner till the cat came a-round,
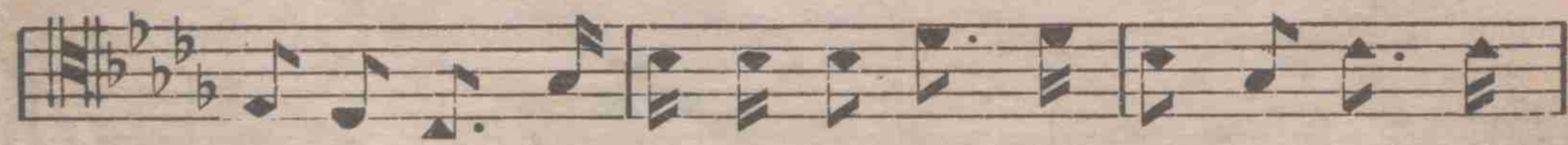


E-ven took it up to Can-a-da, and told it there to stay.—
Now they're sein-ing out the riv-er for a little boy that drowned.—
And is sing-ing now in heav-en with the an-gels by her side.—
And not a bless-ed soul was left to tell the aw-ful tale.—
And o-ver in It-a-ly they picked him up dead.—
But the piec-es of an an-gry man was all they ev-er found.—

REFRAIN.



But the cat came back, he could-n't stay 'way lon-ger, But the



cat came back; The ver-y next day, The cat came back; I



thought he was a gon-er; But the cat came back, For it could'nt stay a-way!

(8a,

No. 111. THE BUGLE SOUND.

(HUNTERS' GLEE.)

C. C. CLAUDE CARDEN.

1. Hark, hark! the bu-gle horn is sound-ing, O'er hill and plain its notes re-
2. Hark, hark! the bu-gle horn is sound-ing, O'er hill and plain its notes re-
3. Hark, hark! the bu-gle horn is sound-ing, O'er hill and plain its notes re-

sound - ing; Come, join us in our mer-ry, cheer - ful lay; Hail, all
sound - ing; O - ver each mountain, hill and val - ley fair, Songs of
sound - ing, We to the chase must haste without de - lay: To the

REFRAIN.

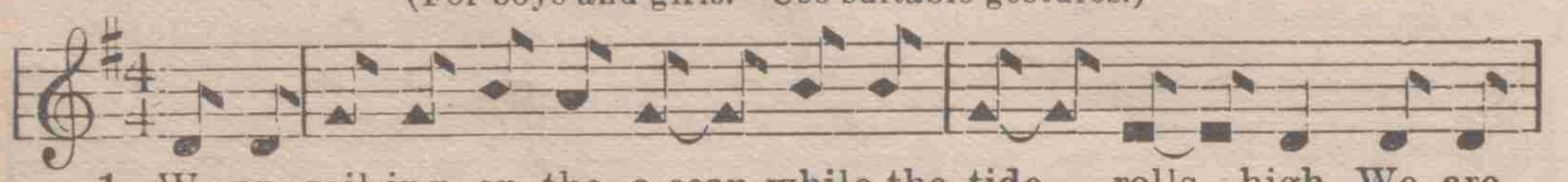
hail this hap - py day! Tra la la la la la, Tra la la la la,
glad-ness fill the air.
woods a - way, a - way! Tra la la, Tra la la,

Hear the ech-oes far a - way; ..... Tra la la la la la,
Hark, hark, hark! far a - way; Tra la la,
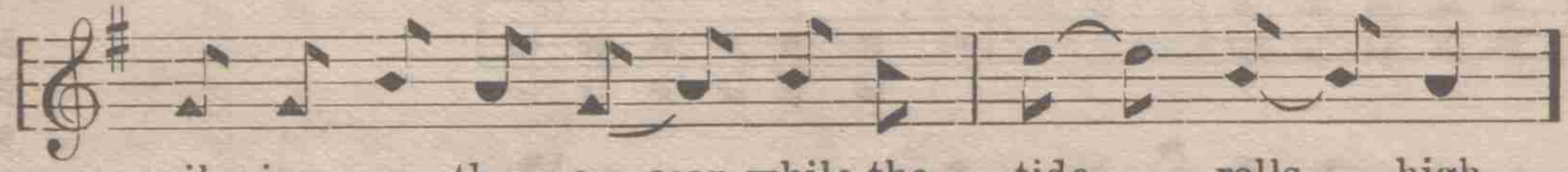
Tra la la la la la, Hail, all hail this hap - py day!
Tra la la,

No. 112. CHILDREN'S GLEE.
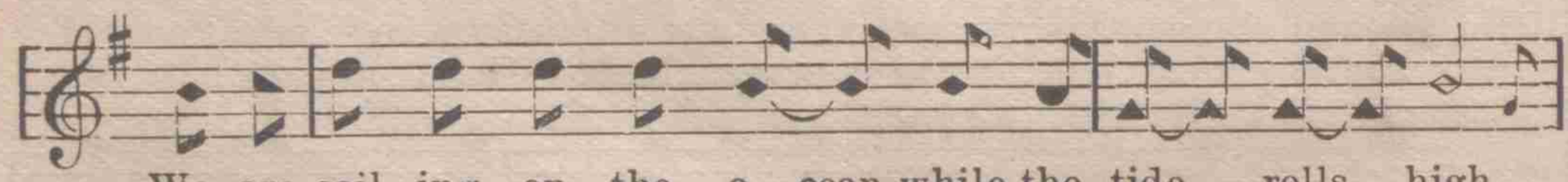
(For boys and girls. Use suitable gestures.)
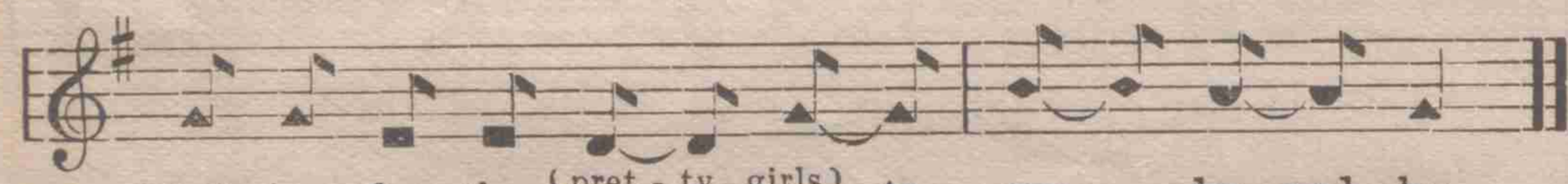


1. We are sail-ing on the o-cean while the tide rolls high, We are
2. We are list'ning at the wa-ter as it ripples o'er the stones, We are
3. We are looking at the birds as they fly thro' the air, We are
4. We are swinging in the or-chard on the old ap-ple tree, We are
5. We can play up-on the bu-gle, we can beat the bass drum, We can



sail - ing on the o - cean while the tide rolls high,
list - 'ning at the wa - ter as it rip - ples o'er the stones,
look - ing at the birds as they fly thro' the air,
swing-ing in the or - chard on the old ap - ple tree,
play up - on the bu - gle, we can beat the bass drum,



We are sail - ing on the o - cean while the tide rolls high,
We are list - 'ning at the wa - ter as it rip-ples o'er the stones,
We are look - ing at the birds as they fly thro' the air,
We are swing-ing in the or - chard on the old ap-ple tree, As
We can play up - on the bu - gle, we can beat the bass drum,
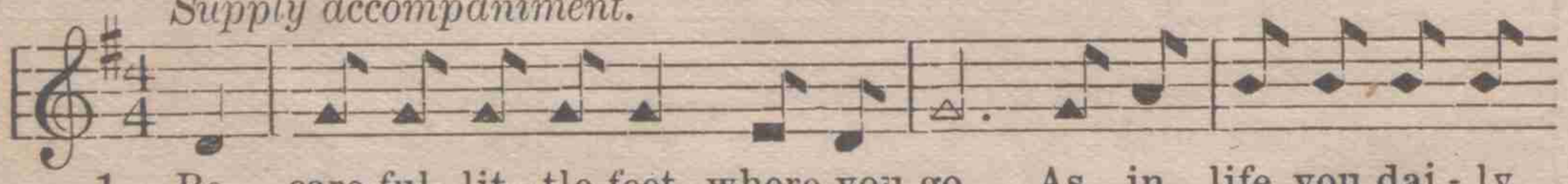


Wait - ing for the { pret - ty girls / jol - ly boys } to come by and by.
Mak - ing mer - ry mu - sic in its soft mel - low tones.
Think-ing what a jol - ly time they're hav - ing up there.
mer - ry and as hap - py as chil-dren can be.
Ta la ra la ra la ra la, bom, bom, bom.
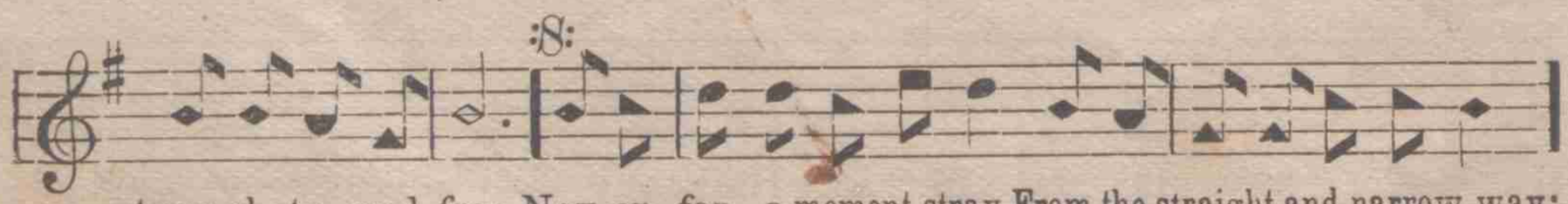
No. 113. BE CAREFUL.

(CHILDREN'S MOTION SONG.*)

Supply accompaniment.



1. Be care-ful, lit - tle feet, where you go, As in life you dai - ly
2. Be care-ful, lit - tle hands, what you do, Wrong and thoughtless actions
3. Be care-ful, lit - tle ears, what you hear, When the tempter whispers
4. Be care-ful, lit - tle eyes, look a - head, There is dan - ger in the
5. Be care-ful, lit - tle hearts, to be true, Love the Lord and He will
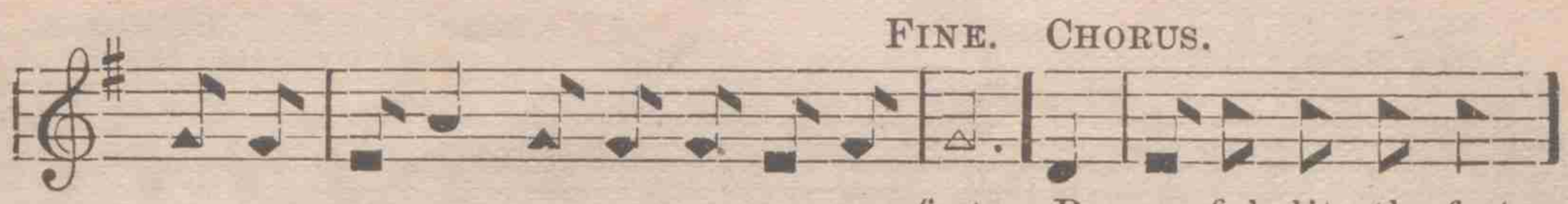


trav-el to and fro; Nev-er for a moment stray From the straight and narrow way;
you will surely rue; In - to mischief never go, For 'tis ver-y wrong you know;
to you, danger's near; Tho' he promise ev'rything, Ev'ry promise is a sting;
path your feet must tread; Then a faithful pilot be, Turn from ev'ry wrong you see;
surely care for you; Je-sus will not en-ter in Where there is the least of sin;

D. S.—*Nev - er for a moment stray From the straight and narrow way.*

* Use suitable gestures.
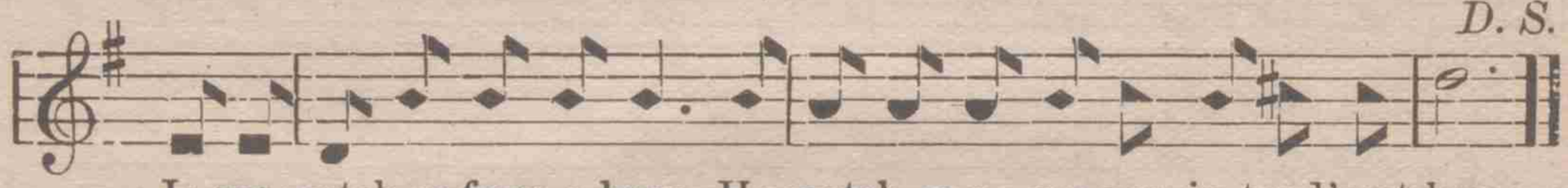
BE CAREFUL—Concluded.

FINE. CHORUS.



O be care-ful, be care-ful, lit-tle feet. Be care-ful, lit - tle feet,
O be care-ful, be care-ful, lit - tle hands. Be care-ful, lit - tle hands,
ears. Be care ful, lit - tle ears,
eyes. Be care-ful, lit - tle eyes,
hearts. Be care-ful, lit - tle hearts,

D. S.
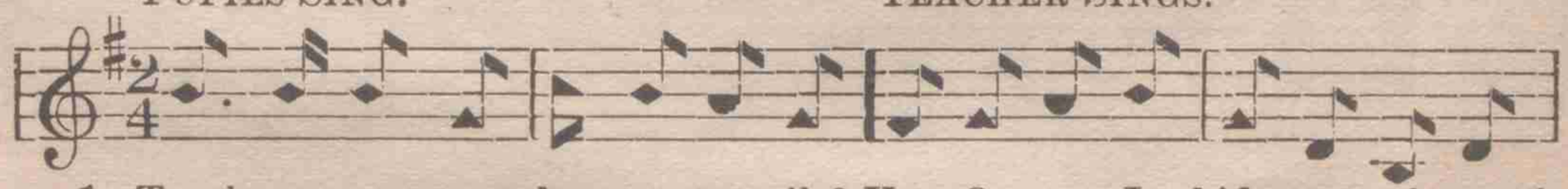


Je-sus watch-es from a-bove, He watch-es o - ver you in tend'rest love;

No. 114. TEACHER AND PUPILS.*
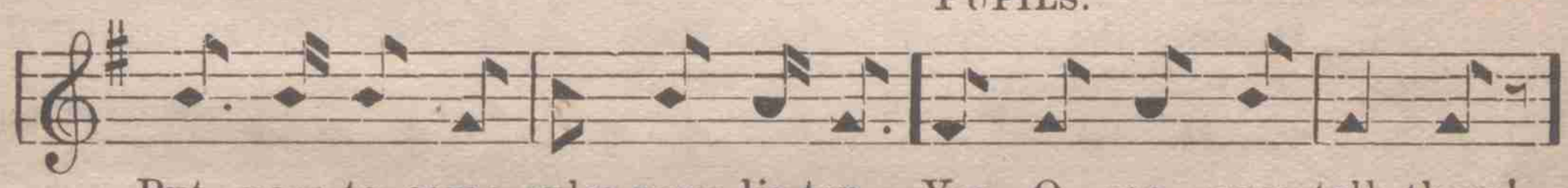
Arranged.

PUPILS SING. TEACHER SINGS.
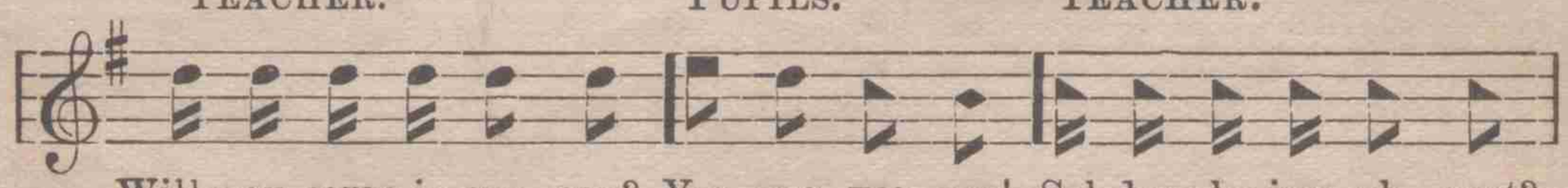


1. Teach-er, may we be your pu-pils? Yes, O yes, I bid you wel-come!
2. Teach-er, we have come to stud-y; That's right! here's a useful les - son:
3. Teach-er, we will try to please you; That's right, try and you'll succeed well;

PUPILS.
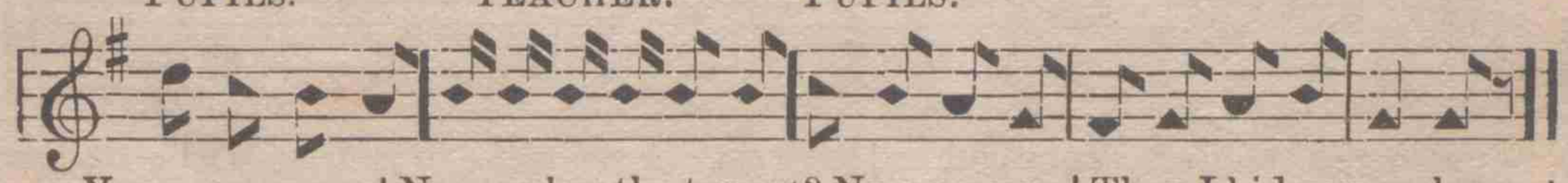


But now to some rules pray lis-ten,—Yes, O yes, now tell them!
Have you an - y stud - y mot-tos? "*Try, ex - cel - sior, press on!*"
Have you an - y con - duct mot-tos? "*Love, re- spect and heed well!*"

TEACHER. PUPILS. TEACHER.



Will you come in sea - son? Yes, yes, yes, yes! Sel-dom be-ing ab - sent?
Will you stud - y soft - ly? Yes, yes, yes, yes! Trip-ping ver-y light - ly?
Will you love your teacher? Yes, yes, yes, yes! And your little class-mates?

PUPILS. TEACHER. PUPILS.



Yes, yes, yes, yes! Never play the truant? No, no, no, no! Then I bid you welcome!
Yes, yes, yes, yes! Never, never whisper? No, no, no, no! Then I bid you welcome!
Yes, yes, yes, yes! Never cher-ish an-ger? No, no, no, no! Then I bid you welcome

* Teacher use gestures. Pupils nod the head at "yes", and shake the head at "no".

No. 115. THE BEAUTIFUL SPRING.

Mrs. Mattie Butram.

Melody by W. J. Sturdy.
Harmony by Will. Inman.

1. The beau - ti - ful spring, Sweet mu-sic doth ring O'er mountain and val - ley be - low; The birds on the wing Glad tidings they bring,
2. The flow - ers in bloom Dis - pel all our gloom, All na - ture is love - ly and gay; Then let us re - joice With heart and with voice,
3. Glad spring-time is here, We greet it with cheer, And hail its re - turn once a - gain; It tells us that we Must read - y soon be

Chorus. *Presto.*

That win - ter is gone with its snow.
And wel - come the beau - ti - ful May.
To har - vest the rip - en - ing grain.

O beau-ti-ful spring, Glad songs we will sing Of thee and the pleas - ure you bring; Your presence we greet, Your coming is sweet—A welcome to you we will sing.

No. 116. SPRINGTIME IS COMING.

S. J. O. S. J. Oslin.

1. The springtime is com-ing, the ros - es are blooming, There's mu-sic and glad-ness to - day; The rob - in is sing-ing, the sky-lark is soar-ing,—We
2. The springtime is com-ing, we see the sweet flow-ers, Their sweet scent-ed fragrance we love; They're blooming in forests, on hills and on bow-ers, A -
3. We'll wan-der by brook-lets, we'll ram-ble thro' val-leys, O'er moun-tain and hill - tops we'll climb, We'll lis - ten to mu - sic of jay-bird and rob - in, While
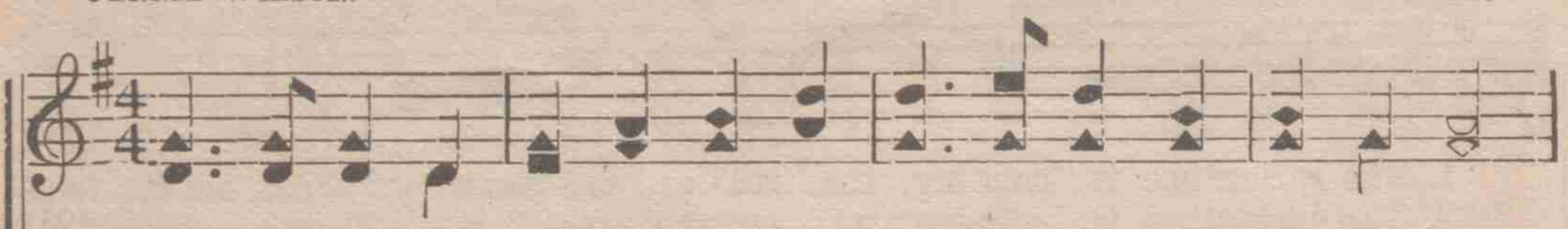
Refrain.

love the bright, beau - ti - ful May...
mong them we glad - ly will rove.. Be cheer - ful (and) hap - py (be)
stud - y - ing na - ture sub - lime!
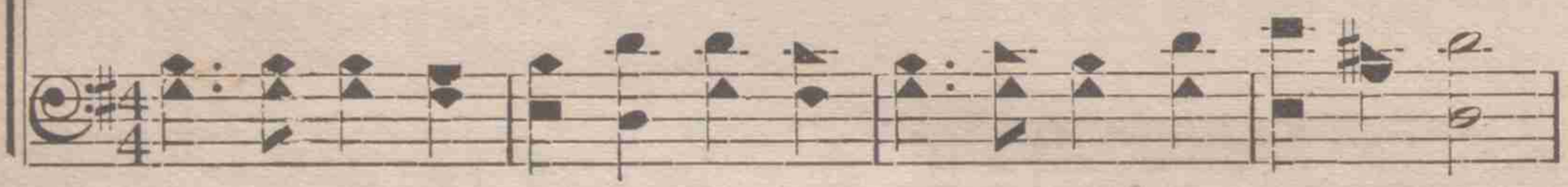
mer - ry with gladness, And welcome the beau-ti - ful spring! A - way to the for - est, a - way to the mead-ow, While car - ols of glad-ness we sing!
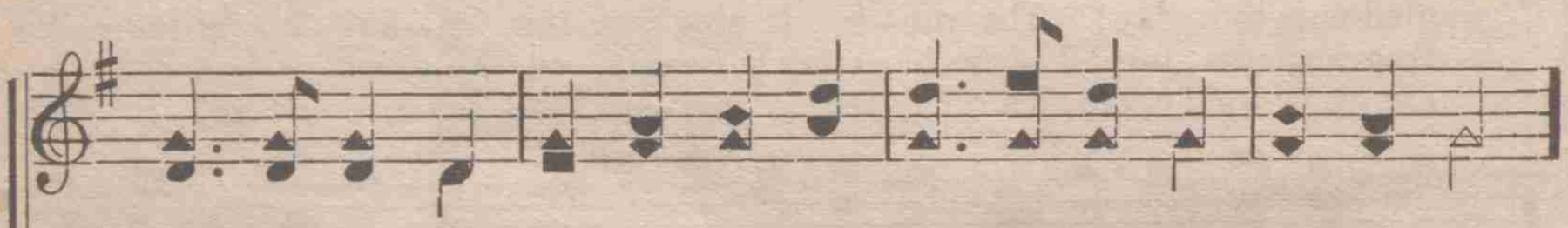
No. 117. EASTER SONG.

JENNIE WILSON. W. F. HARRISON.
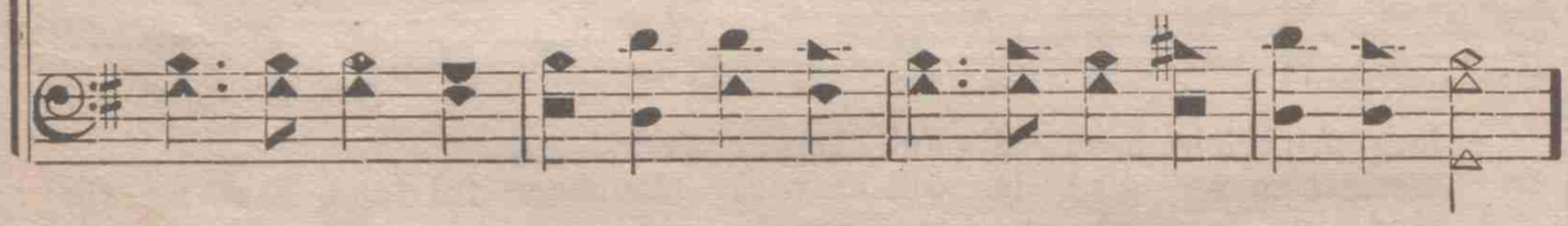


1. Lis - ten, lis - ten to the mu - sic, Hear the ho - ly Eas - ter song;
2. Cease, O lone - ly ones, your griev-ing, Let your tears no lon - ger flow;
3. There is sol - ace in the mu - sic, Ring-ing out so sweet and clear;
4. Not for - ev - er will the dark-ness Of the tomb your dear ones hide;
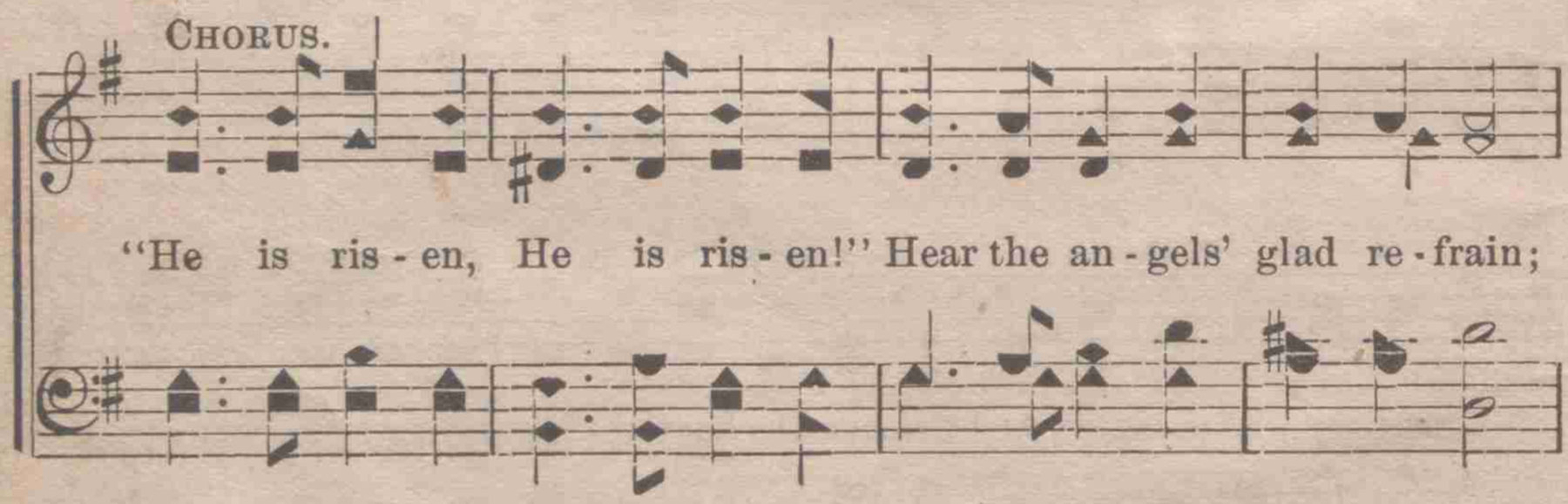




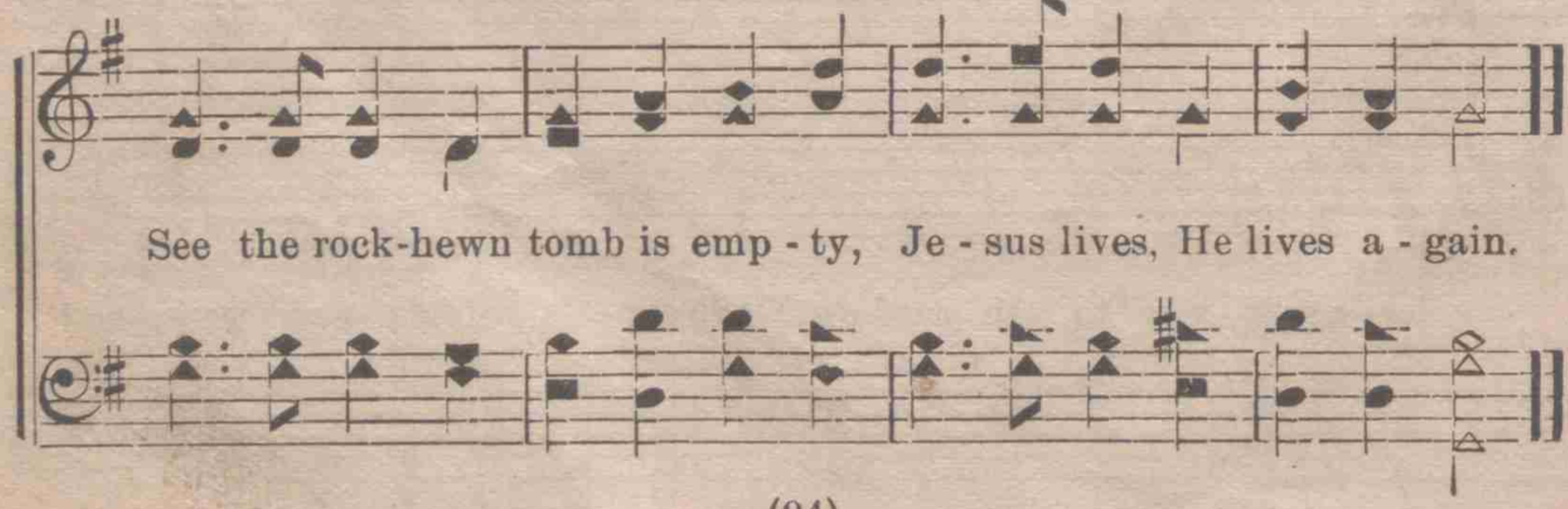
Let your hearts beat high with gladness, O ye wea - ry earth - ly throng,
They shall wake a - gain who slumber In their grave-beds dark and low.
O ye sor - row - la - den, lis - ten To its strains of hope and cheer.
They shall rise and be like Je - sus, In His like-ness sat - is - fied.



CHORUS.
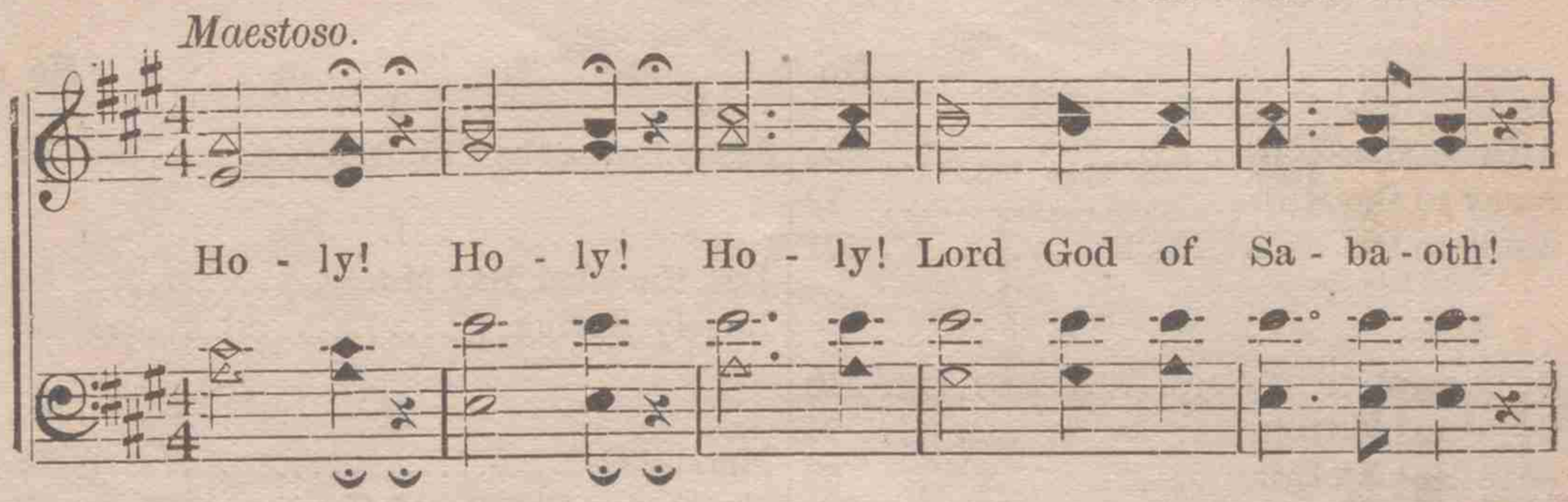


"He is ris - en, He is ris - en!" Hear the an - gels' glad re - frain;



See the rock-hewn tomb is emp - ty, Je - sus lives, He lives a - gain.

No. 118. HOLY! LORD GOD OF SABAOTH.

Dr. Lowell Mason.



OMEGA.

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