

VOCAL TRIAD, No. 2,

Containing Three Distinct Features :

1st. Musical Notation 2d. Cultivation of the Voice.

3d. Concert Music,

CONSISTING OF

SINGLES, DUETS, TRIOS, QUARTETTES, QUINTETTES,
GLEES AND CHORUSES,

TO WHICH IS ADDED A GREAT VARIETY OF

NEW AND STANDARD SACRED,

AND

SABBATH SCHOOL MUSIC.

IN THREE SYSTEMS OF NOTATION.

ONE SHAPES, SEVEN SHAPES, AND EIGHT SHAPES.

By E. T. FORD AND C. C. PRATT.

BARNESVILLE, GA.

PUBLISHED BY E. T. FORD, AT THE GAZETTE OFFICE.

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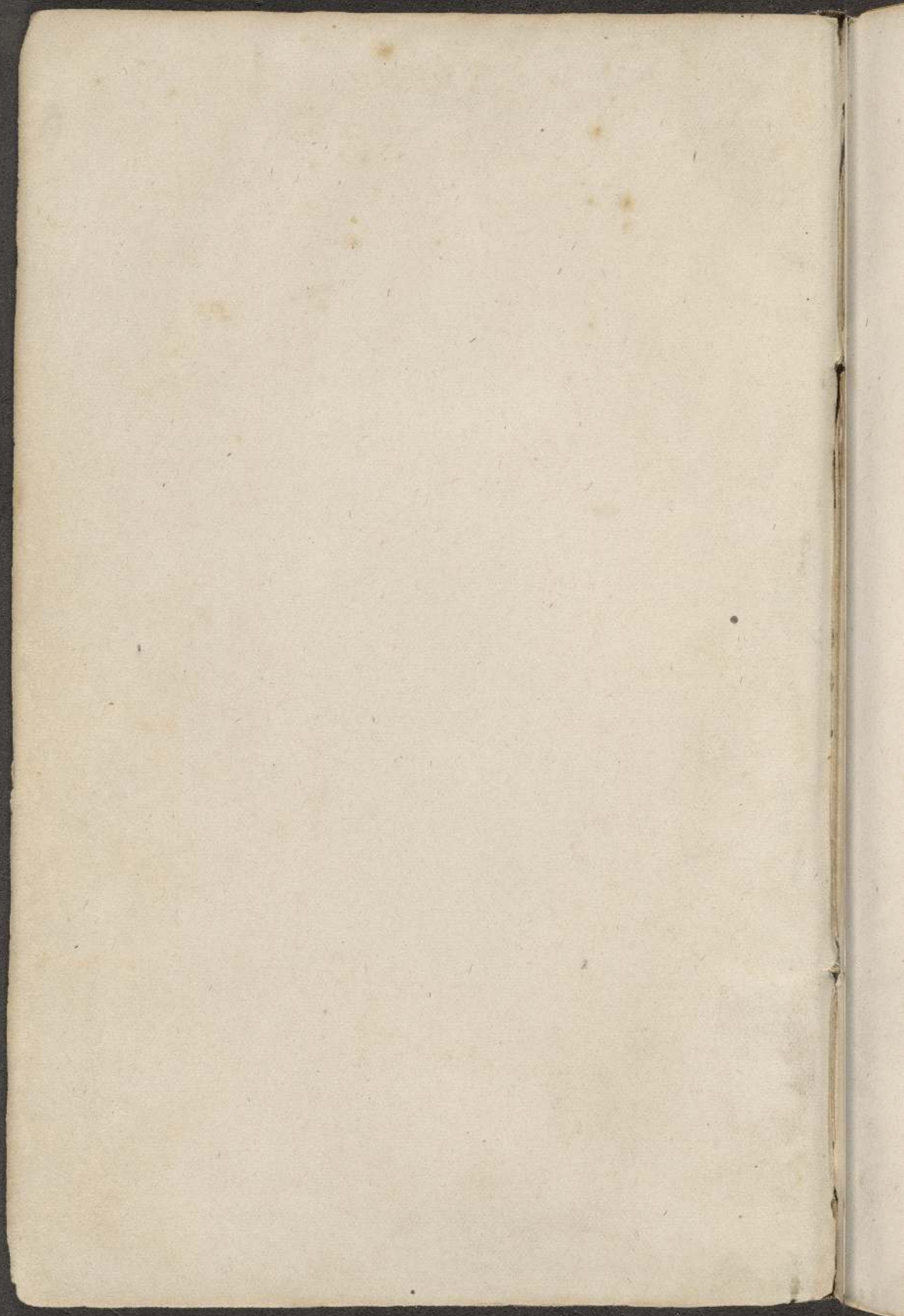
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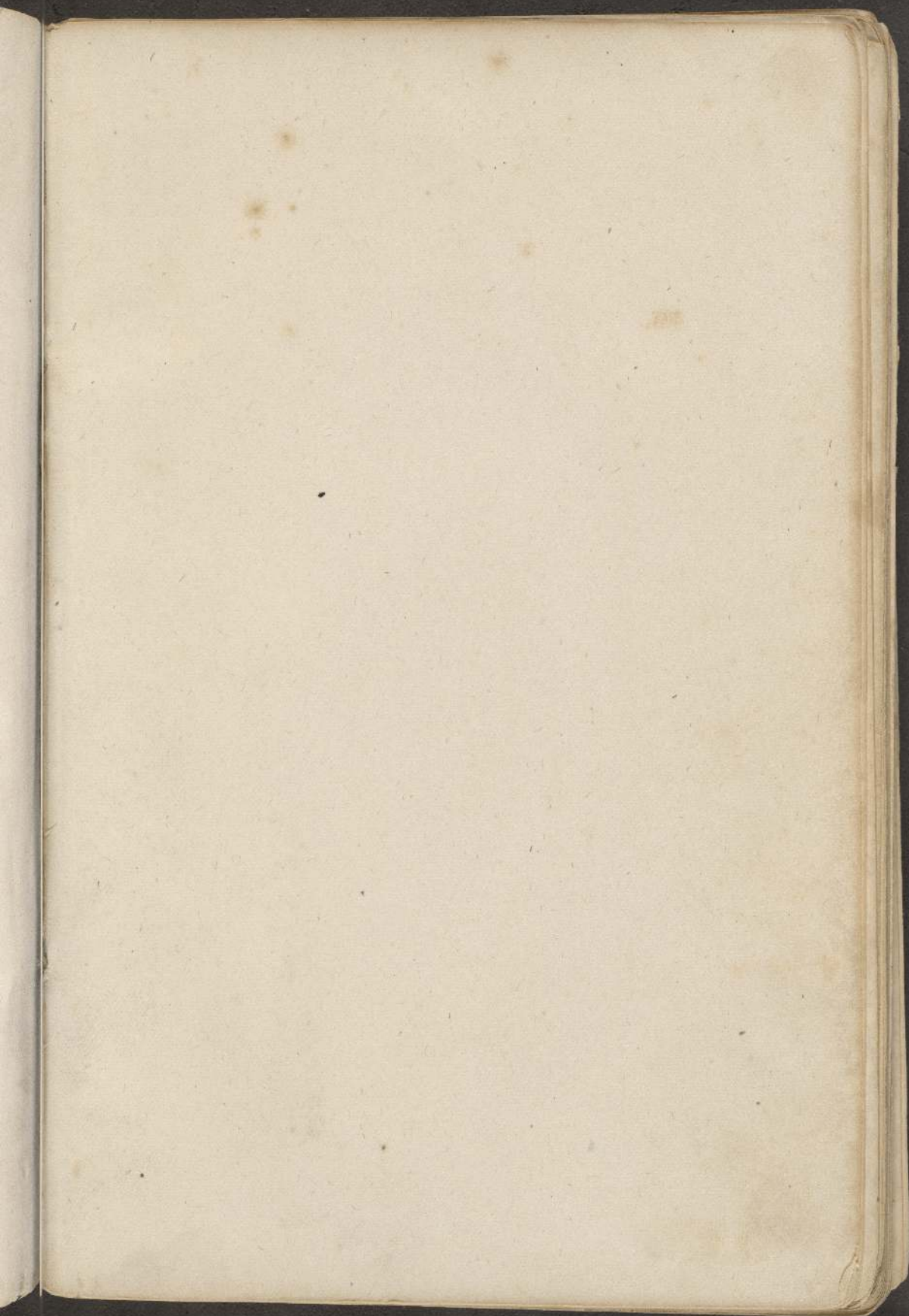
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Triad





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FOUR SHAPES, SEVEN SHAPES, AND ROUND NOTES.

By E. T. POUND AND C. C. PRATT.

BARNESVILLE, GA.:

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PREFACE.

PROGRESS being the watchword of the age, no apology is offered for putting forth another Musical work. While the present work contains valuable music never before published, it also contains much important Rudimental matter, which the editors trust may be of great benefit to Teachers and Students. We have tried to arrange the Elementary Course in a concise and progressive order, yet as far as possible leaving the teacher free to use his own plan in imparting instruction. Great care has been exercised in the preparation of this edition, and it is confidently hoped that it will greatly interest the Student, leading him up, step by step, into a love for the Art, and a more thorough relish for thoroughness in the fundamental principles.

It is the earnest desire of the authors that this publication may greatly tend to create a love and appreciation of the Science, and induce a rapid improvement in the noble art of Song.

Their warmest thanks are hereby tendered to all their Musical Friends who have kindly contributed Music or Poetry, and trust that their efforts here made may be as "bread cast upon the waters" to them.

February, 1873.

THE AUTHORS.

PRIMARY COURSE

PREFACE

The purpose of this course is to provide a foundation for the study of the history of the United States. It is designed for students who are beginning their study of American history and who need a clear understanding of the basic facts and principles of the subject. The course is divided into two parts, the first of which covers the period from the discovery of America to the end of the Civil War, and the second of which covers the period from the end of the Civil War to the present time. The first part of the course is divided into three sections, the first of which covers the period from the discovery of America to the end of the Revolutionary War, the second of which covers the period from the end of the Revolutionary War to the end of the Civil War, and the third of which covers the period from the end of the Civil War to the present time. The second part of the course is divided into two sections, the first of which covers the period from the end of the Civil War to the end of the Reconstruction period, and the second of which covers the period from the end of the Reconstruction period to the present time. The course is designed to be completed in one year, and it is hoped that it will provide a solid foundation for the study of the history of the United States.

THE AUTHOR

PRIMARY COURSE.

LESSON I.

TEACHER—Why have you assembled here ?

CLASS—Our chief desire is to learn the Theory and Practice of Music.

T. Your desire is commendable. If you would learn to sing well, it will be necessary for you to give me your undivided attention. Will you do this ?

C. Most assuredly we will.

T. In order to sing well and make your musical exercises conducive to health, you must assume a proper position of the body. This can only be done by sitting or standing erect, facing directly to the front, throwing the shoulders back, and avoiding any tendency of leaning to one side or the other. Will you observe this rule ? C. We will. This is an easy task.

T. Can any or all of you count six ?

C. We can. One, two, three, four, five, six.

T. That is correct. Will you now count two, three times, about as fast as your pulse beats ?

C. We will. One, two ; one, two ; one two.

T. I call the counting, "one, two," a measure. How many measures are there when you count one, two, three times ? C. Three measures.

T. When two are counted four times, how many measures ?

C. Four measures.

T. How many counts in each measure ? C. Two.

T. What is the object of counting ? C. To measure time.

T. Does counting indicate the time to the eye or ear ? C. To the ear.

T. How can time be indicated to the eye ? C. By motions of the hand.

T. What are such motions called ? C. Marking time.

T. Should all persons desiring to sing learn to mark time ?

C. We so understand it.

T. Can you recall to mind any person who does not properly mark time that sings well ? C. We cannot.

T. How should the motions be made in marking time ?

C. One-half of the time is spent in making the motion, and the hand remains still one-half of the time.

T. Does a constant motion of the hand properly indicate time ?

C. It does not.

[NOTE.—The Teacher will now introduce exercises to illustrate the proper manner of making the motions, describing them as down, up ; down up ; and exercise his class until they can all perform the motions correctly.]

T. Can the time be measured correctly without making motions ?

C. It can by those who have had experience in time keeping.

T. Why ought beginners to mark time with motions of the hand while singing ?

C. In order properly to train the mind to measure time, and the motion of the hand made by the pupils is a sure evidence to the teacher of the advancement the pupil has made in this particular.

T. How do experienced musicians measure the time and dispense with motions?

C. By having already educated the mind to the time, the mind marks the time.

LESSON II.

TEACHER—In your first lesson you advanced so far as to commence marking time. We will now prepare to continue the same exercise. At the word "Ready," you will raise your hands and prepare to mark two motions in a measure, marking six measures. Ready—

CLASS—Down, up; down, up; down, up; down, up; down, up; down, up.

T. What motion did you make to the first part of the measure? C. Downward.

T. What motion to the second part of the measure? C. Upward.

T. What is a Measure? C. The space between two bars.

T. What is a Bar? C. A vertical mark.

T. What use have you for bars? C. To divide time into measures.

T. Why divide it into measures?

C. Because when we sing we desire to be regular in our time, and all sing at the same instant.

T. Can you all sing? C. We think we can, if we try.

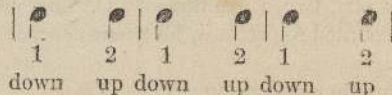
T. What is a sound? C. Anything that can be heard.

T. What are the characters called that indicate sounds? C. Notes.

T. How many sounds does each note indicate? C. One.

T. How many notes have we in Exercise No. 1? C. Six.

EXERCISE NO. 1.



T. How many measures have we in No. 1? C. Three.

T. We will now sing the example, calling each note sol.

NOTE.—We would advise the Teacher to introduce the scale orally by the scale names, 1, 2, 3, 4, 5, 6, 7, 8, making no attempt at this time to represent it to the eye. We think it advantageous to introduce the scale by ear, in preference to writing, and representing it to the eye at this particular point.

LESSON III.

TEACHER—Why did you call the notes sol, in your first exercise?

CLASS—Because from the syllable sol is derived the term solmization, and solmization is a system of notation enabling us to learn to sing.

T. Will not other syllables do as well as sol?

C. They will; la, mi and fa, with sol, may be used. Also, do, re, mi, fa, sol, la, si.

T. What practical use are these syllables to the singers?

C. None, whatever, only to beginners.

T. Why to beginners more than others?

C. From the fact that the name association, is thought, by some, to aid in the matter of pitch.

T. What objections do cultivated singers urge in relation to their use?

C. Their chief objection is, that the quality of tone produced when these syllables are employed is exceedingly defective.

T. This being the case, how long ought beginners to retain them?

C. Only until they have acquired the art of obtaining the correct pitch without them.

T. From your answers I am led to the conclusion that syllables, or *sol-fa-ing*, should be discontinued as soon as possible. Under such circumstances what would you substitute in their stead?

C. Open vowels, or the poetry set to the music.

T. From the above answers, I conclude that you place great stress upon the quality of tone.

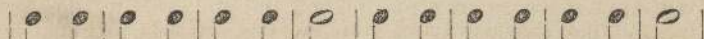
C. We do most assuredly, for it is just as important that we get the correct tone quality, as that we get the correct pitch.

T. When you attend church do you observe that singers always sing hymns or poetry arranged for service in church, instead of *fa, sol, la, or do, re, mi*?

C. We have, and there seems to be some good meaning in the words they use.

T. I will produce an example for singing words simple and easy.

EXERCISE NO. 2.



Chil-dren let me hear you sing? Loud our voi-ces now they ring.

NOTE.—The teacher should practice his class in singing the scale by the scale names (numerals) at each meeting, being particular that every pupil marks the time.

LESSON IV.

TEACHER—What do you call a measure having two parts, or in which you count one and two, or make motions down and up? C. Double measure.

T. How are measures indicated?

C. By figures written at the commencement of the piece.

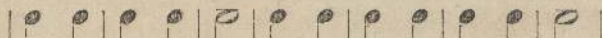
T. In what form are those figures written? C. In the form of a fraction.

T. Which of the figures thus written is it that indicates the number of motions, or parts in the measure? C. The upper figure or numerator.

T. When the upper figure is a two (2) what motion do you at all times make to the first part of the measure? Downward motion.

T. What motion to the second part? C. Upward motion.

EXERCISE NO. 3.



la la la la la la la la la la la la
We will run and play In the mer-ry month of May.

T. Practice the above example first, several times, with the syllable *la*, being careful to get the mouth open so that the breath will not hit against the tongue, the teeth, or roof of the mouth; after which, sing the words, speaking them plainly.

T. How many sounds did you produce in Exercise No. 3. C. Twelve.

T. Are the notes all of a length?

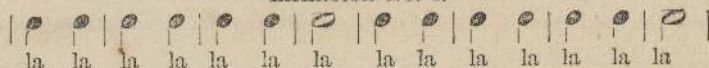
C. They are not. The 5th and 12th are twice as long as the others.

T. What kind of notes are the 5th and 12th? C. Half notes.

T. What are the others? C. Quarter notes.

PRIMARY COURSE.

EXERCISE NO. 4.



We will join the sing-ing school, Here we learn to sing by rule.

T. In lessons two and three we introduced the scale to the ear. We will now represent a portion of it to the eye.

EXERCISE NO. 5.



T. We will perform this exercise first with numerals, (scale names,) afterward with syllables, (nicknames,) afterward with the syllable la, giving "a" the sound of "a" in father.

EXERCISE NO. 6.



Here we learn to sing by rule, In this pleas-ant sing-ing school.

T. When one of the scale is represented upon a line, what tone would a note written on the space above that line be called? C. Two.

T. In Exercise No. 6 we have two lines. How would you name them?

C. The lowest one would be called the 1st line; the one above it the 2d line.

T. What have we between the lines? C. A space.

T. If one of the scale is represented on the 1st line, what tone would we represent upon the 2d line? C. Three.

NOTE.—The Teacher should, in all cases, strive to impress upon his pupils the necessity of correct quality of tone, often reminding his class of the proper position of the body, proper manner of inhaling and exhaling the breath, &c.; for but little good can be accomplished unless these things are attended to from the start.

LESSON V.

TEACHER.—In order to make our advancement sure we ought to be particular that all understand every point as we pass along, hence frequent reviews are necessary.

NOTE.—The teacher is advised in all cases to review previous lessons before proceeding in the introduction of new matter.

T. Does the name or syllable applied to any tone change its pitch?

C. If we understand the term pitch it does not.

T. By the term pitch we mean altitude. (High or low.)

T. As some persons prefer four shapes in notation, we will now have some examples in which the scale names are represented by shaped notes.

EXERCISE NO. 7.



T. How does it happen that in this exercise you introduce three tones of the scale and only use one line, while in Exercise No. 6 you used two lines to do the same thing?

C. In Exercise No. 6 the tone one was written upon the line. In No. 7 it is written below the line.

T. From this I infer that you are not obliged at all times to represent the tone *one* upon the first line?

C. No. We may represent it upon any line or space.

T. How are you going to tell in all cases which line or space is intended for *one*?

C. That is what we do not understand and expect you to teach us.

T. I am glad your attention is becoming turned to this subject, and at the proper point I will fully explain to your satisfaction; for the present, however, I will simply tell you where *one* is, as we must now practice from every starting point known before explaining this matter fully.

EXERCISE NO. 8.

(One represented in the first space.)

1 2 3 4 3 2 1 2 3 1 1 1 2 3 4 4
 do re mi fa mi re do re mi do do do re mi fa fa
 fa sol la fa la sol fa sol la fa fa fa sol la fa fa
 Kind and gen-tle words, Pleasure oft af-fords; Be to oth-ers kind and

T. We will practice first with scale names; then (nicknames) syllables; afterwards syllable la; then the words.

(The teacher should impress upon his pupils the importance of remembering the names of the different lines and spaces as we progress in these lessons.)

EXERCISE NO. 9.

(One represented on the second line.)

1 2 3 4 5 5 4 3 2 1 1 3 5 3 1
Do re mi fa sol sol fa mi re do do mi sol mi do
Pleasant is the time, Thus together meet, Merry voices chime,

5 3 3 2 1
sol mi mi re do

PRIMARY COURSE.

LESSON VI.

EXERCISE NO. 10.

(One represented on the second space.)

1 2 3 1 2 3 2 3 4 2 3 4 3 4 5 3 4 5
We will sing one two three, We will sing two three four, We will sing three four five

4 5 6 4 5 6 6 5 4 3 3 3 3 3 3 3 2 1
We will sing four five six Now de-scend-ing voi-ces blend-ing soft-ly, smooth and clear.

TEACHER—How many lines have we in the above example? CLASS—Five.

T. How many spaces? C. Four.

T. What is the character consisting of five lines and four spaces called?

C. The Staff.

T. How are the lines and spaces numbered?

C. They are numbered from the lowest upwards.

T. I will name them, and hope you will recollect the names, as your future advancement depends largely upon your memory of names, terms and signs.

space above	5th line
4th space.	4th line
3d space	3d line
2d space	2nd line
1st space	1st line
space below	

T. What is each line and space of the Staff called? C. A Degree.

EXERCISE NO. 11.—QUARTER RESTS—MODERATO—PIANO—FORTE.

(One represented on the first line.)

Moderato.

March, march, keep the time, While our hap-py voi-ces chime; Sing,

sing, sweet-ly sing, Loud our joy-ful voi-ces ring.

T. In the above exercise I notice you have a character that you call a Quarter Rest. Why is that character used? C. For the purpose of indicating silence.

T. What is the meaning of the word Moderato?

C. It is a term used to indicate the movement; and when placed over a piece of music, signifies that the movement is neither fast or slow, *i. e.*, moderate movement.

T. What is the definition of the word Piano, Pia., or P.? C. It means soft.

T. Define Forte, abbreviated F. C. It means loud.

LESSON VII.

TEACHER—What did you tell me the characters were called that represent tones?

CLASS—Notes.

T. How many have we in common use? C. Five.

T. What are they called? C. Whole, half, quarter, eighth, and sixteenth.

T. What are the kinds called that are seldom used?

C. Thirty-second and sixty-fourth.

T. Are these characters ever called by any other names?

C. Yes. Semibreve, Minim, Crotchet, Quaver, Semiquaver, &c.

T. Is it necessary to remember these names.

C. We think not. We prefer plain English, when practical to use it.

T. Will you describe the Whole Note?

C. The Whole Note is an open-faced note without a stem.

T. Describe the Half Note. C. It is an open-faced note with a stem.

T. Describe the Quarter Note. C. It is a closed-face note with a stem.

T. Describe the Eighth Note.

C. It is the same as the quarter note, with the addition of a *hook*, or *flag*.

T. Describe the Sixteenth Note.

C. It is the same as the eighth, with the addition of another hook or flag.

T. What are Rests? C. Characters indicating silence.

T. How many kinds are there?

C. As many as we have of notes. In other words, each note has a corresponding rest.

T. Please describe the Whole Rest. C. It is a square block below the line.

T. Describe the Half Rest. C. It is a square block above the line.

T. Describe the Quarter Rest.

C. It consists of a vertical mark, with a hook or half moon which turns to the right from the top of the vertical line or stem.

T. Describe the Eighth Rest.

C. It looks exactly like the quarter rest, with the exception that the half moon or flag turns to the left instead of the right.

T. Describe the Sixteenth Rest.

C. It looks like the eighth, with the addition of one more half moon or flag.

RECAPITULATION OF NOTES AND RESTS.

whole note.



half note.



quarter note.



eighth note.



sixteenth note.



below the line. above the line. turns to the right. turns to the left.



turns left with two hooks.



The Whole Note is equal in time to

two half notes



four quarter notes



eight eighth notes



or sixteen sixteenth notes.



EXERCISE NO. 12.—Triple Measure—Andantino.
(One represented upon the space below.)

Andantino.

3 3 3 5 5 6 5 4 3 3 2 3 4 5 6 5 5
The moon is shin-ing clear to - night, The stars are all com-bin-ing To
5 3 3 8 8 7 6 5 8 7 7 7 1 2 2 1
send us forth their silve-ry light, Up - on our path - way shin - ing.

LESSON VIII.

TEACHER—In a former lesson you informed me that a measure having two parts was called Double Measure. How do you indicate it? CLASS—By the figure 2.

T. How do you make the motions? C. Down and up.

T. How is Double Measure accented? C. On the first or downward motion.

T. Following up this idea: What kind of measure is it when you have three parts?

C. Triple measure.

T. How indicated? C. By the figure 3.

T. How are the motions made in marking the time?

C. Down, left, up, in the form of a triangle.

T. How is Triple Measure accented? C. Upon the first part of the measure.

T. What kind of measure is it when you have four parts? C. Quadruple measure.

T. How indicated? C. By the figure 4.

T. How is it accented?

C. Principally upon the first, and slightly upon the third part of the measure.

T. How do you make the motions in marking the time? C. Down, left, right, up.

T. What kind of measure is it when it contains six parts?

C. When six motions are made in marking the time it is, by some, called *sextuple*; but the way it is usually performed, viz., two motions in the measure, singing three parts of the measure to one motion, then it is called Compound Double Measure.

T. How are the motions usually made? C. Simply down and up.

T. How accented? C. Upon the first and fourth parts equally.

T. Have you not noticed in various books where this measure was spoken of that it was laid down that in making the motions they were to be made thus: Down, down, left, right, up, up.

C. Yes, we have, and have wondered what practical use there was in this arrangement.

T. There is no practical use in it, for if the movement is slow enough to admit of six motions, it would produce the same effect as two measures of triple measure; hence authors expect when they write the figure 6 for the numerator that the motions will be made down and up—in other words, making it compound double.

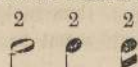
C. What is meant by Compound Measure?

T. Compound Measure is any kind of measure in which *three parts* of the measure are performed to one motion of the hand. This being understood, what kind of a measure is that one which contains nine parts, and is indicated by the figure 9?

C. Following out your line of reasoning, it would be called *Compound Triple Measure*.

- T. Correct. How would you make the motions ?
 C. Simply down, left, up; singing 1, 2, 3, to the downward motion, 4, 5, 6, to the left motion, and 7, 8, 9, to the upward motion.
 T. How do you accent it? C. Upon the 1st, 4th and 7th parts
 T. Suppose the numerator was 12, what kind of measure would that indicate?
 C. Compound quadruple.
 T. How are the motions made? C. The same as in simple quadruple measure.
 T. How accented?
 C. Upon the 1st, 4th, 7th and 10th parts. Will you please explain to us the use of the lower figure, now that we fully understand the upper.
 T. In ancient times measures were indicated as follows :

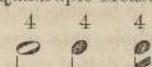
Double Measure.



Triple Measure.



Quadruple Measure.



In modern times, instead of writing the note that is to receive one motion under the figure as in the above example, owing to the fact that figures are easier set up than notes, the following plan has become common :

Double Measure.

2 2 2
2 4 8

Triple Measure.

3 3 3
2 4 8

Quadruple Measure.

4 4 4
2 4 8

The understanding is, that the figure 2 stands in place of the half note, and means that the half note or its equivalent should receive one motion; the figure 4 stands for the quarter note, and the figure 8 for the eighth note.

C. You have excited our curiosity, and we would now like to have you explain how the Compound Measures were anciently indicated by figures and notes.

T. We will do so in the next lesson.

EXERCISE NO. 13.—Quadruple Measure—Allegro. Commencing with the fourth part of the measure.—One upon the first added line below.

Allegro.

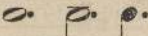
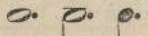

5 5 5 5 3 6 5 3 1 2 2 2 3 1 2 3 4
 We'll sing both morn and noon and night, And in such ex - er - cise de-light, Till
 5 5 4 2 1 5 6 6 6 8 5 6 5 3
 per - fect tones are giv'n; We'll tread the paths our fath-ers trod, That
 4 4 4 2 3 6 5 8 7 5 6 7 8
 leads to glo - ry and to God, To wis - dom and to heav'n.

LESSON IX.

TEACHER—Compound Measures are indicated thus, in modern music:

Compound Double.	Compound Triple.	Compound Quadruple.
6 6 6	9 9 9	12 12 12
2 4 8	2 4 8	2 4 8

We find the same thing in ancient music represented thus :

Compound Double.	Compound Triple.	Compound Quadruple.
2 2 2	3 3 3	4 4 4
		

CLASS—We notice in the above example you have placed *dots* after the notes. We would like to inquire the meaning.

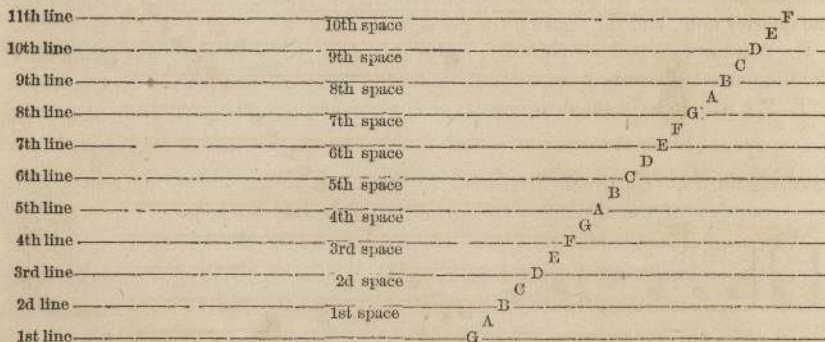
T. A note with a *dot* placed to the right is called a *pointed* or dotted note, and causes it to be sung half as long again, as if the dot were not there : thus making a dotted whole note equal in length to three half notes ; a dotted half equal to three quarters ; a dotted quarter equal to three eighths, &c.

C. You are constantly exciting our curiosity ; and now that this subject of dots is up, we would ask : Do dots have any effect *upon rests* ?

T. Certainly ; just the same as upon notes.

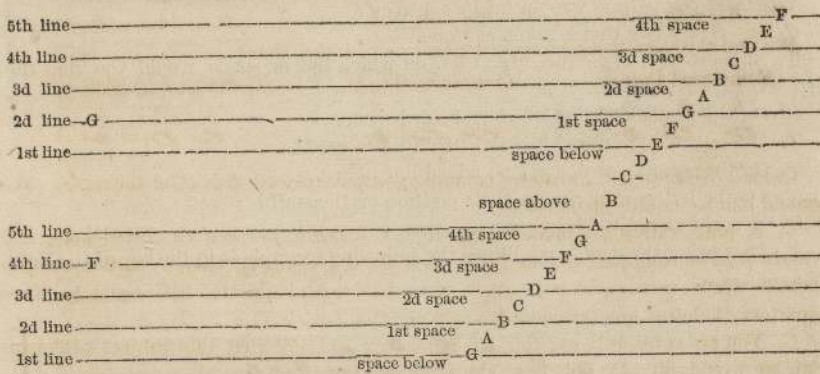
C. Some of us are becoming anxious to know how we can tell where *one* is when we open our books ; for after learning where *one is*, we have but little trouble in telling the names of the other notes.

T. In speaking of *one*, musicians are in the habit of speaking of it as the *key*. In order to enable you to tell where the *key* or *one* is, it will be necessary for us to go back a little, and mention matters that transpired hundreds of years ago. The ancients wrote their music upon a staff like this :

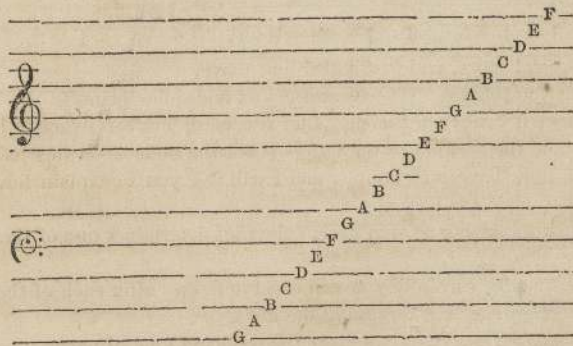


Upon these eleven lines and ten spaces the four parts of music were written. The different lines and spaces were named as you see it in the example. All the tones that are common to the generality of men and women can be represented upon this staff. For example : notes written on the lower lines or spaces would indicate low tones ; on the middle degrees, medium, as to pitch ; on the upper, high. They named these lines and spaces after the *first seven* letters of the alphabet, with the understanding that when they located *one* upon either letter, the other tones would follow in regular order in either direction from the *key* or starting point. It may well be understood that only those who possessed genius could hope to unravel the "musical mysteries," when such a multitude of lines and spaces were used ; but happily for the "musical art," about two hundred years ago a *thinking* man in Spain conceived the plan of

leaving out the *middle* line. In order to do this, and have the singer understand which half of the staff he was using, whether the one indicating *low* or *high* tones, he hit upon the following plan :



It will be noticed that the letters remain the same as in the first example, and they have so remained until this day. The old middle line, called middle "C," is obtained by adding a line above the lower half, or adding it below the upper half. The only change that has been made during the last two hundred years is, that instead of printing the letter "G" upon the second line of the upper half, and the letter "F" upon the fourth line of the lower half, modern compositors have substituted characters to stand in place of those letters as a matter of convenience, and to-day we have it written thus :



These new signs are called the "F" and "G" Clefs. They take their names from the letters they take the place of, and mean the same thing the letters "G" and "F" did of old, namely, which half of the staff was intended to be used. In some portions of Europe another clef is used, called the "C" Clef, which locates "C" upon the third space, and is designed for gentlemen having high voices. It locates the letters the same as the "G" Clef, only an *octave* lower. In this country we use the "G" Clef for this purpose, with the understanding that it is an octave lower than written when used for *male* voices. This matter has resulted in some confusion, and we sometimes find persons, in consequence, singing the wrong part.

In concluding this chapter, we will hope you will commit to memory the positions of these letters when we will be prepared to explain *how to tell where one is*.

LESSON X.

TEACHER—After reviewing the last lesson, we will proceed to explain how you can tell where “one” is.

NOTE.—Do not leave the subject of position of letters until it is thoroughly memorized.

What did you tell me was meant by the *Key*?

CLASS—The letter that is taken as “one.”

T. Suppose we write the “G” Clef, on which line or space would you find the letter C?

C. On the first added line below and third space.

T. Where would you find it if the “F” Clef is used?

C. On the second space, and first added line above.

T. Do the letters ever change their position on the staff?

C. Never, unless the Clef changes.

T. That being the case, we will say the following example is in the key of C. Now where is *one*?



C. On the first added line below, and third space.

T. Why? C. Because “C” is on those degrees.

T. If the following example is in the key of C, where is “one?”



C. On the second space, and first added line above.

T. I thought you told me “C” was on the first added line below?

C. We did so tell you when the “G” Clef was used, but this example is written on the “F” Clef, and the position of the letters is not the same as on the “G” Clef.

T. We will now have an example, and I will ask you to explain how musicians would know it to be in the Key of C?

C. The fact of its having no sign except the Clef determines *one* of the major scale to be on C.

T. If you will notice carefully you will observe figures after each of the clefs. Do they have anything to do in determining the key?

C. They do not. They simply indicate the time and kind of notes.

EXERCISE NO. 14—“THE SUN IS SHINING.”

Brace—Key of C—Two part song—1st time and second time—Double Bar—End or Close—Sign of Repeat—Legato Mark or Slur.

LADIES. 3/4 1st time.

The sun is shin-ing bright to-day, The birds are
Then let us tune our joy-ful lays,—Omit.....

GENTS. 3/4

2d time.

sing - ing blithe and gay,
 And join them in their glo-rious praise.

T. What is the Brace, and for what purpose used?

C. It is a heavy mark connecting two or more staves together, and shows that the notes written upon those staves thus connected are to be performed at the same time.

T. What is the meaning of 1st and 2d time?

C. It means we are to perform the music under 1st time—the first time through; and 2d time means that the second time through we omit under where it says “1st time,” and sing under 2d time instead.

T. What is a Double Bar?

C. It is a heavy bar, or two light ones, and shows the end of a line of words or strain in music.

T. Does it ever occur at the place of a measure bar?

C. It may occur in the place of a measure bar, or in the middle of a measure.

T. What shows the end of the piece.

C. A Close. It consists of two heavy or double bars. (See close of above example.)

T. What do the dots on the left of the second double bar in the above example mean?

C. It signifies a *repeat*, and says in so many words, return to the beginning.

T. Suppose we did not desire to return to the beginning, and wished to repeat from the first double bar, how could we indicate it?

C. By placing a like sign, *i. e.* dots, on the right hand side of the bar.

T. What is a *Legato mark* or *slur*?

C. A small curved mark, used to connect two or more notes together.

T. What does it mean?

C. It means that the music is to be performed connected and smooth; and that when words are used we apply one syllable of poetry to as many notes as are thus connected.

T. Can the same thing be signified in any other manner?

C. Yes; by connecting the stems of the notes together as in example No. 1.

Example No. 1.



Example No. 2.



T. What do you call this form of sluring? C. Grouping.

T. What is the difference between example No. 1 and No. 2?

C. None whatever, only in appearance.

T. Why are notes thus grouped instead of slured, as in the last example?

C. To save trouble in setting up the type.

LESSON XI.

TEACHER—What is Accent in music?

CLASS—It is a stronger stress of sound on *one part* of the measure than another.

T. What character in music is most important in showing where *accent* is placed?

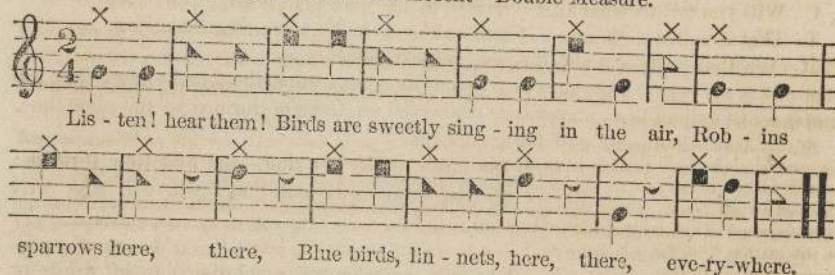
C. The Bar.

T. What other characters are essential in showing where accent is placed?

C. The figures placed at the beginning of a piece of music.

NOTE.—The Teacher is advised to carefully review the subject of accent at this point, being particular to explain it fully.

EXERCISE NO. 15.—In Accent—Double Measure.



Lis - ten! hear them! Birds are sweetly sing - ing in the air, Rob - ins
sparrows here, there, Blue birds, lin - nets, here, there, eve-ry-where.

EXERCISE NO. 16.—“The Rose and Violet.”—Sextuple or Compound Double Measure—Two parts on one Staff—the Tie.



O beau - ti - ful lit - tle rose, We love thy ten - der blush, We
The lit - tle vio - let too, Its fra-grance doth im - part, 'Tis
love to see thy calm re - pose. When eve-ning winds are hushed.
em - blem - at - ic in its hue, Of our poor frag - ile heart.

T. What is the Tie? C. It looks like the Legato mark or slur.

T. What is its use?

C. It is used to tie two or more notes together when upon the same degree.

T. How are notes thus tied performed? C. As one note.

T. In the above example the tie is used in the second measure, and in the first verse we find that there are none too many notes for the syllables. Will you explain why it is used at that place?

C. You will notice that the second verse has less syllables in the first line, and the tie is then necessary.

T. Then we may sometimes disregard it?

C. Certainly, we are bound to in cases like the above.

T. Why have we two parts written on one staff in the above example?

C. For the purpose of saving space.

T. What voices should sing the above example?

C. Ladies having *high* and *low* voices.

T. This idea of high and low voices brings us to a matter of great importance to all who expect to sing, namely, the classification of voices; and as many of you have

had but little experience in singing by rule, I will ask you to sing the scale for me, pitching it on "G," and will ask the gentlemen to sing by themselves, commencing with 8 and descending to 1.



C. Will you tell us what that new sign is you have placed after the Clef?

T. That is called a *Sharp*. I will not stop to explain its use further than to say that when thus written it tells you that this piece of music is in the key of "G," or that *one* is on "G." We will now take the pitch of "G" on the 4th space as *one*, and descend and ascend an octave.

NOTE.—After exercising his class until he can tell the pitch of each voice accurately, the teacher will proceed to assign those gents that can reach the "G" on 1st line, F Clef, easier than they can the "G" two octaves higher, to the part we call *Bass*, and in a like manner those who sing the high "G" the easiest to the part we call *Tenor*. Where the voice can reach one as easy as the other, the choice will be determined by the amount of volume that can be produced in either octave. The teacher should exercise great care in this matter, from the fact that many voices are greatly impaired by practice upon the part nature designed them not to sing. After settling this matter in relation to the gentlemen, the teacher will invite the ladies to sing the scale, taking the pitch of "G."



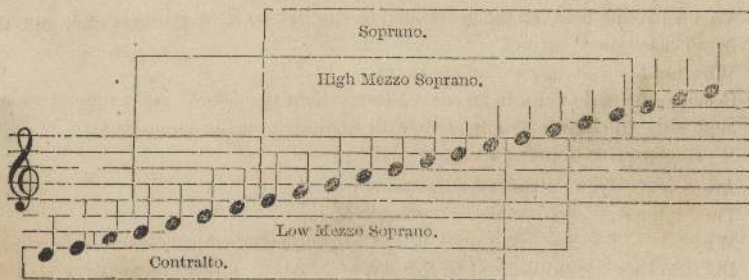
and will proceed the same as with the gents. Those who sing the lowest octave the best, he will assign to the part we call *Alto*; and those who sing the highest octave with the greatest ease and volume, to the part we call *Soprano*. It will be borne in mind that practice and cultivation often changes the result, and that persons often see cause to change parts after a few weeks' practice. But remember that it is better for the voice to exercise upon the low tones, and cultivate these first, for they are to the voice what a foundation is to a building.

LESSON XII.

Classification of Voices—Continued.

TEACHER—I will now give you an example showing the relative *scope* of voices, together with their respective names. You will do well to study this matter carefully, and be particular to notice the tones each grade of voice is expected to sing with ease. After studying this subject carefully and testing your voice thoroughly, you can determine the character of your organ and decide intelligently as to the part you should attempt to sing.

EXAMPLE SHOWING THE SCOPE OF FEMALE VOICES.



TEACHER—What part would a *contralto* sing in the music as we have it arranged in this book?

CLASS—She would sing the part we call *Alto*.

T. Why that part? C. Because it would be impossible for her to sing any other.

T. What part should the *Low Mezzo Soprano* sing? C. The *Alto*.

T. Why? C. Because the part we call soprano runs too high for her voice.

T. What part should the *High Mezzo Soprano* sing?

C. The part we call *Soprano*.

T. Why?

C. Because the high mezzo soprano cannot reach the low notes in the *Alto*.

T. If, perchance, there is a *soprano* here, what ought she to sing?

C. She can only sing *soprano* and many of the *low* tones in that part would be found too low for her voice.

T. Then we are to conclude that the part we call soprano is not in reality written for the soprano voice?

C. No. It is written for the *high mezzo soprano*.

T. Why not arrange the music for the *soprano*?

C. Because not more than one soprano voice can be found in a million, and the part written for that grade of voice would be useless for anybody else.

NOTE.—The writer, in his travels in all parts of the United States, has only met with three ladies possessing Soprano voices.

T. From the above example what grade of female voices do you consider the most useful?

C. The Mezzo Soprano.

T. Why?

C. Because they can sing either Soprano or Alto in the majority of pieces, while the Contralto and Soprano could sing neither part well, as we have the music arranged.

T. Is the part we call Soprano ever known by any other name?

C. Yes. We sometimes call it *Treble*, *Air*, *Melody* or *Primo*.

T. From the above illustrations, what part do you really mean when you say Soprano or Treble?

C. The voices that sing the leading part or melody in any composition.

T. What instruments in Orchestras or Bands take the Air or Melody?

C. Those instruments which are capable of making the *highest tones*.

T. Are we to understand that no other part but the *highest* contains any melody?

C. Certainly. The other parts have a portion of the melody, but the principal part is given to the highest or leading instrument.

T. From these facts what conclusions do you draw regarding vocal music?

C. We conclude it would be bad taste and violate the laws of harmony to assign voices to any other than their proper parts.

T. This being the case, ought gentlemen to sing the soprano with the ladies?

C. In no case where correct performance is aimed at.

T. Why not?

C. Because the male voice is an octave *lower* than the female voice upon the same note; and were the gentlemen to sing with the ladies on the same part, it in effect produces *consecutive octaves* all through the piece.

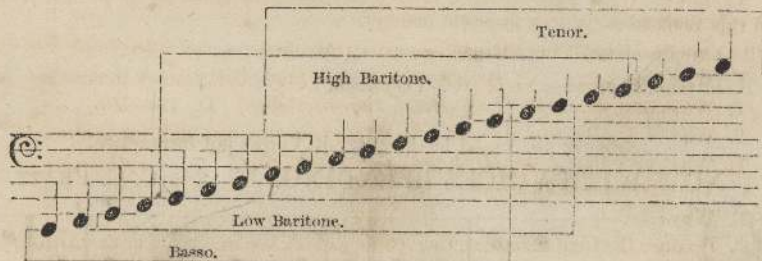
T. Are consecutive octaves not admissible in harmony?

C. They are not.

T. Why?

C. Because they are unpleasant to the ear.

EXAMPLE SHOWING THE SCOPE OF MALE VOICES.



T. What part should the *Basso* sing in our books?

C. He could only sing the part we call Bass, and many of the high tones he could not sing at all.

T. What part should the *Low Baritone* sing? C. The part we call Bass.

T. Why? C. Because he cannot reach the *high* tones in the Tenor.

T. What part should the *High Baritone* take? C. The part we call Tenor.

T. Why? C. Because he cannot reach the *low* tones in the Bass.

T. What part would the Tenor take.

C. He would sing tenor; but as the part we call tenor is arranged for *high baritone*s, he could not reach many of the low tones; hence his voice would be comparatively useless in ordinary music.

T. Can the same be said of the *Basso*? C. Yes, only reversing the order.

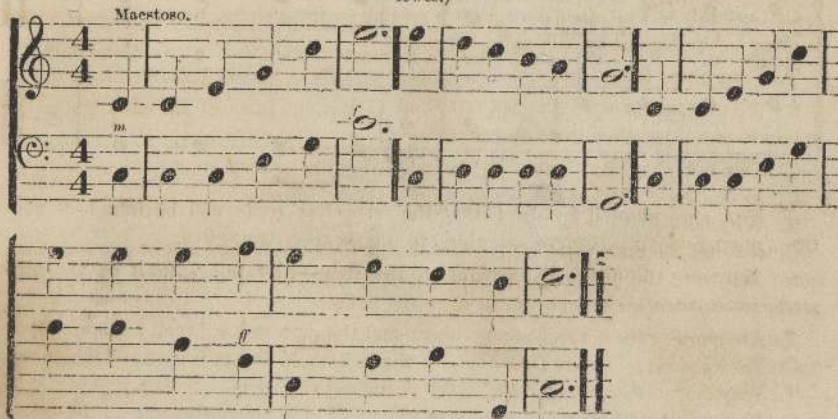
T. Are there many Basso and Tenor voices? C. We judge not.

NOTE.—We have frequently found Basso voices in the United States, but in one instance a *Tenor* of American birth.

T. The pupil will bear in mind that all works of Sacred Music, Glee Books, &c., in this or any other country in which this matter is scientifically treated, the parts are arranged as follows: The part we call *Bass* is written for *Low Baritone*; the *Tenor* for *High Baritone*; the *Soprano* or *Treble* for *High Mezzo Soprano*; the *Alto* for *Low Mezzo Soprano*; and gentlemen must not lose sight of the fact that they must sing, if at all, one or the other of the parts written for them, and *not* the ladies' part. They must also bear in mind the fact that the "G" Clef, when used for the tenor, locates the pitch an *octave lower* than when used for the *soprano* or *alto*.

EXERCISE NO. 17.—SCALE EXTENDED.

(Maestoso—Mezzo Voce—Mezzo, or *m*—Fortissimo, or *f*.—Ladies sing the upper part, the gentlemen the lower.)



- T. What is the meaning of the term *Maestoso*?
 C. Majestically, or in a majestic manner.
 T. Explain *Mezzo Voce*, *Mezzo* or *m.* C. Medium tone of voice.
 T. Explain *Fortissimo* or *ff.* C. Very loud.

EXERCISE NO. 18.—Classification of Voices put in practice.

NOW WITH VOICES BLENDING.

C. C. PRATT.

Tenor.

Now with voi-ces blend-ing So grace-ful-ly a-long, While

Alto.

Naught is there so charm-ing When grate-ful hearts a-bound, As

Soprano.

Bass.

on the air is float-ing Sweet ech-oes of our song.

tones of mu-sic chim-ing, In most mel-o-dious sound.

T. The student will recollect that the respective parts will be found as above throughout this work, unless something to the contrary transpires.

C. Why do you put the Melody next to the Bass—why not write it on the upper staff, for it is the highest part?

T. Custom regulates nearly everything; and the custom has been, for many years, to write the parts as above, from the fact that where an Organ is used and the organist has a knowledge of *thorough Bass*, the performers have no need of looking at the alto or tenor, and prefer the above arrangement, as it is not so tiresome to the eye.

PRIMARY COURSE.

23

NEW CORONATION. C. M.

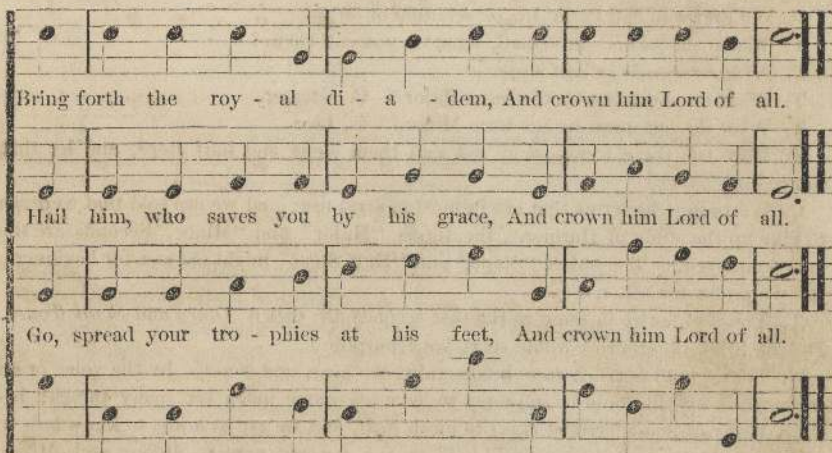
"Normal" Black Board Exercise—as suggested by Harmony Class, July 17, 1873.



1. All hail the power of Je - sus' name! Let an - gels pros - trate fall:

2. Ye chos - en seed of Is - rael's race,—A rem - nant weak and small,

3. Ye Gen - tile sin - ners, ne'er for - get The wormwood and the gall,



Bring forth the roy - al di - a - dem, And crown him Lord of all.

Hail him, who saves you by his grace, And crown him Lord of all.

Go, spread your tro - phies at his feet, And crown him Lord of all.

NOTE.—The student should bear in mind the importance of being thorough and systematic in his studies; and before passing into the "Intermediate Course," he should be certain that he thoroughly understands everything pertaining to the "Primary Course." It is not a difficult thing to master "Musical Notation," if the pupil is thorough and "makes haste slowly." One thing at a time, and it well understood, and success is certain. Remember, there are no great difficulties in the way, for learning to read music and learning to sing are made up of little things; but each little thing is indispensable, and must be thoroughly understood.

INTERMEDIATE COURSE.

LESSON XIV.

TEACHER—What is an Interval? CLASS—The distance from one tone to another.

T. What is the interval from one to two called? C. A Second.

T. What is the interval from one to three called? C. A Third.

T. What is the interval from one to four called? C. A Fourth.

T. What is the interval from one to five called? C. A Fifth.

T. What is the interval from one to six called? C. A Sixth.

T. What is the interval from one to seven called? C. A Seventh.

T. What is the interval from one to eight called? C. An Eighth or Octave.

T. What is the interval from any tone to one, next above or below, called?

C. A Second.

T. Are the seconds in the scale all alike?

C. They are not. Some are twice as large as others.

T. Where the seconds are large, what do you call them?

C. We prefer to call them *Major seconds* or *steps*.

T. Where the seconds are small, what do you call them?

C. *Minor seconds* or half steps.

T. What do you mean by the term Major? C. Greater.

T. What do you mean by the term Minor? C. Less.

T. Why use these terms—why not call them steps and half steps, and let that suffice?

C. We prefer the terms that are in most general use; and we are told that were we to take up the study of Harmony, the terms "Major" and "Minor" Seconds are the ones employed. The terms "Steps" and "Half Steps" might answer for beginners, but we prefer the other.

T. You will notice in some works that seconds are called *Tones* and *Semi Tones*. Do you think those terms would serve your purpose?

C. They would not. A *tone* is something we hear, and is made by the voice or an instrument, and it would be improper to have *one* name mean too many things; besides, many of us understand *semi* to mean *half*, and we are at a loss to know how to make a *half tone*; hence we will hold to the *proper* names, *Major* and *Minor* seconds.

T. In the formation of the *Diatonic Major Scale*, how many major seconds have we? C. Five.

T. How many minor? C. Two.

T. Where do the minor seconds occur?

C. Between three and four and seven and eight.

T. Why is it necessary to have them at those particular points?

C. No other arrangement will satisfy the ear.

T. What letter is *one* of the scale, as above described, founded upon?

C. On the letter C.

T. When one is founded upon C, between what letters do the *minor* seconds occur?

C. Between E and F, B and C.

T. Does the pitch of any letter ever change? C. It does not.

T. I will now make a Musical Ladder, corresponding with your explanations.

Some of you may have observed a character like this \sharp Ladder representing the Chromatic Scale.

C. A Sharp.

T. What is its use?

C. When placed before any note it means we must perform it a *minor second higher* than the letter upon which it is written.

T. In how many forms do we use it?

C. As a signature, (sign of the key,) and as an accidental.

T. When used as a signature, what is its effect?

C. It sharps all notes on the letter upon which it is written throughout the piece.

T. What is its effect when used as an accidental?

C. Its effect is only felt in the measure in which it is written.

T. Suppose you write a note on "C" and place a sharp before it, how would you perform it?

C. A minor second higher than "C." (Examine ladder.)

T. What is this character \flat called?

C. A Flat.

T. What is its use?

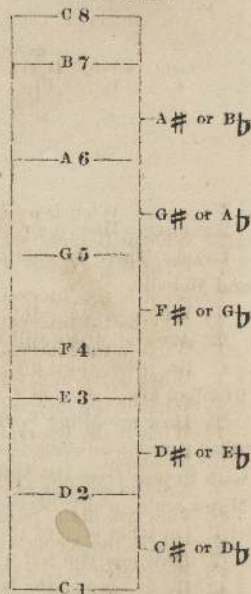
C. When placed before any note it tells us to perform it a minor second or half step lower than the letter on which it is written.

T. What is this sign \natural called?

C. A Natural.

T. What is its use?

C. It is used to contradict the sharp or flat, and tells us, when placed before any note, to perform it as written.



NOTE.—The name of this character is an unfortunate one, since its tendency is to mislead the pupil. It signifies not that one tone is in fact more natural than another—indeed the term can not be said to apply to the tone, but merely to the previous mark, (flat or sharp,) showing that its significance is now at an end. If it was called a RESTORAL its name would more clearly indicate its office.

T. What are the tones called that may be produced between the letters?

G. Chromatic or intermediate.

T. What do you mean by Chromatic?

C. It is taken from a Greek word, and signifies *color*. (In ancient times it is said the intermediate tones were represented by notes written in colored ink—hence the name.)

T. Have we any other form of Scale besides the Major?

C. Yes—Minor and Chromatic.

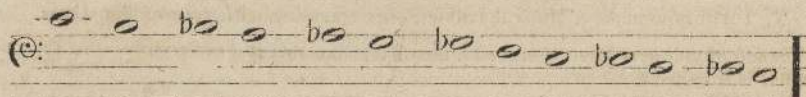
T. In what does the difference consist?

C. In the arrangement of major and minor seconds, when the major or minor is used. The Chromatic Scale consists of tones a minor second apart.

ILLUSTRATION OF CHROMATIC SCALE. (Signs.)

Names.	One,	sharp one,	two,	sharp two,	three,	four,	sharp four,	five,	sharp five,	six,	sharp six,	seven,	eight.
Pitch.	C,	C \sharp ,	D,	D \sharp ,	E,	F,	F \sharp ,	G,	G \sharp ,	A,	A \sharp ,	B,	C.
Syllables.	Do,	di,	re,	ri,	mi,	fa,	fi,	sol,	si,	la,	li,	si,	do.

ILLUSTRATION OF CHROMATIC SCALE—CONCLUDED.



Eight,	seven,	flat	six,	flat	five,	flat	four,	three,	flat	two,	one.
C,	B,	B \flat ,	A,	A \flat ,	G,	G \flat ,	F,	E,	E \flat ,	D,	D \flat , C.
Do,	si,	se,	la,	le,	sol,	se,	fa,	mi,	me,	re,	ra, do.

LESSON XV.

TEACHER—How many forms of the Minor Scale have we?

CLASS—There are said to be several, *i. e.*, the Natural, (unnamed,) the Harmonic and Melodic.

T. Which of these three are in common use? C. The Harmonic.

T. Are the others still in use?

C. By some they are; but, upon the whole, may, like the "Median key," the "Lydian key," &c., be considered *obsolete*.

T. How are Minor Scales obtained?

C. By remembering that every Major Scale has a relative Minor; and whenever we wish to pass from the Major to its relative, all that is necessary is to sharp *five* of the Major scale, which becomes *seven* of the relative Minor.

T. On what tone of the Major Scale is *one* of the Minor based? C. On the *sixth*.

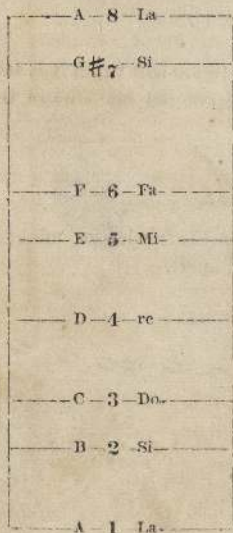
T. How can you tell whether you are in the Major or Minor mode?

C. By looking at the last note in the Bass, together with the signature.

REGULAR MINOR SCALE.—HARMONIC FORM.



Ladder representing the regular Minor Scale.



T. What is the distinguishing feature of the Major and Minor Scales.

C. The first third in the Major scale is a major third, consisting of two major seconds; while the first third of Minor scale contains one major and one minor second, called a minor third.

T. What is the interval from 6 to 7 in the Minor scale?

C. It is called an "augmented second"—is, in reality, a minor third or three half steps.

T. Thus far we have treated this subject as though "C" was always *one*. This may be changed, and any other letter or pitch taken as one. When we thus remove one, what is such removal called?

C. Transposition.

T. What is the letter called that is taken as *one*?

C. The Key letter, or simply the Key. Thus, if C is taken as one, the scale is said to be in the key of C; if G is taken as one, the key of G, &c.

NOTE 1.—By the Key of C is meant the relationship of tones and intervals which exist when C is taken as one; by the Key of D is meant the relationship which exists when the scale is based on D, or when D is taken as one, and so on. Seven tones are required to constitute a tone-family (key); thus the tone-family called C, or the key of C, consists of the tones C, D, E, F, G, A, and B; to which, if the *scale* is to be completed, C, an octave higher, must be added.

NOTE 2.—The Key of C has usually been called *natural*, or the *natural key*; but since the term *natural*, as here used, refers not to the scale itself, but to the mere notation of the scale; and since the key of C is in reality no more natural than any other, we prefer to follow the example of those modern writers on music who have, with much propriety, designated it as the *model key*.

T. Suppose we take G as one, what important things must we bear in mind?

C. First, that the key or *one* is removed (transposed); and second, that the intervals (major and minor seconds) must bear the same relation to each other that they did in the key of C—the model.

NOTE.—The difficulty in transposition does not consist in anything pertaining to notation or that which appeals to the eye, but in the change or transfer in absolute pitch, which can only be appreciated by the ear; hence the teacher should early introduce practice of the Chromatic Scale.

EASY EXERCISE IN CHROMATIC TONES.—ASCENDING SCALE.



Do re di re mi ri mi fa mi fa sol fi sol la si la si li si do

T. What rules have we for the transposition of the scale?

C. We transpose by fourths or fifths.

T. What letter is 5 of the C scale?

The "C" Scale or Model Ladder.

C. The letter "G."

T. We will now take "G" as one, and ascertain what changes may be necessary to preserve the same order of major and minor seconds we had in the C scale; and to illustrate the matter properly, will again introduce the "Musical Ladder."

NOTE.—It will be seen from the accompanying illustrations that seven of the tones common to the C scale are still retained in the G scale, and the only change necessary is to drop the tone F and substitute F sharp.

T. When F is sharped what is the key?

C. The key of G.

T. Where is the sharp written?

C. Immediately after the Clef, on F, which is upon the 4th line in the Bass, and 5th line in all the other parts.

C—8	
B—7	
A—6	
G—5	
F—4	
E—3	
D—2	
C—1	
B—7	
A—6	
G—5	

Ladder representing the "G" Scale.

G—8
F#—7
E—6
D—5
C—4
B—3
A—2
G—1



*Minor seconds must occur between three and four and seven and eight.



NOTE.—The teacher may sometimes omit the above explanations, simply telling his class one sharp places *one* of the scale on G, and defer this explanation until after they have practiced reading more.—This is optional with the teacher.

GENTLE WORDS. Ex. No. 19.

C. C. PRATT.

Key of "G."—Marcat.

The fair bright flow'rs of sum-mer-time, Are beau - ti - ful to me, And

The sun may warm the bud to life, The dew the drooping flower, And

It is not much the world can give, With all its show and art, And

glorious are the many stars That glimmer on the sea, But gentle words and loving smiles [And

eyes grow bright and watch the light Of autumn's opening hour, But words that [breathe of tenderness And

gold and gems are not the things To satisfy the heart, But, oh! if those who cluster [round the

hands to clasp my own Are better than the fairest flowers, Or stars that ever shone.

love we know is true, Are warmer than the summer sun And brighter than the dew.

alter and the hearth, Have gentle words and loving smiles, How beautiful is earth.

INTERMEDIATE COURSE.

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LESSON XVI.

KEY OF "E" MINOR RELATIVE OF "G" MAJOR.



TEACHER—What tone of the Major Scale is *one* of the relative Minor?

CLASS—Six.

T. In applying Syllables, what rule do you observe?

C. We apply them precisely the same as in the relative major, with the exception of sharpening five of the major, which becomes seven of the minor.

ILLUSTRATION OF THE KEY OF "D." F AND C SHARPED.



T. I noticed in your first example of Transposition that you sharpened F, and now it appears you have introduced another on C. Why do you do this?

C. To preserve the order of major and minor seconds.

T. Cannot you represent the scale, taking D as one, without using two sharps?

C. We cannot. F and C must both be sharpened, as you see by an examination of the following diagram:

T. Am I to understand when you sharp Ladder representing "G" Scale.
F and C that the pitch of these letters is changed in consequence?

C. No. The note is written upon the letter sharpened, and looks to the eye the same as it did before; but the fact of the sharp being thus written tells us to perform it a minor second higher than the letter upon which it is written, and not that it is the letter itself elevated. In other words, in the G scale we drop the tone F and substitute F sharp a minor second higher; and in the key of D we retain F sharp and add another upon C, which we drop and substitute C sharp.

T. Suppose we might wish to go from the key of D back to the key of G, what would be necessary for us to do?

C. Place a Natural (restoral) before notes on C, which would in effect compel us to sing flat seven; and the mere act of flating seven modulates us into a key a fifth lower or a fourth higher.

Ladder representing the "G" Scale.		Ladder representing the "D" Scale.	
G—8		D—8	
F#—7		C#—7	
E—6		B—6	
D—5		A—5	
C—4		G—4	
B—3		F#—3	
A—2		E—2	
G—1		D—1	
F#—7			
E—6			
D—5			

INTERMEDIATE COURSE.

T. Suppose we desired to go into B Minor, the relative minor to D Major, what would be necessary?

C. We can only do it by sharpening five of the D scale, which becomes seven of the relative minor.

KEY OF B MINOR—RELATIVE OF D MAJOR.



FOLLOW ME.

EXAMPLE No. 20.

C. C. PRATT.

1. Fol - low, fol-low, fol - low me, With a foot-step light and free,
Soprano.
2. Roaming thro' the fair - y glen, Far from bu - sy haunts of men,
Alto.
3. Car - ing not for wealth or power, Love will gild the pass - ing hour;

CHORUS.
Bound-ing up the moun-tain side, Where the murm'ring streamlet glides.
Rest-ing in the sha-dy dell, Where the fair-ies love to dwell. Come and
Ne'er a-gain our foot-steps roam From our hap-py mountain home.

INTERMEDIATE COURSE.

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FOLLOW ME—CONCLUDED.

fol - low, fol-low, fol - low, Come and fol - low, fol-low me, With a

foot - step light and free, Come and fol-low, fol - low, fol - low, Come and

fol - low, fol - low me, With a foot - step light and free.

Repeat. *p p*

NOTE.—It will be noticed that in this and all other examples in this work, where the Soprano and Alto are written upon the same staff, the middle one is employed. It will also be observed that the stems of the Soprano notes turn up and the Alto down. Remember, that Soprano and Alto, as arranged in this book, are designed for the Ladies only; and also, that the Tenor must be performed by the gentlemen. Ladies singing the Tenor and gents the Soprano make very poor music—is in decidedly bad taste, plays havoc with the harmony, misinterprets the author, and fails to charm the ear.

LESSON XVII.

TEACHER—In the third transposition by fifths, from D to A, what letter must be omitted?

CLASS—G.

T. What must be substituted? C. G sharp.

T. What letters must be sharpened when Ladder representing "D" Scale.

A is taken as *one* or the key?

C. F, C and G.

T. Where must the Sharps be written?

C. Immediately after the Clef.

T. When so written, what are they called?

C. A Signature, or sign of the key.

T. What is the relative Minor to A Major?

C. F sharp Minor.

T. What tone of the A scale will you sharp if you wish to pass into F sharp Minor?

C. Five.

T. What letter is Five of the A scale?

C. E.

NOTE.—The Key of F sharp Minor should never be used for Church Music, on account of the imperfection in the octave. Said imperfection is thrown into the keys of B, C sharp and F sharp upon the great (pipe) Organ, and those keys are extremely harsh and discordant; hence Sacred Music should not be written in those keys. (For a more extended treatise upon this subject, see "Fillman's Musical Treatise and Tonometer.")

Ladder representing "D" Scale.		Ladder representing "A" Scale.	
D—8		A—8	
C#7		G#7	
B—6		F#6	
A—5		E—6	
G—4		D—4	
F#3		C#3	
E—2		B—2	
D—1		A—1	
C#7			
B—6			
A—5			

KEY OF "A."—THREE SHARPS FOR A SIGN.—F, C AND G SHARPED.



KEY OF "A" REPRESENTED UPON F OR BASS CLEF.



KEY OF F SHARP MINOR—RELATIVE OF A MAJOR.

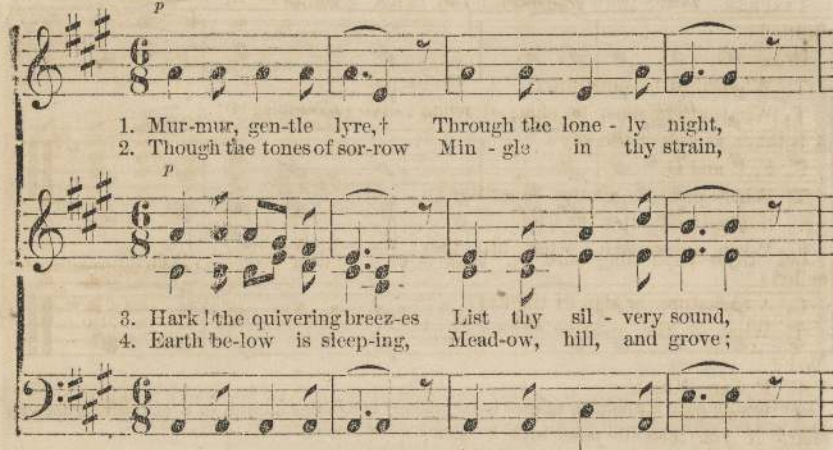


NIGHT SONG.*

Translated from the German.

Andante.

p



1. Mur-mur, gen-tle lyre,† Through the lone-ly night,
2. Though the tones of sor-row Min-gle in thy strain,

3. Hark! the quivering breez-es List thy sil-very sound,
4. Earth be-low is sleep-ing, Mead-ow, hill, and grove;

Cres.

Dim.



Let thy trem-bling wire Wak-en dear de-light!
Yet my heart can bor-row Pleas-ure from the pain.

Eve-ry tu-mult ceas-es, Sil-ence reigns a-round.
An-gel stars are keep-ing Si-lent watch a-bove.

CHORUS.

mf



Mur-mur, gen-le lyre, Through the lone-ly night,

INTERMEDIATE COURSE.

NIGHT SONG.—CONCLUDED.

Dim. p pp Ritard

Dim. p pp Ritard

Let thy trem-bling wire Wak - en dear de - light.

*This beautiful song is admirably adapted to the training of a choir to Piano, to a perfect blending of voices, and to a subdued, gentle, quiet, and noiseless kind of singing.

†“Lyre” should be pronounced in one syllable; so, also, “wire.”

‡The time may be slackened a *very little* here, but should not drawl.

LESSON XVIII.

TEACHER—In the fourth transposition by Ladder representing “A” fifths, what tone of the A scale do you take as one of the new key?

CLASS—Five.

T. What letter is it?

C. E.

T. In order to preserve the proper order of Major and Minor seconds, what letter do you drop?

C. D.

T. What will you substitute?

C. D sharp.

T. What is the relative Minor to E Major?

C. C sharp Minor.

T. How obtained?

C. By sharpening B.

NOTE.—The student is again reminded that the key of C Minor is objectionable; and as it is seldom used, a representation of it would be simply a loss of space.

Ladder representing “A” Scale.		Ladder representing “E” Scale.	
A—8		E—8	
G#7		D#7	
F#6		C#6	
E—5		B—5	
D—4		A—4	
C#3		G#3	
B—2		F#2	
A—1		E—1	
G#7			
F#6			
E—5			

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KEY OF "E"—FOUR SHARPS FOR A SIGN—F, C, G AND D SHARPED.



DON'T FRET.

By G. F. Root.

By Permission of CHAS. H. DITSON & CO., New York.

Moderato.

1. Has a neigh - bor in - jured you? Don't fret! Do you

2. Has a false re - port been made? Don't fret! Do you

3. Are your en - e - mies at work? Don't fret! Do you

4. Is ad - ver - si - ty your lot? Don't fret! Do mis-

Don't fret!

feel that you are wronged? Don't fret! You will sure come off the best, He's the

know it all un-true? Don't fret! It will run it - self to death, If you

fear they will suc-ceed? Don't fret! They can harm you not a whit, If they

for - tunes come a-pace? Don't fret! For-tune's wheel keeps turning round, Eve-ry

Don't fret!

INTERMEDIATE COURSE.

DON'T FRET—CONCLUDED.

most to an - swer for, Nev - er mind it, let it rest, Nev - er
 let it quite a - lone, It will die for want of breath, It will
 find you heed them not, They will soon be glad to quit, They will
 spoke will reach the top, Which like you is go - ing down, Which like

mind it, let it rest, Don't fret! don't fret! don't fret! don't fret!
 die for want of breath, Don't fret! don't fret! don't fret! don't fret!
 soon be glad to quit, Don't fret! don't fret! don't fret! don't fret!
 you is go - ing down, Don't fret! don't fret! don't fret! don't fret!
 Don't fret!

LESSON XIX.

TEACHER—Before leaving the subject of transposition by fifths I will mention that we can further transpose by sharpening A—five sharps. The key is B; reads to the eye the same as two flats; but as this and the keys following by fifths are seldom used, we will not occupy space to represent them.

The sixth transposition by fifths we have to sharp E—six sharps. The key is F sharp.

The seventh transposition by fifths B is sharpened—seven sharps for a sign. The key is C sharp.

The eighth transposition by fifths F is double sharped \times —eight sharps for a sign. The key is G sharp.

The ninth transposition by fifths C is double sharped \times . The key is D sharp.

The tenth transposition by fifths G is double sharped \times . The key is A sharp.

The eleventh transposition by fifths D is double sharped \times . The key is E sharp.

The twelfth transposition by fifths A is double sharped \times . The key is B sharp.

NOTE 1.—The key of B sharp is precisely the same to the ear as the key of C. The difference is not to the ear, but in the written signs. It will also be noticed that all of the keys known can be obtained with either sharps or flats; and when we go beyond six of either kind, it is shorter to take the opposite sign, as will more fully appear when the subject of Flats is fully explained.

NOTE 2.—It will be well for the pupil to recollect the simple rule regarding transposition by fifths,—“Sharp four raises the key a fifth, or lowers it a fourth.” This rule applies to all keys.

THE WHIPPOORWILL.

Music by C. C. PRATT.

Words by NELLIE J. MANN.

Con-Expressione.

1. When the si-lence of the night Broods upon the vale and hill,

2. In some far se-ques-tered grot, All the live-long night he sings,

3. Oh a lone sad heart has he, Filled with silence all the day,

CHORUS.

Then with plaintive voice and low, Sings the happy whippoorwill. Whippoorwill.

Where the air is calm and still, Sings the happy whippoorwill. Whippoorwill

But when night comes then he sings Joyfully his whippoorwill. Whippoorwill

whippoorwill, whippoorwill, whippoorwill, When all else is hushed and still

whippoorwill, whippoorwill, whippoorwill, This is what the darkness brings,

Dim...... *p*

whippoorwill, whippoorwill, whippoorwill, This is what his warbling brings.

Sings the happy whippoorwill, whippoorwill, whippoorwill, whippoorwill, [whippoorwill]

This the song he ever sings, Whippoorwill, :: :: ::

Rall...... *p p*

Visions of the coming Spring, Whippoorwill, :: :: ::

LESSON XX.

Transposition by Fourths.

TEACHER—In the absence of Flats or Sharps, what key are we said to be in?

CLASS—Key of C.

T. Suppose we take F, which is the fourth from C, as one of the scale, what letter will we find it necessary to omit?

C. The letter B.

T. What will we substitute? C. B flat.

T. What reasons can you give for this change? Ladder representing "C" Scale.

C. The interval from A to B is a major second, and if F is one A is three, and we must have a minor second from three to four; hence B is too high, and we are compelled to take B flat; and from B to C we have a minor second, which is wrong from four to five; but by taking the tone B flat, which is half way between A and B, we arrange it right, and have a minor second between three and four, and a major second between four and five.

T. Are all the other tones right without further change?

C. Yes.

NOTE.—The principal reason why the scale is transposed by fourths and fifths is; that the keys which are based upon either four or five of any given scale or key have all of their tones in common, with the exception of one, hence are more nearly related than any others.

T. If you wish to represent the scale in the key of F, what sign is necessary?

C. One Flat.

T. Where should it be written?

C. Immediately after the Clef on B.

Ladder representing the "C" Scale.	
C-8	
B-7	
A-6	
G-5	
F-4	
E-3	
D-2	
C-1	
B-7	
A-6	
G-5	
F-4	

Ladder representing the "F" Scale.	
F-8	
E-7	
D-6	
C-5	
B \flat -4	
A-3	
G-2	
F-1	

KEY OF "F," ONE FLAT FOR A SIGN.



T. In case you should want to return to the key of C, what would have to be done?

C. Place a Natural before notes on B flat, which would require you to sing B instead of B flat, which would in effect be *sharp four* in the F scale; and according to the rule, the "sharp fourth raises the key a fifth," and would transpose or modulate us into the key of C, which is a fifth higher.

T. Suppose you wished to go into the key of D Minor, what would be necessary?

C. Simply sharp *five* of the F scale.

KEY OF D MINOR, RELATIVE OF F MAJOR.



GOOD NIGHT—CONCLUDED.

The musical score is written on three staves. The first staff begins with a *Dim.* marking and contains the lyrics "sires to meet a - gain, Good night, good night, good night good night." The second staff contains the lyrics "bless - ings from the skies, Good night, good night, good night, good night." and "throne of truth a - bove, Good night, good night, good night, good night." The third staff continues the melody. The score includes various musical notations such as notes, rests, and dynamic markings like *Dim.*, *m*, *f*, and *pp*.

*To obtain the effect produced by Mr. and Mrs. Pratt, a gentleman should sing the Soprano and a lady the Alto—the instrument playing the Bass. It may be performed as a "trio" with good effect, with either a lady or gentleman singing the Soprano.

LESSON XXI.

TEACHER—In the second transposition of the scale by fourths, what tone of the F scale do you take as one of the new?

CLASS—Four.

T. What letter is four of the F scale? C. B flat.

T. In order to preserve the proper order of Major and Minor Seconds, what letter will you drop?

C. E.

T. What will you substitute?

C. E flat.

T. When B and E are flatted, what is the key note?

C. B flat.

T. What other key reads the same to the eye?

C. The key of B—five sharps for a sign.

T. Is there really any difference between them?

C. Yes—a Minor second.

T. What is the relative Minor to B flat Major?

C. G Minor.

T. How is it obtained?

C. By sharpening F, which is five of the B flat scale.

Ladder representing "F" Scale.

F	8
E	7
D	6
C	5
B	4
A	3
G	2
F	1
E	7
D	6
C	5
B	4

Ladder representing B \flat Scale.

B \flat	8
A	7
G	6
F	5
E \flat	4
D	3
C	2
B \flat	1

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B FLAT SCALE—B AND E FLAT FOR A SIGN.



KEY OF G MINOR, RELATIVE OF B FLAT MAJOR.



"HARK! 'TIS THE FAIRIES' SONG." By GEO. F. ROOT.

From the "DIAPASON."

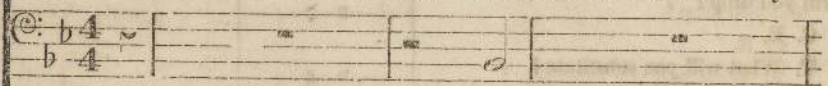
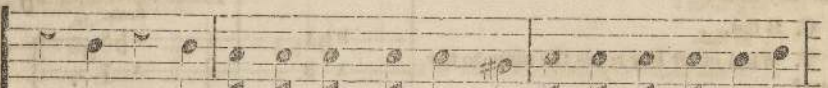
[By Permission of CHAS. H. DITSON & Co.]

Allegretto e Leggero.

1. Hark! hark! 'tis the fai-ries' song, Hark! As quick-ly they fly a-



2. Come forth in the soft, clear light, Come, Of mid-sum-mer's star-ry

Hark!
Come,

long, Hark! They flut-ter on the moon-beams, Dancing on the foun-tain,



night, Come; See spark-ling o'er the foun-tain, Fai-ry le-gions danc-ing,

Hark!
Come,

HARK! 'TIS THE FAIRIES' SONG—CONCLUDED.



Flutter and merrily play; List! list! to their el-fin note, List! As light on the air they

Gai-ly in sil-ver-hued spray; And list to their el-fin note, List! As light on the air they

List!



float, List! The tin-y trum-pets sound-ing, Flow-er spir-its wak-ing,

float, List! The tin-y trum-pets sound-ing, Flow-er spir-its wak-ing,

List!

Dim. e roll.



List-en as they pass a-way, A-way, a-way.

A-way, a-way.

List-en as they pass a-way, A-way, a-way.

A-way a-way.

LESSON XXII.

TEACHER—In the third transposition by fourths, what tone of the B flat scale do you take as one of the new?

CLASS—Four.

T. What letter is it?

C. E flat.

T. What letter of the B flat scale must be dropped?

C. A.

T. What substituted?

C. A flat.

T. When E flat is taken as one, or the key, what letters must be flatted?

C. B, E, and A.

T. What other key reads the same to the eye?

C. The key of E, with four sharps for a sign.

T. What is the difference between the two keys?

C. E flat is a minor second lower throughout, as you will see by referring to the ladders representing the two keys.

T. What is the relative Minor to the key of E flat Major?

C. C Minor.

Ladder representing B \flat Scale.

B \flat 8
A 7
G 6
F 5
E \flat 4
D 3
C 2
B \flat 1
A 7
G 6
F 5
E \flat 4

Ladder representing E \flat Scale.

E \flat 8
D 7
C 6
B \flat 5
A \flat 4
G 3
F 2
E \flat 1

KEY OF E FLAT MAJOR—B, E AND A FLAT FOR A SIGN.



KEY OF C MINOR—RELATIVE E FLAT MAJOR.



"DON'T YOU SEE ME COMING."—THE SONG OF THE BOBOLINK.

Allegretto Vivace. [FROM "THE DIAPASON." By Permission of C. DITSON & Co.]

1. Don't you see me com-ing, com-ing, com-ing right a - long?
 D. C. Don't you see me com-ing, com-ing, com-ing right a - long?
 2. I've been wink-ing, blink-ing, prink-ing, ev - er since the morn,
 D. C. Don't you see me com-ing, com-ing, com-ing right a - long?

3. Bob - 'o - Lin - kum, Lin-kum, Nin-kum, all in black and gold,
 D. C. Don't you see me go-ing, go-ing, go-ing right a - long?

FINE.

Here's the lit - tle grass - y mead-ow, now I'll sing my song.
 Here's the lit - tle grass - y mead-ow, where my folks be - long.
 Wait-ing for the men to go, and leave that field of corn.
 Here's the lit - tle grass - y mead-ow, where my folks be - long.

We must have our break - fast soon, or I shall have to scold.
 There's a chance, the men are off, and so I'll stop my song.

I am Mis - ter Bob - 'o - Lin - kum, that I s'pose you know,
 Blit - sey Lee - dle's wait - ing, too, but nev - er makes a sound,

Pret - ty lit - tle Blit - sey Lee - dle, sit - ting on the nest,

"DON'T YOU SEE ME COMING"—CONCLUDED.

D. C.

Blit-zy Lee-dle is my wife, she's in the grass be-low, yes, yes, yes.
 She's a mod-est lit-tle thing, and wears a rus-set gown, yes, yes, yes.
 Thinks if she takes care the house that I can do the rest, yes, yes, yes.

LESSON XXIII.

TEACHER—In the fourth transposition by fourths, what tone of the E flat scale do you take as one of the new?

CLASS—Four, which is A flat.

T. What letter do you have to drop?

C. We have to drop D, and substitute D flat.

T. What other key reads to the eye like this?

C. A, with three sharps for a sign.

NOTE.—The student should study the Ladders thoroughly, and it is thought the different treatment of Accidentals, where flats and sharps are used, will be sufficiently plain without further explanation.

T. What is the relative Minor to A flat Major?

C. F Minor.

T. How obtained?

C. By sharpening five.

T. How must it be written?

C. A Natural must be placed before notes on E flat. (See example of F Minor on following page.

Ladder representing "E" Flat Scale.

E	b8
D	7
C	6
B	b5
A	b4
G	3
F	2
E	b1
D	7
C	6
B	b5
A	b4

Ladder representing the "A" Flat Scale.

A	b8
G	7
F	6
E	b5
D	b4
C	3
B	b2
A	b1

KEY OF A FLAT MAJOR—B, E, A AND D FLAT FOR A SIGN.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
 Do

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KEY OF A FLAT MAJOR—CONCLUDED.



KEY OF F MINOR, RELATIVE OF A FLAT MAJOR.



TWILIGHT MUSINGS.

Words by CARLO ALBERTO.

Music by C. C. PRATT.

1. The gems that I found in the wild wood, The
2. The world and its pathway, how dreary, And the
3 'Tis there in the realms of the holy, I will

leaves with their colors so gay, and the play-mates I knew in my
moments that tasteless-ly fly; But there's rest for the soul that is
welcome the long promised rest, With the penitent, meek and the

INTERMEDIATE COURSE.

TWILIGHT MUSINGS—CONTINUED.

child-hood, Have van - ished for - ev - er a - way; But their
wea - ry In the glo - ri - ous man-sions on high; Oh! 'tis
low - ly, Se - cure on Im - man - u - el's breast; And in

beau - ty how well I re - mem - ber, E'en though they have long ceased to
there that I fain shall re - mem - ber When from trou - ble my spir - it shall
tri - umph we then shall re - mem - ber At the Throne of the One we a -

be— For the bleak i - cy winds of De - cem - ber Have
flee, That no more will the winds of De - cem - ber Rob my
dore, That the cold chil - ly winds of De - cem - ber Can

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TWILIGHT MUSINGS—CONCLUDED.

CHORUS.

cru - el - ly robbed them from me.

gems and my loved ones from me. Is it strange that I seem bro - ken

part us a - sun - der no more.

heart - ed, And bur - dened with sad - ness should be When from

loved ones of youth we have parted, My play-mates, my treasures and me.

loved ones of youth we have parted, My play-mates, my treasures and me.

loved ones of youth we have parted, My play-mates, my treasures and me.

LESSON XXIV.

NOTE.—It is not deemed necessary for ordinary class teaching to further continue illustrations with use of Ladders in the following Transpositions by fourths.

TEACHER—The fifth transposition by fourths, from A flat to D flat, G must be omitted and G flat taken instead—five flats for a sign. The key is D flat; reads to the eye the same as D with two sharps.

The sixth transposition by fourths, from D flat to G flat, C must be omitted and C flat taken—six flats for a sign. The key is G flat; reads to the eye the same as G, one sharp; sounds to the ear the same as F sharp—six sharps for a sign.

The seventh transposition by fourths, from G flat to C flat, F must be omitted and F flat substituted—seven flats for a sign. The key is C flat; reads to the eye same as key of C—sounds to the ear the same as key of B, with five sharps for a sign.

The eighth transposition by fourths, from C flat to F flat, B flat must be omitted and B double flat substituted—eight flats for a sign. The key is F flat; reads to the eye same as F, one flat for a sign; sounds to the ear the same as key of E, four sharps for a sign.

The ninth transposition by fourths, from F flat to B double flat, E flat must be omitted and E double flat substituted—nine flats for a sign. The key is B double flat; reads to the eye the same as key of B flat, two flats for a sign; sounds to the ear the same as the key of A, three sharps for a sign.

The tenth transposition by fourths, from B double flat to E double flat, A flat must be omitted and A double flat substituted—ten flats for a sign. The key is E double flat; reads to the eye the same as E flat, with three flats for a sign; sounds to the ear the same as D, with two sharps for a sign.

The eleventh transposition by fourths, from E double flat to A double flat, D flat must be omitted and D double flat substituted—eleven flats for a sign. The key is A double flat; reads to the eye the same as A flat, with four flats for a sign; sounds to the ear the same as key of G, with one sharp for a sign.

The twelfth transposition by fourths, from A double flat to D double flat, G flat must be omitted and G double flat substituted—twelve flats for a sign. The key is D double flat; reads the same to the eye as D flat, with five flats for a sign; sounds precisely the same as the key of C, without flats or sharps.

The following useful Rule should be committed to memory: Flat seven raises the key a fourth or lowers it a fifth.

The subjoined Rules are inserted for the benefit of the practical student:

To find the number of the opposite sign that will be required to obtain a key which reads the same to the eye, but sounds different to the ear, subtract the number of characters in the signature from seven, and the remainder will give the number. Example: Four sharps—four from seven leaves three. Four sharps, the key is E; three flats, E flat, and so on.

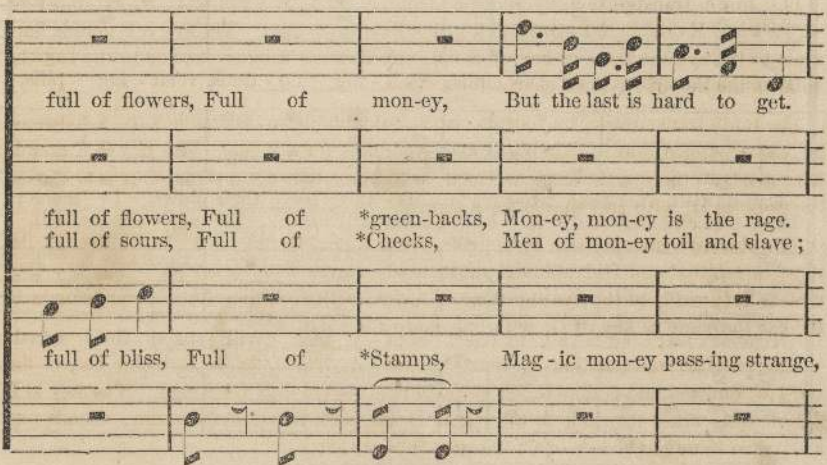
To find the number of the opposite sign that will be required to obtain a key which will sound to the ear the same, but reads different to the eye, subtract the number in the sign from twelve—the remainder will give the number. Example: Four sharps—four from twelve leaves eight. Four sharps for a sign, the key is E; eight flats, the key is F flat.

ALL FOR MONEY. *Comic Quartette.* By C. C. PRATT.

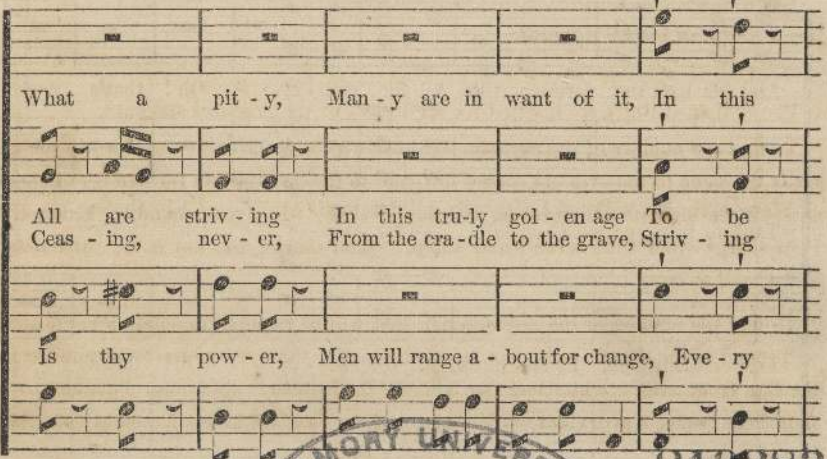
Moderato. In conversational style.



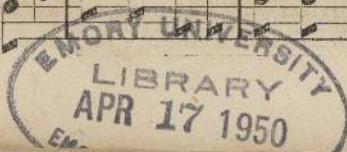
1. What a fun-ny world is ours! Ver - y fun-ny, Full of sun - shine,
 2. What a fun-ny world is ours! Ver - y fun-ny, Full of thorns and
 3. What a fun-ny world is ours! Ver - y fun-ny, Full of sweets and
 4. What a fun-ny world is this, Ver - y fun - ny, Full of mise - ry,



full of flowers, Full of mon-ey, But the last is hard to get.
 full of flowers, Full of *green-backs, Mon-ey, mon-ey is the rage.
 full of sours, Full of *Checks, Men of mon-ey toil and slave;
 full of bliss, Full of *Stamps, Mag-ic mon-ey pass-ing strange,




What a pit - y, Man - y are in want of it, In this
 All are striv - ing In this tru-ly gol - en age To be
 Ceas - ing, nev - er, From the cra - dle to the grave, Striv - ing
 Is thy pow - er, Men will range a - bout for change, Eve - ry

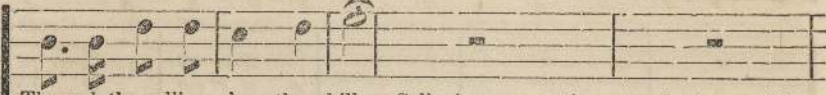


213283


ALL FOR MONEY—CONTINUED.



cit - y, In the vil - lage, in the town, Men are wand'ring up and down,
 thriv - ing Con - cert sing - ers "trav - el round" Mur - d'ring all harmonious sound;
 ev - er, Priests and cob - lers take their tolls, Blessing, patching up our souls,
 hour Ed - i - tors and print - ers toil, Wri - ters, sense and grammar spoil,



Through the vallies, o'er the hills, Sell - ing no - tions, vend - ing pills,
 Dan - dies un - der - take to preach, Rus - ties leave their plows to teach;
 Doc - tors eith - er cure or kill, Clerks will rob the mer - chants till
 Teachers learn our boys to read; Man - y men will shape their creed;



And his land the farm - er tills, All for mon - ey, Oh! that's
 Statesmen oft will make a speech, All for mon - ey, Oh! that's
 Tai - lors bring a wick - ed bill, All for mon - ey, Oh! that's
 Lov - ers, lawyers, lie and plead, All for mon - ey, Oh! that's

ALL FOR MONEY—CONCLUDED.

1st Ending. 2d Ending. 3d Ending. 4th Ending.

fun - ny.

Ver - y cu - rious.

Ver - y queer.

All of it.

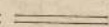
*The word "Money" may be substituted instead of "Checks," "Greenbacks," etc., if preferred.

LESSON XXV.

TEACHER—What is an Organ Tone?

CLASS—It is a tone commenced, continued and ended with equal degree of power.

T. How is it indicated?

C. By two parallel lines, thus: 

T. Explain what gives it the name of "organ tone."

C. It takes its name from the organ pipe, which can only produce a tone of one equal degree of power.


T. Is this form of tone often employed in vocal music?

C. Seldom—only in passages in which one part holds a steady tone while other parts sing various harmonies.

T. What is a Crescendo, (pronounced cre-shen-do)?

C. It is a tone commencing soft and gradually increasing to loud.


T. How is it indicated?

C. By an abbreviation of the term "crescendo," thus: Cres.; or by divergent lines thus: 

T. What is a Diminuendo?

C. It is a tone commencing loud and gradually diminishing to soft.


T. How is it indicated?

C. By an abbreviation thus: Dim.; or by convergent lines thus: 

T. What is a Swell?

C. A union of the Crescendo and Diminuendo.

T. How is it indicated?

C. Usually thus: 

NOTE 1.—The Swell is sometimes called the "Drawn Tone." It is sometimes indicated by the term "Mezzo di voce."

NOTE 2.—Dr. Lowell Mason says, "The acquisition of this form of tone is one of the most difficult things in the art of song." It constitutes the finishing touch or polish in all artistic performance—Gracia says it is the result of all other studies. Bassini says, "To swell the tones well is to be a perfect singer."

T. From the foregoing, do you think it worth your while to attempt a proper application of the Crescendo and Diminuendo?

C. Certainly, we ought to try; for without proper expression and proper management of the tones, as to loud, soft, etc., our singing will be indifferent.

T. Is this matter of swelling the tones a thing easily attained?

C. We judge not; for none of us claim to be "perfect singers."

NOTE.—The acquisition of the Swell can only be attained by persistent practice; but its application to passages of several measures is comparatively easy, and constitutes one of the greatest beauties of Sacred Song.

T. What is a Pressure Tone? C. A very sudden crescendo.

T. How is it indicated? C. By marks thus: <

T. What is an Explosive Tone?

C. A tone which is produced very suddenly and forcibly and instantly diminished.

T. How is it indicated? C. By the term Forz., Fz., Sf., or >

T. Is this form of tone of any practical use to the singer or speaker?

C. Certainly; for without it, no matter how soft the tones are, they will be lifeless, listless, and totally destitute of expression.

NOTE.—A great amount of the dullness, heaviness and listlessness so common in vocal music, and especially so when only slow music is practiced, may be attributed to the absence of this form of delivery.

AWAY TO THE HILLS.

F. H. BROWN.

(From "The Golden Robin"—By Permission of O. Dirson & Co., Boston.)

Cheerfully.

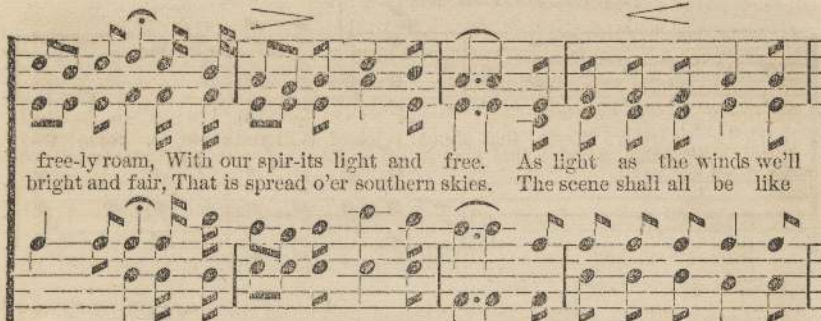


1. Come a-way to my home, my moun-tain home, Come a-
2. Oh! how sweet, and how clear the moun-tain air, While the



way to the hills with me; In the wild-wood green we'll
morn-ing bree-zes rise, And the ro-sy flush so

AWAY TO THE HILLS—CONTINUED.



free-ly roam, With our spir-its light and free. As light as the winds we'll
bright and fair, That is spread o'er southern skies. The scene shall all be like



dance a-long, And gay shall our music be; Its tones shall ri-val the
fair-y land, We'll rest by a silv'ry lake; Where fays are wait-ing for



bird's sweet song, With its tuneful mel-o-dy. We'll garlands twine, of
thy command, When the ro-sy morn shall break. With thins-ty lip, the
All day we'll dwell in
When stars shine bright, by



ros-es fine, That grow on the gen-tle hills; } Hark!
nec-tar sip From moun-tain's spark-ling rills. }
glad-some dell, And joy shall un-ceas-ing be; } Hark!
pale moon-light, I'll seek thy home with thee. }

INTERMEDIATE COURSE.

AWAY TO THE HILLS—CONCLUDED.

hark! 'tis the woods that shout! rejoice! Will you come, O, come to-

day? And list! 'tis the sound of their mer-ry voice, To the

hills, the hills, a - way. To the hills, to the
Hil - li - ho! hil - li-

Yes, to the hills,
Ho! hi - li - ho!

hills, to the hills to the hills a - way.
ho! hil - li - ho! hil - li - ho! hil - li - ho! }

yes, to the hills, yes, to the hills, a - way.
ho! hil - li - ho! ho! hil - li - ho! hil - li - ho. }


LESSON XXVI.

NOTE.—The pupil will bear in mind that while we maintain that the *Sforzando* is to tones the soul and life-giving power, we do not wish to be understood that all tones must be rendered in this manner. The proper employment of this kind of tone requires great discretion upon the part of the performer. Be careful that it does not degenerate into a mere "hunging" or "lurching" of the voice, which is exceedingly disagreeable.

TEACHER—From the experience you have already had in the elements of music, do you attach much importance to a careful observance of Dynamic marks?

CLASS—Certainly we do; for unless we employ different degrees of power in song, our performance is monotonous unsatisfactory, and, in many instances, bordering on the ludicrous.

T. When a succession of tones are produced in a closely connected manner, what term do you employ to express it?

C. The term *Legato*, (pronounced *Le-gat-o*), or a curved line, thus: 

T. Is the same sign ever used for any other purpose?

C. Yes—as a tie, and also to show how many tones are to be performed to one syllable of poetry.

T. What is the *Portamento*?

C. It is an imperceptible glide from one tone to another in such a manner as to produce a recognition of the coming tone.

T. Should all try the *Portamento*?

C. Not until the voice is thoroughly cultivated by systematic study under a competent teacher.

T. When should it occur?

C. Only between tones of long duration, and in connection with sentiment expressive of deep emotion.


NOTE.—Dr. Mason says, "This beautiful grace, which, when properly introduced, gives an inexpressible charm to singing, is sometimes—nay, often—most sadly misrepresented, caricatured or counterfeited, and coarse slides or avalanches are heard in its place." Bassini, in his "Art of Singing," (which is the highest authority in all vocal performance,) says, "It is oftener abused than tastefully used!" and adds that "many singers, very many," (he might have said all uncultivated singers who attempt it,) "make incessant use of the *Portamento* really *ad nauseam*."

T. What is the meaning of marks like these, **|||||** and what are they called?

C. They are called *Staccato* (*stak-ka-to*) marks, and mean the tones must be rendered in a *short*, distinct and very articulate manner.


T. Have we more than one variety?

C. Yes. We have half *Staccato* or *Marcato* marks like these, **.....** which indicate a medium between the *Staccato* and *Legato*.

T. What is the use of this sign,  and what is its name?

C. It is called a *Pause* or *Hold*, and means that the tone is to be prolonged beyond the length indicated by the note by which it is represented.

NOTE.—The length of time or duration of the pause is optional with the performer, except in chorus singing, when it is optional with the leader.

T. What is its meaning when used in this form? 

C. It means that we pause on the bar.

T. What reason can you give for this employment?

C. It sometimes happens that the composer desires a rest at the bar, but cannot employ one without destroying the rythmical proportions of his composition, and is compelled to resort to this plan.

NOTE.—Dr. Marx says, "Give the note over which the pause is placed twice the time other notes of the same length in the piece receives." This is about right in chorus practice, but most too methodical and unbending for quartettes. *Good taste* is the best guide as to its use.

SHE SWEETLY SLEEPS.

J. A. STERRY.

With feeling.

[By Permission of O. Ditson & Co., Boston.

1. She sleeps, sweet - ly sleeps by the dark roll - ing riv - er, Where

2. A - round her low bed, where the soft moonbeams playing, The

3. Tread light - ly the ground where her kin - dred have laid her, Where

wild grow the trees and the rocks tow'ring high; No sound can awake her, for her

night-bird her re - qui - em chants in wild lays, The stars look down brightly, as

o'er her low tomb-stone her na-tive trees wave; Disturb not the turf-mound which af-

spirit the Giv - er Has tak-en a - way to the arms of her Ma - ker.

if they were say-ing, Here rests poor lost Or - nee, the best of her race.

fection has made her, For the spir - it of Or-nee shall watch o'er her grave.

SHE SWEETLY SLEEPS—CONCLUDED.

pp Very Soft.

By the dark roll - ing riv - er they laid her down to rest,

By the dark roll - ing riv - er they laid her down to rest, And she

pp Very Soft.

By the dark roll - ing riv - er they laid her down to rest, And she

ppp *Rit.* *ppp*

sweet-ly sleeps, in the arms of her Ma - ker.

sleeps, sweetly sleeps in the arms of her Ma - ker.

sleeps, sweetly sleeps in the arms of her Ma - ker.

sweet-ly sleeps in the arms of her Ma - ker.

ADVANCED COURSE.

VOCAL TRAINING SIMPLIFIED.

A CONDENSED TREATISE,
EMBRACING USEFUL RULES AND EASY EXERCISES FOR PRACTICE
IN
VOCAL CLASSES.

LESSON XXVII.

Position of the Body.

The Student should stand or sit erect, the shoulders thrown slightly back, the chest expanded and throat uncramped; face square to the front, the eyes upon a level.

NOTE.—The singer, if seated, must not lean against the back of the seat if he wishes to enjoy good health and strengthen the lungs. Dr. S. S. Fitch, the great Lung doctor, once said to the writer, "Thousands of persons bring on Pulmonary diseases by leaning too heavily against the back of their seats while singing."

Position of the Mouth, Tongue and Lips.

The mouth must be wide open, with no restraint upon the muscles of the face; the tongue passive, with the tip gently pressing the under front teeth; the lips as though you were going to smile.

NOTE.—The singer can rest assured that but little progress in vocalization can be made unless he gets the mouth properly open. If the mouth is not open the tone will be nasal in its quality. To remedy difficulties of this kind, teachers of vocalization often require pupils to practice before a looking glass, in order that they may see how they are opening the mouth, and overcome faults of this kind.

EXERCISE FOR MEZZO SOPRANO—ALL CHEST TONES.



1. Great care must be taken in producing the tones in the above exercise. They must begin, continue and end with the same amount of power—in other words, making them *organ tones*.
2. The pupil must so manage the breath that it does not come in contact with the tongue, the teeth or the roof of the mouth. A tone thus produced is a *chest tone*, or in the *chest register*.
3. Aim to produce the tones on F in precisely the same manner as you produce the tone on C.

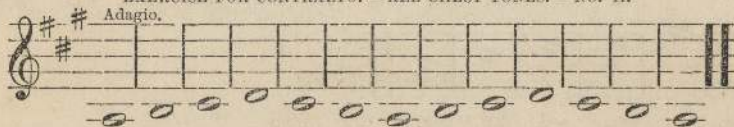
4. The Mezzo Soprano should practice the foregoing exercise *several times daily*, for at least four weeks, before attempting the other registers.

5. The emission of the tone must be decided and firm—no hesitancy or drawling. The throat must not be distended too much, thereby producing tones that are hollow and mournful—*sombre*. A common fault is the tongue too high in the center, the teeth too close, and the lips drawn too tightly over the teeth. We have known instances where the throat was too much closed. This, however, is rare.

6. All tones must be taken with a *shock of the glottis*. In order to do this, some preparation is necessary. The hard sound of the letter C, or the sound of K, followed by A, as heard in father, will answer well in some cases; but in order to get the tongue in proper position, Bassini, the great Voice teacher, employs the syllable "sca," which is undoubtedly the best yet employed for the purpose. Recollect, c in this syllable has the hard sound.

NOTE.—This syllable serves a purpose. The pupil will recollect that in the Primary Course we advocated the use of syllables (or nicknames) for beginners when practicing scales, easy exercises, &c; and also that we recommended their discontinuance as soon as the pupil can get the correct pitch without them. In a like manner this syllable should be discontinued as soon as the pupil can get the correct "shock of the glottis" without it.

EXERCISE FOR CONTRALTO.—ALL CHEST TONES.—NO. II.

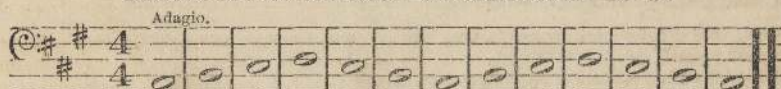


Sca, sca, sca, sca, sca, sca, sca, sca, sca, sca, sca, sca.

7. The Contralto will read foregoing paragraphs and consider they all refer to her voice only, so far as pitch is concerned. For scope of voice, see diagram showing "scope of female voices," page 19.

LESSON XXVIII.

EXERCISE FOR LOW BARITONE.—ALL CHEST TONES.—NO. III.

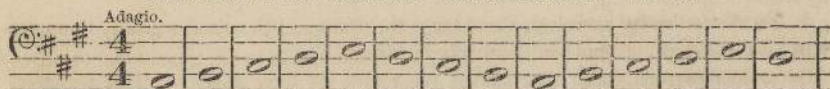


Sca, sca, sca, sca, sca, sca, sca, sca, sca, sca, sca, sca.

1. The rules regarding management of the breath, etc., mentioned in the preceding chapter, hold good in this exercise.

2. Low male voices are prone to make the tones too hollow. Be particular to overcome this difficulty on the tones above represented before passing to other exercises.

EXERCISE FOR LOW BARITONE.—ALL CHEST TONES.—NO. IV.



Sca, sca, sca, sca, sca, sca, sca, sca, sca, sca, sca, sca,



sca, sca, sca.

3. The part we call Bass, as arranged in this country, is arranged for Low Baritone voices; and all tones in that part must be made in the *chest register*.

4. The pupil is advised to practice the foregoing example, first in the key in which it is written; afterwards change the key to G, F sharp, F, and as much lower as possible; afterwards sing the same in the key of A flat, A, B flat, B, C sharp, D, E flat, E, and upwards, raising the key a minor second at a time, until the highest note in your compass is reached, being particular to make the highest in the same manner you do the lowest. Recollect, "make haste slowly" if you wish to sing well. Take particular care that the tones are pure. Practice with the mouth *wide open*.

5. Remember, exercises of this kind are trying upon the voice and lungs, and will prove injurious unless the lungs are thoroughly inflated. At first, practice not to exceed fifteen minutes at a time, but several times each day.

EXERCISE FOR HIGH BARITONE VOICES.—ALL CHEST TONES.—NO. V.

Adagio.

sca, sca, sca, sca, sca, sca, sca, sca, sca, sca,

sca, sca, sca, sca, sca, sca.

6. In the above example the tone A must be made exactly like the tone D; and if the pupil desires to be thorough, he should not leave this exercise until he can accomplish it.

7. The student will recollect that the part we call *Tenor* is written for *high Baritone voices*.

EXERCISE FOR HIGH BARITONES—INTRODUCING TONES IN THE MEDIUM REGISTER.—NO. VI.

sca, sca, sca, sca, sca, sca, sca, sca, sca, sca.

sca, sca, sca, sca, sca.

8. The male voice has *two* registers, viz., the *Chest* and *Medium*. In order to produce tones in the medium register, the breath must be so managed as to *strike the upper front teeth*. When the breath is thus directed, the tone is *mixed*, or in the *medium register*.

9. In the following exercises, those tones to be sung in the chest register, the notes will be marked "C"; those in the medium, "M."

10. Some persons claim that among the males we have *three* distinct registers, named Chest, Medium, and Head. This we deny. The head register is effeminate. It belongs to the ladies, and to them alone. Boys, however, sing in this register before (puberty) their voices change.

11. Among cultivated musicians, a gentleman that would attempt to employ the *head register* would at once lose caste and be considered a mere *novice* in regard to vocal culture.

EXERCISE FOR MEZZO SOPRANO AND TENOR VOICES.—NO. VII.

[illegible]

12. Ladies change from the Chest to the Medium Register between F and G.

13. Any lady desiring to retain the use of her voice for any considerable length of time, must recollect that the tone above F sharp, first space, G cleff, must not be sung from the chest. A violation of this rule has occasioned the loss of voice in thousands of cases.

14. The Tenor voice can carry the chest tone as high as possible without danger—in fact, it is considered an accomplishment for men to be able to sing the high tones from the chest. Not so with the ladies. It is ruinous to their voices to attempt it.

LESSON XXIX.

EXERCISE FOR MEZZO SOPRANO.—NO. VIII.

Adagio.

M M M M M M M M

Sca, sca, sca, sca, sca, sca, sca, sca,

M M M M M

sca, sca, sca, sca, sca.

1. Direct the breath against the upper front teeth, and be particular to produce the tones on G in the same manner you do those on C.

2. The Contralto will practice the same exercise, only taking the pitch of A instead of C.

3 Mezzo Soprano should practice the above in several keys; for example: B flat, A, G and F; and never leave the exercise until you can sing C on the first added line below, in the *medium register*.

4. Ladies will recollect that we cautioned them against carrying the chest tones above F sharp, first space; but singing *low* tones in the medium register is not injurious—upon the contrary, highly beneficial—and the bare fact of a lady being able to sing “middle C” in the medium register, at once indicates culture—at least so all cultivated musicians would judge.

ERROISE FOR BARITONE VOICES.—NO. IX.

5. All gentlemen who sing Bass exclusively should never allow themselves to make tones in the medium register. Tenor and High Baritone should practice both registers.

6. High Baritones cannot sing an effective Bass, and should strive to extend their compass upward.

EXERCISE FOR TENOR AND HIGH BARITONE VOICES.—NO. X.

Adagio. C C C C M M M M M

Sca, sca, sca, sca, sca, sca, sca, sca, sca, sca, sca, sca,

M M M C C C C

sca, sca, sca, sca, sca, sca, sca.

The pupil should practice this exercise until he can easily change the register at the point indicated.

EXERCISE FOR MEZZO SOPRANO AND TENOR.—NO. XI.

Adagio. C C C C M M M M M

Sca, sca, sca, sca, sca, sca, sca, sca, sca, sca, sca, sca,

M M M C C C C

sca, sca, sca, sca, sca, sca, sca.

7. The breath must be managed the same as recommended in the foregoing exercises. Be careful, in ascending, that you do not sing G in the chest register. You will likely have less difficulty in descending than ascending, but persevere until you can change easily from one register to the other, either ascending or descending.

THE CHILD'S DREAM.

C. C. PRATT.

Soprano.

1. Oh! stay by my couch to-night, moth-er, And sing me some

2. Bright forms on their daz-zling wings, moth-er, Went by on their

3. She sang the song we sang, moth-er, To- geth - er that

4. She quit-ted the blaz-ing ranks, moth-er, And quick to me

Alto.

Bass.

THE CHILD'S DREAM—CONTINUED.



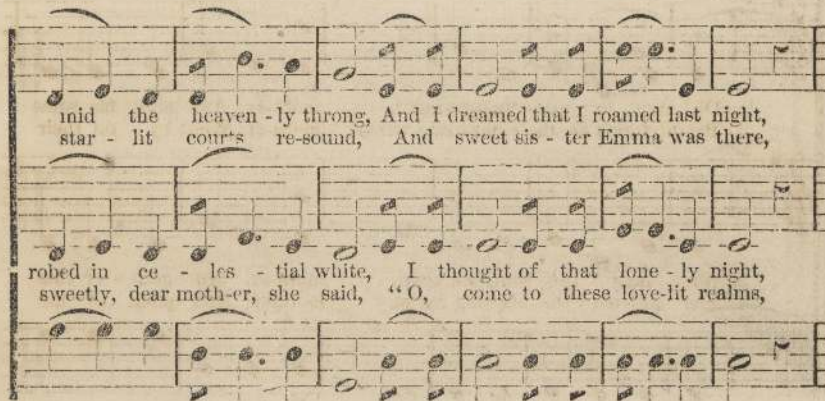
beau-ti - ful song, For I fain would dream as I dreamed last
flam - ing round, And trembled the chords of their gold - en

lone - ly night; Her voice was as sweet as a ser - aph's
hast - en - ing sped, And the shin - ing curls of her gold - en



night, And my eyes would gaze on the won-d'rous sight A -
lyres, And an-thems of praise from the heav'n - ly choirs, Thro' the

tongue, That high in the arch-es of glo - ry rung, En -
hair Were kissed by the gales of that red - o-lent air, As



mid the heaven - ly throng, And I dreamed that I roamed last night,
star - lit courts re-sound, And sweet sis - ter Emma was there,

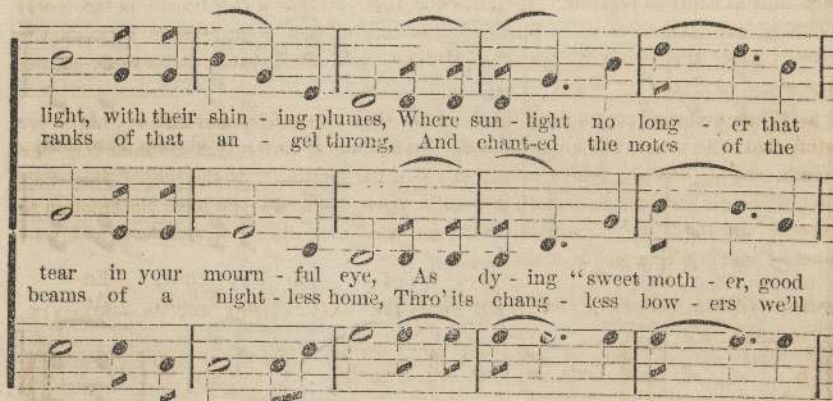
robed in ce - les - tial white, I thought of that lone - ly night,
sweetly, dear moth-er, she said, "O, come to these love-lit realms,

THE CHILD'S DREAM—CONCLUDED.



moth-er, A - far in some beau - ti - ful land, Bright spir - its of
 moth-er, As fair as an an - gel of light, She stood in the

moth-er, We sat by her dy - ing bed, And I saw the
 An - na, And strike on an an - gel lyre, Come bask in the



light, with their shin - ing plumes, Where sun - light no long - er that
 ranks of that an - gel throng, And chant-ed the notes of the

tear in your mourn - ful eye, As dy - ing "sweet moth - er, good
 beams of a night - less home, Thro' its chang - less bow - ers we'll



land il - lumes, There hov - ered in shin - ing bands.
 ser - a - phim's song, A cher - ub se - rene - ly bright.

bye, good - bye, I'll meet you in heaven," she said.
 sweet - ly roam, And join in the heav'n - ly choir.

ADVANCED COURSE.

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LESSON XXX.

EXERCISE FOR ALL GRADES OF VOICES.—NO. XII.

(All chest tones, to be performed at one breath.)

Moderato.



1. The above exercise should be faithfully practiced, in order to obtain the proper action of the glottis in slurring.

EXERCISE FOR ALL GRADES OF VOICES.—ALL CHEST TONES.—NO. XIII.

Moderato.



2. In singing the above exercise, give "a" the sound of "a" in "father." Make each tone as short as possible. Be particular that you take a *full* breath before commencing, and take no more. Be equally as careful that none escapes between the tones. After the two measures are performed hold the breath, and exhale at the sign *.

3. When tones are produced in this manner they will be dry and harsh; but never mind that. It is not the object to make pretty tones, but to get command of the breath, and at the same time a proper shock of the glottis. At the proper time exercises will be introduced to smooth down the tones; but now you have no emotion to express, and the object is to make the tones hard and dry. Remember, each tone must be taken with a shock of the glottis.

EXERCISE FOR CONTROLLING THE BREATH.—ALL CHEST TONES.—NO. XIV.

Moderato. *



4. In this and all other exercises, unless it is specified for what it is designed, the pupil will understand that all grades of voices should practice them.

5. Take breath at the first *, and exhale at the last *.

6. Attack the tones vigorously—mouth wide open. Be careful that there is no nasal twang to it. Make the long tones full and strong, and be sure to attack them the same, and finish them the same as the short ones.

EXERCISE FOR CONTROLLING THE BREATH.—NO. XV.

Moderato.



7. Inhale at first *, and exhale at second *. The long tone must be commenced the same as the short one, and must be concluded by stopping the breath, and not by closing the mouth.

ADVANCED COURSE.

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EXERCISE FOR FURTHER PRACTICE IN CONSONANTS.—ALL CHEST TONES.—No. XX.

** 4 4*

Blame,	bleed,	blithe,	blow,	blew,	black,
Claim,	clean,	clime,	close,	clew.	clay,
Flame,	flee,	fly,	flow,	flew;	flat,
Glare,	gleam,	glide,	glow,	gloom,	glad,

bled,	bliss,	blot,	blood,	blind,	blest.
cleft,	clift,	clot,	clutch,	clog,	cloud.
fleek,	flit,	flock,	flute,	flood,	flower.
glim,	gloss,	glut,	glass,	glimpse,	glance.

4. Care must be taken that the vowel sound does not intervene between consonants. This is a common fault. Good taste must dictate that it be speedily overcome, and the exact sound of each element observed.

5. Bad pronunciation is common. To overcome this difficulty requires long practice and constant care. The singer finds many obstacles in this particular, but perseverance, or, as Peter Cartwright has it, "sticktoitiveness," will accomplish the desired result.

6. It is, at least, ten times as difficult to pronounce words plainly in singing as it is in conversation. A singer that pronounces well is a rarity, and at once commands the admiration of all.

LESSON XXXII.

EXERCISE FOR UNITING THE CHEST AND MEDIUM REGISTER.—No. XXI.

*f p * f p * f p * f p * f p **

ah, ah, ah, ah, ah, ah.

1. Take breath at each *. Be careful to make the proper change in the direction of the breath. Sing slowly.

EXERCISE FOR UNITING THE REGISTERS.—No. XXII.

** C M C M * C M C M C M C C **

ah, ah, ah,

2. Do not hurry the time at first. Take breath at second *. Afterward sing the whole exercise to one breath.

EXERCISE FOR UNITING THE REGISTERS.—No. XXIII.

ah, ah, ah,.....

3. Manage the same as in preceding exercise, in regard to breath. The change from one register to the other produces a sound something like a hiccup. This will all disappear with practice.

EXERCISE FOR UNITING THE REGISTERS.—No. XXIV.

Ah, ah, ah,.....

4. If not too tiresome upon the lungs, take only one breath. When the lungs are weak, take breath at second x.

EXERCISE FOR UNITING THE REGISTERS.—No. XXV.

ah, ah, ah,.....

5. The pupil will find it much more difficult to make the change in register in this than in the foregoing exercise; but persevere. Leave no exercise until you can perform it correctly.

EXERCISE FOR UNITING THE REGISTERS.—No. XXVI.

ah, ah, ah,.....

6. The remarks in paragraph 5 apply to this exercise.

EXERCISE COMPLETING THE UNION OF THE REGISTERS.—No. XXVII.

ah, ah, ah,.....

7. Read paragraph 5 again, and observe it faithfully.

EXERCISE FOR FURTHER PRACTICE IN CHANGING REGISTERS.—No. XXVIII.

8. Sing all tones in medium register soft at first; afterward increase in volume.

LESSON XXXIII.

EXERCISE FOR TENORS AND HIGH BARITONES.—No. XXIX.

1. First practice several times without observing the repeat, to one breath, if the lungs are strong; afterward observe repeat without taking breath. This kind of practice is highly beneficial to the lungs, provided care is taken to thoroughly inflate them before commencing—otherwise it is exceedingly injurious.

EXERCISE FOR TENORS AND HIGH BARITONES.—No. XXX.

2. Manage this exercise the same as the preceding, as to repeat.

EXERCISE FOR TENOR AND HIGH BARITONE VOICES.—NO. XXXI.

3. Be careful that each tone is taken with a shock of the glottis. Let no breath escape between the tones.

EXERCISE FOR ALL GRADES OF MALE VOICES.—ALL CHEST TONES.—NO. XXXII.



sca,

4. Perform the above to one breath and one syllable. Make the tones uniform, as to power and quality. Sing slowly at first, and gradually increase the number of times you observe the repeat before singing the final note.

NOTE.—The writer has had pupils sing up to 5 of the scale and back thirty times to one breath.—Remember, those unaccustomed to exercises of this kind must commence gently, and gradually work up to it. Never tire the lungs, and never practice heavy exercises like this when you have a cold.

EXERCISE FOR MALE VOICES.—ALL CHEST TONES.—NO. XXXIII.



sca,



5. Perform as above directed in paragraph 4.

EXERCISE FOR SOPRANO AND MEZZO SOPRANO.—ALL HEAD TONES.—NO. XXXIV.



ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah.

6. First practice without observing repeat. Great care must be taken to direct the breath the same on D that you do on G, viz., *against the roof of the mouth*. Tones thus produced are in the *Head Register*. At first sing softly, taking care that the mouth is *wide open*. Remember, purity of tone is indispensable. After you are confident that you are managing the breath correctly, then, and not till then, increase the volume.

NOTE.—This quality of tone, denominated "Head," is the most brilliant possessed by mortals; but it requires care and culture to make it effective. A constant use of this register has often occasioned a loss of voice; therefore, *moderation* is the word. Fifteen minutes is as long as any lady should exercise her voice upon these tones at a time—that is to say, until she has thoroughly mastered the register.

LESSON XXXIV.

EXERCISE FOR MEZZO SOPRANO.—NO. XXXV.



sca, sca, sca, sca, sca.

1. The above may be used by Tenor and High Baritone, but all the tones must be made in the medium register.

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EXERCISE FOR MEZZO SOPRANO.—NO. XXXVII.

sca, ah, ah, ah,

sca, ah, ah, ah.

2. At first take breath at each *; afterward at the double bar in the center and close, only using one syllable to each breath.

EXERCISE FOR MEZZO SOPRANO.—NO. XXXVIII.

m m m m h h h h h h h h m m m m

3. First practice with syllable la, slowly. After the change of register can be easily managed, increase the speed, and finish up with *one* syllable, slurring all the tones smoothly. The exercise may also be used by Tenors, they singing G and A in chest, and all the other tones in medium register.

EXERCISE FOR MEZZO SOPRANO.—NO. XXXVIII.

m m m h h h h h h h h h h m m m m

4. Observe observations in paragraph 3.

EXERCISE FOR MEZZO SOPRANO.—No. XXXIX.

m m m h h h m m m m m h h h m m sca sca, sca, sca.

m m m h h h m m m sca, sca, sca.

5. Accent the first of each group.

ADVANCED COURSE.

EXERCISE FOR MEZZO SOPRANO.—No. XL.



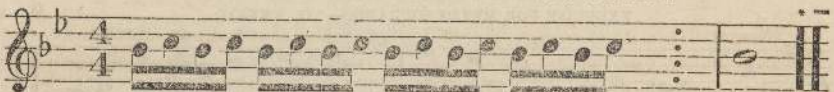
6. All medium but D. Be careful to change the registers correctly between C and D.

EXERCISE FOR MEZZO SOPRANO.—No. XLI.



7. Observe rules given in paragraph 3.

EXERCISE FOR MEZZO SOPRANO AND TENOR.—No. XLII.



EXERCISE FOR MEZZO SOPRANO AND TENOR.—No. XLIII.



8. All the foregoing exercises may be practiced by Tenor, if the changes of register are made correctly from chest to medium between A and B, and will be useful in obtaining flexibility of voice.

LESSON XXXV.

EXERCISE FOR MEZZO SOPRANO.—No. XLIV.



1. All the the above to one a—all head tones but the ones on C.

EXERCISE FOR MEZZO SOPRANO.—No. XLV.



3. Make all the tones in Head Register to one a. Practice above exercise in higher keys if desirable.

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[illegible]

EXERCISE FOR BASS AND CONTRALTO.—ALL CHEST TONES.—No. XLVII.

©: 4/4

SCA SCA SCA SCA SCA SCA SCA SCA

SCA a a a a a a a

a

NOTE.—It is considered unnecessary to longer indicate the Registers, for if the pupil has gone through, this matter must be well understood by this time.

[illegible]

6. These exercises in Velocity are designed for all grades of voices. Each must change the registers according to foregoing rules.

EXERCISE IN VELOCITY.—No. II.

Allegro.

7. In this and all other exercises in Velocity, use pure vowel elements in practice—
a, as in father, is the best.

EXERCISE IN VELOCITY.—No. III.

Allegro.

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EXERCISE IN VELOCITY.—NO. IV.

Allegro.

scz,

scz,

EXERCISE IN VELOCITY.—NO. V.

Allegro. >

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EXERCISE IN VELOCITY.—NO. VI.

Allegro. >

LESSON XXXVI.

EXERCISE IN VELOCITY.—NO. VII.

Allegro.

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EXERCISE IN VELOCITY.—NO. VIII.

Allegro.

a, a, a, a, a, a, a, a

a, a, a, a, a, a, a, a

a, a, a, a, a, a, a, a

a, a, a, a, a, a, a, a

EXERCISE IN VELOCITY.—NO. IX.

Allegro.

a a a a a a a

a a a a a a a

a a a a a a

EXERCISE IN VELOCITY.—NO. X.

ADVANCED COURSE.

EXERCISE IN THIRDS.—NO. I.



Sca,



Sca,



1. All scientific teachers of Vocalization require their pupils to practice the scales slowly, each lesson, before commencing rapid exercises.

EXERCISE IN THIRDS.—NO. II.



Sca,



Sca,



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EXERCISE IN THIRDS.—NO. III.

Allegro.

Sca.

Sca.

Sca.

EXERCISE IN THIRDS.—NO. IV.

Allegro.

Sca.

Sca.

Sca.

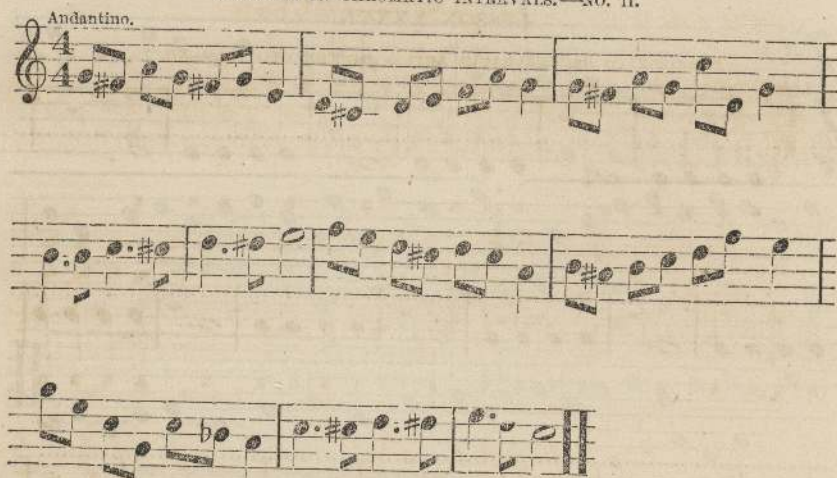
EXERCISE IN CHROMATIC INTERVALS.—NO. I.

Allegro.

Sca.

Sca.

EXERCISE IN CHROMATIC INTERVALS.—NO. II.



2. Sing first with syllable *la*, afterward with *a*, taking breath at each bar.

EXERCISE IN CHROMATIC INTERVALS.—NO. III.



3. The pupil is expected to pay close attention to the Registers in all these exercises. In the exercise above, first sing slow, and not observe repeat, after you can get the pitch easily; then increase in speed, and observe repeat, and sing the whole at one breath.

4. The pupil is advised to transpose this example into all the keys, and practice it thoroughly.

EXERCISE IN CHROMATIC INTERVALS.—NO. IV.



5. Treat this example the same as the preceding.

EXERCISE TO SECURE RAPID ACTION OF THE GLOTTIS.—NO. 1.

Lento.

Lento.

The first system of musical notation for 'The Song of the Lark'. It begins with a treble clef, a 4/4 time signature, and the tempo marking 'Lento.' above the staff. The melody consists of a series of eighth and quarter notes, with some notes beamed together. Below the staff, there are five groups of notes: 'a a a a a', 'a a a a a', 'a a a a a', 'a a a a a', and 'a'. The notes are aligned with the corresponding notes in the staff.

[illegible]

The first system of musical notation for 'The Song of the Lark' consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. It begins with a quarter note on G4, followed by a quarter note on A4, and then a quarter note on B4. This is followed by a half note on C5, which is tied to the next measure. The melody continues with a quarter note on B4, a quarter note on A4, and a quarter note on G4. This is followed by a half note on F#4, which is tied to the next measure. The melody concludes with a quarter note on E4, a quarter note on D4, and a quarter note on C4. The notes are written in a simple, folk-like style, with no accidentals other than the key signature.

1. There should be an interval of silence between each note. A has the sound of a in father.

EXERCISE TO SECURE RAPID ACTION OF THE GLOTTIS.—NO. II.

Moderato.

Moderato.

The first system of the musical score is for the vocal part. It begins with a treble clef and a 4/4 time signature. The tempo is marked 'Moderato.' The melody consists of a series of eighth notes, starting on a G4 and moving up stepwise to a D5, then descending. The lyrics 'a a a a a a a a a a a a a a' are written below the notes. The system ends with a double bar line.

a a a a a a a a a a a a a a a a a a

EXERCISE TO SECURE RAPID ACTION OF THE GLOTTIS.—No. II.—CONCLUDED.

a a a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a a a a

a a a a a

2. If desirable to sing the exercise descending, simply reverse the order.

EXERCISE TO SECURE RAPID ACTION OF THE GLOTTIS.—No. III.

Allegro.

a a a a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a a a a a

a a a a a

3. The Creator has endowed mankind with many wonderful gifts, and the gift of voice is one of the most inestimable, not only as a medium of communication, one with another, but also as pertains to that most beautiful of all arts—music. This great gift was conferred upon us for an object, and that object is praise to the Creator. The voice, though marvelous in power and beauty, is, however, given us in a rude and imperfect state, to be improved by ourselves. This improvement can only be accomplished by systematic study and practice. No matter how much “natural ability” one possesses, without culture it amounts to naught. Culture is an imperative duty; it is also the only road to success. Who ever heard of an untutored savage charming mankind with his music? Again, who are the individuals that have electrified the world with their musical powers? Are they those who depend entirely upon the “natural talent” they possess? We know your reply will be: They are those who have paid the greatest attention to culture. If this be true—and can any deny its truthfulness?—how important it is that no one misleads himself or herself with the idea that he or she has sufficient “natural talent” to compete successfully with those who have paid proper attention to culture. This subject of Voice Culture is one that has been strangely neglected by many; yet we hope the student who peruses these pages will persevere and practice faithfully the *simple* exercises contained in this work, as a preparatory step to higher attainments in the “Art of Song.”

LESSON XXXVIII.

1. In a former chapter we referred to “culture” in music as a necessity. This brings us to the consideration of a subject of vital importance to the singer, namely, *tone quality*; and as our space is limited, we will at once come to the point, and to illustrate, will take a frequent occurrence in every-day life: We will suppose a large audience quietly seated, listening to music or oratory—a number of children at play near by. They “keep up a great noise and din” in their innocent sport. The audience catch the sounds, but are they alarmed? No. Every one sits as complacently as possible. But see! All at once they jump to their feet in an excited manner. “What is the matter?” says one. “I don’t know,” says another; “but hear that scream!” The noise and excitement perhaps prevent you from hearing, and you rush to a window or door to try to find out the reason of this commotion. You cast your eye along a street and discover, passing rapidly away, a frantic horse attached to a buggy, and in the buggy a young lady, perfectly helpless; and your soul is horrified to discover that she is in positive danger of being instantly killed. Your wonderment is excited to know how the people knew of this danger, as the “scream” was not loud. Then what informed them of the peril? Reader, pause and reflect—it was the *quality of tone employed*. Observation will convince you that this is not overdrawn. The writer once saw a large audience rush frantically out of a hall at the cry of “fire!” and all enjoyed a hearty laugh when they found it was only an “old barn” burning, and it several blocks away. There is certainly a wonderful power in the quality of tone. Every one possesses it to a certain degree. Now, what we desire is, to treat Vocal Music in a common sense manner, and take advantage of this diversity of “tone quality” in order to add to its beauties. Can we do this? Some can, and *all have*, who have attained to eminence in the profession.

5. To make clear tones, the larynx is forced up, the roots of the tongue back, leaving the space between the roots of the tongue and pharynx as small as possible; the lips in a smiling position—the face smiling. You cannot make a clear tone and look solemn while doing it; nor can it be done with the lips rounded or throat extended. This quality is the opposite extreme from the somber. The different modifications of either depend upon the sentiment the singer is required to express—for example: joy, hope, cheerfulness, etc., would be clear; awe, sublimity, fear, despair, etc., somber.

DYNAMICS—SUONI FILATI—THE SWELL.



6. In the above exercises preserve the pure sound of a, as in father; commence the swell in the medium register with the somber quality of tone; pass gradually from the medium to the chest register and clear tone, at the loudest point, and as gradually back in the Decrescendo; hold the breath well, in order to perform the last half; guard against diminishing too rapidly; sing very slow, and take a full breath before each swell. It will be well for the singer to perform Nos. 1 and 2 each practice, before attempting No. 3. This is the most difficult thing the singer has to do in vocalization, and requires daily practice for months to attain anything like proficiency.

ADVANCED COURSE.

FOR MEZZO SOPRANO.—No. 4.



7. The Mezzo Soprano must perform all the tones in No. 4 in the medium register. Commence the swell with the somber quality of tone, and gradually change to the clear as you approach the center of the swell, and as gradually change back to somber in the Diminuendo.

8. No. 4 can be used by other voices, by observing rules already laid down regarding their registers.

FOR MEZZO SOPRANO AND SOPRANO.—No. 5.



9. Sopranos make all the tones in No. 5 in the Head Register. Commence somber, change to clear, and back to somber.

10. If No. 5 is used by Tenors, the tones must all be made in the Medium Register.

FOR ALL GRADES OF VOICES.—No. 6.



11. Sing quite slow; observe rules already given; practice the scale with the *swell tone* at least fifteen minutes daily—changing the key to suit the compass of your voice. Remember, all persons who have attained to eminence as vocalists, practice exercises of this kind daily. It is said that Jenny Lind practiced the scale with the *drawn tone* in the aggregate two hours per day during her tour in America. Any person that expects to keep control of the voice without constant practice, misleads themselves.

LESSON XXXIX.

The following examples will illustrate some of the different modifications of Clear and Sombre tones, and the adaptation of tone quality to sentiment:

TRANQUILITY.—CLEAR TONES.—NO. I.

Slow and Soft.

Birds and beasts re - po - sing In the twi-light's ray.

CALM CHEERFULNESS.—CLEAR TONES.—NO. II.

Andantino.

Welcome, welcome, sum-mer rain, Tap-ping at my win - dow pane.

CHEERFULNESS.—CLEAR TONES.—NO. III.

Moderato.

I help my fath - er plow and sow, And har-row in the grain.

GAYETY.—CLEAR TONES.—No. IV.

Allegretto.

Merrily, merrily, merrily sing, Gaily and sweetly as birds of the spring.

JOY.—CLEAR TONES.—NO. V.

Allegro.

Now let the mer - ry song be - gin, Now fill the air with joy-ous din.

GLADNESS.—CLEAR TONES.—NO. VI.

Allegro con spirito.

Joy and glad-ness they shall dwell, Shall dwell for-ev-er in thee.

EXULTATION.—CLEAR TONES.—NO. VII.

Con Energia

Yes! the Re - deem - er rose, The Sa-vior left the dead.

TRIUMPH.—CLEAR TONES.—No. VIII.



Vic - to - ry is on our ban - ners, For this hour we've waited long.

GRIEF.—SOMBER TONES.—No. IX.



I'm stand - ing by your grave, mother, The winds are sob - bing wild.

SADNESS.—SOMBER TONES.—No. X.



When I am dead, then lay my head, In some lone sha - dy dell.

PLAINTIVE.—SOMBER TONES.—No. XI.



Fond mem'ry claims from me a tear, For loved ones far a - way.

DISTRESS AND FEAR.—SOMBER TONES.—No. XII.

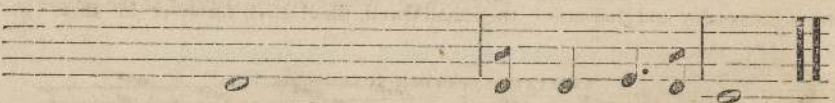


O! Father, God, in pit - y hear me, And comfort Thou my deep distress.

AWE.—SOMBER TONES.—No. XIII.



Keep silence, all created things, And wait your Ma - ker's nod;
Life, death and hell, and worlds unknown, Hang on his firm de - cree;



My soul stands trembling while she sings The hon - ors of her God.
He sits on no precarious throne, Nor bor - rows leave to be.

*NOTE.—Chanting is nothing more nor less than talking or speaking upon a given pitch. You talk the words to the chanting note, and sing them to the cadence. If the whole is sung, it is not a chant.

ADVANCED COURSE.

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REVERENCE.—SOMBER TONES.—No. XIV.

Setto Voice.

'Twas in the watch-es of the night, I thought up-on thy power.

HUMBLE DEVOTION.—SOMBER TONES.—No. XV.

Andante con espressione.

O my soul! with all thy powers, Bless the Lord's most ho - ly name.

NOTE.—Examples like the above might be multiplied almost indefinitely without exhausting the subject; but it is thought those given will sufficiently illustrate the importance of adapting tone quality to sentiment. Remember, tones must be more or less "somber" or "clear," according to the character of the words. Good taste will dictate that the singer strive to make the words his own, and feel all the words express; otherwise his performances will be monotonous and unsatisfactory. Bear in mind that he who only uses one quality of tone fails badly. In concluding these remarks, let us hope that the student who peruses these pages will strive to improve in this particular, and use the right quality of tone in the right place.

LESSON XL.

[Prepared by HENRY SCHOELLER.

EXERCISES FOR SOPRANO AND MEZZO SOPRANO.

Moderato.

Sea sca sca sca sca sca sca sca
La la la la la la la la
A a a a a a a a

sca sca sca sca sca sca sca sca
la la la la la la la la
a a a a a a a a

1. Take pains to slur smoothly. Be particular to change the register at the proper point.—EDITORS.

No. 2.

Sea sca sca sca sca sca sca sca
La la la la la la la la
A a a a a a a a

EXERCISE No. 2.—CONCLUDED.

sca sca sca sca sca sca sca sca sca sca
la la la la la la la la la la
a a a a a a a a a a

sca sca sca
la la la
a a a

No. 3.

Sca sca sca sca
La la la la
A a a a

sca sca sca
la la la
a a a

Sca sca sca sca sca sca sca sca
La la la la la la la la
a a a a a a a a

sca sca sca sca sca sca sca sca
la la la la la la la la
a a a a a a a a

sca sca sca sca sca sca sca sca
la la la la la la la la
a a a a a a a a

2. Practice No. 4 slowly at first, being exceedingly particular in regard to the pitch of Accidentals. Guard against the tendency of striking a little too high or too low, and then sliding to the pitch. When you can get the intonation perfectly true to pitch, then increase the speed gradually until you can sing it *allegro*.—Eds.

Allegretto, No. 5.

La A la a la a la a la a

A.....

la a la a la a la a la a

a.....

3.—At first, connect grouped notes to one syllable,; then practice with a in same manner; afterward slur them together, and only take breath at the *.—Eds.

La A -a a la a la a la a la a

A.....

la a la a la a la a la a la a

a.....

4. At first group the triplets and sing to one syllable, afterward practice with "a," and finally slur them all together. Take breath only at *.—[Eds.

Allegro, No. 7.

la a la a la a la a la a

a.....

la a la a la a la a la a

a.....

EXERCISE NO. 7.—CONCLUDED.

la la lo la la la
a a a a a a

la la la la la
a a a a a

No. 8.

la la la la la
a a a a a

la la la la la la
a a a a a a

la la la la la la
a a a a a a

la la la la la la
a a a a a a

No. 9.

la la la la la
a a a a a

la la la la la
a a a a a

ADVANCED COURSE.

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EXAMPLE NO. 9.—CONCLUDED.



ADVANCED COURSE.

LESSON XII.

EXERCISES IN ARTICULATION, PRONUNCIATION AND ENUNCIATION.

Class Practice.

NOTE.—The pitch of the following Exercises may be changed to suit the circumstances of the Class.



Ache ace act add adz aft age aid air all awe aught
 Bard bar beach bean bed bight big bind bloom blow blue blur
 Cab cade cage cease code cell chain chaise chalk chant chide chief
 Dab dale dark deaf debt deed dice dig dirt dock dole drug
 Each earl ebb eight else ere ell ewe etch eye eight egg
 Face fain false fare farm fed fell fence field fig fight fish
 Gabby gage garb geer gem germ gift gig gild glove gloom glue
 Hack hale have harsh haul her head heart hid hide holt home
 Ice ides ilk ill imp ink in - press in - vite in - voke
 Jack jam jaunt jean jerk jew jig jib joy jove judge just
 Law laid lamp lass leach lens learn life list loaf lock loom
 Mace mark malt mead men merge mid might mirth miss moan moat
 Nab nape naught near need neigh net nice nit no north nook
 Oak oat oath o'er oh oil once ooze ope ounce ought out
 Pace pack pall pelt pen perch pet pick pike pin pinch pipe
 Quack quaint quash queen queer quell quench quit quick quite quilt quince
 Race raft ranch reach red reed rib rice road rob rude rub
 Sack safe sauce sent see serve seat sing sit see soft sure
 Tack take talk tar tea tent term tide time torn top turn
 Vague vamp vault veal vent verb vice vile vine void vote vouch
 Wade warp waft wan weak well weep will wilt with woe whur
 Yate yacht yawl ye yea yell yearn yield yoke yore youth young
 Za zax zeal zest zink zone zounds

NOTE.—The Editors, in their experience as teachers, have found exercises like the above of great benefit in training pupils to articulate, enunciate and pronounce correctly. The teacher may, with advantage, introduce words of two, three and four syllables. It will be advisable to sing them, as pronouncing words, as in ordinary conversation, will help but little; hence we have prepared a simple exercise, to which the words should be sung. A little ingenuity upon the part of the teacher will continue this subject if thought advisable.

DICTIONARY OF MUSICAL TERMS.

Accelerando; with gradually increasing velocity.

Accent; the force or stress placed upon a note to mark its place and relative importance in the measure.

Adagio, or *Adasio*; very slow.

Ad Libitum; at pleasure.

Affetuoso; with tenderness and pathos.

Air; see *Soprano*.

Allegro; quick, lively.

Allegretto; less quick than *Allegro*.

Assai; very, extremely.

Andante; gentle, distinct, rather slow, and yet connected.

Andantino; somewhat quicker than *Andante*.

Animato, or *Con Animo*; with fervent, animated expression.

Ardito; with ardor and spirit.

Arisso; in a light, airy, singing manner.

A Tempo; in time.

Antiphone; music sung in alternate parts.

Agitato; with agitation.

Atto; the lowest part for females.

Ben Marcato; in a pointed and well marked manner.

Bis; twice.

Brillante; brilliant, gay, shining, sparkling.

Baritone; a male voice intermediate in pitch between the *Tenor* and *Basso*.

Basso; the lowest voice among men.

Bass; the lowest part in a musical composition.

Cadence; closing strain; also a fanciful extemporaneous embellishment at the close

Cantabile; in a graceful singing style; a pleasing, flowing melody. [of a song.]

Canto; the Treble part in a Chorus.

Choir; a band of singers.

Con; with.

Con Animo; with animation.

Con Energia; with energy.

Con Fuoco; with ardor, fire.

Con Espressione; with expression.

Con Impeto; with force, energy.

Con Moto; with motion.

Con Spirito; with spirit, animation.

Coro; chorus.

Conductor; one who superintends a musical performance.

Contralto; the lowest female voice.

Crescendo; with a gradually increasing power of tone.

Da : for, from, of.

Dal Segno : repeat from the sign.

Da Capo : from the beginning.

Declamando : in the style of declamation.

Decrescendo : diminishing, decreasing.

Diminuendo : same as Decrescendo.

Di Molto : much, or very.

Divoto : devotedly, devoutly.

Dolce : soft, sweet, tender.

Doloroso : in a plaintive, mournful style.

Duett, or *Duo* : a two-part song.

E, and *Elegante* ; elegance.

Espressivo ; expressive.

Fine, *Fin*, or *Finale* ; the end.

Forte ; loud.

Fortissimo ; very loud.

Forzando, *Forz*, or *fz* ; a sudden increase of power: <

Fugato ; in the fuge style

Giusto ; in just and steady time.

Grazioso, or *Grazio* ; smoothly, gracefully.

Grave ; slow and solemn.

Impeto ; with impetuosity.

Larghetto ; slow, but not so slow as *Largo*.

Largo ; slow.

Lacrimando ; mournful, pathetic.

Legato ; close, gliding, connected style.

Lentando ; gradually slower and softer.

Lento ; slow.

Ma ; but.

Maestoso ; majestic, majestically.

Marcato ; strong and marked style.

Moderato ; in moderate movement.

Mezzo Voce, *Mez.*, or *M.* ; medium tone of voice.

[the Contralto.

Mezzo Soprano ; a female voice of lower pitch than the Soprano, and higher than

Pastoral ; applied to graceful movements in Compound time.

Primo ; the highest part in music. (See Soprano.)

Portamento ; The manner of sustaining and conducting the voice from one sound to

Presto ; quick.

[another.

Prestissimo ; very quick.

Quartette ; a four-part song.

Quintette ; a five-part song.

Rallentando, or *Rall.* ; slower and softer by degrees.

Recitando ; a speaking manner of performance.

Recitative ; musical declamation.

Ritardando, *Ritard.*, or *Rit.* ; slackening the time.

Resoluto ; with boldness and resolution.

- Segno*, or S ; a sign.
Secondo, *Second* ; the lowest part for females. (See *Alto*.)
Sempre ; throughout.
Sostenuto ; sustained.
Smorzando ; dying away.
Serioso ; in a serious style.
Spirituoso, *Con Spirituoso* ; with spirit and animation.
Staccato, or ! ; short, distinct, detached.
Soprano ; the highest part in vocal music to be sung exclusively by females.
Solo ; one voice.
Soli ; one voice on a part.
Somber ; mournful, sad.

Tempo ; time.
Tempo Giusto ; in exact time.
Ten, *Tenuto* ; hold on. (See *Sostenuto*.)
Tutti ; the whole, full chorus.
Trio ; a three-part song.
Treble ; (See *Primo* and *Soprano*.)
Tenor, or *Tenore* ; the highest part for male voices.

Va ; go on. *Va Crescendo* ; continue to increase.
Vigorouso ; bold and energetic.
Vivace ; quick and cheerful.
Vocalize ; to practice singing on the vowels, chiefly the Italian "a."
Voce ; the voice.
Voce di Petto ; the chest voice.
Voce di Testa ; the head voice.

Glees, Choruses, Quartettes, Trios, &c,

ADAPTED TO THE

**SOCIAL CIRCLE, SINGING SCHOOLS, MUSICAL CONVENTIONS, AND
THE CONCERT ROOM,**

TO THE RIGHT BE TRUE.

C. C. PRATT.

Moderato. [Quartette.]

1. Are you marching, pa-tient march-ing, Thro' the storms of life?

2. Are you think-ing, dai-ly think-ing, Of the pain-ful way?

3. Are you hop-ing, joy-ful hop-ing, For the rest of heaven?

The first system of music is on a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the first line of the song. The second system is also on a treble clef with the same key signature and time signature, containing the second line. The third system is on a treble clef with the same key signature and time signature, containing the third line. The fourth system is on a bass clef with the same key signature and time signature, containing the fourth line. The lyrics are written below the notes.

Are you meet-ing, dai-ly meet-ing, Wea-ry toil and strife?

Of-ten ask-ing, fre-quent ask-ing, Why these suf-ferings stay?

Are you wait-ing, pa-tient wait-ing, Till the chains are riven?

The fifth system of music is on a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the fifth line of the song. The sixth system is also on a treble clef with the same key signature and time signature, containing the sixth line. The seventh system is on a treble clef with the same key signature and time signature, containing the seventh line. The eighth system is on a bass clef with the same key signature and time signature, containing the eighth line. The lyrics are written below the notes.

TO THE RIGHT BE TRUE.—CONTINUED.

There's a Voice a - bove the tu - mult, Speak - ing still to you,
 Hear His prom - ise: All shall sure - ly Work for good to you.
 Would you keep the heavenly man - sion Clear and bright in view,

Nev - er fal - ter, nev - er wa - ver, To the right be true.
 Nev - er fear - ing, nev - er doubt - ing, To the right be true.
 Al - ways heed the ear - nest prompter, To the right be true.

CHORUS. /

To the right, To the right, To the right be true.
 To the right, To the right, To the right, be true. To the
 To the right, To the right, To the right be true.

TO THE RIGHT BE TRUE.—CONCLUDED.

To the right, To the right, To the right be true.
 right, To the right, To the right be true.
 To the right, To the right, To the right be true.

THE OLD MOUNTAIN TREE.

JAS. G. CLARK.

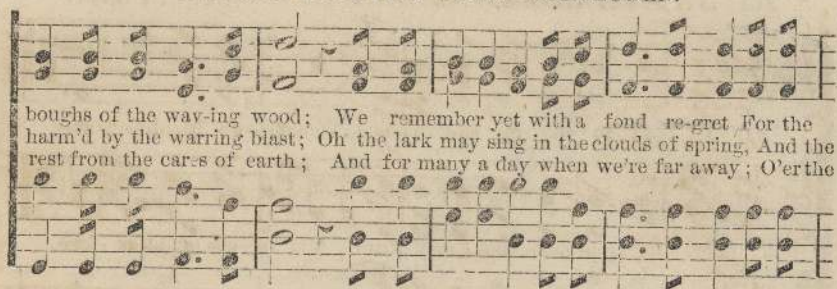
[Quartette.]

By Permission of O. Ditson & Co., Boston.

1. Oh! the home we loved by the bounding deep, Where the hills in glory
 2. We are pil-grims now in a stranger land, And the joys of youth are
 3. Oh! the time went by, like a tale that's told In a land of song and

stood; And the moss-grown graves where our fa-thers sleep, 'Neath the
 passed; Kind friends are gone, but the old tree stands, Still un-
 nirth; And many a form in the churchyard cold, Finds a

THE OLD MOUNTAIN TREE.—CONCLUDED.



boughs of the way-ing wood; We remember yet with a fond re-gret For the
harm'd by the warring blast; Oh the lark may sing in the clouds of spring, And the
rest from the cares of earth; And for many a day when we're far away; O'er the



rock and the flow-ry lea, Where we once used to play through the
swan on the sil-ver sea, But we mourn for the shade where the
waves of the west-ern sea, There the heart will pine and



long, long day in the shade of the old moun - tain
wild bird made Her nest in the old moun - tain
vain - ly pray For a grave by the old moun - tain



tree, In the shade of the old moun - tain tree.
tree, Her nest in the old moun - tain tree.
tree, For a grave by the old moun - tain tree.

MY NATIVE HOME.

C. C. PRATT.

Moderato.

1. Give back to me my na-tive home, Though low - ly it may

2. Far, far from home tho' I may roam. Mid scenes of pleas - ure

3. Give back, give back those hills to me, And I shall cease to

The first system of musical notation is in 4/4 time, key of B-flat major. It contains three staves of music, each corresponding to a line of lyrics. The melody is simple and melodic, with a moderate tempo indicated by the 'Moderato' marking.

be; I've nev - er found a spot on earth, That's half so dear to

bright, And stran-gers smile a - long my way, And cause me much de-

roam; Oh give me back the friends of youth, And my be - lov - ed

The second system of musical notation continues the melody from the first system. It also consists of three staves of music with corresponding lyrics. The notation is consistent with the first system, maintaining the 4/4 time and B-flat major key.

me. The stars in splen-dor o'er me shine, And friends are by to

light, Yet still my mem'-ry brings me back To youth's de - light - ful

home, Af - fec-tion, like a chain, doth bind Me to that sa - cred

The third system of musical notation concludes the piece. It follows the same musical format as the previous systems, with three staves of music and lyrics. The melody ends with a final cadence, and the overall structure is a simple, three-part setting of a poem.

MY NATIVE HOME.—CONCLUDED.

cheer, But mem'-ry takes me back a - gain To oth-er scenes more dear.

dream, To tell how dear some cherished friend, Who ear-ly crossed death's stream.

spot, My home, my youth, my early friends, Can nev-er be for - got.

rit. c. dir.

SING, SISTERS, SING.

GEO. F. ROOT.

(This Duet may be sung by single voices or in Chorus.)

Moderato. By Permission.

1. Sing, sis - ters, sing, for the eve - ning has come, Twi-light is

2. Sing, sis - ters, sing, for the friends far a - way, Sing for the

clos-ing a - round us; Come, brothers, come, for our la - bor is

dear ones long part - ed; Come, brothers, come, let us send forth our




done, Grate-ful the calm hour has found us, Glad-ly now we

lay, Far to the ad-sent true heart-ed; Still we glad-ly



gath-er in the so-cial throng a-gain, Glad-ly now we warble forth a

gather in the so-cial throng a-gain, Still we glad-ly warble forth a



light and hap-py strain; Glad-ly, too, we join you all with voi-ces clear and

light and hap-py strain; Glad-ly, too, we join you all with voi-ces clear and

GLEES, CHORUSES, ETC.

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SING, SISTERS, SING.—CONCLUDED.

strong, The dear companions of our hap - py days in joyful, joyful song.

strong, The dear companions of our hap - py days in joyful, joyful song.

JINGLE, JINGLE, GOES THE BELLS. C. C. PRATT.

1. Here is win - ter bright and gay, Ask-ing for a cheer - ful lay,

2. Here is win - ter, earth is bright, Man-tled in a robe of white,


3. Here is win-ter, don't for-get, There are poor and need - y yet;

That the scenes of win - ter time Be re-hearsed in meas - ured rhyme;


Brac - ing air, both clear and cold, Quick'ning pulse of young and old;

Win - ter comes with care and joys, La - bor, stud - y, books and toys;

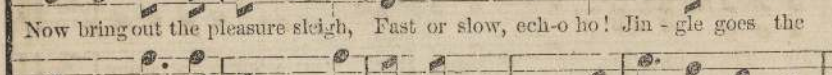
JINGLE, JINGLE, GOES THE BELLS.—CONTINUED.



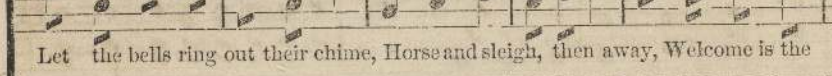
Cheerily on each sea-son glides, Now 'tis snow, cheeks aglow, Time of bells and



Now bring out the pleasure sleigh, Fast or slow, ech-o ho! Jin-gle goes the



Let the bells ring out their chime, Horse and sleigh, then away, Welcome is the



CHORUS.



sleighs and rides. Jin-gle, jin-gle goes the bells, Jin-gle, jing,



bells to-day. Jing-a-ling-a-ling-a-ling a, Jin-gle jing, Fast or slow,



win-ter time, Jing, jing, jing, jing, Jing-a-ling-a-ling, Jing-a-ling-a-ling,




jin-gle jing, Jing-a-ling-a-ling-a-ling-a jin-gle jing,



ech-o ho! Jing, jing, jing, jing, Jing-a-ling-a-ling
Jing-a-ling-a-ling-a-ling-a jin-gle jing,



Jing-a-ling-a-ling, Jing, jing, jing, jing, Jing-a-ling-a-ling,



JINGLE, JINGLE, GOES THE BELLS.—CONCLUDED.

The musical score is written on ten staves, each with a vocal line and a piano accompaniment line. The lyrics are as follows:

Jin - gle, jin - gle, Jing - a - ling - a - ling, Jing-a-ling-a-ling-a-ling - a -
 Jing-a-ling, jing-a-ling, goes the bells, Jing, jing, jing,

Jin - gle, jin - gle, jin - gle jing, Jing-a-ling-a-ling-a-ling - a -
 Jing-a-ling, jing-a-ling, jing - a - ling - a - ling, Jing, jing, jing, jing,

ling - a - ling - a - ling, jin - gle jing, jing, jing, jing,
 jin - gle jing, jin - gle jing, jin - gle jing,

ling - a - ling - a - ling, jing, jing, jing, jing,
 jing, jing, jin - gle, Jing-a-ling, jing-a-ling, jing - a ling, jin - gle,

Jingaling, jingaling, jing-a-ling, jing, Jingaling, jing, jing-a-ling, jing.
 Jing, jin - gle, jing-a-ling-a-ling, jingaling-a-ling, jing-a-ling-a-ling.

Jingaling, jingaling, jing-a-ling, jing, jingaling, jing, jing-a-ling, jing.
 Jing, jing, jing, jing, jing-a-ling-a-ling, jing-a-ling-a-ling, jing-a-ling-a-ling.

WHOM SHALL WE LET IN? [GLEE.] V. C. TAYLOR

Allegretto. [By permission.]

1. Whom shall we let in? Whom shall we let in? The

2. Whom shall we let in? Whom shall we let in? All

3. Whom shall we let in? Whom shall we let in? Who

lovers of pleasure, To-day are the treasure, My wishes would win, And
 eyes that can glitter, And tongues that can twitter, And make lively din, And
 ever comes singing, Or gladsome-ly bringing, A good-natured grin, O,

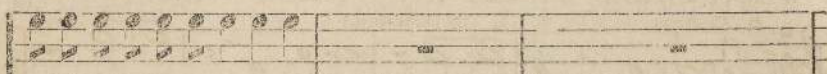
they may come in, La la la la la la la la, la, la,

such may come in, La la la la la la la la, la, la,

he may come in, La la la la la la la la, la, la,

La, la, la, la, la, la,

WHOM SHALL WE LET IN?—CONCLUDED.



la la la la la la la, la, la,



la la la la la la la, la, la, la la la la la la la la la la



la la la la la la la, la, la, la la la la la la la la la



la, la, la, la, la, la, la la la, la la la la, la la



la, la, la, la, la, la, la, la la la la la la la la



la la la la la la la la la la la la la, la, la, la, la



la la la la la la la la la la la la la, la, la, la



la la la la la la, la, la, la, la

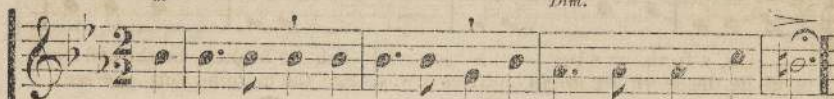
PEACE TO HIM THAT'S GONE!

C. C. PRATT.

Words by TOM MOORE.

(Quartette.)

Very Slow and Sad.



1. When I am dead, Then lay my head In some lone dis - tant dell,
2. If an - y sound Be heard a-round, Let the sweet bird a - lone.



3. Yet, oh, were mine One sigh of thine, One pity-ing word from thee,
4. How-e'er un-blest, My shade would rest, While list'ning to that tone,



Where voic - es ne'er Shall stir the air, Or break its si - lent spell;
That weeps in song, Sing all night long, "Peace, peace to him that's gone!"



Like gleams of heav'n, To sin - ners giv'n, Would be that word to me;
E-nough 'twould be, To hear from thee, "Peace, peace to him that's gone!"



Where voic - es ne'er Shall stir the air, Or break its si - lent spell.
That weeps in song, Sing all night long, "Peace, peace to him that's gone!"



Like gleams of heav'n, To sin - ners giv'n, Would be that word to me.
E-nough 'twould be To hear from thee, "Peace, peace to him that's gone!"



THE FARMER BOY.

[GLEE.]

C. C. PRATT.



1. Oh, a farm - er's boy is a jo - vial lad, So healthy, bright and free
 2. In the morn - ing bright he drives a - way, Ere the morning sun we see;



3. When the autumn winds are sweeping wild, He is gathering nuts you see,
 4. When the winter comes with its driving blast, Then the farmer's boys' in glee,



free; In his coun - try home he is ev - er glad, O that is the home for
 see, The lowing herd to the sil - ver stream, And the pas - tures green and



see, For a winter's store he'll lay them by, For his sis - ter him - self and
 glee, For he loves the snow that is fall - ing fast, As it's drift - ing o'er the




me! With a hoop and a haw to his live - ly team, With the lark a - broad is
 free, In the sum - mer time to the harvest field, With a cooling drink we



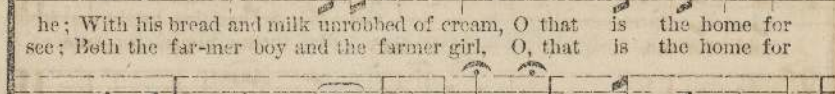
me, To the or - chard then he hies a - way, For he knows each fav'rite
 lea, And he says to him - self to - mor - row morn, With my sled and skates I'll



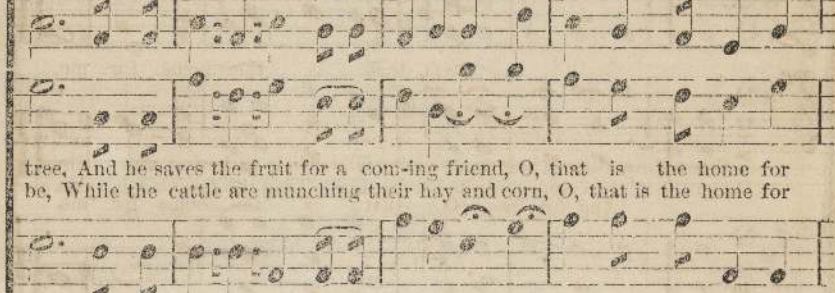
THE FARMER BOY.—CONTINUED.



he; With his bread and milk unrobbed of cream, O that is the home for
see; Beth the far-mer boy and the farmer girl, O, that is the home for



tree, And he saves the fruit for a com-ing friend, O, that is the home for
be, While the cattle are munching their hay and corn, O, that is the home for



CHORUS.




me.
me.



Tra la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,



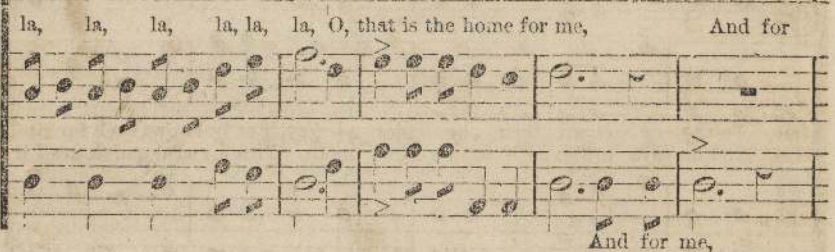
me.
me.

la, la, la, la, la, O, that is the home for me, And for



And for me,



GLEES, CHORUSES, ETC.

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THE FARMER BOY.—CONCLUDED,

And for me, O, that is the home for me.

me, O, that is the home for me.

And for me, O, that is the home for me.

O, that is the home for me.

BRIGHTLY BEAMING.

Geo. F. Root.

Moderato. By Permission.

Chorus.

Tenor. *p*

1. Still so bright - ly beam-ing, still so soft - ly gleam - ing,
 2. Ev - er hov - 'ring o'er us, comes a charm-ed cho - rus,

Alto.

Soprano.

3. O - ver all the mead-ows, now the twi - light's shad-ows,

BRIGHTLY BEAMING.—CONTINUED.

SOLO. Soprano or Tenor.

1. Brightly beam - ing, soft - ly gleam-ing, Falls the sun-light on the
 2. Hov'ring o'er us comes a cho - rus, Wild, me-lo - di - ous, and
 3. O'er the mead - ows, twi - light's shad-ows Gent-ly bid the sun-light

Still so brightly beam-ing, still so soft - ly gleam-ing, Falls the beauteous sunlight
 Ev-er hov'ring o'er us, comes a charmed cho - rus, Wild-ly thrill-ing tones, me-

O-ver all the mead-ows, now the twi-light's shadows Gently bid the sun-light

sea;	While o'er fountain, rill	and moun - tain,
free;	Sweet - ly fill-ing, in	its trill - ing,
flee;	Bright - ly shin-ing, gems	are lin - ing

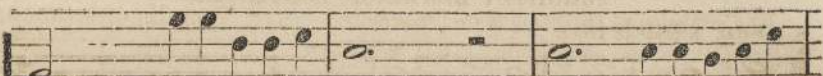
on the smil - ing sea, While o'er the sparkling fountain, over rill and moun-tain,
 lo - di - ous and free, 'Tis sweetly, sweetly filling, in its air - y trill - ing,

bid the sun-light flee, While brightly shining gems so brilliantly are lin - ing,


GLEES, CHORUSES, ETC.

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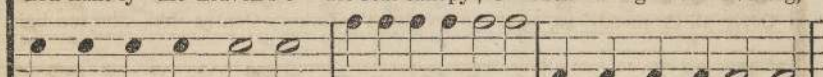
BRIGHTLY BEAMING.—CONCLUDED.



Bree - zes whisper loving-ly; Whis - per blessings, Minnie,
 Earth with nature's minstrelsy; Such a life-song, Minnie,
 Heaven's ethereal can-o - py; Such an evening, Minnie,



Hear the summer bree - zes whisper lovingly, They seem to whisper blessings,
 All the listen-ing earth with nature's minstrelsy, And such a lov - ing life song,

Bril-liant-ly the heaven's e - the-real canopy; O such a glorious evening,



dar - ling, Bless - ings pure and bright for thee.
 dar - ling, May the an-gels give to thee.
 dar - ling, May life's eve - ning bring to thee.



whisper, Min - nie, dar-ling, Bless-ings pure and bright, yes, pure and bright for thee.
 lit - tle Min - nie, dar-ling, May the bless - ed an - gels ev - er give to thee.




pre-cious Min - nie, darling, May thy hap - py life in clos-ing bring to thee.

GOING HOME. (Male Quartette.) Arr. from KUCHENBERGER.

By Permission of O. Ditson & Co., Boston.

1ST TENOR.

2D TENOR.

1ST BASS.

2D BASS.

Go-ing home, Go-ing home, Go-ing home, Go-ing home, Go-ing

home, There's mu-sic in the word, Such as those who nev-er

roam, Never, nev-er yet have heard, I have sung it to my

GOING HOME.—CONTINUED.

heart, Which has sung it back to me, Till my lips have borne their part, In the

3
 Singing, Singing, all in one.
 sweet har - mo - ny; Singing, Singing, all in one,
 Sing-ing, Sing-ing, all in one,

Accel.
 Singing, Singing, all in one. Going home, Going
 Singing, Singing, all in one. Going home, Going
 Singing, Singing, All in one. Going home, Going

GOING HOME.—CONCLUDED.

home, Going home, Go-ing home, Sing - ing, Sing-ing,

home, Going home, Go-ing home, Sing - ing, Singing,

home, Going home, Go-ing home, Sing - ing, Sing - ing,

all in one, Go - ing, Go - ing, Go-ing home.

all in one, Go - ing, Go - ing, Go-ing home.

all in one, Go - ing, Go - ing, Go-ing home.

WE HAVE LAID HER TO REST. (Quartette.) C. C. PRATT.
Slow, Soft, Pathetic.

1. We have tear - ful - ly fold - ed her cold white hands

2. We have laid her to rest with a void in our hearts, In

3. We would not re - call her, ah, no, she has gone where life's

WE HAVE LAID HER TO REST.—CONTINUED.

Lov - ing - ly, o - ver her breast, We have kissed the pale lips for -
 an - guish wept o - ver her tomb, Yet we would not re - call her, where
 surg - es can trou - ble no more; To that heav - en - ly home, In the

ev - er more closed, And laid her down gent - ly to rest.
 earth's chilling winds Blight the flowers in their earli - est bloom.
 land of the blest, On that beau - ti - ful shin - ing shore.

CHORUS. *p* *pp* *p*

We laid her down gent - ly, So gent - ly to rest, We laid her down

WE HAVE LAID HER TO REST.—CONCLUDED.

pp *Rall* *en* *tan do.*

gent-ly, So gent-ly to rest, We laid her down gent-ly to rest.

The musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The tempo is marked 'Rall' and the dynamics are 'pp' (pianissimo). The key signature has one flat (B-flat) and the time signature is 4/2. The piece concludes with a double bar line.

*Repeat the chorus after last verse, making the tones but little louder than a whisper, and without accompaniment. Be careful that each note is rendered distinct.

I ASKED THE RESTLESS WINDS.

G. F. R.

Recitando. [By permission]

1. I asked the restless winds, that sweep o'er earth and sea, If

2. I asked the pale, cold moon, that night-ly walks the deep, If

3. I asked my in-most soul, by grief and care oppressed, Where

The musical score is for a solo voice in 4/2 time with a key signature of one flat. It includes three verses of lyrics. The tempo is 'Recitando' and the dynamics are 'pp'. The piece concludes with a double bar line.

e'er they saw a land from care and sor-row free; Some

e'er she saw a land where mor-tals nev-er weep; A

I could find a land of pure and ho-ly rest; An

This block contains the continuation of the musical score from the previous block, with three more lines of lyrics. The musical notation continues on the same staves.

GLEES, CHORUSES, ETC.

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I ASKED THE RESTLESS WINDS.—CONTINUED.

bright and sun - ny isle, 'mid o - cean hid a - way, Some
land where sin and pain have nev - er dared to come, Where
an - gel voice so calm with - in my bo - som spoke, In

sweet and pleas - ant vale, 'mid mountains lone and gray. The
an - ger, toil and strife have nev - er found a home. The
ac - cents sweet and low, the wea - ry si - lence broke. Look

loud wind sighed, the zeph - yrs mur - mured low, While
moon re - plied, in ac - cents sad and low, While
up, O soul, for peace - ful rest is given By

I ASKED THE RESTLESS WINDS.—CONCLUDED.

rude the whirl - wind fierce - ly an - swered, No!
 all the stars in cho - rus an - swered, No!
 faith and love to wea - ry souls in Heaven.

MY ANGEL MOTHER.

(Quartette.)

C. C. PRATT.

Moderato.

1. There's a land be - yond the riv - er, Where the
 2. In that land where she is wait - ing, For the
 3. When the sol - emn sum - mons calls us, To the

skies are ev - er fair; And I have an an - gel
 ones she loves on earth. Sin and sor - row nev - er
 man - sions of the blest. We shall lose our earth - ly

GLEES, CHORUSES, ETC.

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MY ANGEL MOTHER.—CONTINUED.

moth - er, Who is wait - ing for me there. She went
en - ter, But e - ter - nal joys have birth. Where the

sor - rows, In a sense of bliss - ful rest. There e-

o - ver the si - lent wa - ters, At the set - ting of the sun;
loved ones gone be - fore us, Wait and watch be - side the tide;

ter - nal peace and qui - et, Fills the heart for - ev - er more;

And I know that she is hap - py, For the chris - tian's course is run.
For the friends they left be - hind them, On the riv - er's earth - ly side.

And no pain can ev - er en - ter On the riv - ers farth - er shore.

MY ANGEL MOTHER.—CONCLUDED.

CHORUS. Andantino.

Come, O boatman, row me o-ver To a fair-er land than this.

Come, O boatman, row me o-ver To a fair-er land than this.

For my heart grows wea - ry wait-ing, For my an-gel moth - er's kiss.

For my heart grows wea - ry wait-ing For my an-gel moth - er's kiss.

*This piece may be sung as a *trio*, by omitting the tenor. If a gentleman sings the soprano the tenor must be omitted. It may also be performed as a soprano and alto duett, the instrument playing the other parts, or as a duett for tenor and alto, the gentlemen singing the soprano.

THE ORPHAN'S PRAYER. (Trio.*) I. B. WOODBURY.

Alto.] Andantino.

By Permission of O. Ditson & Co. +

1. I love to stay where my moth-er sleeps, And gaze on each
2. I love to kneel on the green turf there, A - far from the
Soprano.
3. I love to think how neath the ground She slumbers in

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THE ORPHAN'S PRAYER.—CONCLUDED.

star, as it twink - ling peeps Thro' that bend - ing wil - low, which
scene of my dai - ly care, And breathe to my Sa - vior my
death as a cap - tive bound, She'll slum - ber no more when the

CHORUS.

lone - ly weeps. } O'er my moth - er's grave, O'er my moth - er's
eve - ning prayer. }

trump shall sound. O'er my moth - er's grave, O'er my moth - er's

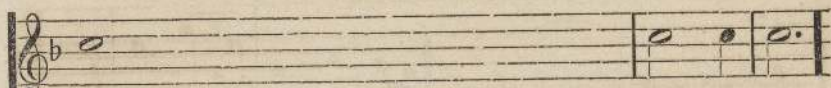
grave; Thro' that bend - ing wil - low, O'er my moth - er's grave.
grave; Thro' that bend - ing wil - low, O'er my moth - er's grave.

* The Soprano may be sung by male voices, provided no ladies sing upon the same part. To get a good effect when gents sing the Soprano, in this piece, all the ladies should sing Alto.

THE ORPHAN'S DREAM.

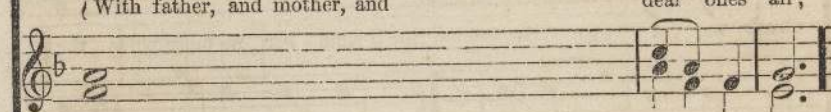
(Chant.)

C. C. PRATT



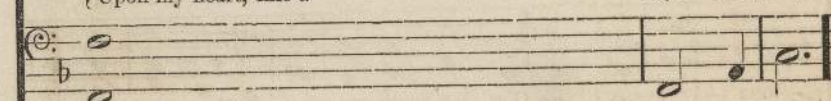
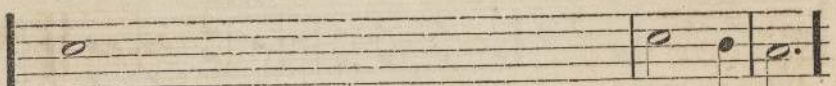
1. { Oh! why do my eyes see the morning light, } shades of night,
 { When my heart gropes back to the

2. { Last night, I stood in the homestead hall, } dear ones all;
 { With father, and mother, and



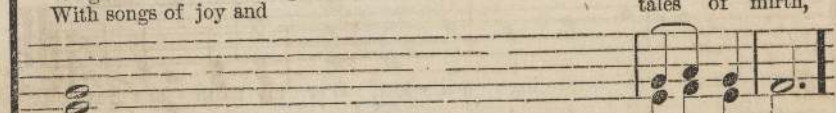
3. { E'en the old gray cat lay curled so snug, } bright hearth rug,
 { Before the fire on the

4. { Then a new born of sense of safety fell } mys - tic spell;
 { Upon my heart, like a

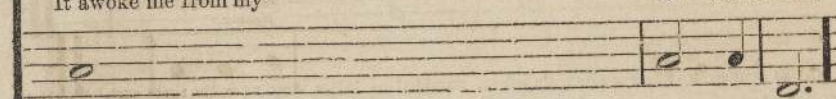
For the only bliss my heart can share] on - ly there;
 It finds in dreams and

We gathered around the glowing hearth,] tales of mirth,
 With songs of joy and



And the tall proud clock, from its casing fine,] hour of nine,
 Rang slowly out the

And the good night kiss, so fond did seem,] sa - cred dream,
 It awoke me from my



THE ORPHAN'S DREAM.—CONCLUDED.

My dream last night, how it mocks me now,]
Then a crown of bliss sat

on my brow,

I knelt with my head on my mother's knee,]
Watching my brother's

sport and glee,

Soon father arose, from his easy chair,]
"Children," said he, "'tis the

hour of prayer,"

Oh, when I look back o'er those blissful years,]
Unknown to want or

sor - row's tears,

At this waking hour my sad soul mourns]
For the crown I wear is a

crown of thorns.

Her gentle hand, stroked down my hair,]
And soothed away each

child - ish care.

And an earnest cry from his heart was given,]
That we all might find a

home in heaven.

I cry to heaven for strength to bear]
This weary load of

grief and care.

THE SEA GULL'S SONG.

[GLEE.]

C. C. PRATT.

Moderato.

1. Let birds of a bright and a glo - rious wing, 'Mid the
 2. When the Sun has set 'neath a cloud of snow, And the
 3. O'er the drown - ing wretch on the found - ring bark, When the
 4. Let birds of bright and a gloss - y plume, Build their

sha - dy groves and wild flowers sing, But
 bil - lows dance by the gal - lant prow, When his
 black waves mount to a sky as dark, I'd
 ti - ny homes where the wild flowers bloom. On a

mine be the rock where the break - ers roar, And the wild waves
 shin - ing curls, as the sea - boy sleeps, From his sun - burnt
 soar with a light and a fear - less wing, And I'd ech - o their
 slip - ry crag, I'd build my nest, Where the white spray

THE SEA GULL'S SONG.—CONTINUED.

roll to the trem - bling shore, For there, oh, there is the
brow the bright breez - es sweep. Oh! there, oh, there is the

vain shrieks back a - gain, For there, oh! there is the
flies to my snow - y breast, And the wild waves rock my

place for me To pour my song by the rag - ing sea.
place for me To sing my song by the rag - ing sea.

place for me, To wail with the mar - i - ner out at sea.
cra dled young, While I sing to the sea an an - swer - ing song.

CHORUS. Allegro. Con Spirito.

Hur-rah! for the sea, boys, Hur-rah! for the sea, boys, Hur-rah! for the

Hur-rah! for the sea, boys, Hur-rah! for the sea, boys, Hur-rah! for the

THE SEA GULL'S SONG.—CONCLUDED.

sea, boys, the rag - ing sea. Hurrah! for the sea, boys, Hurrah! for the

sea, boys, the rag - ing sea, Hurrah! for the sea, boys, Hurrah! for the

sea, boys, Hur - rah! for the sea, boys, the rag - ing sea,

sea, boys, Hur - rah! for the sea, boys, the rag - ing sea.

THE DISMAL SWAMP. (Quartette.) BARNARD COVERT.

Andante.

By Permission O. Ditson & Co.

1. They made her a grave too cold and damp, For a
2. A - way to the dis - mal swamp he speeds, His

3. And near him the she wolf stirred the brake, And the
4. 'Till he made him a boat of birch - en bark, Which

THE DISMAL SWAMP.—CONTINUED.



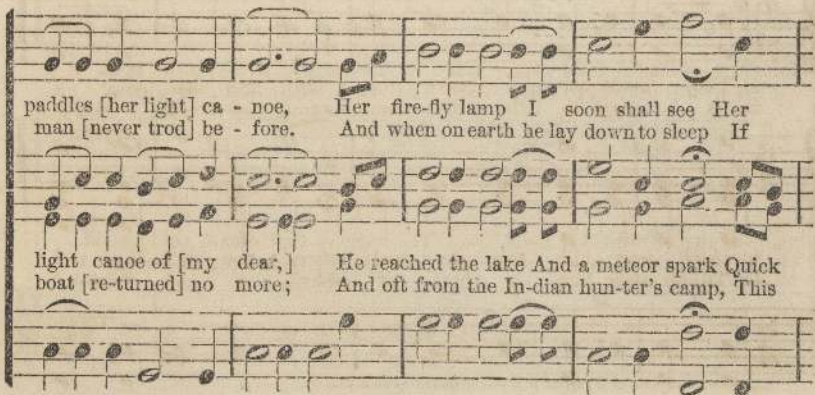
heart so warm and true, And she's gone to the lake of the
path was rug-ged and sore, Thro' tan-gled ju-ni-per

cop-per snake breathed in his ear, Till he start-ing cried from his
car-ried him off from the shore; Long he fol-lowed that



dis-mal swamp, Where all night long by her fire fly lamp She
beds of weeds, Through many a fen where the ser-pent feeds, And

dream a-wake,—“Oh, when shall I see the dusk-y lake, And the
me-teor spark, The wind was high, and the night was dark And the



paddles [her light] ca-noe, Her fire-fly lamp I soon shall see Her
man [never trod] be-fore. And when on earth he lay down to sleep If

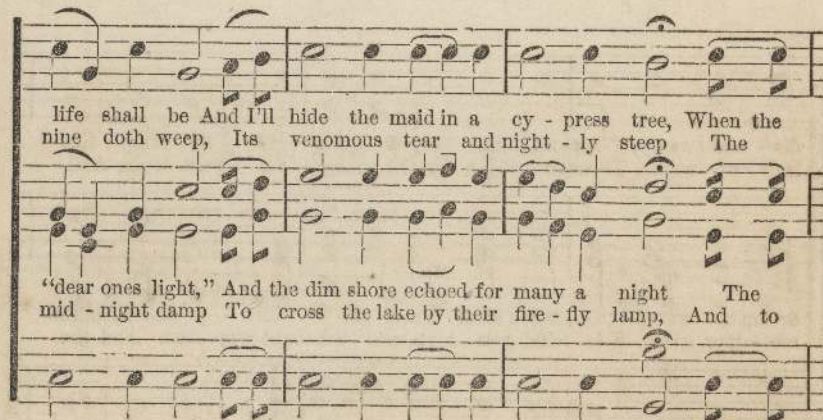
light canoe of [my dear,] He reached the lake And a meteor spark Quick
boat [re-turned] no more; And oft from the In-dian hun-ter's camp, This

THE DISMAL SWAMP.—CONCLUDED.



pad - dle [I soon] shall hear; Long and lov - ing our
slum - ber his [eye - lids] knew, He lay where the dead - ly

o - ver its [sur-face] played, "Welcome," he cried my
lov - er and maid [so true,] Are seen at the hour of



life shall be And I'll hide the maid in a cy - press tree, When the
nine doth weep, Its venomous tear and night - ly steep The

"dear ones light," And the dim shore echoed for many a night The
mid - night damp To cross the lake by their fire - fly lamp, And to




footsteps [of death] draw near, When the footsteps of death draw near.
flesh with [blis't'ring] dew, The flesh with blis't'ring dew.

name of that [death cold] maid, The name of that death cold maid.
paddle [their light] ca - noe, And to paddle their light ca - noe.


* The Base and Alto will repeat the words enclosed in brackets.

THE SINGING SCHOOL. (Solo or Duett.) W. O. PERKINS.


Soprano By Permission of O. Ditson & Co.



1. In this hap - py place, Mer-ry voi-ces join and sing, La, la, la, la, la, la,
 2. Here sweet music dwells; While her children carol clear, La, la, la, la, la, la,
 Alto.



3. Bird, and brook-let cool, Sing their merry songs of glee, La, la, la, la, la, la,





la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,




la, la, la, la,




CHORUS



Loud and clear our notes are ring-ing, While our happy call we're singing, To the
 Tones of love and peace we're raising, Songs of joy and hymns of praising; Sweetly



We will join glad na - ture's voi - ces, For our heart, like hers rejoices, To this



THE SINGING SCHOOL.—CONCLUDED.

sing - ing school, with smiling face, A hap - py, cheer-ful spir - it bring!
ring our peals, like chim-ing bells, To call the mer-ry chil-dren here.

hap - py place, our sing-ing school, Oh! chil-dren hith-er haste with me!

WESTWARD HO!

[GLEE.]

Words by GEO. P. MORRIS,
m In Medium Time.Arranged by V. C. TAYLOR.
[By Permission of O. Ditson & Co.]

Droop not, brothers, as we go over the mountains westward ho!

Droop not, brothers, as we go over the mountains westward ho!

Droop not, brothers, as we go over the mountains westward ho!

west - ward ho! west - ward ho! *mf* ho, ho, ho, ho! *mp* ho, ho, ho, ho!

west - ward ho! west - ward ho! *mf* ho, ho, ho, ho! *mp* ho, ho, ho, ho!

west - ward ho! west - ward ho! *mf* ho, ho, ho, ho! *mp* ho, ho, ho, ho!

WESTWARD HO!—CONTINUED.

un - der the boughs of mis - tle-toe, Log huts we'll rear, While herds of deer

Un - der the boughs of mis - tle-toe, Log huts we'll rear, While herds of deer

Un - der the boughs of mis - tle-toe, Log huts we'll rear, While herds of deer

Fur - nish the cheer, Fur - nish the cheer, File o - ver the mountains,

Fur - nish the cheer, Fur - nish the cheer, File o - ver the mountains,

Fur - nish the cheer, Fur - nish the cheer, File o - ver the mountains,

steady, steady, steady,

Steady, boys, steady, Steady, boys, steady, steady,

Steady, boys, steady, Steady, boys, steady, steady, steady,

WESTWARD HO!—CONTINUED.

steady, for game a - far, Our rifles we've ready, boys, Throw care to the wind,

steady, for game a - far, Our rifles we've ready, boys, Throw care to the wind,

steady, steady for game a - far, Our rifles we've ready, boys, Throw care to the wind,

Like chaff, boys, ha, ha, And join in the laugh,

Like chaff, boys, ha, ha, And join in the laugh, And join in the laugh

Like chaff, boys, ha, ha, And join in the laugh,

ha, And join in the laugh, And join in the laugh

And join in the laugh, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

And join in the laugh, ha, ha, ha, ha, ha, ha, ha, ha,

And join in the laugh, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

I AM LEAVING THEE, MY DARLING!—CONCLUDED.

Part - ing words have all been spo-ken, And thy voice to me is still:
Seas may part me from my loved one, I may wan - der far and wide,

But thou'lt not for-get my dar-ling. That I'll love thee e - ven then;
Round my heart the notes are ring-ing Like the sol - emn Sab - bath bell,

But thy lov-ing smile is with me, Thoughts of thee my bo - som fill.
Yet in dreams I'll see thee ev - er, Fond-ly deem thee by my side.

For from heav'n the an-gels love us, Love is heav - en's bright - est gem.
"Absence make the heart grow fonder," Best be - lov - ed. fare - thee - well.

SOFT O'ER THE FOUNTAIN.

JAMES FLINT. +

Andantino.

By Permission of C. H. Ditson & Co.

1. Soft o'er the fountain, Ling-ring falls the south-ern moon;

2. When, in thy dreaming, Moons like these shall shine a-gain,

Mrs. Norton.

GLEES, CHORUSES, ETC.

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SOFT G'ER THE FOUNTAIN.—CONTINUED.

Far o'er the mountain Breaks the day too soon! In thy dark eyes

And daylight beaming, Prove thy dreams are vain, Wilt thou not, re -

splendor, Where the warm light loves to dwell, Wea - ry looks, yet

lent - ing, For thine ab - sent lov - er sigh, In thy heart con -

Slower.

tender, Speak their fond fare - well. Ni - ta! Ni - ta! Ask thy soul if

Ni - ta! Ni - ta!

sent - ing To a prayer gone by? Ni - ta! Jua - ni - ta! * Let me lin - ger

GLEES, CHORUSES, ETC.

SOFT O'ER THE FOUNTAIN.—CONCLUDED.

Slentando.

we should part, Ni - ta! Ni - ta! Lean thou on my heart.

Ni - ta! Ni - ta!

By thy side, Ni - ta! Jua - ni - ta! Be my own fair bride.

* Pronounced "Waneta."

MIND YOUR OWN CONCERNS.

Words from "Middle Georgian."

Music by C. C. PRATT.

Allegro.

1 { Mind your own concerns, my friend, For they are yours a - lone;
Don't talk a - bout your neighbor's faults, (omit).....

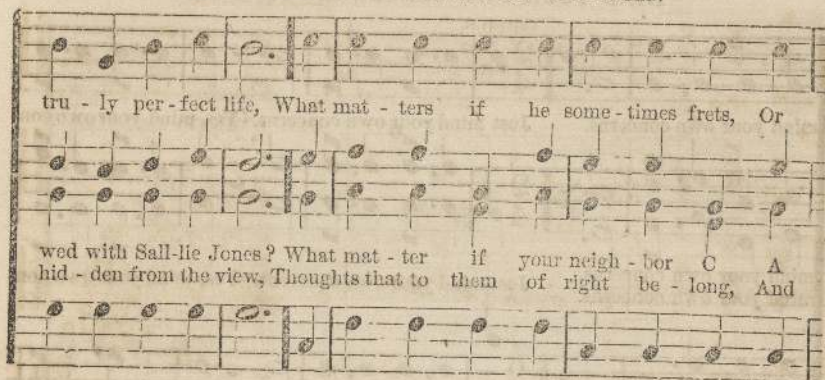
2 { Yes, mind your own concerns, my friend, And pres - ent - ly you'll find,
That all your time is oc - cu - pied, (omit).....

3 { Yes, mind your own concerns, my friend, It is a bet - ter plan,
Than to be al - ways spy - ing out (omit).....

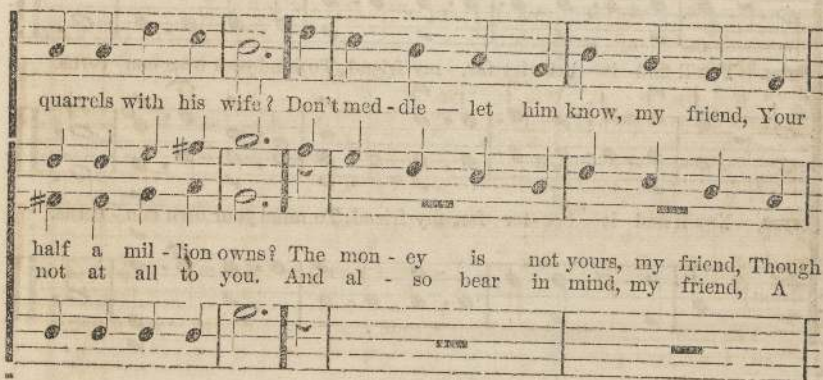
But strive to mend your own. Suppose he does not al - ways lead A

And you've e - nough to mind; What need you care if Snooks or Spooks Should
The deeds of oth - er men, Re - mem - ber that all per - sons have, Though

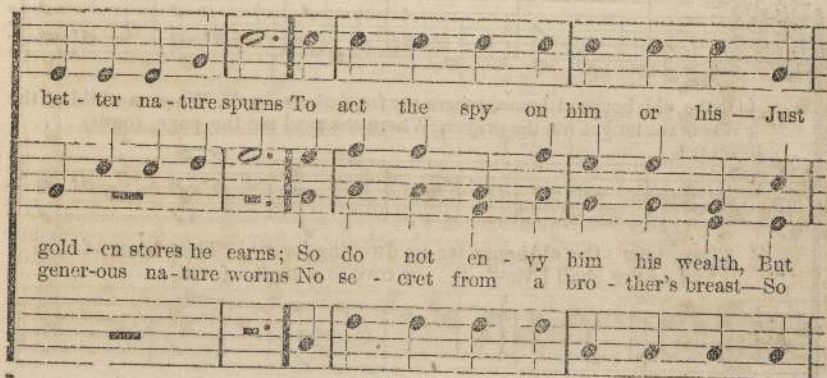
MIND YOUR OWN CONCERNS.—CONTINUED.



tru - ly per - fect life, What mat - ters if he some - times frets, Or
wed with Sall - lie Jones? What mat - ter if your neigh - bor C A
hid - den from the view, Thoughts that to them of right be - long, And



quarrels with his wife? Don't med - dle — let him know, my friend, Your
half a mil - lion owns? The mon - ey is not yours, my friend, Though
not at all to you. And al - so bear in mind, my friend, A



bet - ter na - ture spurns To act the spy on him or his — Just
gold - en stores he earns; So do not en - vy him his wealth, But
gener - ous na - ture worms No se - cret from a bro - ther's breast — So

MIND YOUR OWN CONCERNS.—CONCLUDED.

CHORUS.

mind your own concerns. Just mind your own concerns. Yes, mind your own con-

mind your own concerns. Just mind your own concerns. Yes, mind your own con-

cerns. You'll find it bet-ter far, my friend, To mind your own con-cerns.

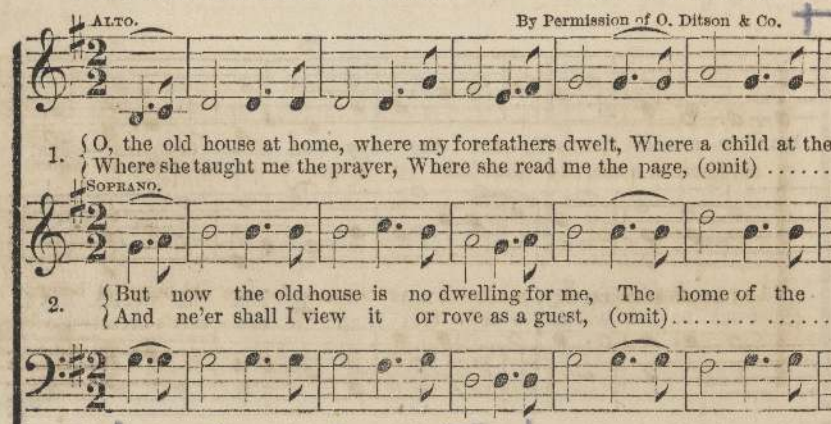
cerns, You'll find it bet-ter far, my friend, To mind your own con-cerns.

THE OLD HOUSE AT HOME.

I. B. WOODBURY.

ALTO.

By Permission of O. Ditson & Co.




1. { O, the old house at home, where my forefathers dwelt, Where a child at the
Where she taught me the prayer, Where she read me the page, (omit)

SOPRANO.

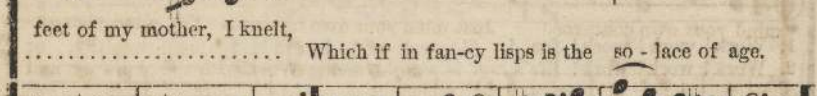
2. { But now the old house is no dwelling for me, The home of the
And ne'er shall I view it or rove as a guest, (omit)

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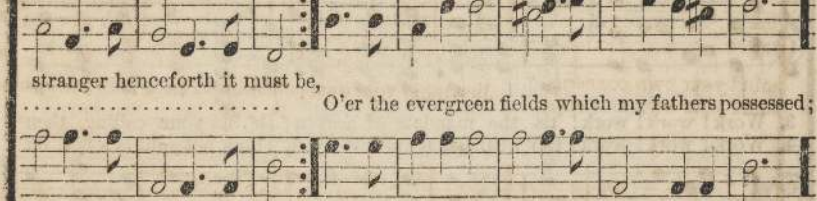
THE OLD HOUSE AT HOME.—CONCLUDED.



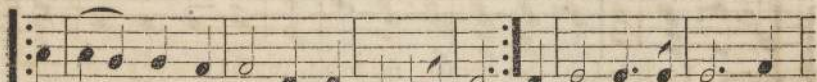
feet of my mother, I knelt,
 Which if in fan-cy lips is the so-lace of age.



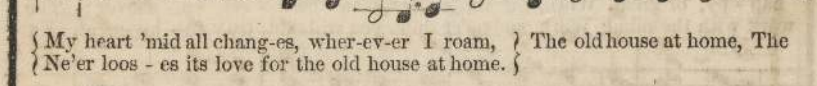
stranger henceforth it must be,
 O'er the evergreen fields which my fathers possessed;




CHORUS.



{ My heart 'mid all chang-es, wher-ev-er I roam, } The old house at home, The
 { Ne'er loos-es its love for the old house at home. }



{ Yet still in my slum-bers sweet visions will come, } The old house at home, The
 { Of the days that I passed at the old house at home. }




old house at home, My heart nev-er changes for the old house at home.



old house at home, My heart nev-er changes for the old house at home.




WORK! WORK! WORK! (GLEE.)

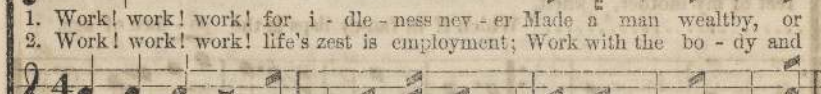
Words by H. H. SANBORN.

Music by C. C. PRAATT.


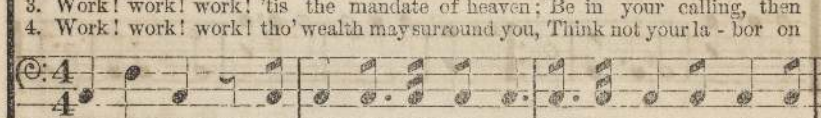

Marcato.



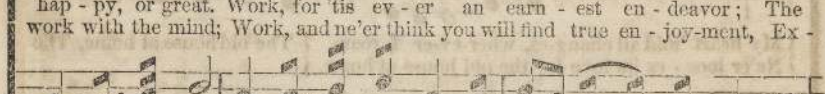
1. Work! work! work! for i - dle - ness nev - er Made a man wealthy, or
 2. Work! work! work! life's zest is employment; Work with the bo - dy and




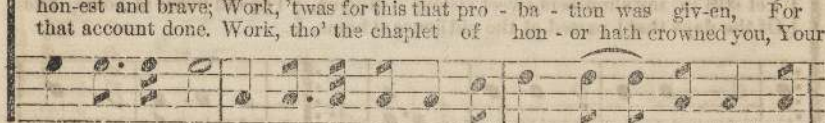

3. Work! work! work! 'tis the mandate of heaven; Be in your calling, then
 4. Work! work! work! tho' wealth may surround you, Think not your la - bor on

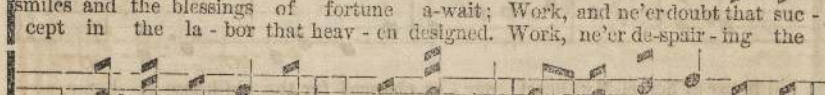
hap - py, or great. Work, for 'tis ev - er an earn - est en - deavor; The
 work with the mind; Work, and ne'er think you will find true en - joy - ment, Ex -




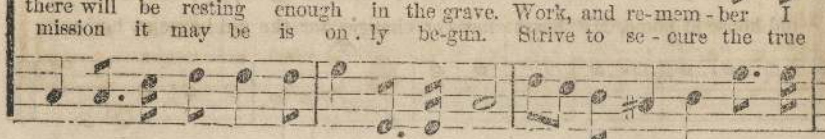
hon - est and brave; Work, 'twas for this that pro - ba - tion was giv - en, For
 that account done. Work, tho' the chaplet of hon - or hath crowned you, Your

smiles and the blessings of fortune a - wait; Work, and ne'er doubt that suc -
 cept in the la - bor that heav - en designed. Work, ne'er de - spair - ing the



there will be resting enough in the grave. Work, and re - mem - ber I
 mission it may be is on - ly be - gun. Strive to se - cure the true

WORK! WORK! WORK!—CONCLUDED.

cess will at - tend you; Be not a slug - gard and
 hum - blest vo - ca - tion; Hold you no par - ley with

give you the warn - ing; Life was ne'er made to be
 end of your be - ing, Find to do good both a

be not a shirk, For men will be - friend you and
 pas - sion and pride, But strive to be use - ful in

tri - fled a - way, And the bright pre - cious hours That are
 way and a will, Walk in up - right - ness be -

heav - en de - fend you, As soon as 'tis found thou art read - y to work.
 fill - ing your sta - tion, For la - bor is hon - or what - ev - er be - tide.


lost in the morning Can ne'er be made up at the close of the day.
 fore the All - see - ing, And while the day lin - gers, keep la - bor - ing still.

BOAT SONG.

(Quartette.)


C. C. PRATT.

Con Spirito. 1st Time.




1. { Mer - ri - ly, Cheer-i-ly glides our boat O'er the wa-ters so clear and so
 } Swift - ly and joyful the time goes by, While our hearts are so (omit.

2. { Man - ful-ly, play-ful-ly dip our oars, As we row so mer - ry a-
 } Row - ing and keeping the time exact, As we're sing-ing our (omit.



3. { 'Th'moon in her beauty now sheds her light O'er mountain, o'er valley and
 } Twinkling stars glitter like diamonds bright, As we trill our sweet (omit.



2d Time. CHORUS.



bright, Tra, la, la, la, la, la, la, la, la, la, la,
hap - py and light.
 long,
mag - i - cal song.



sea. la, la, la, la,
ac - cents of glee. Tra, la, la, la, la, la, la, la, la, la, la.




Tra, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la,
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
 Tra, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la,
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,



GLEES, CHORUSES, ETC.

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BOAT SONG.—CONCLUDED.

la, la, la, la, la, la, la, la, la, la.

la, la, la, la, la, la, la, la, la, la.

la, la, la, la, la, la, la, la, la, la, la, la, la, la.

THE QUEEN OF MAY.

(Glee.)

V. C. TAYLOR.

Words by ANNA H. PHILLIPS.]

[By Permission of O. Ditson & Co.

Quite fast, in a sprightly manner.

1. Nev - er morn-ing smiled so gay - ly, Nev - er skies such

Two Voices or Solo.

2. They smile to see the glad - ness That lights

Two Voices or Soli.

ra-diance wore, Ne'er from bow'r and stream, and woodland Such a gladness

all my face, They say I wear my cor - o - nal In truth with

THE QUEEN OF MAY.—CONTINUED.

beamed be - fore— All the world is light and mu-sic, And I heard her
roy - al grace—And they gay - ly bow be - fore me, And their will-ing
Two Voices or Soli.

Two Voices or Soli.

low voice say, Nev-er dane'd in - to the sun-shine So fair a
trib - ute pay—In the bright - est of the blos - soms That bless the

COBO, in Tenor and Bass be careful not to sing these notes as dotted.

queen of May. The wild rose and the jes - sa - mine Are
sun - ny May. They know not that the sim - ple flower I

GLEES, CHORUSES, ETC.

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THE QUEEN OF MAY.—CONTINUED.

Cres.

twined a - bout my hair, And pale a - mid their leaves of green The
wear with - in my breast, Has a bright - er and a dear - er bloom Than

val - ley lil - ies fair— And soft a - gainst my hap - py brow The
glows in all the rest— They have not heard the voice I've heard, In

droop - ing vio - lets lean— A crown whose dew - y beau - ty Might
low, sweet ac - cents say: Thou'rt always crown'd with - in my heart, And

GLEES, CHORUSES, ETC.

THE QUEEN OF MAY.—CONCLUDED.

grace the fair - est queen, Might grace the fair - est queen.

mak'est it al - ways May, And mak'est it al - ways May.

THOSE GOOD OLD SONGS. [Quartette] C. C. PRATT.

Moderato.

1. Oh, let me hear the good old songs We sang so long a - go,
2. The cho - rus loud, the mer - ry round, The song, the catch, the glee!

3. Those happy days, those Sabbath days, When in the morning's prime,
4. Then sing we still the good old songs, We loved so long a - go,

Tho' sad and tear - ful mem - o - ries From them un - bid - den flow,
Oh! that the friends of oth - er days Could sing a - gain with me,

Our footsteps sought the ho - ly place, As pealed the tune - ful chime;
When life was fresh and youthful blood Swift through our veins did flow,

GLEES, CHORUSES, ETC.

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THOSE GOOD OLD SONGS.—CONTINUED.




For many a friend whose voice is still, Hath joined that voice with mine;
More art - ful airs, with skill re - plate, Cold fash - ion may ap - prove,




With friends of old a - mong the choir, Those mel - o - dies we sung,
Of "friends of old" to - geth - er still, a rem - nant here re - mains.


And ah! how strong the sym - pa - thies, Which heart and voice entwine.
But songs I've sung in days long gone, With ear - ly friends I love.




Our fath - ers loved so much to hear, In days when they were young.
Who sing with hands to - geth - er clasped, Those well remembered strains.




CHORUS. Allegro.



Then sing a - gain those good old songs We sang so long a - go.



Then sing a - gain those good old songs We sang so long a - go.



GLEES, CHORUSES, ETC.

THOSE GOOD OLD SONGS.—CONCLUDED.

Cres. *Dim.*

To mem - 'ry dear, those voi - ces clear, In sweet-est meas-ure flow.

To mem - 'ry dear, those voi - ces clear, In sweet-est meas-ure flow.

The musical score consists of two systems of staves. The first system has two staves, and the second system has two staves. The music is written in a single melodic line with lyrics underneath. The first system ends with a double bar line and repeat dots. The second system also ends with a double bar line and repeat dots. The tempo markings 'Cres.' and 'Dim.' are placed above the first and second staves respectively.

FOND MEMORIES OF HOME.

Music by C. C. PRATT.

How sweet are the flowers that bloom in the vale, And the

Days, weeks, months and years, have gone, gone a - way, Since the

That dear lit - tle cottage that stood in the bow'rs, May

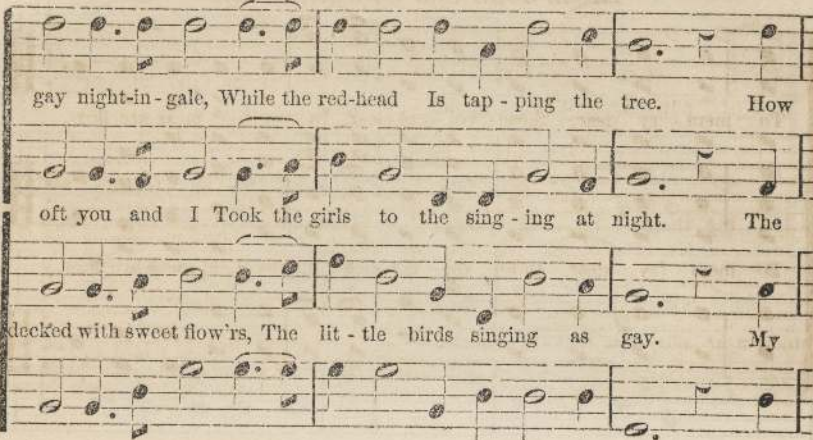
dear lit - tle spring running free. How sweet is the song of the

school-mas-ter heard us re - cite, In the lit - tle school-house where

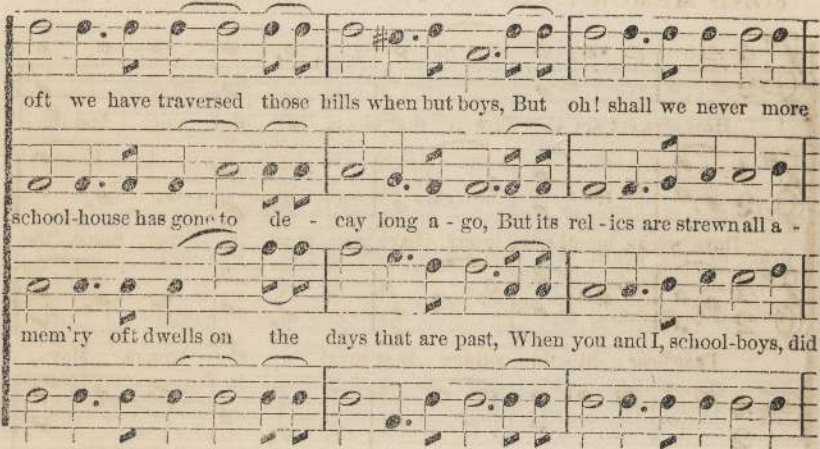
stand yet for ma - ny a day; Its moss-covered roof is be -

The musical score is written in 4/2 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system has two staves, and the second system has two staves. The music is written in a single melodic line with lyrics underneath. The first system ends with a double bar line and repeat dots. The second system also ends with a double bar line and repeat dots.

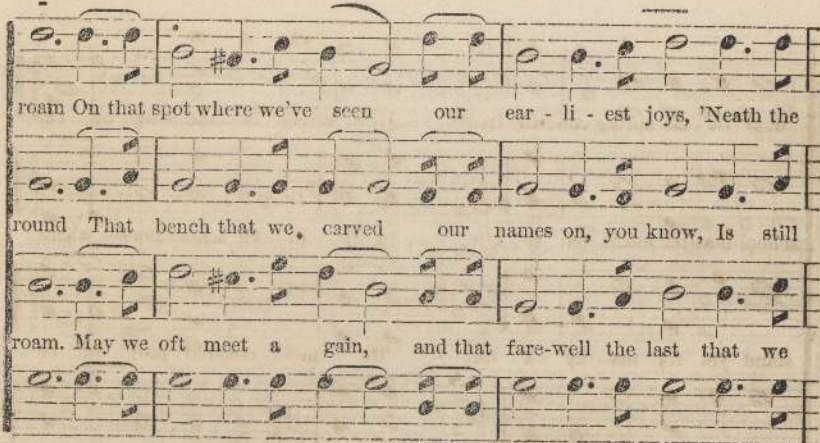
FOND MEMORIES OF HOME.—CONTINUED.



gay night-in-gale, While the red-head Is tap-ping the tree. How
oft you and I Took the girls to the sing-ing at night. The
decked with sweet flow'rs, The lit-tle birds singing as gay. My



oft we have traversed those hills when but boys, But oh! shall we never more
school-house has gone to de-cay long a-go, But its rel-ics are strewn all a-
mem'ry oft dwells on the days that are past, When you and I, school-boys, did



roam On that spot where we've seen our ear-li-est joys, 'Neath the
round That bench that we, carved our names on, you know, Is still
roam. May we oft meet a gain, and that fare-well the last that we

FOND MEMORIES OF HOME.—CONCLUDED.

CHORUS.

roof of our dear cot-tage home.
 ly - ing there on the ground. That old cot - tage home, how
 took near our dear cot - tage home.

dear to my heart, I'll love thee wher - ev - er I roam; Thy

blest re - col-lections shall ev - er im-part Joys sa - cred to thee, my loved home.

MY CHILDHOOD HOME.

M. H. HAVENHILL.

1. A beau-ti-ful spot by mem-o-ry's light, My child-hood
 2. 'Twas there that my fath-er knelt in prayer, Far back in my

3. Sad changes have come to my child-hood home, And its hap-py

The first system of musical notation is for a three-part setting. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The melody is written on a single staff. The lyrics are aligned with the notes. The first two lines of lyrics are for the first two parts, and the third line is for the third part. The system ends with a double bar line.

home ap-pears, Through the for-est shad-ows gleam-ing
 child-hood years, And oft raised me up, his knee-ing to

house-hold band, Broken and scattered a-far to

The second system of musical notation continues the melody. It starts with a treble clef, a key signature of one sharp, and a time signature of 3/4. The lyrics are aligned with the notes. The system ends with a double bar line.

white, With its gar-den wide, and its flow'rs so bright, And the
 share, And to twine the curls of his silk-en hair, Or to

roam, And some dwell in the light of the fer-vid zone, And

The third system of musical notation continues the melody. It starts with a treble clef, a key signature of one sharp, and a time signature of 3/4. The lyrics are aligned with the notes. The system ends with a double bar line.

MY CHILDHOOD HOME.—CONTINUED.



charm which each en - dears. 'Twas there that my moth - er
kiss a - way my tears. The grave has hidden his

some by o - cean's strand; But the thought of that home, each



cradled me oft With - in her lov - ing arms, And
form from view, It gladdens that home no more; And the

heart will swell, With e - motions of fond - est love. What -



nestled my head on its pillow so soft, Or tossed me in boy - hood
heart which beat so warm and true, Grew still on earth, is

e'er our joys, or wher - e'er we dwell, Till each shall follow the

MY CHILDHOOD HOME.—CONCLUDED.

glee a - loft, Or stilled my needless a - lums.
throbbing a - new, With love on a bet - ter shore.

toll - ing bell, And we meet in the home a - bove.

I'M A HAPPY, THOUGHTLESS CHILD.*

C. C. PRATT.

Alto. Arrisio.

1. When the shad-ows come and go, Nev - er rest - less, nev - er still,
2. When the sun-beams warm and bright, Fall up-on the spark - ling dew,
Soprano.

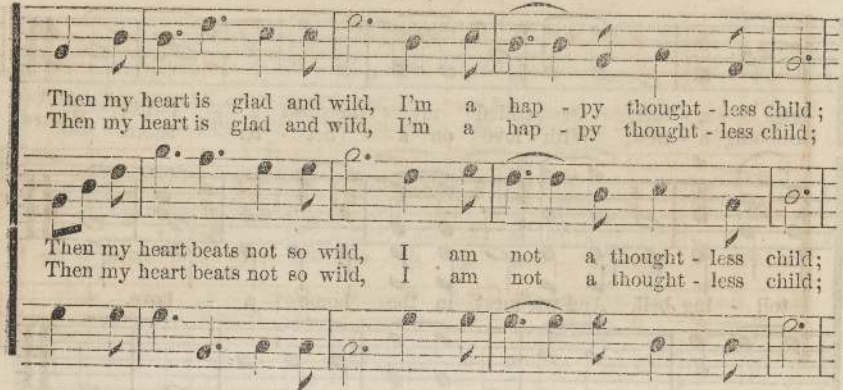
3. When the stars shine calm and clear, Bathing earth in sil - ver light,
4. When the night comes stealing on With its still and sol - emn pace,

When bright flowers to and fro, Rock be-side the murm'-ring rill,—
When it glit - ters in the light, Bring - ing dia-monds to my view,

When the zeph-yr steals so near, Shroud-ing me with wings so bright,
When the wea - ry griev - ing one, Rests so calm in sleeps em - brace;

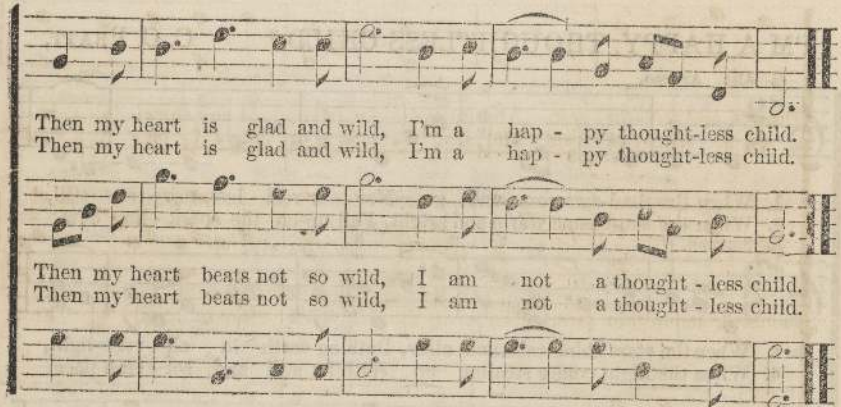
* This piece will be found useful as a Soprano Solo or Soprano and Alto Duett. It may be sung as a Trio, with either a lady or gentleman singing Soprano.

I'M A HAPPY, THOUGHTLESS CHILD.—CONCLUDED.



Then my heart is glad and wild, I'm a hap - py thought - less child;
 Then my heart is glad and wild, I'm a hap - py thought - less child;

Then my heart beats not so wild, I am not a thought - less child;
 Then my heart beats not so wild, I am not a thought - less child;



Then my heart is glad and wild, I'm a hap - py thought-less child.
 Then my heart is glad and wild, I'm a hap - py thought-less child.

Then my heart beats not so wild, I am not a thought - less child.
 Then my heart beats not so wild, I am not a thought - less child.

A LEGEND.

HENRY SCHOELLER.

Words by WINNIE WYLDE.

Andante con Expressione.



1. There is a le - gend rare and sweet, That some - where in the
 2. It is a le - gend old, I know, A quaint ro - mance of

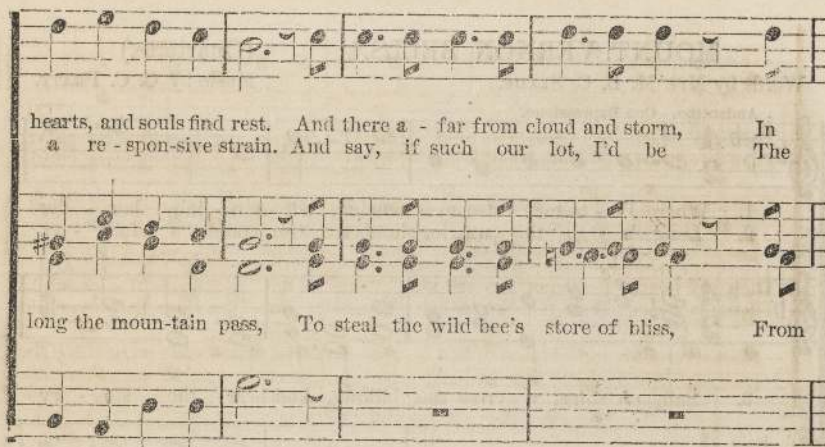
3. To brush the brown bird's drooping wings A - mid the sway - ing

A LEGEND.—CONTINUED.



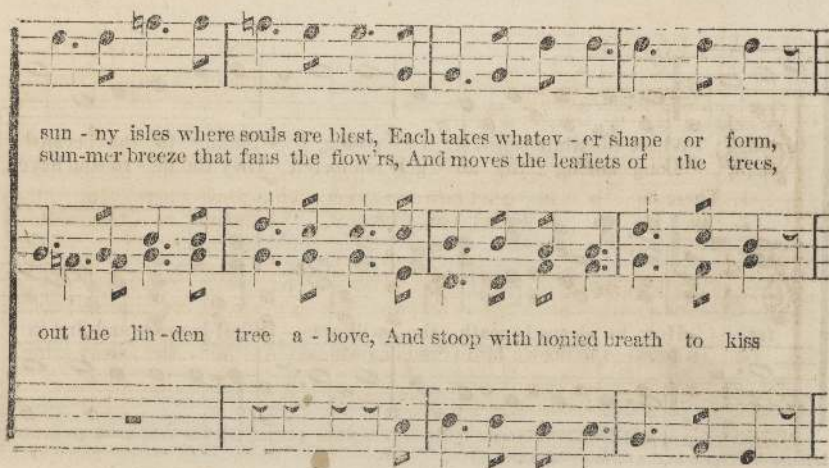
dis - tant west, There is a spot where spir - its meet, And
some fond brain; Yet in my heart its ten - der glow Wakes

mead - ow grass, And dim - ple all the cool - ing springs, A-



hearts, and souls find rest. And there a - far from cloud and storm, In
a re - spon - sive strain. And say, if such our lot, I'd be The

long the moun - tain pass, To steal the wild bee's store of bliss, From



sun - ny isles where souls are blest, Each takes whatev - er shape or form,
sum - mer breeze that fans the flow'rs, And moves the leaflets of the trees,

out the lin - den tree a - bove, And stoop with honied breath to kiss

A LEGEND.—CONCLUDED.

May charm its fan - cy best.
Through all the gold - en hours.

The lips of those I love.

MOUNT VERNON BELLS.*

(Quartette.)

Words by Mrs. M. B. C. SLADE.

Music by C. C. PRATT.

Andantino. Con Expressione.

1. Where Po - to-mac's stream is flowing, Vir - gin - ia's bor - der
2. Long a - go the warrior slumbered; Our country's fath - er

3. Sail, oh ships, a - cross the billows, And bear the sto - ry

through; Where the white-sailed ships are go-ing, Sailing to the ocean
slept, Long among the an - gels numbered They the he - ro soul have

far, How he sleeps beneath the willows.— "First in peace and first in

*Vessels going up and down the Potomac toll their bells while passing Mount Vernon—a perpetual tribute of respect to the memory of Washington.

GLEES, CHORUSES, ETC.

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MOUNT VERNON BELLS.—CONTINUED.

blue; Hushed the sound of mirth and sing-ing— Si - lent eve - ry one,
kept; But the chil-dren's chil-dren love him, And his name re - vere;

war;" Tell while sweet adieus are swell-ing, 'Till you come a - gain,

While the sol - emn bells are ring - ing, By the grave of Wash-ing-ton.
So where wil-lows wave a-bove him, Sweet - ly, still his knell you hear.

He with - in the hearts is dwell - ing, Of his lov - ing coun-try - men.

CHORUS.

mp — — — *p* — — — *Cres* — — — *Dim* — — — *pp*

Toll - ing and knell - ing, With a sad, sweet sound,

MOUNT VERNON BELLS.—CONCLUDED.

m *Dim* *f* *Rit*

O'er the waves the tones are swell-ing, By Mount Vernon's sacred ground.

THE BIRD CAROL.

(Glee.)

W. M. B. BRADBURY.

Allegretto. By Permission of Chas. H. Ditson & Co.

1. How mer-ry the life of a bird must be, a bird must be, a
 2. How hap-py the life of a bird must be, a bird must be, a
 3. "Ye poor wing-less mor-tals," they seem to say, they seem to say, they

bird must be, Skimming a-bout o'er the breez-y sea, the
 bird must be, Where'er it list-eth a-way to flee, a-
 seem to say, Come where the twigs in the breez-es sway, the

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breez - y sea ; Crest - ing the bil - lows like sil - ver - y
way to flee ; Sail - ing where - ev - er its fan - cy may

breez - es sway ; Sing - ing and swinging the world here is

foam, And wheel - ing a - way to his cliff - built home.
call, Then dash - ing a - down thro' the wa - ter fall.

fair. The leaves are all danc - ing in soft sum - mer air.

la, la, la,

Accompaniment—Vocal or Instrumental.

la, la, la, la, la, la, la, la,

La, la, la, la, la, la,

GLEES, CHORUSES, ETC.

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SONG OF THE FAIRIES.—CONTINUED.



Come in the moonbeam's light, Come while the spray is white, Fai - ries!
 Bright as the fountain's jet, Fai - ries to - geth - er met, Light - ly



Come in the moonbeam's light, Come while the spray is white, Fai - ries!



fai - ries! hast - en to-night, Fai - ries! fai - ries! hast - en to-night.
 trip we mer - ri - ly yet, Light - ly trip we mer - ri - ly yet.



fai - ries! hast - en to-night, Fai - ries! fai - ries! hast - en to - night.



Come in the moon-beam's light, Come, while the



Come in the moon-beam's light, Come, while the



GLEES, CHORUSES, ETC.


SONG OF THE FAIRIES.—CONCLUDED.




spray is white, Fai - ries! fai - ries! hast - en to-night,




spray is white, Fai - ries! fai - ries! hast - en to-night,



Fai - ries! fai - ries! hast - en to-night, Hast-en to-night, Hasten to-night, Hast-



Fai - ries! fai - ries! hast - en to-night, Hast-en to-night, Hast-en to - night,....



Hast - en to - night....



en to - night,..... Hasten to - night.



.....Hast-en to - night.....
Hast - en to - night.....



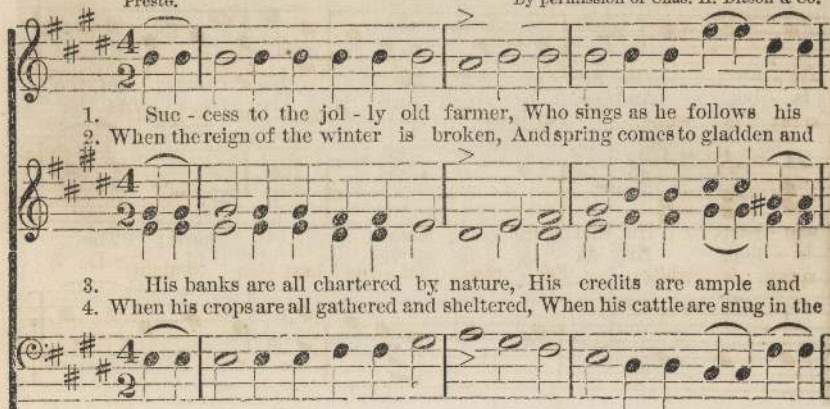
.....Hast-en to-night.

THE FARMER'S SONG.

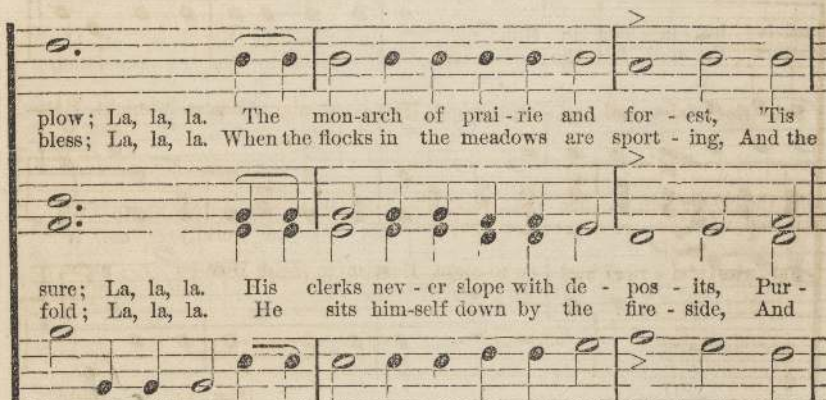
WM. B. BRADBURY.

Presto.

By permission of Chas. H. Ditson & Co.



1. Suc - cess to the jol - ly old farmer, Who sings as he follows his
 2. When the reign of the winter is broken, And spring comes to gladden and
 3. His banks are all chartered by nature, His credits are ample and
 4. When his crops are all gathered and sheltered, When his cattle are snug in the



plow; La, la, la. The mon - arch of prai - rie and for - est, 'Tis
 bless; La, la, la. When the flocks in the meadows are sport - ing, And the
 sure; La, la, la. His clerks nev - er slope with de - pos - its, Pur -
 fold; La, la, la. He sits him - self down by the fire - side, And



on - ly to God he may bow, la, la, la, He is surely a for - tu - nate
 rob - in is building her nest, la, la, la, The farmer walks forth to his
 sued by the curse of the poor, la, la, la, His stocks are the best in the
 laughs at the tem - pest and cold, la, la, la, A stranger to pride and am -

GLEES, CHORUSES, ETC.

THE FARMER'S SONG.—CONTINUED.

Ritard.

fel - low; He rais - es his bread and his cheese; And tho'
la - bor, And man - ly and firm is his tread, As he

mar - ket; His shares are the shares of his plow; They
bi - tion, His du - ty he strives to ful fill, De -

Tempo.

hard is his la - bor in sum - mer, In win - ter he lives at his
scatters the seed for the har - vest, That yields to the na - tions their

bring the bright gold to his cof - fers, And pleas - ure and health to his
termined what - ev - er be - tides him, To let the world jog as it

ease, ha, ha, ha, ha! In win - ter he lives at his ease, at his
bread, ha, ha, ha, ha! That yields to the na - tions their bread, their
And pleas - ure and health to his brow, to his
To let the world jog as it will, as it

brow.
will, ha, ha, ha, ha, ha, ha, ha. Ha! ha! ha! ha! ha! ha!

THE FARMER'S SONG.—CONCLUDED.

ease, ha, ha, ha! In win - ter he lives at his ease, ha, ha!

bread, ha, ha, ha! That yields to the na - tions their bread, ha, ha!

brow, ha, ha, ha! And pleas - ure and health to his brow, ha, ha!

will, ha, ha, ha! To let the world jog as it will, ha, ha!

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

OH! LIST THE SONG.

[Mr. and Mrs. Pratt's Greeting Glee.]

Music by C. C. PRATT.

Andante.

1. Oh! list the song we sing to - night, And welcome it with

2. We'll do our best, kind friends, to-night, Then welcome us with

3. Our mu - sic soft shall weave a spell, En - chanting as the

smiles so bright; Our kind - ly greeting don't dis - dain, But list - en to our

smiles of light, And cheer us on our hap - py way, And list - en to our

distant bell, As far o'er hill and dale it floats, En - chant - ing as the

GLEES, CHORUSES, ETC.

OH! L' ST THE SONG.—CONTINUED.

CHORUS. *Allegro con Spirito.*

soft re - frain. Tra, la, la, la, la, la, la, Tra, la,
mer - ry lay.

sweet birds' notes. Tra, la, la, la, la, la, la, Tra, la,

la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, Tra, la,
la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, Tra, la,

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

GLEES, CHORUSES, ETC.

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OH! LIST THE SONG.—CONTINUED.

Tra, la, la, la, la, la; Tra, la, la, la, la, la; Tra, la, la, la, la, la;

Tra, la, la, la, la, la; Tra, la, la, la, la, la; Tra, la, la, la, la, la;

Tra, la, la, la, la, la; Tra, la, la, la, la, la; Tra, la, la, la, la, la;

Tra, la, la, la, la, la; Tra, la, la, la, la, la; Tra, la, la, la, la, la;

Moderate.

Tra, la, la, la, la, la. Oh list Oh list the song, the

Tra, la, la, la, la, la. Oh list the song,

OH! LIST THE SONG.—CONCLUDED.

The song we sing, We sing to - night, to - night.
song we sing to - night.

The song we sing, We sing to - night, to - night.

The musical score consists of three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The lyrics 'The song we sing, We sing to - night, to - night.' are written below the staff. The second staff continues the melody with a similar pattern of notes and rests. The lyrics 'song we sing to - night.' are written below the staff. The third staff concludes the piece with a final note and a double bar line. The lyrics 'The song we sing, We sing to - night, to - night.' are written below the staff.



NEW CHURCH MUSIC.

VARIOUS METERS.

ADORATION.

L. M.

C. C. PRATT.

Maestoso.

1. With one con-sent let all the earth To God their cheerful voic-es raise;

2. As-sured that he is God a-lone, From whom both we and all proceed—

The first system of musical notation for the hymn 'ADORATION'. It consists of three staves. The top two staves are in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music is written in a simple, hymn-like style with whole and half notes.

Glad homage pay with hallow-ed mirth, And sing be-fore him songs of praise.

We whom he chooses for his own, The flock which he de-lights to feed.

The second system of musical notation for the hymn 'ADORATION'. It consists of three staves. The top two staves are in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music continues from the first system, maintaining the same simple, hymn-like style.

ATHENS.

L. M.

T. E. MURPHEY,

"Southern Normal Musical Institute"—1st Term.

Moderato.

1. How pleasant, how di-vine-ly fair, O Lord of hosts, thy dwellings are;
 2. My flesh would rest in thine a-bode, My panting heart cries out to God,
 3. Blest are the saints, who dwell on high, Around thy throne, above the sky,

With long de-sire my spir - it faints To meet th'as-sem - blies of the saints.
 My God, my King, why should I be So far from all my joys and thee.
 Thy brightest glo-ries shine a - bove, And all their work is praise and love.

. POUND.

L. M.

C. C. PRATT.

Andantino.

1. Fath-er, if just-ly still we claim To us and ours the promise made;
 2. The spir - it of con-vinc-ing speech, Of power demonstrative impart;
 3. The spir - it of re - fin - ing fire, Searching the in-most of the mind,
 4. The spir-it breathe of inward life, Which in our hearts thy laws may write;

POUND.—CONCLUDED.

To us be gra-cious-ly the same, And crown with liv-ing fire our head.
Such as may eve-ry con-science reach, And sound the unbe-liev-ing heart.

To purge all fierce and foul de-sire, And kin-dle life more pure and kind.
Then grief expires and pain and strife; 'Tis nature all—and all de-light.

PROTECTION.

L. M.

J. F. CLEMENTS.

"Southern Normal Musical Institute."—1st Term.

1. With all my powers of heart and tongue, I'll praise my Maker in my song;
2. To God I cried when tri-als rose; He heard me and subdued my foes;

3. A-midst a thous-end snares I stand, Upheld and guarded by his hand;
4. Grace will complete what grace be-gins, To save from sorrows or from sins;

An-gels shall hear the notes I raise, Ap-prove the song, and join the praise.
He did my ris-ing fears con-trol, And strength diffused through all my soul.

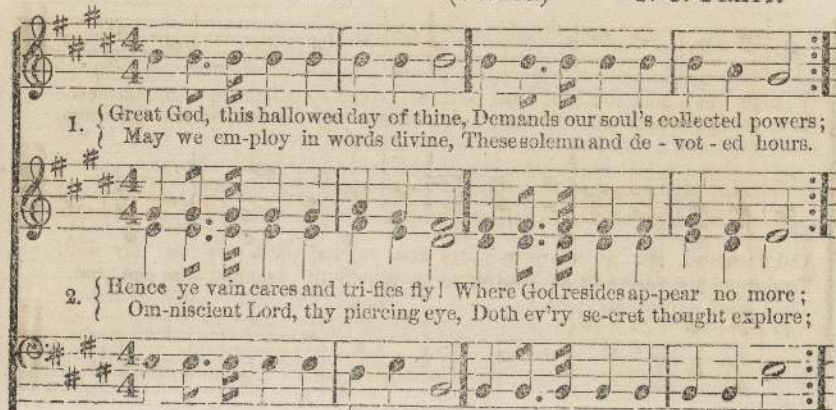
His words my faint-ing soul re-vive And keep my dy-ing faith a-live.
The work that wis-dom un-der-takes, E-ter-nal mer-cy ne'er forsakes.

MORRIS.

L. M.

(6 lines.)

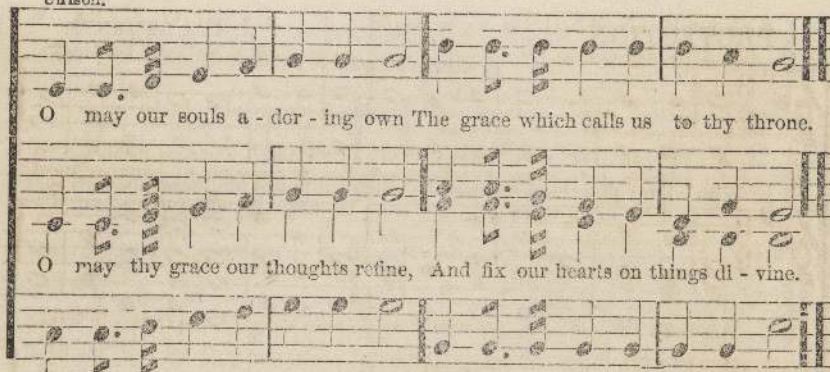
C. C. PRATT.



1. { Great God, this hallowed day of thine, Demands our soul's collected powers;
May we em-ploy in words divine, These solemn and de-vot-ed hours.

2. { Hence ye vain cares and tri-fles fly! Where God resides ap-pear no more;
Om-niscent Lord, thy piercing eye, Doth ev'ry se-cret thought explore;

Unison.



O may our souls a-dor-ing own The grace which calls us to thy throne.

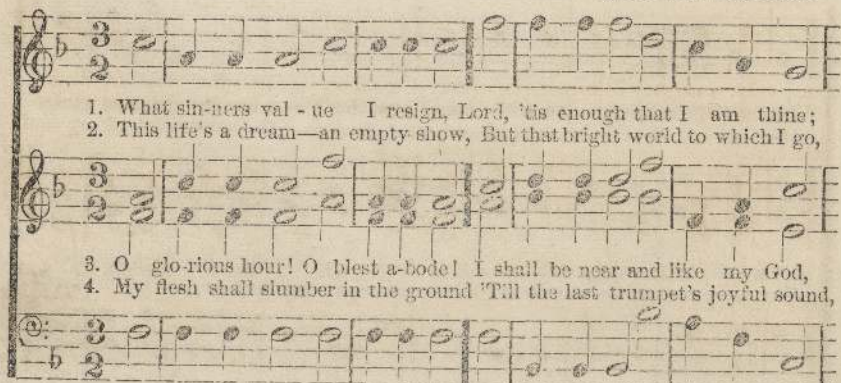
O may thy grace our thoughts refine, And fix our hearts on things di-vine.

SUBSTANTIAL JOYS.

L. M.

W. J. MULLINS,

S. N. M. I.—1ST TERM.



1. What sin-ners val-ue I resign, Lord, 'tis enough that I am thine;
2. This life's a dream—an empty show, But that bright world to which I go,
3. O glo-rious hour! O blest a-bode! I shall be near and like my God,
4. My flesh shall slumber in the ground 'Till the last trumpet's joyful sound,

SUBSTANTIAL JOYS.—CONCLUDED.

I shall be - hold thy bliss - ful face, And stand complete in righteousness.
Hath joys sub - stan - tial and sin - cere; When shall I wake and find me there.

And flesh and sin no more con - trol The sa - cred pleas - ures of my soul.
Then burst the strains in glad sur - prise, And in my Sa - viour's im - age rise.

ASLEEP IN JESUS.

L. M.

HENRY G. MANN.

Andante con Expressione.

S. N. M. I.—1st Term.

1. A - sleep in Je - sus, blessed sleep, From which none ever wake to weep;
2. A - sleep in Je - sus, O how sweet, To be for such a slumber meet;

3. A - sleep in Je - sus, peaceful rest, Whose waking is supreme - ly blest;

A calm and un - disturbed re - pose, Un - brok - en by the tide of woes.
With ho - ly con - fi - dence to sing, That death hath lost its venom'd sting.

No fear, no woe, shall dim that hour, Which man - i - fests the Saviour's power.

WOOD.

L. M.

C. C. PRATT.

Maestoso

1. Come, O my soul, in sa - cred lays, At - tempt thy
2. En - throned a - mid the ra - diant spheres, He glo - ry
3. In all our Ma - ker's grand de - signs, Al - migh - ty
4. Raised on de - vo - tion's loft - y wing, Do thou, my

great Cre - a - tor's praise; But, O, what tongue can
like a gar - ment wears; To form a robe of
power with wis - dom shines; His works through all this
soul his glo - ries sing; And let his praise em-

speak his fame; What verse can reach the loft - y theme?
light di - vine, Ten thous - and suns a - round him shine.
wond - rous frame, De - clare 'the glo - ry of his name.
ploy my tongue 'Till listen - ing worlds shall join the song.

NEW CHURCH MUSIC.

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NEVER FEAR.

L. M. (Double.)

H. G. MANN,

S. N. M. I.—1st Term.

Rit - e - dim.

1. { The wind is high, the night is drear, The heaving billows coldly sweep;
 { A little band o'erwhelm'd with fear, Are tossing on the troubled deep.

2. { He tar-ries on the mountain yet, Where oft his weary steps have trod;
 { His locks with chilling dews are wet, What condescension in our God.

3. { Thus when up-on the sea of life, The christian's bark is wildly driven,
 { When waves of sorrow, care and strife, Would turn it from its course to heaven.

O where is he whose word di-vine, Could still the winds tempestuous roar,
 But now be-hold him on the wave, Look up ye sad ones un-dis-mayed;

What though the night be dark and drear, Look up O sad one un-dis-mayed;

Rit - e - dim.

Could bid the stars in glo-ry shine, And guide them to their distant shore
 He comes your sinking bark to save, And says, "'tis I be not a-fraid"

For lo the Sa-vior still is near, And says "'tis I, be not a-fraid"

HUGHES.

L. M.

C. C. PRATT.

Andantino.



1. A - rise, my tend' - rest thoughts, a - rise; To
 2. See hu - man na - ture sunk in shame; See



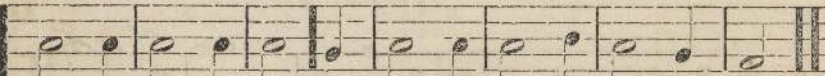
3. See the short course of vain de - light, Clos -
 4. But fee - ble my com - pas - sion proves, And





tor - rents melt, my stream - ing eyes; And thou, my
 scan - dals poured on Je - sus' name; The Fath - er




ing in ev - er - last - ing night - In flames, that
 can but weep where most it loves; Thy own all -

heart, with an - guish feel Those e - vils which thou canst not heal.
 wound-ed through the Son, The world a - bus-ed, the soul un - done.



no a - bate-ment know, Though bri - ny tears for - ev - er flow.
 sav - ing arm em-ploy, And turn those drops of grief to joy.



TUE HIDING PLACE. L. M.


Words by Rev. R. W. FAIR, D. D.

Music by W. J. MULLINS,
S. N. M. L.—1st Term.



1. Hail! sov'reign love, that first began; The scheme to res - cue fall - en man.
2. Against the God who rules the sky, I fought with hands up - lift - ed high;




3. But thus th'e-ternal counsel ran, Al-might - y love, ar - rest the man;
4. Vin-dic-tive justice stood in view, To Si-nai's fie - ry mount I flew;

Hail, matchless, free, e - ter - nal grace That gave my soul a hid - ing place.
Despised the men-tion of his grace, Too proud to seek a hid - ing place.



I felt the ar - rows of disgrace, And found I had no hid - ing place.
But just - ice cried, with frowning face, This mountain is no hid - ing place.



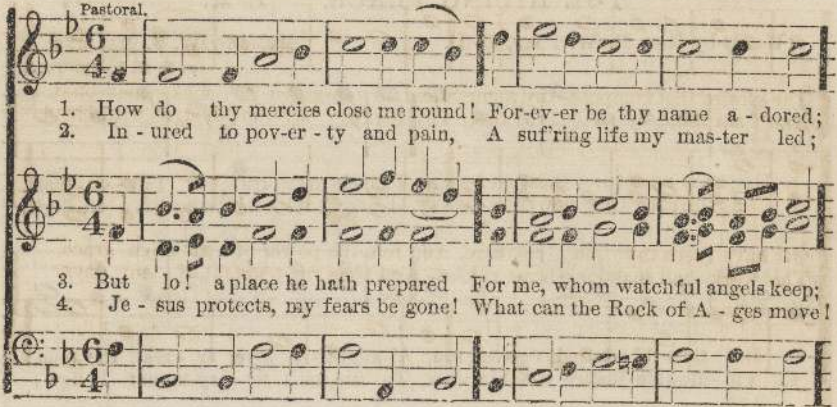
5. At length a heavenly voice I heard,
And mercy for my soul appeared,
Which led me on with smiling face,
To Jesus Christ, my hiding place.
7. On Him Almighty vengeance fell,
That might have crushed a world to hell.
He bore it for a sinful race,
And thus became their hiding place.
6. Should sevenfold storms of thunder roll, And shake the globe from pole to pole,
No thunder-bolt shall daunt my face,
For Jesus is my hiding place.
8. A few more rolling years, at most,
Will land me safe on Canaan's coast;
There I shall sing a song of grace,
And see my glorious hiding place.

ESTELLA.

L. M.

HENRY SCHOELLER.

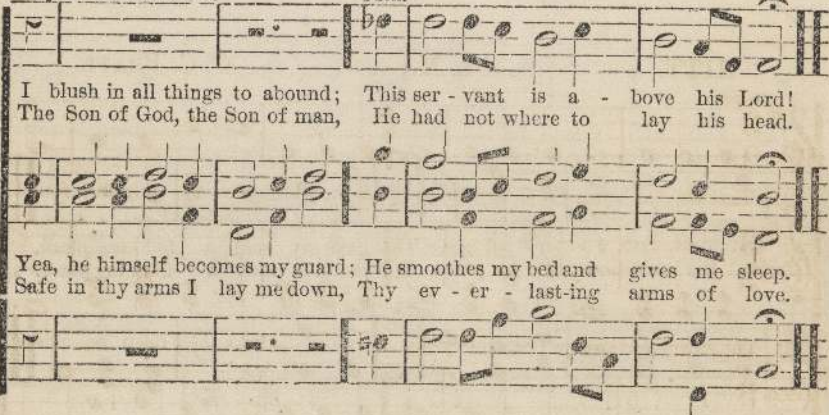
Pastoral.



1. How do thy mercies close me round! For-ev-er be thy name a-dored;
 2. In-ured to pov-er-ty and pain, A suf-ring life my mas-ter led;
 3. But lo! a place he hath prepared For me, whom watchful angels keep;
 4. Je-sus protects, my fears be gone! What can the Rock of A-ges move!

Soprano and Alto Duett.

Tutti.




I blush in all things to abound; This ser-vant is a-bove his Lord!
 The Son of God, the Son of man, He had not where to lay his head.
 Yea, he himself becomes my guard; He smoothes my bed and gives me sleep.
 Safe in thy arms I lay me down, Thy ev-er-last-ing arms of love.

AFFECTION.

L. M.

W. J. WILLIAMSON.

Affetuoso.



1. Great God, indulge my hum-ble claim; Thou art my hope, my joy, my rest—
 2. Thou great and good, thou just and wise, Thou art my Father and my God;
 3. With ear-ly feet I love t'ap-pear Among thy saints and seek thy face;
 4. I'll lift my hands, I'll raise my voice, While I have breath to pray or praise;

AFFECTION.—CONCLUDED.



The glories that compose thy name Stand all en-gaged to make me blest.
And I am thine, by sa - cred ties, Thy son, thy ser-vant, bought with blood.



Oft have I seen thy glo - ry there, And felt the power of sov'reign grace.
This work shall make my heart rejoice, And bless the remnant of my days.

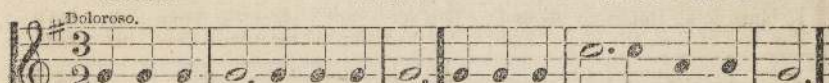


HITT.

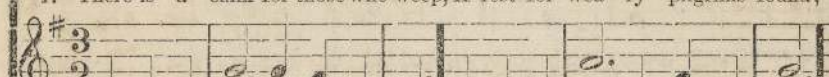
L. M.

C. C. PRATT.

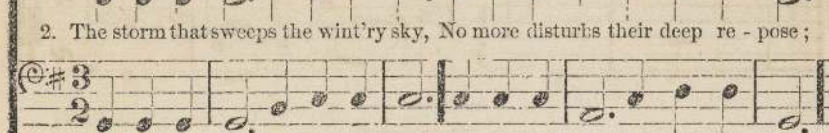
Andoroso.



1. There is a calm for those who weep, A rest for wea - ry pilgrims found;



2. The storm that sweeps the win'try sky, No more disturbs their deep re - pose;



p m Dim. pp p m Rit. e Dim. pp



They softly lie, and sweet-ly sleep, Low in the ground, low in the ground



Those summer ev'nings' lat - est sigh, That shuts the rose, that shuts the rose




MT. PLEASANT.

L. M.

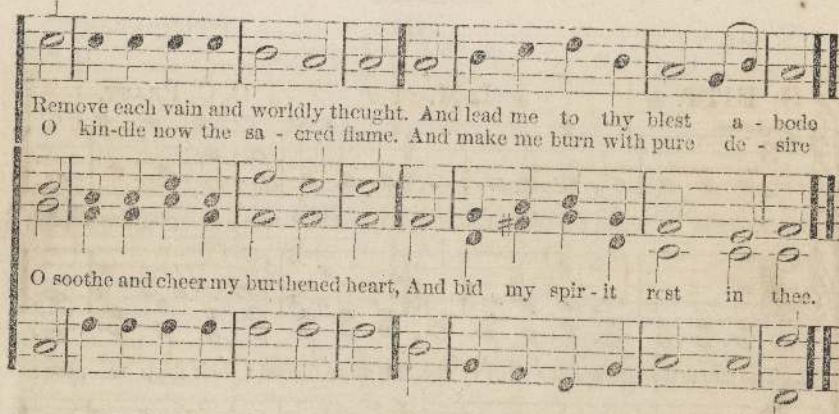
W. J. WILLIAMSON.

S. N. M. I.—1st Term.



1. Come, Ho - ly Spir - it, calm my mind, And fit me to approach my God;
 2. Hast thou im - part - ed to my soul A liv - ing spark of heav'nly fire!

3. A brighter faith and hope im - part, And let me now my Saviour see;



Remove each vain and worldly thought. And lead me to thy blest a - bode
 O kin - dle now the sa - cred flame. And make me burn with pure de - sire

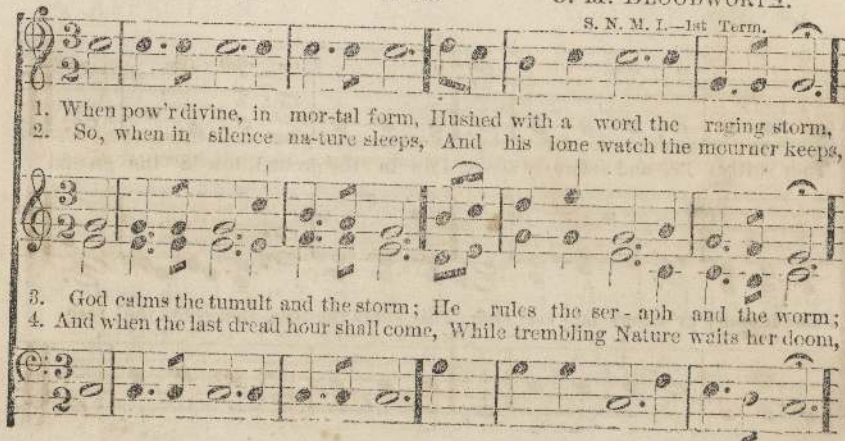
O soothe and cheer my burthened heart, And bid my spir - it rest in thee.

HIGH FALLS.

L. M.

C. M. BLOODWORTH.

S. N. M. I.—1st Term.



1. When pow'r divine, in mor - tal form, Hushed with a word the raging storm,
 2. So, when in silence na - ture sleeps, And his lone watch the mourner keeps,

3. God calms the tumult and the storm; He rules the ser - aph and the worm;
 4. And when the last dread hour shall come, While trembling Nature waits her doom,

HIGH FALLS.—CONCLUDED.



In soothing accents Je - sus said, "Lo, it is I; be not a - fraid."
 One thought shall ev'ry pang remove — Trust, fee - ble man, thy Maker's love.

No creature is by him for - got Of those who know or knew him not.
 This voice shall wake the pi - ous dead — "Lo, it is I; be not a - fraid."

STENNETT.

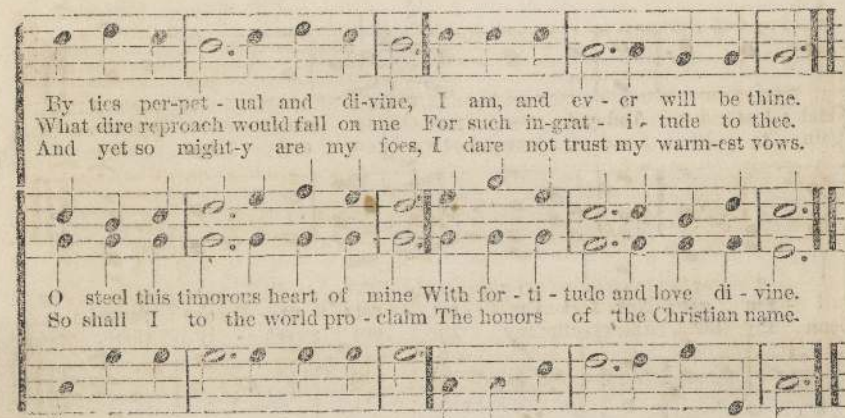
L. M.

E. T. POUND.

Moderato.



1. Je - sus, my Sa - vior and my God, Thou hast redeemed me with thy blood;
2. But ah! should my inconstant heart, Ere I'm a - ware from thee de - part,
3. The thought I dread, the crime I hate; The guilt, the shame I dep - ri - cate;
4. Pit - y my frail - ty, dear - est Lord! Grace in the need - ful hour af - ford
5. So shall I tri - umph o'er my fears, And gather joys from all my tears;



By ties per - pet - ual and di - vine, I am, and ev - er will be thine.
 What dire reproach would fall on me For such in - grat - i - tude to thee.
 And yet so might - y are my foes, I dare not trust my warm - est vows.

O steel this timorous heart of mine With for - ti - tude and love di - vine.
 So shall I to the world pro - claim The honors of the Christian name.

FUNERAL HYMN.

L. M.

C. C. PRATT.

Adagio.



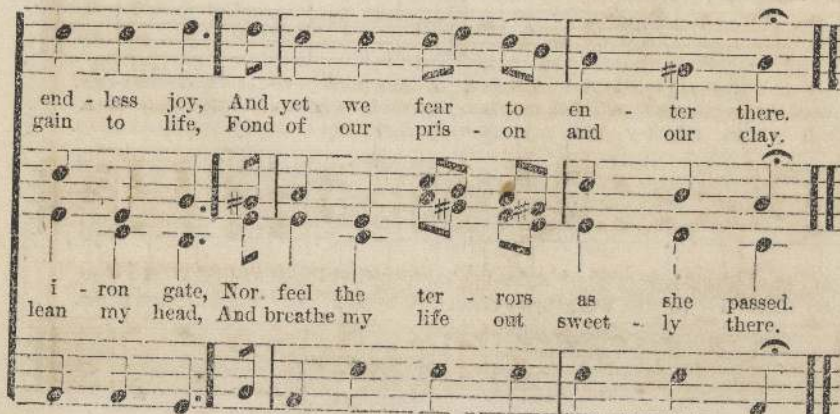
1. Why should we start, and fear to die? What
 2. The pains, the groans, and dy - ing strife, Fright

3. O if my Lord would come and meet My
 4. Je - sus can make a dy - ing bed Feel



tim - ous worms we mor - tals are! Death is the gate of
 our ap - proach - ing souls a - way; Shall we shrink back a -

soul should stretch her wings in haste, Fly fear-less through death's
 soft as down - y pil - lows are, While on his breast I



end - less joy, And yet we fear to en - ter there.
 gain to life, Fond of our pris - on and our clay.

i - ron gate, Nor feel the ter - rors as she passed.
 lean my head, And breathe my life out sweet - ly there.

NEW CHURCH MUSIC.

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MAYS.

L. M. Double.

C. C. PRATT.

Words by H. KIRK WHITE.

Allegretto e Marcato.

1. When mar - shall'd on the night - ly plain, The
 2. Once on the rag - ing seas I rode, The
 3. It was my guide, my light, my all; It

S

glitt'ring host be - stud the sky; One star a - lone of all the train,
But one a-lone the Sa-vior speaks,
 storm was loud, the night was dark. The o - cean yawn'd, and rude - ly blow'd
When sud - den-ly a star a-rose,
 bade my dark fore - bod - ing cease: And thro' the storm and danger's thrall,
For - ev - er and for - ev - er more;

FINE. Duet.

Can fix the sin - ner's wand'ring eye. Hark! hark! to God the
It is the star of Beth-le-hem.
 The wind that toss'd my found'ring bark. Deep hor - ror then my
It was the star of Beth-le-hem.
 It lead me to the port of peace. Now safely moored, my
The star! the star of Beth-le-hem!

MAYS.—CONCLUDED.

D. C. 

cho - rus breaks, From eve - ry host, from eve - ry gem;
vi - tals froze, Death - struck, I ceased the tide to stem;
per - ils o'er, I'll sing first in night's di - a - dem,

NEWPORT.

L. M.

MISS JOSIE ENYART.

Moderato.

1. Bless'd be the Fath-er and his love, To whose ce - les - tial source we owe
2. Glo - ry to thee, great Son of God! From whose dear wounded body rolls

3. We give thee, sacred Spir-it, praise, Who, in our hearts of sin and woe,
4. Thus God the Father, God the Son, And God the Spir - it, we a - dore;

Riv - ers of end - less joy a - bove, And rills of com - fort here be - low.
A pre - cious stream of vi - tal blood, — Par - don and life for dy - ing souls.

Mak'st liv - ing springs of grace a - rise, And in - to endless glo - ry flow.
That sea of life and love unknown, Without a bot - tom or a shore.

PEACE.

L. M.

C. C. PRATT.

1. Lord, how se - cure and bless'd are they Who feel the
 2. The day glides swift - ly o'er their heads, Made up of

3. Quick as their thoughts their joys come on, But fly not
 4. They scorn to seek earth's gold - en toys, But spend the

joys of par - doned sin! Should storms of wrath shake
 in - no - cence and love; And soft and si - lent

half so swift a - way, Their souls are ev - er
 day and share the night In num-b'ring o'er the

earth and sea, Their minds have heav'n and peace with - in.
 as the shades, Their night - ly min - utes gent - ly move.

bright as noon, And calm as sum - mer ev'n - ings be.
 rich - er joys, That heav'n pre - pares for their de - light.

MCDOWELL.

L. M.

J. H. NEWMAN.

1. From eve-ry storm-y wind that blows, From eve - ry
 2. There is a place where Je - sus sheds The oil of
 3. There is a scene where spir - its blend, Where friend holds
 4. There, there, on eagle wings we soar, And sin and

swell - ing tide of woes, There is a calm, a
 glad - ness on our heads— A place of all on
 fel - low - ship with friend; Though sun - dered far, by
 sense mo - lest no more; And heaven comes down our

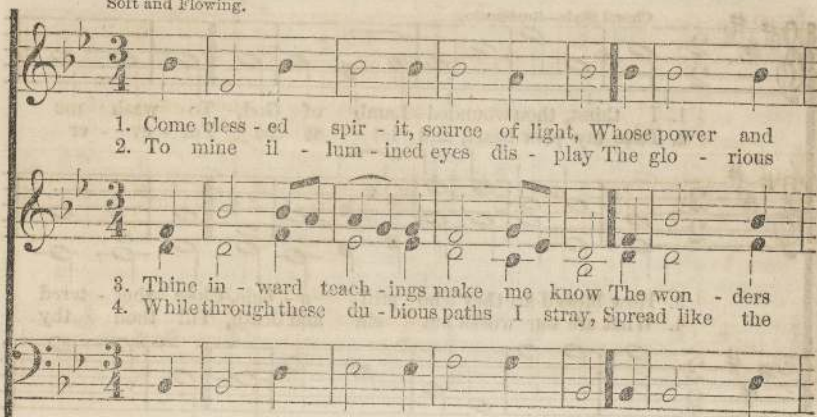
sure re - treat; 'Tis found be - fore the mer - cy seat.
 earth most sweet; It is the blood-bought mer - cy seat.
 faith they meet A - round one com-mon mer - cy seat.
 souls to greet, And glo - ry crowns the mer - cy seat.

WYNN.

L. M.

J. H. NEWMAN.


Soft and Flowing.



1. Come bless - ed spir - it, source of light, Whose power and
 2. To mine il - lum - ined eyes dis - play The glo - rious

3. Thine in - ward teach - ings make me know The won - ders
 4. While through these du - bious paths I stray, Spread like the

Duett.



grace are un - con - fined, Dis - pel the gloom - y
 truth thy words re - veal; Cause me to run the

of re - deem - ing love, The van - i - ty of
 sun, thy beams a - broad; O, show the dan - gers



shades of night, The thick - er dark - ness of the mind.
 heaven - ly way; Make me de - light to do thy will.

things be - low, And ex - cel - lence of things a - bove.
 of the way, And guide my fee - ble steps to God.

BOUNDLESS LOVE,

L. M.

E. T. POUND.

Choral Style—Sustentuto.

1. I thirst, thou wounded Lamb of God, To wash me
 2. Take my poor heart, and let it be For - ev - er

3. How bless'd are they who still a - bide, Close shel - tered
 4. What are our works but sin and death, Till thou thy

in thy cleans - ing blood; To dwell with - in thy
 closed to all but thee! Seal thou my breast, and

in thy bleed - ing side! Who life and strength from
 quick'ning spir - it breathe? Thou giv'st the power thy

wounds, thy pain Is sweet, and life or death is gain.
 let me wear That pledge of love for - ev - er there.

thence de - rive, And by thee move, and in thee live.
 grace to move, O wondrous grace! O bound-less love.

FLORIDA.

L. M.

MRS. LAVINIA PRICE.

Moderato.


S. N. M. T.—1st Term.




1. Jesus! and shall it ev - er be, A mor-tal man a - shamed of thee?
 2. Ashamed of Jesus! bet - ter far Let ev'ning blush to own a star;



3. Ashamed of Jesus! just as soon Let midnight be a - shamed of noon;
 4. Ashamed of Jesus! that dear friend On whom my hopes of heav'n depend!

Ashamed of thee, whom angels praise, Whose glories shine through end - less days!
 He sheds the beams of light di - vine O'er this be-night - ed soul of mine.



'Tis midnight with my soul till he, Bright Morning Star, bid dark - ness flee!
 No; when I blush, be this my shame, That I no more re - vere his name.




MANATEE.

L. M.

Words by Rev. J. H. MARTIN.

Music by C. C. PRATT.

Choral—Slow, in exact time.



1. On Sinai's summit, wrapt in flame, The Lord did his commands proclaim;
 2. They saw the sol-id mountain quake, And to its deep foun-da-tion shake;
 3. In midst of darkness, fire and smoke, A cloudy can-o-py, God spoke,



4. So great and dreadful was the sight, That Moses trembled with af-fright;
 5. The glorious Lord did thus ap-pear, To fill the hearts of men with fear;



MANATEE.—CONCLUDED.

While Israel gazed with solemn awe, He pub - lished there his fie - ry law.
The lightning's flash! the thunder's roll! Struck ter - ror to each wond'ring soul.
The trump blew loud, and louder still, As he de - clared his ho - ly will.

The people from the mount withdrew, And stood a - far the scene to view.
That move'd with reverence and awe—They might not sin, but keep his law.

SCARBROUGH.

L. M.

E. E. POUND.

Tenor.
1. Up to the fields where an - gels dwell, And liv ing

Soprano.
2. Thy wondrous blood, dear, dy - ing Christ, Can make this

wat - ers gent - ly roll, Fain
And

world of guilt re - move, Fain would my thoughts leap
And thou can'st bear me

Fain would my thoughts leap out and tell, But
And thou can'st bear me, when thou fly'st, On

NEW CHURCH MUSIC.

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SCARBROUGH.—CONCLUDED.

would my thoughts leap out and fly, But sin hangs heav - y on my soul; Fain
 thou can'st bear me when thou fly'st On thy kind wings, ce - les - tial dove; And

out and fly, But sin hangs heav - y on my soul. Fain
 when thou fly'st, On thy kind wings, ce - les - tial dove. And

sin hangs heavy on my soul.
 thy kind wings, celes - tial dove.

would my thoughts leap out and fly, But sin hangs heavy on my soul.
 thou can'st bear me when thou fly'st, On thy kind wings, celestial dove.

would my thoughts leap out and fly, But sin hangs heavy on my soul.
 thou canst bear me when thou fly'st, On thy kind wings, celestial dove.

3. Oh, might I once mount up and see
 The glories of th' eternal skies!
 What little things these worlds would be—
 How despicable to my eyes!
4. Had I a glance of thee, my God,
 Kingdoms and men would vanish soon;
 Vanish as though I saw them not—
 As a dim candle dies at noon.
5. Then they might fight, and rage, and rave,
 I should perceive the noise no more
 Than we can hear a shaking leaf
 While rattling thunders round us roar.
6. Great All in All, Eternal King!
 Let me but view thy lovely face,
 And all my pow'rs shall bow and sing
 Thine endless grandeur and thy grace.

GIRARD. L. M.

Words by Rev. J. H. MARTIN.

Music by C. C. PRATT.

Andantino.

1. How sweet to muse on things a - bove,
 2. On Je - sus' ra - diant form they gaze,
 3. Pro - phets are there, and with them stand.

4. A - round the throne, in gar - ments white,
 5. An - gels ar - rayed in bright at - tire,

The scenes of heav'n - ly bliss and love,
 In won - der lost, and sweet a - maze;
 The glo - rious A - pos - tol - ic band;

A count - less throng their songs u - nite;
 With joy a - wake the sound - ing lyre;

Duo.

Where all our Mak - ers glo - ries shine,
 His face with rap - ture they be - hold,
 The no - ble host of Mar - tyrs, too,

To God and to the Lamb they raise
 And all the shin - ing ranks a bove

GIRARD.—CONCLUDED.

Tutti.

And Saints par - take of joys di - vine.
 And sound his praise on harps of gold.
 With gold en crowns ap - pear in view.

Un - ceas - ing hymns of grate - ful praise.
 Con - spire to sing re - deem - ing love.

TEMPLE.*

L. M.

M. H. HAVENHILL.

Andantino.

1. Sa-viour, I now with shame con - fess My thirst for
 2. Yet would I not re - gard thy stroke; But when thou

3. Yet, O the rich - es of thy grace! Thou, who hast
 4. For this I at thy foot - stool wait, Till thou my

crea - ture hap - pi - ness; By base de - sires I wronged thy
 didst thy grace re - voke, And when thou didst thy face con -

seen my e - vil ways, Wilt free - ly my back - slid ings
 peace a - gain cre - ate—Fruit of thy gra - cious lips—re -

TEMPLE.—CONCLUDED.

love, And forced thy mer - cy to re - move.
 ceal, Thy ab - sence I re - fused to feel.

heal, And par - don on my con - science seal.
 store My peace, and bid me sin no more.

Standard Church Music.

OLD HUNDRED.

L. M.

MARTIN LUTHER.

1. Be thou O God ex - alt - ed high; And as thy glo - ry fills the sky,
 2. O God, my heart is fixed; 'tis bent Its thankful trib - ute to pre - sent.

3. Thy praises, Lord, I will resound To all the list'ning na - tions round;
Doxology—Praise God, from whom all blessings flow; Praise him all creatures
[here below.]

OLD HUNDRED.—CONCLUDED.



So let it be on earth dis-played, Till thou art here as there o - beyed.
And, with my heart, my voice I'll raise To thee, my God, in songs of praise.



Thy mer-cy high-est heaven transcends; Thy truth beyond the clouds extends.
Praise him above, ye heaven-ly host; Praise Father, Son and Holy Ghost.



MENDON.

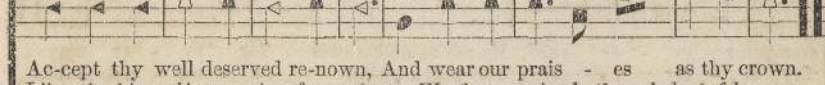
L. M.



1. Jesus, thou ev - er-last - ing King, Accept the tribute which we bring;
2. Let eve - ry act of wor - ship be Like our espousals, Lord to thee—



3. The gladness of that hap-py day, O may it ev - er, ev - er stay!
4. Each foll'wing minute as it flies, Increase thy praise, improve our joys,

Ac-cept thy well deserved re-nown, And wear our prais - es as thy crown.
Like the blessed hour, when from above, We first received the pledge of love.




Nor let our faith for-sake its hold, Nor hope de - cline, nor love grow cold.
Till we are raised to sing thy name At the great sup - per of the Lamb.




PARK STREET.

L. M.


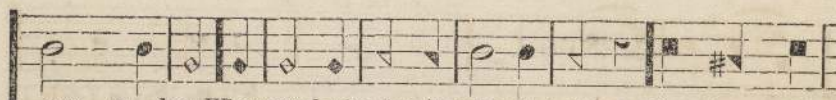
VENUE.




1. God of all pow'r, and truth, and grace, Which shall from age to
 2. Calm-ly to thee my soul looks up, And waits thy prom-is -



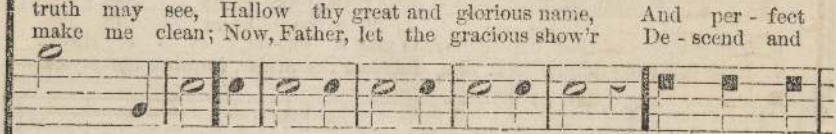
3. That I thy mer - cy may pro-claim, That all man-kind thy
 4. Thy sanc-ti - fy - ing spir - it pour, To quench my thirst and

age en - dure; Whose word, when heav'n and earth shall pass, Re-mains, and
 es to prove; The ob - ject of my stead-fast hope, The seal of



truth may see, Hallow thy great and glorious name, And per - fect
 make me clean; Now, Father, let the gracious show'r De - scend and




stands for - ev - er sure; Re-mains and stands for - ev - er sure.
 thy e - ter - nal love; The seal of thy e - ter - nal love.



ho - li - ness in me; And per - fect ho - li - ness in me.
 make me pure from sin; Descend and make me pure from sin.



STANDARD CHURCH MUSIC.

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EFFINGHAM.

L. M. or 7s.*

ENGLISH.

L. M.—1. Now for a tune of loft-y praise, To great Je-
2. Sing how he left the worlds of light And those bright

7s.—1. Sa- viour of the sin- sick soul,..... Give me
Speak the sec- ond time, "be clean!" Take a-

Soprano and Alto Duett.

ho- vah's e- qual Son; A- wake, my voice, in heaven- ly
robes he wore a- bove: How swift and joy- ful was his

faith to make me whole; Fin- ish thy great work of
way my in- bred sin: Eve- ry stum- bling block re-

Tutti.

lays, And tell the won- ders he hath done.
flight, On wings of ev- er last- ing love.

grace;.....Cut it short in right- eous- ness.
move;.....Cast it out by per- fect love.


* By omitting first note in each line.

STANDARD CHURCH MUSIC.

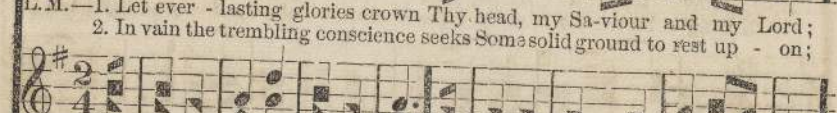
NUREMBURG.

L. M. or 7s.*

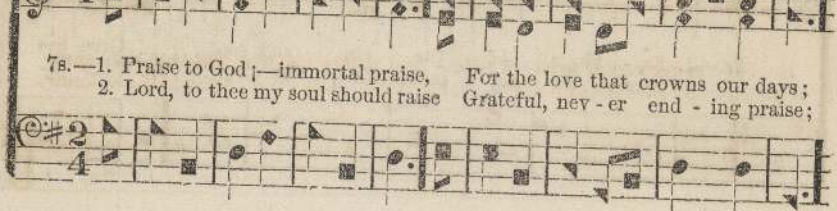

GERMAN.



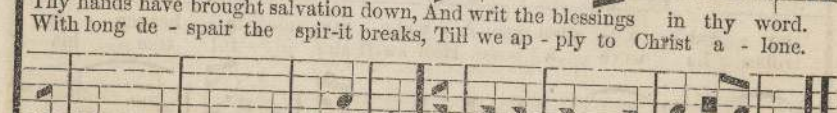
L. M.—1. Let ever - lasting glories crown Thy head, my Sa-viour and my Lord;
2. In vain the trembling conscience seeks Some solid ground to rest up - on;




7s.—1. Praise to God;—immortal praise, For the love that crowns our days;
2. Lord, to thee my soul should raise Grateful, nev - er end - ing praise;

Thy hands have brought salvation down, And writ the blessings in thy word.
With long de - spair the spir-it breaks, Till we ap - ply to Christ a - lone.



Bounteous source of ev'ry joy, Let thy praise our tongues em - ploy.
And when ev' - ry blessing's flown, Love thee for thy-self a - lone.




* By omitting the first note to each line.

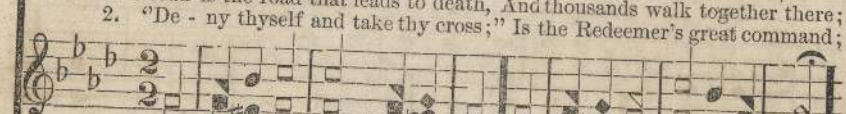
WINDHAM.

L. M.

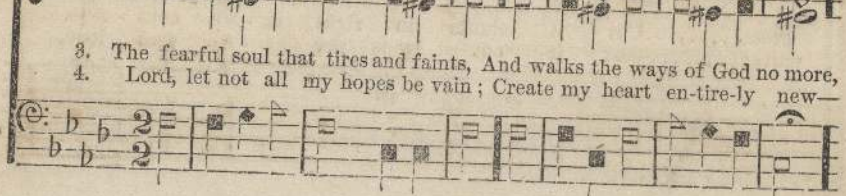
DANIEL REID.



1. Broad is the road that leads to death, And thousands walk together there;
2. "De - ny thyself and take thy cross;" Is the Redeemer's great command;



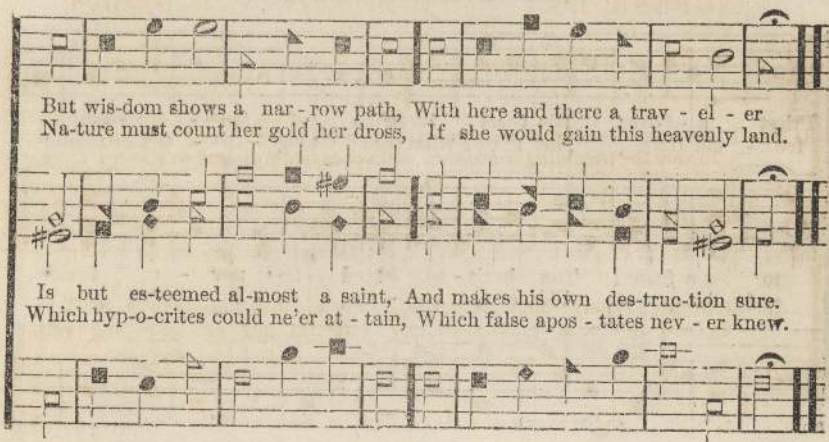
3. The fearful soul that tires and faints, And walks the ways of God no more,
4. Lord, let not all my hopes be vain; Create my heart en-tire-ly new—



STANDARD CHURCH MUSIC.

205

WINDHAM.—CONCLUDED.



But wis-dom shows a nar-row path, With here and there a trav-el-er
Na-ture must count her gold her dross, If she would gain this heavenly land.

Is but es-teemed al-most a saint, And makes his own des-truc-tion sure.
Which hyp-o-crites could ne'er at-tain, Which false apos-tates nev-er knew.

NEW CHURCH MUSIC.

MEDITATION.

C. M.

C. C. PRATT.



1. With joy we med-i-tate the grace Of our High
2. Touched with a sym-pa-thy with-in, He knows our

3. He'll nev-er quench the smok-ing flax, But raise it
4. Then let our hum-ble faith ad-dress His mer-cy

MEDITATION.—CONCLUDED.

Dim. *p*

Priest a - bove; His heart is made of ten - der - ness;
fee - ble frame; He knows what sore temp - ta - tions mean;

to a flame; The bruis - ed reed he nev - er breaks,
and his power; We shall ob - tain de - liv - ering grace,

m *Dim* *pp*

His heart is made of ten - der - nes - It melts with pity - ing love.
He knows what sore temp - ta - tions mean, For he has felt the same.

The bruis - ed reed he nev - er breaks Nor scorns the mean - est name.
We shall ob - tain de - liv - ering grace, In each dis - tress - ing hour.

STRAY SOUNDS.

C. M.

W. M. POUND,
S. N. M. I.—1st Term.

1. I love to steal a - while a - way From eve - ry cum'bring care,
2. I love in sol - i - tude to shed The pen - i - ten - tial tear,
3. I love to think on mer - cies past, And fu - ture good im - plore.

4. I love by faith to take a view Of bright - er scenes in heaven;
5. Thus when life's toilsome day is o'er, May its de - part - ing ray

STRAY SOUNDS.—CONCLUDED.

And spend the hours of set - ting day In hum - ble, grate - ful prayer.
 And all his prom - i - ses to plead, Where none but God can hear.
 And all my cares and sor - rows cast On him whom I a - dore.

The pros - pect doth my strength re - new, While here by tem - pests driven.
 Be calm as this im - press - ive hour, And lead to end - less day.

NORMAL.

C. M.

W. J. WILLIAMSON,
S. N. M. I.—1st Term.

1. Soon as I heard my Fath - er say, "Ye chil - dren, seek my grace,"
 2. Let not thy face be hid from me, Nor frown my soul a - way;

3. Should friends and kindred near and dear, Leave me to want or die,
 4. Wait on the Lord, ye trembling saints, And keep your cour - age up;

My heart re - plied with - out de - lay, "I'll seek my fath - ers face."
 God of my life, I fly to thee, In each dis - tress - ing day.


My God will make my life his care, And all my need sup - ply.
 He'll raise your spir - it when it faints, And far ex - ceed your hope.

CARLETON.


C. M.

MRS. LAVINIA PRICE,
S. N. M. I.—1st Term.


Moderato.



1. Blest Sabbath! day of ho - ly rest, I hail thy glad re - turn;
2. Dear to my heart the ho - ly day, Which thou, my God, hast given,



3. Now let thy lov - ing spir - it cheer, Thy grace my song in - spire,
4. Then when my earth - ly Sab - bath's cease, When time with me 'is o'er.




Ye world - ly cares, now leave my breast: My soul with fer - vor burn.
To bear the mind from earth a - way, To thoughts of thee and heaven.



And grant me, Lord, communion near With thee, my hearts de - sire.
Re - ceive my soul to joy, and peace, And rest for - ev - er more!




GUTHRIDGE.


C. M.

C. C. PRATT.

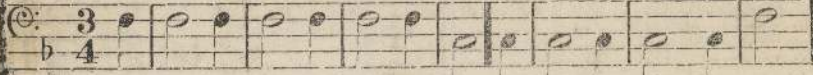
Andante.



1. Be - neath our feet and o'er our head Is e - qual warn - ing given:
2. Death rides on eve - ry pass - ing breeze, And lurks in eve - ry flower;



3. Turn, sin - ner, turn, thy dan - ger know; Where'er thy foot can tread,
4. Turn, christian, turn, thy soul ap - ply To truths which hour - ly tell



GUTHRIDGE.—CONCLUDED.

Be-neath us lie the count - less dead, And far a - bove is heaven.
 Each sea-son has its own dis-ease, Its per - il eve - ry hour.

The earthings hol-low from be-low, And warns thee of her dead.
 That they who un - der - neath thee lie Shall live in heaven or hell.

TOWALIGA.

C. M.

MISS BELLE POUND,
S. N. M. L.—1st Term.

Moderato.

1. O for a heart to praise my God, A heart from sin set free!
 2. A heart re-signed, sub-mis-sive, meek, My great Re-deem-er's throne,

3. O for a low - ly con - trite heart, Be-liev - ing true, and clean!
 4. A heart in eve - ry thought renewed, And full of love di-vine;

A heart that al - ways feels thy blood So free - ly spilt for me.
 Where on - ly Christ is heard to speak, Where Je - sus reigns a - lone.

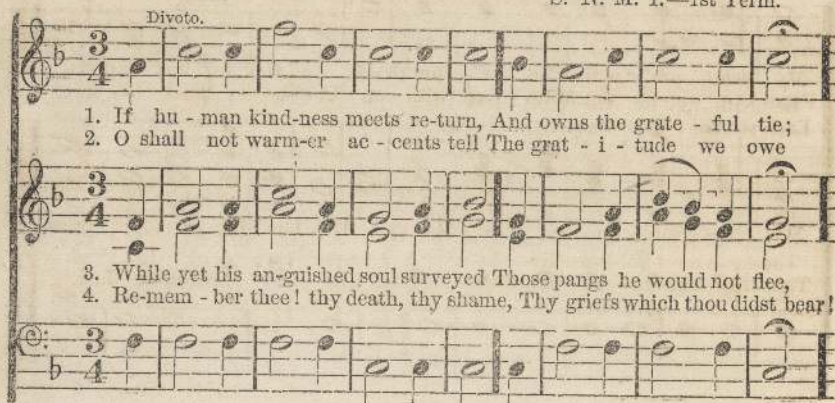
Which-neith-er life nor death can part From him that dwells with - in.
 Per - fect, and right, and pure, and good, A cop - y, Lord of thine.

AUGUSTUS.

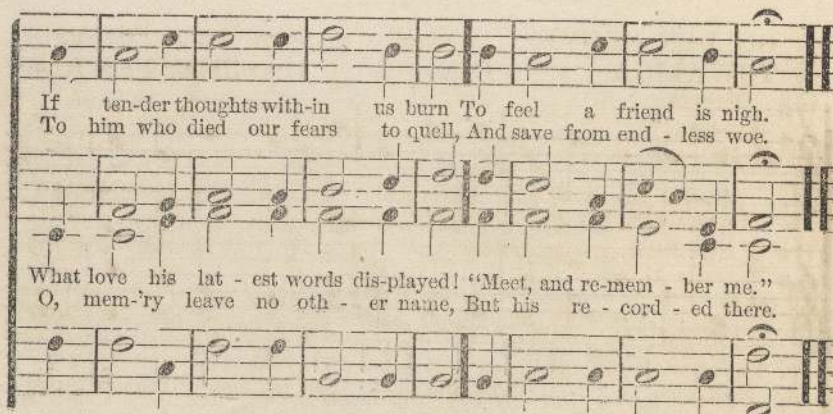
C. M.

MRS. L. PRICE,
S. N. M. I.—1st Term.

Divoto.



1. If hu - man kind-ness meets re-turn, And owns the grate - ful tie;
2. O shall not warm-er ac - cents tell The grat - i - tude we owe
3. While yet his an-guished soul surveyed Those pangs he would not flee,
4. Re-mem - ber thee! thy death, thy shame, Thy griefs which thou didst bear!



If ten-der thoughts with-in us burn To feel a friend is nigh.
To him who died our fears to quell, And save from end - less woe.
What love his lat - est words dis-played! "Meet, and re-mem - ber me."
O, mem'-ry leave no oth - er name, But his re - cord - ed there.

INVOCATION.

C. M.

"Normal" Black Board Exercise—Harmony Class, July 18, 1872.

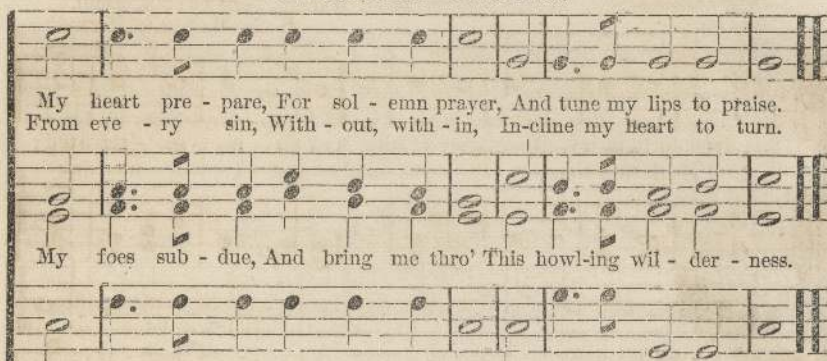


1. Ce - les - tial Dove, Come from a - bove, And guide me in thy ways;
2. O - pen my eyes, And make me wise, My in - terest to dis - cern;
3. Fly to my aid, When I'm a - fraid, Or plunged in deep dis - tress;

NEW CHURCH MUSIC.

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INVOCATION.—CONCLUDED.



My heart pre - pare, For sol - emn prayer, And tune my lips to praise.
From eve - ry sin, With - out, with - in, In-cline my heart to turn.

My foes sub - due, And bring me thro' This howl-ing wil - der - ness.

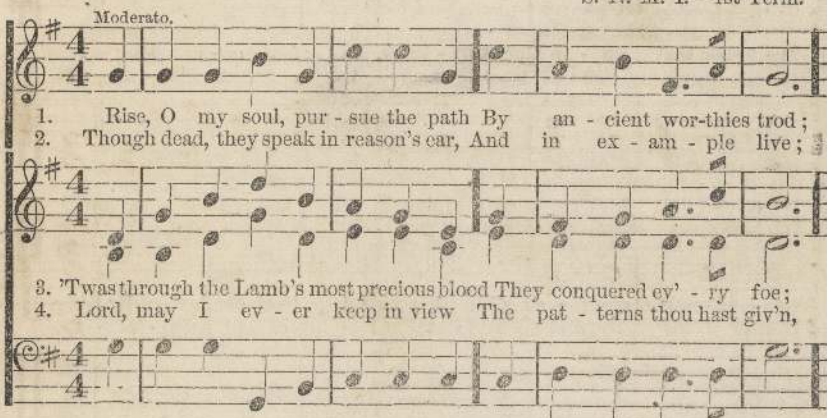
GOLDEN GROVE.

C. M.

MISS BELLE POUND,

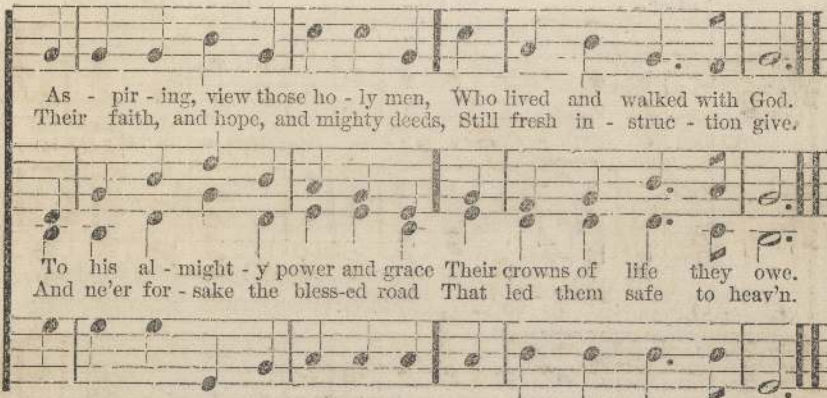
S. N. M. L.—1st Term.

Moderato.



1. Rise, O my soul, pur - sue the path By an - cient wor-thies trod;
2. Though dead, they speak in reason's ear, And in ex - am - ple live;

3. 'Twas through the Lamb's most precious blood They conquered ev' - ry foe;
4. Lord, may I ev - er keep in view The pat - terns thou hast giv'n,



As - pir - ing, view those ho - ly men, Who lived and walked with God.
Their faith, and hope, and mighty deeds, Still fresh in - struc - tion give.

To his al - might - y power and grace Their crowns of life they owe.
And ne'er for - sake the bless-ed road That led them safe to heav'n.

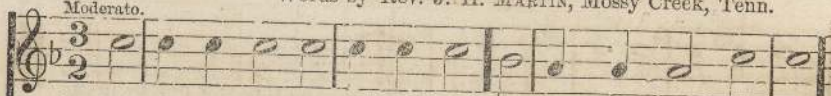
MORRISBURGH.

C. M.

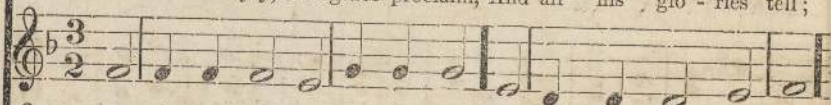
MUSIC by C. C. PRATT.

Words by Rev. J. H. MARTIN, Mossy Creek, Tenn.

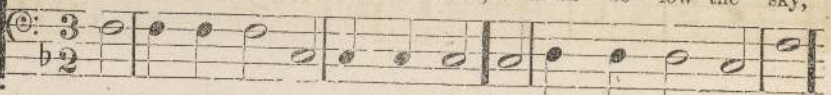
Moderato.



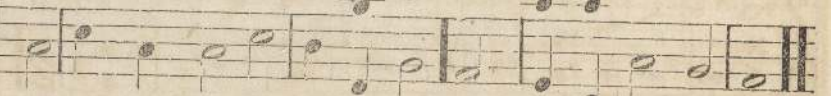
1. Come let us sing our joy - ful songs, With rap - tured hosts a - bove;
 2. Break forth in joy, His grace proclaim, And all his glo - ries tell;



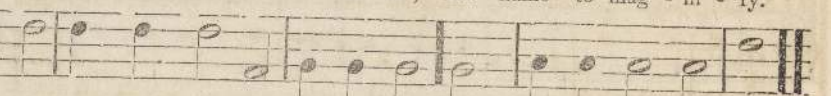
3. Ex - tol his deeds, his worth ad - mire; His hon - ors loud - ly sing,
 4. Let saints and an - gels 'round the throne, With all be - low the sky,



The praise that un - to Christ be - longs, For his re - deem - ing love.
 Through heav'n and earth ex - tend the fame Of our Im - man - u el.



With glad - ness strike the sound - ing lyre, And laud our heav - en - ly King.
 U - nite his grace and love to own, His name to mag - ni - fy.

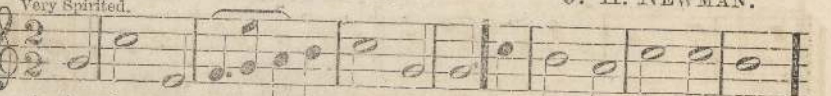


MAGILL.

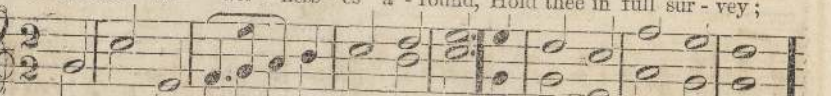
C. M.

J. H. NEWMAN.

Very Spirited.




1. A - wake my soul, stretch eve - ry nerve, And press with vig - or on;
 2. A cloud of wit - ness - es a - round, Hold thee in full sur - vey;




3. 'Tis God's all an - i - ma - ting voice That calls thee from on high,
 4. That prize with peer - less glo - ries bright, Which shall new lustre boast,




MAGILL.—CONCLUDED.



A heaven-ly race de-mands thy zeal, And an im-mor-tal crown.
For-get the steps al-read-y trod And on-ward urge thy way.



'Tis his own hand pre-sents the prize To thine up-lift-ed eye.
When vic-tors' wreaths and monarchs' gems Shall blend in com-mon dust.




ZEBULON.

C. M.


S. H. Bush,

S. N. M. I.—1st Term.

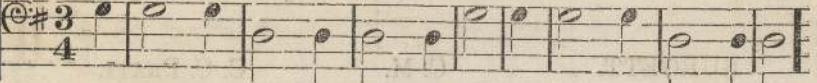

Cantabile.




1. How sweet the name of Je-sus sounds In a be-liev-er's ear!
2. It makes the wounded spir-it whole, And calms the troubled breast;
3. By him my prayers ac-cept-ance gain, Al-though with sin de-filed;




4. Weak is the ef-fort of my heart, And cold my warmest thought;
5. Till then I would thy love pro-claim, With eve-ry fleet-ing breath;

It soothes his sor-rows, heals his wounds, And drives a-way his fear.
'Tis man-na to the hun-gry soul, And to the wea-ry rest.
Sa-tan ac-cus-es me in vain, And I am owned a child.



But when I see thee as thou art, I'll praise thee as I ought.
And may the mu-sic of thy name Re-fresh my soul in death.



PROTHRO.

C. M.

MRS. L. PRICE,

S. N. M. I.—1st Term.

Con Spirito.

1. Joy to the world—the Lord is come! Let earth re-ceive her King;
 2. Joy to the earth—the Sav-ior reigns! Let men their songs em-ploy;
 3. No more let sins and sor-rows grow, Nor thorns in-fest the ground;
 4. He rules the world with truth and grace; And makes the na-tions prove

Let eve-ry heart prepare him room, And heaven and na-ture sing.
 Where fields and floods, rocks, hills and plains, Repeat the sound-ing joy.
 He comes to make his bless-ings flow, Far as the curse is found.
 The glo-ries of his righteousness, And won-ders of his love.

BURGETT.

C. M.

C. C. PRATT.

Marcato.

1. Je-ru-sa-lem, my hap-py home! Name ev-er dear to me!
 2. When shall these eyes thy heav'n-built walls And pearly gates be-hold?
 3. O when, thou cit-y of my God, Shall I thy courts as-cend?
 4. There happier bow'rs than Eden's bloom, Nor sin nor sor-row knew;
 5. Why should I shrink at pain and war? Or feel at death dis-may?
 6. Je-ru-sa-lem! my hap-py home! My soul still pants for thee;

BURGETT.—CONCLUDED.

When shall my la - bors have an end, In joy, and peace, and thee?
 Thy bulwarks with sal - va - tion strong, And streets of shin - ing gold?
 Where con - gre - ga - tions ne'er break up, And Sab - baths nev - er end?

Bless'd seats! through rude and stormy scenes, I on - ward press to you.
 I've Canaan's good - ly land in view, And realms of end - less day.
 Then shall my la - bors have an end, When I thy joys shall see.

LIGHT DIVINE.

C. M.

J. E. CHANDLER,

S. N. M. I.—1st Term.

Moderato.

1. See from on high a light di - vine On Je - sus' head de - scend;
 2. "This is my well be - lov - ed Son," Proclaimed the voice di - vine;
 3. His mis - sion thus confirmed from heav'n, The great Me - si - ah came,

4. The path to heav'nly peace he showed, That leads to bliss on high,
 5. O may we then, who own him Lord, And his lov'd name pro - fess,

And hear the sa - cred voice from heav'n That bids us all at - tend.
 "Hear him" his heav'nly Father said, "For all his words are mine.
 And heav'nly wis - dom taught to men, In God the Father's name.

Where all his faith - ful follow'rs here Shall live no more to die.
 By all our words and ac - tions prove That we his mind pos - sess.

MASON.

C. M.

J. H. NEWMAN.

1. There is a fountain filled with blood, Drawn from Immanuel's veins;
 2. The dy - ing thief rejoiced to see That foun - tain in his day;
 3. Thou dy - ing Lamb, thy precious blood Shall never loose its power,
 4. Ere since, by faith, I saw the stream Thy flowing wounds sup - ply,
 5. And when this fee - ble, faltering tongue Lies silent in the grave,

And sin - ners plunged be - neath the flood, Loose all their guil - ty stains.
 O may I there though vile as he, Wash all my sins a - way.
 'Till all the ran - somed church of God Are saved to sin no more.
 Re - deem - ing love has been my theme, And shall be till I die.
 Then in a no - bler, sweet - er song, I'll sing thy power to save.

EVENING PRAYER.

C. M.

C. C. PRATT.

Slow and Soft.

1. Father a - bove! I pray to thee Be - fore I take my rest;
 2. First let me thank Thee for my share Of sweet and bless - ed health;
 3. And next I thank Thy boun - teous hand That gives my dai - ly bread,
 4. I thank thee for each peace - ful night That brings me soft re - pose;

NEW CHURCH MUSIC.

217

EVENING PRAYER.—CONCLUDED.



I ask Thee on my bend - ed knee, With warm and grate-ful breast.
It is a boon I would not spare For worlds of shin - ing wealth.

That flings the corn up - on the land, And keeps our ta - bles spread.
I thank thee for the morn - ing light That bids my eyes un - close.

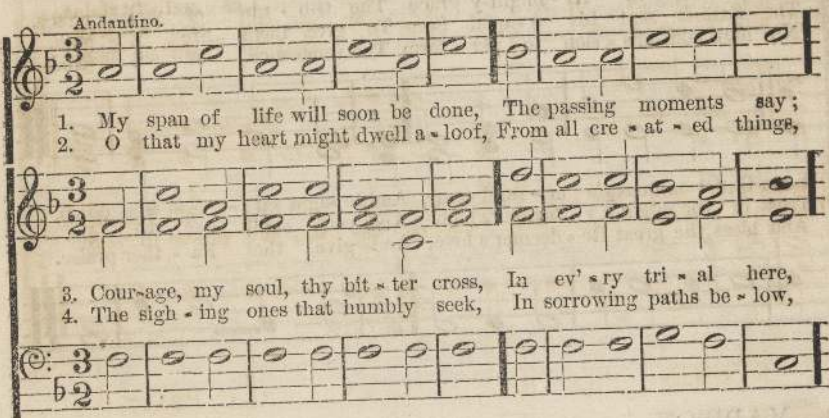
CONTENTMENT.

C. M.

T. F. BAGGETT.

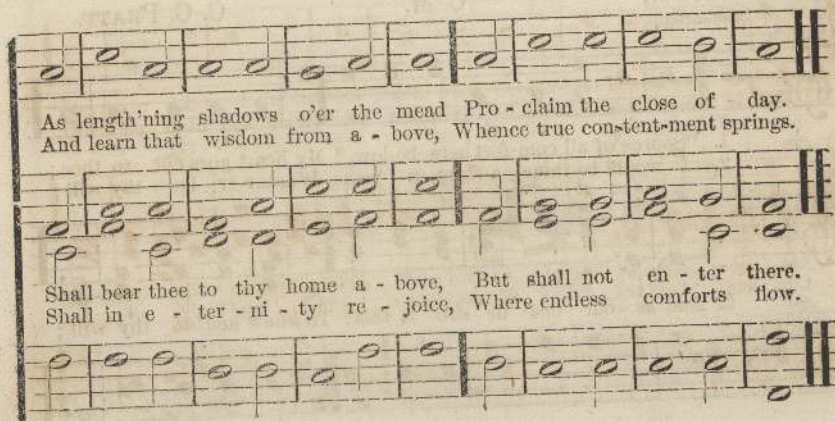
S. N. M. L.—1st Term.

Andantino.



1. My span of life will soon be done, The passing moments say;
2. O that my heart might dwell a - loof, From all cre - at - ed things,

3. Cour-age, my soul, thy bit - ter cross, In ev' - ry tri - al here,
4. The sigh - ing ones that humbly seek, In sorrowing paths be - low,



As length'ning shadows o'er the mead Pro - claim the close of day.
And learn that wisdom from a - bove, Whence true con-ten-ment springs.

Shall bear thee to thy home a - bove, But shall not en - ter there.
Shall in e - ter - ni - ty re - joice, Where endless comforts flow.

MERCY SEAT.

C. M.

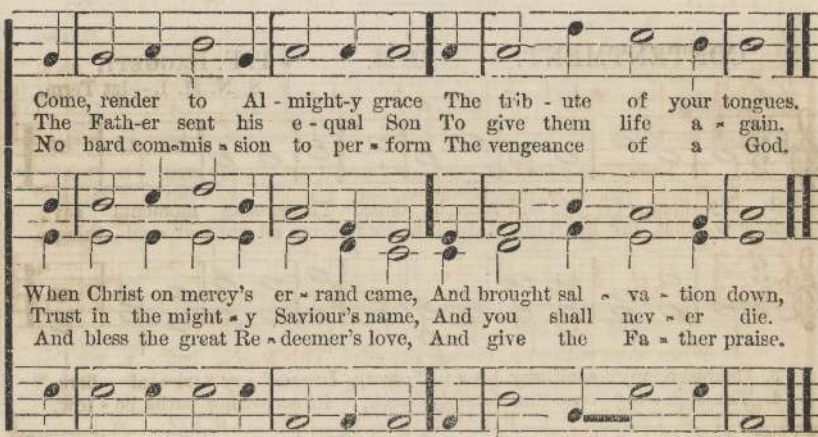
W. J. WILLIAMSON,

Moderato.

S. N. M. I.—1st Term.



1. Come, hap - py souls, approach your God With new, me - lo-dious songs;
 2. So strange, so bound-less was thy love, That pit - ied dy - ing men,
 3. Thy hands, dear Je-sus, were not armed With a re - veng-ing rod;
 4. But all was mer - cy, all was mild, And wrath forsook the throne,
 5. Here, sin - ners, you may heal your wounds, And wipe your sorrows dry;
 6. See, dear - est Lord, our will-ing souls Ac - cept thine offered grace;



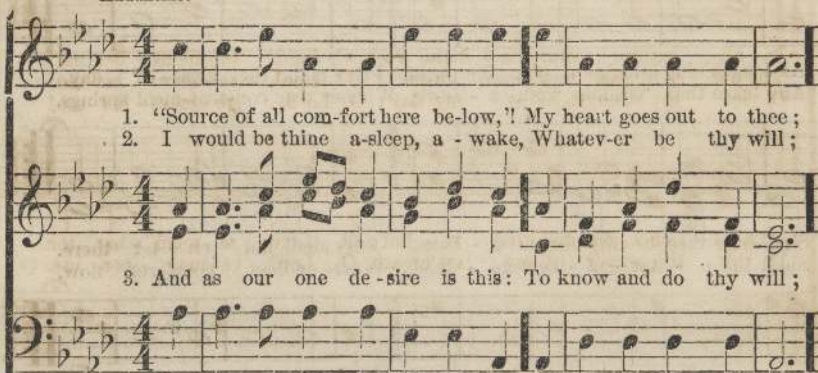
Come, render to Al - might-y grace The trib - ute of your tongues.
 The Fath-er sent his e - qual Son To give them life a - gain.
 No hard com-mis - sion to per - form The vengeance of a God.
 When Christ on mercy's er - rand came, And brought sal - va - tion down,
 Trust in the might - y Saviour's name, And you shall nev - er die.
 And bless the great Re - deem-er's love, And give the Fa - ther praise.

MADISON.

C. M.

C. C. PRATT.

Andantino.



1. "Source of all com-fort here be-low," My heart goes out to thee;
 2. I would be thine a-sleep, a - wake, Whatev-er be thy will;
 3. And as our one de-sire is this: To know and do thy will;

NEW CHURCH MUSIC.

219

MADISON.—CONCLUDED.



Hung'ring and thirsting I would know, Thy will con - cern - ing me.
By meek sub-mis - sion learn to take Thy cup and bless thee still.

O fill our souls with heaven - ly bliss, Our hearts with rapture thrill.

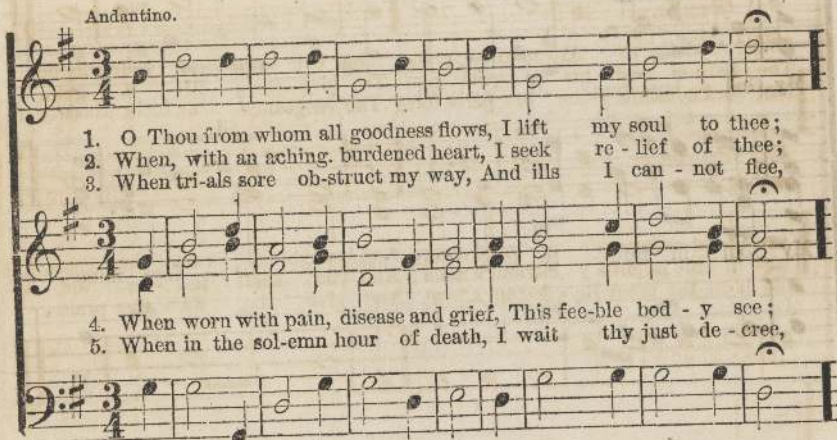
ETTA.

C. M.

THOS. J. WILLIAMSON.


S. N. M. L.—1st Term.

Andantino.



1. O Thou from whom all goodness flows, I lift my soul to thee;
2. When, with an aching, burdened heart, I seek re - lief of thee;
3. When tri - als sore ob - struct my way, And ills I can - not flee,

4. When worn with pain, disease and grief, This fee - ble bod - y see;
5. When in the sol - emn hour of death, I wait thy just de - cree,



In all my sor - rows, con - flicts, woes, O, Lord, re - mem - ber me!
Thy par - don grant, new peace im - part; O, Lord, re - mem - ber me!
O let my strength be as my day; O, Lord, re - mem - ber me!

Grant pa - tience, rest and kind re - lief; O, Lord, re - mem - ber me.
Be this the prayer of my last breath, O, Lord, re - mem - ber me.

AXSON.

C. M.

Ar. by C. C. PRATT.

Very Slow. Cres. 3 Dim.

1. How long wilt thou con - ceal thy face,

2. Be thou my sun, and Thou my shield,

Cres. Cres. 3 Dim.

My God how long de - lay; When shall I feel those

My soul in safe - ty keep; Make haste, be - fore mine

Cres.

heaven - ly rays, That chase my fears a - way.

eyes are sealed, In death's e - ter - nal sleep.

NEW CHURCH MUSIC.

221

EDGE.

C. M. Double.

ELI E. POUND.

Allegretto e Marcato.

1. { My soul would fain in - dulse a hope
And when I drop this mor - tal flesh,
And while e - ter - nal a - ges roll,

2. { But O this dread - ful heart of sin
And while I look for joys a - bove,
Shine through a dark, be - night ed soul

1st Time. *2d and 3d Times.*

To reach the heav'n - ly shore, That I shall sin no more.
(Omit)..... To sing e - ter - nal praise.
(Omit).....

It may de - ceive me still, May plunge me down to hell;
(Omit)..... And bid a sin - ner live.
(Omit).....

Fine. *D. C.*

I hope to hear and join the song That saints and an - gels raise.
Come, then, O bless - ed Je - sus, come! To me thy spir - it give.

ITHMA.

C. M. Double.

C. C. PRATT.

Allegretto.

1. { Come, ye that love the Sa-vior's name, And joy to make it
The sove-reign of your hearts proclaim, (Omit).....
We long to love as an - gels do, (Omit).....

2. { And shall we long and wish in vain? Lord, teach our songs to
Thy love can an - i - mate the strain, (Omit).....
With all their powers the raptured lay, (Omit).....

Fine.

known, And bow be - fore his throne. When in his earth - ly
And wish like them to sing.

rise! And bid it reach the skies. O, hap - py pe - riod!
To cel - e - brate thy praise.

D. C.

courts we view The glo - ries of our King.

glo - rious day! When heaven and earth shall raise,

STANDARD CHURCH MUSIC.

223

WARWICK.

C. M.

STANLEY.

1. Lord in the morn-ing thou shalt hear My
 2. Up to the hills where Christ is gone To

3. Thou art our God, be - fore whose sight The
 4. O may thy spir - it guide my feet, In

voice as - cend - ing high; To thee will I di-
 plead for all his saints, Pre - sent - ing at his

wick - ed shall not stand. Sin - ners shall ne'er be
 ways of right - eous - ness. Make eve - ry path of

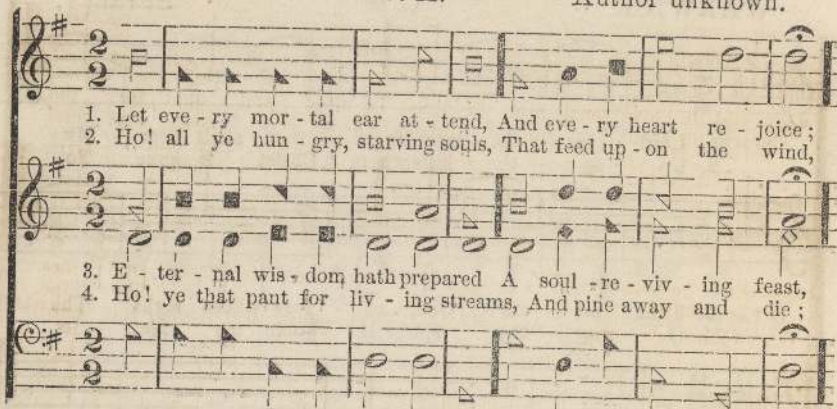
rect my prayer, To thee lift up mine eye.
 Fath - er's throne Our songs and our com - plaints.

thy de - light Nor dwell at thy right hand.
 du - ty straight, And plain be - fore my face.

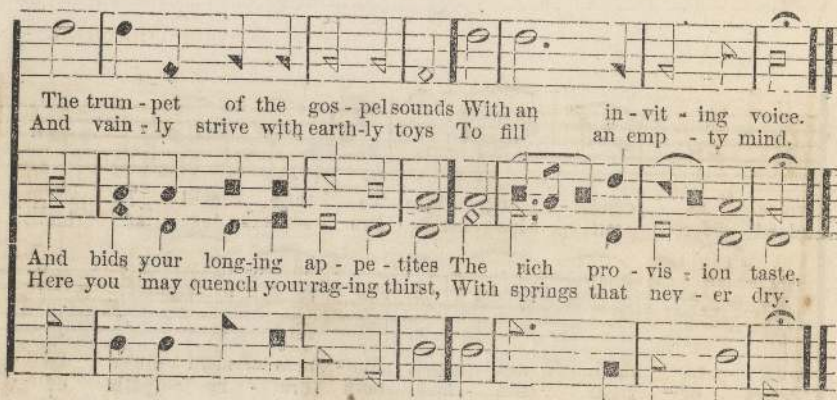
PETERBORO.

C. M.

Author unknown.



1. Let eve - ry mor - tal ear at - tend, And eve - ry heart re - joice;
 2. Ho! all ye hun - gry, starving souls, That feed up - on the wind,
 3. E - ter - nal wis - dom hath prepared A soul - re - viv - ing feast,
 4. Ho! ye that pant for liv - ing streams, And pine away and die;

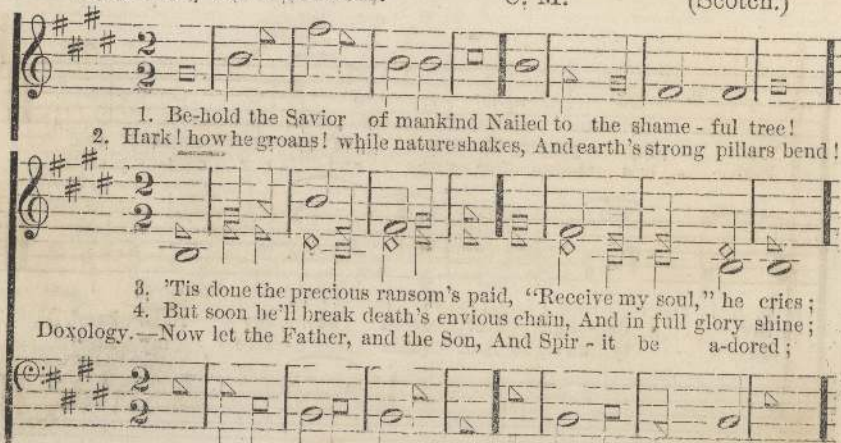


The trum - pet of the gos - pel sounds With an in - vit - ing voice.
 And vain - ly strive with earth - ly toys To fill an emp - ty mind.
 And bids your long - ing ap - pe - tites The rich pro - vis - ion taste.
 Here you may quench your rag - ing thirst, With springs that nev - er dry.

DUNDEE, OR FRENCH.

C. M.

(Scotch.)



1. Be - hold the Savior of mankind Nailed to the shame - ful tree!
 2. Hark! how he groans! while na - ture shakes, And earth's strong pillars bend!
 3. 'Tis done the pre - cious ran - som's paid, "Re - ceive my soul," he cries;
 4. But soon he'll break death's en - vious chain, And in full glory shine;
 Doxology. — Now let the Fa - ther, and the Son, And Spir - it be a - dored;

DUNDEE, OR FRENCH.—CONCLUDED.

How vast the love that him in-clined To bleed and die for me.
The tem-ple's veil in sun - der breaks, The sol - id mar - bles rend.

See where he bows his sa - cred head! He bows his head and dies.
O Lamb of God, was ev - er pain, Was ev - er love like thine.
Where there are works to make him known, Or saints to love the Lord.

MEAR.

C. M.

Author Unknown.

1. Lord, all I am is known to thee; In vain my soul would try
2. Thy all - sur-round-ing sight surveys My ris - ing and my rest,
3. My thoughts lie o - pen to thee, Lord, Be-fore they're form'd with - in

4. O wond'rous knowledge! deep and high! Where can a creature hide?
5. So let thy grace surround me still, And like a bul - wark prove,

To shun thy pres-ence or to flee, The no - tice of thine eye.
My pub-lic walks, my private ways, The se - crets of my breast.
And ere my lips pronounce the word, Thou know'st the sense I mean.

With-in thy cir - cling arms I lie, Be - set on eve - ry side.
To guard my soul from eve - ry ill, Se - cured By sov' - reign love.

STANDARD CHURCH MUSIC.

BALERMA.

C. M.

(Scotch.)

1. How hap - py is the man who hears In - struc - tion's warn - ing voice,
 2. For she has treas - ures great - er far Than east or west un - fold,
 3. She guides the young with in - no - cence, In pleas - ure's path to tread;
 4. Ac - cord - ing as her la - bor's rise, So her re - wards in - crease;
 Doxology.—To Fath - er, Son, and Ho - ly Ghost, One God, whom we a - dore,

And who ce - les - tial wis - dom makes His ear - ly on - ly choice.
 And her re - wards more pre - cious are, Than all their stores of gold.
 A crown of glo - ry she be - stows Up - on the ho - ar - y head.
 Her ways are ways of pleas - ant - ness, And all her paths are peace.
 Be glo - ry as it was, is now, And shall, be ey - er - more.

Wm. Allen

NEW CHURCH MUSIC.

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GALEM.

S. M.

D. A. HUDSON.

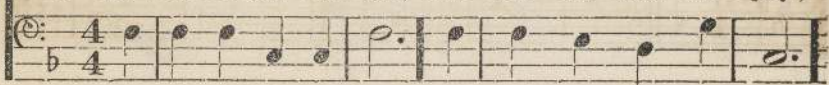
S. N. M. I.—1st Term.



1. How beauteous are their feet Who stand on Zi - on's hill,
2. How charming is their voice! How sweet the tid - ings are!
3. How hap - py are our ears That hear the joy - ful sound,



4. How blessed are our eyes That see this heav'n - ly light!
5. The watchmen join their voice, And tune - ful notes em - ploy;



Who bring sal - va - tion on their tongues, And words of love re - veal!
 "Zi - on, be - hold thy Saviour King; He reigns and tri - umphs here!"
 Which kings and prophets wait-ed for, And sought, but nev - er found!



Prophets and kings desired it long, But died with - out the sight.
 Je - ru - sa - lem breaks forth in songs, And des - erts learn the joy.



MICANOPY.

S. M.

MRS. L. PRICE.

S. N. M. I.—1st Term.



1. My soul re-pest his praise Whose mer - cies are so great;
2. God will not al - ways chide; And when his strokes are felt,



3. High as the heavens are raised A - bove the ground we tread,
4. His power subdues our sins; And his for - giv - ing love,



NEW CHURCH MUSIC.

MICANOPY.—CONCLUDED.

(This Strain may be performed as a Soprano and Alto Duett.)

Where ar - ger is so slow to rise. So read - y to a - bate.
His strokes are few - er than our crimes. And light - er than our crimes.

So far the rich - es of his grace, Our high - est thoughts ex - ceed.
Far as the east is from the west, Doth all our guilt re - move.

COLEMAN.

S. M.

C. C. PRATT.

Grave.

4. When sor - rows round us roll, And com - forts we have none.
2. Is there no friend to cheer, In times of deep dis - tress,

3. Though in the gloom - y vale of death, we fear no harm,
4. This is our ut - most wish, O Lord - that thou wouldst be

Dear Saviour, say that thou art ours, And all our griefs are gone.
A smile from thee will help me bear, Or make the bur - den light.

Sup - port - ed by thy pow'rful grace, Re - clin - ing on thine arm.
For - ev - er, ev - er near to us, And keep us near to thee.

SWEET DAY OF REST.

S. M.

W. BUSH,

S. N. M. I.—1st Term.

1. Wel - come sweet day of rest That saw the Lord a - rise;
 2. The King himself comes near, And feasts his saints to - day;

3. One day a - midst the place, Where Christ my God hath been,
 4. My will - ing soul would stay In such a frame as this,

Welcome to this re - viv - ing breast, And these re - joic - ing eyes.
 Here we may sit, and see him here, And love, and praise, and pray.

Is sweet - er than ten thou - sand days Of pleas - ur - a - ble sin.
 And sit and sing her - self a - way To ev - er - last - ing bliss.

MARSHALL.

S. M.

C. C. PRATT.

Serioso.

1. Ye pray - ing souls re - jice, And bless your Fath - er's name;
 2. Your mournful cry he hears; He marks your fee - blest groan,

3. To all his pray - ing saints He ev - er will at - tend,

NEW CHURCH MUSIC.

MARSHALL.—CONCLUDED.

With joy to him lift up your voice, And all his love pro-claim.
 Sup-plies your wants, dis-pels your fears, And makes his mer - cy known.

And to their sor - rows and complaints His ear in mer - cy bends.

TREMBLING SAINTS.

S. M.

MOSES S. DUMAS,
S. N. M. I.—1st Term.

1. Your harps, ye trem - bling saints, Down from the wil - lows take;
 2. Though in a for - eign land, We are not far from home;
 3. His grace shall to the end Strong-er and bright - er shine;

4. The time of love will come, When we shall clear - ly see,
 5. Blest is the man, O God, That stays him - self on thee!

Loud to the praise of Christ our Lord Bid ev' - ry string a - wake,
 And near-er to our home a - bove We ev' - ry mo-ment come.
 Nor pres-ent things, nor things to come, Shall quench the spark di - vine.

Not on - ly that he shed his blood, But each shall say "for me."
 Who waits for thy sal - va - tion, Lord, Shall thy sal - va - tion see.

ACKNOWLEDGMENT. S. M. Mrs. E. N. PRATT.

Soprano.

1. My Mak - er and my King, To thee my all I owe;
 2. The crea - ture of thy hand, On thee a - lone I live;

3. Lord, what can I im - part, When all is thine be - fore;
 4. O let thy grace in - spire My soul with strength di - vine;

Thy sov'r - eign boun - ty is the spring Whence all my bless - ings flow.
 My God, thy ben - e - fits demand More praise than I can give.

Thy love de - mands a thank - ful heart—The gift a - las, how poor!
 Let all my pow'rs to thee as - pire, And all my days be thine.

MORNING HYMN. S. M. C. C. PRATT.

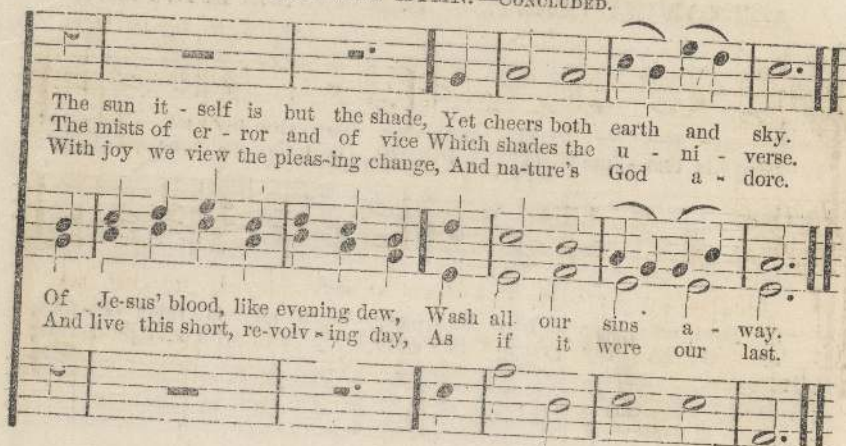
Ardito.

1. We lift our hearts to thee, O Day - Star from on high!
 2. O let thy o - rient beams The night of sin dis - perse,
 3. How beau - teous Na - ture now! How dark and sad be - fore!

4. O may no gloomy crime Pol - lute the ris - ing day;
 5. May we this life im - prove, To mourn for er - rors past,—

NEW CHURCH MUSIC.

MORNING HYMN.—CONCLUDED.



The sun it - self is but the shade, Yet cheers both earth and sky.
 The mists of er - ror and of vice Which shades the u - ni - verse.
 With joy we view the pleas-ing change, And na-ture's God a - dore.

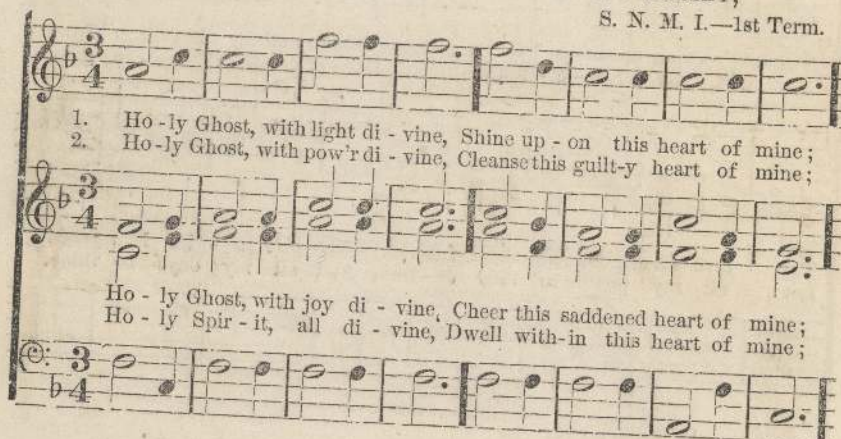
Of Je-sus' blood, like evening dew, Wash all our sins a - way.
 And live this short, re-volv-ing day, As if it were our last.

PRAYER.

7's.

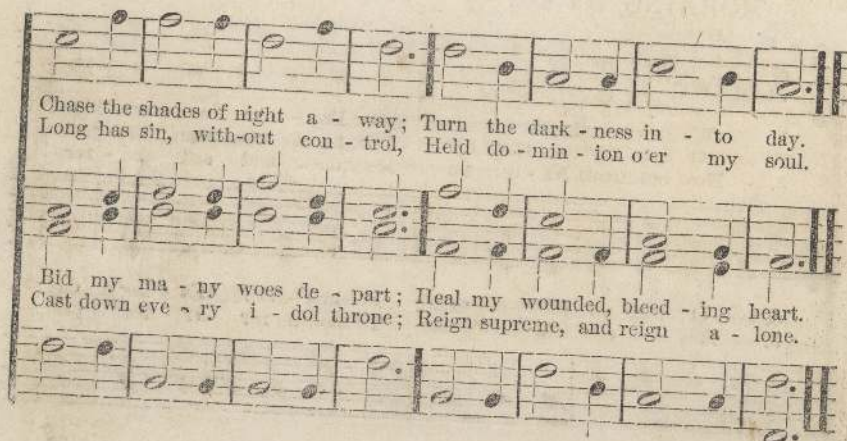
J. W. BUSSEY,

S. N. M. I.—1st Term.



1. Ho - ly Ghost, with light di - vine, Shine up - on this heart of mine;
 2. Ho - ly Ghost, with pow'r di - vine, Cleanse this guilt-y heart of mine;

Ho - ly Ghost, with joy di - vine, Cheer this saddened heart of mine;
 Ho - ly Spir - it, all di - vine, Dwell with-in this heart of mine;



Chase the shades of night a - way; Turn the dark - ness in - to day.
 Long has sin, with-out con - trol, Held do - min - ion o'er my soul.

Bid, my ma - ny woes de - part; Heal my wounded, bleed - ing heart.
 Cast down eve - ry i - dol throne; Reign supreme, and reign a - lone.

STREAM OF LIFE.

7's.

T. F. BAGGETT,

S. N. M. I.—1st Term.

Largo.

1. Gent - ly glides the stream of life Oft a - long the flow' - ry vale,

2. Life, an ev - er va - ried stream, Al - ways roll - ing to its sea;

The musical score for 'Stream of Life' is written in 6/4 time with a key signature of one flat (B-flat). It features a single melodic line on a treble clef staff. The tempo is marked 'Largo'. The first two verses are provided with lyrics. The first verse ends with a repeat sign, and the second verse also ends with a repeat sign.

Or, im - pet - uous down the cliff, Rush - ing, roars when storms as - sail.

Slow or quick, or mild or rude, Tend - ing to e - ter - ni - ty.

The musical score continues on a single melodic line. It includes the lyrics for the continuation of the piece, which describe the stream's behavior during storms and its eternal nature.

REFUGE.

7's.

P. J. SEWELL.

1. Wait, my soul, up - on the Lord, To his gra - cious prom - ise flee,
2. If the sor - rows of thy case Seem pe - cu - liar, still to thee

3. Days of tri - al, days of grief, In suc - cess - ion thou may'st see
4. Rock of A - ges, I'm se - cure, With thy promise full and free;

The musical score for 'Refuge' is written in 4/4 time with a key signature of one flat (B-flat). It features a single melodic line on a treble clef staff. The piece includes four verses of lyrics. The first two verses are grouped together, and the last two verses are grouped together. The score ends with a final cadence.

REFUGE.—CONCLUDED.

Lay - ing hold up - on his word, "As thy days thy strength shall be."
 God has promised need-ful grace—"As thy days thy strength shall be."

This is still thy sweet re - lief, "As thy days thy strength shall be."
 Faithful, pos - i - tive and sure—"As thy days thy strength shall be."

ST. MICHAEL.

7's.

W. M. POUND,

S. N. M. I.—1st Term.

Andante.

1. On that great, that aw - ful day, This vain world shall pass a - way,
 2. Then shall all the na - tions meet At th' e - ter - nal judgment seat,

3. O, in that de - stroy - ing hour, Source of goodness, source of power,
 4. Hear, and pit - y; hear, and aid; Spare the creatures thou hast made;

And be - fore the Ma - ker stand All the creatures of his hand.
 And, unveiled be - fore his eye, All the works of man shall lie.

Show thou, of thine own free grace, Help un - to a help - less race.
 Fold us with the sheep that stand Pure and safe at thy right hand.

NEW CHURCH MUSIC.

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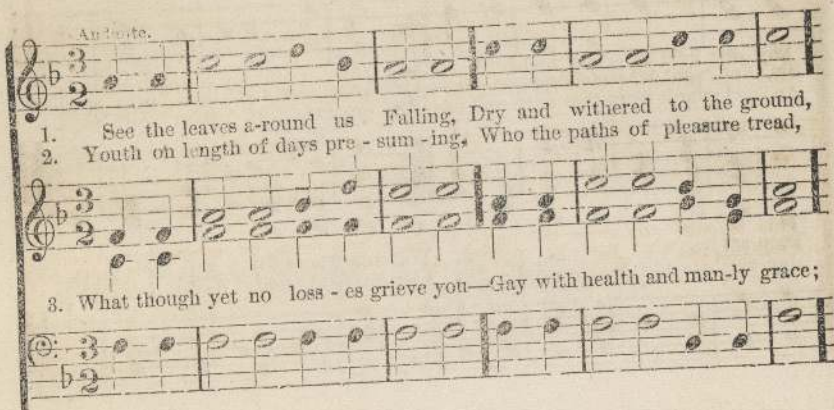
TREE OF LIFE.

8's & 7's, Single.

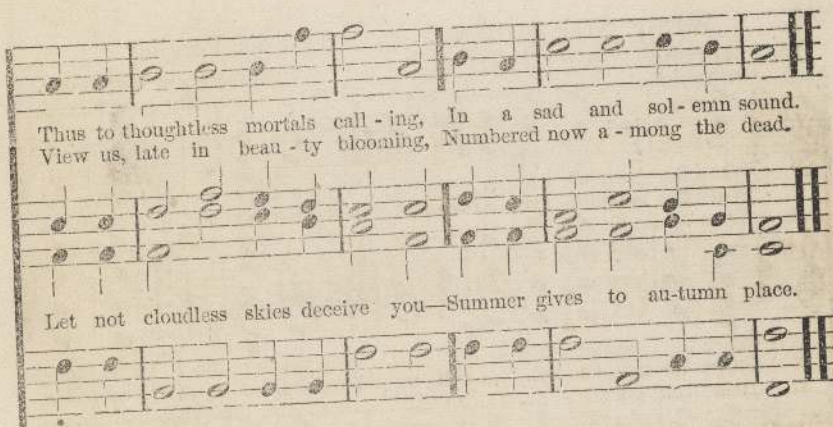
J. E. CHANDLER,

S. N. M. I.—1st Term.

Andante.



1. See the leaves a-round us Falling, Dry and withered to the ground,
2. Youth on length of days pre - sum - ing, Who the paths of pleasure tread,
3. What though yet no loss - es grieve you—Gay with health and man-ly grace;



Thus to thoughtless mortals call - ing, In a sad and sol - emn sound.
View us, late in beau - ty blooming, Numbered now a - mong the dead.

Let not cloudless skies deceive you—Summer gives to au-tumn place.

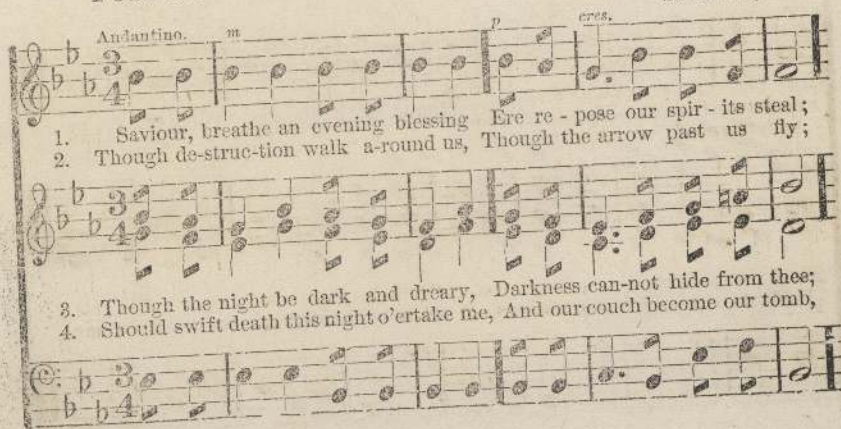
FOREST CITY.

8's & 7's.

J. H. NEWMAN,

Savannah, Ga.

Andantino. *m* *p* *cres.*



1. Saviour, breathe an evening blessing Ere re - pose our spir - its steal;
2. Though de-struc-tion walk a-round us, Though the arrow past us fly;
3. Though the night be dark and dreary, Darkness can-not hide from thee;
4. Should swift death this night o'ertake me, And our couch become our tomb,

NEW CHURCH MUSIC.

FOREST CITY.—CONCLUDED.

m *p* *lens.* *D. m.*

Sin and want we come con-fess-ing—Thou canst save and thou canst heal.
 An-gel guards from thee surround us—We are safe if thou art nigh.

Thou art he, who, nev-er wea-ry, Watches where thy peo-ple be.
 May the morn in heav'n awake us Clad in light, and death-less bloom.

WEEP NOT FOR ME.

8's & 4's, Peculiar.

W. F. DAVIS.

Slow and Soft.

[Expressly for this Work.]

Dim. *lens.*

1. { When the spark of life is wan-ing, Weep not for me. } { When the
 { When the lan-guid eye is streaming, Weep not for me. } { Start not

2. { When the pangs of death as-sail me, Weep not for me. } { Yes, though
 { Christ is mine—he will not fail me; Weep not for me. } { From his

Dim. *m* *m p* *Dim. e Rit.*

fee-ble pulse is ceasing. } 'Tis the fettered soul's releasing; Weep not for me.
 at its swift decreasing;

sin and doubt endeavor, } Je-sus is my strength forever! Weep not for me.
 love my soul to sev-er, }

THE SAVIOUR'S CALL. 6's & 4's. DAVID J. THAXTON,
S. N. M. I.—1st Term.

First system of musical notation for 'The Saviour's Call'. It consists of three staves: a treble staff, a bass staff, and a tenor staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics 'To - day the Sa - viour calls Ye wan - d'ers home;' are written below the staves.

Second system of musical notation for 'The Saviour's Call'. It consists of three staves: a treble staff, a bass staff, and a tenor staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics 'O, ye beau - ti - ful souls, Why long - er roam?' are written below the staves.




SABBATH SCHOOL MUSIC.

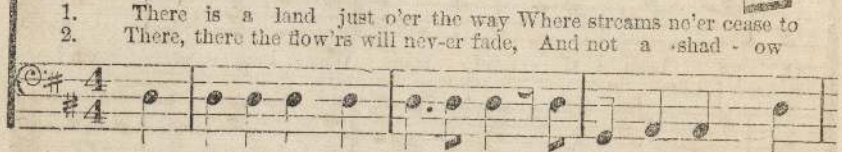
THE BEAUTIFUL BY-AND-BY.

[Words and Music by J. M. PRATHEE,

Trio.



1. There is a land just o'er the way Where streams ne'er cease to
2. There, there the flow'rs will nev-er fade, And not a shad - ow



flow; Where gild - ed light, in full ar - ray, Drives darkness from the shore.
fall Up - on that peaceful, flow' - ry land, Where Christ is King o'er all.



CHORUS.



By and by, By and by, By and by we'll get



By and by, By and by, By and by we'll get



By and by, By and by,

THE BEAUTIFUL BY-AND-BY.—CONCLUDED.



there, We'll get there, Forev-er to roam in that beau-ti-ful land, Beautiful land,



there, We'll get there, Forev-er to roam in that beau-ti-ful land, Beautiful land,




Beau-ti-ful land, Forev-er to roam in that beau-ti-ful land.




Beau-ti-ful land, Forev-er to roam in that beau-ti-ful land.

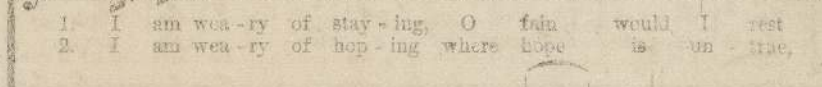


I AM WEARY.


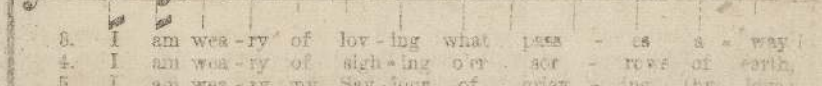

E. E. POUND.



1. I am wea-ry of stay-ing, O fair would I rest
2. I am wea-ry of hop-ing where hope is un-true,

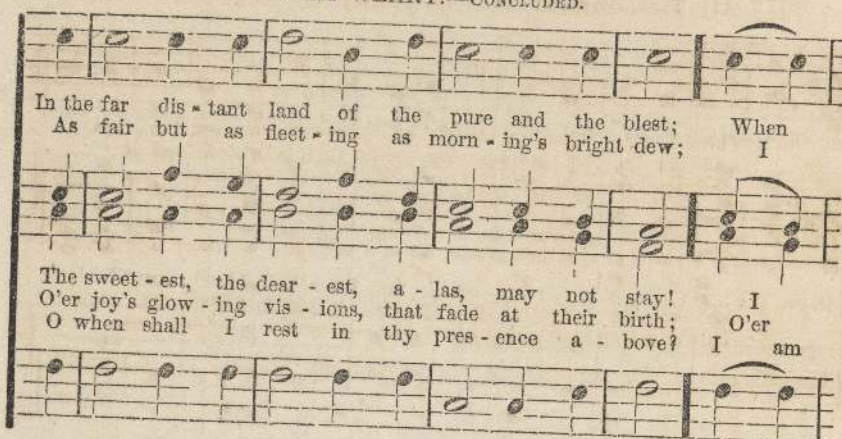


3. I am wea-ry of lov-ing what pass-es a-way
4. I am wea-ry of sigh-ing o'er sor-rows of earth
5. I am wea-ry, my Sav-iour, of griev-ing thy love;

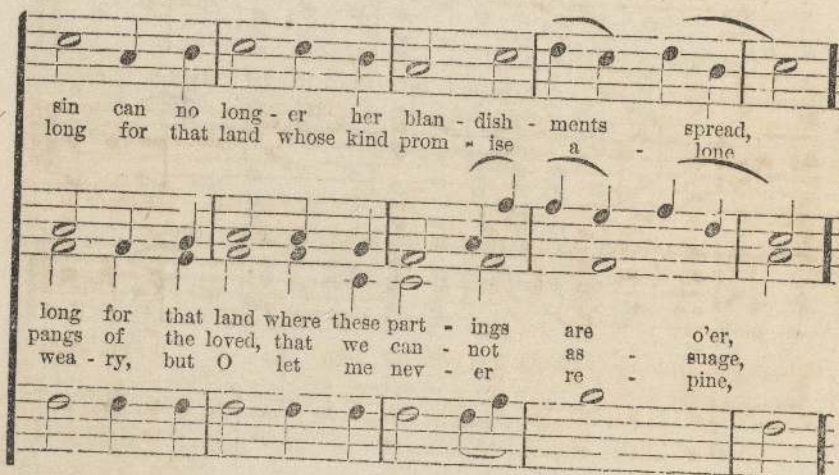
SABBATH SCHOOL MUSIC.

I AM WEARY.—CONCLUDED.



In the far dis - tant land of the pure and the blest; When
As fair but as fleet - ing as morn - ing's bright dew; I

The sweet - est, the dear - est, a - las, may not stay! I
O'er joy's glow - ing vis - ions, that fade at their birth; O'er
O when shall I rest in thy pres - ence a - bove? I am



sin can no long - er her blan - dish - ments spread,
long for that land whose kind prom - ise a - lone

long for that land where these part - ings are o'er,
pangs of the loved, that we can - not as - suage,
wea - ry, but O let me nev - er re - pine,



And tears and temp - ta - tions for - ev - er are fled.
Is change - less and sure as e - ter - ni - ty's throne.

And death and the tomb can di - vide hearts no more.
O'er blith - ings of youth and the weak - ness of age.
While thy word, and thy love, and thy prom - ise are mine.

THE SHIP BELLS.

(A set piece.)

Eld. E. DUMAS.

Con animo.

1. The tall white ships pass on and on, and wave up - on the sea,
And o'er the bil - lows bro - ken breast, their bells steal back to

2. And sail - ing o'er sweet fields of gold, and clouds of summer blue,
Thro' slanting suns and shadows dim, the sails slip through and

3. And still the ships go on and on, out gates of ha - zy gray,
As dreams up - on the slum - ber - ing sense, pass un - ful - filled

me; And break in trembling sob - bing throng, up - on the sands in

through; And throb - bing bells, that trem - ble back up - on the fair ships

a-way; And leave but mem - o - ries griev - ing bells that sob and moan

Slow and soft. *Pia.*

dim sweet song, In sweetest mel - o - dy. Cho. - The ships at sea, The

fad - ing track, In sweet - est mel - o - dy. Cho. - The ships at sea, The

like ocean shells, In sweet - est mel - o - dy. Cho. - The ships at sea, the

SABBATH SCHOOL MUSIC.

THE SHIP BELLS.—CONCLUDED.

Cres.

ships at sea, the bells ring mel-o-dy, Come on my friends and hoist your sails and

ships at sea, the bells ring mel-o-dy, Come on my friends and hoist your sails and

ships at sea, the bells ring mel-o-dy, Come on my friends and hoist your sails and

Allegro and Loud.

stem the storm with me. We'll stem the storm at sea, We'll stem the storm at

stem the storm with me, We'll stem the storm at sea, We'll stem the storm at

stem the storm with me, We'll stem the storm at sea, We'll stem the storm at

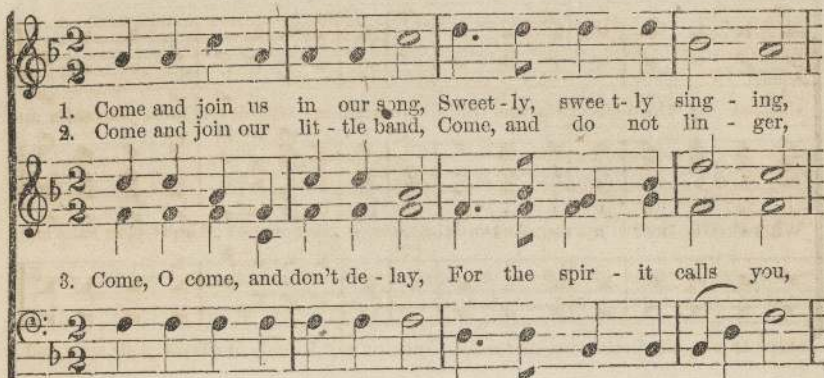
sea, Come on my friends, and hoist your sails and stem the storm with me.

sea, Come on my friends, and hoist your sails and stem the storm with me.

sea, Come on my friends, and hoist your sails and stem the storm with me.

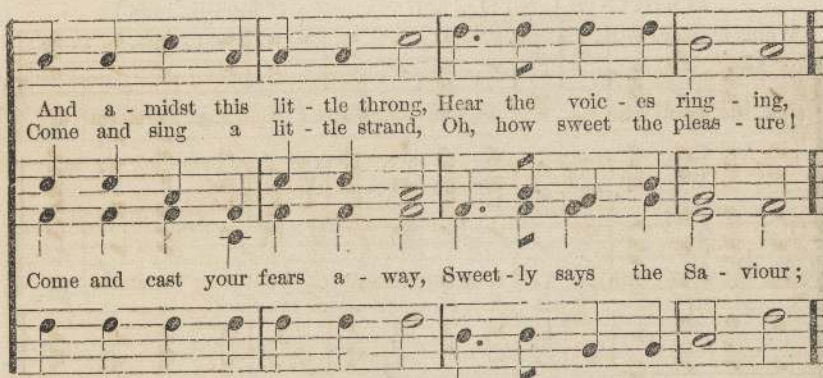
THE CHORAL SONG.

[Words and Music by J. M. PRATHER and Miss LULA BELL.]



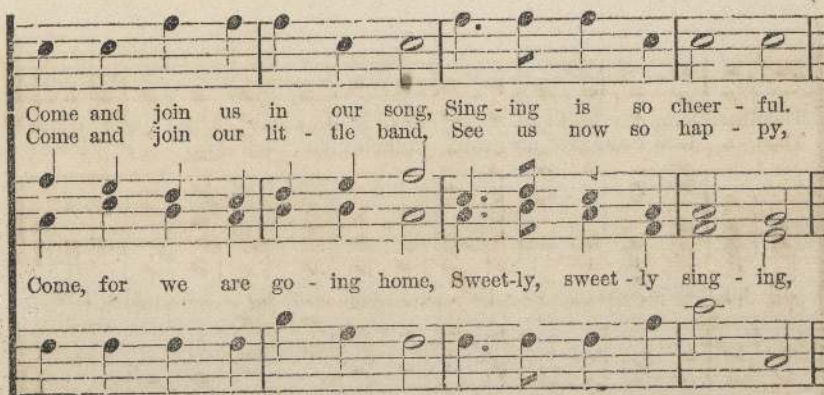
1. Come and join us in our song, Sweet-ly, sweet-ly sing - ing,
 2. Come and join our lit - tle band, Come, and do not lin - ger,

3. Come, O come, and don't de - lay, For the spir - it calls you,



And a - midst this lit - tle throng, Hear the voic - es ring - ing,
 Come and sing a lit - tle strand, Oh, how sweet the pleas - ure!

Come and cast your fears a - way, Sweet-ly says the Sa - viour;



Come and join us in our song, Sing - ing is so cheer - ful.
 Come and join our lit - tle band, See us now so hap - py,

Come, for we are go - ing home, Sweet-ly, sweet-ly sing - ing,

SABBATH SCHOOL MUSIC.

THE CHORAL SONG.—CONCLUDED.

Learn to sing, it won't take long—Learn, and don't be fear-ful.
 As we jour-ney to that land Where we'll sing for-ev-er.
 Where we'll hear a-round the throne An-gel voic-es ring-ing.

LOOKING UNTO JESUS.

(*7's—6 lines.)

Words by Rev. J. H. MARTIN.

Music by Mrs. L. PRICH.

1. Lamb of God, I look to thee, Thou in love hast died for me;
 2. When by guilt-y fears oppressed, Lord, I look to thee for rest;
 3. Gaz-ing on thy cross, I find Ease and com-fort for the mind;

Thou hast borne my load of guilt, For my sins thy blood was spilt;
 Thou a-lone canst give me peace, From my bur-den me re-lease;
 All my doubts and fears de-part, Joy and pleas-ure fill the heart;

SABBATH SCHOOL MUSIC.

245

LOOKING UNTO JESUS.—CONCLUDED.



Thou didst suf-fer to a - tone For the crimes that I had done.
 Pros-trate at thy feet I fall, On thy name for mer - cy call.

Love, and hope, and heaven-ly rest, Hold pos - sess - ion of my breast.


CHORUS—Ad lib. Soprano and Alto Duett.

Alto and Bass Duett.



Glo - ry to the Lamb that died, Sin - ners in his

Tutti.



blood con - fide, Sin - ners in his blood con - fide.

*This piece will be found useful as a T's, 6 lines. When any other Hymn is applied, the Chorus may be omitted.

SABBATH SCHOOL MUSIC.

THE STORM-BEATEN MARINER.

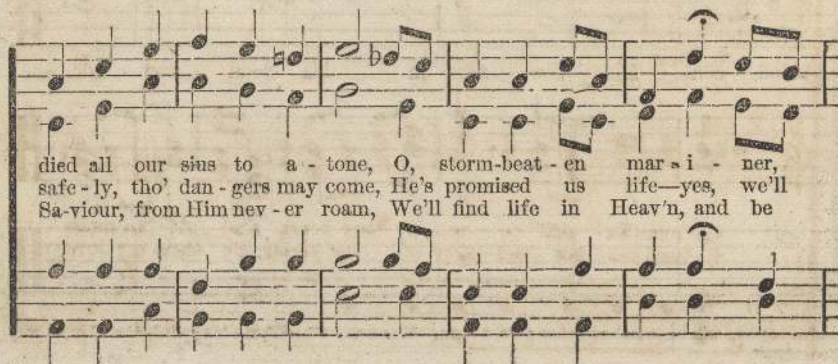
WORDS & MUSIC BY J. H. NEWMAN.



1. There's life for the weary, there's life for the faint; There's
 2. The clouds are now threat'ning, the storm is at hand, Let's
 3. The sails are now fill-ing, the har-bor's in view, We



life for the wayworn, the buf-fet-ed Saint, Since Je-sus hath
 furl all our can-vass, for Christ we will stand, In Him we ride
 see the bright cit-y, His prom-ise is true; We'll lean on our



died all our sins to a-tone, O, storm-beat-en mar-i-ner,
 safe-ly, tho' dan-gers may come, He's promised us life-yes, we'll
 Sa-viour, from Him nev-er roam, We'll find life in Heav'n, and be

THE STORM-BEATEN MARINER.—CONCLUDED.

CHORUS.



haste to thy home.
haste to our home.
safe, safe at home.

Oh, haste to thy home! Oh, haste to thy




home! O, storm-beat-en mar-i-ner, haste to thy home!



RECEIVING CHRIST.

Words by Rev. J. H. MARTIN.

MRS. L. PRICE,

S. N. M. I.—1st TERM.



1. Dear Sa-vior, who for sin-ners died, Come in I pray with
2. The door I'll o-pen un-to thee, Come in O Je-sus



3. Come Sa-vior oc-cu-py my heart, And bid all mean-er
4. Lord take pos-ses-sion of my breast, Be thou my loved and



SABBATH SCHOOL MUSIC.

RECEIVING CHRIST.—CONTINUED.

me a-bide; No lon-ger shalt thou knock in vain, With
sup with me, Here at my ta-ble take thy seat, And
things de-part, My blest Re-deem-er en-ter in; Drive
hon-ored guest, To this a-bode I'll wel-come thee; Come

CHORUS.

joy my Lord I'll en-ter-tain. } Je-sus con-de-scend to come,
hold with me com-mun-ion sweet. }
out the hate-ful monster sin, } Je-sus con-de-scend to come,
gra-cious Sa-vior dwell with me. }

Make my heart thy chos-en home, In my bo-som fix thy
Make my heart thy chos-en home, In my bo-som fix thy

RECEIVING CHRIST.—CONCLUDED.

throne, Reign su - preme and reign a - lone.

throne, Reign su - preme and reign a - lone.

OUTSIDE THE GATE STILL STANDING.

Words by J. POLLARD.

Music and words of Chorus by J. H. NEWMAN.

Not to slow.

1. I stood out - side the gate, A poor, way - far - ing child,
2. "Oh, mer-cy!" then I cried; "Oh, give me rest from sin!"

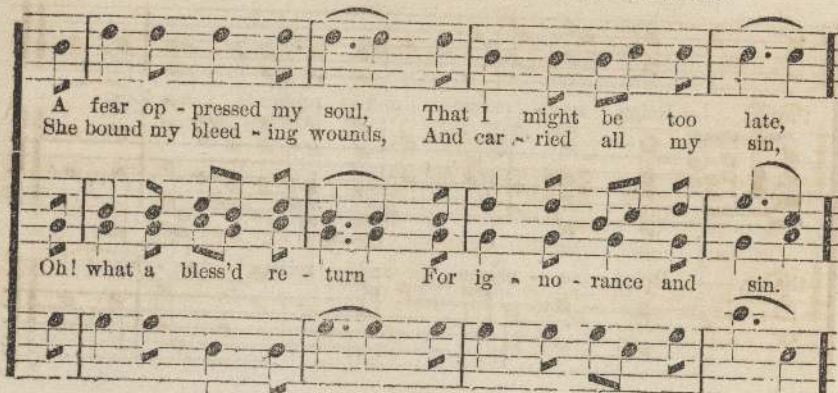
3. In mer-cy's guise I knew The Sa - viour long a - bused,

With-in my heart there beats A tem - pest loud and wild;
"I will," a voice re - plied, And mer - cy let me in;

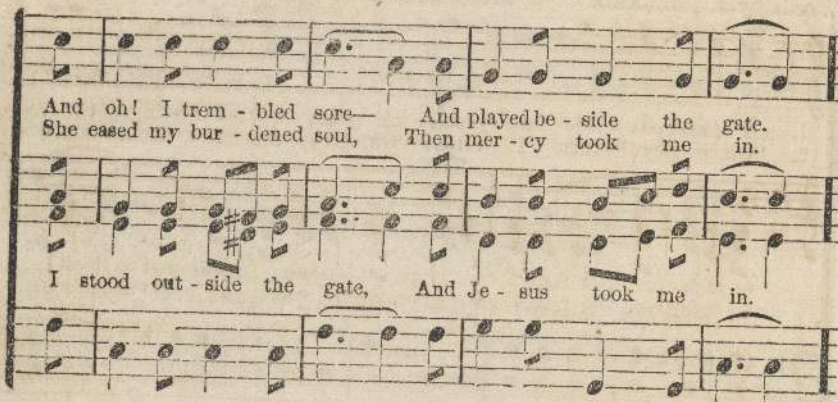
Who oft - en sought my heart, And wept when I re - fused.

SABBATH SCHOOL MUSIC.

OUTSIDE THE GATE STILL STANDING.—CONTINUED.



A fear op - pressed my soul, That I might be too late,
 She bound my bleed - ing wounds, And car - ried all my sin,
 Oh! what a bless'd re - turn For ig - no - rance and sin.



And oh! I trem - bled sore— And played be - side the gate.
 She eased my bur - dened soul, Then mer - cy took me in.
 I stood out - side the gate, And Je - sus took me in.

CHORUS.



Out-side the gate still stand - ing, With mer - cy in full view,

OUTSIDE THE GATE STILL STANDING.—CONCLUDED.

Oh hast - en o'er the threshold, Je - sus will wel - come you.

HOME TO MY MOTHER IN HEAVEN.

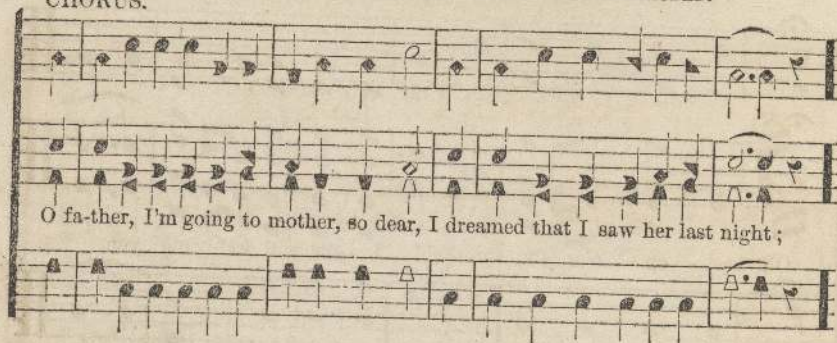
Words and Music by ALDINE S. KEITZER.

By Permission—From the Morning Star Songster.]

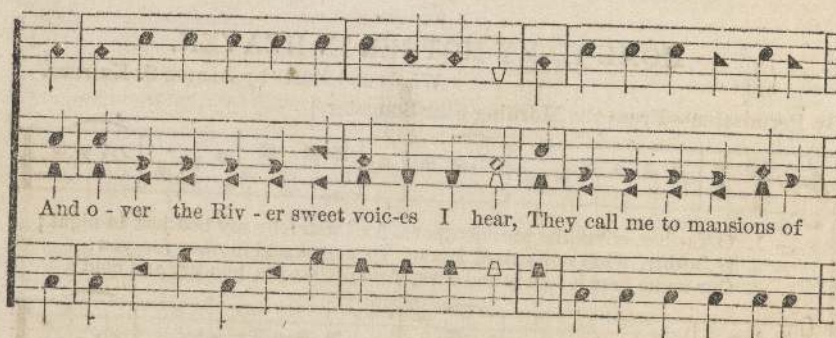
1. O fa-ther, come kiss me once more, And watch by my bed just to-night ;
2. O fa-ther, what news shall I take, To Je-sus and mother for you ;
3. Our home here is lonely and dark, And oft we are hun-gry and cold ;
4. O fa-ther, dear father, once more, Of Je-sus, I pray you to think ;
5. O fa-ther, dear father, once more, Please read in my bi-ble and think ;

Your Nettie will walk thro' the Valley of Death, Ere dawn of the sweet Sabbath light.
 I'll tell him to send holy an-gels of light To bless and to comfort you too.
 But I shall go home to my mother to-night, Where pleasures are purer than gold.

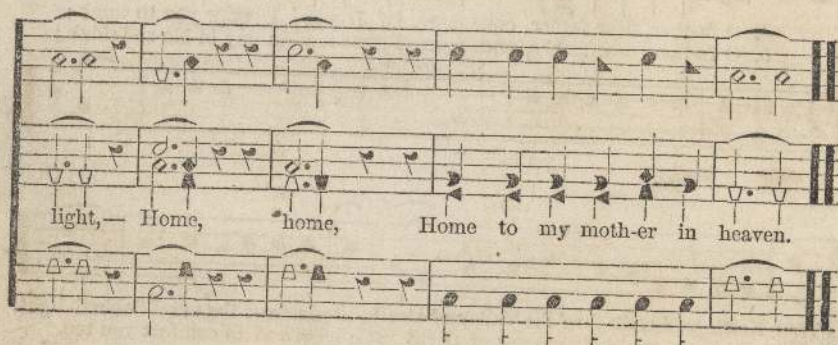
And when I am gone to my mother in heaven, O, father, please give up your drink.
 "No drunkard shall enter the kingdom of heaven. O, God, keep my father from drink

HOME TO MY MOTHER IN HEAVEN.—CONCLUDED.
CHORUS.


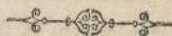
O fa-ther, I'm going to mother, so dear, I dreamed that I saw her last night;



And o-ver the Riv-er sweet voic-es I hear, They call me to mansions of



light,— Home, home, Home to my moth-er in heaven.



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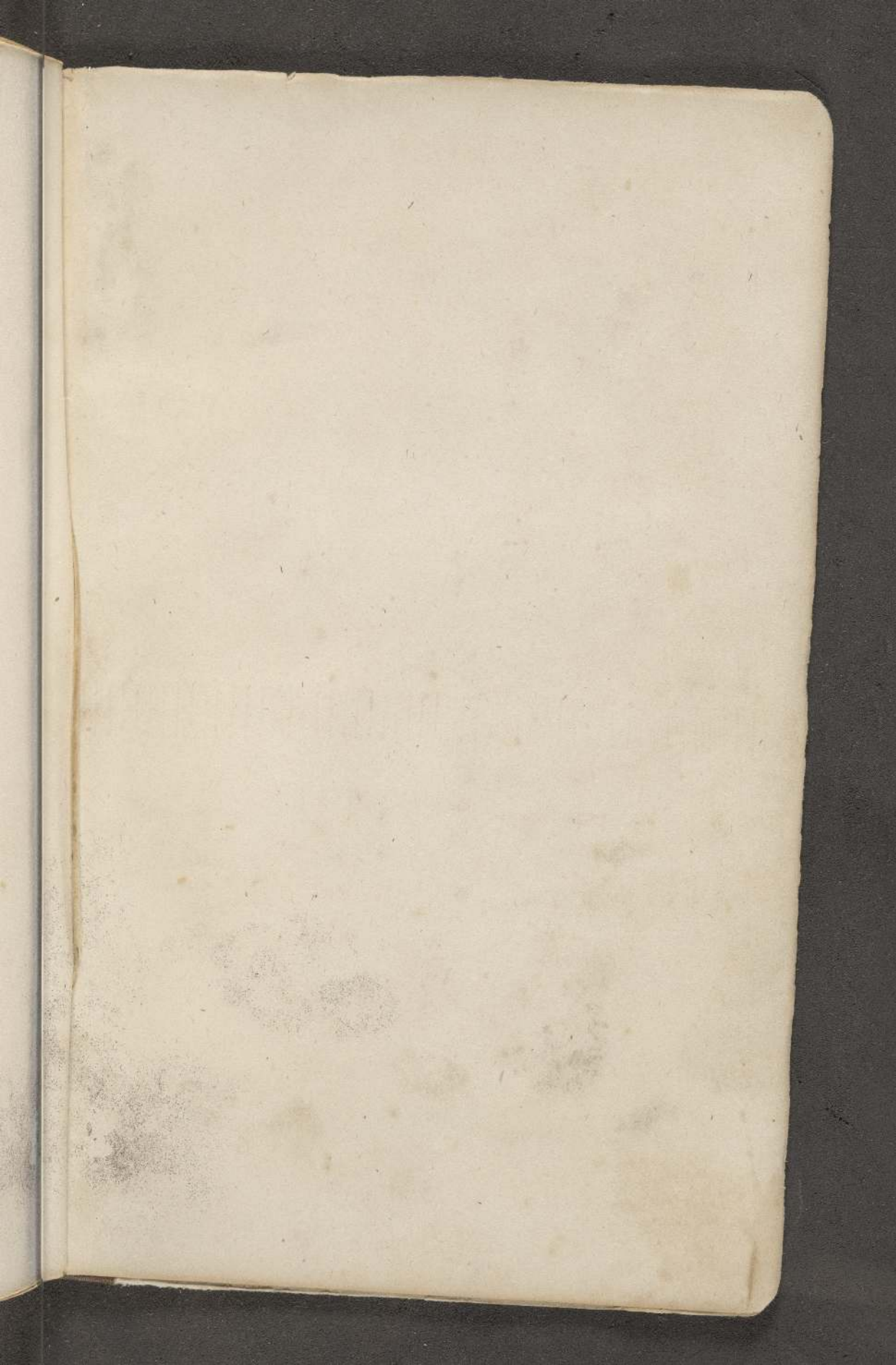
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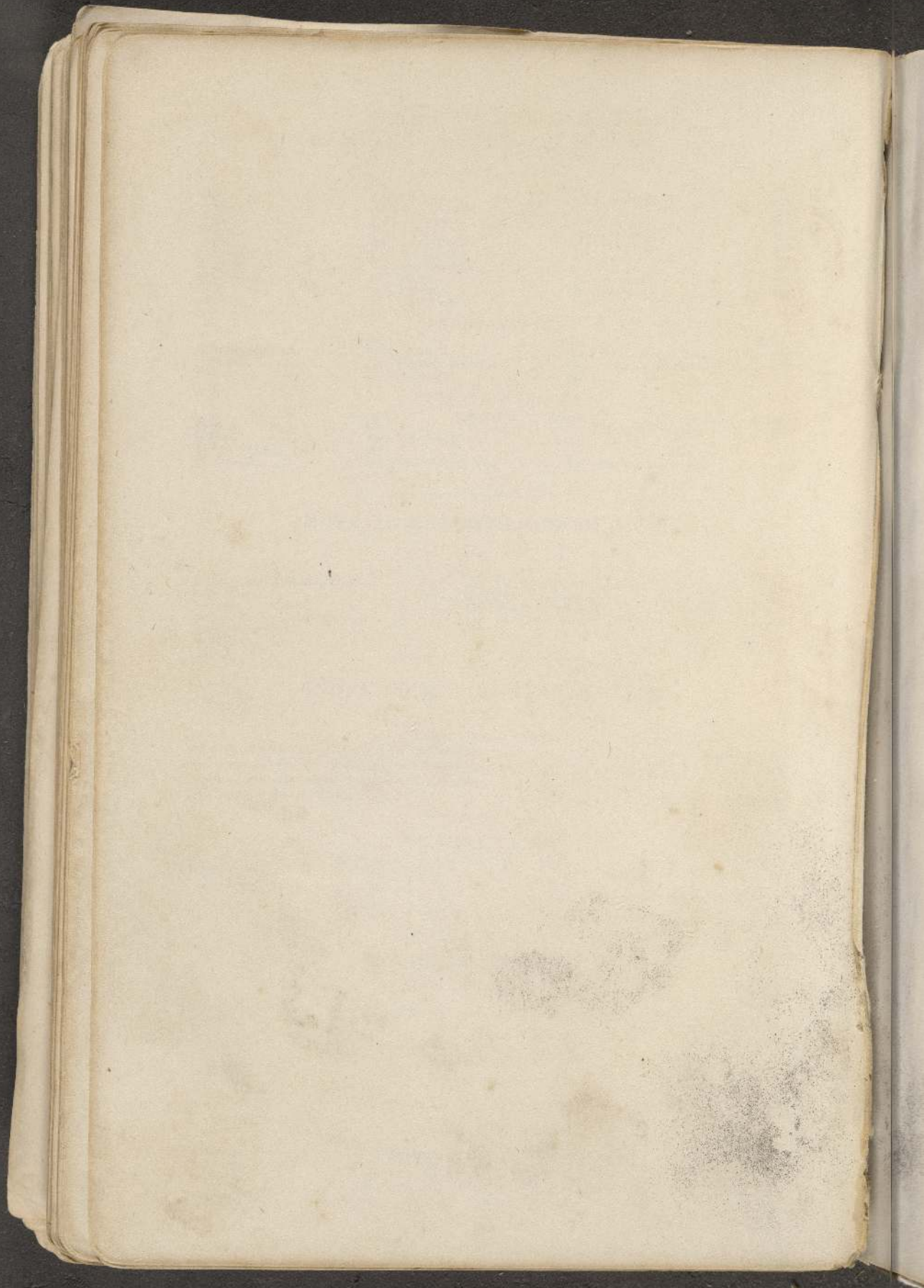
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