The · Practical

Music · Reader

FOR DAY SCHOOLS

INSTITUTES, SINGING SCHOOLS

AND NORMALS

BY

J. H. HALL, W. H. RUEBUSH, AND J. H. RUEBUSH

ASSOCIATE

J. G. TOBEIT

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THE PRACTICAL

MUSIC READER

FOR

DAY SCHOOLS, INSTITUTES,
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CONSISTING OF RUDIMENTS, GRADED LESSONS, SECULAR AND SACRED SONGS

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PREFACE.

FOR OPENING SCHOOL.

LEADER. The Lord is my shepherd; I shall not want.

SCHOOL. **He maketh me to lie down in green pastures: he leadeth me beside the still waters.**

LEADER. He restoreth my soul: he leadeth me in paths of righteousness for his name's sake.

SCHOOL. **Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.**

LEADER. Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

SCHOOL. **Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.**

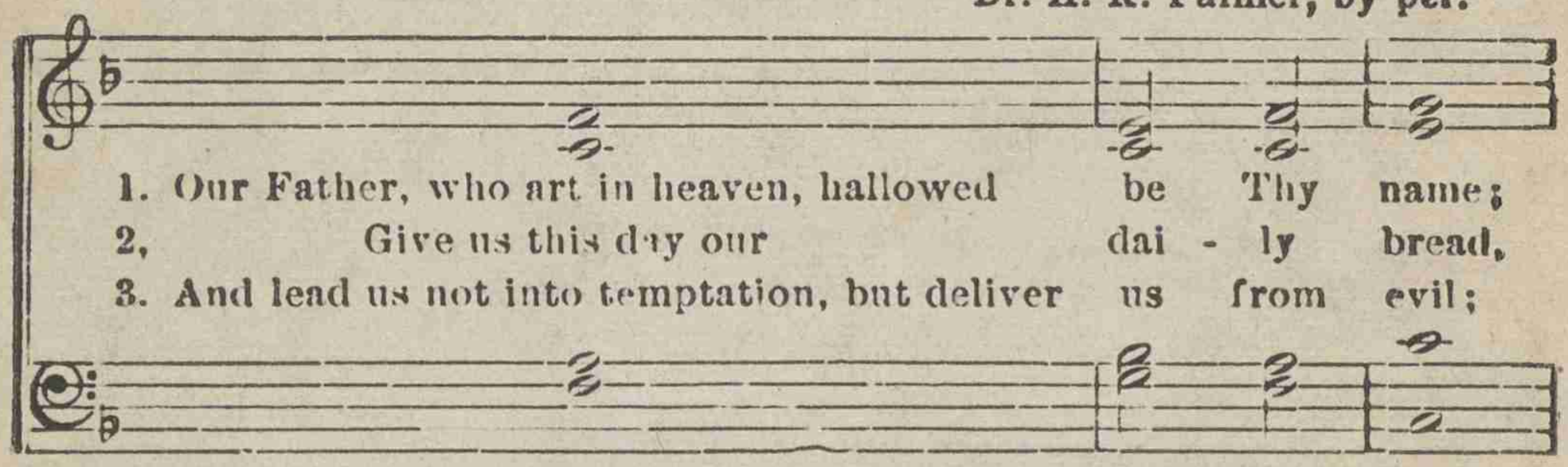
ALL. O Praise the Lord, all ye nations. Praise him, all ye people. For his merciful kindness is great toward us; and the truth of the Lord endureth for ever. Praise ye the Lord.

LEADER. **After this manner therefore pray ye: Matt. 6: 9–13.**

The Lord's Prayer.

CHANT.

Dr. H. R. Palmer, by per.



RUDIMENTS OF MUSIC.

By J. H. HALL.

Note 1. — To Teachers. — The following rudiments are intended for review lessons The teacher can use his own way and judgment in giving the lessons. However, observe the three following points: First, the *reality*; second, its *name*; and third, its *sign*. Always use a blackboard and Hall's chart, to be thoroughly successful in your work.

LESSON I.

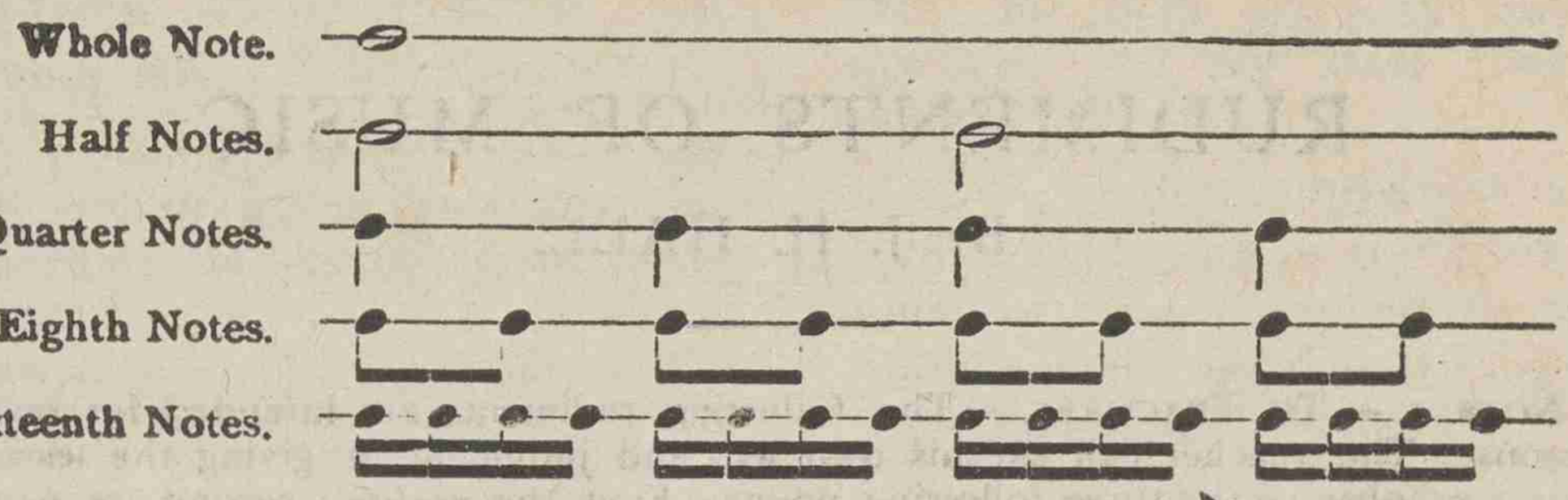
1. Question. What is a Tone?
   Answer. A sound in which pitch is perceptible.
2. Q. How many essential properties has a tone, and what are they?
   A. Four. Length, Pitch, Power, and Quality.
3. Q. What does length mean?
   A. The duration of a tone.
4. Q. What does pitch mean?
   A. The highness or lowness of a tone.
5. Q. What does power mean?
   A. The loudness or softness of a tone.
6. Q. What does quality mean?
   A. The character or kind of tone.

Note 2. — One of the wonderful things about the human voice is that it can change its quality as no instrument can.

7. Q. Into how many departments are the rudiments of music divided, and what are they?
   A. Three. Rhythmics, Melodics, and Dynamics.
8. Q. Of what does rhythmics treat?
   A. Of the length of tones.
9. Q. Of what does melodics treat?
   A. Of the pitch of tones.
10. Q. Of what does dynamics treat?
    A. Of the power and quality of tones.
11. Q. How are the relative lengths of tones represented?
    A By characters called Notes.
12. Q. How many kinds of notes are there in common use, and what are they?
    A. Five. The whole note, the half note, the quarter note, the eighth note, and the sixteenth note.

EXAMPLE 1.

Showing Notes and their Relative Value.



NOTE 3. — As the thirty-second (𝅘𝅥𝅯𝅘𝅥𝅯) and sixty-fourth (𝅘𝅥𝅰𝅘𝅥𝅰) notes are used principally in instrumental music, we have omitted them here. The use of the *breve* or double whole note (𝅜) is almost wholly discontinued. Notes represent relative length only, and not positive or absolute length.

LESSON II.

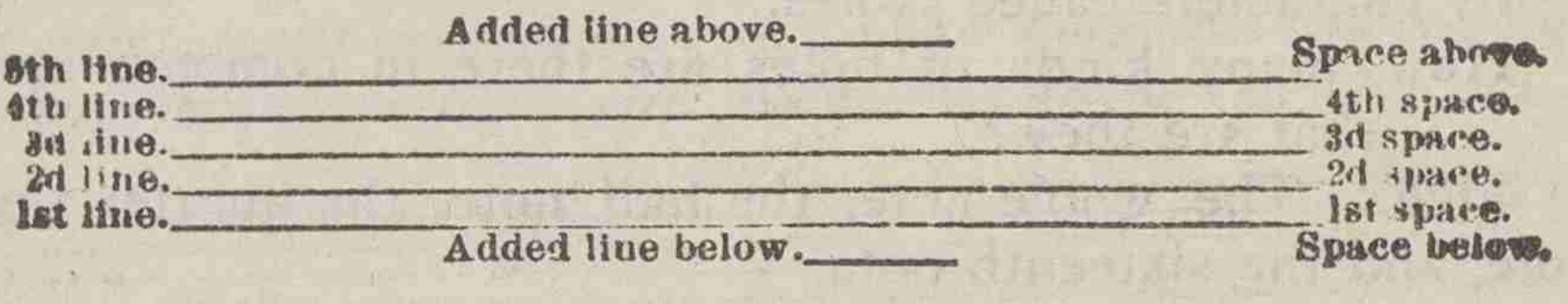
13. Q. How do we represent the pitch of tones?
    A. By a character called the Staff.
14. Q. Of what does the staff consist?
    A. It consists of five Lines and their Spaces.
15. Q. What is each line and each space called?
    A. A Degree.
16. Q. How is this staff enlarged?
    A. By adding short lines above and below.

NOTE 4. — The staff consists of five long permanent lines and short occasional lines. It also consists of four long permanent enclosed spaces, and two long permanent unenclosed spaces, and short occasional spaces. For practical purposes it is better to number the enclosed spaces, 1, 2, 3, 4, then space above and space below. As the spaces are differently represented to the eye, it is but natural and systematic to name them differently and in accordance with Ex. 2, which includes all of the degrees.

About forty years ago, Dr. George F. Root began to advocate the six-space theory, and of course had some followers, but most of the more progressive teachers have long since decided that it was not of practical value, hence would not ride the "hobby."

EXAMPLE 2.

The Staff.



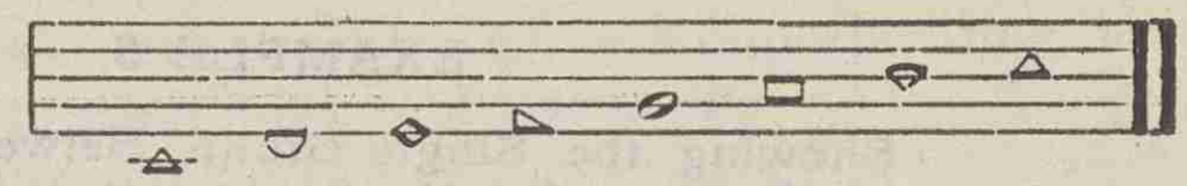
17. Q. How many tones in the musical alphabet?
A. Eight.
18. Q. What is this series of eight tones called?
A. The Scale.
19. Q. How are the tones of the scale named?
A. After the first eight numerals, 1, 2, 3, 4, 5, 6, 7, 8.
20. Q. What syllables are applied to the scale in singing?
A. The syllables Do, Re, Mi, Fa, Sol, La, Ti, Do.

NOTE 5. — By changing the syllable Si to Ti, we can avoid two Si's in the minor scale; also in the chromatic scale ascending, and two Se's in descending, etc., etc. The tonic Sol-faists of England first changed Si to Ti.

21. Q. The names of what letters are used as pitch names?
A. The names of the first seven letters of the alphabet, A, B, C, D, E, F, G.

EXAMPLE 3.

The Scale Represented on Staff.



Numeral Names.	1	2	3	4	5	6	7	8
Pitch Names.	C	D	E	F	G	A	B	C
Syllable Names.	Do	Re	Mi	Fa	Sol	La	Ti	Do
Pronounced.	Doe	Ray	Mee	Fah	Sole	Lah	Tee	Doe

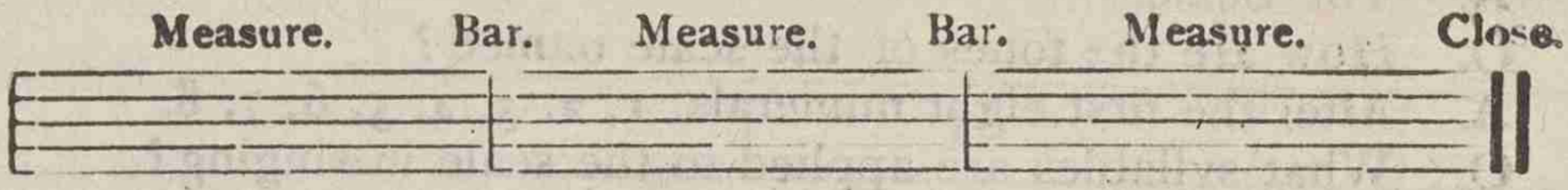
22. Q. How many kinds of pitch have we in music, and what are they called?
A. Two. Relative and Absolute.
23. Q. What is relative pitch?
A. The position a tone occupies in a scale.
24. Q. What is absolute pitch?
A. The fixed, unchangeable position of a tone, independent of scale relation.

LESSON III.

25. Q. What is a Measure?
A. A group of beats, or pulses.
26. Q. How is a measure represented?
A. By the space between two perpendicular lines drawn across the staff, called Bars.

EXAMPLE 4.

Measures and Bars.



NOTE 6. — A broad bar is sometimes used to show the end of a musical phrase, or section, the end of a line of poetry.

27. Q. What is beating time?
A. Indicating each pulse, or beat of a measure by a certain motion of the hand.

28. Q. What is Accent?
A. A slight stress upon a certain pulsation, or beat, to mark its position in a measure.

29. Q. Into how many ways does music cause its beats or pulses to flow, or group, and how?
A. Two. By an accented pulse followed by an unaccented pulse, or by an accented pulse followed by two unaccented pulses.

EXAMPLE 5.

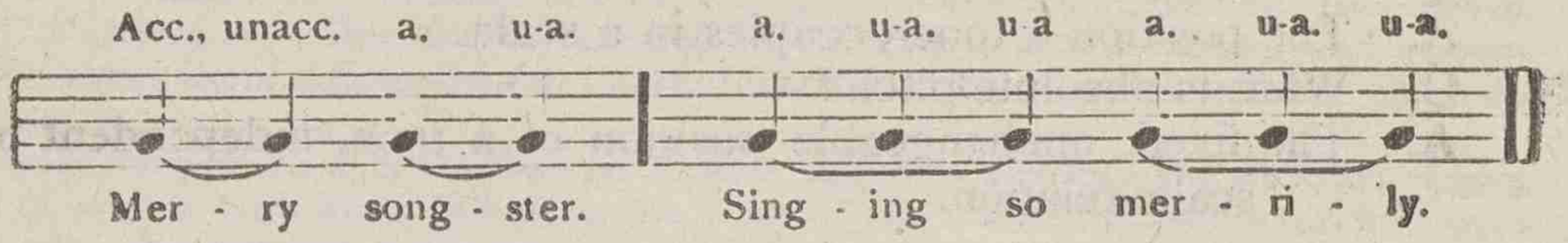
Showing the Single Group Between the Bars.

Accented, unaccented, accented, unaccented, unaccented.



EXAMPLE 6.

Showing Double Groups Between the Bars.



LESSON IV.

NOTE 7. — In the following we will supplant the old measure names, Double, Triple, Quadruple, Sextuple, Compound Double, Compound Triple, and Compound Quadruple, with the English Tonic Sol-fa measure names, Two pulse, Three pulse, Four pulse, Six-pulse, Nine pulse, and Twelve pulse. We think these terms are more explicit and convey a clearer idea of the different forms of measure. Do not say "double-time," "two pulse time," "two-four time," "two-part measure," and so on.

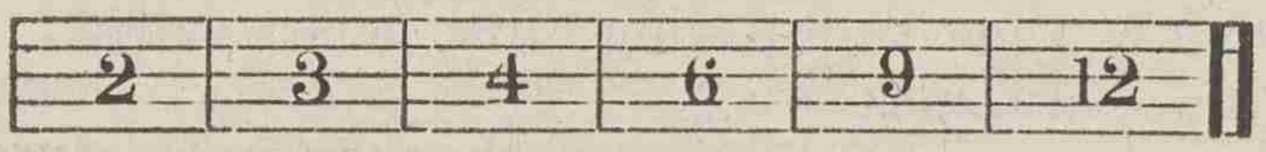
30. Q. What is a measure having two pulses called?
A. Two-pulse measure.
31. Q. How do we beat time in two-pulse measure?
A. By two motions of the hand, down, up.
32. Q. What is a measure having three pulses called?
A. Three-pulse measure.
33. Q. How do we beat the time in three-pulse measure?
A. By three motions of the hand, down, right, up.
34. Q. What is a measure having four pulses called?
A. Four-pulse measure.
35. Q. How do we beat four-pulse measure?
A. By four motions of the hand, down, left, right, up.
36. Q. What is a measure having six pulses called?
A. Six-pulse measure.
37. Q. How do we beat six-pulse measure?
A. By six motions of the hand, down, left, left, right, up, up, —
Or, down, up, — comprehending three pulsations to each motion of the hand.
38. Q. What is a measure having nine pulses called?
A. Nine-pulse measure.
39. Q. How do we beat nine-pulse measure?
A. By three motions, *down*, *right*, *up*, — comprehending three pulsations to each motion of the hand.
40. Q. What is a measure having twelve pulses called?
A. Twelve-pulse measure.
41. Q. How do we beat twelve-pulse measure?
A. By four motions, *down*, *left*, *right*, *up*, — comprehending three pulsations to each motion of the hand.
42. Q. How are the various measures accented?
A. In two-pulse measure the first pulse is accented. In three-pulse measure the first pulse is accented. In four-pulse measure the first and third pulses. In six-pulse measure the first and fourth pulses. In nine-pulse measure the first, fourth, and seventh pulses. In twelve-pulse measure the first, fourth, seventh, and tenth pulses are accented.

Note 8. — The foregoing rules of accent, etc., are the strict rules for primitive measures. There are so many exceptions to these rules in derived measures that they really predominate.

43. Q. What are the signs for the different kinds of measure?
A. The sign for two-pulse measure is the figure 2. Three-pulse measure, the figure 3. Four-pulse measure, the figure 4. Six-pulse measure, the figure 6. Nine-pulse measure, the figure 9. Twelve-pulse measure, the figure 12.

EXAMPLE 7.

Signs of the Different Kinds of Measure.

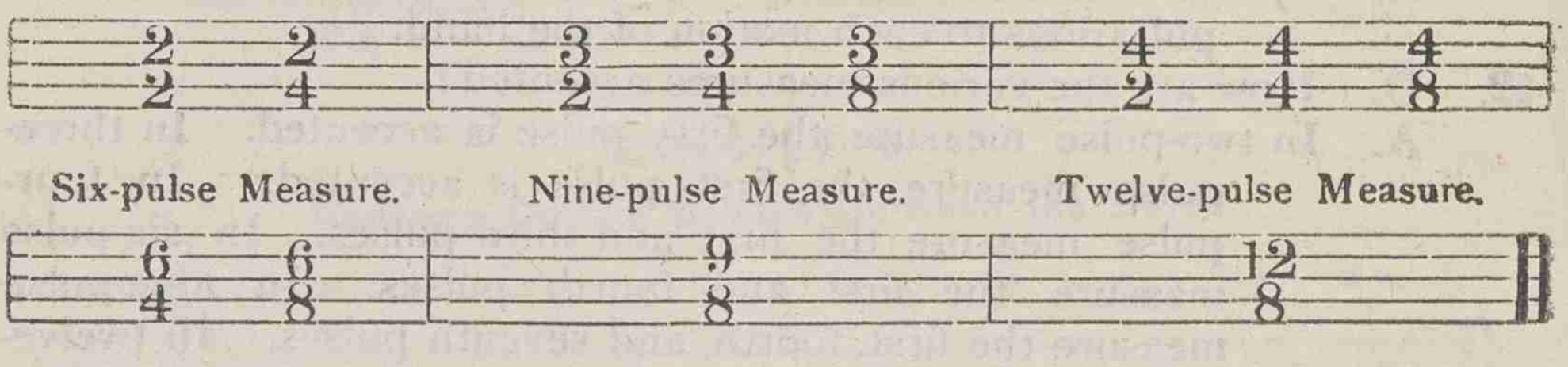


44. Q. What are the figures at the beginning of a composition called?
A. Measure Sign.
45. Q. What does the numerator denote?
A. The number of pulses in a measure.
46. Q. What does the denominator indicate?
A. The kind of note which is reckoned to each pulse of the measure.
47. Q. If the lower figure is 2, what will be the pulse note?
A. The half note.
48. Q. If the lower figure is 4, what will be the pulse note?
A. The quarter note.
49. Q. If the lower figure is 8, what will be the pulse note?
A. The eighth note.

NOTE 9. — We think it would be much better and simpler to use only the quarter note for the pulse note, in two, three, and four-pulse measure, and the dotted quarter (which is equal to the group of threes) for the pulse note in six, nine, and twelve-pulse measure.

EXAMPLE 8.

Showing the Measure Signs.



LESSON V.

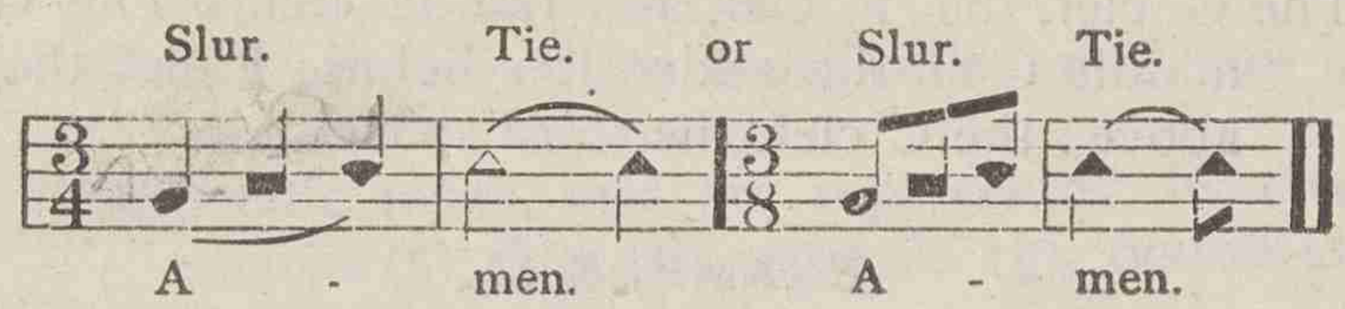
50. Q. What is the rule for applying words to music?
A. Apply one word or syllable to each note.
51. Q. What is a Slur?
A. The union of two or more tones differing in pitch, and is represented by a curved line connecting the notes.
52. Q. What is a Tie?
A. The union of two or more tones of the same pitch, and is represented by a curved line connecting the notes.

53. Q. What is the rule for applying words when the slur or tie occurs?
A. Apply one word or syllable to as many notes as are thus connected.

NOTE 10. — Sometimes it will be found necessary to apply one word or syllable to each note in a slur or tie on account of an unevenness in the words.

EXAMPLE 9.

Showing Slur and Tie.



54. Q. What are Rests?
A. Characters indicating silence.
55. Q. How many kinds of rests are there in common use, and what are their names?
A. Five. The whole rest, the half, the quarter, the eighth, and the sixteenth rest.
56. Q. As regards duration, rests correspond to what?
A. To notes of the same denomination.

NOTE 11. — The whole rest has a two-fold meaning, as it is used as a measure rest in any form of measure.

EXAMPLE 10.

Showing Rests.



LESSON VI.

57. Q. Into how many classes are human voices generally divided, and what are they called?
A. Four. Soprano, Alto, Tenor, and Bass.

NOTE 12. — For special voice training we recommend *The Development of the Singing Voice*, by D. A. Clippinger, or *Practical Voice Culture*, by Hall & Ruebush

58. Q. What is the chief difference between the voices of women and men as regards pitch?
A. Women's and children's voices are naturally an octave higher than men's voices.

59. Q. What is meant by Middle C?

A. The pitch C, which all voices have in common. It is the middle of the great vocal compass, and ladies can sing as many tones above it as gentlemen can sing below it. Middle C is a low tone for women and a high tone for men.

60. Q. What is a Clef?

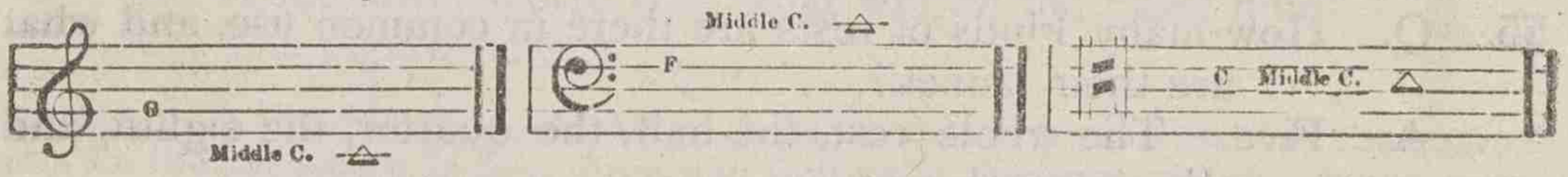
A. A character used to locate the letters and determine the pitch of tones as represented by the staff.

61. Q. What are the names of the clefs in general use, and where does each locate Middle C?

A. The G clef, the F clef, and the C clef. The G clef fixes middle C on the added line below; F clef, the added line above; the C clef, the third space.

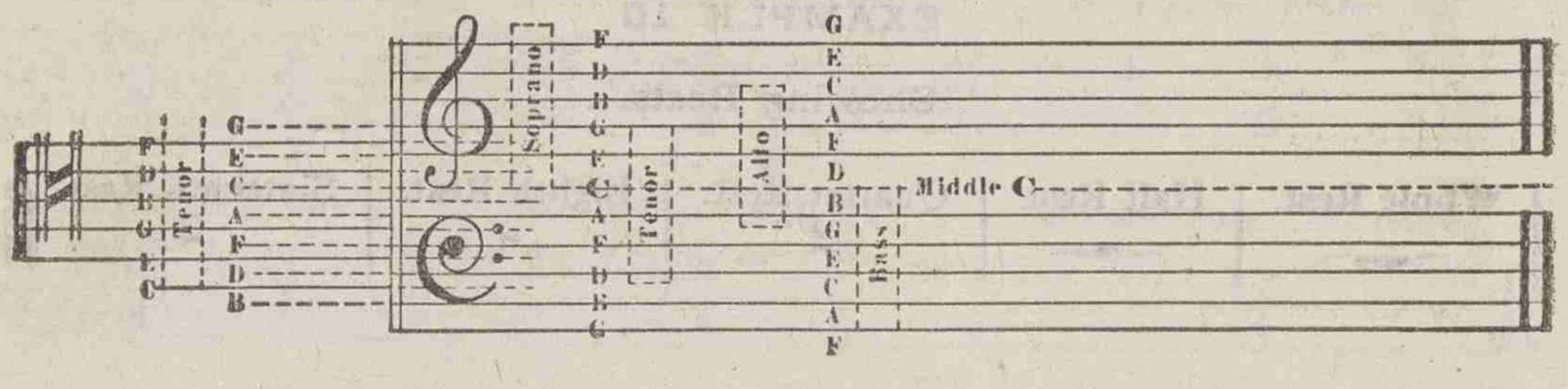
EXAMPLE 11.

Showing the Clefs.



EXAMPLE 12.

Position of Letters on the Staffs, with the G, F, and C Clefs, also the Position of the Tenor Staff Relative to Those of the Soprano and Bass Staffs; and the Usual Compass of the Different Voices.



LESSON VII.

62. Q. What is an Interval?

A. The difference of pitch between two tones.

63. Q. How many intervals have we in the major scale, and how are they measured?

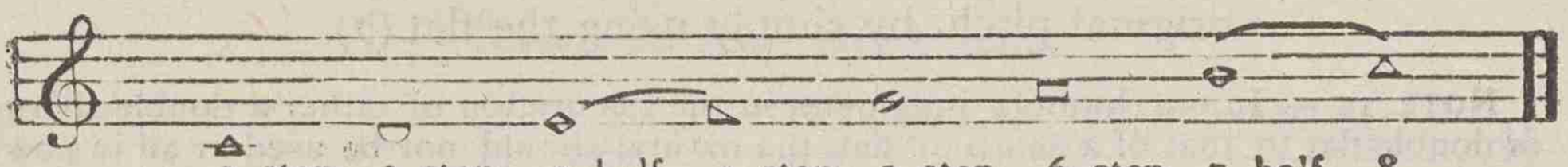
A. Seven intervals, and are measured by steps and half-steps.

64. Q. What is the order of intervals in the scale?

A. From 1 to 2, a step; 2 to 3, a step; 3 to 4, a half-step; 4 to 5, a step; 5 to 6, a step; 6 to 7, a step; and 7 to 8, a half-step.

EXAMPLE 13.

Showing Order of Intervals in the Scale.



65. Q. What are Intermediate Tones?

A. Pitches introduced between the regular tones of the scale where the steps occur.

66. Q. What are intermediate tones called, and how are they represented?

A. Chromatic tones, and are represented by characters called sharps (♯), flats (♭), naturals (♮), double-sharps (𝄪), and double-flats (𝄫).

67. Q. For what is a sharp (♯) used?

A. To make a degree of the staff represent a pitch a half-step higher.

68. Q. For what is a flat (♭) used?

A. To make a degree of the staff represent a pitch a half-step lower.

69. Q. For what is a natural (♮) used?

A. To make a sharped degree represent a pitch a half-step lower (thus acting like a flat), — or to make a flatted degree represent a pitch a half-step higher (thus acting like a sharp). The natural always means the degree in its natural condition, hence the term Natural.

NOTE 13. — Remember that the above characters belong to lines and spaces and not to letters or notes. These characters indicate degrees of pitch as well as do lines and spaces. As the potency of a single character for a double-flat is felt among musicians and publishers everywhere, we offer the following: (𝄫) which we think a neat and suggestive design for a double-flat, instead of the old and clumsy (♭♭). All publishers and authors may use our double-flat free by giving proper credit to the author of these Rudiments.

EXAMPLE 14.

The Natural Acting as a Flat.



EXAMPLE 15.

The Natural Acting as a Sharp.



70. Q. For what is a double-sharp (𝄪) used?

A. To make a degree, already sharped, represent a pitch a half-step higher, and is restored to the effect of a sharp, the original pitch, by simply using the sharp (♯).

71. Q. For what is a double-flat (𝄫) used?
A. To make a degree, already flatted, represent a pitch a half-step lower, and is restored to the effect of a flat, the original pitch, by simply using the flat (♭).

NOTE 14. — In our humble judgment, in the restoration of either a double-sharp or double-flat to that of a sharp or flat, the natural should not be used at all in connection with either the sharp or flat. (The old way, ♮♯, ♮♭) A degree of the staff cannot represent a pitch that is natural and sharp, or natural and flat, at the same time. In other words, a degree must either be natural, sharped, or flatted. We are cognizant of the fact how these characters have always been used, but we fail to see the utility in such usage; and we shall endeavor to bring about a reformation in these matters and ask the coöperation of teachers, theorists, and publishers everywhere.

EXAMPLE 16.

Double-Sharp Restored.



EXAMPLE 17.

Double-Flat Restored.



72. Q. What are the sharps (♯), (𝄪), flats (♭), (𝄫), and naturals (♮) occurring in a piece of music called?
A. Accidentals.

73. Q. How far does the influence of an accidental extend?
A. Throughout the measure in which it occurs, unless it is changed by another accidental, and affects only the degree upon which it is placed.

74. Q. What is a Chromatic Scale?
A. A scale in which all the intermediate and diatonic tones occur in successive order.

75. Q. How many tones, and how many intervals in the chromatic scale?
A. Thirteen tones, and twelve intervals of a half-step each.

NOTE 15. — The intermediate tones were formerly written in a different colored ink, — hence the term chromatic. The regular tones belonging to a scale or key are termed "Diatonic." Those that do not are termed "Chromatic."

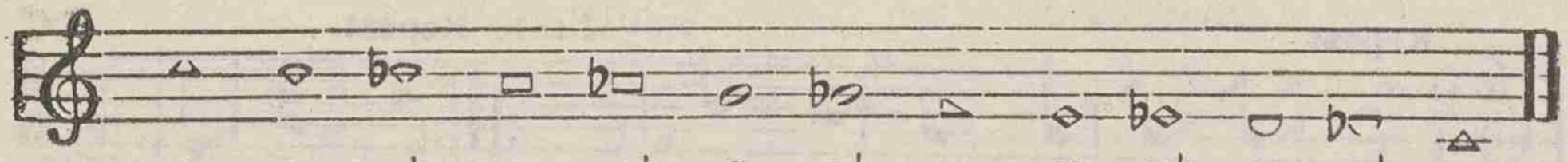
EXAMPLE 18.

Chromatic Scale Ascending.



EXAMPLE 19.

Chromatic Scale Descending.



C	B	B♭	A	A♭	G	G♭	F	E	E♭	D	D♭	C.
Do	Ti	Te	La	Le	Sol	Se	Fa	Mi	Me	Re	Rä	Do.
8	7	♭7	6	♭6	5	♭5	4	3	♭3	2	♭2	1.

LESSON VIII.

76. **Q.** What is a Brace?
A. A character used to connect two or more staffs.

EXAMPLE 20.

Showing the Brace.

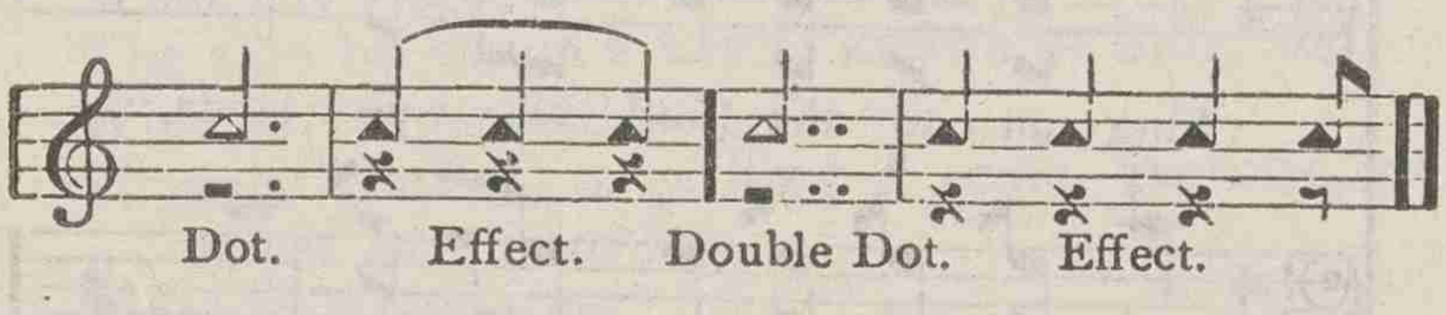


77. **Q.** What is the effect of a dot placed after a note or rest?
A. It adds one half to the rhythmical value of the note or rest after which it is placed.

78. **Q.** What is the effect of a second dot placed after a note or rest?
A. The second dot adds one half to the value of the first dot.

EXAMPLE 21.

Showing the Dots.



79. **Q.** How is a Repeat indicated, and what does it mean?
A. A repeat is indicated by dots placed in the spaces of the staff, and shows that the passage is to be repeated.

80. **Q.** What does *D. C.* mean?
A. Return to the beginning and close at Fine.

EXAMPLE 22.

Showing Repeats, D. C., and Fine.



81. Q. What does *D. S.* mean?
A. Return to the sign (𝄋) and close at Fine.
82. Q. What does a Hold (𝄐) denote?
A. That the tone indicated is to be prolonged at the option of the leader.

Note 16. — Hold, pause, and prolong, are terms used by different authors to mean the same thing. We suggest to use only the term Hold, this will answer every purpose and will save confusion and contention.

EXAMPLE 23.

Showing D. S., 𝄋, Fine, and Hold.



83. Q. What is a triplet, and how indicated?
A. A group of three notes performed in the time of two of the same kind, and is indicated by the figure 3.
84. Q. What is a unison passage?
A. A passage in which two or more parts sing the same tones.

EXAMPLE 24

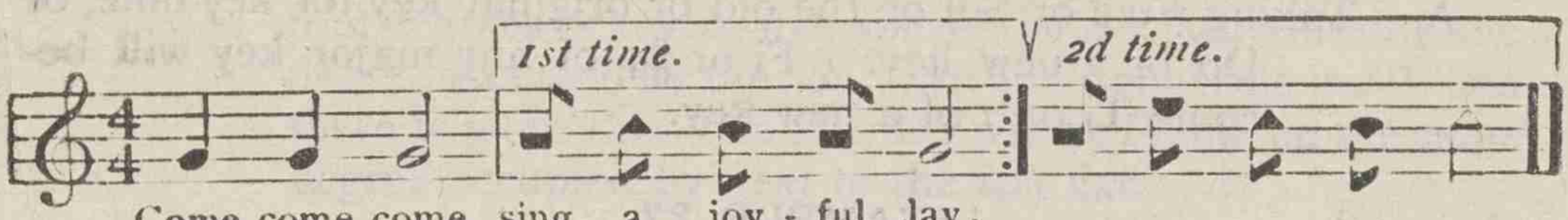
Unison Passage, and Triplets.



85. Q. What is meant by the enclosed? [*1st time.* ∨ *2d time.*]
A. It has reference to the first and second endings, and in the repeat, omit 1st time, and pass to 2d time.

EXAMPLE 25.

First and Second Endings.

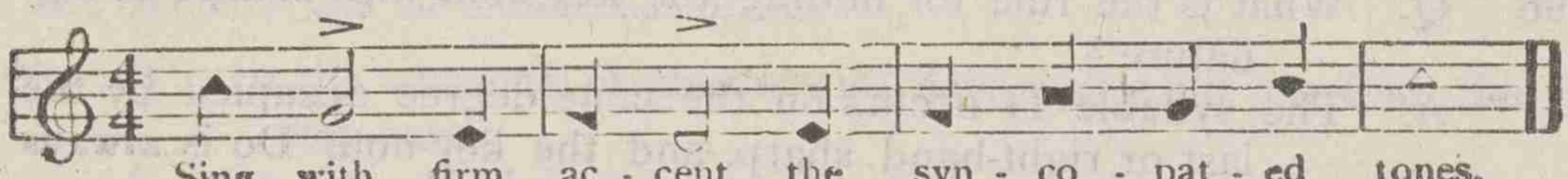


Come, come, come, sing a joy - ful lay,
Come, come, come, (*Omit* . . . . .) 'Tis our fes - tal day.

86. Q. What is Syncopation?
A. Commencing on an unaccented pulse and continuing it into the following accented pulse, thereby temporarily changing the accent.

EXAMPLE 26.

Syncopation.



Sing with firm ac - cent the syn - co - pat - ed tones.

LESSON IX.

87. Q. What is a Key?
A. A family of tones bearing a certain fixed relationship to each other.

88. Q. What is the difference between a scale and a key?
A. A scale consists of eight successive tones, while a key has only seven, and may be arranged in any possible order.

89. Q. What is a Key-tone or Key-note?
A. The tone from which all other tones are reckoned; the point of repose.

90. Q. How is a key or scale named?
A. A key or scale is named from the letter (pitch) that is taken as the key-tone.

91. Q. What is a Signature?
A. The sign by which a key is known or indicated.

92 Q. What is Transposition?
A. Singing, playing, or writing a scale, exercise, or tune, in a lower or higher key.

93. Q. What is Modulation?
A. Going from one key into another during the course of a composition.

NOTE 17. — To illustrate all transpositions, modulations, intervals, etc., etc., procure a copy of Hall's Improved Music Chart.

94. Q. How do sharps transpose the scale?
A. By fifths.

95. Q. What is meant by transposing the scale by fifths?
A. Taking Five or Sol of the old or original key for key-note, or Do of a new key. Fi or ♯4 of any major key will become Ti or 7 of a new key.

EXAMPLE 27.

Showing Sol Changed to Do.



96. Q. What is the rule for finding the key-note with sharps as signature?
A. The syllable Ti occurs on the same degree occupied by the last or right-hand sharp, and the key-note Do is always found the first degree above the last sharp.

NOTE 18.—The effect of the sharps, flats, etc., used in the signature extends to the octaves above and below, and continues through the composition unless changed by some other signature or accidental.

EXAMPLE 28.

Showing Key-notes. (Sharps.)



97. Q. How do flats transpose the scale?
A. By fourths.

98. Q. What is meant by transposing the scale by fourths?
A. Taking Four or Fa of the old or original key for key-note, or Do of a new key. Te or ♭7 of any major key will become Fa or 4 of a new key.

EXAMPLE 29.

Showing Fa Changed to Do.



99. Q. What is the rule for finding the key-note with flats as signature?

A. The syllable Fa always occurs on the same degree occupied by the last or right-hand flat, and the key-note Do is found four degrees below, or five above, the last flat, counting the degree occupied by the flat. An additional rule is: When there is more than one flat, Do will be found on the same degree occupied by next to the last flat.

EXAMPLE 30.

Showing Key-notes (Flats).



NOTE 19. — A new key can be formed on any tone or number of a key, but the most natural order is to take either Four or Five — as this necessitates the omission of only one pitch, and the introduction of one.

100. Q. In the absence of sharps and flats, where do we find the key-note?

A. On the added line below the staff and third space, G clef; second space and added line above, F clef.

EXAMPLE 31.

Showing Key-notes (Natural).



LESSON X.

101. Q. What is a Minor Scale?

A. A scale in which the intervals from one to three and from one to six are minor.

102. Q. How many tones in the minor scale, and what syllable is used as key-note?

A. Eight tones, and La is key-note.

103. Q. What is the order of intervals in the minor scale?

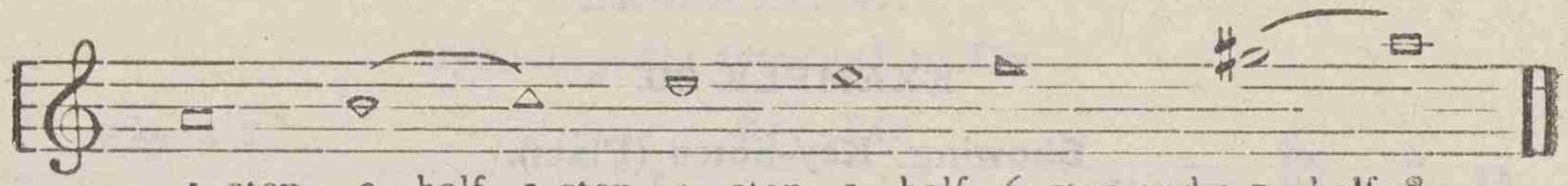
A. Steps (major seconds) must occur between 1 and 2, 3 and 4, and 4 and 5; half-steps (minor seconds) must occur between 2 and 3, 5 and 6, and 7 and 8; while from 6 and 7 must be a step-and-a-half (augmented second), and 7 of this form of the minor scale is always sharped by an accidental.

104. Q. What is this form of the minor scale called?
A. The Harmonic minor scale.

NOTE 20. — There are other forms of the minor scale, but less frequently used; such as the Natural and Melodic forms.

EXAMPLE 32.

Harmonic Minor Scale.



1, step	2, half	3, step	4, step	5, half	6, step and a	7, half	8.
A	B step	C	D	E step	F half-step	G♯ step	A.
La	Ti	Do	Re	Mi	Fa	Si	La.

105. Q. What is meant by relative major and minor keys or scales?
A. They are so called on account of the close relation the two keys bear to each other.

106. Q. What is the rule for finding the key-letter of the relative major and minor keys?
A. Six of each major scale is taken as one of its relative minor scale, and three of each minor scale is taken as one of its relative major scale; both scales, or keys, have the same signature.

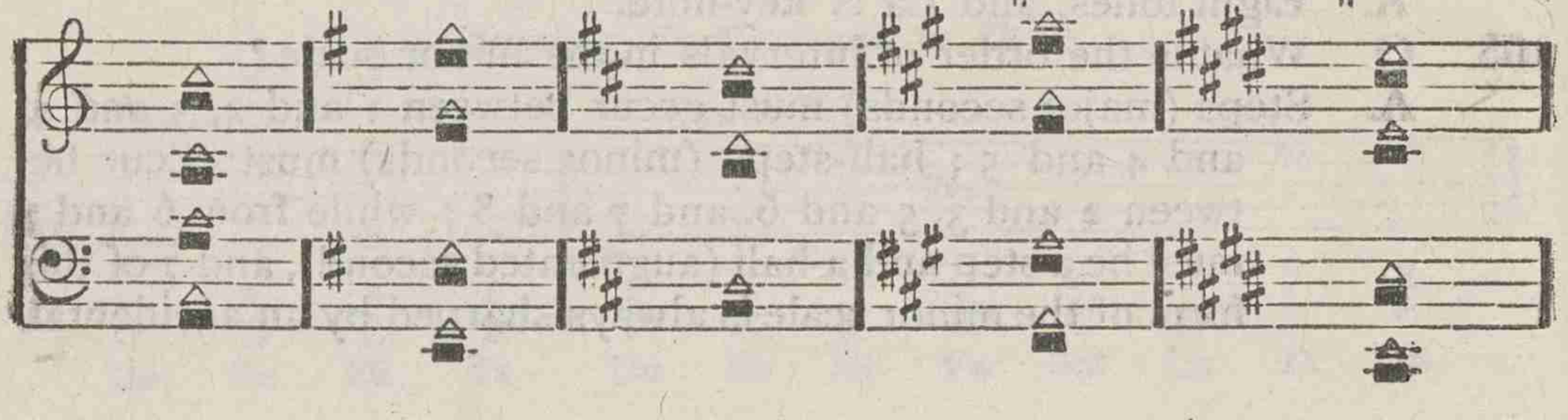
NOTE 21. — We can tell major music from minor music by hearing it, also by seeing the printed music, provided we have some knowledge of harmony. We should know the position of the key notes, Do major and La minor. An easy way to determine major fro n m nor music is to look at the last note in the bass. If the syllable is Do, it is major music; if La, it is minor music.

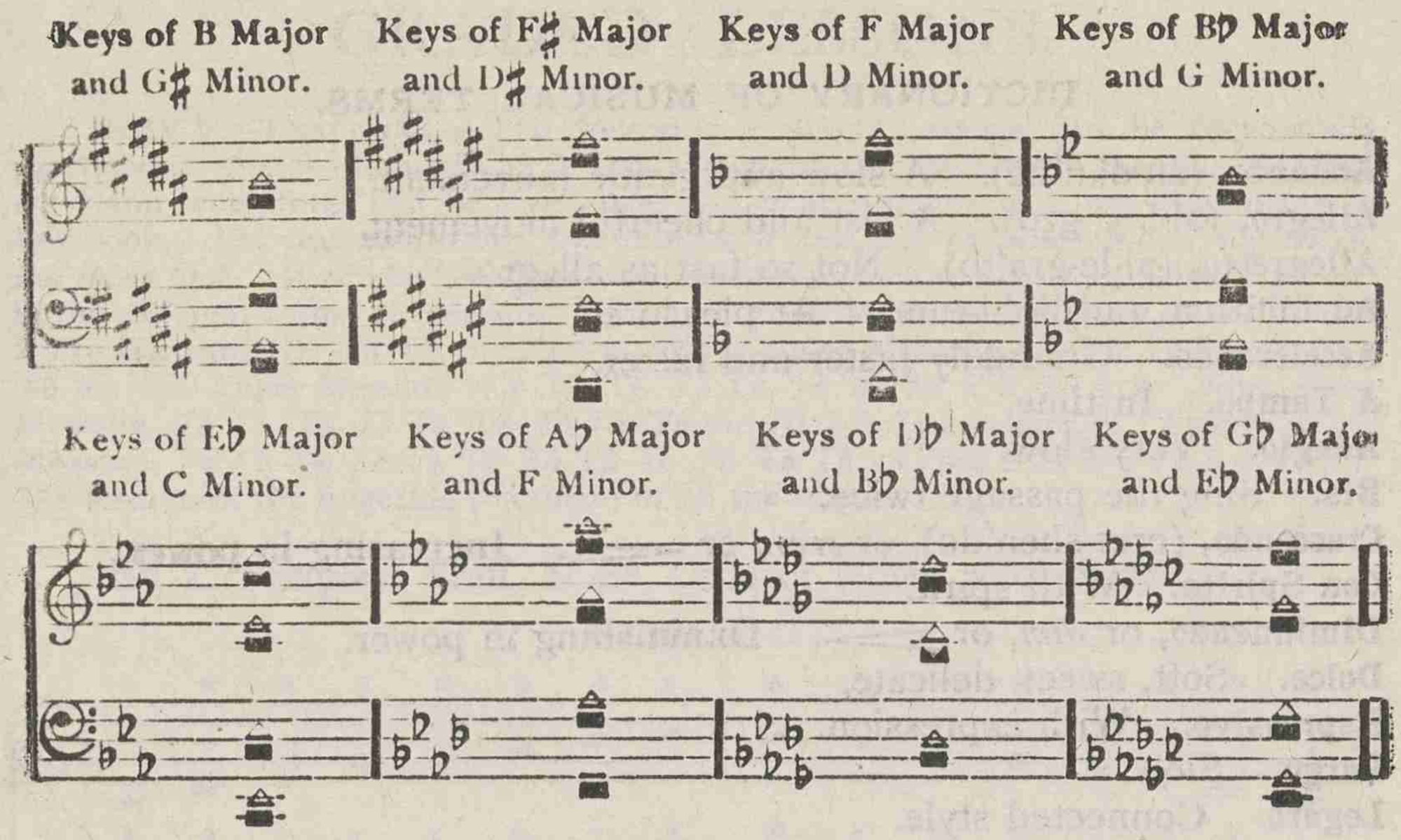
LESSON XI.

EXAMPLE 33.

Signatures and Key-notes in Major and Relative Minor Keys.

Keys of C Major and A Minor.	Keys of G Major and E Minor.	Keys of D Major and B Minor.	Keys of A Major and F♯ Minor.	Keys of E Major and C♯ Minor.





LESSON XII.

107. Q. What do we understand by Power of Tones?

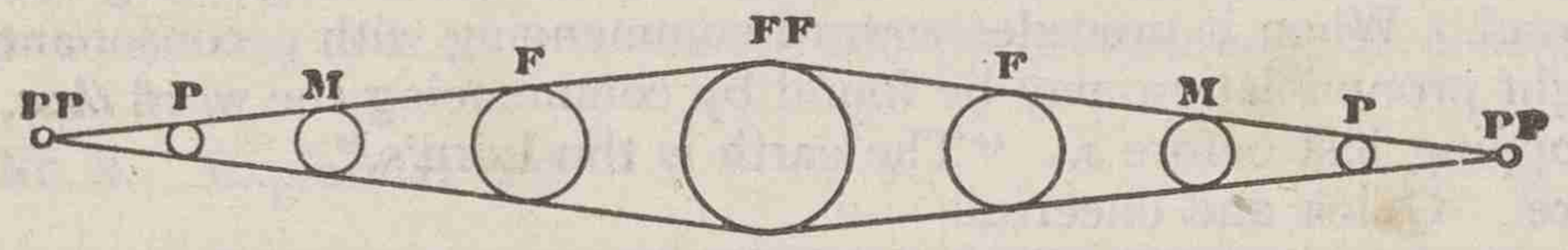
A. The degree of stress or force used in their production.

108. Q. How many principal degrees of power are there, and what are they called?

A. Five, (1) Pianissimo, or pp; meaning very soft. (2) Piano, or p; meaning soft. (3) Mezzo, or m; meaning medium. (4) Forte, or f; meaning loud. (5) Fortissimo or ff; meaning very loud.

EXAMPLE 34.

The Five Powers Represented.



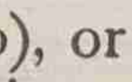
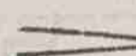
109. Q. What does Movement mean?

A. The rate of speed at which a piece of music sounds best.

110. Q. How many principal degrees of speed are there, and what are they?

A. Five, (1) Moderato, meaning moderate speed. (2) Allegro, meaning fast. (3) Presto, meaning very fast. (4) Andante, meaning slow. (5) Adagio, meaning very slow.

DICTIONARY OF MUSICAL TERMS.

Andante, (ăn-dän′-tā). A slow and gentle movement.
Allegro, (al-lay′-gro). A fast and cheerful movement.
Allegretto, (al-le-gra′to). Not so fast as allegro.
Ad Libitum, (ad lib′-i-tum). At pleasure.
Accelerando. Gradually faster and faster.
A Tempo. In time.
Adagio. Very slow.
Bis. Sing the passage twice.
Crescendo, (cres-shen′do), or *cres.*, or  . Increasing in power.
Con Spirito. With spirit.
Diminuendo, or *dim*, or  . Diminishing in power.
Dolce. Soft, sweet, delicate.
Espressivo. With expression.
Largo. Slow.
Legato. Connected style.
Maestoso, (mä-es-to′-zo). Majestic; with dignity.
Marcato. In marked or pointed style.
Moderato. In a moderate time.
Octava, or 8va. When placed over the notes means that they are to be played an octave higher than written. When placed below the notes, they should be played an octave lower than written.
Obligato. A solo part accompanied by the voices.
Portamento. A gentle gliding of the voice from one pitch to another.
Presto. Quick.
Ritard, or *rit.* Slower.
Sforzando, (sfort-zan-do). Or . With strong force, explosive.
Staccato, or ' ' ' ' Detached, short and distinct.
Semi-Staccato, or • • • •. Not so short as staccato.
Swell, or . Increasing and diminishing in power.
Tempo. Time, rate of movement.
Tutti. Full chorus.
The. Pronounced *thee* when it precedes a word beginning with a vowel. When it precedes a word commencing with a consonant, the right pronunciation may be found by commencing the word *thus*, and stopping just before *s*. "The earth is thu-Lord's."
Vivace. Quick and cheerful.

GRADED LESSONS.

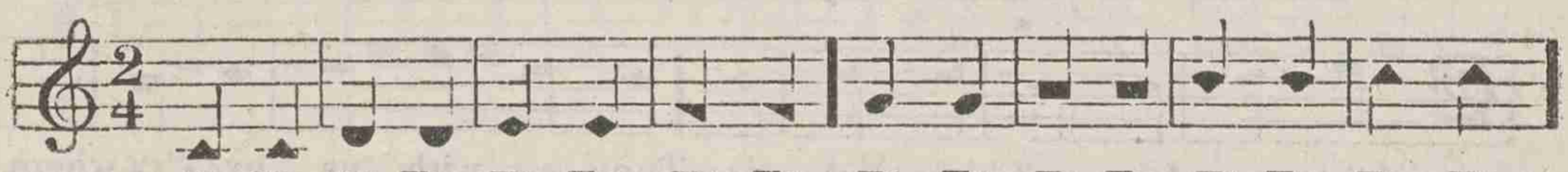
NOTE TO TEACHERS.— The following Graded Lessons can be successfully practiced at first without giving a full explanation of each topic mentioned. The whys and wherefores can be given later and in accordance with the Rudiments in this book. Let your motto be: *One thing at a time, and the simplest and most essential thing first.* It will be found an excellent drill to use the following "Time Names," in the different forms of measure. For Two Pulse Measure, *Tà* Tā, or *Tà* ā. Three Pulse Measure, *Tà* Tā Tē, or *Tä* ā ē. Four Pulse Measure, *Tà* Tā *Tō* Tē, or *Tä* ā *Tō* ē. Six Pulse Measure, *Tä* Tā Tē *Tō* Tā Tē, or *Tà* ā ē *Tō* ā ē. Nine Pulse Measure, *Tà* Tā Tē *Tō* Tā Tē *Tō* Tā Tē, or *Tä* ā ē *Tō* ā ē *Tō* ā ē. Twelve Pulse Measure, *Tà* Tā Tē *Tō* Tā Tē *Tä* Tā Tē *Tō* Tā Tē, or *Tà* ā ē *To* ā ē *Tà* ā ē *Tō* ā ē. We also mark the fingering (German) of all the scales.

No. 1. Explain Staff, Scale, Quarter Notes, and Close.

Scale of C.



No. 2. Explain Key of C, Two Pulse Measure, and Broad Bar.



Tà Tā *Tà* Tā *Tà* Tā *Tà* Tā, *Tà* Tā *Tà* Tā *Tà* Tā *Tà* Tā,
Mu - sic, mu - sic, source of pleas-ure, Loud and soft it flows in meas-ure;



Tà Tā *Tà* Tā *Tà* Tā *Tà* Tā *Tà* Tā *Tà* Tā *Tà* Tā *Tà* Tā.
Now all sing and not grow wea-ry, Tho' the weather may be drear-y.

No. 3. Explain G clef.

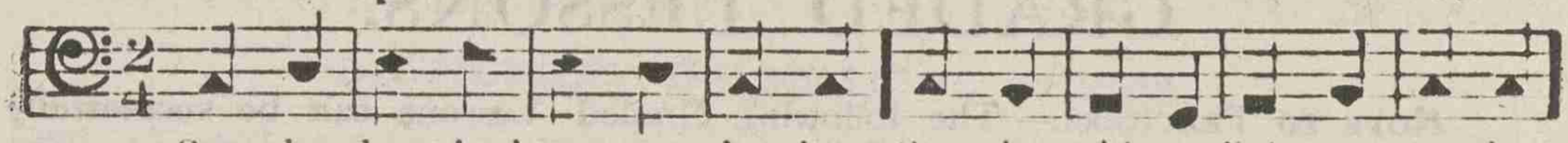


When the ro - sy light is break-ing, With the ear - ly morn a - wak-ing,



To our les - sons all at - tend - ing, Hear our cheer-ful voi - ces blending.

No. 4. Explain F clef. H

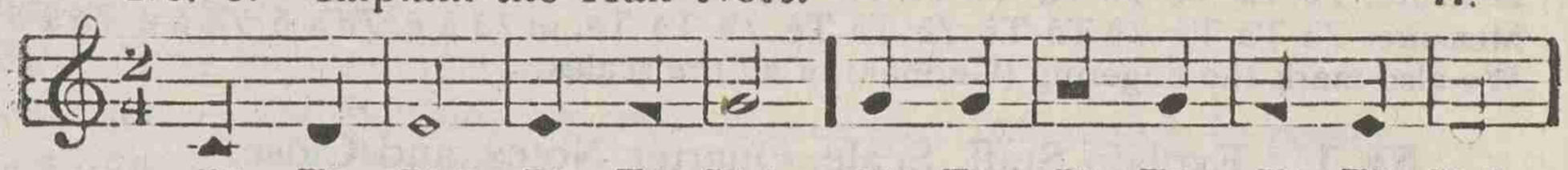


See the day in beau - ty clos ing; See the gold en light re pos - ing;



Where the eve-ning winds are stray-ing, By the fountain gen - tly play - ing.

No. 5. Explain the Half Note. H.

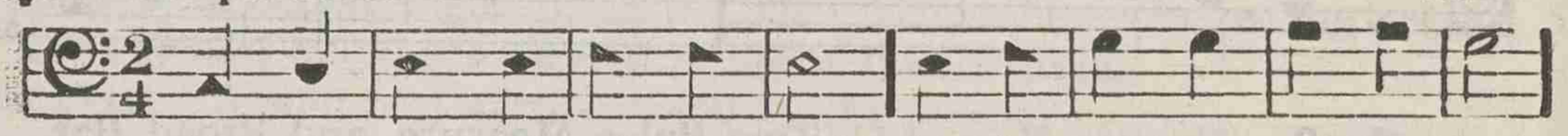


Tä Tā *Tä* ā *Tä* Tā *Tä* ā, *Tä* Tā *Tä* Tā *Tä* Tā *Tä* ā,
Light - ly row, light - ly row, O'er the sil - v'ry waves we go,

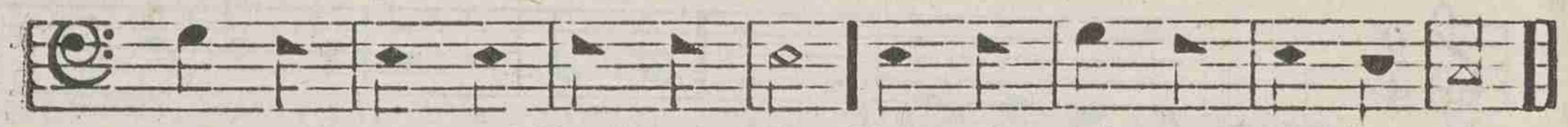


Tä Tā *Tä* ā *Tä* Tā *Tä* ā, *Tä* Tā *Tä* Tā *Tä* Tā *Tä* ā.
Soft - ly ride, smooth-ly glide, O'er the gen - tle, si - lent tide.

No. 6. The old singing school maxim is: "An *ounce* of *theory*, to a *pound* of practice." H.



Mu - sic, mu - sic, heav'n - ly friend, In thy praise our voi - ces blend;



Like the free and bless - ed air, Thou art with us ev - 'ry-where.

No. 7. Explain Skips. H.



Now when *do* is on a *line*, *Mi*, *sol*, *ti* will fol - low fine:



Then in *spa - ces* there will go, *Re*, *fa*, *la*, and up - per *do*.

No 8. H.



Now when *do* is in a *space*, *Mi*, *sol*, *ti* will go with grace;



Then on *lines* we all must know, *Re*, *fa*, *la*, and up - per *do*.

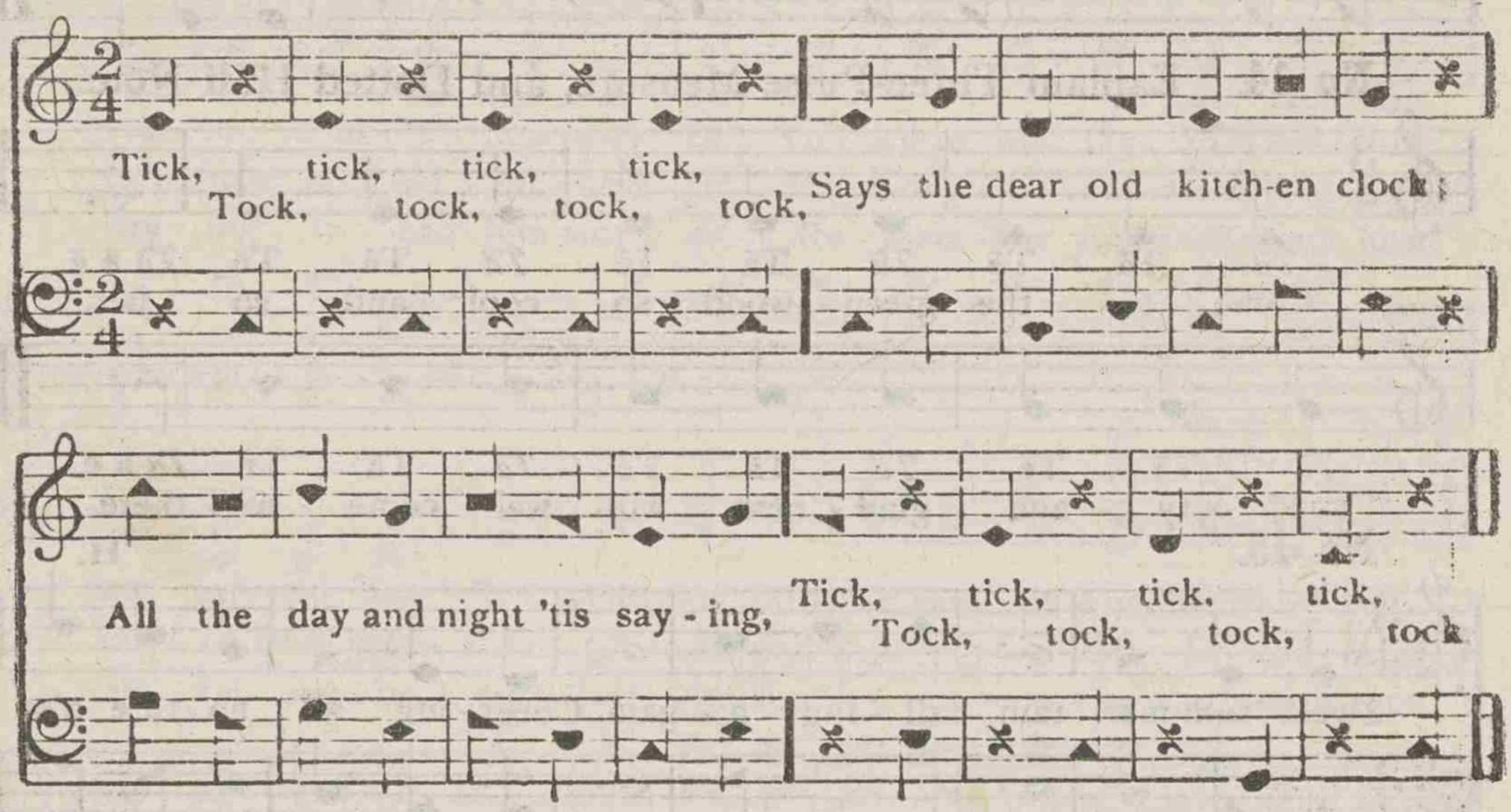
No. 9. Constant repetition is the only royal road to success.



No. 10. Explain Brace, Duet—Soprano and Alto.



No. 11. Explain the Quarter Rest. Sing each part separately, then together.



No. 12. Explain the Slur and Tie. Also two parts on same staff

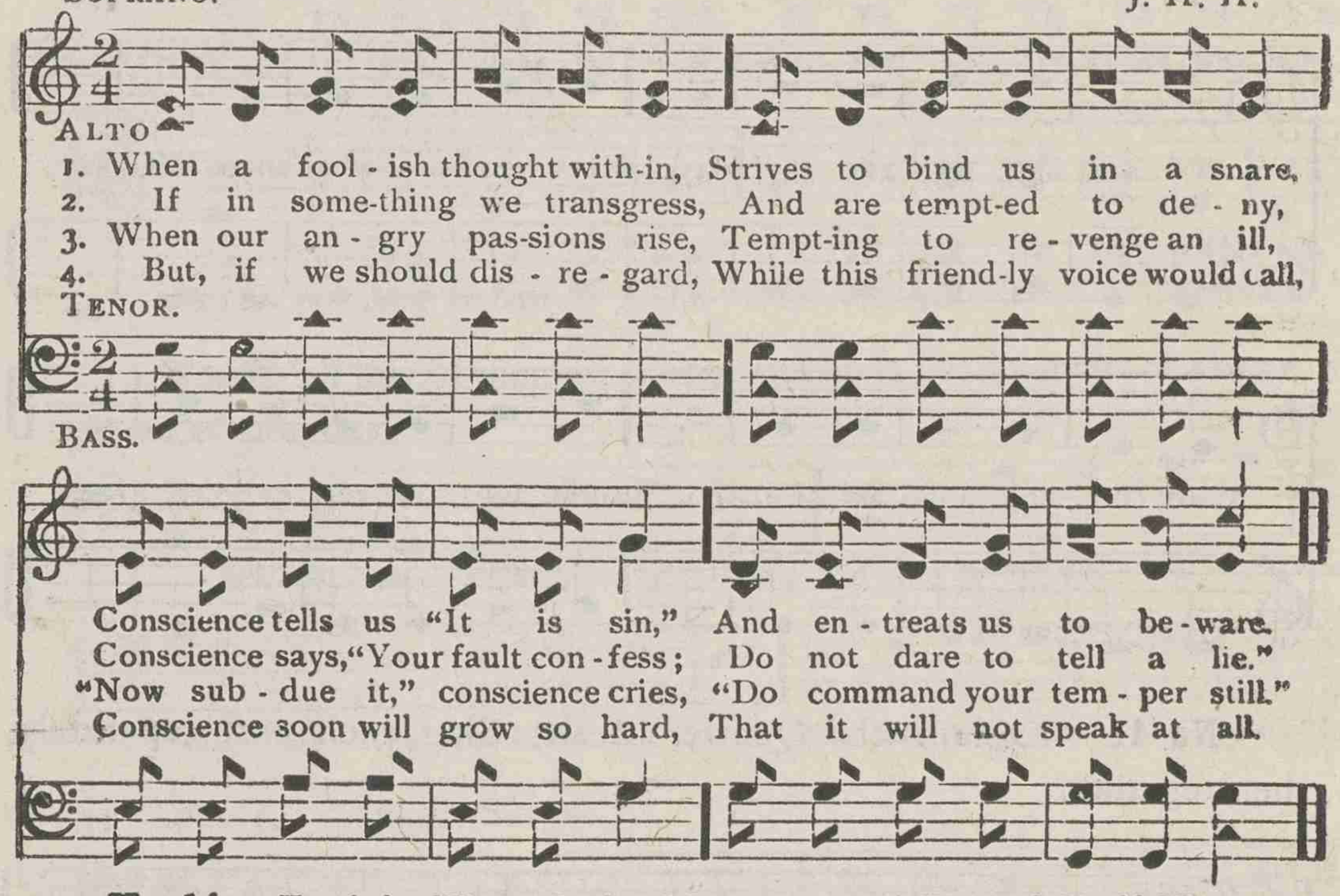
H.



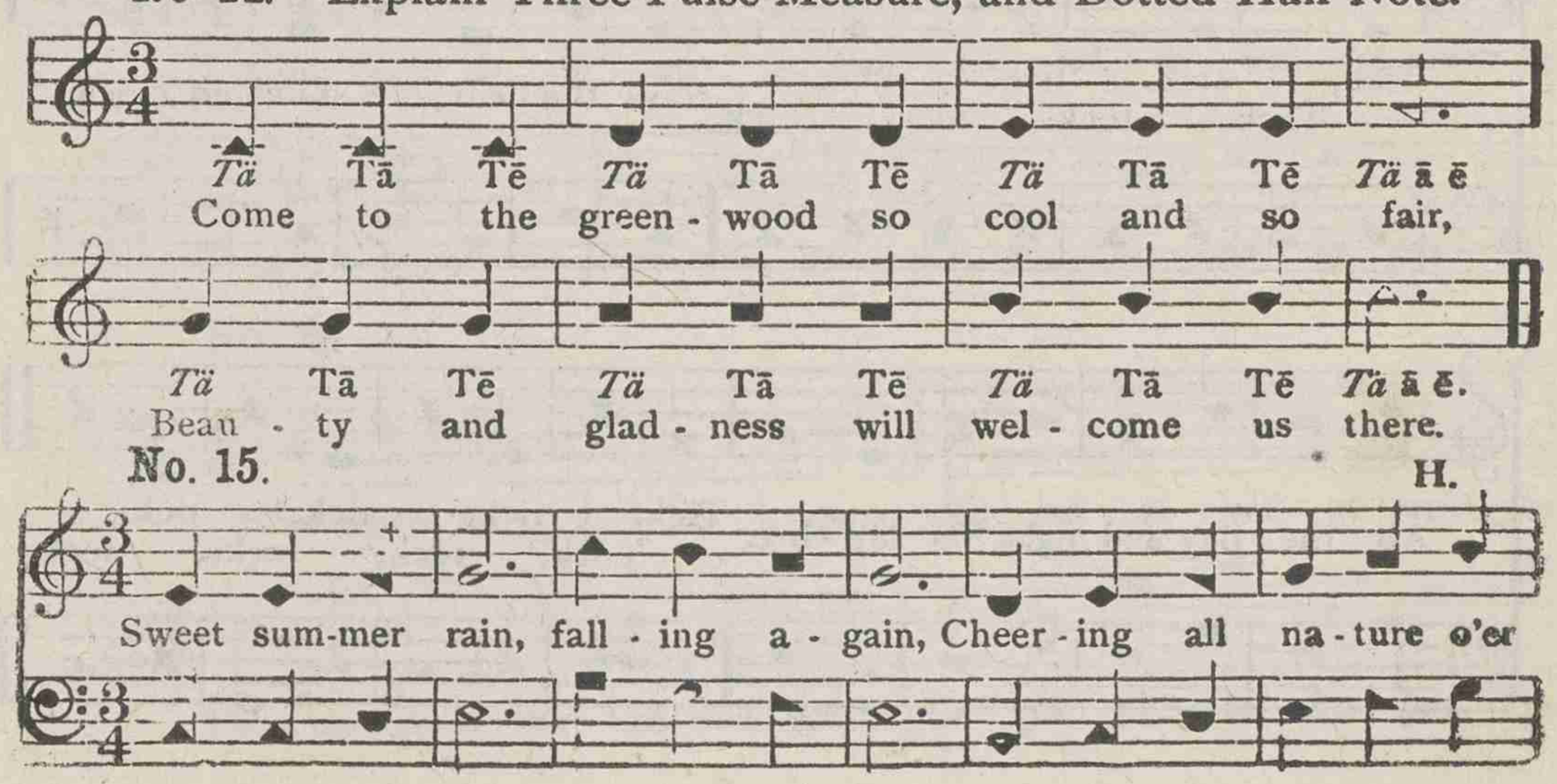
CONSCIENCE.

No. 13. Explain Four-Part Harmony, Eighth Notes, and Unison

SOPRANO. J. H. H.



No 14. Explain Three-Pulse-Measure, and Dotted Half Note.



No. 15. H.



No. 16. Explain the Half Rest. H.



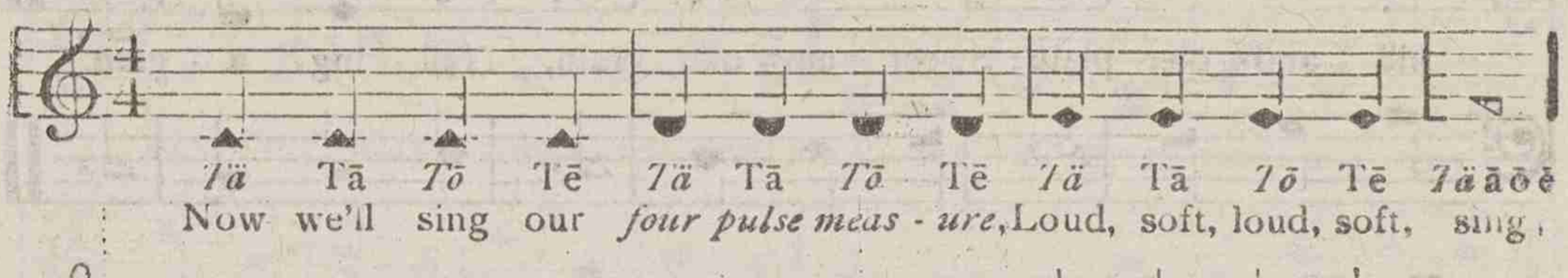
SPEAK GENTLY.

No. 17. Explain beginning and ending on a fractional part of the measure.

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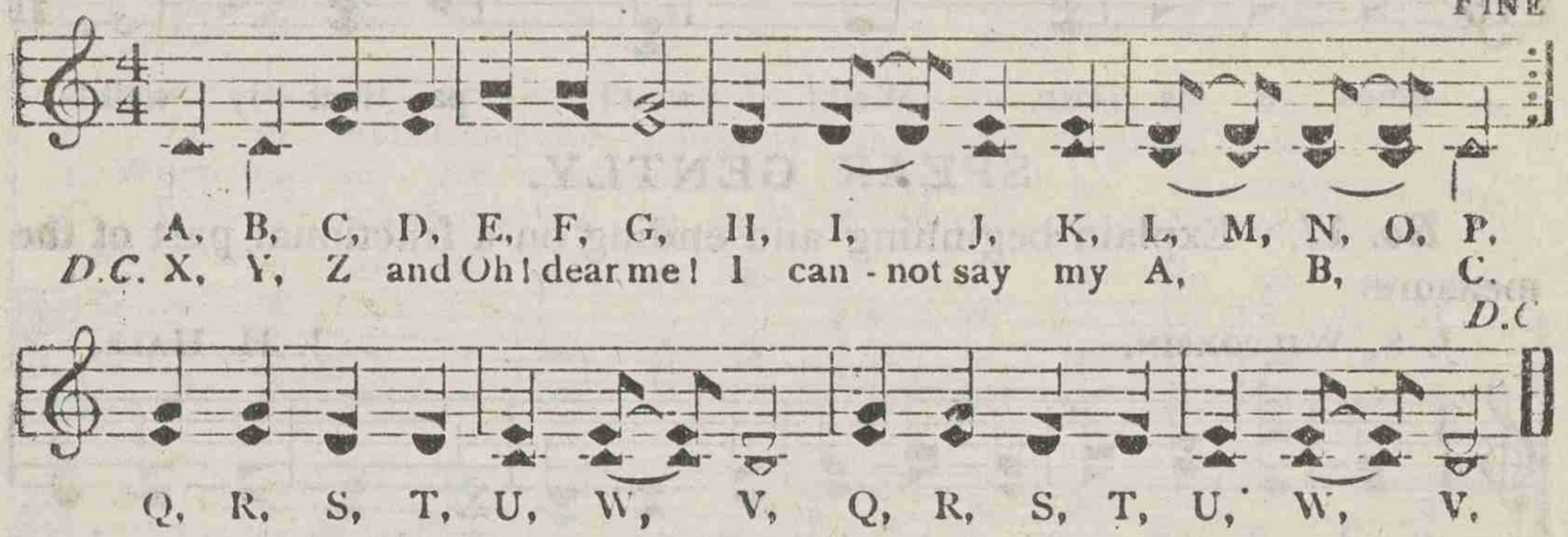


No. 18. Explain Four-Pulse Measure, and the Whole Note. Only one accent to whole notes.



A, B, C, SONG.

No. 19. Explain the Repeat, *D. C.*, and FINE.



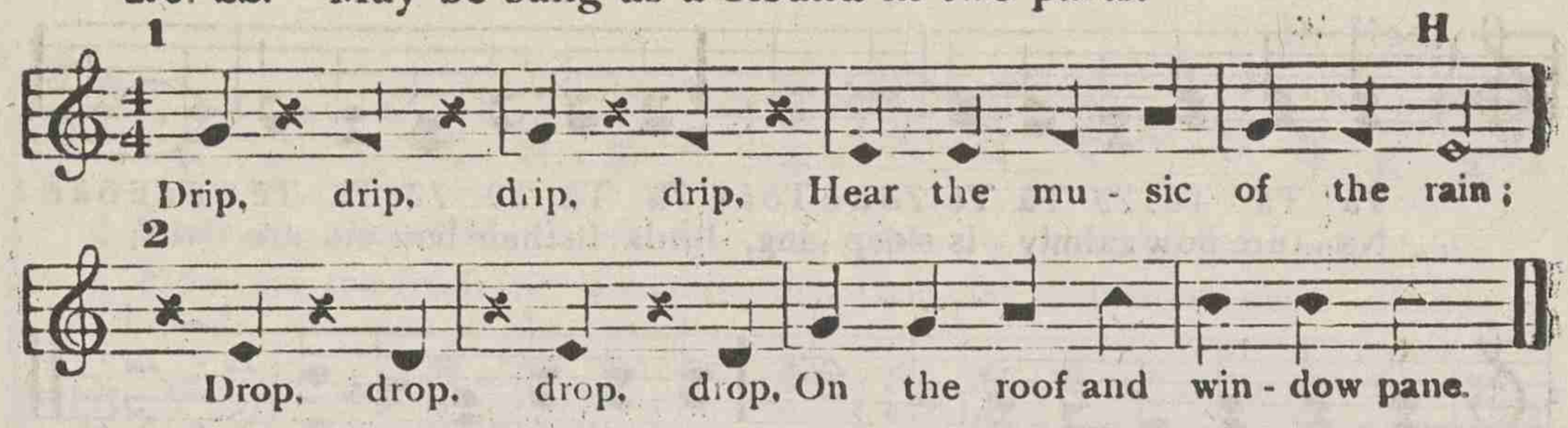
No. 20.



No. 21.



No. 22. May be sung as a Round in two parts.



THE INVITATION.

No. 23. Explain the Sixteenth Notes and Dotted Eighth Notes.

No. 24. Explain Six-Pulse Measure. H.

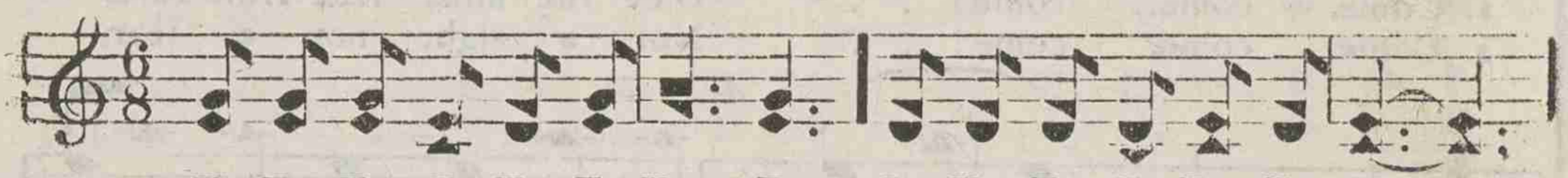


Tä Tā Tē *Tō* Tā Tē *Täāē* Tōāē *Tä* Tā Tē *Tō* Tā Tē *Täāē* ōāē.
Na - ture now calmly is sleep - ing, Birds in their bow-ers are still; .

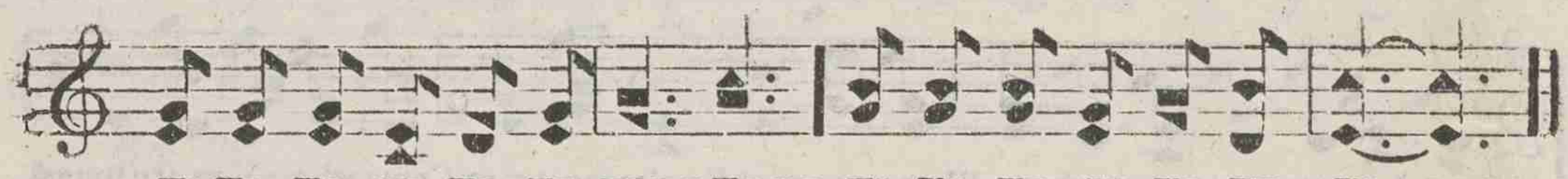


Tä Tā Tē *Tō* Tā Tē *Täāē* Tōāē *Tä* Tā Tē *Tō* Tā Tē *Täāē* ōāē.
Soft - ly the moonlight is keep - ing Watch o'er the far dis-tant hill. .

No. 25. Dr. George F. Root taught many years ago that the *groups* of *three eighth notes* in *Six-pulse measure* sounded something like *triplets*, but were not *real triplets* as it *required* a *dotted quarter note* to equal the group of three eighth notes.



Tä Tā Tē *Tō* Tā Tē Täāē Tōāē *Tä* Tā Tē *Tō* Tā Tē *Täāē* ōāē.
Na-ture now calmly is sleep - ing, Birds in their bowers are still; .

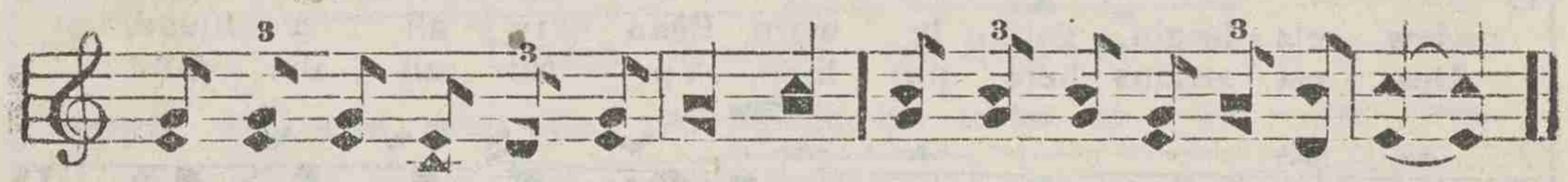


Tä Tā Tē *Tō* Tā Tē *Täāē* Tōāē *Tä* Tā Tē *Tō* Tā Tē Täāēōāē
Soft - ly the moonlight is keep - ing Watch o'er the far dis - tant hill. . .

No. 26. Explain the Triplet — that the group of three eighth notes is equal to one quarter note. It will be noticed that Nos. 24, 25, and 26, are all the same melody (and words) but differently represented, in fact, the chief difference is in the representation. To sing each number in the same tempo they will all sound alike. A measure marked $\frac{6}{8}$ is usually sung a little faster than $\frac{6}{4}$, but both group in threes all the same. After all, the sentiment of the words suggest the tempo, accent, emphasis, and general expression.



Tä Tā Tē *Tō* Tā Tē Tā Tā. *Tä* Tā Tē *Tō* Tā Tē *Tä* ā.
Na - ture now calm - ly is sleep - ing, Birds in their bow-ers are still;



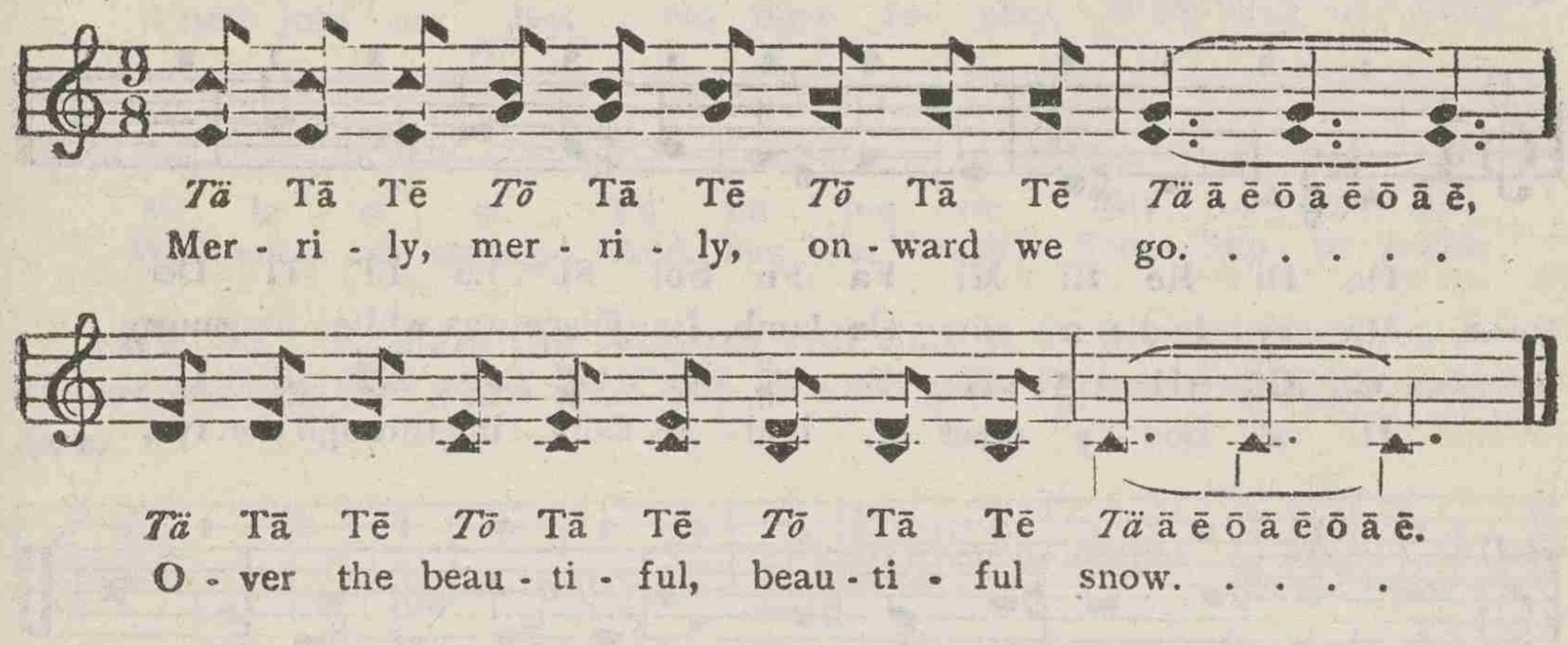
Tä Tā Tē *Tō* Tā Tē *Tä* Tā *Tä* Tā Tē *Tō* Tā Tē *Tä* ā.
Soft - ly the moonlight is keep - ing Watch o'er the far dis-tant hill.

No. 27. THE WILD BIRDS.

J. H. HALL.



No. 28. Explain Nine-Pulse measure. Sing all exercises by syllable and "la."



No. 29. Explain Dotted Quarter Rest, also Eighth Rest.



No. 30 Explain Twelve-Pulse measure. Only one accent where the Tie occurs.



No. 31. Explain the Chromatic Scale, and the use of Sharps and Flats. Give i the sound of e, and e the sound of a, in the syllables of Chromatic Scale.



No. 32. The *following exercises* are for *imitation practice.* The *teacher* will sing each little phrase; and then class imitate him in both *time* and *quality.* Each *phrase* may be *repeated.* *Singers* should make these exercises *their daily bread.*



No. 33.



No. 34.



No. 35 Explain the *Natural* and that it is always used to *point out*, or *indicate* the *Pitch* that the *line* or *space* represents in its *natural form*.



No. 36 Those who think we cancel in music, are requested to make a careful study of the following exercise, which we write in all the keys. What a natural does in one key, a sharp or flat will do in some other key. Taking different pitches is not necessarily canceling.

II.



Mi fa fi sol fa mi ri mi, Re do di re do ti,
In speak - ing of a person's faults, Pray don't for-get your own;



Mi sol se fa sol mi ri mi, Sol do te la ti do.
Re - mem - ber those with homes of glass, Should sel-dom throw a stone.

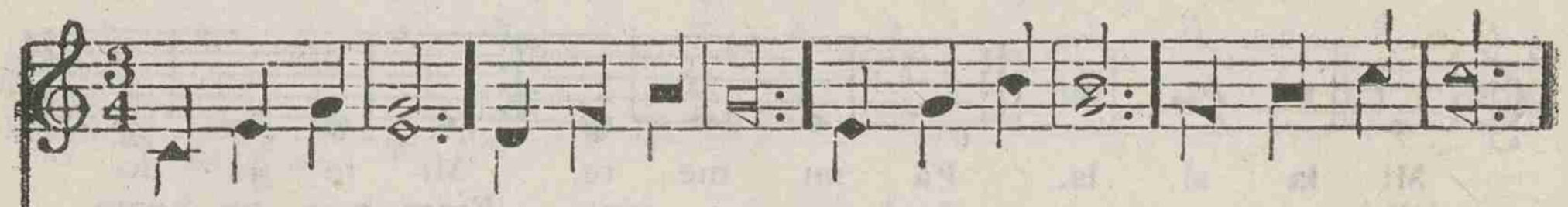
No. 37. Explain Middle C, and the difference in pitch between ladies' and gentlemen's voices. (See Ex. 12, Rud.)

II.



Sing to - geth - er, then in parts, Meet a - gain, then sing in parts.

No. 38. Singing each tone of the chord separately is called spelling the chord, and when sung together, it is called pronouncing the chord. First used by Dr. H. R. Palmer.



Tonic Chord. Super-Tonic Chord. Mediant Chord. Sub-Dominant Chord.



Dominant Chord. Sub-Mediant Chord. Sub-Tonic Chord. Dominant 7th Chord.



We will now introduce other *keys*. Sharp-four (♯4) or Ti used in a prescribed way will become 7 or Ti of a new key. Flat-seven (♭7) or Te used in a prescribed way will become 4 or Fa of a new key.

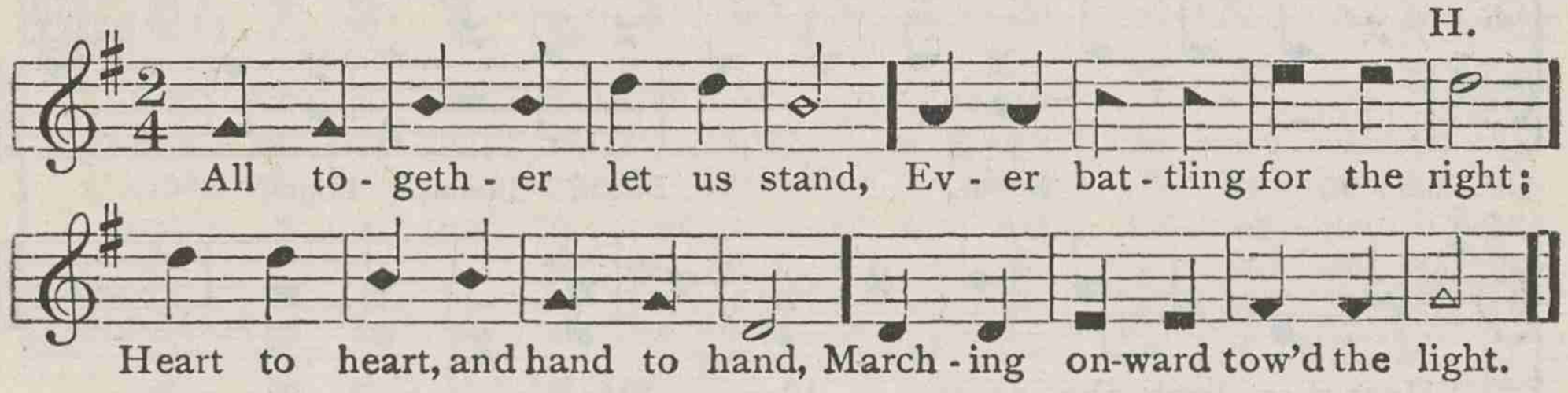
No. 39. Explain Key of G. The student should learn the positions of the notes in the following scale of G. Do is on G, Ti on F♯.

Scale of G.



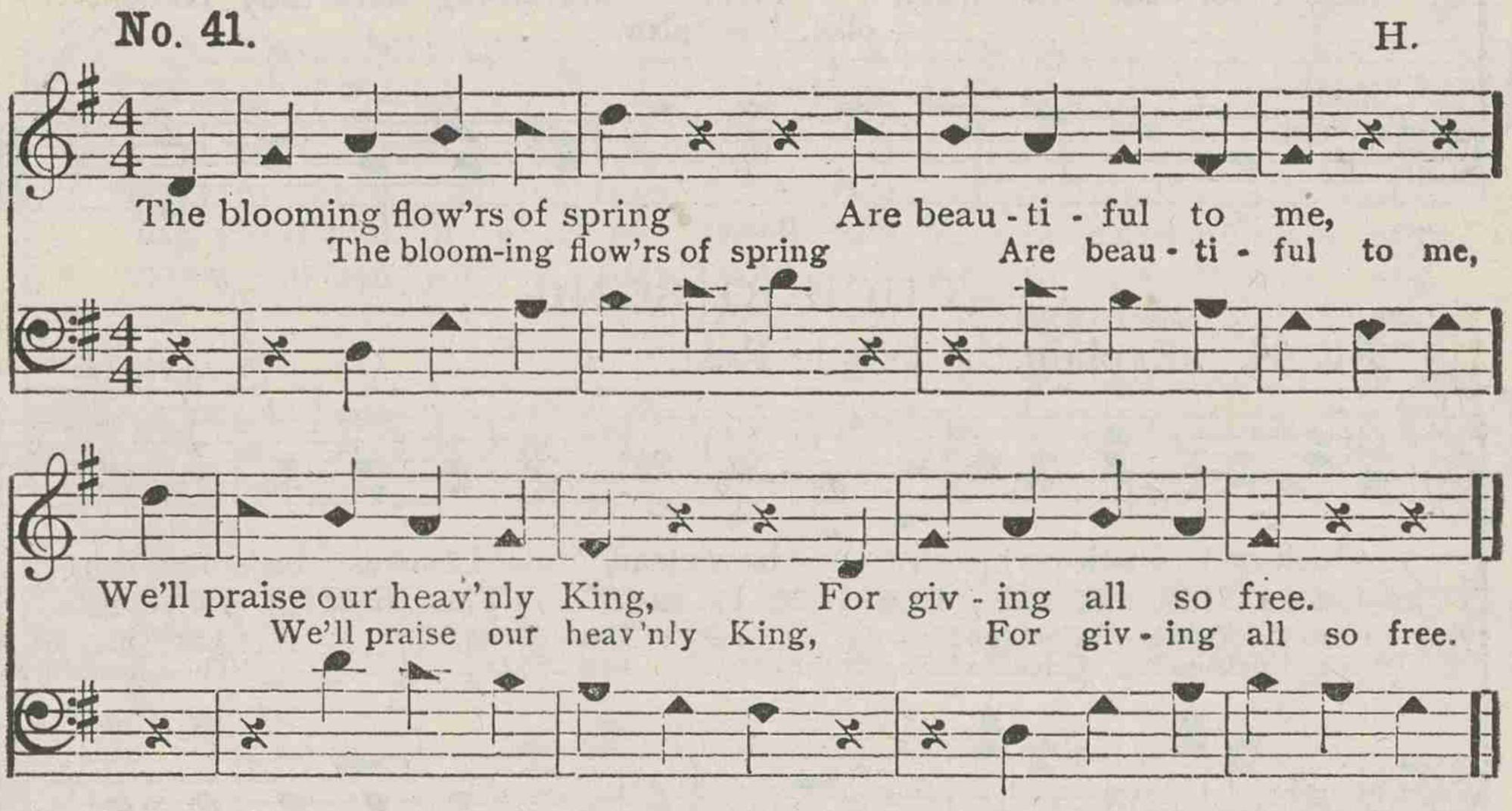
No. 40. Pupils should commit every key signature to memory. The number of sharps and flats and the degrees on which they occur.

H.



No. 41.

H.



No 42. Explain that Flat-seven or Te is represented by a Natural in the Key of G. Compare with No. 36.



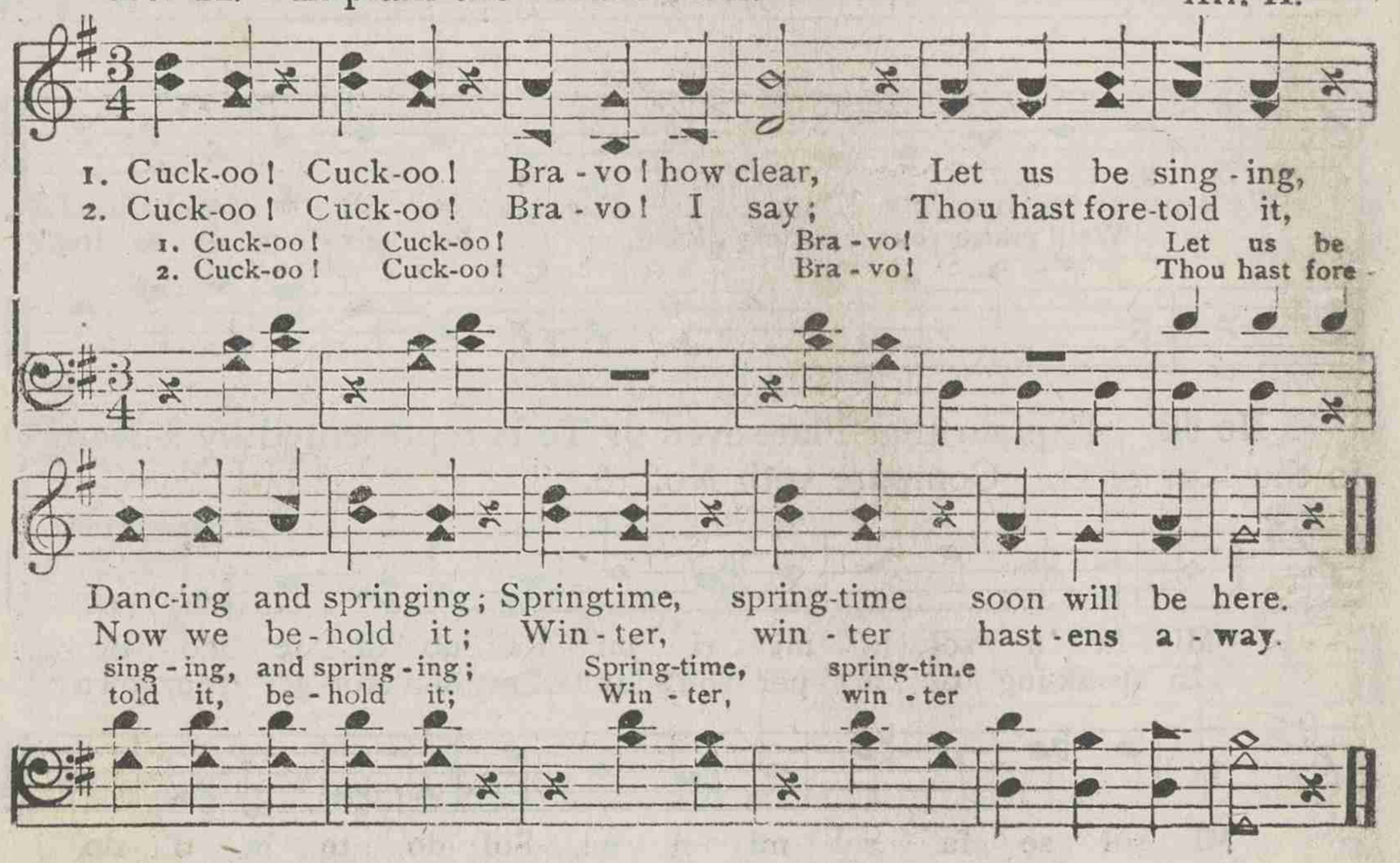
DRUM SONG.

No. 43. Explain the Dotted Half Rest. J. H. HALL.



CUCKOO SONG.

No. 44. Explain the Whole Rest. Arr. H.



No. 45. DON'T TALK IF YOU'VE NOTHING TO SAY.

C. M. P. C. M. PARKER.

1. You're start - ing, my boy, on life's jour - ney a - lone, You'll find your-self wis - er when old - er you've grown; This max - im I give you to keep on the way, Don't talk if you've nothing to say.
2. You'll meet op - po - si - tion in all you may do, Be hon - est and faith - ful and fight your way thro'; Be - ware of much talk - ing, you'll find it won't pay; Don't talk lest you've something to say.
3. You oft will be tempt - ed to e - vil and wrong, By those who may jour - ney in life's bus - y throng; A - ban - don each sin that would lead you a - stray; Don't talk when you've nothing to say.
4. Good - bye, my dear boy, may you ev - er - more be A source of great pride to your moth - er and me; Re - mem - ber the max - im I give you to - day, Don't talk if you've nothing to say.

CHORUS.

Don't talk, don't talk, Don't talk, don't talk, You sure - ly will find it don't pay; . . . .
You sure - ly will find, you will find it don't pay
Don't talk, . . don't talk, Don't talk, don't talk, Don't talk if you've nothing to say.

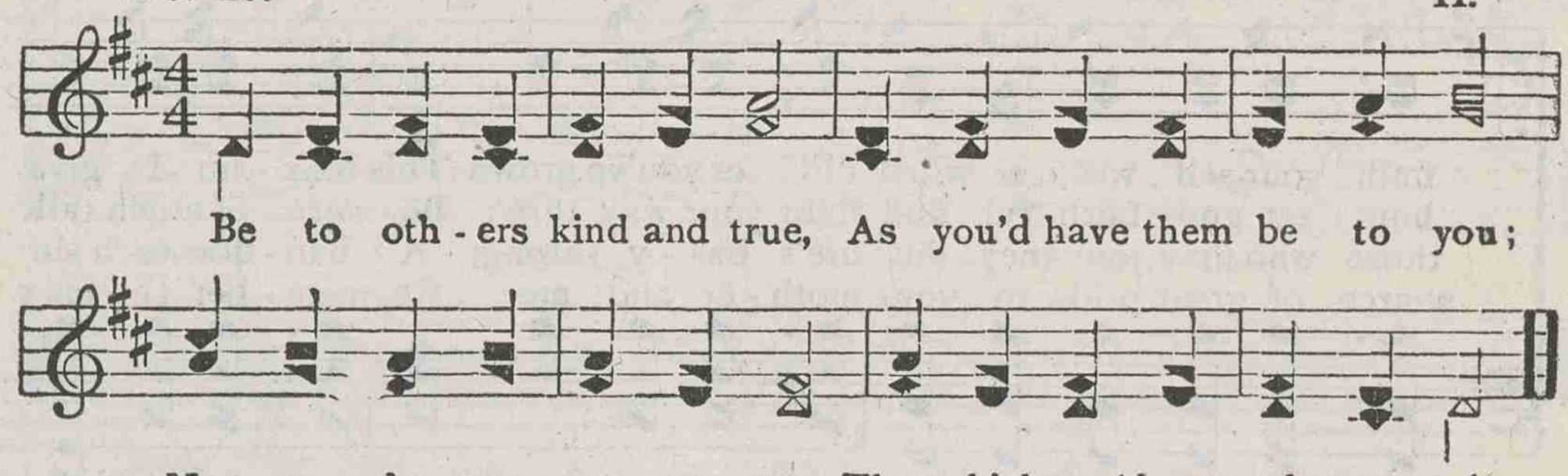
By per. of C. M. PARKER, owner of copyright.

No. 46. Explain Key of D. Do is on D, Ti on C♯.

Scale of D.



No. 47. H.



No. 48. Arr. H.



No. 49. Compare the following exercise with No. 42.



No. 50. SINGING AS I GO.

J. H. HALL.



No. 51. SPRING TIME.

Arr. H.



No. 52. SPRING IS COMING.

D. WILSON, by per.



1. Spring is com - ing, spring is com - ing, Don't you hear it in the rills?
2. Spring is com - ing, spring is com - ing, Ti - ny leaf - lets ven - ture out;
3. Spring is com - ing, spring is com - ing, Joy - ous beats the pulse of life;



FINE

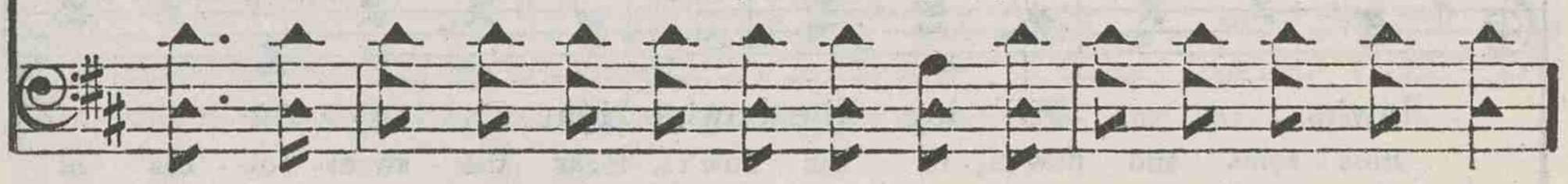


Trip - ping gai - ly o'er the val - ley, Fly - ing o'er the sun - ny hills.
Tor - rents that for months have slumber'd, Hasten sea-ward with a shout.
Wea - ry ones al - most de-spond-ing, Start a - new to meet the strife.

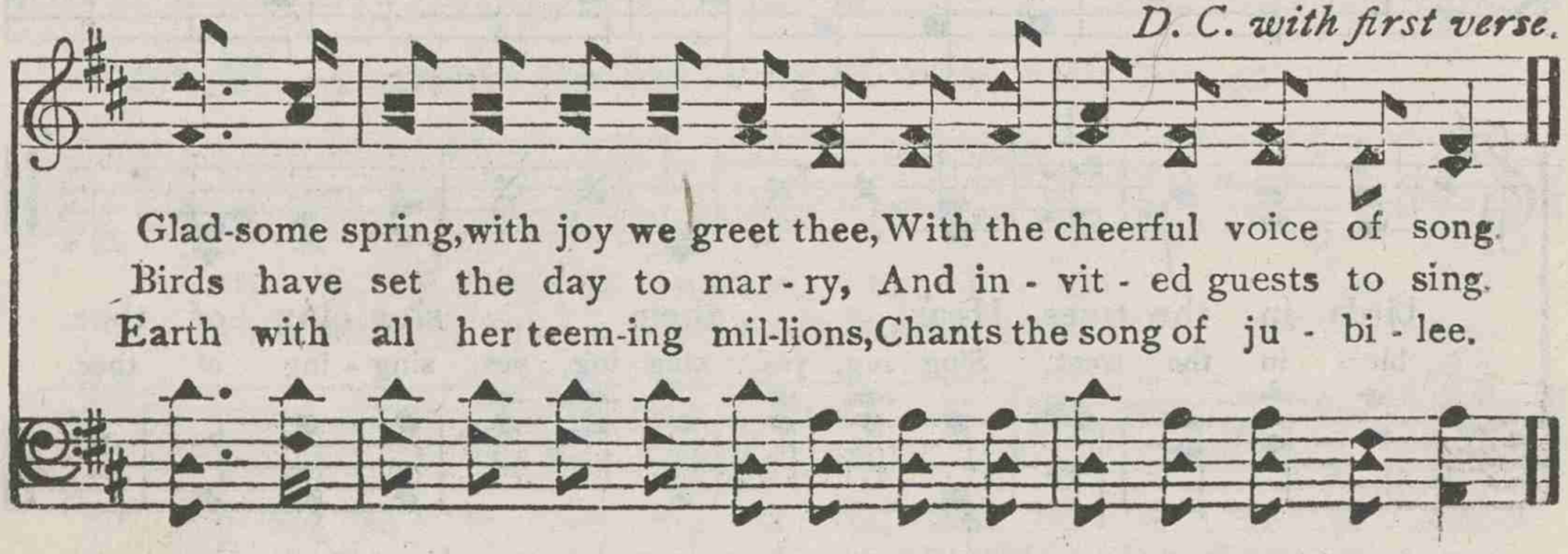




Na - ture leaps to meet her com - ing, With her teem-ing, bab - bling throng.
Wan - ton breez - es kiss the flow - ers, But - ter - flies are on the wing.
Na-ture's bos - om throbs with pleasure, Spring has set her cap - tives free.



D. C. with first verse.



Glad-some spring, with joy we greet thee, With the cheerful voice of song.
Birds have set the day to mar - ry, And in - vit - ed guests to sing.
Earth with all her teem-ing mil-lions, Chants the song of ju - bi - lee.

No. 53. Explain Key of A. Do is on **A, Ti is on G♯.**

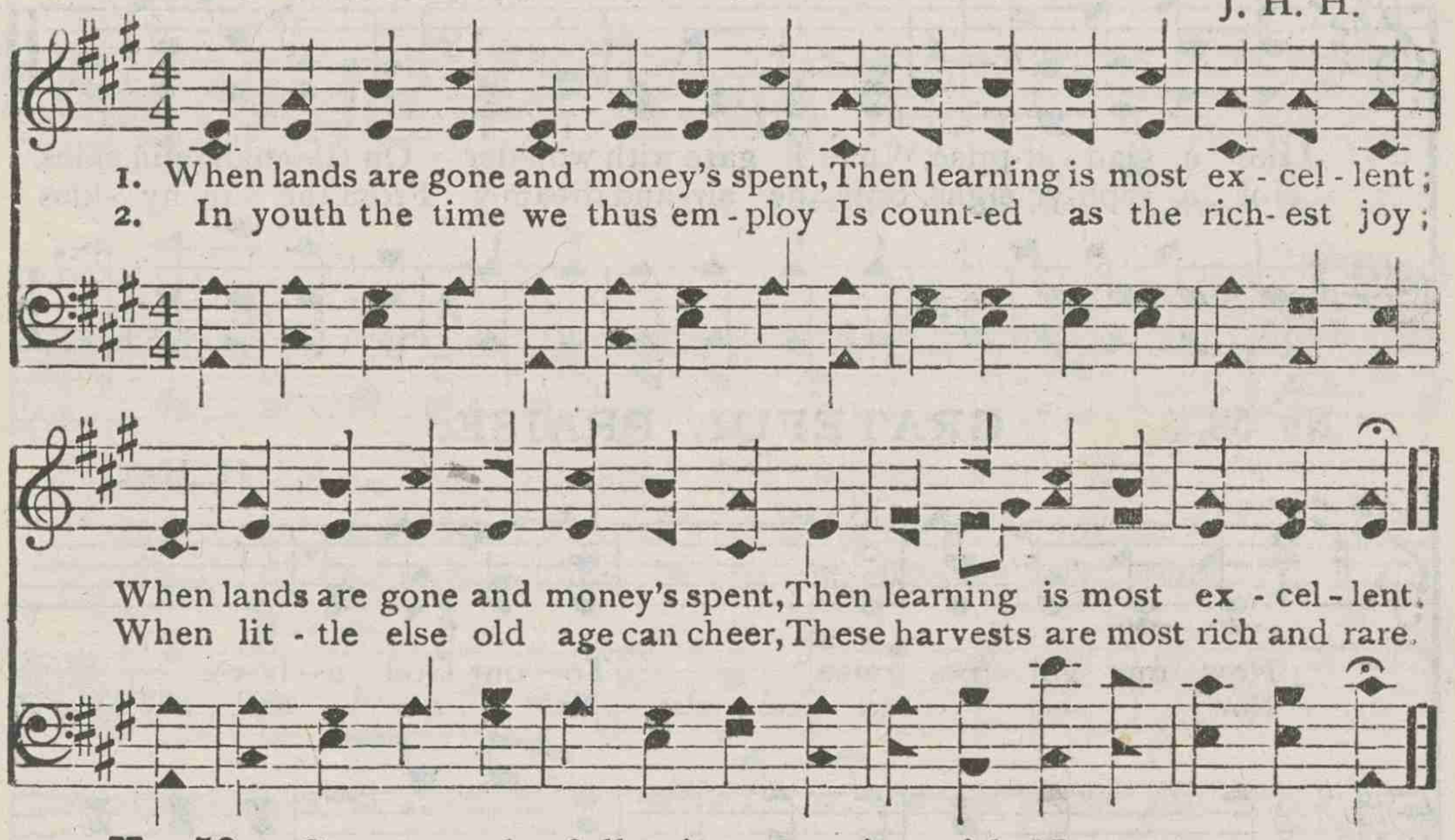
Scale of A.



No. 54. H.



No. 55. WHEN LANDS ARE GONE. J. H. H.

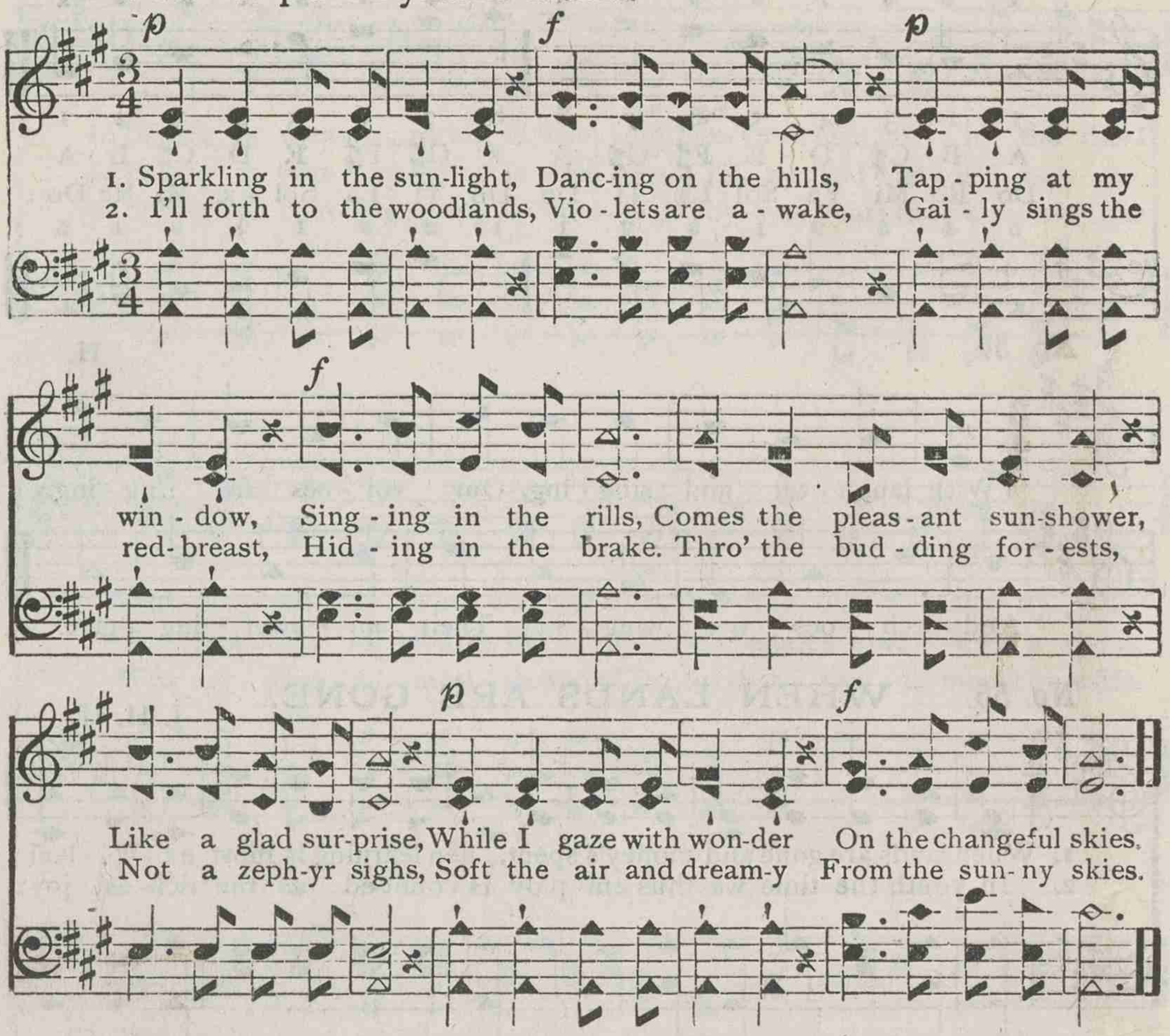


No. 56. Compare the following exercise with No. 49.



SPARKLING IN THE SUNLIGHT.

No. 57. Explain Dynamic Marks.



No. 58. GRATEFUL PRAISE.

J. H. HALL.

No. 59. MY OLD COTTAGE HOME.

R. A. G. R. A. GLENN.

1. I am think - ing to - night of my old cot - tage home, That
2. Ma - ny years have gone by since in pray'r there I knelt, With
3. One by one they have gone from the old cot - tage home, On

stands on the brow of the hill, Where in life's ear - ly morn - ing I
dear ones a-round the old hearth; But my moth-er's sweet pray'rs in my
earth I shall meet them no more; But with them I shall meet 'round the

D.S. *Where in life's ear - ly morn- ing I*

CHORUS.

FINE. Oh, my

once loved to roam, But now all is qui - et and still.
heart still are felt, I'll treas - ure them up while on earth.
beau - ti - ful throne, Where part-ing will come nev - er more.

once loved to roam, But now all is qui - et and still.

old cot - tage home,

D.S

Oh, my old cottage home, That stands on the brow of the hill,

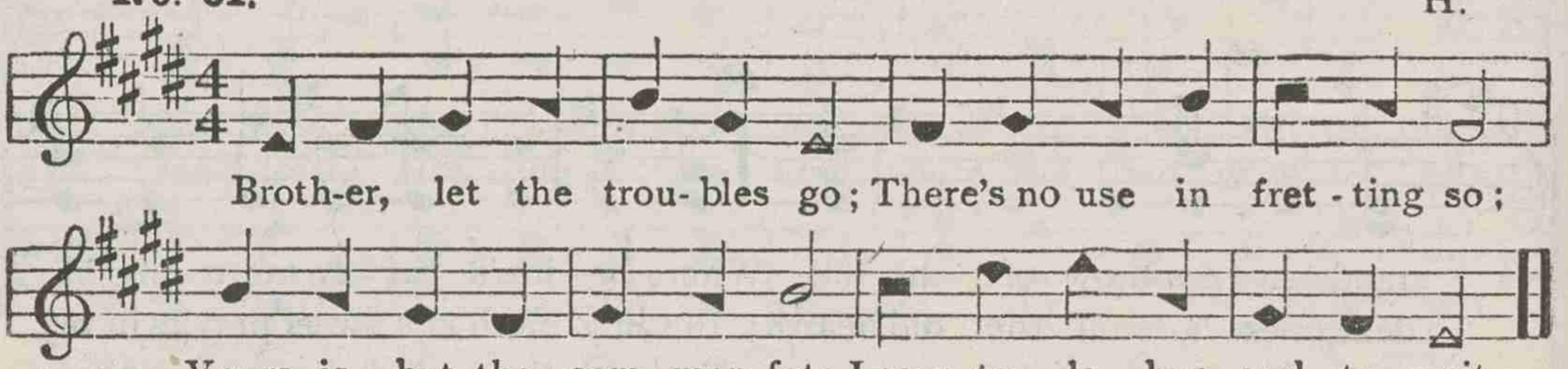
of the hill,

No. 60. Explain Key of E. Do is on E, Ti on D♯. Study the following scale of E.

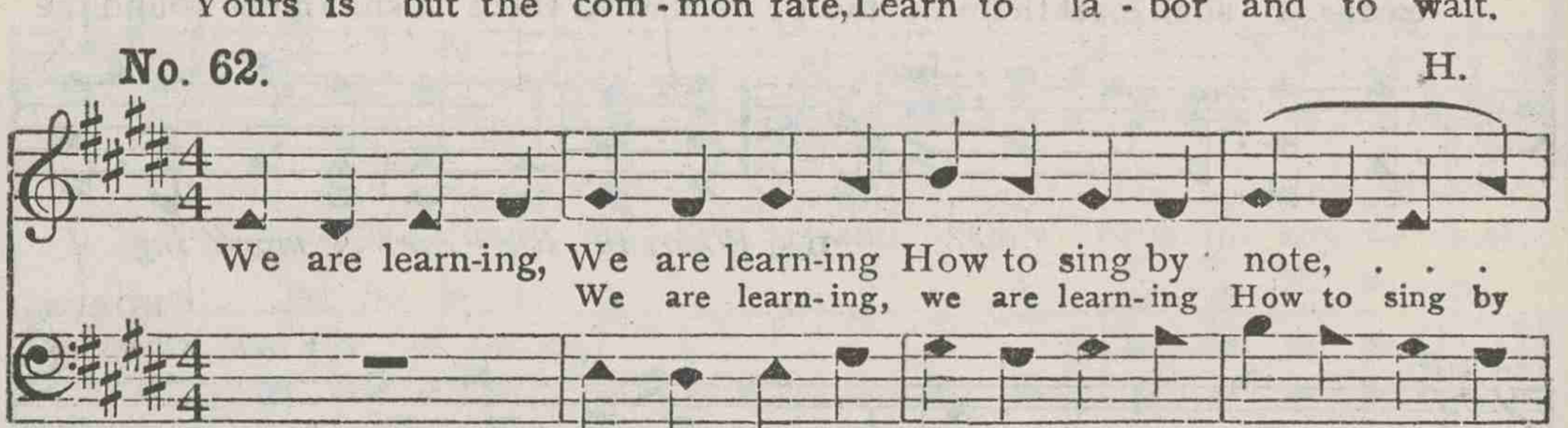
Scale of E.



No. 61. H.



No. 62. H.



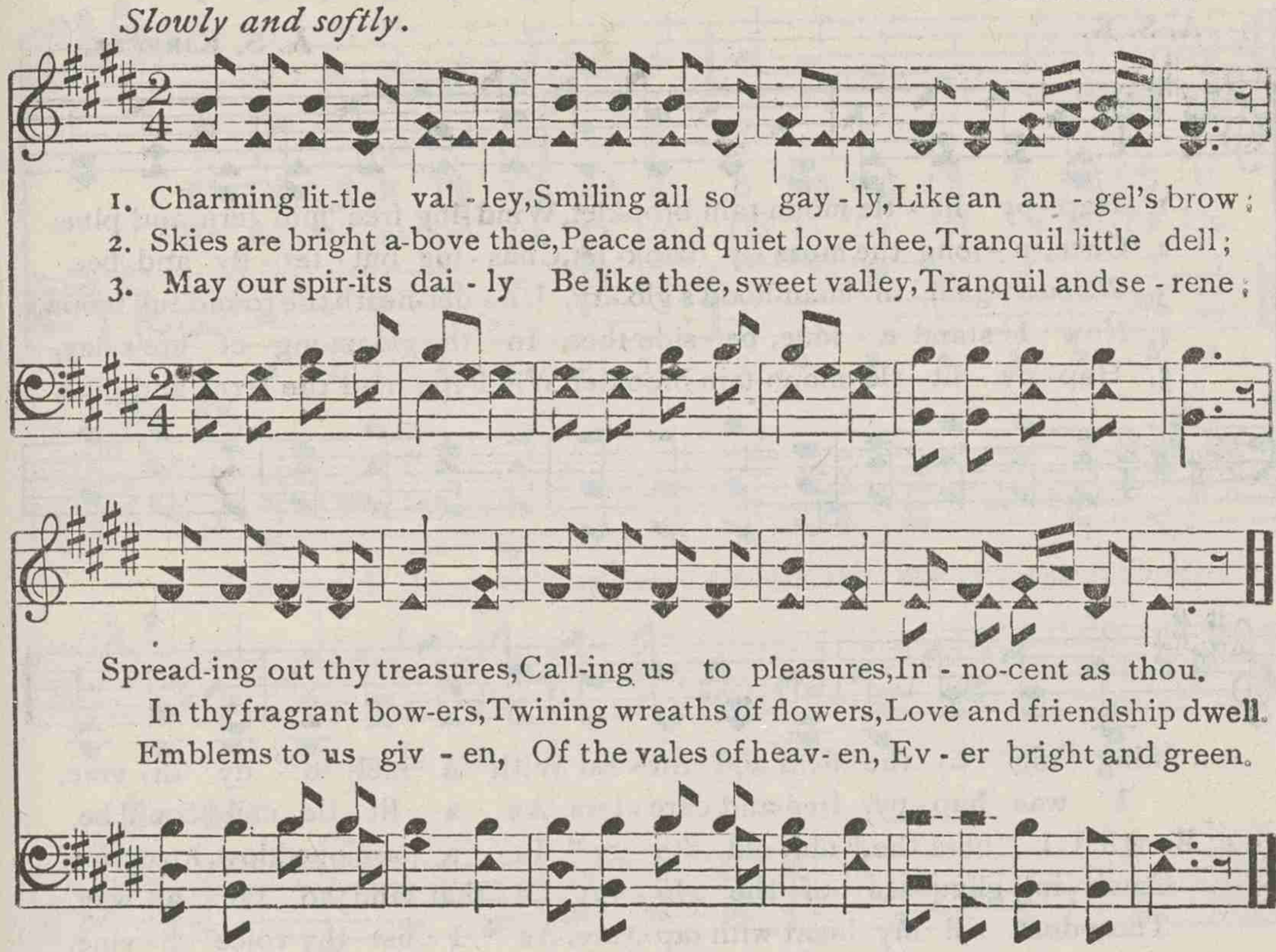
No. 63. Compare the following exercise with No. 56. Study Note 14, and Example 16, in Rudiments, for explanation of the Double-Sharp.



No. 64. CHARMING LITTLE VALLEY.

H. G. NAGELI.

Slowly and softly.



No. 65. AS WE MEASURE.

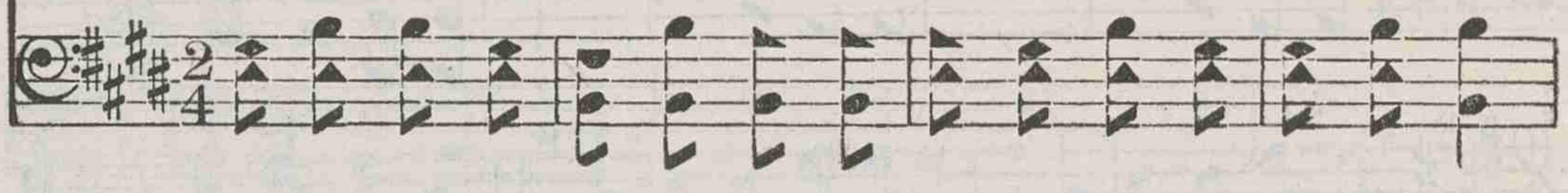
ALICE CARY. J. H. HALL.

No. 66. THE MOUNTAIN BROOKLET.

A. S. K. A. S. KIEFFER.

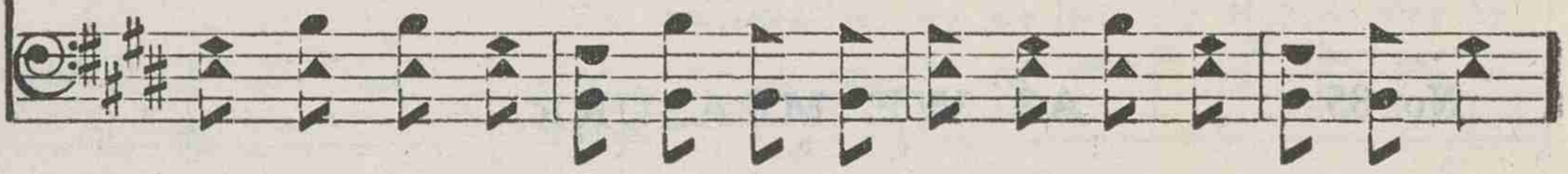


1. Hap - py lit - tle moun-tain brooklet, Wind -ing free 'mid fern and pine,
2. Once, a - long the moss - y bank- let, Chas - ing but - ter - fly and bee,
3. When a - gain, in man-hood's glo - ry, Un - der-neath the round, full moon,
4. Now I stand a - lone, be - side thee In the gloam-ing of life's day,
5. Hap - py lit - tle moun-tain brooklet, Wind -ing 'mid the ferns and pine,

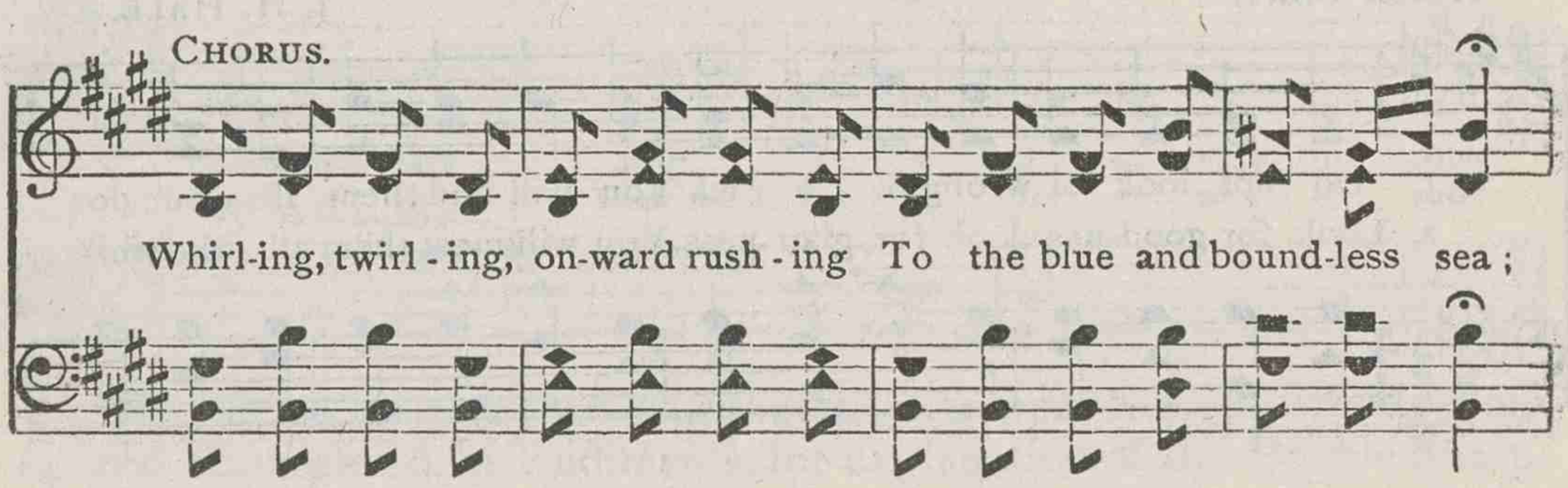




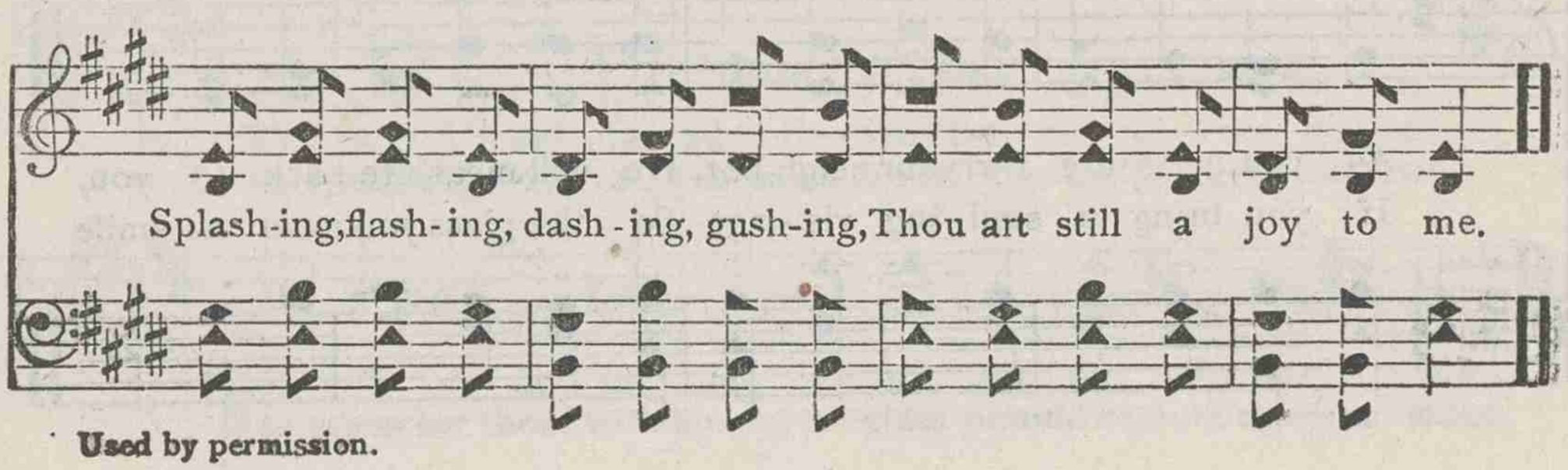
Sing - ing to the field and for - est With a mel - o - dy di - vine.
I was hap - py, free and care - less, As a lit - tle child could be.
Breath'd I here the "old, old sto - ry" In a passioned, low, love-tune.
Catch - ing glimp-ses of the glo - ry Of that land so far a - way.
Thou dost fill my heart with rap - ture, As I list thy voice di - vine.



CHORUS.



Whirl-ing, twirl - ing, on-ward rush - ing To the blue and bound-less sea;



Splash-ing, flash- ing, dash - ing, gush-ing, Thou art still a joy to me.

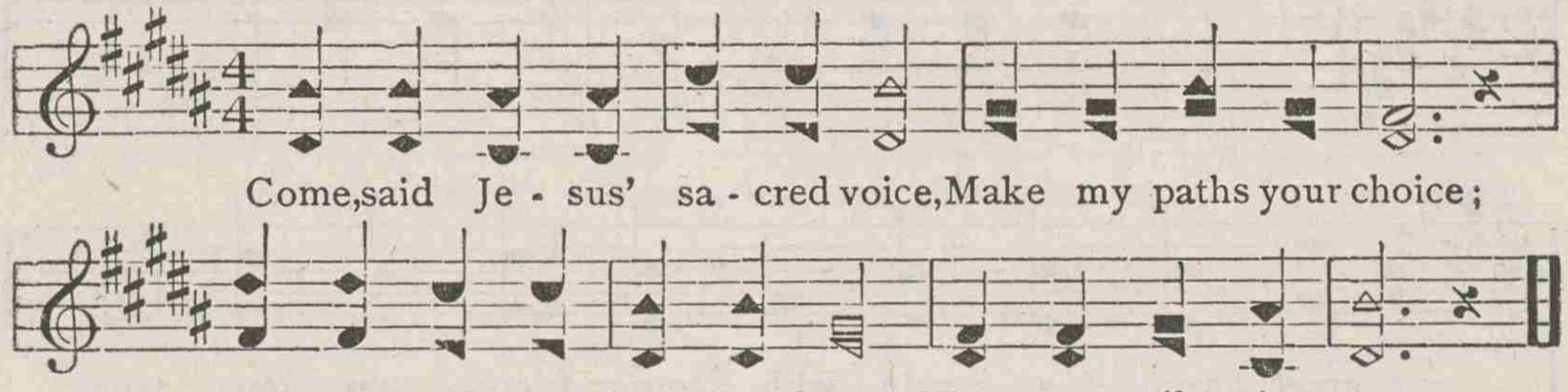
Used by permission.

No. 67. Explain Key of B. Do is on B, Ti on A♯.

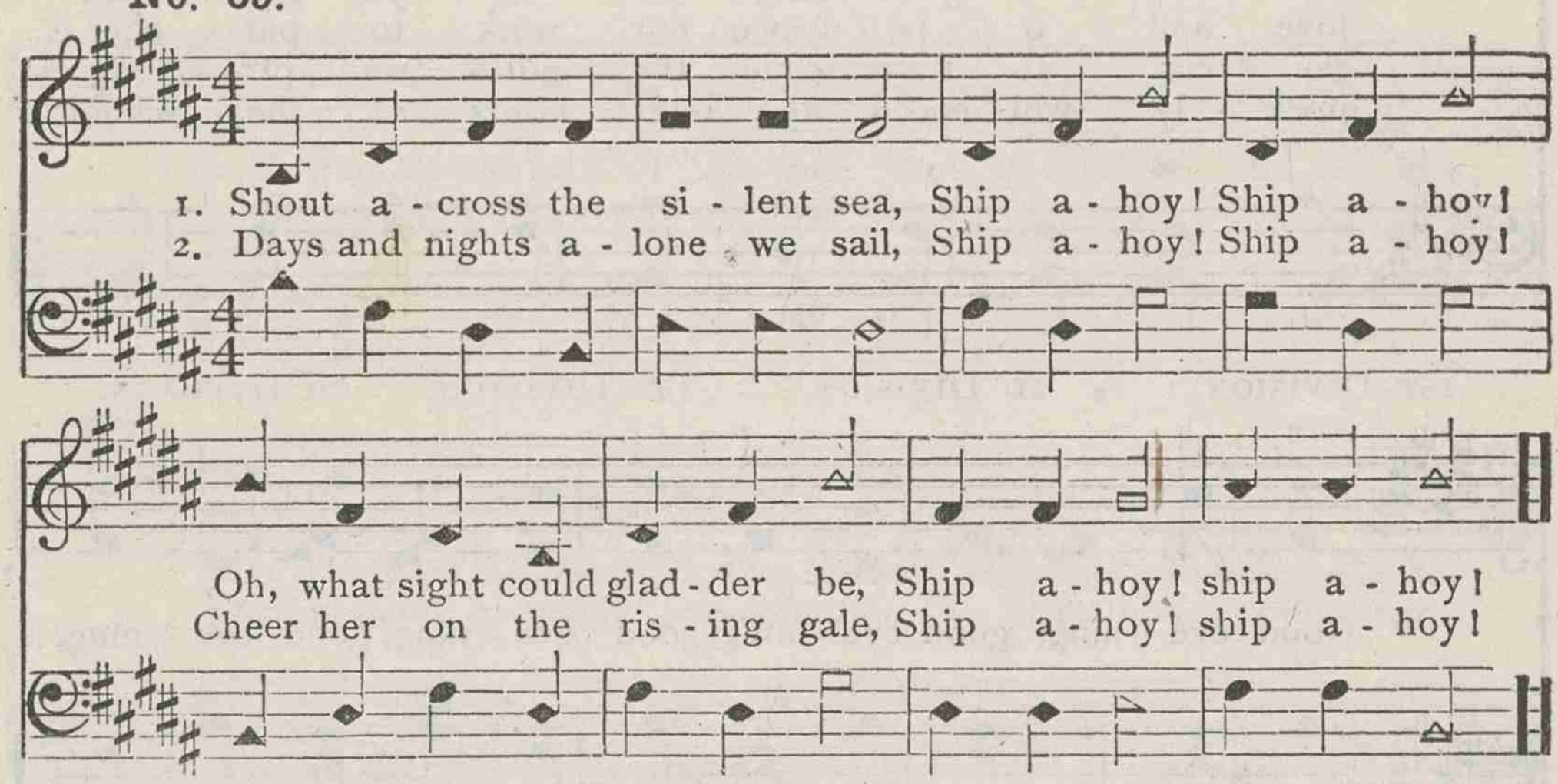
Scale of B.



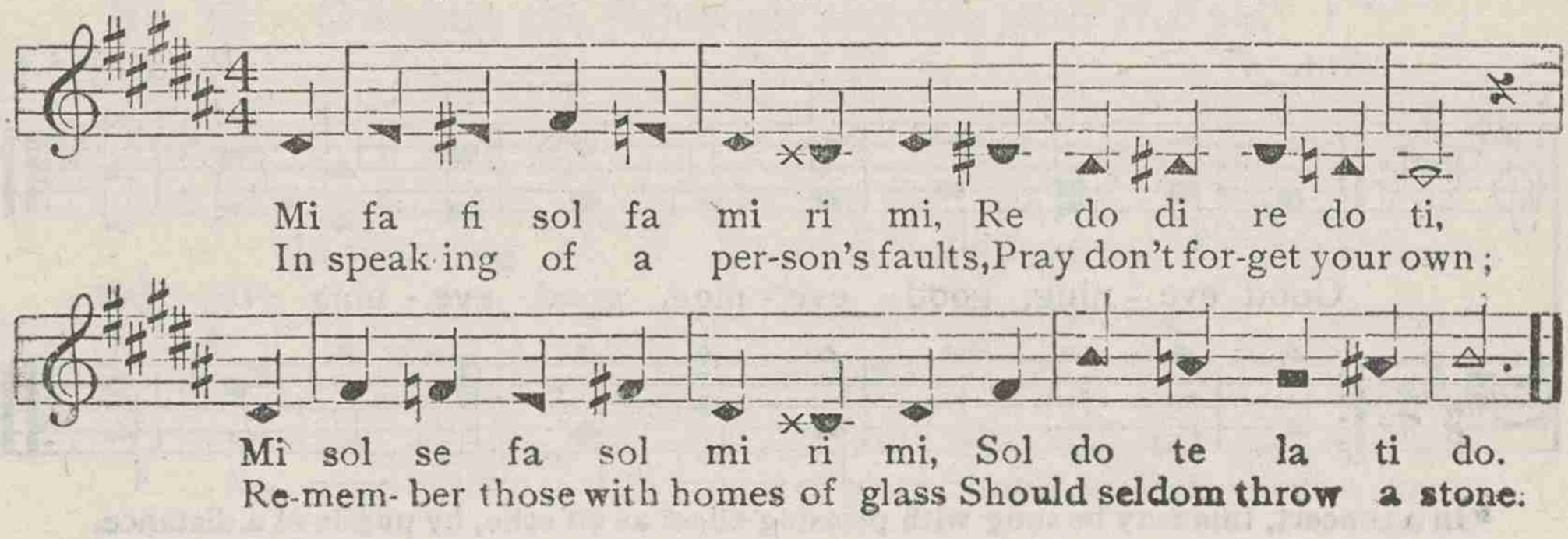
No. 68. H.



No. 69.



No. 70. Compare the following exercise with No. 63.



EVENING GREETING.

No. 71. May be played in B♭.

W. B. BRADBURY.

ALL.

1. Good eve - ning, dear teach - er, good eve - ning to you, We
   greet you a - gain with our friend - ship most true;
   We've left our dear homes, and the loved ones all there, To
   meet you and greet you in fel - low - ship here.

2. Good eve - ning, com - pan - ions, good eve - ning to all, We've
   come with a greet - ing at du - ty's glad call;
   And we will en - deav - or, what - ev - er we do, In
   love and o - be - dience our work to pur - sue.

3. We meet here this eve - ning to stud - y sweet song, Our
   voi - ces to train, while the notes we pro - long;
   And, striv - ing to fol - low the blest gold - en rule, Too
   quick - ly will speed the bright hours of the school.

1ST DIVISION. 2D DIVISION. 1ST DIVISION. 2D DIVISION.

Good eve - ning, good eve - ning, good eve - ning, good eve - ning,

ALL. *ff* *Repeat pp.**

Good eve - ning, good eve - ning, good eve - ning to all.

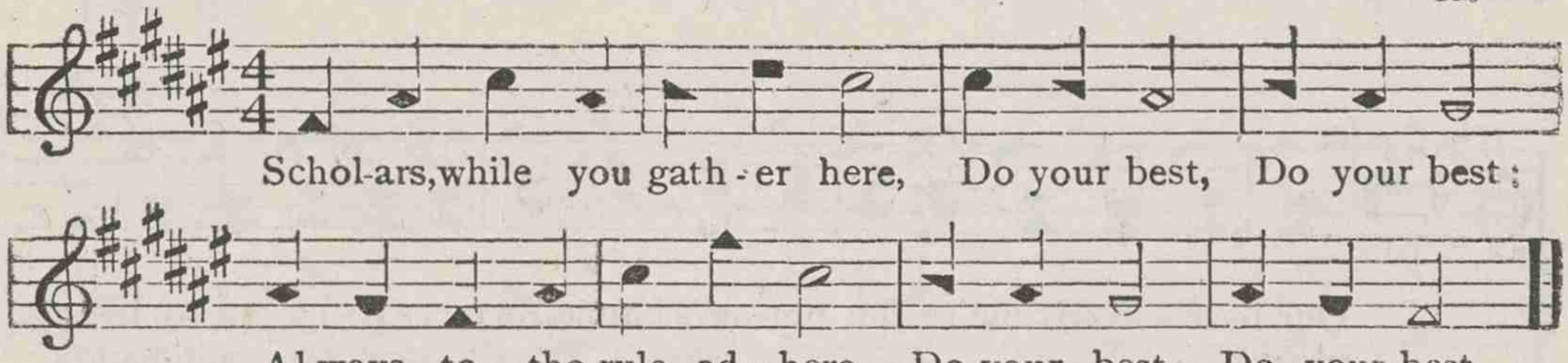
*In a concert, this may be sung with pleasing effect as an echo, by pupils at a distance.

No. 72. Explain Key of F♯. Do is on F♯, Ti is on E♯.

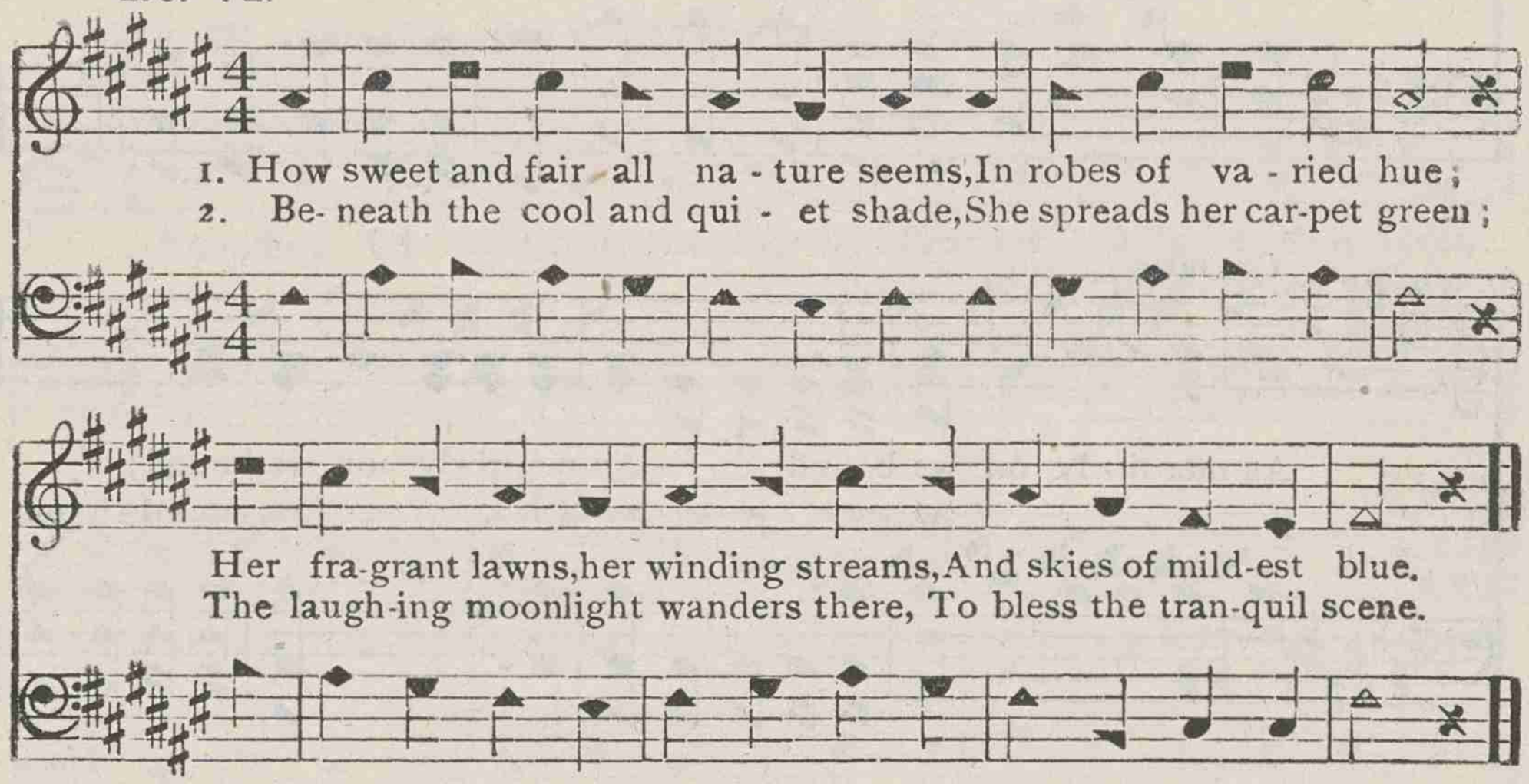
Scale of F♯.



No. 73. H.



No. 74. H.



No. 75. Compare the following exercise with No. 70.



SLEIGHING GLEE.

No. 76. May be played in **F.** J. H. HALL.

Lively.

1. A - way we go, o'er the fleecy snow, Where moonbeams sparkle round;
2. With laugh and song we will glide a - long, A - cross the glist'ning snow;
3. Our hearts are light on this joy- ous night, Come join our hap-py throng;

Our hearts keep time to the mu- sic's chime, As mer - ri - ly on we bound.
With friends be-side us we gai - ly ride, The beau-ti- ful track be-low.
We swift - ly go o - ver ice and snow, And mer-ri - ly join in song.

CHORUS.

As mer-ri - ly on we bound, As mer-ri - ly on we bound;
As mer-ri - ly on we bound, Yes, mer - ri - ly on,

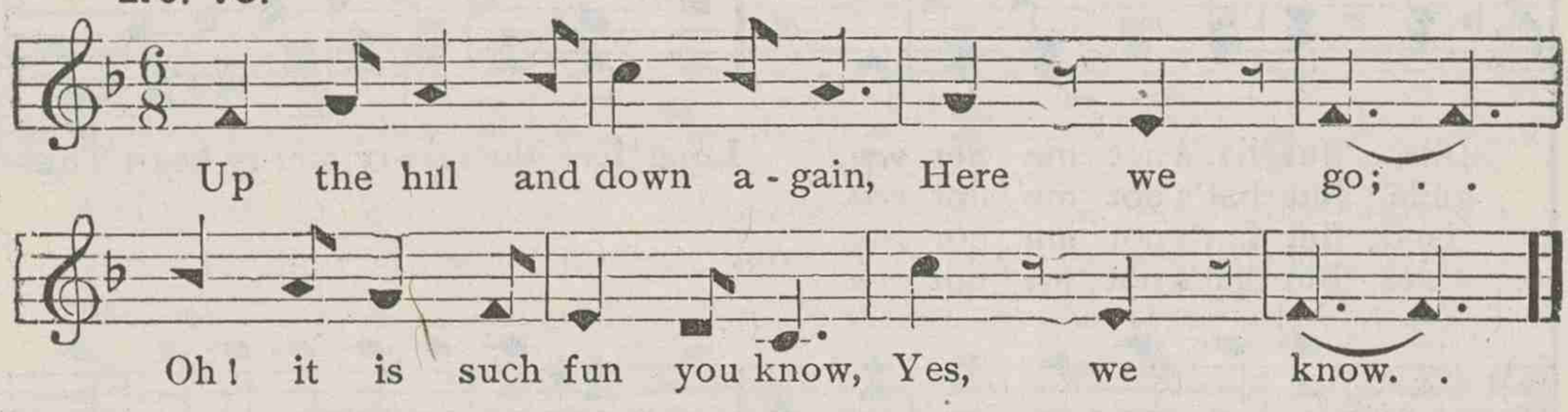
Our hearts keep time to the music's chime, As mer-ri- ly on we bound.
we bound.

No. 77. Explain Key of F. Do is on F, Fa is on B♭. Compare with the Key of F♯. Explain the difference in the two keys.

Scale of F.



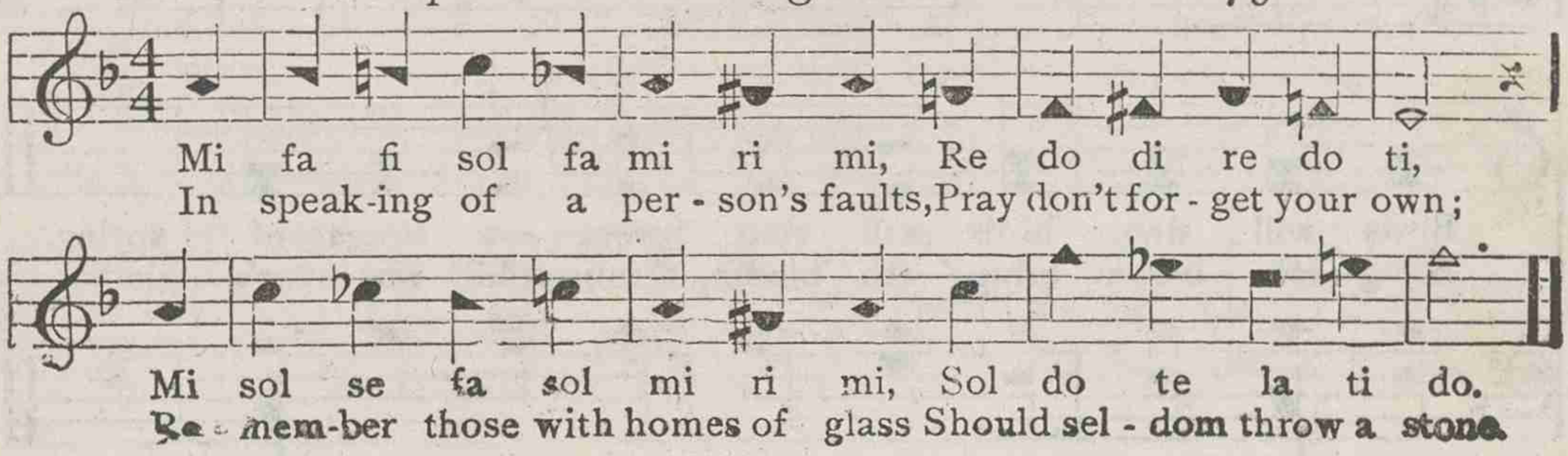
No. 78.



No. 79. Explain the C (Tenor) clef, and *D.S.*



No. 80. Compare the following exercise with No. 75.



No. 81. SOME FOLKS.

(College Song.)

Words and music by
STEPHEN C. FOSTER.

mf Lively.

1. Some folks like to sigh— Some folks do, Some folks do; Some folks long to die, But that's not me nor *you*.
2. Some folks fear to smile— Some folks do, Some folks do; Oth - ers laugh thro' guile, But that's not me nor *you*.
3. Some folks fret and scold— Some folks do, Some folks do; Oth - er's hearts are cold, But that's not me nor *you*.
4. Some folks get gray hairs— Some folks do, Some folks do; Brood-ing o'er their cares, But that's not me nor *you*.

f CHORUS.

Long live the mer-ry, mer-ry heart That laughs by night and day, Like the queen of mirth, No matter what some folks say.

No. 82. WINTER'S GONE.

J. H. HALL.

1. Win - ter's gone, win - ter's gone, Love-ly springtime hast - ens on,
2. Ev - 'ry breeze, ev - 'ry breeze, Flit - ting thro' the for - est trees,

Birds will sing, birds will sing Sweet - est songs of spring.
Bring - eth bloom, bring - eth bloom, From cold win - ter's gloom.

No. 83. WE SAY GOOD-NIGHT.

JESSIE H. BROWN. J. H. FILLMORE.



Used by permission.

No. 84. Explain Key of B♭. Do is on B♭, Fa is on E♭. Compare with the Key of B, and explain the difference in the two keys.

Scale of B♭.



No. 85.



No. 86.



No. 87. Compare the following exercise with No. 80.



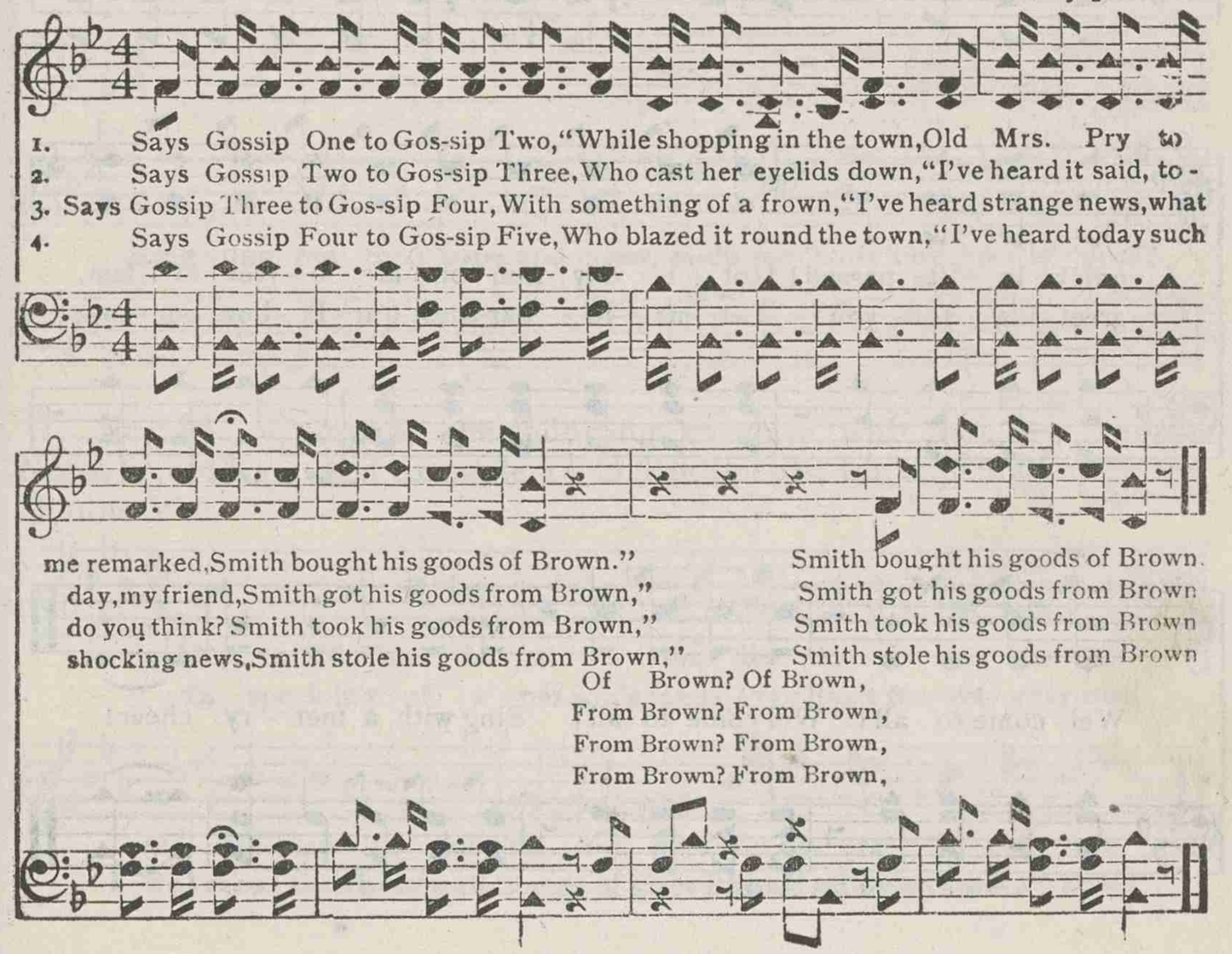
No. 88. LET IT PASS.

Arr. J. H. Hall.



No. 89. SPREADING A RUMOR.

Theo. F. Seward, by per.



RETURN TO SCHOOL.

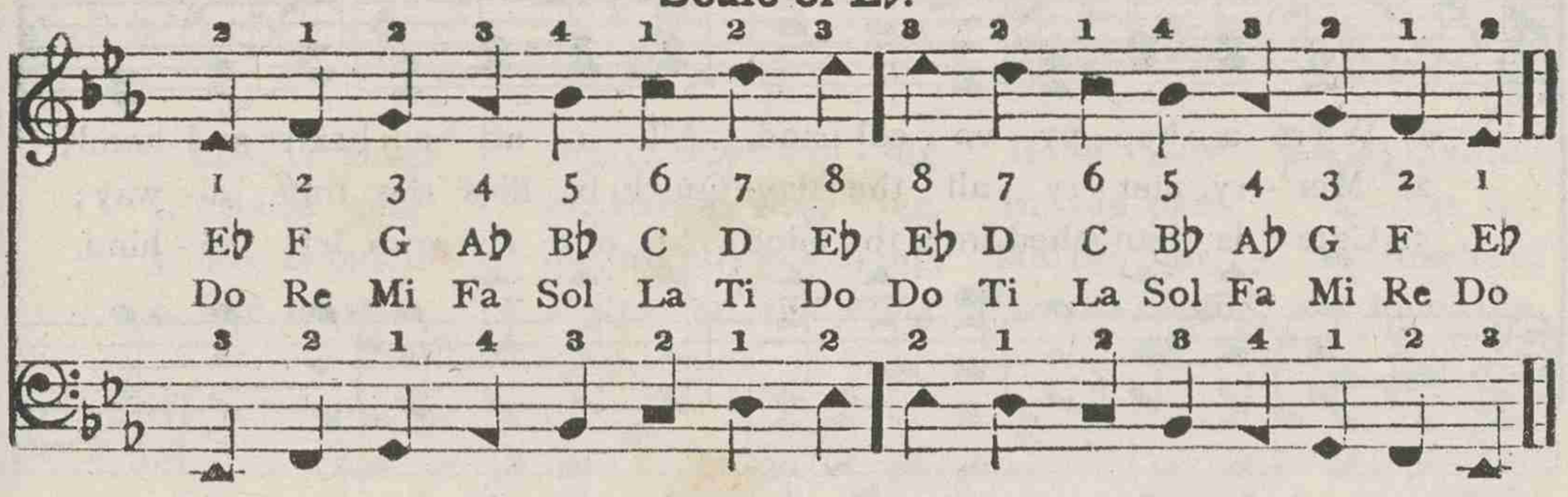
No. 90. Explain 1ST and 2ND ending.

Old College Melody.

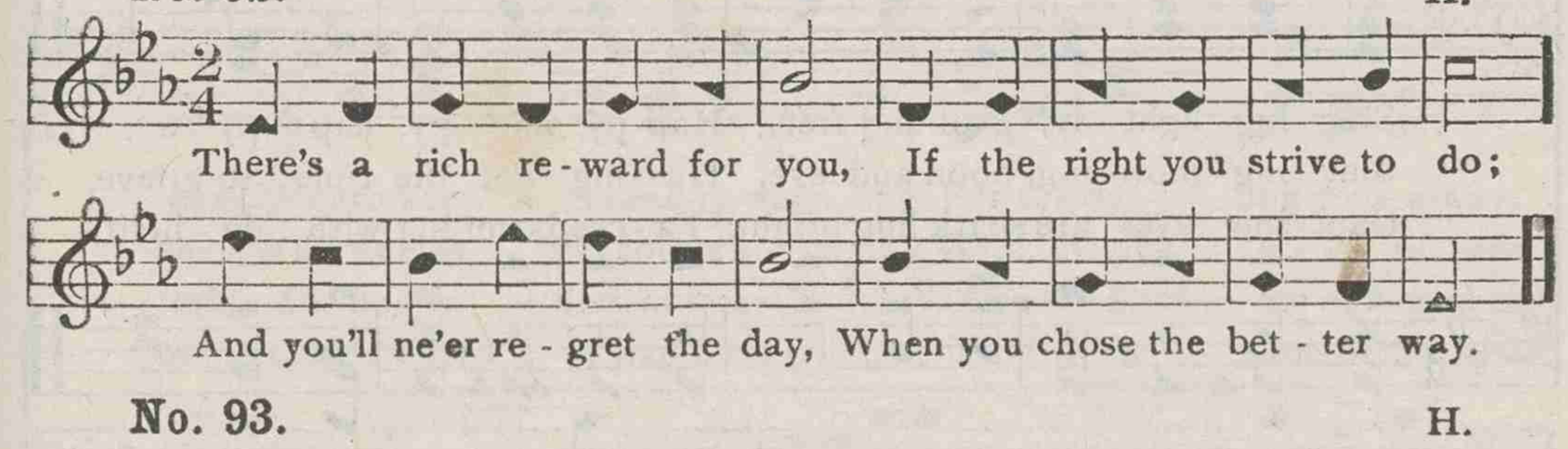


No. 91. Explain Key of E♭. Do is on E♭, Fa is on A♭. Explain the difference in the keys of E and E♭.

Scale of E♭.

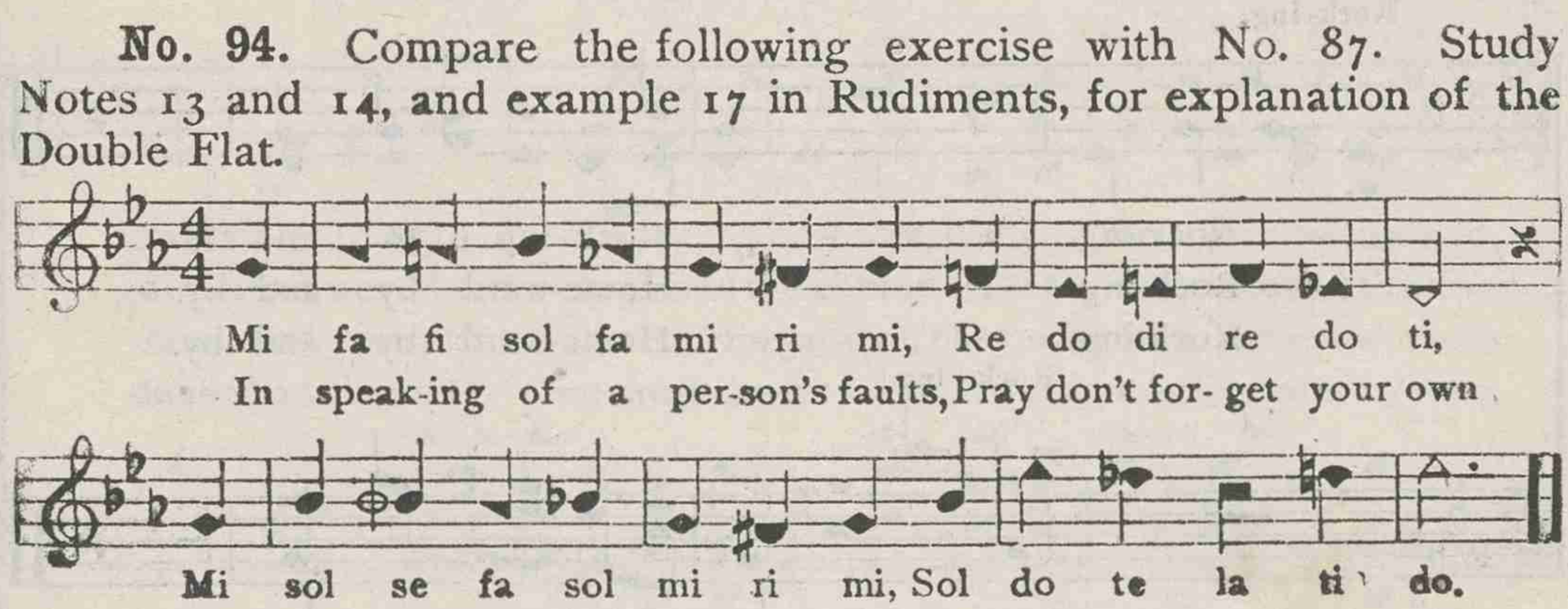


No. 92. H.



No. 93. H.

No. 94. Compare the following exercise with No. 87. Study Notes 13 and 14, and example 17 in Rudiments, for explanation of the Double Flat.

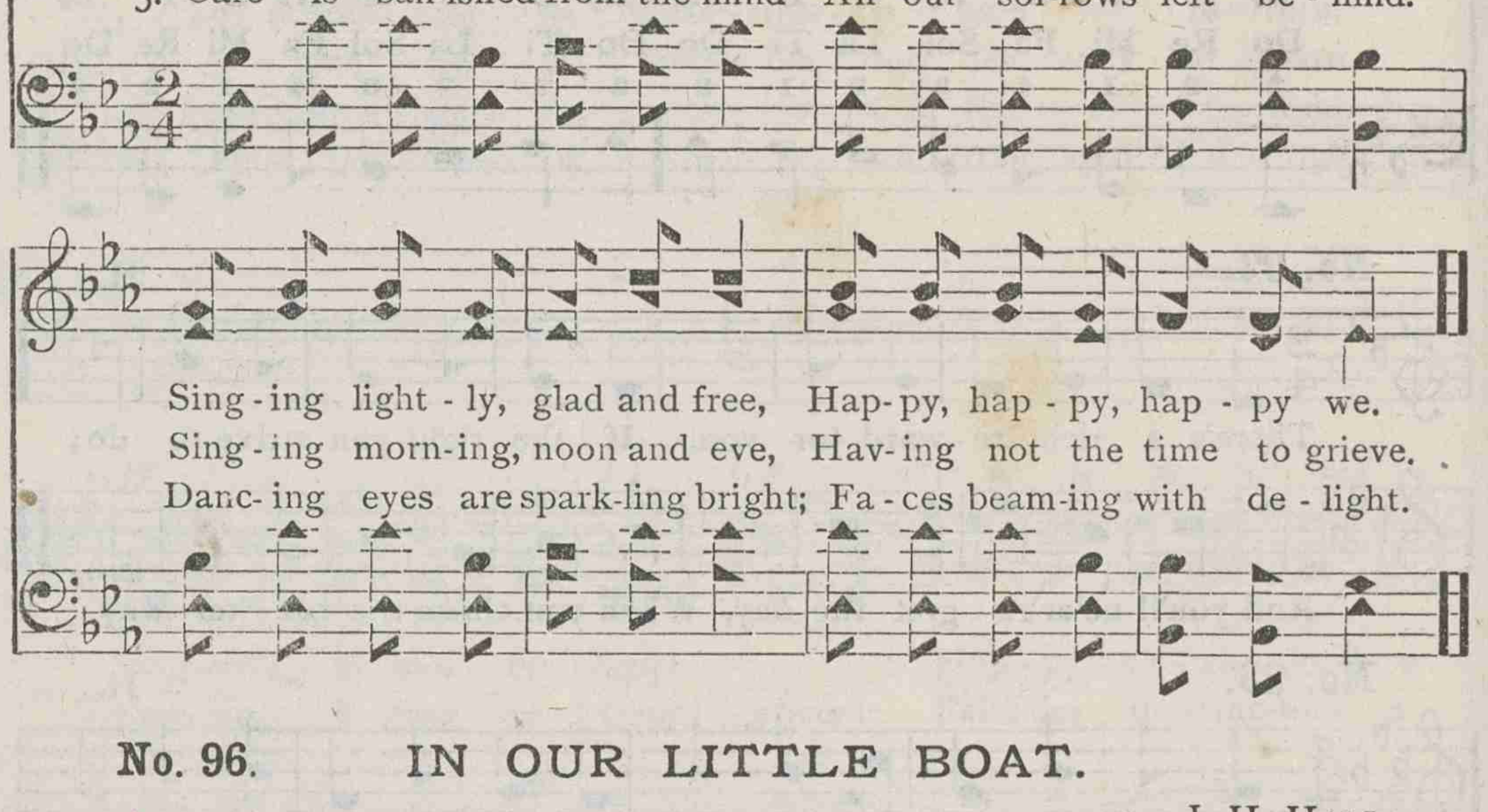


No. 95. WE'RE A HAPPY VOCAL BAND.

J. H. LESLIE. By per. E. D. KECK.



1. We're a hap-py vo-cal band, All u-nit-ed, heart and hand;
2. Mer-ry, mer-ry all the day, Quick-ly flies the time a-way;
3. Care is ban-ished from the mind All our sor-rows left be-hind.



Sing-ing light-ly, glad and free, Hap-py, hap-py, hap-py we.
Sing-ing morn-ing, noon and eve, Hav-ing not the time to grieve.
Danc-ing eyes are spark-ling bright; Fa-ces beam-ing with de-light.

No. 96. IN OUR LITTLE BOAT.

J. H. HALL.



1. In our lit-tle boat we glide, Soft the breez-es blow,
2. Wa-ter li-lies by our side, As we wan-der by,
3. In our lit-tle boat we glide, While the breez-es blow,

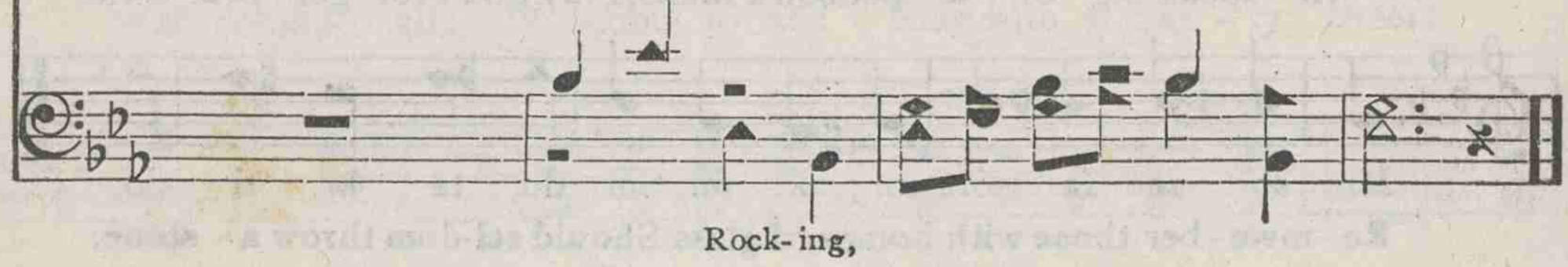


Rock-ing,



Rock-ing, Rock-ing to and fro.
Rock-ing, Home-ward by and by.
Rock-ing, Home-ward by and by.

Rock-ing,



Rock-ing,

No. 97. SHE IS SLEEPING.

MRS. UNDERWOOD. CHAS. EDW. POLLOCK.



1. She is sleep - ing, calmly sleep - ing, In a new - made grave to -
2. She is sing - ing,sweetly sing - ing, In the par - a - dise a -
3. She is bloom - ing,brightly bloom-ing, 'Mid the fair - est flow'rs of
4. She is wait - ing, ev - er wait - ing, For the friends she loved the





day; We are weep - ing,sad-ly weep - ing, For the dar - ling gone a-way.
bove, Where celes - tial courts are ringing With the mel - o - dy of love.
light, In the gar - den of sweet E-den Where the flow - ers nev- er blight
best, And she'll glad - ly hail their coming, To the man - sions of the blest.





One by one the gen - tle Shepherd Gath-ers lambs from ev - 'ry
One by one the Sav-iour gath-ers Earth - ly min - strels for His
One by one the Fa-ther gath- ers Choic-est flow - ers, rich and
One by one the Lord will call us, As our la - bor here is





fold, Folds them to His lov-ing bo - som, With a ten - der-ness un-told.
own, And our Maud has joined the chorus Of the an-gels round the throne
rare, And transplants them in His gar-den; They will bloom for- ev - er there.
done; And then as we cross the riv - er, We may meet her one by one.



By per.

No. 98. Explain Key of A♭. Do is on A♭, Fa is on D♭. Explain the difference in the keys of A and A♭.

Scale of A♭.



No. 99. H.



No. 100. H.

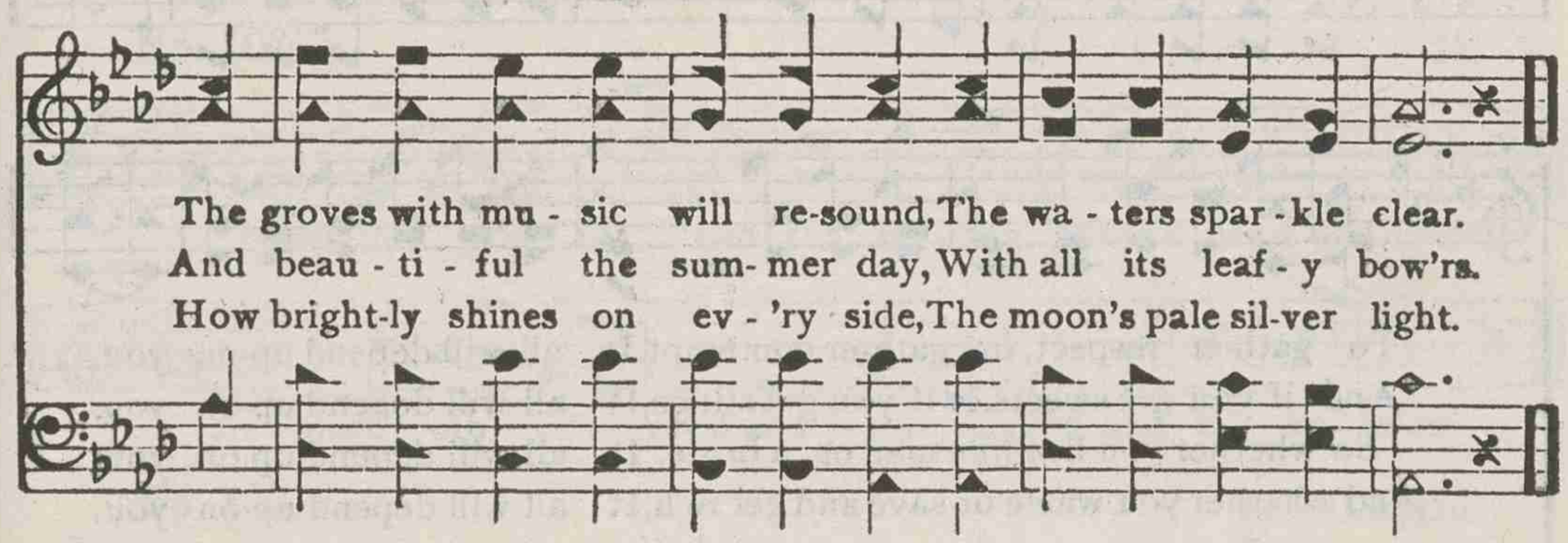


No. 101. Compare the following exercise with No. 94.



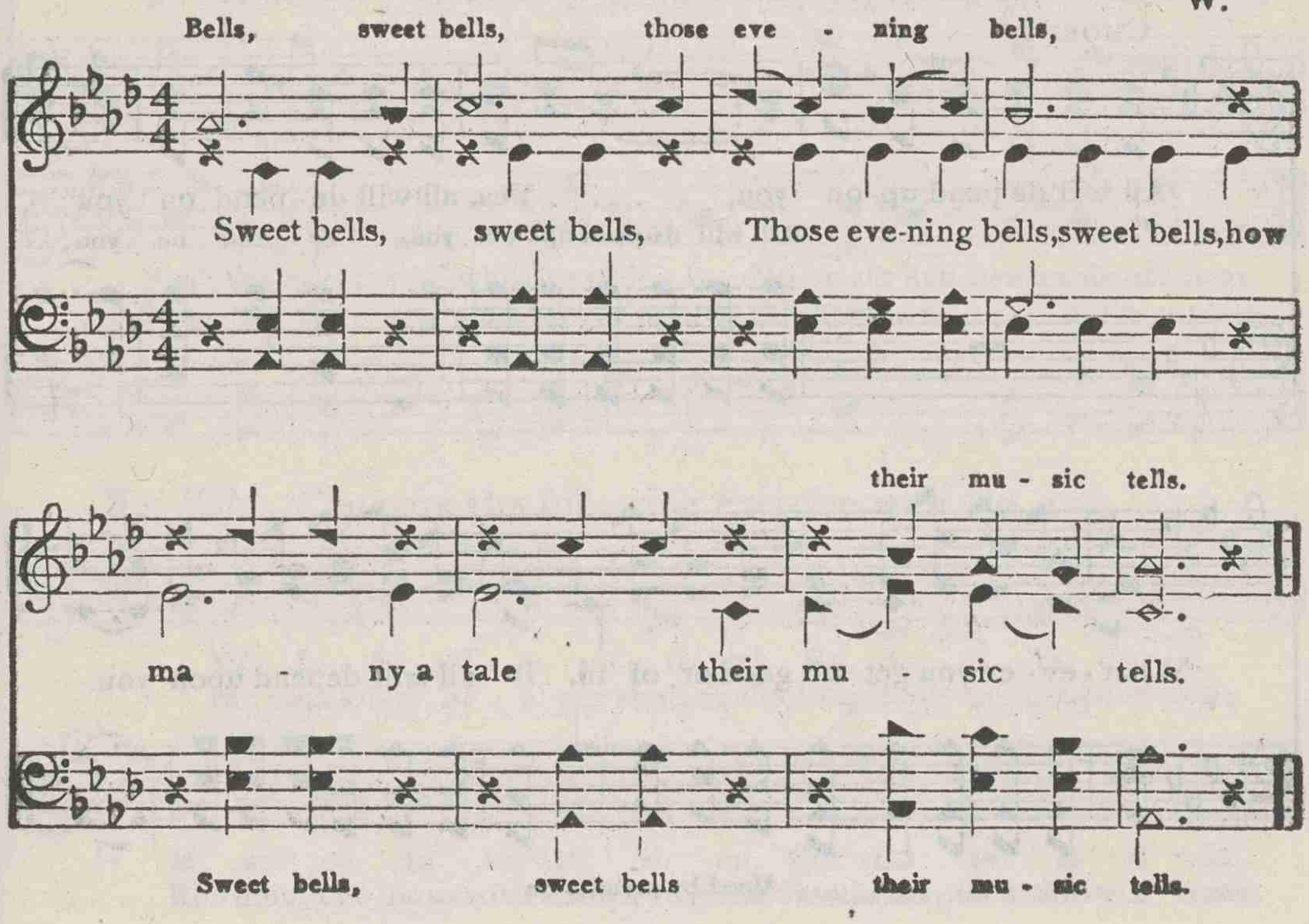
No. 102. WINTER HOURS.





No. 103. SWEET BELLS.

W.



No. 104. ALL WILL DEPEND UPON YOU.

MRS. L. M. BEAL BATEMAN. FRED A. FILLMORE.



1. Whether you rise, or whether you fall, As life you are trav-el-ing through,
2. Ros-es with thorns, and ros - es with-out, Are growing the whole world through.
3. Wa-ter is free, and whis-key is dear, And you have your choice, 'tis true;
4. La-bor is plen - ty, wa- ges are sure, For him who is will-ing to do,

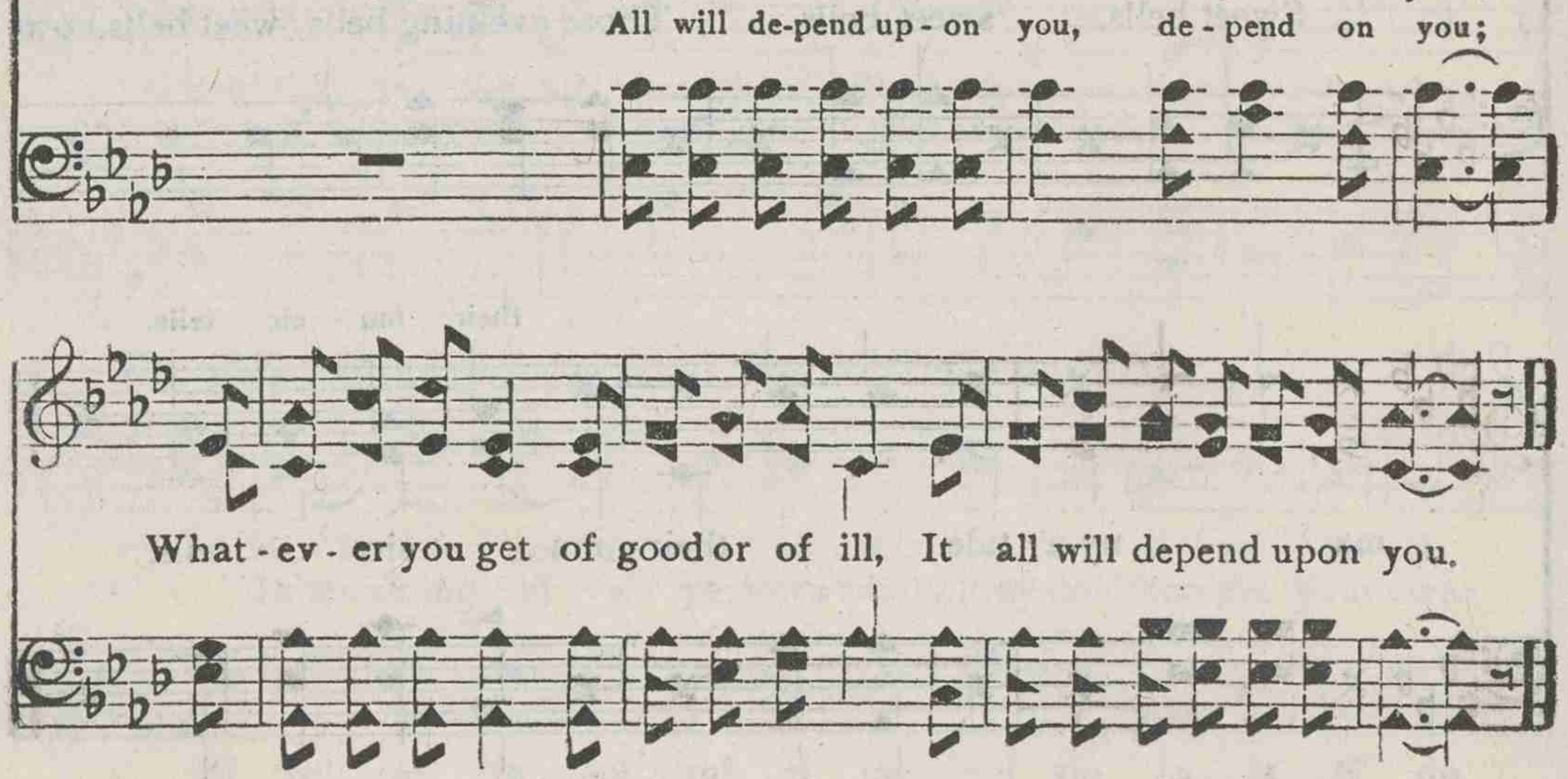


To gath-er respect, or gath-er contempt, It all will depend up-on you.
And if you get sweets, or if you get stings, It all will depend up-on you.
So whether you live like man or a brute, It all will depend up-on you.
And whether you waste or save and get rich, It all will depend up-on you.



CHORUS.

All will de-pend up- on you, ... Yes, all will de - pend on you;
All will de-pend up - on you, de - pend on you;



What - ev - er you get of good or of ill, It all will depend upon you.

Used by permission.

No. 105. Explain Key of D♭. Do is on D♭, Fa is on G♭. Explain the difference in the keys of D and D♭.

Scale of D♭.



No. 106. H.



No. 107. Arr. German.



No. 108. Compare the following exercise with No. 101.



No. 109. KICK HIM DOWN.

E. C. E. Cook.

Moderato.

1. Should mis - for - tune lay her hand Heav - y on thy broth-er man;
2. Should thy broth - er fall from right, Or the tongue of slan-der blight;
3. Should a broth - er need thine aid, When dame fortune's smile doth fade,

Rob him of his world-ly wealth, Steal the pre - cious boon of health,
Scorn him! why should you, for-sooth, E - ven wait to know the truth?
Nev - er think some fu - ture day Might thy work of love re - pay.

REFRAIN.

Kick him down, kick him down, O

Kick him down, kick him down,

rit. *a tempo.*

kick him down. Kick him down,

Kick him down,

kick him down, Kick him down, kick him down, O kick him down.

down,

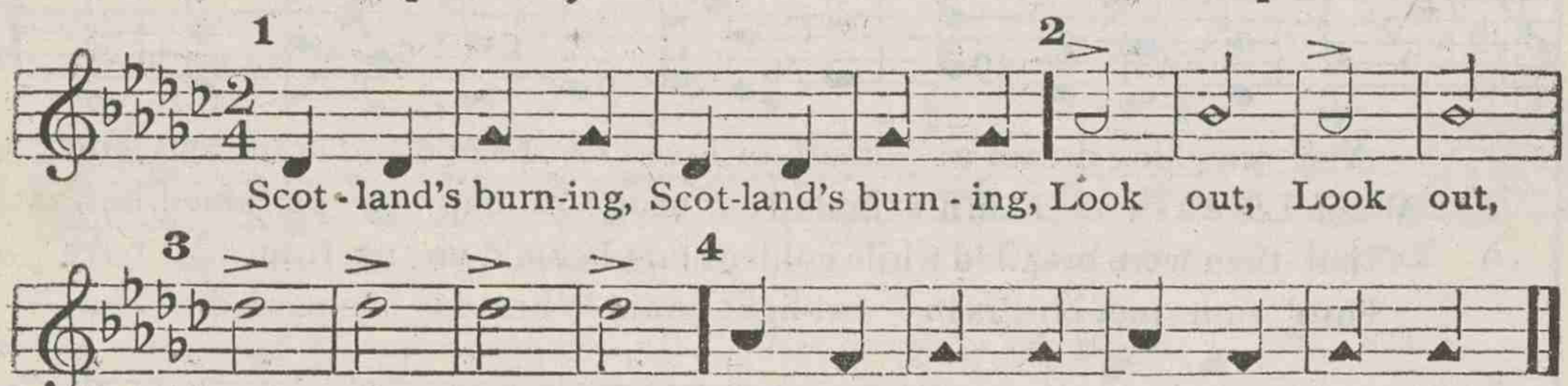
By per. Kick him down.

No. 110. Explain Key of G♭. Do is on G♭, Fa is on C♭. Explain the difference in the keys of G and G♭.

Scale of G♭.



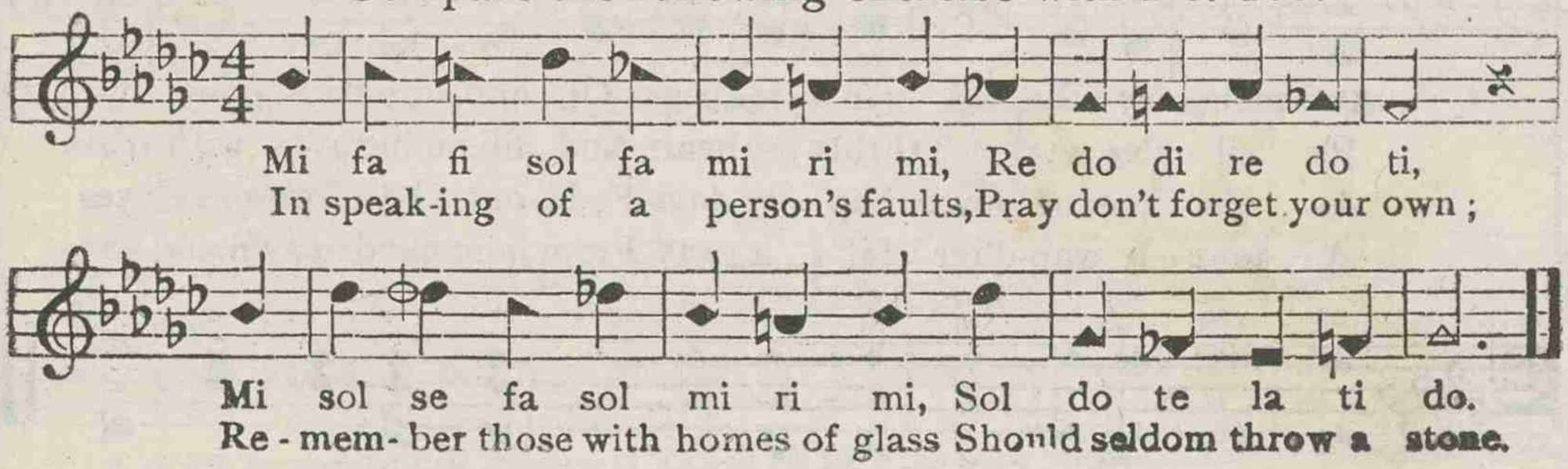
No. 111. Explain Dynamic marks. Round in four parts.



No. 112.



No. 113. Compare the following exercise with No. 108.

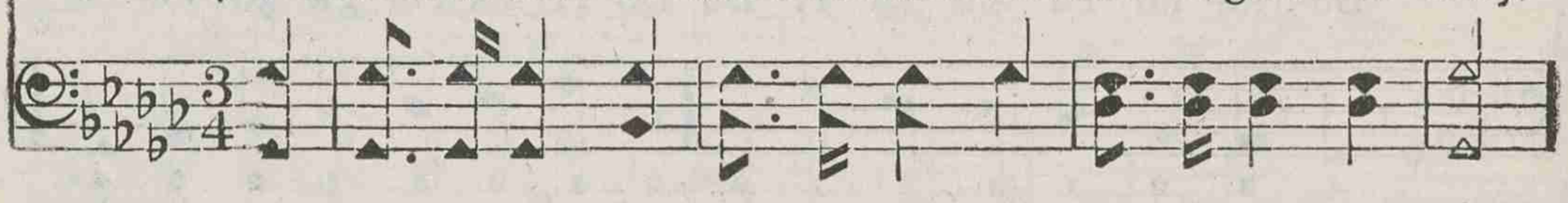


No. 114. OLDEN MEMORIES.

ALDINE S. K-EFFER. A. S. KIEFFER by per.



1. I sit and watch the gold - en stars Be - gem the az - ure blue,
2. I hear the song you used to sing In summer twi - light hours,
3. I hear a - gain the whisper'd vows Of con-stan-cy and love,
4. No more! no more on Time's wild shore Shall we to-geth - er stray,





And watching dream a dream of love, Of heav'n, and home, and you;
When Love's sweet chain first bound our hearts In hap py perfumed bow'rs.
That then were breath'd while golden stars Beam'd on us from a - bove
Thro' sum - mer bow'rs in twi-light hours When day has passed a way



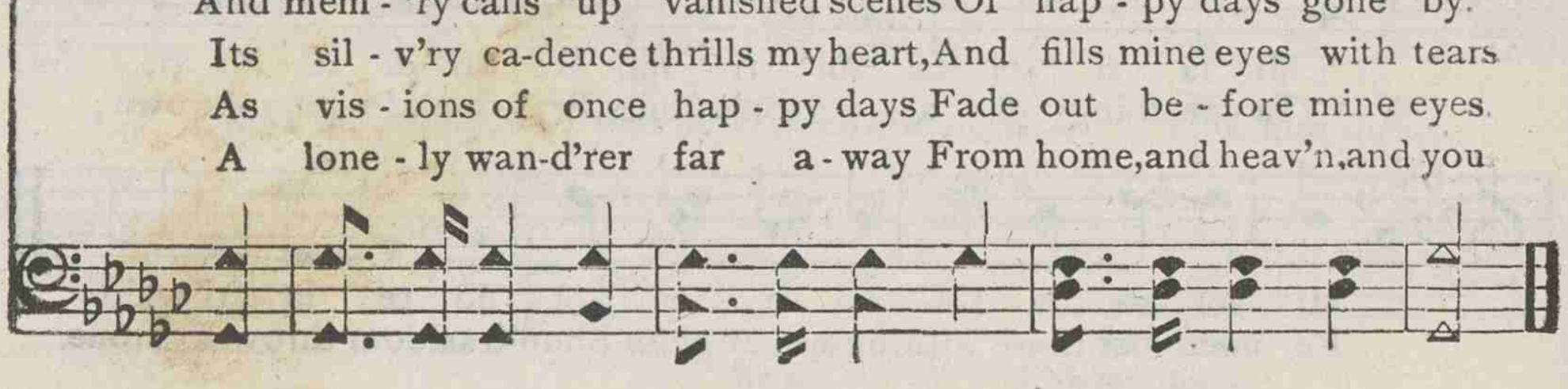


But dark - er grows the night a - round, While plaintive zephyrs sigh,
It comes to me borne o'er the sea Of moan-ing, surf - beat years,
But dens - er grows the night a-round, More sad the night - wind sighs,
'Twas but a dream, 'tis still a dream, I gaze on heav'n's deep blue:





And mem - 'ry calls up vanished scenes Of hap - py days gone by.
Its sil - v'ry ca-dence thrills my heart, And fills mine eyes with tears
As vis - ions of once hap - py days Fade out be - fore mine eyes.
A lone - ly wan-d'rer far a - way From home, and heav'n, and you

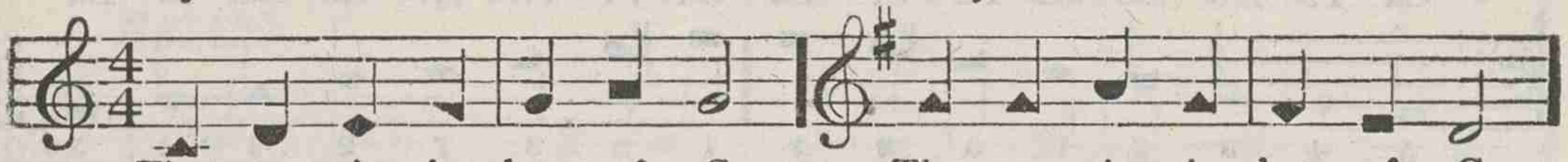


REVIEW OF KEYS.

Every singer should be able to change quickly the ***mental effect*** of a tone, while using it to pass from one key to another. This ability to change the mental effect of a tone may be acquired by thoroughly practicing the following exercise through all the keys without stopping. Use syllables, la, and words.

No. 115. H.

Key of C, to . . . . . Key of G, to . . . . . .



First we sing in key of C, . . Then we sing in key of G, .

Key of D, to . . . . . Key of A, to . . . . . .



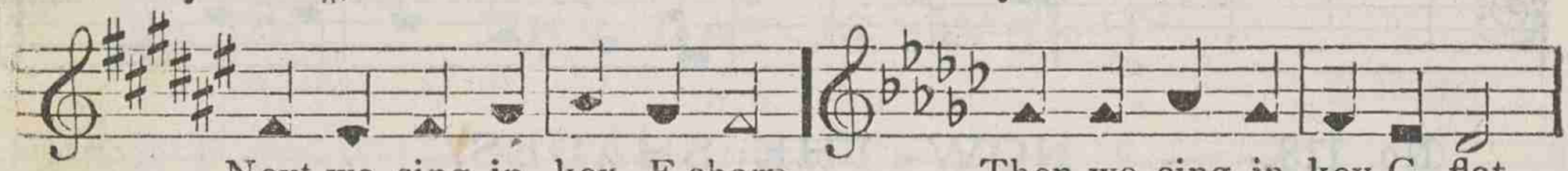
Next we sing in key of D, . . . Then we sing in key of A, .

Key of E, to . . . . . Key of B, to . . . . . .



Now we sing in key of E, ... Then we sing in key of B, .

Key of F♯, to . . . . . Key of G♭,* to . . . . .



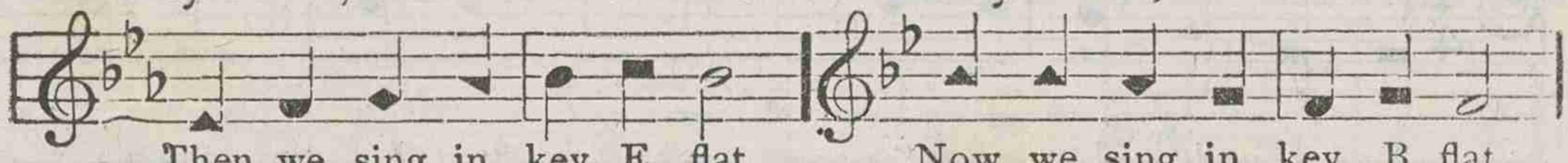
Next we sing in key F sharp, . . . Then we sing in key G flat, .

Key of D♭, to . . . . . Key of A♭, to . . . . . .



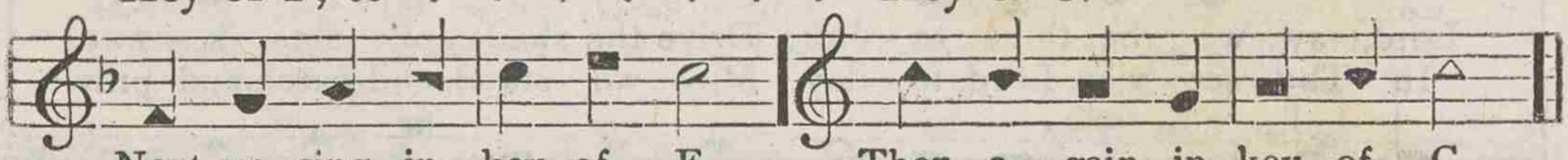
Now we sing in Key D flat, . . . Next we sing in key A flat,

Key of E♭, to . . . . . Key of B♭, to . . . . . .



Then we sing in key E flat . . Now we sing in key B flat.

Key of F, to . . . . . Key of C.



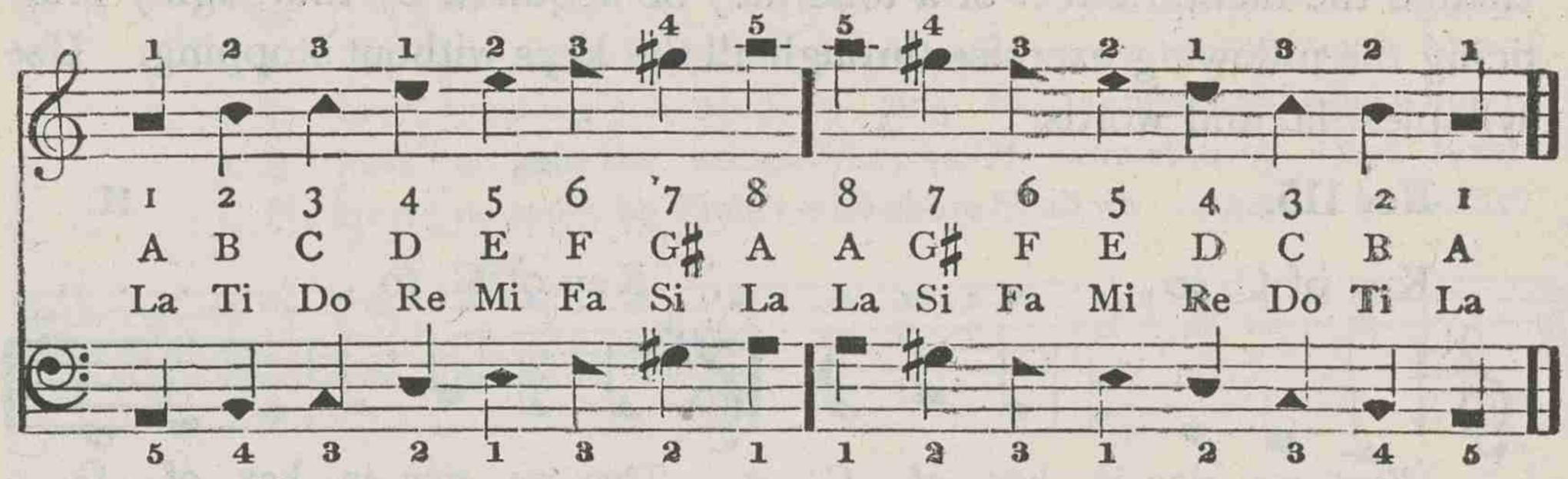
Next we sing in key of F, . . Then a - gain in key of C. .

* It will be noticed that the keys of F♯ and G♭ have the same pitches, but different representations. Such keys are called "Enharmonic Keys."

We now give a few exercises in Minor music. See Lesson X, in Rudiments.

No. 116. Explain the Key of A Minor, relative of C Major. La is on A, Si is on G♯.

Scale of A Minor.

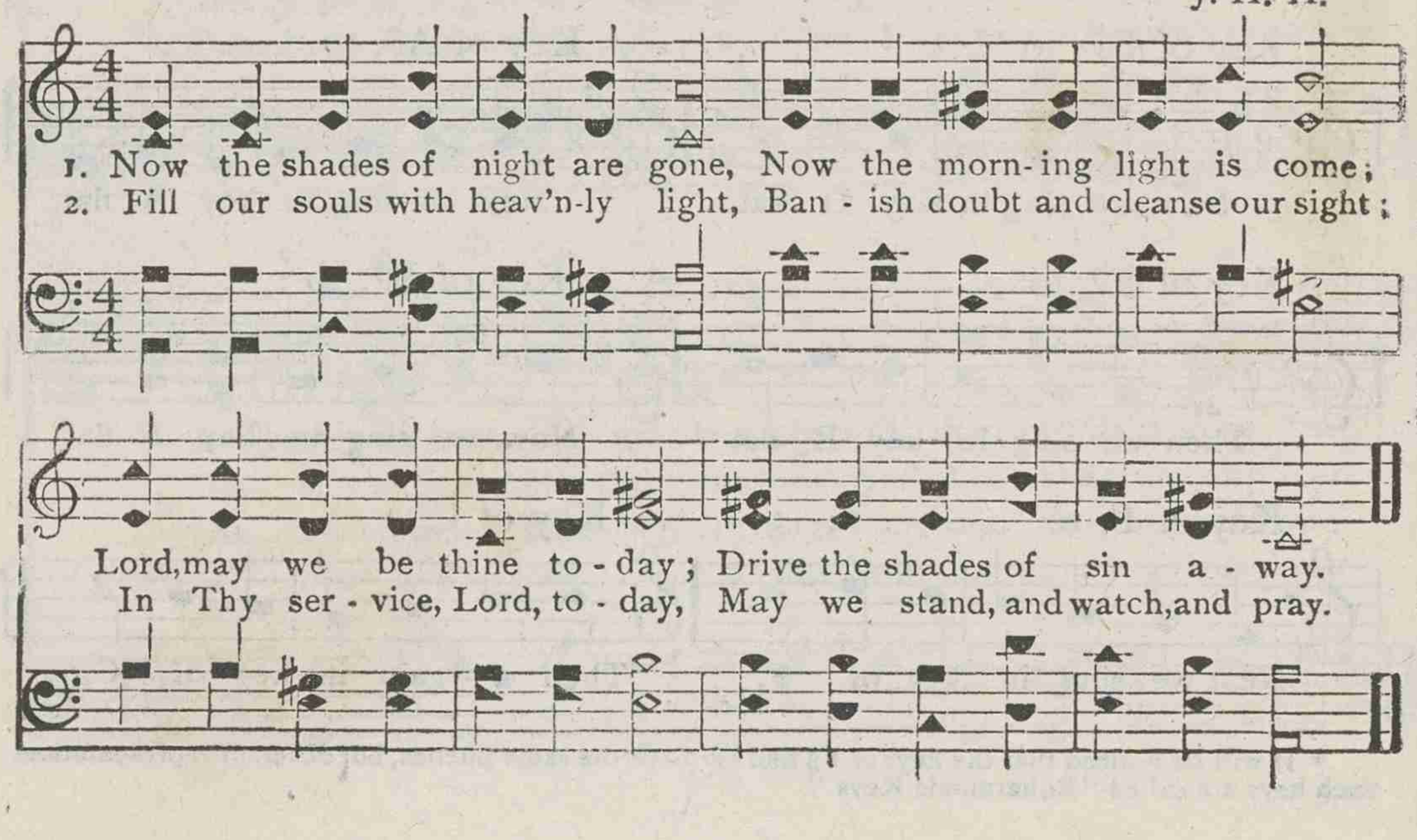


No. 117. H.



No. 118. NOW THE SHADES.

J. H. H.



No. 119. Explain the Key of E Minor, relative of G Major. **La** is on E, Si is on D♯.

Scale of E Minor.

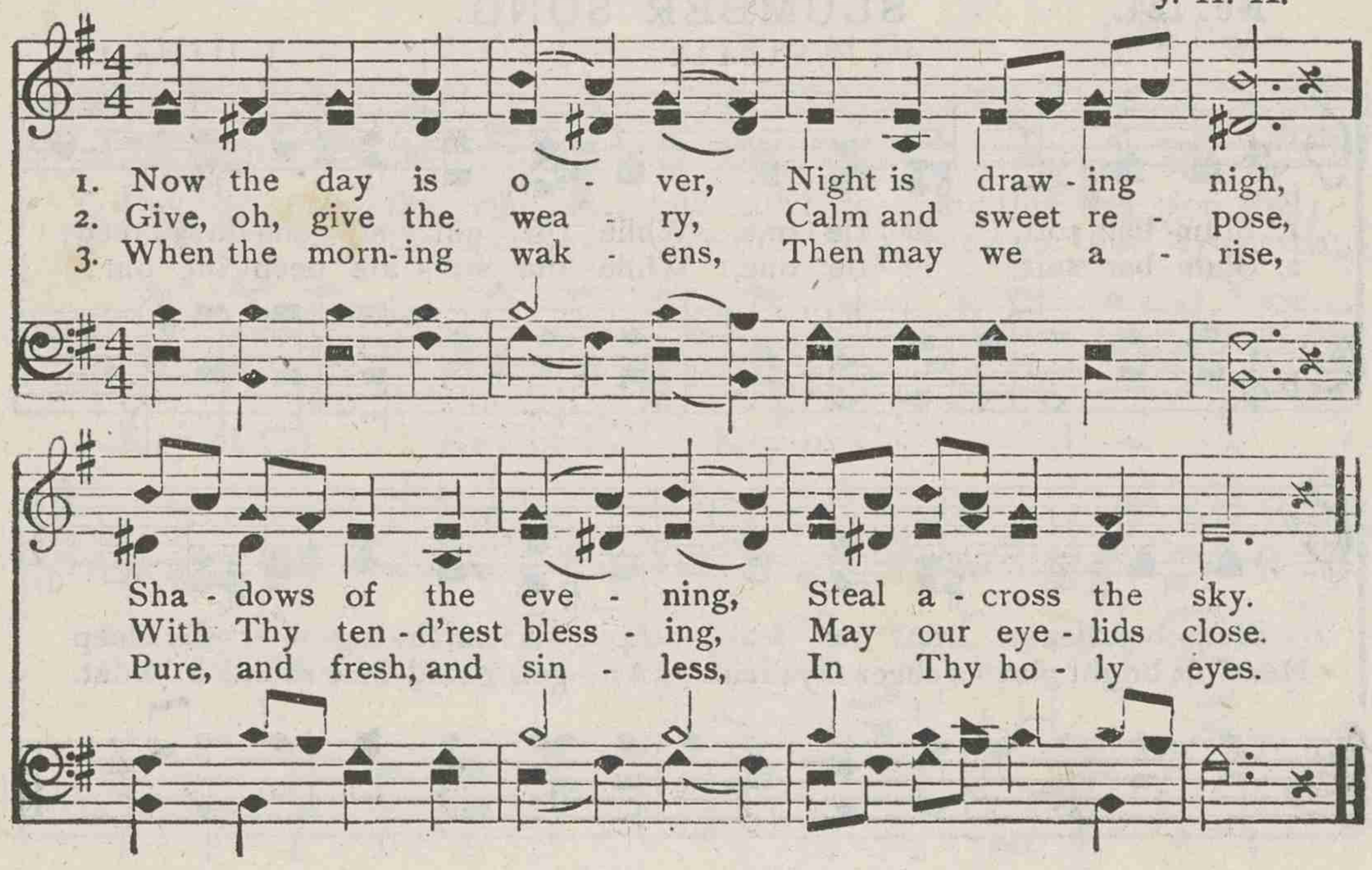


No. 120.



No. 121. THE DAY IS OVER.

J. H. H.

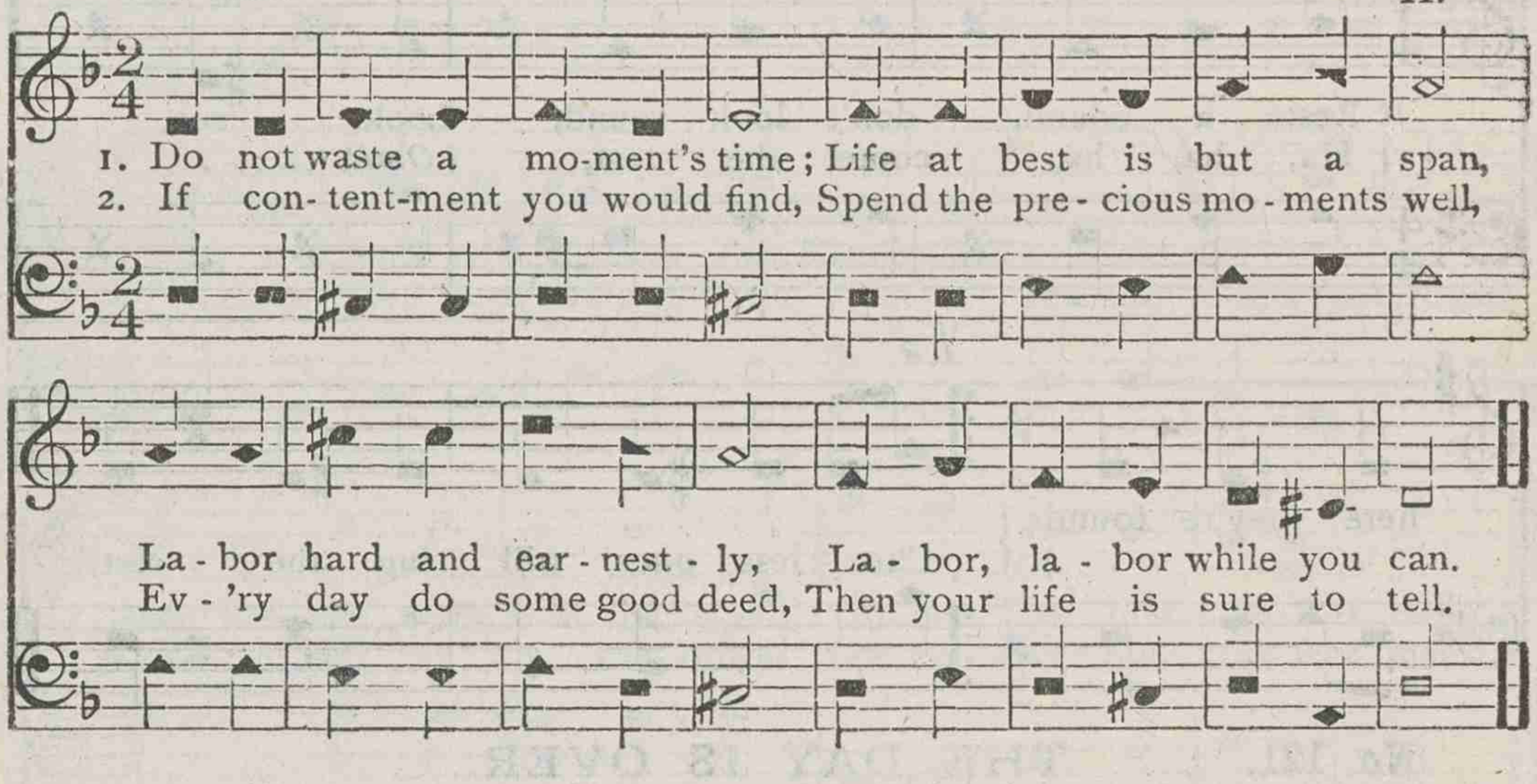


No. 122. Explain Key of D Minor, Relative of F Major. **La is on** D, Si is on C♯.

Scale of D Minor.



No. 123. H.



No. 124. **SLUMBER SONG.**

J. H. Hall.



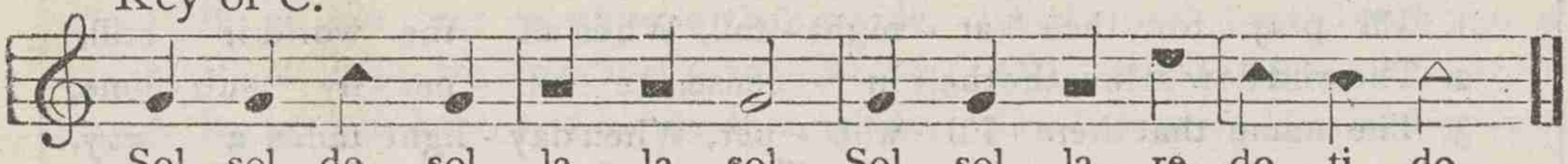
MODULATION.

No. 125. Explain Modulation. See Ques. 93, in Rudiments.

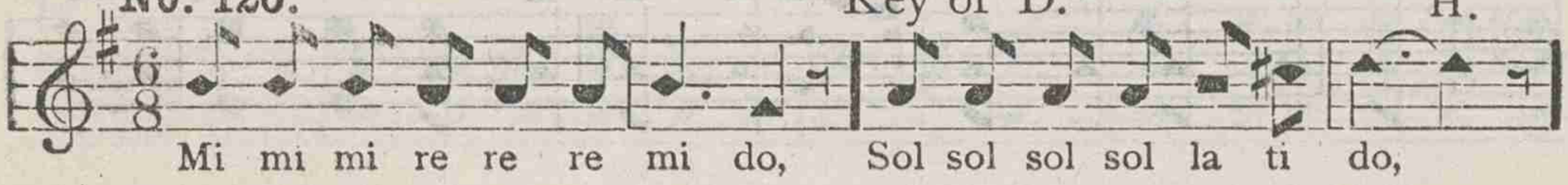
Key of G. H.



Key of C.



No. 126. Key of D. H.



Key of G.



No. 127. Key of C. H.



Key of F.



No. 128. DAY BY DAY.

Key of G. J. H. HALL.



I LL PRAY FOR THEE AT NIGHTFALL.

No. 129. Explain Dynamic Marks.

Arr. by E. H. VOORHEES.



1. I'll pray for thee at night - fall, When all the world is still,
2. The wild flow'rs breathe their in - cense, In har - mo - ny sub - lime,
3. The name that there I'll whis - per, When day - light fades a - way,



When dew-drops lin - ger on the flow'rs, And moonbeams on the hill.
The sol-emn brook seems pray-ing thee, Its mur - murs blend with mine.
Shall be to me a bea - con star, To guide my tho'ts to thee.



When shad - ows hov - er on their wings A - bout the ru - ined wall,
The mer - ry winds now gen - tly moan, The stern old trees so tall,
And there, while noise-less shad - ows come To hov - er round the wall,



When I am low - ly bend - ing At night - fall, calm night-fall.
Breathe forth with mine their sigh - ing, For thee, at calm night-fall.
I'll breathe it in my evening prayer, At night - fall, calm night-fall.



No. 130. WHISTLING SONG.

Selected. J. H. KURZENKNABE.



Used by permission.

No. 131. FACE YOUR FORTUNE LIKE A MAN.

FRANK M. DAVIS.

1. There are foes for you to fight, There are wrongs for you to right,
2. Not for pov - er - ty, or pride, From your du - ty turn a - side.
3. Let no doubts your breast as - sail, Let no fears that you may fail

Do some good wher-e'er you can, And face your for-tune like a man.
But be ev - er in the run, And face your for-tune like a man.
In - ter- rupt your no - ble plan, To face your for-tune like a man.

Like a man, like a man, And face your for-tune like a

Like a man, like a man, like a man,

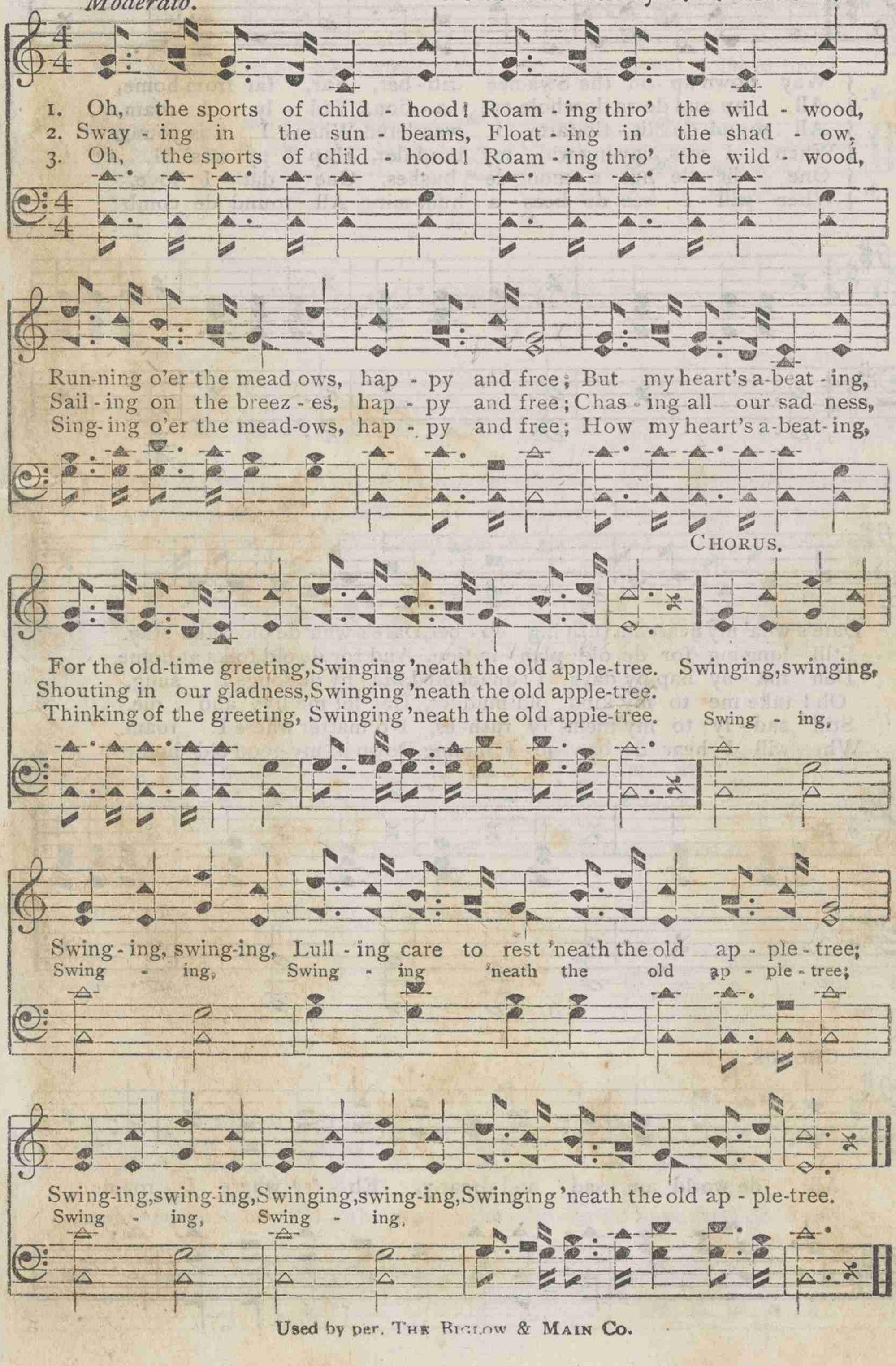
man; Do some good wher-e'er you can, And face your fortune like a man

like a man;

No. 132. SWINGING 'NEATH THE OLD APPLE-TREE.

Words and Music by O. R. BARROWS.

Moderato.



Used by per. THE BIGLOW & MAIN CO.

No. 133. OLD FOLKS AT HOME.

S. C. F. STEPHEN C. FOSTER.



1. { Way down up-on the Swa-nee rib-ber, Far, far from home,
   { All up and down de whole cre-a-tion, Sad-ly I roam,
2. { All round de lit-tle farm I wandered, When I was young,
   { When I was play-ing wid my brud-der, Hap-py was I,
3. { One lit-tle hut a-mong de bushes, One dat I love,
   { When will I see de bees a hum-ming, All round de comb?



Dare's wha' my heart am turn-ing eb-ber, Dare's wha' de old folks stay.
Still long-ing for de old plan-ta-tion, And for de old folks at home.
Den ma-ny hap-py days I squandered, Ma-ny de songs I sung.
Oh! take me to my kind old mudder, Dar let me live and die.
Still sad-ly to my mem-'ry rush-es, No matter where I roam.
When will I hear de ban-jo tumming, Down in my good old home?



CHORUS.

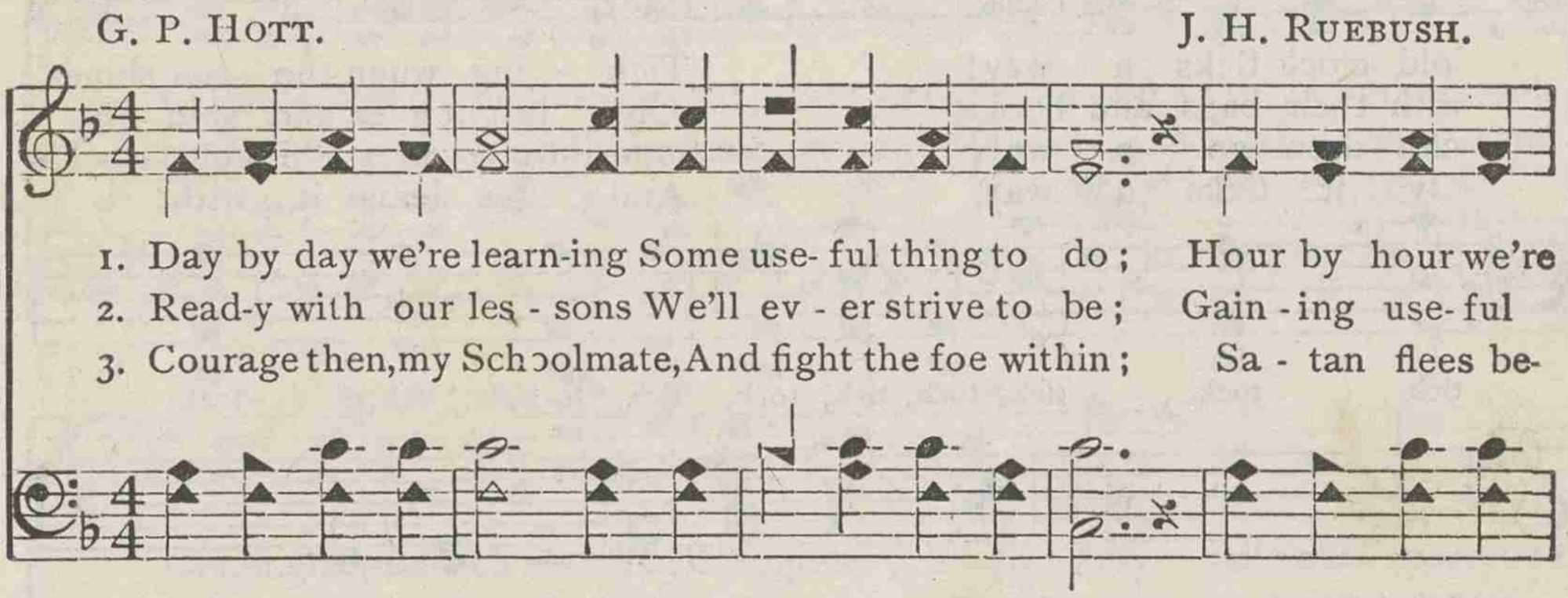


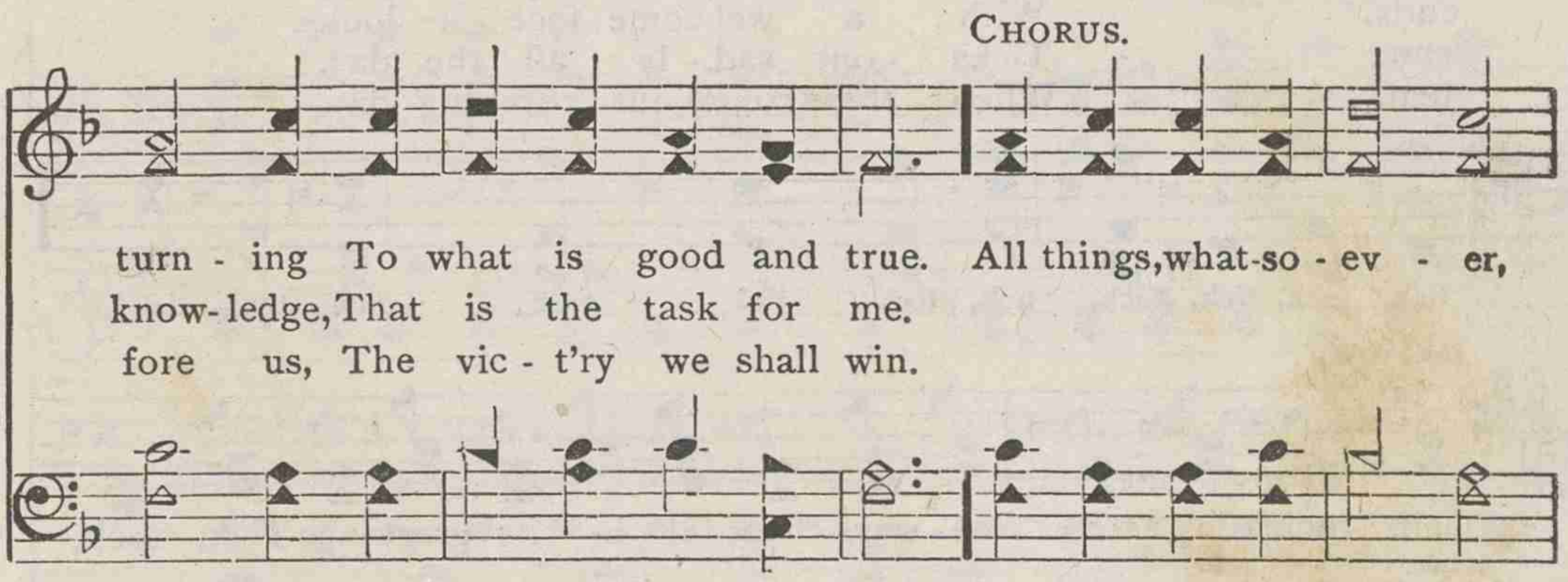
All de world am sad and drear-y, Eb-'ry-where I roam;

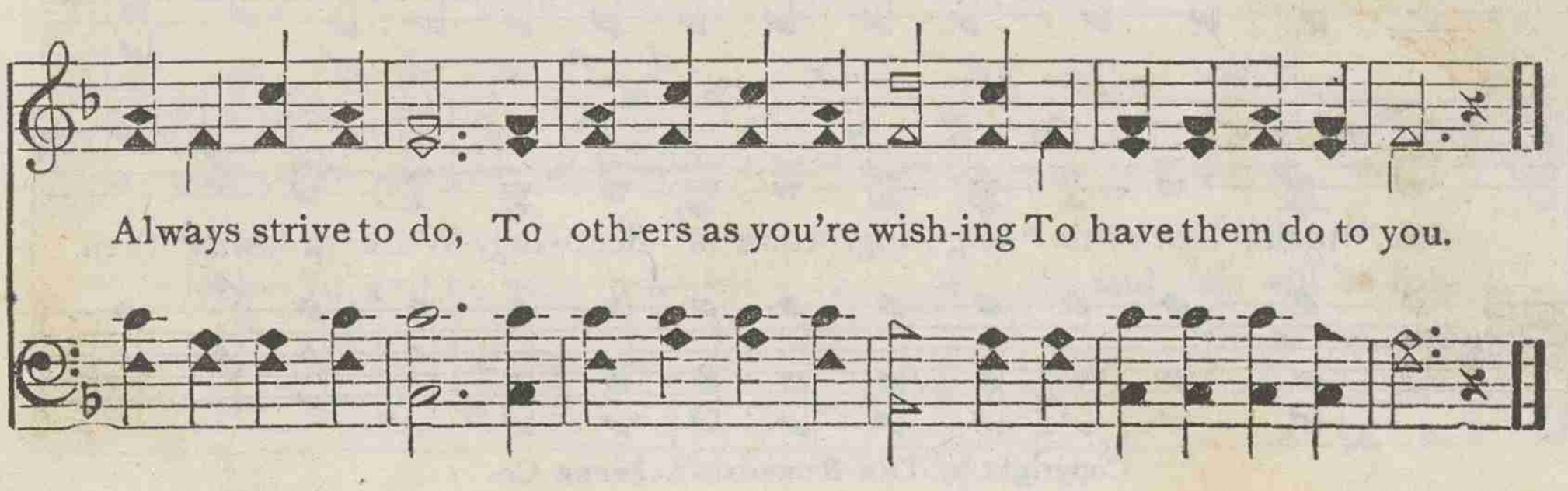


No. 134. THE GOLDEN RULE.

G. P. HOTT. J. H. RUEBUSH.







No. 135. SONG OF THE CLOCK.

WM. H. GARDNER. J. H. ROSECRANS.

1. All the day and all the night, How the
2. When the hap - py boys and girls En - ter
3. When va - ca - tion comes a - long, And the
4. While we grow and learn each year, Pa - tient-

Tick, tock, tick, tock, tick, tock, tick, tock, tick, tock,

old clock ticks a - way! Tick - ing when the sun shines
with their bags and books, On bright eyes, and shin - ing
chil - dren go a - way, Some one says the old clock's
ly it ticks a - way, And we leave it with a

tick, tock, tick, tock, tick, tock, tick, tock, tick, tock,

bright, Tick - ing when the sky is gray.
curls, With a wel-come face it looks.
song Ticks out sad - ly all the day.
tear, When there comes our part - ing day.

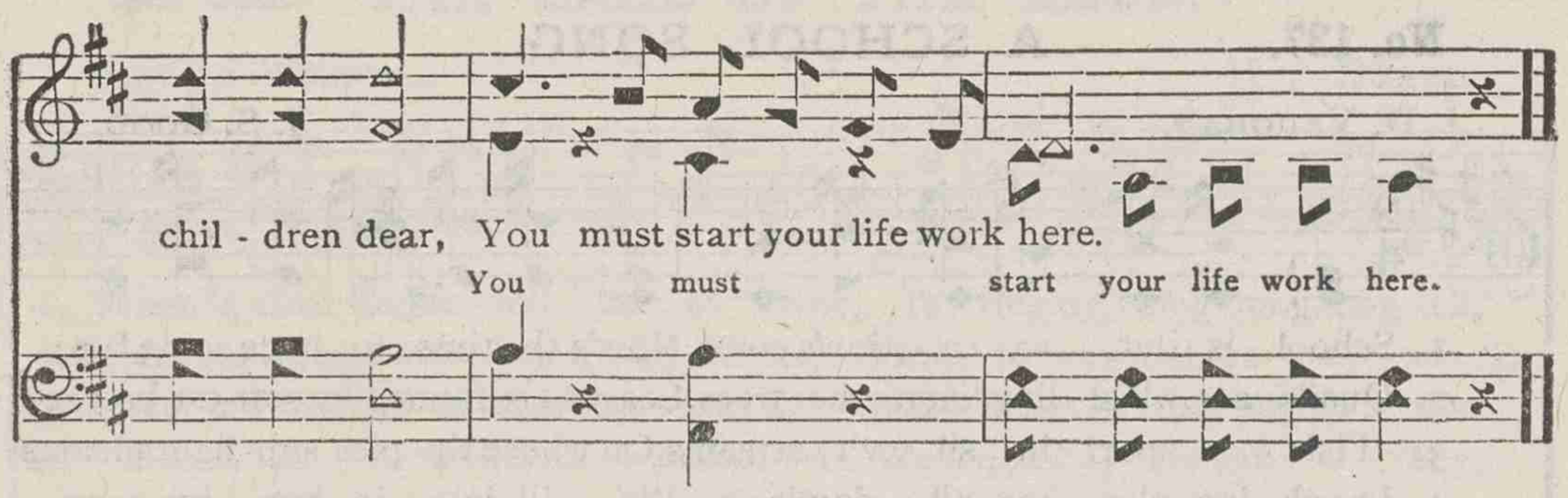
tick, tock, tick, tock, tick, tock, tick, tock, tick, tock, tick!

REFRAIN.

Tick, tock, tick, tock! Al - ways cheer-ful in its greet-ing, Tick, tock,

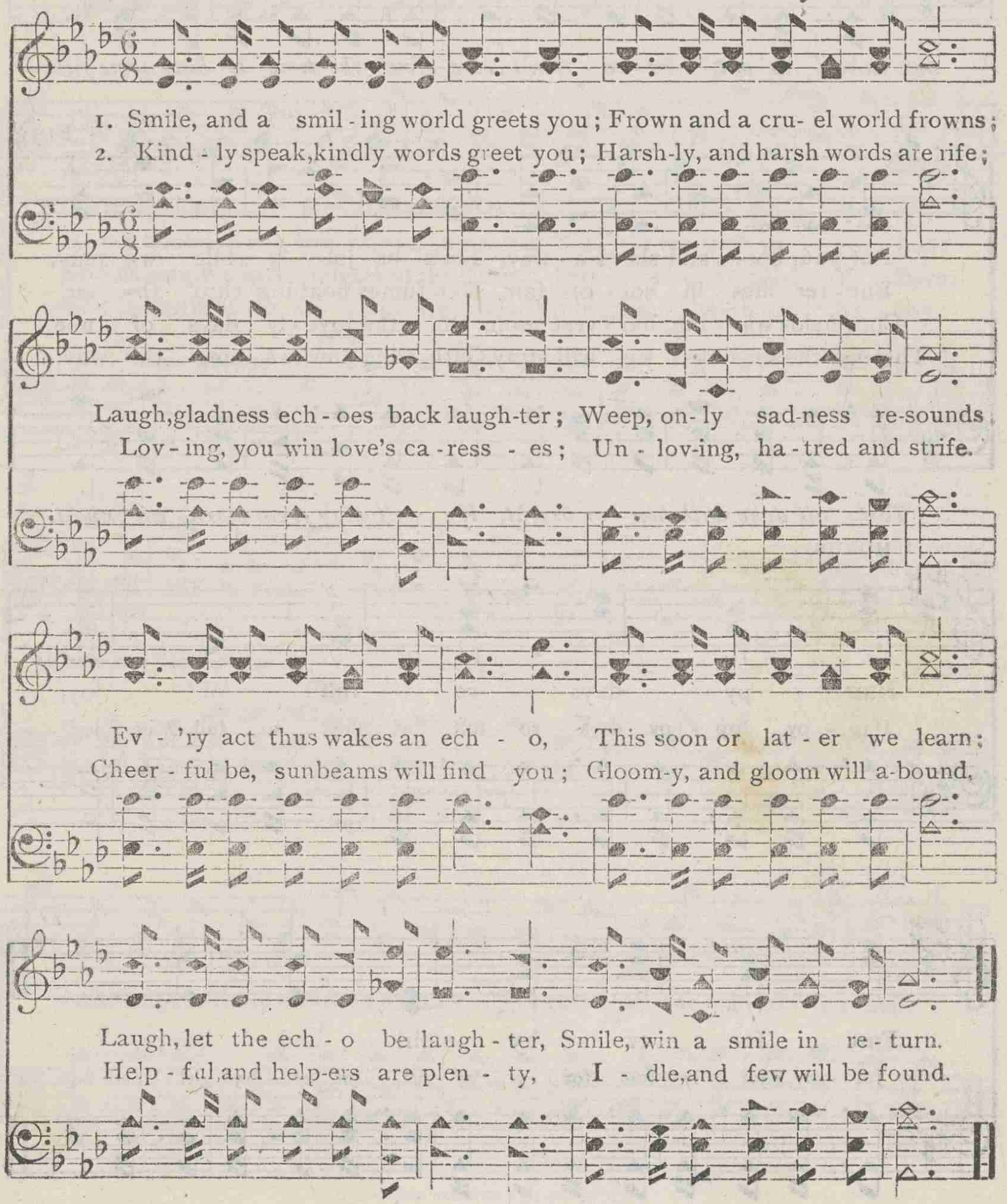
tick, tock! Hark! 'tis sing - ing, "time is fleet - ing, Work a - way then

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No. 136. ECHOES.

A. F. WICKMAN. J. M. GOOD.



No. 137. A SCHOOL SONG.

J. D. VAUGHAN. J. S. GOOD.



1. School is out, va - ca - tion's come, Now's the time to have some fun;
2. Quails are whist - ling 'mong the trees, Leaves are fanned by soft-est breeze;
3. Fish - es sport in sil - v'ry streams, On whose rip- ples sun- light gleams;
4. Laugh - ing, play - ing, all day long, We will join in hap - py song,

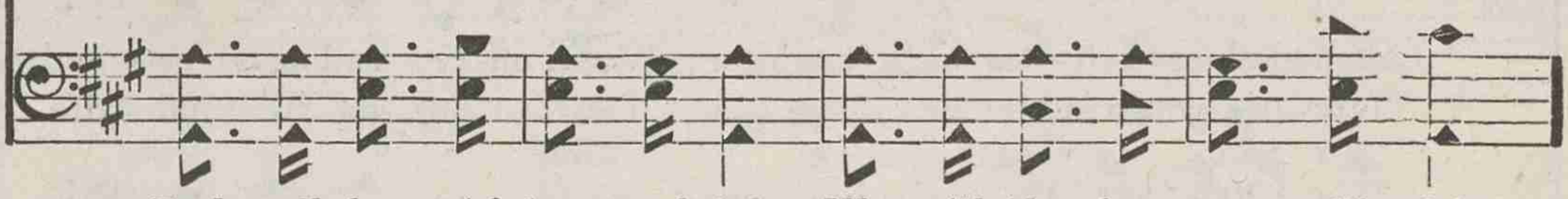


D.C. *School is out, va - ca - tion's come, Now's the time to have some fun;*



FINE.

Put your books and slates a - way, Let's be jol - ly while we may.
But - ter - flies in col - ors fair, Per- fumes float-ing thro' the air.
Corn-fields wav - ing, har - vest soon, Oh, the love - ly days of June.
Through the meadows we will stray, Gath- 'ring flow'rs a - long the way.



Tasks all done with hon - or bright, We will play from morn till night.

CHORUS.



Hap - py days so full of joy,
Hap - py, hap - py days so full of joy, so full of joy,



D.C.

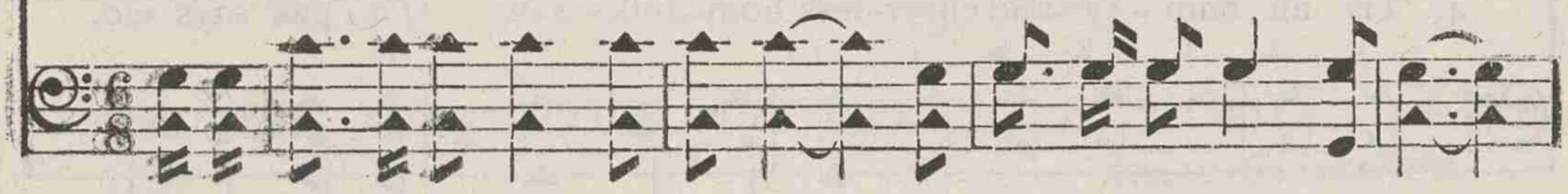
Fun for ev - 'ry girl and boy;
Jol - ly, jol - ly fun for ev - 'ry girl, for ev - 'ry girl and boy.

No. 133. THE CALL OF THE BELL.

JENNIE WILSON. H. J. HYATT.

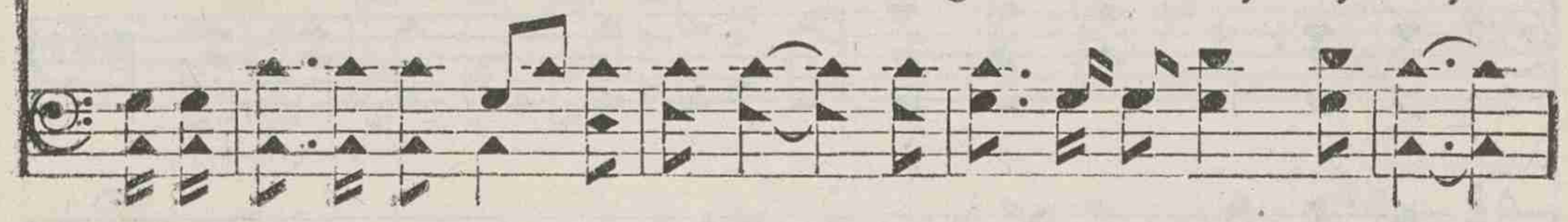


1. When in clear and fa - mil - iar ac - cents, Is ringing, "ding dong, ding dell,"
2. From our homes with their kindly shelter, Thro' by-way and bu - sy street,
3. 'Tis a voice full of sweet-est mu - sic Which bids us from play to turn,
4. As we list to the cheer - y school-bell, We'll quick-ly its call o - bey,





To the tasks of our pleas-ant school-room, We come as we hear the bell.
At the sound of the well-known summons, We has-ten with ea - ger feet.
And as-sem-ble with mates and teachers, Our les-sons to glad - ly learn.
And be faithful to all our du - ties While gathered here day by day.



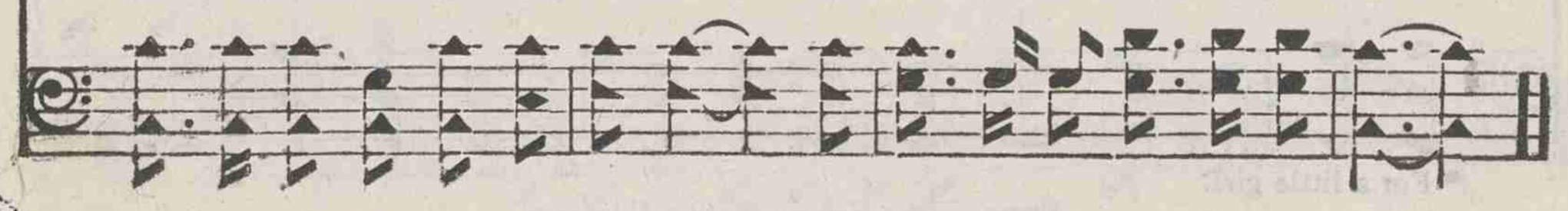
CHORUS.



When a - far on the air is float-ing "Ding dong, ding dong, ding dell," In the



ranks of the school-children's arm-y, We come at the call of the bell.



No. 139. PAPA AND MAMMA MUST KNOW.

C. W. R. C. W. RAY.

Motion Song.*



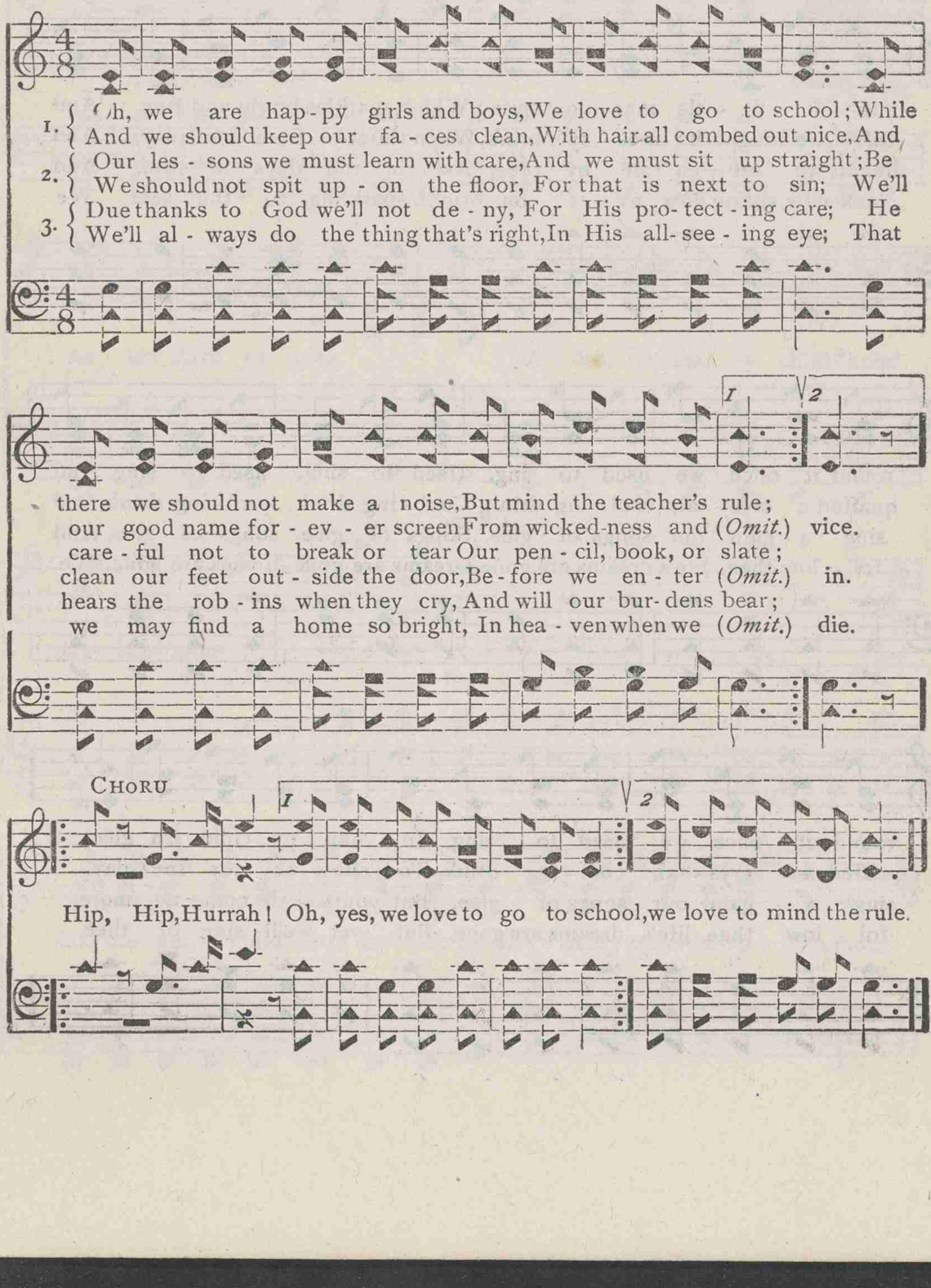
* For a little girl.

From "Day School Crown," by per.



No. 140. WE LOVE TO GO TO SCHOOL.

I. S. ISAAC STAPLETON.



No. 141. THE MEADOW SPRING.

ALDINE S. KIEFFER. W. H. RUEBUSH.



1. There is a lit - tle mea-dow spring, Mea-dow spring, meadow spring, There
2. How oft we sought its mos - sy brink, Mos- sy brink, mos - sy brink, How
3. In dreams we oft - en sit by thee, Sit by thee, sit by thee, In
4. O mea-dow spring, flow ev - er on, Ev - er on. ev - er on, O





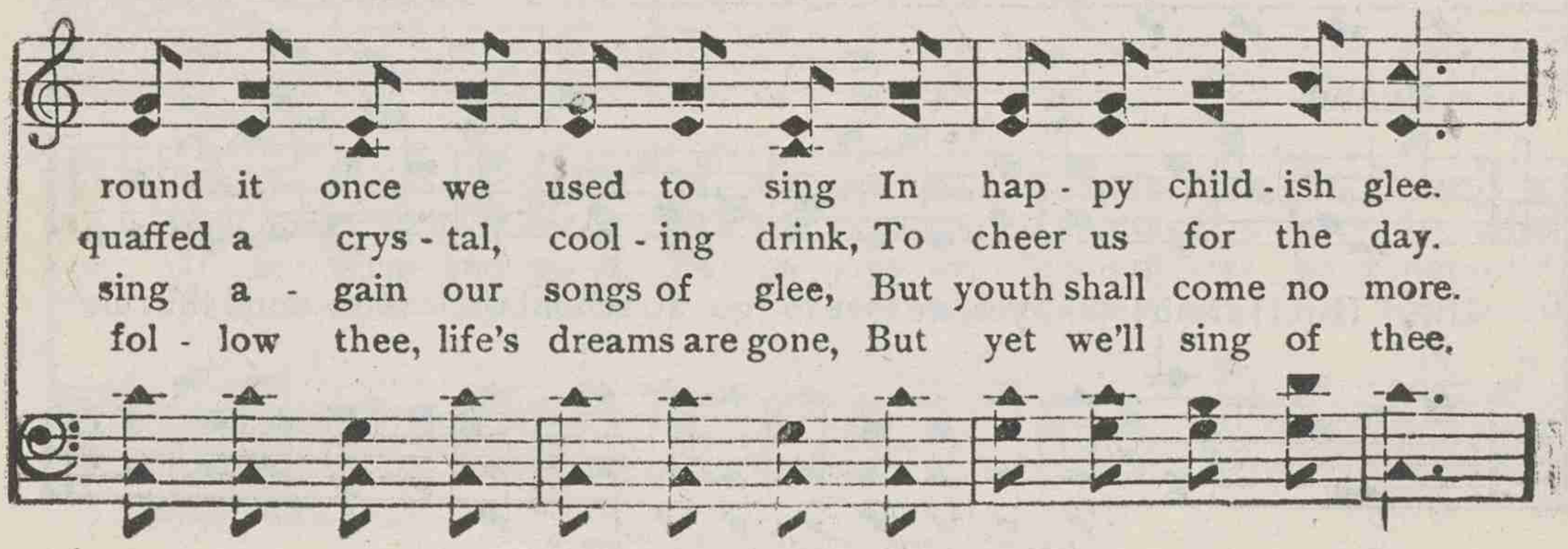
is a lit - tle mea - dow spring Which sparkles bright and free. And
oft we sought its mos - sy brink, When thirst-y from our play, And
dreams we oft - en sit by thee, As in the days of yore. And
mea- dow spring, flow ev - er on, Bright, sparkling, to the sea. We



round it once we used to sing, Used to sing, used to sing, And
quaffed a crys - tal, cool - ing drink, Cool - ing drink, cool - ing drink, And
sing a - gain our songs of glee, Songs of glee, songs of glee, And
fol - low thee, life's dreams are gone, Dreams are gone, dreams are gone, We



round it once we used to sing In hap - py child - ish glee.
quaffed a crys - tal, cool - ing drink, To cheer us for the day.
sing a - gain our songs of glee, But youth shall come no more.
fol - low thee, life's dreams are gone, But yet we'll sing of thee.



THE MEADOW SPRING. Concluded.



No. 142. WHIP-POOR-WILL SONG.

J. C. B. J. CALVIN BUSHEY. By per.

1. I wan-der by the wood-y rill, Where ev-'ning sha-dows play,
2. Oh, soft he trills his ev-'ning lay, By breez-es born a-long,
3. It calls to mind the old, old home. So ma-ny miles a-way,

And hear the song of the whip-poor-will, As he sings his ev-'ning lay.
A sad-den'd feel-ing up-on me comes, As I hear his ev-'ning song,
With long lost friends I have oft times heard; As he sang his ev-'ning lay.

SOLO. (*To be sung in an adjoining room.*)

Whip-poor-will, whip-poor-will, whip-poor-will, whip-poor-will

O list his song it floats a-long, Now

repeat pp

whip-poor-will, whip-poor-will, whip-poor-will, whip-poor-will.

grave, now gay, we hear his lay.

No. 143. MARCH ALONG.

Allegro.

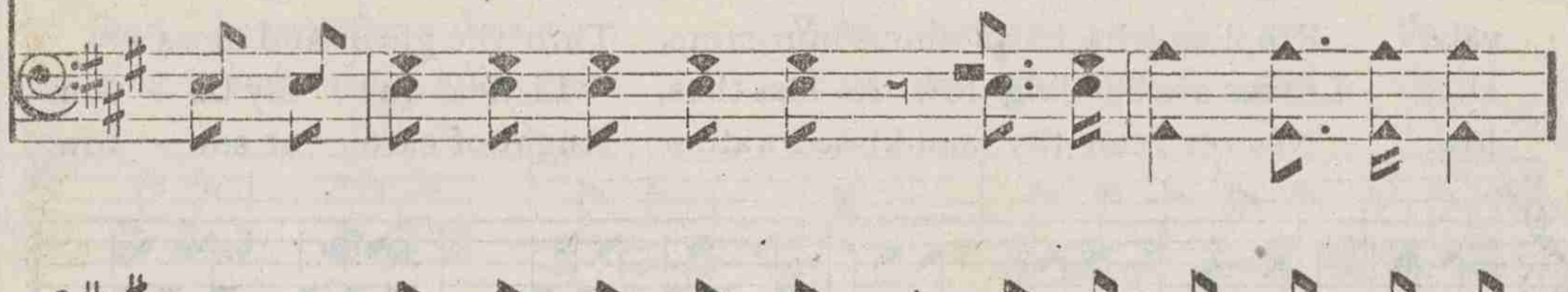


1. We are climb-ing Learn-ing's hill, March a - long, march a - long!
2. Ev - er up- ward will we go, March a - long, march a - long!
3. Let the slug-gard lag be - hind, March a - long, march a - long!





We are climb-ing Learning's hill, March a- long, march a - long!
Ev - er up - ward will we go, March a- long, march a - long!
Let the slug-gard lag be - hind, March a- long, march a - long!

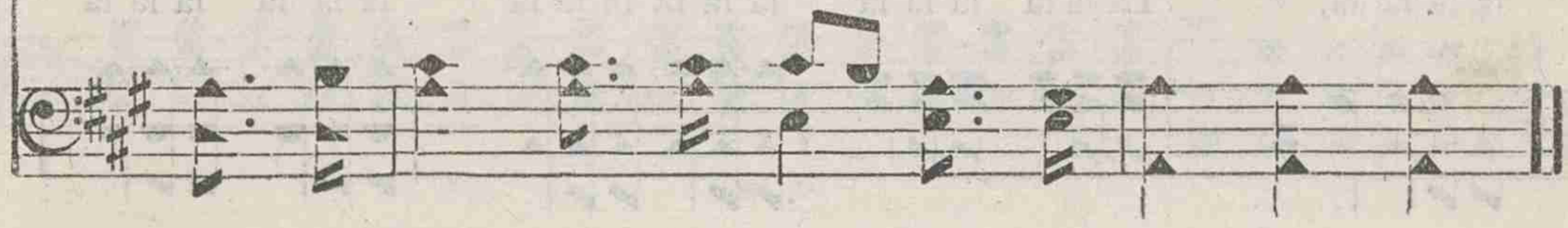




We are climb-ing Learning's hill, And we climb it with a will;
Ev - er up- ward will we go, Tho' our prog ress may be slow;
Let the slug-gard lag be - hind, Pleasure we shall al - ways find;



March a - long, march a - long, march a - long, a - long!



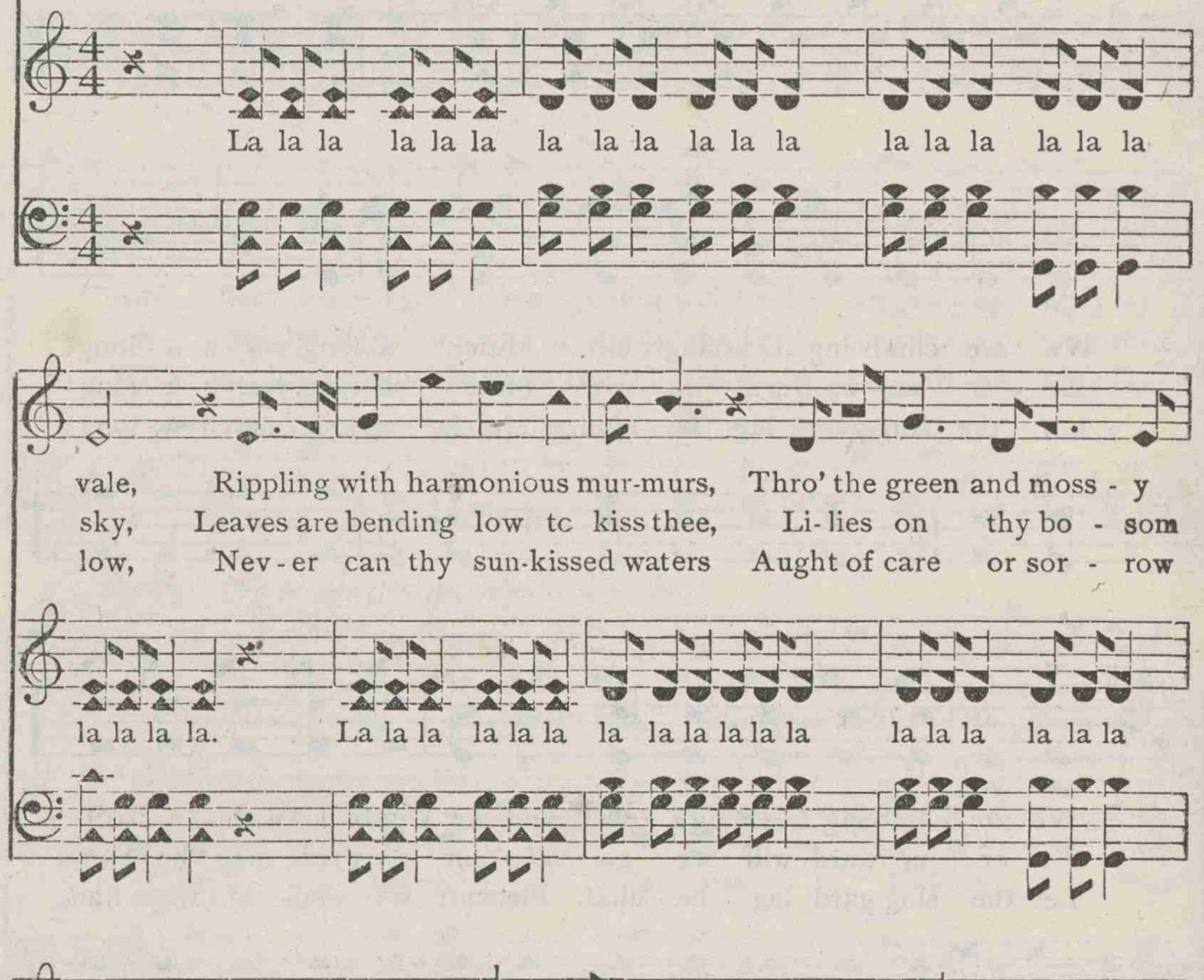
No. 144. BEAUTIFUL RIVER.

W. F. HEATH.

SOPRANO SOLO.



1. Beau - ti - ful and wind - ing riv - er, Glid-ing thro' the sun - ny
2. In thy wave - lets soft, are shadowed, Flee-cy clouds, and sun - lit
3. Riv - er glid - ing ev - er on-ward, Sweet-ly plain - tive, sad and



vale, Rippling with harmonious mur-murs, Thro' the green and moss - y
sky, Leaves are bending low tc kiss thee, Li - lies on thy bo - som
low, Nev - er can thy sun-kissed waters Aught of care or sor - row

dale. Drooping wil - lows bend - ing o'er thee, Rich - ly crown thy grass - y
lie. Dai - sies nes - tle 'mong the moss - es, Watered by thy fall - ing
know. Beau - ti - ful and wind - ing riv - er, Oft we lin - ger by thy



Used by permission.

BEAUTIFUL RIVER. Concluded.



No. 145. TWILIGHT IS STEALING.

A. S. KIEFFER. B. C. UNSELD.



1. Twi - light is stealing O - ver the sea, Shadows are fall- ing Dark on the lea;
2. Voices of lov'd ones, Songs of the past! Still linger 'round me, While life shall last.
3. Come in the twilight, Come, come to me! Bringing some message, Over the sea,

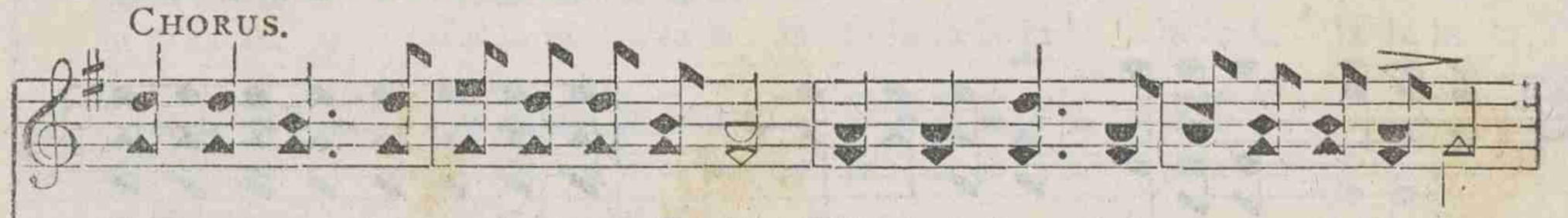




Borne on the night-winds, Voi-ces of yore, Come from the far - off shore.
Lone - ly I wan- der, Sad - ly I roam, Seek - ing that far - off home.
Cheer - ing my path-way, While here I roam, Seek - ing that far - off home.



CHORUS.



Far a - way be-yond the starlit skies, Where the love-light nev-er, nev- er dies,





Gleam-eth a man - sion filled with de-light, Sweet hap- py home so bright.



TEMPERANCE SONGS.

"Wine is a mocker, strong drink is raging, and whosoever is deceived thereby is not wise.—Prov. xx: 1.

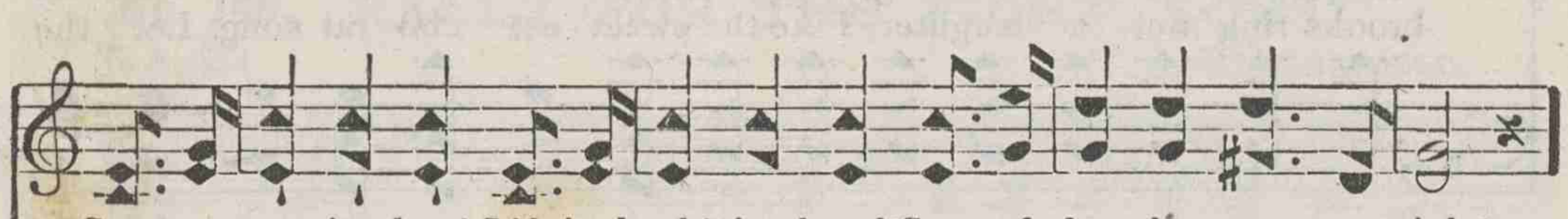
No. 146. THE TEMPERANCE CALL.

FRANZ ABT.



1. Hear the temp'rance call, Freemen, one and all! Hear your country's earnest cry!
2. Leave the shop and farm, Leave your bright hearths warm, To the polls! the land to save!
3. Hail, our Fatherland! Here thy children stand, All resolved, u - nit - ed, true,





See, your na-tive land Lift its beck'ning hand! Sons of free-dom, come ye nigh!
Let your lead-ers be True and no - ble, free, Fear-less, temp'rate, good, and brave.
In the temp'rance cause, Ne'er to faint or pause! This our purpose is, and vow.



CHORUS.



Chase the mon-ster from our shore, Let his cru - el reign be



Chase the mon - ster from our shore, Let his



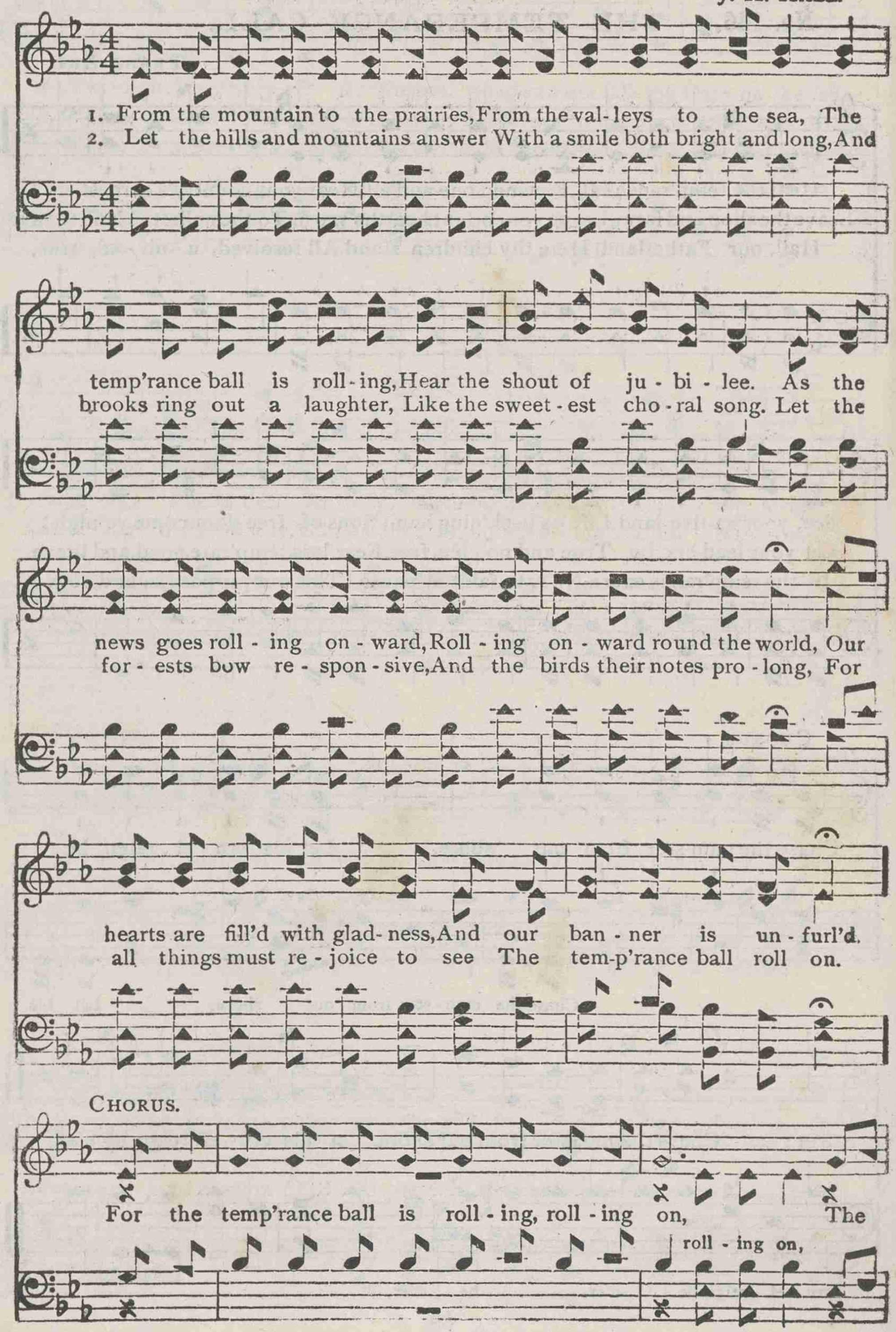
o'er: Chase the monster from our shore, Let his cru - el reign be o'er.



cru - el reign be o'er, be o'er,

No. 147. THE TEMPERANCE BALL IS ROLLING ON.

J. H. HALL.

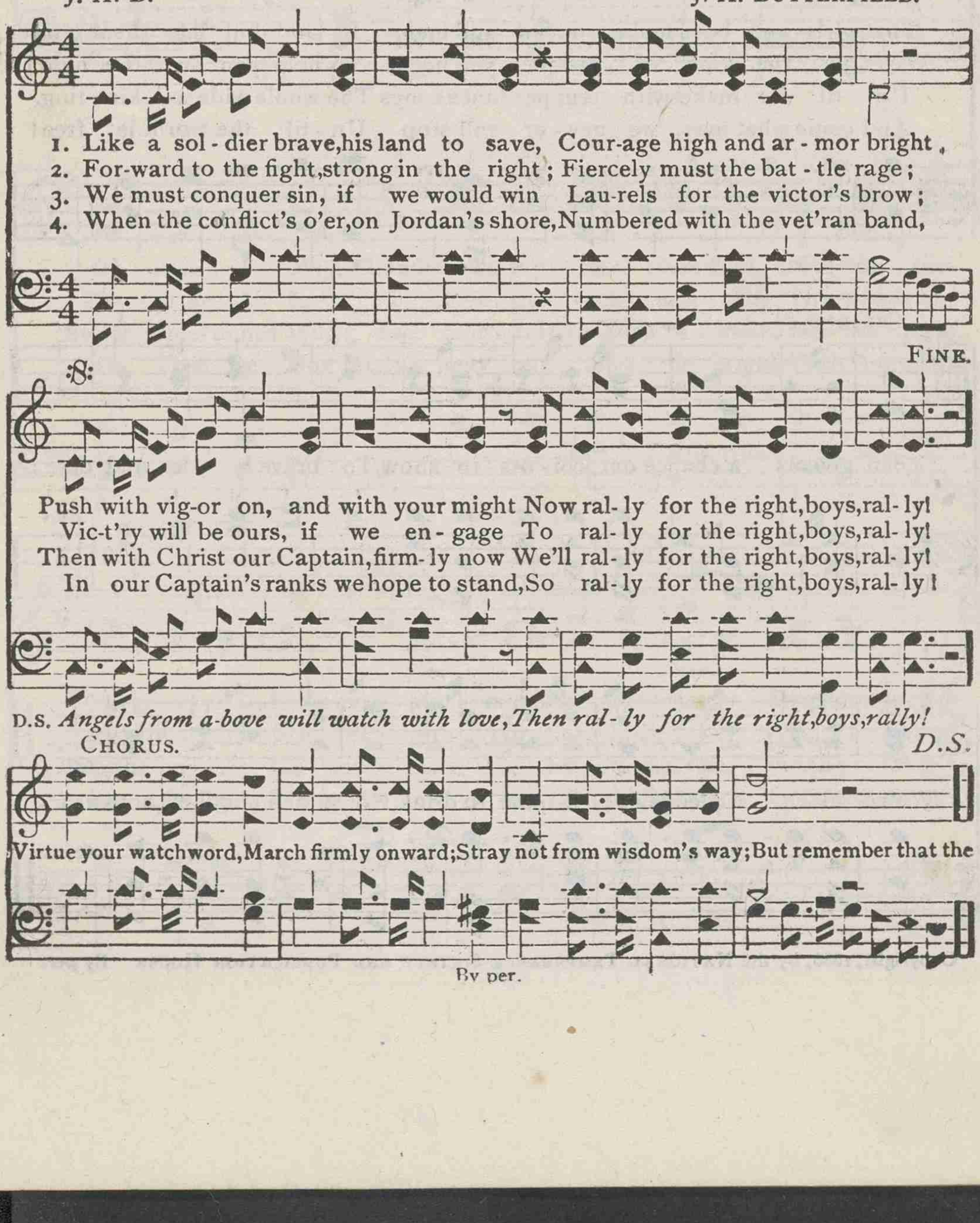


THE TEMPERANCE BALL IS ROLLING ON. Concluded.



No. 148. RALLY FOR THE RIGHT, BOYS!

J. A. B. J. A. Butterfield.



No. 149. GIVE US A CHANCE.

C. H. MEAD. GEO. E. CHAMBERS.



1. We are on - ly girls and boys to-day, But then you all must know,
2. We are not too young to stand up straight, And keep our fa - ces bright,
3. We are blest with voi- ces sweet and clear, And with them we can sing,
4. We are start-ing right, and young or old, Just right we mean to be,





That girls and boys make wo-men and men, If God but lets them grow.
We're just the kind of peo-ple you need, To help you in the fight!
Un - til we make with tem-per - ance songs The whole wide wel- kin ring.
And come what may, we nev - er will stop Un - til the world is free!



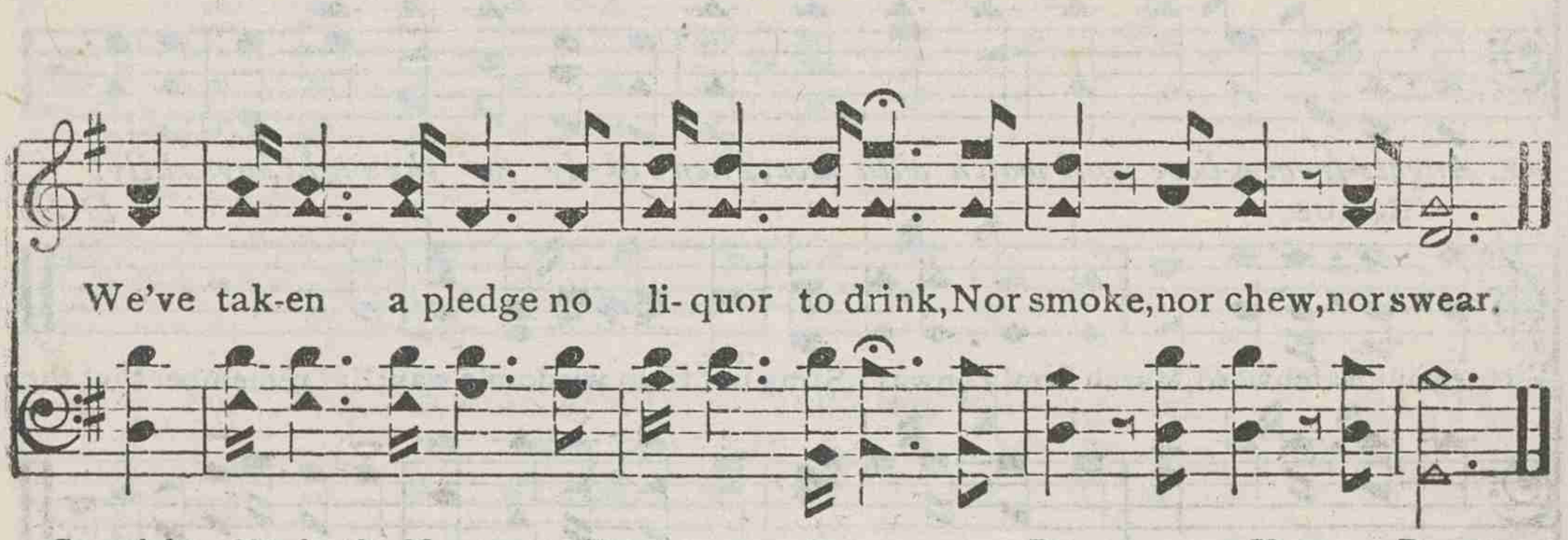
CHORUS.



Then give us a chance our col - ors to show, To brave-ly do and dare;



We've tak-en a pledge no li- quor to drink, Nor smoke, nor chew, nor swear.



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NATIONAL AND MEMORIAL SONGS.

Rev. S. F. Smith was born in Boston, Oct. 21, 1808. He wrote the *national hymn*, "*My country, 'tis of thee*," (*America*), while a theological student at Andover, in 1832. It was first sung at a children's celebration in Boston, July 4, 1832. It immediately became popular. The music is of English origin.

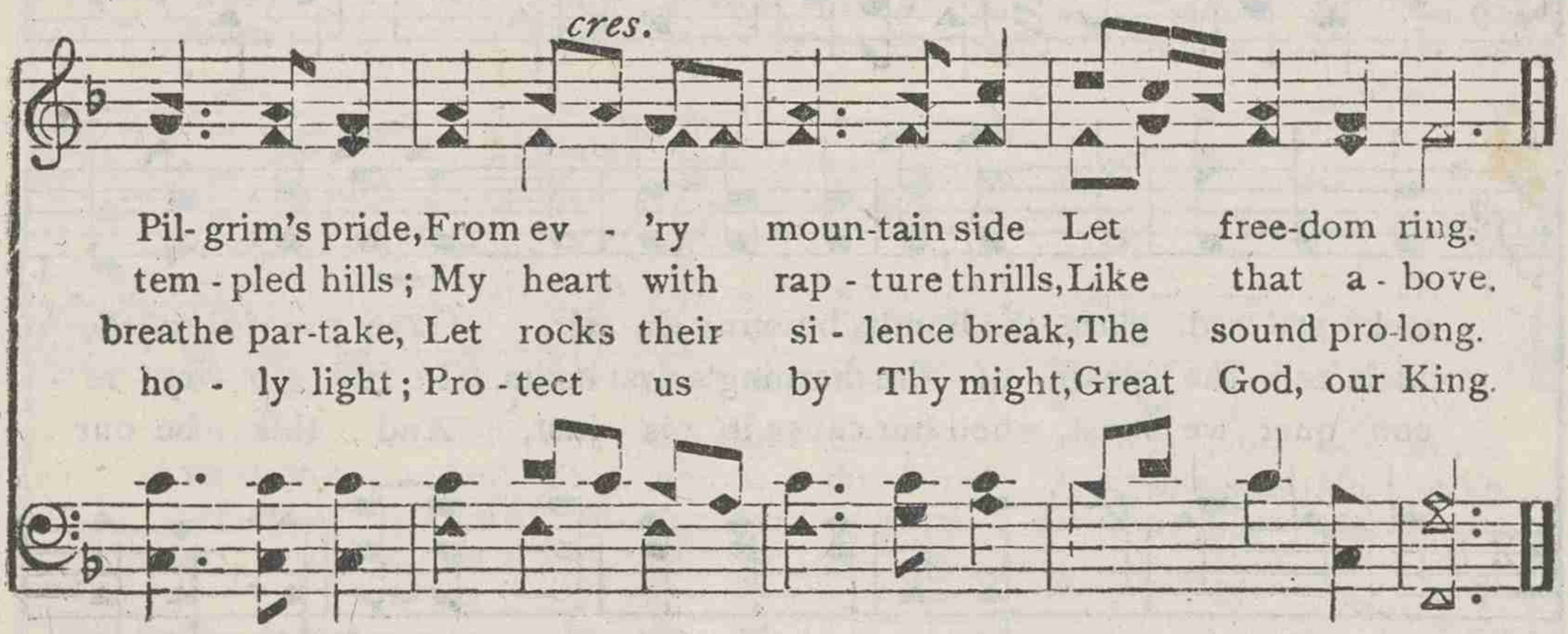
No. 150. AMERICA.

"Blessed is the nation whose God is the Lord. Ps. 33: 12.

S. F. SMITH. HENRY CAREY.







No. 151. THE STAR-SPANGLED BANNER.

FRANCIS SCOTT KEY.



1. Oh, say can you see, by the dawn's early light, What so proud-ly we
2. On the shore dimly seen thro' the mists of the deep, Where the foe's haughty
3. Oh, thus be it ev - er when freemen shall stand Be - tween their lov'd



hail'd at the twilight's last gleaming, Whose broad stripes and bright stars, thro' the
host in dread si- lence re - pos - es, What is that which the breeze o'er the
home and foul war's des - o - la - tion; Blest with vic-t'ry and peace, may the



per-ilous night, O'er the ramparts we watch'd were so gallantly streaming? And the
tow- er - ing steep, As it fit - ful-ly blows, half conceals, half discloses? Now it
heav'n-rescued land Praise the pow'r that hath made and preserved us a nation! Then



rock - ets' red glare, the bombs bursting in air, Gave proof thro' the
catch es the gleam of the morning's first beam, In full glo - ry re -
con - quer we must, when our cause it is just, And this be our



THE STAR-SPANGLED BANNER. Concluded.

CHORUS.



No. 152. HOW SLEEP THE BRAVE.

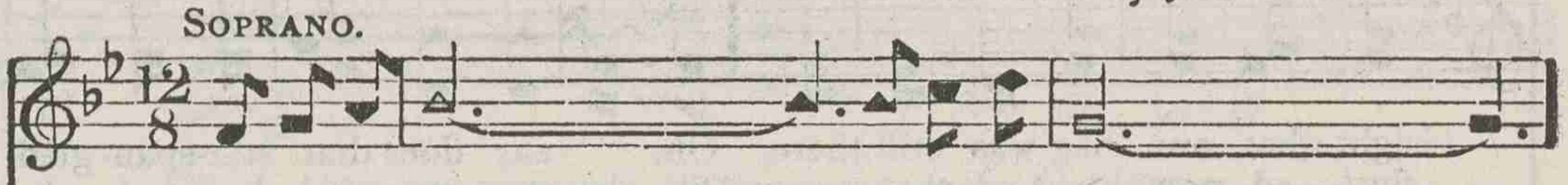
GEO. P. HOTT. W. H. RUEBUSH.



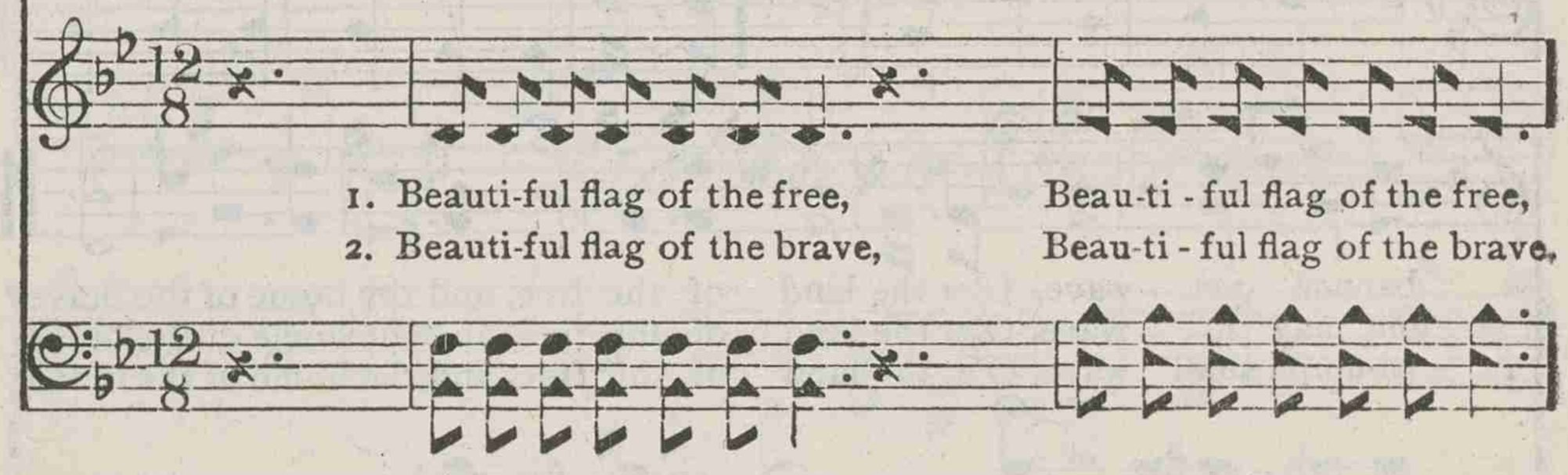
No. 153. BEAUTIFUL FLAG OF LIBERTY.

Words and Music by J. H. FILLMORE.

SOPRANO.



1. Beau-ti-ful flag, ... flag of the free, ...
2. Beau-ti-ful flag, ... flag of the brave, ...



1. Beauti-ful flag of the free, Beau-ti - ful flag of the free,
2. Beauti-ful flag of the brave, Beau-ti - ful flag of the brave.



Hap - py our homes . . . . . shielded by thee; . . . . . .
Long may thy stars . . . . . triumphant wave . . . . . .



Hap-py, yes, hap-py our homes, Happy when shielded by thee;
Long and triumphantly wave, Long and triumphantly wave



Ev - er we'll sing . . . . . praises of thee, ...
O - ver the land, ... o - ver the sea, ...



(Ev - er our) Ev-er our singing shall be Prais es in hon-or of thee,
(O - ver the) O-ver the land and o'er sea, O-ver the land and o'er sea.

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BEAUTIFUL FLAG OF LIBERTY. Concluded.

FINE.

Beau-ti - ful flag of lib - er - ty. . . . . .

rit.

Beau-ti - ful flag, beau-ti - ful flag, flag of lib - er - ty.

Beau-ti-ful flag, ... flag of the free, ...
Beau-ti-ful flag, ... flag of the brave, ...

Beau- ti - ful flag of the free,
Beau- ti - ful flag of the brave,

Beau-ti - ful flag of the free,
Beau-ti - ful flag of the brave,

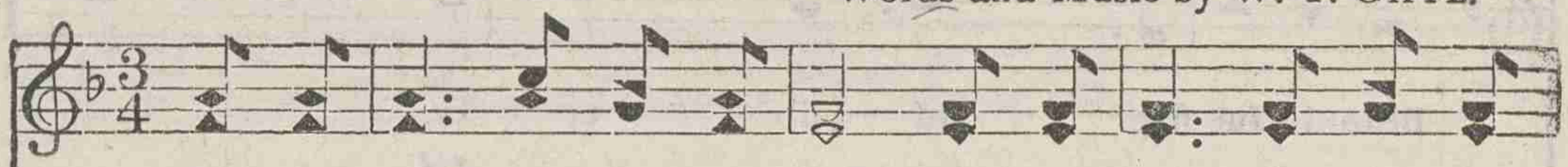
D.S.

Em-blem of peace and pur - i - ty. . . . . .
Long may thy stars in tri - umph wave. . . . . .

Em-blem of peace, em-blem of peace, peace and pur - i - ty.
Long may thy stars tri-umphant wave, long in tri- umph wave

No. 154. WE WILL STREW THEIR GRAVES AGAIN.

Words and Music by W. T. GIFFE.



1. We will strew their graves a - gain, With sweet flow - ers they shall
2. For their coun - try they have died, Died to make a na - tion
3. No - ble he - roes! they have gone, Earth re - cords their high - est



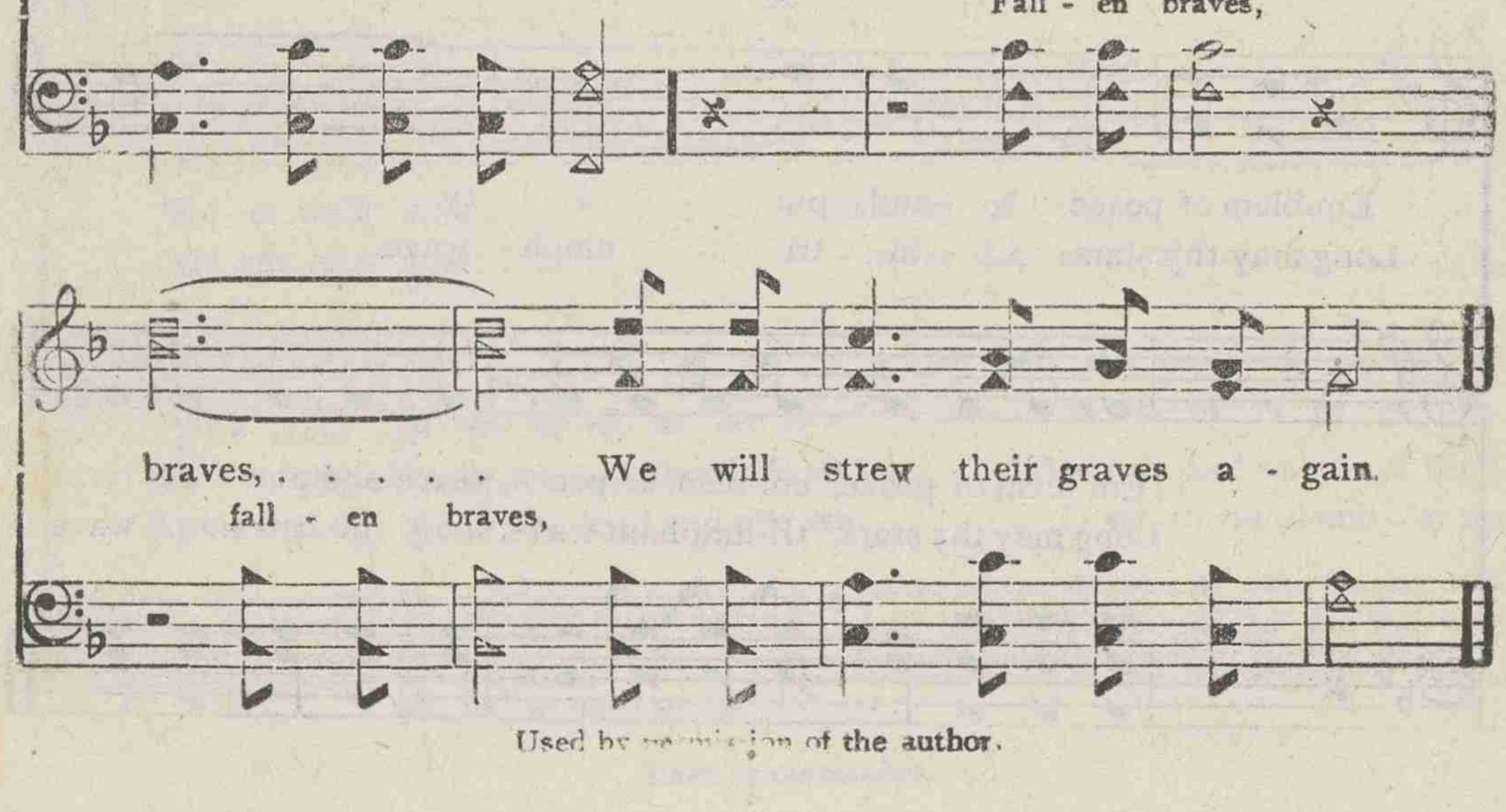


bloom, Graves en - shrin - ing hon - ored men, Gal - lant
free; Now they're sleep - ing side by side, 'Neath the
fame; Let their mem - 'ry live in song, While we



REFRAIN.

boys low in their tomb. Fall - en braves, ... fall - en
flag of lib - er - ty.
strew their graves a - gain.



Fall - en braves,

braves, ... We will strew their graves a - gain.
fall - en braves,

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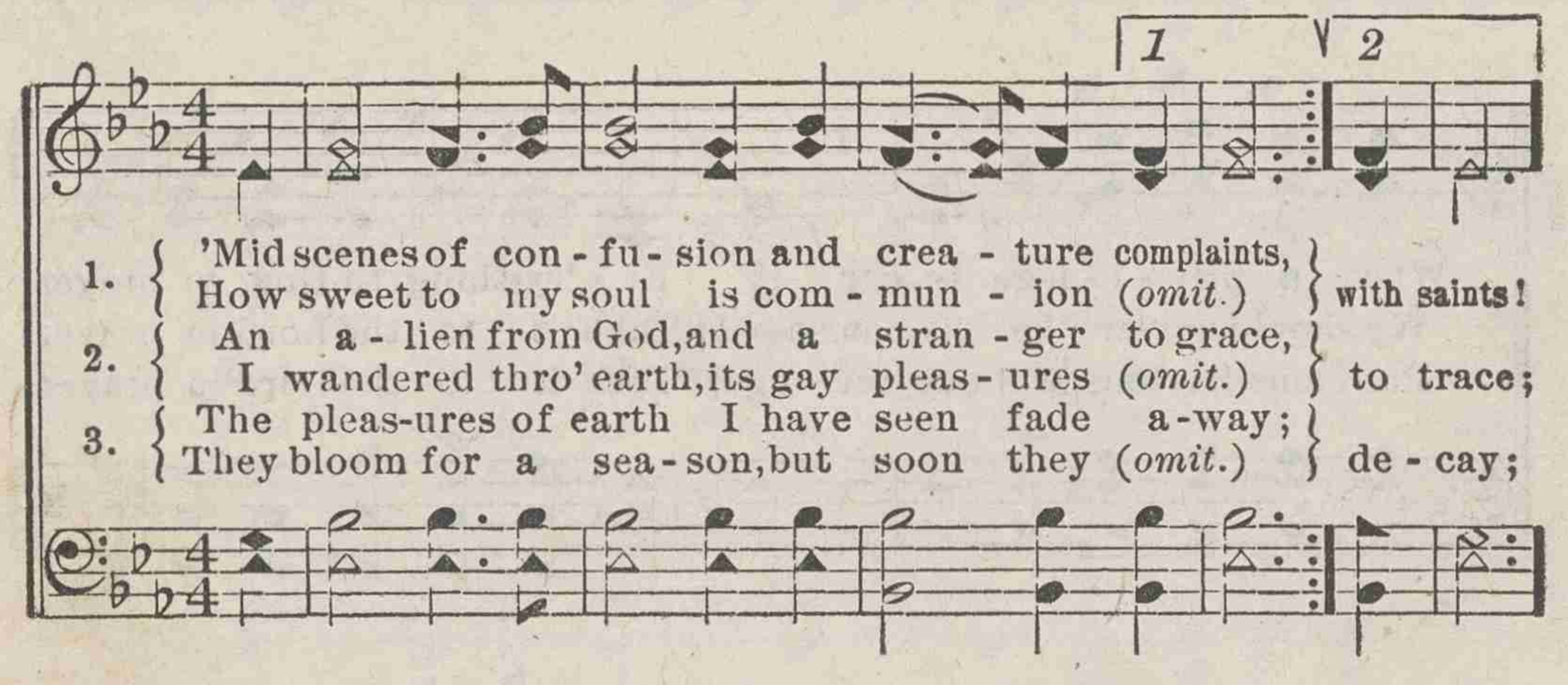
SACRED SONGS.

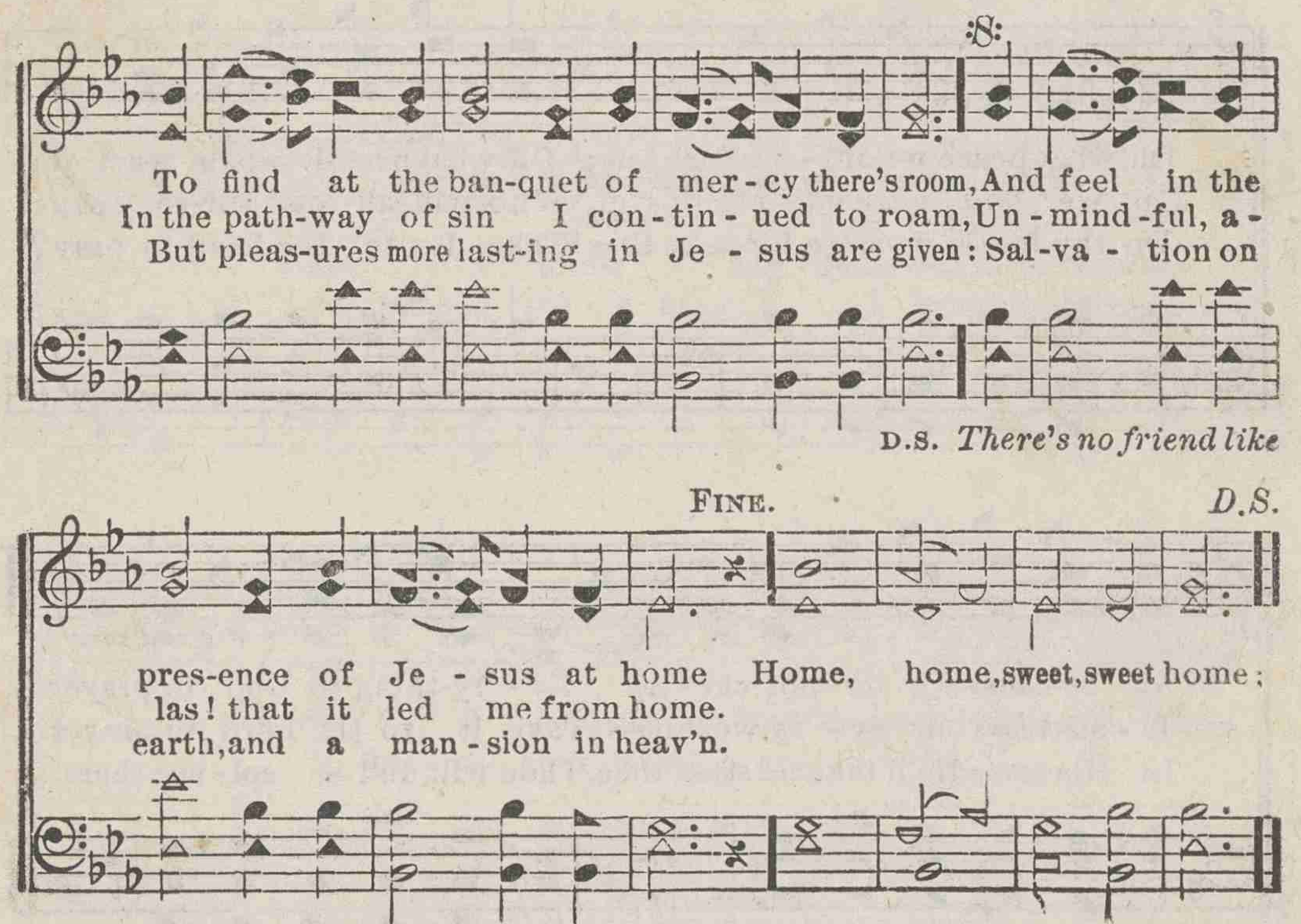
"Enter into his gates with thanksgiving, and into his courts with praise;
Be thankful unto him, and bless his name."

"So will I sing praise unto thy name forever, that I may daily perform my vows."

No. 155. HOME, SWEET HOME.

DAVID DENHAM. H. R. BISHOP.

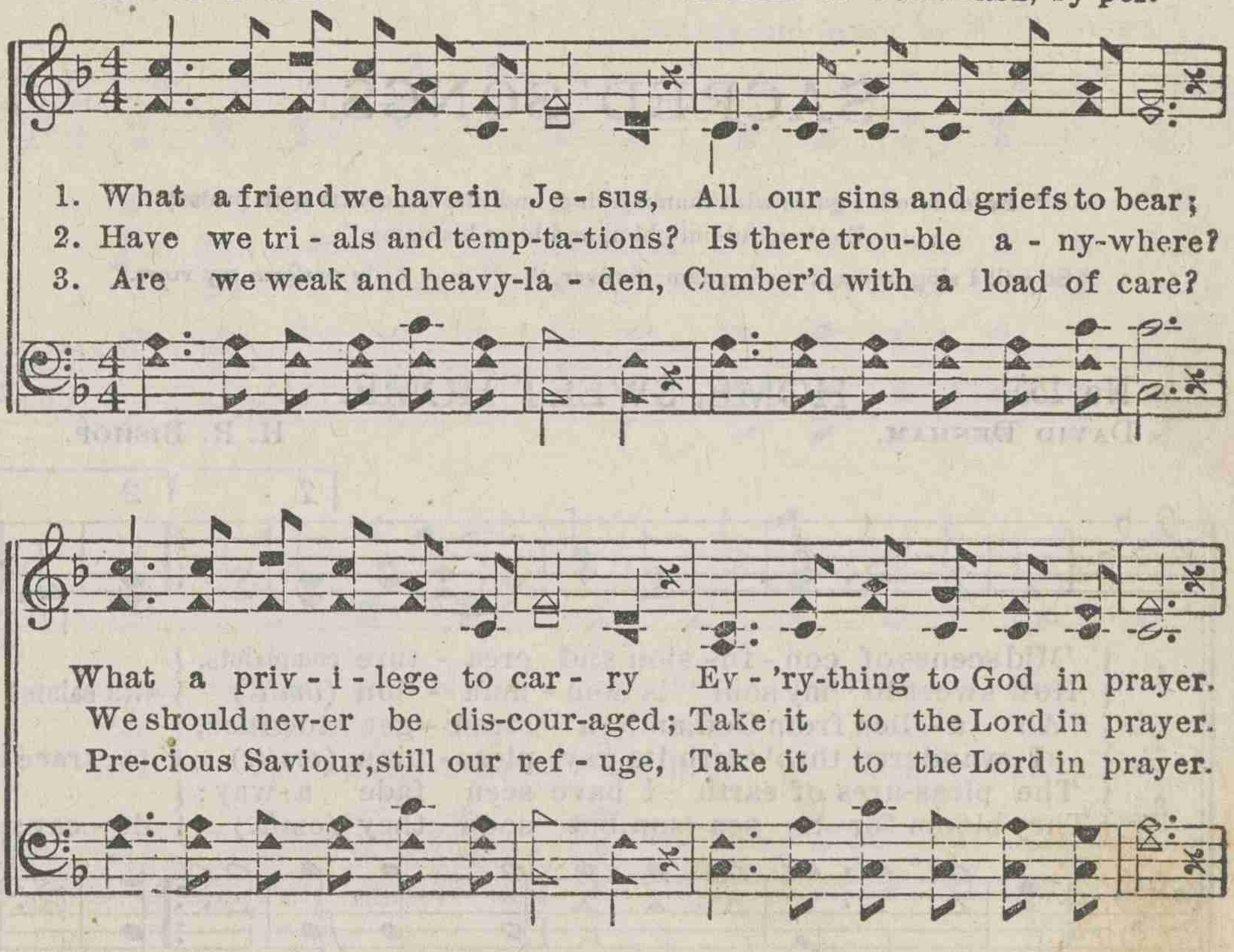




No. 156. WHAT A FRIEND WE HAVE IN JESUS.

"There is a friend that sticketh closer than a brother." Prov. 18: 24.

Rev. H. BONAR. CHARLES C. CONVERSE, by per.



No. 157. I KNOW MY NAME IS THERE.

Luke 10: 20.

D S. WARNER. B. E. WARREN.

1. My name is in the book of Life, Oh, bless the name of Je-sus!
2. My name once stood with sinners, lost, And bore a painful rec-ord;
3. Yet in-ward trou-ble oft-en cast A shad-ow o'er my ti-tle;
4. While oth-ers climb thro' worldly strife, To carve a name of hon-or,

I rise a-bove all doubt and strife, And read my ti-tle clear.
But by His blood the Saviour cross'd, And placed it on His roll.
But now with full sal-va-tion blest, Praise God! it's ev-er clear.
High up in heav-en's book of Life, My name is written there.

CHORUS.

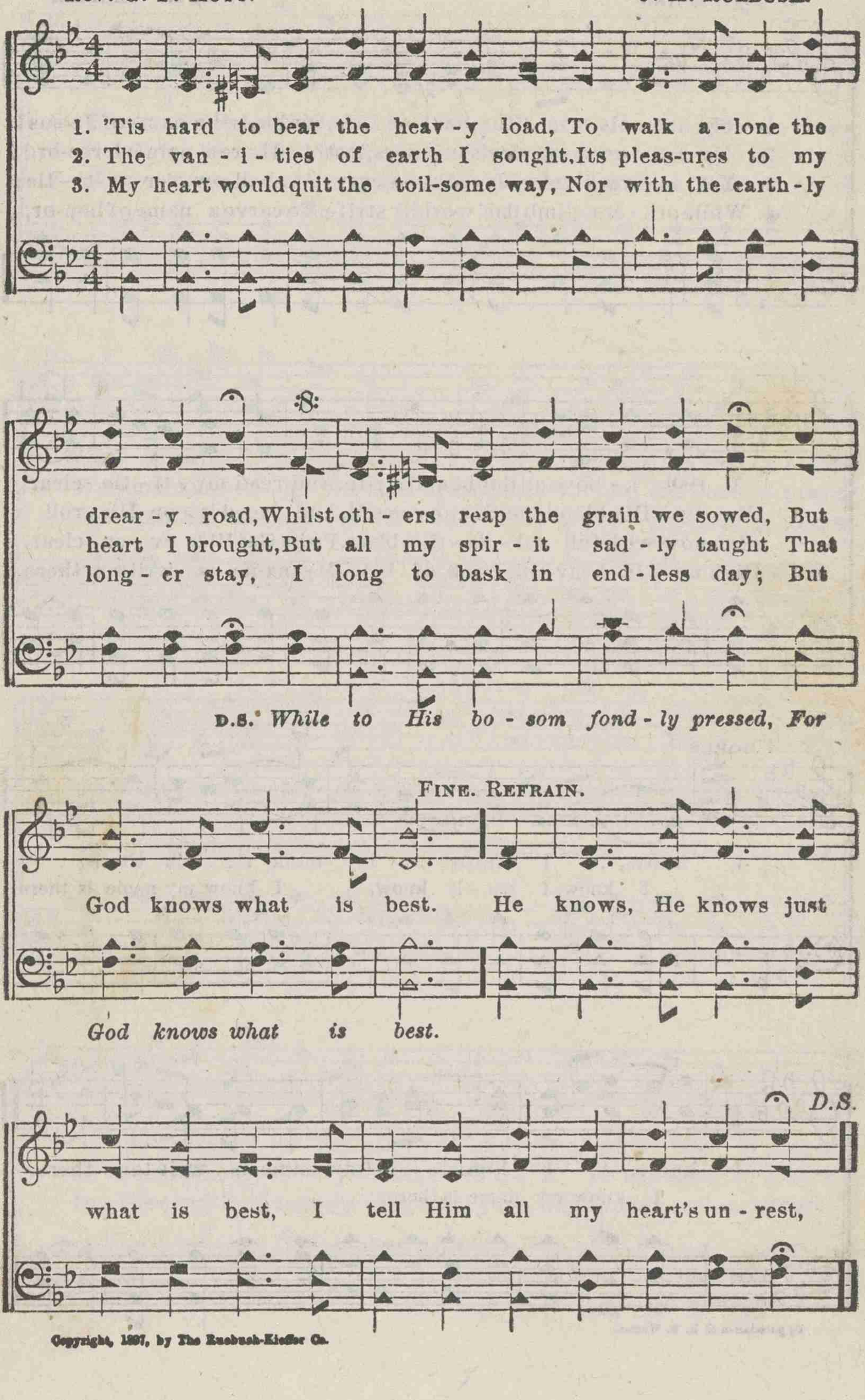
I know, . . I know . . my name . . . is there; .
I know, I tru-ly know, I know my name is there;

I know, . . I know . . . my name is writ-ten there.
I know my name is there,

By permission of B. E. Warren.

No. 158. GOD KNOWS WHAT IS BEST.

Rev. G. P. Hott. J. H. Ruebush.

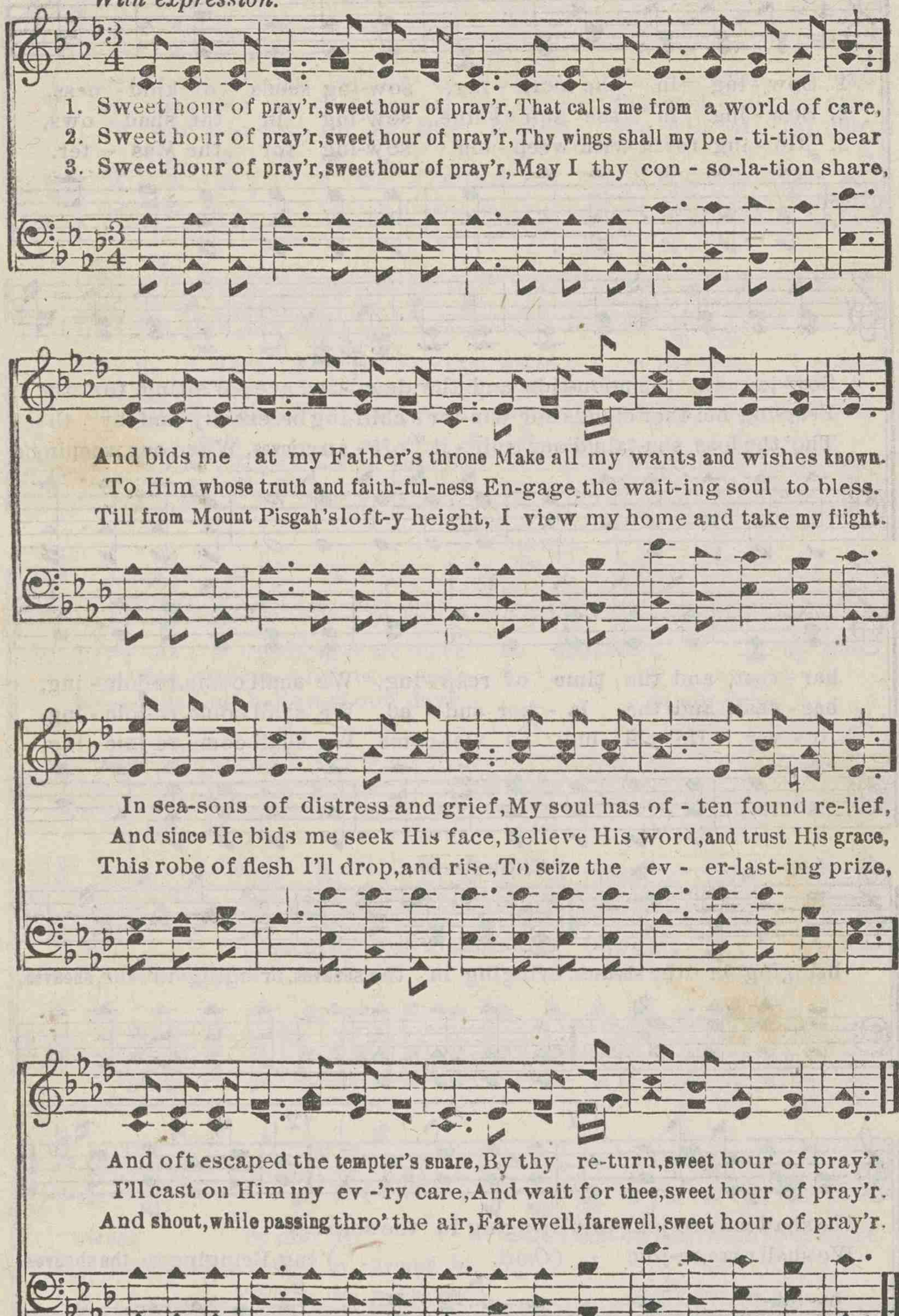


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No. 159. SWEET HOUR OF PRAYER.

Rev. W. W. WALFORD. J. H. HALL.

With expression.



The Rudisill-Kieffer Co., owners.

No. 160. BRINGING IN THE SHEAVES.

KNOWLES SHAW. GEO. A. MINOR.

No. 161. SWEET BY AND BY.

S. FILLMORE BENNETT. JOS. P. WEBSTER, by per.



1. There's a land that is fair - er than day, And by faith we can
2. We shall sing on that beau - ti - ful shore, The mel - o - di - ous
3. To our boun - ti - ful Fa - ther a - bove, We will of - fer our

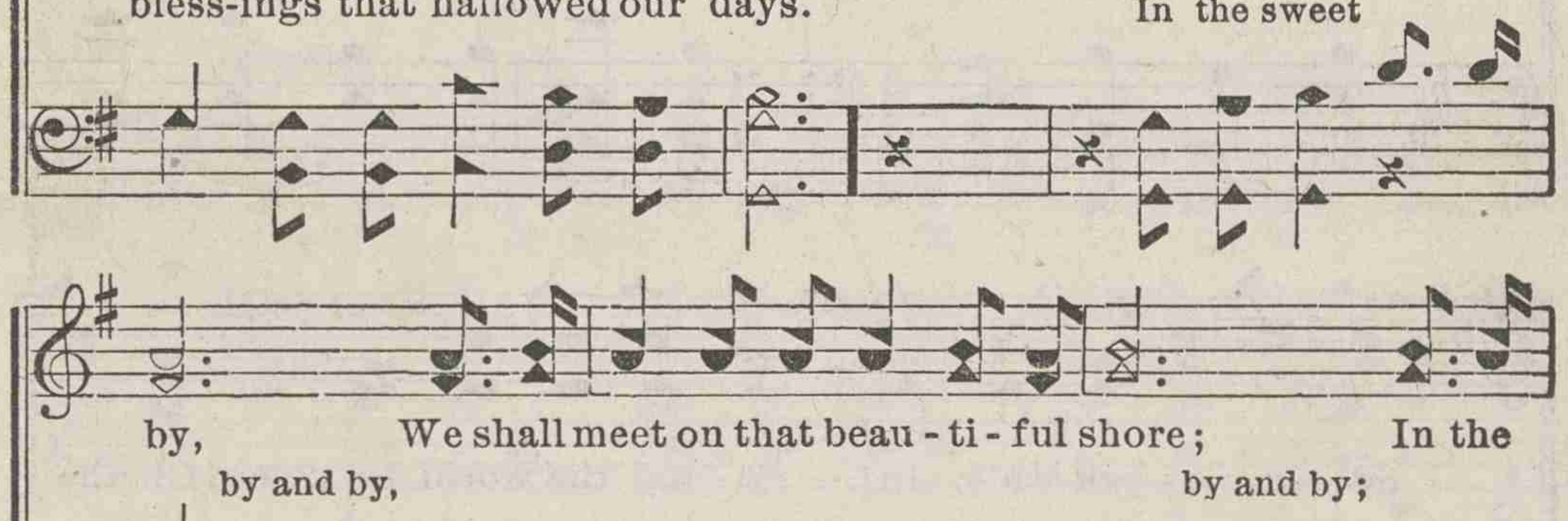


see it a - far; For the Fa - ther waits o - ver the way, To pre-
song of the blest, And our spir - its shall sor - row no more, Not a
tri-bute of praise, For the glo - ri - ous gift of His love, And the



CHORUS.

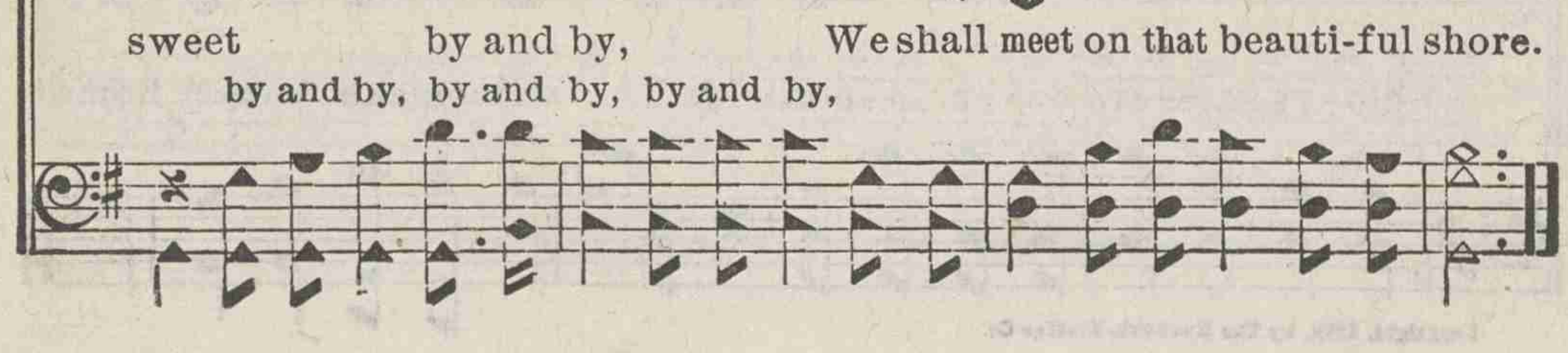
pare us a dwelling place there. In the sweet by and
sigh for the blessing of rest.
bless-ings that hallowed our days. In the sweet



by, We shall meet on that beau - ti - ful shore; In the
by and by, by and by;

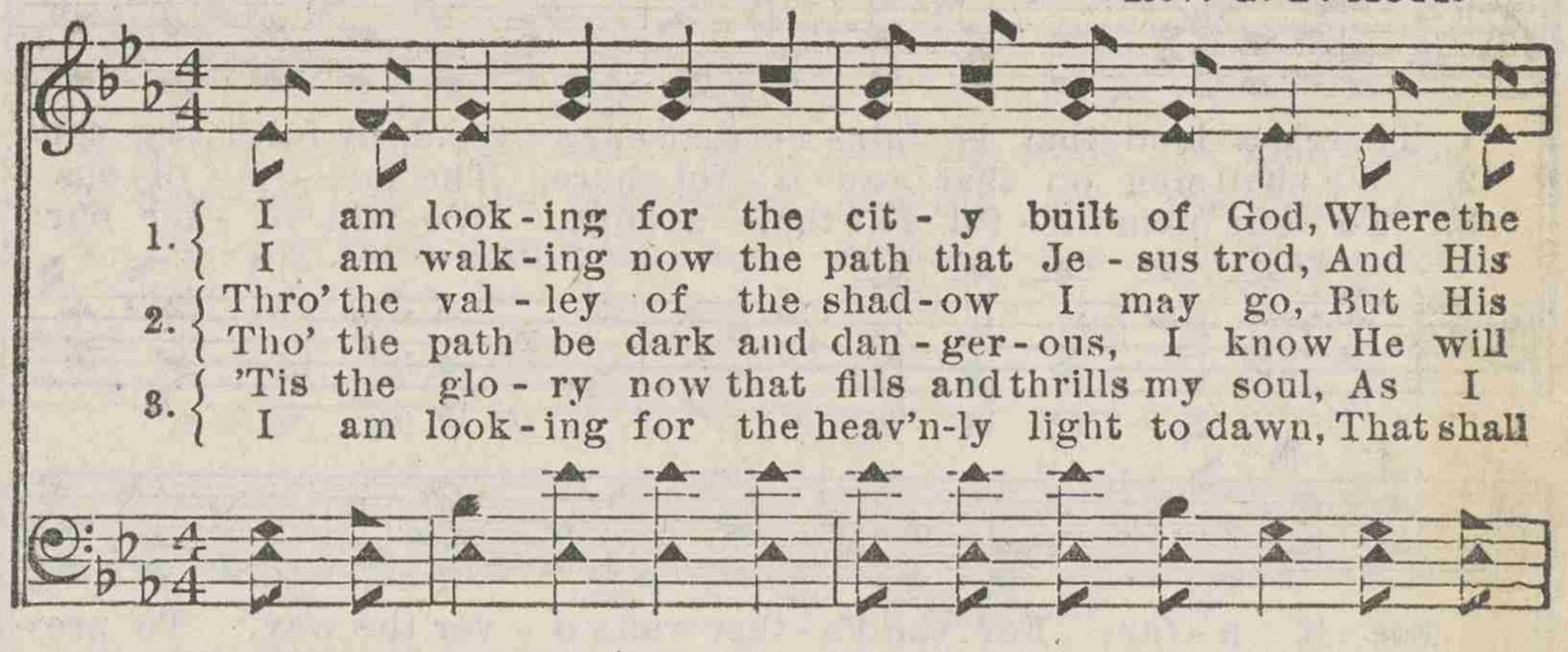


sweet by and by, We shall meet on that beauti-ful shore.
by and by, by and by, by and by,

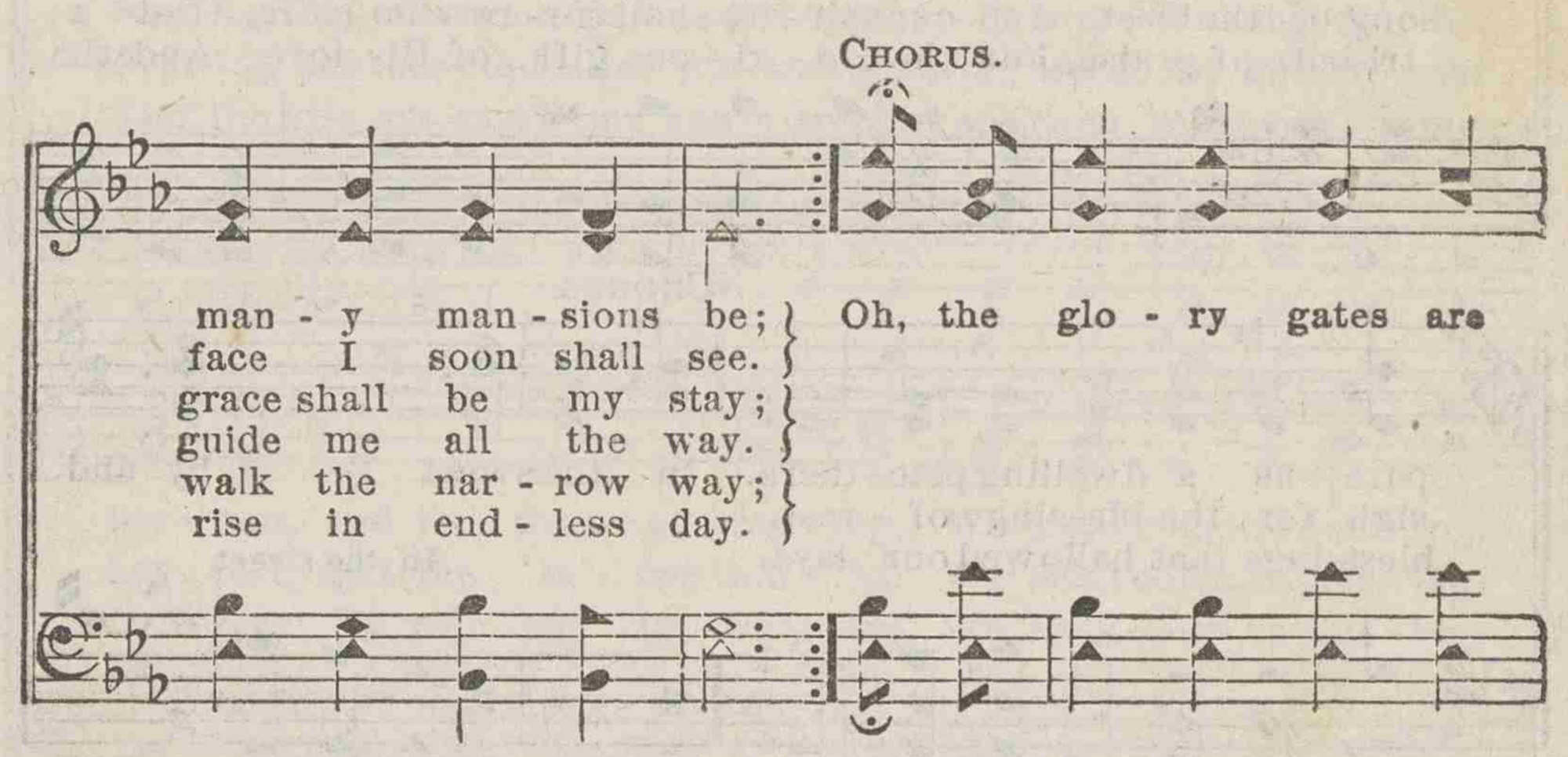


No. 162. GLORY GATES.

G. P. H. Rev. G. P. Hott.



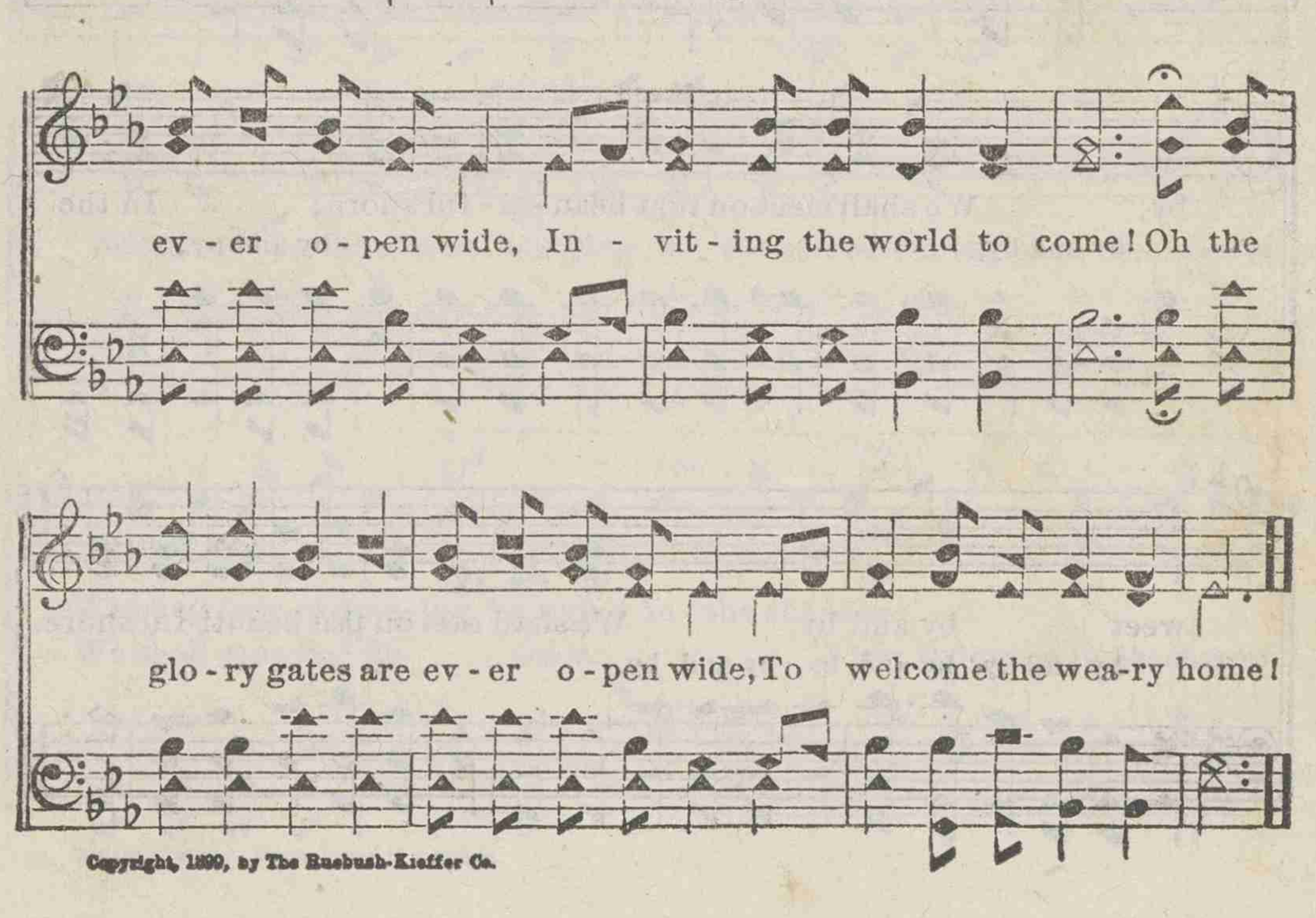
1. I am look-ing for the cit-y built of God, Where the
   I am walk-ing now the path that Je-sus trod, And His
2. Thro' the val-ley of the shad-ow I may go, But His
   Tho' the path be dark and dan-ger-ous, I know He will
3. 'Tis the glo-ry now that fills and thrills my soul, As I
   I am look-ing for the heav'n-ly light to dawn, That shall



CHORUS.

man-y man-sions be;
face I soon shall see.
grace shall be my stay;
guide me all the way.
walk the nar-row way;
rise in end-less day.

Oh, the glo-ry gates are



ev-er o-pen wide, In-vit-ing the world to come! Oh the

glo-ry gates are ev-er o-pen wide, To welcome the wea-ry home!

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No. 163. BRING THEM IN.

Alexcenah Thomas. **W. A. Ogden.**



1. Hark! 'tis the Shepherd's voice I hear, Out in the des-ert dark and drear,
2. Who'll go and help this Shep-herd kind, Help Him the lit-tle lambs to find?
3. Out in the des-ert hear their cry; Out on the mountain wild and high.



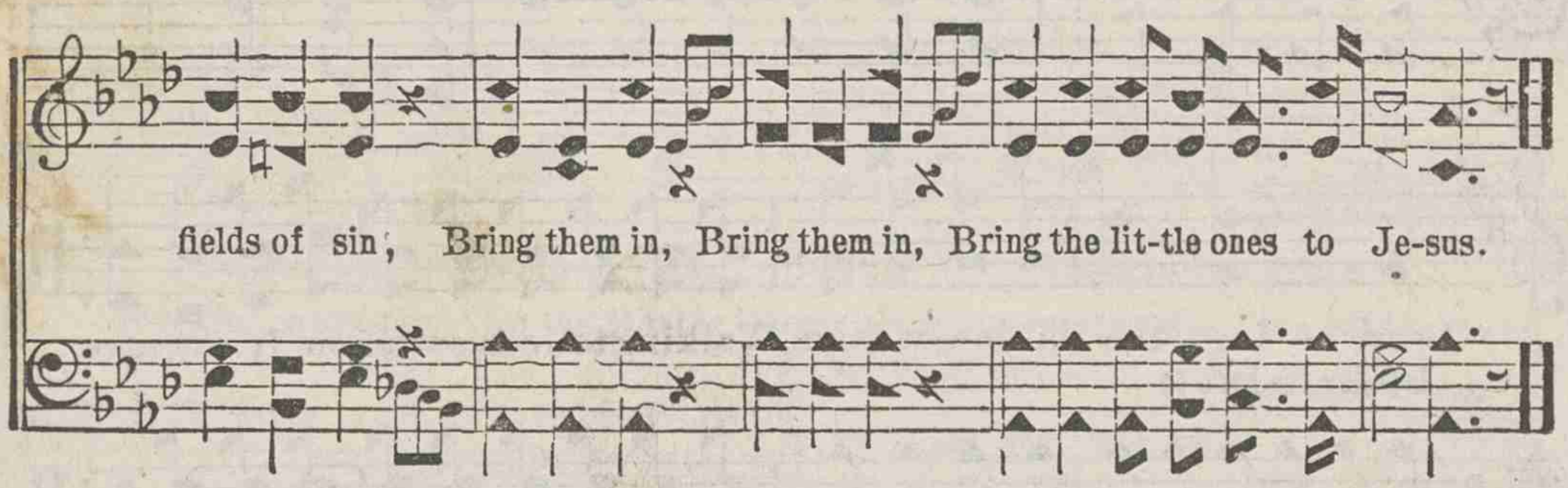
Call-ing the lambs who've gone a-stray Far from the Shepherd's fold a-way.
Who'll bring the lost ones to the fold, Where they'll be shelter'd from the cold?
Hark! 'Tis the Mas-ter speaks to thee, "Go, find my lambs where'er they be."



CHORUS.



Bring them in, Bring them in, Bring them in from the



fields of sin; Bring them in, Bring them in, Bring the lit-tle ones to Je-sus.

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No. 164. WALKING THE MYSTICAL SEA.

REV. G. P. HOTT. S. W. BEAZLEY.

1. Liv-ing the life of the Spir-it be-low, Es-chew-ing e - vil, as on-ward we go; Count-ing the prof-its of sin as but loss,
2. Searching in darkness for treasures di-vine, Reaching for hands once ex - tend-ed to mine; Look-ing for sails from the far dis - tant shore,
3. Wash'd in the blood shed for cleansing from sin, Hum-bly en- deav'-ring a man-sion to win; Fel-low-ship ho - ly, in sweet-est ac - cord,

CHORUS.

Mak-ing life eas - y by bear- ing the cross. } Walk - - ing the
Wait-ing the meeting when partings are o'er. }
Reck'ning the ser-vant to be as His Lord. } Walking, yes walking

mys - ti - cal sea; Won- der - ful, won- der- ful, how can it be?

Leav - ing the bil-low-y wave, Walking to Je-sus who on- ly can save.
Leav-ing the bark on

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No. 165. 'TIS THE HARVEST TIME.

A. Thomas. J. H. Hall.

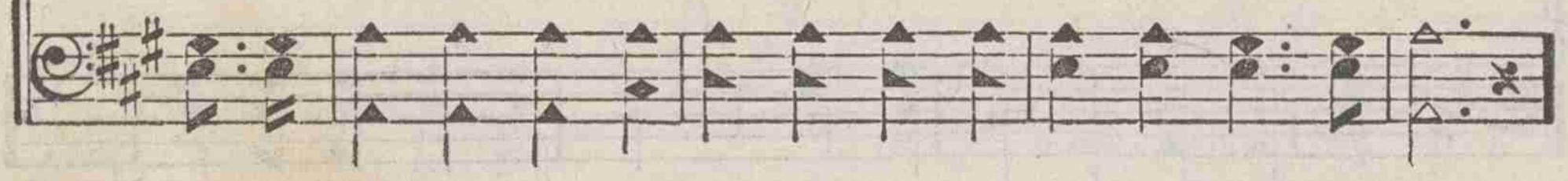


1. 'Tis the harvest time, 'tis the harvest time, To the fields I must a - way;
2. 'Tis the harvest time, 'tis the harvest time, Oh! who will go a - long?
3. 'Tis the harvest time, 'tis the harvest time, There is work for all to - day;





For the Mas-ter now is call-ing me, To go and work to-day.
See the fields for har-vest now are white; I hear the reap-er's song.
If you can-not be a reap-er, You can bear the sheaves a-way.



CHORUS.



Glean - ing on the hill - side, Glean - ing on the plain,
Gleaning on the hillside, hillside, Gleaning on the sun-ny plain,



Work - ing for the Mas - ter, 'Mong . . the golden grain.
Working, work-ing for the Master, 'Mong the golden grain, 'Mong the golden grain.

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No. 166. AS WE GO TRAVELING HOME.

W. H. R. WILL H. RUEBUSH.

1. Oh, blest as - sur-ance ev - er dear, As we go trav-el-ing home;
2. Our pathway may be o - ver-cast, As we go trav-el-ing home;
3. Led by the pil - lar, by the cloud, As we go trav-el-ing home;

It comes our drooping hearts to cheer, As we go trav-el-ing home.
But joy and peace will come at last, As we go trav-el-ing home.
Redeemed by Je - sus' precious blood, As we go trav-el-ing home.

CHORUS.

As we go trav-el-ing home, As we go travel-ing home,
trav-el-ing home, traveling home,

All sor-rows past, sweet peace at last, As we go trav-el-ing home.

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No. 167. GLORY OVER THERE.

Words arranged by I. N. McHose. Music by C. L. Moore.

1. There is a land of pure de-light, Where we shall be gathered by and
2. Its skies are not like earthly skies, Where we shall be gathered by and
3. There rests no shadow, falls no stain, Where we shall be gathered by and
4. O-ver in that se-rene a-bode, Where we shall be gathered by and

by; In-fin-ite day excludes the night, Where we shall be gathered
by; It hath no need of sun to rise, Where we shall be gathered
by; And those long part-ed meet a-gain, Where we shall be gathered
by; There we will meet and live with God, Where we shall be gathered

CHORUS.

by and by, O-ver there, O-ver there,
o-ver there. by and by, by and by,

O won't that be glo-ry by and by; O-ver there,
O-ver there; by and by,

O-ver there, O won't that be glo-ry by and by.
by and by, o-ver there.

Copyright, 1903, by Moore & Robinson, by per.

No. 168. BATTLE HYMN.

Rev. I. WATTS, D.D. Arr. by WM. B. BLAKE.

1. Am I a sol-dier of the cross, A fol-l'wer of the Lamb?
   And shall I fear to own His cause, Or blush to speak His name?
2. Must I be car-ried to the skies On flow-'ry beds of ease,
   While oth-ers fought to win the prize, And sail'd thro' bloody seas?
3. Are there no foes for me to face? Must I not stem the flood?
   Is this vile world a friend to grace To help me on to God?
4. Sure I must fight if I would reign; In-crease my cour-age, Lord.
   I'll bear the toil, en-dure the pain, Sup-port-ed by Thy word.

CHORUS.

And when the bat-tle's o-ver we shall wear a crown! Yes,

we shall wear a crown! Yes, we shall wear a crown! And when the battle's

o-ver we shall wear a crown In the new Je-ru-sa-lem.

FINE.

D.S.

Wear a crown, wear a crown, Wear a bright and shining crown;
Wear a crown, wear a crown,

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No. 169. THE GATE AJAR FOR ME.

"The gates of it shall not be shut at all by day; for there shall be no night there." Rev. 21: 25

MRS. LYDIA BAXTER. PHILIP PHILLIPS.

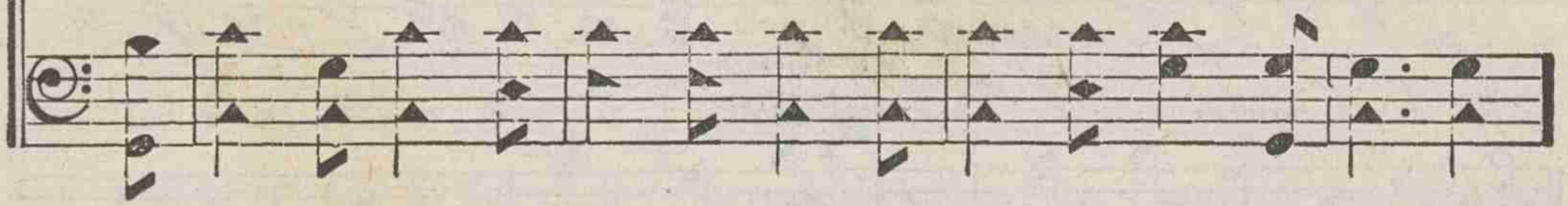


1. There is a gate that stands a - jar, And thro' its por-tals gleaming,
2. That gate a - jar stands free for all, Who seek thro' it sal - va - tion;
3. Press on-ward, then, tho' foes may frown, While mer-cy's gate is o - pen;
4. Be-yond the riv- er's brink we'll lay The cross that here is giv - en,





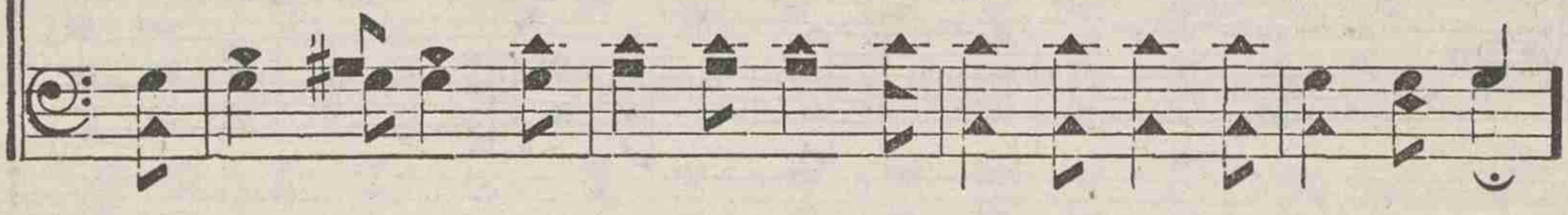
A rad-iance from the cross a - far, The Sav-iour's love re-veal - ing.
The rich and poor, the great and small, Of ev - 'ry tribe and na - tion.
Ac - cept the cross and win the crown, Love's ev-er-last - ing tok - en.
And bear the crown of life a - way, And love Him more in heav-en.



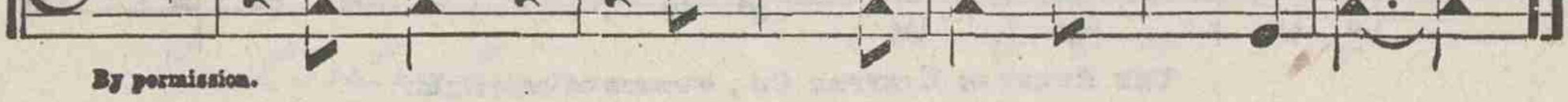
REFRAIN.



O depths of mer - cy! can it be That gate was left a - jar for me?



For me, . . for me, . . Was left a - jar for me? .
for me, for me,



By permission.

No. 170. THE MERRY SPRING.

J. H. Hall.

Not too fast.



1. O, a good-ly thing is the cooling spring, By the rocks where the moss doth
2. And as pure as heaven is the water given, And its stream is for-ev-er
3. Let them say 'tis weak, but its strength I'll seek, And rejoice while I own its
4. O I love to drink from the foam-ing brink Of the bub-bling, the cool-ing





grow; There is health in the tide, and there's mu-sic be-side, In the
new; 'Tis dis-tilled in the sky, and it drops from on high In the
sway; For it mur-murs to me in the ech-o of glee, And laughs
spring; For the bright drops that shine more refreshing than wine, And its

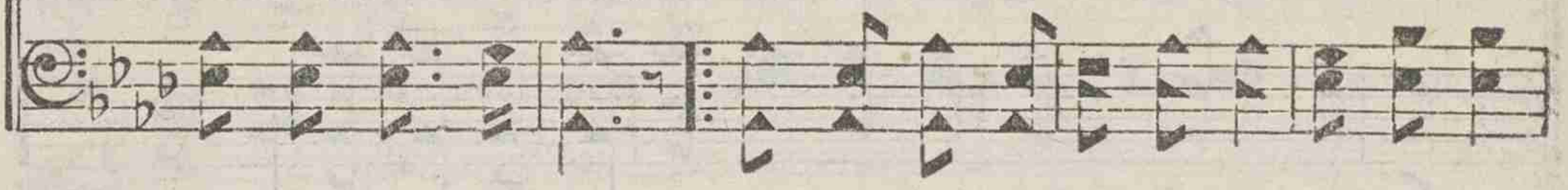


CHORUS.

Faster.



brooklet's bounding flow. *f* Mer-ry, mer-ry lit-tle spring, Sparkle on,
show'rs and gen-tle dew. *p* Rip-ple, rip-ple, silv'ry brook, Rip-ple on,
as it bounds a-way.
praise, its praise we'll sing.



Repeat p.



spar-kle on; Mer-ry, mer-ry lit-tle spring, Sparkle on for me.
rip-ple on; Rip-ple, rip-ple, silv'ry brook, Ripple on for me.



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No. 171. IT'S HAPPIER EVERY DAY.

The testimony of a good old Christian "thirty odd years on the way."

JOHN R. CLEMENTS. Rev. E. S. UFFORD.

1. I love the road that leads to light, I would not from it stray, I walk it for I
2. I love it for yon saintly throng Have gone this very way, They now are sing-ing
3. I love it when I think of One Who died, my debt to pay, And ope'd the road by
4. I love this road, 'twill lead me home, To where my lov'd ones stay; They're watching, longing,

CHORUS.

know it's right, It's hap-pi - er ev - 'ry day. It's brighter all the way, It's
heaven's song, It's hap-pi - er ev - 'ry day.
what He's done, It's hap-pi - er ev - 'ry day.
till I come, It's hap-pi - er ev - 'ry day.

hap-pi-er ev - 'ry day; I love the road that leads to light, I would not from it stray;

It's brighter all the way, It's hap - pi - er ev - 'ry day; I

love the road that leads to light, It's hap-pi - er ev - 'ry day.

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No. 172. OVER THERE.

Rev. D. W. C. HUNTINGTON. TULLIUS C. O'KANE, by per.



No. 173. OPEN THE PEARLY GATE.

(Good as Soprano and Tenor Duet, Tenor, using small notes.)

S. J. OSLIN. J. S. TORBETT.

1. Sweet-ly the heav-en-ly breez-es we hear Fall-ing up-on the de-
2. Earth with its failings and fad-ings are past, Sure-ly the life is ap-
3. Trust-ing and leaning on Je-sus our friend, Thro' the dark val-ley His
4. Whis-per-ing an-gels are fly-ing a-round, Read-y to car-ry the

part-ed saint's ear, An-gels of peace 'round his death-bed a-wait,
proach-ing at last, Call-ing the soul from its earth-ly es-tate,
aid He will lend, Car-ry the soul to its heav'nly es-tate,
soul to its home O-ver the riv-er sweet messen-gers wait,

CHORUS.

And they will o-pen the pearl-y gate.
An-gels will o-pen the pearl-y gate.
Je-sus will o-pen the pearl-y gate.
Let them now o-pen the pearl-y gate.

O - - - pen the
O- pen the beau-ti-ful

gate,..... yes, O - - pen the gate,..... O-ver the
pearl-y gate, yes, o-pen the beau-ti-ful pearl-y gate,

Jordan the an-gels a-wait, And they will o-pen the pearl-y gate.

No. 174. WE'LL WORK TILL JESUS COMES.

"Thy work shall be rewarded." Jer. 31 : 17.

Mrs. Elizabeth Mills. Dr. Wm. Miller.



1. O land of rest, for thee I sigh; When will the mo-ment come,
2. No tran-quil joys on earth I know, No peace-ful shelt'ring dome;
3. To Je - sus Christ I fled for rest; He bade me cease to roam,
4. I sought at once my Sav-iour's side, No more my steps shall roam;





When I shall lay my ar - mor by, And dwell in peace at home?
This world's a wil - der - ness of woe, This world is not my home.
And lean for suc - cor on His breast, Till He con-duct me home.
With Him I'll brave death's chill-ing tide, And reach my heav'n-ly home.

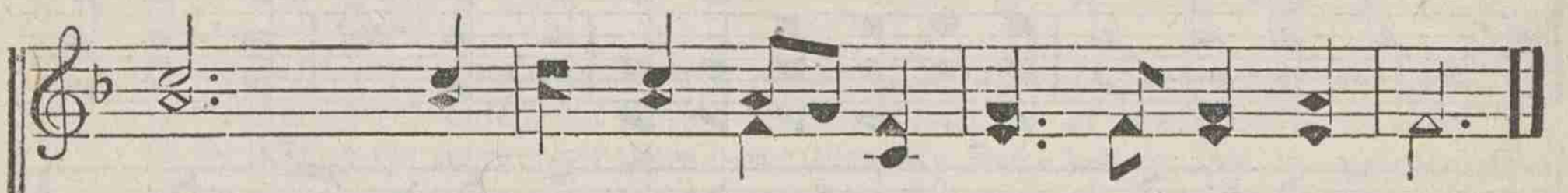


Chorus.

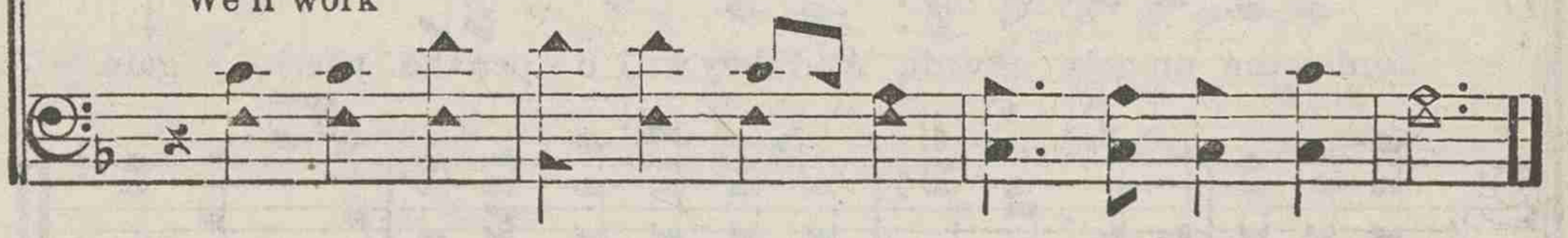


We'll work till Je - sus comes, We'll work till Je-sus comes, We'll





work till Je - sus comes, And we'll be gath-ered home.



No. 175. MARCH ON.

"Sorrow is turned into joy." Job 41 : 22.

J. H. HALL.

Joyfully.

1. Sing, all ye ransom'd of the Lord, Your great De-liv -'rer sing; . .
2. His hand di-vine shall lead you on, Thro' all the bliss-ful road, . .
3. Bright garlands of im -mor - tal joy Shall bloom on ev - 'ry head, . .

Ye pil-grims, now for Zi - on bound, Be joy - ful in the Lord.
Till to the sa-cred Mount you rise, And see your gra-cious God.
While sor-row, sigh-ing, and dis-tress, Like shad-ows, all are fled.

REFRAIN.

March on, . . march on, . . Your great De - liv -'rer sing;
March on, march on, ye ransomed ones, March on,

Ye pil-grims, now for Zi - on bound, Be joy - ful in your King.

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No. 176. HOME OF THE SOUL.

MRS. ELLEN H. GATES. PHILIP PHILLIPS, by per.

1. I will sing you a song of that beau - ti - ful land,
2. Oh, that home of the soul in my vis - ions and dreams,
3. That un-chang - a - ble home is for you and for me,
4. Oh, how sweet it will be in that beau - ti - ful land,

:S:

The far a - way home of the soul, Where no storms ev - er
Its bright, jas-per walls I can see; Till I fan - cy but
Where Je - sus of Naz - a - reth stands; The King of all
So free from all sor - row and pain; With songs on our

beat on the glit - ter-ing strand, While the years of e - ter - ni - ty
thin - ly the vail in - ter - venes Be - tween the fair cit - y and
king-doms for-ev - er is He, And He hold-eth our crowns in His
lips, and with harps in our hands, To meet one an - oth - er a -

1

roll, While the years of e - ter - ni - ty roll; ter - ni - ty roll.
me, Be - tween the fair cit - y and me; cit - y and me.
hands, And He hold-eth our crowns in His hands; crowns in His hands.
gain, To meet one an - oth - er a - gain; oth - er a - gain.

D.S. 2

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No. 177. GOD BE WITH YOU.

"The grace of our Lord Jesus Christ be with you." Romans 16: 20.

J. E. RANKIN, D.D. W. G. TOMER, by per.

1. God be with you till we meet a-gain, By His counsels guide, up-hold you,
2. God be with you till we meet a-gain, 'Neath His wings secure-ly hide you,
3. God be with you till we meet a-gain, When life's perils thick con-found you,
4. God be with you till we meet a-gain, Keep love's banner floating o'er you,

With His sheep secure-ly fold you, God be with you till we meet again.
Dai-ly man-na still provide you, God be with you till we meet again.
Put His arms un-failing round you, God be with you till we meet again.
Smite death's threat'ning wave before you, God be with you till we meet again.

REFRAIN.

Till we meet, . . . till we meet, Till we meet, till we meet, Till we meet, till we meet, . . . till we meet; Till we meet, till we meet, God be with you till we meet a-gain.

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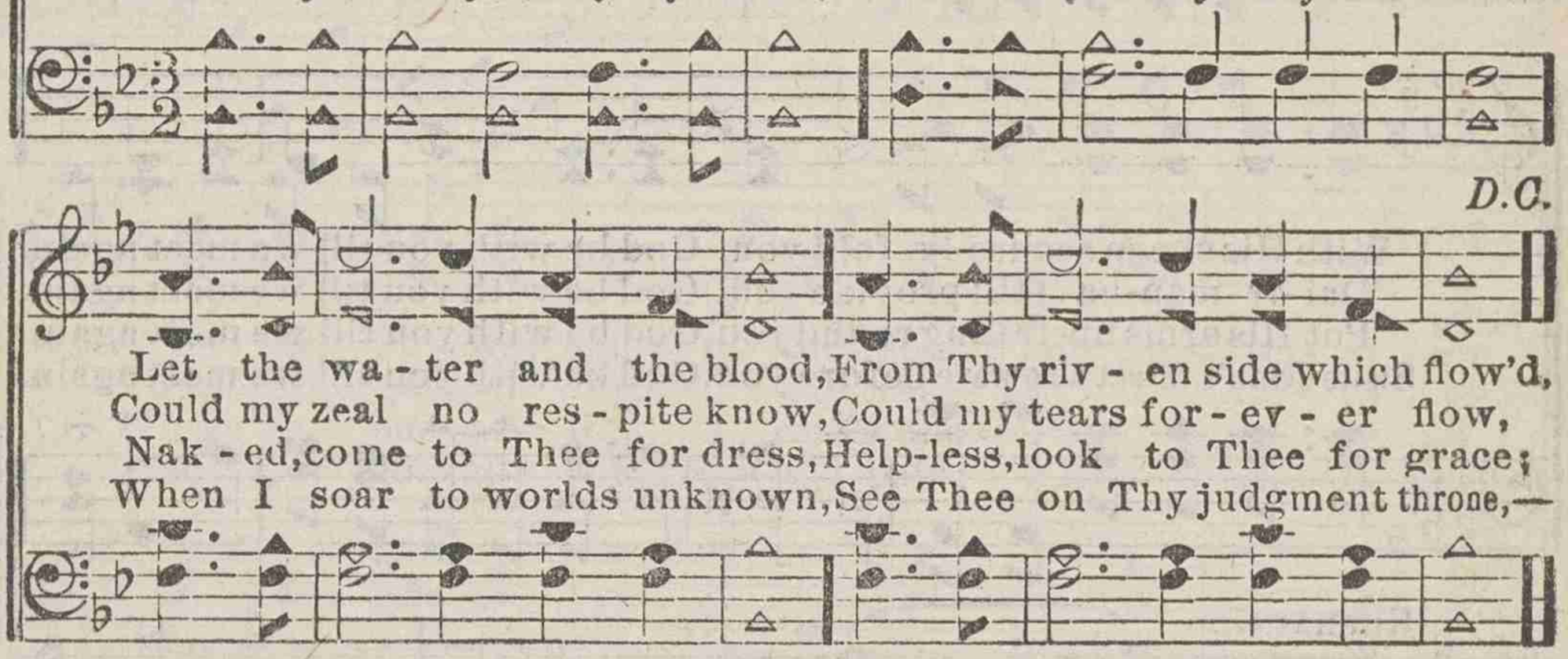
No. 178. TOPLADY.

Rev. A. M. TOPLADY. DR. THOS. HASTINGS.

FINE.



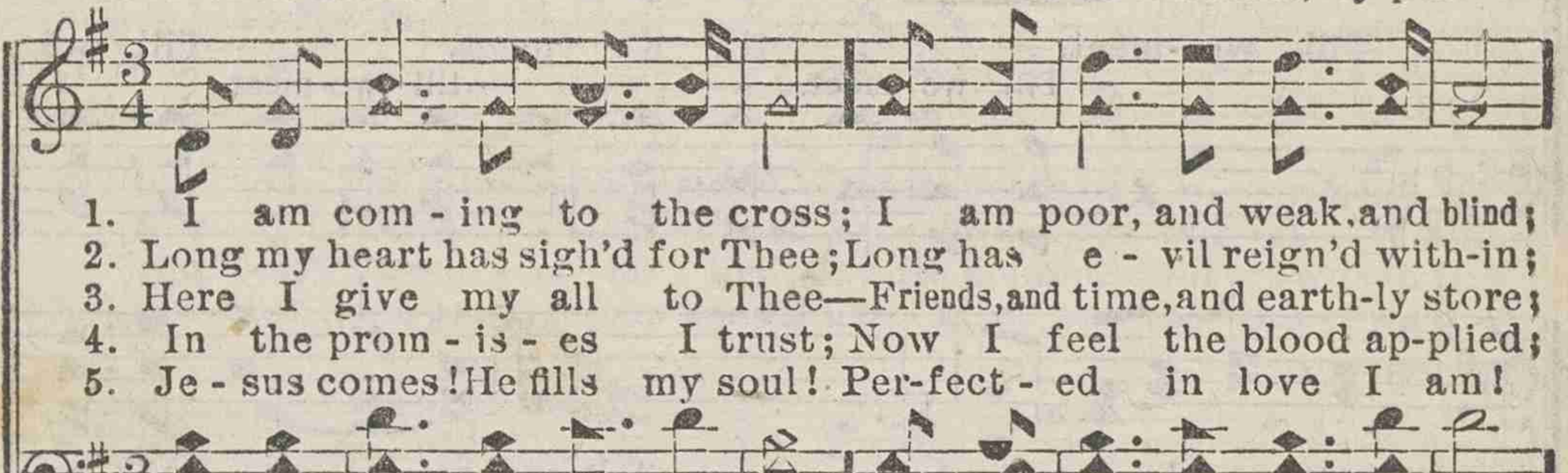
1. Rock of A - ges, cleft for me, Let me hide my - self in Thee;
D.C. *Be of sin the dou - ble cure, Save me from its guilt and pow'r.*
2. Not the la - bor of my hands Can ful - fil Thy laws' demands;
D.C. *All for sin could not a - tone, Thou must save, and Thou a - lone.*
3. Noth - ing in my hand I bring, Sim - ply to Thy cross I cling;
D.C. *Foul, I to the foun-tain fly, Wash me, Sav-iour, or I die.*
4. While I draw this fleet-ing breath, When my eyes shall close in death,
D.C. *Rock of A - ges, cleft for me, Let me hide my - self in Thee.*



Let the wa - ter and the blood, From Thy riv - en side which flow'd,
Could my zeal no res - pite know, Could my tears for - ev - er flow,
Nak - ed, come to Thee for dress, Help-less, look to Thee for grace;
When I soar to worlds unknown, See Thee on Thy judgment throne,—

No. 179. TRUSTING.

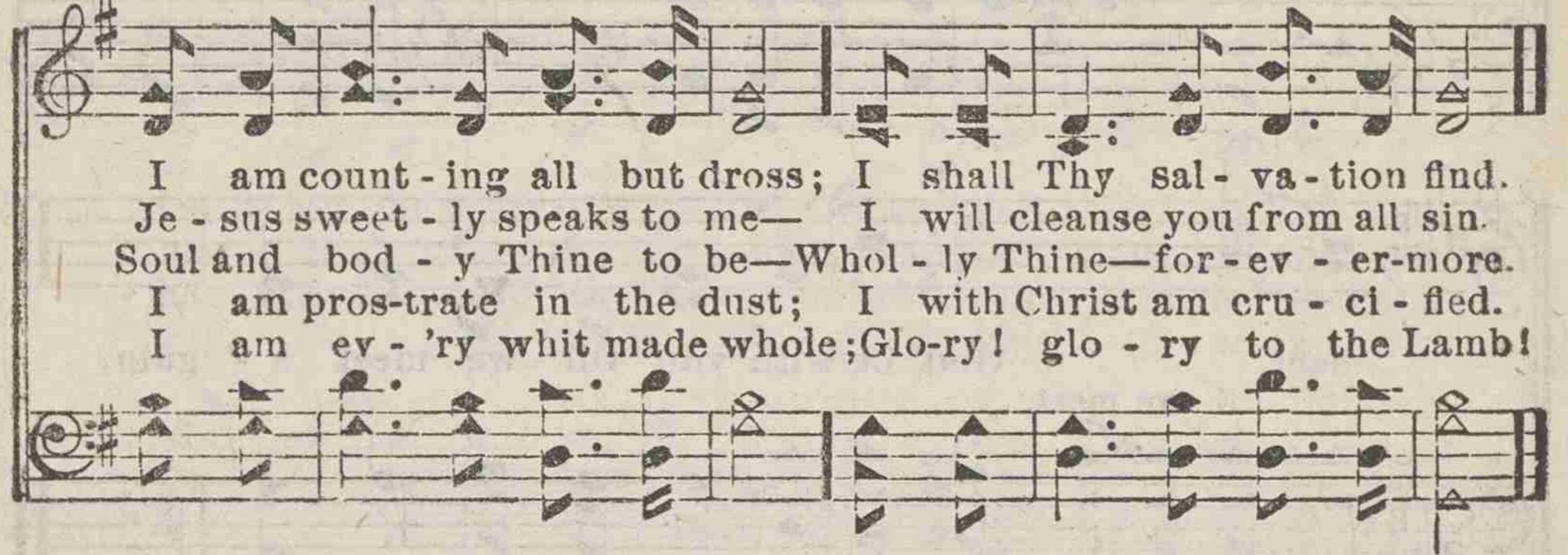
WM. MCDONALD. W. G. FISCHER, by per.



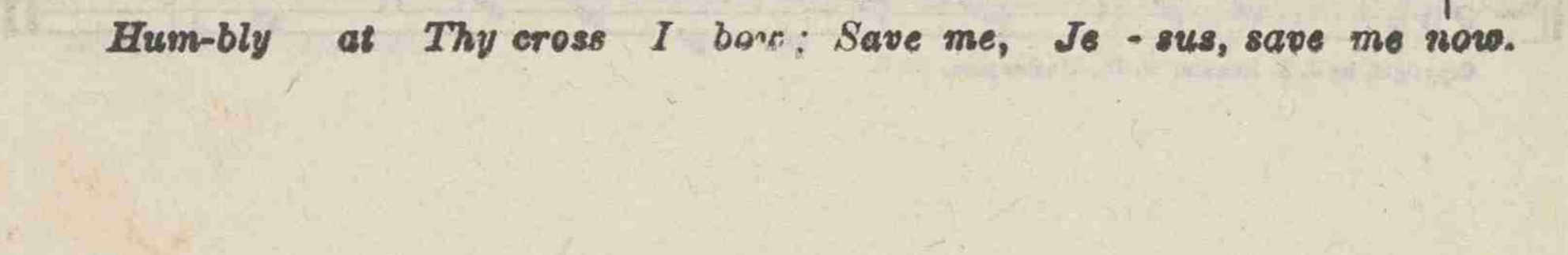
1. I am com - ing to the cross; I am poor, and weak, and blind;
2. Long my heart has sigh'd for Thee; Long has e - vil reign'd with-in;
3. Here I give my all to Thee—Friends, and time, and earth-ly store;
4. In the prom - is - es I trust; Now I feel the blood ap-plied;
5. Je - sus comes! He fills my soul! Per-fect - ed in love I am!



CHO. *I am trust - ing, Lord, in Thee; Thou dear Lamb of Cal - va - ry;*



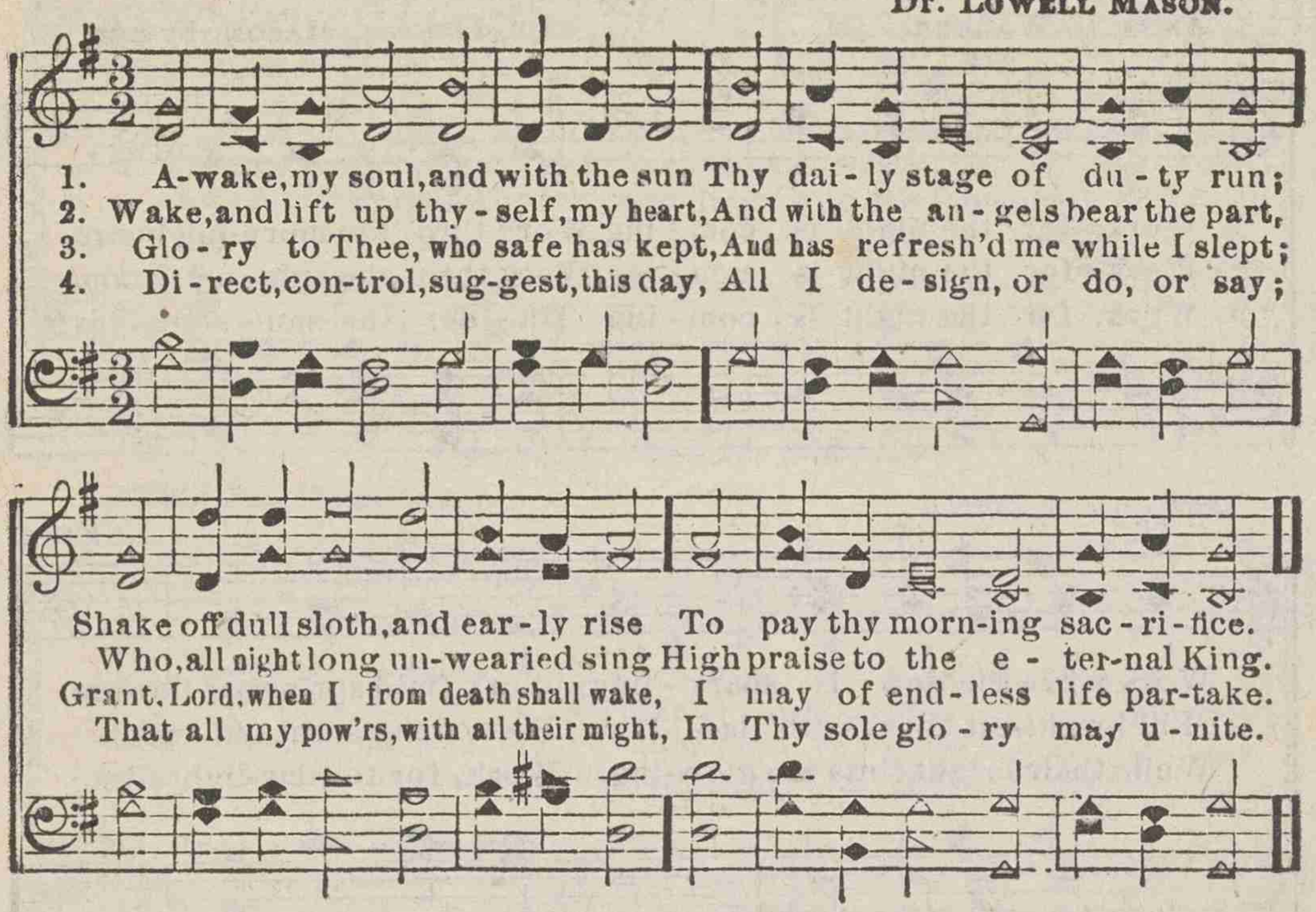
I am count - ing all but dross; I shall Thy sal - va - tion find.
Je - sus sweet - ly speaks to me— I will cleanse you from all sin.
Soul and bod - y Thine to be—Whol - ly Thine—for - ev - er-more.
I am pros-trate in the dust; I with Christ am cru - ci - fied.
I am ev - 'ry whit made whole; Glo-ry! glo - ry to the Lamb!



Hum-bly at Thy cross I bow; Save me, Je - sus, save me now.

No. 180. ROCKINGHAM.

Dr. LOWELL MASON.



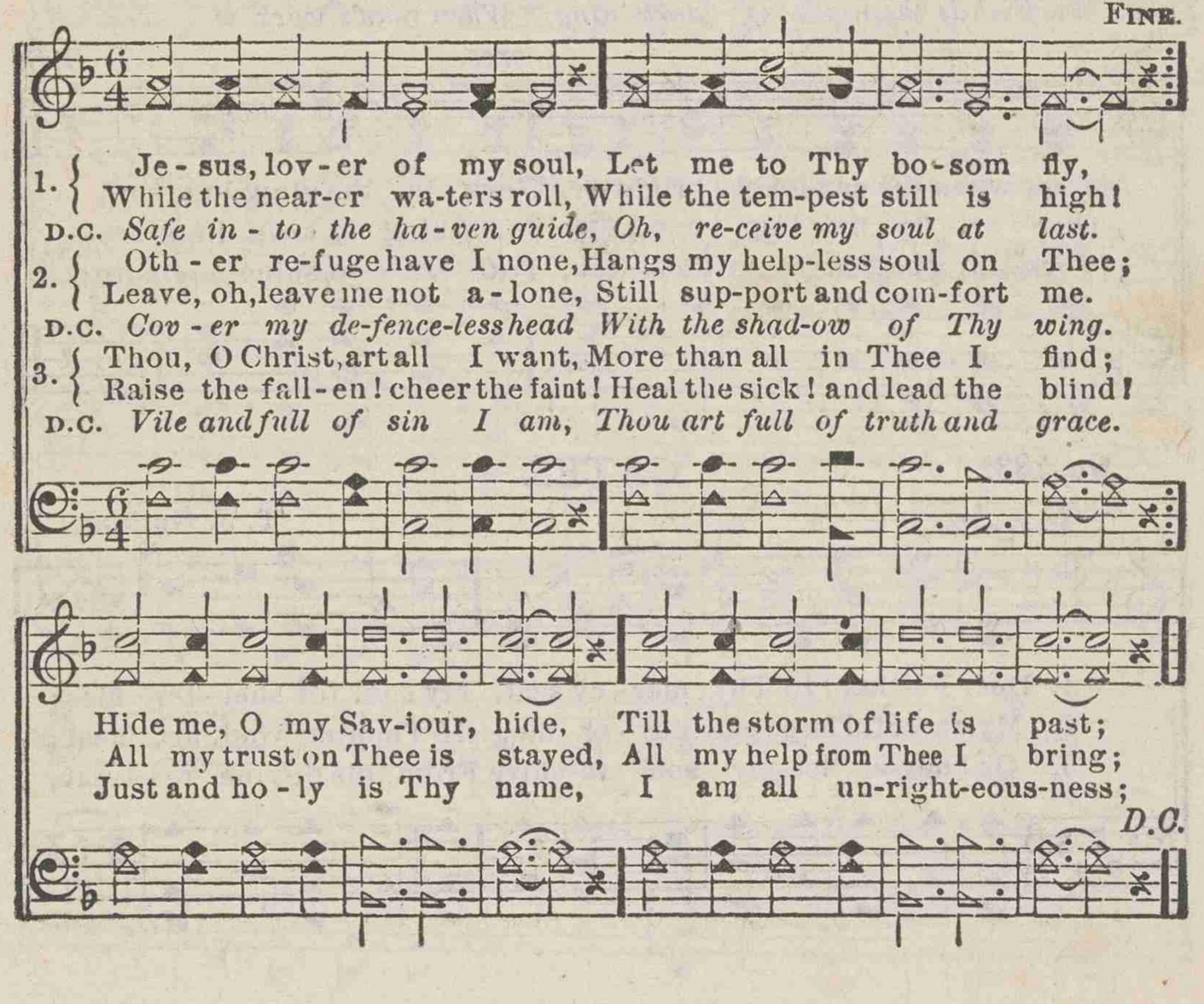
1. A-wake, my soul, and with the sun Thy dai-ly stage of du-ty run;
2. Wake, and lift up thy-self, my heart, And with the an-gels bear the part,
3. Glo-ry to Thee, who safe has kept, And has refresh'd me while I slept;
4. Di-rect, con-trol, sug-gest, this day, All I de-sign, or do, or say;

Shake off dull sloth, and ear-ly rise To pay thy morn-ing sac-ri-fice.
Who, all night long un-wearied sing High praise to the e-ter-nal King.
Grant, Lord, when I from death shall wake, I may of end-less life par-take.
That all my pow'rs, with all their might, In Thy sole glo-ry may u-nite.

No. 181. MARTYN.

CHARLES WESLEY. S. B. MARSH.

FINE.



1. { Je-sus, lov-er of my soul, Let me to Thy bo-som fly,
   While the near-er wa-ters roll, While the tem-pest still is high!
D.C. *Safe in-to the ha-ven guide, Oh, re-ceive my soul at last.*
2. { Oth-er re-fuge have I none, Hangs my help-less soul on Thee;
   Leave, oh, leave me not a-lone, Still sup-port and com-fort me.
D.C. *Cov-er my de-fence-less head With the shad-ow of Thy wing.*
3. { Thou, O Christ, art all I want, More than all in Thee I find;
   Raise the fall-en! cheer the faint! Heal the sick! and lead the blind!
D.C. *Vile and full of sin I am, Thou art full of truth and grace.*

Hide me, O my Sav-iour, hide, Till the storm of life is past;
All my trust on Thee is stayed, All my help from Thee I bring;
Just and ho-ly is Thy name, I am all un-right-eous-ness;

D.C.

No. 182. WORK FOR THE NIGHT.

"The night cometh." John 9: 4.

ANNA L. WALKER. Dr. LOWELL MASON, by per.

1. Work, for the night is com - ing, Work thro' the morn-ing hours,
2. Work, for the night is com - ing, Work thro' the sun - ny noon,
3. Work, for the night is com - ing Un - der the sun - set skies;

Work while the dew is spark - ling, Work 'mid springing flowers,
Fill bright-est hours with la - bor, Rest comes sure and soon.
While their bright tints are glow-ing, Work, for the day-light flies.

D.S. *Work, for the night is com - ing, When man's work is done.*
D.S. *Work, for the night is com - ing, When man works no more.*
D.S. *Work while the night is dark-'ning, When man's work is o'er.*

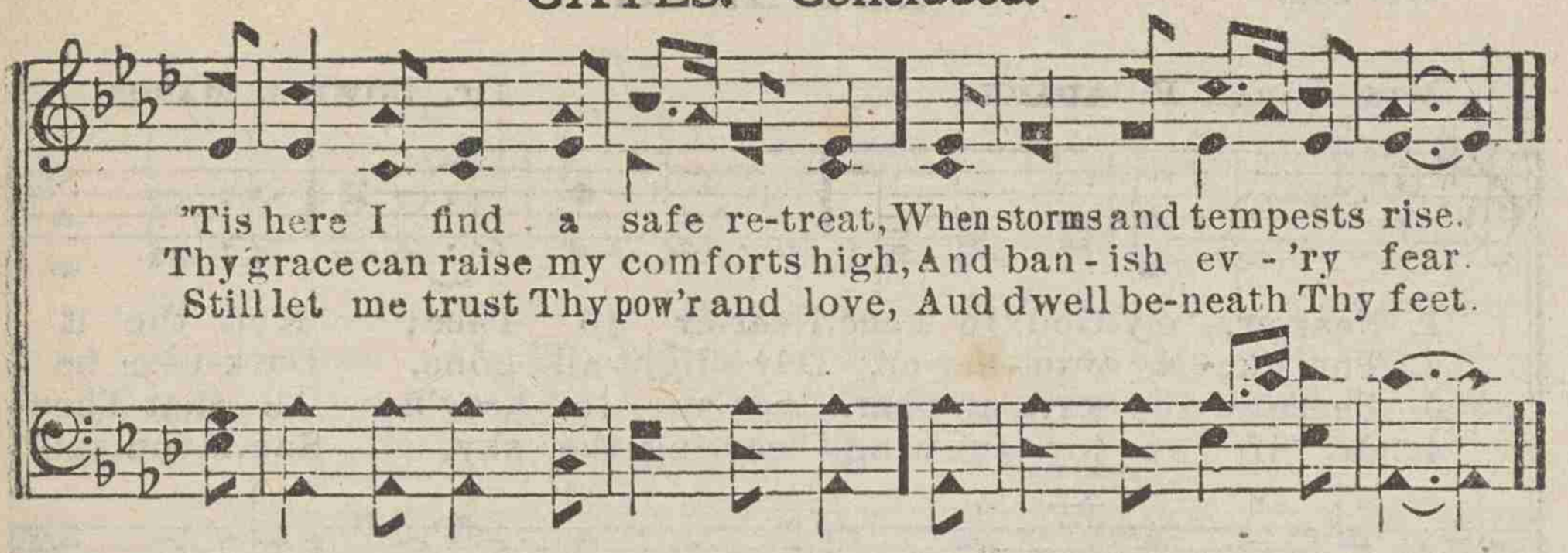
Work when the day grows bright-er, Work in the glow-ing sun,
Give ev - 'ry fly - ing min - ute Something to keep in store;
Work till the last beam fad - eth, Fad - eth to shine no more;

No. 183. GATES.

Moderato. T. J. GRIGGS.

1. Dear Fa-ther! to Thy mer - cy seat, My soul for shel - ter flies;
2. My cheerful hope can nev - er die, If Thou, my God, art near;
3. Oh! nev-er let my soul re-move From this di-vine re - treat;

GATES. Concluded.



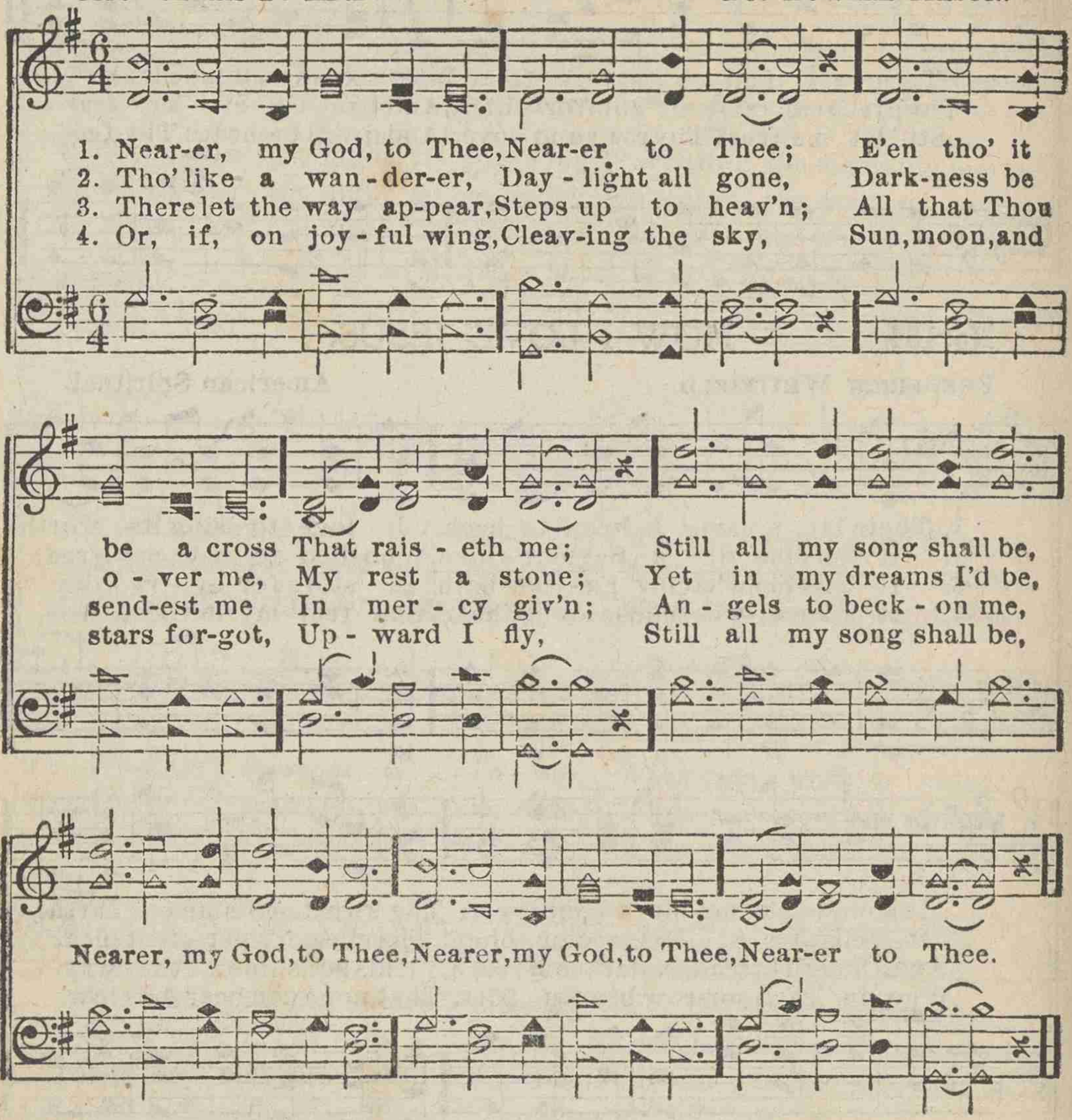
No. 184. HOW I LOVE JESUS.

FREDERICK WHITFIELD. American Spiritual.



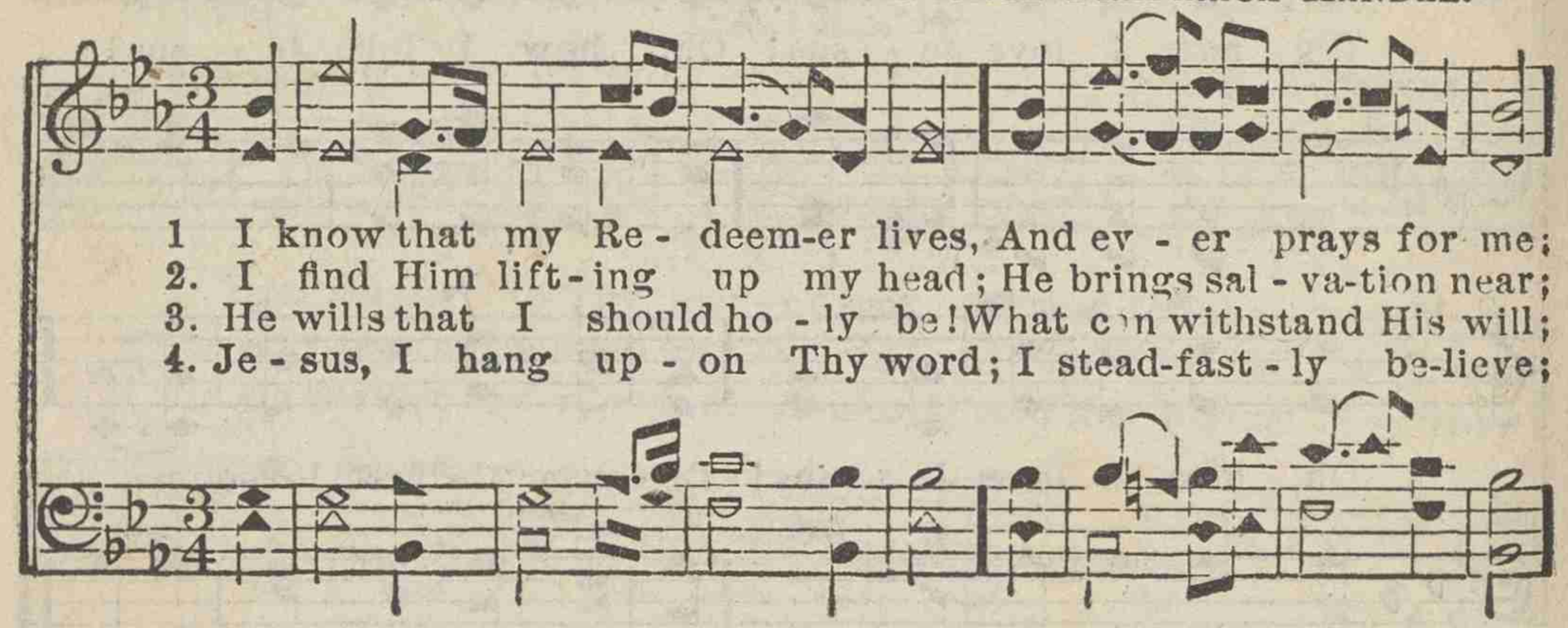
No. 185. BETHANY.

Mrs. Sarah F. Adams. Dr. Lowell Mason.

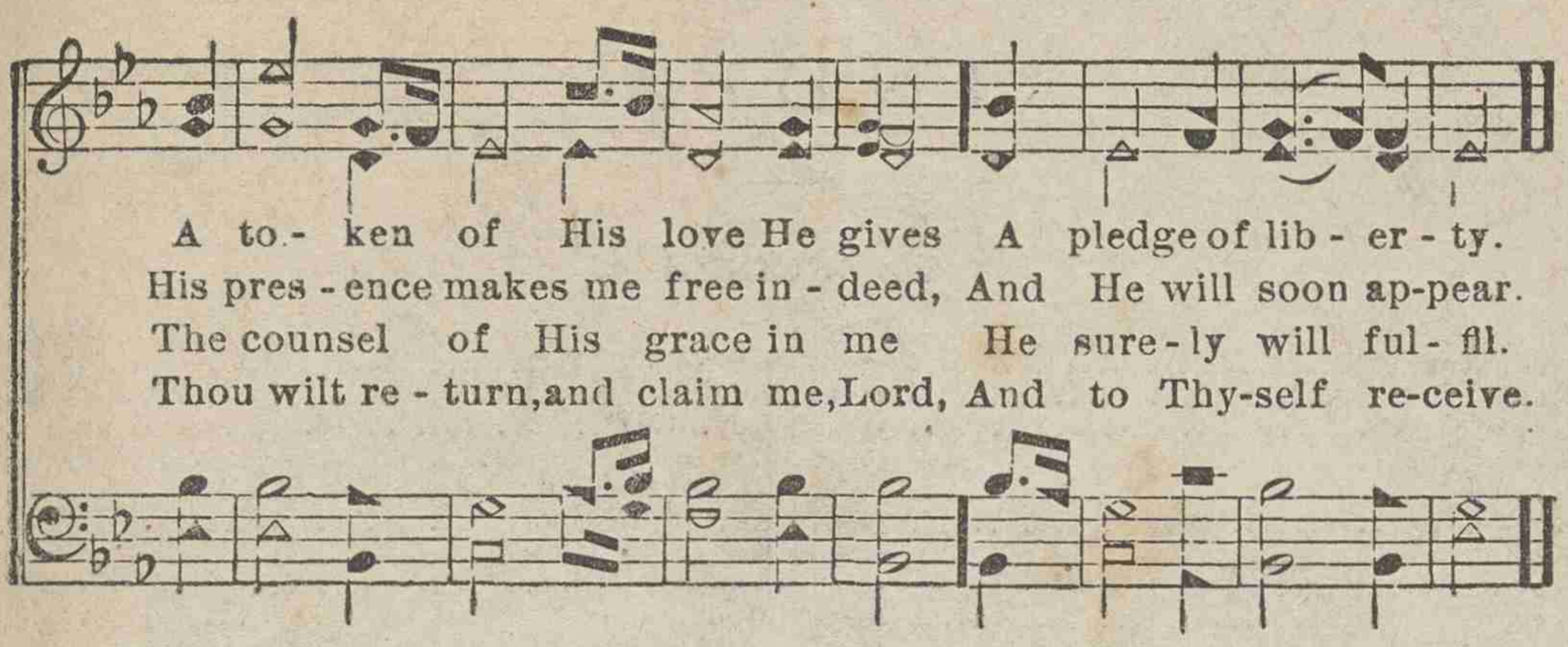


No. 186. BRADFORD.

Charles Wesley. George Frederick Handel.



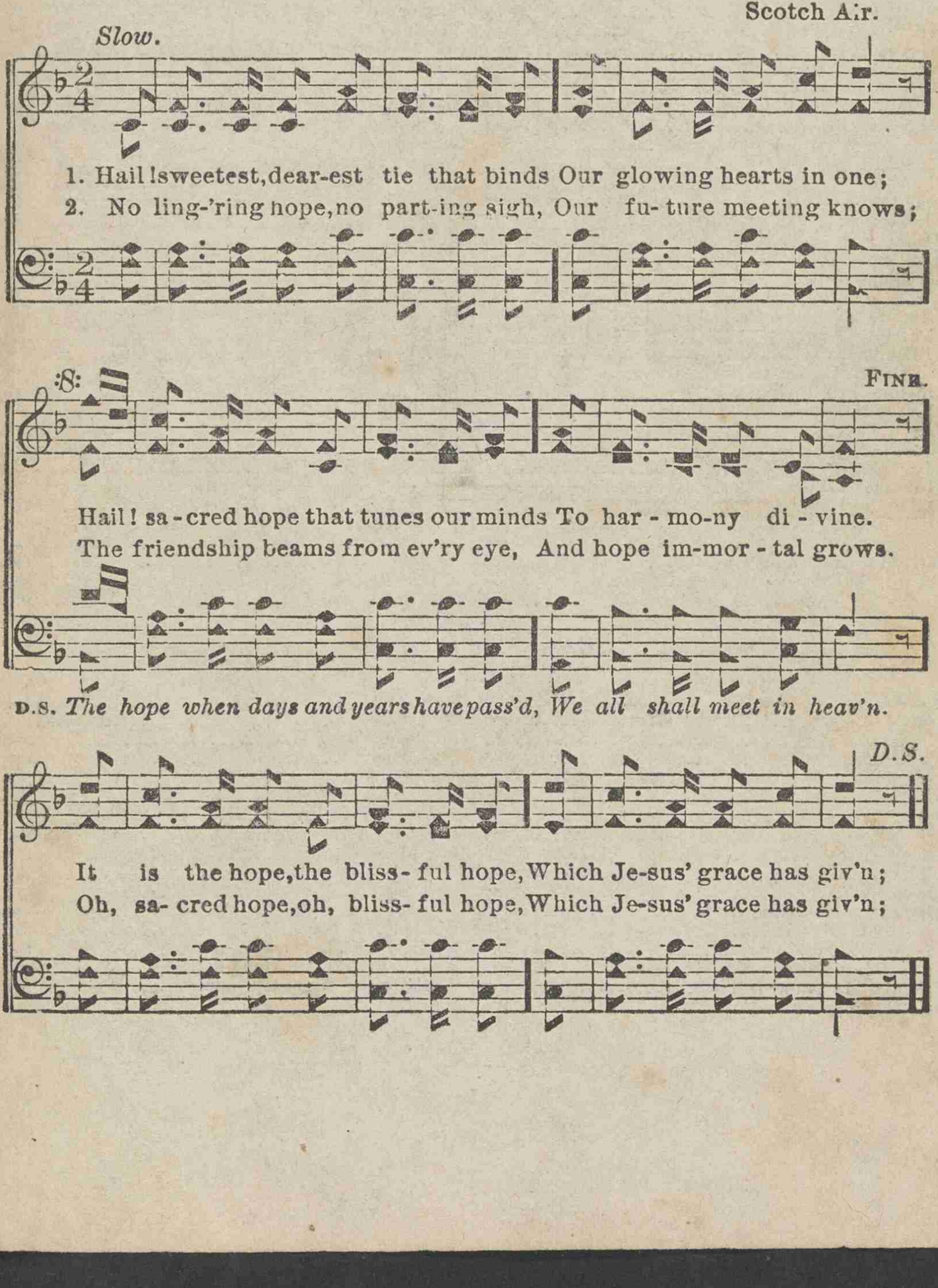
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Scotch Air.



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