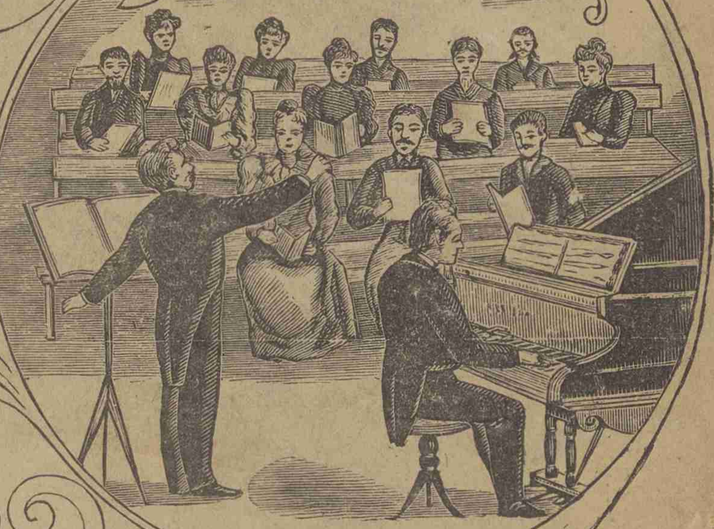
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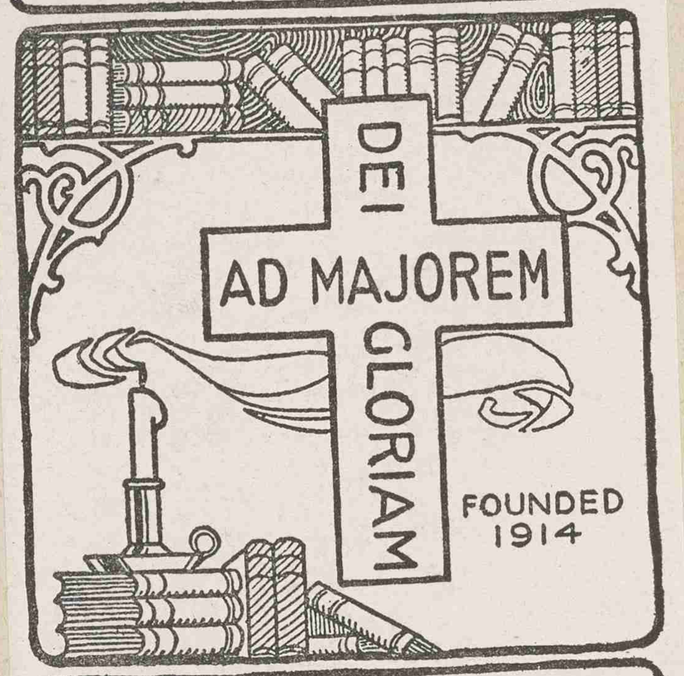
R. M. McINTOSH





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McINTOSH'S

CLASS AND CHORUS:

A COLLECTION OF CHOICE MUSIC,

CONSISTING OF

SOLOS, DUETS, TRIOS, QUARTETS AND CHORUSES,

SUITABLE FOR USE IN

Singing Classes, Public Schools, Academies, Seminaries, Colleges, Musical Institutes,
Conventions, Concerts and the Home Circle;

TOGETHER WITH

A NEW, FULL, COMPLETE AND SYSTEMATIC COURSE OF ELEMENTARY INSTRUCTION.

DESIGNED ALIKE FOR

ELEMENTARY AND ADVANCED CLASS WORK, AND CHORUS DRILL.

BY

R. M. McINTOSH.

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PREFACE.

Without any formal classification or division into as many seperate departments, the subject matter of CLASS AND CHORUS has been cast with special reference to four grades of instruction, as follows, to wit:—

1. ELEMENTARY CLASS WORK. This course of study, which is not only elementary, but also fundamental and essential to all subsequent instruction, should include Notation, Scale Exercises, Plain Reading, Solfeggio Practice, a judicious use of Rote Singing and Elementary Vocalization, which, in both theory and practice, is about equivilent to the course usually given in the first term in the Music Department of Emory College, or in the first term of any well organized, well conducted and well taught Singing Class anywhere else.

2. INTERMEDIATE CLASS WORK. If the work of the previous grade has been fully and satisfactorily accomplished, it should be further developed and enlarged upon by a special course in Sight Reading, Vocalization and Choral Practice, as preparatory to the next grade in the general course of instruction.

3. ADVANCED CLASS WORK. This course is designed to be a continuation and development of the work of the second grade, just as the second was a continuation and development of the work of the first, and should be devoted to Sight Reading, Choral Practice and Light Chorus Drill.

4. CHORUS DRILL WORK. In CLASS AND CHORUS, this grade of work has been provided for with unusual care. It includes Heavy Chorus Drill and Higher Vocalization, and requires a close analytical study of the structural character and force of the world's greatest choruses, ancient and modern, as well as some special work and attention in the preperation of such Recitative and Solo parts and passages as may occur in the choruses used.

The foregoing brief analysis forms the basis of a two years course of study in class work in the Music Department of Emory College, and, when it is properly supplemented by a right use of the Blackboard, Oral Instruction, Illustrated Lectures and Criticism, CLASS AND CHORUS contains an ample supply of material for the development and illustration of each grade of the entire course of instruction.

As every competent teacher has his or her own perculiar method as to the details of instruction, it has not been deemed necessary to make any suggestions on that subject. But it is in order, perhaps, to call special attention to the Elementary Department of CLASS AND CHORUS, and also to the unusual amount of space that has been given to the Chorus Department. The former, which is logical in arrangement, clear in style, concise in statement, comprehensive in plan and complete in detail, furnished an admirable textual basis for all class instruction in vocal music, and is well adapted to use in Public Schools, Academies, Seminaries and Colleges, while the latter is, beyond question, the most elaborate department of high grade choruses ever brought together in any book intended for popular use in two notations. Indeed so far as the editor knows, this is the first time that such choruses have been published in the character notation, and it remains to be seen how the teachers in that notation will receive them. The result of the experiment will be watched with interest by the friends of the new notation as well as by those who do not believe in it.

Very few hymns and tunes have been used in CLASS AND CHORUS, because it is believed that their flippant and familiar use in the singing class is always harmful by as much as it has a tendency to weaken their force and influence as a means of grace in divine worship. All of our teaching should be done from books that have been prepared with special reference to systematic instruction, and when it is needful to do so, the latter part of a course of instruction may be devoted to a special study of sacred song from such books as may already be in use by the congregation, or from some collection of sacred music that may be selected by them for that purpose. Such a course would promote systematic instruction and suggest right views respecting the purpose and use of sacred poetry and music.

QUERY. Has the time not come when a general effort should be made to arouse new interest in behalf of the cultivation of a higher and better class of music in this country by the permanant organization of Choral Societies in most of our counties, towns and cities, where such organizations do not already exist?

SUGGESTION. Let our musical people consider of this matter, and if at present, they seem to have no one in their midst who is fully competent to undertake the directorship of such a society, they can from year to year, for a short term each year, secure the services of a director from beyond their own borders—first one and then another—who has both character and reputation in such work, and it will not be long until some one or more of their number will be prepared to undertake it.

R. M. MCINTOSH.

Emory College, Oxford, Ga., July 1893.

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MUSICAL NOTATION.

INTRODUCTION.

Every impression made upon the mind through the sense of hearing is termed a

SOUND.

All sounds having determinate height or depth are called

TONES;

And *these*, by combination and succession, according to certain laws, constitute

MUSIC.

Tones have three essential *properties:*

1st. LENGTH.
2d. PITCH.
3d. POWER.

They are, therefore, susceptible of three fundamental distinctions:

1st. Long or Short.
2d. High or Low.
3d. Loud or Soft.

Hence, elementary musical instruction is naturally divided into three departments:

1st. RHYTHMICS, treating of the length of tones.
2d. MELODICS, treating of the pitch of tones.
3d. DYNAMICS, treating of the power or force of tones.

NOTE.—In the following chapters the subject matter of the different departments is taken up in the order usually pursued by competent teachers of elementary music, and without any effort to observe the order of arrangement indicated by the above classification of departments.

CHAPTER I.

1. A series of seven tones, with the first repeated, making eight in all, bearing certain relations to each other in point of pitch, is termed

THE SCALE.

2. The tones of the scale are named from the

FIRST EIGHT NUMERALS,

the lowest being called ONE; the next above it, TWO; the next, THREE; and so on. The highest is called EIGHT; the next below it, SEVEN; the next, SIX; and so on.

NOTE.—In applying the names of numerals to the sounds of the scale we use the *cardinal* numbers, One, two, Three, etc., and not the *ordinal* numbers, First, Second, Third, etc.

3. The difference of pitch between any two tones of the scale is called an

INTERVAL.

4. There are seven intervals in the scale, which are of two kinds—

LARGER AND SMALLER.

5. The larger intervals are called

STEPS,

and the smaller intervals, being just half the size of the larger, are called

HALF-STEPS.

NOTE.—The term scale is derived from *scala*, the Latin word for ladder; hence the aptitude of the terms steps and half-steps for the intervals.

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6. Five of the seven intervals are steps, and two of them are half-steps. The half-steps occur between

THREE and FOUR, and SEVEN and EIGHT.

7. Hence the order of intervals in the scale is as follows:—

Between One and Two, a *step;* between Two and Three, a *step;* between Three and Four, a *half-step;* between Four and Five, a *step;* between Five and Six, a *step;* between Six and Seven, a *step;* and between Seven and Eight, a *half-step.*

8. In the early cultivation of the ear and voice, and in elementary practice, especially in classes, the following

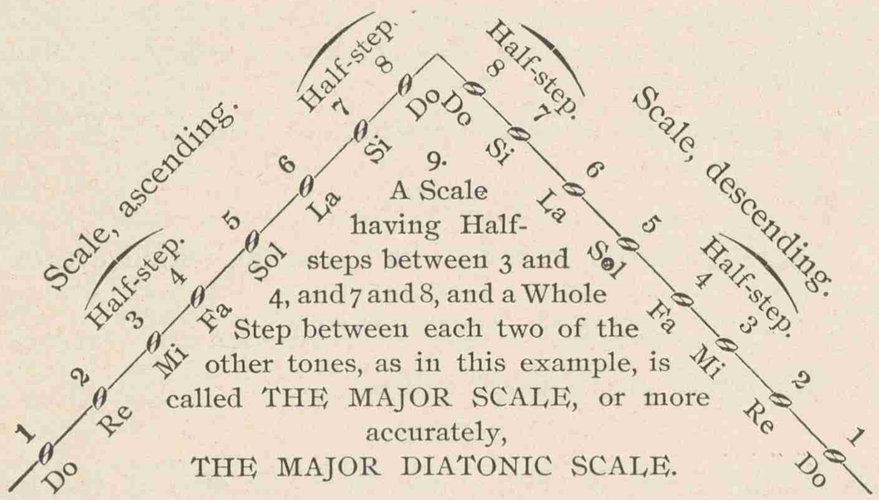
SYLLABLES

are applied to the sounds of the scale, which experience has proven to be valuable aids to the learner in acquiring a practical knowledge of the relative pitch of the tones:—

Written.—Do, Re, Mi, Fa, Sol, La, Si, Do.

Pronounced.—Doe, Ray, Mee, Fah, Sole, Lah, See, Doe.

EXAMPLE 1.



9. A Scale having Half-steps between 3 and 4, and 7 and 8, and a Whole Step between each two of the other tones, as in this example, is called THE MAJOR SCALE, or more accurately,

THE MAJOR DIATONIC SCALE.

NOTE.—It will be observed that there are only as many syllable names used as there are primary tones, Do being applied to both *One* and *Eight.* This is owing to the fact that the *eighth* tone of the scale is obtained by *repeating* the *first.*

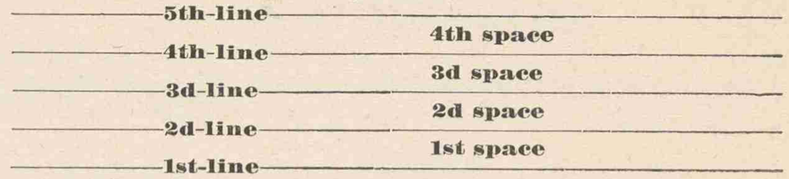
10. The relative pitch of tones is indicated, and the scale represented to the eye, by the use of a character called a

STAFF,

which is composed of five equidistant, parallel, and horizontal straight lines, and the four spaces coming between them; the lines and spaces being counted upwards from the lowest, thus:—

STAFF.

Ex. 2.



11. Each line of the staff is called a

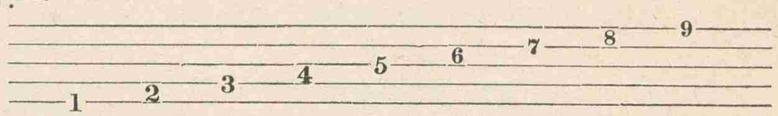
DEGREE,

and each space is called a

DEGREE.

12. There are, therefore, nine degrees in the staff, reckoned as follows:—

Ex. 3.



13. When it is necessary to represent lower or higher tones than any that may be represented by these five lines and four spaces, additional degrees are obtained by the use of

ADDED LINES and ADDED SPACES

below or above the staff, each added line being regarded as a degree, and each added space as a degree, thus:—

Ex. 4.
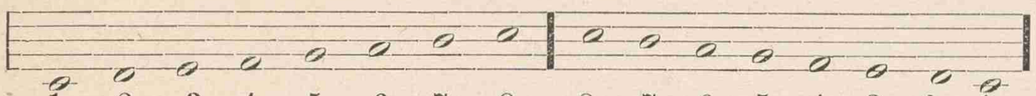


14. The Scale may be represented on the staff in various positions; that is, any line or space, or any added line or space,

may be taken as *One* or Do, but when the degree indicating One is determined, the other tones must follow in regular order ascending, and by inverse order descending, thus:
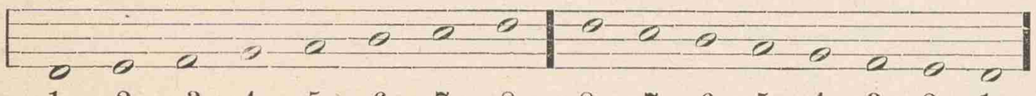
Ex. 5.

No. 1.
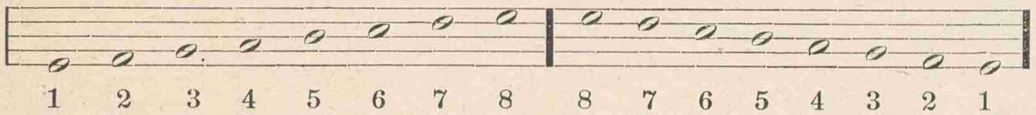


1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
Do Re Mi Fa Sol La Si Do; Do Si La Sol Fa Mi Re Do.

No. 2.



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

No. 3.



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

No. 4.



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

NOTE 1.—For further practice and illustration in this connection, see "ELEMENTARY EXERCISES," Section I, page 36.

NOTE 2.—The teacher should see to it that his pupils are fully impressed with the fact that the Scale has no fixed position on the Staff until the *Clef* is used, and that they become practically familiar with it in various positions, before he brings forward the Clef and other signs by which the *Key* is usually designated. In singing from these different positions, pitch each exercise as may be most convenient for all of the voices.

15. The degrees of the Staff, that is, the lines and spaces, including added lines and added spaces, are named from the first seven letters of the alphabet, viz.:

A, B, C, D, E, F, G.

16. In order to give names to all the degrees with but seven letters, the letters have to be repeated—just as the names of the days of the week are repeated.

17. But the degrees are not always named in the same way from the letters. They are usually named in two, or three ways, and, in order to determine which way of naming the degrees has been observed in a given instance, we look to a character called a

CLEF.

18. There are three clefs used in this book, viz.: The G Clef; the F Clef; and the C Clef.

19. Each clef represents and locates, upon the staff, the letter from which it is named, and the letter thus represented and located by the clef, is called the

CLEF LETTER.

20. The Clef Letter, therefore, furnishes a clue to the letter names of all the other degrees; for, having the name of one degree, and knowing how the letters follow each other in the alphabet, and that they follow each other in the same order on the staff, it is easy to ascertain the name of any other degree.

21. The letters upon the staff, are never changed from the position assigned them by the clef. Therefore, they represent the

ABSOLUTE PITCH

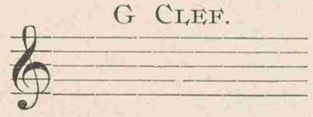
of tones, or that which is independent of scale relationship.

22. At present it will be sufficient to explain the

G CLEF;

which is made thus:—

G CLEF.

Ex. 6. 

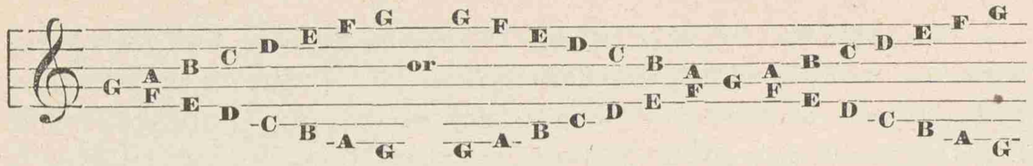
It represents, or fixes, G on the

SECOND LINE

of the staff, where the body of the clef is situated. Or, rather, it determines that the second line shall represent the pitch G of our tonal system.

23. In the G clef the letters are applied to the staff as follows:—

Ex. 7.



24. Between the letters E and F the interval is a *half step*—also between the letters B and C. Between each two of the other letters, taking them consecutively, the interval is a *whole step*.

25. When the G Clef occurs without the addition of either sharps or flats, (characters hereafter to be explained) it is a sign that the scale illustrated in Example 1 is based upon the pitch C, the first added line below the staff. That is, *the G Clef, until it is supplimented by some other character, or characters, serves as a sign to the vocalist that the*

FIRST ADDED LINE BELOW

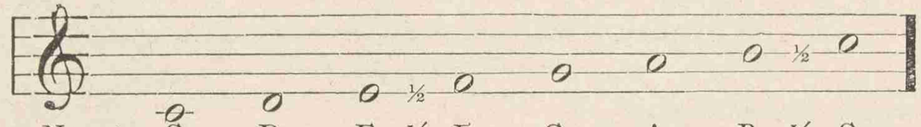
it to be taken as the place for

ONE or DO,

and the tones then follow each other in regular order up to the third space, the space for the *eighth* or *octave* of the scale, thus:—

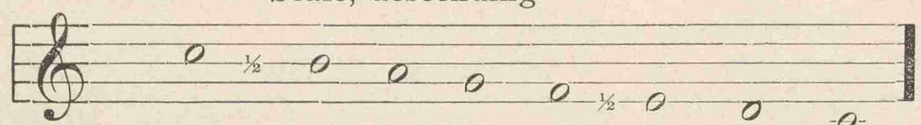
Ex. 8.

Scale, ascending.



PITCH NAME.—	C	D	E	½	F	G	A	B	½	C
SCALE NAME.—	One	Two	Three	½	Four	Five	Six	Seven	½	Eight.
SYLLABLE NAME.—	Do	Re	Mi	½	Fa	Sol	La	Si	½	Do.

Scale, descending.



PITCH NAME.—	C	½	B	A	G	F	½	E	D	C
SCALE NAME.—	Eight	½	Seven	Six	Five	Four	½	Three	Two	One.
SYLLABLE NAME.—	Do	½	Si	La	Sol	Fa	½	Mi	Re	Do.

26. The tones that are to be sung in a piece of music, as well as their order of succession, are indicated by characters called

NOTES.

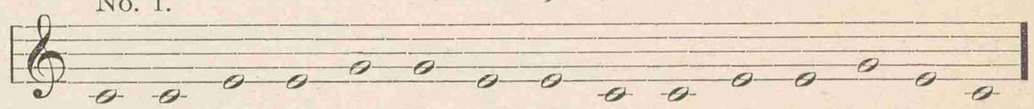
27. For the present the whole note (𝅝) will be employed for this purpose, without any reference to its rhythmical use.

28. Thus far the tones of the scale have been introduced upon the staff in regular consecutive order, but, of course, a melody or exercise may proceed not only by regular successive steps or degrees of the scale, (*di grado*), but also by *skips*, (*di salto*).

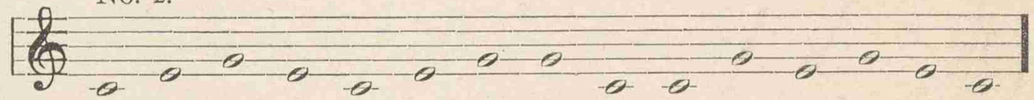
29. The following *skips* may occur between One, Three, and Five, or Do, Mi, and Sol, viz.:—

Ex. 9.

No. 1.



No. 2.



NOTE.—For further practice in this connection, see "Elementary Exercises," Section II, page 36.

QUESTIONS.—1. How many tones are there, altogether, in the Scale? How is the eighth tone obtained? 2. What set of characters are used to give names to the tones of the Scale? What is the lowest tone of the Scale called? The next above it? The next? What is the highest tone of the Scale called? The next below it? The next? 3. What is the difference of pitch between any two tones called? 4. How many intervals are there in the Scale? How many kinds of intervals are there? Name them as given in the text. 5. What are the larger intervals called? What are the smaller intervals called? 6. How many of the seven intervals in the Scale are steps? How many of them are half-steps? Between what numerals in the Scale do the half-steps occur? 7. Give the order of intervals—steps and half-steps—as they occur in the Scale. 8. Name the syllables as they are applied to the tones of the Scale, beginning with the first. 9. When a Scale has half-steps between 3 and 4, and 7 and 8, and a whole step between each two of the other tones, what is it called? 10. What character is used to represent the relative pitch of tones? Of how many lines and spaces is the Staff composed? How are the lines and spaces counted? 11. What is each line of the Staff called? What is each space called? 12. How many degrees are there in the Staff, including both lines and spaces? 13. How are degrees obtained to represent tones higher or lower than those represented by the five lines and four spaces of the Staff? How is each added

line, and each added space, to be regarded? 14. Is the Scale confined to any one position on the Staff? When One or Do has been located on a particular degree, how do the other tones follow, ascending and descending? 15. What set of characters are used to give names to the degrees of the Staff, including added lines and added spaces? 16. How are all the degrees named with but seven letters? 17. Are the degrees always named in the same way from these letters? In how many ways are they usually named? What character is used to determine which way of naming the degrees has been observed in a given instance? 18. How many Clefs are used in this book? Name them. 19. What particular letter does a Clef represent, and locate upon the Staff? What is this letter called? 20. How does the Clef Letter furnish a clue to the letter names of all the other degrees? 21. Are the letters ever changed from the position assigned them by the Clef? Therefore, what do they represent? 22. What Clef is here explained? What letter does it represent, and fix upon the second line of the Staff? 23. How do the letters follow each other, on the G Clef Staff, ascending and descending, beginning with the Clef Letter? Give an example, by naming them ascending and descending. 24. Between what letters do half-steps occur? What kind of intervals occur between all other letters? 25. When the G Clef occurs without the addition of other characters, upon what letter or pitch is the Scale based? When the G Clef occurs without other characters, where does it locate One or Do? Then how do the tones follow each other ascending and descending? 26. How are the tones in a piece of music indicated? 27. What note has been employed for this purpose thus far? 28. How may the tones of a melody or exercise proceed by other than successive steps or degrees? 29. Name the notes, by numerals and syllables, in Ex. 9., first illustration. Name the notes, by numerals and syllables, in the second illustration.

CHAPTER II.

1. Written music is generally divided into equal portions called

MEASURES,

by the use of vertical lines called

BARS.

2. There are two kinds of bars used; a small bar called a

MEASURE BAR,

and a large bar called a

PERIOD BAR,

when made as at figure 1, in example 11; or, a

DOUBLE BAR,

when made as at figure 2.

3. Measure bars mark the boundaries of measures, thus:—

Ex. 10.



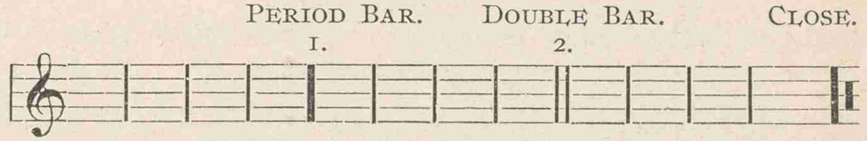
4. Period or double bars are employed to indicate the end of a line of poetry or strain of music, and when the musical period or line of poetry ends with a measure, they also serve as measure bars, and are to be treated accordingly; otherwise no reference is had to them in keeping the time.

5. The end of a composition is indicated by a character called a

CLOSE.

6. The close has more than one form, but that in the following example is the one most frequently used:—

Ex. 11.

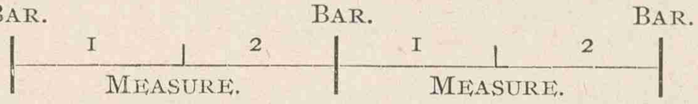


7. Measures are subdivided, and thus smaller equal portions of time are obtained, which are called

PARTS OF MEASURES.

8. Every measure is divided into two or more parts, and each measure is named according to the number of its divisions:

Ex. 12.



9. In the above example each measure is divided into two parts, by the use of the short line standing between the bars. A measure thus divided, *into two parts*, constitutes

DOUBLE TIME.

Note 1.—We employ the words *time* and *measure*, in this connection, indiscriminately, and in doing so we believe we follow the example of the best writers on the subject.

Note 2.—Figures and short lines are employed to represent the parts of measures in the above example, though they are not thus employed in music, as will be seen hereafter.

10. To enable us to keep the time accurately in singing, and to distribute it properly among the various notes in a piece of music, so that each note shall have its exact relative duration, it is customary to aid the mind in its rhythmic computations by certain motions of the hand, which are called

BEATS, or BEATING TIME.

11. In double time there are two beats to each measure, the first part having a *downward* motion of the hand, and the second part an *upward* motion—down, up.

12. Every measure in music has one or more strong parts; that is, one or more parts that are required to be sung with a greater stress or force of voice than the other parts. This stress, or force of voice, is called

ACCENT,

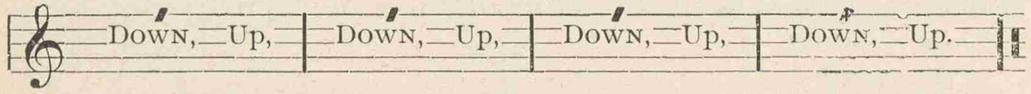
and the part or parts receiving the distinctive stress are said to be

ACCENTED.

13. By accent, then, is meant singing one or more parts *louder* than the others.

14. In double time the first part of the measure is accented; that is, the first part is sung with a greater stress of voice than the second, thus:—

Ex. 13.



15. A measure of three parts or divisions is called

TRIPLE TIME.

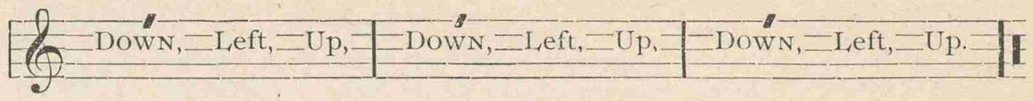
Ex. 14.



16. In triple time there are three beats to the measure, the hand moving *down* to the first division, *left* to the second, and *up* to the third—down, left, up.

17. In triple time there is one accented part in each measure, and two unaccented parts. The *first part* is accented, the second and third parts are unaccented—first *loud*, second and third *soft*, thus:—

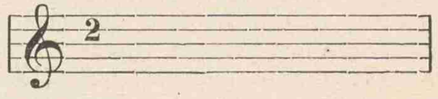
Ex. 15.



Note.—There are other kinds of time, to be explained hereafter.

18. One kind of time is generally distinguished from another by a figure *on the upper part of the Staff*, to the right of the Clef.

19. Double time is indicated by the figure 2, thus:—

Ex. 16. 

20. Triple time is indicated by the figure 3, thus:—

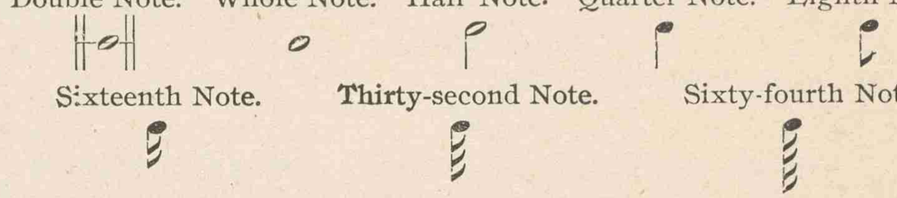
Ex. 17. 

21. In addition to what has already been said of notes, they are used to represent the

RELATIVE LENGTH OF TONES.

22. There are eight kinds of notes ordinarily used, which are readily distinguished from each other by their forms or appearances, as follows:—

Ex. 18.



23. The names of the notes imply their relative lengths. The whole note is equal, in time value, to two half notes, or four quarter notes. The half is equal to two quarters, or four eighths, etc.

24. In every piece of music a certain note, as the half note, or quarter note, for instance, is selected by the composer to have

the time of one beat, and all the other notes are dwelt on according to the relation they sustain to the note thus selected.

25. For instance, if a half-note is selected as having the time of one beat, a whole note must have two beats, because the whole of anything is equal to two halves of the same thing; two quarter-notes must then be sung to a beat, for the reason that it takes two quarters of anything to equal the half of the same thing, and so on.

26. If a quarter-note is selected as having the time of one beat, a half-note must have two beats, for the half of anything is equal to two quarters of the same thing; and two eighth-notes must be sung to a beat, because it takes two eighths of anything to equal a quarter of the same thing.

27. If an eighth-note is selected as having the time of one beat, a quarter, of course, must have two beats; a half, four beats; a whole note, eight beats; and two sixteenths must be sung to a beat.

28. The note selected to have the time of one beat, or to represent one part of the measure, is indicated by a figure *placed on the lower part of the Staff*, immediately under the figure that indicates the number of parts in the measure.

29. If the lower figure is a 2, a half-note is to have one beat.

30. If the lower figure is a 4, a quarter-note is to have one beat.

31. If the lower figure is an 8, an eighth-note is to have one beat.

32. The *upper* figure, then, indicates the

KIND OF TIME,

or the number of parts in a measure.

33. The *lower* figure indicates the

BEAT NOTE,

or the note that is to have the time of one beat, which is called the

PRIMITIVE NOTE;

and, the primitive note determines what is called, for the want of a more accurate term, the

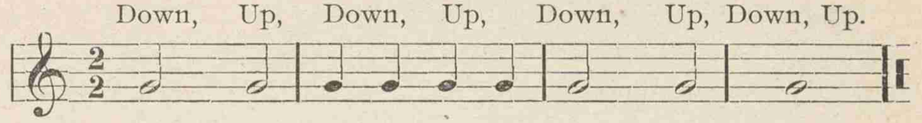
VARIETY OF TIME, or MEASURE.

34. The following examples illustrate the varities of double time in ordinary use, and all other kinds of time are susceptible of the same varieties.

DOUBLE TIME.—HALF-NOTE PRIMITIVE.

Down, Up, Down, Up, Down, Up, Down, Up.

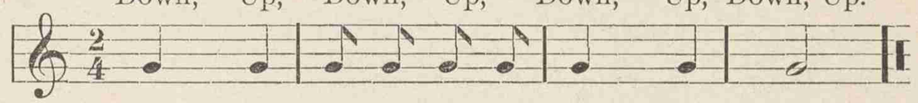
Ex. 19.



DOUBLE TIME.—QUARTER-NOTE PRIMITIVE.

Down, Up, Down, Up, Down, Up, Down, Up.

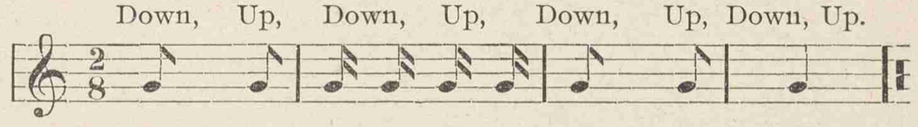
Ex. 20.



DOUBLE TIME.—EIGHTH-NOTE PRIMITIVE.

Down, Up, Down, Up, Down, Up, Down, Up.

Ex. 21.



35. When a measure is filled with primitive notes, it is said to be in its

PRIMITIVE FORM;

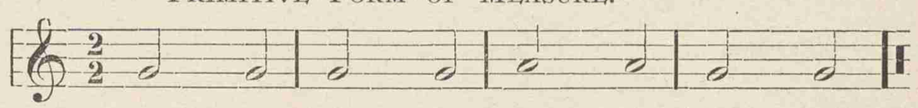
and, when it contains any other kind of notes than primitive, it is said to be in a

DERIVED FORM.

Thus:—

PRIMITIVE FORM OF MEASURE.
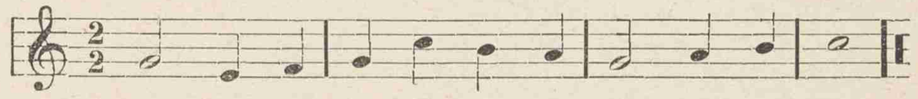
Ex. 22.



And thus:—

DERIVED FORM OF MEASURE.

Ex. 23.



NOTE.—Section III, "Elementary Exercises," page 37, should now be carefully and thoroughly practiced.

QUESTIONS.—1. How is written music generally divided into equal portions called measures? 2. How many kinds of bars are used? Define them. 3. What use is made of measure bars? 4. What use is made of period or double bars? When does a period or double bar serve as a measure bar? 5. How is the end of a composition indicated? 6. Has the close more than one form? 7. How are smaller equal portions of time than measure obtained, and what are they called? 8. Into how many parts is every measure divided? How is each measure named? 9. Into how many parts is each measure in Ex. 12. divided? A measure of two parts constitutes what kind of time? 10. What is the customary method adopted to aid in accurately keeping the time in singing? What are those motions of the hand called? 11. How many beats are there to each measure of double time, and how are they performed? 12. How many parts are there in each measure, that require to be sung with greater stress or force of voice, than the other parts? What is this stress or force of voice called? What is said of the parts thus stressed? 13. What is meant by accent as applied to singing? 14. Which part of the measure is accented in double time? Give an example. 15. A measure of three parts constitutes what kind of time? 16. How many beats are there to each measure in triple time, and how are they performed? 17. How many accented parts are there in each measure in triple time? How many unaccented parts? Which part is accented? Give an example of accent in triple time. 18. How is one kind of time generally distinguished from another? 19. How is double time indicated? 20. How is triple time indicated? 21. What characters are used to represent the length of tones? 22. How many kinds of notes are ordinarily used? How are they distinguished from each other? 23. What does the names of tones imply? The whole note is equal in time value to how many half notes? To how many quarter notes? The half note is equal to how many quarter notes? To how many eighth notes? 24. When a particular note has been selected to represent the time of one beat, how are all the other notes in the composition to be performed as to time? 25. If a half note is selected as having the time of one beat, how many beats must a whole note receive? Then how many quarter notes must be sung to one beat? 26. If a quarter note is selected as having the time of one beat, how many beats must a half note receive? Then how many eighth notes must be sung to one beat? 27. If an eighth note has one beat, how many beats must a quarter note receive? Then how many sixteenth notes must be sung to one beat? 28. How is the note selected to have the time of one beat indicated? 29. If the lower figure is a 2, what kind of a note has one beat? 30. If the lower figure is a 4, what kind of a note has one beat? 31. If the lower figure is an 8, what kind of a note has one beat? 32. *What does the upper figure indicate?* 33. *What does the lower figure indicate?* What is the beat note called? What does the primitive note determine? 34. What do the examples under this paragraph illustrate, and what is said of all other kinds of time? 35. When is a measure in its primitive form? When is a measure in a derived form?

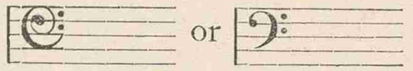
CHAPTER III.

1. Besides the G Clef, treated of in Chapter II, which is used to represent the Soprano and Alto parts, there are two Clefs yet to be explained.

2. The Clef that represents the Bass, is called the

F CLEF.

It is made thus:—

Ex. 24.  or

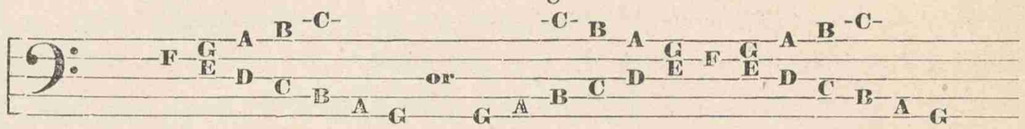
and represents, or fixes F on the

FOURTH LINE

of the staff, where the body of the Clef is situated. That is, it determines that the fourth line shall represent the pitch F, of our tonal system.

3. In the F Clef the letters are applied to the staff as follows:—

Ex. 25.



4. When the F Clef occurs without the addition of either sharps or flats it is a sign to the vocalist that the

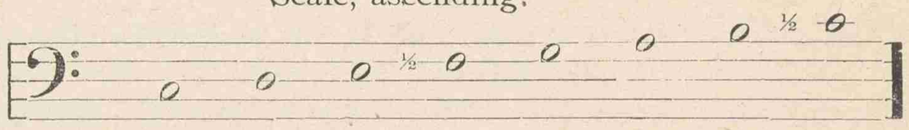
SECOND SPACE

is to be taken as the place for

ONE or DO.

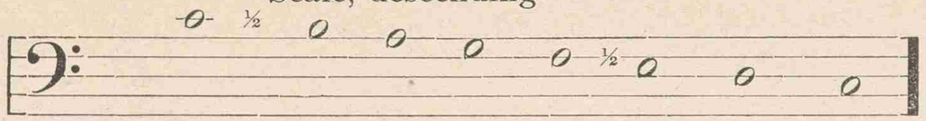
Thus:— Ex. 26.

Scale, ascending.



PITCH NAME.—	C	D	E	½	F	G	A	B	½	C
SCALE NAME.—	One	Two	Three	½	Four	Five	Six	Seven	½	Eight.
SYLLABLE NAME.—	Do	Re	Mi	½	Fa	Sol	La	Si	½	Do.

Scale, descending.



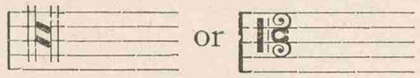
PITCH NAME.— C ½ B A G F ½ E D C
SCALE NAME.—Eight ½ Seven Six Five Four ½ Three Two One.
SYLLABLE NAME.— Do ½ Si La Sol Fa ½ Mi Re Do.

NOTE.—Section IV, Elementary Exercises, page 37, should now be practiced.

5. The Clef that represents the Tenor, is called the

C CLEF.

It is made thus:—

Ex. 27.  or

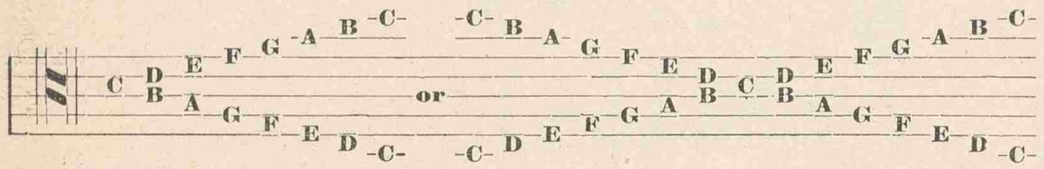
and in this book, represents, or fixes C on the

THIRD SPACE

of the Staff, where the body of the Clef is situated. That is, it determines that the third space shall represent the pitch C, of our tonal system.

6. In the C Clef the letters are applied to the Staff as follows:—

Ex. 28.



NOTE.—It will be observed that the pitch names of the degrees are the same with the G and C Clefs; but the C Clef represents the tones an octave lower than they are represented by the G Clef. This fact should always be borne in mind by instrumentalists, when the G Clef is used, as it some times is, to represent the Tenor.

7. When the C Clef occurs without the addition of either sharps or flats, it is a sign to the vocalist that the

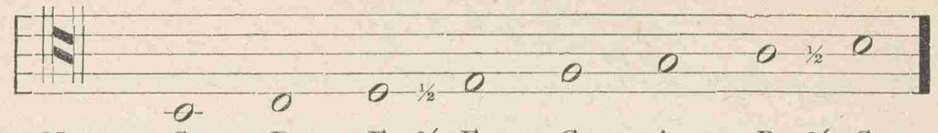
FIRST ADDED LINE BELOW

is to be taken as the place for

ONE or DO.

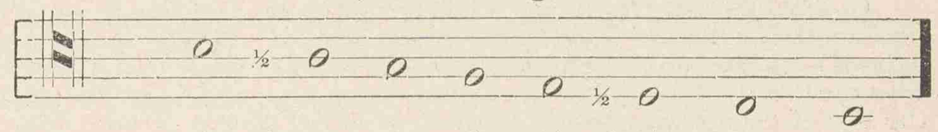
Thus:— Ex. 29.

Scale, ascending.



PITCH NAME.— C D E ½ F G A B ½ C
SCALE NAME.—One Two Three ½ Four Five Six Seven ½ Eight.
SYLLABLE NAME.— Do Re Mi ½ Fa Sol La Si ½ Do.

Scale, descending.



PITCH NAME.— C ½ B A G F ½ E D C
SCALE NAME.—Eight ½ Seven Six Five Four ½ Three Two One.
SYLLABLE NAME.— Do ½ Si La Sol Fa ½ Mi Re Do.

NOTE.—Section V, Elementary Exercises, page 38, should now be practiced.

8. The human voice is naturally divided into four classes, as follows:—

1. High female voice—Soprano.
2. Low female voice—Alto.
3. High male voice—Tenor.
4. Low male voice—Bass.

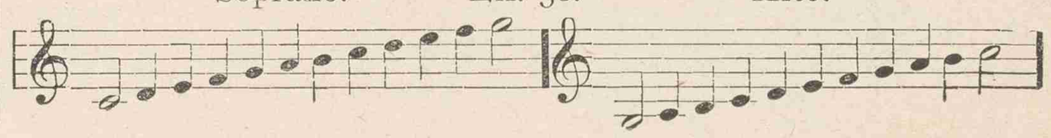
9. Besides the above there are certain *qualities* of voice which are classified as follows:—

1. Mezzo-Soprano—Between Alto and Soprano.
2. Baritone—Between Bass and Tenor.

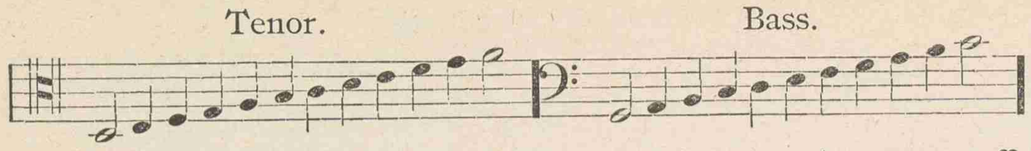
10. The usual compass of the Soprano voice is from C to G; Alto, from G to C; Tenor, from C to G; and Bass from G to C.

Thus:—

Soprano. Ex. 30. Alto.



And thus:— Ex. 31.
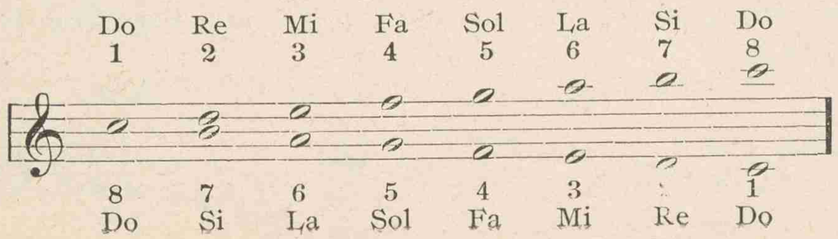


11. When the Soprano and Alto are written on the same staff, the G Clef is used; and when the Bass and Tenor are written on the same staff, the F Clef is used.

QUESTIONS.—1. How many Clefs are yet to be explained? 2. What Clef represents the Bass? How many forms has it? Where does it locate the letter F? 3. How do the letters follow each other on the F Clef staff, beginning with the Clef Letter? Give an example ascending, and descending. 4. When the F Clef occurs without the addition of either sharps or flats, what line or space is to be taken as the place for One or Do? 5. What Clef represents the Tenor? Where does it locate the letter C? 6. How do the letters follow each other on the C Clef staff, beginning with the Clef Letter? Give an example ascending, and descending. 7. When the C Clef occurs without the addition of either sharps or flats, what line or space is to be taken as the place for One or Do? 8. Into how many classes is the human voice naturally divided? Name and define the four classes. 9. Are there other distinguishing characteristics of voice? Name and define them. 10. What is the usual compass of the Soprano voice? Of the Alto? Of the Tenor? Of the Bass? 11. When the Soprano and Alto are written on the same staff, what Clef is used? When the Bass and Tenor are written on the same staff, what Clef is used?

CHAPTER IV.
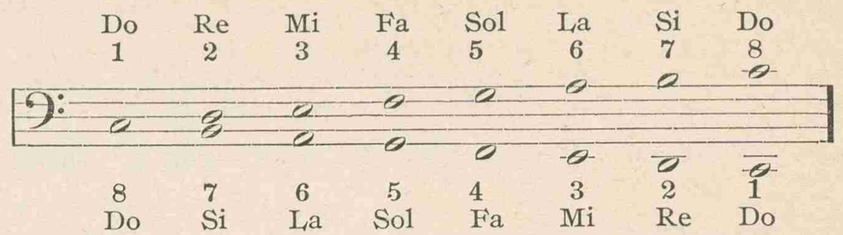
1. When tones higher than Eight occur, Eight is to be regarded not only in its relation to the tones below it, or as Eight, but also as ONE of the scale at a higher pitch, thus:—

Ex. 32.



2. When tones lower than One occur, One is to be regarded not only in its relation to the tones above it, or as One, but also as EIGHT of the scale at a lower pitch, thus:—

Ex. 33.
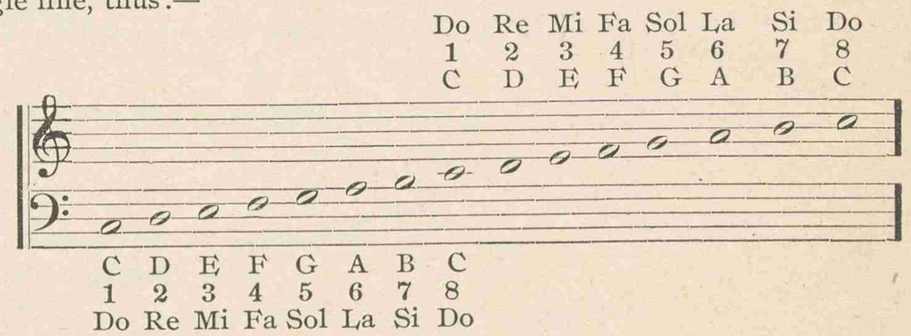


3. When tones occur above Eight or below One, as in Examples 32 and 33, the scale is said to be *extended*, and it is spoken of as the

EXTENDED SCALE.

NOTE 1.—Section VI, Elementary Exercises, page 38, should now be practiced.

NOTE 2.—It may be well to remind the learner of the fact that the lowest tone of Example 8, exactly corresponds, in absolute pitch, with the highest tone of Example 26; and that the two staves are connected by the introduction of a single line, thus:—

Ex. 34.
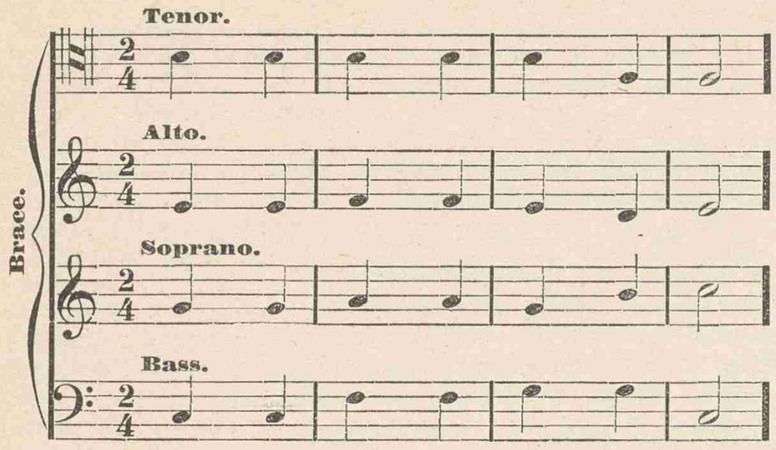


NOTE.—The tone represented on the intermediate line that connects the two staves above, is called "Middle C," because it is about the centre both of the vocal and also of the great instrumental compass of tones. The usual vocal compass, including both male and female voices, is about three octaves; beginning on the first line of the F Clef staff, and extending up to and including the first added space above the G Clef staff. Some voices, however, will naturally reach higher and some lower tones than any included in this statement, and the compass of all voices may be extended by cultivation. The great instrumental scale, including the whole compass of tones appreciable by the human ear, consists of about nine consecutive octaves; beginning on the ninth added line below the F Clef staff, and extending up to and including the twelfth added line above the G Clef staff. The lowest of these tones is the lowest produced by an Organ. It can be obtained from no other instrument, and requires a pipe thirty-two feet long.

4. The number of parts, as Bass, Tenor, Alto, and Soprano, that move together or form the SCORE, are connected on the left by a character called a

BRACE.
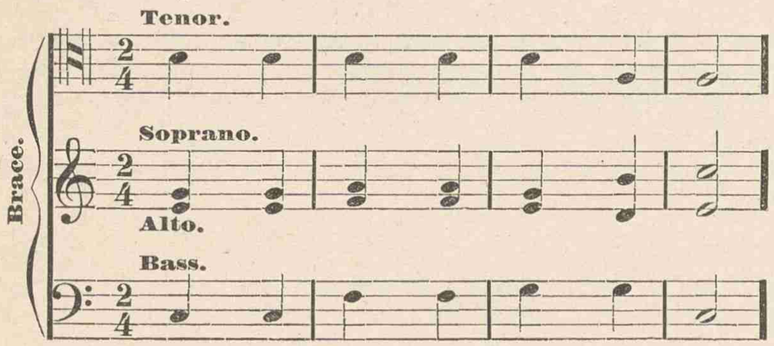
Thus:—

Ex. 35.
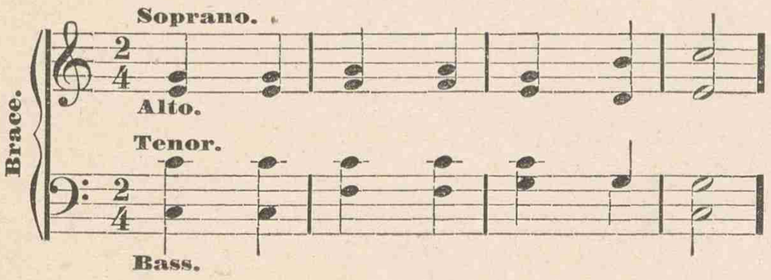


Sometimes four parts are written on three staves, thus:—

Ex. 36.



And sometimes on two staves, thus:—

Ex. 37.



NOTE 1.—The parts are arranged in the above order throughout this book, and in nearly all other books of church music published in this country.
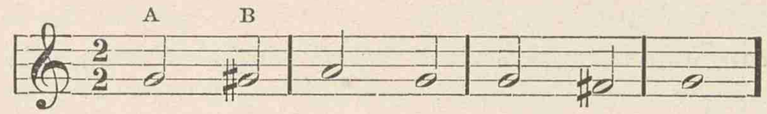
NOTE 2.—Section VII, Elementary Exercises, page 39, may now be practiced.

5. Sometimes the composer desires to employ a higher or lower tone than the one represented by a given degree of the Staff, and yet not so high nor so low as the one represented by the next degree above or below it. Such tones are called

INTERMEDIATE TONES,

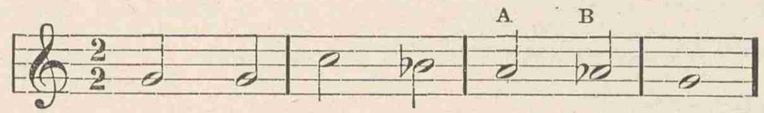
and are indicated by a character called a SHARP (♯), when a higher tone is wanted; and by a character called a FLAT (♭), when a lower tone is wanted, thus:—

Ex. 38.



And thus:—

Ex. 39.



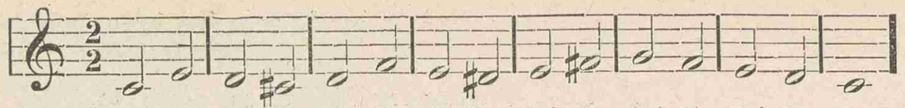
6. That is, a sharp represents a tone a half-step higher than the degree upon which it is placed, and a flat represents a tone a half-step lower than the degree upon which it is placed. For instance, the tone at B, Example 38, is a half-step higher than the tone at A; and the tone at B, Example 39, is a half-step lower than the tone at A.

7. When sharps or flats occur in the interior of a piece of music, and are only designed to affect a few notes, they are called

ACCIDENTAL SHARPS, and ACCIDENTAL FLATS.

8. The tone represented by either an accidental sharp or an accidental flat, derives its syllable name from the syllable name of the degree upon which it occurs. For instance, when an accidental sharp occurs to the left of Fa, the vowel sound of the syllable is changed to the long sound of E. That is, Fa♯, is pronounced Fee; Do♯, is pronounced Dee; Re♯, Ree; and so on, thus:—

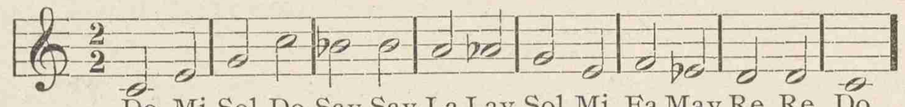
Ex. 40.



Do Mi Re Dee Re Fa Mi Ree Mi Fee Sol Fa Mi Re Do.

9. When an accidental flat occurs to the left of Si, the vowel sound of the syllable is changed to the long sound of A. That is, Si ♭, is pronounced Say; Mi ♭, is pronounced May; and so on, thus:—
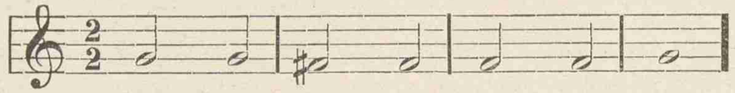
Ex. 41.



Do Mi Sol Do Say Say La Lay Sol Mi Fa May Re Re Do.

10. The influence of an accidental sharp or flat is continued only through the measure in which it occurs; unless the following measure commences on the same degree, or same tone, affected by the sharp or flat in the previous measure, in which case the effect is continued through the next measure, and, indeed, still on until some subsequent measure commences on a different degree from that occupied by the accidental, thus:—
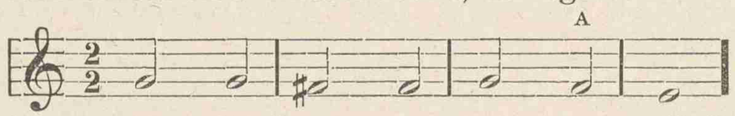
Ex. 42.



11. In the above example the effect of the sharp in the second measure is continued through the third measure, because the third measure commences on the same tone affected by the sharp in the second.

12. In the following example the influence of the sharp only extends through the measure in which it occurs, because the next measure commences on a different tone, or degree.

Ex. 43.



13. The note on the first space, at A, is not affected by the sharp in the previous measure.

14. Sharps and flats are canceled by a character called a

NATURAL (♮).

15. *What has been said of the continuance and discontinunance of the effect of accidental sharps, applies equally to the effect of accidental flats, and to the Natural.*

NOTE.—Sections VIII and IX, Elementary Exercises, may now be practiced.

QUESTIONS.—1. How is Eight to be regarded in relation to all tones occurring above it? 2. How is One to be regarded in relation to all tones occurring below it? 3. When tones occur above Eight, or below One, what is said of the Scale, and how is it spoken of? 4. What forms the *Score?* Where are these parts connected, and by what character? 5. What are tones called that are higher or lower than the one represented by a given degree—line or space—of the staff? How are they indicated? 6. How much higher is a tone represented by a sharp, than the degree upon which it is placed? How much lower is a tone represented by a flat, than the degree upon which it is placed? 7. What are sharps and flats called when they occur in the interior of a piece of music, and are only designed to affect a few notes? 8. From what does a tone represented by an accidental sharp or an accidental flat, derive its syllable name? When an accidental sharp occurs to the left of Fa, how is Fa pronounced? Give other instances of this effect. 9. When an accidental flat occurs to the left of Si, how is Si pronounced? Give other instances. 10. How far is the effect of an accidental sharp or flat continued? Are there any exceptions to this rule? Define them. 11. Why is the effect of the sharp in the second measure of Ex. 42, continued through the third measure? 12. How far does the influence of the sharp extend in Ex. 43? Does it go over to the next measure? Why? 13. Is the note at A, Ex. 43, affected by the sharp in the previous measure? 14. How are sharps and flats canceled? 15. Does what has been said in reference to the effect of accidental sharps apply equally to accidental flats, and to the Natural?

NOTE.—The teacher can add such other questions as he deems necessary.

CHAPTER V.

1. When two or more notes on the same line or space are connected by a curved line called a

TIE (⁀),

which may be placed either above or below them, the first only is named in singing the syllables, and dwelt on for the time of all connected with it, thus:—
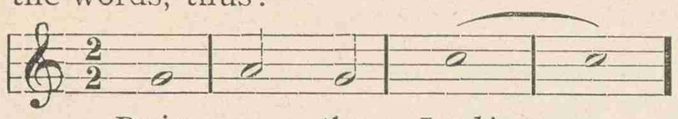
Ex. 44.



Sol Sol La . . . . Sol Sol

2. All the notes united by the tie are to be sung to the same syllable of the words, thus:—
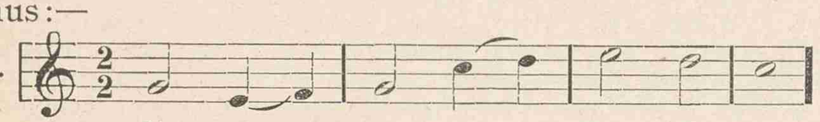
Ex. 45.



3. When two or more tones, represented on *different* degrees of the staff, are intended to be sung to the same syllable of the words, the notes representing them are connected by a character called a SLUR, (⁀) or (⁀), .

Thus:—

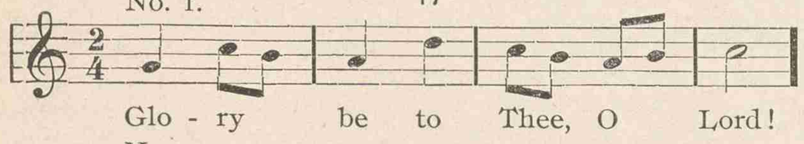
Ex. 46.
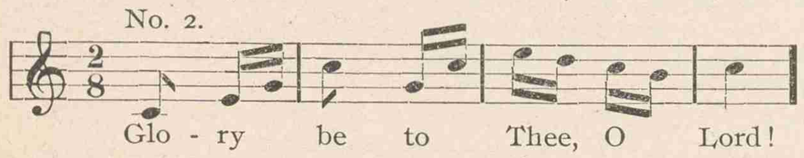


4. When eighth, sixteenth and thirty-second notes are thus used, they are joined together, as follows:—

Ex. 47.

No. 1.



No. 2.

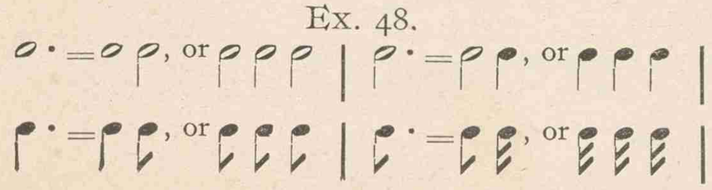


NOTE.—No. 1., Elementary Exercises, page 36, may now be practiced.

DOTTED NOTES.

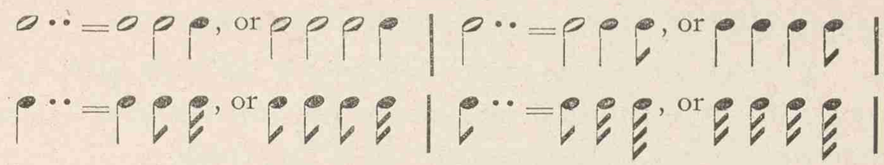
5. A period or dot (.) standing to the right of a note or rest, adds one-half to its original time or value. Hence a dotted whole note is equal to three half notes: a dotted half note is equal to three-quarters, and so on; thus:—

Ex. 48.



DOUBLE DOTTED NOTES.
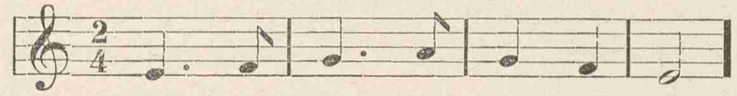
6. A *second* dot to the right of a note or rest, adds one half of the value of the first dot, or *one-fourth* of the value of the note, thus:—



7. *A primitive note* always receives one beat—a dot adds to it one-half of its original value; therefore, a dotted primitive note, *theoretically*, is entitled to receive exactly *a beat and a half*. But, *practically*, we give it *two beats*, and when a short note follows we sing it at the point of rest after the performance of the second beat, thus:—

DOTTED PRIMITIVES.

Ex. 49.
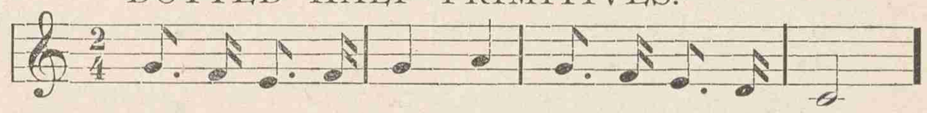


NOTE.—No. 2., Elementary Exercises, page 36, may now be practiced.

8. A note which represents a tone half as long as that represented by the primitive note, is called the *half primitive*. For instance, when a half note is primitive, a quarter note is half primitive; when a quarter note is primitive, an eighth note is half primitive, and so on.

9. Dotted half primitives are easily performed by giving them the accent or heavier pulsation, thus:—

DOTTED HALF PRIMITIVES.

Ex. 50.
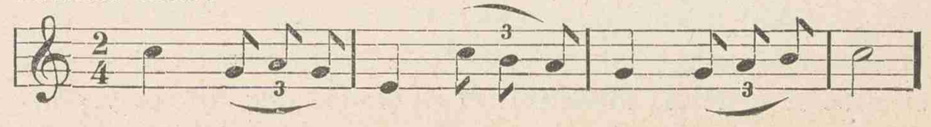


10. When *three* notes occupy one part of a measure, *two* of which are sufficient to fill said part, they are called

TRIPLETS;

and are written thus:—

Ex. 51.



11. Six notes are sometimes sung to the time of four of the same denomination. Such groups are called

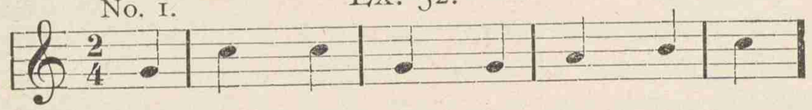
SIXES,

and are indicated by the figure 6 placed over them.
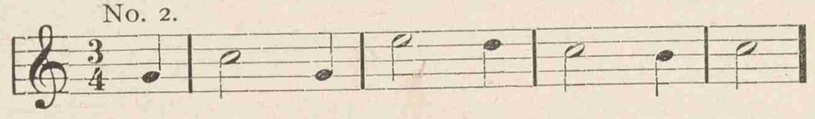
12. A piece of music may commence on any part of the measure; and when the first measure is not full there will usually be found enough in the last measure to fill it, thus:—

Ex. 52.

No. 1.



No. 2.



13. Sometimes it is intended that one or more beats shall be passed over in silence—without singing—and sometimes whole measures are designed to be passed over in this way. These silent beats are indicated by characters called

RESTS.

14. Each note has its corresponding rest, and each rest has its peculiar shape or appearance, by which it is known and distinguished from the others.

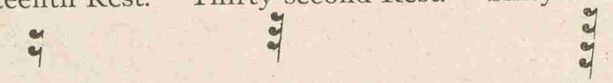
The following are the rests corresponding to the eight kinds of notes that have been explained.

Ex. 53.

Double Rest. Whole Rest. Half Rest. Quarter Rest. Eighth Rest.



Sixteenth Rest. Thirty-second Rest. Sixty-fourth Rest.



15. Each rest is named from its corresponding note, thus:—double note rest; whole note rest; half note rest; quarter note rest; eighth note rest; sixteenth note rest. The whole note rest is also used as a *whole measure* rest, being employed to express the silence of a whole measure, *in every kind and variety of time.* Every rest must have as much time as the note has from which it is named, and whose place it occupies.

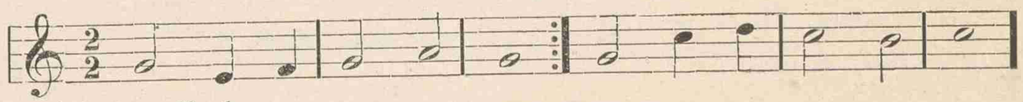
NOTE.—No. 3., Elementary Exercises, page 36, may now be practiced.

QUESTIONS.—1. What is the name of the curved line used to connect two or more notes on the same degree of the Staff? Which of the notes connected by a Tie is named and dwelt on for the time of all the others? 2. Are all the notes connected by a Tie sung to the same syllable of the words? 3. What is the name of the curved line used to connect two or more notes on different degrees of the Staff? Are notes connected by a Slur intended to be sung to the same syllable of the words? 4. How are eighth, sixteenth, and thirty-second notes slurred? 5. How much does a dot add to the original time value of a note? A dotted whole note is equal to how many half notes? A dotted half note is equal to how many quarters? Name the other illustrations in Example 48. 6. How much does a second dot add to the original time value of a note? 7. How many beats does a primitive note receive? How much does a dot add to its original value? A dotted primitive note, therefore, is entitled *theoretically* to how much time? But how many beats do we give it practically? If a short note follows, where do we sing it? 8. What is a note half as long as a primitive note called? When a half note is primitive, what kind of a note is half primitive? When a quarter note is primitive, what kind of a note is half primitive? 9. How are half primitives performed? 10. When three notes occupy one part of a measure, two of which are sufficient to fill said part, what are they called? 11. When groups of six notes are to be sung to the time of four of the same denomination, what are such groups called? 12. When the first measure of a piece of music is not full, where will the lacking quantity be found? 13. What characters are used to indicate silent, and silent parts of measures? 14. How are rests distinguished from each other? 15. From what is each rest named? Name the rests. What particular rest is used also as a *whole measure rest?*

CHAPTER VI.

1. When a portion of a piece of music is to be repeated, it is usually indicated by a row of dots across the Staff, to the left of a bar, thus:—

Ex. 54.

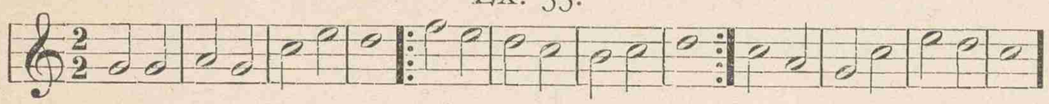


which is called a

REPEAT.

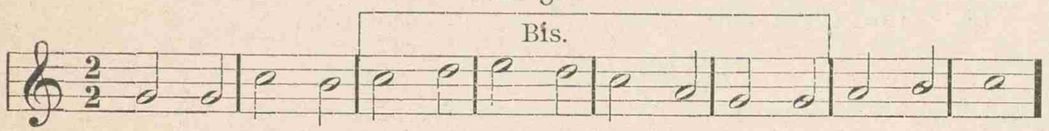
2. When two rows of dots occur in a piece of music, the first to the right and the second to the left of a bar, the portion lying between them is to be repeated, thus:—

Ex. 55.



3. Or the same performance may be indicated by the word "Bis," (signifying twice), enclosed by a line and placed over the part which is to be repeated, thus:—

Ex. 56.



4. The letters D. C., stand for

DA CAPO,

an Italian term, signifying "from the beginning," and which, when placed over the end of the Staff, directs the singer back to the beginning, to end at some interior point, usually designated by the word *Fine*.

NOTE.—Section XI, page 44, Elementary Exercises, may now be practiced.

5. The words

DAL SEGNO,

or their initials, *D. S.*, signifying "from the sign," are used to indicate a return to the sign (𝄋). That part of the music between the sign (𝄋) and *Fine*, is the closing part of the piece.

6. This character (𝄐) when placed over a note or rest, signifies that its time is to be prolonged beyond the usual length; and in performing the beats, the hand during such prolongation must remain at the point it may have reached, in describing the legitimate time of the note or rest. And when it is thus used we call it a

HOLD;

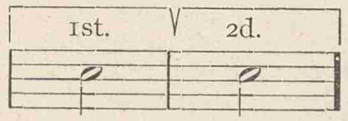
but when it is placed *over a bar* or *between two notes*, we call it a

PAUSE;

for the simple reason that it indicates a pause in time—a *silent* suspension of the movement—not a prolongation of tone.

7. *A Double Ending*, is used when some part of a tune is to be repeated, and shows that the note or notes under figure 1 should be sung *before* repeating; and those under 2 *after* the repeat. If slurred, both should be sung after repeating.
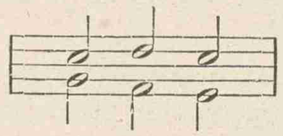
Ex. 57.



8. *A Redite*, :||: signifies a repetition of the words.

9. *Choosing Notes*, give the performer liberty to sing either—upper or lower. They are placed, as in this Example, one set above the other.

Ex. 58.



QUESTIONS.—1. When a portion of a piece of music is to be repeated, how is it generally indicated? What is this row of dots called? 2. When two rows of dots occur in a piece of music, the first to the right and the second to the left of a bar, what do they indicate? 3. How else may the same performance be indicated? 4. What do the letters D. C., or *Da Capo*, direct the singer to do, when they stand over the end of the Staff, in a piece of music? To end where? How designated? 5. What do the words *Dal Segno* signify? What are they used to indicate? Then what part of the music is indicated as the closing part? 6. Describe and define a Hold. At what point must the hand remain during such prolongation? When is the same character called a Pause? For what reason? 7. When is a double ending used? What does it show? When should both notes be sung after repeating? 8. What does a Redite signify? Describe it? 9. What liberty is given to the performer by "Choosing Notes"? How are they placed?

NOTE.—The distinction that is made in the foregoing Chapter between the Hold and the Pause, has not usually been made by those who have written on the subject of Musical Notation. It was first made in the elementary department of the church music book, "HERMON", published in 1873, and has since been recognized by some of the best writers as a distinction that ought to be made. It is exactly analogous to the distinction that is made between the Tie and the Slur; the characters in each instance being the same in form and appearance, but performing different offices, and therefore requiring different names.

CHAPTER VII.

TRANSPOSITION OF THE SCALE, PRACTICALLY CONSIDERED.

NOTE TO TEACHERS.—It is usual, in a treatise on the elements of music, to introduce the Chromatic Scale as a basis upon which to found the theory of "transposition". But, as it is a matter of more practical than theoretical importance to beginners, I always, in my own work, adopt the shortest methods I can devise to give my pupils a practical knowledge of the scale in its various positions on the staff, without stopping to belabor them with the theoretical processes by which these positions are obtained, and the integrity of the scale preserved in all the details of its original construction.

My experience of many years as a teacher, justifies me, I think, in the assertion that the theory of transposition may always be taught more thoroughly and satisfactorily, when the pupil is well grounded in the practice. Therefore, I do not hesitate to depart from the usual course, and introduce at this place, the following practical view of the subject, leaving the theory for subsequent treatment, just as I would advise you to do in all of your elementary class work.

1. As already intimated, in Chapter I, Do, or One, of the Scale, does not always occupy the position assigned to it by the different Clefs, in Examples 8, 26, and 29.

2. One, or Do, may be located on any line or space of the Staff, and it always *takes the pitch of the degree upon which it is located.* For instance, when Do is located on the second line in the G Clef, it takes the pitch of that line, which is G; when it is located on the first line, it takes the pitch of that line, which is E; and so on.

3. When Do is located on any other degree than that assigned to it by the different Clefs, the Scale is said to be transposed, and the operation is spoken of as the

TRANSPOSITION OF THE SCALE.

4. When the Scale is transposed, the position of Do is indicated by either sharps or flats, and not by the Clefs, as heretofore.

5. There are, therefore, three sets of characters, either of which may be employed to indicated the position of Do, viz.:

1. Clefs.
2. Sharps.
3. Flats.

6. These characters are always placed at the beginning of a composition, and are called the

SIGNATURE OF THE KEY,

which means the same thing as the *sign of the Key*, or the *sign of the position of the Scale*, each position of the Scale being called a

KEY.

7. In every Major Scale, the syllable Do is applied to One, which is called the

KEY-NOTE, or KEY-TONE.

8. The term *Key*, then, simply means the

PITCH OF THE SCALE;

and *One*, *Key-Note*, and *Do*, all mean the same thing, in the sense that they are applied, as occasion may demand, to the lowest or fundamental tone of the Scale, on which all the other degrees depend for their position on the Staff, for their pitch, and for their scale-relationship.

9. Any of the characters employed to indicate the Key, may also be employed to indicate a

CHANGE OF KEY,

in any interior part of a composition.

10. When sharps or flats are placed at the beginning of a composition to indicate the Key, their effect is to be continued throughout the entire composition, or until contradicted by the cancel (♮); and when thus employed they are called
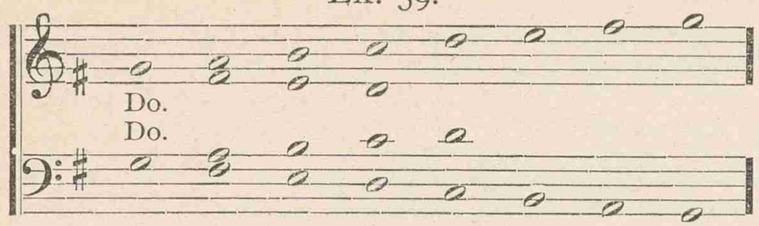
INCIDENTAL SHARPS, and INCIDENTAL FLATS

11. Incidental, or Signature, sharps and flats are introduced systematically, as we shall learn hereafter, and the very necessity for their employment gives us a few simple rules by which we can determine instantly where the Key-Note, or Do, is located, and from this we can readily find out the syllable names of all the other notes.

RULES FOR FINDING THE KEY-NOTE IN SHARPS.
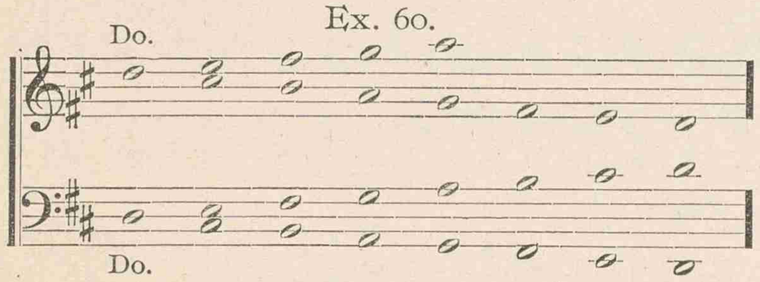
12. RULE I.—*When there is but* ONE SHARP, *the Key-Note will be found in both Clefs, on the first degree above the sharp,* thus:—

Ex. 59.
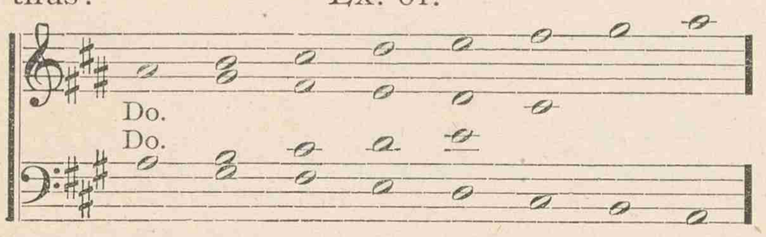


13. RULE II.—*When there are* TWO OR MORE SHARPS, *the Key-Note is found the* FIRST DEGREE ABOVE THE RIGHT HAND SHARP, or the sharp standing farthest to the right, thus:—
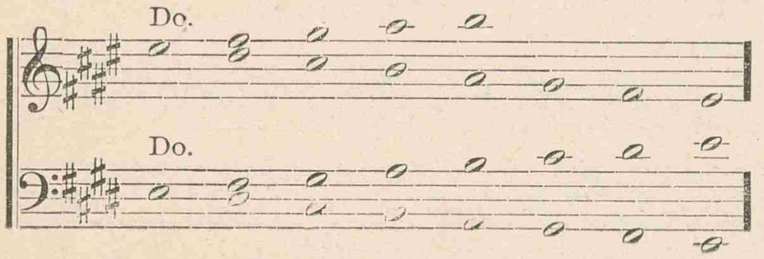
Ex. 60.



And thus:— Ex. 61.
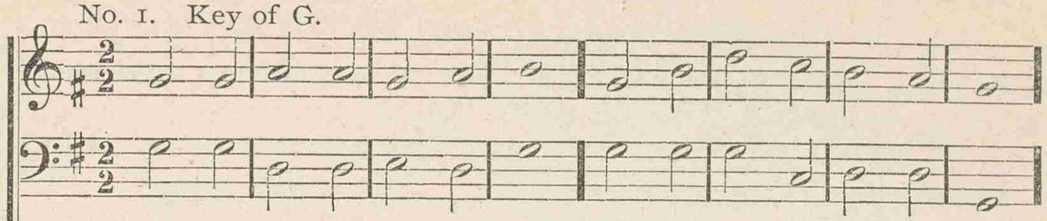


And thus:— Ex. 62.

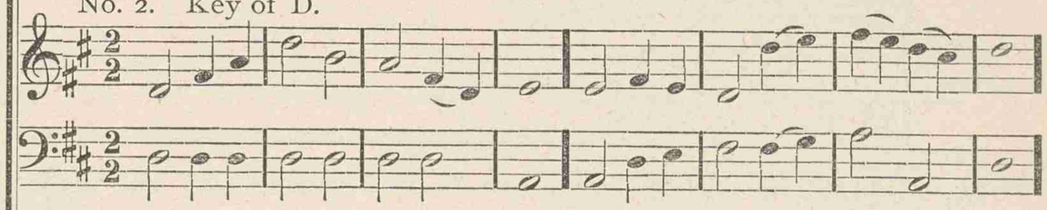


EXERCISES IN READING THE NOTES IN SHARPS.
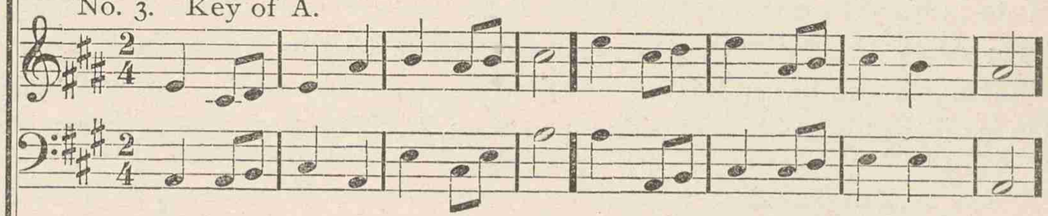
No. 1. Key of G.



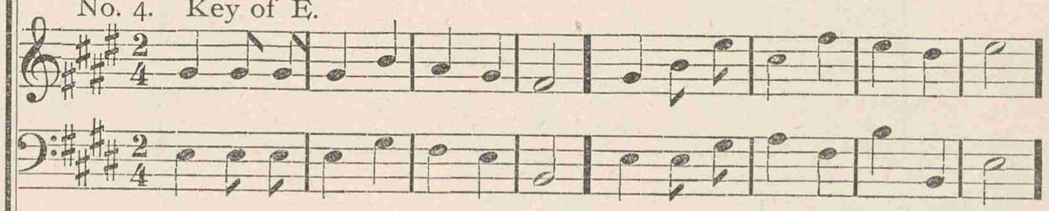
No. 2. Key of D.



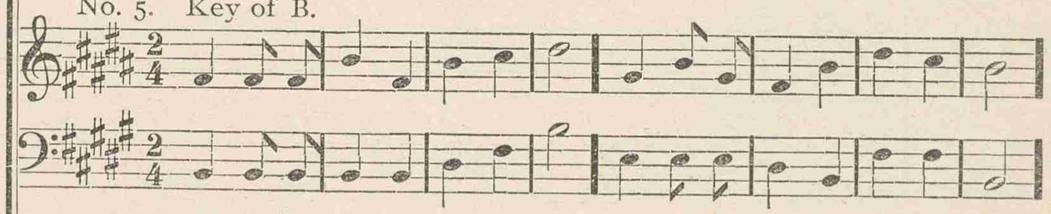
No. 3. Key of A.
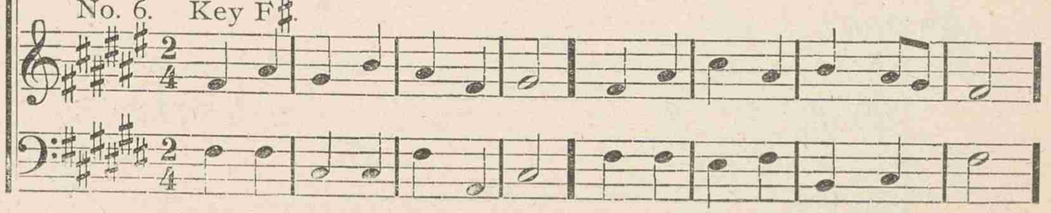


No. 4. Key of E.



No. 5. Key of B.



No. 6. Key F♯.

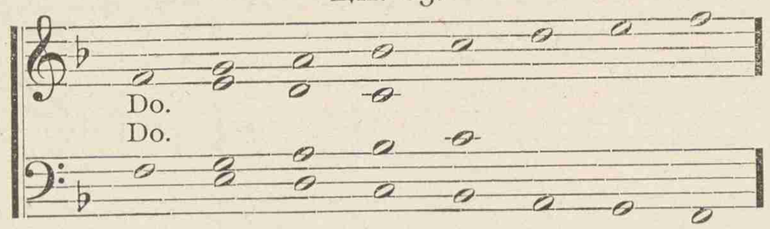


NOTE.—Section XII, Elementary Exercises, page 45, may now be practiced.

RULES FOR FINDING THE KEY-NOTE IN FLATS.

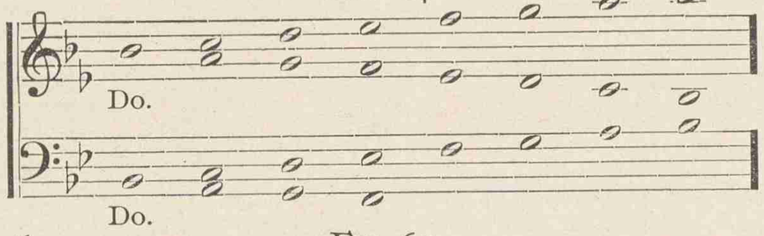
14. RULE I.—*When there is but* ONE FLAT, *the Key-Note will be found* FOUR DEGREES BELOW IT, *or* FIVE DEGREES ABOVE IT, *counting the degree upon which the flat stands,* thus:—

Ex. 63.
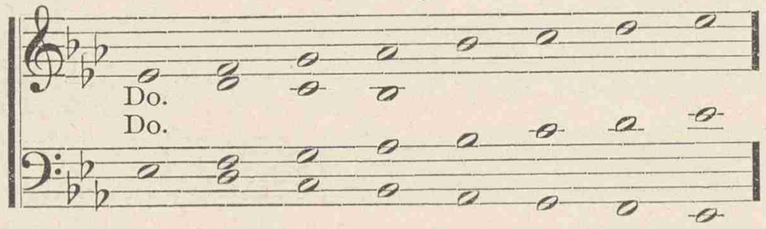


15. RULE II.—When there are two or more flats, the Key-Note is found on the same line or space occupied by the last flat but one; or on the same degree with the next to the right hand flat. That is, if the flat standing next farthest to the right is on a line, Do is on that line; if it stands on a space, Do is on that space, thus:—

Ex. 64.



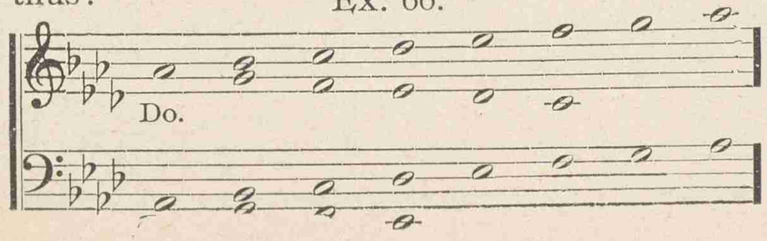
And thus:—

Ex. 65.



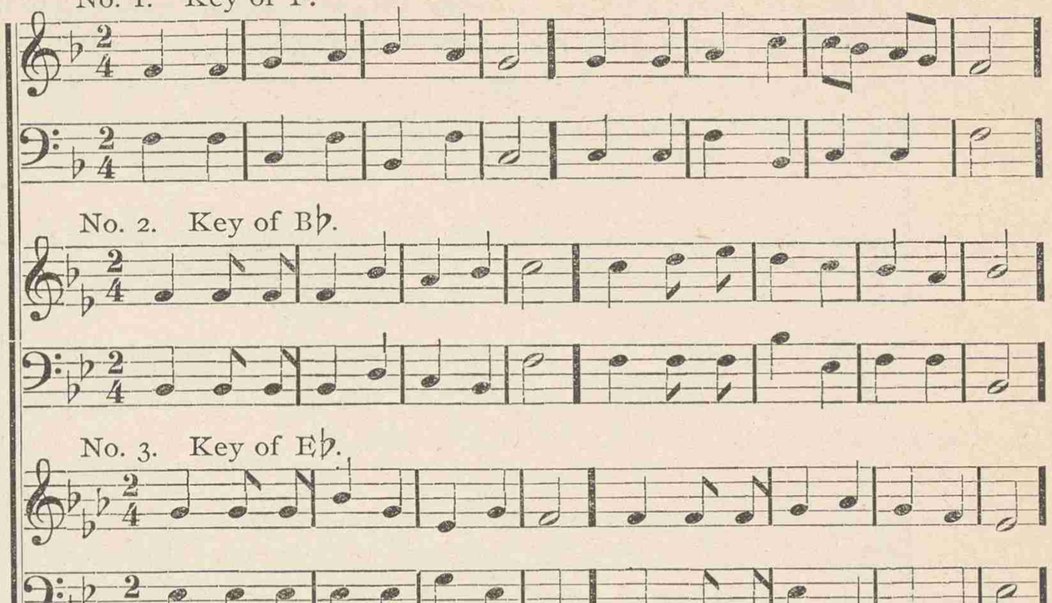
And thus:—

Ex. 66.
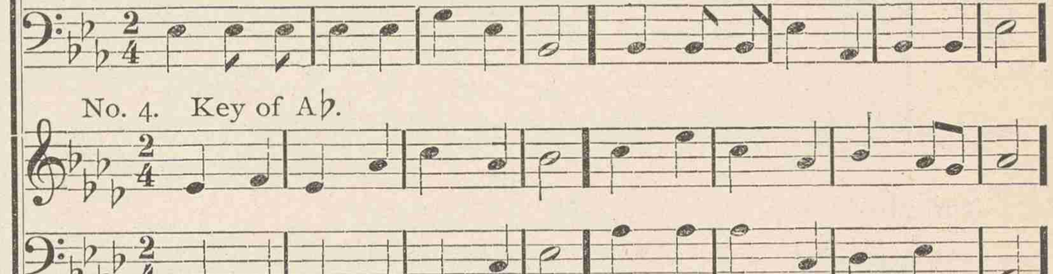


EXERCISES IN READING THE NOTES IN FLATS.
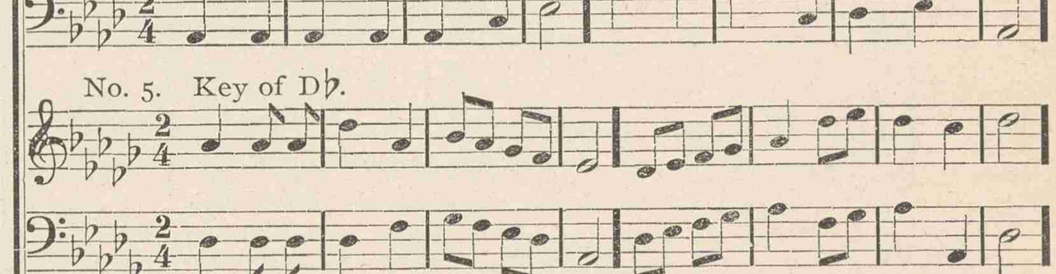
No. 1. Key of F.
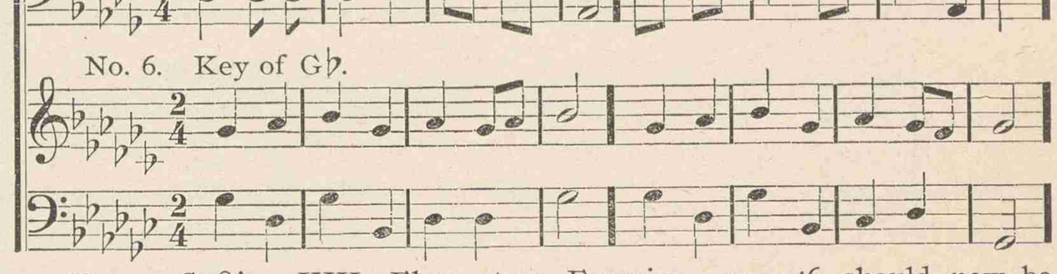


No. 2. Key of B♭.



No. 3. Key of E♭.



No. 4. Key of A♭.



No. 5. Key of D♭.

No. 6. Key of G♭.

NOTE.—Section XIII, Elementary Exercises, page 46, should now be practiced.

QUESTIONS.—1. Does Do, or One, always occupy the position assigned to it by the different Clefs in Examples 8, 26, and 29? 2. May Do, or One, occupy any line or space of the staff? Of what degree does it always take the pitch? 3. When is the scale said to be "transposed"? What is such a change in the position of the scale called? 4. When the scale is transposed, what characters are employed to indicate the position of Do, or One? 5. How many sets of characters, then, may be employed to indicate the position of Do? Name them. 6. Where are the characters thus employed, always placed? What are they called, when thus employed? What is meant by the term, "Signature of the Key"? What is each position of the scale called? 7. What syllable is applied to One in every Major Scale, and what is it called? 8. What does the term "Key" mean? In what sense do One, Key-Note, and Do, mean the same thing? 9. May any of the characters employed to indicate the Key, be otherwise employed? For what purpose, as indicated in the text? 10. When sharps or flats are placed at the beginning of a composition to indicate the Key, how far is their effect continued? When thus employed what are they technically called? 11. Do incidental, or signature, sharps and flats, furnish any rules by which the position of the Key-Note, or Do, may be determined? 12. Give the first rule for finding the Key-Note in sharps. 13. Give the second rule for finding the Key-Note in sharps. 14. Give the first rule for finding the Key-Note in flats. 15. Give the second rule for finding the Key-Note in flats.

CHAPTER VIII.

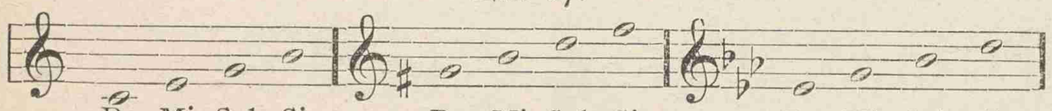
RULES FOR READING NOTES IN DIFFERENT KEYS.

NOTE 1.—If the learner will study the following relations of notes, and make himself perfectly familiar with them, he will experience but little difficulty in reading the syllables in any Key.

NOTE 2.—The teacher should train his class systematically and thoroughly in what is contained in this Chapter, and he will find himself well rewarded for his labor by the facility his pupils will acquire in reading the syllables in all the Keys.

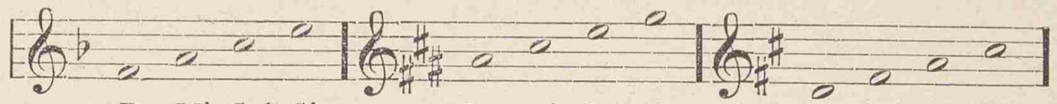
1. Rule 1.—When Do takes a LINE, Mi will take the next line above it; Sol the next, and Si the next, (Do, Mi, Sol, Si), thus:—

Ex. 67.



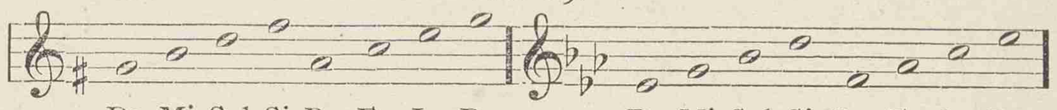
2. Rule 2.—When Do takes a SPACE, Mi will take the next space above it; Sol the next, and Si the next, (Do, Mi, Sol, Si), thus:—

Ex. 68.
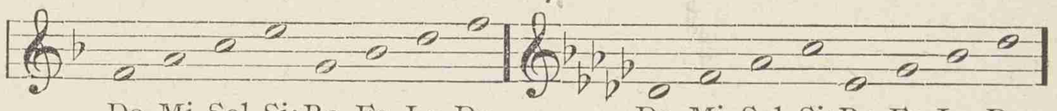


3. Rule 3.—When Do, Mi, Sol, Si, take LINES, Re, Fa, La and Do, belonging to 8, will take SPACES, commencing with Re on the first space above the line occupied by Do belonging to 1, thus:—

Ex. 69.



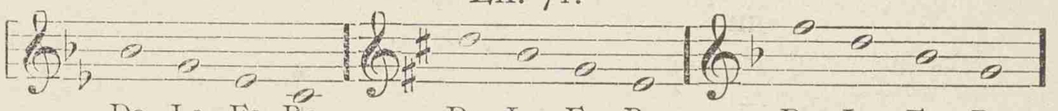
4. Rule 4.—When Do, Mi, Sol, Si, take SPACES, Re, Fa, La and Do, belonging to 8, will take LINES, commencing with Re on the first line above the space occupied by Do belonging to 1, thus:—

Ex. 70.



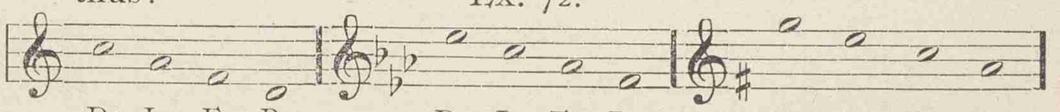
5. Rule 5.—When Do takes a LINE, La will take the next line below it; Fa the next, and Re the next, (Do, La, Fa, Re), thus:—

Ex. 71.



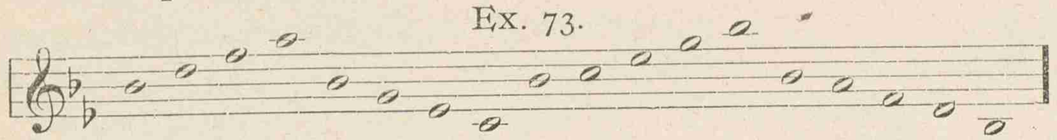
6. Rule 6.—When Do takes a SPACE, La will take the next space below it; Fa the next, and Re the next, (Do, La, Fa, Re), thus:—

Ex. 72.



7. Rule 7.—When Do takes a LINE, Mi, Sol, Si, take the lines above, and La, Fa, Re, take the lines below; then Re, Fa, La, will take the spaces above, and Si, Sol, Mi, the spaces below, thus:—
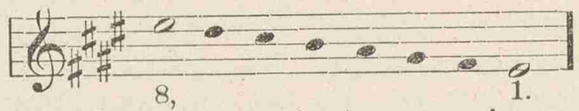
Ex. 73.



Do, Mi, Sol, Si; Do, La, Fa, Re; Do, Re, Fa, La, Do; Do, Si, Sol, Mi, Do.

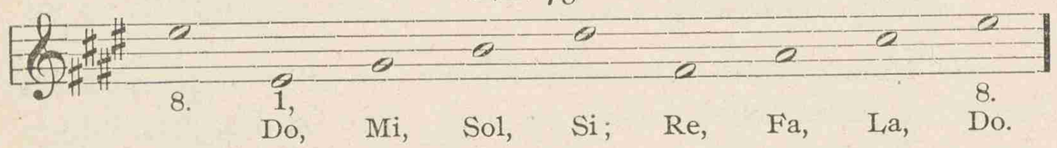
8. In order to use the foregoing rules to the best advantage in reading notes, when the key-note occurs above the *third line* in the G Clef, or above the *third space* in the F Clef, we must regard it as 8 of the scale, and then run down the scale and find 1, and read the notes from *that*, thus:—

Ex. 74.



9. In the above Example, the key-note is on the *fourth space*, first degree above the right hand sharp. It being above the third line, we regard it as 8 of the scale. We must now run down the scale and find the place for the key-note an octave lower, or 1, and read the notes from *that*, thus:—

Ex. 75.



QUESTIONS.—1. When Do takes a *line*, what syllable will take the next line above? The next? The next? 2. When Do takes a *space*, what syllable will take the next space above? The next? The next? 3. When Do, Mi, Sol, and Si, take *lines*, what syllables will take the spaces, commencing with the first space above the line occupied by Do? 4. When Do, Mi, Sol, and Si, take *spaces*, what syllables will take the lines, commencing with the first line above the space occupied by Do? 5. When Do takes a *line*, what syllable will take the next line below it? The next? The next? 6. When Do takes a *space*, what syllable will take the next space below it? The next? The next? 7. When Do takes a *line*, and Mi, Sol, and Si, take the lines above, and La, Fa, Re, take the lines below, what syllables will take the spaces above? What syllables will take the spaces below? 8. When the key-note occurs above the third line in the G Clef, or above the third space in the F Clef, how do we regard it? 9. When the key-note is above the third line, how do we find One of the Scale?

CHAPTER IX.

1. Every key, or position of the scale, is named from the letter on which the key-note is placed. For instance, if the key-note is on C, as in Example 8, it is called the KEY OF C; if the key-note is on G, as in Example 59, it is called the KEY OF G, and so on. If the key-note is on F, as in Example 63, it is called the KEY OF F; if the key-note is on B♭, as in Example 64, it is called the KEY OF B♭, and so on.

2. A sharp or flat on a letter in the signature affects that letter in every position in which it may be found, above or below. For example, a sharp on the letter F, first space in the G Clef, affects all notes coming on F, the fifth line, equally with those on the first space, and so on.

3. When a note previously sharped or flatted is to be restored to its original pitch, it is indicated by the Natural, which is written immediately to the left of the note to be restored, thus:—

Ex. 76.



Ex. 77.



4. In Example 76 there is a sharp on F, the first space, which indicates that all the notes written on that space are to be made a half step higher than they would be without the sharp. At A there is a Natural to the left of the note standing on F, which contradicts the previous sharp; or is a sign that the note must be sung as if the sharp had not been previously employed.

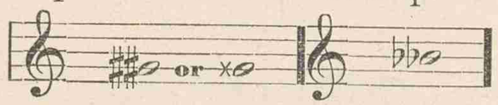
5. In Example 77 there is a flat on B, the third line, which directs that all the notes on that line are to be made a half step lower than they would without the flat. At B there is a Natural to the left of the note standing on the third line, which contradicts the previous flat on that degree, and shows that the note is to be sung as if no flat had been previously employed.

6. When a Natural contradicts a *signature sharp*, it has the effect of a *flat*, and the vowel sound of the syllable applied to the restored tone is the same as where a note is affected by an accidental flat; and when a Natural contradicts a *signature flat*, it has the effect of a sharp, and the vowel sound of the syllable applied to the restored tone is the same as where a note is affected by an accidental sharp. For instance, the syllable name of the note at A, Example 76, is *Say*, and not Si; and the name of the note at B, Example 77, is *Fee*, and not Fa.

DOUBLE SHARPS AND FLATS.

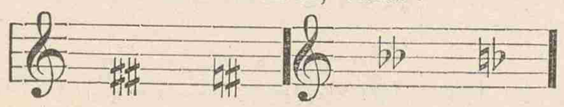
7. Sharps and flats are sometimes employed doubly. The double sharp is made thus: (𝄪), or thus: (×), and is a sign of an elevation of a whole step. The double flat is written thus: (𝄫), and is a sign of a depression of a whole step.

Ex. 78.



8. The Natural contradicts the double sharp and flat. When but one of the sharps or flats is to be contradicted, the other is allowed to remain with the Natural, thus:—

Ex. 79.



QUESTIONS.—1. From what letter is every key named? When the key-note is on C, what is the Key? When on G? When on B♭? When on C♯? 2. Does a sharp or flat on a letter in the signature affect that letter in every other position, above and below? Give an illustration. 3. When a note previously sharped or flatted is to be restored to its original pitch, how is it indicated? 4. What does the sharp on F, in Example 76, indicate? What is the effect of the Natural at A, Example 76? 5. What does the flat on B, in Example 77, indicate? What is the effect of the Natural at B, Example 77? 6. When a Natural contradicts a signature sharp, what effect has it? In that case what is said of the vowel sound of the syllable applied to the restored tone? When a Natural contradicts a signature flat, what effect has it? In that case what is said of the vowel sound of the syllable applied to the restored tone? Give an illustration. 7. Of what is a double sharp a sign? Of what is a double flat a sign? 8. Does the Natural contradict the full effect of a double sharp, or double flat? What is done when but one of the sharps or flats is to be contradicted?

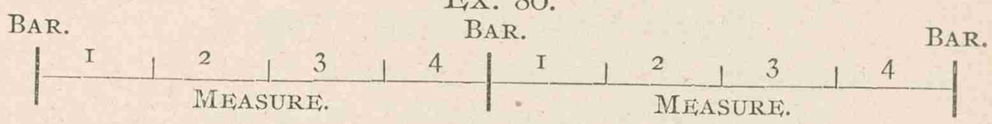
CHAPTER X.

1. There are other kinds of time in common use besides double and triple time, treated of in Chapter II, which are yet to be explained, and which are named according to the number of divisions in each measure.

2. A measure of four parts, for instance, is called

QUADRUPLE TIME:—

Ex. 80.



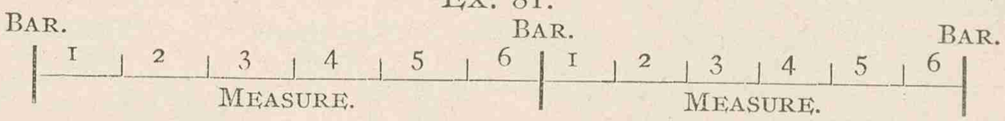
3. There are four beats to each measure of Quadruple Time, which are performed, first *down*, second *left*, third *right*, and fourth *up*—down, left, right, up. In elementary classes, however, where but fifteen or twenty lessons are given, we would recommend that the beats be performed the same in this kind of time as in double—down, up, down, up, to each measure. This answers every purpose, and saves the learner a good deal of trouble.

4. In Quadruple Time there are two accented parts to the measure, the *first* and *third* parts are accented, the *second* and *fourth* parts are unaccented.

5. A measure of six parts is called

SEXTUPLE TIME:—

Ex. 81.



6. When a slow movement is desired in Sextuple Time, it is usually indicated by the word

PASTORALE,

and then each measure requires *six* beats; the first and second, *downward;* the third, *left;* the fourth, *right;* and the fifth and sixth, *upward;* or there may be three downward and three upward beats.

7. As a general rule in Sextuple Time, three parts of the measure are performed to each beat, in which case there would be but two beats to a measure—performed the same as in double time, first, *down;* second, *up.* This movement is sometimes called

COMPOUND DOUBLE TIME.

8. There are two accented parts in a measure of Sextuple Time, the *first* and *fourth.* The other parts are unaccented.

9. A measure of nine parts is called

COMPOUND TRIPLE TIME.

10. A measure of twelve parts is called

COMPOUND QUADRUPLE TIME.

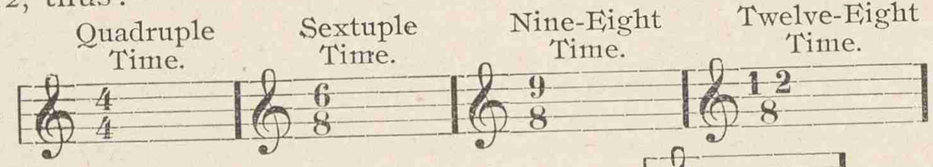
11. In *nine* and *twelve* part measures, which are but little used, *three parts of the measure* are invariably sung to a beat, while the beats are performed the same as in triple and quadruple measures.

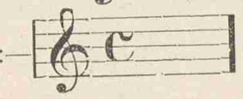
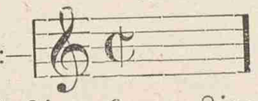
12. In a nine part measure the *first, fourth* and *seventh* parts are accented; and in a twelve part measure the *first, fourth, seventh* and *tenth* parts are accented.

NOTE.—It will be frequently found necessary, in order to give expression to the words, to vary from the general rules of accent as above, and before, laid down; but every good reader will be able to determine when such variation is demanded.

13. Quadruple Time is indicated by the figure 4, placed on the upper part of the staff; Sextuple Time, by the figure 6; nine part measures, by the figure 9; and twelve part measures, by the figure 12, thus:—

Ex. 82.



NOTE.—Sometimes, a $\frac{4}{4}$ measure is marked thus:—  and a $\frac{2}{2}$ measure thus:— 

NOTE 2.—Selections for practice in the various kinds of time may be found in Section XIV, Elementary Exercises.

QUESTIONS.—2. What is a measure of four parts called? 3. How many beats are there in each measure of quadruple time? How are they performed? How may they be performed in elementary classes? 4. How many accented parts are there in each measure of quadruple time? Which parts are accented? 5. What is a measure of six parts called? 6. How is a slow movement generally indicated in sextuple time? Then how many beats does each measure require? How are they performed? 7. As a general rule in sextuple time, how many parts of the measure are performed to each beat? Then how many beats would there be to the measure? How are they performed? What is this movement sometimes called? 8. How many accented parts are there in each measure of sextuple time? 9. What is a measure of nine parts called? 10. What is a measure of twelve parts called? 11. In nine and twelve part measures, how many parts of the measure are sung to one beat? 12. Which parts are accented in a nine part measure? Which parts in a twelve part measure? 13. How is quadruple time indicated? How is sextuple time indicated? How is a nine part measure indicated? How is a twelve part measure indicated?

CHAPTER XI.

FORCE OF TONES.

1. A medium force of tone is called *Mezzo;* it is marked *mez.*, or *m.*

2. A force of tone *softer* than Mezzo is called *Piano;* it is marked *Pia.*, or *p.*

3. A force of tone *louder* than Mezzo is called *Forte;* it is marked *for.*, or *f.*

4. A force of tone *softer* than Piano is called *Pianissimo;* it is marked *pp.*

5. A force of tone *louder* than Forte is called *Fortissimo;* it is marked *ff.*

6. A force of tone *louder* than Piano and *softer* than Mezzo is called *Mezzo-Piano,* it is marked *mez. pia.*, or *mp.*

7. A force of tone *louder* than Mezzo and *softer* than Forte is called *Mezzo-Forte,* it is marked *mez. for.*, or *mf.*

FORM OF TONES.

8. A tone sustained with equal force throughout its whole duration is called an

ORGAN TONE;

it may be marked thus: ═.

9. A tone beginning *Piano* and gradually increasing to *Forte*, is called

CRESCENDO;

it is marked by divergent lines, <; or cres.

10. A tone beginning *Forte* and gradually diminishing to *Piano* is called

DIMINUENDO;

it is marked by convergent lines, >; or dim.

11. A union of *Crescendo* and *Diminuendo* is called a

SWELL;

it is marked thus: <>.

12. A very sudden *Crescendo* or *Swell* is called the

PRESSURE FORM;

it is marked thus: < or <>.

13. A tone which is produced very suddenly and forcibly, and instantly diminished is called an

EXPLOSIVE TONE;
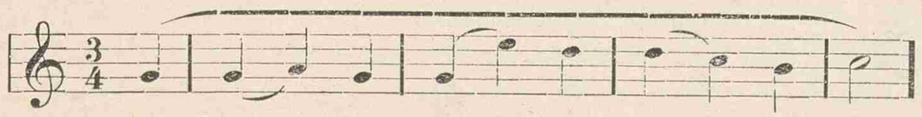
or SFORZANDO, or FORZANDO, pronounced sförtzan-do or förtzan-do; it is designated thus, >, or by *sf.*, or *fz*.

14. When successive tones are performed in a closely connected manner, so as to be bound into one another, or intervolved, they are said to be sung

LEGATO

(Le-ga-to or Le-gah-to). The Legato is indicated by a curved line (⁀), called a legato mark, thus:—

Ex. 83.

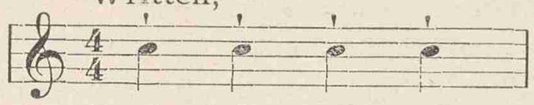


15. When notes are delivered in a short, pointed, distinct, or very articulate manner, they are said to be

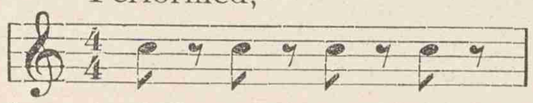
STACCATO

(Stac-ka-to or Stac-kah-to). Staccato is indicated by points, thus: (' ' ' '), thus:—

Written,—



Ex. 84. Performed,—
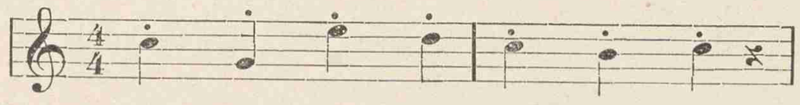


16. A less degree of Staccato, or

MARCATO,

is indicated by dots, thus:—

Ex. 85.



QUESTIONS.—1. What is a medium force of tone called? How is it marked? 2. What is a force of tone softer than *Mezzo* called? How is it marked? 3. What is a force of tone louder than *Mezzo* called? How is it marked? 4. What is a force of tone softer than *Piano* called? How is it marked? 5. What is a force of tone louder than *Forte* called? How is it marked? 6. What is a force of tone louder than *Piano* and softer than *Mezzo* called? 7. What is a force of tone louder than *Mezzo* and softer than *Forte* called? 8. Define an organ tone. How is it marked? 9. When a tone begins *Piano* and gradually increases to *Forte*, what is it called? How is it marked? 10. When a tone begins *Forte* and gradually diminishes to *Piano*, what is it called? How is it marked? 11. What is a union of *Crescendo* and *Diminuendo* called? How is it marked? 12. What is a very sudden *Crescendo*, or *Swell*, called? How is it marked? 13. Define what is meant by an *Explosive Tone*, or *Sforzando*. How is such a tone designated? 14. When are tones said to be sung *Legato?* How is the *Legato* indicated? 15. When are tones said to be *Staccato?* How is *Staccato* indicated? 16. How is a less degree of *Staccato*, or *Marcato*, indicated?

NOTE 1.—Mezzo, Piano, Forte, Pianissimo, and Fortissimo, are Italian words which are universally used as technical terms in music. They are pronounced as follows:—

Met-zo; Pee-äh-no; Fore-te, or Four-te; Pee-äh-niss-i-mo; Fore-tiss-i-mo.

NOTE 2.—The Swell is sometimes called the *Drawn Tone*, and sometimes the same form of tone is designated by the term *Messo de voce*. Its acquisition is one of the most difficult things in the art of song, and is the ultimate result of all other studies in vocal culture.

CHAPTER XII.

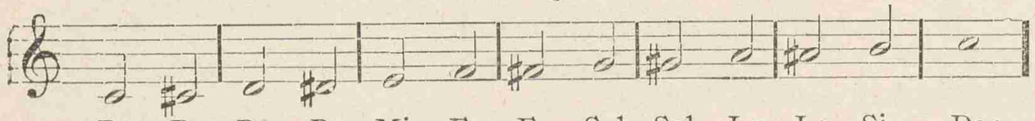
1. By the use of sharps and flats we may divide all the intervals of the major scale that are whole steps into half steps, thus forming an entire scale of small intervals or half steps, called the

CHROMATIC SCALE.

2. All the whole steps (tones) of the major scale being thus divided, we find the Chromatic Scale to consist of *thirteen tones* and *twelve intervals*, thus:—

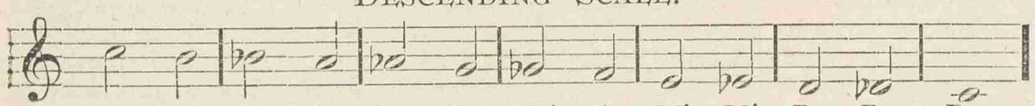
ASCENDING SCALE.

EX. 85.



Do, Do, Re, Re, Mi, Fa, Fa, Sol, Sol, La, La, Si, Do;
Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Si, Do;

DESCENDING SCALE.



Do, Si, Si, La, La, Sol, Sol, Fa, Mi, Mi, Re, Re, Do.
Do, Si, Say, La, Lay, Sol, Say, Fa, Mi, May, Re, Ray, Do.

NOTE.—To avoid a liability to mistake the change of syllable for the change of sound, we recommend the use of the syllables of the major scale, as given in the first Example above.

3. Each degree of the Chromatic Scale preceded by a sharp or flat is named after the degree of the staff on which it appears to the eye, with the word *sharp* or *flat* affixed, thus: C sharp, D sharp, F sharp, B flat, A flat, G flat, etc.; but in naming degrees by the numerals, it is proper to say, sharp one, sharp two, flat seven, flat six, etc.

QUESTIONS.—1. How is the Chromatic Scale formed? Are all of its intervals of the same size? 2. How many tones are there in the Chromatic Scale? How many intervals? 3. How is each degree of the Chromatic Scale preceded by a sharp or flat named? Give illustrations.

CHAPTER XIII.

1. Besides the Major Diatonic and Chromatic scales, already explained, there is another in frequent use, which is called

THE MINOR DIATONIC SCALE,

or simply,

THE MINOR SCALE.

2. It is called "*minor*" from the fact that its third tone is only a minor third, or a step and a half step, from its tonic or key-note.
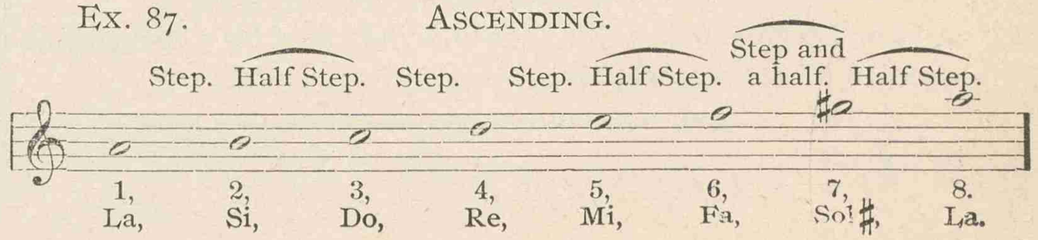
3. It is composed of eight tones and seven intervals; is based on the sixth of the major, and in its first and most import form takes all the tones of that scale consecutively and without any alteration, except the fifth, which is sharped in order to form the "leading tone", or seventh, of the minor.

4. A major scale always commences with a major third, or an interval from its first to its third tone of four half steps, as from C to E, and a minor scale always commences with a minor third, or an interval of three half steps, as from A to C. For this reason, and for this reason only, one is called a major scale, and the other a minor scale.
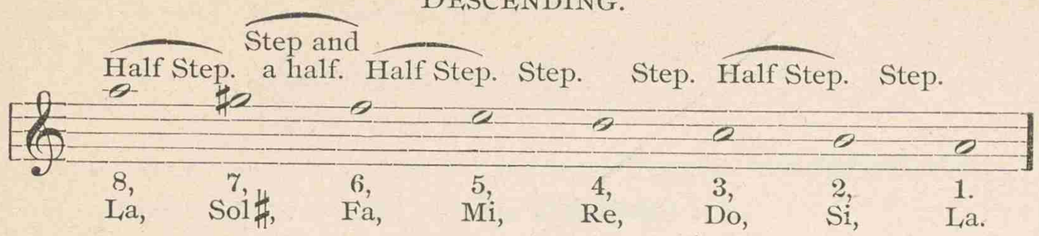
5. The Minor Scale has two forms, the Harmonic and the Melodic. The harmonic form is the only systematic and consistent one, however, having the same intervals in the ascending and descending series; whilst in the melodic form the intervals are not the same in the ascending as in the descending scale. In *fact*, the ascending and descending series of the melodic form constitute *two separate and distinct scales*, requiring different harmonic treatment.

MINOR SCALE—HARMONIC FORM.

EX. 87. ASCENDING.



DESCENDING.
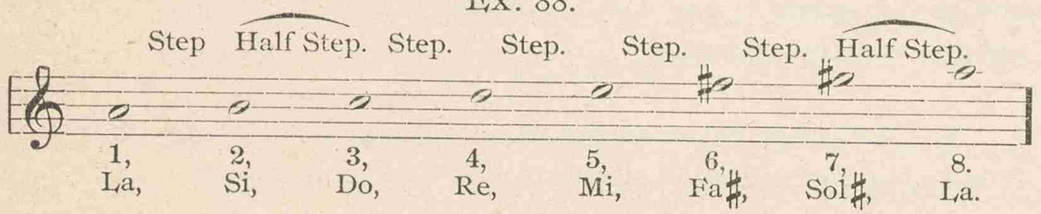


6. On examination of the harmonic form of the minor scale, as represented above, the student will perceive that it contains three intervals of a *step*, three of a *half-step* each, and one of a *step and a half*.

7. This is the form in which the minor scale is now mostly used; and when the harshness of the superfluous interval between 6 and 7 is desired to be obviated, it is done by the introduction of a foreign tone.
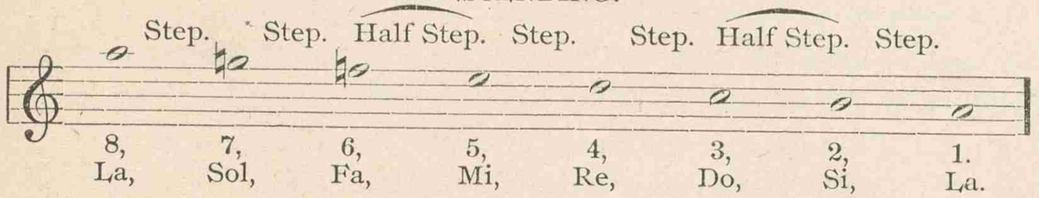
MINOR SCALE—MELODIC FORM.

ASCENDING.

Ex. 88.



DESCENDING.



8. By the above example, it will be seen that in the melodic form the ascending and descending scales are very different. In the ascending scale the two half-steps occur between 2 and 3 and 7 and 8; while in the descending scale they occur between 6 and 5 and 3 and 2.

9. Every minor scale has the same signature that the major scale has on the sixth of which it is based, and hence they are called parallel "keys" or scales. C major and A minor, for instance, are parallel scales.

10. The third of any minor scale is 1 in its parallel major, and the sixth of any major scale is 1 in its parallel minor.

11. Let it be understood that the sharps employed to form the leading tone, or seventh degree, of the minor scale does not appear in the signature, but is written as an accidental, before every note to be raised.

12. In the major scale the syllable Do is always applied to the tonic (1), but in the minor the syllable La is always applied to the tonic (1).

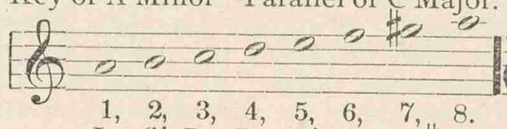
13. Singers are sometimes troubled to know whether a piece of music is in the major or minor mode. If the bass commences and ends on the sixth of the major scale (La), and the fifth of the major scale (Sol) frequently occurs sharped, the piece of music may be considered in the minor scale. But to determine the question definitely, it is necessary to analyze the harmony of the whole composition.

14. Below we give a diagram of the minor keys parallel to the major keys mostly used.

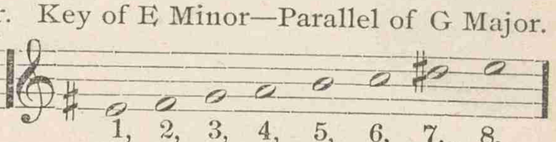
DIAGRAM OF MINOR KEYS IN SHARPS,

Ex. 89. HARMONIC FORM.
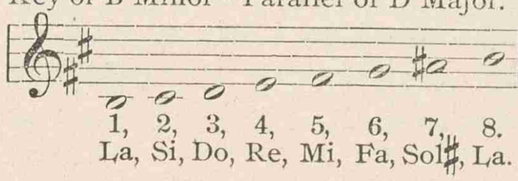
Key of A Minor—Parallel of C Major.



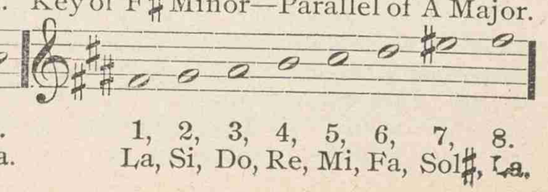
Key of E Minor—Parallel of G Major.



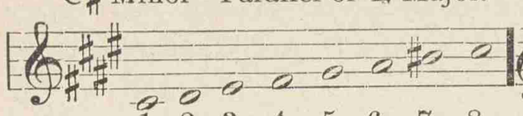
Key of B Minor—Parallel of D Major.



Key of F♯ Minor—Parallel of A Major.

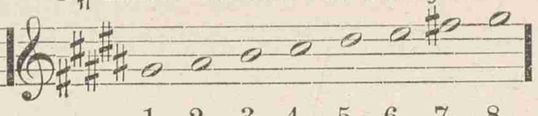


C♯ Minor—Parallel of E Major.



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

G♯ Minor—Parallel of B Major.

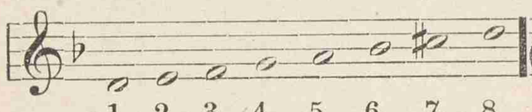


1, 2, 3, 4, 5, 6, 7, 8.
La, Si, Do, Re, Mi, Fa, Sol♯, La.

DIAGRAM OF MINOR KEYS IN FLATS, HARMONIC FORM.

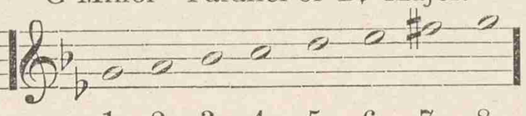
Ex. 90.

D Minor—Parallel of F Major.



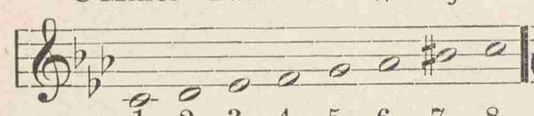
1, 2, 3, 4, 5, 6, 7, 8.
La, Si, Do, Re, Mi, Fa, Sol♯, La.

G Minor—Parallel of B♭ Major.



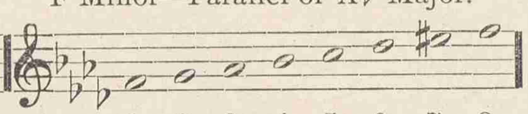
1, 2, 3, 4, 5, 6, 7, 8.
La, Si, Do, Re, Mi, Fa, Sol♯, La.

C Minor—Parallel of E♭ Major.



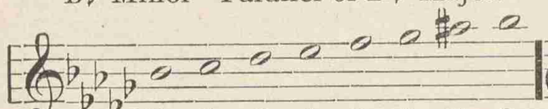
1, 2, 3, 4, 5, 6, 7, 8.
La, Si, Do, Re, Mi, Fa, Sol♯, La.

F Minor—Parallel of A♭ Major.



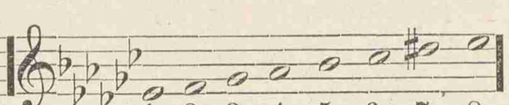
1, 2, 3, 4, 5, 6, 7, 8.
La, Si, Do, Re, Mi, Fa, Sol♯, La.

B♭ Minor—Parallel of D♭ Major.



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

E♭ Minor—Parallel of G♭ Major.



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

QUESTIONS.—1. What Scale is here introduced? 2. Why is it called "minor"? 3. Of how many tones is the minor scale composed? Of how many intervals? Upon what tone of the major scale is the minor scale based? How many tones of the major scale does it take, in its first form? What is done to the fifth of the major scale in order to form the minor? What for? 4. With what kind of a third does a major scale always begin? With what kind of a third does a minor scale always begin? 5. How many forms has the minor scale? Name them. Which is the most systematic form? Why? 6. Define the intervals of the minor scale. 7. When the harshness of the superfluous interval between 6 and 7 of the minor scale is to be obviated, how is it done? 8. In the melodic form of the minor scale, where do the half steps occur ascending? Where in descending? 9. With what particular major scale does every minor scale agree in signature? What are major and minor scales that have the same signature called? Give an example. 10. What tone of any minor scale is One in its parallel major? What tone of any major scale is One of its parallel minor? 11. Does the sharp employed to form the "leading tone" of the minor scale, appear in the signature? How is it written? 12. What syllable is always applied to One in the major scale? 13. How may we determine when a piece of music is in the minor scale? 14. Name the parallel minor key of C major; and so on.

CHAPTER XIV.

TRANSPOSITION OF THE SCALE, THEORETICALLY CONSIDERED.

1. In our system of musical notation, the pitch C is assumed as a starting point, and all keyed instruments, as pianos and organs, are constructed so as to play half-steps between E and F, and B and C, and whole-steps between all other letters. Therefore, when the scale is based on C, the Clefs, used to indicate the position and order of the letters, are sufficient also to form its signature, and the open, or white, keys play the order of intervals required to constitute the Major Diatonic Scale, as represented in Examples 8, and 26, Chapters I, and III. For this reason, the key of C is frequently spoken of as the

NATURAL KEY.

2. All other keys require the employment of either sharps or flats in the formation of signature, as will soon appear.

3. When any other pitch than C is taken as One of the scale, it is said to be transposed.

4. There are two *systematic* ways of transposing the scale. One is by *Fifths*, and the other is by *Fourths*.

5. To transpose the Scale by *Fifths*, is to move it *up*

FIVE DEGREES HIGHER,

or *down*

FOUR DEGREES LOWER;

and to transpose it by *Fourths* is to move it *up*
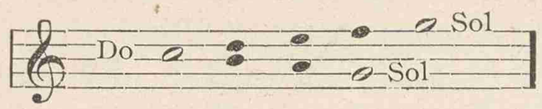
FOUR DEGREES HIGHER,

or *down*

FIVE DEGREES LOWER.
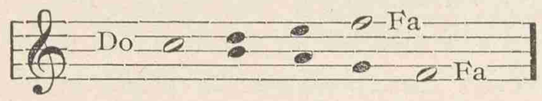
6. Five degrees above is the same thing as four degrees below, both leading to the same point in the Scale, thus:—

Ex. 91.



7. Four degrees above is the same thing as five degrees below, both leading to the same point in the Scale, thus:—

Ex. 92.



8. In commencing a series of transpositions of the Scale, whether by fifths, or by fourths, the *first transposition must be made from the* KEY OF C, and thereafter from the *last Key obtained.*

9. In each transposition of the scale, it will be found to be necessary to reject one tone belonging to the key from which the transposition is made, and to substitute an intermediate tone in its place, in order to secure the proper order of intervals—steps and half-steps—in the scale in its new position.

10. When the scale is transposed by fifths, *sharps* are used to form the signature; and when it is transposed by fourths, *flats* are used to form the signature.

11. Signature sharps and flats affect all the notes of corresponding names, higher or lower, unless contradicted by the Natural.

12. The first

TRANSPOSITION OF THE SCALE BY FIFTHS

is from C to G. That is we take the fifth tone above C as One of the Scale in a higher position, thus:—

Ex. 93.

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

13. If we examine the intervals as represented by the letters in the above example, we will find that they do not exactly agree with the order of intervals required to form the scale. For instance, the letters indicate a half-step between E and F, where we need a whole-step to correspond with the Scale interval from SIX to SEVEN; and from F to G is a whole-step, where we need a half-step to correspond with the Scale interval from SEVEN to EIGHT. Therefore, it is necessary to reject the tone F, and take the tone F sharp in order to adjust the intervals between SIX and SEVEN, and SEVEN and EIGHT, and establish the Scale in its new position, thus:—
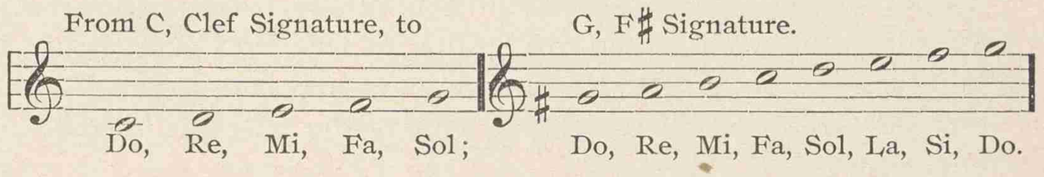
Ex. 94.

	Step.		Step.	Half Step.		Step.		Step.		Step.	Half Step.	
G		A		B	C		D		E		F♯	G
1		2		3	4		5		6		7	8

14. It is thus made plain that when we build the Scale on G, it is necessary to reject the tone F, and substitute the tone F♯, in order to secure the proper order of intervals. Therefore, when the composer desires to write in the Key of G, he places a sharp on F, immediately to the right of the Clef, as a SIGN or SIGNATURE of the Key; and, as signature sharps and flats affect all notes of corresponding names, it is more convenient, in the application of the rules for finding the Key-note, given in Chapter VII, to place the signature sharp on the F of the first space, in the G Clef, rather than on the F of the fifth line, thus:—

Ex. 95.

CHANGE OF KEY;



15. The second transposition of the Scale by fifths is from G to D. That is, we again take the fifth tone of the Key from which we transpose, as ONE of the Scale in its new position; and if we remember that in transposing from C to G it was necessary to substitute F♯ for F, and that therefore we are to consider F♯, and not

F, in the present operation, the process will agree exactly with that of Examples 93, and 94, thus:—

Ex. 96.

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

16. In this instance we find it necessary to reject the tone C, and take the tone C♯, in order to adjust the intervals between SIX and SEVEN, and SEVEN and EIGHT, thus:—

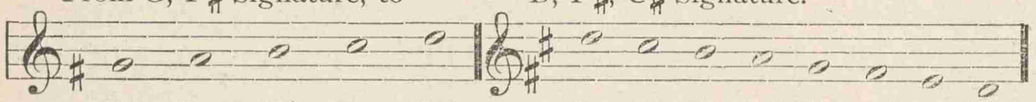
Ex. 97.

	Step.		Step.		Half Step.		Step.		Step.		Step.		Half Step.
D		E		F♯		G		A		B		C♯	D
1		2		3		4		5		6		7	8

17. As shown above, the signature of the KEY OF D, is F♯ and C♯, or two sharps, thus:—

Ex. 98. CHANGE OF KEY;

From G, F♯ Signature, to D, F♯, C♯ Signature.



Do, Re, Mi, Fa, Sol; Do, Si, La, Sol, Fa, Mi, Re, Do.

18. The intermediate tone required in transposition is called

THE TONE OF TRANSPOSITION,

or, in written music,

THE NOTE OF TRANSPOSITION.

19. Thus, it will be observed that, in the transposition by fifths, from C to G, and from G to D, the intermediate tones F♯, in the first instance, and C♯ in the second instance (*sharp four*), have been necessary to preserve the proper order of the intervals. Hence the following rule:

20. "*Sharp Four* transposes the Scale a fifth;" or, "The tone of transposition, between any key and its fifth, is *Sharp Four.*"

NOTE.—The foregoing examples are deemed sufficient to fully illustrate the process of transposition by fifths, and, therefore, others need not be given. Pupils should now be required to form the signature, and write out the Scale, in every transposition by fifths from C to C♯.

21. The third transposition by fifths is from D to A, in which a third sharp has to be employed, on G, (F♯, C♯, G♯).

22. The fourth transposition by fifths is from A to E, in which a fourth sharp has to be employed, on D, (F♯, C♯, G♯, D♯).

23. The fifth transposition by fifths is from E to B, in which a fifth sharp has to be employed, on A, (F♯, C♯, G♯, D♯, A♯).

24. The sixth transposition by fifths is from B to F♯, in which a sixth sharp has to be employed, on E, (F♯, C♯, G♯, D♯, A♯, E♯).

25. The seventh transposition by fifths is from E♯ to C♯, in which a seventh sharp has to be employed, on B, (F♯, C♯, G♯, D♯, A♯, E♯, B♯).

26. The first

TRANSPOSITION OF THE SCALE BY FOURTHS

is from C to F. That is we take the fourth tone above C as One of the Scale in a higher position, thus:—

Ex. 99.

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

27. To preserve the identity of the Scale, or the proper order of intervals between *three* and *four*, and *four* and *five*, in this transposition, it is obviously necessary to reject the tone B, and take the tone B♭, as Four in the new Key, thus:—

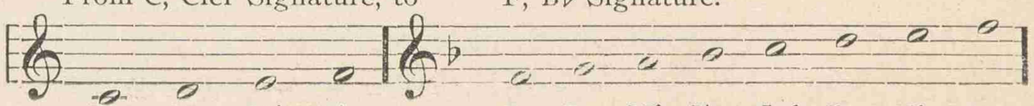
Ex. 100.

	Step.		Step.		Half Step.		Step.		Step.		Step.		Half Step.
F		G		A		B♭		C		D		E	F
1		2		3		4		5		6		7	8

28. Therefore B♭, or one flat, is the signature of the KEY OF F, thus:—

Ex. 101. CHANGE OF KEY;

From C, Clef Signature, to F, B♭ Signature.



Do, Re, Mi, Fa; Do, Re, Mi, Fa, Sol, La, Si, Do.

29. It will be observed that, in the foregoing transposition from C to F, the pitch of the *Scale* has been raised a *fourth*, and the intermediate tone B♭, or *Flat Seven*, substituted for B, the seventh of the Scale transposed from. Hence the following rule:

30. "*Flat Seven* transposes the Scale a fourth;" or, "The tone of transposition, between any key and its fourth, is *Flat Seven.*"

31. The second transposition of the Scale by fourths is from F to B♭, thus:—

Ex. 102.

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

32. In this instance we find it necessary to reject the tone E and take the intermediate tone E♭, in order to adjust the intervals between *three* and *four*, and *four* and *five*, thus:—

Ex. 103.

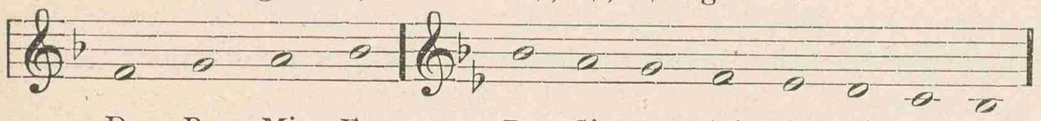
	Step.	Step.	Half Step.	Step.	Step.	Step.	Half Step.
B♭	C	D	E♭	F	G	A	B♭
1	2	3	4	5	6	7	8

33. Therefore it is obvious that the signature of the KEY OF B♭, is B♭ and E♭, or two flats, thus:—

Ex. 104.

CHANGE OF KEY;

From F, B♭ Signature, to B♭, B♭, E♭ Signature.



Do, Re, Mi, Fa; Do, Si, La, Sol, Fa, Mi, Re, Do.

NOTE.—It is not necessary to give other illustrations of the transposition of the Scale by fourths. The principles of the operation are sufficiently brought out, and pupils should now be required to form the signature, and write out the Scale, in every transposition by fourths from C to C♭.

34. The third transposition by fourths is from B♭ to E♭, in which a third flat has to be employed, on A, (B♭, E♭, A♭).

35. The fourth transposition by fourths is from E♭ to A♭, in which a fourth flat has to be employed, on D, (B♭, E♭, A♭, D♭).

36. The fifth transposition by fourths is from A♭ to D♭, in which a fifth flat has to be employed, on G, (B♭, E♭, A♭, D♭, G♭).

37. The sixth transposition by fourths is from D♭ to G♭, in which a sixth flat has to be employed, on C, (B♭, E♭, A♭, D♭, G♭, C♭).

38. The seventh transposition by fourths is from G♭ to C♭, in which a seventh flat has to be employed, on F, (B♭, E♭, A♭, D♭, G♭, C♭, F♭).

QUESTIONS.—1. What pitch is assumed as a starting point in our system of musical notation? Between what letters do all keyed instruments play half steps? What kind of intervals do they play between all other letters? When the Scale is based on C, what characters form its signature? What keys of a piano, or organ, play its intervals? Therefore, how is the key of C frequently spoken of? 2. What characters do all other keys require to be employed in the formation of the signature? 3. What is said of the Scale when any other pitch than C is taken as One? 4. How many systematic ways of transposing the scale are there? Name them. 5. What is it to transpose the scale by fifths? What is it to transpose the scale by fourths? 6. Is five degrees above the same thing as four degrees below? Why? 7. Is four degrees above the same thing as five degrees below? Why? 8. From what key must the first of a series of transpositions of the scale be made? And thereafter from what Key? 9. Why is it necessary to reject one tone in each transposition and substitute an intermediate tone in its place? 10. When the scale is transposed by fifths, what characters are employed to form the signature? When it is transposed by fourths, what characters are used? 11. Do signature sharps and flats affect all the notes of corresponding names, higher or lower? 12. *From* what key, and to what key, is the first transposition by fifths? What tone of a scale transposed from, by fifths, is always taken as One of the scale transposed to? 13. In transposing the scale from C to G, do the intervals as represented by the letters, agree with the order of intervals required to form the scale? Between what letters is there a disagreement with the scale intervals required? What is necessary to be done in order to adjust the matter, and establish the scale in its new position? 14. Therefore, when the composer desires to write in the key of G, on what letter does he place a sharp, as a sign, or signature of the key? Why do we place the sharp on the first space, in the G Clef, rather than on the fifth line? 15. From what letter, and to what letter, is the first transposition by fifths? In making this transposition, what letter are we to consider as already sharped? 16. In transposing from G to D, what tone do we find it necessary to reject? What intermediate tone is taken in its place? 17. What is the signature of the key of D? 18. What is the intermediate tone required in transposition, called? 19. In the transpositions from C to G, and from G to D, what intermediate tones have been necessary? 20. What is the tone of transposition between any

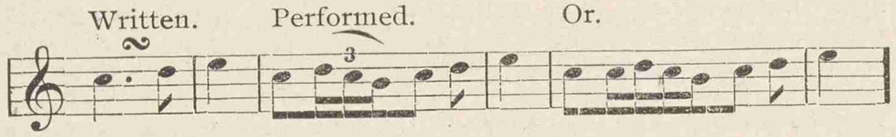
key and its fifth? 21. Form the signature, and write out the scale, in every transposition by fifths from C to C♯. 26. From what letter, and to what letter, is the first transposition by fourths? 27. What tone is it necessary to reject in this transposition? Why? What intermediate tone must be taken in its place? 28. Therefore, what is the signature of the Key of F? 29. How much has the pitch of the scale been raised in this transposition? What tone of the scale transposed from, has been flatted? 30. What is the tone of transposition between any key and its fourth? 31. From what letter, and to what letter, is the second transposition by fourths? 32. What tone is it necessary to reject in this transposition? What intermediate tone is taken in its place? 33. Form the signature, and write out the scale in every transposition by fourths, from C to C♭.

CHAPTER XV.

GRACE TONES, TRILL, TURN, Etc.
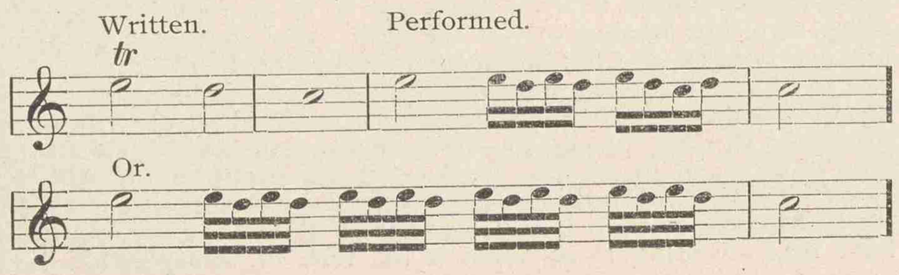
1. The TURN (𝄐) consists of a principal sound, with the sounds next above and below it. It should be performed with care and neatness, but not too quick, thus:—

Ex. 105.



2. The TRILL (*tr*) or SHAKE is a very brilliant musical embellishment, and should be much cultivated by those who would acquire smoothness and flexibility of voice. It is a quick reiteration of two tones, bearing the relation of a step or a half step, thus:—

Ex. 106.



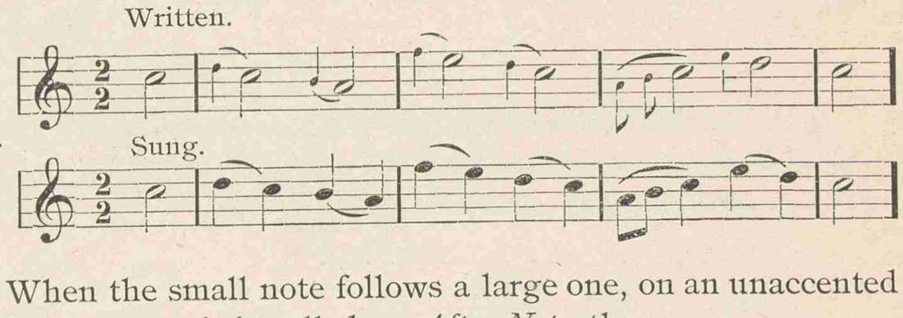
3. SYNCOPATION.—When a tone commences on an unaccented, and is continued on the accented part of the measure, it is said to be Syncopated, thus:—

Ex. 107.
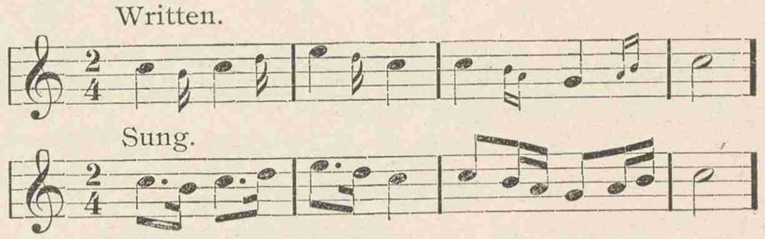


4. The "APPOGGIATURA" is usually represented by a small note placed before a large one upon an accented part of the measure. It takes half the value of the large note, except when the latter is dotted—then it takes two-thirds, thus:—

Ex. 108.



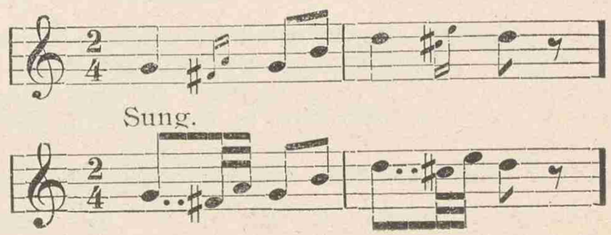
5. When the small note follows a large one, on an unaccented part of the measure, it is called an *After Note*, thus:—

Ex. 109.
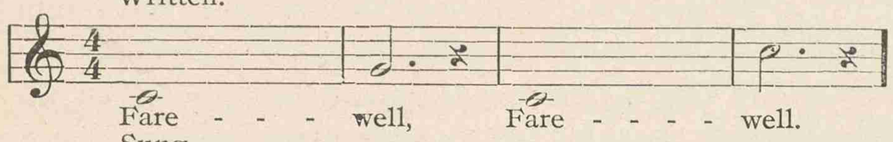


6. The DOUBLE APPOGGIATURA consists of two notes, one above and the other below the principal; which are always intended to be sung with grace and rapidity, thus:—

Ex. 110.
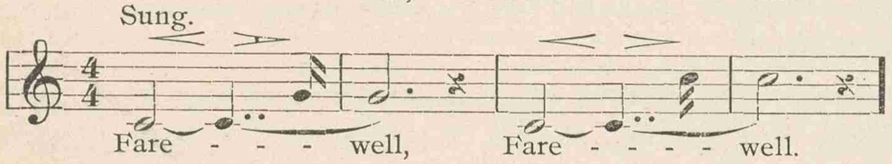


7. PORTAMENTO is a technical term used to indicate the carriage or manner of conducting the voice from one tone to another, in order to connect them smoothly and gracefully. It is generally limited to cases in which the two tones form a third, fifth, or some larger intervallic relation, and they are sung to two separate syllables, thus:—

Written.



EX. 111. Sung.



NOTE.—The really artistic use of the voice outlined in this Chapter, should never be attempted by the learner, except under the direction of a master in vocal culture.

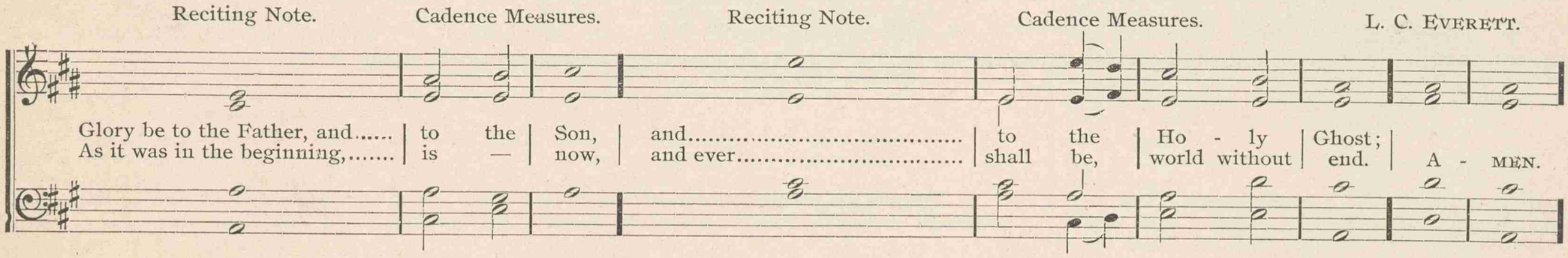
QUESTIONS.—1. Of what does a Turn consist? How should it be performed? 2. Describe and define the Trill. 3. When is a tone said to be syncopated? 4. How is the Appoggiatura usually represented? How much of the value of the large note does it usually take? When does it take two thirds of the value of the large note? 5. When a small note follows a large one on an unaccented part of the measure, what is it called? 6. Of what does a Double Appoggiatura consist? 7. Define the term Portamento. In what particular is it generally limited, and to how many syllables are the intervals sung?

CHAPTER XVI.

CHANTS AND CHANTING.

1. There are two regular forms of the Chant—Single and Double. The Single chant has two parts and is composed of a RECITING NOTE and TWO CADENCE MEASURES followed by a RECITING NOTE and THREE CADENCE MEASURES, thus:—

EX. 112. SINGLE CHANT.



2. A Double Chant is composed of two single chants, and, therefore, has four parts.

3. There are also "Peculiar Chants," which are constructed to suit odd metres, and words of peculiar rhythm.

4. The "A—men" may follow in all forms of the chant, just as it may in any other style of church music.

5. The reciting note gives no indication of time or rhythmical proportion; nor are there any definite rules on the subject, except such as govern in good reading. Hence, we may say that the time of its duration is determined by the number of words to be chanted to it, and that these should be delivered about as fast as a good reader would read them. But when the object is congregational chanting, the cadence measures should be in strict time.

6. "Pronounce together," is a command that must be rigidly obeyed, as it lies at the foundation of all excellence in both choir and congregational chanting.

7. Special attention should be given to enunciation, accent, and emphasis; and to all punctuation marks and pauses—grammatical and rhetorical; otherwise the service will be worse than a failure.

CHAPTER XVII.

GENERAL DIRECTIONS TO SINGERS.

1. When singing, stand or sit erect, so as to use the vocal organs with ease.

2. Hold the music upon a level with the eyes, or nearly so.

3. Take deep, full, and noiseless respirations, at such places as will not injure the sense of the words; but be careful not to breathe oftener than is absolutely necessary to sustain good tones.

4. Attack sounds with decision and certainty, and avoid striking below the correct tone and sliding up to it.

5. Hold long sounds steadily, firm, and equal, and do not yield to the desire to slide up or down to the following sound as a relief.

6. The emission of tone should be free, open, round, full, pure, and resonant; it should be instantaneous, firm, and decided; without hesitancy, trembling, wavering, or drawling.

7. Endeavoring to manage the swelling and diminishing of the voice, when required, with due gradual proportions.

8. In singing the words should be pronounced the same as in reading or speaking; the vowels being *sung* and the consonants *articulated.*

9. The letter *a,* when it is used as an article, or as the initial letter of a syllable, should be pronounced *ä,* as in *Fä'ther.*

10. The article *the,* before consonants, should be pronounced as *e* in *met, yet,* etc. But when it comes before a word commencing with a vowel, it should be pronounced like the pronoun *thee.*

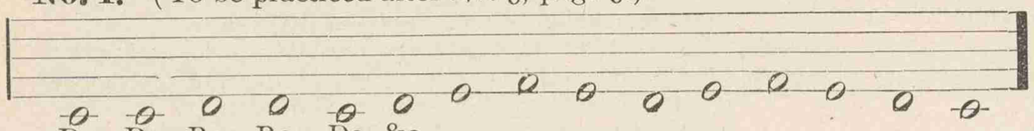
11. Always commence promptly when the signal is given by the teacher or director, and do not wait for some one else to commence first. If there are a thousand singers, they should all commence as one voice—at the same *instant.*

A—an Italian preposition, meaning to, in, by, at, &c.
Accelerando—accelerating the time, gradually faster and faster.
Adagio, or *Adasio*—slow.
Adagio Assai, or *Molto*—very slow.
Ad Libitum—at pleasure.
Affettuoso—tender and affecting.
Agitato—with agitation.
Alla Capella—in Church style.
Allegro—quick. *Allegro Assai*—very quick.
Allegretto—less quick than Allegro.
Allegro ma non Troppo—quick, but not too quick.
Amabile—in a gentle and tender style.
Amateur—a lover but not a professor of music.
Amoroso, or *Con Amore*—affectionately, tenderly. [ed.
Andante—gentle, distinct, and rather slow, yet connect-
Andantino—somewhat quicker than Andante. [sion.
Animato, or *Con Anima*—with fervent, animated expres-
Animo, or *Con Animo*—with spirit, courage, and bold-
Antiphone—music sung in alternate parts. [ness.
Ardito—with ardor and spirit.
Arioso—in a light, airy, singing manner.
A Tempo—in time.
A Tempo Giusto—in strict and exact time.
Ben Marcato—in a pointed and well-marked manner.
Bis—twice.
Brillante—brilliant, gay, shining, sparkling.
Cadence—closing strain, also a fanciful extemporaneous embellishment at the close of a song. [dence.
Cadenza—same as the second use of Cadence. See Ca-
Calando—softer and slower. [melody.
Cantabile—graceful, singing style; a pleasing flowing
Canto—the treble part in a chorus.
Choir—a company or band of singers; also that part of a church appropriated to the singers.
Chorist, or *Chorister*—a member of a choir of singers.
Col, or *Con*—with. *Col Arco*—with the bow. [ner.
Comodo, or *Commodo*—in an easy and unrestrained man-
Con Affetto—with expression.
Con Docessa—with delicacy.
Con Dolore, or *Con Duolo*—with mournful expression.
Conductor—one who superintends a musical performance; same as music Director.
Con Energico—with energy.
Con Espressione—with expression.
Con Fuoco—with ardor, fire.
Con Grazia—with grace and elegance.
Con Impeto—with force, energy.
Con Justo—with chaste expression.
Con Moto—with emotion.
Con Spirito—with spirit, animation.
Coro—Chorus.
Da—for, from, of. *Da Capo*—from the beginning.
Decani—the priests, in contradistinction to the lay or ordinary choristers.
Declamando—in the style of declamation.
Decrescendo—diminishing decreasing.
Devozione—devotional. [music.
Dilettante—a lover of the arts in general, or a lover of
Di Molto—much or very.
Divoto—devotedly, devoutly.
Dolce—soft, sweetly, tender, delicate.
Dolcemente, *Dolcessa*, or *Dolcissimo*. See Dolce.
Dolente, or *Doloroso*—mournful.
Doloroso—in a plaintive, mournful style.
E—and. *Elegante*—elegance.
Energico, or *Con Energia*—with energy.
Espressivo—expressive.
Fine, *Fin*, or *Finale*—the end.
Forzando, *Forz.*, or *Fz.*—sudden increase of power <.
Fugue, or *Fuga*—a composition which repeats or sustains in its several parts throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato—in the fugue style. *Fughetto*—a short fugue.
Giusto—in just and steady time.
Graziozo—smoothly, gracefully.
Grave—slow and solemn movement.
Impressario—manager of Concerts or Operas.
Lacrimando, or *Lacrimoso*—mournful, pathetic.
Lamentevole, *Lamentando*, *Lamentibile*—mournfully.
Larghetto—slow, but not so slow as Largo.
Larghissimo—extremely slow.
Largo—slow.
Legato—close, gliding, connected style.
Lentando—gradually slower and softer.
Lento, or *Lentamente*—slow.
Ma—but. *Maestoso*—majestic, majestically.
Maestro Di Capella—chapel master or conductor of church music.
Marcato—strong and marked style.
Messa Di Voce—moderate swell. [time.
Moderato, or *Moderatamente*—moderately, in moderate
Molto—much or very.
Molto Voce—with a full voice.
Morendo—gradually dying away.
Mordente—a beat, a transient shake.
Mosso—emotion. [dante.
Moto—motion. *Andante Con Moto*—quicker than An-
Non, *Non Troppo*—not too much.
Orchestra—a company or band of instrumental performers; also that part of a theatre occupied by the band.
Pastorale—applied to graceful movements in sextuple time.
Perdendo, *Perdendosi*—same as Lentando.
Piu—more. *Piu Mosso*—with more motion, faster.
Pizzicato—snapping the violin string with the fingers.
Poco—a little. *Poco Adagio*—a little slow.
Poco a Poco—by degreess, gradually.
Portamento—the manner of sustaining and conducting the voice from one sound to another.
Precentor—conductor, leader of a congregation.
Presto—quick.
Prestissimo—very quick.
Rallentando, or *Allentando*, or *Slentando*—slower and softer by degrees.
Recitando—a speaking manner of performance.
Recitante—in the style of recitative.
Recitative—musical declamation. [power.
Rinforzando, *Rinf.*, or *Rinforzo*—suddenly increasing in
Ritardando—slackening the time.
Semplice—chaste, simple. [throughout.
Sempre—throughout, always; as, *Sempre Forte*—loud
Senza—without; as, *Senza Organa*—without the organ.
Sforzando, *Sforzato*—with strong force of emphasis rapidly diminishing >.
Siciliana—a movement of light, graceful character.
Smorendo, *Smorzando*—dying away.
Soave, *Soavement*—sweet, sweetly. See Dolce.
Solfeggio—a vocal exercise.
Solo—for a single voice or instrument.
Sostenuto—sustained.
Sotto—under, below. *Sotto Voco*—with subdued voice.
Spirito, *Con Spirito*—with spirit and animation.
Staccato—short, detatched, distinct.
Subito—quick.
Tace, or *Tacet*—silent, or be silent.
Tardo—slow.
Tasto Solo—without chords.
Tempo—time. *Tempo a Piacere*—time at pleasure.
Tempo Giusto—in exact time.
Ten., *Tenuto*—hold. See Sostenuto.
Tutti—the whole, full chorus.
Un—a; as, *Un Poco*—a little.
Va—go on; as, *Va Crescendo*—continue to increase.
Verse—same as Solo.
Vigoroso—bold, energetic.
Vivace—quick and cheerful.
Virtuoso—a proficient in art.
Voce Di Petto—the chest voice.
Voce Di Testa—the head voice.
Voce Sola—voice alone.
Volti Subito—turn over quickly.

ELEMENTARY EXERCISES.

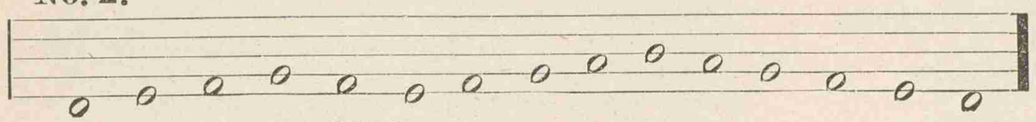
SECTION I.

No. 1. (To be practiced after Ex. 5, page 5.)



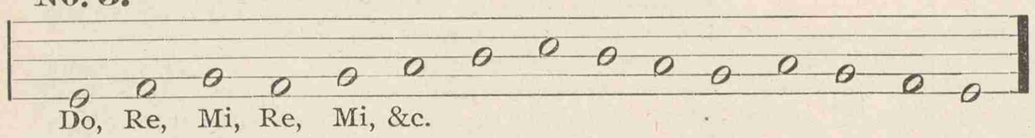
Do, Do, Re, Re, Do, &c.

No. 2.



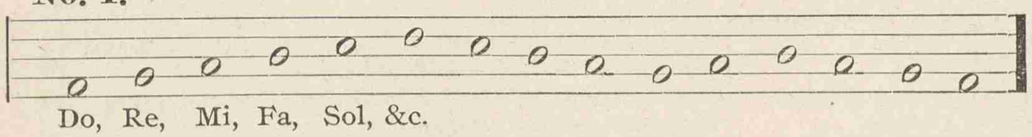
Do, Re, Mi, Fa, Mi, &c.

No. 3.



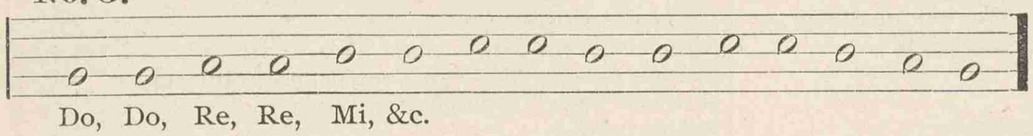
Do, Re, Mi, Re, Mi, &c.

No. 4.



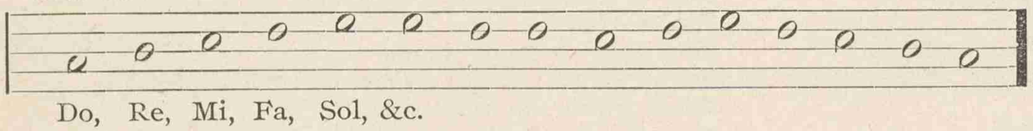
Do, Re, Mi, Fa, Sol, &c.

No. 5.



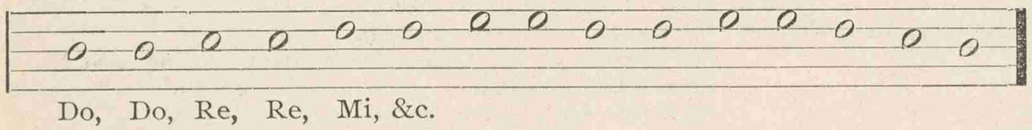
Do, Do, Re, Re, Mi, &c.

No. 6.



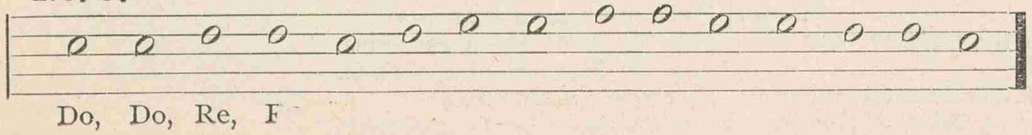
Do, Re, Mi, Fa, Sol, &c.

No. 7.



Do, Do, Re, Re, Mi, &c.

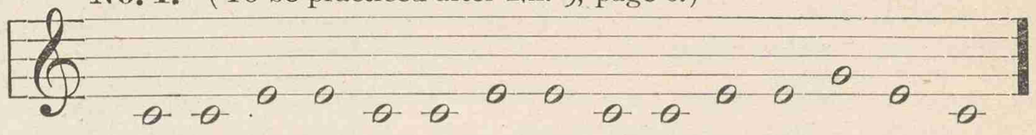
No. 8.



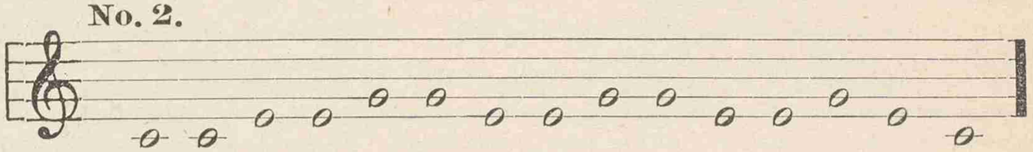
Do, Do, Re, F

SECTION II.

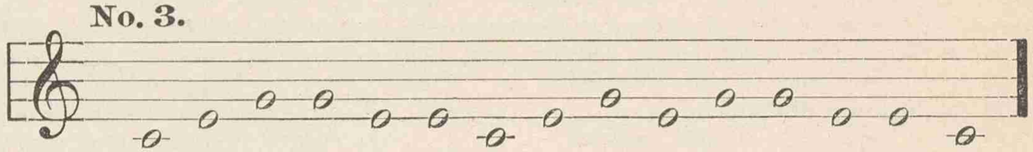
No. 1. (To be practiced after Ex. 9, page 6.)



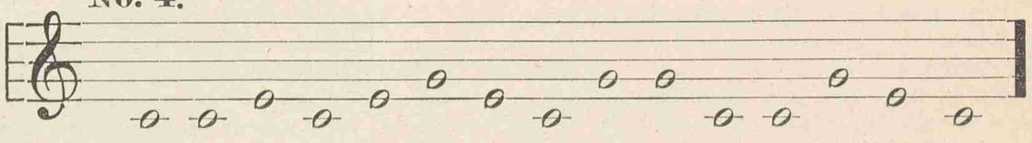
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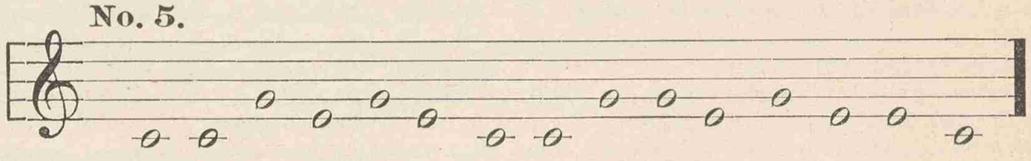
No. 3.



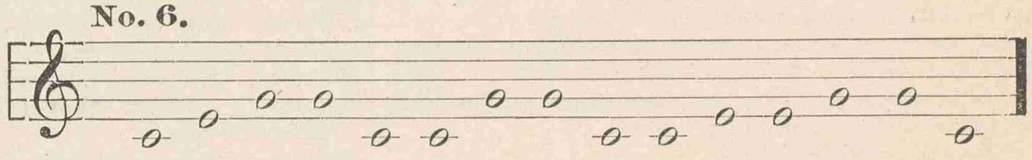
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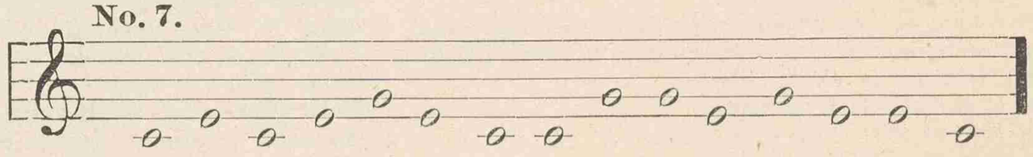
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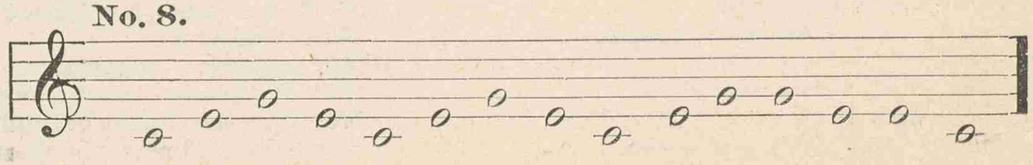


No. 6.



No. 7.



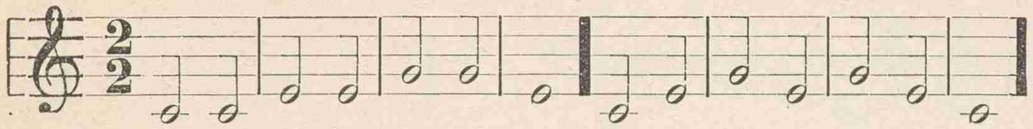
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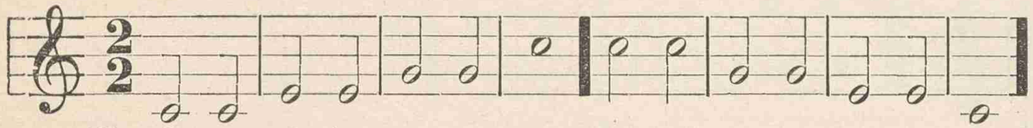


SECTION III.

(To be practiced after the study of Chapter II.)
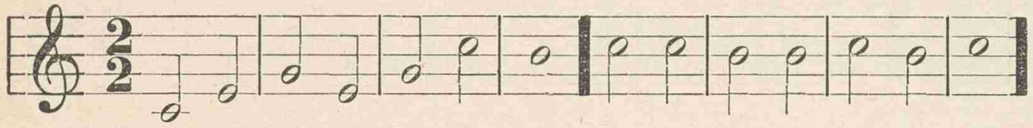
No. 1. Introducing tones, 1, 3, and 5.



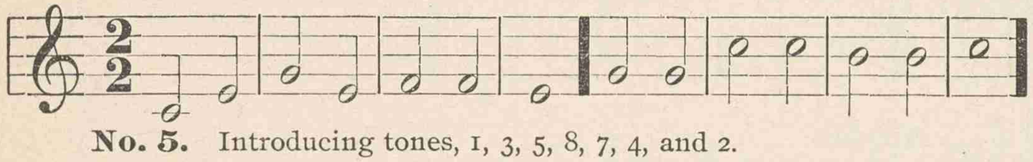
No. 2. Introducing tones, 1, 3, 5, and 8.



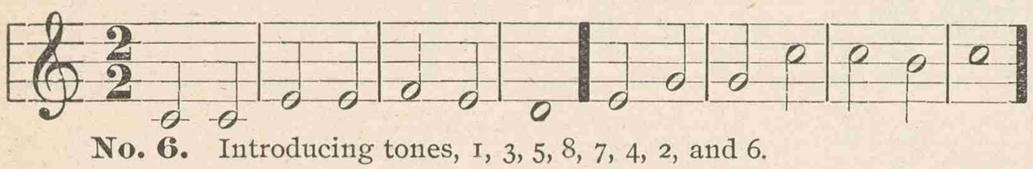
No. 3. Introducing tones, 1, 3, 5, 8, and 7.



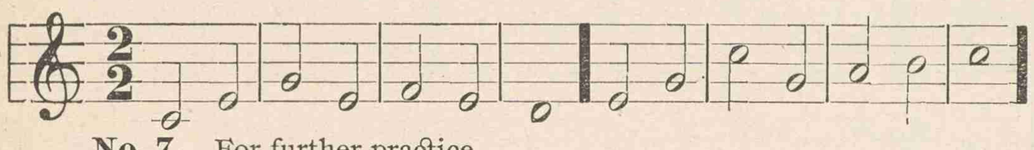
No. 4. Introducing tones, 1, 3, 5, 8, 7, and 4.



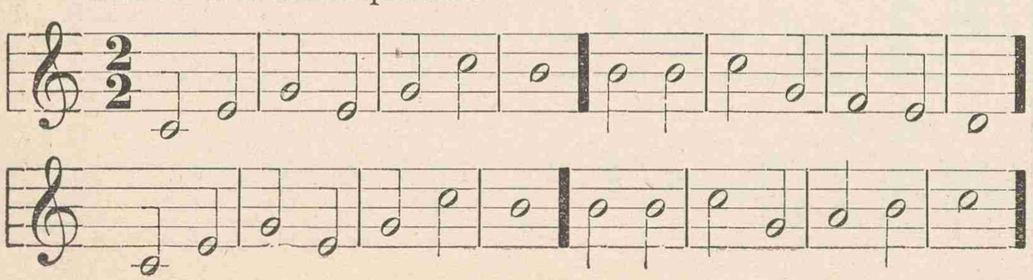
No. 5. Introducing tones, 1, 3, 5, 8, 7, 4, and 2.



No. 6. Introducing tones, 1, 3, 5, 8, 7, 4, 2, and 6.
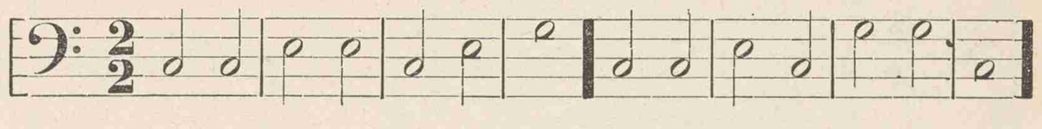


No. 7. For further practice.
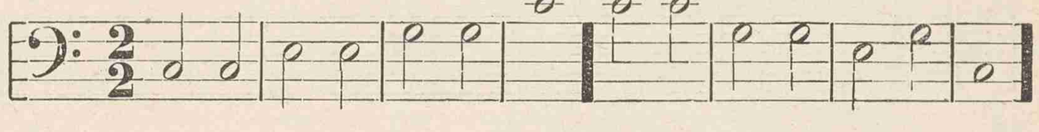


SECTION IV.

(To be practiced after Ex. 26, page 11.)
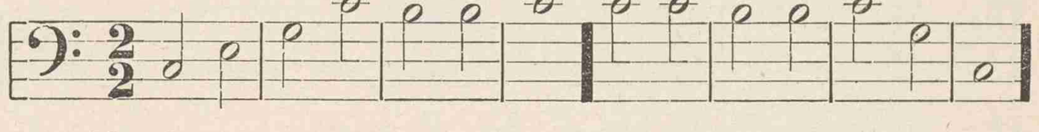
No. 1. Introducing tones, 1, 3, and 5.
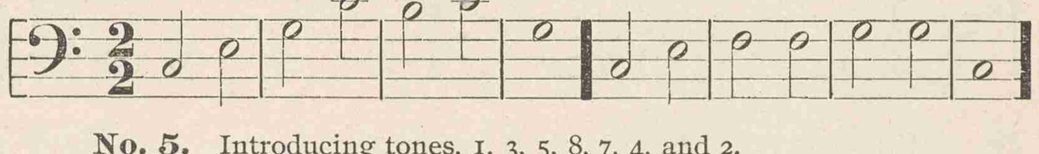


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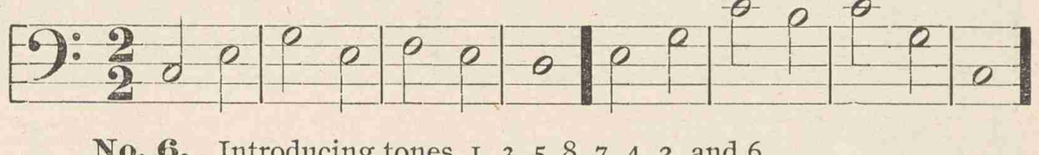


No. 3. Introducing tones, 1, 3, 5, 8, and 7.



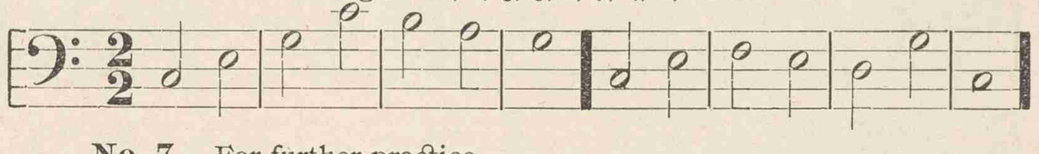
No. 4. Introducing tones, 1, 3, 5, 8, 7, and 4.



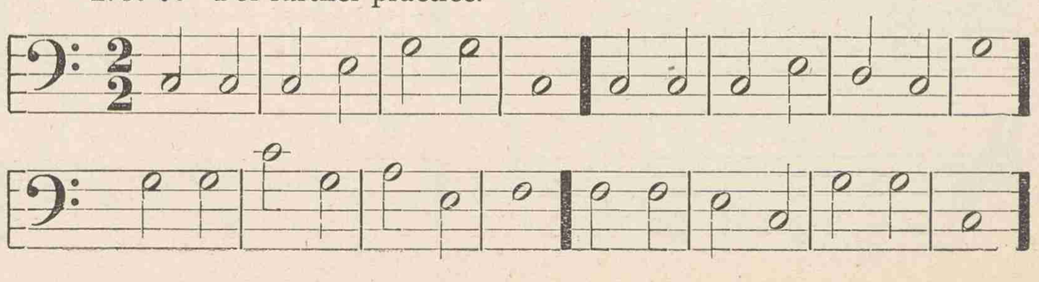
No. 5. Introducing tones, 1, 3, 5, 8, 7, 4, and 2.



No. 6. Introducing tones, 1, 3, 5, 8, 7, 4, 2, and 6.
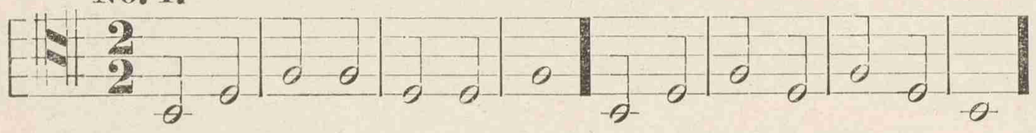


No. 7. For further practice.



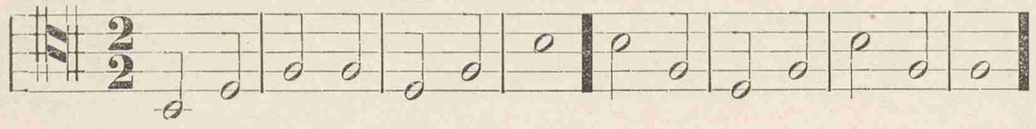
SECTION V.

To be practiced after Ex. 29, page 11.)

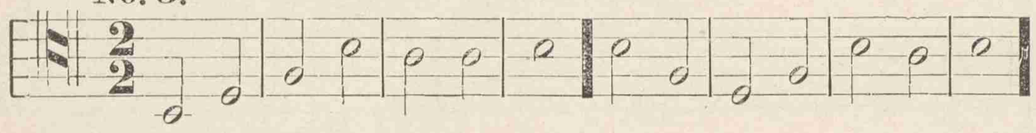
No. 1.



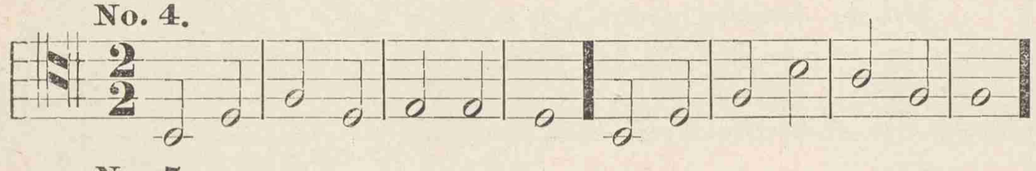
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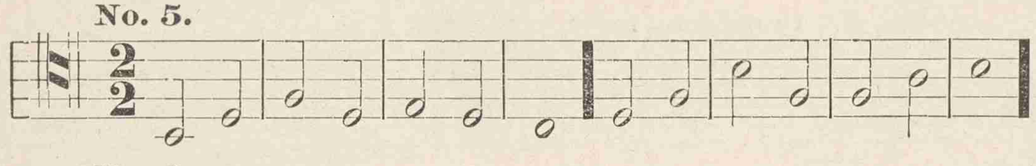
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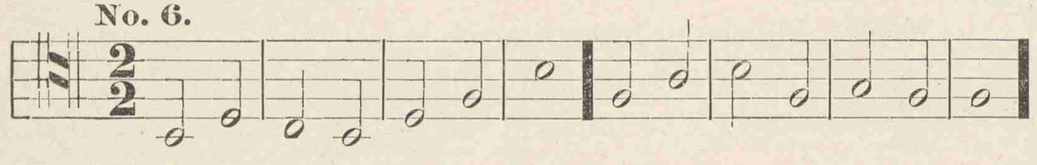


No. 4.
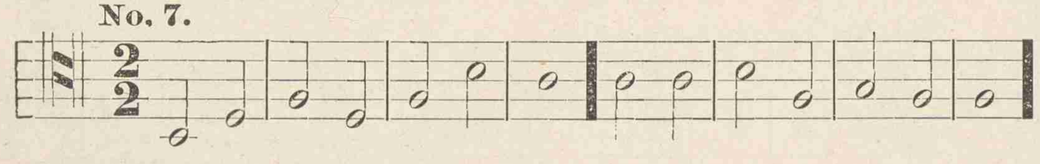


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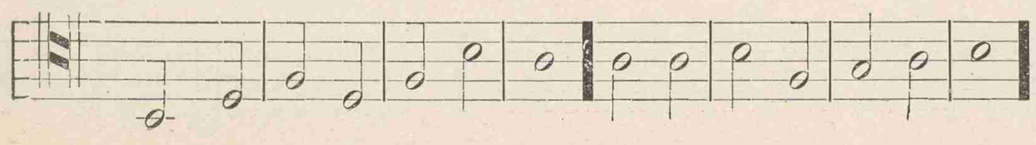


No. 6.



No. 7.
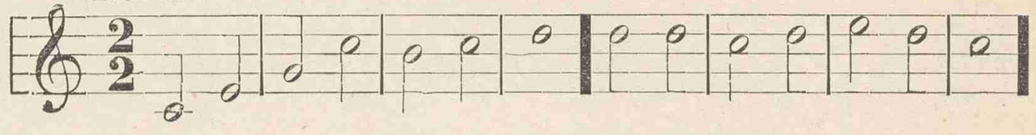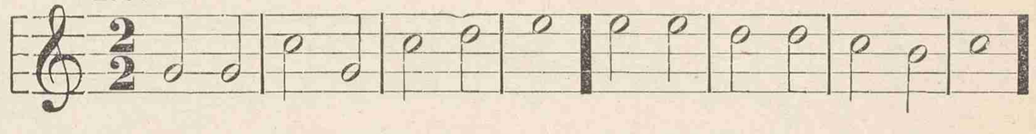




SECTION VI.

(Extended Scale Exercises. See Note after paragraph 3, Chapter IV, page 12.)
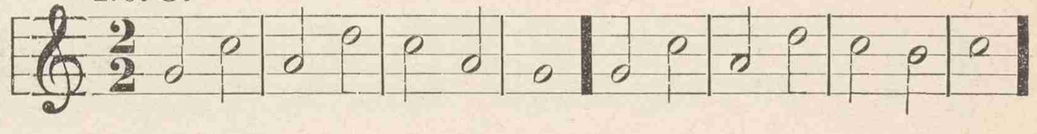
No. 1.



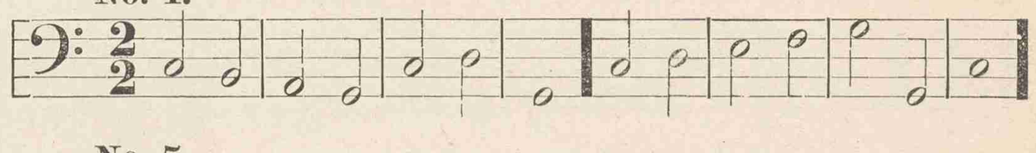
No. 2.



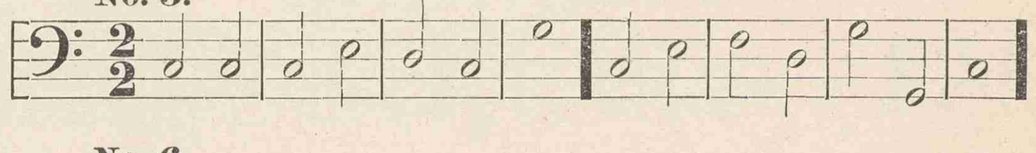
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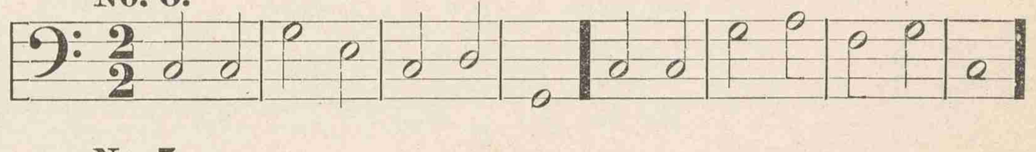
No. 4.



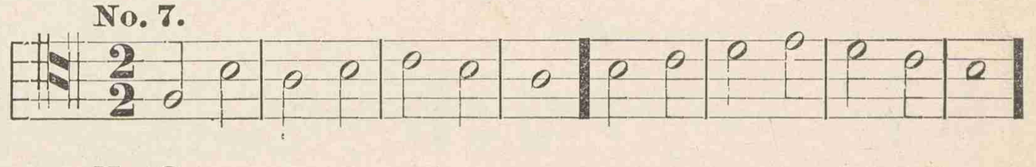
No. 5.



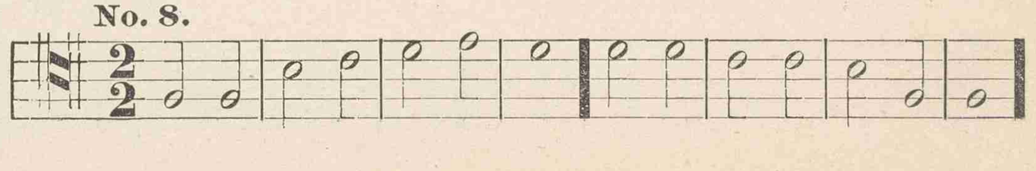
No. 6.



No. 7.
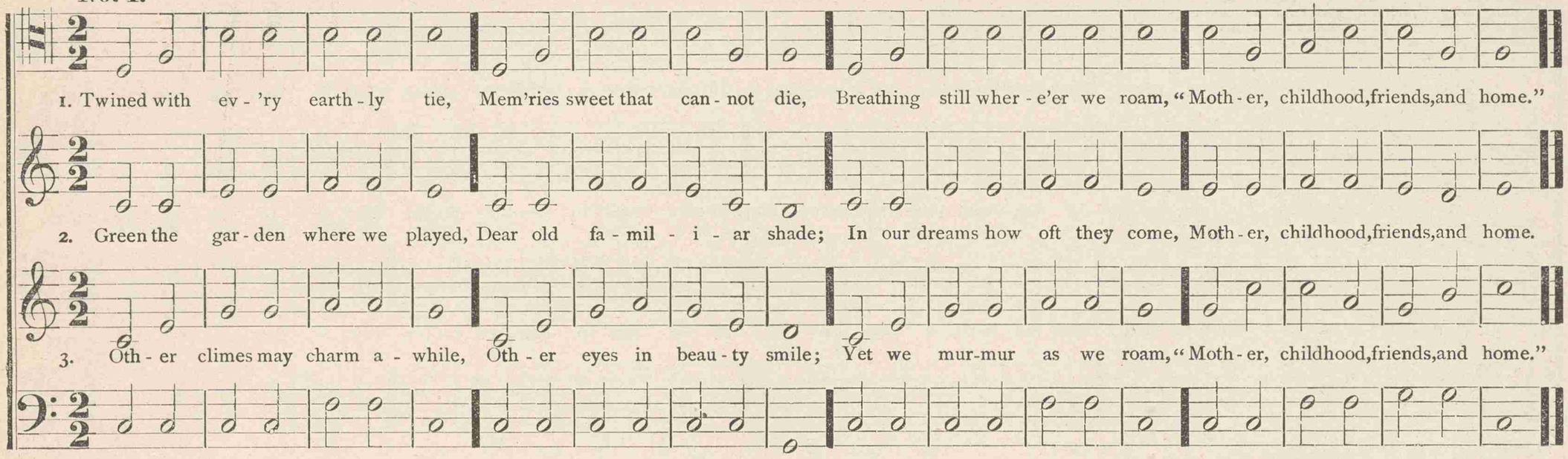


No. 8.
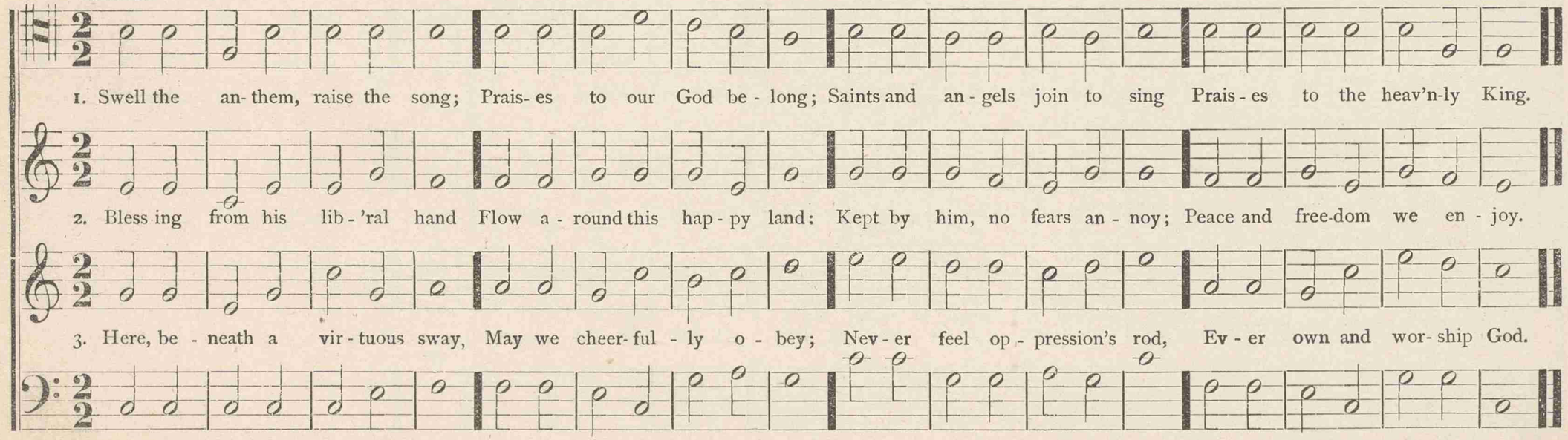


SECTION VII.

(To be practiced after Ex. 35, page 13.)

No. 1. R. M. M.



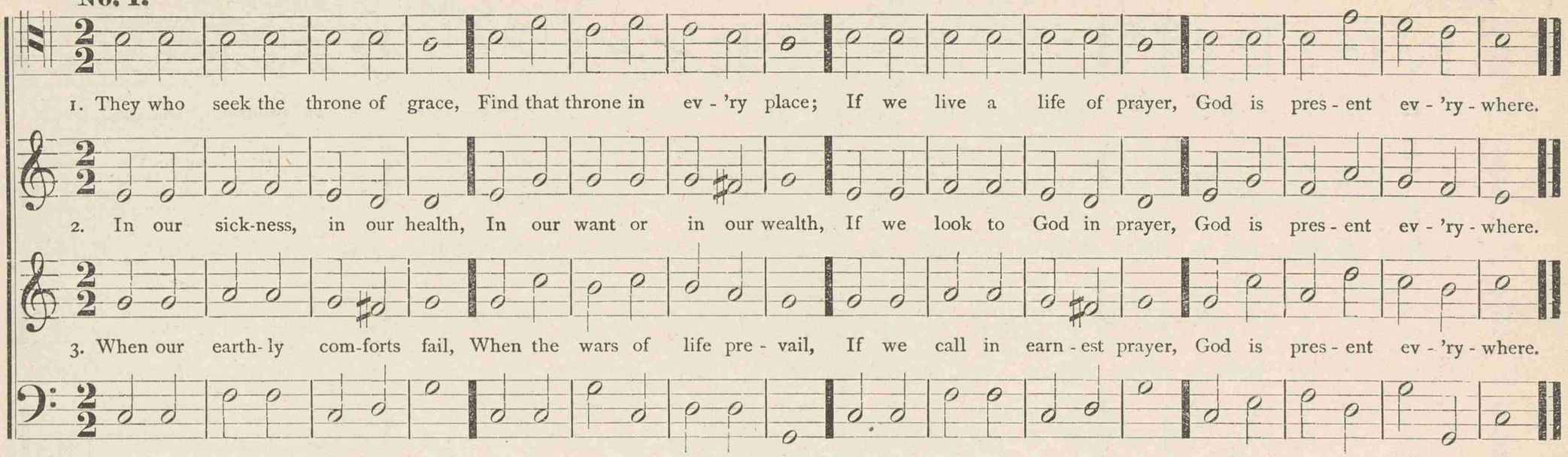
No. 2. EMILIUS LAROCHE.



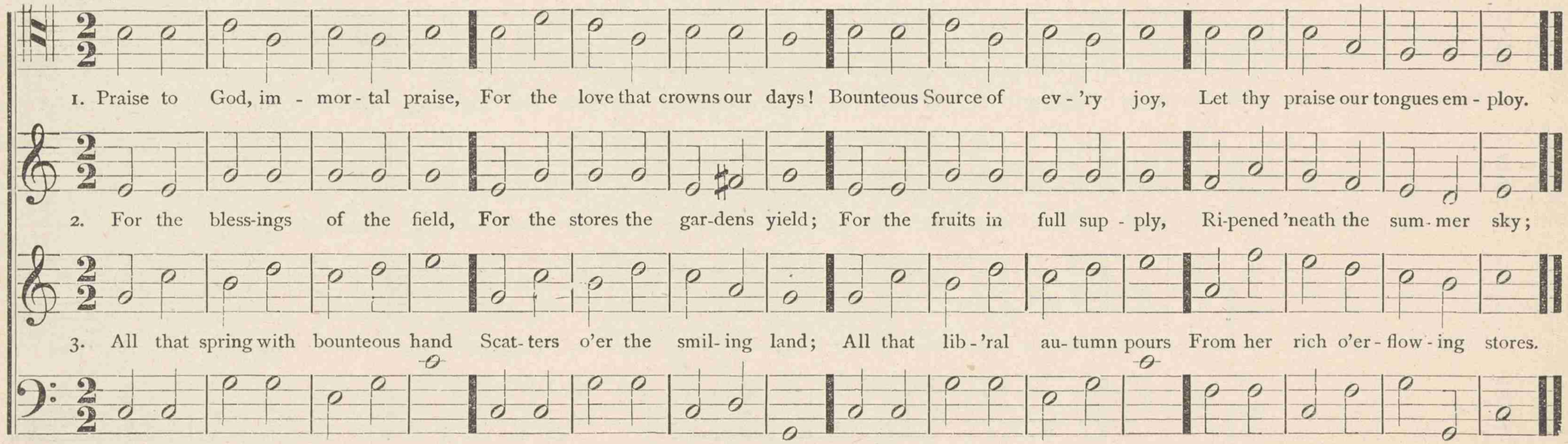
SECTION VIII.

(For practice after the conclusion of Chapter IV.)

No. 1. R. M. M.



No. 2. FRANZ VOLK.



SECTION VIII. (Continued.)

No. 3.

FRANZ VOLK.

1. Lift your eyes of faith, and see Saints and an- gels joined in one: What a count-less com - pa - ny Stand be - fore yon daz-zling throne!
2. Each be - fore his Sav- iour stands, All in whit- est robes ar - rayed; Palms they car - ry in their hands, Crowns of glo - ry on their head.
3. Saints be - gin the end- less song, Cry a - loud in heav'n-ly lays, Glo - ry doth to God be - long, God, the glo- rious Sav- iour, praise.

No. 4.

EMILIUS LAROCHE.

1. Come, my soul, thy suit pre - pare, Je - sus loves to an - swer pray'r; He him- self in - vites thee near, Bids thee ask him, waits to hear.
2. Lord, I come to thee for rest; Take pos - ses - sions of my breast; There thy blood-bought right main tain, And with- out a ri - val reign.
3. While I am a pil - grim here, Let thy love my spir - it cheer; As my guide, my guard, my friend, Lead me to my jour-ney's end.

No. 5.

FRANZ VOLK.

1. Ho - ly bi - ble! book di - vine! Pre - cious treas - ure, thou art mine! Mine to tell me whence I came, Mine, to tell me what I am.
2. Mine, to chide me when I rove, Mine, to show a Sav- iour's love; Mine art thou to guide my feet, Mine, to judge, con-demn, ac - quit.
3. Mine, to com - fort in dis - tress, If the Ho - ly Spir - it bless: Mine, to show by liv - ing faith Man can tri- umph o - ver death.
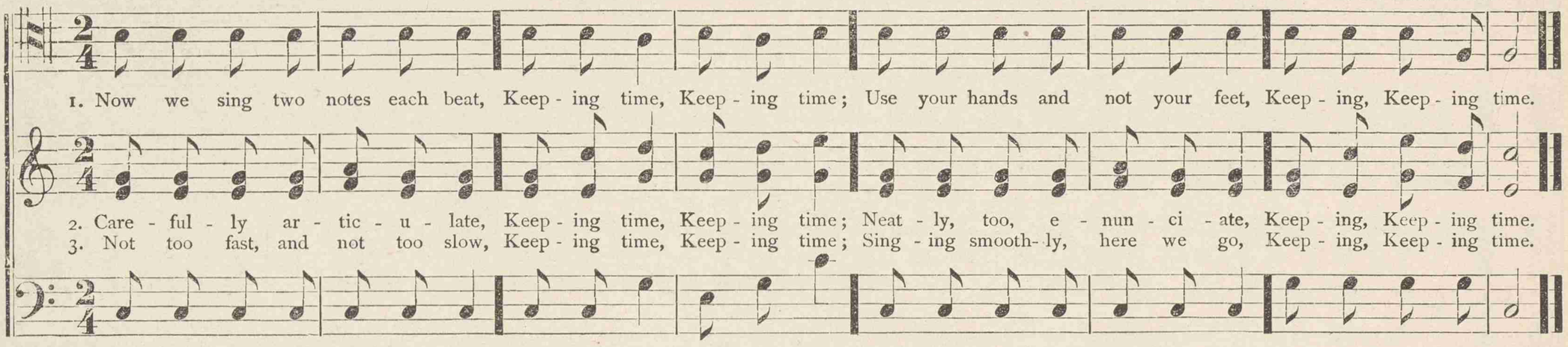
SECTION IX.

(For practice after the conclusion of Chapter IV.)

R. M. M.
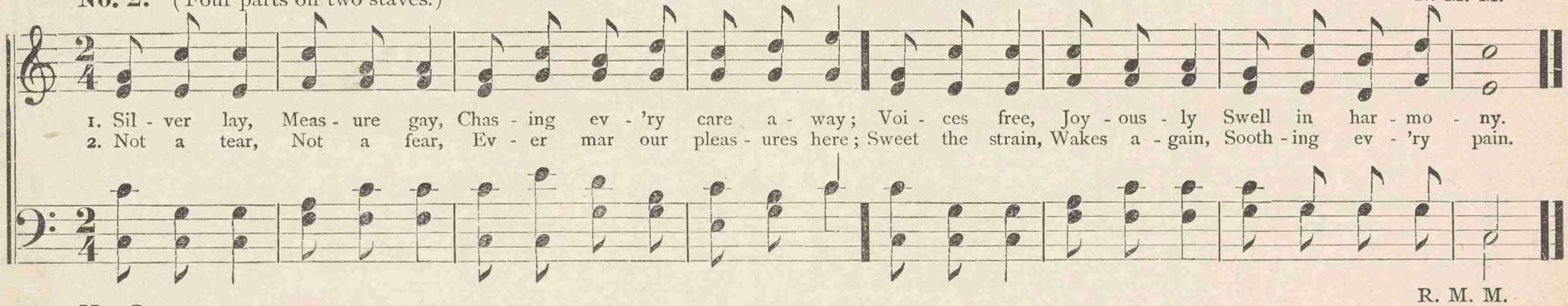
No. 1. (Two notes to a beat. Four parts on three staves.)

R. M. McIntosh.
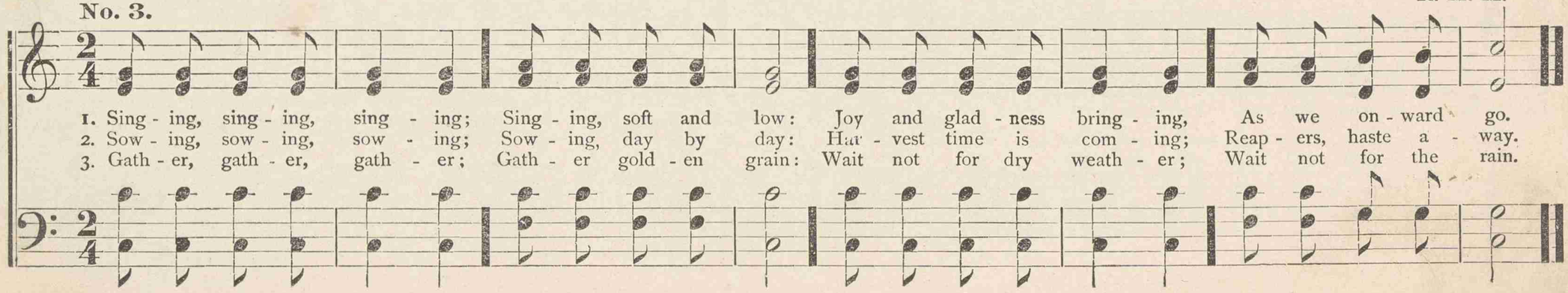


No. 2. (Four parts on two staves.)

R. M. M.



No. 3.

R. M. M.



SECTION X.

(Slurs, Ties, Dotted Primitives, Dotted Half-Primitives, and Rests. See Chapter V, page 14.)

No. 1. R. M. M.

1. Re - freshed by gen - tle slum - bers, From care and sor - row free, Our hearts in tune- ful num - bers, Sing praise, O Lord, to thee.
2. Thou spreadest joy and bless - ing, Thou source of ev - 'ry good; Then hear us, thee ad - dress - ing In songs of grat - i - tude.
3. O may we, ceas- ing nev - er, Ex - tol thee all our days; Our hearts and lives be ev - er An end- less song of praise.

No. 2. R. M. M.

1. Hark! what mean those ho- ly voic - es Sweet - ly sound-ing thro' the skies? Lo! th' an-gel - ic host re - joic - es, Heav'n - ly hal - le - lu - jahs rise.
2. Hear them tell the wondrous sto - ry; Hear them chant in hymns of joy, "Glo - ry in the high- est—glo - ry! Glo - ry be to God most high!"
3. Haste, ye mor - tals, to a - dore him; Learn his name, and taste his joy; Till in heav'n ye sing be - fore him, "Glo - ry be to God most high!"

No. 3. R. M. M.

1. Come and sing, Come and sing! Tra la la la la la, Bright the lay, Tra la la la la la, Sing a - way; Come and sing, Come and sing.
2. Come and sing, Come and sing! Tra la la la la la, Wake the song, Tra la la la la la, Joy pro- long; Come and sing, Come and sing.
3. Come and sing, Come and sing! Tra la la la la la, Work or play, Tra la la la la la, All the day; Come and sing, Come and sing.

SECTION XI.

(Illustrating the Repeat, Da Capo and Hold. See Chapter VI, page 16.)

EMILIUS LAROCHE.

No. 1.

FINE. D.C.

1. { Hark! the notes of an - gels, sing - ing, Glo - ry, glo - ry to the Lamb! }
   { All in heav'n their trib - ute bring - ing, Rais - ing high the Saviour's name. } Ye for whom his life was giv - en, Sa-cred themes to you be - long:

D.C.—Come, as - sist the choir of heav - en; Join the ev - er - last - ing song.

R. M. M.

No. 2.

1. Poor and need - y tho' I be, God, my Mak - er, cares for me; Gives me cloth - ing, shel - ter, food, Gives me all I have of good.
2. He will list - en when I pray; He is with me night and day; When I sleep and when I wake, Keeps me safe for Je - sus' sake.
3. Tho' I la - bor here a - while, He will bless me with his smile; And when this short life is past, I shall rest with him at last.

R. M. M.

No. 3.

1. Let us with a glad - some mind, Praise the Lord, for he is kind; For his mer - cy shall en - dure, Ev - er faith - ful, ev - er sure.
2. He, with all - com - mand - ing might Filled the new - made world with light; For his mer - cy shall en - dure, Ev - er faith - ful, ev - er sure.
3. All his creat - ures he doth feed, His full hand sup - plies their need; For his mer - cy shall en - dure, Ev - er faith - ful, ev - er sure.

SECTION XII.

(For practice after Ex. 62, page 19.)

No. 1. R. M. M.

1. Songs of praise the an - gels sang, Heav'n with hal - le - lu - jahs rang, When Je - ho - vah's work be - gun, When he spake and it was done.
2. Songs of praise a - woke the morn, When the Prince of peace was born: Songs of praise a - rose, when he Cap tive led cap - tiv - i - ty.
3. Saints be - low, with heart and voice, Still in songs of praise re - joice; Learn-ing here, by faith and love, Songs of praise to sing a - bove.

No. 2. FINE FRANZ VOLK. D.C.

1. { Pleas ant smiles, and glan - ces bright, Are like pure and fra-grant flow'rs
   { Shedding round their lov - ing light, Cheer-ing ma - ny wea - ry hours. } Words of love from hearts sin - cere, In this world of care and woe,

D.C.—Are like springs in des - erts drear, Giv- ing life wher - e'er they go.

No. 3. FINE. FRANZ VOLK. D.C.

1. { Hark! the her - ald an - gels sing, "Glo - ry to the new-born King;
   { Peace on earth, and mer - cy mild; God and sin- ners rec - on - ciled." } Joy - ful all ye na - tions rise, Join the tri-umphs of the skies;

D.C.—With th' an - gel - ic hosts pro- claim, "Christ is born in Beth - le - hem."

SECTION XIII.

(For practice after Ex. 66, page 20.)

No. 1. R. M. M.

1. When the mourn - er weep - ing, Sheds the se - cret tear, God his watch is keep - ing, Though none else is near.
2. God will nev - er leave thee, All thy wants he knows; Feels the pains that grieve thee; Sees thy cares and woes.
3. Raise thine eyes to heav - en When thy spir - its quail, When, by tem - pests driv - en, Heart and cour - age fail.

No. 2. R. M. M.

1. Teach me, guide me, O thou sove - reign King: Let no ill be - tide me, Let me con - quest sing.
2. Days un - num - bered, All my life pro - tect; Though with care en - cum - bered, All my ways di - rect.
3. Let temp - ta - tion Meet from thee a shield; In my oc - cu - pa - tion, Be my safe - ty sealed.
4. When my tread - ing Verg - es towards the grave, Then, in mer - cy heed - ing, Deign my soul to save.

No. 3. R. M. M.

1. { Light - ly, light - ly flows the meas - ure, Mu - sic mur - murs soft - ly by;
   { Hearts are filled with tru - est pleas - ure, (*Omit* . . . . .) While the hap - py mo- ments fly.
2. { Though our path be long and drear - y, And its end - ing out of sight;
   { Still our song shall cheer the wea - ry; (*Omit* . . . . .) All are hap - py here to - night.

SECTION XIV.

NEVER SAY FAIL.

No. 1.

R. M. McINTOSH.

1. Keep work - ing, 'tis wis - er than sit - ting a - side, And dream - ing and sigh - ing and wait - ing the tide;
2. With eyes ev - er o - pen, a tongue that's not dumb, A heart that will nev - er to sor - row suc - cumb;
3. In life's ro - sy morn - ing, in man-hood's fair pride, Let this be your mot - to, your foot - steps to guide:

In life's earn - est bat - tles those on - ly pre - vail, Who dai - ly march on - ward, and nev - er say fail;
You'll bat - tle and con - quer, tho' thou - sands as - sail: Then on - ward and con - quer, and nev - er say fail;
In storm and in sun - shine, what - ev - er as - sail, We'll nev - er, oh, nev - er, oh, nev - er say fail;
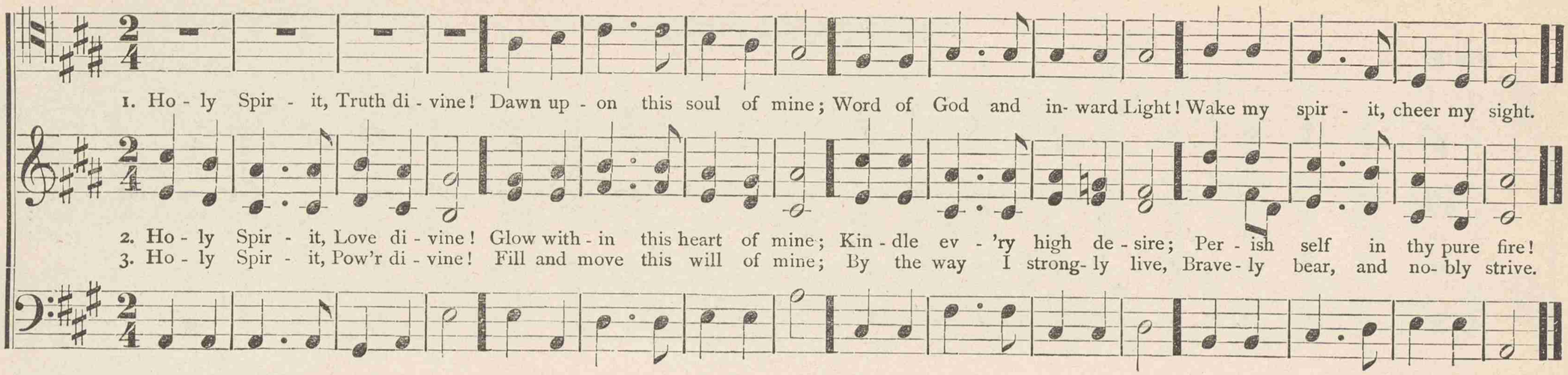
Nev - er say fail; Nev - er say fail.

Nev - er say fail, Nev - er say fail,

No. 2.

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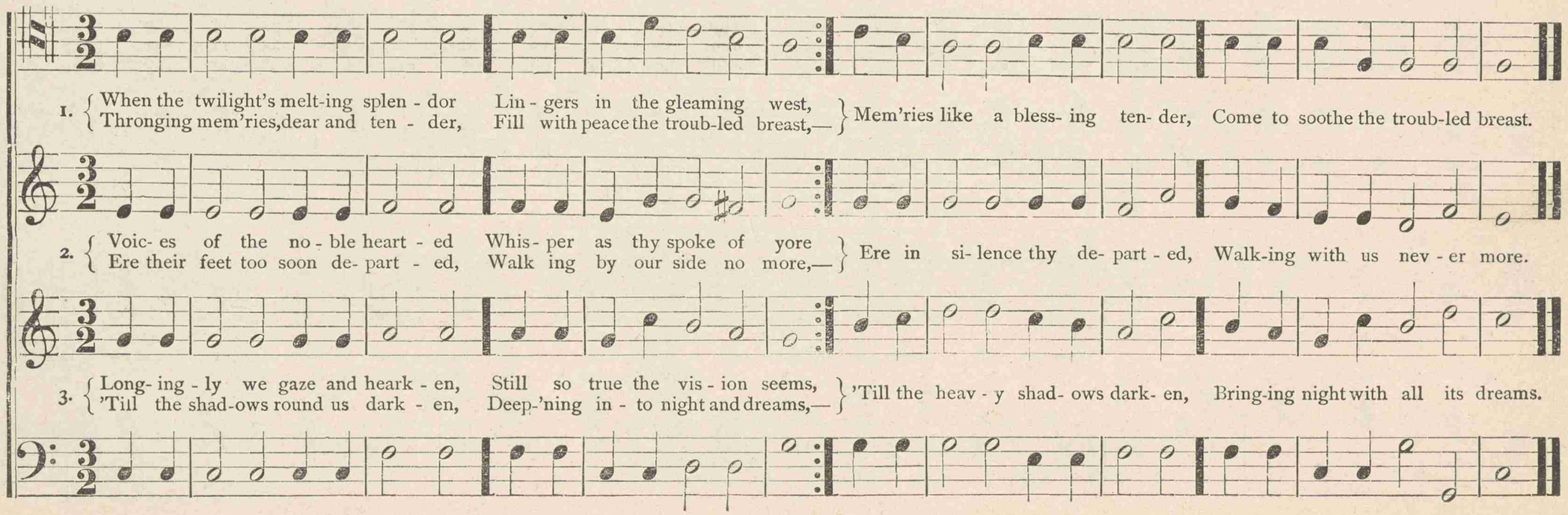
R. M. McINTOSH.



WHEN THE TWILIGHT'S MELTING SPLENDOR.

No. 3.

FRANZ VOLK.



CATCH THE SUNSHINE.

No. 4.

R. M. McINTOSH.

1. Catch the sun - shine! tho' it flick - ers Thro' a dark and dis - mal cloud; Tho' it falls so faint and fee - ble
2. Catch the sun - shine! tho' life's tem - pest May un - furl its chill - ing blast, Catch the lit - tle, hope - ful strag - gler!
3. Catch the sun - shine! don't be griev - ing O'er that dark - some bil - low there! Life's a sea of storm - y bil - lows;

On a heart with sor - row bowed. Catch it quick - ly! it is pass - ing, Pass - ing rap - id - ly a - way;
Storms will not for - ev - er last. Don't give up, and say, "for - sak - en!" Don't be - gin to say, "I'm sad!"
We must meet them ev' - ry - where. Press right thro' them! do not tar - ry, O - ver - come the heav - ing tide,

It has on - ly come to tell you There is yet a bright - er day.
Look! there comes a gleam of sun - shine! Catch it! oh, it seems so glad.
There's a spark - ling gleam of sun - shine Wait - ing on the oth - er side.

4.

Catch the sunshine! catch it gladly!
Messenger in Hope's employ,
Sent through clouds, through storms and billows,
Bringing you a cup of joy.
Don't be sighing, don't be weeping,
Life, you know, is but a span,
There's no time to sigh nor sorrow,
Catch the sunshine when you can.

HITHER, THEN, YOUR MUSIC BRING.

No. 5.

R. M. McINTOSH.

1. Now be - gin the heav'n - ly theme; Sing a - loud in Je - sus' name; Ye who his sal - va - tion prove,
2. Ye who see the Fa - ther's grace Beam - ing in the Sav - iour's face, As to Ca - naan on ye move;
3. Wel - come, all by sin op - pressed, Wel - come to his sa - cred rest; Noth - ing brought him from a - bove,

Refrain.

Tri - umph in re - deem - ing love. } Hith - er, then,..... your mu - sic bring;..... Strike a - loud..... each cheer - ful
Praise and bless re - deem - ing love. }
Noth - ing but re - deem - ing love. } Hith - er, then, your mu - sic bring; Strike a - loud each

string; . . . . Mor - tals join . . . . the hosts a - bove— . . . Join to praise . . . . re - deem - ing love.
cheer - ful string; Mor - tals join the hosts a - bove— Join to praise re - deem - ing love.

COME AWAY!

No. 6. R. M. McINTOSH.

1. How the mer- ry wind blows o'er the meadow so green, Come a - way, come a- way, come a - way! 'Tis the love- li- est morn-ing that ev - er was seen,
2. See the blooming flow'rs wave by the brooklet and stream, Come a - way, come a- way, come a - way! Hear the singing of birds where the bright waters gleam,
3. See the wav-ing trees bow on the hill- side and plain, Come a - way, come a- way, come a - way! They in - vite us to roam to the old haunts a-gain,

Chorus.

Come a - way, come a - way, come a - way!)
Come a - way, come a - way, come a - way!
Come a - way, come a - way, come a - way!
} Tra la la la la la la, Come a - way, a - way, Tra la la la la la la, Come a -

- way, come a - way; Tra la la la la la la, Come a - way, a - way, Tra la la la la la la, Come a - way, come a - way!

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TWO FRIENDS OF MINE.

No. 7.

EMILIUS LAROCHE.

1. In storm or shine, two friends of mine Go forth to work or play, And when they vis - it poor men's homes, They bless them by the way.
2. Who fails may stand, if right good hand Is first, not sec - ond best; Who weeps may sing, if kind - ly heart Has lodg - ing in his breast;
3. With - out these twain, the poor complain Of e - vils hard to bear, But with them pov - er - ty grows rich, And finds a loaf to spare!

'Tis will - ing hand! 'tis cheer-ful heart! The two best friends I know; A - round the hearth come joy and mirth Where'er their fa - ces glow.
The humblest board has dainties poured, When they sit down to dine; The crust they eat is hon - ey sweet, The wa - ter good as wine.
Their looks are fire—their words inspire—Their deeds give courage high; A - bout their knees the chil-dren play, Or climb, they know not why.

Come shine—'tis bright! come dark—'tis light! Come cold—'tis warm ere long! So heav - i - ly fall the hammer's quick stroke! So mer - ri - ly sound the song!
They fill the purse with hon - est gold, They lead no creat-ure wrong; So heav - i - ly fall the hammer's quick stroke! So mer - ri - ly sound the song!
Who sails or rides, or walks with them, Ne'er finds the jour - ney long; So heav - i - ly fall the hammer's quick stroke! So mer - ri - ly sound the song!

THE WIND.

R. M. McINTOSH.

1. Loud wind! strong wind! Blow-ing from the mountains; Fresh wind! free wind! Sweeping o'er the sea, Pour forth thy vi - als like
2. Wild wind! bold wind! Like a northern gi - ant; Clear wind! cold wind! Driv - en from thy lair, Thrill - ing the black night with
3. Loud wind! strong wind! Stay thou in the mountains! Fresh wind! free wind! Trou-ble not the sea! Lay not thy cold hand up -
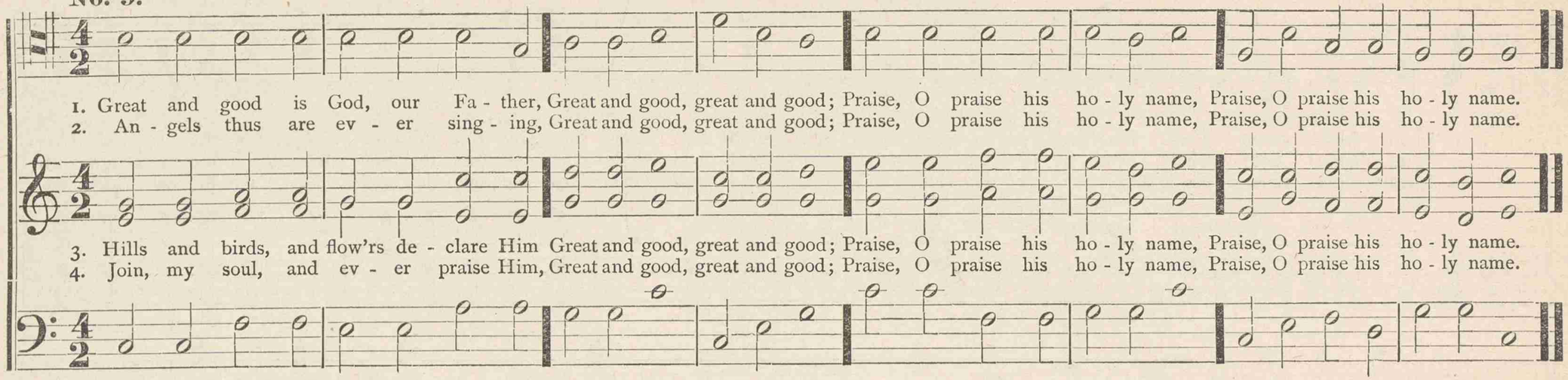
tor - rents from air fount - ains, Draughts of life for me, Hur - rah! Hur- rah! Hur- rah! Hur - rah!
aw - ful voice de - fi - ant— I will meet thee there; Hur - rah! Hur- rah! Hur- rah! Hur - rah!
- on my heart's wild fount - ains— On thy jour - ney flee; Hur - rah! Hur- rah! Hur- rah! Hur - rah!

Loud wind! strong wind! Blow - ing from the mount - ains; Fresh wind! free wind! Sweep - ing o'er the sea.
Wild wind! bold wind! Like a north - ern gi - ant; Clear wind! cold wind! Driv - en from thy lair.
Loud wind! strong wind! Stay thou in the mount - ains! Fresh wind! free wind! Trou - ble not the sea.

GREAT AND GOOD.

No. 9.

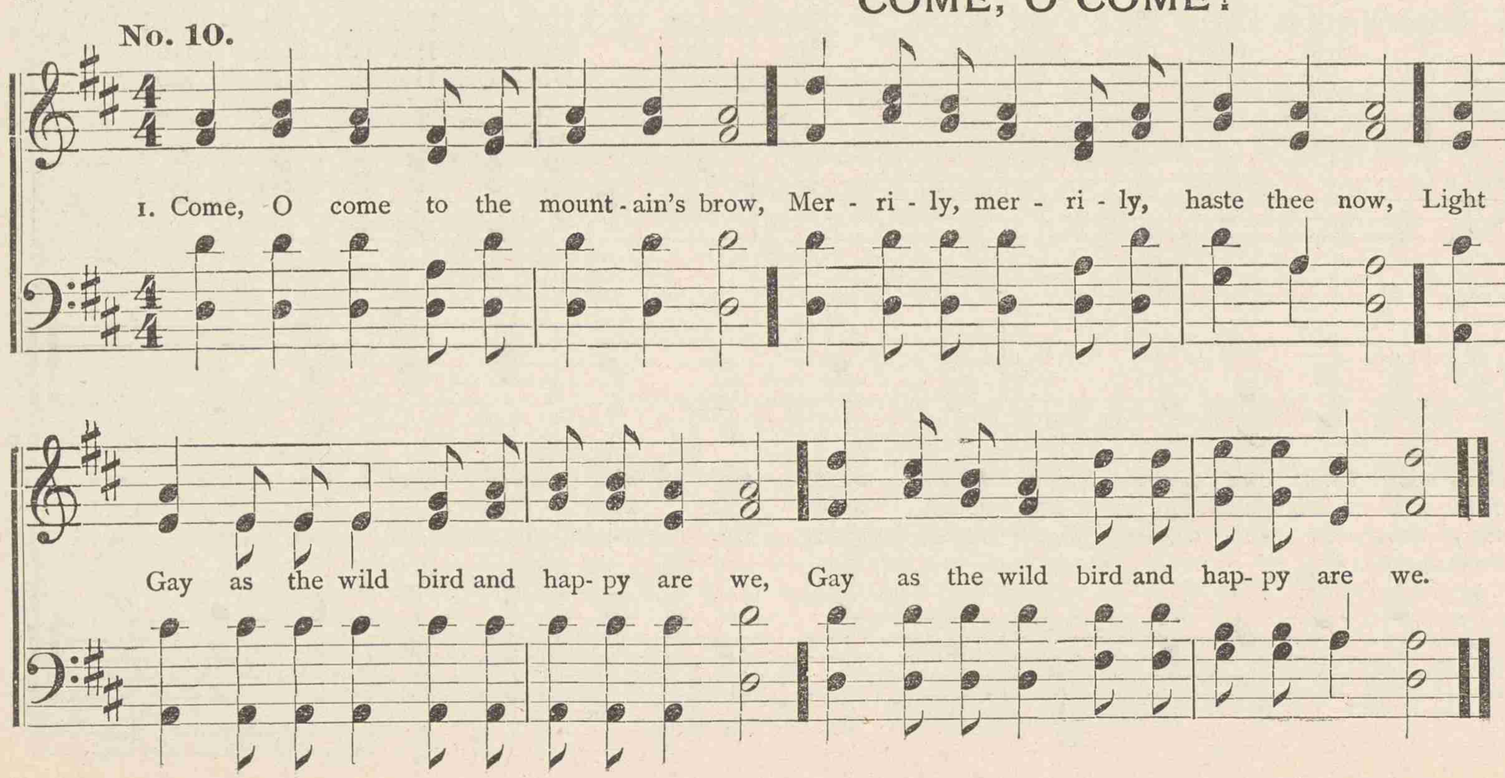
R. M. McINTOSH.



COME, O COME!

No. 10.

EMILIUS LAROCHE.



2 Come, O come to the downy vale,
Gather the lily and rose so pale,
Lovely and sweet shall our chaplet be,
Gay as the wild bird and happy are we,
Gay as the wild bird and happy are we.

3 Come, O come to laughing rill,
Merrily, merrily, sings it still,
While every spirit from care is free,
Gay as the wild bird and happy are we,
Gay as the wild bird and happy are we.

No. 11. **GOD IS GOOD.** FRANZ VOLK.

1. I look up - on the sea, Whose waves dance mer-ri - ly; And while they bright- ly play, Ah! what does each wave say?
2. I look up - on the lawn, So green at ear - ly dawn, And ev - 'ry flow - 'ret gay Seems hap - pi - ly to say—
3. I look up - on the sky, So love - ly to the eye; The stars in bright ar - ray, Tho' si - lent, seem to say,
4. Yet, man, with hard - en'd heart, Will not from sin de - part— God's good - ness comes each day, And still he will not say,

God . . . . is good, God . . . . is good; Ah! what does each wave say? God . . . . is good.
God . . . . is good, God . . . . is good; Seems hap - pi - ly to say, God . . . . is good.
God . . . . is good, God . . . . is good; Tho' si - lent, seem to say, God . . . . is good.
God . . . . is good, God . . . . is good; And still he will not say, God . . . . is good.

No. 12. **MACON. S. M.** R. M. M.

1. Come, sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah is the sov'reign God, The u - ni - ver - sal King.
2. He formed the deeps un - known, He gave the seas their bound: The wa - t'ry worlds are all his own, And all the sol - id ground.
3. Come, wor- ship at his throne: Come, bow be - fore the Lord: We are his work, and not our own, He formed us by his word.

No. 13.

DID SHE?

R. M. McINTOSH.

1. Tell me, pret - ty lit - tle elf - in, in your cor - sage green, Have you seen my Ka - ty pass this way since yes - ter - e'en?
2. Hush, ye stream - lets, cease your mu - sic, wind - ing through the vale; Still, my heart, your fear- ful throb-bing star - tles hill and dale.
3. O thou cru - el lit - tle elf, is what you tell me true? Did she say, with curl-ing lip, that me she nev - er knew?
4. Sing, ye war - blers! sing, ye wood- lands! sing, ye list - less breeze! Zeph- yrs, bear- ing on your bo- som balm from dis - tant seas,

Did she have a stran- ger with her, whisp'ring words of love? Did she sigh, and did she answer murm'ring words of love? Murm'ring words of love?
I would ask you, pret - ty elf - in, thou in em'rald vest, Did she lay her tress- es kind- ly on the stranger's breast? On the stran- ger's breast?
Did she prom - ise 'neath the bow - er, him her treach'rous heart? Did she vow by Lu-na's beams they ne'er again should part? Ne'er a - gain should part?
Gath- er round a heart that's bro-ken, still, oh, still, for aye, Sing of Ka - ty's fick- le love, that ev - er sorrowing cry, Ev - er sorrowing cry.

Chorus.

Yes, she did, Ka - ty did! Ka - ty did - n't! Ka - ty did - n't! Ka - ty did! Ka - ty did - n't! Ka - ty did, she did, she did!

No. 14. **WHEN SHALL WE MEET AGAIN?** FRANZ VOLK.

1. When shall we meet a-gain? Meet ne'er to sev-er? When will peace wreathe her chain Round us for-ev-er? Our hearts will ne'er re-
2. When shall love free-ly flow Pure as life's riv-er? When shall sweet friend-ship glow Change-less for-ev-er? Where joys ce-les-tial
3. Up to that world of light Take us, dear Sav-iour; May we all there u-nite, Hap-py for-ev-er; Where kin-dred spir-its
4. Soon shall we meet a-gain, Meet ne'er to sev-er; Soon will peace wreathe her chain Round us for-ev-er: Our hearts will then re-

-pose, Safe from each blast that blows In this dark vale of woes,
thrill, Where bliss each heart shall fill, And fears of part-ing chill
dwell, There may our mu-sic swell, And time our joys dis-pel
-pose Se-cure from earth-ly woes; Our songs of praise shall close

Nev-er, no, nev-er! Nev-er, no, nev-er!

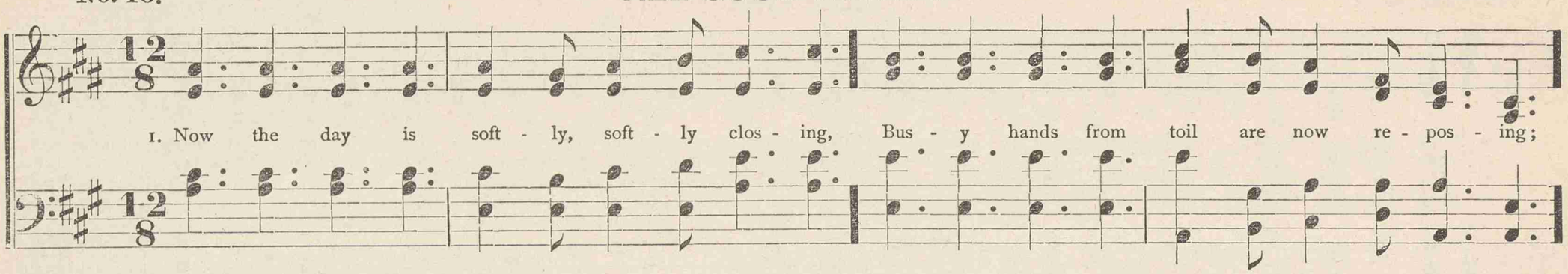
No. 15. **HINER. C. M.** R. M. M.

1. Come, Ho-ly Spir-it, heav'n-ly Dove, With all thy quick'ning pow'rs, Kin-dle a flame of sa-cred love In these cold hearts of ours.
2. Look how we grov-el here be-low, Fond of these earth-ly toys; Our souls, how heav-i-ly they go, To reach e-ter-nal joys!

No. 16.

ALL GOOD NIGHT!

R. M. M.
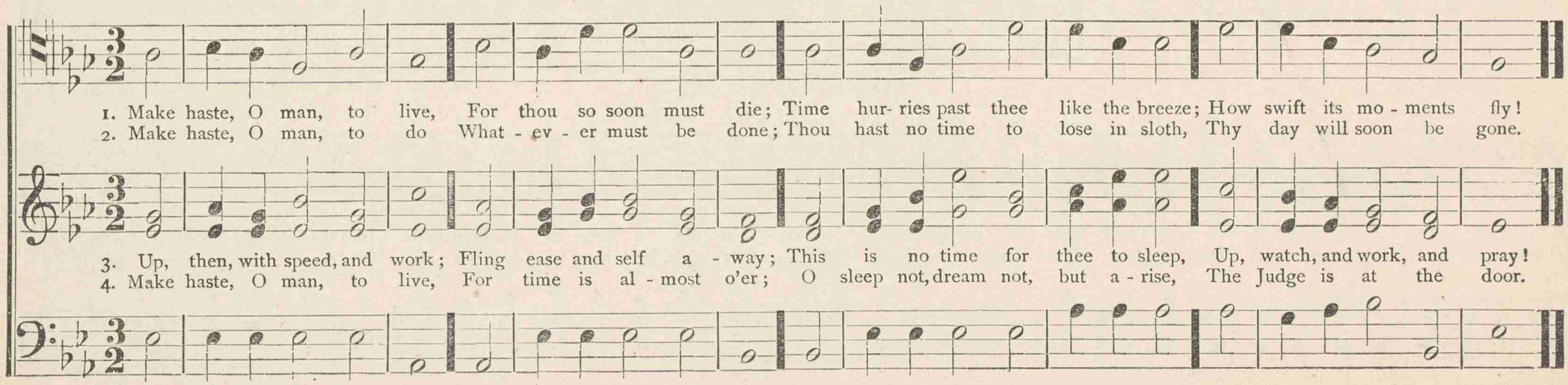


2 Silence rests on valley, field, and mountain,
Softly murmur streamlet, brook, and fountain;
Ev'ry bird has sought his quiet nest:
All good night!
All good night!

3 Sleep until another new to-morrow
Brings its new-born duty, joy, or sorrow;
Sleep, our Father faithful watch will keep:
All good night!
All good night!

No. 17.

BANNOCKBURN. S. M.

R. M. M.



THE DREAMY NOONTDE.

No. 18. R. M. McINTOSH.

1 2 3 FINE. D. C.

1. 'Tis noon-tide! 'tis noon-tide, so glow-ing and still;
   No shade on the mea-dow, no (*Omit . . . . . .*) breeze on the hill; No wave on the wa-ters That lan-guid-ly glide,—
D.C.—'Tis noon-tide in sum-mer, the (*Omit . . . . . .*) dream-y noon-tide.

2. At noon-tide how pleas-ant to rest by the rill,
   Where wa-ters fall o-ver the (*Omit . . . . . .*) wheel of the mill, And gaze on their sheen—half a-wake, half a dream—
D.C.—Till fan-cy sees Nai-ads at (*Omit . . . . . .*) play in the stream.

3. Or deep in the green-wood to loi-ter a-long,
   And list to the war-blings, of (*Omit . . . . . .*) sum-mer's sweet song, Where num-ber-less leaves—as the sun-show-ers break—
D.C.—Are rip-pling like waves on a (*Omit . . . . . .*) moon-light-ed lake.

No. 19. EMORY. 7s. R. M. McINTOSH.

1. Earth has noth-ing sweet or fair, Love-ly forms or beau-ties rare, But be-fore my eyes they bring Christ, of beau-ty Source and Spring.
2. When the morning paints the skies, When the gold-en sunbeams rise, Then my Sav-iour's form I find Bright-ly im-aged on my mind.
3. When the day-beams pierce the night, Oft I think on Je-sus' light,— Think, how bright that light will be, Shin-ing through e-ter-ni-ty.

Rev. J. H. MARTIN, D.D.

No. 20.

CLEAVE TO THE SAVIOUR.

R. M. MCINTOSH.

1. Would you please and hon - or Je - sus? Fol - low him in all you do; Would you win his love and
2. Would you have a friend in Je - sus, To sup - port you in your way? Own him as your Son and
3. Do you long to be with Je - sus, And a crown of life se - cure? Be thou pa - tient in his

fa - vor? Be his serv - ant, faith - ful, true.
Mas - ter, Him re - ceive, and love, o - bey.
serv - ice, Meek - ly to the end en - dure.

Refrain.

Cleave to the Sav - iour day by day,
Du - ty per - form, and cour - age dis - play,

1

Tempt - ed by sin, go seek him in pray'r;
(*Omit.* . . . . .)

2

Cleave to the Sav - iour ev - 'ry - where.

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No. 21. **ROCK ME TO SLEEP, MOTHER.** R. M. McINTOSH.
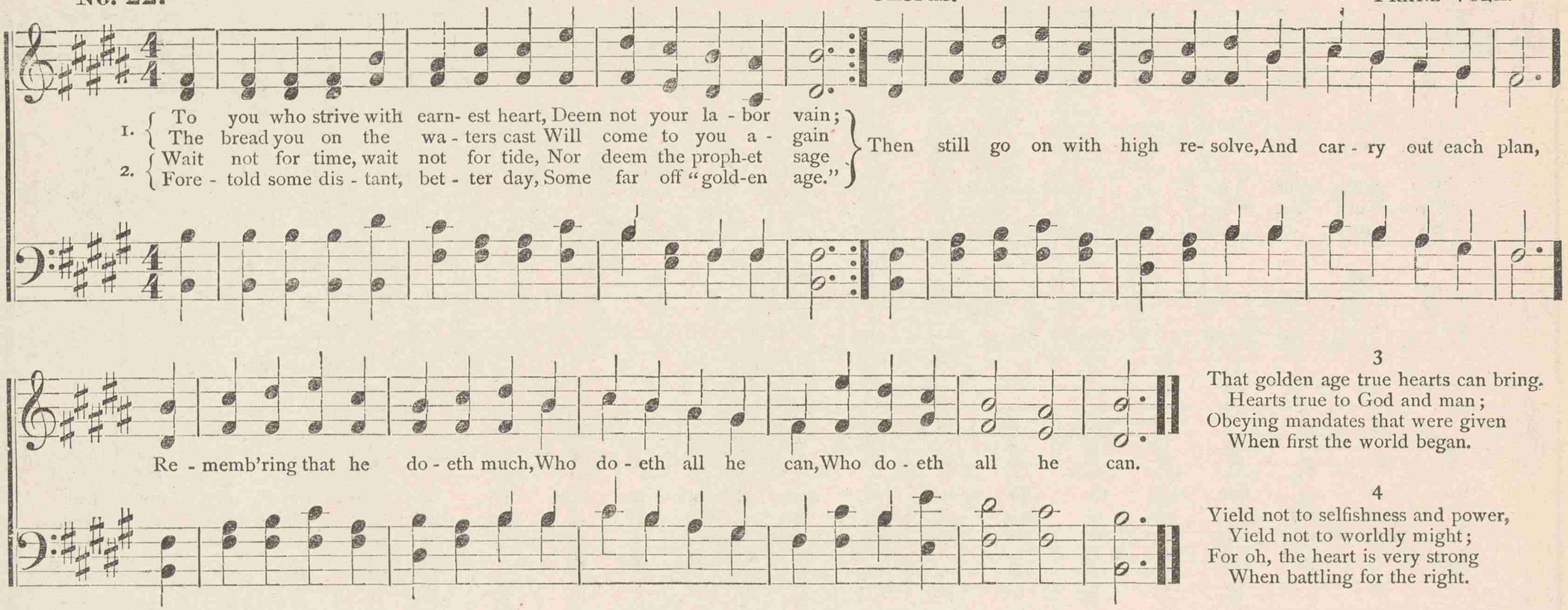
1. Back - ward, turn back - ward, oh, time in your flight, Make me a child a - gain, just for to - night;
   Moth - er, come back from the ech - o - less shore, Take me a - gain to your heart as of yore.
2. Back - ward, fly back - ward, oh, tide of the years, I am so wea - ry of toil and of tears—
   Toil with - out rec - om - pense— tears all in vain, Take them and give me my child - hood a - gain.
3. Tired of the hol - low, the base, the un - true, Moth - er, oh, moth - er, my heart calls for you;
   Ma - ny a sum - mer the grass has grown green, Blos - somed and fa - ded, our fa - ces be - tween.

Kiss from my fore - head the fur - rows of care, Smooth the few sil - ver threads out of my hair,
I have grown wea - ry of dust and de - cay, Wea - ry of fling - ing my soul - wealth a - way,
Yet with strong yearn - ing and pas - sion - ate pain, Long I to - night for your pres - ence a - gain;

O - ver my slum - bers your lov - ing watch keep,
Wea - ry of sow - ing for oth - ers to reap,
Come from the si - lence so long and so deep,
} Rock me to sleep, moth - er, rock me to sleep.

STILL GO ON.
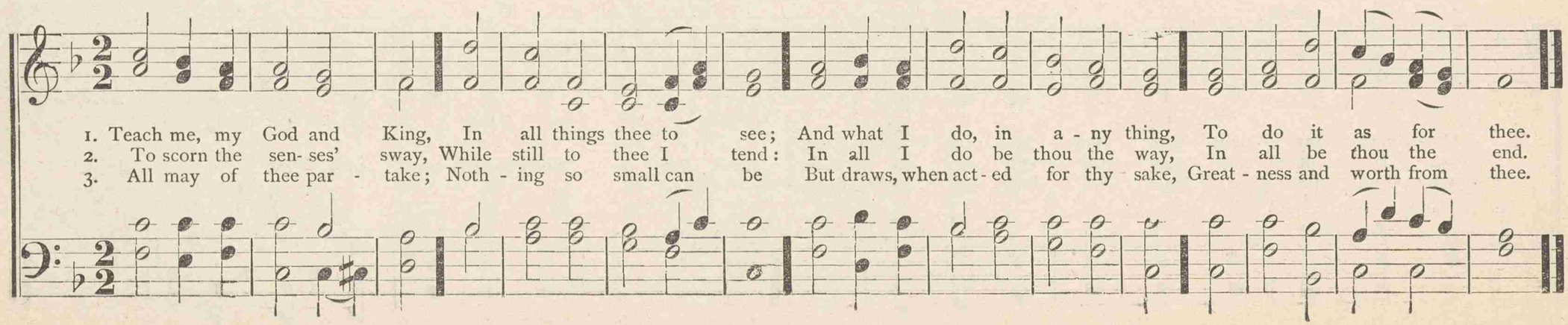
No. 22. Chorus. FRANZ VOLK.



3
That golden age true hearts can bring.
Hearts true to God and man;
Obeying mandates that were given
When first the world began.

4
Yield not to selfishness and power,
Yield not to worldly might;
For oh, the heart is very strong
When battling for the right.

No. 23. ARMSTRONG. S. M. R. M. M.



SWING THE BRIGHT HAMMER BOYS.

R. M. McINTOSH.

No. 24.

1 2 3 FINE.

1. { Swing! Swing! Swing the bright hammer, boys, Swing! Swing! Swing! Swing for the blow; Swing for the blow;
{ Strike! Strike! Strike the hot ir - on, boys, Strike! Strike! Strike! By the red (*Omit* . . . . .) glow, By the red glow.

D.C.—Strike! Strike! Strike the hot ir - on, boys, Strike! Strike! Strike! By the red (*Omit* . . . . .) glow, By the red glow.

2. { Clang! Clang! Hear the old an - vil ring, Clang! Clang! Clang! Mer - ri - ly ho! Mer - ri - ly ho!
{ Sing! Sing! Sing out the cho- rus, boys, Sing! Sing! Sing! Sing for each (*Omit* . . . . .) blow, Sing for each blow.

D.C.—Strike! Strike! Strike the hot ir - on, boys, Strike! Strike! Strike! By the red (*Omit* . . . . .) glow, By the red glow.

D.C.
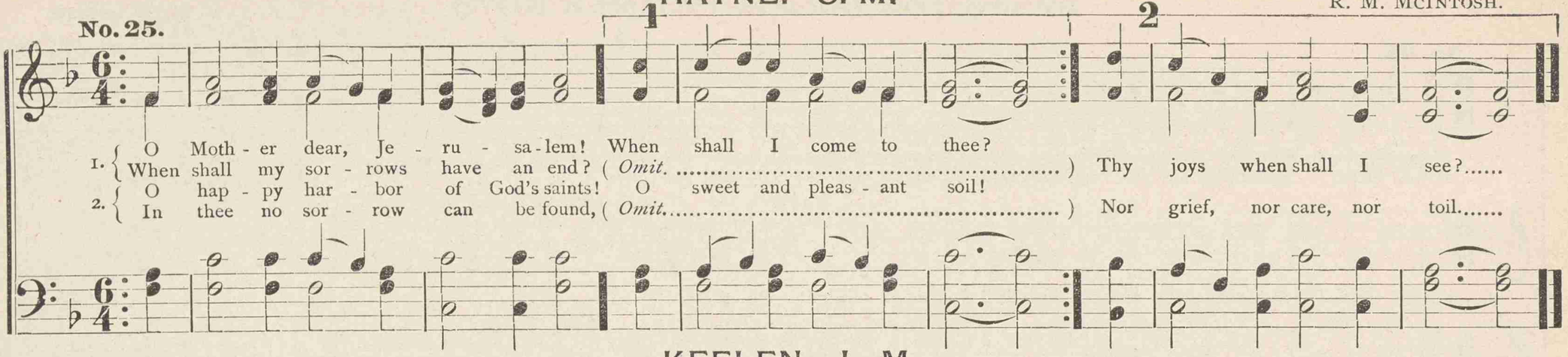
See! See! See the bright spark - les fly, See! See! See them as his - sing they go, His - sing they go.

Hark! Hark! How the clear ech - oes work! Hark! Hark! Swift - ly and sweet - ly they flow, Sweet - ly they flow.

HAYNE. C. M.

R. M. McINTOSH.

No. 25.
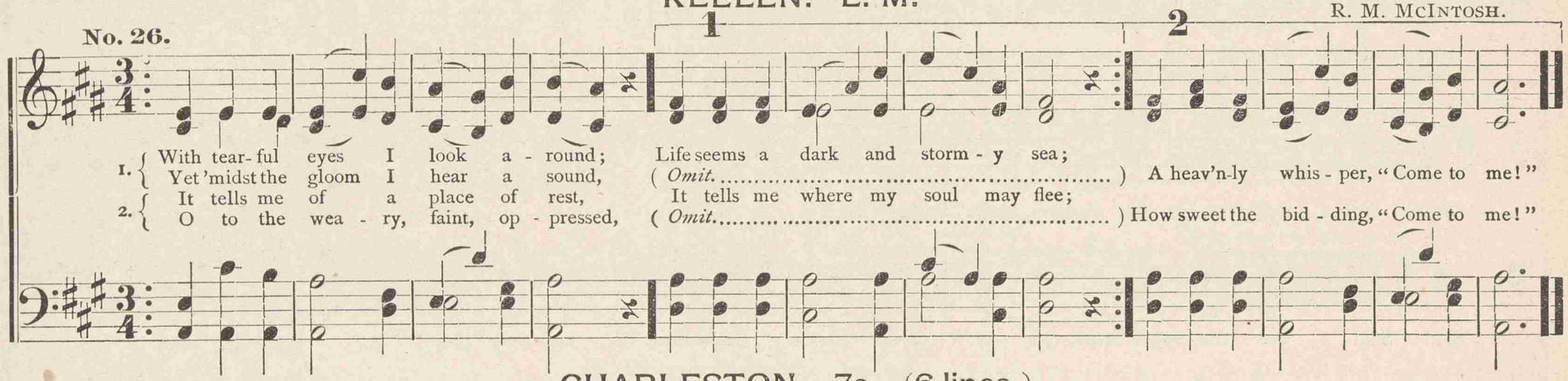


1. O Moth - er dear, Je - ru - sa - lem! When shall I come to thee?
   When shall my sor - rows have an end? (*Omit.*) Thy joys when shall I see?.....
2. O hap - py har - bor of God's saints! O sweet and pleas - ant soil!
   In thee no sor - row can be found, (*Omit.*) Nor grief, nor care, nor toil.....

KEELEN. L. M.

R. M. McINTOSH.

No. 26.
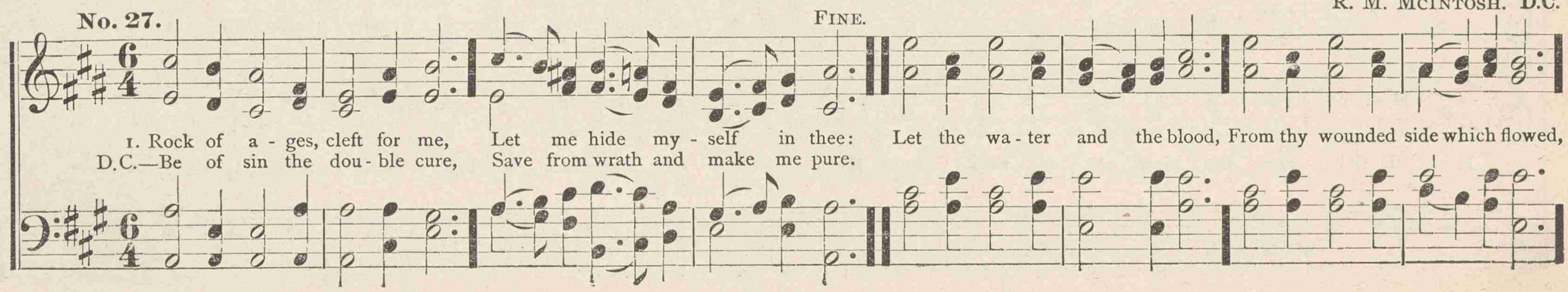


1. With tear - ful eyes I look a - round; Life seems a dark and storm - y sea;
   Yet 'midst the gloom I hear a sound, (*Omit.*) A heav'n-ly whis - per, "Come to me!"
2. It tells me of a place of rest, It tells me where my soul may flee;
   O to the wea - ry, faint, op - pressed, (*Omit.*) How sweet the bid - ding, "Come to me!"

CHARLESTON. 7s. (6 lines.)

R. M. McINTOSH. D.C.

No. 27.

FINE.



1. Rock of a - ges, cleft for me, Let me hide my - self in thee: Let the wa - ter and the blood, From thy wounded side which flowed,

D.C.—Be of sin the dou - ble cure, Save from wrath and make me pure.

SONG OF THE BROOK.

TENNYSON. R. M. MCINTOSH.

1. I chat - ter o - ver sto - ny ways, In lit - tle sharps and treb- les, I bub - ble in - to eddying bays, I bab - ble on the pebbles.
2. I wind a- bout, and in and out, With here a blos - som sail- ing, And here and there a lust - y trout, And here and there a grayling.
3. I steal by lawns and grass - y plots, I slide by ha - zel cov- ers, I move the sweet for - get - me-nots That grow for hap - py lov - ers.

With many a curve my banks I fret, By many a field and fal - low, And many a fair - y fore- land set With wil - low-weed and mal- low.
And here and there a foam - y flake Up - on me, as I trav - el, With many a sil - very wa - ter- break A- bove the gold - en grav - el:
I slip, I slide, I gloom, I glance, A- mong my skimming swallows, I make the net - ted sunbeam dance A-gainst my sand - y shal- lows,

I chat - ter, chat - ter as I flow, To join the brimming riv - er, For men may come, and men may go, But I go on for - ev - er.
I draw them all a - long, and flow, To join the brimming riv - er, For men may come, and men may go, But I go on for - ev - er.
And out and in I curve and flow, To join the brimming riv - er, For men may come, and men may go, But I go on for - ev - er.

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SPRING-TIME.

K. B. W. BARNES. DR. A. B. EVERETT, by per.

1. We greet thy com - ing, love - ly Spring, With cheerful smile and song; We know that thou dost al - ways bring The gay and feath-ered throng.
2. And while we twine our bright- est wreath, And sing our sweet-est lay, We'll place the gar- land we love best, Up - on the brow of May.
3. We know that in thy path- way grow The fair- est of the flow'rs; And that is why we love thee so, With all thy sun - ny hours.
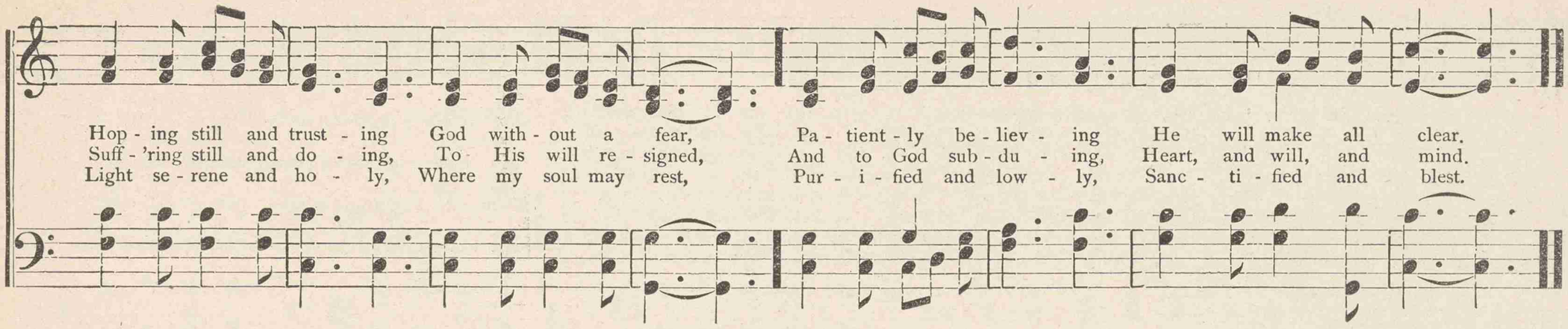
Chorus.

And now with light and hap - py hearts We hail the com-ing Spring; The green of earth, the blue of sky, The birds up - on the wing.

"PURER YET."
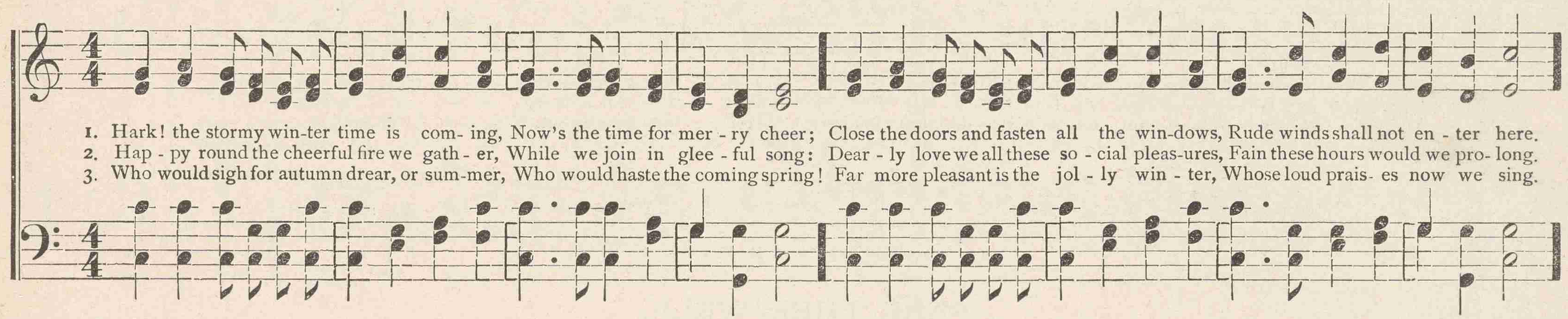
DR. A. B. EVERETT, by per.
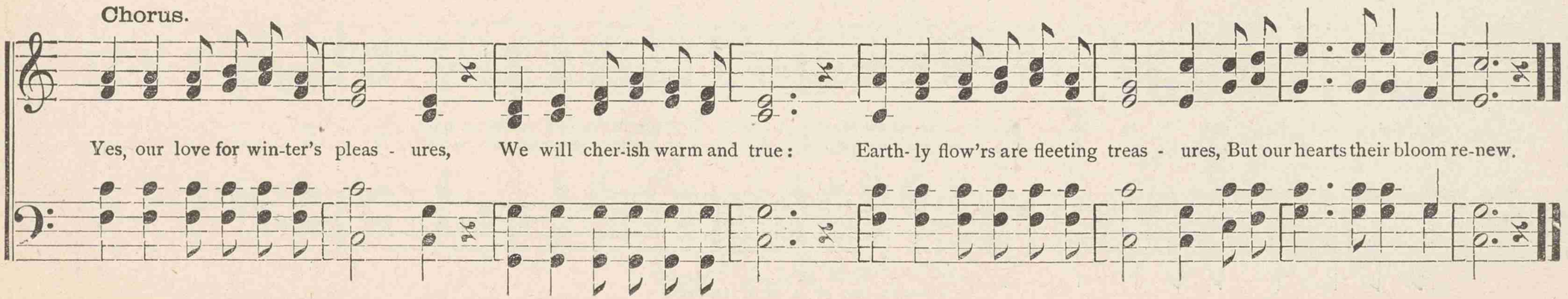
1. Pur - er yet and pur - er I would be in mind; Dear - er yet and dear - er Ev - 'ry du - ty find;
2. Calm - er yet and calm - er Tri - al bear, and pain; Sur - er yet and sur - er Peace at last to gain;
3. High - er yet and high - er Out of clouds and night, Near - er yet and near - er Ris - ing to the light—



WINTER SONG.

KATE CAMERON. DR. A. B. EVERETT, by per.





THE MOUNTED DUDE.

R. M. McINTOSH.

1. One morning, bright and ear - ly, So ear - ly, so ear - ly, My po - ny I be - strode,
   And near my An- na's cot - tage, Her cot - tage, her cot - tage, I took the well known road:
2. There stood my love - ly An - na, My An - na, my An - na, Be - side her blooming bow'r,
   She trimmed the opening ros - es, The ros - es, the ro - ses, Her - self the fair - est flow'r;
3. To show my skill - ful rid - ing, My rid - ing, my rid - ing, I spurred him ver - y sly,
   A - las! he reared and threw me, He threw me, he threw me, In - to a ditch hard by,
4. On hands and knees I scram - bled, I scram- bled, I scram-bled, And reach'd at length dry land,
   And oh! in such a plight, sir, A plight, sir, a plight, sir, Be - fore her face to stand:

For 'twas my great-est pride That she should see me
My hat I gen - tly raised, And on her beau - ty
Then off he went like wind, And left me there be -
But worse than all by half, ha, ha, I heard Miss An-na

ride, Trip, trip, trip, trip, trip, po - ny, trip, trip, trip so mer - ri - ly, Trip, trip, trip, trip, trip, po - ny, trip, Trip, trip so mer - ri - ly.
gazed, Trip, trip, trip, trip, trip, po - ny, trip, trip, trip so mer - ri - ly, Trip, trip, trip, trip, trip, po - ny, trip, Trip, trip so mer - ri - ly.
hind, Hwo, hwo, hwo,hwo,hwo, po - ny, hwo, stop, stop,stop,stop, I pray, Hwo, hwo,hwo,hwo,hwo, po - ny, hwo, Stop, stop, stop, stop, I pray.
laugh, ha,ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, So drip- ping home I go.
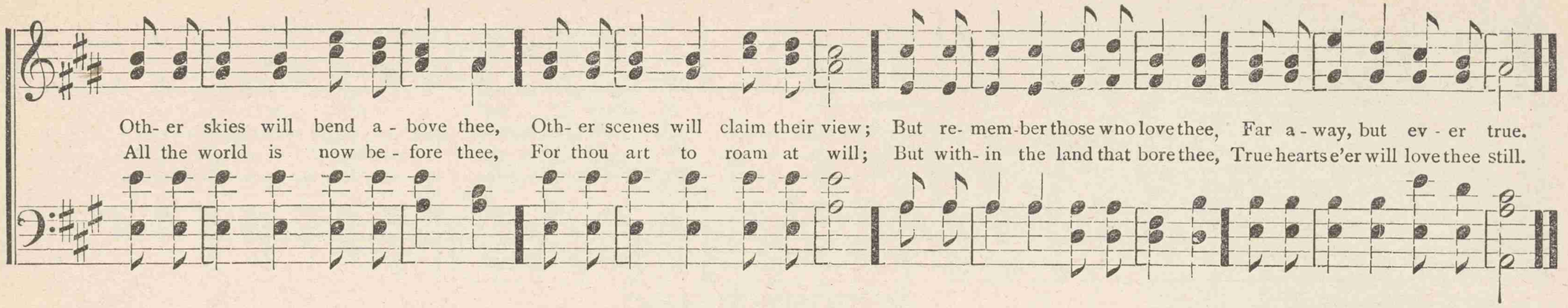
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FARE THEE WELL.

R. M. McINTOSH.

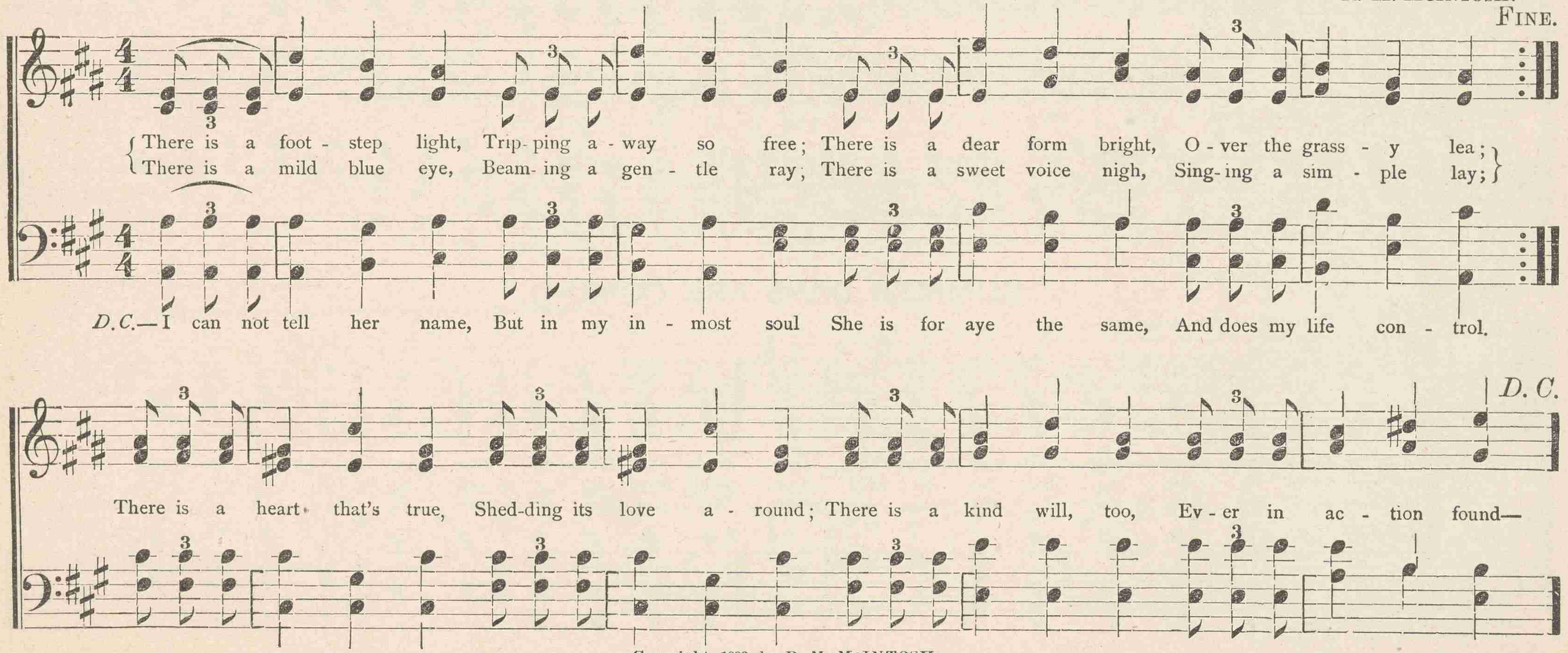
1. Fare thee well, but not for ev - er, Still we'll hope to meet a - gain; Fate de-crees that we must sev - er, May our hope be not in vain.
2. Like the shad - ow on the di - al, Lin-gers still our part- ing lay; Ev-'ry true heart knows the tri - al Of this sad, un - welcome day.

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THERE IS A HEART THAT'S TRUE.

R. M. McINTOSH.



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SUMMER.

KATE CAMERON. Dr. A. B. EVERETT, by per.

1. The sum - mer days are bright and long, The skies are clear and blue: The air is sweet with scent and song, The earth seems made a new.
2. And if per-chance dark clouds should rise, We will not be dis - mayed; We soon shall see the a - zure skies, For sun-shine fol-lows shade.
3. The world is full of beau - ty now, Our life is in its June; We'll have no shad-ow on our brow No dis - cord in our tune.

And we with gay and hap - py heart Must with all things re - joice, And glad - ly will we bear our part With cheer - ful smile and voice.
Thus will our days in peace be spent, Our nights be bright with stars; Our souls shall know the sweet con-tent That noth - ing breaks or mars.
And then up - on a fair - er shore With - in a sum - mer land, We'll meet a - gain to part no more, A re - u - nit - ed band.

"SUMMER DAYS ARE COMING."

KATE CAMERON. Dr. A. B. EVERETT, by per.

Lively.

1. Sum - mer days are com - ing, All is bright and fair: Birds and bees are hum - ming Through the fra - grant air.
2. Nat - ure sweet - ly smil - ing, Bids our sor - rows cease: And from care be - guil - ing, Fills our hearts with peace.
3. Wel - come then, fair Sum - mer, In thy robes of green: Wel - come thou, new - com - er, Thou shalt be our queen.

Earth is clad in splen - dor Fresh as E - den's bowers; And a ha - lo ten - der, Crowns these ear - ly hours.
What tho' toil and troub - le May our hearts an - noy? Pleas- ures ought to doub - le, With the sum- mer's joy.
And like sub - jects loy - al, Glad - ly we'll o - bey, Till to Au - tumn roy - al, Thou shalt yield thy sway.

M. S.

INSECT CHORUS.

S. O. Lomon, by per.

Allegretto Marcato.

1. Bright and sun - ny sum-mer time, Mer - ry with the in - sect chime, Buzz-ing, buzz-ing, humming, hum, List-en to the great hum - drum.
2. To and fro, and round and round, See them fly - ing, hear the sound, Bum - ble bees in col - ors bright Lead the cho - rus with de - light.
3. Of the mer - ry lit - tle things, Each his lit - tle dit - ty sings, Ev - 'ry lit - tle bus - y hum, Helps to make the great hum-drum.

Chorus.

Bz . . . . . *Repeat pp.*

Buzz - ing, buzz - ing hum, hum, hum, Hark, the con- cert has be - gun, Lit - tle things are hav - ing fun, Buzz - ing, buzz - ing, hum, hum, hum.

Bz . . . . . .

Lit - tle things are hav - ing fun, Buzz - ing, buzz - ing, hum, hum, hum.

ONE LITTLE WORD.

R. M. McINTOSH.

Moderato, con espressione.

1. One word— 'tis but one lit - tle word, Has
2. One word— 'tis but one lit - tle word, That

pow'r to crush the hopes of years, And make the fut - ure like a sea, Where on no bea - con light ap - pears. Ah,
kin - dles all my hopes a - new, And spreads a - long the path of life, The flow'rs that spark - le bright with dew. A

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wound me not with mor - tal wound, Nor bid the sun-shine cease to glow; One lit - tle word my heart will reach, And
trif - ling boon, for thee to give One word that has such pow'r to bless: One lit - tle word will reach my heart, And

break it if you whis - per, "No!" One lit - tle word my heart will reach, And break it if you whis - per, "No!"
cheer it if you whis - per, "Yes!" One lit - tle word will reach my heart, And cheer it if you whis - per, "Yes!"

Chorus.

And break it if you whisper, "No!" And break it if you whisper, "No!" One lit - tle word my heart will reach, And break it if you whis-per, "No!"
And cheer it if you whisper, "Yes!" And cheer it if you whisper, "Yes!" One lit - tle word will reach my heart, And cheer it if you whis-per, "Yes!"

THE FALLING SNOW.

FANNY CROSBY. L. O. EMERSON, by per.

1. Grace - ful - ly down, qui - et - ly down, Falls the white snow, on the mea - dows so brown; Sum - mer has gone,
2. Look at the hills man - tled in snow, See how it falls in the val - ley be - low; O - ver the lawn,

Au - tumn has fled, All the sweet blos - soms are dead.
o - ver the plain, Win - ter is creep - ing a - gain.

FINE.

Look at the trees, fros - ty and bright,
Hap - py are we, mer - ry are we,

See how they spar - kle and wave in the light, O - ver the lawn, o - ver the plain, Win - ter is creep ing a - gain.
Slid - ing a - way in our in - no - cent glee, O - ver the brook, bound with a chain, Win - ter has wov - en a - gain.

rit. *D.C.*

'NEATH THE MOURNFUL WILLOW.

SEMI-CHORUS, OR QUARTETTE; MAY BE USED AS A SOPRANO SOLO.

Rev. J. H. MARTIN. R. M. McINTOSH.

1. 'Neath the mournful willow droop- ing, Where the gen- tle wa-ters glide, In the meadow green are sleep- ing Our dear darlings side by side;
2. There the gen- tle breezes play - ing, O'er the green mounds softly blow; Sad and mournful dirg-es sing - ing Where the peaceful waters flow;
3. Heav'n-ly Fa- ther, let no mur - mur From our hearts and lips pro- ceed, Grant us Thy con-sol- ing Spir - it, Grace to help in time of need;

One by one, when from us tak - en, There we laid them long a - go, Made their graves beneath the wil - low, Where the peaceful wa- ters flow.
There the wil- low drooping, weep- ing, Like a moth- er in her gloom, Watch- es o'er our darlings sleep - ing In the qui - et of the tomb.
Bless - ed Sav-iour, heav'nly Shep - herd, In Thy hap- py fold a - bove, Thou these lit-tle lambs hast gath - ered Safe - ly to Thine arms of love.

Chorus.

By the stream where droops the wil-low, There we laid them long a - go, There our darlings now are sleep - ing, Where the peaceful wa-ters flow.

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MERRY SINGS THE LARK

EXERCISE IN TRIPLETS.

L. O. EMERSON, by per.

1. Mer - ry sings the lark at the break of day, Tra la la la, Tra la la la,
2. Rouse ye, rouse ye now at the morn - ing call, Tra la la la, Tra la la la,
3. Health and strength are found in the morn - ing air, Tra la la la, Tra la la la,

Tra la la la, Tra la la la,

Thus she sings her mer - ry, mer - ry lay, Tra la la la, Tra la la la.
Rouse, ye dream - ers, one and all, Tra la la la, Tra la la la.
Beau - ty, life in nat - ure fair, Tra la la la, Tra la la la.

Tra la la la, Tra la la la.

Chorus.

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

MARY AND MARTHA.

"Jubilee Song."

1. Ma - ry and a Mar - tha's just gone a - long, Ma - ry and a Mar - tha's just gone a - long,
2. The Preach - er and El - der's just gone a - long, The Preach - er and El - der's just gone a - long,
3. My Fa - ther and Moth - er's just gone a - long, My Fa - ther and Moth - er's just gone a - long,
4. The Meth - odist and Bap - tist's just gone a - long, The Meth-odist and Bap - tist's just gone a - long,

Chorus.

Ma - ry and a Mar - tha's just gone a - long, To ring those charm - ing bells.
The Preach - er and El - der's just gone a - long, To ring those charm - ing bells.
My Fa - ther and Moth - er's just gone a - long, To ring those charm - ing bells.
The Meth-odists and Bap - tist's just gone a - long, To ring those charm - ing bells.

Cry - ing "free grace and a dy - ing love,"

FINE.

D.S.

"Free grace and a dy - ing love," "Free grace and a dy - ing love," To ring those charm - ing bells, Oh! way o - ver Jor - dan, Lord,
D.S.—Way o - ver Jor - dan, Lord, Way o - ver Jor - dan, Lord, To ring those charm - ing bells.

WHAT WAS HIS CREED?

1. He left a load of an - thra- cite, In front of a poor woman's door, When deep the snow, and cold, and white, Wray'd
2. He had great faith in loaves of bread, For peo - ple must eat, young and old; And hope in - spir - ing words he said, To
3. He put his trust in deeds, and worked Each day with his hands, heart and head; And when he gave in char - i - ty, It

street, and square, and mount, and moor, That was his deed, He did it well; "What was his creed?" I can - not tell.
those he shel - ter'd from the cold, For man must feed As well as pray, "What was his creed?" I can - not say.
bless'd his sleep and dai - ly bread, Let us take heed, For life is brief; A - dopt his creed And give re - lief.

HOME AGAIN.

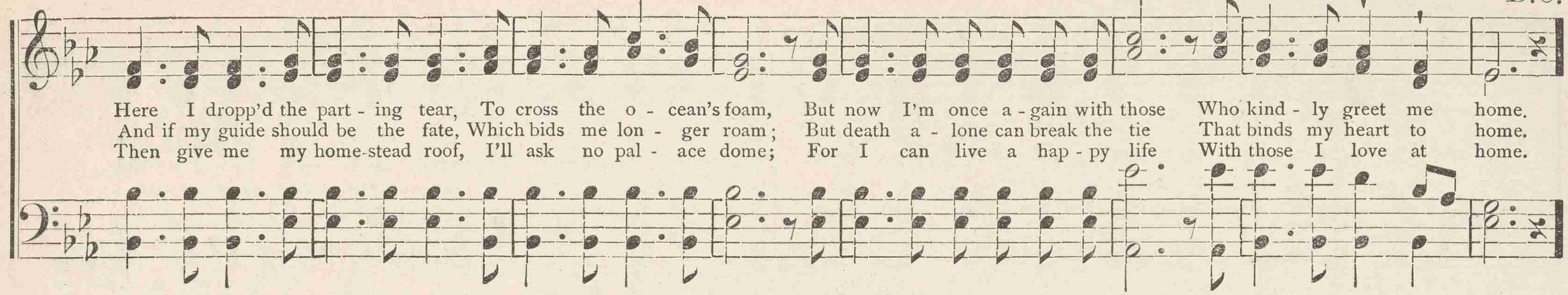
QUARTET. ALBERT PIKE.

cres. FINE.

1. Home a - gain, Home a - gain, From a for - eign shore! And oh, it fills my soul with joy, To meet my friends once more.
2. Hap - py hearts, Hap - py hearts, With mine have laugh'd in glee, But oh, the friends I loved in youth, Seem hap - pi - er to me.
3. Mu - sic sweet, Mu - sic sweet, Lin - gers 'round the place, And oh, I feel the child-hood charm That time can - not ef - face.

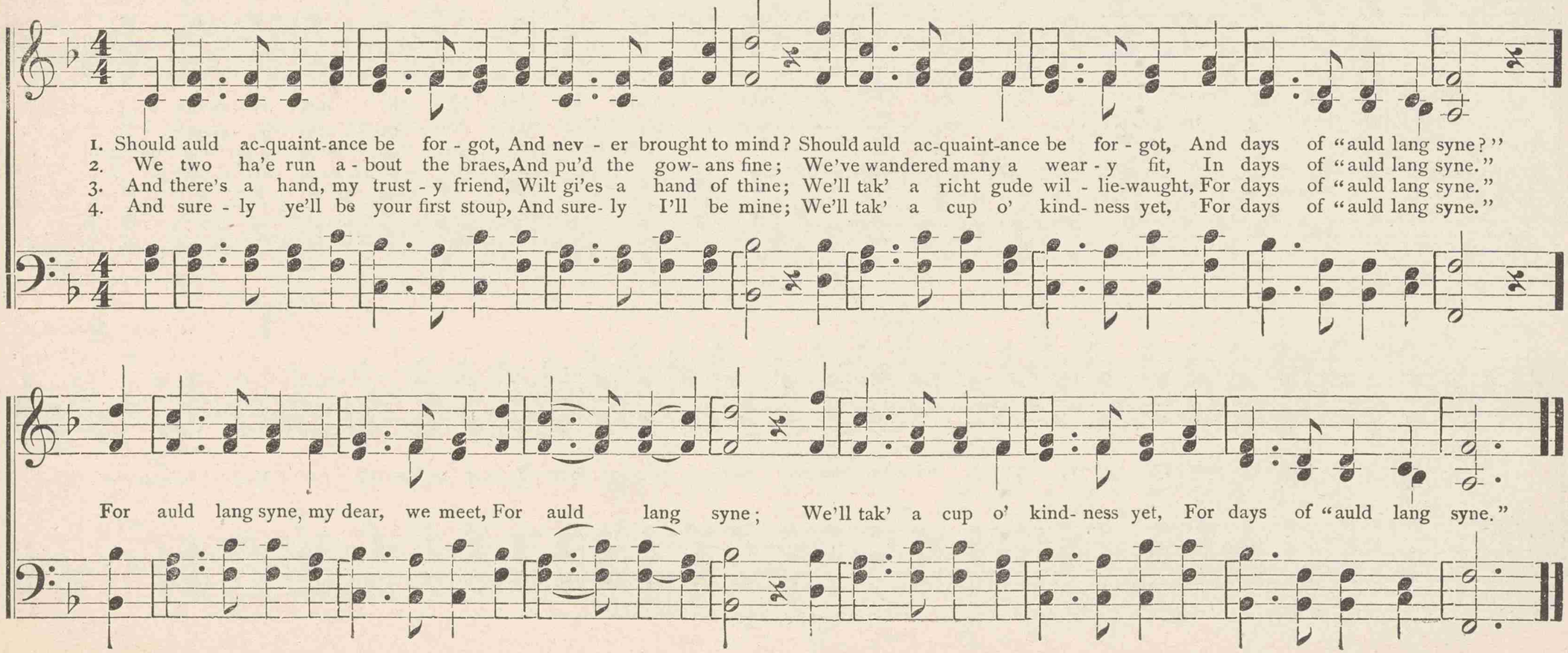
HOME AGAIN.—Concluded.

Repeat first verse for Chorus. *D.C.*



AULD LANG SYNE.

ROBERT BURNS. Old Lowland Melody.



HARK! THE VILLAGE BELLS.

L. O. EMERSON, by per.

Allegro.

1. Hark! the vil - lage bells are ring - ing, ring - ing round with mer - ry glee; Hark! the mer - ry birds are
2. Now the pret - ty flow'rs are spring - ing, spring - ing to the open - ing day; Ev - 'ry balm - y breeze is

sing - ing, sing - ing sweet on ev - 'ry tree; 'Tis the mer - ry month of May, 'Tis the mer - ry month of May.
fling - ing, fling - ing fra - grance ev - 'ry way. 'Tis the mer - ry month of May, 'Tis the mer - ry month of May.

Repeat f

p

'Tis the mer - ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry month of May. month of May.

THE FOOT-TRAVELER.

FRANZ ABT.

1. On foot I gay - ly take my way, Hur - rah, hur-rah, hur - rah! O'er mountains bare, and mead-ows gay, Hur- rah, hur- rah, hur- rah! And
2. No snail-paced friend I want, not I, Hur - rah, hur-rah, hur - rah! At ev - 'ry step to stop and sigh, Hur- rah, hur- rah, hur- rah! No
3. Foot- tra - vel to the gay is sweet, Hur - rah, hur-rah, hur - rah! But heav - y hearts make heav - y feet, Hur- rah, hur- rah, hur- rah! The

he who is not of my mind, An - oth - er trav - 'ling mate may find—He can - not go with me, He can - not go with me. Hur - rah, hur -
gloom - y man, to scowl and groan, And o - ver oth - er's sins to moan, I'd rath - er trudge a - lone, I'd rath - er trudge a - lone. Hur - rah, hur -
man who loves the sun-shine bright, And nev - er peeps be - hind for night, That is the man for me, That is the man for me. Hur - rah, hur -

Hur-rah, hur-rah,

rah! Tra la la la la, Hur - rah, hur - rah! Tra la la la la, Hur-rah, hur - rah, hur-rah, hur - rah! Tra la la la la.

Hur-rah, Hur-rah,

THE OLD FARM GATE.

Arr. by FLORENCE LECLAIRE.

Arr. by H. R. PALMER, by per.

1. The old farm gate hangs sag- ging down, ah me! On rust - y hin - ges, bent and brown, ah me! Its latch is gone, and
2. The chil - dren have up - on it clung with me! And in and out with rapt-ure swung in glee! Wher. their young hearts were
3. Be - side that gate have lov - ers true, ah me! Oft told the sto - ry al - ways new, ah me! Have made their vows, have
4. That gate with rust - y weight and chain, ah me! Has closed up - on the fun - 'ral train, ah me! That gate has oft - en
5. But dear to me a - bove all things, oh, yes! By rea - son of the tho'ts it brings, oh, yes! Is that dear gate now

here and there It shows wide trac - es of re - pair, Ah me! ah me! ah me! Time pass - es so quick - ly a - way.
good and pure, Where hope was fair and faith was sure, It seems but yes - ter - day, Time pass - es so quick - ly a - way.
dreamed of bliss, And sealed each prom-ise with a kiss, It seems but yes - ter - day, Time pass - es so quick - ly a - way.
o - pened wide To wel - come home a new-made bride, It seems but yes - ter - day, Time pass - es so quick - ly a - way.
sag- ging down, On rust - y hin - ges, bent and brown, Ah me! ah me! ah me! Time pass - es so quick - ly a - way.

THERE'S NOT A STAR.

Dr. A. B. EVERETT, by per.

1. There's not a star whose twink - ling light Il-lumes the dis - tant earth, And cheers the sol - emn gloom of night, But good-ness gave it birth.
2. There's not a place in earth's vast round, In o - cean deep, or air; Where skill and wis - dom are not found; For God is ev - 'ry - where.

THERE'S NOT A STAR.—Concluded.

There's not a cloud whose dews dis - til Up - on the parch-ing clod, And clothe with ver - dure vale and hill, That is not sent by God.
A-round, be-neath, be - low, a- bove, Wher-ev - er space ex - tends, There Heav'n displays its bound- less love, And pow'r with good- ness blends.

EARLY IN THE MORNING.

N. A. C.

N. A. Clapp, by per.

1. Ear - ly in the morn - ing, As the day is dawn - ing, List - en to the cow - boy blow - ing his horn,
2. Then the dai - ry maid - en, With her pails are la - den, Com - ing forth to milk is sing - ing her song,
3. When the day is fad - ing, And the light is shad - ing, Then a - gain we hear the milk - maids song,

Call - ing in the dai - ry, Mak - ing mu - sic mer - ry, Tell - ing us to rise at bright ear - ly morn.
List - en to the sing - ing While the woods are ring - ing, Mel - o - dy so sweet is float - ing a - long.
Through the air 'tis peal - ing Pleas - ant thoughts re- veal - ing, May your wel - come songs be heard loud and long.

THE LARBOARD WATCH.

T. WILLIAMS.

Andante. mf

DUETT.

1. At drear - y mid - night's cheer - less hour, De - sert - ed e'en by Cyn - thia's beams, When tem- pests beat and
2. With anx - ious care he views each wave, That swell - ing threat - ens to o'er-whelm, And his storm - beat - en

mf *p* *f*

p

SOPRANO. ALTO.

tor - rents pour, And twink-ling stars no long - er gleam;
bark to save, Di- rects with skill the faith - ful helm.
The wea - ried sail - or, spent with toil, Clings firm-ly to the
With joy he drinks the cheer - ing grog, 'Mid storms that bel-low

p *p* *p* *e dolce.*

SOPRANO. ALTO. SOPRANO.

tr *tr*

weath - er shrouds, And still the length-en'd hour to guile, And still the length-en'd hour to guile, Sings as he views the gath - 'ring
loud and hoarse, With joy he heaves the reel - ing log, With joy he heaves the reel - ing log, And marks the lee - way and the

dolce.

f ad lib.

clouds, Sings as he views the gath - 'ring clouds, Lar - board Watch, A - hoy! Lar - board Watch, A - hoy!
course, Marks the lee - way and the course, Lar - board Watch, A - hoy! Lar - board Watch, A - hoy!

Poco allegretto e animato. *Slower.* *a tempo.*

But who can speak the joy he feels, While o'er the foam his ves - sel reels, And his tired eye - lids slumb'ring fall, He rous- es

ritard. *a tempo.*

f Animato.

f *p* *Adagio ad lib.*

at the wel-come call of Lar - board Watch, A - hoy! Lar - board Watch, Lar - board Watch, Lar- board Watch, A - hoy!

f *pp*

SPEED AWAY! SPEED AWAY!

I. B. WOODBURY.

1. Speed a - way! Speed a - way! on thine er - rand of light! There's a young heart a - wait - ing thy com - ing to - night;
2. Wilt thou tell her, bright song - ster, the old chief is lone: That he sits all the day by his cheer - less hearth - stone;
3. And oh! wilt thou tell her, blest bird on the wing, That her moth - er hath ev - er a sad song to sing;
4. Go, bird of the sil - ver wing! fet - ter - less now; Stoop not thy bright pin - ions on yon mount - ain's brow;

She will fon - dle thee close, she will ask for the loved, Who pine up - on earth since the "Day Star" has roved,
That his tom - a - hawk lies all un - not - ed the while, And his thin lips wreathe ev - er in one sun - less smile;
That she stand - eth a - lone, in the still qui - et night, And her fond heart goes forth for the be - ing of light,
But hie thee a - way o'er rock, riv - er and glen, And find our young "Day Star" e'er night close a - gain:

ritard. *dim.*

She will ask if we miss her, so long is her stay! Speed a - way! Speed a - way! Speed a - way!
That the old chief - tain mourns her, and why will she stay? Speed a - way! Speed a - way! Speed a - way!
Who had slept in her bo - som, but who would not stay! Speed a - way! Speed a - way! Speed a - way!
Up! on - ward! let noth - ing thy mis - sion de - lay. Speed a - way! Speed a - way! Speed a - way!

JOHN HOWARD PAYNE, Born, June 9th, 1792; Died, April 10th, 1852. BISHOP.

1. 'Mid pleas - ures and pal - a - ces, though we may roam; Be it ev - er so hum - ble, there's no place like home;
2. An ex - ile from home, splen - dor daz - zles in vain; O give me my low - ly thatched cot - tage a - gain;

A charm from the skies seems to hal - low us there, Which, seek thro' the world, is ne'er met with else - where.
The birds sing - ing gai - ly that came at my call, Give these with sweet peace of mind, dear - er than all.

Home, home, sweet, sweet home; Be it ev - er so hum - ble, There's no place like home.

DREAM ON. Serenade.

A. S. K. A. S. KIEFFER, by per.

1. Star - light and moon - light are kiss - ing the sea; Night - winds are gath - 'ring Their per - fume on the lea;—
2. Sweet sings the fount - ain as night - winds go by; Wave - lets are lisp - ing In mur - mur and in sigh;

3. God's ho - ly an - gels will guard thee to - night; Sweet be thy slum - bers, To end with morn - ing light;

Mount - ain and mead - ow smile with de - light, While my love slum - bers,— Dream - ing to - night.
Wood - lands are dream - ing of morn - ing light, While my love slum - bers,— Dream - ing to - night.

An - gels will guard thee! sleep on, my fair, . . Slum - ber, my dar - ling, Safe from all care.

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DREAM ON. Concluded.

p Chorus. *FF* *rit.*

Dream on, dream on, dream on, Dream on, dream on, While night-winds wan - der, Dream on, dream on, dream on!
Dream . . . . . on! . . . . . Dream . . . . . on! While night-winds wan - der, Dream . . . . . on! . . . . .

Dream on, dream on, dream on, Dream . . . . . on! While night-winds wan - der, Dream on, dream on, dream on!

MUSIC.

Dr. A. B. EVERETT, by per.

Moderato. *mp* *cres.*

1. Mu - sic spo - ken, Mu - sic bro - ken, By the rush - ing of a rill; What is this but
2. Mu - sic dwell - ing Where the swell - ing Of the wind and wave is near; What is this great
3. Mu - sic ring - ing Where the sing - ing Of the wood - bird fills the dell; What is this de -

what doth en - ter In - to ev - 'ry heart's deep cen - tre, And doth all with glad - ness fill.
heart of o - cean, But our own oft - changed e - mo - tion, Now a smile and now a tear.
light of be - ing, But our own, when we are see - ing What no words but song can tell.

DIRGE FOR A SOLDIER.

GEO. BAKER. Rev. A. A. GRALEY, by per.

1. Close his eyes; his work is done! What to him is friend or foe-man, Rise of moon, or set of sun, Hand of man, or kiss of wom-an?
2. As man may, he fought this fight, Proved his truth by his en-deav-or: Let him sleep in sol-emn night, Sleep for-ev-er and for-ev-er.
3. Fold him in his coun-try's stars; Roll the drum, and fire the vol-ley! What to him are all our wars, What but death-be-mock-ing fol-ly?
4. Leave him to God's watch-ing eye; Trust him to the hand that made him; Mor-tal love weeps i-dly by; God a-lone has pow'r to aid him.

Lay him low, lay him low, In the clo-ver or the snow; What cares he? he can-not know: Lay him low! Lay him low!

THE WAYSIDE WELL.
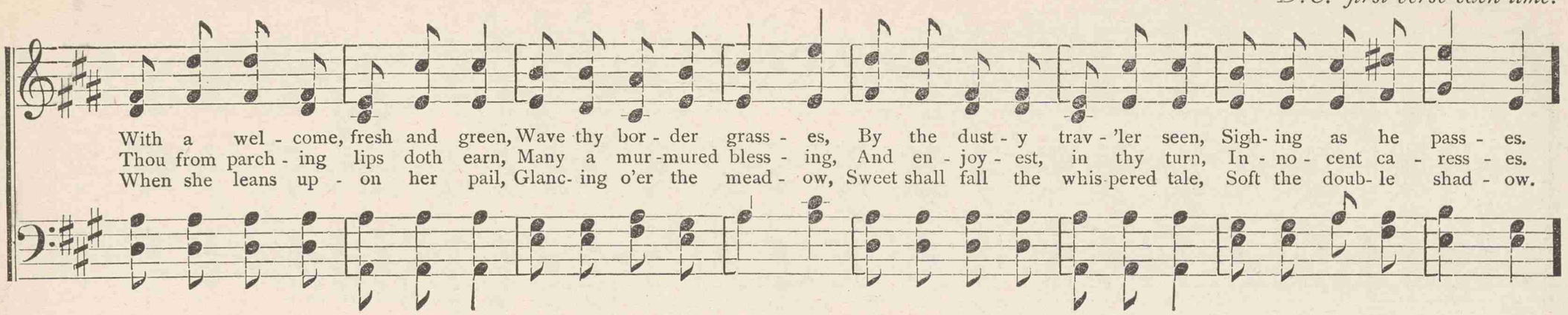
R. M. MCINTOSH.

FINE.

1. Oh, the pret-ty way-side well, Wreath'd a-bout with ros-es, Where be-guiled with sooth-ing spell, Wea-ry foot re-pos-es:
2. Treads the drov-er on thy sward, Comes the lab-'ror to thee, Free as gen-tle-man or lord, From the steed to woo thee;
3. Fair the greet-ing face as-cends, Like a Na-iad daugh-ter, When the peas-ant las-sie bends, To the trembling wat-er;
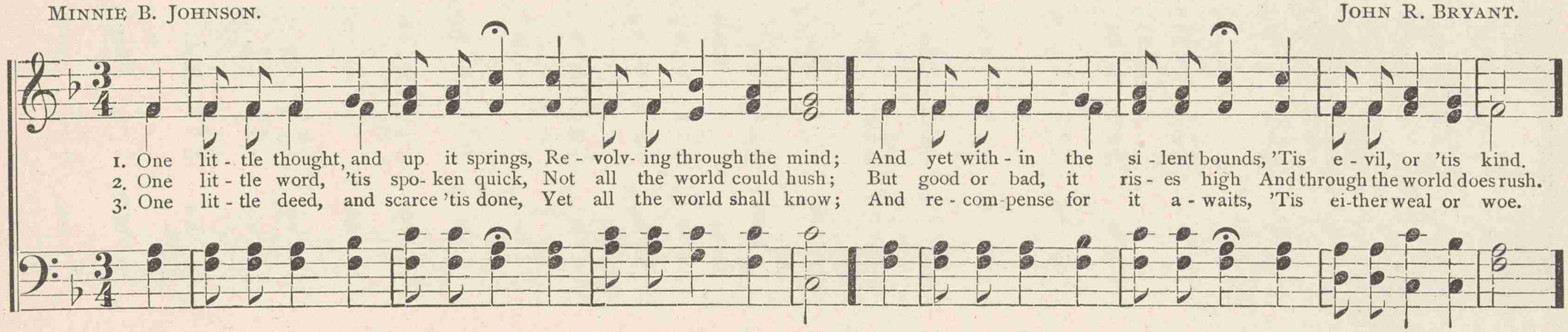
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D.C. first verse each time.
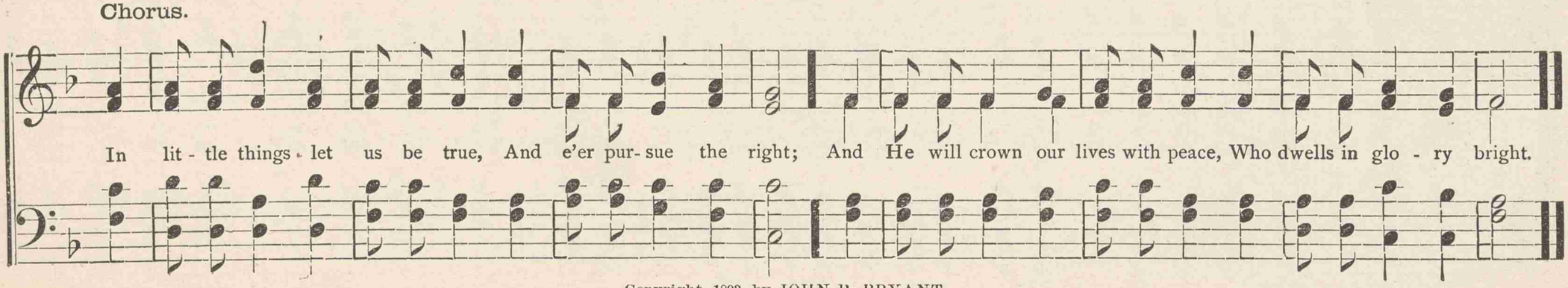


LITTLE THINGS.

MINNIE B. JOHNSON. JOHN R. BRYANT.



Chorus.



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THE INQUISITIVE MAN.

ARTHUR W. FRENCH. HOWARD B. ADAMS, by per.

1. An in - quis - i - tive man one day did stop, Fol de rol de rid - dle de rol, Just to look a - round in a
2. Oh, he asked the black - smith that and this, Fol de rol de rid - dle de rol, Why the fire would burn and the
3. Oh, he took up a length of rust - y chain, Fol de rol de rid - dle de rol, And he sud - den - ly laid it

black - smith hop, Fol de rol de rid - dle de rol, And he picked up things and he let them drop,
wa - ter would siss, Fol de rol de rid - dle de rol, And the black - smith reck - oned his head a - miss,
down a - gain, Fol de rol de rid - dle de rol, Then out of the door with a howl of pain,

Fol de rol de rid - dle de rol, And he picked up things and he let them drop, Fol de rol de rid - dle de rol.
Fol de rol de rid dle de rol, And the black - smith reck - oned his head a - miss, Fol de rol de rid - dle de rol.
Fol de rol de rid - dle de rol, Then out of the door with a howl of pain, Fol de rol de rid - dle de rol.

W. A. OGDEN, by per.

Allegro. *rit.* *m cres.* *f cres.*

Old dad - dy long - legs wouldn't say his pray'rs, He wouldn't, wouldn't, say his pray'rs. Take him by the right leg, Take him by the left leg,

Old dad - dy long - legs wouldn't say his pray'rs, He wouldn't, wouldn't, say his pray'rs. Take him by the right leg, Take him by the left leg,

ff

Take him up by both legs, and throw him down stairs. Old dad - dy long - legs

Take him up by both legs, and throw him down stairs. Old dad - dy long - legs wouldn't say his pray'rs, He wouldn't, wouldn't

THROW HIM DOWN STAIRS.—Continued.

would- n't say his pray'rs, He would - n't, would - n't say his pray'rs, He wouldn't say . . . . . his

Old dad - dy long - legs

f

f

Old dad - dy long - legs would - n't say his pray'rs, He wouldn't, wouldn't

cres.
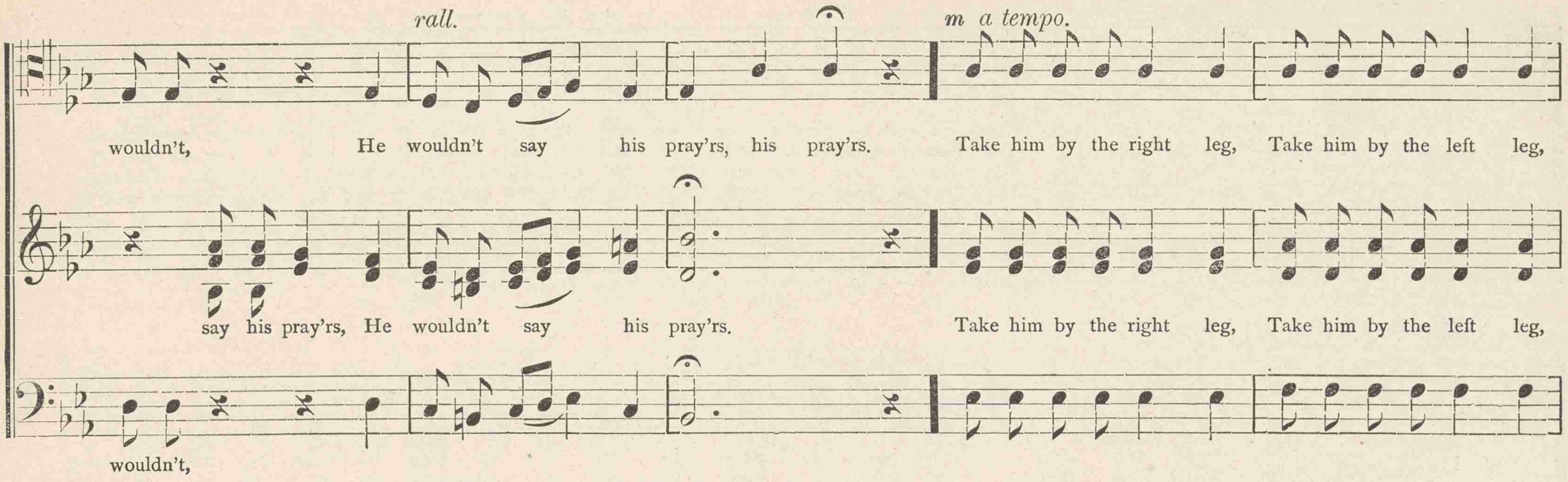
say his pray'rs, he would - n't, Old . . . . . dad - dy long, ...
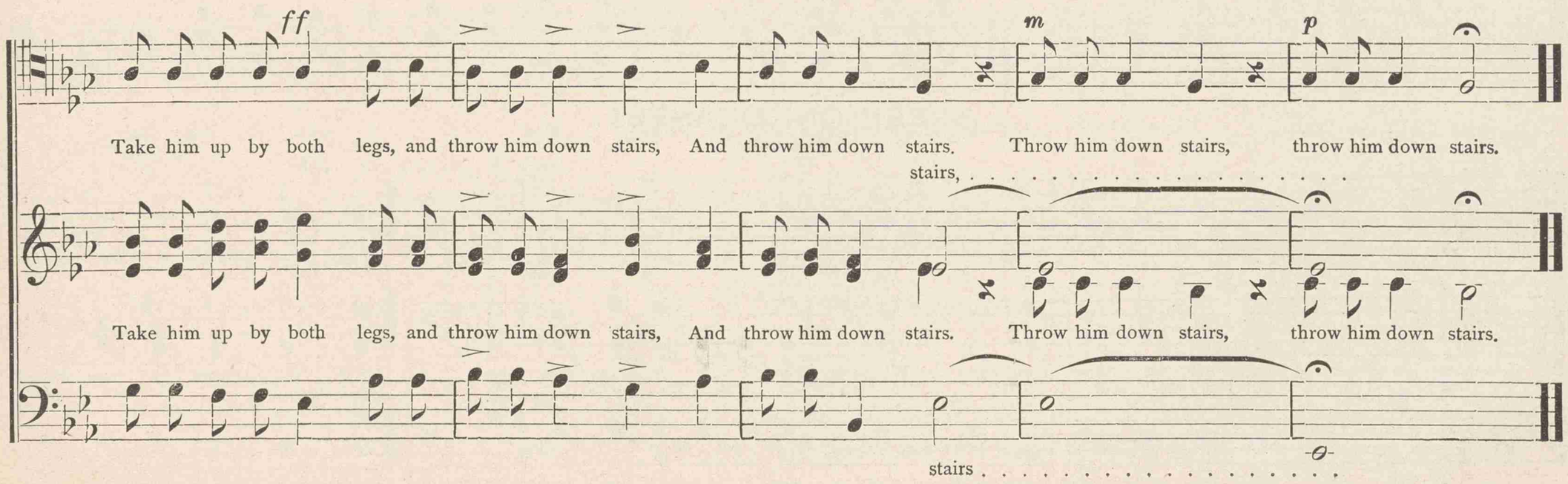
pray'rs, his pray'rs, say . . . . . his pray'rs, ... He wouldn't, he

would - n't say his pray'rs, He would - n't,

pray'rs, his pray'rs, He would - n't, would - n't say his pray'rs, He wouldn't say his pray'rs

dad - dy long - legs, Old dad - dy long - legs wouldn't say his pray'rs. He


rall.
m a tempo.
wouldn't, He wouldn't say his pray'rs, his pray'rs. Take him by the right leg, Take him by the left leg,
say his pray'rs, He wouldn't say his pray'rs. Take him by the right leg, Take him by the left leg,
wouldn't,


ff
m
p
Take him up by both legs, and throw him down stairs, And throw him down stairs. Throw him down stairs, throw him down stairs.
stairs,
Take him up by both legs, and throw him down stairs, And throw him down stairs. Throw him down stairs, throw him down stairs.
stairs

GOOD OLD COLONY TIMES.

Allegro.

Arr. by W. A. O.

1. In good old col - o - ny times, When we were un- der the king, Three rogu - ish chaps fell in - to mis-haps, Be-cause they could not sing,
2. The first a mill- er was he, The next a weav-er and small, A tail - or next of sor - ry pre- text, A rogu- ish par - ty, all,
3. The mill - er he stole corn, The weav-er he stole yarn, The tail - or small stole cloth for them all, To keep these three rogues warm,
4. The mill - er drown'd in his dam, The weav-er hung in his yarn, And Sa- tan's maw got tail - or and all, With broadcloth und'r his arm;

Chorus. *1st time pp, 2d time ff.*

Be - cause they could not sing, Three rogu - ish chaps fell in - to mis - haps, Be - cause they could not sing.
Three rogu - ish chaps were they, A tail - or next, of sor - ry pre - text, A rogu - ish par - ty, they.
To keep these three rogues warm, The tail - or small stole cloth for them all, To keep these three rogues warm.
With broad - cloth und'r his arm, And Sa - tan's maw got tail - or and all, With broad- cloth und'r his arm.
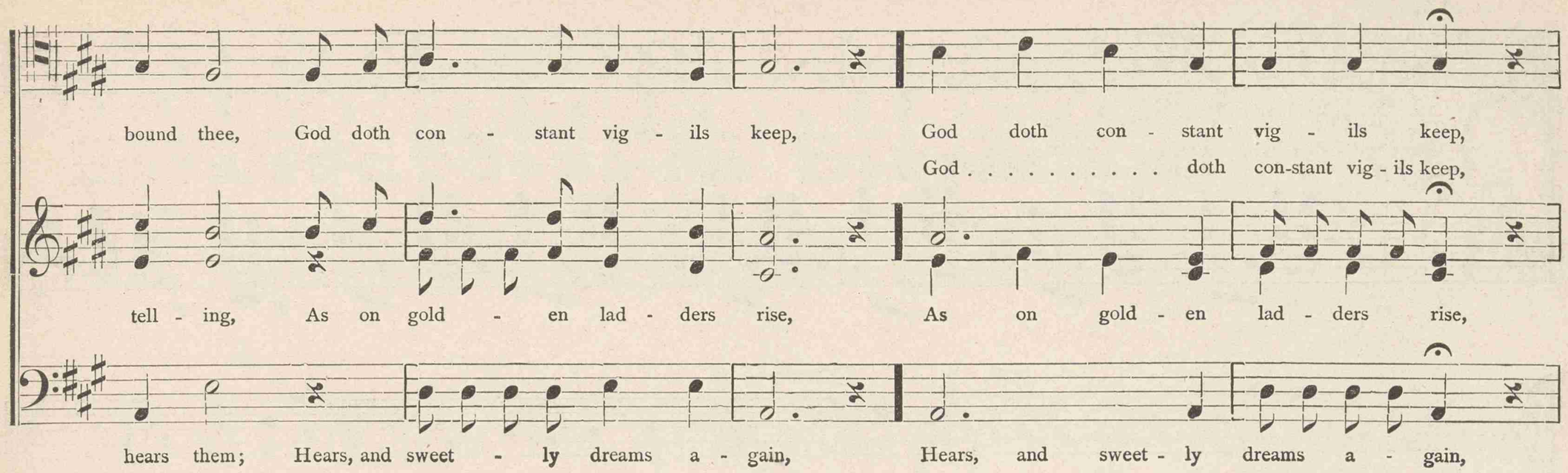
SLEEP ON, DEAREST.

SERENADE.

R. M. McINTOSH.

1. Sleep on, dear - est, while a - round thee All is wrapt in si - lence deep; While the chains of sleep have
2. To the cham- ber of the dwell - ing, Where my love in slum - ber lies; Thro' the trees in love - tones
3. And the woo - ing night - wind bears them Far a - way o'e dist - ant plain, And the dream - ing fair one

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bound thee, God doth con - stant vig - ils keep, God doth con - stant vig - ils keep,
God . . . . . doth con-stant vig - ils keep,
tell - ing, As on gold - en lad - ders rise, As on gold - en lad - ders rise,
hears them; Hears, and sweet - ly dreams a - gain, Hears, and sweet - ly dreams a - gain,
God doth con - stant vig - ils keep, While the chains of sleep have bound thee, God doth con - stant vig - ils keep.
God . . . . . doth con-stant vig - ils keep,
As on gold - en lad - ders rise, Thro' the trees in love-tones tell - ing, As on gold - en lad - ders rise.
Hears and sweet - ly dreams a - gain, And the dreaming fair one hears them; Hears, and sweet - ly dreams a - gain.

MY GRANDMOTHER'S CHURN.

Words by Mrs. M. SCHOELLER. HENRY SCHOELLER, by per.

Allegretto.

1. The churn my dear grand-mo- ther had Was made of ce - dar wood, And ma- ny a hard old - fashioned rub Of sand and soap has stood.
2. Grand-mo - ther said it was a gift Up - on her brid - al morn, And six - ty years it did with care Her kitch - en neat a - dorn.
3. Long years a - go grand-mo - ther died And went to fair - er lands, While in the dust - y lum - ber room The old churn i - dly stands.

cres. *p*

The hoops a - round it were of brass, And shone like pur - est gold; Five gal- lons, too, of cream and milk That good old churn would hold.
What nim- ble hands that used to hold The han -dle, round and long, And as she brought it up and down, It seem'd to sing a song.
The din - gy hoops and bro - ken top Sad rec - ol - lec - tions bring; We ne'er a - gain shall hear the song The old churn used to sing.

Chorus.

Kerchunk, kerchunk, kerchunk, kerchunk, It makes the gold-en but - ter fly; Kerchunk, kerchunk, ker-chunk, kerchunk, The dash - er ris - es high, kerchunk!

GOOD OLD CHARIOT.

"Jubilee Song."

Chorus. *pp*

1

Swing low, sweet char - i - ot, Swing low, sweet char - i - ot, Swing low, sweet char - i - ot, Don't you leave me be-hind. Oh!

2

FINE.

Don't you leave me be - hind.

f

1. Good old char - i - ot, swing so low, Good old char - i - ot,
2. Good old char - i - ot, take us all home, Good old char - i - ot,

swing so low, Good old char - i - ot, swing so low, Don't you leave me be-hind. Oh!
take us all home, Good old char - i - ot, take us all home, Don't you leave me be-hind. Oh!

D.C.

THAT TERRIBLE FIDDLE.

A. W. F.

H. B. ADAMS, by per.

Agitato ad lib.

1. A fellow next door, he has purchased a fiddle, And here let me beg to in - sist That some one will answer this ter-ri-ble rid-dle Why he is allowed to ex - ist.
2. The last thing at night, and the first in the morning, He starts on "Sweet Home" in four flats, And then he breaks into, without the least warning, His favorite "Kilkenny Cats."
3. I'm now quite adept in the practice of "firing" Old bottles and boots very hard, And al - so at leisure I've been out inquiring For guns that will kill at a yard.
4. But every thing fails me to make an impression, This genius he nev-er will rest, I'll suf-fer no more with this awful depression, But pack up my things and *go West.*

Chorus.

rit.

That ter - ri - ble fid - dle, that out - of - tune fid - dle, That squeak - y old fid - dle that wor - ries me so,

If I had the cash, sir, I'd buy it to smash, sir, I'm get - ting quite rash, sir, oh! where shall I go.

SPRING'S RESURRECTION.

KATE CAMERON. Dr. A. B. EVERETT, by per.

1. For the love - ly Spring, grate - ful songs we bring, Her face so dear we love to see; And we
2. For the care that kept while they sweet - ly slept, And brought a - gain to life the flowers, We would
3. Life be - yond the tomb, in new strength and bloom, Here finds an em - blem sweet and true: For in

Chorus.

hail once more, from a bright - er shore, The birds that sing in each green tree.
of - fer praise, thro' the sun - ny days, To God who sends the fair spring hours.
vest - ure bright meet for worlds of light, Our flow'rs that fade will God re - new.

Then let us this sweet les - son learn, En - graved by God's own hand, Tho' dust to dust must still re - turn, 'Twill bloom in Heav - en's land.

A CHINESE LOVE SONG.

HENRY SCHOELLER, by per.

1. O daugh- ter of the great Ching - Chum, Whose eyes with dia - mond lus - ter glow, And wilt thou love thy
2. The swans their down - y plu - mage lave, Where dwells the light on Ki - ang - Ko, But can the swans on
3. Nine moons have wan- dered through the sky, And soft - ly beamed on Ki - ang - Ko, Since first thy beau - ty
4. And when I clasp thee to my breast, Chum Faw, to whom the na - tions bow, Shall not be half so

Chorus.

f

Fee - Faw - Fum, My own, my love - ly Ho - ang - Ho?
La - no's wave Com - pare with thee, my Ho - ang - Ho?
met mine eye, Light of my soul, my Ho - ang - Ho!
tru - ly blest, As Fe - Faw- Fum, and Ho ang - Ho!

O, great Ching - Chum, Fee - Faw -
My Ho - ang - Ho, Fee - Faw -

p

Fum, O daugh - ter of the great Ching - Chum, O, sweet and love - ly Ho - ang - Ho!

FRANK M. DAVIS, by per.

Moderato.

1. By the moon-light pale and ten - der, On the sleep-ing lake we float, Ev - 'ry breath of whisp - 'ring zeph - yr,
2. Ev - 'ry troub - led tho't is ban - ished, Ev - 'ry care is laid at rest, Who can take the bliss of nat - ure
3. Float - ing with en - chant - ed pleas - ure, Close be - side the moon - light shore, While the wa - ter's plac - id bo - som

Chorus. *pp*

Light - ly rocks our lit - tle boat.
And not fill with joy his breast?
Dim - ples to the dip - ping oar.

Light - ly light - ly on the sleep - ing lake we float, Light - ly light - ly

We float, ... we float, ... we float, we float.
p *rit.* *pp*

on the sleep-ing lake we float, We float, we float, we float, we float, we float, we float, we float, we float, we float.

SUMMER RAIN.

INEZ COOLEY. W. R. EVANS, by per.

1. Hear the tap, tap, tap-ping, 'Tis the rain-drops rap-ping On my win-dow, ask-ing "Let us in," And I know these show-ers Are the
2. Such a drip, drip, drip-ping, O'er the leaves they're skipping, All the earth seems smil-ing as they fall; But they soon will scat-ter, With their
3. Ah, the low, low, cho-rus, On the broad roof o'er us, Grows so faint, I hold my breath to hear, Far-ther on they're fall-ing, Where the

lov-ers of the flow-ers, In the vale, where you and I have been;
soft and gen-tle pat-ter, When the sun comes smil-ing o-ver all,
love-ly flow'rs were call-ing, Though their mu-sic seems to lin-ger near.

And I know these show-ers Are the lov-ers of the flow-ers, In the
But they soon will scat-ter, With their soft and gen-tle pat-ter, When the
Far-ther on they're fall-ing, Where the love-ly flow'rs were call-ing, Tho' their

pp Chorus. *cres.*

vale where you and I have been.
sun comes smil-ing o-ver all.
mu-sic seems to lin-ger near.

With a soft, soft pat-ter, On the hill-top far-ther on the

And a sweet, sweet chat-ter,

plain; 'Tis a free, glad pleas - ure, When the heart keeps meas - ure To the fall - ing of the sum - mer rain.

OLD FRIENDS.

The old, old friends! QUARTETTE. FRANZ VOLK.

ad lib.

1. The old, old friends! old friends! Some changed: some bur - ried: some gone out of sight!
2. The old, old friends! old friends! Oh! where are they? they are ly - ing in one grave;
3. The old, old friends! old friends! One pass - es dai - ly and one wears a mask;
4. The dear old friends! old friends! So ma - ny are so fond in days of youth;
5. The old, old friends! old friends! They hov - er round us still in eve - ning shades;

The old,

Some en - e - - mies, and in the world's swift flight No time to make a - mends.
And one from the far - off world on the dai - ly wave No lov - ing mes-sen - ger sends.
An - - oth - er, long es - tranged cares not to ask Where cause - less an - ger ends.
A - - las! that Faith can be di - vorced from truth When love in sever - ance ends.
Sure - - ly they shall re - turn, when sun - light fades, And life on God de - pends.

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A FRECKLED FROG.

W. A. OGDEN, by per.

Allegro. *cres.* *m* *f*

A freck- led frog sat on a log, Com-mun-ing with his soul, . . . He winked his eye, then nabbed a fly, And plunged in- to a hole, ker-chug!

A freck-led frog sat on a log, Com-mun-ing with his soul, his soul, He winked his eye, then nabbed a fly, And plunged in- to a hole, ker-chug!

f *rit.*

And plunged in- to a hole, ker- chug! He plunged in - to a hole, ker- chug, Ker- chug, ker-chug, ker- chu - g!

p

And plunged in- to a hole, He plunged in - to a hole, ker- chug! in - to a hole, ker- chug, Ker - chug, ker-chug, ker- chu - g!

a tempo. *f* *ff* *p*

then nabbed a fly, and plunged in-to a hole, ker-chug! And plunged in-to a hole. A freckled frog sat on a log, Com-

He winked his eye, then nabbed a fly, And plunged in-to a hole, ker-chug! And plunged in-to a hole. A freck-led frog sat on a log, Com-

cres. *p* *m* *cres.*

mun-ing with his soul, ... He winked his eye, then nabbed a fly, And plunged in-to a hole, ... And plunged in-to a hole.

mun-ing with his soul, his soul, He winked his eye, then nabbed a fly, And plunged in-to a hole, ... And plunged in-to a hole.

ELF-LAND BELLS.

W. A. OGDEN, by per.

Andante.

Refrain.

Allegretto. *p*

1. Fair - y land, oh fair - y land, Come to me in dreams to-night; Fair- y songs and fair - y band Fill my soul with fan - cy bright. Let the elf bells

2. Fair - y tales I love so well, Let your mag-ic num-bers flow, Break my slumbers with the spell None but fair - y friends may know. Let the mer- ry elf bells

Let the elf bells

dim. *pp* *m* *cres.* - - - *Repeat Refrain, pp*

tink - le, tink, tink, Tink- le, tink, tink, tink - le, tink, tink, While o'er moss beds, hear the clink, clink, Dancing in a mer- ry, mer - ry row.
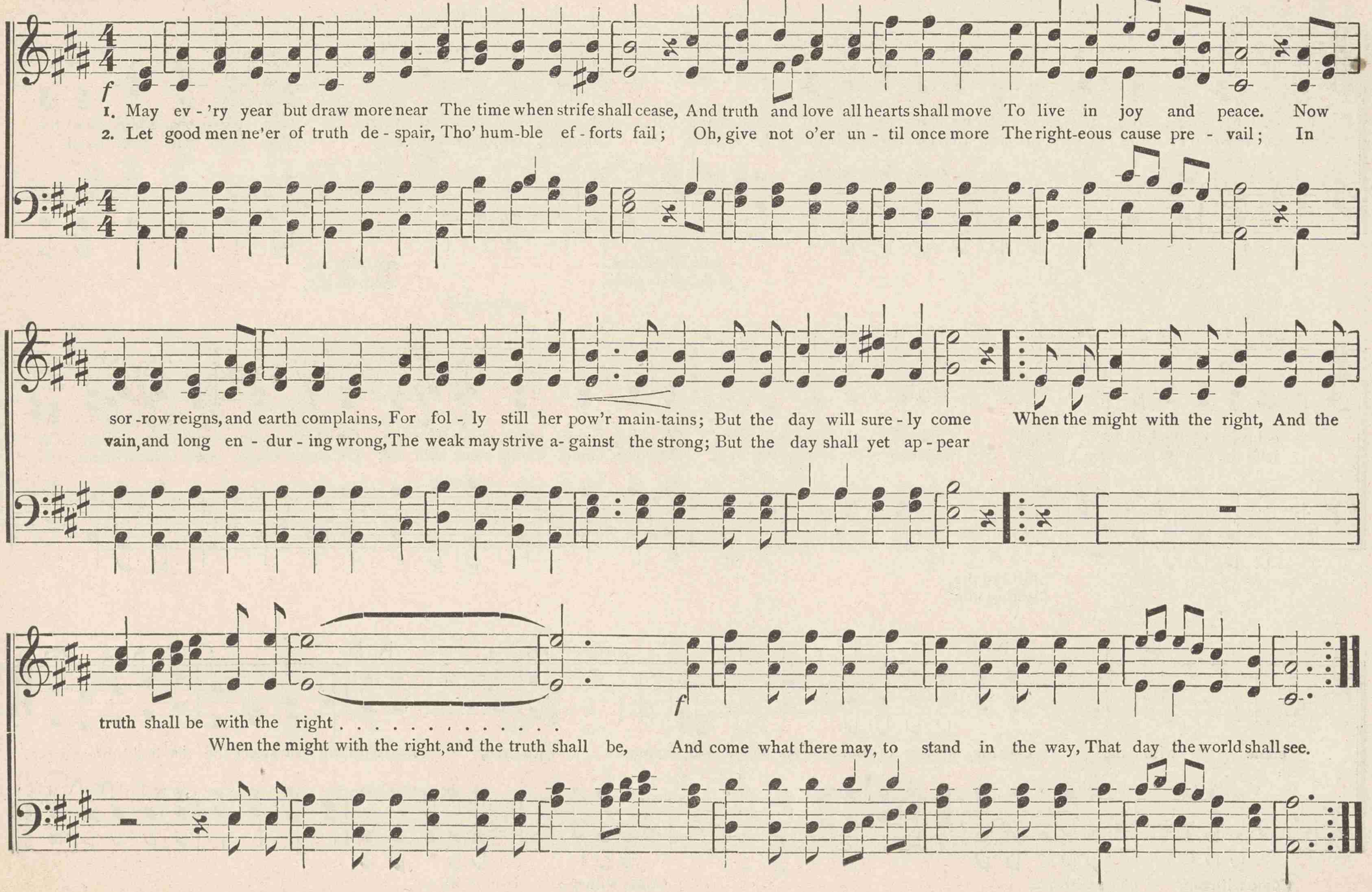
tink - le, tink- le, tink, Tink- le, tink- le, tink - le, tink - le, tink- le, tink, While o'er moss-y beds the elf and elf-in's clink, Dancing in a mer- ry, mer - ry row.

tink - le, tink, tink, Tink- le, tink, tink, tink - le, tink, tink, While o'er moss beds, hear the clink, clink, Danc - ing, ho! ho! ho!

Accompany with tapping on goblets, or triangle faintly.

THE MIGHT WITH THE RIGHT.

W. E. HICKSON. DANBY.



OH, COME WITH ME.

FRANK M. DAVIS, by per.

1. Oh, come with me o'er the wa - ters of the sil - ver lake, Oh, come, oh, come with me, Our joy - ous songs shall the
2. Then o'er the lake in our lit - tle bark we'll gai - ly glide, Oh, come, oh, come with me, The hours will pass quick - ly

lake, silver lake,
glide, gai-ly glide,

me, with me,
me, with me,

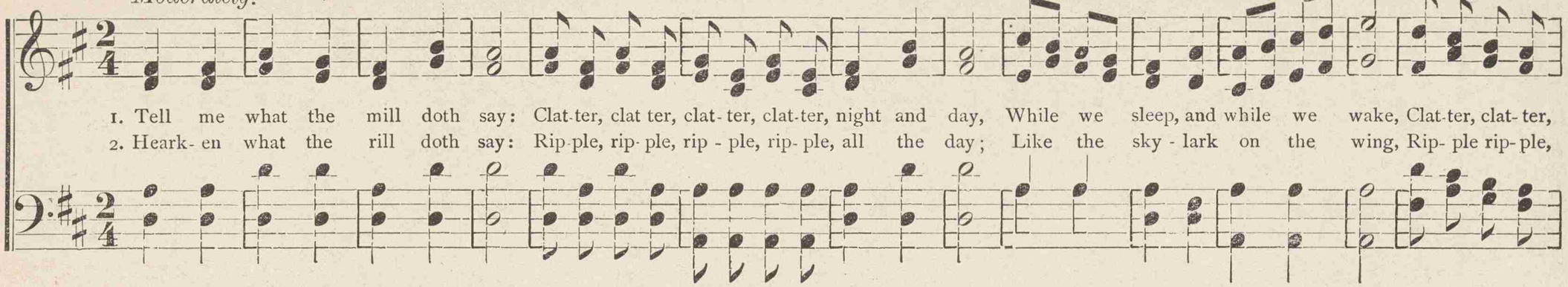
ech-oes of the hills a - wake, Oh, come, oh, come with me, Oh come, come, come, come with me, Oh come, come, come, come with me, Oh
with the gen-tle fleet - ing tide, Oh, come, oh, come with me, Oh come, come, come, come with me, Oh come, come, come, come with me, Oh

hills awake,
fleeting tide,
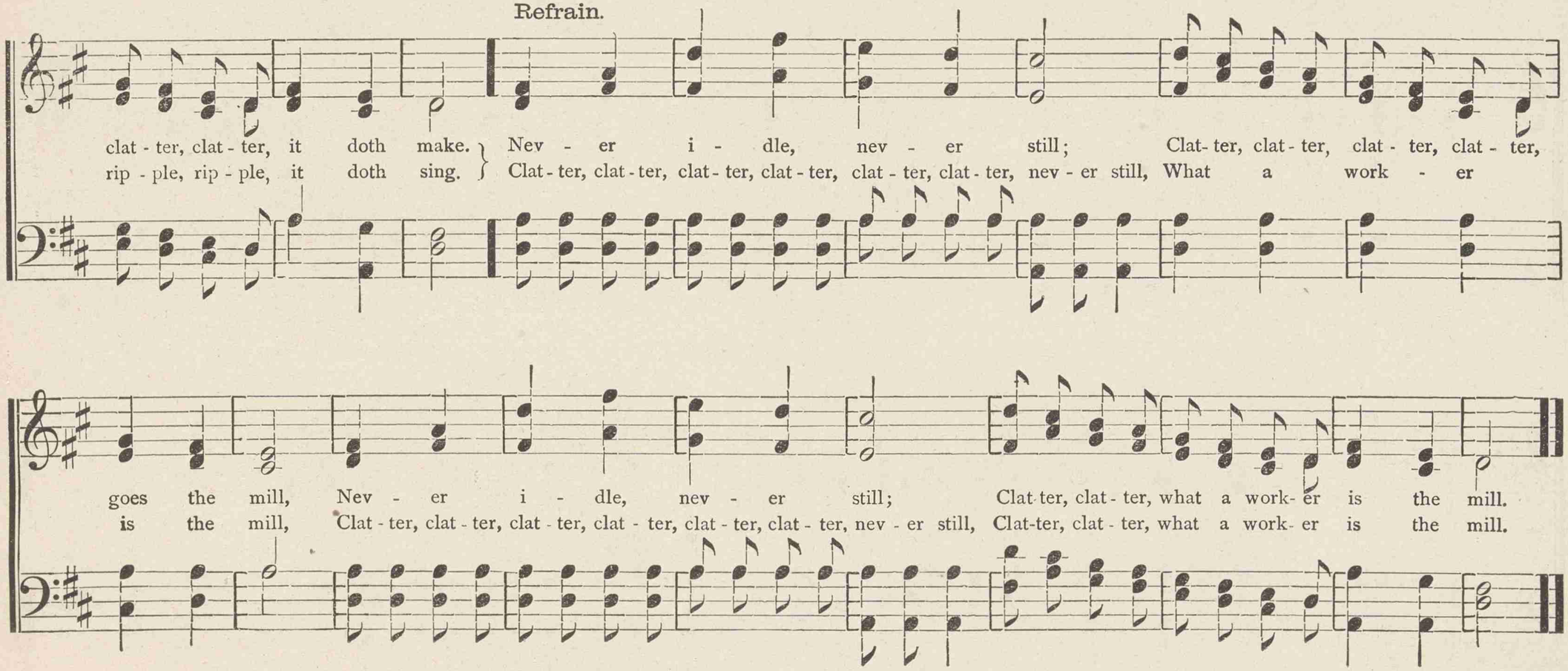
come with me, O'er the wa-ters of the sil - ver lake, Oh, come with me, And with mu - sic sweet the dis - tant ech-oes wake.

Come with me, come with me, Come with me, come with me,

Moderately.



Refrain.



CHILDREN'S BOBOLINK SONG.

N. A. C.

N. A. CLAPP, by per.

1. Mis - ter Bob - o - link - um is my name, Lit - tle Bet - sy Lee - dle is my dame; In the grass - y mead - ow
2. When the farm - er comes to make his hay, Lit - tle Bet - sy Lee - dle flies a - way, Hid - ing in the branch - es
3. When the sum-mer days are passed a - way, To our south - ern homes we go to stay, Tak - ing lit - tle bird - ies

Chorus.

we will stay, Mak - ing sweet - est mu - sic all the day.
of a tree, Leav - ing care of bird - ies all to me.
all a - long, Teach - ing them to sing our sum - mer song.

} Mer - ri - ly we go, Mer - ri - ly we go,

Hith - er, thith - er, to and fro, Mer - ri - ly we go, Mer - ri - ly we go, Mak - ing mu - sic all the day.

JOHN R. BRYANT.

Slowly.

1. Sigh, gen - tle gales, a - round our leaf - y dwell - ing, Bring rich per - fume up - on thy view - less wings;
2. Sigh, gen - tle gales, a - round our leaf - y dwell - ing, Bring us a - gain the mel - o - dies of yore;
3. Sigh, gen - tle gales, a - round our leaf - y dwell - ing, Tell, gen - tly tell, of long - ings and of love;

Soft, soft - ly breathe, the wind harp's ca - dence swell - ing; Ling - er a - while a - mong its silk - en strings.
Soft, soft - ly chant, the songs of na - ture tell - ing; Bear them a - way to friends on yon - der shore.
Soft, soft - ly lisp, the mes - sage we would ut - ter, Take it, and bear it to the realms a - bove.

p **Refrain.**

Sigh, gen - tle gales; sigh, gen - tle gales;

soft - ly,

pp Sigh, ... Sigh, gen - tle gales; Sigh, gen - tle gales.

soft - ly sigh, ... soft - ly, Sigh, gen - tle gales.

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PELEG AND BETSY.

COMIC DUET.
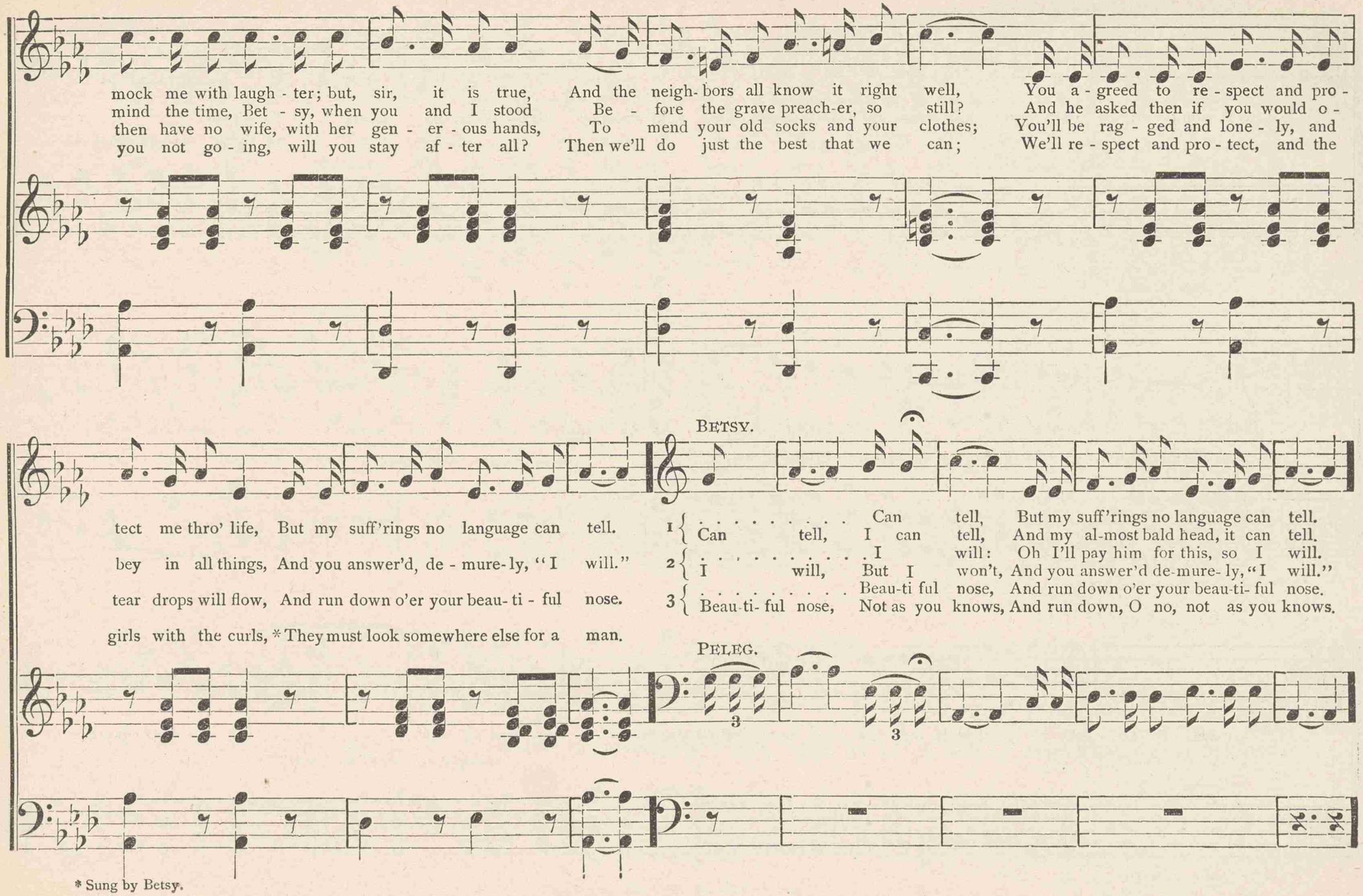
W. H. COLCORD, by per.

Peleg, mockingly.

SHE. 1. Now, Pe - leg, see here, I will stand it no more, (Stand it no more,) You're a - bu - sive and stin - gy and mean, And there's
HE. 2. Well, Bet - sy, I'm glad if your clam - or is done; . . . . . I sup - pose you feel bet - ter, my dear, For
SHE. 3. I will nev - er o - bey such a ty - rant as you, (Ty rant as you,) I'll go home to my moth - er at once; And I'll
HE. 4. You can go to your at - tic and starve, if you choose, ... And leave me de - ject - ed and lone; But I'll

Peleg, mockingly.

noth - ing too bad for your im - pu - dent tongue, Tho' your hy - po - crite face is se - rene, (Se - rene, Oh, ha ha ha ha ha ha ha,) You
fret - ting, and scolding, and fling - ing a - buse, At one whom you ought to re - vere, ... Do you
shut my - self up in the at - tic to die Of star - va - tion, you weak mind - ed dunce! (A dunce! Oh, ha ha ha ha ha ha ha,) You'll
find me an - oth - er, for all the nice girls Are want - ing a man and a home, ... But are



* Sung by Betsy.

PELEG AND BETSY.—Concluded.

Closing Duet after 4th stanza.

4. O won't we be hap - py a - long the old stream, with wild storm- y bick - 'rings no more, To - geth - - - er we'll
To - geth - er we'll glide o'er the

glide o'er the wa - ter's bright gleam, As on - ward we row to the shore, As on - ward we row to the
wa-ter's bright gleam, we'll glide o'er the wa- ter's bright gleam, As on . . . . . .

shore; To - geth- er we'll glide o'er the wa - ter's bright gleam, As on- ward we row . . . . . to the shore.
straight on - ward we row . . . . .

MORN AWAKES IN SILENCE.

Dr. A. B. EVERETT.
(From a posthumous manuscript.)

Rather slow. *p* *pp* *p* *m*

1. Morn a - wakes in si - lence, si - lence, In the vault - ed sky; Stars with fad - ing lus - ter Gem its can - o - py.
2. Morn a - wakes in glo - ry, glo - ry, King of life and light, Bring - ing joy and glad - ness, Driv - ing out the night.

f *ff* *f* *m* *p*

Hail, then, hail! hail, then, Hail fair morn - - ing's gleam, Praise to Him who kind - leth Ev' - ry sun - ny beam.

ff quick. *slower.* *m* *cres.* *cres.* *m*

Swell your grateful voi - ces, Bend in ad - o - ra - tion; Praise the Lord of light, Lord of ev' - ry land and nation, Throned in boundless might.

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ROCK A DEM IN HIS ARMS.

AFRICAN CLASS-MEETING SONG. F. S. THOMAS, of the New Orleans Jubilee Singers.

CHORUS.

Roll - in' an' a rock - in' dem in his arms, Roll - in' an' a rock - in' dem in his arms,

Repeat Chorus for last verse softly.

Roll - in' an' a rock - in' dem in his arms, An' my soul's guine home to glo - ry.

Bass Solo should be sung by a strong voice. Speak the words very distinctly, and while Jonah, Hannah, etc. are singing, let the bass voice keep talking, saying: "Tell it all, Jonah, tell it all, Hannah; keep nothing from the Lord. Confess your sins, brothers, etc.

BASS SOLO.

1. Tell me Jo - nah, an' tell me true, Where has you bin so long gone?
2. Tell me Han - nah, an' tell me true, Where has you bin so long gone?
3. Tell me E - li, an' tell me true, Where has you bin so long gone?
4. Tell me sin - ner, an' tell me true, Where has you bin so long gone?
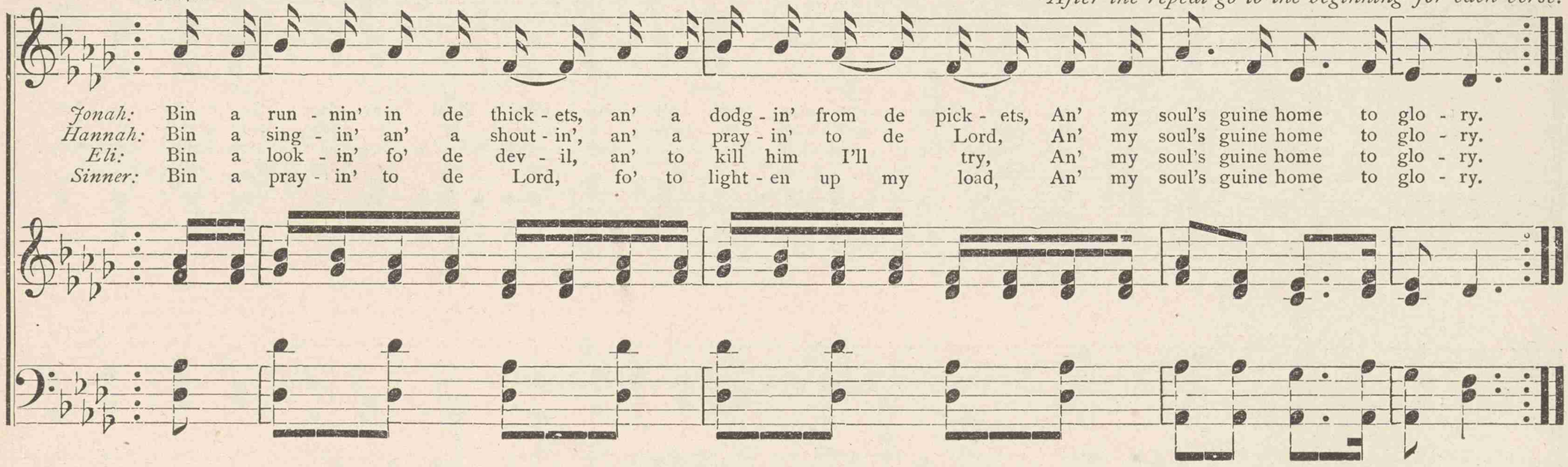
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ROCK A DEM IN HIS ARMS. Concluded.

Let the one who sings the solo or answer, rise to his feet. While singing, look at the one who asks the question.
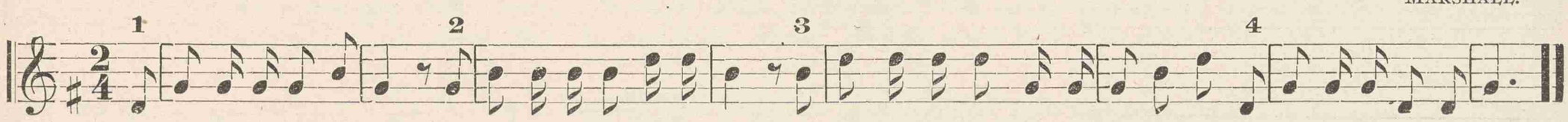
SOLO.

After the repeat go to the beginning for each verse.
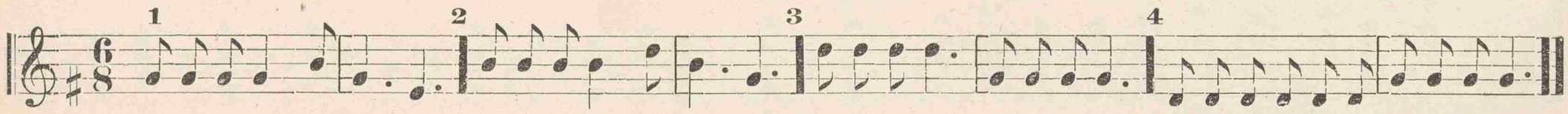


THE LAME CRANE. Round.

MARSHALL.



JINGLE THE BELL. Round.



WOULD YOU GAIN THE BEST IN LIFE.

C. R. BLACKALL. Dr. H. R. PALMER.

MET. ♩ = 104.

1. Would you gain the best in life? Win the prize 'mid all the strife? Hold your place thro' troub - les rife?
2. Life is more than i - dle play; It will quick - ly pass a - way; Use a - right each gold - en day;
3. Look be - yond the pres - ent hour; Nev - er yield to Sa - tan's pow'r; Tho' a - bove the clouds may low'r,
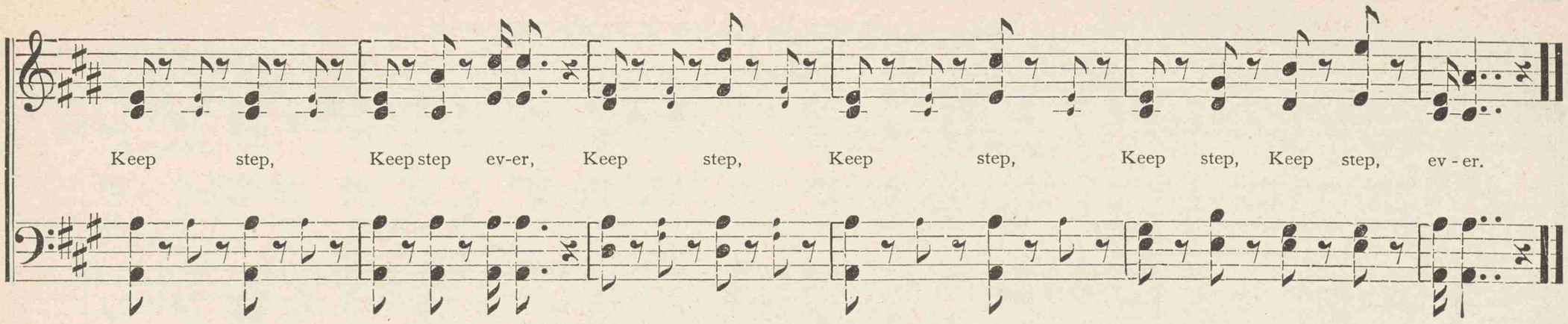
With the right keep step! Know the world is watch - ing you; Be sin - cere in all you do;
With the good keep step! There are earn - est press - ing needs, Fill'd a - lone by pur - est deeds;
With the truth keep step! On - ward press! nor, on the way, Loit - er once or waste the day,

Chorus.

With the good, the pure, the true, Ev - er firm keep step!
Hap - py he the call who heeds—With the true keep step!
God and truth and right all say, "Strong in faith keep step!"
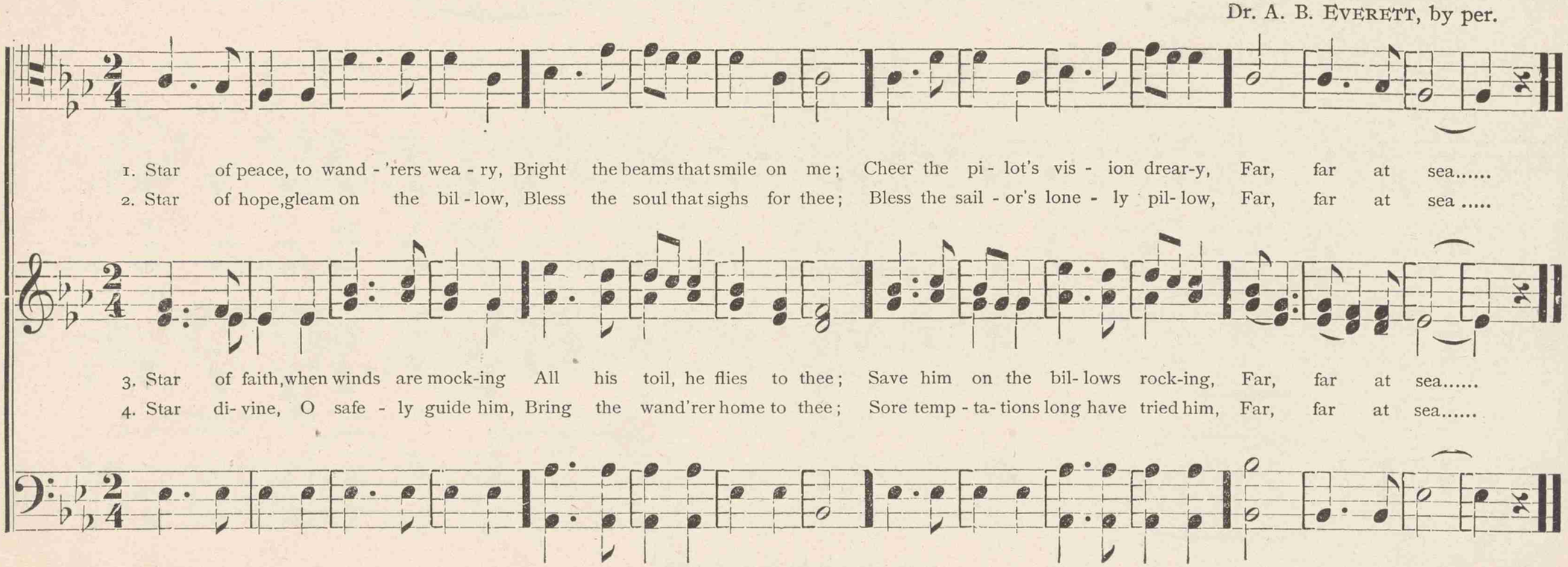
Keep step, Keep step, ev - er,

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BILLOW. 8s, 7s & 4s. Peculiar.
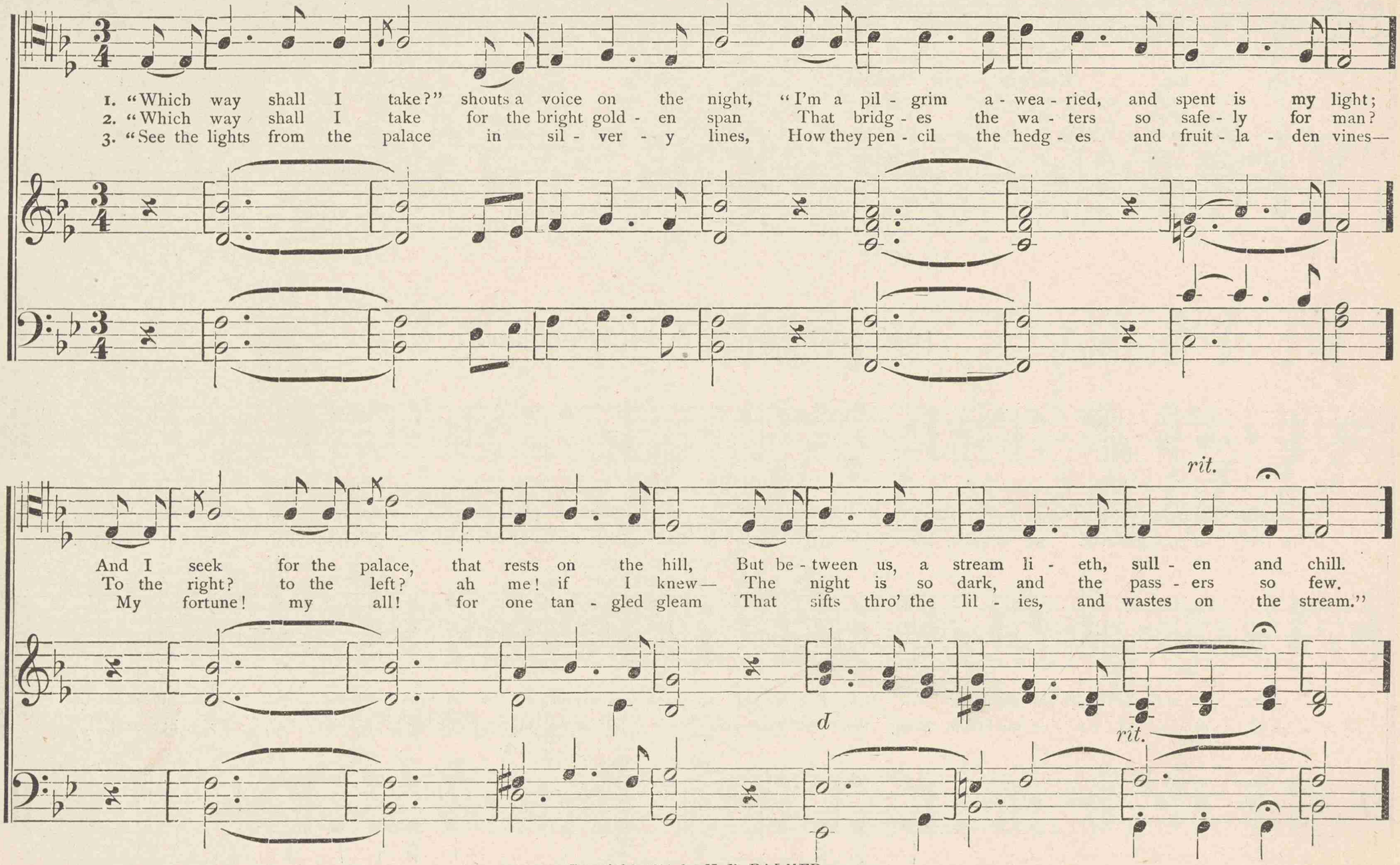
Dr. A. B. EVERETT, by per.



THE LOST LANDMARK.

SOLO. May be sung by a smooth bass voice.

Mrs. CORNIE ST. JOHN. H. R. PALMER, by per.



Copyright, 1884, by H. R. PALMER.

Chorus. May be sung by ladies in the tenor voice, tenors singing the baritone.

1st TENOR.

2d TENOR.

Near— near thee, my son, is the old way - side cross, Like a gray fri - ar cowled, in

BARITONE.

BASS.

lich - ens and moss; And its cross - beam will point to the bright gold - en span, That bridg - es the

CODA. *pp to be sung after last stanza.*

wa - ters so safe - ly for man. That bridg - es the wa - ters so safe - ly for man.

WHO WAS IT?

C. E. LESLIE, by per.

1. Who was it picked up all my chips, And strewed the floor with strings and whips, And in the wash-tub sailed his ships? My broth-er, O, my broth-er.
2. Who was it when he old-er grew, To tops and mar-bles bid a-dieu, And tried, but could not learn to chew? My broth-er, O, my broth-er.
3. Who talks to me a-bout his clothes, And all my lit-tle se-crets knows, And teas-es me a-bout my beaux? My broth-er, O, my broth-er.

Who was it taught me how to skate, And set me on the ice to wait, While he went home with cous-in Kate? My broth-er, O, my broth-er.
Who does a ti-ny mustache wear, And oils and curls it up with care, And in the mid-dle parts his hair? My broth-er, O, my broth-er.
Who is it that I love the best, Of all the boys in east or west, Al-though he is a per-fect pest? My broth-er, O, my broth-er.

Chorus.

O, my broth-er, O, my broth-er, You naughty, naughty boy, O, my broth-er O, my broth-er, You naughty, naughty boy.
O, my sis-ter, You naughty, naughty girl, O, my sis-ter, You naughty, naughty girl.

Mrs. MARY HART. C. E. LESLIE.

DUET.

1. Hush, be still as an - y mouse, There's a ba - by in our house; Not a "dol - ly," not a toy, But a laugh-ing, cry - ing boy.
2. He's a hand- some fel - low, too, With his eyes so bright and blue, Cheeks so smooth, and ro - sy lips, Daint - y hands and fin - ger tips.
3. Now He's learn - ing ev - 'ry day, Some sweet look or pret - ty way, Try - ing hard to make us see, Ba - by loves as well as we.
4. Then step soft - ly while he sleeps, For we know an an - gel keeps Ho - ly watch a- round the bed Where our ba - by rests his head.

Chorus.

Rock - a - by ba - by up - on the tree - top, When the wind blows the cra - dle will rock,

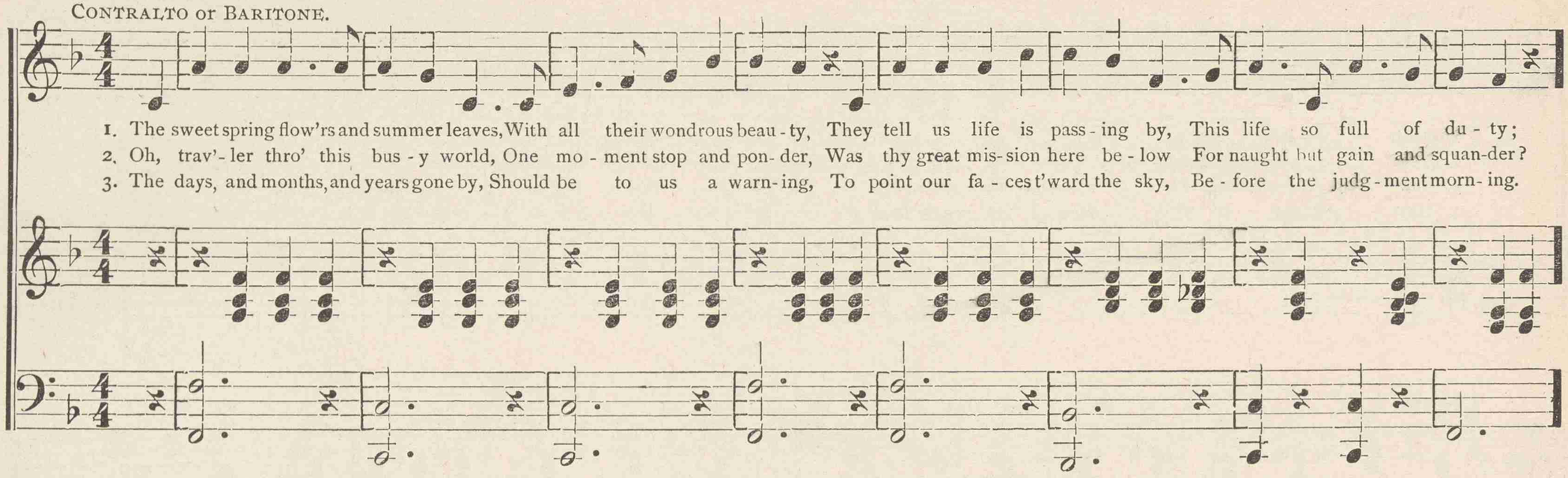
When the bough breaks the cra - dle will fall, Down comes rock - a - by ba - by and all.

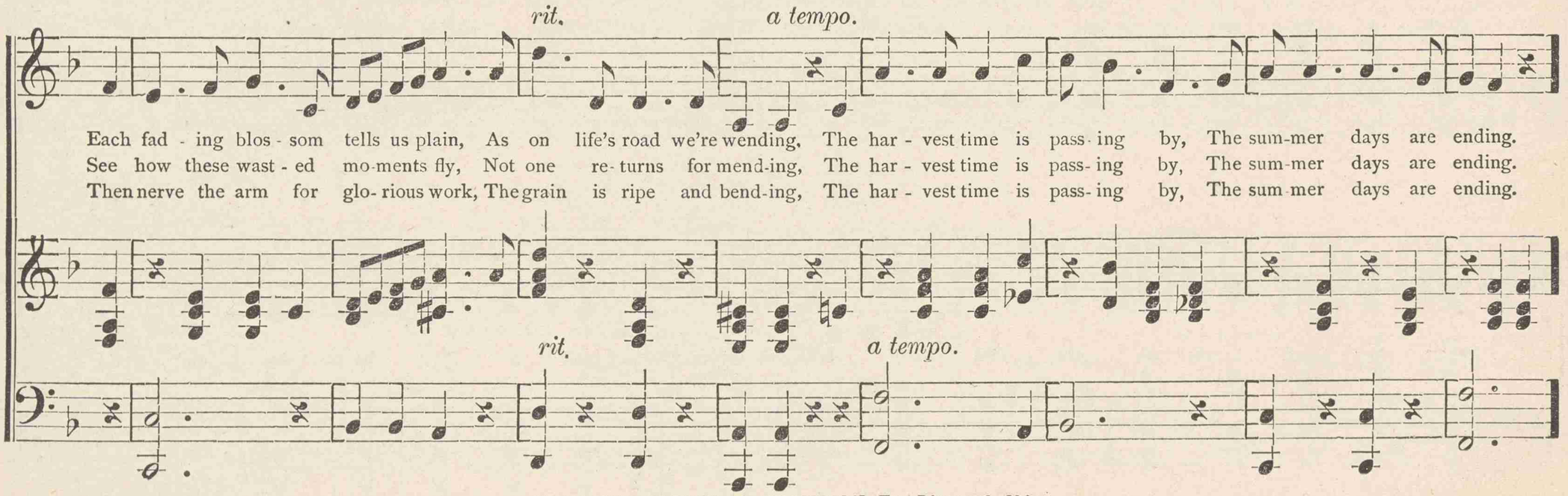
THE HARVEST TIME IS PASSING BY.

W. L. T.

WILL. L. THOMPSON.

CONTRALTO or BARITONE.





By permission of WILL. L. THOMPSON, East Liverpool, Ohio.

Chorus.

Then turn to good the fleet-ing hours, Each du - ty now at-tend-ing, The har - vest time is pass-ing by, The sum-mer days are

pp *rit.*

end - ing, The har - vest time is pass - ing by, The sum - mer days are end - ing.

OVER THE HILLS.

R. M. McINTOSH.

1. O - ver the hills and far a-way, Glimmers the fad-ing of beau - ti - ful day, Beau - ti-ful, Beau-ti-ful day.
2. Peaceful-ly rest, the light is gone, Bright star - ry clus-ters their watch have be-gun, Calm-ly their watch have be-gun.

O - ver the hills, O - ver the hills.
Peaceful - ly rest, Peaceful - ly rest,

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THREE FISHERS WENT SAILING.

SOPRANO OBLIGATO WITH VOCAL ACCOMPANIMENT.

KINGSLEY.

Arr. from HULLAH, by W. A. OGDEN, by per.

Andante.

SOLO.

1. Three fish - ers went sail - ing out in - to the west, Out
2. Three wives sat high up in the light - house tow'r, A
3. Three corps - es lay out on the morn - ing sand, In

p

La la la la la la la La la la la la la la la La

rit.

in - to the west as the sun went down, Each tho't on the wom - an whom
trim - ming their lamps as the sun went down, They looked at the squall and they
tid - - ing gleam as the tide went down, Three wom - en are weep - ing and

la la la la la la la La la la la

Unison.

he loved the best, And the chil - dren stood watch - ing them out of the town.
looked at the show'r, And the night rack came roll - ing up, rag - ged and brown.
wring - ing their hands, For those who will nev - er come back to the town.

Refrain. *a tempo.*

For men must work and wom - en must weep, And there's lit - tle to earn, and
But men must work and wom - en must weep, Tho' sud - den the storms, tho'
For men must work and wom - en must weep, And the soon - er it's o - ver,

moan - ing, moan - - - ing.

p rit.

ma - ny to keep, Tho' the har - bor bar be moan - ing, moan - ing, moan - ing, moan - ing.
wa - ters be deep, And the har - bor bar be moan - ing, moan - ing, moan - ing, moan - ing.
soon - er the sleep, And good-bye the har - bor's moan - ing, moan - ing, moan - ing, moan - ing.

WHEN THE STORMY WINDS DO BLOW.

Arr. by H. R. PALMER, by per.
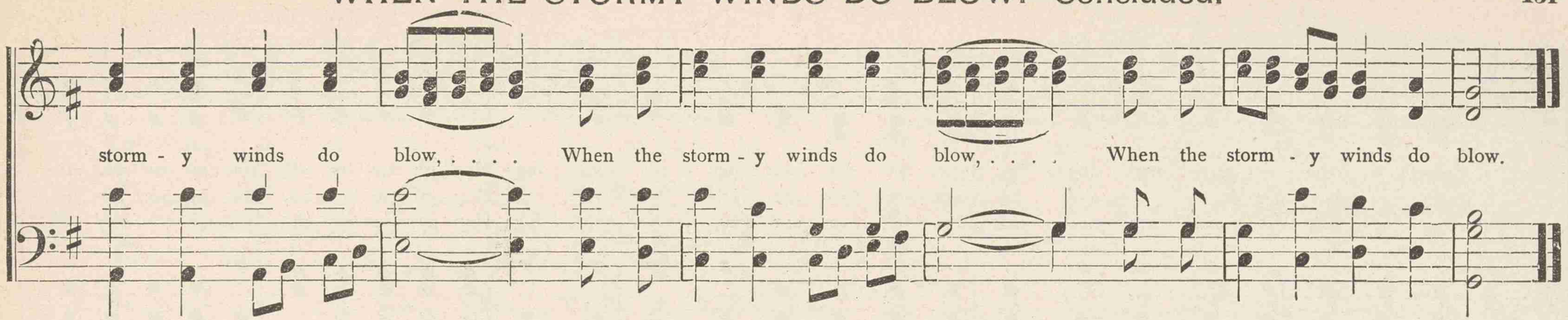
1. Hark! how the rain is fall - ing, And loud - ly roars the blast! What tor - rents pour! Shut to the door, And
2. Oh! pit - y the poor sail - or, And all who cross the sea; What fears are theirs! What toils and cares! While

close the shut - ters fast. On such a rough and bit - ter night, How plea-sant 'tis to know We have here naught to
here, we're all at ease. May they in safe - ty reach their port, Nor wreck or dan - ger know; And on shore fear no

fear, We have here naught to fear, We have here naught to fear, }
more, And on shore fear no more, And on shore fear no more, }

When the storm - y winds do blow, . . . When the

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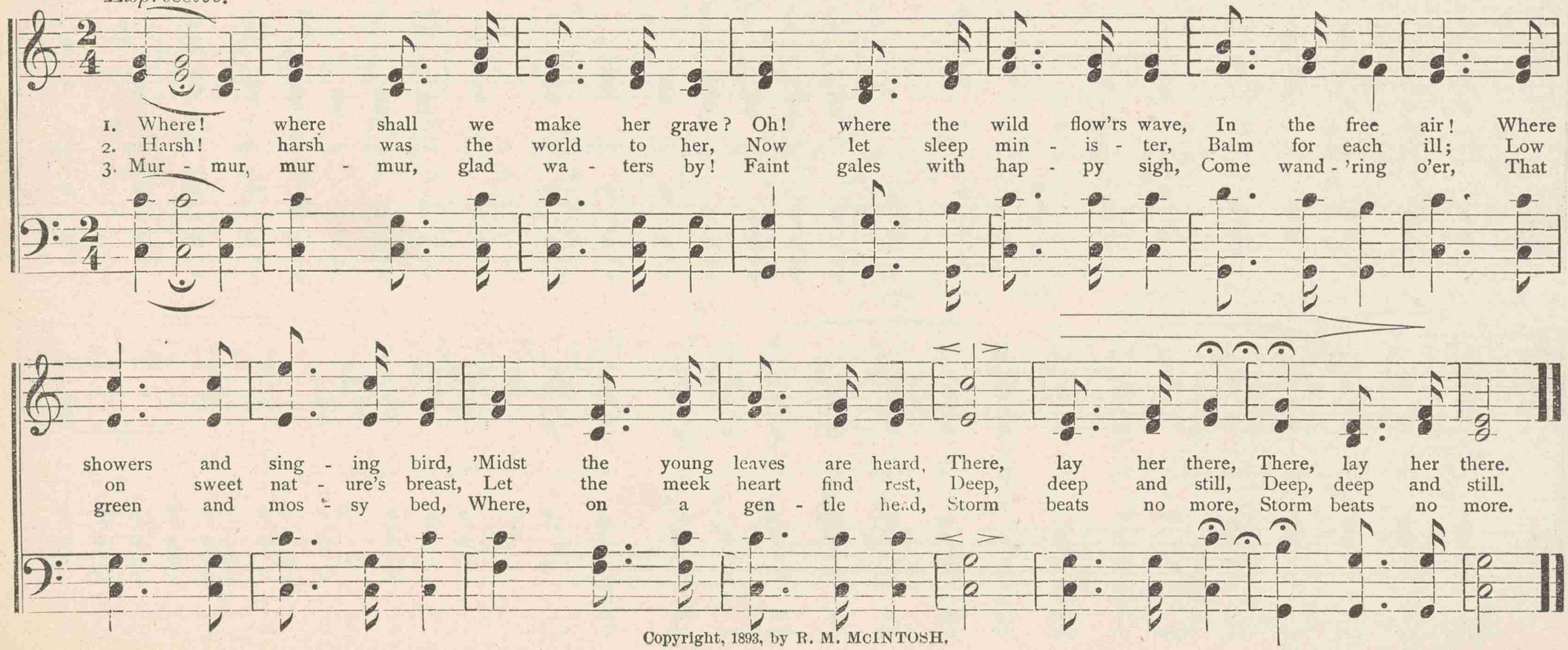


WHERE SHALL WE MAKE HER GRAVE?

Mrs. HERMANS. FRANZ VOLK.

QUARTETTE.

Expressive.



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COME AGAIN WITH SINGING.

Mrs. CLARA H. SCOTT, by per.

1. Come, oh! come a - gain with sing - ing, Sweet and joy - ous mu - sic bring - ing; Hap - py are we all, Hap - py are we all,
2. Stars are shin - ing bright - ly o'er us, Spark - ling eyes are bright be - fore us, Hap - py are we all, Hap - py are we all.
3. Hap - py youth - ful hearts are meet - ing, Cheer - ful are our songs of greet - ing; Hap - py are we all, Hap - py are we all.

Hap - py are we all to - night; Yes, we come a - gain with sing - ing, Hap - py, hap - py voi - ces ring - ing,

Yes, yes, yes,

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

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

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

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

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

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

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

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

DON'T BE SORROWFUL, DARLING.

ALICE CARY. J. P. WEBSTER, by per.

1. Ah! don't be sor - row-ful, dar - ling, And don't be sor - row-ful pray, For tak - ing the year to -
2. We are old folks now, my dar - ling, Our heads they are grow - ing gray, But tak - ing the year all a -
3. And God is God, my dar - ling, Of night as well as of day, And we feel and know that

geth - er, my dear, There is - n't more night than day! . . . . . 'Tis rain - y weath - er, my dar ling, Time's waves, they
round, my dear, You will al - ways find the May! . . . . . We have had our May, my dar-ling, And our ro - ses,
we can go Where- ev- er he leads the way. . . . . Aye, God of the night, my dar-ling— Of the night of

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heav- i - ly run, ... But tak - ing the year to - geth - er, my dear, There is - n't more cloud than sun! . . . .
long a - go, ... And the time of year is com - ing, my dear, For the si - lent night and the snow! . . .
death, so grim; . . . . The gate that leads out of life, good wife, Is the gate that leads to Him. . . . .

Chorus.

Then, don't be sor - row - ful dar - ling, . . . Don't be sor - row - ful, pray; . . . . . For,

tak - ing the year to - geth - er, my dear, There is - n't more night . . . . . than day. . . .

WHISPERING HOPE.

DUET. SEP. WINNER.

Andante.
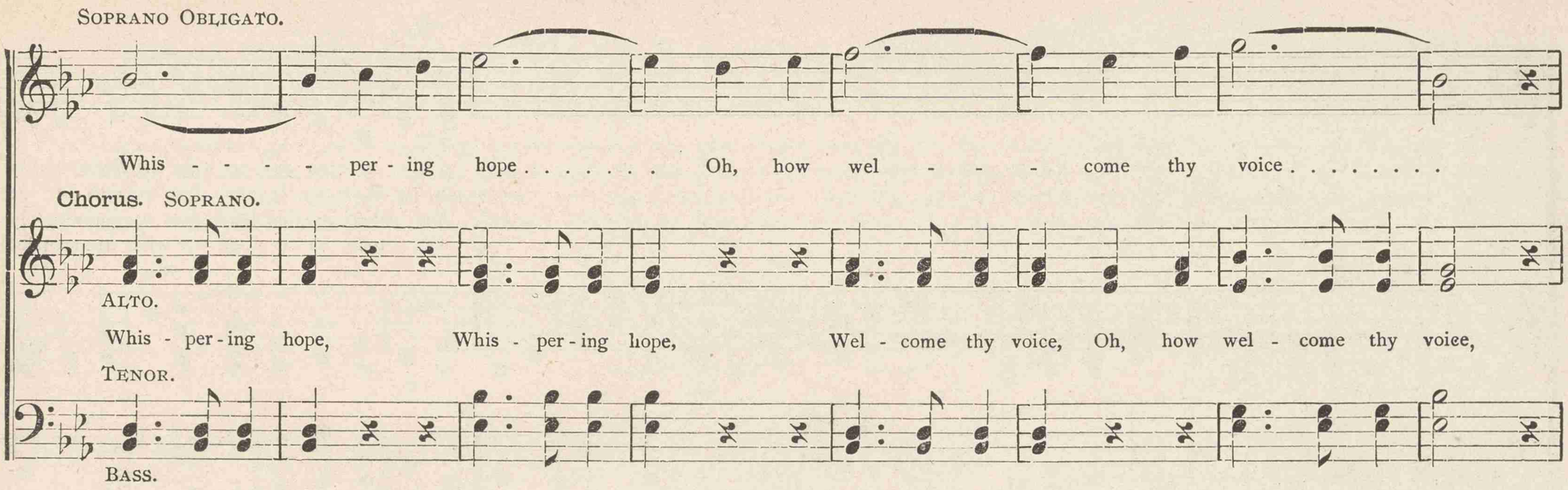
1. Soft as the voice of an an - - - gel, Breath - ing a les - son un - heard, ...
2. If in the dusk of the twi - - - light, Dim be the re - gions a - far, ...

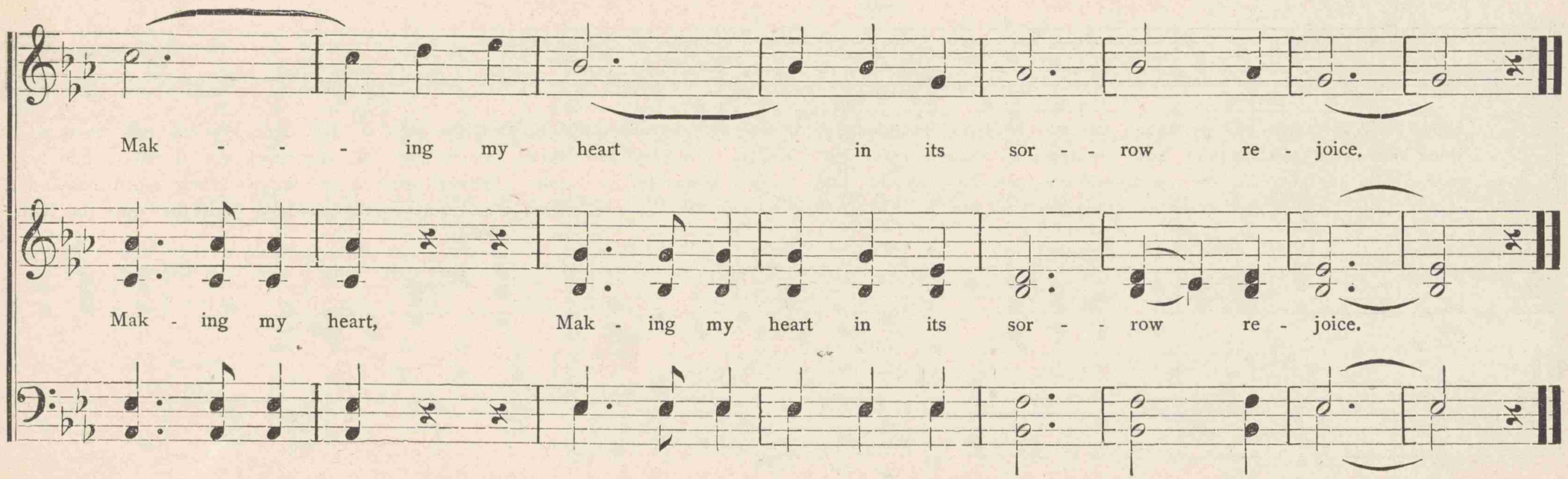
Hope, with a gen - tle per - sua - - sion, Whis - pers her com - fort - ing word, ...
Will not the deep - en - ing dark - - ness, Bright - en the glim - mer - ing star, ...

Wait till the dark - ness is o - - ver, Wait till the temp - est is done. . . . . .
Then when the night is up - on us, Why should the heart sink a - way. . . . . .

rit.

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Soprano Obligato.
Whis - - - - per - ing hope . . . . . Oh, how wel - - - come thy voice . . . . . .
Chorus. Soprano.
Alto.
Whis - per - ing hope, Whis - per - ing hope, Wel - come thy voice, Oh, how wel - come thy voice,
Tenor.
Bass.


Mak - - - ing my - heart in its sor - - row re - joice.
Mak - ing my heart, Mak - ing my heart in its sor - - row re - joice.

Voices in unison.

1. Oh, say can you see by the dawn's ear- ly
2. On the shore dim- ly seen thro' the mist of the
3. And where is that band, who so vaunt-ing - ly
4. Oh, thus be it ev - er when free-men shall

Con Spirito.

rit.

light, What so proud - ly we hailed at the twi-light's last gleaming, Whose stripes and bright stars, thro' the per - il - ous fight, O'er the ram - parts we
deep, Where the foe's haugh-ty host in dread si - lence re - pos - es, What is that which the breeze, o'er the tow - er - ing steep, As it fit - ful - ly
swore, 'Mid the hav - oc of war and the bat - tle's con - fu - sion, A home and a coun - try they'd leave us no more? Their blood has wash'd
stand Be - tween their loved home, and the war's des - o - la - tion; Blest with vic - t'ry and peace, may the heav'n res cued land Praise the Power that hath

rit.

rit.

watch'd, were so gal - lant- ly streaming? And the rock- et's red glare, bombs burst-ing in air, Gave proof thro' the night that our flag was still there!
blows, half con-ceals, half dis - clos- es? Now it catch- es the gleam of the morn-ing's first beam, In full glo - ry re- flect - ed, now shines in the stream;
out their foul foot- step's pol - lu - tion; No re - fuge could save the hire- ling and slave From the ter - ror of flight or the gloom of the grave,
made and pre-served us a na - tion; Then con-quer we must, when our cause it is just, And this be our mot - to, "In God is our trust,"

rit.

Chorus.

Oh! say does that star span - gled ban - ner yet wave O'er the land of the free, And the home of the brave!
'Tis the star span - gled ban - ner, oh! long may it wave O'er the land of the free, And the home of the brave!
And the star span - gled ban - ner, in tri - umph doth wave O'er the land of the free, And the home of the brave!
And the star span - gled ban - ner, in tri - umph doth wave O'er the land of the free, And the home of the brave!

MARSEILLES HYMN.

FRENCH NATIONAL AIR.

1. Ye sons of Free - dom, wake to glo - - ry, Hark! hark! what myr - iads bid you
2. O, lib - ber-ty! can man re - sign thee, Once hav - ing felt thy glo - rious

rise; Your chil - dren, wives, and grand - sires hoar - y, Be - hold their tears, and hear their
flame? Can ty - rants' bolts and bars con - - fine thee, And thus thy no - - ble spir - it

cries! Be - hold their tears, and hear their cries! Shall law - less ty - rants, mis - chief
tame? And thus thy no - ble spir - it tame? Too long our coun - try wept, be -

breed - ing, With hire - ling host, a ruf - fian band, Af - fright and des - o - late the
wail - ing The blood - stained sword our con - querors wield, But free - dom is our sword and

land, While peace and lib - er - ty lie bleed - ing. To arms, to arms, ye brave! The
shield, And all their arts are un - a - vail - ing. To arms, to arms, ye brave! The

pa - - triot sword un - sheath! March on, march on, all hearts re - solved On lib - er - ty or death!

HAIL! COLUMBIA.

1. Hail! Co - lum - bia, hap - py Land! Hail! ye he - roes, heav'n - born band, Who fought and bled in free - dom's cause, Who
2. Immor - tal Pa - triots, rise once more! De - fend your rights, de - fend your shore; Let no rude foe with im - pious hand, Let
3. Sound, sound the trump of fame! Let Wash - ing - ton's great name Ring thro' the world with loud ap - plause, Ring

fought and bled in free - dom's cause, And when the storm of war was gone, En - joyed the peace your val - or won; Let In - de - pen - dence
no rude foe with im - pious hand, In - vade the shrine where sa-cred lies, Of toil and blood the well - earned prize; While off - 'ring peace sin -
thro' the world with loud ap - plause! Let ev - 'ry clime to free - dom dear, Lis - ten with a joy - ful ear; With e - qual skill with

be your boast, Ev - er mind - ful what it cost, Ev - er grate - ful for the prize, Let its al - tar reach the skies.
cere and just, In heav'n we place a man - ly trust, That truth and jus - tice may pre - vail, And ev - 'ry scheme of bond - age fail!
stead - y pow'r He gov - erns in the fear - ful hour Of hor - rid war, or guides with ease, The hap - pier time of hon - est peace.

Chorus.

Firm, u - nit - ed let us be, Ral-lying round our lib - er - ty, As a band of broth - ers joined, Peace and safe - ty we shall find.

AMERICA.

S. F. SMITH. HENRY CAREY.

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my
2. My na - tive coun - try, thee, Land of the no - ble free, Thy name I love; I love thy
3. Let mu - sic swell the breeze, And ring thro' all the trees, Sweet free - dom's song, Let mor - tal
4. Our Fa - thers' God! to thee, Au - thor of lib - er - ty, To Thee we sing; Long may our

Fa - thers died! Land of the pil - grim's pride! From ev - 'ry mount - ain side, Let free - dom ring!
rocks and rills, Thy woods and temp - led hills; My heart with rap - ture thrills, Like that a - bove.
tongues a - wake, Let all that breathe par - take; Let rocks their si - lence break, The sound pro - long.
land be bright With free - dom's ho - ly light; Pro - tect us by thy might, Great God, our King.

Maestoso.

1. O Co - lum - bia! the gem of the o - cean, The home of the brave and the free, The shrine of each pa - triot's de -
2. When war winged its wide des - o - la - tion, And threatened the land to de - form, The ark then of free-dom's foun-
3. The Un - ion, the Un - ion for - ev - er, Our glo - ri - ous na- tion's sweet hymn, May the wreaths it has won nev - er

vo - tion, A world of - fers hom - age to thee, Thy man - dates make he - roes as - sem - ble, When
da - tion, Co - lum - bia, rode safe thro' the storm; With her gar - lands of vic - t'ry a - round her, When so
with - er, Nor the star of its glo - ry grow dim, May the ser - vice u - nit - ed ne'er sev - er, But

FINE.

Lib-er - ty's form stands in view, Thy ban-ners make tyr - an- ny trem- ble, When borne by the red, white and blue.
proudly she bore her brave crew, With her flag proud- ly float - ing be - fore her, The boast of the red, white and blue.
they to their col - ors prove true! The Ar- my and Na - vy for - ev - er, Three cheers for the red, white and blue.

Full Chorus.

D. S.

When borne by the red, white and blue, When borne by the red, white and blue, Thy ban - ners make tyr - an - ny

WATCH ON THE RHINE.

English version by
Prof. H. A. SCOMP, Ph. D.

CARL WILHELM.
Arr. by R. M. McINTOSH.

1. There comes a voice like thun - der's roar, Like storm-waves break - ing on the shore, The Rhine! de-fend our Ger - man Rhine!
2. A hun - dred thous-and hear that cry, And light - nings flash from ev - 'ry eye; They'll guard for aye that sa - cred Rhine!
3. Each sees far up in heav - en's blue The shades of he - roes leal and true, And swears "O Rhine! thou riv - er blest,
4. But while one drop of blood throbs warm, One breast be left to brave the storm: One arm to hold thy sa - cred strand,—
5. Our ban - ners now are stream - ing high; We've sworn to keep the Rhine for aye: O Rhine! Thou Rhine! our Ger - man Rhine,

Refrain.

Oh, who will cry the task is mine?
And ne'er shall foe - man pass the line.
Thou shalt be Ger - man as my breast."
No foe shall tread on Ger - man land!
We all will guard thy stream di - vine!

Dear Fa - ther - land, no dan - ger thine; Dear Fa - ther - land! no dan - ger thine; Ne'er sleeps the watch that keeps, that keeps the Rhine, Ne'er sleeps the watch, that keeps, that keeps the Rhine.

RAIN ON THE ROOF.

I. B. WOODBURY.

Allegro.

1. When the hu - mid show- ers gath - er, O - ver all the star - y spheres, And a mel - an - chol - y dark-ness, Gent-ly weeps in rain - y
2. Ev - 'ry tink - le on the shin-gles, Has an ech - o in the heart, And a thous-and dream-y fan- cies In - to bus - y be - ing
3. There is naught in arts bra - vu - rus, That can work with such a spell, In the spir - its pure deep fount-ains, Where the ho - ly pass- ions

La la la la la la la la la la la la la la la la

tears, 'Tis a joy to press the pil - low Of a cot - tage-cham - ber bed, And to lis - ten to the pat - ter Of the
start, And a thous - and rec - ol - lec-tions Weave their bright hues in - to woof, As I lis - ten to the pat - ter Of the
swell. As that mel - o - dy of na - ture That sub - dued, sub - du - ing strain, Which is played up - on the shin- gles By the

la la la la

soft rain o - ver head.
soft rain on the roof.
pat - ter of the rain.

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

la, la la la la la.

la, la la la la, la la la.

A good imitation of falling rain is produced, by tapping with your nails on the covers of your books. This will make a delightful effect in rendering this song.

BUY A BROOM.

Words and Music from an old theme by JNO. R. BRYANT.

1. List the glad song of the ped - dler, As he saun- ters down the al - ley, To the la - dy, to the ba - by, "Come, buy ye a broom."
2. List the glad song of the ped - dler, As he saun- ters 'round the cor - ner, To the las - sie, to the lad - die, "Come, buy ye a broom."
3. List the glad song of the ped - dler, As he saun- ters up the high - way, To the peo - ple— all the peo - ple, "Come, buy ye a broom."

Buy a broom..... buy a broom,..... { Come, buy ye pret - ty la - dy, Come, buy ye a broom.
Come, buy ye pret - ty las - sie, Come, buy ye a broom.
Buy a broom, buy a broom, Come, buy ye all ye peo - ple, Come, buy ye a broom.

Buy a large one for the la - dy, Buy a small one for the ba - by, Come, buy ye pret - ty la - dy, Come, buy ye a broom.
Buy a sweet one for the las - sie, Buy a neat one for the lad - die, Come, buy ye pret - ty las - sie, Come, buy ye a broom.
Buy a large one, buy a small one, Buy a sweet one, buy a neat one, Come, buy ye all ye peo - ple, Come, buy ye a broom.

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BEAUTEOUS MAY.

LILLIAN RAINOR.

R. M. MCINTOSH, by per.

1. Hail! all hail! hail! beau - te - ous May! beau- te- ous May! beau- te - ous May! That doth our heart of hearts in- spire With youth-ful hope and
2. Hail! all hail! hail! beau - te - ous May! beau- te- ous May! beau- te - ous May! We hail thy glad- some sun - ny hours, With all thy bright and

warm de - sire, Till, like the birds on joy - ous wing, Which nev - er faint or tire, Our wel- come songs we sing; Then wel - come!
love - ly flowers, Which from their cold and win - try tomb, 'Neath soft and spring-time showers, Have found their time to bloom; Then wel - come!

wel - come! welcome beauteous May! Grate-ful songs to - day! Welcome, welcome, beauteous May! Welcome, welcome beauteous May!
wel - come! with thy sun - ny hours! With thy love-ly flowers! Welcome, welcome, beauteous May! Welcome, welcome beauteous May!

SCATTER THE GERMS OF THE BEAUTIFUL.

C. W. R. Arr. for this work.

R. M. McINTOSH, by per.

1. Scat - ter the germs of the beau - ti - ful, By the way - side let them fall; That the rose may spring by the
2. Scat - ter the germs of the beau - ti - ful, In the bar - ren cheer - less soul; They shall bud and bloom in their
3. Scat - ter the germs of the beau - ti - ful, Tho' with sad and tear - ful eye; There shall be a glad hap - py

cot - tage gate, And the vine by the gar - den wall. Cov - er the rough and the rude of earth With the
beau - ty there While the a - ges shall on - ward roll. Aye, they shall be like the herbs and flow'rs On the
har - vest time, Tho' you sow 'neath a frown - ing sky. Scat - ter the germs of the beau - ti - ful, In the

leaves and fra - grant flow'rs, Make the win - ter of age and pil - grim's road Like the march of sum - mer hours.
wild and drea - ry moor; They shall glad - den the wea - ry pass - er - by, They shall bless both rich and poor.
hum - ble heart and home; Then the an - gel of mer - cy shall be glad, When the crown - ing day shall come.

WE ROCK AWAY ON THE BILLOWS GAY.

J. C. J.

SAILORS' CHORUS.

L. O. EMERSON, by per.

Allegro.

1. We rock a - way on the bil - lows gay, As they blithe - ly toss their caps of foam, And with joy we ride o'er the seeth- ing tide, Tho' our prow is turned from love and home, And with joy we ride o'er the heav- ing tide, Sing fare-well, fare-well to love and home. For the sail - or's heart is free as air, And to the winds he throws all care, And, roll ing o'er the changeful deep, He loves the north wind's rush and leap.

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WE ROCK AWAY ON THE BILLOWS GAY. Continued.

Cry - ing, blow, blow, blow, ye mer - ry gales, Make the ship speed on, All sail! all sail! Like a driv - ing cloud as white as snow, On and

D.S. — Blow a - way, blow, blow, &c.

Cheer-ly, men, ... watch well. Cheer- ly men! . . . . . watch

1 2

on we go! On we go, Let the helms - men watch her well. Mind the ship as she mounts the

Cheer-ly, men, ... watch well. Cheer-ly men! . . . . . watch

well! Mind the ropes,

FINE.

blue bil-low's swell, Now haul on the ropes! Be - lay! So we sail, we sail - a - way, Sail we far a - way.

well! Mind the ropes, Cheer - ly, men,

Andante.
Solo for Alto or Bass.

O soft moon - light nights On the trop - ic seas, How the soul mounts a - way from scenes like these,

And with glid - ing wing sails from

SOPRANO. ALTO.

star to star, Where the homes of the lost and loved ones are. They are all at rest, They are all at rest,

And be -

Slow. D.S.

Do they love us still, Do they e'er for - get, Those who here for years must be?

side the crys - tal sea,

NOW TRAMP O'ER MOSS AND FELL.

CHORUS WITH SOLO. H. R. BISHOP.

pp Allegro moderato.

Now tramp, now tramp, tramp o'er moss and fell, tramp, Now tramp, tramp, o'er moss and fell, tramp, Now tramp,

Piano score in "Chorus Wreath."

f

tramp, o'er moss and fell, o'er moss and fell. The bat - ter'd ground re - turns the sound, the bat - ter'd

f > p *f > p* *f > p* *f > p* *ff*

ground re - turns the sound, While breath - ing chant - ers proud - ly swell, proud - ly swell. . .

f

Clan

Clan Al - pine's cry is "win or die," Clan Al - pine's cry is win or die, Clan

Al - pine's cry . . . . . is "win or die." . . . . . .

rit-e-dim.

ff

Al - pine's cry is win or die, is win or die, is win or die, is win, is win or

Allegro. SOLO, SOPRANO. *cres.*

Guar - - - - - - - dian spir - its, Guar - - - - - dian

pp SOP. AND ALTO.

die. Now tramp, now tramp, tramp o'er moss and fell. tramp, Now tramp, now tramp, tramp o'er moss and fell, o'er moss and fell,

pp

NOW TRAMP O'ER MOSS AND FELL. Continued.

spir-its of . . . the brave! Vic - to-ry! Vic - to-ry!
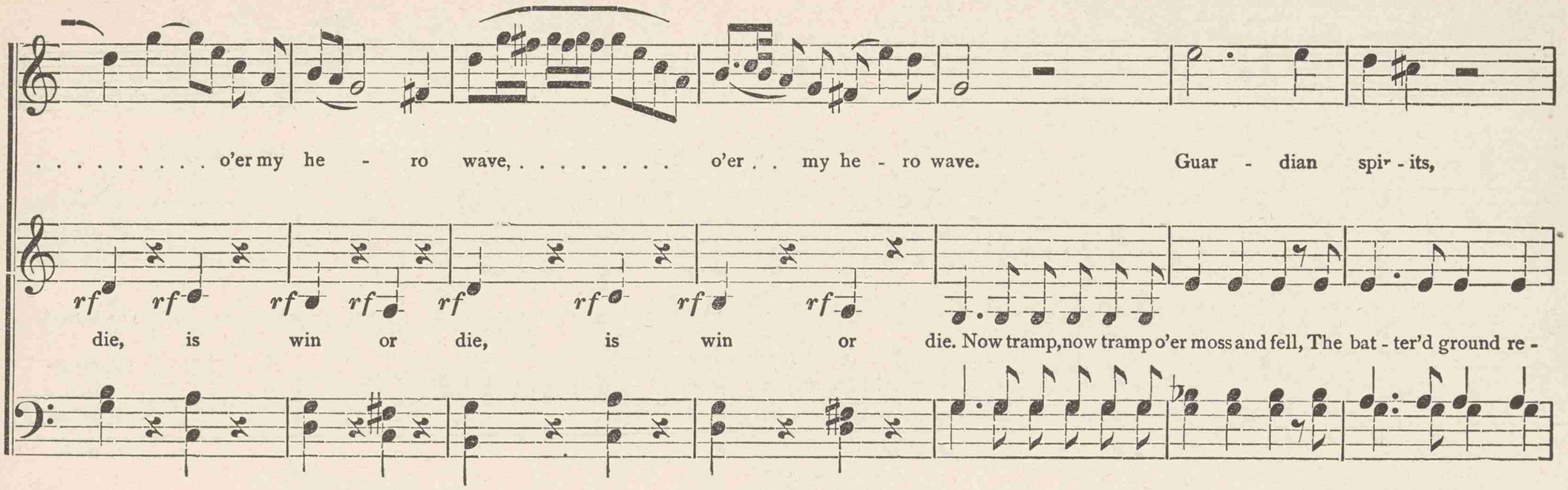
tramp, tramp, the bat-ter'd ground re-turns the sound, the bat-ter'd ground re-turns the sound, the batter'd ground returns the

o'er . . . . . my he - - ro wave . . . . . .

pp *f*

sound; While breathing chant - ers, while breathing chant - ers proud - ly swell; Clan Al - pine's cry is win or

pp *f*


. . . . . o'er my he - ro wave, ... o'er . . my he - ro wave. Guar - dian spir - its,
rf rf rf rf rf rf rf rf
die, is win or die, is win or die. Now tramp, now tramp o'er moss and fell, The bat - ter'd ground re -
cres.
rit - e - dim. ad lib.
a tempo.
guar - - dian spir - its, Guar - - - - - dian spir-its of the brave!
turns the sound, While breath - ing chant - ers proud - ly swell! Now tramp, now tramp,

Vic - to - ry! Vic - to - ry! o'er my he - ro wave.

tramp o'er moss and fell, tramp, Now tramp, tramp o'er moss and fell, tramp, Now tramp, tramp o'er moss and fell, o'er moss and fell. The batter'd
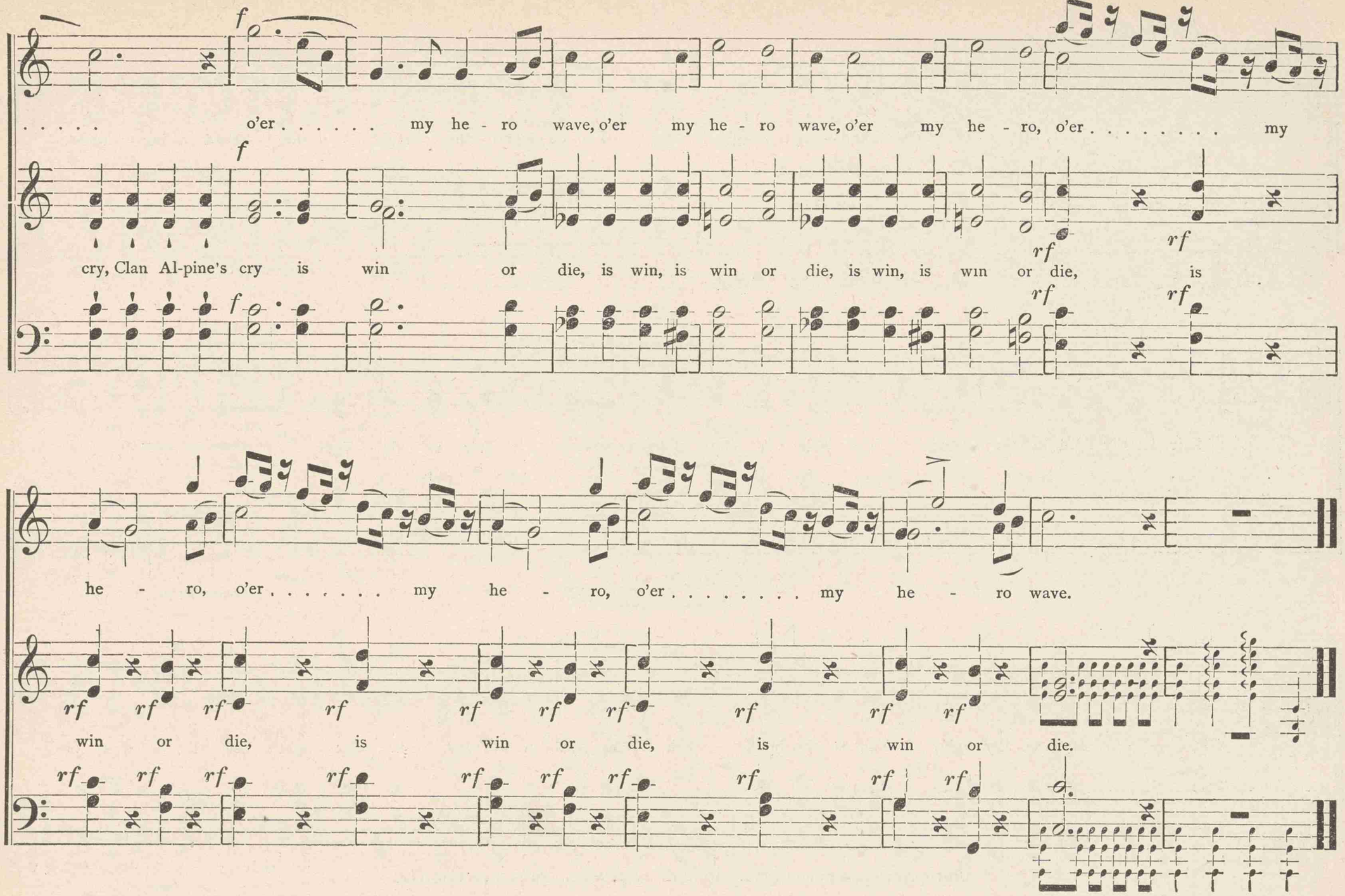
Piu mosso. *p*

O'er . . . . . my he - - - - ro wave, ...

p

ground re - turns the sound, the batter'd ground re - turns the sound, Clan Alpine's cry is win or die, Clan Al-pine's cry is win or die, Clan Al-pine's

cres.


o'er . . . . . my he - ro wave, o'er my he - ro wave, o'er my he - ro, o'er . . . . . my
cry, Clan Al-pine's cry is win or die, is win, is win or die, is win, is win or die, is
he - ro, o'er . . . . . my he - ro, o'er . . . . . my he - ro wave.
win or die, is win or die, is win or die.

STAR OF DESCENDING NIGHT.

L. O. EMERSON, by per.

Moderato. *f* *cres.* *ff* *p*

Star of de - scend - ing night, Star of de - scend - ing night, de - scend - ing night!

Star of de - scend - ing night,

Star of de - scend - ing night,

Inst. *Inst.*

Fair is thy light in the west, Fair is thy light, Fair is thy light, Fair,

fair, fair is thy light, Fair is thy light, Fair is thy light in the west, is thy light in the west.

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p *cres.*

The murm - - 'ring tor - - rents come from far, come from far.

f *Allegro.*

The roar - - ing waves, The roar - - ing waves, The roar - - ing

waves, The roar - ing waves . . . . climb the dis - tant rock, the dis - tant rock, The

roar - - ing waves,

Andante.

stream and the wind roar loud.

Star of the night, a - rise!

Star of the night, a - rise!

Star of the night, a - rise!

Thou lift - est thy head from the clouds, The

waves come with joy a - round thee, They bathe thy love - ly hair, They bathe thy love - ly hair,

p

But thou dost smile, dost smile and de - part,

f

But thou dost smile, ... dost

smile and de - part,

dim.

dost smile and de - part;

ad lib.

Fare - well, thou si - lent beam, Fare -

well, fare - well, thou si - lent beam, fare - well,

p

dim.

Fare - well thou si - lent beam, ... thou si - lent beam.

HAIL! SMILING MORN.

SPOFFORTH.

Allegro. *f*

Hail!..... smil - ing morn, smil - ing morn,..... That tips the hills with gold, ... That tips the hills with

Hail! hail!

f *p*

Hail! hail! smil - ing morn, smil - ing morn,.....

f

gold, Whose ro - sy fin- gers ope the gates of day,..... ..... ope the

Whose ro - sy

f

gold, Whose ro - sy fin-gers ope the gates of day, ope the gates of day, ope the gates of day, ope the

f *f*

gates, the gates of day, Hail! hail! hail! Who the gay face of na- ture doth un- fold..... At

gates, the gates of day, Hail! hail! hail! hail! Who the gay face of na- ture doth un- fold Who the gay face of na- ture doth un - fold, At

whose bright pres-ence dark - ness flies a - way, flies a - way..... ..... flies a - way,..... dark - ness flies a -

flies a-way, flies a-way,

way, dark - ness flies a - way, At whose bright pres-ence dark - ness flies a-way, flies..... a -

way, flies a - way,..... ..... Hail, hail, hail, hail, hail, hail, hail, hail!

way, dark - ness flies a- way, dark - ness flies a - way, Hail, hail, hail, hail, hail, hail, hail, hail!

CALL JOHN.

JOHN. SOLO.

Arr. by R. H. RANDALL.

Well, well, what d'ye want of John?

TENOR.

John, John, John, John, John, John, John, John, John, O John,

louder, louder, louder, louder,

SOPRANO and ALTO.

Call John, John, John, John, John, John, John, John,

John, John, John, John, John, John, John, John, John, John, John, John,

BASS.

Tell you what, (*mockingly*)

Well, John, John, John,

Tell you what,

O John, O John, John, can you tell us?

O John, O John, O John,

Can you tell us,

Can you

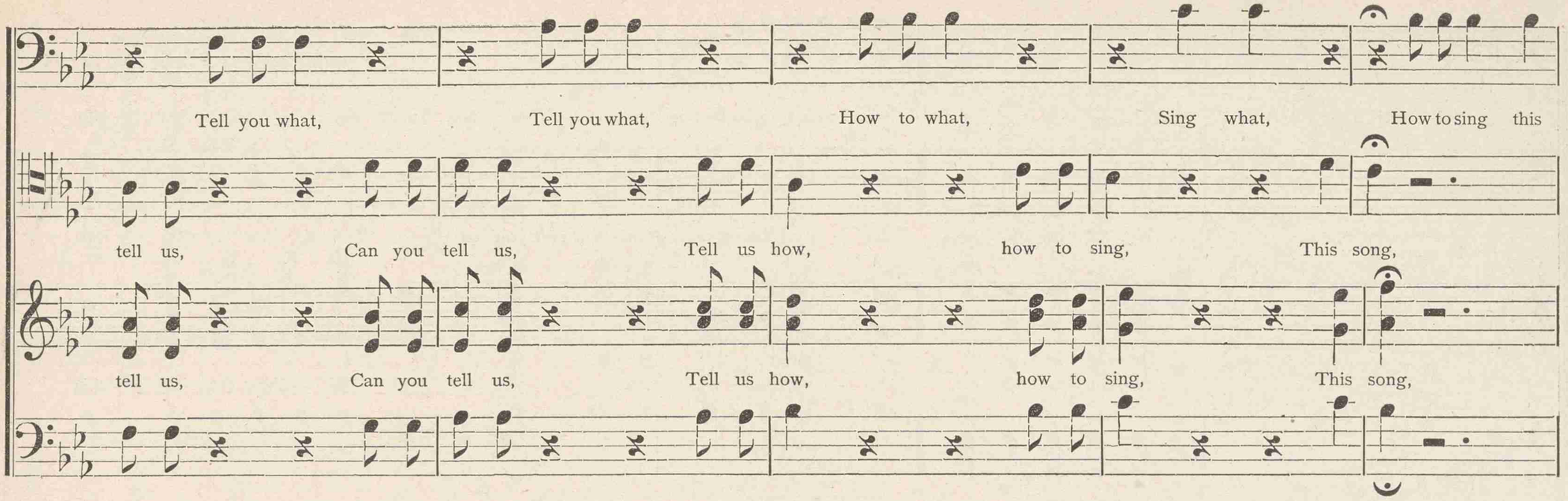
O John, O John, John, can you tell us?

O John, O John, O John.

Can you tell us,

Can you

From the "Key-Letter," by per.


Tell you what, Tell you what, How to what, Sing what, How to sing this
tell us, Can you tell us, Tell us how, how to sing, This song,
tell us, Can you tell us, Tell us how, how to sing, This song,
song, Yes, yes, yes, yes, yes, Mi Re Do Mi Re Do, Sol Mi Re Do, Mi Re Do Mi Re Do,
No, no, no, No, no, no, no no, No, no, no,
No, no, no, no, no,

CALL JOHN. Concluded.

Sol Mi Do Re Re Do, No,no, no,no,no, no,no,no,no, no, No, no, no, Nev - er will I

No, no, no, no, no, John - ny, John - ny, John - ny, can you tell us, Tell us how to sing this

No, no, no, no, no, John - ny, Jonn - ny, can you tell us, Tell us how to sing this

teach you how to sing, no, no, Such a set of blun- der heads, Such a set of blun-der heads, never'd learn to sing.

song? John, John, John, ha,ha, ha, ha, ha, ha, ha, ha, ha, John, John, John, we have learn'd this song.

song, ha, ha, ha, ha, ha, ha, ha,ha,ha, ha, John, John, John, we have learn'd this song.

song, John, John, John, ha, ha, ha, ha ha, ha, ha, ha, ha,

Rev. CHAS. KINGSLEY. THE SANDS OF DEE. G. A. MACFARRAN.

SOPRANOS.

mf Andante con moto. *f*

"O Ma - ry, go and call the cat - tle home, And call the cat - tle home, And call the cat - tle home, A - cross the sands of

pp SOPRANOS. *mf* *p*

ALTOS.

Dee, O Ma - ry, go and call the cattle home, and call the cattle home, and call the cattle home, A - cross the sands of Dee."

"O Ma - ry, go . . . . . and call the cattle home, go, ... go, ...

f *p* *cres.*

The west - ern wind was wild and dark with foam, And all a - lone went she, The west - ern tide crept up a - long the sand, And o'er and o'er the

with foam,

p *cres.*

MARY, CALL THE CATTLE HOME. Continued.

f *rit.* *pp* *Slow.*

sand, and round and round the sand As far . . . as eye could see; The rolling mist came down and hid the land, And nev - er home came she.

As far as eye could see; The rolling mist came down and hid . . . . . the land,

p *a tempo.*

"Oh! it is weed, or fish, or float - ing hair, A tress of gold - en hair, A drown - ed maid - en's

A tress . . . . A drown - ed maid - en's

p

hair, A - bove the nets on sea Was nev - er sal-mon yet that shone so fair A-mong the stake on Dee."

hair, A - bove . . the nets on sea They rowed her in a-cross the

p *cres.* *ff*

They rowed her in a - cross the roll - ing foam, The cru - el crawl - ing foam. The cru - el hun - ,
The cru - el hun - gry

cres.

roll - ing foam. . . . . .

pp *mf*

- - gry foam, To her grave be - side the sea. . . . . But still the boat - men hear her call the
foam, sea But still . . . . . .

dim-e-rit. *pp*

cat - tle home, And call the cat - tle home, And call the cat - tle home, A - cross the sands of Dee.
still . . . . . still . . . . . .

Dr. H. S. Perkins, by per.

Lento. *Allegro.* *Moderato.* *cres.* *mf*

pp *f* *p* *ff* *pp*

* (*hum.*) *rit.* *m*

The winds fierce-ly blow, and the stars spark- le red; The

cres. *ff* *cres.*

flocks are in fold . . . and the cat - tle are fed. Let the storm spend its fu - ry o- ver mount - ain and plain, There is naught to dis -

f *Allegro.*

turb us as we meet here a - gain. With mer - ry, mer - ry glee, let the song go round, The storm - y winds may

* Use either swell, above, in imitation of wind, *ad lib.*

blow, ha! ha! ha! ha! We will join the jo - vial throng, Not a care shall come, Nor aught but pleas - ure know, ha! ha! ha! ha! With

mer - ry, mer - ry glee, let the song go round, The storm - y winds may blow, ha! ha! ha! ha! We will join the jo - vial throng, Not a

care shall come, Nor aught but pleas - ure know, ha! ha! ha! ha!

Let the song go round, go

Let the song go round, go round, ...

Let the song go round, go round, ... Let the

THE WINDS FIERCELY BLOW. Continued.

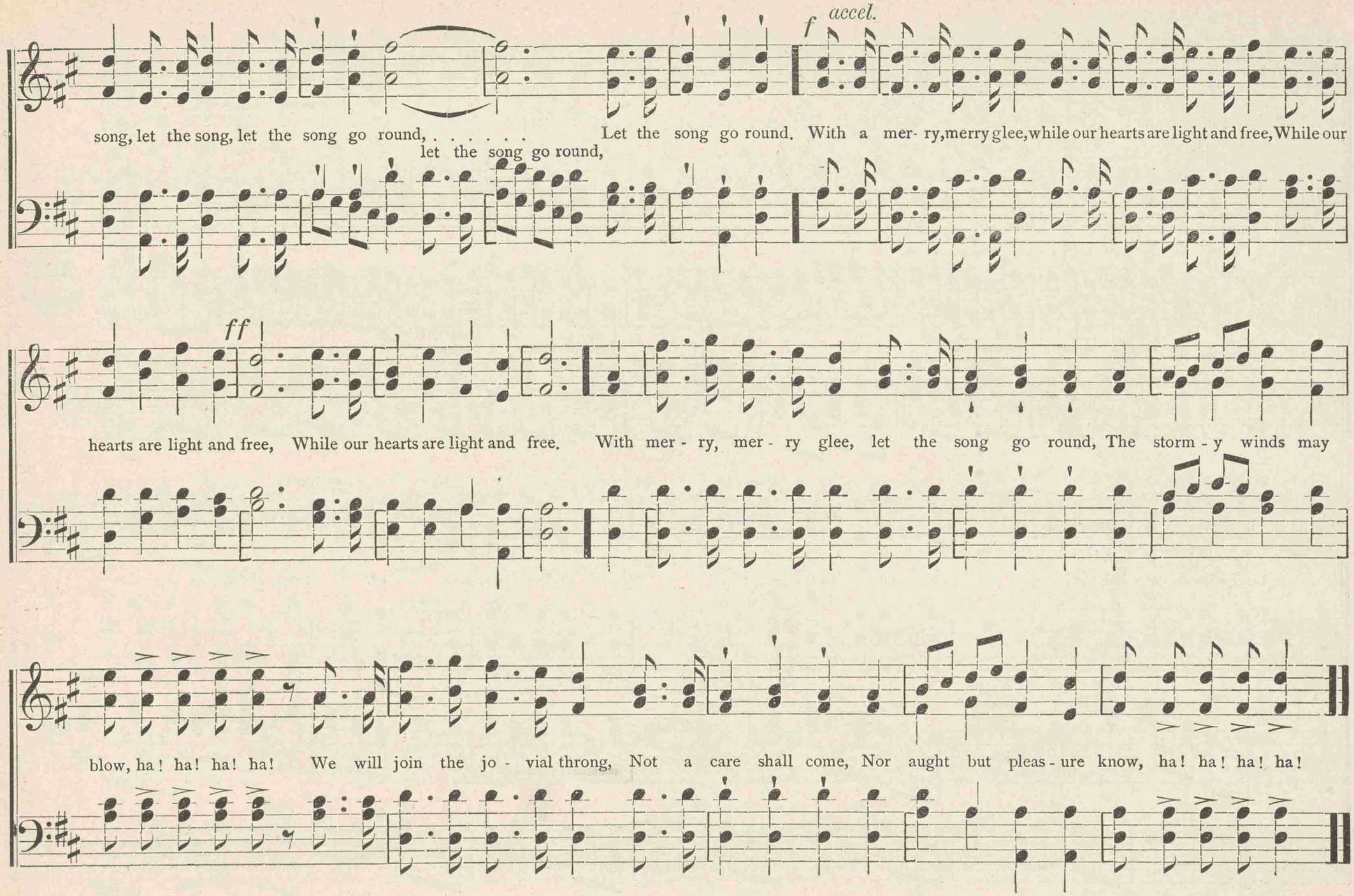
round, Let the song go round, Let the song go round, with a mer - ry, mer - ry glee, While our hearts are light and free, Let the song go round, go round, ...

song go round, Let the song go round,

song, let the song, let the song go round, ... Let the song go round, Let the song go round, go round, ... Let the song go round, go round, ... Let the song go round, go round, ... Let the

round, Let the song go round, Let the song go round, With a mer - ry, mer - ry glee, While our hearts are light and free, Let the song go round, go round, ...

song go round, Let the song go round,


f accel.
song, let the song, let the song go round, ... Let the song go round. With a mer- ry, merry glee, while our hearts are light and free, While our
let the song go round,
ff
hearts are light and free, While our hearts are light and free. With mer - ry, mer - ry glee, let the song go round, The storm - y winds may
blow, ha! ha! ha! ha! We will join the jo - vial throng, Not a care shall come, Nor aught but pleas - ure know, ha! ha! ha! ha!

VICTORIA.

(First eight measures may be played for prelude.)

"Fra Diavolo."

Con Spirito.

Vic - to - ria! Vic - to - ria! Vic - to - ria! Vic - to - ria! Vic - to - - - - - ria!

p *m* *cres.*

Love without al - loy, Fills our hearts with joy, Wave the ban - ner o'er us, Raise the swell - ing cho - rus,

p *cres.*

f (*Omit these four measures on the repeat.*)

We come with vict' - ry crown'd, Let all the earth re-sound, Vic - We come, we come, Let all the earth re -

sound, We come, we come, Let all the earth resound, Vic-to - ria! Vic - to - ria! Vic - to - ria!

CORNER-STONE ODE.

SENEY HALL, EMORY COLLEGE, June 8th, 1881.

Rev. J. H. MARTIN. R. M. McINTOSH.

1. Martial deeds, the warrior's fame, Sound we not with loud acclaim:— Peace..... we laud, ex - tol..... and praise, With triumphant,
Peace we laud, ex - tol, and praise, peace we laud, ex - tol, and praise,

joy- ful, joy- ful lays, With triumphant, joy- ful, joy- ful lays. Mild and gen- tle is her reign, Love and concord grace her train;

{ Un - der her be - nig-nant sway, } pass a - way; Strife and ha- tred pass a- way, pass a - way.....
{ Strife and ha- tred pass a - way, } Strife and ha- tred pass a- way, pass a - way.

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Fostered by her liberal hand, Art and Letters bless the land,
Temples of instruction rise, Pleasing to the pa - triot's eyes.
Thanks and honor we extend To the kind and gener - ous friend,

By whose bounty here we lay This new corner - - stone to - day.
{ Grate- ful notes of loft - ier praise / Un - to God Most High we raise. }
Him we crown as Lord of all, Bless Him for this clas - sic Hall.

Him we crown as Lord of all, Bless Him for this clas - sic Hall, Bless Him for this clas - sic Hall. A - men. A - men.

THE BELFRY TOWER.

J. L. HATTON.

f Moderato. ♩= 112.

p

1. Oh, the bel - fry tow'r has a coat of green, Where the lit - tle birds build the leaves be-tween: And thy twitter, twit-ter, twitter,

And they

f

p

And they twit - ter a - round its old grey pate, And they twitter a - round its old grey pate, Their

f

twit - ter, twit - ter, twit - ter,

f

p

lit - tle love songs, each one to its mate, each one to its mate. Yet the bel - fry tow'r I could dream al - way Has its

se - crets hid which it won't be - tray: Has its se- crets hid which it won't be - tray; For a hun-dred years its bells have chimed While the

Mer - ri - ly peal the jing-ling bells,

moss - es crept, and the i - vy clim'b. the jing - ling bells, the jing - ling bells, the jing - ling!

Mer - ri - ly peal the jing-ling bells, When of hu - man joy their mu - sic

When of hu-man joy their mu - sic tells! The jing-ling bells, ...

bells, The jing - ling bells, The jing-ling bells, When of hu - man joy their mu - sic tells!

tells!

THE BELFRY TOWER. Continued.

SECOND VERSE.
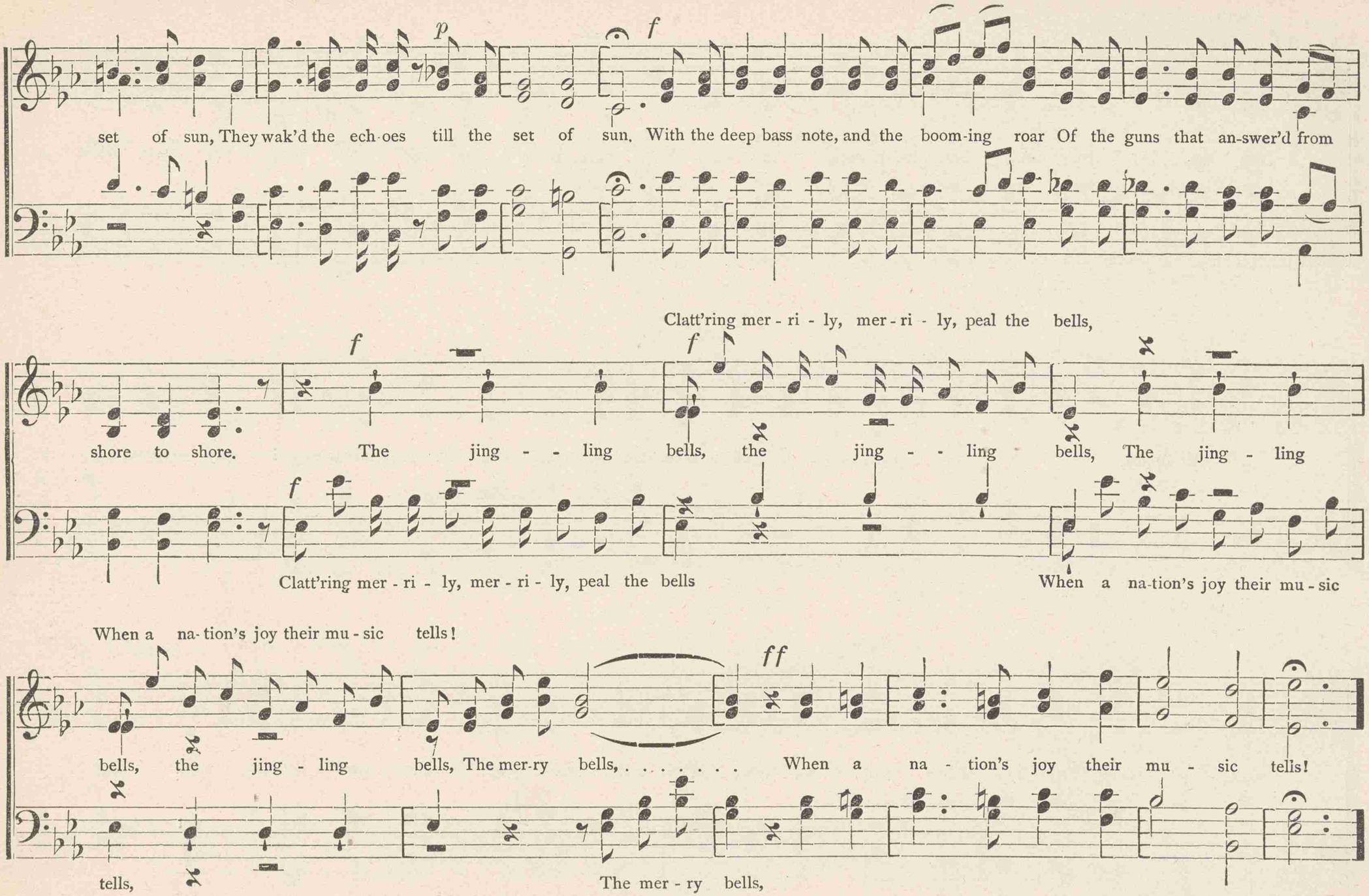
f

When a babe was born of a high de - gree, It was then they clat-ter'd out noi - si - ly; And be sure they clamour'd, with

And be sure they clamour'd with all their pow'r, And be sure they clamour'd with all their pow'r, When vows were pledg'd in the all their pow'r,

p *f*

bri - dal hour, in the bri - - dal hour. When a mon-arch was crown'd, or a bat - tle won, They wak'd the ech-oes till the


p
f
set of sun, They wak'd the ech-oes till the set of sun. With the deep bass note, and the boom-ing roar Of the guns that an-swer'd from
Clatt'ring mer - ri - ly, mer - ri - ly, peal the bells,
f
f
shore to shore. The jing - - ling bells, the jing - - ling bells, The jing - ling
f
Clatt'ring mer - ri - ly, mer - ri - ly, peal the bells
When a na-tion's joy their mu - sic
When a na-tion's joy their mu - sic tells!
ff
bells, the jing - ling bells, The mer-ry bells, ... When a na - tion's joy their mu - sic tells!
tells,
The mer - ry bells,

THIRD VERSE.

mf poco piu lento.

But the bel - fry tow'r has its work of woe, When the pass - ing bell tolls long and slow. While the

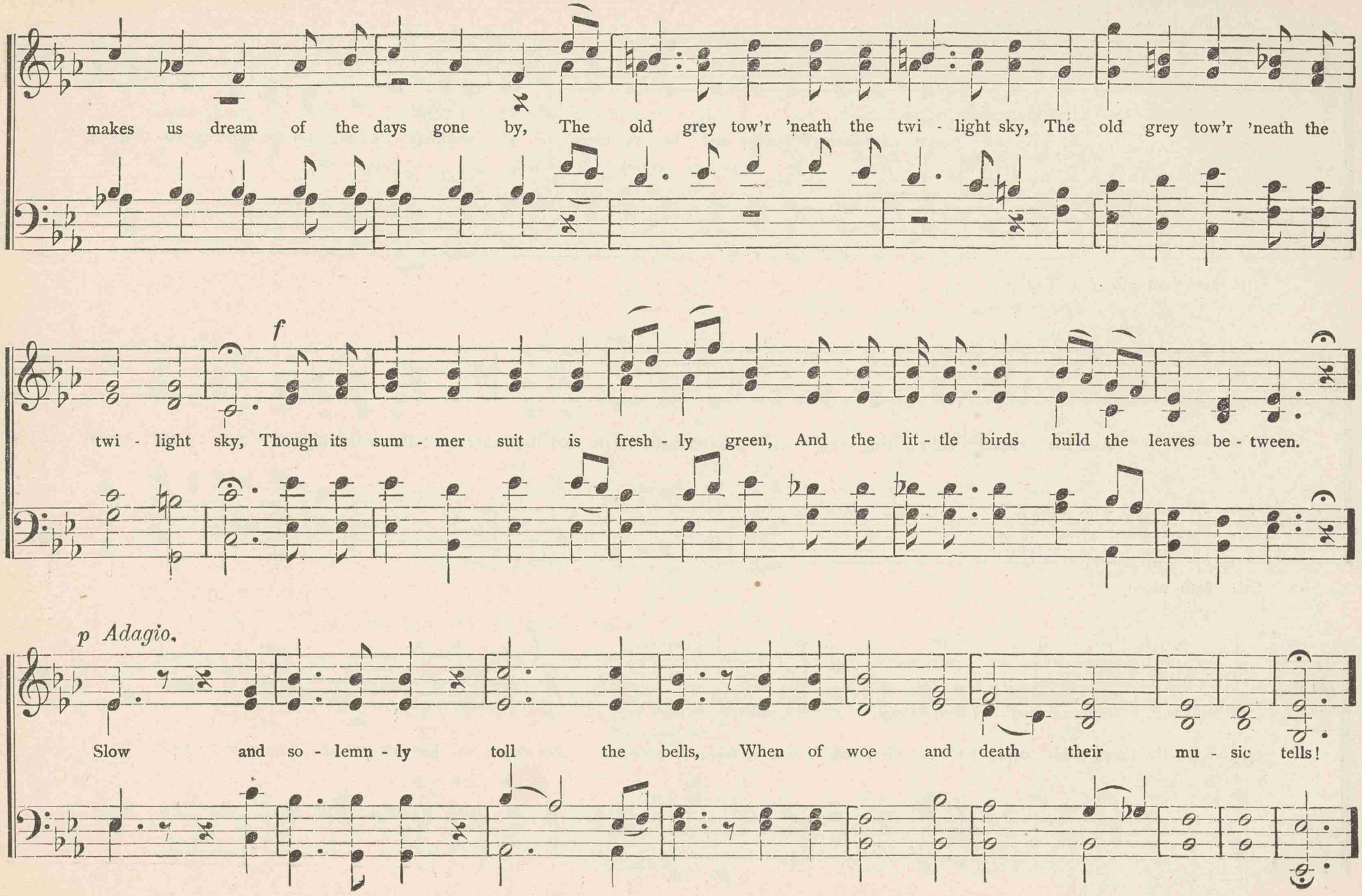
tempo.

i - vy climbs, while the i - vy climbs, and the moss - es creep. While the i - vy climbs, and the

and the moss - es creep,

ritard.....tempo.

moss - es creep, We must bow to sor - row, and some - times weep, and some - times weep: And it


makes us dream of the days gone by, The old grey tow'r 'neath the twi - light sky, The old grey tow'r 'neath the
f
twi - light sky, Though its sum - mer suit is fresh - ly green, And the lit - tle birds build the leaves be - tween.
p Adagio.
Slow and so - lemn - ly toll the bells, When of woe and death their mu - sic tells!

FOURTH VERSE.

Tempo 1mo.

p

of rest and peace, When the stir and the clang of the work-ers cease; And the church bells ring-ing,

But there com-eth a day on
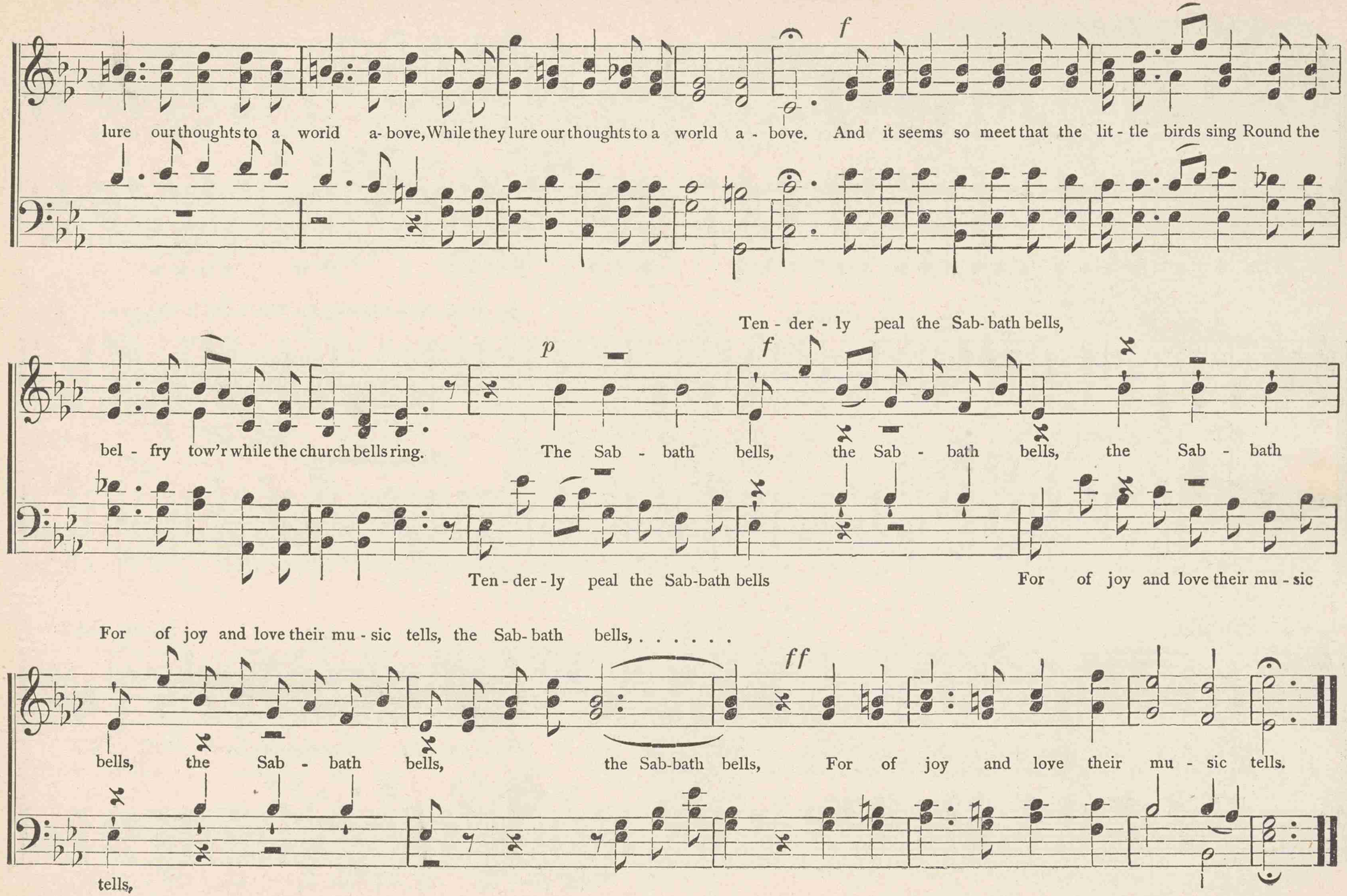
f

And the church bells ring-ing on Sab-bath morn, And the church bells ring-ing on Sab-bath morn Add

Sab-bath morn,

dim. *p* *mf* *p*

joy to the blest, and com-fort the lorn, and com-fort the lorn. For they wa-ken the heart to faith and love, While the


lure our thoughts to a world a- bove, While they lure our thoughts to a world a - bove. And it seems so meet that the lit - tle birds sing Round the
Ten - der - ly peal the Sab- bath bells,
bel - fry tow'r while the church bells ring. The Sab - bath bells, the Sab - bath bells, the Sab - bath
Ten - der - ly peal the Sab-bath bells For of joy and love their mu - sic
For of joy and love their mu - sic tells, the Sab- bath bells, ...
bells, the Sab - bath bells, the Sab-bath bells, For of joy and love their mu - sic tells.
tells,

HEAR THOSE SOOTHING SOUNDS.

BEETHOVEN.

Quartet. *Adagio.*

Hear those soothing sounds as - cend-ing, From the wind - ing path be - low, Thus in each oth - er sweetly blend-ing On the breez - es as they

pp Chorus.

At the last, prolong the tone until it dies away. FINE.

flow, on the breez - es as they flow. Ju - bi - la - te, ju - bi - la - te. A - - - men and A - men.

Quartet.

Repeat Jubilate.

'Tis the ev'n - ing choir now wending To the ves - pers, chant - ing low, The ev'ning choir now chanting low; Hark! hark!

'Tis the ev'n - ing choir now wending To the ves - pers, chant-ing low,

The ev'n - ing choir now chant - ing low; Hark! hark!

Arr. from "ERNANI," VERDI, by H. S. P.

Allegro con brio.

cres.

ff

Oh, hail . . . us, ye free! we come; The tem-pest, the breeze o'er land, and o'er sea, To

f

m

breathe . . . on the free at home, Then wel - come the winds, the wan - der - ing winds; That

cres. *ff*

far o'er the o - cean, Its storms and com - mo - tion, Have sought for the free! . . . . .

SOPRANOS.

The light - nings lit our path . . . With wild and lu - rid flames, The thun - ders spoke in wrath. And storm - clouds dark - ly

TENORS.

came . . . Where fear - ful break - ers flash'd, As o'er the waves we dash'd,

ALTO, *ad lib.* *cres.*

We rush'd to land in temp - est, We bow'd to proud old for - est, And

BASS.

f *f* *dim.*

crush'd the mon - arch oak, ... Thus on . . . and on we flow, ... Till all the wide world knew 'Twas freedom's voice that spoke,

pp FULL CHORUS. *f* *pp*

And then so calm we sank to rest Up - on the lake - let's gen - tle breast, That hard - ly curled the glass - y wave, The rip - ple we

ff *pp*

gave! Or if we swept tem - pes - tu - ous there, Or stirred the wild tu - mul - tu - ous air, The bow of heaven's ir - ra - di - ate form A - rose, and

ff *p*

calm'd to peace the storm, Or if we swept tem- pes - tu - ous there, Or stirr'd the wild tu-mul-tu- ous air; The bow of heaven's ir- ra - di - ate

cres. *f* *ff*

form A - rose and calm'd to peace the storm. We join with a shout, The storm in his rout,

Fare-well to the hours, That peace, and those bow'rs, Yes!

mf *cres.* *f* *ff*

The storm in his route, We join with a shout! The storm in his rout, The

p *ff*

Fare-well to the hours, That peace and those bow'rs, Yes! The

OH, HAIL US, YE FREE. Concluded.

storm in his rout, But mad - ly glad, in storm - y glee, The wave we climb, And loud - ly join the roll - ing

cres.

sea, The thund - er chime! While far we hold, un - chain'd and free, Our march sub - lime, Our march sub- lime,

(*Play eighth notes to end.*)

Our . . . . . march . . . . . sub - lime. . . . . .

BALLAD OF THE WEAVER.

FOUR PART SONG. By J. L. HATTON.

p Andante con molto.

cres. *f*

All day she sits at her cot - tage door, When the breath of the sum- mer is sweet and warm, When the sun - light flick- ers a -

dim. *p* *p*

cross the floor, And the wild bees swim in a drow - sy swarm, in a drow - - - - - - sy,
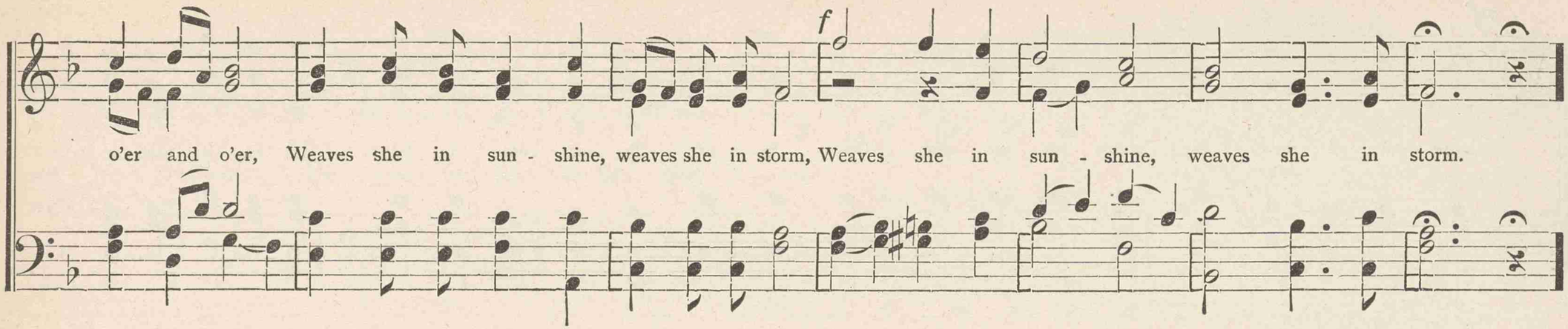
And the wild bees in a drow-sy swarm, drow - - - - - - -
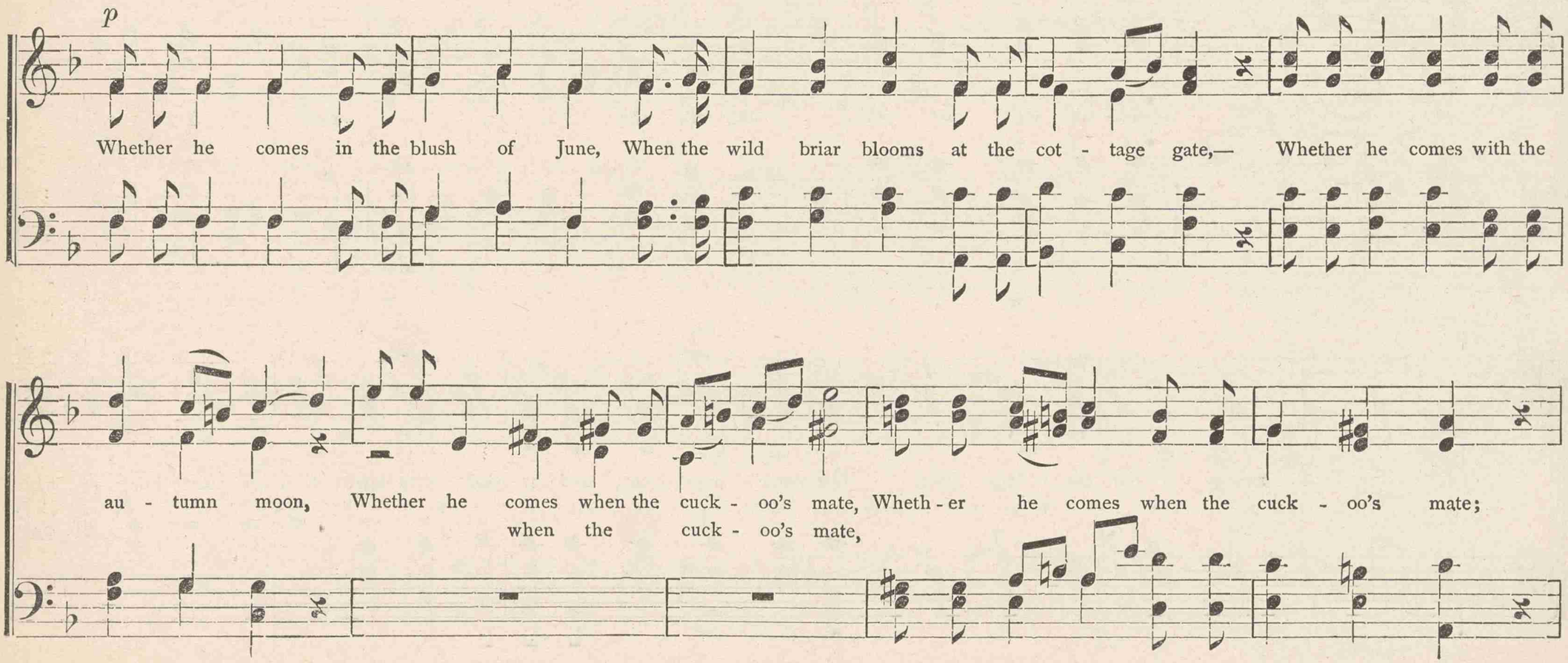
in a drow - - - sy,

mf *dim.* *p*

drow - sy swarm. All day long at her cot - tage door, Fair in feat - ure, and dear of form, Morn - ing and even - ing

- - sy swarm.


f
o'er and o'er, Weaves she in sun - shine, weaves she in storm, Weaves she in sun - shine, weaves she in storm.


p
Whether he comes in the blush of June, When the wild briar blooms at the cot - tage gate,— Whether he comes with the
au - tumn moon, Whether he comes when the cuck - oo's mate, Wheth - er he comes when the cuck - oo's mate;
when the cuck - oo's mate,

mf *p*

Come he at dawn - ing, come he at noon, Come he ear - ly, or come he late; Lit - tle it mat- ters, for

dim. *pp* *ppp*

one sweet tune Sing - eth she ev - er— sing - eth she ev - er,— I wait! I wait!

p

The vine still swings at the cot - tage gate, The years have come, and the years have flown; With lips that hung - er, and

pp *mf Tempo.*

eyes that wait, The weav - er sits at her task a - lone. . . . . Morn - ing and ev'n - ing,

pp The weav - er sits a - lone. *mf*

ritard..... *pp poco piu lento.*

ear - ly and late, She weaves, and makes no sigh or moan, But the weft of the fa - bric is

pp

ritard molto.

dark as fate, And the grace of the vis - ion gone! And the grace of the vis - ion gone! . . .

VALE OF REST.

(Trio, with Obligato Solo for ladies.)

H. S. P., by per.

Arr. from the "HUGUENOTS, of Meyerbeer. By H. S. PERKINS, by per.

Andante con espress.

p 1st & 2d SOP.
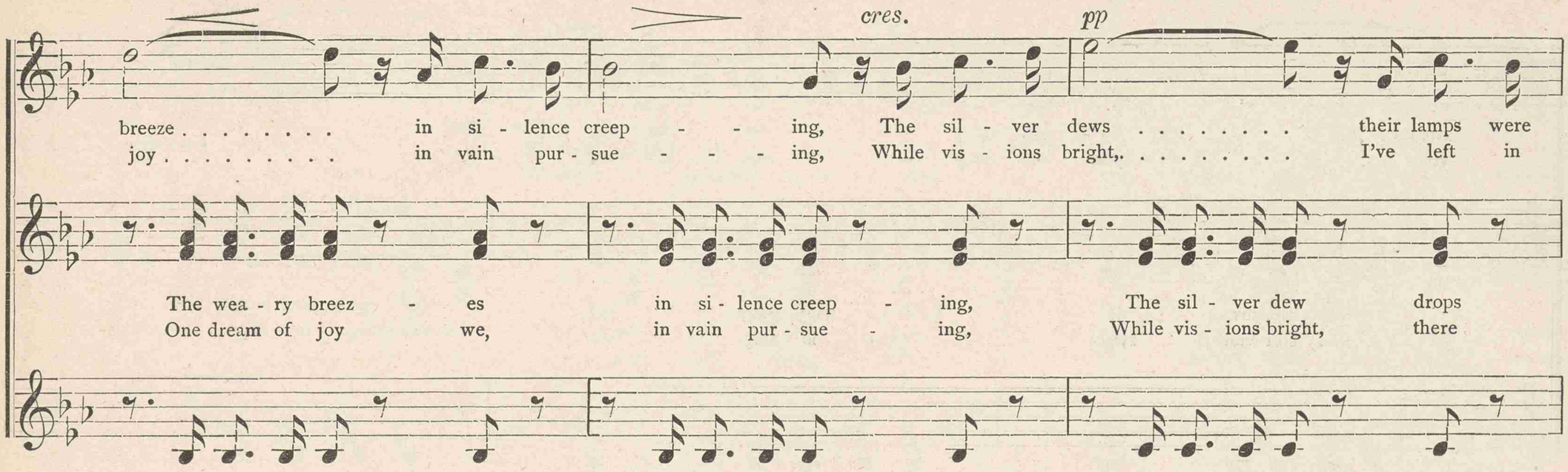
1. We've wan - der'd in the qui - et vale, The love - ly vale of rest; The sweet - est per - fume filled the air,
2. We heard the song - sters' sweet - est lays, From nook, and branch, and nest, 'Twas sweet - est mel - o - dy we heard,

p ALTO.

SOPRANO SOLO.

Be - neath the shade . . . . . the flow'rs were sleep - - - ing, The wea - ry
I've wan - der'd far,. . . . . all chang - es view - - - ing, One dream of

And flow'rs decked na - ture's breast, Be - neath the shade where the flow'rs were sleep - ing,
With - in the vale of rest, We wan - der'd far, where all chan - ges view - ing,


cres.
pp
breeze . . . . . in si - lence creep - - - ing, The sil - ver dews . . . . . their lamps were
joy . . . . . in vain pur - sue - - - - ing, While vis - ions bright,. . . . . I've left in
The wea - ry breez - es in si - lence creep - ing, The sil - ver dew drops
One dream of joy we, in vain pur - sue - ing, While vis - ions bright, there
keep - - - - - - ing, In shelter'd nook . . . . . or flow - ret's breast, I heard the
ru - - - - - - in, The guilded barques . . . . . that decked life's breast, Yet one soft
their lamps were keep - - ing, In shel- ter'd nook, there, on flow - ret's breast,
we left in ru - - in, The guild - ed light barques, that decked life's breast,

stream . . . . . then on - ward stray - - - ing, Its rip - ples break . . . . . in mur - murs
voice . . . . . a - gain is sing - - - ing, The wings of hope . . . . . fresh o - dors

I heard the stream - let then on - ward stray ing, Its rip - ples break - ing
Yet one soft voice, sweet a - gain is sing ing, The wings of hope with

cres.

play - - ing, While mem - 'ry sang with years de - cay - ing, I'll nev - er for - get this vale of
bring - - ing, While mem - 'ry back thro' years is spring- ing, To dream of youth's sweet vale of

in mur- murs play - ing, Ah! we'll ne'er for - get this vale of
fresh o - dors bring - ing, Ah! sweet vale of rest, sweet vale of

cres. e sostenuto. ad lib.

rest, . . . I'll ne'er, ... I'll ne'er for - get this vale of rest, Sweet vale of rest, sweet
rest, . . . To dream,. . . . . To dream of youth's sweet vale of rest, Sweet vale of rest, sweet

rest, We'll ne'er for - get this vale of rest, Sweet vale of rest, sweet
rest, Sweet vale, sweet vale, sweet vale of rest, Sweet vale of rest, sweet

rall. marcato. *p dim. e rit.* *pp* *ppp*

vale of rest, sweet vale of rest, sweet vale of rest, of rest, of rest, vale of rest.

vale of rest, sweet vale of rest, sweet vale of rest, sweet vale of rest, sweet vale of rest, sweet vale of rest.

OLD CHURCH BELLS.

QUARTETTE AND CHORUS.

Founded on the following superstitions: "Happy the bride, that the sun shineth on; Happy the dead, that the rain raineth on."

T. WOOD.

1st time Quartette; 2d time Full Chorus.

Ring out mer - ri - ly, loud - ly, cheer - i - ly, Blith old bells from the stee - ple tower;
Ring! mer - ri - ly, ring loud - ly, cheer - i - ly, Blith bells the stee - ple tower;

2d time omit 8 measures.

Hope - ful - ly, fear - ful - ly, joy - ful - ly, tear - ful - ly, Mov - eth the bride, from her maid - en bower.
Hope-ful - ly, fear - ful-ly, joy - ful-ly, tear - ful-ly, Mov-eth

Full Chorus 2d time.

2d time go from here to 2d verse.

Cloud there is none, ... in the fair summer sky, ... Sun - shine fling ben - e - son down from the sky.
Cloud there is none fair sum - mer sky,

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2d time omit 8 measures.

pp *D.C.*

Chil - dren sing loud as the train moves a - long, Hap - py the bride, that the sun . . . shin - eth on.

pp

Come, come, come, come, come, come, come, come, come, Come, come, come, come, come, come, come, come, come, on.

SECOND VERSE.

Knell out drear - i - ly, meas - ured and wea - ri - ly, Sad old bells from the stee - ple gray. Priests chant - ing

Knell drear - i - ly, knell meas - ured and wea - ri - ly, Sad old the stee - ple gray. Priests chant - ing

low - ly, sol - emn - ly, slow - ly pass - eth the corse From the por - tals to - day.

low - ly, and sol - emn - ly slow - ly they pass with the corse From the por - tals to - day.

OLD CHURCH BELLS. Continued.

BASS SOLO.

Drops from the lead - en cloud heav - i - ly fall, . . . Drip - ping - ly o - ver the plume and the pall.

ALTO SOLO.

Mur - mer old folk as the train moves a - long, "Hap - py the dead, that the - rain rain - eth on."

Chorus.

AIR.

ALTO.

Mur - mer old folk, as the train moves a - long, "Hap - py the dead that the rain rain- eth on."

Mur - mer old folk, ... as the train moves a - long, ...

TENOR.

BASS.

THIRD VERSE.

Toll at the hour of prime, Ma - tin, and ves - per chime, Loved old bells from the stee - ple high,

Roll - ing like ho - ly waves, O - ver the low - ly graves, Float - ing up prayer fraught in - to the sky.

Roll-ing like ho - ly waves, O - ver the low - ly graves,

BASS SOLO.

Sol - emn the les - son your light - est notes teach, Stern is the preach - ing your i - ron tones preach:

Ring - ing in life . . . . . From the bud to the bloom, ... *ad lib.*

Ring - ing in life, bud to the bloom, Ring - ing the dead to their rest in the tomb.

FOURTH VERSE.

Peal out ev - er-more, peal as ye pealed of yore, Brave old bells on each Sab - bath day:

peal . . .

OLD CHURCH BELLS. Concluded.

Duette.

SOPRANO.

Tutti.

ALTO.

In sun - shine and glad - ness, Through clouds and through sad - ness, Bri - dal and bur - ial have all passed a - way.

Duette.

Tell us life's pleas - ures with death are still rife, Tell us that death ev - er lead - eth to life; Life is our

la - - bor, Death is our rest, O hap - py the liv - ing, The dead are the best.

Life is our la - bor, And death is our rest, ...

Rit.....

H. S. PERKINS.

From "IL TROVATORE," VERDI.

Allegro, 8va.

f

8va. loco.

p

8va

ANVIL CHORUS. Continued.

Full Chorus in unison. cres.

cres.

1. Hail to the na - tion from bond - age re - deem- ed, When lib - er - ty's ban - ner floats o - ver the land; Shout, shout the
2. Let peace and lib - er - ty reign now and ev - er, And right o - ver wrong rule o'er land and o'er sea; Hom- age and

2 *pp* *tr* *pp*

tr

tid - ings in loud swell-ing an - thems, The un - ion of hearts and the un - ion of hands.
wor - ship to him who re - deem'd us, And gave us Co - lum - bia, we'll bow e'er to thee.

tr

tr

ANVILS.

f Chorus in unison.

Loud swell the cho - rus of peace and joy re - sound- ing, God of our Fa - thers, Vouchsafe to us a bless - ing; Let peace

f

reign for - ev - er - more, Let peace and un - ion; O'er land and o - cean, Reign now and ev - er - more, more.

cres. *Tenors and Sopranos the upper part, Altos and Basses the lower.* *ff*

1 D.C. 2

ff D.C.

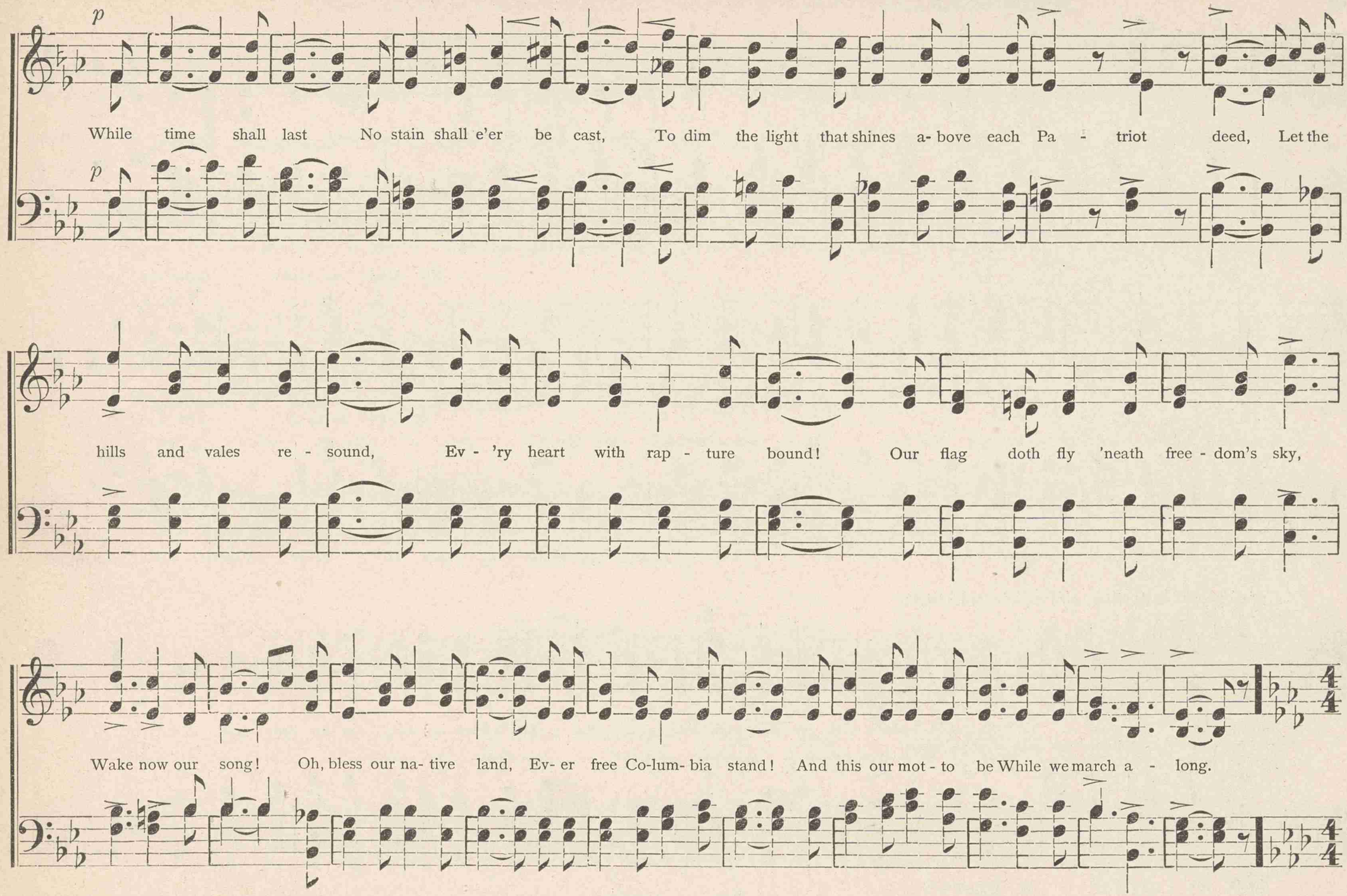
LET THE HILLS AND VALES RESOUND.

GEO. COOPER. BRINLEY RICHARDS.

Let the hills and vales re - sound, Ev-'ry heart with rap - ture bound; Our flag doth fly 'neath free - dom's sky, Wake now our song!

Oh, bless our na - tive land, Ev - er free Co - lum - bia stand! And this our mot - to be while we march a - long,

Sires of old, your fame is writ in gold, Your her - it - age we treas - ure, and your man - dates heed.


p
While time shall last No stain shall e'er be cast, To dim the light that shines a- bove each Pa - triot deed, Let the
p
hills and vales re - sound, Ev - 'ry heart with rap - ture bound! Our flag doth fly 'neath free - dom's sky,
Wake now our song! Oh, bless our na- tive land, Ev- er free Co-lum- bia stand! And this our mot - to be While we march a - long.

LET THE HILLS AND VALES RESOUND. Continued.

Dear na- tive land, 'Neath thy stars we stand, Ev-'ry heart forev - er thy shield shall be,

pp

Na - tive land, dear home, be - neath thy stars we stand, Our hearts for - e'er thy shield shall be, As in days of old, When

No land so sweet to thy wand'rer's feet,

first un - rolled, Flag of our na - tion we march 'neath thee, Land of home, no home so sweet to wand - 'rer's feet, peace

No land so sweet to thy wand'rer's feet,

Land of home, no home so sweet to wand - 'rer's feet, peace

peace for-ev- er dwell on thy rock-bound strand;

dwell for - ev - er on thy strand; And thy sons be true, fair flag to you, God's bless-ings fall on our own dear land.

peace for-ev - er dwell on thy rock-bound strand;

dwell for - ev - er on thy strand;

The hills and vales re - sound, Let each heart with rap - ture bound. Our flag doth fly 'neath free - dom's sky, Wake now our

song! Oh! bless our na - tive land, Ev - er free Co- lum - bia stand! And this our mot - to be while we march a -

Tne hills, and vales re - sound, re-sound with song, re - sound

long, The hills, the hills and vales resound with song, The hills and vales re-sound with song, resound with song.

with song, re-sound with song, re - sound

HOPE BRIGHTLY GLEAMS.

From "LUCIA DI LAMMERMOOR."

SOPRANO and ALTO.

Hope bright - ly beams be - fore us now, Ah! day of joy and glad - - ness; Heav'n sheds its sun - light

TENOR and BASS.

f *f*

3

o'er us now, No more of grief or sad - ness; Dark though the clouds did

gath - - er round, Fierce though the storm did low - - er, Each dread - ed por - tent ban - - ish - ing,

Hope re - as-serts its power. Our star, but so late de - clin - - - - ing,

ff

FINE.

Ris - es with ten-fold glo - - ry, Ra - diant - ly forth 'tis shin - - ing In this thrice hap - py hour.

FINE.

f

SOPRANO SOLO.

My friend, . . I joy to meet thee; As broth - er, here I greet thee! Ev - er may this our

Meno mosso.

p

un - - ion, In friend - - ship's bonds com - bin - ing, In friend - - ship's bonds entwin - ing, Prove pros - - perous un-to

SOPRANO and ALTO. *D.C. al Fine.*

thee, ... This hand I give thee, shall hence - - - forth, shall henceforth thy de-fend - er be! Ah!

TENOR and BASS.

8va.... .....loco.

D.C. al Fine.

fp *fp* *cres.*

JOY! JOY! FREEDOM TO-DAY.

From the GYPSY'S WARNING.

Allegro.

Joy! joy! free-dom to-day, Care! care! drive it a-way! Youth, health and vig-or our sen-ses o'er-pow'r; Troub-le

count it for nought! Ban-ish, ban-ish the thought, Pleas-ure and mirth . . shall rule . . o'er this hour, Joy! to-day! joy,

joy to-day! and care, care, drive it far a-way! Joy, to-day! joy, joy, to-day, and care, care,

cres.

drive it far a - way! a- way! a - way! a- way! a - way! Na - ture, Na - ture, all . . her glo - ry showing,

p A - zure

A - zure skies, . . And balm - y air, E - qual smiles on all be- stow- ing, Bids each heart her boun - ty share, Yes!

ff

Joy! joy! free- dom to - day, Care! care! drive it a - way! Youth, health and vig - or our sen - ses o'er - pow'r; Troub - le,

JOY! JOY! FREEDOM TO-DAY. Concluded.

Now pleas - - - - -

count it for nought! Ban - ish, ban- ish the thought, Pleas - ure and mirth . . shall rule o'er this hour, Now pleas- ure, pleas - ure,

ure and joy, ... Now pleas - - - - ure and joy, ...

joy, . . . now pleasure, pleasure, joy, pleas - ure and joy, Now pleasure, pleasure, joy, . . . Now pleasure, pleasure, joy,

pleas - ure and joy! Now pleas - ure, pleas - ure, joy! Now pleas - ure, pleas- ure, joy! . . .

Now pleas - - ure, Now pleas - - ure,

BISHOP.

ff

Daugh - ter of er - ror! Daugh - ter of er - ror! Hear, hear,

8va

ff

pp

trem - ble and o - bey; Oh! may the pen - i - ten - tial tear, Oh! may the

8va *loco.* *8va*

p

pen - i - ten- tial tear fall till thy guilt be passed a - way!

8va..... .....loco.

SOPRANO SOLO.

Hour of death and hour of ter - ror, Firm thy com - ing

I . . . . . a - wait, Firm thy com - ing I a - wait, ... Firm, firm thy com - ing I a - wait,

Firm . . . . . thy com-ing I a - wait, Firm . . . . . thy com - ing I . . . . . a - wait. . . .

Soprano Solo Obligato.

And see! a cherub seems to smile; And hark! his heav'nly note I hear, As if it said, "Yet, yet a-

1st. & 2d. Sopranos.

We call thee, hap - less child of er - ror! Think how

Tenor & Bass.

We call thee, hap - less child of er - ror! Think how near thy

while Endure the storm 'twill quickly clear" And see! a cherub seems to smile; And hark! his heav'nly note I hear, As if it

near thy cer - tain fate; We call thee, hap - less child of er - ror!

cer- tain fate, how near thy cer - tain fate;

said, Yet a - while endure the storm, ... 'twill quickly clear;" "Yet a - while endure the storm, 'twill

cres.

Think how near thy cer - tain fate, how near, how near thy

Think how near thy cer - tain fate, how near thy cer - tain fate, how near thy cer - tain fate,

cres.

Tempo Primo.

quickly, quick - ly clear; . . . Hour of ter-ror!

ff

cer - tain fate. Daugh - ter of er- ror!

cres.

pp

DAUGHTER OF ERROR. Concluded.

Sostenuto.

Hour of ter-ror! Firm, . . . thy com - ing I a- wait, ... thy coming, I a-

Daugh - ter of er-ror! Think how near thy fate, thy cer - tain

ff

Morendo.

wait . . . . . thy coming, I a - wait . . . . . thy coming, I . . . . a - wait . . . . . .

fate, thy cer - tain fate, thy cer - - - - - - tain fate. . . . . .

WHEN DAYLIGHT'S GOING.

(PHANTOM CHORUS.)

From "LA SONNAMBULA."

Andante Moderato.

pp

When day - light's go - ing, And night winds flow - ing, When sheet - ed

light - ning The heav- ens bright - 'ning, When deep-mouthed thun - der, Strikes us with won - der, 'Oer the dis - tant

8va

p *pp*

WHEN DAYLIGHT'S GOING. Continued.

hill a shade appears, a shade ap-pears; Yes; while clouds thro' heav - en, By winds are driv - en, With hair loose

8va

stream - ing, And eyes bright beam - ing, In robes, whose white - ness Shine forth a bright - ness, oh! ..... then it

8va

comes, oh! then it comes up-on our fears. Oh! what a pic - ture! this is but dream - ing, While your mis -

8va

Soli.

giv - ings your fan - cies heed. Ah!..... 'tis no dream - ing, it is no seem - ing, Each eye has

In-deed,.....

Solo.

Chorus.

seen it, in- deed, 'tis true.
'tis true.

Then gent - ly glid - ing, On air seems

8va

rid - ing Dead si - lence reign - ing, Dread hor - ror pain - ing, Each ob - ject cheer - ful, becom - ing

8va

fear - ful, Froz - - - - - en the riv - er seems in i - cy fet - ters bound. With si - lent

8va

crouch - ing, The dogs ap - proach - ing, With eyes so lower - ing, Their fears o'er -

crouch - - - - - - - - ing,
crouch - ing, The dogs ap - proach - ing, With eyes so lower - ing, Their fears o'er -
crouch - - - - - - -

cres. *cres.*

With si - lent crouch - ing, The dogs ap - proach - ing, With eyes so lower - ing,

cres - - - - - cen - - - - - - - do.

WHEN DAYLIGHT'S GOING. Continued.

power - - - - - - - - - - ing, While birds are

ing, While birds are cry - ing, In cir - cles

power - - - - - - - - - - ing,

Their fears o'er pow - 'ring, While birds are

fly - ing, The owl shrieks wild - ly round, shrieks wild - ly round and round. In- deed, 'tis true! With si - lent

crouch - ing, The dogs ap - proach - ing, With eyes so lower - ing, Their fears o'er -

crouch - - - - - - - - ing,
crouch - ing, The dogs ap-proach - ing, With eyes so lower - ing, crouch - - - - - - - - Their fears o'er

cres.

cres. With si - lent crouch - ing, The dogs ap - proach - ing, With eyes so lower - ing,

cres - - - - *cen* - - - - - *do.*

power - - - - - - - - - ing,

pp

- - - - - - - - - - ing, While birds are cry - ing, In cir - cles fly - ing, The owl shrieks

Their fears o'er-pow'r - ing, While birds

f *pp*

WHEN DAYLIGHT'S GOING. Concluded.

ff *pp*

wild - ly round, shrieks wild - ly round and round. To guard thee, To guard thee, pray Heav'n; To

8va.....

ff

guard . . . . . thee,

Cadenza.

guard thee, To guard thee, pray Heaven . . . . . .

EVER BE HAPPY.

SOLO AND CHORUS.

From the "ENCHANTRESS," by BALFE.

pp TENOR CHO. BASS CHO. TENOR. BASS.

Hith - er we come, Hith - er we come, At our La - dy's will, At our La - dy's will;
2d time. Thith - er we go, Thith - er we go, Her wish to ful - fil, Her wish to ful - fil;

pp

TENOR. BASS. TENOR. BASS.

Hith - er we come, Hith - er we come, At our La - dy's will, At our La - dy's will;
Thith - er we go, Thith - er we go, Her wish to ful - fil, Her wish to ful - fil;

f

2d time play small notes.

1

And wheth-er in crowd - ed hall, By lone - ly inn or ru - ined wall. We hear the chief-tain's voice,

8va..... loco.

2

We hear the chief - tain's voice. Thith-er we go, hith - er we go, Her wish to ful -

cres.

fill, to ful- fil, Thith - er we go, Her wish to ful - fil. . . . . My brave com-

panions, who so oft have shared in per- ils past, And death as oft have dared for me as for my fath - er; For by you ful-

fiill'd is now the task we had in view; Dear as you were to him, you ne'er could be more lov'd by Tel- les, than you are by me.

EVER BE HAPPY. Continued.

SOPRANO SOLO. *To be omitted 1st. time.*

Small note 2d. time.

rest. My task is end - - - - ed, And again return we to the boundless main The safe - est place, ... The on - - ly home, Where exile hath the power to roam, Within whose

TENOR CHO.

Ev - er be happy and light as thou art Pride of the pi - rate's heart!

BASS CHO.

Moderato.

Ev - er be hap-py and light as thou art, Pride of the pi - rate's heart! Long may thy reign,

breast He takes unwatch'd, un - watch'd his fi - nal rest, My task is end - ed, My task is end - -

O'er land and main, By the glaive, by the chart, Queen of the pirate's heart! Yes, Ev - er be hap-py and light as thou art,

Observe pauses 2d. time.

- - ed, is end - - ed Re- turn we to the . . . . . bound - less main, Re- turn to the bound- less main.

FINE.

Pride of the pi - rate's heart, Pride Pride of the pi - rate's heart, Pride, pride of the pi- rate's heart.

Observe pauses 2d. time.

FINE.

SOPRANO SOLO.

My task is end - ed, and a - gain re - turn . . . . we to the bound - less main, The saf- est

p

place, the on - ly home Where ex - - ile hath the power to roam: Within whose un - pol - lut - ed

accel il tempo.

p accel

breast, He takes, un - watch'd his fi - nal rest, . . . Within whose un- pol- lut - ed breast, He takes, un- watch'd his fi - nal

cres.

rallent.

cres.

rallent.

From MERCADANTE.

1. Gay - ly launch, and light - ly row, Gay - ly launch, and light - ly row, While the zeph - - yrs gent - ly
2. Hear the wa - - ter kelp - ies sing, Hear the wa - - ter kelp - ies sing, See the spark - - ling gems they

blow, While the zeph - yrs gent-ly blow, Fare-well sor - row, Till to - mor - row! Till to - mor - row! Till to -
fling, See the spark - - ling gems they fling, Bright- ly glanc - ing, Light- ly danc - ing, Light-ly danc - ing, light-ly

GAYLY LAUNCH, AND LIGHTLY ROW. Continued.

mor - row! Love and joy . . . . should ban - ish woe, ... Love and joy, Love and joy should ban - ish woe,
danc - ing, In a bright, . . . pro - tect - ing ring, ... In a bright, In a bright pro - tect - ing ring,
Love and joy should ban - ish woe,
In a bright, pro - tect - ing ring,

f

f

p

p

Love and joy . . . . . should ban - ish woe, ... Love and joy should ban - ish woe!
In a bright, ... pro - tect - ing ring, ... In a bright, pro - tect - ing ring.
Love and joy should ban - ish woe,
In a bright, pro - tect - ing ring.

p

Love and joy . . . . . should ban - ish woe!
In a bright, ... pro - tect - ing ring.

p *Ped.* *Ped.* *Ped.* *Ped.*

Refrain.

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

Fare - well sor - - - - - - row, Till to -

8va

* Ped. * Ped. * Ped. *

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

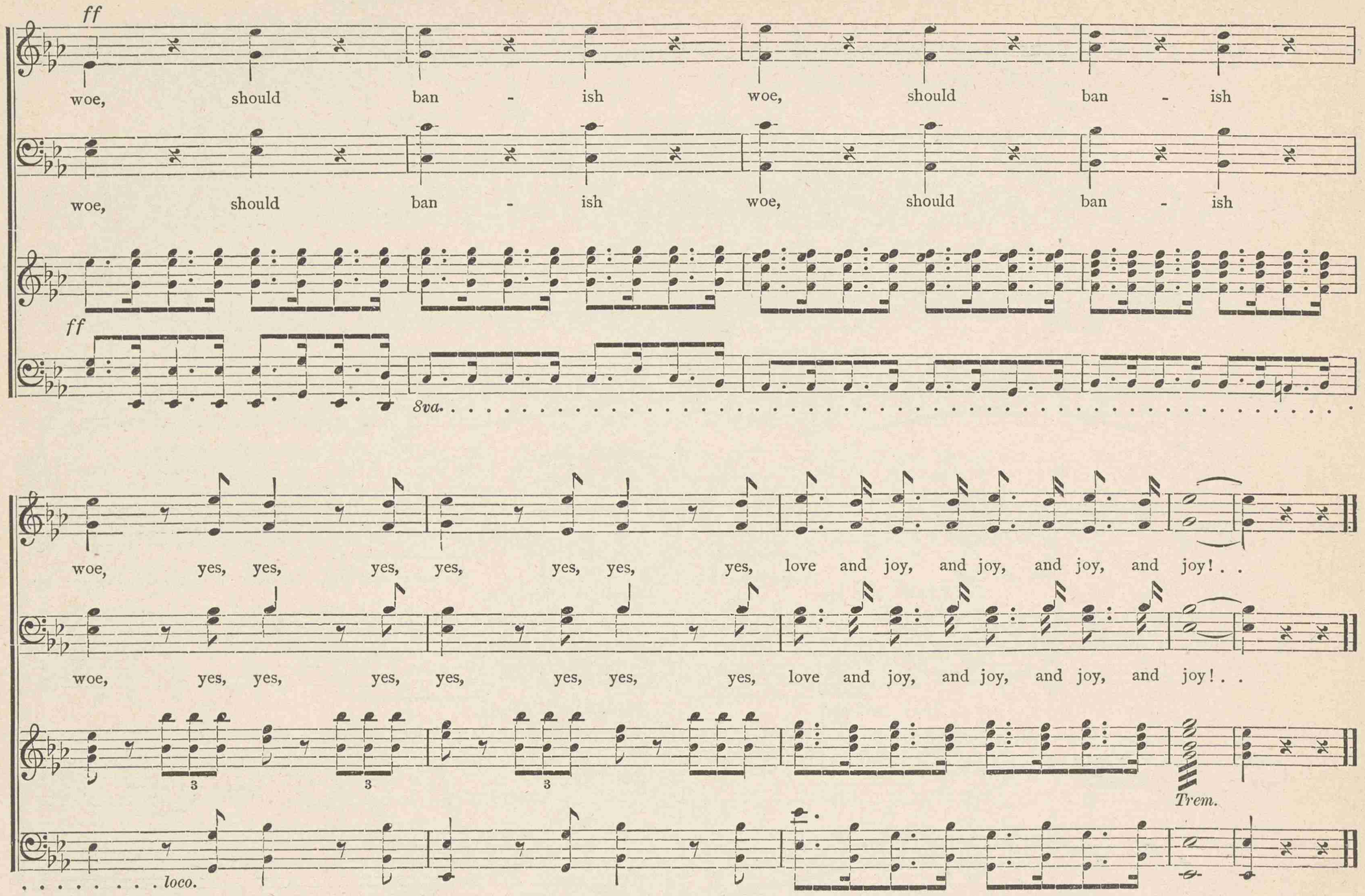
Till to- mor - row, Love and joy . . . . . should ban - ish woe,

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

8va

tr tr

Ped. * Ped. * f


ff
woe, should ban - ish woe, should ban - ish
woe, should ban - ish woe, should ban - ish
ff
8va.
woe, yes, yes, yes, yes, yes, yes, yes, love and joy, and joy, and joy, and joy! . .
woe, yes, yes, yes, yes, yes, yes, yes, love and joy, and joy, and joy, and joy! . .
3
3
3
Trem.
. . . . . loco.

CROWNED WITH THE TEMPEST.

Words by J. E. A. SMITH, Esq.

From Verdi's Opera of Ernani.

Adagio.

SOLO.

Crowned with the tem - pest, Robed in the for - est, Mon - arch of

mount - ains, Thro' air thou soar - est, Pierc - ing the a - zure, And kiss'd by the

sun - beams, Storms are thy pleas - ure, Proud mount of clouds! Pierc - ing the a - zure, Kiss'd by the

sun - beams, Storms are thy pleas - ure, ... Proud mount of clouds! Storms are thy pleas - ure, Proud mount of

TREBLE. *ff*

We joy in thy thun - ders And storm-bring ing clouds! Grand - ly thou rear - est Thy - self to

2d TREBLE and ALTO.

TENOR and BASS.

We joy in thy thun - ders And storm-bring-ing clouds! Grand - ly thou rear - est Thy - self to

ff

clouds.

8va . . . . . .

ff

Octaves . . . . . .

heav - en! Storm-clouds thou wear - - - - - - est!

pp SOLI.

Grand-ly thou rear-est

p *rall.*

heav - en! Storm-clouds thou wear - est where firm-ly and dark-ly thou stand - est.

SOLI.

Grand-ly thou rear-est

heav - en! Storm-clouds thou wear - est, Firm - ly thou stand - est, Grand - ly thou rear - est Thy - - self to

pp SOLI.

SOLI.

8va . . . . . *loco.*

Grand-ly thou rear-est

p *rall.* *pp*

Octaves . . . . . *loco.*

ff Chorus. *mf*

Thy-self to heaven, thou bear - est, Enthron'd on thy brow, thy brow.

heav - en! Storm clouds thou bear - - - - - - est, Thron'd on thy brow. Tis joy to list to the trump of the

Thyself to heaven, thou bear - est, Enthron'd on thy brow, thy brow. *Cres. piu di moto.*

ff

CROWNED WITH THE TEMPEST. Continued.

SOLI.

'Tis joy to list to the trump of the night wind, Loud where it peals for the march of the storm,

night wind, Loud where it peals for the march of the storm, The storm that swept thy hoa-ry

Trump of the night wind, march of the storm,

cres. *cres.*

f Chorus. *ff* *p*

Loud where it peals for the march of the storm, wild . . . . . though it sweep o'er thy hoar - y

form, Loud where it peals for the march of the storm, wild . . . . . though it sweep o'er thy hoar - y

Loud where it peals for the march of the storm, wild . . . . . though it sweep o'er thy hoar - y

8va . . . . . .

f *ff* *p* *p*

Soli.

form. 'Tis joy to list to the trump of the nightwind,

2d.

form. 'Tis joy to list to the trump of the night wind, Loud where it peals for the march of the

Soli.

form. Trump of the night wind,

Chorus.

Loud where it peals for the march of the storm, Loud where it peals for the march of the

storm. The storm that swept thy hoa - ry form, Loud where it peals for the march of the

march of the storm, Loud where it peals for the march of the

cres. 8va

f

ff p

storm, wild . . . . . though it sweep o'er thy hoar - y form.

ff p

storm, wild . . . . . though it sweep o'er thy hoar - y form, The storm that sweeps thy hoar - y

p cres.

storm, wild . . . . . though it sweep o'er thy hoar - y form,

8va . . . . . loco.

ff cres . . . . . .

Octaves . . . . . p

cres.

ff

The storm that sweeps thy hoar - y form . . . . . .

form . . . . . .

The storm that sweeps thy hoar - y form . . . . . .

cen . . . . . do.

ff

From "Il Lombardi." Verdi.

Adagio.

sotto voce.

Cantabile con espressione.

Cho. S. A. T. & B. in Unison.

From a - far, gra- cious Lord, Thou didst

ff *p*

gath - - - er Thy flock, on these shores of the o - - - cean. Thee they owned as their God and their

PILGRIM CHORUS. Continued.

Fa - - - - ther; and when left . . . . . in the wild waste for-lorn, Still they served thee, with stead - fast de-

vo - - - - tion. Hear the cry which their chil - dren are send - ing, With the ac - cents of pen - i - tence

blend - - - - - ing, Save thy peo - - - - - - ple from per - il and scorn. Oh, let

S. A. T. & B.

assai staccato e sotto voce.

peace bend . . . . its i - ris arch o'er us, Gen - tle breez - es and waves with our voic - es, Sing of

peace bend . . . . its i - ris arch o'er us, Gen - tle breez - es and waves with our voic - es, Sing of

pp

tr

light, love . . . . . and Freedom in cho - rus, Till the E - den of old be re - newed Ah! our

light, love . . . . . and Freedom in cho - rus, Till the E - den of old be re - newed Ah! our

tr *tr*

PILGRIM CHORUS. Continued.

sins would call down thy dis - pleas - - ure, But thy good - ness the sad heart re - joic - es, Be thy

sins would call down thy dis - pleas - - ure, But thy good - ness the sad heart re - joic - es, By thy

By thy

mer - cy display'd with-out meas - ure, And by mer - - cy our souls be subdued, And by

mer - cy display'd with-out meas - ure, And by mer - - cy our souls be subdued, And by

pp *f* *tr* *p Leggierissimo.*

mer - - - - - - - - cy, By thy mer - - - - - - - - -

mer - cy our souls be subdued, And by mer - cy our souls be sub-

mer - cy our souls be subdued, And by mer - cy our souls be sub-

- cy

dued, our souls be subdued, our souls be sub - dued . . . . . .

dued, our souls be subdued, our souls be sub - dued . . . . . .

Morendo.

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