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BY

H. R. PALMER.

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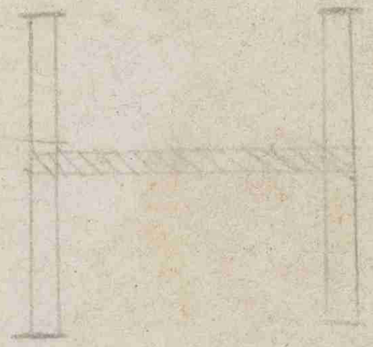

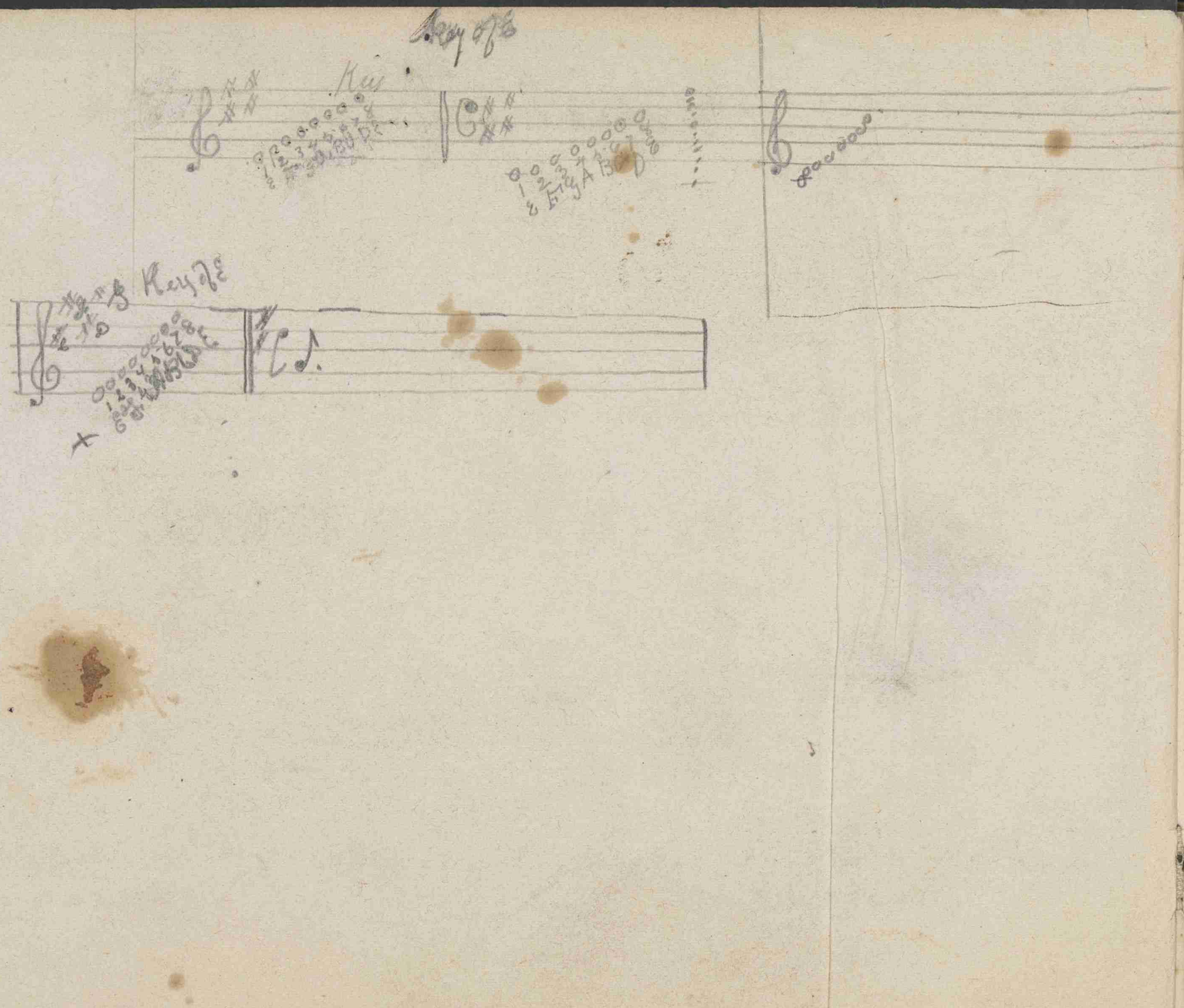

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Bert Lindabach

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THE SONG HERALD.

A COLLECTION OF NEW AND ORIGINAL MUSIC FOR

Singing Classes, Day Schools, College Choirs, Conventions, &c.

By H. R. PALMER,

AUTHOR OF

"THE SONG KING," "THE SONG QUEEN," "PALMER'S NORMAL COLLECTION," "RUDIMENTAL CLASS TEACHING," "PALMER'S CONCERT CHORUSES," "PALMER'S THEORY OF MUSIC," Etc., Etc.

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1876.

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PREFACE.

To TEACHERS: I would ask, have you adopted a good system of imparting instruction? If not, a word of advice may be of use to you. The rudimental portion of this book follows the plan laid down in a small volume (pocket edition) called "Palmer's Rudimental Class Teaching," in which you will find explained all points necessary to make you a first class teacher. During the past nine years it has been the guide of thousands of our best teachers of the rudiments of music. By following its plan, you will be enabled to accomplish more in twelve lessons than you ordinarily would in twenty.

The Catechism, which has proved so useful in the author's previous works, has been revised and will be found in the back part of the book. It should be remembered that this catechism is not intended to take the place of the teacher's regular instruction, blackboard exercises, etc., but is an addition to them—something for the pupils to learn between lessons. Five or six minutes at the beginning of each lesson will be sufficient. To save time, each member should be given a numeral name upon joining the class, by which he will be called upon to answer questions from time to time. Before entering the school-room, the teacher should make a private list of the members he will call upon to answer questions, distributed in such a way that all will expect to be called upon, and will, consequently, come prepared. Instead of dividing the catechism into Chapters or Lessons, the teacher may give out ten, fifteen or more questions for each lesson—according to the capacity of his class, or, according to the number of lessons he has to give.

The Solfeggios, Vocalises, and Etudes in the back part of the book will be found of great use to teachers who exercise their classes in Voice-culture, a subject too much neglected heretofore in class-teaching, and one which in these days, is rapidly coming to the front.

A new feature, in this book is, that the movement of each piece is marked by Metronome marks, thus giving the teacher an idea how fast or slow the piece should be sung. Inasmuch as the metronome is somewhat expensive, and liable to get out of repair, the author has adopted an inexpensive devise by which all metronome marks may be ascertained, and which is explained as follows:

THE METRONOME.

The Metronome is an instrument which was invented for the purpose of giving the exact movement of any piece of music. It consists of a pendulum to which is attached a movable weight, and which is made to vibrate by machinery resembling that of a cylinder escapement watch. Behind the pendulum is fixed a column of figures from 40 up to 160, and when the weight on the pendulum is placed at any of these figures, they indicate the number of vibrations to the minute: thus ♩ = 60 means that the weight being placed at 60, there will be 60 distinct ticks or vibrations in a minute, each tick or vibration indicating the time of a quarter note. A more simple and inexpensive contrivance, and at the same time equally reliable, is to attach a small weight to the end of a common tape measure which has the inches, with the half, quarter, and eighth marked upon it; (such as is used by tailors will be found convenient). The greater the length the slower will be the vibrations. To ascertain the movement of a piece of music marked ♩ = 50, take $56\frac{5}{8}$ inches of tape, holding it at the extreme end, and the vibrations will indicate the time of a half-note precisely as the metronome when set at 50. The form which is adopted in this book is to give first the metronome mark, then the length of tape, thus: Met. ♩ = 60 = $39\frac{1}{8}$ which means that if the tape is held so that $39\frac{1}{8}$ inches remain free, the vibrations will indicate the time of a quarter note, as the metronome when set at 60. The same will hold good of any other number taken.

New York, June 15, 1876.

H. R. PALMER.

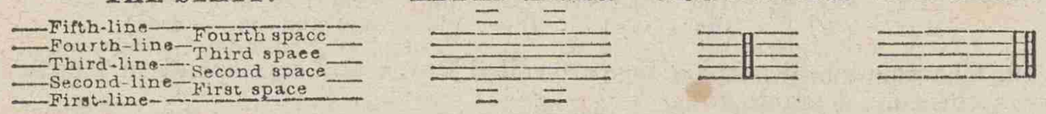
THEORETICAL STUDIES.

§ 1. The STAFF is a character used to represent the pitch of tones. It usually consists of five lines together with the spaces which belong to them, and is frequently enlarged by means of short added lines above and below.

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

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

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



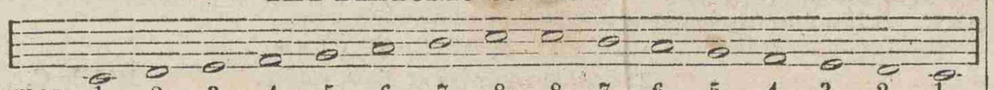
§ 4. NOTES are characters used to represent the length of tones. The stems may turn either upward or downward.

THE NOTES.

The longest is the whole note ( ), which is equal to two half-notes ( ), or four quarter-notes ( ), or eight eighth-notes ( ), or sixteen sixteenth-notes ( ), or thirty-two thirty-second notes ( ).

§ 5. The DIATONIC SCALE consists of the tones of a key taken in regular order from one key-tone to the next. Tones are named from the names of the first eight digits; also from the names of the first seven letters of the alphabet; and also by syllables, as follows:

THE DIATONIC SCALE.



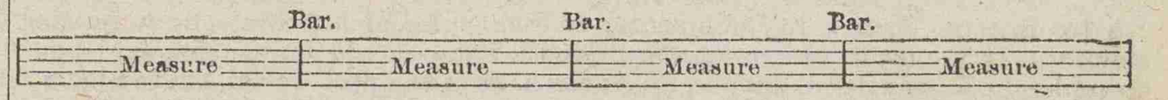
Numeral Names—	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
Syllable Names—	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do,	Do,	Si,	La,	Sol,	Fa,	Mi,	Re,	Do.
Pronounced—	Doe,	Ray,	Mee,	Fah,	Sole,	Lah,	See,	Doe,	Doe,	See,	Lah,	Sole,	Fah,	Mee,	Ray,	Doe.
Perm'nt Names—	C,	D,	E,	F,	G,	A,	B,	C,	C,	B,	A,	G,	F,	E,	D,	C.

§ 6. A MEASURE is a portion of time which includes a group of regularly recurring pulsations. It is represented by the space between two bars.

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

* The word *bar* is erroneously used as synonymous with *measure* by most foreign musicians, and, as a matter of course, by a few Americans who cheerfully ape everything that is foreign.

MEASURES AND BARS.



§ 8. A measure having two pulses is called DOUBLE MEASURE, and is indicated by the figure 2.

DOUBLE MEASURE.

§ 9. A measure having three pulses is called TRIPLE MEASURE, and is indicated by the figure 3.

TRIPLE MEASURE.

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

DOUBLE MEASURE.

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

SEXTUPLE MEASURE.

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

COMPOUND TRIPLE MEASURE.

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

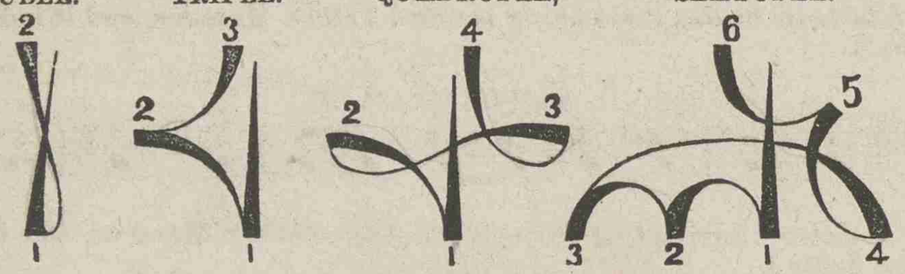
COMPOUND QUADRUPLE MEASURE.

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

DIAGRAMS,

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

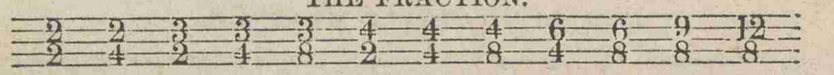
DOUBLE. TRIPLE. QUADRUPLE, SEXTUPLE.



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

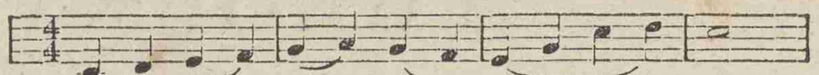
§ 16. The FRACTION, which in modern works always follows the clef, indicates the number of pulses in the measure, and the kind of note which is reckoned to each pulse. The *Numerator* shows the number of pulses in the measure, and the *Denominator* shows the kind of note that is reckoned to each pulse. The fraction $\frac{4}{4}$ is read thus: Four quarter notes will fill a measure.

THE FRACTION.



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

THE SLUR.

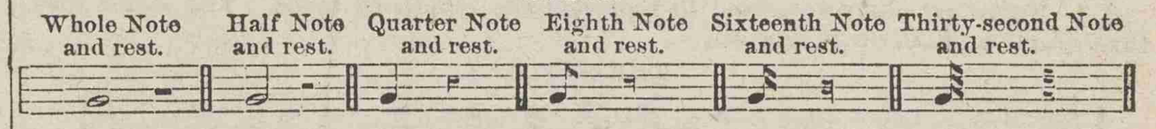


§ 18. The TIE, like the slur, represents the connecting of two or more tones; the difference between them is, that when the notes connected are upon different degrees of the staff, the curved line is called a SLUR, and when they are upon the same degree it is called a TIE. In either instance, one syllable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

THE TIE.

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

RESTS.



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

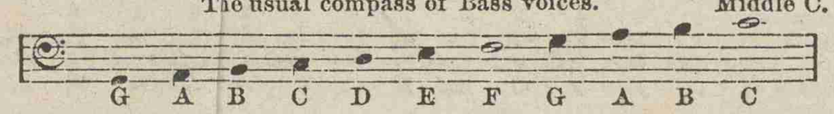
§ 21. CLEFS are used to determine the pitch of tones as represented on the staff, and also to indicate the parts which are to be sung by these different voices.

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

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

THE F, OR BASE CLEF.

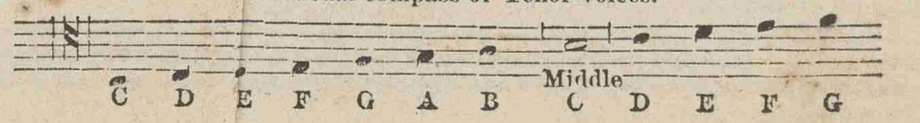
The usual compass of Bass voices. Middle C.



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

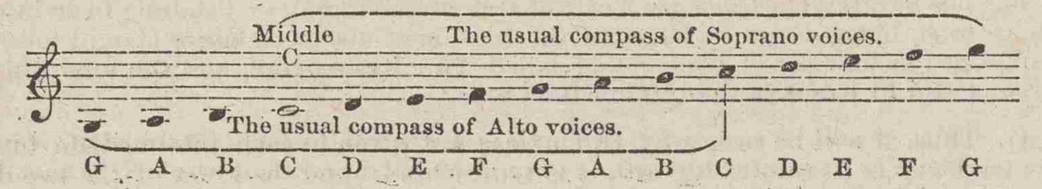
THE C, OR TENOR CLEF.

The usual compass of Tenor voices.



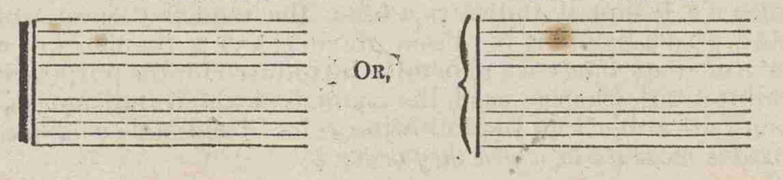
§ 24. The G CLEF shows that the pitches are so arranged as to fix middle C upon the added line below.

THE G, OR SOPRANO AND ALTO CLEF.



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

THE BRACE. OR, THE BRACE.



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

THE DOT.

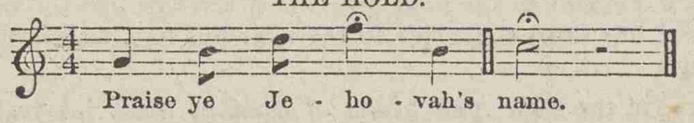
The above example is performed as if written as follows :

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

THE REPEAT.

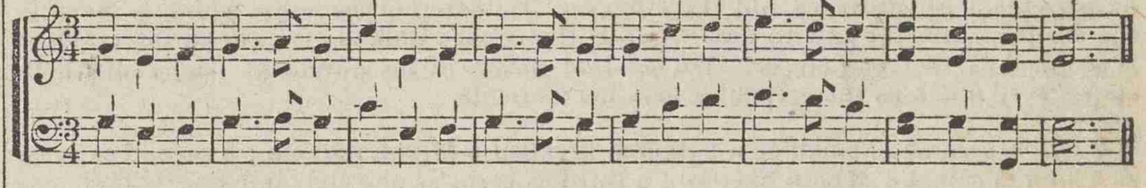
§ 28. The HOLD shows that the tone which it marks is to be prolonged at the option of the leader.

THE HOLD.



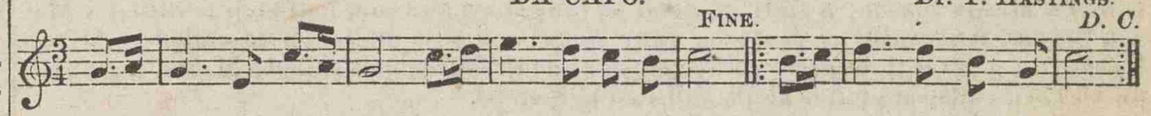
§ 29. In the UNISON passage two or more parts sing the same tone.

THE UNISON PASSAGE.



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

DA CAPO. Dr. T. HASTINGS.



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

DAL SEGNO.

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

TRIPLETS.

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

SYNCOPATION.

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

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

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

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

INTERVALS OF THE C SCALE.

NOTE.—Should the reader wish to study the subjects of intervals further, we would refer him to "Palmer's Theory of Music," in which the author has treated very concisely the subjects of Thorough Base, Harmony, Composition and Form. Published by John Church & Co., Cincinnati, Ohio, price $1.00.

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

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

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

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

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

ACCIDENTALS.

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

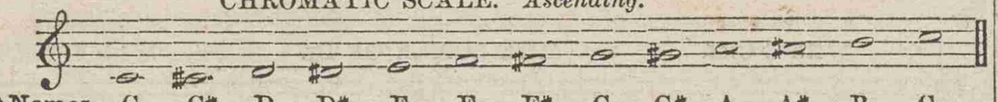
* The pernicious effects of calling this character (♮) a 'NATURAL' are apparent throughout the entire country,—notwithstanding the fact that, when so employed, its use is purely *technical*, it is very easy to see how readily the idea would obtain, in the minds of beginners, that some tones are more natural than others; and the unfortunate impression which has become so universal among those who have little knowledge of the subject, that the key of C is more natural than other keys, and that the real difficulty in learning to read music only begins when we introduce other keys, is clearly traceable to the inappropriate name of this character. The character itself is never used except for the purpose of canceling the effect of a previous sharp or flat; hence, no instance can arise in which the word "*natural*" may be used where the word "CANCEL" would not be more appropriate. For these reasons, the author has decided to adopt the name CANCEL instead; and would ask all teachers to assist in the effort to curtail the evil effects of the term *natural*.—H. R. P., New York, April 13th, 1876.

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

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

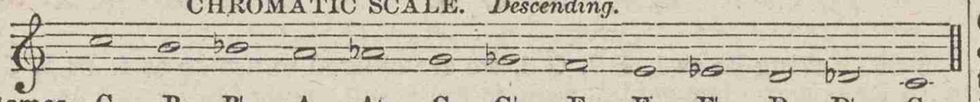
scending, the tendency from each intermediate tone is downward; hence it is represented by the higher of the two degrees, modified, and called *flat*.

CHROMATIC SCALE. *Ascending.*



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

CHROMATIC SCALE. *Descending.*



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

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

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

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

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

§ 48. As it would be inconvenient to make use of a sharp every time 7 of the scale is wanted throughout the tune, a ♯ is placed at the commencement, immediately following the clef, and serves two purposes; 1st, as a SIGN or signature of the key of G, and 2nd, to show that all the degrees of the staff which usually represent the pitch F now represent the pitch F♯.

THE G SCALE.

With G Clef. With F Clef.

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

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

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

With G Clef. THE D SCALE. With F Clef.

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

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

THE A SCALE.

With G Clef. With F Clef.

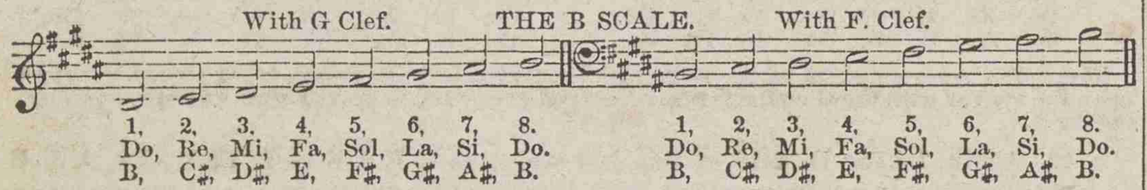
1.	2.	3,	4,	5,	6,	7,	8.		1,	2,	3.	4,	5,	6,	7.	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si.	Do.		Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
A,	B,	C♯,	D,	E,	F♯,	G♯,	A.		A,	B,	C♯,	D,	E,	F♯,	G♯,	A.

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

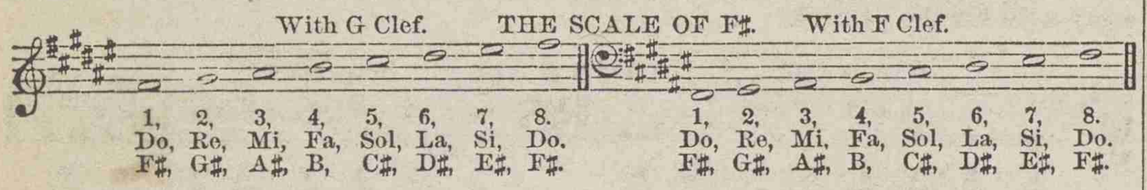
With G. Clef. THE E SCALE. With F Clef.

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

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



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

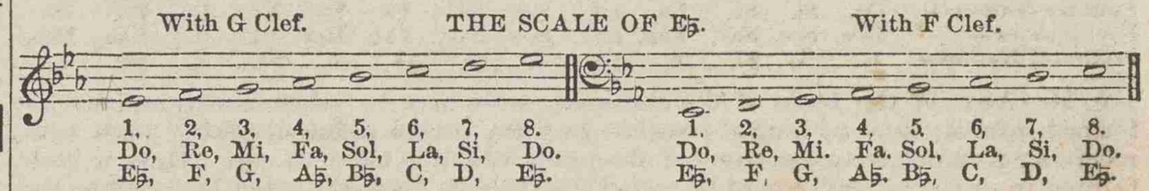


NOTE.—It will be readily seen that although the pitch E𝄪 is identical with the pitch F, there are two reasons why it cannot be named or represented as F. *Firstly*, the D degree of the staff being used for 6, and the F degree for 7, the E degree would be left out; thus making the interval between 6 and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

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

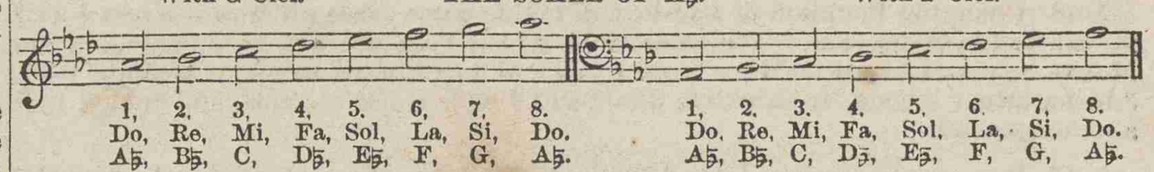
§ 55. B♮, being 4 of our last scale, will now be taken as 1, C becoming 2, D 3, but E is too high for 4, so we must adopt E♮ (the intermediate tone between E and D) as 4, F as 5, G 6, A 7, and B♭ 8, giving another natural scale by the use of B♮ and E♮.

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



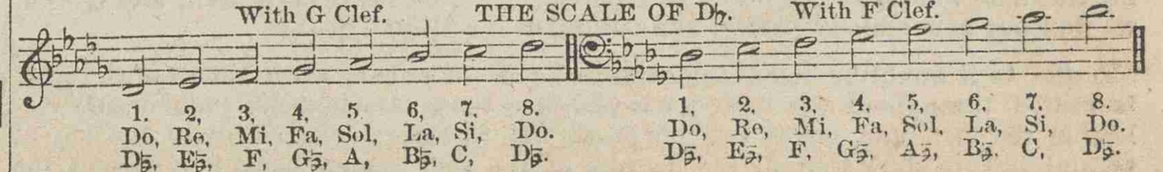
NOTE.—It will be noticed that the scale of E♮ has a position on the staff precisely like the scale of E (four ♯♯♯♯). See § 51.

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



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

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



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

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

With G Clef. THE SCALE OF G♭. With F Clef.

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

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

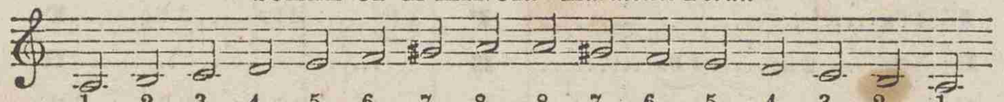
§ 60. Flats or sharps when placed at the commencement of a composition, for the purpose of indicating the key or scale, are called the SIGNATURE (see Webster's Dictionary) of such key or scale. Hence, one sharp is the signature of the key of G; four sharps form the signature of the key of E; three flats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

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

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

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

SCALE OF A MINOR. *Harmonic Form.*

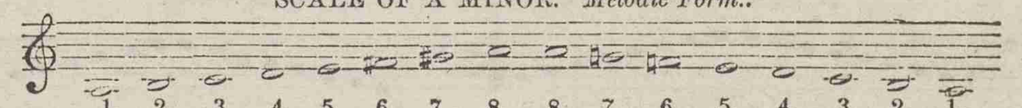


1,	2,	3,	4,	5,	6,	7,	8,	8,	7,	6,	5,	4,	3,	2,	1.
La,	Si,	Do,	Re,	Mi,	Fa,	Si,	La,	La,	Si,	Fa,	Mi,	Re,	Do,	Si,	La.

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

* For a more explicit statement concerning this form of minor scale see "Palmer's Theory of Music," page 15 (foot-note). also see remark on page 68.

SCALE OF A MINOR. *Melodic Form..*



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

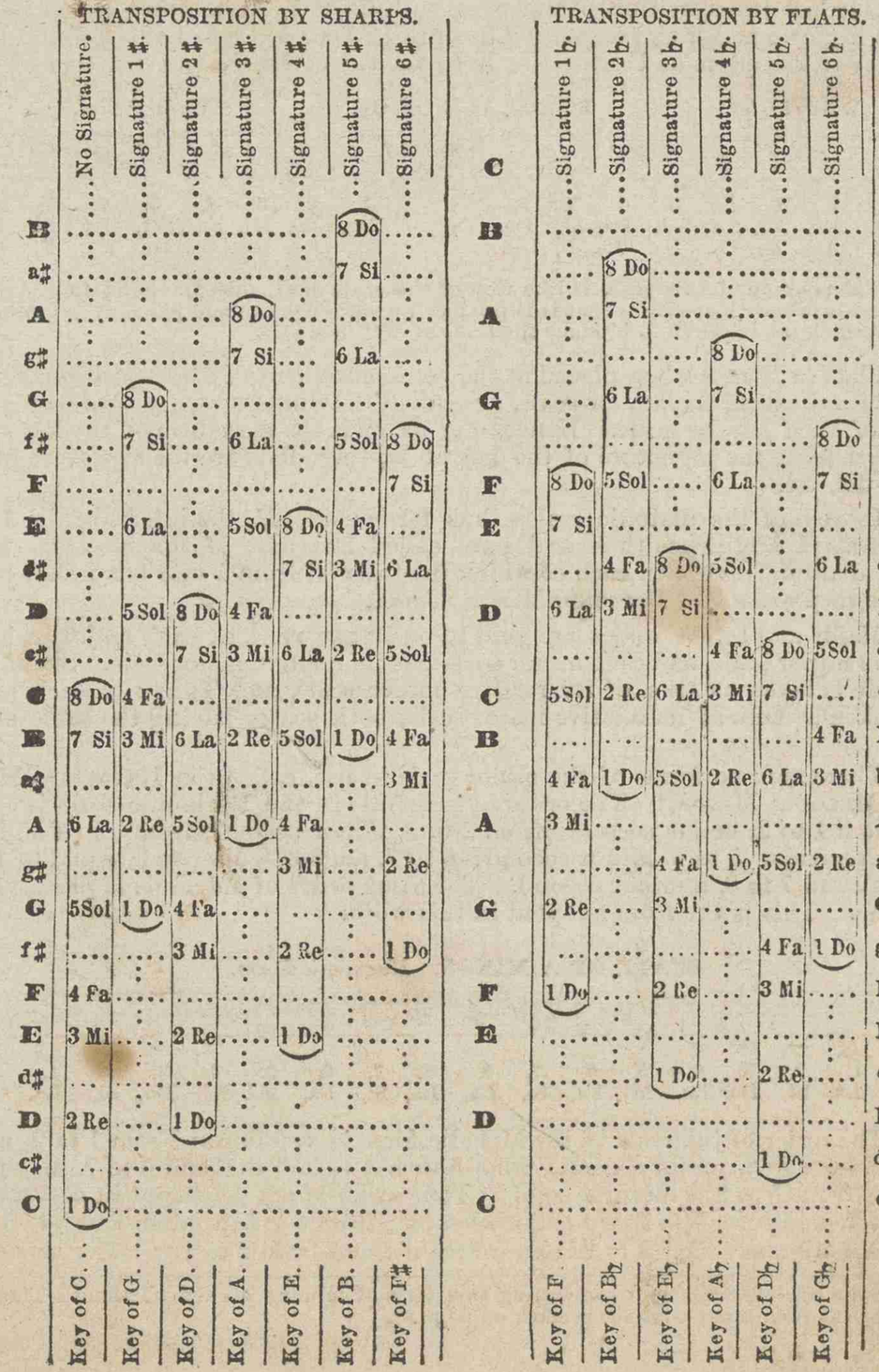
SCALE OF F MINOR—(RELATIVE OF A♭ MAJOR).

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

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

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

MAJOR KEYS.



MINOR KEYS.

TRANSPOSITION BY SHARPS.

	No Signature.	Signature 1 ♯	Signature 2 ♯	Signature 3 ♯	Signature 4 ♯	Signature 5 ♯	Signature 6 ♯	
A						8 La		A
g♯						7 Si		a♭
G								G
f♯				8 La				g♭
F				7 Si				F
E		8 La				6 Fa		E
d♯		7 Si				5 Mi	8 La	e♭
D				6 Fa			7 Si	D
c♯				5 Mi	8 La	4 Re		d♭
C		6 Fa			7 Si			C
B		5 Mi	8 La	4 Re		3 Do	6 Fa	B
a♯			7 Si			2 Si	5 Mi	b♭
A	8 La	4 Re		3 Do	6 Fa			A
g♯	7 Si			2 Si	5 Mi	1 La	4 Re	a♭
G		3 Do	6 Fa					G
f♯		2 Si	5 Mi	1 La	4 Re		3 Do	g♭
F	6 Fa						2 Si	F
E	5 Mi	1 La	4 Re		3 Do			E
d♯					2 Si		1 La	e♭
D	4 Re		3 Do					D
c♯			2 Si		1 La			d♭
C	3 Do							C
B	2 Si		1 La					B
a♯								b♭
A	1 La							A
	Key of A Minor.	Key of E Minor.	Key of B Minor.	Key of F♯ Minor.	Key of C♯ Minor.	Key of G♯ Minor.	Key of D♯ Minor.	

TRANSPOSITION BY FLATS.

	Signature 1 ♭	Signature 2 ♭	Signature 3 ♭	Signature 4 ♭	Signature 5 ♭	Signature 6 ♭	
A							A
a♭							g♯
G		8 La					G
g♭		7 Si					f♯
F				8 La			F
E				7 Si			E
e♭		6 Fa				8 La	d♯
D	8 La	5 Mi				7 Si	D
d♭	7 Si			6 Fa			c♯
C		4 Re	8 La	5 Mi			C
B			7 Si			6 Fa	B
b♭	6 Fa	3 Do		4 Re	8 La	5 Mi	a♯
A	5 Mi	2 Si			7 Si		A
a♭			6 Fa	3 Do		4 Re	g♯
G	4 Re	1 La	5 Mi	2 Si			G
g♭					6 Fa	3 Do	f♯
F	3 Do		4 Re	1 La	5 Mi	2 Si	F
E	2 Si						E
e♭			3 Do		4 Re	1 La	d♯
D	1 La		2 Si				D
d♭					3 Do		c♯
C			1 La		2 Si		C
B							B
b♭					1 La		a♯
A							A
	Key of D Minor.	Key of G Minor.	Key of C Minor.	Key of F Minor.	Key of B♭ Minor.	Key of E♭ Minor.	

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

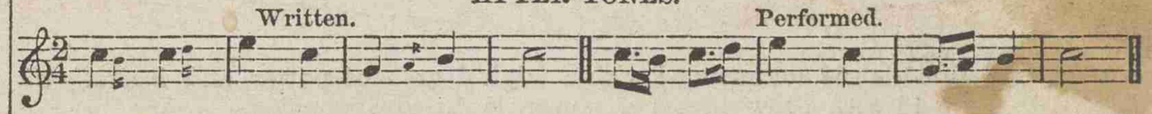
PASSING TONES.

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

APPOGGIATURAS.

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

AFTER TONES.



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

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

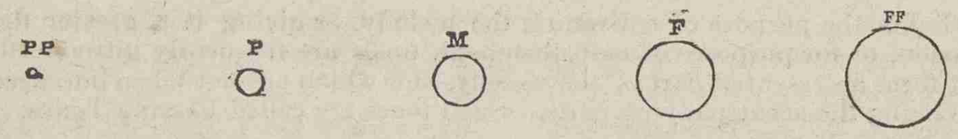
§ 70. A tone which is produced with very great vocal restraint—*i. e.*, the lightest or softest tone that can possibly be produced—is called *Pianissimo*, or the first degree of power.

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

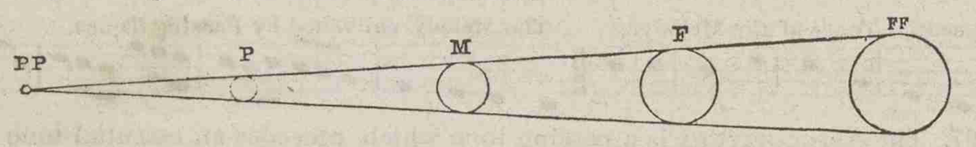
§ 72. A tone which is produced without vocal restraint is called MEZZO, middle or third degree of power.

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

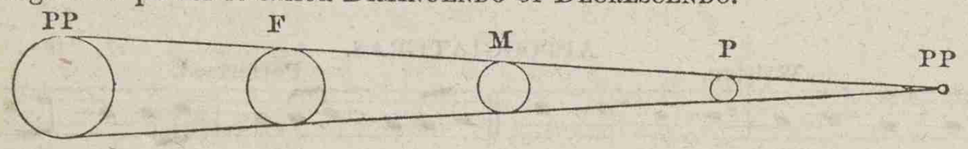
§ 74. A tone which is produced with great vocal exertion is called FORTISSIMO, or fifth degree of power.



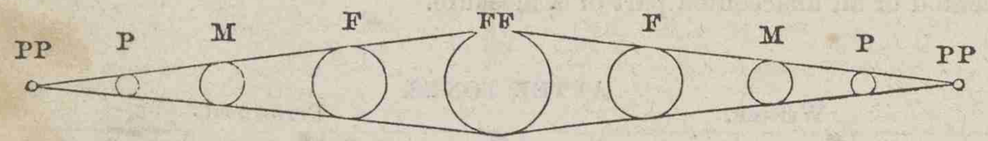
§ 75. A tone which commences with a low degree of power, and increases to a higher degree of power, is called CRESCENDO.



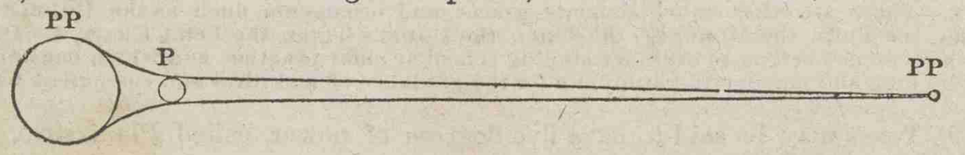
§ 76. A tone which commences with a higher degree of power and decreases to a lower degree of power is called DIMINUENDO or DECRESCENDO.



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



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



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

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

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

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

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

EXPLANATION AND PRONUNCIATION OF TECHNICAL TERMS.

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

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

After drilling the class thoroughly upon the tones of the scale, the staff, short notes, double bars, &c., according to the plan laid down in the author's work on Rudimental Class Teaching,* the following studies may be taken up. It should be borne in mind that no attempt is here made to furnish a system which the teacher must follow, but he is left to explain each new idea in his own way. The author has, however, pointed out the "order of succession" of these new ideas and has furnished an exercise for each in its turn. These studies are not designed to take the place of blackboard exercises but to follow them. And here we would suggest that each new idea should be explained and illustrated upon the blackboard before calling attention to the exercise itself.

A successful teacher never tells the class *what he is going to do next*, but *does it;* he will make his explanations *short* and *sharp*, and turn at once to the exercise which involves it. Over each exercise will be found a reference to that portion of the Theoretical Studies where will be found a full explanation of each new idea.

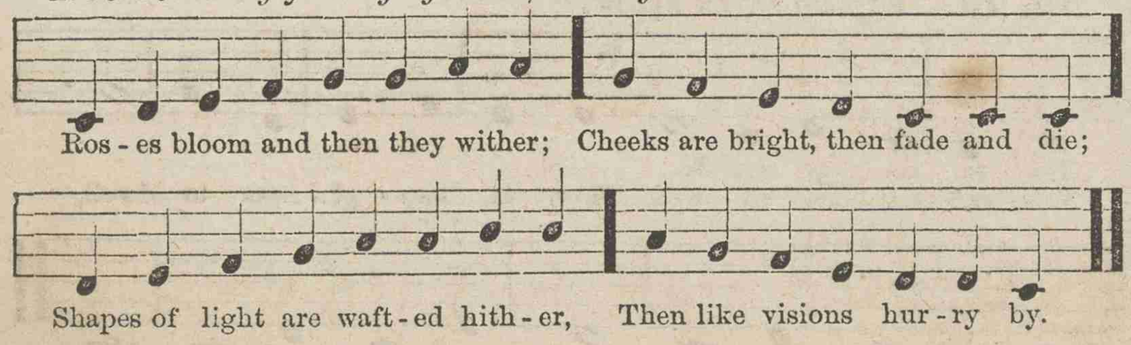
No. 1. Explain STAFF, SHORT NOTES and DOUBLE BAR.
(See §§ 1, 2, 4 & 5, page 3.)

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. 2. Explain the CLOSE. (See § 3, page 3.)

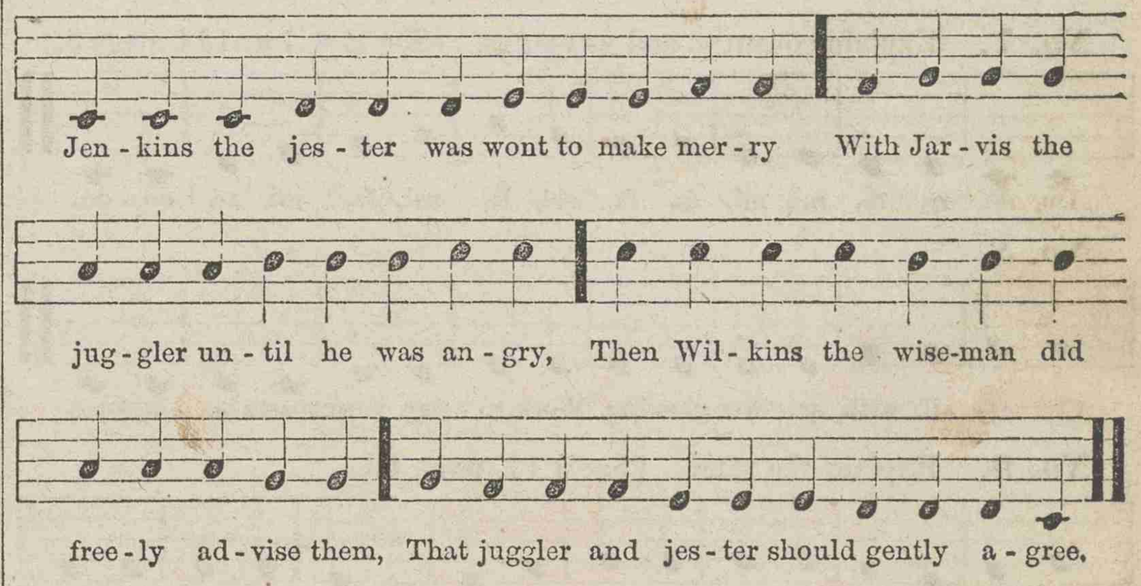
Si - lent night, oh dew - y night, Thou'rt curtain'd o'er with silver light; While from the hill so calm and still, We hear the mer - ry laughing rill.

No. 3. *Sing first by syllables, then by words.*



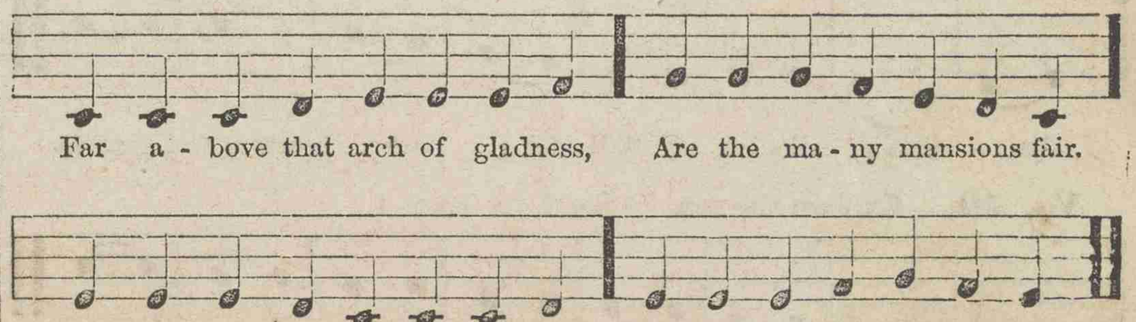
Ros - es bloom and then they wither; Cheeks are bright, then fade and die;
Shapes of light are waft - ed hith - er, Then like visions hur - ry by.

No. 4. *Sing first by syllables.*



Jen - kins the jes - ter was wont to make mer - ry With Jar - vis the jug - gler un - til he was an - gry, Then Wil - kins the wise-man did free - ly ad - vise them, That juggler and jes - ter should gently a - gree.

No. 5. *Sing first by syllables.*



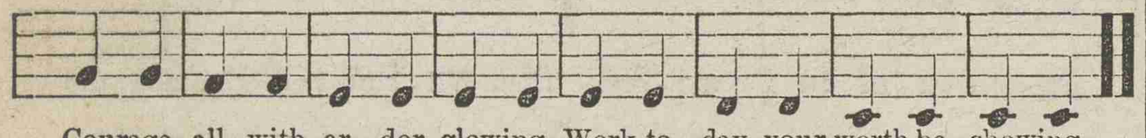
Far a - bove that arch of gladness, Are the ma - ny mansions fair.
Far from pain, and sin, and fol - ly, I would find my mansions there.

* Palmer's Rudimental Class Teaching published by John Church & Co., price 50 cents.

No. 6. *Sing first by syllables.*

No. 7. Explain COUNTING and MEASURES. (See §§ 6, 7 and 14, page 3.)

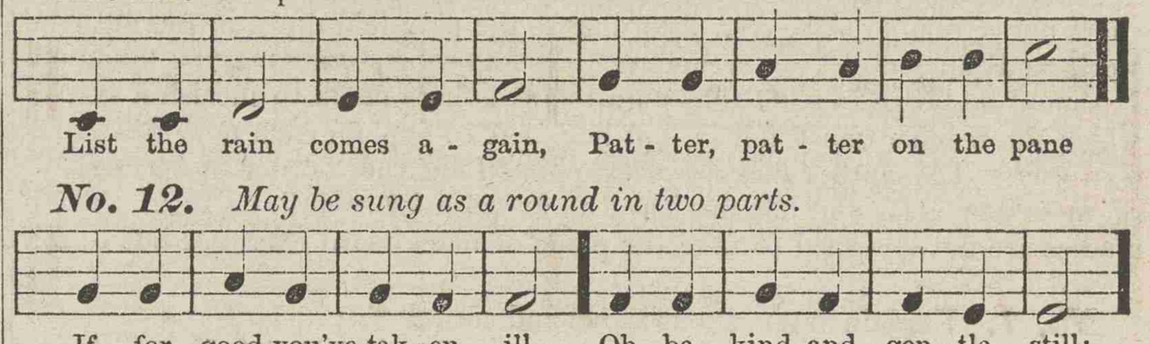
No. 8.



No. 9. Explain the SLUR. (See § 17, page 4.)

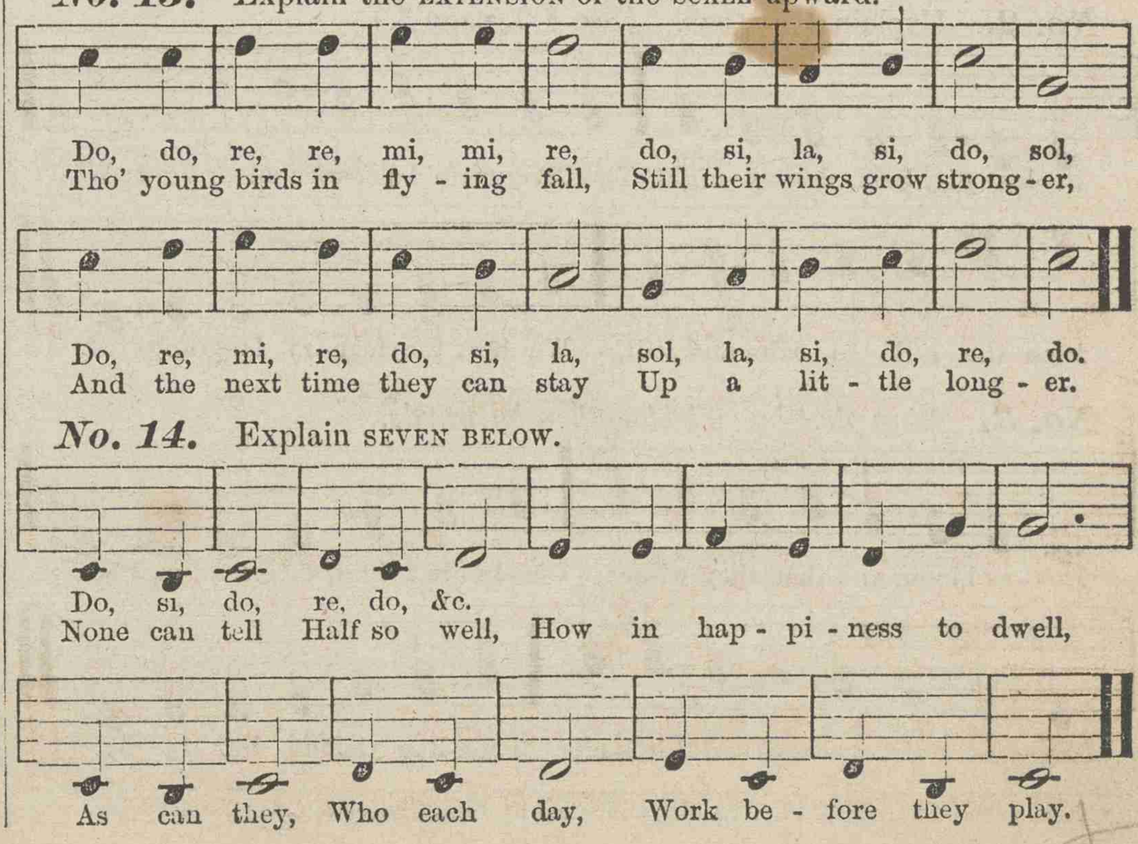
No. 10. Explain the TIE. (See § 18, page 4.)

No. 11. Explain the LONG-NOTE.



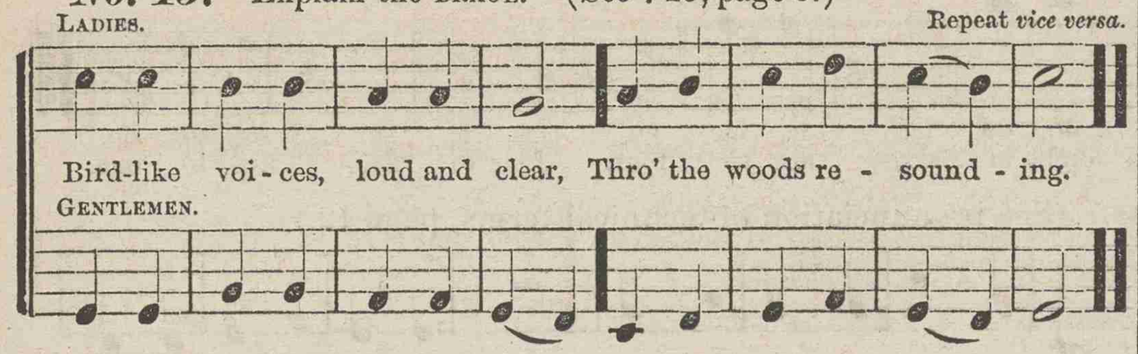
No. 12. *May be sung as a round in two parts.*

No. 13. Explain the EXTENSION of the SCALE upward.



No. 14. Explain SEVEN BELOW.

No. 15. Explain the BRACE. (See § 25, page 5.)

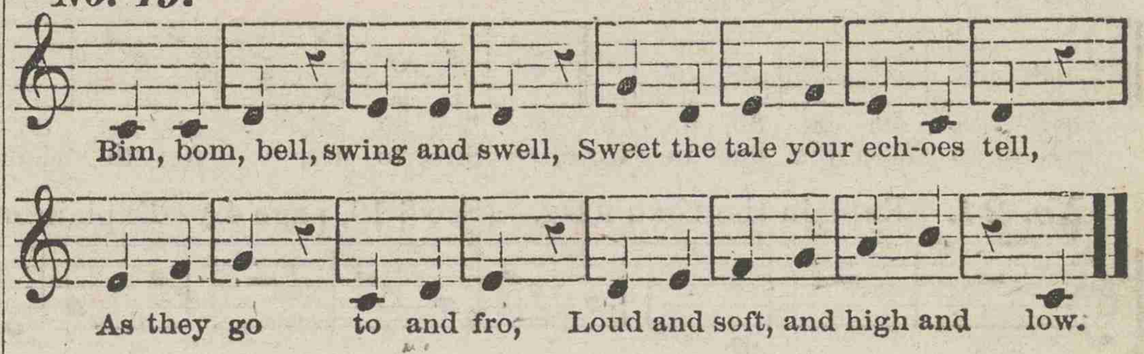


No. 16. Explain the TENOR and SOPRANO CLEFS.

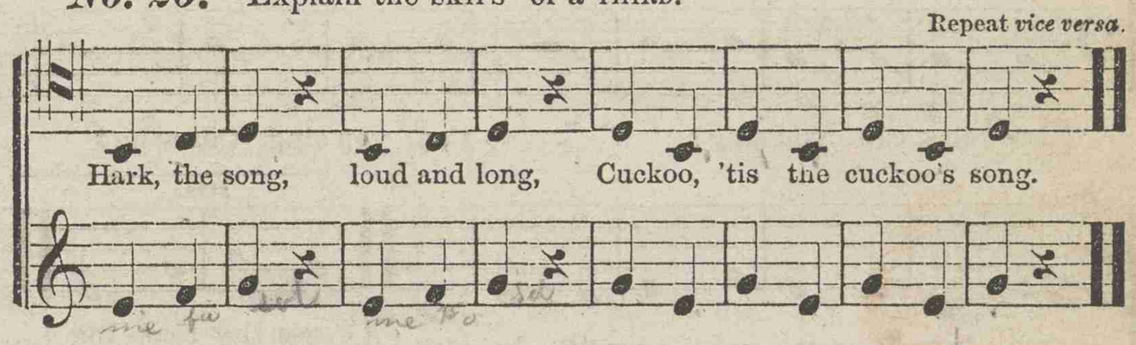
No. 17. Explain the SHORT REST. (See § 19, page 5.)

No. 18.

No. 19.



No. 20. Explain the SKIPS of a THIRD.

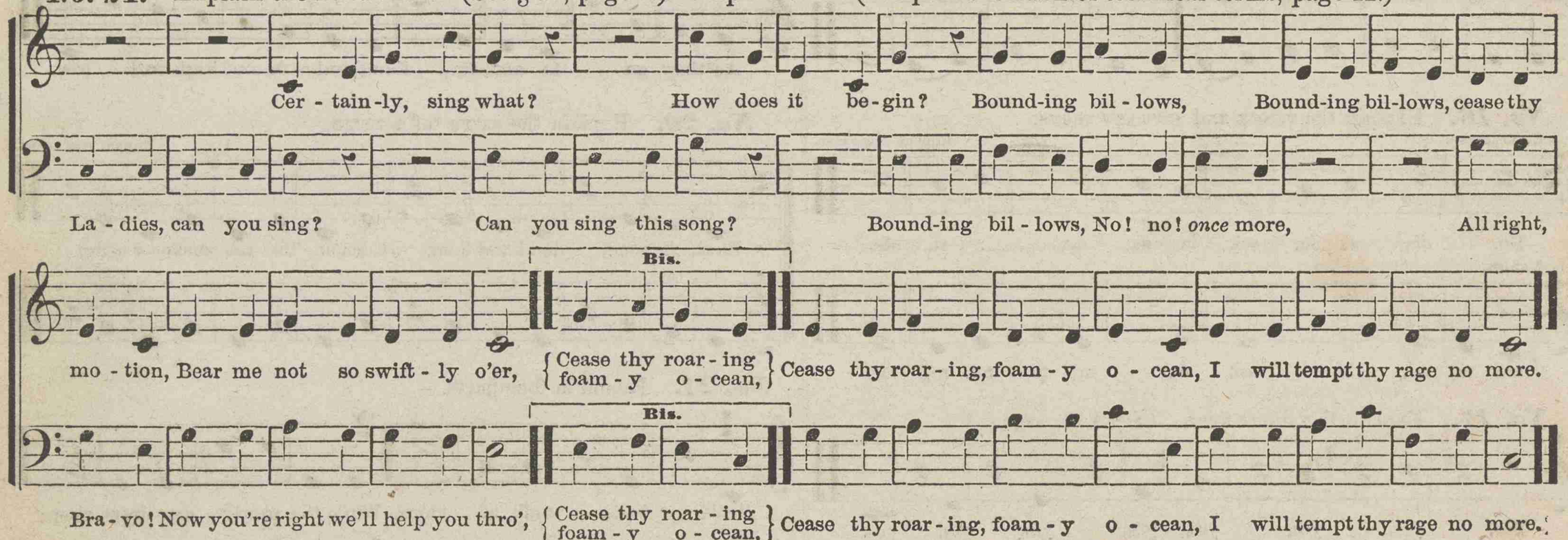


No. 21. Round in four parts.

No. 22. Explain the BASE CLEF. (See § 22, page 4.)

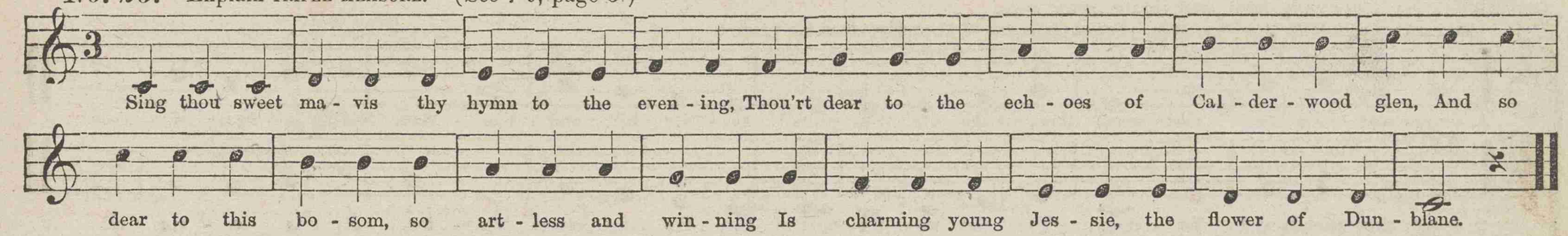
16 *No. 23.*

No. 24. Explain the LONG REST. (See § 19, page 4.) Explain BIS. (See pronunciation of technical terms, page 12.)

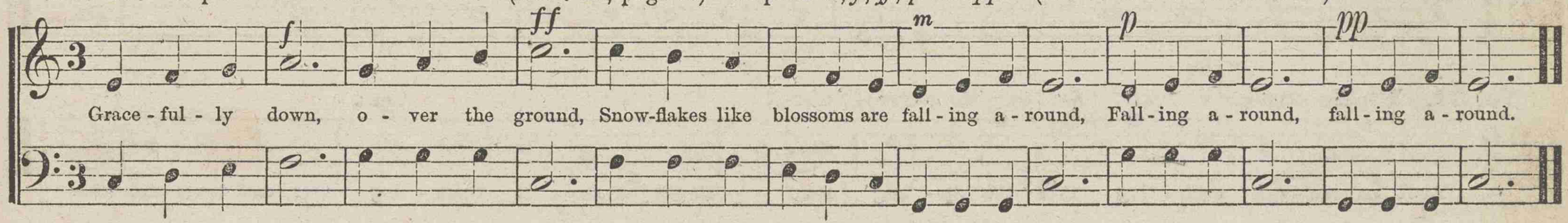


No. 25.

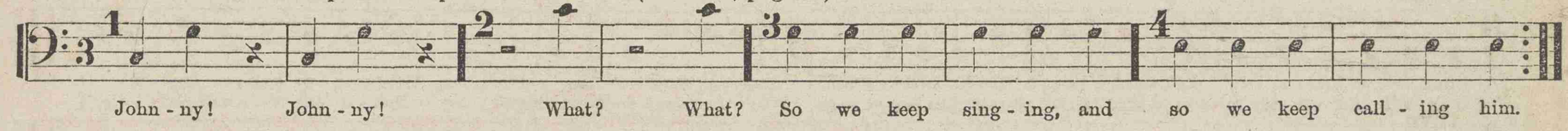
No. 26. Explain TRIPLE MEASURE. (See § 9, page 3.)



No. 27. Explain the DOTTED LONG NOTE. (See § 26, page 5.) Explain *m*, *f*, *ff*, *p* and *pp*. (See §§ 69 and 74 inclusive.) PATTI PEARL.



No. 28. ROUND in four parts. Explain the REPEAT. (See § 27, page 5.) G. F. R.



No. 29. Explain the DOTTED LONG REST.

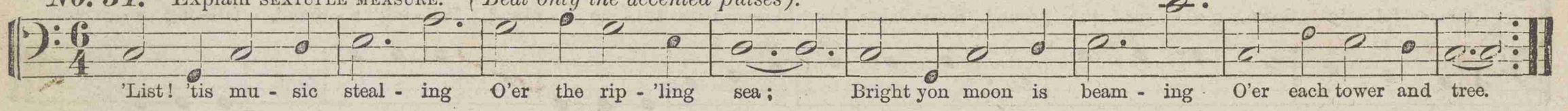
Repeat *vice versa*.

b D E F G A B C

No. 30. Explain SOPRANO, ALTO and BASE. Explain the FRACTION, NUMERATOR and DENOMINATOR. Explain the WHOLE NOTE. Give the notes their correct names; *whole note, half note* and *quarter note.*

SOPRANO. MET. ♩ = 84 = 19⅝. For explanation of the metronome see preface.

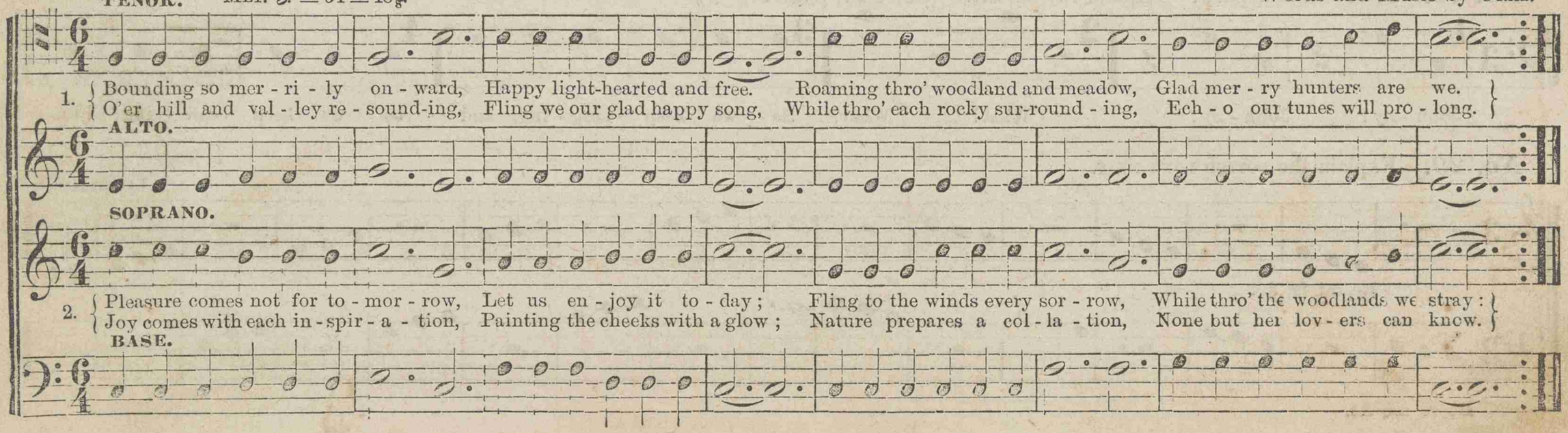
No. 31. Explain SEXTUPLE MEASURE. *(Beat only the accented pulses).*



No. 32. Explain the TENOR.

TENOR. MET. ♩. = 54 = 48⅜.

Words and Music by ORAZ.

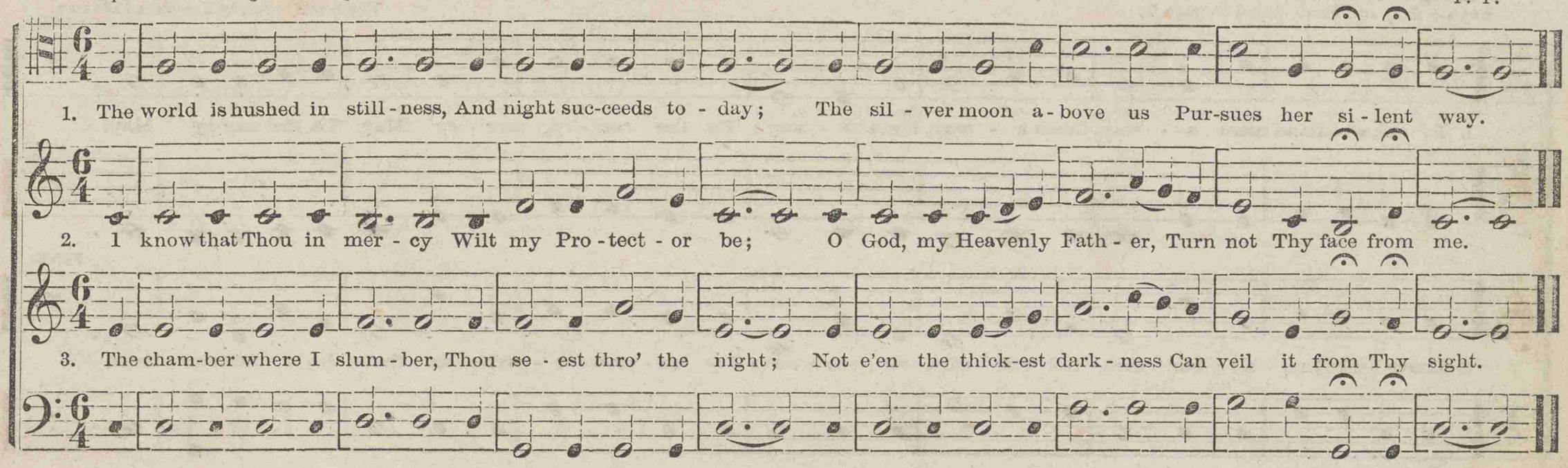


Asleep.

Met. ♩ = 50 = 56⅝

Explain commencing and ending with a Fractional Part of a Mearure

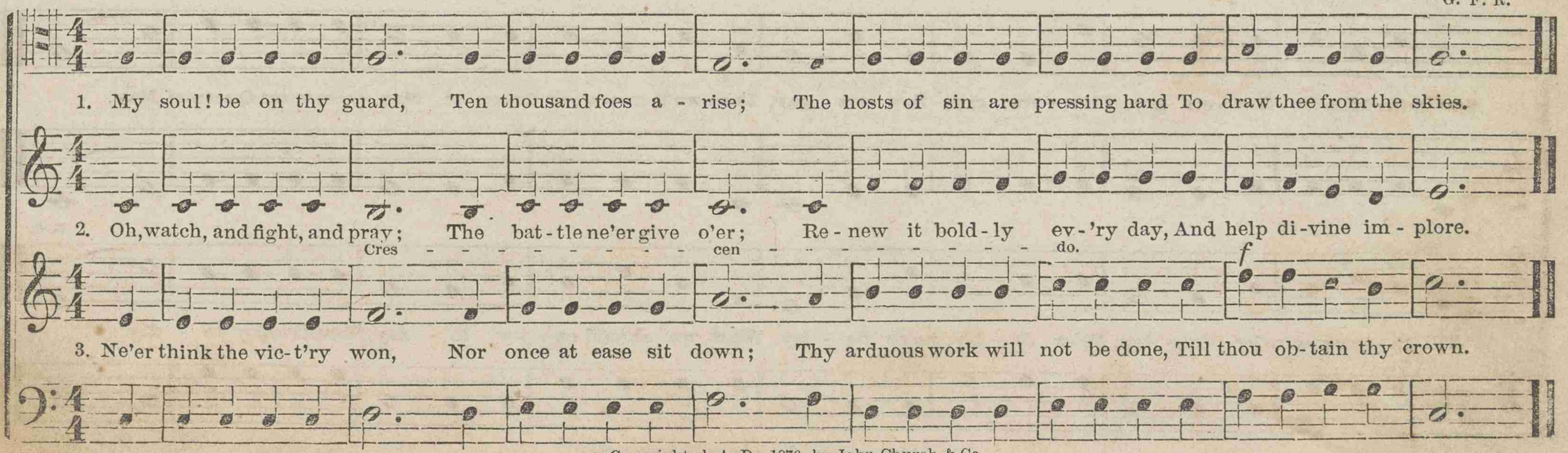
F. F.



Awake. S. M.

Met. ♩ = 92 = 16½.

G. F. R.



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COME TO THE WOODLAND.

MET. ♩ = 132 = 7¾.
Explain D. C. and FINE. (See § 30, page 5).

Words and music by FLORENCE LECLAIRE.

FINE.

1. To the woodland come a - way, Come a - way, come a - way; 'Tis the mer - ry, mer - ry May, 'Tis the mer-ry May.

FINE.

2. Leave behind us all our care, All our care, all our care; Joy su - preme a - waits us there, Joy a - waits us there.

D. C

Search the hills for flow - ers gay, Flow - ers gay, flow - ers gay, Then we'll crown our Queen of May, Crown our Queen of May.

D. C.

Till to - morrow ne'er de - lay, Ne'er de - lay, ne'er de - lay, What we should en - joy to - day, Should enjoy to - day.

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Listen to the Music.

Met. ♩ = 60 = 39⅗.

Explain Eighth Notes.

O.

1. List - en to the mu - sic Com - ing with the breeze, 'Tis the mer - ry song - sters 'Mong the wav - ing trees.

2. They are sing - ing ear - ly, Just at dawn of day; Let us join the cho - rus, Let us join the lay.

Such is na - ture's mu - sic, Un - a - dorn'd by art; Hear them sing so clear - ly, Cheer-ing ev - 'ry heart.

Im - i - tate those song - sters In our dai - ly song, Al - ways sing - ing clear - ly, Free - ly, full and strong.

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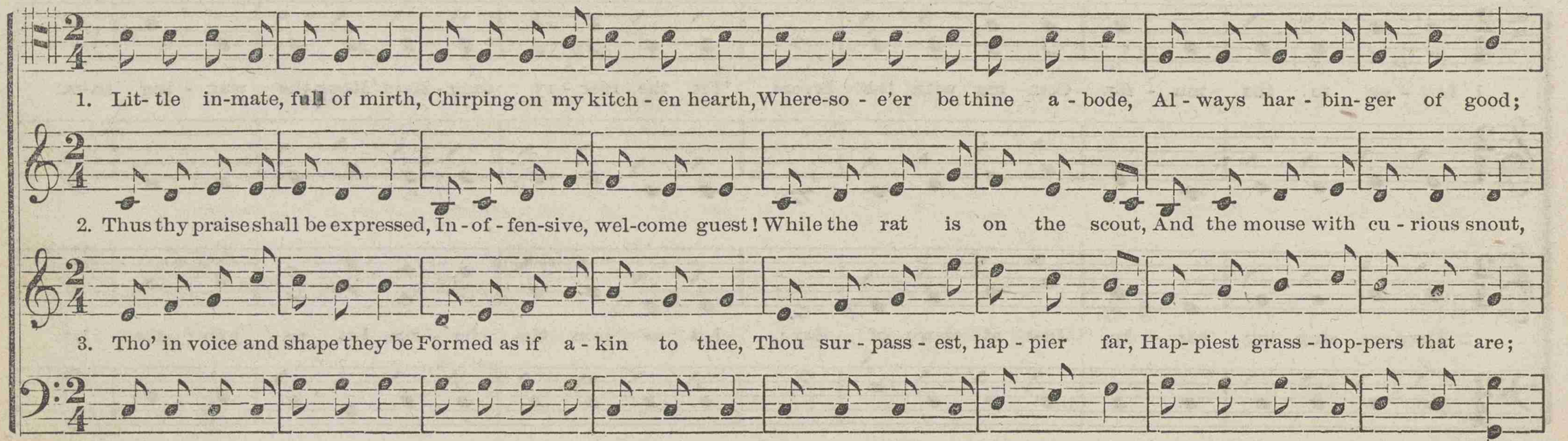
The Cricket.

Met. ♩ = 58 = 42¼

Cowper. Explain the Eighth Notes whose stems are connected by a broad bar.

O.



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The Hammer Song.

MET. ♩ = 92 = 16½.

Let Soprano and Alto practice their parts alone a few times before the Bass and Tenor join.

G. F. ROOT.

f

Klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang,

1. To the din of the an-vil's ring - ing, And the voice of the sharp steel sing-ing, Join the song, Mer-ry

2. To the fire of the forg-es glanc - ing, And the stars of the i - ron danc-ing, Join the song, Mer-ry

f

Kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling,

ff

klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang.

song, Of the hammer blows so clear and strong, Join the song, Mer-ry song, Of the hammer blows so clear and strong.

song, Of the hammer blows so clear and strong, Join the song, Mer-ry song, Of the hammer blows so clear and strong.

ff

kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling.

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Song of the Hunter.

Met. ♪ = 132 = 7¾.

Words by P. P. Bliss.

H. R. Palmer.

Explain sharp four. (See § 38 and 42, inclusive, page 6.) *Accidentals continue their significance throughout the measure in which they occur.**

1. Up, a - way, free and gay, Goes the hunt - er on his way; Ere the dawn Of the morn, He is up and gone.

2. Soaring high, In the sky, Sings the lark so mer - ri - ly; While the horn, Wind - ing horn, Wakes the drow - sy morn.

3. Horse and hound Prance and bound, Woodlands ech - o bu - gle's sound: Ah! be - ware, Fox and hare, Lin - ger in your lair.

CHORUS

Tal - ly ho! Tal - ly ho! For - ward, sports-man, quick or slow: Tan - ta - rah! Tan - ta - rah! Hear the bu - gles blow.

Tal - ly ho! Tal - ly ho! For - ward, sportsman, quick or slow: hark! Tan - ta - rah! hark! Tan - ta - rah! Hear the bu - gles blow.

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

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The Vesper Bell.

Met. ♩ = 100 = 143.

Explain Sharp One, Sharp Two, Sharp Five and Sharp Six. (See § 38—43 inclusive, page 6).

H. R. Palmer.

1. Hark! the dis-tant peal-ing bell! Sweetly sounding thro' the dell; As its wel-come tones roll on, Raise our eve - ning song;

2. Hark! the dis - tant peal-ing bell! Loud-er now its ech - oes swell; Darkened now the gold-en west, All is hush'd to rest;

Voic-es blending, Praise as-cend-ing, Twilight joys we thus pro - long; Voices blending, Praise ascend - ing, Twilight joys pro - long.

Silence keeping, peace - ful sleep-ing, Hour to weary mor - tals blest; Silence keeping, peace - ful sleeping, Hour to mor-tals blest.

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Oh, Come, Come Away.

Met. ♩ = 66 = 31⅞.

Explain the Half Note as a Beat Note. Explain the Dotted Quarter Note.

Arr.

1. Oh, come, come a - way, from la - bor now re - pos - ing, Let bus - y care a while for-bear; Oh, come, come a - way.

2. From toils and the cares on which the day is clos - ing, The hour of eve brings sweet re-prieve; Oh, come, come a - way.

3. While sweet Phi - lo - mel the wear - y trav-'ler cheer - ing, With even-ing song her tones pro-long; Oh, come, come a - way.
4. The bright day is gone, the moon and stars ap - pear - ing, With sil - ver light il - lume the night; Oh, come, come a - way.

Oh, come, our so- cial joys renew, And thus where trust and friendship grew, Let true hearts wel- come you, Oh, come, come a - way.

Oh, come where love will smile on thee, And round its hearth will gladness be, And time fly mer - ri- ly, Oh, come, come a - way.

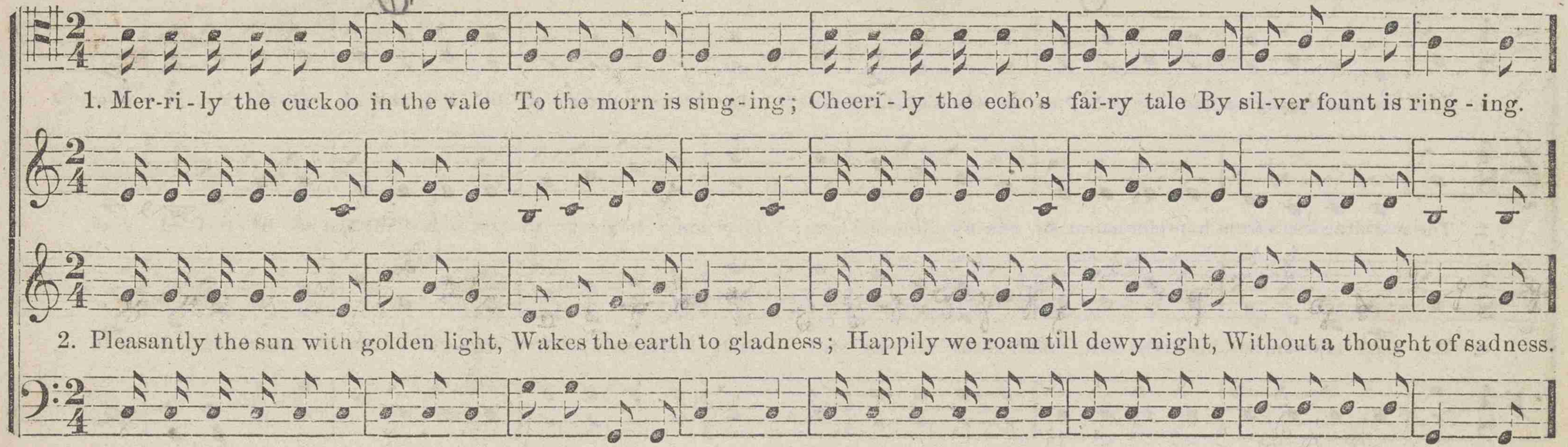
In answer-ing songs of sym-pa-thy We'll sing in tune- ful har- mo-ny, Of hope, joy, lib - er-ty, Oh, come, come, a - way.
Come join your pray'rs with ours, address Kind heav'n our peaceful home to bless With health, hope, hap - pi-ness, Oh, come, come, a - way.

Merrily the Cuckoo.

Met. ♩ = 66 = 31½.

Explain Sixteenth Notes.

F. J. C.—C. G. A.



What tho' Fair Spring.

Met. ♩ = 72 = 26¾.
Words by John Cuzco.

H. R. Palmer.

1. What tho' fair spring's a sto - ry old—Just as the sky that's blue? In prose or verse e'er be it told With gen - tle joy a - new.

2. The warbling birds from hap-pier haunt, Of sun-ny climes are here; They come to greet with rapt'rous chant The res- ur - rect - ed year.

4. The land is warm be - neath the sun, And fruitful for - ces still Shall yield their wealth, as oft they've done, To human toil and skill.

La, la, la, la

What tho' Fair Spring. Concluded.

Met. ♩ = 60 = 39⅛.

Spring Song.

Met. ♩ = 69 = 29⅞.
Words by Emily E. Ford.

Dr. M. J. Munger.

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Savior, Comfort Me. 7s & 5s.

Met. ♩ = 54 = 48⅜.

Explain the key of A Minor. (See § 61 and 64 inclusive, page 9).

Very Slow. Third stanza written by Florence LeClaire.

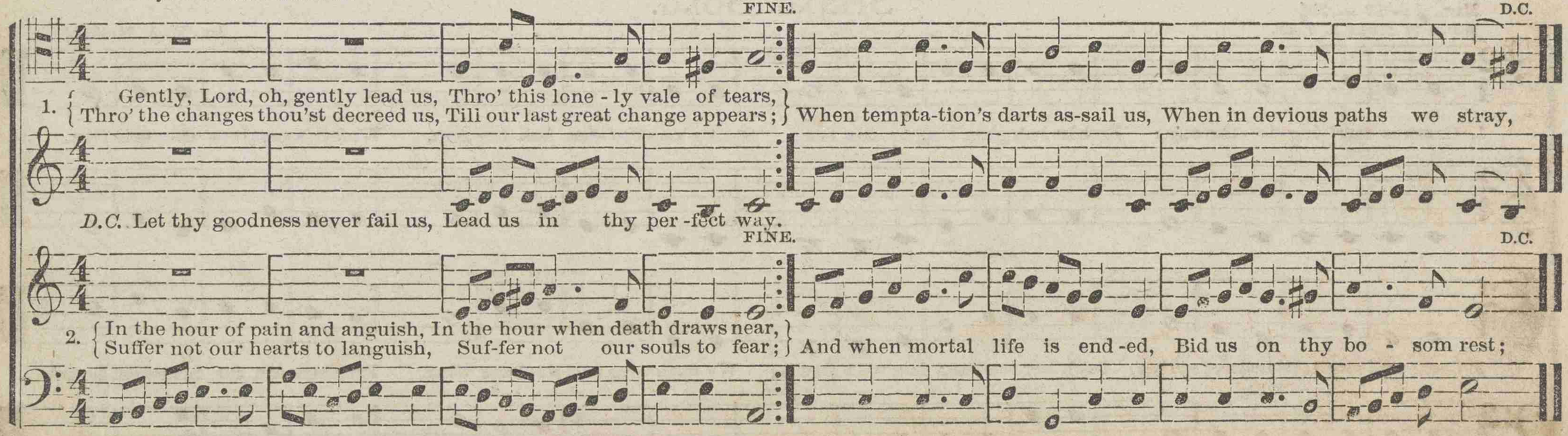
Geo. F. Root.

Tocoi. 8s & 7s. Double.

Met. ♩ = 52 = 51½.

Words by Dr. Thomas Hastings.

H. R. Palmer.



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See the Snow.

Met. ♩ = 104 = 13⅓.

Explain the Chromatic Scale Ascending. (See § 96, page 7).

1. See the snow come and go, Whistling round and round; Fly - ing fast, flit - ting past, Flutt'ring to the ground.

Do, si, do, re, di, re, mi, re, mi, do, do, sol, fi, sol, la, si, la, Si, li, si, sol, mi.
fa, do.

2. Life is so, youth like snow Whirls and ed - dies past; Age comes on, creep we down, To the ground at last.

McGroom. 7s & 5s.

Met. ♩ = 69 = 29⅞.

Explain the Key of G. (See § 44—48, page 7).

1. All ye na-tions, praise the Lord; All ye lands, your voices raise; Heav'n and earth with loud ac - cord Praise Him, ev - er praise.

2. Praise Him, ye who know his love; Praise Him from the depths beneath; Praise Him in the hights a - bove, Praise Him all that breathe.

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Met. ♩ = 72 = 26¾.

Days of Summer Glory.

Oraz.

1. Days of sum-mer glo - ry Days I love to see; All your scenes of va - ried sto - ry, Dear they are to me.

2. Birds are sweet-ly sing - ing All the sum-mer days; All things to the Lord are bring-ing Ceaseless songs of praise.

3. May my mind be ev - er Bright as yon-der sun; Pure my thoughts as even-ing zeph-yr, When the day is done.

Met. ♩ = 50 = 56⅝.

Explain Flat Seven. (See Alto in fifth measure.)

Naponee. S. M.

S. L. Fish.

1. My spir-it on thy care, Blest Sa-vior, I re - cline; Thou wilt not leave me to de - spair, For thou art love di - vine.

2. In thee I place my trust; On thee I calm-ly rest; I know thee good, I know thee just, And count thy choice the best.

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April, June and May.

Met. ♩ = 108 = 12⅜.

Soprano and Alto Duet Obligato. Words by Florence LeClaire. Frank Forest.

FINE.

1. { Win - ter will leave us when springtime ap - pears, A - pril will meet us with smiles and with tears. A-pril, June and May,
   { Bright, joy - ous May will come trip - ping a - long, June with her ros - es will join the glad throng.

D.C. Springtime is com - ing, and soon will be here, Bright-est and fair - est of all the glad year.

2. { Haste thee, old win - ter, thy stay has been long, Though we've been glad- den'd with mirth and with song.
   { Bird - songs and blos - soms will come with fair spring; Beau - ty and glad - ness o'er all she will fling.

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la. A- pril, June and May,

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la. A- pril, June and May,

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

D. C.

Smil-ing on their way, Fol-low-ing old win-ter's shadows, Will bring us sweet-est flow'rs From their fairy bowers; Welcome, April, June and May.

D. C.

Smil-ing on their way, Fol-low-ing old win-ter's shadows, Will bring us sweet-est flow'rs From their fairy bowers; Welcome, April, June and May.

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Merry Voices.

Met. ♩ = 60 = 39⅛.

Words and Music by Mrs. Clara H. Scott.

1. Mer-ry our voic-es are swell - ing, Tra, la, la, la, la, la; Sweet the sto - ry they're tell - ing,

2. Swiftly the moments are fly - ing, Tra, la, la, la, la, la; We've no leis - ure for sigh - ing,

3. Gai - ly our voic-es are ring - ing, Tra, la, la, la, la, la; Hearts with voic - es are sing - ing,

Tra, la, la, la, la, la, la; Tell-ing of mel - o-dy's witch - ing pow'r, Ah, how swiftly she fills the hour,

Tra, la, la, la, la, la, la; Fearing our hearts should grow stern and cold, Clutching for fame, or a thirst for gold,

Tra, la, la, la, la, la, la; Hap-py the man who can al - ways say, Mu-sic can charm weary cares a-way,

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Kindling a light when dark clouds lower, Grief and care dis - pell - ing. Come, come, come, come,

Welcome we now these songs so bold, All our cares de - fy - ing. Tra, la, la, la, la, la, la, la, la, la,
Come, come, come, come,

Glad-ly we'll sing this cheer - ful lay, Joy and happi-ness bring - ing. Tra, la, la, la, la, la, la, la, la, la,

Join us in our sing - ing, Tra, la, la, la, la, la, la, la, la, la, Join us in our sing - ing.

Come, come, come, come,

Join us in our sing - ing, Tra, la, la, la, la, la, la, la, la, la, Join - us in our sing - ing.

Come, come, come, come,

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The Alphabet.

Met. ♩ = 96 = 15½.

Explain Thirty-Second Notes.

From Mozart.

Soprano.

A b c d e f g h i j k l m n o, k l m n o p q k l m n o p q

Alto.

A b c d e f g h i j k l m n o, k l m n o p q k l m n o p q

Tenor & Bass.

r s t u v w..... x y & z. a..... b..... c..... d..... *f* e f g h i j

r s t u v w..... x y & z. a..... b c..... d e f g h i j

a b c d e f g h i j k l

p

k l m n o, k l m n o p q, k l m n o p q r s t u v w..... x y & z.

k l m n o, k l m n o p q, k l m n o p q r s t u v w..... x y & z.

m..... n o, x y & z.

Oh, Coldly Blows the Blast.

Met. ♩ = 60 = 39⅛.

Explain the Key of E Minor. (See § 64, page 9).

1. { Oh, cold-ly blows the northern blast, Thro' leaf-less tree-tops howl-ing;
   { The gloomy night is gath'-ring fast, And threat'ning clouds are scowling. } Then tar-ry, trav'-ler, rest thee here, And welcome to our

2. { The mountain road is drear and lone, The wolves are fierce and hun-gry,
   { The light of day will soon be gone, The storm be-comes more an-gry. } Then tar-ry, trav'-ler, rest thee here, And welcome, etc.

3. { No moon will shine thy way to light, No stars to cheer and guide thee:
   { The wind will blow, the rain will beat, Some e-vil will be-tide thee. } Then tar-ry, trav'-ler, rest thee here, And welcome to our

home-ly cheer; The fire shall burn mer-ri-ly, Blaz-ing bright and warm; We'll pass the night cheer-i-ly, Care-less of the storm.

home-ly cheer; The fire shall burn mer-ri-ly, Blaz-ing bright and warm; We'll pass the night cheer-i-ly, Care-less of the storm.

Evening.

Met. ♩ = 69 = 29⅞.

Explain the Key of D, (See § 49, page 7.). Explain P, PP, F, FF, M, CRES. and DIM.

Florence LeClaire.

1. Gen-tly even-ing bend - eth O - ver vale and hill; Soft - ly peace de - scend - eth, And the world is still.

2. Save the wood-brook's gush-ing, All things si-lent rest! Hear its rest-less rush - ing On to o-cean's breast.

3. Rest-less thus life flow - eth, Striv-eth in my breast; God a - lone be - stow - eth Tran-quil evening rest.

Sinclair. S. M.

Met. ♩ = 60 = 39⅓.

Words by Malcolm.

H. R. Palmer.

1. Sweet sab-bath of the year* While even-ing shades de - cay, Thy part-ing steps me-thinks I hear Steal from the world a - way.
2. A - long thy sun-set skies Their glo-ries melt in shade, And like the things we fond - ly prize, Seem lov-lier as they fade.
3. Thy scene each vis-ion brings Of beau-ty and de - cay, Of fair and ear - ly - fad - ed things, Too ex-quis-ite to stay.
4. Of joys that come no more, Of flow'rs whose bloom is fled, Of farewells wept up - on the shore, Of friends estranged or dead.
5. Of all that now may seem, To mem'ry's tear-ful eye, The van-ish'd beauty of a dream, For which we gaze and sigh.

*Autumn is called the "Sabbath of the year."

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Learn A Little Every Day.

Met. ♩ = 60 = 39⅛.

Mrs. M. A. Kidder.

H. R. Palmer.

1. Lit - tle rills make larger streamlets, Streamlets swell the river's flow; Riv - ers join the o - cean billows, Onward, onward as they go!

2. Tiny seeds make boundless harvests, Drops of rain compose the showers, Seconds make the fly-ing moments, And the moments make the hours;

3. Let us read some striking passage, Cull a verse from ev'ry page; Here a line and there a sentence, 'Gainst the lonely time of age!

Life is made of smallest fragments, Shade and sunshine, work and play; So may we with greatest prof-it, Learn a lit - tle ev - 'ry day.

Let us hast-en, then, and catch them, As they pass us on our way; And with honest, true en - deavor, Learn a lit - tle ev - 'ry day.

At our work or by the way-side, While the sun shines making hay; There we may, by help of heaven, Learn a lit - tle ev - 'ry day.

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I'm Going Home.

Met. ♪= 100 = 14⅜.

T. Wood, by per.

1. Oh, I'm go-ing home To the old hearth stone, Where
2. 'Neath the evergreen hill, By the gentlest rill That
3. Soon, soon shall I press To my throbbing breast, The
4. Kind strangers, adieu! With heart ever true, As

warm hearts will greet me as home-ward I come. The fetters are strong Round the household throng, And I've wandered long, But I'm
ev - er kiss'd pebbles, the old cottage still Goes on to de - cay, As it did that day When I wandered a - way— But I'm
friends I in childhood so fond - ly caressed; My heartstrings thrill, My eye - lids fill, For I love them still, Oh, I'm
on - ward I go I will still think of you; When loved ones I meet Round the fami-ly seat, Your praise I'll re-peat, For I'm

go - ing, go - ing. I'm go - ing home, So I'm go - ing, go - ing, go - ing, go - ing, I'm go-ing home.
go - ing, go - ing, I'm go - ing home, But I'm go - ing, etc.
go - ing, go - ing, I'm go - ing home, Oh, I'm go - ing, etc.
go - ing, go - ing, I'm go - ing home, For I'm go - ing, etc.

CHORUS, or QUARTET.

Oh, we're go - ing home To the old hearthstone, Where warm hearts will greet us as home-ward we come; The fet-ters are strong

Oh, we're go - ing home To the old hearthstone, Where warm hearts will greet us as home-ward we come; The fet-ters are strong

Round the house-hold throng, And we've wandered long, But we're go - ing, go - ing, We're go - ing home, But we're go - ing, go - ing,

Round the house-hold throng, And we've wandered long, But we're go - ing, go - ing, We're go - ing home, But we're go - ing, go - ing,

Omit this measure in last stanza.

These eight measures to be sung only after the last stanza.

go - ing, go - ing, we're go - ing home. Home, home, sweet, sweet home, There's no place like home, There's no place like home.

go - ing, go - ing, we're go - ing home. Home, home, sweet, sweet home, There's no place like home, There's no place like home.

MET. ♪ = 80 = 21⅝.

FOLLOW ME.

Words by MRS. TINA SHERMAN.

ALBERT HOOK.

1. Hark the Sa - vior's wel - come summons, As he stood by Gal - i - lee, Call - ing to those wea - ry toil - ers,
2. Now to us these words are giv - en, Reb - el sin - ners though we be; Ev - er this com - mand they bring us,
3. List - en then, when sad and wea - ry, And no ray of light you see, To the gen - tle words of Je - sus,
4. Thus the Sa - vior's call - ing ev - er, Call - ing af - ter you and me, And we now re - solve to heed it,

CHORUS.

"Leave your nets and fol - low me." Fol - low me, Fol - low me,
Leave your sins and fol - low me.
Faint not, fear not, fol - low me.
Try, dear Lord, to fol - low Thee.

1. Leave your nets and
2. Leave your sins and
3. Faint not, fear not,
4. Try, dear Lord, to

ALTO.

Fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, Leave your nets and

2. Leave your sins and
3. Faint not, fear not,
4. Try, dear Lord, to

2. fol - low me.
3. fol - low me.
4. fol - low Thee.

2. Leave your sins and fol - low me.
3. Faint not, fear not, fol - low me.
4. Try, dear Lord, to fol - low Thee.

fol - low me. Fol - low me, Fol - low me, Leave your nets and fol - low me.

fol - low me. Fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, Leave your nets and fol - low me.

2. fol - low me.
3. fol - low me.
4. fol - low Thee.

2. Leave your sins and fol - low me.
3. Faint not, fear not, fol - low me.
4. Try, dear Lord, to fol - low Thee.

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Away with Needless Sorrow.

Met. ♪ = 152 = 8⅓.

A. E. Vamfleet.

1. A - way with need-less sor - row, Tho' trouble may be - fall, A brighter day to - mor-row May shine up - on us all; We
2. Let us but do our du - ty, In sunshine and in rain, And heaven, all bright with glory, Will bring us joy a gain; Tho'

can not tell the rea - son For all the clouds we see, Yet ev - ery time and sea - son Must wise - ly or - dered be.
evening's shades shall low-er, The morn - ing may be fine, For He who sends the show-er, Can cause the sun to shine.

Then a - way, a - way with sor - row, Tho' troub - le may be - fall, A bright - er day to - mor-row May shine upon us all.

Then a - way, a - way with sor - row, Tho' troub - le may be - fall, A bright - er day to - morrow May shine upon us all.

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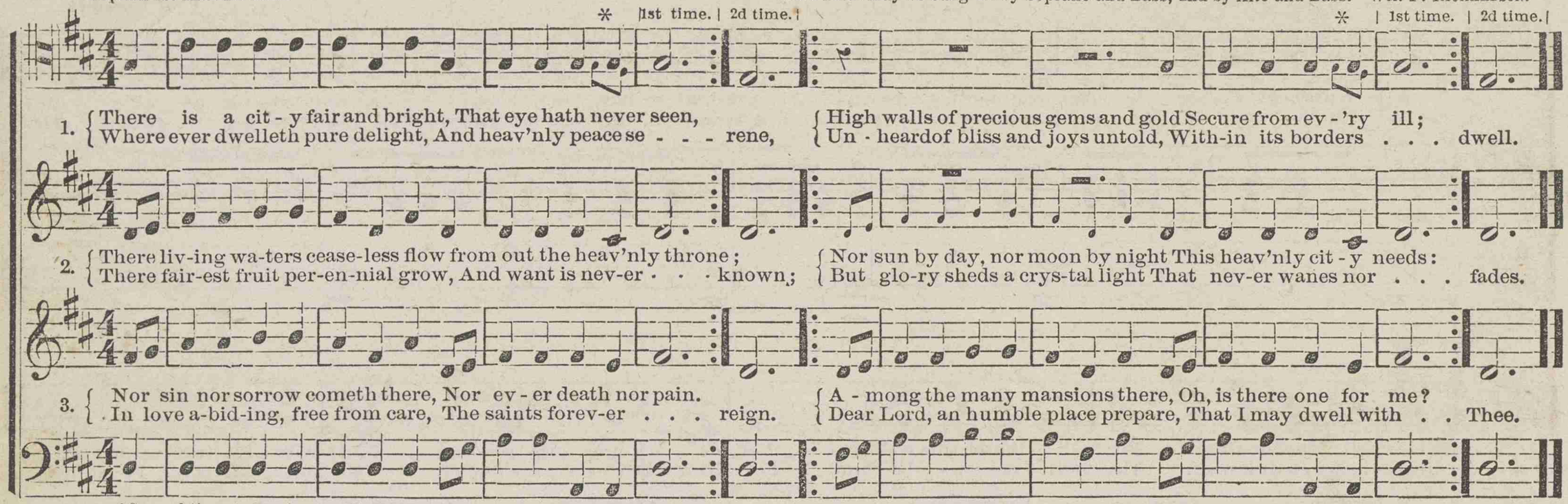
MET. ♩ = 88 = 18½.
Explain 1st and 2nd TIME.

BLACYVERNAL. C. M.

This Duet may be sung 1st by Soprano and Bass, 2nd by Alto and Bass. WM. F. RICHARDSON.

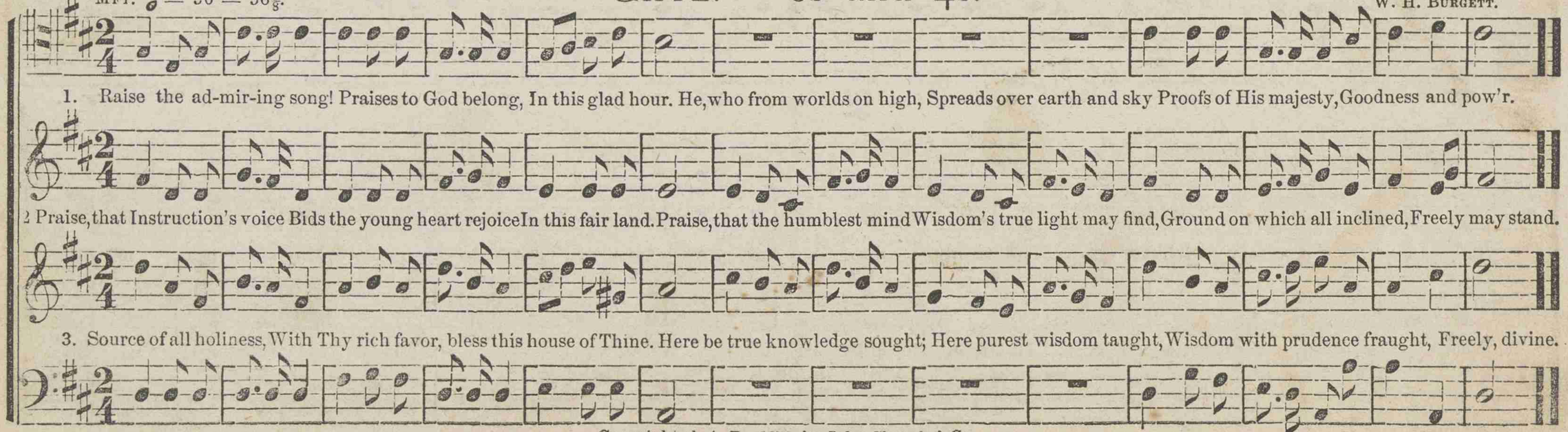


*Second time tenor sing small notes.

GIFFE. 6s and 4s.

MFT. ♩ = 50 = 56⅝.

W. H. BURGETT.



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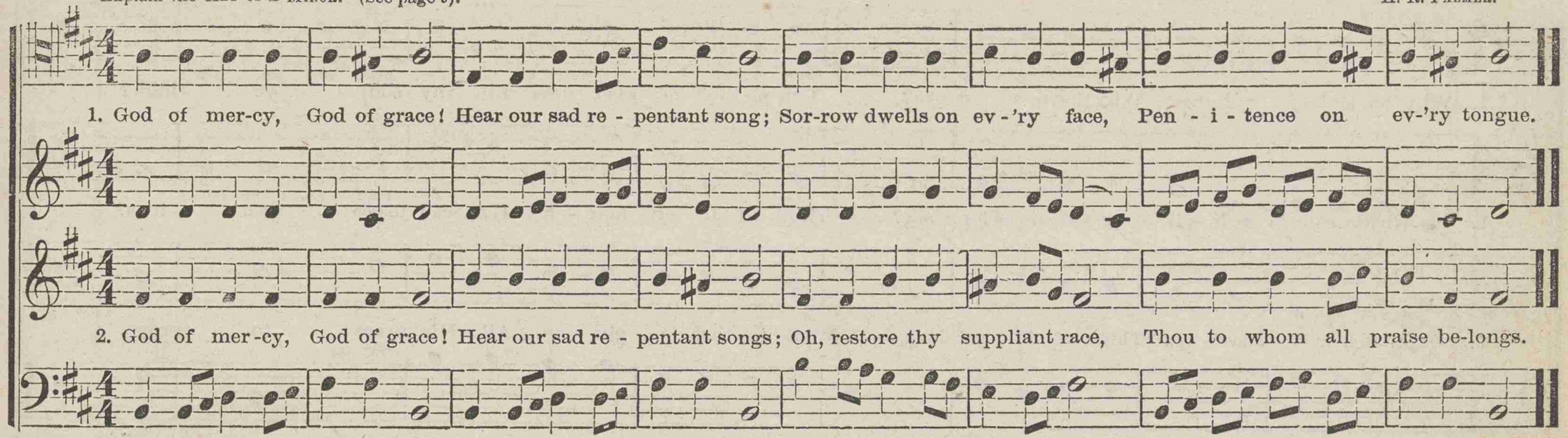
IRENE. 7s.

MET. ♩ = 50 = 56⅝.

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

H. R. PALMER.



CHROMO.

Explain the CHROMATIC SCALE DESCENDING. (See § 43, pages 6 and 7).

H. R. PALMER.

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COMFORT. 6s and 5s.

MET. ♩ = 60 = 39⅛.
Explain the KEY OF F, (See § 54, page 8.).

ORAZ.

1. Why that look of sad - ness, Why that downcast eye? Can no tho't of glad - ness Lift thy soul on high?
2. Is thy bur-den'd spir - it ag - o - nized for sin? Think of Je - sus' mer - it, He can make thee clean.
3. Oh, thou heir of heav - en, Think of Je - sus' love, While to thee is giv - en All His grace to prove.

SOMERSET. 7s.

MET. 𝅗𝅥 = 58 = 42¼.
Maestoso.

C. C. WILLIAMS.

1. Praise to God, im-mor- tal praise, For the love that crowns our days; Bounteous source of ev - 'ry joy, Let Thy praise our tongues employ.
2. Clouds that drop re-fresh-ing dews; Suns that ge - nial heat dif-fuse; Flocks that whit - en all the plain; Yel - low sheaves of rip - en'd grain.
3. These, great God, to Thee we owe, Source whence all our blessings flow; And for these our souls shall raise Grate- ful vows and sol- emn praise.

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Another Dream Faded. 11s.

Met. ♩ = 66 = 31⅞.

Dr. M. J. Munger.

1. An - oth - er dream fad - ed, an - oth - er hope gone, Mid the dark- ness of mid- night the temp - est rolls on;

2. All worn with the strug - gle we bend to the blast; One plead - ing glance up - ward in ag - o - ny cast;

Will ev - er the dawn - ing bring aught of re - lease? Will ev - er the morn - ing bring sun - shine and peace?

Storm-wreck'd and de - spair - ing, by vis - ions op - press'd, Oh, wea - ry and help - less, where, where shall we rest?

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The Pearl of Great Price.

Met. ♩ = 58 = 42½.

Words written and Music arranged by H. R. Palmer.

1. The pearl that all are prais - ing, Is not the pearl for me; Tho' mul - ti-tudes are gaz - ing, 'Tis not the pearl for me; But I've a Pearl of price un - told, That nev - er can be bought with gold; Its

2. From tri - al and temp - ta - tion, That Pearl hath set me free; The joy of my sal - va tion, Oh, that's the Pearl for me; It bade my soul look up and live, One glance did all my load re-move, Oh,

3. O pre-cious, *price - less* Treas - ure, Thou art the Pearl for me; All earth - ly joy and pleas - ure Is nought compared with thee; A- mong ten thou - sand thou art chief, Thy beau - ty pass - es all be - lief; Oh,

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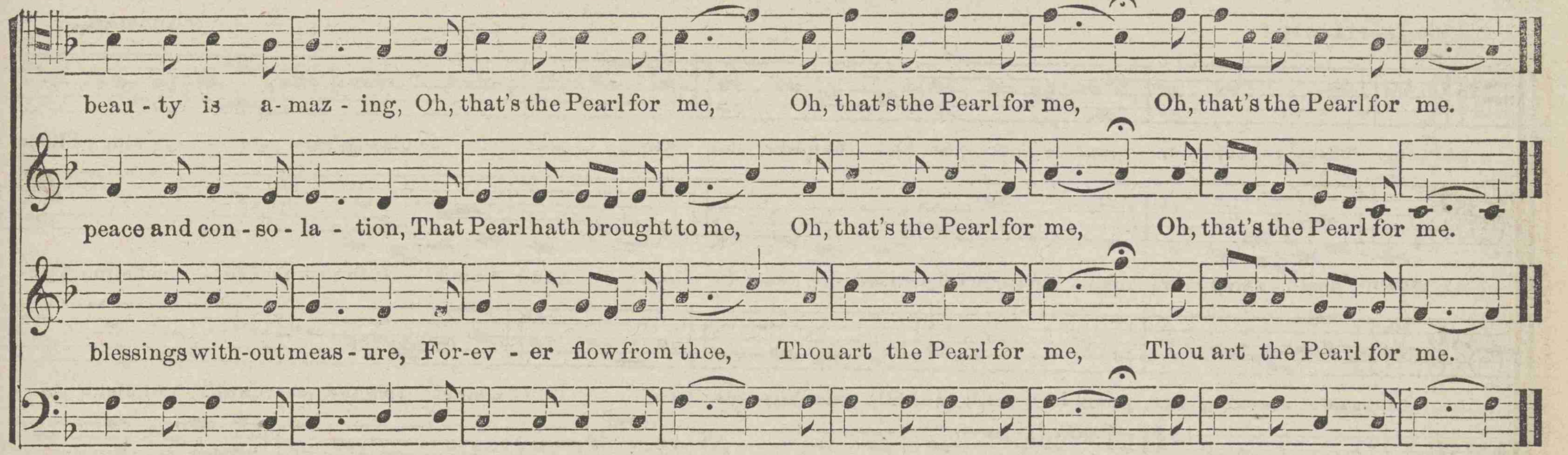
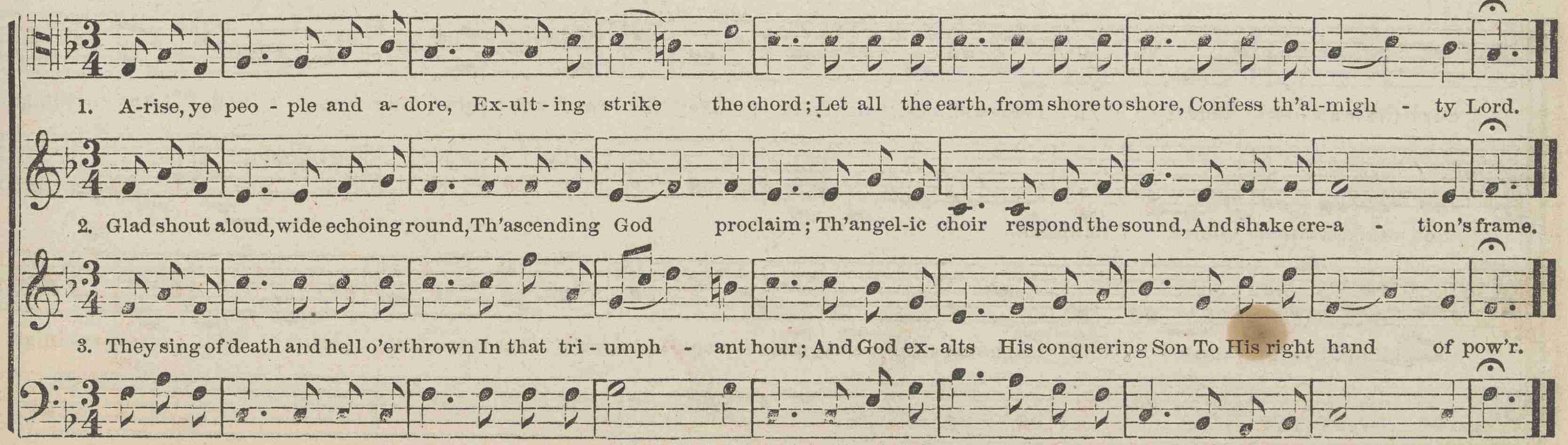


MET. ♩ = 60 = 39⅛.

GROVELAND. C. M.

FRANK FOREST.



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Boat Song.

Met. ♩ = 72 = 26¾.
Allegro.

C. C. Williams.

1. Our boat is off, our boat is off, See how she floats the wave. As if on wing, the fai - ry thing Skims

2. We'll speed a - way thro' dash - ing spray O'er waves of ev - 'ry hue, And bound a - long with cur - rent strong Up-

3. As safe are we, as proud - ly free, As birds that cleave the air; On wings as white, as swift our flight, As

o'er the wa - ters brave; With laugh and song we glide a - long Up - on the rip - 'ling sea, All fac - es bright

on the wa - ters blue. With, etc.

sea - gulls dart - ing there. With laugh and song we glide a - long Up - on the rip - 'ling sea, All fac - es bright

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STELLE. 9s & 8s. Peculiar. (9, 9, 9, 9, 8, 8, 9, 9.)

MET. ♩ = 66 = 31⅞.

D. WILSON.

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Met. ♩ = 104 = 13⅜.

A Word of Love.

Words by Charles Mackay.

Music by Mrs. C. H. Scott.

1. A lit-tle spring had lost its way Amid the grass and fern; A passing stranger scooped a well, Where weary men might turn;

2. A nameless man, a-mid a crowd That thronged the daily mart, Let fall a word of hope and love, Unstudied, from the heart;

He walled it in and hung with care A la-dle at the brink; He thought not of the deed he did, But judged that toil might drink.

Rit.

A whis-per on the tumult thrown, A tran-si-tory breath—It raised a brother from the dust, It saved a soul from death.

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CLINTON. 6s & 5s. Peculiar.

MET. ♩ = 84 = 19⅝.

H. R. PALMER.

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

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The Flower Fairies.

Met. ♩ = 108 = 12⅝.

Explain the Key of B Flat. (See § 55, page 8.)

Oraz.

1. Thro' the grass-y meadows see the flow- er fai - ries go, Up the ver-dant hill-side where the sil- ver wa - ters flow.

2. See the blossoms springing in their foot-steps ev - 'ry - where, Throwing out their fra-grant o- dors on the summer air.

3. See the tin - y songster in the tree-top perched on high; Hear him sing his notes of glad-ness, in the morning sky.

4. So the wa-ters, flow'rs and o- dors, birds and fai - ries gay, Make this world of night and toil a place of brightest day.

The Mellow Eve.

Met. ♩ = 80 = 21⅝.

Dr. J. B. Herbert.

1. The mel-low eve is glid - ing Se - rene - ly down the west. So, ev - 'ry care sub - sid - ing, My soul would sink to rest.

1. The woodland hum is ring- ing The daylight's gen-tle close; May an-gels round me sing-ing, Thus hymn my last re - pose.

3. The evening star has light - ed Her crys-tal lamp on high; So, when in death be - night-ed, May hope il- lume the sky.

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THE DIATONIC SCALE. (Round in Three Parts.)

MET ♩ = 60 = 39⅛.

All who sing and wish to please, Must sing in tune, the words express; Keep the time, take breath with ease, The tones sustain, the voice suppress.

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

Nature's blessings all should seize, Which to ills give sweet re-dress; Har - mo-ny bids anger cease, And soothes the mind that feels distress.

AURORA. S. M.

MET. ♩ = 63 = 35.

H. H. JOHNSON.

1. Far from these scenes of night Unbound-ed glo - ries rise, And realms of joy and pure de - light, Unknown to mor - tal eyes.

2. Fair land, could mortal eyes But half its charms explore, How would our spir - its long to rise, And dwell on earth no more.

HOLMES. L. M.

MET. ♩ = 54 = 48⅜.

P. LONGENECKER.

1. E - ternal God, Almighty cause Of earth and seas, and worlds unknown; All things are subject to thy laws, All things depend on thee a-lone.

2. Spread thy great name thro' heathen lands; Their idol de -i - ties dethrone; Reduce the world to thy command, And reign, as thou art God a - lone.

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56 MET. ♩ = 60 = 39⅛.

LIFE'S CHANGES.

JENNIE HARRISON. Mrs. C. H. SCOTT.

1. Oh, changes will fol - low the years as they go, And shadows must min-gle with sun-light, we know; The flow-ers we gath-er will with - er at last, The songs we are sing - ing be lost in the past;

2. The riv - er that flow-eth for - ev - er the same, May fol - low one channel and bear but one name, But flow'rs on its margin, the trees and the grass, For - ev - er must change in the sea - sons that pass.

SOLO.

Some links must be brok - en in life's gold-en chain, And bells that rang sweet - ly may ne'er ring a - gain; But why need we mourn, looking back o'er the way, When
And thus our af - fec - tion— the stream of the soul— Right on - ward, for - ev - er un - chang - ing shall roll, Though that which hath blossomed once fair by its side, May

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forth in the fu-ture such brightness may stay? For all of our loss-es comes something to gain, And pleasure close fol-lows the
sink a-way slow-ly with times ebb-ing tide.

Oh, why need we sor-row for joys that are gone, While the life-giv-ing riv-er for-

foot-steps of pain, For all of our loss-es comes something to gain, And pleas-ure close fol-lows the foot-steps of pain.

ev-er flows on, Oh, why need we sor-row for joys that are gone, While the life-giv-ing riv-er for-ev-er flows on?

MY MOTHER.

MET. ♩ = 56 = 45⅜.

Words by LIZZIE WEIR HILL, to her dear mother.

P. W. HILL.

1. I am thinking of you, moth-er, And since I am far a-way, Thoughts of you are dearer, mother, Growing dear-er ev-'ry day.
2. Your be-lov-ed im-age, moth-er, Fol-lows me where'er I go; You're the dearest blessing, mother, God hath giv-en me to know.

3. Would I could re-pay you, mother, For your ten-der love and care; God sus-tain and bless you, mother, Is your lov-ing daughter's prayer.

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Be Careful what you Say.

Met. ♩ = 60 = 39⅛.

H. R. Palmer.

1. In speak-ing of a person's faults, Pray don't forget your own; Remember those with homes of glass Should never throw a stone;

2. We have no right to judge a man, Un - til he's fair-ly tried; Should we not like his com-pa-ny, We know the world is wide;

3. I'll tell you of a bet-ter plan, And find it works full well; To try our own de-fects to cure Be - fore of others tell;

4. Then let us all when we commence To slan-der friend or foe, Think of the harm one word may do To those we little know;

If we have noth-ing else to do But talk of those who sin, 'Tis bet - ter we commence at home, And from that point be-gin.

Some may have faults–and who have not? The old as well as young; Per-haps we may, for all we know, Have fif - ty to their one.

And tho' I sometimes hope to be No worse than some I know, My own shortcomings bid me let The faults of oth-ers go.

Re-mem-ber curs-es, fre-quently, Like chickens "roost at home;" Don't speak of oth-ers faults un-til You've tried to see your own.

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Fannie. C. M.

Met. ♩ = 50 = 56⅔.
Andante.

C. C. Case.

1. How sweet upon this sacred day, The best of all the seven, To cast our earth - ly thoughts away, And think of God and heaven.

2. How sweet to be al-lowed to pray Our sins may be for - given! With fil - ial con - fi- dence to say, "Fath-er who art in heaven."

3. How sweet the words of peace to hear From him to whom 'tis given To wake the pen - i - ten-tial tear, And lead the way to heaven.

Morning. L. M.

Met. ♩ = 76 = 24¾.
With Energy.

Samuel Tracy.

1. Now I a-wake to see the light! God hath preserved me thro' the night, He gives me life and health and joy; His praise shall my powers employ.

2. Be-hold! the sun in splen- dor bright, Dis-pels the darkness of the night; So let the light of truth divine Upon our souls with power shine.

3. The glorious sun that wakes the day, And heav'n and earth shall pass a-way, But ev'ry word of God is sure And shall forever firm en-dure.

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Met. ♩ = 88 = 184.

Explain the Key of B. (See § 52, page 8.)

Grandpapa and I.

Albert Hook.

1. Last night when I was snug in bed, Such fun it was for me: I dreamed that I was grand-pa-pa, And grand-pa-pa was me.
2. I thought I wore a pow-der'd wig, Drab pants and gaiters buff, And took without a sin - gle sneeze A dou - ble pinch of snuff.
3. And I went walking up the street And he ran by my side, And 'cause I walk'd too fast for him The lit - tle fel - low cried.
4. And af - ter tea I washed his face, And when his prayers were said, I blew the can-dle out and left Poor grandpa-pa in bed.

REFRAIN.

1. And grand- pa - pa was me, And grand- pa - pa was me; I dreamed that I was grand- pa - pa And grand-pa - pa was me.
2. A dou - ble pinch of snuff, A dou - ble pinch of snuff, And took with - out a sin - gle sneeze A dou - ble pinch of snuff.
3. The lit - tle fel - low cried, The lit - tle fel - low cried, And 'cause I walk'd too fast for him The lit - tle fel - low cried.
4. Poor grand-pa- pa in bed, Poor grand-pa - pa in bed, I blew the can - dle out and left Poor grand-pa - pa in bed.

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McBroom. 4s and 7s.

MET. ♩ = 72 = 26¾.

Explain the KEY OF E FLAT. (See § 56, page 9.)

H. R. PALMER.

Teach me, O Lord, To prize thy word, This gift of matchless favor; Be it my wealth, Be it my health, My strength and life, for - ev - er.

Cres - cen - - - do. Dim.

Teach me, O Lord, To prize thy word, This gift of matchless favor; Be it my wealth, Be it my health, My strength and life, for-ev - er.

PLEASANT FACES.

MET. ♩ = 66 = 31⅞.

G. F. R. D. C.

1. Tell me what's your se - cret, Pleas - ant fac - es, tell,
Whith-er shall I seek it? O - ver hill and dell?
O - ver plain and o - cean, O'er the world I'd roam,
D. C. For I want to see it Bloom in ev - 'ry home.

2. We will tell you glad - ly, For we love to see
Ev - 'ry home made hap - py By our min - is - try:
In the heart our se - cret Ev - er may be found,
D. C. Look, and you will find it Where good thoughts abound.

D. C.

3. Where the pure af - fec - tions Blos - som day by day,
There you'll learn the les - son, Plain as word can say;
And this in the se - cret To all free - ly given,
D. C. "Love makes happy fac - es, On earth and in heaven."

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MET. ♩ = 69 = 29⅞.

"I RISE TO SEEK THE LIGHT."

FRANK FOREST.

1. I saw a lit - tle blade of grass Just peep-ing from the sod, And asked it why it sought to pass Beyond its pa-rent clod.

2. I asked the ea - gle why his wing To up - ward flight was given, As if he spurn'd each earthly thing, And knew no home but heaven.

3. I asked my soul, What means this thirst For something yet beyond? What means this eager-ness to burst From every earthly bond?

It seem'd to raise its tim - id head, All sparkling, fresh, and bright, And, wond'ring at the question, said, "I rise to seek the light."

He answered, as he fixed his gaze, Un-daz - zled at the sight, Up -on the sun's me -ri - dian blaze, "I rise to seek the light."

It answers, and I feel the glow! With fires more warm, more bright, "All is too dull, too dark be -low; I rise to seek the light!"

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Hear the Echoes.

Met. ♩ = 76 = 24¾.

C. G. Allen, by per.

1. Hear the ech-oes from the hill side, They are call-ing, hark! they say To the greenwood full of mu - sic, To the greenwood a-way; Where the fairies dwell

2. Hear the ech - oes on the mountain, Where the torrent rolls a - long; Now the bu - gle they are mocking, And the gay hunt-ers' song; Ev - ery merry sound

in a moss - y dell, By the cool and fragrant summer bowers, There's a charm for you, in the pearl - y dew, And the breath of ear - ly flowers.

from the rocks a - round In the wind-ing val - ley they re - peat, And the moss - y dell, where the fair - ies dwell, Is the ech - oes' wild re - treat.

HUDSON. 7s, (5th P. M.)

MET. ♩ = 56 — 45⅝.

Andante e Legato.

S. F. GANUNG.

1. Soft-ly now the light of day, Fades upon our sight a - way; Free from care, from la - bor free, Lord, I would commune with thee.

2. Soon, for us, the light of day Shall for-ev - er pass a - way; Then, from sin and sor - row free, Take us, Lord, to dwell with thee.

SABBATH EVE. L. M.

MET. ♩ = 66 — 31⅞.

H. A. FRENCH.

1. Sweet is the light of Sab-bath eve, And soft the sunbeams ling'ring there; For these blest hours the world I leave, Wafted on wings of faith and prayer.
2. Season of rest! the tran - quil soul Feels the sweet calm, and melts to love; And while these sacred moments roll, Faith sees a smiling heaven a - bove.

1. Sweet is the light of Sabbath eve, And soft the sunbeams ling'ring there; For these blest hours the world I leave, Wafted on wings of faith and prayer.
2. Sea - son of rest! the tranquil soul Feels the sweet calm, and melts to love; And while these sacred moments roll, Faith sees a smiling heaven a-bove.

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MET. ♩ = 76 = 24¾.

HUTCHINSON. 5S.

Explain the KEY OF E. (See § 51, page 8). Explain the DOUBLE SHARP.

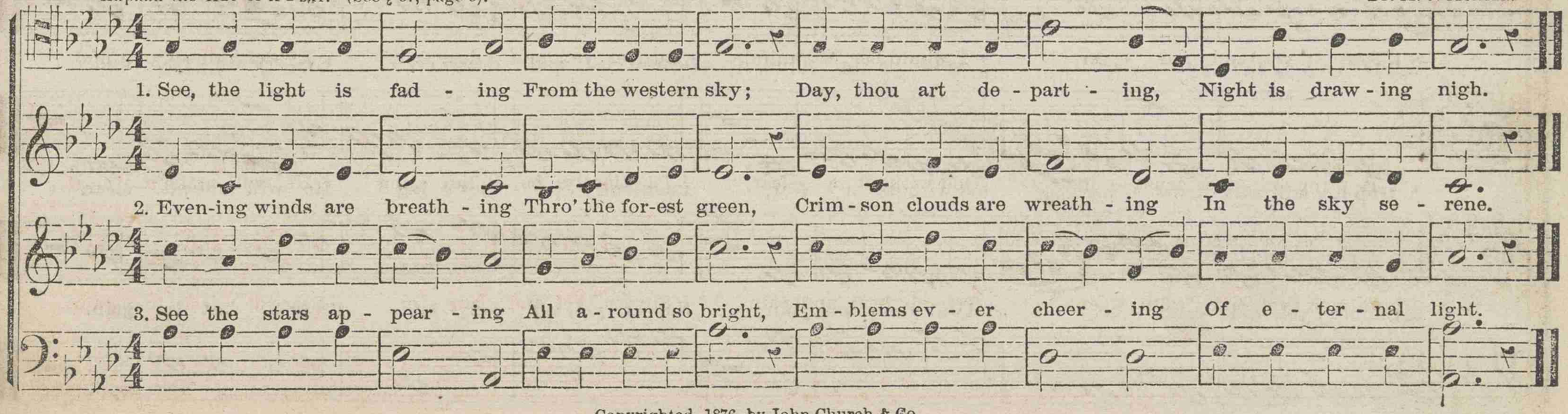
A. C. GUTTERSON.

MET. ♩ = 66 = 31⅞.

BERGEN. 6S & 5S.

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

DR. M. J. MUNGER.



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3466

BILL AND JOE.

MET. ♩ = 100 = 14⅜.

D. WILSON.

1. The shining days when life was new, And all was bright as morning dew, The joyful days of long a - go, When you were Bill and I was Joe!

2. A giddy whirlwind's fickle gust That lifts a pinch of mortal dust; A few swift years, and who can show Which dust was Bill, and which was Joe?

3. In some sweet lull of harp and song, For earth-born spirits none too long, Just whisp'ring of the world below, When this was Bill and that was Joe.

NUTTING. 6s & 5s.

MET. 𝅗𝅥 = 60 = 39⅛.

Very Slow.

H. R. PALMER.

1. Pur - er yet, and pur - er, I would be in mind, Dear-er yet, and dear - er, Ev - ery du - ty find.

2. Hop-ing still, and trust - ing God without a fear, Pa - tiently be - liev - ing He will make it clear.

3. Calmer yet, and calm - er, Tri - al bear, and pain; Sur-er yet, and sur - er, Peace at last to gain.

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While all is Hushed.

Met. ♩ = 56 = 45⅜.

May be sung as a Quartette.

Arranged from the German by G. F. Root.

1. While all is hush'd on ev - 'ry side, The silvery moon shines far and wide; We wake the swelling note, While smoothly glides our boat,

2. We hear the echoing hills respond, While smiles the moon with looks so fond; Then wake the strain once more, A - long the distant shore,

On ev-'ry side.
The hills respond.

Shines far and wide.
With looks so fond.

m *p* *pp*

We wake the swelling note, While smoothly glides our boat, our boat, our boat, our boat.
The shore, the shore, the shore.

We wake the swelling note, While smoothly glides our boat, While smoothly glides our boat.

m *p* *pp*

Then wake the strain once more, Along the distant shore, Then wake the strain once more, Along the distant shore, A - long the distant shore.

m *p* *pp*

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Happy New Year.

Met. ♩ = 120 = 9¼.

Fanny J. Crosby.

Chester G. Allen.

Happy new year, happy new year, happy, happy, happy, happy, happy, happy new year, happy new year, happy

Happy new year, happy new year, happy, happy, happy, happy, happy, happy, new year, happy new year, happy

FINE.

new year, happy, happy, happy, happy new year. Another year has winged its flight, And with its beams of golden light, And

new year, happy, happy, happy, happy new year. And thus we hail with merry cheer, The morn that brings the glad new year, And

happy, happy new year, happy, happy new year, happy,
new year comes serene- ly bright, To fill our hearts with pleasure; Then hail our hap - py fes - tive day, Let

give the friends we love so dear, A warm and friendly greet-ing; Our heart - felt wish to one and all, That

happy, happy new year, happy, happy new year, happy,
happy, happy new year, happy, happy new year, happy,

D.C.

happy, happy, happy, happy, happy new year, happy, happy new year, happy, happy new year,
mu - sic chase the hours a-way, And sweet the ech- o of our lay, Floats on in tuneful meas - ure.

bless - ings on their path may fall, And may a fu-ture day re-call, Our happy social meet - ing.

happy, happy, happy, happy, happy new year, happy, happy new year, happy, happy new year,

MET. ♩ = 63 = 35.

THE SUNBEAMS ARE GLANCING.

Explain the KEY OF A. (See § 50, page 7). Explain SYNCOPATION. (See § 33, page 5).

From ROSSINI.

1. The sunbeams are glancing o'er forest and mountain, The hill-tops are tinged with the last fee - ble ray; Let's dip in the stream of the

2. Let's go to the peak where the last sunbeam lingers, And gaze on the day-god as calm-ly he sinks; The laurel we'll wreath with our

bright flow-ing fount-ain, And steal its sweet vio - lets and li - lies a - way; The wild rose and myr - tle their soft leaves are

own fai - ry fin - gers, And rob the night-shade of the dew that it drinks; Let's go to the val - ley, where darkness is

clos-ing, The cowslip is catching the dew in its bell; The ring-dove and thrush in their nests are repos-ing, And young leaves are

wreathing, And mock the cool stream as it murmurs a - long; Let's count the wild flowers whose odors are breath-ing, And make hill and

sigh-ing to day-light, fare - well; To day-light farewell, to day-light farewell, To day-light farewell, to day-light farewell.

val - ley re - ech - o our song; Re - ech-o our song, re - ech - o our song, Re - ech-o our song, re - ech - o our song.

MET. ♩ = 69 = 29⅞.

LEAF BY LEAF THE ROSES FALL.

T. B. BISHOP, by per.

1. Leaf by leaf the ros - es fall, Drop by drop the springs run dry; One by one, beyond re - call, Summer ros - es droop and die;
2. So in hours of deepest gloom, When the springs of gladness fail, And the ros - es in their bloom Droop like maidens wan and pale,
3. Some sweet hope to gladness wed, That will spring afresh and new, When grief's winter shall have fled, Giv-ing place to rain and dew;

But the ros - es bloom a - gain, And the springs will gush a-new In the pleas-ant A-pril rain, And the summer rain and dew. Oh!
We shall find some hope that lies Like a si - lent gem a - part, Hidden far from careless eyes, In the gar - den of the heart. O!
Some sweet hope that breathes of spring, Through the weary, weary time, Budding for its blossom-ing, In the spir - its' glorious clime. O!

Rit.

CHORUS.

Leaf by leaf the ros-es fall, Drop by drop the springs run dry; One by one, beyond re - call, Summer ros - es droop and die.

Leaf by leaf the roses fall, Drop by drop the springs run dry; One by one, beyond re - call, Summer roses droop and die.

Leaf by leaf the roses fall, Drop by drop the springs run dry; One by one, beyond re - call, Summer roses droop and die.

Published in sheet form by John Church & Co., Cincinnati, O.

CHICK-A-DEE-DEE.

MET. ♩ = 60 = 39§.
Words by FANNY J. CROSBY.

CHESTER G. ALLEN.

1. The summer has gone, the birds have flown, You think little Chick-a-dee all a-lone; Tho' nev-er a blossom or leaf you see, Yet

2. I said to the wren, good bye, good bye, She tho't I would fol-low—O! no, not I; Old win-ter has ev-er a smile for me, And

3. Ah, what do I care for wind or storm, I hide in my cov-ert so snug and warm; I cov-er my head with my wing, you see, And

4. The children are glad to hear me sing, And ea-ger I watch for the crumbs they bring; Ah, welcome the downy white snow to me, I

CHORUS.

happy I sing, chick-a-dee-dee-dee. Chickadeedee, Chickadeedee, Yet happy I sing, chick-a-dee-dee-dee.

happy I sing, chick-a-dee-dee-dee. Chick-a-dee-dee - dee, Chicka-dee-dee - dee, Yet happy I sing, chick-a-dee-dee-dee.

wake with the morn, chicka-dee-dee-dee. Chicka-dee-dee - dee, Chicka-dee-dee - dee, Yet happy I sing, chick-a-dee-dee-dee.

trill as it falls, chicka-dee-dee-dee.

ALONE. C. M.

MET. ♩ = 63 = 35.

Explain the KEY OF D FLAT. (See § 58, page 9).

D. K.

PRINDLE. L. M.

MET. 𝅗𝅥 = 50 = 56⅔.

Dr. J. B. HERBERT.

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CENTERVILLE. S. M.

MET. ♩ = 66 = 31⅞.

H. R. PALMER.

1. It is not death to die, To leave this wea-ry road, And 'mid the brotherhood on high, To be at home with God.

It is not death to die, To leave this weary road,

2. It is not death to fling A - side this sin - ful dust, And rise on strong, ex - ult-ing wing, To live a - mong the just.

It is not death to fling A - side this sinful dust,

REYNOLDS. L. M.

MET. ♩ = 63 = 35.

L. O. EMERSON, by per.

1. O thou, to whose all-searching sight The darkness shin- eth as the light, Search, prove my heart, it pants for thee; Oh, burst these bonds and set it free.

2. Wash out its stains, re - fine its dross; Nail my af- fec - tions to the cross; Hallow each tho't: let all with-in Be clean, as thou, my Lord, art clean.

3. While in this darksome wild I stray, Be thou my light, be thou my way; No foes, no dan - ger will I fear, While thou, Al-might - y God, art near.

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MET. ♩ = 92 = 16½.

MY BOYHOOD.

Words by J. G. SAXE.

FOR MEN'S VOICES.

Dr. J. B. HERBERT.

1st TENOR.

1. Ah me! those joy - ous days are gone! I lit - tle dreamt, till they were flown, How fleet - ing were the hours!
2. Ah! well I mind one of the days, Still bright in mem - 'ry's flattering rays, When all was fair and new;

2d TENOR.

3. While yet of sin I scarce-ly dreamed, And ev - ery - thing was what it seemed, And all too bright for choice;
4. When heaven was pic - tured to my thought, (In spite of all my moth-er taught Of hap - pi - ness se - rene),

1st BASS.

2d BASS.

For, lest he break the pleas - ing spell, Time bears for youth a muf - fled bell, And hides his face in flowers!
When knaves were on - ly found in books, And friends were known by friend-ly looks, And love was al - ways true!

When fays were wont to guard my sleep, And Cru - soe still could make me weep, And San - ta Claus re - joice!
A the - a - ter of boy - ish plays—One glo - rious round of hol - i - days, With-out a school be - tween!

CHORUS.

Rit.

Ah me! those joy - - - - - ous days are gone! Those joy - ous days are gone, Those joy-ous, hap - py days are gone!

Ah me! those joy - ous days, those joy - ous days are gone! Those joy - ous days are gone, Those joy-ous, hap - py days are gone!

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Music of Memory.

P. P. Bliss.

Met. ♩ = 60 = 39⅛.
1st and 2d Tenori. SLOW.

1. 'Tis sweet at evening's soothing hour, When day's wild whirl is still, To yield to mem'ry's mystic power And mu - sic's tuneful thrill.

1st Bass.

1. 'Tis sweet at evening's soothing hour, When day's wild whirl is still, To yield to mem'ry's mystic power And mu - sic's tuneful thrill.

2d Bass.

Interlude, after 1st verse. To be played with the mouthonacomb. If preferred, it can be whistled or played on flutes, violins, or piano.

Met. ♩ = 100 = 14, ⅜

Met. ♩ = 60 = 39, ⅛.

Interlude after 2d verse.

2. The songs and sports of olden times, What joy their mem'ry brings, While softly peal the distant chimes, With—

2. The songs and sports of olden times, What joy their mem'ry brings, While softly peal the distant chimes, With—

Met. ♩ = 112 = 11⅜.

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MET. ♩ = 80 = 21§.

SONG OF THE FAIRIES.

J. M. PELTON.

1. Come to the wood-y dell, Night birds are singing; Come, while the flow-er bells Soft - ly are ring-ing; Come, in the moonbeam's
2. Mor - tal eye seeth not Our midnight dances, Mor - tal eye hath forgot All, in sleep's trances! Bright as the fountain's
3. Come, on the zeph-yr's wing! Come from the ros - es! Sweets from the lil - y bring, Ere its cup clos-es! Come, in the moonbeam's

light, Come, while the spray is white, Fai - ries! fai - ries! hast-en to-night; Fai - ries! fai - ries! hast-en to-night!

jet, Fai - ries to-geth - er met, Light - ly trip we mer-ri - ly yet, Light - ly trip we mer-ri - ly yet.

light, Come, while the spray is white, Fai - ries! fai - ries! hast-en to-night! Fai - ries! fai - ries! hast-en to-night!

CHORUS for each verse.

Come, in the moonbeam's light, Come, while the spray is white; Fai - ries! fai - ries! hast - en to - night, Fai - ries!

Come, in the moonbeam's light, Come, while the spray is white; Fai - ries! fai - ries! hast - en to - night, Fai - ries!

fai - ries! hast - en to-night, hast - en, hast - en to - night, hast-en to-night, to-night, to - night.

hast- en to - night, hast- en to - night,

fai - ries! hast - en to-night, hast - en, hast - en to - night, hast-en to-night, to-night, to - night.

Never Give Up.

Met. ♩ = 60 = 39⅛.

Moderato. Words by Elizabeth A. Davis. M. J. Munger.

1. What if we say the world is cold—That hearts are turned to stone; That we are left on storm-y seas, To stem the tide a-lone;

2. "Ver-y unjust!" says Dismal Glum, Repos-ing in the shade, While Brightness, turning to the sun, Shows how his fortune's made.

3. A home-ly proverb comes to mind, That one a-bout the flies; You know the rest—how vin-e-gar Can sel-dom catch a prize.

What cares the world for all our sighs; I will turn to those who laugh, And of its fav-ors they, I'm sure, Get something more than half.

Un-just or not, such is the fact, And facts are stub-born things, Of all the birds that wait for crumbs The bird gets most that sings.

But still the lit-tle insect swarms Thick 'round the sweetened cup; 'Tis well to think of this my friend And nev-er say "give up."

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Light and Gay.

Met. ♩ = 88 = 18½.

1. Light and gay, Light and gay, On my way, With my wander-staff I stray; Blossoms fair, Balmy air, Greet me ev -'ry-where.

2. Trees o'er head, Trees o'er head, Grass to tread, All around my path are spread; Sunshine gay, Forests gray, Cheer me on my way!

Leaves are green and flowers are gay, Whisp'ring low they seem to say, Trip a - long, trip a - long, To a mer - ry song!
Tra la la la la la la, Tra la la la la la la, Trip a - long, trip a - long, To a mer - ry song!

Earth is rich, and fair, and wide, Stay not I for time nor tide, Trip a - long, trip a - long, To a mer - ry song!
Tra la la la la la la, Tra la la la la la la, Trip a - long, trip a - long, To a mer - ry song!

82 MET. ♩ = 60 = 39⅛.

FRAMINGHAM. 6s & 4s.

Words by Dr. THOMAS HASTINGS.

L. O. EMERSON, by per.

1. Child of sin and sor-row, Filled with dismay; Wait not for the morrow, Yield thee to - day; Heav'n bids thee come, While yet there's room;

2. Child of sin and sor-row, Why wilt thou die? Come, whilst thou borrow Help from on high: Grieve not this love, Which from above,

Child of sin and sor - row, Hear and o - bey.

Child of sin and sor - row, Would bring thee nigh.

MET. ♩ = 50 = 56⅝.

CAPTIVITY. 10s.

FRANK FOREST.

1. Along the banks where Babel's cur - rent flows, Our cap - tive band in

2. The tuneless harp, that once with joy we strung, When praise employed, and

deep de-spon-dence strayed, While Zion's fall in sad re-mem-brance rose, Her friends, her children, mingled with the dead.

Rit.

mirth inspired the lay, In mournful silence on the wil - lows hung, And grow - ing grief prolonged the te - dious day.

Rit.

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A Man Over-Board.

Met. ♩ = 60 = 39⅕.

Dramatic. There's a man o - ver - board— Fear-ful cry on the sea; From "Heavenly Choir." T. Wood, by per.

1. There's a man . . . o - ver-board— Fear-ful cry . . . . on the sea; Brace in the head yards, put the helm hard a - lee! Luff
2. There's a man . . . o - ver-board! Cut the life - - boat a - drift, The tide bears him off, oh, how fear - ful-ly swift: Let
3. One cheer to sustain him, Now bend . . to your oars, Fierce toss the blue waters and loud the gale roars; Their
4. Ha! they see . . . . his dark form As it ris - - es to view, While loud -ly they cheer him, their efforts renew,—They

up in the wind, quick! heave the ship to! Pass the word for the watch there and summon the crew. Luff up in the wind, quick!
go a boat there, cut the gripes with a knife, Bear a hand with a will, boys, the stake is a life. Let go a boat there, cut the

signal is answered, a faint cry is heard, How they tax their strong sinews, yet speak not a word. Their signal is answered, a
grasp him—he faints, but the bod - y is raised, Their com-rade is saved, God be praised, God be praised. They grasp him—he faints, but the

Finale for last stanza. *Repeat as Echo pp.*

heave the ship to! Pass the word for the watch there and summon the crew.
gripes with a knife, Bear a hand with a will, boys, the stake is a life. Their com - rade is saved, God be praised, God be praised.

faint cry is heard, How they tax their strong sinews, yet speak not a word. Their com - rade is saved, God be praised, God be praised.
body is raised, Their comrade is saved, God be praised, God be praised.

84 MET. ♪ = 152 = 6½.

From "The Palm," by per.

THE MERRY BELLS ARE RINGING.

C. M. WYMAN.

1. The merry bells are ringing loud and clear On this hap-py, happy new year, And joyful ones are greeting young and old, With hap-py hap-py years un- told.

2. Then, merry, merry ones, sing on, sing on, Ere the hap- py, happy year's gone, And joyously our song thro'-out the year, Will fall up - on th' en-tranced ear.

Soprano Solo.

The mer - ry bells are ring - ing, On this happy new year, And joy - ful ones are

CHORUS.

A happy new year, a happy new year, The merry, merry bells are ring - ing, ring - ing, On this happy, this happy new year, And joy - ful, joy - ful ones are

A happy new year, a happy new year, The merry, merry bells are ring - ing, ring - ing, On this happy, this happy new year, And joy - ful, joy - ful ones are

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Tutti.

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Farmer's Song.

Met. ♩ = 60 = 39⅛.

Mrs. M. O. Page.

Mrs. Clara H. Scott.

1. Gai - ly, heart, oh gai - ly, ho! O'er my own fair lands I go; Gai - ly, heart, oh gai - ly, ho! 'Tis a farm-er's joy to know

2. Gai - ly, heart, oh gai - ly, ho! Heart of hearts, say would you know, Gai- ly, heart, oh gai - ly, ho! Where the roy - al heart-ed grow?

3. Gai - ly, heart, oh gai - ly, ho! It is time the world should know, Gai - ly, heart, oh gai - ly, ho! Where the roy-al heart-ed grow.

He can see the steaming mold, From his ploughshare, keen and bold, In its lim-pid richness rolled; Honest way for dig- ging gold.

I will show you where you can Find a roy - al-hearted clan, Shin-ing through their honest tan, True as steel to ev - 'ry man.

On the vir - gin soil, my friend, Where no gold-bought dupes attend, There the charms of manhood blend, Princ-es all from him de - scend.

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MET. ♩ = 52 = 51½.

THE BRIGHT SIDE.

Words by W. G. BURNHAM.

H. M. KING.

1. There's sun-shine and joy up-on earth, my good friend, Tho' it seems full of dark-ness and sor-row; And the storm-clouds which shadow the
2. Then, when he shall leave you and go on his way, He may feel his heart warm'd by your brightness, And strengthen'd to bear well his
3. Oh, life would be hap-pier to all if we knew The fol - ly and sin of complaining; For tho' sometimes its comforts seem

CHORUS.

light of to - day, May not sha-dow the light of the mor - row.
cross-es and pains, With a soul ris-ing up in its light-ness.
all to have fled, Yet great blessings are al - ways re - main - ing.

Oh, look on the bright side, and not on the dark, Make the best of the troub-les you're meeting, And with heart that is hope-ful grasp warmly the hand Which your neighbor extends with a greet-ing.

Oh, look on the bright side, and not on the dark, Make the best of the troub-les you're meeting, And with heart that is hope-ful grasp warmly the hand Which your neighbor extends with a greet-ing.

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Patient Toiling.

Met. ♩ = 50 = 56⅝.

Words by Miss Kate Brown, Rankin, Ill.

Music by P. W. Hill.

1. Ev-ery earth-ly cross we car - ry, Ev - ery tri - al meek-ly borne, Ev - ery hea - vy weight of sorrow That is now with patience worn,

2. Yearn no more, tho' dark the fu-ture, Seeking not its depths to know, For there's light upon the path-way Je - sus trod on earth be - low;

Ev-ery lit - tle act of kindness, Ev - ery deed of love, is known; All those acts, tho' small, shall glitter Like bright jewels in your crown.

On - ly fol - low where he leadeth, If but slow - ly, step by step; Straight and narrow is the pathway Up to heaven's golden gate.

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MET. ♩ = 56 = 45⅜.

EVENING SONG.

S. L. FISH.

Slow. *pp* *Cres.* *Dim.*

1. { Sweet eve - ning comes, her dusk - y man - tle throw-ing, In qui - e - tude, in qui - e - tude all na -ture soft - ly sleeps ; }
{ The hills with con - se - crat - ed fires are glow - ing, In praise to God, in praise to God, who o'er all vig - il keeps. }

pp *Cres.* *Dim.*

2. { The dew - be - span - gled fra - grant flow - ers ren - der, With rev- 'rent heads, with rev-'rent heads to Night their homage, all, }
{ Who comes with si - lent step, de - vout and ten - der, And light -ly throws, and light - ly throws o'er earth her sa - ble pall ; }

pp *Cres.* *ff* *p*

Light clouds are floating o'er us, While swells the evening cho-rus In songs of grat -i - tude and love, In songs of grat - i - tude and love.

pp *Cres.* *ff* *p*

While from each lowly dwelling The grate-ful hymn is swelling, In joy and love to heaven's throne, In joy and love to heaven's throne.

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Summer Rain.

Met. ♩ = 66 = 31⅞.

Sprightly.

Words and music by Wilbur A. Christy.

1. List-en to the pat - ter of the sum-mer rain, Tapping, tapping gen - tly on the win - dow pane; Com-ing swift from cloud-land

Tap - - ping

2. From the dusty high-way glad -ly do we pass, Trip - - ping Tripping, tripping o'er the green and springing grass; Thankful, as we tread it,

to the earth be - low, Grace and beauty to be - stow. to be - stow. Earth will gladly greet thee, with her thousand hills, With her grassy

for the pleasant rain, Clothing earth with flowers again. flowers a - gain. And the leafy for -est, wet with sunny spray, Waves its drooping

Rit.

meadows, and her gushing rills, And the springing flowers join the glad re - frain, Welcome, welcome, summer rain. rain, sum-mer rain. . . . .

boughs and greener grows to-day; Forest, field and flow-ers join the glad re - frain, Welcome, welcome, summer rain. rain, summer rain.

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MET. ♩ = 126 = 8¼.

Vivace.

OH, THE MERRY, MERRY SPRING.

JAMES MCGRANAHAN.

1. Oh, the merry, merry spring, The bright, bright spring, What joy she sheds on her dewy wing, When the young bird sings from its leafy nest, How

2. In the merry, merry morn, Or evening still, How sweet to roam by the balm-y hill, And to cull a wreath of the moss-rose rare; To

happy it sings from its mother's nest; How sweet to roam at beauty's side, Thro' glens, and dells, and woodland wide, How sweet to sit by a

twine 'mid the locks of a maiden's hair; How sweet to fly from care and strife, The dull, cold round of city life To roam the wood and

Dim. *pp* *Rit.*

fountain clear, And whis-per love to a maiden's ear, And whisper love, And whisper love, And whisper love. Oh, the merry, merry spring,

shady grove, And plight our troth to the maid we love; And plight our troth, And plight our troth, And plight our troth. Oh, the merry, merry spring,

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The bright, bright sky, What joy she sheds from her dewy wing; Oh, the merry, merry spring, the bright, bright spring, Oh, the merry, merry, merry,

The bright, bright sky, What joy she sheds from her dewy wing; Oh, the merry, merry spring, the bright, bright spring, Oh, the merry, merry, merry,

mer - ry, bright, bright spring, Yes, the mer-ry, mer - ry, mer - ry, mer - ry, bright, bright spring, The mer - ry, mer - ry, mer - ry, mer - ry,

mer - ry, bright, bright spring, Yes, the mer-ry, mer - ry, mer - ry, mer - ry, bright, bright spring, The mer - ry, mer - ry, mer - ry, mer - ry,

bright, bright spring, The mer - ry, mer - ry spring, The bright, bright spring, The mer - ry, mer - ry, mer - ry, mer - ry, bright, bright spring.

bright, bright spring, The mer - ry, mer - ry spring, The bright, bright spring, The mer - ry, mer - ry, mer - ry, mer - ry, bright, bright spring.

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MET. ♩ = 40 = 70.

Andante con Espressione.

GOOD-NIGHT. (Serenade.)

FOR MALE VOICES.

MRS. C. H. SCOTT.

1. Good-night, good-night, bright dreams attend thee, No rude vis - ions mar thy rest; May an - gels pure in love de - fend thee,

p

2. Good-night, good-night, soft winds are blow - ing; Stars, though pale, in mid-night sky, Still bright be-hind the clouds are glow - ing,

p *Cres* *f*

Guide and guard the dear-est, best. While stars . . . a - bove thee, Soft and gen - tle ra-diance shed, May vis - ions bright of

Tho' dist - - - ance sev - er,

And while the stars a - bove thee,
Tho' distance may us sev - er,

m *f* *Rit.* *A Tempo.* *p* *Cres.*

Love - lit lamps that gleam on high. Tho' dist-ance may us sev - er, Gleams thro' ev-ery cloud of care, Bright beams of home which

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those who love thee, Flit a - round thy pillowed head. Good - night, good - night, Good-night, good - night.

Good-night, good-night.

round me ev - er, Shed sweet ra - diance bright and fair. Good-night, good-night, Good-night, good - night.

SKATING GLEE.

MET. ♩ = 60 = 39⅛.
Allegro.

H. H. JOHNSON.

1. Swift as the fleet - ing shadows glide, Over the ice we fly; we fly; Swift as the swallows homeward ride, Un-der the star - ry sky;

2. Blu - est of skies a-round, a - bove, Smoothest of ice be-low, Bound to the steel we dear - ly love, Ev - er and on we go;

3. Shouting our cheerful words of glee, Singing our songs of mirth, we fly, Hap-pi - er cheer-ful souls than we Nev-er were found on earth;

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Skating Glee. Concluded.

Tra la,

Ev - ery heart with joy beats high, Ec - sta - cy rules the hour; Thousands of forms are sweep-ing by, Show-ing their graceful power.

O'er the bright and gleam-ing floor, O - ver the froz - en tide, Skim-ing a - long the peo - pled shore, Mer - ri - ly on we glide.

On-ward like the pet - rel's flight, On, like the swift - est gale, On, like the fly - ing, dash - ing light, O - ver the ice we sail.

Tra la.

SEMI-CHORUS or QUARTETT. *Not too fast.*

Curl-ing, whirling, glid - ing on, Curl - ing, whirling, slid - ing on, Curl-ing, whirl-ing, glid - ing on, Over the ice we glide, we glide.

Rit e Dim.

Curling, and whirling, and gliding on, Curling, and whirling, and sliding on, Curling, and whirling, and gliding on, Over the ice we glide, we glide.

Curl - i ng, and whirl - ing, and glid - ing, and slid - ing on, Curl - ing, and whirl - ing Over the ice we glide.

Curl - ing, whirl-ing, glid - ing, slid - ing, Curl - ing, whirl-ing, glid - ing on, Curl - ing, whirling, glid - ing, slid-ing, Over the ice we glide.

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The Bells of Life.

Met. ♩ = 72 = 26¾.

Arr. and adapted by H. R. Palmer.

1. The morn-ing bells of life are ring-ing All a - round the smil - ing earth, And gen - tle mu - sic they are fling - ing

2. The noon- day bells of life are peal - ing Round the globe a bus - y song: Their stirr - ing, gi - ant tones are steal - ing

3. The even - ing bells of life are roll - ing Round the world their sad re - frain; With slow and sol - emn meas- ure toll - ing

Echo.*

On glad hearts that love its mirth. Bim, bom, bell, The morning bells of life are ring-ing, Bim, bom, bell, *Bim, bom, bell.*

O'er a careworn, dus-ty throng. Bim, bom, bell, The noonday bells of life are peal-ing, Bim, bom, bell, *Bim, bom, bell.*

Human life's de - part-ing train. Bim, bom, bell, The even-ing bells of life are roll-ing, Bim, bom, bell, *Bim, bom, bell.*

*This Echo may be produced with closed lips, (humming), or by a company in an adjoining room.

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MET. ♩ = 69 = 29⅞.

THE ROVER.

ARR. from ABT.

1. At ear - ly morn I take my way, Heigh-o! heigh-o! heigh-o! My heart is ever light and gay, Heigh-o! heigh-o! heigh-o! My bosom glows with
2. I pause to rest me where I will, Heigh-o! heigh-o! heigh-o! Near mossy lake or towering hill; Heigh-o! heigh-o! heigh-o! A traveler if I

3. Should any like to roam with me, Heigh-o! heigh-o! heigh-o! As fleet as mine his step must be, Heigh-o! heigh-o! heigh-o! No moody frown his

joy and pride, While thus I tread the world so wide, At home where'er I go, At home where'er I go. Heigho! heigho! tra la la la la la; Heigho! heigh-
chance to meet, With look and smile I kindly greet, Then on my journey go, Then on my journey go. Heigho, etc.

brow must wear, The man who idly dreams of care Can never go with me, Can nev - er go with me. Heigho! heigho! tra la la la la la; Heigho! heigh-

- o! tra la la la la, Heigho! heigh-o! heigh-o! tra la la la la, Heigho! heigh-o! heigho! tra la la la la.

- o! tra la la la la, Heigho! heigho! heigho! heigho! tra la la la la, Heigho! heigho! heigho! heigho! tra la la la la.

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GRUMBLE NOT, BROTHER.

MET. ♩ = 56 = 45⅜.
Quartette or Semi-Chorus.

H. R. PALMER.

1. Grumble not, brother, tho' dark be the night, And gloom-y the shad - ows of life to thy sight; Oth - ers have brav'd them, And

2. Grumble not, brother, tho' storm - y the way, Oth - ers have trav - el'd it ma - ny a day; Foot-sore and wea - ry they

3. Grumble not, brother, tho' steep be the hill— Just o - ver its sum - mit 'tis peace-ful and still; O - ver its sum - mit the

4. Grumble not, brother, the jour - ney is short, And flit - ting the sea - sons that o - ver us sport; Au - tumn and win - ter bring

CHORUS.

scaled, with a cheer, The hill which de - vides us from sun - ni - er sphere. O - ver the hill! O - ver the hill! The

journ-ey'd a - long, While list - 'ning each day to the ech - o - ing song; O - ver the hill! O - ver the hill! The

val - leys are sweet With flow - ers of beau - ty, with rest for your feet. O - ver the hill! The

shad - ows that stay, But sum - mer un - dy - ing lies o - ver the way.

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GRUMBLE NOT, BROTHER. Concluded.

sun-light is glow-ing for - ev - er—be still! O - ver the hill! O - ver the hill! The sun- light is glow - ing for - ev - er— be still!

sun-light is glow-ing for - ev - er—be still! O - ver the hill! O - ver the hill! The sun- light is glow - ing for - ev - er— be still!

sun-light is glow-ing for - ev - er—be still! O - ver the hill! The sun- light is glow - ing for - ev - er— be still!

SONG OF THE AUTUMN.

MET. ♩ = 76 = 24¾.

Words and Music by FRANK FOREST.

1. Beau - ti - ful morning, the Autumn a - dorning, Oc - to - ber's as pleas - ant as May; Long though the shad - ows thrown

2. Let us be stray-ing, no time for de - lay - ing, Oc - to - ber's as pleas - ant as May. Nuts we will gath - er to

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out on the meadows, The for-ests are ros-y and gay; Mer-ri-ly birds are now fill-ing the air with their trill-ing, Let

cheer win-try weather; A-way to the for-ests, a-way! Cheerful-ly squir-rels are chip-ping, in time with our trip-ping, They

us be as joy-ful as they; Fling a-way sor-row, ne'er grieve for the morrow, Oc-to-ber's as pleasant as May.

of-fer to show us the way; Fling a-way sor-row, no grief we will bor-row, Oc-to-ber's as pleasant as May.

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Music Everywhere.

C. S. B. Met. ♪ = 84 = 19⅝.

Dr. M. J. Munger.

1. There's mu - sic in the song of birds, And in the hum of bees, And mu - sic in the sum - mer wind, That rus-tles 'mong the trees,

2. There's mu - sic in a young child's voice, Sweet to its mother's ear, And in the gen - tle, lov - ing tones, Of those we hold most dear.

There's mu - sic in the qui - et waves, That gen - tly wash the shore, And in old ocean's migh - ty waves, When lash'd by tempest power.

And in the courts of heav'n, . . Ah, sweet-est mu - sic there, The mu - sic of the an - gels, Min-gled with hu - man prayer.

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DAVIS. L. M.

MET. ♩ = 50 = 56⅝.

L. O. EMERSON. By per.

1. There is a stream whose gen - tle flow, Sup-plies the cit - - y of our God; Life, love, and joy, still glid - ing through,
2. That sa - cred stream, thine ho - ly word, Our grief al - lays, our fear controls; Sweet peace thy prom-is - es af - ford,
And wa - tering our di - vine a - bode.
And give new strength to faint - ing souls.

SABETHA. C. M.

MET. ♪ = 112 = 11⅜

Smoothly and tenderly.

H. R. PALMER.

1. Je - sus the ve - ry thought of thee With sweetness
2. No voice can sing, nor heart can frame, Nor can the
3. Oh, hope of ev - ery con - trite heart! Oh, joy of
fills my breast;..... But sweet-er far thy face to see,.... And in..... thy pres - ence rest.
mem - 'ry find..... A sweet-er sound than thy blest name,.. O Sa - - viour of man - kind.
all the meek!..... To those who fall how kind thou art,.... How good.... to those who seek.

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Met. ♩. = 66 = 31⅞.

Merrily on we Bound.—Glee.

C. C. Case.

The sails are spread, the an - chor weigh'd, Hark to the cap - stan's round! The sail - ors troll the whist-ling lay, And mer - ri - ly on we bound, The

The sails are spread, the an - chor weigh'd, Hark to the cap - stan's round! The sail - ors troll the whist-ling lay, And mer - ri - ly on we bound, The

sails are spread, the an - chor weigh'd, Hark to the cap - stan's round! The sail - ors troll the whist-ling lay, And mer - ri - ly on we bound,

sails are spread, the an - chor weigh'd, Hark to the cap - stan's round! The sail - ors troll the whist-ling lay, And mer - ri - ly on we bound, And

mer-ri - ly, mer-ri - ly, mer - ri - ly on we bound, mer-ri - ly, mer-ri - ly, mer - ri - ly on we bound,

mer-ri - ly, mer-ri - ly, mer - ri - ly on we bound, mer - ri - ly, mer - ri - ly, mer - ri - ly on we bound, And

mer-ri - ly, mer-ri - ly, mer - ri - ly on we bound, mer-ri - ly, mer-ri - ly, mer - ri - ly on we bound,

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mer-ri - ly, mer-ri - ly, mer - ri - ly on we bound, mer-ri - ly, mer-ri - ly, mer - ri - ly on we bound, See

mer-ri - ly, mer-ri - ly, mer - ri - ly on we bound, mer-ri - ly, mer-ri - ly, mer - ri - ly on we bound, See

mer-ri - ly, mer-ri - ly, mer - ri - ly on we bound, mer-ri - ly, mer-ri - ly, mer - ri - ly on we bound, See

cres.

home-ward now we peace-ful- ly glide, With speed on our trackless way; See homeward now we peace-ful - ly glide, With speed on our trackless way. See

home-ward now we peace-ful- ly glide, With speed on our trackless way; See homeward now we peace-ful - ly glide, With speed on our trackless way. See

p

cres.

home-ward now we peace-ful - ly glide, With speed on our trackless way, See homeward now we peace-ful - ly glide, With speed on our trackless way.

p

home-ward now we peace-ful - ly glide, With speed on our trackless way, See homeward now we peace-ful - ly glide, With speed on our trackless way. Now

p

Merrily on we Bound.—Continued.

And dash, and dash, and dash thro' the sil - v'ry spray, And dash, and dash, And

ff

proudly stem the bounding waves, And dash thro' the silv'ry spray, And dash, And dash, and dash thro' the sil - v'ry spray, And dash, and dash, And

ff

And dash, and dash, and dash thro' the sil - v'ry spray, And dash, and dash, And

p

dash thro' the silv'ry spray..... And dash, and dash, And dash thro' the silv'ry spray, And dash, and dash, And dash thro' the silv'ry spray..... The

p

dash thro' the silv'ry spray..... And dash, and dash, And dash thro' the silv'ry spray, And dash, and dash, And dash thro' the silv'ry spray.... The

p

dash thro' the silv'ry spray, silv'ry spray, And dash, and dash, And dash thro' the silv'ry spray, And dash, and dash, And dash thro' the silv'ry spray, silv'ry spray, The

sails are spread, the an - chor weigh'd, Hark to the cap - stan's round! The sail - ors troll the whist-ling lay, And mer- ri - ly on we bound, The

sails are spread, the an - chor weigh'd, Hark to the cap - stan's round! The sail - ors troll the whist-ling lay, And mer- ri - ly on we bound, The

sails are spread, the an - chor weigh'd, Hark to the cap - stan's round! The sail - ors troll the whist-ling lay, And mer - ri - ly on we bound, And

sails are spread, the an - chor weigh'd, Hark to the cap - stan's round! The sail - ors troll the whist-ling lay, And mer - ri - ly on we bound, And

mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly on we bound,.... And mer - ri - ly, mer - ri - ly,

mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly on we bound,.... And mer - ri - ly, mer - ri - ly,

mer - ri - ly, mer - ri - ly, mer - ri - ly on we bound, we bound, And mer - ri - ly on we bound, we bound, And mer - ri - ly on we bound.

mer - ri - ly, mer - ri - ly, mer - ri - ly on we bound, we bound, And mer - ri - ly on we bound, we bound, And mer - ri - ly on we bound.

The Wind Whispers Low.

Met. ♩. = 50 = 56⅝.

H. R. Palmer.

1. The wind whispers low, and the waves sparkle bright, The skiff on their bo - - som bounds buoy - ant and light;
2. The heav - ens are smil - ing, the wa - ters are clear, The sounds from the shore, sweet-ly blend - ed, we hear;

We glide by the shores that seem float - ing a - long, And sing with the wild birds our blithe morning song.
We bound o'er the wa - ters so joy - ous and light. The plash - ing bright waves fill our hearts with de - light.

We glide..... ..... by the shores..... that seem float - - - - - ing a - long..... And

We glide by the shores, glide by the shores, We glide by the shores that seem float - ing a - long, And

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sing..... with the wild..... birds our blithe..... morn-ing song.....

sing with the birds, Sing with the birds, And sing with the wild birds our blithe morn-ing song.

MET. ♩ = 56 = 45⅜.

CONFIDENCE. 3, 3, 4, 3.

Words by LOYAL W. HILL. Eagle, Mich. Music by P. W. HILL.

1. Trust in God, Day by day, He will hear us When we pray, He will hear us, He will hear us, He will hear us When we pray.

2. Je - sus hears, When we say Guide us gent-ly On our way, Guide us gently, Guide us gent - ly, Guide us gent - ly On our way.

3. Though the storms, Hur - ry past, God will bring us, Home at last, God will bring us, God will bring us, God will bring us, Home at last.

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GOING TO SLEEP.*

MET. ♩ = 63 = 35.

H. R. PALMER.

1. Two lit - tle tire-less feet all day have trot-ted, A cross the par - lor - floor,..... Two tin - y dimpled hands have
2. Oh, blessed hour when soft-winged sleep des - cend-ing, Shall give its sweet re - lease,..... To toil-worn mor-tals! all their

sly - ly plot-ted Mis - chief be-hind the door, Two ma - gic crys-tals orbs with watch un - ceas - ing, Their glance, their roguish glance on
sor - rows end-ing In qui - et, dream - y peace, O Fa-ther guard the ten - der in - fant's slum-ber, And send thine angels forth, those

all a - round have flung, And two rose - red lips their mer - ry chattering, teas-ing, In bird - like notes have sung.
watch-ful guard-ian bands, The lone mid-night watch and dawn - ing hours to number With silv' - ry star - tipped wands.

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CHORUS. *

SOPRANO *should be sung legato, i. e., sustained to the full length of each note.*

May the an - gels guard thy slum - bers, Sleep sweet - ly, May an - gels guard thy rest.

Slum-ber sweet-ly, dar-ling, may the an-gels guard thy sleep-ing, Slum - ber on, dar - ling one, An - gels guard thy rest.

Slum-ber sweet-ly, dar-ling, may the an-gels guard thy sleep-ing, Slum - ber on, dar - ling one, An - gels guard thy rest.

Slum-ber sweet-ly, dar-ling, may the an-gels guard thy sleep-ing, Sleep sweet - ly, sleep sweet - ly, *Rit.* *p* *pp* An - gels guard thy rest.

Slum-ber sweet-ly, dar-ling, may the an-gels guard thy sleep-ing, qui - et - ly, peace - ful - ly, An - gels guard thy rest.

Slum-ber on, dar-ling one, an-gels guard thy sleep-ing, qui - et - ly, peace - ful - ly, *Rit.* *p* *pp* An - gels guard thy rest.

* This chorus should be sung by four pure, *well-balanced* voices.

Centennial March.—Vocal.

Met. ♩ = 120 = 9¼.

In March Time.

Words and Music by James R. Murray. by per.

pp cres.

1. Hail, fair Co - lum - - bia, with true and pure de - vo - - tion, Sing we thy praises now in
2. Migh - ty thy prom - ise, and grand thy com-ing glo - - ry, Bright - er than ev - er does the

Rah, rah, rah, rah,rah, rah, rah, rah, rah,rah, rah, rah, rah,tah,rah,rah, rah, rah, rah,tah,rah,rah, rah,rah,rah, rah,rah,rah,

Rah, rah, rah, rah,rah, rah, rah, rah, rah,rah, rah, rah, rah,tah,rah,rah, rah, rah, rah,tah,rah,rah, rah,rah,rah, rah,rah,rah,

joy-ful, joy - ful song; Round thy fair ban - ner from inland sea to o - - cean, For dear love for thee thy
future shine for thee; Proud - ly thy chil - dren now sing whilethey a - dore thee Hail! thee, hail sweet home of

ff *p*

rah, rah, rah, rah, yes, rah,tah,tah,rah,rah,rah,rah,rah,tah,tah,rah,rah,rah, from in-land sea, rah,rah,tah,tah,rah,rah,rah,rah, rah,tah,tah,rah,rah,rah,rah,rah, rah,

ff *p*

rah, rah, rah, rah, yes, rah,tah,tah,rah,rah,rah,rah,rah,tah,tah,rah,rah,rah,now sing,now sing rah,rah,tah,tah,rah,rah,rah, rah,rah,tah,tah,rah,rah,rah,rah,rah, rah,

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STRICTLY CONFIDENTIAL.

1st Voice.

H. R. PALMER.

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* *Omit Chorus and go directly to 6th stanza.*

STRICTLY CONFIDENTIAL.—Concluded.

CHORUS.

You'll me, You
Yes I'll a - gree, my dear, with thee, I know it's quite es - sen - tial, That what we say this qui - et way, Is strict - ly con - fi - den - tial.

2d Voice.

2. Of course you've seen the match between Dear Kate and Joe is o - ver, I real - ly grieve, yet can't conceive How he could ev - er love her: Up -
4. Oh, that's de - light - ful news to-night! You think I shall not lose him? I'll own, if he propos'd to me, I could not well re - fuse him. Now
* 6. Pro - pose to you! that's something new! What's this? a scen - ted let - ter! "This morn, at eight, he wed-ded Kate!" I real - ly now feel bet - ter. Now

on my word she's quite absurd, So o - ver def - er - en - tial, Mind what we say this qui - et way Is strict - ly con - fi - den - tial.
dear, you'll tell me how to quell My heart and be pru - den - tial, For what you say this qui - et way Is strict - ly con - fi - den - tial.
pray don't swoon, so ver - y soon, My dear Miss Con - se - quen - tial, I prom-ise you, our in - ter-view Is strict - ly con - fi - den - tial.

CHORUS.

you'll me, You
Yes, I'll a - gree my dear, with thee, I know it's quite es - sen-tial— That what we say this qui - et way, Is strict - ly con - fi - den tial.

* *A letter should be handed to the singer, while she sings this line.*

To the "Castle Rock," I. O. G. T. Sparta, Wis.
MET. ♩ = 88 = 18½.

OUR TEMPERANCE CAUSE.

Words and Music by P. W.

1. A..... song for our tem - per - ance cause, one and all, We'll sing it all o - ver the land; We will
2. We've a tear for the drunk - ard's fair child in its grief, A..... sigh for its moth - er for - lorn; And a

3. Our... cause it is gen - er - ous, no - ble, and just, In - tem - per - ance, our foe, we'll as - sail: We will
3. Then.. stand we u - nit - ed in cour - age and will, To re - deem fall - en man we will strive; The ...

la - bor for those who un - luck - i - ly fall, By the ruth - less king al - co - hol's hand.
heart full of sym - pa - thy offer - ing re - lief, To the man of hu - man - i - ty shorn.

man - ful - ly fight, for in God is our trust, Our.... tem - per - ance cause *shall* pre - vail.
fu - ner - al dirge we will chant to the "still," And.... pray it may nev - er re - vive.

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Trip Lightly.

Met. ♪ = 126 = 84.

P. Longenecker.

1. Trip light-ly o-ver trouble; Trip light-ly o-ver wrong; We on-ly make grief dou-ble By dwelling on it long;

2. Trip light-ly o-ver sor-row, Though all the day be dark, The sun may shine to-mor-row, And gai-ly sing the lark.

3. Trip light-ly o-ver sad-ness, Stand not to rail at doom, We've pearls to string of gladness, For sor-row there's no room.

Why clasp woe's hand so tight-ly? Why sigh o'er blossoms dead? Why cling to forms un-sight-ly? Why not seek joy in-stead?

Fair hopes have not de-part-ed, Though ro-ses may have fled, Then nev-er be down-hearted, But look for joy in-stead?

While stars are night-ly shin-ing? And heaven is o-ver-head, En-courage not re-pin-ing, But look for joy in-stead.

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DUET OBLIGATO.

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

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

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

ETHA. L. M.

MET. ♩ = 56 = 45⅜.

H. M. KING.

1. Give thanks to God; he reigns a-bove; Kind are his thot's his name is love; His mer-cy a-ges past have known, And a-ges long to come shall own.

2. He feeds and clothes me all the way; He guides our footsteps lest we stray; He guards us with a power-ful hand; And brings us to the heavenly land.

3. Oh! let the saints with joy re-cord The truth and goodness of the Lord! How great his works! how kind his ways! Let ev-ery tongue pronounce his praise.

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118 (*From Early Days.*)
MET. ♩ = 60 = 39⅛.

PRAYER AT EVEN. 8s & 4s.

JAS. MCGRANAHAN.

1. God, that madest earth and heav-en, Dark-ness and light; Who the day for toil hast giv - en, For rest the night— May thine angel-guards de-fend us,

2. Guard us waking, guard us sleeping, And when we die, May we, in thy mighty keep - ing, All peace-ful lie! When the last dread call shall wake us,

rit. e. p.

f *m*

Slumber sweet thy mercy send us, Holy dreams and hopes attend us This live-long night! This live-long night, This live-long night, This livelong night!

rit. e. p.

f *m*

Do not thou, our God, forsake us, But to reign in glo-ry take us With thee on high, With thee on high, With thee on high, With thee on high!

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MARIETTA. L. M.

MET. ♩ = 80 = 21⅝.

L. L. RIGGS.

1. When I sur - vey the wondrous cross, On which the Prince of glo - ry died, My rich-est gain I count but loss, And pour contempt on all my pride.
2. For - bid it, Lord, that I should boast, Save in the death of Christ, my God ; All the vain things that charm me most, I sa - cri-fice them to his blood.
3. See, from his head, his hands, his feet, Sor-row and love flow mingled down : Did e'er such love and sor-row meet, Or thorns compose so rich a crown?
4. Were all the realm of na - ture mine, That were a pres - ent far too small ; Love so a - ma - zing, so di - vine, Demands my soul, my life, my all.

MAE. L. M.

MET. ♩ = 60 = 39⅛.

H. R. PALMER.

1. 'Tis midnight, and on Ol - ive's brow The star is dim'd that late - ly shone; 'Tis midnight, in the gar - den now The suf-'ring Saviour prays a - lone.
2. 'Tis midnight, and from all re-moved, Im - man-uel wrestles lone, with fears; E'en the dis - ci - ple that he loved Heeds not his Master's grief and tears.
3. 'Tis midnight, and for oth - ers' guilt, The Man of sor-rows weeps in blood; Yet he who hath in an - guish knelt, Is not for - sa - ken by his God.

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MET. ♩ = 160 = 5⅓.

In waltz time.

OH, SING WE WITH JOY.

A CURE FOR GHOSTS AND HOBGOBLINS.

Words and music by JAMES R. MURRAY, by per.

1. Oh, sing we with joy, Oh, sing we with joy; While sing-ing so gai-ly no cares can an-noy; Light-heart-ed and free To-
2. Be mer-ry with songs, Be mer-ry with songs, It scat-ters the gloom and our pleas-ure pro-longs; Oh, wine of the soul, Oh,
D. C. *Oh, sing we with joy, Oh, sing we with joy; While sing-ing so gai-ly no cares can an-noy; Light-heart-ed and free To*

Oh, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

Oh la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

FINE.

- day let us be, That life may be bright-er for you and for me.
balm of the heart, In thee and of thee may we each have a part.
day let us be, That life may be bright-er for you and for me

la, la, la, la, la, la, la, la, la, la, la, la, For Love shall lead us, and Hope shall sing, And shades that

FINE.

la, la, la, la, la, la, la, la, la, la, la, la, While Love shall lead us, and Hope shall sing, And shades that

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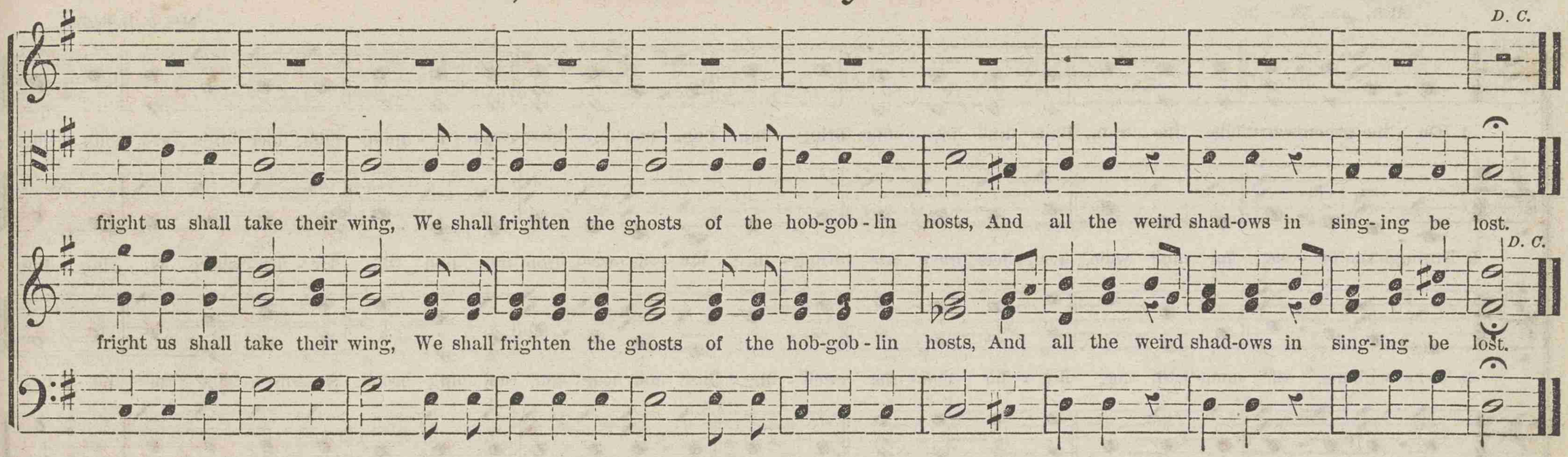
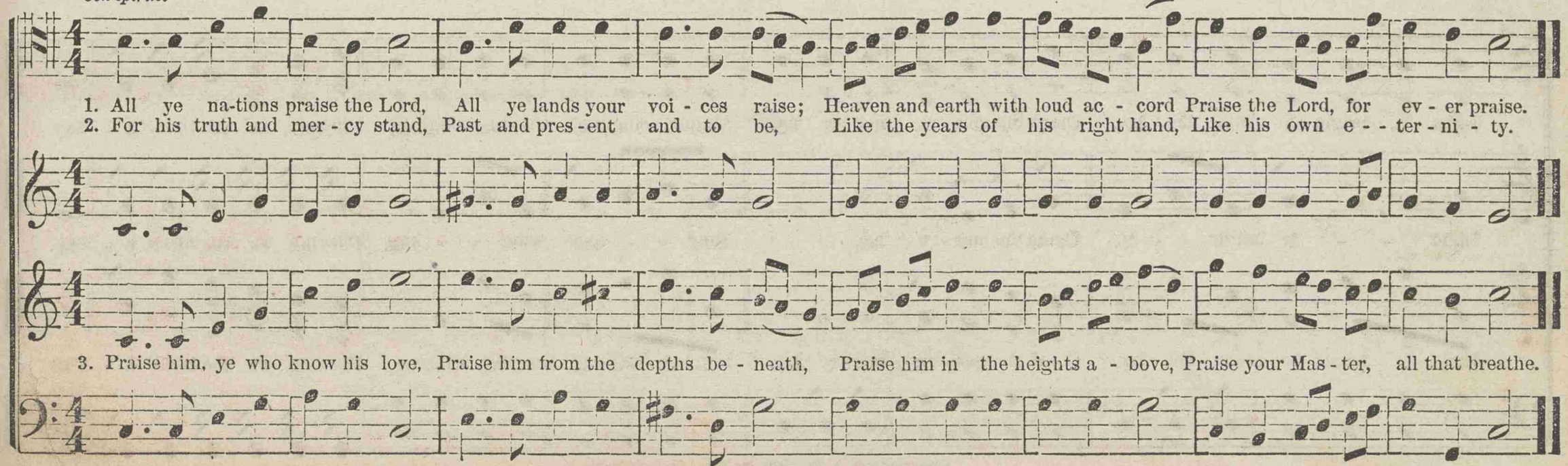


EDWARDS. 7S.

MET. ♩ = 88 = 18½.
Con spirito.

SOPHIE C. HALL.



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Summer Days.

Words by Mrs. F. A. F. Wood White.

Met. ♩ = 72 = 26¾.

Mrs. C. H. Scott.

1. On the greensward falls the rain, Buds and blos - soms bring - ing, Sum - mer days have come a - gain, Sum - mer birds are sing - ing.

2. Through the for - est, far and wide, Leaf - lets green are spring - ing; Mu - sic sweet, from tree and rill, Ev - ery- where is ring - ing.

3. Come with me, oh! come with me, Joy - ful cho - rus swell - ing, Bird and bee, and run - ning brook, Na - ture's joy is tell - ing.

Light - ly, bright - ly chant the lay, Chant the mer - ry, mer - ry lay, Singing, singing, winging, winging, Flit-ting, as the birds a - way.

Light - - ly bright - - ly, Chant the mer - ry lay, Sing - - ing, wing - - ing, Flit-ting, as the birds a - way.

Light - ly, bright - ly chant the lay, Chant the mer - ry, mer - ry lay, Singing, singing, winging, winging, Flit-ting, as the birds a - way.

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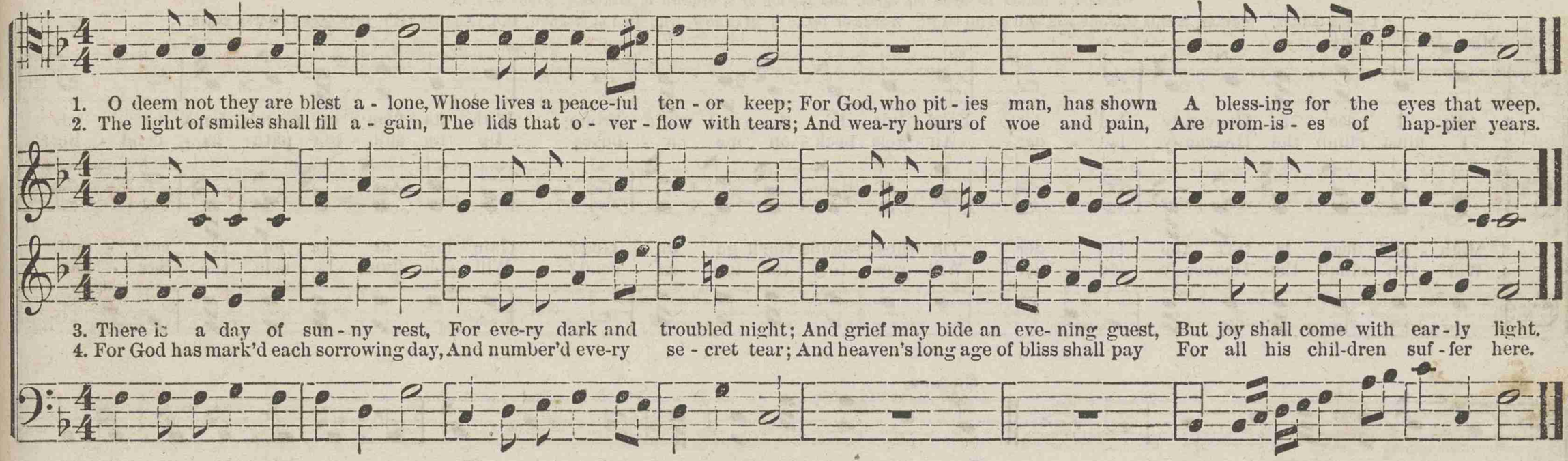
WILLIAM CULLEN BRYANT.
MET. ♩ = 40 = 74½.

KINGSTON. L. M.

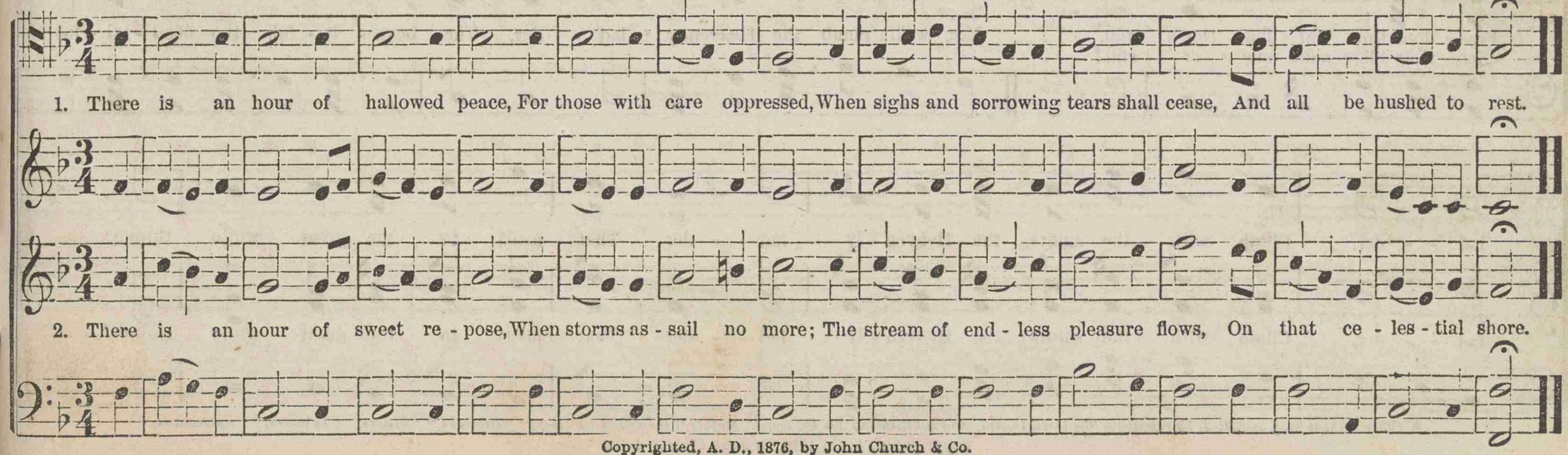
L. M. GORDON.



MET. ♩ = 54 = 48⅜.

REPOSE. C. M.

W. F. MCNAMARA.



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THE HEAVENLY LADDER.

Words by REV. C. MARTINDALE. J. J. JELLEY.

"Behold a ladder set upon the earth, and the top of it reached to Heaven."—Gen. 28 : 12.

"I see a ladder. Mother, is this the one you will go up on?" Words of ISAAC N. MANROW, who died at Goshen, Ind., August 24th, 1872, aged twelve years.

MET. ♩ = 92 = 16½.

1. Oh, I see a Heaven-ly lad - der Lead - ing to the great white throne; With its flam - ing rounds for - ev - er,
2. I must climb the Heaven-ly lad - der, An - gels beck - on me a - bove; Up its shin - ing path as - cend - ing:
3. Moth - er* dear, is this the lad - der, On whose rounds you'll go to God? Gain - ing, at its lof - ty sum - mit,
4. Will you climb the Heaven-ly lad - der? Will you to the top as - cend? Will you stand be - side the Sav - iour,

CHORUS.

Ris - ing to the Chris - tian's home. Yes, we'll climb the Heaven-ly lad - der, The beau - ti - ful, the beau - ti - ful
I'm re - deem'd by Je - sus' love.

Free - dom from af - flic - tion's rod. Yes, we'll climb the Heaven-ly lad - der, The beau - ti - ful, the beau - ti - ful
Where your bliss shall nev - er end?

lad - - der, Climb with the saints the Heaven - ly lad - - der That leads to the great white throne.

lad - - der, Climb with the saints the Heaven - ly lad - - der That leads to the great white throne.

* *Other stanzas may be added, by repeating this third stanza, and substituting for the word "Mother," the words "Father," "Brothers," "Sisters," "Teachers," "Classmates."*

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COME, OH, COME WITH THY BROKEN HEART.

Words by FANNY CROSBY.
MET. ♩ = 88 = 18½.

T. E. PERKINS, by per.

1. Come, oh, come with thy bro - ken heart, Wea - ry and worn with care; Come and kneel at the o - pen door, Je - sus is wait-ing there:
2. Firm - ly cling to the bless - ed cross, There shall thy ref - uge be; Wash thee now in the crimson fount, Flow-ing so pure for thee:

D.C. CHO: *Come, oh, come with thy bro - ken heart, Wea - ry and worn with care; Come and kneel at the o - pen door, Je - sus is wait-ing there.* FINE.

3. Come and taste of the pre-cious feast, Feast of e - ter - nal love: Think of joys that for - ev - er bloom, Bright in the life a - bove:

D. C. for CHORUS.

Wait - ing to heal thy wound-ed soul, Wait - ing to give thee rest; Why wilt thou walk where shadows fall! Come to his lov - ing breast.
List to the gen - tle warn - ing voice, List to the earn - est call, Leave at the cross thy bur - den now, Je - sus will bear it all.

D. C. for CHORUS.

Come with a trust - ing heart to God, Come and be saved by grace; Come, for he loves to clasp thee now, Close in his dear em - brace.

Copyright by T. E. Perkins, 1875.

G. H. BARNES.

RACER AND I.

MET. ♩ = 132 = 7¾.

TO MASTER ROBBIE HARRISON.

C. ADELL BIDWELL.

1. Down the slopes of glit - ter - ing snow, Fleet as a rein - deer's feet we fly! Down to the bil - low - y
2. When the snow - path un - der the moon, Lures us a - way from the lamp's low beam, Who cares a fig for the
3. Steel - shod coast - ers and rud - dy cheek'd boys, Play - mates so gay, up the crys - tal way; Now in a line for a

plain be - low, Chas - ing the north-wind, Ra - cer and I, Hi! how the sleet - points prick and sting! Ho! how the trees go
storm's dull tune, Who by the fire would doze and dream? Mer - ry the lads that love the snow, Stur - dy the boys whose
start we poise, Snow - ball and Snow - flake, Fai - ry and Fay, One, two, three, and a - way we dash, With "hip hur - rah" in a

danc - ing past! A rough old fellow is the Bo - real King, Shak - ing the world with his thun - der - ing blast.
sleds can fly, Ho, to the crest of the white hills, ho! Ho, for the vic - to - ry, Ra - cer and I.
joy - ful cry; Swift as a dart from the bow we flash; Who wins the vic - to - ry? Ra - cer and I.

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Met. ♩. = 40 = 74½.

"One of the Sweet old Chapters."

Miss H. B. Chapman.

1st VOICE.

1. One of the sweet old chap - ters, 𝄾 Af - ter a day like this, The day brought tears and trou - ble, The even-ing brings no kiss; No
2. One of the sweet old chap - ters, The lov-ing that blos-soms through; The care of birds and li - lies, Out in the mead-ow dew, This

2d VOICE.

rest in the arms I long for,— 𝄾 Rest, and ref-uge, and home, But wea-ry and heav - y la - den 𝄾 Un - to thy Book I come.
evening lies soft - ly round them, Their faith is sim-ply to be. Oh, hush'd be the ten - der les - son, My God! let me trust in thee.

CHORUS, or QUARTET.

No rest in the arms I long for, 𝄾 Rest and ref - uge and home, But wea - ry and heav - y la - den, 𝄾 Un - to thy Book I come.
This evening lies soft - ly round them; Their faith is sim-ply to be, Oh, hush'd be the ten - der les - son, My God! let me trust in thee.

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MET. ♩ = 84 = 19⅛.

BIRD OF THE WILDWOOD.

MRS. CLARA H. SCOTT.

A light, flexible Soprano voice can make this Solo very effective.

1. Sweet bird of the wild-wood, Come sing a song with me, Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, The
2. The dew-drops are glistening, On eve - ry leaf - y bough, Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, The
3. Sweet bird of the wild-wood, I list - en to your song; Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, Your

Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, la, la,

Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

sun is ad - vanc - ing, My heart is light and free, Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. 1. No
per - fume of flow - ers, En - trau - ces me now, Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. 2 Oh,
sweet-est ca - den - zas, Are rip - pling a - long, Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. 3. Your

Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, la, la. 1. No
2. Oh,

Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, la, la, la. 3. Your

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cares to dis - turb us, No mor - tal to hear, We'll sing to the wild - wood And val - leys so.... near.
come, pret - ty bir - die, With voices sweet and clear, We'll wake the dream - y hill - tops And chal - lenge their cheer.
glad notes I wel - come, My voice, too, I'll raise, And join with glad heart in This ear - ly song of praise.

cares to dis - turb us, No mor - tal to hear, We'll sing to the wild - wood And val - leys so near.
come, pret - ty bir - die, With voi - ces so clear, We'll wak - en the hill - tops And chal - lenge their cheer.

glad notes I wel - come, My voice, too, I'll raise, And join with glad heart in This sweet song of praise.

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

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

la,..... la, la.

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

MET. ♩ = 72 = 62½.
ISAAC W. SANBURN.

BRIGHT AND EARLY.

H. R. PALMER.

1. Hal - loo, hal - loo! calls Far - mer Jo, A plea - sant day is break - ing; The sky is bright with morn - ing light, 'Tis time the boys are wak - ing. Heigh - ho, heigh-ho! to Far - mer Jo, Cry all the boys a - bound - ing; All up at work, no

2. Heigh - ho, heigh - ho! says Far - mer Jo, Our day's work now is end - - ed; At home to rest, where each is blest, Be - - fore the sun's de - scend - ed. Work well be - gun is one half done, So says an old - time say - ing; An ear - ly start is

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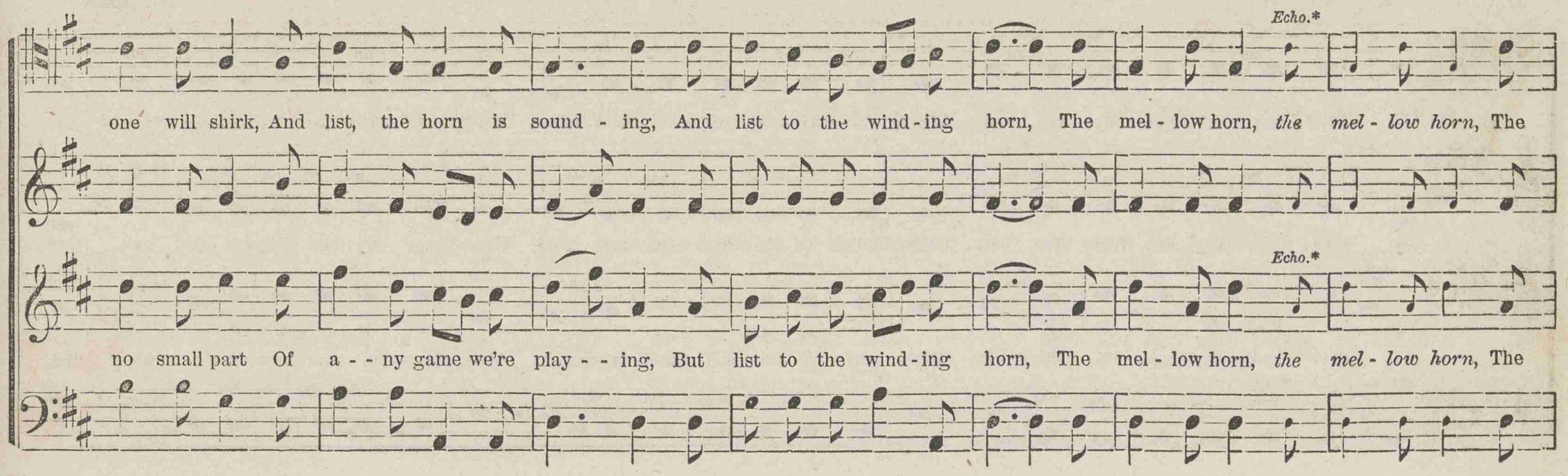

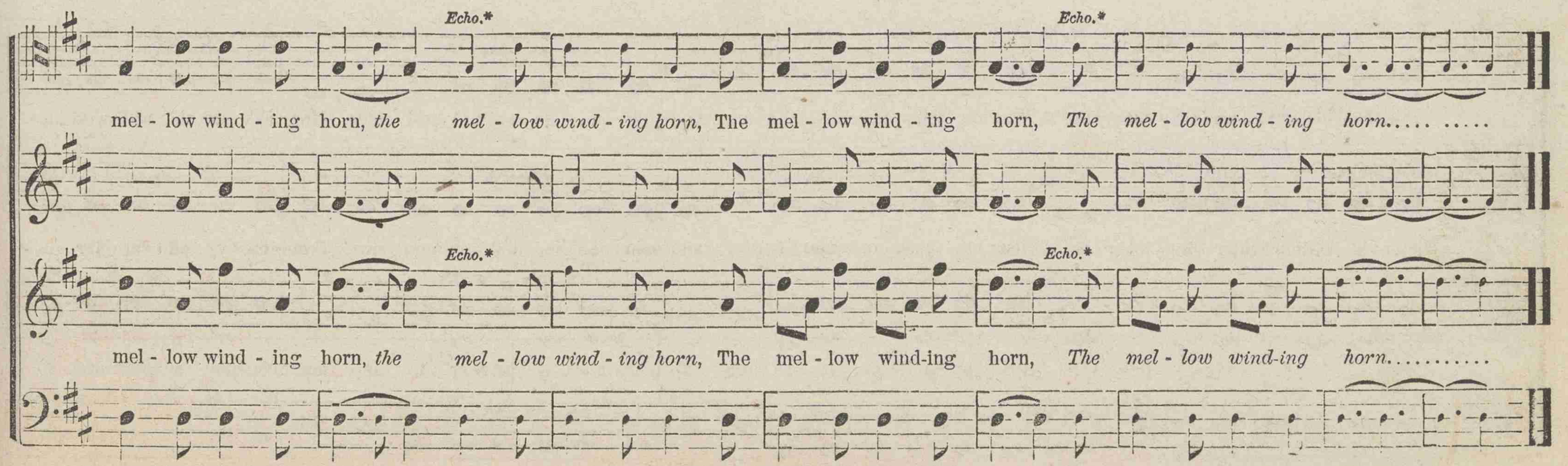

* *By a quartet of good voices in an adjoining room.*

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MET. ♩ = 92 = 16½.

A HOME BY THE SEA.

W. T. GIFFE.

1. Oh give me a home by the sea, Where wild waves are crest - ed with foam; Where shrill winds are ca - rol - ing free, As

2. At morn when the sun from the east Comes mount - ed in crim - son and gold, Whose hues on the bil-lows are cast, Which

3. At eve, when the moon in her pride, Rides queen of the soft sum - mer night, And gleams on the mur-mur-ing tide, With

o'er the blue wa - ters they come; For I'd list to the o-cean's loud roar, And joy in its storm-i - est glee, Nor ask in this wide world for

spar - kle with splendor un - told: Oh then by the shore would I stray, And roam as the hal - cy - on free, From en - vy and care far a -

floods of her sil - ver - y light; Oh, earth has no beau - ty so rare, No place that is dear - er to me, Then give me, so free and so

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more Than a home by the deep heav - ing sea, Yes a home, by the deep heav - ing sea

way, At home by the deep heav - ing sea, Yes a home, by the deep heav - ing sea

fair, A home by the deep heav - ing sea, Yes a home, by the deep heav - ing sea.

When the winds ca - rol free, Make a home, Make a home there for me.

When the winds ca - rol free, Make a home, Make a home there for me.

When the winds ca - rol free, Make a home there for me.....

Met. ♪ = 120 = 9¼.

Lucia. 12s & 11s.

H. R. Palmer.

1st time.

1. As down in the sun - less re - treats of the o - cean, Sweet flow - ers are spring - ing no mor - tal can see,
So, deep in my heart, the still prayer of de - vo - tion, Un - heard by the world, ris - es, [*Omit*.....]

2. As still to the star of its wor - ship, though cloud - ed, The nee - dle points faith - ful - ly o'er the dim sea.
So, dark as I roam, through this win - try world shroud - ed, The hope of my spir - it turns [*Omit*.....]

2d time.

si - lent to thee, My..... God! si - lent to thee, Pure,..... warm, si - lent to thee.

rit - e - p. pp

tremb - ling, to thee, My..... God! tremb - ling to thee, True,..... fond, tremb - ling to thee.

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Family Treasure. 8s & 7s.

Met. ♩ = 54 = 48⅜.

I. B. Sweezy.

1. Yes, for me, for me he car - eth, With a broth - er's ten - der care; Yes, with me, with me he shar - eth, Eve - ry bur - den, ev' - ry fear.
2. Yes, o'er me, o'er me he watcheth, Cease-less watch-eth, night and day; Yes, ev'n me, ev'n me he snatch-eth, From the per - ils of the way.
3. Yes, for me, he stand-eth plead-ing, At the mer - cy - seat a - bove, Ev - er for me in - ter - ced - ing, Con-stant in un - tir - ing love.
4. Yes, in me, in me, he dwell-eth; I in him and he in me! And my emp - ty soul he fill - eth, Here and thro' e - ter - ni - ty.
5. Thus I wait for his re - turn-ing, Sing-ing all the way to heaven: Such the joy - ful song of morn - ing, Such the tran - quil song of even.

Galveston. 8s & 7s.

Met. ♩ = 80 = 21⅝.

Jay M. Castle.

1st time. 2d time. FINE. D. C.

1. { Cross, reproach, and tri - bu - la - tion, Ye to me are wel-come guests; / When I have this con - so - la - tion, That my soul..... ....in Je - sus rests. } The reproach of Christ is glorious; Those who here his bur-den bear,
D. C. In the end shall prove vic-to-rious, And e - ter - - - - - nal glad-ness share.

FINE. D. C.

2. { Bear then the re-proach of Je - sus, Ye who live a life of faith! / Lift tri-umphant songs of prais-es, E'en to mar - - - - tyrdom and death. } Bonds and stripes and e-vil sto - ry, Are our hon - or - a - ble crowns;
D. C. Pain is peace, and shame is glo - ry, Gloomy dun - - - - geons are as thrones.

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MET. ♩ = 69 = 29⅜.

COME, BROTHERS, COME.—Glee.

E. S. RICE.

Come, brothers, come, brothers come, Let us sing a mer - ry glee— Wake a - gain the sweet re - frain, With its witching mel - o - dy,

Come, brothers, come, brothers come, Let us sing a mer - ry glee— Wake a - gain the sweet re - frain, With its witching mel - o - dy,

Tra la la la Tra la la la la Tra la la la Tra la la la la Tra la la la Tra la la la la,

Tra la la la la la, la, la, Tra la la la la la, la, la, Tra la la la la la la la la la la, Tra la

Tra la la la Tra la la la la Tra la la la Tra la la la la Tra la la la Tra la la la la.

la la la la la la la la la la la la la la la la, la la la la la la la la la la la la, I

la, Tra la la, Tra la la, Tra la la, Tra la la, Tra la la, Tra la la, Tra la la, I

la la la la la la la la la la la la la la la la, la la la ta la la la la la la la la la,

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love to sing when I am glad, Song is the ech - o of my gladness, I love to sing when I am sad, 'Till song makes sweet my

love to sing when I am glad, Song is the ech - o of my gladness, I love to sing when I am sad, 'Till song makes sweet my

ve - ry sad - ness, 'Tis pleasant time, when voi - ces chime, To some sweet rhyme in con - cert on - ly, Tra la la la, Tra la la la la

ve - ry sad - ness, 'Tis pleasant time, when voi - ces chime, To some sweet rhyme in con - cert on - ly, Tra la la la, Tra la la la la

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

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

MET. ♩ = 60 = 39⅛.

PELOUBET. S. M.

J. M. PELTON.

1. While my Re-deem-er's near, My shepherd and my guide, I bid farewell to anxious fear; My wants are all sup-plied, My wants are all supplied.
2. To ev - er fragrant meads, Where rich abundance flows, His gracious hand indulgent leads, And guards my sweet repose, And guards my sweet repose.
3. Dear Shepherd, if I stray, My wand'ring feet re-store; To thy fair pastures guide my way, And let me rove no more, And let me rove no more.

MET. ♩ = 100 = 14⅜.

FROGS IN THE POND.

Words and music by CHARLES UTTERMOEHLEN.

1. Oh, how pleasant in the sum-mer, When the work of day is done, 'Tis to hear the mer - ry sing- ing Of the frogs in yon - der pond.
2. They are singing ev' - ry eve-ning, When the night is warm and fair, And their mu - sic lasts all sum-mer, Sounding loud - ly thro' the air.
3. They are mer- ry lit - tle crea-tures; Oh, just list - en how they trill! Some are sing-ing Bass and Ten - or, Some have voi - ces ra - ther shrill.
4. You will find them in the mill-pond By the wool-en fac - to - ry; They're pre-par-ing for a con - cert, List! they sing the Ope-ning Glee.

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m TENOR.

Cur - eck, cur - eck, cur-eck, cur- eck, cur-eck, cur - eck, eck, eck, cur-eck, cur- eck, eck, eck, cur-eck, cur -

1ST SOPRANO.

Cur-eck, eck, eck, cur-eck, eck, eck, cur-eck, eck, eck, eck, eck, eck, eck, cur-eck, eck, eck,

2D SOPRANO.

m

1ST & 2D ALTI.

Bur-r-r-r-r-r-r-r .....

m

Ker - - - chug, ker - - chug, ker - - chug, ker - - - chug, ker - -

- eck, cur - eck, cur - eck, cur - eck, cur - eck, eck, eck, cur - eck, cur - eck, cur - eck, eck, eck.

cur - eck, eck, eck, cur - eck, eck, eck, cur - eck, eck, eck, eck, eck, eck, eck, cur - eck, eck, eck.

.....r-r-r-r-r-r-.....r-r-r-r-r cur - eck, eck, eck.

- chug. ker - - - chug, ker - - - chug, ker - - - chug, cur - eck, eck, eck.

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Sleep on thy Pillow.

MÆT. ♩ = 50 = 56⅝.

D. E. Bryer.

1st TENOR.

2d TENOR.

1st BASS.

2d BASS.

1. Sleep on thy pil - low, hap - py and bright, As the moon on a bil - low re - pos - es at night;

2. Wake on the mor - row, low - ly and meek, And the morn - ing shall bor - row its blush from thy cheek;

Soft be the slum - bers, that cra - dle thy heart, As the ho - li - est num - bers, love can im - part.

Fresh - er than ros - es, thy lips balm - y gale, There zeph - yr re - pos - es, new sweets shall in - hale.

Chorus.

Sleep on thy pil - - low, Soft..... be thy slum - bers, Sleep, sleep, oh,..... sleep.

rit.

Sleep on thy pil - - low, Soft be thy slum - bers, Sleep, sleep, oh,..... sleep.

rit.

Sleep on thy pil - low, Sleep on thy pil - low, Soft be thy slum - bers, thy slum - bers, Sleep, sleep, oh,..... sleep.

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A Half Rest.

Words by T. J. Hill.
Met. ♩ = 60 = 39⅛.

Music by P. W. Hill.

1. While rest-ing at the mid - day hour, Be-neath a pleas-ant shad - y tree; I heard a noise with-in my bower, And turned to see what it might be.
2. Hark! hush!! I know it can't be far, 'Tis near-er, clear-er, than be - fore; Is it the whis-tle of a car, Or is it dis-tant thunder's roar?
3. My doom is sealed, I know my fate, No mer - cy, Oh, un - luck - y man; He darts from his a - e - rial state, And plants his claws up-on my hand.

I looked a-round but looked in vain, For noth-ing met my timorous eyes; I laid me down to rest a - gain, But soon to start with new sur-prise.
Ah, soon I'll know, for here it comes, My hopes are blast-ed in the bud; For with its long and point-ed tongue, 'Twill pierce my flesh and drink my blood.
I screamed for help and raised a stick, And fought him, for I could not hide; The great *mos-qui-to* gave a kick, And tumbled from my hand and died.

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GOOD NIGHT! LITTLE NELL.

Words by MRS. J. T. WHITMAN.
MET. ♪ = 120 = 9¼.

Music by GERTRUDE MANLY.

Andantino.

1. Good Night! Lit - tle Nell, may
2. Good Night! Lit - tle Nell, shut
3. Good Night! Lit - tle Nell, good

rit.

an - gels of light, En - fold thee with pin - ions all ra - diant and bright, Lay on thy pil - low that dear lit - tle head,
soft - ly thine eyes, And sweet be thy sleep while the stars gem the skies, The sun has gone down in the gold - en - hued west, And
night, go to sleep, Dream - i - ly, dream - i - ly night shad-ows creep, May God be thy guide, through sun-shine and storm, Then

rit.

Dream-bells are tink - ling a - round thy low bed.
mur - mur - ing breez - es are whisp-'ring of rest.
give our sweet flow - er an an - gel's fair form.

rit.

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GOOD NIGHT! LITTLE NELL.—Concluded.

CHORUS.

Yes, dream-bells will tin-kle, And sil-ver stars twin-kle, While lit-tle Nell sleeps in her down-y white bed,

Yes, dream-bells will tin-kle, And sil-ver stars twin-kle, While lit-tle Nell sleeps in her down-y white bed,....

mp *p*

Sleep, dar-ling, sleep, We breathe a good-night, Sleep, dar-ling, sleep, good-night.

mp *p*

Sleep, dar-ling, sleep, We breathe a good-night, Sleep, dar-ling, sleep, good-night.

mp *p*

144

Words written, and melody suggested by
REV. T. WIELD.

WINTER IS JOLLY.

MET. ♩ = 69 = 29⅞.

H. R. PALMER.

1. Win - ter is jol - ly, though win - ter is old; Win - ter can laugh, tho' his fin - gers are cold; Win - ter can whis - tle, o'er val - ley, and hill; Win - ter can rol - ic and romp as he will, Win - ter can rol - ic and romp as he will.

2. Win - ter loves mis - chief, and pinch - es our nose; Win - ter as - sails us, in fun with his *blows;* Win - ter has moon-light, and jing - ling of bells; Win - ter hears se - crets, but noth - ing he tells, Win - ter hears se - crets, but noth - ing he tells.

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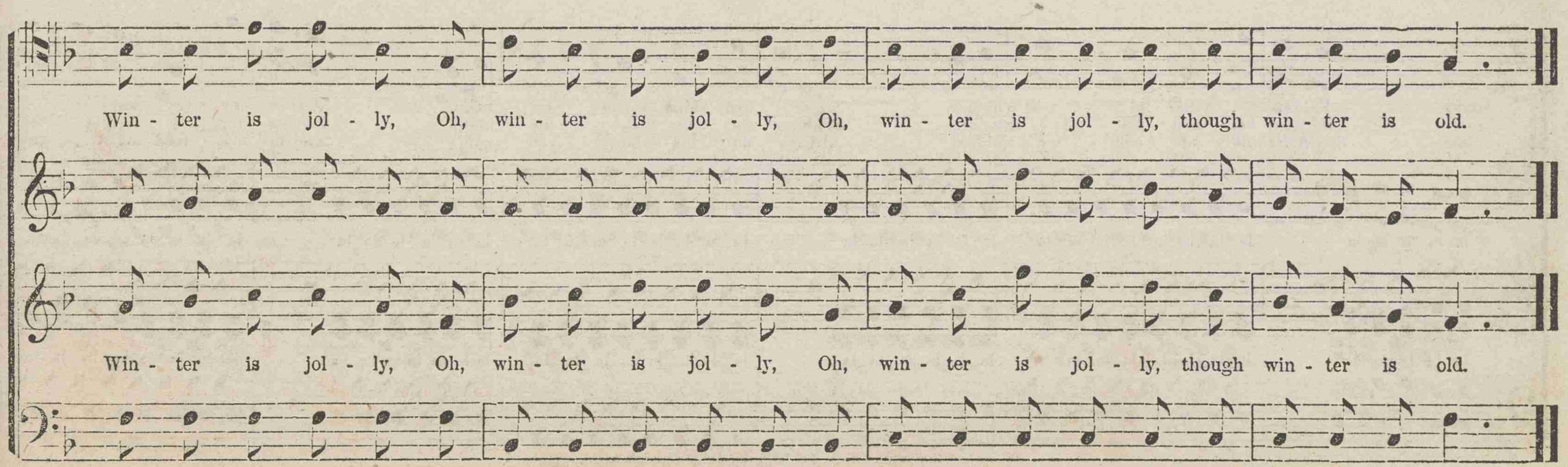
WINTER IS JOLLY.—Concluded.



146 MET. ♩ = 100 = 14⅜.

HOLD YOUR HEAD UP LIKE A MAN.

H. R. PALMER.

SOLO.

1. If the storm - y winds should rus-tle, While you tread the world's high - way, Still a-gainst them brave - ly tus-sel, Hope and la - bor day by
2. If a broth - er should de-ceive you, And should act the trai - tor's part, Never let his trea - son grieve you, Jog a - long with light - some
3. Earth tho' e'er so rich and mellow, Yields not for the worth - less drone But the bold and hon - est fellow, He can shift and stand a -

La la la la

CHORUS.

weather,..... Hold your head up like a man.
dawning,..... Hold your head up like a man.
sta - tion,..... Hold your head up like a man.

If the storm - y winds should rus - tle, Still a -

la la la la la la la la la la la la la la, If the storm - y winds should rustle, la la la la la la la la, Still a -

la la la la la la la la la la la la la la, If the storm y winds should rus - tle, la la la la la la la la, Still a -

- gainst them brave - ly tus - sel, And in ev - 'ry kind of weather..... Hold your head up like a man.

- gainst them bravely tus sel, la la la la la la la la, And in ev - 'ry kind of weather, la la la la la la la la, Hold your head up like a man, la la la la la.

- gainst them bravely tus-sel, la la la la la la la la, And in ev - 'ry kind of weather, la la la la la la la la, Hold your head up like a man, la la la la la.

MET. ♩ = 63 = 31⅞.

FAREWELL, NELLIE.

Inscribed to the memory of his Friend and pupil, NELLIE A. COLE, Centerville, N. Y.

Words and music by H. R. PALMER.

1. Fare-well, my moth-er dear-est, Fare-well, my broth-er; Fare - well to all the lov - ing
2. Sor - row and sad-ness will be turned in - to gladness; What tho' the night be dark, the

friends of my heart; Fa - ther will meet me, he is wait - ing to greet me, Far in that sun - ny clime where friends nev - er part.
morn - ing will come; Tho' here we sev - er, it will not be for - ev - er; Glad will our meeting be in yon - der bright home.

REFRAIN.

1st TIME. 2d TIME.

{ Fare - well, Nel - lie, Sweet, lov - ing Nel - lie, Oh, the Lord has tak - en dar - ling Nel - lie home to the skies.
{ Fare - well, Nel - lie, Sweet, lov - ing Nel - lie, Oh, the Lord has tak - en dar - ling Nel - lie ..... home to the skies.

{ Fare - well, Nel - lie, Sweet, lov - ing Nel - lie, Oh, the Lord has tak - en dar - ling Nel - lie home to the skies.
{ Fare - well, Nel - lie, Sweet, lov - ing Nel - lie, Oh, the Lord has tak - en dar - ling Nel - lie ..... home to the skies.

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AS SOFTLY CHIMES.

(*Assassins.*)

pp

1. As soft - ly chimes the ves - per peal, While round us plays the evening's glow,
2. The swell of sounds, like rip - pling tide, Up - lifts our hearts in ten - der bliss,

pp

1. As soft - ly chimes..... the ves - per peal,..... While round us plays..... the evening's
2. The swell of sounds, ... like rip - pling tide,..... Up - lifts our hearts..... in ten - der

pp

We watch for one with nak-ed steel, Who soon must fall 'neath dead-ly blow,
Our nerveless hands, chain'd by our side, Re - fuse to strike a soul like this,

glow, We watch for one,..... with nak-ed steel..... Who soon must fall..... 'neath dead-ly
bliss, Our nerveless hands,..... chain'd by our side,..... Re - fuse to strike..... a soul like

p

'neath dead - ly blow, In sol - emn shade of cloister'd wall, Sweet strains like
a soul like this, Oh fly! oh fly! some fierc - er arm, May yet o -

blow,
this,

p

In sol - emn shade,
Oh fly! oh fly!

p

of cloister'd wall,
some fierc - er arm,

As softly Chimes.—Continued.

beat of an - - - gel's wings, A - round in mea - - - - - sured ca - dence
- bey thy ruth - - less foe; A - round thee still..... may mu - sic's

sweet strains like beat of an - gel's wings. of an - gels wings, A - round in mea - - - -
may yet o - bey thy ruth - less foe, thy ruth - less foe, A - round thee still

fall, And hark! his voice! Stra - del - - - la sings! Stra - del - la sings! Stra - del - la
charm, Pro - tect thee where - - so - e'er thou go! Where-e'er thou go! where-e'er thou

f *p*

- - sured ca - dence fall, And hark! his voice, Stra - del - la sings, Stra - del - la sings, Stra - del - la,
may mu - sic's charms, Pro - tect thee where - so - e'er thou go, where - e'er thou go, Where-e'er thou

Hortensia (SOP.) *and Stradella* (TENOR.) *in unison.*

dolce. *cres.*

p

sings! Brighter spheres where-in thou dwellest, Far a - bove on mercy's throne Yet shall be our home e - ter - nal, With the righteous all thine
go! An - gels glorious at thy sweet bid-ding, Guard our foot - steps from a - bove; Heavenly mu - sic tells their presence, Shielding us with peace and

p SOP. & ALTO.

sings!
go!

Piano or Organ. *dolce.*

pp

p Animando. *Cres.*

own, Bright - er spheres where - in thou dwell - est, Far a - bove on mer - cy's throne, Yet shall
love! An - - gels glo - - rious at thy bid - - ding, Guard our foot - - steps from a - - - bove; Heaven - - ly

p *Cres.*

own, Brigh - - - - - - - - er spheres on mer - - - - - cy's throne, Our
love! An - - - - - - - - gels glo - rious guard from a - - - - bove; While

p *Cres.*

Soon will be thy home e - - - ter - - nal, Death has mark'd thee for his own; Soon will
Heaven - ly mu - sic marks thy pres - ence, Shield - ing thee in peace and love; Heaven - ly

Cres.

Soon will be thy
Heavenly mu - sic

Animando. *p* *Cres.*

f *Rit.* *ff*

be our home e - - - ter - - nal, With the right - eous all thine own..... With the right - - eous all thine own.
mu - - sic tells their pres - - ence, Shield - ing thee with peace and love..... Shielding thee with peace and love.

ff

home shall be With the right - eous all thine own, With the right - - eous all thine own.
shield - - - - ing thee, Shield - ing thee with peace and love, Shield - ing thee with peace and love.

rit. *ff*

be thy hour e - - - ter - - nal, Death has marked thee for his own, Death has marked thee for his own.
mu - - sic marks thy pres - - ence, Shield - ing thee with peace and love, Shield - ing thee with peace and love.

home e - ter - nal, Soon will be thy home e - ter - nal,
marks thy pres-ence, Heavenly mu - sic marks thy presence,

rit. *ff*

f

152

Words by R. R. EAGLE.
MET. ♩ = 50 = 56⅝.

GOD IS LOVE.

W. H. BURGETT.

1. God is Love! the sun-rise glo - ry Casts its rays..... di - vine, O'er the green earth's sum-mer beau - ty! E-den's splen - dors shine.
2. God is Love! the mid-night ho - ly, Bids the soul..... a - rise, And with faith's en - rap-tured vis - ion, Gain the star - - ry skies.

And a - new the whole cre - a - tion, Wor-ships at..... his shrine, And a - new the whole cre - a - tion, Wor-ships at..... his shrine.

And, be - hold! in blest re - un - ion, Saint - ly ones..... up - rise, And, be - hold! in blest re - un - ion, Saint - ly ones... up - rise. Come and

Come and praise this gracious God, Let his prais - es sound a - loud, Je - sus loves your joy - ful strains, Christ our Lord for-ev - er reigns.

praise this gracious God, Let his prais - es sound a - loud, Sound a - loud, Je - sus loves your joy - ful strains, Christ our Lord for-ev-er reigns.

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Words furnished by CAPT. HANNAH.
MET. ♩ = 88 = 18½.

VISION. 11s & 10s. Irregular.

D. WILSON.

1. Give, as the morn-ing that flows out of heav-en; Give, as the waves when the chan-nel is riv-en; Give, as the free air and
2. Pour out thy love like the rush of the riv-er, Wast-ing its wa-ters, for-ev-er, and ev-er; Through the burnt sands that re-
3. What though thy heart may be wast-ed and wea-ry, Laid on an al-tar all ash-es and drea-ry? Though from its pul-ses a

sun-shine are giv-en; Give, as he gave thee, who gave thee to live. Not the waste drops of the cup o-ver-flow-ing,
-ward not the giv-er, Si-lent, or song-ful, thou near-est the sea. Scat-ter thy life as the spring showers pour-ing,

faint mis-e-re-re, Beats to thy soul the sad pres-age of Fate? Bind it with cords of un-shrink-ing de-vo-tion,

Not the faint sparks on thy hearth ev-er glow-ing, Not a pale bud from the June ro-ses blowing, Ut-ter-ly, lav-ish-ly, care-less-ly give.
What though no bird through the pearl rain is soar-ing? What though no blossom looks up-ward a-dor-ing? Look to the life that was lavished for thee.

Smile at the song of its rest-less e-mo-tion, 'Tis the stern hymn of E-ter-ni-ty's o-cean, Hear and in si-lence thy fu-ture a-wait.

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154 MET. ♩. = 44 = 66½.

ELLENWOOD. H. M.

I. B. SWEEZY.

1. Come let us glad - ly sing, To God, our Sav - iour - King; With thanks his pres - ence seek, In psalms his prais - es speak;
2. He gave the moun - tains birth, He made this spa - cious earth; His are the sea and land, They rose at his com - mand:

He's God most high; let all draw nigh, And crown him Lord of earth and sky, And crown him Lord of earth and sky....
With rev - 'rence all be - fore him fall, And on his name de - vout - ly call, And on his name de - vout - ly call....

CHAUTAUQUA. S. M.

MET. ♩ = 66 = 31⅞.

N. E. TOWNSEND.

1. Come at the morn - ing hour, Come let us kneel and pray; Prayer is the Chris - tian Pilgrim's staff, To walk with God all day.
2. At noon be - neath the Rock Of a - ges, rest and pray; Sweet is the shelt - er from the sun, In wea - ry beat of day.
3. At evening in thy home, A-round its al - tar, pray: And find - ing there the house of God, With heaven then close the day.

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MET. ♩ = 56 = 45¾.

L. M. GORDON.

1. God of love, who hearest prayer, Kindly for thy people care, Who on thee a-lone depend; Love us, save us to the end, Love us, save us to the end.

2. Let us still to thee look up, Thee thy Israel's strength and hope; Nothing know or seek beside Je-sus, and him cru-ci-fied, Je-sus and him cru-ci-fied.

GENESEO. C. M.

MET. ♩ 52 = 51 = ½.

I. B. SWEEZY.

1. Ear-ly, my God, with-out de-lay, I haste to seek thy face; My thirs-ty spir-it faints a-way, With-out thy cheering grace.

2. Not all the blessings of a feast can please my soul so well, As when thy rich-est grace I taste, And in thy pres-ence dwell.

INVITATION. L. M.

MET. ♩ = 66 = 31⅞.

N. E. BACON.

1. How sweet-ly flow'd the gos-pel sound, From lips of gen-tle-ness and grace, While list'ning thousands gather'd round, And joy and rev'rence fill'd the place.

2. "Come, wander'rs, to my Father's home; Come all ye wea-ry ones, and rest, "Yes, sa-cred Teacher, we will come, O-bey thee, love thee, and be blest.

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156 MET. ♩ = 50 = 56⅝.

ROCK CREEK. L. M.

JAMES MCGRANAHAN.

Moderato.

1. God is the ref - uge of his saints, When storms of sharp distress in - vade, Ere we can of - fer our complaints, Behold him pres-ent with his aid.

2. There is a stream whose gen-tle flow, Supplies the cit - y of our God; Life, love, and joy, still gliding through, And wat'ring our di - vine a - bode.

3. That sacred stream, thine ho-ly word, Our grief al - lays our fear con - trols, Sweet peace thy promis - es af - ford, And give new strength to faint-ing souls.

ESTHER. S. M.

MET. ♩ = 60 = 39⅛.

W. F. GIFFE.

1. Oh, where can rest be found? Rest for the wea - ry soul; 'Twere vain the o - cean's depths to sound, Or pierce to ei - ther pole.

cres- - - - cen - - do.

2. Be - yond this vale of tears, There is a life a - bove, Un-measured by the flight of years, And all is light and love.

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During a recent visit in the Southern States, I became impressed with the quaintness of the singing in the colored churches; and, while in Aiken, S. C., through the aid of Miss Helen B. Chapman, an earnest teacher in one of the Mission Sunday Schools of that place, an opportunity was afforded me, not only of listening to their singing, but of "taking notes." I was especially indebted to Mrs. Mary Shelton, Mrs. Ella Ford, Mrs. Hester Divine, Mr. Nathaniel Philips, Mr. Daniel Green, Mr. Henry Hall, Mr. Reuben Pope, and Mr. Tony Fields, who, by Miss Chapman's kind invitation, spent an entire evening singing their religious songs for me, a few of which will be found on this and the following three pages. The utter impossibility of representing these songs so as to give an idea of their quaintness, would at once become apparent upon listening to their singing; for instance, in the song "In that great Gittin' up Mornin," in which are expressed their ideas of the Resurection Day, the solo is sung with a peculiarity of intonation, and inflection which absolutely defies our notation. While the arrangement of the harmony is wholly my own, I have endeavored, in each instance, to follow their style as closely as possible. Although these songs are chiefly interesting to us as curiosities, they are the outgrowth of the religious life of these people, and have played no small part in sustaining them during the many dark years of the past.

New York, June 3d, 1876. H. R. PALMER.

DANIEL IN THE LION'S DEN.*

MET. ♩ = 80 = 21⅝.

SOLO OR QUARTET. CHORUS. Arr. by H. R. P.

1. Dan - iel in the li - on's den, An' a how I long to go.
   The li - ons did not hurt him then, An' a how I long to go.
2. The an - gels came from Pa - ra - dise, An' a how I long to go.
   The an - gels locked the li - on's jaws, An' a how I long to go.
3. He sits in heaven an' he answers prayer, An' a how I long to go.
   You can hinder me here but you cannot there, An' a how I long to go.

O..... King, king, king, live for - ev - er, O..... King, An' a how I long to go.
O..... King, king, king, live for - ev - er, O..... King, An' a how I long to go.
O .... King, king, king, live for - ev - er, O..... King, An' a how I long to go.

IN THAT GREAT GITTIN' UP MORNIN'.

MET. ♩ = 69 = 29⅞.

Arr. by H. R. P.

SOLO. CHORUS. SOLO. CHORUS.

1. In that great gittin' up..... morn - in', fare ye well, fare ye well,
2. Then the Son shall say to the..... Fa - ther, fare ye well, fare ye well,
3. Then the Father will say to..... Ga - briel, fare ye well, fare ye well,
4. Get the largest silver..... trum-pet, fare ye well, fare ye well,

When dis world shall be on..... fire,..... fare ye well, fare ye well.
Fa - ther I am tired of. ..... toiling,.. fare ye well, fare ye well.
Go and look behind the..... altar,.... fare ye well, fare ye well.
Wake the nations great and..... small,... fare ye well, fare ye well.

WE ARE CLIMBING JACOB'S LADDER.

MET. ♩ = 40 = 74¼.

Arr. by H. R. P.

1. We are climb - ing Ja - cob's lad - der, We are climb-ing Ja - cob's lad - der, We are climb-ing, high - er, high - er, Sol - dier of the cross.
2. Do you think I'll make a sol - dier, Do you think I'll make a sol - dier, Do you think I'll make a sol - dier, Sol - dier of the cross.
3. Think I saw the migh - ty arm - y, Think I saw the migh - ty arm - y, Think I saw the migh - ty arm - y, Sol - dier of the cross.
4. See the migh - ty Sav - iour com - ing, See the migh - ty Sav - iour com - ing, See the migh - ty Sav - iour com - ing, Sol - dier of the cross.
5. We are list - ed in the arm - y, We are list - ed in the arm - y, We are list - ed in the arm - y, Sol - dier of the cross.
6. We are climb - ing Ja - cob's lad - der, We are climb-ing Ja - cob's lad - der, We are climb-ing, high - er, high - er, Sol - dier of the cross.

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THE GOSPEL TRAIN.*

MET. ♩ = 116 = 104.

1. The gos - pel train is com - ing, I hear it just at hand; I hear the car-wheels mov - ing, And rumb-ling through the
2. No sig - nal for an - other train, To fol - low on this line; O sin - ner, you're for - ever lost, If once you're left be -
3. She's near - ing, now the sta - tion; O sin - ner, don't be vain; But come and git your tick - et, Be rea - dy for the
4. The fare is cheap, and all can go, The rich and poor are there; No second-class on board the train, No difference in the
5. This train has ne'er run off the track, She's pass'd through ev' - ry land; Mill - ions, and mill - ions are on board; Oh, come and join the
6. We soon shall reach the sta - tion, Oh, how we then shall sing; With all the heaven-ly ar - my, We'll make the welk - in
7. We'll shout o'er all our sor - rows, And sing for - ev - er - more, With Christ and all his ar - my, On that ce - les - tial

- land.
- hind.
- train.

Git on board,... chil - dren, git on board,... chil - dren, git on board,... chil - dren, There's room for ma - ny a more.

fare. Git on board,... chil - dren, git on board,... chil - dren, git on board,... chil - dren, There's room for ma - ny a more.

- band.
- ring.
- shore.

Git on board,... chil - dren, git on board,... chil - dren, git on board,... chil - dren, There's room for ma - ny a more.

* *Plantation Song. See remark on page,* 157.

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RING DEM CHARMING BELLS.*

MET. ♩ = 126 = 84.

1. Come a - long, my broth-er, come a - long, For de time is draw-ing near, For de an - gels say dere's nuf - fin to do But to
2. Come a - long, sister Ma - ry, come a - long, For de time is draw-ing near, For de an - gels say dere's nuf - fin to do But to

3. Moon run down to de set - tin of de sun, And de stars re - fused to shine, An' a sinner man run to de end of de day, An' he

ring dem charm-ing bells. We are al - most home, We are al - most home, We are al - most home, For to ring dem charming bells.
ring dem charm-ing bells. We are al - most home, We are al - most home, We are al - most home, For to ring dem charming bells.

wish he had pray'd be-fore. We are al - most home, We are al - most home, We are al - most home, For to ring dem charming bells.

* *Plantation Song. See remark at the head of page* 157.

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THEY CRUCIFIED MY SAVIOUR.*

MET. ♩=

Arr. by H. R. P.

1. They cru - ci - fied my Sav - iour, And nail'd him to the cross, They cru - ci - fied my Sav - iour, And nail'd him to the cross, They cru - ci - fied my
2. But Jo-seph begg'd his bo - dy, And laid it in the tomb, But Jo-seph begg'd his bo - dy, And laid it in the tomb, But Jo-seph begg'd his
3. The an - gel came from Heav-en, And roll'd a - way the stone, The an - gel came from Heav-en, And roll'd a - way the stone, The an-gel came from
4. The cold clay could not hold him, Nor death's cold i - ron band, The cold clay could not hold him, Nor death's cold i - ron band, The cold clay could not
5. The an - gel says he is not here, But gone to Gal - i - lee, The an - gel says he is not here, But gone to Gal - i - lee, The an-gel says he

Alto sing the higher notes.

CHORUS.

He rose, he rose,

Sav-iour, And nail'd him to the cross, And the Lord shall bear my spir - it home.
bo - dy, And laid it in the tomb, And the Lord shall bear my spir - it home.

He rose, he rose, he rose, he rose, He rose from the dead;

Heav-en, And roll'd a - way the stone, And the Lord shall bear my spir - it home.
hold him, Nor death's cold i-ron band, And the Lord shall bear my spir - it home.
is not here, But gone to Gal - i - lee, And the Lord shall bear my spir - it home.

Jesus rose, he rose, he rose, he rose, He rose from the dead;

He rose, he rose, He rose, he rose,

Alto sing the higher notes.

1st & 2d. He rose, he rose, he rose, he rose, He rose from the dead; He rose, he rose, he rose, he rose, He rose from the dead, And the Lord shall bear my spir - it home.

3, 4, 5. Jesus rose, he rose, he rose, he rose, He rose from the dead; Jesus rose, he rose, he rose, he rose, He rose from the dead, And the Lord shall bear my spir - it home.

* *Plantation Song.* *See remark on page 157.*

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FESTUS. S. M.

MET. ♩ = 60 = 39⅓.

N. E. BACON.

ff

1. Come we that love the Lord, And let our joys be known; Join in a song of sweet ac - cord, And thus sur - round the throne.
2. The sor - rows of the mind, Be banished from the place; Re - li - gion nev - er was designed, To make our pleasures less.
3. Let those re - fuse to sing, Who nev - er knew our God; But chil - dren of the heavenly King, May speak their joys a - broad.

COOLBAUGH. L. M.

MET. ♩ = 50 = 56⅔.

Spirited.

J. M. WATERMAN.

1. A - wake my soul, in joy - ful lays, And sing thy great Redeemer's praise, He just - ly claims a song from thee; His lov-ing kindness Oh! how free.
2. Tho' numerous hosts of mighty foes, Tho' earth and hell my way op - pose, He safe - ly leads my soul a - long; His liv-ing kindness Oh! how strong.
3. Then let me mount and soar a - way, To the bright world of end-less day; And sing with rap - ture and sur - prise, His lov-ing kindness in the skies.

TRIUMPH. L. M.

MET. ♩ = 72 = 26¼.

With vigor.

GEO. BAKER.

1. Soon may the last glad song a - rise, Thro' all the millions of the skies; That song of triumph which re - cords, That all the earth is now the Lord's.
2. Oh, let the glorious anthem swell; Let host to host the triumph tell, That not one re - bel heart re - mains, But o - ver all the Saviour reigns.

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LITCHFIELD. 7S.

MET. ♩ = 60 = 39⅛.

W. H. WHITE.

1. Soft - ly, now, the light of day, Fades up - on my sight a - way; Free from care, from la - bor free, Lord! I would com-mune with thee.
2. Soon, for me, the light of day Shall for - ev - er pass a - way; Then, from sin and sor - row free, Take me, Lord! to dwell with thee.

GORDON. L. M.

MET. ♩ = 50 = 56⅝.

W. H. BURGETT.

1. There is a pure and peace-ful wave, That is - sues from the throne of love; Whose wa-ters glad-den as they lave The bright and heavenly courts a-bove.
2. The pil - grim faint, who seems to sink, Be-neath the sul - try sky of time; May here re - pose and free - ly drink The wa - ters of that bet - ter clime.
3. And eve - ry soul may here par - take, The bless-ings of the fount a - bove; And none who drink will e'er for - sake, The crys - tal streams of boundless love.

MATTIE. S. M.

MET. ♩ = 72 = 26⅜.

C. C. CASE.

1. How ten - der is thy hand, O thou most gra - cious Lord! Af - flic - tions came at thy com-mand, And left us at thy word.
2. How gen - tle was the rod, That chas - tened us for sin! How soon we found a smil - ing God, Where deep dis - tress had been.
3. A Fa - ther's hand we felt, A Fa - ther's love we knew; 'Mid tears of pen - i - tence we knelt, And found his prom - ise true.

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THEY THAT TRUST IN THE LORD.

MET. ♩ = 88 = 18½.

All voices in unison. *Moderato e maestoso.*

MRS. C. H. SCOTT.

They that trust in the Lord shall be as mount Zi - on, Which can - not be re - mov - ed, but a - bid - eth for ev - er.

Je - ru - sa - lem, Je - ru - sa - lem,

As the mountains are round a - bout Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem, As the mountains are round a - bout Je -

Je - ru - sa - lem,

So the Lord is round a-bout his peo - ple, As the mountains are round a - bout Je - ru - sa - lem, Je - ru - sa - lem, Je -

- ru - sa - lem, So the Lord is round a-bout his peo - ple, As the mountains are round a - bout Je - ru - sa - lem, Je - ru - sa - lem,

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They that Trust in the Lord.—Continued.

As the mountains are round a - bout Je - ru - sa - lem, So the Lord is round a - bout his peo - ple, From hence-forth

- ru - sa - lem, e - ven for -

As the mountains are round a - bout Je - ru - sa - lem, So the Lord is round a - bout his peo - ple,

..... from hence-forth..... the Lord is round a-bout his peo - ple, hence-forth for - ev - er - more.

- ev - er, e - ven for - ev - er,

e - ven for - ev - er, e - ven for - ev - er the Lord is round a-bout his peo - ple, hence-forth for - ev - er - more.

SOPRANO SOLO.

Bless - - ed, bless - - - - - ed is ev - - ery one that

p Bless-ed is ev - ery, ev - ery one that fear - eth, that fear - eth the Lord, the Lord, oh, bless - ed is ev - ery, ev - ery one that

fear - - eth the Lord, that walk - eth in his ways, that walk - eth in his ways, Oh bless - ed is the

fear - eth, that fear - eth the Lord, the Lord that walk-eth in his ways, his ways, that walk-eth in his ways, his ways, Oh bless-ed is the

IN CHORAL STYLE.

man that walk - eth in his ways. The Lord shall bless thee out of Zi - on, The Lord shall bless thee out of Zi - on.

man, the man, that walk-eth in his ways, his ways. The Lord shall bless thee out of Zi - on. The Lord shall bless thee out of Zi - on.

f

Allegretto.

And thou shalt see, And thou shalt see the good of Je - ru - sa - lem all the days of thy life, A - men and A - men.

And thou shalt see, And thou shalt see, A - - men, A-men and A - men.

And thou shalt see, And thou shalt see the good of Je - ru - sa - lem all the days of thy life. A - men, and A - men.

166 MET. ♩ = 96 = 15½.

I WILL PRAISE THEE, O LORD.

S. L. FISH.

I will praise thee, O Lord, with my whole heart, I will show forth all thy marvel - ous works. I will praise thee, O Lord, with my

I will praise thee, O Lord, with my whole heart, I will show forth all thy marvel - ous works. I will praise thee, O Lord, with my

TENOR SOLO.

whole.. heart, I will show forth all thy marvel-ous works. I.. will be glad and re - joice in thee, I.... will be glad and re -

whole.. heart, I will show forth all thy marvel-ous works.

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- joice in thee, And I will sing, sing praise un - to thy name, sing prais - es un - to thy name. I will praise thee, O Lord, with my

I will praise thee, O Lord, with my

whole heart, I will show forth all thy marvel - ous works; I will sing, sing prais - es un - to thy name, O thou Most High.

whole heart, I will show forth all thy marvel - ous works; I will sing, sing prais - es un - to thy name, O thou Most High.

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MET. ♩ = 76 = 244.

HAPPY IS THE MAN.—Sentence.

WILBUR A. CHRISTY.

m

Hap - py is the man whose God is the Lord, Hap - py is the man, whose God is the Lord, Hap - py is the man whose

Hap - py is the man whose God is the Lord, Hap - py is the man, whose God is the Lord, Hap - py is the man whose

m

God is the Lord, And the peo-ple that trust in Him. Oh! Hap - py is the man..... Oh! Hap - py is the man, Oh!

God is the Lord, And the peo-ple that trust in Him, Hap-py is the man, Hap-py is the man,

Hap - py is the man,..... whose God.... is the Lord, Oh! Hap - - - py is the man..... Oh!

Hap-py is the man, whose God is the Lord, Hap-py is the man, Hap-py is the man,

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Hap - - - - - py is the man, Oh! Hap - - - - - py is the man..... whose

Hap - py is the man, Hap - py is the man, Hap - py is the man, Hap - py is the man,

God..... is the Lord,..... is the Lord. Hap - py is the man, whose God is the Lord, Hap - py is the man whose

rit. - - - - - - - - *f*

Hap - py is the man whose God is the Lord, Hap - py is the man, whose God is the Lord, Hap - py is the man whose

f

God is the Lord, Hap - py is the man whose God is the Lord, And the peo - ple that trust in Him, That trust in him.

m

God is the Lord, Hap - py is the man whose God is the Lord, And the peo - ple that trust in Him, That trust in him.

m

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170 MET. ♩ = 60 = 39⅕.

THE LORD IS IN HIS HOLY TEMPLE.—Sentence.

C. ADELL BIDWELL.

The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly tem - ple, Let all the earth keep

The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly tem - ple, Let all the earth keep

si - lence, Let all the earth keep si - lence, Keep si - lence! keep si - lence! be - fore . . . . him. A - men.

si - lence, Let all the earth keep si - lence, Keep si - lence! keep si - lence! be - fore him. A - men.

si - lence, Let all the earth keep si - lence, Keep si - lence! keep si - lence! be - fore him. A - men.

EVENING SONG.

MET. ♩ = 56 = 45⅜.

ALTO SOLO.

Inscribed to the choir of the 1st Congregational Church, Lyons, Iowa.

Words and Music by M. M. JONES.

As the shades of night draw round us, And the gold - en day-light fades; May thine arms of love sur-round us, Guide us thro' its deep-ning shades.

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May our hearts be strong and cheer-ful, All the toils of life to bear; Al - ways trust-ing, nev - er fear - ful, Truth and Right, to do and dare.

May our hearts be strong and cheer-ful, All the toils of life to bear; Al - ways trust-ing, nev - er fear - ful, Truth and Right, to do and dare.

TENOR SOLO. *Ritard.* *Cheerful.* * *Ritard.*

But should sor- row o - ver-take us, And our tri - als weigh us down; May thy pres - ence ne'er....for - sake us, May thy love our sor-rows drown.

Help us, Lord, with true con - fid - ing, All our trust to put in thee; Feel - ing Thou our sure a - bid- ing, Thro' e - ter - ni - ty shall be.

Help us, Lord, with true con - fid - ing, All our trust to put in thee; Feel - ing Thou our sure a - bid- ing, Thro' e - ter - ni - ty shall be.

* *Sing tones indicated by small notes if preferable.*

172 MET. ♩ = 72 = 26¼.

THE LORD IS MY ROCK.

C. C. CASE.

BASS SOLO. *Maestoso.*

The Lord is my Rock, ... my Rock and my for - - tress, my Rock and my for-tress, And my de - liv - 'rer, my Rock, and my

for - tress, my for- tress and my de - liv - - 'rer.

CHORUS.

The Lord is my Rock, my Rock and my for-tress, The Lord is my Rock, my

The Lord is my Rock, my Rock and my for-tress, The Lord is my Rock, my

Rock and my for - tress,

ff

My God and strength, And my sal - va - tion, My God and

m

Rock and my for - tress, My God and strength, And my sal - va - tion, My God and

ff

Rock and my for - tress, My God and strength, And my sal - va - tion, My God and

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strength and my sal - va - tion, My God and strength, My God and strength, My God and

My God and strength,..... My God and strength,.....

strength and my sal - va - tion, My God and strength,..... My God and strength, My God and, My God and

strength and my sal - va - tion, My God and strength,

strength, My God and strength, And my sal - va - tion. There - - fore, There-fore will I praise the Lord,

strength, My God and strength, And my sal - va - tion. There-fore will I praise the Lord, There-fore will I praise the

There - - fore, There-fore will I praise the Lord,

1st time. 2d time.

There-fore will I praise the Lord, I will praise the Lord. will praise the Lord. Praise ye the Lord, Praise ye the Lord.

Lord, There-fore will I praise the Lord, will praise the Lord. will praise the Lord. Praise ye the Lord, Praise ye the Lord.

There-fore will I praise the Lord, I will praise the Lord. will praise the Lord. Praise ye the Lord, Praise ye the Lord.

MET. ♩ = 88 = 18½.

THE HEAVENS DECLARE THE GLORY.

H. R. PALMER.

The heavens de - clare the glo - ry of God, And the fir - ma-ment showeth his han - dy work; Day un - to day ut - tereth

The heavens de - clare the glo - ry of God, And the fir - ma-ment showeth his han - dy work; Day un - to day ut - tereth

speech.....Night un - to night showeth knowledge..... There is no speech nor language where their

Day un - to day uttereth speech, Night un - to night showeth knowledge, There is no speech nor language where their

speech.....Night un - to night showeth knowledge..... There is no speech nor language where their

Day un - to day uttereth speech, Night un - to night showeth knowledge,

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voice where their voice is not heard. Hal - le - lu - jah, A - men! Hal - le - lu - jah,

voice where their voice is not heard. Hal - le - lu - jah, Hal - le - lu - jah, A - men! Hal - le -

voice where their voice is not heard. Hal - le - lu - jah, A - men! Hal - le - lu - jah,

Hal - le - lu - jah A - men! Hal-le - lu - jah A - men! Hal-le - lu - jah A - men, Hal-le - lu - jah A - men and A - men.

rit.

- lu - jah, A - men! A - men! A - men! A - men.....

rit.

Hal - le - lu - jah, A - men! A - men! A - men! A - men and A - men.

In Thee, O Lord.

Met. ♩ = 60 = 39⅞.

Sophie C. Hall.

p m cres - - cen - - do. dim. p cres - - cen - - do. ff

In thee, O Lord, do I put my trust, In thee, O Lord, do I put..... my trust, In thee, O Lord, do I put my trust.

p m

In thee, O Lord, do I put my trust, In thee, O Lord, do I put..... my trust, In thee, O Lord, do I put my trust.

ff p

Let me nev - er be con - found-ed, let me nev - er be con - found - ed, Oh de - liv - er me, Oh de - liv - er me, de -

ff p

Let me nev - er be con - found-ed, let me nev - er be con - found - ed, Oh de - liv - er me, Oh de - liv - er me, de -

ff p

Let me nev - er be con - found-ed, let me nev - er be con - found - ed, Oh de - liv - er me, Oh de - liv - er me, de -

cres. dim. p p Andante. cres. dim. rit. pp

- liv - er me in thy right-eous - ness. For thou art my Rock, my Rock and my For-tress. Thou art my Rock, my Rock and my For - tress.

p

- liv - er me in thy right-eous - ness. For thou art my Rock, my Rock and my For-tress, Thou art my Rock, my Rock and my For - tress.

p

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LET THE WORDS OF MY MOUTH.—Sentence.

Let the words of my mouth, And the med - i - ta - tions of my heart, be ac - cept - a - ble, O Lord, my

Let the words of my mouth, And the med - i - ta - tions of my heart, be ac - cept - a - ble, O Lord, my

strength, and my Re - deem - er, Let the words, Of my mouth, And the med - i - ta - tions of my

Let the words..... Of my mouth.....

strength, and my Re - deem - er, Let the words, Of my mouth, And the med - i - ta - tions of my

strength, and my Re - deem - er, Let the words, Of my mouth, And the med - i - ta - tions of my

heart be ac - cept - a - ble in thy sight, O Lord, my strength and my Re - deem - er. A - - men. A - men.

heart be ac - cept - a - ble in thy sight, O Lord, my strength and my Re - deem - er. A - - men. A - men.

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Explain CHANTING.

THE LORD'S PRAYER.

H. R. P.

Our Father who art in heaven, hallowed .... | *be thy* | *name;* Thy kingdom come, thy will be done on..... | *earth as it* | *is in* | *heaven.*

Give us this day our ..... | *dai - ly* | *bread;* And forgive us our trespasses, as we forgive..... | *those who* | *trespass a-* | *gainst us.*

And lead us not into temptation, but deliver | *us from* | *evil;* For thine is the kingdom, and the power, and the glory, for | *ever and* | *ever. A -* | *men.*

WITH TEARS OF ANGUISH.

Words by STENNETT.

H. R. P.

1. With tears of anguish I lament, Here at thy..... | *feet, my* | *God,* || My passion, pride, and discontent, And vile in-..... | *grat - i -* | *tude.*
2. My reason tells me thy commands Are holy,..... | *just and* | *true ;* || Tells me whate'er my God demands, Is his most..... | *right - eous* | *due.*
3. How long, dear Saviour, Shall I feel these struggles | *in my* | *breast?* || When wilt thou bow my stubborn will, And give my | *con-science* | *rest?*

Sure there was ne'er a heart so base, So false as..... | *mine has* | *been;* || So faithless to its promises, So..... | prone to | *ev - 'ry* | *sin.*
Reason, I hear, her counsels weigh, And all her..... | *words ap -* | *prove;* || But still I find it hard t' obey, And ... | hard - er | *yet to* | *love.*
Break, Sovereign Grace, Oh, break the charm, And set the | *cap - tive* | *free;* || Reveal, Almighty God, thine arm, And | haste to | *res - cue* | *me.*

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GOD BE MERCIFUL UNTO US.

1. God be merciful unto .... | *us and* | *bless us,* | And show us the light of his countenance, and be..... | *merci-ful-* | *un-to* | *us.* | *A-* | *men.*
2. That thy way way be .... | *known upon* | *earth,* | Thy saving ..... | *health a-* | *mong all* | *nations.* | |
3. Let the people praise .... | *thee, O* | *God;* | Yea, let..... | *all the* | *peo-ple* | *praise thee.* | |
4. Oh, let the nations rejoice | *and be* | *glad:* | For thou shalt judge the folk righteously, and govern the | *na-tions* | *up-on* | *earth.* | |
5. Let the people praise .... | *thee, O* | *God;* | Yea, let ..... | *all the* | *peo-ple* | *praise thee.* | |
6. Then shall the earth bring | *forth her* | *increase;* | And God, even our own .... | *God shall* | *give us his* | *blessing.* | |
7. God .... | *shall —* | *bless us,* | And all the ends of the..... | *world shall* | *fear —* | *him.* | *A-* | *men.*

H. R. PALMER.

HAVE MERCY UPON ME, O GOD.

1. Have mercy upon me, O God, according to thy ..... | *lov-ing* | *kindness;* | According unto the multitude of thy tender mercies..... | *blot out* | *my trans-* | *gressions.* | *A-* | *men.*
2. Wash me thoroughly from mine iniquity, and cleanse me ..... | *from my* | *sin.* | For I acknowledge my transgression : and my ..... | *sin is* | *ever be-* | *fore me.* | |
3. Hide thy face from my sins, and blot out all ... . | *mine in-* | *iquities.* | Create in me a clean heart, O God, and renew a right ..... | *spirit with-* | *in —* | *me.* | |
4. Cast me not away from thy presence, and take not thy Holy ..... | *Spir-it* | *from me;* | Restore unto me the joy of thy salvation, and uphold .... | *me with* | *thy free* | *Spirit.* | *A-* | *men.*

FARRANT.

AS THE HART PANTETH.

1. As the hart panteth after the.... | *wa-ter* | *brooks,* | So panteth my .... | *soul after* | *thee, O* | *God.* | *A-* | *men.*
2. My soul thirsteth for God, for the | *liv-ing* | *God!* | When shall I come and ap- - - - - | *pear be-* | *fore —* | *God?* | |
3. My tears have been my meat.... | *day and* | *night,* | While they continually say unto..... | *me where* | *is thy* | *God?* | |
4. Why art thou cast down, ... | *O my* | *soul?* | Why art thou dis- - - - - - | *qui-et-* | *ed with-* | *in me?* | |
5. Hope .... | *thou in* | *God:* | For I shall yet praise him, who is the health of my | *counte-nance* | *and my* | *God.* | *A-* | *men.*

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VOCALISES.

1 STACCATO. Sing "Ah."

2 ARTICULATION. Sing "Ah."

3 PORTAMENTO.

A - - - ve, a - - - - ve, a - - - ve, a - - - ve, a - - - ve, a - - - ve, a - - - ve.

4 A - - - - ve, a - - - - ve, a - - - - ve, a - - - - ve, a - - - - ve, a - - - - ve, a - - - - - ve.

5 A - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve.

PIANO, or ORGAN. *Staccato.*

6 7 8 9 10

1

2

3 a - - ve, a - - ve, a - - ve, a - - ve, a - - ve, a - - ve, a - - ve.

4 a - - - ve, a - - - ve, a - - ve, a - - - ve, a - - - ve, a - - - ve, a - - - - ve.

5 a - ve, a - - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve.

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THE APPOGGIATURA.

21

THE ACCIACCATURA.

22

THE DOUBLE APPOGGIATURA.

23

THE TURN, with three notes.

24

THE TURN, with four notes.

25

Exercise with Vowel Sounds.*

No. 26. Pronounce *a* as in *far; e* like *a* in *fate; i* like *e* in *fete; o* as in *note; u* like *oo* in *moon.*

a, e, i, o, u, O me - mo - ri - a! Alma ma-ter flo-ri - at, quæ nos ed - u - ca - vit. Ad-di - o pre-ci-o - sa, ad - di - o speranza mi - a,

Largo.

No. 27. Met. ♩=72=26½. ETUDE.

Bam-bi-nello mi-o ta-ce - te, Ve - ni - te qua mio bambino. Me - - - mo - - - - ri - - - - a, me - - - - mo - - ri - - - - a, o - - - - -

m *p* *m* *m* *p*

ca - ro me - mo - ri - - - a, me - mo - - ri - - a, me - - mo - ri - - a, O - - - - ca - ra, O me - mo - ri - - - - a.

No. 28. Sing la, or ah. SOLFEGGIO.

* *The exercises in this department, which have Latin or Italian syllables, were adapted by Mr. Wm. Ludden, as found in his "School for the Voice," which adaptations are used by his permission.*

No. 29.

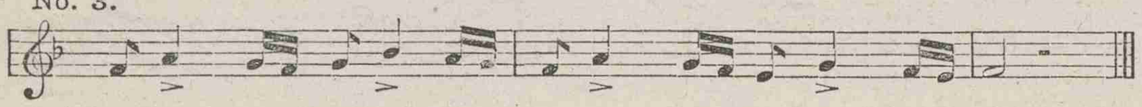
ROULADE EXERCISES.

Cadence Variations.

No. 1. *First sing "la" to each note: then the entire exercise with "ah"*

No. 2.

No. 3.



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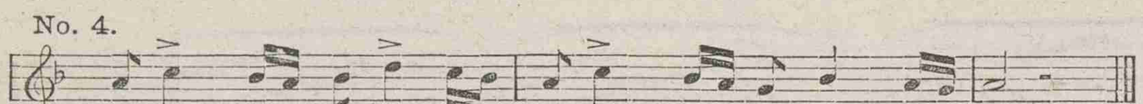

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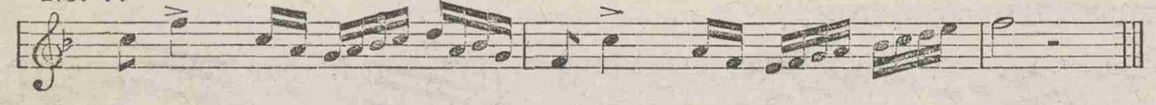

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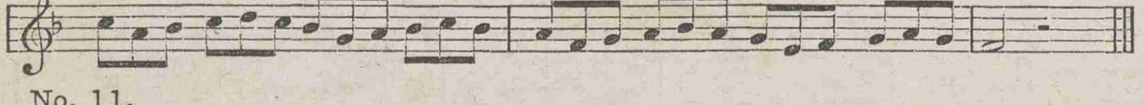

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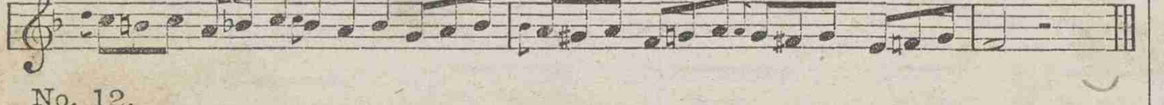


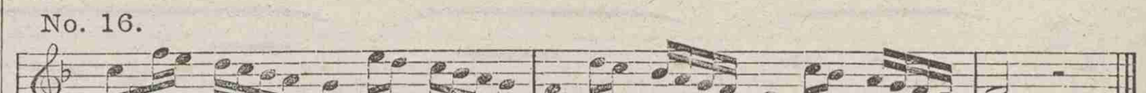
No. 12.

No. 13.

No. 14.

No. 15.

No. 16.



No. 17.

No. 18.

No. 19.

No. 20.

No. 21.

No. 22.

Accompaniment for each exercise.

MUSICAL CATECHISM.

LESSON I.

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

1. *What is* SOUND?

Sound is anything audible.

2. *What is a* TONE?

A tone is a sound in which pitch is perceptible.

3. *What is a* KEY?

A family of tones bearing a certain fixed relation one to another.

4. *How many tones constitute a key?*

Seven.*

5. *What is the tonic, or* KEY-TONE?

The tone from which all other tones are reckoned; the point of repose.

6. *How are the tones of a key named?*

The tonic, or key-tone, is named one (or eight), the next tone above it is named two, the next three, etc.

7. *What syllables are sometimes applied to the tones of a key?*

The syllables Do, Re, Mi, Fa, Sol, La, Si.

8. *The names of what letters are used as the names of the pitches of tones?*

The names of the first seven letters of the alphabet, A, B, C, D, E, F, and G.

9. *What constitutes the* DIATONIC-SCALE?

The tones of a key in successive order, from one key-tone, or tonic, to the next, inclusive.

10. *What is the* STAFF?

The staff is a character used to represent the pitches of tones.

11. *Of what does it consist?*

It consists, mainly, of five parallel lines and the spaces which belong to them; and is frequently enlarged by means of short added lines and spaces, above and below.

* It may be well to remark here, that a key really consists of all the tones which the ear can detect, having a certain fixed relation to each other; for example, all possible tones whose names are C, D, E, F, G, A and B, constitute the key of C.

12. *How are tones represented as regards length or duration?*

By characters called NOTES.

13. *How many different kinds of notes are there in general use, and what are their names?*

Six. The whole note, the half note, the quarter note, the eighth note, the sixteenth note, and the thirty-second note.

14. *How is the whole note made?*

Like the letter O, elongated.

15. *How is the half note made?*

With an open head, and a stem.

16. *How is the quarter note made?*

With a full head, and a stem.

17. *How is the eighth note made?*

With a full head, a stem, and a hook.

18. *How is the sixteenth note made?*

With a full head, a stem, and two hooks.

19. *How is the thirty-second note made?*

With a full head, a stem, and three hooks.

20. *What are* BARS?

Bars are small lines drawn perpendicularly across the staff.

21. *What is a* DOUBLE BAR?

A Double Bar is a broad bar drawn across the staff.

22. *What does it generally denote?*

The beginning and ending of a line of words.

23. *What is the* CLOSE, *and what does it signify?*

The Close consists of two double bars drawn across the end of the staff, to indicate the close of the composition.

24. *What is a* MEASURE?

A measure is a group of two or more regularly recurring pulsations.

25. *How is a measure represented?*

A measure is represented by the space between two bars.

26. *A measure having two pulsations is called what?*

Double measure.

27. *A measure having three pulsations is called what?*

Triple measure.

28. *A measure having four pulsations is called what?*

Quadruple measure.

29. *A measure having six pulsations is called what?*

Sextuple measure, or compound double measure.

30. *A measure having nine pulsations is called what?*

Compound triple measure.

31. *A measure having twelve pulsations is called what?*

Compound quadruple measure.

LESSON II.

32. *What is* BEATING TIME?

Indicating each pulsation of a measure by a certain motion of the hand.

33. *Describe the beats in double measure.*

Down, and up.

34. *Describe the beats in triple measure.*

Down, left, and up.

35. *Describe the beats in quadruple measure.*

Down, left, right, and up.

36. *Describe the beats in sextuple measure.*

Down, left, left, right, up, and up; or simply down and up, comprehending three pulsations to each motion.

37. *Describe the beats in compound triple measure.*

Down, left, and up, comprehending three pulsations to each motion.

38. *Describe the beats in compound quadruple measure.*

Down, left, right, and up, comprehending three pulsations to each motion.

39. *What is* ACCENT?

A slight stress upon a certain pulsation, to mark its position in the measure.

40. *Which pulse* of double measure is accented?*

The first.

41. *Which pulse of triple measure is accented?*

The first.

* We need hardly say that this word "*pulse*" or "*pulsation*" is the same as was formerly called "*part.*"

42. *Which pulses of quadruple measure are accented?*

It has a primary accent on the first, and a secondary accent on the third.

43. *Which pulses of sextuple measure are accented?*

A primary accent on the first, and a secondary accent on the fourth.

44. *Which pulses of compound triple measure are accented?*

A primary accent on the first, and secondary accents on the fourth, and seventh.

45. *Which pulses of compound quadruple measure are accented?*

A primary accent on the first, and secondary accents on the fourth, seventh, and tenth.

46. *What is a* FRACTION?

The figures placed at the beginning of a composition.

47. *What does the numerator denote?*

The number of pulsations in the measure.

48. *What does the denominator indicate?*

The kind of note which is reckoned to each pulse of the measure.

LESSON III.

49. *What is the rule for applying words to music?*

Apply one syllable of the words to each note.

50. *What is a* SLUR?

A curved line connecting two or more notes upon different degrees of the staff.

51. *What is a* TIE?

A curved line connecting two or more notes upon the same degree of the staff.

52. *What is the rule for applying words when the slur or tie occurs?*

Apply one syllable of the words to as many notes as are so connected.

53. *What are* RESTS?

Characters indicating suspension of sound.

54. *How many kinds of rests are there, and what are their names?*

Six. The whole rest, the half rest, quarter rest, eighth rest, sixteenth rest, and thirty-second rest.

55. *As regards duration, rests correspond to what?*

To the notes of the same denomination.

56. *How is the whole rest made?*

A square block below a line.

57. *How is the half rest made?*

A square block above a line.

58. *How is the quarter rest made?*

Like the figure 7 reversed.

59. *How is the eighth rest made?*

Like the figure 7.

60. *How is the sixteenth rest made?*

Like the figure 7 with two heads.

61. *How is the thirty second rest made?*

Like the figure 7 with three heads.

62. *Into how many classes are human voices generally divided, and what are they called?*

Four. Base, Tenor, Alto, and Soprano.

63. *Describe base singers.*

Gentlemen who can sing low, and cannot sing high.

64. *Describe Tenor singers.*

Gentlemen who can sing high, and cannot sing low.

65. *Describe Alto singers.*

Ladies who can sing low, and cannot sing high.

66. *Describe Soprano singers.*

Ladies who can sing high, and cannot sing low.

67. *What is meant by* MIDDLE C?

The pitch C, which all voices have in common; it being in the middle of the great vocal compass, ladies can sing as many tones above it, as gentlemen can sing below it.

68. *How is the pitch middle C represented?*

By the added line above of the base staff, the added line below of the soprano staff, and by the third space of the tenor staff.

69. *What is a* CLEF?

A character which determines the pitch of tones as represented by the staff.

70. *How many clefs are there in general use, and what are they called?*

Three. The soprano clef, the base clef, and the tenor clef.

71. *What does the soprano clef indicate?*

That the pitches are so arranged as to fix middle C on the added line below.

72. *What parts sing from the staff so arranged?*

The soprano and alto, and sometimes, (always incorrectly,) the tenor.

73. *What does the base clef show?*

That the pitches are so arranged as to fix middle C on the added line above.

74. *What parts sing from the staff so arranged?*

The base, and sometimes the tenor.

75. *What does the tenor clef denote?*

That the pitches are so arranged as to fix middle C on the third space.

76. *What part sings from the staff so arranged?*

The tenor.

77. *What was the former use of the tenor or C clef?*

It was sometimes placed on the first line as a soprano clef; on the third line as an alto clef; on the fourth line as a tenor clef; and in ancient music it was sometimes placed on the second line.

LESSON IV.

78. *What is a brace, and what does it indicate?*

The brace is a character used to connect two or more staffs, and generally indicates the number of parts which are to be performed simultaneously.

79. *Staffs, when connected by a brace, are called what?*

A SCORE.

80. *What is the use of a* DOT?

It adds one half to the rhythmical value of the note or rest after which it is placed.

81. *How is the repeat made, and what does it mean?*

It consists of dots placed in the spaces at the left hand of a bar, and shows that the preceding passage is to be repeated.

82. *When only a part of the previous passage is to be repeated, how is it indicated?*

By dots placed in the spaces at the right hand of a bar, in which case all between the two sets of dots, is to be repeated.

83. *What does* BIS *imply?*

That the passage so marked is to performed twice.

84 *What does the* HOLD, *or* PAUSE, *denote?*

That the tone indicated is to be prolonged at the option of the leader.

85. *What is a* UNISON PASSAGE?

A passage in which two or more parts sing the same tones.

86. *What is to be understood by the letters D.C?*

The Italian words DA CAPO: more frequently the Italian sentence DA CAPO AL FINE.

87. *What is the translation of* DA CAPO AL FINE?

Da, from the; *Capo*, commencement; *al*, to the; *Fine*, end; sing "from the commencement to the end."

88. *What is the meaning of D.S?*

Dal Segno, return to the sign.

89. *What are triplets?*

Three equal tones performed in the time of one pulse; the time usually given to two tones divided into three equal parts.

90. *How are they represented?*

By three notes grouped with a slur or tie, or marked with a figure 3.

91. *What is* SYNCOPATION?

Commencing a tone on an unaccented pulse of a measure, and continuing it into the following accented pulse, thereby temporarily displacing the usual accent.

92. *What is an* INTERVAL?

The difference of pitch between two tones; also their musical effect when performed simultaneously.

93. *What is the interval between* 1 *and* 2 *of a key?*

A second.

94. *What is the interval between* 1 *and* 3*?*

A third.

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

A fourth.

96. *What is the interval between* 1 *and* 5*?*

A fifth.

97. *What is the interval between* 1 *and* 6*?*

A sixth.

98. *What is the interval between* 1 *and* 7*?*

A seventh.

99. *What is the interval between* 1 *and* 8*?*

An octave.

100. *How many kinds of seconds are there in general use, and what are they called?*

Three; major, minor and augmented.

101. *How many kinds of thirds are there in general use, and what are they called?*

Two; major and minor.*

* As diminished thirds, fourths and sevenths, and augmented fifths and sixths, are of no use in this department of the science, it is considered best to omit mentioning them in this connection. Those who wish to pursue the subject farther, are referred to the work entitled "PALMER'S Theory of Music," Published by JOHN CHURCH & Co. price $1.00.

102. *How many kinds of fourths are there?*

Two; perfect and augmented.

103. *How many kinds of fifths are there?*

Two; perfect and diminished.

104. *How many kinds of sixths are there?*

Two; major and minor.

105. *How many kinds of sevenths are there?*

Two; major and minor.

106. *How are intervals measured?*

By steps and half-steps.

LESSON V.

107. *What is a half-step?*

The smallest interval now in use.

108. *What is a step?*

An interval as great as two half-steps

109. *What is a minor second?*

A second as small as one half-step.

110. *What is a major second?*

A second as great as one step.

111. *What is an augmented second?*

A second as great as a step-and-a-half.

112. *Between what tones of the scale do we find minor seconds?*

Between 3 and 4, and 7 and 8.

113. *Between what tones of the scale do we find major seconds?*

Between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7

114. *What are* INTERMEDIATE TONES?

Those which occur between the regular tones of a Key.

115. *Between what tones of a major Key do we find intermediate tones?*

Between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7.

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

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

117. *How are intermediate tones indicated?*

By the aid of characters called sharps (♯), flats (♭), and cancels (♮).*

* The pernicious effects of calling this character (♮) a "NATURAL" are apparent throughout the entire country,—notwithstanding the fact that, when so employed, its use is purely *technical*, it is very easy to see how readily the idea would obtain, in the minds of beginners, that some tones are more natural than others; and the unfortunate impression which has become so universal among those who have little knowledge of the subject, that the key of C is more natural than other keys, and that the real difficulty in learning to read music only begins when we introduce other keys, is clearly traceable to the inappropriate name of this character. The character itself is never used except for the purpose of canceling the effect of a previous sharp or flat; hence, no instance can arise in which the word "*natural*" may be used where the word "CANCEL" would not be more appropriate. For these reasons, the author has decided to adopt the name CANCEL instead; and would ask all teachers to assist in the effort to curtail the evil effects of the term *natural*.—H. R. P., New York, April 13, 1876.

118. *For what is a sharp* (♯) *used?*

To indicate an intermediate tone, the tendency from which is upward.

119. *For what is a flat* (♭) *used?*

To indicate an intermediate tone, the tendency from which is downward.

120. *For what is a cancel*(♮) *used?*

To cancel the effect of a previous sharp or flat. If the tendency from the restored tone is upward, the cancel has the capacity of a Sharp: if downward, the capacity of a flat.

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

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

LESSON VI.

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

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

123. *What is a* CHROMATIC SCALE?

A scale in which all the tones, intermediate and diatonic, occur in successive order.

124. *Why is this scale called chromatic?*

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

125. *What are* ACCIDENTALS?

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

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

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

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

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

127. *What is the difference between a scale and a key?*†

A scale implies a certain order of succession; while the family of tones of which it is formed, called the Key, may be used in any possible order.

128. *What other difference is there?*

A Scale must have eight tones, while a Key is manifested with seven.

129. *How many different keys are there in general use?*

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

130. *What is transposition?*

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

131. *What is the order of intervals in the major Key?*

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

132. *What is a* SIGNATURE?

The sharps or flats at the beginning of a composition, which indicate the Key or Scale.*

133. *What tones form the key of C?*

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

134. *What is the signature of the key of C?*

It has no signature

135. *What tones form the key of G?*

G, A, B, C, D, E, and F♯.

136. *What is the signature of the key of G?*

One Sharp.

137. *What tones form the key of D?*

D, E, F♯, G, A, B, and C♯.

138. *What is the signature of the key of D?*

Two Sharps.

139. *What tones form the key of A?*

A, B, C♯, D, E, F♯, and G♯.

140. *What is the signature of the key of A?*

Three Sharps.

LESSON VII.

141. *What tones form the key of E?*

E, F♯, G♯, A, B, C♯, and D♯.

142. *What is the signature of the key of E?*

Four Sharps.

† See Webster's Dictionary.

143. *What tones form the key of B?*

B, C♯, D♯, E, F♯, G♯, and A♯.

144. *What is the signature of the key of B?*

Five Sharps.

145. *What tones form the key of F♯?*

F♯, G♯, A♯, B, C♯, D♯, and E♯.

146. *What is the signature of the key of F♯?*

Six Sharps.

147. *What tones form the key of F?*

F, G, A, B♭, C, D, and E.

148. *What is the signature of the key of F?*

One flat.

149. *What tones form the key of B♭?*

B♭, C, D, E♭, F, G, and A.

150. *What is the signature of the key of B♭?*

Two flats.

151. *What tones form the key of E♭?*

E♭, F, G, A♭, B♭, C, and D.

152. *What is the signature of the key of E♭?*

Three flats.

153. *What tones form the key of A♭?*

A♭, B♭, C, D♭, E♭, F, and G.

154. *What is the signature of the key of A♭?*

Four flats.

LESSON VIII.

155. *What tones form the key of D♭?*

D♭, E♭, F, G♭, A♭, B♭, and C.

156. *What is the signature of the key of D♭?*

Five flats.

157. *What tones form the key of G♭?*

G♭, A♭, B♭, C♭, D♭, E♭, and F.

158. *What is the signature of the key of G♭?*

Six flats.

159. *What is a* MINOR SCALE?

A scale in which the intervals from 1 to 3 and from 1 to 6 are minor.

160. *What is the order of intervals in thi minor scale?*

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

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

It should.

162. *How is the harshness of the augmented second between 6 and 7 sometimes temporarily avoided?*

By "raising the sixth," or, more correctly speaking, by making the interval from 1 to 6 major instead of minor.*

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

A, B, C, D, E, F, and G♯.

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

Like its relative, C major, it has no signature.

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

E, F♯, G, A, B, C, and D♯.

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

Like its relative, G major, it has one sharp.

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

B, C♯, D, E, F♯, G, and A♯.

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

Like its relative, D major, it has two sharps.

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

F♯, G♯, A, B, C♯, D, and E♯.

LESSON IX.

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

Like its relative, A major, it has three sharps.

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

C♯, D♯, E, F♯, G♯, A, and B♯.

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

Like its relative, E major, it has four sharps.

* This avoidance of the augmented second between 6 and 7, by "raising 6," gave rise to what has been called the "Melodic Minor Scale," which is given by some writers, and still adhered to by many teachers. But the law which provides that all dominant chords shall have major thirds, and thus fixes 7 of the minor key a half-step below 8, is no more binding than the law which says that the sub-dominant chord of a minor key shall always have a minor third, and so establishes the interval of an augmented second from 6 to 7. It is absolutely impossible to harmonize the melodic form in any acceptable manner; and while all the classical composers frequently gave that form in melodic passages, they invariably wrote the sub-dominant chord with a minor third. Most of the old theorists pass over this striking inconsistency in silence; probably recognizing the fact that any attempt to reconcile such palpable contradictions would be utterly useless. Richter says that "The sixth degree of the minor scale (key) is not capable, *in a harmonic sense*, of any such chromatic alteration;" also, that the sub-dominant chord with a major third, (in the minor key,) "cannot be conceived of." In other words, we have but one minor *key*, that which has been known as the *Harmonic Minor;* (the order of intervals of which is given at question 158,) and while we frequently form a scale, called the Melodic Minor Scale, there *never was a Melodic Minor Key.* Whenever such passages occur, they can easily be accounted for as passing tones or appoggiaturas.

173. *What tones form the key of G♯ minor?*
G♯, A♯, B, C♯, D♯, E, and F double sharp (𝄪).
174. *What is the signature of the key of G♯ minor?*
Like its relative, B major, it has five sharps.
175. *What tones form the key of D♯ minor?*
D♯, E♯, F♯, G♯, A♯, B, and C double sharp.
176. *What is the signature of the key of D♯ minor?*
Like its relative, F♯ major, it has six sharps.
177. *What tones form the key of D minor?*
D, E, F, G, A, B♭, and C♯.
178. *What is the signature of the key of D minor?*
Like its relative, F major, it has one flat.
179. *What tones form the* key *of G minor?*
G, A, B♭, C, D, E♭, and F♯.
180. *What is the signature of the key of G minor?*
Like its relative, B♭ major, it has two flats.
181. *What tones form the key of C minor?*
C, D, E♭, F, G, A♭, and B.
182. *What is the signature of the key of C minor?*
Like its relatve, E♭ major, it has three flats.

LESSON X.

183. *What tones form the key of F minor?*
F, G, A♭, B♭, C, D♭, and E.
184. *What is the signature of the key of F minor?*
Like its relative, A♭ major, it has four flats.
185. *What tones form the key of B♭ minor?*
B♭, C, D♭, E♭, F, G♭, and A.
186. *What is the signature of the key of B♭ minor?*
Like its relative, D♭ major, it has five flats.
187. *What tones form the key of E♭ minor?*
E♭, F, G♭, A♭, B♭, C♭, and D,
188. *What is the signature of the key of E♭ minor?*
Like its relative, G♭ major, it has six flats.
189. *What are* Passing Tones?
Tones which are introduced for the purpose of enlivening or embellishing the melody, but which do not form an essential part of the harmony.

190. *What is an* Appoggiatura
A passing tone, which precedes an essential tone or an accented pulse of a measure.
191. *How is it usually represented?*
By a smaller note.
192. *What is an* Acciaccatura?
A passing tone, a half step above or below the tone to which it is prefixed. It is usually written with a dash across its hook; it has no determined time-value, and should be closely blended with the following tone.
193. *What is an* After-tone?
A passing tone which follows an essential tone, or an unaccented pulse of a measure.
194. *How many degrees of power are there, and what are they called?*
Five; Pianissimo, Piano, Mezzo, Forte, and Fortissimo.
195. *What does Pianissimo mean?*
That the tone or passage so marked should be performed with great restraint; the first degree of power.

LESSON XI.

196. *What does Piano mean?*
That the tone or passage should be performed with restraint; the second degree of power.
197. *What does Mezzo mean?*
That the tone or passage should be performed with medium power, neither restraint, nor with uncommon exertion; the third or middle degree of power.
198. *What does Forte mean?*
That the tone or passage should be performed with some exertion; the fourth degree of power.
199. *What does Fortissimo mean?*
That the tone or passage should be performed with *great* exertion, the loudest that can be given consistent with purity; the fifth degree of power.*

* These five degrees of power are sufficient for all practical purposes, and if composers would grade them in this way, performers would soon learn to use them so. That there is an innumerable number of degrees of power between pianissimo and piano must be admitted, otherwise no such effect as crescendo could be produced, but like the innumerable number of pitches which, all must admit, lie between C and C♯, the human mind cannot classify or analyze them.

200. *What does Crescendo mean?*
That the tone or passage should be commenced in a low degree of power and increased.
201. *What does Decrescendo, or Diminuendo mean?*
That the tone, or passage, should be commenced with a high degree of power, and decreased.
202. *What does Swell mean?*
A union of crescendo and diminuendo.
203. *What does Sforzando mean?*
That the tone should be commenced in a high degree of power, and instantly diminished, and held in a lower degree of power.
204. *What does Legato mean?*
That the passage should be performed in a smooth and connected manner.
205. *What does Staccato mean?*
That the tones should be performed in a short an distinct manner, and should be sustained only one-fourth as long as represented.
206. *What does Semi-staccato mean?*
That the tones should be less short and distinct than staccato, and should be sustained one half as long as represented.
207. *What is* Modulation?
Passing from one key into another without changing the signature.
208. *What is an Enharmonic change?*
A change of representation, which changes the name without changing the tone, as the substitution of A♭ for G♯.

After many years' experience in conducting large bands of performers, both vocal and instrumental, the writer is prepared to assert, without fear of contradiction, that no performer can produce a degree of power between *piano* an *mezzo*, or between *mezzo* and *forte*, (any more than they can produce a pitch between C and C♯;) hence the terms *mezzo-piano* and *mezzo-forte*, with their abbreviations *m. p.* and *m. f.* are nonsensical, and should be thrown out of our nomenclature. We might as well say *mezzo-pianissimo* or *mezzo-fortissimo*. The bad effects which have arisen from a lack of a classification of these degrees of power is shown by the fact that when our modern composers wish a passage to be performed *pianissimo*, they mark it with three or even with four *p's*. Now, as *pianissimo* means that the tone or passage shall be as soft as possible, we cannot make it softer with a dozen *p's*; and if *fortissimo* means all the power of which the performer is capable, (consistent with pure tone,) a thousand *f's* would not make it louder.

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