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HOURS OF SONG

[REVISED.]

BY

JAS. H. FILLMORE

PUBLISHED BY

FILLMORE BROTHERS. 119 West Sixth St., Cincinnati, O.
No. 40 Bible House, New York.

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HOURS OF SONG:

[REVISED.]

A BOOK OF RUDIMENTS

AND

A COLLECTION OF NEW MUSIC, SACRED AND SECULAR,

FOR

SINGING CLASSES AND CONVENTIONS.

By James H. Fillmore.

FILLMORE BROTHERS, Publishers,

119 WEST SIXTH ST.,
Cincinnati, O.

No. 40 BIBLE HOUSE,
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RUDIMENTAL.

PREFACE TO TEACHERS.—As the method adopted in the following lessons differs a little from that generally found in books of this character, we give a few words of explanation. It will be observed that we commence with Melody, and give a number of exercises, recommending others on the board, for reading the scale in all its positions on the staff soon at it is well learned by rote. We think this the best course to pursue in singing classes, especially where the sessions are short, for the following reasons: 1. To read with equal fluency in all the keys is one of the grand ends sought, and the difficulty consists only in want of practice; by this method we have all the advantages for practice that the time affords. 2. Experience proves that it does not take much more time to read in all the positions tolerably than in any one key. 3. The difficulty otherwise arising from the use of the G and F clefs is by this means removed, the pupils being prepared to read equally well in any position. 4. When the practice of other points is desired—such as different kinds of notes, measures, and the many points that follow in order,—you are not confined to any one key for examples, but have the advantage of any key that furnishes the best. 5. When the study of absolute pitch and the philosophy of transposition is taken up, the pupils are so nicely prepared for it. Many advantages might be given, but we think these sufficient to give this method precedence.

However, if the teacher does not choose to adopt this plan, the lessons and exercises here given are adapted to any other method as well.

The next point that deserves mention is that of Rhythm. To develop in the minds of pupils the faculty of "keeping time," is by no means a small item in the labor of the teacher. It might be estimated that the practice necessary to perfect this department of the science exceeds that of all the rest. There is no royal road to its accomplishment; hence, the best the teacher can do is to direct the practice in a strictly progressive manner. Our exercises and songs have been prepared with special reference to this point. The teacher will observe throughout the book a systematic arrangement of notes and measures, and that the music abounds in simplicity in this respect.

There is no doubt but that the popular method of "beating time" is the best expedient that can be employed for the purpose of begetting in the minds of pupils the idea of Rhythm. It should be kept in mind in selecting exercises, that while the different kinds of notes demand some attention, different kinds of measures demand more, for the kind of measure has the controlling influence over the effect of the notes. Hence, measures should be introduced progressively, and each kind mastered, in a degree, before its successor is taken up.

Beating time, to be an assistance in measuring lengths, must be practiced a good deal of itself. A good plan is to devote a few minutes of every lesson exclusively to it. The manner, to be effective, should be varied, besides describing the beats: *Down*, *up*, etc., count 1, 2, 1, 2, etc.; also add the word *and* at times, as though two notes were being sung to a beat; also beat one, and sometimes both beats, in silence. This variety should be carried through all the forms used for beating time; and will develop the idea in the quickest possible way. It is a very easy step from double measure to lively sextuple measure, especially where the measure consists principally of eighth notes. It is a good step, too, the contrast being thus made to appear between accenting groups of two notes and groups of three.

Our effort has been to make the following statements readable as possible, so that the pupil, with the assistance of the lectures by the teacher, may read and understand. The questions and answers furnish matter for study between times to recite in the class.

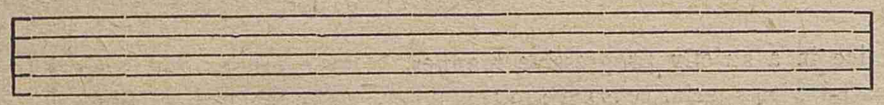
CHAPTER I.

MELODY.

1. The word Melody means song; but as a *Department* in the science of music, MELODY embraces every thing that pertains to pitch (the highness or lowness of tones).

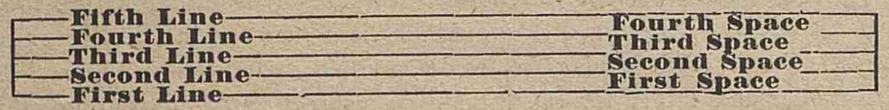
2. The STAFF consists of five long lines and the spaces between.

The Staff.

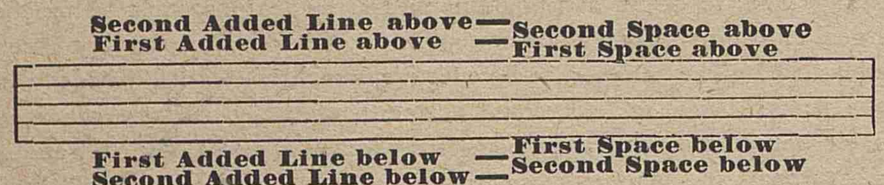


3. Each line and space is called a DEGREE, which means that each is used to indicate tones.
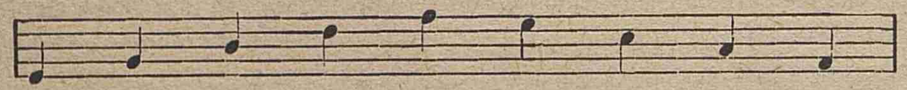
4. The lower line is the first line, the next above the second line, etc.



5. The short lines above or below the staff are called ADDED LINES, or Ledger lines.



6. Notes written on the staff indicate tones,—the length and the pitch in which they are sung.



7. As a means of learning to sing, there is a series of graded tones, eight in number, called the SCALE, and by associating the name of each with its pitch, they are readily distinguished.

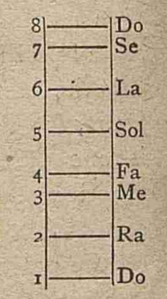
8. The scale has two sets of names. When *talking* about the scale, its tones are called 1, 2, 3, 4, 5, 6, 7, 8; when *singing*, we use the *syllables:* Do, Ra, Me, Fa, Sol, La, Se, Do.

9. Singing the scale is learned by imitation.

As the scale is the foundation of all singing, here is the place to begin its practice, the teacher singing and the pupils imitating. And it would be well for the teacher, besides being careful to make good tones with good pronunciation, to have the rhythm marked in his examples, thereby developing in their minds that idea also, but without mentioning it now. A good practice is to call for the tones by the numeral names, and the pupils singing in answer the syllable names. After some practice of this kind, a few facts concerning the scale will be interesting:

10. The difference in pitch between any two tones is called an INTERVAL. From 1 to 2 is an interval of a *second;* from 1 to 3 is an interval of a *third;* from 1 to 4, a *fourth*, and so on; from 1 to 8 is called an *octave.*

11. The distances between the tones of the scale are not all the same. The intervals between 3 and 4, and 7 and 8 are only half as large as the others, and are called *half steps*, while all the others are called *steps*, or whole steps. The accompanying diagram illustrates.



12. This is called the MAJOR DIATONIC SCALE, and differs from all others in this: its half steps are between 3 and 4, and 7 and 8.

13. While there are eight tones in the scale, there are but seven *different* tones; 8 is the same as 1, an octave higher—or, the same tone *twice as high*, so to speak.

14. Scales may be formed one above the other, 8 of the lower one becoming 1 of that above.

15. The scale may begin on either line or space of the staff.
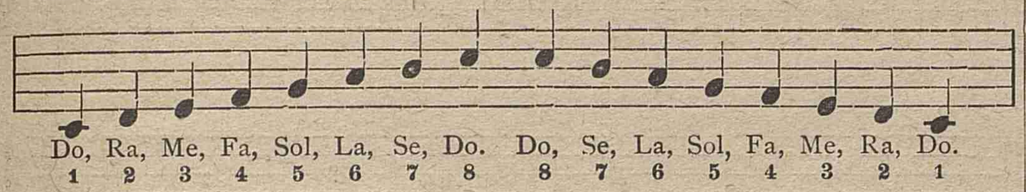
CHAPTER II.

Exercises with the Scale in all its positions on the Staff.
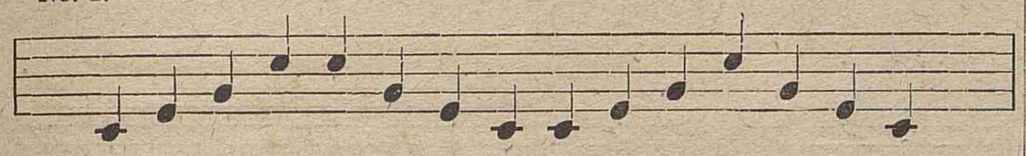
Each exercise should be repeated a number of times. First name the tones before singing them. The teacher will pitch them as though the signatures were used. Accent the first tone, and throughout, as in

double measure. A good plan would be to give other like exercises on the board.
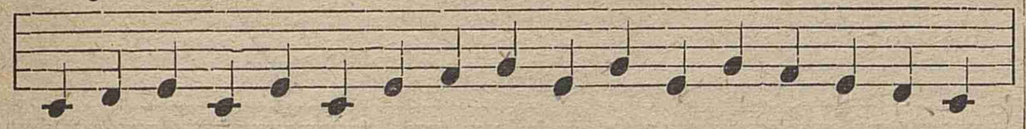
No. 1. Do on the added line below.
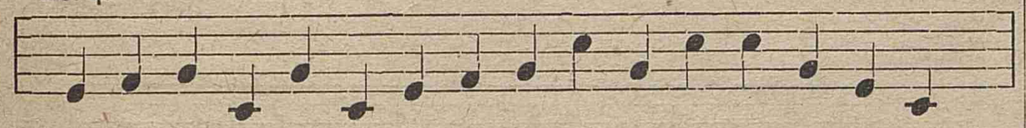


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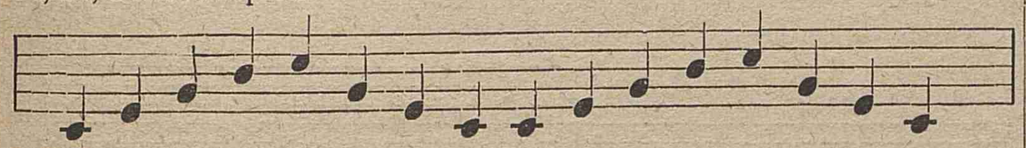


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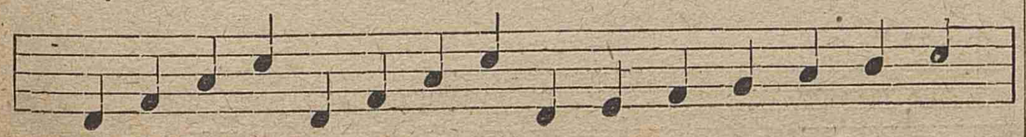


No. 4.



No. 5. Observe that when Do is on a line, Me, Sol, Se are on lines also, and Ra, Fa, La, Do are on spaces.
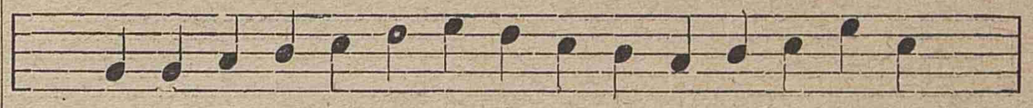


No. 6.



Ra, Fa, La etc.

No. 7. A part of two scales used.



Sol, Sol, La, etc.

No. 8.



No. 9. Do on the first line.



Do, etc.

No. 10.
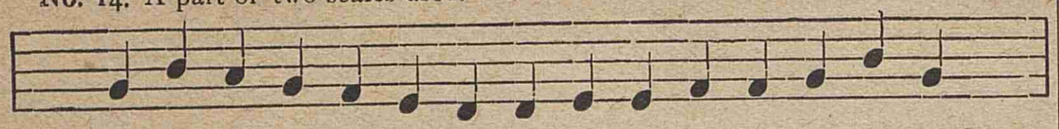
No. 11.

No. 12.
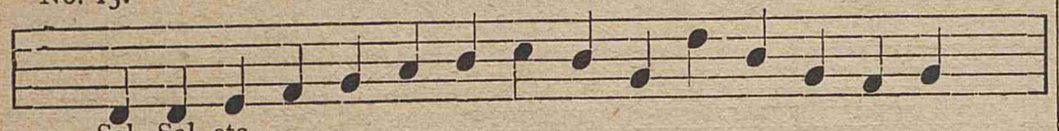
Me, etc.

No. 13. Do on the second line.

No. 14. A part of two scales used.
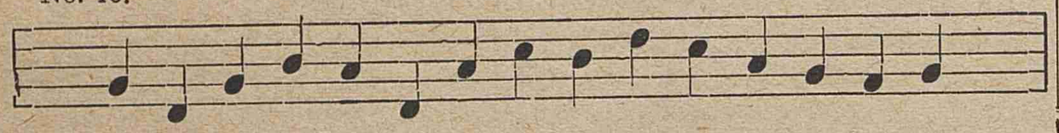


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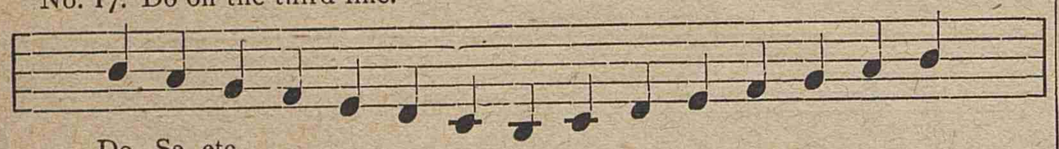


Sol, Sol, etc.

No. 16.
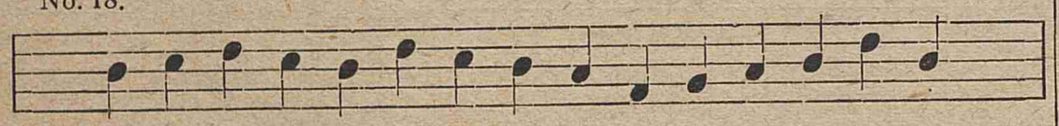


No. 17. Do on the third line.
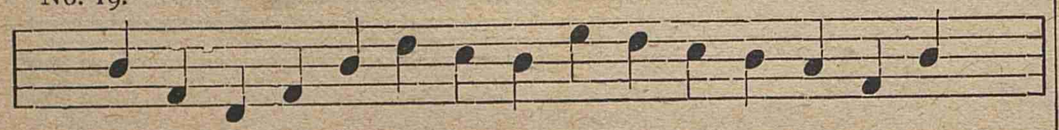


Do, Se, etc.
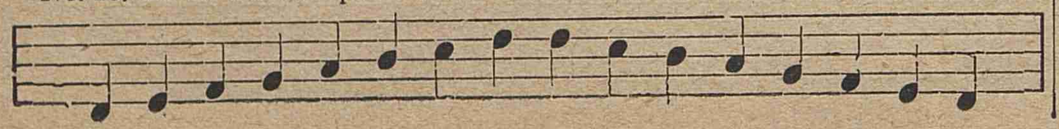
No. 18.
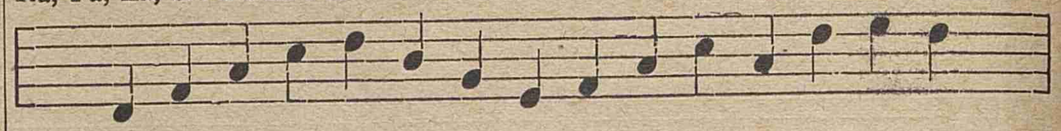


No. 19.
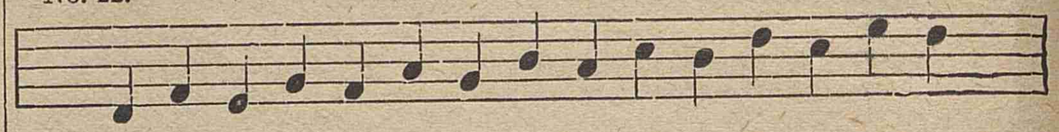


No. 20. Do on the first space below.
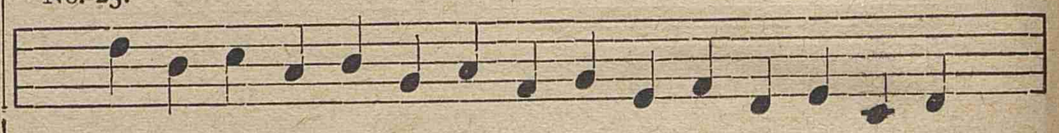


No. 21. Observe that when Do is in a space, Me, Sol, Se are in spaces also, and Ra, Fa, La, Do are on lines.
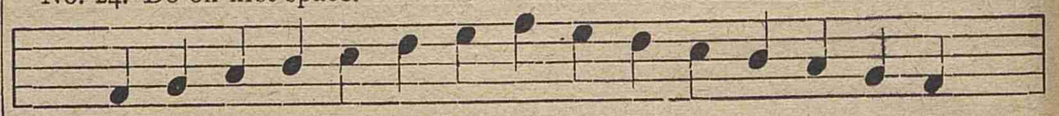


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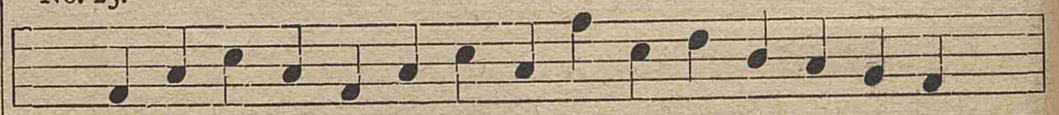


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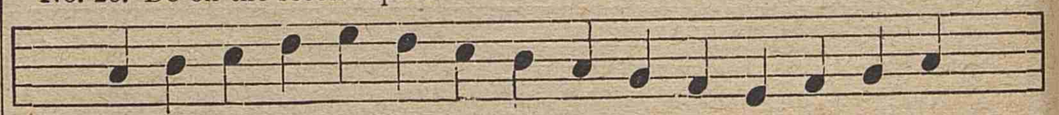


No. 24. Do on first space.
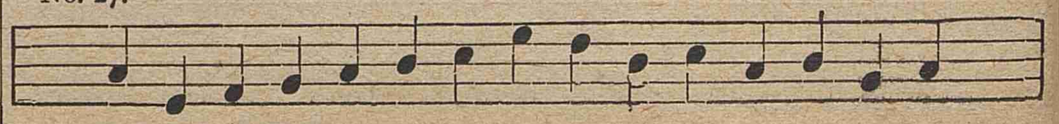


No. 25.



No. 26. Do on the second space.



No. 27.



CHAPTER III.

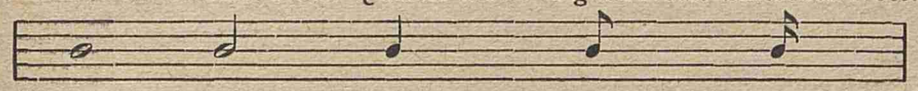
RHYTHM.

16. The word Rhythm relates to the *flow* of musical sounds, but as a *Department* in the science of music, RHYTHM embraces every thing that pertains to lengths and movements.

17. Different kinds of NOTES represent tones of different length.

Names: Whole Note. Half Note. Quarter Note. Eighth Note. Sixteenth Note.

Notes:
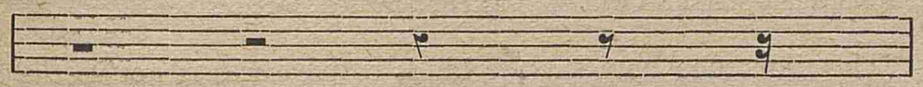


18. The stems may turn either upward or downward.

19. Notes depend upon one another for their length; hence, they are said to have only *relative* length; that is, a half note must be just half as long as a whole note in the same tune, a quarter note one-fourth as long as a whole note, or one-half as long as a half note, etc.

20. Characters used to represent *silence* are called RESTS. They are named from the notes, and correspond to them in length.

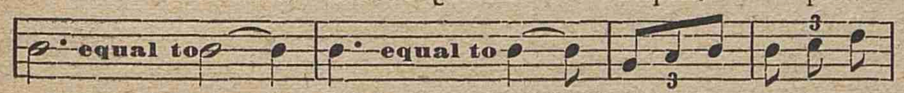
Whole Rest. Half Rest. Quarter Rest. Eighth Rest. Sixteenth Rest.



21. A dot after a note or rest increases its length one-half. Two dots add three-fourths to its value.

22. When the figure 3 is placed over or under any three notes it reduces their value to two notes of the same kind. Notes thus marked are called TRIPLETS.

Dotted Half Note. Dotted Quarter. Triplet. Triplet.



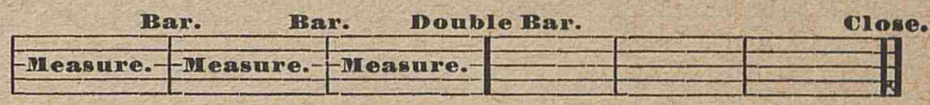
23. The character thus 𝄐 placed over or under a note is called a PROLONG, or Pause, and signifies that the tone must be prolonged beyond its usual length.

24. The Prolong interrupts the regular movement of the music; and while the tone is prolonged "beating time" is discontinued.

25. Tones are prolonged at the discretion of the singer or leader.

26. The peculiar flow of the tones of a song is attributable to its *kind of measure.*

27. The lines across the staff are called BARS, and the spaces between the bars represent the MEASURES.



28. A DOUBLE BAR indicates the end of a strain or line of poetry; but does not always complete a measure, sometimes occurring within the measure.

29. The CLOSE indicates the end of the song.

30. The measure takes its name from the number of parts into which it is divided; thus: two parts, Double measure; three parts, Triple measure, etc.

31. There are six kinds of measures in use:

Names of Measures:	Double Measure.	Triple Measure.	Quadruple Measure.	Sextuple Measure.	Compound Triple Meas.	Compound Sextuple Meas.
Their Signatures.	$\frac{2}{4}$ or $\frac{2}{2}$	$\frac{3}{4}$ or $\frac{3}{2}$	$\frac{4}{4}$ or 𝄵	$\frac{6}{8}$ or $\frac{6}{4}$	$\frac{9}{8}$	$\frac{12}{8}$

32. The RHYTHMIC SIGNATURE, or *Fraction* (two large figures one above the other), is placed on the staff at the beginning of the tune, and indicates the kind of measure.

33. The upper figure specifies the number of parts in the measure; thus: 2, two parts; 3, three parts, etc.

34. The lower figure specifies the kind of note that represents the parts of the measure; thus: 2 specifies a half note; 4 a quarter note; 8 an eighth note.

35. To assist the mind in computing the lengths of measures certain movements of the hand are learned, called *beating time.*

36. "Beating time" consists in making a motion of the hand for each part of the measure. Sometimes three parts of a measure are sung to one motion, or beat.

"Keeping time," as it is called, requires a good deal of attention. The pupil

must patiently and perseveringly practice the movements for the hand till they become natural and easy; and, to be of any benefit, it must be practiced till it becomes *second nature*, so to speak, so that when the will commands the hand to go it will move along gracefully, and with the regularity of a pendulum, keeping the beats perfectly, while the mind may be given wholly to other things, and rely upon the hand for the correct measurement of time.

37. The note which represents the time of a beat is called the *beat-note*, and is the standard by which the lengths of all the others in the song are reckoned.

38. The form of motions for Double Measure is Down, Up.

39. The form for Triple Measure is Down, Left, Up.

40. The form for Quadruple Measure is Down, Left, Right, Up.

41. The form for Sextuple Measure, when the movement is slow, is Down, Left, Up, twice for each measure; when the movement is lively, Down, Up, for each measure, singing *three parts* to each motion or beat.

Some teachers use other forms for the six beats in Sextuple measure; but this is thought to be the most practicable, as there is no special advantage in another form; and to save the necessity of learning a new one is quite an item in practice.

42. The form for Compound Triple Measure is the same as for Triple, singing *three parts* to each beat.

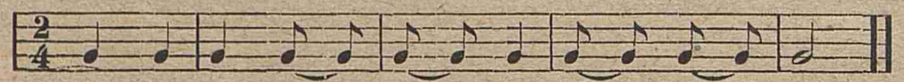
43. The form for Compound Quadruple Measure is the same as for Quadruple, singing *three parts* to each beat.

44. The hand should move about six inches for each beat, and go quickly from point to point, and not *drag* along.

CHAPTER IV.
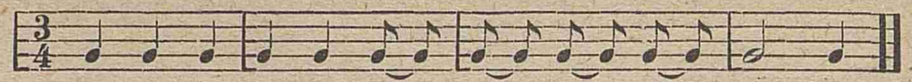
EXAMPLES OF MEASURES.

Double Measure. Observe that two quarter notes, or *their value*, fill a measure.
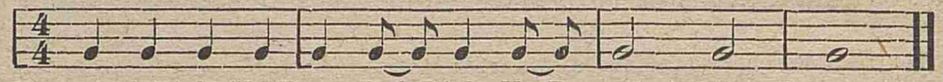


Down, Up, Down, Up, Down, Up, Down, Up, Down, Up.

Triple Measure.



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

Quadruple Measure.
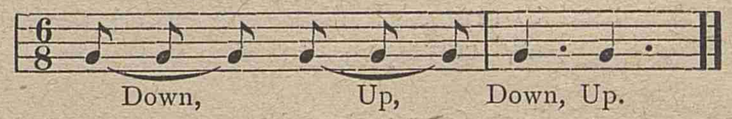


Down, Left, Right, Up, Down, Left, Right, Up, Down, Left, Right, Up, D., L., R., U.

Sextuple Measure (Slow).



Down, Left, Up, Down, Left, Up, D., L., U., D., L., U.

Sextuple Measure (Lively).



Down, Up, Down, Up.

The Compound Measures will be illustrated in the exercises hereafter.

45. The difference between the kinds of measures is not in the time occupied by each, but in the *manner in which they are sung.*

46. Some parts of the measures are sung with ACCENT (stress of voice), while other parts are not.

47. In Double Measure the *first* part, or downward beat, is accented: the second is unaccented.

48. In Triple Measure the *first* part is accented; the other two parts are not. (Sometimes the second part is accented, which will be illustrated hereafter.)

49. In Quadruple Measure the *first* part receives the strongest accent, the *third* part a light accent. The accents in Quadruple Measure are called *primary* and *secondary* accents.

50. Sextuple Measure has two accented parts, primary and secondary, occurring in the *first* and *fourth* parts.

51. In Compound Triple Measure the *first*, *fourth*, and *seventh* parts are accented.

52. Compound Quadruple Measure has four accented parts, which are the *first, fourth, seventh,* and *tenth.*

53. In all measures the *first part* receives the strongest accent: the following accents are to be graded as light, lighter, etc.

54. A tone which continues over more than one accented part of the measure receives but one accent.

55. A tone that commences on an unaccented part of a measure and continues through an accented part should be accented. The regular accent is thus broken up, and is called SYNCOPATION. The note is called a *Syncopated Note.*

56. Syncopation also occurs where a tone commences on the last part of a beat and continues through the following beat.

57. A TIE ⁀, or SLUR ⁀, indicates that the notes thus tied together are sung to one syllable of the words. Sometimes it indicates that the notes are to be sung in a smooth, gliding manner, called LEGATO.

58. When the hooks on the stems of notes connect them together, they are to be sung as if a slur was used.

59. Notes marked thus  are called STACCATO notes, and are to be sung in the most distinct, detached style. Dots over notes are called MARCATO, and are to be sung in a distinct style, but not so much detached as Staccato.

60. A row of dots across the staff indicates repeat. D. C. is an abbreviation of *Da Capo al Fine,* which means, repeat from the beginning to the word Fine.

61. D. S. is an abbreviation of the words *Dal Segno,* and means, repeat from the sign 𝄋.

62. The word *Ritard,* or *Rit.,* signifies gradually slower; it is sometimes marked Rallentando, Lentando, or Slentando.

CHAPTER V.

MELODY RESUMED.

63. The tones of the scale are considered with respect to each other; hence, they are said to have *relative pitch.* To illustrate: If 1 of the scale is pitched high, 2, 3, 4, etc., will be correspondingly high; if 1 is pitched low, the other tones of the scale will be correspondingly low.
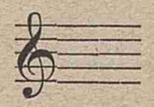
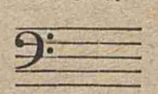
64. The science of music is based upon ABSOLUTE PITCH. Every musical sound has a fixed name.

To illustrate the foregoing: Suppose the reader was asked, "How low can you sing?" To answer, Down to Do, or any other scale tone, would be indefinite. Musical tones may be considered *abstractly,* and as such have names.

65. The names of tones which represent *Absolute Pitch* are A, B, C, D, E, F, G.

66. CLEFS are used to locate these absolute tones on the staff.

67. There are three clefs in use:

G Clef.  C Clef.  F Clef. 

68. The G Clef is said to be on the second line, and locates **G** on that line. The other letters are in their alphabetical order.

69. The C Clef locates C on the third space.

70. The F Clef locates F on the fourth line.

71. Male and female voices differ in pitch an octave. Ladies' voices are an octave higher than gentlemen's.

72. The highest part sung by ladies is called SOPRANO, or Treble, and is written on the staff occupied by the G Clef. The G Clef is also called the *Soprano* or *Treble Clef.*

73. The lowest part sung by ladies is called ALTO, or Contralto, and is also written on the G Clef, sometimes below the Soprano, on the same staff.

74. The lowest part sung by gentlemen is called BASE, and is written on the F Clef. The F Clef is also called the *Base Clef.*

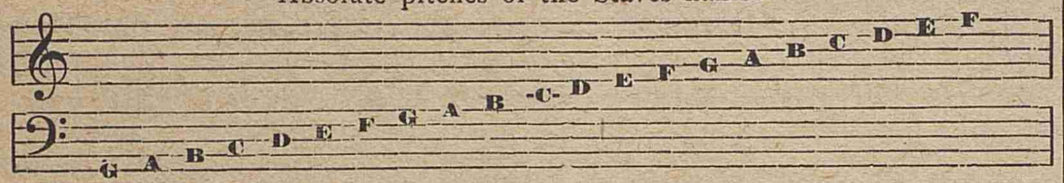
75. The highest part sung by gentlemen is called TENOR, and is written on the C Clef. Sometimes the Tenor is written on the F Clef, above the Base.

76. The proper *pitch* of each part is: lowest, Base; next lowest, Tenor; next lowest, Alto; highest, Soprano.

77. When each part is written on a separate staff, the lowest staff is

Base; next above, Soprano; next above, Alto, and the upper staff Tenor, unless otherwise specified.

Absolute pitches of the Staves named.



78. The C on the added line between these two staves is called *middle* C, because it is about the middle of the compass of the human voice.

79. The pitches represented by the C or Tenor Clef are an octave lower than those represented by the G Clef.

It is necessary for the pupil to have the letter names of the pitches which each line and space of the staves represent well fixed in the mind, for upon this knowledge is based the understanding of transposition, etc.

80. The BRACE is used to connect two or more staves, and indicates how many parts are sung at the same time. The parts thus connected are called the SCORE.

The Brace.
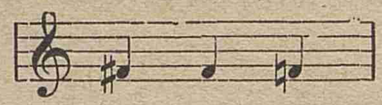


CHAPTER VI.

SHARPS AND FLATS.

81. Sharps and Flats are used for the purpose of modifying the degrees of the staff.
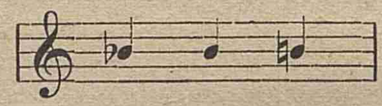
Names.	Sharp.	Flat.	Natural.	Double Sharp.	Double Flat.
Characters.	♯	♭	♮	×	𝄫

82. A sharp placed on the staff indicates tnat the notes following on that degree are to be sung a half step higher than otherwise.



The first two tones here represented are called F♯, and are sung a half step higher than F. The last one is restored to F by the natural.
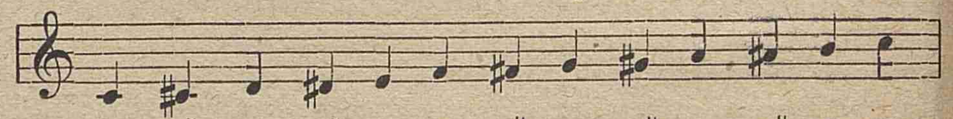
83. A flat placed on the staff indicates that the notes following on that degree are to be sung a half step lower than otherwise.



The first two tones here represented are called B♭, and are sung a half step lower than B. The last one is B, having been restored by the natural.
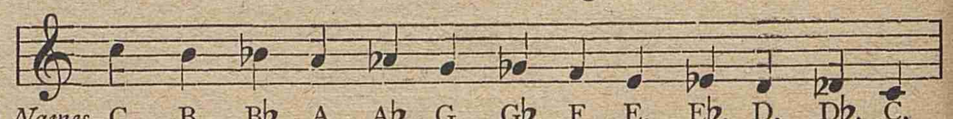
84. Between those tones of the Diatonic scale which are whole steps, an intermediate tone may be introduced, thus forming a scale entirely of half steps, which is called the CHROMATIC SCALE.

Chromatic Scale Ascending.



Absolute Names.	C,	C♯,	D,	D♯,	E,	F,	F♯,	G,	G♯,	A,	A♯,	B,	C.
Numeral Names.	1,	♯1,	2,	♯2,	3,	4,	♯4,	5,	♯5,	6,	♯6,	7,	8.
Syllable Names.	Do,	De,	Ra,	Re,	Me,	Fa,	Fe,	Sol,	Se,	La,	Le,	Se,	Do.

Chromatic Scale Descending.
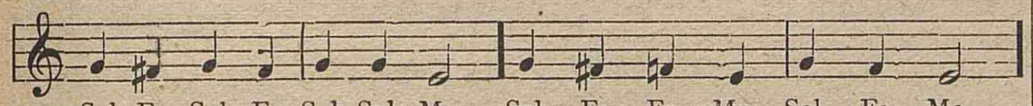


Absolute Names.	C,	B,	B♭,	A,	A♭,	G,	G♭,	F,	E,	E♭,	D,	D♭,	C.
Numeral Names.	8,	7,	♭7,	6,	♭6,	5,	♭5,	4,	3,	♭3,	2,	♭2,	1.
Syllable Names.	Do,	Se,	Sa,	La,	La,	Sol,	Sa,	Fa,	Me,	Ma,	Ra,	Ra,	Do.

85. The sharps or flats at the beiginning of a piece of music are called the SIGNATURE of the key, and continue their significance throughout the tune, (but do not affect the syllables of the scale, as will be explained hereafter.)

86. A sharp or flat occurring among the notes is called an ACCIDENTAL, and affects all the notes that follow on that degree of the staff in the same measure, unless canceled by a natural.
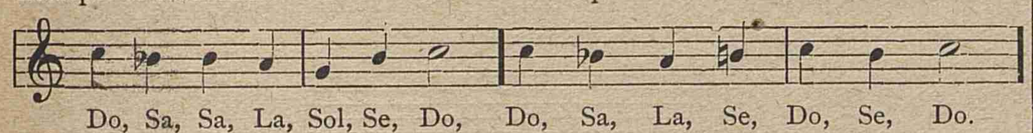
This principle does not obtain among all writers. In some books the significance of an accidental continues from measure to measure, if the first note in the following measure is on the degree that has been sharped or flatted. In this book the accidental will be placed in every measure where it is needed.

Example of Accidental Sharp. Example of Accidental Sharp Canceled.



Sol, Fe, Sol, Fe, Sol, Sol, Me, Sol, Fe, Fa, Me, Sol, Fa, Me.
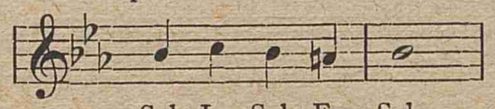
Example of Accidental Flat. Example of Accidental Flat Canceled.



Do, Sa, Sa, La, Sol, Se, Do, Do, Sa, La, Se, Do, Se, Do.

87. An accidental natural not preceded by an accidental sharp or flat refers to the signature; that is, it temporarily restores that degree which has been sharped or flatted by the signature. The effect of the natural, *to the singer*, in this case, is the reverse of the signature; in other words, if the signature is sharps, an accidental natural will have the effect of a flat; if the signature is flats, the natural will have the effect of a sharp.

Example of Accidental Natural.



Sol, La, Sol, Fe, Sol.

In the above example the natural has the effect of a sharp *to the singer*, canceling the effect of the last flat in the signature temporarily.
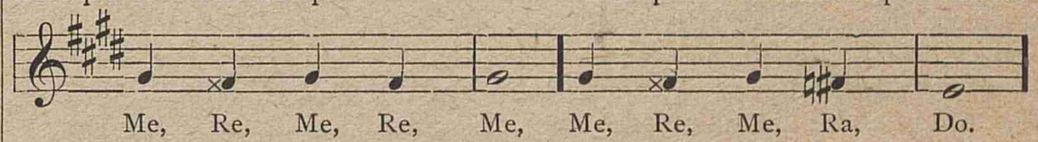
88. These new tones, for which the syllable names are changed, are called CHROMATIC TONES.

89. When the effect of an accidental is on the accented part of a measure, it temporarily changes the key, which is called MODULATION.

90. A Double Sharp or Double Flat is used when the degree of the staff to be modified is already sharped or flatted by the signature.

91. The effect of a double sharp or double flat, *to the singer*, is the same as a simple sharp or flat.
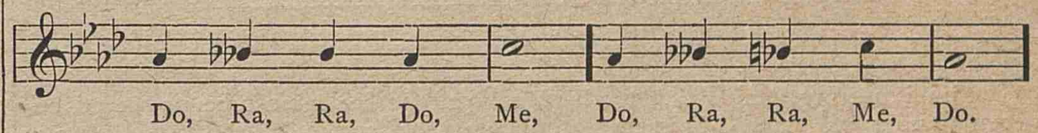
Example of Double Sharp. Example of Double Sharp Canceled.



Me, Re, Me, Re, Me, Me, Re, Me, Ra, Do.

Observe, a sharp or flat, as a signature, not only affects the degree of the staff it is on, but its octaves also; hence the F of first space here is sharped by the sharp on the fifth line, which is F. The first note in this example is Me; Do is on the first line.

Example of Double Flat. Example of Double Flat Canceled.



Do, Ra, Ra, Do, Me, Do, Ra, Ra, Me, Do.

These examples need not be sung.

CHAPTER VII.

TRANSPOSITION OF THE SCALE.

92. As before stated, the scale may begin on either line or space of the staff. Either of the tones of *absolute pitch* may be taken for Do or 1. When this is done the scale takes its name from the pitch.

93. Thus: when Do is on C, it is called the *C scale;* if Do is on C♯, it is called the *C♯ scale.*

94. The pitch that is taken for Do is also called the KEY. When Do is on C, the tune is in the *Key of C*. When Do is on G, the tune is in the *Key of G*, etc.
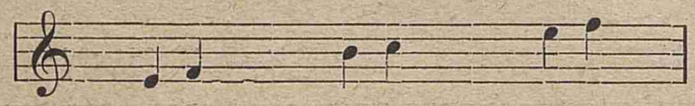
95. Do, or 1, is the governing tone of the scale—the one from which the others are reckoned as to pitch; hence, it is called the TONIC, or KEY NOTE.

96. Changing the position of the scale is called TRANSPOSING THE SCALE.

97. In the tones of absolute pitch half steps are fixed between E and F, and B and C; and when the pitches are located on the staff the half steps are fixed accordingly.
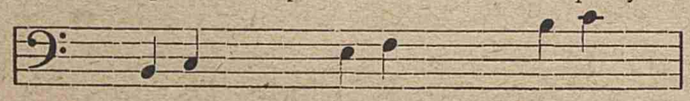
98. The G Clef locates the pitches so that the half steps are between the *first line* and *first space* and the *third line* and *third space*. (The fourth space and fifth line also represent a half step, they being E and F an octave higher.)

Example, showing the fixed position of the half steps by the G Clef.



The pupil must remember that the half steps of the scale must be preserved between 3 and 4 and 7 and 8 in every position on the staff, and that the *half steps of the staff must be changed* so as to correspond with those of the scale, which can be done by means of sharps or flats.

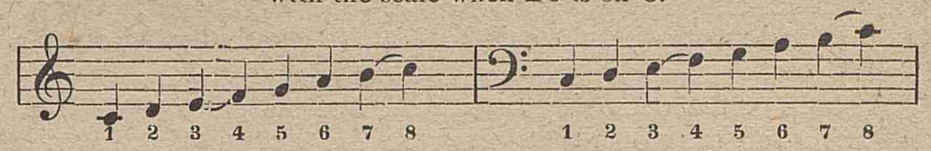
Example, showing the fixed position of the half steps by the F Clef.



It is not necessary to illustrate the C Clef as its letters are in the same position as those of the G Clef.

99. When 1 of the scale is placed on C the order of the half steps *agree* both in the *scale* and *absolute pitch*.

Example, showing that the half steps in their fixed position on the staff correspond with the scale when Do is on C.
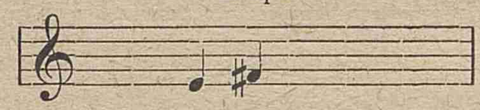


100. The *Key of C* is called by some the *Natural Key*, but it is no more natural to sing than any other. A better name, and one that is now almost altogether used, is the *Model Key*.

101. It will be seen by the above that the scale can not be written in any other position and its half steps still agree with those fixed on the staff.

102. If the scale is pitched in any other position the half steps of the staff must be changed so as to correspond, which may be done by modifying the degrees of the staff by sharps or flats.

103. A sharp placed on F (the first space) will change the half step to a step, making the interval from E to F♯, instead of from E to F; and from F♯ to G will be a half step.
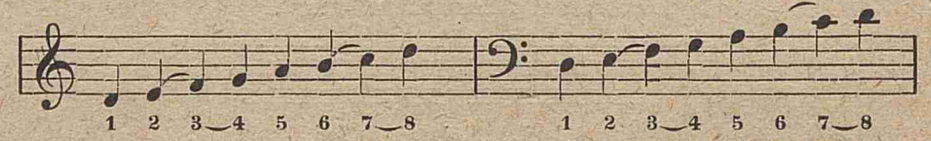
Example.



104. Thus half steps may be represented between any of the degrees of the staff by sharps or flats.

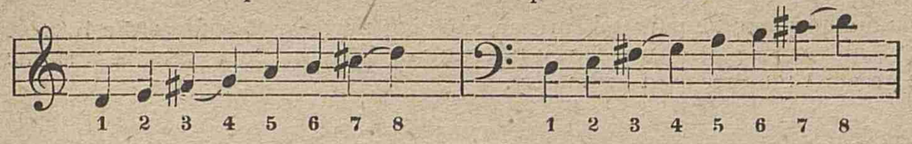
105. We will take D for 1 of the scale and see how many sharps are needed to make the half steps of the staff agree with the scale.

Example, showing that when D is taken for 1 of the scale neither of the half steps of the staff agree with those of the scale.



106. To make the half steps of the staff correspond with those of the scale, when 1 is pitched on D, two sharps are required.

Example, showing that when 1 of the scale is pitched on D two sharps set the order of the half steps on the staff to correspond with those of the scale.
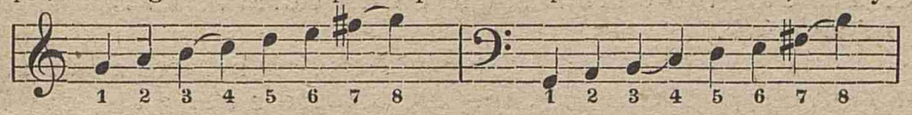


From the above it may be seen why *two sharps* form the Signature of the Key of D.

The foregoing process of explaining the philosophy of transposition might be carried further, but we will adopt a more common method.

107. It is usual to proceed by fifths in transposing the scale. Commencing with the *Model Scale*, C, and ascending a fifth brings us to G, (second line of G Clef). Taking G for 1 the order of the intervals of the staff correspond with the scale till we come to F, which should be a half step higher; hence, F♯ is required, instead of F, for the G Scale.

Example, showing that one sharp is required to represent the G Scale, or Key of G.

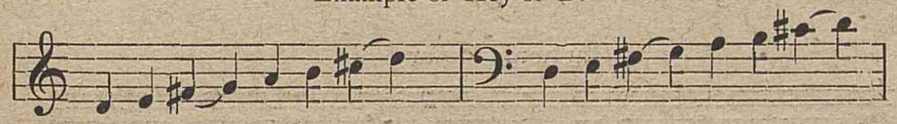


108. From the above it may be seen why *one sharp* forms the SIGNATURE of the KEY OF G.

109. The Signatures of the keys are always placed immediately after the clefs, and are understood to continue their influence throughout the tune.

110. To ascend a fifth from G brings us to D; and to pitch 1 of the scale on D another sharp will be required to make the half steps of the staff correspond to those of the scale

Example of Key of D.
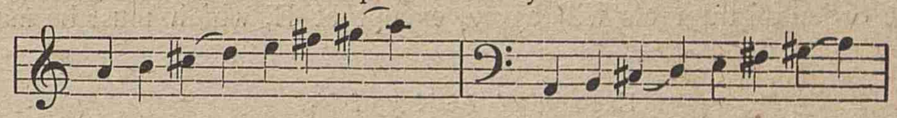


In these examples we place the sharps *among the notes*, on the degrees of the staff affected by them; but remember, as signatures they are placed immediately after the clefs.

111. In the foregoing example it will be seen why *two sharps* form the SIGNATURE of the KEY OF D.

112. Ascending a fifth from D brings us to A; and to build the scale on the pitch A, will require an additional sharp to make the half steps of the staff correspond with the scale.

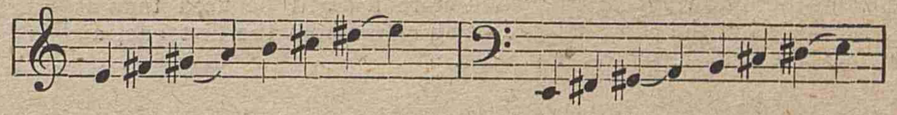
Example of the Key of A.



113. *Three sharps* form the SIGNATURE of the KEY OF A.

114. Ascending a fifth from A brings us to E, which requires another sharp.

Example of the Key of E.



115. *Four sharps* form the SIGNATURE of the KEY OF E.
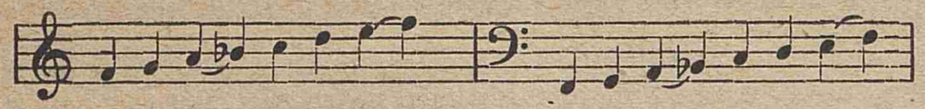
It is not usual to use more than four sharps for signatures; but this same method may be carried on—*Five sharps* forming the SIGNATURE OF B, and *six sharps* the SIGNATURE OF F♯, etc.

CHAPTER VIII.

TRANSPOSITION CONTINUED.

116. In transposing with flats it is usual to proceed by fourths. Returning again to the *Model Scale*, C, and ascending a fourth brings us to F. Taking F as 1 of the scale the intervals of the staff and scale agree, excepting at B, which is a half step too high; hence, B♭ is necessary to represent the tone here.

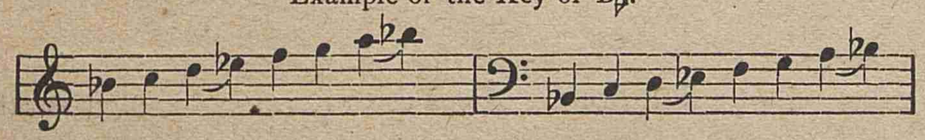
Example of the Key of F.



117. *One flat* forms the SIGNATURE of the KEY OF F.

118. Ascending a fourth from F brings us to B♭; and to pitch 1 on B♭ the order of intervals will agree, except at E, which must be made E♭.

Example of the Key of B♭.
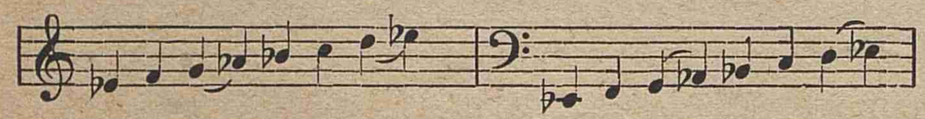


In this and the following examples, one more flat will be used than is *required for the signature;* but the extra flat will be an *octave* from the first one, and is here used to make the half steps appear plainer.

119. *Two flats* form the SIGNATURE of the KEY OF B♭.

120. Ascending a fourth from B♭ brings us to E♭, which, when taken as 1, necessitates the use of another flat at A, to make the staff intervals agree with those of the scale.
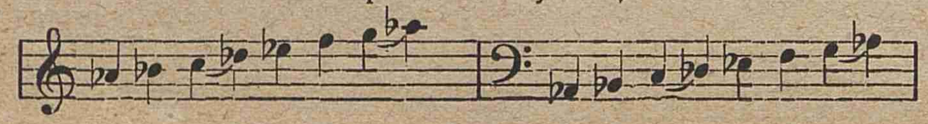
Example of the Key of E♭.



121. *Three flats* form the SIGNATURE of the KEY OF E♭.

122. Ascending a fourth from E♭ brings us to A♭, requiring another flat.

Example of the Key of A♭.



123. *Four flats* form the SIGNATURE of the KEY OF A♭.

This method may be pursued further, showing that *five flats* form the SIGNATURE of D♭, and that *six flats* form the SIGNATURE of G♭; but four flats, as a signature, is the greatest number used ordinarily.

CHAPTER IX.

MINOR SCALES.

124. Other names of intervals are: *Major seconds, minor seconds; major thirds, minor thirds; perfect fourths, sharp fourths; perfect fifths, flat fifths; major sixths, minor sixths; sevenths, and flat sevenths.*

125. When two or more parts sing the same tone, it is called a *Unison.*
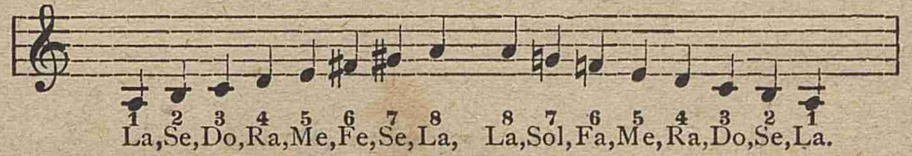
126. These names of intervals refer more particularly to the effect produced by them when heard.

127. The *Diatonic Major Scale* takes its name from its *major third.*

128. There are two other Diatonic Scales, called *Minor Scales,* from their *minor thirds.*
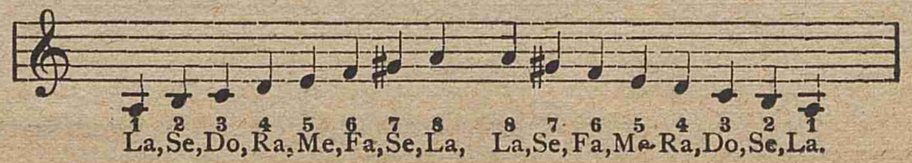
129. In the *Melodic Minor Scale* the half steps are between 2 and 3 and 7 and 8 *ascending. Descending,* they are between 2 and 3 and 5 and 6.

Melodic Minor Scale.



130. In the *Harmonic Minor Scale* the half steps are between 2 and 3 and 7 and 8; the interval between 6 and 7 is a *step and a half.* It is the same ascending and descending.

Harmonic Minor Scale.



131. There are various forms of the Minor Scale; but if the learner can sing chromatic tones well, he will have no difficulty in singing any tones he may meet.

132. The Minor Scale is said to be *relative* to the Major Scale, and the Major Scale *relative* to the Minor Scale.

133. The Minor Scale is based on 6 of its relative Major Scale; that is, 6 of the Major Scale is 1 of its relative Minor.

134. The Major Scale is based on 3 of its relative Minor Scale; that is, 3 of the Minor Scale is 1 of its relative Major.

135. The *Signatures* of the minor keys are the same as those of their relative major.

136. The harmony of the minor keys sounds plaintive, while that of the major keys sounds cheerful.

CHAPTER X.

DYNAMICS.

137. DYNAMICS means power or force, and, as a *Department* in the science of music, embraces every thing that relates to *expression.*

138. Tones may be uttered in *five* degrees of power; and the same principle may be applied to whole strains of music.

139. When a tone, or strain, is to be sung with an ordinary or medium force, it is marked *mezzo*, or *m.*

140. When a tone, or strain, is to be sung loud, or with exertion, it is marked *forte*, or *f.*

141. When a tone, or strain, is to be sung very loud, or with great exertion, it is marked *fortissimo*, or *ff.*

142. When a tone, or strain, is to be sung softly, or with some restraint, it is marked *piano*, or *p.*

143. When a tone, or strain, is to be sung very softly, or with a good deal of restraint, it is marked *pianissimo*, or *pp.*

144. Sometimes *mezzo forte*, or *mf*, is used, which means moderately loud; or *mezzo piano*, or *mp*, moderately soft.

145. Ordinarily these marks of expression are omitted, the expression being left to the taste of the leader or performer.

146. The Explosive, or *Forzando*, marked *sf*, or *sfz*, or >, indicates that the tone over which it is written should be sung with strong emphasis.

147. A tone, or strain, that commences, continues, and ends with an equal degree of force is called an *organ tone*, and is marked ——.

148. A tone, or strain, to be sung with increasing force is marked *Crescendo*, *Cres.*, or <; when it is to be sung with decreasing force it is marked *Diminuendo*, *Dim.*, or >.

149. The union of Crescendo and Diminuendo is called a SWELL, and marked <>.

GENERAL DIRECTIONS.

150. Where commas and other marks for pauses occur, they should be observed by taking a small amount of time from the notes.

151. Accent and emphasis should be observed in singing, just as in reading or speaking.

152. The vowel sounds only are sung, and should be uttered in a full, open, and clear style, occupying all the time of the tone except what is necessary to speak the consonants distinctly.

153. Standing is the best position for the body and vocal organs while singing. Always stand or sit erect, and at ease; the shoulders should be thrown a little back and the chest forward.

154. Be prompt when the signal is given to sing, and *strike* each tone, not drawl them out.

155. Take full breath at the commencement of all passages. Never take breath between the syllables of a word, nor just before an important word.

156. When sustaining a long tone do not change the position of the mouth in the slightest degree.

157. Keep the mouth well open, so that the tones may have free emission.

158. Speak each word distinctly, so that they can be understood by the listeners.

159. A good voice consists in an easy management of the *breath*, correct *intonation*, and *purity* of tone. These points should be constantly borne in mind by the pupil.

IN A NUTSHELL.

The following lessons are designed for the pupils to study between times and recite in the class. If the class is large the pupils may be numbered, each having a numeral name, and answering to it when called. This method affords an excellent opportunity for the teacher to comment on the answers given, and illustrate the points as the circumstances demand. A great many other questions may be asked by the teacher which would follow as a matter of course, and are not given here.

LESSON I.

1. *What is a tone?*
A sound considered as to pitch.
2. *How many, and what are the properties of a tone?*
Three; length, pitch, and power.
3. *What is that department of music called that treats of the length of tones?*
Rhythm.
4. *What is the department called that treats of the pitch of tones?*
Melody.
5. *What is the department called that treats of the power of tones?*
Dynamics.
6. *How are the length of tones represented?*
By characters called notes.
7. *Name six kinds of notes.*
Whole note, half note, quarter note, eighth note, sixteenth note, thirty-second note.
8. *Describe a whole note.*
A whole note is like an oblong letter O.
9. *Describe a half note.*
A half note is like a whole note, but has a stem.
10. *Describe a quarter note.*
A quarter note has a full head and a stem.
11. *Describe an eighth note.*
An eighth note has a full head, a stem, and a hook on the stem.
12. *Describe a sixteenth note.*
A sixteenth note has a full head and two hooks on the stem.
13. *What effect does a dot have placed after a note?*
Adds to the note one half its length.
14. *Describe another way in which length is added to a note.*
By a prolong placed over or under it.
15. *Describe a prolong.*
A prolong is a small curved line with a dot within it.
16. *How may other tone-lengths be represented?*
By tying notes together.
17. *When a figure three is placed over or under any three notes, what does it signify?*
It signifies that the three notes are to be sung in the time of two of the same kind.
18. *What are groups of notes thus marked called?*
Triplets.
19. *What is a slur?*
A curved line connecting two or more notes upon different degrees of the staff.
20. *What is the difference between a tie and a slur?*
A tie connects notes on the *same* degree of the staff, while a slur connects notes on *different* degrees of the staff.
21. *How do you apply words to notes?*
One syllable to each note, or one syllable to the notes tied or slurred.
22. *What are the characters which represent silence called?*
Rests.
23. *How many kinds of rests are there, and name them?*
Six. Whole rest, half rest, quarter rest, eighth rest, sixteenth rest, thirty-second rest.
24. *Rests correspond in length to what?*
Notes of the same denomination.
25. *Describe a whole rest.*
A block below a line.
26. *Describe a half rest.*
A block above a line.
27. *Describe a quarter rest.*
Like a reversed figure 7.
28. *Describe an eighth rest.*
Like a figure 7.
29. *Describe a sixteenth rest.*
A stem with two heads.

LESSON II.

30. *What are bars?*
Small lines across the staff.
31. *What is a double bar?*
A heavy line across the staff.
32. *What does a double bar indicate?*
The end of a line of poetry or strain of the music.
33. *What is a close, and what does it indicate?*
Two double bars, and indicates the close of the composition.
34. *How are measures represented?*
By the spaces between the bars.
35. *Do double bars always complete the measures?*
No; they sometimes occur within the measures.
36. *What is a measure?*
A group of accented and unaccented tones.
37. *How is a part of a measure represented?*
By a specified note.
38. *A measure having two parts is called what?*
Double measure.

39. *A measure having three parts is called what?*
Triple measure.
40. *A measure having four parts is called what?*
Quadruple measure.
41. *A measure having six parts is called what?*
Sextuple measure.
42. *A measure having nine parts is called what?*
Compound triple measure.
43. *A measure having twelve parts is called what?*
Compound quadruple measure.
44. *What is beating time?*
Indicating the parts of measures by motions of the hand.
45. *How do you beat double measure?*
Down, up.
46. *How do you beat triple measure?*
Down, left, up.
47. *How do you beat quadruple measure?*
Down, left, right, up.
48. *How do you beat sextuple measure?*
Down, left, up, twice for each measure when the movement is slow; down, up, comprehending *three parts* of the measure to each beat, when the movement is lively.
49. *How do you beat compound triple measure?*
Down, left, up, same as triple measure, but comprehending *three parts* to each beat.
50. *How do you beat compound quadruple measure?*
Down, left, right, up, same as in quadruple measure, but comprehending *three parts* to each beat.
51. *What is the rhythmic signature of double measure?*
2-4 or 2-2.
52. *What is the rhythmic signature of triple measure?*
3-4 or 3-2.
53. *What is the rhythmic signature of quadruple measure?*
4-4 or C.
54. *What is the rhythmic signature of sextuple measure?*
6-8 or 6-4.
55. *What is the rhythmic signature of compound triple measure?*
9-8.
56. *What is the rhythmic signature of compound quadruple measure?*
12-8.
57. *What is accent?*
A slight stress of voice given to certain parts of measures.
58. *On what part of double measure is the accent?*
On the first part.
59. *How many accents in triple measure?*
Sometimes one and sometimes two.
60. *When is there but one accent in triple measure?*
When the first note has one beat or more.
61. *When are there two accents in a triple measure?*
When there are two notes to the downward beat.
62. *Which parts of quadruple measure are accented?*
The first and third parts.
63. *Which parts of sextuple measure are accented?*
The first and fourth parts.
64. *Which parts of compound triple measure are accented?*
The first, fourth, and seventh parts.
65. *Which parts of compound quadruple measure are accented?*
The first, fourth, seventh, and tenth parts.
66. *When there are a number of accents in a measure, how are they graded?*
As heavy, light, lighter, and so on.
67. *When a tone continues over two or more accented parts of the measure how is it sung?*
It is accented but once.
68. *How is the regular accenting of a measure broken up?*
By a tone commencing on an unaccented part of the measure and continuing through an accented part. (The unaccented part is then accented.)
69. *What is the note representing this kind of a tone called?*
A syncopated note.

LESSON III.

70. *What is a diatonic scale?*
A graded series of eight tones.
71. *What is the name of the most commonly used scale?*
The major scale.
72. *Give the names of the tones of the major scale, both numerals and syllables.*
1, 2, 3, 4, 5, 6, 7, 8, and Do, Ra, Me, Fa, Sol, La, Se, Do.
73. *What is an interval?*
The difference in pitch between any two tones.
74. *Are all the intervals of the scale the same?*
They are not.
75. *What are the larger ana smaller intervals of the scale called?*
Steps, or whole steps, and half steps.
76. *How many half steps in the scale, and between what numerals do they occur?*
Two, and they occur between 3 and 4, and 7 and 8.
77. *How many steps in the scale, and between what numerals do they occur?*
Five, and they occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7.
78. *What is the principal tone of the scale?*
Do or 1, which is also called the *Tonic.*
79. *How many different tones in the scale?*
Seven.
80. *What kind of pitch are the scale tones said to have?*
Relative pitch.
81. *What is meant by relative pitch?*
That the tones are necessarily connected with each other, and depend upon one another for their pitch.
82. *What are the names of tones of absolute pitch?*
A, B, C, D, E, F, G.
83. *What constitutes the staff?*
Five parallel lines and the spaces between.
84. *How are the lines of the staff named?*
From the lowest upward; first line, second line, third line, fourth line, and fifth line.
85. *How are the spaces named?*
From the lowest upward; first space, second space, third space, and fourth space.
86. *What are the short lines above or below the staff called?*
Added lines.
87. *How are the tones of absolute pitch located on the staff?*
By clefs.
88. *Name the clefs in general use.*
G clef, C clef, F clef.
89. *Give the names of the tones on the lines located by the G clef.*
E, G, B, D, F.
90. *Name the tones on the spaces located by the G clef.*
F, A, C, E.
91. *What is the difference between the C clef and the G clef?*
The C clef locates the tones an octave lower than the G clef.

92. *Name the tones on the lines located by the F clef.*
G, B, D, F, A.
93. *Name the tones on the spaces of the F clef.*
A, C, E, G.
94. *What is the difference between gentlemen's and ladies' voices?*
An octave in pitch.
95. *Into how many parts are voices generally divided, and what are they called?*
Four; base, tenor, alto, soprano.
96. *Who sings base?*
Gentlemen who can sing low.
97. *Who sings tenor?*
Gentlemen who can sing high.
98. *Who sings alto?*
Ladies who can sing low.
99. *Who sings soprano?*
Ladies who can sing high.
100. *Name the parts in their proper pitch, beginning with the lowest.*
Base, tenor, alto, soprano.
101. *Where is the base written?*
On the staff occupied by the F clef, which is also called the base clef.
102. *Where is the tenor written?*
On the uppermost staff, occupied by the C clef, which is also called the tenor clef.
103. *Where is the alto written?*
On the next to the upper staff, on the G clef.
104. *Where is the soprano written?*
On the staff above the base, occupied by the G clef, which is also called the soprano clef.
105. *How are the parts written when two parts occupy one staff?*
The tenor is written on the base staff, above the base, and the alto is written on the soprano staff, below the soprano.
106. *What is a brace, and what does it indicate?*
A character which connects the staffs, and indicates the number of parts that are sung at the same time.
107. *What are the parts united by the brace called?*
The score.

LESSON IV.

108. *What are intermediate tones?*
Those introduced between the whole steps of the scale.
109. *How are intermediate tones represented?*
By means of characters called sharps and flats.
110. *When a sharp is placed before a note what does it mean?*
Sing a half step higher than otherwise.
111. *When a flat is placed before a note what does it mean?*
Sing a half step lower than otherwise.
112. *For what is the natural used?*
To cancel the effect of a previous sharp or flat.
113. *What scale is formed by adding to the diatonic scale all the intermediate tones?*
The chromatic scale.
114. *How many tones in the chromatic scale?*
Thirteen.
115. *How are the intermediate tones represented ascending?*
By sharps.
116. *How are the intermediate tones represented descending?*
By flats.
117. *Name the syllables of the chromatic scale ascending.*
Do, de, ra, re, me, fa, fe, sol, se, la, le, se, do.
118. *Name the syllables descending.*
Do, se, sa, la, la, sol, sa, fa, me, ma, ra, ra, do.
119. *What is a sharp or flat called which occurs among the notes of a tune?*
An accidental.
120. *How many notes does an accidental affect?*
All that follow it on the same degree of the staff in the measure. (In some books its effect goes on from measure to measure, as long as the first note in the succeeding measures is the same as has been sharped or flatted.)
121. *What are the sharps or flats which are placed immediately after the clefs called?*
The signature of the key.
122. *What is meant by the key?*
The pitch that is taken for the fundamental tone of a scale or tune.
123. *What is the fundamental tone of the scale?*
Do, or 1, and it is called the *key-note*.
124. *What is meant by the phrase "Key of A?"*
That the pitch A is taken for the key-note.
125. *What is meant by the phrase "Key of A♭?"*
That the pitch A♭ is taken for the key-note.
126. *What is the signature of the Key of C?*
All the degrees of the staff natural.
[NOTE.—The following answers concerning keys are the *abbreviated answers* given to such questions by musicians. The full answer to No. 127 would be: "F and C sharp, and all the other degrees of the staff natural;" or, "All the degrees of the staff natural, excepting F and C, which are sharp." This must all be understood in the answer "Two sharps."]
127. *What is the signature of the key of D?*
Two sharps.
128. *What is the signature of the key of E?*
Four sharps.
129. *What is the signature of the key of F?*
One flat.
130. *What is the signature of the key of G?*
One sharp.
131. *What is the signature of the key of A?*
Three sharps.
132. *What is the signature of the key of B♭?*
Two flats.
133. *What is the signature of the key of E♭?*
Three flats.
134. *What is the signature of the key of A♭?*
Four flats.
135. *Why is an accidental natural sometimes used instead of a sharp or flat?*
Because the degree of the staff on which it occurs has been affected by a sharp or flat in the signature.
136. *What is the effect of an accidental natural to the singer?*
It has the effect of an accidental sharp if the signature is flats, or the effect of a flat if the signature is sharps.
137. *Are double sharps and double flats ever used as signatures?*
No; they are only used as accidentals.
138. *Why is a double sharp sometimes used?*
Because the degree of the staff on which it occurs is also influenced by a sharp in the signature.
139. *What does a double sharp indicate to the singer?*
The same as a sharp—sing a half step higher.
140. *Why is a double flat sometimes used?*
Because the degree of the staff on which it occurs is also influenced by a flat in the signature.
141. *What does a double flat indicate to the singer?*
The same as a flat—sing a half step lower.

LESSON V.

142. *What is the interval between* 1 *and* 2 *?*
A second.
143. *What is the interval between* 1 *and* 3 *?*
A third.
144. *What is the interval between* 1 *and* 4 *?*
A fourth.
145. *What is the interval between* 1 *and* 5 *?*
A fifth.
146. *What is the interval between* 1 *and* 6 *?*
A sixth.
147. *What is the interval between* 1 *and* 7 *?*
A seventh.
148. *What is the interval between* 1 *and* 8 *?*
An octave.
149. *How are intervals measured?*
By steps and half steps.
150. *What is a half step?*
The smallest interval in use.
151. *What is a step?*
An interval as large as two half steps.
152. *When intervals are spoken of as to their musical effects what terms are used?*
Major, minor, perfect, augmented, and diminished.
153. *What is a minor second?*
A second as small as a half step.
154. *What is a major second?*
A second as great as a step.
155. *What is an augmented second?*
A second as great as a step and a half.
156. *What is a minor third?*
A third as great as a step and a half.
157. *What it a major third?*
A third as great as two steps.
(And thus all the intervals that can be formed in the octave are named.)
158. *From what does the major scale take its name?*
Its major third.
159. *What other scales are there besides the major diatonic scale and the chromatic scale?*
The minor scales.
160. *Why are they called minor scales?*
Because of their minor thirds.
161. *How many minor scales in use, and name them?*
Two; melodic minor scale and harmonic minor scale.
162. *What is the peculiarity of the melodic minor scale?*
Its half steps are between 2 and 3 and 7 and 8 ascending, and between 2 and 3 and 5 and 6 descending.
163. *Name the syllables of the minor scale ascending and descending.*
La, se, do, ra, me, fe, se, la; la, sol, fa, me, ra, do, se la.
164. *What is the peculiarity of the harmonic minor scale?*
Its half steps are between 2 and 3 and 7 and 8, and between 6 and 7 is a step-and-a-half.
165. *Name the syllables of the harmonic minor scale.*
La, se, do, ra, me, fa, se, la.
166. *What connection is there between the major scales and the minor scales?*
They are said to be relative.
167. *How do you find the relative minor of a major scale or key?*
The relative minor is based on the sixth of its relative major scale or key.
168. *How do you find the relative major of a minor scale or key?*
The relative major is based on the third of its relative minor scale or key.
169. *What are the effects of major and minor music?*
The major sounds cheerful and grand, while the minor sounds mournful, plaintive.

LESSON VI.
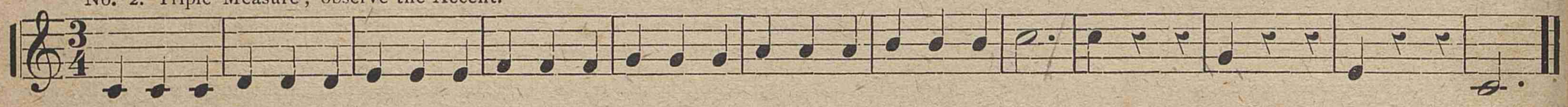
170. *How is a repeat indicated?*
By a row of dots across the staff.
171. *What do the letters D. C. mean?*
Repeat from the beginning.
172. *What does Fine mean?*
The end.
173. *What does D. S. mean?*
Repeat from the sign.
174. *In how many degrees of power may tones or strains be uttered, and what are they called?*
Five; mezzo, piano, pianissimo, forte, and fortissimo.
175. *What does mezzo mean?*
That the tone or strain should be sung with ordinary force.
176. *What does piano mean?*
That the tone or strain should be sung softly, with restraint.
177. *What does pianissimo mean?*
That the tone or strain should be sung very softly, with great restraint.
178. *What does forte mean?*
That the tone or strain should be sung loud.
179. *What does fortissimo mean?*
That the tone or strain should be sung very loud.
180. *What does crescendo mean?*
A gradual increase of power.
181. *What does diminuendo mean?*
A gradual decrease of power.
182. *What does a swell mean?*
A union of crescendo and diminuendo.
183. *What does sforzando mean?*
That the tone must be sung with emphasis.
184. *What does legato mean?*
That the passage should be sung in a smooth and connected manner.
185. *What does staccato mean?*
That the tones must be sung in as distinct and detached manner as possible.
186. *What does marcato mean?*
Sing in distinct, detached style.
187. *What is modulation?*
Passing from one key into another without changing the signature.
188. *What is an enharmonic change?*
A change of representation, which changes the name without changing the tone, as the substitution of A♭ for G♯.

EXERCISES.
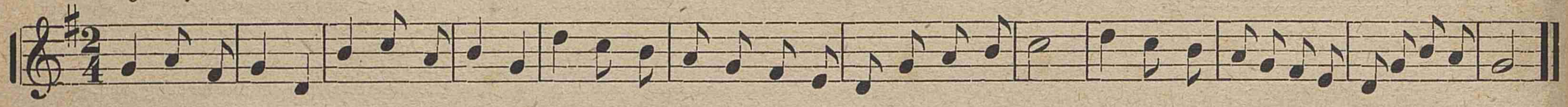
No. 1. Key of C; Double Measure. Beat the time; observe the Accent; sing the syllable names, and then La.
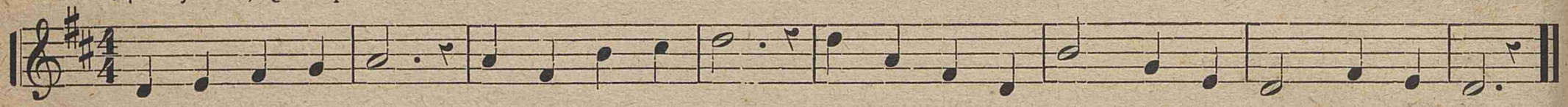


No. 2. Triple Measure; observe the Accent.
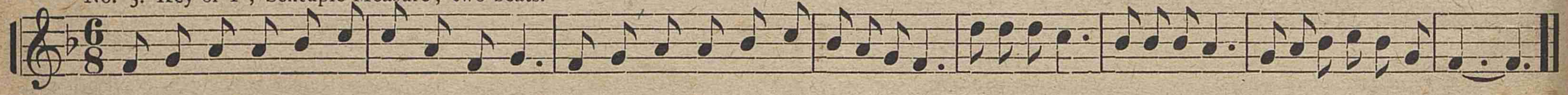


No. 3. Key of G.



No. 4. Key of D; Quadruple Measure.



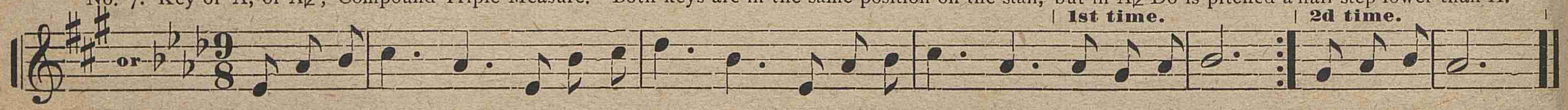
No. 5. Key of F; Sextuple Measure; two beats.
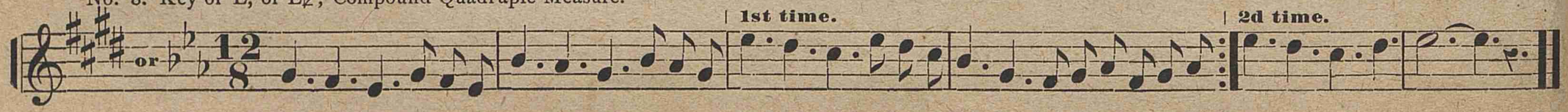


No. 6. Key of B♭.



No. 7. Key of A, or A♭; Compound Triple Measure. Both keys are in the same position on the staff, but in A♭ Do is pitched a half step lower than A.



No. 8. Key of E, or E♭; Compound Quadruple Measure.

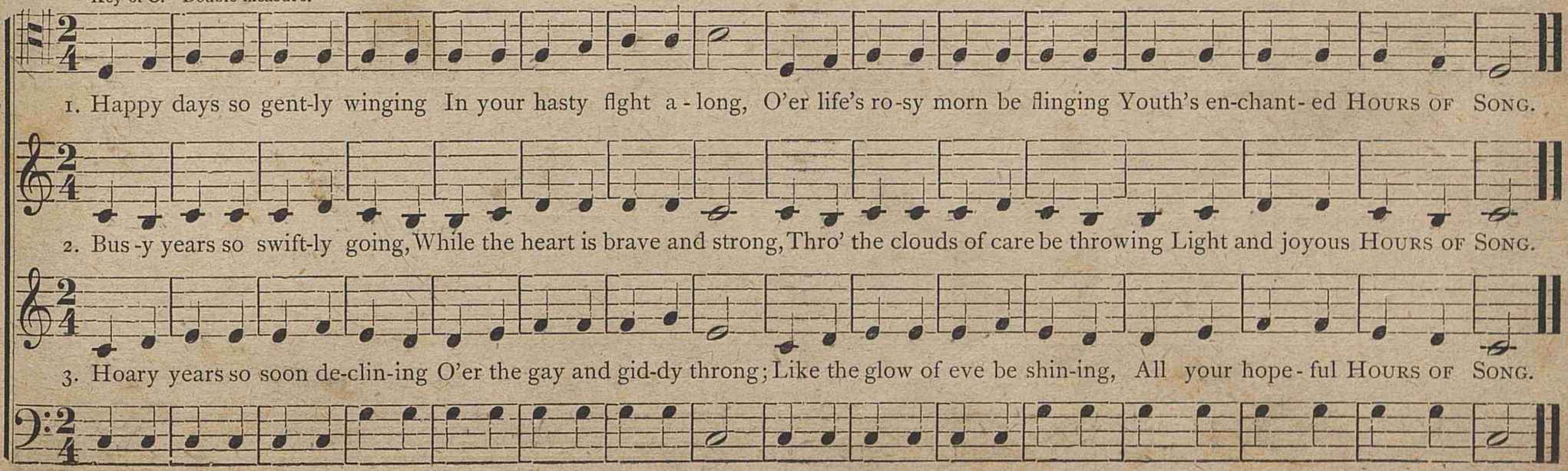


HOURS OF SONG.

HOURS OF SONG.
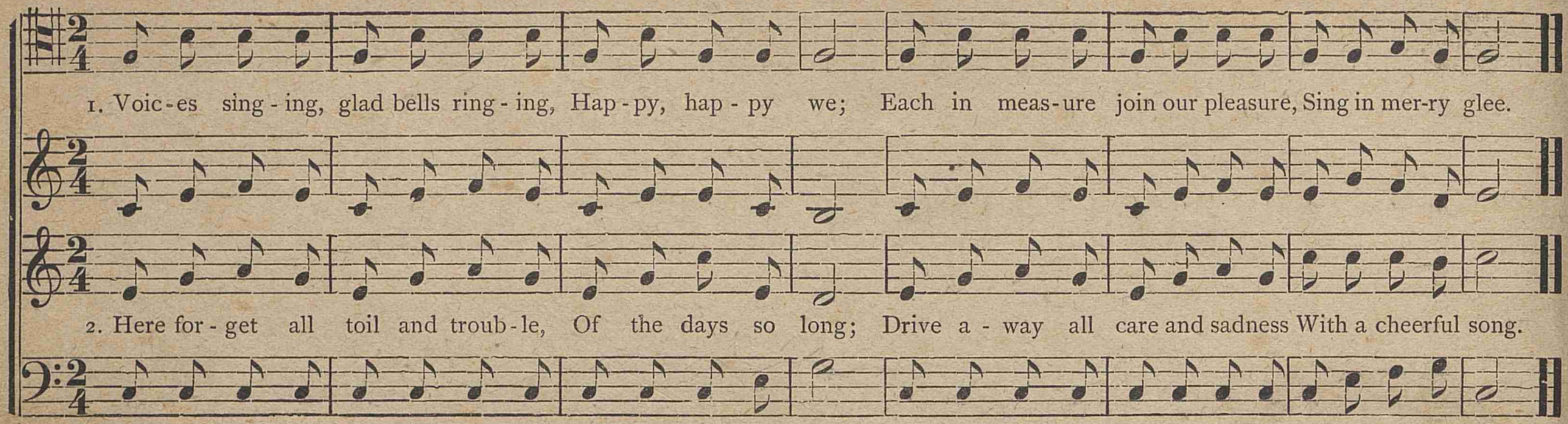
Words and Music by PALMER HARTSOUGH.

Key of C. Double measure.



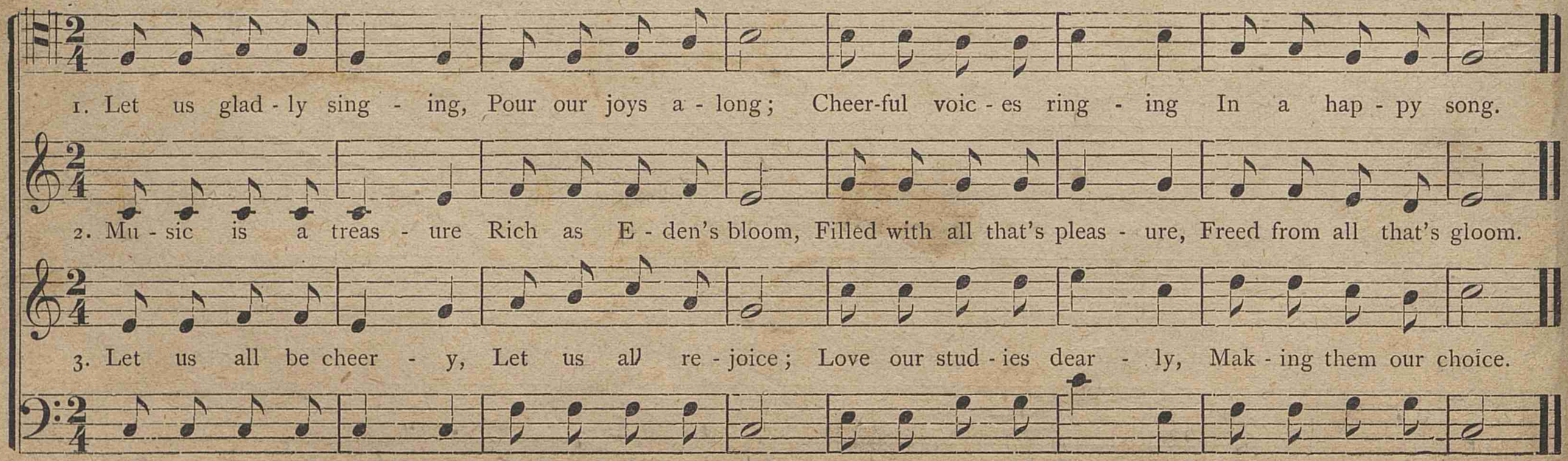
HAPPY, HAPPY WE.

J. H. F.



GLADLY SINGING.

J. H. F.



1. Once, bright goddess, thou wast smiling In the starry courts above; Kind - ly now our cares be-guil - ing Thou hast left the land of love.

2. Give me songs of sun-ny pleasure, Fill my heart with joy and light; Soothe me with a sad - der meas-ure In the gloom of sor - row's night.

3. Call the winning forms of beau-ty By the soft-est, sweet-est note; Fire my soul for truth and du - ty When thy no - bler ech - oes float.

GOD CARES FOR ME.

WM. BAXTER. J. H. F.

Observe Dotted Quarter Notes.

1. Where'er I rest, Where'er I rove, On solid earth or faithless sea, This promise fills my soul with peace—God cares for me, God cares for me.

2. The various tribes of earth and air, Fed by his bounteous hand I see; This care the blest assurance gives, God cares for me, God cares for me.

3. And tho' I slumber in the grave, Not then shall I forgotten be; The resurrection morn will prove, God cares for me, God cares for me.

SONG OF THE OLD CLOCK.

Observe the Rests and Legato.

1. Thro' the sun ny cham-ber, With a pleas-ant sound, Ticks the old clock ever As the hours roll round; Ah! he brings my dar - ling

2. In the dusk-y twi-light, When the shadows fall, And the mournful voic-es Of the crick-ets call, Comes the stead - y tick - ing

3. Thro' the si-lent cham-ber, With a sol-emn sound, Ticks the old clock slowly, As the hours roll round. Joy and I have part - ed,

Near and yet more near; For he's sure-ly com-ing When the stars ap-pear. Tick a - way still fast - er, Make the mo-ments fly,

Of the an-cient clock; And I start and trem-ble, For I hear a knock. Old clock, pause a mo - ment, Let me draw one breath,

In the years a-gone, And I'm meek-ly wait-ing For the com-ing dawn, When my voice shall min - gle With the ser - aphs' song.

REFRAIN.

On their fleet - est pin - ions, Toward the sun - set sky. Tick, tick, tick, tick, Cu - pid's sweet commands, Tick, tick, tick, tick,

Ere they bring my dar - ling Cold and pale in death. Tick, tick, tick, tick, I can not de - lay, Tick, tick, tick, tick,

Old clock, tell me tru - ly, Is the wait - ing long? Tick, tick, tick, tick, Time is pass - ing on, Tick, tick, tick, tick,

Legato.

Can not move my hands; Tick, tick, tick, tick, Time is on the wing, Tick, tick, tick, tick, Hap - py hopes to bring.

Sor - row has its day; Tick, tick, tick, tick, Ev - er thus I go, Tick, tick, tick, tick, Bring - ing joy or woe.
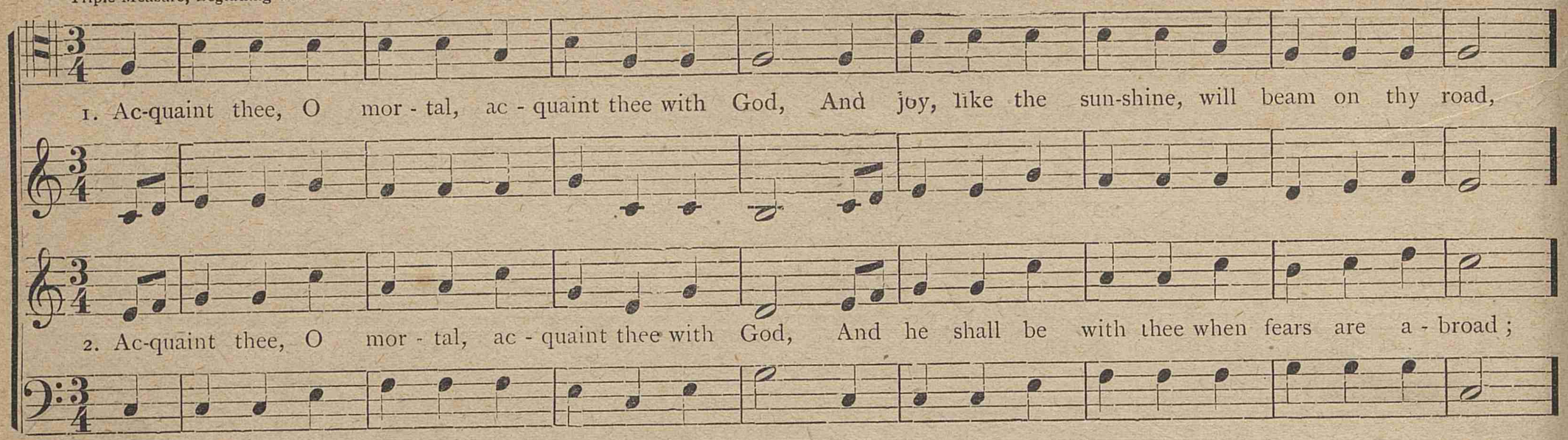
Legato.
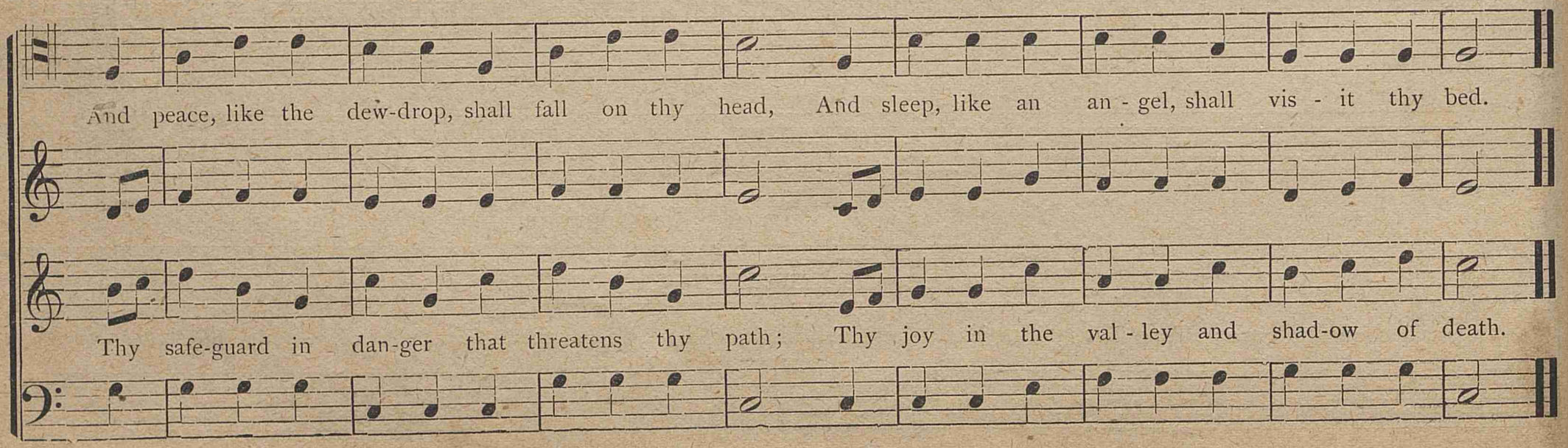
Life will soon be gone; Tick, tick, tick, tick, On the plains of peace, Tick, tick, tick, tick, Sor - rows all shall cease.

GARDNER. IIS.

Triple Measure, Beginning with a Fractional Part; One accent.

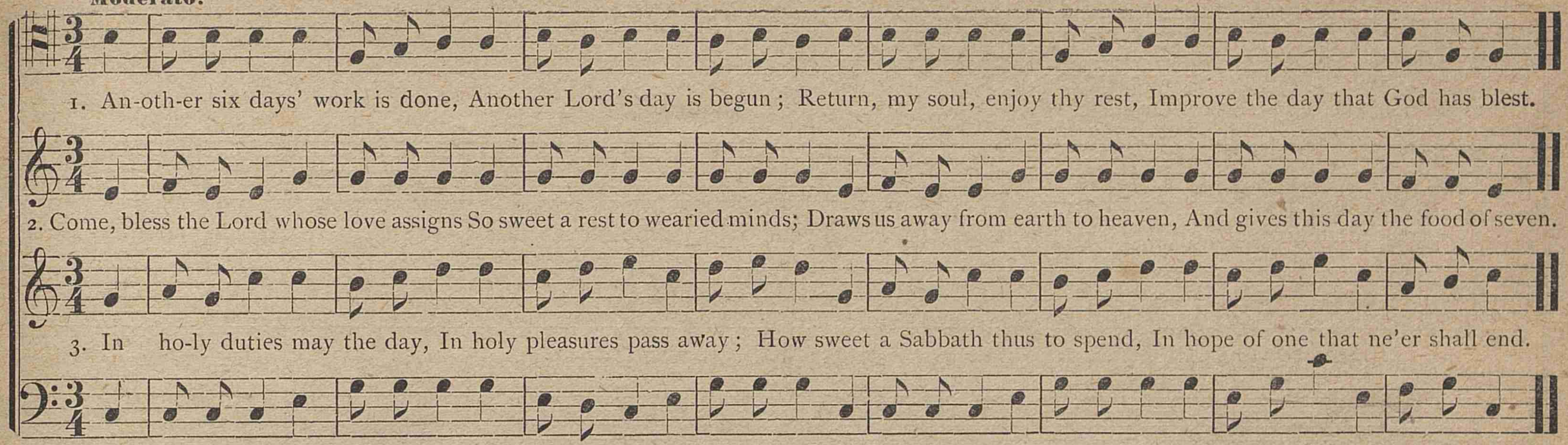
J. H. F.
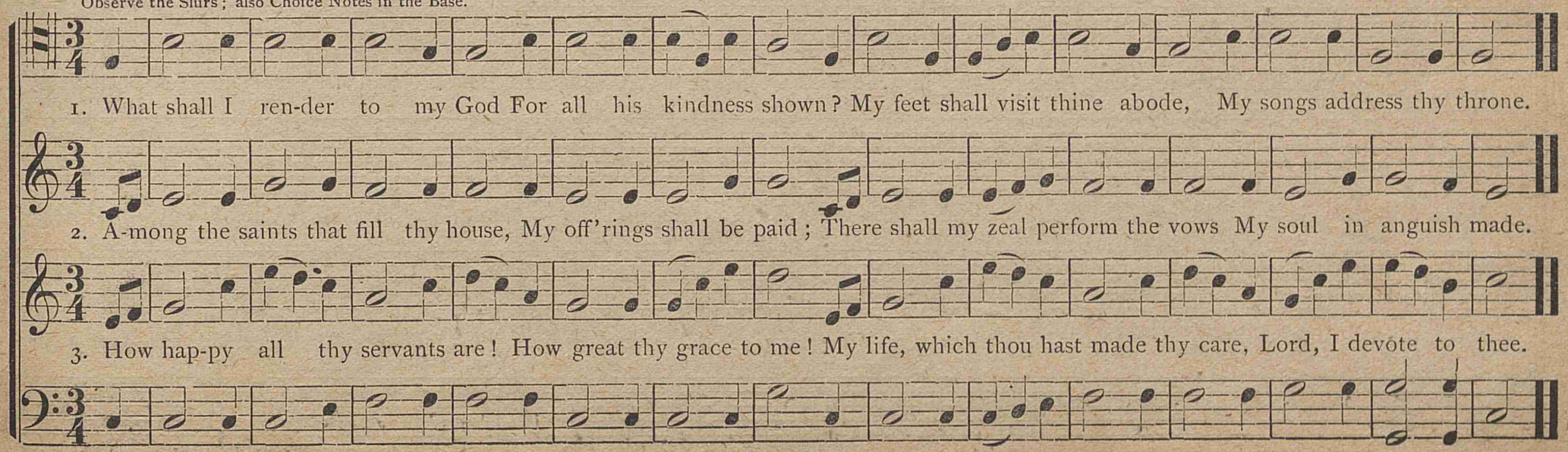




SPURGEON. L. M.

Triple Measure; Two Accents
Moderato.



DONIA. C. M.

Observe the Slurs; also Choice Notes in the Base.



MUSIC OF THE MORN.

A. D. FILLMORE.

Arr. by J. H. F.

Observe Dotted Notes, Sharp Four in the Alto, and Unison in the Chorus.

1. Be-hold the beau-ties of the morn When day be-gins to rise; The dewdrops sparkle in the light Like myriad an - gel eyes;

2. The cloudlet floating in the sky, The mountain lift - ed high, With golden tints of beau - ty shine, Pro-claim-ing morn-ing nigh;

3. Let man, with heavenly powers endued, Re-mem-ber God is love, And lift the voice of grat - i - tude To him who reigns a-bove;

Do not stop here.

The rippling stream, the wa - ter - fall, The pur-ling brook-let's lay, All sing and shine with life and joy, To hail the new-born day.

From ev - ery val - ley, hill, and plain, From out the leaf - y wood, Ten thou-sand hap - py voic - es sing, "The Lord is ev - er good."

New du - ties and new joys a - rise With ev - ery op'ning day; A-wake, and see with joy - ful eyes The cheer-ful, hap - py way.

CHORUS.

Do not stop here.

Hark! the mu - sic of the morn, Mu - sic full and clear; Na - ture sings in har-mo-ny, Come lend a list'ning ear;

Sweet mu-sic, sweet mu-sic,

Hark! the mu - sic of the morn, Mu - sic full and clear; Na - ture sings in har-mo-ny, Come lend a list'ning ear;

Hark! the mu - sic of the morn, Hear its thrill-ing song; Join the hap-py cho-rus now, The joy-ful notes pro-long.

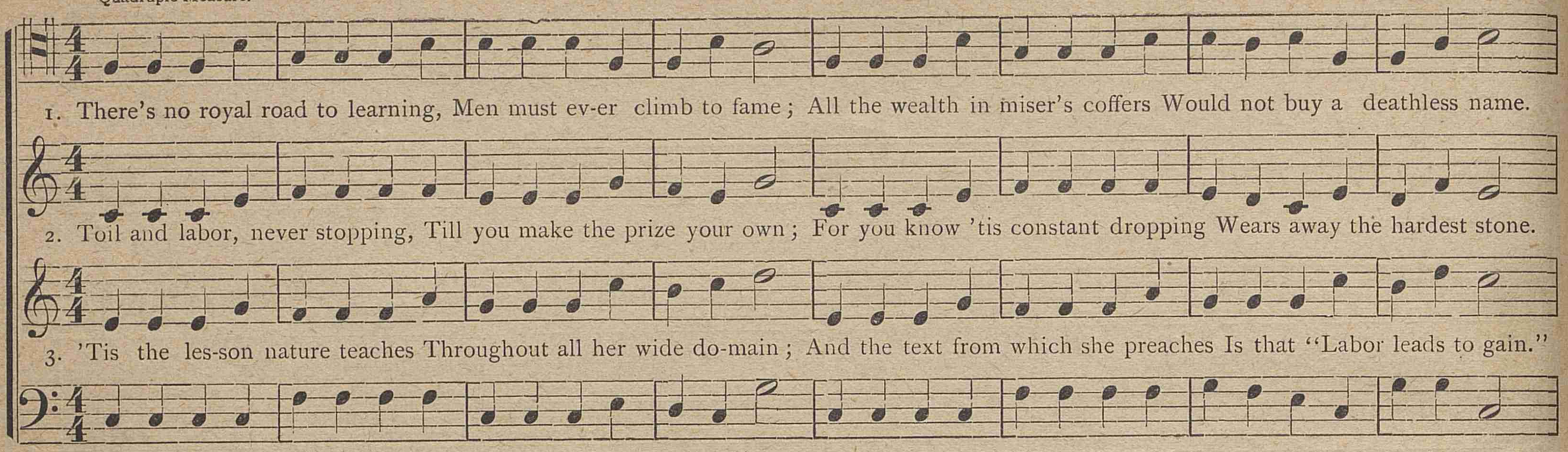
Sweet mu-sic, sweet mu-sic,
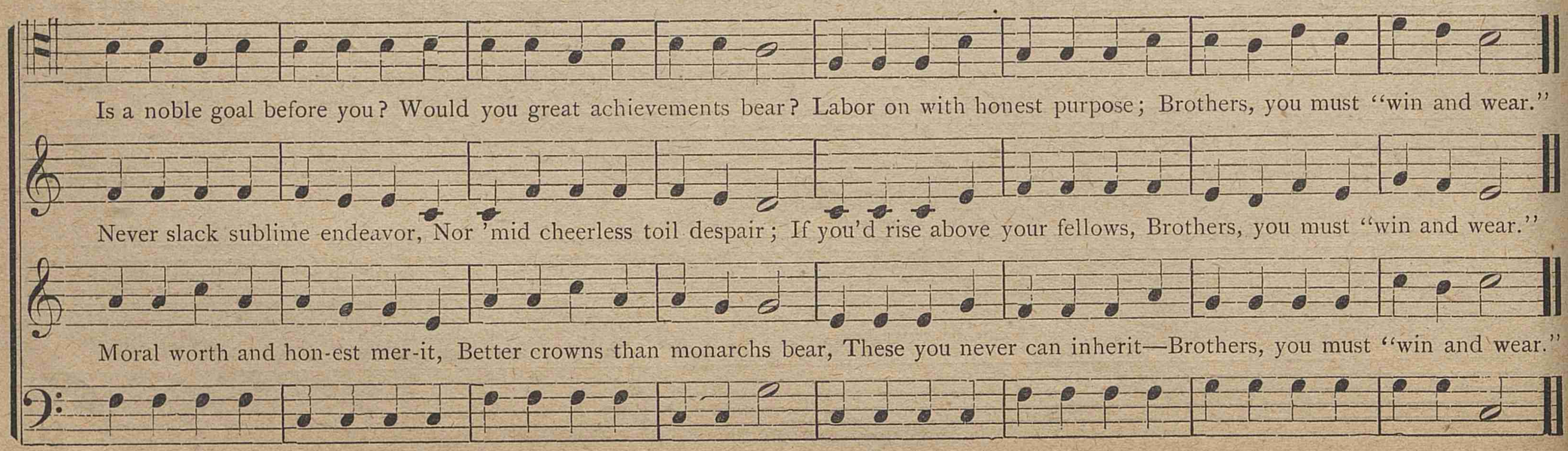
Hark! the mu - sic of the morn, Hear its thrill-ing song; Join the hap-py cho-rus now, The joy-ful notes pro-long.

WIN AND WEAR.

JAMES HENRY.

Quadruple Measure.





EXCELSIOR. 7s & 6s.

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.

2. The eve-ning star has light - ed Her crys-tal lamp on high; So, when in death benight - ed, May hope illume the sky.

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.

The woodland hum is ring - ing The day-light's gentle close; May an-gels, round me sing-ing, Thus hymn my last re-pose.
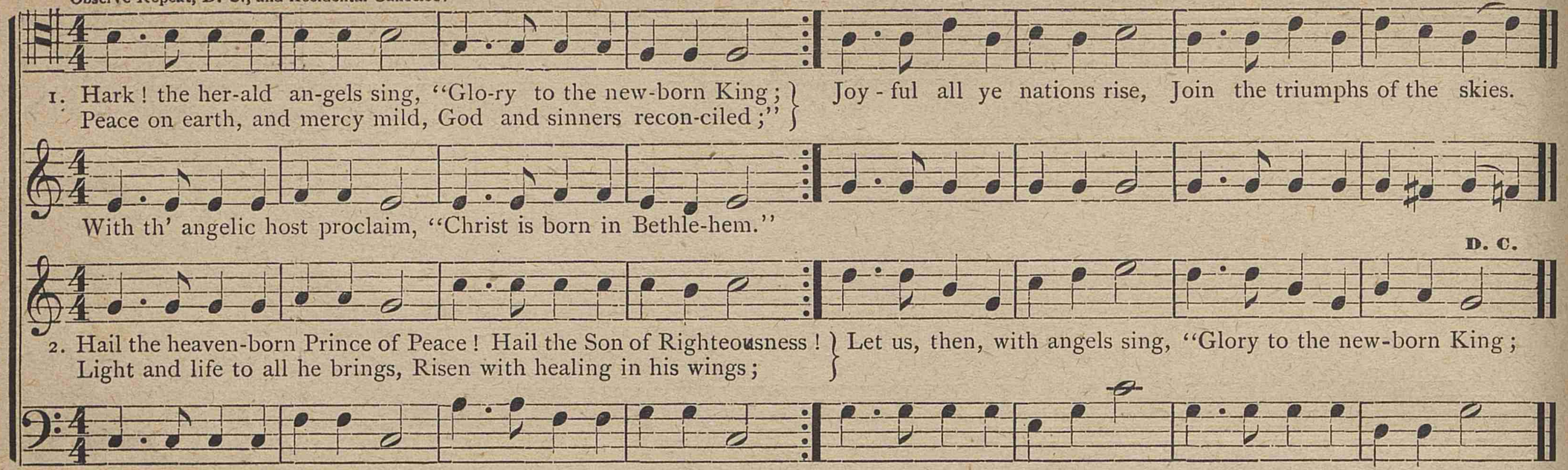
In gold-en splen-dor dawn - ing, The morrow's light shall break; Oh, on the last bright morning, May I in glo-ry wake!

The woodland hum is ring - ing The day-light's gentle close; May an-gels, round me sing-ing, Thus hymn my last re-pose.

TYLER. 7s.

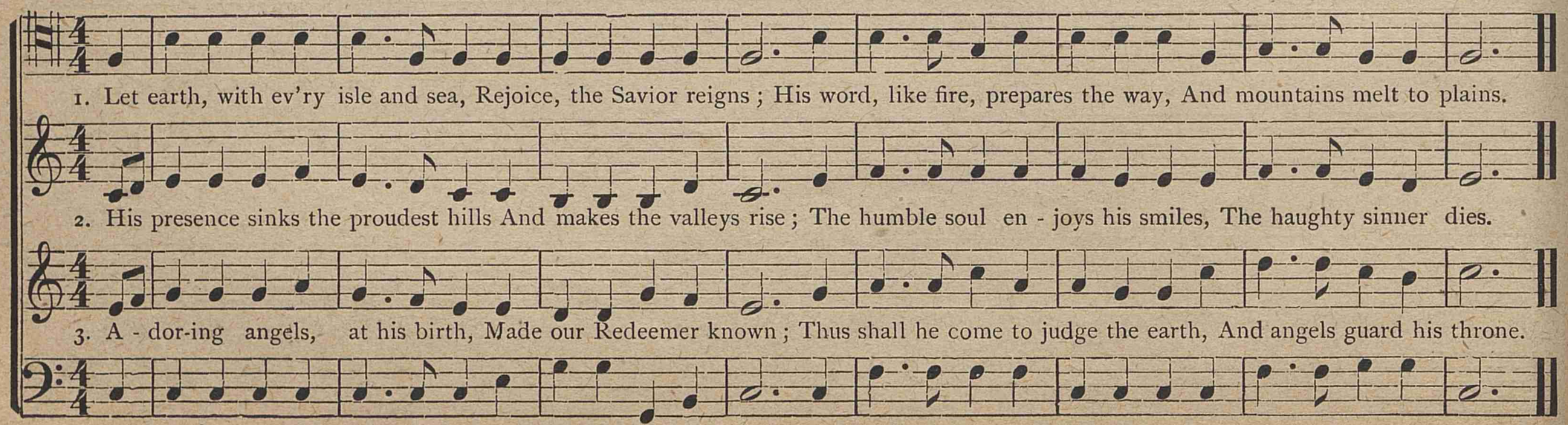
J. H. F.

Observe Repeat, D. C., and Accidental Canceled.



KNAPP. C. M.

W. WARREN BENTLEY.



THERE'S ALWAYS ROOM AT THE TOP.

Marcato vigoroso.

1. Never you mind the crowd, lad, Ev'ry true life will tell; Labor with earnest aim, lad, And do each du-ty well, Fancy the world a hill, lad,

2. Courage, and faith, and pluck, lad, Plenty of room left yet; Better will be your chance, lad, As on the way you get; Keep your eye on the goal, lad,

Look you where millions stop, You'll find the crowd at the base, lad, There's always room at the top; You'll find the crowd at the base, lad, There's always room at the top

Never despair nor drop, Sure that your path leads you upward, There's always room at the top; Sure that your path leads you upward, There's always room at the top.

NOBILITY.

JAMES HENRY.

Sextuple Measure; three parts to each beat.

1. True worth is in be-ing, not seem-ing, In do - ing, each day that goes by, Some good, tho' but little, not dreaming Of great things to do by and by.

2. We get back our mete as we meas-ure; We can not do wrong and feel right; Nor can we give pain and gain pleasure, For justice avenges each slight.

3. 'Tis not in the pa - ges of sto - ry The heart of its ills to be - guile; Tho' he who makes courtship to glory Gives all that he hath for her smile;

For what-ev - er men say in blind-ness And spite of the fan - cies of youth, There's nothing so kingly as kindness, And nothing so royal as truth.

The air for the wing of the spar-row, The bush for the rob - in and wren, But always the path that is narrow And straight for the children of men.

For, when from her heights he has won her, A - las! it is on - ly to prove That nothing's so sacred as hon - or, And noth-ing so loyal as love.

1. We will not weep, for God is stand-ing by us, And tears will blind us to the bless - ed sight;

2. We will not faint, if heav - y bur-dens bend us, They press no hard - er than our souls can bear;

3. Help us, O Fa - ther! when the world is press - ing On our frail hearts, that faint with-out their Friend;

We will not doubt, if dark-ness still doth try us; Our souls have prom - ise of se - ren - est light.

The thorn-iest way is ly - ing still be - hind us; We shall be brav - er for the past de - spair.

Help us, O Fa - ther! let thy con-stant bless - ing Strength - en our weak - ness till the joy - ful end.

HALE. 7s.

Key of G.

1. They who seek the throne of grace Find that throne in ev - ery place. If we live a life of prayer, God is pres-ent ev - ery-where.

2. In our sick-ness, in our health, In our want or in our wealth, If we look to God in prayer, God is pres-ent ev - ery-where.

3. When our wealth-y com-forts fail, When the woes of life pre-vail, 'Tis the time for earnest prayer—God is pres-ent ev - ery-where.

PRECIOUS BIBLE. P. M.

A. D. F.

1. { Pre - cious Bi - ble! what a treas-ure Does the Word of God af - ford; / All I want for life or pleas-ure, Food and med'cine shield and sword. } Let the world ac-count me poor; Hav - ing this I need no more.

2. { Food to which the world's a stran-ger Here my hun-gry soul en - joys; / Of ex - cess there is no dan - ger; Tho' it fills it nev - er cloys. } On a dy - ing Christ I feed; He is meat and drink in - deed.

3. { In the hour of dark temp-ta - tion Sa - tan can not make me yield, / For the word of con - so - la - tion is to me a might-y shield; } While the Scripture truths are sure, From his mal - ice I'm se - cure.

ANTICIPATION. 7s.

1. High in yonder realms of light Dwell the raptured saints above; Far beyond our fee - ble sight, Hap - py in Immanuel's love.

2. Once they knew, like us below, Pilgrims in this vale of tears, Torturing pain and heav-y woe, Gloom-y doubts, distress-ing fears.

3. All is tran-quil and se-rene, Calm and undisturbed repose; There no cloud can in - ter-vene, There no an - gry tempest blows.

4. Ev-'ry tear is wiped a-way, Sighs no more shall heave the breast; Night is lost in endless day, Sor - row in e - ter - nal rest.

FRANKFORT. 7s.

J. H. F.

1. Angels! roll the rock a-way; Death! yield up thy mighty prey; See! the Savior leaves the tomb, Glowing with immor-tal bloom.

2. Hark! the wond'ring angels raise Louder notes of joy-ful praise; Let the earth's remot-est bound Ech-o with the blissful sound.

3. Now, ye saints, lift up your eyes, See him high in glo-ry rise; Ranks of an - gels on the road Hail him—the in - car-nate God.

4. Heaven unfolds its portals wide; See the conqueror thro' them ride; King of Glory! mount thy throne, Boundlesss empire is thine own.

PAYNE. S. M. D.

W. T. PORTER.

1. Let ev-'ry heart and tongue Proclaim the Savior's praise; He is the source of all my joy, His mercy crowns my days;

2. Each day he is my strength, My hope, my life, my all; And while upon his arm I lean, I sure-ly can not fall.

He knows my feeble frame, Re-mem-bers I am dust; And tho' he should my life destroy, In him I'll put my trust.

Then to my blessed Lord Let grate-ful songs a-rise, While angels bear the notes above And sound them thro' the skies.

LANDRUM. H. M.

1. Ye saints, your mu - sic bring, At - tuned to sweet - est sound; Strike ev - ery tremb-ling string, Till earth and heaven re - sound.

2. The cross, the cross a - lone Sub - dued the powers of hell; Like light-ning from his throne The prince of dark - ness fell.

3. The cross hath power to save From all the powers that rise; The cross hath made the grave A pas - sage to the skies.

REFRAIN.

The tri - umphs of the cross we sing; A-wake, ye saints, each joyful string, A-wake each joyful string.

The triumphs of the cross we sing, The triumphs of the cross we sing; A-wake, ye saints, each joy - ful string.

The tri - umphs of the cross we sing; A - wake, ye saints, each joy - ful string.

The triumphs of the cross, the tri - umphs of the cross we sing; A-wake, ye saints, each joyful string, each joy - ful string.

SPEAK GENTLY.

W. T. PORTER.

Observe Flat Three in the Base and Syncopation in Refrain.

1. Speak gen-tly to the err-ing one; You know not of the power With which the dark temptation came In some unguarded hour;

2. Speak gen-tly to the err-ing one; Oh, do not thou for-get, How-ev - er darkly stained by sin, He is thy brother yet;

3. Speak kind-ly to the err-ing one; Thou yet mayst lead him back, With holy words and tones of love, From mis'ry's thorny track.

You may not know how earnestly They struggled, or how well, Un - til the hour of weakness came, And sadly thus they fell.

Heir of the self-same her-i - tage, Child of the self-same God, He hath but stumbled in the path Thou hast in weakness trod.

For - get not thou hast often sinned, And sin - ful yet may be; Deal kind - ly with the err-ing one, As God has dealt with thee.

REFRAIN.

Gently, gently, Tender words of love, Speak gen - tly to the err-ing one, And lift his soul a - bove.

Gently, gently, Tender words of love, Speak gen - tly to the err-ing one, And lift his soul a - bove.

Gently, gently,

ALPHA. C. M. D.

J. S. DERRYBERRY. W. F. STEEN.

Fine. D. C.

1. Beyond this life of hopes and fears, Where weary mortals roam, } It is a land of pure delight, A land from sorrow free;
Far, far beyond this vale of tears, There is the spirit's home; }
D. C. The home of saints and angels bright—This is the land for me.

Fine. D. C.

2. There dwells the magic power of love And wisdom hand in hand, } Its riv-ers flow with waters pure, Its fields abound with flowers,
And all the at - tri-butes of God Are in this spir-it land; }
D. C. Its healthful scenes all hearts allure, So lovely are its bowers.

GRACE GLENN.

ALL IS WELL.

J. H. F.

1. Sav - ior, grant me rest and peace, Let my troubled dreamings cease, With the chiming midnight bell Teach my heart that "All is well."

2. I would trust my all with thee, All my cares and sor-rows flee, Till the breaking light shall tell, Night is past and "All is well."

3. I would seek thy ser-vice, Lord, Leaning on thy promised Word, Till my hour-ly la - bors tell, I am thine and "All is well."

AMERICA.

S. F. SMITH.

1. My country, 'tis of thee, Sweet land of lib-er-ty, Of thee I sing; Land where my fathers died, Land of the pilgrim's pride, From ev'ry mountain side, Let freedom ring.

2. My native country, thee, Land of the noble free, Thy name I love; I love thy rocks and rills, Thy woods and templed hills, My heart with rapture thrills, Like that above.

3. Our fathers' God, to thee, Author of lib-er-ty, To thee we sing; Long may our land be bright, With freedom's holy light, Protect us by thy might, Great God, our King.

COME.

1. Burdened with guilt, Wouldst thou be blest? Trust not the world, It gives no rest; I bring relief to hearts oppressed; O, weary sinner, come, oh, come.

2. Come, leave thy bur-den at the Cross, Count all thy gains but empty dross; My grace re-pays all earthly loss; O, need-y sinner, come, oh, come.

3. "The Spir-it and the Bride say, Come;" Rejoicing saints re-ech-o, Come! Who faints, who thirsts, who will may come; Thy Savior bids thee come; oh, come!

BUTLER. C. M.

M. R. BUTLER. J. H. F.

1. Our faith, O Lord, looks up to thee, Our will and pur-pose wait; Or min-gle in thy hol-low hand, To weave the threads of fate.

2. Tho' but an a - tom lost in space, Our faith but dreams of rest; Lord, wing it with thy prom-i - ses, And guide it to thy breast.

3. Our slender fin - gers, Lord, we know, Suf-fi-cient are to do; If we would be om-nip - o - tent, We on - ly need be true.

4. On truth, where an-gels rest their feet, Lord, let us stand, and know How much like God, by lov-ing him, A hu-man soul may grow.

DO N'T FRET.

Observe Staccato.

With expression.

1. Has your neigh-bor in - jured you? Do n't fret; You've no rea - son so to do; No, nev - er fret; You will yet come

2. Has a false re - port been made? Do n't fret; Do you fear it will de - grade? No, nev - er fret; It will run it -

3. Are your en - e - mies at work? Do n't fret; Do they still in se - cret lurk? Do n't fret; They can't in - jure

4. Thro' ad - ver - si - ty your way, Do n't fret; There will come a bright - er day, No, nev - er fret; Fortune's wheel keeps

off the best, Nev - er mind it; let it rest; Do n't fret, do n't fret; No, nev - er, nev - er fret.

- self to death, It will die for want of breath; Do n't fret, do n't fret; No, nev - er, nev - er fret.

you a whit; They will soon be glad to quit; Do n't fret, do n't fret, do n't fret.

turn - ing round, Soon 'twill lift you from the ground; Do n't fret, do n't fret; No, nev - er, nev - er fret.

1. Rick-et - y, old and cra - zy, Shin-gle-less, lack-ing some doors, Bad in the old up - per sto - ry, Want-ing some boards in the floors;

2. How the winds turned around it—Winds of a dark, stormy day— Blowing and scatt'ring the hayseed, Whisking the straws far a - way;

3. I sat for hours this summer Up-on the threshold so gray, And saw the cows in the pas-ture Take up their la - zy-paced way;

Beams are strung rich with the cobwebs, Ridgepole is yellow and gray, Seem-ing-ly hang-ing so help-less O - ver the mows of rich hay.

Then streaming in at the crannies, Spreading the sweet clover smell, Changing the dark, dismal gran'ry In - to a flow - er - y dell.

Lambs as snow-white as the daisies Frolicked from hill to the tarn, Or fell a-sleep in the shad-ow Made by the "clever" old barn.

MUST WE PART.

JAMES HENRY.

Key of D.

1. Must we part, must we part, Ah! to sev-er pains the heart, Sweet good-night, sweet good-night, An-gels guard thee till the light.

2. By and by, by and by, In a hap-py by and by, May we meet, may we meet, In com-mun-ion long and sweet.

IN THE WOODLAND.

Words and Music by PALMER HARTSOUGH.

1. There's a little path In the wood - land, With the autumn leaves o'erspread; There's a little bank In the wood - land, Where the mosses make their bed.

Echo. (woodland,) p (woodland,) (make their bed.)

2. There'll be footsteps light In the woodland, When the pathway germs are seen; There'll be whispers low In the wooland, When the mossy beds are green.

Echo. (woodland,) p (woodland,) (beds are green.)

3. There'll be merry chimes In the woodland, When the flow'ry path is white; There'll be pretty brides In the woodland, When the mossy eyes are bright.

(woodland,) (woodland,) (eyes are bright.)

NEVER FEAR.

1. Nev - er fear what-e'er may come, Life is oft - en shad - ed; Oth - er flow'rs will bud and bloom Tho' the rose has fad - ed.

2. Do not yield your-self to grief, Bowed by heav - y car - ing; Some one in this shadowed world Sad-der cross is bear - ing.

3, While you work for those in pain, Strive their lives to bright-en; Peace will dwell within your heart, All your sor- rows light- en.
4. In for - get - ful-ness of self Lies the sweet- est pleasure; Bless - ings scattered will re - turn, Bear-ing price-less treas-ure

CHORUS.

Nev - er fear, Night will flee be-fore you, Nev - er fear, Skies will bright-en o'er you.

Nev - er fear, Night will flee be-fore you, Nev - er fear, Skies will bright-en o'er you.

Nev - er fear, Night will flee be-fore you, Nev - er fear, Skies will bright-en o'er you.

LOOK AT HOME.

JAMES HENRY.

1. Should you feel inclined to censure Faults you may in others view, Ask your own life, e'er you venture, If that has not failings, too.

2. Let not friendly vows be broken; Rather strive a friend to gain; Many a word in anger spok en Finds its passage back again.

3. Do not, then, in i - dle pleas-ure, Trifle with a brother's fame, Guard it as a valued treasure, Sacred as your own good name.

OUR OLD HOMESTEAD.

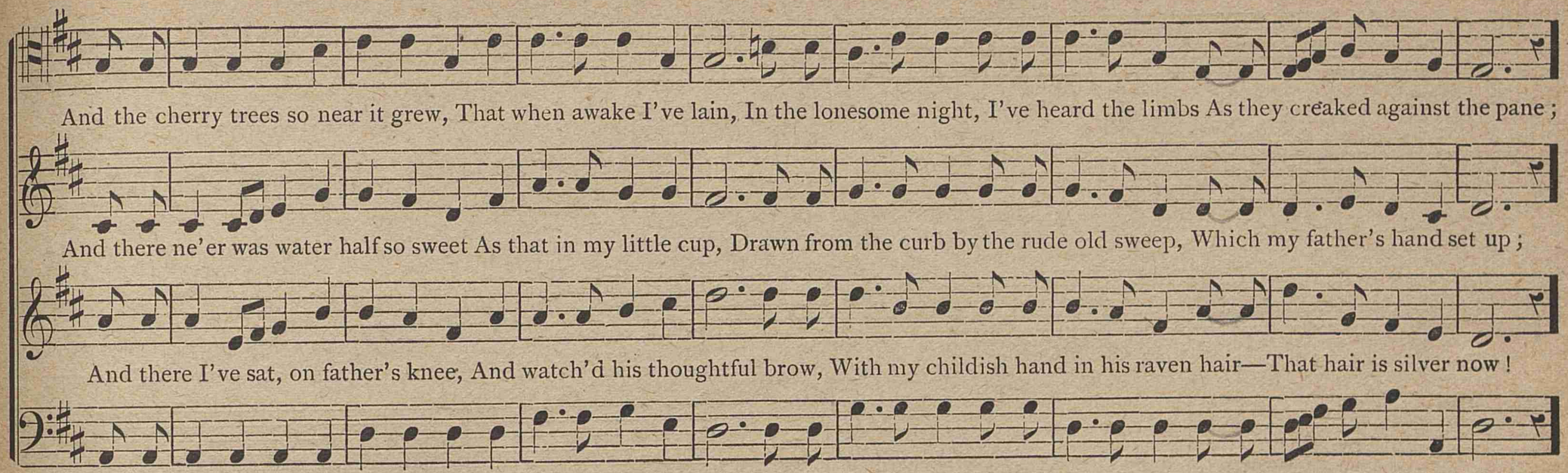
PHEBE CAREY.
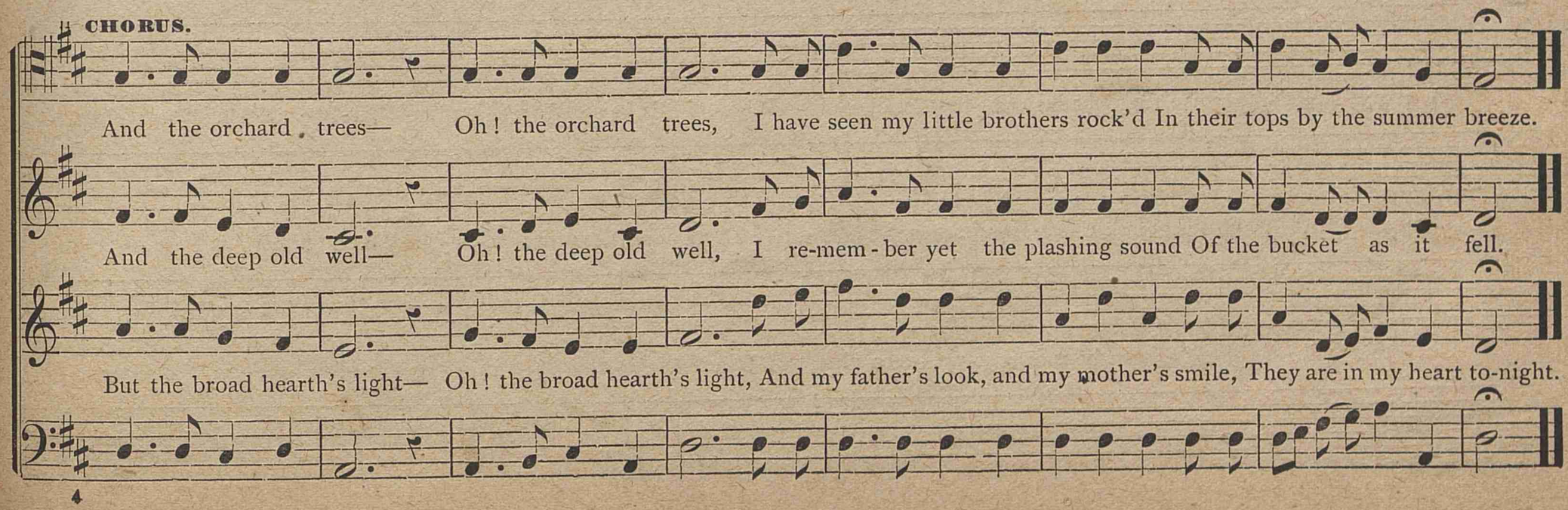
A. D. F.

1. Our old brown homestead reared its walls From the wayside dust aloof, Where the apple boughs could almost cast Their fruitage on the roof;

2. We had a well, a deep old well, Where the spring was never dry, And the cool drops, down from the mossy stones, Were falling constantly;

3. Our homestead had an ample hearth, Where at night we loved to meet, Where my mother's voice was always kind, And her smile was always sweet;


And the cherry trees so near it grew, That when awake I've lain, In the lonesome night, I've heard the limbs As they creaked against the pane;
And there ne'er was water half so sweet As that in my little cup, Drawn from the curb by the rude old sweep, Which my father's hand set up;
And there I've sat, on father's knee, And watch'd his thoughtful brow, With my childish hand in his raven hair—That hair is silver now!


CHORUS.
And the orchard trees— Oh! the orchard trees, I have seen my little brothers rock'd In their tops by the summer breeze.
And the deep old well— Oh! the deep old well, I re-mem-ber yet the plashing sound Of the bucket as it fell.
But the broad hearth's light— Oh! the broad hearth's light, And my father's look, and my mother's smile, They are in my heart to-night.

I KNOW A SWEET VALLEY.

JAS. F.

1. I know a sweet val - ley wnere bright wa - ters play, Where even - ing is mild - er, and bright-er the day;

2. There stands a neat cot - tage with wood-bines en - twined, And sweet hon - ey - suck - les, and flowers to my mind;

3. There hearts, true and hum-ble, their thanks-giv - ing raise, And make of their hearth-stone an al - tar of praise;

A grove, sweet - ly whisp'ring, shades val - ley and spring, Where birds raise their nest-lings, and teach them to sing.

There peace dwells with freedom; there foes are not feared; There child-hood is cher-ished, and age is re - vered.

Oh, that's the sweet val - ley where bright wa - ters play, Where even - ing is mild - er, and bright - er the day.

LIVE FOR SOMETHING.

Observe Unisons.

1. Live for something—be not i-dle, Look a-bout you for em-ploy; Sit not down to use-less dreaming, La - bor is the sweet - est joy;

2. Scat-ter bless-ings in thy pathway; Gentle words and cheering smiles Better are than gold or silver, With their grief - dis - pell - ing wiles;

3. To the heart oppressed and weary Drop the tear of sympathy; Whisper words of hope and comfort; Give, and thy re - ward shall be

Folded hands are ev - er wea-ry, Selfish hands are nev-er gay; Life for thee has ma-ny du-ties, Ac - tive be, then, while you may.

As the pleasant sunshine falleth Ev - er on the graceful earth, So let sympathy and kindness Glad-den well the dark - ened hearth.

Joy un - to thy soul re-turn-ing From this perfect fountain-head; Free-ly as thou free-ly giv-est Shall the grate - ful light be shed.

IT NEVER PAYS TO FRET AND GROWL.

JAMES HENRY.

1. It nev - er pays to fret and growl, When fortune seems our foe; The better bred will look a - head As thro' the world they go.

2. It nev - er pays to wreck the health In drudging af-ter gain; An he is sold who thinks that gold Is cheapest bought with pain.

3. It nev - er pays! a blunt re - frain Well worthy of a song; For age and youth must learn the truth That *nothing pays that's wrong.*

For *luck* is *work*, and those who *shirk* Should not la-ment their doom, But yield the play and clear the way, That better men have room.

A hum-ble lot, a co - sy cot, Have tempt-ed ev - en kings, For sta-tion high, that wealth can by, Not oft con- tent-ment brings.

The good and pure, a-lone are sure To bring pro-longed suc - cess, While what is right in Heaven's sight, Is al - ways sure to bless.

OUR SCHOOL-BOY DAYS.

1. I'm thinking of the old - en time, The sweet long time a - go, When we were boys to - geth-er, Ray, With Har - ry, Jim, and Joe,

2. Tho' ma-ny years since then have past, And we are men to - day, I'll ne'er for - get as boys we were The gay - est of the gay.

3. What fun we used to have when boys, When on our way to school, How oft' we'd go a - cross the fields, And thro' the wood so cool.
4. Oft' we would gather wildwood flow'rs, Which grew a - long the way, And give them to the pret - ty girls Who came to school that day.

CHORUS.

Never, never, never will forget, Never, never, never will forget, I never will forget the old time, The sweet long time a - go.

I never will forget the old time, I nev-er will forget the old time, I nev-er will forget the old time, The sweet long time ago.

Never, never, never will forget, Never, never, never will forget, I never will forget the old time, The sweet long time ago.

1. The Prince of Sal - va - tion in tri - umph is rid - ing, And glo - ry at - tends him a - long his bright way;

2. And now thro' the dark - ness of earth's gloom-y re - gions The wheels of his char - iot are roll - ing sub - lime;

3. Be - hold a bright an - gel from heav - en de - scend-ing, High lift - ing his trump - et ho - san - nas to raise;

Cres.
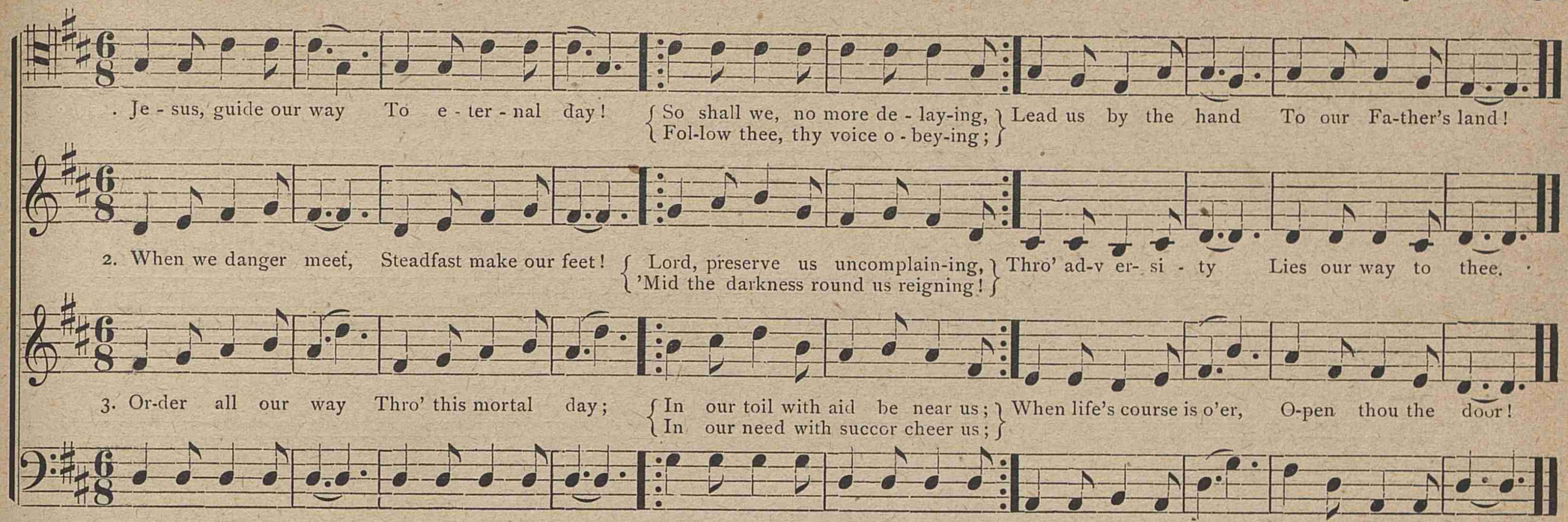
The news of his grace on the breez - es is glid - ing, And na - tions are own - ing his sway.

His ban - ners un - fold - ing his own true re - lig - ion, Dis - pell - ing the er - rors of time.

Cres.
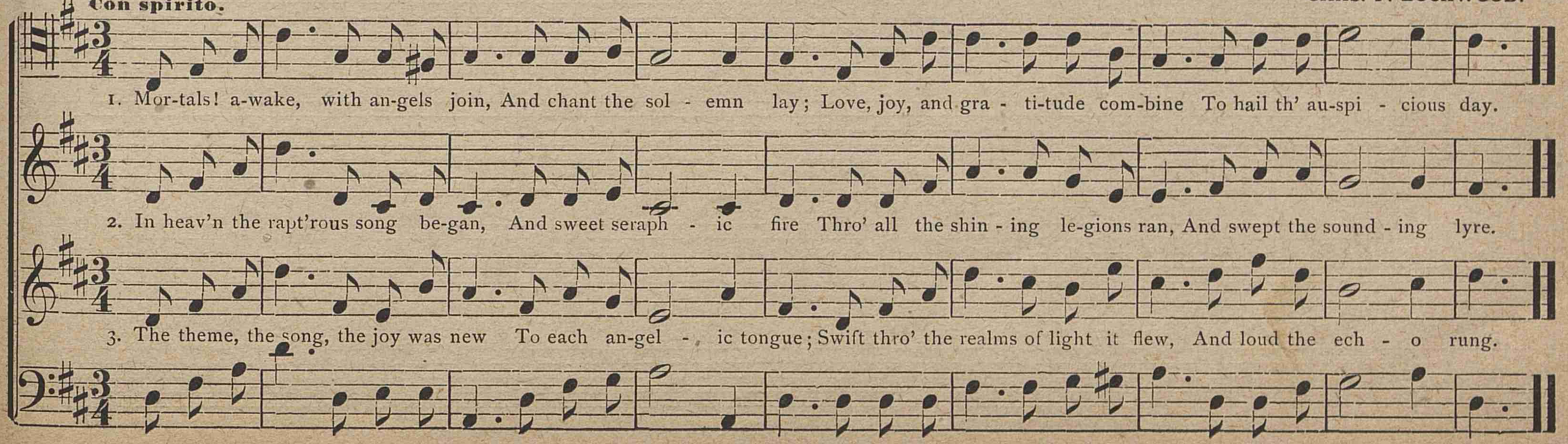
Hail! Son of the high - est! Let ev - ery knee, bend - ing, A - dore thee with off - 'rings of praise.

McCHESNEY. P. M.



BENTON. C. M.

CHAS. F. LOCKWOOD.



ALICE WILLIAMS
in "Christian Standard."

HOPE AND TRUST.

J. H. F.

Key of A.

1. Tho' to - day be dark with sor-row, And the heart be rent with fears, Joy shall greet thee with the mor-row, Smiles shall drive a-way the tears.
2. Tho' the path be long and drear-y, And thy strength be al - most done, There is rest for all the wea - ry When at last the race is run.
3. When the shades of night are deepest, Nearest draws the morning's dawn; When in bitt'rest grief thou weepest, Swiftest suc - cor hast - ens on.
4. Trust in God, whose hand doth measure To each human soul be - low, In his wis-dom, grief or pleas-ure, Keenest joy or deep - est woe.

SANCTUARY.

Words and Music by A. D. FILLMORE.

Con spirito.

1. There is no place on earth so sweet, So rich with pure de - light, As where our Fa-ther's children meet, To wor-ship him a - right.
2. With saints on earth to sing his praise, In-spires with ho - ly zeal; With joy the note of song we'll raise As we his pres - ence feel.
3. In har-mo - ny our voic - es join To praise our Sav - ior's name; Bright an-gels, too, their powers combine To cel - e - brate his fame.
4. If earth af-ford a joy so dear, Where part-ings oft are known, What heights of rap-ture shall ap-pear For - ev - er near God's throne?

Earnestly.

1. Life is the time to serve the Lord, The time t' in-sure the great re - ward; And while the lamp holds out to burn,
2. Life is the hour that God has given To 'scape from hell and fly to heaven, The day of grace, when mor - tals may
3. The liv - ing know that they must die, Be - neath the clods their dust must lie; Then have no share in all that's done
4. Then what my tho'ts de-sign to do, My hands, with all your might pur-sue; Since no de-vice nor work is found,

Piu lento.

Oh, hast - en, sin - ner, to re - turn! Oh, hast - en, sin - ner, to re - turn.
Se - cure the bless - ings of the day, Se - cure the bless - ings of the day.
Be - neath the cir - cle of the sun, Be - neath the cir - cle of the sun.
Nor faith nor hope, be - neath the ground, Nor faith nor hope, be - neath the ground.

BUDGE. S. M.

W. WARREN BENTLEY.

Lento.

1. A few more years shall roll, A few more sea-sons come, And we will be with those that rest, A-sleep with-in the tomb.

2. A few more waves shall beat On this wild, rock-y shore, And we will be where tempests cease, And surg-es dash no more.

3. Then, O my Lord, pre-pare My soul for that great day, Oh, wash me in thy pre-cious blood, And take my sins a-way.

SAVIOR, DRAW ME NEAR TO THEE.

Words and Music by J. H. LESLIE.

Andante.

1. Sav-ior, draw me near to thee, Set my burdened spir-it free; Sin has caused me pain and grief, Savior, grant me sweet relief.

2. Sav-ior, draw me near to thee, Fain would I thy ser-vant be; Cleanse me now from all my sin, Make me white and pure within.

Rit.

3. Sav-ior, draw me near to thee, Let me now thy glo-ry see; All my wishes I re-sign, Take me Lord and make me thine.

Rit.

OVER THE SUMMER SEA.

VERDI

1. O - ver the summer sea, With light hearts gay and free, Joined by glad min-strelsy, gai - ly we're roam-ing;

2. List there a bird on high, Far in yon a-zure sky, Fling-ing sweet mel- o - dy, Each heart to glad - den;

3. O - ver the summer sea, With light hearts gay and free, Joined by glad min-strelsy, gai - ly we're roam-ing;

Swift flows the rip - pling tide, Light- ly the zeph-yrs glide, Round us on ev - ery side, Bright crests do foam.

Hark! its song seems to say, Ban- ish all care a - way, Nev- er let sor - row stay, Our joys to mar.

Fond hearts en - twin - ing, Cease all re - pin - ing, While near us shin - ing, Beau-ty's bright smile.

MONEY MAXIMS.

From "Joyful Notes," by per.

Key of E.

1. Mon - ey bor-rowed is a foe, Veiled in kind-ly seem - ing; Money wast-ed is a friend Lost beyond re-deem - ing.

2. Hoard-ed, it is like a guest, Won with anxious seek - ing; Giv-ing nothing for his board, Save the care of keep - ing.

3. Spent in good, it leaves a joy Twice its worth be-hind it; And who thus hath lost it here, Shall here-af - ter find it.

NEVER MIND.

J. H. F.

1. What's the use of al-ways fret-ting At the tri - als we may find, They will al-ways throng our pathway, Travel on, and—never mind.

2. What if those who might befriend us, Those whom social ties should bind, Should refuse to do their duty, Go a - head, and—never mind.

3. Fate may threaten, clouds may lower, Enemies may be com-bined, But the right will surely conquor, Be encouraged—never mind.

EVA. 8s & 7s.

M. BOULWARE.
Key of E♭, same position of the Scale as the Key of E.

J. H. F.

1. 'Neath the clouds the sun is shin-ing, Where the gold-en streets are laid; And for me bright hope is twin-ing Shin-ing wreaths that nev - er fade.

2. Would that this could ev - er cheer me Thro' this lone-ly vale of tears, When the fiend de-spair is near me With his dark fore - bod - ing fears.

3. Tho' with grief the heart-strings quiver As we jour - ney here be - low, Yet we'll walk be - side the riv - er Where e - ter - nal wa - ters flow.
4. Tho' we oft for - get to trust thee, Gracious God, and thou so near, Yet thy love is ev - er read - y To re-move the fall - ing tear.

MAYFIELD. 6s & 5s.

JAMES FILLMORE.

1. God of our sal - va - tion! Un - to thee we pray; Hear our sup - pli - ca - tion, Be our strength and stay.

2. Wretch-ed and un - wor - thy, Poor, and sick, and blind, Pros - trate we a - dore thee, Call thy grace to mind.

3. He that dwell - eth near thee Safe - ly shall a - bide; Ev - er love and fear thee, In thy strength con - fide.
4. Sure is thy pro - tec - tion, Safe is thy de - fense, While in deep af - flic - tion, Woe, or pes - ti - lence.

I WILL NEVER LEAVE THEE.

1. I will nev - er, nev-er leave thee; I will nev - er thee for-sake; I will guide, and save, and keep thee; For my name and mercy sake;

2. When the storm is rag-ing round thee, Call on me in hum-ble pray'r; I will fold my arms about thee, Guard thee with the tend'rest care;

3. When thy soul is dark and clouded, Filled with doubt and grief and care, Thro' the mists by which 'tis shrouded, I will make the light appear;

Fear no e-vil, Fear no e-vil, On-ly all my council take; For I'll nev-er, nev-er leave thee; I will nev-er thee for-sake.

In the tri - al, In the tri - al, I will make thy pathway clear; For I'll nev-er, nev-er leave thee, I will nev-er thee for-sake.

And the banner, And the banner, Of my love I will up-rear; For I'll nev-er, nev-er leave thee; I will nev-er thee for-sake.

Cheerful.

1. Forth from the throne of glo-ry, Bright in its crys - tal gleam, Bursts out the liv-ing fount - ain, Swells on the liv-ing stream.

2. Stream full of life and glad - ness, Spring of all health and peace, No harps by thee hang si - lent, Nor hap-py voic-es cease.

3. Riv - er of God, I greet thee, Not now a - far, but near; My soul to thy still wa - ters Hastes in its thirstings here.

CHORUS.

Bless - ed Riv - er, let me ev - er Feast my eyes on thee, Bless - ed Riv - er, let me ev - er Feast my eyes on thee.

Bless - ed Riv - er, let me ev - er Feast my eyes on thee, Bless - ed Riv - er, let me ev - er Feast my eyes on thee.

MRS. M. A. KIDDER.

I'LL WAIT AWHILE LONGER.

MISS EVA CHOWNING.

1. I'll wait a - while long - er be - fore I de - spair, Be - fore I sink un - der my bur - den of care;

2. I'll wait a - while long - er, to - mor - row may be The bright-est and fair - est of mor - rows to me;

3. I'll wait a - while long - er be - fore I give up; I'll drink, if it may be, the dregs of the cup;

Night can not last al - ways, there must be a morn— I'll wait for the day - light, and watch for the dawn.

The birds may be sing - ing, the blos - soms may start In bloom and in beau - ty; be pa - tient, oh, heart.

Still watch - ing, still hop - ing, still long - ing for day, I'll wait a - while long - er; and, wait - ing, I'll pray.

Illustrating Prolong.

1. We're bound for the land of the pure and the holy, The home of the happy, the kingdom of love; Ye wand'rers from God, in the broad road of folly,

2. Nor fraud, nor deceit, nor the hand of oppression, Can injure the dwellers in that holy grove; No wickedness there, not a shade of transgression;

3. March on, happy pilgrims, that land is before you, And soon its ten thousand delights we shall prove; Yes, soon we shall walk o'er the hills of bright glory,

4. And yet, guilty sinner, we would not forsake thee, We halt yet a moment as onward we move; Oh, come to thy Lord, in his arms he will take thee,

1 & 2. Oh, say, will you go to the E - den a - bove? Will you go? Will you go? Oh, say, will you go to the E - den a - bove?

Will you go? will you go?

3. And drink the pure joys of the E - den a - bove. Will you go? will you go? Oh, yes, we will go to the E - den a - bove?
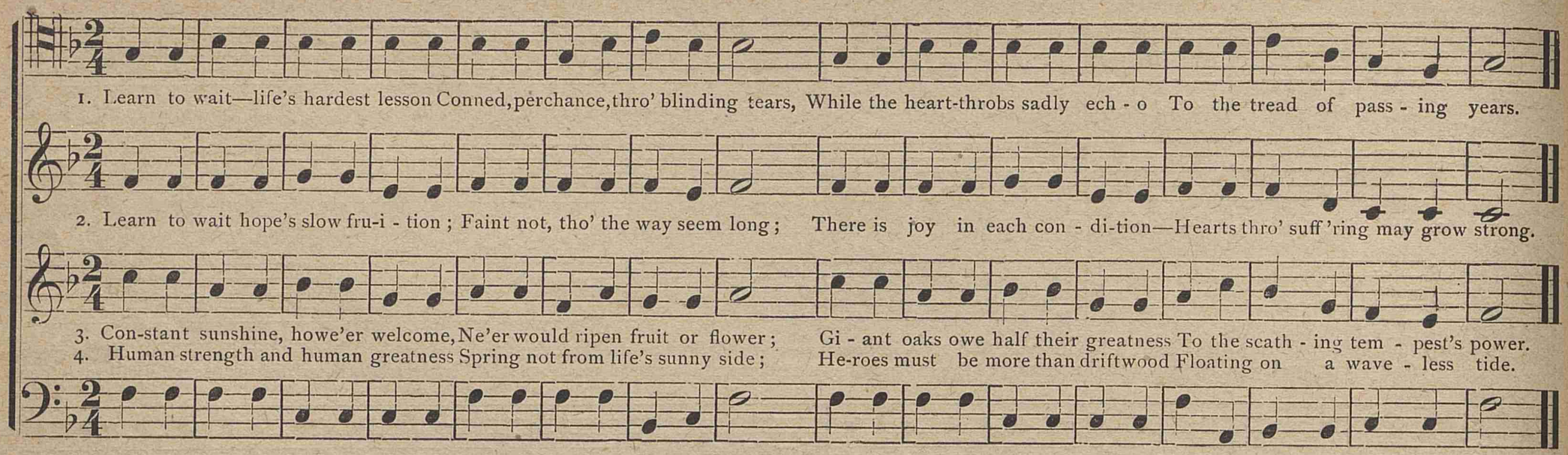
4. And bear thee along to the E - den a - bove. Will you go? will you go? Oh, say, will you go to the E - den a - bove?

From "Christian Hymnal," by permission.

LEARN TO WAIT.

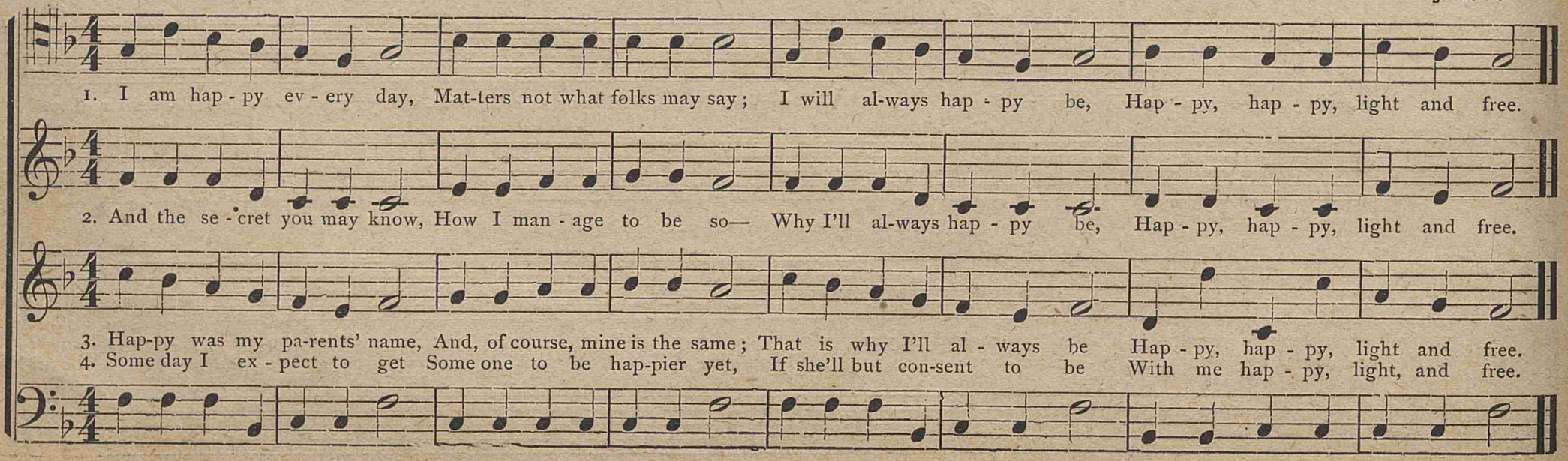
Key of F.

JAMES HENRY.



HAPPY, J. H.

J. H. F.



BIRDS ARE SINGING.

Fine.

1. Birds are sing - ing, birds are sing - ing, Lis - ten to the song; Mu - sic ring - ing, mu - sic ring - ing, Light-ly move a - long;
2. Streamlets flow - ing, stream-lets flow - ing, Hear the mur - murs low; Blos - soms blow - ing, blos - soms blow - ing, On the path we go;

1. Birds are sing - ing, Lis - ten to the song; Mu - sic ring - ing, Light-ly move a - long;
2. Stream - lets flow - ing, Hear the mur - murs low; Blos - soms blow - ing, On the path we go;

1. Birds are sing - ing, Lis - ten to the song; Mu - sic ring - ing, mu - sic ring - ing, Light-ly move a - long;
2. Stream - lets flow - ing, Hear the mur - murs low; Blos - soms blow - ing, blos - soms blow - ing, On the path we go;

D. C.

Birds are sing - ing,
Stream-lets flow - ing,
Mu - sic ring - ing,
Blos - soms blow - ing,
Light - ly move a - long.
On the path we go.

Birds are sing-ing, birds are sing-ing,
Streamlets flowing, streamlets flowing,
Mu - sic ring-ing, Light-ly move a - long,
Blos-soms blowing, On the path we go,
move a - long.
where we go.

Birds are sing - ing,
Streamlets flow - ing,
Mu - sic ring - ing,
Blos-soms blow - ing,
Light - ly move a - long.
On the path we go.

NINDE. C. M.

W. T. PORTER.

1. There is a fount - ain filled with blood, Drawn from Im-man - uel's veins; And sin - ners plunged beneath that flood Lose all their guilty stains.

2. O Lamb of God, thy pre - cious blood Shall nev - er lose its power, Till all the ransomed Church of God Be saved to sin no more.

3. E'er since, by faith, I saw the stream Thy flow - ing wounds sup - ply, Re-deem - ing love has been my theme, And shall be till I die.

4. And when this lisp - ing, stamm'ring tongue Lies si - lent in the grave, Then in a no-bler, sweet - er song I'll sing thy power to save.

BOONE. 7s.

J. H. F.

1. Stealing from the world a - way, We are come to seek thy face; Kind-ly meet us, Lord, we pray; Grant us thy re - viv - ing grace.

2. Yon-der stars that gild the sky Shine but with a bor-rowed light; We, un - less thy light be nigh, Wan-der, wrapped in gloomy night.

3. Sun of Righteousness! dis - pel All our darkness, doubts, and fears; May thy light with-in us dwell Till e - ter - nal day ap - pears.

HAPPINESS IS EVERYWHERE FOR HIM WHO WILL.

From "New Song Era," by per. J. Church & Co.

Not too fast.

1. Mer - ri - ly the sun - beams Shim-mer o'er the mead - ow, Fit - ful - ly the wa - ter Spark - les in the rill;

2. When the fall - ing snow flakes cov - er up the flow - ers, When the wa - ter rip - ples In the ice are still;

3. Hear the mer - ry chil - dren Laugh-ing in the snow - drift, See the hard - y coast - ers Slid - ing down the hill;

Cheer-i - ly the bee hums 'Mid the sum - mer flow - ers, "Hap - pi - ness is ev - 'ry - where for him who will."

Then the lit - tle snow - bird Whist-les on the fence - rail, "Hap - pi - ness is ev - 'ry - where for him who will."

Ev - 'ry one is joy - ful, All the world are say - ing, "Hap - pi - ness is ev - 'ry - where for him who will."

COME, COME ALONG.

Key of B♭.

J. H. F.

1. Come, come along, and u - nite in our song; Cheer-ful voic - es ring - ing; Hap-py the day, and we're joyful and gay; Like spring-birds we're singing.

2. All keeping *time* while we're chanting the rhyme, *Melo - dy* re-hears - ing; *Har - mo-ny* sweet, and with *style* so complete, Gloomy cares dis - pers - ing.

3. Each happy heart sings a beau-ti-ful part; Each one shares the pleasure; Come, come along, and u - nite in our song, Joy fills ev - ery meas - ure.

MIDDLETOWN. 7s & 6s.

Moderato.

A. D. F.

1. { Safe - ly thro' an - oth - er week God has brought us on our way; / Let us each a bless-ing seek, Wait - ing in his courts to - day: } Day of all the week the best, Em - blem of e - ter - nal rest.

2. { While we seek sup-plies of grace Thro' the blest Re-deem-er's name, / Show thy re - con-cil - ing face; Take a - way our sin and shame: } From our world-ly care set free, May we rest this day in thee.

3. { Here we come thy name to praise, Let us feel thy pres-ence near; / May thy glo - ry meet our eyes While we in thy house ap - pear; } Here af - ford us, Lord, a taste Of our ev - er - last - ing rest.

EMLEY. 7s.

J. H. F. 71

1. Now the shades of night are gone; Now the morning light has come; Lord, may I be thine to-day— Drive the shades of sin a-way.
2. Fill my soul with heav'n-ly light, Ban-ish doubt and cleanse my sight; In thy ser-vice, Lord, to-day, Help me la-bor, help me pray.
3. Keep my hau-ty pas-sions bound—Save me from my foes a-round; Go-ing out, and com-ing in, Keep me safe from ev-'ry sin.
4. When my work of life is past, Oh re-ceive me then at last! When I reach the heav'nly shore, Night of sin will be no more.

TOOKER. 7s.

J. H. F.

Andante.

1. Palms of glo-ry, rai-ment bright, Crowns that nev-er fade a-way, Gird and deck the saints in light; Priests, and kings, and conquerors they.
2. Yet the con-querors bring their palms To the lamb a-midst the throne, And pro-claim in joy-ful psalms Vict-'ry thro' his cross a-lone.
3. Kings for harps their crowns re-sign, Cry-ing, as they strike the chords, "Take the king-dom, it is thine, King of kings, and Lord of Lords.
4. Round the al-tar saints con-fess, If their robes are white as snow, 'T was the Sav-ior's won-drous grace, And his love that made them so.

EARLY. C. M.

J. H. F.

1. I am thy workmanship, O Lord! And unto thee be-long; Thou art my shield, my great reward, My glory and my song.

2. Surround me with thy guardian might, Uphold me with thy grace; Unharmed conduct me thro' the night, Unwearied thro' the race.

3. Make me a weap-on of thy power, An angel of thy will; To thee de-vot-ed, let each hour Its hap py task ful - fill.

MACKLIN. 8s & 7s.

Compound Triple Measure.

J. H. F.

Fine.

D. C.

1. Si-lent-ly the shades of evening Ga-ther round my low-ly door;
Si-lent-ly they bring be-fore me Fa-ces I shall see no more.
Oh! the lost, the un - for - got-ten, Tho' the world be oft for - got;
Oh! the shrouded and the lone-ly In our hearts they perish not.

Fine.

D. C.

2. Living in the si-lent hours, Where our spir-its on - ly blend—
They unlinked with earthly trouble, We still hoping for its end.
How such ho-ly mem'ries cluster, Like the stars when storms are past,
Pointing up to that far heav-en We may hope to gain at last.

HOW GLORIOUS IS THY NAME.

Soprano.

1. How glorious is thy name, O God, How in - fi-nite - ly great; How blessed ev - - er-more are they, Who in thy presence wait;
2. All things are pos-si - ble with thee, Thy tire-less hand doth move A mil- lion worlds or is stretch'd forth In watch-ful ten - der love;
3. All things are pos-si - ble with thee, Thou canst call forth the dead From their low graves; before thy voice As - syr - ia's ar - mies fled;

Alto.

1. How glorious is thy name, O God, O God, How in - fi-nite - ly great; How bless-ed ev - er - more are they, Who in thy presence wait;

Tenor.

2. All things are pos-si - ble with thee, O God, Thy tire-less hand doth move A mil-lion worlds, or is stretch'd forth In watchful ten- der love;
3. All things are pos-si - ble with thee, O God, Thou canst call forth the dead From their low graves; be - fore thy voice As - syr - ia's ar - mies fled;

Base.

Who call up - on thy name and know That thou wilt hear, that thou wilt hear, Wher-ev - er they may be, That thou art near.
To raise the fall - en man who calls Up - on thy name, up - on thy name; All things may change, but thou Art still the same.
And all the starv-ing thousands saw Thy truth made known, thy truth made known, That thou art in- fi - nite, And thou a - lone.

Who call up - on thy name and know That thou wilt hear, that thou wilt hear, Wher-ev - er they may be, That thou art near.

To raise the fall - en man who calls Up - on thy name, up - on thy name; All things may change, but thou Art still the same.
And all the starv - ing thousands saw Thy truth made known, thy truth made known, That thou art in- fi - nite, And thou a - lone.

FLAG OF LIBERTY.

Words and Music by J. H. F.

Compound Quadruple Measure.

Soprano.

1. Beau-ti - ful flag, ... Flag of the free, ... Hap-py our homes . . . .
2. Beau-ti - ful flag, ... Flag of the brave, ... Long may thy stars . . . .

1. Beau-ti - ful flag of the free, Beau-ti - ful flag of the free, Hap-py, yes, hap-py our homes,

2. Beau-ti - ful flag of the brave, Beau-ti - ful flag of the brave, Long and triumphantly wave,

f.

shield-ed by thee; . . . . Ev-er we'll sing . . . . prais-es of thee, ...
tri-umph-ant wave . . . . O - ver the land, ... o - ver the sea, ...

Hap-py when shielded by thee; (Ev - er our) Ev - er our sing-ing shall be Prais-es in hon-or of thee,

Long and tri-umph-ant-ly wave (O - ver the) O - ver the land and o'er sea, O - ver the land and o'er sea,

Fine.

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

Rit.

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

Rit. Fine.

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

Rit.

D. S.

flag of the free, ... Emblem of peace and pur - i - ty. . .
flag of the brave, ... Long may thy stars in tri - umph wave. . .

Beau - ti - ful flag of the free, Em-blem of peace, em-blem of peace, peace and pur - i - ty.

D. S.

Beau - ti - ful flag of the brave, Long may thy stars tri - umph - ant wave, long in tri-umph wave.

GATHERING HOME.

By per. of S. BRAINARD'S SONS, owners of the copyright.

Soprano.

1. The sun - set fades a - long the hills; Floods of gold-en light Dy - ing in - to night; Soft twi-light now the val-ley fills; Dim the
2. The huntsmen ride a - long the hills In the gold-en light, While the coming night, From spir - it wings, the dew distills; Bid - ding
3. Oh, soon for us no more shall be Morn or evening light, Earth-ly noon or night; But death's un - fathomed mys-ter - y, Set - tling

Alto.

Tenor.

1. The sun - set fades a - long the hills; Floods of gold - en light Dy - ing in - to night; Soft twi-light now the val - ley fills, Dim the
2. The huntsmen ride a - long the hills In the gold - en light, While the com - ing night, From spir - it wings, the dew dis-tills, Bid-ding
3. Oh, soon for us no more shall be Morn or even - ing light, Earth-ly noon or night; But death's un - fathomed mys - ter - y, Set-tling

Base.

shadows fall O - ver all. Hark! hark! the song the reapers sing, As they gath-er home, Blithe-ly gath-er home; Hark!
qui - et fall O - ver all. Hark! hark! the huntsmen's winding horn, As they gath-er home, Blithe-ly gath-er home; Their
like a pall O - ver all. Then if the gold - en harps we hear, As we gath-er home, Safe - ly gath-er home, We'll

shad - ows fall O - ver all, o - ver all. Hark! hark! the song the reap - ers sing, As they gath - er home, Blithely gath - er home; Hark!
qui - et fall O - ver all, o - ver all. Hark! hark! the huntsmen's wind-ing horn, As they gath - er home, Blithely gath - er home; Their
like a pall O - ver all, o - ver all. Then if the gold - en harps we hear, As we gath - er home, Safe - ly gath - er home, We'll

GATHERING HOME. Concluded.

REFRAIN after each verse.

how the vales and woodlands ring, As the echoes sweet loud-ly call.
tones on twi-light zephyrs borne, As the echoes sweet soft-ly call.
know our Fa-ther's throne is near, And for us the sweet heav'nly call.

Oh, hear the strain, The joyful strain!

Oh, hear the strain, The joyful strain!

how the vales and wood - lands ring, As the ech - oes sweet loudly call.
tones on twi - light zeph - yrs borne, As the ech - oes sweet soft-ly call.
know our Father's throne is near, And for us the sweet heav'nly call.

Oh, hear . . . the joy-ful strain, Gath'ring

Repeat REFRAIN *pp*

The joyful strain: Gath'ring home, gath'ring home; The glad re-frain: We're gath'ring home; The glad refrain: Gath'ring home.

The joyful strain: Gath'ring home, gath'ring home; The glad re-frain: We're gath'ring home; The glad refrain: Gath'ring home.

home, gath'ring home; Hark! Hark! . . . the glad re - frain: Gath'ring home, Gath'ring home.

CHROMO.

Do, se, do, ra, de, ra, me, re, me, la. Sol, fe, sol, la, se, la, se, le, se, do. Do, sol, me, do.
Sing-ing as - cend - ing by half steps be - low, Keep your ears o - pen else you'll sing too low.

Do, se, do, ra, de, ra, me, re, me, fa. Sol, fe, sol, la, se, la, se, le, se, do. Do, sol, me, do.

Do, se, do, ra, de, ra, me, re, me, fa. Sol, fe, sol, la, se, la, se, le, se, do. Do, sol, me, do.
Sing-ing as - cend - ing by half steps be - low, Keep your ears o - pen else you'll sing too low.

SPEER. 6s.

J. H. F.

Illustrating Accidentals.

1. My spir - it longs for thee With-in my trou-bled breast, Tho' I un-worth - y be Of so di-vine a Guest.

2. Of so di - vine a Guest Unworth - y tho' I be, Yet has my heart no rest Un-less it come from thee.

3. Un-less it come from thee, In vain I look a-round; In all that I can see, No rest is to be found.

Syncopation.

1. Tho' faint, yet pur - su - ing, we go on our way; The Lord is our lead - er, his word is our stay;

2. He rais - eth the fall - en, he cheer - eth the faint; The weak and op-pressed, he will hear their com-plaint;

3. And to his green pas - tures our foot - steps he leads; His flock in the des - ert, how kind - ly he feeds;

Tho' suff-'ring, and sor - row, and tri - al be near, The Lord is our ref - uge, and whom can we fear?

The way may be wea - ry, and thorn - y the road, But how can we fal - ter? our help is in God.

The lambs in his bo - som he ten - der - ly bears, And brings back the wand'rers all safe from the snares.

ONWARD, CHRISTIAN SOLDIERS.

ARTHUR SULLIVAN.

1. On - ward, christian sol - diers, Marching as to war, With the cross of Je - sus Go - ing on be - fore.

2. Like a might - y arm - y Moves the church of God; Broth - ers we are tread - ing Where the saints have trod;

3. Crowns and thrones may per - ish, Kingdoms rise and wane, But the church of Je - sus Con - stant will re - main.

Christ, the roy - al mas - ter, Leads a - gainst the foe; For - ward in - to bat - tle, See his ban - ners go.

We are not di - vid - ed, All one bod - y we, One in hope and doc - trine, One in char - i - ty.

Gates of hell can nev - er, 'Gainst the church pre - vail, We have Christ's own prom - ise, And that can - not fail.

Onward, christian sol - diers, Marching as to war, With the cross of Je - sus Go - ing on be - fore.

Onward, christian sol - diers, Marching as to war, With the cross of Je - sus Go - ing on be - fore.

SEYMOUR. 7s.

WEBER.

1. Sav-ior, teach me, day by day, Love's sweet lesson to o - bey; Sweeter les-son can-not be, Lov-ing him who first loved me.

2. Teach me all thy steps to trace, Strong to fol-low in thy grace, Learning how to love from thee, Lov - ing him who first loved me.

3. Thus may I re-joice to show That I feel the love I owe; Sing-ing till his face I see, Of his love who first loved me.

HERALD ANGELS. 7s.

MENDELSSOHN.

1. Hark! the her - ald an - gels sing, "Glo - ry to the new-born King! Peace on earth, and mer-cy mild; God and sin - ners

2. Hail, the heav'n-born Prince of Peace! Hail the Sun of Right-eous-ness! Light and life to all he brings, Ris'n with heal - ing

rec - on - ciled." Joy - ful, all ye na - tions, rise; Join the tri-umphs of the skies; With th' an-gel - ic host pro - claim,

in his wings. Let us then with an - gels sing, "Glo - ry to the new-born King!—Peace on earth, and mer - cy mild;

HERALD ANGELS. Concluded.

"Christ is born in Beth - le - hem," With th'an - gel - ic host pro - claim, "Christ is born in Beth - le - hem."

God and sin - ner's rec -- on - ciled," Peace on earth and mer - cy mild; God and sin - ners rec - on - ciled."

HATFIELD. 7s.

W. T. PORTER.

1. Prince of Peace, control my will; Bid this struggling heart be still; Bid my fears and doubtings cease— Hush my spir - it in - to peace.

2. Thou hast bought me with thy blood; O - pened wide the gates to God; Peace I ask; but peace must be, Lord, in be - ing one with thee.

3. Did I meet no tri - als here, No chas-tise-ment by the way, Might I not, with rea - son, fear, I should prove a cast - a - way?
4. Tri-als make the prom-ise sweet; Tri - als give new life to prayer; Tri - als bring me to his feet, Lay me low and keep me there.

MERRILY SING.

Words and Music by J. H. F.

Illustrating Triplets and change of Key.

1. Mer-ri-ly sing our happy evening song (mer-ri-ly sing), Cheerily now the joyful notes prolong (mer-ri-ly sing); Heartily join our cheerful, hap-py

2. Joy-ful-ly sing the cho-rus now we raise, Crowning the night with music's grandest lays; Singing will bless and brighten all our

Merrily sing, Merrily sing,

Each part strike the first tone of the new key as though it belonged to the key just left, but give the tone the syllable name that belongs to it in the new key.

throng (merrily sing), Merrily sing, mer-ri-ly sing. Chase a - way all care and sadness, Swell the anthem loud and long;

mer-ri-ly, mer-ri-ly, Chase a - way all care and sad-ness, Swell the anthem loud and long;

days, Mer-ri-ly sing, mer-ri-ly, mer-ri-ly sing. Mu-sic is a gold-en treas-ure, Beauty dwells in ev'ry sound;

Merrily sing, Mu-sic is a golden treasure, Beau - ty dwells in ev'ry sound;

Lift your hearts to joy and glad-ness, With the echoes of our song; Then sing our hap-py evening song (merrily sing); Cheerily

Lift your hearts to joy and glad - ness,

Joy is found in ev'ry meas - ure, Let its pleasures now a-bound; Then, sing our happy evening song; Cheerily

Joy is found in ev - 'ry meas - ure, Merrily sing,

now the joyful notes prolong (mer-ri-ly sing); Heartily join our cheerful, happy throng (merrily sing), Merrily sing, mer-ri-ly sing.

mer-ri-ly, mer-ri-ly,

now the joyful notes pro-long; Heartily join our cheerful, happy throng (merrily sing), Merrily sing, mer-ri-ly, mer-ri-ly sing.

Mer-ri-ly sing,

By permission.

SOFT FLOWING RIVER.

SERENADE.

J. H. ROSECRANS.

1. Soft flow - ing riv - er, Star - light - ed stream, Fill - ing with mu - sic Night-ly her dream,

2. Breez - es of eve - ning, Pil - grims of song, Sing to the dream - er All the night long,

3. Dream - er, she sleep - eth Tran - quil and blest; Evening to morn - ing, Sweet be - her rest;

Mingling thy wa - ters, Roll by the shore, But soft - ly, oh, soft - ly, Your mu - sic out - pour.

Mingling your voic - es, Sing - ing en - core, But soft - ly, oh, soft - ly, Your mu - sic out - pour.

Mingling thy voic - es, Night, as of yore, But soft - ly, oh, soft - ly, Your mu - sic out - pour.

From "The Beauty," published by J. C. Crandall, Friendship, N. Y.

WE ARE HAPPY AND FREE.

Tenor Solo.

1. We are hap - py and free, as a crew can be, While our bark is sail - ing o'er the sea;
2. Come a - way, then, with me, o'er the dark, blue sea, And a gal - lant sail - or you shall be;
3. On our ves - sel we'll ride, with the wind and the tide, O'er the heav - ing o - cean swift - ly glide;

Soprano Solo. **Base Solo.**

Our sails we heave at the call of the brave, For we love the home of the o-cean wave. Oh, our hearts do burn with
I'll leave my home on the wa-ters to roam, For I love to bound o'er the sparkling foam. Oh, what joy it is to
Should wild winds roar, with each man to his oar, We will safe-ly land on our destined shore. Then from toils and per-ils

glee, As we sail o'er the roll - ing sea; Let us all u - nite in love, Trusting in the God a - bove.
me, Thus to sail o'er the roll - ing sea; Loud we'll raise the mer - ry strain, As we sail o'er the foam-ing main.
free, And the dan - gers of the sea; We will all u - nite in love, Prais-ing him who rules a - bove.

CHORUS. **Repeat** *pp*

Mer - ri - ly now we row a - long, row a - long, row a - long, Mer - ri - ly now we row a-long, o - ver the dark, blue sea.

THE STORY UNTOLD.

Arranged from "Convention and Choir."

Echo. *p*

1. Amber-hued cloud with your edge tipp'd with glory, Sailing a - way, (Sail - ing a - way,) Wait while I tell you a beau-ti - ful sto - ry,

2. Winds of the morning that bear on your pinions Blossoms so fair, (Blos-soms so fair,) Car - ry my sto - ry to dis-tant do-min - ions,

Echo. *p*

3. Gay lit - tle brook dancing on like a fair - y Down to the sea, (Down to the sea,) Just for a mo-ment I ask you to tar - ry,

Echo. *p*

Echo repeats last two measures.

Small notes 2d time.

Tell it to - day, (Tell it to - day,) Clouds disap - pear in a char - iot of gold Leav - ing my sto - ry un - told.

Whis-per it there, (Whis-per it there,) Winds hurry on - ward neg - lect - ful and cold, Leav - ing my sto - ry un - told.

Echo. *p*

Small notes 2d time.

Lis - ten to me, (Lis - ten to me,) On goes the brook, and its peb - bles grow old, Leav-ing my sto - ry un - told.

AWAY, AWAY, AWAY.

1. A-way, a-way, a-way, a-way, Come banish ev-'ry tho't of care, Let no dreams of coming ill Sad-den the hours so fair.
   A-way, a-way, a-way, a-way, We cherish naught but pleasure here, Joy a-lone our hearts shall fill, Hap-pi-ness and good cheer.

2. A-way, a-way, a-way, a-way, With festive songs we'll crown the day, While the dis-tant gladdened hills Ech-o the wel-come lay.
   A-way, a-way, a-way, a-way, All na-ture smiles and calls to play, Come with voices clear and free, Let us be glad and gay.

CHORUS.

Far, far, ban-ish ev-'ry care, We cher-ish naught but glad-ness here, Hap-pi-ness and good cheer.

Far, far, ban-ish ev-'ry care, We cher-ish naught but glad-ness here, Hap-pi-ness and good cheer.

H. DURHAM.

OH, MY SOUL IS FULL OF MUSIC.

A. D. FILLMORE.

Affetuoso.

Fine.

1. Oh, my soul is full of mu - sic Of the sun - ny days of yore, Wafted up by spir-it voic - es Of the forms I see no more;
D.C. And their spir - it-chimes are passing With a mu-sic thro' my heart, Waking in - ward as - pi - ra-tions That in num-bered echoes start.

Fine.

2. Oh, my soul is full of mu-sic— Mu-sic of the sunny bow'rs, Where the birds are sweetly singing Thro' the swiftly fleet - ing hours.
D.C. And I think of the fair valleys Where a sweet - er mu-sic flows, Where the weary ones who leave us May e - ter - nal - ly re-pose.

D.C.

Save when these, the loved departed, Thro' the realms of fancy stray, With their sunny beams of gladness, Once so radiant on my way;

And the wild bee's hum commingles In the u - ni - ver-sal chime, Winning my too-restless spir - it To a rev - er-ie sub - lime;

BETTER LATE THAN NEVER.

Solo vigoroso.

1. Life's like a race, where some succeed While oth - ers are be - gin - ning; 'Tis luck in some, in oth-ers speed, That gives an ear - ly win-ning;
2. And if you keep a - head, 'tis well; But nev - er trip your neigh-bor; 'Tis no-ble when you can ex - cel By hon - est, pa - tient la - bor;
3. Ne'er la - bor for an i - dle boast, Or vic - t'ry o'er an - oth - er, But while you strive your ut-ter-most, Deal fair - ly with a broth - er;

But if you chance to fall be-hind, Don't slacken your en-deav - or; Just keep this wholesome truth in mind: "'Tis bet - ter late than nev - er."
But if you are outstripped at last, Press on as bold as ev - er; Re-mem-ber, tho' you are surpassed, "'Tis bet - ter late than nev - er."
What-e'er your sta - tion, do your best, And hold your purpose ev - er, And if you fail to do the rest, "'Tis bet - ter late than nev - er."

CHORUS. Vigoroso molto.

Then nev - er fret, tho' left be - hind, Nor slack-en your en - deav - or, But ev - er keep this truth in mind: "'Tis bet-ter late than nev - er."

Then nev - er fret, tho' left be - hind, Nor slack-en your en - deav - or, But ev - er keep this truth in mind: "'Tis bet-ter late than nev - er."

"ROLL THE R."

ROUND.

From "The Beauty," by per.

J. H. RHEEM.

1 Let us try to roll the R; How ma - ny of us can? 2 Now we all will try to say The round, red, roguish man;

3 And then round the rug - ged rock, The rag - ged ras - cal ran. 4 R r r r r r r r r r ra - - - ta plan.

Words by MRS. A. L. DAVISON.

PICNIC SONG. (With Echo.)

J. H. ROSECRANS.

Soprano.

1. The summer in her beauty's pride Has crowned the distant hills; Her glo - ry rests on all the land, On lakes and laughing rills.
2. The for - est aisles are green and cool, We rest be-neath the trees Which spread a-bove our youthful heads Their leaf-y can - o - pies.

La, la, la, la

Echo.

all the echoes catch the sound, And sing a me.. round. Hal-lo, hal-lo, hal-lo, Hal-lo, hal-lo, hal-lo, Hal-lo, hal-lo, hal - lo,

rocks and caves are echoes' home, And at our bidding come. Hal-lo, hal-lo, hal - lo, Hal-lo, hal-lo, hal-lo, Hal-lo, hal-lo, hal-lo,

Echo. Echo. Echo. Echo.

Hal-lo, hal-lo, hal-lo, Hal-lo, Hal-lo, Hal-lo, Hal-lo, Hal-lo, hal-lo, hal-lo, Hal-lo, hal-lo, hal - lo.

Hal-lo, hal-lo, hal-lo, Hal-lo, Hal-lo, Hal-lo, Hal-lo, Hal-lo, hal-lo, hal-lo, Hal-lo, hal-lo, hal - lo,

COME TO THE WOODLAND.

Words and Music by JAMES HENRY.

1. Come, come to the wood - land; Leave la - bor and care; Come where the bird - notes ring so

2. Come, come to the wood - land; Haste, haste thee a - way; Come, come with mer - ry hearts, in

joy - ous - ly on the air; Come where the bird - notes ring so joy - ous - ly on the air;

pleasure we'll spend the day; Come, come with mer - ry hearts, in pleas - ure we'll spend the day;

Fine.

Fine.

The skies are bright and clear, All, all is pleas - ant here; Sweet ech - oes greet the ear, Come, come a - way.

Here songs of wel-come swell, O'er val - ley, hill, and dell, All else but joy dis - pel— Come, come a - way.

D. C.

The brook, with gen - tle song, Sings, come, oh, come a - long; The birds and breez - es say, Come, come a - way.

D. C.

The brook, with gen - tle song, Sings, come, oh, come a - long; The birds and breez - es say, Come, come a - way.

STEVENS. 8s 7s & 4s.

W. T. PORTER arr.

Allegretto.

1. Glo-ry, glo-ry ev-er-last-ing Be to him who bore the cross, Who redeemed our souls by tasting Death, the death deserved by us;

2. Je-sus' love is love unbounded, Without measure, without end, Human tho't is here confounded, 'Tis too vast to comprehend;

3. While we hear the wondrous sto-ry Of the Savior's cross and shame, Sing we "Ev-er-last-ing glo-ry Be to God and to the lamb;"

Sing his glo-ry, Sing his glo-ry, While the heart with transport glows, Sing his glo-ry, Sing his glo-ry, While the heart with transport glows.

Praise the Sav-ior, Praise the Savior, Mag-ni-fy the Sin-ner's Friend, Praise the Savior, Praise the Savior, Magni-fy the Sin-ner's Friend.

Saints and angels, Saints and angels, Give ye glo-ry to his name, Saints and an-gels, Saints and angels, Give ye glo-ry to his name.

SEE OUR OARS.

FOR MALE VOICES.

As sung by the "MOONLIGHT GLEE CLUB," of Cincinnati, O.

Lento. **Repeat** *pp* **CHORUS. Prestissimo.**

1. See our oars, with feath - ered spray, Spar - kle in the si - lent ray. Swift the morning breezes blow, And

2. In our lit - tle bark we glide, Sail - ing o'er the si - lent tide. Swift the morning breezes blow, And

Adagio.

o'er the si-lent tide we row, We row, we row, the si-lent tide we row, we row, we row, O'er the si-lent tide we row.

o'er the si-lent tide we row, We row, we row, the si-lent tide we row, we row, we row, O'er the si-lent tide we row.

HEAVEN.

Written for this work by K. SHAW.

1. Oh! would to me were only giv'n A tongue inspired to tell, The beauties of yon peaceful heav'n, Where saints immortal dwell.

2. There hope's sweet flowers eternal bloom, While seasons come and go, Untouched by sorrow's chilling winds, That blight them here below.

3. There limpid waters bright and clear Flow o'er the golden sands, While thrilling music strikes the ear—Harps swept by angel hands.

4. And all whose hopes are centered there Shall rise o'er grief and pain, For in that land no earthly care Shall vex our souls again.

CHORUS.

Cres. **Rit.** **Repeat** *pp*

Bright, beautiful heav'n, Bright, bright, beautiful heav'n, Home where the pilgrim forever shall rest, Bright, beautiful heav'n.

Cres. **Rit.**

Bright, beautiful heav'n, Bright, beautiful heav'n, Home where the pilgrim forever shall rest, Bright, beautiful heav'n.

Bright, bright, beautiful heav'n, Bright, bright, beautiful heav'n,

CRYSTAL LAKE. 8s & 7s.

Fine.

1. Glo-rious things of thee are spo - ken, Zi - on, cit - y of our God! He whose word can not be bro - ken,
D. C. With sal - va-tion's wall sur-round - ed, Thou mayst smile at all thy foes.

2. See the streams of liv - ing wa - ters, Springing from E - ter - nal love, Well sup - ply thy sons and daughters,
D. C. Grace, which like the Lord, the giv - er, Nev - er fails from age to age.

3. Round each hab - i - ta - tion hov-'ring, See the cloud and fire ap - pear, For a glo - ry and a cov - 'ring,
D. C. Safe they feed up - on the man - na Which he gives them when they pray.

D. C.

Formed thee for his own a - bode: On the Rock of a - ges found-ed, What can shake thy sure re - pose?
And all fear of drought re - move: Who can faint while such a riv - er Ev - er flows their thirst t' as - suage?

D. C.

Show-ing that the Lord is near: Thus de - riv - ing from their ban - ner Light by night and shade by day,

From "Christian Hymnal," by permission.

THE FUTURE REST.

SILAS J. VAIL.

1. We shall meet no more to part; Cease thy sorrows, mourning heart! Weary days will soon depart, Then we may rest forever!

2. In the house of peace and bliss, In the world where Jesus is, When we bid a-dieu to this, Then we may love forev - er;

When the work of life is done, When the victor's crown is won, Then im-mor - tal life be-gun, We no more shall sever.

Pu - ri-fied from ev - ery stain, Thro' the Lamb that once was slain, Brethren, we shall meet again, And be parted nev - er.

CHORUS.

We shall meet no more to part, Cease thy sorrows, mourning heart! Wea-ry days will soon depart, Then we may rest forev-er.

We shall meet no more to part, Cease thy sorrows, mourning heart! Weary days will soon de-part, Then we may rest forev-er.

WILEY. 8s & 7s.

W. T. PORTER.

Lento.

1. Savior, breathe an evening blessing, Ere repose our eyelids seal; Sin and want we come confessing; Thou canst save, and thou canst heal.

2. Though destruction walk around us, Though the arrows past us fly, Angel guards from thee surround us—We are safe if thou art nigh.

3. Though the night be dark and dreary, Darkness can not hide from thee; Thou art he who, never weary, Watcheth where thy people be.

SORROWS.

A blending of Major and Minor.

J. P. POWELL.

1. Night, with ebon pinion, Brooded o'er the vale; All around was silent, Save the night-wind's wail; When Christ, the man of sorrows,

2. Smitten for offenses Which were not his own, He, for our transgressions, Had to weep alone; No friend with words to comfort,

3. Ab-ba, Father! Father! If indeed it may, Let this cup of anguish Pass from me, I pray; Yet, if it must be suffered,

In tears, and sweat, and blood, Prostrate in the garden, Raised his voice to God.

Nor hand to help was there, When the meek and lowly, Humbly bowed in prayer.

By me, thine only Son, Abba, Father, Father, Let thy will be done.

From "Christian Hymnal," by permission.

GETHSEMANE.
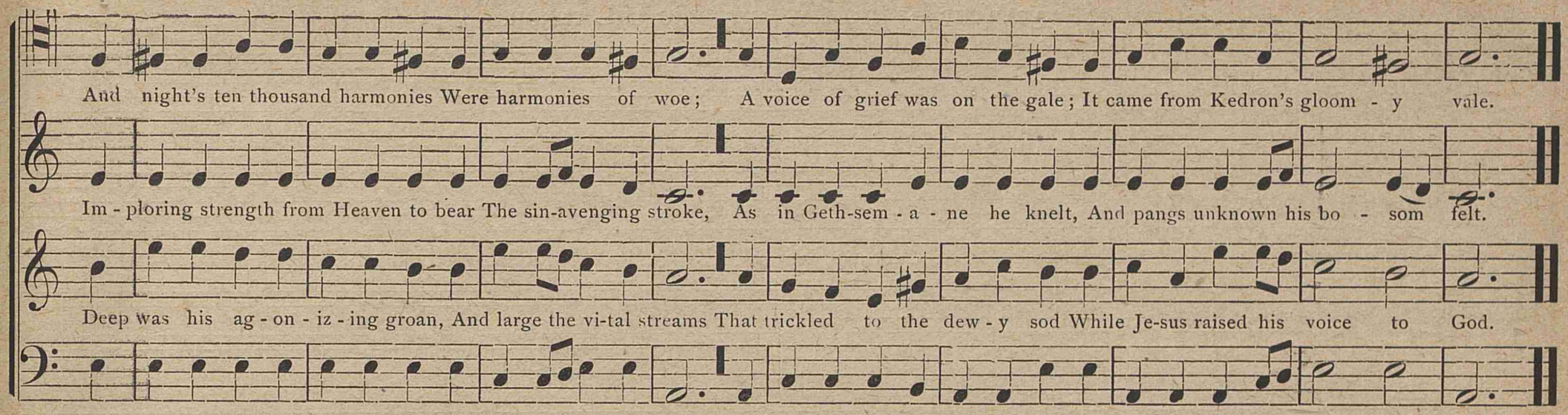
T. J. EDMONSON. Key of A Minor.

A. D. F.

1. Among the mountain trees The winds were whisp'ring low,

2. It was the Savior's prayer That on the silence broke,
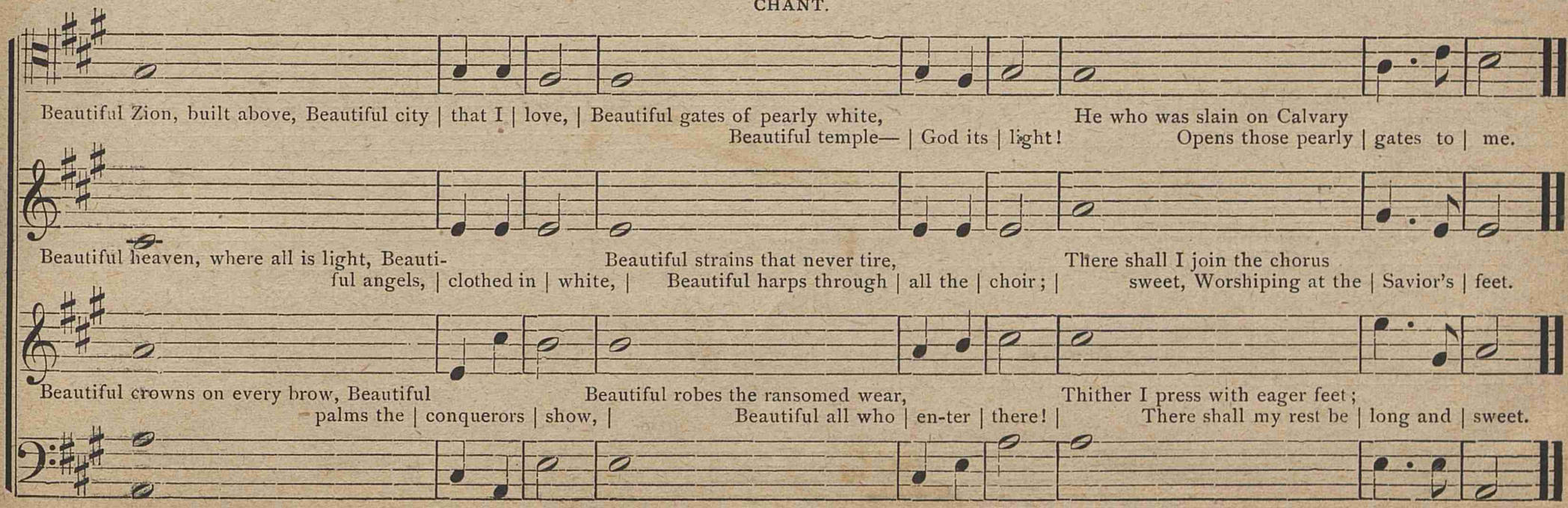
3. The fit-ful starlight shone In dim and misty gleams;



BEAUTIFUL ZION.

CHANT.

A. D. F.



NIGHT WIND.

S. W. LEONARD.

QUARTET, OR TRIO BY OMITTING THE TENOR.

Con dolore.

1. When the night wind bewaileth the fall of the year, As it sweeps from the forest the leaves that are sere, I awake from my slumbers

2. Thro' memory's chambers the forms of the past, And the joys of my childhood, come forth from the blast; And the lost ones, whose beauty

3. All the trees of the forest shall blossom again, And the song-bird shall carol a soul-thrilling strain; But the heart fate has wasted,

Ad lib.

and list to the roar, And it saith to my spir - it, No more! Never more! And it saith to my spir-it, No more! Never more!

I used to adore, To my heart seem to murmur, No more! Never more! To my heart seem to murmur, No more! Never more!

no bloom shall restore, And its songs shall be joyous No more! Never more! And its songs shall be joyous No more! Never more!

BEADLES. L. M.

1. A-wake, my soul! lift up thine eyes; See where thy foes a-gainst thee rise, In long ar - ray, a num'rous host; A-wake, my soul! or thou art lost.

2. Thou tread'st upon enchanted ground; Per - ils and snares be-set thee round; Be-ware of all; guard ev - ery part; But most, the trait - or in thy heart.

3. Come, then, my soul, now learn to wield The weight of thine im-mor-tal shield; Put on the ar - mor from a-bove, Of heaven-ly truth and heavenly love.

THY WILL BE DONE.

CHANT.

Fine. D. C.

1. Thy will be done! In devious way the hurrying stream of life may run, Yet still our grateful hearts shall say, Thy will be done.
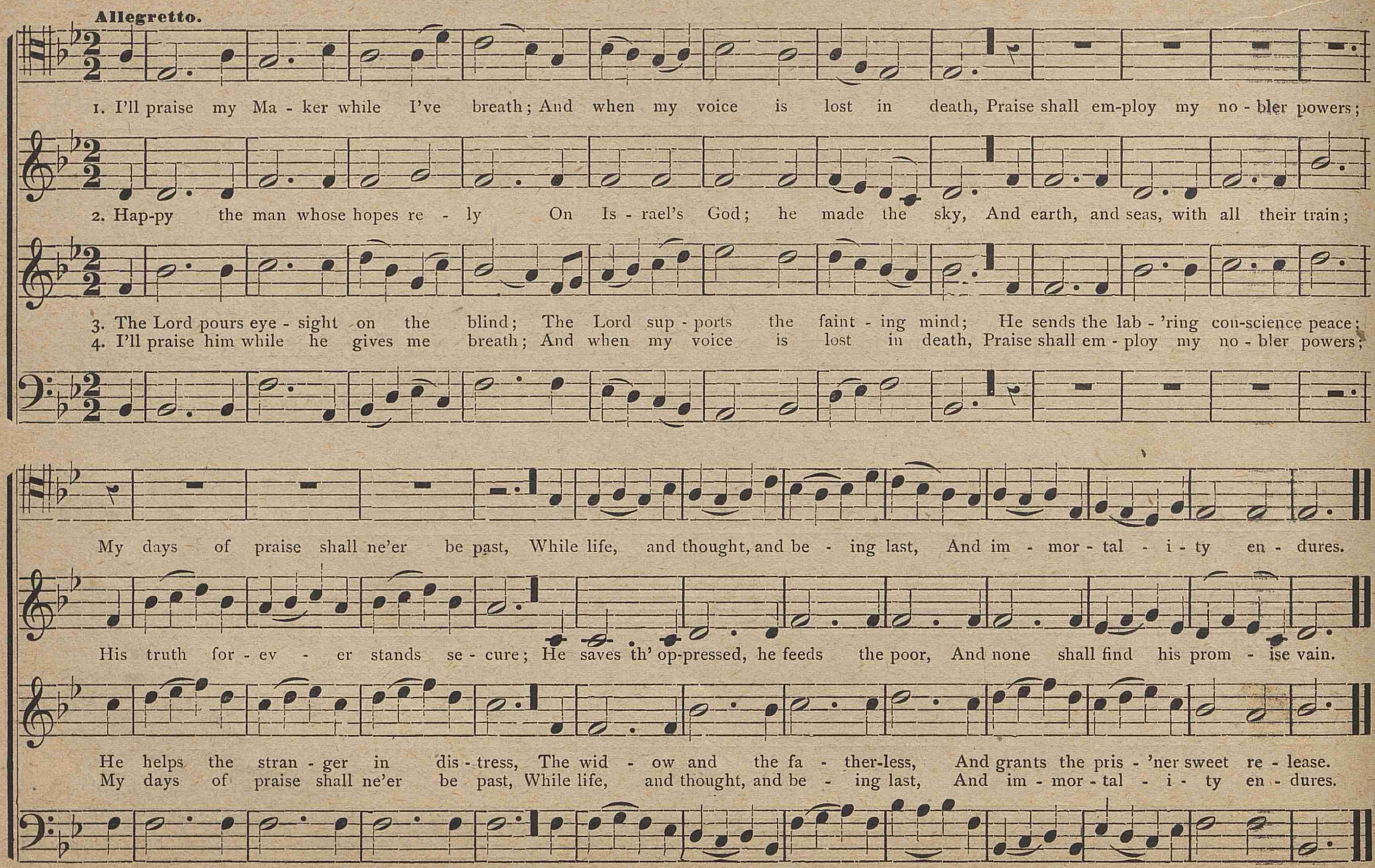
2. Thy will be done! If o'er us shine a gladdening and a prosp'rous sun, This prayer will make it more divine—Thy will be done.

D. C.

3. Thy will be done! Tho' shrouded o'er our path with gloom, One comfort—one is ours: to breathe while we adore— Thy will be done.

CREATION. L. M. 6 lines.

HAYDN.



THE LORD IS IN HIS HOLY TEMPLE.

J. B. HERBERT.

The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly tem - ple, Let

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.

all the earth keep si - lence, let all the earth keep si - lence, keep si - lence, keep si - lence be - fore him.

I WILL SING THY PRAISE.

JAS. H. FILLMORE.

Moderato.

I will sing, I will sing, I will sing thy praise, O Lord,

I will sing thy praise, O Lord, I will sing, I will sing, I will sing thy praise, O Lord,

I will sing thy praise, O Lord, I will sing thy praise, O Lord, I will sing, I will sing, I will sing thy praise, O Lord,

I will sing, I will sing,

Fine.

I will sing thy praise, I will sing, I will sing, I will sing forever more.

I will sing thy praise, O Lord, ... I will sing, I will sing,

I will sing thy praise, O Lord, I will sing thy praise, O Lord, I will sing, I will sing, I will sing forever more.

I will sing, I will sing,

D. C.

I will not for-get, O Lord, most high, unto thee in songs my soul doth fly.

I will not for-get thy bene-fits, O Lord, most high, Unto thee in songs of gladness my soul doth fly.

I will not for-get, O Lord, most high, un-to thee in songs my soul doth fly.

WORTHINGTON. 7s.

Slow. WEBER.

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

Rit.

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

OLD HUNDRED. L. M.

1. Be-fore Je - ho - vah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a - lone; He can cre-ate and he de - stroy.
2. His sovereign power, without our aid, Made us of clay, and formed us men; And when like wandering sheep we strayed, He brought us to his fold a-gain.
3. We are his people— we his care—Our souls, and all our mortal frame; What lasting honors shall we rear, Al - mighty Maker, to thy name.

DUKE STREET. L. M.

HATTON.

1. Awake, my tongue; thy tribute bring, To him who gave thee power to sing; Praise him who is all praise a - bove, The source of wisdom and of love.
2. How vast his knowledge! how profound! A depth where all our tho'ts are drowned; The stars he numbers, and their names He gives to all those heav'nly flames.
3. But in redemption, oh, what grace! Its wonders, oh, what thought can trace! Here, wisdom shines forever bright; Praise him, my soul, with sweet de-light.

LUTON. L. M.

BURDER.

1. Lift up, your heads, ye gates! and wide Your everlasting doors dis-play; Ye angel-guards, like flames divide, And give the King of glo - ry way.
2. Who is the King of glo-ry? He, The Lord omnip - o - tent to save, Whose own right arm, in victory, Led captive death, and spoiled the grave.
3. Lift up your heads, ye gates! and high Your everlasting por - tals heave; Welcome the King of glory nigh: Him must the heaven of heavens receive.

ROCKINGHAM. L. M.

1. Th'Almighty reigns ex - alt - ed high, O'er all the earth, o'er all the sky; Tho' clouds and darkness vail his feet, His dwelling is the mer-cy-seat.
2. Oh, ye that love his ho - ly name, Hate every work of sin and shame, He guards the souls of all his friends, And from the snares of hell defends.
3. Im-mor-tal light and joys unknown Are for the saints in darkness sown: Those glorious seeds shall spring and rise, And the bright harvest bless our eyes.

WARE. L. M.

KINGSLEY.

1. Fling out the banner! let it float Skyward and seaward, high and wide: The sun that lights its shining folds, The cross on which the Sav-ior died.
2. Fling out the banner! angels bend, In anxious silence, o'er the sign; And vainly seek to comprehend The wonder of the love di - vine.
3. Fling out the banner! heathen lands Shall see, from far, the glo-rious sight, And nations, crowding to be born, Baptize their spirits in its light.

RETREAT. L. M.

DR. HASTINGS.

1. From ev - 'ry stormy wind that blows, From ev - 'ry swelling tide of woes, There is a calm a sure re-treat— 'Tis found beneath the mercy-seat.
2. There is a place where Je-sus sheds The oil of gladness on our heads, A place than all besides more sweet—It is the blood-bought mercy-seat.
3. There is a scene where spirits blend, Where friend holds fellowship with friend: Tho' sundered far, by faith they meet A-round one common mercy-seat.
4. Ah! whither could we flee for aid, When tempted des - o - late dismayed; Or how the host of hell de-feat, Had suffering souls no mercy-seat

WINDHAM. L. M.

DANIEL READ.

1. The billows swell, the winds are high; Clouds overcast my wint'ry sky; Out of the depths to thee I call; My fears are great, my strength is small.
2. O Lord, the pi - lot's part perform, And guide and guard me thro' the storm; Defend me from each threatening ill: Control the waves; say, "Peace, be still."
3. A-mid the roar - ing of the sea, My soul still hangs her hope on thee; Thy constant love, thy faithful care, Is all that saves me from despair.

MEAR. C. M.

English.

1. Our souls are in the Sav - ior's hand, And he will keep them still; And you and I shall sure - ly stand With him on Zi - on's hill.
2. Him eye to eye we there shall see, Our face like his shall shine; Oh! what a glo - rious com - pa - ny, When saints and an - gels join!
3. Oh! what a joy - ful meet - ing there, In robes of white ar - ray! Palms in our hands we all shall bear, And crowns that ne'er de - cay!

ORTONVILLE. C. M.

Dr. T. HASTINGS.

1. How sweet the name of Jesus sounds In a believer's ear; It soothes his sorrows, heals his wounds, And drives away his fear, And drives away his fear.
2. It makes the wounded spirit whole, And calms the troubled breast; 'Tis manna to the hungry soul, And to the weary rest, And to the weary rest.
3. By thee my prayers acceptance gain, Although with sin defiled; Satan ac - cus-es me in vain, And I am owned a child, And I am owned a child.

DUNDEE. C. M.

Scotch. 113

1. God moves in a mys - ter - ious way His won - ders to per-form; He plants his foot-steps on the sea, And rides up - on the storm.
2. Deep in un - fath - om - a - ble mines Of nev - er - fail - ing skill, He treasures up his bright designs, And works his gra - cious will.
3. You fear - ful saints, fresh cour-age take, The clouds you so much dread Are big with mer-cy, and shall break In bless - ings on your head.

ARLINGTON. C. M.

Dr. ARNE.

1. Ho - san - na to the Prince of light, That clothed himself in clay, En-tered the i - ron gates of death, And tore the bars a - way.
2. Death is no more the King of dread, Since our Im - ma - nuel rose; He took the ty - rant's sting a - way, And spoiled our hell-ish foes.
3. Raise your de-vo - tion, mortal-tongues, To reach his blest a - bode; Sweet be the ac - cents of your songs, To our in - car - nate God.

CORONATION. C. M.

O. HOLDEN.

1. All hail the power of Jesus' name! Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all; Bring forth the royal diadem. And crown him Lord of all,
2. Crown him, you martyrs of our God, Who from his altar call; Extol the stem of Jesse's rod, And crown him Lord of all; Extol the stem of Jesse's rod, And crown him Lord of all.
3. Let every kindred, every tribe, On this terrestrial ball, To him all majesty as-cribe, And crown him Lord of all; To him all majesty ascribe, And crown him Lord of all.

ANTIOCH. C. M.

HANDEL.

1. Joy to the world, the Lord is come! Let earth re - ceive her King; Let ev - ery heart pre - pare him room,
2. Joy to the world, the Sav - ior reigns! Let men their songs em - ploy; While fields and floods, rocks, hills, and plains,
3. No more let sins and sor - rows grow, Nor thorns in - fest the ground; He comes to make his bless - ings flow
4. He rules the world with truth and grace, And makes the na - tions prove The glo - ries of his right - eous - ness,

And heaven and na - ture sing, ... And heaven and na - ture sing.

Re - peat the sound - ing joy, Re - peat the sound - ing joy; Re - peat, Re - peat the sound - ing joy.
Far as the curse is found, Far as the curse is found, Far as, Far as the curse is found.

And won - ders of his love, And won - ders of his love, And won ders of his love.

CHRISTMAS. C. M.

HANDEL.

1. Awake, my soul, stretch every nerve, And press with vigor on; A heavenly race demands your zeal, And an immortal crown, And an immortal crown.
2. 'Tis God's all-an - i - mating voice That calls thee from on high: 'Tis his own hand presents the prize To thy aspiring eye, To thy a - spiring eye.
3. A cloud of wit-ness-es around Holds thee in full sur - vey; For - get the steps already trod, And onward urge the way, And onward urge the way.

BALERMA. C. M.

1. Oh, for a heart to praise my God, A heart from sin set free; A heart that al - ways feels the blood So free - ly shed for me.

2. A heart resigned, sub - mis-sive, meek, My great Re - deem-er's throne, Where on -ly Christ is heard to speak, Where Je - sus reigns a - lone.
3. Oh, for a low - ly, contrite heart, Con-fid - ing, true, and clean, Which neither life nor death can part, From him that dwells within.

AVON. C. M.

Scotch.

1. Lord, all I am is known to thee; In vain my soul would try To shun thy pre - sence, or to flee The no - tice of thine eye.

2. Thy all - ob - serv - ing eye sur-veys My ris - ing and my rest, My pub - lic walks, my pri - vate ways, The se - crets of my breast.
3. My thoughts lie op - en to thee, Lord, Be - fore they're formed within; And ere my lips pronounce the word, Thou know - est all I mean.

VARINA. C. M. Double.

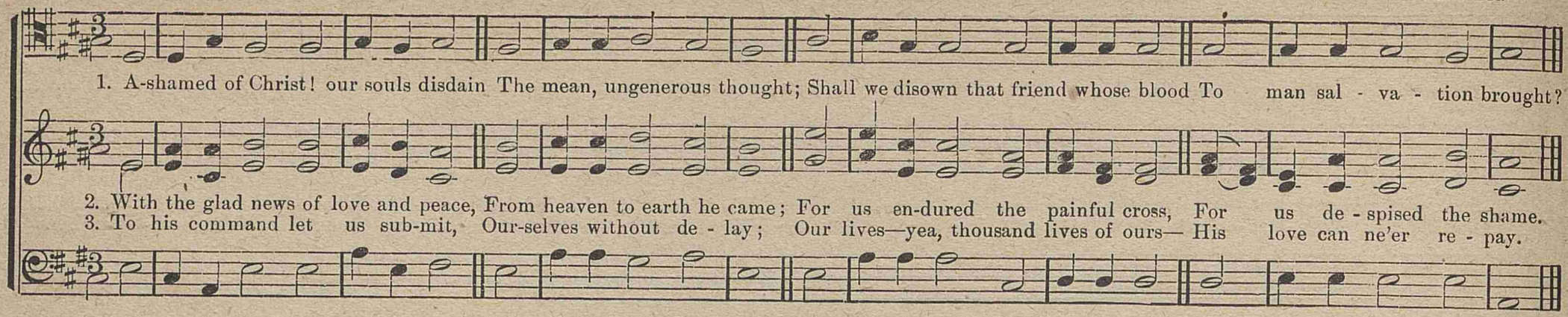
1 There is a land of pure delight,
Where saints immortal reign;
Eternal day excludes the night,
And pleasures banish pain.
There everlasting spring abides,
And never withering flowers;
Death, like a narrow sea, divides
That heavenly land from ours.

2 Sweet fields, beyond the swelling flood,
Stand dressed in living green;
So to the Jews old Canaan stood,
While Jordan rolled between:
But tim'rous mortals start and shrink
To cross this narrow sea,
And linger, trembling, on the brink,
And fear to launch away.

3 Oh, could we make our doubts remove,
Those gloomy doubts that rise,
And see the Canaan that we love
With unbeclouded eyes—
Could we but climb where Moses stood,
And view the landscape o'er,
Not Jordan's stream, nor death's cold flood,
Should fright us from the shore.
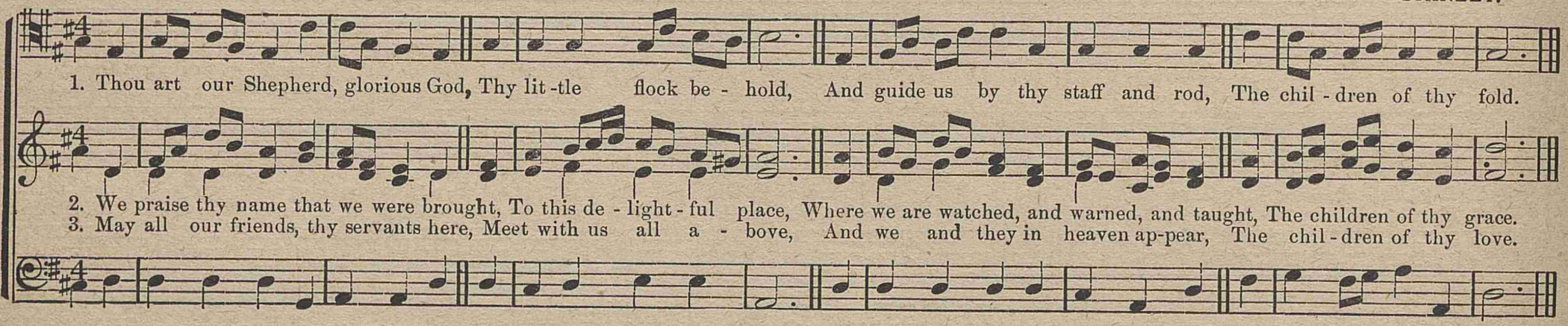
AZMON. C. M.

GLASER.
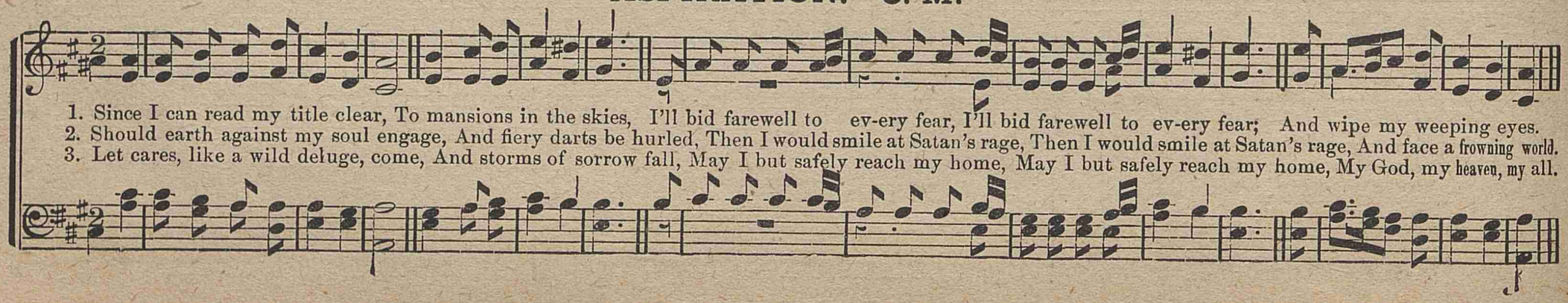


WARWICK. C. M.

STANLEY.



ASPIRATION. C. M.



WOODSTOCK. C. M.

D. DUTTON.

1. Dear Fa - ther, to thy mer - cy-seat My soul for shel - ter flies; 'Tis here I find a safe re-treat When storms and tempests rise.
2. My cheer-ful hope can nev - er die, If thou, my God, art near; Thy grace can raise my com-forts high, And ban - ish ev - ery fear.
3. My great Protect - or, and my Lord! Thy constant aid im - part; Oh, let thy kind, thy gra-cious word Sustain my trembling heart.

CROSS AND CROWN C. M.

1. Must Je - sus bear the cross a - lone, And all the world go free? No, there's a cross for ev - ery one, And there's a cross for me.
2. The con - se - crat-ed cross I'll bear, Till death shall set me free, And then go home my crown to wear, For there's a crown for me.
3. Oh, precious cross! oh, glorious crown! Oh, res - ur - rec-tion day! Ye angels, from the stars come down, And bear my soul a - way.

WOODLAND. C. M.

N. D. GOULD.

1. There is an hour of peaceful rest, To mourning wanderers given; There is a tear for souls distressed, A balm for every wounded breast; 'Tis found above—in heaven.
2. There is a home for weary souls, By sins and sorrows driven; When tossed on life's tempestuous shoals, Where storms arise and ocean rolls, And all is drear—but heaven.
3. There faith lifts up the tearless eye, The heart with anguish riven; It views the tempests passing by, Sees evening shadows quickly fly, And all serene—in heaven.

ST. THOMAS. S. M.

WILLIAMS.

1. Blest Sav-ior! Friend di-vine! Thou source of boundless love! The hope of all thy saints on earth, The joy of all a-bove.
2. How can I tell thy worth! How make thy glo-ries known! No lan-guage can thy goodness speak, Nor tongue thy mer-cies own.
3. My words can not ex-press The sweet-ness of thy name! Nor can my fee-ble lips de-clare The won-ders of thy fame.

BOYLSTON. S. M.

Dr. L. MASON.

1. Hun-gry, and faint, and poor, Be-hold us, Lord, a-gain, As-sem-bled at thy mer-cy's door, Thy boun-ty to ob-tain.
2. Thy word in-vites us nigh, Or we would starve in-deed; For we no mon-ey have to buy, Nor righteous-ness to plead.
3. The food our spir-its want, Thy hand a-lone can give; Oh, hear the prayer of faith, and grant That we may eat and live.

DENNIS. S. M.

NAGELI.

1. Blest be the tie that binds Our hearts in Christian love; The fel-low-ship of kin-dred minds Is like to that a-bove.
2. Be-fore our Fa-ther's throne We pour our ar-dent prayers; Our fears, our hopes, our aims are one, Our com-forts and our cares.
3. We share our mu-tual woes, Our mu-tual bur-dens bear, And oft-en for each oth-er flows The sym-pa-thiz-ing tear.
4. Though oft-en called to part, A-mid these scenes of pain; Yet we shall still be joined in heart, And hope to meet a-gain.

SILVER STREET. S. M.

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

DOVER. S. M.

English.

1. Great is the Lord, our God, And let his praise be great; He makes the church-es his a - bode, His most de - light - ful seat.
2. These tem-ples of his grace, How beau - ti - ful they stand! The hon - ors of our na - tive place, And bulwarks of our land.
3. In Zi - on God is known, A re - fuge in dis - tress; How bright has his sal - va - tion shone, Through all her pal - ac - es.

LISBON. S. M.

DANIEL READ.

1. Welcome, sweet day of rest, That saw the Lord arise, Welcome to this reviving breast, And these rejoicing eyes; Welcome to this reviving breast, And these rejoicing eyes.
2. The King himself comes near; And feasts his saints to-day; Here we may sit, and see him here, And love, and praise, and pray, Here we may sit, and see him here, And love, and praise, and pray.
3. My willing soul would stay In such a frame as this, And sit and sing herself away, To everlasting bliss; And sit and sing herself away, To everlasting bliss.

WILSON. 7s. Double.

From "Chris. Hymnal," by per. W. T. MOORE.

1. Je - sus, lov - er of my soul, Let me to thy bo - som fly, While the bil-lows near me roll, While the tempest still is high;
2. Oth- er ref - uge have I none, Hangs my helpless soul on thee! Leave, oh, leave me not a - lone, Still support and com-fort me:
3. Thou, O Christ, art all I want, Boundless love in thee I find; Raise the fall - en, cheer the faint, Heal the sick, and lead the blind.

Hide me, O my Savior, hide, Till the storm of life is past; Safe in - to the hav - en guide, Oh, re-ceive my soul at last.

All my trust on thee is stayed, All my help from thee I bring, Cov - er my de - fenseless head With th- shadow of thy wing.
Just and ho - ly is thy name, Prince of Peace and Righteousness; Most un - worth-y. Lord, I am, Thou art full of love and grace.

PLEYEL. 7s.

J. PLEYEL.

1. Praise the Lord, his glo - ries show, Saints with-in his courts be - low; An - gels 'round his throne a - bove, All that see and share his love.
2. Earth to heaven, and heaven to earth, Tell his won - ders, sing his worth, Age to age, and shore to shore, Praise him, praise him, evermore!
3. Praise the Lord, his mer - cies trace, Praise his prov - i - dence and grace— All that he for man hath done, All he sends us through hi- Son.

HENDON. 7s.

1. Now begin the heavenly theme; Sing aloud in Jesus' name; Ye who his salvation prove, Triumph in redeeming love, Triumph in re - deeming love.
2. Ye who see the Father's grace Beaming in the Savior's face, As to Canaan on you move, Praise and bless redeeming love, Praise and bless redeeming love.
3. Welcome, all by sin oppressed, Welcome to his sacred rest; Nothing brought him from above, Nothing but redeeming love, Nothing but redeeming love.

HORTON. 7s.

WARTENSEE.

1. Love for all! and can it be? Can I hope it is for me? I, who strayed so long a - go, Strayed so far, and fell so low!
2. I, the dis - o - bedient child, Way - ward, pas - sion-ate, and wild; I, who left my Fa - ther's home, In for-bid - den ways to roam!
3. I, who spurned his loving hold, I, who would not be controlled, I, who would not hear his call, I, the will - ful pro - di - gal.
4. I, who wasted and misspent, Ev - 'ry tal - ent he had lent; I, who sinned a - gain, a - gain, Giv - ing ev - 'ry pas-sion rein.
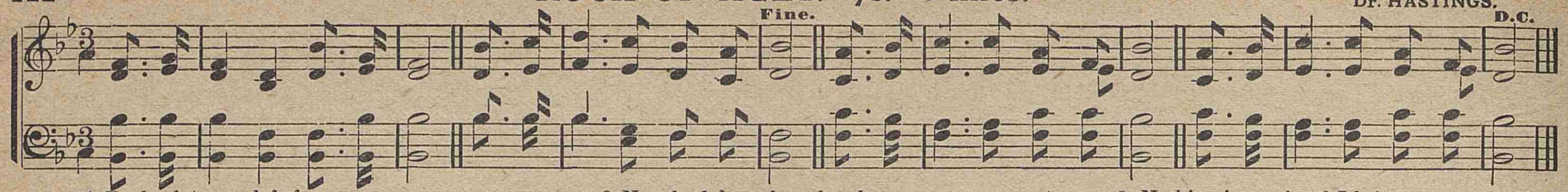
SICILY. 8s & 7s.

MOZART.

1. Onward, Christian, tho' the re - gion Where thou art be drear and lone, God hath set a guard - ian le - gion Ver - y near thee—press thee on.
2. List-en, Christian, their ho - san - na Rolleth o'er thee—"God is love," Write up - on the red - cross ban - ner, "Up-ward ever—heaven's above."
3. By the thorn-road and none oth - er, Is the mount of vis - ion won; Tread it with-out shrink-ing broth - er! Je - sus trod it—press thou on.

ROCK OF AGES. 7s. 6 lines.

Dr. HASTINGS.
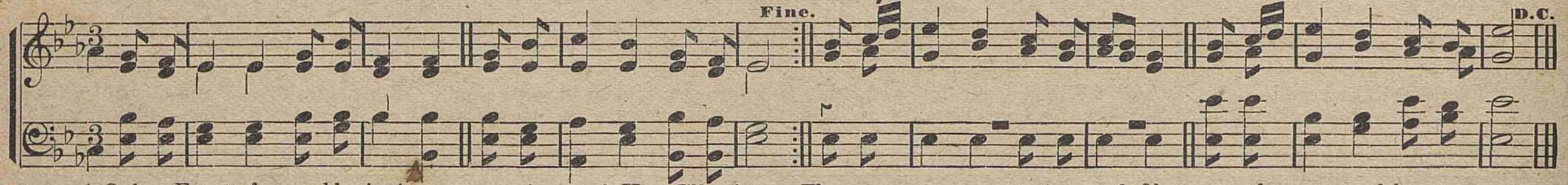


1 Rock of Ages, cleft for me,
Let me hide myself in thee;
Let the water and the blood,
From thy riven side which flowed,
Be of sin the double cure;
Cleanse me from its guilt and power.

2 Not the labor of my hands
Can fulfill the laws demands;
Could my zeal no respite know,
Could my tears forever flow,
All for sin could not atone;
Thou must save, and thou alone.

3 Nothing in my hand I bring,
Simply to thy cross I cling;
Naked, come to thee for dress;
Helpless, look to thee for grace;
Foul, I to the fountain fly;
Wash me, Savior, or I die.

NETTLETON. 8s & 7s. Double.
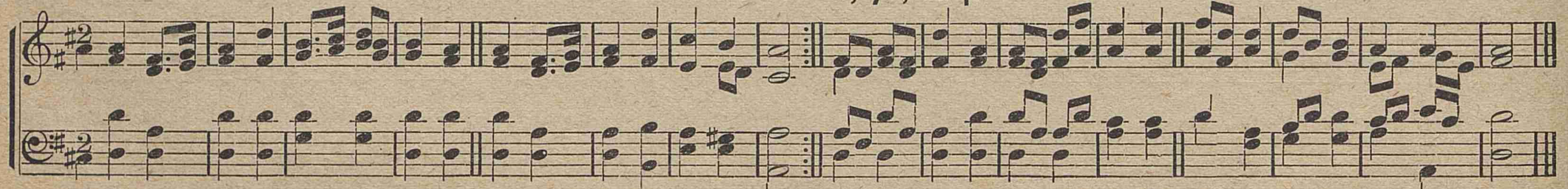


1 O thou Fount of every blessing!
Tune my heart to sing thy grace!
Streams of mercy, never ceasing,
Call for songs of loudest praise.
Teach me ever to adore thee,
May I still thy goodness prove,
While the hope of endless glory,
Fills my heart with joy and love.

2 Here I'll raise my Ebenezer,
Hither by thy help I've come,
And I hope by thy good pleasure,
Safely to arrive at home.
Jesus sought me when a stranger,
Wandering from thy fold, O God!
He, to rescue me from danger,
Interposed his precious blood.

3 Oh, to grace how great a debtor,
Daily I'm constrained to be!
Let thy goodness, like a fetter,
Bind me closer still to thee.
Never let me wander from thee,
Never leave thee, whom I love;
By thy Word and Spirit guide me,
Till I reach thy courts above.

MOLUCCA. 8s, 7s, & 4.



1 Sinners will you scorn the message,
Sent in mercy from above?
Every sentence, oh, how tender,
Every line is full of love;
‖: Listen to it, :‖
Every line is full of love.

2 Hear the heralds of the gospel
News from Zion's King proclaim:
"Pardon to each rebel sinner;
Free forgiveness in his name;"
‖: Oh, how gracious! :‖
"Free forgiveness in his name."

3 Will you not receive the message—
Listen to the joyful word—
And embrace the news of pardon
Offered to you by the Lord?
‖: Can you slight it— :‖
Offered to you by the Lord?

IOWA. 8s.

A. D. FILLMORE.

1. We speak of the realms of the blest, That country so bright and so fair, And oft are its glories confessed, But what must it be to be there? But what must it be to be there?
2. We speak of its pathways of gold, Of its walls decked with jewels so rare, Of its wonders and pleasures untold, But what must it be to be there? But what must it be to be there?
3. We speak of its freedom from sin, From sorrow, temptation, and care, From trials without and within, But what must it be to be there? But what must it be to be there?
4. O Lord, in this valley of woe, Our spirits for heaven prepare, Then shortly we also shall know And feel what it is to be there, And feel what it is to be there.

ZION. 8s, 7s & 4.

Dr. T. HASTINGS.

1. On the mountain's top appearing, Lo! the sacred herald stands,
   Welcome news to Zi-on bearing, Zi - on long in hostile lands; } Mourning captive, God himself will loose thy bands; Mourning captive, God himself will loose thy bands.
2. Has thy night been long and mournful? Have thy friends unfaithful proved?
   Have thy foes been proud and scornful, By thy sighs and tears unmoved? } Cease thy mourning, Zi-on still is well beloved, Cease thy mourning, Zion still is well beloved.
3. God, thy God will now restore thee, He himself will be thy Friend;
   All thy foes shall flee before thee, Here their boasts and triumphs end; } Great deliv'rance Zion's King will surely send; Great deliv'rance Zion's King will surely send.

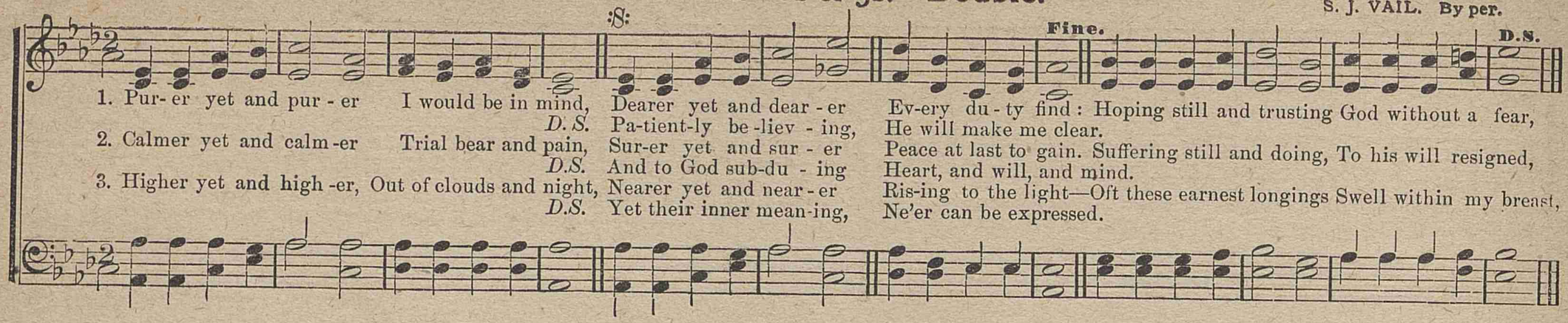
MT. BLANC. 7s & 6s.

1. We are on our journey home, Where Christ our Lord is gone; We shall meet around his throne, When he makes his people one, In the new, In the new Je - ru - sa - lem.
2. We can see that distant home, Tho' clouds rise dark between; Faith views the radiant dome, And a luster flashes keen From the new, From the new Je - ru - sa - lem.
3. Oh, glory shining far From the never-setting sun! Oh, trembling morning star! Our journey's almost done To the new, To the new Je - ru - sa - lem.

In the new Je-ru-sa-lem.

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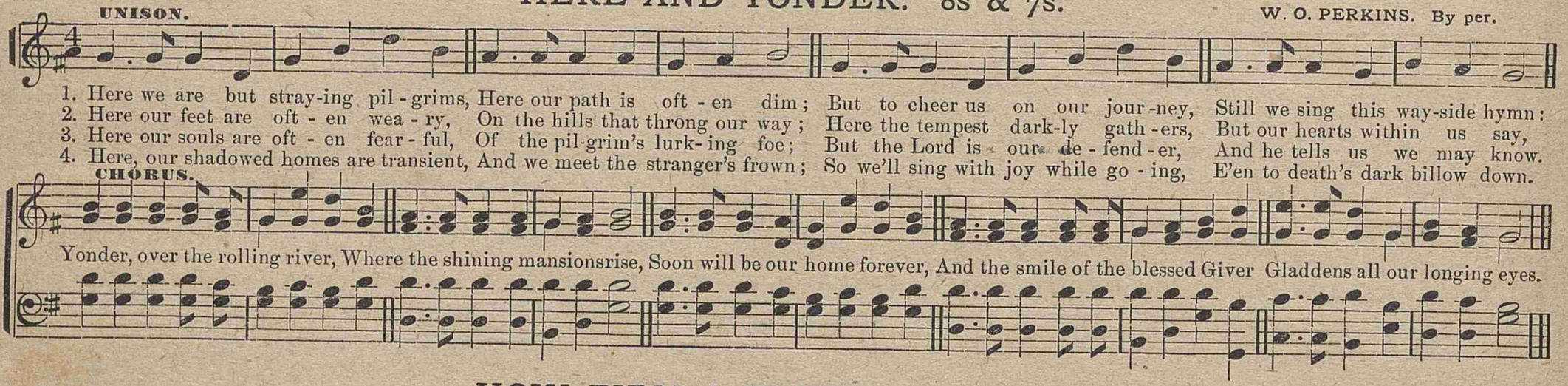
S. J. VAIL. By per.



1. Pur-er yet and pur-er I would be in mind, Dearer yet and dear-er Ev-ery du-ty find: Hoping still and trusting God without a fear,
D. S. Pa-tient-ly be-liev-ing, He will make me clear.
2. Calmer yet and calm-er Trial bear and pain, Sur-er yet and sur-er Peace at last to gain. Suffering still and doing, To his will resigned,
D.S. And to God sub-du-ing Heart, and will, and mind.
3. Higher yet and high-er, Out of clouds and night, Nearer yet and near-er Ris-ing to the light—Oft these earnest longings Swell within my breast,
D.S. Yet their inner mean-ing, Ne'er can be expressed.

HERE AND YONDER. 8s & 7s.
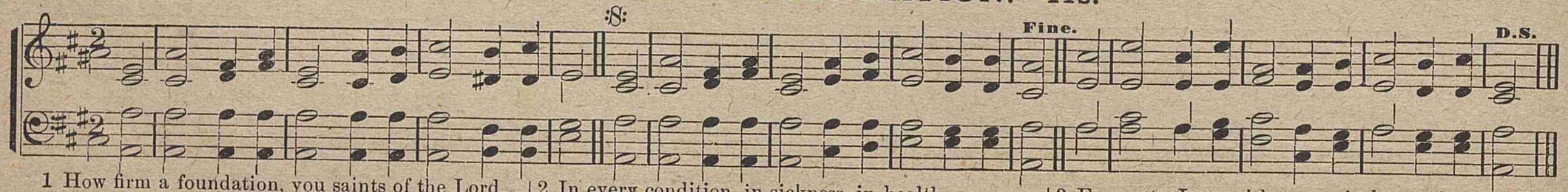
W. O. PERKINS. By per.



1. Here we are but stray-ing pil-grims, Here our path is oft-en dim; But to cheer us on our jour-ney, Still we sing this way-side hymn:
2. Here our feet are oft-en wea-ry, On the hills that throng our way; Here the tempest dark-ly gath-ers, But our hearts within us say,
3. Here our souls are oft-en fear-ful, Of the pil-grim's lurk-ing foe; But the Lord is our de-fend-er, And he tells us we may know.
4. Here, our shadowed homes are transient, And we meet the stranger's frown; So we'll sing with joy while go-ing, E'en to death's dark billow down.

Yonder, over the rolling river, Where the shining mansionsrise, Soon will be our home forever, And the smile of the blessed Giver Gladdens all our longing eyes.

HOW FIRM A FOUNDATION. IIS.



1 How firm a foundation, you saints of the Lord,
Is laid for your faith in his excellent word!
What more can he say than to you he hath said,
You who unto Jesus for refuge have fled?

2 In every condition, in sickness, in health,
In poverty's vale, or abounding in wealth;
At home and abroad, on the land, on the sea,
As your days may demand, so your succor shall be.

3 Fear not—I am with you; oh, be not dismayed!
I, I am your God. and will still give you aid;
I'll strengthen you, help you, and cause you to stand,
Upheld by my righteous, omnipotent hand.

WEBB. 7s & 6s. Double.

1. Oh, when shall I see Je - sus, And dwell with him a - bove, To drink the flow - ing fount - ain Of ev - er - last - ing love?
2. But now I am a sol - dier, My Cap - tain's gone be - fore; He's giv - en me my or - ders, And tells me not to fear.
3. Through grace I am de - term-ined, To con - quer, though I die; And then a - way to Je - sus On wings of love I'll fly.

When shall I be de - liv - ered From this vain world of sin, And with my bless - ed Je - sus Drink end-less pleas-ures in?

And if I hold out faith - ful, A crown of life he'll give. And all his val - iant sol - diers E - tern - al life shall have.
Fare-well to sin and sor - row— I bid them both a - dieu; And you, my friends, prove faithful, And on your way pur - sue.

GREENVILLE. 8s & 7s. Double.

Fine. D.C.

1. He that go - eth forth with weep-ing, Bear-ing prec - ious seed in love,
   Nev - er tir - ing, nev - er sleeping, Find - eth mer - cy from a - bove. } Soft descend the dews of heav-en; Bright the rays ce-les - tial shine;
   Precious fruits will thus be giv - en, Through the influence all di - vine.
2. Sow thy seed; be nev - er wea - ry; Let no fears thy soul an - noy;
   Be the pros-pect ne'er so drear-y, Thou shalt reap the fruits of joy. } Lo! the scene of verdure bright'ning, In the ris - ing grain ap-pear;
   Look a - gain, the fields are whitening, For the har - vest - time is near.

HOLINESS BECOMETH THINE HOUSE.*

J. H. ROSECRANS

Ho - li - ness, ho - li - ness be - com - eth thine house, for-

p

Ho - li - ness, ho - li - ness be - com - eth thine house, be - com - eth thine house, for-

Ho - li - ness, ho - li - ness be - com - eth thine house, O Lord, . .

for-

ev - er, for - ev - er, for - ev - er, be - com - eth thine house, O Lord, for - ev - er, A - - men.

ev - er, for - ev - er, for - ev - er, be - com - eth thine house.

Cres.

f

. . . . O Lord, O Lord, Ho - li - ness be - com - eth thine house, O Lord, for - ev - er, A - - men.

ev - er, for - ev - er, for - ev - er, be - com - eth thine house,

* From "Chapel Anthems," by per.

THE WAY, THE TRUTH, THE LIFE.

Words from German.

DR. J. B. HERBERT.

1. A- mid life's wild com- mo- tion, Where naught the heart can cheer, Who points beyond its ocean, To heav -en's brighter sphere?

2. When doubts and fears dis-tress us, And all a-round is gloom, And shame and fear op-press us, Who can our souls il - lume.

3. Who fills our hearts with glad - ness, That none can take a -way? Who shows us, midst our sad-ness, The dis-tant realms of day?

Our fee -ble footsteps guid-ing, When from the path we stray, Who leads to bliss a-bid -ing? Christ is our on - ly *Way.*

Heav'n's rays are round us gleaming, And making all things bright, The *Sun of Truth* is beaming, In glo - ry on our sight.

'Mid fears of death as - sail - ing, Who stills the heart's wild strife? 'Tis Christ our friend unfail - ing, The *Way*, the *Truth*, the *Life.*

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160p. 15x

1. Sunday-s English. I.

NF 0136122 OrU NN

M2117 .F48P7 1896 Fillmore, J
Ellis, Gilbert J
The praise hym by Gilbert J. Ell York, Fillmore b

M2198 .F448P7 Fillmore, Jam
Fillmore, Charles
Prohibition campaign, patr of reform, edi special contrib Chas. H. Gabe House [1903?]

Fillmore, J
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Hymns for today for Sunday schools, young people's societies, the church, the home, community welfare associations, and patriotic meetings, by J. H. Fillmore. Cincinnati, O., Fillmore music house, °1920.
352 p. 22cm.

1. Sunday-schools--Hymn-books. I. Title.

20-7928
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224 p. 24 cm.

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[Fillmore, James Henry] 1849-1936.
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32 Fillmore, James Henry, 1849-1936.
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title, 18 p. 8°

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M2117
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Fillmore, James Henry, 1849-

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c1904.
160p. 19

1. Sunday-
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.E48P7
1896 Ellis, Gilbert J
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by Gilbert J. El
York, Fillmore

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