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PRACTICAL

Music Reader

No. 2

Singing Schools, Day Schools,
Normals, Conventions,
and Colleges.

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The Practical Music Reader

— No. 2. —

For Day Schools, Institutes,
Singing Schools and Normals.

BY

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and J. S. GOOD.

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PREFACE.

In presenting these rudiments a somewhat new method is followed for several reasons:

First.—Because the old method of questions and answers, and the memorizing of the same is of little or no practical value.

Second.—Because the old method destroys the individuality of both teacher and pupil, in that it prepares the questions and answers.

Third.—Because the old method is conducive to laziness in both teacher and pupil.

Fourth.—Because it takes twice the space in a book for the old method, that it does for the new.

WILL H. RUEBUSH.

INTRODUCTION.

Sound is anything audible.

Sounds are classified as musical and unmusical

A musical sound is described as Tone.

An unmusical sound is described as *Noise.*

Tone is produced by regular vibrating air waves.

Noise is produced by irregular vibrating air waves.

The smallest number of vibrations that will produce a musical tone is about thirty per second.

INCIDENTAL. Strictly speaking a tone can be produced by sixteen and one-half vibrations per second, but the tone is so wavering that it could scarcely be called musical.

The four properties of a tone are Length, Pitch, Power, and Quality.

INCIDENTAL. The quality of a tone depends upon the form and shape of the vibrations, and thus upon the way they are produced, but the pitch bears no such relation, and is the same whether produced by puffs of air, by blows, or in whatever manner; the rapidity of the vibrations governing it entirely.

Quality is that by which we distinguish one instrument from another, though the length, pitch and power of both tones be the same. Quality is also called timbre.

Theoretical Statements.

1. The rudiments of music are divided into three departments:—Rythmics, Melodics, Dynamics.

2. Rhythm applies principally to notes, rests and measures.

3. A note is a character used to represent the length of tones.

4. There are five different kinds of notes in general use: The Whole note, 𝅝 the Half note, 𝅗𝅥 the Quarter note, ♩ the Eighth note, ♪ and the Sixteenth note, 𝅘𝅥𝅯

INCIDENTAL. Franco of Cologn, about the middle of the Twelfth Century, is credited with the system of representing the relative length of notes by their shape.

5. The stems may extend up or down, and the hooks either to the right or to the left.

6. A rest is a character used to indicate a suspension of tone.

7. There are five different kinds of rests in common use: The Whole rest, the Half rest, the Quarter rest, the Eighth rest, and the Sixteenth rest,

8. A Hold or Pause over or under a note or rest, indicates that the note or rest is to be prolonged at the option of the leader.

9. A Dot after a note or rest indicates that one-half of the rythmical value of the note or rest is to be added to it.

10. A Second Dot adds one-half of the rythmical value of the first dot.

11. A Staccato mark is a pointed mark over a note, and indicates that the tones so marked should be performed in a short and distinct manner, and should be sustained only one-fourth their rhythmical value.

12. A Semi Staccato mark is a dot over a note, and indicates that the tones so marked should be performed in a less detached manner than the Staccato, and should be held only one-half of their rhythmical value.

13. A Measure is two or more regular recurring pulsations.

14. The force, stronger or weaker, that pulsations may have is called Accent.

15. Accent produces measure by placing a slight stress on some particular pulse.

16. Measure is divided into two great divisions, a strong pulse followed by a weaker pulse, and a strong pulse followed by two weaker pulses.

17. A Measure is represented by the space between two upright lines called bars.

INCIDENTAL. The employment of the bar dates from the beginning of the Sixteenth Century, and its object appears to have been in the first place to facilitate the reading of compositions by keeping the different voices under each other, rather than to mark the rhythmic divisions.

18. The kind of measure is determined by the number of pulses.

19. A measure having two pulses is called Two pulse measure.

20. A measure having three pulses is called Three pulse measure.

21. A measure having four pulses is called Four pulse measure.

22. A measure having six pulses is called Six pulse measure.

23. A measure having nine pulses is called Nine pulse measure..

24. A measure having twelve pulses is called Twelve pulse measure.

25. Beating time is indicating each pulse by some motion of the hand.

26. The usual motions for Two pulse measure are down and up, a pulse to each motion.

27. The usual motions for Three pulse measure are down, left and up, a pulse to each motion.

28. The usual motions for Four pulse measure are down, left, right and up, a pulse to each motion.

29. The usual motions for Six pulse measure are down and up, three pulses to each motion.

30. The usual motions for Nine pulse measure are down, left and up, three pulses to each motion.

31. The usual motions for Twelve pulse measure are down, left, right and up, three pulses to each motion.

32. Measures are said to be simple when each pulse goes to one motion.

33. Measures are said to be compound when three pulses go to each motion.

34. The figures placed at the beginning of a composition are called the Measure Signature.

35. The Numerator indicates the number of pulses in the measure.

36. The Denominator indicates the kind of note that is reckoned to a pulse.

37. The first pulse of Two pulse measure is the stronger pulse.

38. The first pulse of Three pulse measure is the stronger pulse.

39. The first and third pulses of Four pulse measure are the stronger pulses.

40. The first and fourth pulses of Six pulse measure are the stronger pulses.

41. The first, fourth and seventh pulses of Nine pulse measure are the stronger pulses.

42. The first, fourth, seventh and tenth pulses of Twelve pulse measure are the stronger pulses.

43. Measures are said to be primative when they contain the number and kind of notes called for by the measure signature.

44. Measures are said to be derivative when they contain a greater or lesser number and kind of notes than are called for by the measure signature.

45. When measures are in their primative form their accents occur as stated above.

46. When measures are not in their primative form there may be more or less accents than stated in the above.

47. The use of different notes for pulse notes causes varieties of measure.

INCIDENTAL. Varieties of measure in common use:—

Simple.	Compound.
2 2 2 2 4 8	6 6 4 8
3 3 3 2 4 8	9 9 4 8
4 4 4 2 4 8	12 12 4 8

48. A pulse divided into thirds is called a triplet.

49. Syncopation is a temporary displacement of accent.

INCIDENTAL. The principal ways of producing syncopation are:—First, beginning a note on an unaccented part and extending it over the following accent. Second, reversing the accent by causing the less accented parts of the measure to receive the stronger accent. Third, using rests on the accented parts of the measure, and notes on the unaccented parts. Fourth, using notes between, instead of on the regular pulses of the measure.

50. Repeats are indicated by dots at the left of a bar.

51. Dots at the right hand of a bar show where a repeat begins.

52. D. C., *Da Capo* means repeat from the beginning.

53. D. S., *Dal Segno* means repeat from the sign 𝄋.

54. The word *Fine* means the end of a repeat.

55. A Tie is a curved line under or above two or more notes representing the same pitch, and indicates that the tones so connected should not be repeated, but sustained.

56. A Heavy Bar indicates the end of a line of words.

57. A Double Heavy Bar indicates the close of a composition.

INCIDENTAL. Varieties of measure are simply the means of giving different signs for the same thing. To the eye different, but the ear the same.

It is well to remember that notes represent relative length only, that quarter notes in some cases may be fast and in other cases slow. It makes no difference what note is used as the pulse note, the composition should go no faster or slower than its correct movement, be notes eighths, quarters, or halfs.

Melodics.

58. Melodics treats of the pitch of tones.

59. The Scale is a series of eight tones.

INCIDENTAL. Our present scale which was introduced about the Sixth Century, B. C., is of Greek origin, being formed upon a system of tetrachords.

A tetrachord is a series of four tones comprising the intervals of two major seconds and one minor second. Our model scale is formed of two similar tetrachords.

Step, Step, Half-step. Step, Step, Half-step.

60. The tones of a scale are named thus :—

Numeral names—One, Two, Three, Four, Five, Six, Seven, Eight.

Syllable Names—Do, Re, Mi, Fa, Sol, La, Ti, Do.

61. The scale is extended upward by considering Eight as One of an upper scale.

62. The scale is extended downward by considering One as Eight of a lower scale.

63. The tones of a scale are represented on the lines and spaces of a character called a Staff.

64. The Staff consists of five parallel lines, and the spaces belonging to them.

INCIDENTAL. There is a difference of opinion as to the number of spaces on the staff, whether there are four spaces or six. Dr. Geo. F. Root is the author of the doctrine of the six spaces, and of course he has many followers. But in spite of the many strong arguments in favor of the doctrine, I do not believe there is anything of practical value in it, and to change the names of the spaces would make "confusion worse confounded." I know of teachers who were attracted by the doctrine and attempted to teach it, but after a fair trial found it not only of no value, but a decided hinderance.—*Unseld.*

65. The Staff may be enlarged by short added lines above and below.

66. Each line or space of the staff is called a degree.

67. A Clef is a character used to determine the pitch of tones as represented by the staff.

68. The G, F and C clefs are the three clefs in general use.

INCIDENTAL. The three clefs are corruptions of the old forms of the letters G, F, C.

69. The pitch that occupies the central position in compass or extent of the human voice, is called Middle C.

70. The G clef indicates that the letters are so arranged as to locate Middle C on the added line below the staff on which it is written.

71. The F clef indicates that the letters are so arranged as to locate Middle C on the added line above the staff on which it is written.

72. The C clef indicates that the letters are so arranged as to locate Middle C in the third space of the staff on which it is written.

INCIDENTAL. Pitch is defined as relative and absolute.

73. The relative pitch of tones is named by the syllables, Do, Re, Mi, Fa, Sol, etc., and by the numerals, 1, 2, 3, 4, 5, etc.

74. The absolute pitch of tones is named by the letters A, B, C, D, E, F, G.

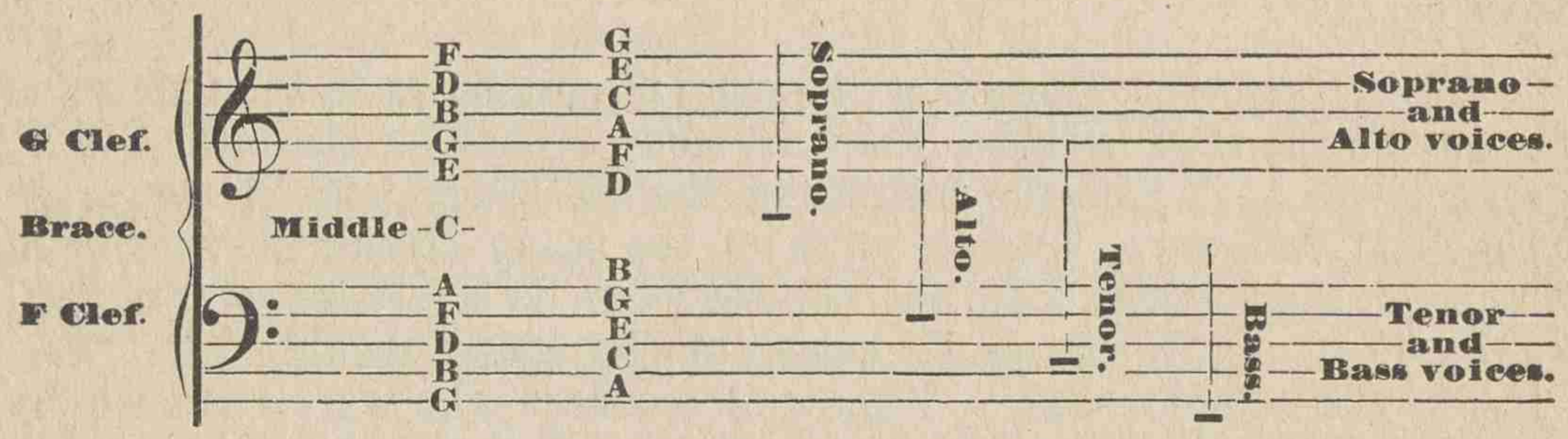
75. When the G clef is used, the staff is arranged to represent the pitches that Soprano and Alto voices sing.

76. When the F clef is used, the staff is arranged to represent the pitches that Bass and Tenor voices sing.

77. When the C clef is used the staff is arranged to represent the pitches that Tenor voices sing.

78. A Brace is a character used to connect two or more staffs and generally indicates that the parts are to be performed simultaneously.

INCIDENTAL.



79. Staffs connected by the Brace are called a Score.

80. A Slur is a character connecting notes of different pitch.

81. When two or more parts sing the same tones it is called Unison.

82. Intermediate tones are those which occur between the regular or diatonic tones of a key.

INCIDENTAL. Diatonic is the name given to music which is confined to tones proper to the signature of the key in which they occur. The different forms of the minor scale are considered Diatonic.
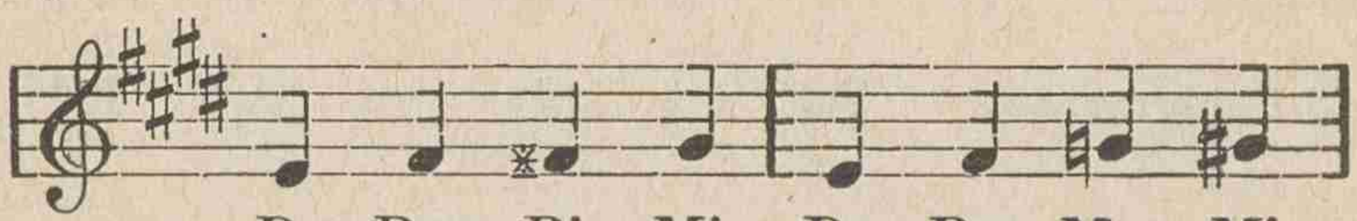
83. Intermediate tones occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6. and 6 and 7.

INCIDENTAL. Why the half-steps occur where they do, is not known. It is supposed to be a matter of nature, though possibly it is a matter of development. Our present scale has been sung by our ancestors for ages, so that it would seem unnatural in any other form.

84. Intermediate tones are indicated by characters called Sharps, ♯ Flats, ♭ and Naturals, ♮ Double Sharps, ✳ and Double Flats, 𝄫.

85. Sharps, Flats, Naturals, Double Sharps and Double Flats occurring throughout a composition are called Accidentals, and continue their significance throughout the measure and on the degree which they occur.

INCIDENTAL. The effect of an accidental is upon the degree and not upon the tone. A sharp makes a degree of the staff represent a pitch a half-step higher; a flat makes a degree of the staff represent a pitch a half-step lower; a natural makes a degree of the staff that has been sharped, represent a pitch a half-step lower, and a flatted degree a half-step higher. An intermediate tone must be represented on the same degree of the staff that represents the tone from which it is named, that is, in the key of E, sharp two is expressed by a double sharp. The same pitch can be represented as G, but if it were so represented it would be flat three. Now, though sharp two and flat three are the same in pitch, they cannot, owing to the laws of notation, be expressed by the same representation.



Do	Ray	Ri	Mi	Do	Ray	May	Mi
1	2	♯2	3	1	2	♭3	3

86. The scale composed of all the tones, both diatonic and intermediate, is called THE CHROMATIC SCALE.

87. The Diatonic Scale consists of eight tones with seven intervals—five steps and two half-steps.

88. The Chromatic Scale consists of thirteen tones, with twelve intervals of a half-step each.

89. A Key is a family of tones finding their center and point of repose in a certain tone (the Tonic), from which tone the key takes its name.

90. Sharps and flats occuring at the beginning are called the key signature, and indicate the key in which the composition is written.

INCIDENTAL. The effect of a sharp, flat or natural in a signature, extends to all the octaves of the degree on which it is placed in the same staff, and continues to the end of the piece, unless terminated by another signature or interrupted by an accidental.

The effect of a sharp, flat or natural as an accidental, is only upon the degree on which it is placed, and continues only to the end of the measure in which it occurs.

91. Of the whole tonal system, the key of C is regarded as the central one.

92. When another pitch than C is taken as key-tone, the scale is said to be transposed.

93. The most natural order of transposition is that in which there is required the introduction of but one new pitch with each transposition.

INCIDENTAL. The staff does not of itself represent a key, it must be prepared by means of the clefs and by one or more sharps or flats. The clef alone makes the degrees represent the pitches in the key of C. The staff is made to represent the key of G, by making the degrees represent the pitches used in that key. As the pitch F is not used in the key of G, it is necessary to stop the staff from representing F, and make it represent F sharp (F♯), the pitch used. This is the principle applied to the other keys.

94. There are two methods by which this is accomplished:—

First, by taking five of the present key and making it the key-tone of the new key. Second, by taking four of the present key and making it one of the new key.

Transposition by Fifths.

Name of Key—	C	G	D	A	E	B	F♯
Newly added sharp—	F♯	C♯	G♯	D♯	A♯	E♯	

Transposition by Fourths.

Name of Key—	C	F	B♭	E♭	A♭	D♭	G♭
Newly added flat—		B♭	E♭	A♭	D♭	G♭	C♭

Major Keys.

	G♭	D♭	A♭	E♭	B♭	F	C	G	D	A	E	B	F♯
*	6	5	4	3	2	1		1	2	3	4	5	6

* No. of flats. * No. of sharps.

INCIDENTAL. Each major scale is formed like the scale of C. Its half-steps occur between three and four (3 and 4), seven and eight (7 and 8). Sharps and flats are used in the key signature to preserve this order of steps and half-steps.

Sharps and flats are not placed directly over each other in key signatures, and a helpful rule for finding Do is thereby derived, viz; In Sharp keys, Do is on the next degree above the sharp farthest to the right, in Flat keys, Do is found four degrees below the flat farthest to the right.

95. A Minor Key is one in which the intervals one to three and one to six are smaller than in the Major Key.

96. Each Major Key has its relative minor, and each minor has its relative major.

97. Each relative minor is indicated by the same signature as the major to which it is related.

98. Six, of the major key is one of the relative minor, hence A minor is relative to C major.

INCIDENTAL. The seven letters were first used in the Sixth Century, and A was originally the first tone of the series. The Greeks had different ways of dividing the octave. From A to A shows one way, B to B another, C to C another, D to D another. All these various "forms of the octave," as they were called, were understood and used in Greek music. In modern times we adopt only two, one corresponding with C to C, which we call major and the other corresponding with A to A, which we call minor.

99. To give the key-tone (La) in the minor the necessary importance, it requires the sharping of the seventh of the scale (Sol) which makes it a leading tone, having the same relation to La, that Ti does to Do in the major key.

INCIDENTAL. The use of Sharp Sol comes from that law of harmony which requires all dominant chords to be major chords. It can now be seen why G♯ is used in A minor, C♯ in D minor, F♯ in G minor, etc.

100. An Interval is the difference in pitch between two tones.

101. Intervals are measured by steps and half-steps.

102. Intervals are also called Seconds, Thirds, Fourths, etc.

103. An interval that embraces in its representation two degrees of the staff is called a Second. An interval that embraces three degrees a Third; four degrees a Fourth; five degrees a Fifth; six degrees a Sixth; seven degrees a Seventh; eight degrees an Octave.

104. Intervals are defined in respect to size, as major and minor.

105. A second equaling a step is a major second.

106. A second equaling a half-step is a minor second.

107. A major third is equal to two steps, a minor third, to a step and a half.

108. A chromatic half-step is one that involves but one degree of the staff, as C to C♯.

109. A diatonic half-step is one that involves two degrees or the staff, as C to D♭.

INCIDENTAL. In singing, the subject of intervals is not deemed so important as it once was, for attention is now directed to the mental effect of a tone in a scale, rather than to its distance from any other tone. In an elementary class the subject need not be dwelt upon.

Dynamics.

110. Dynamics treats of the power and quality of tone.

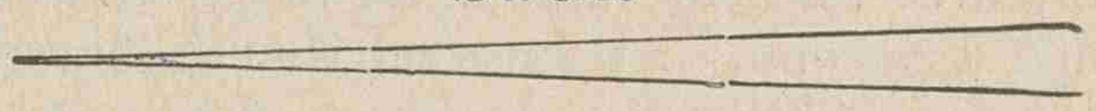
INCIDENTAL. Dynamics in the broader sense treats of expression, style and emphasis. It concerns itself not only with the expressable and producable in power and quality, but through it we oxpress our ideal sense, our soul's capacity or its shallowness. Our science cannot with all its resources give us a complete picture, our souls alone can read the lights and shadows.

If our souls have not been quickened by the breath of inspiration, how vain has been our development; whose heart can we move, whose ear will bend to our supplication? Our knowledge of the signs and symbols has been but stepping stones leading from the seen to the unseen, from the earthly to the spiritual. Happy are we indeed if we have caught the vision, for nothing endures in thought or act, but the spiritual.

111. The five degrees of power are Pianissimo, Piano, Mezzo, Forte, and Fortissimo.

INCIDENTAL. These degrees of power are sufficient for all practical purposes. That there are innumerable degrees of power between pianissimo and piano must be admitted, but like the innumerable pitches that lie between C and C♯, the human mind cannot classify or analyze them. *Palmer.*

Swell.



Planissimo, Piano, Mezzo, Forte, Fortissimo.

112. *Crescendo* means that the passage should be commenced in a low degree of power and increased. 

113. *Diminuendo* means that the passage should be commenced with a high degree of power and decreased. 

114. *Sforzando* means that the tone should be commenced with a high degree of power and instantly diminished.

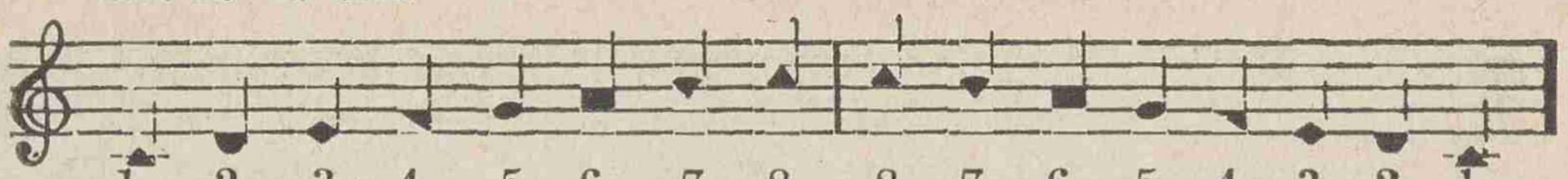
115. *Legato* means that the passage should be performed in a smooth and connected manner.

PHRASING. A melody is naturally divided into short portions called phrases. A phrase may contain two, three, or four measures, and may begin and end with a fractional part of a measure. In two-pulse, and three pulse measure the phrases are generally four measures long. In four-pulse and six-pulse measures the phrases are generally two measures long. Phrases are marked by taking breath at the proper places. Taking breath at the wrong place makes wrong phrasing. When the phrasing of the words does not agree with the phrasing of the music, breath must be taken where it will not destroy the sense of the words.

Explanation and Pronunciation of Technical Terms.
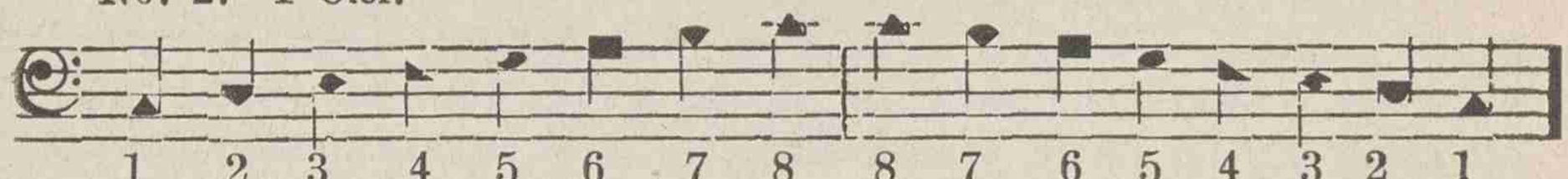
Accelerando—(A-tchel-e-*ran*-do); moving faster and faster.
Adagio—(A-*dah*-jo); slow.
Ad libitum, or *ad lib.*); At pleasure.
Allegro—(Al-*lay*-gro); a quick movement.
Allegretto—(Al-lay-*gray*-to); less quick than allegro.
Andante—(An-*dan*-te); distinct, rather slow.
Andantino—(An-dan-*tee*-no); quicker than andante.
A tempo—(Ah-*tem*-po); in time.
Cantabile—(Can-*tah*-bee-le); elegant, graceful.
Con—(*Cone*, long o); with.
Con Spirito—(*Spir*-ito); with spirit.
Coda—An additional close of a composition.
Da Capo—(Da-*cah*-po, or *D. C.*); go to the beginning.
Dal Segno—(Dal-*say*-no, or *D. S.*); go to the sign 𝄋.
Dolce—(*Dol*-tche); soft, sweet, delicate.
Fine—(*Fe*-ne); end.
Finale—(Fee-*nah*-le); the final movement.
Fugue—(G, as in get); a flight, one part leading, others imitating.
Grave—(*Grah*-ve); slow and solemn.
Giusto—(Je-*us*-to); in just, equal, steady time.
Largo—A slow movement.
Larghetto—(Lar-*get*-o); not so slow as largo.
Lento—(*Layn*-to); slow and gliding.
Moderato—(Mod-e-*rah*-to); moderately.
Obligato—(Ob-le-*gah*-to); necessary, indispensable.
Pia mosso—(*Pee*-ah-moso); more rapidly.
Presto—Quick.
Prestissimo—Very quick.
Primo—(*Pree*-mo); first.
Recitative—In speaking style.
Ritard—Slower and slower.
Solo—For one voice or instrument.
Sostenuto—(Sos-te-*nu*-to); sustained.
Scherzo—(*Skert*-zo); in a playful manner.
Trio—(*Tree*-o); for three parts.
Tutti—(*Tut*-tee); all together.
Vivace—(Ve-*vah*-tche); quick and lively.
Voce—(*Vo*-tche); voice.

No. 1. G Clef.
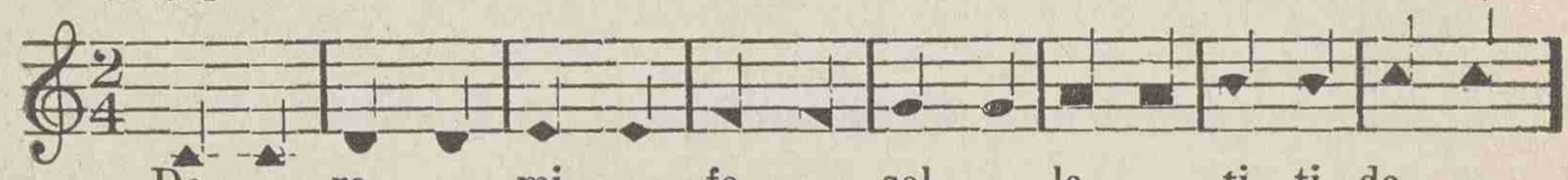


1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
C D E F G A B C C B A G F E D C
do re mi fa sol la ti do do ti la sol fa mi re do

No. 2. F Clef.
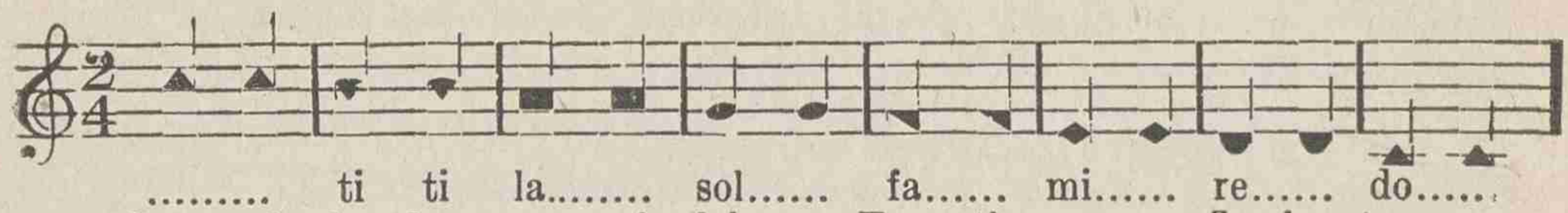


1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
C D E F G A B C C B A G F E D C
Do re mi fa sol la ti do Do ti la sol fa mi re do

No. 3

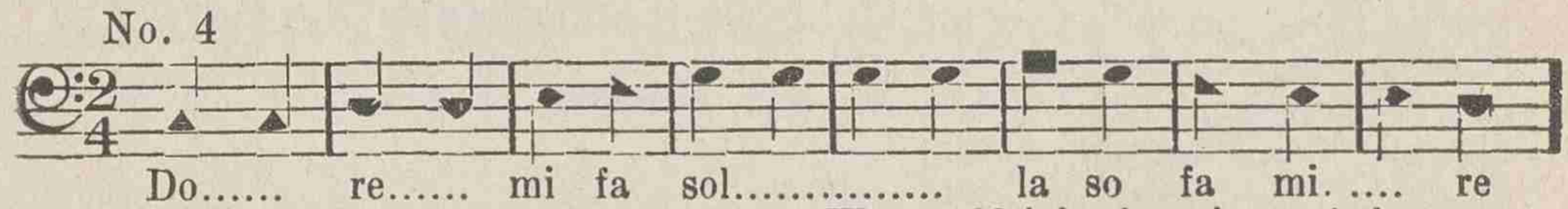


Do..... re..... mi..... fa..... sol..... la..... ti ti do.....
Mus - ic source of boundlesss pleas-ure, Give us, give us of thy treas-ure,
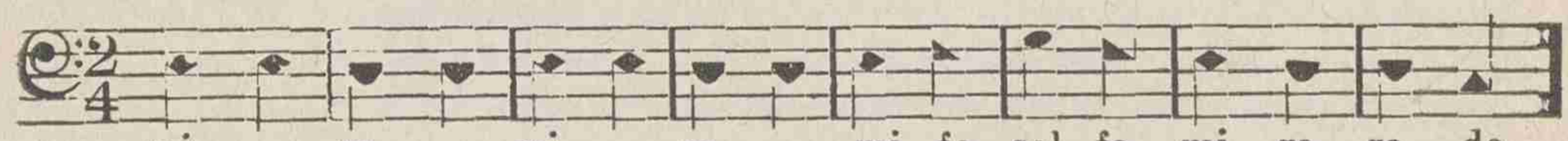


..... ti ti la..... sol..... fa..... mi..... re..... do.....
Songs of la - bor, songs of leis-ure From thy ev - er flowing treasure.

No. 4
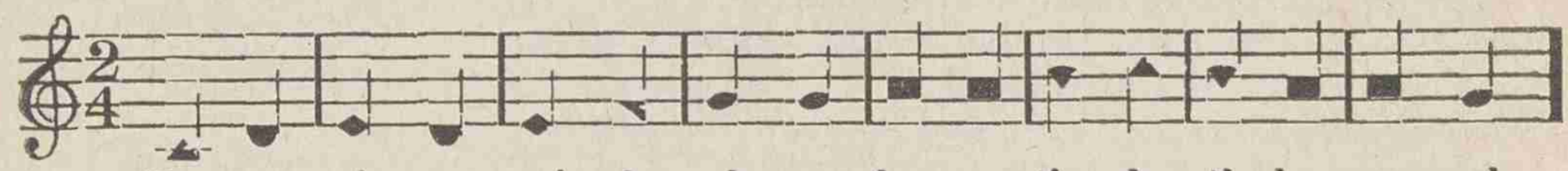


Do..... re..... mi fa sol..... la so fa mi. .... re
On the pilgrims staff be - fore us, We would join the min-strel cho - rus,
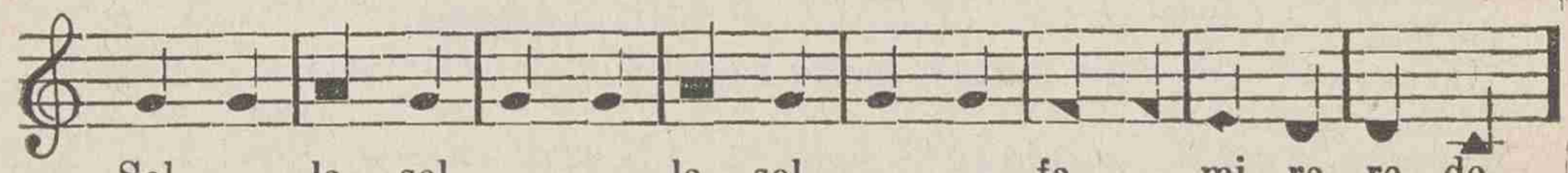


mi..... re..... mi..... re..... mi fa sol fa mi re re do
Cheer-ing all the way to glad-ness, Lulling pain, dis - pell - ing sad-ness,

No. 5
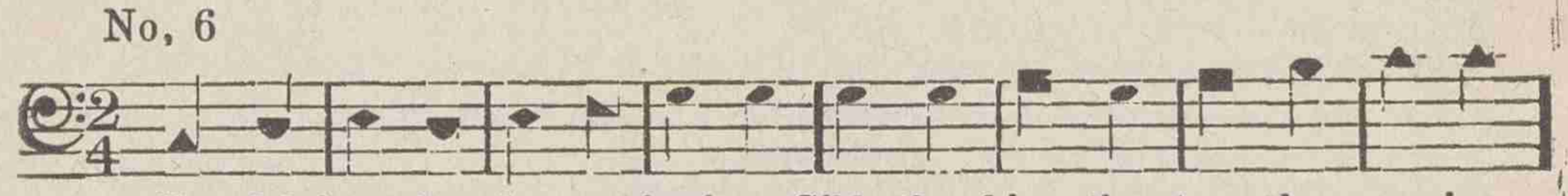


Do re mi re mi fa sol..... la..... ti do ti la..... sol
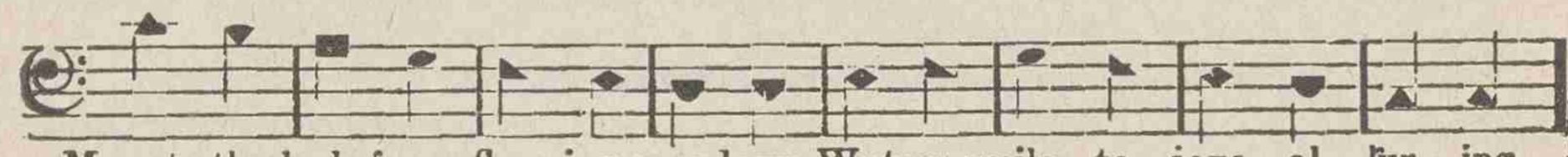


Sol..... la sol..... la sol..... fa..... mi re re do

No, 6
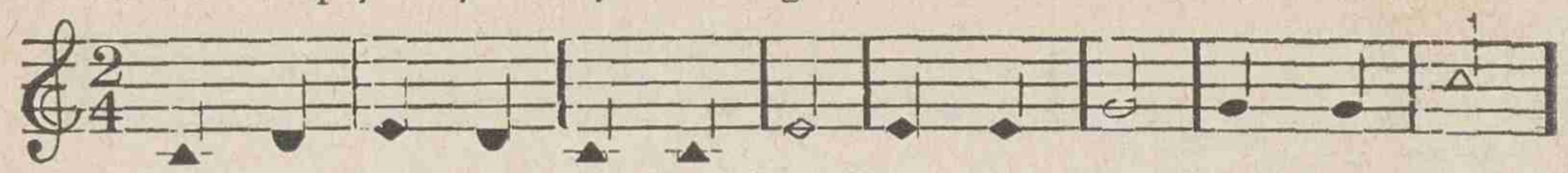


Cheerful sing when day a - ris - ing, Gilds the skies, the stars ob - scur - ing

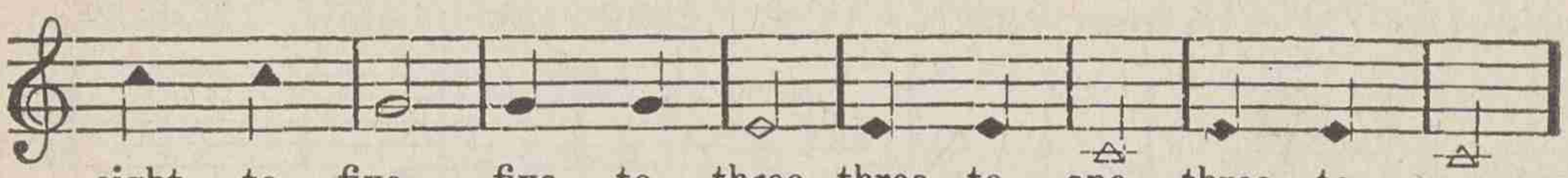


Mounts the lark from flow-ing meadows, Waters smile to joys al - lur - ing

No. 7 Skips, One, Three, Five. Eight.
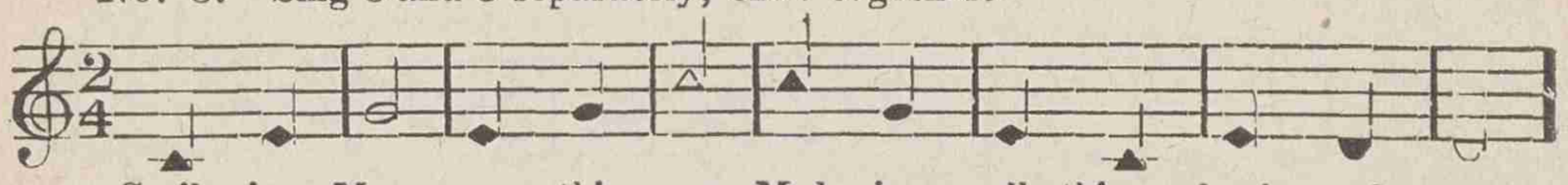


Now let's skip from one to three, Three to five, five to eight,

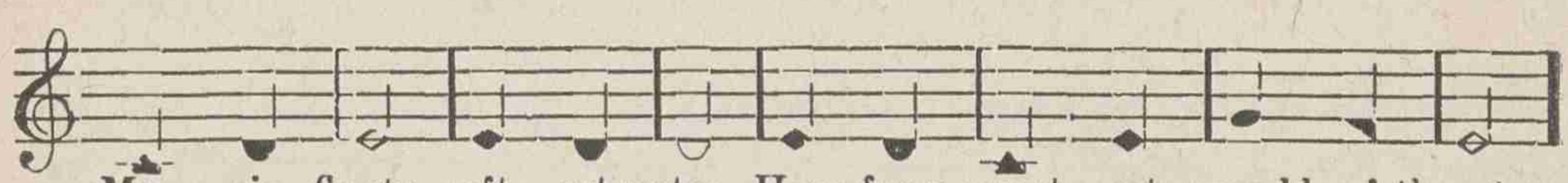


eight to five, five to three, three to one. three to one.

No. 8. Sing 8 and 9 separately, then together.
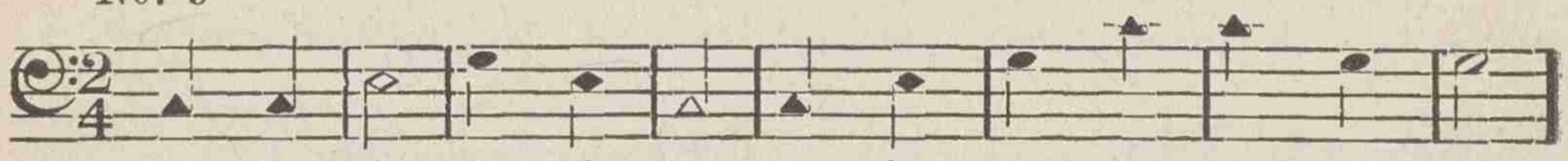


Smil - ing May comes this way, Mak - ing all things fresh and gay;
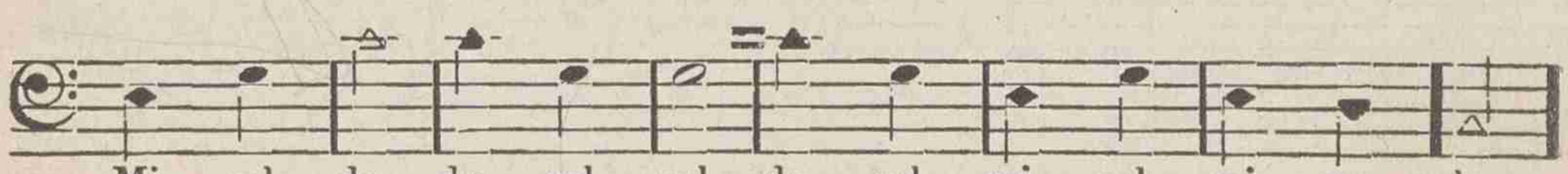


Mu - sic floats, soft - est notes, Hear from sweet - est war-blers' throats.

No. 9
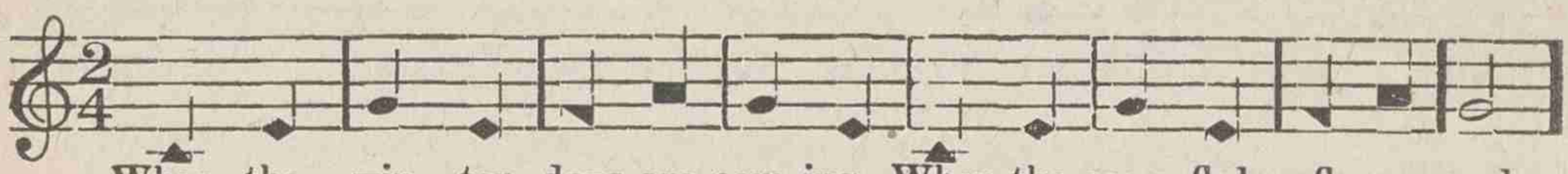


Do do mi sol mi do do mi sol do do sol sol
Join the song, praise pro-long, All in fel - low - ship be - long,

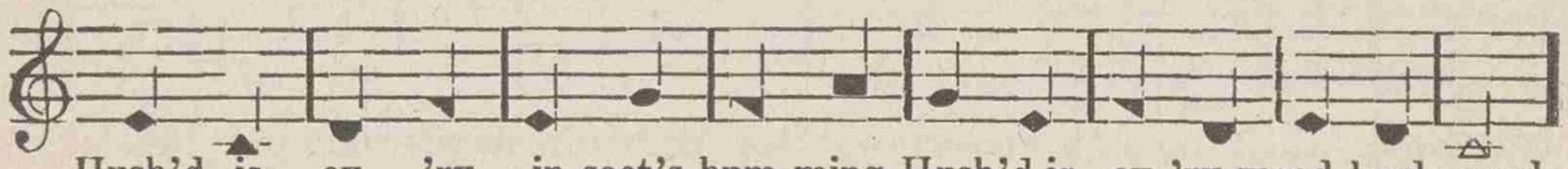


Mi sol do do sol sol do sol mi sol mi re do
Mu - sic binds, kin-dred minds, Com-forts bless - es and re - fines.

No. 10.
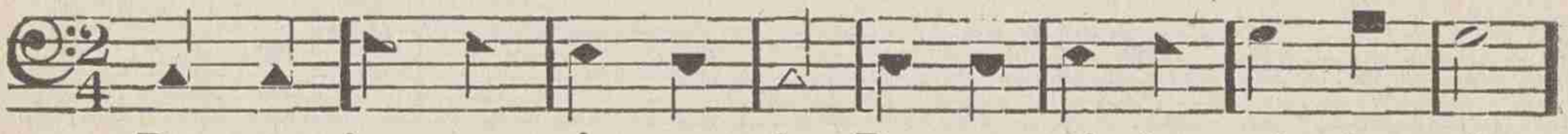


When the win - ter days are com-ing, When the snow-flakes fly a-round;
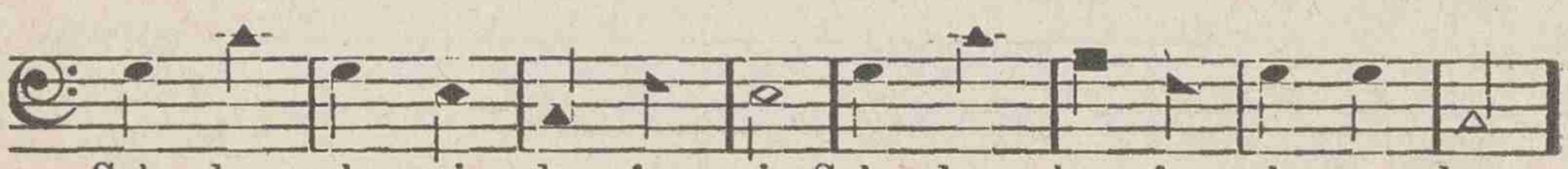


Hush'd is ev - 'ry in-sect's hum-ming, Hush'd is ev-'ry wood-land sound.

No. 11
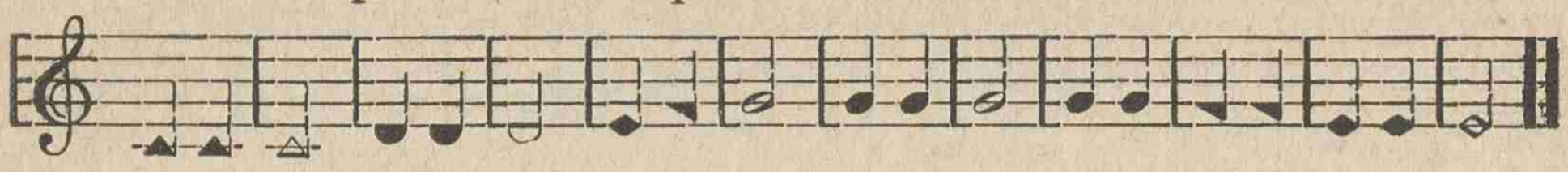


Do..... fa..... mi re do Re..... mi fa sol la sol
Calls the morn-ing to the night, Calls the dark-ness to the light,
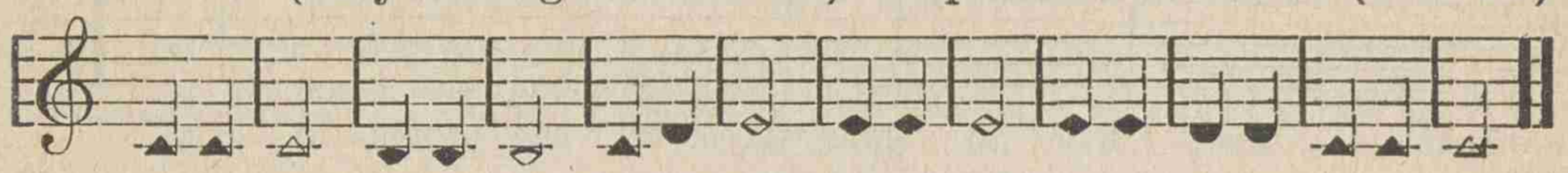


Sol do sol mi do fa mi Sol do la fa sol..... do
Shoot the moun-tains to the sea, Hail the years of ju - bi - lee.
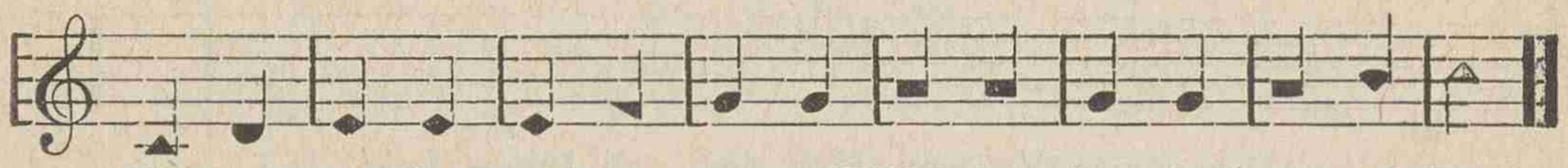
No. 12. Explain how the quarters and the half note fill measures.



No. 13. (May be sung with No. 12.) Explain seven below. (Note 62.)
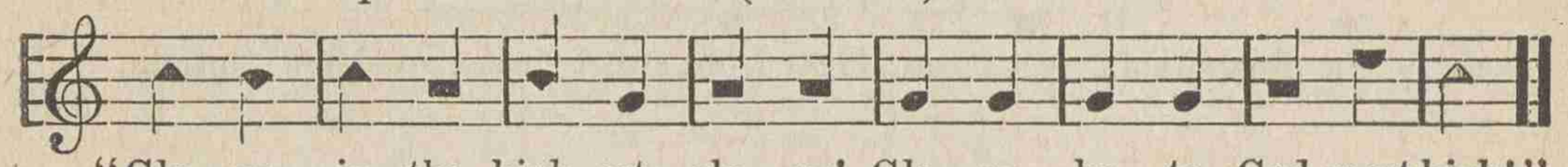


No. 14.



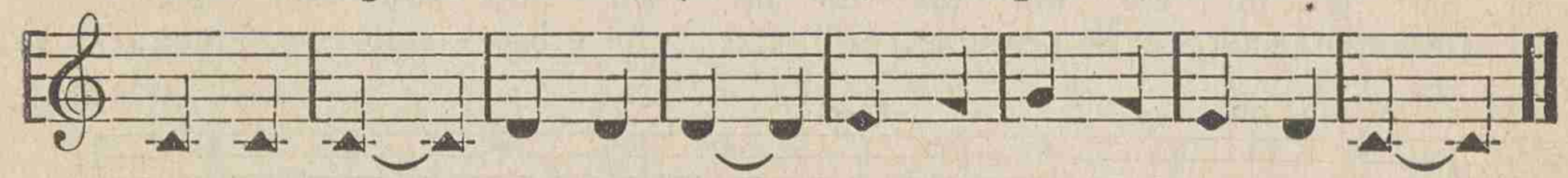
List - en to the wondrous sto - ry, Which they chant in hymns of joy.

No. 15. Explain one above. (Note 61.)
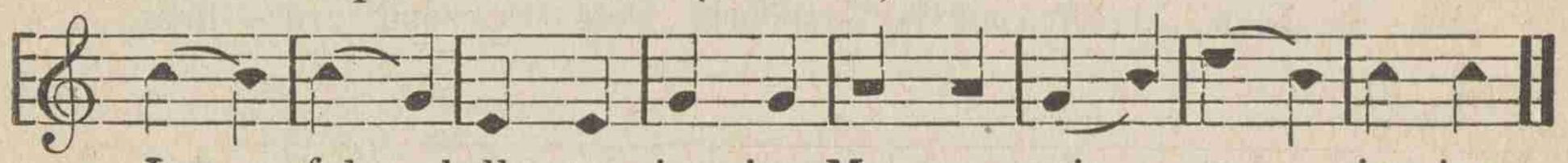


"Glo - ry in the high - est, glo - ry! Glo - ry be to God most high!"

No. 16. Explain the tie. (Note 55.) Compare with No. 12.
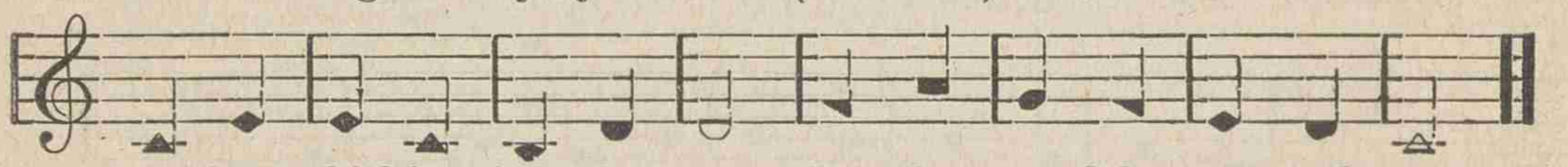


No. 17. Explain the slur. (Note 80.)
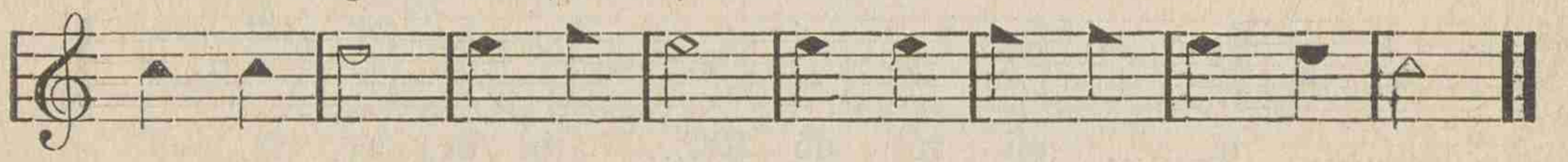


Joy - ful bells are ring - ing, Mer - ry voic - es sing - ing.

No. 18. Sing first by syllables. (Note 60.)
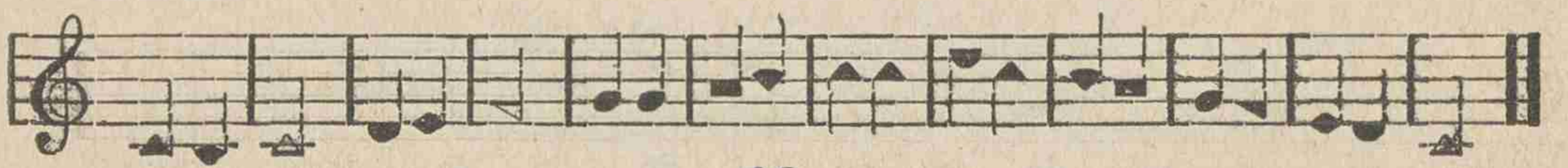


Swirl-ing, whirl-ing, falls the snow, See the snow-flakes come and go.

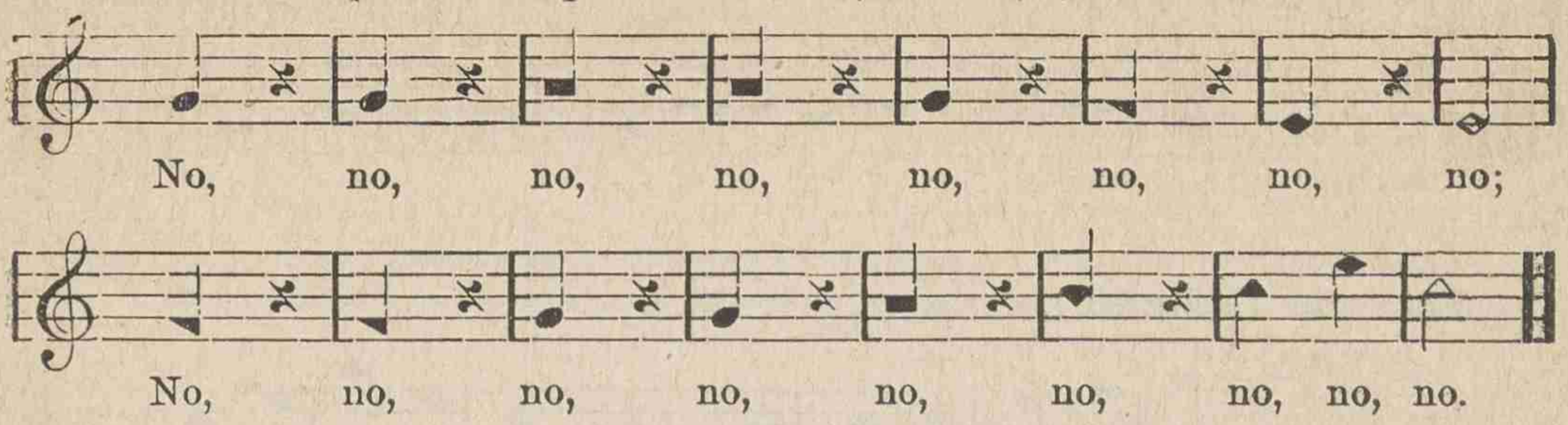
No. 19. Explain two, three, four above.
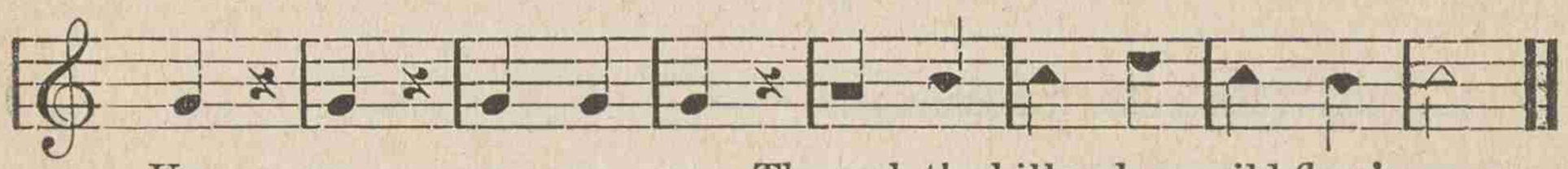


No. 20.
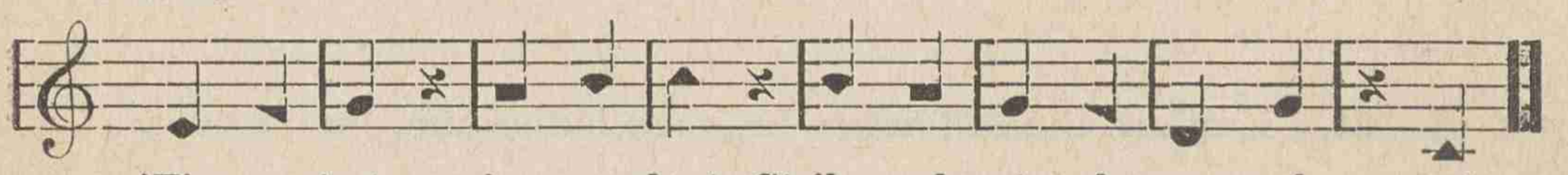


No. 21. Explain the quarter rest. (Note 7.)
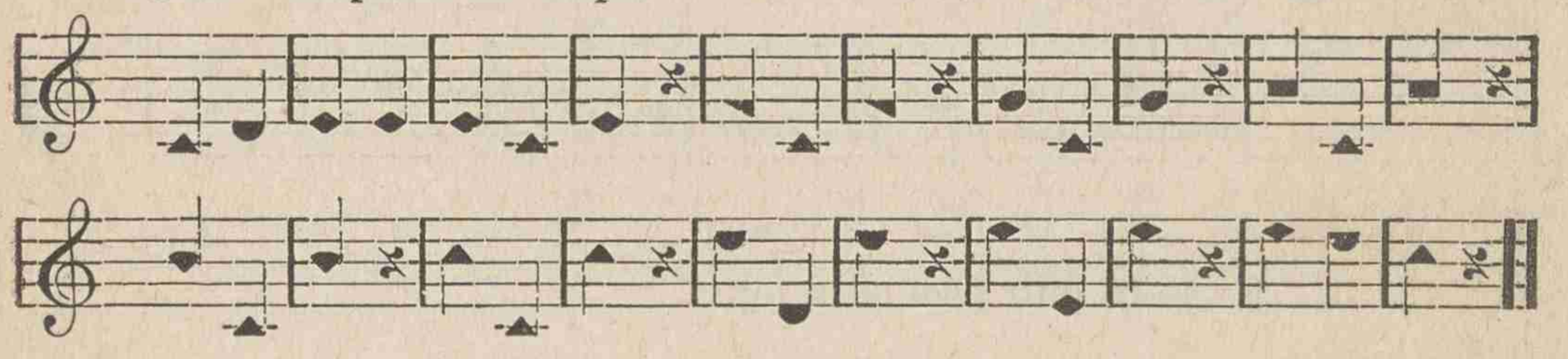


No. 22.



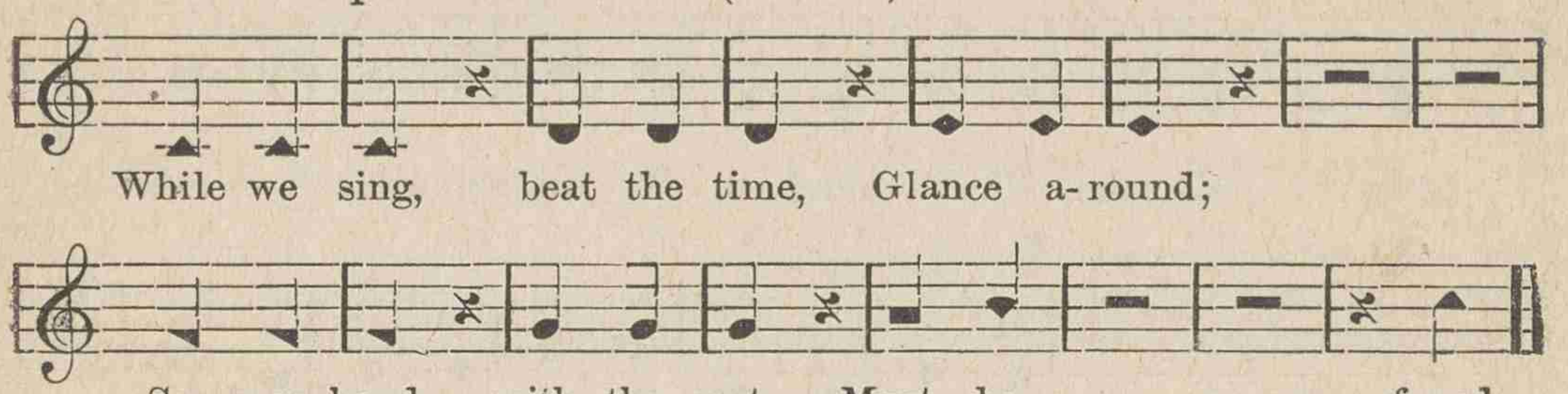
No. 23.
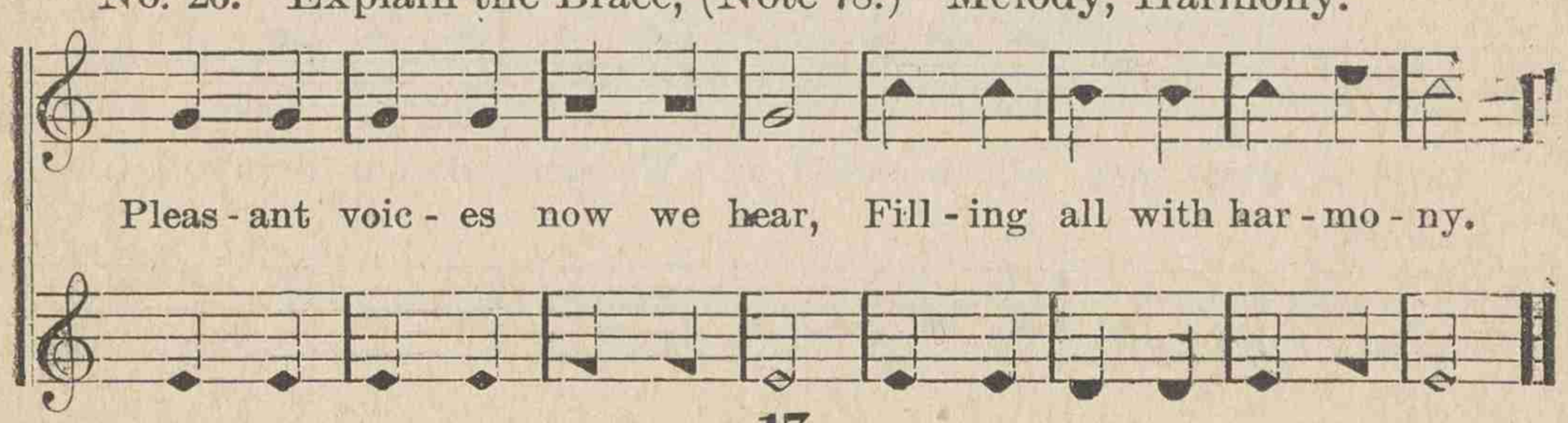


No. 24. Explain all skips.
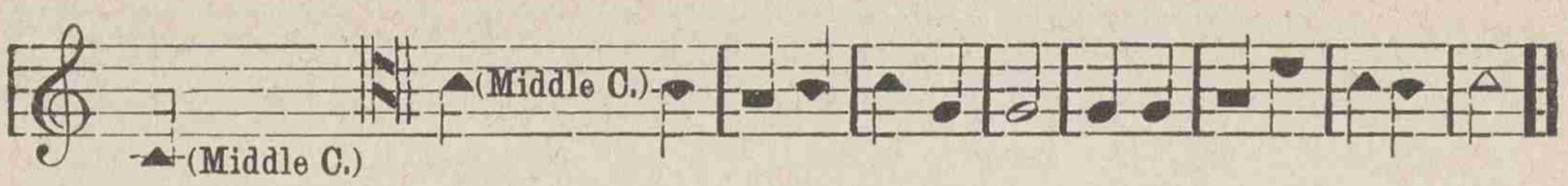


No. 25. Explain half rests. (Note 7.)
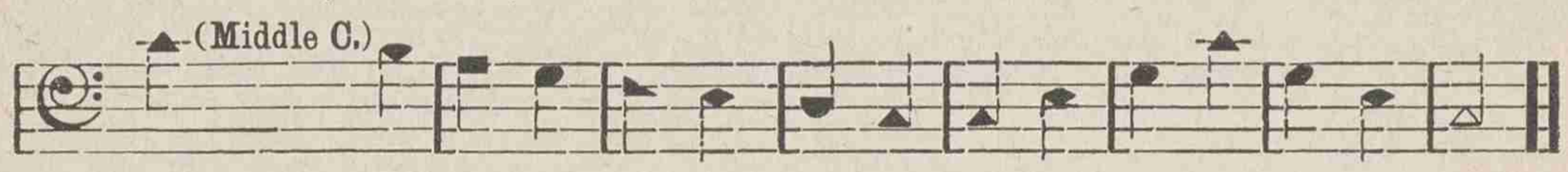


No. 26. Explain the Brace, (Note 78.) Melody, Harmony.
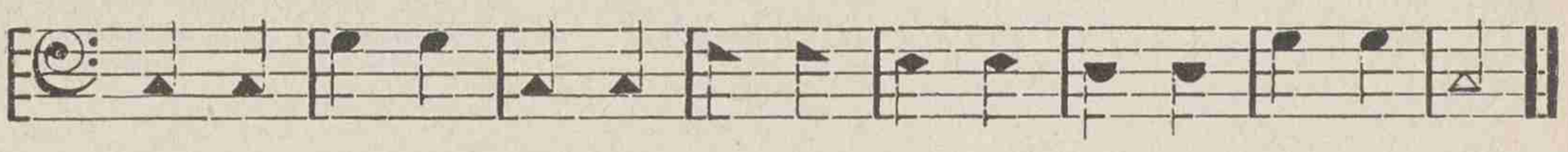


No. 27. Explain C clef. (Note 77.)
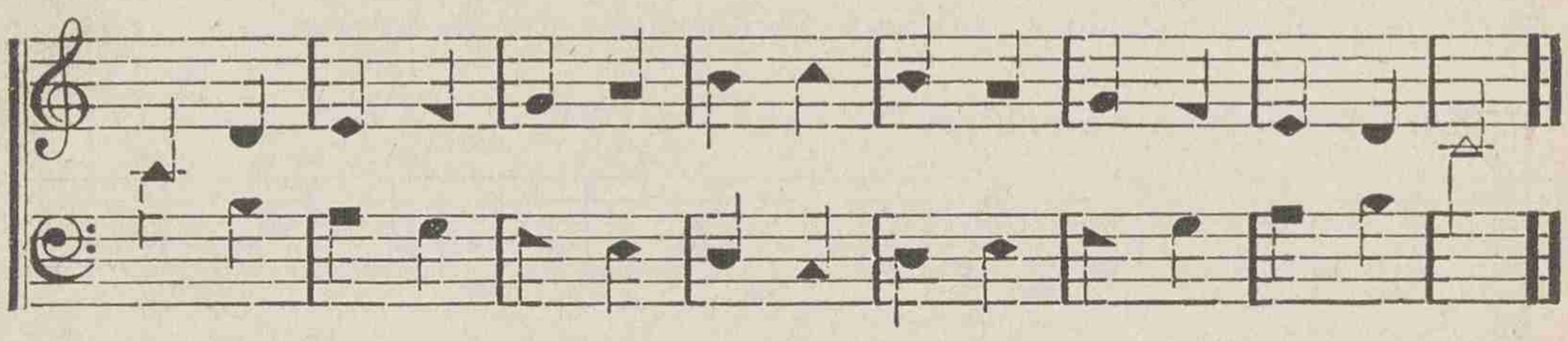


Note 28. (Note 76.)



No. 29. (Exercise for Bass.)



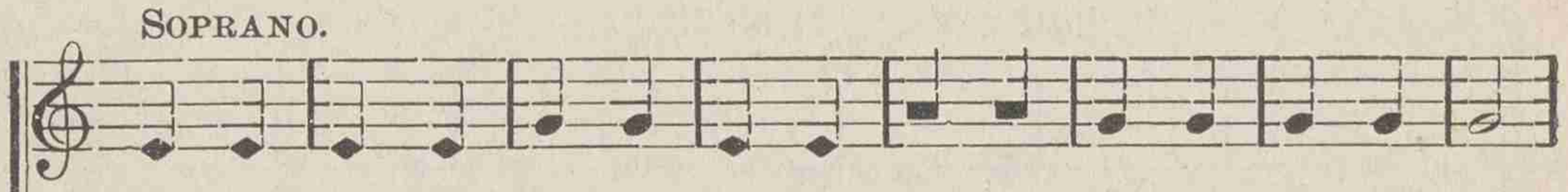
No. 30. Explain the difference between ladies' and men's voices.



No. 31. Explain four part singing.

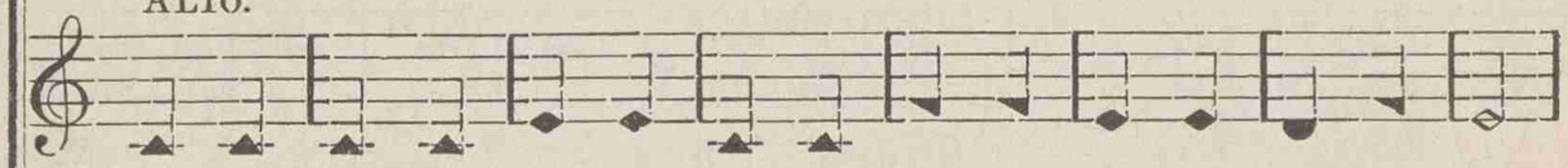
Longfellow. **G.**

SOPRANO.
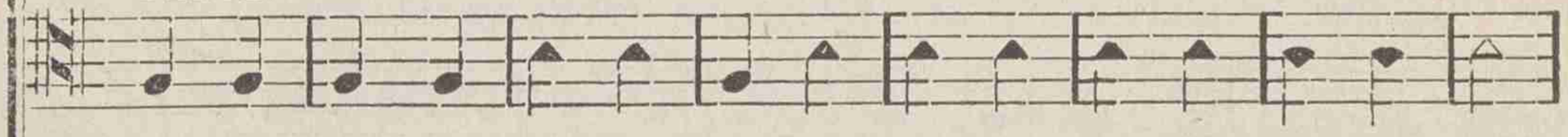


Lives of great men all re-mind us, We can make our lives sub-lime,

ALTO.
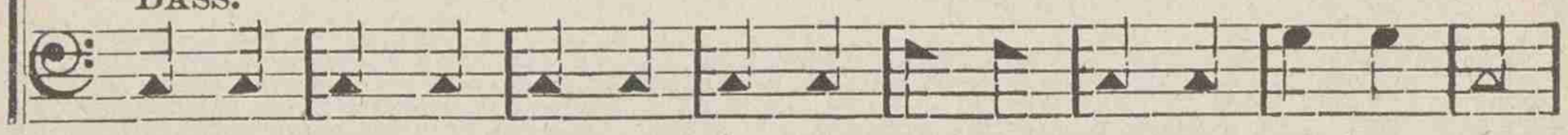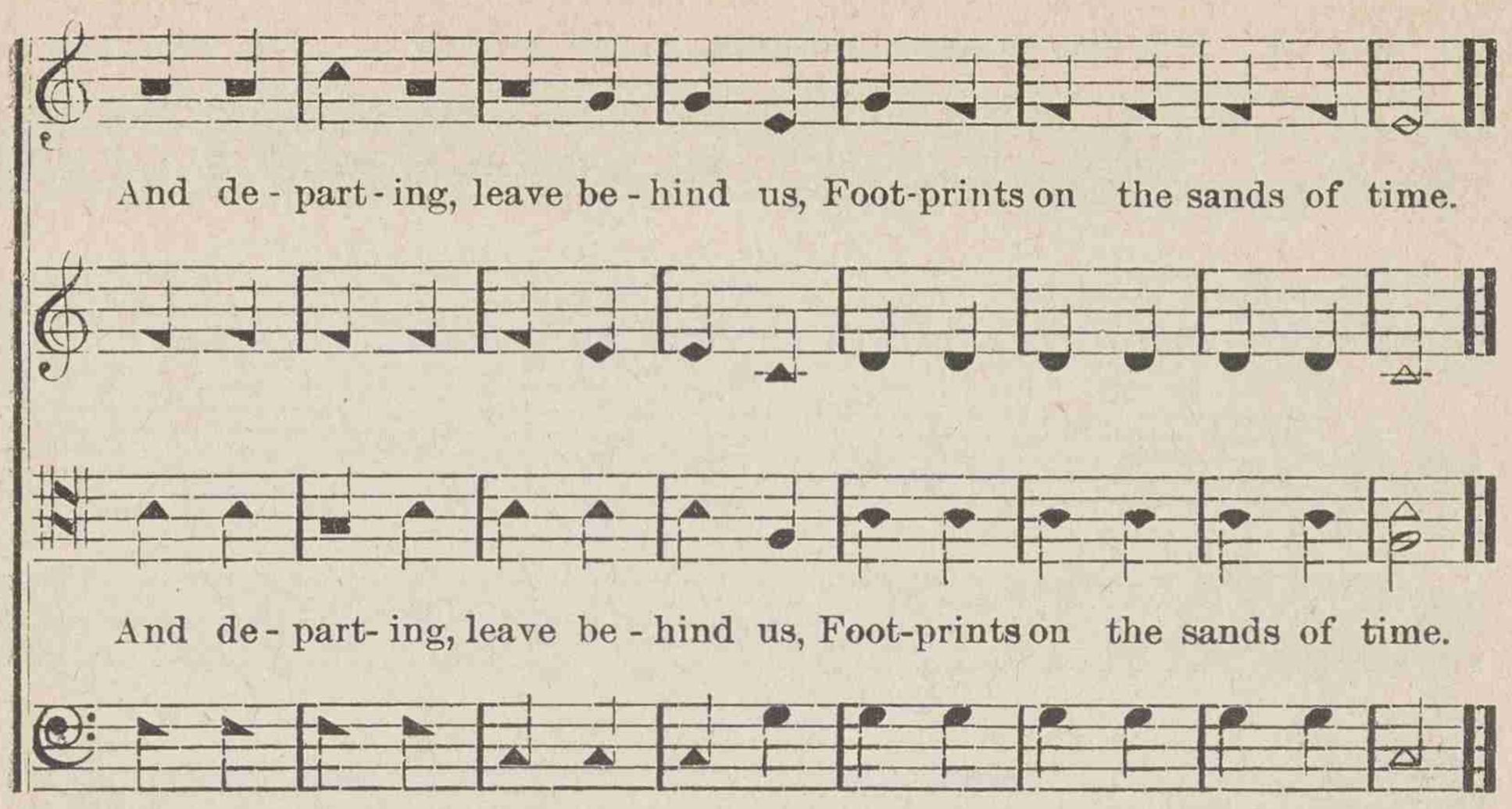


TENOR.
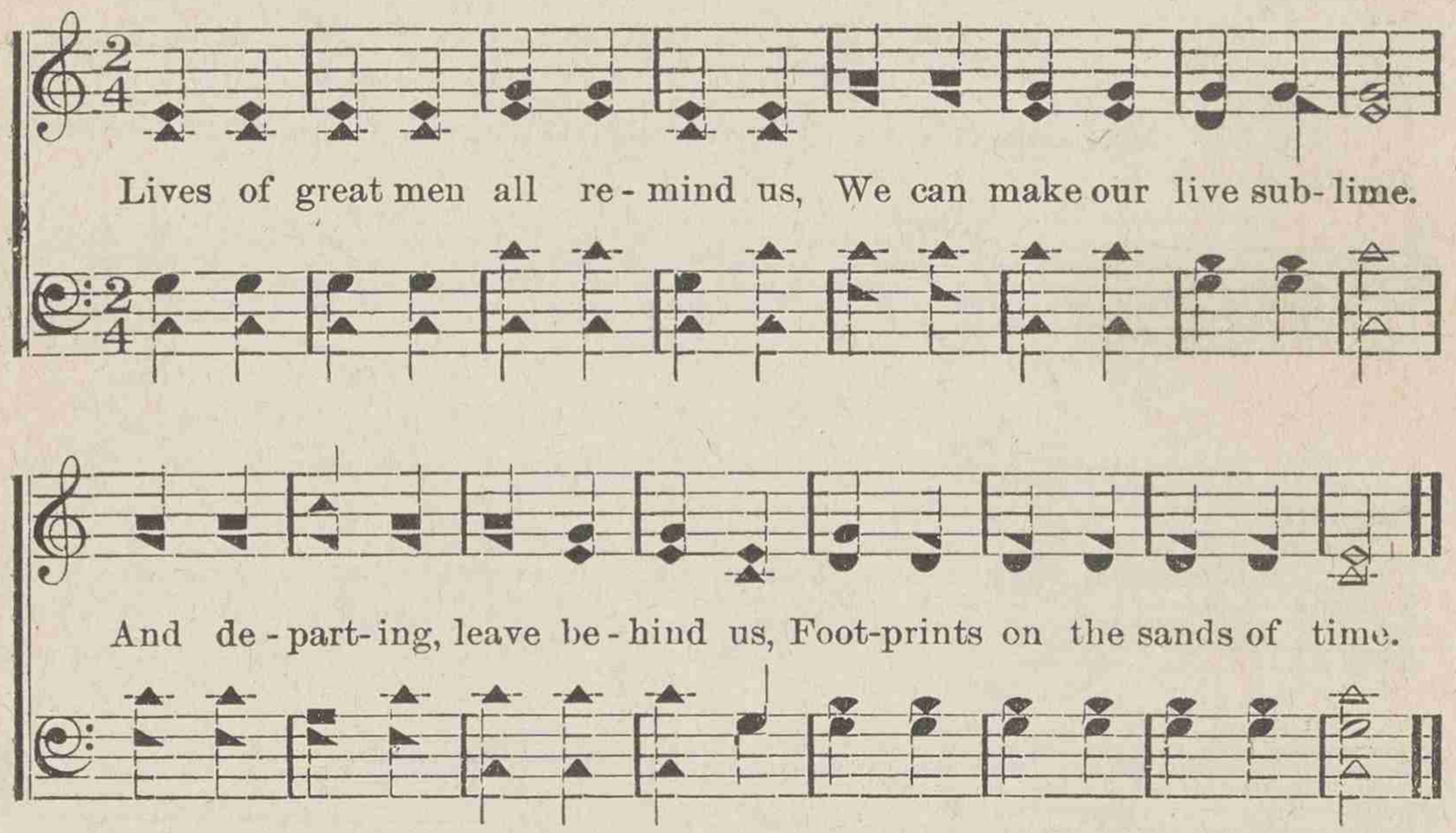


Lives of great men all re-mind us, We can make our lives sub-lime,

BASS.
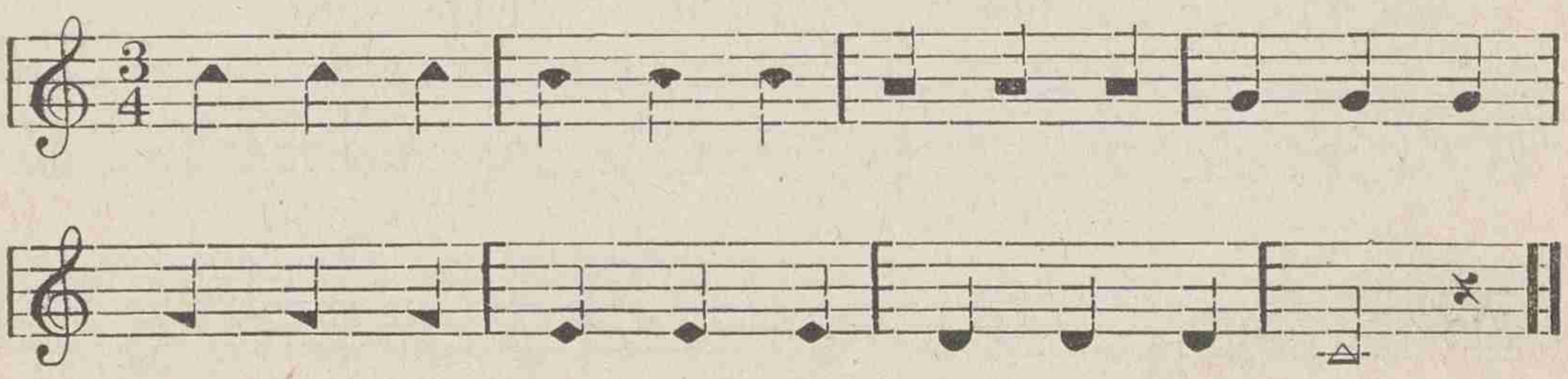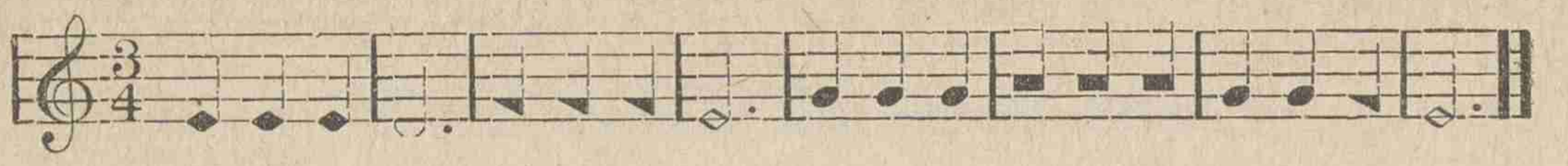




No. 32. Explain writing four parts on two staffs. Explain two pulse measure. (Note 19.)
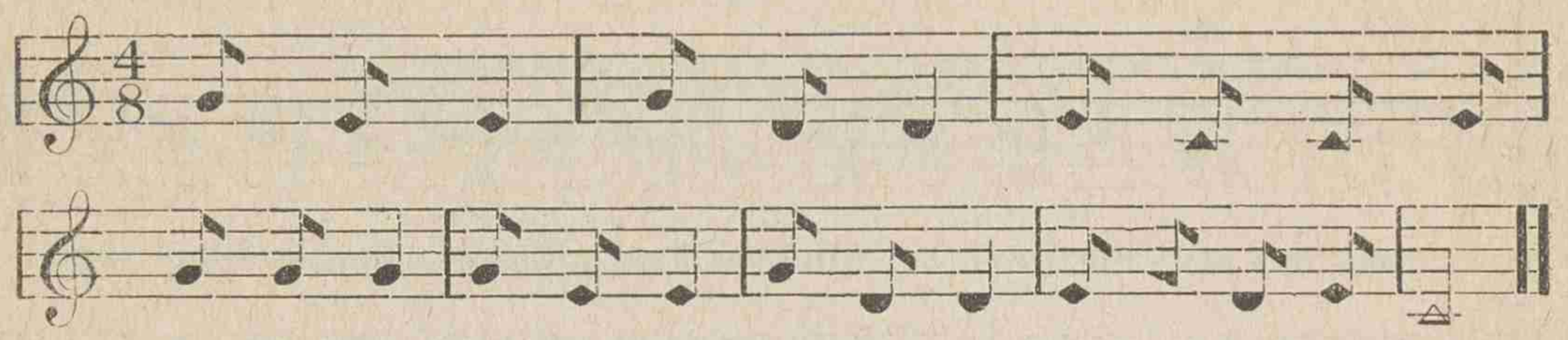


No. 33. Explain three pulse measure. (Note 20.)
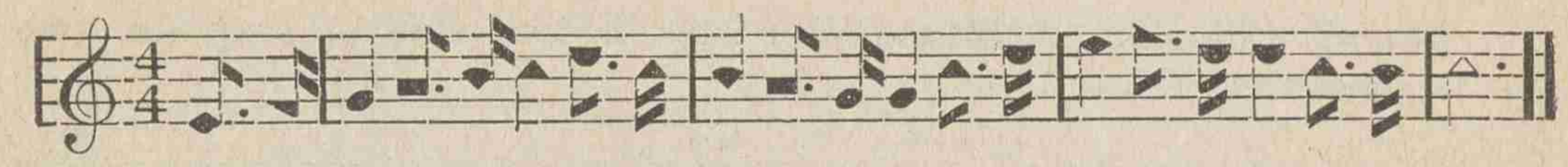


No. 34. Explain dotted half note. (See note 9.)
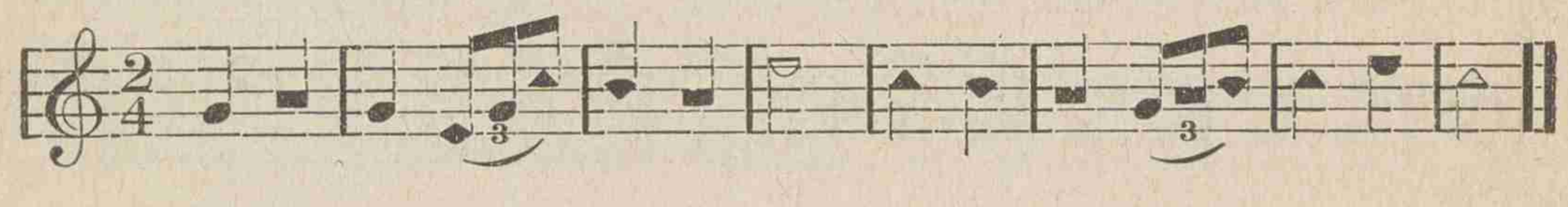


No. 35. Explain the eighth note as a pulse note.
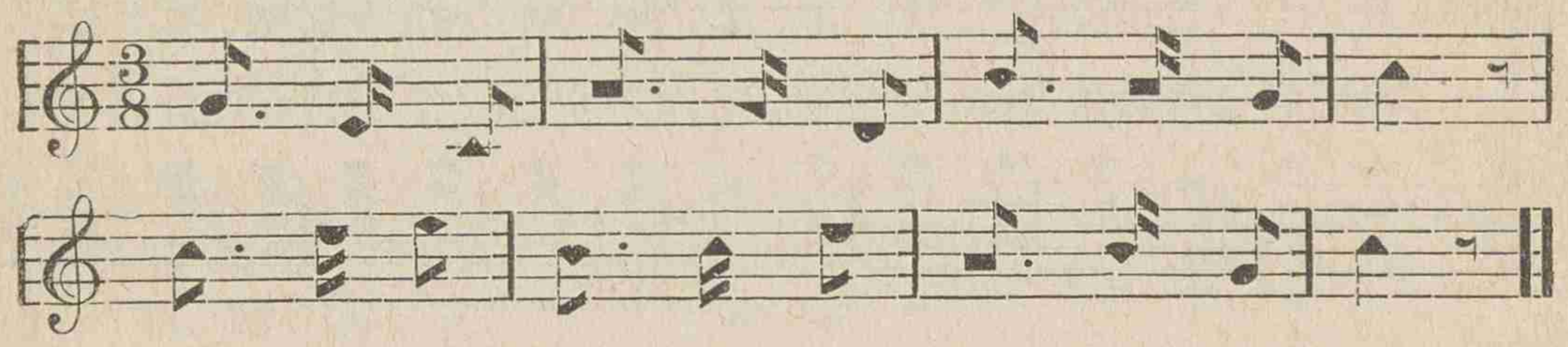


No. 36. Explain dotted eighth, also sixteenth notes, and fractional measure.
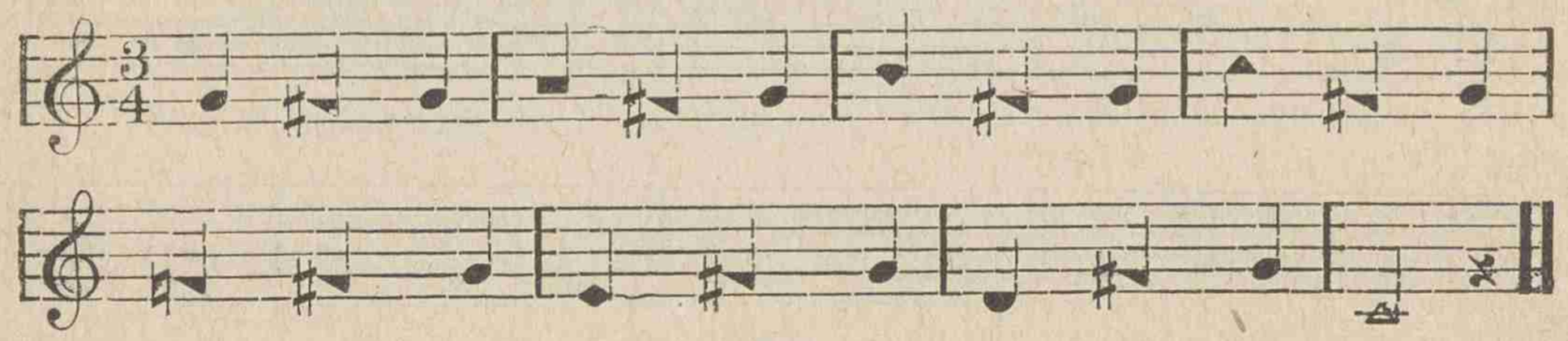


No. 37. Explain triplet. (Three notes sung in time of two of same length.)
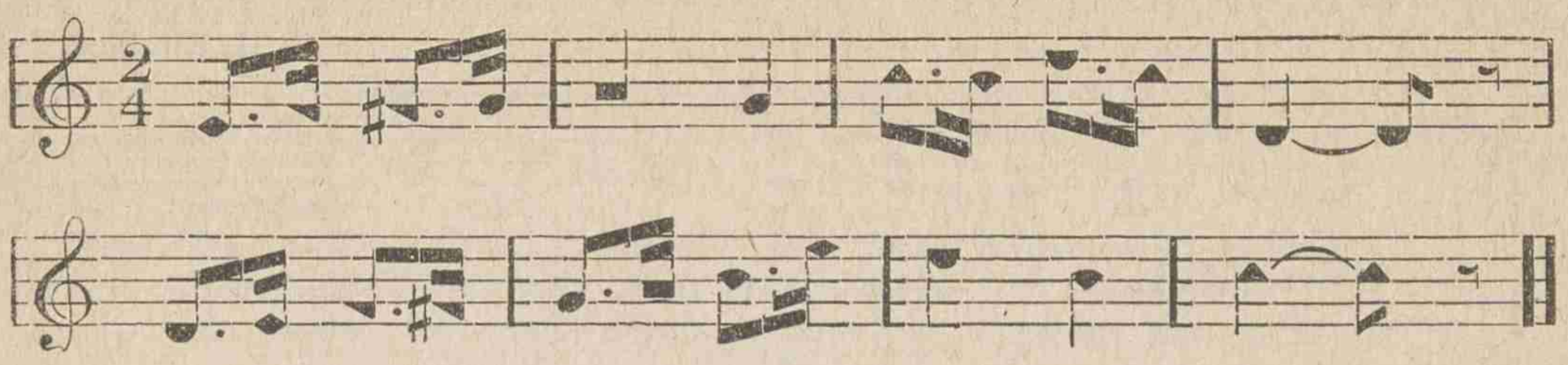


No. 38. Explain how the dotted eighth, the sixteenth, etc., fill the measure.
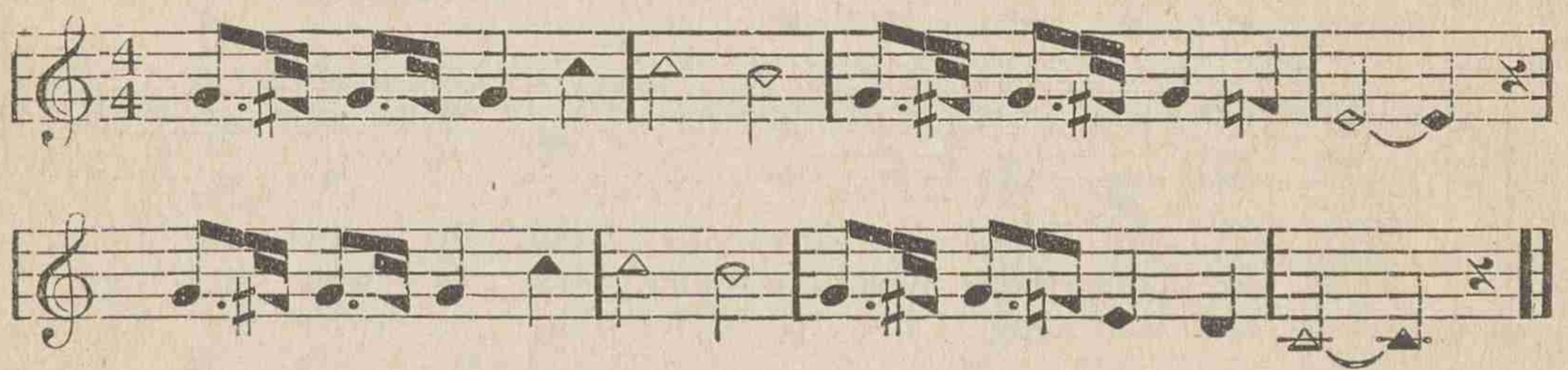


No. 39. Explain sharp 4, also natural. (See note 84.)
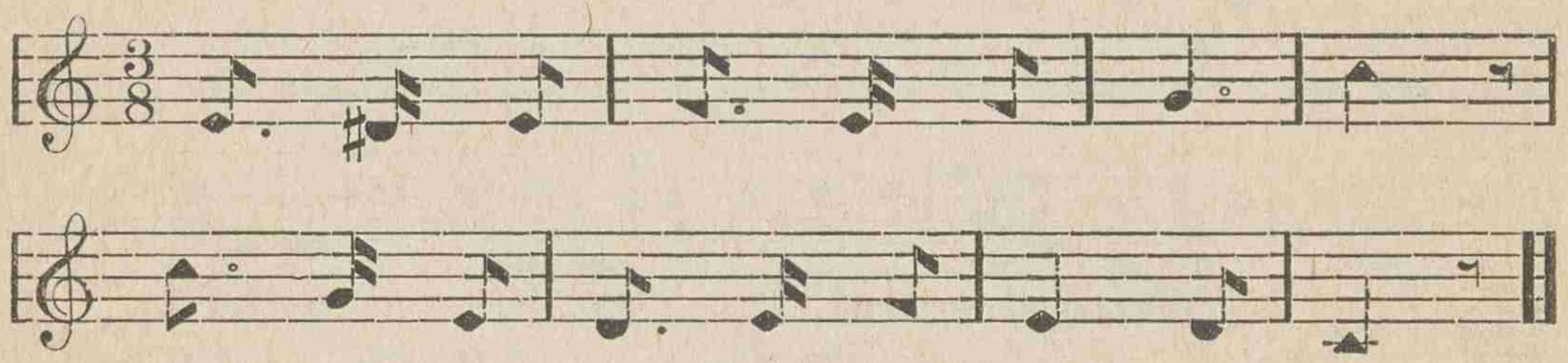


No. 40.
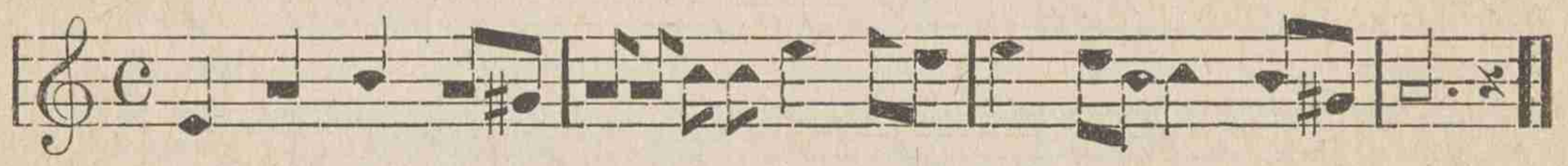


No. 41.
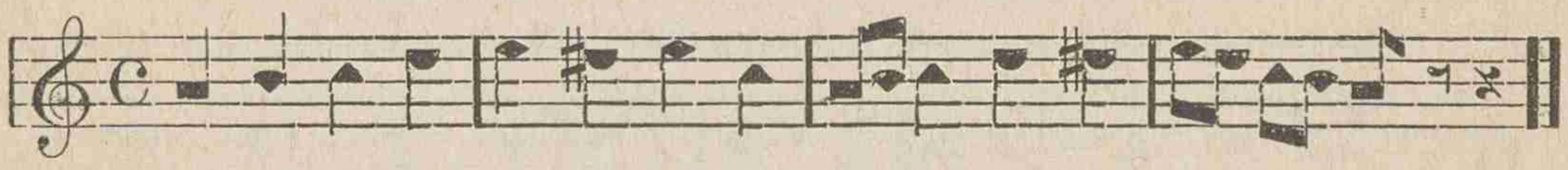


No. 42. Explain sharp 2.
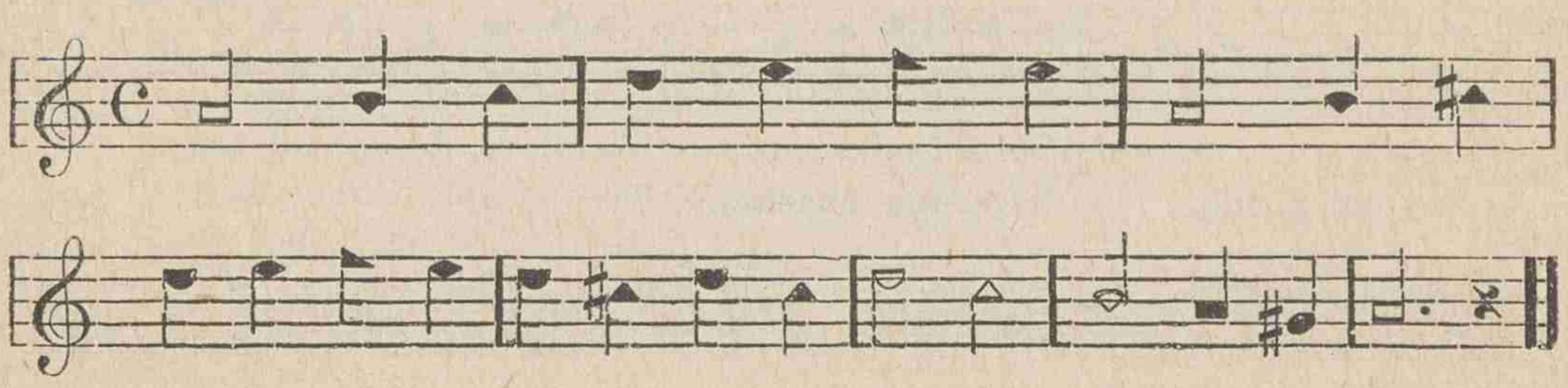


No. 43. Explain Minor Key. (Note 95.)



No. 44.



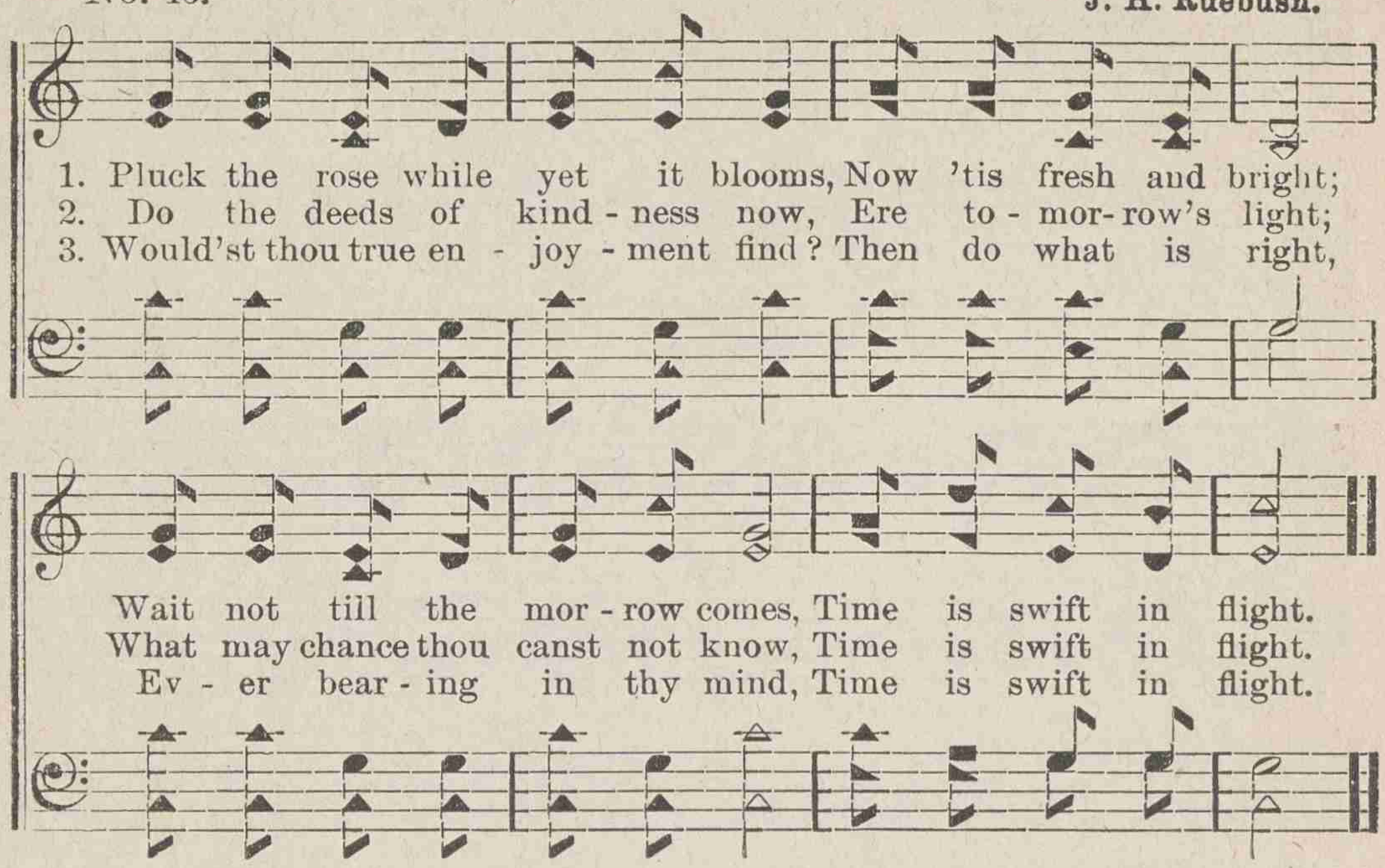
No. 45.



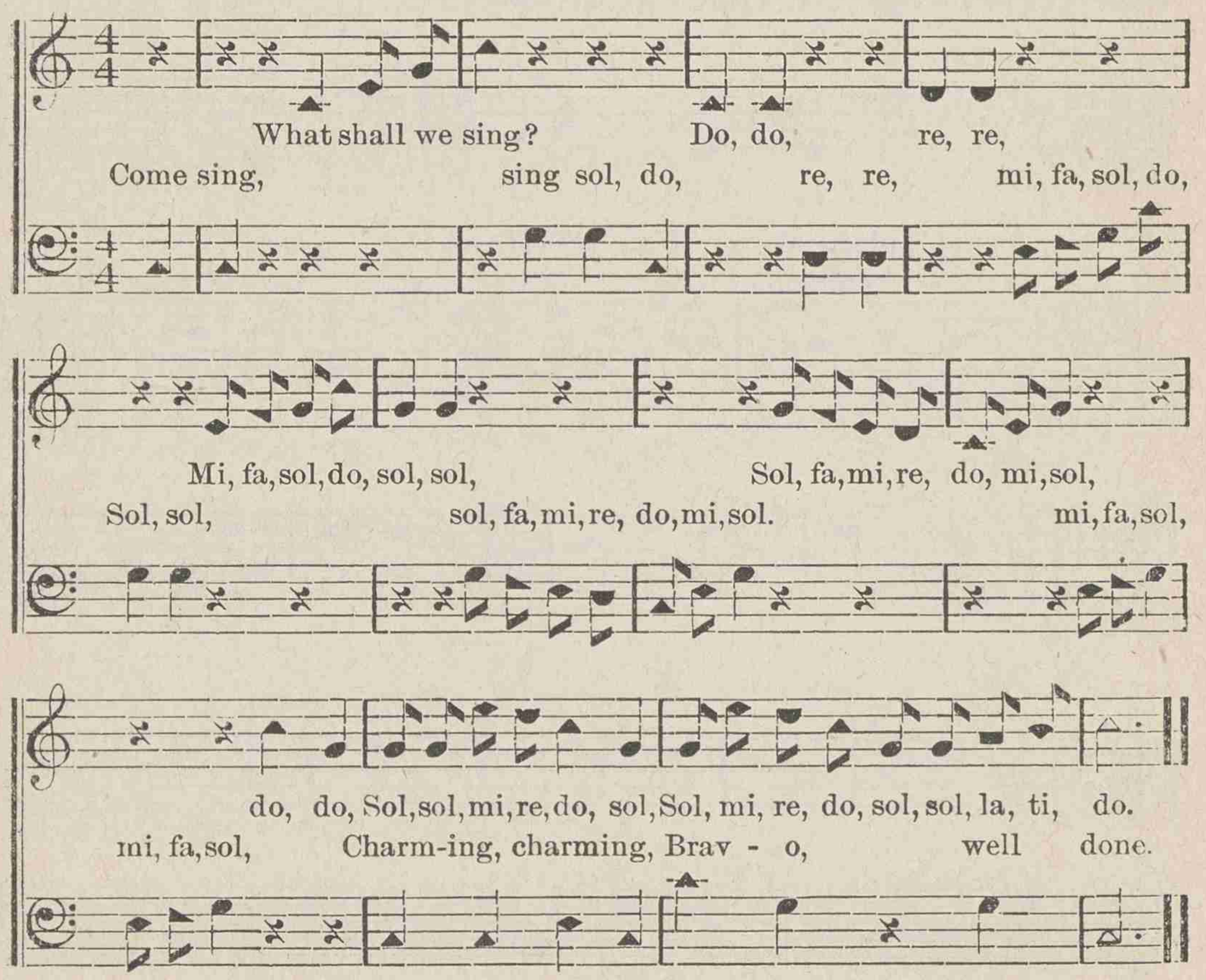
PLUCK THE ROSE WHILE IT BLOOMS.

No. 46.
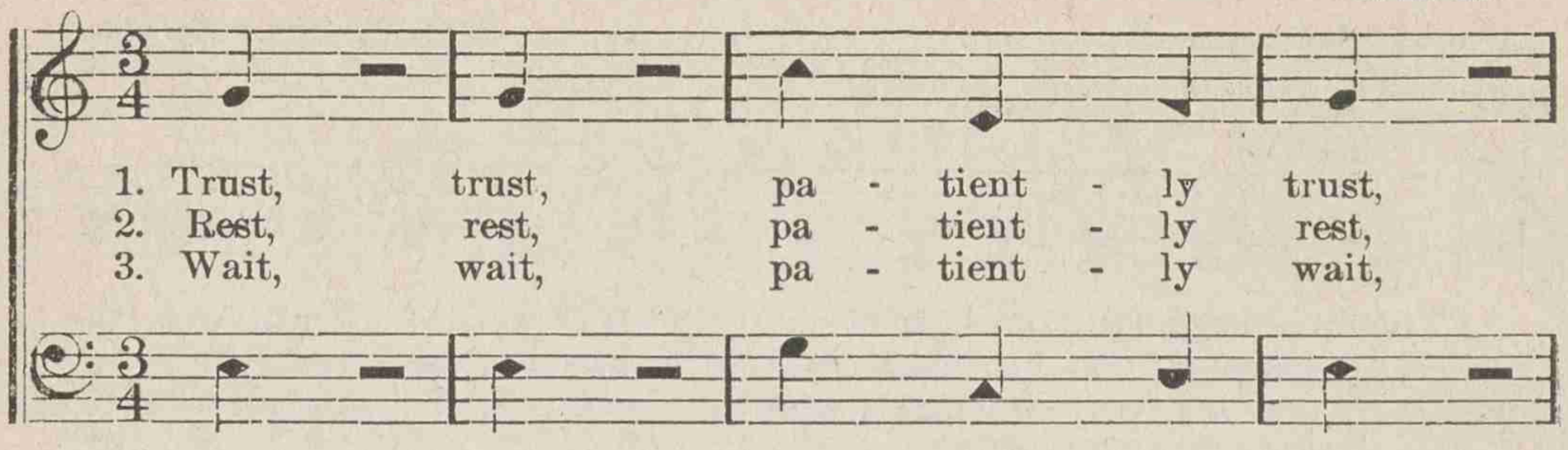
J. H. Ruebush.

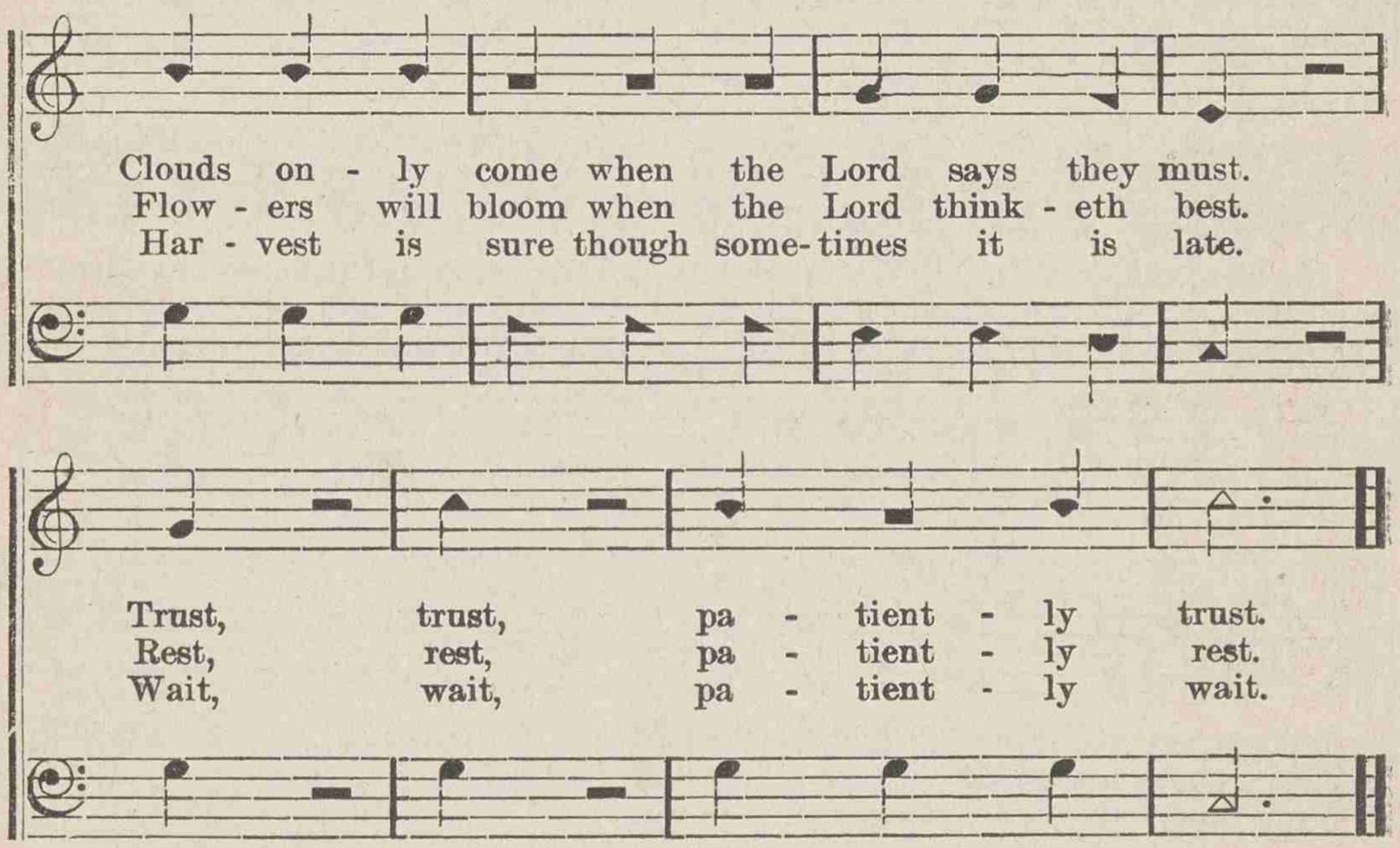


No. 47.

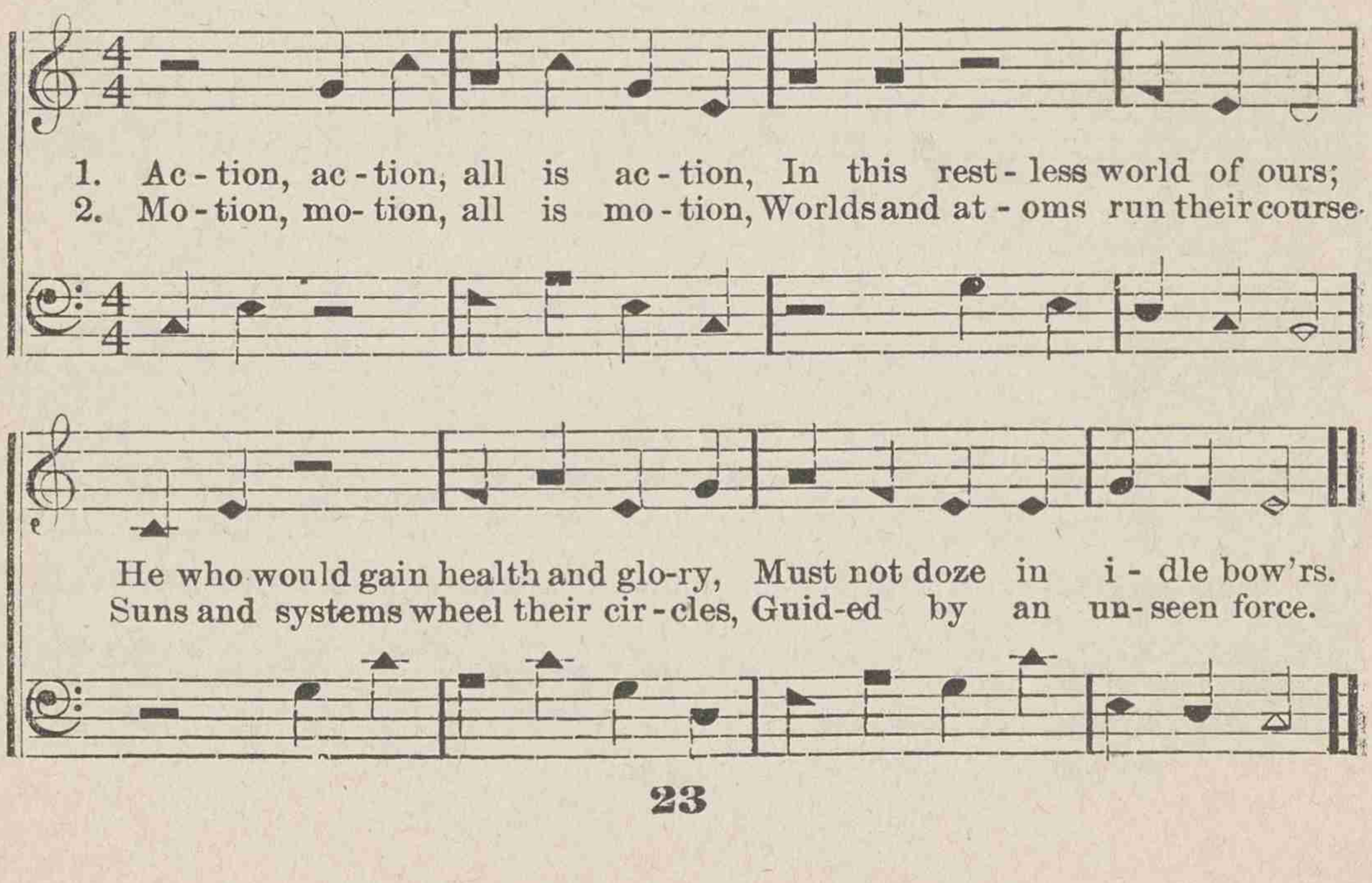


No. 48. J. H. R.





No. 49.



FOR THE SUN SHINETH BRIGHT OVER ALL.

Mrs. E. W. Chapman. **J. H. Tenney. By per.**

No. 50.

Allegretto.

1. There are bright tint-ed flow'rs where the soft breez- es float, And the
2. There are beau - ti - ful souls with a calm-ness se - rene, And a
3. There are sor - row-ing hearts who the lone vig-ils keep, Where the

dews of the ev'ning fall, Where the bird and the bee from the honey cups drink.
hap-py content withal, And they dwell in the glow of the ra- di-ant beam.
storms of af-flic-tion fall, There are love cherished mounds in the green covered vale,

CHORUS.

For the sun shineth bright o - ver all.
For the sun shineth bright o - ver all.
But the sun shineth bright o - ver all.

O - ver all, o - ver
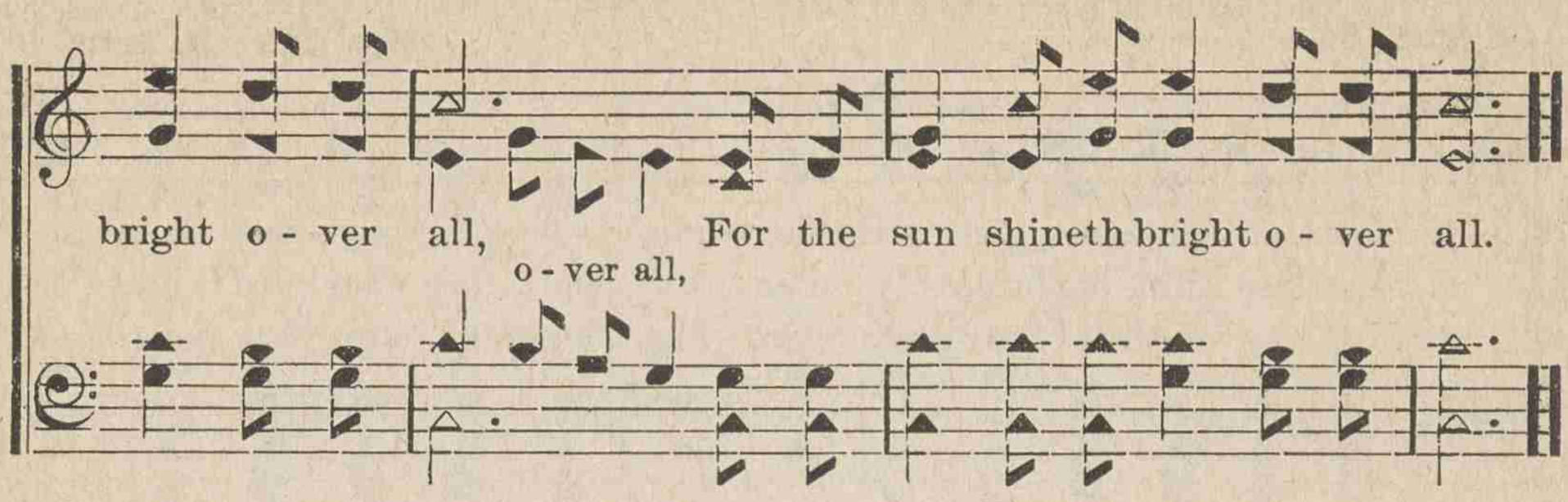
O- ver all,

all, For the sun shineth bright o - ver all, 'Tis a
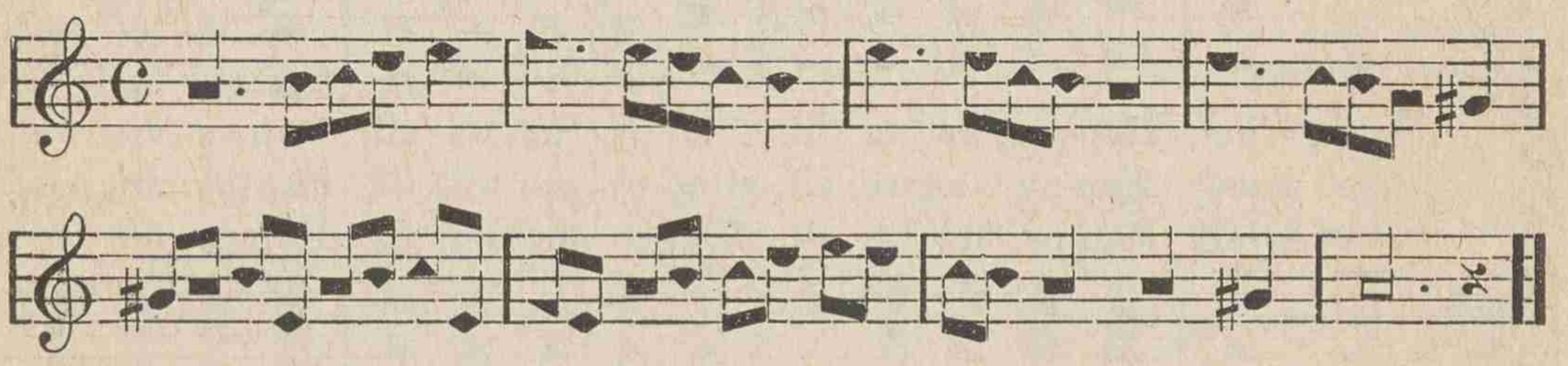
o - ver all, o - ver all,

beau - ti - ful earth with its brilliance and shade, For the sun shin-eth
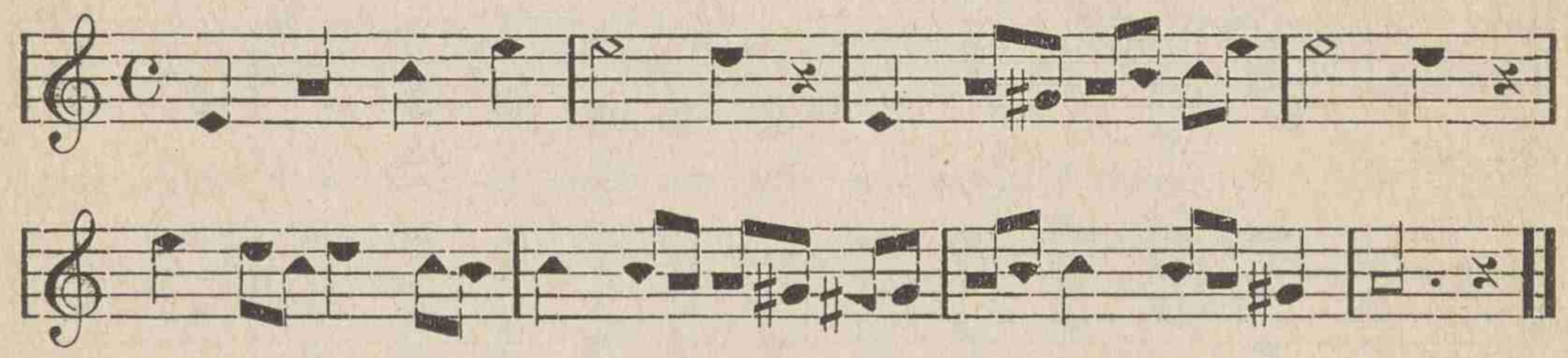
FOR THE SUN SHINETH BRIGHT OVER ALL.—Concluded.



No. 51. (See note 99, explain sharp seven in minor.)
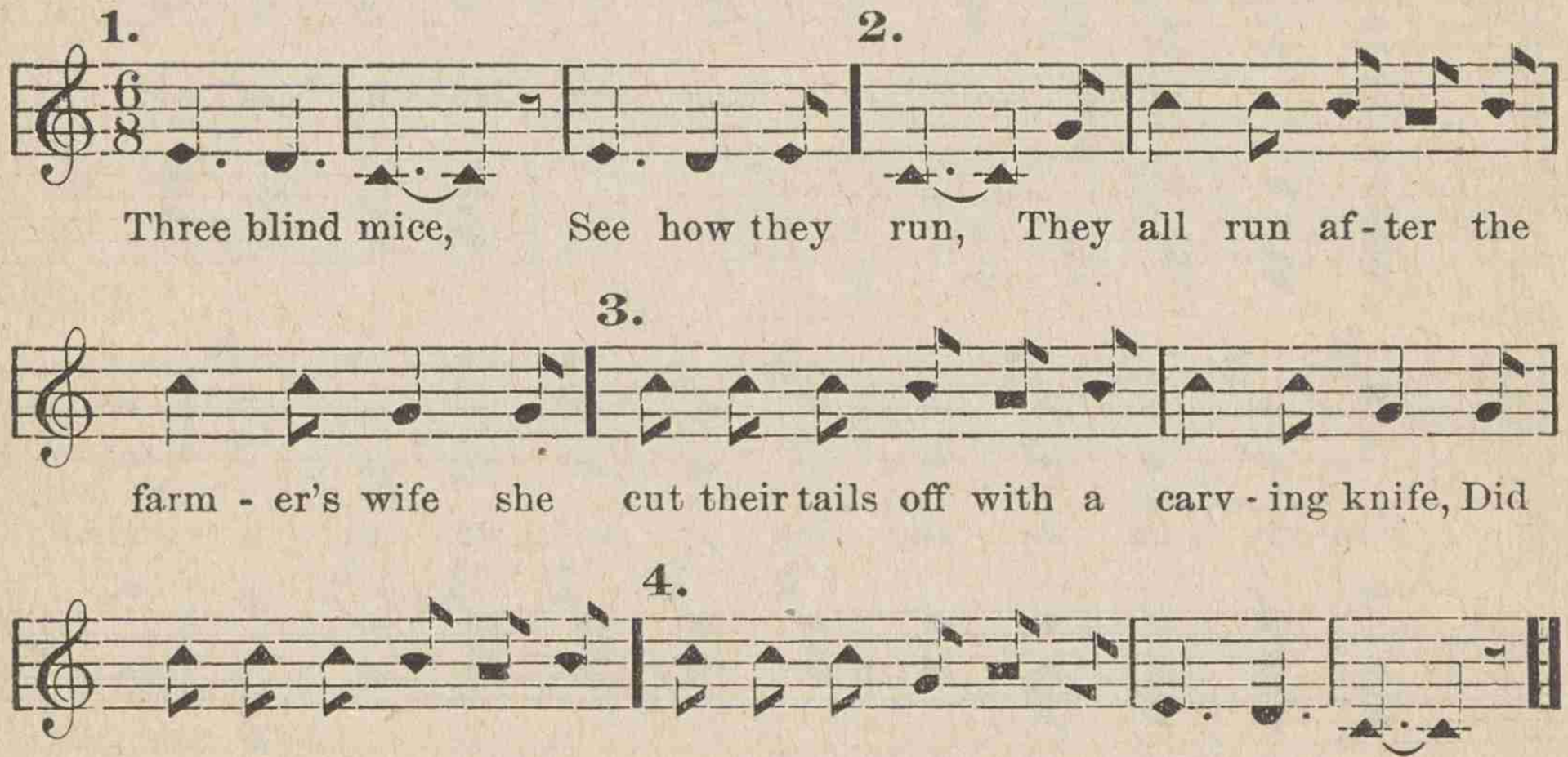


No. 52.



ROUND.

(IN FOUR PARTS.)

No. 53.



COME AGAIN WITH SINGING.

No. 54. **Mrs. Clara H. Scott.**

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

bring - ing; Hap-py are we all, Hap-py are we all, Hap-py are we
fore us, Hap-py are we all, Hap-py are we all, Hap-py are we
greet - ing; Hap-py are we all, Hap-py are we all, Hap-py are we

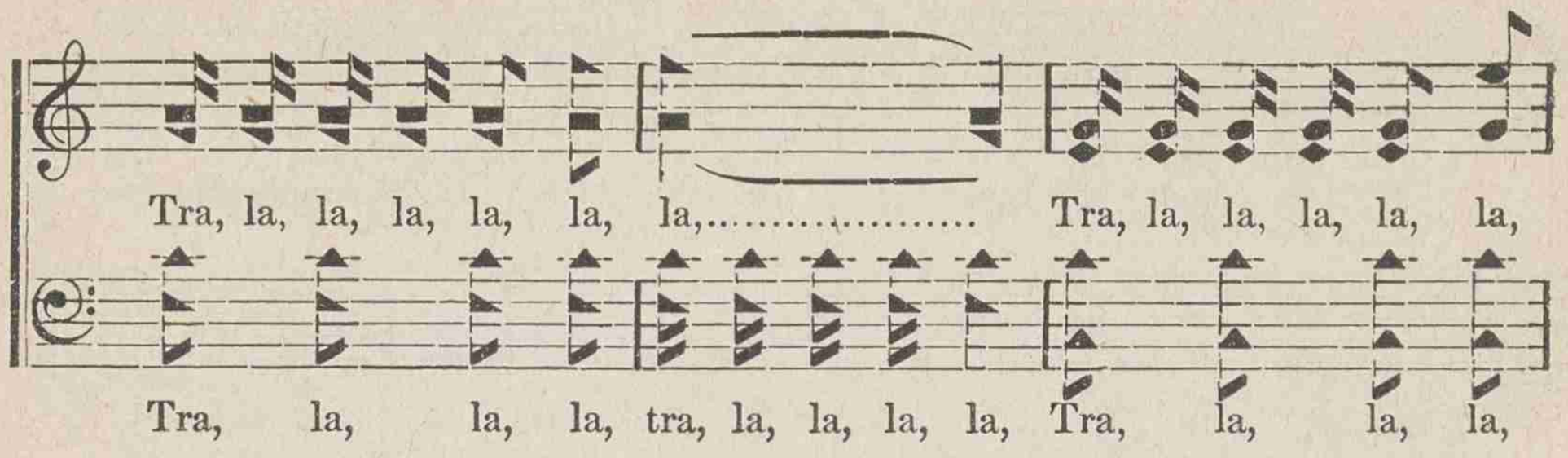
all to - night; Yes, yes, yes, Yes, we come a - gain with sing - ing,
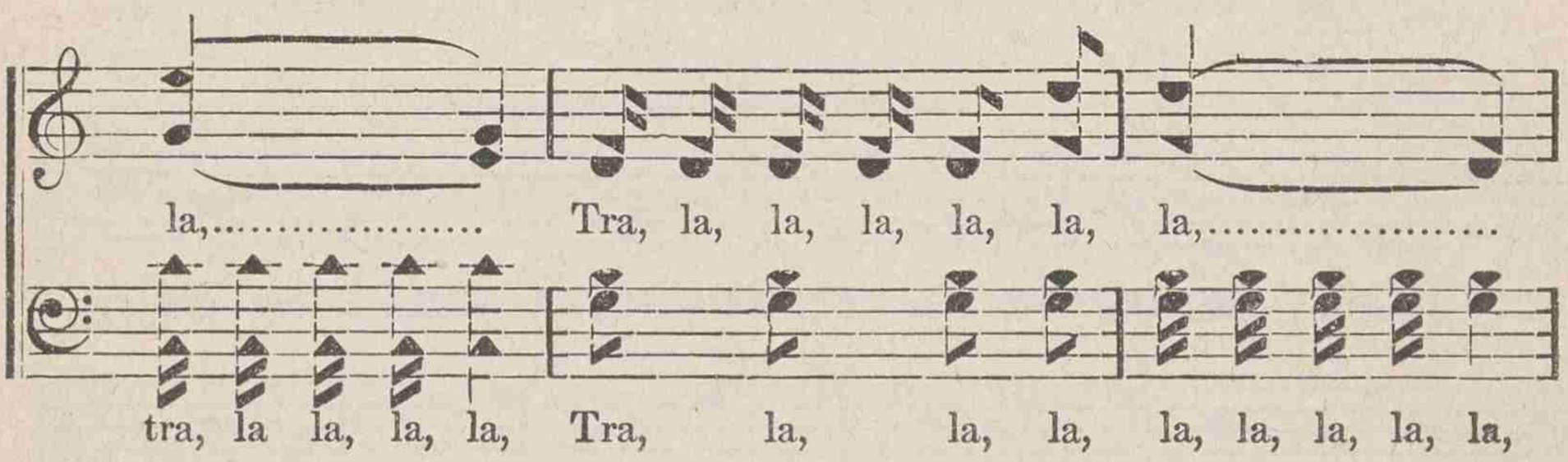
Hap - py, hap - py voic - es ring - ing, Hap - py are we all,
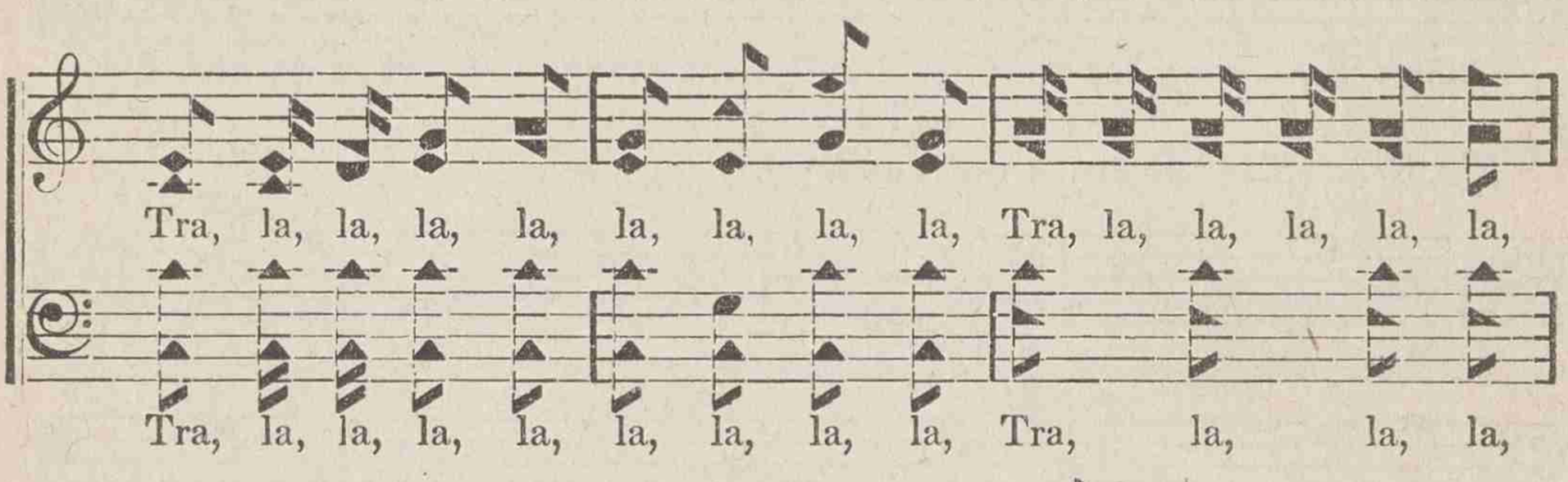
Hap - py are we all, Hap - py are we all to - night.
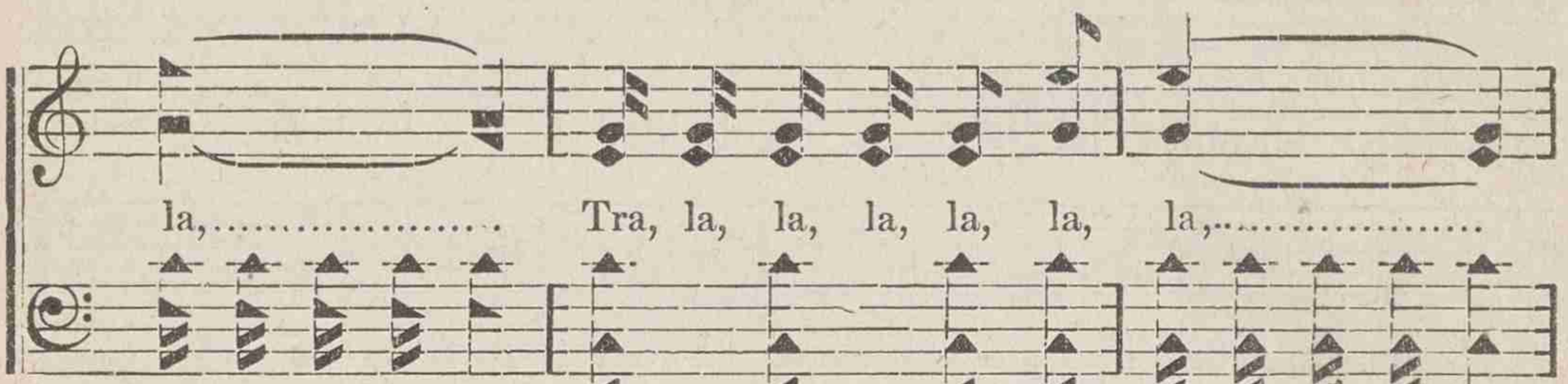
Used by per. of Dr. H. R. Palmer, owner of Copyright.
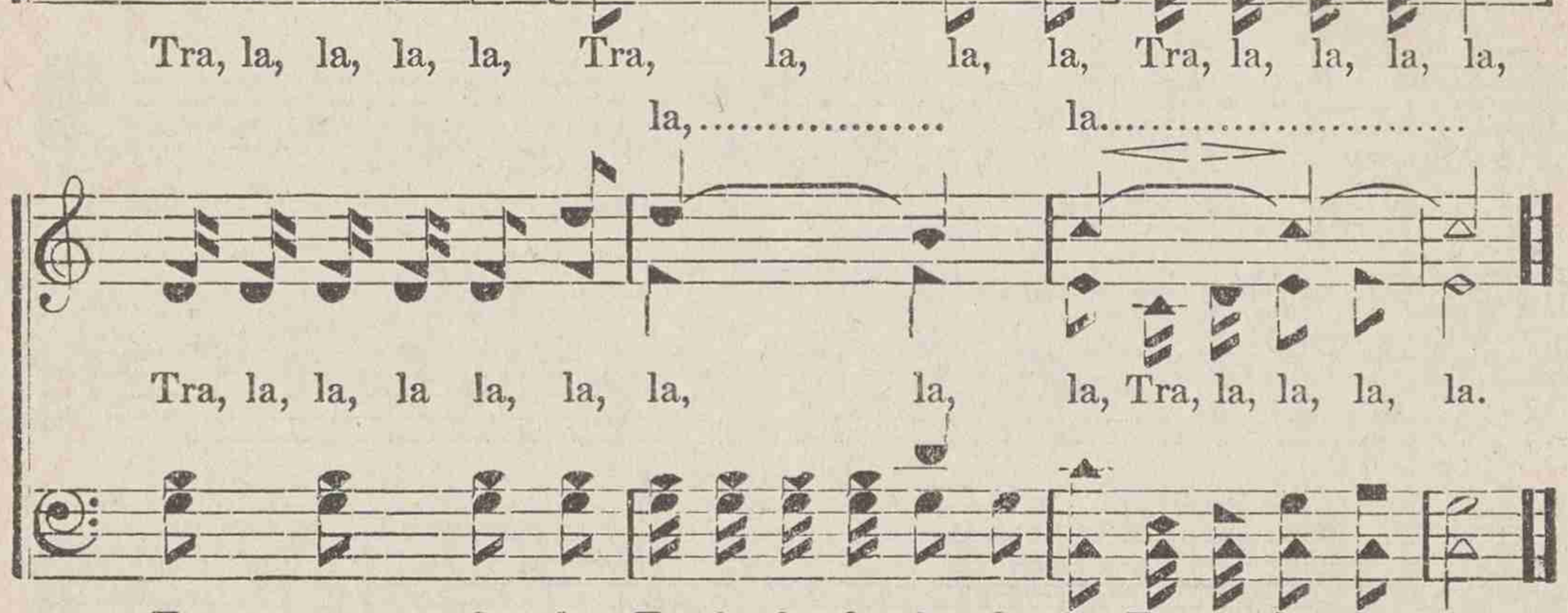
COME AGAIN WITH SINGING.—Concluded.
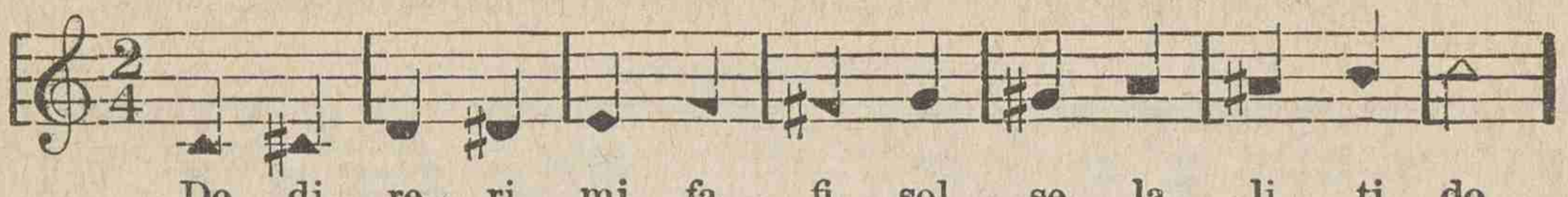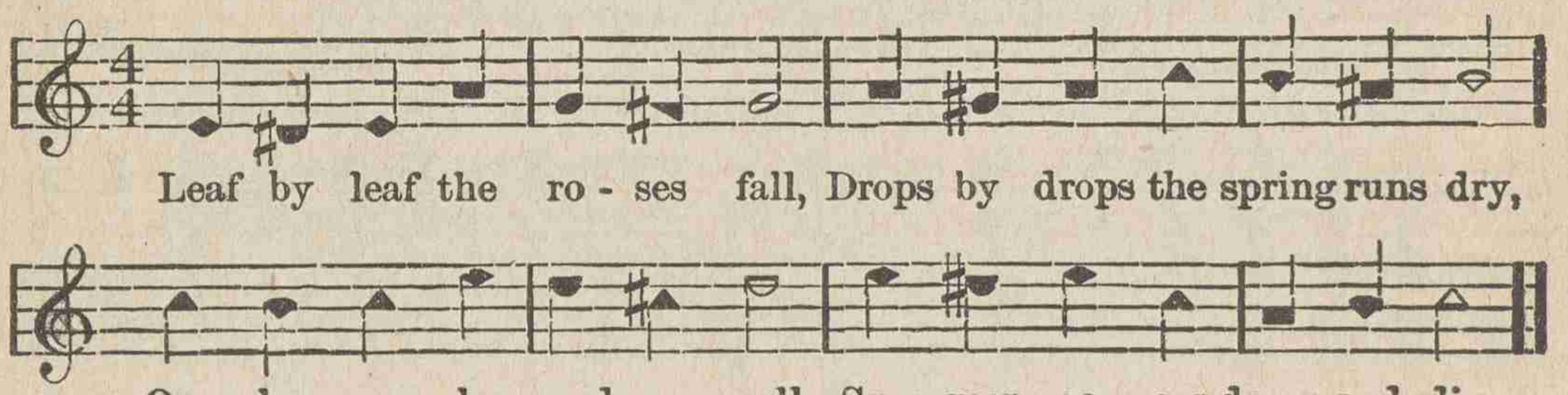










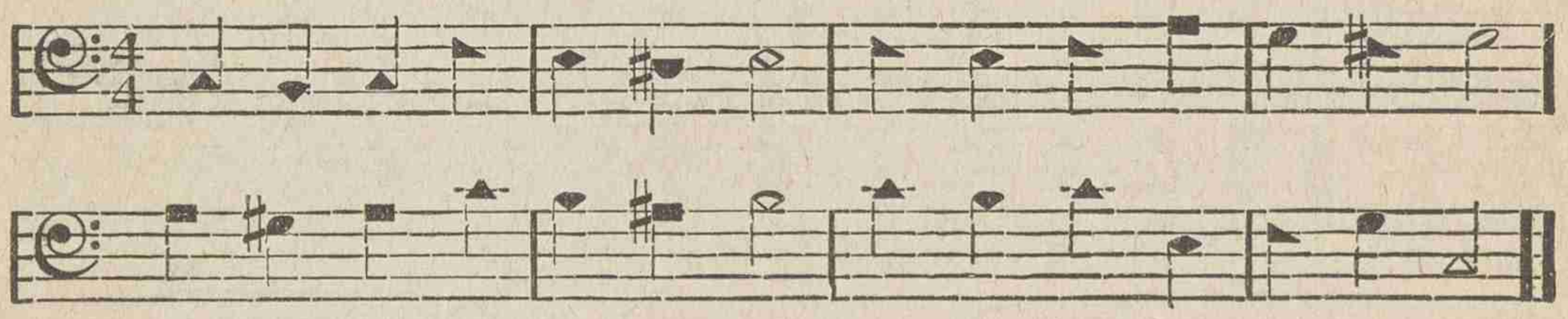
No. 55. Explain Chromatic Tones and scale. (Note 108.)



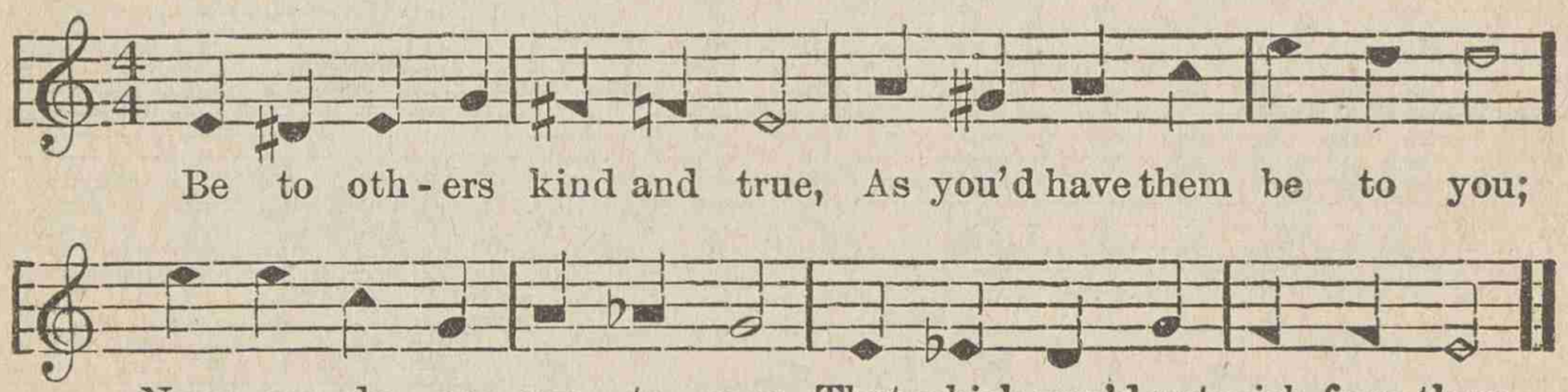
No. 56.



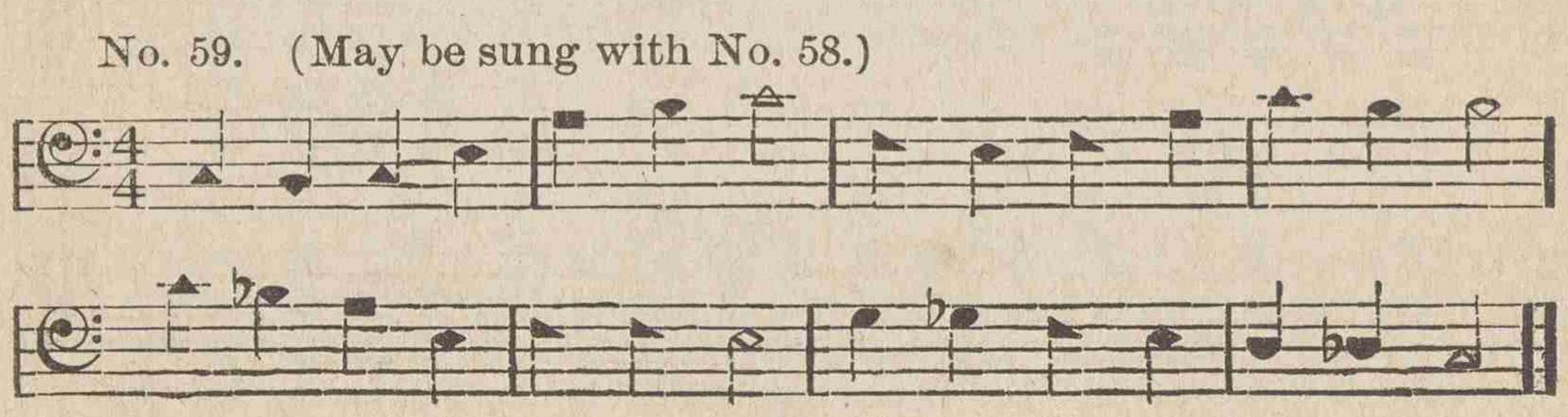
No. 57. (May be sung with No. 56.)



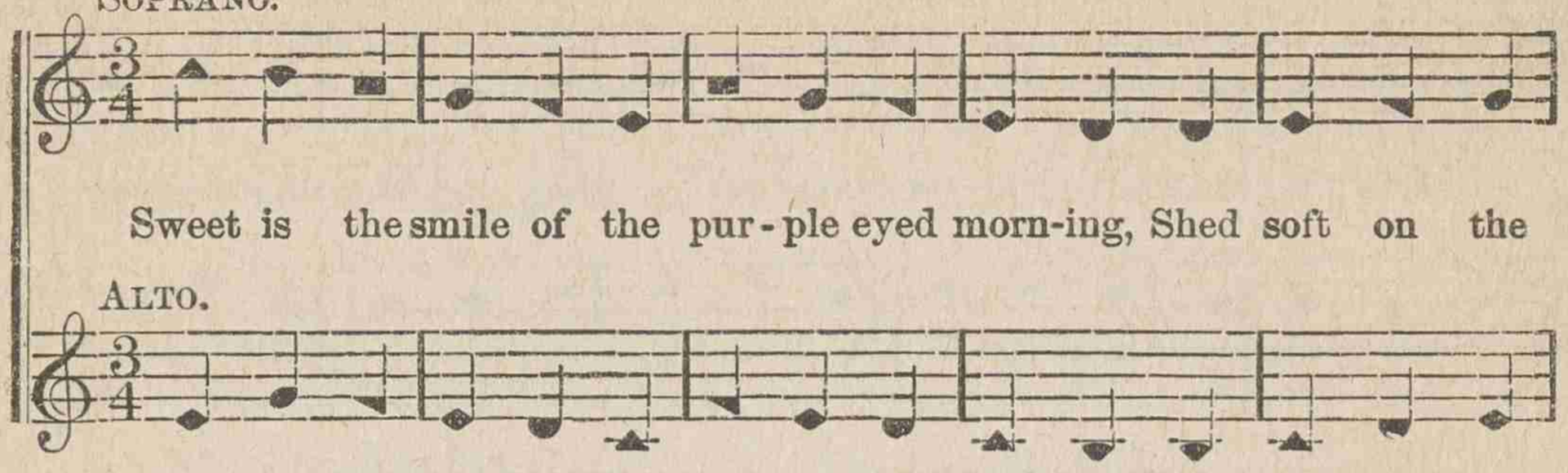
No. 58. Explain the Natural. (Note 85.)
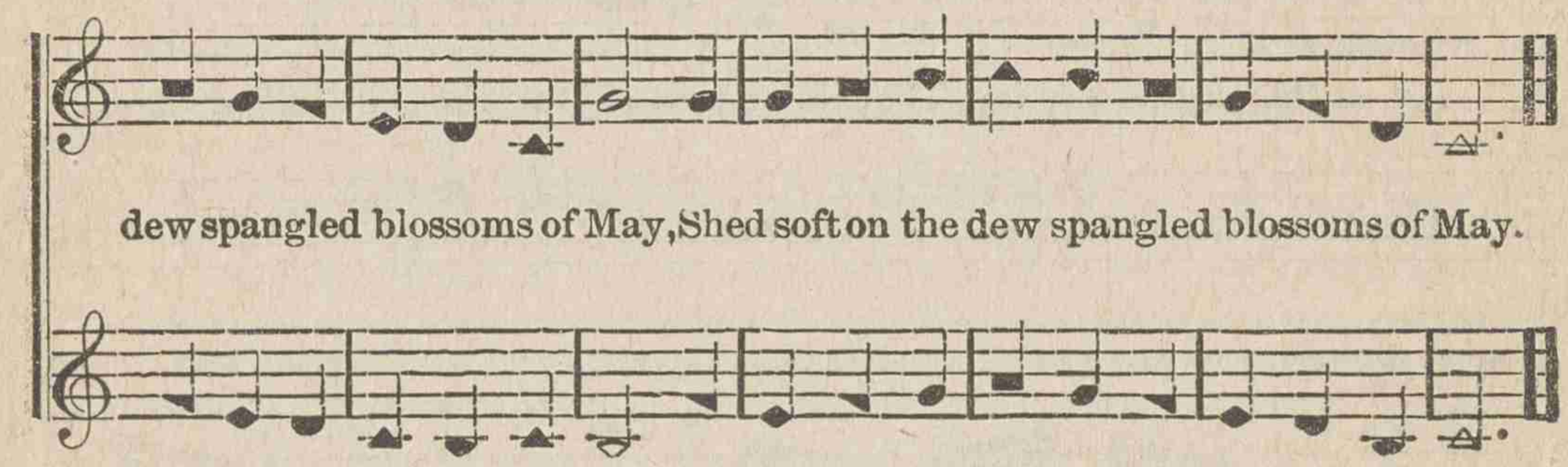


No. 59. (May be sung with No. 58.)
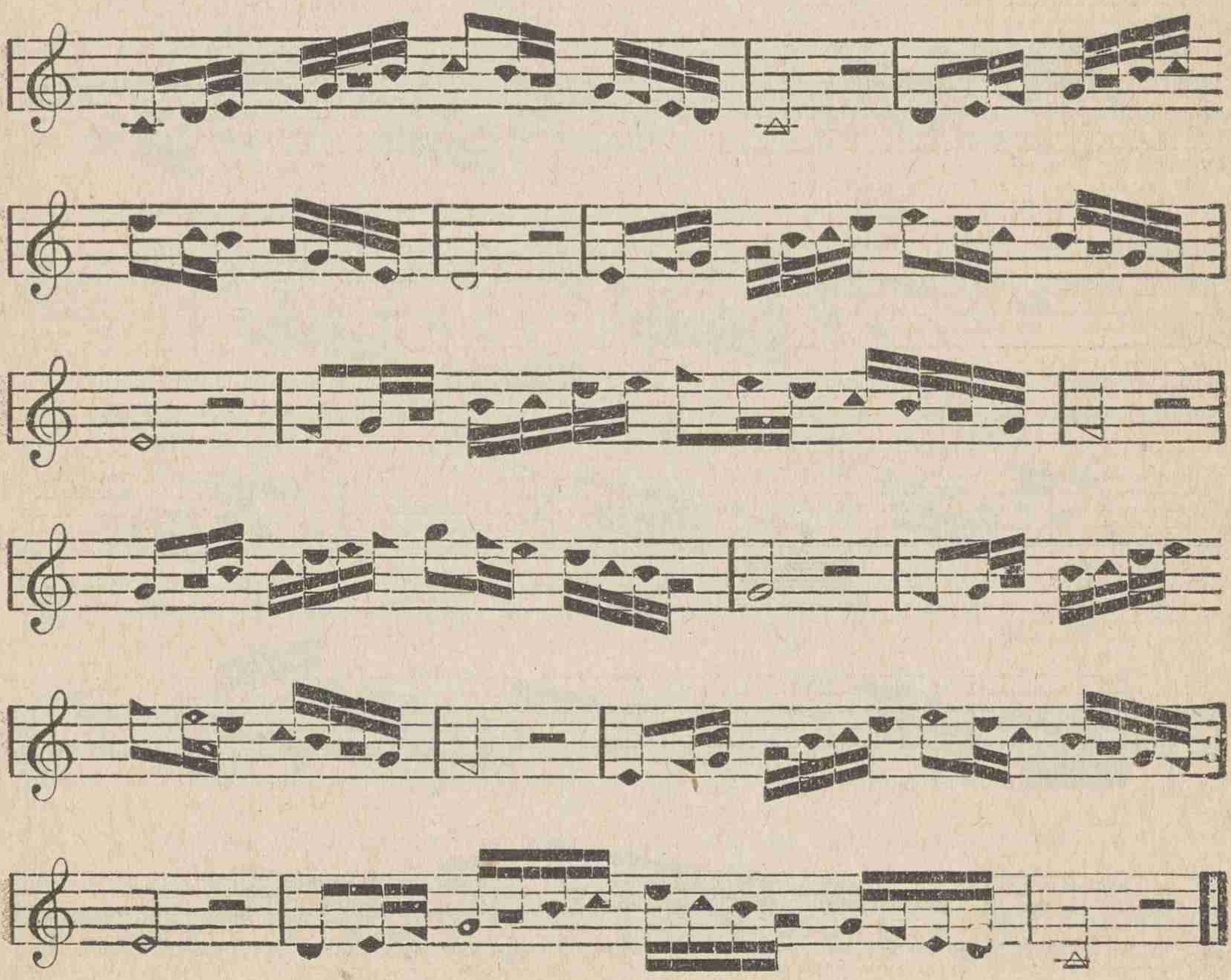


No. 60. Soprano and Alto Duet.
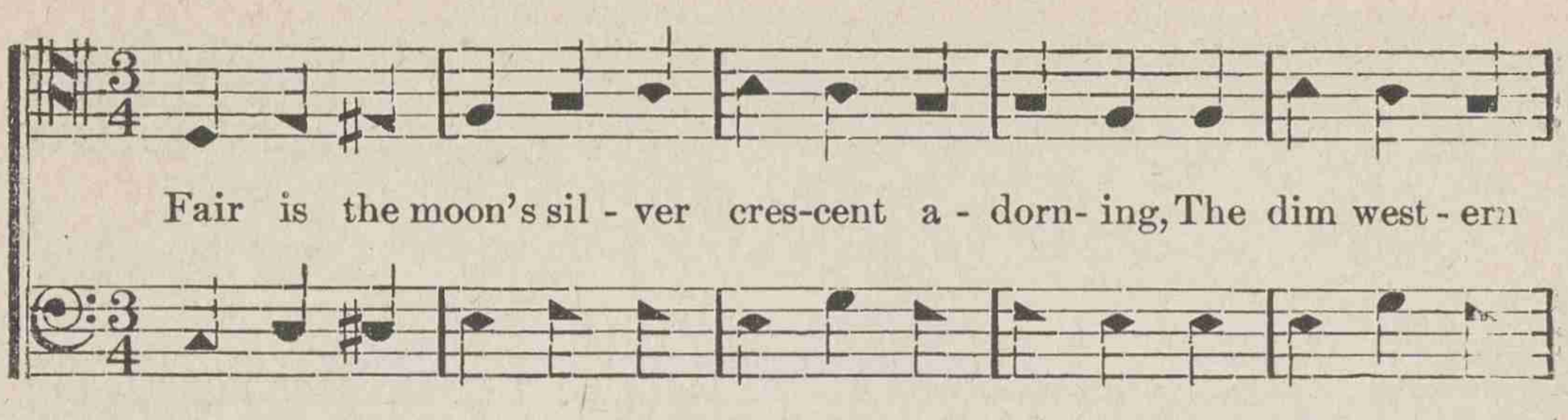


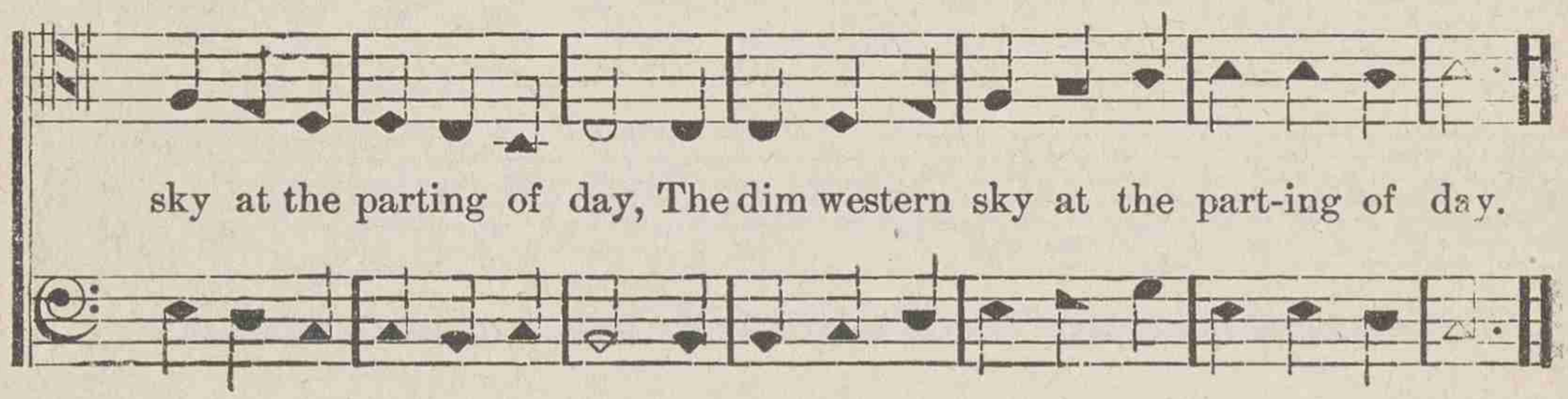


No. 61.
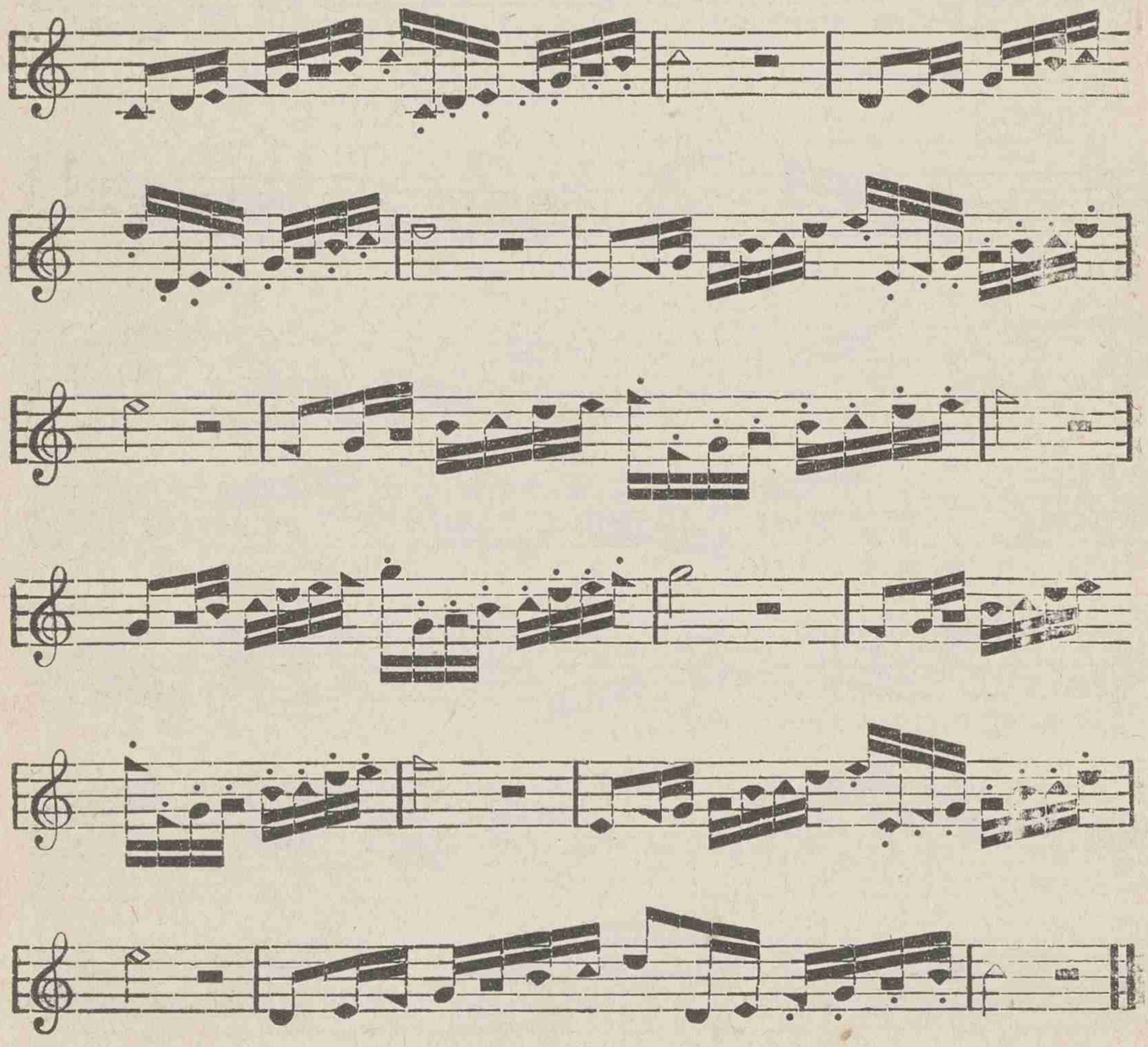


No. 62. Tenor and Bass.
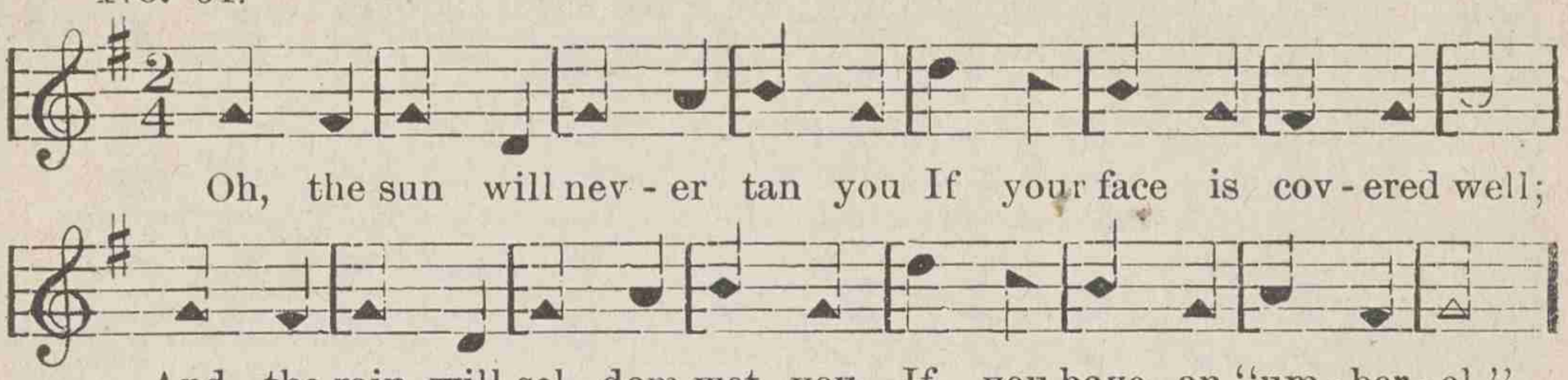




No. 63.



KEY OF G. Treble staff, *Do*, second line. Base staff, *Do*, first line and fourth space.

KEY OF G. Observe, class, there is no F here, but instead another pitch a little higher than F, named F-sharp. So the sharp at the beginning of the staff stops the staff from representing F, and makes it represent F-sharp.

No. 64.
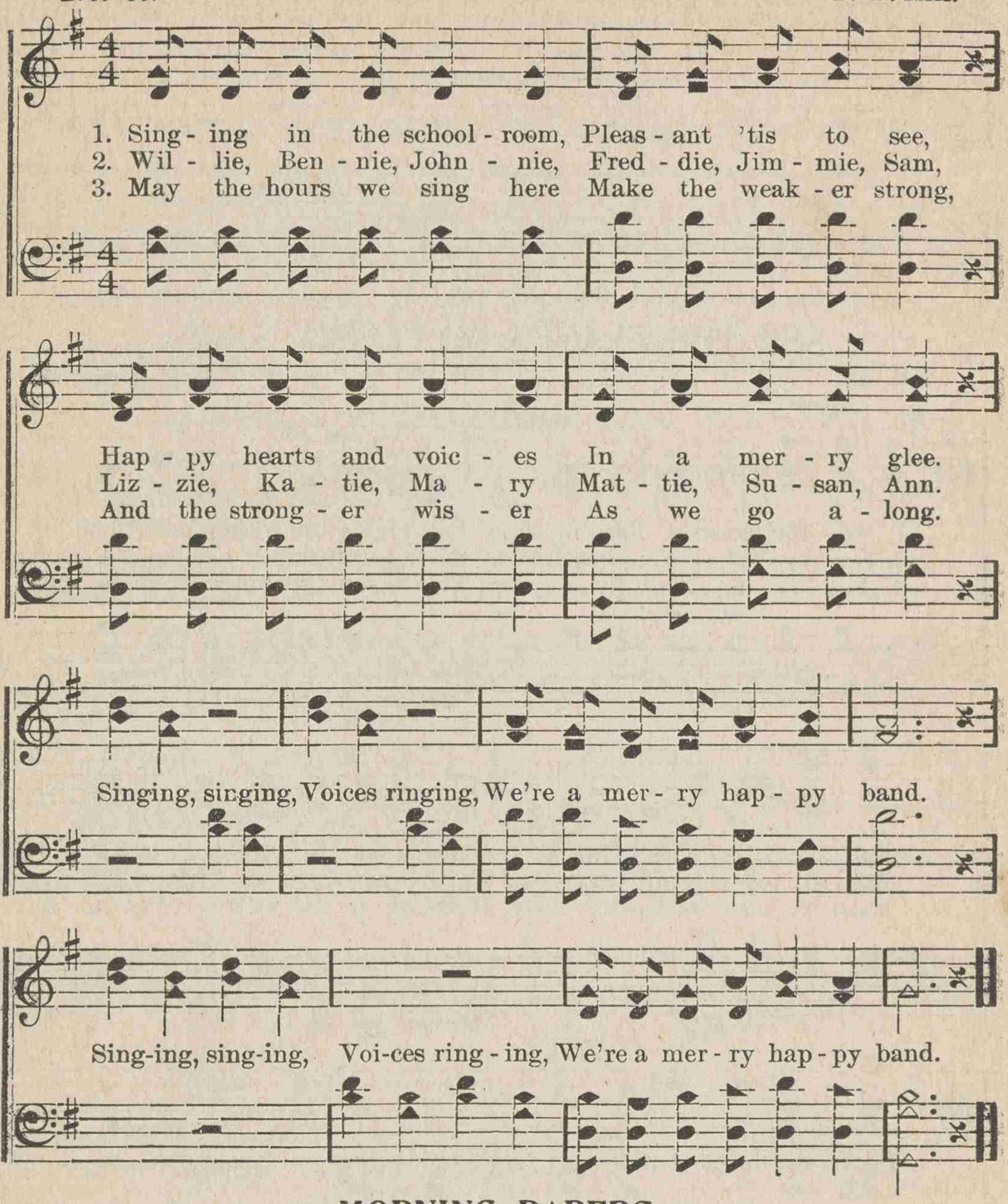


SEE THE FLAKES OF FLEECY SNOW.

No. 65. R. B. Mahaffey.

SINGING IN THE SCHOOLROOM.

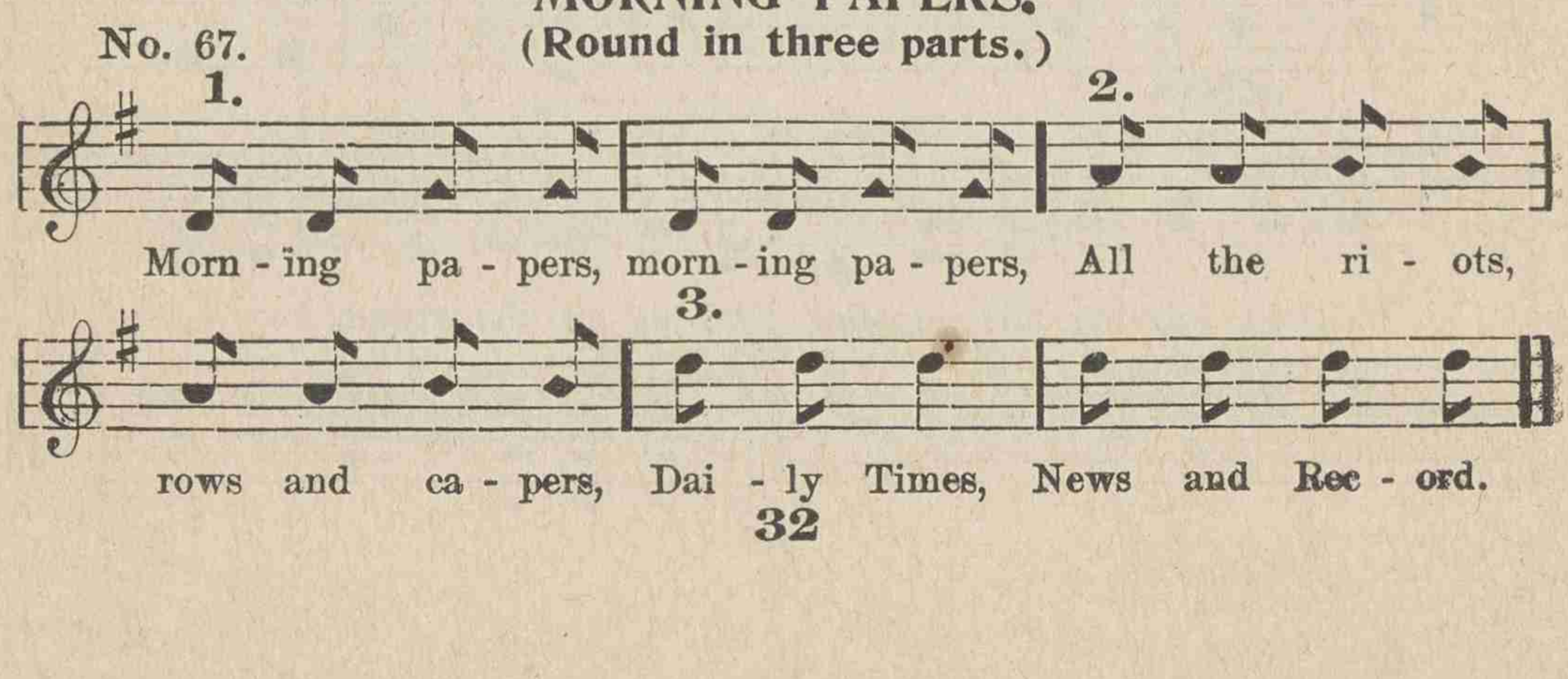
No. 66. P. W. Hill.



MORNING PAPERS.
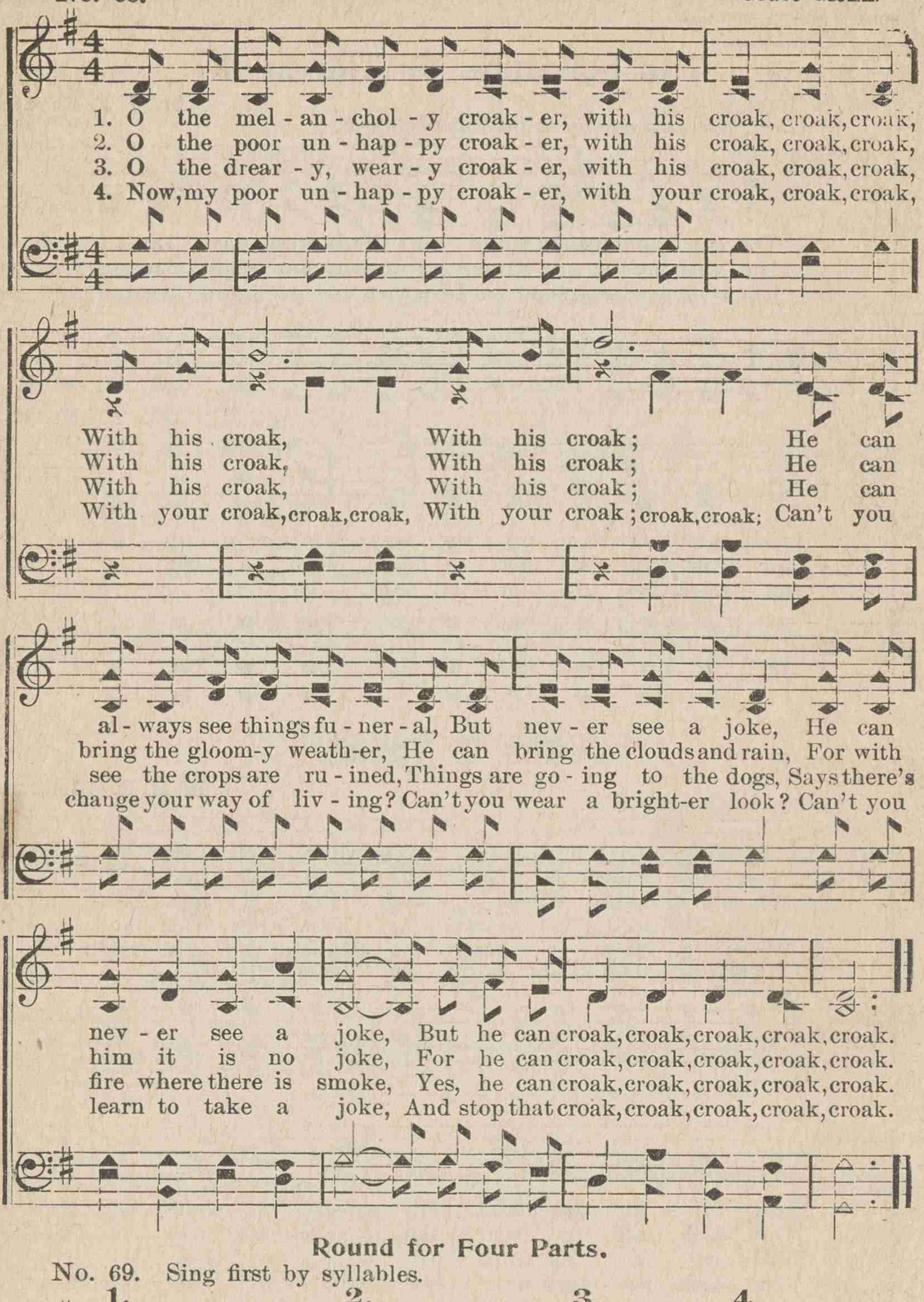
(Round in three parts.)

No. 67.
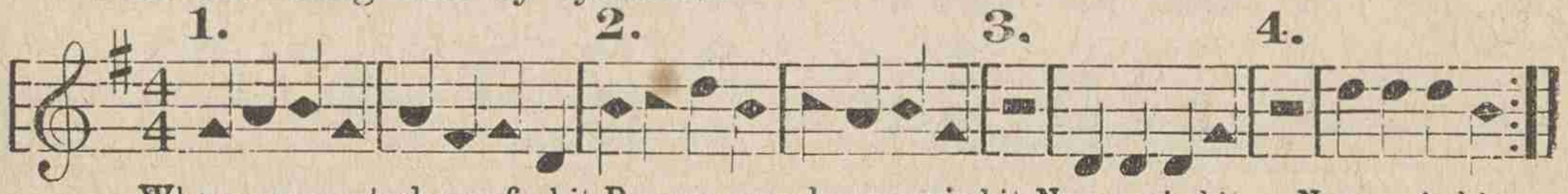


THE CROAKER.

No. 68. Grace Glenn.



Round for Four Parts.

No. 69. Sing first by syllables.
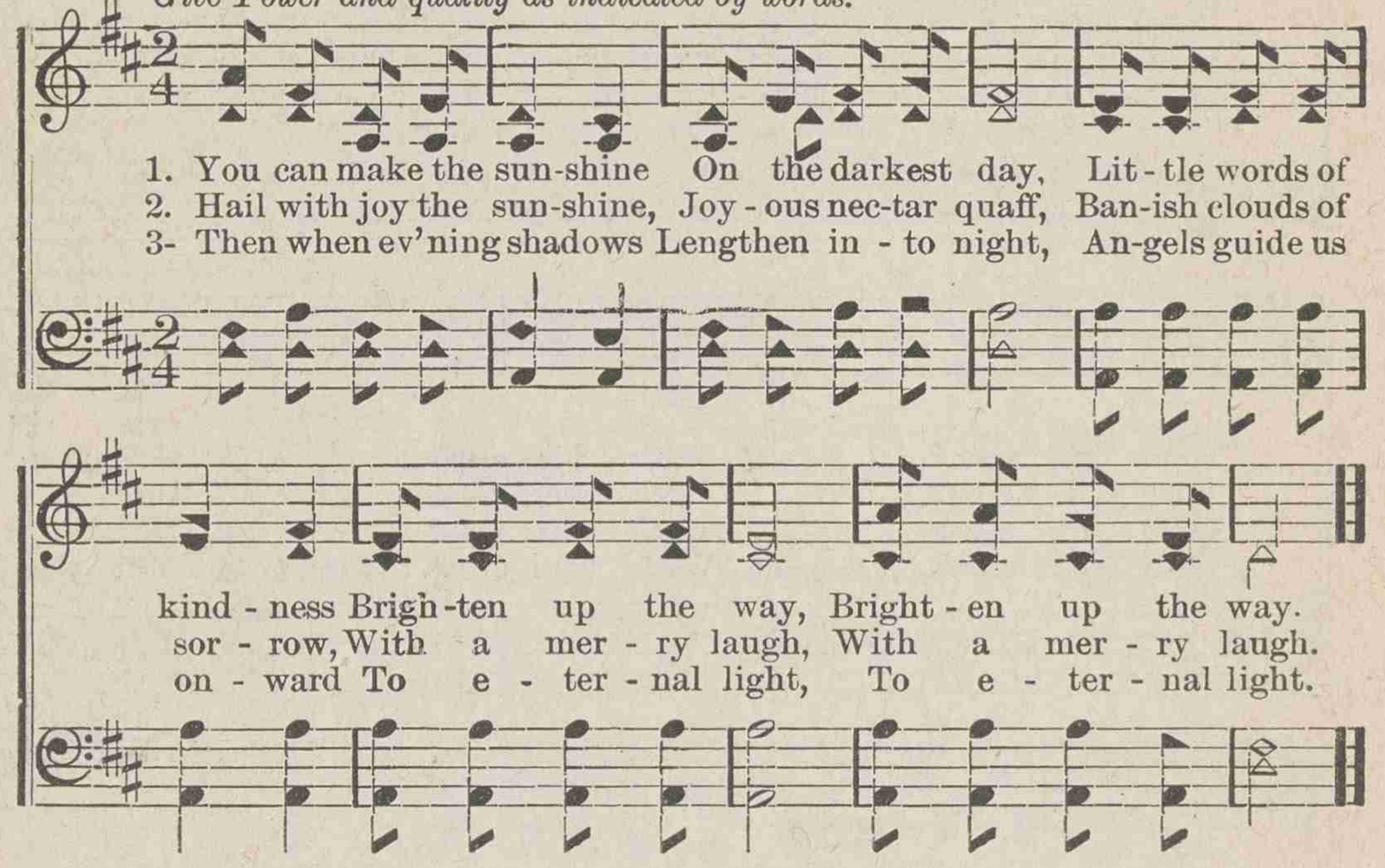


Keep the tones of the key of G in which you have just been singing excepting C. Omit that and use C sharp instead. The ear then will demand D for key tone.

The staff must now be stopped from representing C and must be made to represent C sharp instead.

No. 70. THE SUNSHINE OF THE HEART.

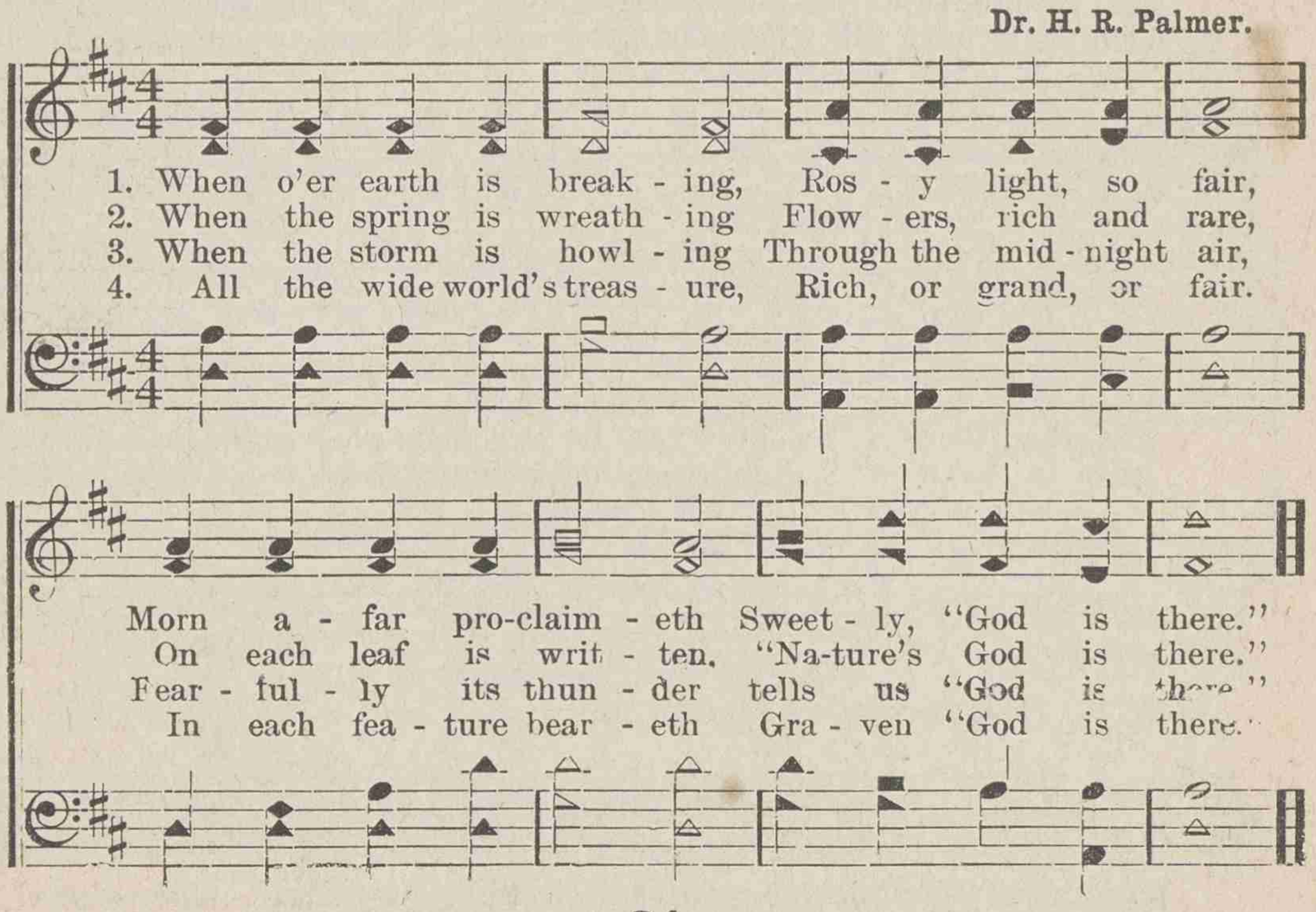
G. B. DeWeir. **Dr. G. F. Root.**

Give Power and quality as indicated by words.



No. 71. GOD IS THERE.

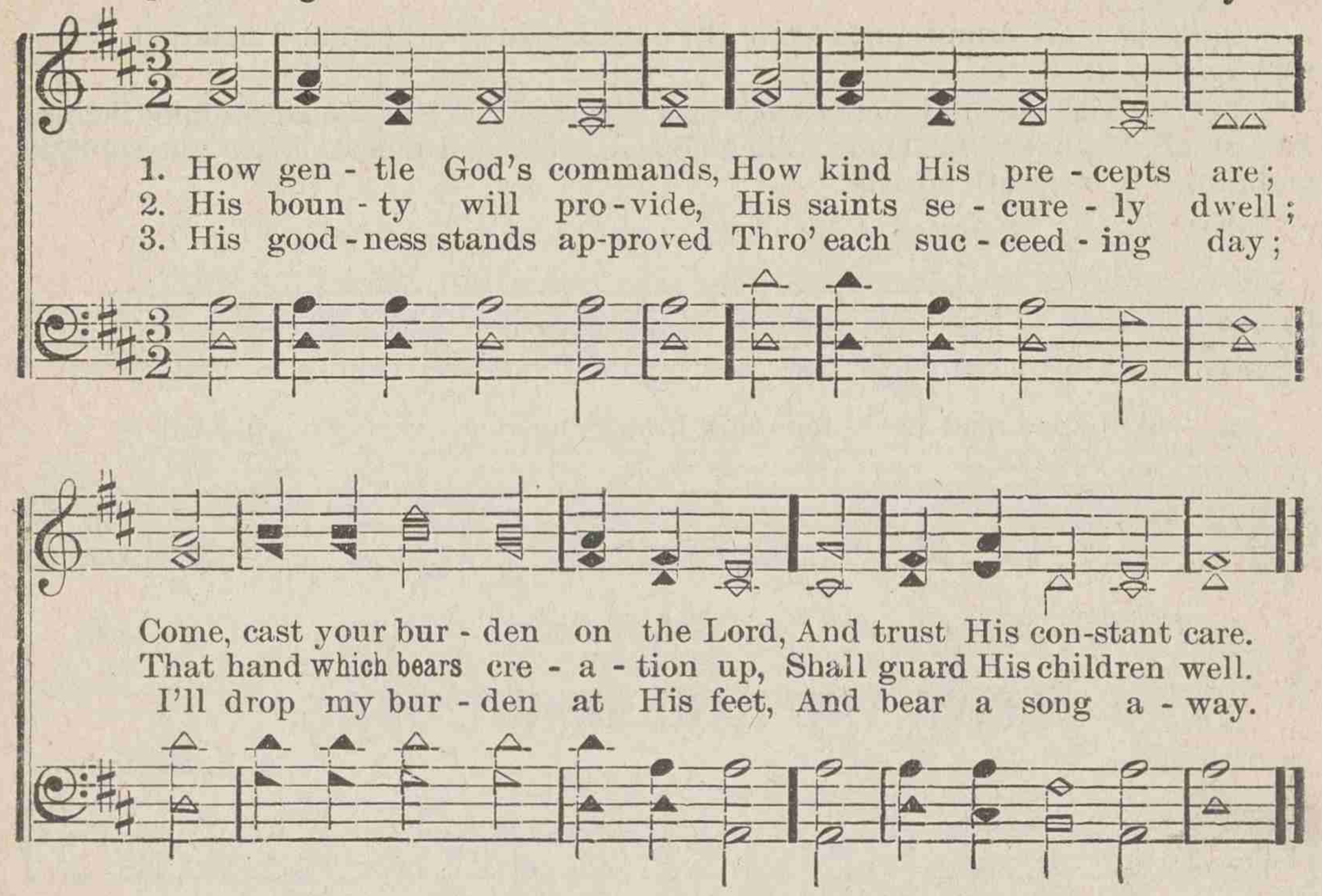
Dr. H. R. Palmer.



LOTTIE.

No. 72.

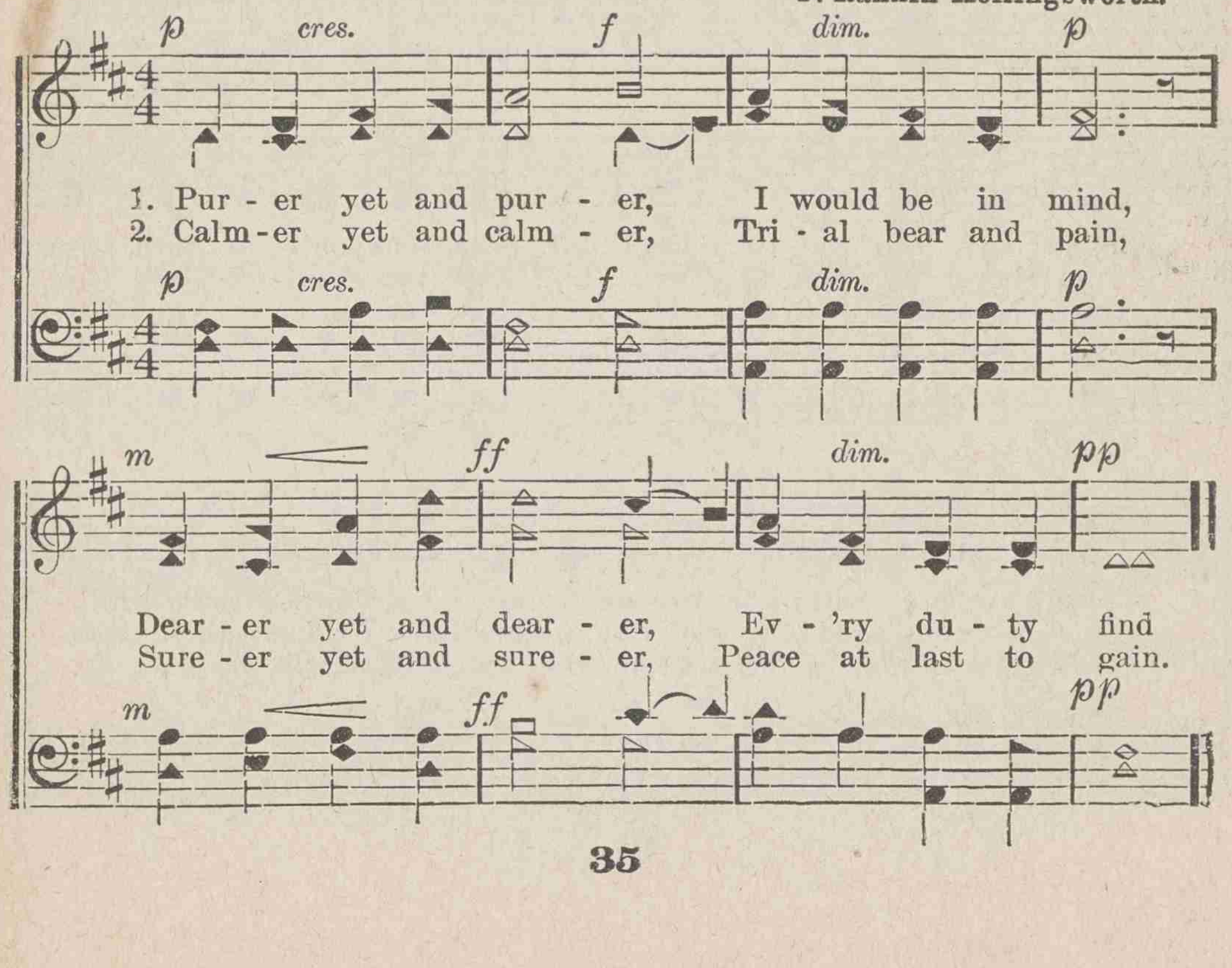
Philip Doddridge. **W. B. Bradbury.**



PURER YET AND PURER.

No. 73. (Note. 111.)

P. Rankin Hollingsworth.
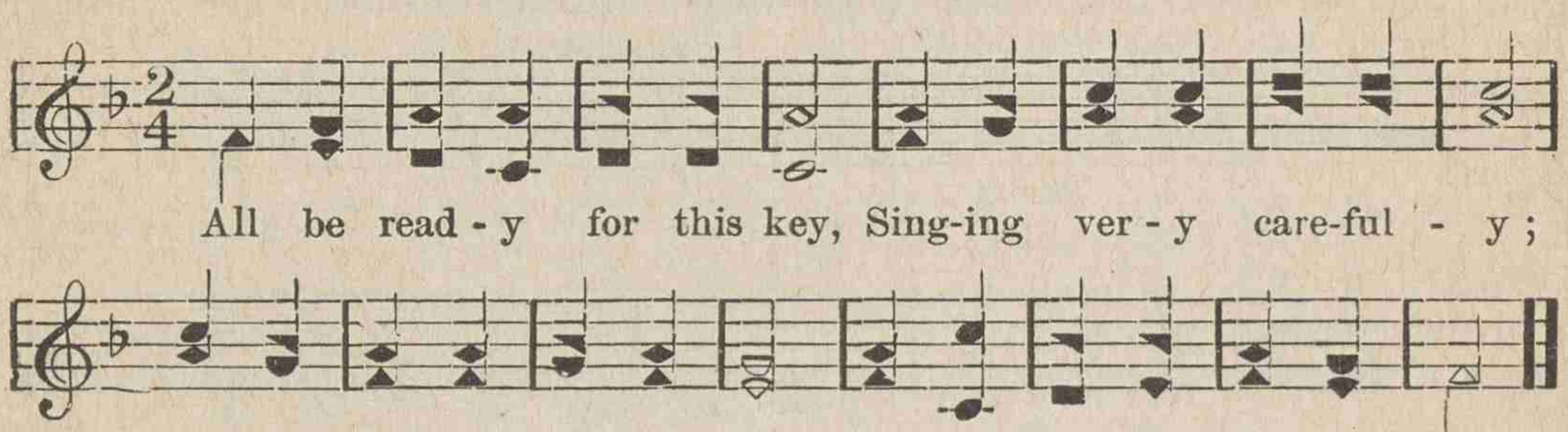


KEY OF F.

From the key of C omit B, and substitute B flat and the key of F will be the result.

Stop the staff from representing B (not used in this key) and make it represent the key of F.
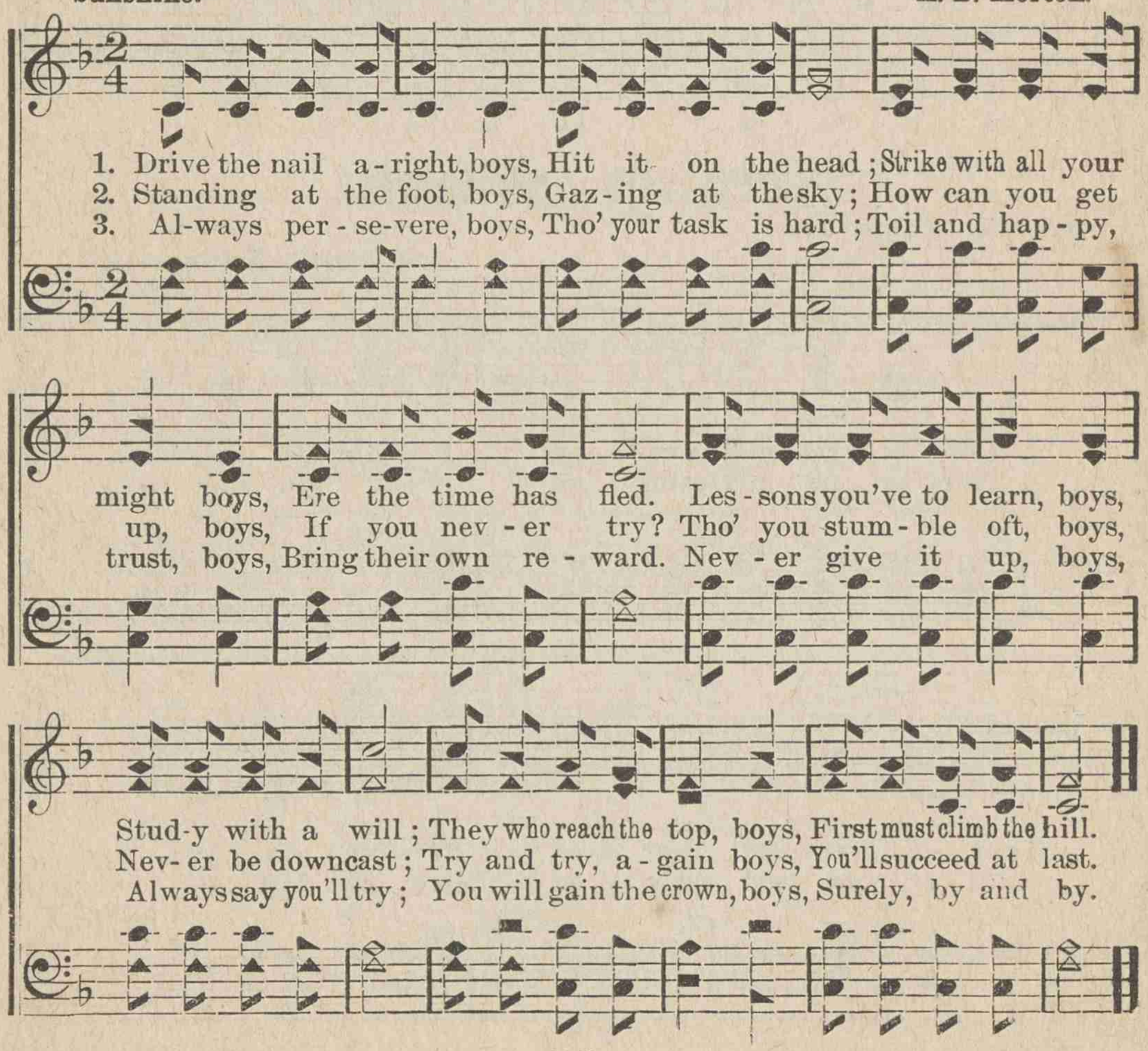
Let the whole class practice each part separately. Then the ladies take the upper part, gentlemen the lower. Then change parts and repeat. Then the soprano and alto their respective parts.

No. 74.



No. 75. DRIVE THE NAIL ARIGHT, BOYS.

"Sunshine." **A. B. Morton.**
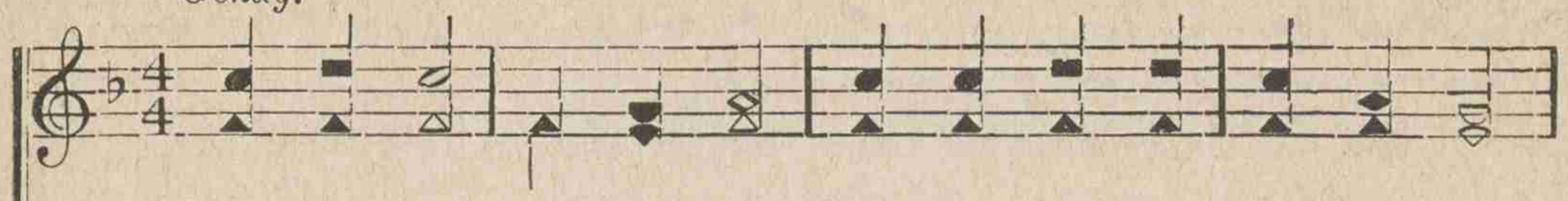


EVENING BELLS.
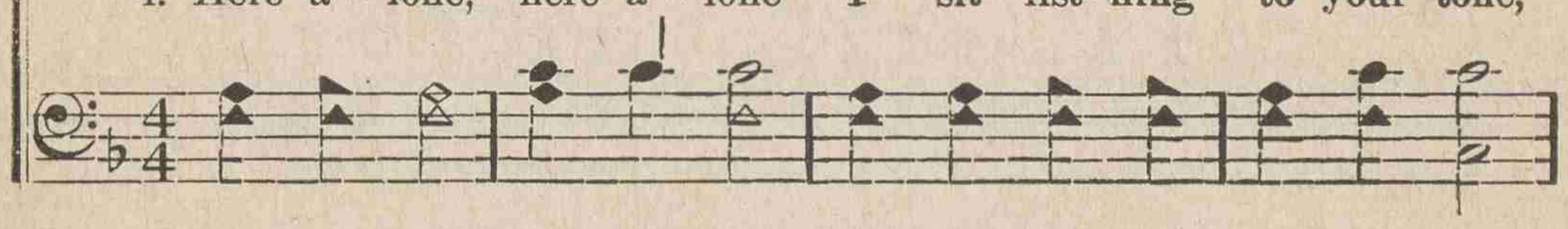
No. 76.
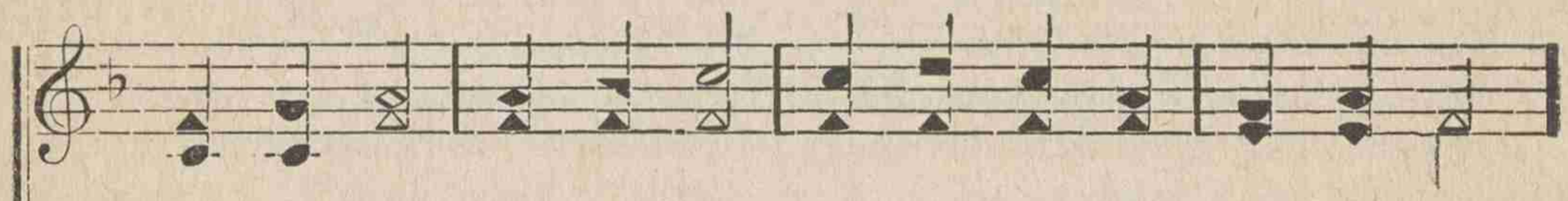
A. S. Kieffer. H. Tenny

Gently.

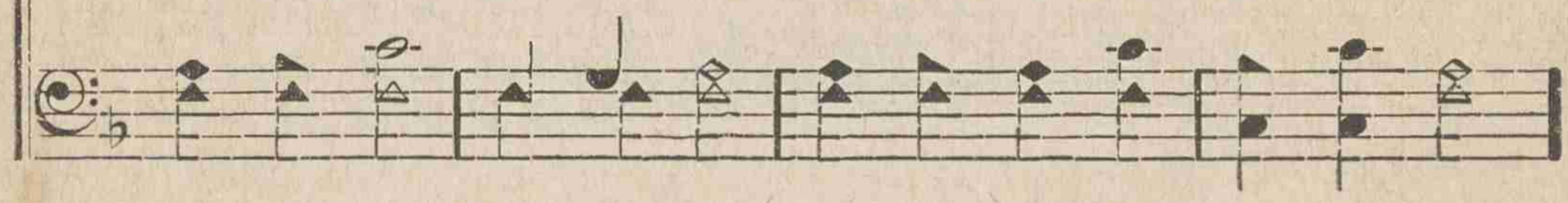


1. Peal - ing slow, soft and low, Eve- ning bells, swing to and fro;
2. How you tell, as you dwell, Of the friends once loved so well;
3. Eyes once bright, hearts once light, Greet no more the soft twi - light,
4. Here a - lone, here a - lone I sit list-'ning to your tone,

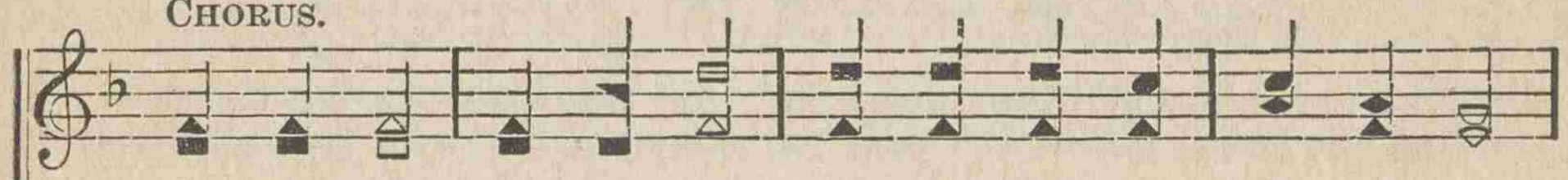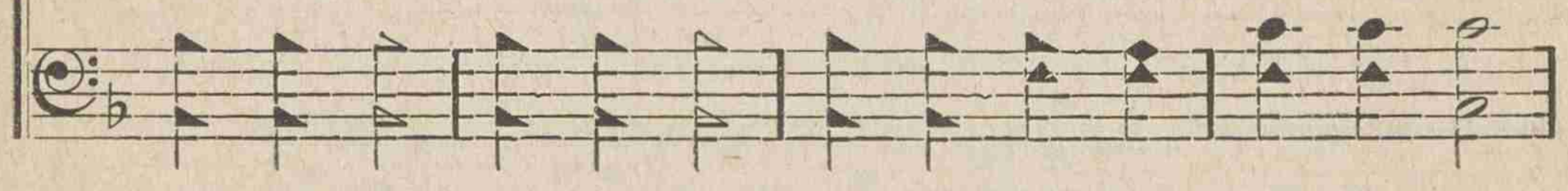




Once a - gain, your re - frain Wak-ens dreams of long a - go.
But who keep, slum - ber deep, In yon qui - et church-yard dell.
As ye chime, keep - ing time, To the foot-steps of the night.
Dreaming dreams, pen-sive dreams, Of the days whose lights have flown.



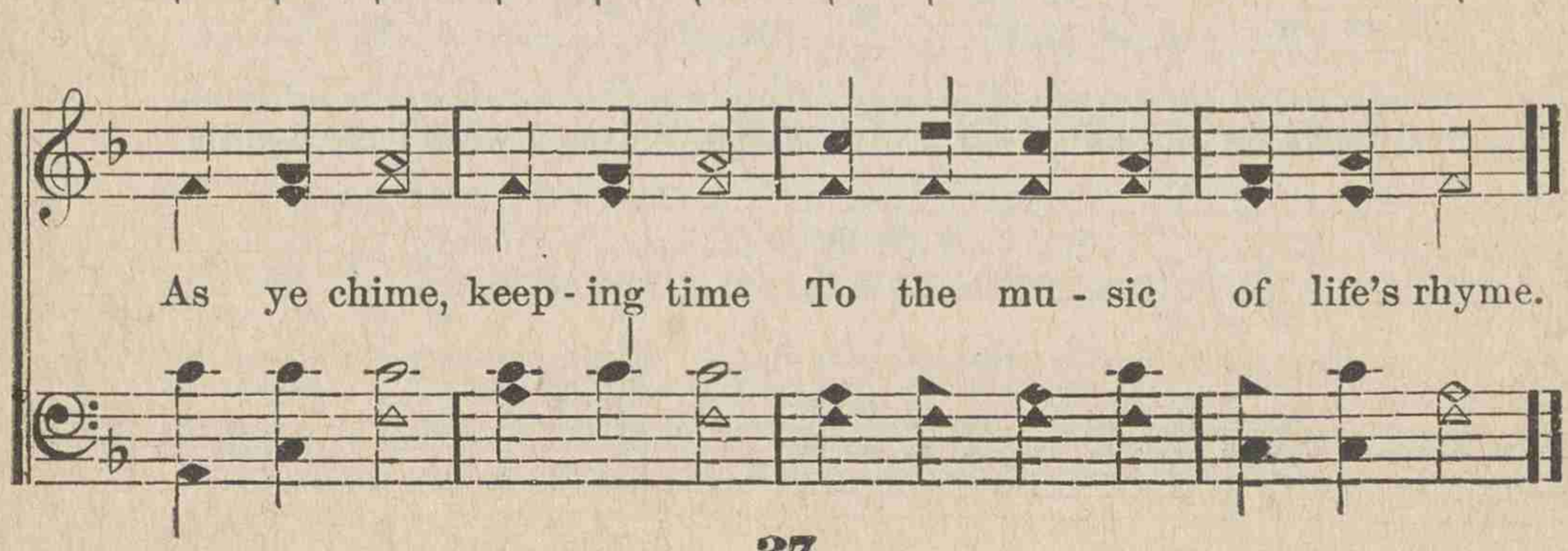
CHORUS.



Eve-ning bells, eve - ning bells, What a tale your mu - sic tells,



As ye chime, keep - ing time To the mu - sic of life's rhyme.



No. 77.

GENTLE MARY.

Fred Woodrow. **Chas. H. Gabriel.**

1. I will love thee, gen-tle Ma - ry, Far a - way, as well as near;
2. I will love thee, gen-tle Ma - ry, Long as life it-self shall last,

I will love thee, gentle Ma-ry, Far, yes, far away as well as near;

And my heart will share thy sor - row, Tho' my hand wipes not its tear;
As the light that gilds the eve-ning, Still pro-longs the morning past;

And my heart will share thy sorrow, Tho' my hand wipes not, wipes not its tear;

DUET.

True to - day and true for - ev - er, As the sun be- hind the show'r.
And the hearts, no time can sev - er, Bound in love's un-bro- ken chain;

Or the bells of Barrow stee - ple, Ringing at the sun-set hour.
Tho' we part to-day in sor - row, Yet, my love, we'll meet a-gain.

Or the bells of Barrow steeple, Ringing sweetly at the sun-set hour.

CHORUS.

Gen - tle, gen-tle Ma - ry, Gen-tle Ma-ry, we shall meet a-gain,

Gentle Mary, gentle, gentle Mary, We shall meet, shall meet a-gain,

Tho' we part to-day in sor - row, Yet, my love, we'll meet a-gain.

Tho' we part to - day in sorrow, Yet, my love, we'll meet, we'll meet again.

No. 78.

DUNDEE.

Guil. Franc, 1545.

Slowly.

1. Let not de - spair not fell re - venge Be to my bo - som know;
2. Feed me, O Lord, with need-ful food; I ark not weal h, nor fame;
3. Oh, may my days ob - scure - ly pass, With-out re - morse or care!

Oh, give me tears for oth - er's woes, And pa - tience for my own.
But give me eyes to view Thy works, A heart to praise Thy name.
And let me for my part - ing hour From day to day pre - pare.

SCATTER SEED.

No. 78

Theo. F. Seward.

1. In the furrows of thy life, Scat-ter seed! In the fur-rows
2. Up! the morning flies a-way—Scat-ter seed! Up! the morn-ing
3. Tho' thy work should seem to fail, Scat-ter seed! Tho' thy work should

Scatter seed!

of thy life, Scat-ter seed! Small may be thy spir-it field,
flies a-way, Scat-ter seed! Hand of thine must nev-er tire,
seem to fail, Scat-ter seed! Some may fall on sto-ny ground;

Scatter seed!
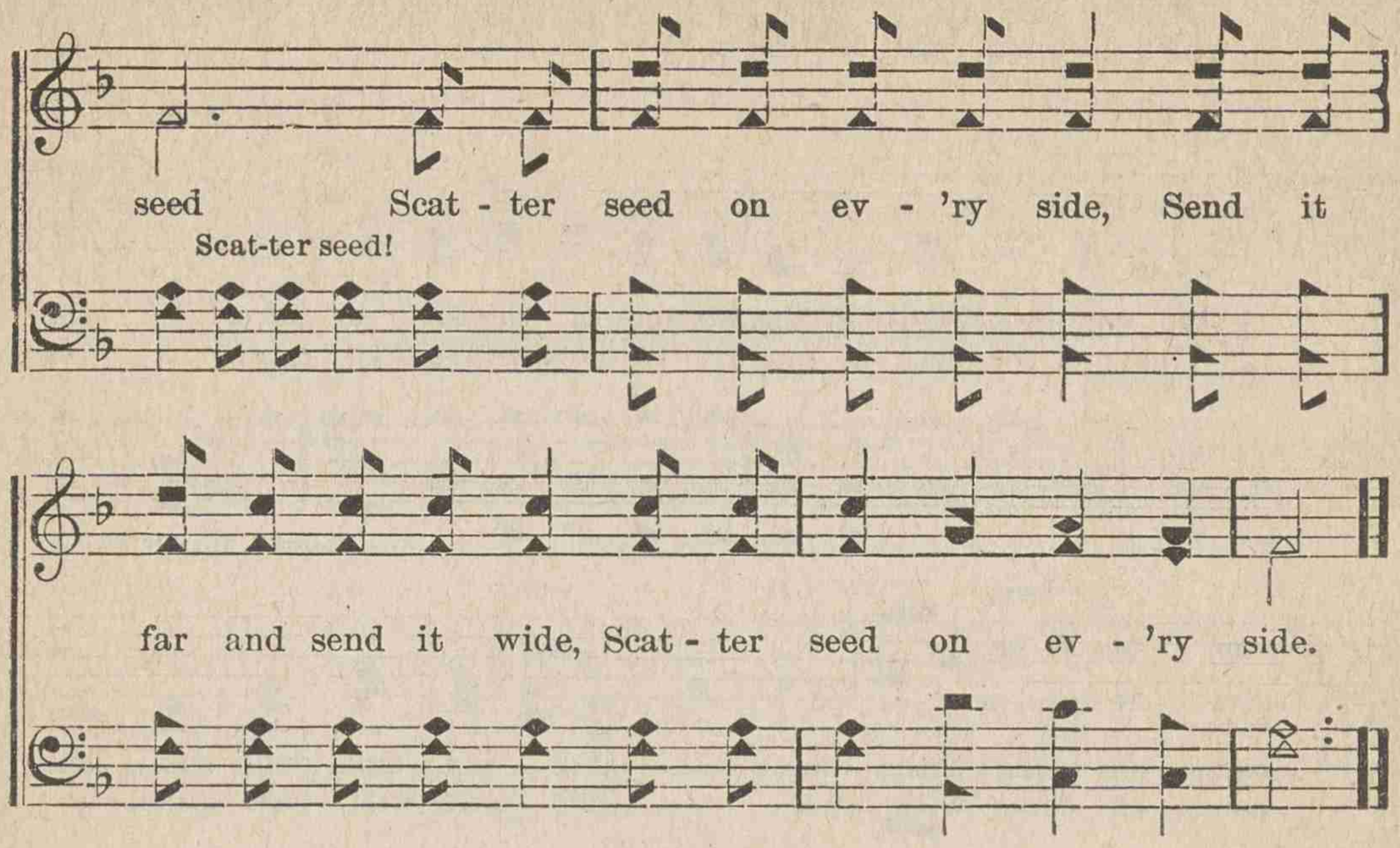
But a good-ly crop 'twill yield; Sow the kind-ly word and deed,
Heart must keep its pure de-sire, While thy brothers faint and bleed,
Flow'r and blade are oft-en found In the clefts we lit-tle heed,

CHORUS.

Scat-ter seed! scat-ter seed! In the fur-rows of thy life,

Scat-ter seed! In the fur-rows of thy life, Scat-ter

Scat-ter seed!



KEY OF B FLAT.

From the key of F, omit E and substitute E flat and B flat will be the home or key-tone.

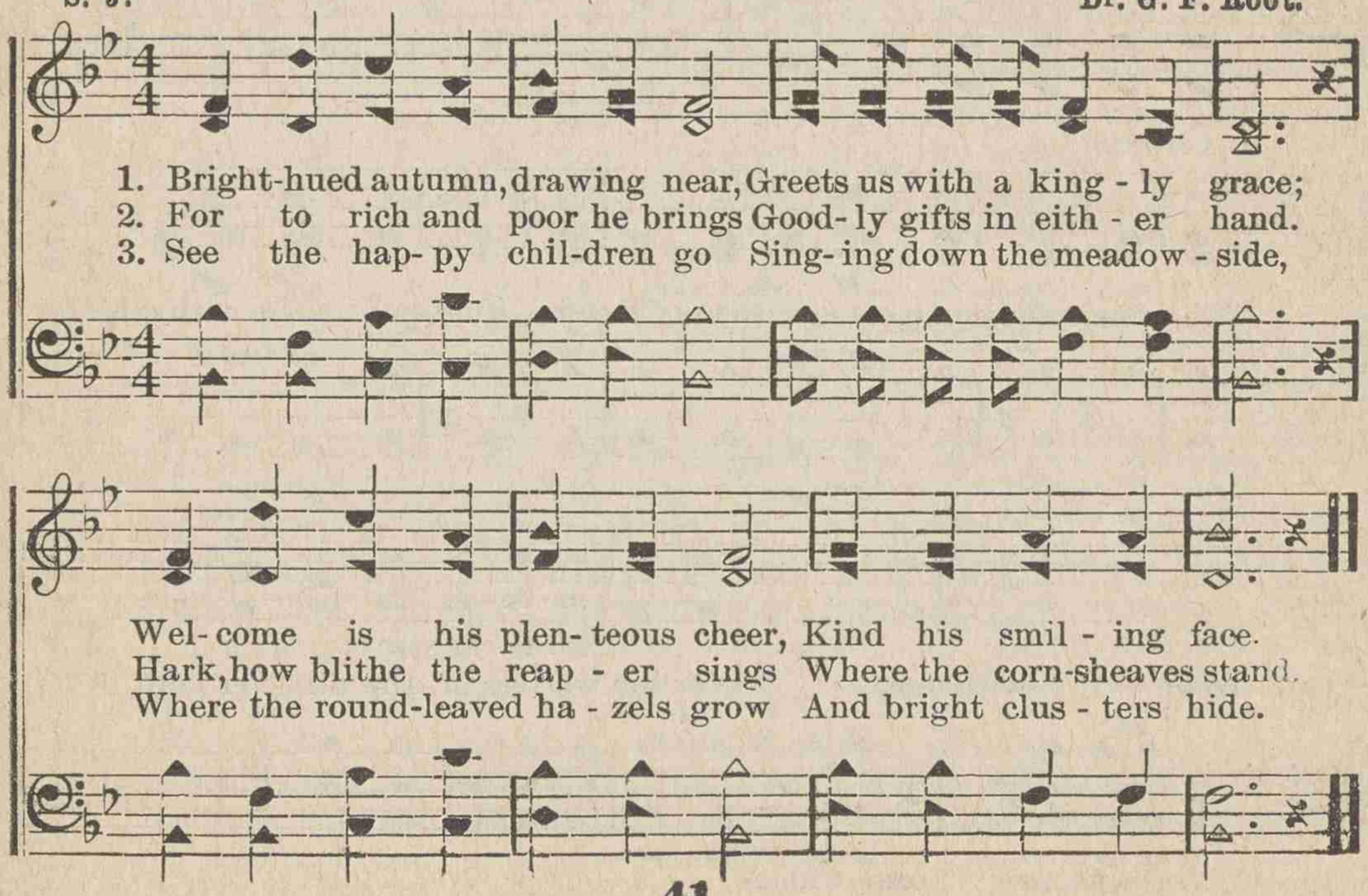
When the staff is prepared for the key of F, stop it from representing E (just omitted), and make it represent E flat. It will then represent truly the pitches of the new key.

BRIGHT-HUED AUTUMN.

No. 80.

The movement here will be quite evident—it will sing itself.

S. J. Dr. G. F. Root.



OH COME WITH ME.

No. 81.

Frank M. Davis.

1. Oh come with me o'er the wa- ters of the sil - ver lake, Oh
2. Then o'er the lake in our lit - tle bark we'll gai-ly glide, Oh

1. lake, sil-ver lake,

come, oh come with me, Our joy - ous song shall the
come, oh come with me, The hours will pass quick - ly

me, come with me,

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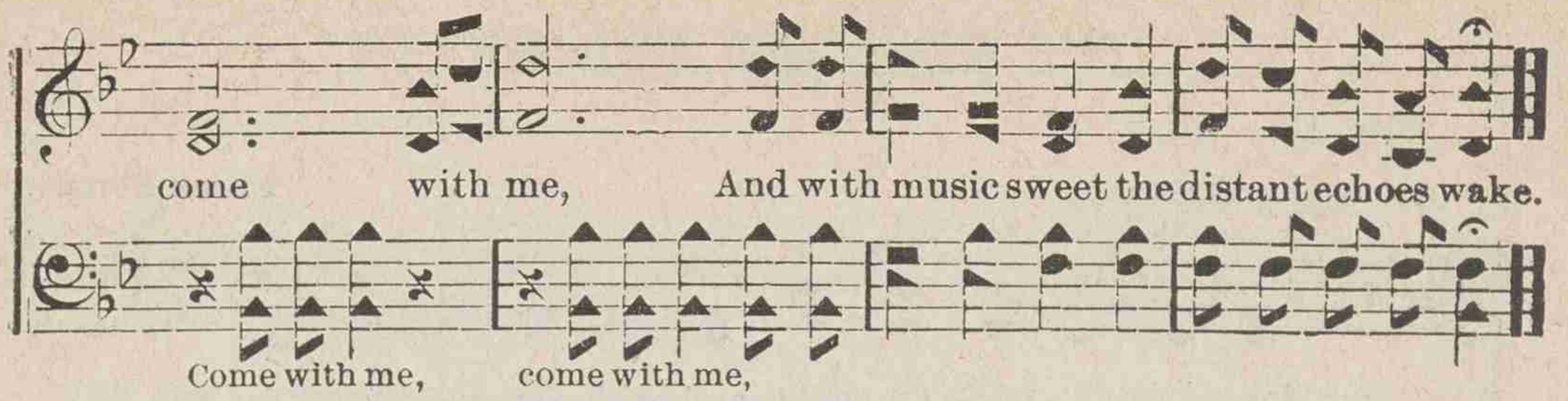
hills awake,

CHORUS.

Oh come, come, come, come with me, Oh come, come, come, come with me, Oh

come with me, O'er the wa-ters of the sil - ver lake, Oh

Come with me, come with me,



No. 82.

LIFE'S CHANGEFUL DREAM.

A. S. K. Aldine S. Kieffer

1. A - down thro' the hap - py mead-ows I wan-dered, to - day,
2. I saw in the ha - zy dis- tance a sweet lit - tle cot,
3. The tall, state - ly pop - lars, toss their dark green plumes on high,
4. The years bring their mys - tic mu - sic from out the dead past;

And passed by the tryst- ing plac - es of years fled a - way;
Whose walls held a lit - tle dar - ling I ne'er have for - got;
While white, gen-tle cloud- lets wan - der a - cross the blue sky;
And some that will mur - mur sweet - ly while day-dreams shall last.

I stood in the leaf - y shad - ows, and gazed on the stream,
But oh, I shall nev - er greet her, by mead - ow or stream,
I stand in the qui - et shad - ows be - side the clear stream,
But oh, I shall nev - er greet her, by mead - ow or stream,

And thought of the ma - ny chang - es of Life's fit - ful dream.
For fled is the pre - cious dar - ling of Life's ear - ly dream.
And think on the ma - ny chang - es of Life's fit - ful dream.
For gone is the pre - cious dar - ling of Life's changeful dream.

THE KING AND THE MILLER.

No. 83.

Alexander Makenzie. **Frank Forest.**

1. There dwelt a mil - ler, hale and bold, Be - side the riv - er Dee;
2. "Thou'rt wrong my friend," said old king Hal, "As wrong as wrong can be;
2. The mil - ler smiled and doffed his cap—"I earn my bread" quoth he;
4. "Good friend," said Hal, and sighed the while, "Farewell and hap - py be;

He work'd and sang from morn till night No lark more blithe than he;
For could my heart be light as thine I'd glad - ly change with thee.
"I love my wife, I love my friend, I love my chil - dren three.
But say no more, if thou'dst be true, That no one en - vies thee;

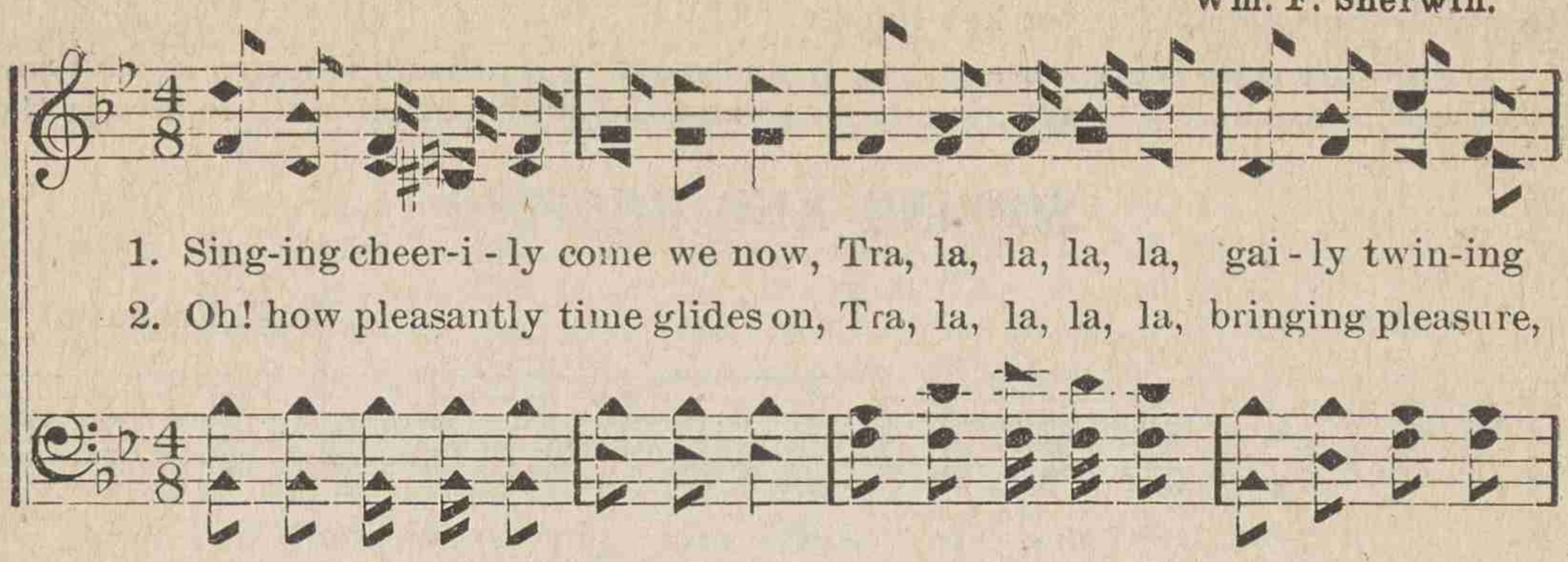
And this the bur - den of his song For - ev - er used to be;
And tell me now, what makes thee sing With voice so loud and free.
I owe no one I can - not pay, I thank the Riv - er Dee,
Thy meal - y cap is worth my crown; Thy mill my kingdom's fee;

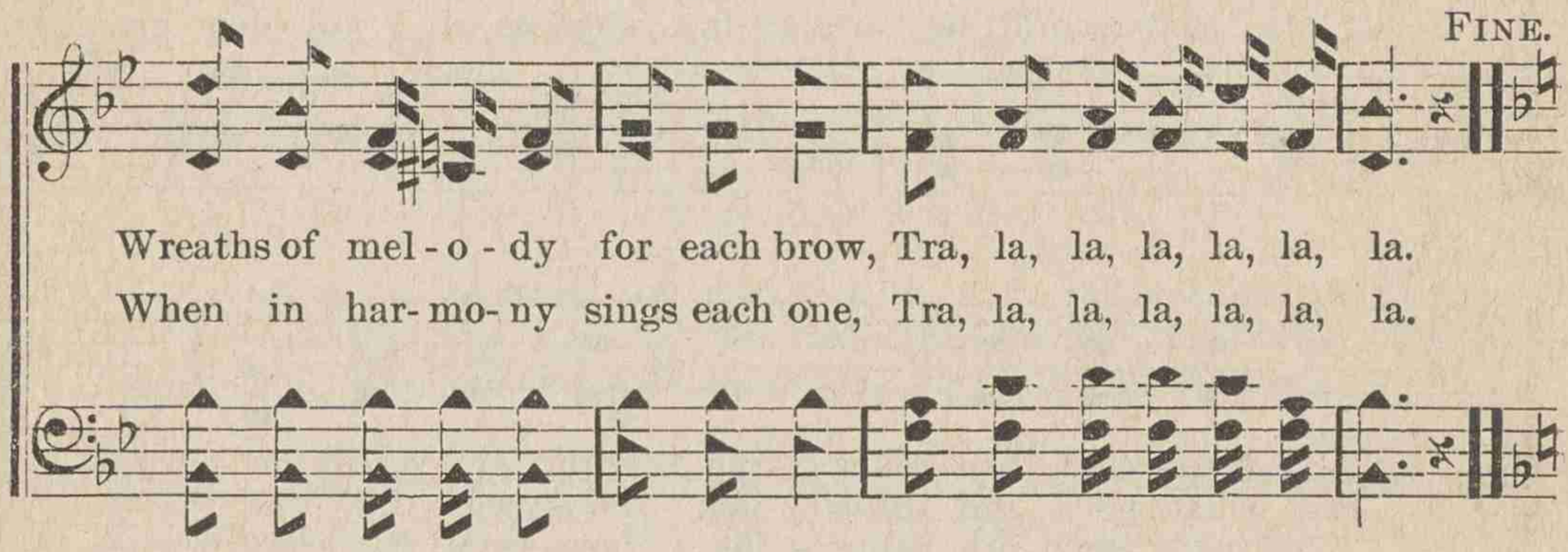
"I en - vy no one—no, not I; And no one en - vies me."
While I am sad, tho' I'm the King, Be - side the Riv - er Dee?"
That turns the mill that grinds the corn To feed my babes and me."
Such men as thou are Eng-land's boast, O mil - ler of the Dee!"

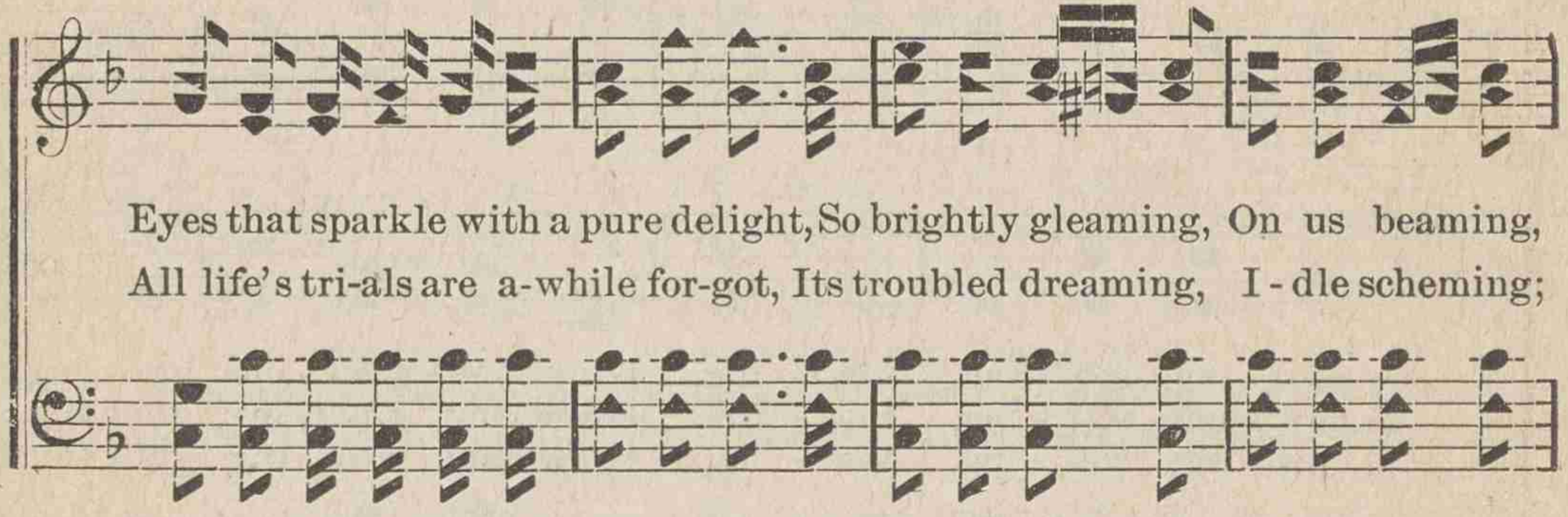
SINGING CHEERILY.

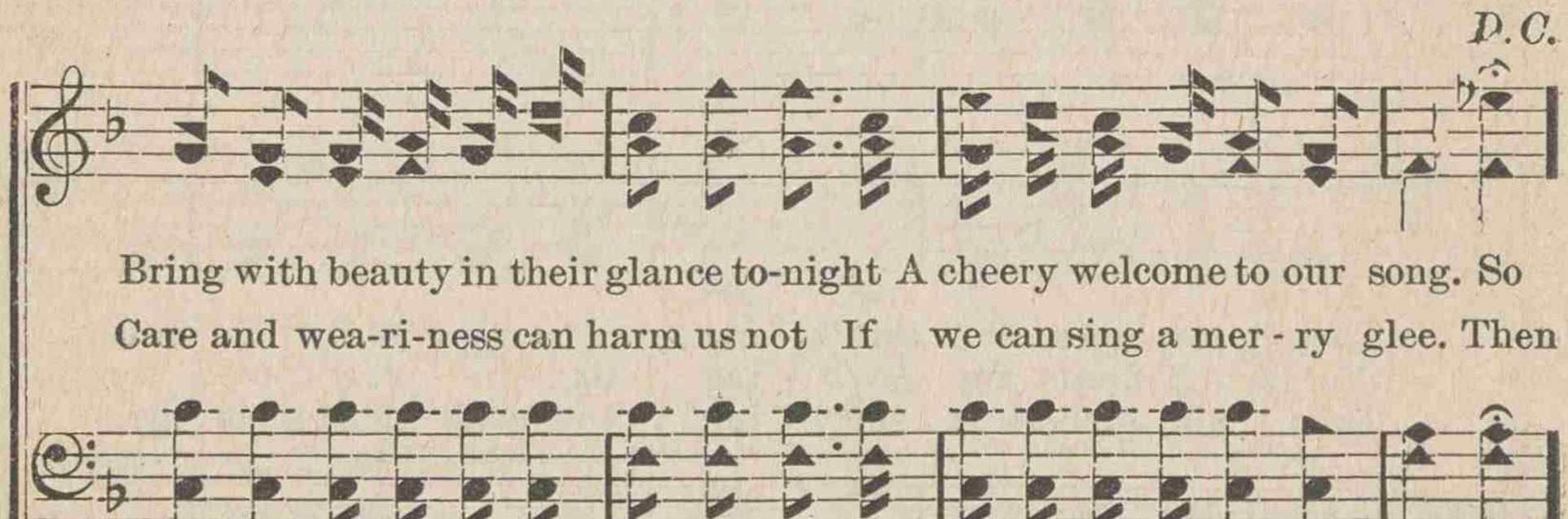
No. 84.

Wm. F. Sherwin.









Used by permission.

KEY OF A.
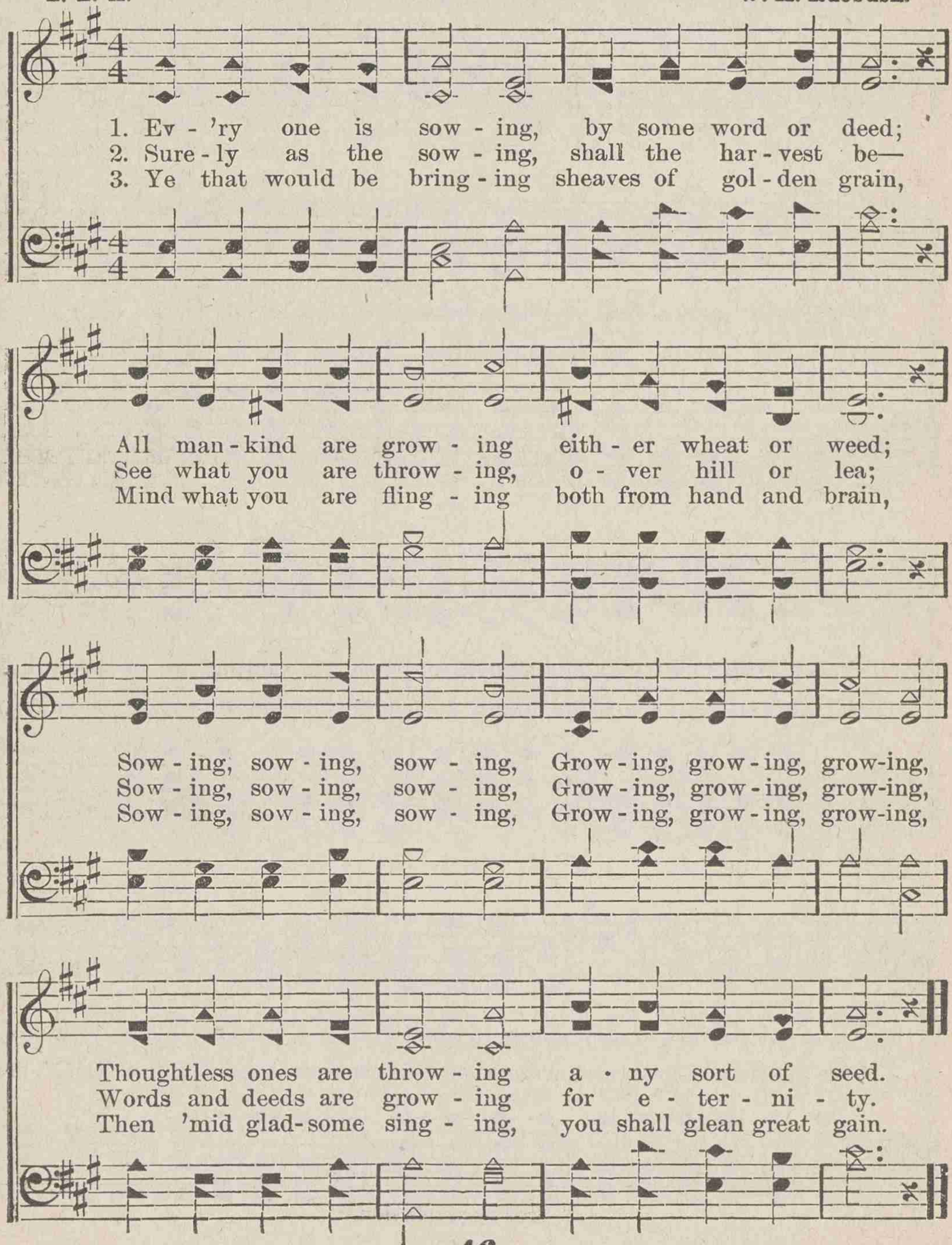
Retain the tones of the key of D, only omit G and substitute G sharp. The ear will then demand A for key-tone.

Stop the staff from representing G and make it represent G sharp in addition to the F sharp and C sharp already there and the staff will properly represent the key of A.

SOWING AND REAPING.

No. 85.

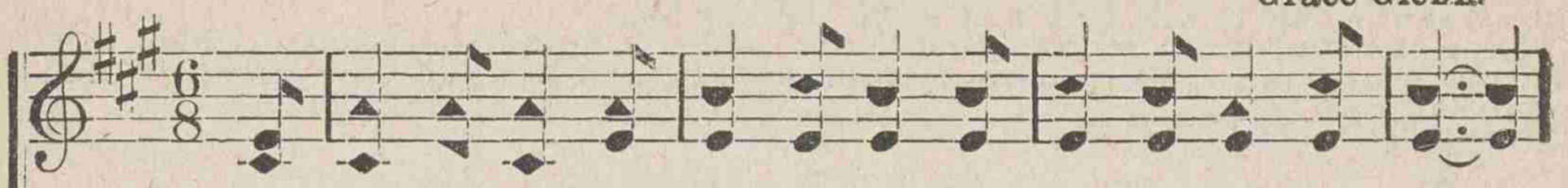
L. L. A. W. H. Ruebush.
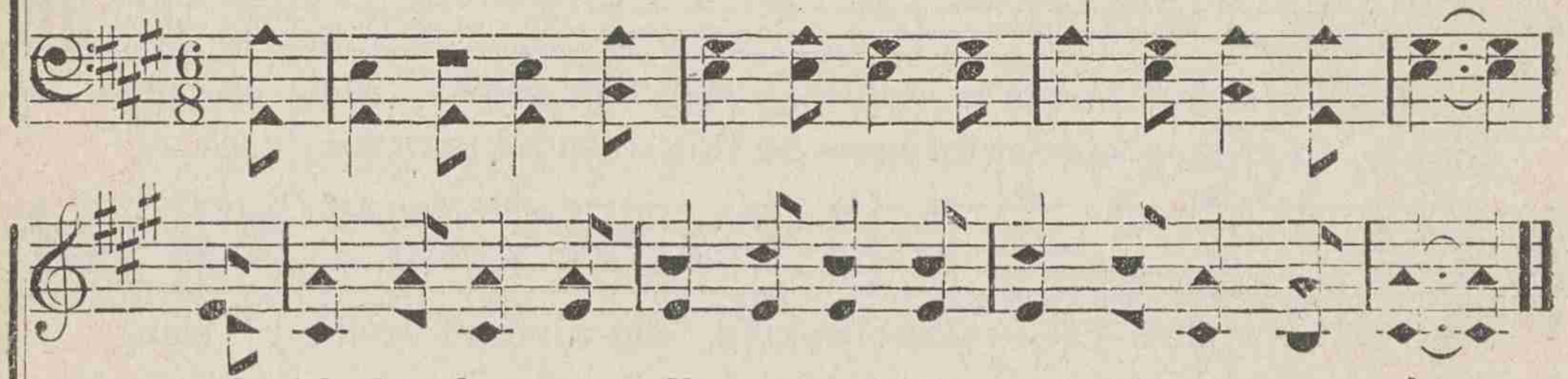


No. 86.

FRITZ.
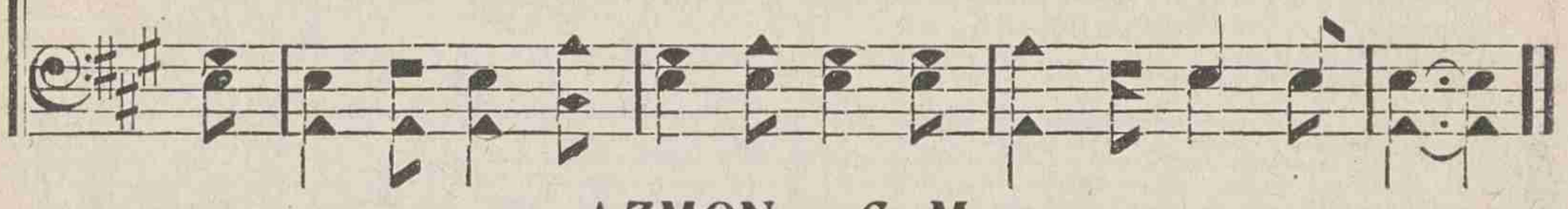
Grace Glenn.



1. Fritz came from school, the first half year, As wise as he could be,
2. He hard - ly spoke, this hope-ful son, Un - to his par - ents kind,
3. And so, at din - ner, he be-gan: Pa - pa, you think you see
4. First, this is one, and that is two, As plain as plain can be,
5. Just so, re-plied the fond Pa - pa, Blessings be on your pate;



And wished to show to all a-round His great phil- os - o - phy.
For he was ea - ger to dis-play The treas-ures of his mind.
Two roast- ed chickens on that dish, Now I will prove them three.
I add the one un - to the two, And one and two make three.
So I take one, ma - ma takes one, The third put on your plate.
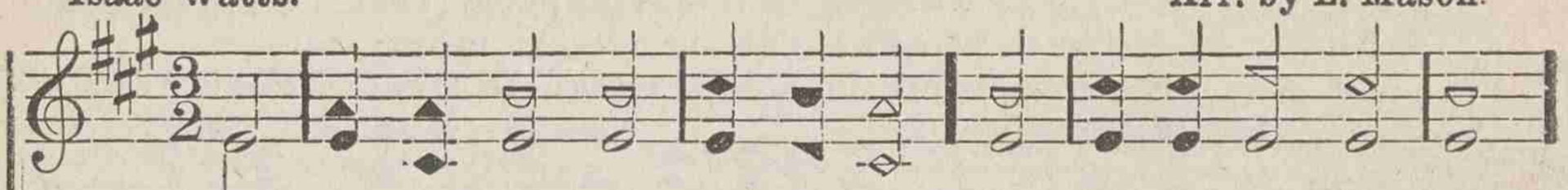


No. 87.

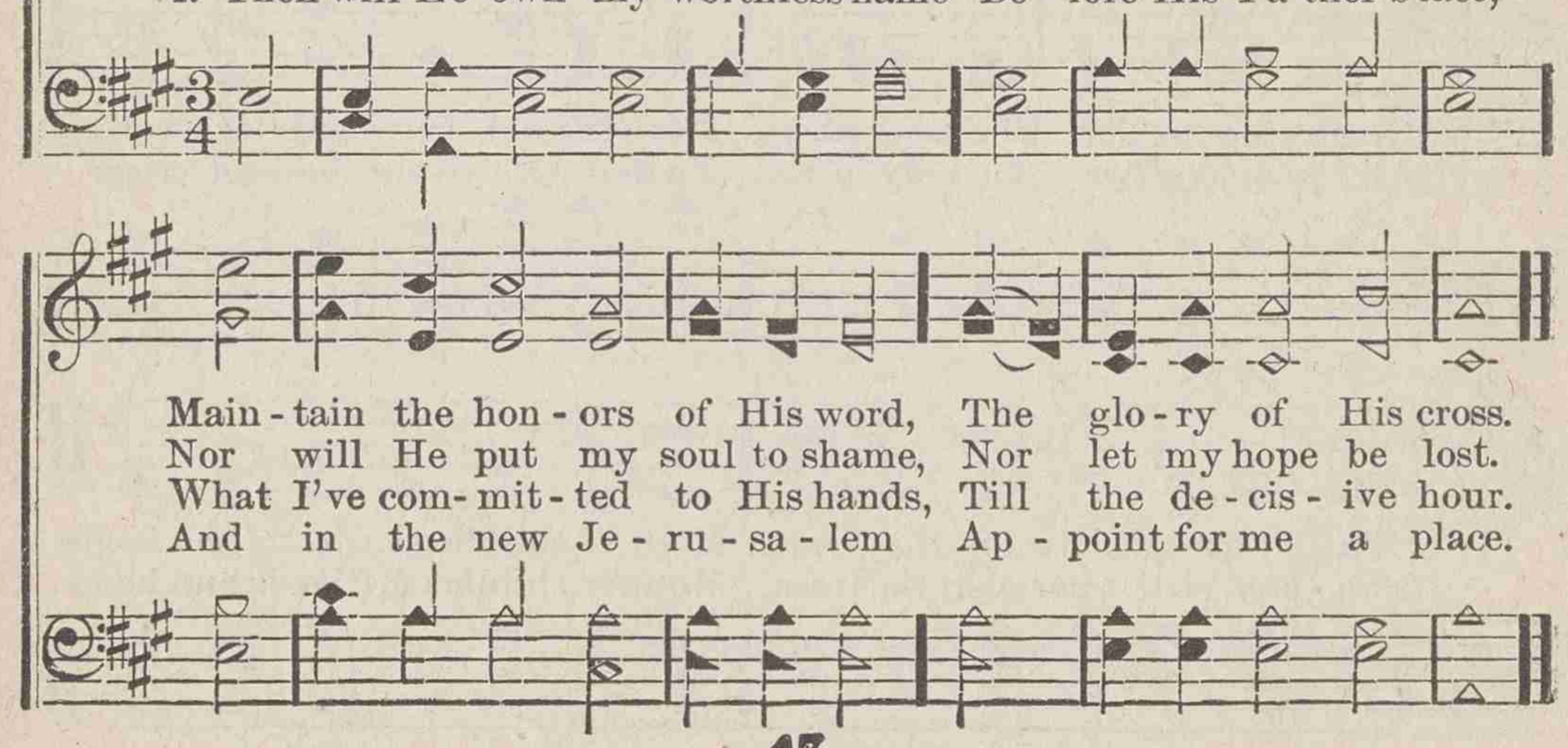
AZMON. C. M.

Isaac Watts.

Arr. by L. Mason.



1. I'm not a-sham'd to own my Lord, Nor to de-fend His cause,
2. Je - sus, my Lord, I know His name, His name is all my trust;
3. Firm as His throne His prom-ise stands, And He can well se - cure
4. Then will He own my worthless name Be - fore His Fa-ther's face,



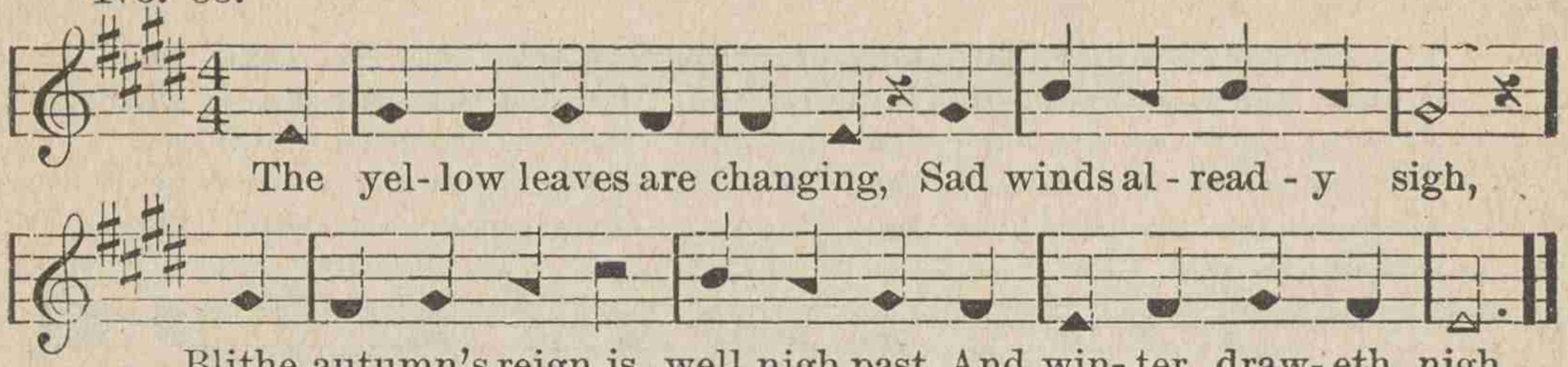
Main - tain the hon - ors of His word, The glo - ry of His cross.
Nor will He put my soul to shame, Nor let my hope be lost.
What I've com- mit - ted to His hands, Till the de - cis - ive hour.
And in the new Je - ru - sa - lem Ap - point for me a place.

KEY OF E.

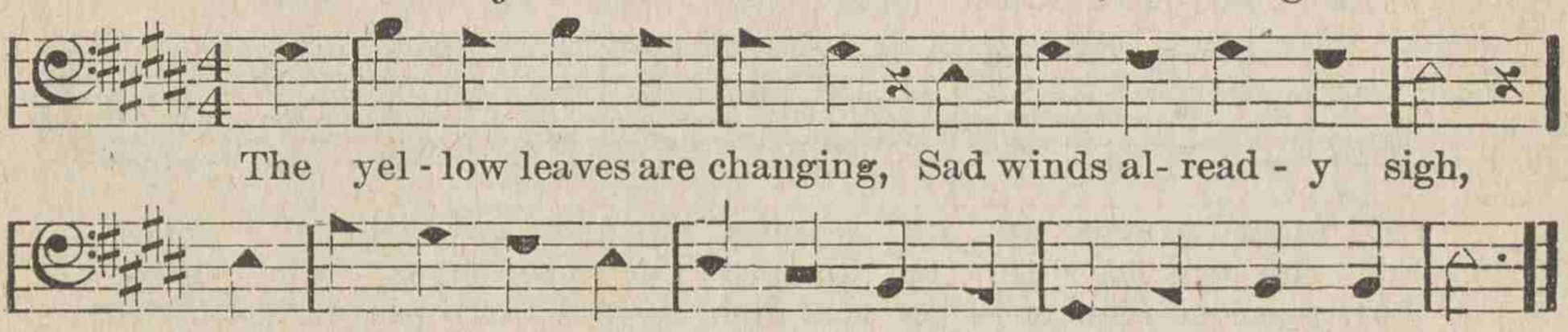
Retain the tones of the key of A, just sung, excepting D. Omit that and substitute D sharp, and E will be found to be the key-tone.

Stop the staff from representing D and make it represent D sharp (added to F sharp, C sharp and G sharp, already represented), and it will be properly prepared for the key of E.

No. 88.
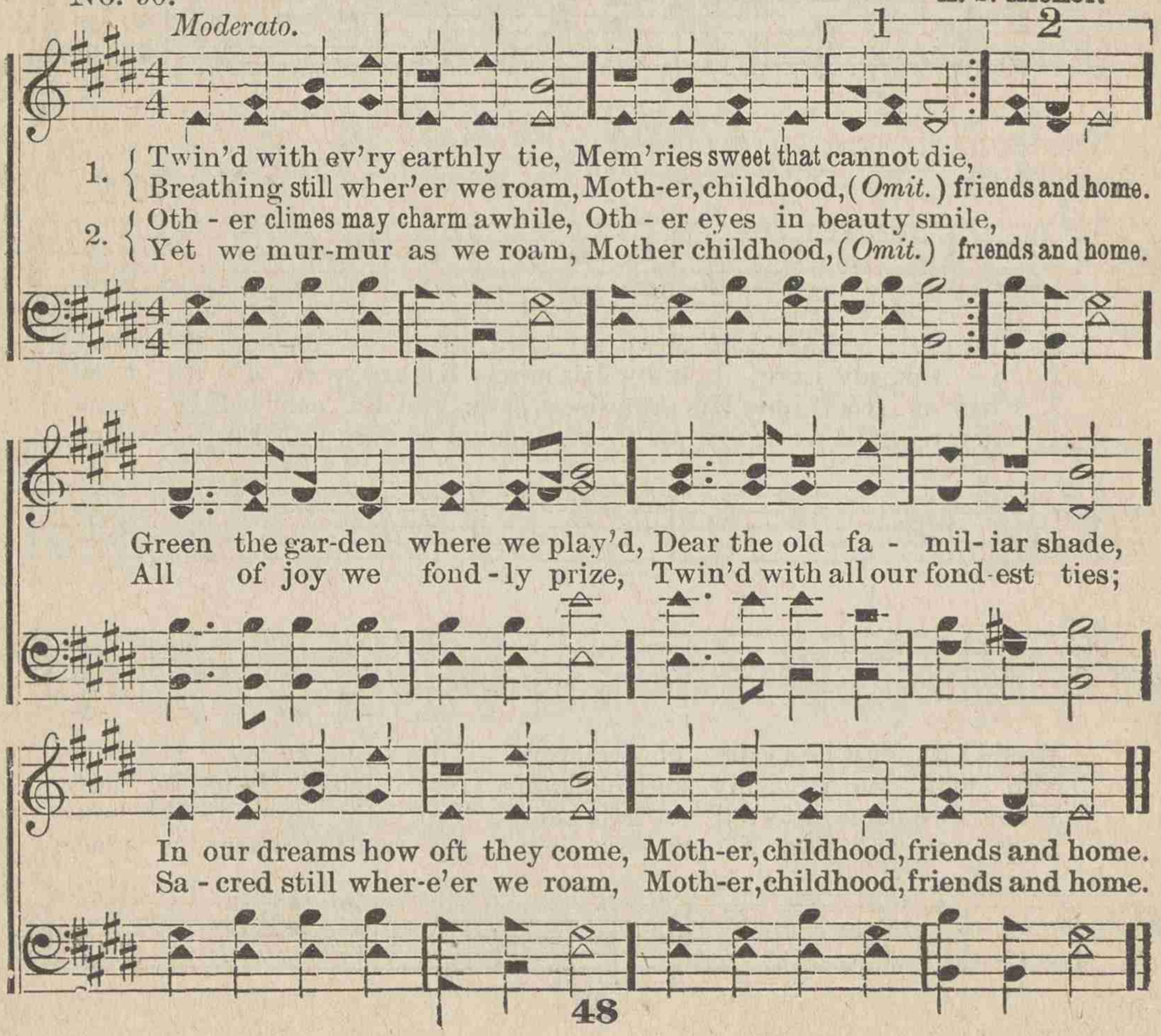


No. 89. Let tenors join with bases on this when all have sung each.



MOTHER, CHILDHOOD, FRIENDS AND HOME.

No. 90. **A. S. Kieffer.**

Moderato.



KEY OF E FLAT.

From the key of B flat omit A and substitute A flat, and the key of E flat will be the result.

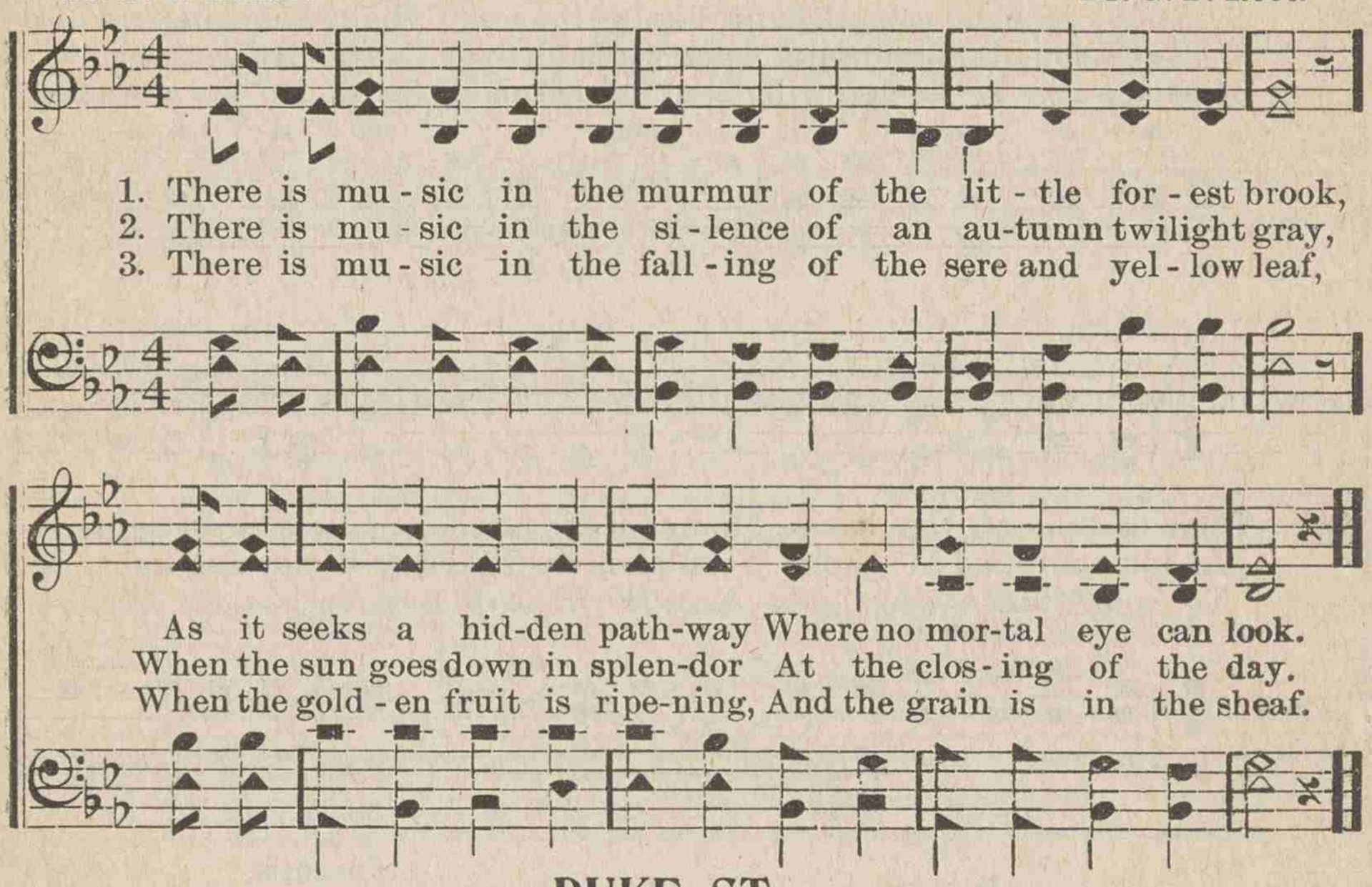
Make the staff represent the pitches of the new key.

The speed in music does not depend upon the kind of beat-note, but upon the *movement.*

THERE IS MUSIC.

No. 91.

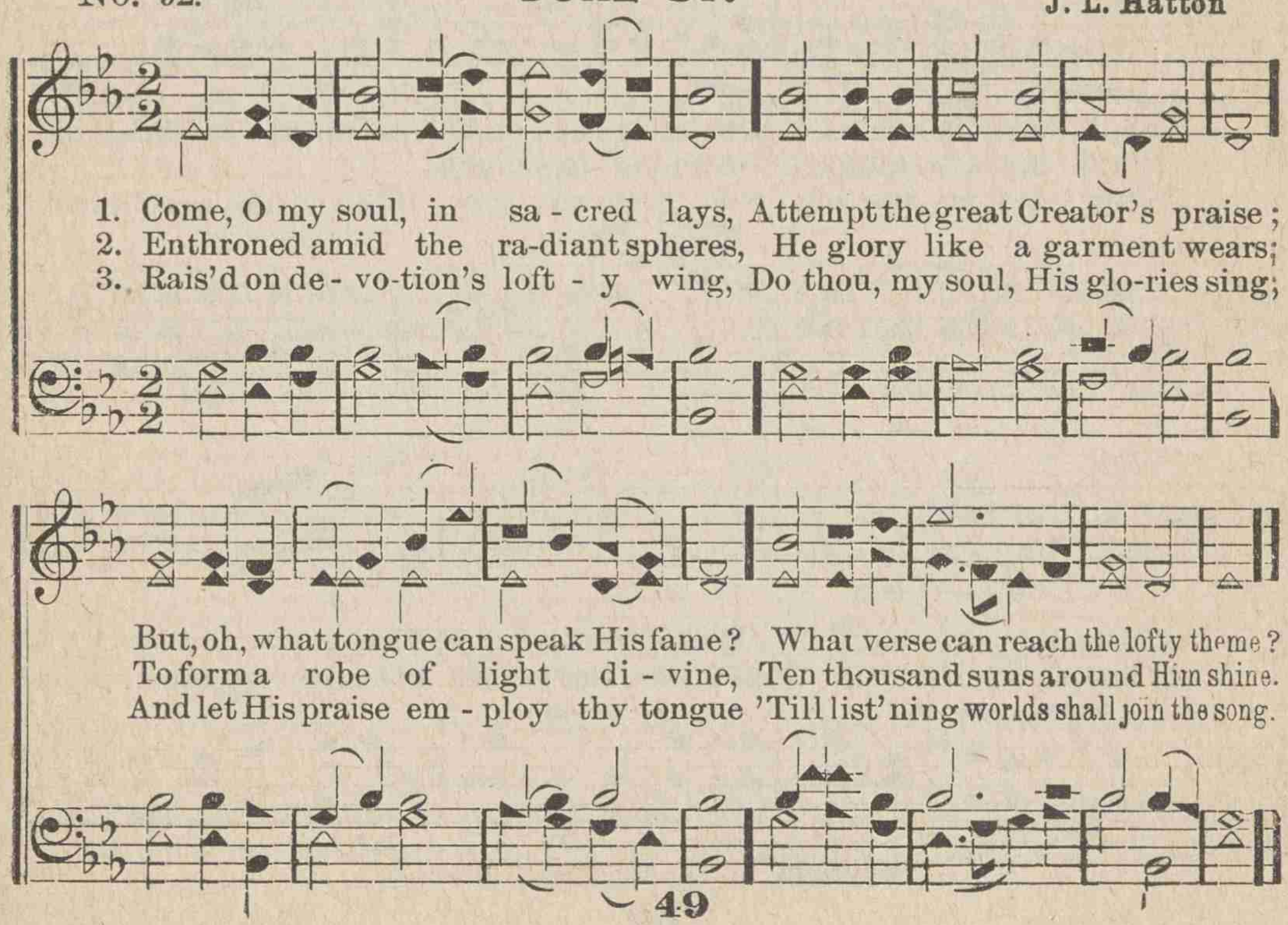
Dr. D. C. Miller. **Dr. G. F. Root.**



DUKE ST.

No. 92.

J. L. Hatton



DREAM ON.

(SERENADE.)

No. 93.

A. S. K.

A. S. Kieffer.

1. Star - light and moonlight are kissing the sea; Night winds are gathering
2. Sweet sings the fountain as night-winds go by; Wave - lets are lisp-ing
3. God's ho - ly an-gels will guard thee to-night; Sweet be thy slumbers,

Their perfume on the lea:— Mountain and meadow smile with de-light,
In mur-mur and in sigh; Woodlands are dreaming of morning light,
To end with morning light; An-gels will guard thee, sleep on, my fair,

CHORUS.

While my love slumbers, Dreaming to - night. Dream..... on!.....
While my love slumbers, Dreaming to - night.
Slum - ber, my dar-ling, Safe from all care. Dream on, dream on, dream on,

pp *m* *rit.*

Dream..... on! While night winds wander, Dream..... on!.....
Dream on, dream on, While night winds wander, Dream on, dream on, dream on!

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KEY OF A FLAT.

From the key of E flat omit D and substitute D flat and the key of A flat will be the result.

No. 94. DON'T FORGET THE OLD FOLKS.

L. S. Leason.

1. Don't for-get the old folks, Love them more and more; As they turn their long- ing eyes, T' ward the golden shore;
2. Don't for-get poor fa - ther, With his fail-ing sight; With his locks once thick and brown; Scan - ty now and white;
3. Don't for-get dear moth- er, With her furrow'd brow, All the light of oth - er years, Time has fad-ed now;

Let your words be ten - der, Lov-ing, soft and low;
Tho' he may be child - ish, Still do you be kind;
Men - o - ry is wan - ing, Soon its light will fail;

Let their last days be the best They have known below.
Think of him as years a-go, With his master mind.
Guide her gently, till she stands Safe with-in the vale.
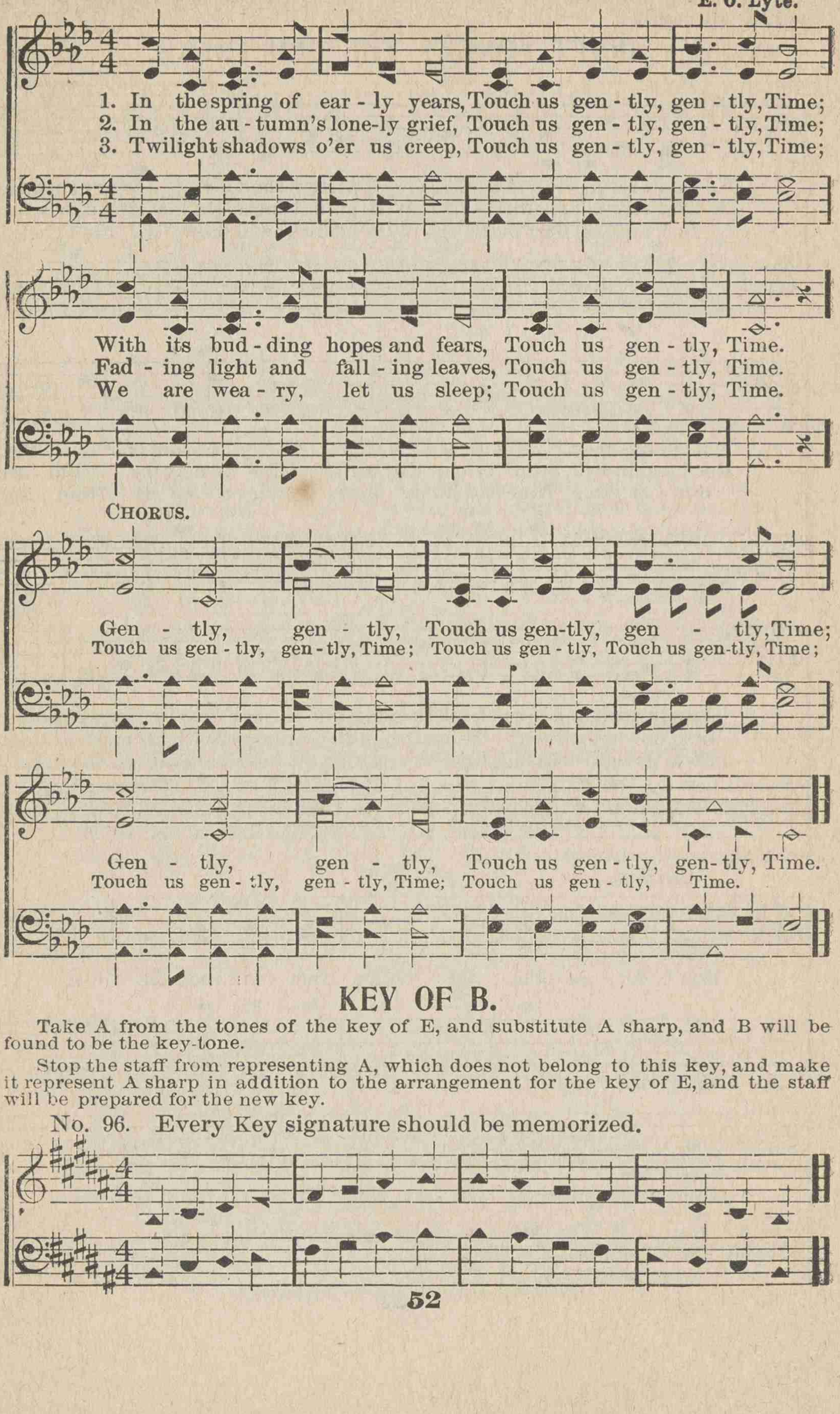
CHORUS.

Don't for - get the old folks, Life will soon be o'er,
Guide them till their wea - ry feet Tread the gold - en shore.

No. 95.

TOUCH US GENTLY, TIME.

E. O. Lyte.



KEY OF B.

Take A from the tones of the key of E, and substitute A sharp, and B will be found to be the key-tone.

Stop the staff from representing A, which does not belong to this key, and make it represent A sharp in addition to the arrangement for the key of E, and the staff will be prepared for the new key.

No. 96. Every Key signature should be memorized.

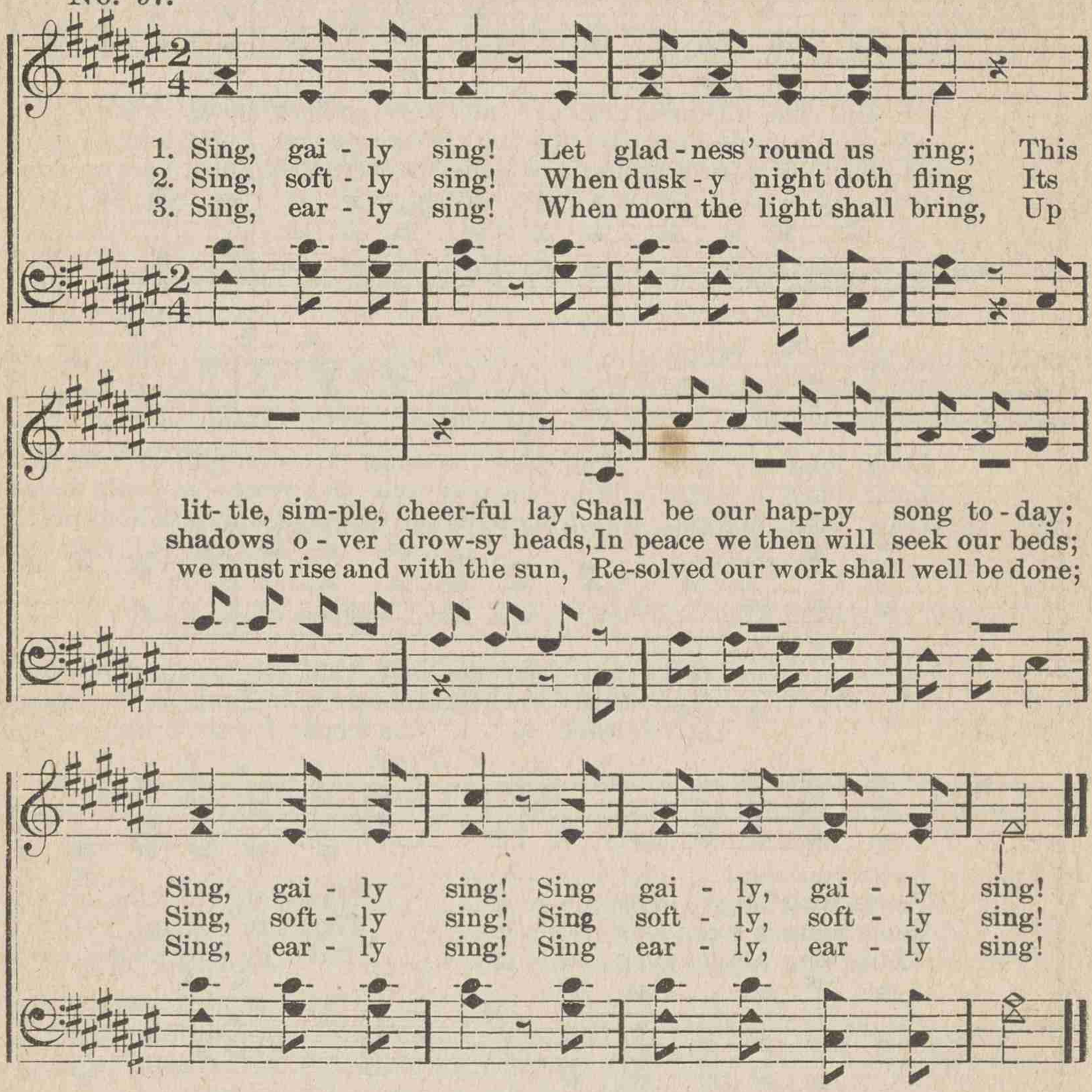
KEY OF F SHARP.

From the key of B (five sharps) take E and substitute E sharp, and the key of F sharp will be the result. Not much music is sung in this key, but it is just as easy as any other.

From what has been done, the process of preparing the staff to represent this key must be perfectly understood.

SING GAILY SING.

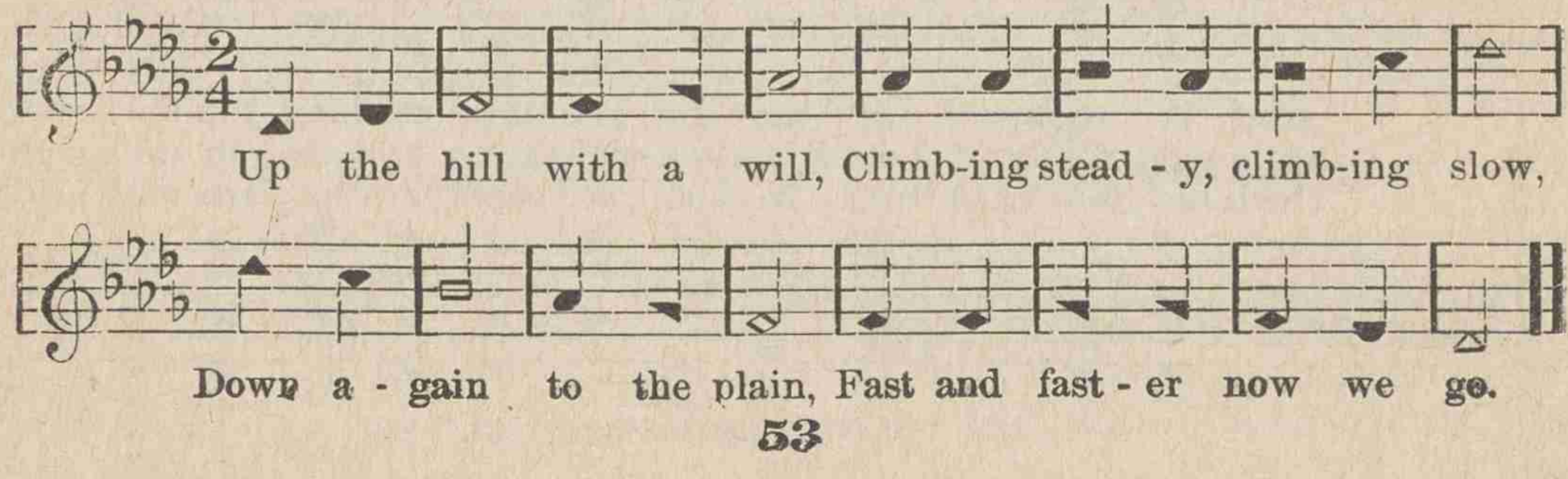
No. 97.



No. 98.

KEY OF D FLAT.

From the key of A flat take G and substitute G flat and the key of D flat will be the result.



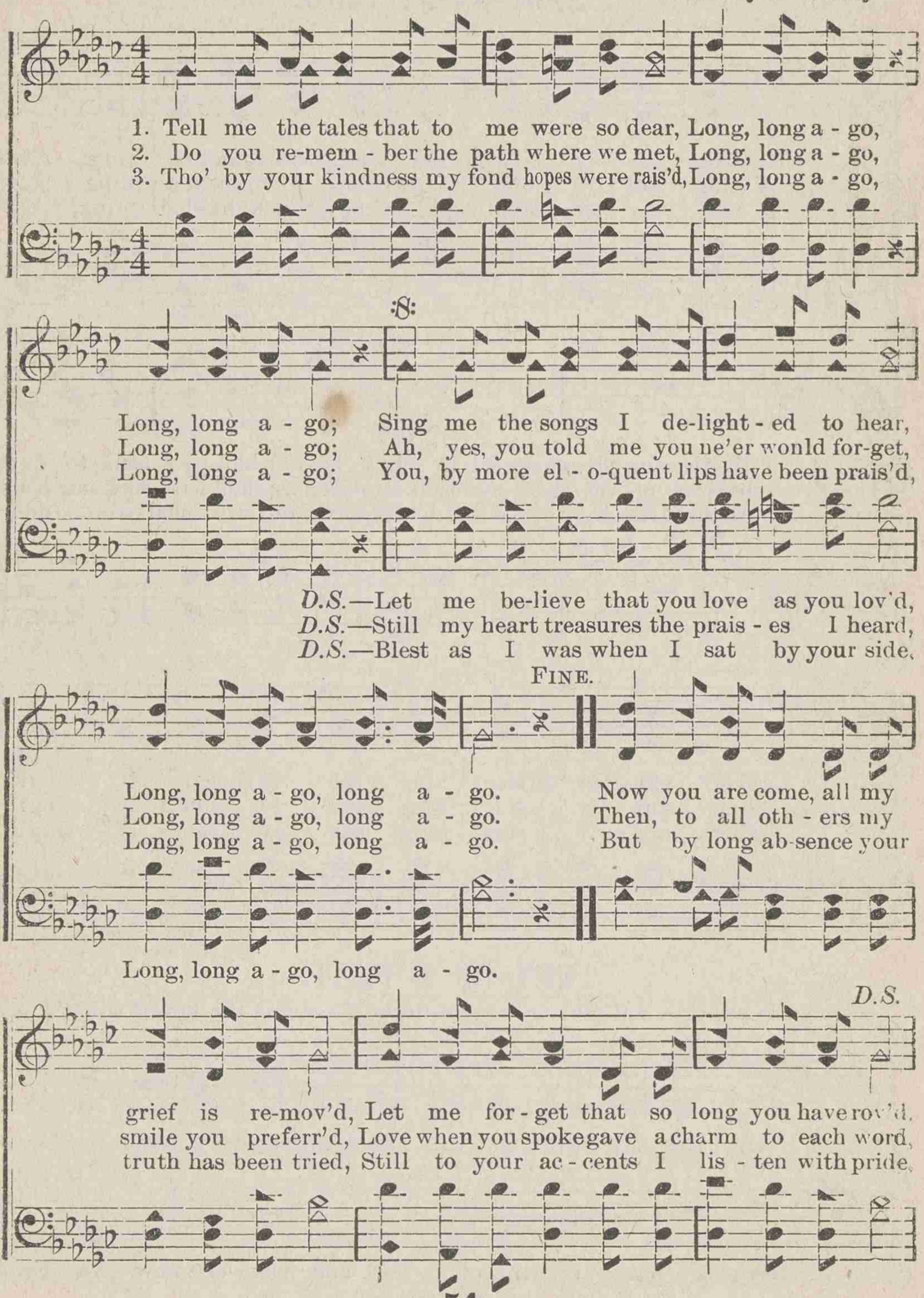
KEY OF G FLAT.

From the key of A flat take C and substitute C flat and the key of G flat will be the result.

Prepare the staff for the key of G flat by making it represent accurately all the pitches of that key.

This signature looks formidable but the lesson is as easy as if written in the key of G.
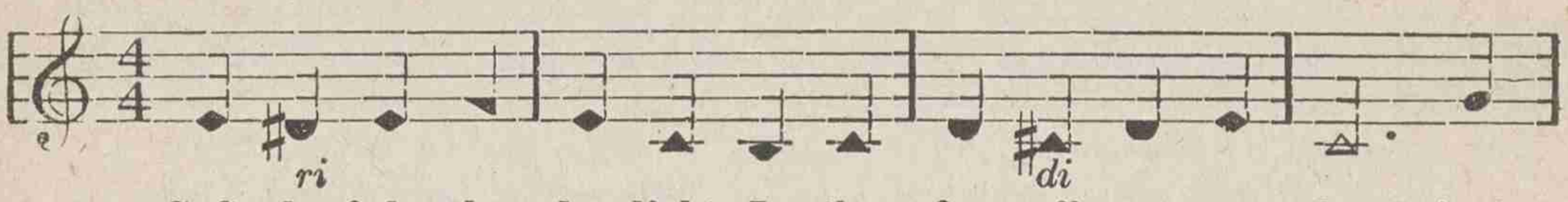
No 99. LONG, LONG AGO. Thos. Haynes Bailey.



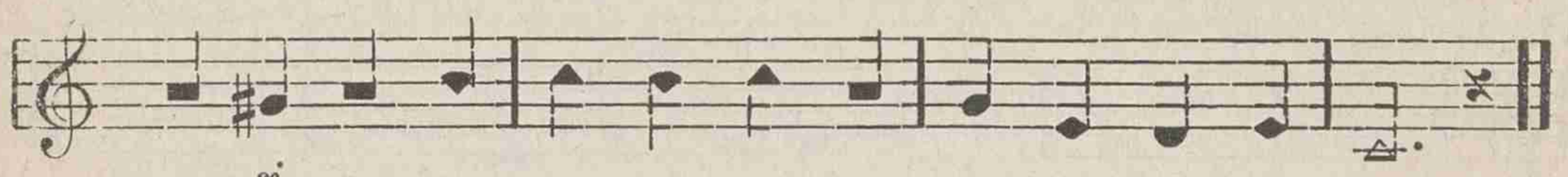
CHROMATIC TONES.

No. 100.

When tones not belonging to a key are so introduced into it that they do not cause the key-tone to change, they are called *Chromatic tones.* The regular members of keys are called *Diatonic tones.* (See note 86).
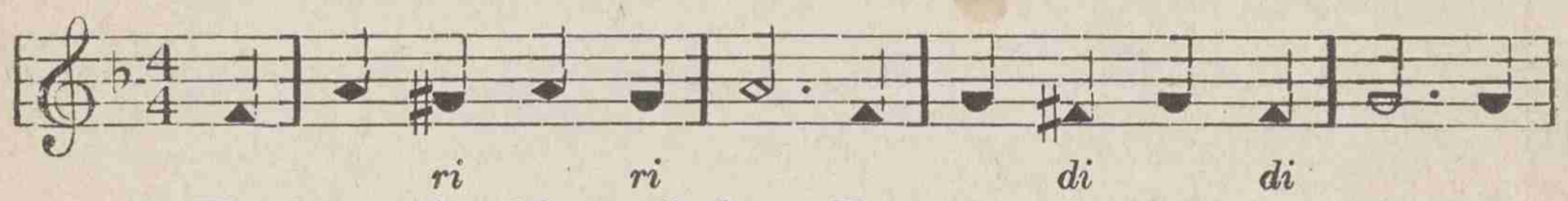


Soft - ly fades the day-light In the far - off west-ern sky, And
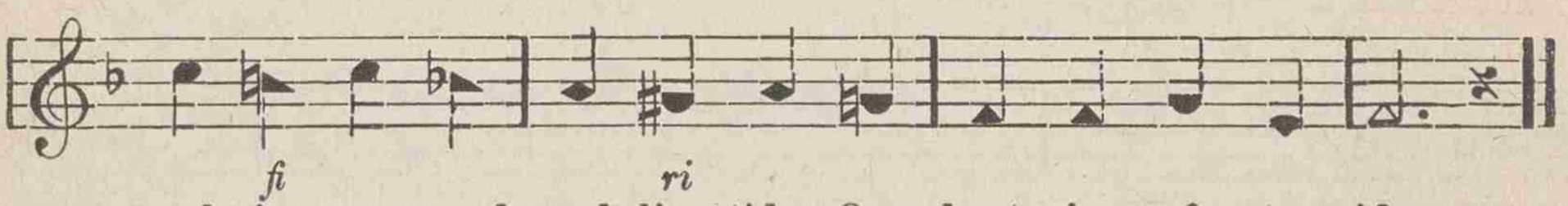


soft the shad-ows lin - ger When the si - lent night is nigh.

No. 101.

The effect of an accidental continues to the next bar, unless another accidental intervenes. In the fifth measure of the following lesson, the first accidental (the natural) sharps the line, and the second (the flat) restores it to its diatonic condition.



The breeze is fair and free Up - on the sum-mer sea; O'er
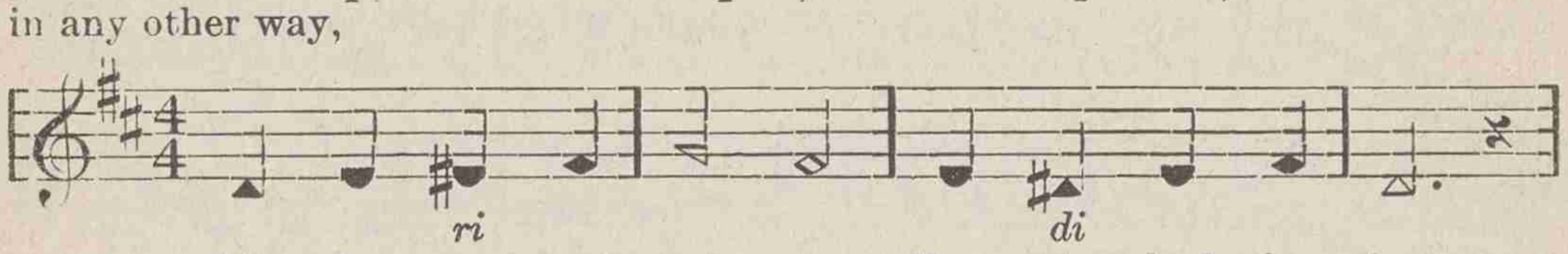


rock- ing waves and spark-ling tides Our boat in safe - ty rides.
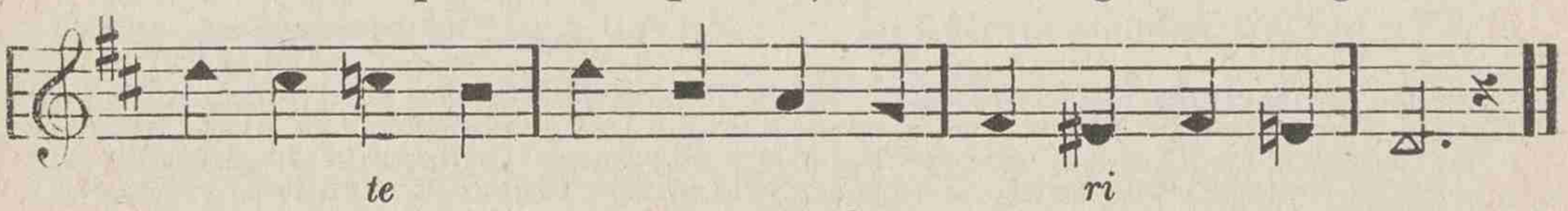
No. 102.

When the staff is prepared to represent a key its lines and spaces are said to be diatonic, for they correspond to and represent the diatonic tones of the key. A line or space may always be sharped or flatted *from its diatonic condition.* When its diatonic condition is "natural" it is sharped with a sharp, when it is "flatted" it is sharped with a natural.

When a diatonic tone is named with the word "sharp" (C sharp), and a line or space is sharped in the signature-place to represent it, that degree can only be flatted by a natural (producing in the fifth measure here flat seven). The natural is a device to sharp a flatted line or space, or flat a sharped one, and it never acts in any other way,



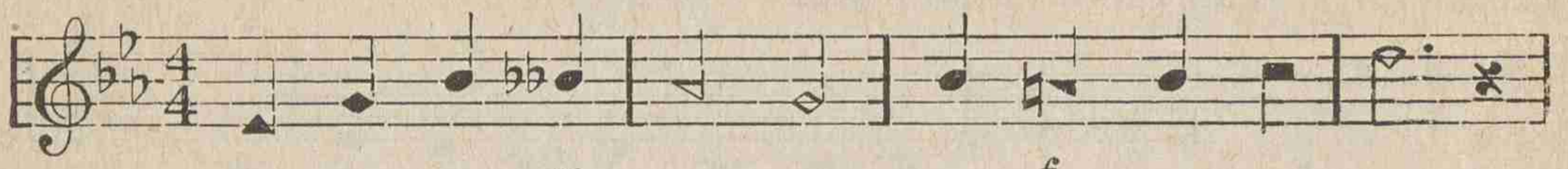
All is peace and qui - et, Eve - ning shades hang low



O'er the fad - ing land-scape 'round us And the mount-ain's brow.
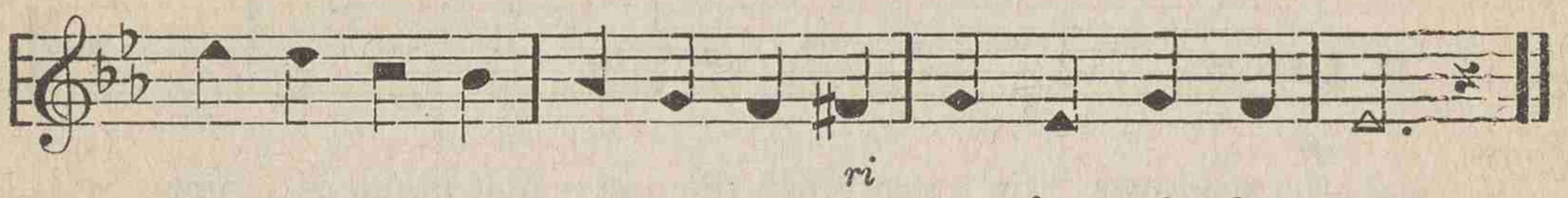
No. 103.

Any line or space may be sharped or flatted *from its diatonic condition.* When in its diatonic condition it is already flatted, it can only be flatted again by a character called a *double flat.* (The double flat is never used on a natural degree of the staff).



se *fi*

Yon-der in the dis-tance, Where the sun-light lay,

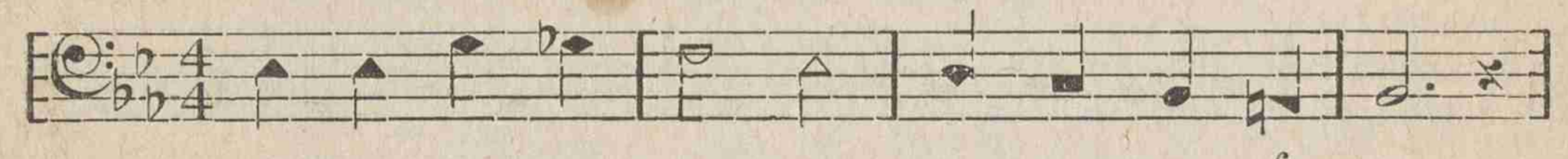


ri

Rise the eve-ning mist-clouds At the clos-ing of the day.
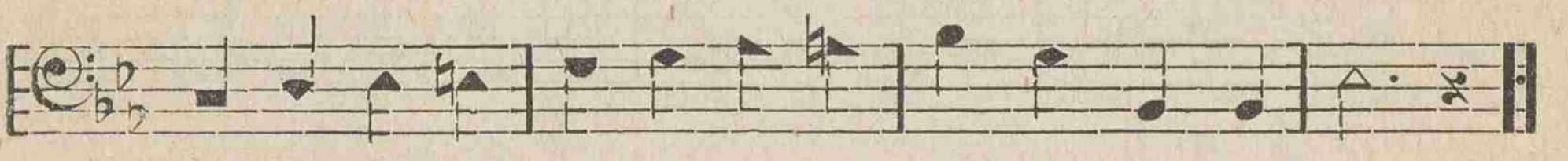
No. 104.

The natural is the only character that will sharp a flatted degree of the staff. In this lesson it indicates "sharp four" and "sharp one."



me *fi*

Yon-der in the dis-tance, Where the sun-light lay,
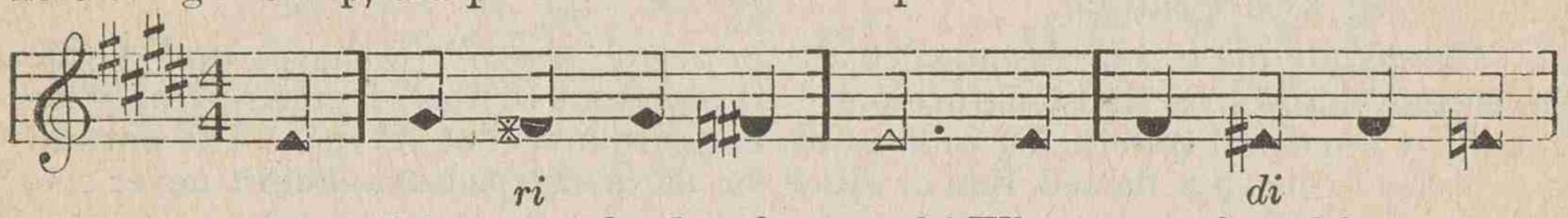


di *fi*

Rise the eve-ning mist-clouds At the clos-ing of the day.

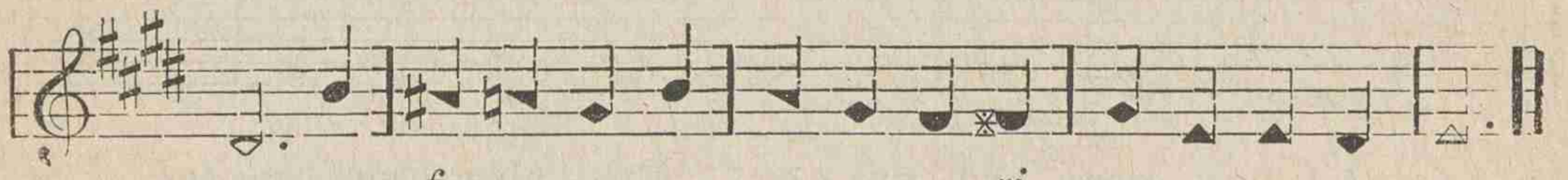
No. 105.

A sharped line or space is *sharped* by a character called a *double sharp.* Two here being F sharp, sharp two is F double sharp.



ri *di*

Oh, fair the land of youth! Where per-fumed breez-es



fi *ri*
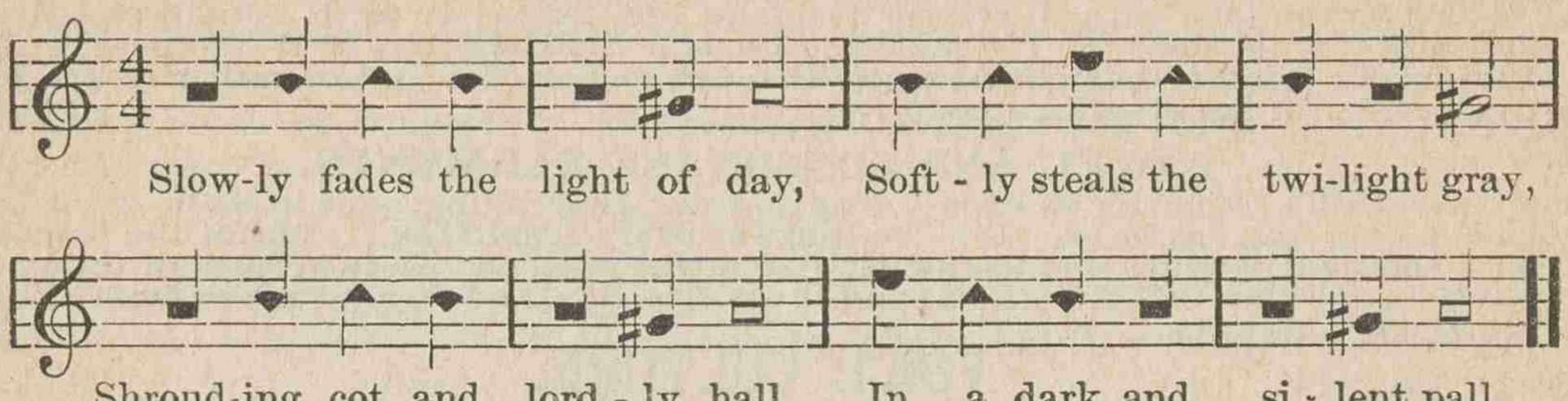
blow, Where hopes fulfill'd go hand in hand, And thorn-less ros-es grow.

NOTE—In one condition of a line or space the sharp does the sharping, in another the double sharp is required to do the same thing. In one condition of a line or space the flat flats, in another the double flat does the same thing, and in another the natural does precisely the same. The plain and simple object of each is to represent a new pitch a half step higher or a half step lower.

MINOR KEYS.
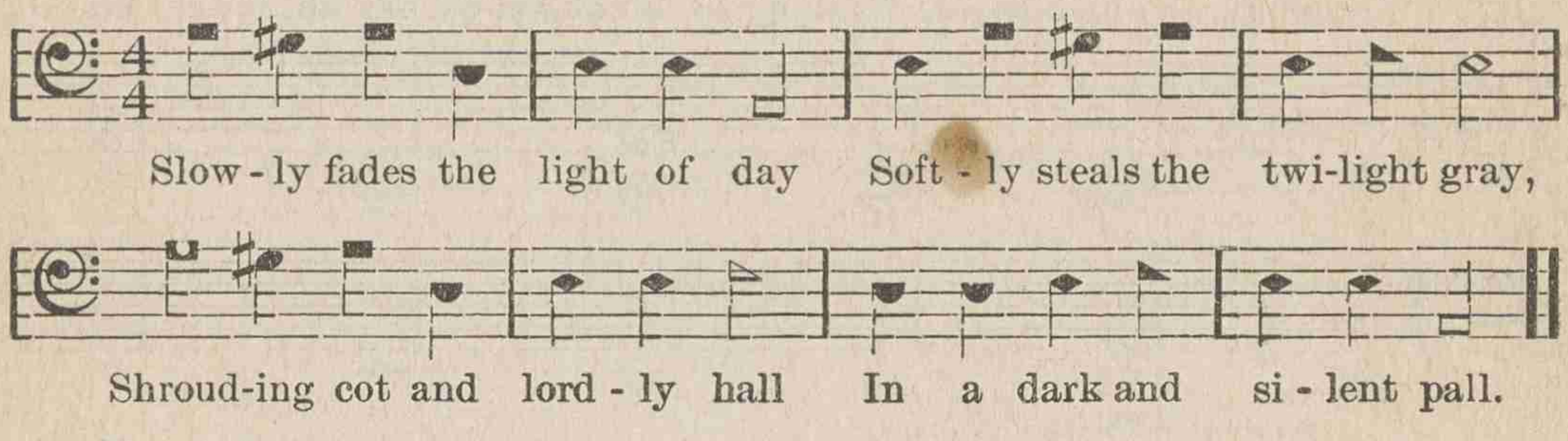
No. 106.

From any Major key omit five and substitute sharp five, and the Relative Minor key will be the result. The sharp five of the Major key becomes seven of the Minor, and that which was six of the Major becomes the new key-tone.



No. 107.

G sharp is here a diatonic tone. It is not represented in the signature place, but by an accidental. "La" is the key-tone syllable in Minor keys.
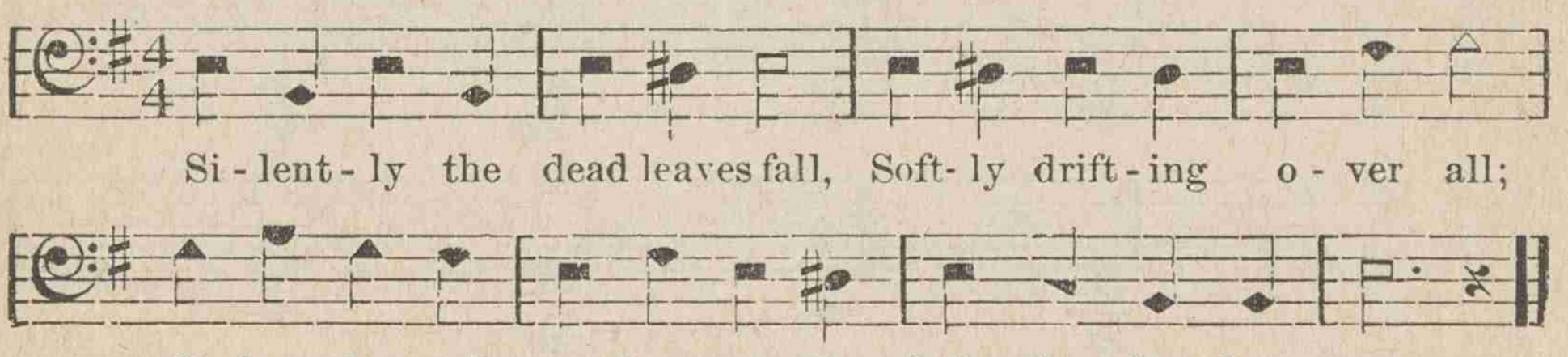


No. 108.

(See Notes 95, 96, 97 and 98).

No. 109.

On seeing a signature one must look through a piece to see whether it is in a major or a minor key. If the tone that would be five in the Major key is not there, but instead the tone that would be *sharp five* in the major it is probably minor, but the last tone of the base will decide. That is always key-tone.



BREATHING.

When the lungs are full the breath can be stopped by shutting up the throat, and relaxing the muscles of the chest and abdomen, by which it was taken, or it can be held and controlled by those muscles, and the throat be open.

To control the breath at the throat is injurious and painful; to control it by the strong muscles, that were made to do that work, is safe and pleasant.

No one can hope to sing well who does not manage the breath properly.

Deliver the tone without obstruction from lips, tongue, or teeth. Change quality by changing the shape of the mouth, especially the back part of it (the pharynx). Distend for somber, reverent or majestic tones, (*maestoso*); close, or rather return to usual form, for the brighter ones.

VOWEL AND CONSONANT ELEMENTS.

Ascending, *oh*, *ah*, *ay* as in *day*, *ee* as in *keep*. Descending, *oo* as in *moon*, *au* as in *haul*, *a* as in *has*, *i* as in *his*. Fill the lungs at every inspiration. Control the breath with the right muscles, and use as little breath as possible. Keep always an upright position, one that will give throat and lungs free play, and do not "make faces," nor unnecessary motions.

VOICE CULTURE.

No. 110.

Moderato. *Allegretto.* *Allegro.*

Practice each consonant element separately, repeating it until it is forcible and distinct.

PHRASING.

Melody, like language, is separated into periods, phrases **and members of a phrase. Phrasing** is to music what punctuation is to language. Hence good phrasing requires, aside from the proper attention to dynamics, an intelligent choice of breathing places and a strict observance of all the pauses. As in reading, the sense may be completely changed by pausing at wrong places. So in singing, a musical idea may be entirely changed, or destroyed, by taking breath at the wrong time. Carefully observe the following.
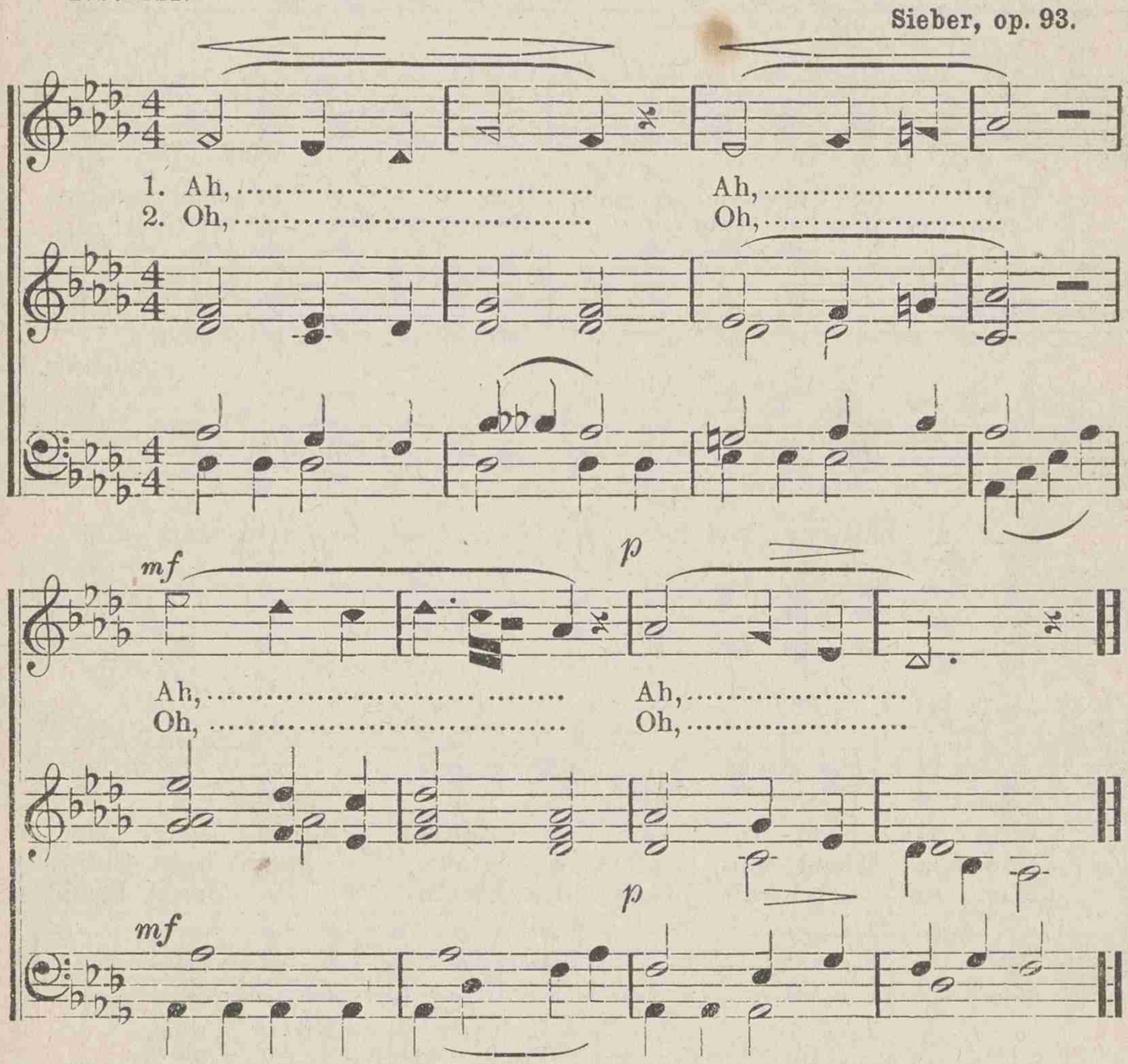
Rules in regard to breathing places.

Do not take breath,
- Between the syllables of a word.
- Between an adjective and its substantive.
- Wherever it will break up the connection in the expression of an idea or thought.

Breath may be taken,
- At punctuation marks and rests.
- At the end of a musical phrase.
- After emphatic words, when a phrase is long (when breath is taken in the middle of a phrase the time is deducted from the preceding note).
- Before a long tone.

No. 111.

Sieber, op. 93.



Tone quality should always be the first consideration. If the tone sounds well it is an assurance that is properly produced, but it usually takes much training to be able to tell what in reality does sound well.

No. 112.

HAPPY WELCOME.

S. J. Oslin. S. A. Myers.

Hap - - py wel-come! (welcome) Hap - - py wel-come! (welcome)
Hap-py wel-come, one and all, Hap- py wel-come, one and all,

Now we bid you all a wel-come to our fes - tal hall!
Hap - py wel- come to our fes- tal hall, A

Hap - - py wel-come! (welcome) Hap - - py wel-come! (welcome)
Hap-py wel-come, wel - come, all! Hap- py wel-come, wel - come all!

FINE.

Now a hap - py wel-come we ex - tend to one and all!

mp slower.

With our cheer - ful voic - es rais'd in song, We
Now a friend - ship all a - glow with light, Shines
May the rich - est bless - ings heav'n af - fords, Beam

With voic - es rais'd in song,
With friend-ship all a - glow,
May rich - est bless- ings beam,

By per. Ruebush-Kieffer Co.

come our friends to greet,
forth in hap - py rays,
on us from a - bove;

Un - to us true joys be -
And the strains of mu - sic
May the Lord our foot-steps

We come our friends to greet,
Shine forth in hap - py rays,
Beam on us from a - bove;

To
And
The

long,
sweet,
guide,

When in hap - pi - ness we meet.
Fill each soul with love and praise.
To our home of light and love.

us true joys be - long,
strains of mu - sic sweet,
Lord our foot-steps guide,

In hap - pi- ness we meet.
Fill all our souls withpraise.
T'our home of light and love.

Faster. f

Come ban- ish from our hearts all care! And let us each be glad and free!

While sweet mu - sic fills the room, Send - ing glad - ness all a - round,

While sweet - est mu - sic fills the room,

And our cheer- ful cho- rus rings, hap - py wel - come to all! Yes a

D.C.

And brings a hap - py wel-come to all!

MY NATIVE VILLAGE BELLS.

No. 113.

S. W. Straub.

1. A - gain I hear them soft and low, Come sweeping o'er the plain,
2. How many a tune to mem'ry dear, Their plaintive notes re - call,

With feel-ings once 'twas heav'n to know, And bliss to feel a - gain For
The school, the dance up-on the green, And thee, more dear than all. Dear

tho' I've dwelt where music all The soul with rapture swells,
one, when life's long noon is o'er— My fan - cy fond - ly tells,

p

I ne'er heard sounds could thrill my heart Like thine, my vil - lage bells.
In qui - et may we pass our days, Where sound our vil - lage bells.

CHORUS.

Sweet bells, sweet bells, sweet bells, sweet bells,

Sweet bells, sweet bells sweet bells sweet bells,

I love my na - - tive

I love to hear the chim-ing, chim-ing of my vil - lage bells, I

vil - - lage bells; I

love to hear the chim-ing of my na - tive vil - lage bells; I

ne'er heard sounds could thrill my heart, Like thine, my vil - lage bells.

Repeat. pp

ne'er heard sounds could thrill my heart Like thine, my vil - lage bells.

No. 114.

MY MOUNTAIN HOME.

A. S. K. Aldine S. Kieffer.

1. I love my mountain home, Where wild winds love to roam!
2. Sing not with pride to me Of prai - rie broad and free;
3. For here the wild flow'rs sweet, Spring up a - round my feet;
4. 'Tis sweet to wan - der here, By fountains cool and clear;
5. My mountain home for me, Where wild winds wander free;

Where the cy-press vine And the whisp'ring pine A-dorn each granite dome.
Nor of orange groves Where the white swan roves; Nor cottage by the sea.
And the lau - rel blows 'mid the cy-press gloom Of many a sweet re- treat.
And to talk of love, Where the cooing dove, A - lone may see and hear.
With my own true love, Who will nev-er rove: My mountain home for me!

CHORUS.

I love my mountain home! I love my mountain home!
I love my mountain home!

Where the skies are blue And the heart is true; I love my mountain home!

By per. Ruebush-Kieffer Co.

No. 115.

BEAUTIFUL STAR.

J. H. Ruebush.

1. Star of the eve-ning, glad-ly we hail thee, Now as thou shin-est
2. Bright beacon light of wan-der-ers wea-ry, Shin-ing a-bove them
3. Star of the eve-ning, now as thou beam-est Soft-ly up-on us,

down from a-far, Now when the shades of twilight are deep'ning, Beautiful
wher-e'er they roam, Guide, then, the way-worn traveler's foot-steps Safe to the
down from a-far, Sweet is thy smile, se-rene in thy glo-ry, Beau-ti-ful,

beau-ti-ful eve-ning star. Beau-ti-ful star! Beau-ti-ful
wait-ing ones dear at home.
beau-ti-ful eve-ning star.

Beau-ti-ful star!

star! Star of the eve-ning, beau-ti-ful star! Beau-ti-ful
Beau-ti-ful star!

star! Beau-ti-ful star! Star of the eve-ning, beau-ti-ful star!
Beau-ti-ful star! Beau-ti-ful star!

BEAUTIFUL RIVER.

No. 116.

R. H. Randall.

1. Beau - ti - ful riv - - er, flow - ing so calm - - ly,
2. Mead-ows and wood - land dot - ted with flow - - ers,
3. Lil - ies are rest - ing deep in the shad - - ows;

1. Beau- ti - ful riv - er, flow-ing so calm

Wind - ing a - long in mur- mur - ing flow,.....
Fring - ing the banks with ver - dure so green;.....
Fring - ing the banks the dais - ies are seen;.....

ly, Wind-ing a - long in mur-mur-ing flow,

Glid - ing for - ev - - er on to the o - - cean,
Sun-beams are play - - ing, rip - ples are danc - - ing,
Shed-ding their sweet - - ness, ros - es are bloom - ing;

Glid- ing for- ev - er on to the o -

p *rit.* *pp*

Un - der the wil - lows bend-ing so low.....
Hap-py and gay as ev - er was seen.....
Fair-ies shall crown thee, beau- ti - ful queen.....

cean, Un - der the wil - lows bend-ing so low.

CHORUS.

O beau - ti - ful riv - er, Now flow - ing so calm - ly,

Still wind-ing a - long In soft mur - mur - ing flow,

p *cres.*

Thus glid - ing for - ev - er On, on to the o - cean,

dim. *p* *rit.* *pp*

Deep un - der the wil - lows, Low, bend - ing so low

No. 117.

NEARER HOME.

Alice Carey. E. D. Keck.

1. O'er the hills the sun is set - ting, And the eve..... is drawing
2. One day near-er sings the sail - or, As he glides.....the wa-ters
3. Near-er home, yes, one day near-er, To our home..... be-yond the

And the eve

nigh,..... Slow-ly drops the gen - tle twi-light, For an -
o'er,..... While the light is soft - ly dy - ing, On the
sky,..... To the green fields and the fount-ains, In our

is drawing nigh,

oth - er day is gone, a day is gone; Gone for
dis - tant, na - tive shore, the na - tive shore; Thus the
Fa - ther's home on high, His home on high; For the

oth - - - - - er day is gone.....

aye,..... its race is o - ver, Soon the dark - - 'ning shades will
Chris - - tian, on life's o - cean, As his light - - boat cuts the
heav'ns..... are growing bright-er, And the lamps..... hang in the
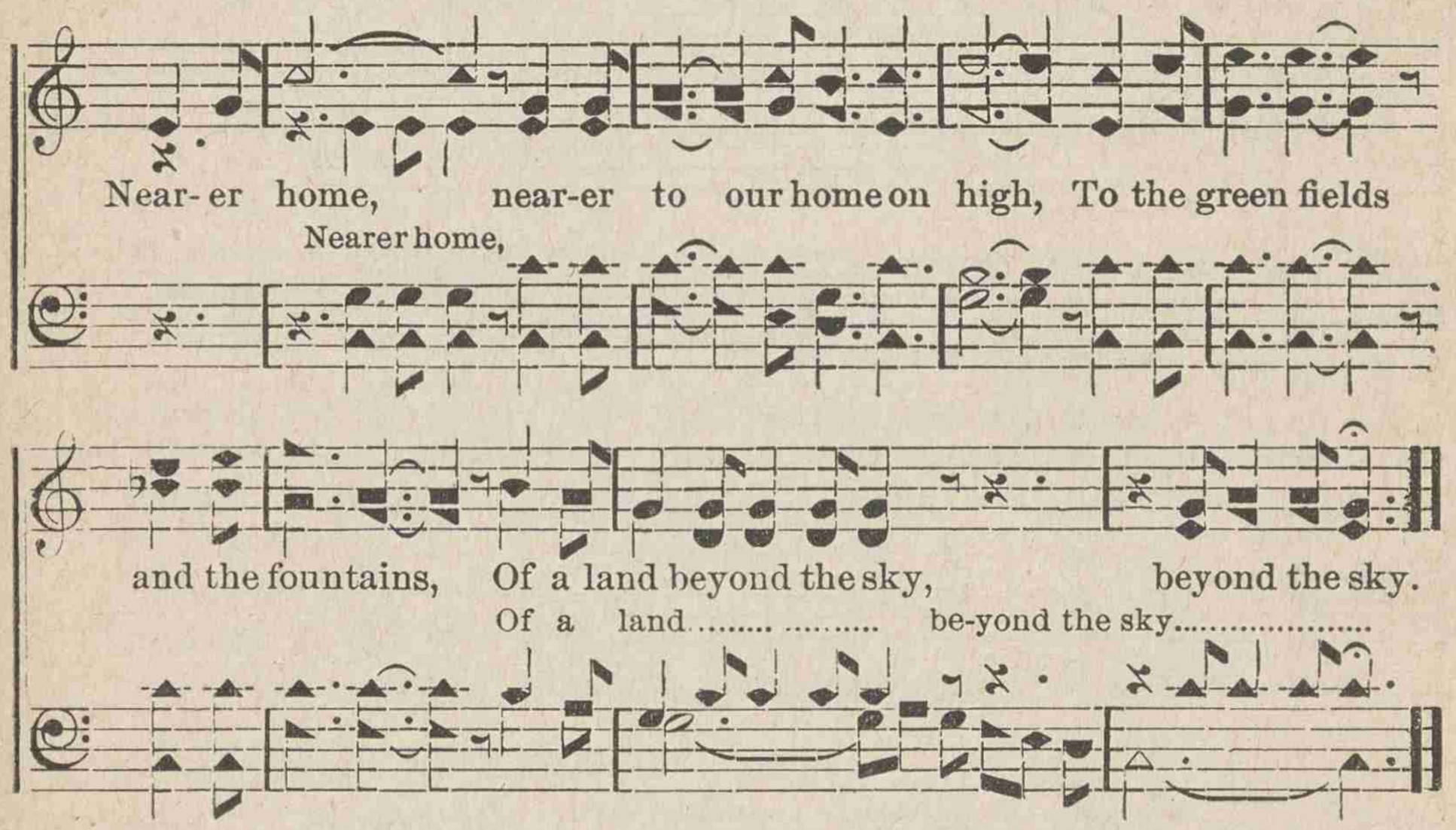
Gone for aye, its race is o - ver, Soon the dark'ning shades will

come,..... Still 'tis sweet to know at eve - ning We are
foam,..... In the eve-ning cries with rap - ture, I am
dome,..... And our hearts are grow-ing light - er For we're

come, shades will come,

REFRAIN.

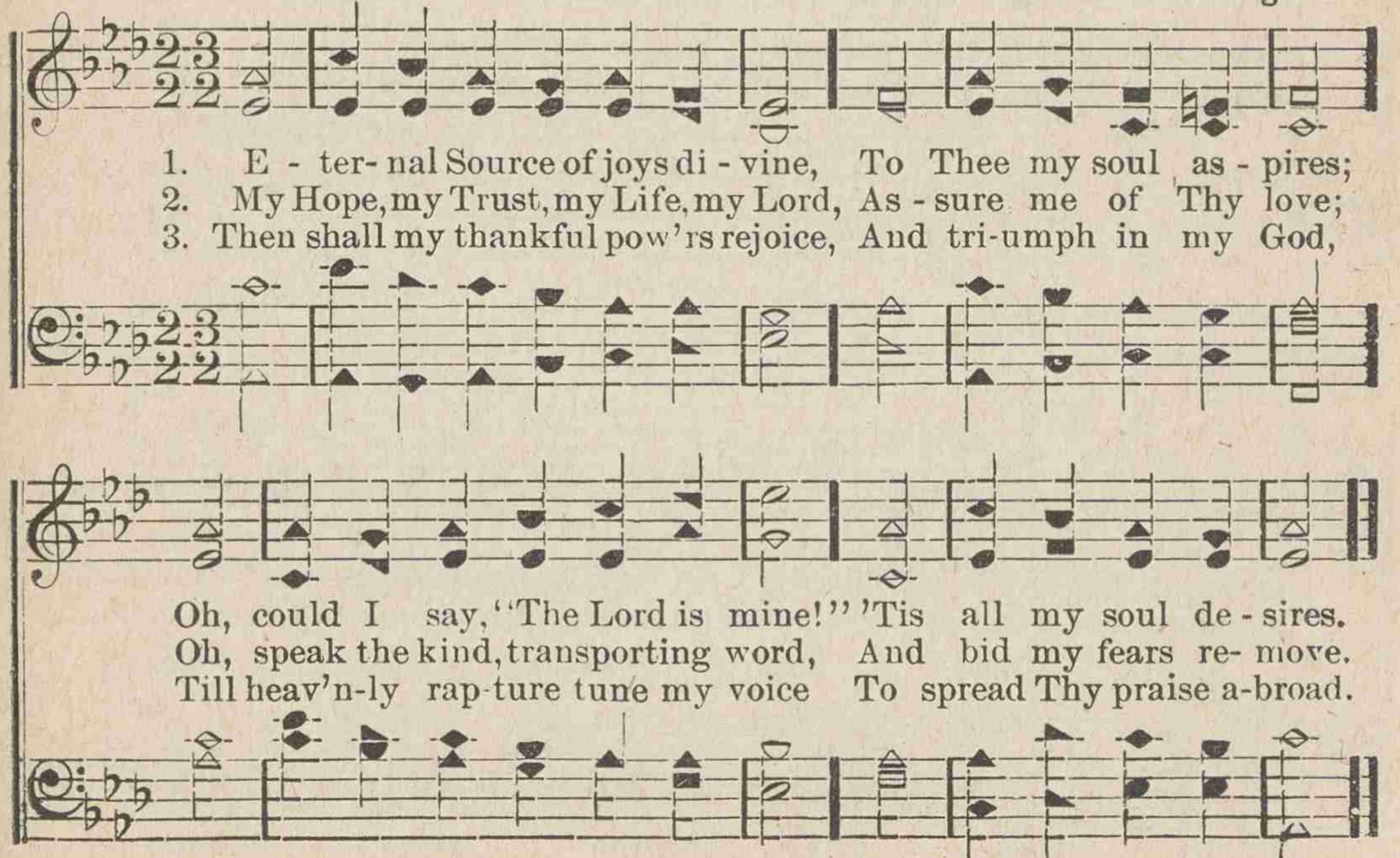




No. 118.

ST. NICHOLAS. C. M.

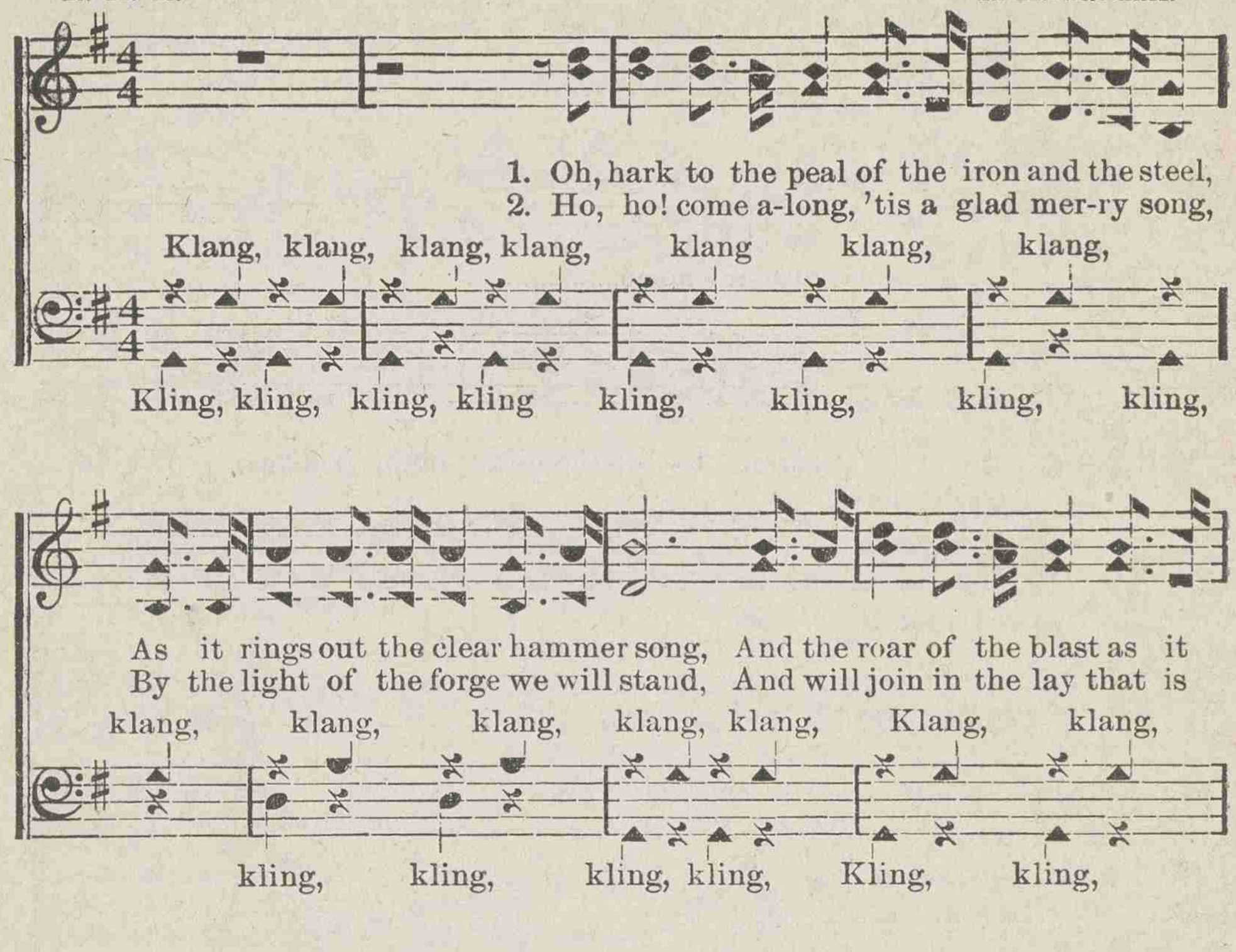
Dr. Havergal.



No. 119.

HAMMER SONG.

R. H. R. R. H. Randall.



steel, And the sparks rushing out with a glad mer - ry shout, Stirs the
near So we join in the peal of the iron and the steel, 'Tis the

klang, klang, klang, klang, klang,

kling, kling, kling, kling, kling, kling, kling, kling,

CHORUS.

heart with a joy all can feel.
glad hammer song that we hear.

Hur-rah, hur-rah! The

klang klang, klang, klang, klang klang hur-rah, hur-rah!

kling, kling, kling, kling, kling.

hammer song we'll sing, Hurrah, hurrah! And let the mu - sic ring.

Hurrah, hurrah!

Hur - rah, hur - rah! The ham - mer sings in glee, Hur -

Hur-rah, hur-rah!
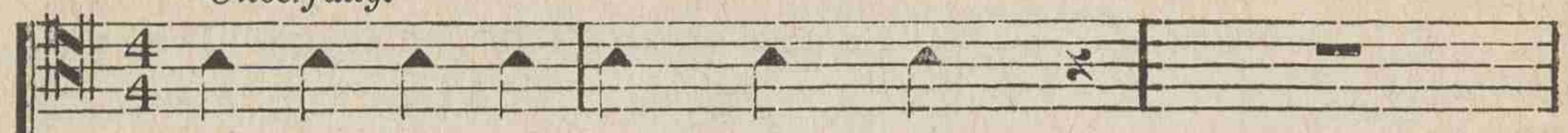
rah, hur - rah, hur - rah, hur - rah! 'Tis la - bor makes us frée.

BRAVO, BRAVO ALL.
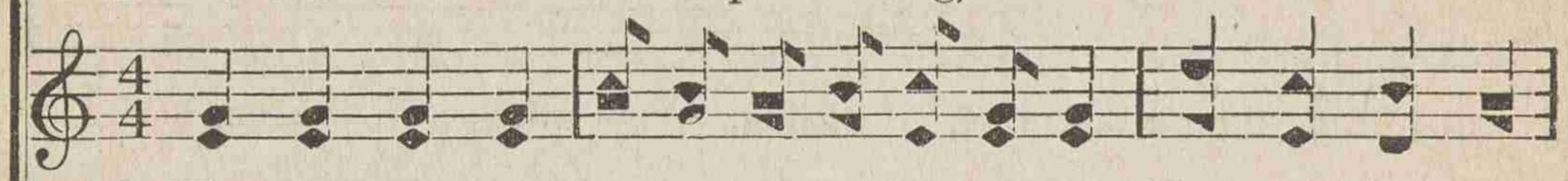
No. 120.

C. E. L. C. E. Leslie.

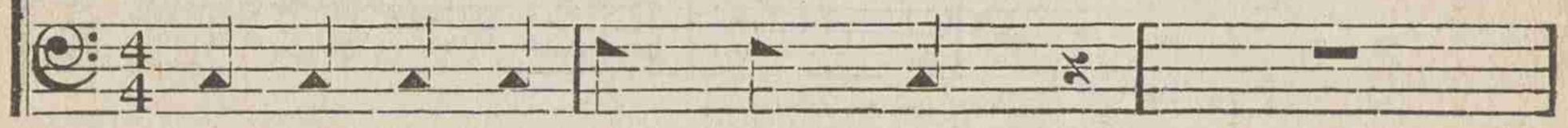
Cheerfully.
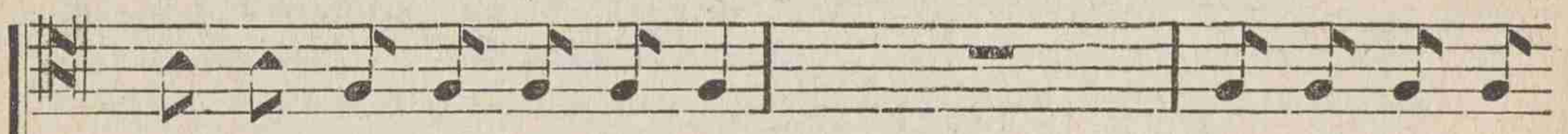


1. We are now in four part song,



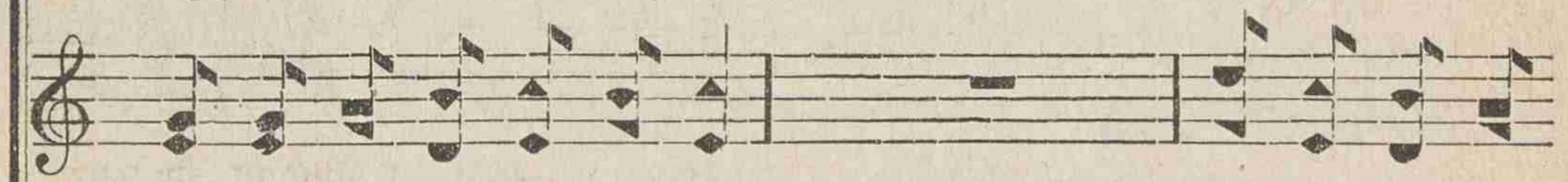
1. We are now, yes, we are now in four part song, Keep your time, yes,
2. One and all, yes, one and all, should learn to sing, Keep your time, and
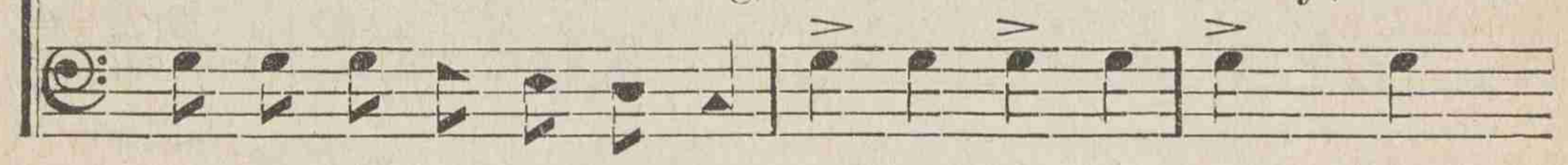


2. One and all should learn to sing.



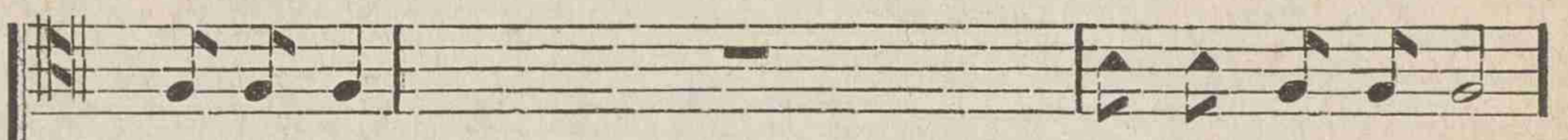
Keep your time and don't sing wrong, Ver - y care - ful



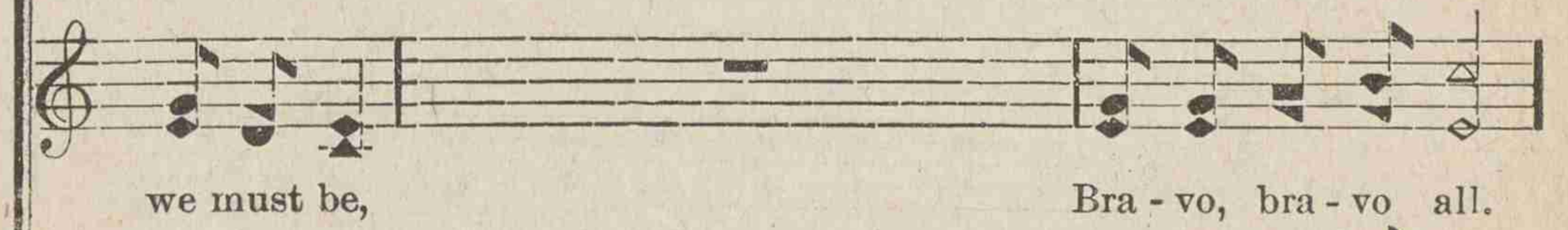
keep your time, and don't sing wrong, Ver - y care - ful
make the air with mu - sic ring, Ver - y care - ful
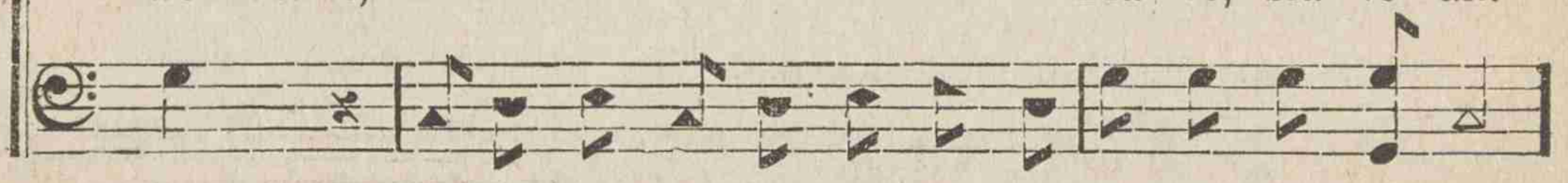


Make the air with mu - sic ring, Ver - y care - ful we must



we must be, Bra - vo, bra - vo all.
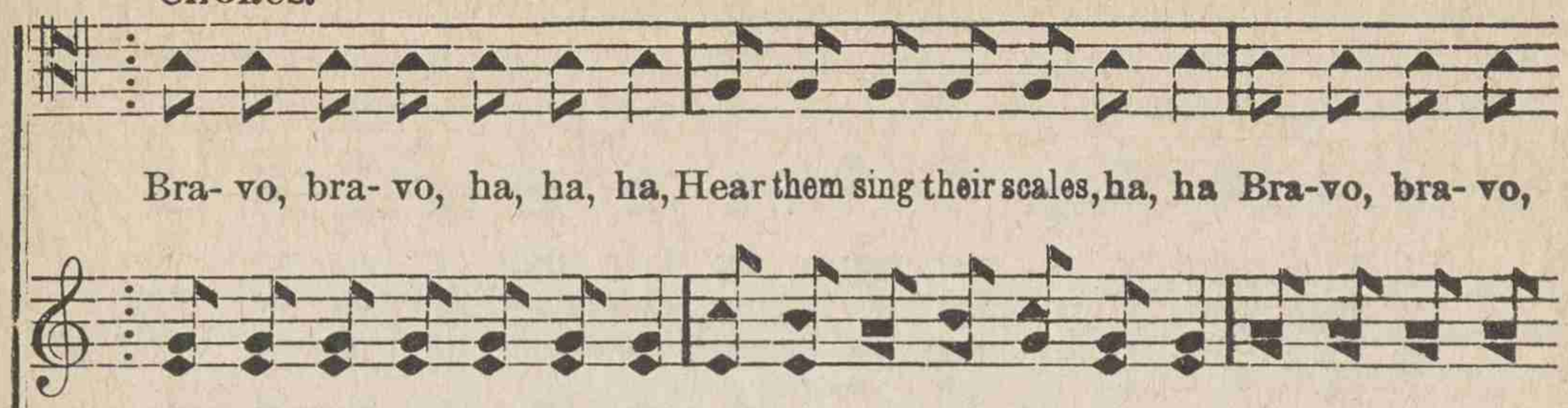


we must be, Bra - vo, bra - vo all.
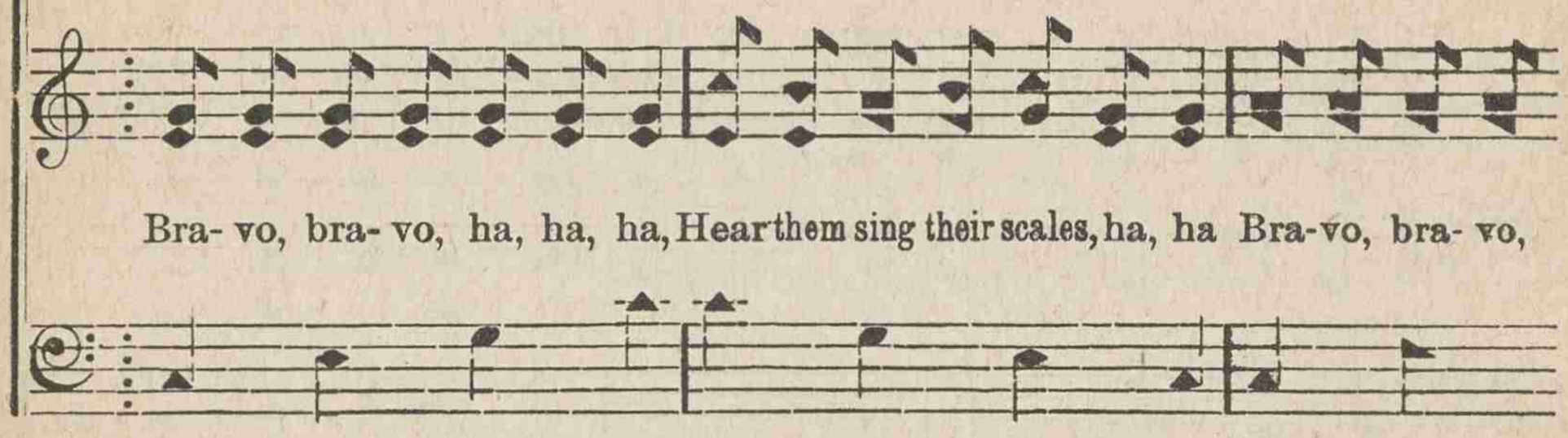


be, One and two and three and four, and Now our scale we sing.

CHORUS.

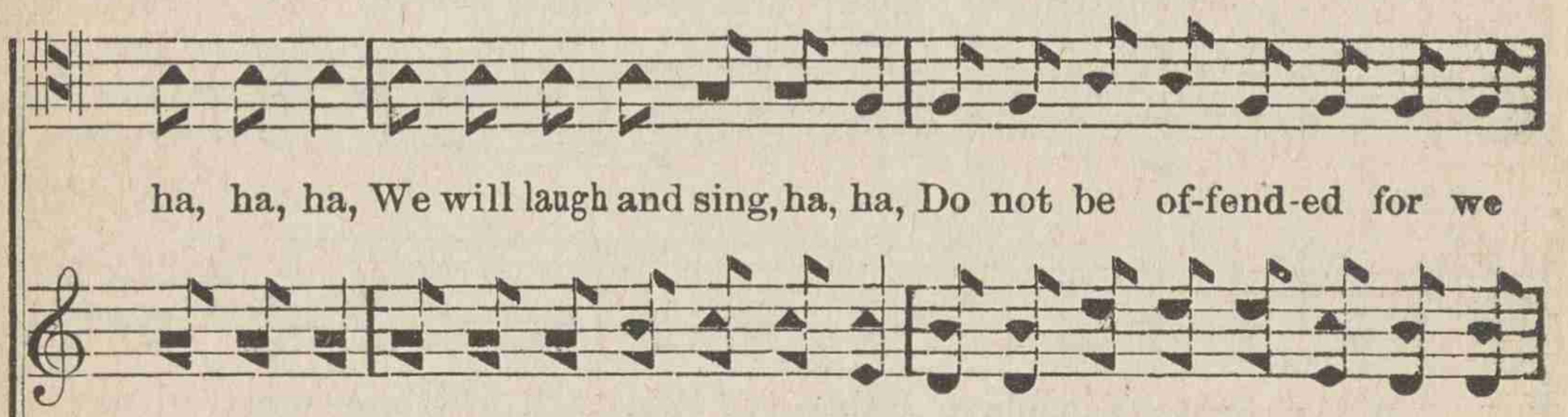


Bra- vo, bra- vo, ha, ha, ha, Hear them sing their scales, ha, ha Bra-vo, bra- vo,

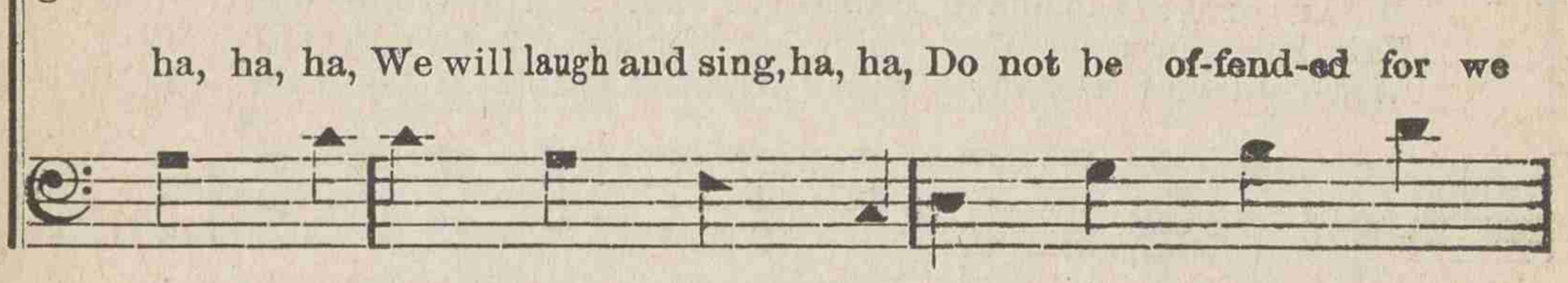


Bra- vo, bra- vo, ha, ha, ha, Hear them sing their scales, ha, ha Bra-vo, bra- vo,

We will sing our scales in time, And let the

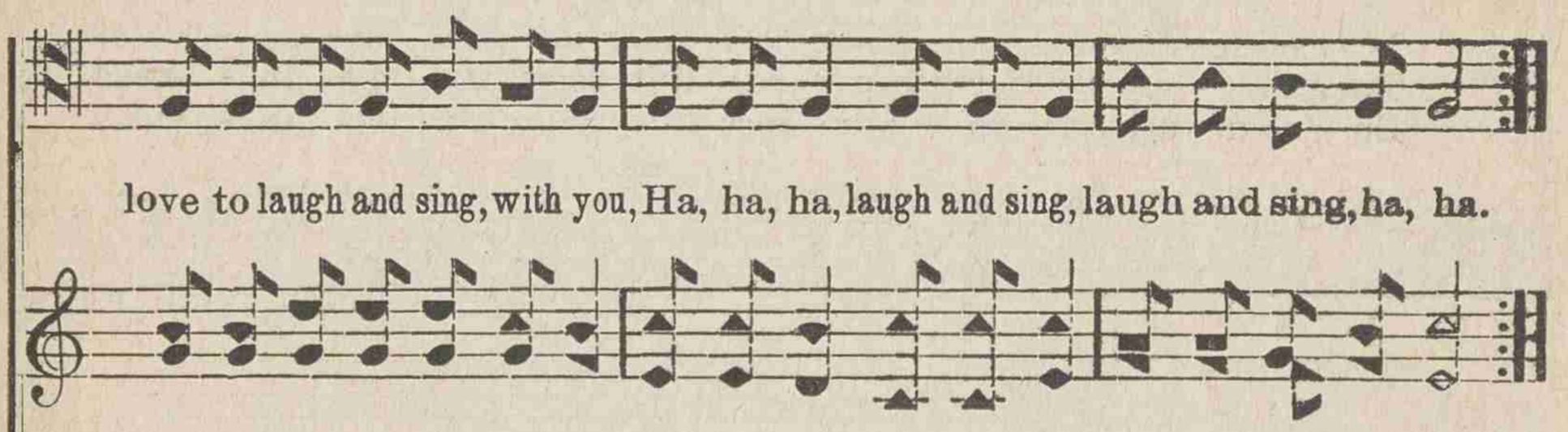


ha, ha, ha, We will laugh and sing, ha, ha, Do not be of-fend-ed for we

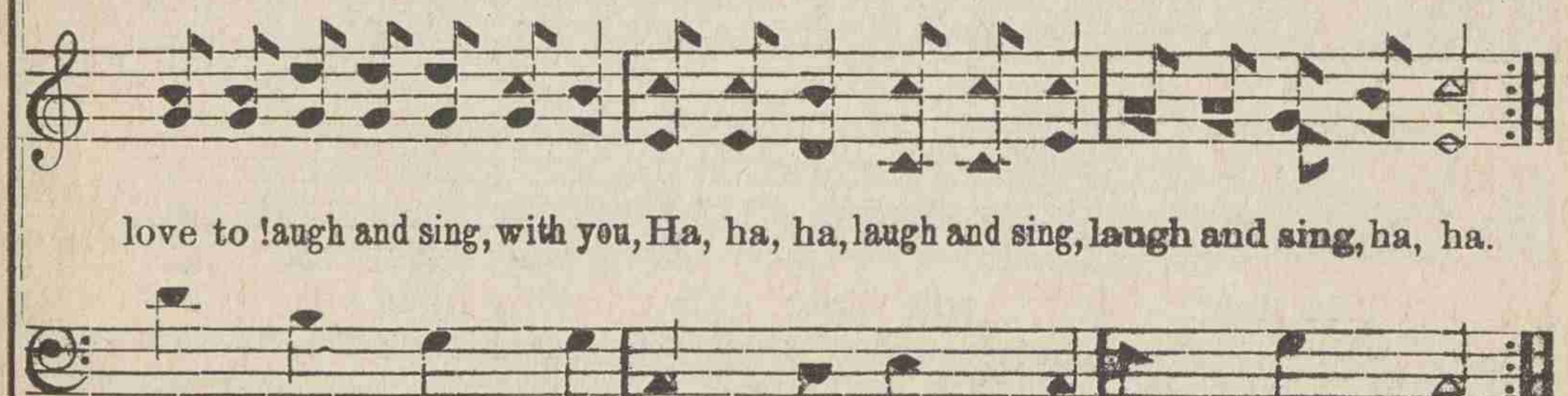


ha, ha, ha, We will laugh and sing, ha, ha, Do not be of-fend-ed for we

oth - ers have the rhyme, Yes, we will sing so



love to laugh and sing, with you, Ha, ha, ha, laugh and sing, laugh and sing, ha, ha.



love to laugh and sing, with you, Ha, ha, ha, laugh and sing, laugh and sing, ha, ha.

loud and strong, That all may know we don't sing wrong.

No. 121.

TRIP LIGHTLY.

J. H. Leslie.

1. Trip light- ly o - ver troub - le; Trip light- ly o - ver wrong;
2. Trip light- ly o - ver sor - row, Though all the way be dark;
3. Trip light- ly o - ver sad - ness; Stand not to rail at doom;

We on - ly make grief doub - le By dwell- ing on it long.
The sun may shine to - mor - row, And gay - ly sing the lark;
We've pearls to string of glad - ness On this side of the tomb;

Why clasp woe's hands so tight - ly? Why sigh o'er blos- soms dead?
Fair hopes have not de - part - ed, Though ros- es may have fled:
While stars are night-ly shin - ing, And heav'n is o - ver - head,

Why cling to forms un - sight - ly? Why not seek joy in - stead?
Then nev - er be down-heart - ed; But look for joy in - stead.
En - cour - age not re - pin - ing; But look for joy in - stead.

CHORUS.

Trip light - ly, trip light - ly, Trip light - ly o - ver
Trip light-ly, trip light- ly, Trip light - ly o - ver

Repeat. ***pp***

troub - le; Trip light - ly, trip light - ly, Trip light-ly o - ver wrong.
troub - le; Trip lightly, trip lightly, Trip light- ly o - ver wrong.

ABIDE WITH ME.

No. 122.

Henry F. Lyte. **William Henry Monk.**

1. A - bide with me; fast falls the e - ven - tide; The dark-ness
2. Swift to its close ebbs out life's lit - tle day; Earth's joys grow
3. I need Thy pres - ence ev - 'ry pass- ing hour; What but Thy
4. Hold Thou Thy cross be - fore my clos- ing eyes; Shine thro' the

deep - ens; Lord, with me a - bide! When oth - er help - ers
dim, its glo - ries pass a - way; Change and de - cay in
grace can foil the temp-ter's pow'r? Who, like Thy - self, my
gloom and point me to the skies; Heav'n's morning breaks, and

fail, and comforts flee, Help of the help-less, O a - bide with me!
all a-round I see; O Thou, who changest not, a - bide with me.
guide and stay can be? Thro' cloud and sunshine, Lord, a - bide with me.
earth's vain shadows flee; In life, in death, O Lord, a - bide with me.

HOE YOUR OWN ROW.

No. 123.

Anon. Grace Glenn.

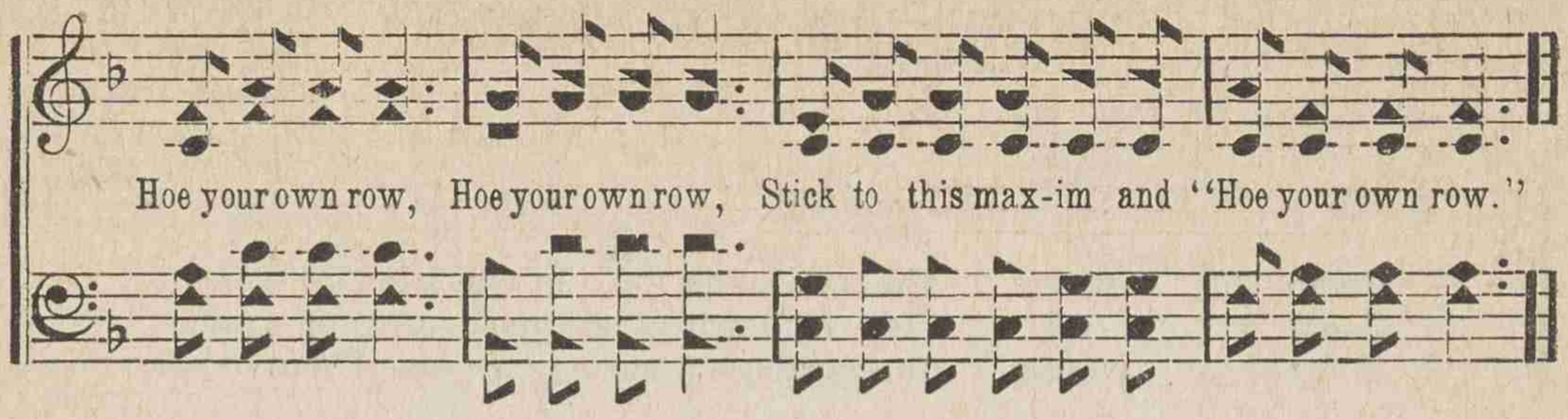
1. There's many a maxim heard under the sun, Scarce worth preservation, but
2. A good many wishers I've known in my time Some builders of houses, some
3. In lands far and near I've met idlers who said "I've right to my living the

here boys is one, So sound and so sim-ple 'tis worth while I know And
builders of rhyme, And they that were prosper'd, were prosper'd I know By
world owes me bread," A right la- zy fel - low, a thous-and times no, 'Tis

CHORUS.

all in a sin - gle line "Hoe your own row."
know-ing the mean- ing of "Hoe your own row."
his, and his on - ly who "Hoes his own row."
} Hoe your own row,
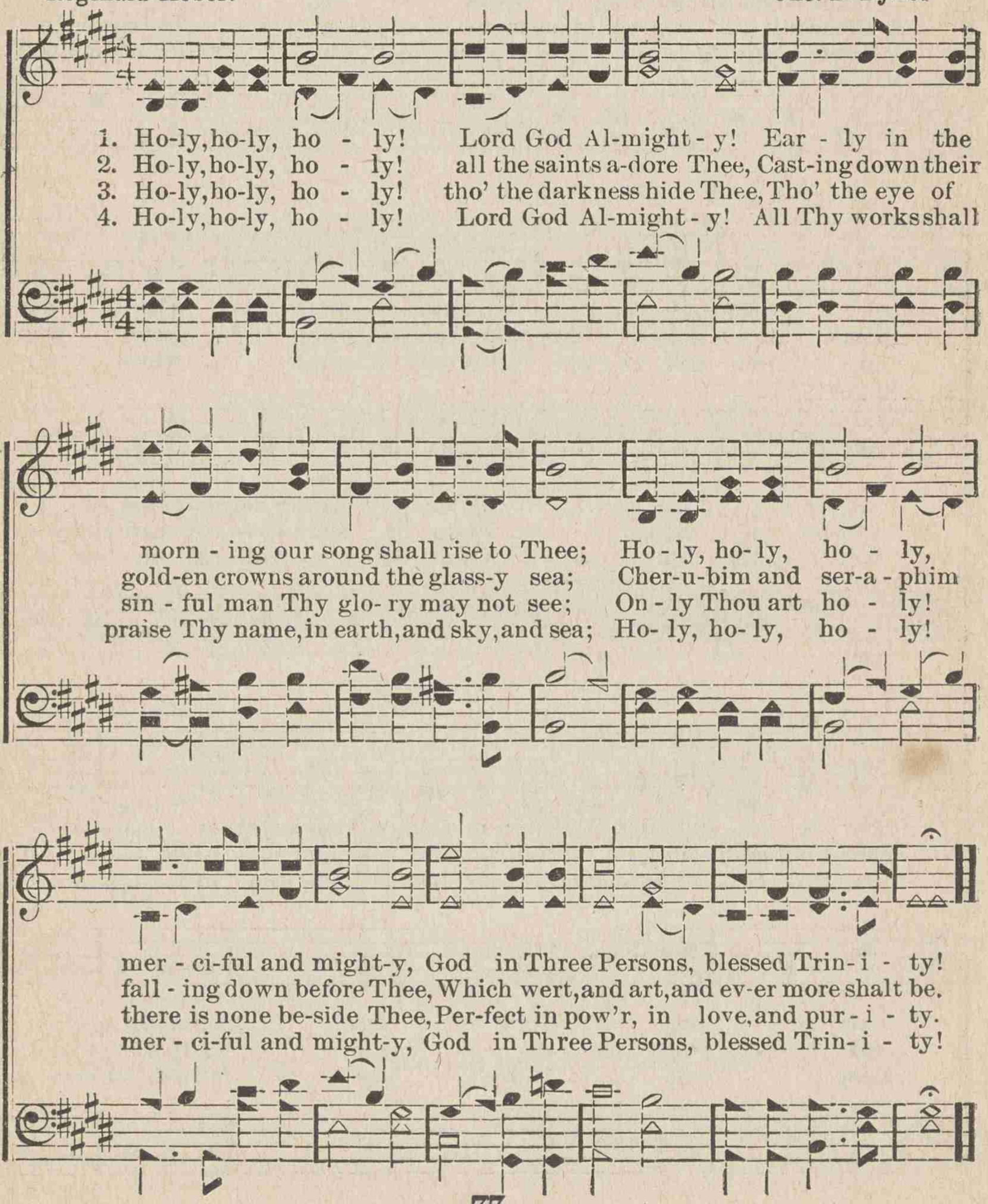
Hoe your own row, Do not for - get it wher - ev - er you go,



HOLY, HOLY, HOLY!

No. 124.

Reginald Heber. **Jno. B. Dyke.**



No. 125.

COME JOIN OUR SONG.

G. G.

Grace Glenn.

1. Come when the morn-ing is break-ing, Oh! come
2. Come all ye who would be mer - ry, For joy
3. Come where the bright stars are peep-ing, From depths

1. Come when the morning is break - ing, Come o'er the
2. Come all ye who would be mer - ry, Joy roams the
3. Come where the bright stars are peep - ing, From depths of
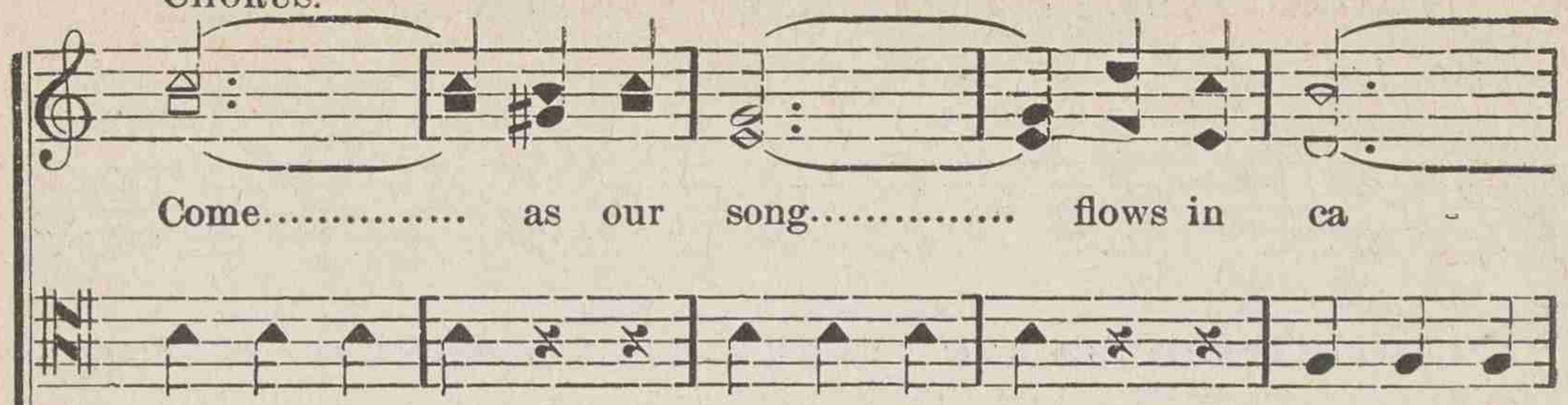
o'er the sil - ver - y sea, Come, oh, come where our
roams the glit- ter - ing tide, Come, oh, come leave your
of the soft az - ure blue, Come, oh, come while all

sil - ver - y sea,..... Come, oh, come where our boat is a -
glit-ter - ing tide,..... Come, oh, come leave your care and your
soft a - zure blue,..... Come, oh, come while all na - ture is

boat is a - wait-ing, And join in our glad mins-trel - sy.....
care and your sad-ness, As o - ver the wa - ters you glide.....
na - ture is sleep-ing, And gen-tly now fall- eth the dew.....

wait - ing, Join our glad minstrelsy.
sad - ness, As the wa-ters you glide.
sleep - ing, Gen - tly fall-eth the dew.
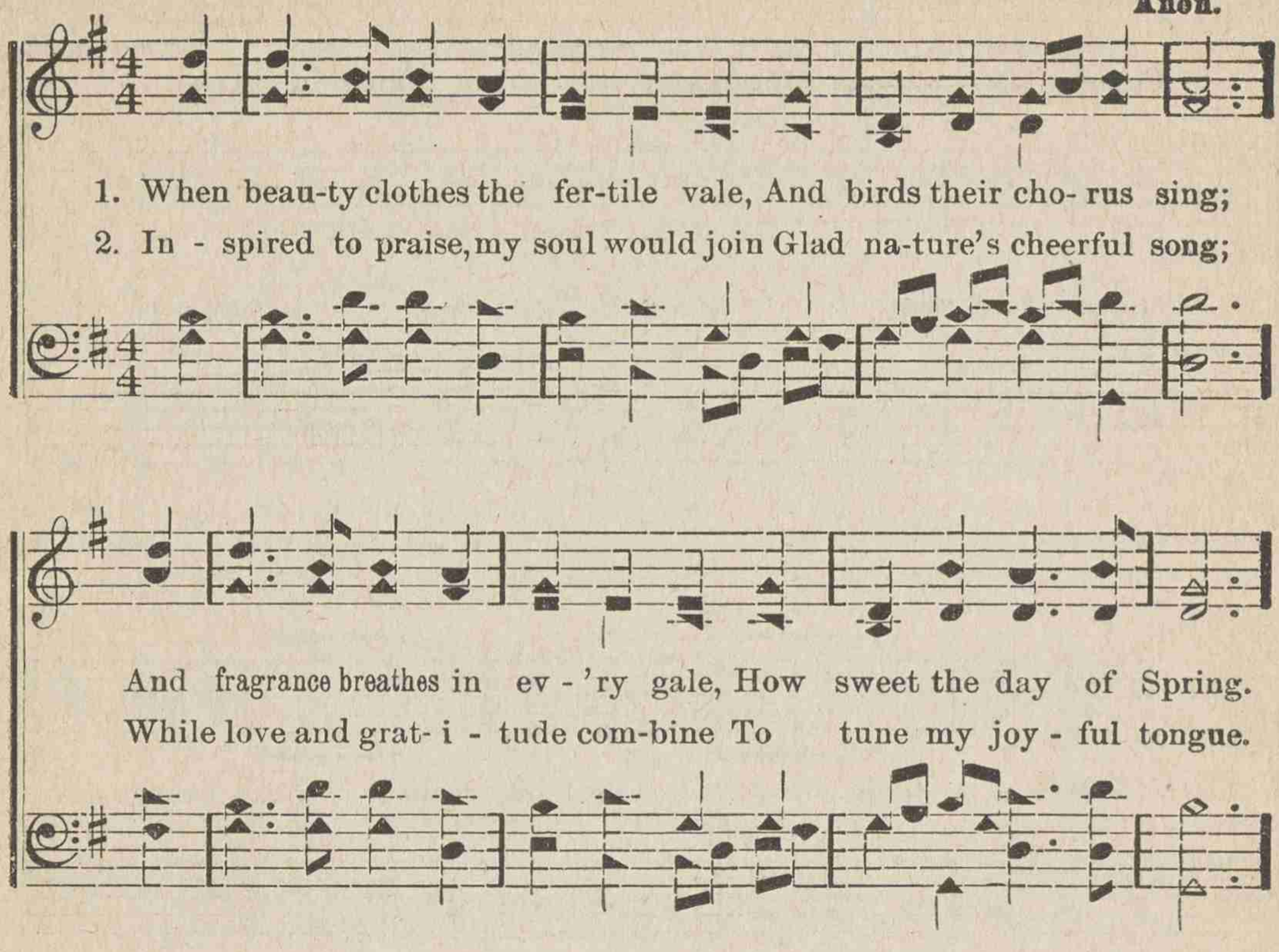
CHORUS.


Come..... as our song..... flows in ca
Come as our song, come as our song, Come as our
..... dence a - long,..... Come, oh, come..... as our
song flows in ca-dence a - long, Come as our song,
song..... flows in ca - dence a - long.....
come as our song, Come as our song flows in ca-dence a - long.

WHEN BEAUTY CLOTHES THE FERTILE VALE.

No. 126.

Anon.



No. 127.

MERRILY GOES OUR BARK.

James Rowe. **Will H. Ruebush.**

Brightly.

Mer- ri - ly, mer- ri - ly on we sail A - cross the sea,
D. C.—Mer- ri - ly, mer- ri - ly on we go, With care - less will,

Bounding a - long in a laugh- ing gale, For gay are we.
Know-ing not when we may lie be - low, All cold and still.

Hearts are sing-ing with pure delight, Joy-bells ring-ing with all their might,
Where the billows are toss- ing high Sail - or fel-lows should live and die,

FINE.

Speed-ing a - long, sing- ing a song, Free and bright.
Hop- ing to rest un - der its breast, By and by.

CHORUS.

Tra, la, la, la, la, la, True sailors are we, ... All loving the
Mariners true are we,

sea, ... And nev-er we fail ..... To weather the
Loving the bright blue sea, Never our cheer will fail,

gale ..... O'erflowing with cheer ..... And nev-er a
Weather we every gale, Always aglow with cheer,

fear, ... We trav-el a - long, ... With laughter and
Never we know a fear. Trav-el we right a-long,

1 2

song ..... True sailors are song .....
Singing a rollicking song. Singing a rollicking song.

The light'ning may

The light'ning may flash, The thunder may crash,

flash,.....The thunder may crash,..... The tempest may

The tempest may sweep All o- ver the deep,

sweep..... All o-ver the deep,..... Still onward we

Still onward we go, With fa-ces a-glow,

go,..... With faces a - glow,..... For, loving the

rit...... *D.C.*

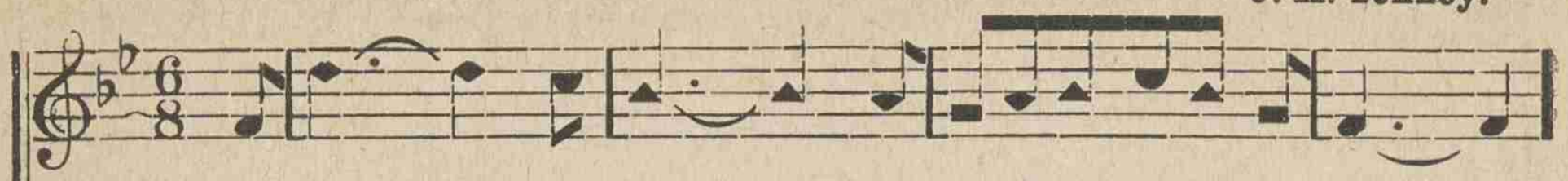
For, lov-ing the sea, True sailors are we.

sea,..... True sail-ors are we.....
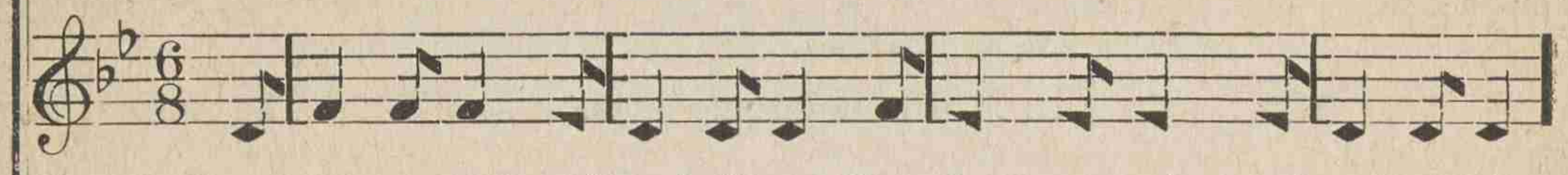
No. 128.

COME HOME.
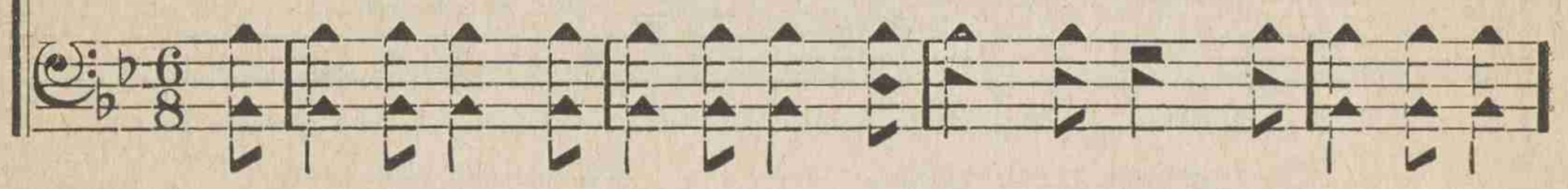
J. H. Tenney.
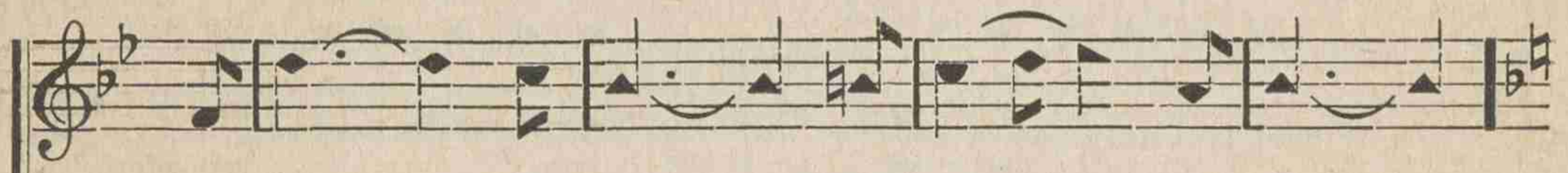


1. Come home,..... come home ..... from o'er the sea,.....
2. To-night,..... when passed.... the sun - set hour,.....
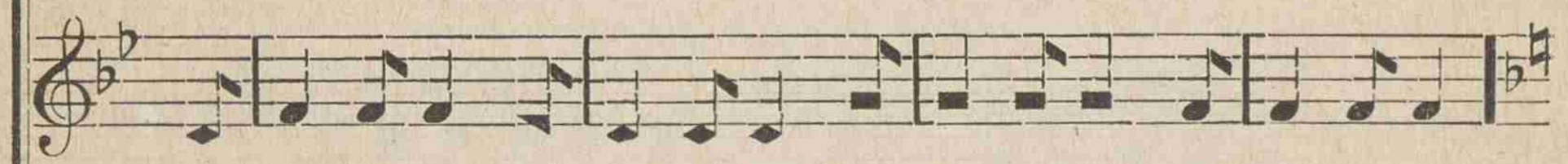


1. Come home, come home from o'er the sea, Come home, come home, from o'er the sea,
2. Tonight, when pass'd the sunset hour, Tonight, when pass'd the sunset hour,
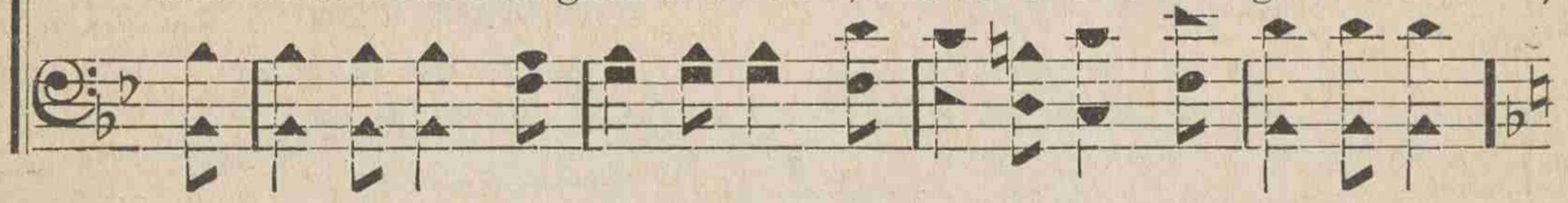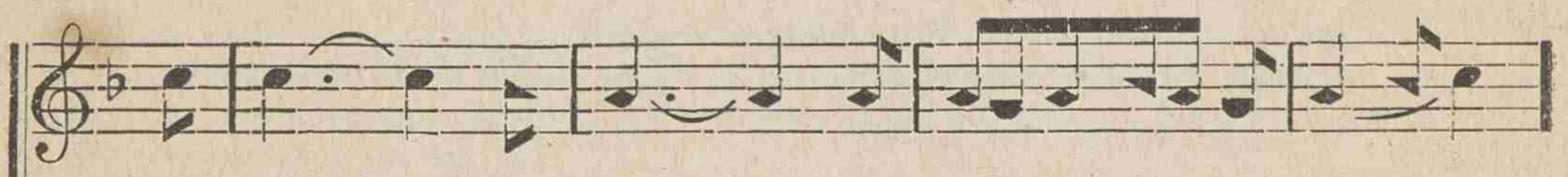




We wait,..... we sigh,..... we pray..... for thee;.....
And dews,..... fell soft,..... on grass..... and flow'r,.....
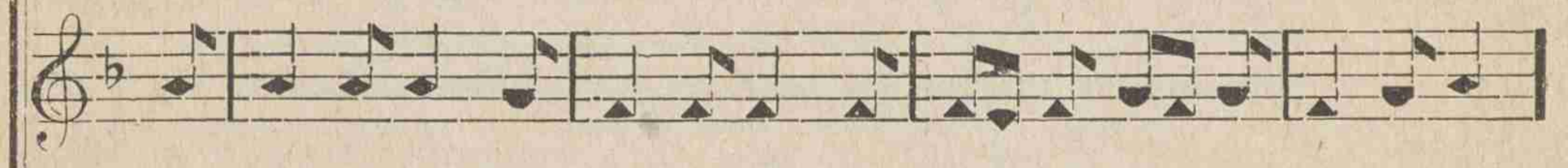


We wait, we sigh, we pray for thee, We wait, we sigh, we pray for thee;
And dews fell soft on grass and flow'r, And dews fell soft on grass and flow'r;
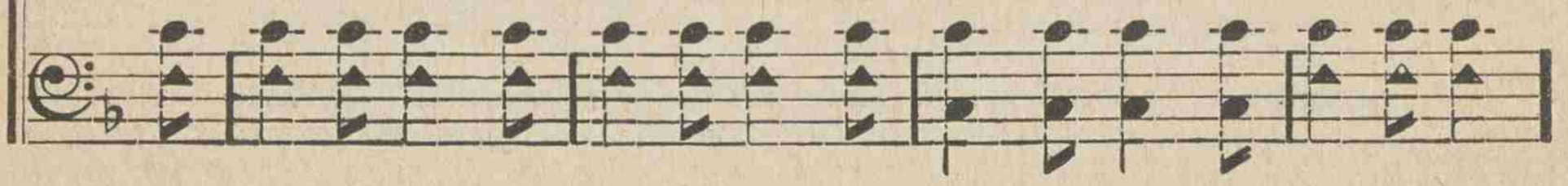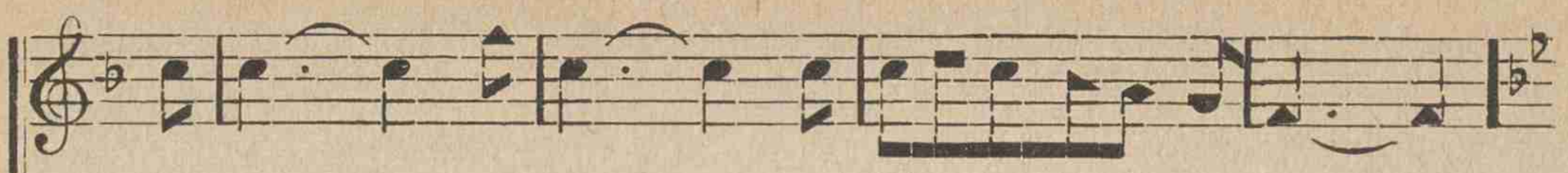




In for - eign climes..... no long - er roam,.....
A wild..... bird came..... and furl'd her wing.....
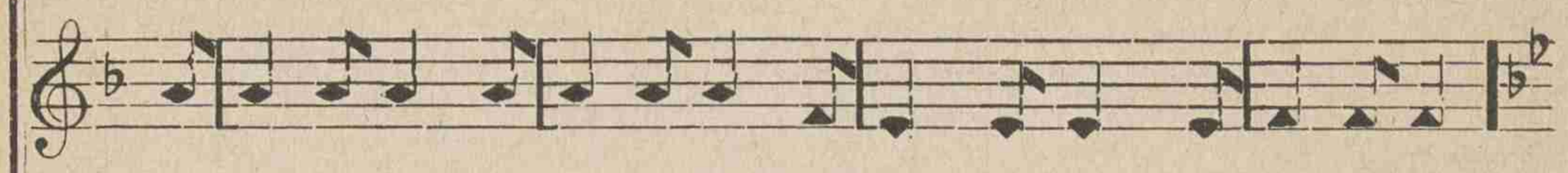


In foreign climes no long-er roam, In for - eign climes no long-er roam,
A wild bird came and furl'd her wing, A wild bird came and furl'd her wing,
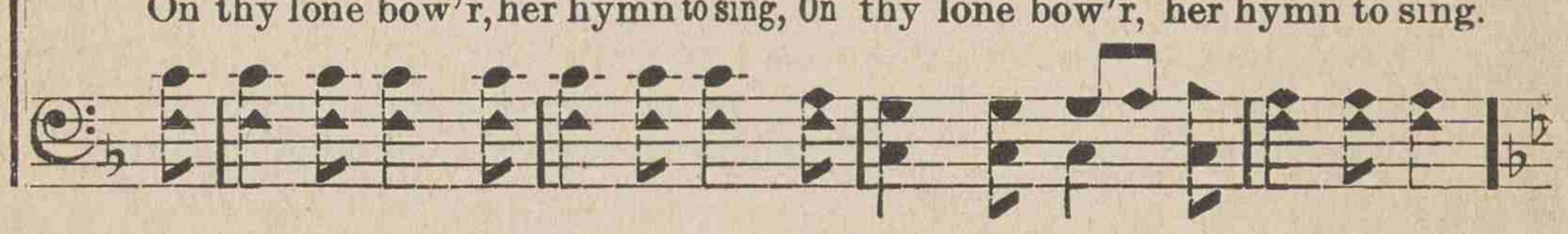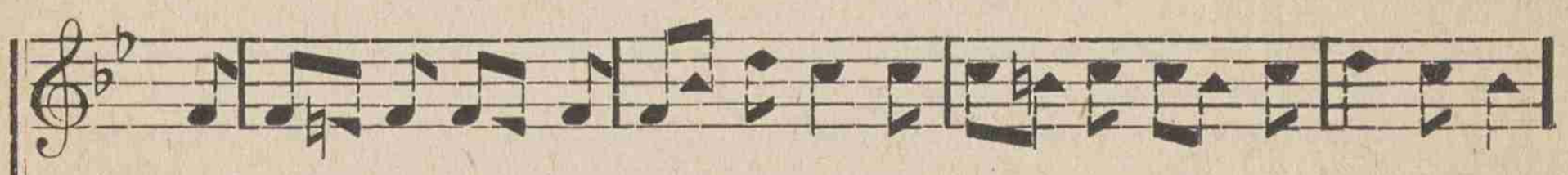




Our hearts..... all cry..... "Come home, come home!"...
On thy..... lone bow'r,..... her hymn to sing.....
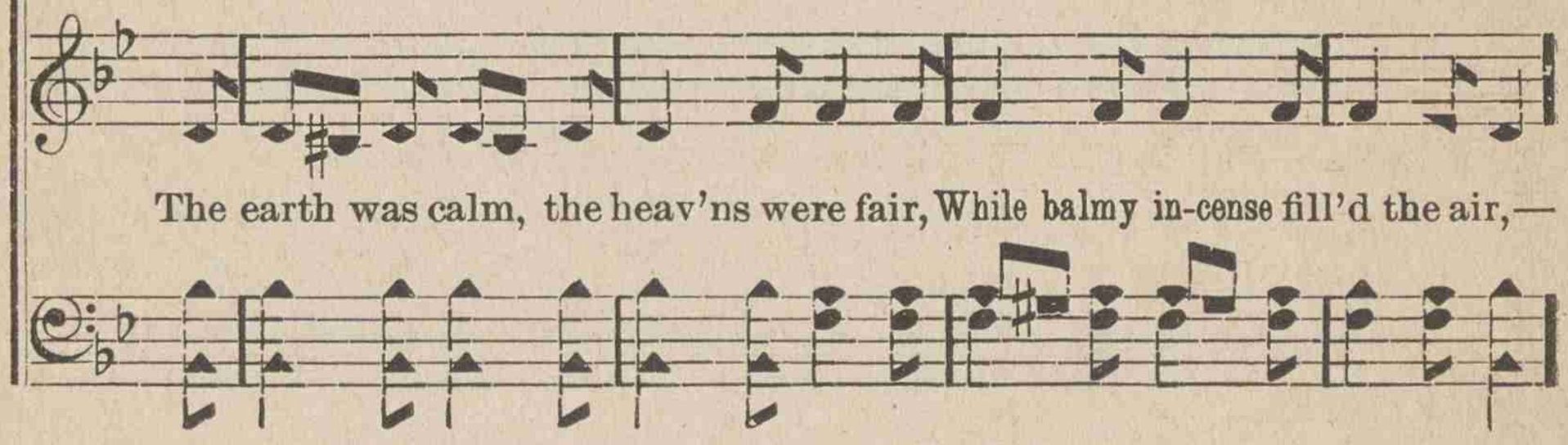


Our hearts all cry, "Come home, come home," Our hearts all cry, "Come home, come home!"
On thy lone bow'r, her hymn to sing, On thy lone bow'r, her hymn to sing.
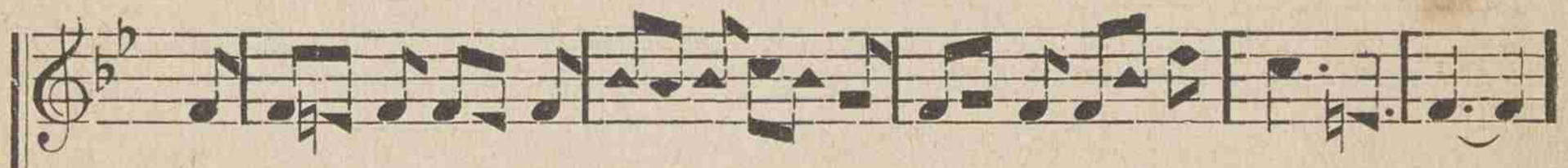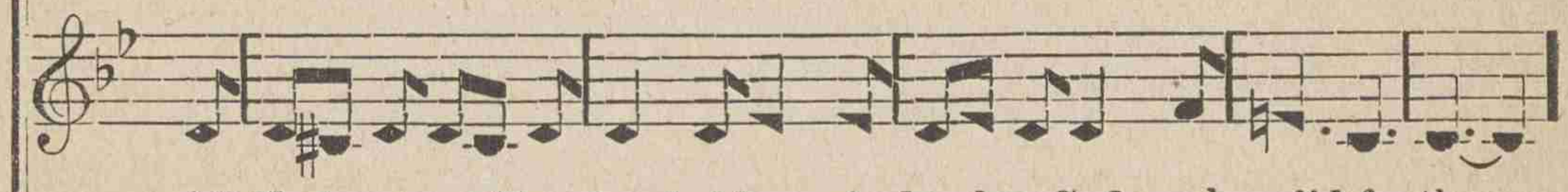




For twice her sheaf hath Autumn bound, The winter snow twice wrapp'd the ground,
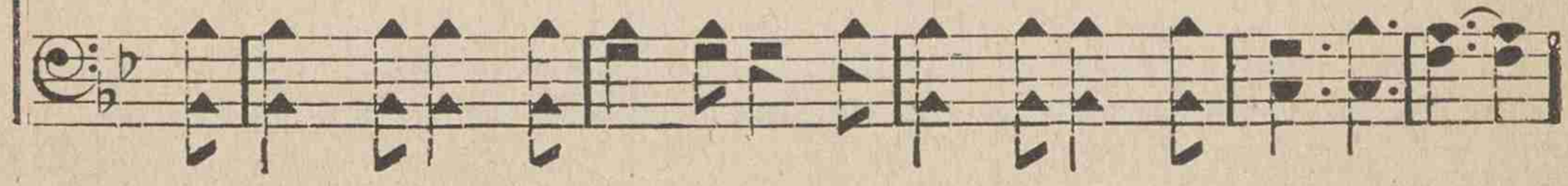


The earth was calm, the heav'ns were fair, While balmy in-cense fill'd the air,—
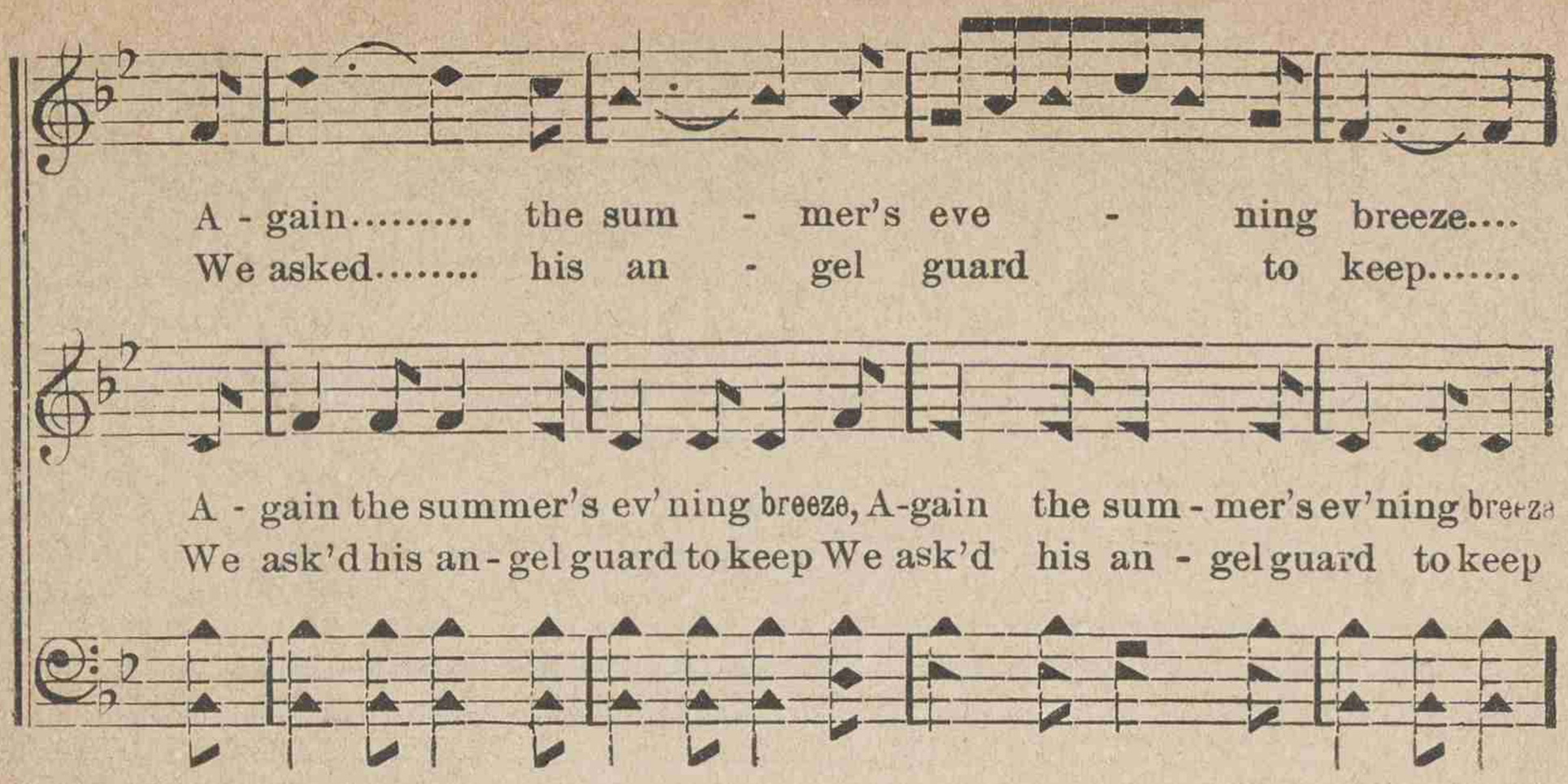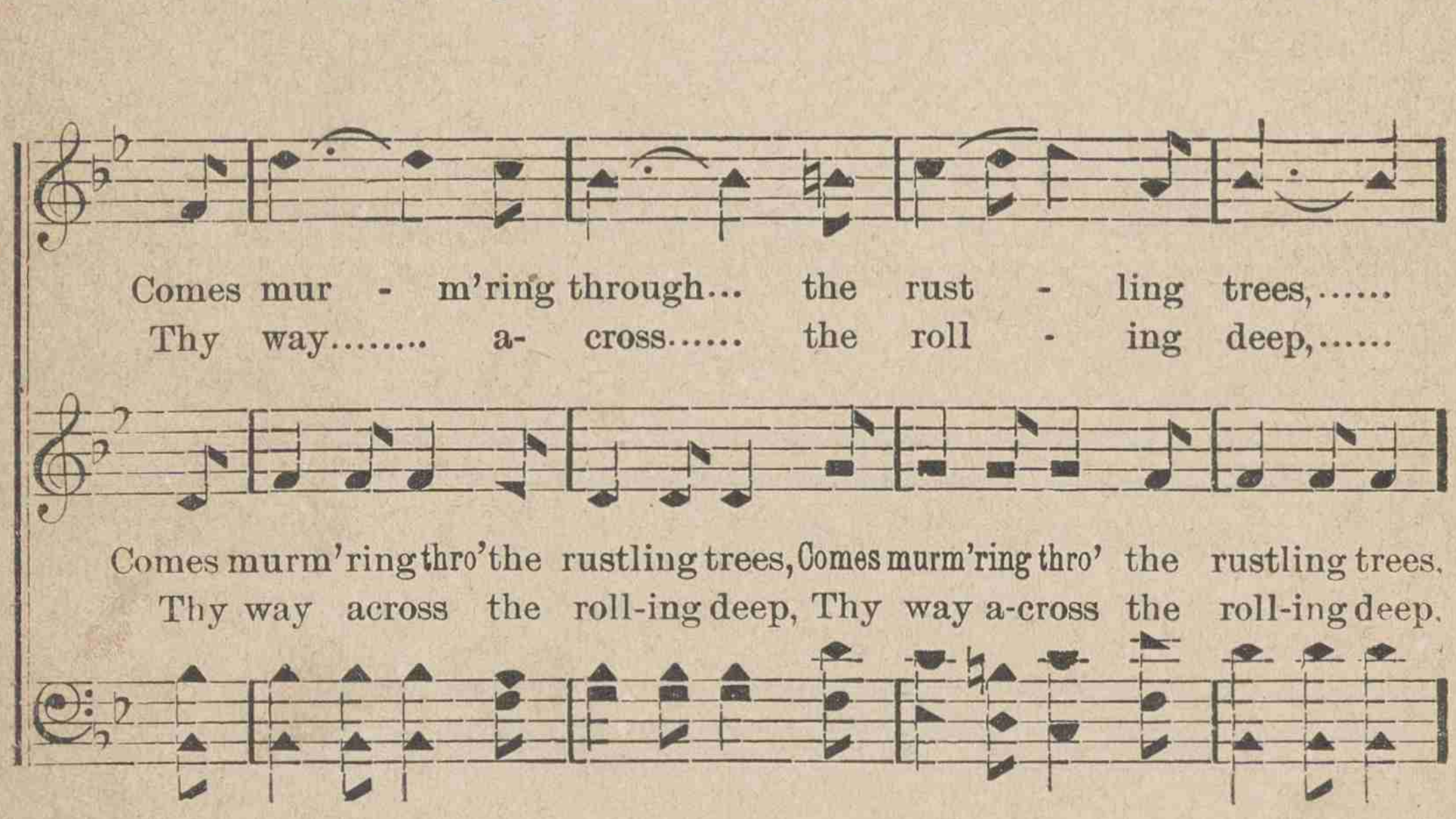


The spring hath bloom'd, The summers shone In glo-rious robes since thou art gone.
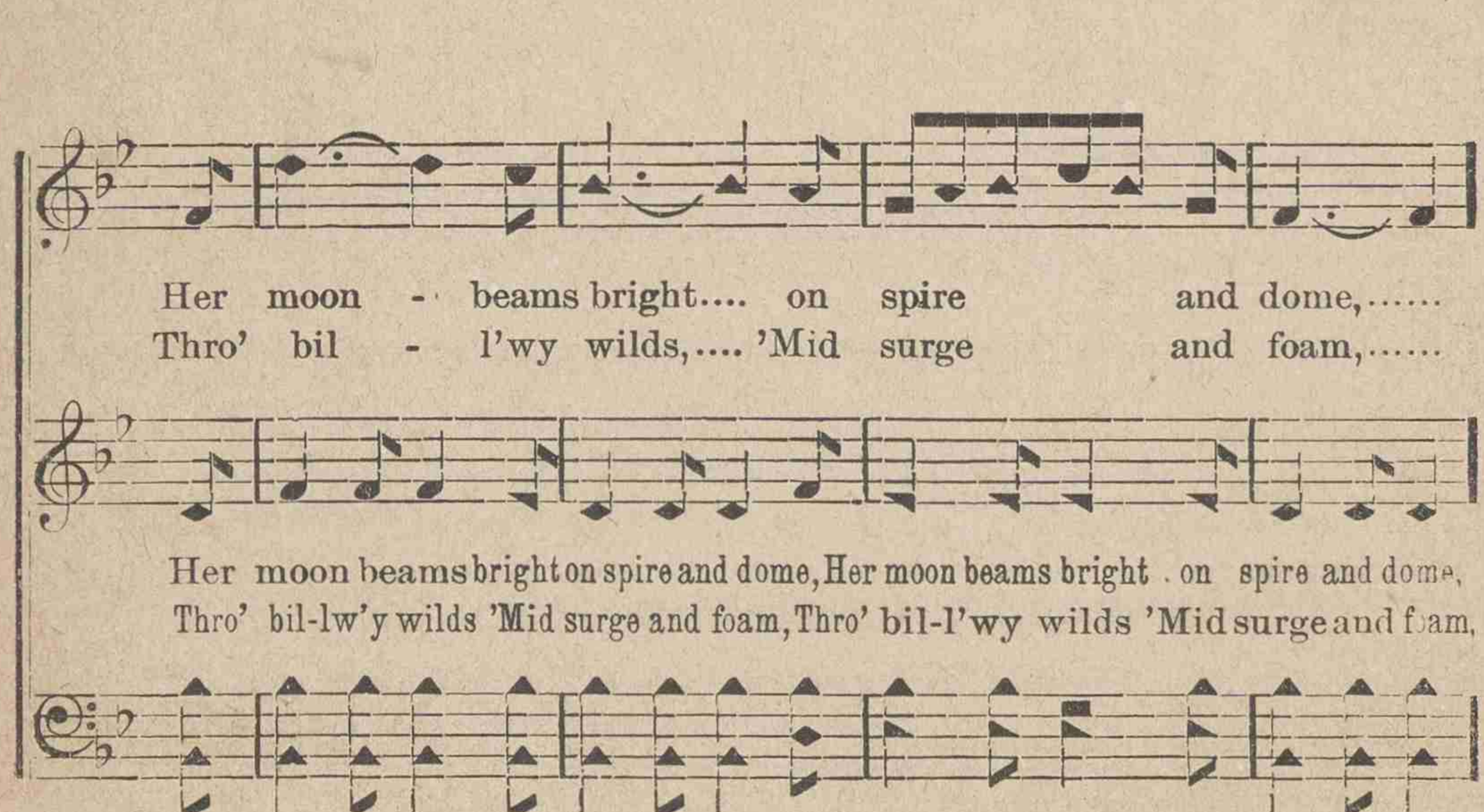


All Na-ture seem'd on bended knee, And to her God we kneel'd for thee.

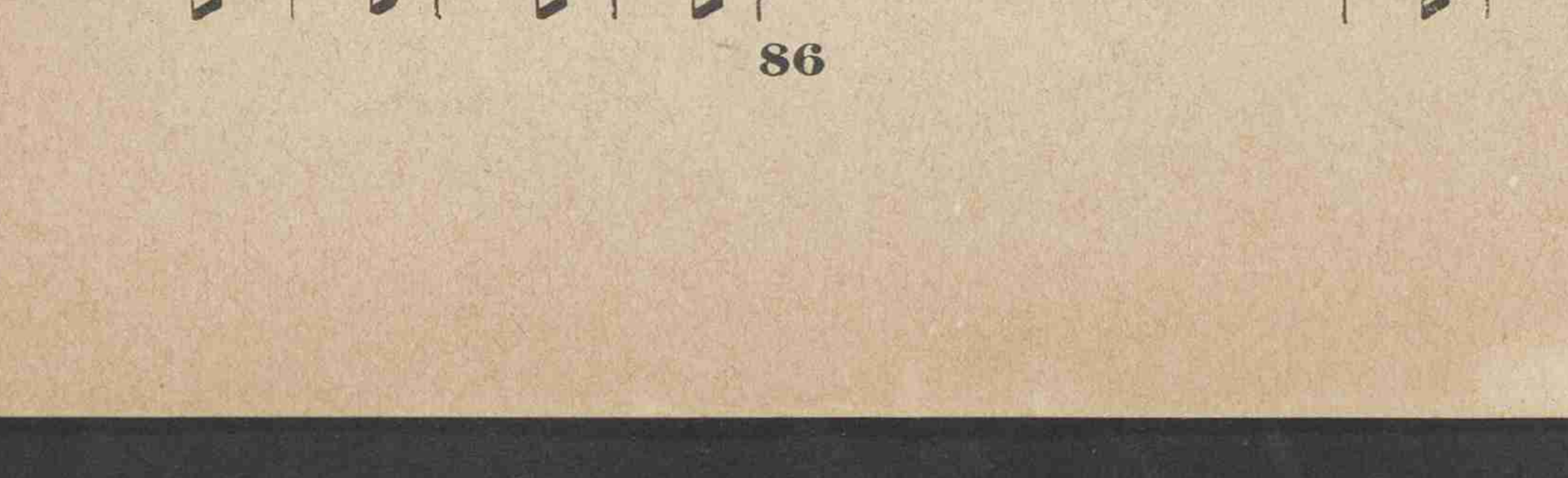



A - gain..... the sum - mer's eve - ning breeze....
We asked..... his an - gel guard to keep.....
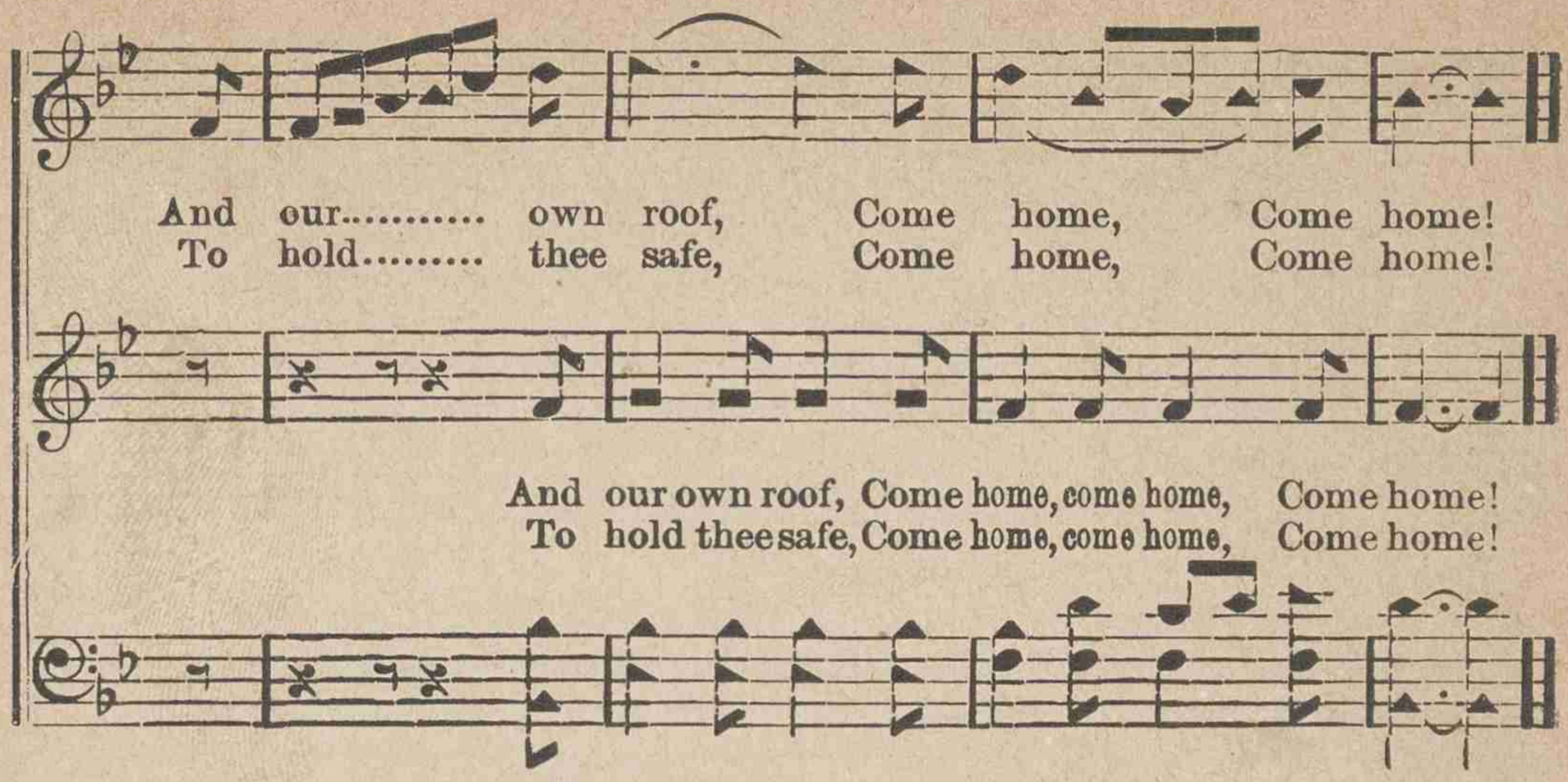

A - gain the summer's ev' ning breeze, A-gain the sum - mer's ev'ning breeze
We ask'd his an - gel guard to keep We ask'd his an - gel guard to keep


Comes mur - m'ring through... the rust - ling trees,.....
Thy way..... a- cross..... the roll - ing deep,.....

Comes murm'ring thro'the rustling trees, Comes murm'ring thro' the rustling trees.
Thy way across the roll-ing deep, Thy way a-cross the roll-ing deep.


Her moon - beams bright.... on spire and dome,.....
Thro' bil - l'wy wilds,.... 'Mid surge and foam,.....

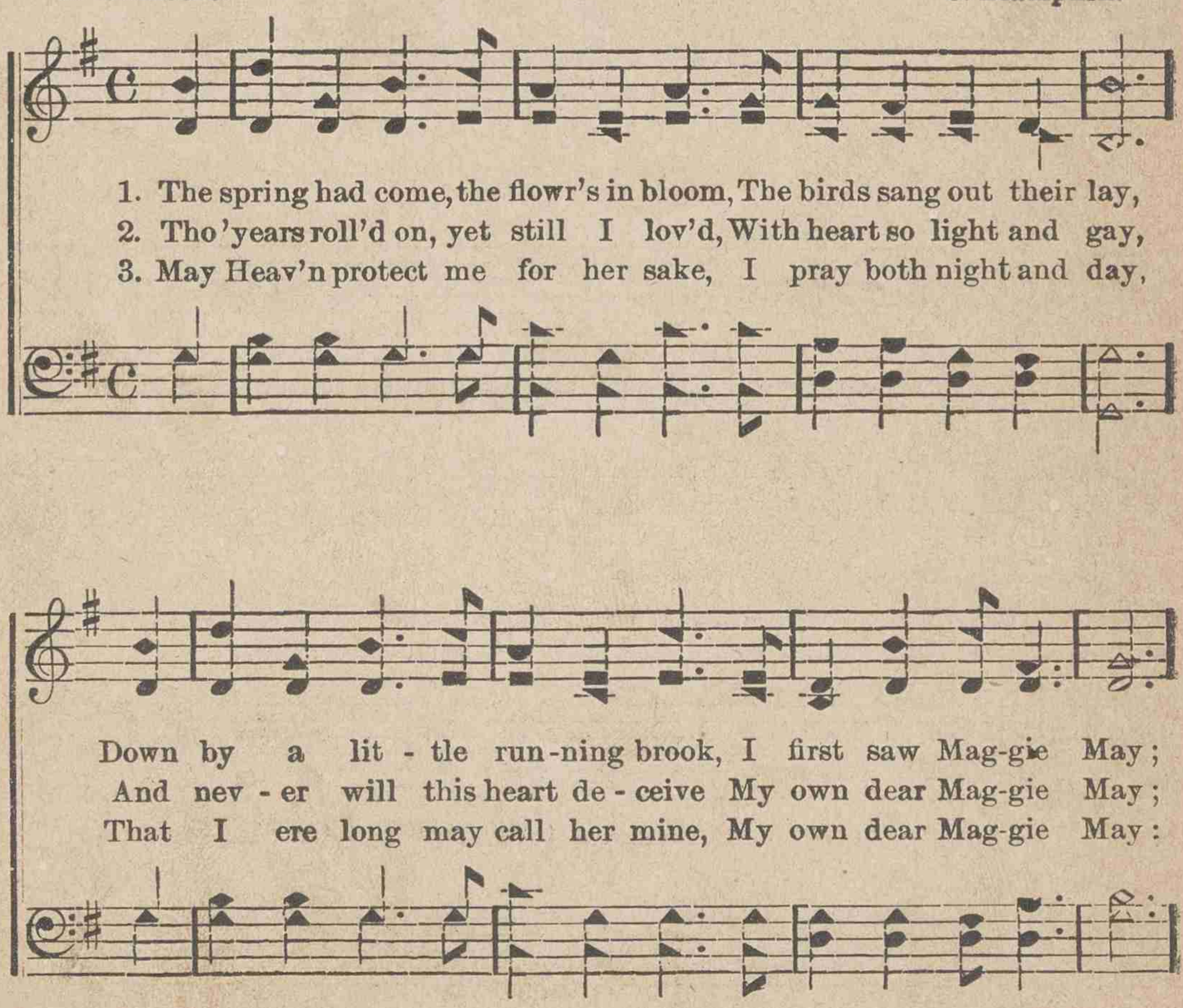
Her moon beams bright on spire and dome, Her moon beams bright . on spire and dome,
Thro' bil-lw'y wilds 'Mid surge and foam, Thro' bil-l'wy wilds 'Mid surge and foam,

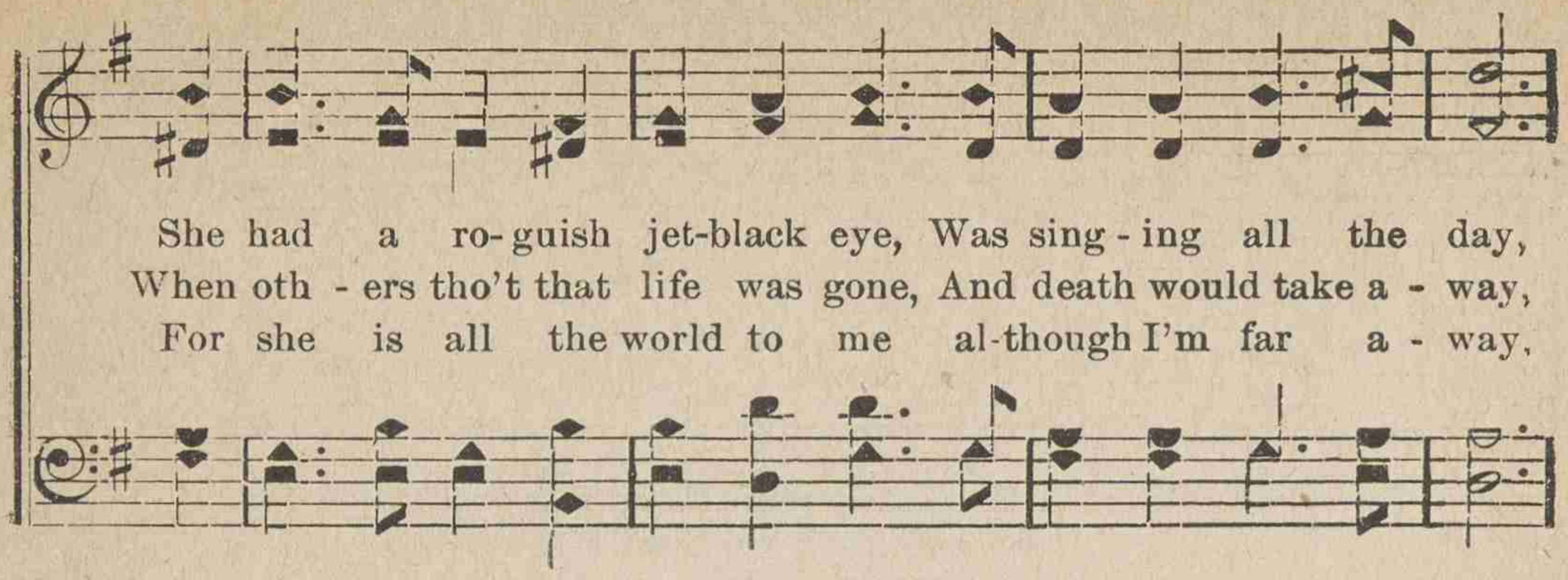


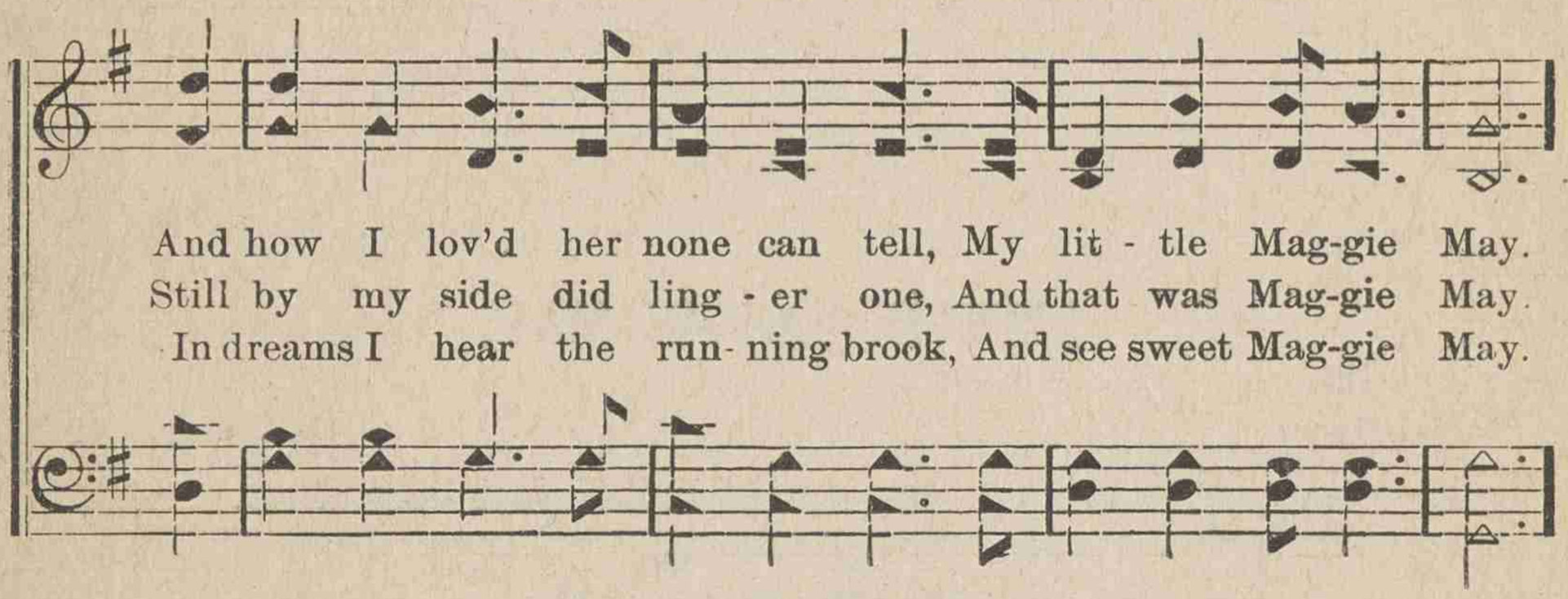
LITTLE MAGGIE MAY.
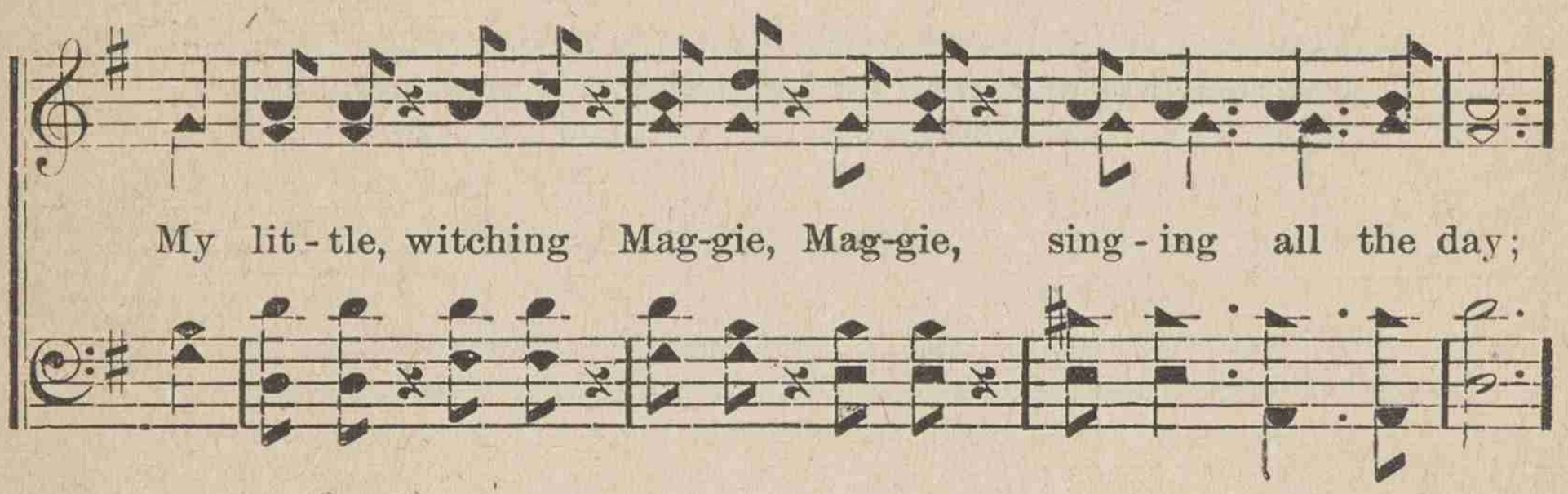
No. 129.
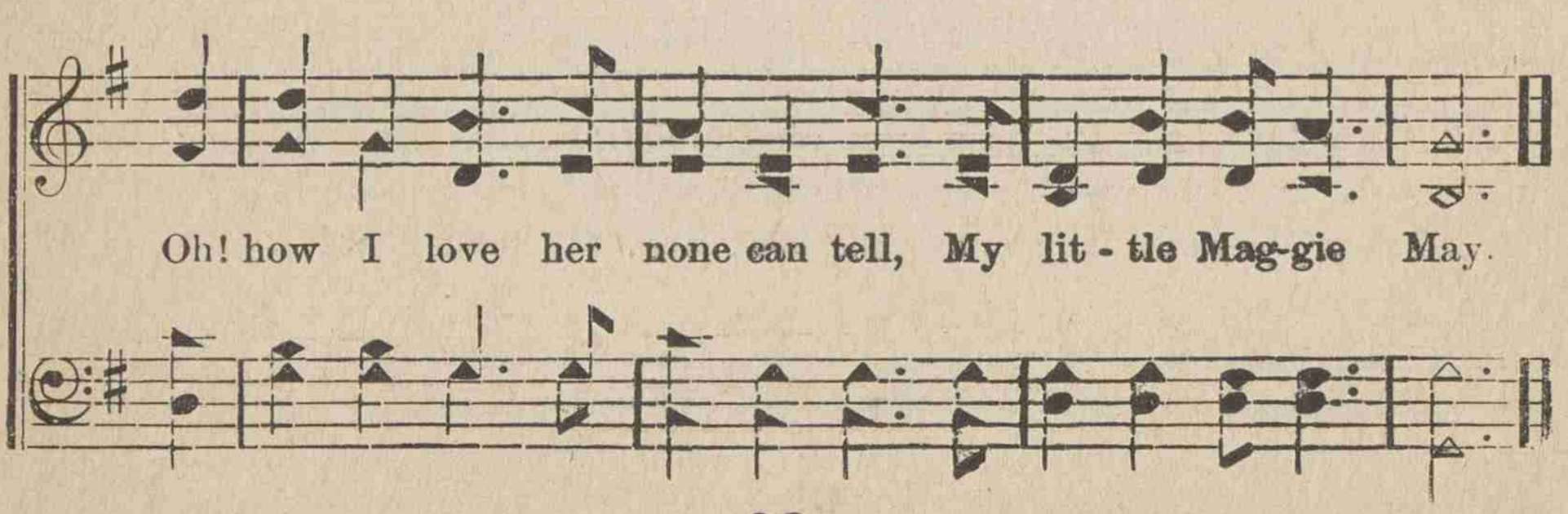
G. W. Moore. C. Blamphin.




She had a ro-guish jet-black eye, Was sing-ing all the day,
When oth-ers tho't that life was gone, And death would take a-way,
For she is all the world to me al-though I'm far a-way,


And how I lov'd her none can tell, My lit-tle Mag-gie May.
Still by my side did ling-er one, And that was Mag-gie May.
In dreams I hear the run-ning brook, And see sweet Mag-gie May.


My lit-tle, witching Mag-gie, Mag-gie, sing-ing all the day;


Oh! how I love her none can tell, My lit-tle Mag-gie May.

No. 130.

NEVER SAY FAIL.

A. S. Kieffer.

1. Keep working, 'tis wis - er than sit - ing a - side And dreaming and sigh-ing and waiting the tide; In life's earnest bat-tles they on - ly pre-vail,
2. With eyes ev - er o - pen, a tongue that's not dumb, A heart that to sor-row will nev-er succumb; You'll battle and conquer tho' thousands assail,
3. In life's ro - sy morn-ing, in manhood's fair pride, Let this be your mot-to your footsteps to guide "In storm and in sunshine what-ev-er as-sail,

Who dai - ly march onward and nev-er say fail.
How strong and how mighty, who never say fail.
I'll on-ward and conquer and nev-er say fail."

CHORUS.

Never, O nev - er say
Nev - - er O

fail..... Nev-er, O nev - er say fail..... In life's earn-est
nev - er say fail, Nev - - er O nev - er say fail

bat- tle they on - ly pre-vail, Who nev - - er say fail.....
Who nev - er, no nev - er, no nev - er say fail.

HOME OF MY HEART.

Fanny J. Crosby. **Arr. by Will H. Ruebush.**

Solo for Tenor or Soprano.

1. Home of my heart, Ev - er dear to me,
2. Friends warm and true, Gathered 'round me there,

Hallowed spot, ne'er for - got, Still I cling to thee;
All was bright, all de - light, Not a cloud of care;

Spring's ear - ly flow'rs, blos - som in the glade,
Sweet was the hour, when at close of day,

Down by the wil - low where in hap - py days we play'd;
Close by a moth - er's side I knelt and learn'd to pray;

CHORUS. *Unison.*

When the sweet voice of night calls the bus - y world to
Though my child - hood may pass like a morn - ing dream a -

rest, And the bird flies a - way to her qui - et leaf - y nest,
way, And the friends of my youth, like a fleet-ing summer's day,

SOLO.

And the moon looks a - broad from her bright ce - les - tial
And the stars look a - broad from their pure ce - les - tial

ritard.

dome, When I weep, and I pine for home.
dome, I shall weep, I shall pine for home.

a tempo.

CHORUS.

Home of my heart, ev-er dear to me, Hallowed spot, ne'er forgot, still I cling to

ritard......

thee; Spring's early flowers blooming in the glade, These hap-py mem'ries ne'er shall fade.

No. 132. # SWEET SUMMER'S GONE AWAY.

S. C. Hanson.

1. There's a pur-ple tint on the woodland leaves, And the winds are up all day!
2. On the wrinkled brook no ros-es peep, And the bees no long-er stray,
3. On the browning fiields the spi-der spins, Where the lambs no long-er play,
4. There are lov-ing arms for ba-by dear, Tho' the skies are chill and gray,

There's a rustling heard in the yellow trees, And it seems to sad-ly say:
And the but-ter-flies have gone to sleep, And the lo-cust trills all day.
And the crick-et now his chirp be-gins And the quail is whistling gay.
And a co-sy home nest all the year, And sweet kiss-es ev-'ry day.

CHORUS.
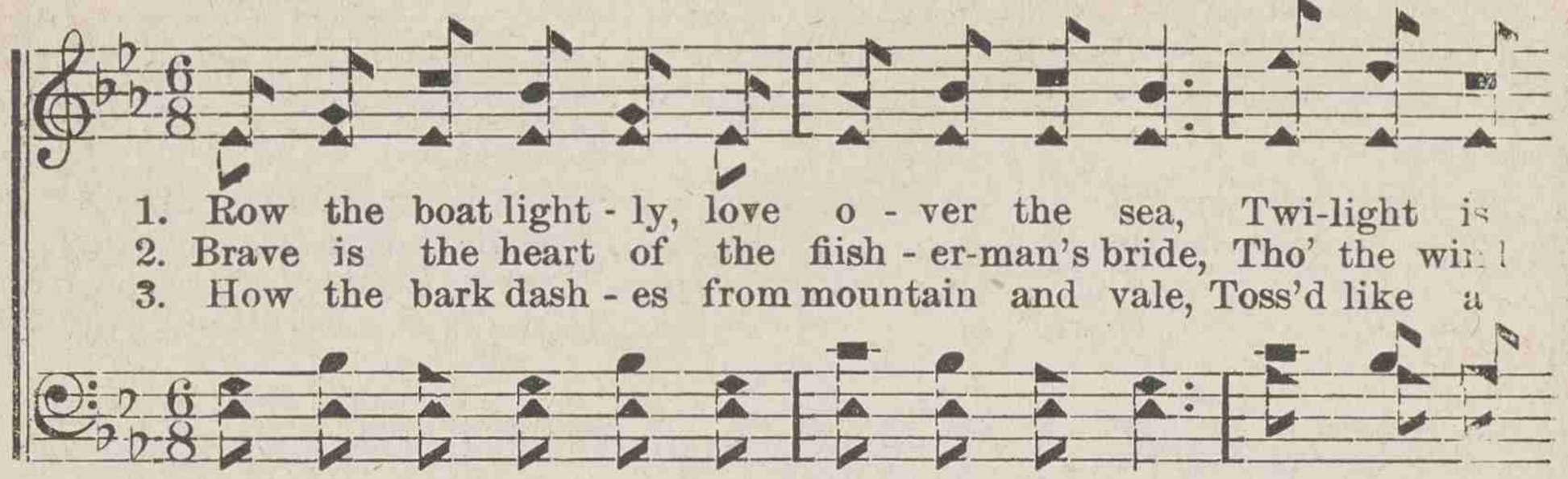
"Sweet summer," "Sweet summer," "Sweet summer's gone a-way,"
"Sweet summer's gone a-way," "Sweet summer's gone away,"
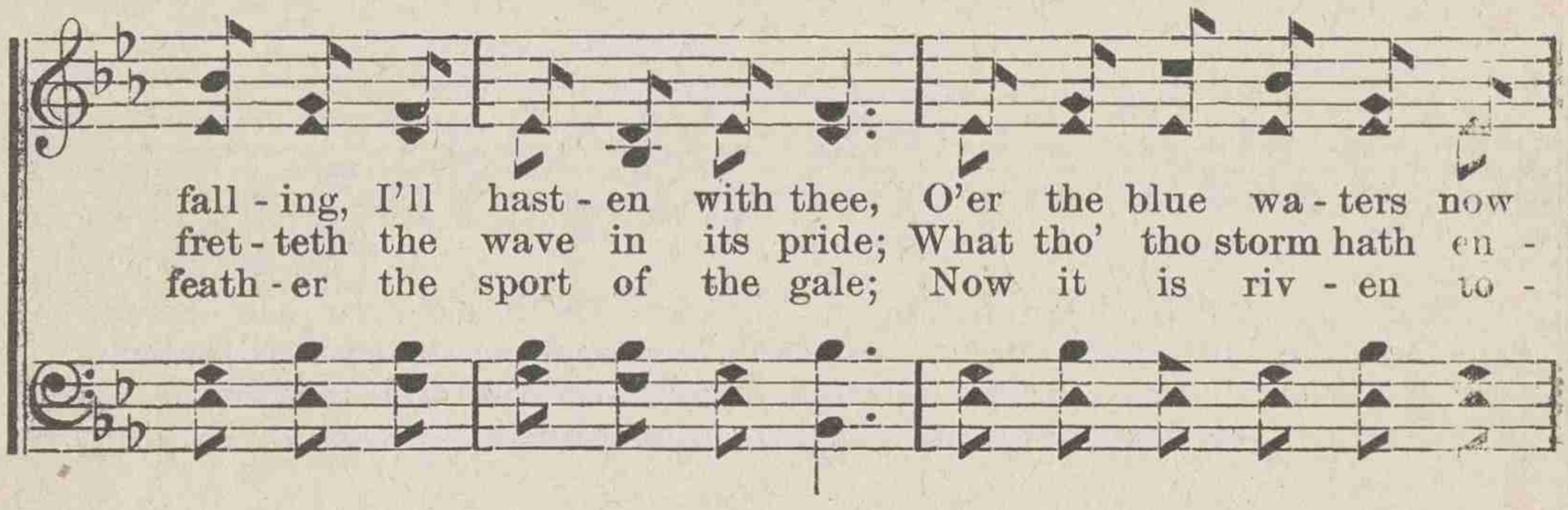
"Sweet summer," "Sweet summer," "Sweet summer's gone a-way
"Sweet summer's gone away;" "Sweet summer's gone away."
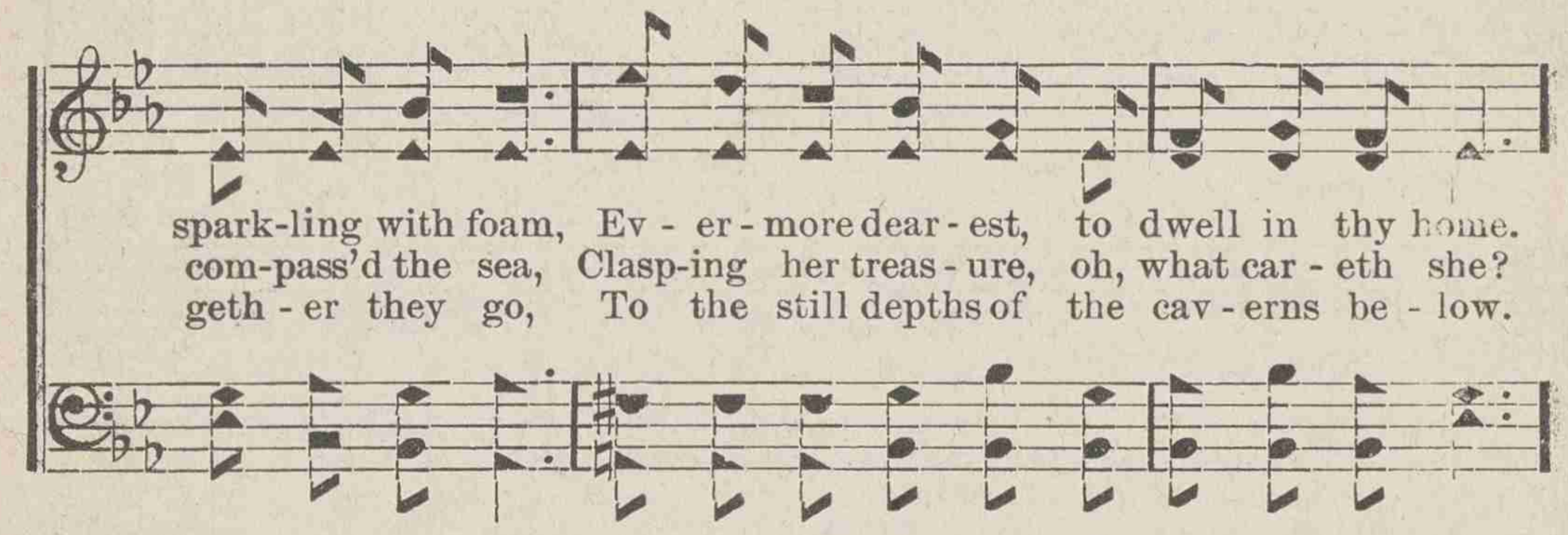
ROW THE BOAT LIGHTLY, LOVE.

No. 133.
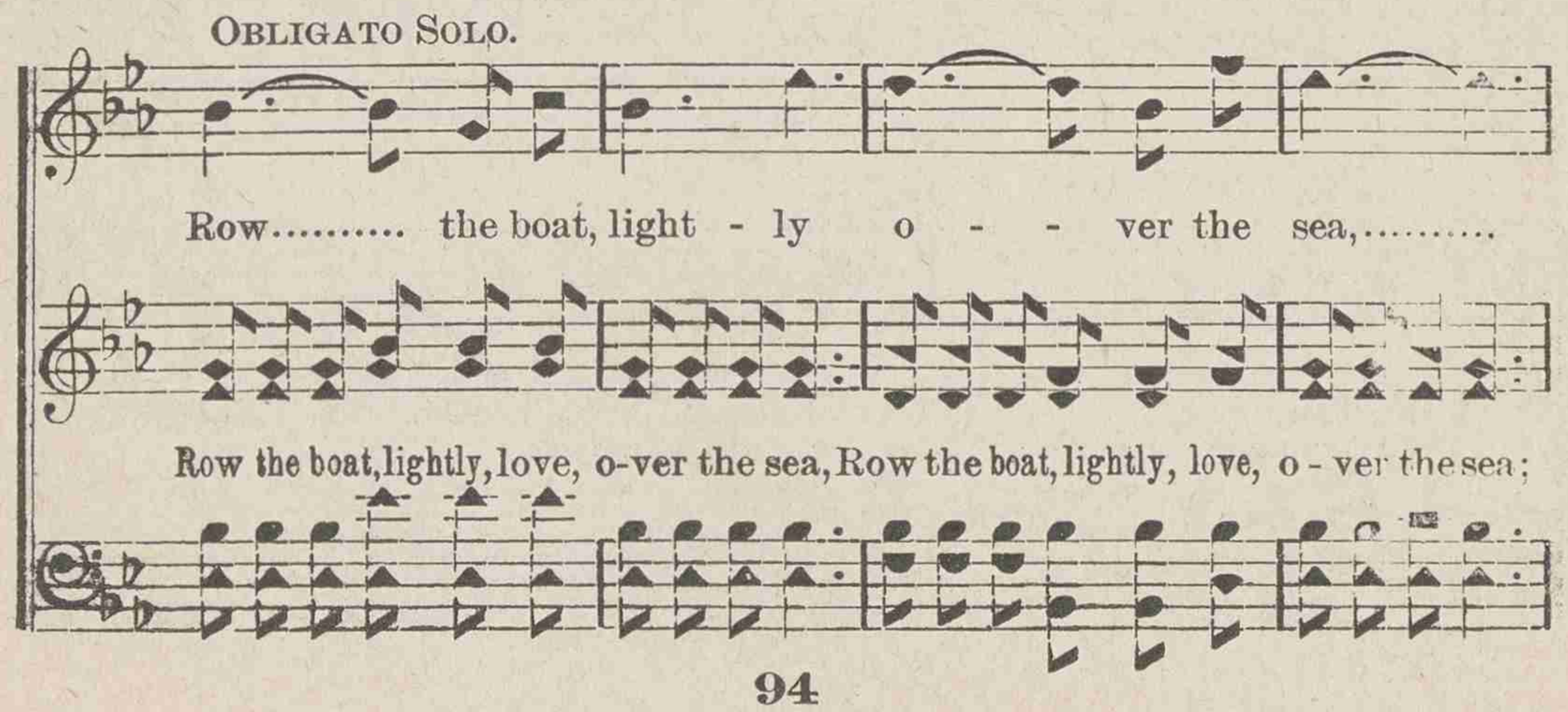
J. H. Ruebush.







OBLIGATO SOLO.



Dai - - ly and night - ly I'll wan - - der with thee.....

Daily and nightly I'll wander with thee, Daily and nightly I'll wander with thee.

BASS SOLO.

On..... its clear bos - - - om con - tent - - -

On its clear bos - om con - tent - ed we'll roam, On its fair

ed we'll roam,..... Ev - - - - er - more,

bos - om con - tent - ed we'll roam; Ev - er - more dear - est, to

dear - - - est to dwell..... in thy home.....

dwell in thy home, Ev - er-more, dearest, to dwell in thy home.

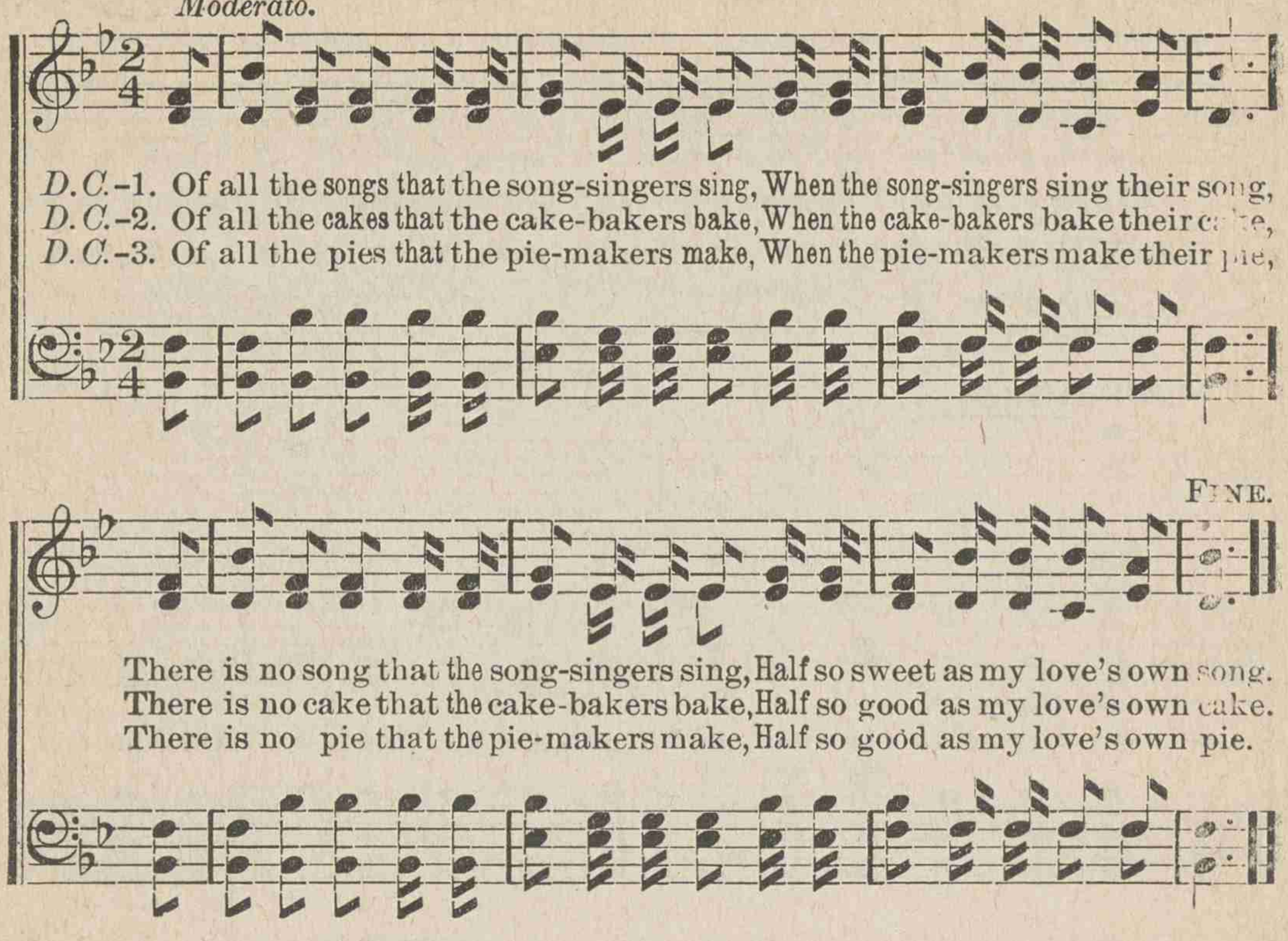
No. 134.

MY LOVE'S OWN.

P. H.

Palmer Hartsough.

Moderato.

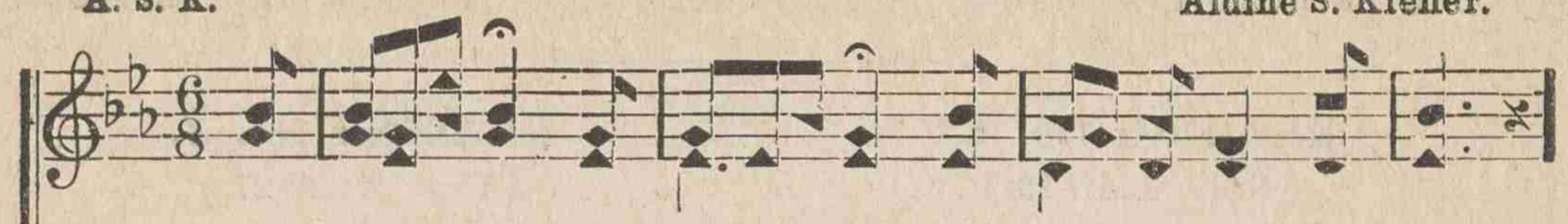


By permission.
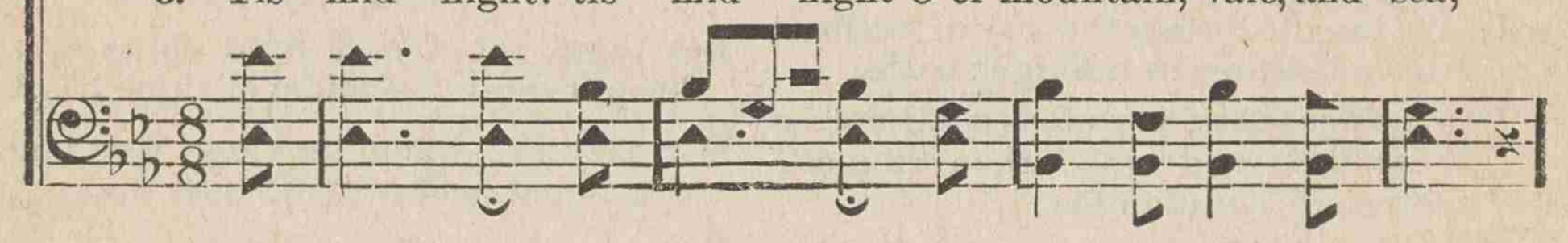
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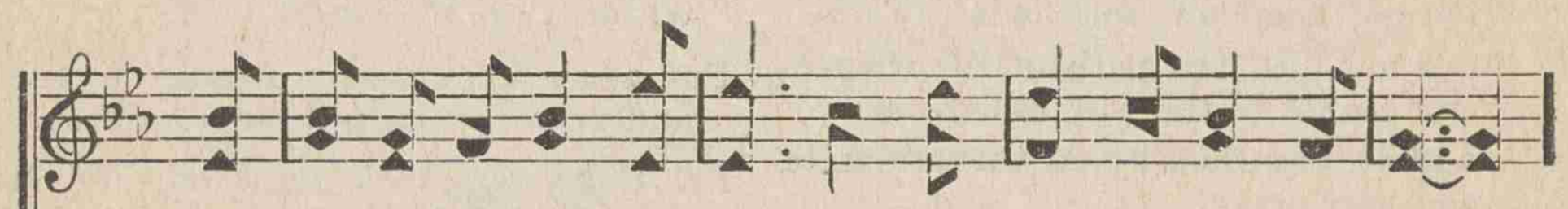
SERENADE.

A. S. K. Aldine S. Kieffer.
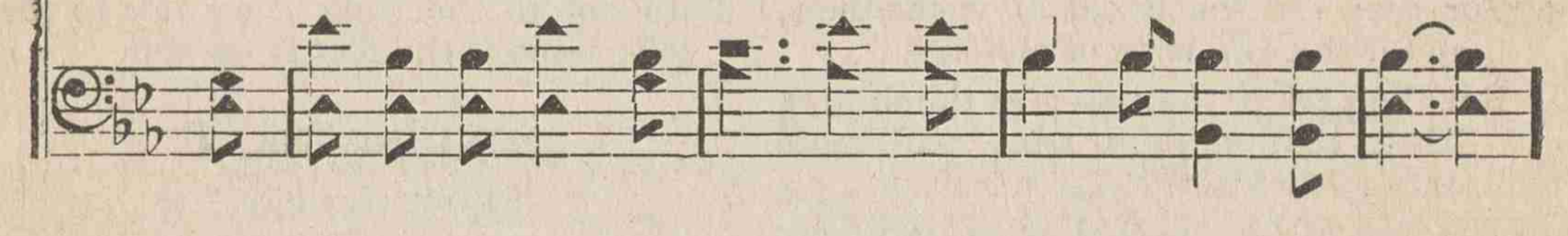


1. 'Tis mid - night!' tis mid - night, And ev - 'ry mountain height
2. The moon- light! the moon - light Fills ev - 'ry mountain bow'r;
3. 'Tis mid - night! 'tis mid - night O'er mountain, vale, and sea;
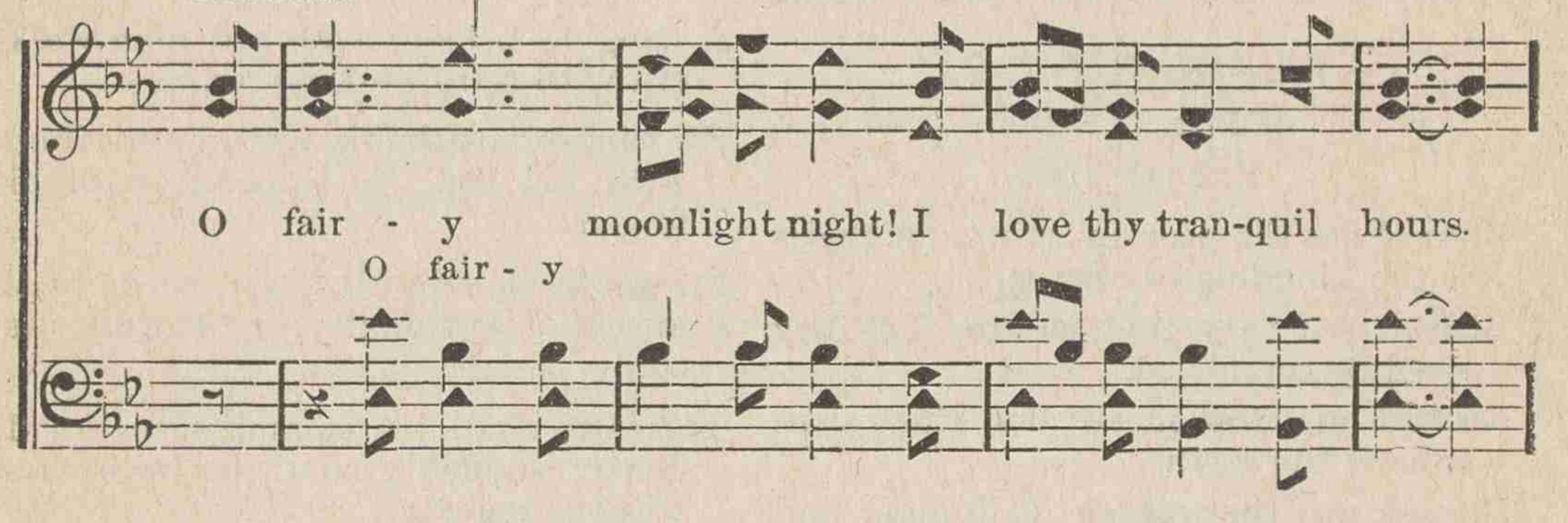




Is bath'd in ea of glo - ry, This mys - tic moon-light night.
And stars, like the eyes of an - gels, Beam on each rock - y tow'r.
And sweet are the night winds singing Their songs of love to thee.



CHORUS.



O fair - y moonlight night! I love thy tran-quil hours.
O fair - y

And drink thy beau-ty in A-mong these mountain bow'rs.
And drink

FOR OPENING EXERCISES.

TO BE READ IN CONCERT OR ALTERNATELY BY TEACHER AND PUPILS.

READING No. 1.

(Prov. 4: 10-19.)

THE TWO PATHS.

Hear, O my son, and receive my sayings; and the years of thy life shall be many.

I have taught thee in the way of wisdom; I have led thee in the right paths.

When thou goest, thy steps shall not be straitened; and when thou runnest thou shall not stumble.

Take fast hold of instruction; let her not go; keep her; for she is thy life.

Enter not into the path of the wicked, and go not in the way of evil men.

Avoid it, pass not by it, turn from it, and pass away.

For they sleep not, except they have done mischief; and their sleep is taken away, unless they cause some to fall.

For they eat the bread of wickedness, and drink the wine of violence.

But the path of the just is as the shining light, that shineth more and more unto the perfect day.

The way of the wicked is as darkness; they know not at what they stumble.

READING No. 2.

(Matt. 5: 3-10.)

BEATITUDES.

Blessed are the poor in spirit, for theirs is the kingdom of heaven.

Blessed are they that mourn; for they shall be comforted.

Blessed are the meek: for they shall inherit the earth.

Blessed are they which do hunger and thirst after righteousness: for they shall be filled.

Blessed are the merciful: for they shall obtain mercy.

Blessed are the pure in heart: for they shall see God.

Blessed are the peacemakers: for they shall be called the children of God.

Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven.

READING No. 3.

(Prov. 4: 20-27.)

WISDOM AND HEALTH.

My son, attend to my words; incline thine ear unto my sayings.

Let them not depart from thine eyes; keep them in the midst of thine heart.

For they are life unto those that find them, and health to all their flesh.

Keep thy heart with all diligence; for out of it are the issues of life.

Put away from thee a froward mouth, and perverse lips put far from thee.

Let thine eyes look right on, and let thine eyelids look straight before thee.

Ponder the path of thy feet, and let all thy ways be established.

Turn not to the right hand nor to the left; remove thy foot from evil.

READING No. 4.

(Prov. 6: 12-19.)

WORTHLESSNESS.

A naughty person, a wicked man walketh with a froward mouth.

He winketh with his eyes, he speaketh with his feet, he teacheth with his fingers.

Frowardness is in his heart, he deviseth mischief continually; he soweth discord.

Therefore shall his calamity come suddenly; suddenly shall he be broken without remedy.

These six things doth the Lord hate; yea, seven are an abomination unto him:

A proud look, a lying tongue, and hands that shed innocent blood,

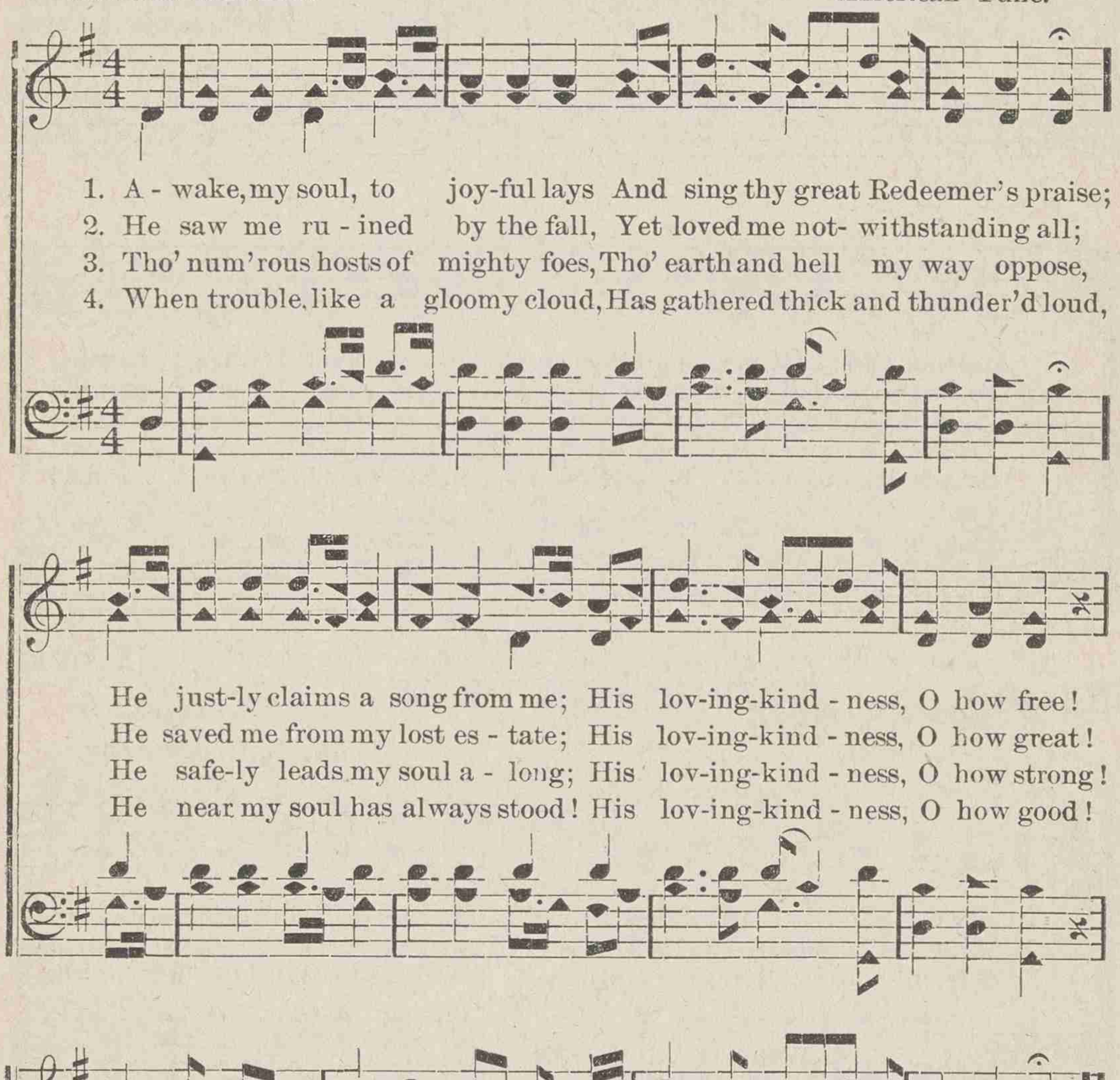
A heart that deviseth wicked imaginations, feet that be swift in running to mischief,

A false witness that speaketh lies, and he that soweth discord among brethren.

STANDARD SELECTIONS.
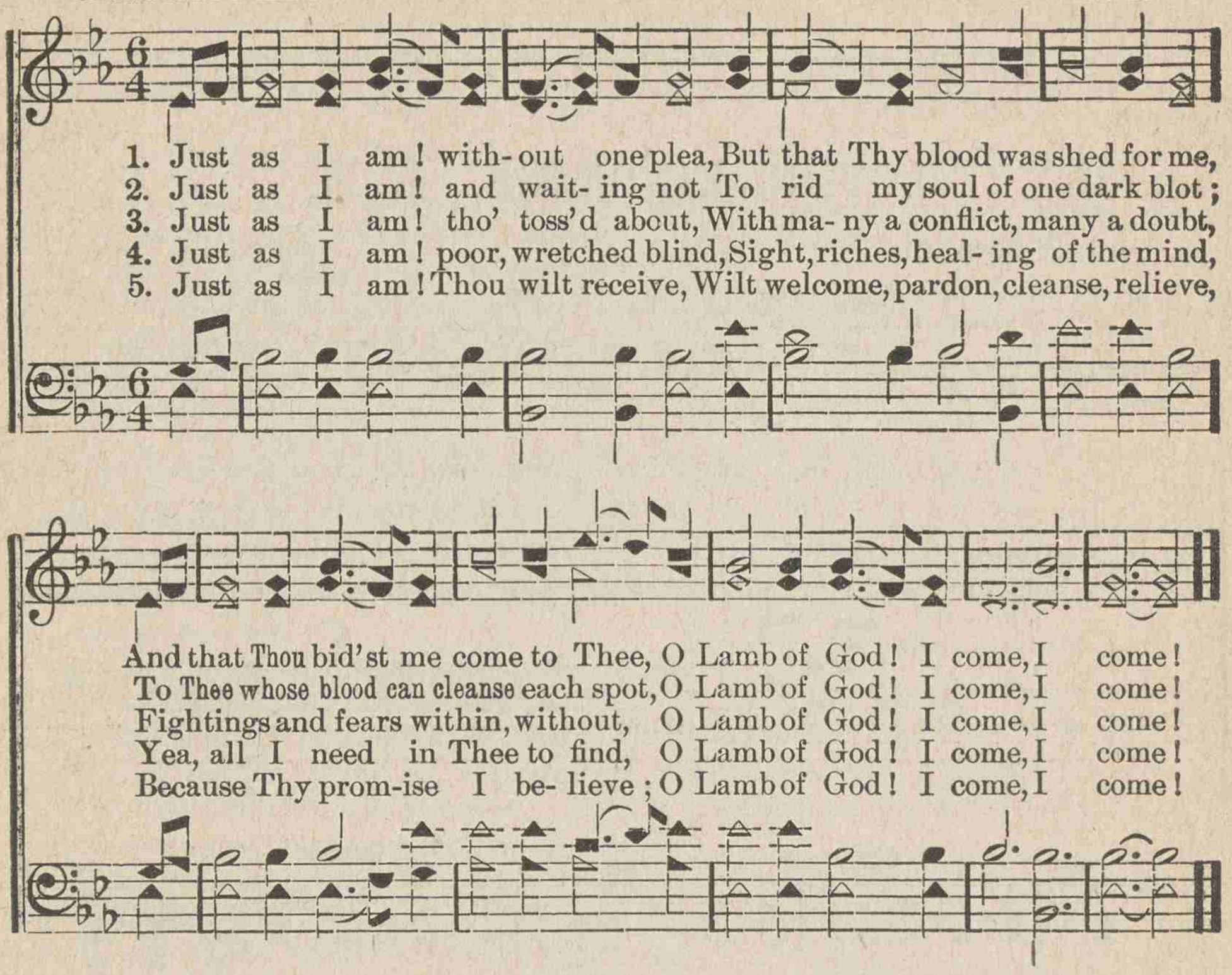
No. 136. LOVING-KINDNESS. L. M.

SAMUEL MEDLEY. American Tune.



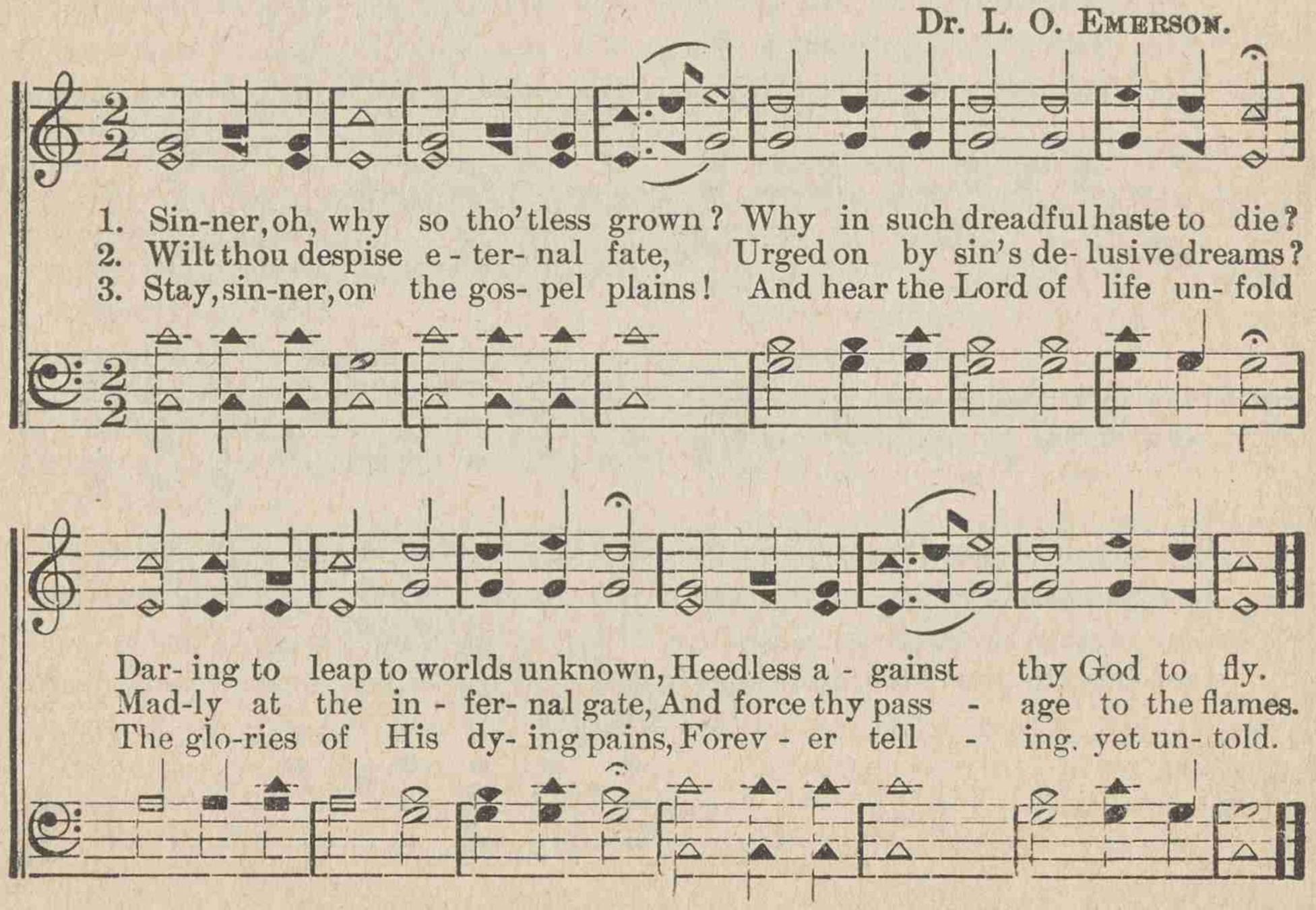
No. 137. WOODWORTH. L. M.

CHARLOTTE ELLIOT. WM. B. BRADBURY.
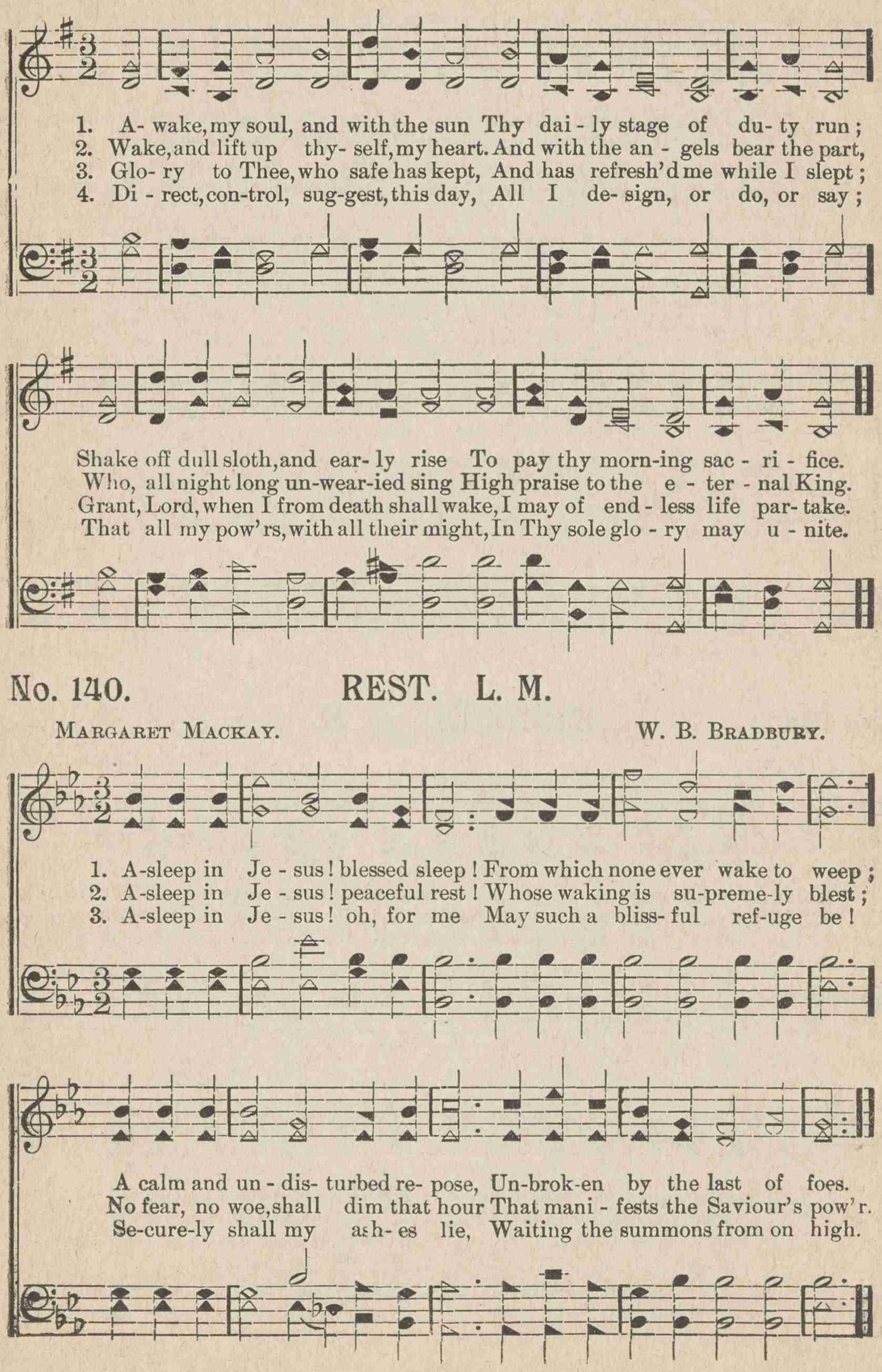


No. 138. SESSIONS. L. M.

Dr. L. O. EMERSON.



No. 139. ROCKINGHAM. L. M.

THOMAS KEN. Dr. LOWELL MASON.

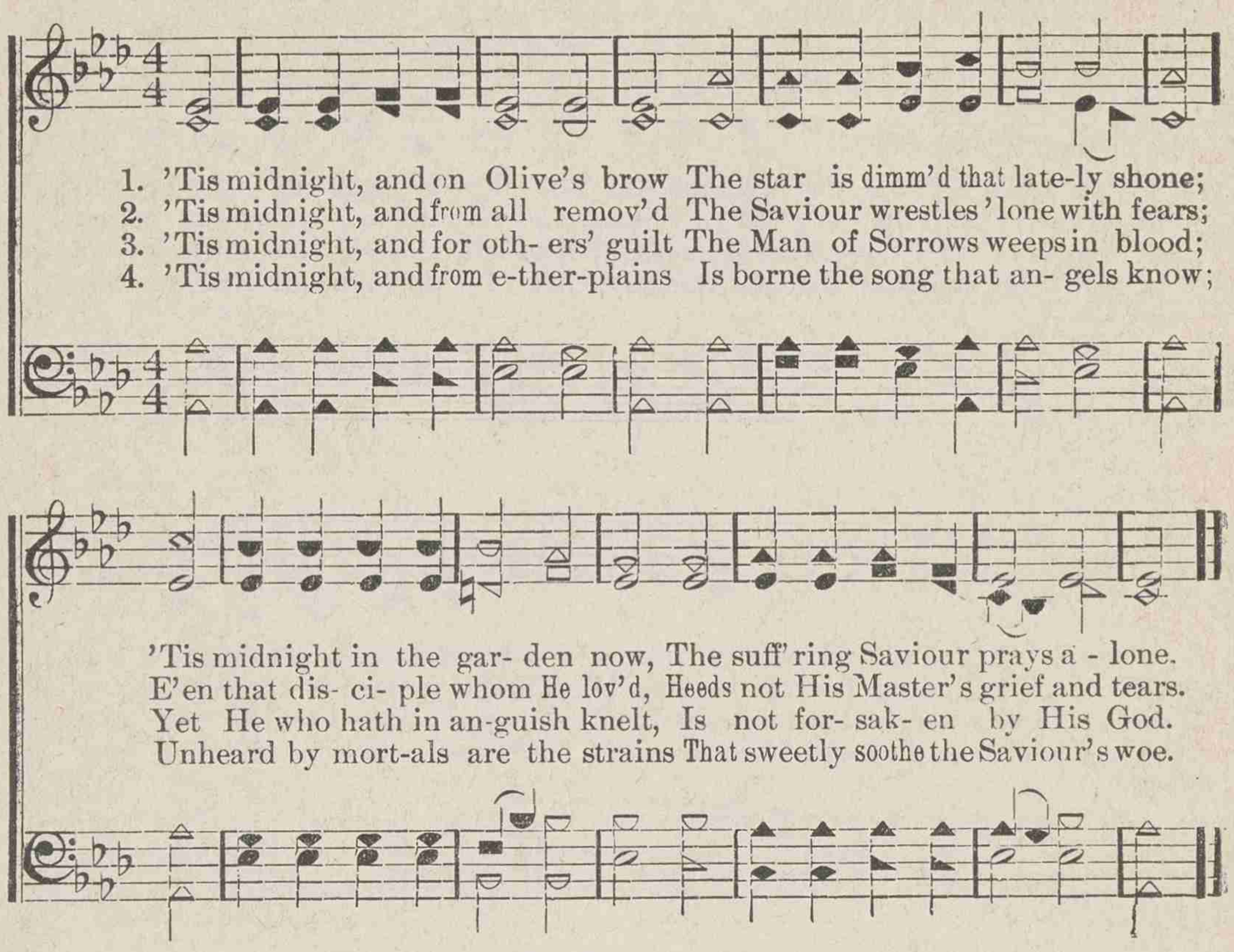


No. 140. REST. L. M.

MARGARET MACKAY. W. B. BRADBURY.

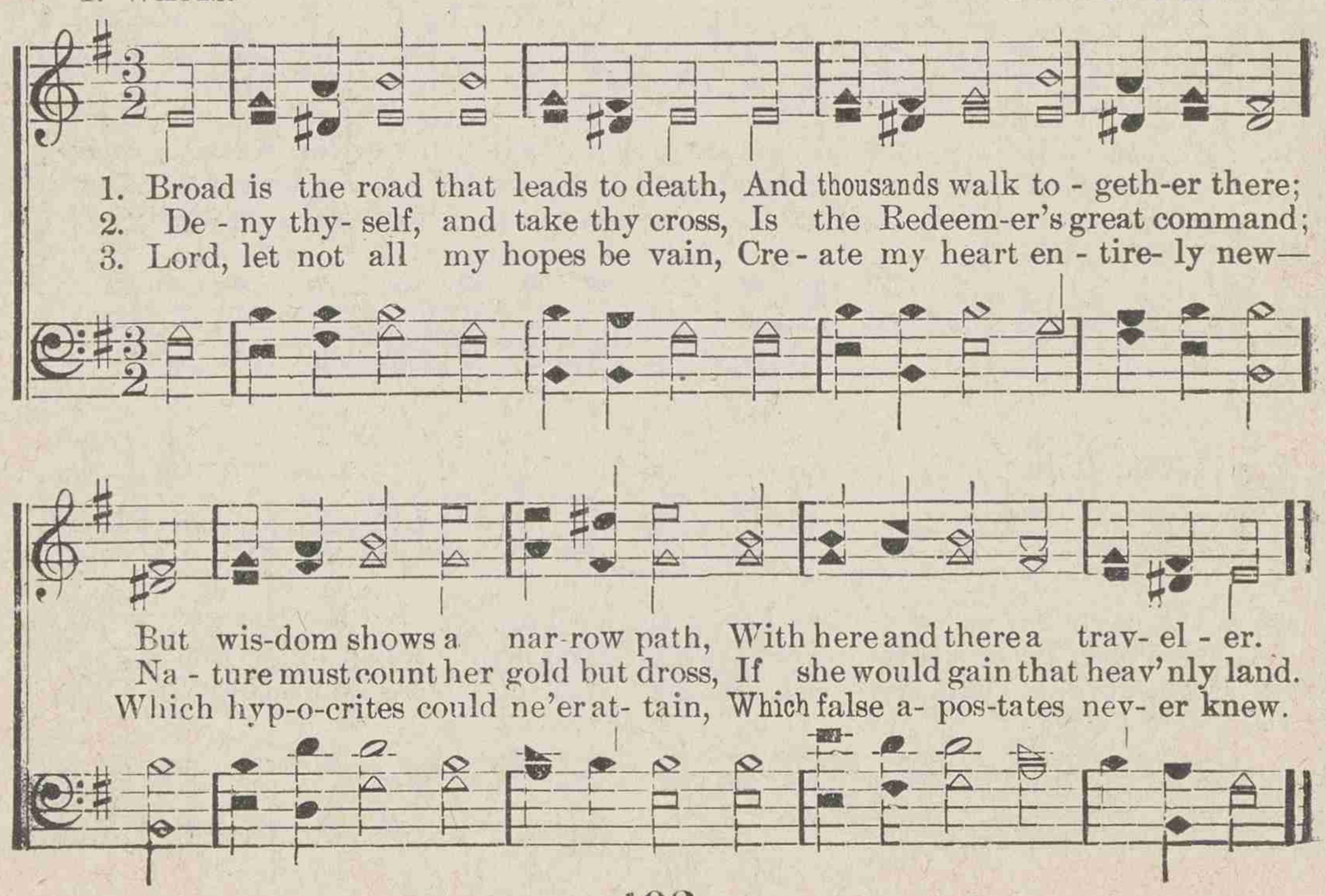
No. 141. OLIVE'S BROW. L. M.

Rev. Wm. Bingham Tappan. Wm. B. Bradbury.



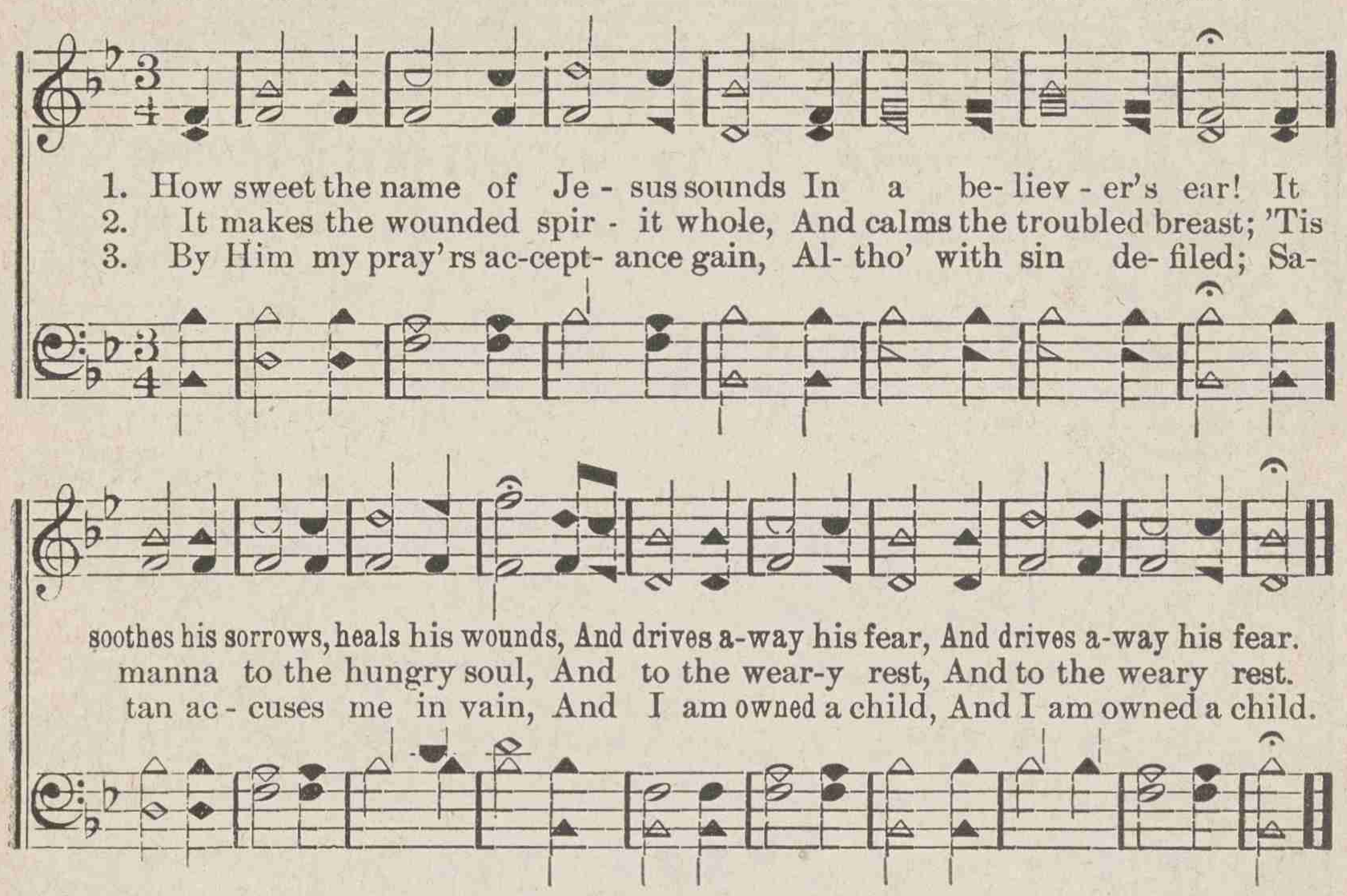
No. 142. WINDHAM. L. M.

I. Watts. Daniel Read.



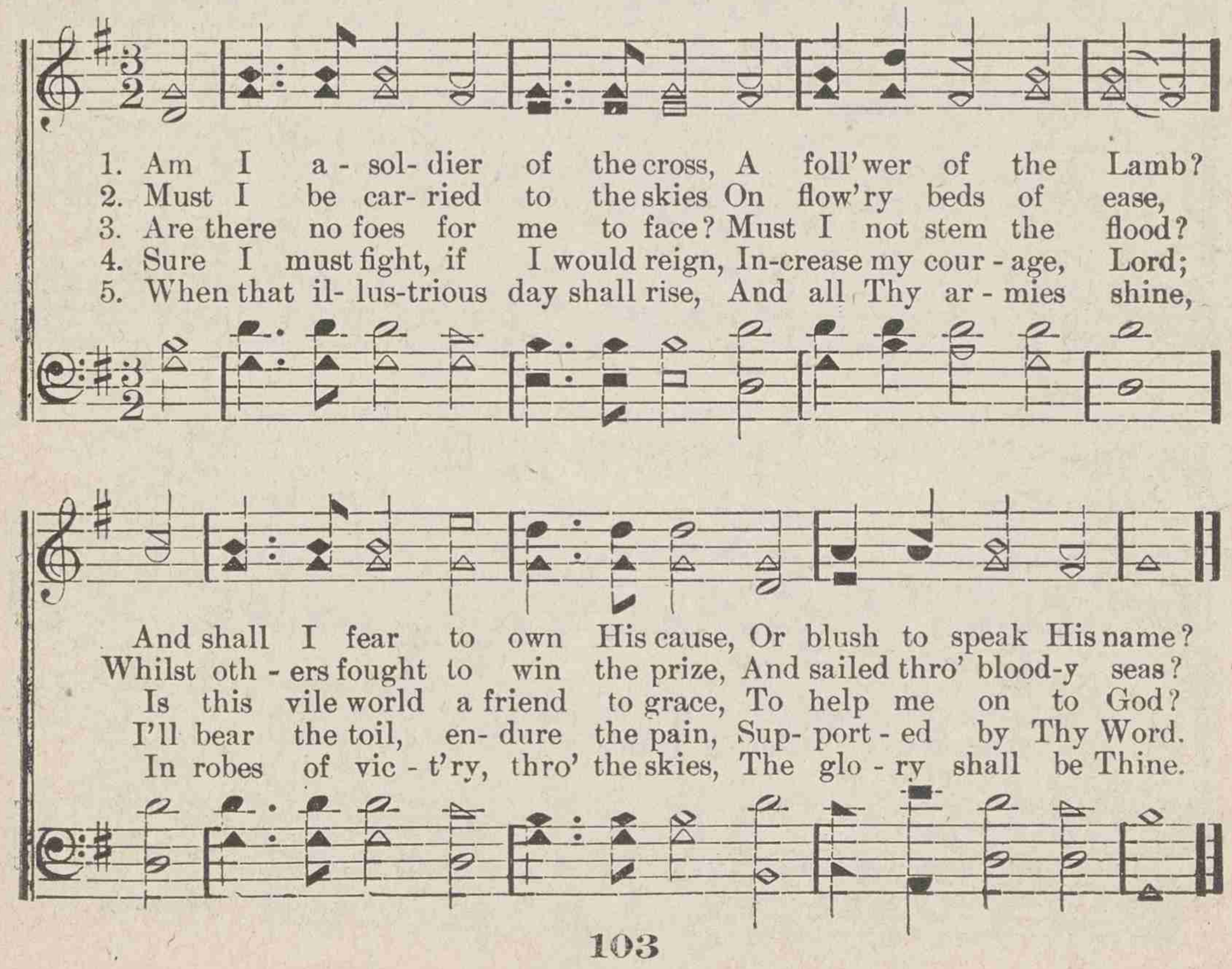
No. 143. ORTONVILLE. C. M.

JOHN NEWTON. Dr. THOMAS HASTINGS.
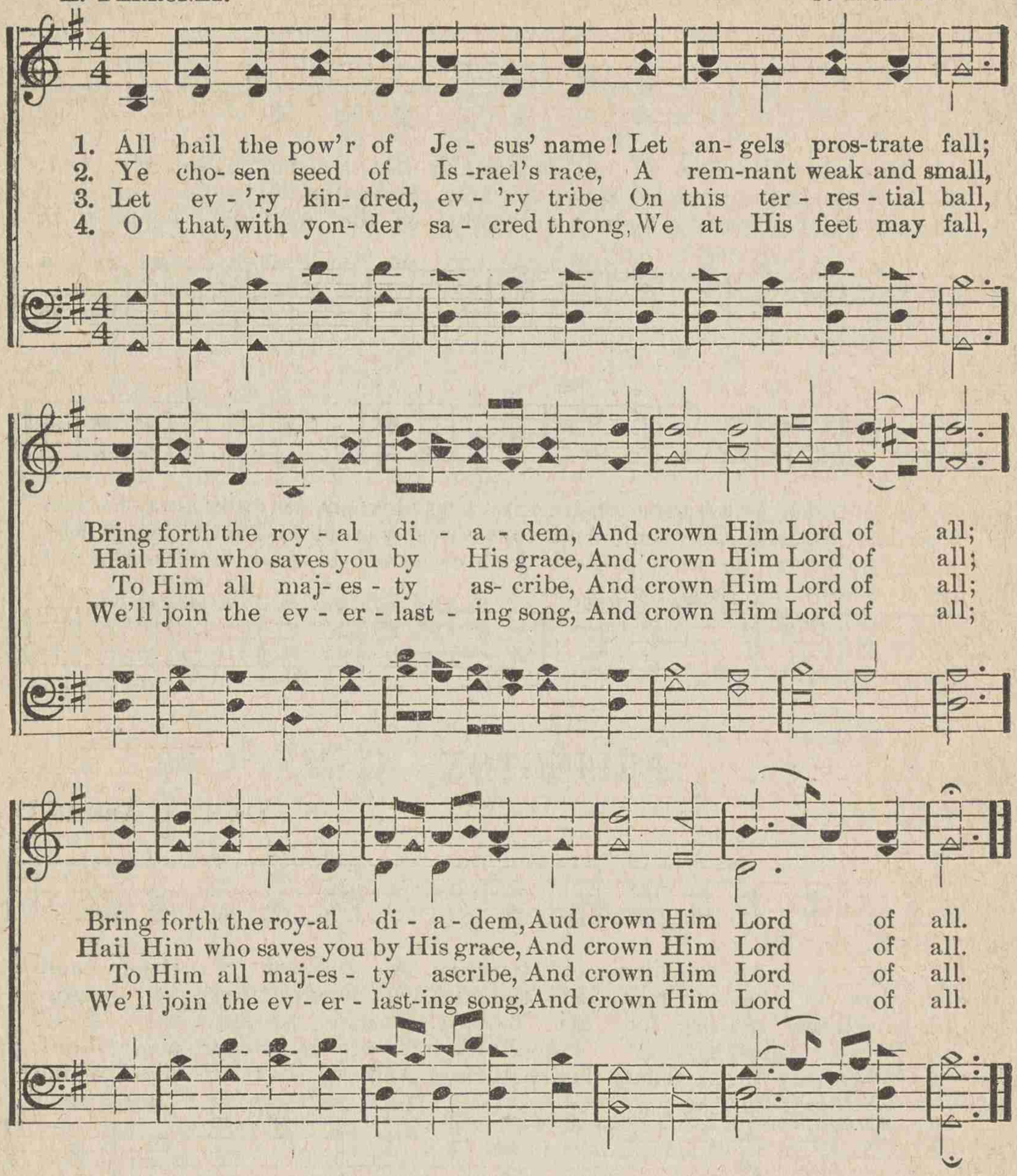


No. 144. ARLINGTON. C. M.

ISAAC WATTS. Dr. T. A. ARNE.
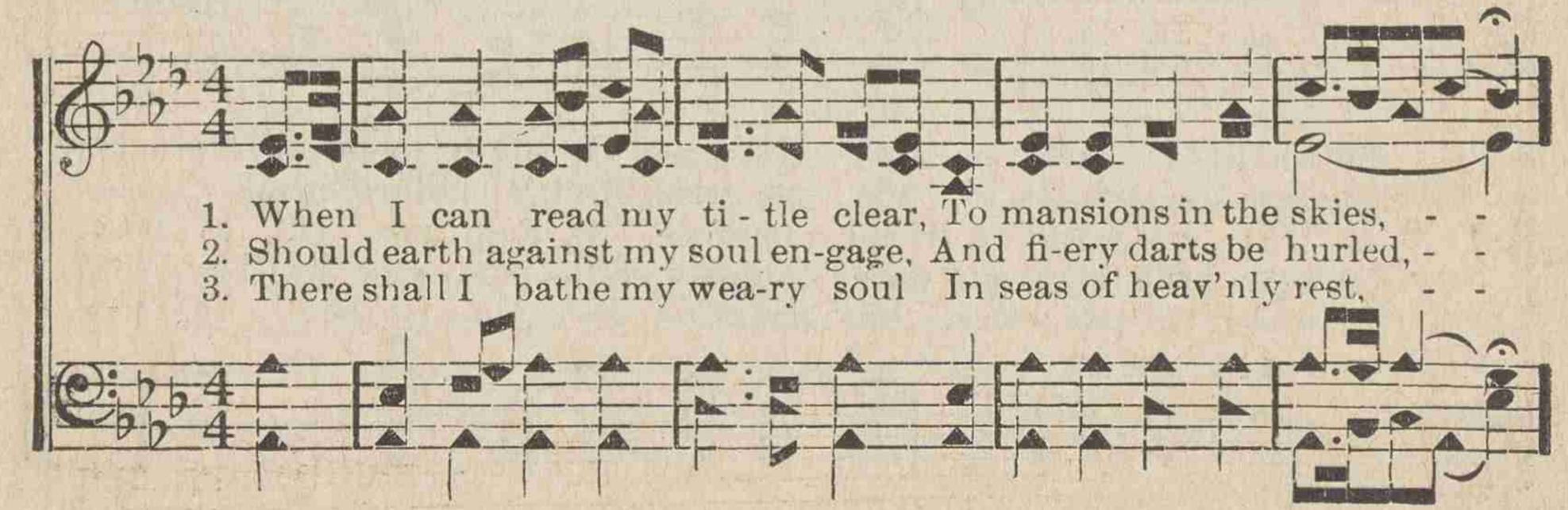


No. 145. CORONATION. C. M.

E. Perronet. O. Holden.
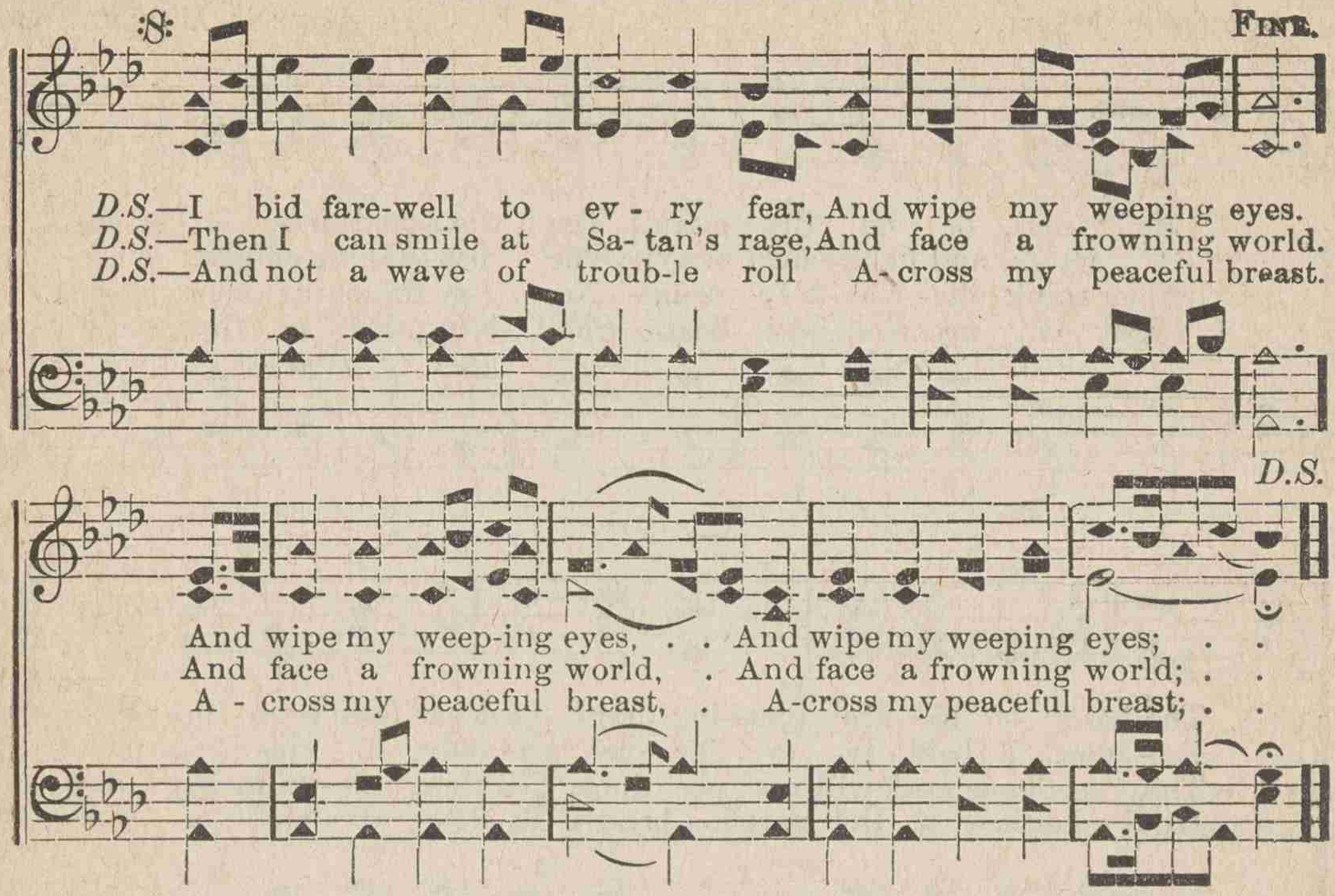


No. 146. PISGAH. C. M.

Isaac Watts. An old Favorite.



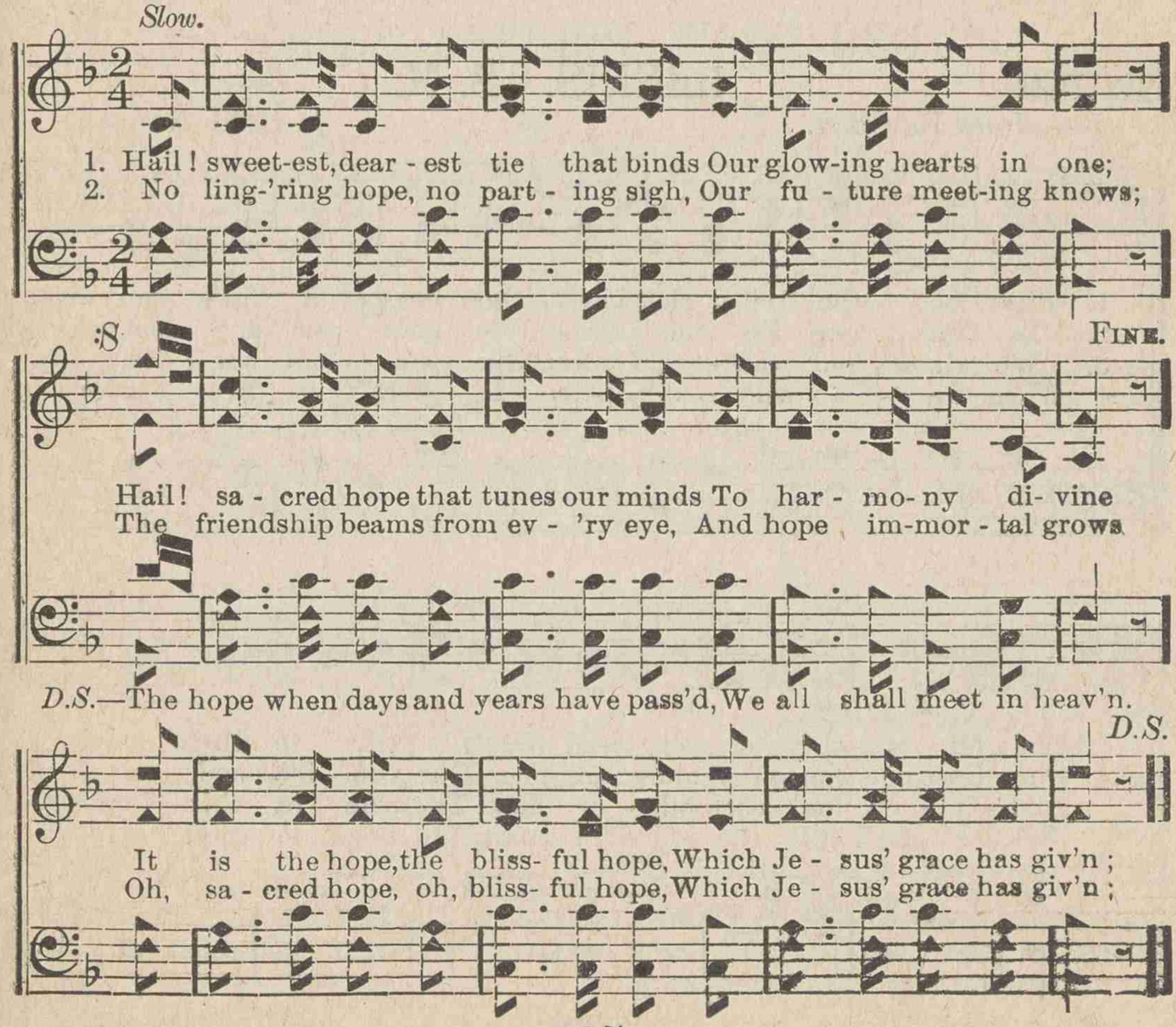
PISGAH.—Concluded.



No. 147. FAIR HAVEN. C. M.

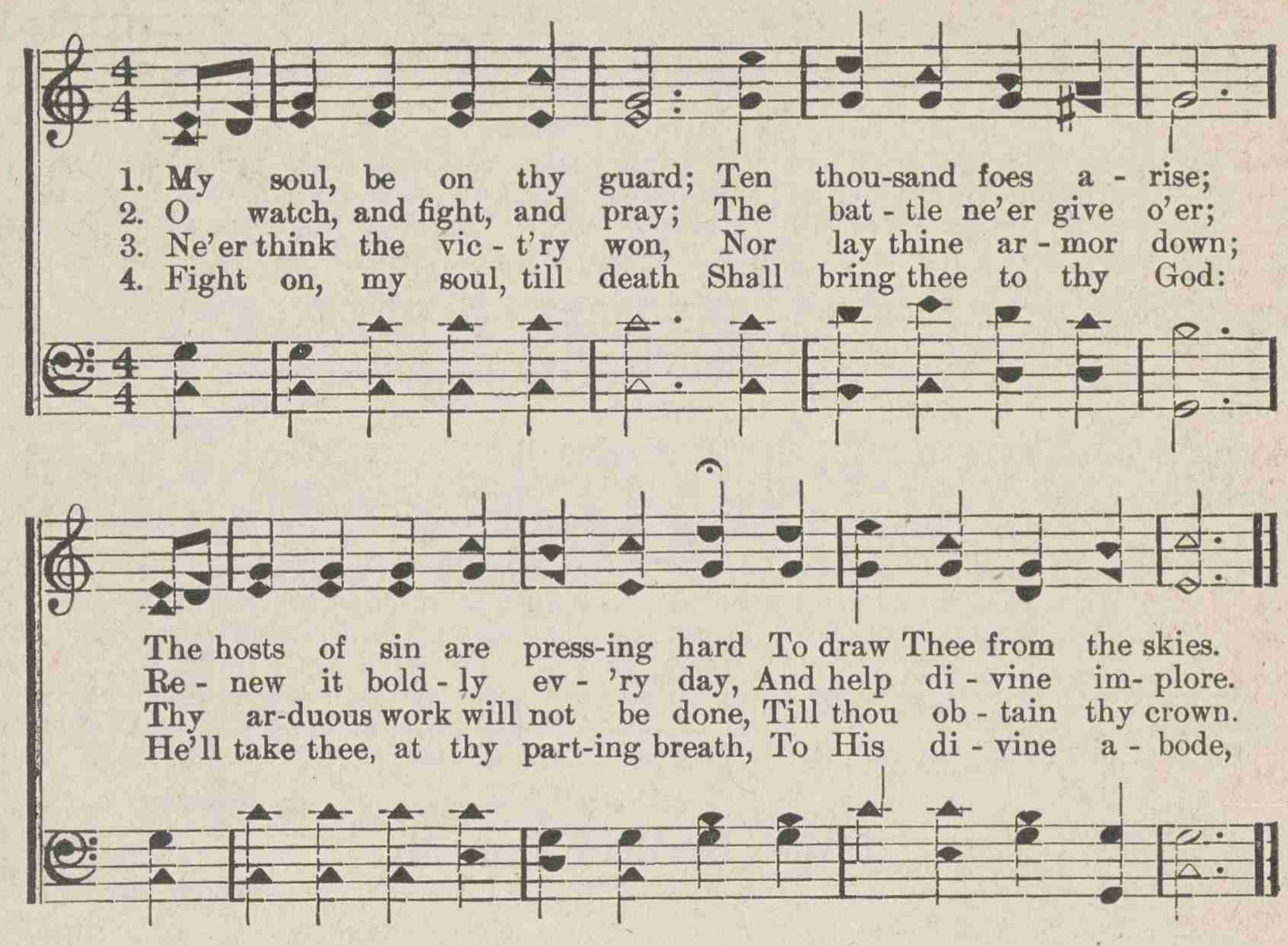
SUTTON. Scotch Air.

Slow.



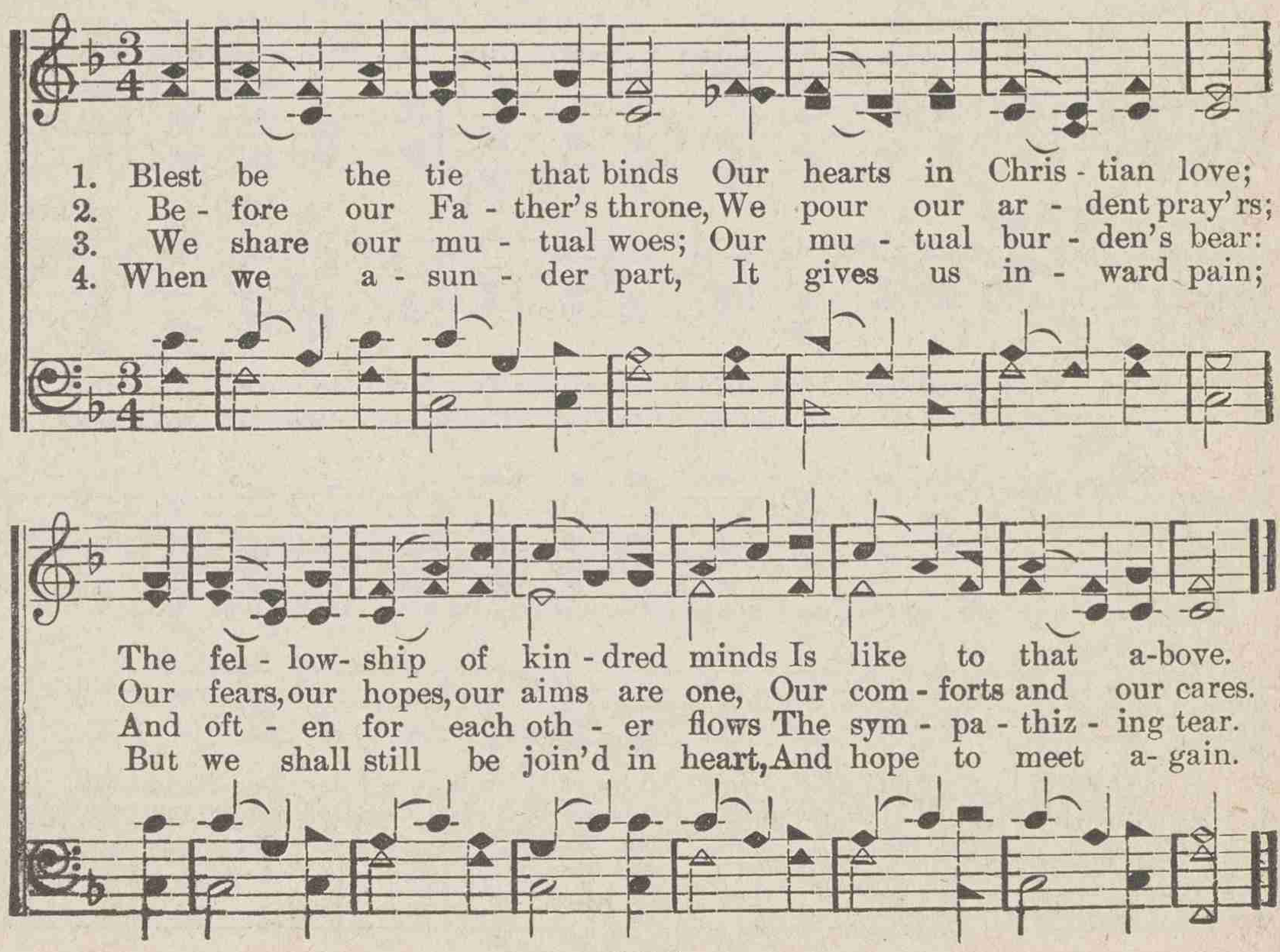
No. 148. LABAN. S. M.

GEORGE HEATH. Dr. LOWELL MASON.
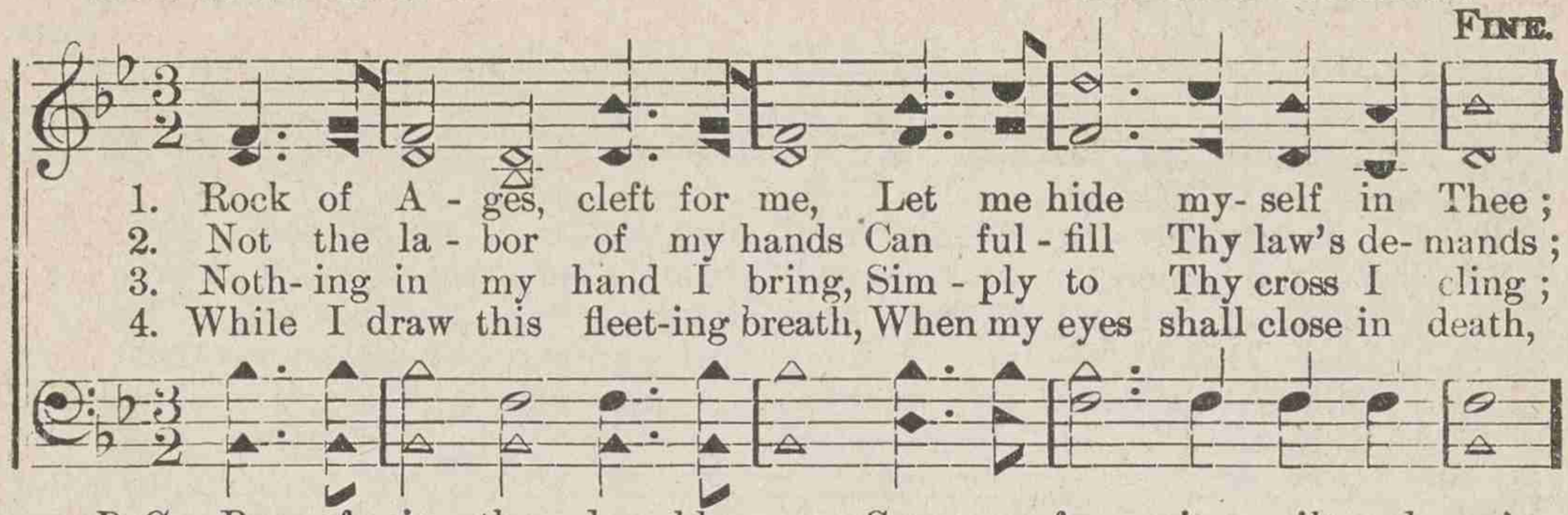


No. 149. DENNIS. S. M.

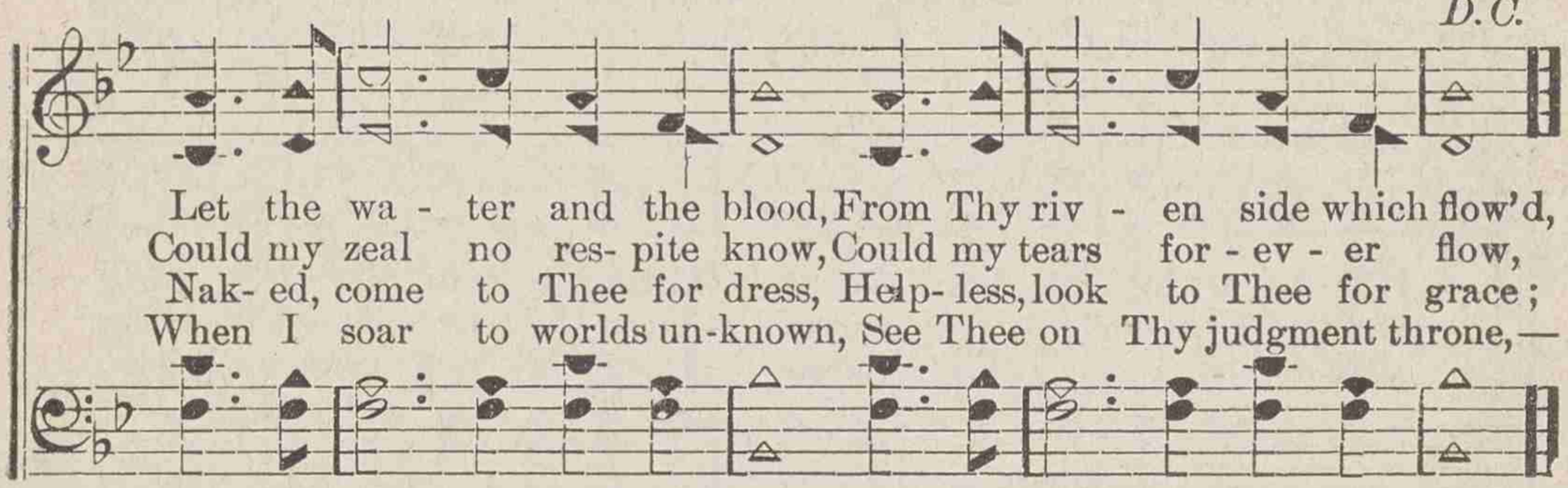
Rev. JOHN FAWCETT. H. G. NAGELI.



No. 150. TOPLADY. 7s.
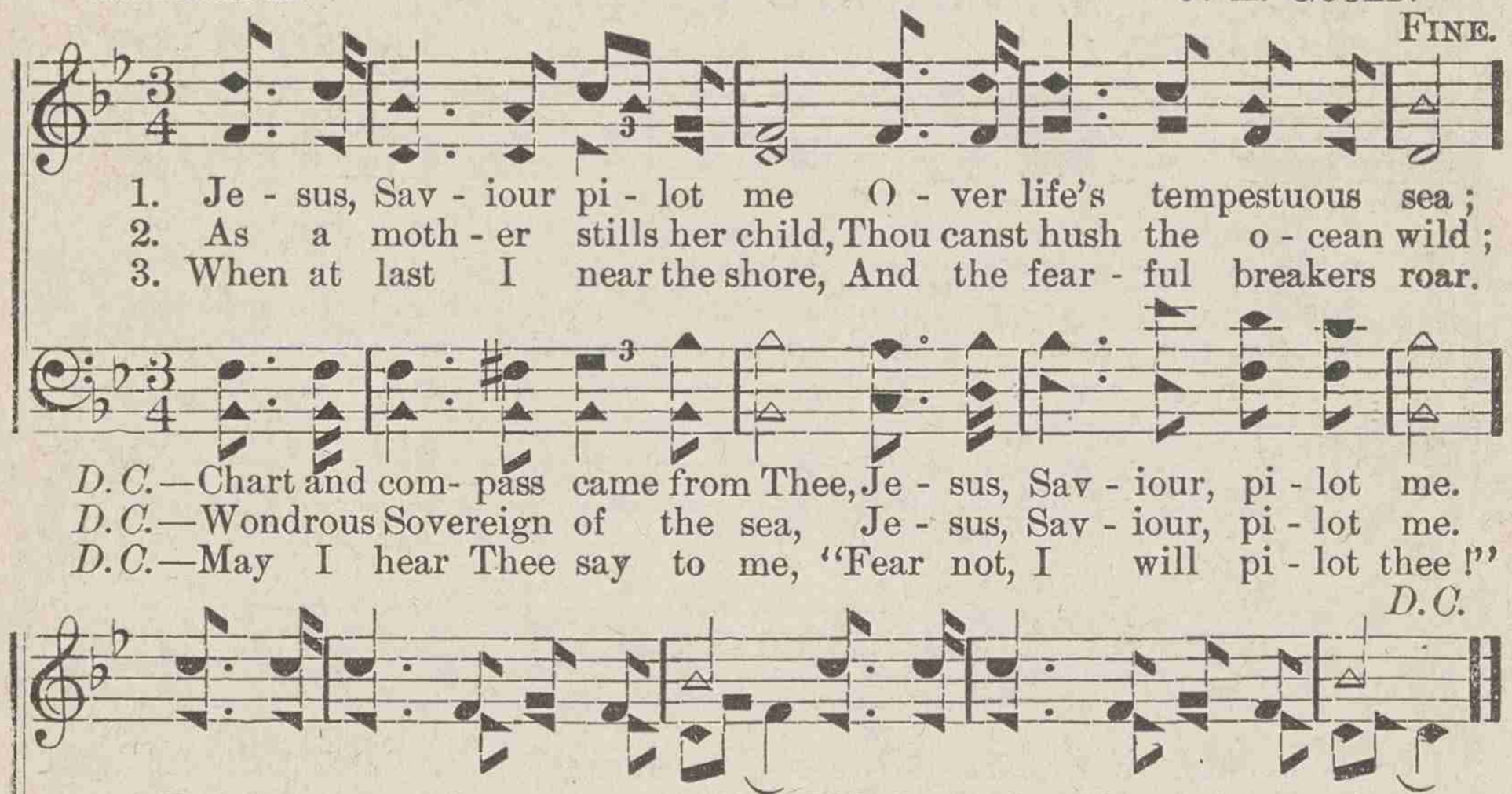
Rev. A. M. Toplady. Dr. Thos. Hastings.
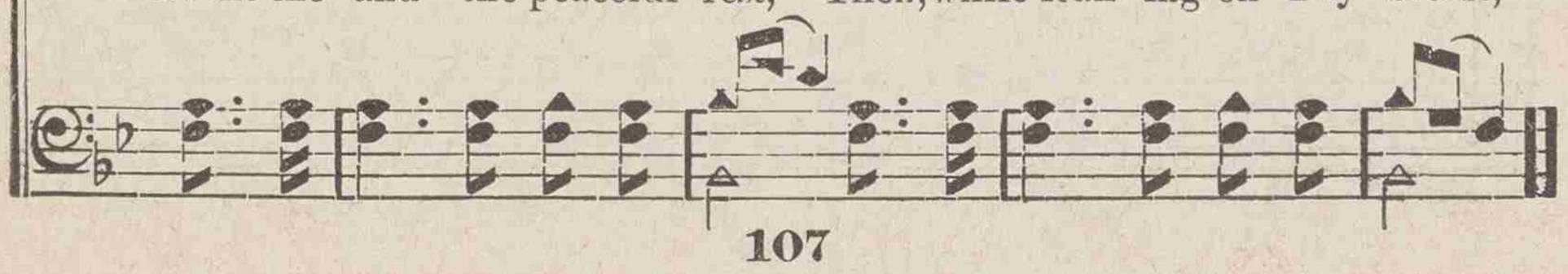




No. 151. JESUS, SAVIOUR, PILOT ME. 7s.

E. Hopper. J. E. Gould.

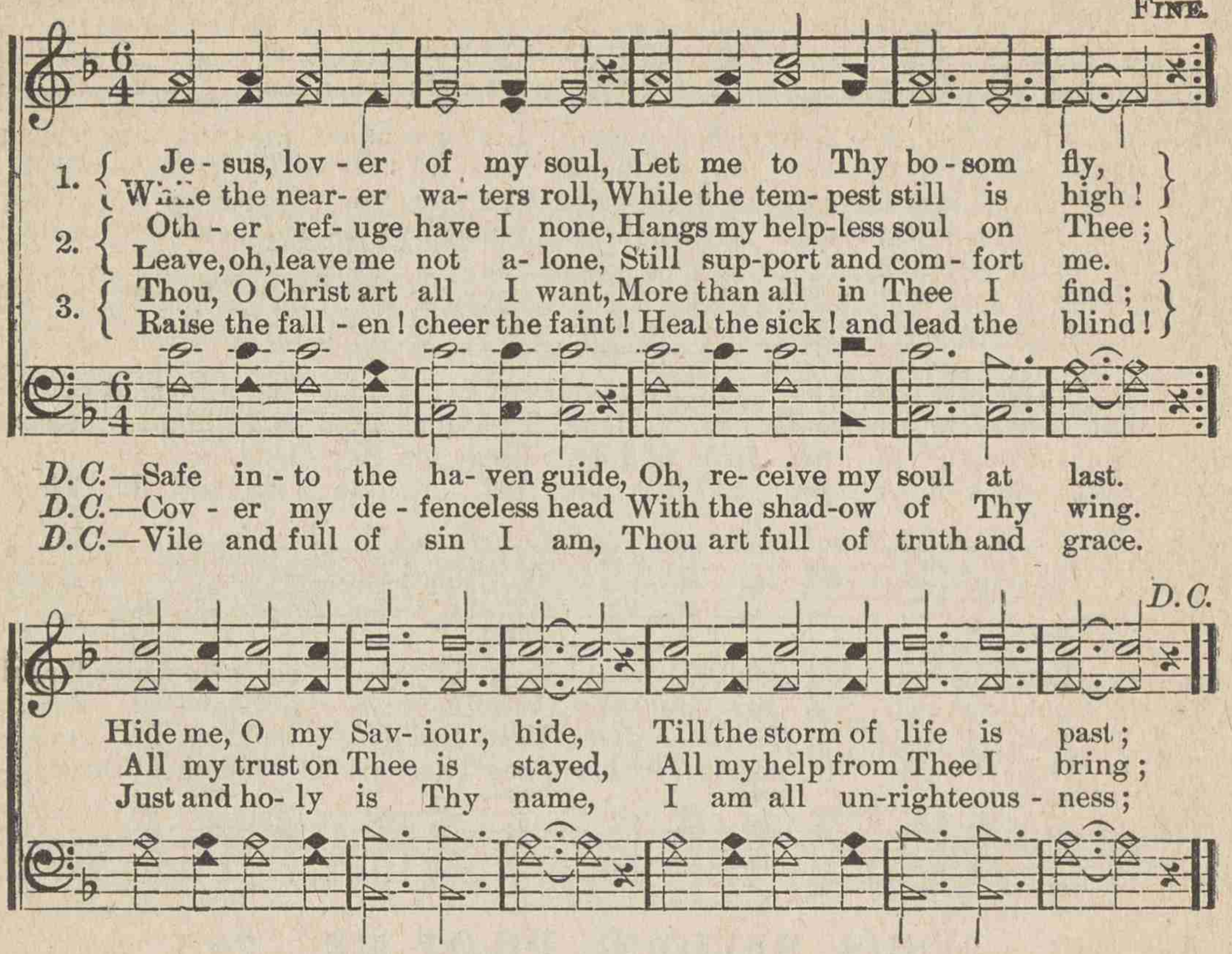




No. 152. MARTYN. 7s, D.
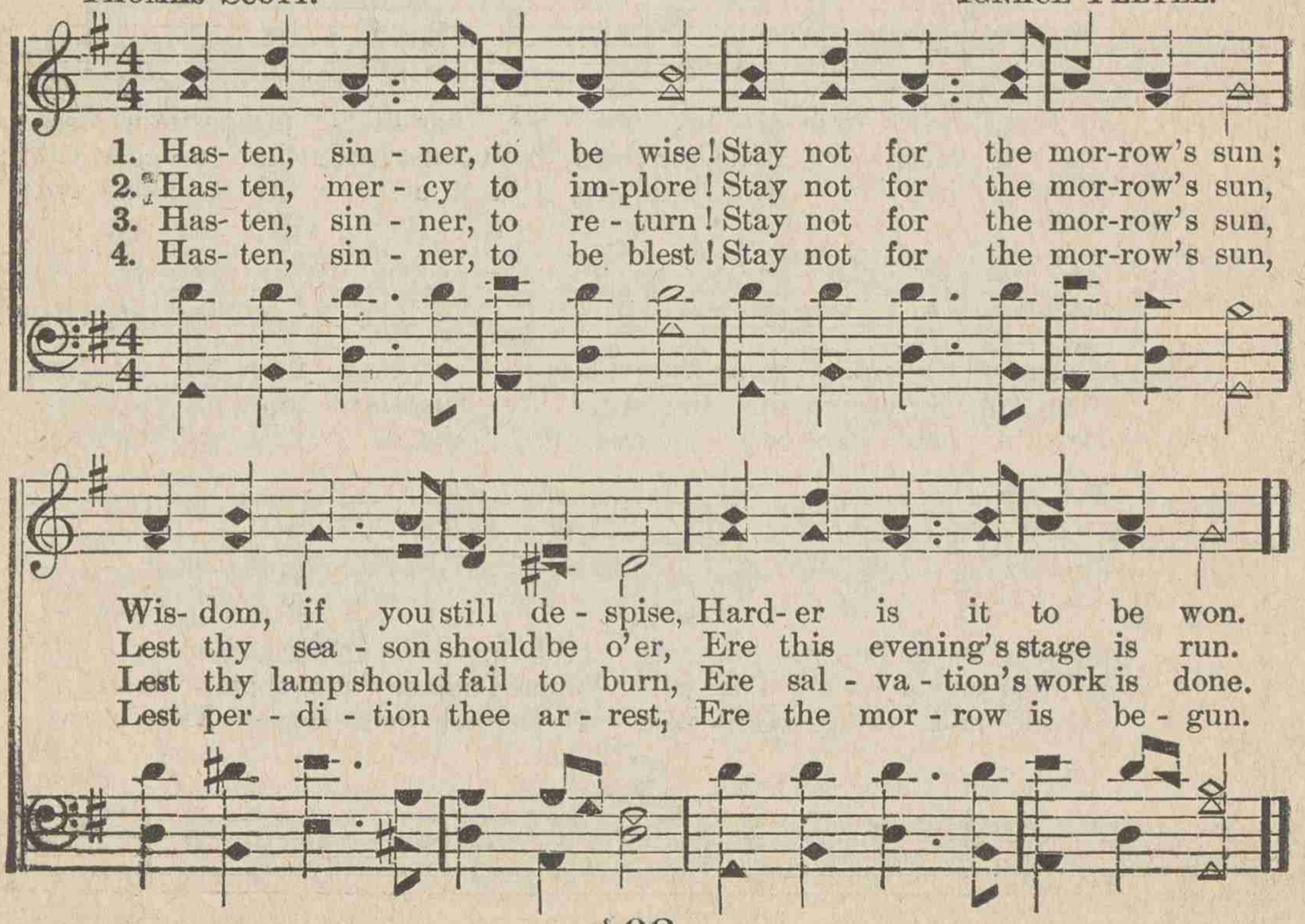
CHARLES WESLEY. S. B. MARSH.

FINE.
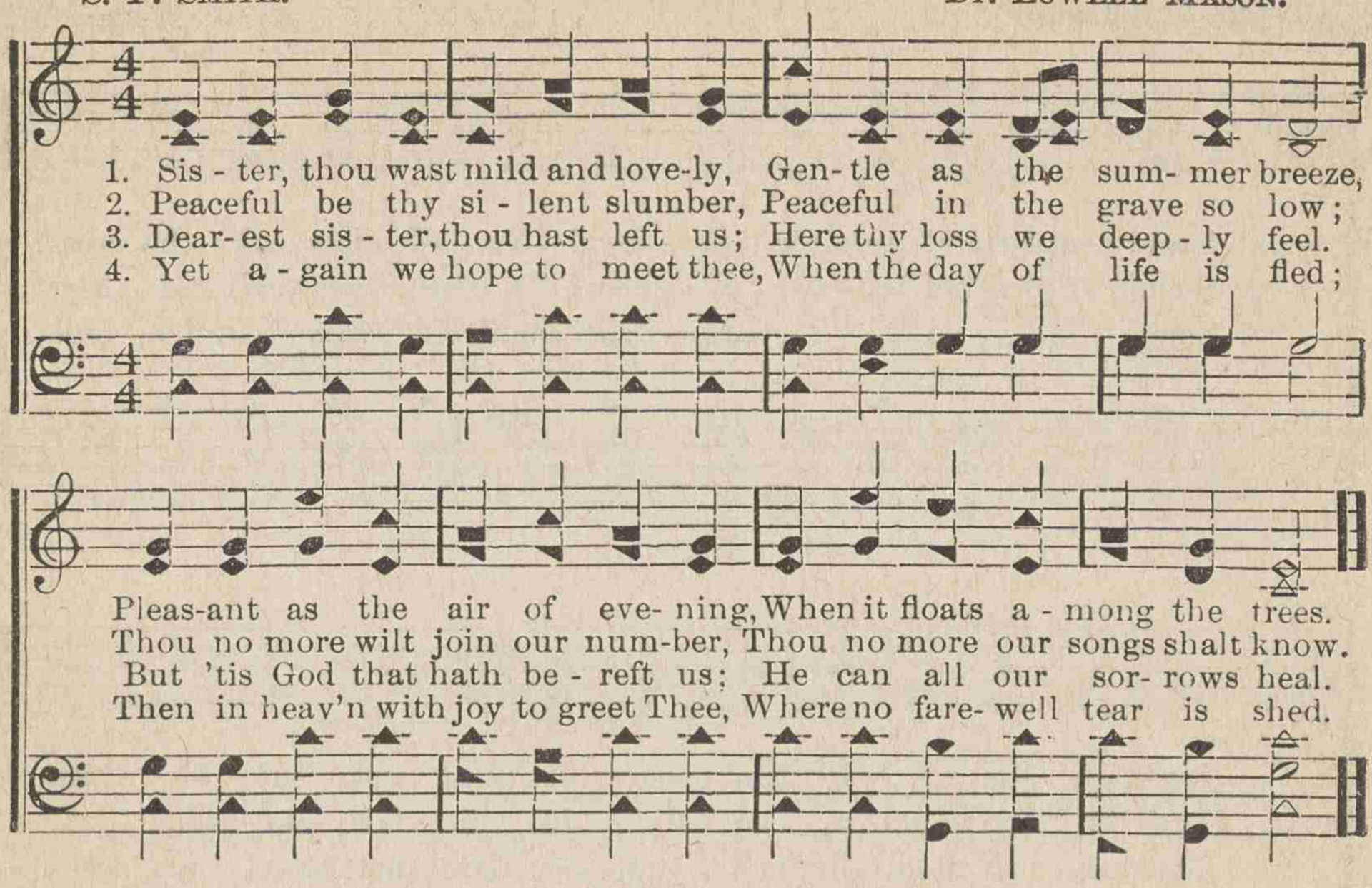


No. 153. PLEYEL'S HYMN. 7s.

THOMAS SCOTT. IGNACE PLEYEL.



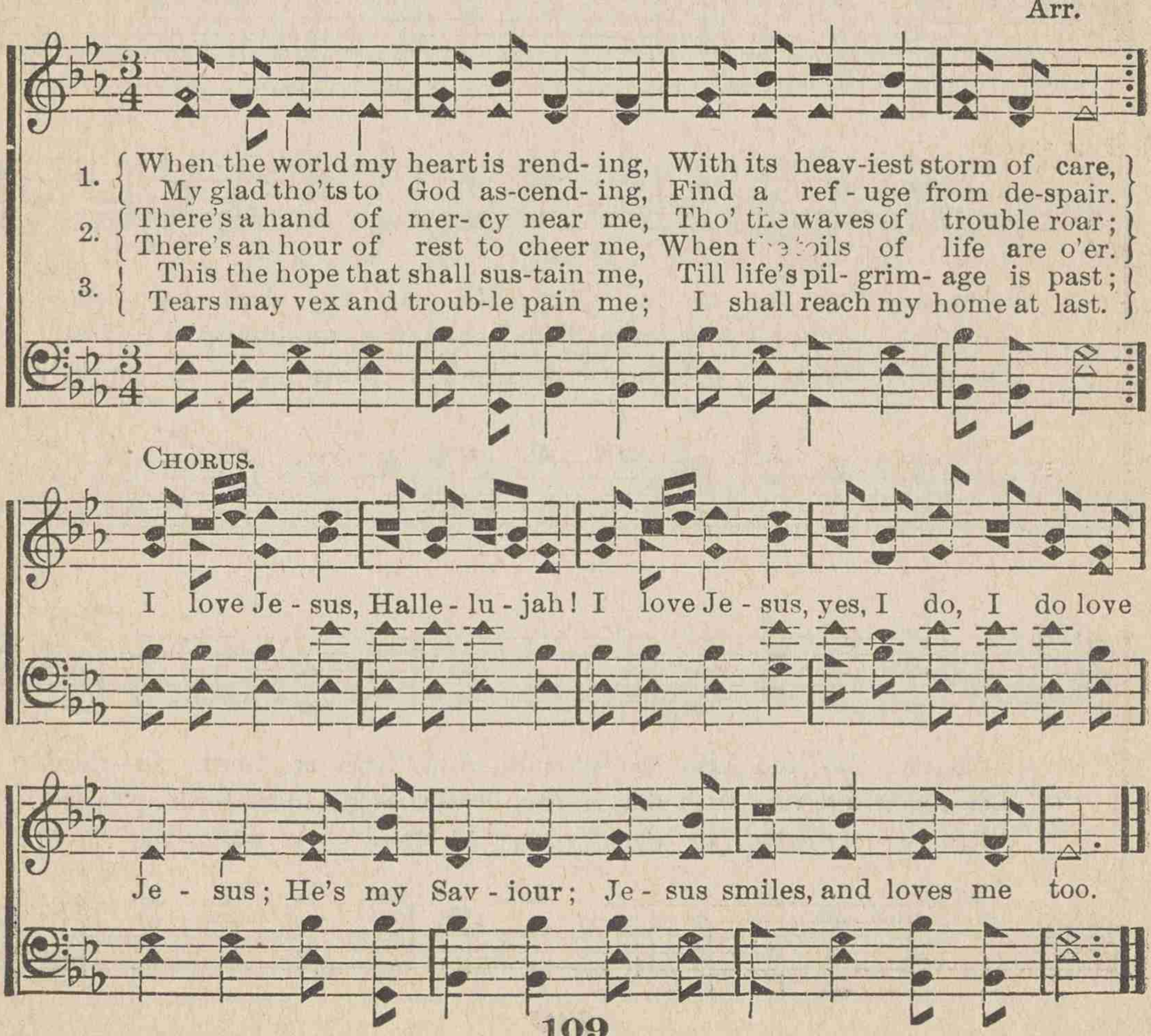
No. 154. MOUNT VERNON. 8s & 7s.

S. F. SMITH. Dr. LOWELL MASON.



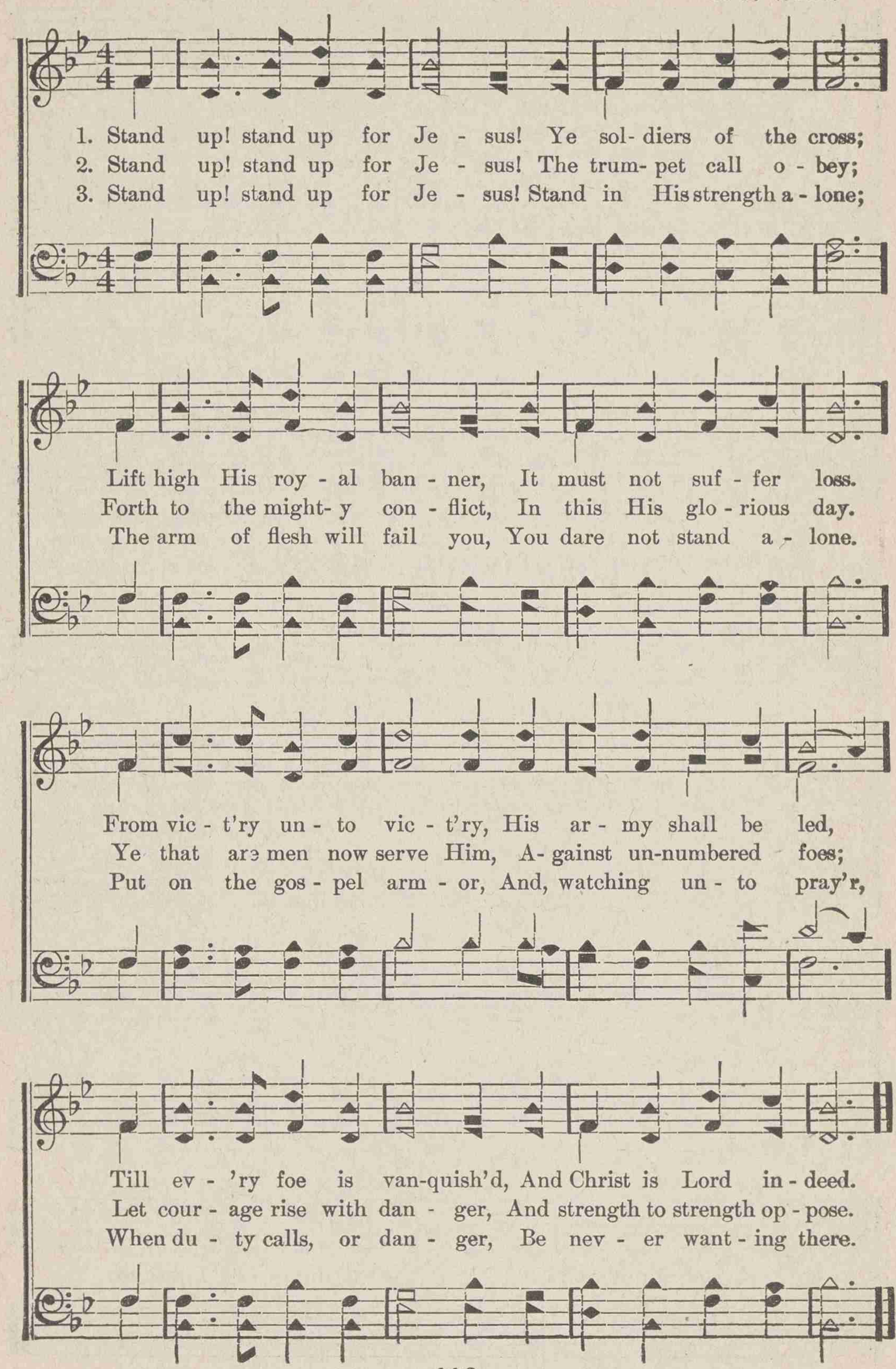
No. 155. I LOVE JESUS. 8s & 7s.

Arr.
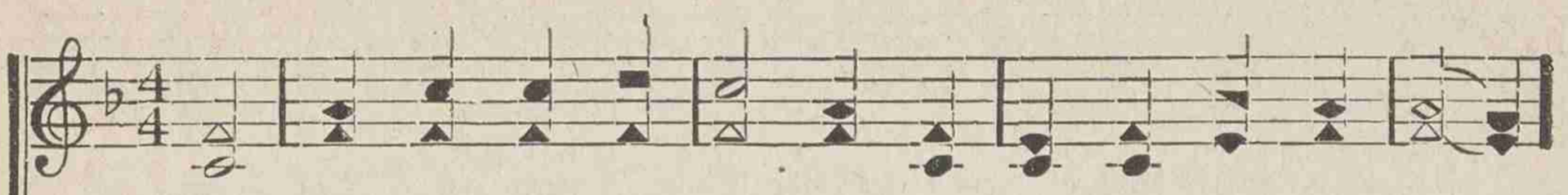


No. 156. WEBB. 7s & 6s, D.

GEO. DUFFIELD. G. J. WEBB.
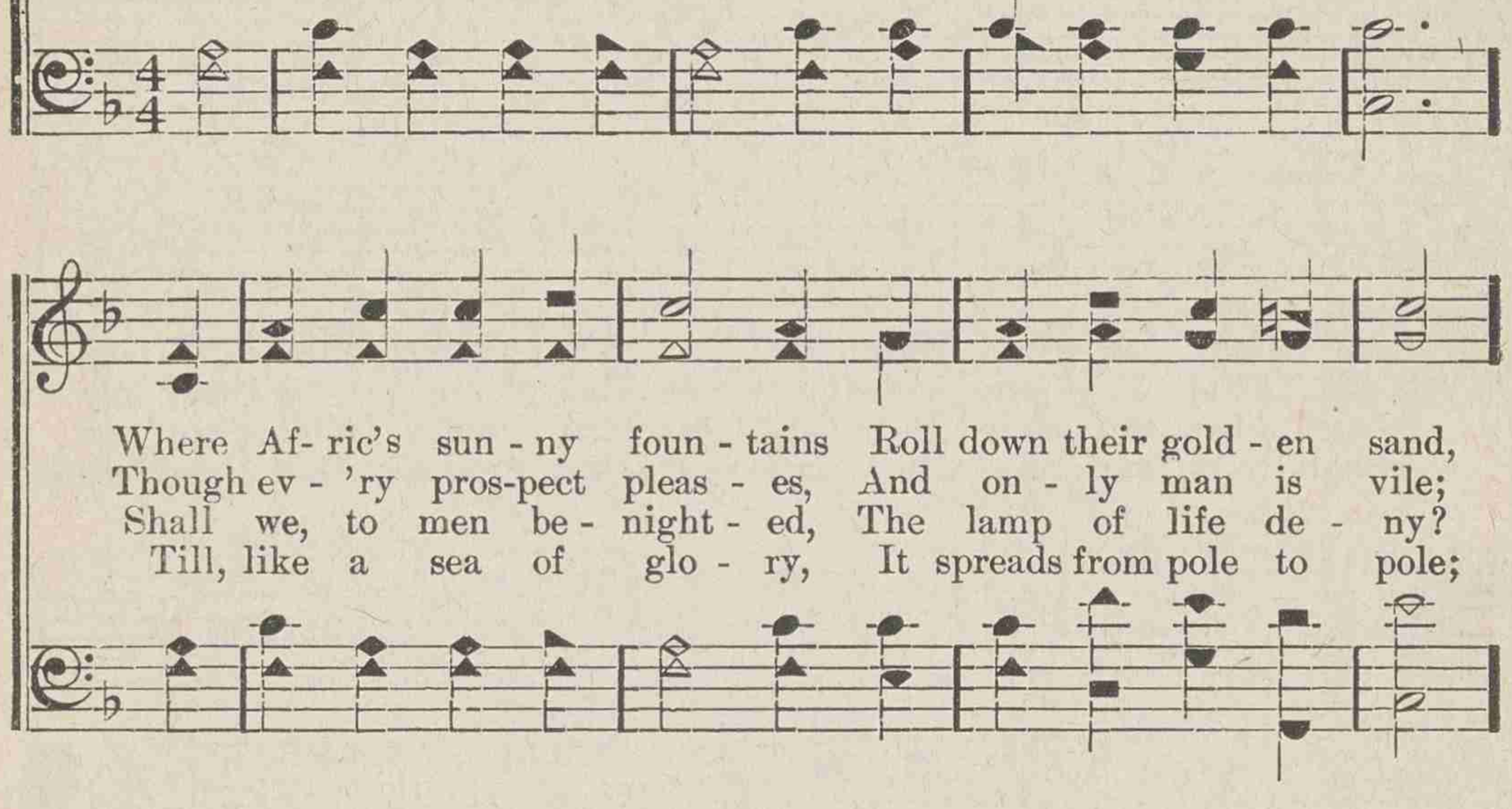


No. 157. MISSIONARY HYMN. 7s & 6s, D.
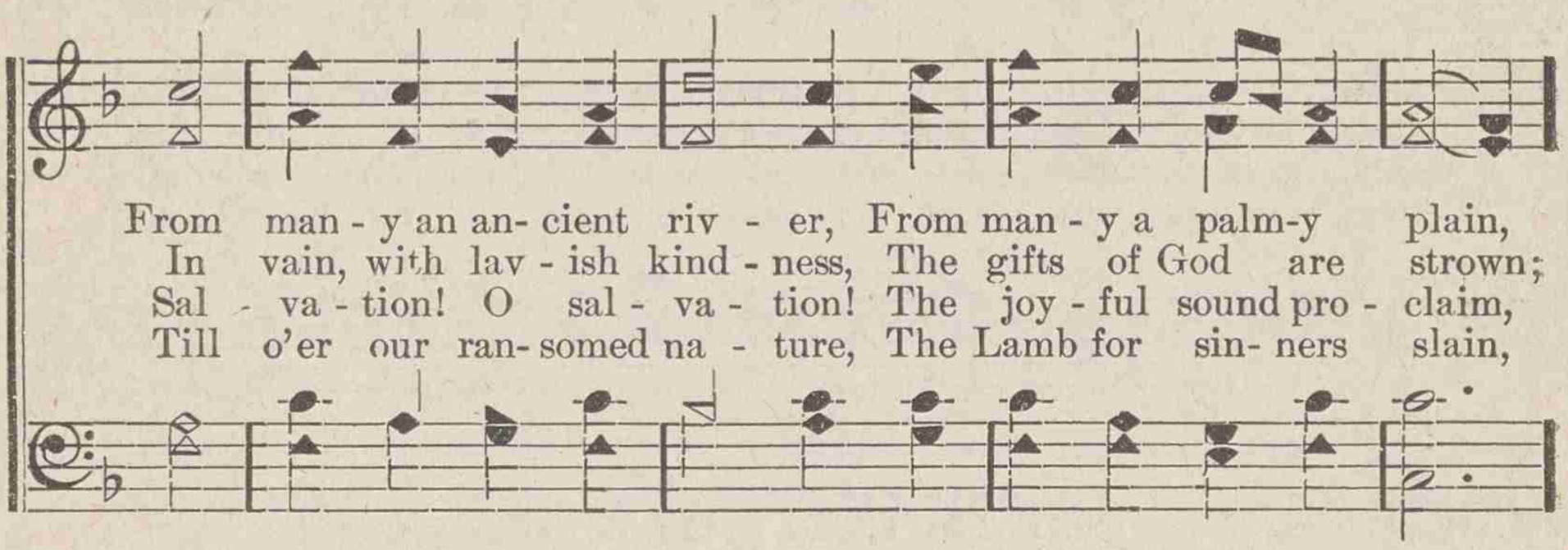
REGINALD HEBER. LOWELL MASON.



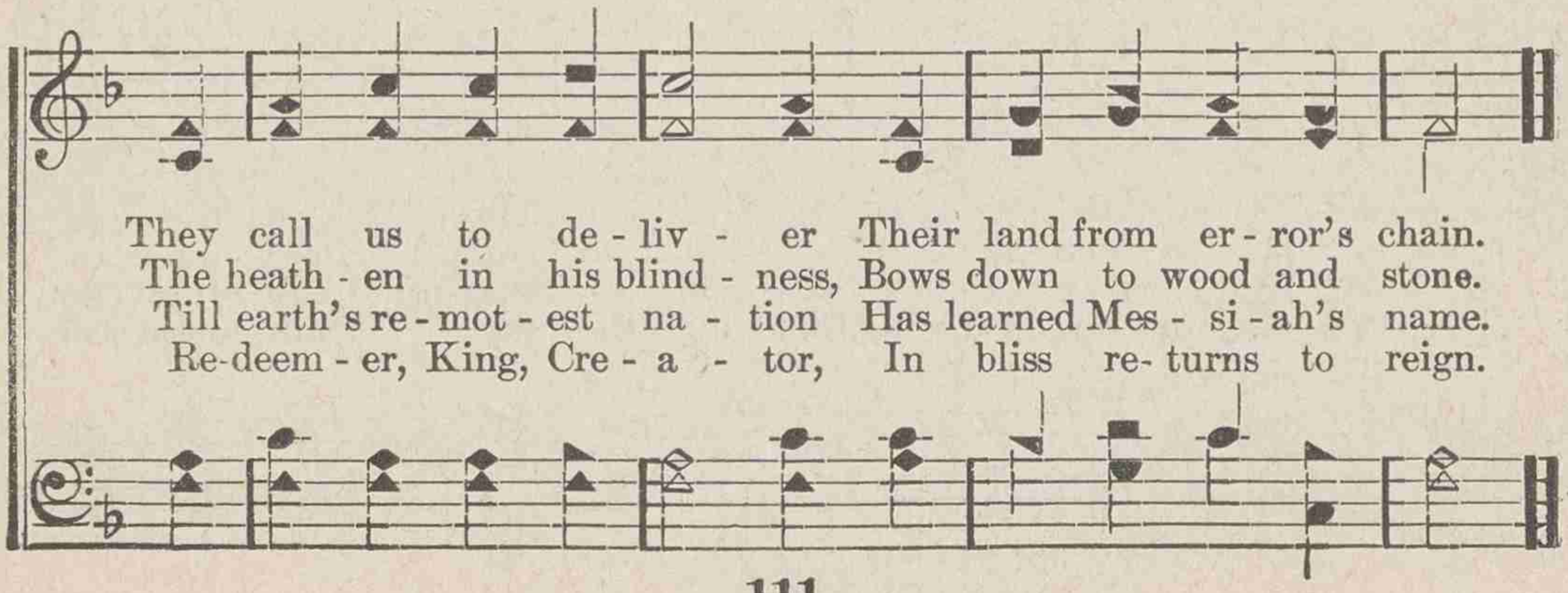
1. From Greenland's i - cy mountains, From In- dia's cor - al strand,
2. What, tho' the spic - y breez - es Blow soft o'er Cey- lon's isle,
3. Shall we, whose souls are light - ed With wis- dom from on high,
4. Waft, waft, ye winds, His sto - ry, And you, ye wa - ters, roll,



Where Af- ric's sun - ny foun - tains Roll down their gold - en sand,
Though ev - 'ry pros-pect pleas - es, And on - ly man is vile;
Shall we, to men be - night - ed, The lamp of life de - ny?
Till, like a sea of glo - ry, It spreads from pole to pole;
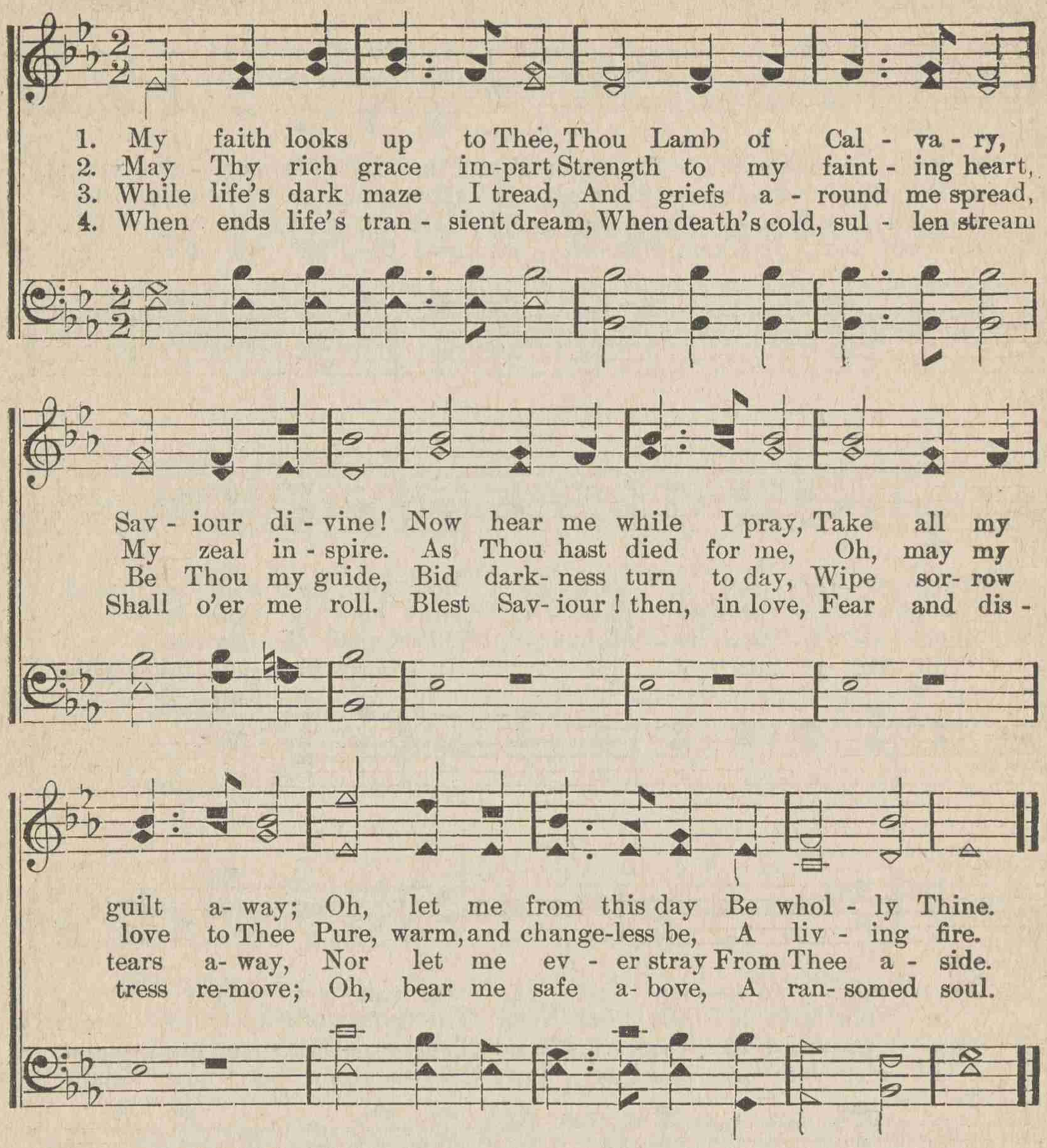


From man - y an an- cient riv - er, From man - y a palm-y plain,
In vain, with lav - ish kind - ness, The gifts of God are strown;
Sal - va - tion! O sal - va - tion! The joy - ful sound pro - claim,
Till o'er our ran- somed na - ture, The Lamb for sin- ners slain,



They call us to de - liv - er Their land from er - ror's chain.
The heath - en in his blind - ness, Bows down to wood and stone.
Till earth's re - mot - est na - tion Has learned Mes - si - ah's name.
Re-deem - er, King, Cre - a - tor, In bliss re- turns to reign.
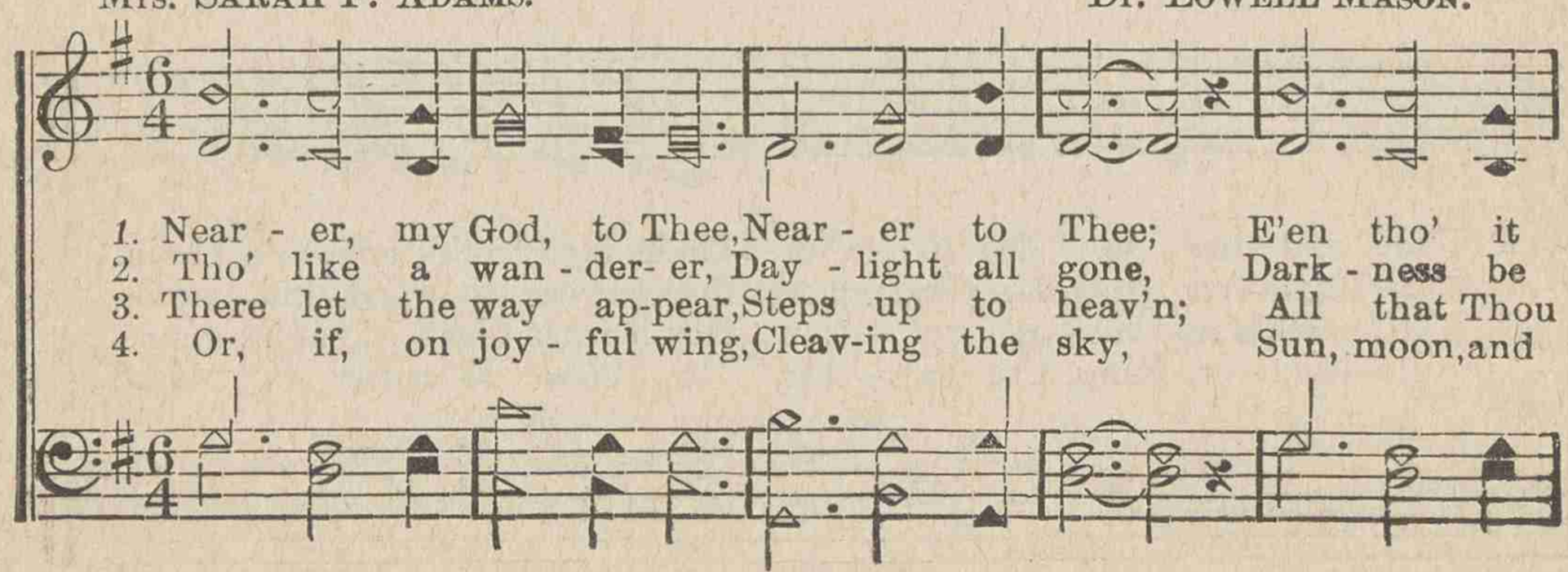
No. 158. OLIVET. 6s. 4s.

Rev. RAY PALMER. Dr. LOWELL MASON.



No. 159. BETHANY. 6s & 4s.

Mrs. SARAH F. ADAMS. Dr. LOWELL MASON.



BETHANY.—Concluded.

be a cross That rais - eth me; Still all my song shall be,
o - ver me, My rest a stone; Yet in my dreams I'd be,
send - est me In mer - cy giv'n; An- gels to beck - on me,
stars for - got, Up - ward I fly, Still all my song shall be,

Near-er, my God to Thee, Nearer, my God, to Thee, Near- er to Thee.

No. 160. ITALIAN HYMN. 6s & 4s.

CHARLES WESLEY. F. GIARDINI.
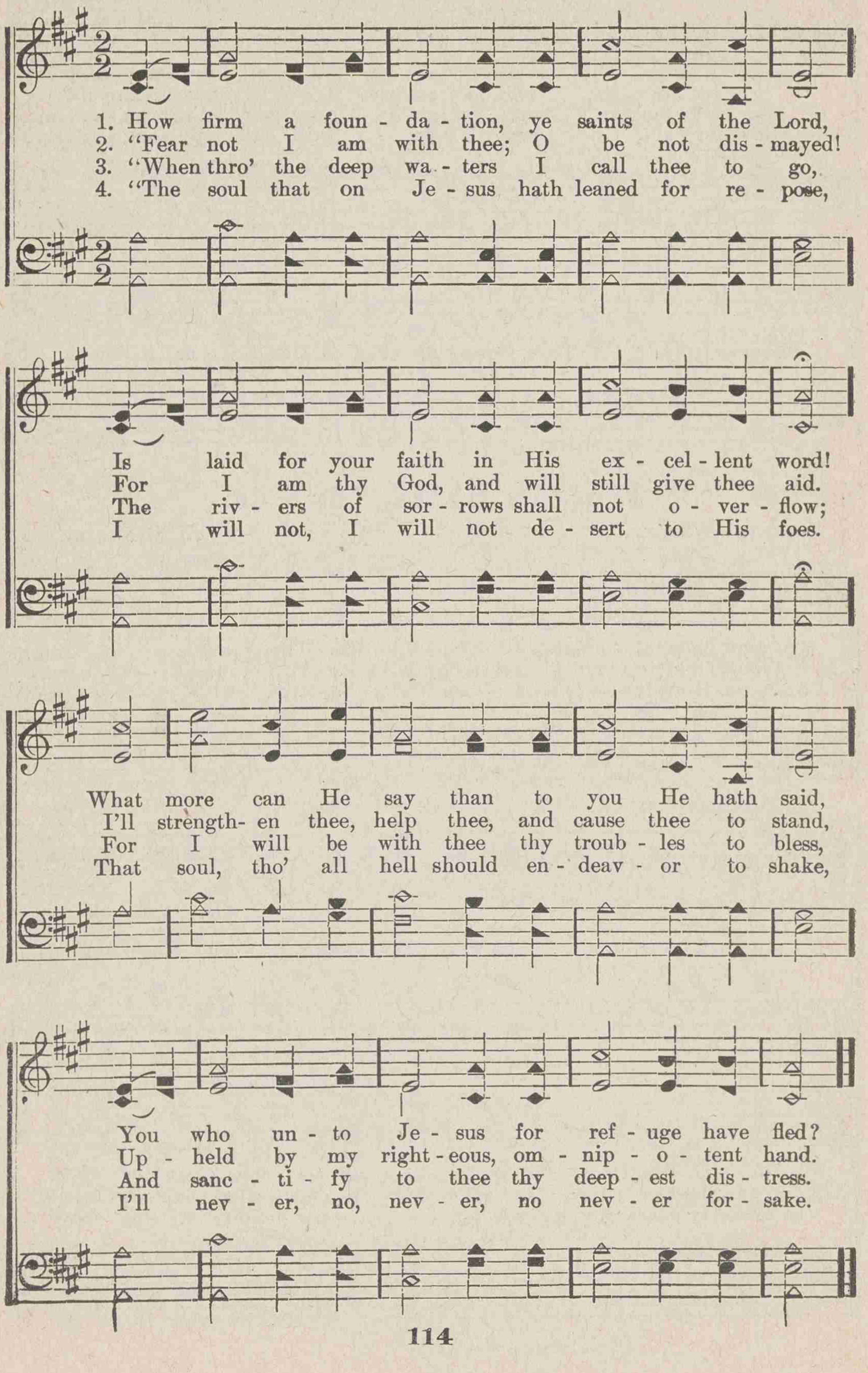
1. Come, Thou al - might - y King, Help us Thy name to sing,
2. Come, Thou in - car - nate word, Gird on Thy might - y sword,
3. Come, Ho - ly Com - fort - er, Thy sa - cred wit - ness bear,

Help us to praise! Fa- ther all glo - ri - ous, O'er all vic -
Our pray'r at - tend. Come and Thy peo - ple bless, And give Thy
In this glad hour, Thou who al - might - y art, Now rule in

to - ri - ous, Come and reign o - ver us, An- cient of days.
word suc-cess; Spir - it of ho - li- ness, On us de - scend.
ev - 'ry heart, And ne'er from us de- part, Spir - it of pow'r.

No. 161. HOW FIRM A FOUNDATION. 11s.
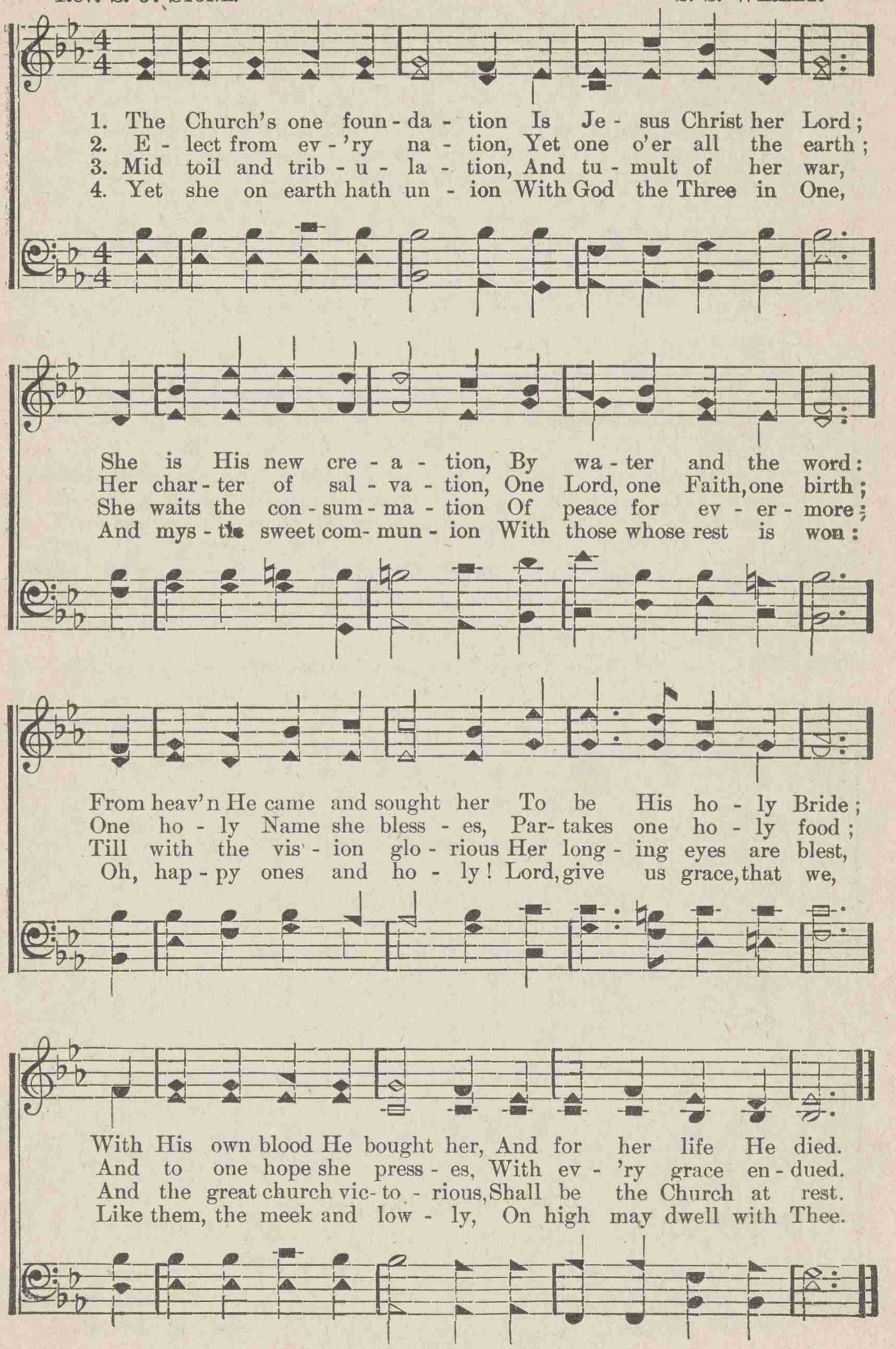
GEORGE KEITH. ANNIE STEELE.



No. 162. THE CHURCH'S ONE FOUNDATION.

"Christ is the head of the church."—Eph. 5: 23.

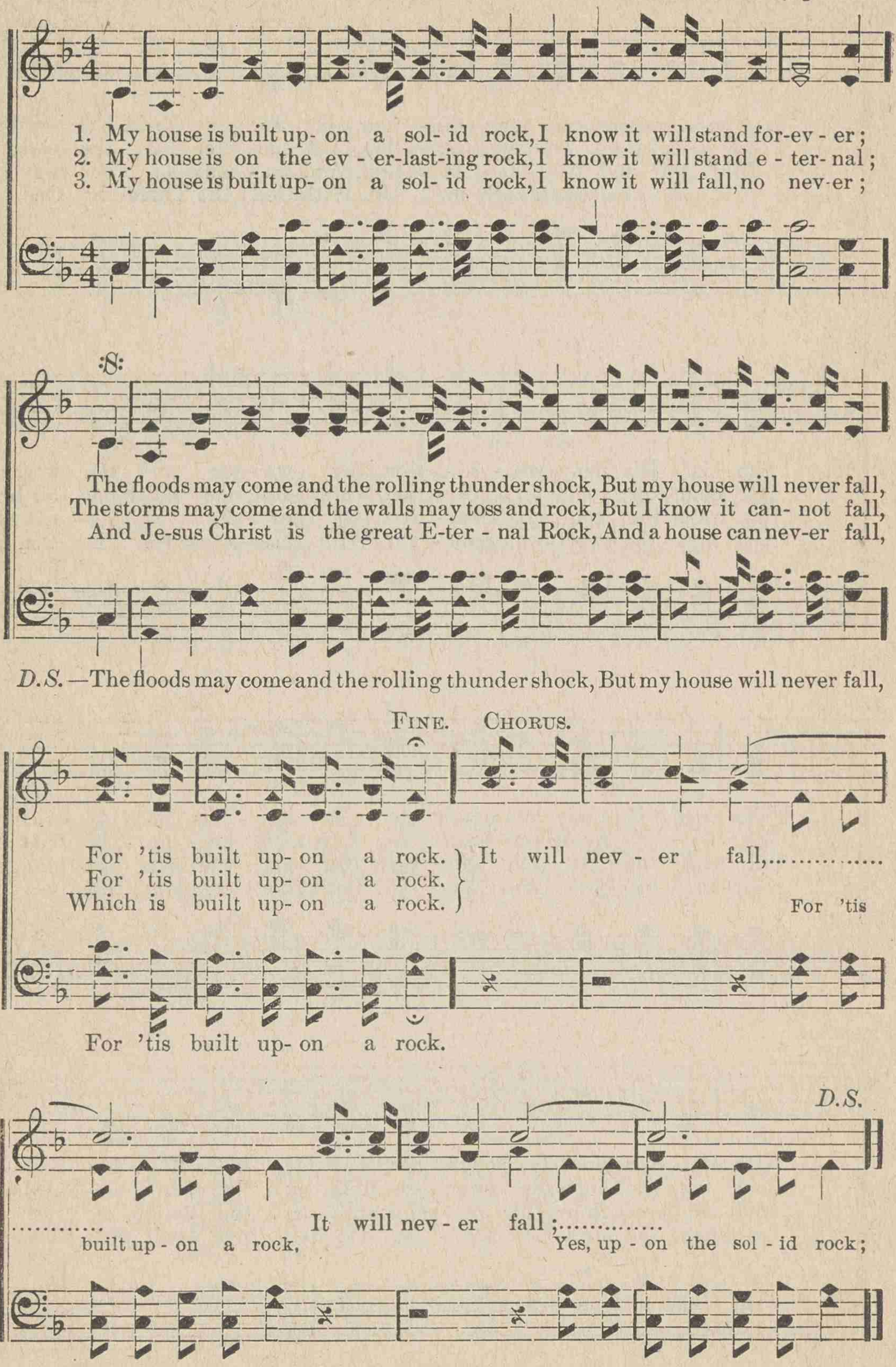
Rev. S. J. STONE. S. S. WESLEY.



No. # THE HOUSE UPON A ROCK.

ORLANDO.

2d and 3d verses by W. H. MORRIS. W. H. MORRIS. By per.



No. 164. GRAVE ON THE GREEN HILLSIDE.

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

1. There's a lit-tle grave on the green hill-side That lies to the morning sun,
2. Ah! the land is full of the lit- tle graves, In valley, and plain, and hill;
3. And these little graves are but wayside marks That point to the far - off Land,

And our way worn feet often wander there When the cares of the day are done;
There's an angel, too, for each lit-tle grave, And these angels some mission fill;
And they speak to the soul of a better day, Of a day that is near at hand;

There we oft - en sit till the twi- light falls, And talk of the far- off land,
And I know not how, but I sometimes think They lead us with gentle hand,
Tho' we first must walk thro' the darksome vale, Yet there Christ will be our guide;

FINE.

And we sometimes feel in the twilight there The soft touch of the vanished hand.
For a whis-per falls on our willing ear From the shores of a far- off land.
And we'll reach the shore of the far-off Land Thro' a grave on the green hillside.

D.S.—In the years to come we will calmly sleep In a grave on the green hillside.

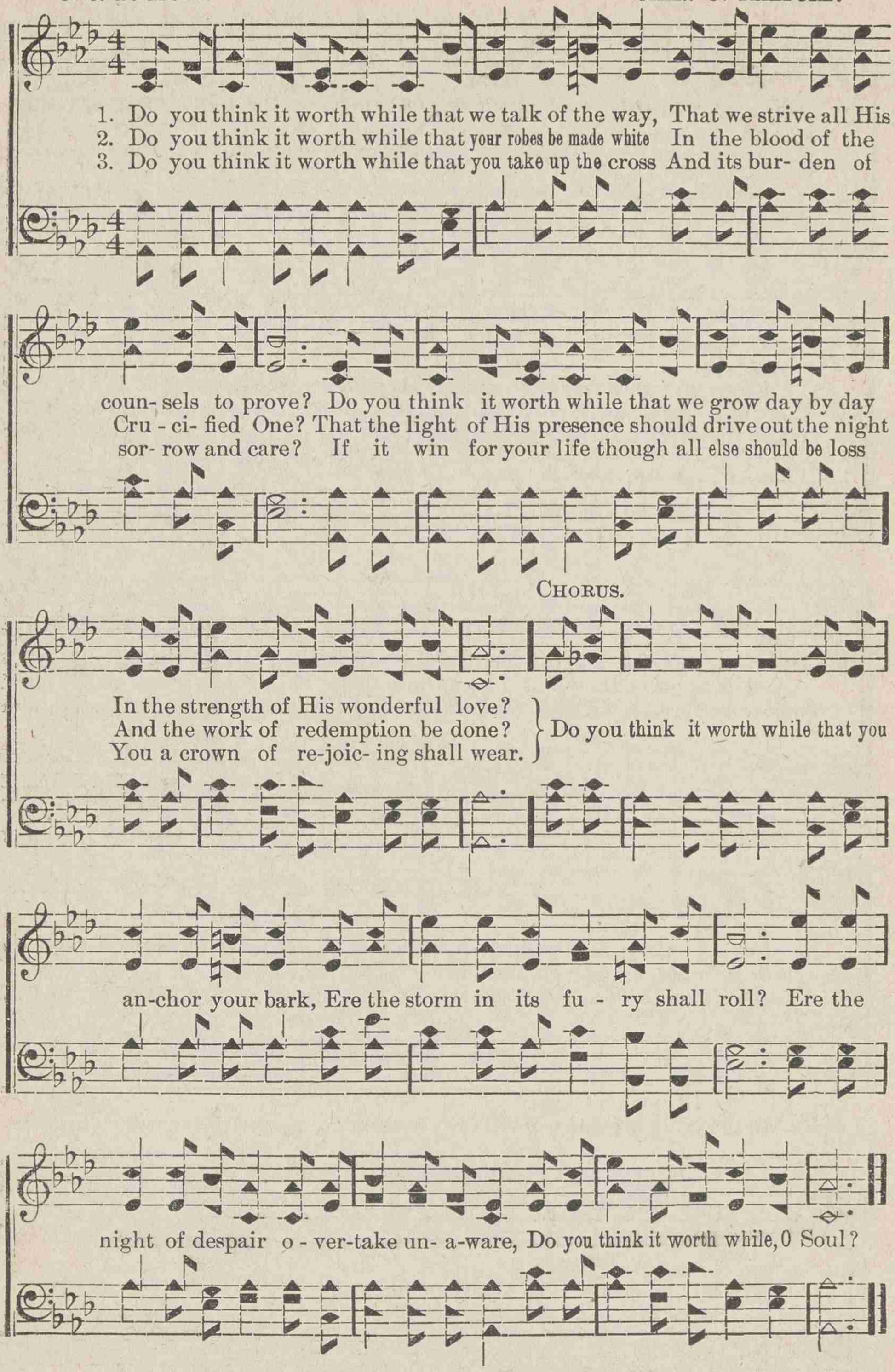
CHORUS. *D.S.*

Grave on the green hill - side,..... Grave on the green hill-side.

The Ruebush-Kieffer Co., owners.

No. 165. DO YOU THINK IT WORTH WHILE.

GEO. P. HOTT. CHAS. O. MILFORD.



By permission.

No. 166.

FOLLOW ME.

P. P. B. P. P. Bliss.

Thoughtfully.

1. Hear the bless - ed Sav - iour say, Fol - low Me, fol - low Me,
2. When the tempt- er's voice is heard, Fol - low Me, fol - low Me,
3. Nev- er shall thy foes pre - vail, Fol - low Me, fol - low Me,

In the darkness and the day, Fol- low, fol - low Me. Fol - low tho' the
Rest up- on My Ho - ly Word Fol- low, fol - low Me. All thy doubts and
Nev-er shall My prom-ise fail, Fol- low, fol - low Me. Fol - low Me, let

tor-rents pour, Fol-low tho' the li - ons roar, Fol-low, I have gone be - fore;
fears I know, All thy wear-i - ness and woe; Forward humbly, bold-ly go,
naught al-lure, Fol-low Me, thy rest is sure Fol-low Me, it shall en - dure,

Chorus.

Hear Him say - ing

Fol-low, fol-low Me. Fol- low, fol-low, Fol-low, fol-low, Fol-low,

Oh, hear Him,

fol- low Me. Blessed Saviour, may we ev - er Fol- low, fol- low Thee.

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No. 167.

PASSING AWAY.

JAMES ROWE. (MAY BE USED AS A DUETT.) T. O. PENDER.

1. Pass ing a - way one aft - er an - oth - er, Leav-ing their
2. Pass- ing a - way from an-guish and sor - row, Fold- ing their
3. Pass- ing a - way, the bat - tle - field leav- ing, Won is their
4. Pass- ing a - way the young and the hoar - y. Here they no

temples of clay, Fa-ther and moth-er, sis- ter and brother,
hands on their breast; Sure of a fair and blessed to- morrow,
glo - ri- ous crown; End-ed at last their sighing and grieving,
lon-ger will plod; Passing a - way to mansions of glo- ry,

CHORUS.

Si-lent-ly passing a - way. Passing a-way, Passing a-way,
Languishing in-to their rest.
All of their burdens laid down.
Clasped to the bos-om of God.

yes, they're

In - to the beau - ti - ful king- dom of Day; Safe in the

arms of their Saviour's love, Si-lent - ly pass- ing a - way.....
yes, pass- ing a- way.

By permission.

No. 168. WALK IN THE STEPS OF JESUS.

W. H. R.

WILL .H RUEBUSH.

UNISON.

1. Walk in the steps of Je-sus, hear His voice to - day, Hark to the
2. Walk in the steps of Je-sus, Sa- tan may as - sail, Christ as your
3. Walk in the steps of Je-sus, soldiers of the King, For - ward to

call for val- iant sold- iers for the fray, Christ is the Captain,
great ex- am - ple you can nev - er fail, He leads to vic-'try
bat - tle let your songs of tri- umph ring, Walk in His footsteps

and has need for such as you, Walk in the steps of Je - sus.
and will e'er your strength re-new, Walk in the steps of Je - sus,
dai - ly, ev - er du - ty do, Walk in the steps of Je - sus,

CHORUS.
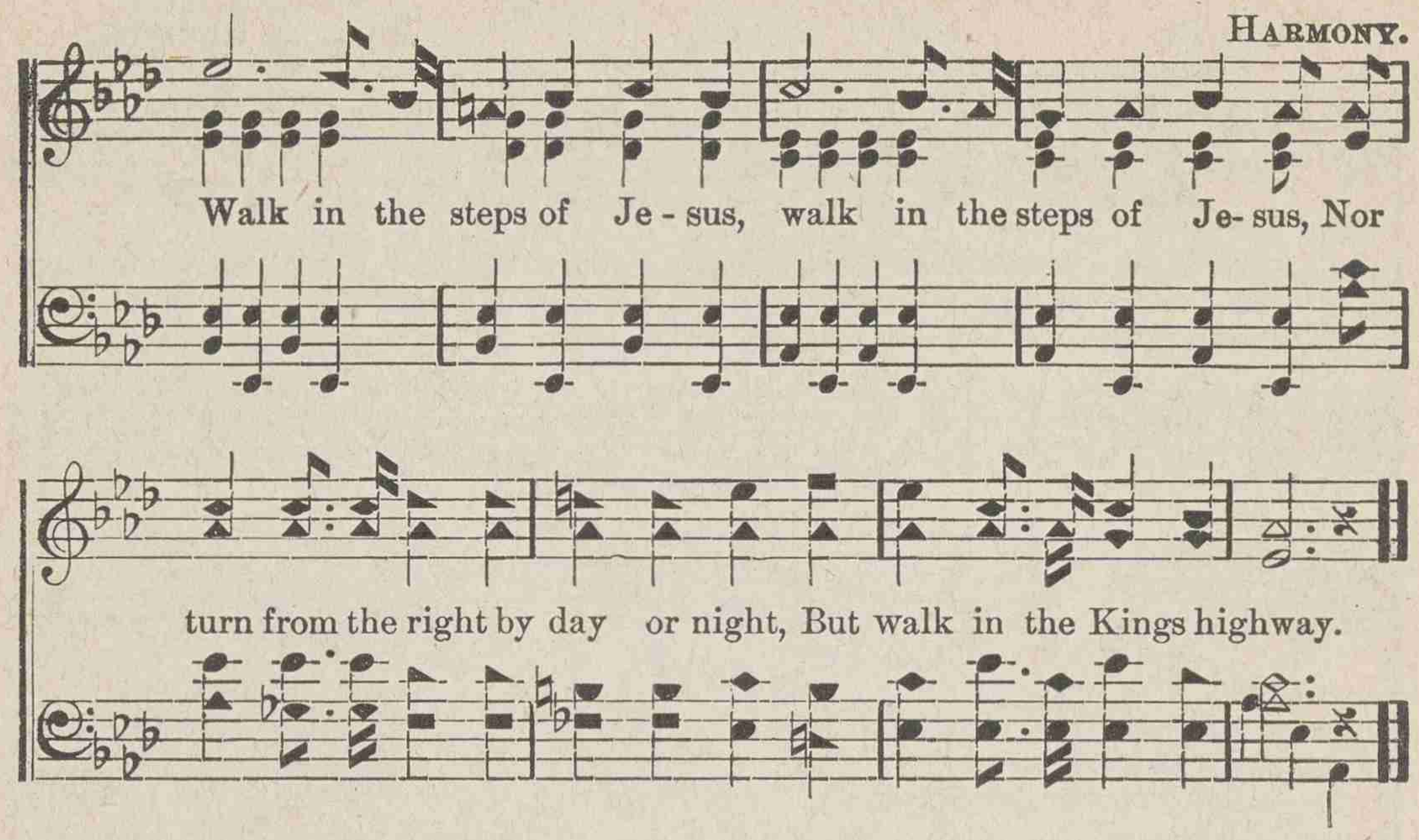
steadfast and ev-er . true. Walk in the steps of Je- sus, walk in the

steps of Je- sus, Heed the call to - day, walk the narrow way,

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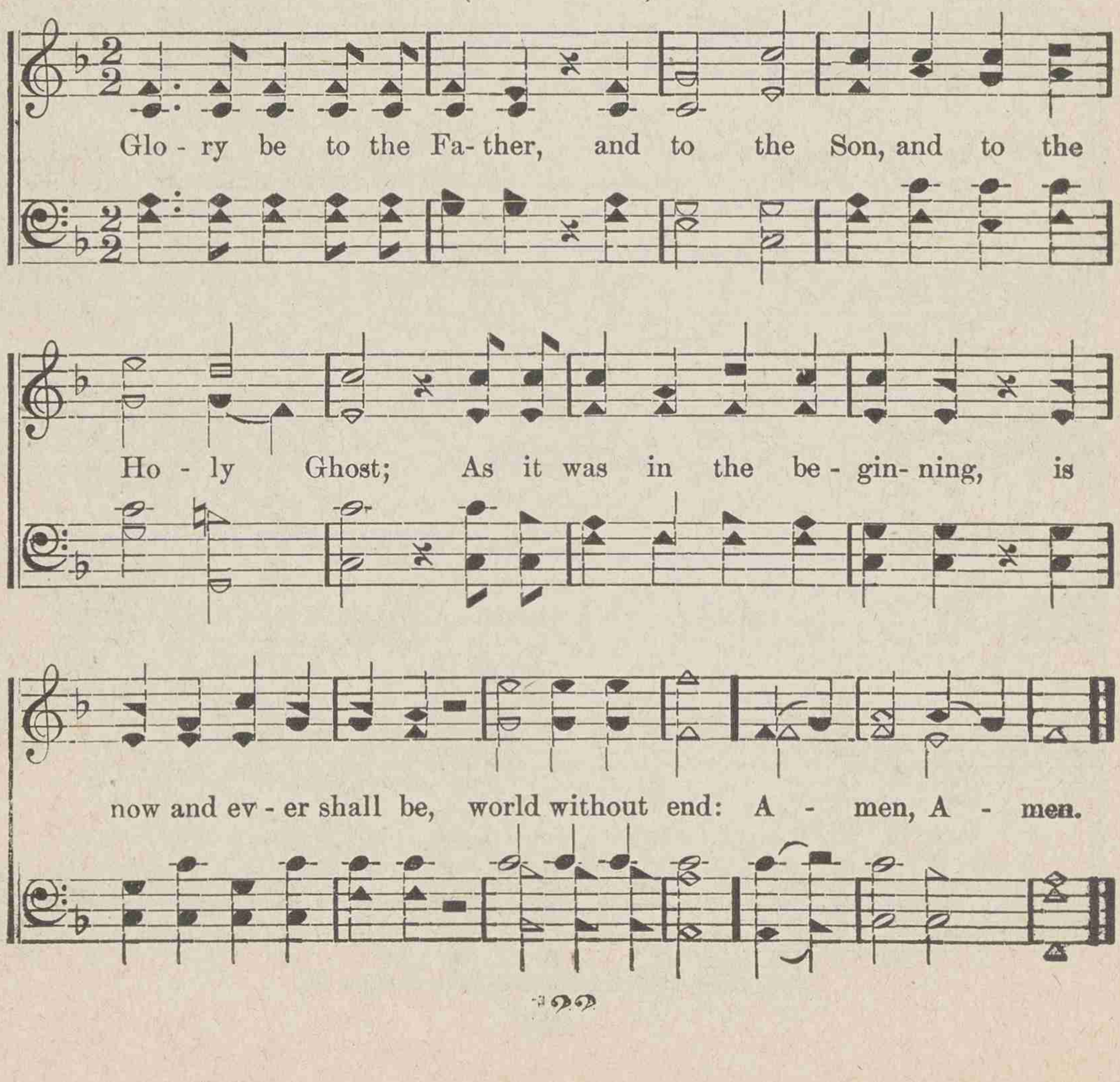
WALK IN THE STEPS OF JESUS.—Concluded.

HARMONY.



No. 169. GLORY TO THE FATHER.

(Gloria Patri.) H. W. GREATOREX.



No. 170. SEND OUT THE LIGHT.

W. H. Ruebush. J. H. Ruebush.

1. Cour - ageous hearts are needed so, To till the fields where bri-ars grow.
2. Cour - ageous hearts that burn with love, To bear the mes-sage from a- bove,
3. Cour - ageous hearts of rich- est grace, To bear the light of His dear face,

The call comes from the darkest night, Send us the light, send us the light.
To dark- est lands that feel sin blight, To bear the light, to bear the light,
That darkened eyes receive their sight, And know the light, the gos - pel light,

Chorus.
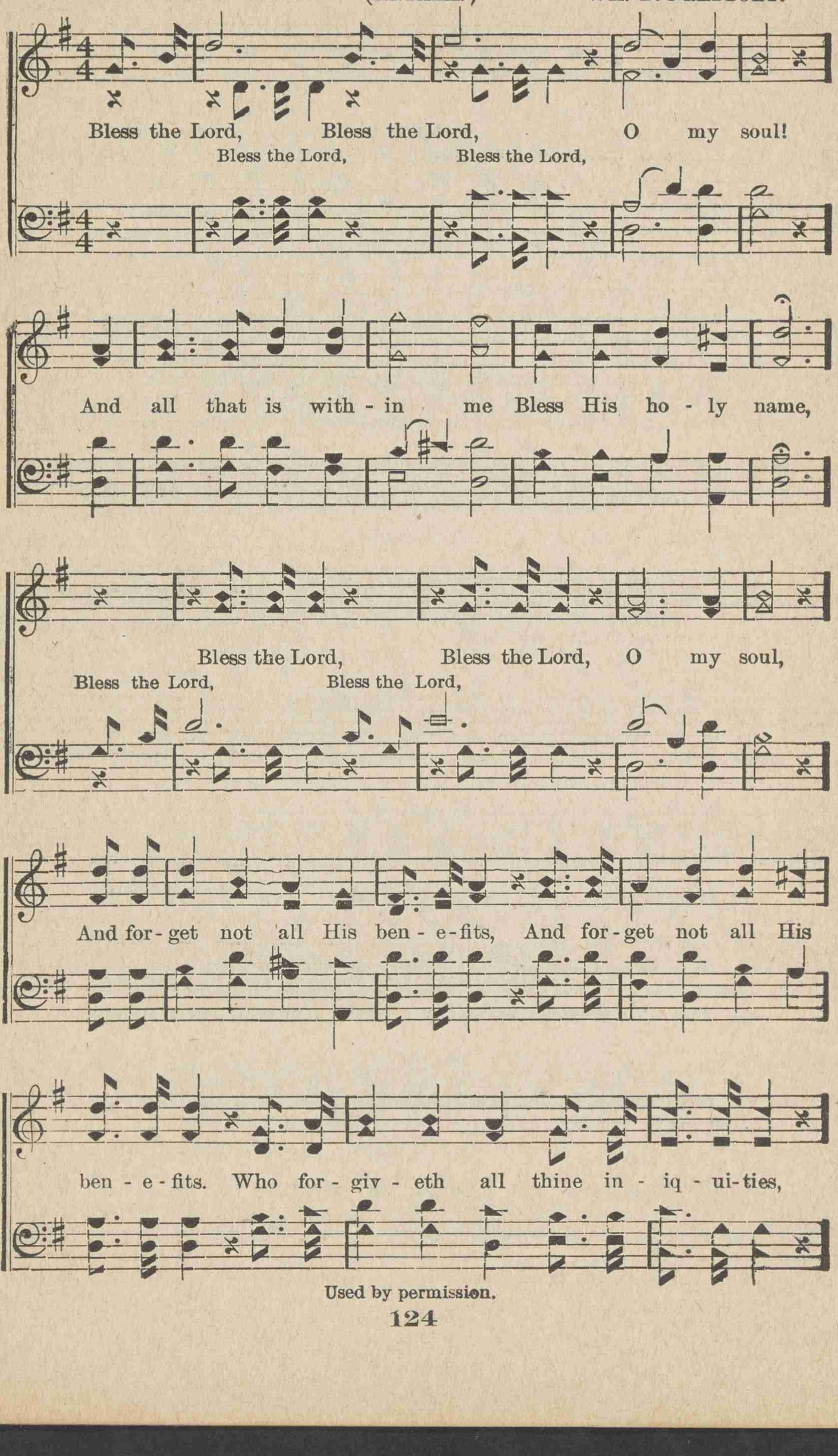
Send out the light, with might - y pow'r,
Lord, send us out with might - y pow'r, Send

Send us Thy light, send us Thy light, Re-veal Thy-self
us Thy light, send us Thy light, Re- veal Thy - self to

to us this hour, end us Thy light, send us Thy light.
us this hour, Send us Thy light, send us Thy light.
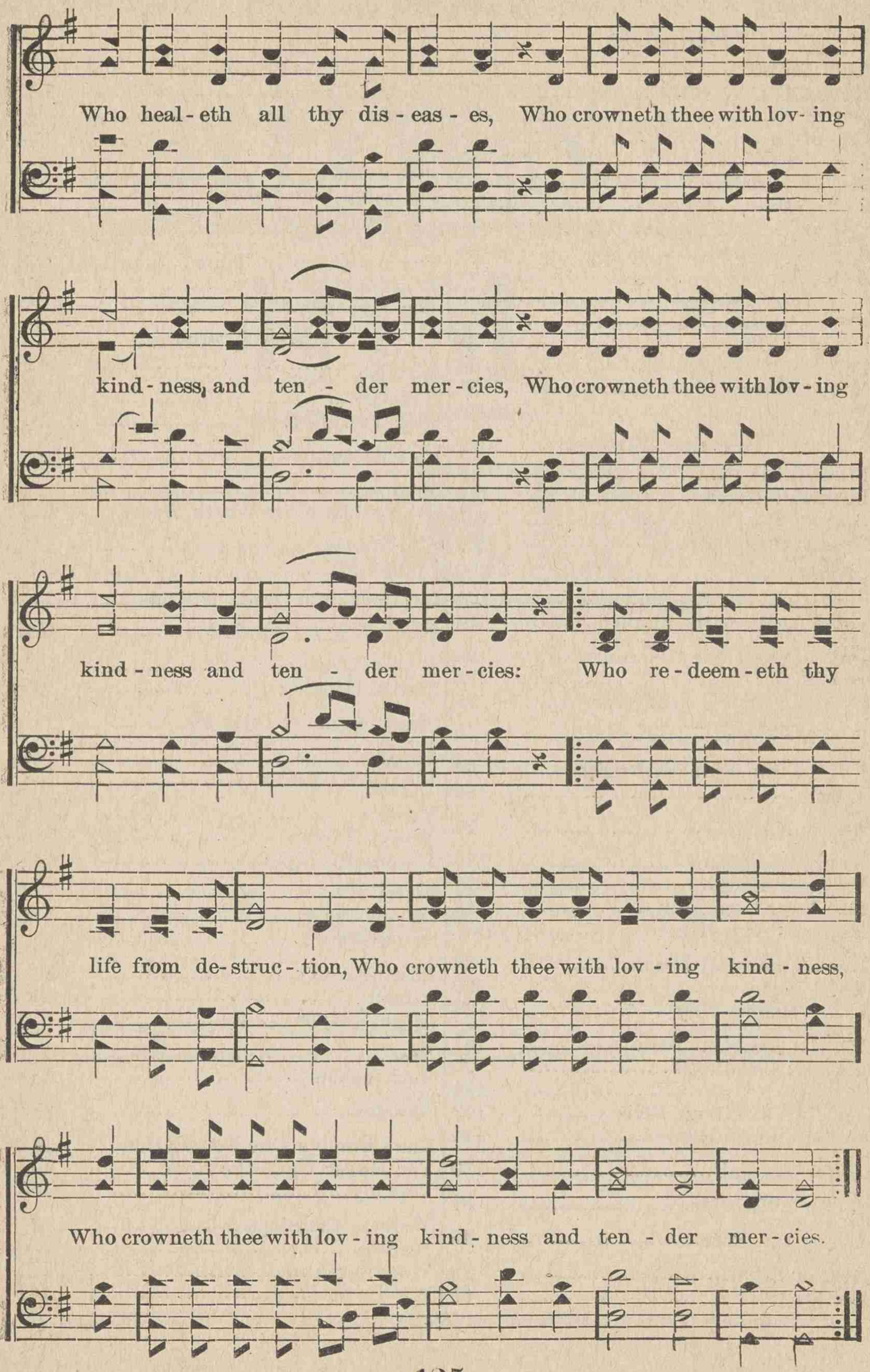
No. 171. BLESS THE LORD, O MY SOUL!

(ANTHEM.) WM. B. BRADBURY.



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BLESS THE LORD, O MY SOUL!—Concluded.



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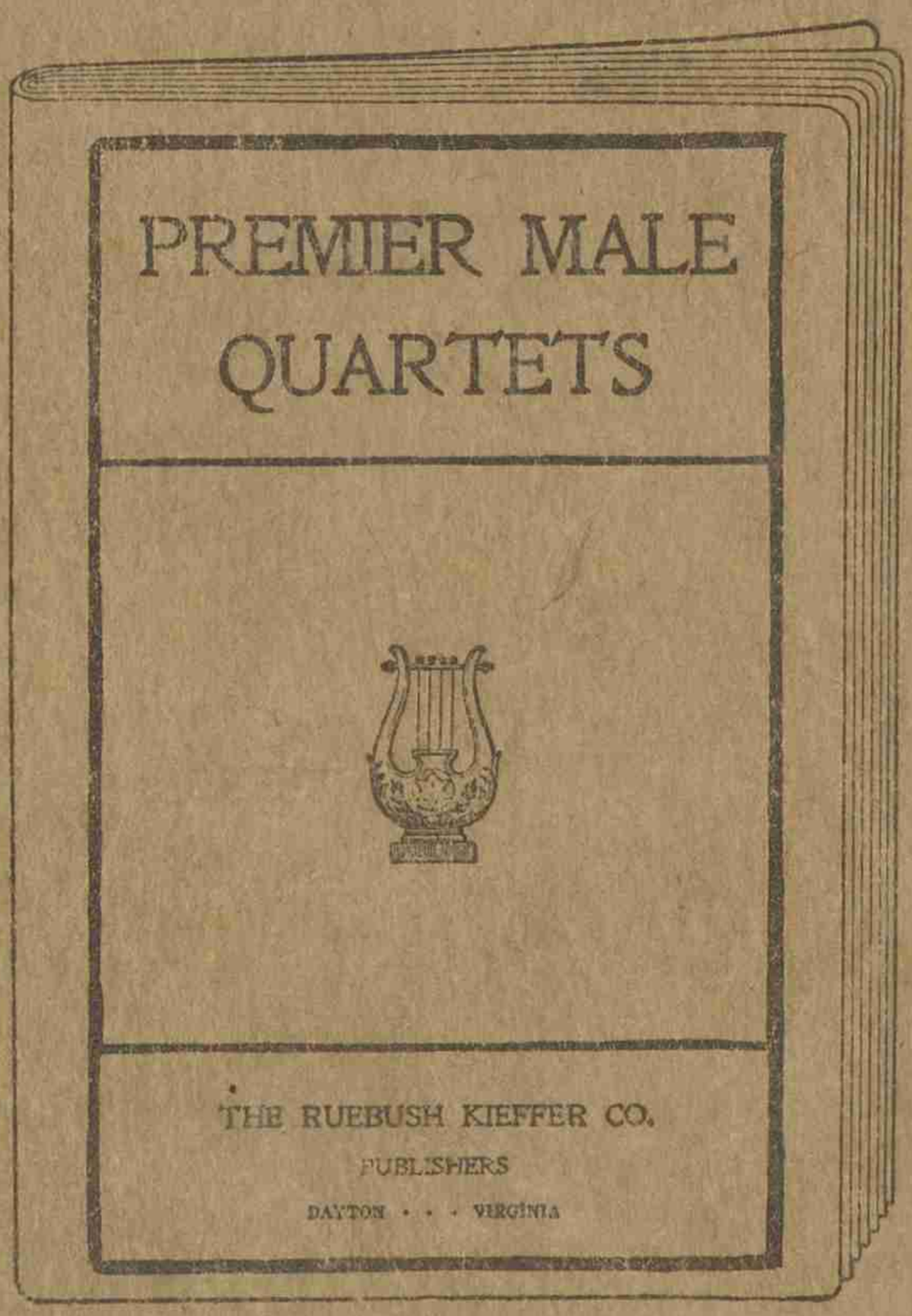
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