The Realm of Song.


FOLGER, CIN.O.
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THE REALM OF SONG;

CONTAINING

Theory and Practice Lessons in Vocal Music,

A graded Singing School Course,

HYMNS, TUNES, ANTHEMS, CHANTS, PART-SONGS, GLEES AND CHORUSES, FOR THE WORK OF CLASSES, INSTITUTES, CONVENTIONS AND NORMALS.

BY

GEORGE F. ROOT.

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PREFACE.

We print over and over again in our Singing Books, nearly the same reading matter about Elementary Principles. Of this, a great deal is especially for the teacher, and takes room that both teacher and class would rather see filled with music.

We, therefore print all these teaching matters in full, in a little work entitled THE TEACHERS' CLUB, and propose to *give* a copy with every six or more of our singing books ordered; thus the teacher can have separately what he wants, and the class more room for their music.

A teacher *now using any of our Singing-Class books* can have a "Teachers' Club" by sending a stamp for its postage. (Alone, the price of the "Teachers' Club" is twenty-five cents.)

The REALM OF SONG is the first Singing School Book to take advantage of this plan, and in consequence will be found unequalled by any previous work of its kind, in richness of material and completeness of arrangement.

JOHN CHURCH & CO., Cincinnati, O.
The ROOT & SONS MUSIC CO., Chicago, Ills.

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THEORY LESSONS.

CHAPTER I.

TONE PROPERTIES.

In every tone are the germs of the whole science of music.

These germs or properties are LENGTH, PITCH, POWER, and QUALITY.

From Lengths come *Measures* and *Movements.*

From Pitches come *Melodies and Harmonies.*

From Powers and Qualities come *Expression.*

In the TEACHERS' CLUB the way of giving this lesson is shown in detail.

Every teacher using this book is entitled to a copy of that work.

CHAPTER II.

DEPARTMENTS.

All things relating to *lengths* of tones in music, whether to the ear or the eye, belong to a department called RHYTHMICS.

All things that relate to the *pitches* of tones in music, belong to a department called MELODICS.

All things that relate to the *powers* and *qualities* of tones, belong to a department called DYNAMICS.

QUESTIONS.

How many properties has a tone?

What is the duration of a tone called in musical language?

What is the highness or lowness of a tone called?

What the loudness or softness or audibility of a tone?

What is the fourth characteristic of a tone?

In how many departments, or under how many heads is music studied and classified? Name them.

Of what does Rythmics treat? Melodics? Dynamics?

What do people refer to when they speak of the Rythmic character of a piece of music?

What, when they speak of its Melodic character?

What, when they speak of its Dynamic character?

CHAPTER III.

LENGTHS AND NOTES.

The different lengths of tones are named WHOLE, HALF, QUARTER, EIGHTH, SIXTEENTH, DOTTED WHOLE, DOTTED HALF, DOTTED QUARTER, ETC.

The characters that represent these lengths to the eye are called NOTES, and are named as the lengths themselves are, WHOLE, HALF, QUARTER, ETC., the difference being that when the lengths themselves are named, the word "note" need not be used; but when the sign or note is named, the word "note" is attached, as "whole note," "half note," etc.

Lengths and their signs (notes) belong to Rhythmics.

QUESTIONS.

What are lengths about as long as pulse-beats called?

How are the characters named that represent these lengths to the eye?

Name those lengths that are twice as long as quarters.

Name the characters that represent these lengths.

In which department is this lesson—Rhythmics, Melodics, or Dynamics?

(See Teachers' Club, page 7, for an excellent method of teaching the foregoing to a class. Every teacher using this work is entitled to a copy of Teachers' Club *free.* See Preface.)

CHAPTER IV.

BEATS AND MEASURES.

While listening to, or taking part in music, regular mental impressions like pulsations, are felt, to which the listener or performer is often inclined to "keep time" by motions of the head, hand, or foot.

These pulsations are the *real* BEATS of music.

The motions of the hand that coincide with these mental pulsations (beats) are also called beats.

The motions are but the visible manifestations of the real beats — their extension as it were, out into the hand.

All music will cause its beats to flow in one of two ways, viz.: either a stronger beat followed by a lighter one, or a stronger followed by *two* lighter.

The *groups* of beats thus made are called MEASURES.

The stronger beats in measures are called ACCENTED BEATS, and the lighter, UNACCENTED BEATS.

The measure that consists of an accented and an unaccented beat is called DOUBLE MEASURE.

The proof that the real beats of music are in the mind and not in the hand is that musicians feel the beats and "keep the time" without outside motions of any kind.

The proof that "measure" in music is a *group of beats* and not a "portion of time," is, that without beats there will be no measure, whatever amount of time there may be.

The *unit* in the rhythm of music is the *beat.* Groups of beats make *measures* and measures make *Periods, Sections,* and *Movements.*

QUESTIONS.

What is the technical name of the pulsations that music produces in the mind?

Are beats alike or different in strength or prominence?

What are the stronger beats called? What the lighter?

How do these beats group themselves as they occur?

What is the musical or technical name for "group of beats?"

What is the technical name for two-beat measure?

Name the process of making motions of the hand that coincide with the beats in the mind—what is it called?

What are the motions themselves called? In which of the three great departments of music is this lesson?

(See Teachers' Club, page 8, for an attractive way of presenting the foregoing subject to a class. See Preface.)

CHAPTER V.

MEASURES TO THE EYE. BARS AND MEASURE SIGN.

Measures are represented to the eye by spaces between upright lines.

The spaces that represent measures are themselves called MEASURES.

The upright lines are called BARS.

The closing bar is called a DOUBLE BAR or CLOSE.

The Double Bar is used to close a section, or line of poetry, while the Close shows the end of the piece.

It is customary (though not necessary) to place two figures in the form of a fraction at the beginning of a piece of music to show the kind of measure used, and the kind of note that coincides with the beat. These figures form what is called the MEASURE SIGN.

The note that coincides with the beat is said to be the BEAT NOTE.

The measure-sign in Double measure with a quarter for beat note, is $\frac{2}{4}$.

All that belongs to Measures is in the department of Rhythmics.

QUESTIONS.

What stand for measures, the upright lines or the spaces between?

What are the upright lines called?

What is the bar called that ends a section?

What ends the piece?

What are the figures in the form of a fraction at the beginning of a piece of music called?

What does the upper figure stand for? What the lower?

Are we here in Rhythmics, or Dymamics?

(The Teachers' Club (being a company of teachers) goes into these matters thoroughly. The following *note* is taken from it (page 9). Every teacher using this work may have a copy without expense. See Preface.)

NOTE.—Any who may be inclined to use the names, "Two-part measure, Three-part measure," etc., instead of "Double, Triple," etc., are asked to consider the following reasons for *not* doiug so. Measures consist of *beats*, therefore if new names *were* wanted, *two-beat* measure, *three-beat* measure, etc., would be truer and better than "two-part" measure, "three-part" measure, etc. The word "part," when connected with "measure," refers to the space in book or on blackboard that stands for a beat. If the whole space from bar to bar stands for a measure of two beats, one-half of the space stands for one beat and the other half for the other. In the representation of Triple measure this space is divided into three parts, in Quadruple measure into four parts, etc. So "part of measure" refers to *representation* and not to the real measure, which is a "group of beats." (Of course it is understood that the representations of measures are also called measures, but real measures in music exist whether represented or not. Blind people appreciate measures just as well as do those who see, for they feel the mental beats, which, in their grouping make the measures). Some have thought that "Double Measure" was a wrong term, because as *double* means two, it means two *measures*. That is a mistake, the double has reference to the beats,—it means *two beats*. Triple measure means three-beat measure, Quadruple measure, four-beat measure, etc.

But that which should show to every thoughtful mind that our present names for measures are best is this: $\frac{6}{8}$ is not always "six-beat" measure, it often consists of *two* compound beats, that is two threes, something like triplets, the dotted quarter being beat-note. It would be clumsy to say that such a measure is "a Compound two-part measure," but "Compound double" is neat and convenient. So $\frac{9}{8}$ is "Compound triple," and $\frac{12}{8}$ "Compound quadruple." In all cases the compound measures have a dotted quarter for beat-note. So, is it not best to continue our present names—Double, Triple, Quadruple, and Sextuple, for the simple measures, and Compound double, Compound triple, and Compound quadruple for the others?

CHAPTER VI.

PITCHES, STAFF, CLEFS, SYLLABLES.

The pitches of tones are named with the same names that certain letters have (A, B, C, D, E, F, and G), with, in some cases, the addition of the word sharp, and in others, the addition of the word flat. These are called the *absolute* names of tones.

The names that describe the relationship of tones as to pitch, are the same as the names of certain numbers (one, two, three, etc.), with sometimes the addition of the word sharp, and sometimes the addition of the word flat.

The syllables "do," "re," "mi," etc., are by some considered relative pitch names. At all events, they are very useful in aiding to fix correct tone relationship in the minds of learners.

The pitches of tones are represented to the eye by horizontal lines and spaces, which, combined, form what is called the STAFF.

A line or space is, in musical language, a DEGREE.

The staff has always five long lines and six long spaces, but may be enlarged as needed, by short degrees above the upper long space, or by short degrees below the lower long space.

The staff is made to represent pitches in two ways by means of characters called CLEFS.

The TREBLE CLEF makes the first line below stand for C, the first space D, the first line E, etc.

The BASE CLEF makes the third space stand for C, the third line D, the fourth space E, etc. (This space naming is in accordance with the idea that the staff has six long spaces before any degrees are added.)

A representation of music to the eye is called a NOTATION of it.

A notation may be made by *numerals*, *letters* and *Syllables*, but the principal notation of the world is the one described above and called the STAFF NOTATION.

All matters relating to the pitches of tones are in the department of Melodics.

QUESTIONS.

By what names do we describe the lengths of tones?

What is the name of the lowest pitch we sang?

What other pitch name is sometimes given to C?

What are the names of the next pitch above C, or one? Next? Next? etc.

What are letter names, absolute or relative?

What are numeral names?

What is representing music to the eye, or noting it called?

What kind of notations have we temporarily used in this lesson?

In the principal notation of the world what stands for pitches?

How many long lines has the staff? How many long spaces?

Is an unenclosed space as good as an enclosed one to represent a pitch, and write a note on?

By what is the staff enlarged?

What name is applied to every line or space?

How many degrees has a staff that is enlarged by one added line? Name them.

What character shows that the first line below stands for C?

What advantage has the staff notation over a letter or numeral notation?

In which department is pitch? Staff? Clefs?

(The temporary Notations leading to the staff Notation on page 12 of the Teachers' Club method of teaching the foregoing, will be found of interest. See Preface.)

CHAPTER VII.

SKIPS.

Steps to be taken in teaching this subject to a class. Teachers' Club, page 15.

1. Bring out *one, three, five, eight.* 2. Practice.
3. Bring out *one, four, six, eight.* 4. Practice.
5. Bring out *two, four, five, seven.* 6. Practice.

The Teachers' Club way of teaching this is so short that it is here given as an illustration.

GIVING THE LESSON.

(The dash signifies that the class do what the teacher asks.)

1. All sing at this pitch—(Teacher gives C, syllable do.) Think of two—sing three—think of two—sing one—three—one—three—one—three—think of four—sing five—think of four—sing three—five—three—five—three—five—think of six—think of seven—sing eight—think of seven—think of six—sing five—eight—five—eight—one—three—five—eight—one—three—five—eight—(Should any *sing* when the teacher says *think*, he can tell them not to think so as to be heard.)

2. See Practice Lessons on page 20.

3. All sing one—think of three—sing four—one—four—one—four—think of five—sing six—four—six—four six—think of seven—sing eight—six—eight—six eight—one—four—six—eight.

4. See Practice Lessons on page 22.

5. All sing one—two—think of three—sing four—two—four—two—four—five—think of six—sing seven—five—seven—five—seven—five—four—two—one—eight.—If more practice is needed to get these skips well, than is here provided for, the teacher can make numeral notations on the blackboard as he goes along, to work on—varying the figures. 1, 3, 5, 8, for the first, 1, 4, 6, 8, for the second, and 2, 4, 5, 7, for the third.

6. See Practice Lessons on page 23.

CHAPTER VIII.

RESTS AND THEIR SIGNS. TIE.

Silences during music are called RESTS.

A silence as long as a quarter note is called a QUARTER REST, a silence as long as a half note is called a HALF REST, etc.

The characters that represent these silences or rests to the eye, are also called *Half rest, Quarter rest*, etc.

Every tone-length has its corresponding rest.

The character that makes two notes on the same degree of the staff stand for one tone is called a TIE.

Rests and Tie are in Rhythmics.

QUESTIONS.

What are silences in music called?
What is a rest as long as a quarter called?
What is the character that represents this silence called?
Name the rest that is as long as the half length?
Name the character that represents it?
What is the name of the character that makes two notes stand for one tone?
Are rests and ties in Rhythmics, Melodics, or Dynamics?
(See Teachers' Club, page 16.)

CHAPTER IX.

POWERS.

Every tone that can be heard has a *power*, for the degree of audibility that a tone has, is, in musical language, its "power."

The technical name for a power that is neither loud nor soft, but medium, is MEZZO, represented to the eye by the letter *m*.

A loud power is called FORTE, represented by *f*.

A soft power is called PIANO, represented by *p*.

A very loud power is called FORTISSIMO, represented by *ff*.

A very soft power is called PIANISSIMO, represented by *pp*.

An increasing power is called CRESCENDO, represented by *cres.* or by two diverging lines.

A diminishing power is called DIMINUENDO, represented by *dim.* or by two converging lines.

An increasing and diminishing power is called a SWELL, represented by *sw.* or by the signs of *cres.* and *dim.* united.

A suddenly diminishing power is called FORZANDO, represented by *fz.* or two very short converging lines.

NOTE.—It is not well to say that mezzo or any other power is produced by a certain amount of *personal effort*, for some voices are weak, while others are strong. So with instruments. The same amount of *effort* by different ones will produce very different powers. To say that mezzo is a *degree of power*, is as unnecessary as to say that C is a *highness or lowness of pitch*. Mezzo is a power.—C is a pitch.—Such a use of the word "degree" is superfluous.
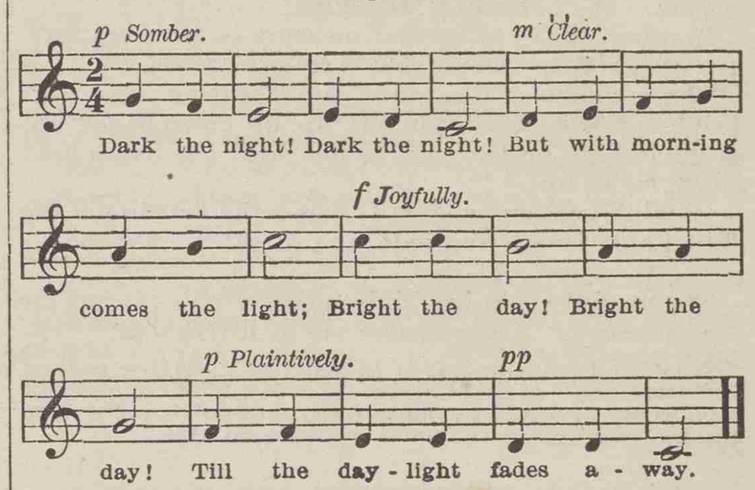
All things relating to powers are in the department of Dynamics.

QUESTIONS.

What is a medium power in music power called?
What is the musical name for a loud power? A soft power? A very loud power? A very soft power? An increasing power? A diminishing power? An increasing and diminishing power? A suddenly diminishing power?
What is the sign to the eye of mezzo? forte? piano? fortissimo? pianissimo? crescendo? diminuendo? swell? forzando?
Are powers in Rhythmics, Melodics, or Dynamics?
The following is from the Teachers' Club, page 18. However good a teacher's method may be, he will still be interested to see the methods of others. See Preface.

TONE-QUALITIES.

The following lesson combines Tone-lengths, Tone-pitches, Tone-powers, and Tone-qualities, and the Measures in which all Tone-properties must flow in order to make music. Sing the lesson with syllables first. Do not omit beating time.



In the foregoing lesson *all the tone-properties are represented*—the lengths by notes (the notes also point out which lines and spaces are wanted), the pitches by lines and spaces; the powers by *m, f, p*, etc., and the qualities by clear, somber, joyfully, etc. It is customary, however, to use Italian terms to indicate quality; as *giojoso*, for "joyfully;" but these will come in due

time. It is only important to say here, that while lengths and pitches must always be represented, *powers and qualities may often be left to the discretion of the performer*, or are plainly enough indicated by the sense and sentiment of the words that are sung. In written music you always see notes and lines and spaces (length and pitch signs), but very often the power and quality signs are omitted, for the reasons given above. Does the subject of quality belong to Rhythmics, Melodics, or Dynamics?

NOTE.—It must not be forgotten that much musical practice should accompany these chapters. The class should have access to the necesssry exercises, tunes, and pieces for this purpose, either in a book or on a blackboard. Going from one of these chapters to the next without practice would be useless, indeed, could not be done, for the practice that belongs to one chapter is necessary to prepare for the difficulties of the next. "A little theory and a great deal of practice," is the successful teacher's motto.

CHAPTER X.

TRIPLE MEASURE.

When music makes its beats group themselves into *threes*, an accented followed by two unaccented beats, it is said to be in TRIPLE MEASURE.

In other words, as *two-beat* measure is Double measure, so three-beat measure is Triple measure.

The motions of the hand for "beating time" in Triple measure are down, left, up, or down, right, up, as the teacher prefers (conductors with the baton beat down, right, up).

In triple measure naturally comes the first use of the dotted half length and note, and of the corresponding rest.

The measure sign in Triple measure with quarter for beat-note is $\frac{3}{4}$. All measures are in Rhythmics.

NOTE TO TEACHER.—If it is thought desirable to sing four part music at this stage of the work, teach one or two pitches above upper key-note and one or two below lower, and many pieces in the book will be available.

QUESTIONS.

When music makes its beats group themselves into threes, what kind of measure is produced?

What beats are accented and what unaccented in this kind of grouping or measure?

Describe "beating time" in triple measure.

What is the name of the length that is as long as three quarters?

What character represents this length?

What is the measure sign for triple measure with quarter for beat-note?

What is the name of the rest that is as long as the dotted half?

It is very important to see the real *causes* of measure, and of differences in measures. It is certainly not that they are different "portions of time;" but the Teachers' Club shows. (page 20.) It is hoped all the teachers who use this work will have it by them for occasional reference and consultation. See Preface.

CHAPTER XI.

MOVEMENT.

The speed at which a piece of music sounds best is called its MOVEMENT.

A moderate movement is called MODERATO.
A slow movement is called ANDANTE.
Between Andante and Moderato is ANDANTINO.
A fast movement is called ALLEGRO.
Between Allegro and Moderato is ALLEGRETTO.
A very slow movement is called ADAGIO.
A very fast movement is called PRESTO.

NOTE.—*Moderato* seems to take the place among movements that "mezzo" does among powers; it is the *medium*—neither fast nor slow. On one side of *moderato* is *allegretto*, which is moderately fast; on the other side is *andantino*, which is moderately slow; then come *allegro*, fast; *andante*, slow, etc. There is generally something in a piece which shows how fast or slow it ought to go—in other words, what its "movement" should be, and it is a good plan to let the class find that out for themselves. Movements, like Powers and Qualities, need not always be marked, but can often be left to the discretion or taste of the performer. So far, we have been singing mostly *moderato*.

All movements are in the *rhythm* of music—in other words, in the department of Rhythmics.

Here is the opening sentence of the Teachers' Club way of taking "these steps" or giving this lesson, page 21. If it is the way that the teacher who is using this book would do, so much the better, it will serve to confirm him in his method.

All sing this song and notice whether there is any thing in the words or tune that inclines you to sing it fast or slow, or whether a medium between the two will be the right speed. (Syllables first.)

Here follows a short song which the teacher may copy upon the board, and by the singing of which the class will *find out for themselves* what the movement should be. *What they find out is their own;* what we tell them is *sometimes forgotton.*

The different movements are brought out in a similar way. A copy of the Teachers' Club goes with every set of these singing books. See Preface.

QUESTIONS.

What is the musical name for the speed at which music sounds best?

What is the musical or technical name for a medium or moderate movement? What for a fast movement? What for a slow movement? What for a very slow movement? A very fast movement? What for the movement between moderato and allegro? The movement between moderato and andante?

Must movement always be marked, or may it often be left to the discretion of the performer?

Are movements in Rhythmics, Melodics, or Dynamics?

CHAPTER XII.

QUADRUPLE MEASURE.

When music makes its beats group themselves into *fours*, it is said to be in QUADRUPLE MEASURE. In other words, four-beat measure is QUADRUPLE MEASURE.

There are two accented beats in Quadruple measure—the first and third—but the third beat has a subordinate or secondary accent.

The second and fourth beats of Quadruple measure are unaccented beats.

In "beating time" in Quadruple measure the motions of the hand are down, left, right, up.

In Quadruple measure come the whole note and whole rest. The whole rest is used as a *measure rest* in any kind of measure.

The measure sign in Quadruple measure, with quarter for beat-note, is $\frac{4}{4}$.

All these matters are in Rhythmics.

QUESTIONS.

When music makes its notes group themselves in fours, what kind of measure is the result?

Describe the accented and unaccented beats of Quadruple measure.

What are the motions of the hand for "beating time" in Quadruple measure?

What length is as long as four quarters? What character stands for this length?

What is the measure sign for Quadruple measure with quarter for beat-note?

What is the name of the rest that is as long as four quarters? What is the peculiarity of this rest?

How shall we "bring out" four-beat grouping, as directed in Teachers' Club, page 23? Shall we do it by *telling the facts?* No, that is *pouring in*, and may not stay. Let them *tell us* out of their own experience; but we must furnish them the means by which they can get the experience. This the Teachers' Club does. A melody is there given (one that may be written on the board) *without bars*, and the class should find out by their own sensations what kind of grouping or measures the music makes.

The first sentence of the Teachers' Club way is this:

All sing this lesson and observe the beats and their grouping, as caused by the music. Do not beat the time nor try to make measures, the music will do that.

It is hoped all who use this book will be interested to see the Teachers' Club, as it can be done with little or no expense. See Preface.

CHAPTER XIII.

SEXTUPLE MEASURE.

When music makes its beats group themselves into *sixes*, it is said to be in SEXTUPLE MEASURE, in other words, six-beat measure is Sextuple measure.

The motions for "beating time" in Sextuple measure are down, left, left, right, up, up.

There are two accented beats in Sextuple measure—the first and fourth. The first primary, and the fourth secondary.

The second and third, and the fifth and sixth beats of Sextuple measure are unaccented beats.

In Sextuple measure naturally come the dotted whole note and corresponding rest, though the latter is seldom used since the whole rest is "measure rest" for any kind of measure.

The measure sign here, with quarter for beat-note, is $\frac{6}{4}$. All measures are in Rhythmics.

QUESTIONS.

When music makes beats group themselves in sixes, what kind of measure is produced?

Describe the accented and unaccented beats of Sextuple measure. What are the motions of the hand for this measure?

What length is as long as six quarters? What character stands for this length?

What is the measure sign for Sextuple measure with quarter for beat-note? What rest is measure-rest in this and all measures?

Do measures belong to Rhythmics, Melodics, or Dynamics?

See the Teachers' Club way of *bringing out* the essential point of this lesson, page 24.

CHAPTER XIV.

KEY-TONE WITH HIGHER AND LOWER TONES AND DIVISION OF VOICES.

Tones go in families called KEYS.

The tones of a key that make the best endings and have the most repose are called KEY-TONES.

One and eight in every key are Key-tones.

The tones of a key, from one key-tone to the next key-tone in the order of their names make what is called the SCALE. One, two, three, four, five, six, seven, eight, make the *Ascending scale*, and eight, seven, six, five, four, three, two, one, the *Descending scale*. In any other order the tones of the key are not the scale, and should not be called tones of the scale, but may always be called tones of the Key.

There are tones each side of every key-tone. Every key-tone may be considered as one, or eight; one, if you start from it and go upward, eight, if you start from it and go downward.

Call key-tone *one* when the tone next to it is *above* it—call it *eight* when the next tone to it is *below* it.

Men's voices that go above the upper key-tone easily as high as F or G, can sing TENOR. Women's voices that go above the upper key-tone easily as high as G, can sing SOPRANO.

The lower voices of men are called BASE voices. The lower voices of women are called ALTO voices.

A good way to arrange according to voices is: Soprano and Alto in front, Tenor behind Soprano, and Base behind Alto.

The Treble Staff must be enlarged to represent lower tones, and the Base Staff must be enlarged to represent higher tones.

From one key-tone to the next one above or below is said to be an OCTAVE. It is also an octave from any two (re) to the next two above or below, or from any three (mi) to the next, and so of all pitches. Tones an Octave apart have the same names, both absolute and relative, and the same syllables.

NOTE.—It is an interesting fact that every member of this tone-family (key) has its own peculiar character or mental effect. "Key-tone," "one," or "eight," has firmness or repose. It is the home tone and the best pitch of all the key to end with. "Two" is a good connecting tone—has boldness, but no repose. "Three" is more gentle or plaintive, with some repose; "four," bold, without repose; "five," bold (dominant), with repose; "six," plaintive, without repose; and "seven," most restless of all—an excellent leading and connecting tone.

These different effects, more or less consciously in the minds of singers, are what really enable them to sing the different pitches of a key when they are called for, or when their signs are seen.

Syllables help to fix these characteristics in the mind. With "do," we feel the key-tone effect, with "re," that of the bold but restless "two," with "mi," the plaintive "three," and so on.

All things relating to pitches or their representations are in the department of Melodics.

QUESTIONS.

What tone of a tone-family makes the best ending or home tone? What is the technical name for tone-family?

What is the key or family name of key-tone when tones go up from it? When tones go below from it?

When the tones of a key ascend or descend in the order of their names, what do they form?

What are higher female voices called? What are lower female voices called? What the higher voices of men? What the lower?

How is the staff made to represent higher and lower pitches?

What constitutes an octave? In which department is this lesson?

See Teachers' Club, page 25, for a concise way of "taking these steps" in a class. See Preface.

CHAPTER XV.

TRUE REPRESENTATION AND EXACT NAMING OF ABSOLUTE PITCHES.

When men's voices sing from the Treble staff they

sing an octave lower than the real representation, and when women's voices sing from the Base staff they sing an octave higher than the real representation. (There is a reason here for the use of the Tenor clef. It is to make the staff represent correctly the pitches of Tenor voices.)

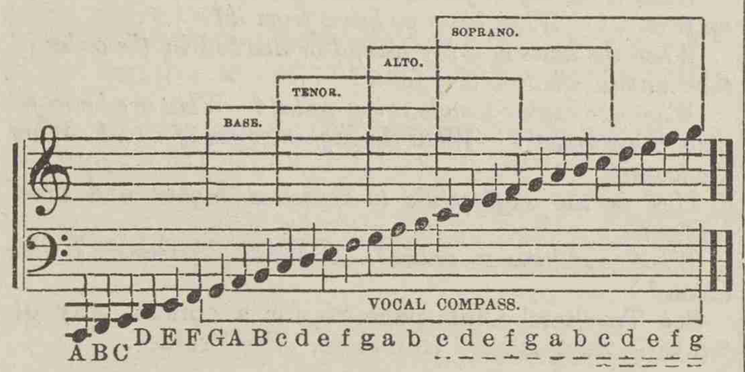
When men's and women's voices sing the scale, or any other melody together, they are said to be singing in unison, but they are really singing in octaves, or an octave apart.

If the Soprano and Alto voices sing the pitch indicated by the first line below, Treble staff (C) the Tenors and Bases, in order to sing the same exact pitch, must sing the pitch indicated by the first line above, Base staff.

NOTE.—Many will not at first believe, on trying this experiment, that they are not together. They do not realize the natural difference of pitch between men's and women's voices.

See page 25. In these lessons we will use the Treble and Base staffs together. The character that connects two or more staffs that are used together, is called a BRACE. The staffs are put so close together that the added line between them answers for both. It is at the same time the "first line below" for Treble staff, and "first line above" for Base.

Since pitches that are an octave apart have the same letter name, it follows that in the whole range of tones there are many C's, D's, E's, F's, etc.



To distinguish these names one from another, the words "large," "small," "once marked large," "once marked small," "twice marked large," "twice marked small," etc., are used. (As E, "small E," "large E," "once marked small E," etc.,) as shown above.

"Once marked small C," being about the center of the great tone range, is sometimes called "middle C."

QUESTIONS.

When men sing from the Treble staff, do they sing the exact pitch represented, or an octave lower?

How is it when Sopranos and Altos sing from the Base staff? What other clef is used for the higher voices of men?

What is the name of the character that connects two or more staffs that are to be used at the same time?

What plan is adopted to distinguish the different C's, D's, E's, F's, etc., of music? What degree of what staff represents "large G"? "Small g?" Middle C? How is large A represented?" "Twice marked small c?"

These statements are from the Teachers' Club, page 28.

CHAPTER XVI.

EIGHTHS AND EIGHTH NOTES.

Lengths half as long as quarters are called EIGHTHS. The characters that stand for these lengths are called EIGHTH NOTES.

The dash which distinguishes the Eighth note from the Quarter note may be upon a single note, or may connect two or more together. The stems of notes may point upward or downward.

QUESTIONS.

What is the name of the length that is half as long as the quarter? What is the name of the character that represents this length to the eye?

What are different ways of making eighth notes?

The Teachers' club suggestion for drill here will be found good. Page 30.

CHAPTER XVII.

FORMING A NEW KEY (G).

There are other pitches in music beside C, D, E, F, G, A, and B. They are named F sharp, C sharp, B flat, E flat, etc., and have the same capacity for making tunes that those first named have.

It has been found while using C, D, E, F, G, A, and B in scales, lessons, and tunes, that C is always the home or key-tone.

Substitute F sharp for F (omitting F entirely) but keep the other tones used in the Key of C,—sing lessons and tunes, and G will be key-tone.

It will be key-tone, not because the teacher says so, nor because some *calculation* has shown that it ought to be so, but because the class *feel* that it is so,—they hear that G is now home just as they heard that C was, in the key of C.

When G is key-tone, the key is called the key of G.

Key-tones are always one or eight—next tone above key-tone always two—next below always seven, etc.

The key of G has one pitch that the key of C has not, and this pitch (F sharp) makes a great change in the character or mental effect of all the other tones from what they had in the key of C. C no longer has the repose of key-tone, but the very different effect of four or "fa." G, instead of being five or "sol," is key-tone, etc. When the staff is prepared for the key of C it represents one pitch (F) that does not belong to the new key of G, and does *not* represent F sharp that does belong to it, so the degrees that stand for F, being useless as they are, are made to stand for the new pitch, F sharp. This is done by placing a character called a *Sharp*, upon the fifth line. The power of the sharp is so great here that it affects the octave below, and makes that degree stand for F sharp also. The base staff is made to stand for the new key also, by arranging so that none of its degrees shall stand for F, but that those which have been representing F shall represent F sharp.

Musicians always look just to the right of the clef to see what key the staff is arranged for. When there is nothing on the lines and spaces, they are said to be *Natural.* When there is a sharp on a line or space it is said to be *Sharped.*

This arranging of the staff becomes then a "sign of key" or as the musical word is SIGNATURE.

When the staff is prepared for the key of G, the prominent object in the signature-place is one sharp, therefore the signature to that key is said to be "one sharp."

NOTE.—Without much thought one might suppose that it is only necessary to see one sharp in the signature place in order to know that the staff is prepared for the key of G, and that therefore "one sharp" is the whole name of the sign or signature of that key. But conceal all but the upper line in the signature place, and no one can tell with certainty that the staff is prepared for the key of G, although the "one sharp" may be in plain sight. Every line and space must be seen, and must be seen to be properly sharped or natural, or there is no certain signature. The natural degrees are as important in representing the pitches of the key, as are the sharped ones.

Therefore, saying that "one sharp" is the signature of the key of G, is an abbreviation. The whole statement is,—"one degree sharped and all the rest not affected by that sharp, natural."

The whole statement of the arrangement of the staff for the key of D would be "two degrees sharped and all the rest not affected by those sharps, natural." This, in common parlance, is properly abbreviated to "two sharps."

The arrangement of the staff to represent the key of C is to have all the degrees natural. The abbreviation of this is simply "natural."

Keys are in the department of Melodics.

QUESTIONS.

Name the absolute pitches that make the key of C. If F be omitted from these tones and F sharp substituted, will C continue to be key-tone? What will be home or key-tone? What key will then be the result of the use of these pitches?

Name the pitches of the key of G. When the staff represents the key of C, what pitch does it represent that does not belong to the key of G? What can be done to the staff to stop it from representing F, and make it represent F sharp?

What is the musical word for "sign of key?" What is the signature of the key of G? What is the signature of the key of C?

One of the best things in the Teachers' Club is its way of giving this lesson (page 30). Perhaps the teacher using this book has the same plan in forming a new key, but it would be wise for him to see, since the work can be so easily obtained. The Teachers' Club way of showing the reasons for absolute and relative pitch names is particularly recommended. See Preface.

CHAPTER XVIII.

KEY OF D.

By omitting C from the key G and substituting C sharp, keeping the others the same, a family of tones is formed of which D is key-tone. The key of D then consists of the pitches D, E, F sharp, G, A, B, and C sharp.

To prepare the staff so that it shall represent the pitches of this key it must be stopped from representing F and C and be made to represent F sharp and C sharp. This is done by the proper use of two sharps. Every key-tone is one to the pitches above it, and eight to the pitches below it.

QUESTIONS.

What pitches constitute the key of D? Which of these pitches is not in the key of C? How is the staff made to stand for the pitches of the key of D? Can you tell when the staff is prepared for the key of C? Has it then a "sign of key?"

When a line has a sharp upon it musicians say it is sharped, when it has a flat upon it they say it is flatted, when it has neither they say it is natural.

What word would then best describe the condition of the signature place when the staff is prepared for the key of C? (The word "cancel" does not answer at all to describe this condition of the staff.)

The author of this work is very desirous that every teacher should use the Teachers' Club method of forming new keys. It is brief, concise, and clear. See Preface.

CHAPTER XIX.

KEYS OF A AND E.

Omit G from key of D and substitute G sharp, keeping the others the same, and the key of A is the result. The pitches of the key of A, and A, B, C sharp, and D, E, F sharp and G sharp.

The staff is prepared to represent these pitches by the use of three sharps. Omit D from the key of A and substitute D sharp and the key of E is the result. The key of E consists of the pitches E, F sharp, G sharp, A, B, C sharp, and D sharp. The staff is made to represent the key of E by the use of four sharps.

Sometimes three eighths or their value go to a beat, and the dotted quarter is beat-note. This makes what is called a COMPOUND MEASURE. A measure of two dotted quarters is called *Compound Double Measure.* A measure of three dotted quarters is called *Compound Triple Measure*, and a measure of four dotted quarters is called *Compound Quadruple Measure.*

QUESTIONS FOR THE KEY OF A.

Name the absolute pitches that make the key of A. What new pitch is here?

How many degrees of the staff must be changed from "natural" in representing this key? How many must be left natural? Is it just as important that some should be "natural" as that others should be "sharped?"

What is commonly said to be the signature of the key of A? What absolute pitch has the home or key-tone sound in this key? What relative name and character has this same A when used in the key of D? What is it in the key of G? What, in the key of C?

QUESTIONS FOR THE KEY OF E.

What pitches constitute the key of E? How is the staff prepared to represent them? What is said to be the signature? What pitch in this key has the same character or mental effect that C has in the key of C?

What in the key of E is like D in the key of C? What in E is like E in C? What in E is like F in C? What in E is like G in C? What in E is like A in C? What in E is like B in C?

Explain compound double measure.

Exercises on page 52.

See Preface and get the copy of the Teachers' Club, to which you are entitled if you are using this work.

CHAPTER XX.

KEY OF F. SIXTEENTHS.

Omit B from the key of C and substitute B flat and the key of F will be the result. To make the staff represent the key of F, it must be stopped from representing B and must be made to represent B flat instead. This is done by one flat. This flat being the prominent object in the signature place when the staff is prepared for the key of F, "one flat" is used to be the signature of the key.

A length half as long as an eighth is called a SIXTEENTH; it is represented by a character called a SIXTEENTH NOTE, (made like the eighth note, but with two dashes instead of one.)

All things relating to the key are in *Melodics*—the sixteenths are in *Rhythmics.*

QUESTIONS.

What are the pitches of the key of F? What pitch has this key, that the key of C has not?

What degrees are natural and what flatted in preparing the staff for this key?

What is the signature?

What pitch in this family fills the office of home-tone or one?

What pitch here plays the part of the restless two? What the plaintive three?

What lengths are half as long as eighths? What are the characters called that represent these lengths to the eye?

The Teachers' Club (page 35) gives in detail all the points in this way of forming new keys. See Preface.

CHAPTER XXI.

KEYS OF B FLAT, E FLAT, AND A FLAT.

Omit E from the key of F and substitute E flat and the key of B flat will be the result. The staff is made to represent this key by two flats properly placed.

Omit A from the key of B flat and substitute A flat and the key of E flat will be the result. The staff is made to represent this key by three flats properly placed.

Omit D from the key of E flat and substitute D flat and the key of A flat will be the result. The staff is made to represent the key of A flat by four flats properly placed.

QUESTIONS.

What tones center around B flat as key-tone? What degrees of the staff are natural and what flatted in representing this key? What pitch fills the office of domineering five in this key? Who is this plaintive six? Who is restless seven? In what key is this restless A the plaintive six? In what key is it the bold five? In what key is it the reposeful key-tone?

(Ask similar questions of other pitches of this key.)

Introduce the key of E flat when wanted, in the same way.

What are the names of the tone-pitches that have E flat for their home or key-tone? How is the staff arranged to represent this key? What is the character or mental effect of E flat when heard in this key? What is the character of F when heard in this relationship? What G? What A flat? What B flat? What C? What D? Has D been restless seven in any previous key?

The same plan of introduction for keys of A flat and D flat when wanted.

Name the pitches that cluster around A flat as key-tone.

What is a full description of the condition of the staff in the signature place, when it is prepared to represent the pitches of this key?

Are the natural degrees as important as the flatted ones?

What is the abbreviation or common name of signature?

Name the pitches that make the key of D flat? What is the signature?

In how many of the ten keys that we have now sung in, is the pitch C used? In how many C sharp? In how many D? In how many D flat? (Ask in this way of each absolute pitch.)

The "Cadence transposed," on page 75, will be found a good exercise to bring out the other major keys if desired. It is hoped that teachers using this book will take advantage of the publishers' offer in regard to Teachers' Club. See Preface.

CHAPTER XXII.

INTERVALS (MAJOR AND MINOR SECONDS AND STEPS AND HALF STEPS.)

Two tones of different pitch heard together make what is called an INTERVAL.

The musical effect of two tones so given is described by such terms as *Major Second, Minor Second, Major Third, Minor Third, Perfect Fourth*, etc.

The difference of pitch between two tones (nothing to hear) is described by the terms *Step* or *Half-step* (one or more).

The tones of the keys in which we have thus far been singing, if given in scale order, make *Major* and *Minor* seconds.

The difference of pitch between the two tones making a major second is a *Step*. The difference of pitch between the tones of a minor second is a *Half-step*.

One and two of the keys thus far used, when heard, make a major second; two and three, a major second; three and four, a minor second; four and five, a major second; five and six, a major second; six and seven, a major second; seven and eight, a minor second.

The difference of pitch or distance (so to speak) between these tones is in the following order: step, step, half-step, step, step, step, half-step.

It will be remembered that steps and half-steps are nothing to hear—they are merely terms of calculation or measurement, and as such are extremely useful in studying about the size of the various seconds, thirds, fourths, fifths, sixths, and sevenths that are sung, played, or heard.

The word "Interval," then, means two different things. In one way of regarding it, it is something to hear, and in the other it is nothing to hear, but a difference of pitch, or, as it were, a distance. This is true because major and minor seconds, major and minor thirds, perfect fourths, fifths, etc., the world over, are called intervals, as certainly as the difference of pitch *between* any two is called an interval.

Note the terms "major second" and "minor second" can not correctly be used as measuring intervals. From C to C sharp is a half-step, but it is not a minor second.

QUESTIONS.

How many tone-pitches does it take to make an interval?

When we hear C and D, do we hear a step or a major second? Which term describes the difference of pitch or distance between the two pitches?

When we hear one and two of a key, do we hear a major second or a minor second?

When we hear two and three, do we hear a major second or a minor second? When we hear three and four, which? Four and Five? Five and six? Six and seven? Seven and eight? How far apart are one and two? Two and three? Three and four? Four and five? Five and six? Six and seven? Seven and eight?

Which interval do E and F produce, a major second or a minor second? How far apart are E and F? Which interval do E and F sharp produce? How far apart are they? Which do A and B flat produce? How far apart are they? Which do A and B flat produce? How far apart are they?

(Ask of other seconds, using absolute pitch names.)

NOTE.—These questions have reference to major keys.

It is an excellent plan to have the matter of intervals clear. The Teachers' Club (page 37) shows the newest and best way of presenting it to a class. See Preface.

CHAPTER XXIII.

DIATONIC AND CHROMATIC TONES. CHROMATIC SCALE. NATURAL. ACCIDENTAL.

The regular members of keys (one, two, three, four, five, six, seven, eight) are said to be DIATONIC TONES.

Diatonic tones are the most *natural sounding* tones of music (using the word natural with its common meaning and not with its musical technical meaning).

In the key of C the diatonic tones are C, D, E, F, G, A, and B. In the key of G, G, A, B, C, D, E, and F sharp are diatonic. In the key of D, both F sharp and C sharp are diatonic. In the key of F, B flat is diatonic, and so on.

Heretofore, if we have introduced strange tones into a key, a change of key has been the result; but tones that are not regular members of a key may be so introduced into a key as not to cause a change of key tone. When that is done, such strangers are called CHROMATIC TONES.

To illustrate: F sharp, which is not a regular member of the key of C, may be so used in that key that C

will still be key-tone. F sharp then becomes a temporary member of the key of C under the family or relative name of *Sharp-four*.

Chromatic tones are not the most natural sounding tones of music, although they should be agreeable visitors, producing variety and richness in melody and harmony.

Every tone in music may be made diatonic or chromatic by relationship.

F sharp, which is diatonic in the keys of G, D, A, and several others, is chromatic in the key of C, because it is not a regular member there. C, which is diatonic in so many keys, is chromatic in the keys of D, A, E, etc.

B is diatonic in the keys of C, G, D, A, and E, but is chromatic in the keys of F, B flat, E flat, A flat, etc. B flat, which is diatonic in the key just named, is chromatic in the key of C, etc.

Put the tones of any key into scale form, introducing an intermediate tone where it can be done, and the *chromatic scale* of that key will be the result.

In the descending chromatic scale the intermediate tones are named and represented differently from what they are in the ascending.

In regard to the intervals of the chromatic scale it should be understood that C and C sharp do not make a minor second, although C sharp and D do. Where a half step occurs on the same degree of the staff, and the two pitches have the same letter in their naming, a *Chromatic interval* is produced. Where the half step occurs on different degrees of the staff, and different letter names are used for the two pitches, a minor second is produced.

The chromatic names of pitches are *sharp one, sharp two, sharp four, sharp five, sharp six, flat seven, flat six, flat five, flat three, and flat two.*

NOTE.—"F sharp," "B flat," etc., are not chromatic names, for although their pitches may be so related as to be chromatic, they are far oftener used as diatonic than as chromatic tones. So C or G is not a diatonic name, for those pitches are often used as chromatic tones.

No relationship is implied by the absolute names of tones (C, D, F sharp, B flat, etc.), so those *names* are neither diatonic nor chromatic. Chromatic syllables are di, ri, fi, si, li, se, le, se, me, ra (Italian pronunciation). Diatonic names are, one, two, three, four, five, six, seven, and eight. Diatonic syllables are, do, re, mi, fa, sol, la, si, do.

NOTE.—The writer favors "ti" instead of "si," as the syllable for seven, in order that flat seven and flat five may not have the same syllable, and that in the minor key, two and seven may not have the same syllable as by our plan they now have.

When B flat (for example) is diatonic, as it is in several keys, a line or space of the staff is flatted to represent it.

That line or space can not then be sharped by a sharp, it is sharped by a character called a NATURAL. For example, the tone B flat in the key of B flat is *one*. To represent *sharp one* (B) a *Natural* must be used.

So with any line or space representing E flat, A flat, or any other pitch named with the word flat, if it is to be sharped.

When F sharp (for example) is diatonic, as it is in several keys, a line or space of the staff must be sharped to represent it.

That line or space can not then be flatted by a flat but must be flatted by a *Natural*.

For example, in the key of D, F sharp is *three*. To represent *flat three*, a natural must be used. So with any line or space representing any pitch named with the word sharp if it is to be flatted.

The Natural always acts like either a flat or a sharp, it is, in fact, a device to sharp or flat when the other characters can not do it.

When sharps, flats, or naturals are used elsewhere than in the signature place they are called ACCIDENTALS. The effect of an accidental does not continue beyond the bar which follows it, and an accidental does not affect the octave above or below.

Do not think of "Natural" in music as *naturalizing* any thing, nor of "Accidental" as being *by accident*. There is nothing of the common meanings of these words in their true musical use.

QUESTIONS.

Which are called diatonic tones, the regular members of a key or the strangers that may be introduced temporarily into it? Which are Chromatic tones?

Name the absolute pitches that are diatonic in the key of C? Name those that are diatonic in the key of D. Name those of E. Of F. Of B flat. Of A flat.

Name any pitch that would be chromatic in the key of C? In the key of G? D. A. E. F. B flat. E flat. A flat.

Take the absolute pitch C; is it diatonic or chromatic in the key of C? Is it diatonic or chromatic in G? In D? In A? E? F? B flat? E flat? A flat?

The pitch F sharp; is it diatonic or chromatic in C? G? (Go through all the keys. Ask similar questions of other pitches.)

How is the chromatic scale formed?

What is the name of the interval that C and C sharp make? (Ask of other pitches.)

When a line or space is sharped in the signature place and so diatonic, what will flat it? (Ask of flatted degree.)

Does the natural here make a tone of more naturalness, or a chromatic tone? When sharps, flats, or naturals are used elsewhere than in the signature-place what are they called?

Does "accidental" in music mean by accident? Does "natural" mean naturalness?

How should the natural be thought of? Answer. Always as sharpening or flatting a line or space.

Which are diatonic syllables? Which are chromatic syllables?

What are diatonic names? What are diatonic syllables?

This is not an easy lesson to give. It is thought that all teachers using this work will be glad to see how the Teachers' Club gives it (page 39). See Preface.

CHAPTER XXIV.

MODULATION.

A pleasant effect is often produced by going temporarily to another key during the course of a piece of music. This is called MODULATING, and the phrase or section in another key so introduced is called a MODULATION.

Modulations are generally represented by accidentals, but it is clearer and better to represent them by signatures when that can be done.

As far as possible the relative naming of tones and the application of syllables in modulations should be according to the key introduced. If the modulation is very short it is admissible to name and apply the syllables to the foreign tones as if they were chromatic, but it is not strictly correct to do so.

To discover whether foreign tones in a piece of music are chromatic tones, or diatonic tones of some other key, listen for key-tone. If key-tone does not change the strange tones are chromatic. If the key-tone does change, they are diatonic, and a modulation has taken place. In the round, Glory Hallelujah, page 71, there

is the feeling that C is home, or key-tone, all the way through; therefore, the F sharps and D sharps there introduced are chromatic tones, pleasantly *coloring* the music, but not changing key-tone.

QUESTIONS.

What is going to another key during a piece of music called?

What is the phrase, or section, from another key so introduced, called? (The teacher will see that a distinction is made between "modulating" and "modulation.")

Are modulations represented in the signature place, or by accidentals?

Do accidentals always help to represent chromatic tones, or in modulations do they represent diatonic tones of the key introduced?

How can you tell when an accidental represents a chromatic tone. (When it does not change key-tone.)

How can you tell when an accidental does not represent a chromatic tone, but a diatonic tone in another key, and so cause a modulation? (When the ear perceives that the key-tone has temporarily changed.)

Does the ear always demand a return to the former key after a modulation? (It does.)

Are accidentals ever used "by accident?" Then, has the musical meaning of this word any of its common meaning?

NOTE.--Keep clearly in mind that accidentals frequently represent diatonic tones (always in modulations), and as such are entitled to diatonic syllables when it is convenient to apply them.

The Teachers' Club way of giving this lesson is excellent and attractive. Try it (page 43). See Preface.

CHAPTER XXV.

MAJOR AND MINOR KEYS.

The keys we have studied thus far are called MAJOR KEYS.

Omit five from any Major Key and substitute sharp five and the *relative* MINOR KEY of that major key will be the result. The sharp five of the major key will become seven of the new key. Minor keys are more plaintive or somber. Major keys are more cheerful.

The seconds of minor keys are one and two major second, two and three minor second, three and four major second, four and five major second, five and six minor second, six and seven augmented second, seven and eight minor second.

The differences of pitch that make these intervals are, for the minor second a half step, for the major second a step, and for the augmented second a step-and-a-half.

Every major key has its *Relative Minor* and every minor key has its *Relative Major.*

A peculiarity about minor keys is that all their pitches are not represented in the signature place. So far as signature is concerned, a minor key has the same signature as its relative major. Whenever a peculiar tone (seven) is to be represented, it is done by an accidental.

Practice Lessons and Tunes on board and pages 87-88.

QUESTIONS.

How many kinds of keys are there in music?

Which are more cheerful, major or minor keys? Which more plaintive or mournful?

What pitch is omitted from the key of C major, in forming the key of A minor? What pitch is substituted?

Name the pitches of the key of A minor.

What is said of the major and minor keys that have the most tone-pitches in common?

What is the relative minor of the key of C major? What the relative major of A minor? What the relative minor of G major?

What pitch is omitted from G major in forming the key of E minor? What is substituted? (Ask in this way of the other keys, and also for the names of the pitches that compose each minor key.)

Name each relative major and minor key.

What is said of each relative major and minor key in regard to signature?

Is the pitch that is peculiar to each minor key represented in the signature place, or by an accidental?

Does the accidental in this case help to represent a chromatic or diatonic tone? (The regular members of minor keys are diatonic, the same as the regular members of major keys are.)

What interval do one and two of any minor key make,—a major second or a minor second? Two and three? Three and four? Four and five? Five and six? Six and seven? Seven and eight?

How far apart are the tones of a minor second? Of an augmented second? ("Step-and-a-half" should here be regarded as *one* word, because it measures one interval,—a *second.* We want *two* measuring intervals when we measure a minor *third,*—then we say "step" and "half-step.")

The Teachers' Club method of introducing minor keys is novel and clear (page 44). Will the teacher who is using this book examine it? See Preface.

A FEW WORDS ABOUT TRANSPOSITION.

Let the class sing a scale, or phrase, or tune in one key, and then sing it in another, and they have *transposed* it. Write a scale, or phrase, or tune in one key, and then write it in another key, and it is *transposed.* Being written in one key, if it is sung in another it is *transposed,* but forming new keys and singing in them is not transposition and should not be so called.

Transposition—that is, singing an exercise or tune higher or lower, is one of the easiest things a class can do,—may be done at the first lesson.

See page 75 for a Cadence transposed into all the major keys.

WORDS IN MUSIC THAT ARE LIABLE TO BE MISPRONOUNCED.

A.—As a word, this should not be pronounced like a in "fate," but like u in us. Begin to say "us," but do not give the "s," and you will have the right sound of this indefinite article for such phrases as "a man, a tone, a singer." It is not *ai* man, *ai* tone, *ai* singer.

Adagio.—Ah-dah-gee-o.

Allegro.—Al-lay-gro.

Amateur.—Am-ah-ter.

Amen.—Ah-men.

Battle.—Not *bat-tul.* Keep the point of the tongue against the roof of the mouth just back of the front teeth during the entire pronunciation of the last syllable.

Bellini.—Bel-lee-nee. Rossini, Donizetti, Verdi, and all Italian names ending with "i," have the same vowel sound in the last syllable,—exactly "ee" as in thee.

Called.—In reading or singing from the Bible, the termination "ed" may constitute a separate syllable in all such words as "call-ed," "reveal-ed" "belov-ed," "remov-ed," "establish-ed," etc.

Cantabile.—Can-tah-bee-lay.

Cantata.—Can-tah-tah.

Cheerily.—(See Merrily.)

Cradle.—Not *Cra-dul.* (See Battle.)

Crescendo.—Cresh-en-do.
Da Capo.—Dah Cah-po.
Dal Segno.—Dahl-sane-yo.
Dear.—Not *De-ur.* (See Hear.)
Dolce.—Dole-chay.
Direct.—Not *die-rect*, but as "i" in "differ." Same with divulge, digress, divert, hostile, fertile, etc.
Either may be pronounced *ey-ther* if desired in any but church music. (See Wind.)
Encore.—Onkore.
Fasten.—Not *fas-sen.* (See Listen.)
Fine.—Fee-nay.
Forzando.—Fore-tsan-do.
Fugue.—One syllable, *g* hard.
Grazioso.—Grat-see-o-so.
Happily.—Not *hap-pu, as in thus.* (See Merrily.)
Hasten.—Not *hace-sen.* (See Listen.)
Hear.—Sustain the vowel like "ee," not *He-ur.*
Jerusalem.—Not *Jee-ru-sa-lem.* Je-e as in "get."
Legato.—Lay-gah-to.
Listen.—In common speech, words of this kind are pronounced without the "t," as *lis'n, of'n, sof'n*, etc., and so they may be in singing, if they are uttered quickly as spoken words are, but if their syllables are prolonged, the "t" must be sounded. We can not sing lis-se - - - n, nor of-fe- - - n, nor sof-fe - - - n, but should sing list-e- - - n, oft-e- - - n, soft-e- - - n.
Little.—Not *lit-tul.* (See Battle.)
Marcato.—Mar-cah-to.
Merrily.—Not *Mer-ru*, as in the word "rush" but the "i" as in "it," exactly as if the word was spelled mer-ry-ly.

Probably no vowel in the language is so frequently mispronounced in singing as this "i" in such words as the above, as "happily," "busily," "drowsily," "angrily," "haughtily," "hastily," "easily," etc. The danger is that the vowel sound of "u" will be substituted as mentioned above. Speaking each of these words with a "y" will show the true pronunciation, as "happy-ly," "busy-ly," etc.

Exactly the same pronunciation of the "i" should be observed in the second syllables of such words as "supplication," "application," "inspiration," and in hundreds of words like "oddity," "felicity," "simplicity," "reality," "locality," "vocality," "ability," "vanity," "quality," "enmity," "humanity," "charity," "verity," "purity," "deity," "brevity," "levity," etc., where the last syllable but one has the sound of "i" in "it," when properly pronounced.
Mezzo.—Met-so.
Moderato.—Mod-ay-rah-to.
My.—If to a short tone in secular music may have the sound of "i" in "midst" as "mi" heart, "mi" hand. (See Wind.)
Neither may be pronounced *ny-ther*, if desired in any but church music. (See Wind.)
Obligato.—Ob-lee-gah-to.
People.—Not *peo-pul.* (See Battle.)
Piano.—When a foreign word has come into familiar use, no effort should be made to give it a foreign pronunciation. "Piano," being now a good English word, need not be pronounced *pee-ah-no.*
Presence.—Not *pres-unts.*
Pretty.—Prit-ty.
Primo.—Pree-mo.
Repertoire.—Rep-er-twor.
Scherzo.—Skaert-so.
Sempre.—Sem-pray.
Sickle.—Not *Sick-ul.* (See Battle.)
Solfeggio.—Sole-fedg-ee-o.
Sotto voce.—(See Voce.)
Staccato.—Stah-cah-to.
Temple.—Not *tem-pul.* (See Battle.)
The.—Nearly like "thee" when it precedes a word beginning with a vowel, and nearly like "thus" without the "s" when it precedes a word beginning with a consonant. The two pronunciations are seen in the following line, "The earth is the Lord's."
Tiny;—"i," as in "pin."
Trio.—Tree-o.
Vivace.—Vee-vah-chay.
Viva voce.—Vee-vah vo-chay.
Voce.—Vo-chay.
Wind.—May be pronounced *wynd* in poems of a romantic character. In church music any pronunciation that attracts attention as being strange, should be avoided.

ON THE DISTINCT AND EFFECTIVE UTTERANCE OF WORDS IN SINGING.

Vowels are the emotional elements of words,—consonants the thought elements.

It is upon vowels that tones are prolonged, but the distinctness of words depends upon the proper utterance of their *consonants.*

There is, however, a difference in the nature of speaking and singing, which should, in this matter, be considered. It is this: In speaking, the voice goes quickly from one consonant to the next; there is little or no prolongation of the vowel sound; but in singing, the consonants are so separated by the prolongation of the vowels, and are so obscured (as it were) by the body of tone given to the vowels, that they, the consonants, must be uttered with double force in order to be equally distinct with the ordinary speaking of them. Not that the music must always be loud in order that the words may be distinct, for the tone upon the vowel may be pianissimo while the consonants which surround it are given with great distinctness and force.

In fact, the appearance of earnestness and sincerity on the part of the singer depends almost entirely upon the attack he gives to the consonants; and this, independent of the kind of emotion he is expressing, or the power he is using. There is no power, from pianissimo to fortissimo, and no emotion, (quality) from the most sad or despairing to the most joyful, that is not intensified and rendered more earnest and sincere by a forzando utterance of the initial elements of the syllables or words used, and these are nearly always consonants.

This does not mean that the words are to be chopped or shortened (unless marked staccato). The great art in singing words is to be able to sustain their full value and yet give the consonants with so neat and powerful a touch that they shall be distinct while the words are smooth and legato.

It is noticeable that singers who do not understand this art, get distinction in singing as they do in speaking, by going quickly from consonant to consonant in a kind of staccato fashion.

It is well to practice each vowel element by itself to get it pure and exact, and drill on the consonant elements separately to get the muscles strong that articulate them.

There is no need of printing exercises here for this kind of practice, because it is far more successful and interesting if done by *imitation,*—the teacher giving the example. See Normal Hand-Book, page 107, "Imitation Practice and Special Vocal Training No. 3," and then look at the same kind of work after every chapter in that part of the book.

This is a great power if the teacher will take the

trouble to prepare himself to handle it. In connection with pronunciation is the favorite phrase of

DON'T RUN YOUR WORDS TOGETHER.

This is a plausible, but not a wise direction if it leads pupils to chop their words.

In good speaking it often happens that words *must* be run together, one consonant must be the *end of one word and the beginning of the next at the same time;* for instance, "'Tis sweet to tell," there is but one *t* sound for "sweet" and "to." Try and make two. Or "This sad day,"—there is but one *s* sound for "this" and "sad," and one *d* sound for "sad" and "day." Or, "Rise up poor soul,—one sound of *p*. Separate these words and the phrases will be awkward. Even when such a phrase as "The soldier's tear," is properly given, a person *could* hear the word "steer" if he tried, or in the phrase "That lasts till night," he *could* hear "still night," but the ordinary listener would not think of such a thing, and the words should not be separated on that account. Of course when gross errors take place they should be corrected, but the effort should not be to disconnect words, unless they are to be sung staccato or must receive some peculiar emphasis. They should, however, always be made perfectly distinct and intelligible to listeners.

MUSICAL TERMS.

A—an Italian preposition, meaning to, in, by, at, etc.
Accelerando—accelerating the time, gradually faster and faster.
Adagio—slow.
Adagio Assai, or *Molto*—very slow.
Ad Libitum—at pleasure.
Affettuoso—tender and affecting.
Agitato—with agitation.
Alla Capella—in church style.
Allegretto—less quick than Allegro.
Allegro—quick. *Allegro Assai*—very quick.
Allegro ma non Troppo—quick, but not too quick.
Amabile—in a gentle and tender style.
Amateur—a lover but not a professor of music.
Amoroso, or *Con Amore*—affectionately, tenderly.
Andante—gentle, distinct, and rather slow, yet connected.
Andantino—somewhat quicker than Andante.
Animato, or *Con Anima*—with fervent, animated expression.
Animo, or *Con Animo*—with spirit, courage, and boldness.
Antiphone—music sung in alternate parts.
Ardito—with ardor and spirit.
Arioso—in a light, airy, singing manner.
A Tempo—in time.
A Tempo Giusto—in strict and exact time.

Ben Marcato—in a pointed and well-marked manner.
Bis—twice.
Brillante—brilliant, gay, shining, sparkling.

Cadence—closing strain.
Cadenza—a fanciful, extemporaneous embellishment.
Calando—softer and slower.
Cantabile—graceful, singing style; a pleasing, flowing melody.
Canto—the treble part in a chorus.
Chorister—a member of a choir of singers.
Col, or *Con*—with. *Col Arco*—with the bow.
Comodo, or *Commodo*—in an easy and unrestrained manner.
Con Affetto—with expression.
Con Dolcezza—with delicacy.
Con Dolore, or *Con Duolo*—with mournful expression.
Con Energico—with energy.
Con Espressione—with expression.
Con Fuoco—with ardor, fire.
Con Grazia—with grace and elegance.
Con Impeto—with force, energy.
Con Justo—with chaste exactness.
Con Moto—with emotion.
Con Spirito—with spirit, animation.
Coro—chorus.

Da—for, rom, of. *Da Capo*—from the beginning.
Decani—the priests, in contradistinction to the lay or ordinary choristers.
Declamando—in the style of declamation.
Decrescendo—diminishing, decreasing.
Devozione—devotional.
Dilettante—a lover of the arts in general, or a lover of music.
Di Molto—much or very.
Divoto—devotedly, devoutly.
Dolce—soft, sweet, tender, delicate.
Dolcemente, *Dolcezza*, or *Dolcissimo*. See Dolce.
Dolente, or *Doloroso*—mournful.
Doloroso=in a plaintive, mournful style.

E—and. *Elegante*—elegance.
Energico, or *Con energia*—with energy.
Espressivo—expressive.

Fine, *Fin*, or *Finale*—the end.
Forzando, *Forz*, or *Fz.*—sudden power or attack with sudden diminish.
Fugue—a composition which repeats or sustains, in its several parts throughout, the subject with which it commences, and which is often led off by some of its parts.
Fugato—in the fugue style. *Fughetto*—a short fugue.

Giusto—in just and steady time.
Grazioso—smoothly, gracefully.
Grave—a slow and solemn movement.

Impressario—the conductor of a concert.

Lacrimando, or *Lacrimoso*—mournful, pathetic.
Lamentevole, *Lamentando*, *Lamentibile*—mournful.
Larghetto—slow, but not so slow as Largo.
Larghissimo—extremely slow.
Largo—very slow.
Legato—close, gliding, connected style.
Lentando—gradually slower and softer.
Lento, or *Lentamente*—slow.

Ma—but. *Maestoso*—majestic, majestically.
Maestro Di Capella—chapel master, or conductor of church music.
Marcato—strong and marked style.
Messa di Voce—moderate swell.
Moderato, or *Moderatamente*—moderately, in moderate time.
Molto—much or very.
Molto Voce—with a full voice.
Morendo—gradually dying away.
Mordento—a beat, or transient shake.
Mosso—emotion.
Moto—motion. *Andante Con Moto*—quicker than Andante.

Non—not. *Non troppo*—not too much.
Pastorale—applied to graceful movements in sextuple time.
Perdendo, or *Perdendosi*—same as Lentando.
Piu—more. *Piu Mosso*—with more motion, faster.
Pizzicato—snapping the violin string with the fingers.
Poco—a little. *Poco Adagio*—a little slow.
Poco a Poco—by degrees, gradually.
Portamento—the manner of sustaining and conducting the voice from one sound to another.
Presto—quick.
Prestissimo—very quick.

Rallentando—or *Allentando*, or *Slentando*—slower and softer by degrees.
Recitando—a speaking manner of performance.
Recitante—in the style of recitative.
Recitative—musical declamation.
Ritardando—slackening the time.

Semplice—chaste, simple.
Sempre—throughout, always, as *Sempre Forte*, loud throughout.
Senza—without, as *Senza Organo*, without the organ.
Siciliana—a movement of light, graceful character.
Smorendo, *Smorzando*—dying away.
Soave, *Soavement*—sweet, sweetly. See Dolce.
Solfeggio—a vocal exercise.
Solo—for a single voice or instrument.
Sostenuto—sustained.
Sotto—under, below. *Sotto Voce*—with subdued voice.
Spiritoso, *Con Spirito*—with spirit and animation.
Staccato—short, detached, distinct.
Subito—quick.

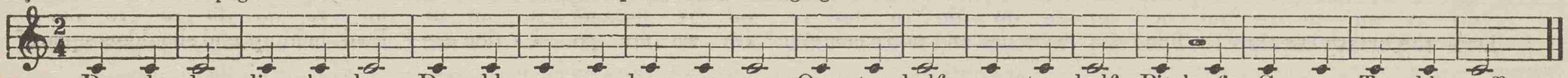
Tace, or *Tacet*—silent, or be silent.
Tardo—slow.
Tasto Solo—without chords.
Tempo—time. *Tempo a Piacere*—time at pleasure.
Tempo Giusto—in exact time.
Ten. Tenuto—hold on. See Sostenuto.
Tutti—the whole, full chorus.

Un—a; as *Un Poco*—a little.

Va—go on, as *Va Crescendo*, continue to increase.
Verse—same as Solo.
Vigoroso—bold, energetic.
Vivace—quick and cheerful.
Virtuoso—a proficient in art.
Voce di Petto—the chest-voice.
Voce Di Testa—the head voice.
Voce Sola—voice alone.
Volti Subito—turn over quickly.
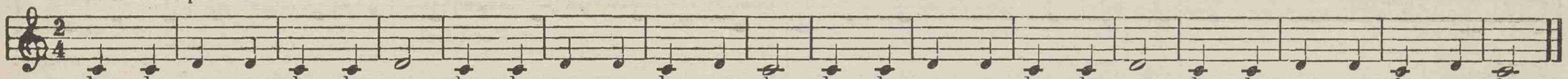
PRACTICE LESSONS.

1. When the class understand Quarter and Half notes, Beats. Measures and Measure Signs, Bars, Staff, Clefs and Pitch C, this lesson may be sung. Do not say "doub-bul." See page 12 for words that are liable to be mispronounced in singing.



Do do do, line be - low, Dou - ble mea-sure here we go, Quar-ter, half, quar-ter, half, Pitch of C on Tre - ble staff.
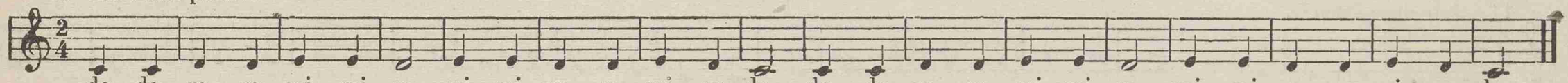
2. Introduce pitch D.



do do re re do do re do do re re do re do do do re re do do re do do re re do re do.

Mar - tial let our bear-ing be, Form e - rect and voic - es free; Stooping is a foe to song, See to this, let none be wrong.

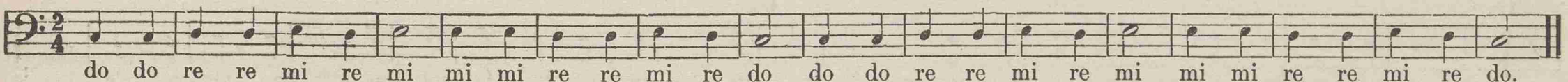
3. Introduce pitch E.



do do re re mi mi re mi mi re re mi re do do do re re mi mi re mi mi re re mi re do.

Eyes in front! do not look down, Forehead smooth, no scowl nor frown, Book well up and well in hand, Just 'twixt you and teacher's stand.
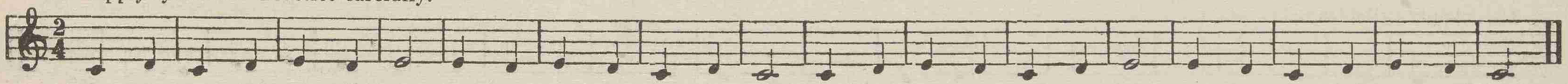
4. Do not fail to beat time.
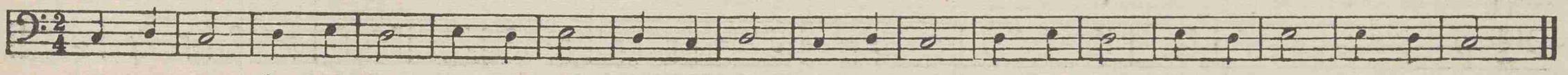


do do re re mi re mi mi mi re re mi re do do do re re mi re mi mi mi re re mi re do.

Let the breath be deep and full, Quick and noiseless, that's the rule; All good hab - its now be - gin, That the song-prize we may win.

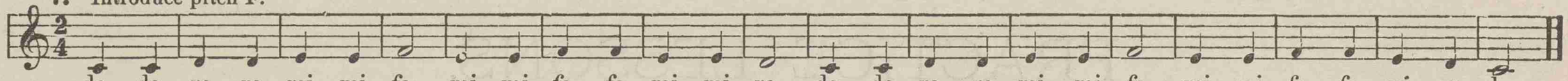
5. Apply syllables. Practice carefully.



6.
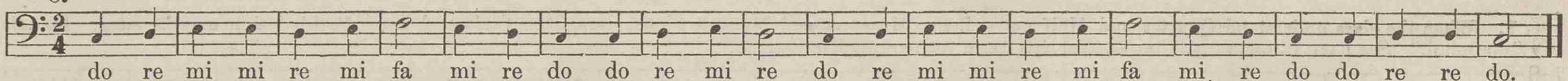


7. Introduce pitch F.
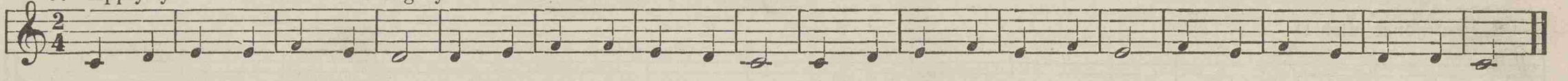


do do re re mi mi fa mi mi fa fa mi mi re do do re re mi mi fa mi mi fa fa mi re do.
Speak distinct - ly ev - 'ry word, Let each el - e - ment be heard, Con - so-nants and vow - els, too, Give to ev - 'ry one its due.

8.
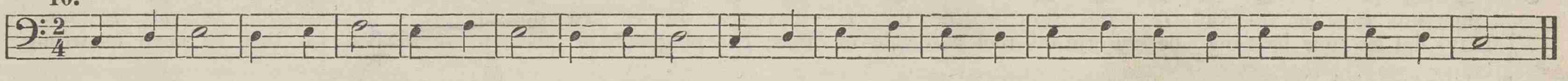


do re mi mi re mi fa mi re do do re mi re do re mi mi re mi fa mi re do do re re do.
Does the breath last thro' the line? Do we tones and notes combine? Do we for po - si - tion care? Book held up and shoulders square?

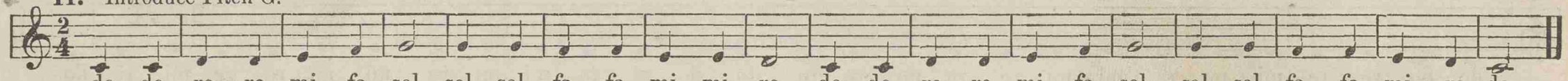
9. Apply syllables. Practice thoroughly.



10.

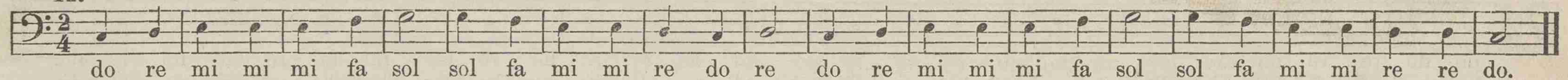


11. Introduce Pitch G.
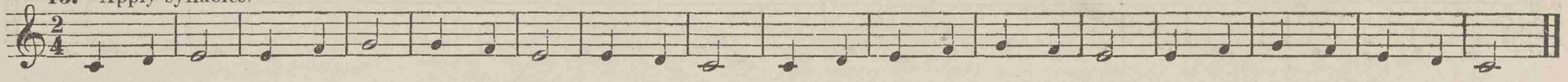


do do re re mi fa sol sol sol fa fa mi mi re do do re re mi fa sol sol sol fa fa mi re do.
Give the tones out full and clear, Mouth well open—do not fear; In the mir - ror conld you see, Al - most shut you'd find 'twould be.

12.

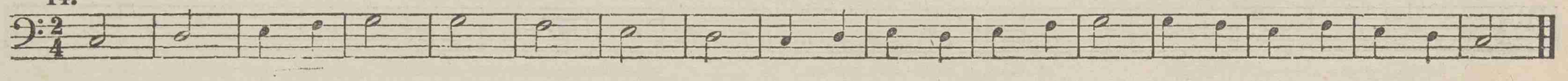


do re mi mi mi fa sol sol fa mi mi re do re do re mi mi mi fa sol sol fa mi mi re re do.
All these rules, as we shall find, It is hard to keep in mind,—But per-sist—all will be well, And in time we shall ex - cel.

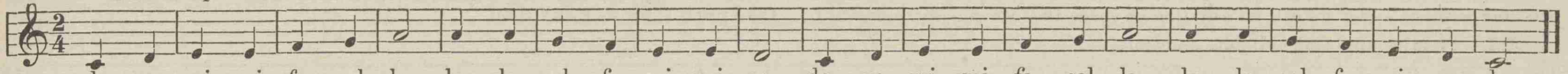
13. Apply syllables.



14.
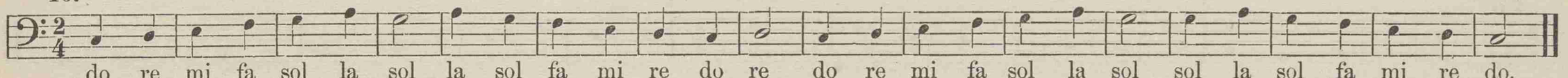


15. Introduce pitch A.
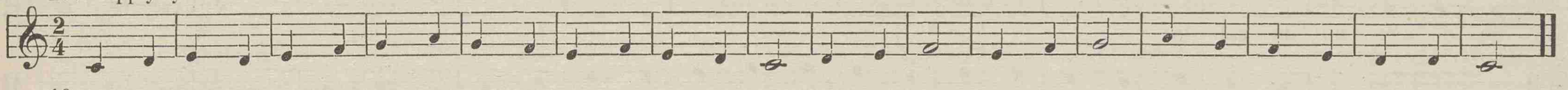


do re mi mi fa sol la la la sol fa mi mi re do re mi mi fa sol la la la sol fa mi re do.
Think of all we have to do, As we sing this les - son thro', Time and tune and notes and staff—And that is not all by half.

16.
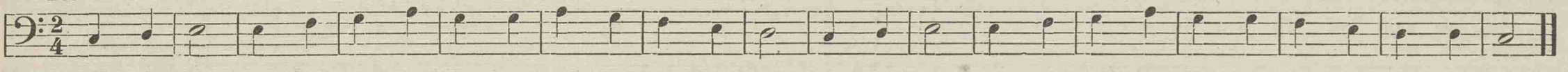


do re mi fa sol la sol la sol fa mi re do re do re mi fa sol la sol sol la sol fa mi re do.
Now good morning, one and all! Hear ye not our mu - sic's call? Wake from slumber, greet the sun! See, his long night's work is done.

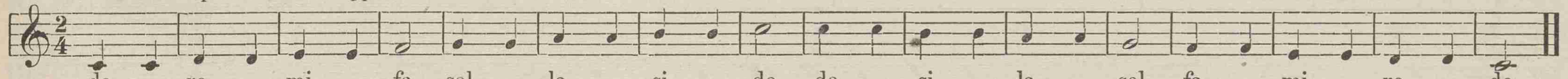
17. Apply syllables.



18.
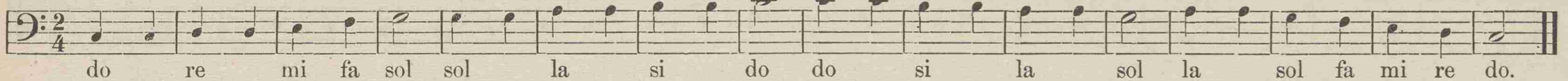


19. Introduce pitches B and upper C.



do re mi fa sol la si do do si la sol fa mi re do.
Up-ward, up-ward let us go, Till we reach the up - per do; Downward now with care descend, Till we safe - ly reach the end.

20.
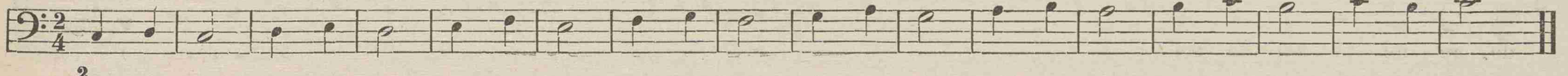


do re mi fa sol sol la si do do si la sol la sol fa mi re do.
Now a - gain our morning song, We have sung it oft and long; Still 'tis ev - er fresh and new, As yon pearl-y drop of dew.

21. Apply syllables.

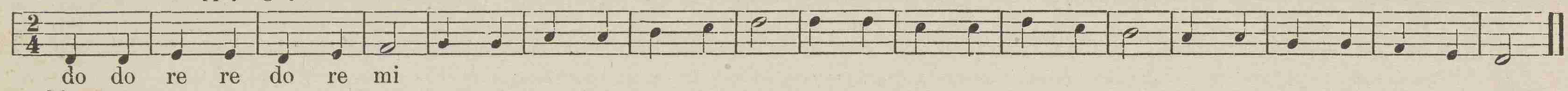


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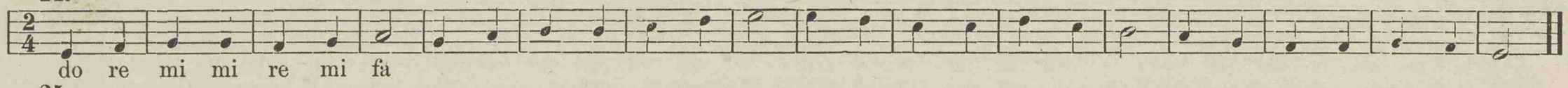


Before introducing other new topics it would be well to practice reading with a different adjustment of the staff for the pitches we have been singing. By using the staff without a clef we can let any line or space that we choose, represent C. Take pitch C for do every time.

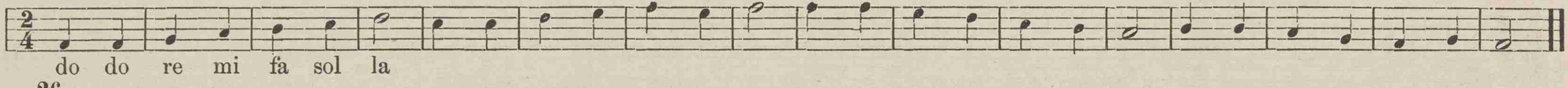
23. Practice applying syllables as before.
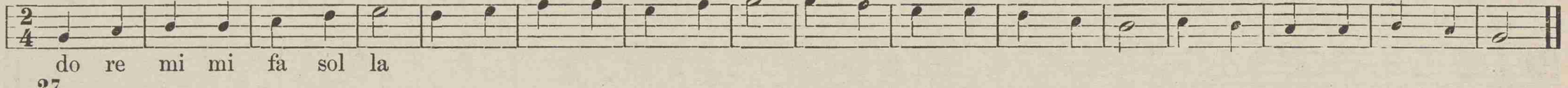


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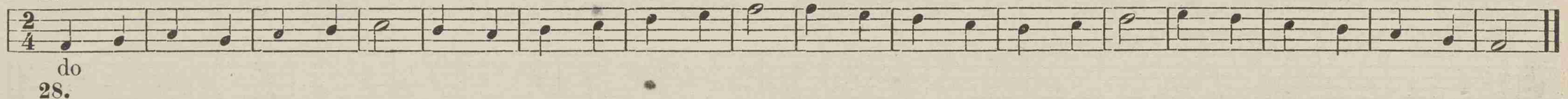
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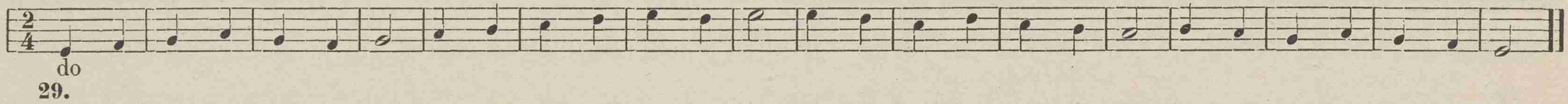
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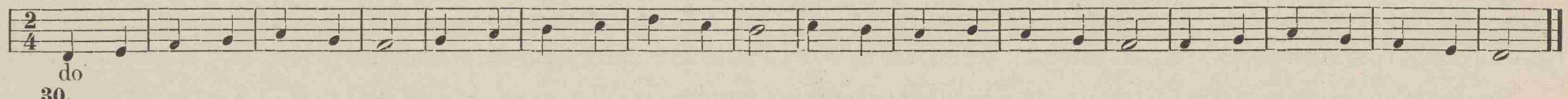
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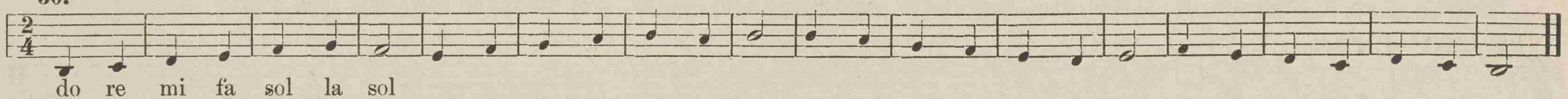


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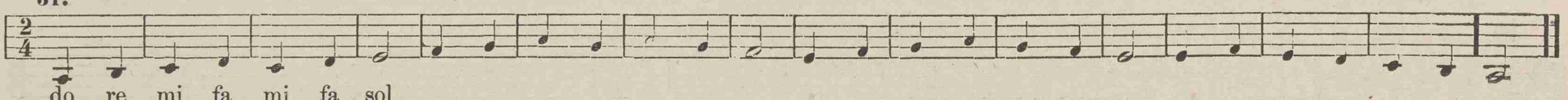


29.



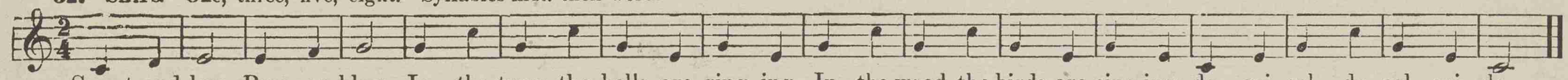
30.



31.

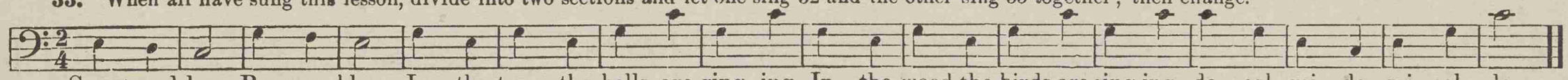


32. SKIPS. One, three, five, eight. Syllables first. then words



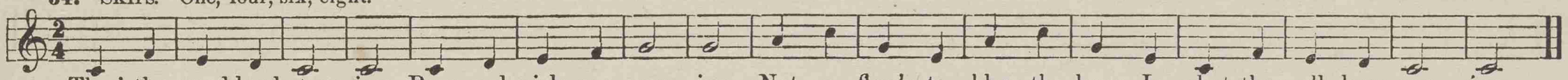
Sweet and low, Breez-es blow, In the town the bells are ring-ing, In the wood the birds are sing-ing, do, mi, sol, do, sol, mi, do.

33. When all have sung this lesson, divide into two sections and let one sing 32 and the other sing 33 together; then change.



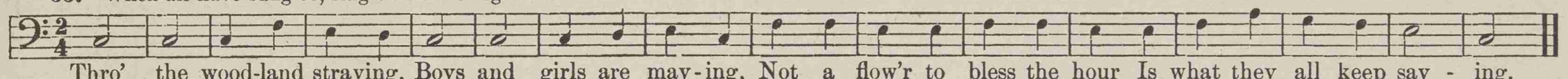
Sweet and low, Breez-es blow, In the town the bells are ring-ing, In the wood the birds are sing-ing, do, sol, mi, do, mi, sol, do.

34. SKIPS. One, four, six, eight.



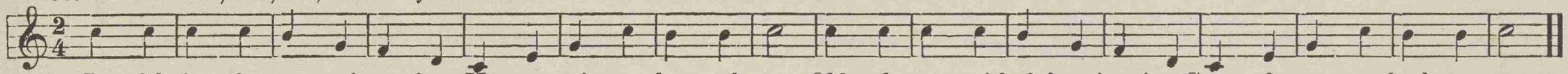
Thro' the wood-land stray-ing, Boys and girls are may-ing. Not a flow'r to bless the hour Is what they all keep say-ing.

35. When all have sung 35, sing 34 and 35 together.



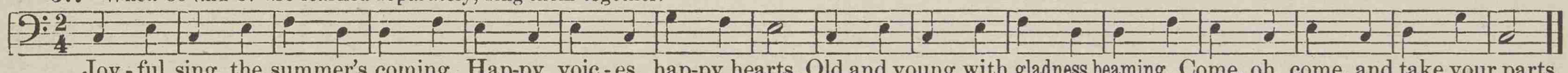
Thro' the wood-land straying, Boys and girls are may-ing, Not a flow'r to bless the hour Is what they all keep say-ing.

36. SKIPS. Two, four, five, seven. Syllables first.



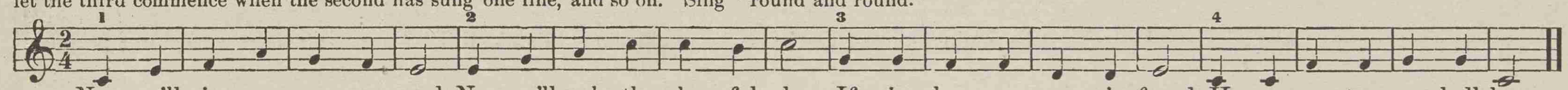
Joy-ful sing the summer's coming, Hap-py voic-es, hap-py hearts, Old and young with gladness beaming, Come, oh, come, and take your parts.

37. When 36 and 37 are learned separately, sing them together.



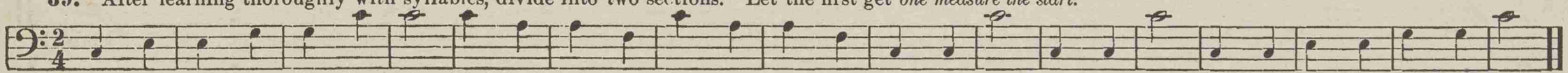
Joy-ful sing the summer's coming, Hap-py voic-es, hap-py hearts, Old and young with gladness beaming, Come, oh, come, and take your parts.

38. ROUND. Sing first all together with syllables. Then divide class into four sections. Let the second section commence when the first has sung one line—let the third commence when the second has sung one line, and so on. Sing "round and round."



Now we'll sing a mer-ry round, Now we'll wake the cheer-ful glee, If in har-mo-ny we're found, Happy songsters we shall be.
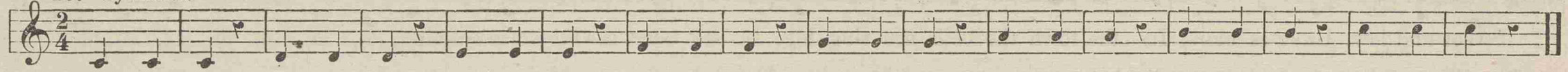
39. After learning thoroughly with syllables, divide into two sections. Let the first get *one measure the start.*
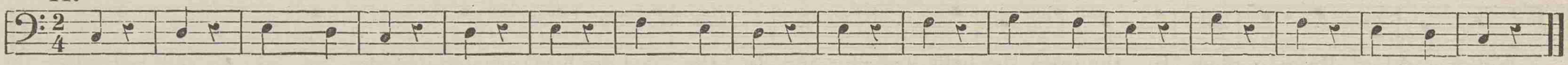


Fol-low, fol-low, fol-low me, Fol-low, fol-low, fol-low, fol-low, Fol-low me, fol-low me, Fol-low, fol-low, fol-low me.

A silence during a piece of music is called a Rest. A silence as long as a quarter note is called a Quarter Rest. A silence as long as a half note is called a Half Rest. The characters that stand for these rests are called *Quarter Rests* and *Half Rests.*
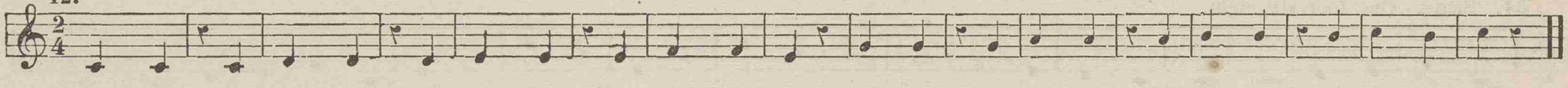
40. Syllables.



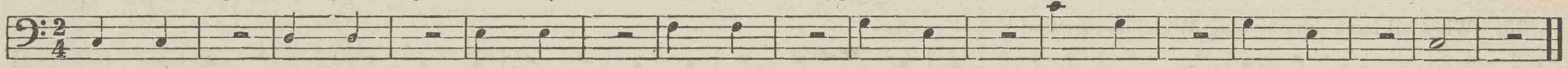
41.
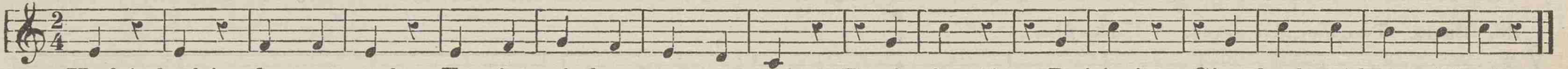


42.



43. The following lesson may be sung as a round by two sections, one commencing one measure after the other.
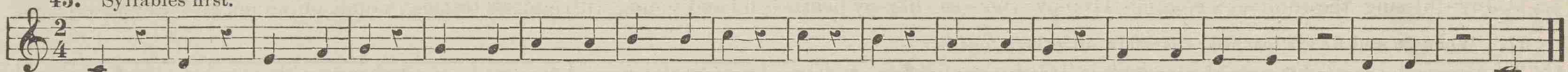


44. Syllables first. Use the power that will express the words best.
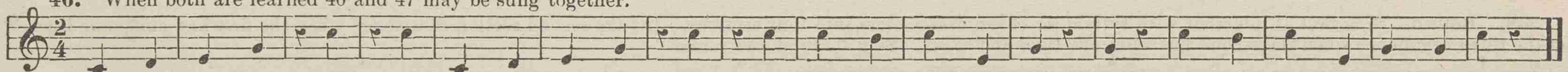


Hush! hush! do not speak; For in si - lence we must seek. They're found! Re-joice! Give thanks with cheerful voice.

45. Syllables first.



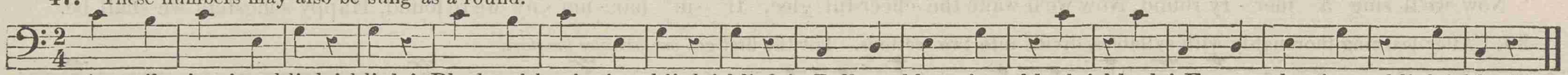
See! see! rests a-bound; Signs of si-lence, not of sound. Yes, yes, here they're found, Signs of si - lence, not of sound.

46. When both are learned 46 and 47 may be sung together.



An - vils ringing, klank! klank! Blacksmiths singing, klank! klank! Bellows blow-ing, klink! klink! Forges glowing, klink, klink, klank.

47. These numbers may also be sung as a round.
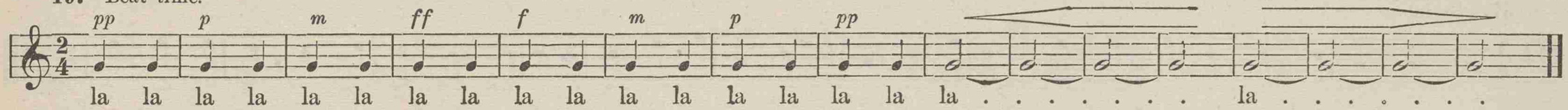


An - vils ring-ing, klink! klink! Blacksmiths singing, klink! klink! Bellows blow - ing, klank! klank! Forges glow-ing, klink! klank!

For rest practice in four parts see page 29.
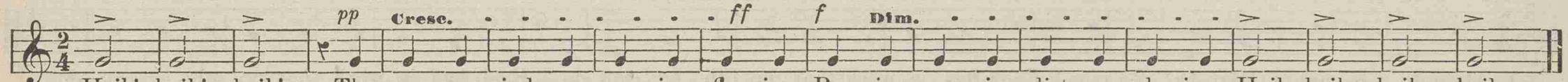
48. Teach mezzo, forte, piano, fortissimo and pianissimo, and their abbreviations; then give the class a convenient pitch and sing the following lesson. Let the lengths be quarters (about as fast as pulse-beats). Sing each power to the syllable "la," without beating time.

m m m m f f f f m m m m p p p p m m m m f f f f ff ff ff ff pp pp pp pp
la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la

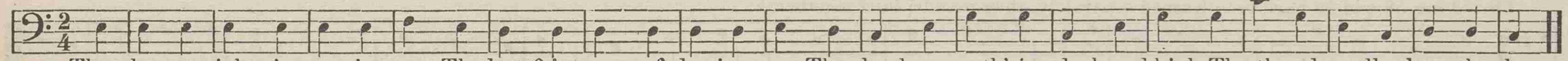
49. Beat time.



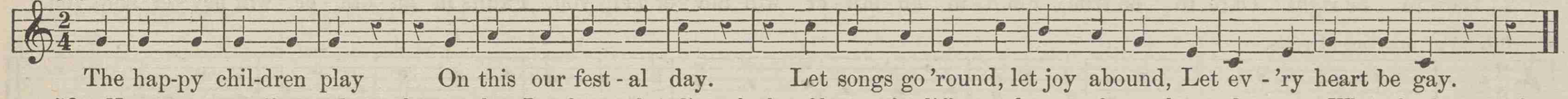
50.



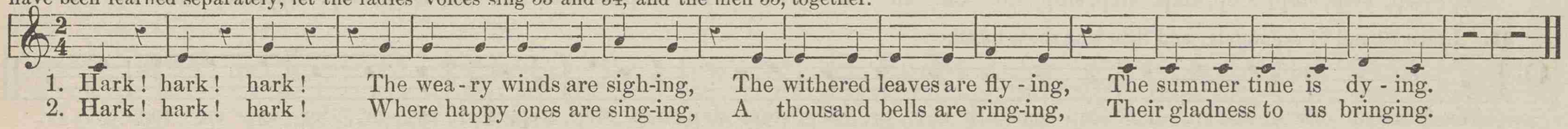
51. Sombre tones.



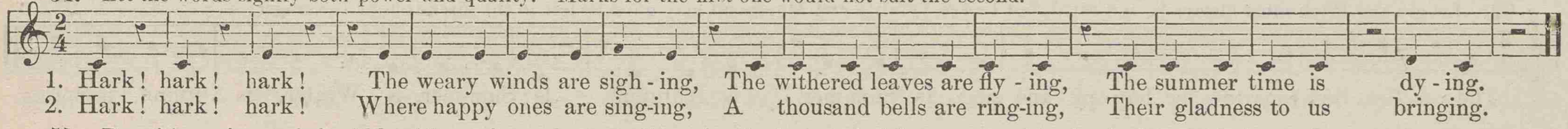
52. Clear tones.



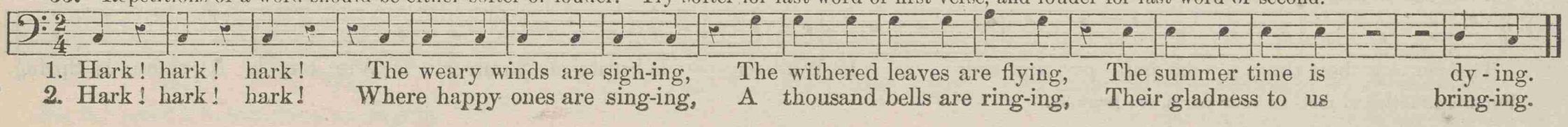
53. No power or quality marks are here made. Let the words indicate both. Observe the difference between first and second verses. When the three numbers have been learned separately, let the ladies' voices sing 53 and 54, and the men 55, together.



54. Let the words signify both power and quality. Marks for the first one would not suit the second.



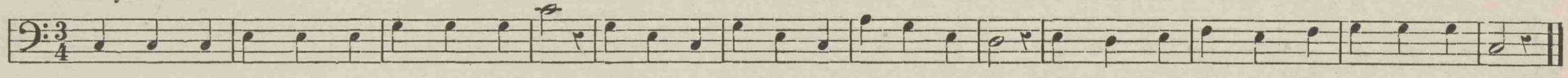
55. Repetitions of a word should be either softer or louder. Try softer for last word of first verse, and louder for last word of second.
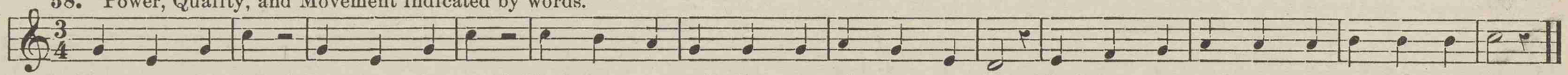


56. Triple Measure. Dotted half. Question in regard to measure and beat-note, and name absolute and relative pitches. Beat time. Use syllables.



57. Syllables.

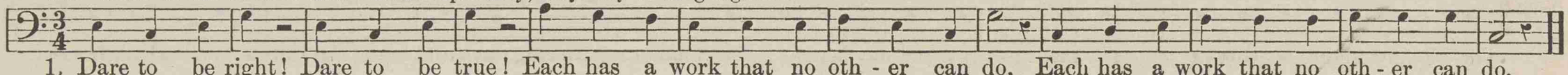


58. Power, Quality, and Movement indicated by words.



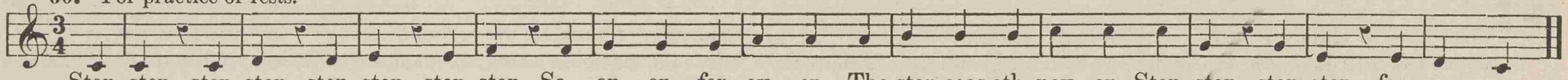
1. Dare to be right! Dare to be true! Each has a work that no oth - er can do, Each has a work that no oth - er can do.
2. Dare to be right! Dare to be true! Faults in an - oth - er will nev - er help you, Faults in an-oth - er will nev - er help you.

59. After 58 and 59 have been learned separately, they may be sung together.



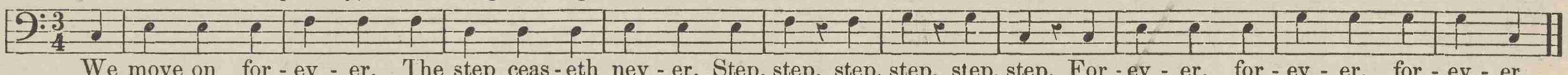
1. Dare to be right! Dare to be true! Each has a work that no oth - er can do, Each has a work that no oth - er can do.
2. Dare to be right! Dare to be true! Faults in an - oth - er will nev - er help you, Faults in an - oth - er will nev - er help you.

60. For practice of rests.



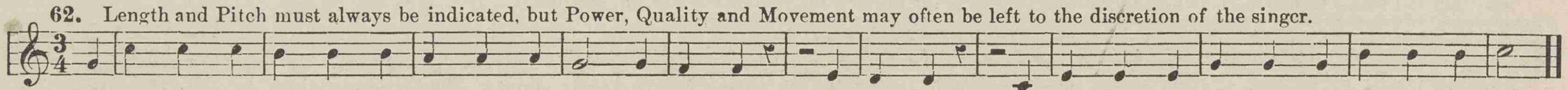
Step, step, step, step, step, step, step, step, So on, on for - ev - er, The step ceas-eth nev - er, Step, step, step, step for - ev - er.

61. Learn 60 and 61 separately, and then sing them together.



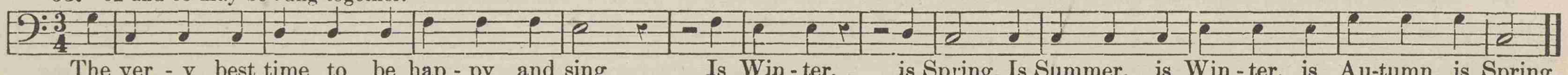
We move on for - ev - er, The step ceas - eth nev - er, Step, step, step, step, step, step, For - ev - er, for - ev - er, for - ev - er.

62. Length and Pitch must always be indicated, but Power, Quality and Movement may often be left to the discretion of the singer.



The ver - y best time to be hap - py and sing Is Sum-mer, is Autumn, Is Sum-mer, is Winter, is Autumn, is Spring.
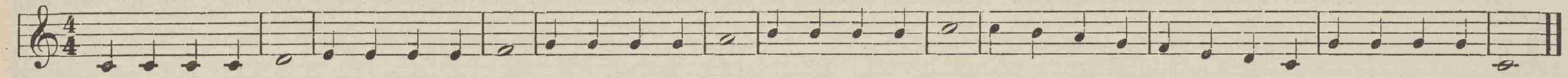
63. 62 and 63 may be sung together.



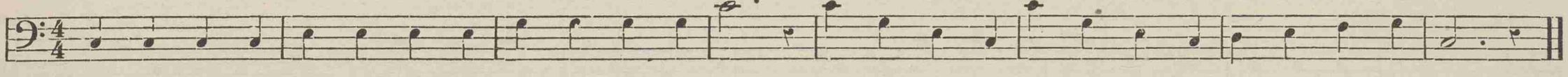
The ver - y best time to be hap - py and sing Is Win - ter, is Spring, Is Summer, is Win - ter, is Au-tumn, is Spring.

For the practice of rests in four parts, see page 30.

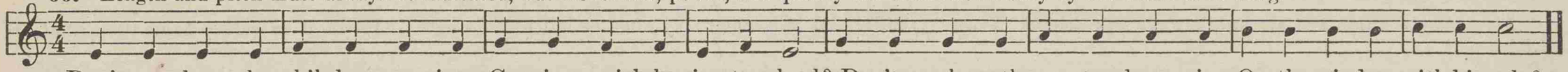
64. Quadruple Measure. Whole Note. Question about sign of measure and beat note, and absolute and relative pitches. Syllables. Beat time.



65.

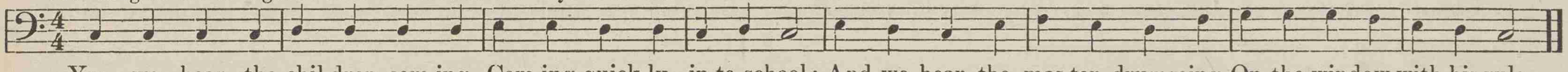


66. Length and pitch must always be indicated, but movement, power, and quality are often shown only by the words to be sung.



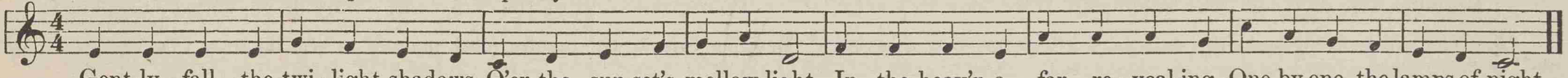
Don't you hear the chil-dren com-ing, Com-ing quick-ly in - to school? Don't you hear the master drumming On the window with his rule?

67. Sing 66 and 67 together after each is learned. Syllables first in all these lessons.



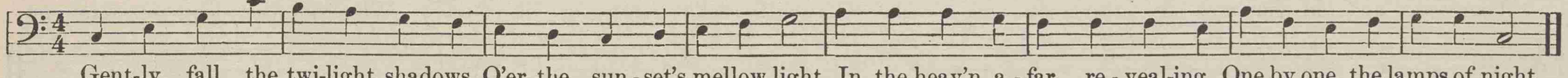
Yes, we hear the chil-dren com-ing, Com-ing quick-ly in-to school; And we hear the mas-ter drumming On the window with his rule.

68. What movement? What power? What quality?
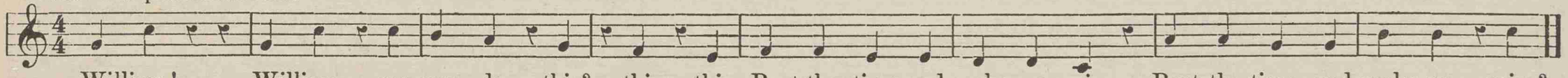


Gent-ly fall the twi - light shadows O'er the sun-set's mellow light, In the heav'n a - far re - veal-ing, One by one, the lamps of night.

69. Sing 68 and 69 together after each is learned.



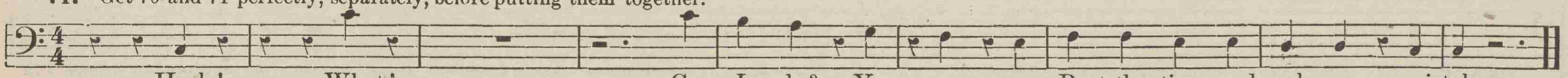
Gent-ly fall the twi-light shadows O'er the sun - set's mellow light, In the heav'n a - far re - veal-ing, One by one, the lamps of night.

70. For practice in rests.



William! William, can you do this? this, this, Beat the time and make no miss, Beat the time and make no miss?

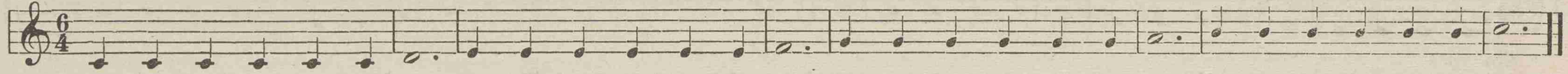
71. Get 70 and 71 perfectly, separately, before putting them together.
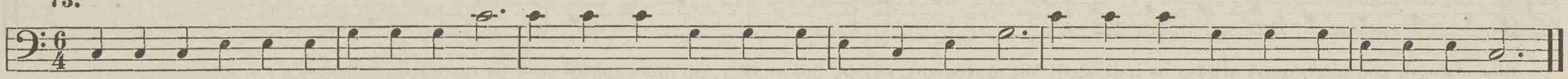


Hark! What! Can I do? Yes, yes, yes, Beat the time and make no mistake.

For rest practice in four parts, see page 33.

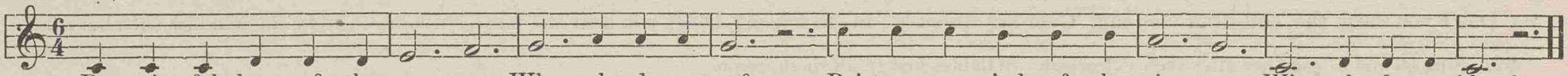
72. Sextuple Measure. Dotted whole note and rest. Question in regard to measure sign, absolute and relative pitches. Use syllables. Beat the time with every lesson.



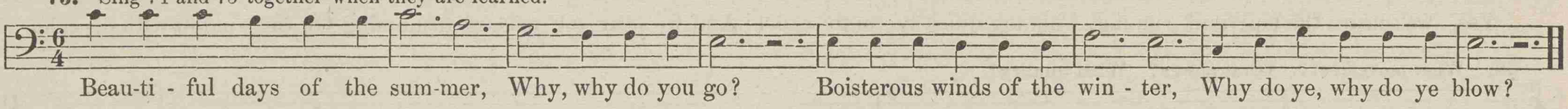
73.



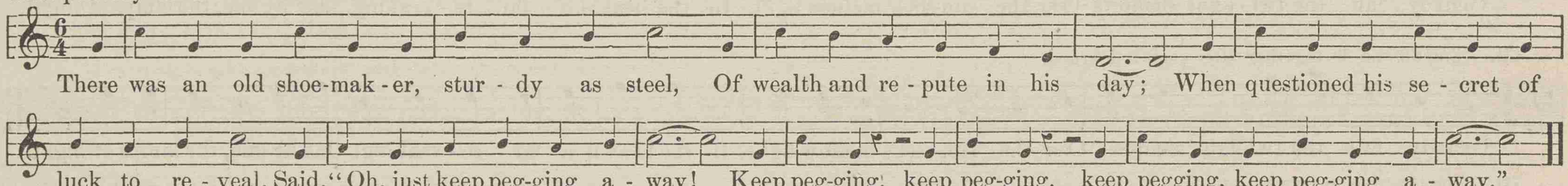
74. Length, Pitch and Measure always represented. Power, Quality and Movement may often be left to the singer. (It would be well to name those that are to be used.)



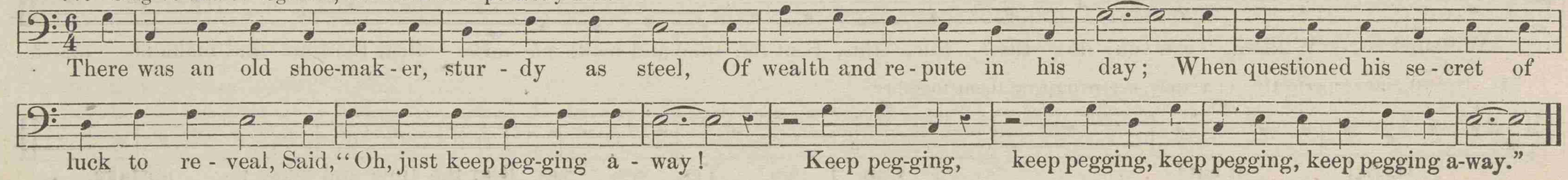
75. Sing 74 and 75 together when they are learned.



76. You will probably make this movement Allegretto—may be Allegro. In either case it will require much practice to beat the time. Do not give it up until perfectly done.
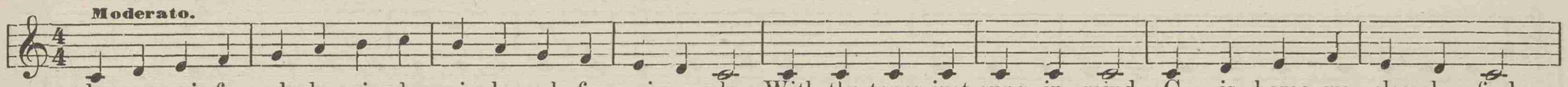


77. Sing 76 and 77 together, but learn each perfectly first.
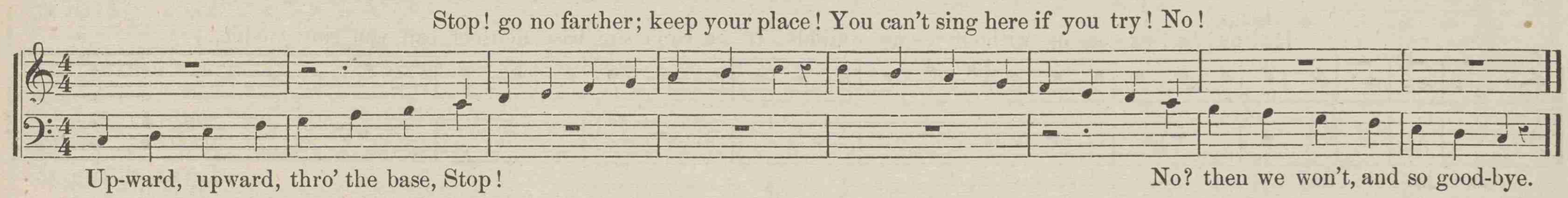


For the practice of rests in four parts, see page 35.
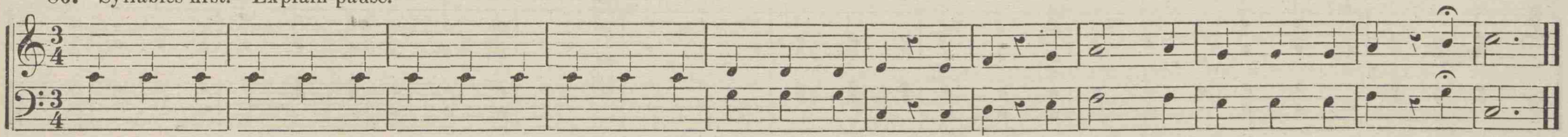
78. Tone characteristics of a key illustrated.



79. The high C of the male voices and the low C of the female voices are exactly the same in pitch. There is only one pitch here that all sing together, middle C. This makes a continuous scale of two octaves. Syllables first.



80. Syllables first. Explain pause.



81.

O - ver the fence, A - bove, be - low, We'll find out just how far our voic - es will go; So - pra-nos and Al - tos Sing on the Base staff, We'll

(Ladies only.)

Oh, laugh if you wish to, For we have no fear, We will sing down there If you'll sing up here; do si

list to your music, And no one shall laugh!

la sol fa mi re do.

(Men sing in falsetto as soon as the chest voice becomes difficult.)

(Men.) Bra-vo! bra-vis - si - mo! that is well done, And now we'll go up, And you'll see some fun; do re mi fa

(Ladies.)

Ha! ha! ha! ex-cuse us, without a - ny quibble, If we can't sing base, neith-er can you sing tre-ble.
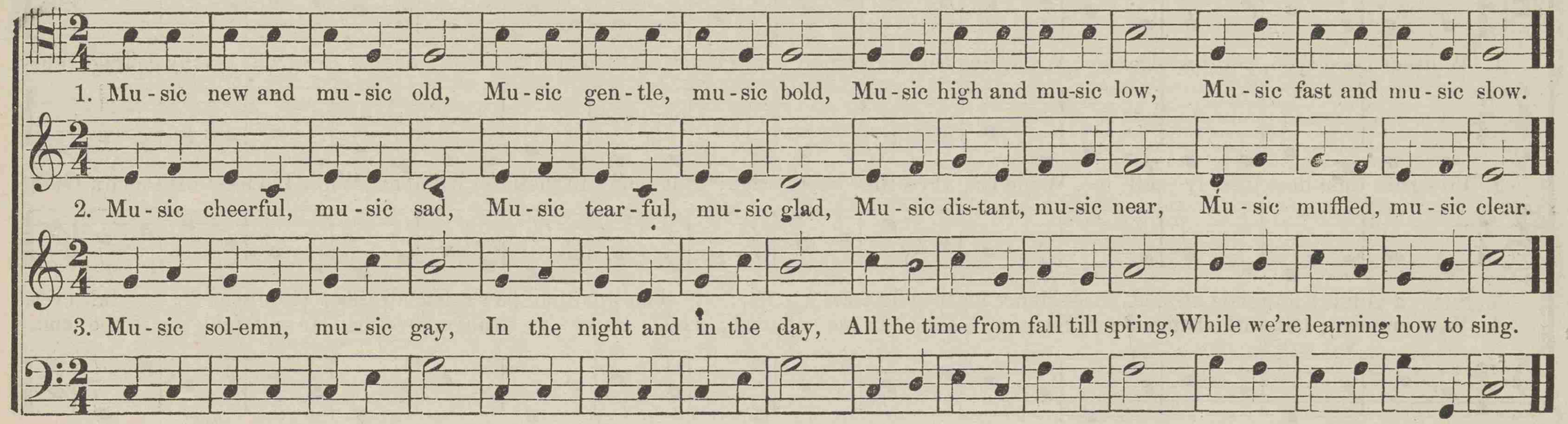
sol la si do

Let's both keep the

plac-es to which we be-long, 'Twill be best for our tem-pers And best for our song; Yes, best for our tem-pers And best for our song.

Let all sing each part first with syllables. Let words indicate *power* and *quality*. Do not say "gen-tul." See page 12.

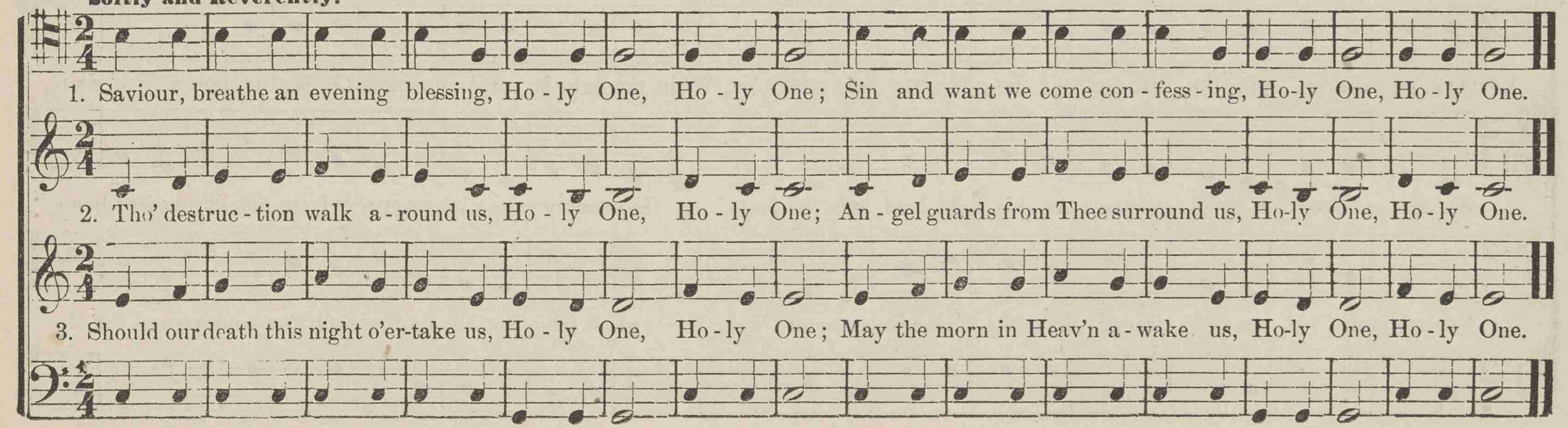
G. F. R. G. F. R.



Saviour, Breathe an Evening Blessing. 8s & 7s.

G. F. R.

Softly and Reverently.



Whither Goest Thou?

G. F. R.

Moderato.

1. Whither goest thou, pilgrim stranger, Wand'ring thro' this lonely vale? Knowest thou not 'tis full of danger, And will not thy courage fail?

2. Pil - grim thou dost just - ly call me, Wand'ring thro' this desert wide; But no ill shall e'er befall me, While I'm blest with such a Guide.

3. Such a Guide? no guide at-tends thee--Hence for thee do fears a - rise: If some guardian pow'r defends thee, 'Tis unseen by mortal eyes.

4. Yes, unseen; but still, believe me, Such a Guide doth me at-tend; He'll in ev - 'ry strait relieve me, He will guide me to the end.

One Day Nearer.

Allegretto. *

1. "One day nearer," sings the sail - or, As he glides the wat - ers o'er, While the light is soft-ly dawning On his dis - tant native shore.

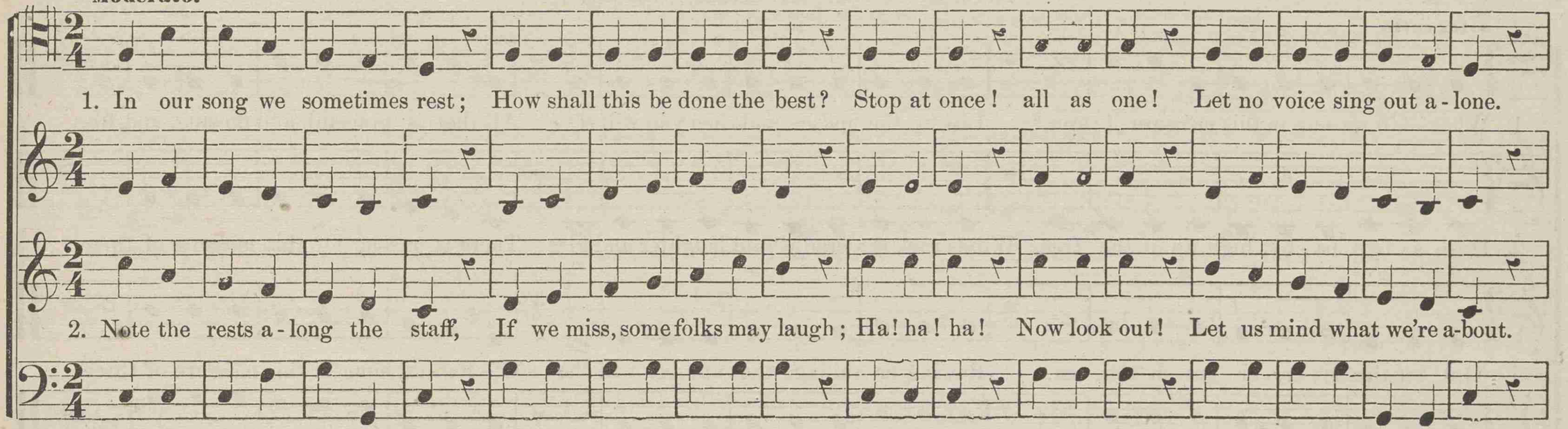
2. So the sail - or on life's o - cean, As his light boat cuts the foam, In the evening cries with rapture "I am one day nearer home."

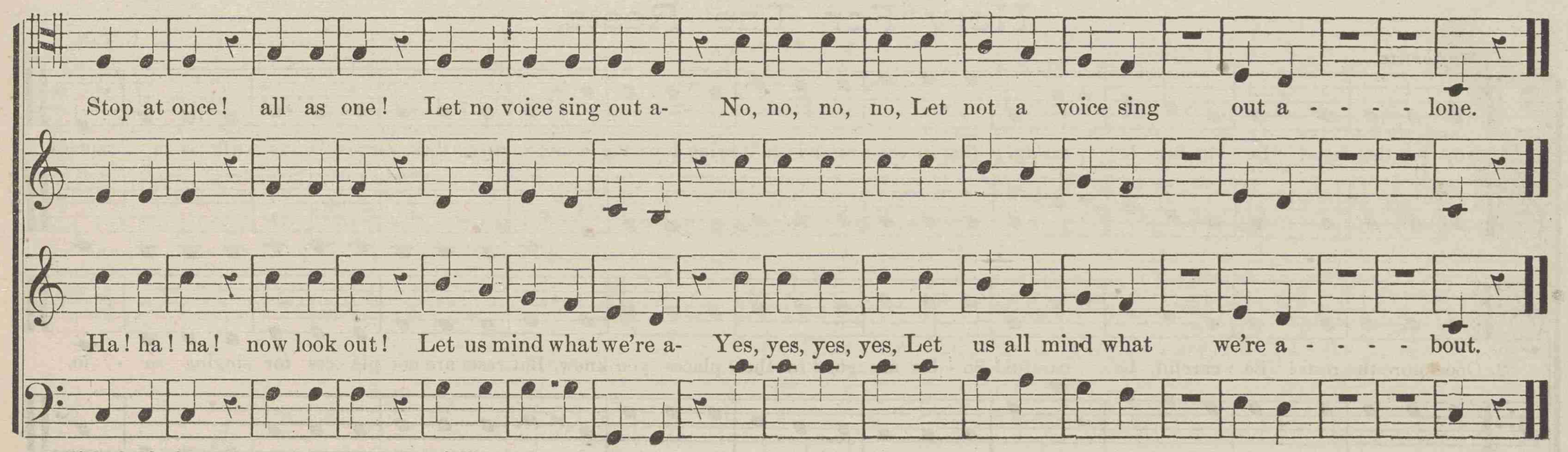
3. Near-er home, yes, one day near-er To the Father's home on high; To the green fields and the fountains Of the land beyond the sky.

We Sometimes Rest.

G. F. R.

Moderato.





If desired, the anthem on page 153 may follow.

The Measure of Three.

G. F. R.

Do not say "cra-dul" nor "ofenest." See page 12

G. F. R.

Allegretto

1. What shall we sing in this measure of three? List to the pulses, and then you will see All that is graceful, and flowing, and free.

2. Hush a bye ba - by, high up in the tree, Winds rock the cradle 'mid laughter and glee; There is a song for this measure of three.

3. Out on the riv-er, or out on the sea, Rowing or sailing, the number will be Of - ten - est sung in this measure of three.

Now For The Rests.

G. F. R.

Moderato.

1. Now for the rests! Be careful, be careful! Sing in the rest and you'll bring down the house, So where there's a rest be as still as a mouse.

2. Once more the rests! Be careful, be careful! So - los are good in their places you know, But rests are not pla - ces for singing so - lo.

Waiting.

ETHEL LYNN. The words not only plainly indicate the right *power* and *quality*, but the swing or movement of the piece. G. F. R.

Gracioso.

1. Waiting for blossom breath, south winds sweet lad - ing, Waiting for plowing time, seeding and spad - ing; Waiting till seed - life its wrappings un - clo - ses, Wait - ing till June brings its gar - land of ro - ses, Waiting till June brings its garland of ro - ses.

2. Waiting till harvest moon shows the plains gleaming, Where with each promise lies gold for re - deem - ing; Waiting till ma - ple trees put on their glo - ry, Wait - ing till win - ter brings robe and locks hoa - ry, Waiting till win-ter brings robe and locks hoar - y.
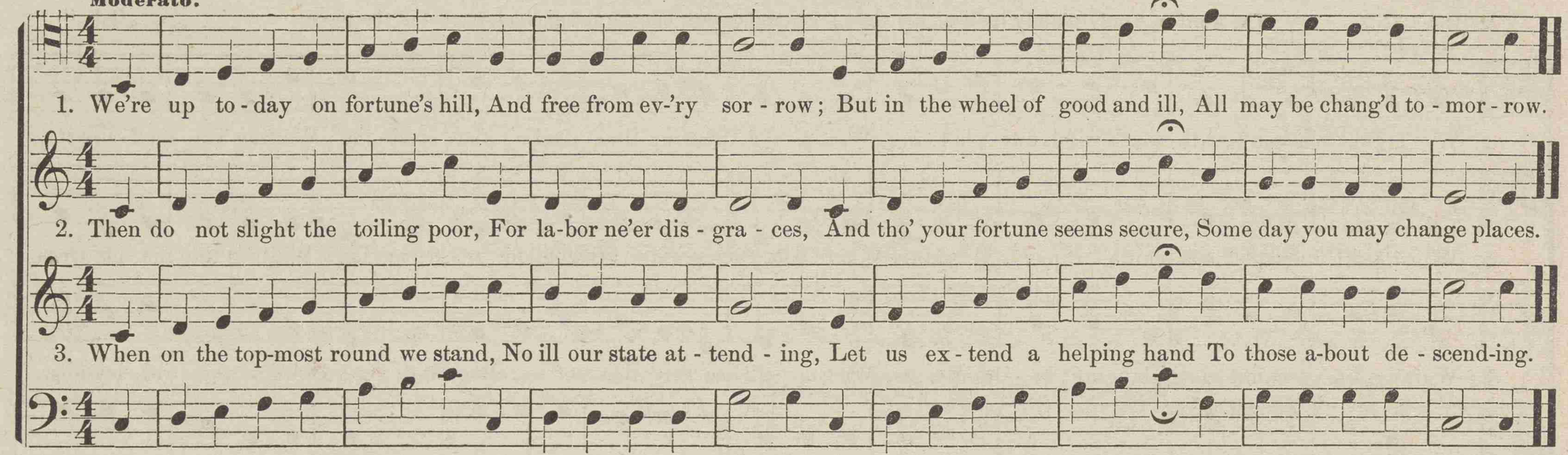
3. Waiting, life's summer time glid - ing be - hind us, Waiting till earthly ties not so close bind us; Down to the val - ley-mist, to the last bor - der, Where, waiting o - ver, we hear the King's or - der, Where, waiting o - ver, we hear the King's or - der.

If desired, the anthem on page 154 can follow.

Ups and Downs.

F. S. SMITH.

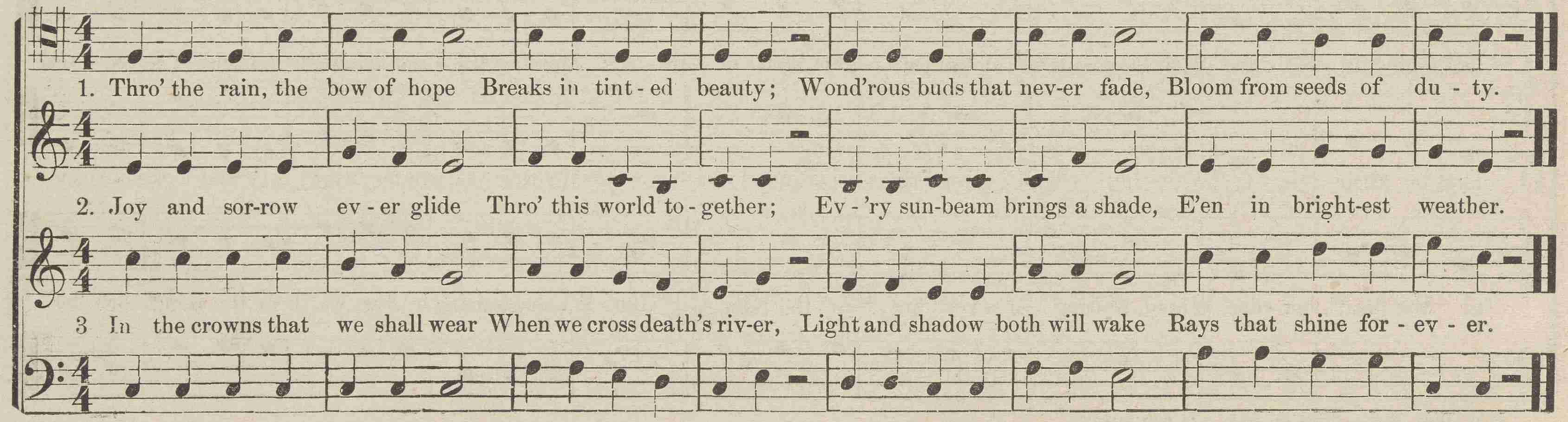
Moderato.



Light and Shadow.

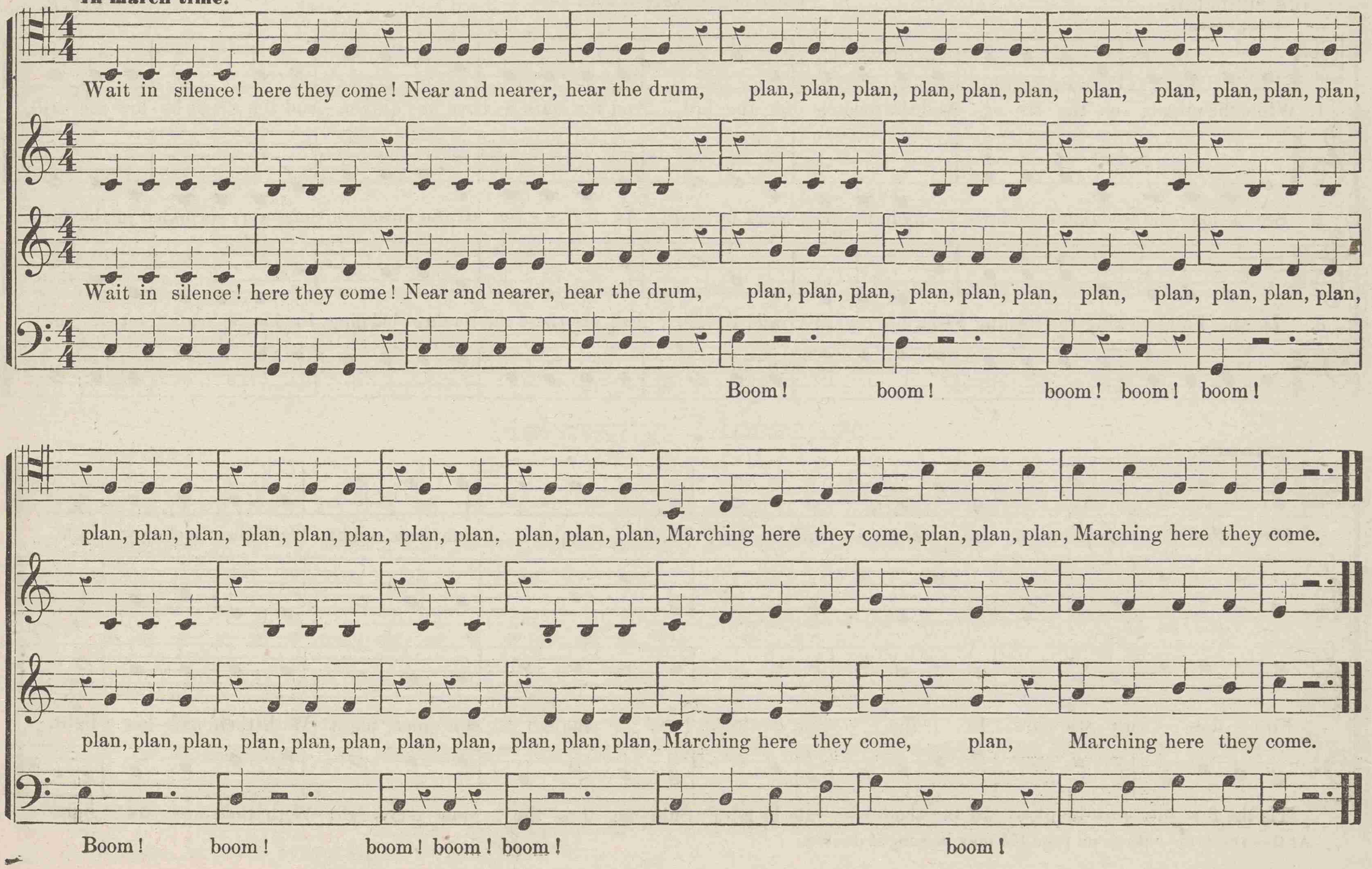
MAY MERRYTHORNE.

F. R.



The Drum Song.

In march time.



Fire-Flies.

G. S. BURLEIGH.

Clear, bright *quality* of tone.

G. F. R.

Allegretto.

1. While the mist is on the riv-er, And the moon is on the hill, And the stars a-bove us quiver, And the woods be-low are still,

2. See a-long the woodland shadows Ti-ny lightnings, spark by spark, As if o-ver all the meadows, Stars were sprinkled in the dark.

3. Is the Fair-y-king re-turning From his roy-al Grand Review? And are these the torches burning In his splendid ret-i-nue?

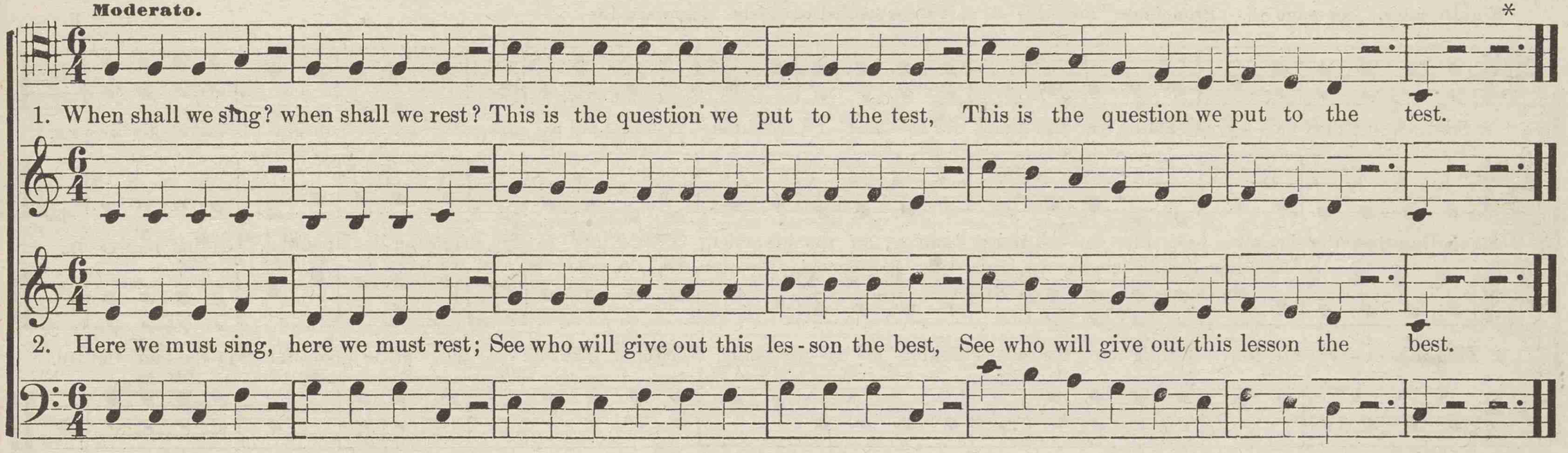
CHORUS.

Fire-flies my-stic glow, In the vale be-low, Thro' the sum-mer night With their mel-low light.

Fire-flies my-stic glow, In the vale be-low, Thro' the sum-mer night With their mel-low light.

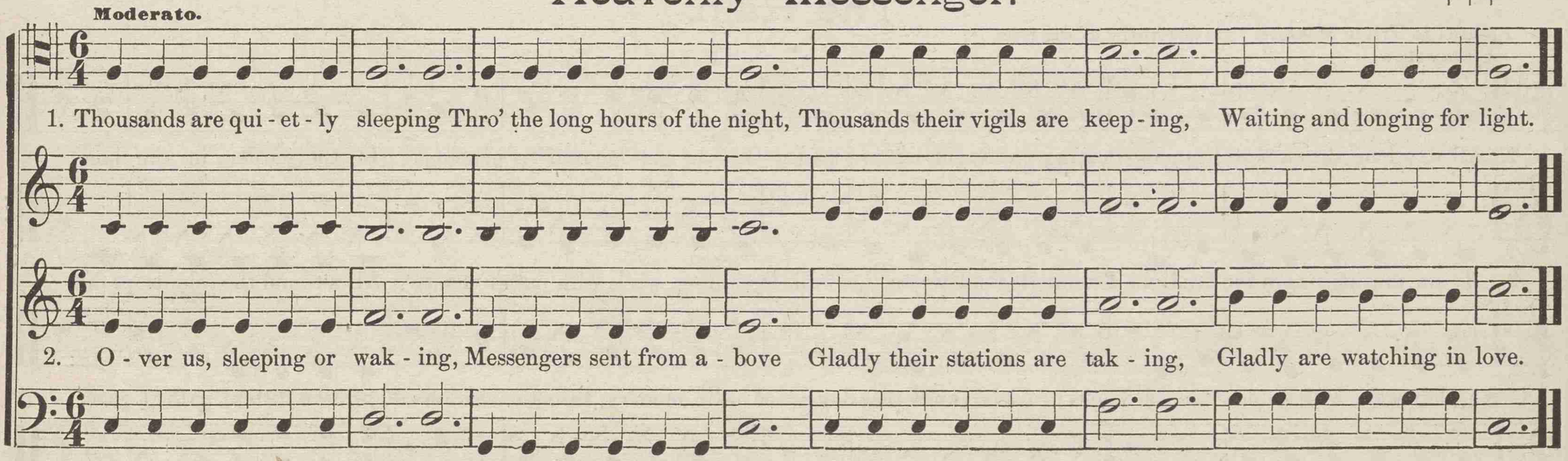
'Tis the fire-flies' mys-tic glow, In the shadowy vale be-low, Shin-ing thro' the sum-mer night With their mel-low light

At this point, the anthem on page 155 may be sung if desired.



Heavenly Messenger.

†††

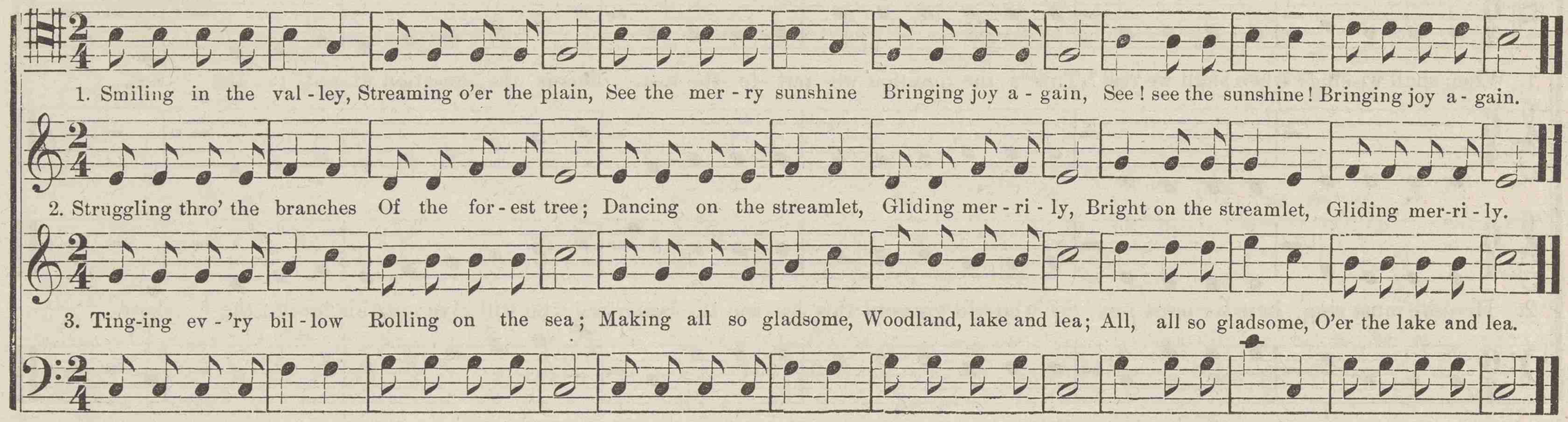


At this point, the anthem on page 156 may be sung if desired.

The Sunshine.

Eighth notes. See page 8. Pronounce "merrily" as if it were spelled merry-ly. See page 13.

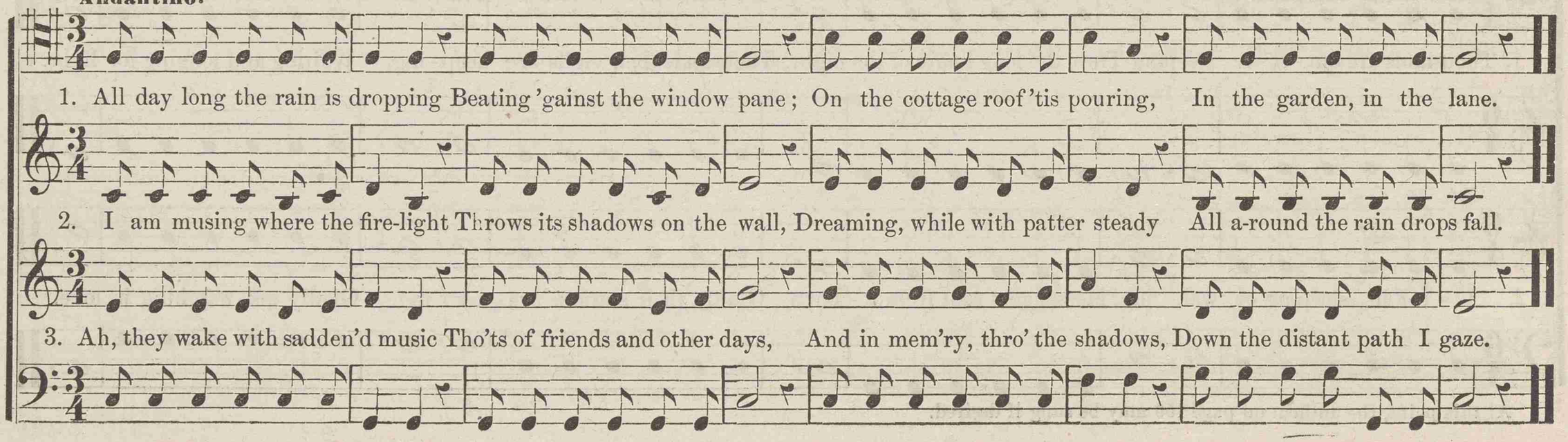
G. F. R.



The Rain.

Eighths in Triple Measure. Do not hurry at the rests.

Andantino.



"Nil Desperandum."

WALTER SEDWIN.

Moderato.

Be careful about coming in on last half of beat near the close of the piece. *

1. Look up, de-sponding heart, and grow not wear-y Of waiting for the turn of Fortune's tide, For tho' to-day the sky be dark and drear-y, Be-hind the clouds the sun doth surely ride, Be-hind the clouds the sun doth surely ride, doth sure-ly ride.

2. Press onward, and ne'er heed re-buffs re-cur-ring—The prize, when gain'd, is sweeter for the strife; Hope's pulse, tho' sometimes slow and faintly stir-ring, Ne'er ceas-es while the heart responds with life, Ne'er ceas-es while the heart responds with life, re-sponds with life.

3. "Nil des-pe-ran-dum." Tho' to-day de-feat-ed, To-morrow's aim may reach the wish'd-for prize; No lane so long but somewhere hath a turn-ing, No night so dark that morning will not rise, No night so dark that morning will not rise, that will not rise.

Key of G.

Introduce F-sharp. Omit F as soon as F-sharp is recognized and sung. Sing the pitches of this family (F-sharp, G, A, B, C, D and E) until the class realize that G is key-tone. See page 8.

82. Sing a lesson in this key, in letter notation to help fix in mind the absolute names of its members. Let the lengths be quarters. Beat time.

2/4	G	G	F♯	F♯	E	E	D	𝄽	G	G	A	A	B	B	A	𝄽	G	G	F♯	F♯	E	E	D	𝄽	G	A	B	C	B	A	G	𝄽
	Do	do	si	si	la	la	sol		do	do	re	re	mi	mi	re		do	do	si	si	la	la	sol		do	re	mi	fa	mi	re	do.	

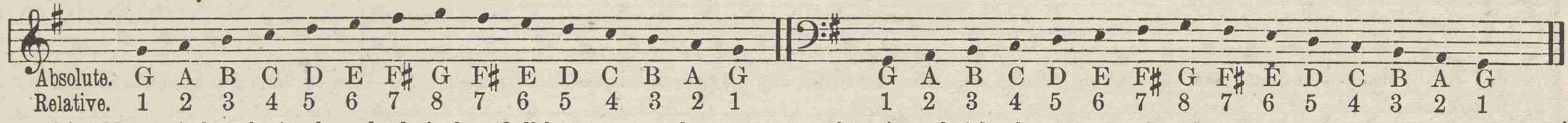
Eight, eight seven, seven, six, six, five, One, one, two, two, three, three, two, How the F-sharp seems to thrive, In this key so fresh and new.

Note that F-sharp sounds just as *naturally* here as B does in the key of C. Do not think of *sharpness* or of anything strange with it. (Both these italicised words are here used with common, and not with technical meanings. See page 11.)

83. Let us make the staff represent the pitches of this key, There is no F in the key of G, therefore the staff must not represent F. There is F-sharp, therefore the staff must represent it. This is easily done. Place a sharp upon one of the degrees that stand for F, and it will stop the staff from representing F and make it represent F-sharp. The sharp so placed affects the octave above or below it.
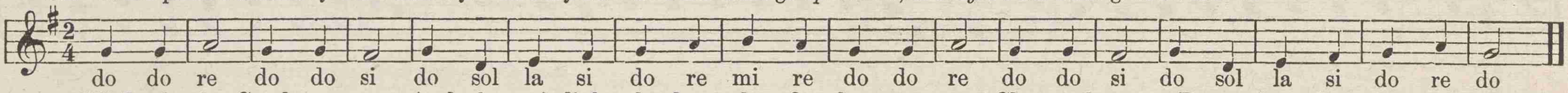
NOTE.—At the commencement of each key, its pitches will be represented in scale form—not for practice, (we begin with something easier,) but to show its members, together with their names and location (so to speak) upon the staffs, (Treble or Tenor, and Base.)

Scales in the key of G.



Absolute.	G	A	B	C	D	E	F♯	G	F♯	E	D	C	B	A	G		G	A	B	C	D	E	F♯	G	F♯	E	D	C	B	A	G
Relative.	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1		1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
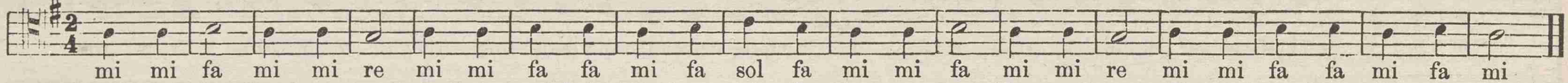
84. Name pitches absolutely and relatively. Call key-tone *one* when tones go *up* from it, and *eight* when tones go *down* from it.



do do re do do si do sol la si do re mi re do do re do do si do sol la si do re do

While the day Steals a - way, And the twi - light sha-dows play, Our hap - py song, Clear and strong, Down the valley glides a - long.
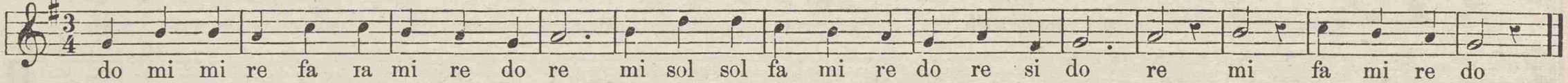
85. When all have practiced each number let Sopranos and Altos sing 84, and Tenors and Bases 85.



mi mi fa mi mi re mi mi fa fa mi fa sol fa mi mi fa mi mi re mi mi fa fa mi fa mi

While the day Steals a - way, And the twi-light sha-dows play, Our hap - py song, Clear and strong, Down the val-ley glides a - long.

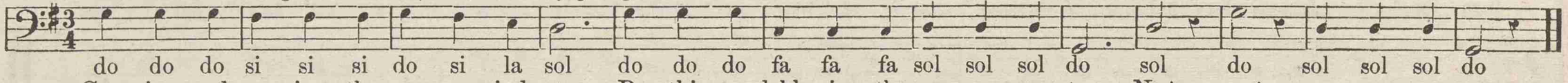
86. Question about measure, power, movement, etc., and name pitches.



do mi mi re fa ra mi re do re mi sol sol fa mi re do re si do re mi fa mi re do

Com - ing and go - ing the sum-mer winds stray, Breathing and blowing they nev-er can stay, No! no! nev - er can stay.

87. When all have sung each number, 86 and 87 may go together.
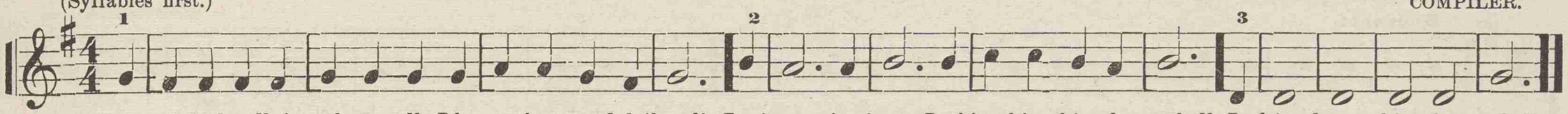


do do do si si si do si la sol do do do fa fa fa sol sol sol do sol do sol sol sol do

Com - ing and go - ing the summer winds stray, Breathing and blowing they nev-er can stay, No! no! nev - er can stay.

The Bell Doth Toll. (Round in three parts.)

(Syllables first.)

COMPILER.
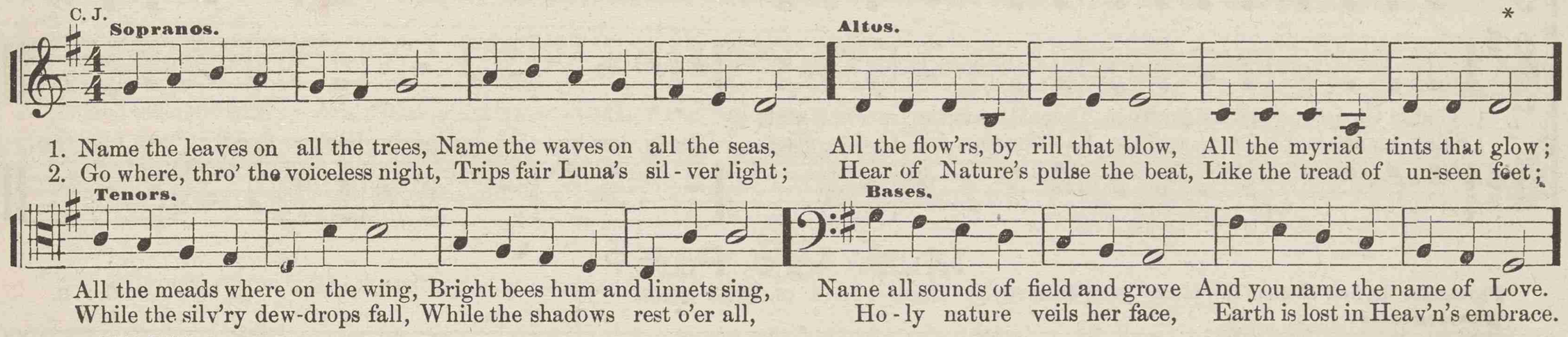


The bell doth toll, its echoes roll, I know the sound full well, It sings, it rings, Its bim, bim, bim, bome, bell, Its bim, bome, bim, bome, bell!

Love in All.

Give relative and absolute names. Let Alto, Tenor and Base come in without losing the beat. Be sure and sing syllables, each part alone first, in all these lessons.
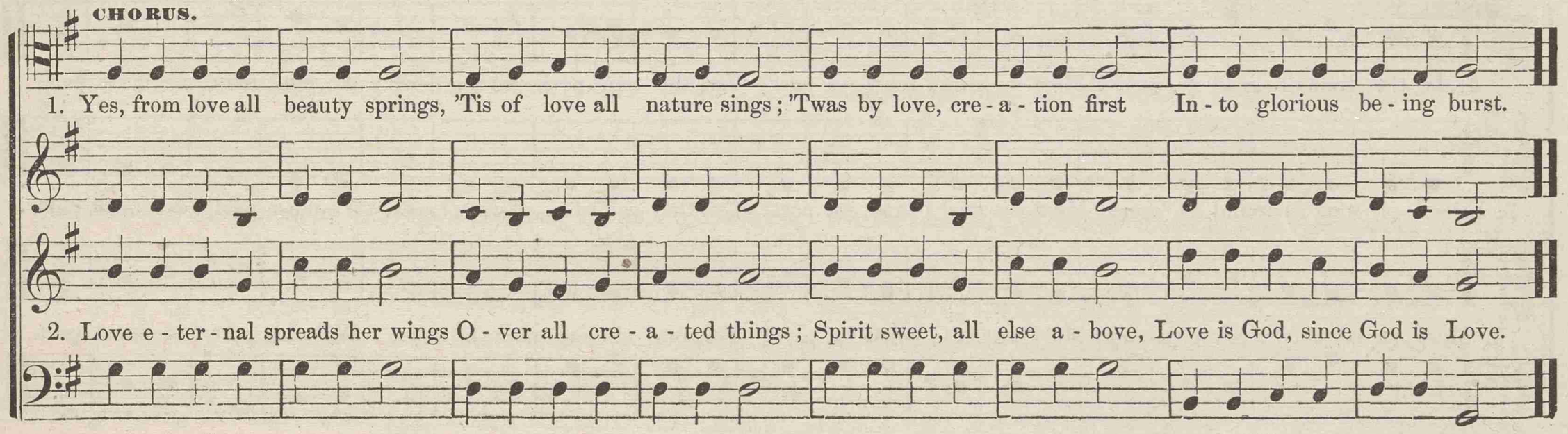
C. J.



1. Name the leaves on all the trees, Name the waves on all the seas, All the flow'rs, by rill that blow, All the myriad tints that glow;
2. Go where, thro' the voiceless night, Trips fair Luna's sil - ver light; Hear of Nature's pulse the beat, Like the tread of un-seen feet;

All the meads where on the wing, Bright bees hum and linnets sing, Name all sounds of field and grove And you name the name of Love.
While the silv'ry dew-drops fall, While the shadows rest o'er all, Ho - ly nature veils her face, Earth is lost in Heav'n's embrace.

CHORUS.



1. Yes, from love all beauty springs, 'Tis of love all nature sings; 'Twas by love, cre - a - tion first In - to glorious be - ing burst.
2. Love e - ter - nal spreads her wings O - ver all cre - a - ted things; Spirit sweet, all else a - bove, Love is God, since God is Love.

God is in His Holy Temple. 8s, 7s & 4s.

Sombre, reverent quality of tone.

G. F. R.

Moderato.

1. God is in his ho - ly tem-ple, All the earth keep silence here;
   Worship him in truth and spir-it, Rev'rence him with god-ly fear;
   Ho - ly, ho - ly, ho -ly, ho - ly, Lord of hosts, our God, ap-pear.

2. God in Christ re-veals his presence, Thron'd upon the mer - cy seat;
   Saints rejoice and sin-ners tremble, Each prepare his God to meet;
   Low-ly, low-ly, low - ly, low-ly Bow, a - dor-ing at his feet.

Must We Part?

Pronounce the first element in "must" very distinctly. GOOD FOR A CLOSING SONG.

G. F. R.

Allegretto.
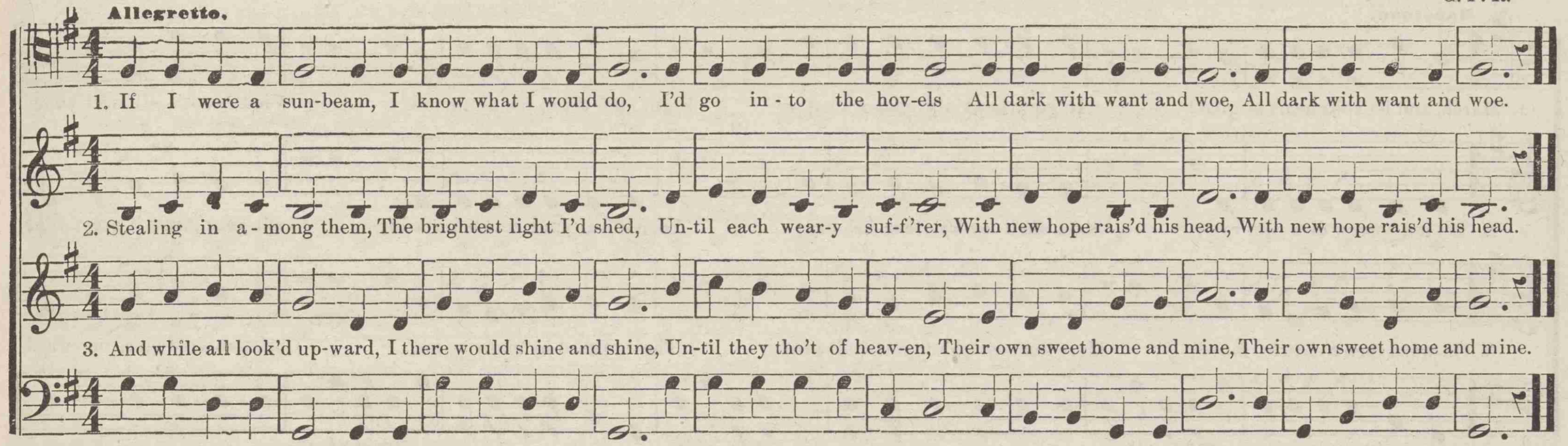
1. Is the time al - read - y gone? Must we part? must we part? Yes, the hap - py hours are flown; We must part, we must part.

2. Friends of song surround us here; Must we part? must we part? Yes, they can't be al-ways near, We must part, we must part.

3. Must we say good night once more? Must we part? must we part? Yes, our singing now is o'er, We must part, we must part.

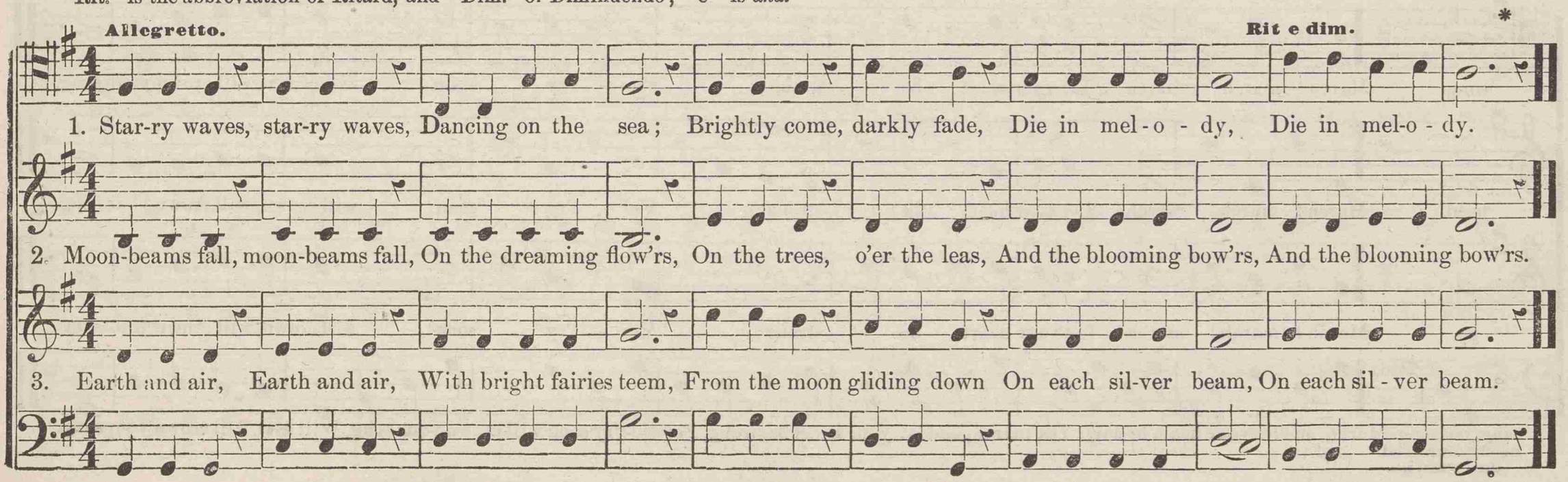
If I were a Sun-beam.

G. F. R.



Starry Waves.

"Rit." is the abbreviation of Ritard, and "Dim." of Diminuendo; "e" is *and*.



Christian Soldier.

G. F. R.

Maestoso.

1. March, and let your heart be glad! In your heav'nly arm-or clad; Fight! nor think the battle long; Vic-t'ry soon will crown your

2. Let not sorrow dim your eye; Soon shall ev-'ry tear be dry; Let not fear your course impede; Great your strength if great your

3. On-ward then to battle move; More than conqu'ror you shall prove; Tho' opposed by many a foe, Christian sold-ier, on-ward

Christian soldier, Christian soldier, Christian soldier,

CHORUS.

song. March! march! march! Let your heart be strong; Vic - t'ry soon will crown, will crown your song.

need. March! march! march! Let your heart be strong; Vic - t'ry soon will crown, will crown your song.

go. March! march! march! Let your heart be strong; Vic - t'ry soon will crown, will crown your song.

song, your song. March, and let your heart be strong; Yes, march, and let your heart be strong, For vic-t'ry soon will crown your song, Will crown, will crown your song.
need, your need.
on - ward go.

Hark! 'tis the Fairies' Song.

Power, movement and quality are here very evident. The Bases who make use of sombre tones for this piece will fail in right expression. Bring out *Repeat.*

1. Hark! 'tis the fairies' song! As quickly they fly a - long, They { flut-ter on the moonbeams, / Dance along the fountains, } Flutter and mer-ri - ly play;

2. Come in the soft, clear light Of mid-summer's starry night; See, { sparkling on the fountain, / How the elves are bounding } Spangled with silver lined spray;

Hark! Hark! Come! Come!

Hark! Hark! Come! Come!

Oh, list to their el - fin note! As light on the air they float, Their { ti - ny trumpets calling / Flowers from their slumbers, } Listen, as they pass a - way.

A - gain to their el - fin note! Oh, list as, a - way they float, A - { gain their trumpets calling / While the dews are falling, } Listen, as they pass a - way.

List! List!

List! List!

Key of D.
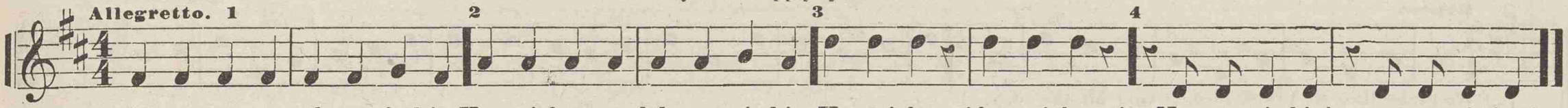
Working from the key of G, introduce C-sharp. Omit C as soon as C-sharp is recognized. Sing these pitches (C-sharp, D, E, F-sharp, G, A and B) until D is felt to be key-tone. See page 9.

88. Sing this lesson in letter notation to help fix in mind the absolute names of the members of this key. Let the lengths be quarters. Beat the time. Begin with lower D.

| | | |

If a Weary Task. (Round in four parts.)

See if you can apply syllables here.

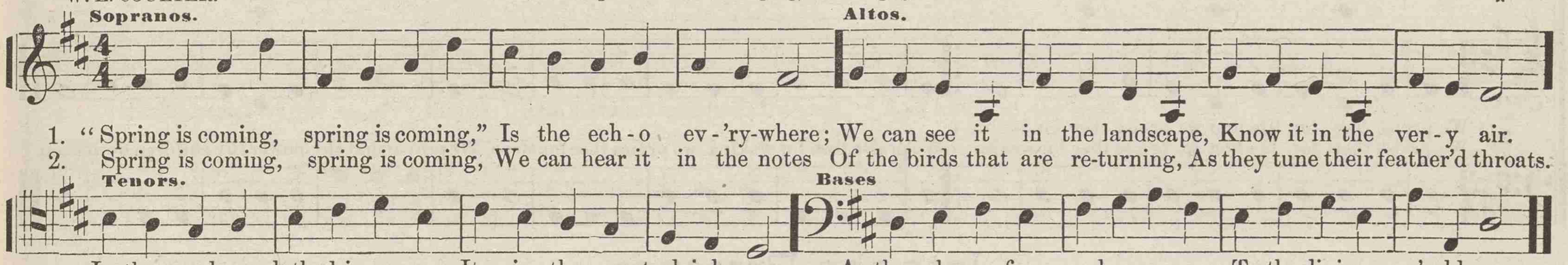


If a wear-y task you find it, Keep right on and do not mind it; Keep right on! keep right on! Nev-er mind it! nev-er mind it!

Spring is Coming.
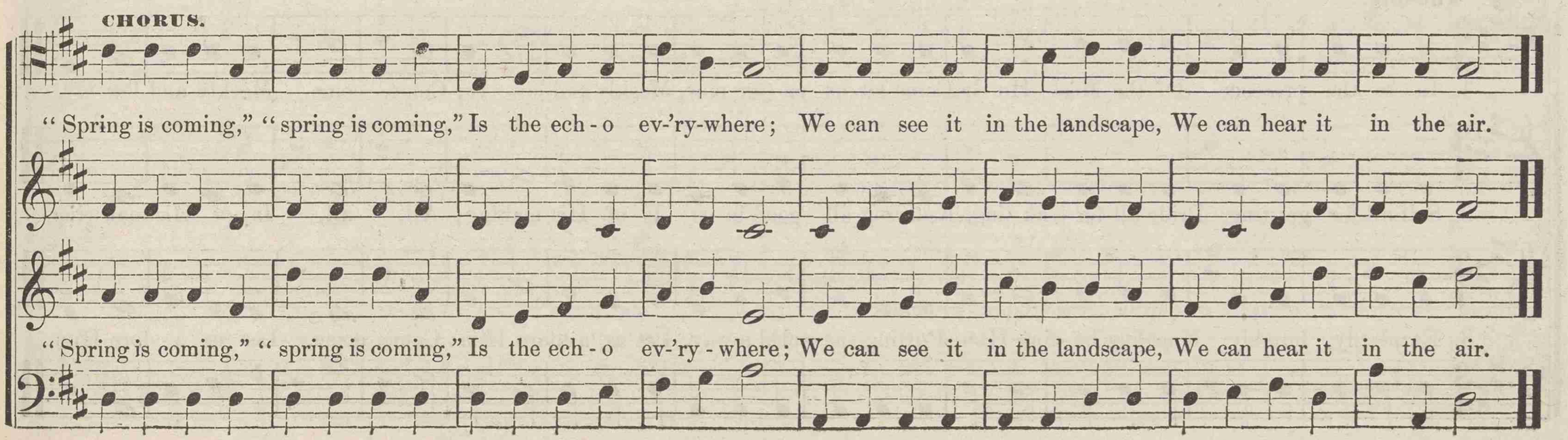
Name pitches before singing, and sing syllables first.

W. E. COULTER.



1. "Spring is coming, spring is coming," Is the ech-o ev-'ry-where; We can see it in the landscape, Know it in the ver-y air.
2. Spring is coming, spring is coming, We can hear it in the notes Of the birds that are re-turning, As they tune their feather'd throats.

In the meadows clothed in grasses, It is then most plainly seen, As they change from sombre grayness To the living em'rald green.
From the southern fields and forests Where they fled to, when ex-iled By the rude December tempests Sweeping fierce, and roaring wild.



"Spring is coming," "spring is coming," Is the ech-o ev-'ry-where; We can see it in the landscape, We can hear it in the air.

"Spring is coming," "spring is coming," Is the ech-o ev-'ry-where; We can see it in the landscape, We can hear it in the air.

Morning Praises

Melody in Tenor.

†††

Repeat.

1. { We praise thee, we praise thee, O God of the day, / Our vows and our homage now humbly we pay; } We praise thee, we praise thee for heat and for light, We praise thee for chasing the shadows of night.

2. { We praise thee for life and we praise thee for health, / We praise thee for la - bor, we praise thee for wealth; } We praise thee for waking, we praise thee for sleep, We praise that thy power thy children doth keep.

Into the Presence.

J. R. MURRAY.

Andante.

Subdued, reverently, distinctly.

GEO. F. ROOT.

1. In - to the presence Of the Most Ho - ly, Come let us en - ter now, Meekly and low - ly; Come, come, Meekly and low - ly.

2. Self all for - get-ting, Pride all for - sak - ing, Knowing all good in us Is of His making; All, all, Is of His mak - ing.

3. Earnest-ly, humbly Kneeling be - fore Him, Putting the world a-way, Let us a - dore Him; Come, come, Let us a - dore Him.

Sounds of the Summer Night.

R. R.

Moderato.

1. The cares of the day are o-ver, And gen-tly fades the light; Come, list in the qui-et eve-ning, The sounds of the summer

2. The song of the plain-tive warbler Is trembling on the air, While mer-ry the crick-ets' chirping Is heard in the garden

3. Hark! hark! by the sedg-y riv-er, The marsh-frog sounds his song, And quick in the rush-y wa-ter Are plunging the answ'ring

4. Yes, come in the qui-et even-ing, When cares of day are o'er, And list to the pleasant mu-sic That comes to the cot-tage

Tenor and Base roll the r.

night. Br-r-r-r-r-r-r-r-r-r-r-r-r Ech-o-ing far o'er hill and meadow, Br-r-r-r-r-r-r-r-r-r-r-r-r In the summer night.

fair. Whip-poor-will! whip-poor-will! Echo-ing far o'er hill and meadow, Whip-poor-will! whip-poor-will! In the summer night.

throng. Whip-poor-will! whip-poor-will! Echo-ing far o'er hill and meadow, Whip-poor-will! whip-poor-will! In the summer night.

door. Br-r-um! Br-r-um! Br-r-um! Br-r-um!

Key of A.

Working from the key of D, omit G and introduce G-sharp in its place. Find new key-tone. See page 9

94. The following lesson in letter notation will help to fix the absolute names of the new key in mind. Beat time.

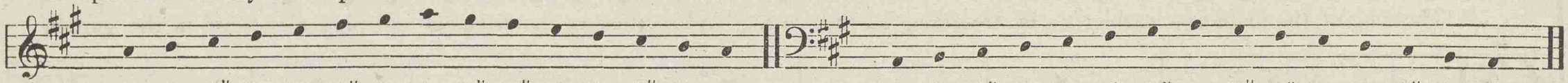
2/4 A A | G♯ G♯ | F♯ F♯ | E 𝄾 | A A | B B | C♯ C♯ | B 𝄾 | A A | G♯ G♯ | F♯ F♯ | E 𝄾 | A B | C♯ D | C♯ B | A 𝄾 ‖

do do si si la la sol do do re re mi mi re do do si si la la sol do re mi fa mi re do.

Eight, eight, seven, seven, as before, One and two right o'er and o'er; Eas-y G-sharp is to strike, Since the sevens are all a-like.

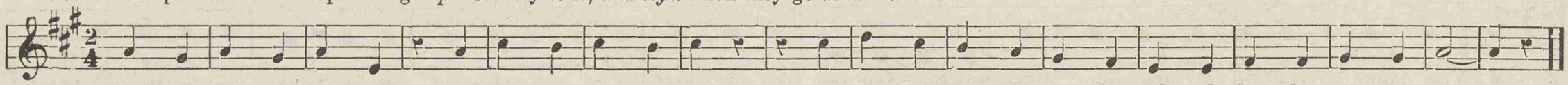
95. See that the lines and spaces are made to represent the pitches belonging to this key and no other.

The pitches of the key of A represented in scale form.



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

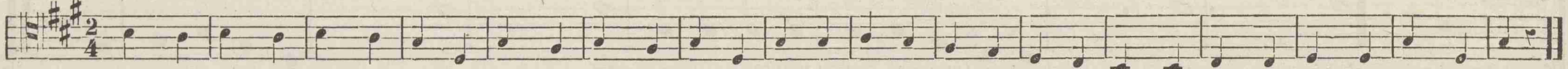
96. Name pitches *one* when pitches go *up* from key-tone, and *eight* when they go *down* from it.



do si do si do sol do mi re mi re mi mi fa mi re do si la sol sol la la si si do

Blow, ye western breez-es, A-cross the smil-ing sea, And whisper to my dar-ling one, I'm com-ing back to thee.
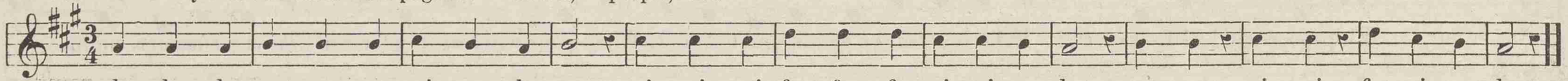
97. When each is learned by all—female voices sing 96, and male voices 97.



mi re mi re mi re do sol do si do si do sol do do re do si la sol fa mi mi fa fa sol sol do sol do

Blow, ye western breezes, blow, A-cross the smiling, smiling sea, And whisper to my dar-ling one, I'm com-ing, coming back to thee.
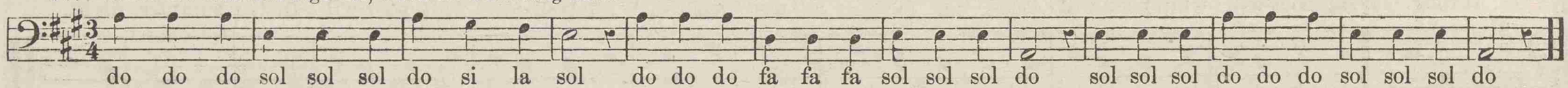
98. Do not say *cassul* for *castle*. See page 13. "Gentle," "people," etc.



do do do re re re mi re do re mi mi mi fa fa fa mi mi re do re re mi mi fa mi re do

Stately and beau-ti-ful, far up the hight Glimmers a cas-tle with windows a-light, Glimmers, glimmers, far up the hight.
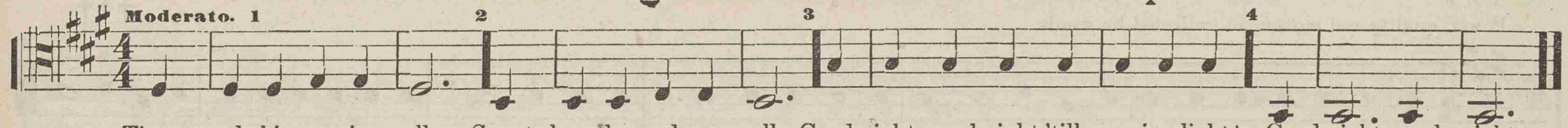
99. These two numbers together, when all have sung each.



do do do sol sol sol do si la sol do do do fa fa fa sol sol sol do sol sol sol do do do sol sol sol do
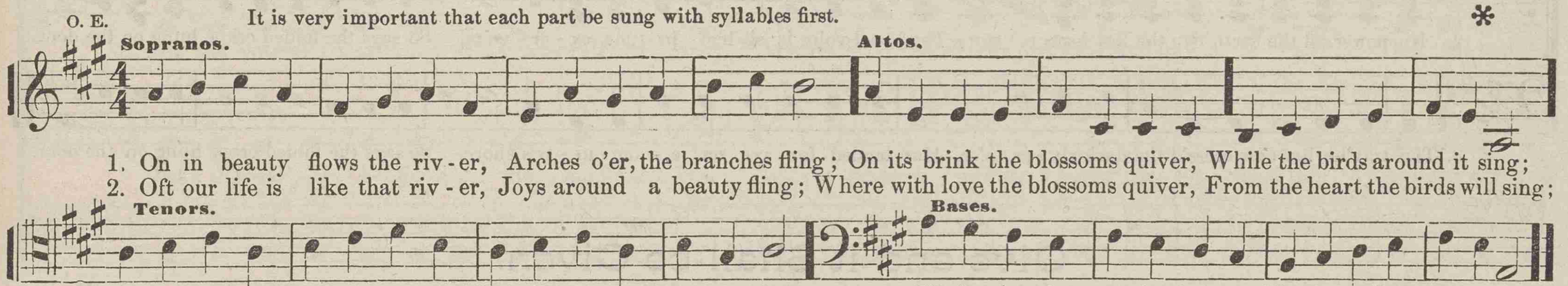
Stately and beau-ti-ful, far up the hight Glimmers a cas-tle with windows a-light, Glimmers a cas-tle far, far up the hight.

Time's Warning Call. (Round in four parts.)



Time sounds his warning call, Sweet sleep descend on all; Good night, good night 'till morning light! Good night, good night.

On in Beauty.
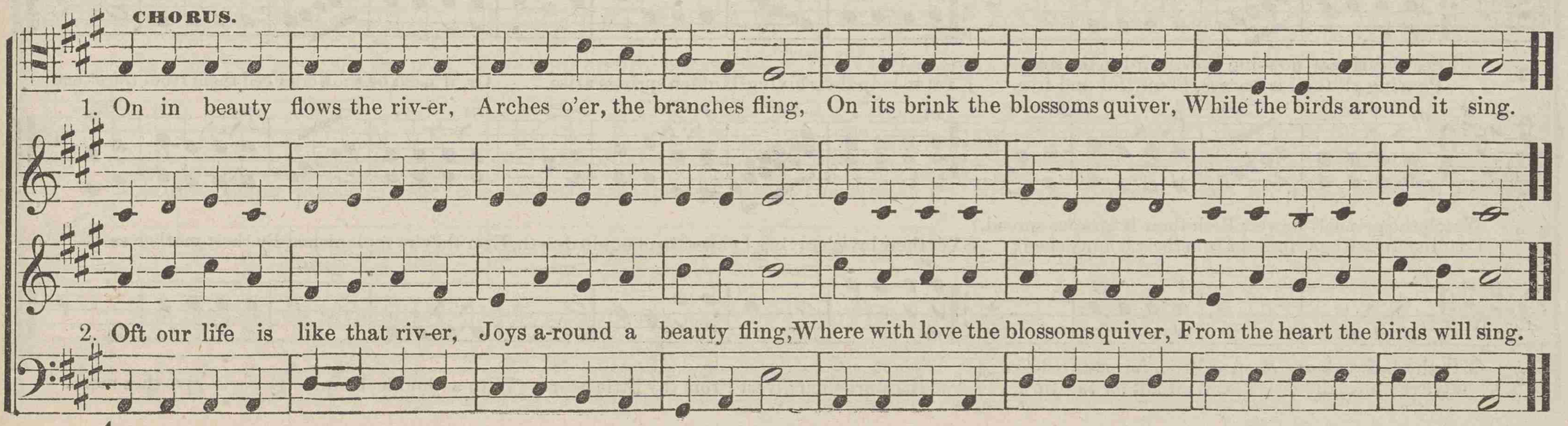


It is very important that each part be sung with syllables first.

*

1. On in beauty flows the riv-er, Arches o'er, the branches fling; On its brink the blossoms quiver, While the birds around it sing;
2. Oft our life is like that riv-er, Joys around a beauty fling; Where with love the blossoms quiver, From the heart the birds will sing;

There no tho't of win-ter sadness With the sun-ny hours can be; All the ri-ver's course is gladness, Thro' a valley to the sea.
Tho' no tho't of win-ter sadness With that sun-ny hour may be; Still its flow is in its gladness Thro' a valley to the sea.



1. On in beauty flows the riv-er, Arches o'er, the branches fling, On its brink the blossoms quiver, While the birds around it sing.
2. Oft our life is like that riv-er, Joys a-round a beauty fling, Where with love the blossoms quiver, From the heart the birds will sing.

There's Crape on the Door.

J. E. F.

Power, quality and movement indicated by words.

†††

1. Speak lightly, tread softly, there's crape on the door, Dis-turb not the hearts that are wounded and sore, So says the folded crape hung on the door.

2. No power on the earth can the lost form re - store, The loved voice is si - lent in time ev - er - more, So says the folded crape hung on the door.

3. The trav'ler has now cross'd the dark riv - er o'er, Has landed for aye, on e - ter - ni - ty's shore, So says the folded crape hung on the door.

Give and it Shall be Given.

Four tones to a syllable. Connect smoothly.

*

m Andantino. p Fine. m f m p

1. See the rivers flow-ing Downward to the sea,
Pouring all their treasures, Bountiful and free, } Yet to help their giving Hidden springs arise, Or, if need be, showers Feed them from the skies.

m p m f m p

2. Watch the princely flowers Rich their fragrance spread,
Loading air with perfumes From their bounty shed ; } Yet their lavish giving Leaves them not in dearth, Ever they're replenished By their mother earth.

m p m f m p

3. Give thy heart's best treasures, From fair nature learn ;
Give thy love and ask not, Wait not for re - turn, } And the more thou givest From thy little store, With a double bounty God will give thee more.

Don't Block up the Way.

MRS. M. A. KIDDER.

Allegretto.

1. If you have no lik - ing For the march of life, And had rath - er tar - ry Than to join the strife; If you think the
2. See the veterans marching—Firm and full of fire; "Ac-tion" is the watchword Pass'd from son to sire; They will win the
3. Take the wall, oh, i - dler— In the shadows hide; Nev - er stand a minute 'Gainst the hu - man tide! Tides must ebb and

la - bor Far ex -ceeds the pay, Take your choice, but,neighbor, Don't block up the way, No, no, no, no, Don't block up the way.

bat-tle—Eager, strong are they; Hear their ar - mor rat - tle— Don't block up the way, No, no, no, no, Don't block up the way.

flow, the Currents have full play; Make room for the *work - ers*—Don't block up the way, No, no, no, no, Don't block up the way.

Key of E.

Having the key of A in mind, omit D and introduce D-sharp. Find new key-tone. See page 9.

100. Every tone, whether named with the word sharp or not, is liable to become a regular member of some key.
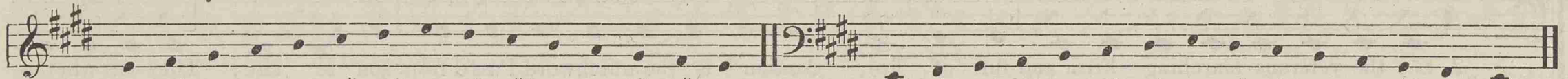
2/4 E E | D♯ D♯ | E E | F♯ 𝄾 | G♯ G♯ | A A | G♯ G♯ | F♯ 𝄾 | E E | D♯ D♯ | E E | F♯ 𝄾 | G♯ A | B A | G♯ F♯ | E 𝄾 ‖

do do si si do do re mi mi fa fa mi mi re do do si si do do re mi fa sol fa mi re do.

Eight, eight, seven, seven, once again, Get your key-tone right, and then All will go as well in E, As in A, or D, or G.

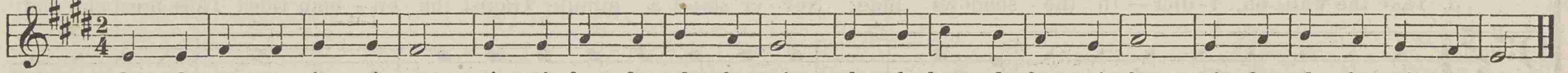
101. Make the staff represent the pitches of this key, and see that it represents no others.

Pitches of the key of E in scale form.



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

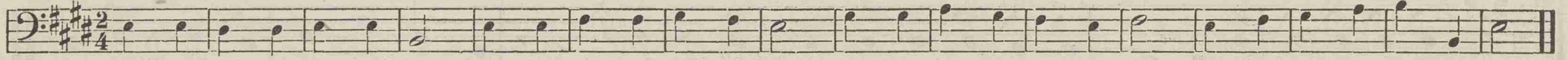
102. Name pitches, absolutely and relatively. Do not let the word sharp, as part of the name of a tone, make you think of shrillness or sharpness. None of the common meanings of the word belong here.



do do re re mi mi re mi mi fa fa sol fa mi sol sol la sol fa mi fa mi fa sol fa mi re do

Work and hope, who-ev - er can,—Car - ry out God's chosen plan; Work where'er your lot may be, On the land or on the sea.
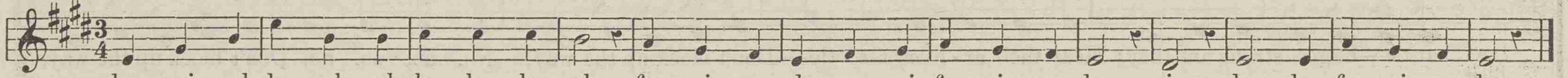
103. 102 and 103 together, after having been sung separately.



do do si si do do sol do do re re mi re do mi mi fa mi re do re do re mi fa sol sol do

Work and hope, who-ev - er can,—Car - ry out God's chosen plan; Work where'er your lot may be, On the land or on the sea.
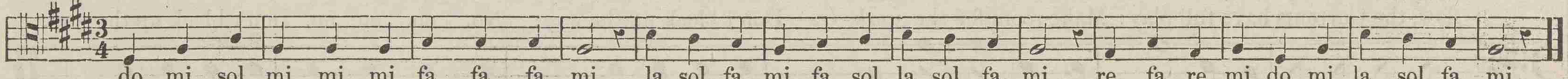
104. If you can give some thought to power and quality, so much the better.



do mi sol do sol sol la la la sol fa mi re do re mi fa mi re do si do do fa mi re do

Bright in the star-light the cas - tle walls shine, Soft fall the moonbeams on each golden line, Soft, soft on each gol-den line.

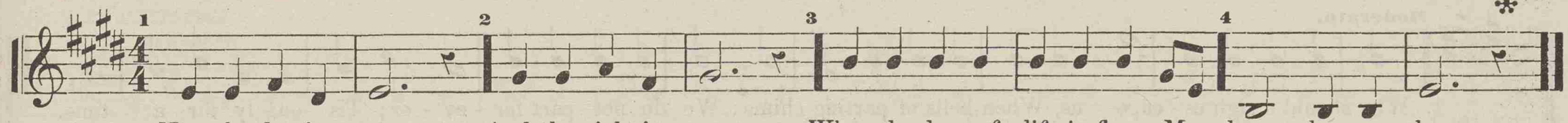
105. 104 and 105 together, men singing 105.



do mi sol mi mi mi fa fa fa mi la sol fa mi fa sol la sol fa mi re fa re mi do mi la sol fa mi

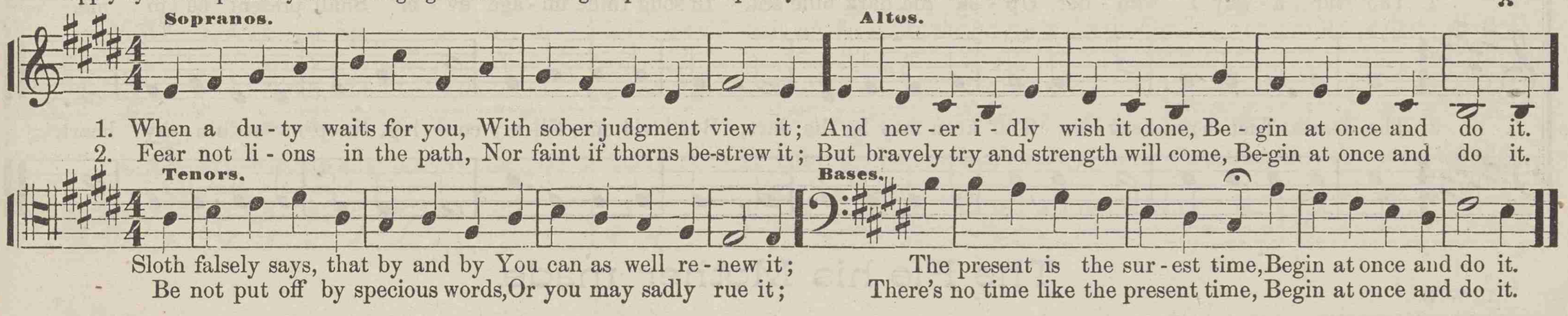
Bright in the star-light the cas - tle walls shine, Soft fall the moonbeams on each golden line, Soft-ly, yes, softly on each golden line.

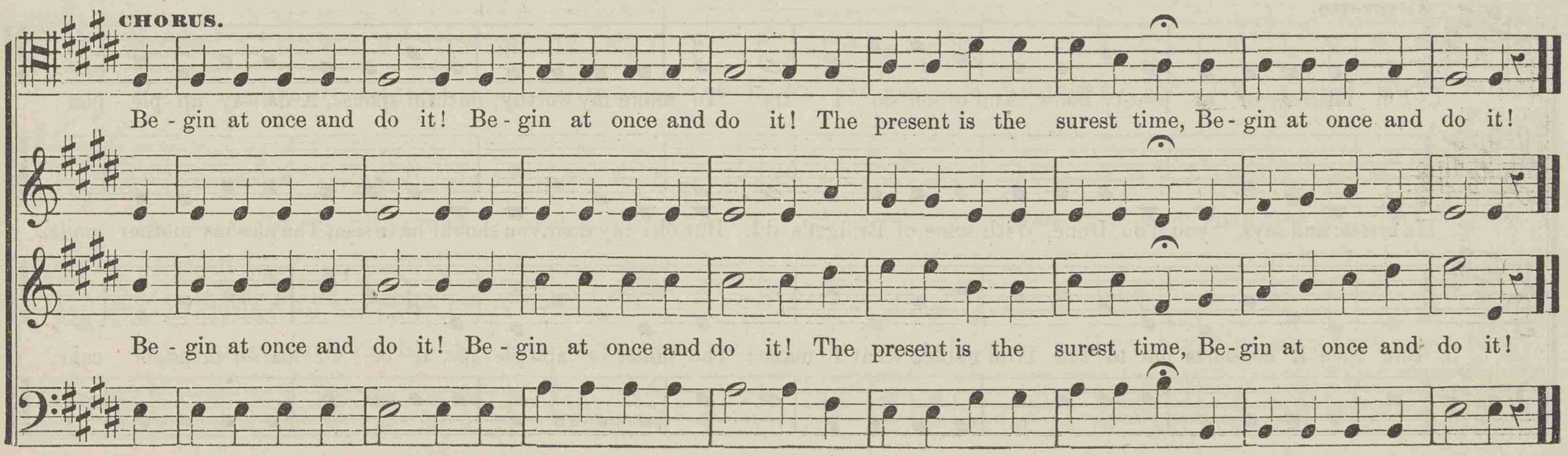
Now the Day is Gone. (Round in four parts.)



Begin at Once.

Apply syllables perfectly before singing words. Then give power and quality that the words call for.





Why should a Sigh.

Moderato.

1. Why should a sigh es - cape us, When bells of parting chime; We do not part for - ev - er; 'Tis on - ly for a time.

2. Tho' far a - way I wan - der, up - on the dark blue sea, In song thine im - age ev - er Shall present be to me.

3. The dearest friends must sev - er, Tho' keen may be the dart, But, lov'd one, till my com - ing, Keep me within thy heart.

The Pie his Mother made.

H. W. D.

Allegretto.

1. I'm mistress of a pret-ty house, And oft-en do I try To make my worthy, faithful spouse, A dain-ty ap - ple - pie.

2. He tastes, and says, "you'll do, Irene, With some of Bridget's aid, But oh! my dear, you should have seen The pies my mother made."

3. But then it comforts me to see Him gobble what I make; Tho' mince or ap - ple - pie it be, Or loaf of bread, or cake.

The Honest Voter on Election Day.

J. G. WHITTIER. *

Moderato.

1. To - day of all the wear-y year A king of men am I; The proudest now is but my peer, The highest not more high;

2. Who serves to-day up - on the list, Be - side the serv'd shall stand; Alike the brown and wrinkled fist, The glov'd and daint-y hand!

3. To - day let pomp and vain pre-tense My stubborn right a - bide; I set a plain man's common sense A-gainst the pedant's pride.

To - day, a - like are great and small, The nameless and the known; My palace is the people's hall, The bal - lot box my throne!

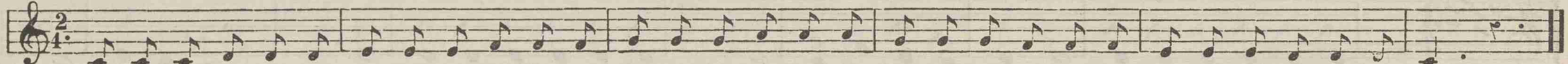
The rich is lev - el with the poor, The weak is strong to-day; And sleekest broadcloth counts no more Than homespun frock of gray.

To - day shall simple manhood try The strength of gold and land; The wide world has not wealth to buy The pow'r in my right hand!

Compound Double Measure.

106. When six eighths in a measure are to be sung somewhat fast, it is easier to group them into two groups of three notes in each group, and give a down beat to the first group, and up beat for the second group. This makes what is called *Compound Double Measure.* As the dotted quarter is just equal to three eighths, the dotted quarter is beat-note. In this work compound double measure will be indicated by a 2 for the upper figure, and a dotted 4 for the lower. Sextuple measure will be indicated as usual.

The second syllable of each of the words in the following lesson should have the same vowel sound that each last syllable has,—as if the words were spelled happy-ly, sleepy-ly, etc. not the vowel sound of "u" in "thus." This exercise may be sung in two divisions. Let the first division get one measure the start, then sing "round and round," using the last measure only for a final ending.
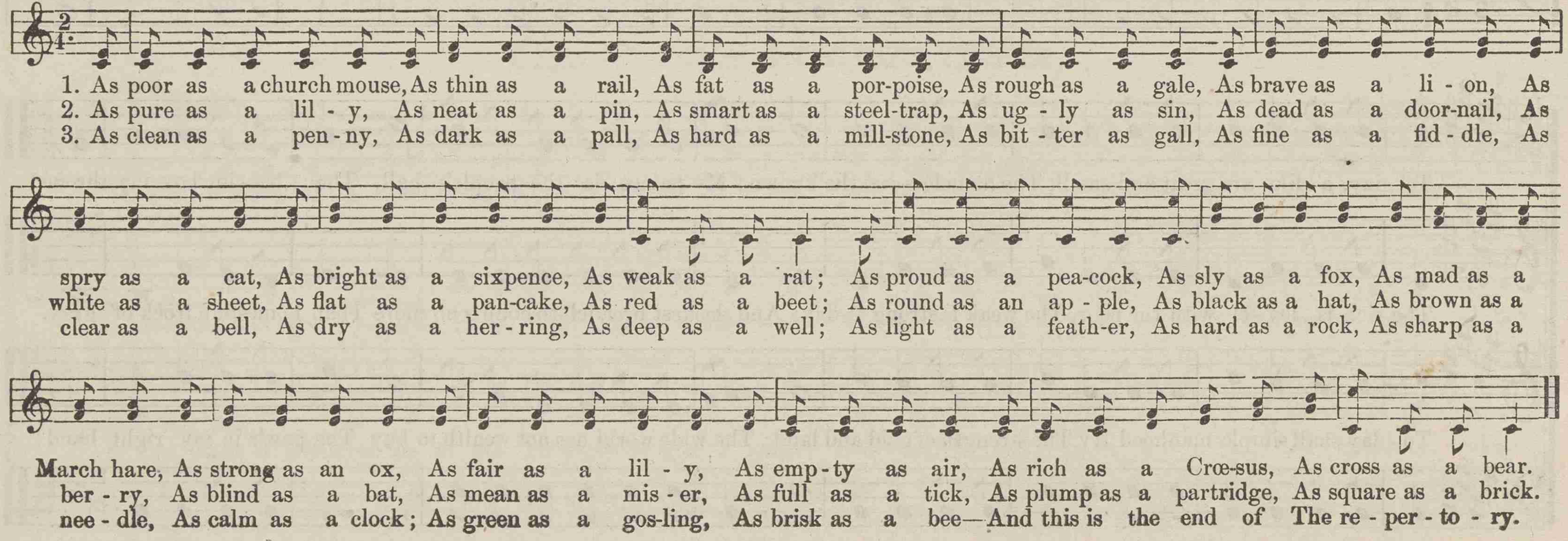


Happi - ly, sleep-i - ly, clumsi - ly, drowsi - ly, crafti - ly, eas - i - ly, loft - i - ly, haughti - ly, dain-ti - ly, wit - ti - ly sing.
Mer-ri - ly, han-di - ly, sau - ci - ly, stin - gi - ly, guilt-i - ly, gloomi - ly, flash-i - ly, la - zi - ly, ver - i - ly, bus - i - ly sing.

Old Sayings.

MRS. M. A. KIDDER. ✻

This exercise is for rapid articulation in Compound Double Measure. Let the first verse be sung *Moderato,* the second verse *Allegro,* and the third *Presto.* These movements may be ascertained by attaching a pocket knife or any light weight to a string and let it swing like a pendulum. Two feet of string will give the first movement, one foot will give the second, and six inches the third. Soprano and Tenor sing upper part, Alto and Base, lower.



1. As poor as a church mouse, As thin as a rail, As fat as a por-poise, As rough as a gale, As brave as a li - on, As
2. As pure as a lil - y, As neat as a pin, As smart as a steel-trap, As ug - ly as sin, As dead as a door-nail, As
3. As clean as a pen - ny, As dark as a pall, As hard as a mill-stone, As bit - ter as gall, As fine as a fid - dle, As

spry as a cat, As bright as a sixpence, As weak as a rat; As proud as a pea-cock, As sly as a fox, As mad as a
white as a sheet, As flat as a pan-cake, As red as a beet; As round as an ap - ple, As black as a hat, As brown as a
clear as a bell, As dry as a her - ring, As deep as a well; As light as a feath-er, As hard as a rock, As sharp as a

March hare, As strong as an ox, As fair as a lil - y, As emp - ty as air, As rich as a Crœ-sus, As cross as a bear.
ber - ry, As blind as a bat, As mean as a mis - er, As full as a tick, As plump as a partridge, As square as a brick.
nee - dle, As calm as a clock; As green as a gos-ling, As brisk as a bee—And this is the end of The re - per - to - ry.

The Holy City.

J. R. HAMILTON.

Andantino.

†††

1. Oh, drink at the fountain of truth di - vine, And in - to our hearts let the sunlight shine, That we in the light of the Word may behold The

2. The beau-ti - ful cit - y of truth and love, Descending to earth from the heav'ns above, Arrayed in the clear shining garments of light, Dis-

3. Let friendship be steadfast, and warm, and pure, Built on the foundations, that aye endure ; The true heart, with love to the neighbor that beats, Shall

beau-ti - ful cit - y with streets of gold. The beau-ti - ful cit - y, The beau-ti - ful cit - y with streets of gold.

pell-ing the gloom of the dis - mal night. The beauti - ful cit - y, The beau-ti - ful cit - y with streets of gold.

live in the cit - y with gold-en streets. The beauti - ful cit - y, The beau-ti - ful cit - y with streets of gold.

Key of F.

Having the key of C in mind, omit B and substitute B-flat. Find new key-tone. See page 9.

107. The following lesson in letter notation will help to fix the absolute names of the pitches used in this key. Beat time.

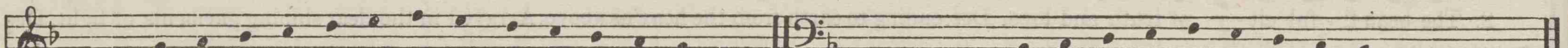
2/4 F F | G G | A B♭ | C 𝄾 | B♭ B♭ | A A | G F | E 𝄾 | F F | G G | A B♭ | C 𝄾 | D C | B♭ A | G G | F 𝄾 ‖

do do re re mi fa sol fa fa mi mi re do si do do re re mi fa sol la sol fa mi re re do

Here a new pitch-name ap-pears, Let it not a-wake our fears; No more trou-ble this should be, Than a sharp in G or D.

108. See that the lines and spaces are made to conform exactly to the pitches of this key.

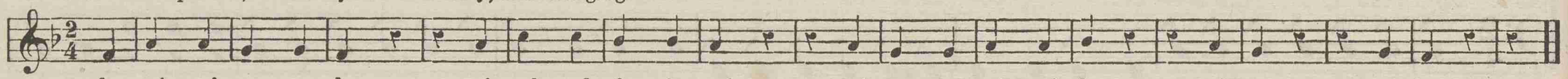
Tones of the key of F represented in scale form.



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

F	G	A	B♭	C	D	E	F	E	D	C	B♭	A	G	F	
1	2	3	4	5	6	7	8	7	6	5	4	3	2	1	
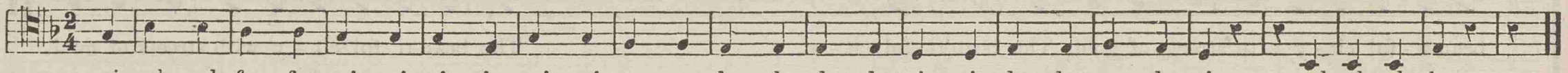
109. Name pitches, absolutely and relatively, before singing.



do mi mi re re do mi sol sol fa fa mi mi re re mi mi fa mi re re do

Good-bye, sweetheart, good-bye! On wings the moments fly, Yet still I lin-ger nigh; Good-bye! Good-bye!

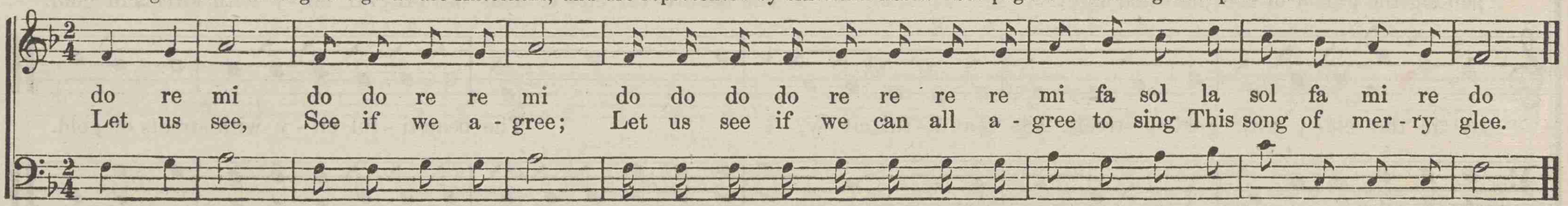
110. No. 109 and 110 may be sung together, after all have sung each.



mi sol sol fa fa mi mi mi do mi mi re re do do do do si si do do re do si sol sol sol do

Good-bye, sweetheart, good-bye! good-bye! On wings the moments fly, good-bye! Yet still I lin-ger, lin-ger nigh; Good-bye! Good-bye!

111. Lengths half as long as eighths are sixteenths, and are represented by sixteenth notes. See page 9. All sing each part first.
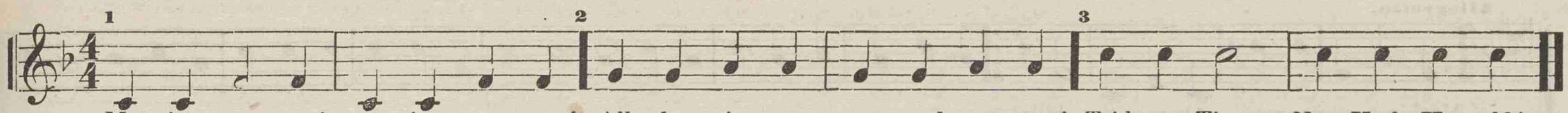


do re mi do do re re mi do do do do re re re re mi fa sol la sol fa mi re do

Let us see, See if we a-gree; Let us see if we can all a-gree to sing This song of mer-ry glee.
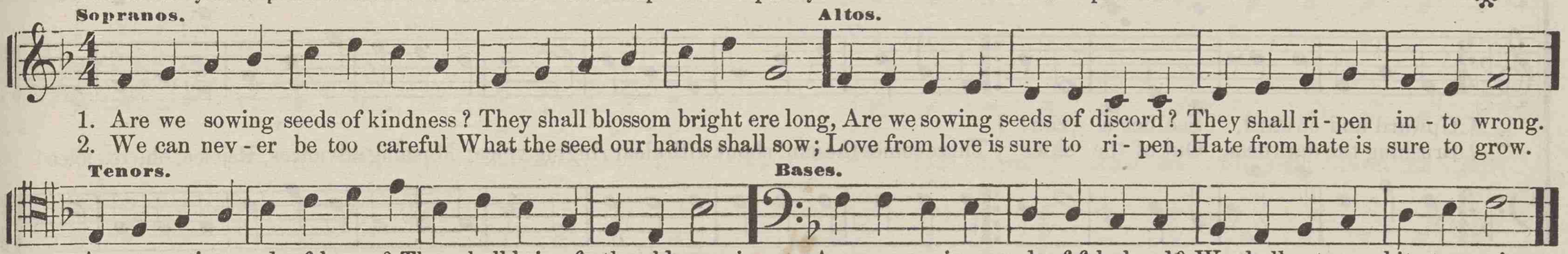
mi re mi fa sol sol sol sol do
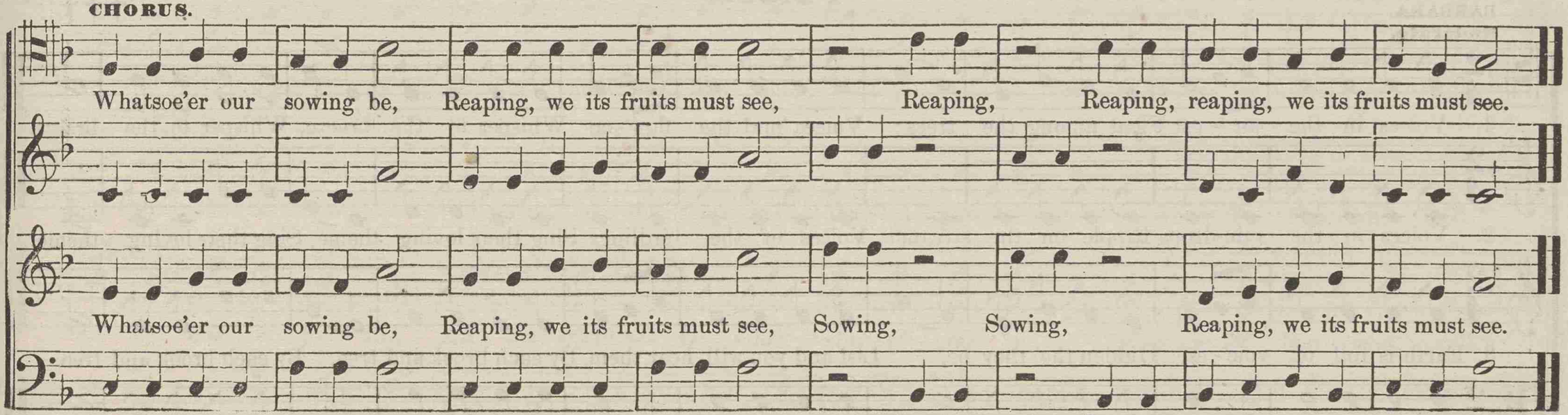
Morning Papers. (Round in three parts.)



Sowing.

Do not leave syllable practice until it is well done. Give the power and quality that will make the words expressive. *





Morning Advances. *

Allegretto.

1. { Morning ad-vances, O- ver the hills! / Lighting the valleys, Kissing the rills! } Waking to music each heart and each voice; Morning ad - vances, Rejoice, oh, re - joice!

2. { Upward and onward, See her a - rise! / Brushing the darkness, Out of the skies! } There comes the sun! shout with clear ringing voice; Morning advances, Rejoice, oh, re - joice!

Voices. †††

BARBARA.
Moderato.

1. Voices in the for - est Float among the trees; Voices 'mid the flow - ers Whisper to the breeze, Whisper to the breeze.

2. Voices in the rain-drops Ripple on the stream; Voices of the birdlings Sing their loving theme, Sing their loving theme.

3. Earth is full of voic - es, Hidden tho' they be, List and you will hear them By each brook and tree, By each brook and tree.

Happiness is Everywhere for Him who Will.

Let the words indicate the power and quality to be used. Bases, do not make your tone large and hollow. G. F. R.

Not too fast.

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

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

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

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

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

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

Key of B-flat.

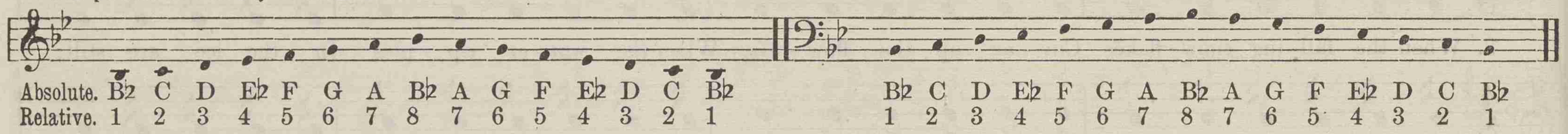
Having the key of F in mind, omit E and substitute E-flat. Find new key-tone. See page 10.

112. Practice the following lesson in letter notation in the new key.
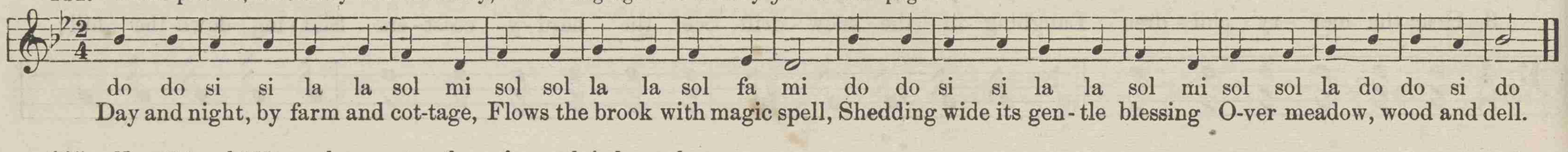


113. See that the lines and spaces represent properly the pitches of the key of B-flat.

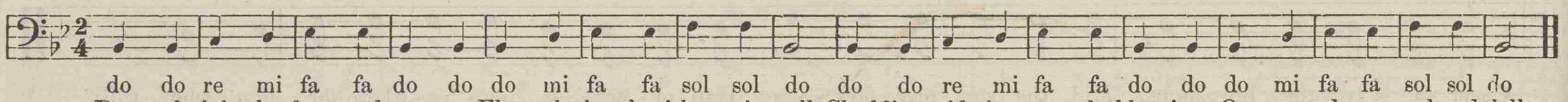
The pitches of this key in scale form.



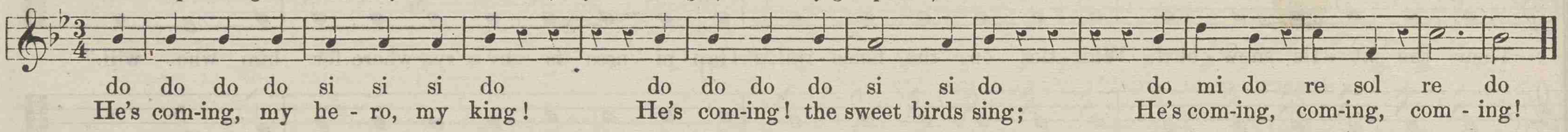
114. Name pitches, absolutely and relatively, before singing. Do not say *gentul.* See page 12.



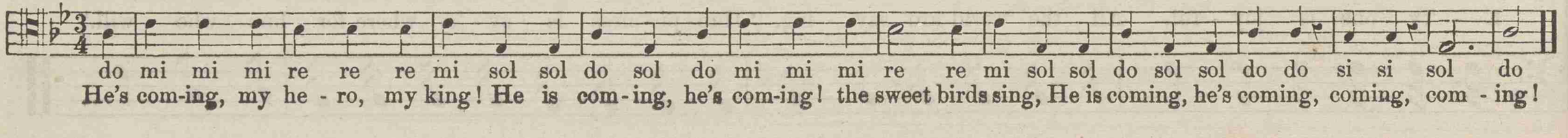
115. Nos. 114 and 115 may be sung together, after each is learned.



116. When pitches go from the key-tone downward, key-tone is eight, when they go upward, it is one.
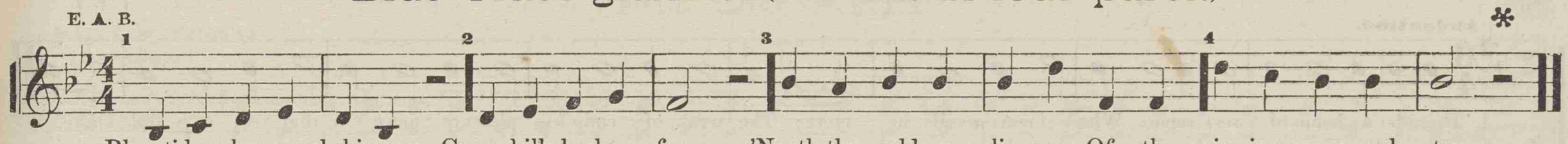


117. In singing these two numbers together let men's voices take this.



Blue Tides glance. (Round in four parts.)

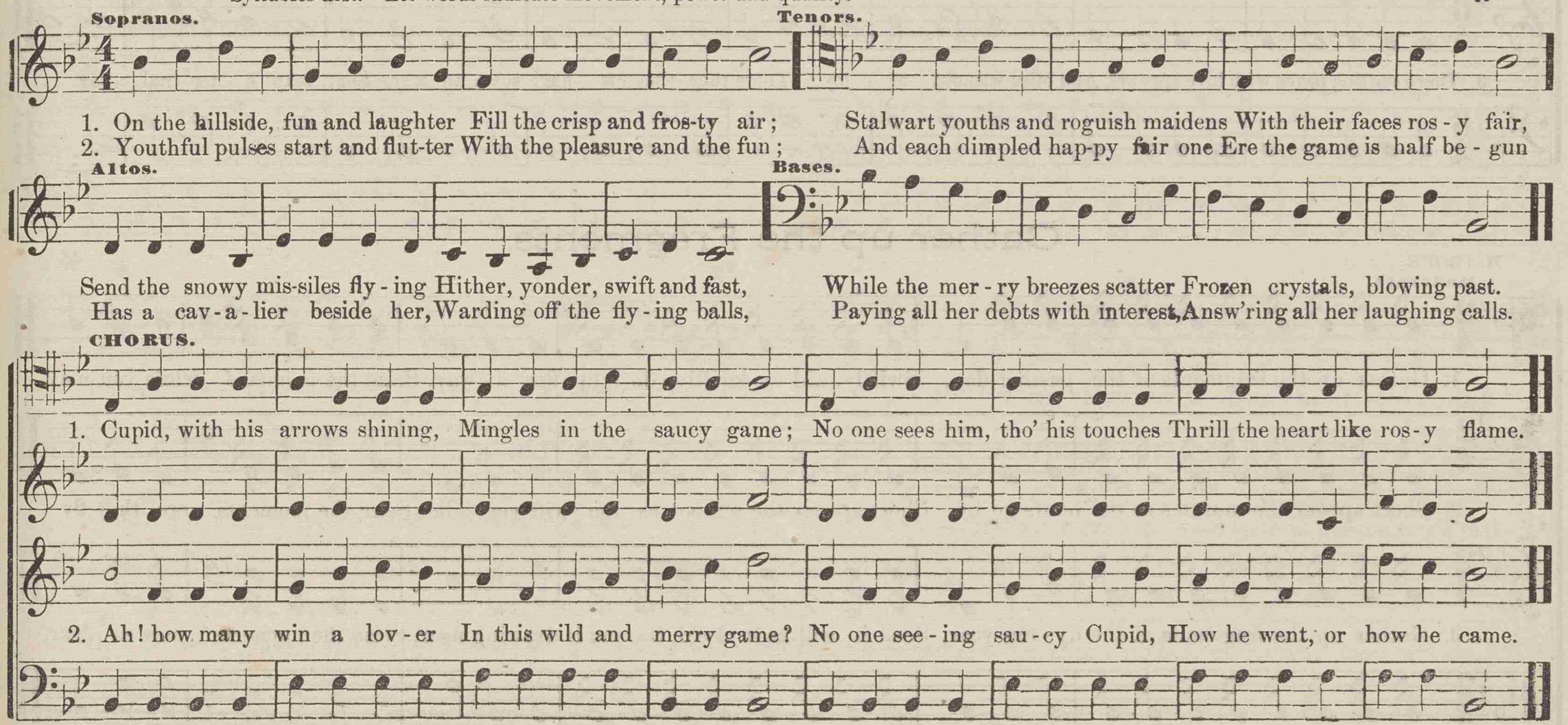
E. A. B.



Blue tides glance and shimmer, Green hills bask a - far, 'Neath the gold - en glim-mer Of the ris - ing moon and star.

Cupid and the Snow-balls.

ETHEL MAY. Syllables first. Let words indicate movement, power and quality.



1. On the hillside, fun and laughter Fill the crisp and fros-ty air; Stalwart youths and roguish maidens With their faces ros - y fair,
2. Youthful pulses start and flut-ter With the pleasure and the fun; And each dimpled hap-py fair one Ere the game is half be - gun

Send the snowy mis-siles fly - ing Hither, yonder, swift and fast, While the mer - ry breezes scatter Frozen crystals, blowing past.
Has a cav - a - lier beside her, Warding off the fly - ing balls, Paying all her debts with interest, Answ'ring all her laughing calls.

CHORUS.

1. Cupid, with his arrows shining, Mingles in the saucy game; No one sees him, tho' his touches Thrill the heart like ros - y flame.
2. Ah! how many win a lov - er In this wild and merry game? No one see - ing sau - cy Cupid, How he went, or how he came.

There is a Home.

†††

Andantino.

1. There is a home of sweet repose, Where storms assail no more; The stream of end - less pleasure flows On that cel - es - tial shore.

2. 'Tis there the soul is freed from fears And doubts which here an - noy; There they who oft have sown in tears, Shall reap a - gain in joy.

3. There smiling peace with love appears, And bliss without al - loy; There they who oft have sown in tears Shall reap e - ter - nal joy.

Gather up the Fragments.

*

H. TROPE.

Moderato.

1. Gather up the fragments of the passing day, Swiftly, ah! too swiftly do they flee a - way, Seize the moments while you may.

2. Short appear the minutes as the hours go by, Short appear the seasons as the swift years die, Seize the moments ere they fly.

3. Gather up the fragments of the dy - ing year, Soon it will have clos'd, the end is drawing near, Seize the moments now so dear.

The Old Attic.

MALCOLM DOUGLAS.

*

Recitando.

1. Oh, the quaint, old-fashion'd attic, with its rafters huge and low, Was the treasured place of children at the farm house years a - go;

2. Crimson slippers made of sat - in, with their lustre undimmed yet, Bro't up pictures of dear grandma as she danced the minu - et;

3. How we lov'd, on summer nights, to list - en to the falling rain, Till it lulled us all to slumber, with its pat - ter - ing re - frain!

For in cu - ri - ous recess - es and in hidden nooks, there lay Man - y odd and old-time relics folded hands had placed a - way.

While a queer old flint-lock musket, looked upon with dread by all, Mutely told us how brave grandpa went forth at his country's call.

Or, in winter, warm and coz - y, how we lov'd to watch the snow From the windows of the dear old place we lov'd so long a - go.

Key of E-flat.
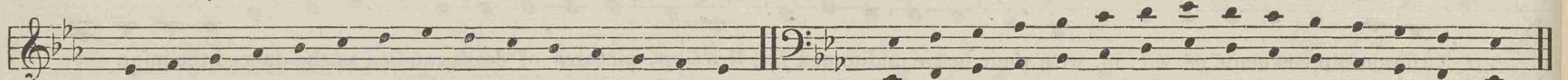
Having the key of B-flat in mind, omit A and introduce A-flat. Find new key-tone. See page 10.

118. A lesson in letter notation to help to fix absolute names in mind.

2/4 E♭ E♭ | F F | G G | A♭ 𝄾 | B♭ B♭ | C B♭ | A♭ G | F 𝄾 | E♭ E♭ | F F | G G | A♭ 𝄾 | B♭ A♭ | G F | E♭ D | E♭ 𝄾 ||
do do re re mi mi fa sol sol la sol fa mi re do do re re mi mi fa sol fa mi re do si do.
Now a sharp, and now a flat, Just as eas - y this as that; Once be - gun, the keys will go Just a - like, from do to do.

119. Three flats required to make the staff represent properly the pitches of this key.

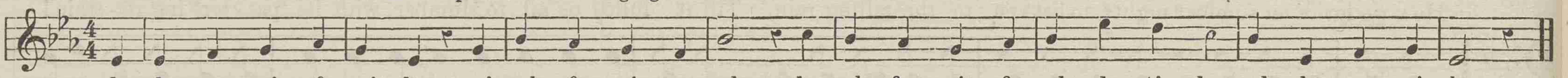
Pitches of the key of E-flat in scale form.



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

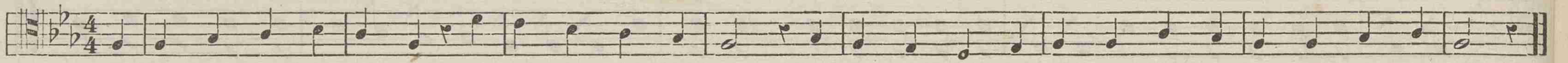
E♭	F	G	A♭	B♭	C	D	E♭	D	C	B♭	A♭	G	F	E♭	
1	2	3	4	5	6	7	8	7	6	5	4	3	2	1	

120. Give absolute and relative names of pitches before singing.
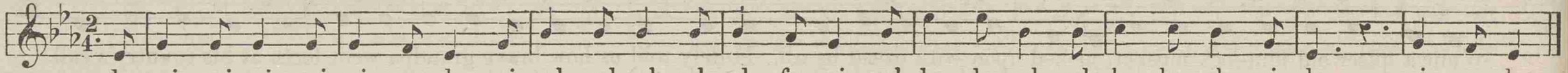


do do re mi fa mi do mi sol fa mi re sol la sol fa mi fa sol do si la sol do re mi do
The mighty ships go sail - ing Far o'er the dark blue sea; But oh, will no one ev - er bring My treas-ure home to me?

121. Nos. 120 and 121 together, after all have sung each. Men's voices singing 121.



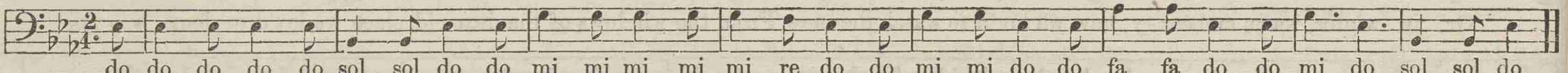
mi mi fa sol la sol mi do si la sol fa mi fa mi re do re mi mi sol fa mi mi fa sol mi
The mighty ships go sail - ing Far o'er the dark blue sea; But oh, will no one ev - er bring My treasure home to me?

122. An exercise in Compound Double Measure.



do mi mi mi mi mi re do mi sol sol sol sol sol fa mi sol do do sol sol la la sol mi do mi re do
The showers fall in fit - ful mood, The thunders roll a-bove the wood, While bright across the wall of rain Comes flash! flash a - gain!

123. Nos. 122 and 123 together, when all have sung each.

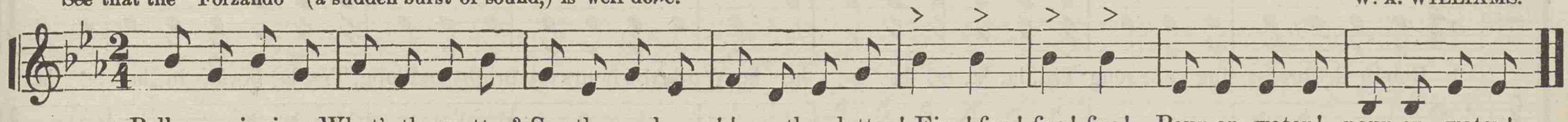


do do do do do sol sol do do mi mi mi mi mi re do do mi mi do do fa fa do do mi do sol sol do
The showers fall in fit - ful mood, The thunders roll . a-bove the wood, While bright across the wall of rain Comes flash! flash! flash again!

Fire. (Round in four parts.)

See that the "Forzando" (a sudden burst of sound,) is well done.

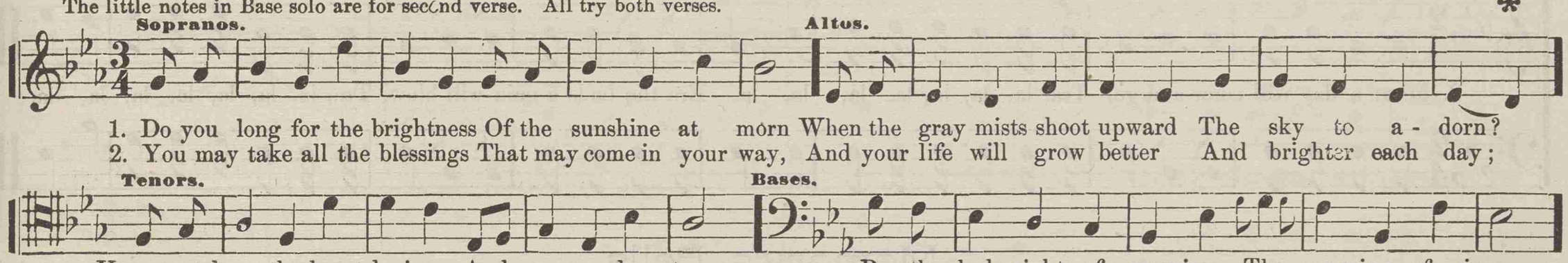
W. A. WILLIAMS.



Bells are ringing, What's the matter? See the smoke and hear the clatter! Fire! fire! fire! fire! Pour on water! pour on water!

The Morning of Joy.
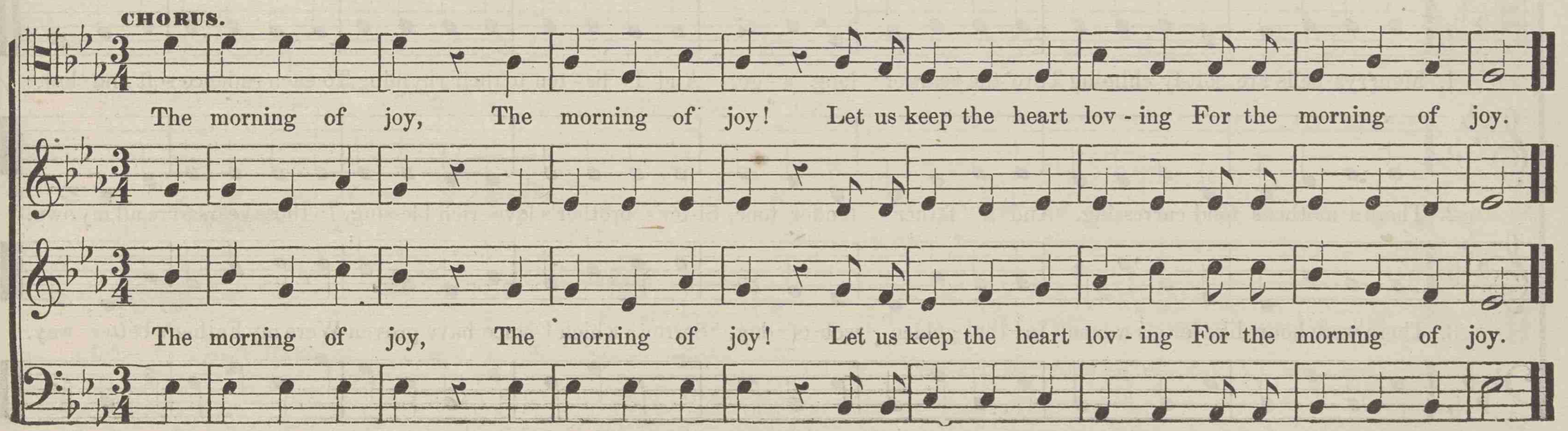
The little notes in Base solo are for second verse. All try both verses.



1. Do you long for the brightness Of the sunshine at morn When the gray mists shoot upward The sky to a - dorn?
2. You may take all the blessings That may come in your way, And your life will grow better And brighter each day;

You must keep the heart loving, And nev-er des - troy By the dark night of weeping The morning of joy.
But your heart must be steadfast, With no base al - loy, If the dark night of weeping Brings the morning of joy.

CHORUS.



The morning of joy, The morning of joy! Let us keep the heart lov - ing For the morning of joy.

The morning of joy, The morning of joy! Let us keep the heart lov - ing For the morning of joy.

Robin Redbreast.

E. A.

Moderato.

1 Rob-in Redbreast, sing your song, Tra, la, la, la, la, la, la, la, While the hours are bright and long, Tra, la, la, la, la, la, la, la.

2. Rob-in Redbreast, see the rose, Tra, la, la, la, la, la, la, la, Blushing at the daylights' close, Tra, la, la, la, la, la, la, la.

3. Many a day will come and go, Tra, la, la, la, la, la, la, la, Ere the buds a-gain will blow, Tra, la, la, la, la, la, la, la.

Memory's Bells.

L. A. M.

Andantino.

1. Mem'rys bells are soft-ly chiming Thro' the years of long a - go, And I lis - ten to their rhyming, To each cadence soft and low.

2. There a mother's fond carressing, And a father's tender tone, Sister's, brother's love--rich blessing, In those years were all my own.

3. There were hours like jewels woven In the golden web of day, Sorrows which I since have proven Were my Father's better way.

Always A Welcome.

Moderato.

1. Come in thy glad - ness, come in thy sor - row, Come when the winds sweep o - ver the sea; Come in the even-ing, come on the

2. Come when life's troubles 'round thee are clinging, Come when thy heart fill'd with anguish may be; Come when the spring-birds sweetly are

3. Come at thy pleas - ure, sure is the greeting—On - ly de - light our lov'd one shall see; Whate'er the time or place of the

mor-row, Come! there is al - ways a wel-come for thee, Come, come, come there is al - ways a wel - come for thee.

sing-ing, Come! there is al - ways a wel-come for thee, Come, come, come there is al - ways a wel - come for thee.

meet - ing, Here there is al - ways a wel-come for thee, Come, come, come there is al - ways a wel - come for thee.

Key of A-flat.

Having the key of E-flat in mind, omit D and substitute D-flat. Find new key-tone. See page 10.

124. Practice the following lesson in letter notation.
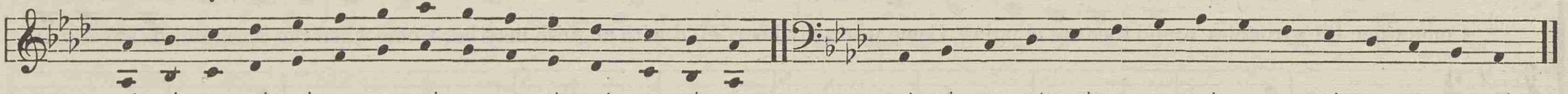
2/4 A♭ A♭ | G G | F F | E♭ 𝄽 | F G | A♭ B♭ | C A♭ | B♭ 𝄽 | A♭ A♭ | G G | F F | E♭ 𝄽 | F G | A♭ B♭ | C B♭ | A♭ 𝄽 ‖

do do si si la la sol la si do re mi do re do do si si la la sol la si do re mi re do.

How all sing-ers like this key!— Rich and pure it seems to be; Songs of home and songs of heaven In its strains are oft-en given.

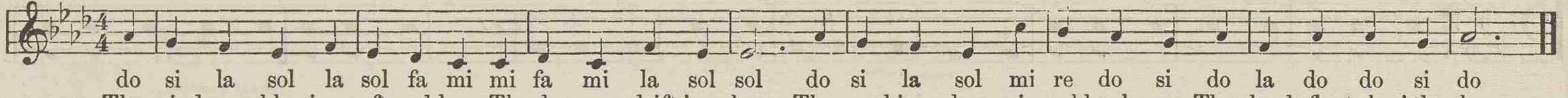
125. The representation of this key to the eye is much the same as that of A (signature three sharps), therefore reading in this key will have been practically begun.

Pitches of this key in scale form.



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

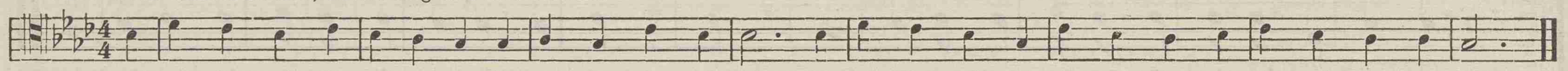
126. Absolute and relative names first. Give proper power, quality and movement.



do si la sol la sol fa mi mi fa mi la sol sol do si la sol mi re do si do la do do si do

The winds are blowing soft and low, The days are drift-ing by; The sunshine gleams in golden beams, The clouds float thro' the sky.

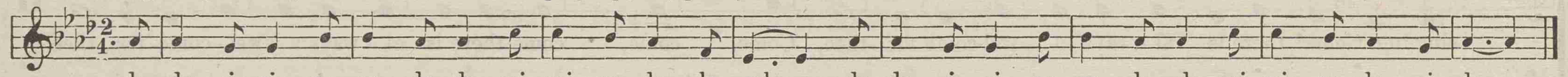
127. After each is learned, Tenors sing this with No. 126.



mi sol fa mi fa mi re do do re do fa mi mi mi sol fa mi do fa mi re mi fa mi re re do

The winds are blowing soft and low, The days are drift-ing by; The sunshine gleams in gold-en beams, The clouds float thro' the sky.
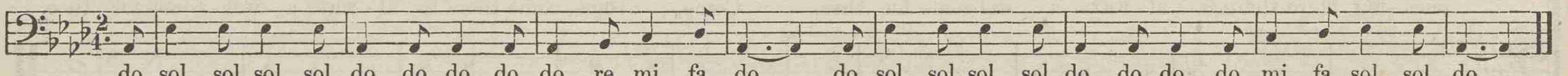
128. Beginning on last part of second beat. Give proper power, quality and movement.



do do si si re re do do mi mi re do la sol do do si si re re do do mi mi re do si do

Come, moon of night! Thy blissful light Our souls' sweet peace shall be; The light of day Now fades a-way, And leaves the world to thee.

129. This and 128 together, when both are learned.

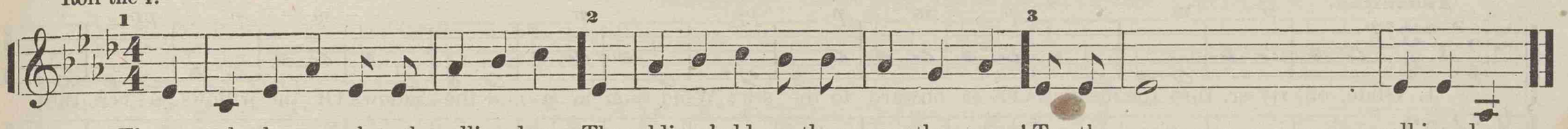


do sol sol sol sol do do do do do re mi fa do do sol sol sol sol do do do do mi fa sol sol do

Come, moon of night! Thy blissful light Our souls' sweet peace shall be; The light of day Now fades a-way, And leaves the world to thee.

The rolling Drum. (Round in three parts.)

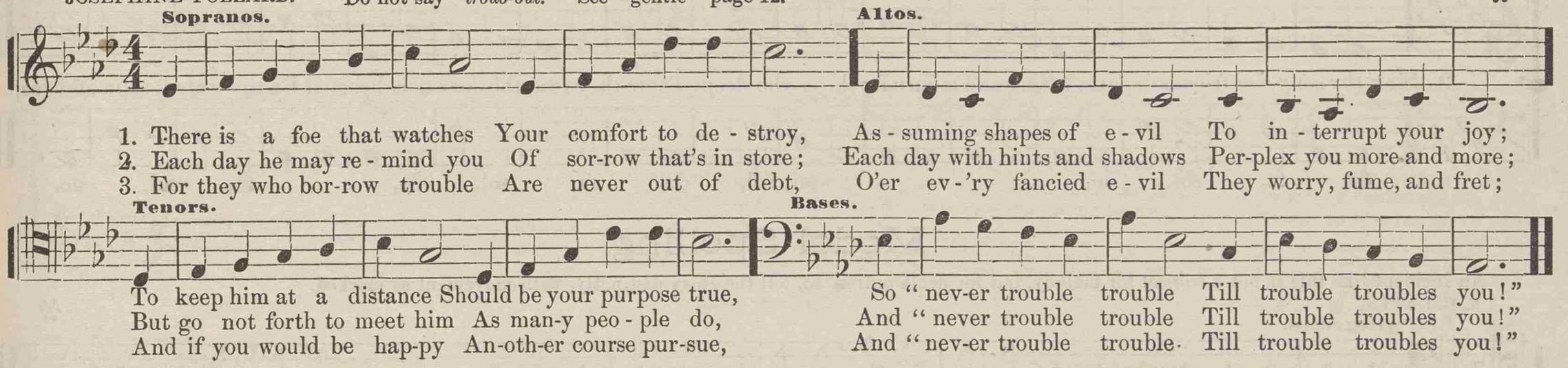
Roll the r.



They march, they march to the rolling drum, The soldiers bold, see they come, they come! To the r-r-r-r-r-r-r-r-r-r-roll-ing drum.

Never Trouble Trouble.
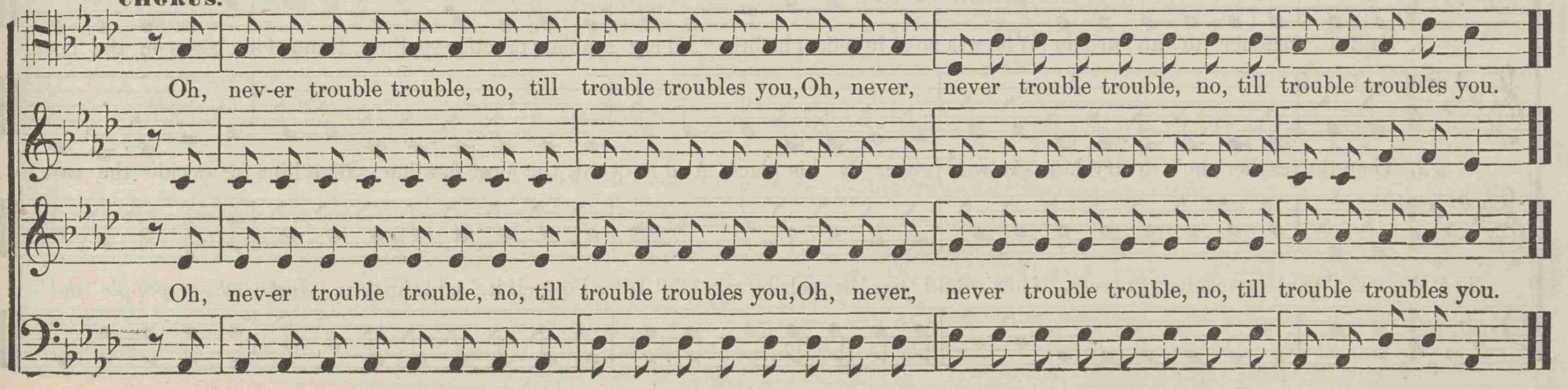
JOSEPHINE POLLARD. Do not say "*troub-bul.*" See "gentle" page 12.



1. There is a foe that watches Your comfort to de - stroy, As - suming shapes of e - vil To in - terrupt your joy;
2. Each day he may re - mind you Of sor-row that's in store; Each day with hints and shadows Per-plex you more and more;
3. For they who bor-row trouble Are never out of debt, O'er ev - 'ry fancied e - vil They worry, fume, and fret;

To keep him at a distance Should be your purpose true, So "nev-er trouble trouble Till trouble troubles you!"
But go not forth to meet him As man-y peo - ple do, And "never trouble trouble Till trouble troubles you!"
And if you would be hap-py An-oth-er course pur-sue, And "nev-er trouble trouble Till trouble troubles you!"

CHORUS.



Oh, nev-er trouble trouble, no, till trouble troubles you, Oh, never, never trouble trouble, no, till trouble troubles you.

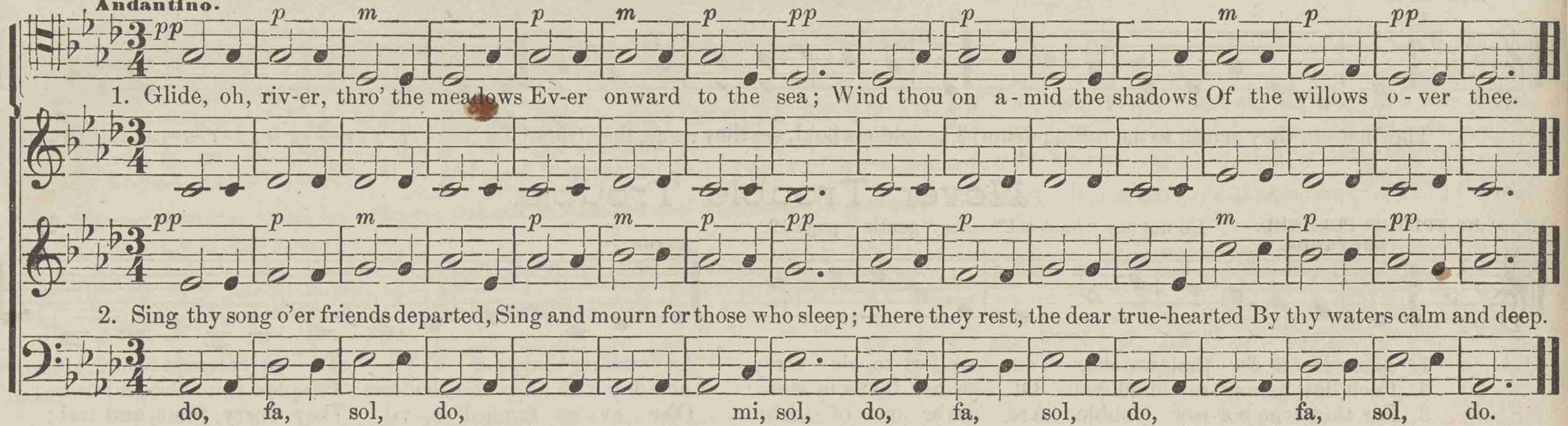
Oh, nev-er trouble trouble, no, till trouble troubles you, Oh, never, never trouble trouble, no, till trouble troubles you.

Glide, oh River.

Sustained tones. Plaintive quality.

†††

Andantino.



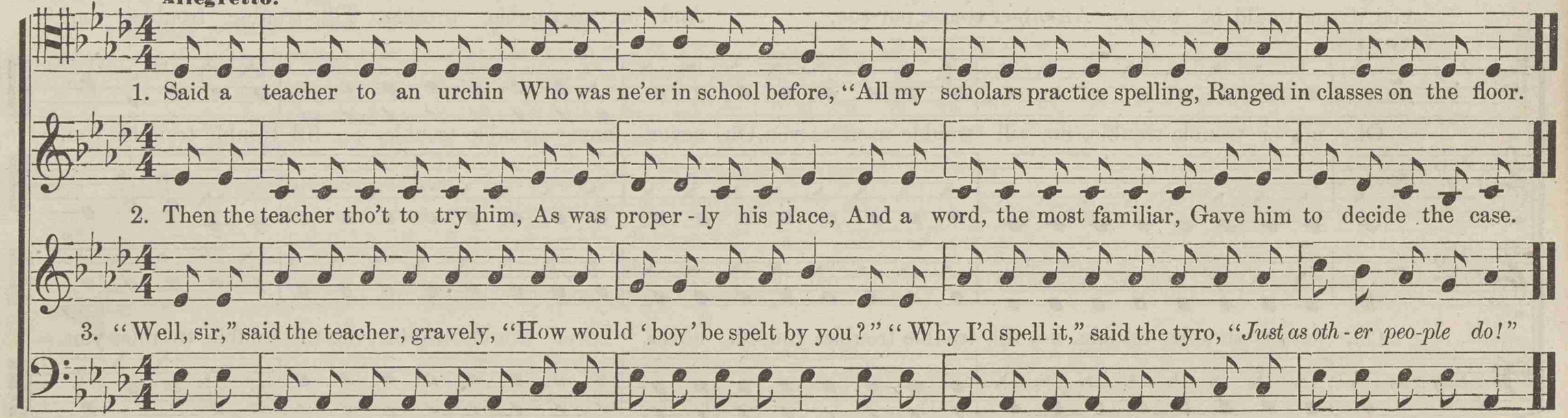
Model Spelling.

An incident like this is not a subject for melody, but for declamation, so, tell the story distinctly, with movement as marked.

E. R. LATTA.

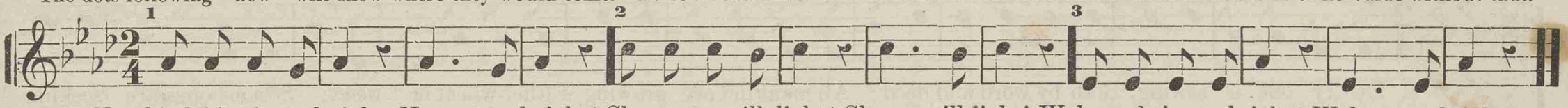
*

Allegretto.



Now Kind Friends. (Round in three parts.)

Dotted quarter followed by an eighth. A difficult rhythmic form. While holding the dotted quarter in the third measure, think of all the words of the first. The dots following "now" will show where they would come. Do so in each line. Do not fail to beat time. The exercise would be of no value without that.



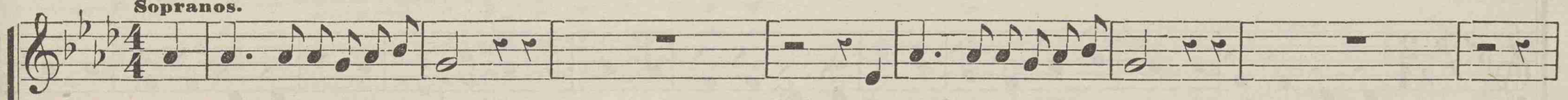
Now kind friends good night! Now . . good night! Sleep a-way till light! Sleep . . till light! Wake and rise up bright! Wake . . up bright!

Little Things.

MRS. M. A. KIDDER.
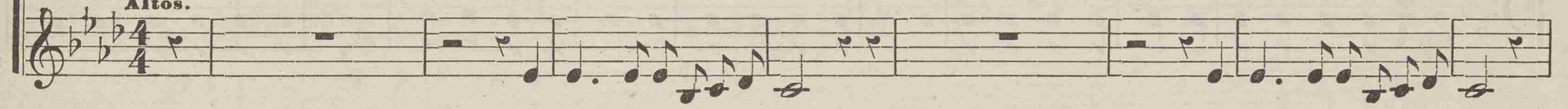
†††

Sopranos.
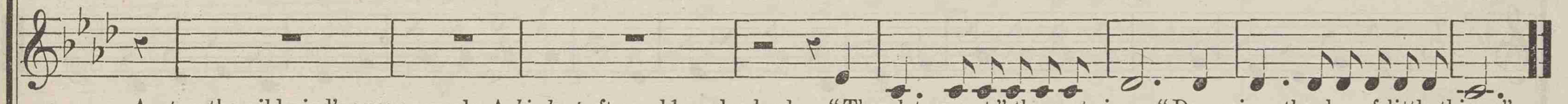


1. A *crumb* will feed a little bird, A *tho't* prevent an angry word, A *seed* bring forth full many a flower, A *drop* of rain foretell a shower!
2. A *step* begins the journey long, A *weak head* oft outwits the strong, A *glass* shows wonders in the skies! A *little child* confounds the wise!
3. A *beacon light* saves many a life, A *slight* will often kindle strife! A *little hand* may alms bestow, A *message small* bring joy or woe!
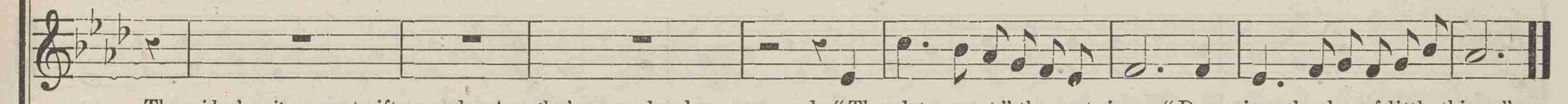
Altos.



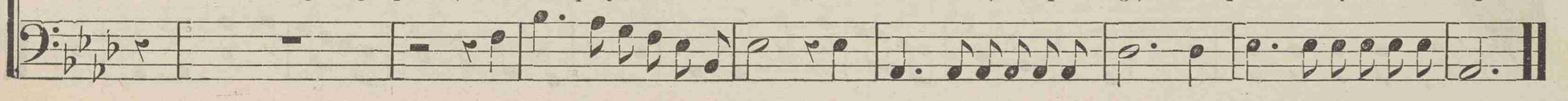
A lit-tle *cloud* the sun will hide, A *dwarf* may prove a giant's guide, "Then let us not," the poet sings, "De-spise the day of little things."



A *straw* the wild wind's course reveals, A *kind act* oft an old grudge heals, "Then let us not," the poet sings, "De-spise the day of little things."



The *widow's mite* a great gift proved, A *mother's prayer* has heaven moved, "Then let us not," the poet sings, "De-spise the day of little things."



Every One is Sowing.

L. L. A. G. F. R.

1. Ev-'ry one is sowing, Both by word and deed; All mankind are growing Either wheat or weed; Serious ones are seeking

2. You that would be bringing Sheaves of golden grain; Mind what you are flinging Both from hand and brain; Surely as the sowing

Seed al-read-y sown; Man-y eyes are weeping Now the crop is grown, Man-y eyes are weeping Now the crop is grown.

Shall the harvest be, Words and deeds are growing For e-ter-ni-ty, Words and deeds are growing For e-ter-ni-ty.

Cadence Transposed Into All the Keys.

This is the key of C. Sol, do, do. This is the key of G. Sol, do, do. This is the key of D. Sol, do, do. This is the key of

A. Sol, do, do. This is the key of E. Sol, do, do. This is the key of B. Sol, do, do. This is the key of

Enharmonic change.

F-sharp, and al - so G - flat, the key of G - flat. Sol, sol, do. This is the key of D-flat. Sol, sol, do.

This is the key of A - flat. Sol, sol, do. This is the key of E - flat. Sol, sol, do. This is the key of

B - flat. Sol, sol, do. This is the key of F. Sol, do, do. Home a - gain to the key of C, to the key, to the key of C.

Let us Wander to the Woodland.

Here follow a few pages of more difficult rhythmic forms.

* Sop. & Alto. *

1. Let us wan-der to the woodland, Where the sum-mer breez-es stray; Where the shad-ows of the
2. Hear the mur-mur of the vil-lage, And the far-mer mid the hay: How they min-gle with the

Yes! yes! Where the sum-mer breez-es stray; yes!
Hark! hark! Hear the far-mer mid the hay: hark!

for-est 'mid the quiv-'ring branch-es play; Where the brook-let in its beau-ty Dan-ces
mu-sic of the hap-py sum-mer day; While we wan-der in the woodland Let our

yes! Where the shad-ows play, 'mid branch-es play,— yes! yes!
hark! Hap-py sum-mer day, bright sum-mer day,— yes! yes!

on with mer-ry glee, And the wild-birds in the tree-tops Swell the joy-ous har-mon-ny.
hearts all thank-ful rise, For the glad-ness and the beau-ty 'Neath the bright blue sum-mer skies.

Dan-ces on with mer-ry glee, yes! in the tree-tops Swell the joy-ous har-mon-y.
Let our hearts all thankful rise, yes! for the beau-ty 'Neath the bright blue summer skies.

The Woodman.

EUGENE J. HALL. G. F. R.

Allegretto.

1. Out in the bleak cold woods he stands, Swinging his ax with sturdy hands; Sharply the blue jays near him call, Soft-ly the snow flakes round him fall;

2. Loudly the winds thro' tree tops sigh, Swiftly the chips a-round him fly, Trembling, the tree tops gray and brown Totter, and then come crashing down;

3. "There is a time to work and sleep, There is a time to laugh and weep, Now is the time that trees must fall, Pile up the fire and warm ye all;

"What care I for the ice and snow! Here a-way, there a-way, down you go." So sings the woodman tall and brown, Every time that a tree comes down.

"What care I for the ice and snow! Here a-way, there a-way, down you go." So sings the woodman tall and brown, Every time that a tree comes down.

"What care I for the ice and snow! Here a-way, there a-way, down you go." So sings the woodman tall and brown, Every time that a tree comes down.

Drift, Drift Away.

N. A. BARRETT. G. F. R.

Andantino.

1. We are drift - ing a - way on an un - known sea To the mist - clad shores of e - ter - ni - ty, And our

2. O! the sea sparkles bright in the morn of life, How the glad waves laugh in their sportive life! But no

3. We may float for a time by some friend - ly sail, We may an - swer back to their cheer - y hail; But the

sea - ward progress no pow'r can stay; We must drift, we must drift a - way. Drift, drift a - way,

sea-bound bark on its course may stay; We must drift, we must drift a - way. Drift, drift a-way, We must drift, drift a - way,

breeze blows strong and we may not stay, We must drift, we must drift a - way. Drift, drift a-way, We must drift, drift a - way,

swift - ly a - way to E - ter - ni - ty, To the dis - tant shore 'mid the mists so gray, We must drift, we must drift a - way.

swift - ly a - way to E - ter - ni - ty, To the dis - tant shore 'mid the mists so gray, We must drift, we must drift a - way.

E - ter-ni - ty,

Be a Man.

FRANCIS S. SMITH. G. F. R.

Moderato.

1. De - spair not, er - ring broth-er: Be a man! Be a man! What is lost you may re - cov - er— Be a man! Be a man!
2. Have done with reck - less fol - ly— Be a man! Be a man! Throwing off your mel - an - chol - y— Be a man! Be a man!
3. The star of hope is shin - ing— Be a man! Be a man! Use - less is your weak re - pin - ing— Be a man! Be a man!

Let no re - vers - es move you, There still are those who love you, And heaven is still a - bove you— Be a man! Be a man!
Re - solve to give up sin - ning, *To - day* make a be - gin - ning, And you are sure of win-ning— Be a man! Be a man!
Put forth a firm en - deav - or, To break your bonds for - ev - er, And heaven will leave you nev - er! Be a man! Be a man!

It's Coming.

MRS. M. A. KIDDER. G. F. ROOT.

Moderato.

1. It's com-ing, boys, It's com - ing here; It's com-ing, girls, The good New Year! It's com - ing soon, Oh, hold it dear, The

2. It's com-ing soon, The bell-tones clear Will ush-er in The good New Year, And mer - ry songs From far and near Will

REFRAIN.

bright, the grand New Year! A year to be glad in; Not to be sad in; A great year to live in, To

shout "the grand New Year." A year to be glad in; Not to be sad in; A great year to live in, To

gain and to give in; A year for new try - ing, And not for weak sigh - ing; Oh hail the glad New Year!

gain and to give in; A year for new try - ing, And not for weak sigh - ing; Oh, hail the glad New Year!

As We Travel the Wide-World.

*

1. As we travel the wide world o'er, No matter which way we roam, We can find no place like home, We can find no place like

2. Oh, we turn from those distant scenes No matter how bright and gay, To the homestead far a - way, To the homestead far a-

3. We may travel the wide world o'er, No matter which way we roam, We can find no place like home, We can find no place like

home; No foothold on the fair green earth, Like the spot that gave us birth, No foothold on the fair green earth, Like the spot that gave us birth.

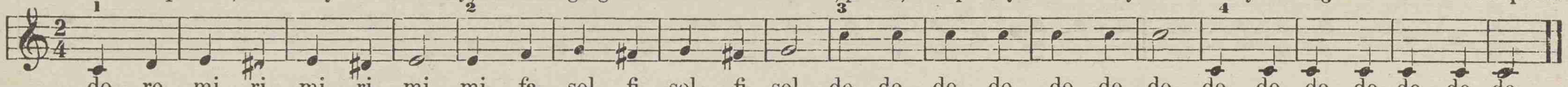
way; In fan - cy see each tree and flow'r, That we lov'd in childhood's hour, In fan - cy see each tree and flow'r, That we loved in childhood's hour.

home; No foothold on the fair green earth, Like the spot that gave us birth, No foothold on the fair green earth, Like the spot that gave us birth.

Chromatic Tones.

When tones not belonging to a key, are so introduced into it that they do not make the key-tone change, they are called *Chromatic Tones.* See page 10.
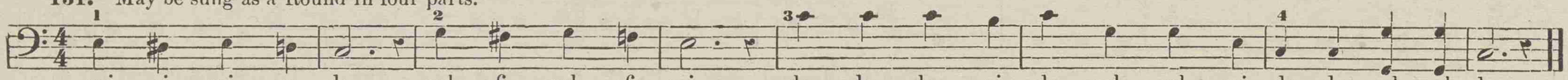
130. Name pitches, absolutely and relatively, before singing each lesson. Movement, power, and quality indicated by words. May be sung as a Round in four parts.



do re mi ri mi ri mi mi fa sol fi sol fi sol do do do do do do do do do do do do do do

Wel-come, strangers, to our throng, Pleasant are ye to our song; D - sharp, F - sharp, full and free Vis - it - ing the key of C.

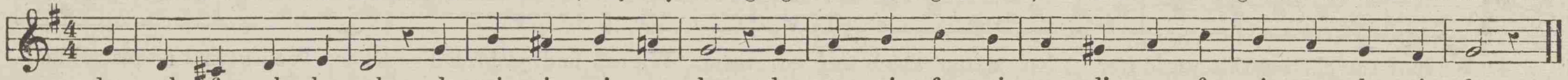
131. May be sung as a Round in four parts.



mi ri mi re do sol fi sol fa mi do do do si do sol sol mi do do sol sol do

Pleas-ing light and shade With these tones are made; They will bring no dis - cord here, Oh, do not, do not fear.
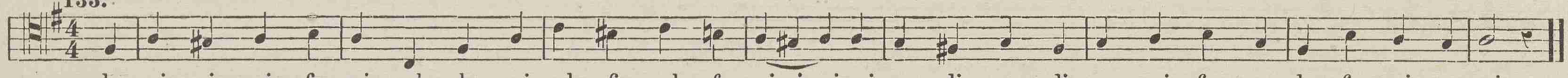
132. Where same words are used to successive lessons, they may be sung together. All sing each first, and then let men sing where Tenor or Base clef is used.



do sol fi sol la sol do mi ri mi re do do re mi fa mi re di re fa mi re do si do.

Good-bye, old year, good-bye; Take with you all your woe; You've stayed with us quite long enough, We're glad to see you go.
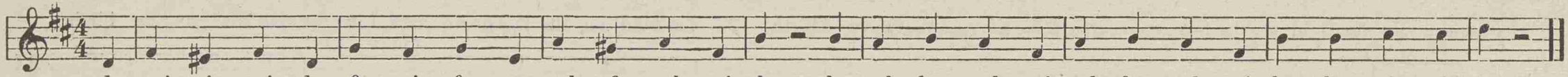
133.



do mi ri mi fa mi sol do mi sol fi sol fa mi ri mi mi re di re di re mi fa re do fa mi re mi

Good-bye, old year, good-bye, good-bye; Take with you all your woe; You've stayed with us quite long enough, We're glad to see you go.

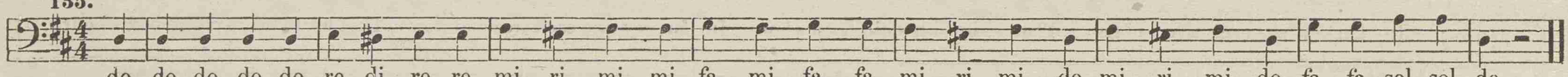
134. Do not say "lit-tul" for little.



do mi ri mi do fa mi fa re sol fi sol mi la la sol la sol mi sol la sol mi la la si si do

A lit - tle boy in - quir-ing - ly Un - to his fa - ther said, "If you were not a - live, pa - pa, Would Santa Claus be dead?"

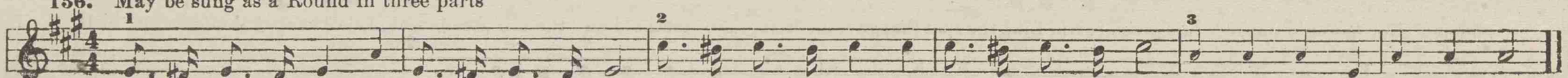
135.



do do do do do re di re re mi ri mi mi fa mi fa fa mi ri mi do mi ri mi do fa fa sol sol do

A lit - tle boy in - quir-ing-ly Un - to his fa - ther said, (he did), "If you were not a - live, pa - pa, Would Santa Claus be dead?"

136. May be sung as a Round in three parts
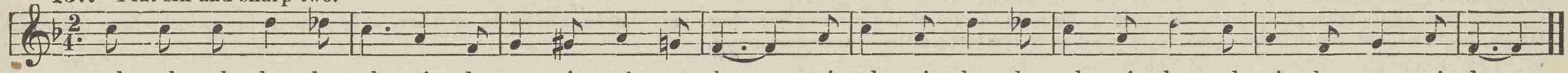


sol fi sol fi sol do sol fi sol fi sol mi ri mi ri mi mi mi ri mi ri mi do do do sol do do do

Glo - ry Hal - le - lu - jah! Sing it o'er and o'er; Sing his love and mer - cy, Sing it ev - er-more; Humbly wor-ship and a - dore.
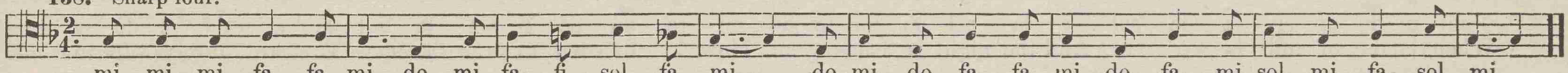
When the same words are used to successive lessons, they may be sung together. All sing each first, and then let men's voices sing where Tenor or Base clef is used.

137. Flat six and sharp two.



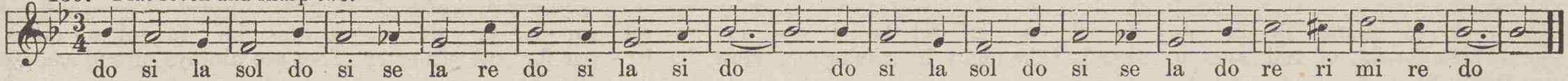
sol sol sol la le sol mi do re ri mi re do mi sol mi la le sol mi la sol mi do re mi do
Sow ye the seed in patience; The days will come and go; The ear - ly rain, the lat - ter rain Will fall on what ye sow.

138. Sharp four.



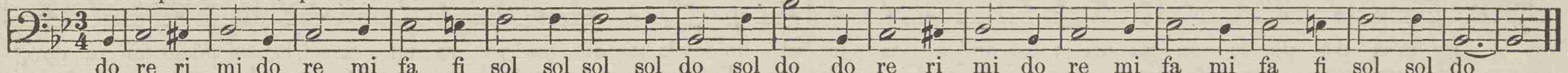
mi mi mi fa fa mi do mi fa fi sol fa mi do mi do fa fa mi do fa mi sol mi fa sol mi
Sow ye the seed in patience; The days will come and go; The ear - ly rain, the lat - ter rain Will fall on what ye sow.

139. Flat seven and sharp two.
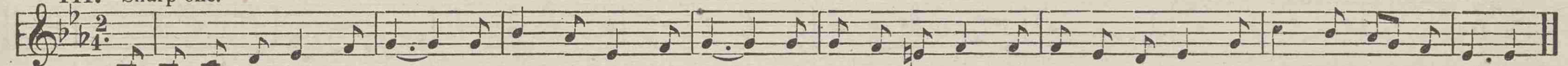


do si la sol do si se la re do si la si do do si la sol do si se la do re ri mi re do
Sail on thy way In grandest sway, Fair empress of the night; While placid streams Reflect thy beams In paths of sil - v'ry light.

140. Sharp two and sharp four.
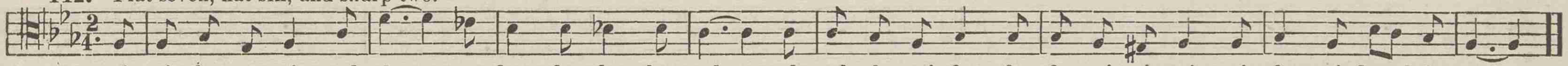


do re ri mi do re mi fa fi sol sol sol sol do sol do do re ri mi do re mi fa mi fa fi sol sol do
Sail on thy way In grandest sway, Fair empress of the night, the night; While placid streams Reflect thy beams In paths of silv'ry light.

141. Sharp one.
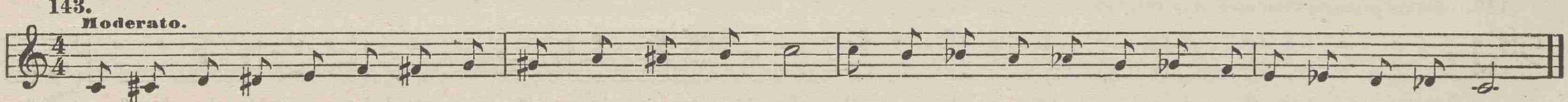


sol sol la si do re mi mi sol fa do re mi mi mi re di re re re do si do mi la sol fa mi re do
I come from my for-est home A-mong the tall oak trees, Where emerald green its foliage is seen Stirred by the morning breeze.

142. Flat seven, flat six, and sharp two.



mi mi fa re mi sol do se la la le le sol sol sol fa mi fa fa fa mi ri mi mi fa mi la sol fa mi
I come from my forest home Among the tall oak trees, Where emerald green its foliage is seen Stirred by the morning breeze.

143.
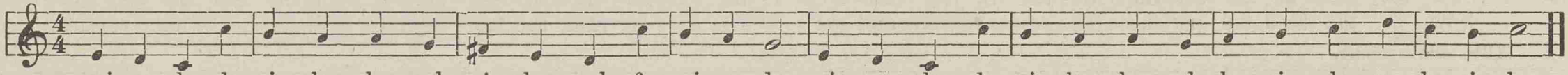


do di re ri mi fa fi sol si la li si do do si se la le sol se fa mi me re ra do
Hear the breez-es soft - ly climbing up the moun-tain side; Hear the wa - ters soft - ly ripp-ling downward to the tide.

Modulation.

When accidentals do *not* cause a change of key, they produce *chromatic* tones as in the preceding lessons. When they do produce a change of key, they are said to be tones of Modulation, which are *diatonic* tones of another key. See page 11.

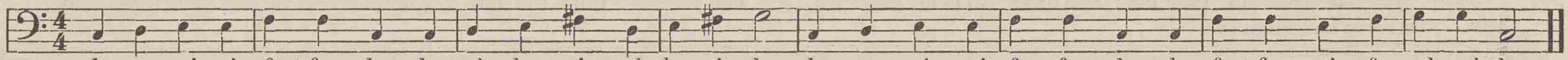
The true application of syllables in modulation is in the following lessons, but where modulations are short, or where it is difficult to see just where the modulations begin or end, the syllables may be applied as if the foreign tones were chromatic.

144. Name pitches first. Second line key of G. Do not say "lis-sen." See page 13.



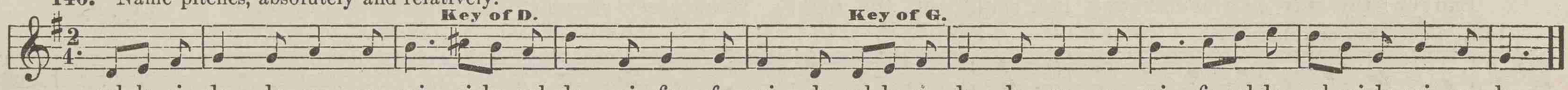
mi re do do si la la sol si la sol fa mi re do mi re do do si la la sol la si do re do si do
When the day of toil is o - ver, And the night is com-ing on, How I lis - ten to the foot-steps That are al-ways sure to come.

145. After all have sung each, men sing this.



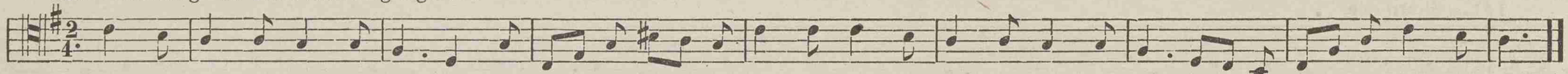
do re mi mi fa fa do do sol la si sol la si do do re mi mi fa fa do do fa fa mi fa sol sol do
When the day of toil is o - ver, And the night is coming on, How I lis - ten for the foot-steps That are al-ways sure to come.

146. Name pitches, absolutely and relatively.
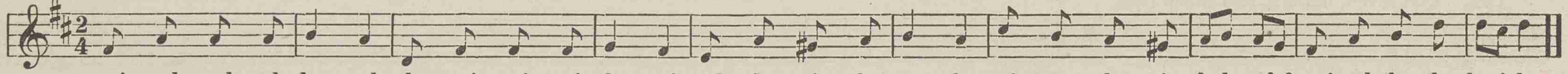


sol la si do do re re mi si la sol do mi fa fa mi do sol la si do do re re mi fa sol la sol mi do mi re do
Here we go o'er ice and snow, Eyes a-flame and cheeks a-glow; With laugh and song we dash along, Drawn by horses fleet and strong.

147. Men sing this when both sing together.



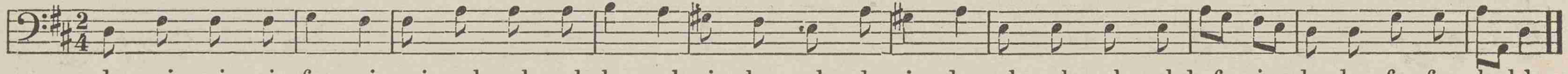
sol fa mi mi re re do re sol do mi sol si la sol do do sol fa mi mi re re do la sol fa sol do mi sol fa mi
Here we go o'er ice and snow, Eyes a - flame and cheeks a-glow; With laugh and song we dash along, Drawn by hor - ses fleet and strong.

148. There are no chromatic tones on this page. All are diatonic in some key.



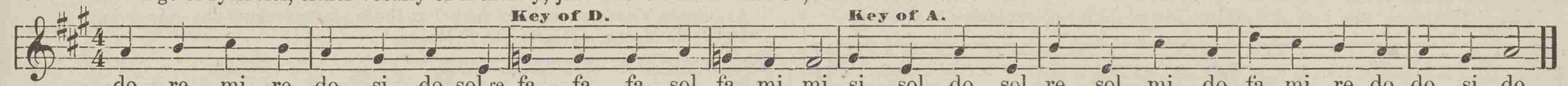
mi sol sol sol la sol do mi mi mi fa mi sol do si do re do mi re do si do la sol fa mi sol la do do si do
Mer - ry lit - tle sunbeam, O'er the meadows straying, Spies a dain - ty rose-bud With the zephyrs play-ing, With the zephyrs playing.

149. Name pitches, then men sing this, when both sing together.



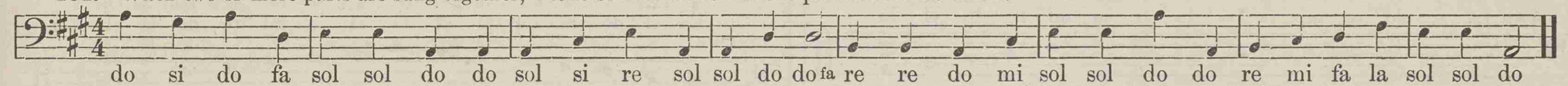
do mi mi mi fa mi mi sol sol sol la sol si la sol do si do sol sol sol sol do fa mi re do do fa fa sol sol do
Mer - ry lit - tle sunbeam, O'er the meadows straying, Spies a dain - ty rose-bud, With the zephyrs play-ing, With the zephyrs playing.

150. Observe that "sol" in the key of A has the same pitch as "re" in the key of D. When there is a difficulty in getting the tone of modulation, it is helpful to make a change of syllables, either vocally or mentally, just before the modulation, as here indicated.



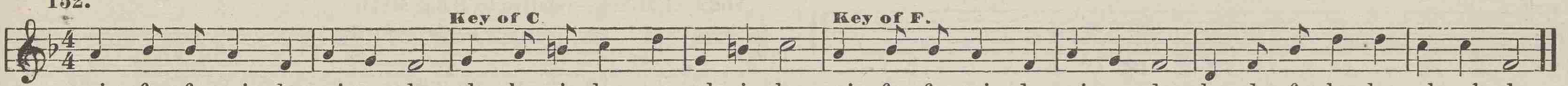
do re mi re do si do sol re fa fa fa sol fa mi mi si sol do sol re sol mi do fa mi re do do si do
Oft the harp un-swept by finger, Trembles 'neath some vibrant sound; And the tender strain will linger, Filling all the world a-round.

151. When two or more parts are sung together, a tone of modulation in one part affects the others.



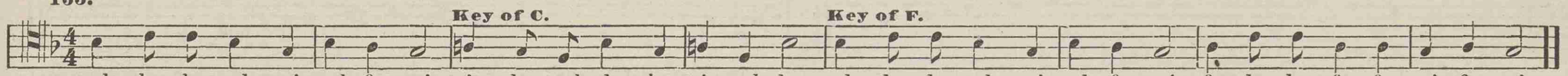
do si do fa sol sol do do sol si re sol sol do do fa re re do mi sol sol do do re mi fa la sol sol do
Oft the harp un-swept by finger, Trembles 'neath some vibrant sound; And the tender strain will linger, Filling all the world a-round.

152.



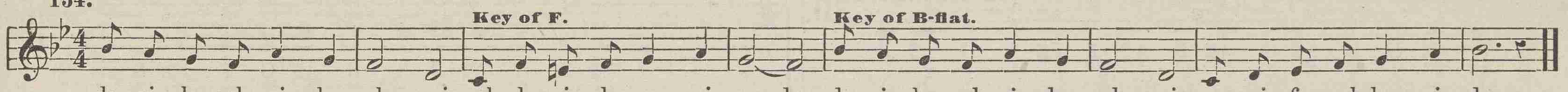
mi fa fa mi do mi re do sol la si do re sol si do mi fa fa mi do mi re do la do fa la la sol sol do
Fly, lit - tle bird, a-cross the fields, Fly, lit - tle bird, unto your mate; Find all the love a true heart yields, Fly, little bird, the hour is late.

153.



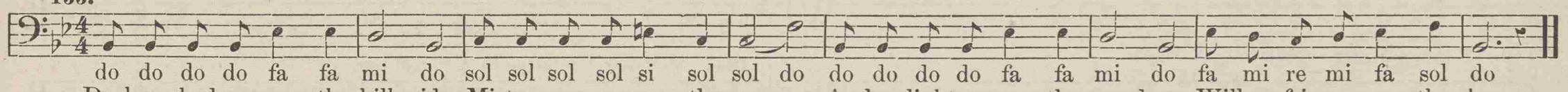
sol la la sol mi sol fa mi si la sol do la si sol do sol la la sol mi sol fa mi fa la la fa fa mi fa mi
Fly, lit - tle bird, across the fields, Fly lit - tle bird, unto your mate; Find all the love a true heart yields, Fly little bird, the hour is late.

154.
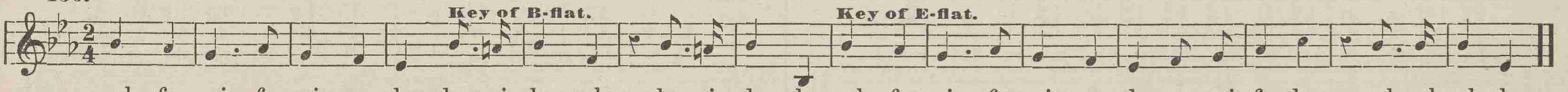


do si la sol si la sol mi sol do si do re mi re do do si la sol si la sol mi re mi fa sol la si do
Dusk-y shadows on the hill - side, Misty va - pors on the moor, Amber light up-on the mea - dow, Willow fringes on the shore.

155.



do do do do fa fa mi do sol sol sol sol si sol sol do do do do do fa fa mi do fa mi re mi fa sol do
Dusk-y shadows on the hill - side, Misty va - pors on the moor, Amber light up-on the meadow, Willow fringes on the shore.

156.
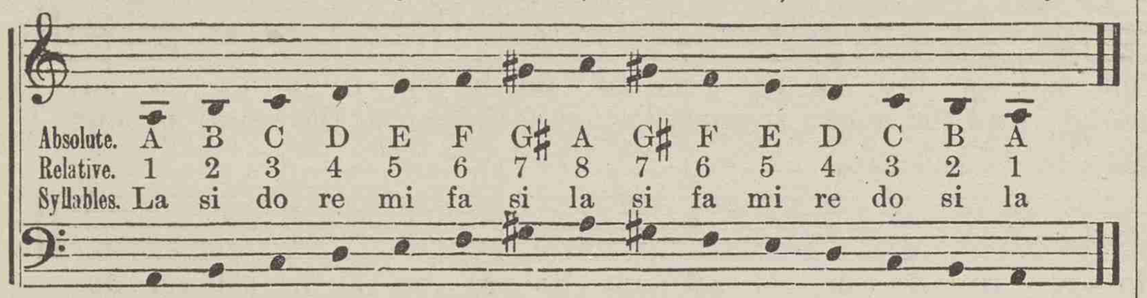


sol fa mi fa mi re do do si do sol do si do do sol fa mi fa mi re do re mi fa la sol sol sol do
Tho' to - day may fortune frown, Grin and bear it! Grin and bear it! Firm-ly keep your trouble down, Grin and bear it! Grin and bear it!
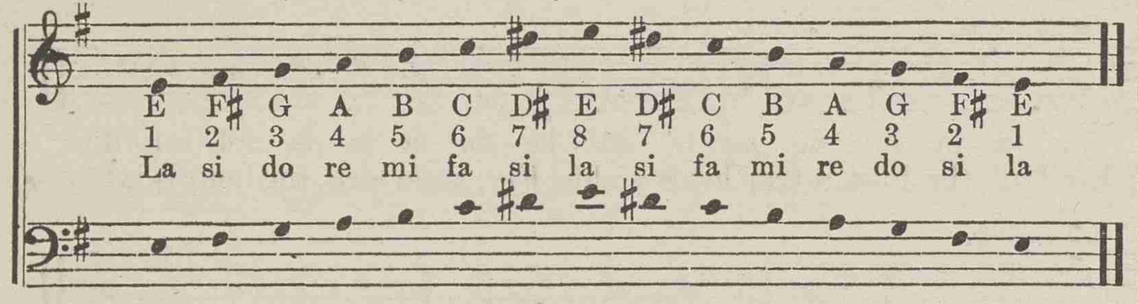
Scales of Minor Keys.

The pitches of a Minor key are not all represented in the signature place. The pitch that is not in the relative Major, is represented, when it is wanted, by means of an accidental.
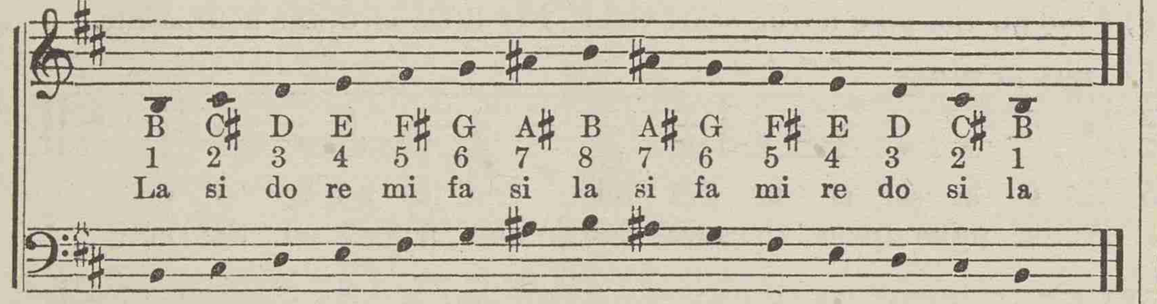
157. Pitches of the key of A Minor, in scale form,—relative to C Major.
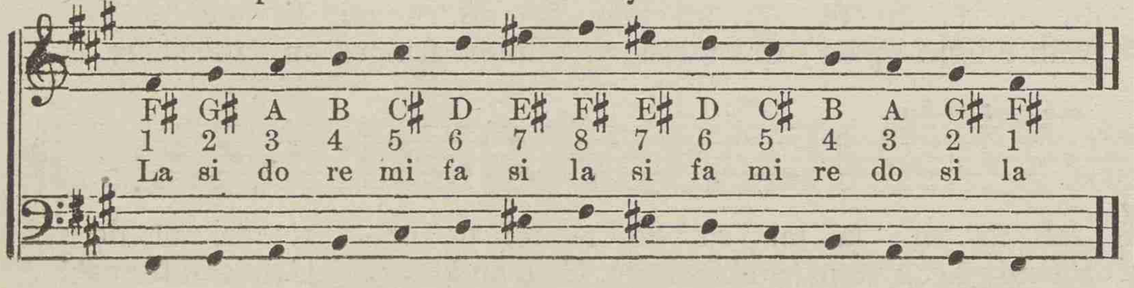


158. E Minor,—relative to G Major.



159. B Minor,—relative to D Major.
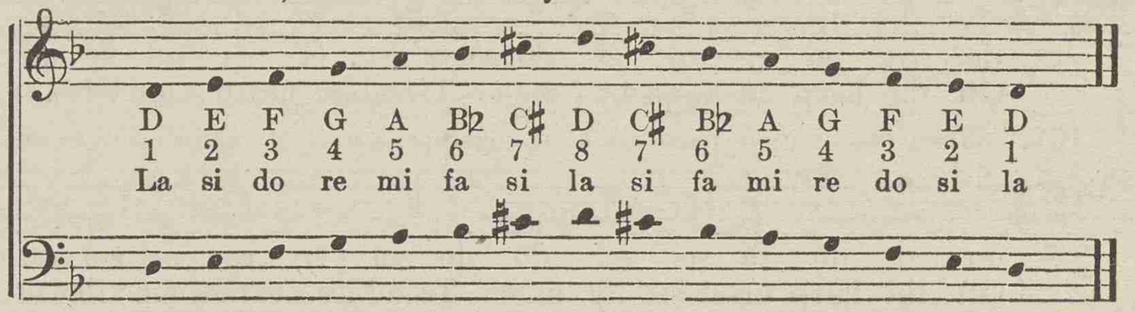


160. F-sharp Minor—relative to A Major.
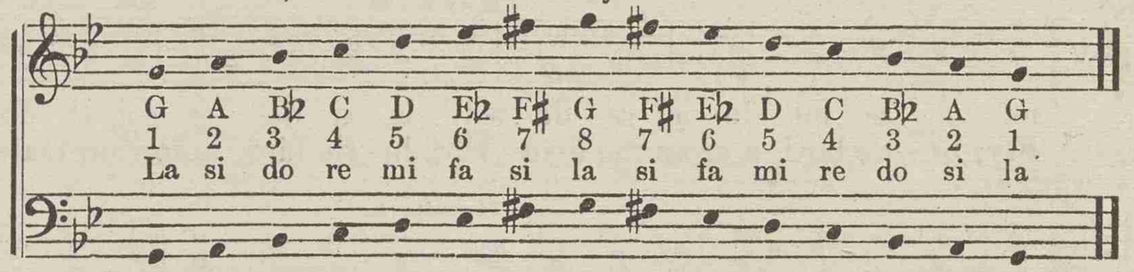


Accidentals may reveal the fact that the staff represents the minor key.

161. D Minor,—relative to F Major.
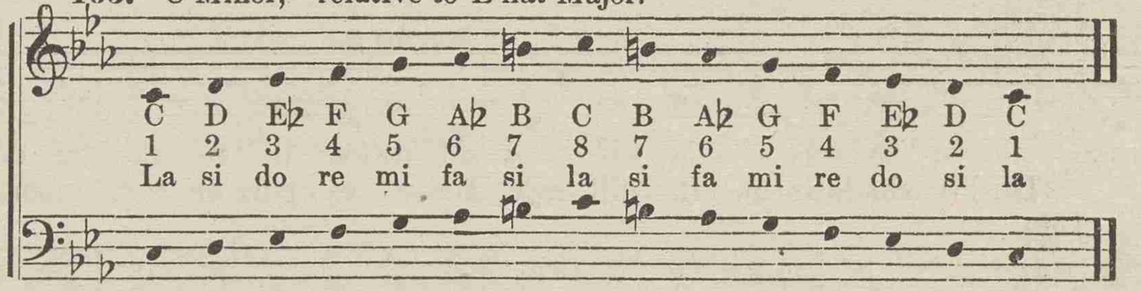


162. G Minor,—relative to B-flat Major.
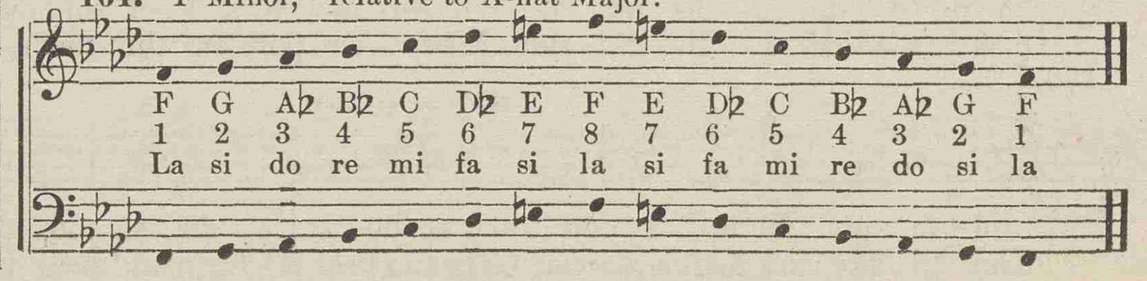


The last pitch in the Base of any piece is the key-tone, according to the usual rules of composition.

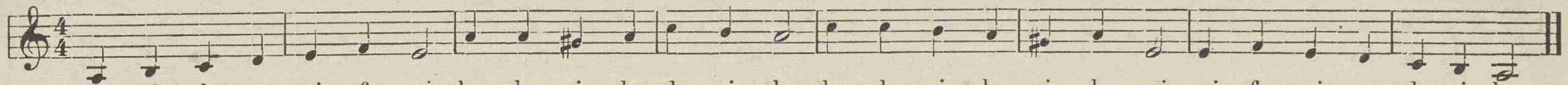
163. C Minor,—relative to E-flat Major.



164. F Minor,—relative to A-flat Major.

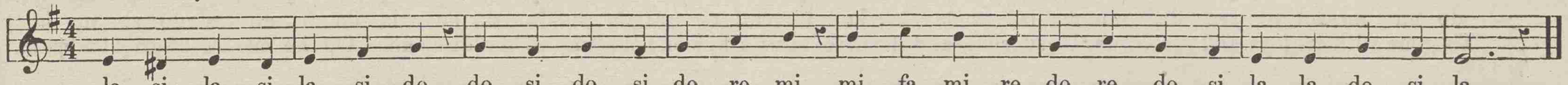


165. From any major key omit five and substitute sharp five, and a Relative Minor key will be the result. That which was sharp five becomes seven. See page 12. Name relative pitches. See previous page for names of pitches. Where the same words are used to two successive lessons, they may be sung together.
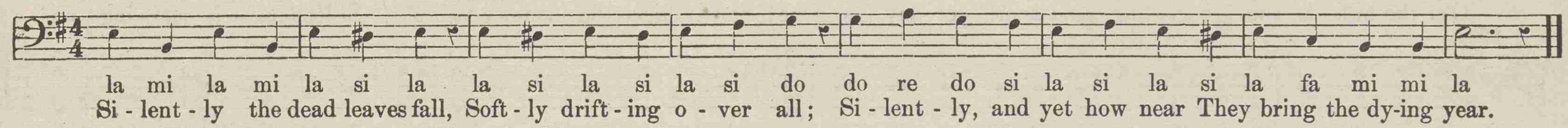


la si do re mi fa mi la la si la do si la do do si la si la mi mi fa mi re do si la
When our song must plaintive be, Oft we use the mi - nor key; When we sing of grief or pain, Needful oft the mi-nor strain.

166. What key? What is the relative major? Name pitches. Ask same of each lesson.
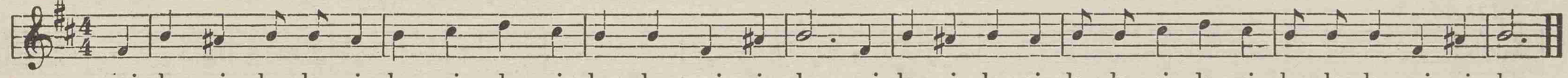


la si la si la si do do si do si do re mi mi fa mi re do re do si la la do si la
Si - lent - ly the dead leaves fall, Soft-ly drift - ing o - ver all; Si - lent - ly, and yet how near They bring the dy - ing year.

167. When pitches go from key-tone down, key-tone is eight; when up, key-tone is one.



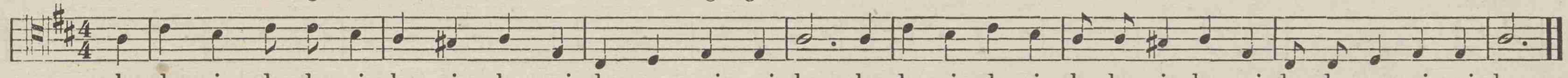
la mi la mi la si la la si la si la si do do re do si la si la si la fa mi mi la
Si - lent - ly the dead leaves fall, Soft - ly drift - ing o - ver all; Si - lent - ly, and yet how near They bring the dy-ing year.

168.



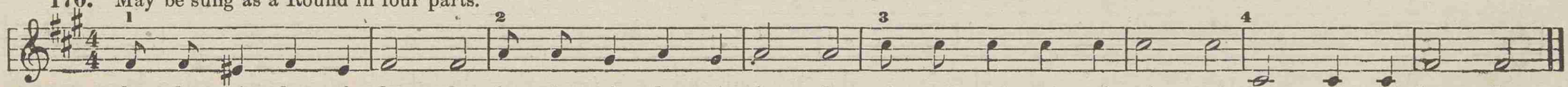
mi la si la la si la si do si la la mi si la mi la si la si la la si do si la la la mi si la
The wind blows bitterly thro' the wood, The wet leaves break andfall; But He who made the winter is good, And winter must come to all.

169. Let men's voices sing Base or Tenor when two lessons are sung together.



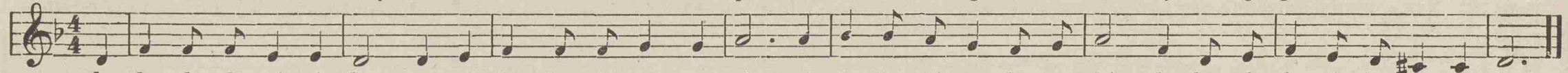
la do si do do si la si la mi do re mi mi la la do si do si la la si la mi do do re mi mi la
The wind blows bitter - ly thro' the wood, The wet leaves break and fall; But He who made the winter is good, And winter must come to all.

170. May be sung as a Round in four parts.



la la si la si la la do do si do si do do mi mi mi mi mi mi mi mi mi mi la . la
O - ver the break-ers foam - ing, Sul - len the guns are boom - ing, Flags of dis - tress are fly - ing, Save them from dy - ing.

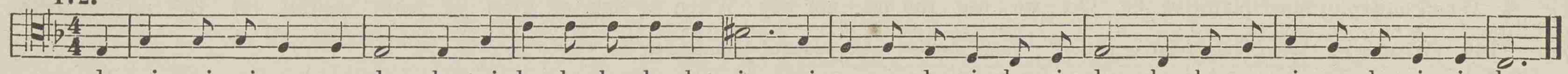
171. Teachers are asked to consider the question of using "ti" for seven of major keys, (two of minor keys), in order that "si" may not be the syllable for two pitches of minor keys. *"Do re mi fa sol la ti do"* will be found neat and pleasant. Lessons having the same words may be sung together.



la do do do si si la la si do do do re re mi mi fa fa mi re do re mi do la si do si la si si la

'Tis gone with its joys and sorrows, Its sunshine and storms of rain; Oh, look not a - way in the dist - ance, On the rel-ics of grief and pain.

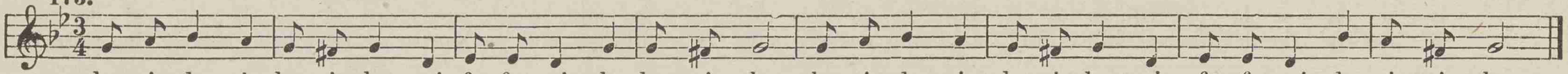
172.



do mi mi mi re re do do mi la la la la la si mi re re do si la si do la do re mi re do si si la

'Tis gone with its joys and sor - rows, Its sunshine and storms of rain; Oh, look not a-way in the dist - ance, On the rel - ics of grief and pain.

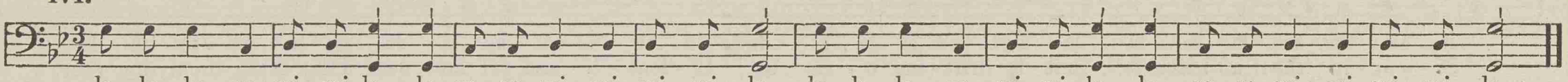
173.



la si do si la si la mi fa fa mi la la si la la si do si la si la mi fa fa mi do si si la

O'er the hills the sun is set - ting, And anoth - er day is gone; Slowly fades the shadowy twilight, Si-lent night is com - ing on.
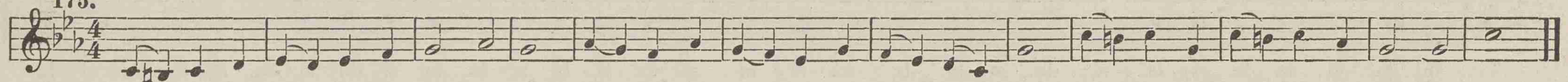
174.



la la la re mi mi la la re re mi mi mi mi la la la la re mi mi la la re re mi mi mi mi la

O'er the hills the sun is set - ting, And an-oth - er day is gone; Slowly fades the shadowy twi-light, Si - lent night is com - ing on.
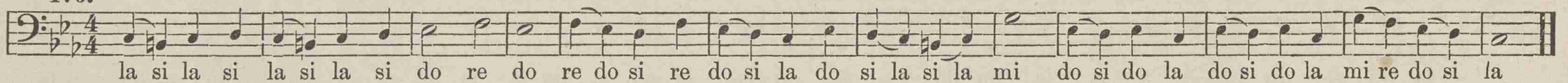
175.



la si la si do si do re mi fa mi fa mi re fa mi re do mi re do si la mi la si la mi la si la fa mi mi la

Waves of the o - cean in sul - len roar, Moan for the friends that have gone be - fore; Foaming and dash - ing up - on the shore.
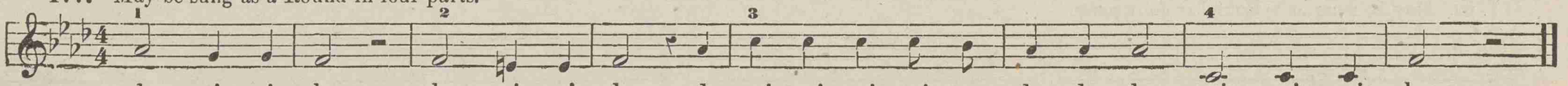
176.



la si la si la si la si do re do re do si re do si la do si la si la mi do si do la do si do la mi re do si la

Waves of the o - cean in sul - len roar, Moan for the friends that have gone be-fore; Foaming and dash-ing up - on the shore.

177. May be sung as a Round in four parts.

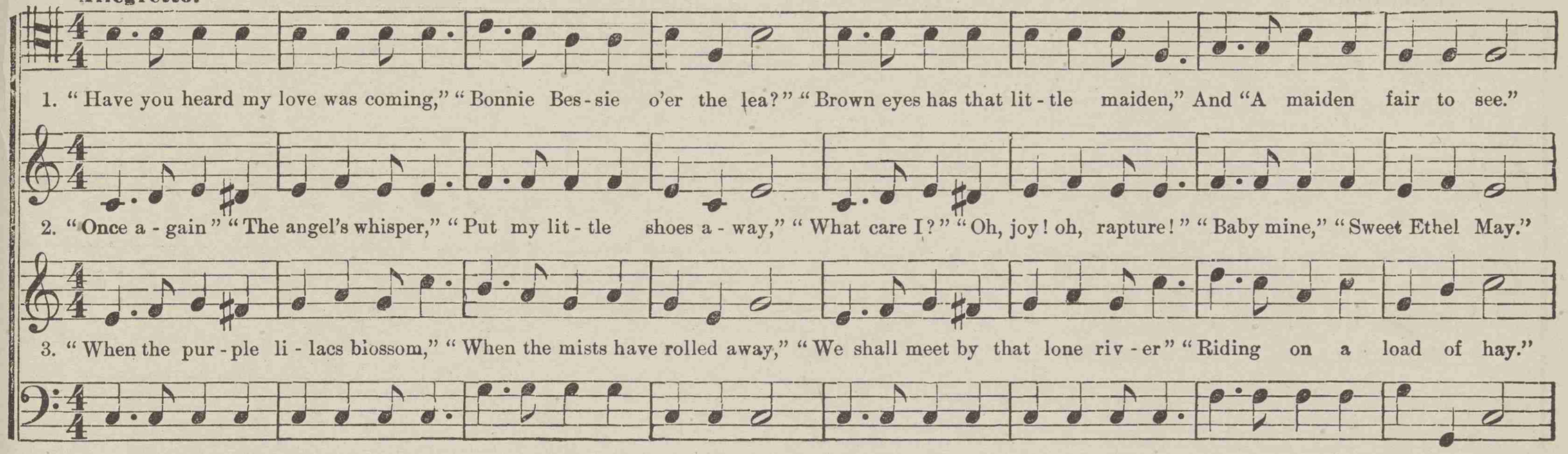


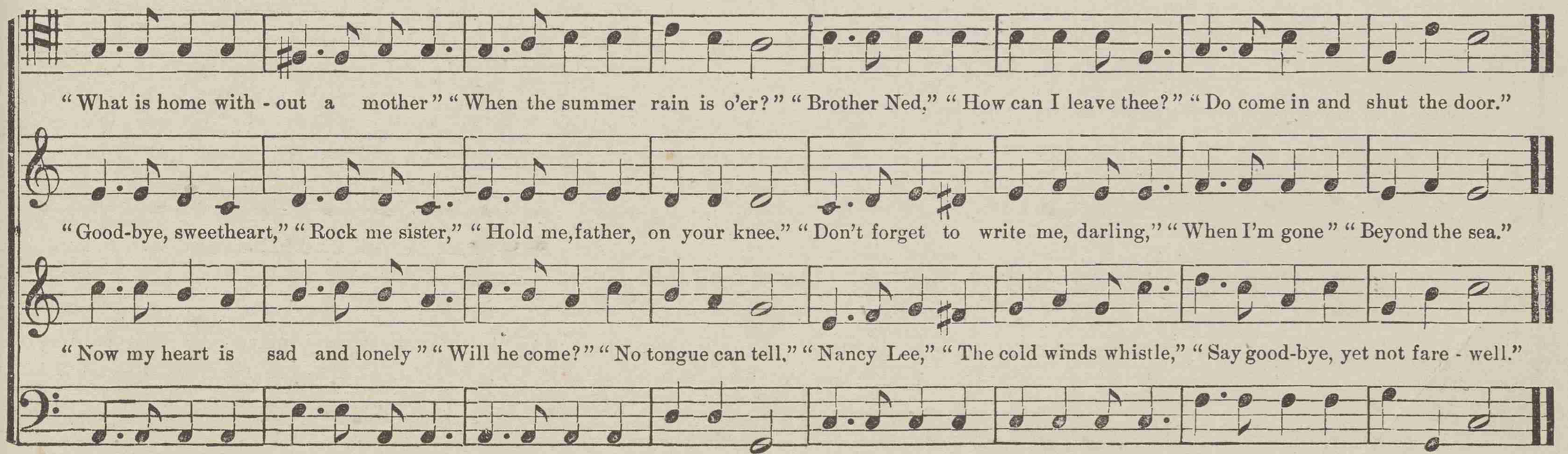
do si si la la si si la do mi mi mi mi re do do do mi mi mi la

Weep, na - ture, weep; Sum - mer is dead. See! there she lies in her shroud of flowers, Droop-ing her head.

M. U.

Allegretto.





Murmuring Sea.

MRS. CRAWFORD.

G. F. R.

Andantino.

1. Murmuring sea! beau-ti-ful sea! How I love to list to thy mel-o-dy, When the winds are still in the rock-y

2. Murmuring sea! beau-ti-ful sea! I no more shall sail o'er thy wa-ters free; But I watch the ships till they fade from

caves, And the sweet stars glance on thy pur-ple waves. It is there I dream of the dis-tant land Where I left a

sight, And my fan-cy fol-lows their trackless flight. Bounding far a-way to their destined mart, To the land so

lov-ing and joy-ous band; Oh, how dearer than ev-er it seems to me, As I muse on the shore of the murmuring sea.

dear to my lone-ly heart; Oh, how dearer than ev-er it seems to me, As I muse on the shore of the murmuring sea.

Dim.

Murmur-ing sea! murmuring sea! Oh! beauti-ful, beauti-ful, murmur-ing sea, murmuring, murmuring, murmuring sea.

Murmur-ing sea! murmuring sea! Oh! beauti-ful, beauti-ful, murmur-ing sea

The Song of the Old Bell.

F. S. S. G. F. R.

With steady movement.

1. I was hung in my place when the village was young And the houses were scattered and few, In the old din-gy bel-fry for

2. Sextons five who have served here have aged and died And the sixth now is tugging at me, But he'll soon be so worn he'll be

3. So I watch from my tower as the pagent moves by With its joys and its sorrows and fears, And its all one to me in my

CHORUS.

a-ges I've swung, Yet my song is the same as when new. And so I sing Ding, dong, dong, ding, Or ut-ter a solemn

hustled a-side Making room for a younger than he. And so I sing Ding, dong, dong, ding, Or ut-ter a solemn

sol-i-tude high, If the world is in glad-ness or tears. And so I sing Ding, dong, dong, ding, Or ut-ter a solemn

Dim. and Rit.

toll, Ding, dong, dong, ding, For the bride I ring, Ding, dong, for the pass - ing soul, Ding, dong, for the pass - ing soul.

toll, Ding, dong, dong, ding, For the bride I ring, Ding, dong, for the pass - ing soul, Ding, dong, for the pass - ing soul.

Nearing the Shore.

SYLVA WILDING.

G. F. ROOT.

Andante.

1. Drifting away from the bright isles of youth, Drifting a - way, drifting a - way, Far from the friendship, the trust, and the truth,

2. On o'er the dark boundless ocean of time, Toil - ing a - way, toil - ing a - way; Seeking the shores of a bright deathless clime,

3. Nearing the shore of the beauti - ful land, Nearing the shore, nearing the shore; Softly the waves kiss the gem-gleaming strand,

Nearing the Shore. Concluded.

Drifting a - way, drifting a - way, O, the sweet songs we shall never more hear! Stilled the fond lips and the love tones so dear,

Day af - ter day, day af- ter day, O, the sick heart with her des - o - late pain! Weary and faint with sad watchings and vain;

Nearing the shore, nearing the shore, O, the soft airs from the ev - er - green isle! Waiting and loved ones, how sweetly they smile!

Cold the true hearts that lie pulseless and still; Veiled are the eyes that no smiles ev-er fill, Veiled are the eyes that no smiles ever fill.

Hush! ye wild winds, for a moment, your moan; Where, *tell me where* those who lov'd me have gone! Where, *tell me where* those who lov'd me have gone!

All the long years of our parting are past; God and our darlings, and sweet home at last, God and our darlings, and sweet home at last.

Crowding Awfully.

(A TEMPERANCE CHARACTER SONG.)

Words by REV. B. R. HANBY. New arrangement by G. F. ROOT.

Allegretto.

1. These temp'rance folks do crowd us aw - ful - ly, crowd us aw - ful - ly, crowd us aw - ful - ly, These temp'rance folks do crowd us aw - ful - ly, You need - n't think I care; For I'm not the man to lose my lib - er - ty,
2. They stick the pledge, these blue tee - to - tal - ers, blue tee - to - tal - ers, blue tee - to - tal - ers, They stick the pledge, these blue tee - to - tal - ers, Be - neath each ru - by nose; And they talk of woe, and want and pov - er - ty,
3. I wish these chaps would cease to pit - y me, cease to pit - y me, cease to pit - y me, I wish these chaps would cease to pit - y me, I'm not yet quite be - reft; Come to search though, in my once fat pock - et - book,
4. There's a wife down town would cry with hap - pi - ness, cry with hap - pi - ness, cry with hap - pi - ness, A wife who would just cry with hap - pi - ness, If I would sign to - day; There's a bright haired child would jump and ca - per, yes,

(The small notes for last verse.

lose my lib - er - ty, lose my lib - er - ty, I'm not the man to lose my lib - er - ty, I ha'n't a bit to spare.
want and pov - er - ty, want and pov - er - ty, They talk of woe, and want and pov - er - ty; There's truth in that I s'pose.
once fat pock - et - book, once fat pock-et-book, Come to search tho', in my once fat pock-et-book, There's not a nick - el left.
jump and ca - per, yes, jump and ca - per, There's a bright haired child would jump and ca - per; You may pass that pledge this way.

CHORUS.

Then for - ward, boys, hur - rah! Come, join the glo - rious lay; We'll hoist our flag, and on to vic - to - ry, The Right shall rule the day.

This Song may be sung in character,—tattered garments, "once fat pocket-book," etc. The chorus are behind the solo singer, seated. One of the chorus should have a paper representing the Pledge. The solo singer, on reaching the line, "you may pass," etc., should turn round, take the pledge from the one who is holding it, and leading off on the chorus should advance to the front of the stage, waving it above his head. The last chorus should be sung standing, all rising quickly and singing with great spirit.

Whistle and Hoe.

*

Moderato.

1. There's a boy just o - ver the gar- den fence, Who is mer - ri - ly whistling, the live-long day; And his work, it is not just a vain pre-tense,
2. Not a word be-moaning his task I hear, He has scarcely the time for a growl I know, And his whis - tle is mer - ry and loud and clear,
3. So you see he nev-er for - gets to hoe, For he knows that if i - dle the weeds will spread; And that whis-tle-ing on - ly throughout the row,

Refrain.

For he cuts all the grass and the weeds a - way. Whis - tle and hoe, whis - tle and hoe; That is his mot - to for ev - ery row;
Just as if he found pleasure in ev - ery blow. Whis - tle and hoe, whis - tle and hoe; Short-en the work by the (*Omit.*) . . tunes you know.
May be good for the weeds but is bad for bread. Whis - tle and hoe, whis - tle and hoe, That is his mot - to for ev - ery row;
Whis - tle and hoe, whis - tle and hoe, Shor - ten the work by the (*Omit.*) . . tunes you know.

Interlude to be whistled.

Join 2nd & 3d verses closely to interlude.

The Song of the Chemist.

(MEN'S VOICES.)

GEO. F. ROOT.

Andantino.

1. Oh, come where the Cy - an - ides si - lent - ly flow, And the Car-bu-rets droop o'er the Ox-ides be - low; Where the
2. While Al - co - hol's li - quid at thir - ty de-grees, And no chem-i - cal change can af-fect Man - ga-nese, While the
3. Oh, Sulphides and Chlorides and Ni-trates so dear, Nev-er names to my soul can so close-ly co-here; So while

Come! come! come! come!

rays of Po - tas - si - um shine on the hill, And the song of the Sil - i - cate nev - er is still. Come! oh, come! Per-

Al - ka - lies flour-ish, and A - cids are free, Shall my true heart be faith-ful, sweet Science, to thee. Yes, to thee, Zinc,
Al - ka - lies flour-ish, etc.

Come! come! come! come!
Yes, yes, yes, yes,

ox - ide of So - da and Vi - ni vi - tum; Come! oh, come! Per-ox - ide of So - da and Vi - ni vi - tum.

Bo - rax and Bis-muth and H, O, plus C; Yes, to thee, Zinc, Bo - rax, and Bis-muth and H, O, plus C.

Come! come! come! come!
Yes, yes, yes, yes.

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 as open as the tube of a flute.

(NOTE. The air is drawn into the lungs by distending the chest, just as it is drawn into a pair of bellows by distending its covers;—the walls of the chest are drawn apart and the air rushes in.)

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.

A test that will show whether the breath is controlled rightly or not is this:—Take the breath fully, and if, at the moment the throat is opened to speak or sing, more breath rushes out than is needed, the muscles are not holding the breath back properly. This is especially true if there is a feeling of constraint or tightness about the throat, and a "letting go," as it were, of the abdominal and intercostal (side) muscles.

On the contrary, the lungs being filled, if the throat is open and unconstrained, and tones or words can be uttered and the lungs still remain full, and there is a consciousness of holding firmly the muscles referred to, the breath is controlled in the proper way.

With right position, this matter of breathing is at the foundation; no one can hope to sing well who does not manage the breath properly.

DELIVERY AND QUALITY OF TONE.

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.

Most of the practice in exercises with syllables (where there is no particular sentiment or emotion) should be done *without distension of the throat*, notwithstanding the quality so produced may be neither rich nor resonant. The reason why this is best is, that as somber emotions can not be continuously borne without mental injury, their constant expression can not be indulged in without injury to the voice. The *working tone* is not an emotional one. There need be no feeling imparted to the tone for the practice of mere vowel and consonant elements, nor for interval or flexibility work, and very little for phrasing. Some shades of emotion may sometimes be given in solfeggios, according to the character of the music.
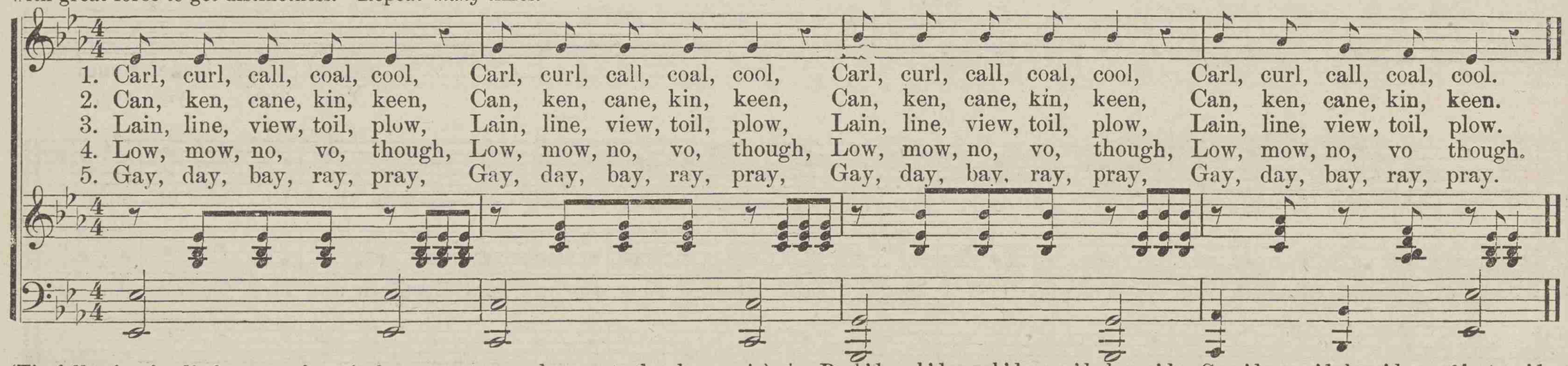
VOWELS AND CONSONANT ELEMENTS.

In the following exercise, Nos. 1 and 2 are for the principal vowel elements of the language, and No. 3 for the dipthongs. Nos. 4 and 5 are for the principal consonants. Practice No. 1, 2 and 3 as follows.

First, sing them as they are, then the same numbers omitting terminal consonants, leaving only the first consonant and the vowel; then, the same numbers omitting all consonants—leaving only vowels.

Sing Nos. 4 and 5 first as they are, then omit all vowels, leaving only the consonant elements with which the words begin.

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. Practice the vowels with great care to get right form, and the consonants with great force to get distinctness. Repeat *many* times.

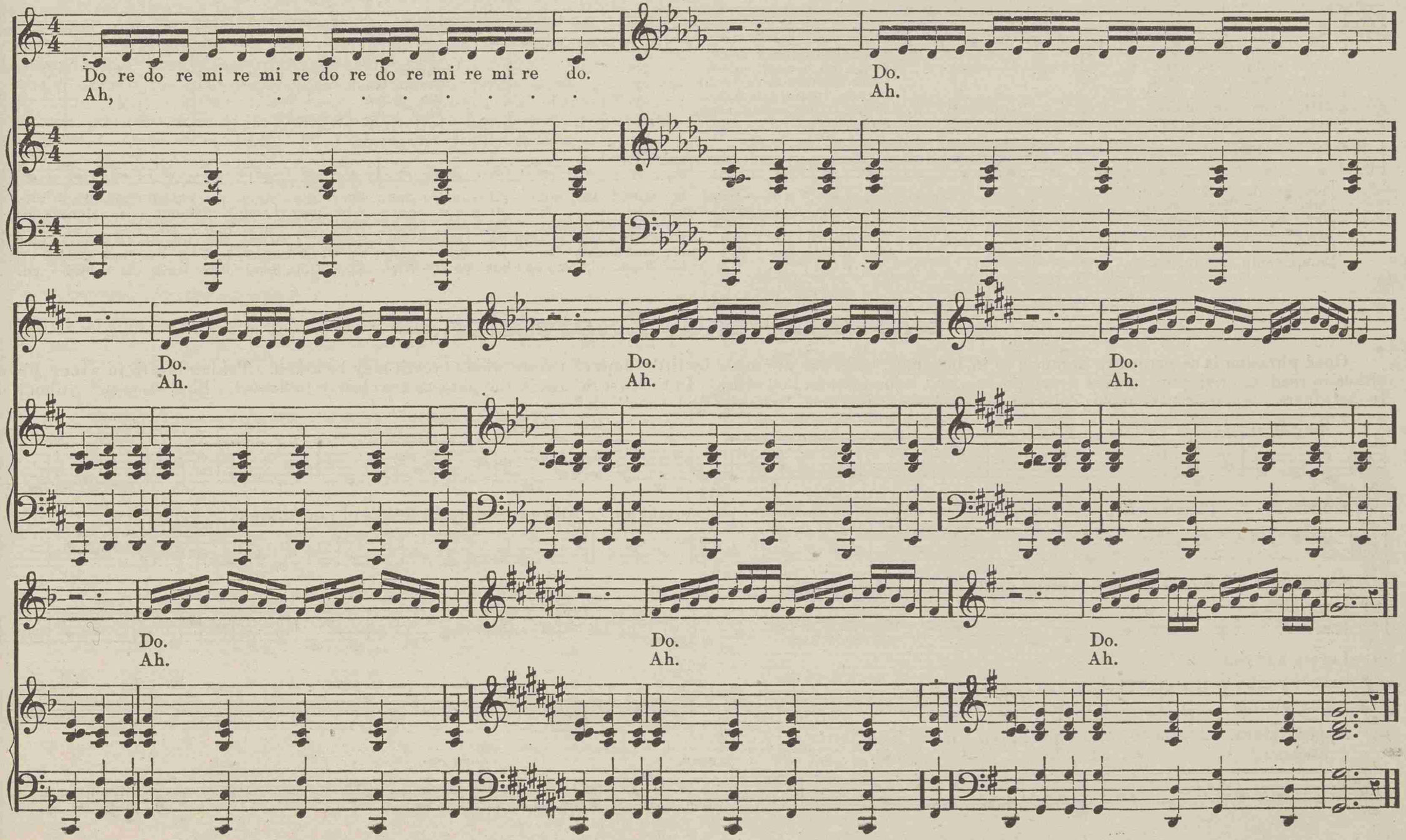


(The following for distinctness of *terminal* consonants, may be sung to the above music.)

Bold, hailed, called, held, howled. Balm, calm, elm, helm, whelm. Elve, helve, delve, selve, twelve. Maimed, claimed, hand, land, crowned.
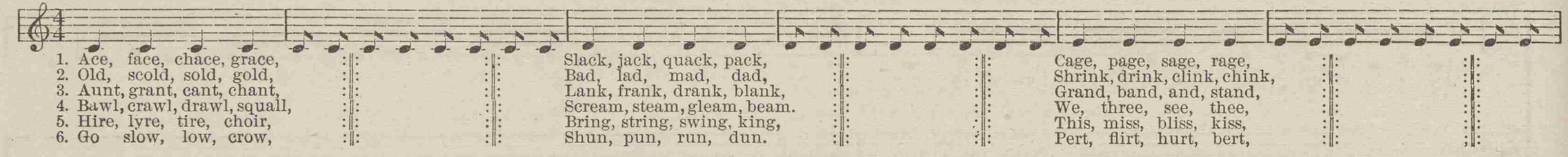
Barb'd, orb'd, curb'd, arm'd, harm'd. Carv'd, curv'd, leav'd, serv'd, starv'd.
Wrong'd, hang'd, clang'd, bang'd, whang'd.
Learn'st, scorn'dst, turn'dst, burn'dst, charm'dst.

Sing first with syllables, then with "Ah." Sing *Moderato*, *Allegretto* and *Allegro*, as you are able. Do not lose the beat in passing from one key to the next. Either exercise may be transposed all through. It would be well to sing the more difficult ones in the first key and the last.



Exercise for Articulation.
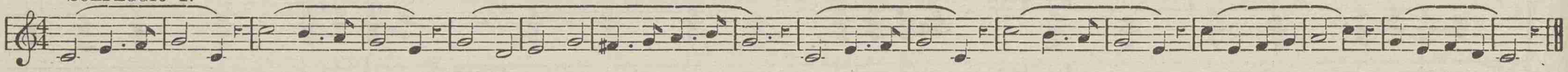
After singing the four words to the quarters, repeat them twice to the eighths that follow them, according to the little repeat marks. Doubling the speed will greatly increase the difficulty of utterance. This exercise may be practiced by sections or seats in a variety of ways,—each may sing a number, or, one after another. singing the same number, or one singing the quarters, and all the rest making the repetitions in eighths. All sing the last two measures.
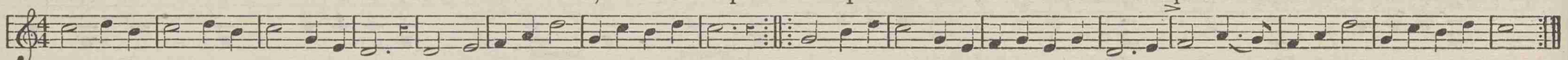


Phrasing and Expression.

Good phrasing is as necessary in music as in language. Phrases are made by little stops or pauses where breath may be taken. Taking breath in wrong places, either in reading or singing, makes wrong phrases and injures sound and sense. In the first Solfeggio the phrases are clearly indicated. Find them out without aid in the others. See where the music calls for *cres.* and where for *dim.* Syllables first, then "ah."
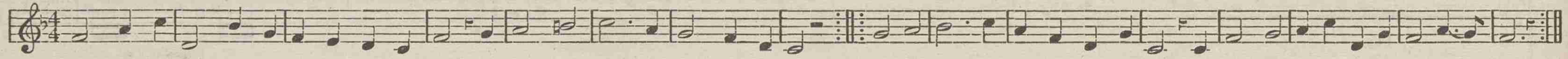
SOLFEGGIO 1.
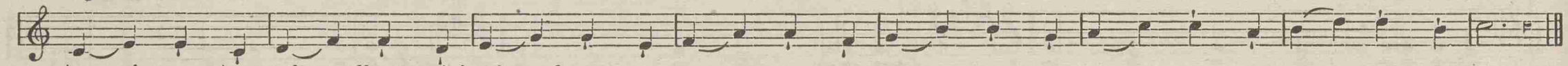


SOLFEGGIO 2. Phrases often end where there are no rests, as rhetorical pauses take place where there are no marks of punctuation.
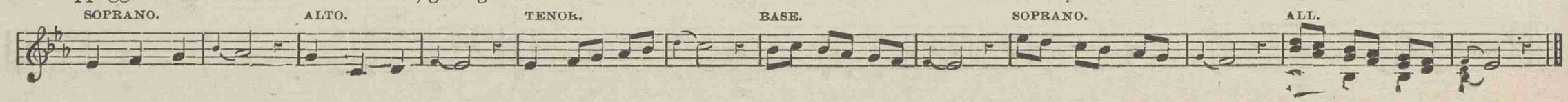


SOLFEGGIO 3. Where the key changes apply syllables accordingly.



Legato and Staccato.



Appoggiatura. Accent the small note, giving it one beat.



Emotions may be expressed by tones, and the voice is capable of producing (and does *naturally* produce) appropriate and corresponding tones to all the emotions which the heart can feel.
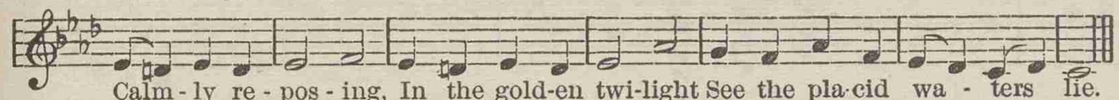
Tones may be classed into two principal divisions—the *Clear* and the *Somber*.

The *somber tone* is produced by distending the throat and back part of the mouth, and the *clear tone* by avoiding such distension.

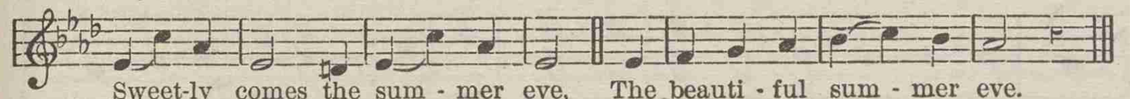
Modifications of the clear quality of tone express the various kinds and degrees of joyful emotions, together with courage, boldness, hope, etc., while emotions of sadness, grief, or solemnity, in all their variety, with fear, horror, despair, etc., are expressed by various modifications of the somber quality of tone.

CLEAR TONES.
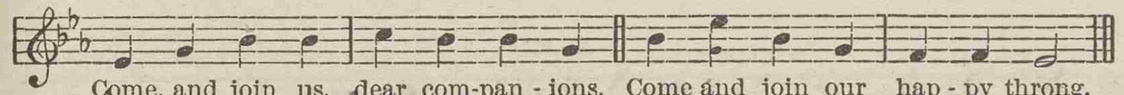
1. TRANQUILITY.



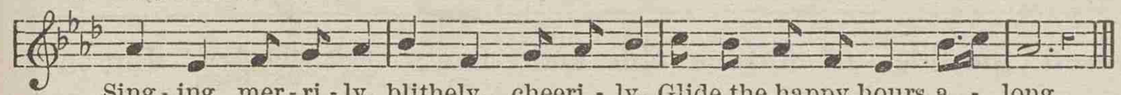
2. QUIET CHEERFULNESS.



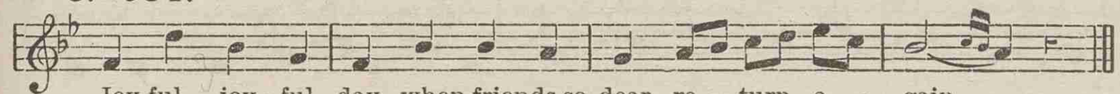
3. CHEERFULNESS.
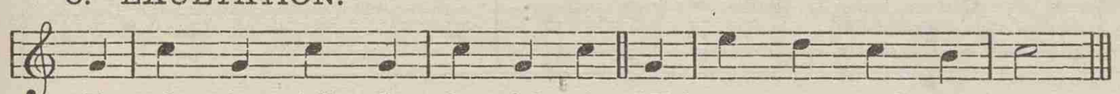


4. GAYETY.



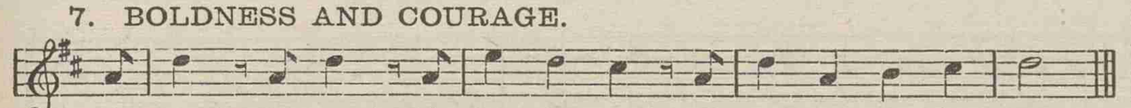
5. JOY.



6. EXULTATION.

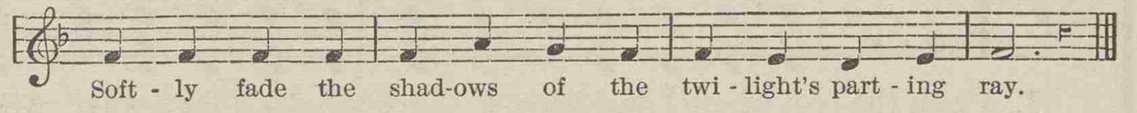


7. BOLDNESS AND COURAGE.

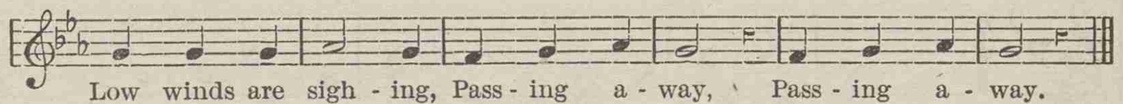


SOMBER TONES.

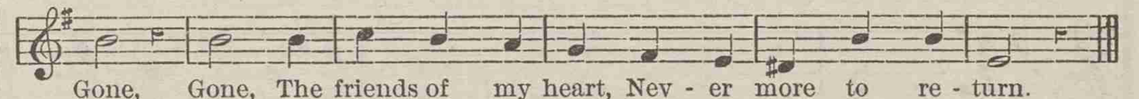
8. PLAINTIVENESS.



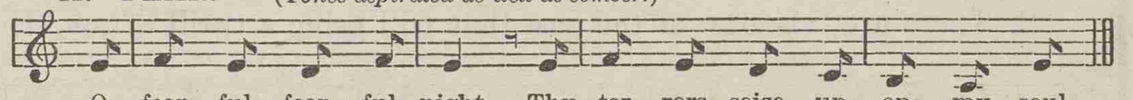
9. SADNESS.



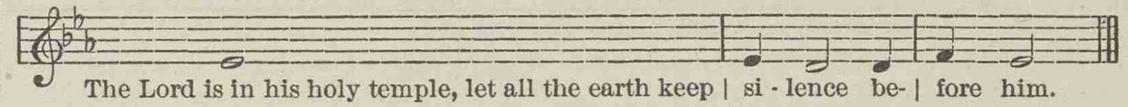
10. GRIEF.



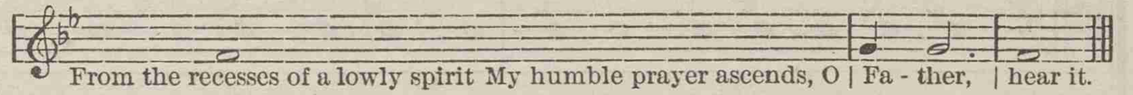
11. FEAR. (*Tones aspirated as well as somber.*)



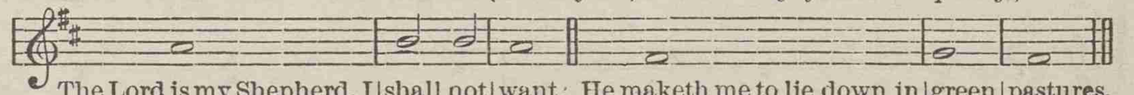
12. REVERENCE AND SOLEMNITY.



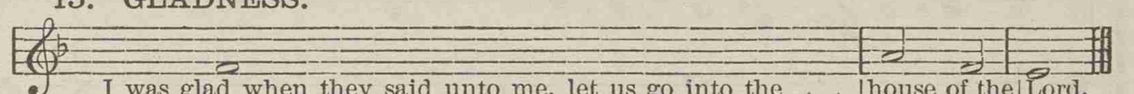
13. HUMBLE DEVOTION.



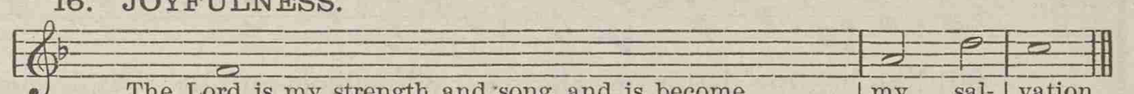
14. CALM CONFIDENCE. (*Somber form, but something of the Clear quality.*)



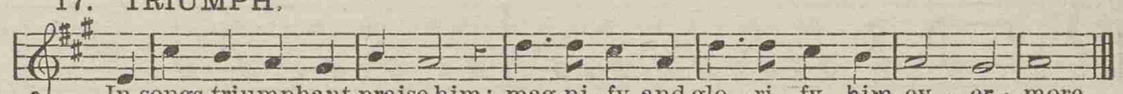
15. GLADNESS.



16. JOYFULNESS.



17. TRIUMPH.



The Little Cabin by the Prairie Spring.

FRANCIS S. SMITH.

Moderato.

1. From the cot where I was born, I have wander'd far a-way, And old time has laid his fin-ger on my brow; I have

2. There are vis-ions of the past that will bring a thrill of joy, How - so - ev - er dark our path in life may be; That will

on my brow,
path may be,

had my share of life with its changes grave and gay, And I've seen the tide of fortune ebb and flow; ebb and flow; set us free; But in

fall like healing balm on the e - vils which an-noy, And one bless - ed moment from them set us free; Thus when

all the varied scenes that have opened on my gaze, How - ev - er bright the sunshine they might bring, I have

I have wear-y grown of the world and its de - ceit, Fond mem'ry will a shade of so - lace bring, When I

they might bring,
sol - ace bring,

nev - er met with one that shut out my boy - ish days In the lit - tle cab - in by the prairie spring, the prairie spring.

think of by-gone hours passed so in - no - cent - ly sweet In the lit - tle cab - in by the prairie spring.

What Ails the Men?

EBEN. E. REXFORD. LADIES' VOICES.

1. Dear Cu-pid, what ails all the men? We're sure we'd like to know; Its dread-ful-ly dis-cour-ag-ing To have them treat us
2. Dear Cu-pid, are the hor-rid men A-fraid, do you sup-pose? If so, they need en-cour-ag-ing, And coax-ing to pro-
3. Dear Cu-pid, when we get our rights We'll nev-er treat them so! We'll give the men a chance, be sure, To an-swer Yes or
So. They say such sweet and ten-der things, As ev-'ry mai-den knows, We think, of course, they mean them all, But
pose. And yet, it hard-ly seems to us They're si-lent out of fear, Be-cause they're not a-fraid to flirt; It's
No. If wo-men ev-er make the laws, (Per-haps they will—who knows?) We'll just a-bol-ish bach-e-lors, And

REFRAIN. Repeat *pp*

still they don't pro-pose. Will somebod-y tell, (If some-bod-y knows) The rea-son those creatures will not pro-pose?
real-ly ve-ry queer. Will somebod-y tell, (If some-bod-y knows) The rea-son they flirt, but do not pro-pose?
then *we* will pro-pose. Oh, speed hap-py day, And bring us re-pose; They must come to time when *we* can pro-pose.

On the Sea.

EVELYN. G. F. R.

Andantino.

1. Far out, far out on the shining sea When the wind is fresh and strong, When skies are fair and days are rare, And glad waves break in song;

2. The boatman sings while the sails unfurl, And the sea-gulls sharply cry; The land grows dim, the water's rim Leaps tow'rd the bending sky.

3. Each wave is crown'd with a cap of snow As they grandly fall and rise; The clear winds blow, the white sails go Like birds in summer skies.

CHORUS.
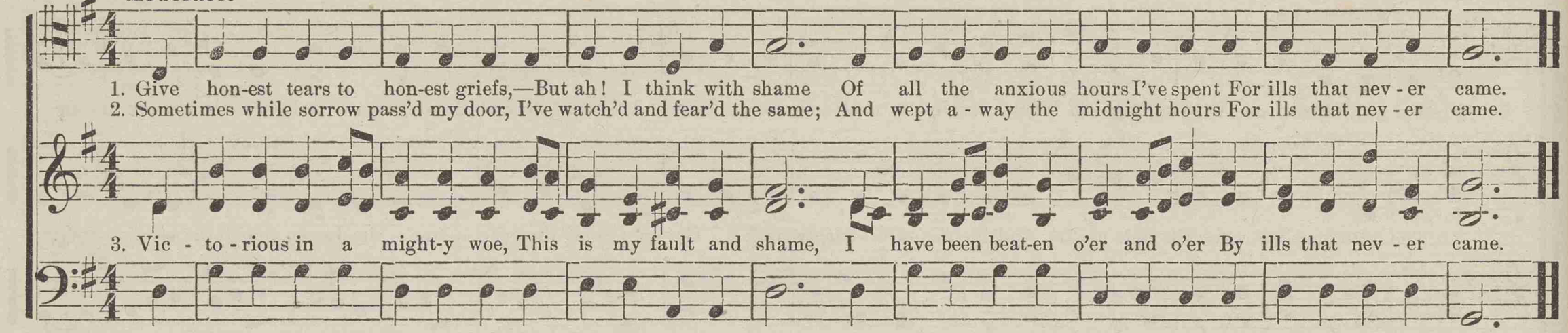
So gay and bright In dan-cing light We glide, we glide a - long; Yes, gay and bright In dancing light We glide, we glide a - long.

So gay and bright In dan-cing light We glide, we glide a - long; Yes, gay and bright In dancing light We glide, we glide a - long.

Ills That Never Came.

L. E. BARR.

Moderato.

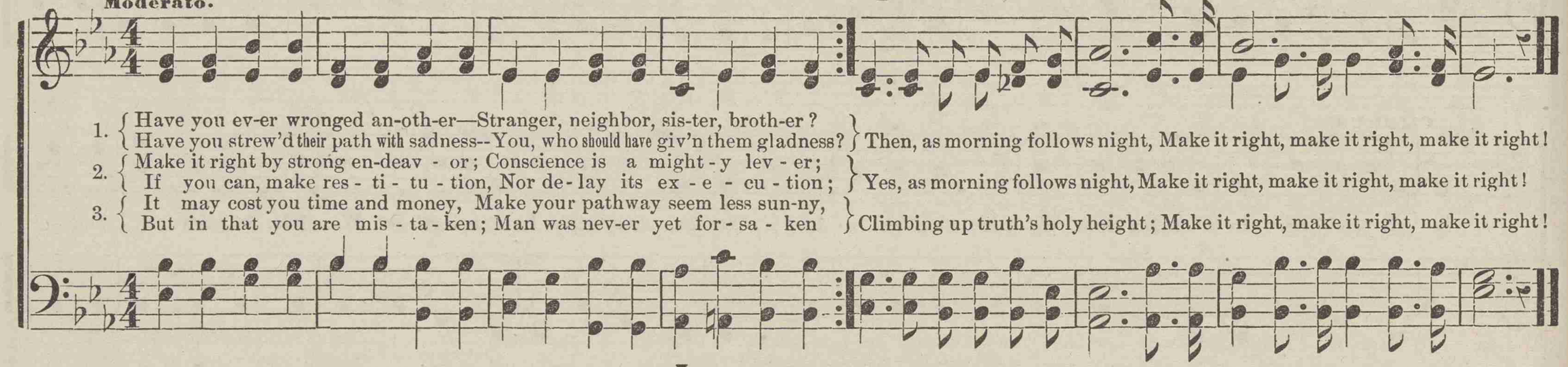


Make It Right.

MRS. M. A. KIDDER.

Moderato.
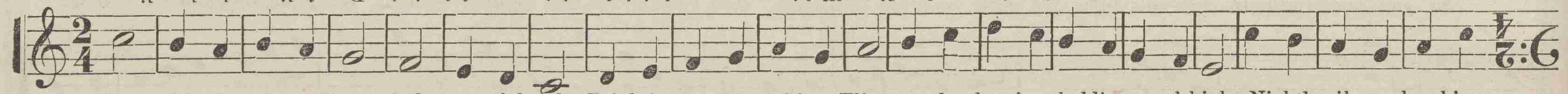
make it right, G. F. ROOT.



Anagramus.

Sing first as here, then turn the song upside down and sing the same words backward, and the same notes with the other Clef.

Breaking silence nightly, High revel holding, hooting ow-let flies; Waking are stars brightly; sigh mournful winds, Day, fading, slowly dies.



Dies slowly, fading day; winds mournful sigh; Brightly stars are waking, Flies ow-let, hooting, holding revel high; Nightly silence breaking.

EUGENE J. HALL.

Allegretto.

1. I come from fields of frost and snow, My wind-ing way I fol - low;
I come from where the wild woods grow, I come from hill and hol - low.
I foam, I flash, I leap, I dash, I glide with mu-sic

2. I trem - ble on the rock - y brink, My wind-ing way I fol - low;
I gleam, I pause, I plunge, I sink In - to the hid - den hol - low.
I loud - ly roar a - long the shore, I trem-ble and I

mer - ry, O'er peb - bles bright with rain - bow light, A - long the love - ly prai - rie.

CHORUS.

Min-ne-min-ne - ha - ha, Min-ne-min-ne - ha - ha,

qui - ver; I rush a - long, with joy - ous song, To greet the might - y riv - er.

Min-ne-min-ne - ha - ha, Min-ne-min-ne - ha - ha,

That's the song the peb - bles taught her. Min-ne-min-ne - ha - ha, Min-ne-min-ne - ha - ha, Laugh-ing, laugh - ing wa - ter.

That's the song the peb - bles taught her. Min-ne-min-ne - ha - ha, Min-ne-min-ne - ha - ha, Laugh-ing, laugh - ing wa - ter.

The Boy and the Fountain.

G. F. R.

By permission of S. Brainard's Sons.

Recitando.

1. A little boy a fountain sought, From which the sparkling wa - ter burst, And drank with eager joy the draught That kindly quenched his ra - ging thirst; Then, graceful-ly he touched his cap—"I thank you, fountain bright," he said, "For this nice drink you've given me, To stop my thirst and aching head."
2. Then said the fountain, "Little man, You welcome are to what I've done, But I am not the one to thank, I only help the wa - ter run;" "Ah!" said the wa - ter, "don't thank me! Far up the hill-side lives the spring That sends me forth with gen-'rous hand To gladden ev - 'ry living thing."
3. "Oh, don't thank me, for what am I Without the dew and summer rain? With - out their aid I ne'er could quench Your thirst, my little boy, a-gain;" "Oh, well, then," said the lit-tle boy, "I'll gladly thank the rain and dew." "Pray, don't thank us! with-out the sun We could not fill one cup for you."
4. "Then Mr. Sun, ten thousand thanks For all that you have done for me;" "Stop!" said the sun, with blushing face, "My little fellow, don't thank me; 'Twas from the o - cean's mighty stores I drew the draught I gave to thee;" "Oh, ocean, thanks!" then said the boy—It ech-oed back, "Not un - to me."
5. "Not unto me, but unto Him Who formed the depths in which I lie; Go, give thy thanks, my little boy, To Him who will thy wants supply." The boy took off his cap, and said, In tones so gen - tle and sub - dued, (*omit*)..... "Oh, God, I thank Thee for this gift! Thou art the Giv - er of all good."

For last two lines of last verse.

Pharisee and Sadducee.

A novel rythmic effect; alternately a double and a triple measure.

GEO. F. ROOT.
From "Young Organist at Home."

Moderato.

1. To church the two to - geth-er went, Both, doubtless, on de - vo - tion bent; The preacher preached, with fluent ease, On Pharisees and Sadducees;

2. She flashed on him her bright black eyes In one swift look of vex'd surprise, And then he hast-ened to a - ver He was her constant worshipper;

And as they homeward slowly walked, The lov-ers on the sermon talked; Said he, "do you not think that we Are Pha - ri - see and Sadducee!"

"But Ma - ry, I in - sist," said he, "you are the dearest *fair - I - see,* And you don't care so much for me, And that's what makes me *sad-you-see.*"

Autumn.

C. H.

Arranged from S. GLOVER.

Moderato.

1. Somber-hued the clouds are flying, Hurried on by au - tumn's breath; Thro' de - serted for - ests sigh - ing, Breezes

2. Si - lent are thy hid - den bowers; Still as death are all thy halls; Slumbering are all thy flow - ers, Slowly

hurried on,
all thy halls;

bear the verdure's death. Forest, where are now thy pleasures Which allured us to thy shade? Where are all the joy - ous

all thy fo - liage falls. Shall we spend the time in sighing, For the flow'rs of summer gone? For the songsters southward

CHORUS.

measures That thy feathered minstrels made? They are gone, but far ex-tend - ing O - ver meadow, hill and

fly - ing, And the gen - tle breez - es' moan? They are gone, but far ex-tend - ing O - ver meadow, hill and

minstrels made?
breezes' moan?

plain, With their crowns of glo - ry bend - ing, Are the fields of gold - en grain, Are the fields of gold - en grain.

plain, With their crowns of glo - ry bend - ing, Are the fields of gold - en grain, Are the fields of gold - en grain.

hill and plain,

The Song of the Sailor.

(MELODY IN TENOR.)

G. F. R.

From "Young Organist at Home."

Con spirito.

1. Up in the rig-ging or down in the hold, 'Tis ev - er the same to me; . . . My world - ly all is my brown sea - chest, My

2. Up in the rig-ging or down in the hold, The bil-lows may fret and foam . . . And toss the ship till she seem to be A

3. Up in the rig-ging or down in the hold, My ship I sail o'er the sea; . . . There's one who keep-eth my treasures fast— My

to me;
and foam
the sea;

joys are mem-o-ries lock'd in my breast, And my on-ly home is the sea, My on - ly home is the sea.

painted toy in the arms of the sea; Yet I love my wild, restless home, I love my wild, restless home.

wife and babe; and I hope at the last That their lovely home I shall see, Their love - ly home I shall see.

Morning.

(FOR LADIES' VOICES.)

J. R. MURRAY. G. F. R.

With bright, clear tones.

1. O'er the hill-top streaming, ... Lakes and riv-ers gleam-ing In its beams so bright, Lakes and rivers gleam-ing In its beams so

2. Now be - fore it flee-ing, ... Hills and valleys see - ing, Greet the glowing light, Hills and valleys see - ing, Greet the glowing

3. O - ver land and o - cean . . . . . Earth in glad commo-tion, Welcomes morning beams, Earth in glad com-mo - tion, Welcomes morning

See the morning light,
Sweep the shades of night,
Flow its golden streams,

bright; A - wake! A - wake! Re - joice in morning's light; A - wake! A - wake! Re - joice in morning's light.

light; A - wake! A - wake! Re - joice in morning's light; A - wake! A - wake! Re - joice in morning's light.

beams; A - wake! A - wake! A-wake! Re - joice in morning's light; A - wake! . . . A - wake! . . . . A-wake! Re-joice in morning's light.

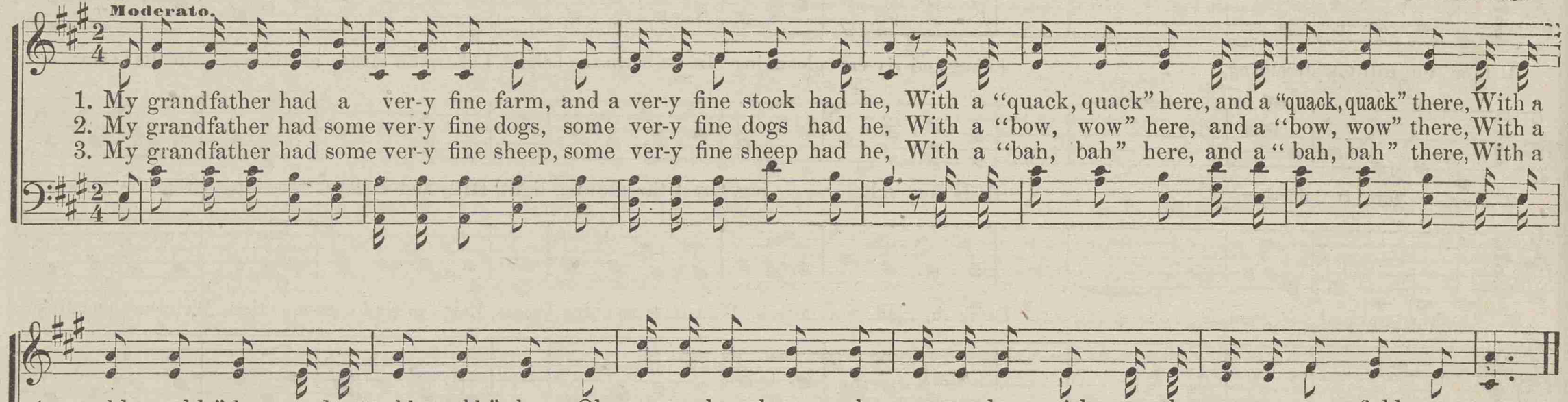
A - wake! A - wake! A - wake! A - wake!

My Grandfather. (FOR ARTICULATION.)

It will be seen that this is cumulative, like "The House that Jack built." A little examination will show how it is to be sung.

L. COMPTON. L. COMPTON.

Moderato.



4 My grandfather had some very fine cows,
Some very fine cows had he;
With a "moo, moo" here, and a "moo, moo" there,
With a "bah, bah" here, etc.,
With a "bow, wow" here, etc.,
With a "cackle, cackle" here, etc.,
With a "quack, quack" here, etc.,
Oh, come along boys, etc.,

5 My grandfather had some very fine pigs,
Some very fine pigs had he,
With a "quee, quee" here and a "quee, quee" there,
With a "moo, moo" here, etc.,
With a "bah, bah" here, etc.,
With a "bow, wow" here, etc.,
With a "cackle, cackle" here, etc.,
With a "quack, quack" here, etc.,
Oh, come along boys, etc.,

6 My grandfather had some very fine birds,
Some very fine birds had he,
With a "caw, caw" here and a "caw, caw" there,
With a "quee, quee," here, etc.
With a "moo, moo" here, etc.
With a "bah, bah" here, etc.
With a "bow, wow" here, etc.,
With a "cackle, cackle" here, etc.
With a "quack, quack" here, etc.,
Oh, come along boys, etc.,

The Road to Slumberland.

MARY D. BRINE. GEO. F. ROOT.

For pianissimo singing. First verse *soft*, second *softer*, third *softest*. Two important things are to be done in singing this piece. First, adapt second and third verses to the notes that are written for first verse; this will sometimes require two notes where now there is one, and sometimes vice versa. The second thing is to *feel* that you are really in the key of E flat in the modulation, and in the key of G the moment you are out of E flat.

Andantino.

1. What is the road to Slumber-land, And when does the ba - by go? The road lies straight thro' mother's arms, When the sun is sinking low.

2. Two lit - tle tir - ed, satiny feet, From the shoe and the stocking free, Two little palms to - geth-er press'd At the mother's patient knee.

3. And close and closer the blue vein'd lids Are hid-ing the ba - by - eyes, As o - ver the road to Slum-ber-land The dear little trav'ler hies.

Sing syllables through this modulation applying them according to the key indicated.

He goes by the drowsy land of Nod, To the music of lul - la - by, When all the lambs are safe in the fold, Under the evening sky.

Some ba - by words that are drowsily lisped In the ten - der Shepherd's ear, And a kiss that only a mother can place On the brow of her baby dear.

And this is the way, thro' mother's arms, The precious darlings go To the beautiful city of Slum - ber-land, When the sun is sinking low.

The Wary Old King of the Brook.

Andantino.

1. In the deep dark holes I keep, There at noon I float and sleep; By the log and springing bog, Near the shore I lie in - cog. Now the
(*For 2d v.*) But where

2. O - ver head if wind and cloud Sweep the sky with tempest loud, What care I tho' storms are nigh, While in deep-est pool I lie. But where
(*For 1st v.*) Now the

Tenor and Base.

fly comes danc - ing by, But it nev - er cheats my eye; For this trout . . . is not a lout, ... In that
streams in moonlight's beams Spark-le with her sil - v'ry gleams, Then look out! . . . look all a - bout! . . . . . In the

fly comes danc - ing by, But it nev - er cheats mine eye; For this trout is not a lout,
streams in moonlight's beams Sparkle with her sil - v'ry gleams, Then look out! look all a - bout!

way . . . . to be pulled out; For this trout, ha, ha, ha, ha, is not a lout, ha, ha, ha, ha, In that way, ha, ha, ha, ha, to be pulled out.
shal - - lows plays this trout; Then look out! ha, ha, ha, ha, look all about! ha, ha, ha, ha, In the shallows, ha, ha, ha, ha, plays this trout.

In that way to be pulled out, ha, ha, ha, ha, For this trout, ha, ha, ha, ha, is not a lout, ha, ha, ha, ha, In that way, ha, ha, ha, ha, to be pulled out.
In the shallows plays this trout, ha, ha, ha, ha, Then look out! ha, ha, ha, ha, look all about! ha, ha, ha, ha, In the shallows, ha, ha, ha, ha, plays this trout.

The Telegraph Wires.

ELLA WHEELER.

1. I hear a faint, low singing, Like the sound of distant . . . choirs; 'Tis a message gleefully winging Over the telegraph . . . . wires:
2. And now I hear a sobbing, Like a poor soul sitting a - lone, With a heart that is wearily throbbing, And lips that can only moan:
3. The merry sound of laughter Next falls upon my . . ear; And a burst of victory after, Like the sound of a distant . cheer;
4. Oh, hear what the wires are relating, Morning, and noon, and night, Of the great world's fluctuating, Of the triumph of wrong or right.

And what are the glad wires humming, As they stretch in the sunlight a - way? "I am coming, coming, coming, I am coming home to - day."
Oh, what are the sad wires sighing, As they reach thro' the darkness of night? "He is dying, dying, dying!— Oh, come on the wings of light."
And what is the gleeful story That the round wire spreads a - - far? "*Our nine* is crowned with glory,—Hip, hip, hip, hip, hur - rah!"
"Dead,"—"Born,"—"Going,"—"Coming,"—"Deluge, and Drought, and Fires!" Singing, and sobbing, and humming Over the telegraph wires.

Just So.

MRS. M. A. KIDDER.

Solo.

1. How swift the tale of slan - der goes, While very few the door will close To bar it out 'mid friends or foes, 'mid friends or foes.
2. How smooth it bowls a-long the street, As if propelled by winged feet— How sure it is of welcome sweet— of wel - - come sweet.
3. No watchman true ar - rests its way, And hides it from the light of day, As he a fel - on's step would stay; his step would stay.
4. The bus - y gos - sip picks it up, And takes it in with her to sup, As fla - vor to her Hy-son cup, her Hy - - son cup.
5. It gains in growth the more it flies, And gets to such a monstrous size, All rep-u - ta - tion it de - fies, yes, yes, de - fies.
6. If you this sland'rous tale would smite, Just dig its grave right here to-night, And kill and crush it out of sight, yes, out of sight.

Chorus.

Just so. Just so. Just so, just so, To bar it out 'mid friends and foes.
Just so. Just so. Just so, just so, How sure it is of welcome sweet.
Just so. Just so. Just so, just so, As he a fel - on's step would stay.
Just so. Just so. Just so, just so, As fla - vor to her Hy - son cup.
Just so. Just so. Just so, just so, All rep - u - ta - tion it de - fies.
Just so. Just so. Just so, just so, Just kill and crush it out of sight.

On the Mountain High.

G. F. R. SOLO AND CHORUS. G. F. ROOT.

Solo or Semi-Chorus. Allegretto.

1. On the mount-ain high he's roam-ing, In the bright and glo - rious morn-ing; To the cham-ois fleet give warn - ing, For my
2. When the shades of eve are fall - ing, And the mel - low horn is call - ing, Then my hun-ter, home re - turn - ing, Gladly

Chorus.

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

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

hun - ter's brave and true. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
joins our mer - ry lay. La, la, etc.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, On the moun-tain high he's roam - ing, In the

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, On the mountain high he's roaming, La, la, la, la, la, la, la, In the

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, On the mountain high he's roaming, La, la, la, la, la, la, la, In the

la, la, la, la, la, la, la, la, la, la, la, la, On the mountain high he's roaming, La. la, la, la, la, la, la, In the

la, la, la, la,

la, la, la, la,

bright and glo - rious morn - ing, To the cham - ois fleet give warn - ing, For my hunt - er's brave and true.

bright and glorious morning, La, la, la, la, la, la, la; To the chamois fleet give warning, La, la, la, la, la, la, la, For my hunter's brave and true, brave and true.

bright and glorious morning, La, la, la, la, la, la, la; To the chamois fleet give warning, La, la, la, la, la, la, la, For my hunter's brave and true, brave and true.

bright and glorious morning, La, la, la, la, la, la, la; To the chamois fleet give warning, La, la, la, la, la, la, la, For my hunter's brave and true, brave and true.

The Mowing.

Song for Tenor, with chorus for male voices. Words selected and Music composed by T. M. DEWEY.

Moderato.

1. The clock has struck four And the morning is fair, While the east red in splendor is glowing; There is
2. This day and this hour Maud has promised to tell What the blush on her cheek was half showing; If she
3. What is it I see? 'Tis a sheen of brown hair In the lane where the poppies are growing; It is
4. Six yearshave passed by, And I free-ly declare That I scarcely have noticed their going; Lovely

dew on the grass, And a song in the air; Let's be up and be off, to the mowing! Let's be up and be off to the mowing!
waits at the lane I'm to know all is well, And a good time we'll have at the mowing, And a good time we'll have at the mowing.
Maud, lovely Maud! She is wait-ing me there, And a good time there'll be at the mowing, And a good time there'll be at the mowing.
Maud is my wife! And the sheen of her hair Always brings back the day of the mowing, Yes, the good time we had at the mowing.

CHORUS.

1. 2. 3. Let's be up! Let's be off! Let's be up, and be off to the mow - ing; There is
4. 5. She's my wife! She's my wife! Love-ly Maud that I met at the mow - ing; And the

1. 2. 3. Come, let's be up! Yes, let's be off! Let's be up, and be off to the mow - ing; There is
4. 5. Yes, Maud's my wife! Yes, she's my wife! Love-ly Maud that I met at the mow - ing; And the

dew on the grass, and a song in the air, Let's be up and be off to the mow - ing!
sheen of her hair al - ways brings back the time, Yes, the good time we had at the mow - ing!

dew on the grass, and a song in the air, Let's be up, and be off to the mow - ing!
sheen of her hair al - ways brings back the time, Yes, the good time we had at the mow - ing!

(Play this interlude without prelude between verses.)

There are Times.

GEO. F. ROOT.

m **Allegretto.**

There are times when our hearts go a - May - ing, And all of our thoughts are glad; When our spir - its drink in the

m

There are times when our hearts go a - May - ing, And all of our thoughts are glad; When our spir - its drink in the

are glad

f

1st time. (After D. C. omit this section and go to Coda.)

sun - shine, And noth - ing can make us sad, make us sad, And noth - ing can make us sad; When all the way be-

f *p*

sun - shine, And noth - ing can make us sad, And noth - ing can make us sad; When all the way be-

sun, the sun-shine, And

Cres. *p* **Leggiero.**

fore us Is as bright as a way can be, can be, And our bark goes gai - ly danc - ing, danc - ing, O - ver a sun - lit

Cres. *p*

fore us Is as bright as a way can be, And our bark goes gai - ly danc - ing, danc - ing, O - ver a sun - lit

Is as

Dim. Make this transition without losing the time.

sea, And our bark goes gai - ly danc - ing, danc - ing, O - ver a sun - lit sea— Where the gates of heaven seem near - er, And we

sea, And our bark goes gai - ly danc - ing, danc - ing, O - ver a sun - lit sea— Where the gates of heaven seem near - er, And we

sun - lit sea,

Cres. D. C.

al - most hear the voice Of the lov - ing Fa - ther call - ing, call - ing, Bid-ding us all re - joice, Bid-ding us all re - joice;

Cres.

al - most hear the voice Of the lov - ing Fa - ther call - ing, call - ing, Bid-ding us all re - joice, Bid-ding us all re - joice;

Coda.

When our spir - its drink in the sun-shine, the sun-shine, And noth - ing can make us sad, And noth - ing can make us sad.

When our spir - its drink in the sun-shine, the sun-shine, And noth - ing can make us sad, And noth - ing can make us sad.

The Cradle of the Deep.

Arranged by FREDERIC W. ROOT.

All the bases may sing the song, and the instrument play the base of the chorus; or a part of the bases may take the song, and the remainder sing in chorus; or the song may be sung by a single voice. Do not say *cra-dul.* See page 12.

1. Rock'd in the cra-dle of the deep . . . I lay me down . . . in peace to sleep; Se-
2. And such the trust that still were mine, . . Tho' stormy winds . . . swept o'er the brine; And

CHORUS. Very slow and subdued.

pp

Ah! . . . . . .
Ah! . . . . . .

pp

pp

cure I rest up-on the wave, . . . For thou, O Lord! hast pow'r to save; I know thou wilt not slight my call, For
tho' the tempest's fiery breath . . Rous'd me from sleep to wreck and death! In o-cean's cave still safe with thee, The

thou dost mark the sparrow's fall; And calm and peaceful is my sleep, Rock'd in the cradle of the deep; And
germ of im - mor - tal - i - ty; And calm and peaceful is my sleep, Rock'd in the cradle of the deep; And

pp

pp

pp

hm,

Slow. **A tempo.**

calm and peaceful is my sleep, Rock'd in the cra - dle of the deep. hm, (lips closed.) . . .

hm, (lips closed.) . . . . . hm, (lips closed) . . . . . .

hm, (lips closed.) . . . . . hm, (lips closed.) . . . . . .

The last four measures not to be played. The whole piece without instrument if possible.

The Rustic Festival.

Music arr. from OFFENBACH by F. W. ROOT.

All parts in unison.

Hurry-ing in with streamers fly - ing, Run-ning in from ev - 'ry side, Rush-ing, crowding, jost-ling, vie - ing, In a gay and mot-ley tide—

Allegretto.

Come the reapers laughing, shouting, dancing on; List, oh, list their joy-ous song! Join, then, all, at the call Of the music's merry sound;

Come the reapers laughing, shouting, dancing on; List, oh, list their joy-ous song! Join, then, all, at the call Of the music's merry sound;

Repeat *pp*

Here to-night all is bright, So let mirth and joy a-bound.

All parts in unison.

Now for a rous-ing song to cel - e-brate the

Here to-night all is bright, So let mirth and joy a-bound.

day, Our glo-rious har - vest day. Let ev-ery heart and voice u - nite in thankfulness, To swell the joy - ful lay.

For tho' the sum-mer blossoms all are past and gone, The au-tumn time has come With waving grain and gold-en fruits to glad-den

all, And bring our har - vest home.

Soprano Solo only with repeat.

Join, all, at the mu-sic's mer-ry sound; Here,

Join, then, all, at the call Of the music's merry sound; Here, to-night,

ah, ... let mirth and joy a-bound!

Soprano.

Now the fes - tive hour is o - ver, Ceas - es now the mu-sic's strain; Homeward each must

all is bright, So let mirth and joy a-bound.

Alto.

Now the fes - tive hour is o - ver, Ceas - es now the mu-sic's strain; Homeward each must

Tenor & Base.

The Rustic Festival. Concluded.

quickly hasten, Longer here can none remain; So. dear friends, a kind good-night to you we sing, May your dreams bright visions bring; Good-night, yes,

quickly hasten, Longer here can none remain; So, dear friends, a kind good-night to you we sing, May your dreams bright visions bring; Good-night, yes,

yes, dear friends, a kind good-night to you we sing, May your dreams bright vi - sions

yes, dear friends, a kind good-night we hap - pi - ly, joy - ful - ly, mer - ri - ly sing, May your dreams bright rainbow vi-sions, beau - ti - ful vi - sions

bring. Good-night to all! Good-night to all! Good-night to all! Good-night to all! Good-night to all!

bring. Good-night to all! . . . . . Good-night to all! . . . . . Good-night to all! Good-night to all! Good-night to all!

Good-night to all! Good-night to all!

The Masqueraders.

From Song Tournament. By per.

Tenors. Allegretto.

CHORUS.

1. With col-ors gai - ly fly-ing, With trumpet and with drum, With crowds upon our footsteps, We masquera - ders come. Oh! yes, with col-ors fly-ing, With

Oh! yes, with col-ors fly-ing, With

Tenors.

trumpet and with drum, With crowds upon our foot-steps, We masquera-ders come; 2. From ev'ry clime and na - tion, From ev-'ry grade and sta - tion, By
4. Give merry sal - u - ta - tion To each in his vo - ca - tion, And

trumpet and with drum, With crowds upon our footsteps. We masquer-a - ders come;

CHORUS.

spec-ial in - vi - ta - tion We're here on this oc - ca - sion. Oh, yes, by pro - cla - mation, We all had in - vi - ta - tion To join this cel - e - bration, With
make the ex - pla - na - tion That 'tis for re - cre - a - tion. Yes, yes, this demon - stration, And motley con - vo - ca-tion, With all its os - ten - ta-tion, Is

Oh, yes, by pro - cla - mation, We all had in - vi - ta-tion To join this cel - e - bration, With
Yes, yes, this demon - stration, And motley con-vo - ca-tion, With all its os - ten - tation, Is

The Masqueraders. Continued.

Soprano in two divisions, singing alternately.

First division. Second division.

shout and ac - cla - ma - tion. The po - et and the peas - ant, The king and courtier, side by side, The modest lit - tle flow-er girl With haugty dames in
just for re - cre - a - tion.

shout and ac - cla - ma - tion.
just for re - cre - a - tion.

First division. Second division. All. (*Go back to fourth verse.*)

all their pride; The merchant and the beg - gar, The priest and pretty col - umbine, The brig-and and the sol - dier; Each tries the oth-er to outshine.

(*After fourth verse.*)

keeps turning on, keeps turning on His wheel, with visage long? He brings us
just once a year, just once a year, With mirth, with mirth and song.

5. { What tho' old Time keeps turning on, keeps turning on, keeps turning on His wheel, with visage long? }
{ He brings us here just once a year, just once a year, just once a year, With mirth, with mirth and song. } He brings us

What tho' old Time keeps turning on
He brings us here just once a year,

here just once— 6. By spe-cial in - vi - ta - tion, From every land and na - tion, Just for our re - cre - a - tion, We're here for this oc - ca - sion; So

here just once a year, From ev - 'ry land and na - tion, Now we're here for this oc - ca - sion; So

Faster.

sound the pro-cla - ma - tion, Give out the salu - ta - tion And make the ex-pla - na - tion 'Tis just for this oc - ca-sion; By { in-vi - ta-tion, proclamation, ac-cla-mation, calcu-la-tion,

sound the pro-cla - ma - tion, Give out the salu - ta - tion And make the ex-pla - na - tion 'Tis just for this oc - ca-sion; By { in-vi-ta-tion, proclama-tion, ac-clamation, calcu-la-tion,

Sustain the last tone eight beats. Stop suddenly on the ninth.

Accel. and cres. *ff*

demonstration, convocation, ex-pec-ta-tion, recre - ation, } Yes, we come, we come, we come, we come! Ev -'ry na - tion, ev - 'ry sta-tion, all cre - a - tion, Here we come, we come.

ff

demonstration, convocation, ex-pec-ta-tion, recre - a-tion, } Yes, we come, we come, we come, we come! Ev -'ry na - tion, ev - 'ry sta-tion, all cre - a - tion, Here we come, we come!

ff

Welcome to Spring.

Arranged from the German.

Allegro non Troppo.

f *p*

Each whisper of the wil-low, Each murmur of the pine, Each rip-ple of the bil-low, Each rip-ple of the bil-low, In joy-ful, in

p *f* *p*

Each whisper of the wil-low, Each murmur of the pine, Each rip-ple of the bil-low, Each rip-ple of the bil-low, In joy-ful, in

ff *mf*

joy-ful con-cert join; The hap-py birds, with an-thems Each grove and forest cheer; From hill to dale re-peat-ing,

ff *mf*

joy-ful con-cert join. The hap-py birds, with an-thems Each grove and forest cheer; From hill to dale re-peat-ing, re-

joy-ful con-cert join. The hap-py birds, with an-thems Each grove and forest cheer; From hill to dale re-peat-ing, re-

mf

The happy birds, with an-thems Each grove and forest cheer; From hill and dale re-

re - peat - ing, re - peat - ing, The welcome spring is here, spring is here, The welcome spring is here.

peat - ing, re - peat - ing, The welcome spring is here, The welcome spring is here, The welcome spring is here.

peat - ing, re - peat - ing, The welcome spring is here, The welcome spring is here, The welcome spring is here.

peat - ing, re-peat - ing, re - peat - ing, The welcome spring is here, spring is here, The welcome spring is here.

Dolce.

Now thro' the dim-pled wa - ter, The shal-lop glides a - long, Thro' the dim - pled wa - ter, The shal lop glides a - long, And

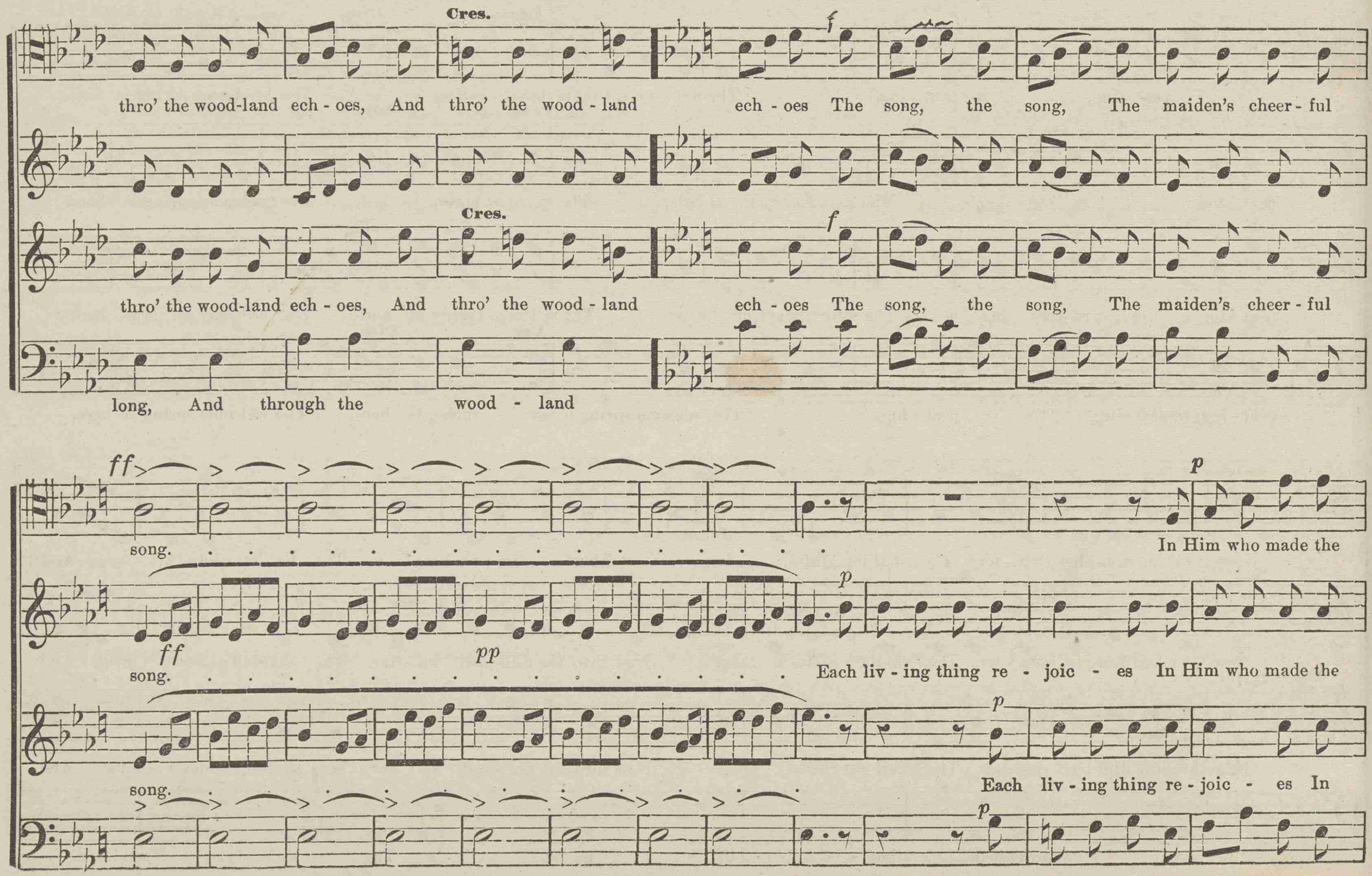
Now thro' the dim-pled wa - ter, The shal-lop glides a - long, Now thro' the dim-pled wa - ter, The shal-lop glides a - long, And

Dolce.

Now thro' the dim-pled wa - ter, The shal-lop glides a - long, Now thro' the dim-pled wa - ter, The shal-lop glides a - long, And

Now through the dim - - - - - pled wa - - - - ter The shal - lop glides a-

Welcome to Spring. Continued.



Cres. *f* *p*

spring, made the spring; We'll shout, we'll shout, we'll shout, we'll shout, . . . with swelling voic - es, And prais-es sing; We'll

Cres.

spring, made the spring; We'll shout, we'll shout, we'll shout, we'll shout with swelling voic - es, And prais-es sing; We'll shout,

Cres. *f* *p*

Him who made the spring; We'll shout, we'll shout, we'll shout, we'll shout with swelling voic-es, And prais-es sing; We'll shout

Cres.

Him who made the spring; We'll shout, we'll shout, we'll shout, we'll shout, . . with swelling voic-es, And prais - es sing; We'll

f *ff*

shout, we'll shout, we'll shout, And cheerful prais-es sing, And cheer - ful prais-es sing, ... And cheerful prais - es sing.

we'll shout, we'll shout, And cheer - ful prais-es sing, And cheer - ful prais-es sing, . . And cheerful prais - es sing.

f *ff*

we'll shout, we'll shout, And cheer - ful prais-es sing, And cheer - ful prais - es sing, . . . And cheer-ful prais-es sing.

shout, we'll shout, we'll shout, And cheerful praises sing,

Devotional Exercises.

I Will Lift up Mine Eyes.

(Suitable for opening the daily work of Conventions and Institutes. The four numbers to be sung in a series.)

G. F. R.

1. I will lift up mine eyes unto the hills, from whence | cometh my | help; | My help cometh from the Lord which made | heaven and | earth.
2. He will not suffer thy foot to be moved, He that keepeth thee | will not | slumber; | Behold, he that keepeth Israel, shall neither | slumber nor | sleep.
3. The Lord is thy keeper, the Lord is thy shade upon thy | right | hand; | The sun shall not smite thee by day, nor the | moon by | night.
4. The Lord shall preserve thee from all evil, He shall pre- | serve thy | soul; | He shall preserve thy going out, and thy coming in, from this time forth, and even for - - - | ev - er - | more.

The Lord's Prayer.

Our Father who art in heaven, hallowed be Thy name. Thy kingdom come, Thy will be done, in earth as it is in heaven; Give us this day our daily bread; and forgive us our debts, as we forgive our debtors. And lead us not into temptation; but deliver us from evil. For Thine is the kingdom, and the power, and the glory forever. A-men.

Hear my Prayer.

G. F. R.

Hear my prayer, O Lord, at - tend to my sup - pli - ca - tions; In thy faith-ful-ness an-swer me, and in thy righteousness. Cause me to hear Thy lov - ing kind-ness, Thy lov-ing kindness in the morn-ing. Hear my prayer, O Lord, at - tend to my sup- pli - ca-tions, for I lift up my soul un - to Thee, my soul un - to Thee. Hear my prayer. Hear my prayer.

Awake, my Soul.

Earnestly.

G. F. R.

1. A-wake, my soul! and with the sun Thy dai- ly stage of du - ty run; Shake off dull sloth, and joy-ful rise, To pay thy morning sac - ri - fice.
2. Thanks be to Thee, who safe has kept, And hast refreshed me while I slept; Oh, grant that when from death I wake, I may of end - less life par - take.
3. Di- rect, con-trol, sug-gest, this day All I de- sign, or do, or say; That all my pow'rs, with all their might, In Thy sole glo - ry may u - nite.

Sweet Hour of Praise.

G. F. R. From "The Hour of Praise," by per. G. F. R.

Andantino.

1. Sweet hour of praise! sweet hour of praise! Up-on thy wings our songs we raise, To make our joys and blessings known Before our heavenly

2. Sweet hour of praise! sweet hour of praise! Thou bringest hope to weary days, And brighter hours more brightly shine, Within thy radiance

3. Sweet hour of praise! sweet hour of praise! Thy balm all earth-ly pain al-lays; Ce-lestial peace, ce-les-tial love, Descend thro' thee from

CHORUS. **Chorus may be repeated** *pp.*

Fath-er's throne. Sweet hour, sweet hour of praise! sweet hour, sweet hour of praise! Up-on thy wings, thy golden wings, Our songs of joy we raise.

so di-vine. Sweet hour of praise! Sweet hour of praise! Up-on thy wings, thy golden wings, Our songs of joy we raise.

realms a-bove. Sweet hour, sweet hour of praise! Sweet hour, sweet hour of praise! Up-on thy wings, thy golden wings, Our songs of joy we raise.

Inspiration. 8s. (Peculiar.)

Con Spirito.

1. Now be my heart in-spired to sing, Hal-le - lu - jah, Hal-le - lu - jah, The glo - ries of my Saviour King, Hal-le - lu-jah, Praise the Lord.
2. He comes with blessings from a-bove, Hal-le - lu - jah, Hal-le - lu - jah, And wins the na - tions to His love, Hal-le - lu-jah, Praise the Lord.
3. Let end - less pow-ers crown His head, Hal-le - lu - jah, Hal-le - lu - jah; Let ev - ery age His praises spread, Hal-le - lu-jah, Praise the Lord.
4. Let all the nations know His word, Hal-le - lu - jah, Hal-le - lu - jah, And ev - ery tongue confess Him Lord, Hal-le - lu-jah, Praise the Lord.

Ptolemais. L. M.

Arr. by DR. L. MASON.

CHANT.

1. From all that dwell below the skies, Let the Cre-a-tor's praise a - rise: Let the Re-deemer's name be sung Thro' ev-ery land, by ev - ery tongue.
2. E - ter-nal are Thy mer-cies, Lord, E-ter-nal truth at-tends Thy word: Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

Pitying Father. 4s, 5s & 6s.

G. F. R.

1. Fa-ther of Life! Pit - y - ing Fa-ther, In pain I cry to Thee; Oh, let me fly to Thee! Let me feel Thee nigh, oh, Pitying Fa - ther!
2. Fa-ther of Love! Pit - y - ing Fa-ther, Sorrows I bring to Thee; Weeping, I cling to Thee, Helper, King, and ev - er Pitying Fa - ther.
3. Fa-ther of Light! Pit - y - ing Fa-ther, Touch and I healed shall be; O-pen mine eyes to see Thro' the clouds around Thee, Oh, my Fa - ther!
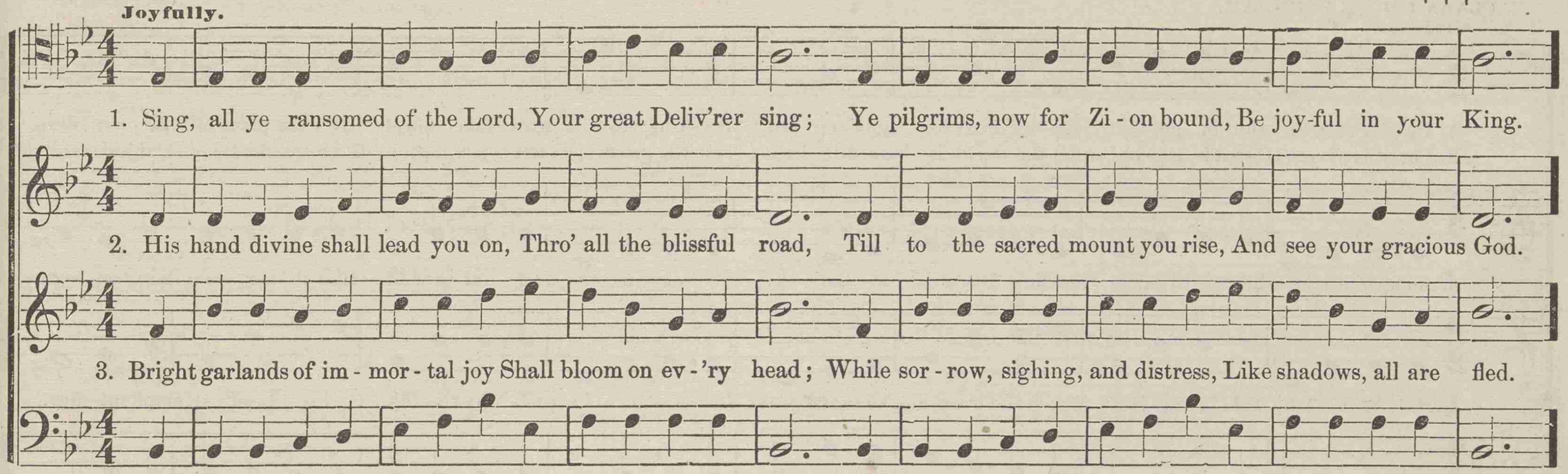
Helmer. 8s.

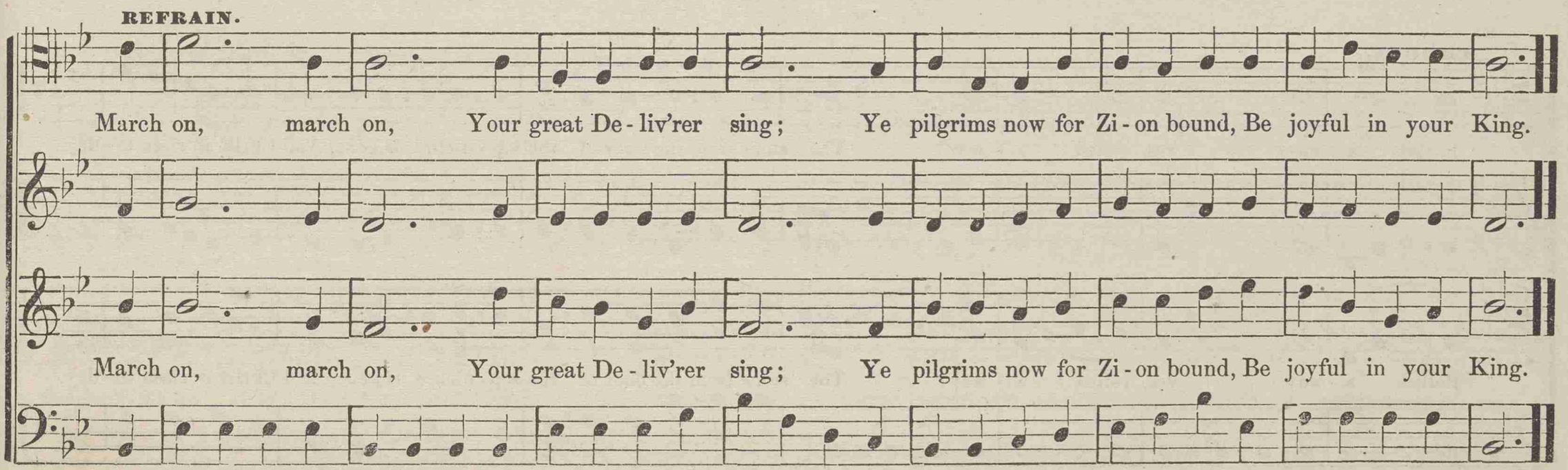
G. F. R.

Moderato.

1. We speak of the realms of the blest, That country so bright and so fair, And oft are its glo-ries con-fessed; But what must it be to be there!
2. We speak of its free-dom from sin, From sor-row, tempta-tion, and care, From tri-als without and within; But what must it be to be there!
3. We speak of its path-ways of gold, Its walls decked with jewels so rare, Its wonders and pleasures untold; But what must it be to be there!

Onward. C. M.


Joyfully.
1. Sing, all ye ransomed of the Lord, Your great Deliv'rer sing; Ye pilgrims, now for Zi - on bound, Be joy-ful in your King.
2. His hand divine shall lead you on, Thro' all the blissful road, Till to the sacred mount you rise, And see your gracious God.
3. Bright garlands of im - mor - tal joy Shall bloom on ev - 'ry head; While sor - row, sighing, and distress, Like shadows, all are fled.


REFRAIN.
March on, march on, Your great De - liv'rer sing; Ye pilgrims now for Zi - on bound, Be joyful in your King.
March on, march on, Your great De - liv'rer sing; Ye pilgrims now for Zi - on bound, Be joyful in your King.
March on, march on ye ransomed ones, Your great De - liv - 'rer sing; March on,

Rolled Away.

CLARA LOUISE BURNHAM. GEO. F. ROOT.

Giojoso.

1. In the east the sun in glo - ry Ris - es from his gold - en bed; Sit - ting, see the white-robed angels In the place of Je - sus dead.
2. Christ is ri - sen! Christ is ris - en! All the world is bathed in light; Gone the griefs of earth's temptations, Gone the shades of earth's dark night.
3. As up - rise the shining lil - lies, Sending fragrance to the sky, So may incense from our worship Rise to our great King on high.
4. Hal - le - lu - jah! hal - le - lu - jah! Watch and work, and hope and pray; Let new love in each up - ris - ing, Hail our Lord's triumphant day.

CHORUS.

Rolled a - way, yes, rolled a - way! The stone from the door of the sep - ulchre is gone, And Christ is risen to - day.

Rolled a - way, yes, rolled a - way! The stone from the door of the sep - ulchre is gone, And Christ is risen to - day.

rolled away, rolled away! from the door is gone,

To Thy Pastures. 7s.

All the other parts subordinate to the base.

Legato.

WM. F. SHERWIN, by per.

1. To Thy past - ures fair and large, Heaven ly Shep-herd, lead Thy charge; And my couch, with tenderest care, 'Mid the springing grass pre-pare.

2. When I faint with sum-mer's heat, Thou shalt guide my wea - ry feet To the streams that, still and slow, Thro' the ver-dant mead-ows flow.

3. Safe the drear - y vale I tread, By the shades of death o'erspread, With Thy rod and staff sup-plied, This my guard and Thou my Guide.

New Day. L. M.

Give prominence to melodies. Repress accompanying tones.

Cantabile.

GEO. F. ROOT.

1. In sleep's se-rene ob - liv-ion laid, I safe-ly passed the si-lent night; A - gain I see the breaking shade, I drink a - gain the morn-ing light.

2. New born, I bless the waking hour, Once more, with awe, re-joice to be; My conscious soul resumes her power, And springs, my guardian God, to Thee!

3. Oh! guide me thro' the various maze My doubtful feet this day may tread; And spread Thy shield's protecting blaze, When dangers press around my head.

The Shout of Triumph.

E. D. MUNN. S. G. SMITH.

1. Hear the shout of triumph, Hear the might-y song, Fill - ing earth and heaven, As it rolls a - long, Like the roar of o - cean

2. Man - y were the bat - tles, Con-stant was the strife, Fierce the rag - ing conflicts In their earthly life, Yet they nev - er fal-tered

3. On - ward let us ev - er, Tho' our strength be small, Je - sus is our Lead-er, Ev- 'ry foe must fall; Then we'll join the ransomed

Break-ing on the shore, Vic-t'ry thro' the Sav-iour, Now and ev - er-more.

CHORUS.

Hear the cry of vic - to - ry as we pass a-long,
Hear ye the cry . . . .

For the Lord was strong, He was rock and fortress, Vic - to - ry and song.

Hear the cry of vic - to - ry as we pass a- long,
On the oth - er shore, Vic-t'ry thro' the Sav-iour, Sing-ing ev - er - more.

Hear ye the cry, hear ye the cry; Vic-t'ry thro' the Saviour, Pass the word a-long; Vic-t'ry thro' the Saviour, Vic - to - ry and song.

Hear ye the cry, hear ye the cry; Vic-t'ry thro' the Saviour, Pass the word a-long; Vic-t'ry thro' the Saviour, Vic - to - ry and song.

Turn Ye!

Koschat. Arr. by FREDERIC W. ROOT.

Andantino.

1. O turn ye, O turn ye, For why will ye die, When God in great mercy is coming so nigh? Now Je-sus in-
2. How vain the de-lu-sion That while you de-lay, Your heart may grow better by staying a-way! Come wretched, come
3. And now Christ is read-y Your souls to re-ceive, O how can you question If you will be-lieve? If sin is your

vites you, The Spir-it says come, And angels are waiting to welcome you home, And angels are waiting to welcome you home.

starving, Come just as you be, While streams of salvation are flowing so free, While streams of salva-tion are flowing so free.

burden, Why will ye not come? 'Tis you He bids welcome, He bids you come home, 'Tis you He bids welcome, He bids you come home.

Flee, as a Bird, to your Mountain.

MRS. M. S. B. DANA. Arr. for this work by W. F. SHERWIN. By per.

Solo.

1. Flee, as a bird, to your mount - ain, Thou who art wea - ry of sin; . . . . Go to the clear flowing fount - ain,
2. He will pro-tect thee for - ev - er, Wipe ev - ery fall - ing tear; . . . . He will for-sake thee, oh, nev - er,

Flee, oh! flee, Thou wea - ry one; Go to the fountain,
He will protect thee, Wipe ev - ery tear; Nev - er forsake thee,

Where you may wash and be clean; Fly, for th' aven - ger is near . . thee! Call, and the Saviour will hear thee;
Shel - tered so ten - der - ly there; Haste then, the hours are fly - ing, Spend not the moments in sigh - ing,

Wash and be clean. Fly, oh! fly! He will hear thee;
Shel - tered there. Haste, oh! haste! No more sigh - ing;

Un poco rit.

He on his bo - som will bear thee, Thou who art wea - ry of sin; Oh! thou who art wea - ry of sin.
Cease from your sor- row and cry - ing, The Sav - iour will wipe ev - ery tear; The Sav - iour will wipe ev - ery tear.

He will bear thee, hide, Oh, hide in him; Oh! now flee from sin.
Cease from cry - ing, he'll wipe ev - ery tear, Yes, wipe ev - ery tear.

It is Jesus.

HEZEKIAH BUTTERWORTH.

G. F. ROOT.

Andantino.

1. At ear - ly morn, when I a - wake, Who then ap - pears to me More wonder-ful - ly beau - ti - ful Than all things else I see?
2. Whom do I see to Calvary's brow, His heav - y bur - den bear, And 'neath its weight in sor - row bow While weep his fol - 'wers there?
3. Whom do I see to heaven rise In ho - ly light ar - rayed; To lift for - ev - er sor-rowing eyes A- bove death's gloom - y shade?
4. When death my strength of faith shall prove, And earthly care shall cease, Who'll bear me on his breast of love, To end - less joy and peace?

pp CHORUS.

Cres.

It is Je - sus, it is Je - sus, The Sav - ior of the world.

Madness.

E. C. CHAPIN. To be effective, this song demands an earnest utterance with right *qualities* and *powers* of the tones used. GEO. F ROOT.

Declamando.

1. A wan-der - er stood by a lone - ly stream, When a scroll un-to him was brought; 'Twas a Father's message of love, address'd To
2. A way-far - ing man on a hill - top stood When a parchment to him was given; And it proved that he was the right - ful heir To
3. A doom'd man is crouch'd by his pris - on fire, To his fate he his heart has steeled; He has heard al - read - y the deep-toned bell Boom
4. Such madmen a - mong us still live and dwell, And such madmen a-mong us die; For a fath - er's message is heard, —for-got— A

one whose childhood his care had blessed,—An of - fer of par-don and peace and rest To the wandering son he sought; But he
all the re - gion be - fore him there,—The beau-ti - ful val - leys and mead-ows fair 'Neath the bright blue arch of heaven; But with
forth the sig - nal—his dy - ing knell, When his eye on a glo - ri - ous writ - ing fell; 'Tis his par - don signed and sealed! But he
treas - ure of - fered,— ac - cept - ed not; Men wild-ly pre - fer e'en the de - mon's lot To a pardon and life on high; Yes, a

flung the scroll from the riv - er's brink, And there watched it slowly, slow - ly sink! O mad - man! to break love's gold - en link.
ruthless hand he the parchment tore!—The breez - es a - far the fragments bore; O mad - man! that wealth is thine no more.
casts the par - don in - to the flame, And goes to his death of sin and shame; O mad - man! well hast thou earned the name.
King's free pardon,— a Pa - rent's stay; With in - fin - ite wealth, all their's to - day; O mad - man! to cast them all a - way.

Safe Harbor.

H. L. FRISBIE. H. L. FRISBIE.

Moderato.

1. We are out on a wide stormy o - cean Toss'd and rent by the fierce chilling blast; But each roll of the wave bears us
2. Tho' we rude - ly are torn by the tempest, Beat a - bout by the wild an - gry wave, We can trust, in the storm, to the
3. See the bea - con his great love has lighted, As it shin - eth our frail bark to guide; Just be - yond there is rest sure and

CHORUS.

on - ward To the safe heav'nly har - bor at last.
Pi - lot, For we know he is mighty to save.
bless - ed, For the har - bor is close by its side.

} In the har - bor, the sweet heav'nly har - bor of rest, We shall

an-chor by and by, by and by,

an - chor by and by; We will stand the wild storm, there is light in the west, We shall anchor there by and by, by and by.

by and by;

Altogether Lovely.

G. F. R.

"He is Chief among ten thousand, and the One altogether lovely."

GEO. F. ROOT.

Joyfully.

1. Beau-ti - ful the fields be-yond the riv - er, Glo - ri - ous the thousands gathered there, But who in heav'n so full of grace and glo - ry,

2. Al - to - geth-er, al - to - geth - er love - ly! He is call-ing ten - der - ly to thee. My soul why not ac - cept His great sal-va - tion,

3. Al - to - geth-er, al - to - geth - er love - ly! Hear His voice! how ten-der still the call; Come, come, ye wear - y ones and heav - y la - den,

CHORUS.

Who with him, our Sa - viour, can com - pare, our King compare! Oh, He is the Chief a - mong ten thous - - - - and,

Of - fer'd now so rich, so full and free, so full and free?

Come to me and let your bur - dens fall, your bur-dens fall. Oh, He is the Chief a - mong ten thous - - - - and,

Oh, He is, He is the Chief a-mong ten thousand,

Roll His praise in joy - ful waves a - long, in joy - ful waves a - long, ... For

Roll His praise in joy - ful waves a - long, in joy - ful waves, For al - to - geth - er, al - to - geth - er

Roll His praise in joy - ful waves a - long, Al - to - geth - er, al - to - geth - er

Roll His praise, yes, Roll His praise in joy - ful waves a - long, Al - to - geth - er

al - to - geth - er, al - to - geth - er love - ly Shall for - ev - er be our song, our hap - py song.

love - - - - - ly, Shall for - ev - er be our hap - py song, our hap - py song.

love - - - - ly, Shall for - ev - er be our hap - py song.

Softly She Faded.

GEO. F. ROOT.

A single soprano voice may sing the melody softly, while the other parts are hummed—mouths closed. All female voices excepting the solo, hum alto. In humming make half-notes instead of dotted quarters and eighths.

Cantabile.

1. { Soft-ly she fa-ded As fades the twilight; Sweetly she murmured "Dear friends a-dieu!"
   { "There is no shad-ow, All, all is peaceful, Bright o'er the riv-er, Heav'n is in view." }

2. Gent-ly be-side her, Sad tears were fall-ing,

3. { Hushed was the chamber, Yet to her spir-it Came heav'nly mu-sic, Trembling and sweet.
   { White wings of an-gels Near-er and near-er, Wait-ed to guide her Dear falt'ring feet. }

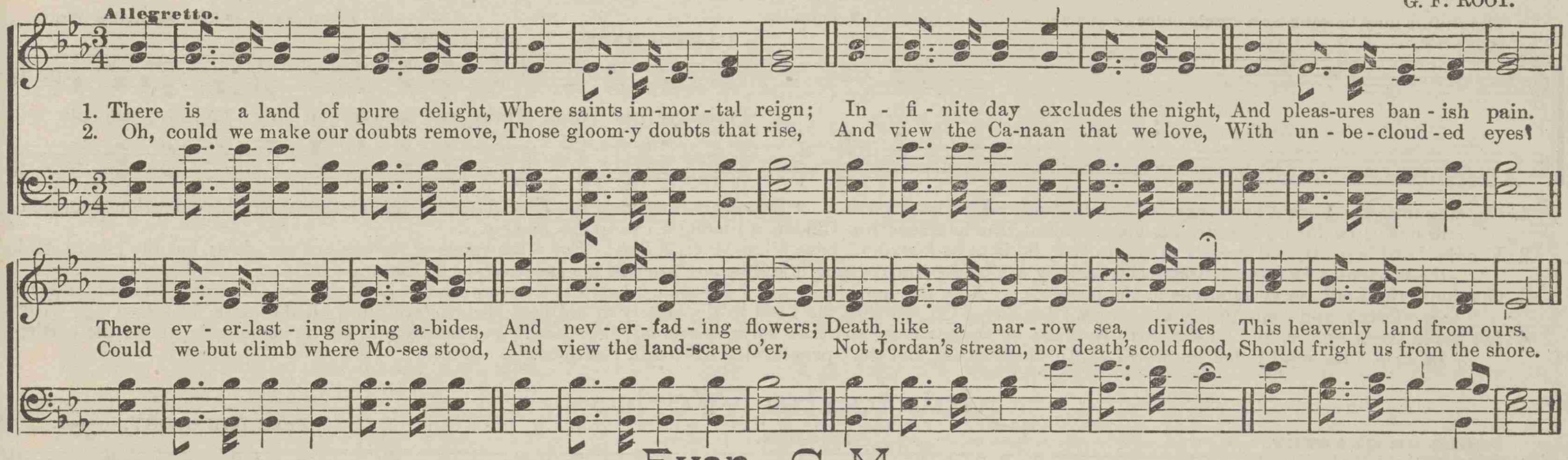
4. Out from our sadness, Far, far be-yond us,

Soft-ly a-round her, Strong arms were thrown; So 'twas she fa-ded As fades the twilight, So 'twas she murmured, "I'm go-ing home."

Peaceful she waked their Fac-es to view. So 'twas she fa-ded As fades the twilight, So 'twas she murmured, "Dear friends a-dieu."

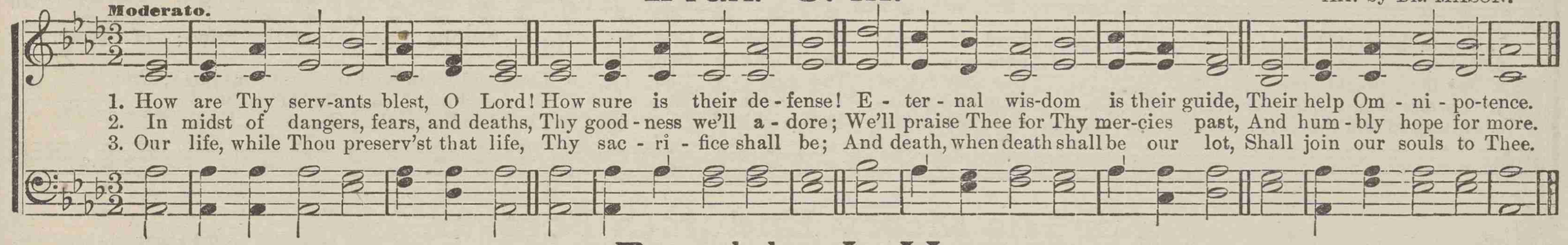
Varina. C. M. Double.

G. F. ROOT.
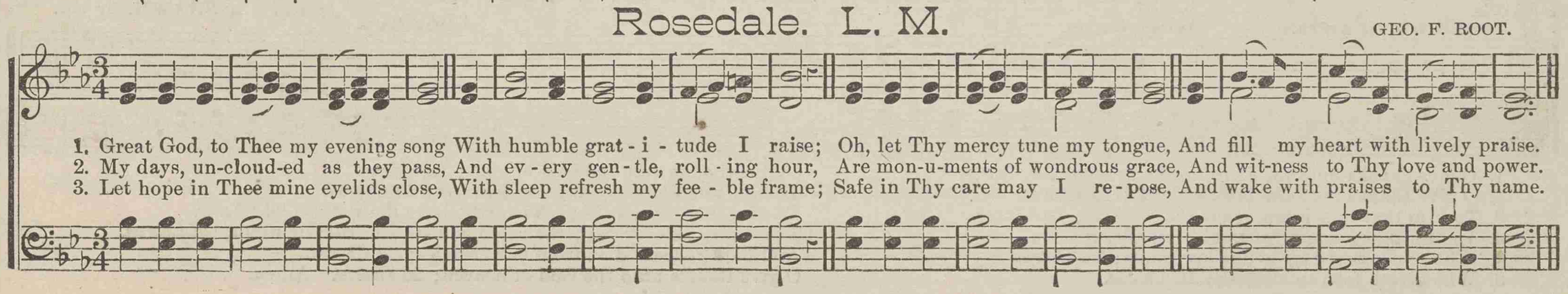


Evan. C. M.

Arr. by DR. MASON.



Rosedale. L. M.
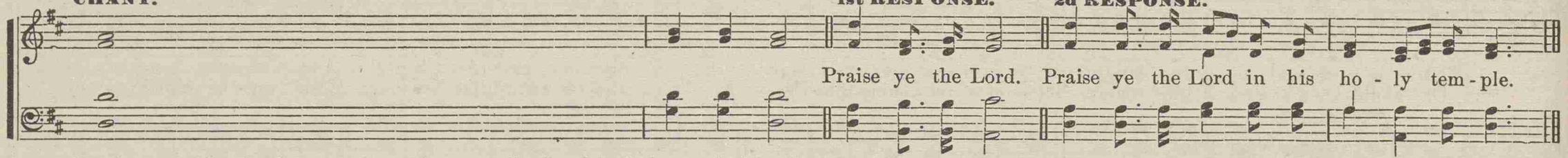
GEO. F. ROOT.



Praise ye the Lord.

The chants may be sung by a single voice or quartet, and the responses by a chorus.
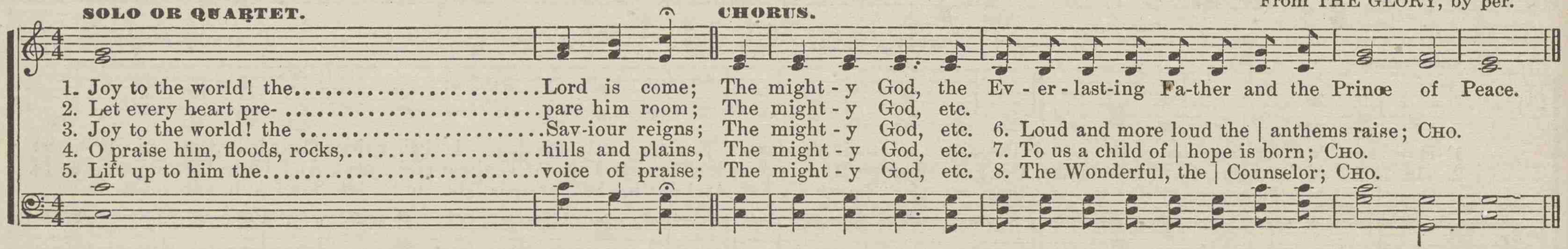
From NEW SONG ERA, by per.



1. Oh, sing unto the Lord a new song; sing unto the Lord | all the earth. ‖ 1*st Response.* ‖ Sing unto the Lord, bless his name; show forth his salvation from | day to day; ‖ 1*st Resp.* ‖ Declare his glories among the heathen; his wonders a | mong all people. ‖ 2*d Resp.*
2. For the Lord is great, and greatly to be praised; he is to be feared a | bove all gods; ‖ 1*st Resp.* ‖ For all the gods of the nations are idols; but the | Lord made the heavens. ‖ 1*st Resp.* ‖ Honor and majesty are before him; strength and beauty are | in his sanctuary. ‖ 2*d Resp.*
3. Give unto the Lord, oh ye kindreds of the people, give unto the Lord | glory and strength. ‖ 1*st Resp.* ‖ Give unto the Lord the glory due unto his name; bring an offering, and come in | to his courts. ‖ 1*st Resp.* ‖ Oh, worship the Lord in the beauty of holiness; fear before him | all the earth. ‖ 2*d Resp.*
4. Let the heavens rejoice, and let the earth be glad; let the sea roar, and the | fullness thereof; ‖ 1*st Resp.* ‖ For he cometh, for he cometh to | judge the earth; ‖ 1*st Resp.* ‖ He shall judge the world with righteousness, and the | people with his truth. ‖ 2*d Resp.*

Joy to the World.

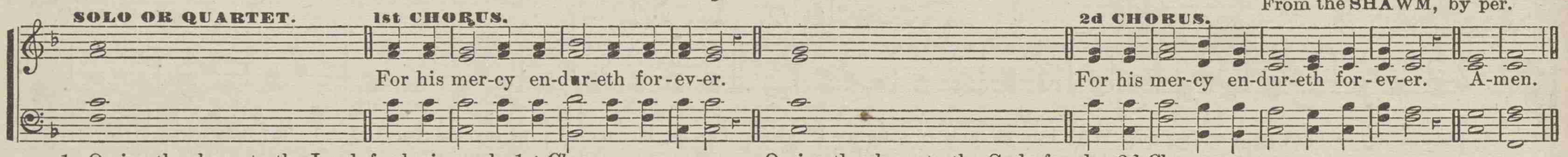
From THE GLORY, by per.



6. Loud and more loud the | anthems raise; Cho.
7. To us a child of | hope is born; Cho.
8. The Wonderful, the | Counselor; Cho.

For His Mercy Endureth Forever.

From the SHAWM, by per.



1. O give thanks unto the Lord, for he is good; 1*st Chorus.*
2. O give thanks unto the Lord of lords; 1*st Chorus.*
3. To him that by wisdom made the heavens; 1*st Chorus.*
4. To him that made great lights; 1*st Chorus.*
5. Who remembered us in our low estate; 1*st Chorus.*
6. Who giveth food to all flesh; 1*st Chorus.*

O give thanks unto the God of gods; 2*d Chorus.*
To him who alone doeth great wonders; 2*d Chorus.*
To him that stretched out the earth above the waters; 2*d Chorus.*
The sun to rule by day; the moon and stars to rule by night; 2*d Chorus.*
And hath redeemed us from our enemies; 2*d Chorus.*
O give thanks unto the God of heaven; 2*d Chorus.* Amen.

Oh, Give Thanks.

Moderato.

Oh, give thanks un-to the Lord, Call up-on his ho - ly name; Talk of all his wondrous works, Make known his deeds in all the earth.

f *m* Cres. *f*

Oh, give thanks un-to the Lord, Call up-on his ho - ly name; Talk of all his wondrous works, Make known his deeds in all the earth.

Oh, give thanks, oh, give thanks, oh, give thanks un - to the Lord, Make known his deeds in all the earth, Make known his deeds in all the earth.

p *m* *f*

Oh, give thanks, oh, give thanks, oh, give thanks un - to the Lord, Make known his deeds in all the earth, Make known his deeds in all the earth.

Sing Hallelujah.

Moderato.

Sing hal - le - lu - jah! Praise ye the Lord! Ten - der his mercies, Gracious his word; Let ev - 'ry na - tion u - nite to proclaim,

f *p* Cres.

Sing hal - le - lu - jah! Praise ye the Lord! Ten - der his mercies, Gracious his word; Let ev - 'ry na - tion u - nite to proclaim,

Now and for - ev - er, his wonder - ful name; Now and for - ev - er, Now and for - ev - er, Now and for - ev - er, his wonder - ful name.

m *f*

Now and for - ev - er, his wonder - ful name; Now and for - ev - er, Now and for - ev - er, Now and for - ev - er, his wonder - ful name.

Moderato.

Sing a - loud, sing a - loud, sing a - loud to God our strength; Make a joy-ful noise un - to the God of Ja - cob, Make a joy - ful

Sing a - loud, sing a - loud, sing a - loud to God our strength; Make a joy-ful noise un - to the God of Ja - cob, Make a joy - ful

noise un - to the Lord our King. Sing a - loud, sing a - loud, sing a - loud to God our strenght, Sing a-loud to God our strength.

noise un - to the Lord our King. Sing a - loud, sing a - loud, sing a - loud to God our strength, Sing a-loud to God our strength.

Lead me, O Lord.

Swell the long tones

†††

Moderato.

m

Lead me, O Lord, in thy righteousness, be-cause of mine en - e-mies; Make thy way straight before my face, be - fore my face,

p

Lead me, O Lord, in thy righteousness, be-cause of mine en - e - mies; Make thy way straight before my face,

f

Make thy way straight before my face. Lead me, O Lord, in thy righteousness, Lead me, lead me in thy righteousness. A - men.

p

f

Make thy way straight before my face. Lead me, O Lord, in thy righteousness, Lead me, lead me in thy righteousness. A - men.

Thou wilt show me the Path of Life.

GEO. F. ROOT.

Moderato.

Thou wilt show me the path of life; In Thy presence is full-ness of joy, And at thy right hand there are pleasures for-

Thou wilt show me the path of life; In Thy presence is full-ness of joy, And at thy right hand there are pleasures for-

ev - er, there are pleasures for - ev - er, ev - er - more; Thou wilt show me the path of life, Thou wilt show me the path of life.

ev - er, there are pleasures for - ev - er, ev - er - more; Thou wilt show me the path of life, Thou wilt show me the path of life.

He shall Come Down like Rain.

†††

Moderato.

He shall come down like rain up - on the mown grass, as showers that wa - ter, that wa-ter the earth ; In His days shall the righteous flour-

He shall come down like rain up - on the mown grass, as showers that wa - ter, that wa-ter the earth ; In His days shall the righteous flour-

ish, and a - bundance of peace as long as the moon en - dureth ; He shall have dominion al - so from sea to sea, and from the

ish, and a - bundance of peace as long as the moon en - dureth ; He shall have dominion al - so from sea to sea, and from the

riv-er to the ends of the earth, and men shall be blessed, shall be blessed in Him; all nations shall call Him blessed. A - men, A - men.

riv-er to the ends of the earth, and men shall be blessed, shall be blessed in Him; all nations shall call Him blessed. A - men, A - men.

Set a watch, O Lord.

†††

Moderato. Cres. Dim. p m

Set a watch, O Lord, be - fore my mouth; keep the door of my lips. In - cline not my heart to an - y e - vil thing to

Cres. Dim. p m

Set a watch, O Lord, be - fore my mouth; keep the door of my lips. In - cline not my heart to an - y e - vil thing to

m

In - cline not my heart to an - y e - vil thing to

Set a Watch, O Lord. Concluded.

prac - tice wick - ed - ness. Set a watch, O Lord,

Cres.

prac - tice wick - ed - ness. Set a watch, ... O Lord, a watch, O Lord, set a

prac - tice wick - ed - ness, Set a watch O Lord, Set a watch, a watch, O Lord, set a

Cres. Cres.

Set a watch, . . set a watch, O Lord, set a watch, . . . set a watch, O Lord,

f p Rit.

keep the door, the door of my lips; Set a watch, O Lord, keep the door of my lips.

f p Rit.

watch, O Lord, before my mouth, keep the door of my lips Set a watch, O Lord, keep the door of my lips.

Set a watch, keep the door,

Wait Patiently.

G. F. R.

Reverently.

Wait pa-tient-ly, wait pa-tient-ly, He will come, the Lord will come and save us; Fear not, wea-ry not, He will

Wait pa-tient-ly, wait pa-tient-ly, He will come, the Lord will come and save us; Fear not, wea-ry not, He will

After D. C. go to Amen.

hear us, He will save us if we trust in him. For the Lord is mer-ci-ful and gracious, Firm his word, his

hear us, He will save us if we trust in him. For the Lord is mer-ci-ful and gracious, Firm his word, his

D. C. After D. C.

pro-mise sure; He will come with pow'r and glo-ry, Bles-sed be his ho-ly name for ev-er-more. A-men.

pro-mise sure; He will come with pow'r and glo-ry, Bles-sed be his ho-ly name for ev-er-more. A-men.

Give Ear to My Words.

Andante.

m

Con - sid - er my med - i - ta - tion ; Hearken unto the voice, the voice of my cry,

p

Give ear to my words, to my words, O Lord; Con - sid - er my med - i - ta - tion ;

m

Con - sid - er my med - i - ta - tion ; Hearken unto the voice, the voice of my cry,

p mf p

My King and my God, my King and my God, For un-to thee, un - to thee will I pray.

m

My voice shalt thou hear in the

p mf p

My King and my God, my King and my God, For un-to thee, un - to thee will I pray.

m

My voice shalt thou hear in the

Cres. - - - - - - p Cres. Dim. - - - - -

morning, O Lord, my voice shalt thou hear in the morning, O Lord; In the morn-ing will I di - rect my pray'r, will I di-

In the morning will I di - rect my pray'r, will I di-

Cres. Cres. Dim. - - - -

morning, O Lord, my voice shalt thou hear in the morning, O Lord;

Dim. - - - - - - p pp Dim e rit.

rect my pray'r un - to thee. Give ear to my words, give ear to my words, give ear to my words, O Lord; A - men.

rect my pray'r un - to thee. Give ear to my words, give ear to my words, give ear to my words, O Lord; A - men.

O Come, Let us Sing.

G. F. R.

Moderato.

f

O come! let us sing, O come! sing un - to the Lord, Let us heart-i - ly re - joice! Let us

f *f*

O come! let us sing un - to the Lord,

f

O come let us sing, Let us heart-i - ly re - joice! Let us

O come! let us sing, Oh, come! let us sing, O come! sing un - to the Lord!

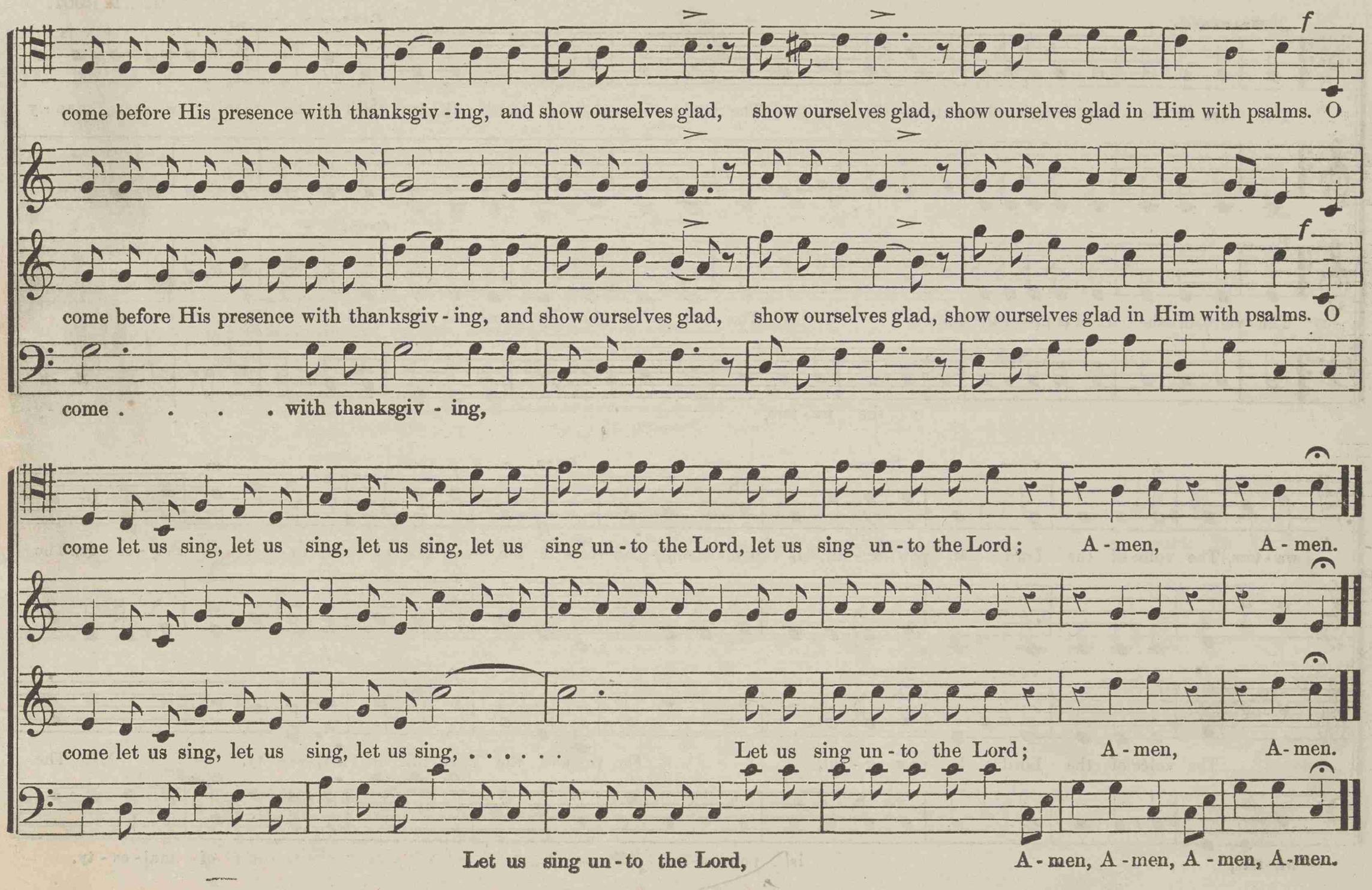
m Cres. - - - - - - - - - - *f*

heart-i - ly re - joice in the Rock of our sal - va - tion; Let us

m Cres. - - - - - - - - - *f*

heart-i - ly re - joice in the Rock of our sal - va - tion; Let us

Let us come be-fore His presence with thanksgiv - ing; Let us


f
come before His presence with thanksgiv - ing, and show ourselves glad, show ourselves glad, show ourselves glad in Him with psalms. O
come before His presence with thanksgiv - ing, and show ourselves glad, show ourselves glad, show ourselves glad in Him with psalms. O
f
come . . . . with thanksgiv - ing,
come let us sing, let us sing, let us sing, let us sing un - to the Lord, let us sing un - to the Lord; A - men, A - men.
come let us sing, let us sing, let us sing, ... Let us sing un - to the Lord; A - men, A - men.
Let us sing un - to the Lord, A - men, A - men, A - men, A - men.

The Voice of the Lord.

GEO. F. ROOT.

Maestoso.

p Cres. - - *m*

The voice of the Lord is up-on the waters, the wa - ters, The God of glo - ry thund'reth; the Lord up - on man - y wa - ters, man - y

p Cres. - - *m*

The voice of the Lord is up-on the waters, The God of glo - ry thund'reth; the Lord up - on man - y wa - ters,

the wa - ters, man - y

p Cres. *f* Cres. - - *f* *m*

wa - ters, The voice of the Lord is pow - er - ful, is pow - er - ful, The voice of the Lord full of maj - es - ty, of maj - es - ty. The

p Cres. *f* Cres. - - *f*

The voice of the Lord is pow - er - ful, The voice of the Lord full of maj - es - ty. The

wa - ters, is pow - er - ful, of maj - es - ty.

Cres. *f* *m* Cres.

voice of the Lord breaketh the cedars, yea, the Lord breaketh the ce-dars of Le-ban - on. The voice of the Lord shaketh the

Cres. *f* *m* Cres.

voice of the Lord breaketh the ce-dars, yea, the Lord breaketh the ce-dars of Le-ban - on. The voice of the Lord shaketh the

ff *m* Cres. *m*

wild-er - ness, The Lord shaketh the wilder - ness of Kadesh, of Kadesh; The Lord will give strength unto his people, his people. The Lord will

ff *m* Cres. *m*

wild-er - ness, The Lord shaketh the wilder - ness of Kadesh; The Lord will give strength unto his people. The Lord will

of Kadesh; his people.

The Voice of the Lord. Concluded.

Dim. p Dim. pp

bless his peo-ple, will bless his peo - ple with peace, will bless his peo-ple, will bless his peo-ple with peace, A - men.

peace, ...

Dim. p Dim. pp

bless his peo-ple, will bless his peo - ple with peace, will bless his peo-ple, will bless his peo-ple with peace, A - men.

Help us, O God.

†††

Allegretto.

Help us, O God of our sal - va - tion, For the glo - ry of thy name; And de - liv - er us and purge a-way our sins, For

Help us, O God of our sal - va - tion, For the glo - ry of thy name; And de - liv - er us and purge a-way our sins, For

thy name's sake, A - men. Help us, O God of our sal - va - tion, help us, O God of our sal - va - tion, For the

thy name's sake, A - men. Help us, O God of our sal - va - tion, help us, O God of our sal - va - tion, For the

Help us, help us, For the

glo - ry of thy name, for the glo - ry of thy name, for the glo - ry of thy name; A - men, A - men.

glo - - - - - - - - - - - - - - - ry of thy name, A - men, A - men.

glo - ry of thy name, for the glo - ry of thy name, for the glo - ry of thy name; A - men, A - men.

Great is the Lord.

G. F. R.

Allegretto.

Great is the Lord, and great-ly to be praised; Great is the Lord, ... In the cit - y of our

great is the Lord,

Great is the Lord and great-ly to be praised; Great is the Lord, great is the Lord In the cit - y of our

Great is the Lord,

God, in the mountain of His ho - li - ness; Great is the Lord . . . . . Ac - cording to thy name, thy

God, in the mountain of His ho - li - ness; Great is the Lord, Great is the Lord; Ac - cord-ing to thy name, thy

Great is the Lord,

name, O God, so is thy praise un - to the ends of the earth; Great is the Lord, great is the Lord and greatly to be praised.

name, O God, so is thy praise un - to the ends of the earth; . . . . . Great is the Lord and greatly to be praised.

Great is the Lord, great is

They that Trust.

GEO. F. ROOT.

Allegretto. Cres. - - - - - - Dim. - - - - - - - - Cres. - - f m

They that trust in the Lord shall be as Mount Zi - on which can not be re - moved, but a - bid - eth for - ev - er. As the

m Cres. - - - - - - Dim. - - - - - - - - Cres. - - f

They that trust in the Lord shall be as Mount Zi - on which can not be re - moved, but a - bid - eth for - ev - er.

As the mountains are

They that Trust. Concluded.

Cres. - - -

G. W. DEVIN. D. E. JONES.

'Tis the Lord! 'tis the Lord! Let His will be done! 'Tis the Lord! 'tis the Lord who hath claim'd His own. Bless-ed be thy

'Tis the Lord! 'tis the Lord! Let His will be done! 'Tis the Lord! 'tis the Lord who hath claim'd His own. Bless-ed be thy

name O Lord, blessed be thy name, A - men. He hath given! he hath giv-en Blessed be His name! He hath given! he hath

name O Lord, blessed be thy name, A - men. He hath given! he hath giv-en Blessed be His name! He hath given! he hath

giv - en! and received a - gain; Ta-ken home, home, home to himself a - gain, to himself a - gain; A - men.

giv - en! and received a - gain; Ta-ken home, home, home to himself a - gain, to himself a - gain; A - men.

"Thou Wilt Keep Him in Perfect Peace."

G. F. R.

Andante.

Thou wilt keep him in per - fect peace. . . .

Thou wilt keep him in per - fect peace, Whose mind is stayed on thee; Thou wilt keep him, thou wilt

Thou wilt keep him in per - fect peace, Whose mind is stayed on thee; Thou wilt keep him, thou wilt

"Thou Wilt Keep Him In Perfect Peace. Concluded.

whose mind is stayed on thee. Trust ye in the Lord for - ev - er, Trust ye in the

keep him, thou wilt keep him in per - fect peace, whose mind is stayed on Thee.

keep him, thou wilt keep him in per - fect peace, whose mind is stayed on Thee. Trust ye in the Lord for - ev - er, Trust ye in the

is stayed on Thee.

Lord for - ev - er, For in the Lord Je-ho - vah is ev - er - last-ing strength, is ev - er - last-ing strength, A-men, A - men.

Lord for - ev - er, For in the Lord Je-ho - vah is ev - er - last-ing strength, is ev - er - last-ing strength, A-men, A - men.

O, Praise God in His Holiness.

G. F. R.

Allegretto.

O, praise God in his ho - li - ness, Praise him in the firmament of his power; Praise him for his no - ble acts, O, praise him ac-

O, praise God in his ho - li - ness, Praise him in the firmament of his power; Praise him for his no - ble acts, O, praise him ac-

cor-ding to his ex - cel - lent greatness. Praise him in the sound of the trumpet, of the trumpet; Praise him up - on the lute and harp,

cor-ding to his ex - cel - lent greatness. Praise him in the sound of the trumpet, of the trumpet; Praise him up - on the lute and harp,

Praise him in the cymbals, in the cymbals and dances, Praise him on strings and pipes. O praise God in his ho - li - ness, Praise him in the

Praise him in the cymbals, in the cymbals and dances, Praise him on strings and pipes. O praise God in his ho - li - ness, Praise him in the

fir - ma - ment of his power; Praise him for his no - ble acts, Let ev - 'ry thing that hath breath praise the Lord. A - men.

fir - ma - ment of his power; Praise him for his no - ble acts, Let ev - 'ry thing that hath breath praise the Lord. A - men.

I Have Trusted in Thy Mercy.

Allegretto.

*

I have trust-ed, have trusted in thy mer - cy, in thy mer - cy O Lord.

I have trusted, have trusted in thy mer-cy, in thy mer - cy O Lord, My heart shall rejoice in thy sal-

I have trusted, have trusted in thy mer-cy, in thy mer - cy O Lord, My heart shall rejoice in thy sal-

Shall re-joice, My heart shall rejoice in thy sal - va - tion; Shall re-

va - tion; Shall re - joice, shall rejoice, shall re-joice, Shall re-

va - tion; Shall re - joice, shall re - joice, shall re - joice. Shall re-

joice, shall rejoice in thee. I will sing and rejoice, I will sing and rejoice, For the Lord hath dealt bountifully

joice, shall rejoice in thee. And I will sing, . . . and I will sing, . . . For the Lord hath dealt bountifully

joice, shall rejoice in thee. And rejoice, For the Lord hath dealt bountifully

with me; and rejoice, and rejoice, I will sing and re-joice. A-men, . . . A-men.

I will sing and re-joice. A-men, . . A-men.

with me; and rejoice, and rejoice, I will sing and rejoice. A-men, . . A-men.

I will sing and rejoice, I will sing and rejoice, I will sing, A-men, ... A-men.

"And the Spirit and the Bride."

JAMES R. MURRAY.

Moderato.

Come, come, come,

come, And the Spirit and the Bride say *come,* *come,* and let

come, *come,* And let him that heareth say *come,* And let

And the Spir-it and the Bride say *come,* *come,*

him that is a - thirst, *Come, come, come,* And who - so - ev - er will, and who - so - ev - er will, and who - so - ev - er will, and

him that is a - thirst *come, come, come,* And who - so - ev - er will, and who - so - ev - er will, and who - so - ev - er will and

Rit. Fine.

who-so-ev-er will, let him take the wa-ter of life, FREE-LY! let him take the wa-ter of life *free-ly.*

who-so-ev-er will, let him take the wa-ter of life, FREE-LY! let him take the wa-ter of life *free-ly.*

Rit.

D. C. al Fine.

Who-so-ev-er will, let him take the wa-ter of life free-ly, free-ly; Who-so-ev-er will let him come, free-ly.

Free-ly, free-ly, free-ly, yes, free-ly, free-ly, free-ly, free-ly.

Who-so-ev-er will, let him take the wa-ter of life free-ly, free-ly; Who-so-ev-er will let him come, free-ly.

The Christian Warfare.

C. JAY SMITH.

GEO. F. ROOT.

Con anima.

1. Life is one bat - tle, Nev - er end - ed, ne'er
2. If thou art wea - ry With the strug - gle and

1. Life is one con - tin - ued bat - tle, one great bat-tle, Nev - er end - ed, nev - er
2. If perchance thy heart grows wea-ry, grow-eth wea-ry, With the strug-gle and the

o'er, is nev - er o'er; The path - way to glo - ry Is a - mid the fear - ful can-non's roar, the can-non's roar.
but lit - tle light—

fight, the fearful fight, And all life seems drear - y, With but lit - tle sun-shine, lit - tle light—

o'er; And ev - 'ry Chris-tian's path to glo - ry Is a - mid the can-non's roar, the can-non's roar.
fight, And all life's day seems dark and drear - y, dark and drear - y, Lit - tle sun-shine, lit - tle light—

Sa - tan e'er watch - es, In field and in mart, seeks, aye! And when un-

Be that light faint, It shall guide thee for - ev - er, aye! And in the

Sa - tan ev - er watch-es, ev - er watch - es round him, In the bus - y field, the bus - y field or mart; And in mo-ments most un-
Be that light but faint and fee - ble, faint and fee - ble, It shall guide thee ev - er, guide thee ev - er - more; And thro' ev - 'ry bat - tle

heed - ed, Quick - ly throws his fie - ry, fie - ry dart, his fie - ry dart! 3. Chris-tian, buck - le on thine ar - mor, Let the
than e'er be - fore.

bat - tle, Leave thee strong-er than thou wert be - fore, 3. Chris-tian, buck - le on thine ar - mor,

heed - ed, most un - heed - ed, Quick - ly throws his fie - ry dart. Let the
leave thee, aye, shall leave thee, Leave thee strong-er than be - fore.

weak points strengthened be; Fight thy fight—all heaven will greet thee In the glo-rious hour of vic - to - ry, In the

Let the weak points strengthened be,— yes, Fight thy fight—all heaven will greet thee In the glo-rious hour of vic - to - ry, In the

weak points

glo-rious hour of vic - to - ry, of vic - to - ry, of vic - to - ry, In the glo - rious hour of vic - to - ry.

glo-rious hour of vic - to - ry, of vic - to - ry, of vic - to - ry, In the glo - rious hour of vic - to - ry.

Daughter of Zion.

W. F. SHERWIN.

Maestoso.

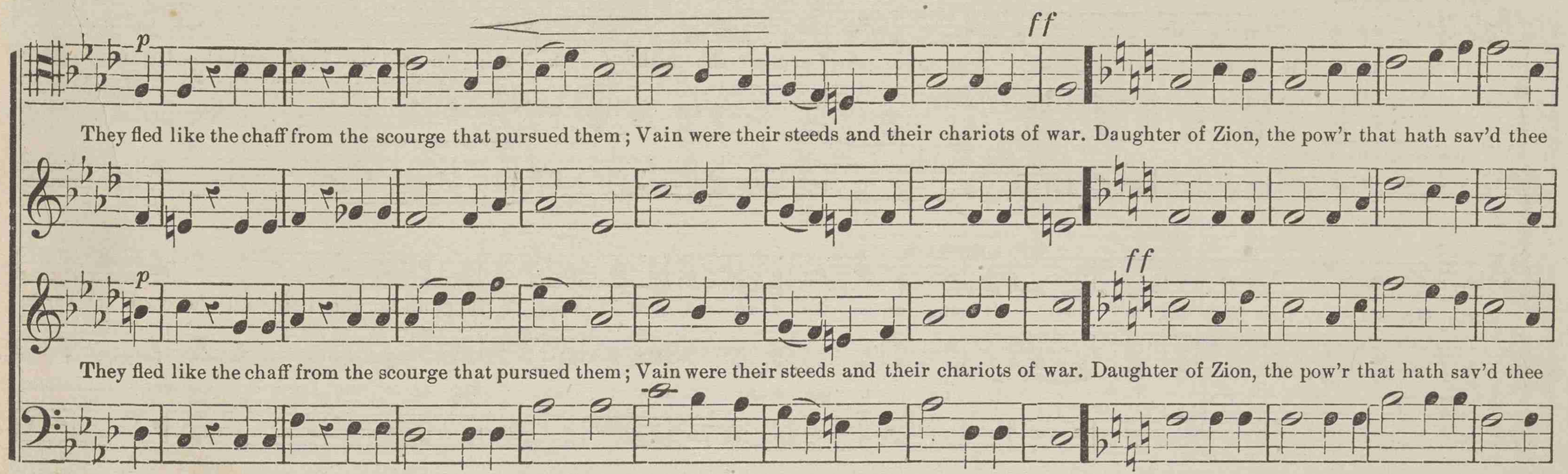
Daughter of Zi-on, a-wake from thy sadness; Wake, for thy foes shall op-press thee no more; Bright o'er thy hills dawns the day-star of glad-ness;

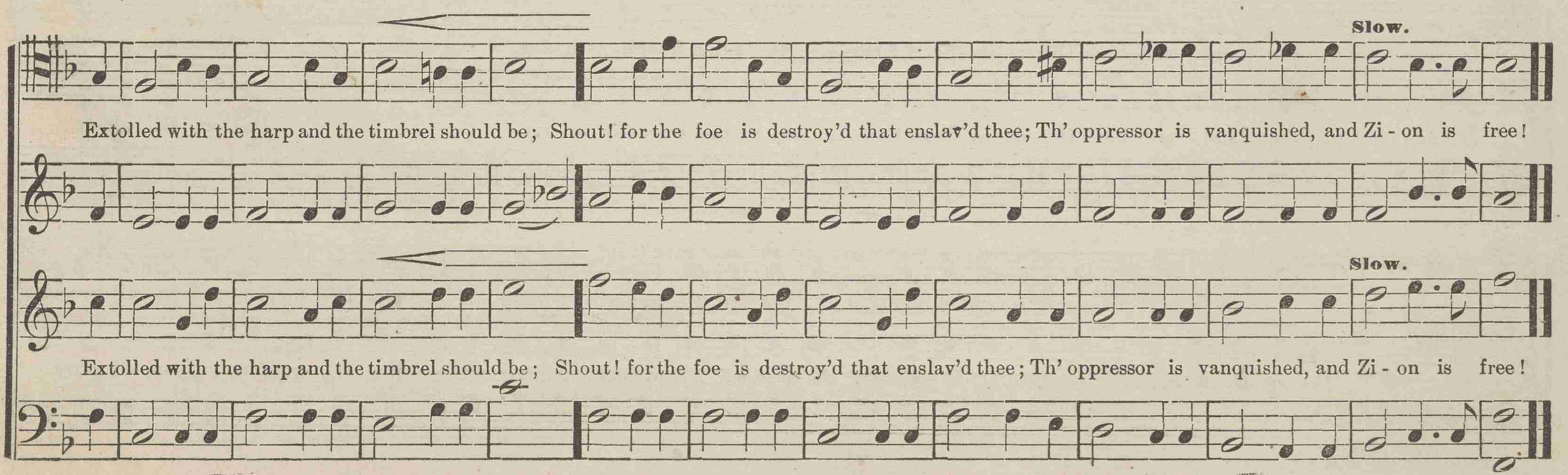
Daughter of Zi-on, a-wake from thy sadness; Wake, for thy foes shall op-press thee no more; Bright o'er thy hills dawns the day-star of glad-ness;

With heavy accent.

Rise, for the night of thy sorrow is o'er. Strong were thy foes, but the arm that subdued them And scattered their legions, was might-i-er far:

Rise, for the night of thy sorrow is o'er. Strong were thy foes, but the arm that subdued them And scattered their legions, was might-i-er far:


p
ff
They fled like the chaff from the scourge that pursued them; Vain were their steeds and their chariots of war. Daughter of Zion, the pow'r that hath sav'd thee
p
ff
They fled like the chaff from the scourge that pursued them; Vain were their steeds and their chariots of war. Daughter of Zion, the pow'r that hath sav'd thee


Slow.
Extolled with the harp and the timbrel should be; Shout! for the foe is destroy'd that enslav'd thee; Th' oppressor is vanquished, and Zi - on is free!
Slow.
Extolled with the harp and the timbrel should be; Shout! for the foe is destroy'd that enslav'd thee; Th' oppressor is vanquished, and Zi - on is free!

O Sing unto the Lord.

Solo. Andante.

1. O sing un-to the Lord a new song, Sing un-to the Lord all the earth. 2. O sing un-to the Lord and bless His name, Show

Accompaniment.

CHORUS.

forth His sal-va-tion from day to day. O sing un-to the Lord a new song, Sing un-to the Lord, all the earth, the earth;

O sing un-to the Lord a new song, Sing un-to the Lord, all the earth, the earth;

Quartette.

O sing un-to the Lord and bless His name, Show forth His sal-va-tion from day to day. De-clare His glo-ry,

O sing un-to the Lord and bless His name, Show forth His sal-va-tion from day to day. De-clare His glo-ry,

Declare His glo-ry, De-

Declare His glo-ry a-mong the heathen, His wonders a-mong all peo-ple, His wonders among all peo-ple.

Declare His glo-ry, Declare His glo-ry a-mong the heathen, His wonders a-mong all peo-ple, His wonders among all peo-ple.

clare His glo-ry, . .

Solo.

For the Lord is great, and great-ly to be prais - ed, He is to be fear-ed a-bove all gods.

CHORUS.

For the Lord is great, and great-ly to be prais-ed,

For the Lord is great, and great-ly to be prais-ed,

Solo. *

He is to be fear - ed a-bove all gods. 5. O wor - ship the Lord in the beauty of ho - li - ness, Fear ye be-fore him all the earth.
6. Let the heavens rejoice, and let the earth be glad, Let the sea roar and the fullness there-of.

He is to be fear - ed a-bove all gods.

Solo.

O sing un-to the Lord a new song,

Solo.

O sing un-to the Lord a new song, a new song.

CHORUS.

A - men, A - - - men.

CHORUS.

O sing un-to the Lord,

Solo.

A - men, A - - - men.

* Repeat the chorus "For the Lord is great" after the 5th verse; also, after the 6th verse. Let the last note of the solo be held until after the chorus commences.

O Bless Our God ye People.

G. F. R.

Moderato.

m *mf* *m*

O bless our God ye peo-ple; O bless our God ye peo-ple And cause the voice of His praise to be heard, His praise to be

m *mf* *m*

O bless our God ye peo-ple; O bless our God ye peo-ple And cause the voice of His praise to be heard, His praise to be

p **Cres.** **Slower.** **Swell.**

heard; Who keepeth thy soul in life, Who keepeth thy soul in life, And suff'reth not thy foot to be mov - - - ed.

p

heard; Who keepeth thy soul in life, Who keepeth thy soul in life, And suff'reth not thy foot to be mov - - - ed.

f

Who

Cres. - - - Dim.

f *f*

Who suff'reth not thy foot to be mov'd, Thy foot to be mov'd; Who suff'reth not thy foot to be moved, thy foot to be moved.

Who suff'reth not thy foot to be mov'd;

Thy foot to be moved; Who suff'reth not thy foot to be moved, thy foot to be moved.

suff'reth not thy foot to be moved. thy foot to be moved;

Firm and steady.

O bless our God ye peo - ple, bless and cause His praise to be heard; Who keep-eth now thy soul in life and

O bless our God ye peo - ple, bless and cause His praise to be heard; Who keep-eth now thy soul in life and

O bless our God, ye peo - ple, bless, And let His praise sound

O Bless Our God ye People. Concluded.

suff'reth not thy foot to be moved; Who keep - eth now thy soul in life, Who keep - eth now thy soul in life and

suff'reth not thy foot to be moved; Who keep - eth now thy soul in life, Who keep - eth now thy soul in life and

far and wide; Who keep - eth now thy soul in life, And

suff'reth not thy foot to be moved; thy foot to be moved; Bless the Lord, A - men.

Bless the Lord,

suff'reth not thy foot to be moved, thy foot to be moved; Bless the Lord, ... A - men.

suff - 'reth not thy foot to slide. Bless the Lord, A - men.

From His Home on the Mountain.

(QUARTET AND DISTANT CHORUS.)

G. F. R. Representing the approach, passing by, and dying away in the distance, of the music of the procession. GEO. F. ROOT.

From "Palace of Song," by per.

Quartet.

From his home on the moun - tain they bear him a - long, While the wood - lands re - ech - o the sweet old song;
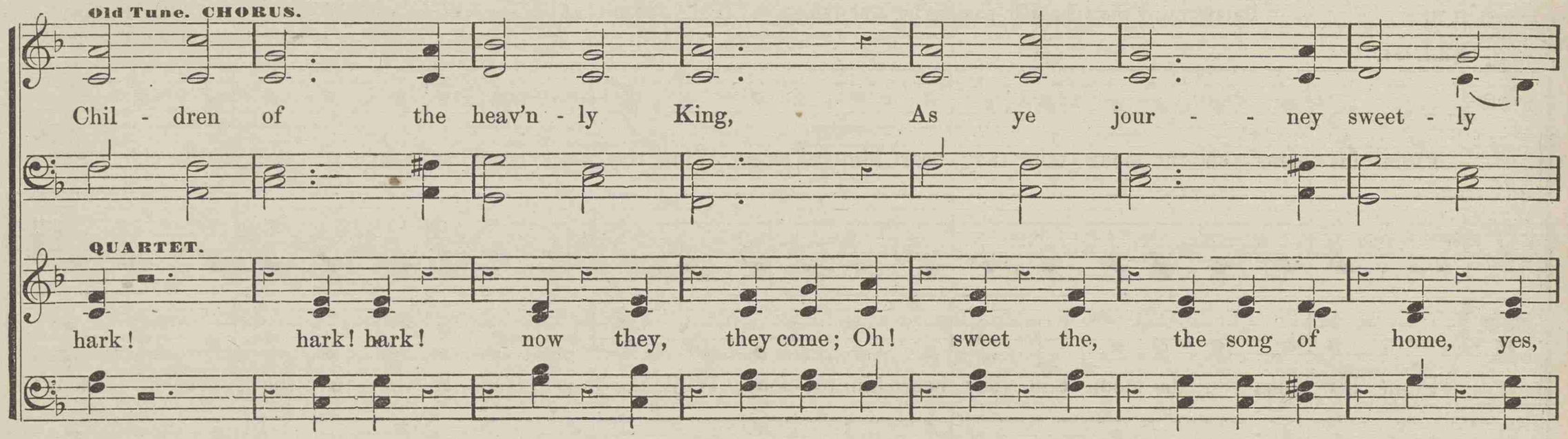
From his home on the moun - tain they bear him a - long, While the wood - lands re - ech - o the sweet old song;

'Tis the young chris-tian sol - dier who fell by the way, In the midst of the fight on the bat - tle day. Hark,

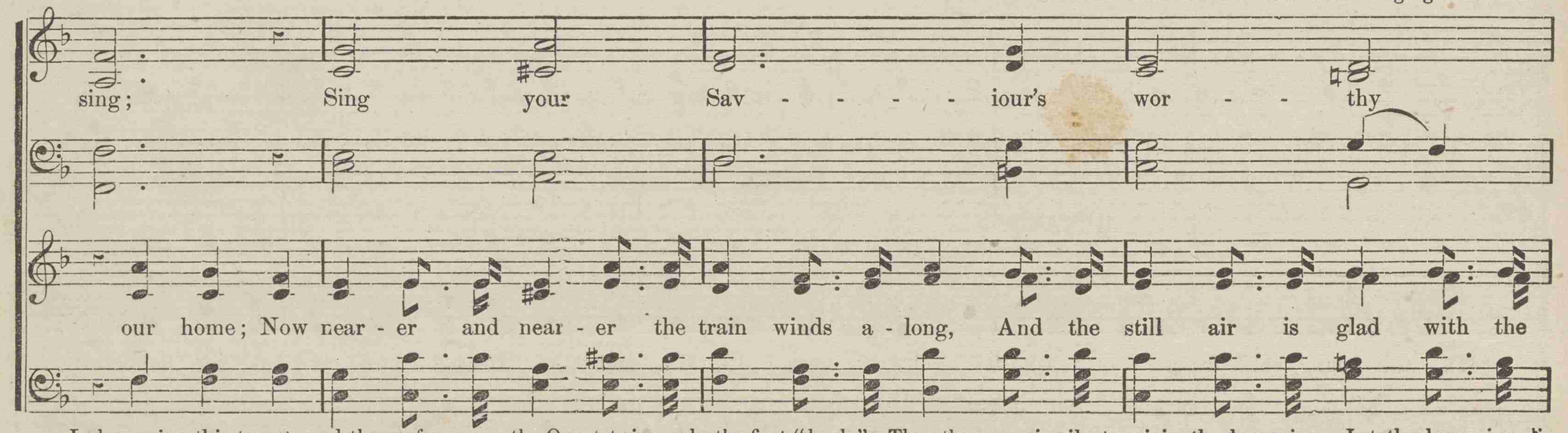
'Tis the young chris-tian sol - dier who fell by the way, In the midst of the fight on the bat - tle day. Hark,

From His Home on the Mountain. Continued.

Chorus begin as softly as you can sing the words, and increase a little, gradually, to represent distant music coming nearer.



Gradual increase to here while singing the words.



In humming this tune to end the performance, the Quartet sing only the first "hark." They then remain silent or join the humming. Let the humming diminish from the beginning to the end of the tune, and finally die away with the softest possible breathing of the tones.

|From here diminish. No point should be louder than *mezzo* while singing the words.

Fine.

praise, Glo - - rious in his works and ways.

sweet old song; For they know that he lives in the realms of the blest, From the toils and the cares of the earth at rest. Hark!

hark, to the foot - steps, as si - lent and slow, They are still pass - ing on to the val - ley be - low; And we

End with humming the old tune (mouths closed.) Do not sing first Quartet again. See directions on bottom of previous page.

hear, 'mid the arch - es, the old ten - der lay, Grow-ing faint - er and faint - er, and dy - ing a - way. Hark!

As the Hart Panteth.

(DUET AND CHORUS.) WM. B. BRADBURY. Arr. from the "Triumph," by per.

Andante.

As the hart pant-eth af - ter the wa-ter-brooks, So pant - eth my soul af - ter Thee, O God. My soul thirsteth for God, for the

liv - ing God. O when shall I come and ap-pear be-fore God? O when shall I come and ap-pear be-fore God? Why art thou cast down, O my

soul, and why art thou dis-qui-et-ed with - in . . me. Hope thou in God, Hope thou in God, for I shall yet praise Him for the health of His

Hope thou in God, Hope thou in God, Hope thou in God, CHORUS.

coun-te-nance. Hope thou in God, Hope thou in God, Hope in God, Hope thou in God, For I shall yet praise Him, For

For I shall yet praise Him, For

I shall yet praise Him who is the health of my coun-te-nance, and my God. Hope thou in God, Hope thou in God, Hope thou in God,

I shall yet praise Him who is the health of my coun-te-nance, and my God. Hope thou in God, Hope thou in God, Hope in God,

Hope thou in God, For I shall yet praise Him, For I shall yet praise Him who is the health of my coun-te-nance, and my God. A-men.

Hope thou in God, For I shall yet praise Him, For I shall yet praise Him who is the health of my coun-te-nance, and my God. A-men.

Beautiful is Zion.

CHORUS. Tenor prominent until solo commences. (SOLO AND CHORUS.) GEO. F. ROOT.

Beau - ti - ful, beau - ti - ful, beau - ti - ful is Zi - on; Beau - ti - ful, beau - ti - ful, the joy of all, of all the earth; Oh,

Soprano solo. **Cres.** *f* *m*

Beau - ti - ful, beau - ti - ful, beau - ti - ful is Zi - - on; Beau - ti - ful,

Beau-ti - ful is Zi - on, beau - ti - ful is Zi - on, beau - ti - ful is Zi - on and the joy of all the earth; Oh, beau - ti - ful is Zi - on,

beau - ti - ful, the joy of all the earth. *m* Beau - ti - ful is Zi - on,

beau-ti - ful is Zi - on and the joy of all the earth, the joy of all the earth. Beau-ti - ful, oh, beau - ti - ful is Zi - on, is

Cr *m* *f* *m*

Beau-ti- ful the cit - y of our King, . . Beau - ti - ful, Oh, beau - ti- ful the joy of all the earth, .

Zi - on the cit - y of our King, the cit - y of our King; Oh, beau-ti-ful, oh, beauti- ful, Zi - on the joy of all the earth, the joy of all the

Cres.

Beau-ti - ful, Oh, beau - ti - ful, the joy of the earth. Beau - ti - ful, beau - ti - ful,

earth; Oh, beau-ti - ful, oh, beau-ti - ful, the joy of the earth, the joy of all the earth. Beau-ti- ful is Zi - on, beau-ti - ful is Zi - on,

Cres. *f* *m*

beau - ti - ful is Zi - on, Beau - ti - ful, beau - ti - ful, the joy of all the

beau-ti - ful is Zi - on and the joy of all the earth, Oh, beau-ti- ful is Zi - on, beau-ti- ful is Zi - on and the joy of all the earth, the

f *m* Cres. - - - - *f*

earth. Beau - ti - ful, beau - ti - ful, beau - - - - - ti - ful. A - men . . . A - men.

joy of all the earth. Beau-ti - ful is Zi - on, beau-ti - ful is Zi - on, beau- ti - ful, oh, beau-ti - ful is Zi - on. A - men, A - men, A - men.

We are Marching Home to Zion.

GEO. F. ROOT, from "Under the Palms."

CHORUS.

1. We are marching home to Zi-on, We are marching day by day, We are marching home to Zi-on, We are pilgrims on the way; In our Sav-iour's word con-fid-ing, To His cross our eyes we raise, In His prom-is-es a-bid-ing, On-ward march with songs of praise.

Marching on-ward, marching on-ward, Marching on-ward day by day.

Marching on-ward, Marching on-ward, Marching day by day, day by day. We are marching home to Zi-on, We are pil-grims on the way; Yes, we're marching home to Zi-on, Christian pilgrims on the way. 2. We are marching home to Zi-on, For di-

rec-tion we will pray, By the still Ab - a - na riv - ers, In the palm groves by the way, We will be by God pro-tect-ed If in

Marching on - ward, ev - er on - ward, We are

Him our trust we place, An-gel-guarded and pro-tect - ed, We shall triumph in His grace. Marching on-ward, ev - er on-ward, We are

Cres.

pilgrims on the way. Pil - grims, pil - grims on the way, Ev - er on . . . . . .

CHORUS.

We are marching home to Zi - on, We are pilgrims on the way, Ev - er marching home to Zi - on, Christian

We are Marching Home to Zion, Concluded.

. . the way. Marching home, marching home, Marching home, . . . Marching home,

pilgrims on the way. Marching home, marching home, Christian pilgrims, marching home, Marching home, yes, marching home,

Marching home, marching home, Marching home, ... marching home, We are pilgrims, marching home, marching home.

Marching home, marching home, Christian pilgrims, marching home, marching home, We are pilgrims, marching home, marching home.

GEO. J. WEBB.

Maestoso.

1. Let ev - ery heart re - joice and sing, Let cho - ral an-thems rise;
Ye reverend men and chil-dren, bring To God your sac - ri - fice;
For He is good, the Lord is good, And kind are all His ways; With songs and hon - ors sound-ing loud, The Lord Je - ho - vah praise, While the rocks and the rills, While the vales and the hills, A glo-rious an - them raise: Let each pro - long The grate - ful song, And the God of our fa-thers praise, And the God of our fa-thers praise.

2. He bids the sun to rise and set, In heaven His power is known;
And earth, subdued to Him, shall yet Bow low be - fore His throne.
For He is good, the Lord is good, And kind are all His ways; With songs and hon - ors sound-ing loud, The Lord Je - ho - vah praise, While the rocks and the rills, While the vales and the hills, A glo-rious an - them raise: Let each pro - long The grate - ful song, And the God of our fa-thers praise, And the God of our fa-thers praise.

The Gospel Banner

A chorus in Canon form by G. F. ROOT.

Maestoso.

Now be the gos-pel ban - ner In ev - 'ry land unfurled, And be the shout "Hosan - na!" Re - ech - oed thro' the world;

Till ev - 'ry isle and na - tion, Till ev - 'ry tribe and tongue Re - ceive the great sal-va - tion, And join the hap - py throng.

In ev - 'ry land unfurled, un-furled, And be the shout Re-ech - oed thro' the world.

Alto.

Now be the gos-pel ban - ner In ev - 'ry land unfurled, And be the shout "Hosan - na!" Re-ech - oed thro' the world.

Till ev - 'ry na - tion, ev - 'ry tribe, and ev - 'ry tongue Re-ceive sal - vation and join the hap-py throng.

Till ev - 'ry isle and na - tion, Till ev - 'ry tribe and tongue Re - ceive the great sal-va - tion, And join the hap-py throng.

Now be the gos-pel ban-ner wide un-furled, And be the shout Re - ech-oed thro' the world.

Now be the ban-ner wide un-furled, And be the shout Re - ech - oed thro' the world.

Soprano.

Now be the gos-pel ban - ner In ev - 'ry land unfurled, And be the shout "Hosan - na!" Re - ech - oed thro' the world;

The Gospel Banner. Continued.

Till ev - 'ry na - tion, ev - 'ry tribe and ev - 'ry tongue, And join the hap - py throng.

Till ev - 'ry isle and na - tion, Till ev - 'ry tribe and tongue Receive sal-vation and join the hap-py throng.

Till ev - 'ry isle and na - tion, Till ev - 'ry tribe and tongue Re - ceive the great sal-va - tion, And join the hap - py throng.

The ban-ner wide un-furled, And be the shout re-ech - oed thro' the world.

Now be the gos-pel ban-ner wide un-furled, And be the shout Re - ech - oed thro' the world.

Now be the ban-ner wide un-furled, And be the shout Re-ech - oed thro' the world.

Now be the gos-pel ban - ner In ev - 'ry land unfurled, And be the shout "Hosan - na!" Re-ech - oed thro' the world.

Till ev - 'ry isle and na - tion, Till ev - 'ry tribe and tongue Receive sal - va-tion, And join the happy throng. Now be,

Till ev - 'ry na-tion, ev - 'ry tribe and tongue, And join, and join the happy throng. Now be,

Till ev - 'ry tribe and ev - 'ry tongue, And join the happy throng. Now be,

Till ev - 'ry isle and na - tion, Till ev - 'ry tribe and tongue Receive the great sal-va - tion, And join the happy throng. Now be,

Now be the gos - pel ban - - ner In ev - 'ry land un - furled, And be the shout "Ho-

Now be the gos - pel ban-ner In ev - 'ry land un-furled, Now be the gos - pel ban - ner In ev - 'ry land un-furled, And be the shout "Hosanna!" Re-

Now be the gos - pel ban - - ner In ev - - 'ry land un - furled, And be the shout "Ho-

Now be the gos - pel ban-ner In ev - 'ry land un-furled, Now be the gos-pel banner In ev - 'ry land un-furled, And be the shout "Hosanna!" Re-

The Gospel Banner. Continued.

san - - na!" Re - ech - - oed thro' the world; Till ev - - 'ry isle and na - - tion, Till

ech-oed thro' the world, And be the shout "Hosan-na!" Re-ech-oed thro' the world; Till ev - 'ry isle and na - tion, Till ev - 'ry tribe and tongue, Till

san - - na!" Re - ech - oed thro' the world; Till ev - - 'ry isle and na - - tion, Till

ech-oed thro' the world, And be the shout "Hosan-na!" Re-ech - oed thro' the world; Till ev - 'ry isle and na - tion, Till ev - 'ry tribe and tongue, Till

ev - 'ry tribe and tongue Re - ceive the great sal - va - - tion, And join the hap - py

ev-'ry isle and nation, Till ev -'ry tribe and tongue Receive the great sal - va-tion, And join the hap - py throng, And join the hap-py throng, the happy

ev - 'ry tribe and tongue Re - ceive the great sal - va - - tion, And join the hap - py

ev-'ry isle and nation, Till ev-'ry tribe and tongue Re-ceive, receive the great sal - va - tion, And join the hap-py throng, And join the hap-py throng, the happy

throng. Ho-san - na! ho-san - na! ho-san-na! ho-san - na! Then be the shout ho-san - na Re-ech-oed thro' the world, Re-

throng. Ho-san - - - na! ho-san - na! ho-san - na! Then be the shout ho-san - na Re-ech-oed thro' the world, Re-

throng. Ho-san - - - na! ho-san - na! ho-san - na! Then be the shout ho-san - na Re-ech-oed thro' the world, Re-

throng. Ho-san - - - - - na! ho-san - na! ho-san - na! Then be the shout ho-san - na Re-ech-oed thro' the world, Re-

ech - oed, re-ech - oed, re-ech-oed thro' the world! Ho-san - na, Ho-san - na, Ho-san - - - - - na.

ech - oed, re-ech - oed, re-ech-oed thro' the world! Ho-san - na, Ho-san - ua, Ho-san - - - - - na.

ech - oed, re-ech - oed, re-ech-oed thro' the world! Ho-san - na, Ho-san - na, Ho-san - - - - - na.

ech - oed, re-ech - oed, re-ech-oed thro' the world! Ho-san - na, Ho-san - na, Ho-san - - - - - na.

(The right hand an octave higher, if convenient.)

loco.

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