The Modern Singer

JAMES D. VAUGHAN

Music Publisher

LAWRENCEBURG, TENN.

PRICE 25¢ A COPY.

SP-001911
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THE MODERN SINGER

A Progressive Course of

Practical Exercises

for learning to

READ MUSIC

and a Graded Collection of

Select Songs for Study and Social Singing,

designed especially for use in

POPULAR SINGING CLASSES

and

PUBLIC SCHOOLS.

Compiled and Edited by

JAMES D. VAUGHAN and B. C. UNSELD.

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Round or Shaped Notes. Muslin binding only.

JAMES D. VAUGHAN

MUSIC PUBLISHER,

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A WORD TO THE TEACHER.

THE MODERN SINGER is intended as the essential complementary part of Unseld's Popular Rudiments of Music, furnishing the necessary practical exercises to complete the work. However, each book is complete in itself and may be used independently one of the other. They are bound separately for the accommodation of those teachers who may desire either one without the other. Necessarily, the teacher should have a copy of the Rudiments that he may understand the elementary principles involved in the practical exercises and give the necessary explanations to the pupils.

The blackboard is considered, and rightly so, as a necessary accessory of the school-room, literary or musical, and every music teacher is recommended to make much use of it in his class work. But there are occasions or conditions in which it is difficult or inconvenient to use it. To meet those contingencies this book has been prepared to be used without the aid of the blackboard. With this book in the hands of the pupils and by the exercise of his inventive faculties the teacher will be able to carry his class along without the usual illustrations upon the board. Of course, if the blackboard is conveniently at hand the teacher is strongly urged to use it fully, notwithstanding all that is stated above.

The study of the course of exercises and songs presented in the following pages is intended as a preparation for the study of only church and Sunday-School music, but, the pupil who has passed through this book under the instruction of a competent teacher will be prepared to sing at sight not only the music of the ordinary gospel song book, but compositions of a much higher grade.

In primary singing classes it is to be presumed this book will be used in connection with a gospel song book, or other song collection, from which the teacher will select additional songs for practice at each step of study. The music in this book is mainly of a secular character in order to adapt it for use in public schools and to avoid the exclusive use of sacred music for mere practice.

Any corrections or suggestions sent in that will promote the usefulness of the book will be duly appreciated. While there is no lack of good music, it is well known there is a decided dearth of competent performers, so, this little work is sent forth with the hope that it will help to improve those conditions.

Cordially and sincerely,

Yours for more and better singers,

JAMES D. VAUGHAN,
B. C. UNSELD.

June, 1917.

PRACTICAL EXERCISES

FOR LEARNING TO

READ MUSIC.

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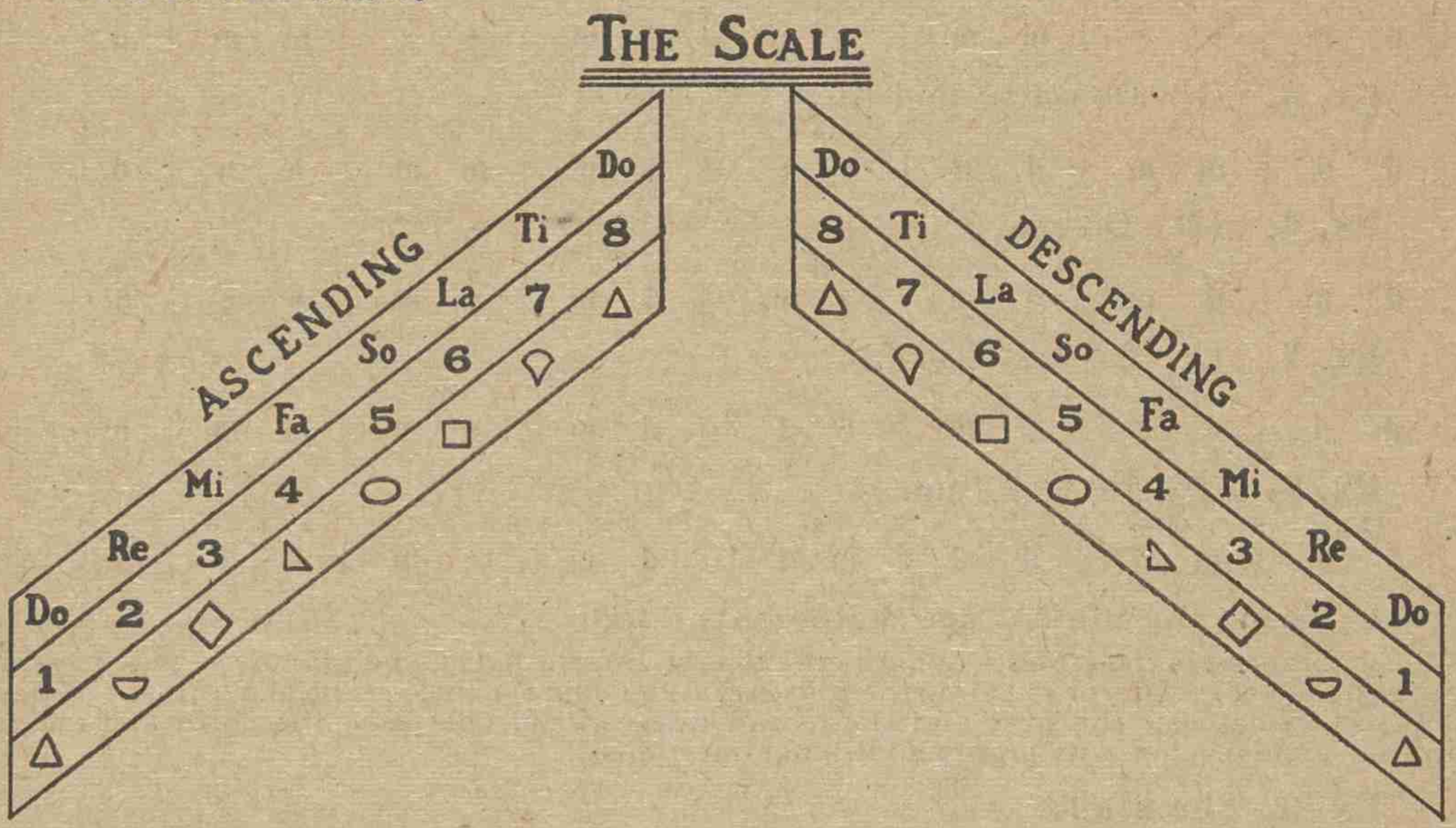
1. Teach the **Scale.** See chart on page 2 of Rudiments, and Statements 1, 2 and 3.

a. Teacher sings the scale to the syllables, numeral names or *lah*, as he prefers, pupils look at Exercise 1 while he sings and then repeat his example. Practice the scale with syllables, numerals and with *lah*, *loh*, *loo* and other neutral syllables; also sing each tone twice, **do, do, re, re, mi, mi,** and so on.

Ex. 1. The Scale.



2. Teach the **Tonic Chord.** See chart, page 2 of Rudiments, and Statement 4.

a. **Preparatory Exercises—How to use them.** Pupils, book in hand, look at the example in the book and listen while the teacher sings it; the pupils then repeat the "pattern" given by the teacher. A "pattern" is a short phrase sung by the teacher to be imitated by the pupils. If necessary the pattern may be repeated several times by teacher and pupils until a satisfactory response is had.

b. The purpose of these preparatory exercises, and similar ones to follow, is to give the pupils training on the tones, to develop the ability to recognize and produce the tones in any order of succession. See *b* in paragraph 4.

c. It will be noticed that these first exercises are formed upon the tones of the Tonic chord—*do, mi, so.* Teachers who may prefer stepwise exercises—*do, re, mi,* etc.,—for their first lessons may begin with No. 22 or 24.

Ex. 2.

These are patterns to be sung by the teacher and imitated by the pupils. Repeat each pattern as often as may be necessary. Take the pitch D, E or F for *Do.*

	1			2			3			4		
do	**mi**	**so—**	**so**	**mi**	**so—**	**so**	**mi**	**do—**	**do**	**mi**	**do—**	
	5			6			7			8		
do	**so**	**mi—**	**mi**	**do**	**so—**	**so**	**do**	**mi—**	**mi**	**so**	**do—**	
	9			10			11			12		
do	**do**	**mi—**	**mi**	**mi**	**so—**	**so**	**so**	**mi—**	**mi**	**mi**	**do—**	
	13			14			15			16		
do	**mi**	**mi—**	**mi**	**so**	**so—**	**so**	**mi**	**mi—**	**mi**	**do**	**do—**	‖

d. **Dictation.**—After the exercises have been practiced by pattern the pupils may sing them as called for by the teacher in any order he chooses, thus,—"Sing pattern number one,"—"number three,"—"two,"—"four,"—"numbers one and three,"—"two and four," "three and two,"—"four and one,"—"one, three and five," and so on.

e. **Ear Training.** Teacher sings the patterns to *lah*, pupils tell what number he sang, or, the pupils repeat the pattern to the syllables.

f. **Sight Reading Exercises.**—The following exercises are intended to be sung at sight, without a pattern. Although there is no indication of time in these exercises, they all have a melodic form and should be sung with a rhythmic flow. They may be sung as fast or as slow as the teacher likes; he can indicate the time by gentle taps with pencil or pointer. The pitch that may be taken for *Do* is indicated by the letter in parenthesis—(D)—(F), and so on. The bars are used in these exercises mainly to help the eye to keep the place in reading. The measures are numbered as a convenience in dictation, ear training, correcting errors, etc. The ∨ indicates the place to take breath.

After the staff notation has been introduced the pupils should write the exercises in notes on the staff, either shaped or round notes, locating *Do* on the degree mentioned. In the following exercises the letter "d" stands for *do*, "m" for *mi*, "s" for *so*, and so on.

Tones **Do, Mi and So.**

Ex. 4. (E) Do on first line.

1	2	3	4	5	6	7	8
d m	s s	m m	s m ∨	d m	s s	m m	d

Ex. 5. (G) Do on second line.

1	2	3	4	5	6	7	8
d d	m m	d m	s s ∨	d d	m m	s s	d

Ex. 6. (D) Do space below.

1	2	3	4	5	6	7	8
d m	d m	s m	s m ∨	d m	s m	s s	s

Ex. 7. (F) Do first space.

1	2	3	4	5	6	7	8
d d	s s	m m	d d ∨	d m	s m	m m	m

Ex. 8. (E) Do first line.

1	2	3	4	5	6	7	8
d s	m d	d d	m d ∨	d m	s m	d d	d

3. Teach the **Staff.** See Statements 5 to 9.

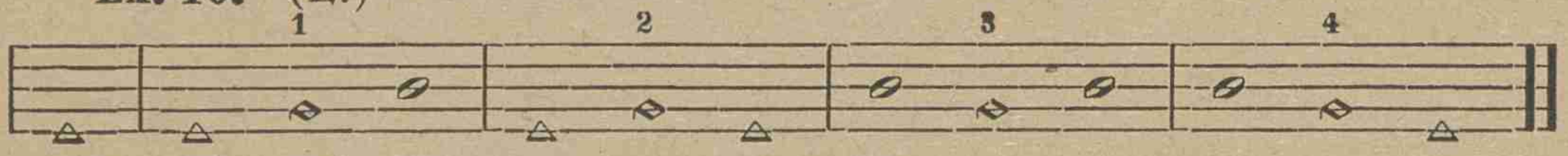
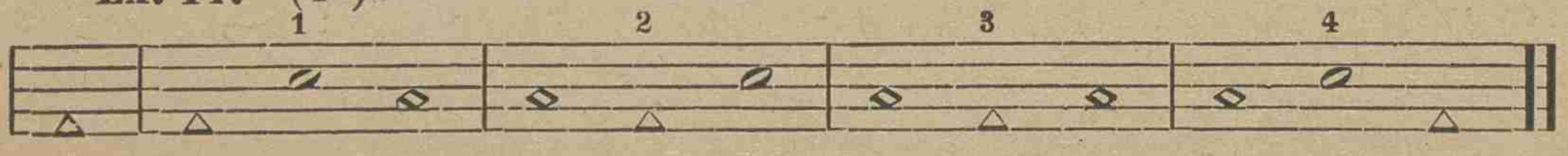
a. **Suggestive Questions.**—What is the lowest line called? The highest? The next above the lowest? The next below the highest? The middle line? The short lines? What is the space between the first and the second lines called? Between the third and fourth lines? (The teacher will supply additional questions.)

Ex. 9. The Staff.

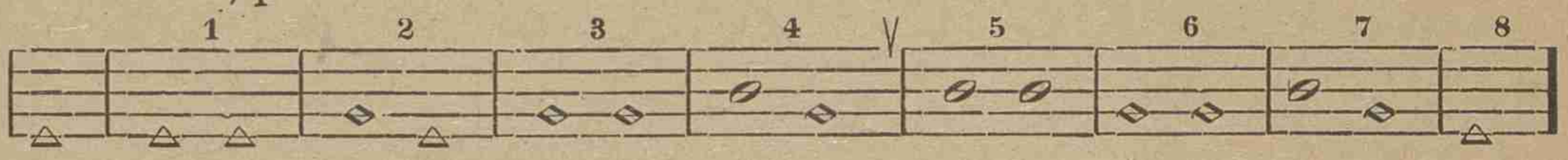
4. Explain the use of **Notes** on the staff. Statement 10. Rules for reading.

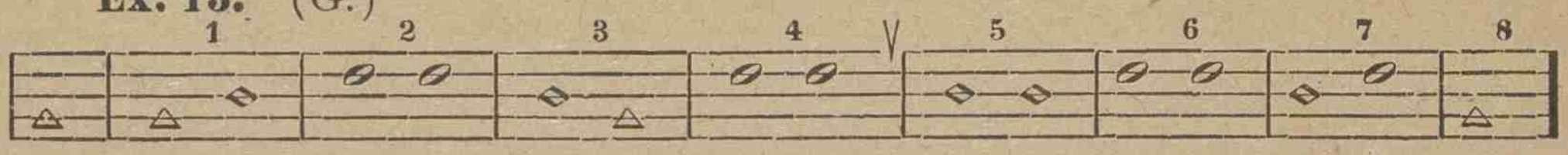
a. The following exercises may be sung first by pattern, then by dictation. This character (≙) marks the degree that represents *Do* in each exercise. This device or something for the same purpose is necessary for the round note pupil, but is not needed by the shaped note singer. Later on the regular signature will take its place.

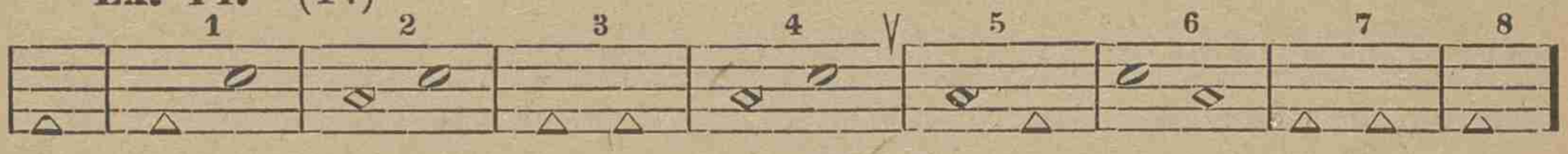
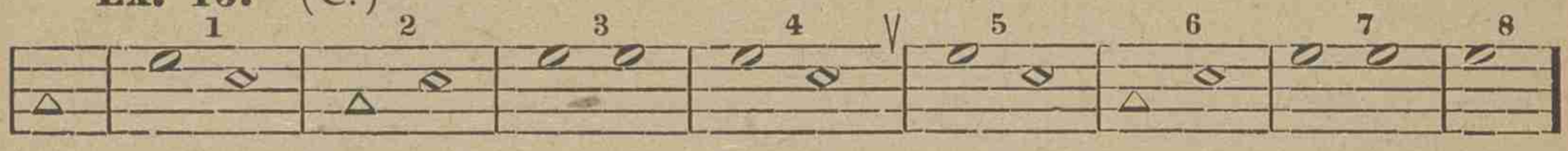
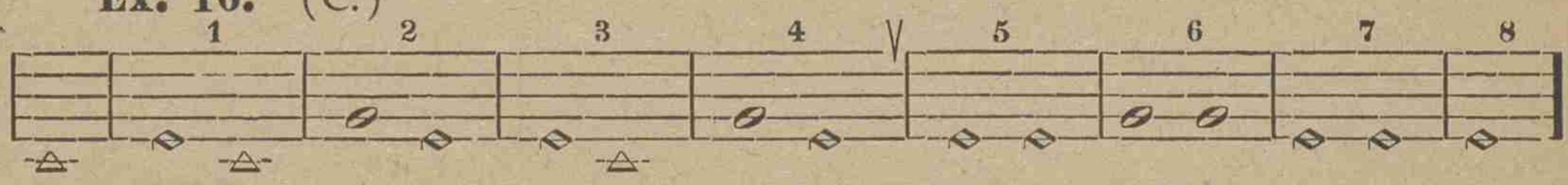
b. The purpose of these exercises is to give the pupils training in musical notation, to teach them to "sing by note" The preceding exercises were for training on tones. See *b* in paragraph 2. Keep in mind the distinction between Music and Notation. Music is a thing apart from Notation, and the more thoroughly pupils understand the principles of *music*, the more easily will they master the *notation*. The problem, for shaped note pupils, is to associate in the mind the tones with the shapes; for round note pupils it is to associate the tones with the degrees of the staff, the *positions* of the notes, not their shapes. The same pitch may be taken for *Do* for all the exercises, or the pitch may be changed as indicated by the letter in parenthesis.

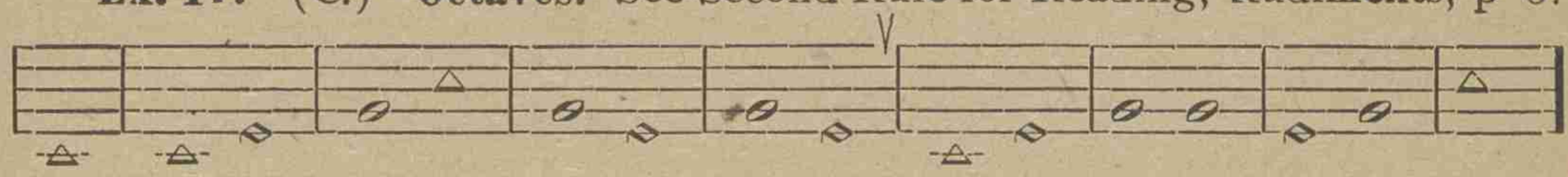
Ex. 10. (E.)

Ex. 11. (F)

c. **Sight Reading Exercises.**—*Plan of practice.* First name the degrees, "First line, second line," and so on. This step can soon be omitted. Next, name the syllables in speaking voice, first straight through, then in any order as the teacher calls the number, thus: "What tones (or syllables) are indicated in number one?" and so on. This step, also, after a few lessons can be omitted, Then sing the exercise to the syllables; then to some neutral syllable, *lah*, *loh*, and so on, and lastly to the words, if there be any. Later on, when the pupils have learned to sing well by syllables, let them practice singing at sight to *lah*, and, finally, let them practice singing at once to the words.

The staff *without the clef*, as in the following exercises, does not represent absolute pitch, therefore, any pitch suitable for the voices may be taken for the key-tone. The letters in parenthesis suggest the pitch which may be taken for *Do*. This character (△) marks the place of *Do*. Breathe at V,

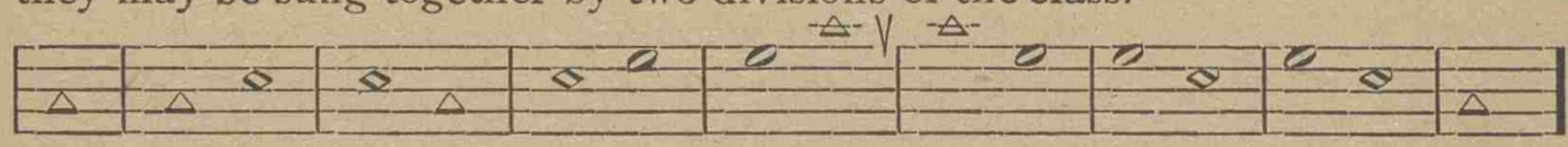
Ex. 12. (E.) Tones **Do, Mi** and **So.** See First Rule for Reading, Rudiments, p. 5.

Ex. 13. (G.)



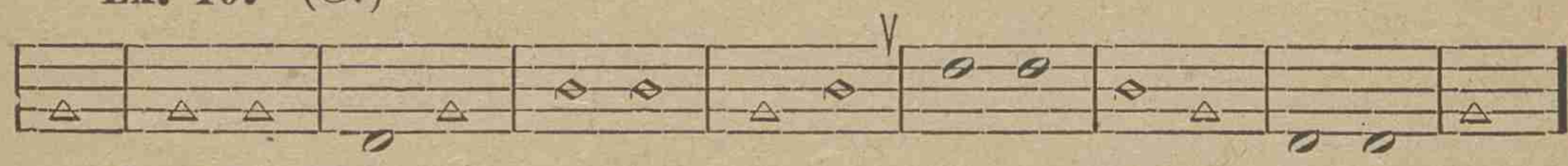
Ex. 14. (F.)

Ex. 15. (C.)

Ex. 16. (C.)

Ex. 17. (C.) **Octaves.** See Second Rule for Reading, Rudiments, p 5.

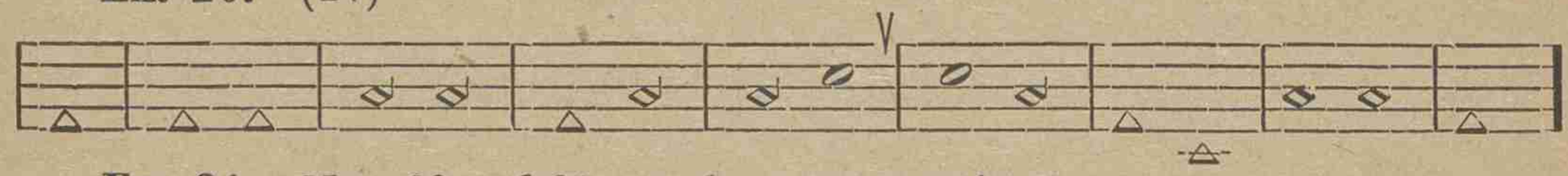


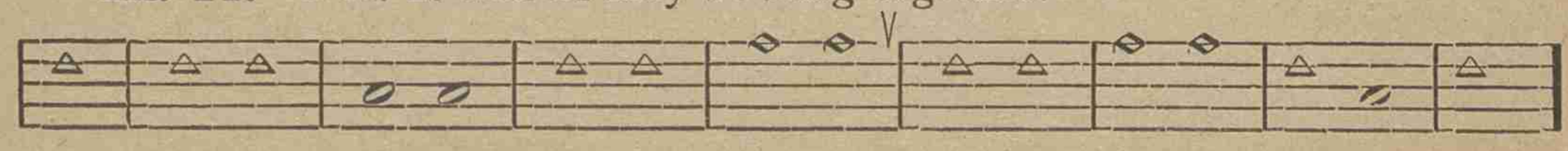
Ex. 18. (C.) After Nos. 17 and 18 have been practiced separately, they may be sung together by two divisions of the class.



Ex. 19. (G.)



Ex. 20. (F.)

Ex. 21. Nos. 20 and 21 may be sung together.



d. Teachers who may prefer exercises with the tones in scale-wise succession for their first lessons may begin with Ex. 22. See *c* in paragraph 2.

Ex. 22. These are patterns to be sung by the teacher and imitated by the class. See Ex. 2 and *d* and *e* for dictation and ear training. Take the pitch C or D for *Do*.

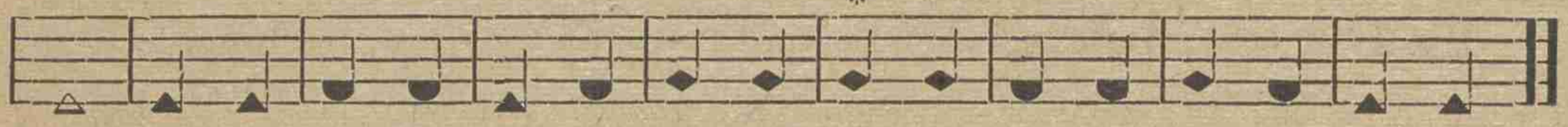
	1			2			3			4			5		
|	do	re	mi— |	mi	re	mi— |	mi	fa	so— |	so	la	so— |	so	fa	mi— |
	6			7			8			9			10		
|	mi	re	do— |	do^{1}	ti	do^{1}— |	do^{1}	ti	la — |	la	so	la— |	la	ti	do^{1} ||

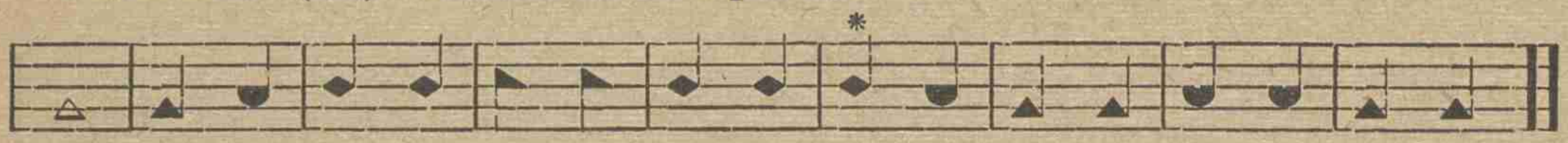
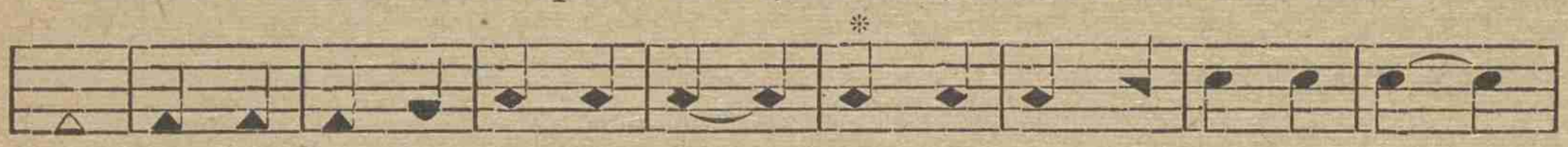
Ex. 23.

	1				2				3				4			
|	d	r	d	r m— |	m	f	m	f s— |	s	l	s	f m— |	m	f	m	r d— |
	5				6				7				8			
|	d^{1}	t	d^{1}	t l— |	l	t	l	s l— |	l	s	l	t d^{1}— |	d	d	r	m r— |
	9				10				11				12			
|	r	r	m	f m— |	m	m	r	m f— |	m	m	f	s l— |	s	s	l	t d^{1} ||

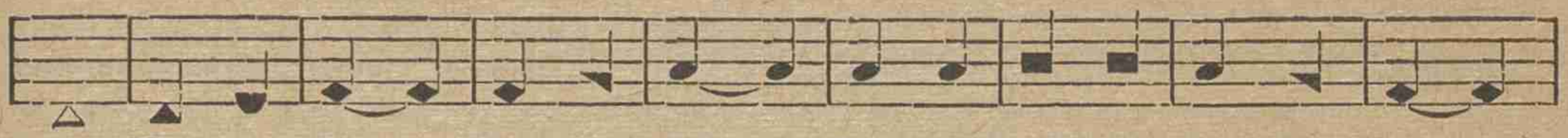
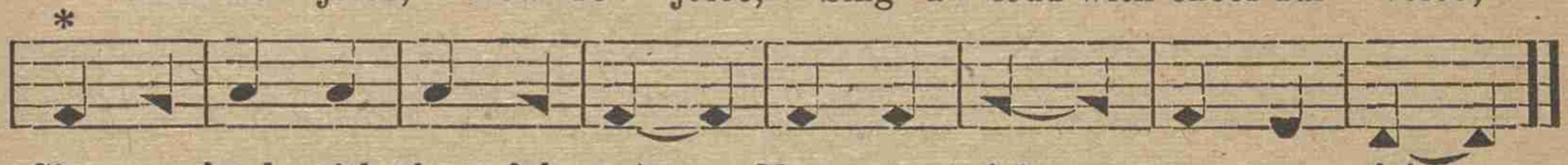
e. **Sight Reading Exercises.** See paragraph 2, *f*, and paragraph 4, *a*, *b* and *c*.

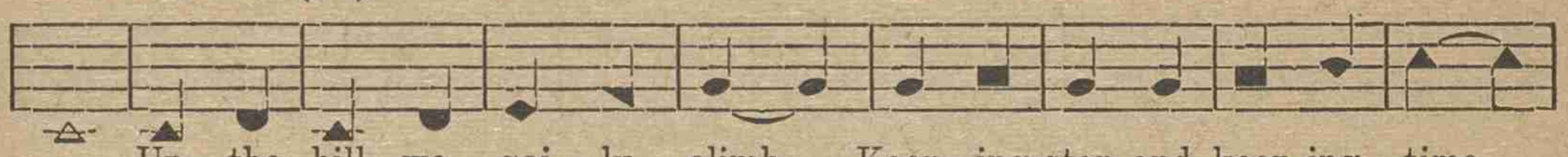
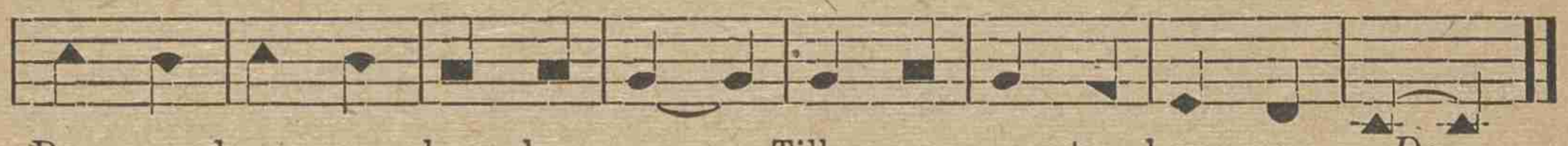
Bars are used in these exercises merely to help the eye in reading. No further explanation of them need be made at this point. The teacher may mark the time by tapping with pointer or pencil, a tap to each quarter note. This can be done without going into an explanation of measure. Each Ex. should be practiced to the syllables until it can be sung correctly; then to *la*, and finally to the words, if any be supplied.

Ex. 24. (E.) May be sung as a Round for two divisions of the class. The second division begins when the first division reaches the *. Each division to sing through twice, or until the teacher gives a signal to stop.

Now, then, come and sing to - geth - er; Nev - er mind the wind or weath-er.

Ex. 25. (G.) Round for two parts,

Ex. 26. (F.) The **Tie** means that the tone is to be sung through the time of both notes— two taps. Round for two, three or four divisions.

Let us with a joy - ful mind Praise the Lord for He is kind;

For His mer - cies shall en - dure, Ev - er faith - ful, ev - er sure.

Ex. 27. (D) Round for two parts.

Now re - joice, Now re - joice, Sing a - loud with cheer-ful voice;

Sing a - loud with cheer-ful voice, Now re - joice, now re - joice.

Ex. 28. (C.)

Up the hill we gai - ly climb, Keep - ing step and keep-ing time.

Down-ward now we slow - ly go, Till we come to low - er *Do.*

5. Explain **Accent, Measure, Pulses, Bar, Double Bar, Quarter Note, Tie, Half Note, Pulse Note, Measure-sign** $\frac{2}{4}$. See Rudiments, chapter II.

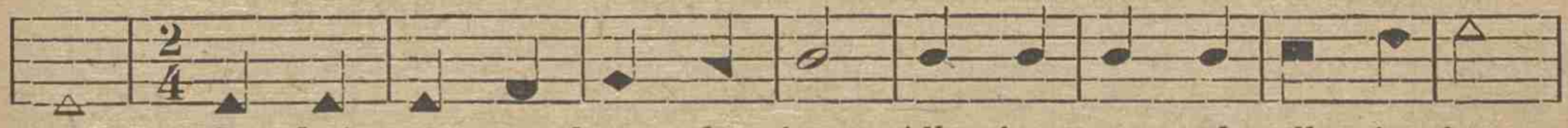
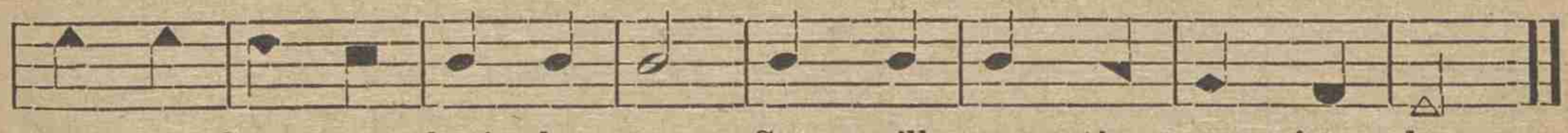
Ex. 29.

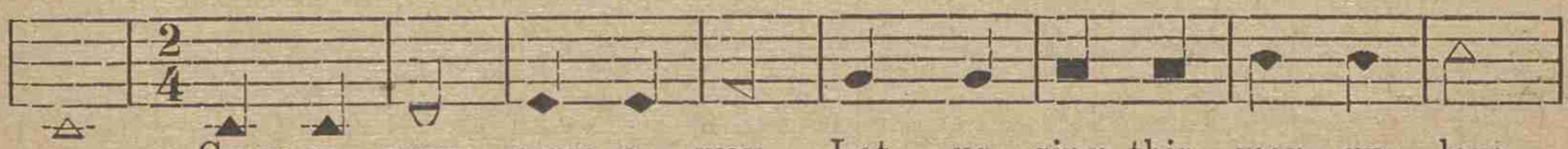
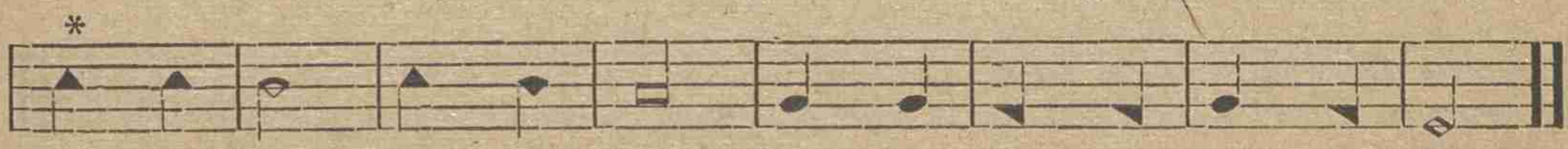
Taa taa Taa - aa, Taa taa Taa-aa, Taa taa Taa taa Taa taa Taa-aa.
La la La - a, La la La-a, La la La la La la La-a.

Ex. 30.

Taa-aa Taa-aa Taa taa Taa-aa Taa taa Taa taa Taa-aa Taa-aa.
La-a La-a La la La-a, La la La la La-a La-a.

a. Another step may now be added to the Plan of Practice. See *c* in paragraph 4. First practice each exercise as a time-study on one pitch, either to the time-names or to *lah*, or first to the time-names and then to *lah*.

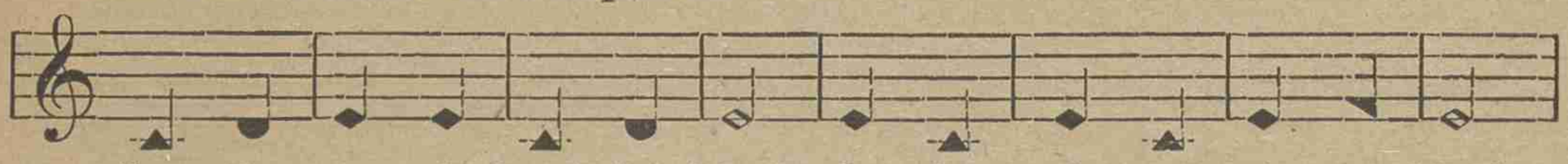
Ex. 31. Take any pitch within easy range of the voices. C, D, B♭— for the keytone in these exercises.

Now let's try to keep the time, All in tune and all in rhyme,

Down up, down up, that's the way, So we'll prac - tice ev - 'ry day.

Ex. 32. Round for two parts.

Come a - way, come a - way, Let us sing this mer - ry lay;

Free and gay, free and gay, Hear us sing our mer - ry lay.

6. Explain **Clefs** and **Signatures.** See Rudiments, chapter III.

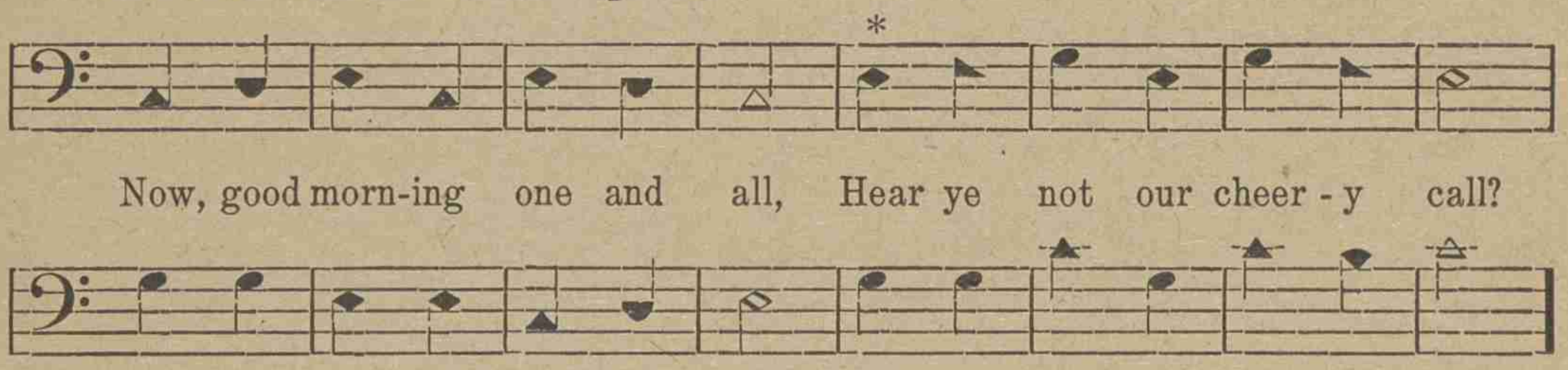
Treble Clef. Explain the use of the Treble Clef as showing the position of *Do*, added line below.

Ex. 33. Round for two parts.



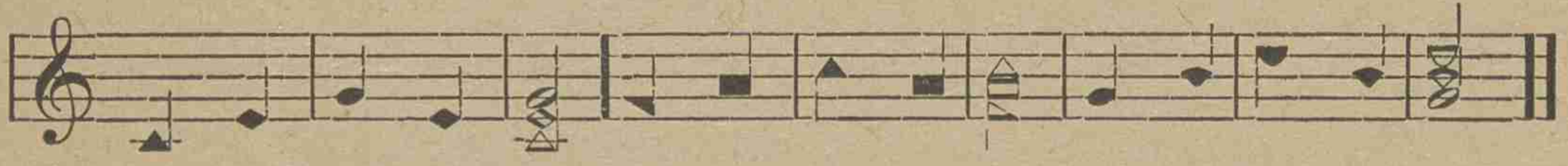
Base Clef. Explain the use of the Base Clef as showing the position of *Do*, second space. The staff with either clef alone represents the key of C.

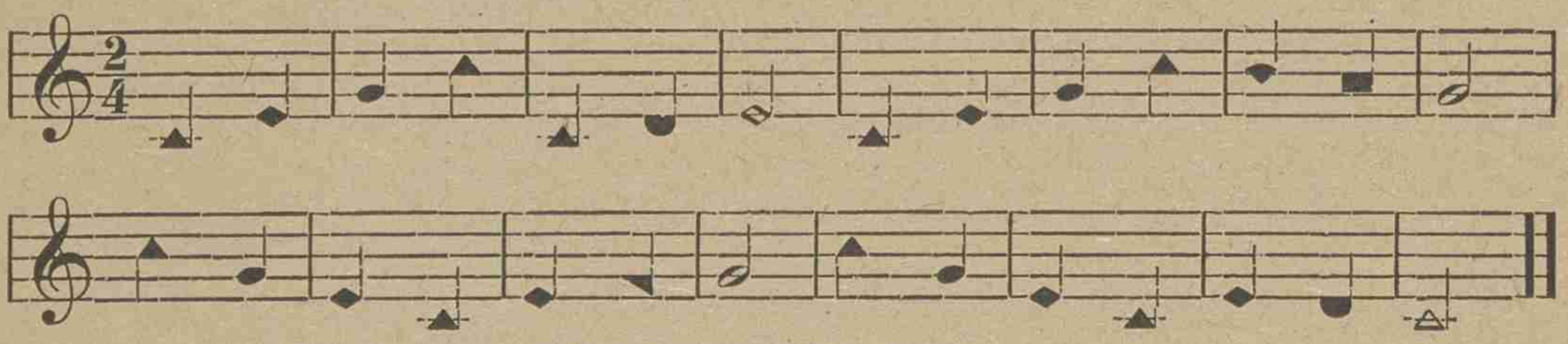
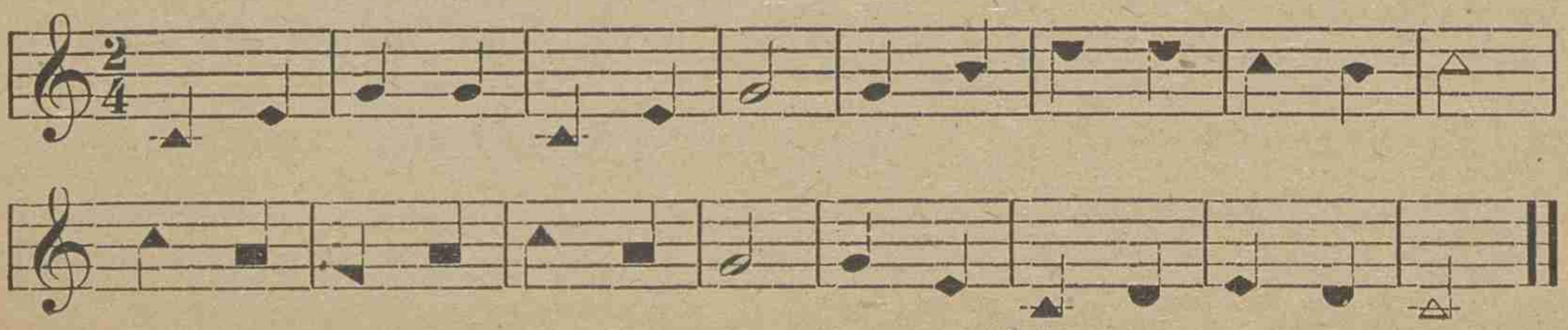
Ex. 34. Round for four parts.



7. Explain **Tonic, Dominant** and **Subdominant** chords. See statements 35 to 37. Third and fourth rules for reading.

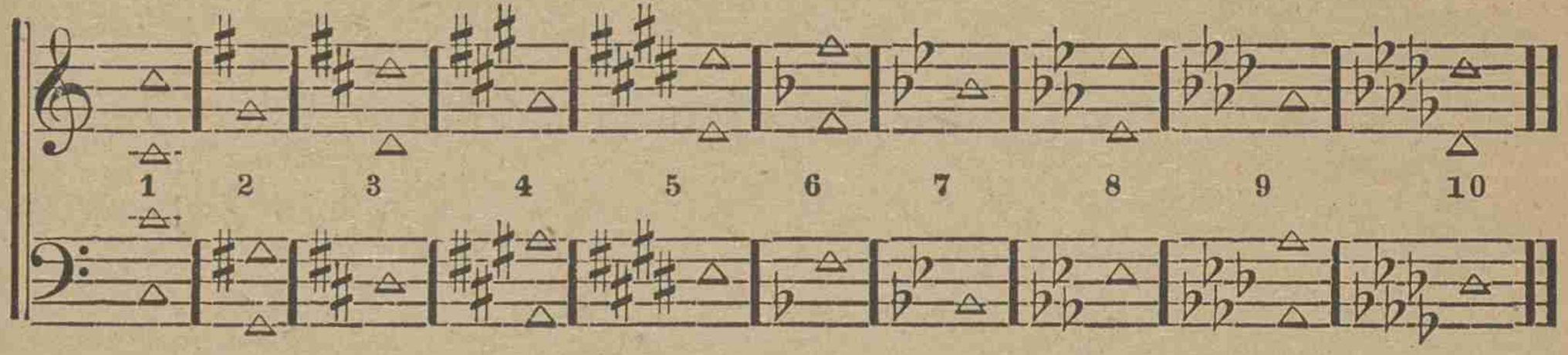
Ex. 35. Repeat the first three measures for closing.

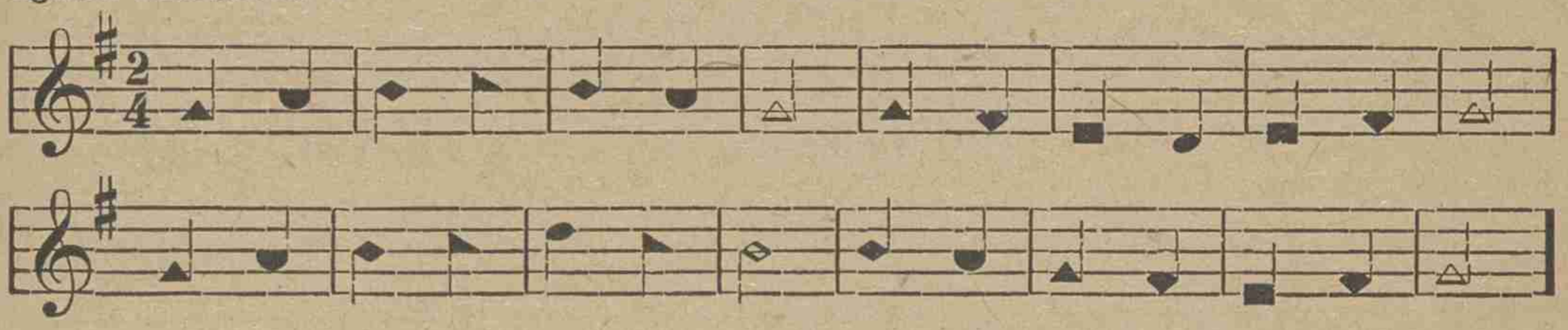
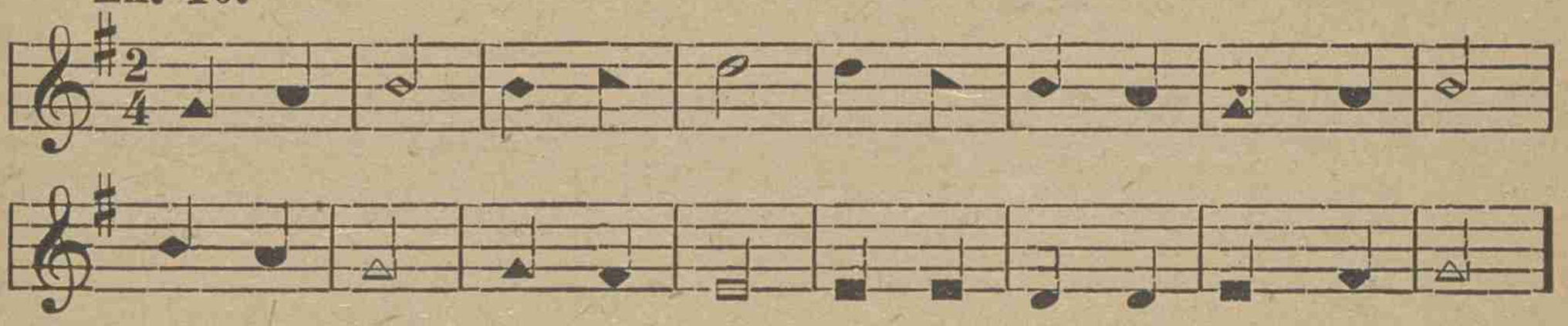
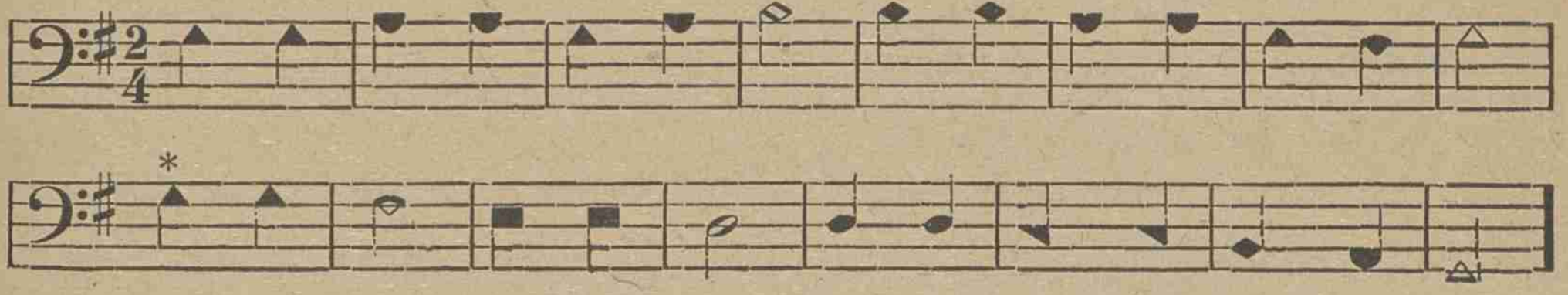


Ex. 36. Chordal, combined with stepwise progressions.

Ex. 37.

For songs to follow these exercises, see Teacher's Schedule I.

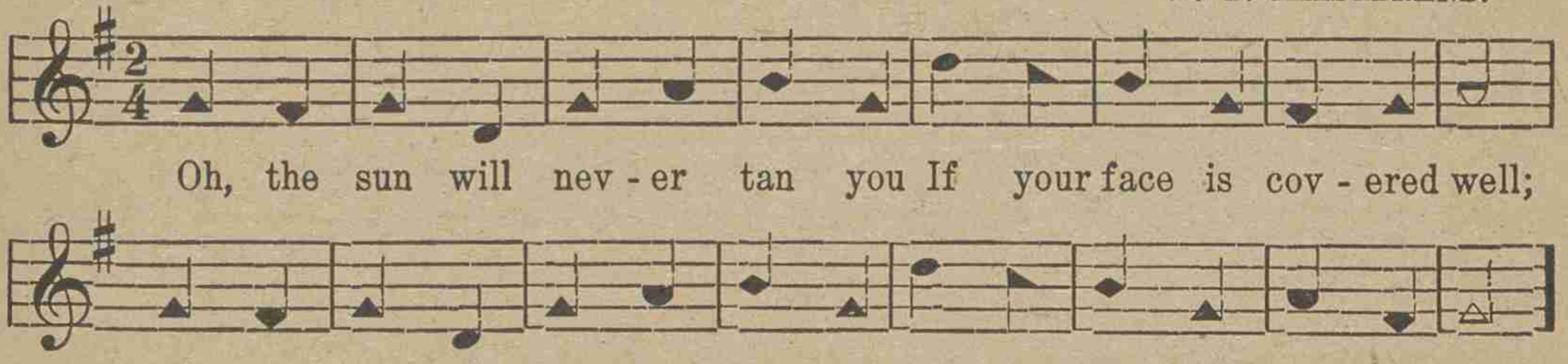
8. The teacher will explain the different signatures in regular order as given in the table, or in any order as they occur in the exercises and songs. See Rudiments chapter III.

Ex. 38.

a. **Suggestive Questions.**—What is the signature at number 3? (Two sharps.) What key is indicated? What degrees represent *Do* on the treble staff? Base staff? Number 5, four sharps is the signature of what key? What is the place of *Do* on the treble staff? Base staff? What is the signature of the key A-flat? Where does *Do* come, treble staff? Base? What number is it in the table?

Ex. 39.

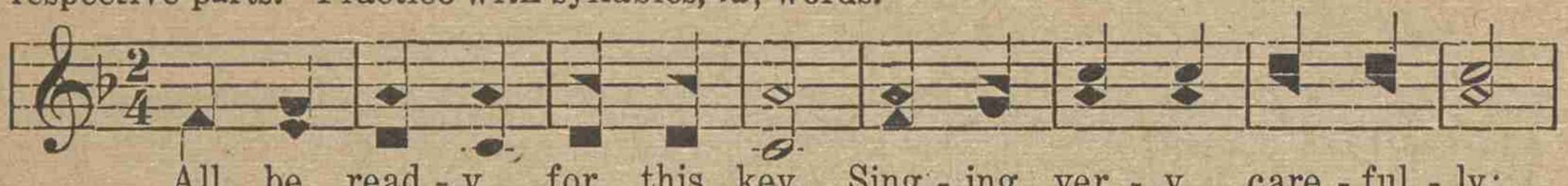
Suggestive Questions.—What is the signature in this exercise? What key is indicated? Which degree of the treble staff represents *Do*? Which degree of the base staff? What is the measure sign? What kind of measure? What does the upper figure denote? The lower figure? and so on.

Ex. 40.

Ex. 41.

Ex. 42.

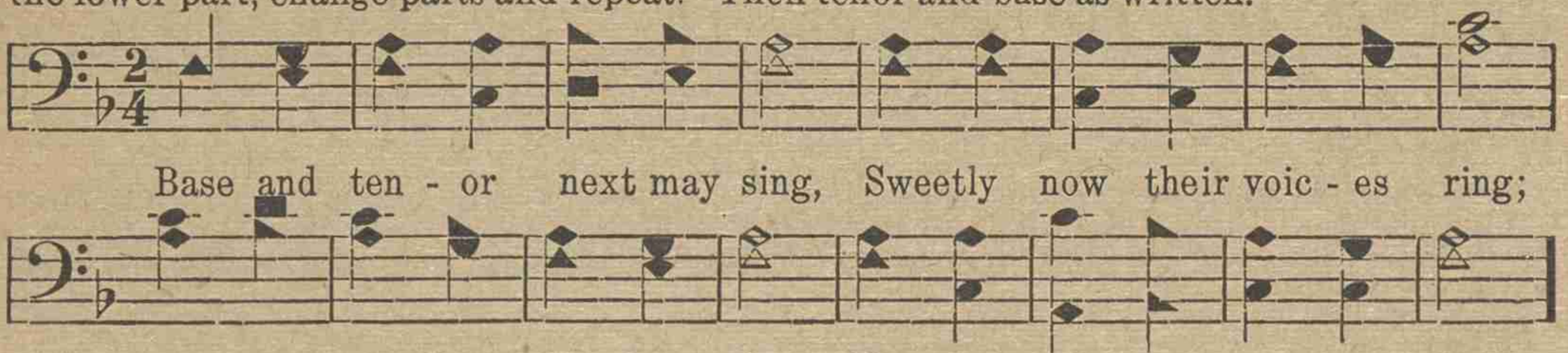
E. T. Hildebrand.



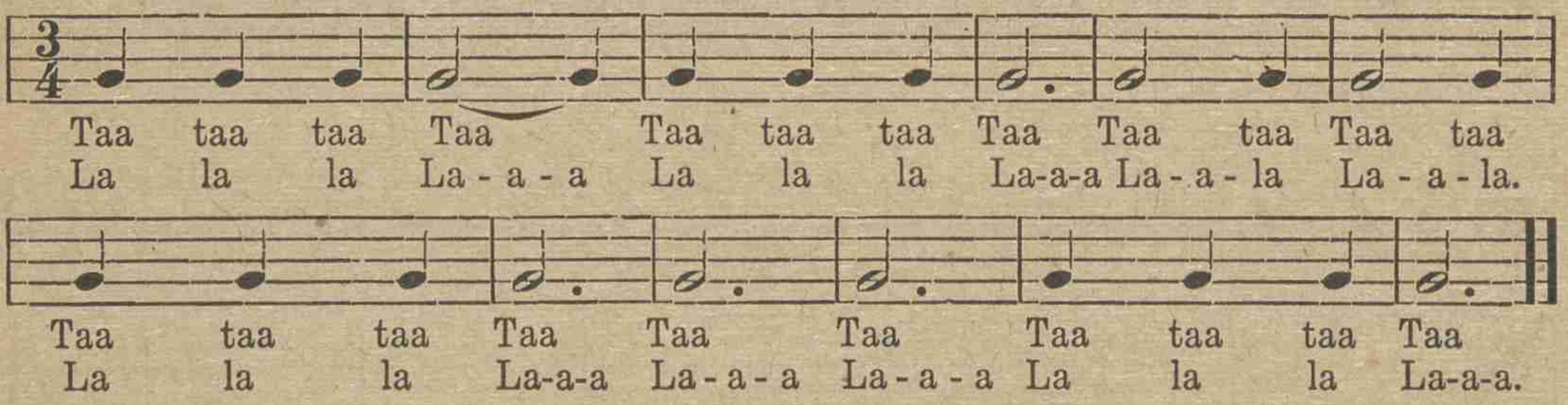
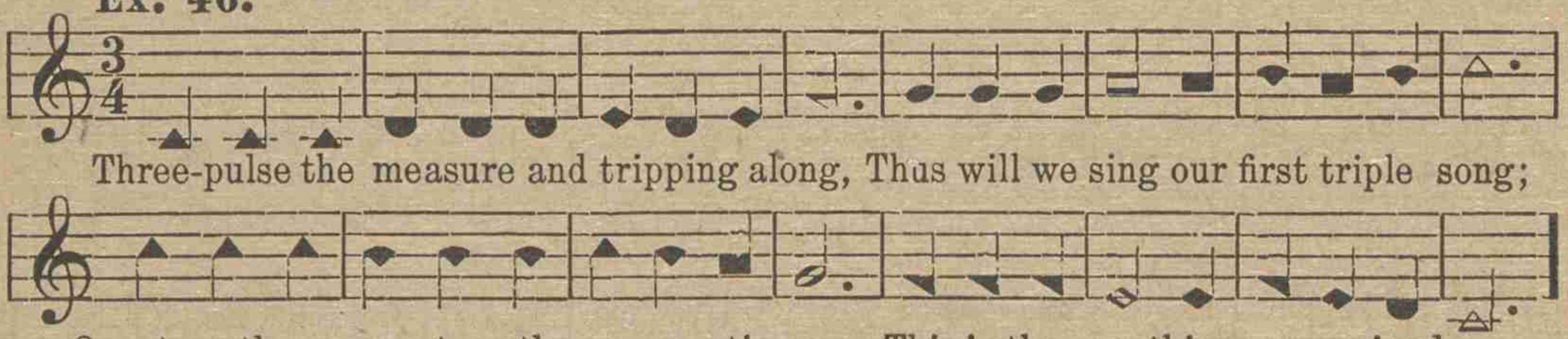
For songs to follow these exercises, See Teacher's Schedule I.

Ex. 43. What is the signature? Key? Place of *Do* treble? Base? etc.

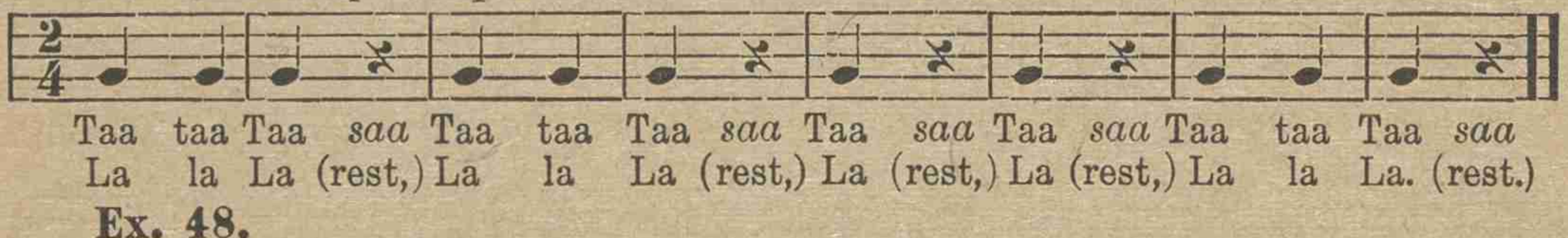
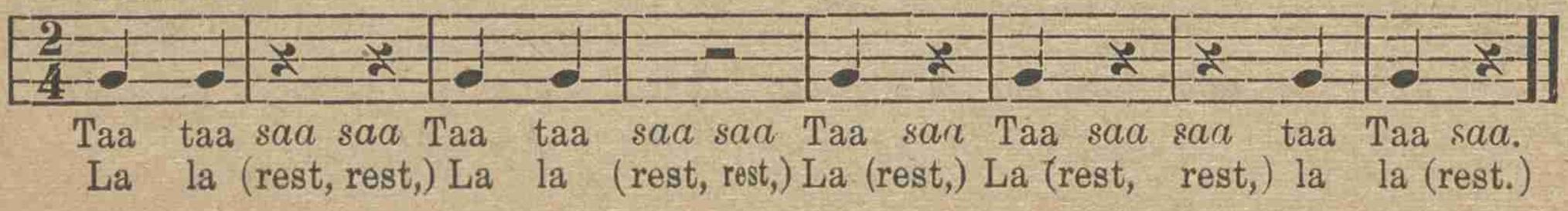
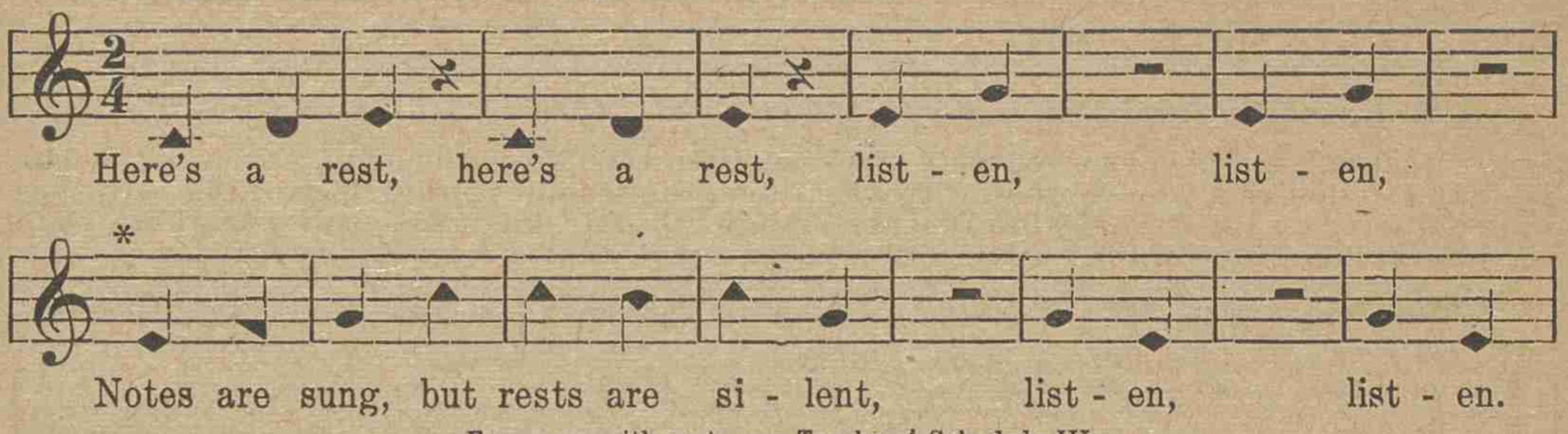
Let the whole class practice each part separately. Then the ladies take the upper part, gentlemen the lower. Then change parts and repeat. Then the soprano and alto their respective parts. Practice with syllables, *la*, words.

Ex. 44.

First practice each part separately by the whole class; then ladies the upper, gentlemen the lower part; change parts and repeat. Then tenor and base as written.

For songs to follow here, see Teacher's Schedule I.

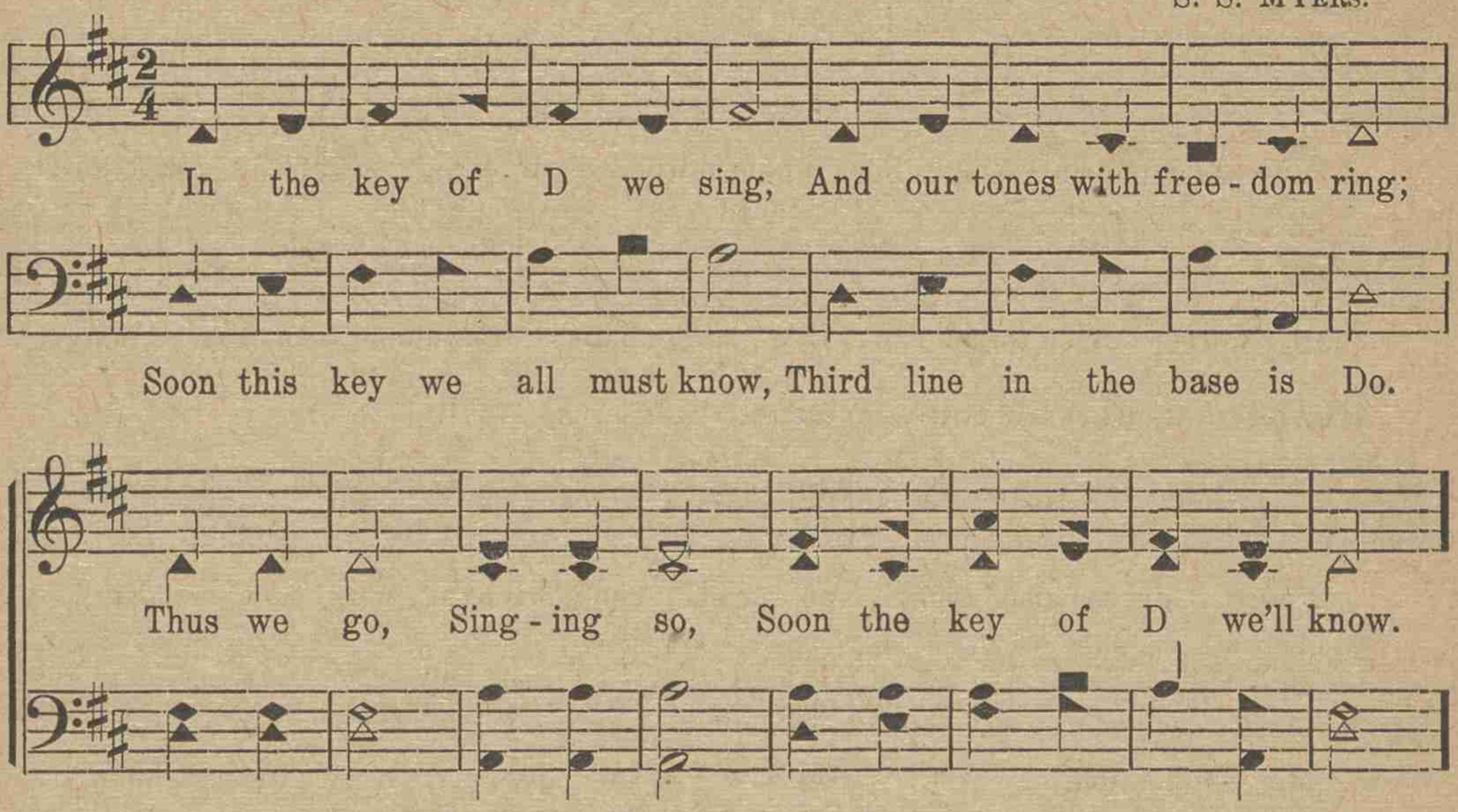
9. Explain **Three-pulse measure,** measure-sign $\frac{3}{4}$, **Dotted half-note.** See statements 38 to 43.

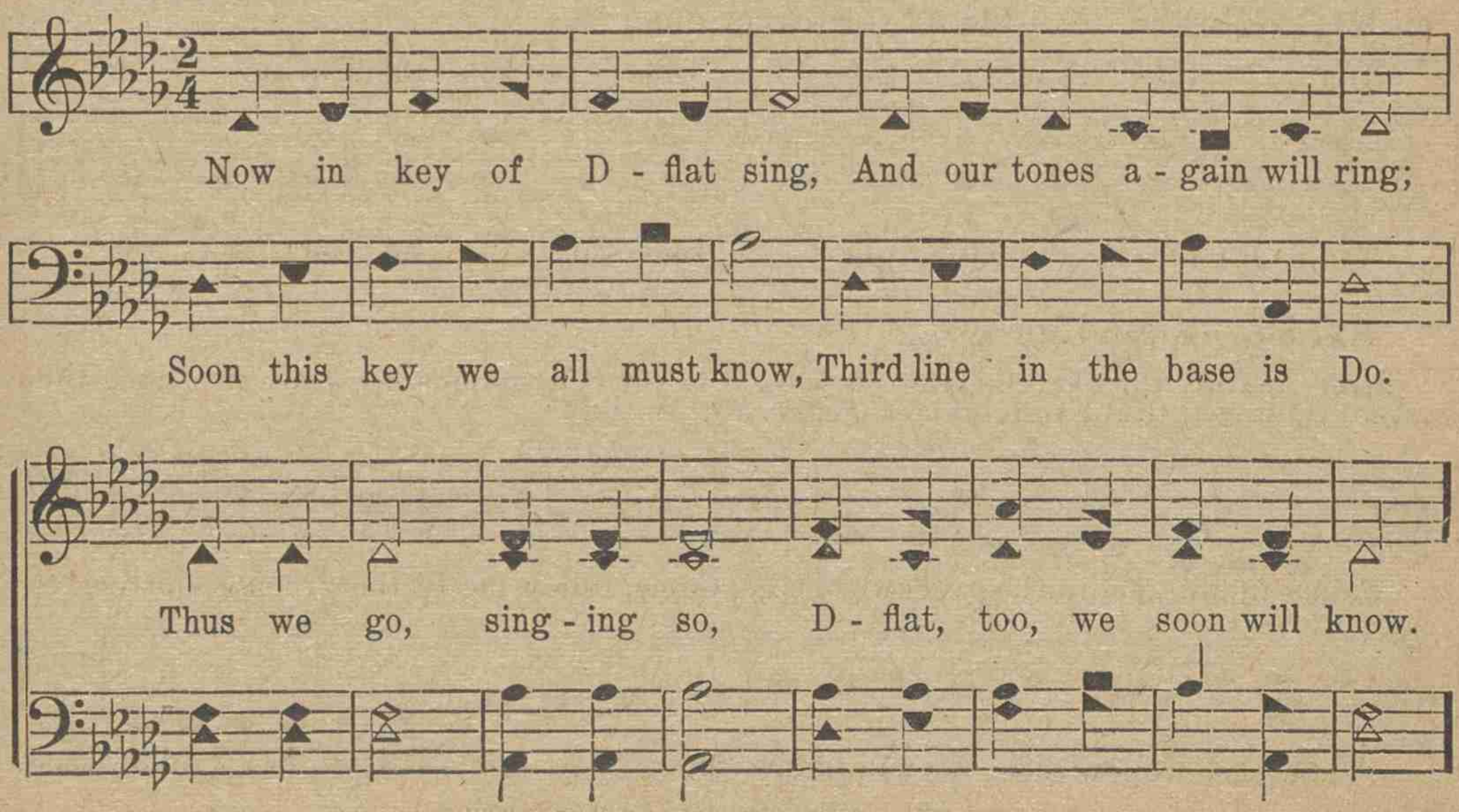
Ex. 45.

Ex. 46.

For songs to follow these exercises, see Teacher's Schedule II.

10. Explain **Rests.** Statements 44 to 47.

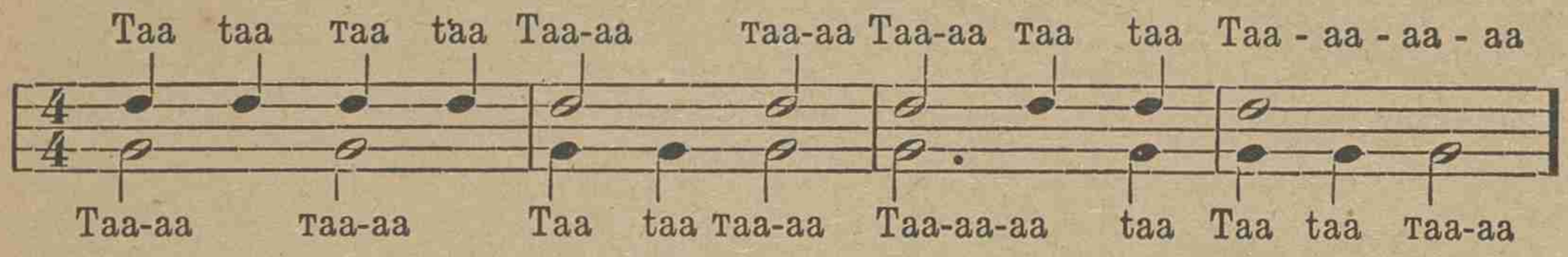
Ex. 47. Explain quarter rest and half rest.

Ex. 48.

Ex. 49. Round for two parts.

For songs with rests, see Teachers' Schedule III.

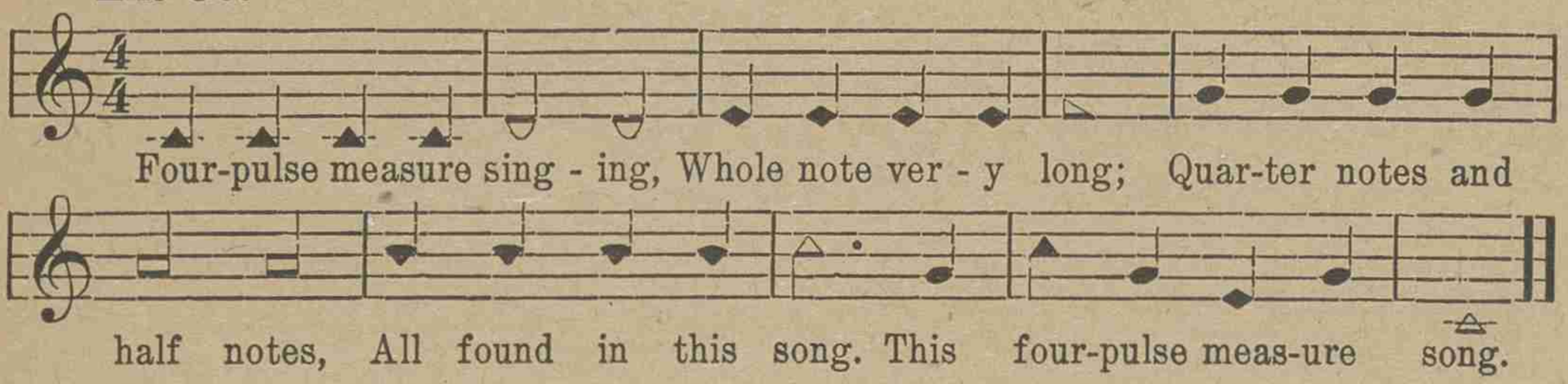
Ex. 50. What signature? Key? Place of *Do*, treble? Base? etc.

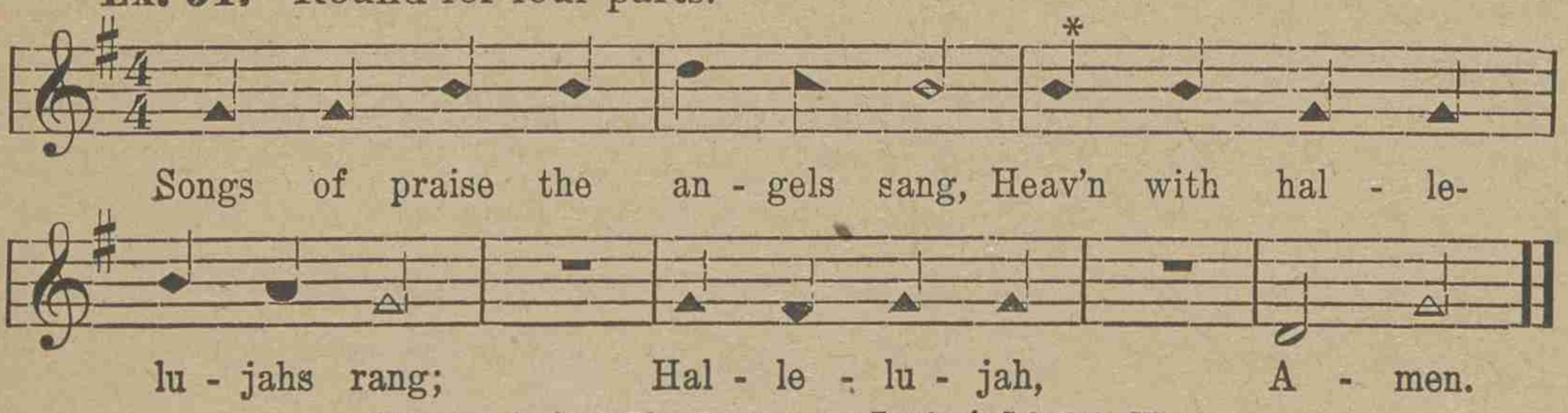
S. S. Myers.

11. Explain the *Complimentary Signatures* of two sharps and five flats. Rudiments page 24.

Ex. 51.

12. Explain **Four-pulse Measure;** measure-sign $\frac{4}{4}$; **Whole Note; Whole Rest.** Statements 50 to 59.

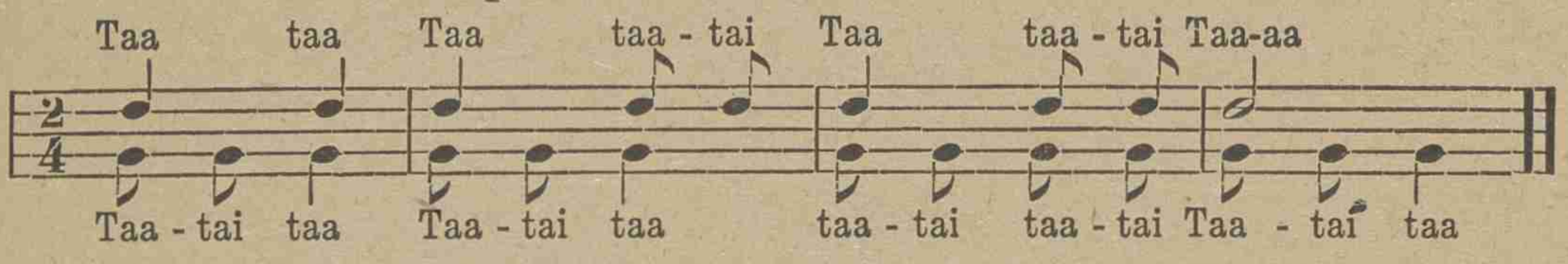
Ex. 52.

Practice each part as a separate exercise, then the two connectedly as one, on a single tone. Then as a time-round for two sections, the second section beginning with the upper line when the first section reaches the lower line. Then with three sections, each section taking a tone of the tonic chord—*do, mi, so.* Use also *lah, loh, loo, etc.*

Ex. 53.

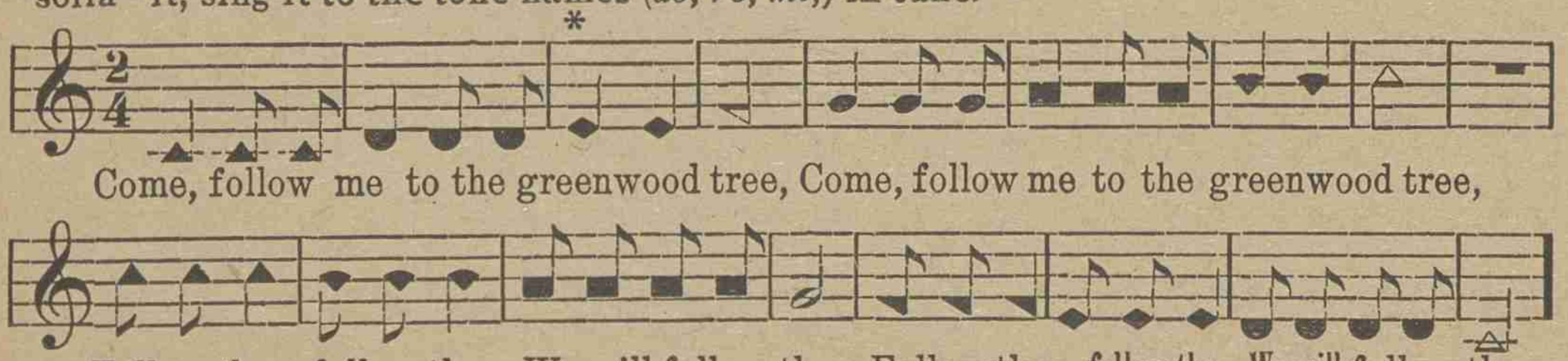


Ex. 54. Round for four parts.

For songs in four-pulse measure, see Teacher's Schedule IV.

13. Explain **Half-pulses,** two tones to a pulse, time-name *taa-tai*, represented by **Eighth Notes.** Statements 48 and 49.

Ex. 55. See example 52 for directions.

Ex. 56. Round for two parts.

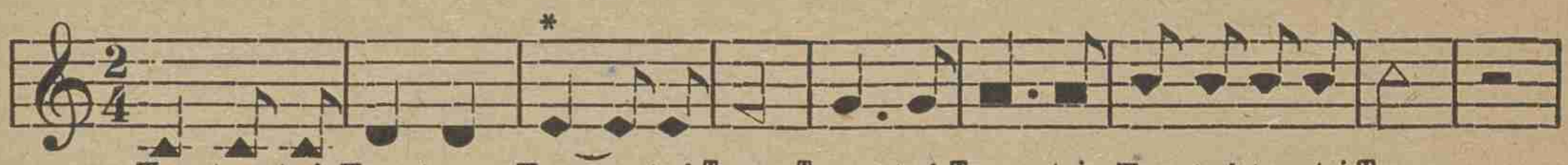
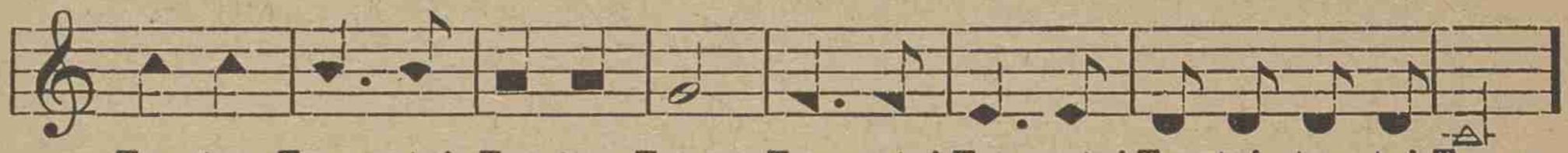
First "taatai" the exercise, that is, sing it to the time-names on a single tone; then "solfa" it, sing it to the tone-names (*do, re, mi,*) in tune.

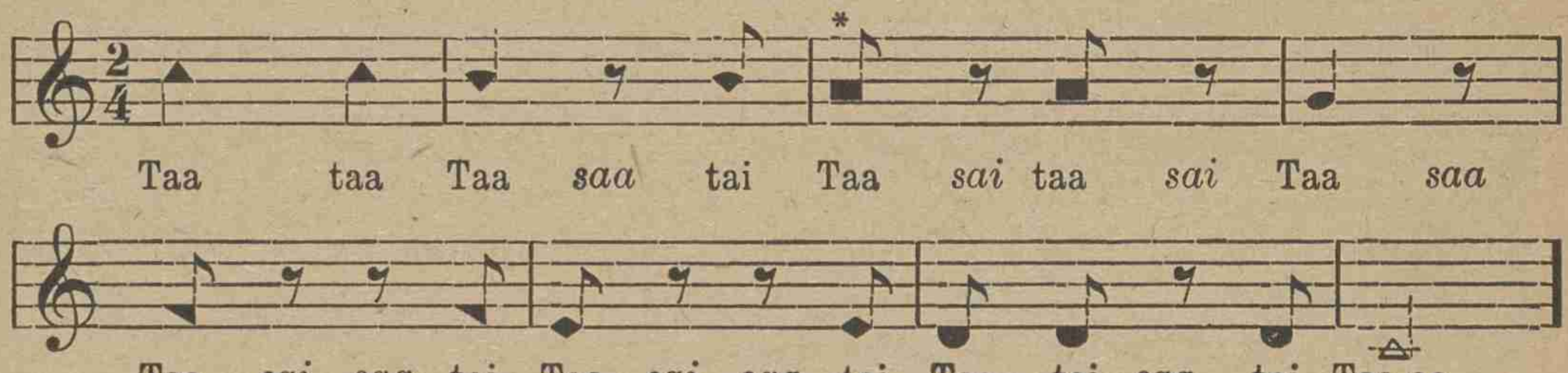


For songs with eighth notes, see Teacher's Schedule V.

14. Explain **Dotted Quarter Note; Eighth Rest.** Statements 69 to 72.

First practice the exercises as a time-study to the time-names and to *lah* on a single tone then to the syllables and to *lah* in tune,

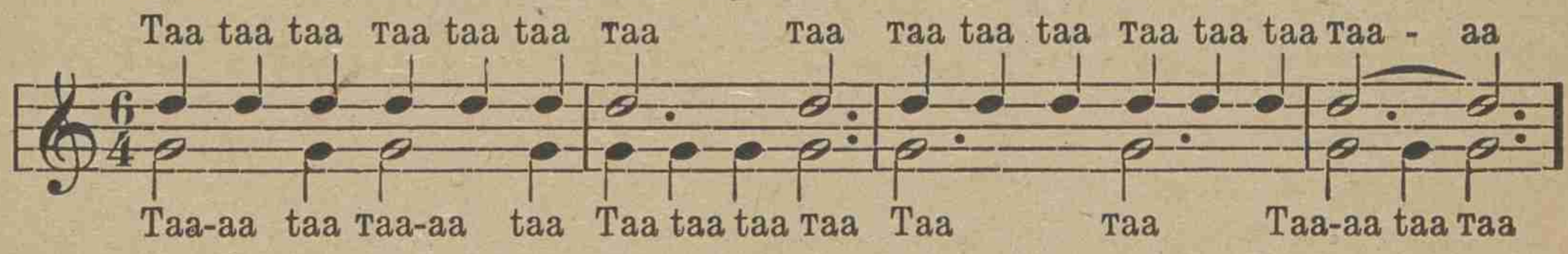
Ex. 57. Round for two parts.

Taa taa tai Taa taa Taa-aa tai Taa-aa Taa-aa tai Taa-aa-tai Taa tai taa tai Taa *saa saa.*

Taa taa Taa-aa tai Taa taa Taa-aa Taa-aa tai Taa-aa tai Taa tai taa tai Taa-aa.

Ex. 58. First "taatai" and *lah* the time.

Taa taa Taa *saa* tai Taa *sai* taa *sai* Taa *saa*

Taa *sai saa* tai Taa *sai saa* tai Taa tai *saa* tai Taa-aa.

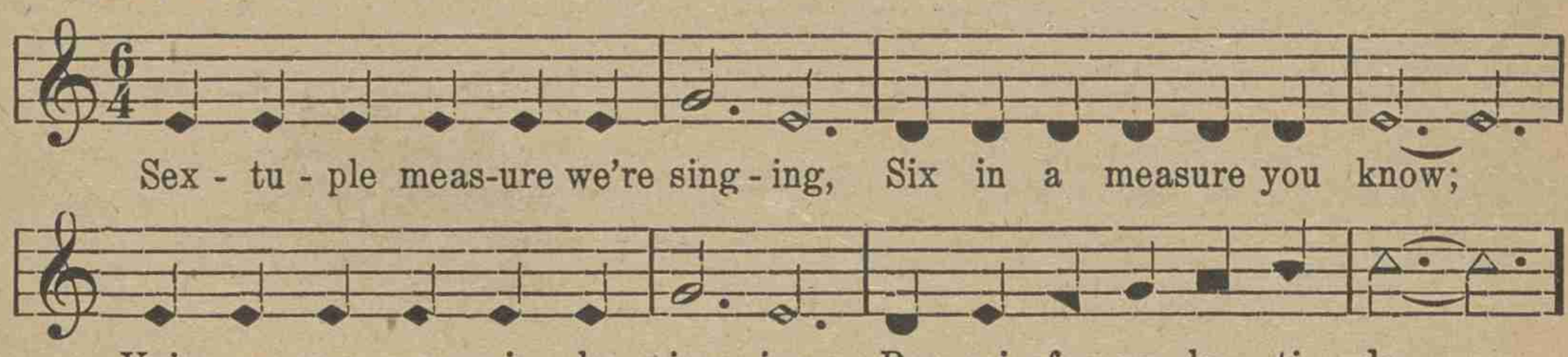
For songs to follow, see Teacher's Schedule VI.

15. Explain **Six-pulse Measure;** measure-sign $\frac{6}{4}$. Explain eighth note to the pulse and measure-sign $\frac{6}{8}$, and the similarity of six-four and six-eight measure. Statements 73 to 84.

Ex. 59. Practice according to previous directions.

Taa taa taa Taa taa taa Taa Taa Taa taa taa Taa taa taa Taa - aa

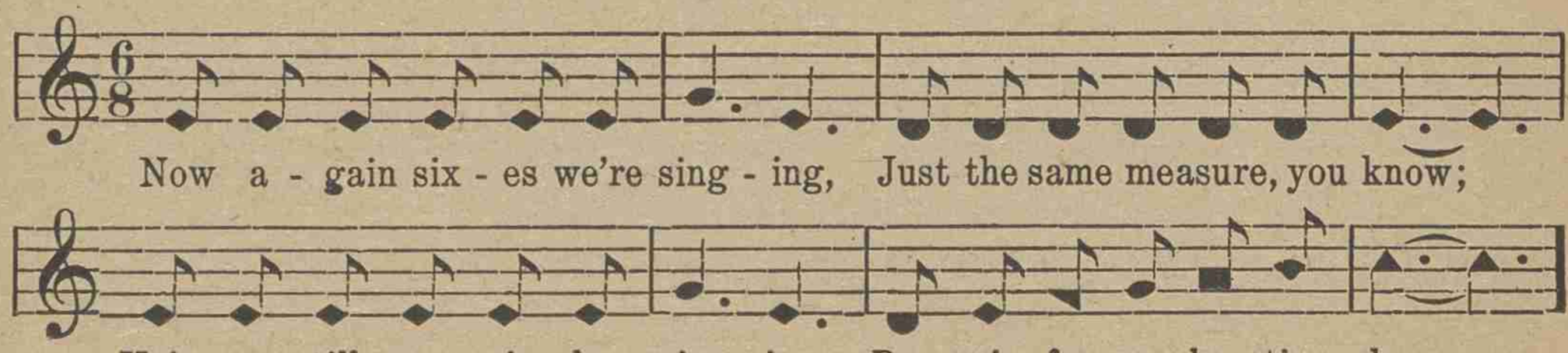
Taa-aa taa Taa-aa taa Taa taa taa Taa Taa Taa Taa-aa taa Taa

Ex. 60.



Sex - tu - ple meas-ure we're sing - ing, Six in a measure you know;

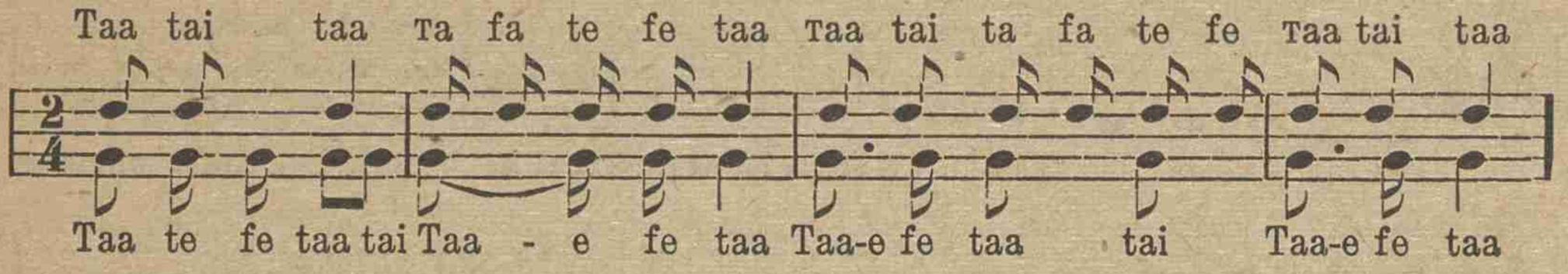
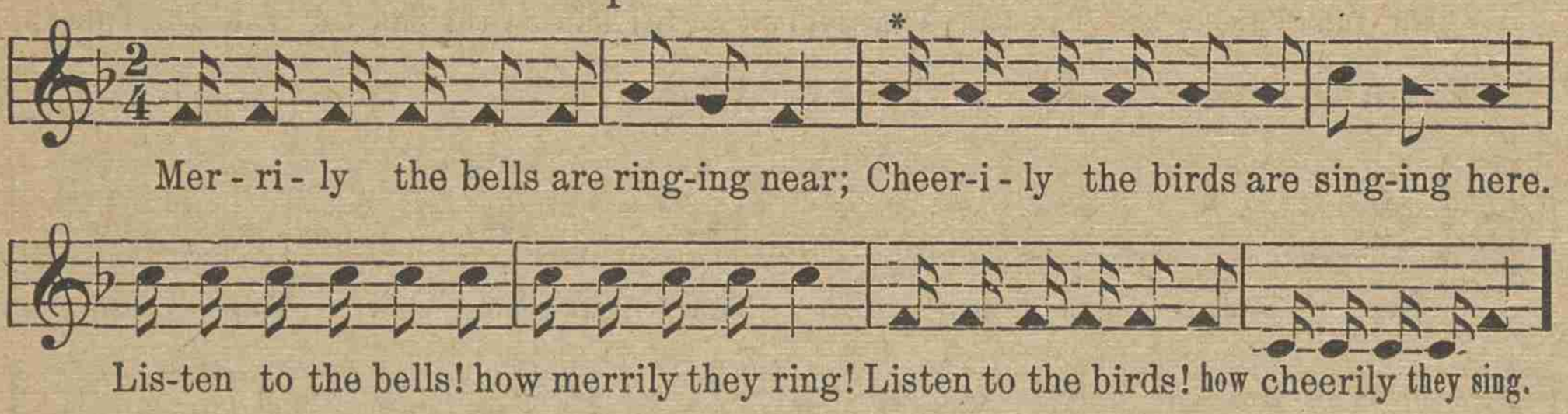
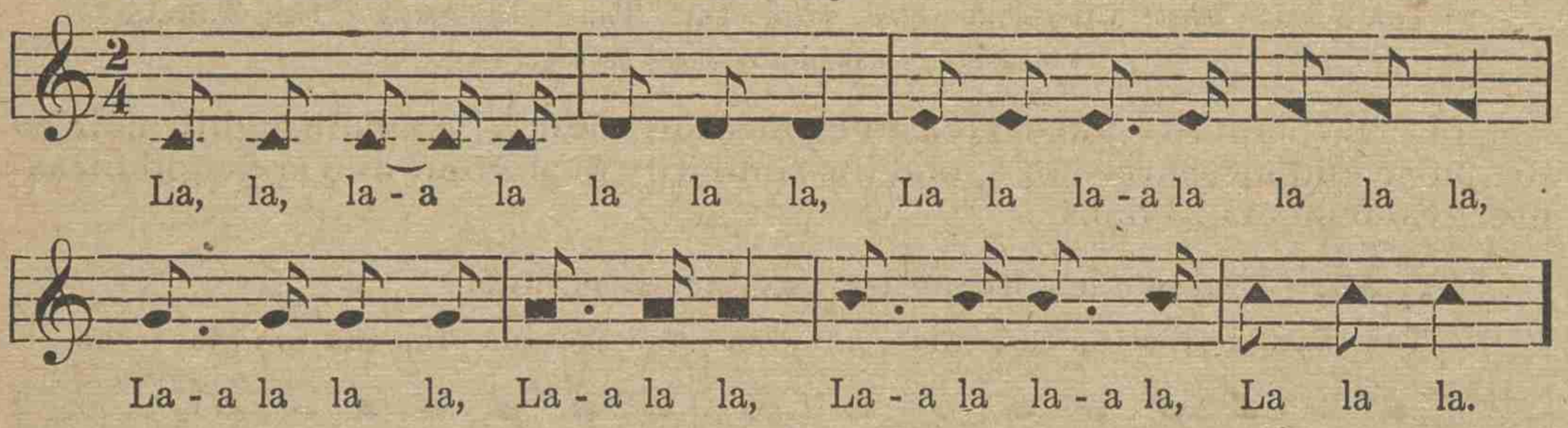
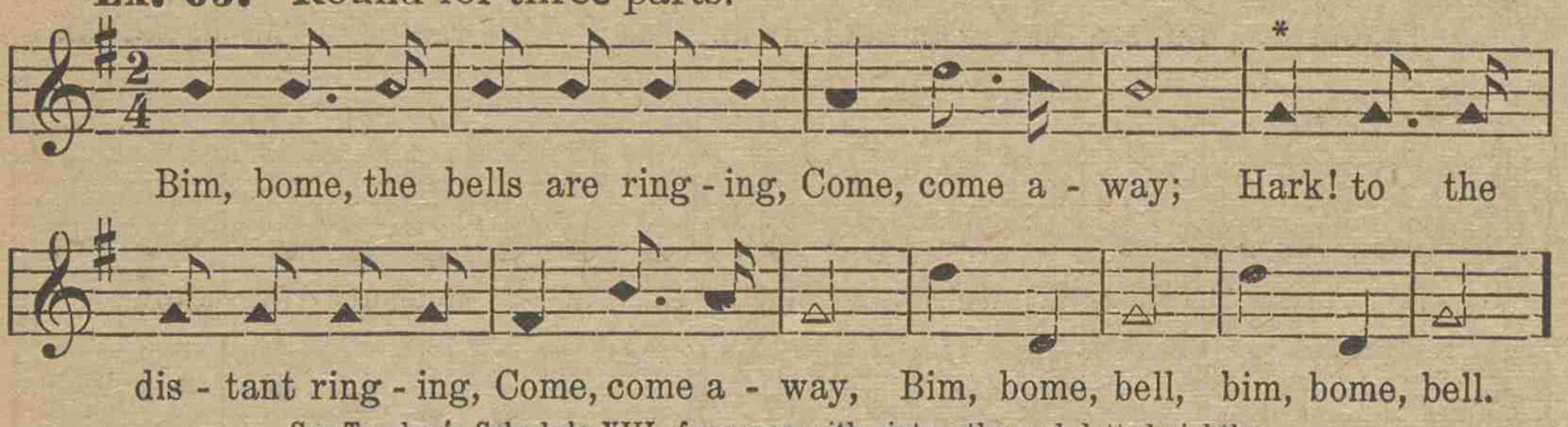
Voic - es are mer - ri - ly ring - ing, Re mi fa so la ti do.

Ex. 61.

Now a - gain six - es we're sing - ing, Just the same measure, you know;

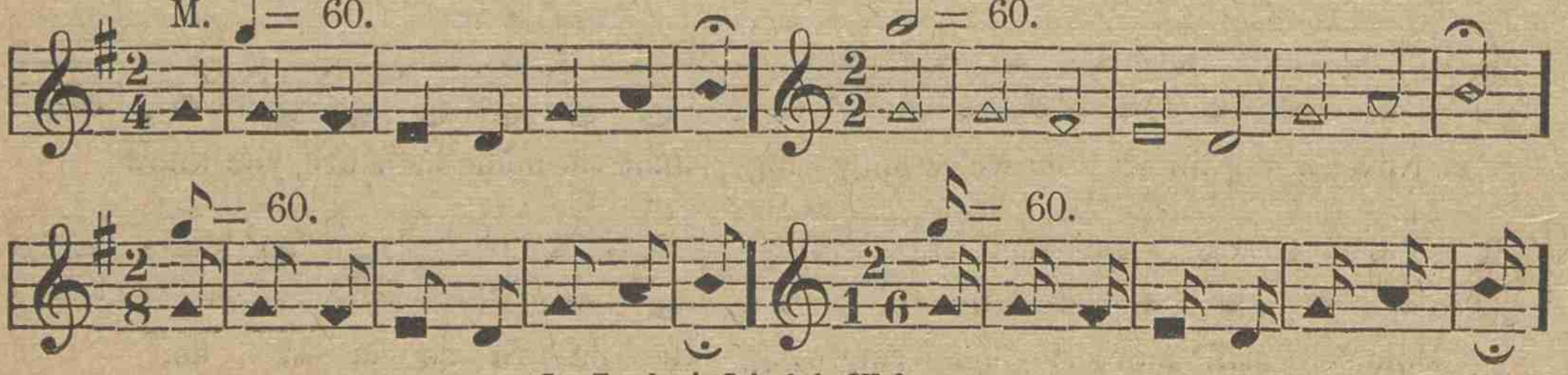
Voic - es still mer - ri - ly ring - ing, Re mi fa so la ti do.

For songs in six-pulse measure, see Teacher's Schedule VII.

16. Explain **Quarter-pulses,** four tones to a pulse, time-name *ta fa te fe*, represented by **Sixteenth Notes.** Explain **Dotted Eighth Note.** Statements 85 to 88.

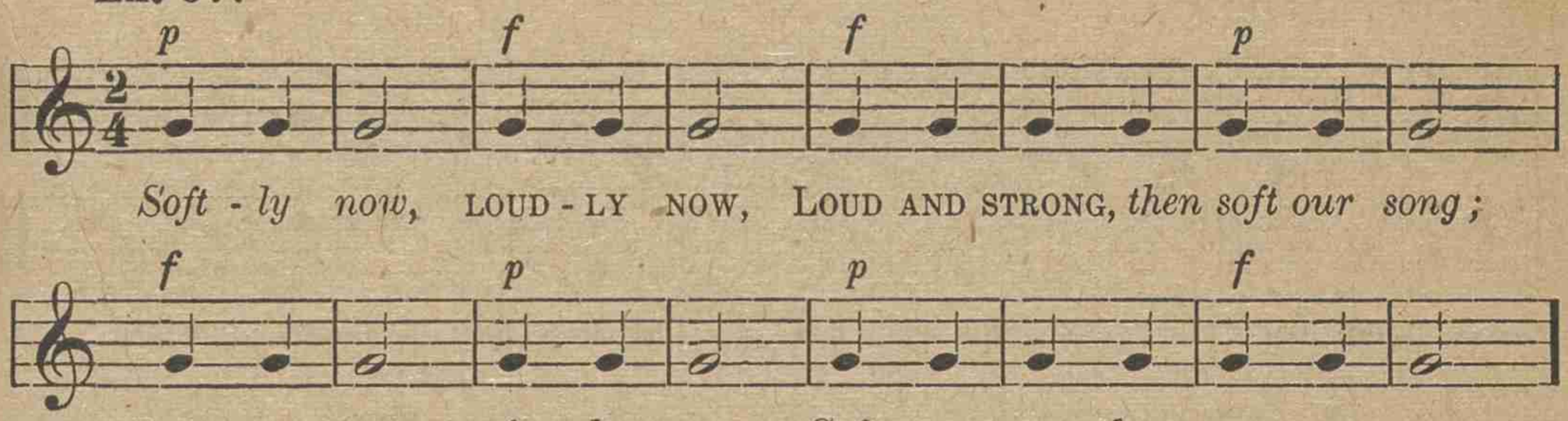
Ex. 62. Practice according to previous directions.

Ex. 63. Round for four parts.

Ex. 64. Practice first as a time-study.

Ex. 65. Round for three parts.

See Teacher's Schedule VIII, for songs with sixteenths and dotted eighths.

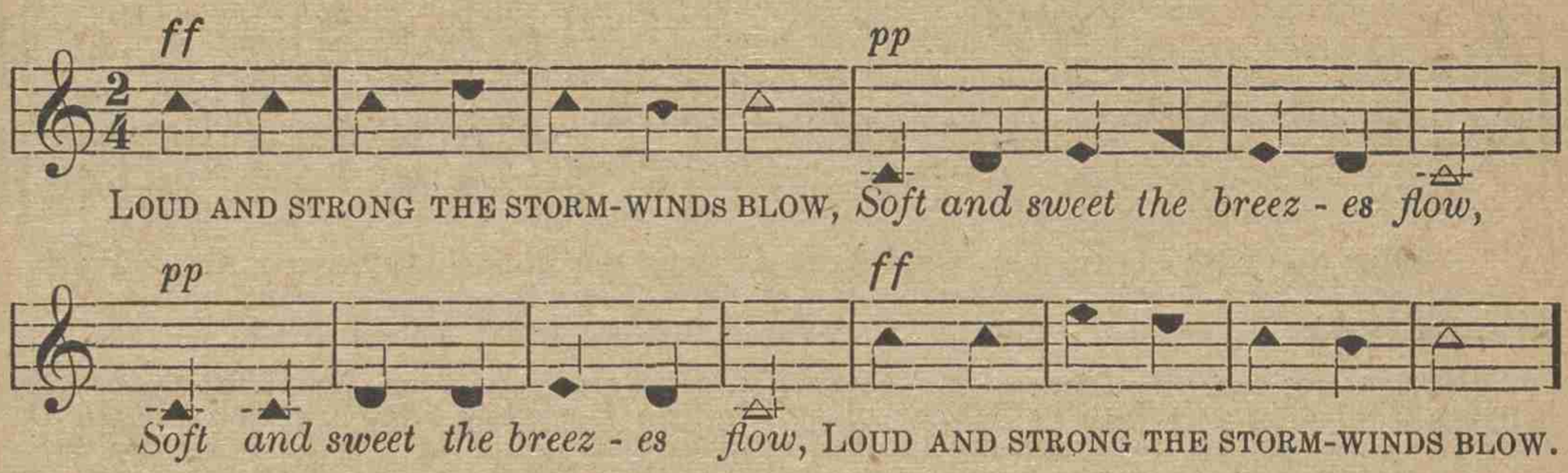
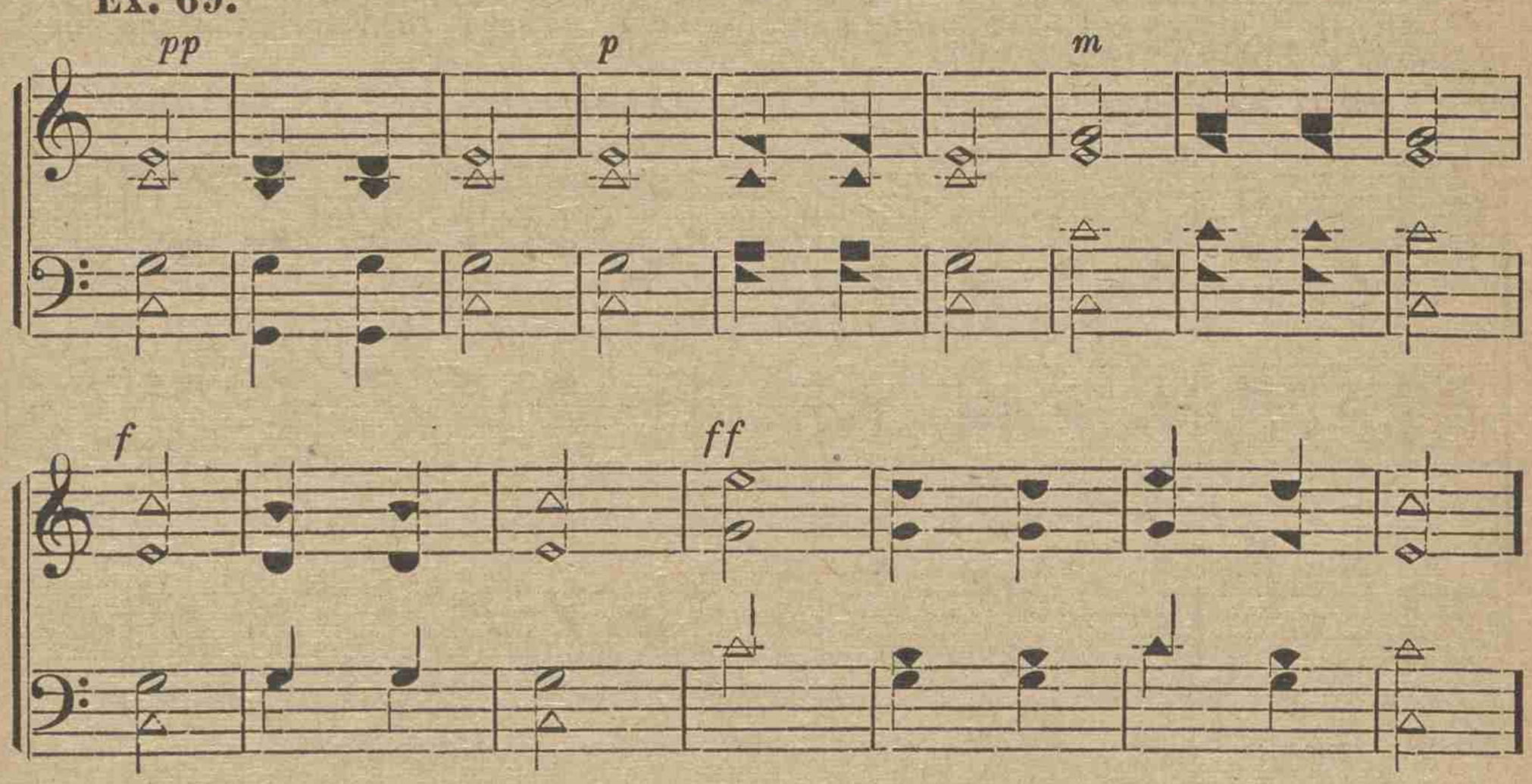
17. Explain **Varieties of Measure.** Statements 89 to 99.

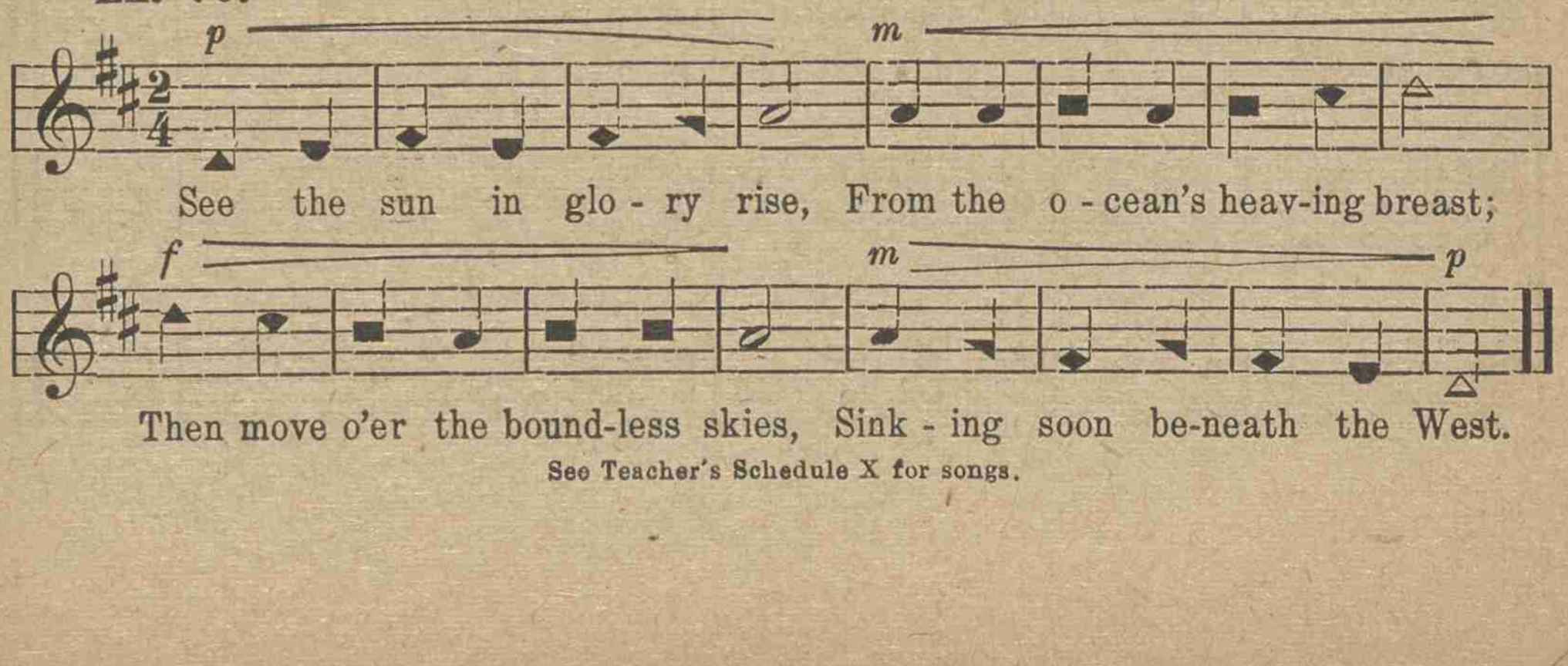
Ex. 66.

See Teacher's Schedule IX for songs,

18. Explain the **Degrees of Power** and other items of **Expression.** Rudiments, Chapter VIII.

Ex. 67.



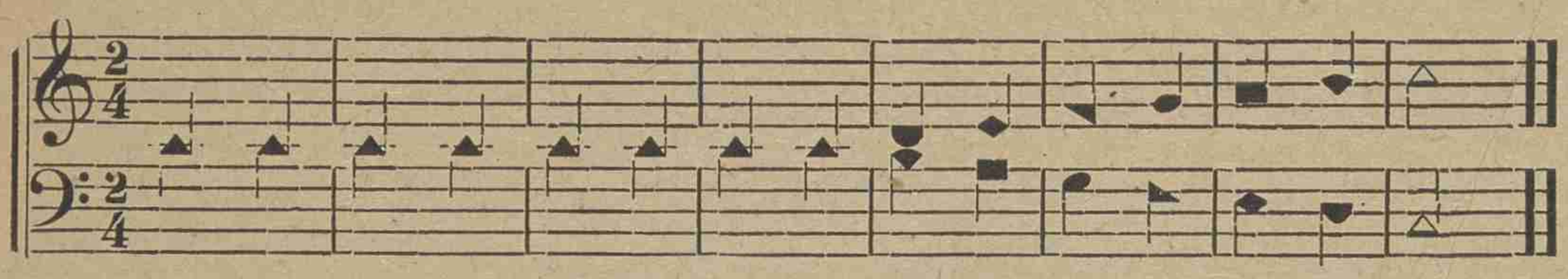
Ex. 68.

Ex. 69.

Ex. 70.



See Teacher's Schedule X for songs.

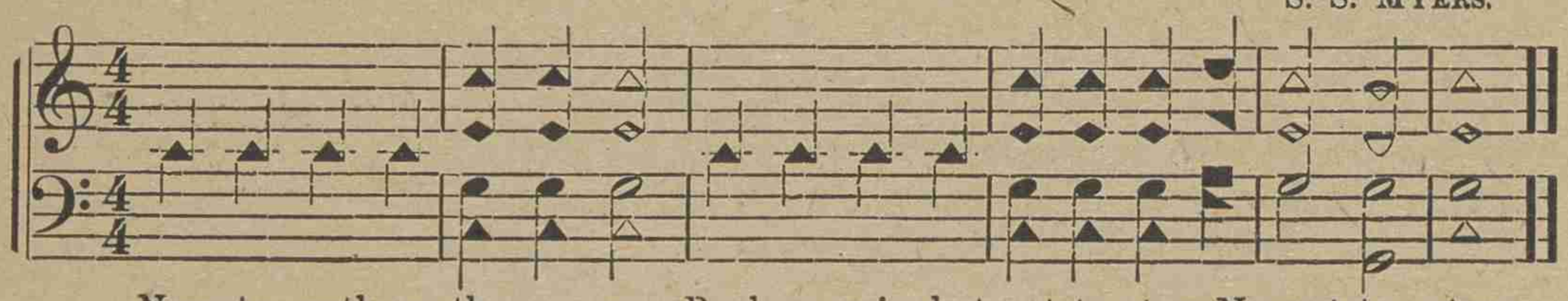
19. Explain **Classification of Voices, Middle** C, and the **Tenor Clef.** Rudiments, Chapter IX.

Ex. 71. Illustrating the difference of pitch between men's and women's voices. Middle C.



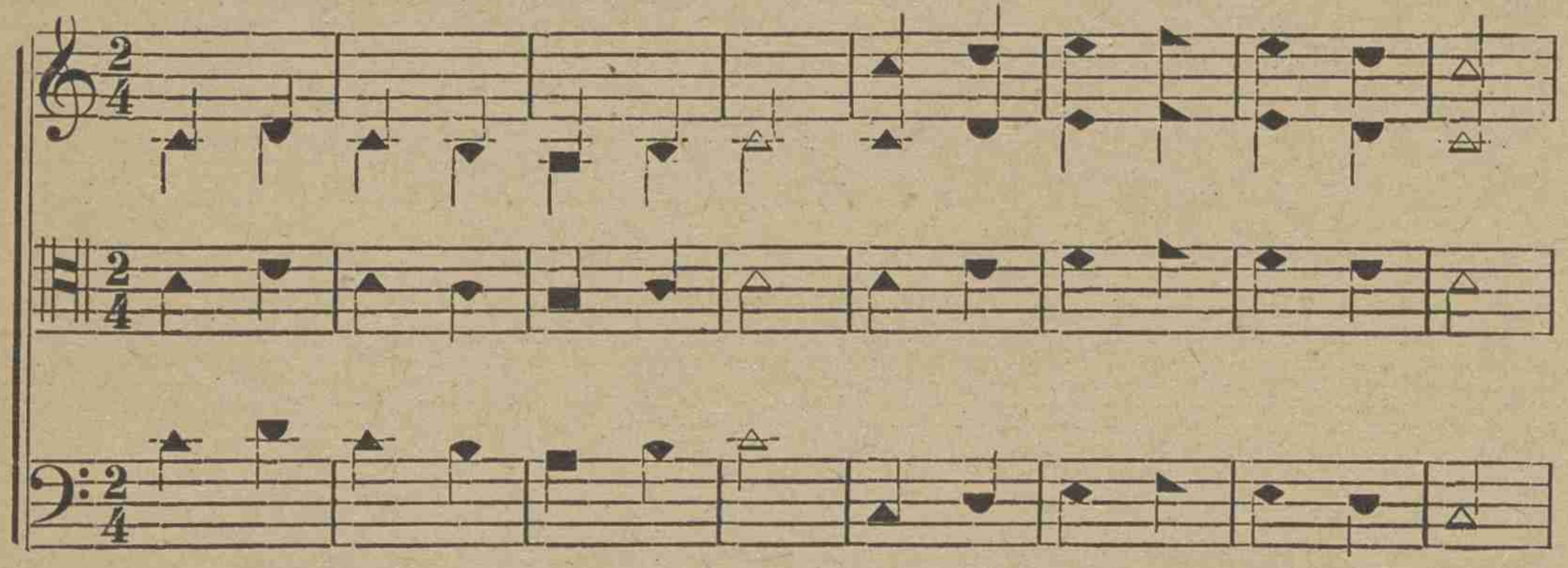
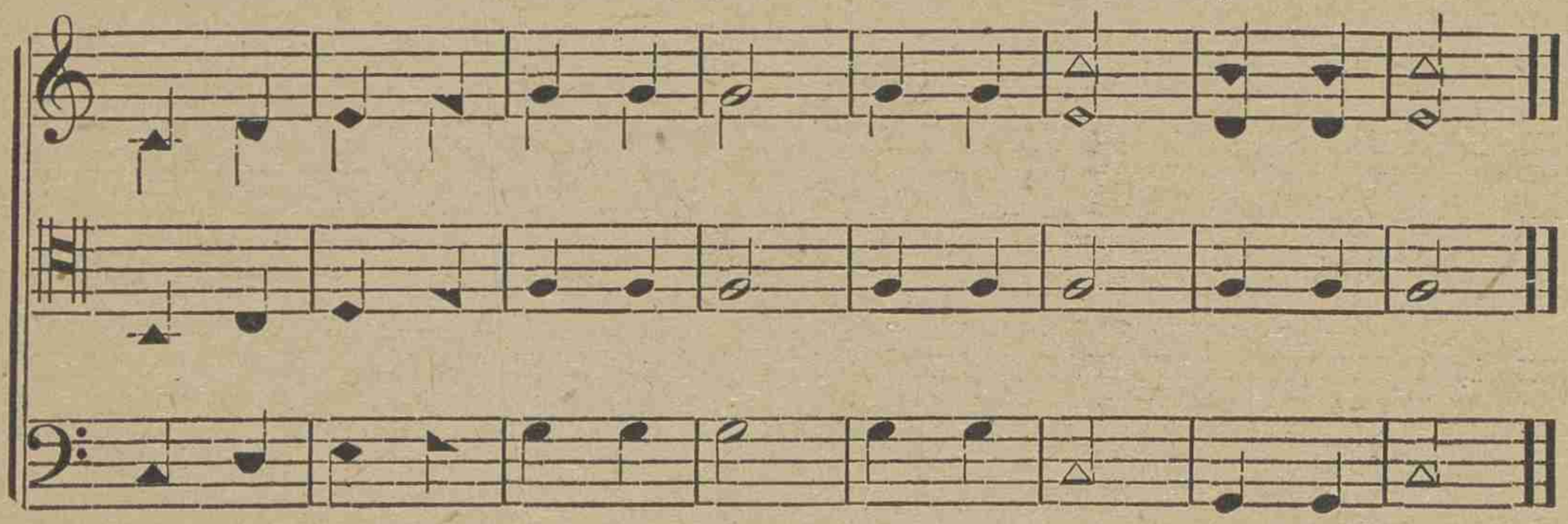
Thus far we have come to - geth-er, But we now must say good-bye.

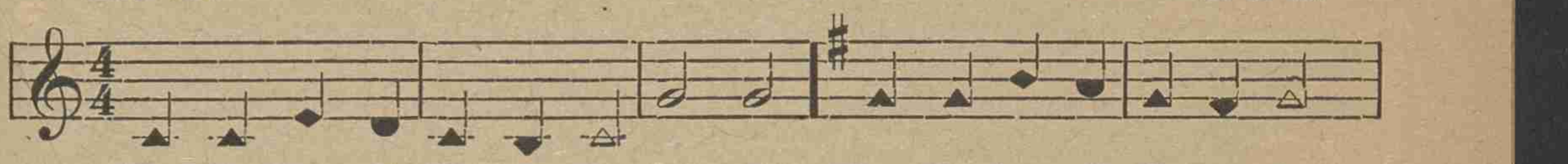
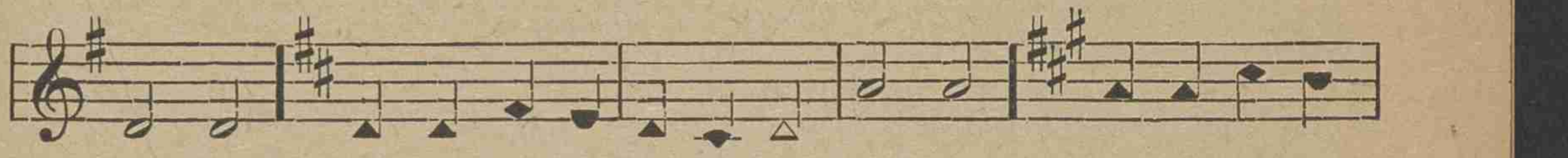
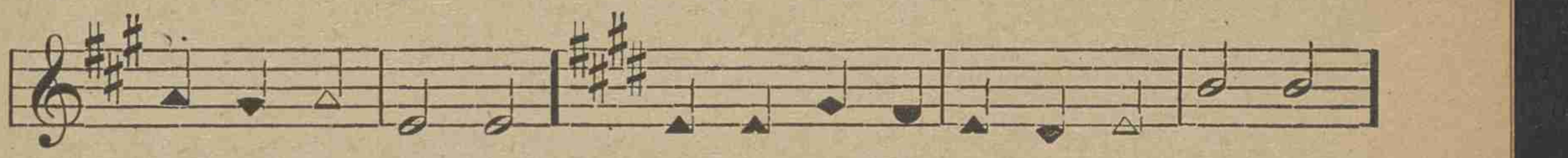
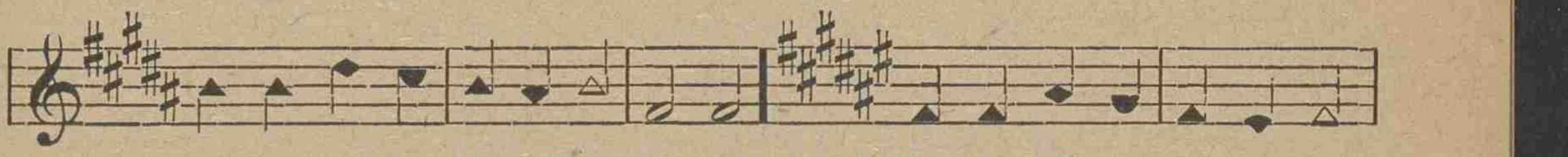
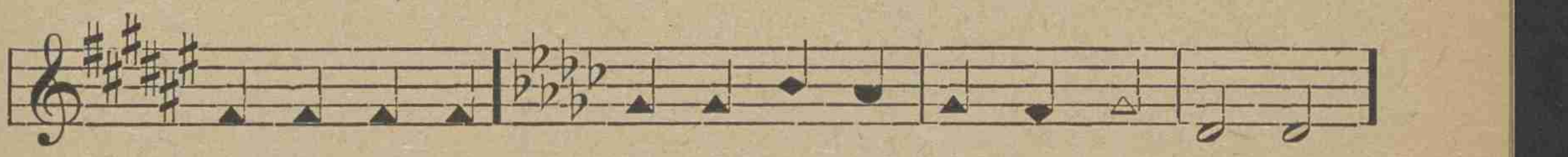
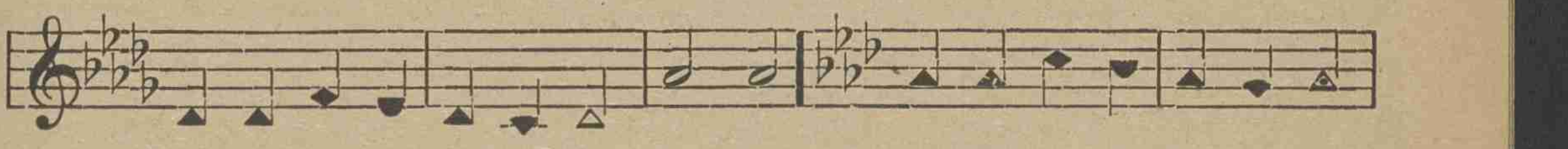
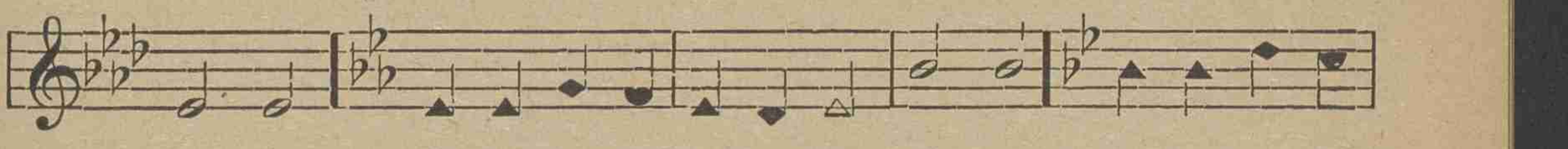
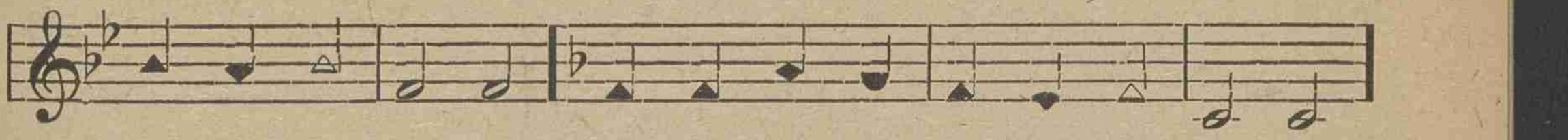
Ex. 72. Illustrating the four parts, Soprano, Alto, Tenor, Base.

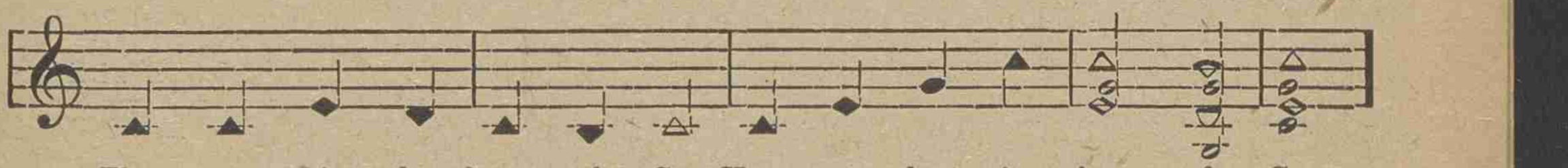
S. S. MYERS.

Now to - geth-er, then a - way, Back a - gain, but not to stay, No, not to stay.

Ex. 73.

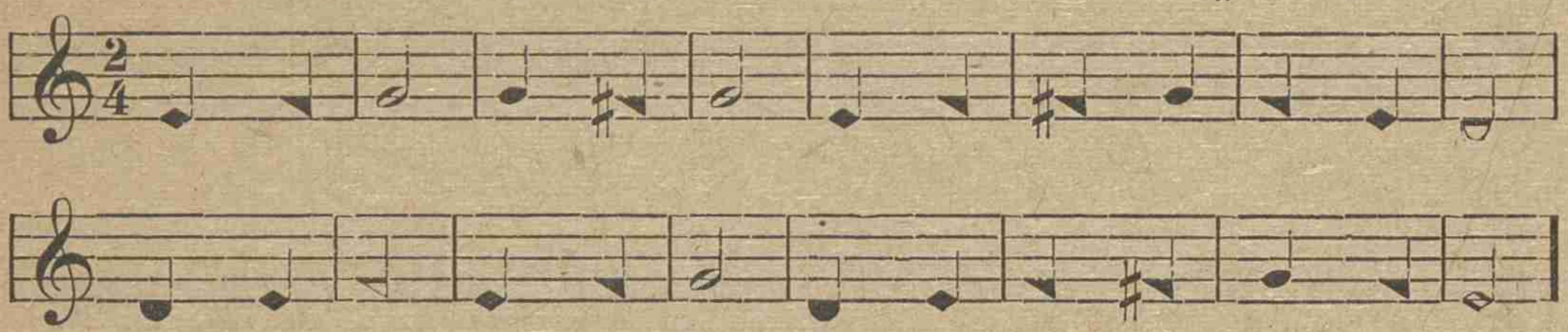
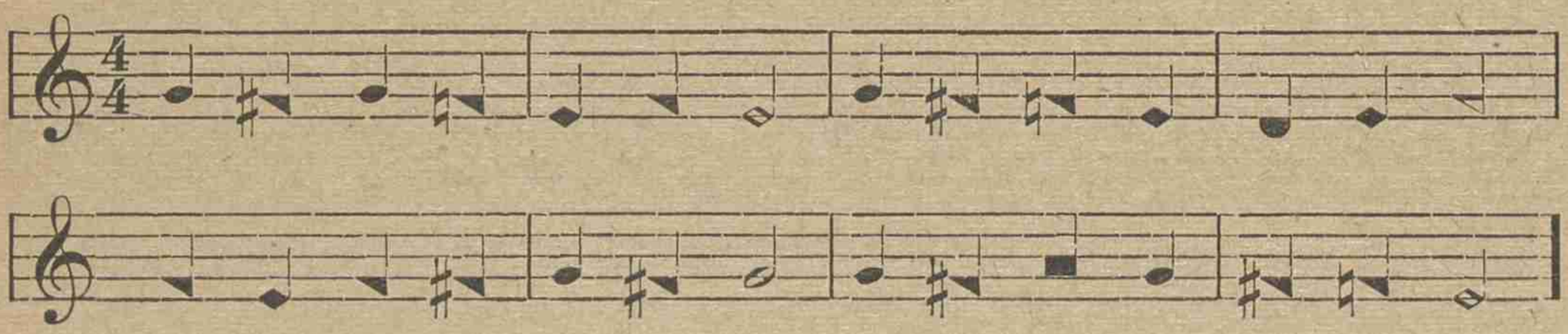
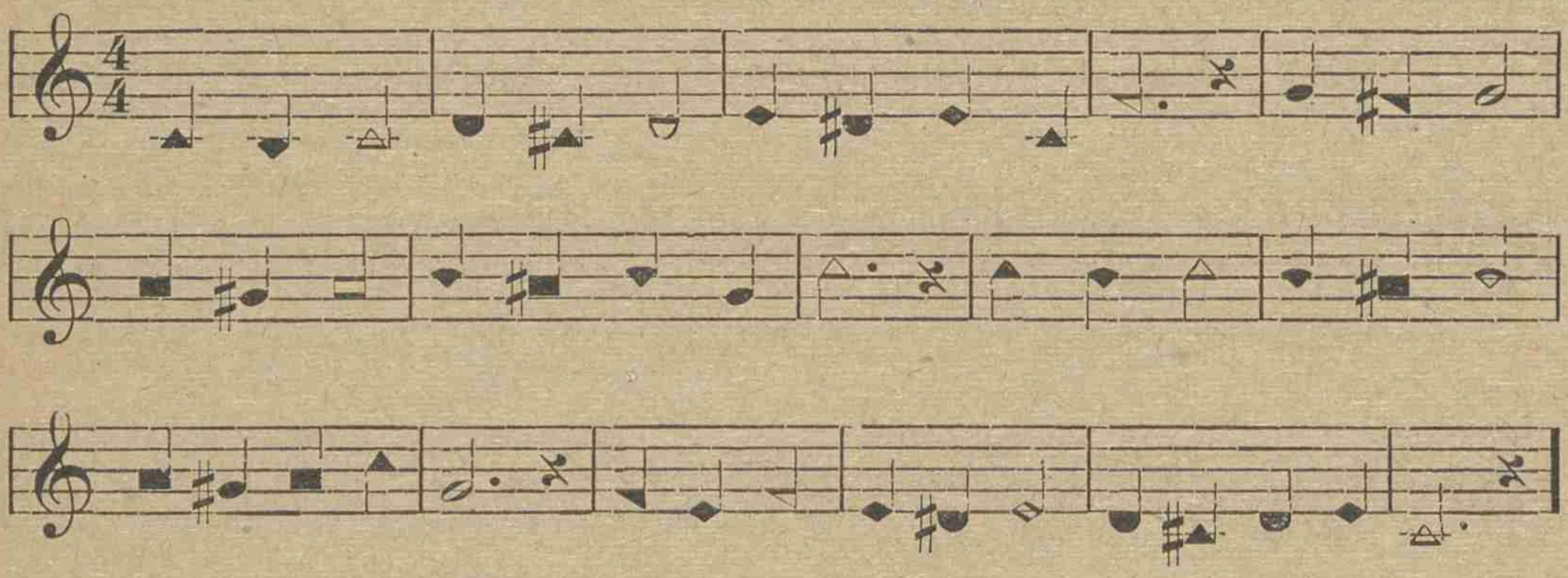
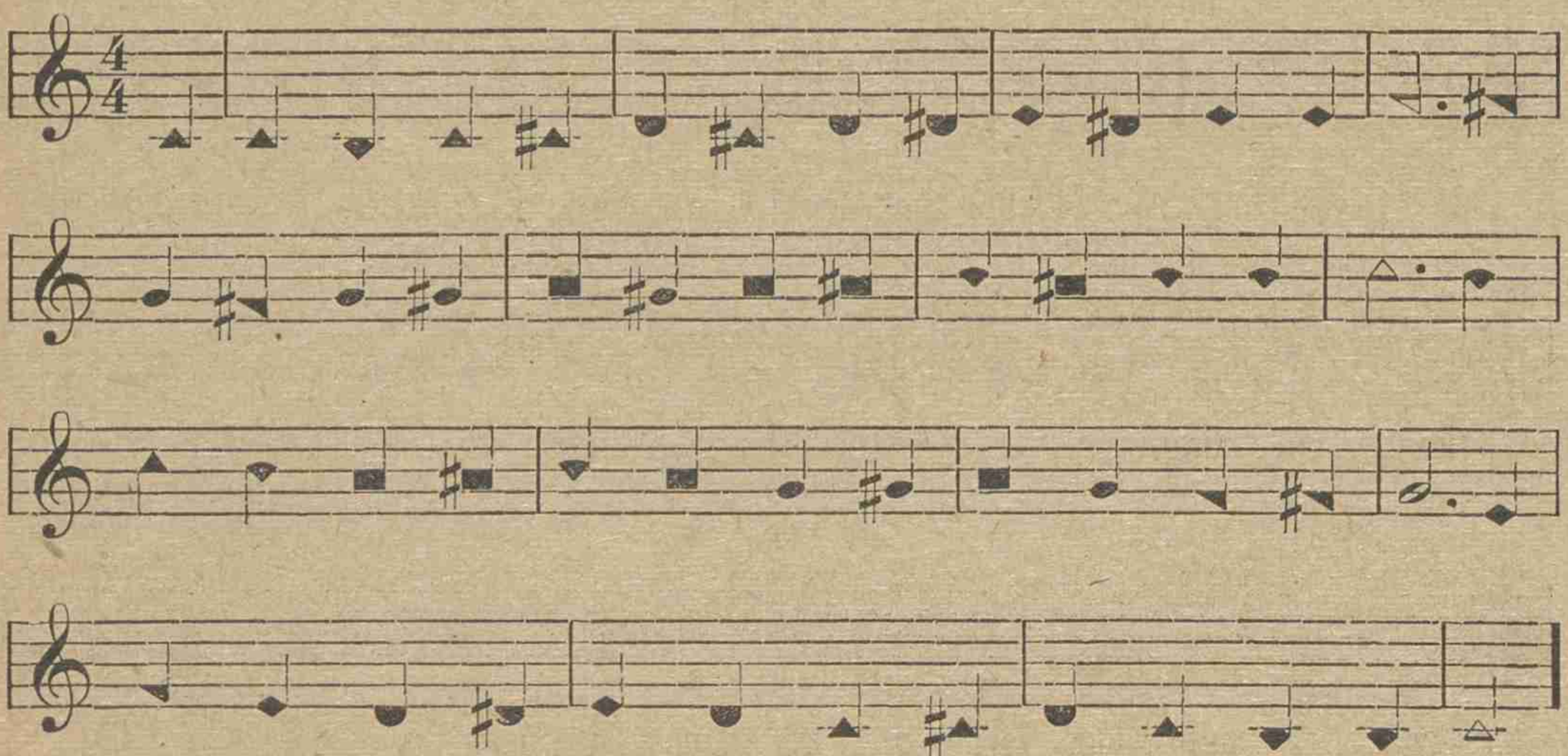
Illustrating the voices in unison, octaves and harmony, and the use of the tenor clef. Unison really means two or more voices singing the same identical tone, as in the first phrase of Ex. 73, but is generally used to mean that men and women sing the same part, *i. e.*, the men an octave or two octaves lower than the women, as in the second and third phrases. In the first phrase the voices are in strict unison, although the Tenor *looks* an octave higher than the Soprano and the Base. What is the relation of the voices in the second phrase? in the third?

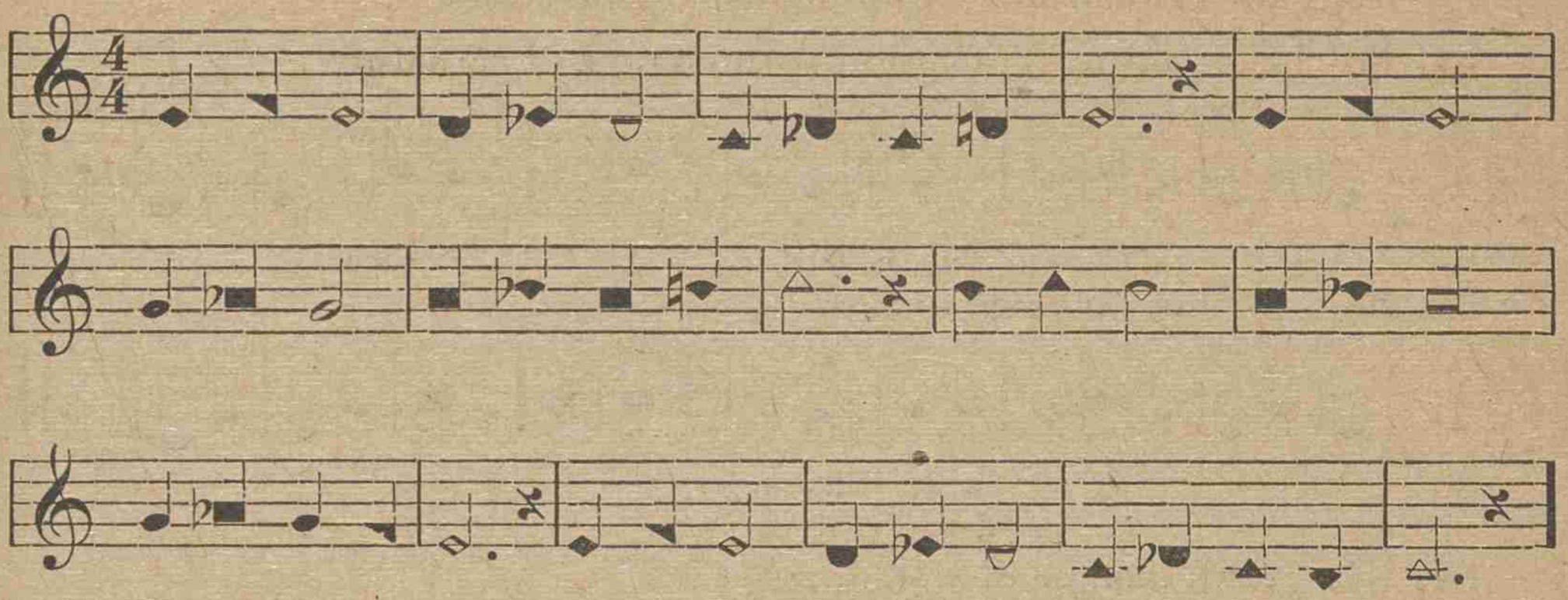
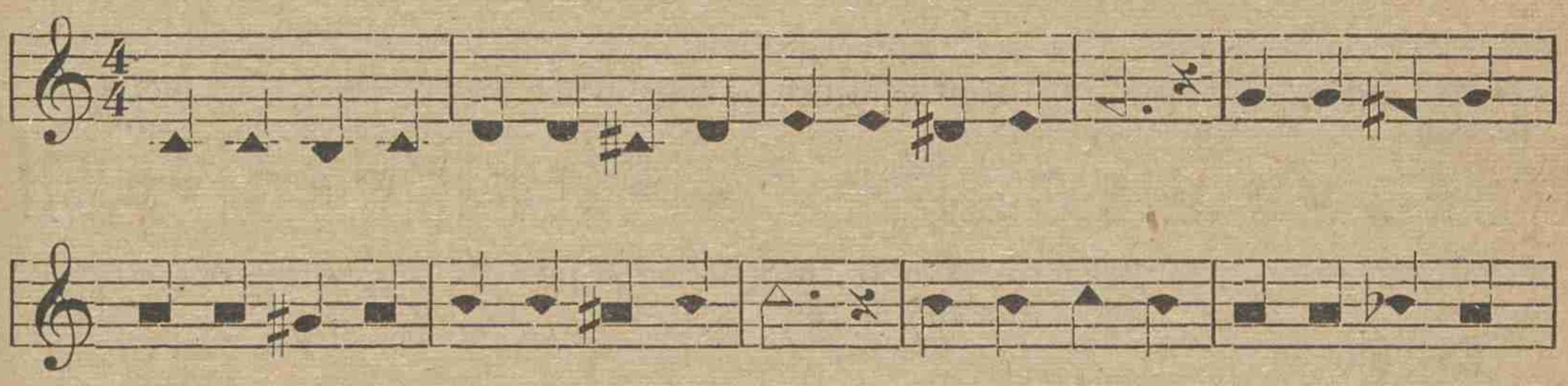
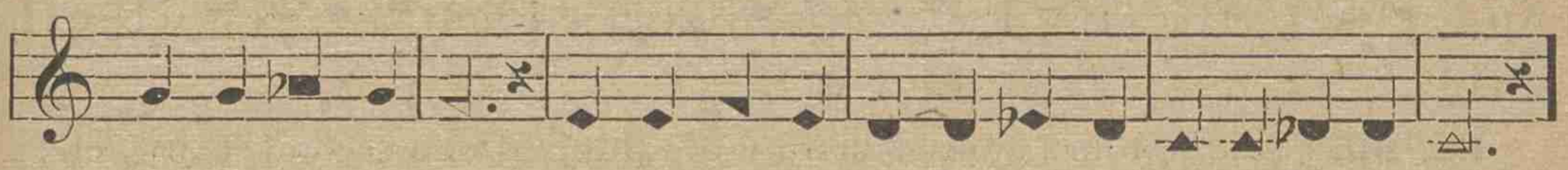
Strict Unison. *Octaves.*

Unison. *Harmony.*

20. Explain the **Formation of Keys** and their **Signatures**. Rudiments, Chapter X.

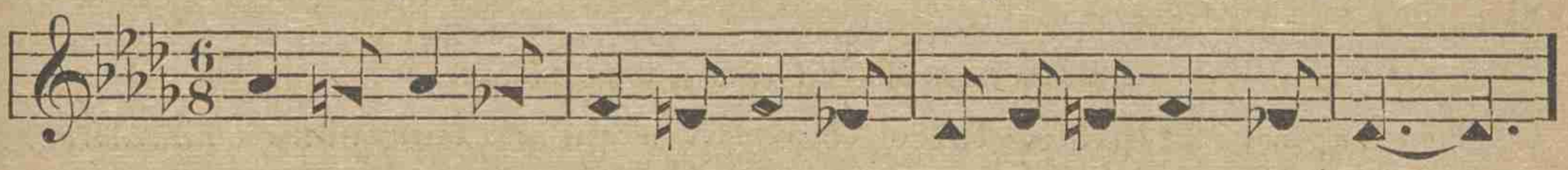
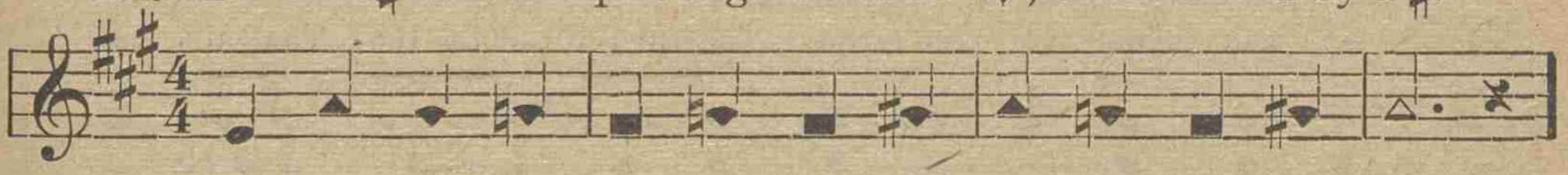
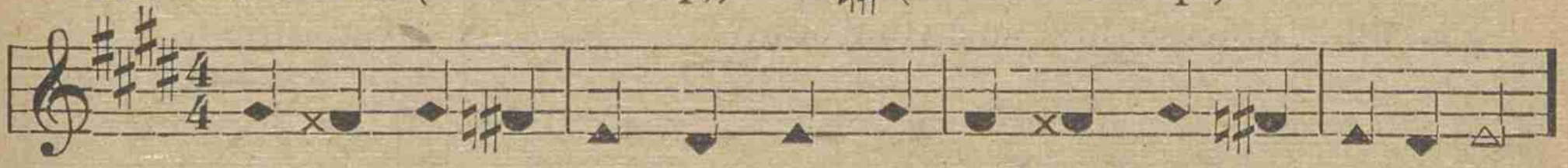
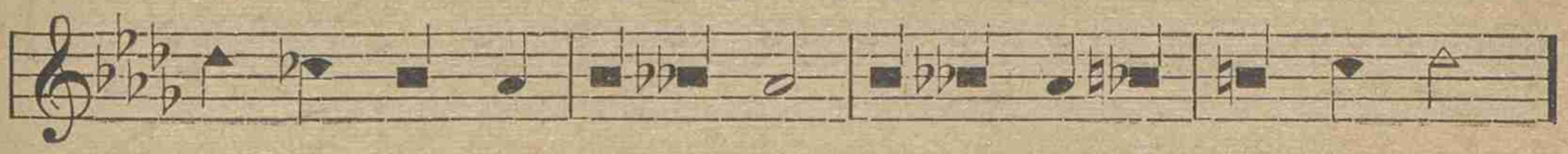
Ex. 74. B. C. U.

First the key of C we sing, *so*, *so*, Then the key of G we sing,

so, *so*, Next the key of D we sing, *so*, *so*, Then the key of

A we sing *so*, *so*, Now the key of E we sing, *so*, *so*,

Then the key of B we sing, *so*, *so*, Next the key of F-sharp sing,

same in pitch as G-flat now the key we sing, *so*, *so*,

D-flat now the key we sing, *so*, *so*, A-flat next the key we sing,

so, *so*, E-flat then the key we sing, *so*, *so*, B-flat now the

key we sing, *so*, *so*, Now the key of F we sing, *so*, *so*,

Small notes for Tenor and Base.

Then a-gain the key of C, Home at last in key of C.

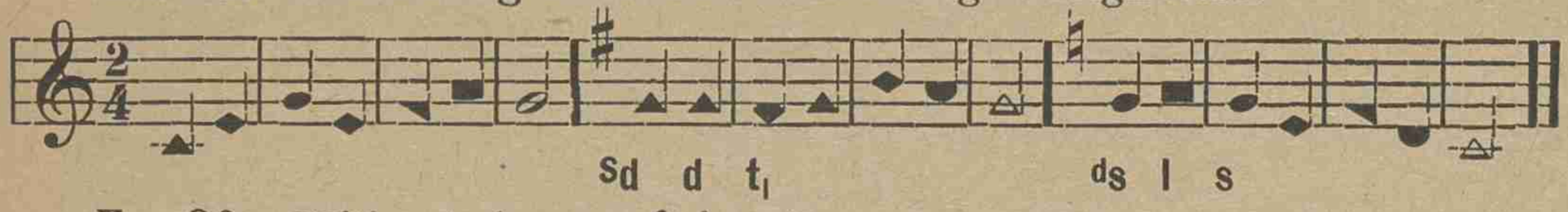
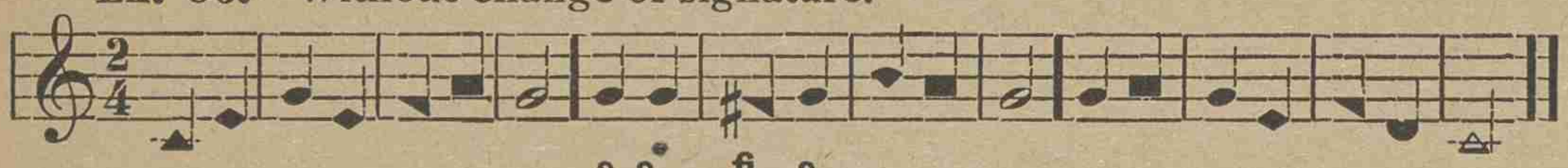
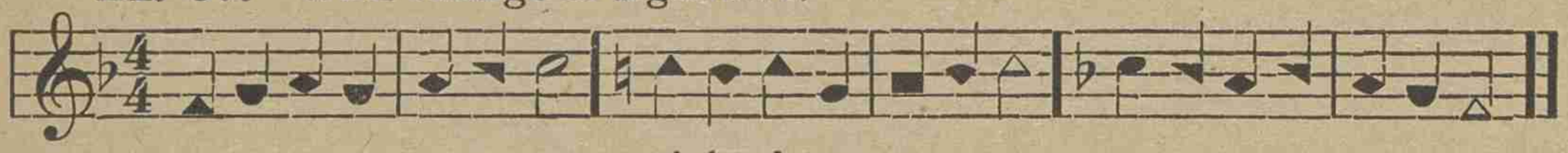
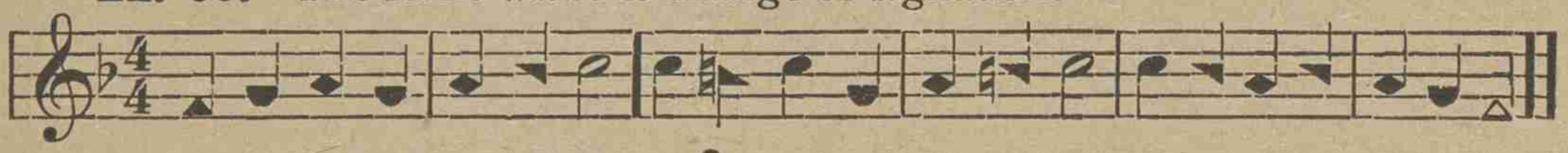
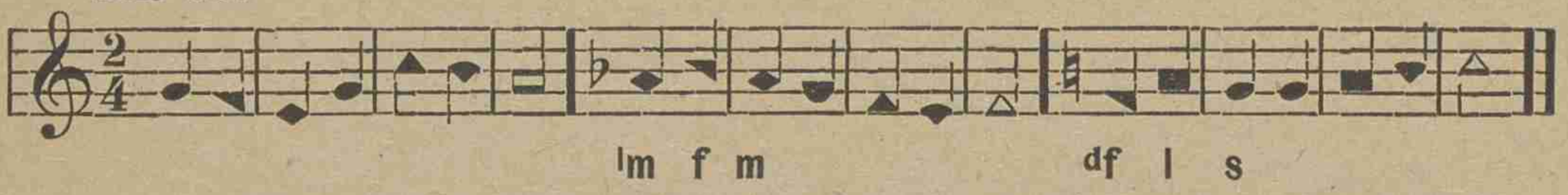
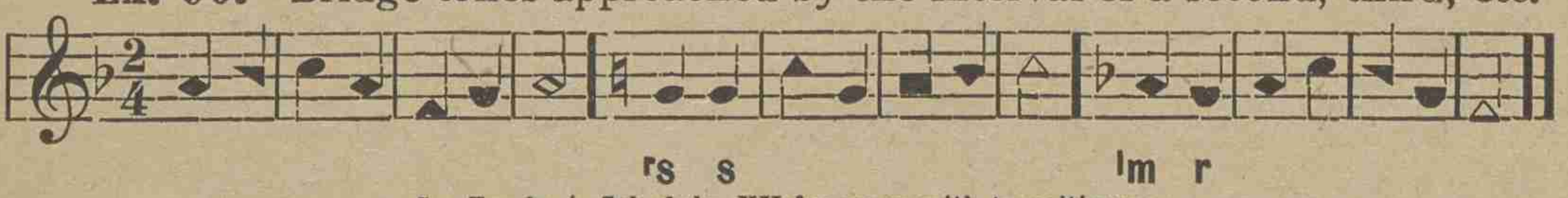
21. Explain **Chromatic Tones,** the **Diatonic** and **Chromatic Scales, Accidentals.** Rudiments, Chapter XII.

Ex. 75. Introducing **Sharp Four** (*Fi,*) and accidental ♯ and ♮.

Ex. 76.

Ex. 77. Introducing all sharp tones.

Ex. 78.

See Teacher's Schedule XI, for songs.

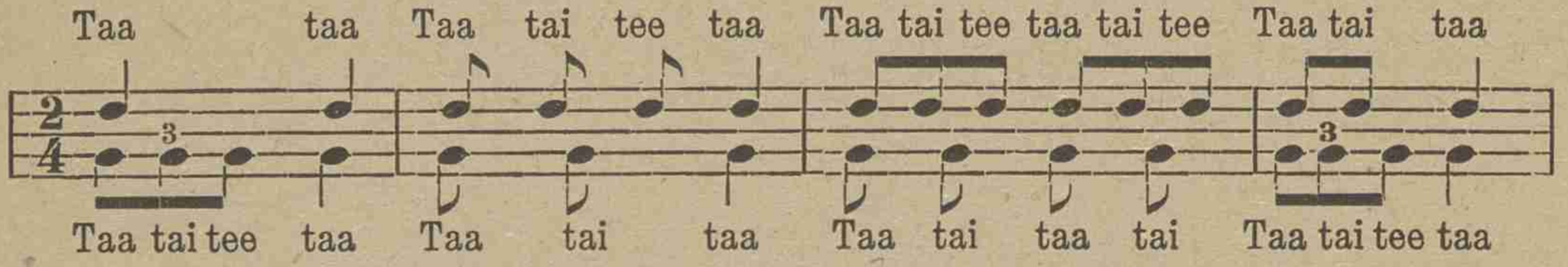
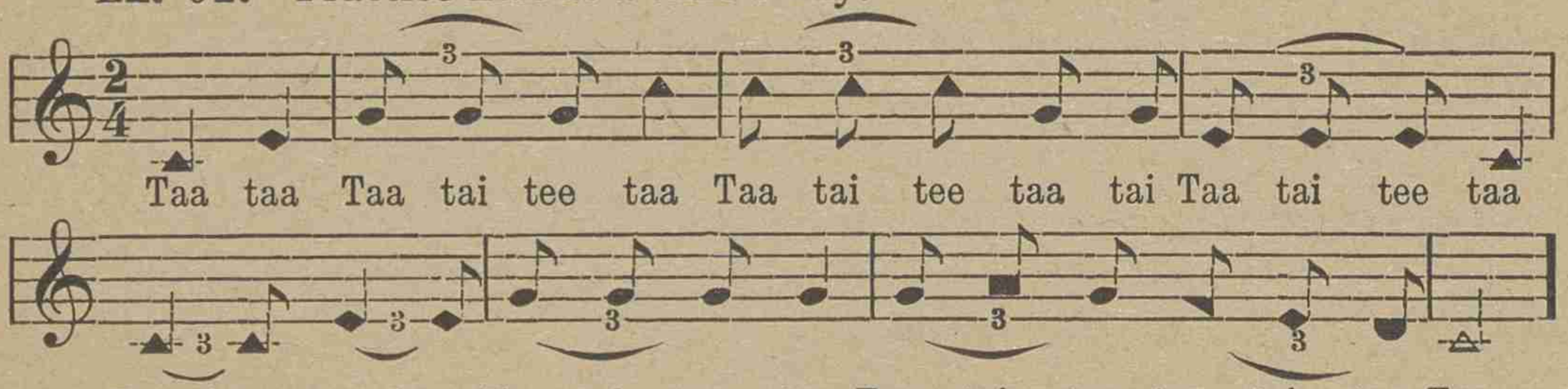
Ex. 79. Introducing flat tones.

Ex. 80. Sharp tones ascending, flat tones descending.



Ex. 81. The ♮ on a flatted degree acts as a ♯; contradicted by a ♭.

Ex. 82. The ♮ on a sharped degree acts as a ♭; contradicted by a ♯.

Ex. 83. The x (Double Sharp,) and 𝄪 (Natural-Sharp.)

Ex. 84. The 𝄫 (Double Flat,) and ♮♭ (Natural-flat)

See Teacher's Schedule XI, for songs.

22. Explain **Transition.** Rudiments, Chapter XIV.

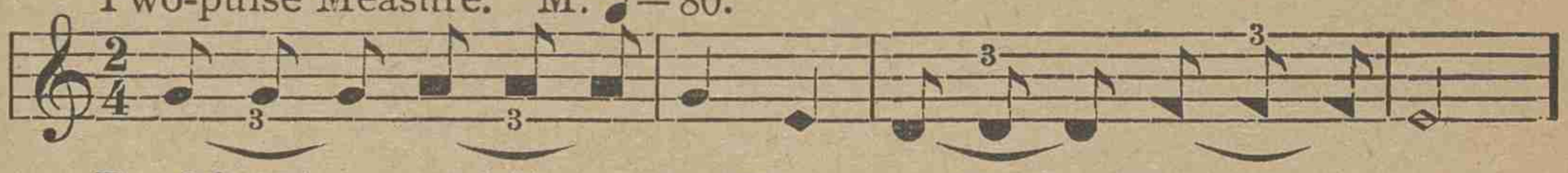
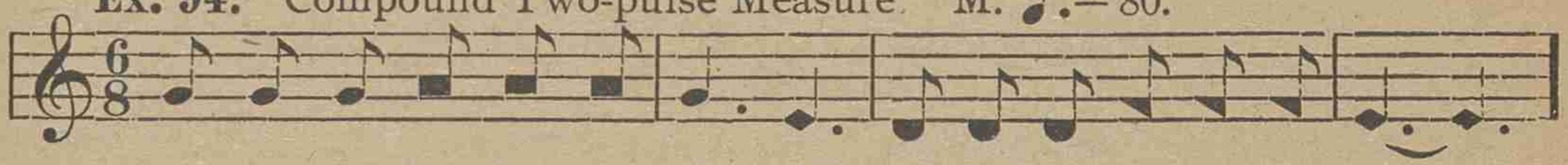
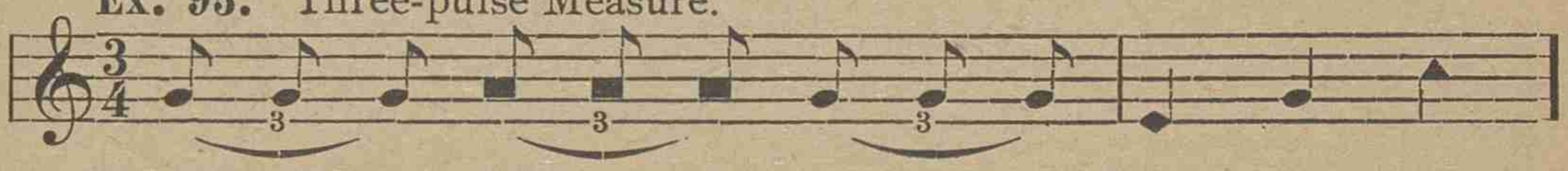
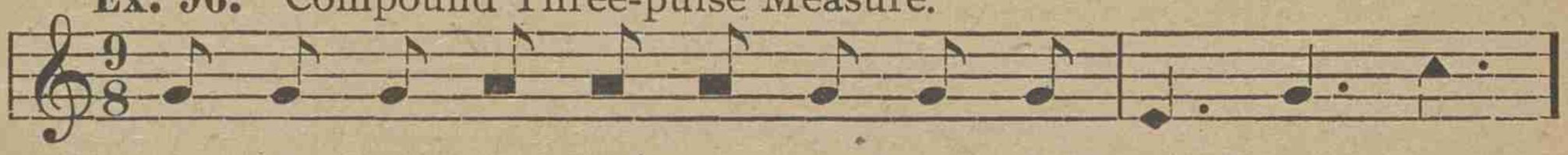
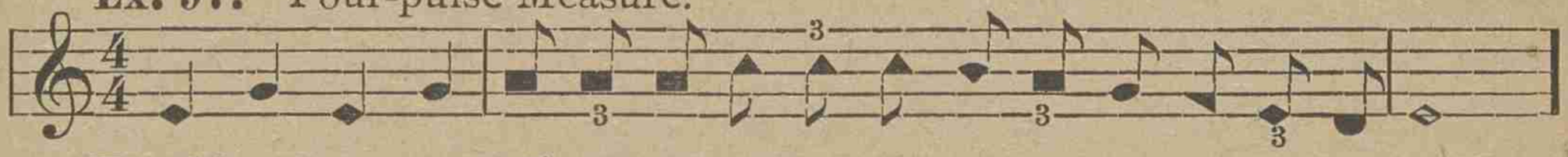
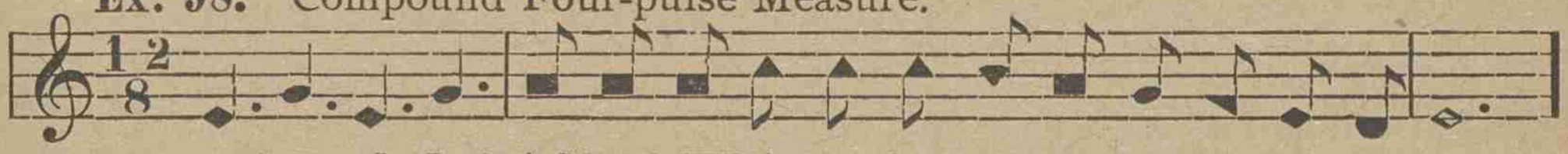
Ex. 85. Illustrating Transition with change of signature.

Ex. 86. Without change of signature.

Ex. 87. With change of signature.

Ex. 88. The same without change of signature.

Ex. 89.

Ex. 90. Bridge-tones approached by the interval of a second, third, etc.

See Teacher's Schedule, XII for songs with transitions.

23. Explain **Triplets,** three tones to a pulse, time-name *Taataitee.* Statements 195 to 197,

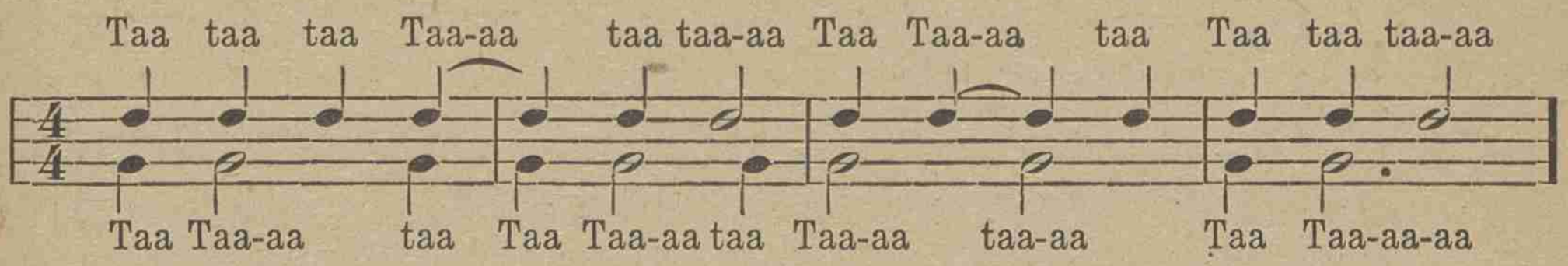
Ex. 91. Illustrating **Triplets.** Practice according to previous directions.

Ex. 92. Practice first as a time-study.

For songs with triplets see Teacher's Schedule XIII.

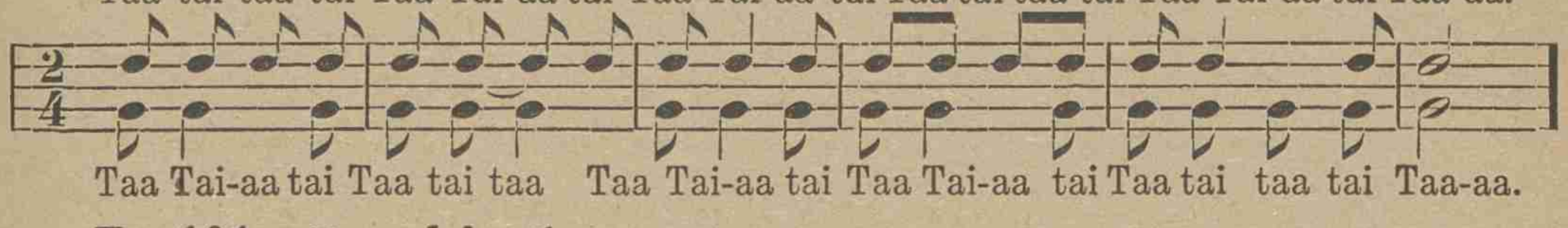
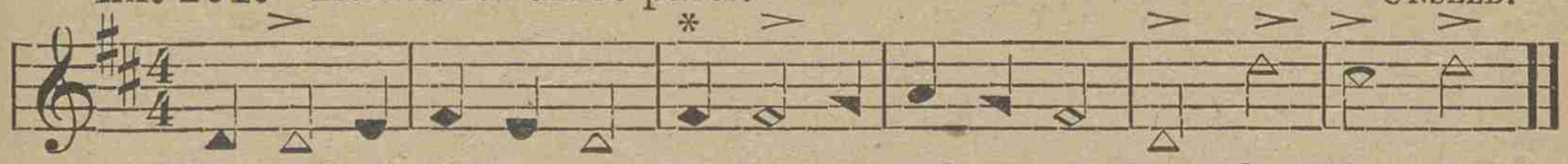
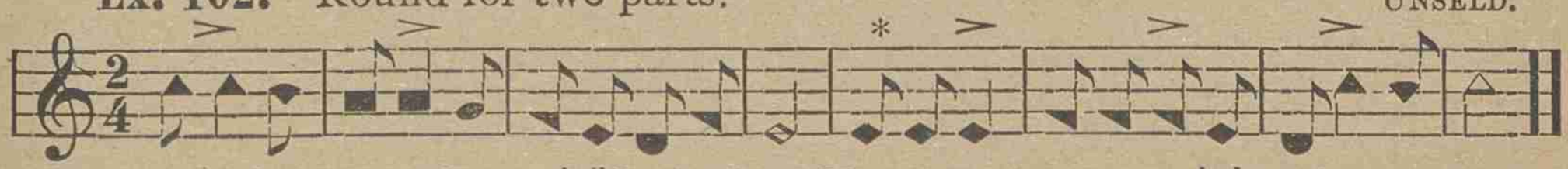
24. Explain **Compound Measures.** Statements 201 to 218.

Ex. 93. Illustrating **Compound Measures.**

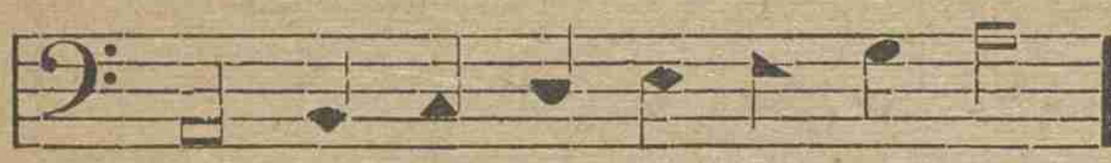
Two-pulse Measure. M. ♩=80.

Ex. 94. Compound Two-pulse Measure. M. ♩.=80.

Ex. 95. Three-pulse Measure.

Ex. 96. Compound Three-pulse Measure.

Ex. 97. Four-pulse Measure.

Ex. 98. Compound Four-pulse Measure.

See Teacher's Schedule XIII, for songs in compound measure.

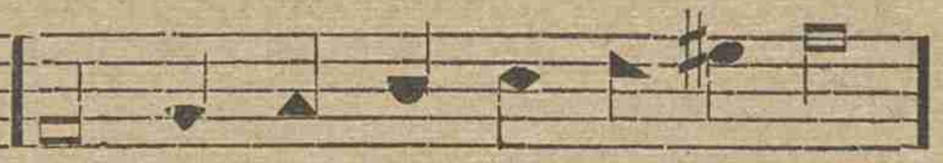
25. Explain **Syncopation.** Statements 219 to 220.

Ex. 99. Illustrating **Syncopation.** Practice according to previous instructions.

Ex. 100.

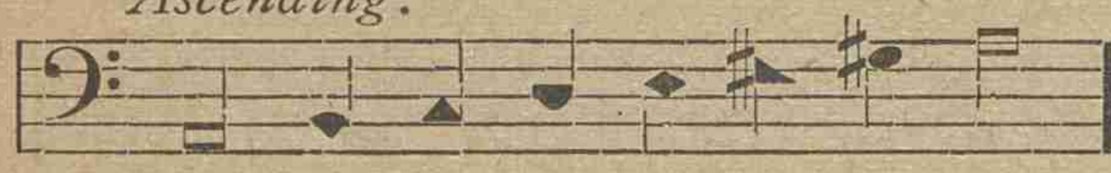
Taa tai taa tai Taa Tai-aa tai Taa-Tai-aa tai Taa tai taa tai Taa Tai-aa tai Taa-aa.

Ex. 101. Round for three parts. UNSELD.

Ex. 102. Round for two parts. UNSELD.

For songs with syncopation, see Teacher's Schedule XIV.

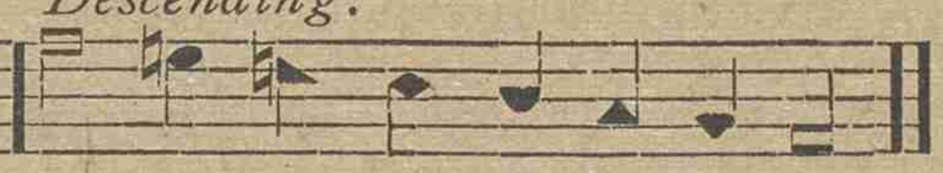
26. Explain the **Minor Mode.** Rudiments, Chapter XVII.

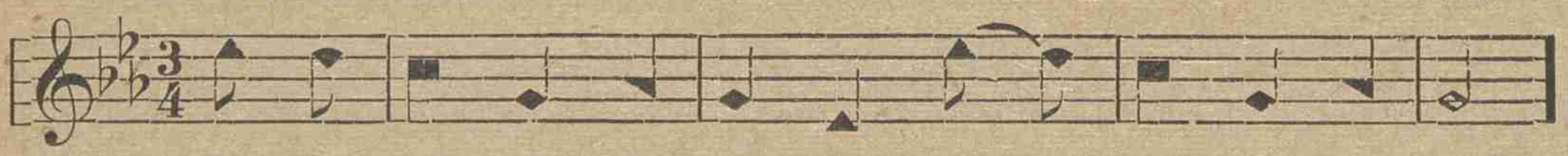
Ex. 103.
La Mode or Natural Minor.

la ti do re mi fa so la

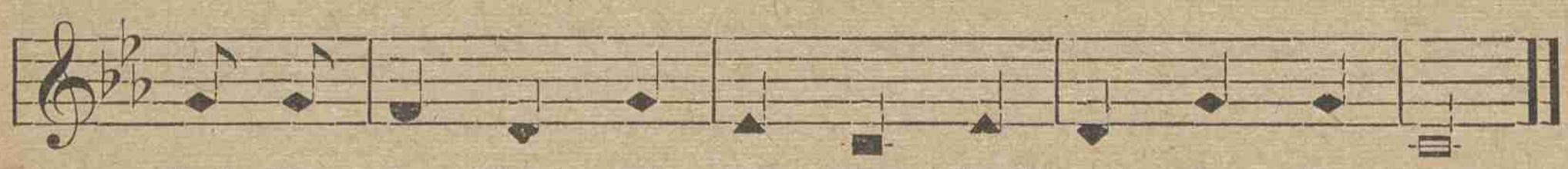
Ex. 104.
Harmonic Minor.

la ti do re mi fa si la

Ex. 105. Melodic Minor.

Ascending.

la ti do re mi fi si la

Descending.

la so fa mi re do ti la

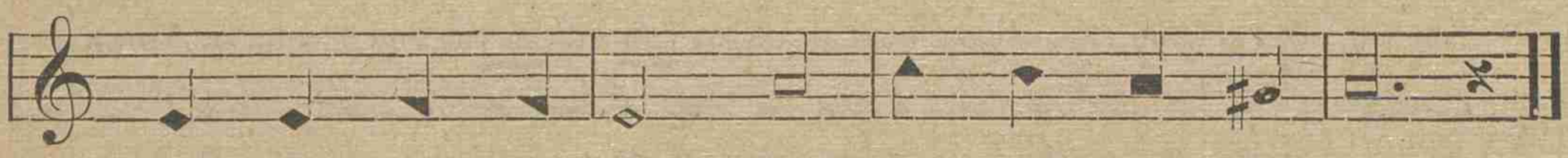
Ex. 106. La Mode. T. F. S.

1. When the swell of the o - cean No long - er is seen,
2. When the sun fails in giv - ing His lus - tre and heat,
3. When the moon shines no long - er On moun - tain and glen;



And the fo - liage of sum - mer, Shall cease to be green;
And the scent of the rose Be not sooth - ing and sweet;
O 'tis then I'll for - get thee, But nev - er till then.

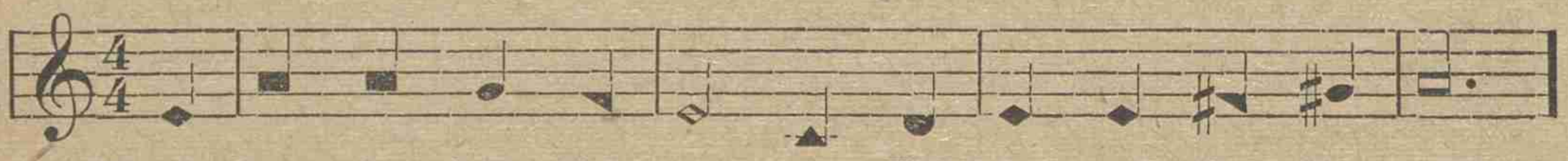
Ex. 107. Harmonic Minor.

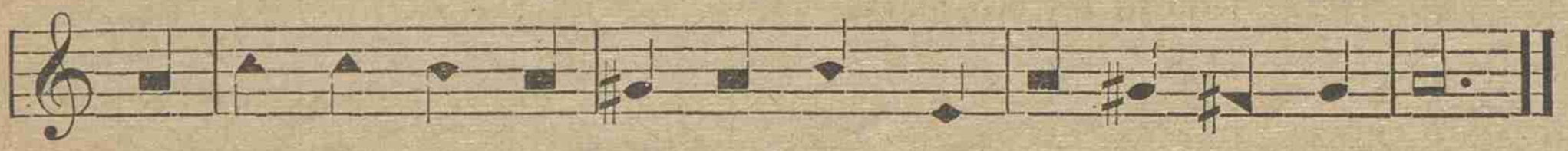
Sum - mer - time is gone, And sad - ly sighs the breeze;



Moan - ing as it goes Thro' bare and leaf - less trees.

Ex. 108. Melodic Minor.

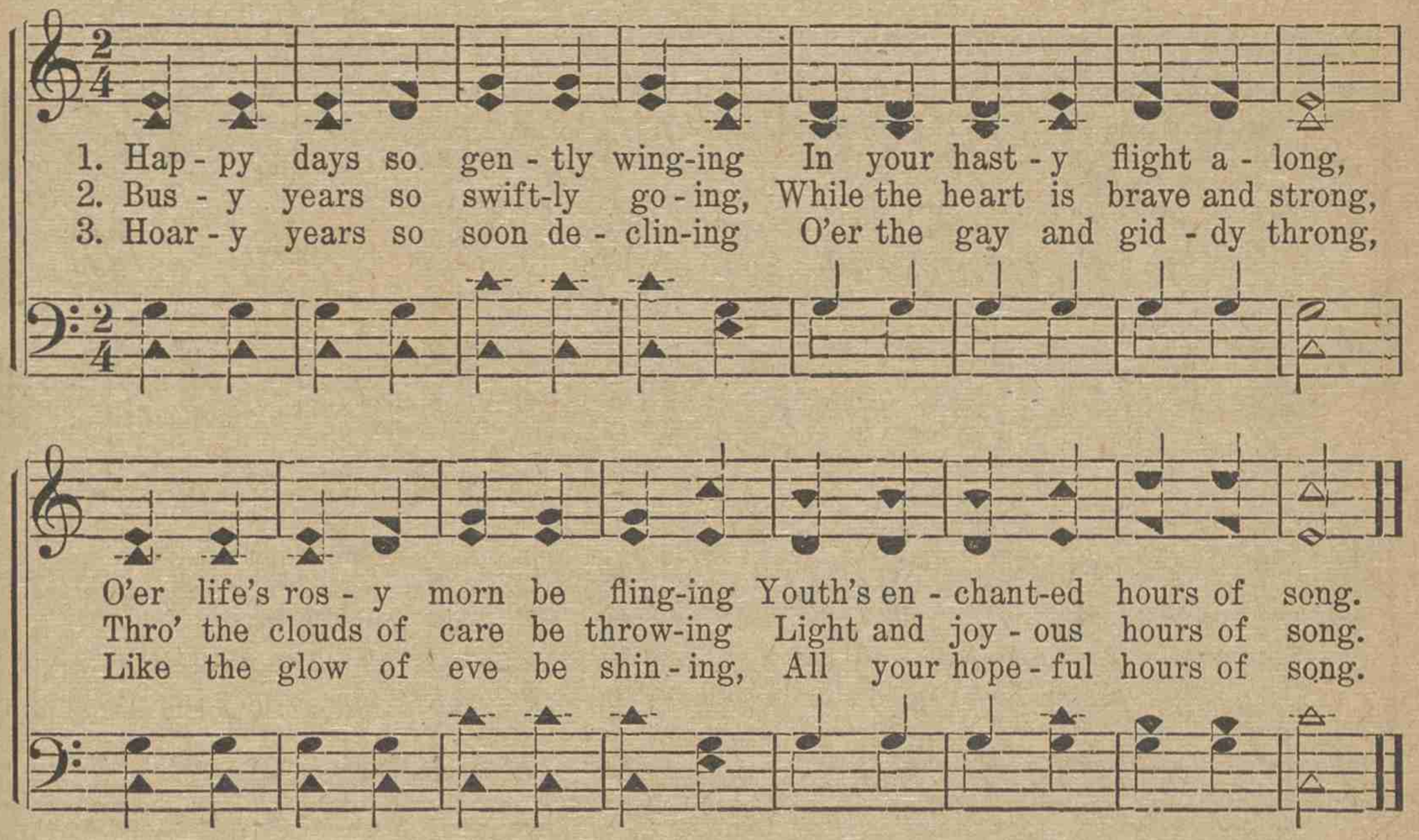


Thou'rt bear - ing hence thy ros - es, Fair sum - mer, fare thee well!

Thou'rt sing-ing thy last mel - o - dies In ev - 'ry wood and dell.

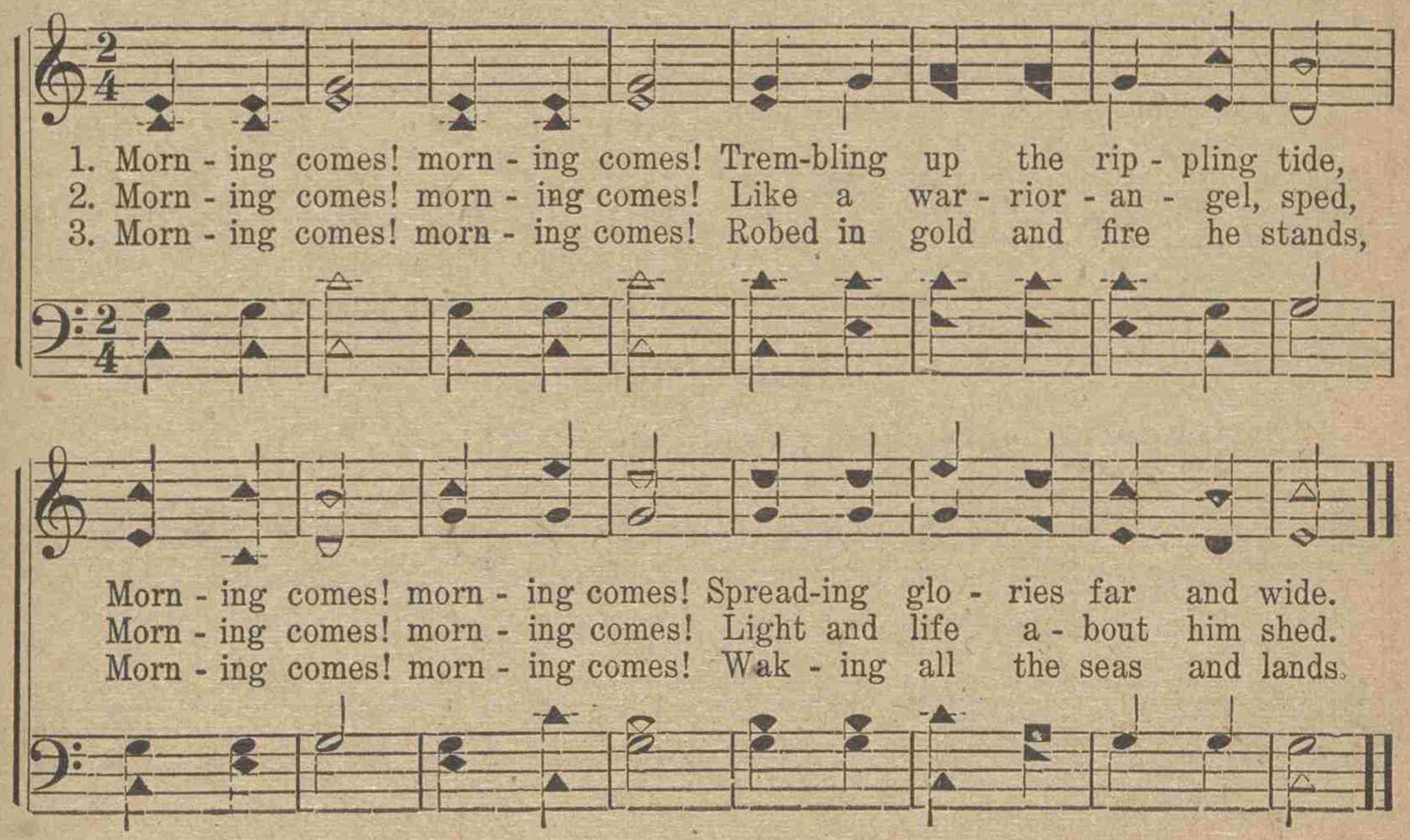
See Teacher's Schedule XV for songs in Minor.

SELECT SONGS
FOR
STUDY AND SOCIAL SINGING

Hours of Song.

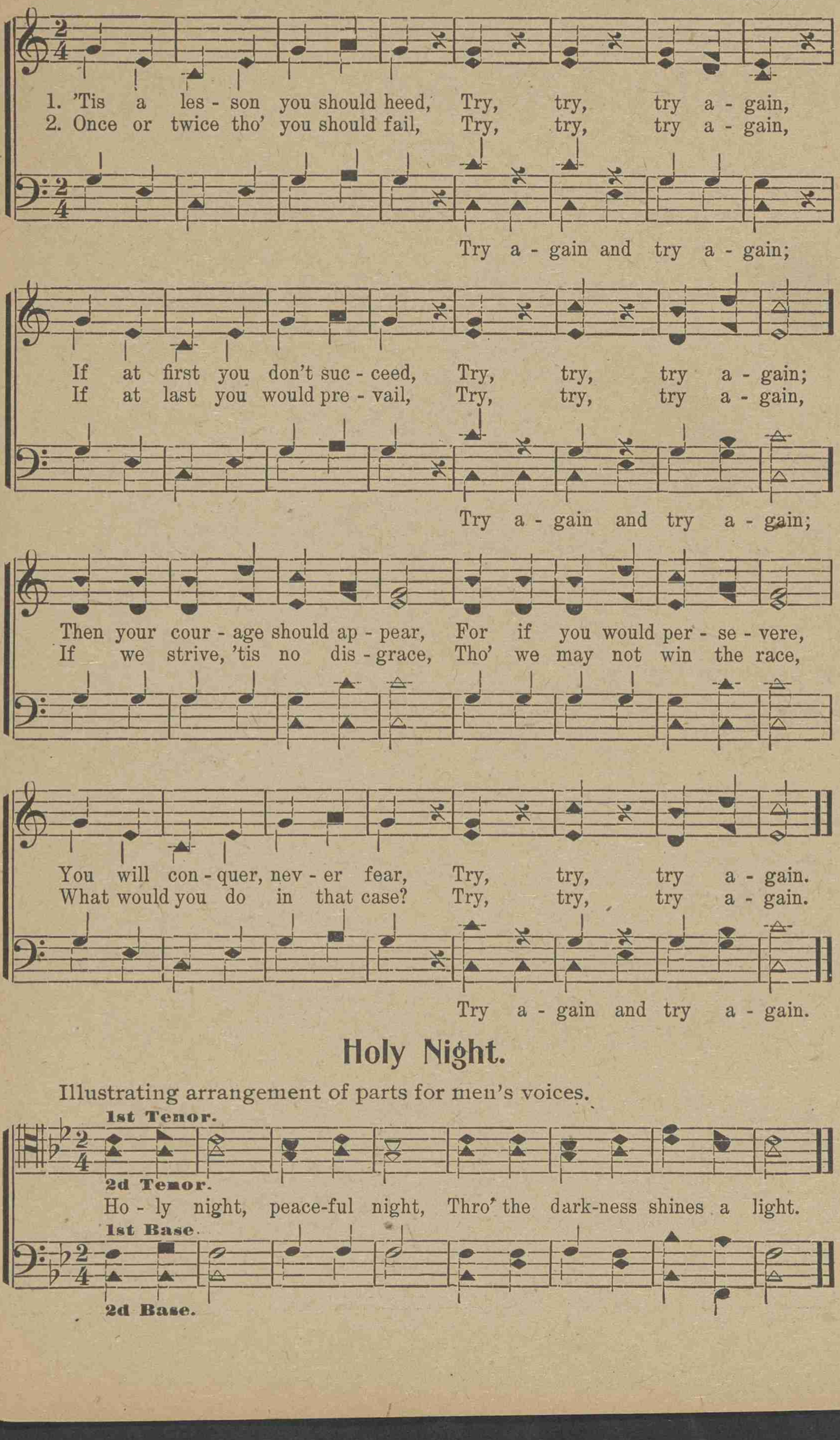
PALMER HARTSOUGH. B. C. UNSELD.

Morning Comes.

B. C. UNSELD.



Try Again.

B. C. UNSELD.

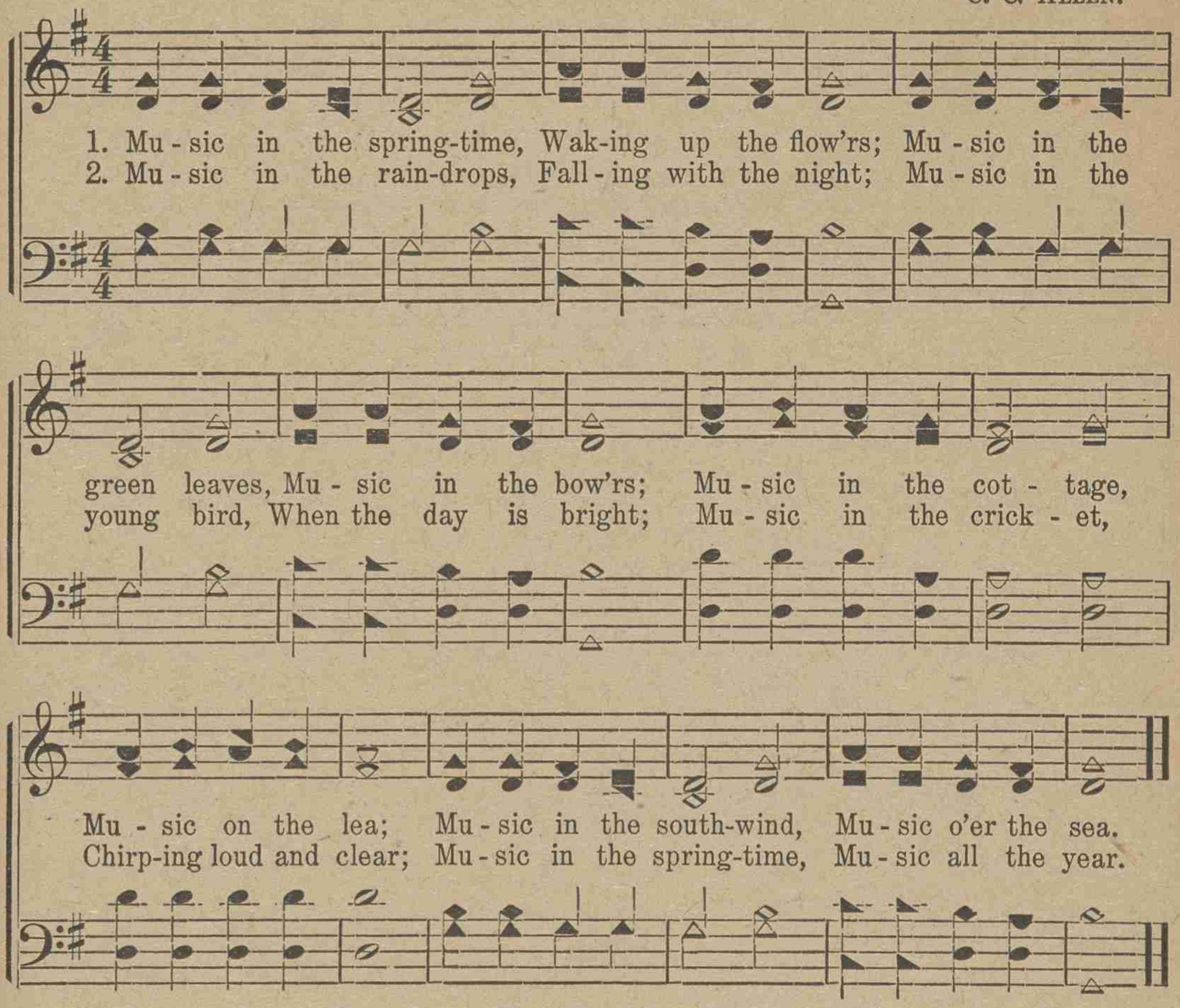


Holy Night.

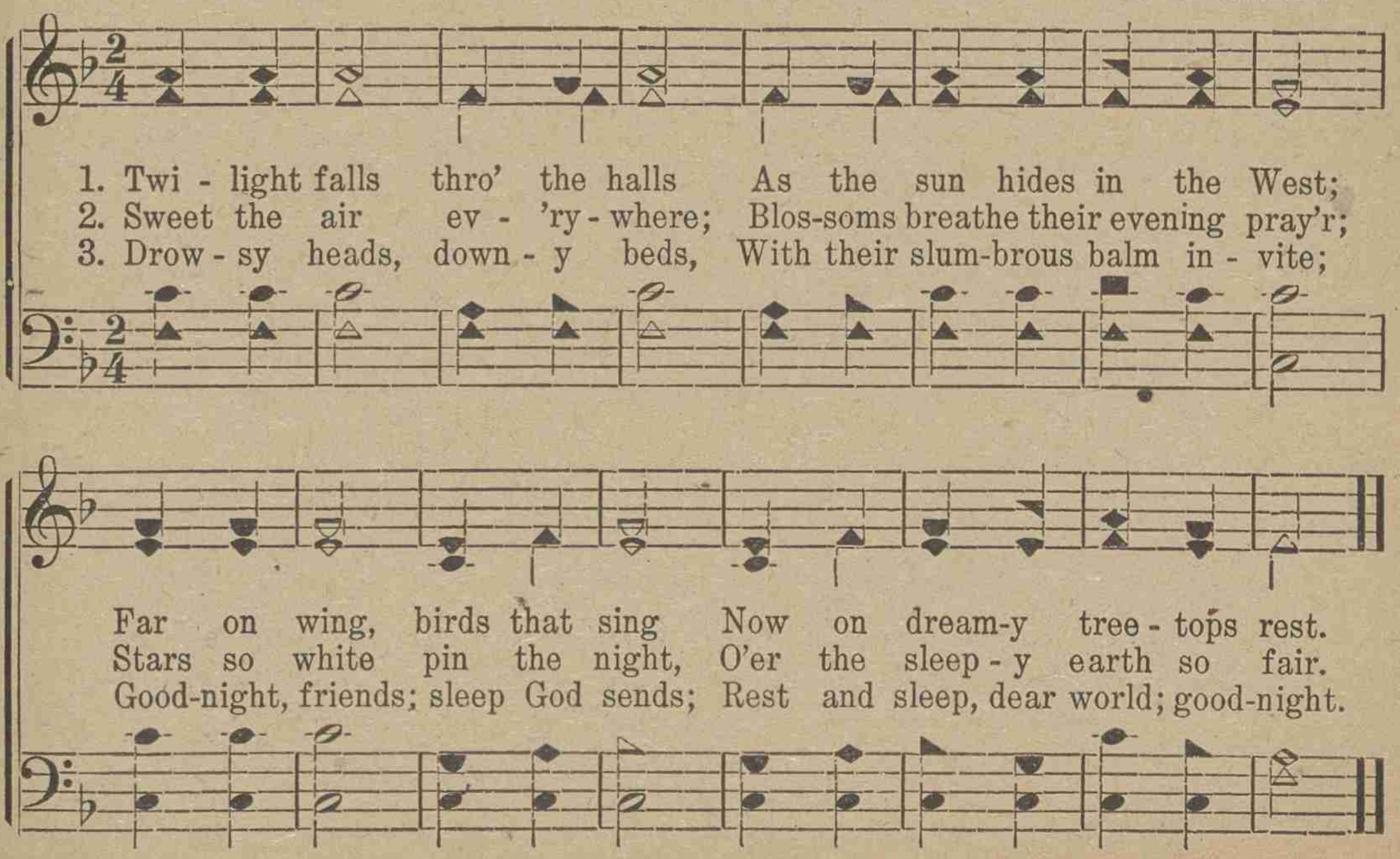
Illustrating arrangement of parts for men's voices.

Music Everywhere.

C. C. ALLEN.



Twilight Song.

ADALINE H. BEERY. B. C. UNSELD.

Don't Step There.

E. P. A.

1. As on the path of life we tread, We come to many a place,
2. Some i - dle hab - it, word, or thought, Some sin, how - ev - er small,
3. Our fel - low trav-'lers on the road, We'll watch with anx-ious care;

Where, if not care - ful, we may fall, And sink in - to dis - grace.
May make us stum - ble in the path, And stum-bling, we may fall.
And when they reach some dang- 'rous spot, We'll warn them, "don't step there."

Don't step there, don't step there, Don't step there.

Don't step there, don't step,

Coming Night.

B. C. U.

1. Slow - ly, gent - ly comes the night, With its heav - y eb - on pall,
2. O, the wondrous brow of night, Beau - ti - ful with moon and star,

But the cres - cent ris - ing clear, Sheds a mel - low light o'er all.
Send - ing forth its sil - ver light, O'er the dark-'ning shades a - far.

Silent Vale.

B. C. U.

1. Si - lent vale! where love and pleasure, Ever round our cot-tage flow'd; Beauteous
2. Fare ye well, ye loft - y shadows, Which have shielded oft our head; Still be

as the west - ern eve-ning, Love-ly as the sun - lit cloud, Peaceful as the
green, ye love - ly meadows, Fields with brightest flow'rs be spread, Fields where oft the

ves - per bell, Thee we bid a long fare-well, Thee we bid a long fare - well.
ves - per song Swelled in - echoes sweet and long, Thee we bid a long fare - well.

Gracefully Down.

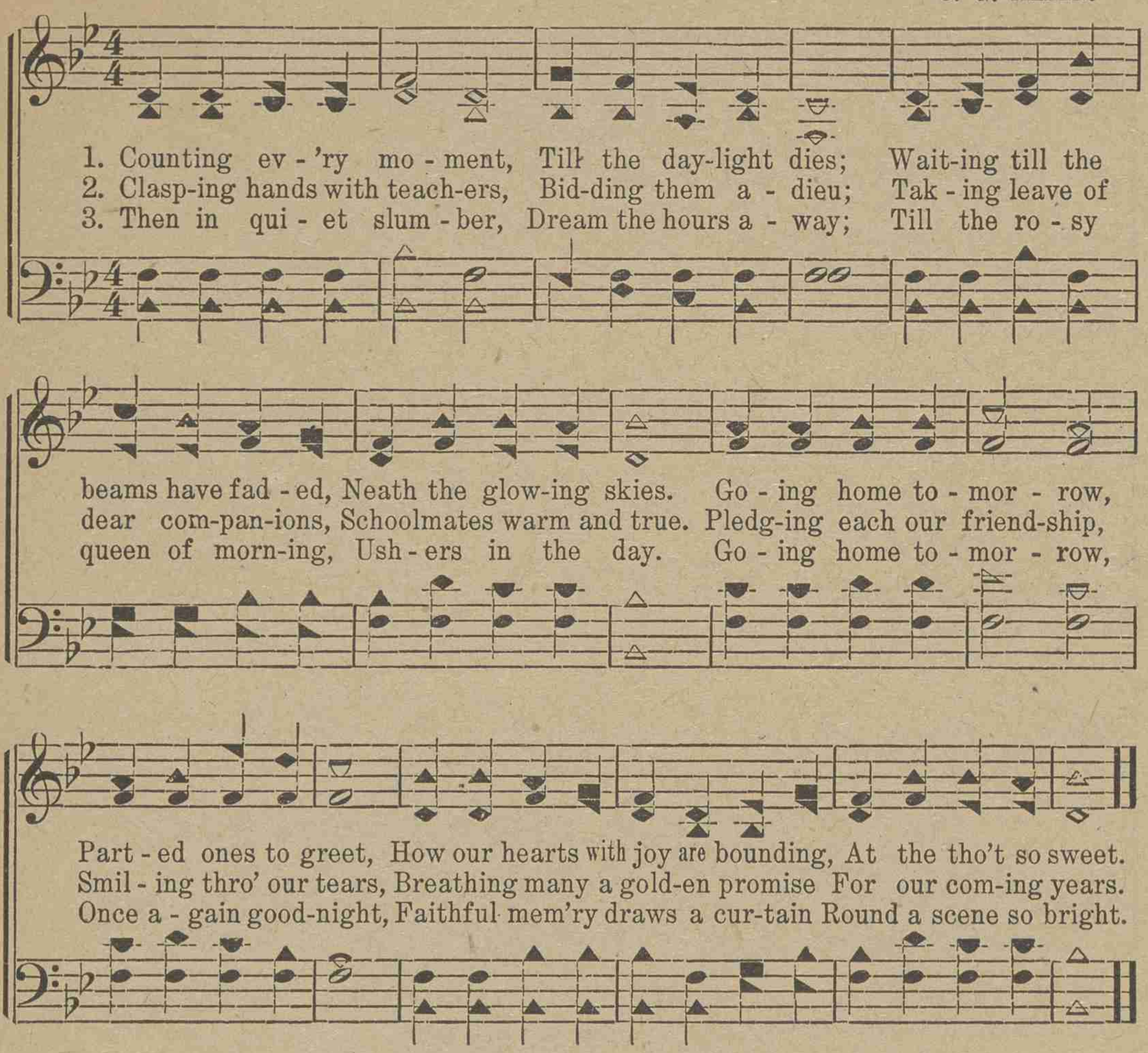
B. C. Unseld.

1. Graceful - ly down, qui - et-ly down, Falls the white snow on the meadows so brown;
2. Look at the hills, man-tled in snow, See how it falls in the val - ley be - low;
3. Look at the trees, frost-y and bright, See how they sparkle and wave in the light;

Sum-mer has gone, au-tumn has fled, All the sweet blossoms are dead, (are dead.)
O - ver the lawn, o - ver the plain, Win - ter is creep-ing a - gain, (a - gain.)
O - ver the brook bound with a chain, Win - ter hath wov-en a - gain, (a - gain.)

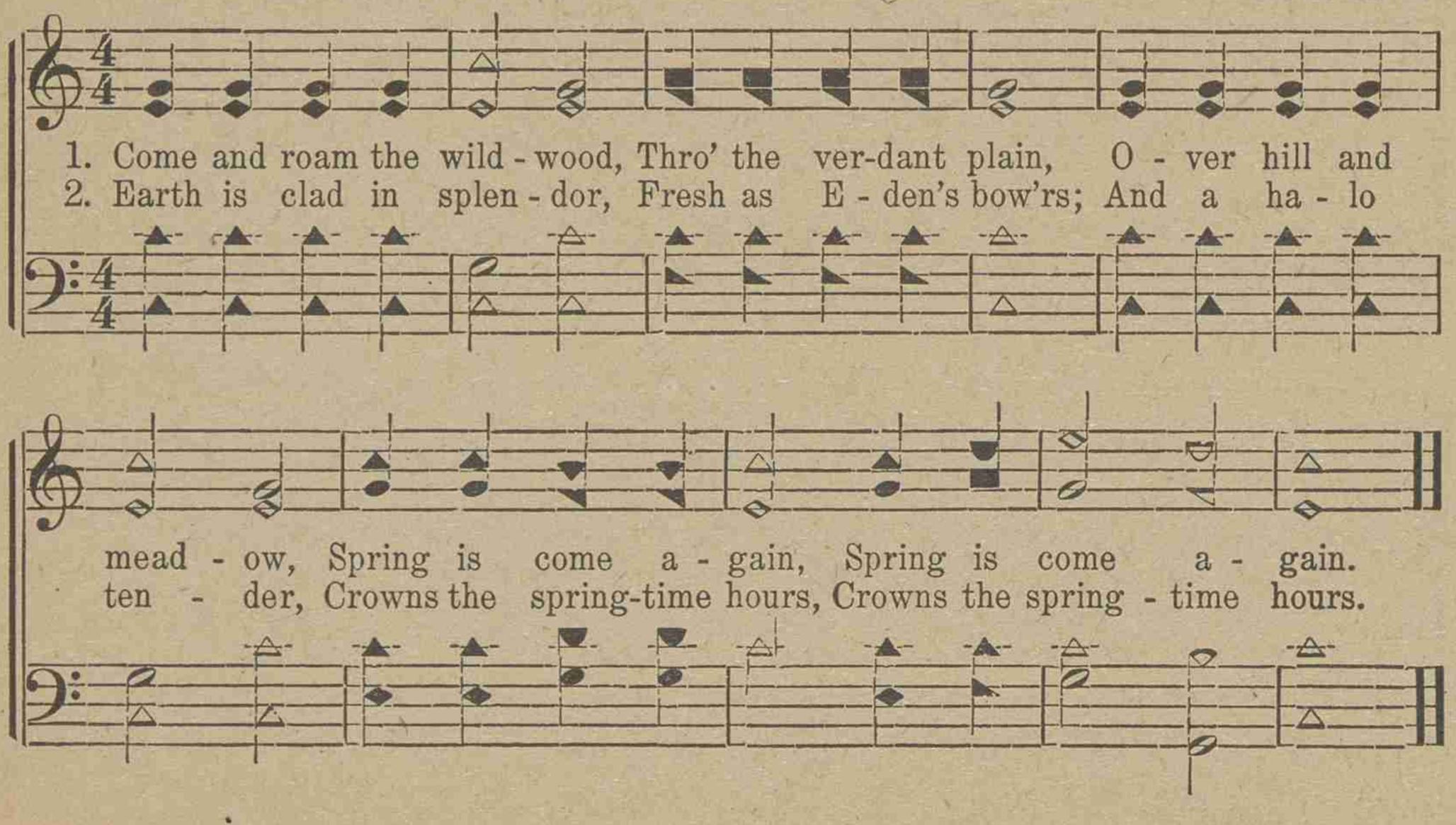
Going Home.

C. G. ALLEN.



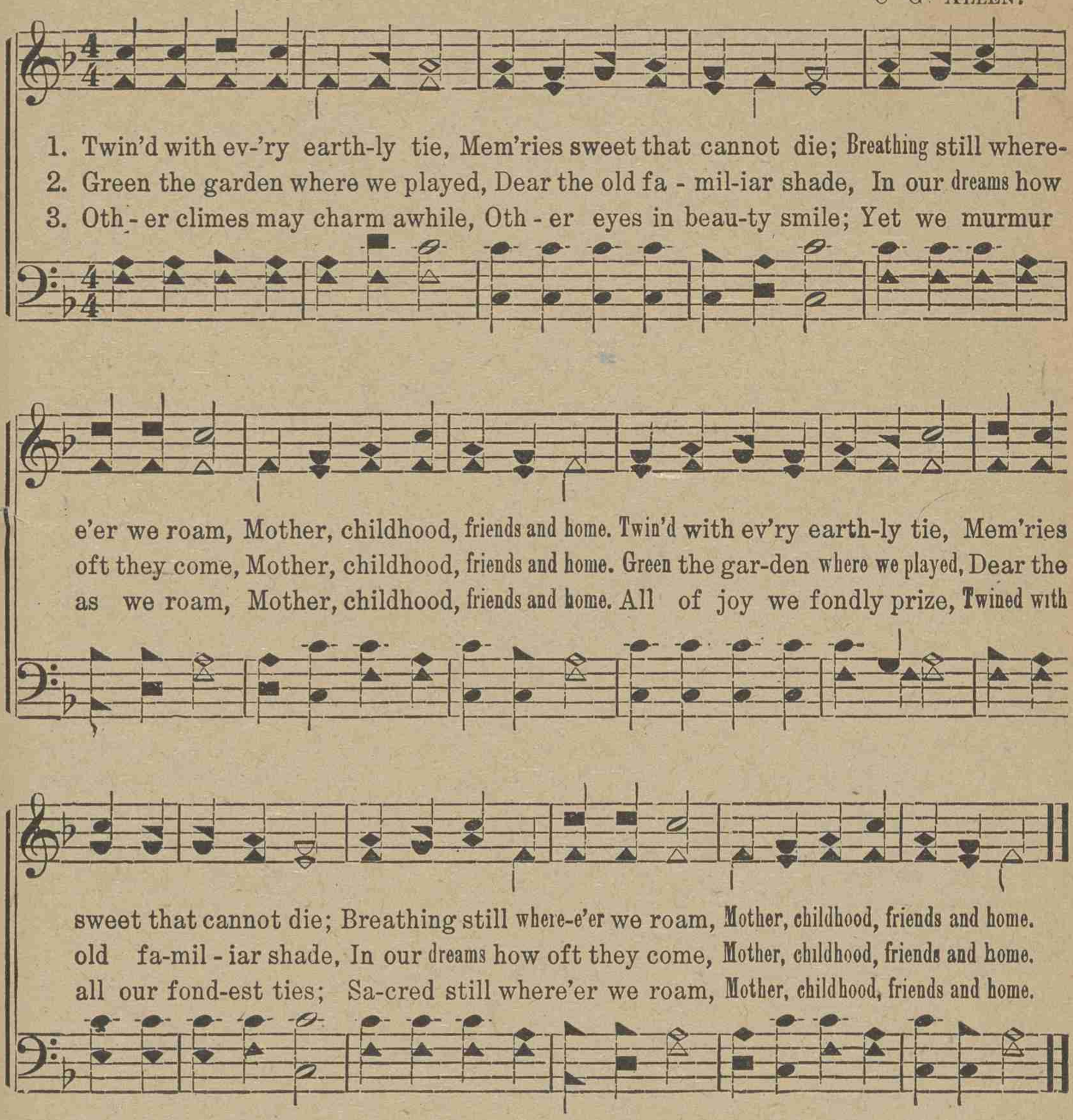
Come and Roam.

B. C. U.

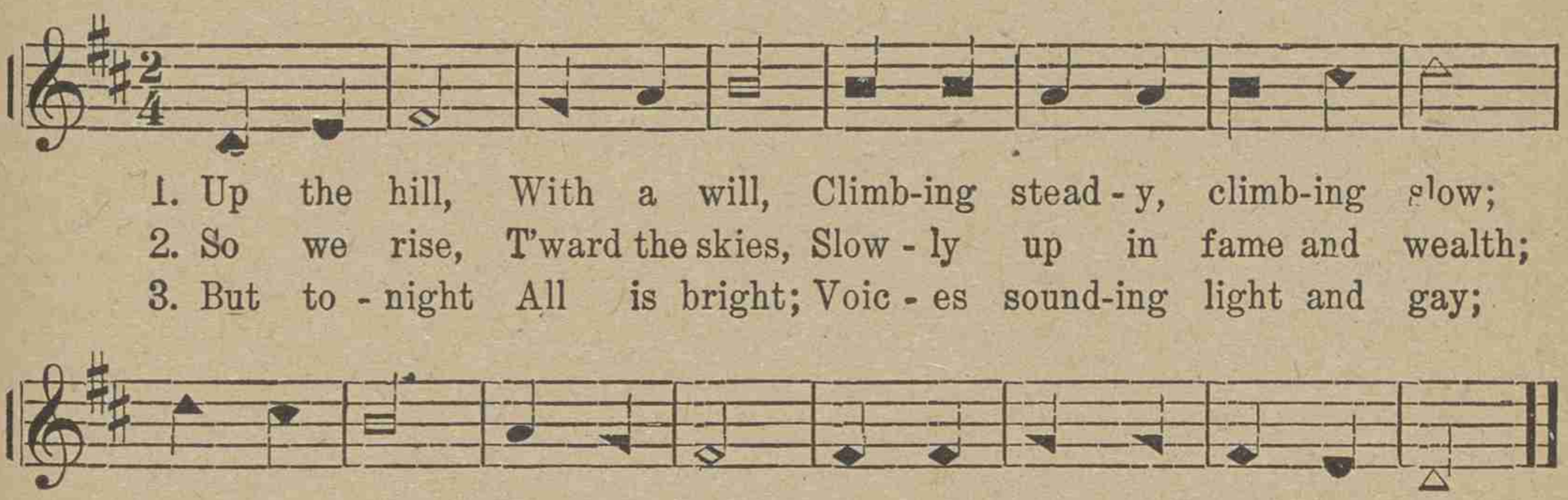


Mother, Childhood, Friends and Home.

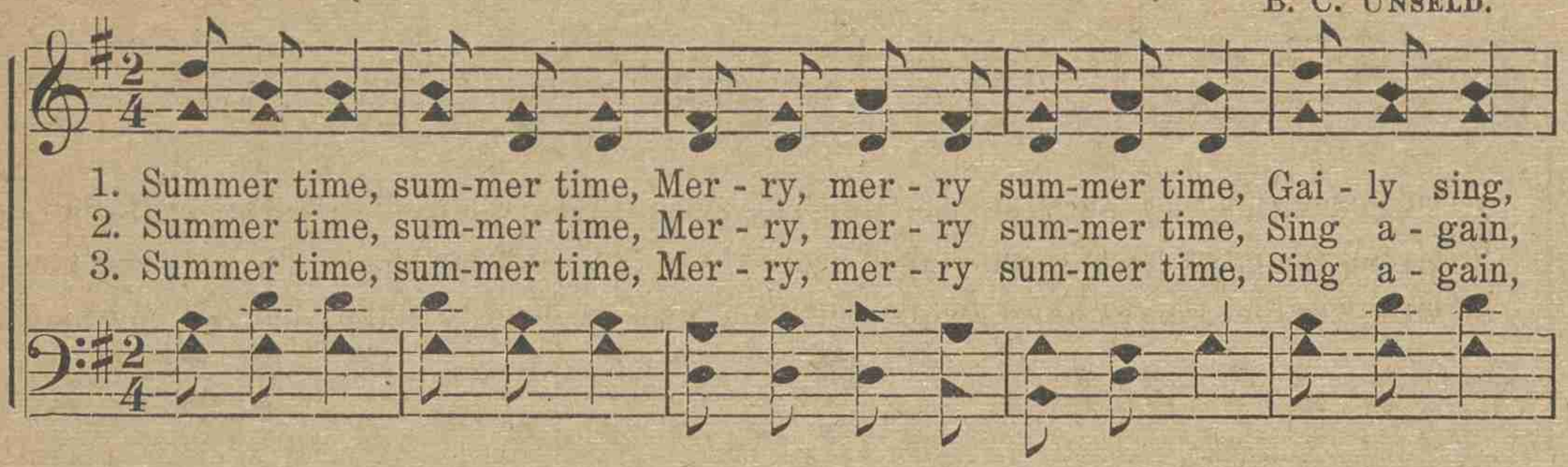
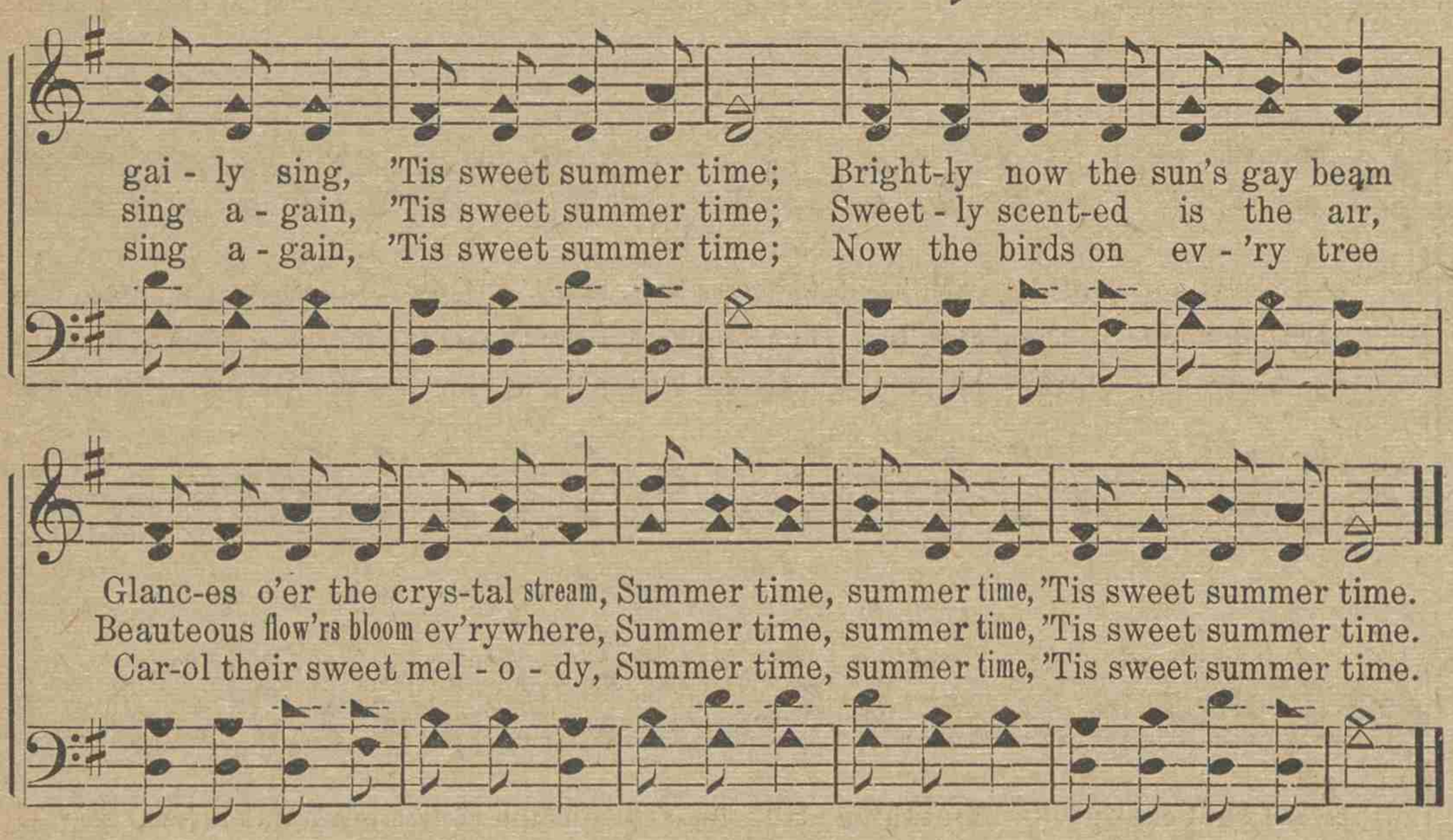
C G. ALLEN.

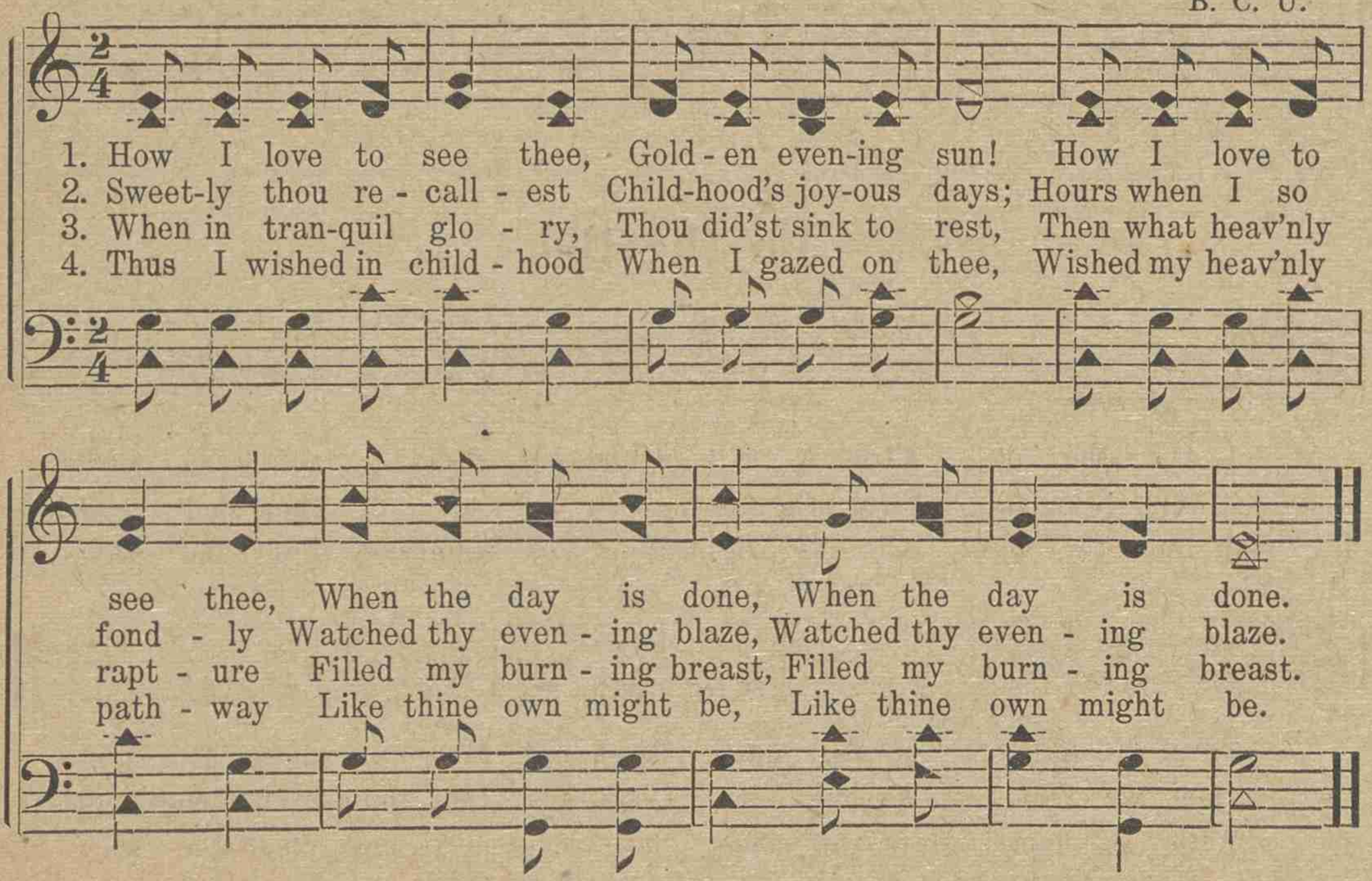


Up the Hill.



Summer Time.

B. C. UNSELD.

Evening Sun.

B. C. U.

The Wayside Well.

B. C. UNSELD.

1. Oh, the pret - ty wayside well, Wreathed a-bout with ros - es, When be-guiled with
2. Treads the drover on the sward; Comes the lab-'rer to thee, Free as gen - tle-
3. Fair the greeting face ascends, Like a Na - iad daughter, When the peas-ant

sooth-ing spell, Wea - ry foot re - pos - es; With a wel-come fresh and green,
man or lord, From his steed to woo thee; Thou from parching lip dost earn
las - sie bends To the trem-bling wa - ter; When she leans up - on her pail,

Wave thy bor-der grass-es, By the dust - y trav-'ler seen, Sighing as he pass-es.
Many a murmured blessing, And en - joy-est in thy turn, In - no-cent ca-ress- ing.
Glanc-ing o'er the meadow, Sweet shall fall the whispered tale, Soft the double shad-ow.

The Rain.

T. F. S.

1. Pat - ter, pat - ter comes the rain, To re - fresh the earth a - gain;
2. How it rus - tles on the leaves, Waft - ed gen - tly by the breeze;
3. Now no more we seek the shade, For the wea - ry, ach - ing head;

Fall - ing in a gen - tle show'r, From the clouds that kind - ly low'r.
Thirst-y earth drinks in the rain, God's good gift from heav'n to men.
For the sun is hid a - gain, By you clouds so big with rain.

Rain on the Roof.

COATES KINNEY. B. C. UNSELD.

1. When the hum - id show - ers gath - er O - ver all the star - ry spheres,
2. Ev - 'ry tin - kle on the shin-gles Has an ech - o in the heart,
3. There is naught in arts bra - vu - ras, That can work with such a spell,

And the mel - an - cho - ly dark - ness Gen - tly weeps in rain - y tears,
And a thou-sand dream-y fan - cies In - to bus - y be - ing start;
In the spir - its pure deep foun - tains, Whence the ho - ly pas - sions swell,

'Tis a joy to press the pil - low Of a cot - tage cham-ber bed,
And a thou-sand re - col - lec-tions Weave their bright hues in - to woof,
As that mel - o - dy of na - ture, That sub - dued, sub - du - ing strain,

And to lis - ten to the pat - ter Of the soft rain o - ver head.
As I lis - ten to the pat - ter Of the soft rain on the roof.
Which is play'd up - on the shin - gles By the pat - ter of the rain.

Haste, Thee, Winter.

Round for two parts.

FINE.

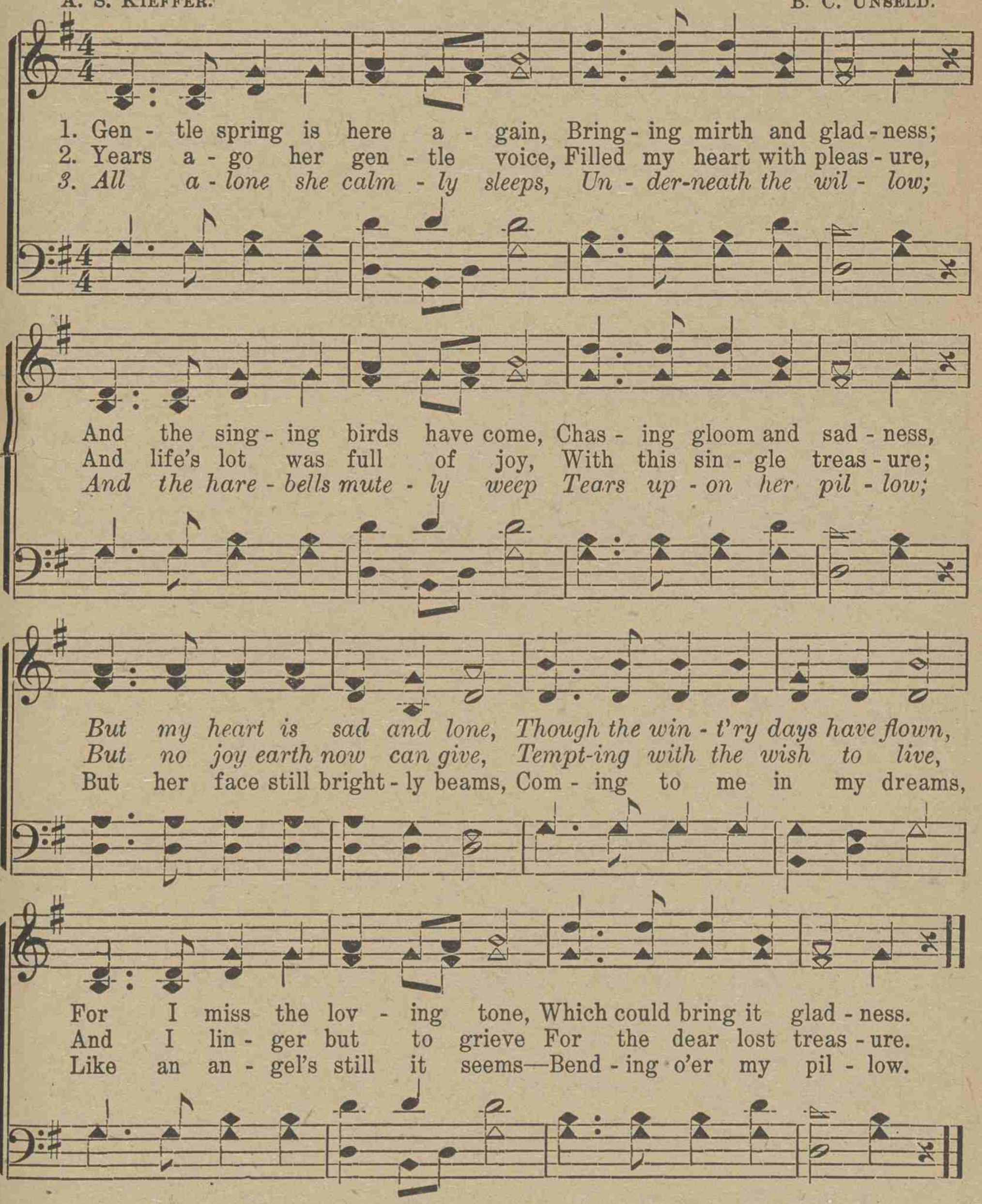
Haste, thee, win - ter, haste a - way, Far to long has been thy stay.

D. C.

Far too long thy winds have roared, Snows have beat and rains have poured;

Gentle Spring Is Here Again.

A. S. KIEFFER. B. C. UNSELD.

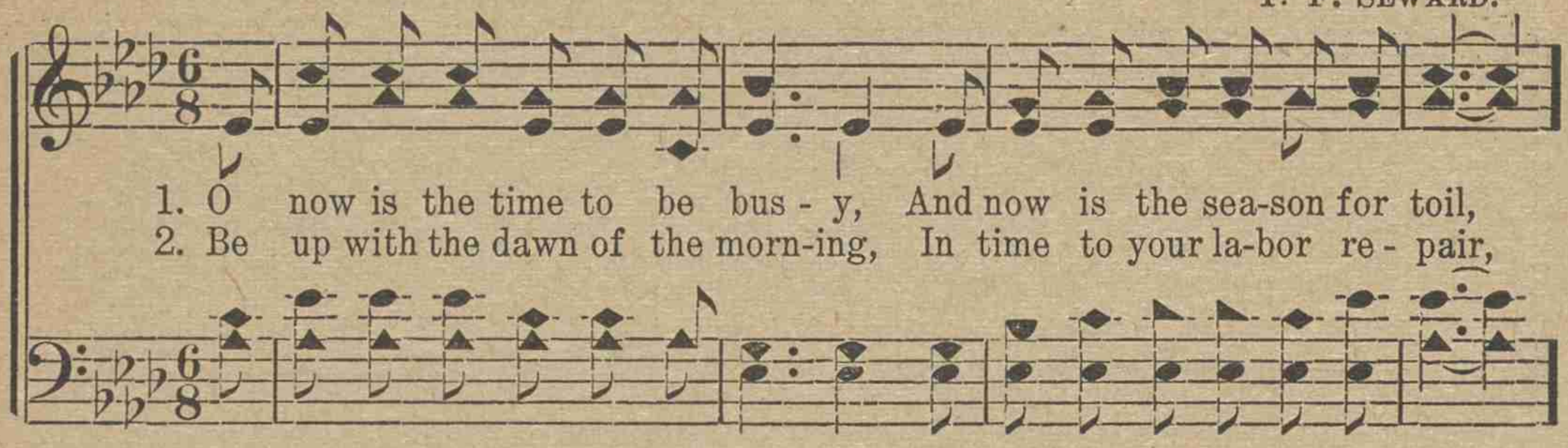


Sing With Joyful Voice.

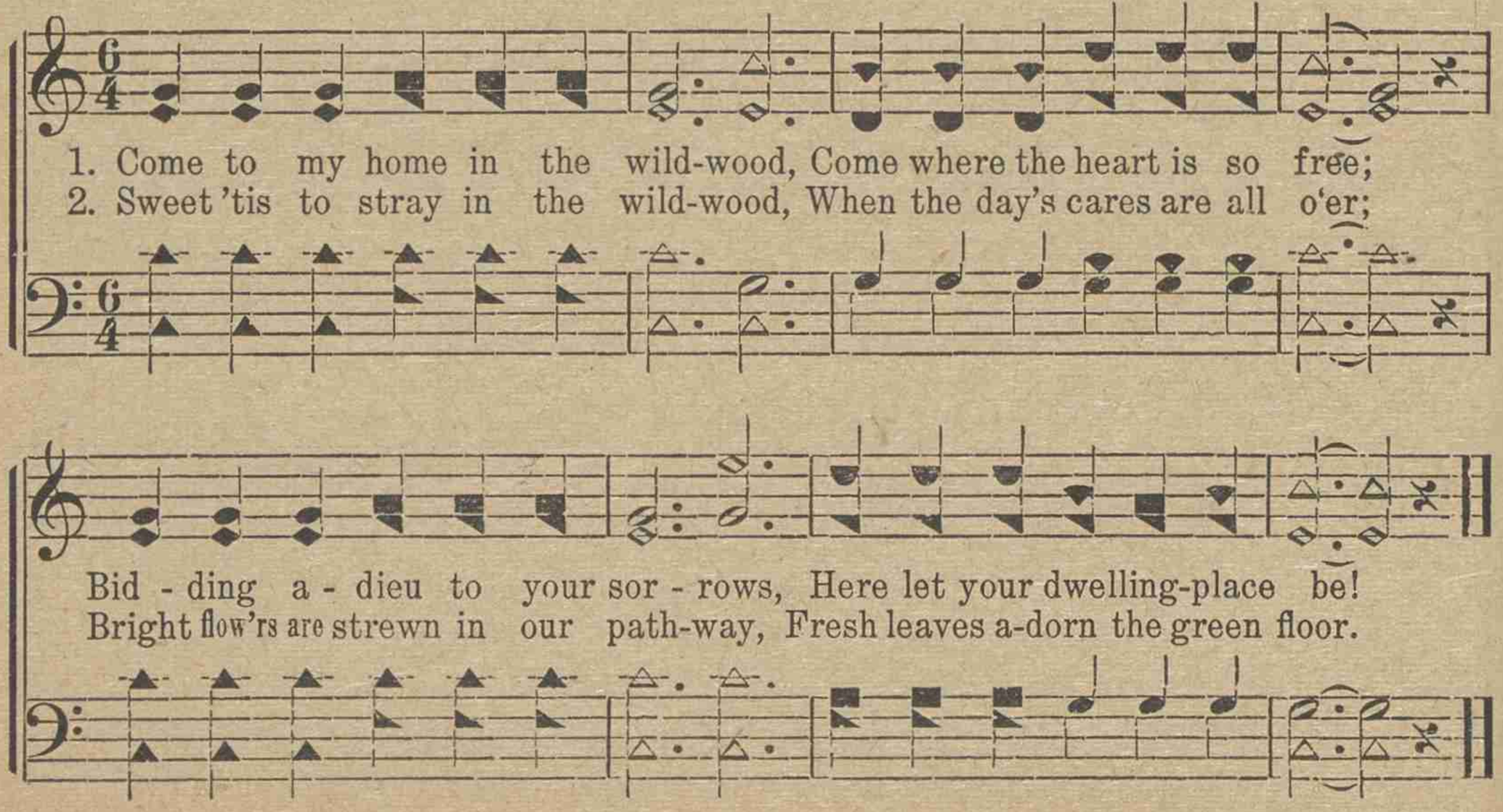
Round for three parts.

Never Put Off Till Tomorrow.

T. F. SEWARD.



Come to my Home in the Wildwood.

B. C. U.

Skating Glee.

A. S. KIEFFER.

1. Oh, come with me, and we will go And try the win-ter's cold, sir;
2. We have our mer - ry games in spring, Of ball and oth - er sorts, sir;
3. With sled and satch-el off we start, The smok - ing breakfast thro', sir;
4. But when the les - sons are all done, Oh, then we're on the ice, sir;

It freez - es now, and soon will snow, But we are tough and bold, sir.
But win - ter, too, his share can bring Of old and cheer-ful sports, sir.
And all the day, with book and chart, We have e-nough to do, sir.
And by the red - ly sink - ing sun, We're skat - ing it so nice, sir.

CHORUS.

Come, Come,

Come, come, come, come, Come, oh, come with me, sir, me.

Yes, or No.

LOWELL MASON.

1. Short speech suffices deep tho't to show, When you, with wisdom, say Yes, or No:
2. Time nev-er lin-gers, moves never slow, While he permits it, say Yes, or No;
3. Deep may the impo.t for joy or woe, Be in the little words, Yes, or No;

Save me from speeches long, dull and slow, Oh, how much better plain Yes, or No.
If he escapes you, ne'er can you know, If you a - gain may say Yes, or No.
But if the utt'rance you would forego, Eyes, ev-en eyes, may say Yes, or No.

Lovely May.

A. S. KIEFFER. B. C. UNSELD.

1. Love - ly May, mer - ry, mer - ry May! Bird - lets now are sing - ing;
2. Hap - py May, mer - ry, mer - ry May! With our songs we greet thee;
3. Balm - y May, mer - ry, mer - ry May! How we love thy glad - ness;

Ev - 'ry - where, through the balm - y air, Songs of pleas - ure ring!
On the hill, by the shin - ing rill, Now we wel - come thee.
Buds and flow'rs, through the sun - ny hours, Ope their scent - ed leaves.

CHORUS.

Wel-come, welcome, love-ly May, Mer - ry, mer-ry May, mer - ry, mer - ry May;

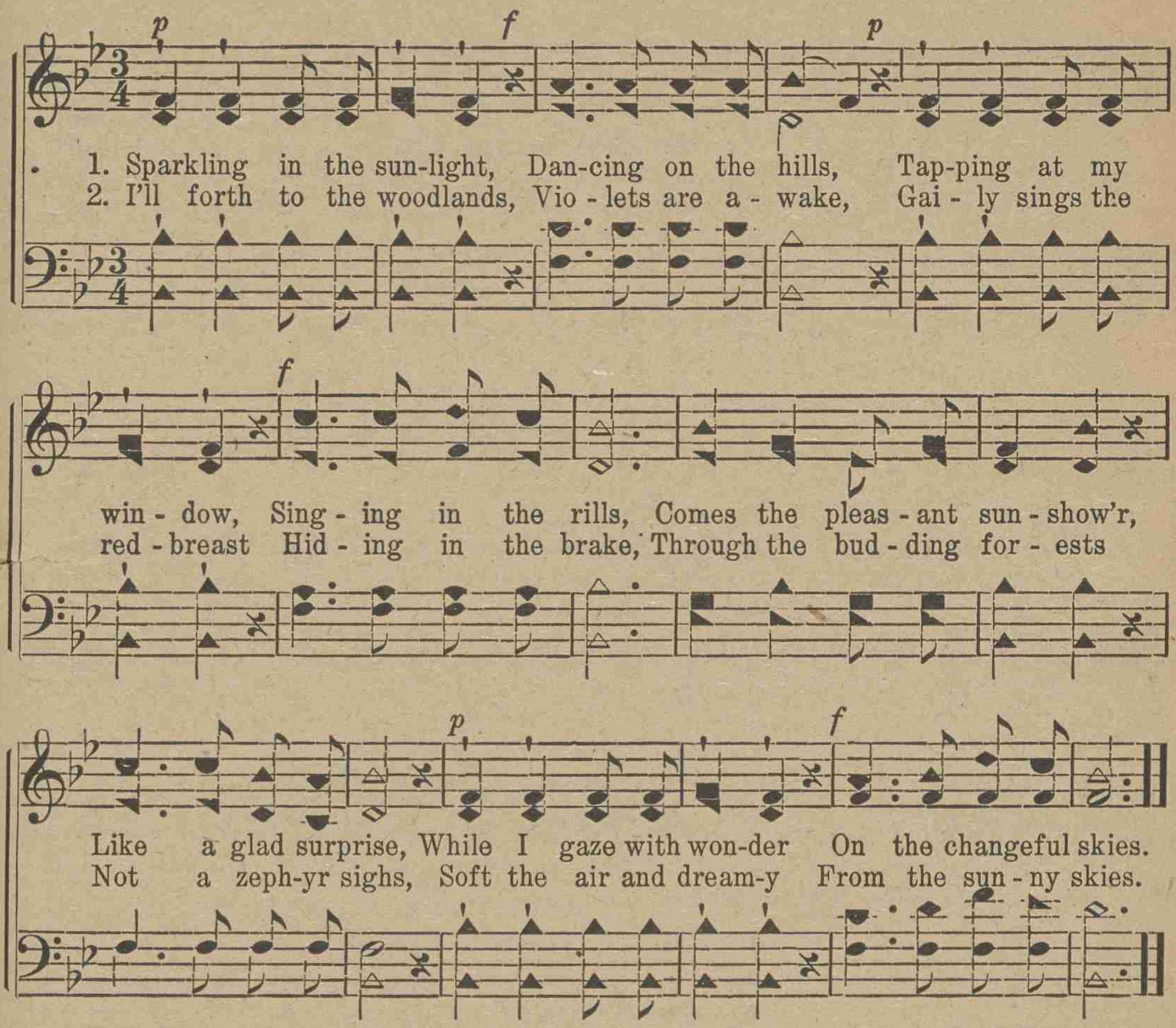
Wel-come, wel-come, love - ly May, **Mer - ry, mer-ry,** mer - ry, mer-ry May.

Come, Brothers.

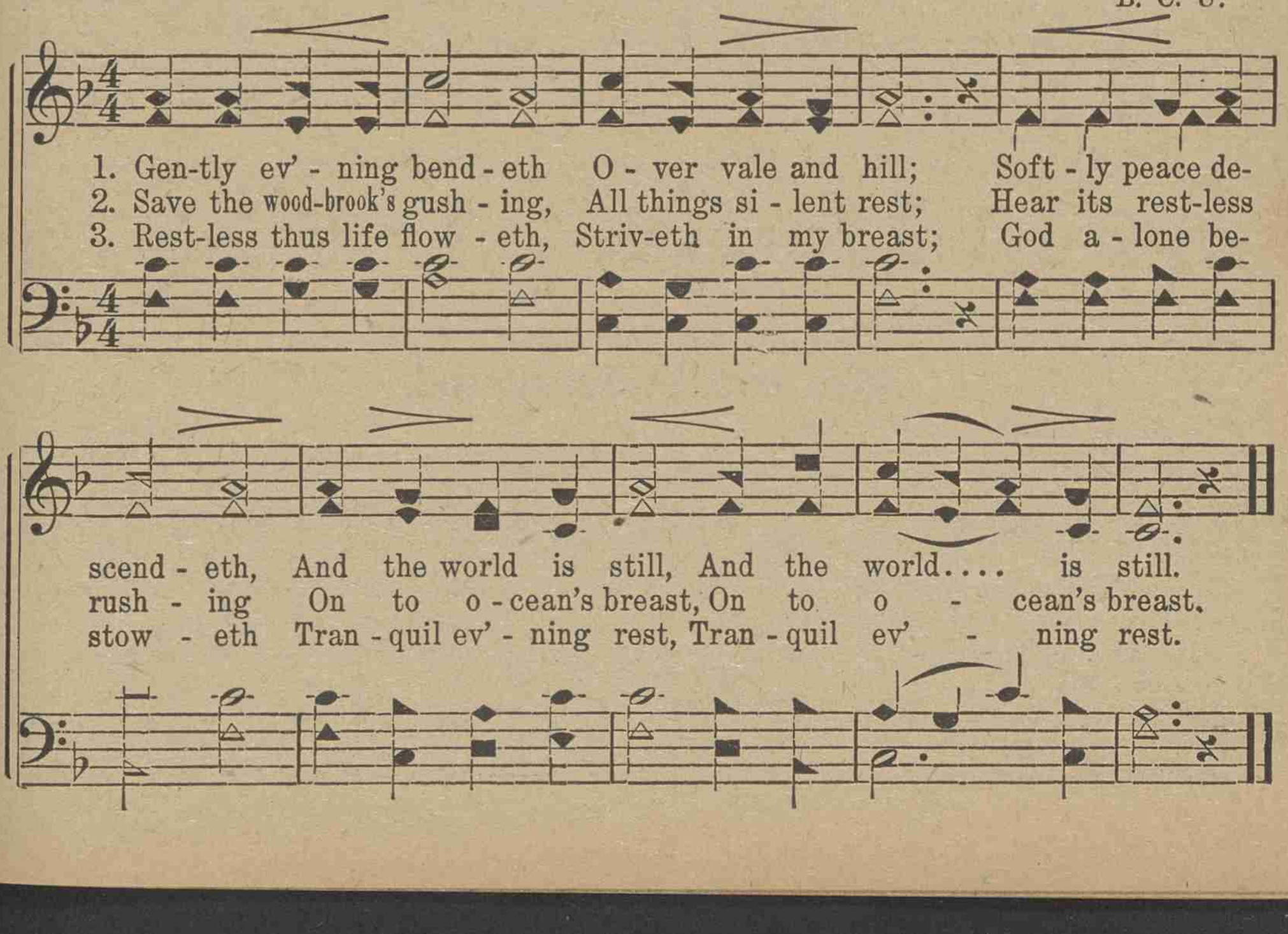
Round for four parts.

Come, broth - ers, let us sing, Sis - ters make the wel - kin ring,

Gen-tle-men, gen-tle-men, gen-tle-men, sing, Sing, la-dies, sing, now sing, ladies, sing.

Sparkling In the Sunlight.

Gently Evening Bendeth.

B. C. U.



The Patter of the Rain.

1. Ev - 'ry tin - kle on the shin-gles Has an e - cho in the heart,
2. There, in fan - cy comes my moth-er, As she used to years a - gone,
3. There is naught in Art's bra - vu - ras, That can work with such a spell,

And a thou-sand dream-y fan - cies, In - to bus - y be - ing start,
To sur - vey the in - fant sleepers, E'er she left them till the dawn,
In the spir - it's pure deep fountains, Whence the ho-ly pas-sions swell,

And a thou-sand rec - ol - lec - tions Weave their bright hues in-to wool,
I can see her bend-ing o'er me, As I lis - ten to the strain,
As that mel - o - dy of na - ture, That sub-dued, sub - du - ing strain,

As I lis - ten to the pat - ter Of the soft rain on the roof.
Which is played up - on the shin-gles, By the pat - ter of the rain.
Which is played up - on the shin-gles, By the pat - ter of the rain.

We, the Undersigned.

LAURA ELMER. R. LOWRY.

1. We've made up our mind, Don't you see? don't you see? Hearts have here combined,
2. This shall be our song, Ev - 'ry day; ev - 'ry day; Shout we loud and long
3. Sweet and sparkling flow, Bubbling springs, purling springs; Pure the grateful glow,

We, the Undersigned. Concluded.

We will flee. Wine-cups ru - by - lined; Spurn them we, spurn them we;
On our way. Cups for us shall brim, Crys - tal bright, dia - mond light;
Wa - ter brings; Come and pledge us here, Give the hand, give the hand.

CHORUS.

We, the un - der-signed, Thus a - gree.
So shall head and limb, Move a - right. We, the un - der - signed,
On - ly wa - ter clear, For our band.

We, the un - der-signed, We, the un - der-signed, Thus a - gree.

God is Present. 7s.

J. H. FILLMORE.

1. They who seek the throne of grace Find that throne in ev - 'ry place;
2. In our sick - ness, in our health, In our want or in our wealth;
3. When our wealth-ly com-forts fail, When the woes of life pre - vail,

If we live a life of pray'r, God is pres - ent ev - 'ry - where.
If we look to God in pray'r, God is pres - ent ev - 'ry - where.
'Tis the time for earn - est pray'r, God is pres - ent ev - 'ry - where.

Cradle Song.

B. C. UNSELD.

1. Ev'-ning is balm - y and cool in the west,.... Lull - ing the gold - en bright
2. Now all the flow - ers are gone to re - pose,.... All the sweet incense cups
3. Sleep till the flowers are op'- ning once more,.... Sleep till the lark in the

meadows to rest;.... Twin-kle like sil-ver stars up in the skies,....
peace-ful-ly close,.... Blossoms rocked lightly on evening's mild breeze,....
morning shall soar,.... Sleep till the gold-en bells heav-en - ly chime,....

CHORUS.

Greeting the two lit - tle slum - b'ring eyes.
Drow-si - ly, dream-i - ly, swing the trees. Sweet - ly sleep,
Fes-tive - ly wel-comes the morn - ing's prime.

Rall. *pp*

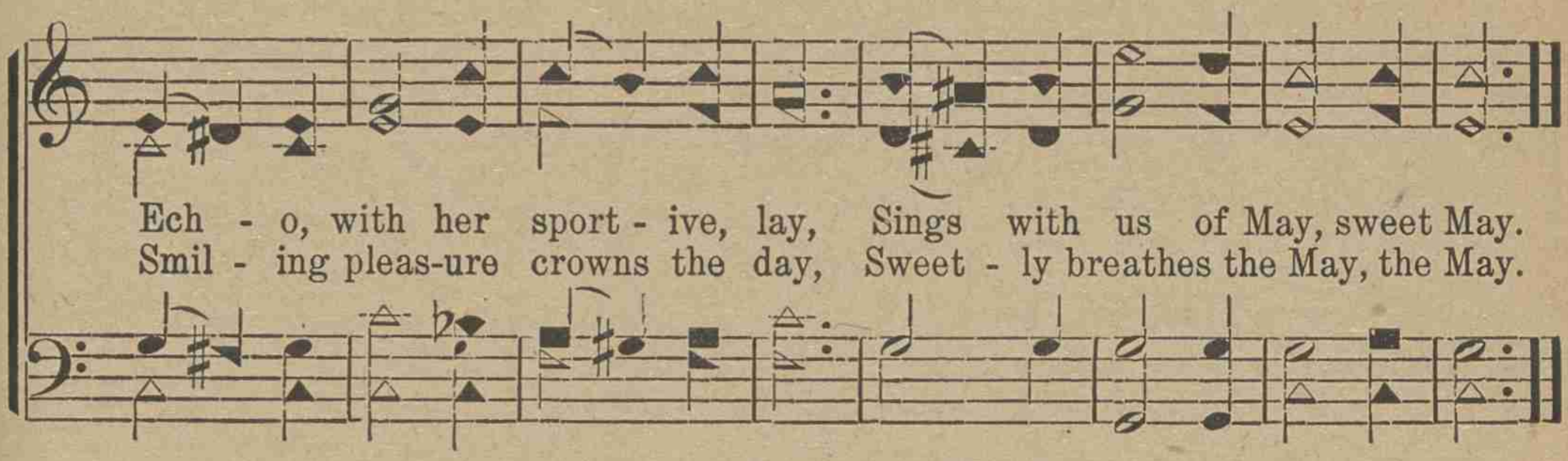
sweet - ly sleep, Thy watch the good an-gels in par - a - dise keep.....

Now the Wint'ry Storms are O'er.

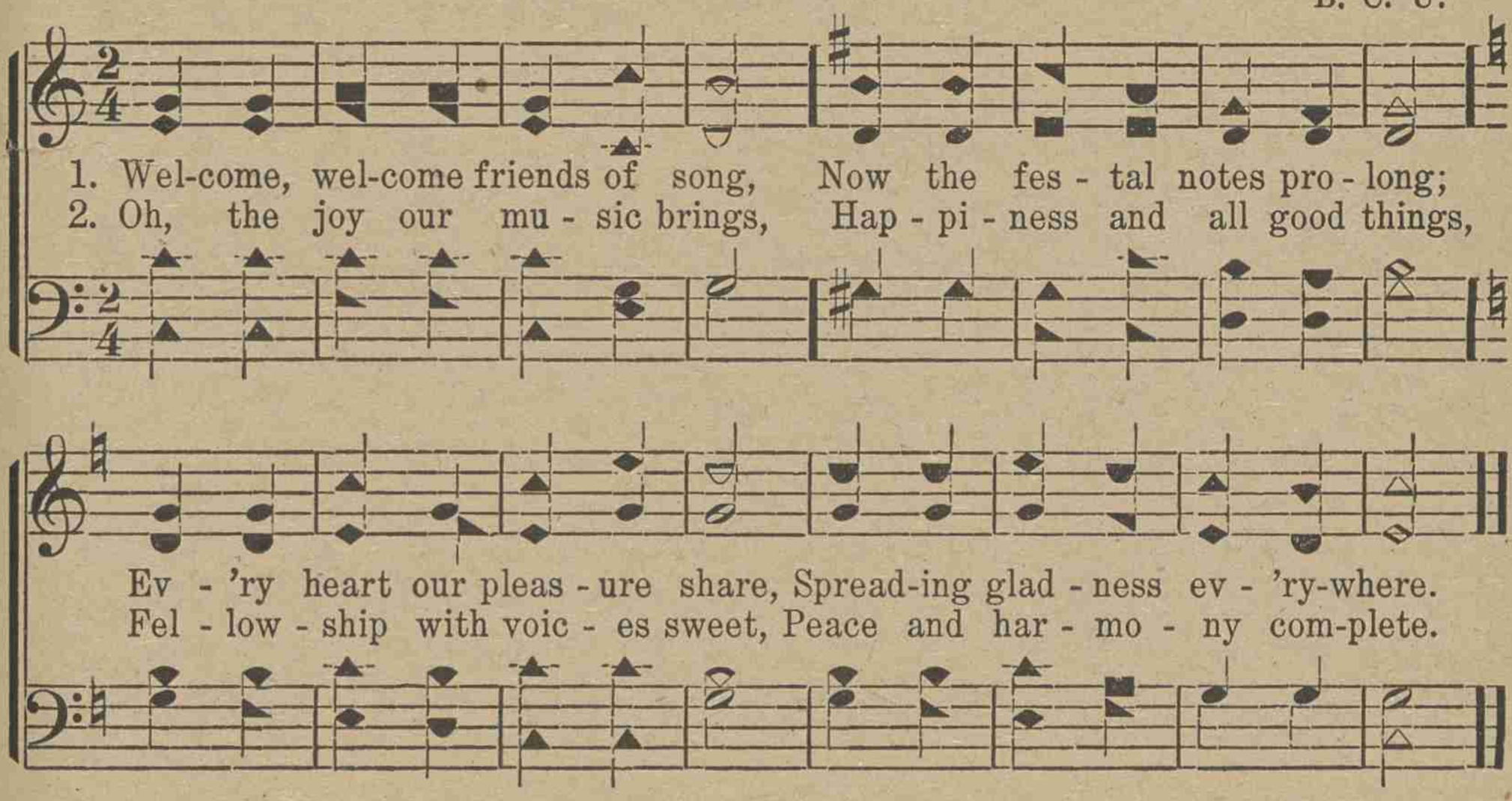
By practicing the parts of this piece separately, pupils will be made familiar with the most important of the chromatic tones.

T. F. S.

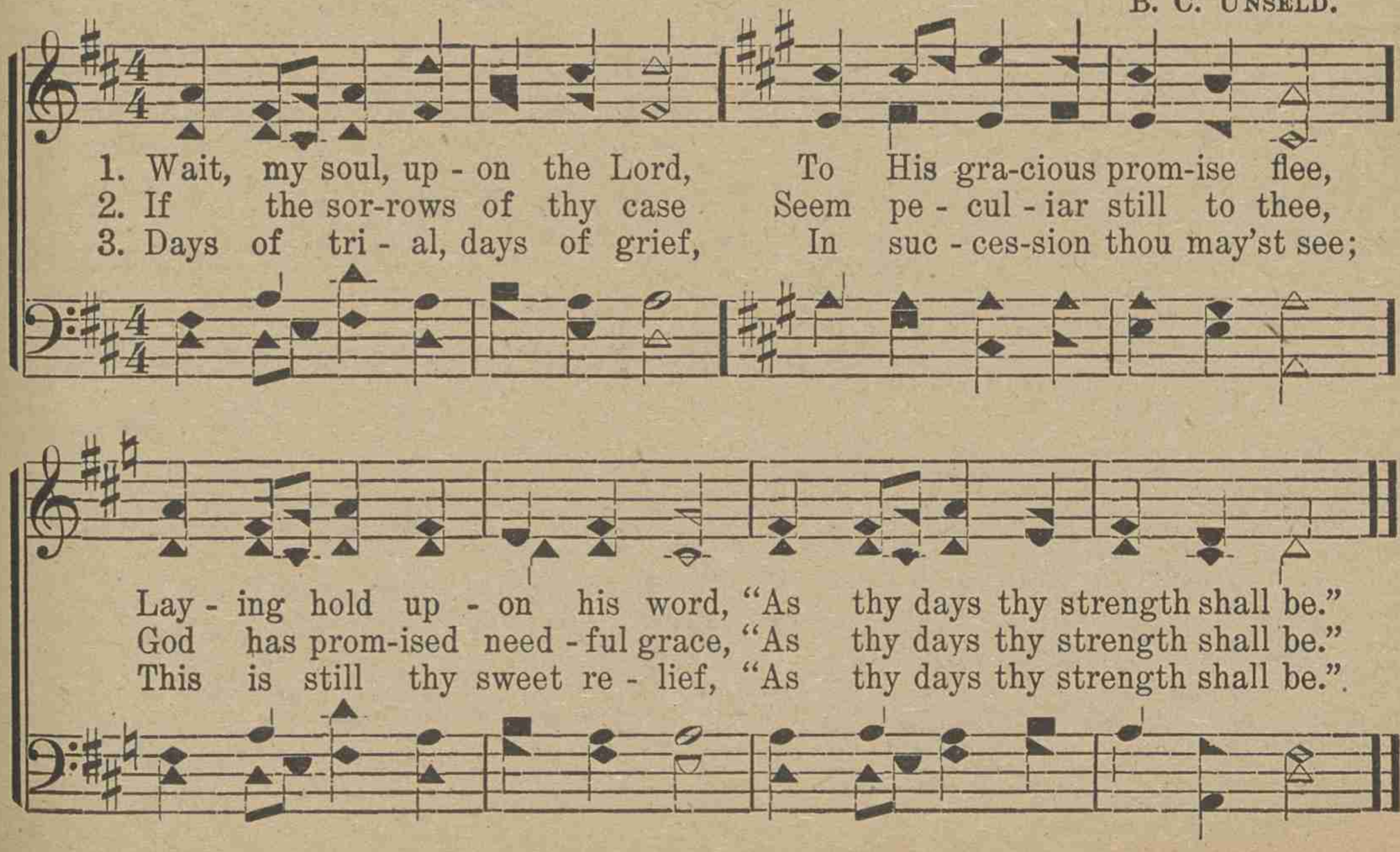
1. Now the win - t'ry storms are o'er, Spring un-locks her ver - dant store;
2. Now re-spon - sive thru the grove, Soft - ly turned to spring and love,

Now the Wint'ry Storms Are O'er. Concluded.

Welcome, Friends of Song.

B. C. U.



Daily Strength.

B. C. Unseld.

Give a Bright Smile.

B. M. R.

1. Min-strels sing in ma - ny lays Of this world of sor - rows,
2. Days and mo - ments pass a - way, Nev - er more re - turn - ing,
3. Do not sit and i - dly wait For a spec - ial mis - sion,

Chid - ing fate's ca - pri - cious ways, Fear - ing dark to - mor - rows;
Use them wise - ly while we may, Sweet con - tent - ment earn - ing;
Long-ing to do some - thing great, Fill a low po - si - tion;

Pleasant songs we hold most dear, Those which banish care; Kind-ly ac - tions
Kind-ly hearts that love to cheer, Sure-ly are not rare, So to those who
Seeds of kind-ness we hold dear, Sow them ev - 'ry - where, In a friendly

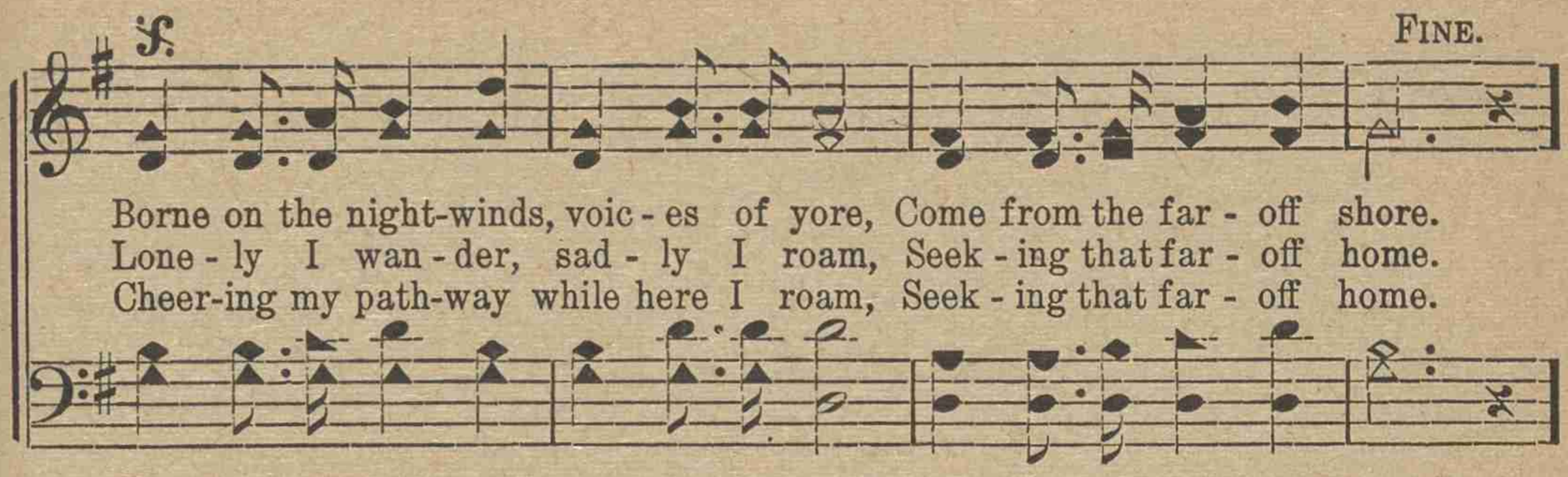
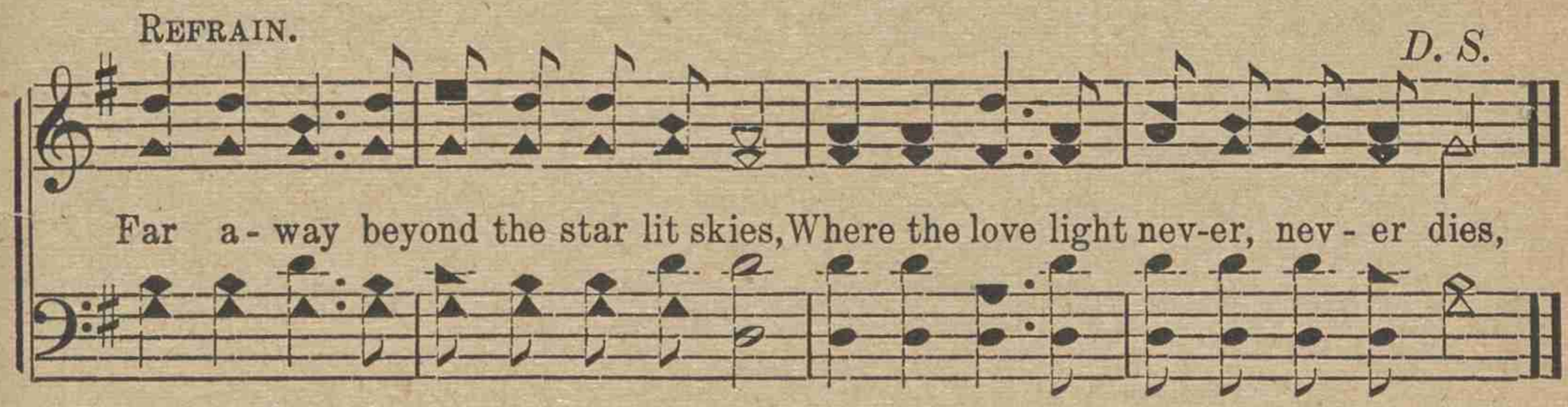
al - ways cheer, Give a bright smile here, my friend, Give a kind word there.
lin - ger near, Give a bright smile here, my friend, Give a kind word there.
way sin - cere, Give a bright smile here, my friend, Give a kind word there.

Twilight is Stealing.

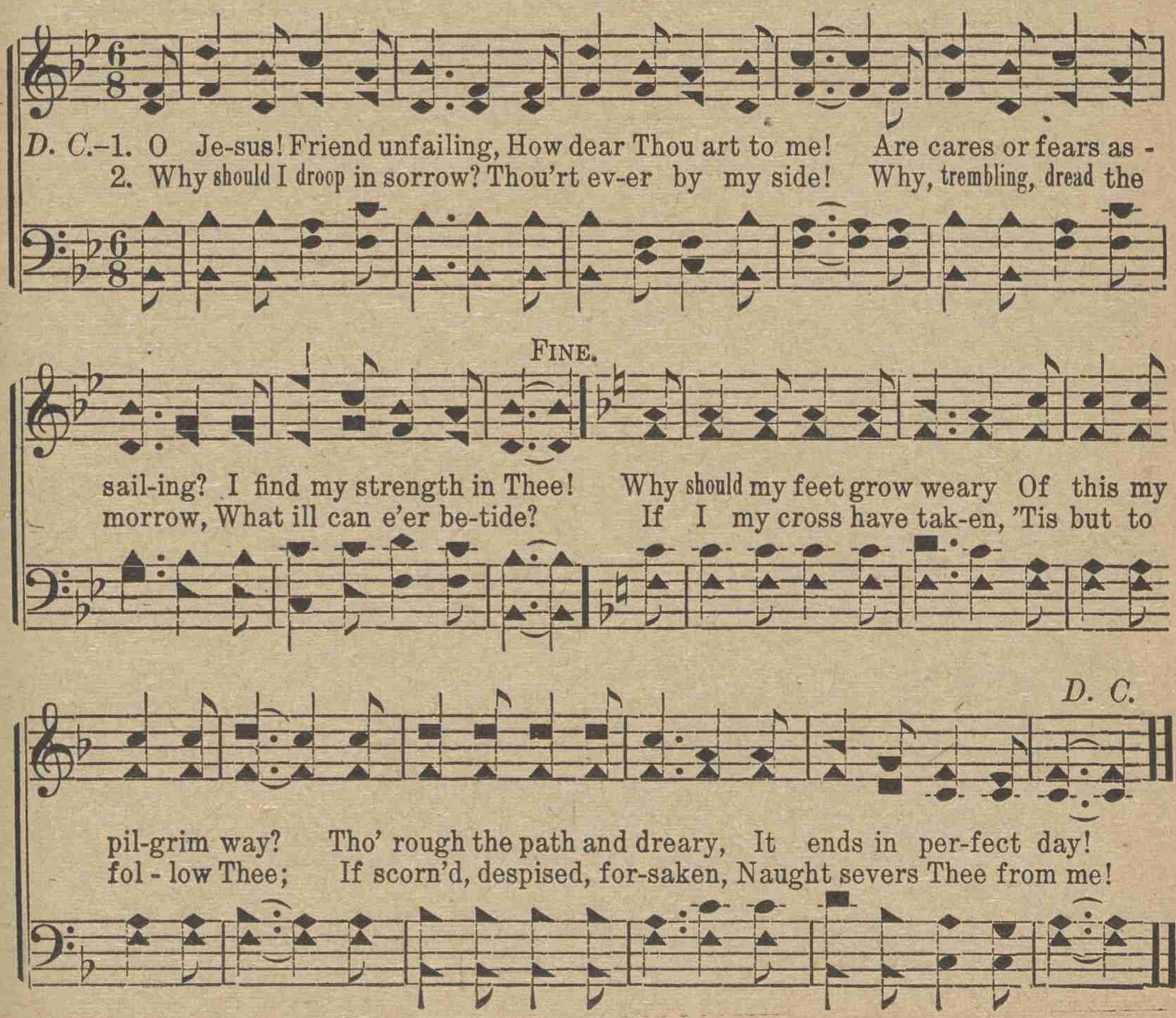
A. S. KIEFFER. B. C. UNSELD.

1. Twi-light is stealing o - ver the sea, Shadows are fall - ing dark on the lea;
2. Voic-es of loved ones! songs of the past! Still linger round me while life shall last;
3. Come in the twilight, come, come to me! Bringing some message o - ver the sea,

By per. of B. C. Unseld.

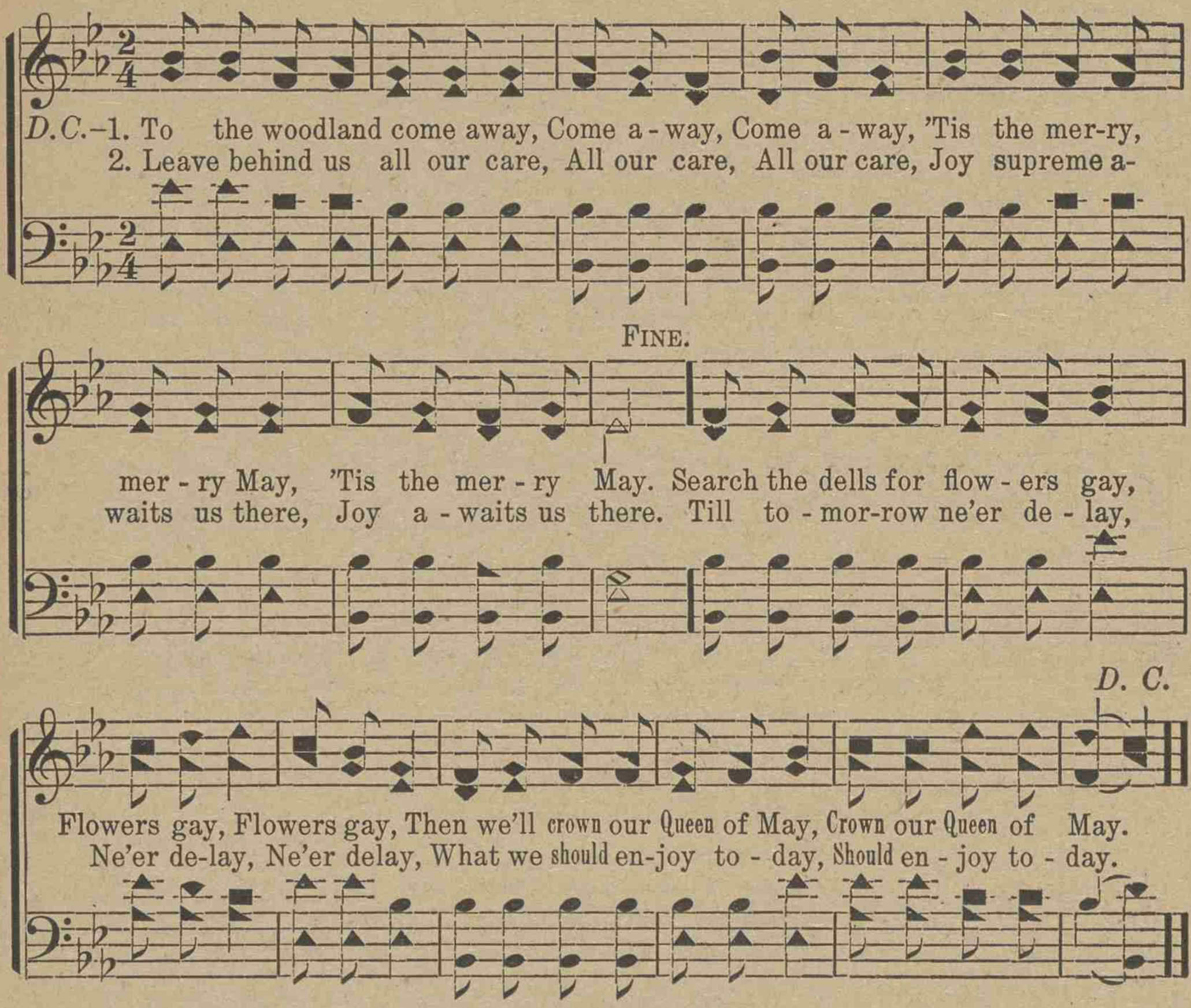
Twilight is Stealing. Concluded.

D. S.–Gleameth a man-sion filled with de - light, Sweet, hap-py home so bright!

Reliance.

THEO. F. SEWARD, by per.



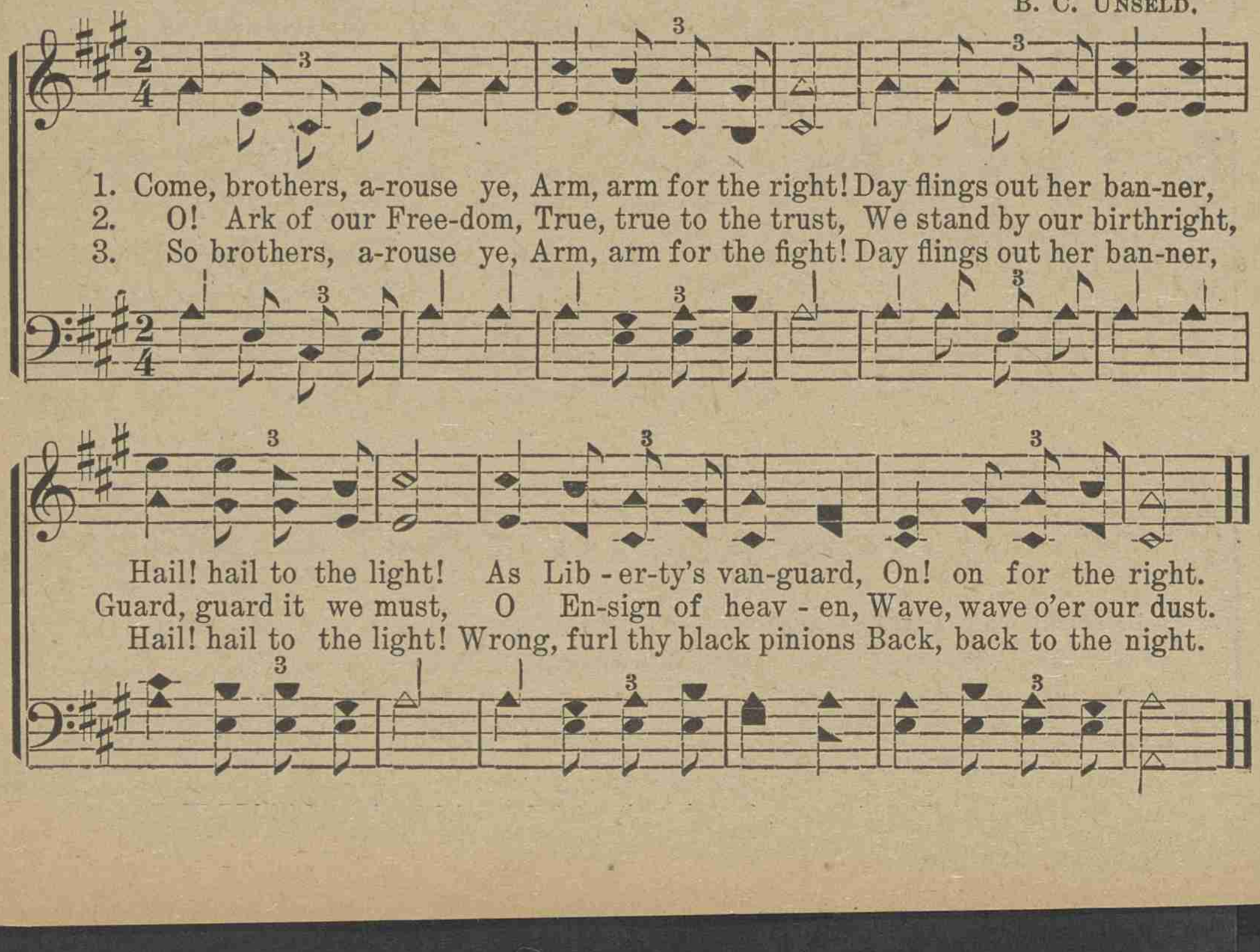
To the Woodlands.

B. C. UNSELD.



Come, Brothers, Arouse Ye.

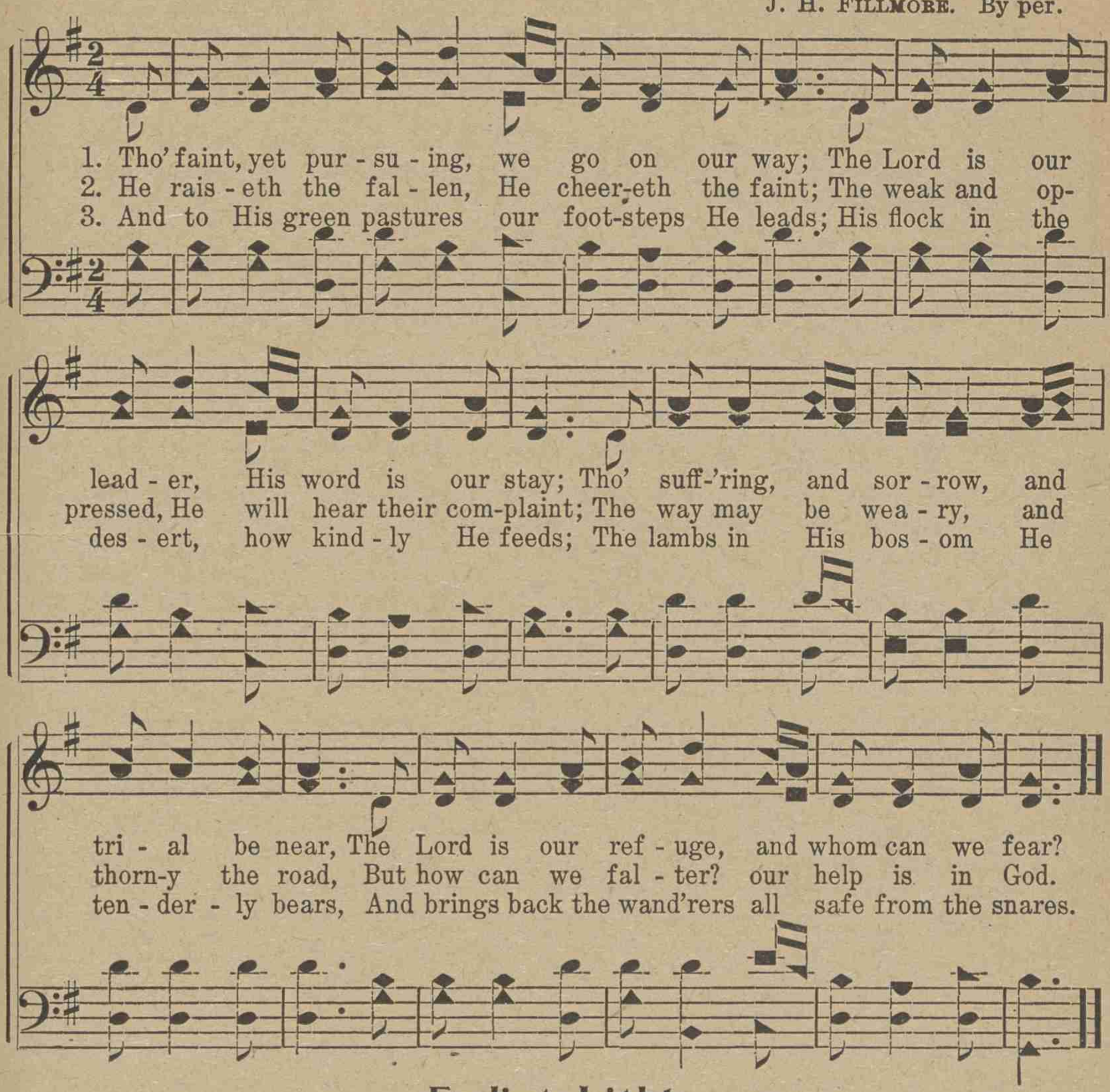
B. C. UNSELD.



Though Faint, Yet Pursuing.

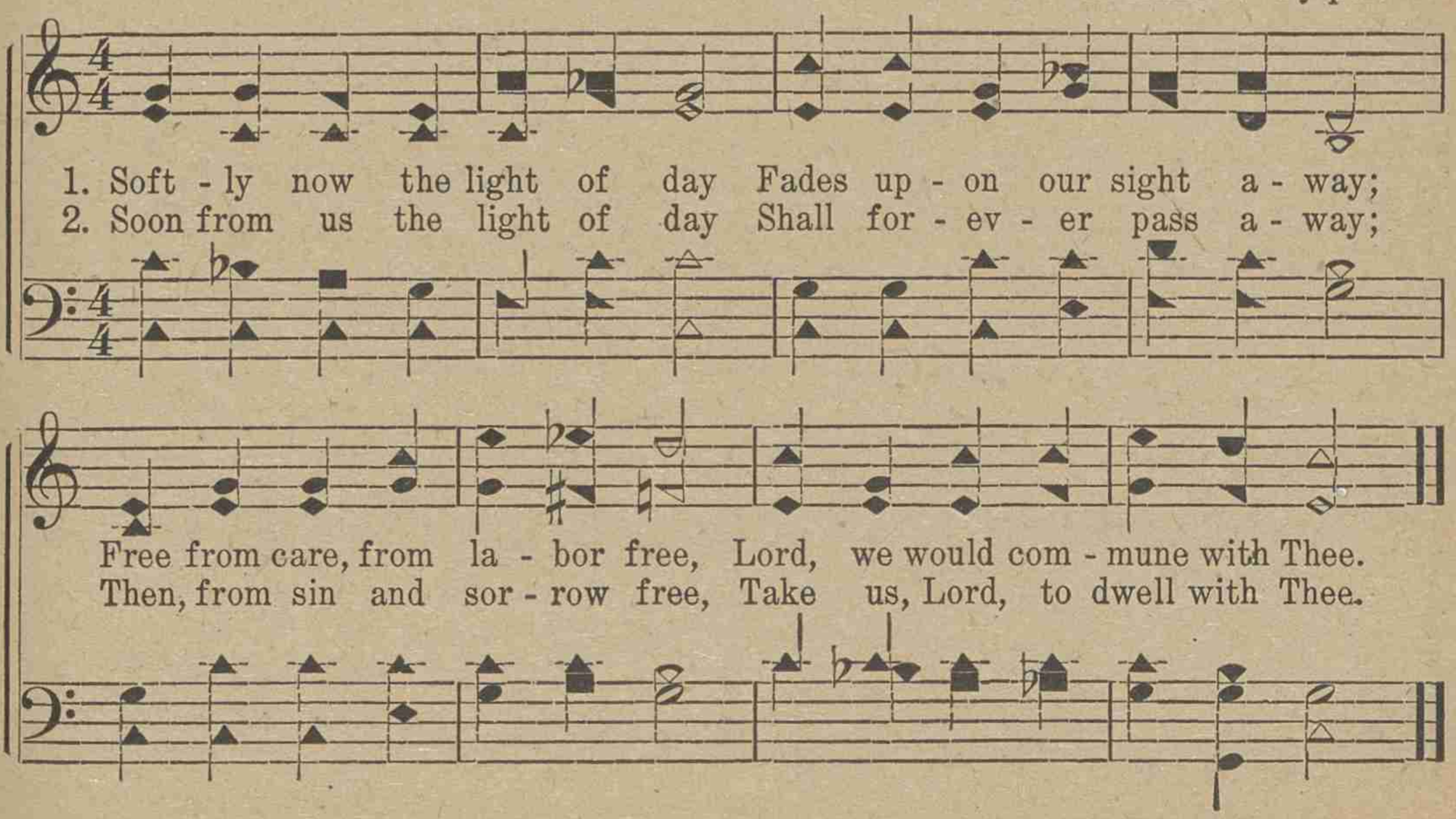
J. H. FILLMORE. By per.

1. Tho' faint, yet pur - su - ing, we go on our way; The Lord is our lead - er, His word is our stay; Tho' suff-'ring, and sor - row, and tri - al be near, The Lord is our ref - uge, and whom can we fear?
2. He rais - eth the fal - len, He cheer-eth the faint; The weak and op- pressed, He will hear their com-plaint; The way may be wea - ry, and thorn-y the road, But how can we fal - ter? our help is in God.
3. And to His green pastures our foot-steps He leads; His flock in the des - ert, how kind - ly He feeds; The lambs in His bos - om He ten - der - ly bears, And brings back the wand'rers all safe from the snares.



Fading Light.

E. T. HILDEBRAND. By per.

1. Soft - ly now the light of day Fades up - on our sight a - way;
2. Soon from us the light of day Shall for - ev - er pass a - way;

Free from care, from la - bor free, Lord, we would com - mune with Thee.
Then, from sin and sor - row free, Take us, Lord, to dwell with Thee.

If I Were a Sunbeam.

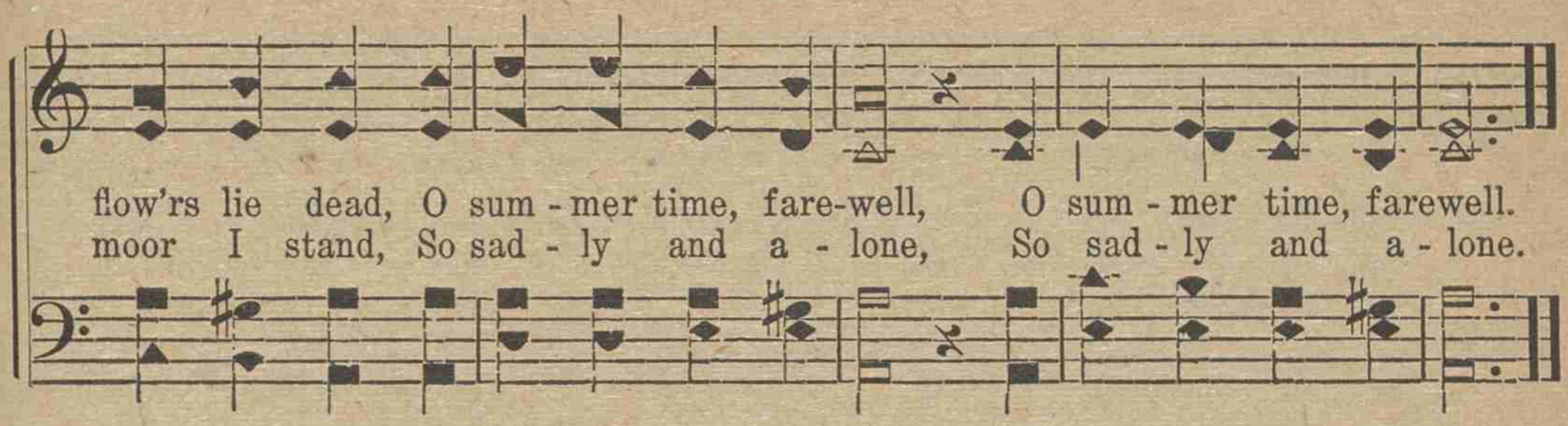
1. If I were a sun-beam, I know what I would do; I'd seek the whit - est lil - ies The rain - y woodlands through; Steal-ing in a - mong them, The soft - est light I'd shed, Un - til each grace-ful lil - y Raised its droop-ing head.
2. If I were a sun-beam, I know were I would go; In - to the low - liest hov - els All dark with want and woe, Till sad hearts looked up-ward I there would shine and shine! Then they would think of heav - en Their sweet home and mine.
3. Art thou not a sun-beam, O child whose life is glad With still an in - ner ra-diance That sun - shine nev - er had? As the Lord hath blessed thee, O scat-ter rays di - vine! For there can be no sun - beam, But must die or shine!

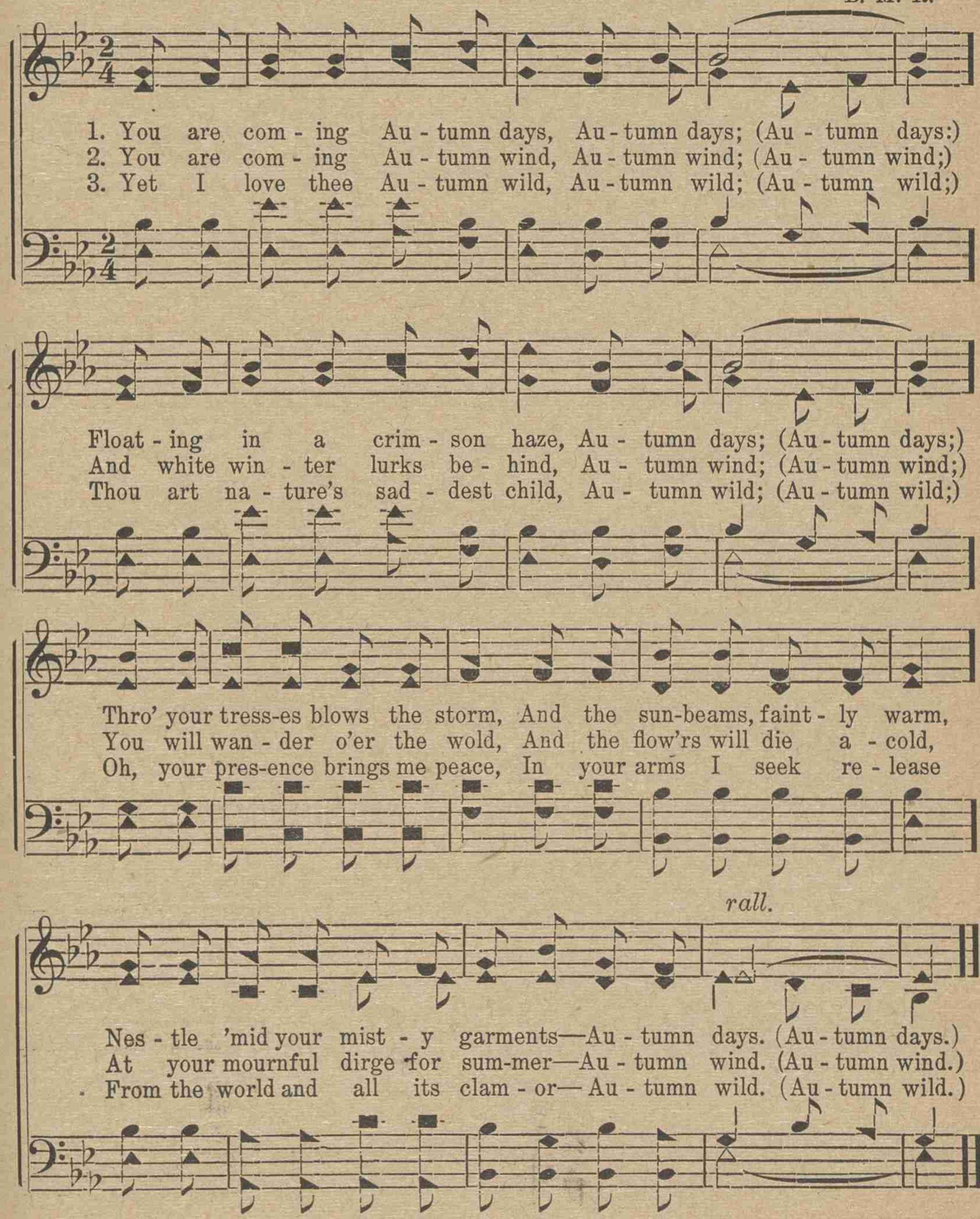
head, Un - til each grace-ful lil - y Raised its droop - ing head.
mine, Then they would think of heav - en, Their sweet home and mine.
shine! For there can be no sun - beam, But must die or shine!

Summer Time, Farewell.

B. C. U.

1. The win-ter days are com-ing; The summer time has fled; Up - on the plain the
2. The birds to oth - er countries O'er seas and hills have flown; Up - on the bar - ren

Summer Time, Farewell. Concluded.

You Are Coming, Autumn Days.

B. M. R.

Nutting Song.

B. C. UNSELD.

1. Who has no sun - shine in his heart, May call the au - tumn so - ber,
2. The yel - low moon is clear and bright, The si - lent up - land light - ing;
3. Hur - rah! the nuts are drop-ping ripe In all the for - ests bow - ers;

But boys with pul - ses leap - ing wild, Should love the brown Oc - to - ber;
The mead-ow grass is crisp and white, The frosts are keen and bit - ing;
We'll climb as high as squir - rels go, We'll shake them down in show - ers;

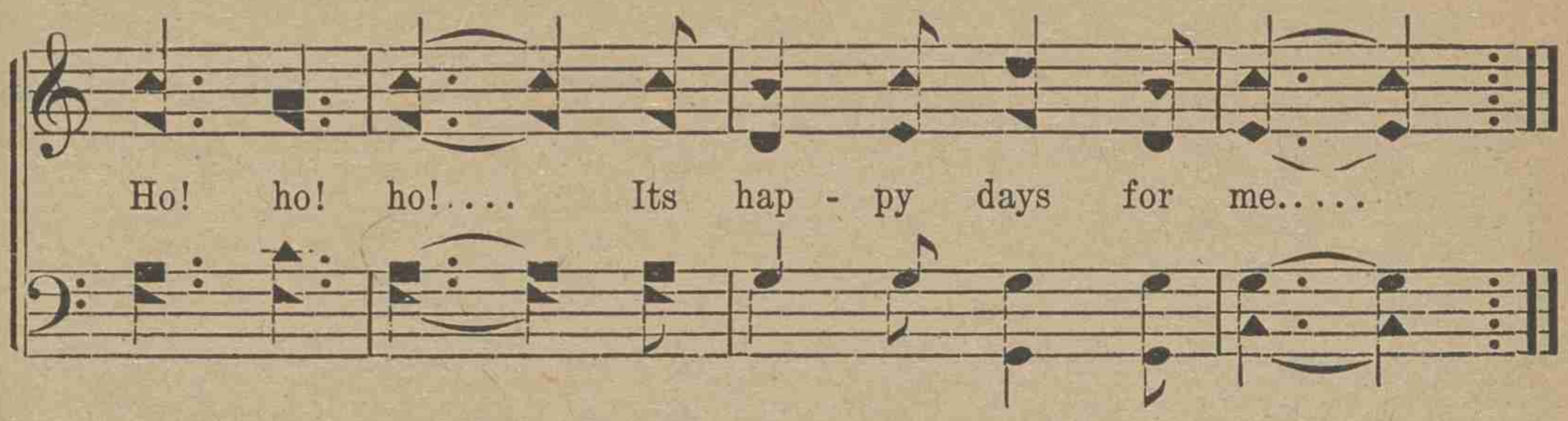
A - long the glade, and on the hill, The rud - dy oaks are glow - ing,
A shin - ing moon, a frost - y sky, A gust - y morn to fol - low,—
When heads are gray, and eyes are dim, We'll call the au - tumn so - ber,

And mer - ry winds are out by night, Thro' all the for - est blow - ing.
To drive the with-ered leaves a - bout, And heap them in the hol - low.
But now with life in ev - 'ry limb, We love the brown Oc - to - ber.

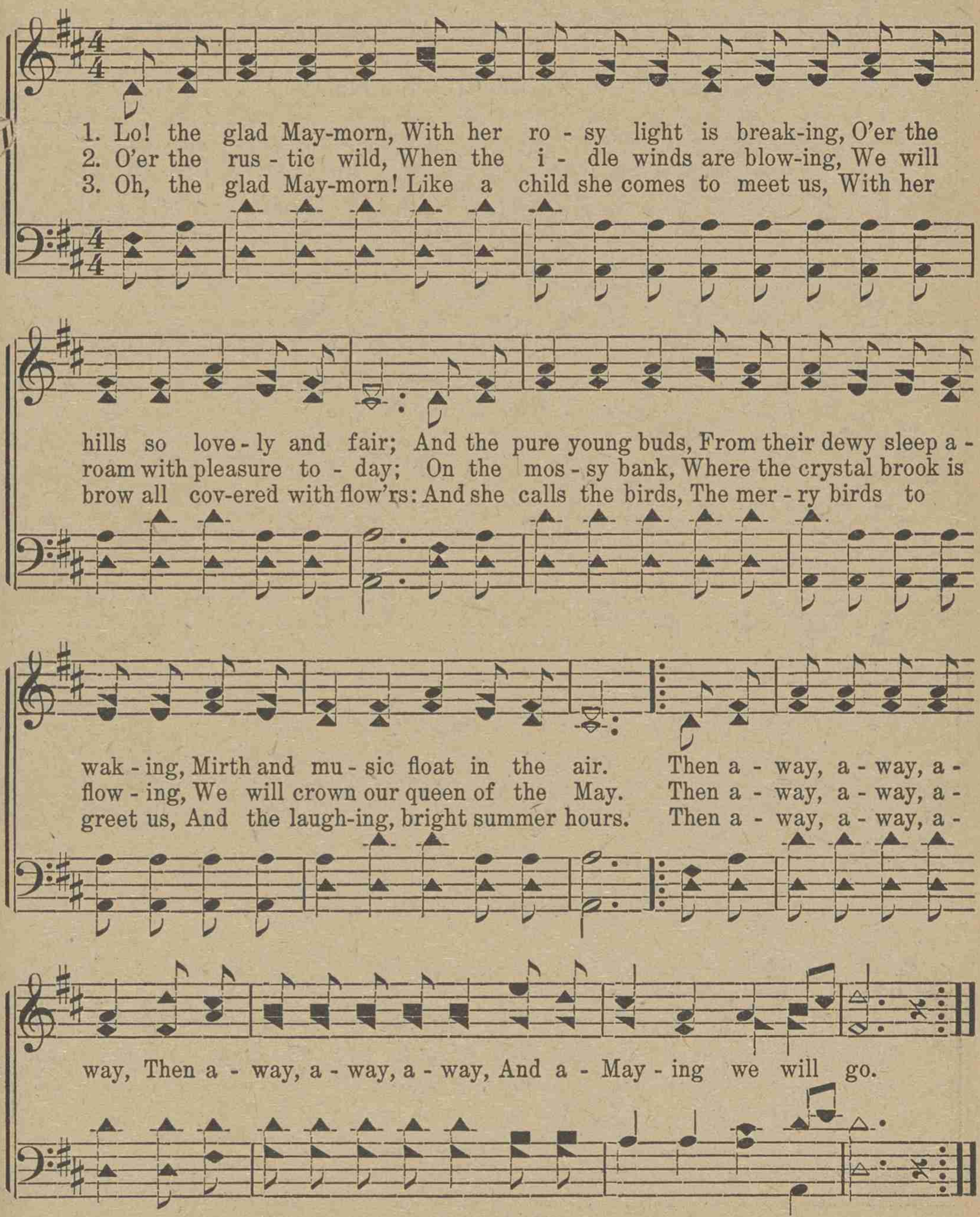
CHORUS.

Ho! ho! ho!..... The gold - en au - tumn bright with glee,

Nutting Song. Concluded.



Lo! the Glad May-Morn.



Sunny Hours.

JAMES D. VAUGHAN.

Cheerfully.

1. O ye hours! ye sun - ny hours! Float - ing light - ly, light - ly by,
2. O ye hours! ye sun - ny hours! Are ye waft - ing, waft - ing song?
3. O ye hours! ye sun - ny hours! In your si - lent, si - lent flow,

Are ye come with buds and flow'rs, O - dors and blue sky?
Doth wild mu - sic stream in show'rs All the groves a - mong?
Ye are might - y, might - y pow'rs, Bring ye bliss or woe?

"Yes, we come, a - gain we come, Through the woodlands, woodlands free,
"Yes, the night - in - gale is there, While the star - light, star-light reigns,
"Throw not shades of anx - ious tho't O'er the glo - rious, glo - rious flow'rs;

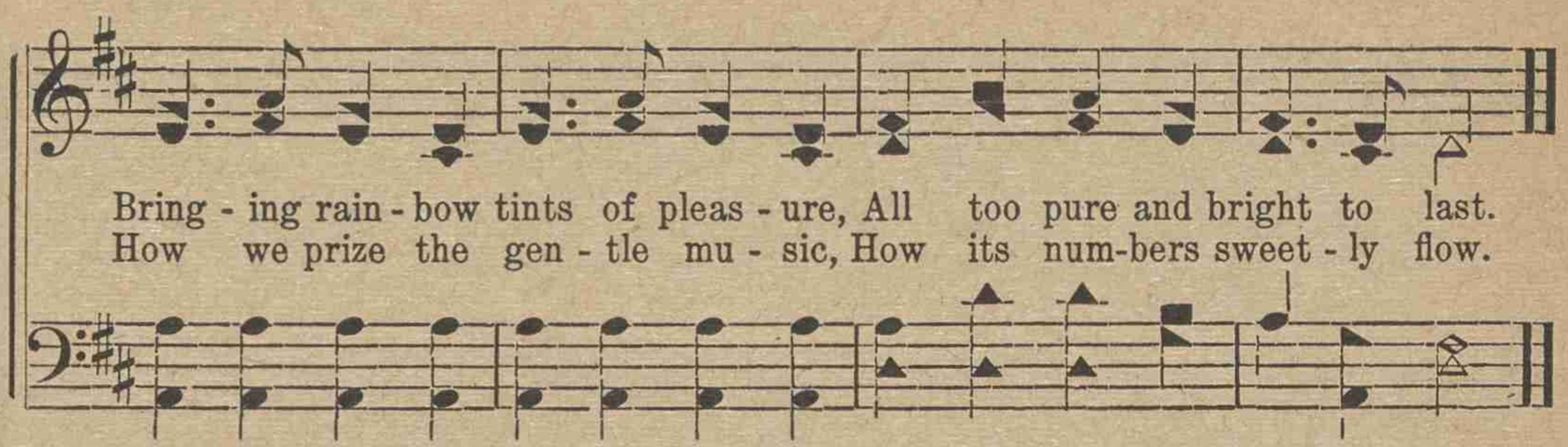
Bring-ing ma - ny a wan - d'rer home, With the bird and bee."
Mak - ing young leaves and sweet air Trem - ble with her strains."
We are come with sun - shine fraught, Ques - tion not the hours."

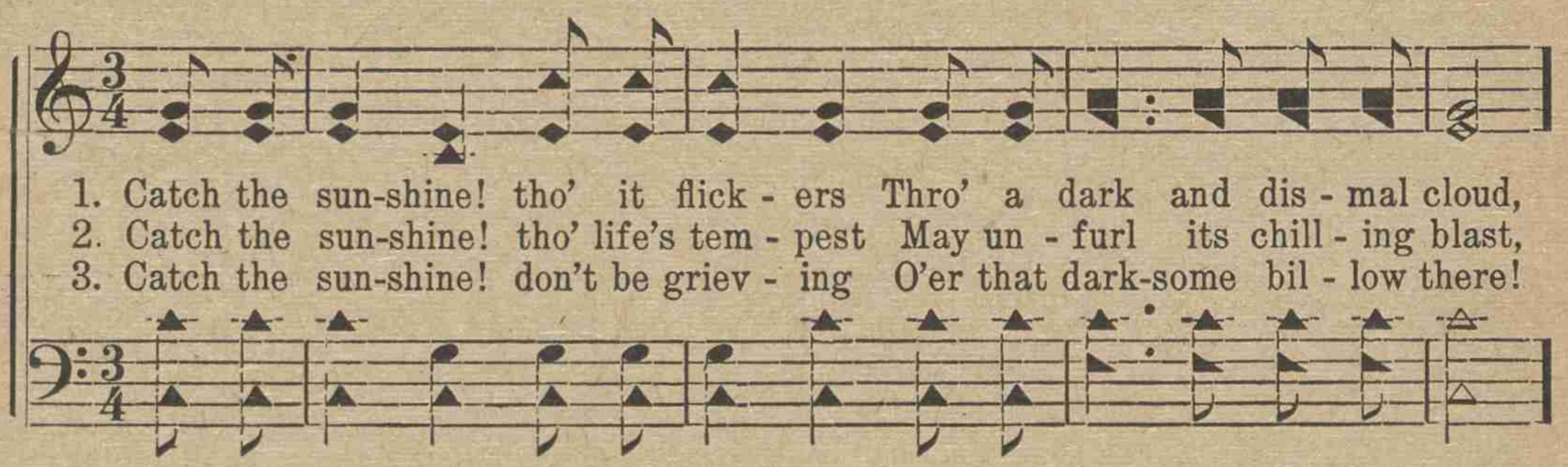
Property of James D. Vaughan.

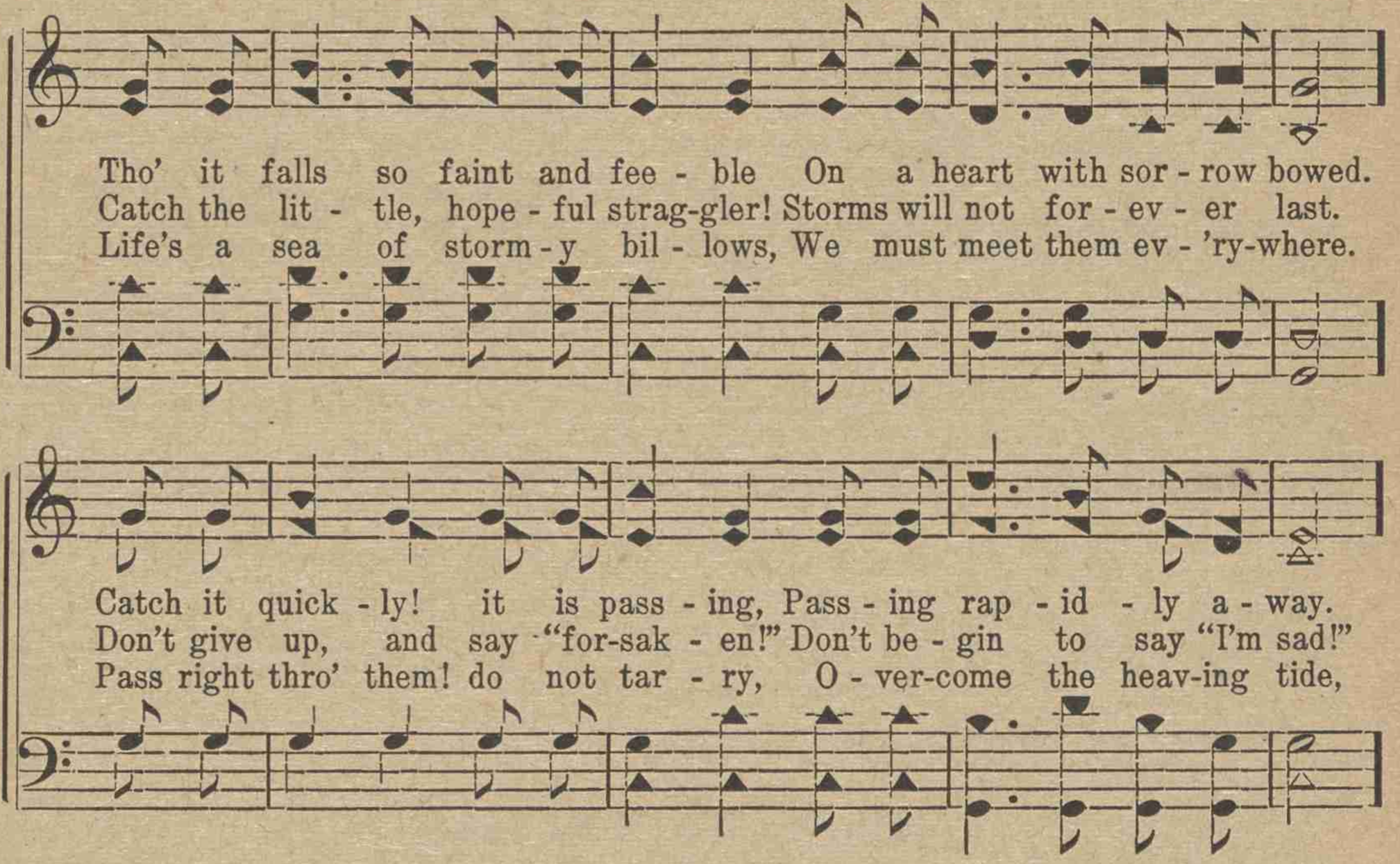
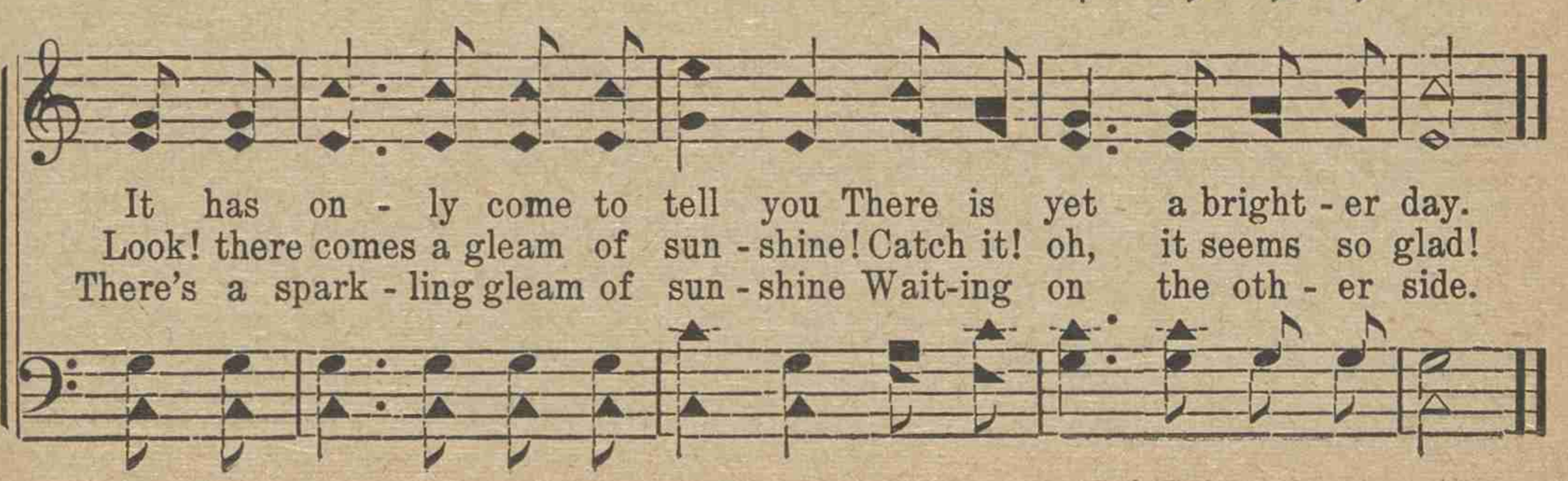
Busy Memory Ever Playing.

A. and U.

1. Bus - y mem-'ry ev - er play - ing, In the sun-shine of the past;
2. Bus - y mem-'ry ev - er wak - ing, Sil - ver tones of long a - go;

Busy Memory Ever Playing. Concluded.

Catch the Sunshine.





Praise Divine.

J. D. V. JAMES D. VAUGHAN.

Joyfully.

1. We will sing the praise of Je - sus, The joy - ful strains pro - long,
2. O His love is ver - y pre - cious, His mer - cy full and free,
3. By the far - off crys - tal riv - er, In E - den land so fair,

And our pray'rs shall as - cend heav'nward, On waves of per - fect song.
To the wea - ry, heav - y - la - den He says, "Come un - to me."
With the glo - ri - fied im - mor - tals, We'll praise for - ev - er there.

CHORUS.

We will laud our great Re - deem-er, And let our light so shine,
That the world will join the cho - rus, And sing His "praise di - vine."

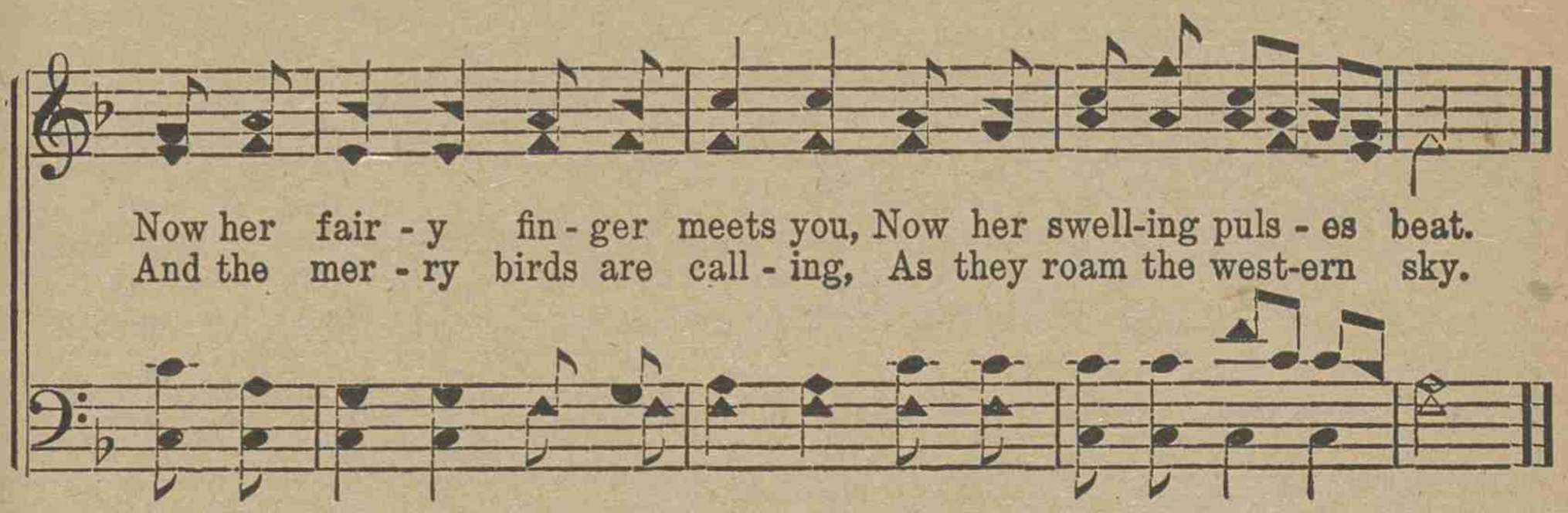
Owned by James D. Vaughan.

Blow! Ye Breezes.

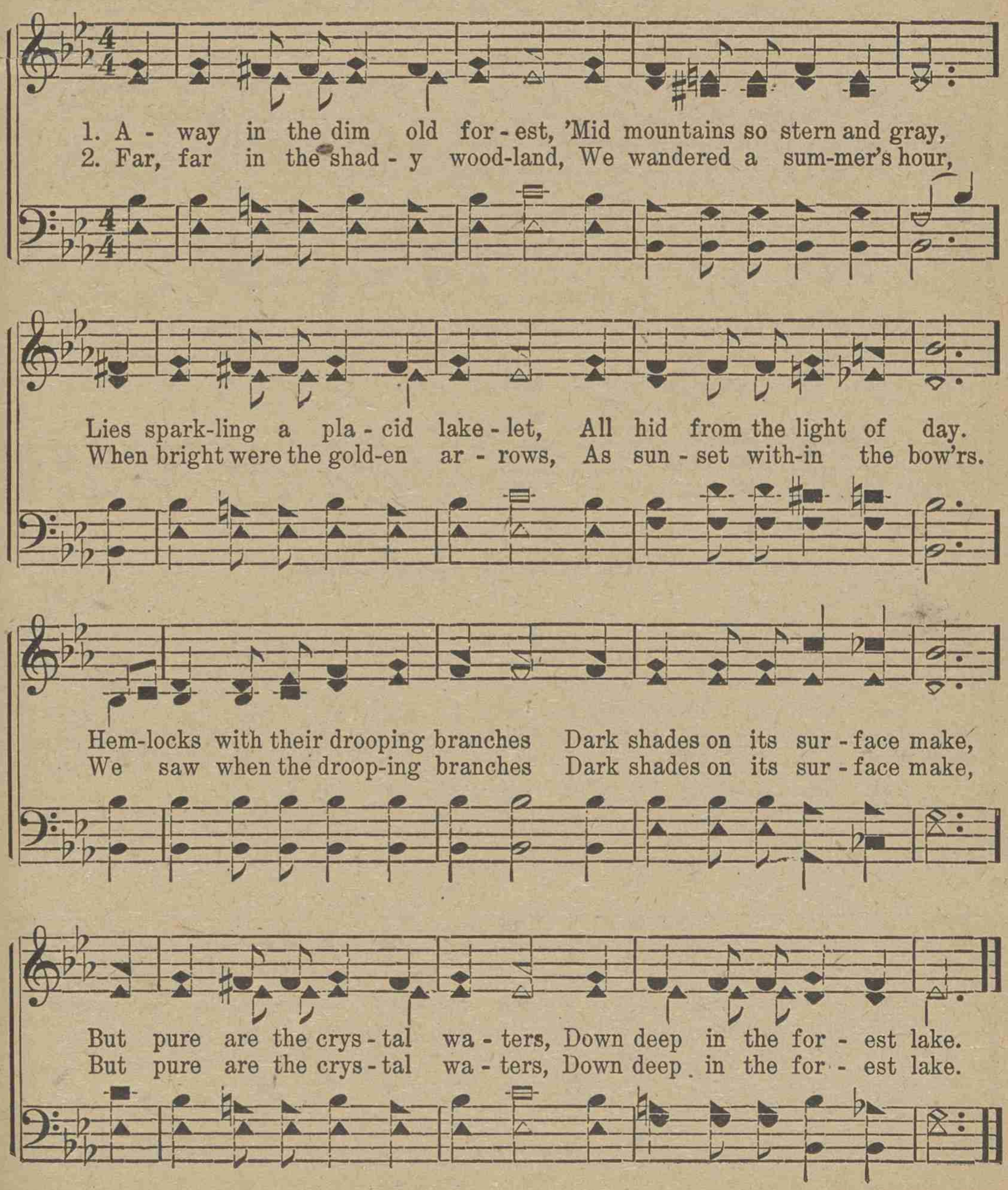
B. C. U.

1. Blow, ye breez - es! sum-mer greets you, With her soft and ten-der heat;
2. Sweetly are her show-ers fall - ing, From the moun - tain far on high;

Blow! Ye Breezes. Concluded.



Away in the Dim Old Forest.



Keep the Lovelight Glowing.

IDA L. REED. JAMES D. VAUGHAN.

1. Let us keep the lovelight glowing, Ev - 'ry - where, Streams of glad-ness
2. Let us keep the lovelight glowing, Darkened ways All a - bout us
3. Let us keep the lovelight glowing Full and free, All its joys to

ev - er flow - ing Full and fair. Thro' our lives to oth - ers bringing
will be glow-ing Bright with praise. Lips long mute will soon be sing-ing,
oth - ers show-ing Faith-ful - ly. Our small rays, far-flung may ev - er

Joy and light, Far and free their radiance flinging Thro' the night.
Hearts grow strong, If we keep love's glad notes ringing all a - long.
Light the way, Bring some wand'rer home to heav-en day by day.

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Rainbow at Twilight.

C. G. A.

1. Rain - bow at twi - light how love - ly thou art, Lin - ger a - while,
2. Rain - bow at twi - light thy soul cheer - ing ray, Now while I see,
3. Rain - bow of twi - light a whis - per of love, Falls on my ear

Bright is thy smile, Gath - er - ing hues like a wreath in my heart.
Bring - eth to me, Prom - ise di - vine of a beau - ti - ful day.
Gen - tle and clear, Hope of a morn - ing un - cloud-ed a - bove.

Anywhere.

B. C. UNSELD.

1. A - ny lit - tle cor - ner, Lord, In Thy vine-yard wide; Where Thou bid'st me work for Thee, There I would a - bide; Mir - a - cle of
2. Where we pitch our night - ly tent Sure - ly mat-ters not, If the day for Thee is spent, Bless - ed is the spot; Quick - ly we our
3. All a - long the wil - der - ness Let us keep our sight On the mov - ing Pil - lar fixed, Con-stant day and night; Then the heart will

sav - ing grace, That Thou givest me a place, A - ny-where, a - ny-where.
tent may fold, Cheerful march thru storm and cold, With Thy care, with Thy care.
make its home, Will-ing, led by Thee, to roam A - ny-where, a - ny-where.

Hark! the Pealing.

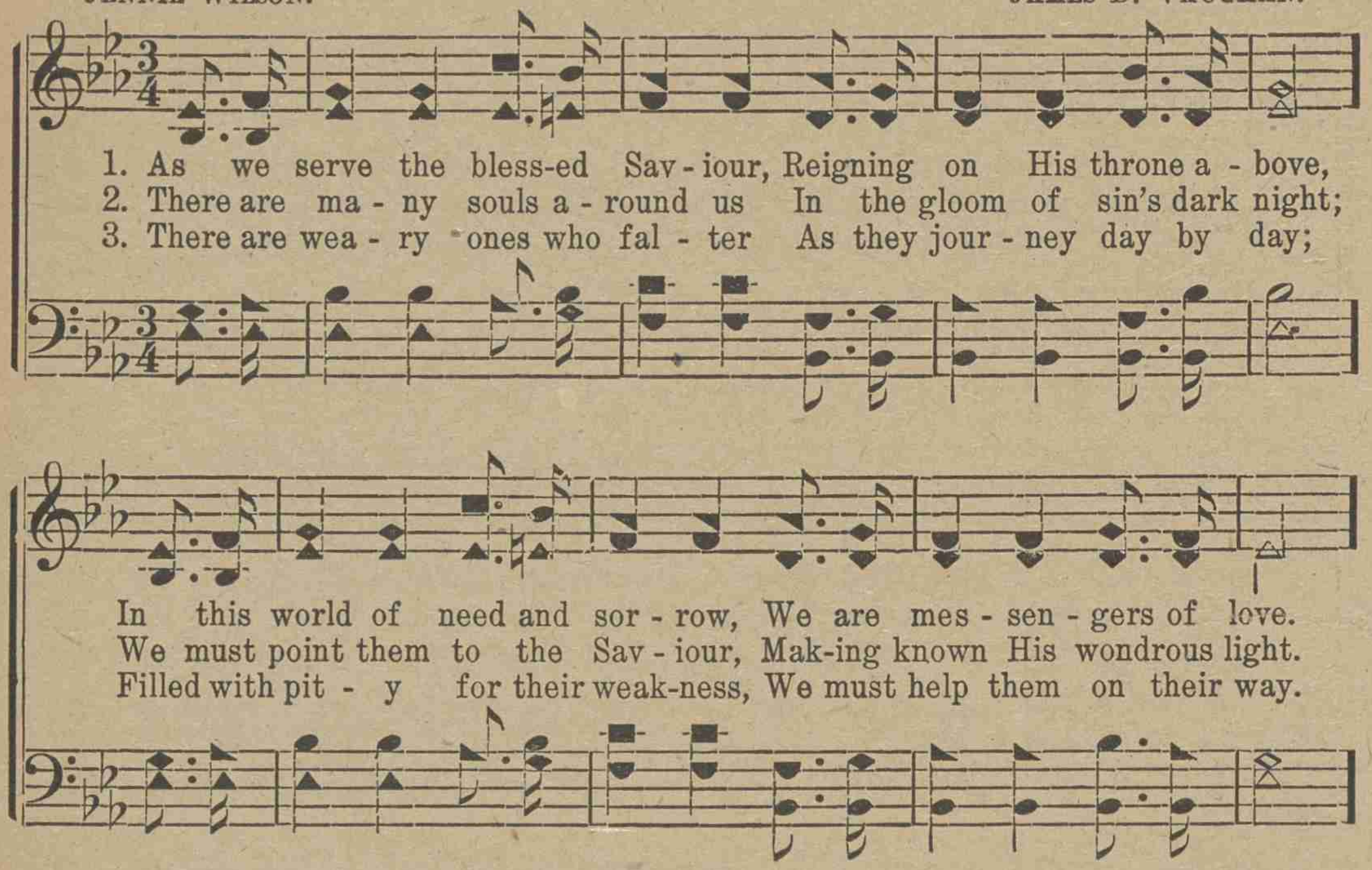
H. R. P.

1. Hark! the peal - ing, soft - ly steal - ing, Ev'-ning bell, ev' - ning bell;
2. Wel-come is the sil - v'ry mu - sic, Sil - v'ry bell, sil - v'ry bell;

Clear - ly ech - o, sweet - ly ech - o, Gen - tly down the dell.
Sweet - ly tell - ing, gen - tly tell - ing Of the day's fare - well.

Messengers of Love.

JENNIE WILSON. JAMES D. VAUGHAN.



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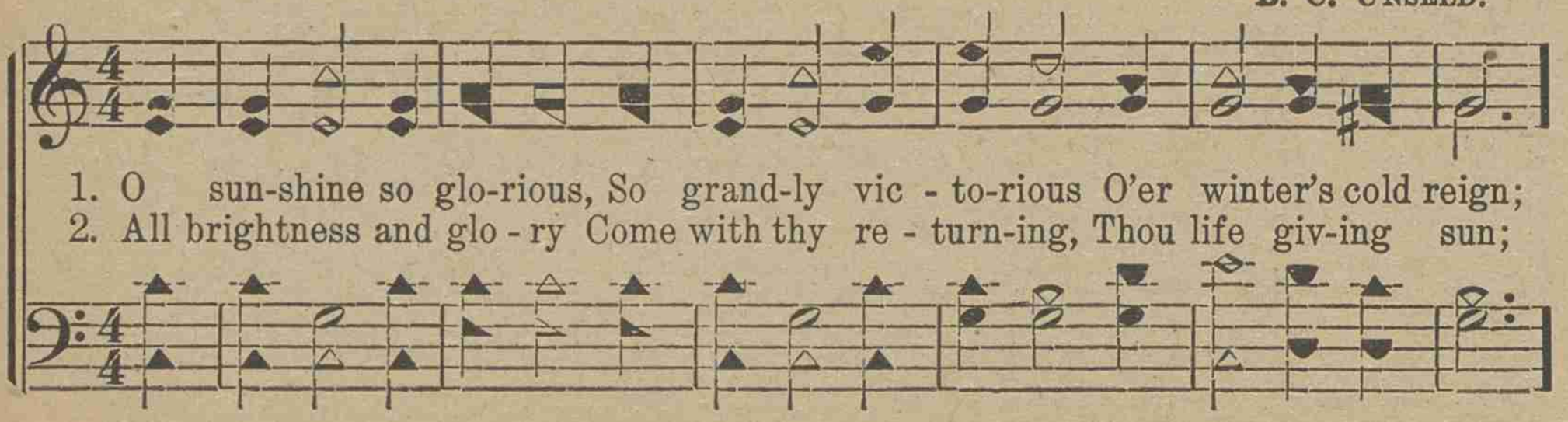
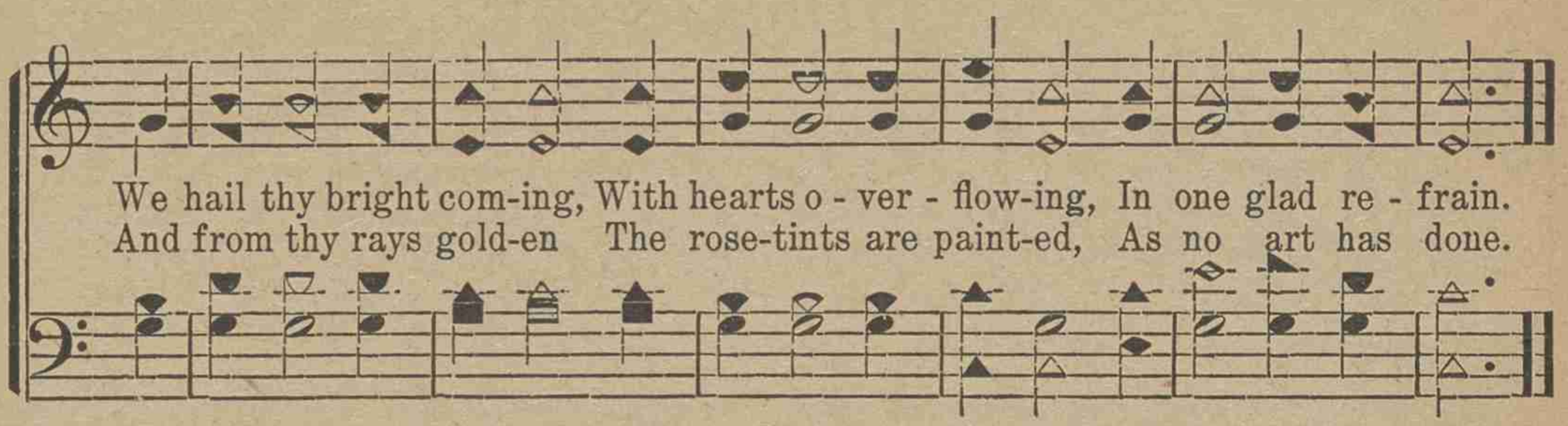
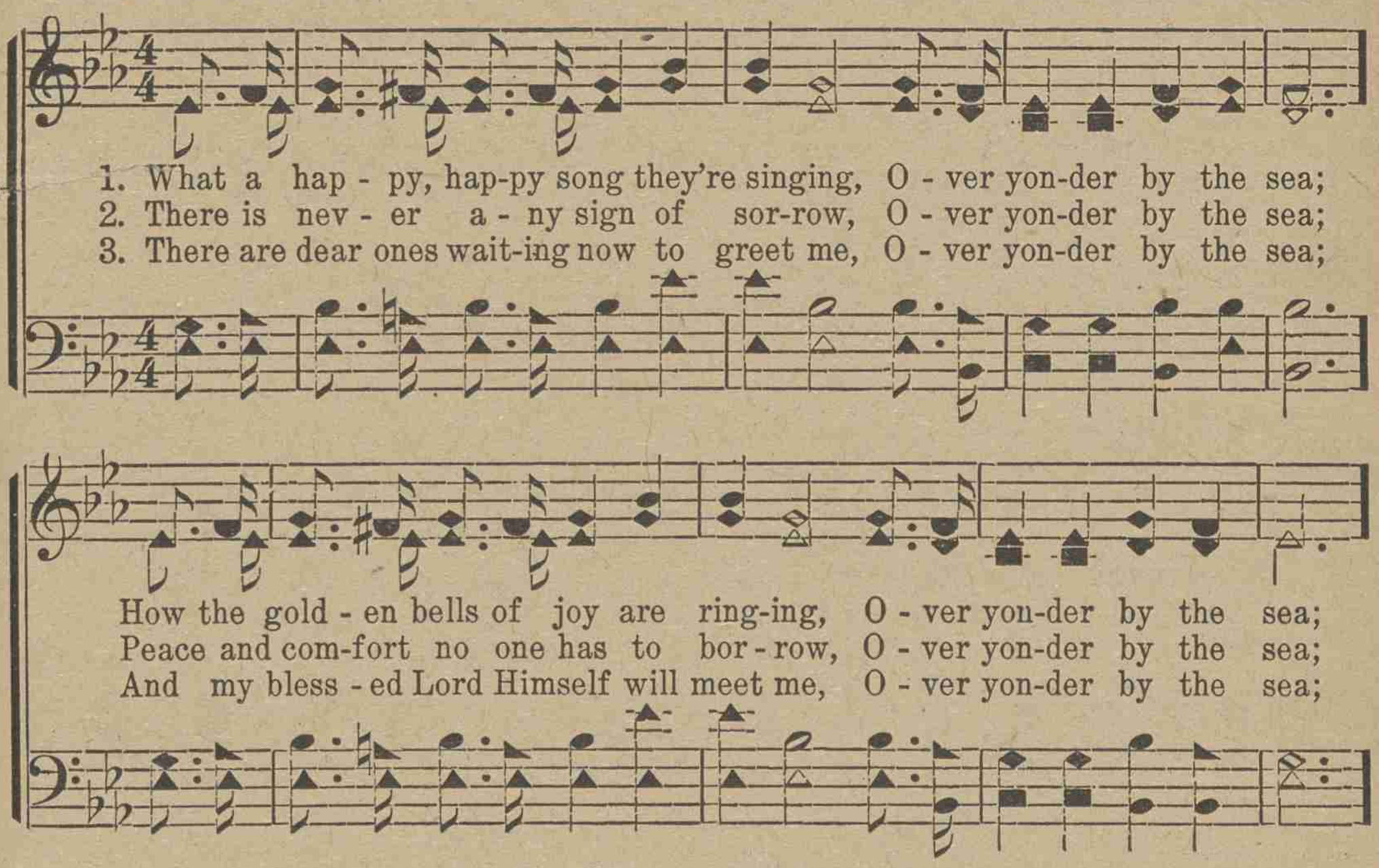
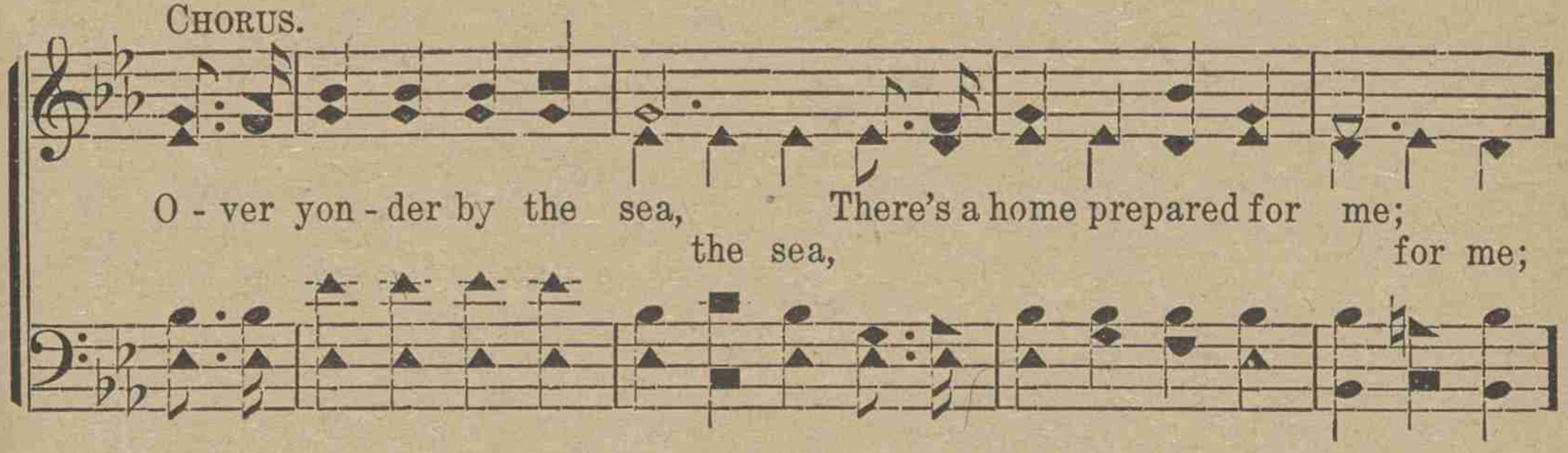
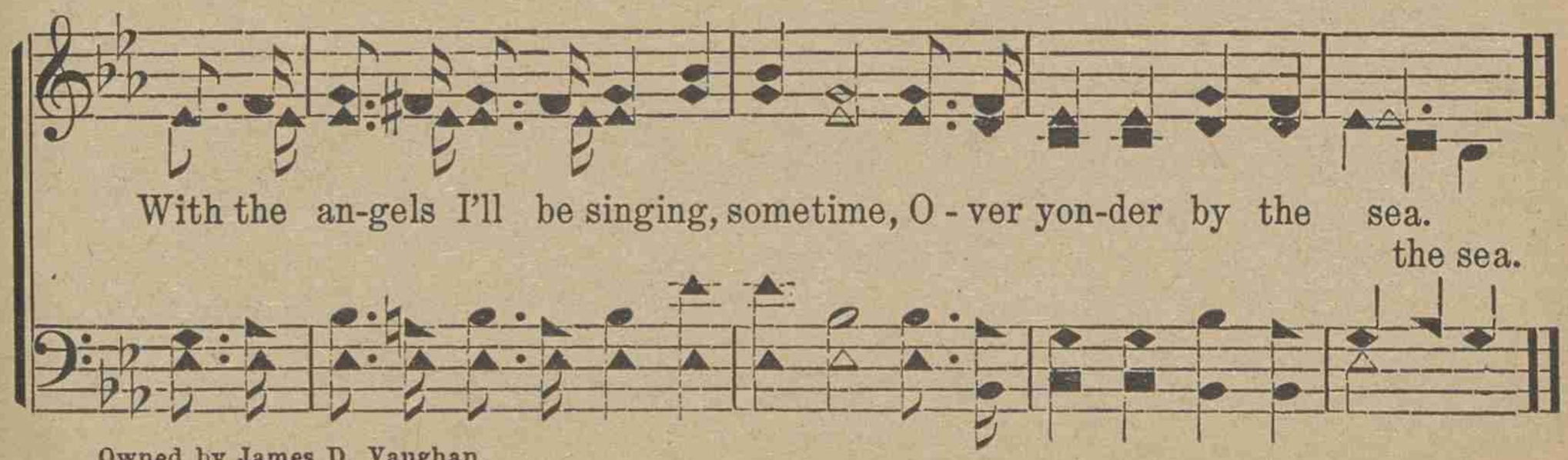
O Sunshine.

B. C. UNSELD.

O Sunshine. Concluded.

Over Yonder By the Sea.

JAMES ROWE. JAMES D. VAUGHAN.



CHORUS.



Owned by James D. Vaughan.

ALWAYS SUNSHINE.

JAMES ROWE. C. D. WILLIAMS.

1. I am march-ing with the King of heav-en, (King of heav-en), And am
2. How can a - ny one be sad or wear-y, (sad or wear-y,) In the
3. He will lead me till I'm safe in Glo - ry (safe in Glo - ry) With the

hap-py (yes, I'm hap - py) ev - 'ry day, For a - mong the ma - ny
serv-ice (bless - ed serv - ice) of the King, If the way is nev - er
ransomed (with the ransomed) of the race, Where for - ev - er I shall

D. S.—There is sun-shine, al - ways

bless - ings giv - en, (bless-ings giv - en,) There is sun - shine
rough or drear - y, (rough or drear - y,) And He has a
sing the sto - ry (sing the sto - ry) In the sun - shine

gold - en sun-shine, (gold - en sun - shine,) There is sun - shine,

FINE. CHORUS.

(sun-shine) all the way. There is sun - shine,..... gold - en
(hap - py) song to sing?
(sun-shine) of His face. all the way,

(sun-shine) all the way.

D. S.

sunshine, ... Thro' the night as well as day;.....
all the way, yes, thro' the night as well as day;.....

Owned by James D. Vaughan,

Meditation.

Dr. J. W. HARMON. (MALE VOICES.) JAMES D. VAUGHAN.

1. Mem - 'ry now is gen - tly tell - ing Of the past we used to know, And my tho'ts are sad - ly dwelling On the scenes of long a - go.
2. Through long years we stood to - geth - er, Pleas-ant was our journey here, Till the reap - er came and blighted That sweet form to me so dear.
3. But ere long sweet hope was shin-ing, Twinklings from the land a - bove, And the clouds had sil - v'ry lin-ing, Tok-en of our Father's love.
4. In that realm where fan - cy reach-es, Let my dear one near me stand, Let her smiles and love - ly features Charm my soul in fair dreamland.
5. She has gone, but not for - ev - er, Will the sep - a - ra - tion be, For be-side the ra-diant riv - er, She is wait-ing now for me.

One I have in con-tem - pla - tion, Whose kind voice now seems to thrill In my heart's im - ag - i - na-tion, Speaking kind-ly to me still.
And like storm-clouds drear ex - tend-ing, Shad-ows dark while on they roll; Clouds of sor-row then were sending Anguish o'er my troubled soul.
Then I ban-ished my dis-tress - es, For I had a bet - ter view, Knowing well that God still blesses All the faith-ful, all the true.
Be with me, O true af - fec - tion! As thou wast in long a - go, Crown my heart with rec - ol - lec - tion Of the joys we used to know.
Wait - ing, yes, to fond-ly greet me On that glo-rious hap - py shore; Waiting there with friends to meet me, Parting then will come no more.

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GIVE THE WORLD YOUR SUNSHINE.

JAMES ROWE. CLAUDE V. LESLIE.

1. Give the world your sunshine, sing along the way, Helping souls to bear the bur-dens of the day;
2. Give the light to oth - ers, who are deep in need, Mag - ni-fy the Sav - iour both in word and deed;
3. Give the world your sunshine and increase in love For the great Re - deem - er, heav - en's Ho - ly Dove;

Com-fort-ing the sad ones ev - 'ry time you may, Give it in the Mas - ter's name.
O - ver drear-y val - leys heav-en's mes-sage speed, Give it in the Mas - ter's name,
Then the shin-ing life-crown shall be yours a - bove, Give it in the Mas - ter's name.

CHORUS.

Give your sunshine as you go a-long, Smile for others, sing a happy song;
Till you join the fair ce - les-tial throng, Give it in the Master's name.

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THE GLORY LINE.

C. W. V. CHAS. W. VAUGHAN.

1. All the time..... my heart keeps singing,..... No cause have
2. Ev - 'ry day..... my heart grows lighter,..... Bless - ings in -
3. Love has filled..... my heart with gladness,..... Sav - iour, my

1. All the time heart keeps singing,

I to pine; To the Lord..... by faith I'm clinging,.....
deed are mine; And my hope..... of heav-en brighter,.....
heart is thine; Now I have..... no thought of sadness,.....

To the Lord faith I'm cling-ing.

REFRAIN.

I'm on the glo - ry line. I'm on the line that

the glo - ry line. I am on

leads to glo - ry, Hope makes it brightly shine; Sing-ing the

so brightly shine; I'm sing-ing out

sweet old gos - pel sto - ry, I'm on the glo - ry line.

the glo - ry line.

Copyright, 1913. by Chas. W. Vaughan.

The Barnyard Conference.

W. A. W. W. A. Williams.

1. There once was held a con - fer-ence, In some old coun-try town,
2. Just cause had they to en - ter - tain The doubts that they ex-pressed,
3. The poor old preachers bear the blame Of all the fowls that die,

They talked the righteous caus - es up, They talked the sin - ful down;
For many a fowl with chopp'd-off head Had been quite nice - ly dressed;
When *ev - 'ry - bod - y*, just the same, Is fond of chick - en pie;

In ev - 'ry house they had the best Of ev - 'ry thing to eat;
Each preacher had laid by in store As much as he could hold;
And when at last they homeward bound Were whizzing o'er the rail,

When they adjourned the fowls all met, And thus each oth - er greet:
Each bird, yet fear - ful of its fate, Its own mis - giv - ings told:
A - bove the car-wheel's clatt'ring sound They heard this dis - tant wail:

Used by per.

The Barnyard Conference. Concluded.

(*Imitate crowing, etc*)

CHORUS.

Said the rooster, "Are they all gone yet?"
Chorus to the last stanza pp. "Doubtful, doubtful," said the gobbler, "doubtful, doubtful,"

"Think not," quacked the duck, "Think not, quack, quack, quack,"
said the gobbler,

"Better git," said the guinea, "be
(*Use falsetto.*)

Said the roos-ter, "Are they all

"Think not," quacked the duck,
quick! be quick! be quick! better git! be quick! be quick!" "Git!" said the guinea, "be quick!
[be quick! be

"Doubtful, doubtful," said the gobbler,

gone yet?"

rit.

1 2

"Think not, quack, quack, quack,"
quick! Better git, be quick! be quick!" And they all took their flight.

"Doubt-ful, doubtful," said the gobbler,

GATHER THE GOLDEN GRAIN.

SAMUEL W. BEAZLEY. HARVEY B. GREEN.

1. Beau-ti - ful fields of grain Cov-er the roll-ing plain; Gather the
2. I - dle not by the way, La - bor while yet 'tis day; Gather the
3. Gleaning from hill and plain, Garner the precious grain; Gather the

gold - en grain, beau-ti-ful grain;.... Why will you wait-ing stand
gold - en grain, beau-ti-ful grain;.... From the first dawn of day,
gold - en grain, beau-ti-ful grain;.... Gath-er in - to His fold

I - dle on ev -'ry hand? Gather the golden grain, beautiful grain.
Till the last evening ray, Gather the golden grain, beautiful grain.
Harvest of pur-est gold, Gather the golden grain, beautiful grain.

CHORUS.

Gath-er the gold - en grain, beau-ti - ful gold - en grain, Gather the

gold - en grain, beau-ti-ful grain;.... In - to His lov - ing fold,

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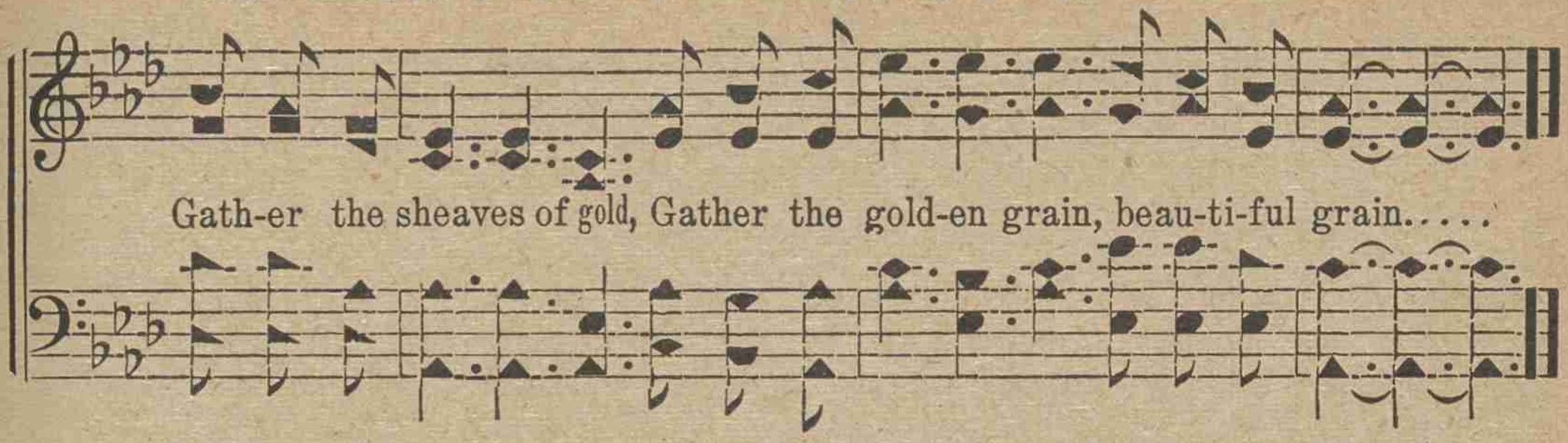
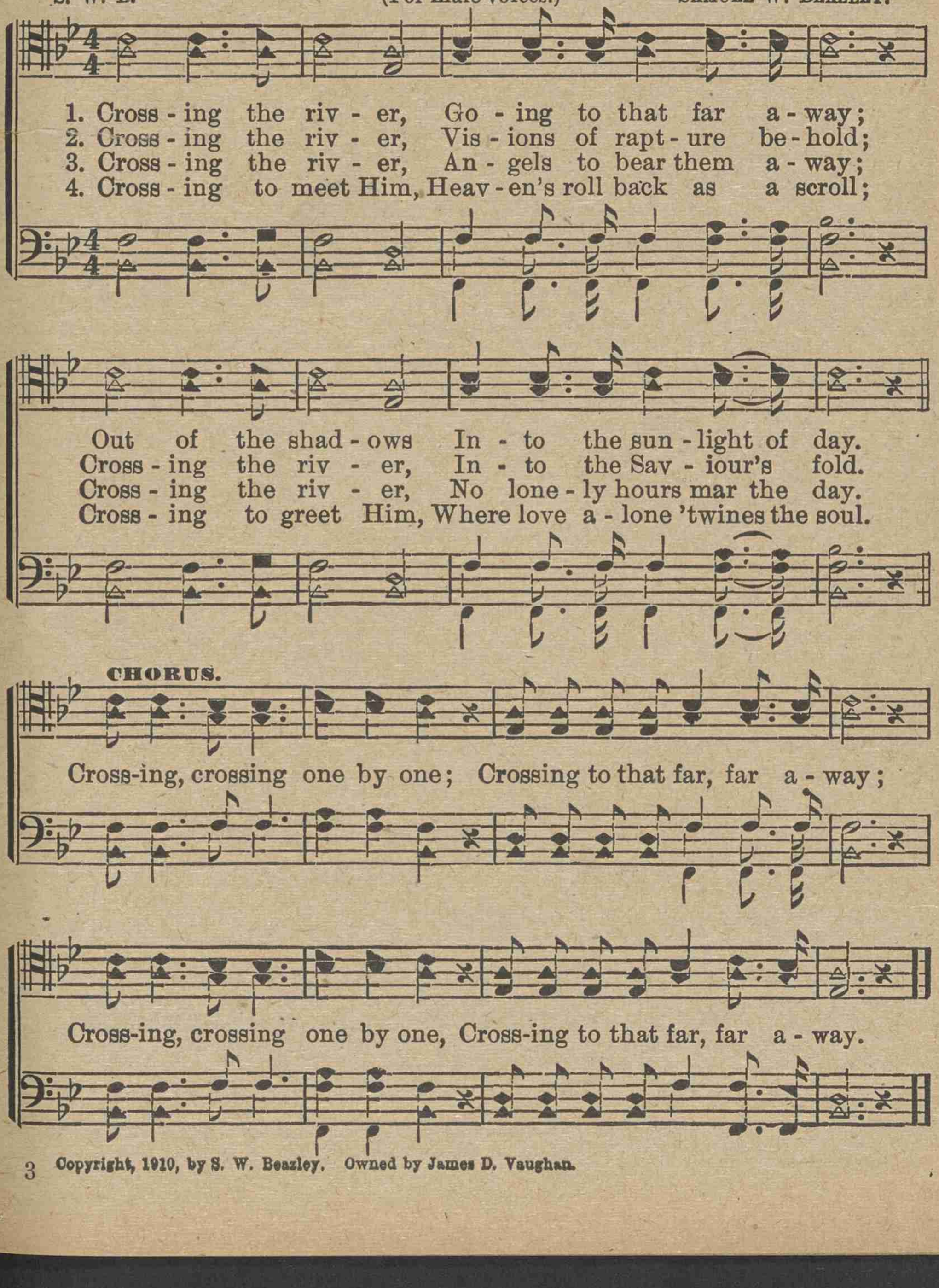
GATHER THE GOLDEN GRAIN. Concluded.

CROSSING TO THAT FAR, FAR AWAY.

S. W. B. (For male voices.) SAMUEL W. BEAZLEY.



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BE NOT AFRAID.

JAMES ROWE. R. N. GRISHAM.

1. When those He loved..... were sore a - fraid..... Up-on the
2. The storms of life..... He still controls,.....His "Peace be
3. And when at last..... we cross the sea—..... The sea of

1. When those He loved were sore a-fraid

sea..... of Gal - i - lee,..... The Sav-iour
still"..... is yet o - beyed;..... Tho' o'er you
death—..... the si - lent wave!..... Still ver - y

Up-on the sea of Gal - i - lee,

came..... and peaceful made..... The an - gry
now..... a bil - low rolls,..... Your soul is
near..... our Friend will be,..... Our trusting

The Saviour came and peaceful made

CHORUS.

bil - - lows of the sea .....
safe,..... "Be not a - fraid."..... "Be not a -
souls..... from fear to save.....

The raging billows of the sea (the stormy sea).

fraid,"..... He whispers still, When angry waves
"Be not afraid," He whispers still,..... When angry waves.....

Owned by James D. Vaughan

BE NOT AFRAID. Concluded.

a-round us roll;..... Oh, trust His love.....thro' ev-'ry
around us roll; Oh, trust His love

thro' ev-'ry ill, For He will keep the trusting soul.
ill,..... For He will keep ..... the trusting soul.....

WORK, FOR THE NIGHT IS COMING.

ANNA L. WALKER. LOWELL MASON.

1. Work, for the night is com - ing, Work thro' the morning hours; Work, while the
2. Work, for the night is com - ing, Work thro' the sun - ny noon; Fill brightest
3. Work, for the night is com - ing, Un - der the sun - set skies; While their bright

dew is spark-ling, Work, 'mid springing flow'rs; Work, when the day grows brighter,
hours with la - bor, Rest comes sure and soon. Give ev - 'ry fly - ing min - ute
tints are glow - ing, Work, for day-light flies. Work till the last beam fad - eth,

Work in the glowing sun; Work, for the night is com-ing, When man's work is done.
Something to keep in store; Work, for the night is com-ing, When man works no more.
Fad - eth to shine no more; Work while the night is dark'ning, When man's work is o'er.

Keep the Ball A-rolling!

Words and Music by W. A. WILLIAMS.

1. You'll find it out we've come to stay Un - til the fight is o'er,
2. We'll preach and teach, and sing and pray As long as we have breath,
3. And at the polls, you'll find us there To rep - re - sent our cause,
4. Your con - scienc-es will get no rest Un - til you vote a - right,
5. We'll ag - i - tate and nom - i - nate Un - til we gain the day,

We'll ne'er give up un - til sa - loons Are driv - en from our shore.
That God would drive the curse a - way And save our land from death.
And in the box we'll drop our pray'r For Pro - hi - bi - tion laws.
For we are bound to do our best To hur - ry up the fight.
And vile sa - loons an - ni - hi - late; You'll find us here to stay.

CHORUS.

Ag - i - tate! ag - i - tate! keep the ball a - roll - ing, Ag - i - tate!
stir 'em up! keep the ball a - roll - ing, Keep the ball a - roll - ing,
roll - ing, Keep the ball a -
roll - lng, Keep the ball a -
Keep the ball a - roll - - - ing,

cres. *ff*

roll - ing, roll - ing roll - ing, Keep the ball a - roll - ing on!
keep the ball a - roll - ing, whoop!
roll-ing, keep the ball a - roll - ing,

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That Beautiful Land.

F. A. WHITE. MARK M. JONES. ARR.

1. I have heard of a land, On a far a - way strand, In the Bi - ble the
2. There are ev - er green trees, That bend low in the breeze, And their fruitage is
3. There's a home in that land, At the Fa-ther's right hand; There are mansions whose

sto - ry is told, Where no cares ev - er come, Nev - er dark - ness or
brighter than gold; There are harps for our hands, In that fair - est of
joys are un - told, And per - en - ni - al spring, Where the birds ev - er

CHORUS.

gloom, And noth-ing shall ev - er grow old.
lands, And noth-ing shall ev - er grow old.
sing, And noth-ing shall ev - er grow old.

In that beau-ti - ful land, On the

far a-way strand, No storms with their blasts ev - er frown; The streets, I am

told, are paved with pure gold, And the sun shall nev - er go down.
Shall never go down.

Vote the Ticket Straight.

W. A. W. (Prohibition.) W. A. Williams.

Ad lib. as a Solo.

1. There's a bat - tle in our land, Stubborn, fierce and great, He-roes wanted!
2. Vote for God, and home and right, Do not hes - i - tate, Brave men! on in-
3. None but good men, clean and pure, Will we nom - i - nate, Who will put down
4. All are men the ver - y best, Ev - 'ry can - di-date, Each will stand the

take your stand, Vote the tick-et straight. God is call - ing, now's the hour,
to the fight! Vote the tick-et straight. Do not vote for men a - lone,
liq - uor sure, Vote the tick-et straight. Dems and Reps won't put it down,
strict - est test, Vote the tick-et straight. Half for liq - uor! what a sin!

Do not stand and wait; Would you kill the liq-uor pow'r? Vote the ticket straight.
Par - ty rules the state, Vote for prin-ci-ples your own; Vote the ticket straight.
Leave them to their fate; Cit - y, coun-try, na-tion, town, Vote the ticket straight.
Do not vac - il - late; Such a vote will nev - er win, Vote the ticket straight.

Refrain.

Vote the tick - et, Vote it straight,
Vote the tick - et, vote it straight, In the town - ship, coun-ty, state,
Don't you scratch it, Vote it straight.
Don't you scratch it, Don't you patch it, Vote the tick - et straight.

Used by per.

GLAD WELCOME TO ALL.

Arr. by J. D. V. Music by JAMES D. VAUGHAN.

1. With glad-ness we join in a fes - ti - val song, And hail the sweet
2. Our Fa - ther in Heav-en, we come unto Thee With notes of thanks-
3. And if ere this glad year has drawn to a close, Some loved one a-

joys which this day brings along; We'll raise all our voices in anthems of praise,
giv-ing, our glad ju-bi - lee; O bless us, and guide us, our Saviour, we pray,
mong us in death shall repose, Grant, Lord, that the dear one in heaven may dwell

REFRAIN.

To God, who hath kept us and lengthened our days. Glad wel - come to
That from Thy blest precepts we never may stray.
In man-sions of glory, where all shall be well. Glad welcome to all, glad

all, ... glad wel - come to all, ... In
wel-come to all, Glad wel-come, glad welcome to all, to all!

harmony sweet we come now to greet, Glad welcome, glad welcome to all.

Copyright, 1907. by James D. Vaughan.

Pass It On.

HARRIET E. JONES. JAMES D. VAUGHAN.

1. Can you sing a sweet, new song? Pass it on (pass it on), Let it
2. Sing the news in by-ways dim, Pass it on (pass it on), Bring the
3. Is there sunshine in your soul, Pass it on (pass it on), Tell how

cheer the bus - y throng, Pass it on (pass it on); Sing a-
ma - ny un - to Him, Pass it on (pass it on); Be a
Je - sus made you whole, Pass it on (pass it on); By your

loud our Sav-iour's love, Sing the hardened hearts to move, Sing in
light a - long the way, Shine for Je - sus day by day, Win for
words and kindly deeds, Day by day sow precious seeds, Thus to

REFRAIN.

praise of Him a-bove, Pass it on (pass it on). Pass it on,.....
Him the lambs astray, Pass it on (pass it on).
follow where He leads, Pass it on (pass it on). Pass it on,

O pass it on,..... Loy - al prove to God's own Son,
O pass it on,

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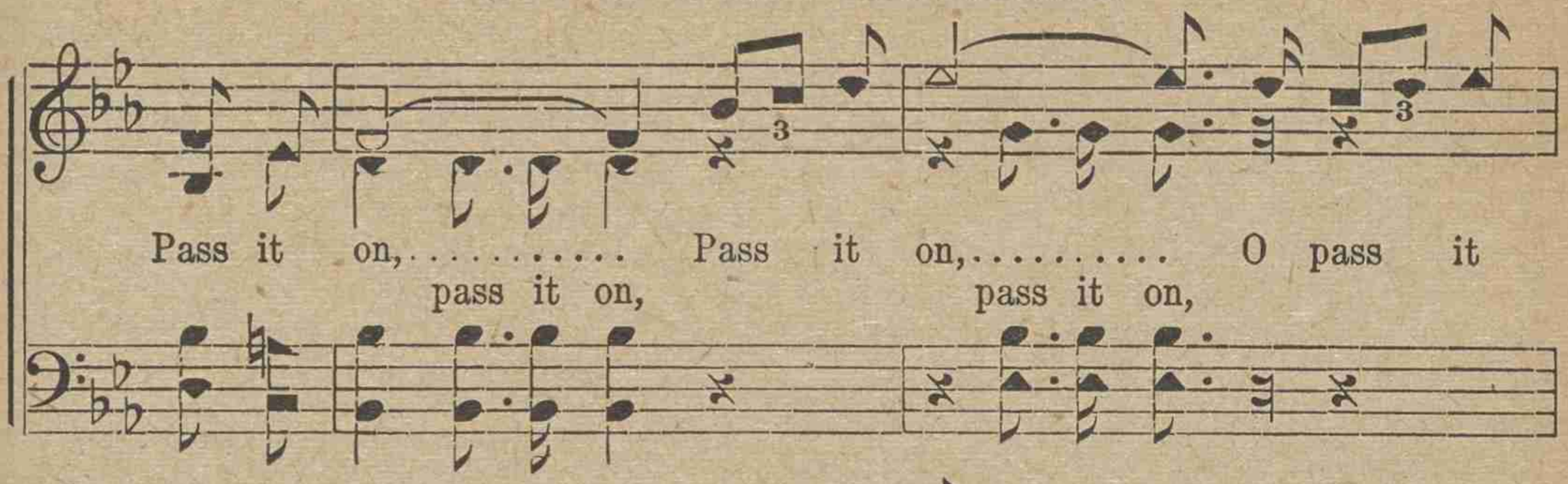
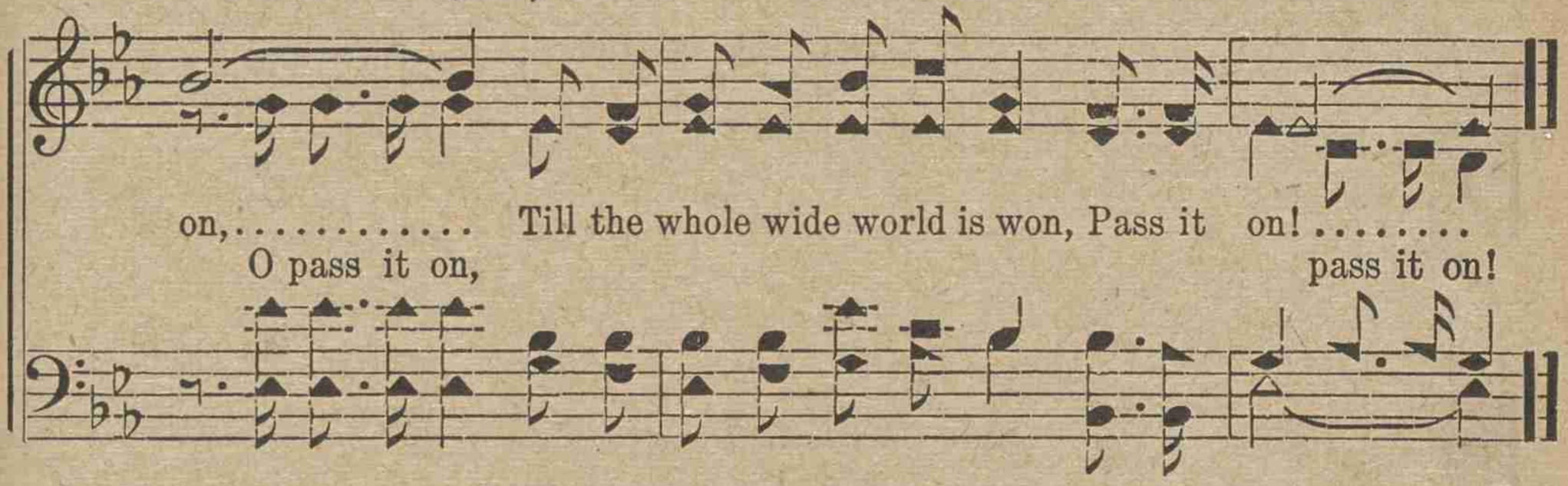
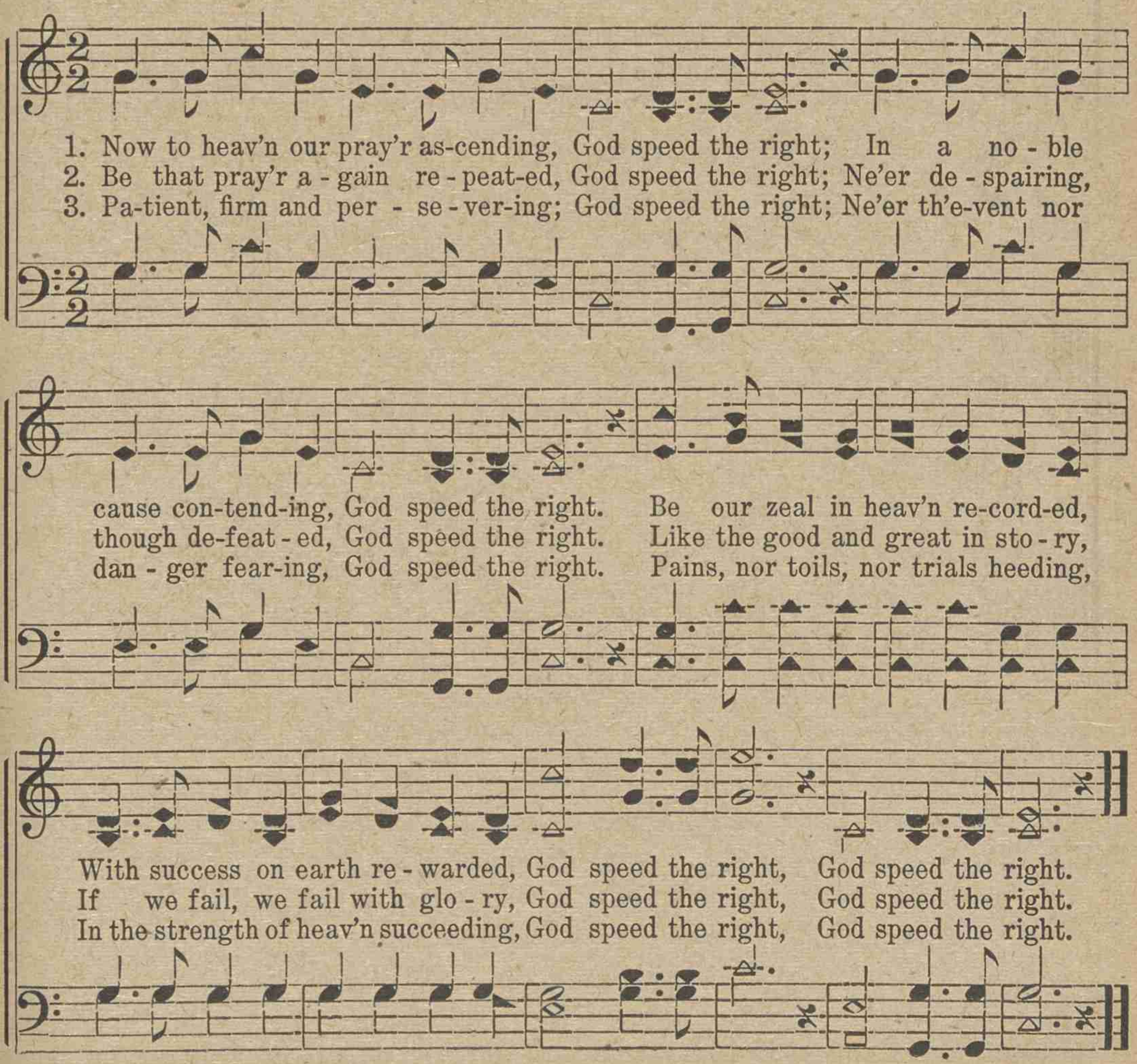
Pass It On. Concluded.



God Speed the Right.



Let Us Go Right On.

JAMES ROWE. JAMES D. VAUGHAN.

1. Tho' the path we trav - el in to - day Is a ver - y drear and thorny way,
2. Af - ter we have fixed our goal in mind, Never mind what hardships we may find,
3. Great reward is wait-ing for the true Who can force their way all trials thro';

Show-ing fac - es that with smiles are gay, Let us go..... right on.
Look-ing straight a - head, and not be - hind.
What - so - ev - er comes, our best we'll do; Let us go

CHORUS.

Let us go right on with cour-age true, Soon the shadows will be gone;

O a fair - er scene we soon shall view; Let us go..... right on.
Let us go

Owned by James D. Vaughan.

Stars of the Summer Night.

LONGFELLOW. WOODBURY.

1. Stars of the sum - mer night! Far in yon az - ure deeps, Hide, hide your
2. Moon of the sum - mer night! Far down yon west-ern steeps, Sink, sink in
3. Wind of the sum - mer night! Where yon-der wood-bine creeps, Fold, fold your
4. Dreams of the sum - mer night! Tell her, her lov - er keeps Watch, while in

Stars of the Summer Night. Concluded.

pp Rit. *Molto.*

gold-en light; She sleeps, my la - dy sleeps! She sleeps! she sleeps, my la-dy sleeps!
si - lent light; She sleeps, my la - dy sleeps! She sleeps! she sleeps, my la-dy sleeps!
pinions light; She sleeps, my la - dy sleeps! She sleeps! she sleeps, my la-dy sleeps!
slumbers light; She sleeps, my la - dy sleeps! She sleeps! she sleeps, my la-dy sleeps!

JUST BEYOND THE GATES OF GOLD.

GEO. P. HOTT. (MALE QUARTET.) E. R. JOHNSON.

Slow, with expression.

1. Just beyond the gates of gold, Is the cit - y of de-light;
2. Just beyond the gates of gold, Where our loved and lost ones be,
3. Just beyond the gold - en gates, An-chors ev - 'ry hope of heav'n;

Beauty, wealth, and joy un - told, Crowns the day—there is no night.
We shall join the heav'nly fold, Safe be - side the crys-tal sea.
Safe, be-yond, what joy a - waits! Crowns of life shall there be giv'n.

CHORUS.

Just be-yond the reach of sin, Where none ev-er-more grow old;

There e-ter - nal pleasures win—Just be-yond the gates of gold.

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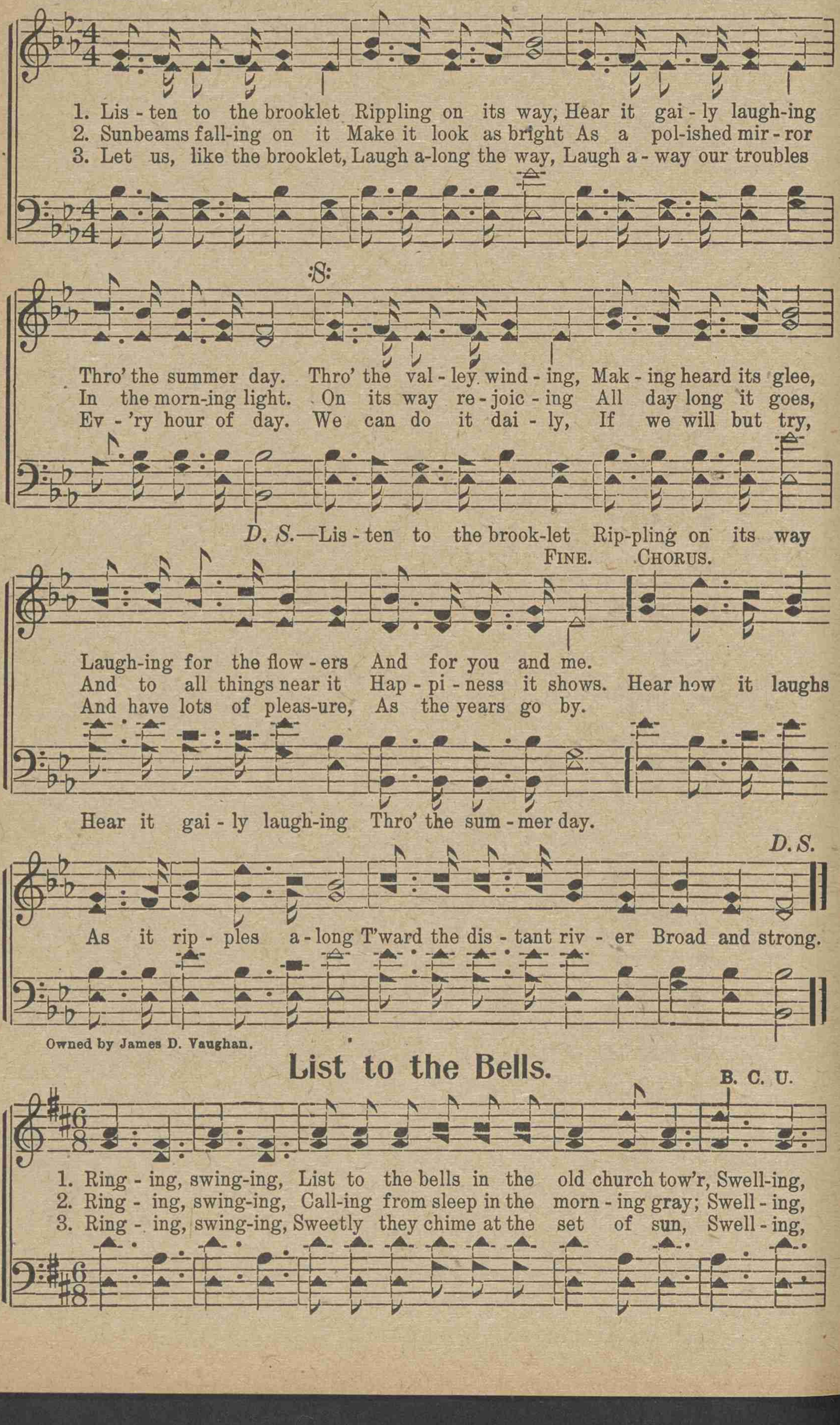
The Laughing Brooklet.

JAMES ROWE. JAMES D. VAUGHAN.

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List to the Bells.

B. C. U.

List to the Bells. Concluded.

Rit.

tell - ing, Now is the ev' - ning hour, Now is the ev' - ning hour.
tell - ing, Work must be done to - day, Work must be done to - day.
tell - ing, Rest af - ter work is done, Rest af - ter work is done.

What's the Matter With Joe?

T. B. THOS. BENTON.

1. If I stump my toe, some one says Joe, What's the matter, what's the matter,
2. If a bum-ble bee sets down on me, What's the matter, what's the matter,
3. If I slip some pie from cupboard high, What's the matter, what's the matter,

FINE.

I can hear that said when flows the red, O Joe, what's the matter with you?
They may see him land to at - tach his brand, Then say, what's the matter with you?
Mother trims a sprout, then they rise and shout, O Joe, what's the matter with you?

D. S.—He'd know what's the matter with me.

CHORUS.

When a great big bloke says, Joe, (what's the matter?) O Joe, (what's the mat-ter?) O

D. S.

Joe, (what's the mat-ter?) I tell him if he had ev - er been a bare-foot lad,

Owned by James D. Vaughan.

Courting, Old and New.

T. B. THOS. BENTON.

1. Fa-ther has oft - en told us boys How he court - ed long a - go,
2. Now the times they have changed so much, And we court a diff -'rent way,

But I know from what mamma says, He was ver - y, ver - y slow; They would
We can wag the tongue so fast, We know not what we say, Last

sit in diff-'rent rock - ers, While she the talk - ing lead; While in a
night I called on my girl, She met me at the door; A lit - tle

Chorus for first stanza.

dis-tant cor - ner An old clock slow - ly said. Take your time, my
clock stood near-by A hum-ming o'er and o'er. *Go to second Chorus.*

Tick, tock, tick, tock,

boy, Take your time, my boy, You are young and strong,

tick, tock, tick, Tick, tock, tick, tock, tick, tock, tick Tick, tock, tick,

Owned by James D. Vaughan.

Courting, Old and New. Concluded.

rit - ar - tan - do.

And the day is long, Take your time, my boy.

Take your time, my boy.

Tick, tock, tick, tick, tock, tick tock.

Chorus for second stanza.

Get to-geth - er, get to-geth - er, my boy,
Tick - e - ty, tick - e - ty, tick - e - ty, tick - e - ty tock, Hur - ry up,

tick, tock, tick, tock, tick,

Get to-geth - er, get to-geth - er, my boy;
Tick - e - ty, tick - e - ty, tick - e - ty, tick - e - ty tock, Hur-ry up,

Tick, tock, tick, tock, tick,

There's no time to fool a-way, Lis - ten close - ly what I say,
Tick - e - ty, tick - e - ty, tock, tick - e - ty, tick - e - ty tock,

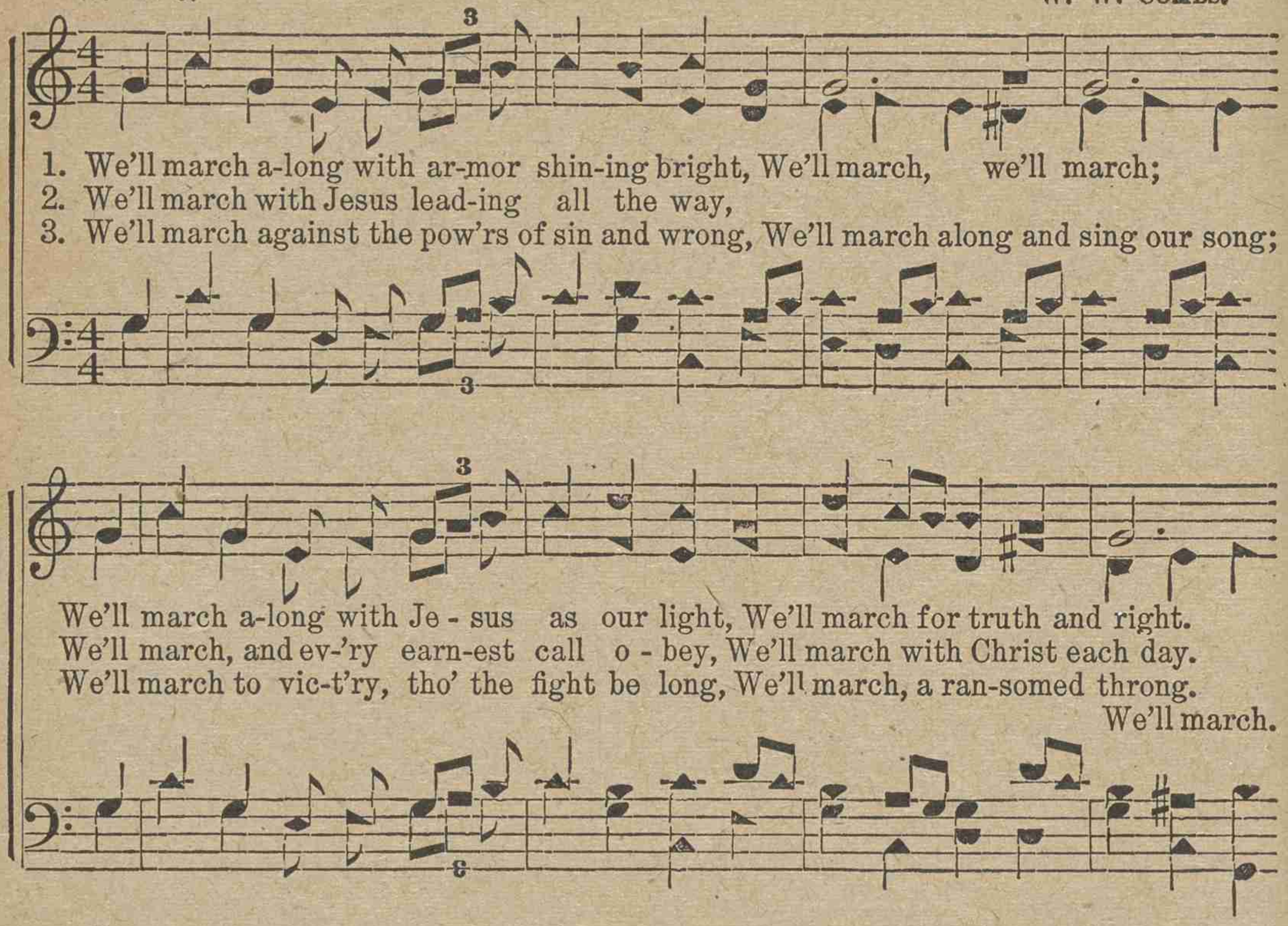
Tick, tock, tick, tock, tirk, tock,

Get to-geth - er, get to - geth - er, my boy.
Tick - e - ty, tick - e - ty, tick - e - ty, tick - e - ty tick.

Tick, tock, tick, tock, tick and hur-ry up.

WE'LL MARCH.

W. W. C. W. W. COMBS.



NOTE: Small notes may be used, if preferred, at close.

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WE'LL MARCH, Concluded.

REFRAIN.

We'll march, we'll march, A might-y loy - al, hap - py band;
Hear the tramp, tramp, tramp, Steady tramp, tramp, tramp, Of a might-y loy - al, band;

D. S.

We'll march, we'll march, A-cross to take the land.
Hear the tramp, tramp, tramp, Steady tramp, tramp, tramp, promised land.

AROUND THE THRONE OF GOD.

ANNE SHEPHERD HOULDITCH. HENRY E. MATHEWS.

1. A - round the throne of God in heav'n Thousands of chil - dren stand—
2. What brought them to that world a - bove, That heav'n so bright and fair,
3. Be-cause the Sav - iour shed His blood To wash a - way their sin:
4. On earth they sought the Sav-iour's grace, On earth they loved His name;

Chil - dren whose sins are all for - giv'n, A ho - ly, hap - py band.
Where all is peace, and joy, and love? How come those chil-dren there,
Bathed in that pure and pre - cious flood Be - hold them white and clean,
So now they see His pre - cious face, And stand be - fore the Lamb,

Sing - ing, "glo - ry, glo - ry, glo - ry be to God on high."

Drifting Down the Stream of .ime.

G. L. LINDSEY. A. B. SEBREN.

1. If the ways of all the peo-ple don't ex - act - ly suit you, While you're
2. If you'll mind your own business, You'll have plen-ty to do, While you're
3. If in all your un - der-takings things don't come your way, While you're
4. If you meet up with a stranger whom you think will do, While you're

drift-ing down the stream of time, Nev - er try to run their business, for it
drift-ing down the stream of time, You should al - ways pad-dle your
drift-ing down the stream of time, Don't give up and be discouraged there's a
drift-ing down the stream of time, You had bet - ter pass him up or

will not do, While you're drifting down the stream of time.
own ca - noe, While you're drifting down the stream of time.
bright-er day, While you're drifting down the stream of time.
he'll do you, While you're drifting down the stream of time.

FINE.

D. S.—While you're drift-ing down the stream of time.

CHORUS.

Drift-ing down the stream of time, (drifting down,) Drifting down the stream of time, (drifting down,) There are ma - ny things to wor-ry, And you'll al-ways have to

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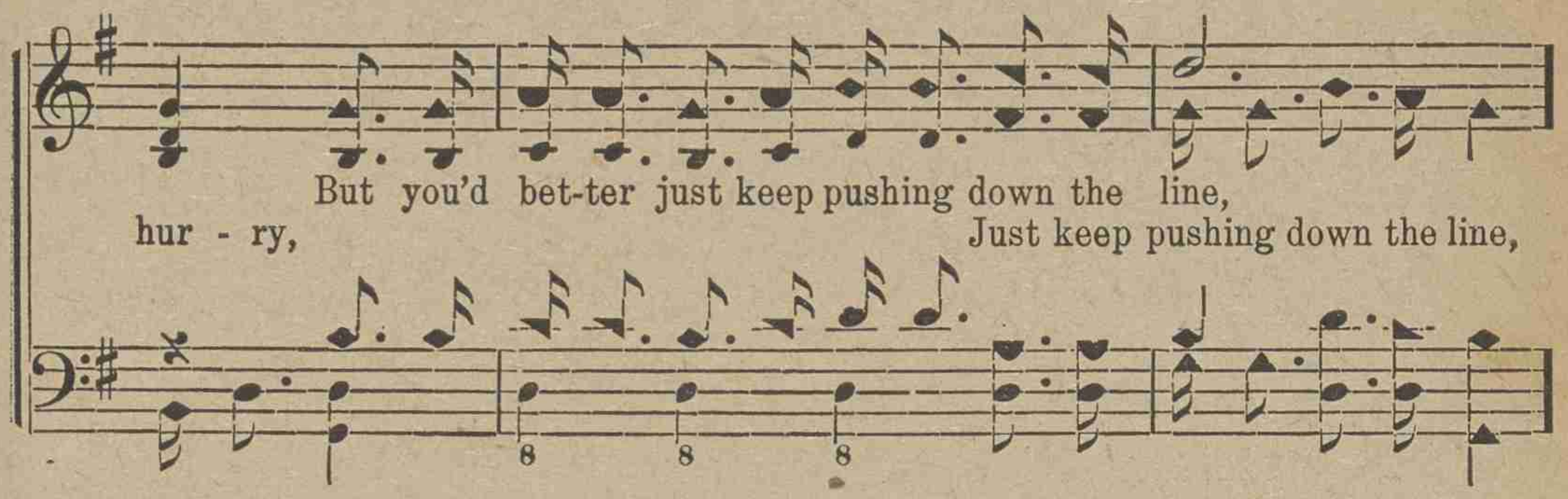
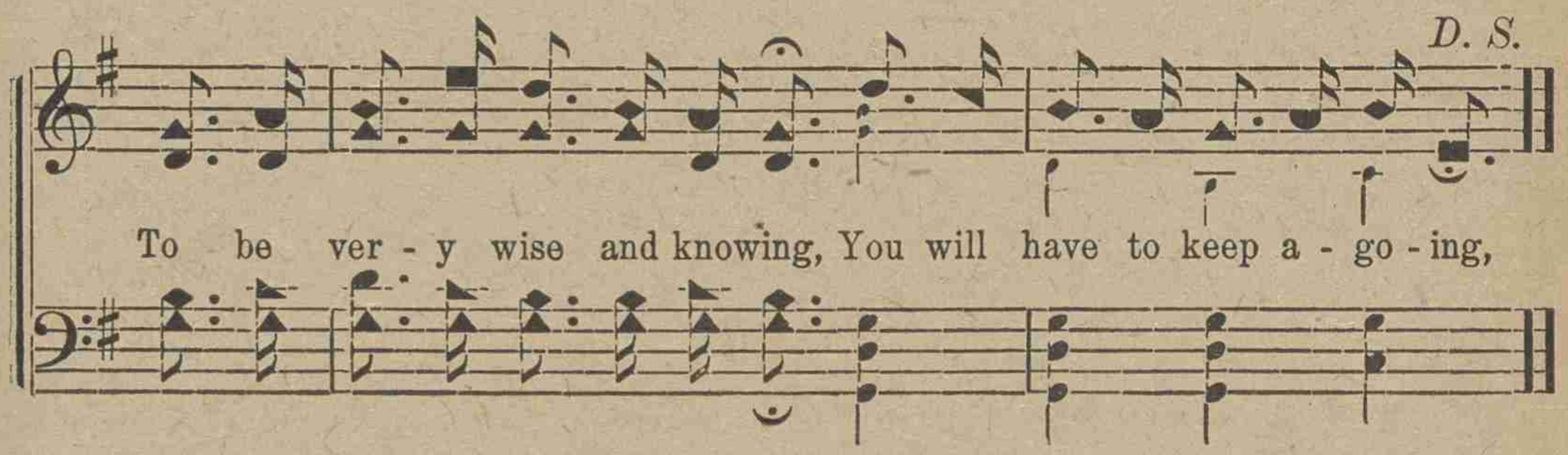
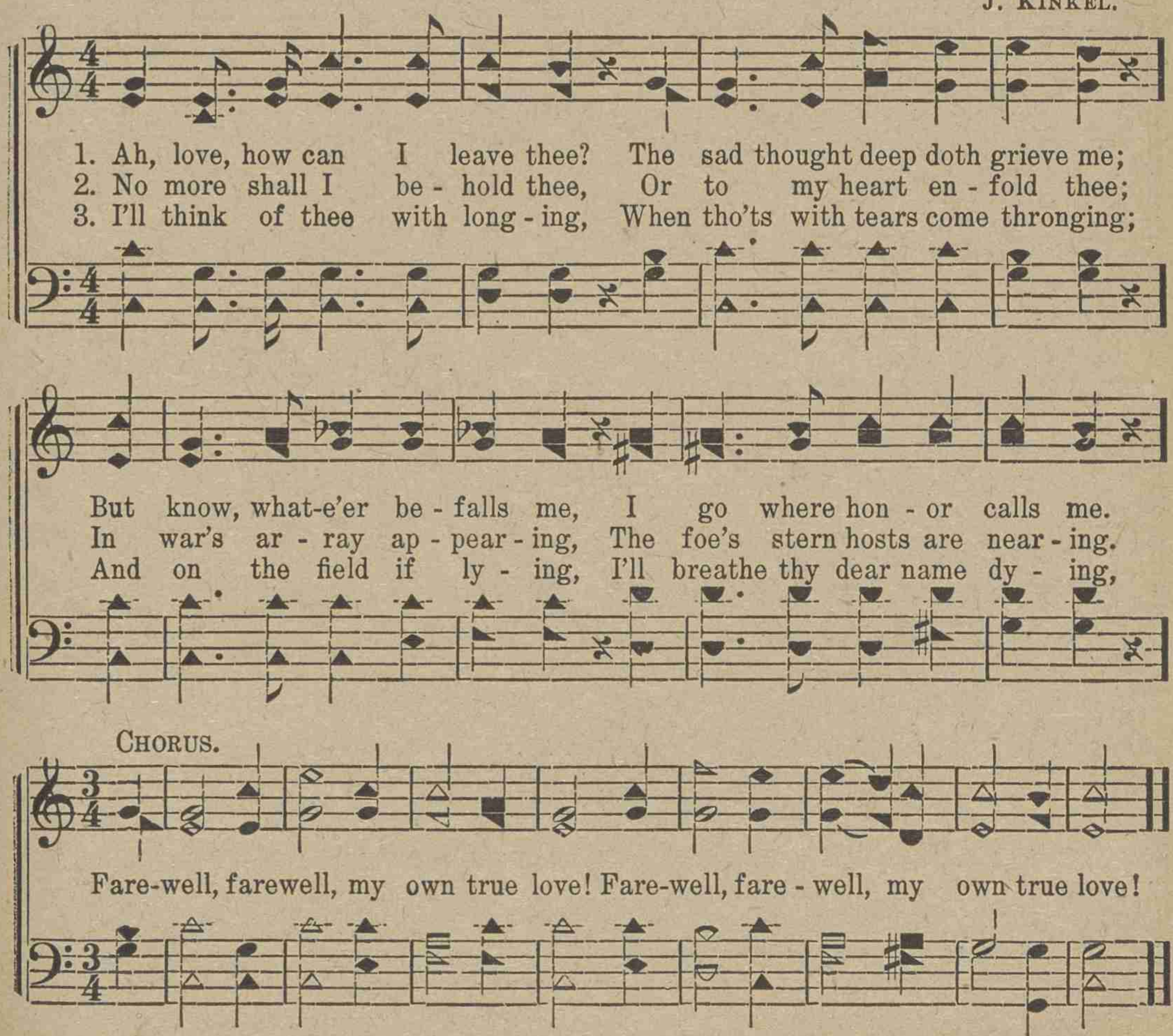
Drifting Down the Stream of Time. Concluded.



The Soldier's Farewell.

J. KINKEL.



CHORUS.

Childhood Days.

P. M. C. P. M. Claunts.

1. O we love to think of youth-ful and hap-py child-hood days;
2. Yes, well do we re-mem-ber, some oth-er chil-dren, too,
3. Our school-days we re-mem-ber, O yes, our schoolmates too;
4. O if we could take a vis-it back to those child-hood days,

They come like sweet-est mu-sic borne to me; And
Would oft-en come and join us in our play; We
Those good old times will nev-er come a-gain; But with
This mys-tic veil of vi-sion soon would flee; It would

from that mys-tic shore we can hear the songs of yore, That we
see their laughing fa-ces, and watch their fleet foot-ra-ces, In those
fond-est thoughts of you still fresh in mem-'ry's view, We will
be a grand re-treat, those sweet fa-ces all to greet, And a-

chil-dren used to sing when full of glee.
games of ball and sport of that good day.
glad-ly sing the old and sweet re-frain.
gain to join the children's playful glee.

Chorus.

Yes, we hear their laugh and shout:

Ha, ha, ha, ha, ha, ha, ha! Hur-rah! hur-rah! hur-rah! (hurrah! hurrah!) As they

Ha, ha, ha, ha!

Used by permission.

Childhood Days. Concluded.

Repeat fast.

ff

ech-oed round a - bout, Ha, ha, ha, ha, ha, ha, ha! Hur-rah! hur-rah! hur-rah!

Happy Childhood Days.

S. J. O. S. J. Oslin.

1. Run - ning, play - ing, skip - ping gai - ly In our cheer - ful ways;
2. Then a - way to school we'll ram - ble, Stud - y while we may;
3. With good les - sons we'll be hap - py, Hap - py all the day;

We are hap - py, glad and free, In our hap - py child-hood days.
Hap - py there with books and slate, In our hap - py child-hood days.
Then go home-ward, skip and run, In our hap - py child-hood days.

Refrain.

O hap - py child - hood days, O hap - py child-hood days! We'll
We'll clap our hands for joy, We'll clap our hands for joy; And

all be mer - ry, glad, and free In our hap - py child-hood days.

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The Unlucky Boy or Name Song.

Arr. by A. B. SEBREN.

Slowly.

1. My fa - ther and moth - er were ex - cel - lent folks, They were
   So when I was born they were [*Omit*.....
2. As I was chris - tened be - fore I could speak, I
   With two oth - er chil - dren that [*Omit*.....
3. The par - son was there, I was first of the three, And of
   It took them so long all my [*Omit*.....
4. When I went to get mar - ried the case was as bad, The par-
   He be - gan his task but found [*Omit*.....
5. He said, see here kind sir, I think it's a shame, Your
   By this strange rule which is [*Omit*.....

both ver - y fond of all prac - ti - cal jokes; both of the same mind; They
could not ob - ject to this cu - ri - ous freak; morn - ing as well, But
course they then be - gan to name me; name to re - call, The
son stared at me as if he were mad; ver - y soon, The
parents de - nied you a sen - si - ble name; one of mine, You'll

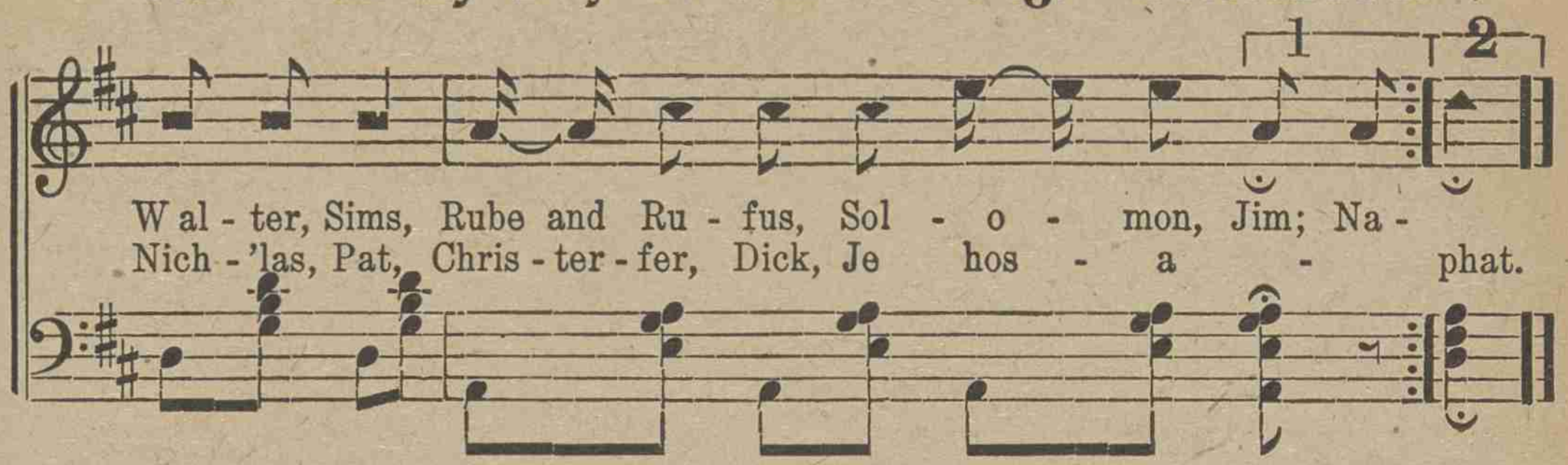
said I should have all the names they could find.
for the poor chil - dren it turned out a sell.
oth - er poor chil - dren got no name at all.
job was too great to be fin - ished by noon.
have to be mar - ried a bit at a time.

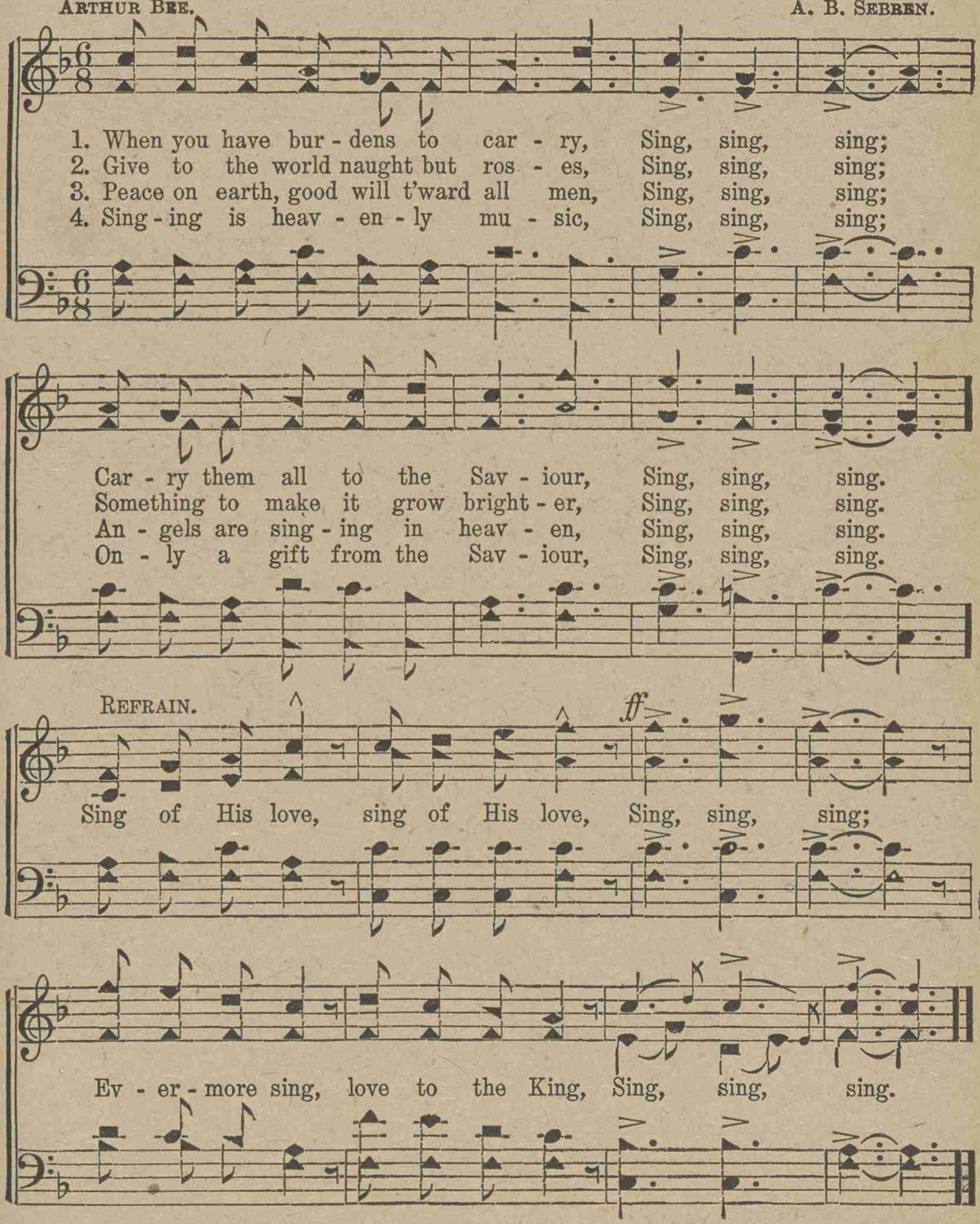
CHORUS. *Faster.*

{ Jon - a-than, Jo - seph,
{ than - iel, Dan - iel,

Jer - e - miah, Tim - o - thy, Ti - tus, O - ba - diah, Wil-liam, Hen - ry,
A - bra-ham, Rob - ert, Fred-rick, Pe - ter, Sam, Si - mon, Ti - mon,

A. B. Sebren, owner of arrangement. Used by per.

The Unlucky Boy or Name Song. Concluded.

SING.

ARTHUR BEE. A. B. SEBREN.

A. B. Sebren, owner. Used by per.

The Ballyhoo Quartet.

T. B. Respectfully dedicated to quartets that *know it all.* THOS. BENTON.

1. We are here to sing a lit - tle song for you, We be - long to the
2. You will find our names on billboards ev'ry-where, We be - long to the
3. Strike the timbrels now, and loudly beat the gongs, We be - long to the

Bal - ly - hoo Quar-tet, When it comes to tunes, we'll show you "who is who," We be -
Bal - ly - hoo Quar-tet, At the big "to do's" you'll always find us there, We be -
Bal - ly - hoo Quar-tet, Give to us the praise, that's where it all belongs, We be -

CHORUS.

long to the Bal - ly - hoo Quar - tet. We be-long to the Bal-ly - hoo Quar-

tet, And I'm sure we are bet-ter than most you've met, And we're out for all the

mon - ey we can get, We be - long to the Bal - ly - hoo Quar - tet.

Owned by James D. Vaughan.

The Church In the Wildwood.

W. S. P. DR WM. S. PITTS.

1. There's a church in the val - ley by the wild-wood, No love - li - er
2. How sweet on a clear, Sab-bath morn-ing To list to the
3. There, close by the church in the val - ley, Lies one that I
4. There, close by the side of that loved one, 'Neath the tree where the

place in the dale; No spot is so dear to my child - hood
clear ring - ing bell; Its tones so sweet - ly are call - ing,
e'er loved so well; She sleeps, sweet-ly sleeps 'neath the wil - low;
wild flow - ers bloom; When the last fare-well hymn shall be chant - ed,

D. S.—No spot is so dear to my child - hood,

FINE. CHORUS.

As the lit - tle brown church in the vale.
Oh, come to the church in the vale. Oh, come, come, come, come,
Oh, dis - turb not her rest in the vale.
I shall rest by her side in the tomb.

As the lit - tle brown church in the vale.

D. S.

Come to the church in the wild - wood, Oh, come to the church in the vale;
come, come, come, come, come, come, come, come, come, come, come, come, come, come, come;

Rowing With the Tide.

W. M. R. WILL M. RAMSEY.

1. Come and join me in the moonlight, fair-est one (my fair-est one,) At the
2. In our lit - tle boat we glide the wa-ters o'er (the wa-ters o'er,) We are
3. In the spar-kle of the riv - er's sil-ver sheen (bright silver sheen,) I can

twi-light's gath'ring shades when day is done (when day is done; and;) We will
row - ing with the tide far out from shore (far out from shore; but;) We will
see re - flec-tions of you, love - ly queen (my love-ly queen; yes,) And my

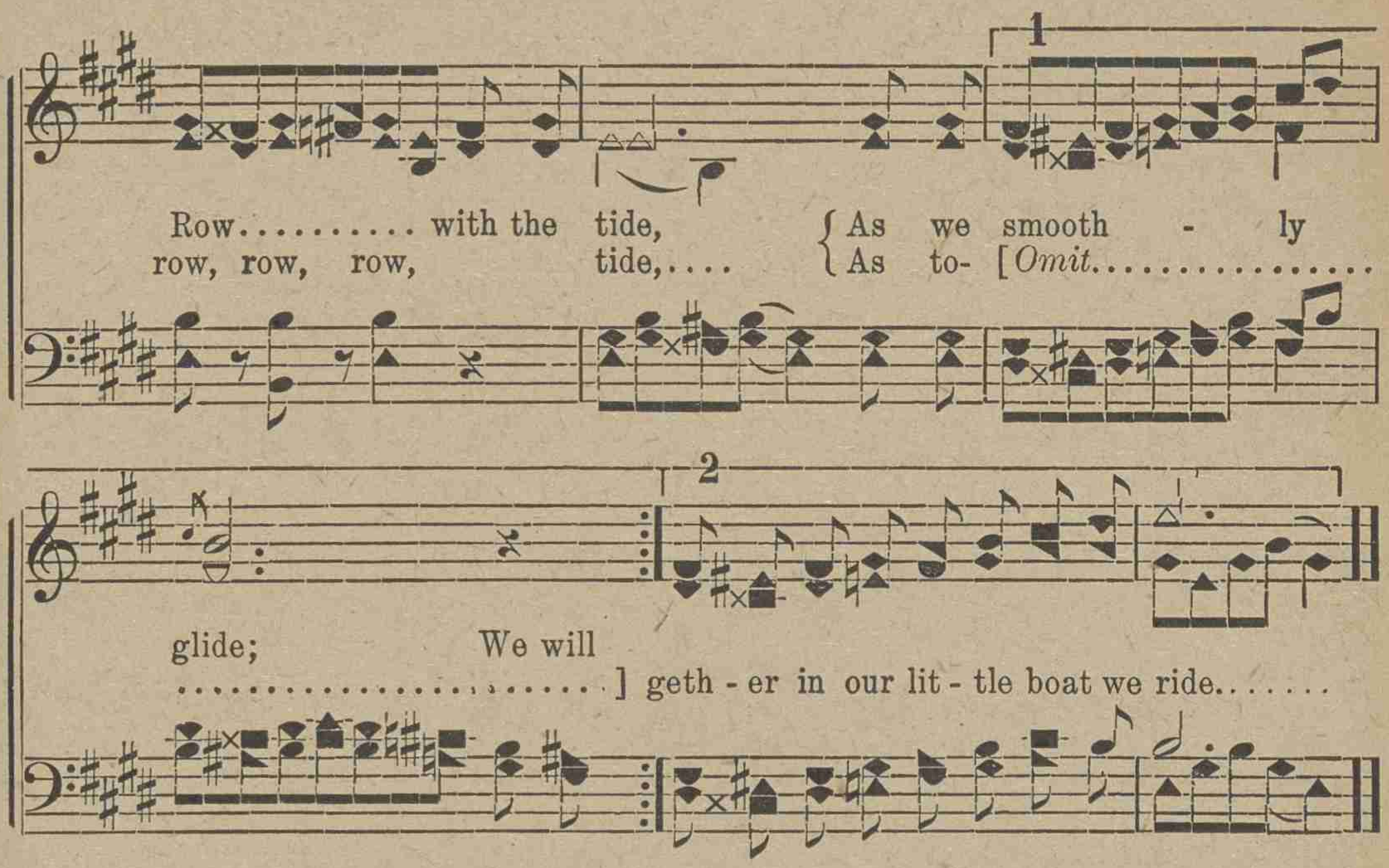
row the stream to - geth-er, Talk-ing not of storm-y weath-er, But of
fear no threat'ning dan-gers, To the deep we are not strangers, And we'll
heart with joy is swell-ing, As my love to you I'm tell - ing, And to -

CHORUS.

love, while sweetly rowing with the tide. Row..... with the
just keep rowing, rowing with the tide.
geth - er we will row on with the tide. We will row, row, row,

tide,
tide,..... We will Row..... with the tide,
row, row, row, tide,..... We will

Will M. Ramsey, owner. Used by per.

Rowing With the Tide. Concluded.

Lightly Row.

Spanish Melody.

My Grandfather's Garret.

FRED. A. FILLMORE.

May be used as a Solo.

1. The kitch - en I love with de - vo - tion, 'Tis there cakes and pud - dings are made; I love the old or - chard and store - house,
2. A spin - ning wheel stands in the cor - ner, An old fash - ion churn and a reel, Two mus - kets that pa - tri - ots car - ried,
3. Deep un - der the eaves have the swal - lows Their nests built for ma - ny a year; 'Tis here they can rest un - mo - lest - ed,
4. From frames, old and crumbling, strange por - traits Ar - rest us as if they would tell A sto - ry of grand-fa - ther's gar - ret,

CHORUS.

But the gar - ret throws all in the shade. My grand - fa - ther's gar - ret, ...
And a sword with a rust - y brown steel. My grand - fa - ther's gar - ret, we
And know not a care or a fear. All will de - clare it, My grand-fa-ther's gar - ret, we
The gar - ret we all love so well. My grandfather's gar-ret, we all will de - clare it

My grand - fa - ther's gar - ret, ...
All will de-clare it, My grandfather's gar-ret, we all will de - clare it

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My Grandfather's Garret. Concluded.

Throws ev - 'ry - thing else in the shade..... (in the shade.)*
in the shade,

* For last stanza.

The Sailor's Song of Home.

J. M. PELTON

1. Tho' far from na - tive land I roam, Rock'd by the roll - ing sea,
2. *When stars pale out the east - ern sky, And dewdrops melt a - way,*
3. *When moonlight silvers o'er the plain, And all is hushed to peace,*

Yet still I love my na - tive home, The brave land of the free,
WHEN O'ER THE HILLS THE SUN MOUNTS HIGH, BRIGHT RULER OF THE DAY,
When si - lence reigns o'er all the main, And still is ev - 'ry breeze,

The winds are fair and skies are bright, *And calm the restless sea,*
When shadows lengthen from the west, And stretch across the lea,
WHEN CLOUDS RISE DARK AND LIGHTNINGS FLASH, AND SHOW THE THREAT'NING LEA,

Yet, still by day and thro' the night, *I think of home and thee.*
When beast and bird have sunk to rest, Then think, oh, think of me!
AND O'ER THE SUR - GES THUNDERS CRASH, *Then think, oh, think of me!*

You Can't Saw Wood With a Hammer.

A. B. S. A. B. SEBREN.

Andantino.

1. There's room for all, both great and small, In this old world of sor - row,
2. The pub - lic man, what-e'er his clan, May stut - ter, roar and stam - mer,
3. Don't make a fuss, don't fight and cuss, Don't be a kat-zen - jam - mer;
4. If you'd suc-ceed, rise high in-deed, Don't be a poor flim - flam - mer,

And we may rise and win the prize, If strife we nev - er bor - row.
And prom-ise good, but can't saw wood By us - ing just a ham-mer.
But use the saw, and not your jaw,—Let oth - ers use the ham-mer.
Or make a bluff a - bout your stuff, Just drop that hard old ham-mer.

CHORUS. *Allegretto.*

But you can't saw wood with a ham - mer, boys, Tho' loud and long you

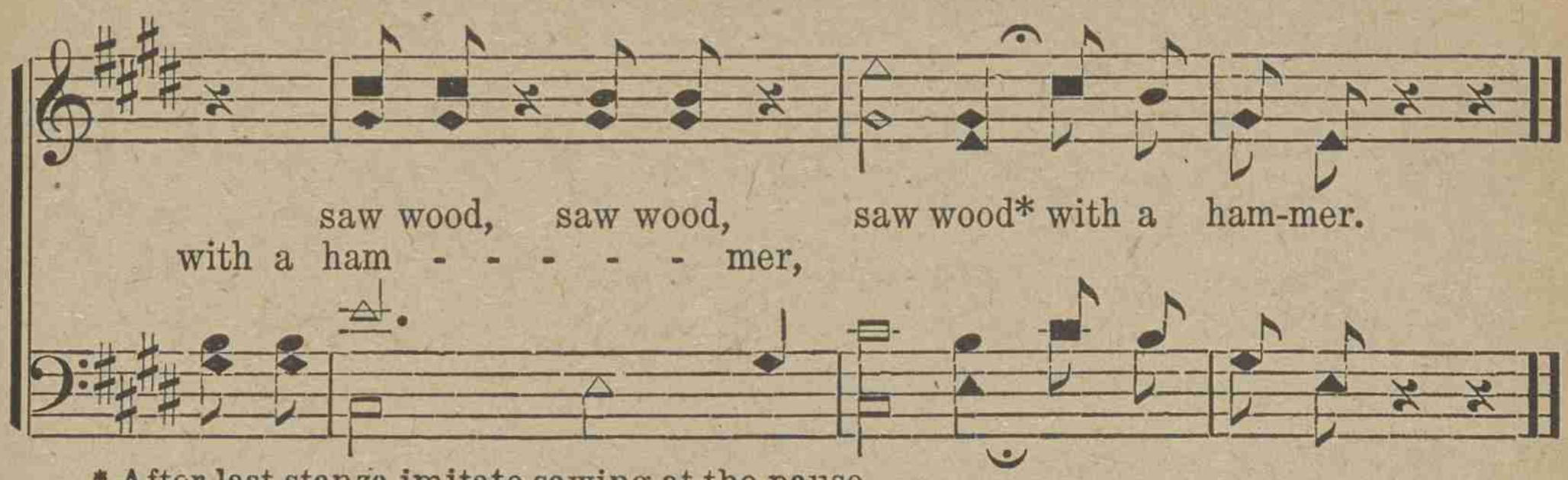
clam - or, You may knock, knock, knock, sling your mud and rock, But you

can't saw wood with a ham-mer, hammer, hammer, But you can't saw wood

saw wood

A. B. Sebren, owner. Used by per.

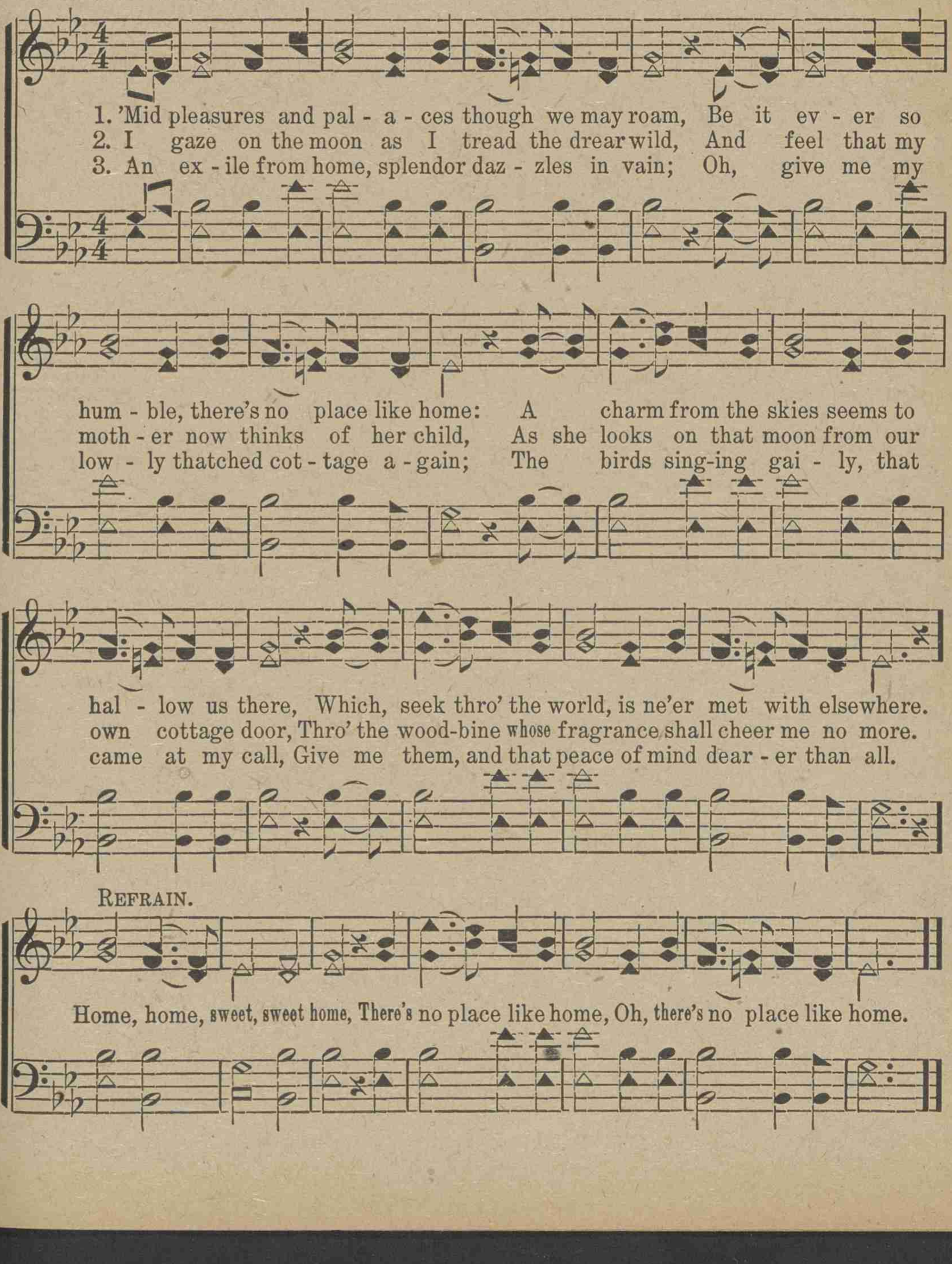
You Can't Saw Wood With a Hammer. Concluded.



* After last stanza imitate sawing at the pause.

Home, Sweet Home.

JOHN HOWARD PAYNE. H. R. BISHOP.



REFRAIN.

Where the Jam-pots Grow.

FRED. A. FILLMORE.

1. You may talk a - bout your groves, Where you wan - der with your loves,
2. There the gold - en peach - es shine, In their syr - up clear and fine,
3. There the spright-ly pick - les stand, With the cat - sup close at hand,
4. Nev - er tell me of your bow'rs, That are full of buds and flow'rs,

You may talk a - bout your moon - lit waves that fall and flow:
And the rasp - ber - ries are blush - ing with a dusk - y glow;
And the mar - ma - lades and jel - lies in a good - ly row;
Nev - er tell me of your mead-ows where the breez - es blow;

Some-thing fair - er far than these, I can show you, if you please,
And the cher - ry and the plum, Seem to beck - on me to come
And the quin - ce's rud - dy fire, Would an an - chor - ite in - spire,
Rath - er sing me, if you will, Of the house be - neath the hill,

'Tis the charm - ing lit - tle cup-board where the jam - pots grow.
To the charm - ing lit - tle cup-board where the jam - pots grow.
Just to seek the lit - tle cup-board where the jam - pots grow.
And the dar - ling lit - tle cup-board where the jam - pots grow.

Used by per.

Where the Jam-pots Grow. Concluded.

CHORUS.

Where the jam - pots grow, where the jam - pots grow, Where the

jol - ly jel - ly, jol - ly jel - ly, jam-pots grow, 'Tis the dear-est spot on the

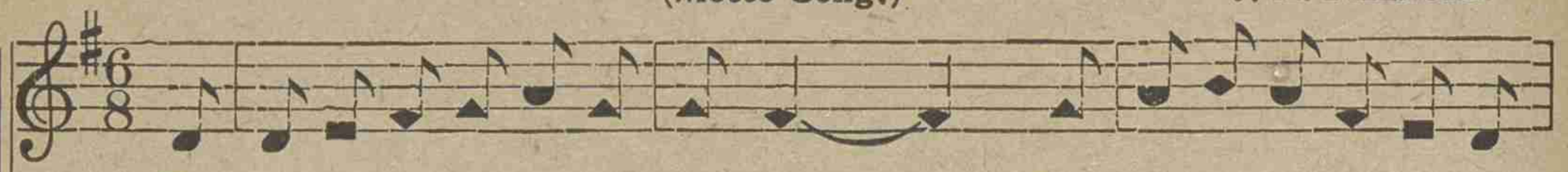
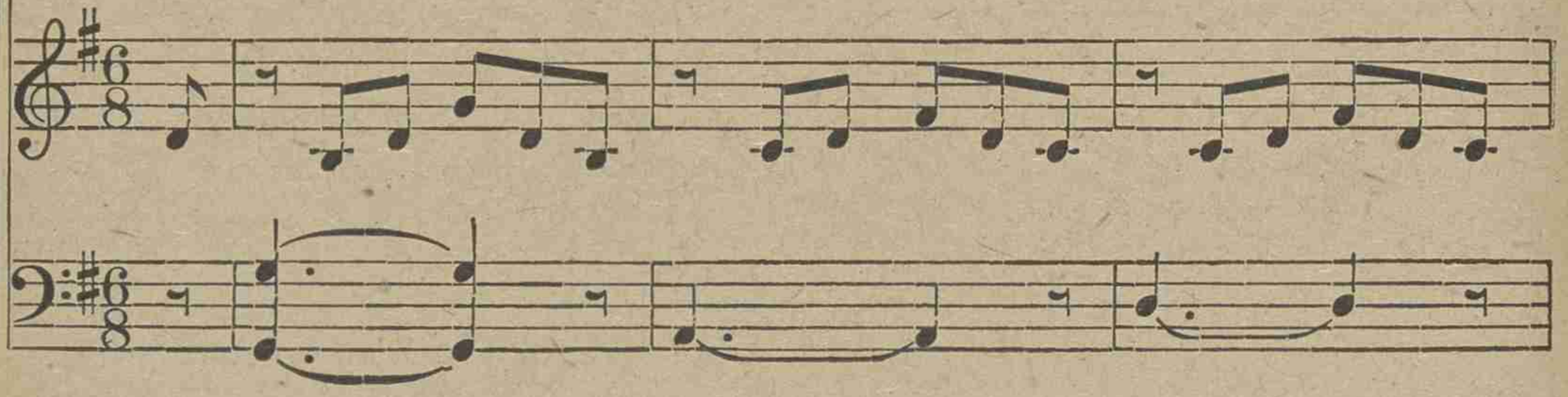
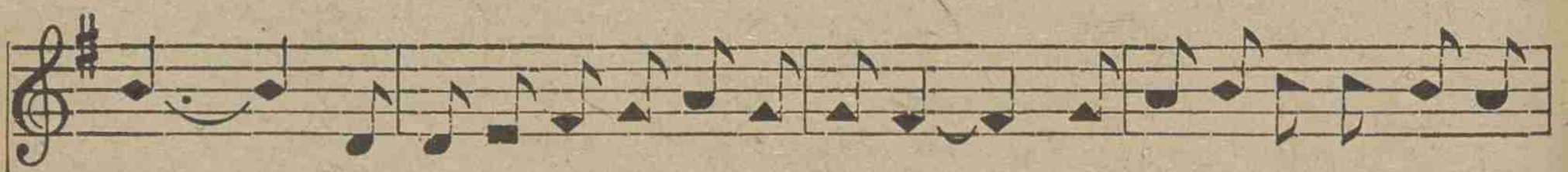
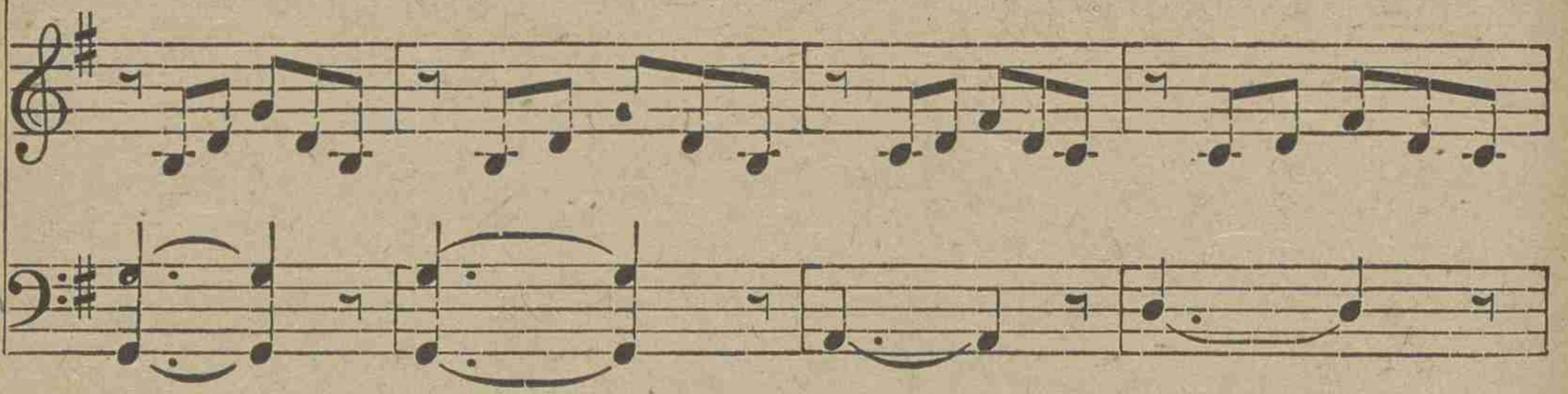
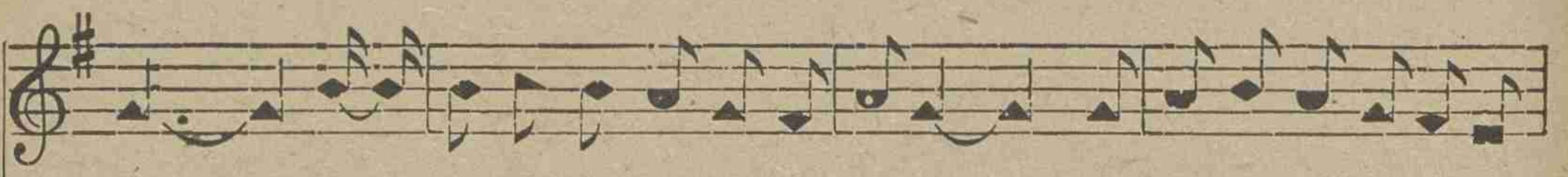
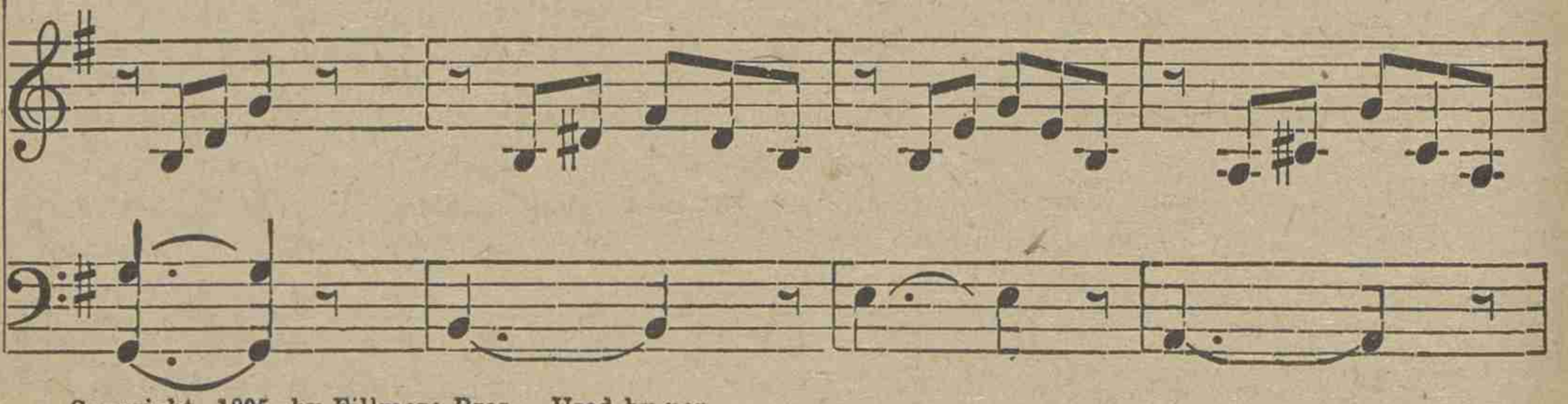
earth I know, Is the charm-ing lit - tle cup-board where the jampots grow.

The Farmer.

1. I'm glad I am a farm - er, the stur - dy plough to wield,
2. I'm glad I am a farm - er, his heart is al - ways gay
3. O hap - py is the farm - er, for when the day is o'er,
4. How peace - ful - ly a - round him, soft sleep her cur - tain throws,

Or reap and bind the rip - ened grain that waves in yon - der field.
As mer - ri - ly his song rings out a - mid the new-mown hay.
The eve -'ning shad-ows gath - er round, that he may work no more.
There's noth - ing half so tran - quil as the la - bor - er's re - pose.

Don't Talk When You've Nothing to Say.

(Motto Song.) J. H. FILLMORE.

1. 'Tis well to be free in con-vers - ing,..... 'Tis well to be a - ble to
2. A gay, lively friend or compan - ion,..... With wits that are ready and
3. I like to see well in-formed people, ... Who know *what* to say, *how* and

chat With friends on a subject of in - terest, With strangers on this thing or
quick, Is bet-ter, by far, than a stup-id. An un - con-ver-sa-tion-al
when; A little good nonsense and jest-ing Is not out of place now and

that; Don't cold-ly as-sume res-er-va - tion, But list-en to rea-son, I
stick. Yet speech, at the best, is but sil-ver, While silence is golden al-
then. But I dread the approach of a mag-pie, Who chatters from grave themes to

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Don't Talk When You've Nothing to Say. Concluded.

pray; Re-member this ver-y wise motto: Don't talk when you've nothing to say.
way; Remember at all times and places, Don't talk when you've nothing to say.
gay; Who talks from the morn to the midnight, And always with nothing to say.

Colla voce.

CHORUS.

Don't talk when you've noth - ing to say,..... Don't
Don't talk when you've noth - ing to say, Don't

talk when you've noth-ing to say,..... Re - mem - ber this
talk when you've noth-ing to say,

ver - y wise mot - to: Don't talk when you've noth-ing to say.

The Farmer Boy is a Jovial Lad.

FRED. A. FILLMORE.

1. O the farm-er boy is a jo-vial lad, So health-y, bright and free;
2. In the morn-ing light as he drives a-way, Ere the rising sun we see,
3. When the au-tumn winds are sweeping wide, He's gath'ring nuts you see;
4. When the win-ter comes with its driving blast, The farm-er boy's in glee,

In his good old home he is ev-er so glad, O that is the home for me.
The low-ing herd to a clear silver stream, To pastures so green and free.
For a win-ter's store he will lay them all by, For sis-ter, himself and me.
For he loves the snow as it falls thick and fast, He's happy as he can be.

CHORUS.

With a whoop, hurrah! hur-rah!..... He sings a mer-ry song;.....
hur-rah! mer-ry song;

His heart is light, his face is bright, He's hap-py the whole day long.

WHISTLING CHORUS. *Boys whistle. Girls sing tra la la.*

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

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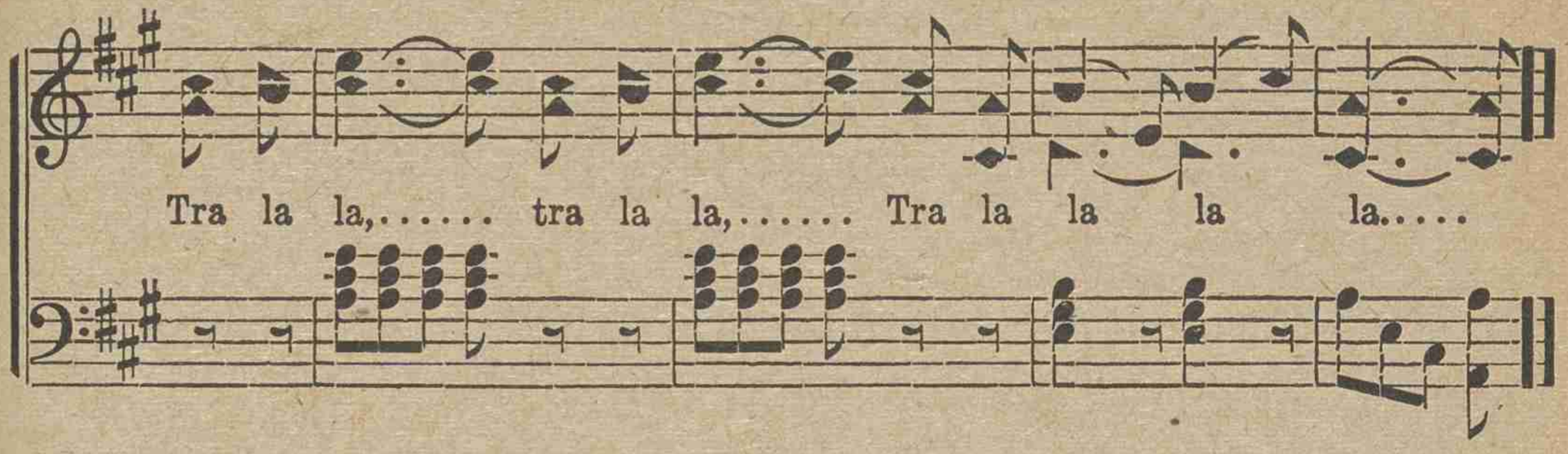
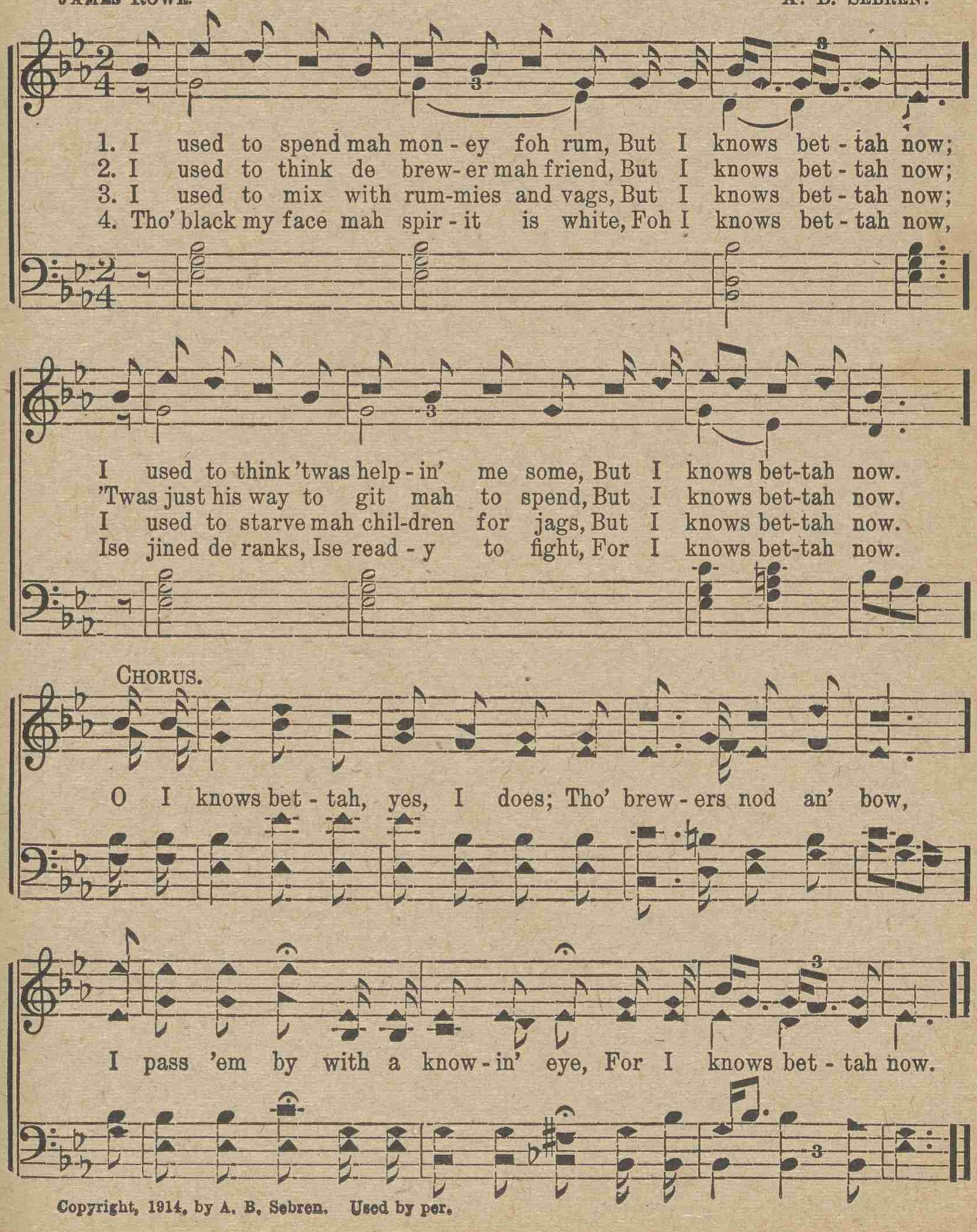
The Farmer Boy is a Jovial Lad. Concluded.

I Knows Bettah Now.

JAMES ROWE. A. B. SEBREN.

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The Boy Scouts' Song.

B. N. H. B. N. HULTSMAN.

Lively.

1. O, youth! where-e'er your where-a - bouts! Come, join the mer - ry band;
2. With cheerful minds and joy - ous hearts, On life's great sea each day,
3. We dear - ly love, and will de - fend Our ban - ner of the free,

To form a league of ea - ger scouts, We've joined in heart and hand!
We care - ful - ly will steer our barques, Lest waves lead us a - stray;
Whose stars and stripes to oth - ers send The glo - rious lib - er - ty;

Our mot - to is, do good each day, To an - swer calls of need;
With nerve and grit the sword to wield, With strong hearts brave and true,
Hail to our ban - ner of the free, The red, the white, the blue,

To help the world a - long it's way, Do an - y kind - ly deed.
To win this life's great bat - tle field, The ob - ject we pur - sue.
The na - tion's em - blem e'er to be— To which all scouts are true.

REFRAIN.

We're marching, marching on, ... Yes, we are march-ing on,.....
We're march - ing, march-ing on, We are march-ing on,
March - ing,

Owned by James D. Vaughan.

The Boy Scouts' Song. Concluded.

With hearts all light and free, and gay, We sing this mer - ry, joy - ous lay,
hearts all free and gay, We sing this joy - ous lay,

While marching, march-ing on,..... We're marching, marching on,.....
march - ing, march-ing on, march - ing, march-ing on,

March - ing,

Come join us with a mer - ry song, A - way, a - way, a - way.....
a - way.

Oh, Broad Land.

1. Oh, broad land, oh, fair land, Oh, land that gave us birth,
2. We hon - or and praise thee, Oh, realm en - rich'd by heav'n,
3. For free - dom, for know - ledge, A like to great and small,

Oh, near land, oh, dear land, Our home of all the earth;
We love thee, we bless thee, For price - less bless - ings giv'n.
For care and pro - tec - tion, And e - qual rights to all.

Keep the Song Wave Rolling On.

W. M. R. WILL M. RAMSEY.

1. Keep the song wave roll - ing on - ward, let it cease, no, not a
2. Keep the song wave roll - ing on - ward, nev - er let it cease a
3. Keep the song wave roll - ing on - ward, nev - er let it cease its

mo-ment, It will ban - ish care and sadness, let it roll;.... There's no
mo-ment, It will fill our homes with gladness, let it roll;.... Lift your
mo-tion, High-er lift your voic-es now and let it roll;.... All the

time for i - dly wait - ing, for the day will soon be o - ver, Then a-
voice in ad - o - ra - tion to the God of our sal - va - tion, O a-
way will then be bright-er, and our bur-dens will be light - er, If we'll

CHORUS.

rise and start the song wave rolling on. Keep it roll - - - - ing
wake and keep the song wave rolling on.
on - ly keep the song wave rolling on. Rolling, rolling, rolling, ev-er

on, ev - er roll - - - ing on;
rolling on and on, rolling, rolling, rolling on, yes, rolling on and on;

on and on,

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Keep the Song Wave Rolling On. Concluded.

Nev - er let it break but keep it roll - ing, roll - ing, Keep it roll - - - - - ing on, ev - er roll - - roll - ing, roll - ing, roll - ing ev - er on and on, roll-ing, roll - ing, - - - ing on, Keep the song wave ev - er roll-ing, roll-ing on. roll-ing on, yes, on and on,

Kagey. C. M.

B. C. Unseld.

1. How sweet, how heav'n-ly is the sight, When those who love the Lord
2. When each can feel his broth-er's sigh, And with him bear a part!
3. When, free from en - vy, scorn, and pride, Our wish - es all a - bove,

In one an - oth - er's peace de - light, And so ful - fill His word.
When sor - row flows from eye to eye, And joy from heart to heart.
Each can his broth - er's fail - ings hide, And show a broth - er's love.

ARE YOU BRINGING IN THE GRAIN?

JAMES ROWE. J. PORTER THOMASON.

1. While the sun makes bright the hill and val - ley, While the day-light shines up -
2. On your help the Mas-ter is de - pend-ing For you promised Him that
3. If bright sheaves to Him you now are bring-ing, If you serve Him till the

on the fer - tile plain, For the Har - vest Mas - ter do you ral - ly?
faithful you would be; For His glo - ry, time and strength be lead - ing,
la - bor time is past, You shall meet Him, hal - le - lu - jahs sing - ing,

CHORUS.

Are you bring-ing in the gold - en grain? Are you bringing in the
Let the world your love for Je - sus see.
And re - ceive the glo - ry crown at last. Are you bringing, bring - ing

Are you bringing in the
gold - en grain,
in the gold - en grain,
gold - en grain to Je - sus,

From the val - ley, from the
From the fer-tile val - ley,
From the fer - tile val - ley,

hill and plain?
from the hill and plain?
and the hill and plain? Oh,

Faith - ful are you keep-ing,
Faithful are you keep - ing,
faith - ful are you keep-ing,

Owned by James D. Vaughan.

ARE YOU BRINGING IN THE GRAIN? Concluded.

al - ways brave-ly reap-ing, Close to Je - sus do your
al - ways brave - ly reap - ing, Close to Je - sus do your

al - ways brave-ly reap-ing, Close to Je - sus do your
souls re - main? Soon the day-light will have
trust - ing souls re - main? Soon the gold - en day - light

trust - ing souls re - main? Oh, reap - ers, soon the gold - en day-light
fled a - way;
will have fled a - way;

So, if i - dle still, no
So, if you are i - dle

will have fled a - way, yes, So, if you are i - dle
more de - lay;
still, no more de - lay;

Work for Christ, re-joic-ing, hap -
Work for Christ, re-joic - ing, hap-py

still, no more de - lay, Work, for Christ, re-joic-ing, hap -

rit.

py prais - es voic-ing, Reap - ing for the bless - ed Harv - est Day.
praises voic - ing, Reap - ing for the bless - ed Harv - est Day.

py prais-es voic-ing, Reap - ing for the bless-ed Harv - est Day.

SEEKING HIGHER LEVELS.

JAMES ROWE. ADGER M. PACE.

1. Seek-ing high - er lev - els, Climb-ing in the light, With the cross of Je - sus Ev - er in our sight; Pleasures fail to charm us,
2. Seek-ing high - er lev - els, Leav - ing low-lands drear, On and up we trav-el With our Cap-tain dear; Sure that He en-cir - cles
3. Seek-ing high - er lev - els, Sing - ing hap - py songs, Meet-ing on the pathway Ma - ny blood-bought throngs; Marching on the promise

Sin has lost its hold, Onward, upward ev - er, T'ward the gates of gold.
Us with sav-ing grace, Sure that He is lead-ing To a bet-ter place.
Of the King a-bove, From all e - vil shielded By His arms of love.

REFRAIN.

Climb-ing high - er, Climbing with the Sav-iour,
Climb-ing high - er,
Climb-ing ev - 'ry day;..... Climbing high-er,
Climb - ing, climbing ev'ry day, yes, Climb-ing

Owned by James D, Vaughan.

Seeking Higher Levels. Concluded.

high - er, Glo - ry hal - le - lu - jah, Climb-ing ev - 'ry day.

There's Music in the Valley.

JAMES D. VAUGHAN.

1. There's mu - sic in the val - ley, There's mu - sic on the hills,
2. There's mu - sic in the cot - tage, And in the state - ly hall,
3. There's mu - sic in the shad - ow, And in the bright sun-shine,

And beau-ti - ful tones in leaf - y woods, And mu - sic in dan - cing rills;
There's sil-ver - y notes mid bus - y looms, There's music for each and all;
So hap - pi - ly time is pass - ing by, Let mu - sic our hearts en-twine;

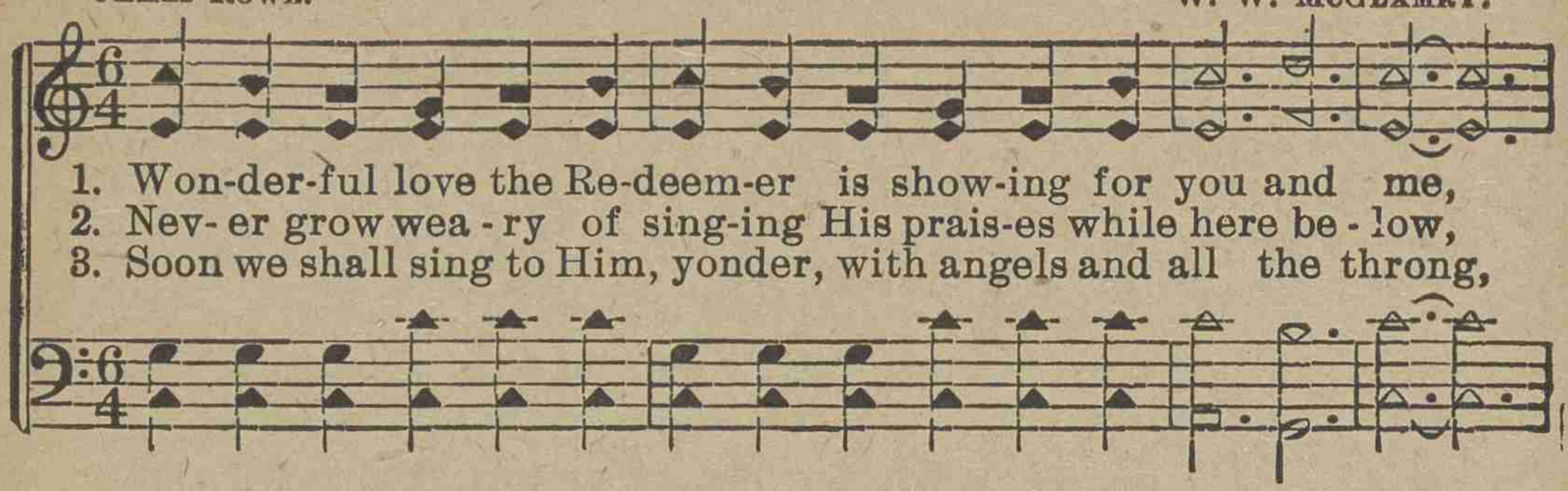
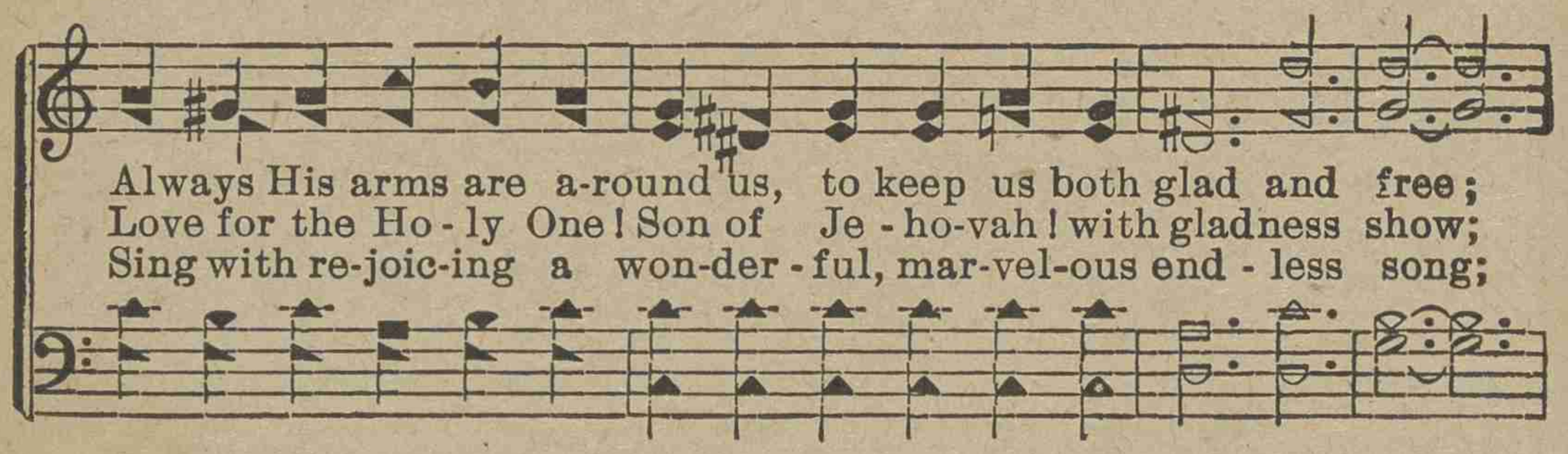
There's mu - sic on the moun - tain, There's mu - sic in the air,
It comes to cheer our sor - row, Our aid when hopes are bright;
Then let each one be cheer - ful, With heart so light and free,

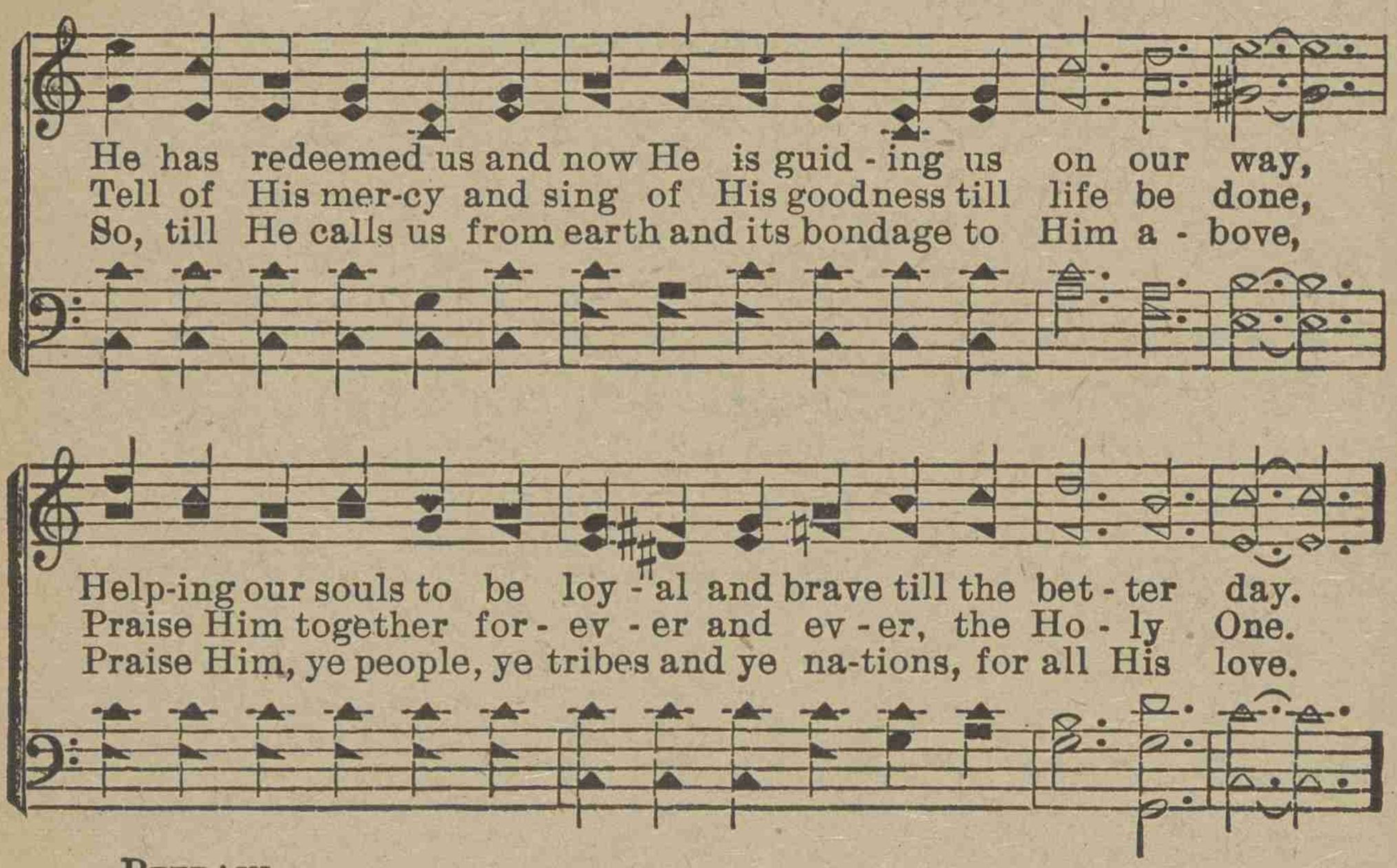
And mel - o - dy dwells in hap-py hearts, And driv-eth a - way their care.
The hap-pi - est hearts are those that sing So mer-ry from morn till night.
The beauti - ful days are pass-ing by, We're hap-py as we can be.

James D. Vaughan, owner.

THE KING OF SALVATION.

JAMES ROWE. W. W. McGLAMRY.





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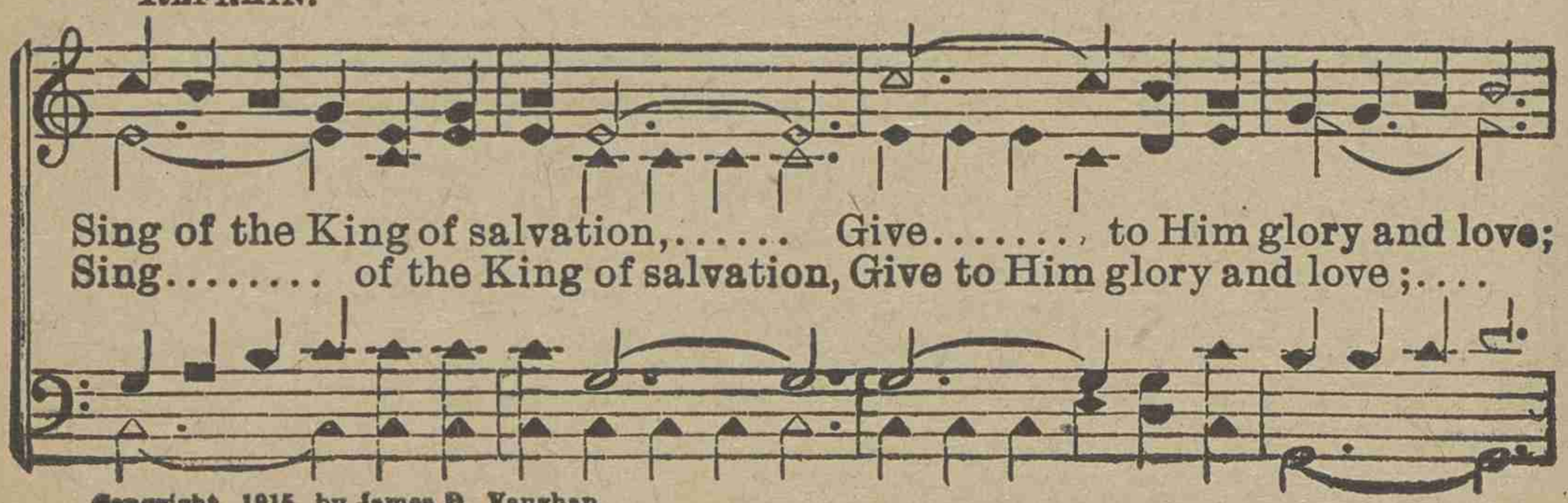

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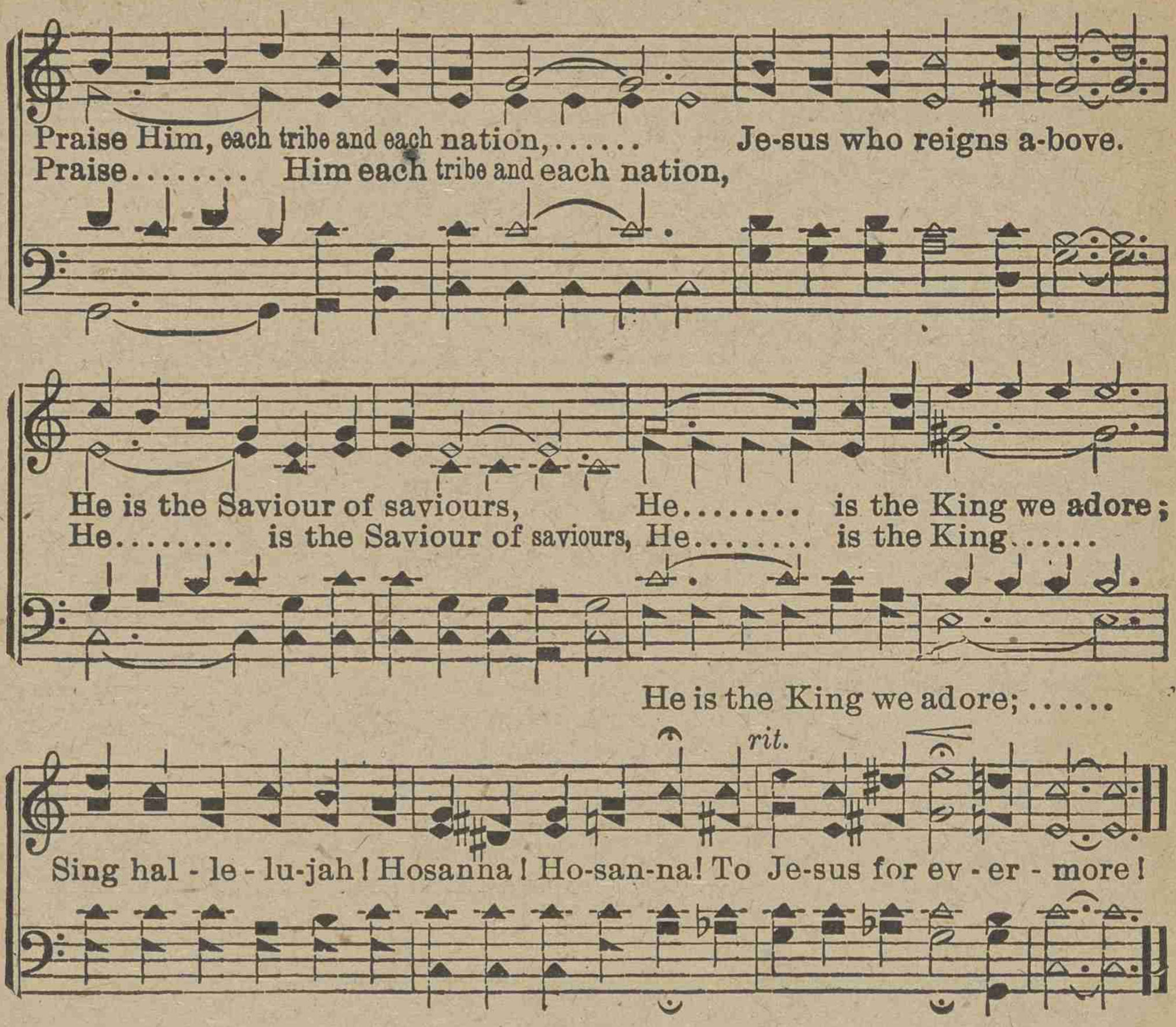
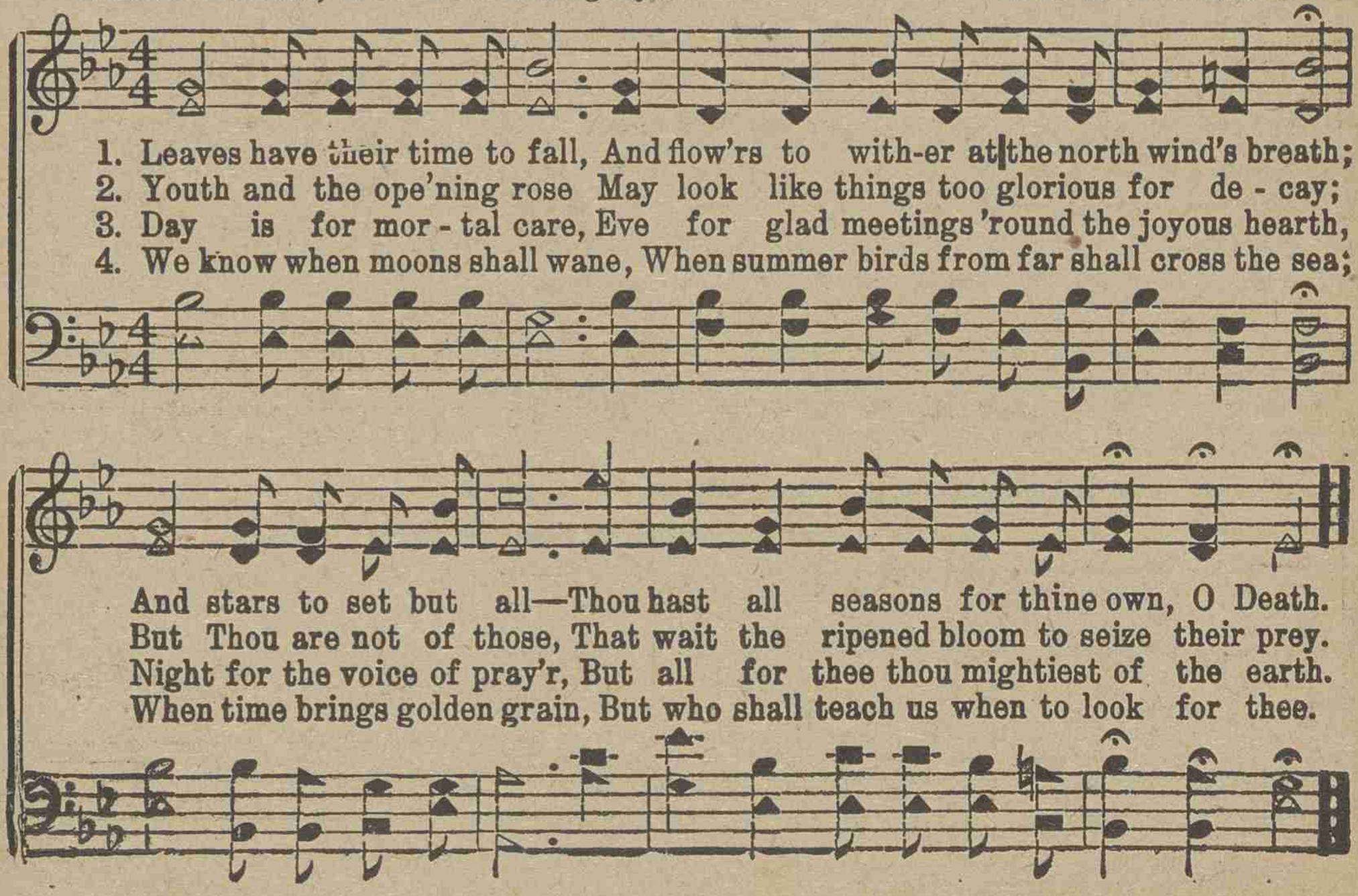


THE HOUR OF DEATH.

FELICIA HEMENS, Arr. In chanting style. REV. N. E. CANNON.



STRAIGHT INTO THE KINGDOM.

LIZZIE DEARMOND. ADGER M. PACE.

1. Plough the temp'rance fur-row straight in-to the king-dom,
2. Plough the temp'rance fur-row, fields are ly - ing 'round you,
3. Plough the temp'rance fur-row straight in-to the king-dom,

Plough the fur-row,

Nev - er look - ing backward as you go a - long; Do not
your way a - long;
Bane-ful weeds are springing where the grain should grow; In the
the grain should grow;
Trust in God, He'll help you soon to clear the way; Oth-er
yes, clear the way;

be dis-cour-aged, on with glad en-deav - or, Just where
ear - ly dawn - ing, in the sun - ny noon-tide, Fal - ter
loy - al work - ers fol - low in your foot-steps, Joy - ful -

Plough the fur - row,

Je - sus bids you, with a hap - py song.
hap - py, hap - py song.
not, nor fail not, if suc - cess you'd know.
you'd like to know.
ly ad-vanc-ing, la - bor while you may.
yes, while you may, yes, plough the temp'rance furrow.

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STRAIGHT INTO THE KINGDOM. Concluded.

REFRAIN.

On, on, on, straight in - to the king - dom,
On, on, straight in-to the kingdom plough it on,
On, on, on, on, on, on, on,

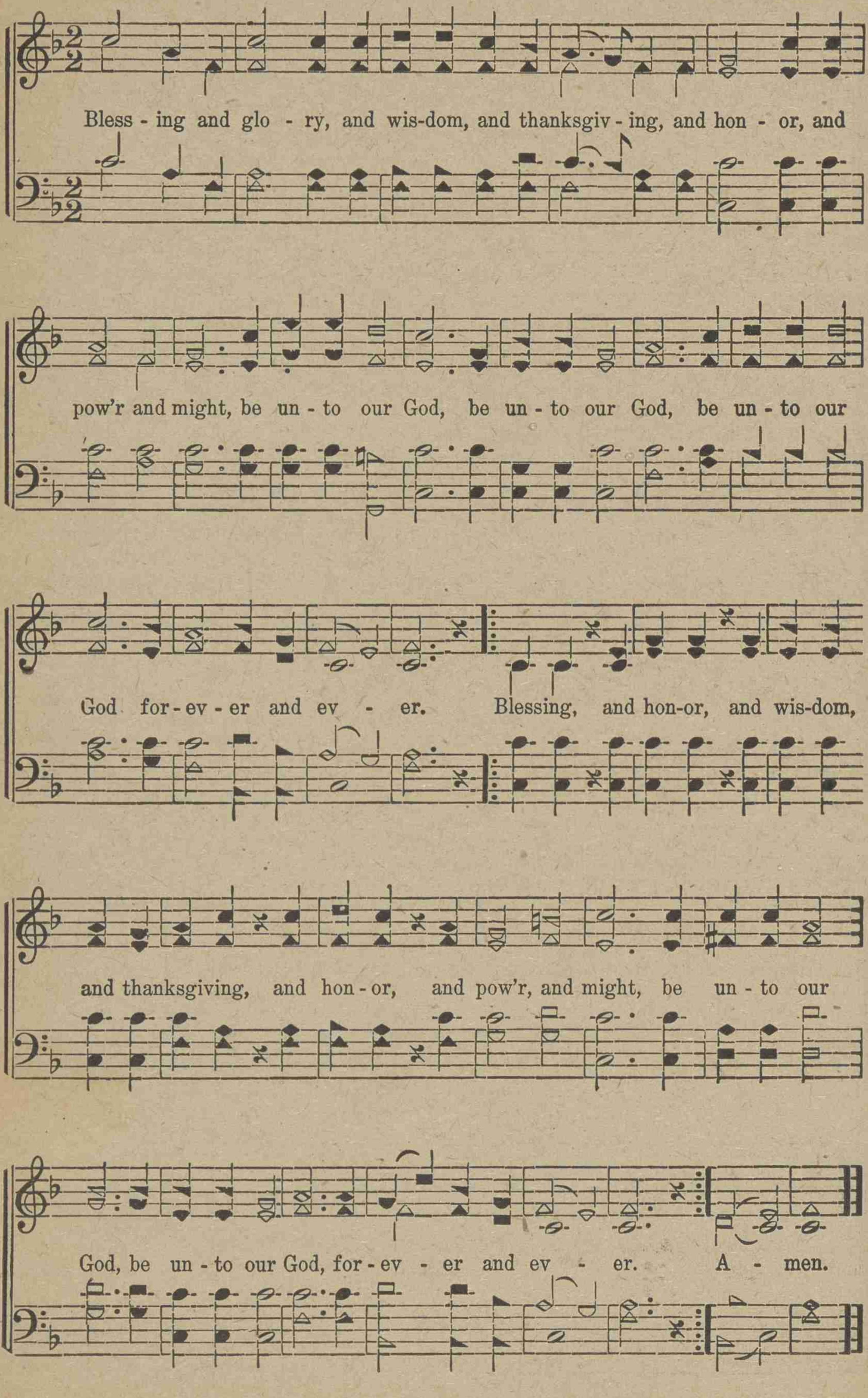
Plough, plough, plough the temp'rance fur - row with a
Plough, plough, plough, plough, plough it
Plough the temp'rance fur - row on, yes, plough the fur - row,

stead - y hand; On, on,
on with stead - y hand; On, on,
O plough the temp'rance furrow, On, on, on, on,

On, straight in - to the king - dom;
straight in - to the king - dom, to the king - dom;
plough it on, for

Ev - 'ry stake's a word of God that sure will stand. .....
will al - ways stand (will surely stand).

Blessing and Glory.

B. C. UNSELD.

O How Lovely is Zion.

A. S. KIEFFER.

O how love-ly, O how love-ly, O how love-ly, how love-ly is

Zi - on, Zi - on, cit - y of our God! Zi - on, cit - y of our

God! Joy and peace shall dwell in thee, in thee, O Zi - on, thou

cit - y of God! Joy and peace shall dwell in thee, Joy and peace shall

Slow.

dwell in thee, Joy and peace shall dwell in thee, shall dwell in thee.

Lift Up Your Heads.

B. C. UNSELD.

Lift up your heads, lift up your heads, lift up your heads, O ye gates, O ye

gates, And be ye lift up, ye ev - er - last - ing doors, And the King of

First time Semi-Chorus. Second time Full Chorus.

glo - ry shall come in. Who is this King of glo - ry, of glo - ry? The

Who is this King

Lord strong and might-y, the Lord our Re - deem-er. He is the King of

glo - ry, of glo - ry, He is the King of glo - ry, of glo - ry, He

Lift Up Your Heads. Concluded.

A - men, A - men.

is the King of glo - ry, A-men, A - men, A-men, A - men.

A - men.

Every Day Hath Toil and Trouble.

BEETHOVEN.

1. Ev - 'ry day hath toil and troub-le, Ev - 'ry heart hath care;
2. Pa - tient - ly, en - dur - ing, ev - er Let thy spir - it be
3. La - bor! wait! tho' mid-night shad-ows Gath - er round thee here,

Meek - ly bear thine own full bur - den, And thy broth-er's share;
Bound by links that can - not sev - er, To hu - man - i - ty;
And the storm a - bove thee low -'ring, Fills thy heart with fear;

Fear not, shrink not, though the bur - den Heav - y to thy heart may prove;
La - bor! wait! thy crown is read - y When thy wea-ry task is done;
Wait in hope, the morn - ing dawn-eth, When the gloomy night is gone;

God shall fill thy mouth with glad-ness, And thy heart with love.
Count not lost the fleet - ing mo - ments, Life has but be - gun.
And a peace - ful rest a - waits thee, When thy work is done.

And the Ransomed of the Lord.

B. C. UNSELD.

And the Ransomed of the Lord. Concluded.

They shall ob - tain

They shall ob - tain joy,.....

Joy and glad - ness, they shall ob - tain

joy,.....

joy and glad-ness, joy and glad - ness, joy and glad - ness,

joy,..... joy and glad - ness, joy and glad - ness,

joy and glad-ness,

And sor - row and

And sor - row and sigh - - ing,

sor - row and sigh - ing, And sor - row and

sigh - ing shall flee a - way,

Rit.

sor - row and sigh-ing shall flee a - way, shall flee a - way.

sigh - ing shall flee a - way, shall flee a - way.

sor - row and sigh-ing shall flee a - way,

GOD IS LOVE.

J. D. V. JOHN 4: 8. ST. JOHN 3: 16. JAMES D. VAUGHAN.

Con spirito.

1. We will sing the precious sto - ry of our Fa-ther's love, God is
2. God so loved poor dy-ing sin-ners that His Son He gave, God is
3. Hear the sweet and wondrous message that is ev - er blest, God is

love, God is love; Till we reach our home in
Who-so - e'er be - liev - eth
God is love, God is love; "Come, ye wea - ry, heav - y

glo - ry, then we'll sing a-bove, God is love,..... yes, God is love.
in Him He will sure - ly save,
la - den, I will give you rest," God is love,

CHORUS.

God is love, God is love, We will sing the precious
God is love, God is love,

sto-ry, God is love, Till we reach our home in glo - ry, then we'll
God is love,

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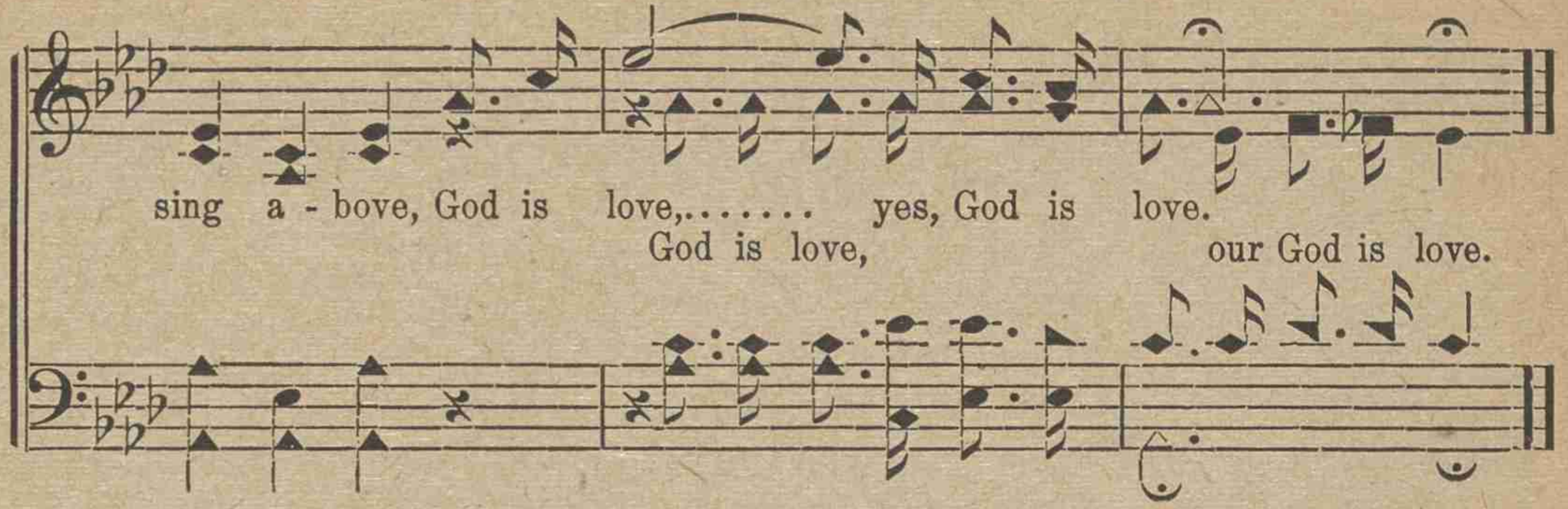
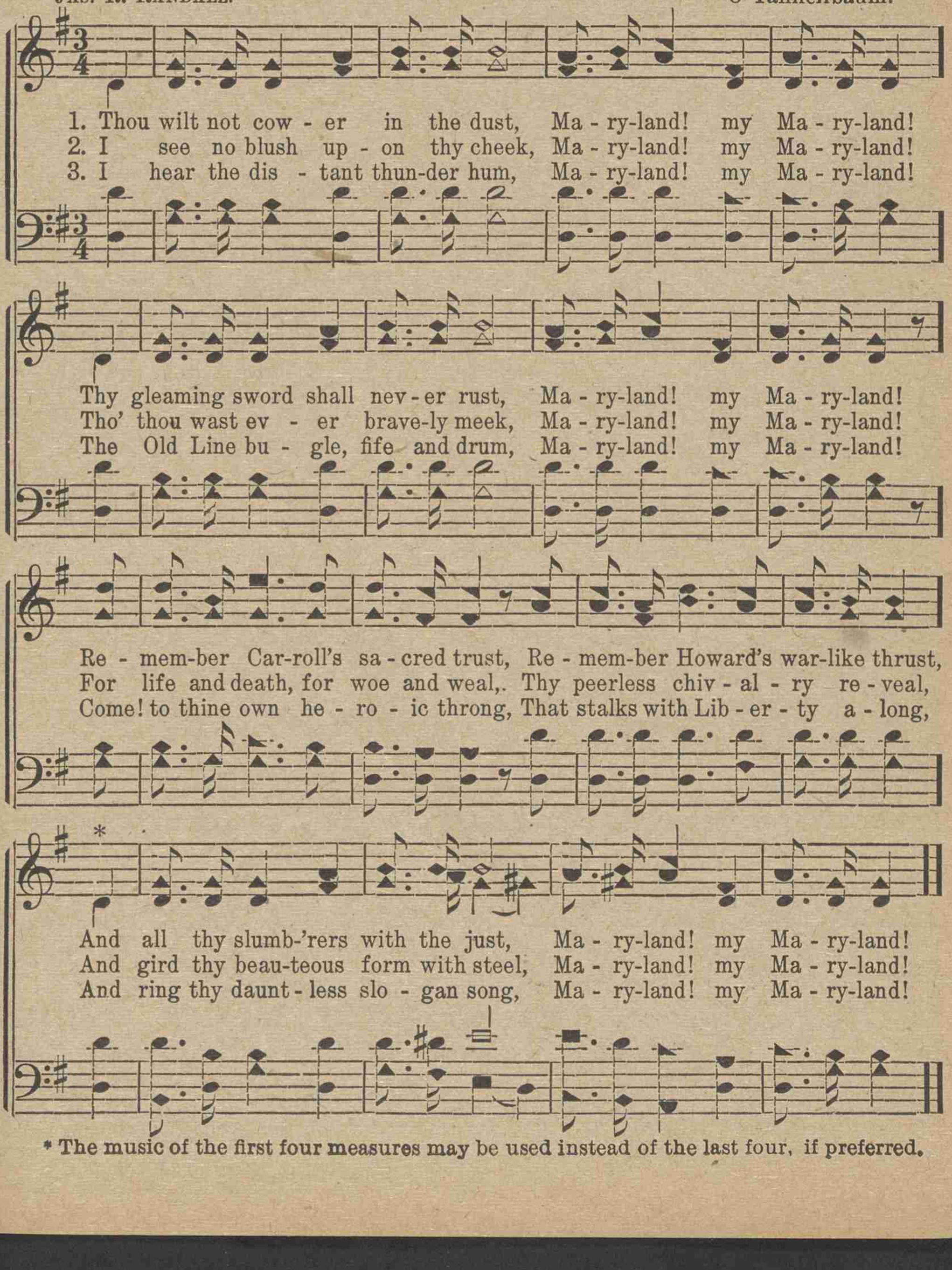
God is Love. Concluded.

My Maryland.

JAS. P. RANDALL. "O Tannenbaum."

* The music of the first four measures may be used instead of the last four, if preferred.

Dixie.

M. B. WHARTON, D. D. (New words.) DAN EMMETT.

1. O! Dix - ie land is the land of glo - ry, The land of cher-ished
2. The blue and grey went out to bat - tle, And loud they made war's
3. And Dix - ie's sons will stand to - geth - er In sun - shine and in

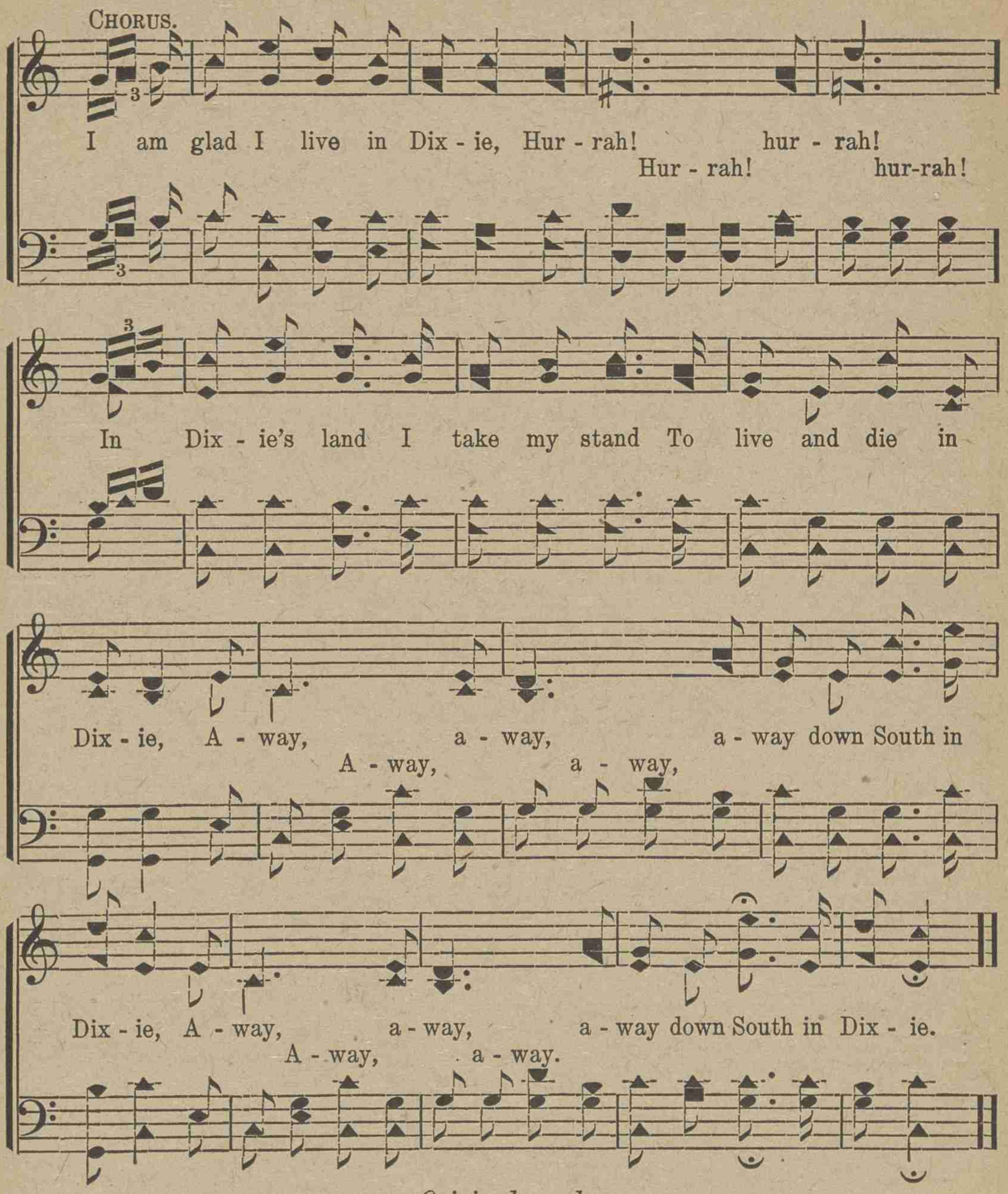
song and sto - ry, Look a - way, look a - way, look a-
thunders rat - tle,
storm-y weath-er, Look a - way, look a - way,

way, Dix - ie land! 'Tis the land that pa - triots
The fight we lost, but
look a - way, Dix - ie land, Tho' lightnings flash and

love to dwell in, The land our fathers fought and fell in, Look a - way,
won a glo-ry Which still will last when time is hoar-y,
mountains sever, Count on the gal-lant South for-ev-er, Look a-way,

look a - way, look a - way, Dix - ie land!
look a - way, look a - way, Dix - ie land!

Dixie. Concluded.



Original words.

1 I wish I was in de land ob cotton,
Old times dar am not forgotten,
Look away! etc.,
In Dixie land where I was born in,
Early on one frosty mornin',
Look away! etc.,

CHORUS.

Den I wish I was in Dixie, Hooray! Hooray!
In Dixie land I'll take my stand
To lib and die in Dixie,
Away, away, away down South in Dixie,
Away, away, away down South in Dixie.

2 Old Missus marry Will, de weaber,
Willium was a gay deceaber;
Look away! etc.,
But when He put his arm around 'er,
He smiled as fierce as a forty pounder,
Look away! etc.,

3 His face was sharp as a butcher's cleaber,
But dat did not seem to greab 'er,
Look away! etc.,
Old Missus acted the foolish part,
And died for a man dat broke her heart,
Look away! etc.,

DAN EMMETT.

Columbia, the Gem of the Ocean.

D. T. Shaw. *Spirited.* Thos. A. Becket.

1. O Co - lum - bia, the gem of the o - cean, The home of the
2. When war winged its wide de - so - la - tion, And threatened the
3. The star - spangled ban - ner bring hith - er, O'er Co - lum-bia's true

brave and the free, The shrine of each pa - triot's de - vo - tion,
land to de - form, The ark then of free-dom's foun - da - tion,
sons let it wave; May the wreaths they have won nev - er with - er,

A world of - fers hom - age to thee. Thy man - dates make
Co - lum - bia, rode safe thro' the storm: With the gar - lands of
Nor its stars cease to shine on the brave: May the serv - ice, u-

he - roes as - sem - ble, When Lib - er - ty's form stands in view;
vic - t'ry a - round her, When so proud - ly she bore her brave crew;
nit - ed, ne'er sev - er, But hold to their col - ors so true;

Thy ban - ners make tyr - an - ny trem-ble, When borne by the red,
With her flag proud - ly float - ing be - fore her, The boast of the red,
The ar - my and na - vy for - ev - er, Three cheers for the red,

Columbia, the Gem of the Ocean. Concluded.

white and blue; When borne by the red, white and blue,
white and blue; The boast of the red, white · and blue,
white and blue, Three cheers for the red, white and blue,

When borne by the red, white and blue, Thy ban - ners make
The boast of the red, white and blue, With her flag proud - ly
Three cheers for the red, white and blue, The ar - my and

ff

tyr - an - ny trem - ble, When borne by the red, white and blue.
float - ing be - fore her, The boast of the red, white and blue.
na - vy for - ev - er, Three cheers for the red, white and blue.

Our Happy Land.

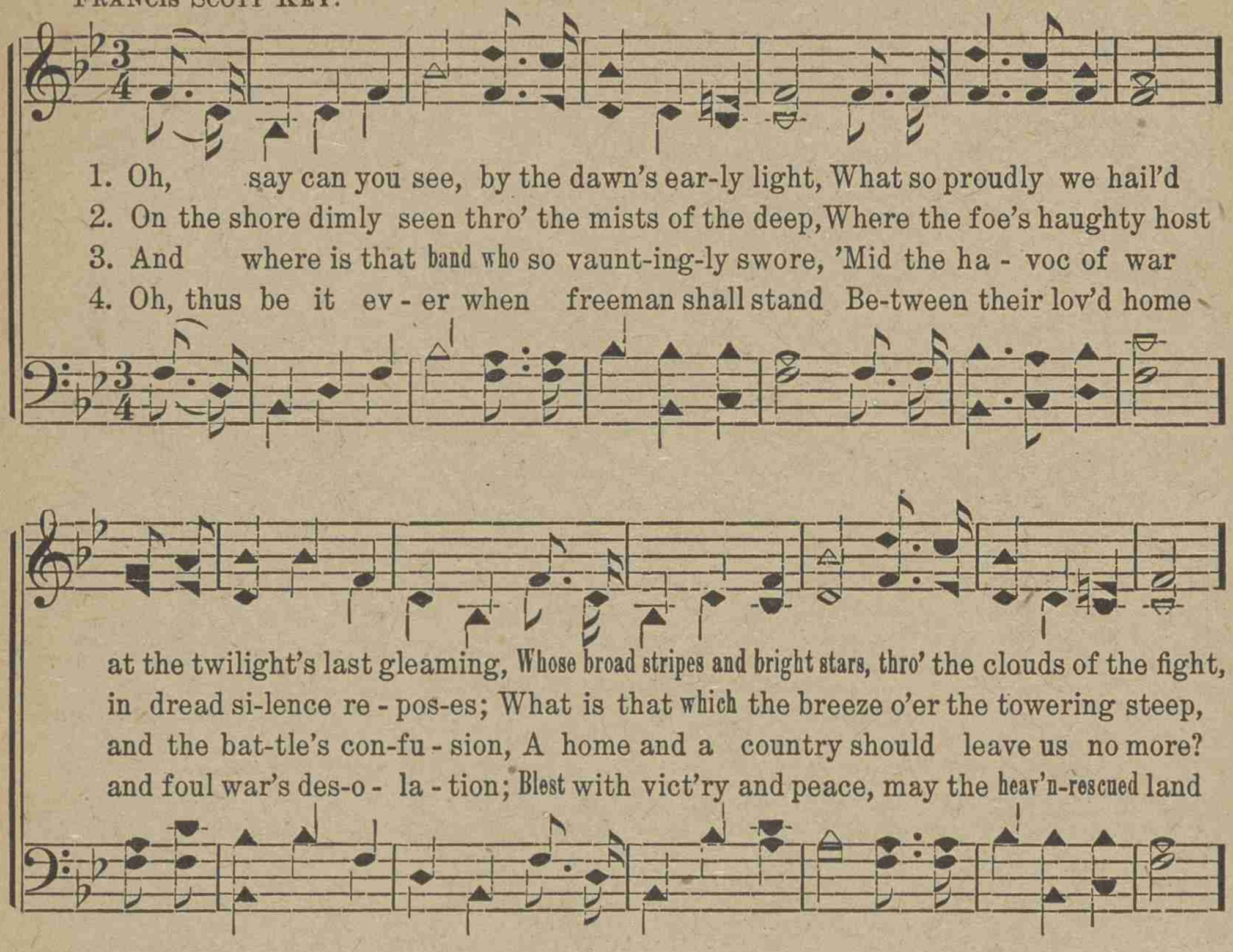
ADALINE H. BEERY. B. C. U.

1. Hap - py the sons of our land, Brave in their man-hood they stand;
2. Hap - py our daughters to - day; Vir-tue's own chil - dren are they;
3. Hap - py Co - lum - bia, our home, Swing-ing 'neath heav-en's blue dome!

Val - or up-holds them, Honor enfolds them, Strength of the nation's right hand.
On our brow lin-gers Touch of soft fin-gers, Far on our mis-sion a - way.
E'er may we serve thee, Love and preserve thee! Land of the free, hap-py home!

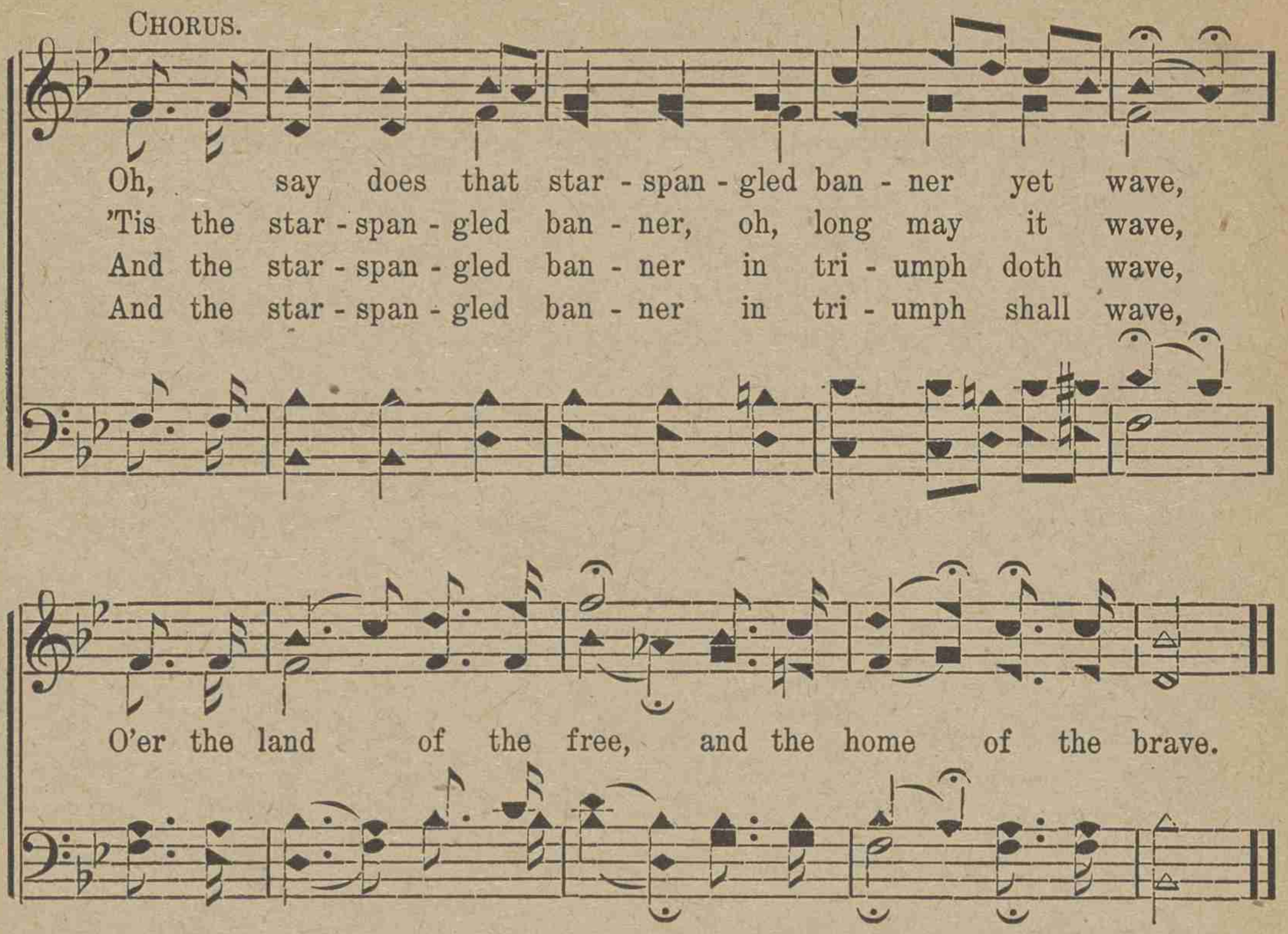
The Star-Spangled Banner.

FRANCIS SCOTT KEY.

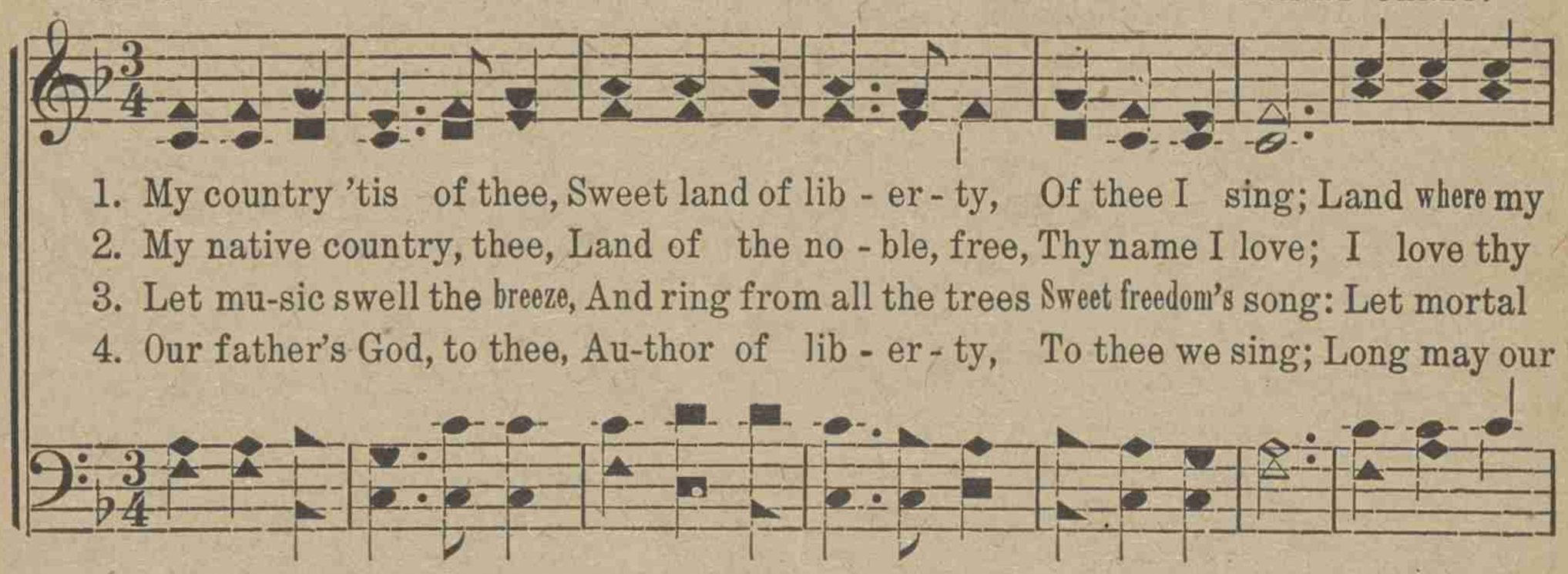


The Star-Spangled Banner. Concluded.

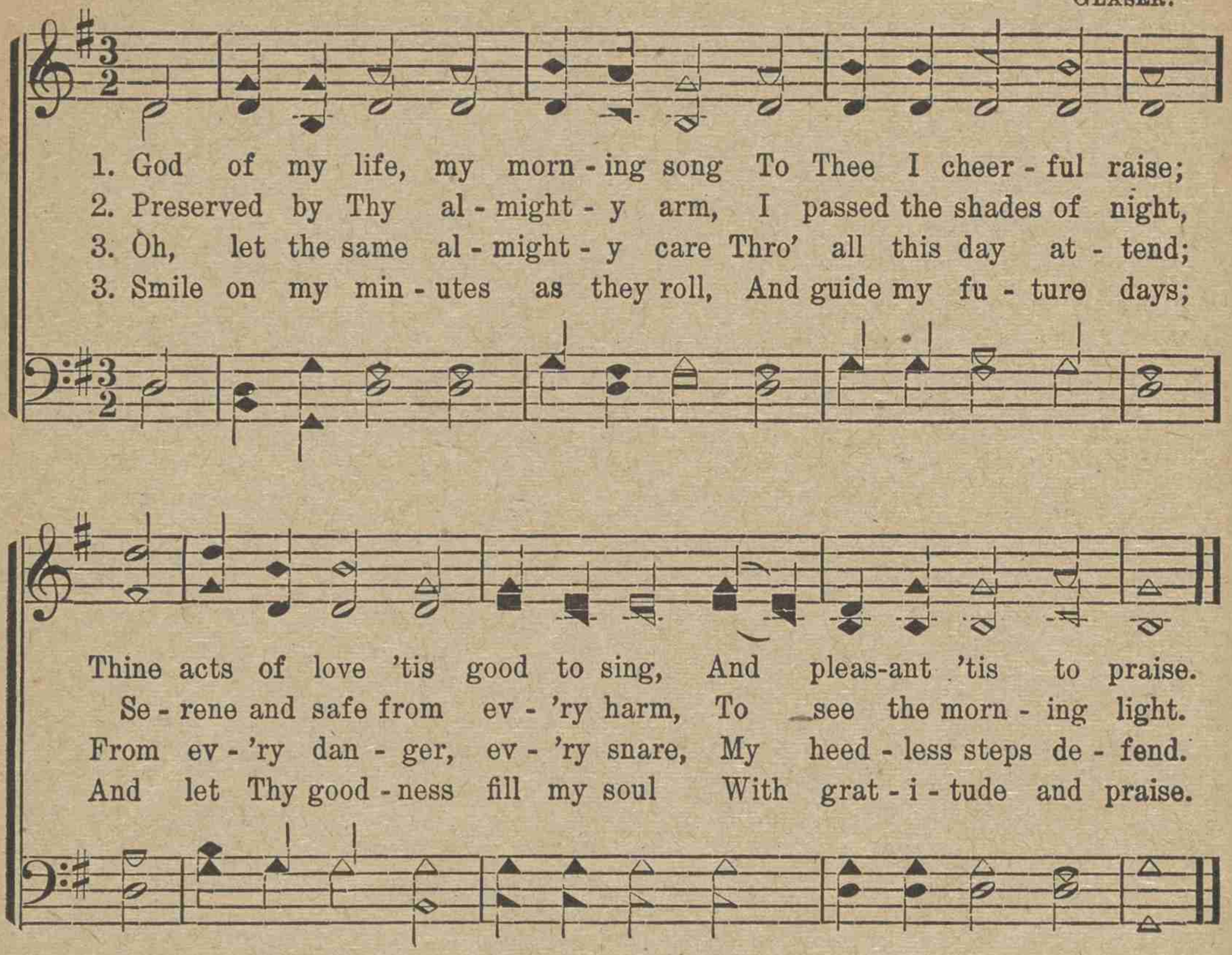
CHORUS.



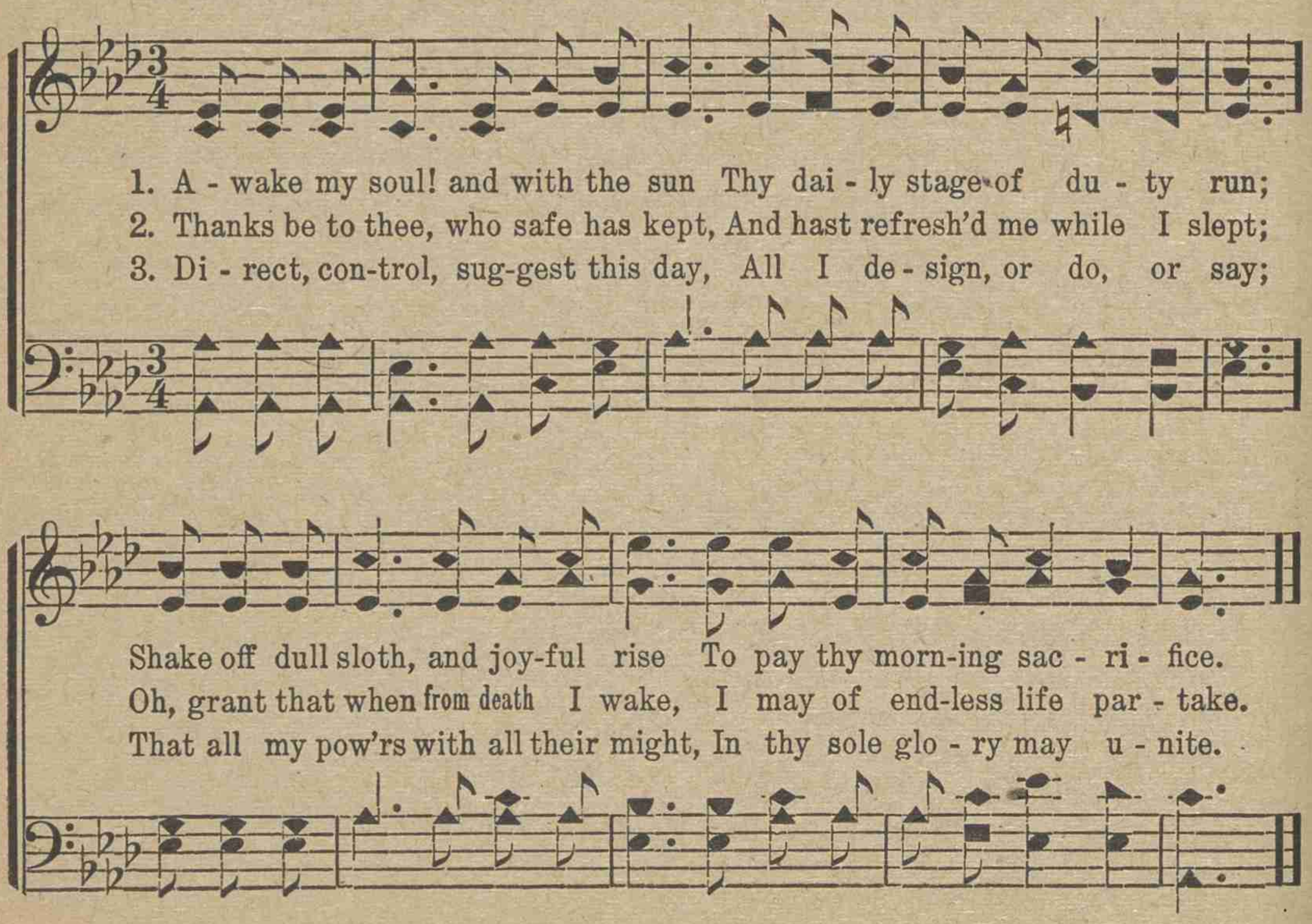
America.

SAMUEL FRANCIS SMITH. HENRY CAREY.

Azmon. C. M.

GLASER.

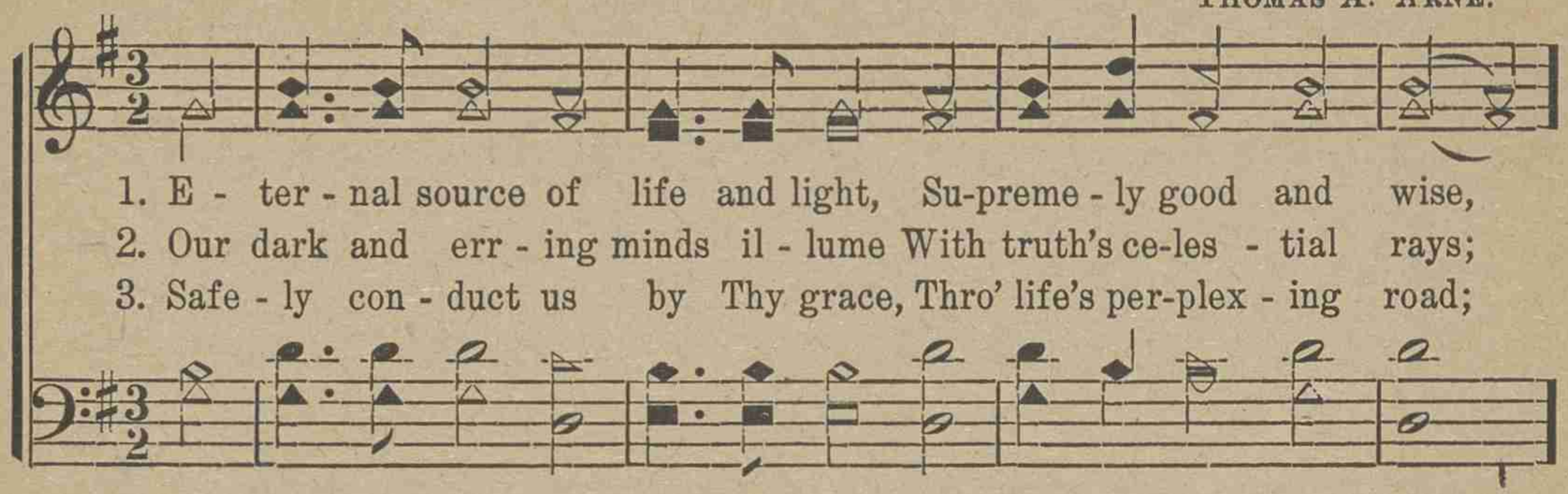


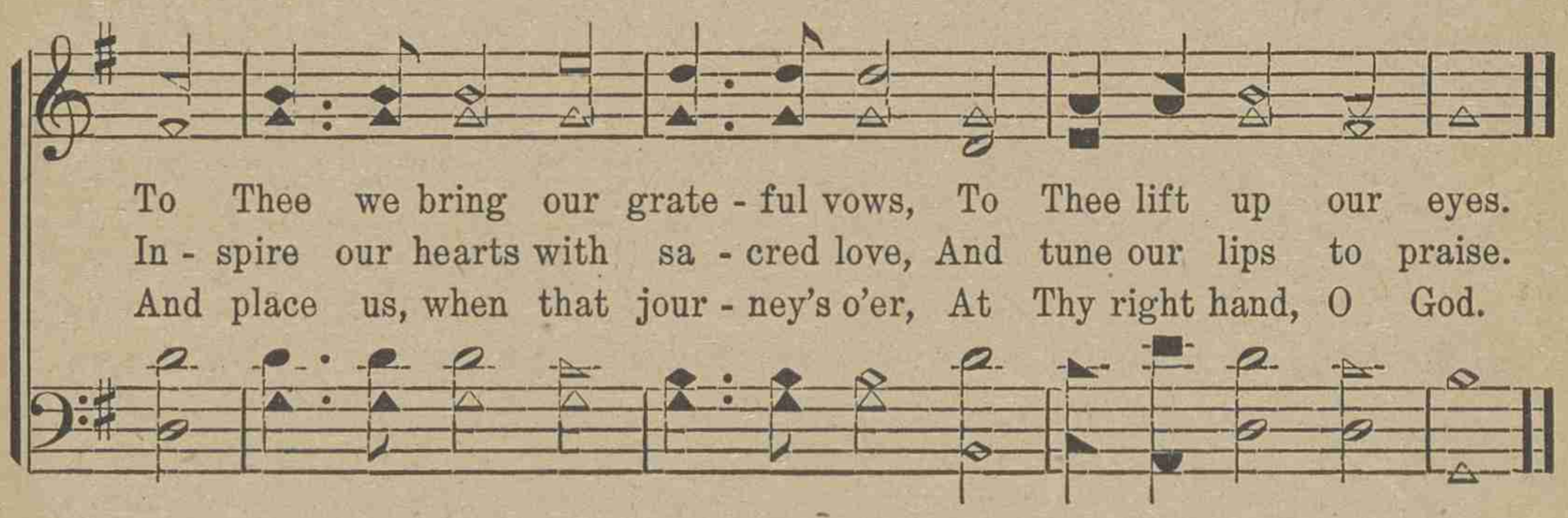
Morning Praise. L. M.



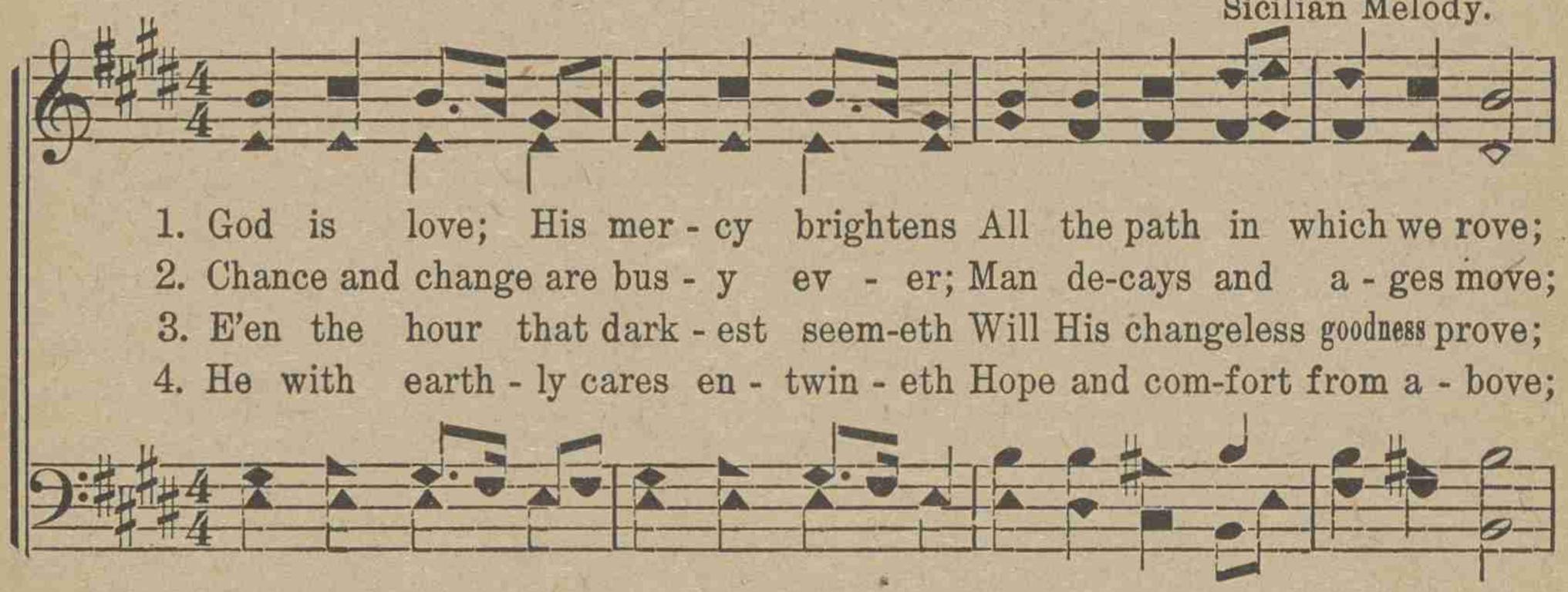
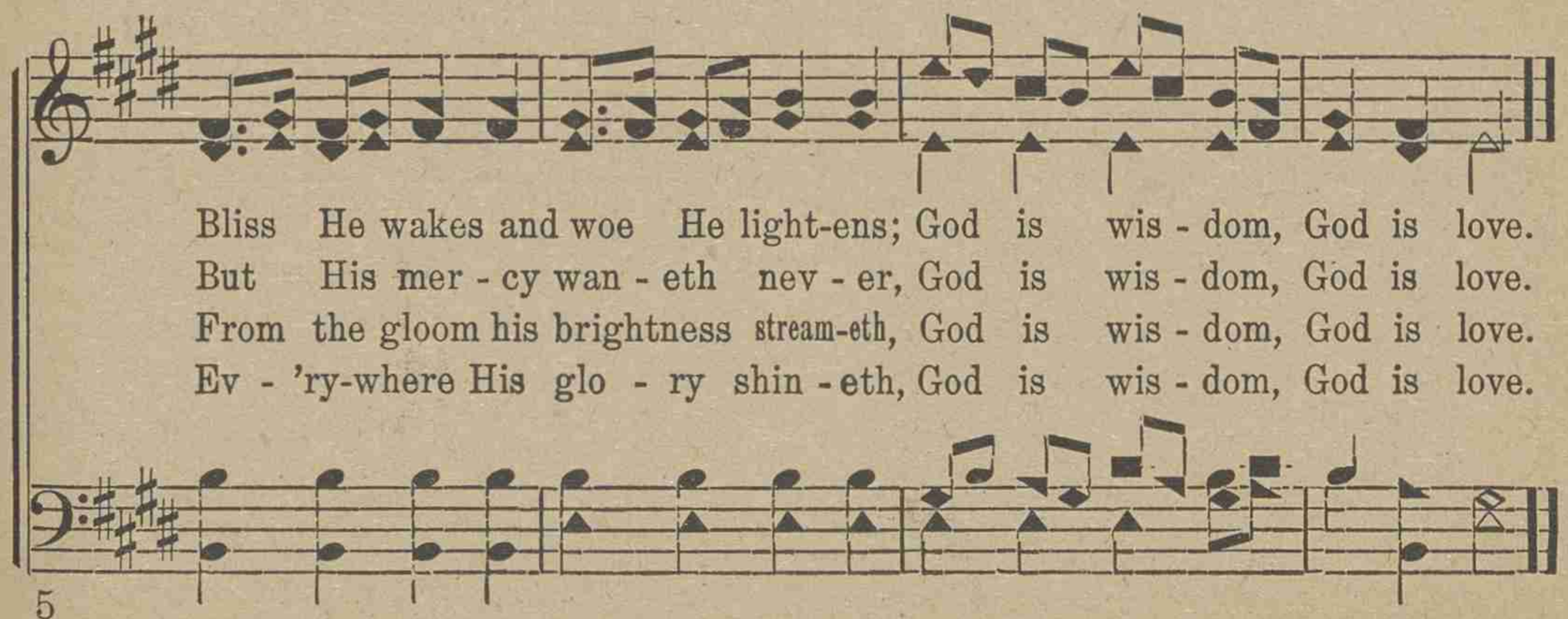
Arlington. C. M.

THOMAS A. ARNE.



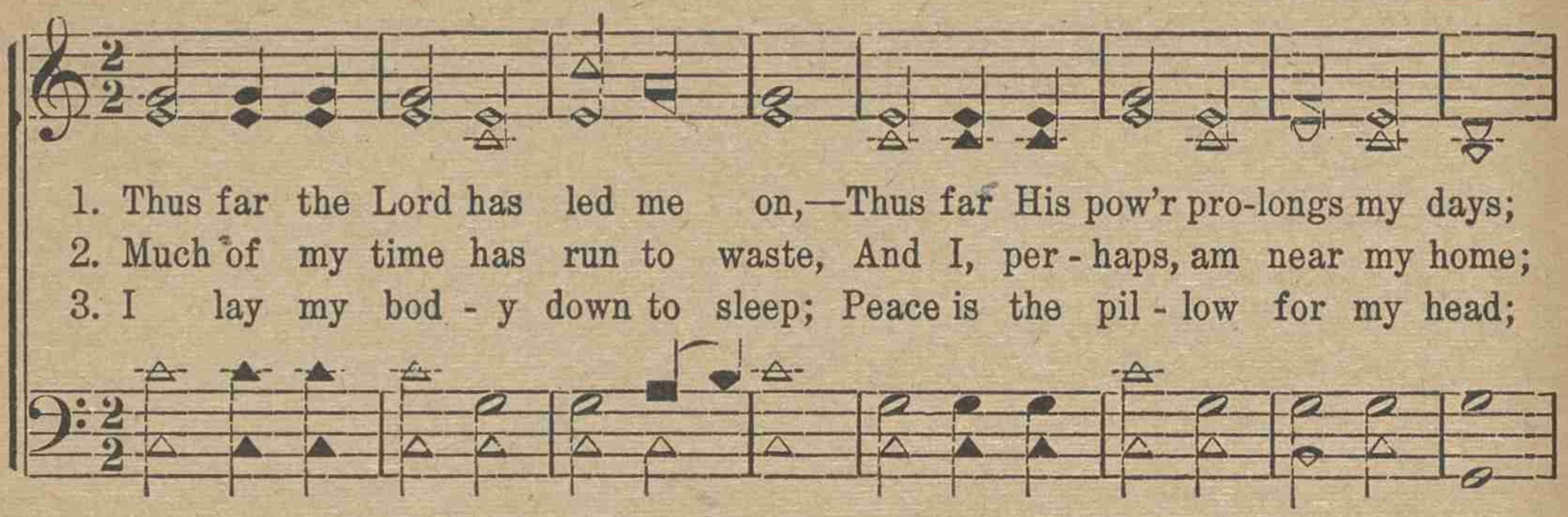
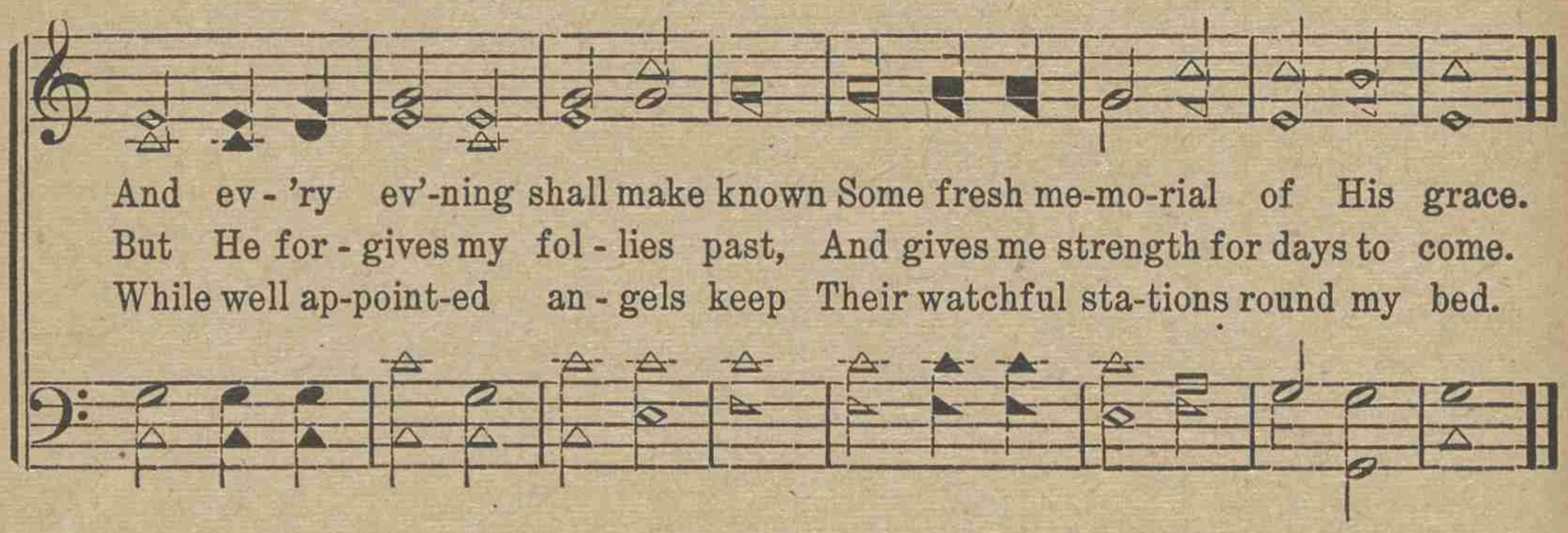


Sicily. 8s & 7s.

Sicilian Melody.



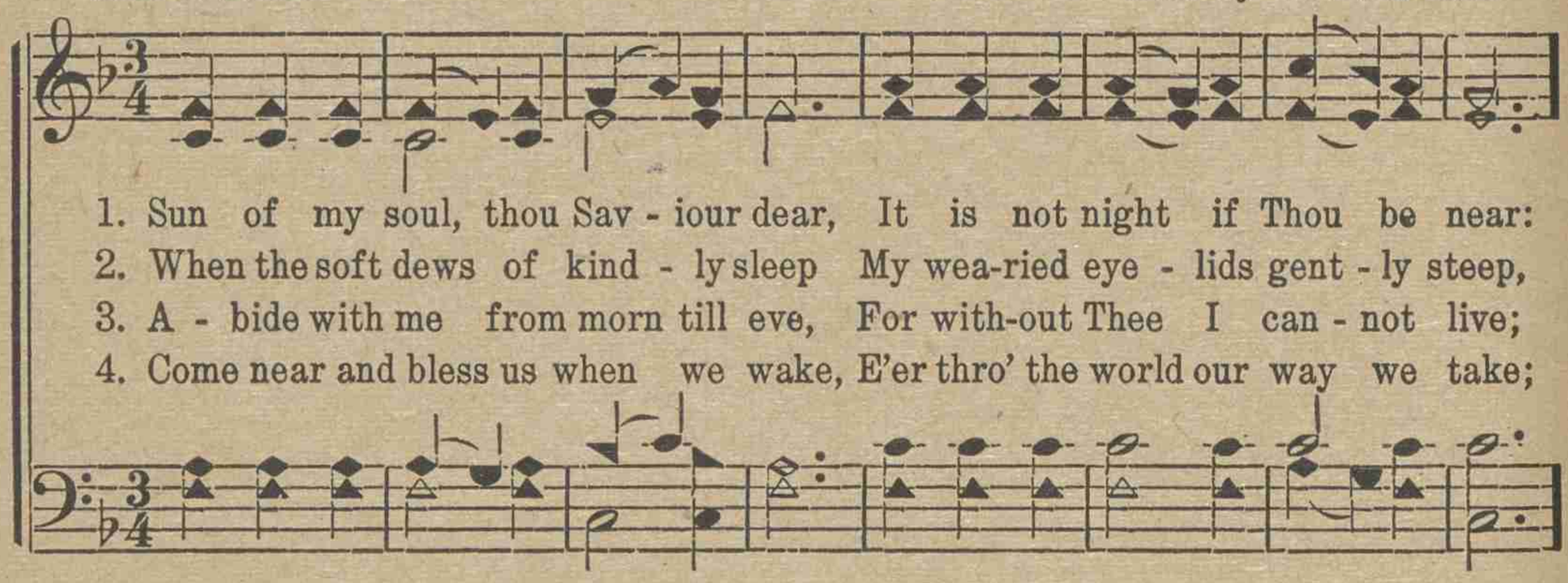
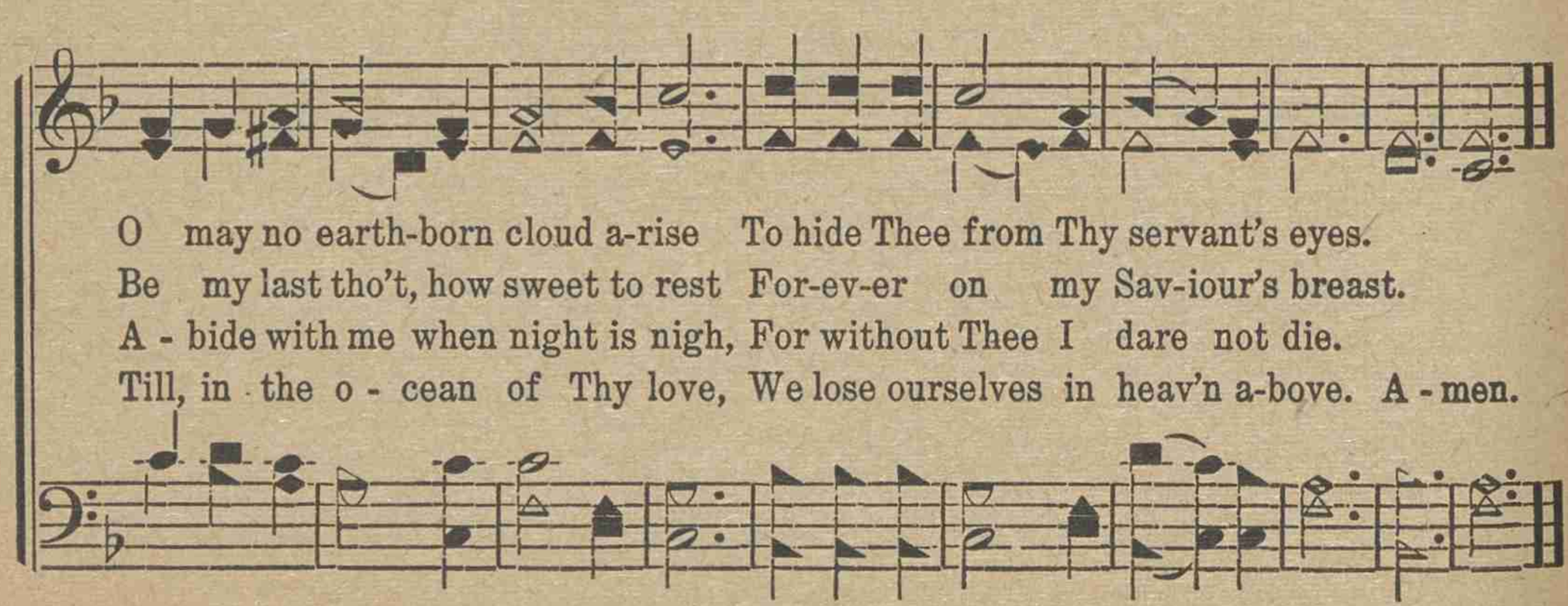
Petre. L. M.

B. C. Unseld.



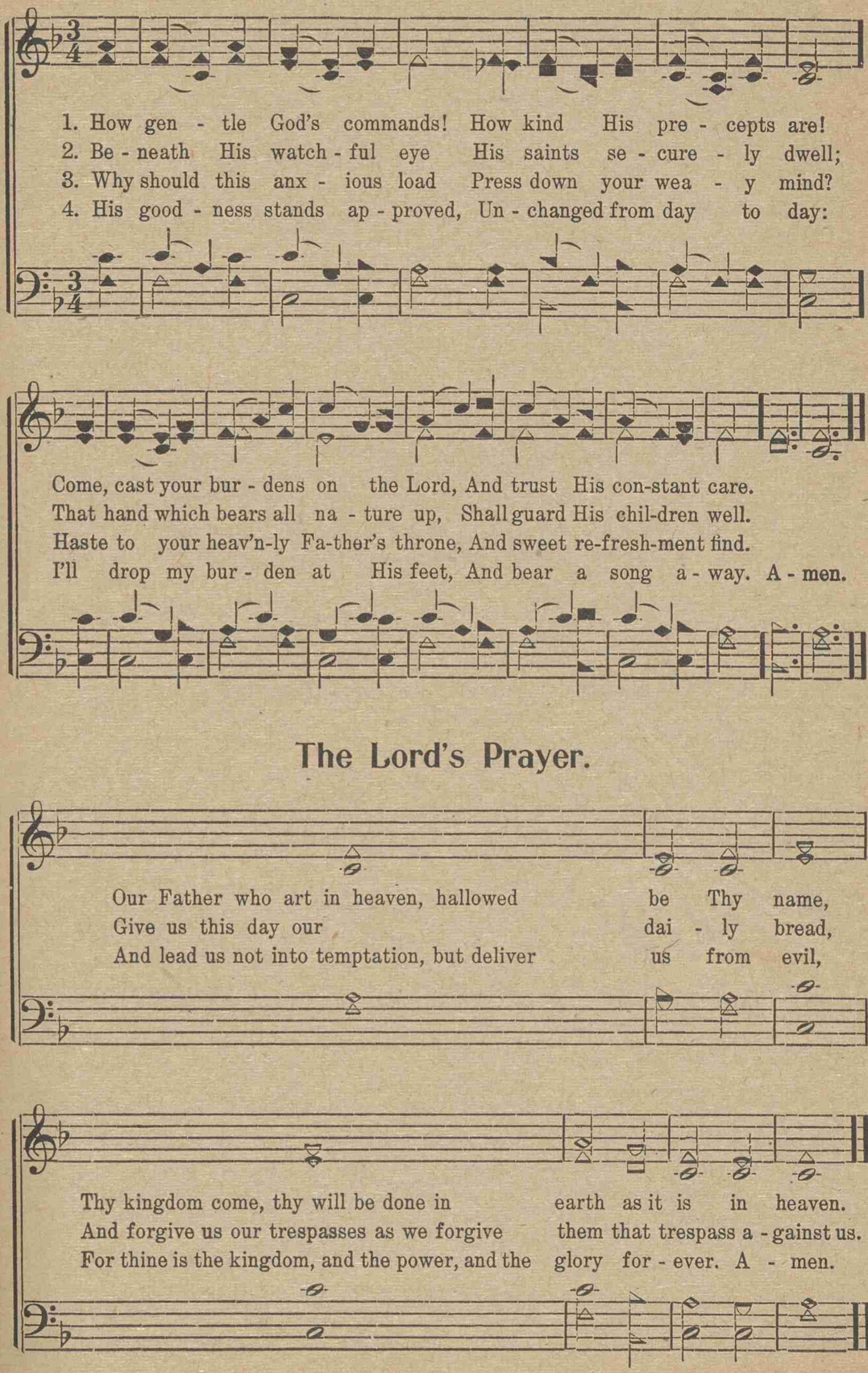
Hursley. L. M.

John Keble. Arr. by W. H. Monk.



Dennis. S. M.

PHILIP DODDRIDGE. NAEGELI.



The Lord's Prayer.

CAROL CROWN.

JAMES ROWE. JAMES D. VAUGHAN.

1. How great is the pleas - ure that serv - ice brings From heav-en-ly
2. What light-ens our trou - ble, or grief, or care, As quick-ly as
3. What souls have been led to the Sav - iour's feet By car - ols of
4. Oh, song will be ev - er a source of joy On earth, and at

courts a - bove, When, standing be-fore Him, the spir-it sings In
worth - y praise? It mak - eth the drear-i - est path more fair, And
love and cheer! And how a glad song causes hearts to beat With
last a - bove; Our lips, thro' the a - ges, we shall em-ploy In

CHORUS.

praise of re-deem-ing love! O crown Him with praise to-day,....
glad-dens our sad-dest days.
strength when the foe is near!
prais - ing our Saviour's love. a - gain to-day,

Your glo - ri - ous Friend and mine;..... Sing sweet - ly a -
and mine;

long the way..... In praise of His love di - vine;
homeward way

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Gems of Thought.

"A word fitly spoken is like apples of gold in pictures of silver.—*Bible.*
"I had rather be right than to be President of the United States."
—*Henry Clay.*

"Liberty and union, now and forever, one and inseparable."
—*Daniel Webster.*

"Remember now thy Creator in the days of thy youth."—*Bible.*
"Music is the wine of the soul."—*Bob Taylor.*
"Do to-day thy nearest duty."—*Goethe.*
"Man's highest powers point him Godward."—*Spurgeon.*
"With malice toward none, with charity for all."—*A. Lincoln.*
"Music is the outflow of a beautiful mind."—*Schumann.*
"The hand that rocks the cradle, rules the world."—*John Gray.*
"An ounce of pluck is worth a pound of luck."—*James A. Garfield.*
"The only way to have a friend is to be one."—*Emerson.*
"Home is the grandest of all institutions."—*Spurgeon.*
"Be not simply good; be good for something."—*Thoreau.*
"It is well for us to be as happy as we can."—*Jean Ingelow.*
"All that I am or hope to be I owe to my mother."—*Abraham Lincoln.*
"For the noblest man that lives there still remains a conflict."
—*James A. Garfield.*

"None knew thee but to love thee,
None named thee but to praise."
—*Halleck.*

"He who gives freely gives twice."—*Cervantes.*

"Handsome is that handsome does."—*Oliver Goldsmith.*

"Music is a beautiful and glorious gift of God; the reflection of the heavenly harmonies."—*Pretorius.*

"Father, I cannot tell a lie!"—*George Washington.*

"Whatsoever thy hand findeth to do, do it with thy might."—*Bible.*

"The way to heaven: you have only to turn to the right, and go straight forward."—*Bishop of Lonsdale.*

"The last resource against temptation is prayer."—*Joseph S. Buckminster.*

"We must always be doing or suffering."—*Zimmerman.*

"The truest end of life is to know that life never ends."—*William Penn.*

"Music is a rose-lipped shell that murmurs of the eternal sea; a strange bird, singing the songs of another shore."—*Holland.*

"And they that be wise shall shine as the brightness of the firmament; and they that turn many to righteousness, as the stars forever and ever."—*Bible.*

"Teach me to love and to forgive."—*Thos. Gray.*

"The boy who confesses his sins every night has always the fewest sins to confess."—*J. G. Holland.*

"Learn to live well, that thou may'st die so, too."
To live and die is all we have to do."—*Sir John Denham.*

"The love principle is stronger than the force principle."
—*Dr. A. A. Hodge*

"Always leave home with loving words, for they may be the last."

"Troubles never last forever;
The darkest day will pass away."

"It takes a good deal of brains to be silent."—*Josh Billings.*

"Lottery is the worst species of gaming."—*Joseph P. Buckingham.*

"Water, flowing day by day,
Wears the hardest rock away."

"Affection is the steping-stone to God."—*Mitchell.*

"Passion and anger make a man unfit for everything that becomes him as a man or as a Christian."—*Sir Matthew Hale.*

"There never was a great man unless through divine inspiration."—*Cicero.*

"How sour sweet music is, when time is broken, and no proportion kept! So it is in the music of men's lives.—*Shakespeare.*

"Be sure you are right, then go ahead."—*Davy Crockett.*

"Life is not measured by the time we live."—*Geo. Crabbe.*

"One to-day is worth two to-morrows."

"Friends, even in heaven, one happiness would miss,
Should they not know each other when in bliss."
—*Bishop Thomas Ken.*

"Where there's a will there's a way."

"Cast thy bread upon the waters: for thou shalt find it after many days."
—*Bible.*

"The fear of the Lord is the beginning of wisdom."—*Bible.*

"Work for some good, be it ever so slowly;
Cherish some flower, be it ever so lowly;
Labor, all labor, is noble and holy."—*Mrs. Frances S. Osgood.*

"As vinegar to the teeth, and as smoke to the eyes, so is the sluggard to them that send him."—*Bible.*

"The brightest bow we trace only upon the darkest skies."
—*Frances Ridley Havergal.*

Character, good or bad, has a tendency to perpetuate itself."
—*A. A. Hodge, D. D.*

"For a living dog is better than a dead lion."—*Bible.*

"A grave, wherever found, preaches a short and pithy sermon to the soul."
—*Nathaniel Hawthorne.*

"I believe that in the long run the right side will be the strong side."
—*James A. Garfield.*

"Think that day lost whose low-descending sun
Views from thy hand no noble action done."—*Jacob Robart.*

"The love of heaven makes one heavenly."—*Shakespeare.*

"I pray Thee, O God, that I may be beautiful within."—*Socrates.*

"The generous heart should scorn a pleasure which gives others pain."
—*Jas. Thompson.*

"Not only strike while the iron is hot, but make it hot by striking,"
—*Oliver Cromwell.*

"Men are not judged by their intentions, but by the result of their actions"—*Lord Chesterfield.*

"We should turn our amusements to our eternal advantage."—*Addison.*

"God demands an account of the past; that we must render hereafter. He demands an improvement of the present, and this we must render now."
—*W. Jay.*

"Press on! for it is Godlike to unloose the spirit and forget yourself in thought."—*N. P. Willis.*

"To be womanly is the greatest charm of woman."—*Gladstone.*

"As sure as ever God puts his children in the furnace, He will be in the furnace with them."—*Spurgeon.*

"The voices that spoke to me when a child are now speaking through me to the world."—*Bishop Simpson.*

"The good are better made by ill:—
As odors crushed are sweeter still!"—*Samuel Rogers.*

"Music is to other arts, considered as a whole, what religion is to the Church."—*Wagner.*

"There are but three steps to heaven: out of self, into Christ, into glory."
—*Rowland Hill.*

"Only what we have wrought into our characters during life can we take away with us."—*Humboldt.*

"Troubles are hard to take, though they strengthen the soul. Tonics are always bitter."—*Talmage.*

"It is better for a city to be governed by a good man, than by good laws."
—*Aristotle.*

"'Tis a blessing to live, but a greater to die,
And the best of the world is its path to the sky."
—*John K. Mitchell.*

"Let prayer sweeten prosperity and hallow adversity."

"If you love yourself overmuch, nobody else will love you at all."

"Interested labor never watches the clock."

"God honors no drafts where there are no deposits."

"This is the bitterest of all,—to wear the yoke of our wrong doing."
—*George Elliott.*

"Three things never come back: the spoken word, the past life, and the neglected opportunity."

"Reputation is your photograph; character is your face."

"Nothing great was ever achieved without enthusiasm."—*Emerson.*

"He that won't be counseled can't be helped."

"Do good to all others, that thou mayest keep thy friends and gain thy enemies."

"Good music is the greatest inspiration of humanity. It makes the thought noble. It is the deadly enemy of immorality and common dissipation. It is a stimulant of mind and soul."

"To-day is yesterday's pupil."

"It is better to send a good name before us than to leave a large fortune behind."

"Only men who put their names on time's payroll are counted in the statistics of eternity."

"The artist gets a glimpse of heaven in the meadow where the farmer sees only so much hay."

Responsive Scripture Readings.

I.

Teacher.—Blessed is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners, nor sitteth in the seat of the scornful.

School.—But his delight is in the law of the Lord; and in his law doth he meditate day and night.

Teacher.—And he shall be like a tree planted by the rivers of water, that bringeth forth his fruit in his season; his leaf also shall not wither; and whatsoever he doeth shall prosper.

School.—The ungodly are not so: but are like the chaff which the wind driveth away.

Teacher.—Therefore the ungodly shall not stand in the judgment, nor sinners in the congregation of the righteous.

School.—For the Lord knoweth the way of the righteous; but the way of the ungodly shall perish.

II.

Teacher.—The Lord is righteous in all his ways.

School.—And holy in all his works.

Teacher.—The Lord is nigh unto all them that call upon him.

School.—To all that call upon him in truth.

III.

All in Concert.—The Lord is my Shepherd; I shall not want.

He maketh me to lie down in green pastures: He leadeth me beside the still waters.

He restoreth my soul: He leadeth me in paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil, for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies; thou annointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever.

IV.

Teacher.—The Lord preserveth all them that love him;

School.—But all the wicked will he destroy.

Teacher.—My mouth shall speak the praise of the Lord:

School.—And let all flesh bless his holy name forever and ever.

V.

Teacher.—And seeing the multitudes, He went up into a mountain; and when He was set, his disciples came unto him:

School.—And he opened his mouth, and taught them, saying,

Teacher.—Blessed are the poor in spirit: for theirs is the kingdom of heaven.

School.—Blessed are they that mourn: for they shall be comforted.

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

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

Teacher.—Blessed are the merciful: for they shall obtain mercy.

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

Teacher.—Blessed are the peace-makers: for they shall be called the children of God.

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

VI.

Teacher.—I am the true vine, and my Father is the husbandman.

School.—Every branch in me that beareth not fruit He taketh away;

Teacher.—And every branch that beareth fruit, He purgeth it, that it may bring forth more fruit.

School.—He that abideth in me, and I in him, the same bringeth forth much fruit.

Teacher.—If ye abide in me, and my words abide in you,

School.—Ye shall ask what ye will, and it shall be done unto you.

VII.

Teacher.—When my father and my mother forsake me, then the Lord will take me up.

School.—Teach me thy way, O Lord, and lead me in a plain path, because of mine enemies.

Teacher,—Deliver me not over unto the will of mine ememies;

School.—For false witnesses are risen up against me, and such as breathe out cruelty.

Teacher.—I had fainted unless I had believed to see the goodness of the Lord in the land of the living.

School.—Wait on the Lord: be of good courage, and he shall strengthen thine heart: wait, I say, on the Lord.

VIII.

Teacher.—For God so loved the world, that He gave his only-begotten Son,

School.—That whosoever believeth in him should not perish, but have everlasting life.

Teacher.—For God sent not his Son into the world to condemn the world.

School.—But that the world through him might be saved.

Teacher.—He that believeth on him is not condemned:

School.—But he that believeth not is condemned already.

IX.

Teacher.—I will praise thee, O Lord, with my whole heart;

School.—I will show forth all thy marvelous works.

Teacher.—I will be glad and rejoice in thee:

School.—I will sing praise to thy name, O thou Most High!

Teacher.—For thou hast maintained my right and my cause.

School.—Thou satest in the throne, judging right.

X.

All in Concert.—O sing unto the Lord a new song: for he hath done marvelous things: his right hand, and his holy arm, hath gotten him the victory.

The Lord hath made known his salvation: his righteousness hath he openly showed in the sight of the heathen.

He hath remembered his mercy and his truth toward the house of Israel; all the ends of the earth have seen the salvation of our God.

Make a joyful noise unto the Lord, all the earth; make a loud noise, and rejoice, and sing praise.

Sing unto the Lord with the harp; with the harp, and the voice of a psalm.

With trumpets and sound of cornet make a joyful noise before the Lord, the King.

Let the sea roar, and the fullness thereof: the world and they that dwell therein.

Let the floods clap their hands: let the hills be joyful together

Before the Lord: for He cometh to judge the earth: with righteousness shall He judge the world, and the people with equity.

XI.

Teacher.—In the beginning was the Word,

School.—And the Word was with God, and the Word was God

Teacher.—All things were made by him;

School.—And without him was not anything made that was made.

Teacher.—In him was life; and the life was the light of men.

School.—And the light shineth in darkness; and the darkness comprehended it not.

XII.

Teacher.—Sing unto the Lord, all the earth;

School.—Show forth from day to day his salvation.

Teacher.—Declare his glory among the heathen;

School.—His marvelous works among all nations.

All.—For great is the Lord, and greatly to be praised: He also is to be feared above all gods.

XIII.

Teacher.—I will praise the Lord with my whole heart,

School.—In the assembly of the upright, and in the congregation.

Teacher.—The works of his hands are verity and judgment;

School.—All his commandments are sure.

All.—The fear of the Lord is the beginning of wisdom: a good understanding have all they that do his commandments: his praise endureth forever.

XIV.

Teacher.—Give unto the Lord the glory due unto his name:

School.—Bring an offering, and come before him:

Teacher.—Worship the Lord in the beauty of holiness.

School.—Fear before him, all the earth.

All.—Let the heavens be glad, and let the earth rejoice: and let men say among the nations, "The Lord reigneth."

XV.

Teacher.—Ho, every one that thirsteth, come ye to the waters, and he that hath no money;

School.—Come, ye, buy and eat, yea, come, buy wine and milk without money and without price.

Teacher.—Seek ye the Lord, while He may be found, call ye upon Him while He is near.

School.—Let the wicked forsake his way, and the unrighteous man his thoughts: and let him return unto the Lord,

Teacher.—And He will have mercy upon him, and to our God, for He will abundantly pardon.

School.—For my thoughts are not your thoughts, neither are your ways my ways, saith the Lord.

XVI.

Teacher.—But when ye pray, use not vain repetitions as the heathen do; for they think that they shall be heard for their much speaking.

School.—Be not ye therefore like unto them; for your father knoweth what things ye have need of, before ye ask Him.

Teacher.—After this manner therefore, pray ye:

All pray.—Our Father, who art in Heaven, hallowed be thy name. Thy kingdom come, thy will be done on earth as it is in Heaven. Give us this day our daily bread, and forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil; for thine is the kingdom, and the power and the glory, for ever. Amen.

XVII.

Teacher.—Happy is he that hath the God of Jacob for his help.

School.—Whose hope is in the Lord his God:

Teacher.—The Lord shall reign forever, even thy God, O Zion, unto all generations.

School.—Praise ye the Lord.

XVIII.

Teacher.—Hear, O Lord, when I cry with my voice:

School.—Have mercy also upon me, and answer me.

Teacher.—When thou saidst, "Seek ye my face;"

School.—My heart said unto thee, "Thy face, Lord, will I seek."

Teacher.—Hide not thy face far from me; put not thy servant away in anger.

School.—Thou hast been my help; leave me not, neither forsake me, O God of my salvation.

XIX.

Teacher.—But when the Pharisees had heard that he had put the Sadducees to silence, they were gathered together.

School.—Then one of them which was a lawyer, asked him a question, tempting him, and saying:

Teacher.—Master, which is the great commandment in the law?

School.—Jesus said unto him; Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind.

Teacher.—This is the first and great commandment.

School.—And the second is like unto it; Thou shalt love thy neighbor as thyself.

Teacher.—On these two commandments hang all the law and the prophets.

XX.

Teacher.—Enter not into the path of the wicked,

School.—And go not into the way of evil men.

Teacher.—Avoid it, pass not by it.

School.—Turn from it, and pass away.

Teacher.—For they sleep not, except they have done mischief;

School.—And their sleep is taken away, unless they cause some to fall.

XXI.

Teacher.—O, give thanks unto the Lord, for He is good:

School.—For his mercy endureth forever.

Teacher.—Let the redeemed of the Lord say so,

School.—Whom he hath redeemed from the hand of the enemy:

Teacher.—And gathered them out of the lands.

School.—From the east and from the west, from the north and from the south.

XXII.

Teacher.—Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

School.—And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Teacher.—For Zion's sake will I not hold my peace, and for Jerusalem's sake I will not rest.

School.—Until the righteousness thereof go forth as brightness, and the salvation thereof as a lamp that burneth.

Teacher.—And the Gentiles shall see their righteousness, and all kings thy glory;

School.—And thou shalt be called by a new name, which the mouth of the Lord shall name.

XXIII.

Teacher.—O that men would praise the Lord for his goodness,

School.—And for his wonderful works to the children of men.

Teacher.—For He satisfieth the longing soul.

School.—And filleth the hungry soul with goodness.

Teacher.—I will praise thee, O Lord, among the people:

School.—And I will sing praises unto thee among the nations.

XXIV.

Teacher.—I will lift up mine eyes unto the hills, from whence cometh my help.

School.—My help cometh from the Lord, which made Heaven and earth.

Teacher.—He will not suffer thy foot to be moved; he that keepeth thee will not slumber.

School.—Behold, he that keepeth Israel shall neither slumber nor sleep.

Teacher.—The Lord is thy keeper; the Lord is thy shade upon thy right hand.

School.—The sun shall not smite thee by day, nor the moon by night.

XXV.

Teacher.—And I saw a new heaven and a new earth; for the first heaven and the first earth were passed away; and there was no more sea.

School.—And I, John, saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband.

Teacher.—And I heard a great voice out of heaven saying: Behold the tabernacle of God is with men, and he will dwell with them, and they shall be his people, and God himself shall be with them and be their God.

School.—And God shall wipe away all tears from their eyes: and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things have passed away.

Teacher.—And He that sat upon the throne said, Behold, I make all things new. And He said unto me, Write: for these words are true and faithful.

School.—And he said unto me; it is done. I am Alpha and Omega, the beginning and the end. I will give him that is athirst of the fountain of the water of life freely.

All.—He that overcometh shall inherit all things; and I will be his God and he shall be my son.

XXVI.

Teacher.—Wherewithal shall a young man cleanse his way?

School.—By taking heed thereto according to thy word.

Teacher.—With my whole heart have I sought Thee: O let me not wander from thy commandments.

School.—Thy word have I hid in my heart, that I might not sin against Thee.

Teacher.—Blessed art thou, O Lord: teach me thy statutes.

School.—With my lips have I declared all the judgments of my mouth.

All.—I will meditate in thy precepts, and have respect unto thy ways.

XXVII.

Teacher.—And he shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb.

School.—In the midst of the street of it, and on either side of the river, was there the tree of life, which bare twelve manner of fruits, and yielded her fruit every month: and the leaves of the tree were for the healing of the nations.

Teacher.—And there shall be no more curse: but the throne of God and of the Lamb shall be in it: and his servants shall serve him:

School.—And they shall see his face; and his name shall be in there foreheads.

Teacher.—And there shall be no night there, and they need no candle, neither light of the sun; for the Lord God giveth them light: and they shall reign forever and ever.

School.—And he said unto me, These sayings are faithful and true: and the Lord God of the holy prophets sent his angels to show unto his servants the things which must shortly be done.

All.—Behold, I come quickly: blessed is he that keepeth the sayings of the prophecy of this book.

XXVIII.

Teacher.—Blessed are the undefiled in the way, who walk in the law of the Lord.

School.—Blessed are they who keep his testimonies, and that seek him with the whole heart.

Teacher.—They also do no iniquity; they walk in his ways.

School.—Thou hast commanded us to keep thy precepts diligently.

Teacher.—O that my ways were directed to keep thy statutes!

School.—Righteous art thou, O Lord, and upright are thy judgments.

Teacher.—Blessed is everyone that feareth the Lord: that walketh in his ways.

School.—Do good, O Lord, unto those that be good, and to them that are upright in their hearts.

All.—Let thy mercy, O Lord, be upon us, according as we hope in thee.

XXIX.

All in Concert.—Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal.

And though I have the gift of prophecy, and understand all mysteries, and all knowledge: and though I have all faith, so that I could remove mountains, and have not charity, I am nothing.

And though I bestow all my goods to feed the poor, and though I give

my body to be burned, and have not charity, it profiteth me nothing.

Charity suffered long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up.

Doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil;

Rejoiceth not in iniquity, but rejoiceth in the truth;

Beareth all things, believeth all things, hopeth all things, endureth all things.

Charity never faileth: but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away.

For we know in part, and we prophesy in part.

But when that which is perfect is come, then that which is in part shall be done away.

When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things.

For now we see through a glass, darkly; but then face to face; now I know in part; but then shall I know even as also I am known.

And now abideth faith, hope, charity, these three; but the greatest of these is charity.

XXX.

All in Concert.—Let love be without dissimulation. Abhor that which is evil; cleave to that which is good.

Be kindly affectioned one to another with brotherly love; in honor preferring one another;

Not slothful in business; fervent in spirit; serving the Lord;

Rejoicing in hope; patient in tribulation; continuing instant in prayer;

Distributing to the necessity of saints; given to hospitality.

Bless them which persecute you: bless, and curse not.

Rejoice with them that do rejoice, and weep with them that weep.

Be of the same mind one toward another. Mind not high things, but condescend to men of low estate. Be not wise in your own conceits.

Recompense to no man evil for evil. Provide things honest in the sight of all men.

If it be possible, as much as lieth in you, live peaceably with all men.

Dearly beloved, avenge not yourselves, but rather give place unto wrath; for it is written, Vengeance is mine; I will repay, saith the Lord.

Therefore if thine enemy hunger, feed Him; if he thirst, give him drink; for in so doing thou shalt heap coals of fire on his head.

Be not overcome of evil, but overcome evil with good.

Teacher's Schedule of Graded Songs.

I. Two Pulse Measure.

Key C. Hours of Song..... 23
" C. Morning Comes..... 23
" G. God is Present..... 39
" F. Twilight Song..... 25
" F. Coming Night..... 26

II. Three Pulse Measure.

Key C. Gracefully Down..... 27

III. Rests–Quarter, Half and Dotted Half.

Key C. 2-4. Try Again..... 24
" G. 3-4. Rainbow at Twilight. 54

IV. Four Pulse Measure.

Key C. Come and Roam..... 28
" G. Music Everywhere..... 25
" G. Don't Step There..... 26
" F. Mother, Childhood, Friends and Home..... 29
" B♭ Going Home..... 28
" E♭ Silent Vale..... 27

V. Eighth Notes.

Key C. 2-4. Evening Sun..... 30
" C. 2-4. The Rain..... 31
" C. 2-4. Rain on the Roof... 32
" G. 2-4. Summer Time..... 30
" D. 2-4. The Wayside Well.. 31
" E♭. 2-4. To the Woodlands.. 44
" E♭. 2-4. You are Coming, Autumn Days..... 47

VI. Dotted Quarter Notes, Eighth Rests

Key D. 2-4. Busy Memory Ever Playing. 50
" G. 4-4. Gentle Spring is Here Again. 33
" F. 3-4. Blow, Ye Breezes..... 52
" C. 3-4. Catch the Sunshine... 51
" G. 2-4. Yes, or No..... 35

VII. Six Pulse Measure.

Key C. Come to My Home in the Wildwood. 34
" C. Skating Glee..... 35
" D. List to the Bells..... 76
" A♭ Never Put Off Till Tomorrow. 34
" E♭ Glad Welcome to All..... 71

VIII. Sixteenth Notes — Dotted Eighths.

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" C. 2-4. If I Were a Sunbeam. 46
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" E♭. 4-4. The Laughing Brooklet. 76
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" B♭. Sparkling in the Sunlight. 37

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" G. We, the Undersigned..... 38
" E♭. Away in the Dim Old Forest.... 53
" C. Fading Light..... 45

XII. Transition.

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" D. Daily Strength..... 41
" B♭. Reliance..... 43
" E♭. The Sailor's Song of Home 93

XIII. Triplets—Compound Measure.

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" C. 9-8. Cradle Song..... 40
" A♭. 12-8. Gather the Golden Grain.. 64

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