

THE
IDLEAL

By

L. O. Emerson.

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THE

IDEAL;

A COLLECTION OF NEW MUSIC,

CONSISTING OF

DUETS, QUARTETS, HYMN-TUNES, ANTHEMS, ETC.,

TOGETHER WITH A FULL AND COMPLETE COURSE OF

ELEMENTARY INSTRUCTION.

DESIGNED FOR

SINGING SCHOOLS, MUSICAL INSTITUTES, CONVENTIONS, ETC.

BY

L. O. EMERSON.

BOSTON:

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OLIVER DITSON & CO.

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CHAS. H. DITSON & CO.,
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PUBLISHER'S PREFACE.

FIGURES do not lie, and perhaps we can give no better impulse to the circulation of what is believed to be not only the newest, but the best Church Music Book of Mr. Emerson, than to rehearse his former successes. Of Mr. Emerson's *HERALD OF JUDAH*, were sold 100,000 copies! *JUBILATE*, 100,000 copies! *CHORAL TRIBUTE*, 100,000 copies! These figures are, of course, not accurate to a copy, but they are not exaggerated, and very nearly express the circulation of the first of these well known church music books of this very able compiler.

Of the newer books that have been issued, it may confidently be announced that they are steadily advancing toward the above figures, with the strong probability of equaling them in an equal number of years after publication.

Such a general success can mean only one thing, and that is, that Mr. Emerson has the happy faculty of hitting the key-note of the public taste unflinchingly, and every time; and one may safely foretell a bright future for the new book, which has the advantage over all others of two years added experience.

A success in another line has been equally marked. Mr. Emerson's first School Song Book ("The Golden Wreath"), having reached the enormous sale of 300,000 copies. This statement may well bring into special notice his new *SONG BELLS, for Common Schools*.

It is understood that *THE HERALD OF PRAISE*, and *THE IDEAL*, are companion books, made on the same plan, and with a general similarity of contents; the *IDEAL* being a smaller and lower priced book than the *HERALD OF PRAISE*, and more especially fitted for Singing Classes.

PART I.






MUSICAL NOTATION.






REMARKS.

When we began work upon the rudimental department of this book, our first intentions were to leave out entirely all theoretical matter and begin at once upon the practical; believing, as we do, that much valuable time spent in theorizing could be much better employed in singing. But, as quite a number of teachers have expressed a desire for a short elementary treatise, we have inserted in a more condensed form than usual, all of the principal ideas relating to musical notation, leaving the teacher to use his own discretion in regard to their introduction. The principal object of a singing school is to learn to read music readily; and it is practice, not theorizing that enables one to do this. Talk little, sing much.







1. Notes represent tones; Rests indicate silence.







EXAMPLE OF NOTES AND RESTS.

Whole note , Half note , Quarter note , Eighth note , Sixteenth note 

Whole rest , Half rest , Quarter rest , Eighth rest , Sixteenth rest 

2. A Dot (•) placed after a note or rest, adds one half to its value, thus:

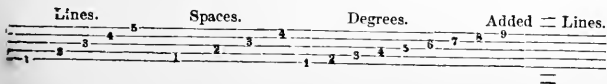
A dotted half note () is equal to three quarters (  ) or ( ).

A dotted quarter () is equal to three eighths (  ) or ( ).




3. When two dots (..) are placed after notes or rests, the second dot adds one half the value of the first.

The Staff consists of five parallel horizontal lines and the spaces between the lines. Each line and space is called a Degree, and numbered from the lowest upward. Short lines above and below the staff are sometimes used, called added lines.

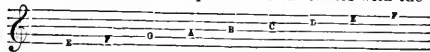
THE STAFF ILLUSTRATED.



5. The Degrees of the Staff are named from the first seven letters of the alphabet; A, B, C, D, E, F, G. By these letters the absolute pitch of tones is determined.

6. Characters called Clefs are used to locate the letters on the staff. There are three in general use, viz: ^{G or} Treble Clef.  ^{C or} Tenor Clef.  ^{F or} Bass Clef. 

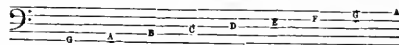
The following diagram shows the position of the letters with the G Clef.



7. The Tenor Clef fixes the letters in the same position as the G Clef.

NOTE. The object in using the Tenor clef is, that the tenors may have a clef of their own, and thus be enabled at all times to determine which is their part. This Clef was first introduced in books in this country about thirty years ago, and has been used more or less by different authors since then.

8. The F Clef fixes the position of the letters on the staff, as follows;



9. A series of eight tones in a particular order of succession is called a Diatonic Scale.

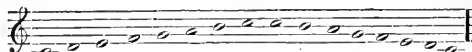
NOTE. Scale—from the Latin *Scala*—signifying a ladder, or series of steps.

NOTE. Diatonic—from two Greek words—signifying *through the tones, or from tone to tone.*

10. Tones are named as regards their relation to each other, from the names of numbers, one, two, three, &c., and also by the Italian syllables, Do, Re, Mi, Fa, Sol, La, Si, Do.

11. They are named as regards their position or absolute pitch, by the names of the first seven letters of the alphabet, A, B, C, D, E, F, G

THE DIATONIC SCALE.



Numeral name. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.

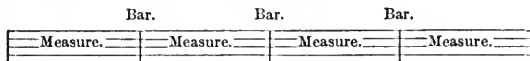
Syllable name. Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do.

Permanent name. C D E F G A B C C B A G F E D C.

NOTE. The Scale of C is called the Natural Diatonic Scale, because neither sharps or flats are required in its formation.

12. A portion of time consisting of two or more regular beats or pulsations is called a Measure. Measures are represented to the eye by spaces, which are separated from each other by short vertical lines across the staff, called Bars.

EXAMPLE.



13. There are four kinds of measures in general use, indicated by a fraction placed on the staff at the beginning of a piece of music.

Double Measure. Triple Measure. Quadruple Measure. Sextuple Measure.



The upper figure shows the number of beats in a measure, and the lower figure shows the kind of notes that belong to each part of the measure.

14. Beating Time, is indicating the different parts of a measure by a motion of the hand.

Double measure, requires two motions or beats, Down, Up. Triple measure, three; Down, Left, Up. Quadruple measure, four; Down, Left, Right, Up. Sextuple measure, six; Down, Left, Left, Right, Up, Up.

15. In the performance of music it is natural to give some tones with more force than others. This is called Accent.

16. Double and Triple measure are accented on the first part. Quadruple measure on the first and third parts; and Sextuple on the first and fourth parts.

ACCENT is quite as important in singing as in speaking. If the poetry be regular in its construction, and is correctly adapted to the music, the accentuation of the two will correspond. If otherwise, the musical accent must, as a rule, be made to conform to that of the language.

17. A Triplet is a group of three notes, with the figure 3 placed above or below

Called Compound Triple measure. Called Compound Quadruple measure.

them, and should be performed in the time of two of the same kind, thus; The Triplet ($\frac{3}{8}$) is equal in value to ($\frac{2}{8}$). The Triplet ($\frac{3}{4}$) is equal to ($\frac{2}{4}$)

18. Dots across the staff thus, ----- indicate that the music is to be repeated.

19. The Hold (\curvearrowright) shows that the note or rest over or under which it is placed, should be prolonged at the pleasure of the leader.

20. The Tie (---) is used when two or more notes on the same degree are to be sung to one syllable. Example. Do do

21. The Slur (---) is made like the Tie and is used to connect two or more notes on different degrees of the staff. Example. A - men.

22. *Da Capo*, or *D.C.* means begin again at the beginning and end at the word *Fine*.

23. *Dal Segno*, or *D.S.* means return to the sign (♩ .)

24. When a tune commences on an unaccented part of the measure, and continues through an accented part, it is said to be *syncopated*, and should always be accented. Example.

25. When a series of notes are performed in a very distinct manner, they are said to be *Stacato*; (*Stac - kah - to.*) and are indicated by points, thus: (''''')

26. Half-stacato is indicated by dots, thus: (.....)

27. A piece of music may commence with either part of the measure; but any deficiency found in the first measure, must be made up in the last.

28. The Whole rest is used to fill a measure of any kind.

29. A Double Bar || shows the end of a strain of music or a line of poetry.

30. A Close || denotes the end of a piece of music.

31. A Brace $\text{\{}$ is used to connect the parts designed to move together

32. Staves connected by a brace are called a score.

INTERVALS.

33. The difference of pitch between any two tones, is called an Interval,—as, from 1 to 2, 1 to 4, 5 to 8, &c. The Interval between two consecutive tones of the Scale is called a second,—as, from 1 to 2, 2 to 3, 3 to 4, &c. By listening attentively to the scale, we discover that the intervals between 3 and 4, 7 and 8 are less than the others. The greater intervals are called Major Seconds, and the smaller, Minor Seconds. By some writers these are called Steps and half-steps, others call them Tones, and Semitones. What term is employed is of comparatively little account, if the learners are made to discern by the ear the difference in the intervals themselves.

34. In the Major Scale (the only one thus far explained,) the Minor Seconds occur between 3 and 4, and 7 and 8; the remaining five being Major.

35. The interval from one degree of the staff to the next, is called a second, as we have already seen. An interval that embraces three degrees of the staff, is called a Third; an interval embracing four degrees is called a Fourth, and so on.

CHROMATIC SCALE.

36. Between the tones of the Scale which form the Interval of a Major second, an Intermediate, or Chromatic tone may be introduced; thus forming another scale consisting of thirteen tones and twelve intervals of a Minor second each: this is called the Chromatic scale. Instead of forming an additional number of degrees for the purpose of representing the intermediate tones, it is customary to represent them on the same degrees of the staff on which the Diatonic tones are represented, by prefixing to the letters or numerals a qualifying sign called a Sharp (#) or a Flat (b). See Scale below.

THE CHROMATIC SCALE: NUMERALS, LETTERS AND SYLLABLES.

Ascending. Descending.

C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C	B	Bb	A	Ab	G	Gb	F	E	Eb	D	Db	C.
Do	Di	Re	Ri	Mi	Fa	Fi	Sol	Si	La	Li	Si	Do	Do	Si	Se	La	Le	Sol	Sa	Fa	Mi	Me	Re	Ra	Do.
1	#1	2	#2	3	4	#4	5	#5	6	#6	7	8	8	7	b7	6	b6	5	b5	4	3	b3	2	b2	1.

NOTE. The syllables ascending, are pronounced Doe, Dee, Ray, Ree, &c.: in those descending, Doe, See, Say, Lah, Lay, Sole, Say, Fah, Mee, May, Ray, Rah, Doe. NOTE 2. The teacher should impress upon the minds of his pupils the fact that C# is not C elevated, and that D \flat is not D depressed; but that the tone C# or D \flat is an independant tone, being in pitch between C and D, and so of the other letters.

Although the singing of the Chromatic scale ascending and descending is a somewhat difficult thing, yet with a teacher who can give the chromatic scale accurately with the voice, or what is generally better, with the aid of an instrument, a class of fair ability may be easily educated up to it; and it affords a fine training process for the ear.

37. The Natural (n) is used to cancel the effect of a sharp or flat. Example:

38. The Double Sharp (x) or Double Flat (bb) is used

to sharp or flat a note which has been previously sharped or flatted, thus;

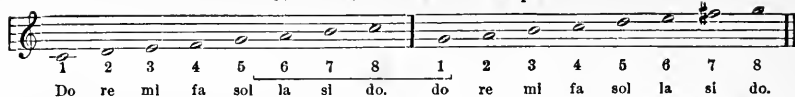
39. The influence of a #, b or n extends through the measure in which it appears.

TRANSPOSITION OF THE SCALE.

40. When any other letter than C be taken as one, the Scale is said to be Transposed. The Transposition of the Scale, therefore, consists in changing the pitch or in taking some other pitch besides C, as one, or as the foundation of the Scale.

A Scale is in the key of the letter which is taken as one. If C be taken as one, or basis of a scale, it is called the Scale or key of C; if D, key of D, &c. In transposing the Scale, we must preserve or retain the order of intervals, as in the Scale of C: i. e. from 3 to 4, and from 7 to 8 must be Minor Seconds; all the others Major. To accomplish this, we must reject some of the tones in the key from which the transposition is to be made, and use instead certain intermediate tones.

The first transposition of the Scale is forward by fifths, from C to G; i. e., G is taken as one or the base of the Scale



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

In the above diagram it will be observed that the tone F sharp is used instead of the tone F, that we may preserve the same order of Intervals as in C; as the interval from six to seven must be a Major Second, and from seven to eight, a Minor Second. The same method is followed in all the transpositions by Sharps.

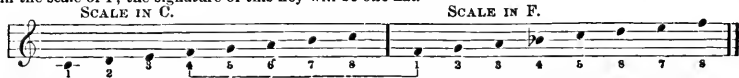
In every succeeding transposition an additional Sharp will be required upon the seventh, for the reason given in the transposition from C to G. The Sharps or Flats used in transposition, are written immediately after the Clefs, at the commencement of a piece of music, and are called the Signature, (sign) of the key.

NOTE. Let it be remembered that any note or notes sharped or flatted, as designated by the signature, continue so through the entire piece, unless the effect of these is cancelled by the use of other accidentals, (Sharps, Flats, or Naturals.)

41 KEY of F. The first transposition of the scale by flats is from C to F; i. e., the pitch F is taken as One. The pitches required in this key to secure the proper order of Intervals for the scale, are F, G, A, B \flat , C, D, E, F. By comparing the pitch intervals and the scale intervals, we find that when F is one, G must be two; because the pitch G is a major second higher than F, and two should be a major second higher than one. For a Similar reason, A will be three.

Why will B \flat be four? As four must be a minor second higher than three, and B is a major second higher than A, if A be three, B cannot be four, as it is a minor second too high. Take then, a pitch which is a minor second lower than B, which is B \flat .

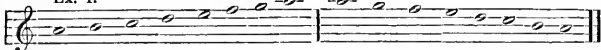
As there is one flatted letter in the scale of F, the signature of this key will be one flat.



MINOR SCALE.

42. The Minor scale has undergone various changes. It existed long before the Major scale in the following form.

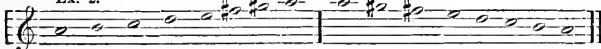
Ex. 1.



This was derived from one of the ancient Greek systems and was afterwards incorporated into the old Church song. The peculiarity of this ancient scale, to our ears, is, that it possesses no Leading-Tone a Minor second below the Tonic.

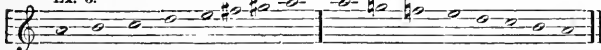
This Leading-Tone is an essential feature of the modern form of the scale. It was found that, if a sharp (\sharp) was placed before G in the scale given in Ex. 1, the interval from F \sharp to G \sharp would, in fact, be an augmented second; and this interval being at that time considered inadmissible, the F \sharp was used instead of F; so the next form of the Minor scale stood thus:

Ex. 2.



This form (Ex. 2.) while sounding agreeable when ascending, very strongly suggested the Major scale in descending: and was therefore changed to this.

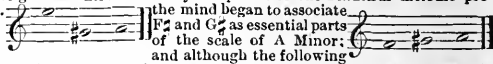
Ex. 3.



It was argued, "that a leading tone, or tone leading up to the tonic could not possibly be wanted when coming down." (Ex. 3.) So G \sharp might as well be made G \flat , and the

next tone by being made F \sharp would restore the sense of being in the minor mode."

This form of the minor scale is still in use, and is called The Melodic Minor; but owing to the gradual introduction by composers of the beautiful melodic progression Ex. 4. the mind began to associate



was not so commonly found in melodies as that given in Ex. 3. It was impossible to object to its admission as a portion of the mere succession of scale tones.

The most modern form of the scale, and the only one we shall use in this work is the following; called the Harmonic Minor.

Ex. 6.



51. The Minor Seconds occur between 2 and 3, 5 and 6, and 7 and 8. The interval between 6 and 7 is called an augmented second, which is equal to one Major and one Minor second. All the others are Major Seconds.

52. The above scale (Ex. 6.) has, out of its seven tones, six which belong to the key of C: It is therefore called the Relative Minor of the key of C.

53. Every Major Scale or key has its Relative Minor, and every Minor its Relative Major, and both have the same signature or sign. The Relative Minor to any Major Scale is founded upon its sixth; and the Relative Major to any Minor Scale is founded upon its third.

PIANO, or its abbreviation *P.*, signifies a soft tone.

PIANISSIMO, or *PP.*, very soft.


MEZZO (pronounced *Metzo*;) or *M.*, a medium force of tone.

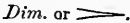
FORTE, or *F.*, a loud tone.

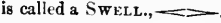
FORTISSIMO, or *FF.*, very loud

MEZZO PIANO, or *MP.*, signifies middling soft.


MEZZO FORTE, or *MF.*, signifies middling loud.


A tone, began softly, and gradually increasing in power, is called a **CRES-
CENDO**, marked *Cres.*, or 

An inversion of the Crescendo is called a **DIMINUENDO**, and is marked *Dim.* or 

A gradual increase of tone, immediately followed by a gradual diminish, is called a **SWELL**, 

SFORZANDO, abbreviated *SFZ.*, or the sign \gt, \vee, \wedge , signifies a sudden increase or force of tone.

A tone commenced, continued and ended with an equal degree of power, is called an **Organ Tone**: it may be indicated by parallel lines, thus: 

When a passage is performed in a smooth, gliding and connected manner, the term **LEGATO**, (pronounced *Le-gah-to*;) or *Tie*  is used.

EXPLANATION AND PRONUNCIATION OF MUSICAL TERMS.*

A—In, for, at, with, &c.

ACCELERANDO—(A-tchel-e-ran-do;) moving faster, and faster.

ACCENTO—(A-tchayn-to;) accent, accented.

ADAGIO—(A-dah-jo;) slow.

AD LIBITUM, or *ad lib.*—at pleasure.

ALLEGRO—(Al-lay-gro;) a quick movement.

ALLEGRETTO—(Al-lay-gray-to;) less quick than allegro.

ANDANTE—(An-dan-te;) distinct; rather slow.

ANDANTINO—(An-dan-tee-no;) quicker than andante.

A TEMPO—(Ah-tem-po;) in time.

BIS—(*Bese*;) twice.

CALANDO—(Ca-lan-do;) diminish and retard.

CANTABILE—(Can-tah-bee-le;) elegant, graceful.

CON—(*Cone*, long o;) with.

CON SPIRITO—(*Spir-ito*;) with spirit.

CODA—an additional close of a composition.

DA CAPO—(Da-cal-po or *D. C.*;) go to the beginning.

DAL SEGNO—(Dal-say-no or *D. S.*;) go to the sign.

DOLCE—(*Dol-tche*;) soft, sweet, delicate.

FINE—(*Fo-ne*;) end.

FINALE—(*Fee-nah-le*;) the final movement.

FUGUE—(*G* as in get;) a fight; one part leading, others imitating.

GRAVE—(*Grah-ve*;) slow and solemn.

GIUSTO—(*Je-us-to*;) in just, equal, steady time.

LARGO—a slow movement.

LARGHETTO—(*Larg-et-o*;) not so slow as largo.

LEGATO—(*Le-gah-to*;) smooth and connected.

LENTO—(*Layn-to*;) slow and gliding.

MAESTOSO—Majestically.

MODERATO—(*Mod-e-rah-to*;) moderately.

OBLIGATO—(*Ob-le-gah-to*;) necessary, indispensable.

PIA—(*Pee-a*;) more.

PIA MOSSO—(*Pee-ah-moso*;) more rapidly.

PRESTO—Quick.

PRESTISSIMO—Very quick.

PRIMO—(*Pree-mo*;) first.

PASTORALE—(*Pas-to-rah-le*;) In a genial style.

PIACERE—(*Pee-a-tche-re*;) gay and graceful.

RALLENTANDO, or **RALL**—Slower by degrees.

RECITATIVE—In speaking style.

RITARD—Slower and slower.

SENZA—Without.

SENZA ORGANO—Without organ.

SOLO—For one voice or instrument.

SOLI—(*So-lee*;) plural of solo.

SOLFEGGIO—Vocal exercise.

SOSTENUTO—(*Sos-te-nu-to*;) sustained.

SOTTO—Under.

SOTTO VOCE—With subdued voice.

SUBITO—(*Su-bee-to*;) quick.

SCHERZO—(*Skert-zo*;) in a playful manner.

TEMPO—Time.

TRIO—(*Tree-o*;) for three parts.

TUTTI—(*Tut-tee*;) all together.

VIVACE—(*Ve-rah-tche*;) quick and cheerful.

VOCE—(*Vo-tche*;) voice.

VOLTI—(*Vol-tee*;) turn over.

VOLTI SUBITO—Turn over quickly.

VOCE DI TESTA—The head voice.

VOCE DI PETTO—The chest voice.

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

No. 1. The comma (,) indicates where breath should be taken, and should be strictly observed.

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

No. 2.

Do re mi fa sol la la si do.
1. Mu-sic, source of boundless pleasure, give us, give us of thy treas-ure.

do do si la sol sol fa fa mi mi re re do do.
Songs of la-hor, songs of leis-ure, From thy ev-er flow-ing treasure.

No. 3.

2. On the pilgrim path be-fore us, We would join the minstrel cho-rus.

Cheering all the way to gladness, Lull-ing pain, dis-pell-ing sad-ness.

No. 4.

3. Till we en-ter through the portal Of the home of joy im-mor-tal,

There with song of seraph blending, Swell the notes of praise un-end-ing.

No. 5. Double measure.

Do re mi fa sol la si do.
1. Land of song, Thy var-ied pleasure, We en-joy in double measure,
2. SI A-FAR, Yon dew gemmed meadows (Fair to MI as EL-do-ra-do),
3. STAFF in hand, we're gaily straying, From CLEF-t rocks are fountains playing.

do si la sol fa mi re do.
Bar-ren land, yet full of SPACES, Sa-cred to the loves and gra-ces.
Gleams with tears of earth's LA-menting, SOL, thus pure be thy re-pent-ing.
For us, sing with cheerful fa-ces, Fall the LINES in pleasant pla-ces.

No. 6. Skips of a third.

1 2 3 2 1 1 3 3 5 5 3 3 5 3 1 1
Do re mi re do do mi mi sol sol mi mi sol mi do do.

No. 7. Skips of a third and fourth.

One, two, three, come follow me, And skip a-gain from one to three, and

five to eight, yes, five to eight, and five to three, and three to one, one.

No. 8.

Do fa la do la fa do

Do do re do do re re mi fa mi fa sol sol sol la la si si do do sol mi do.
Come and sing, sing this song, Come and sing, sing this song, Come and sing, yes, sing this song, yes, sing this song.

No. 10. Half Note.

Come and let us glad - ly sing, sing, Oh, sing a mer - ry song; Let the sound with pow - er ring, As we now the notes pro - long.

No. 11. The Slur.

Hail, cheer - ful morn - - ing, in thee we re - joice, Shout - - ing, ex - ult - - ing in loud cheer - ful voice.

No. 12.

Sing we now of hap - py home, hap - py home, hap - py home; Sing we now of hap - py home, hap - py, hap - py, hap - py home.

No. 13. The Quarter Rest.

1. March! march! gai - ly sing! Keep the time, keep the time; Come, come, join the ring, Let your voi - ces with us chime.
2. On! on! gay we go; Ma - ny steps, seem as one; Keep time, thus you show, How good or - der may be won.

No. 14.

1. Come now let us rest, Let us si - lence keep, Hark! hark! si - lence keep, Hark! hark! si - lence keep.
2. Hark! hark! hear the clock! Tick! us tick! still and slow, Hark! hark! lit - tle flock; Good night: home we go.

No. 15. Extension of the Scale upward.

1 Do do re re mi re do do si la si do sol sol sol la si do r mi re mi re do si la si do

Do lo si si la si do do si do re mi mi re fa mi re do si do re do si do si la si do.

No. 17.

Do mi sol do mi re do sol la— do la sol sol do mi do la— re do si sol mi re do.

What de - light in morn-ing bright, To cher-ish ho - ly love, Right maintain, and wis - dom gain, To guide our way a - bove.

No. 18.

TWO PART HARMONY.

Glad and free, glad and free, Hap - py, hap - py let us be; Come a - way, come a - way, We will have a mer - ry day,

No. 19.

1. Rustling leaves are light - ly danc-ing, Dancing in the breeze; Dart-ing sunbeams bright-ly glanc-ing, Glanc-ing thro' the trees.
2. Gems of crys - tal clear are flash - ing, Flashing ra - diant light; Down the hill the brook goes dash-ing, Dash - ing in its flight.

No. 20. Sing first by syllable.

1. Sweet is the dawn of day, When light first streaks the sky, When shades of dark - ness pass a - way, And morn-ing beams are nigh.
2. But sweet - er far the dawn Of ho - ly love in youth; When doubt and dark - ness are withdrawn, Be - fore the light of truth.

No. 21. Bass clef.

Do— re— mi re do— re— mi— fa mi re— mi fa sol fa mi fa sol— la sol fa mi re do—

No. 22.

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

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

No. 24. C, or Tenor Clef.

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

No. 25. * The Brace. Middle C.

Do re mi fa sol sol — sol fa mi — re — do do — re — mi — fa sol fa mi — re — do.

Middle C. Middle C.

No. 26.

Come, let's sing the up - ward scale, Sing with firm - ness, do not fail; Down a - gain then let us go, While we sing fa mi re do.

No. 27.

1. Shout a - cross the si - lent sea, Ship, a - hoy! ship a - hoy! Oh! what sight could glad - der be, Ship, a - hoy! ship, a - hoy!
2. Days and nights a - lone we sail, Ship, a - hoy! ship a - hoy! Cheer her on the ris - ing gale, Ship, a - hoy! ship, a - hoy!

* In the first four measures of this exercise, the male and female voices are an octave apart; but at middle C, they are in perfect unison.

No. 28.

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

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

No. 29.

Do sol mi do mi sol do do eol la sol do. 1 2 3 4 5 3 1, sol.... do sol E, G, C, do si do sol do.

1 3 5 8 5 3 1 1 do.... mi.... fa re do do si do re mi sol do, 5 3 1 3 5 3 1 do sol do sol do.

No. 30. Triple measure.

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

No. 31. Dotted half notes.

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

No. 32. Change of Clef.

Do re mi, down, left, up, mi fa sol, down, left, up, sol la si, one, two, three, si..... do.

Do..... down, left, up, one, two, three, la sol fa, down, left, up, one, two, three, fa mi re do.

No. 43.

Sol. do... sol... so... do..... la sol... si ra do do..... sol.....

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

Mi... fa... mi... fa... mi fa mi do si do re mi fa..... mi.. fa... mi mi... fa... mi do... re... do

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

No. 44.

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

Mi re do la fa mi do si do re do mi..... fa mi mi..... fa..... mi....

Sol..... do..... sol..... sol..... la sol do sol do.... sol.....

Do mi sol do fa.... do.... sol..... do mi..... fa mi do.... mi re do..... fa sol do....

No. 45.

1. Call the morning to the night, Calls the darkness to the light, Shout the mountains to the sea, Hail the year of Ju - bi - lee.

2. Quenched at length the bat - tie flame, Dead the nation's curse and shame, Thron'd is Conqu'ring Lib - er - ty, Hail the year of Ju - bl - lee.

No. 46. Eight Notes.

Downward, up-ward, beat and sing, Let us make our voices ring; Sing, Oh sing, both loud and clear, Sing, yes, sing, with right good cheer.

No. 47.

1. Lit-tle fair-y, do not tar-ry, Tripping o'er the lea, Com-ing fleet-ly, sing-ing sweet-ly, Welcome thou shalt be;
2. Free from sad-ness, smiles of glad-ness, On thy hap-py face, Rich-est treas-ure, bring-ing pleas-ure, To thy dwell-ing place;

Where the flow-ers, love to dwell, In the cool and sha-dy dell, Do not tar-ry, lit-tle fair-y, Trip-ping o'er the lea.
May you ev-er, hap-py be, Liv-ing by the foam-y sea; Do not tar-ry, lit-tle fair-y, Trip-ping o'er the lea.

No. 48. Commencing with a Fractional part of a Measure. The Hold.

1. What is mor-al ed-u-ca-tion? What is mor-al ed-u-ca-tion? Yes; what is mor-al ed-u-ca-tion? Why, practice joined with in-for-ma-
2. Yes, but, then, one ob-ser-va-tion! Yes, but, then, one ob-ser-va-tion, Yes, yes, but just one ob-ser-va-tion; Then there must be no res-er-va-
3. Then preserve the whole e-qua-tion! Then preserve the whole e-qua-tion; Yes, then pre-serve the whole e-qua-tion; And blend your zeal with in-for-ma-

tion; to be sure! Is that all? Yes, that is all! Oh, yes mor-al ed-u - cation's Practice joined with in-for-ma-tion, Play with lessons well combined.
 tion; none at all! None at all? No, none at all! For that would amount to a ne - ga-tion; Without in - for - ma-tion, Practice leads to no good end.
 tion; now be sure! Ver-y sure, Yes! ver - y sure, Ah yes, hap - py, hap - py na - tion, Blending zeal with in - for - ma-tion, Work and wisdom well combined.

BIS. *

No. 49.

Lullaby.

1. Peace-ful slumbering on the o - cean, Sea-men fear no dan-ger nigh; Winds and waves in gen - tle mo-tion, Soothe them with their lul-la - by.

2. He, who when the waves are roll - ing, Sets his heart on God on high, Mid'st the tem-pest's fierc-est howl - ing, Still en - joys a lul - la - by.

*

No. 50.

Dotted Quarter Notes.

No. 51.

No. 52.

No. 52.

Six eenth Notes.

No. 53.

No. 53.

Dotted Eighth Notes.

No. 54.

No. 54.

Eighth Rest.

* Observe the b.d. last time only.

Come to the hills.

1. Come where the sun - light sleep - eth, Come to the mountain's brow; Come where the heath - er bloom - eth, With soft and pur - ple glow;

2. There let us roam to - gath - er, Gaze on the dis - tant sea; Come where the heath - er bloom - eth, And roam the hills with me;

Come, come, come, come, Come roam the hills with me; Come, come, come, come, Come roam the hills with me.

Come, come, come, come, Come roam the hills with me; Come, come, come, come, Come roam the hills with me.

No. 55. Sextuple Measure.

Down, left, left, right, up, up, down, left, left, right, up, up, down, left, left, right, up, up.

No. 56.

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

Do do do do sol sol sol sol do do do do la la la la sol fa mi mi mi mi fa - - - sol - - - do.

1. Let us gather all a-round, Evening bending low; Cold is all the air without, swiftly falls the snow, Swiftly falls the snow.

2. Close the curtains and the door, While the gleaming fire Beams on ev-ery cheerful brow, Of our so-cial choir, Of our so-cial choir.

3. Brothers, sisters, raise a song, Mus-ic fills the room, Sing we all in har-mo-ny Of the joys of home, Of the joys of home.

No. 58. Legato.

Lov-ing voi-ces, sweet-ly mingle, Like the murmur of a prayer! In gay child-hood's fair-y fan-cies, In youth's visions rich and rare.

No. 59. Semi-Staccato.

La, la.

No. 60. Sforzando.

1. Trumpets sound-ing, drums re-sound-ing, Fifes are cry-ing, Flags are fl-ing; Hark! hark! hark! they come, they come.

2. Haste the meet-ing, joy-ful greet-ing, Guns are boom-ing, troops are com-ing; Home! home! home, yes! safe at home.

The Vesper Bell.

1. Sweet-ly on the evening air Sounds the ves - per chime to prayer; Shepherd, hind and mul - e - teer, Bend the knee its call to hear.

2. List! a soft and heav'nly strain Breathes from out yon sa - cred fane; May a spir - it, pure, di - vine, Bless each one with - in the shrine.

REFRAIN.

Hark! Hark! sweet - ly sounds the ves - per bell, Sweet - ly sounds the ves - per bell, The ves - per bell.

Hark! a - gain, a - long the dell, Sweet - ly sounds the ves - per bell, Sweet - ly sounds the ves - per bell, The ves - per bell.

Hark! Hark!

No. 62.

Manlow. 7s.

When in si - lence o'er the deep, Darkness kept its deathless sleep, Soon as God his mandate spoke, Light in wondrous beauty broke.

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

No. 64. Sharp two.

Do mi ri mi— fa mi ri mi sol do si la la sol mi re mi fa mi— re mi la sol mi fa mi re do.
Blow gen - tle gales far o - ver the sea, And waft, O waft my friends to me, And waft, O waft my friends to me.

No. 65. Sharp One.

Mi re di re mi fa mi re mi sol mi do re di re fa mi re do sol mi do re di re fa mi re do.

No. 66. Sharp five.

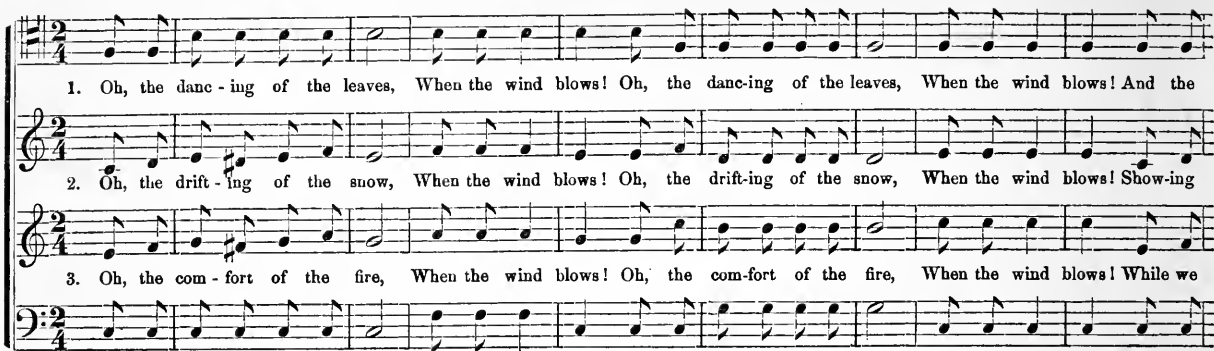
La si la si la si do do sol mi do re mi mi la si la si do do sol mi do re do.

No. 67. Sharp six.

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

No. 68.

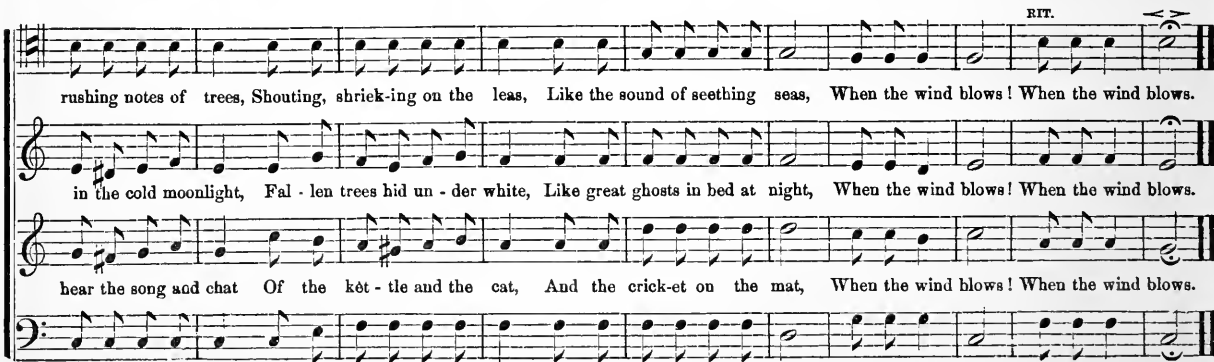
So. fi sol la sol fi sol . . . fi sol fi sol . . . la . . . sol . . .
Do la sol fi sol la sol fa mi fa mi re mi sol fi sol mi fa mi fa re mi sol fa mi fa re mi.
Mi ri mi re mi ri mi re di re do si li si do re di re si do.
Do sol do mi re mi do re di re so. do mi fa sol do.



1. Oh, the danc - ing of the leaves, When the wind blows! Oh, the danc - ing of the leaves, When the wind blows! And the

2. Oh, the drift - ing of the snow, When the wind blows! Oh, the drift - ing of the snow, When the wind blows! Show - ing

3. Oh, the com - fort of the fire, When the wind blows! Oh, the com - fort of the fire, When the wind blows! While we



rushing notes of trees, Shouting, shriek - ing on the leas, Like the sound of seething seas, When the wind blows! When the wind blows.

in the cold moonlight, Fal - len trees hid un - der white, Like great ghosts in bed at night, When the wind blows! When the wind blows.

hear the song and chat Of the kêt - tle and the cat, And the crick - et on the mat, When the wind blows! When the wind blows.

RIT.

Do mi sol fi sol fi sol fa mi sol la si do do se la si do se la si do sol mi sol do.

No. 77. Exercises in A Minor.

La si do re mi fa mi mi la do si la si la si do re si do la si mi fa mi fa mi si la.

No. 78.

La do si re do mi re fa mi ri mi si la la si la fa mi si la fa mi re do si la la si do re mi fa si la si fa mi re do si la.

Dudley. 7s. 6 lines.

WITH DIGNITY.

L. O. EMERSON.

CRES. *f* DIM.

1. From the cross uplifted high, Where the Saviour deigns to die, What melodious sounds we hear, Bursting on the ravish'd ear! Love's redeeming work is done; Come, and welcome, sinner, come!

2. Spread for thee the festal board, See, with richest dainties stor'd; To thy Father's bosom press'd, Yet again a child confessed, Never from his house to roam. Come, and welcome, sinner, come!

3. Soon the days of life shall end; Lo, I come, your Saviour, Friend, Safe your spirits to convey To the realms of endless day, Up to my eternal home; Come, and welcome, sinner, come!

3. Soon the days of life shall end; Lo, I come, your Saviour, Friend, Safe your spirits to convey To the realms of endless day, Up to my eternal home; Come, and welcome, sinner, come!

Practice slowly at first, then as rapidly as the words can be perfectly enunciated.

Hail! heav'n - ly har - mo - ny, Gleam - ing, stream - ing, steam - ing, beam - ing, Rush - ing, flush - ing, brush - ing, gush - ing,

Hail! heav'n - ly har - mo - ny, Gleam - ing, stream - ing, steam - ing, beam - ing, Rush - ing, flush - ing, brush - ing, gush - ing,

Flap - ping, rap - ping, clap - ping, slap - ping, Curl - ing, whirl - ing, purl - ing, twirl - ing, Re - treat - ing and beat - ing and

Flap - ping, rap - ping, clap - ping, slap - ping, Curl - ing, whirl - ing, purl - ing, twirl - ing, Re - treat - ing and beat - ing and

meet - ing and fleet - ing, De - lay - ing, stray - ing, play - ing, spray - ing, Lano - ing, glano - ing, prano - ing, dano - ing, Re -

meet - ing and fleet - ing, De - lay - ing, stray - ing, play - ing, spray - ing, Lano - ing, glano - ing, prano - ing, dano - ing, Re -

Repetition of Elements. Concluded.

- coil - ing, tur - moil - ing and toil - ing and boil - ing, And thumping, flumping, bump - ing, jump - ing, Dash - ing, flash - ing, splash - ing, clash - ing, And

- coil - ing, tur - moil - ing and toil - ing and boil - ing, And thumping, flumping, bump - ing, jump - ing, Dash - ing, flash - ing, splash - ing, clash - ing, And

so nev - er end - ing, but al - ways de - scend - ing, Sounds and mo - tions ev - er, ev - er, ev - er, ev - er blend - ing, And

so nev - er end - ing, but al - ways de - scend - ing, Sounds and mo - tions ev - er, ev - er, ev - er, ev - er blend - ing, And

all at once with a migh - ty roar, And this is the way the wa - ter comes down from Lo - dore.

all a once with a migh - ty roar, And this is the way the wa - ter comes down from Lo - dore.

CRES. - *MODERATO.*

KEY OF C. * KEY OF G.—(Signature one sharp.)

Chord of C. Do re mi fa sol la si do si la sol fi sol. Chord of G. Do si do re mi re mi fa sol fa mi re do do si la sol sol fi sol.

KEY OF D.—(Signature two sharps.) KEY OF E.—(Signature four sharps.)

Chord of D. Do si do re mi re mi re do si la si do do mi sol la si do do si la sol sol fi sol.

KEY OF A.—(Signature three sharps.) KEY OF B.—(Signature five sharps.)

Chord of A. Do re mi re mi fa mi re do si do do si la sol sol fi sol. Chord of E. Do re mi re do si do

re mi fa mi re mi re mi mi sol fa re si do do re mi fa sol fi sol. Chord of B. Do si do re mi re do si la sol.

KEY OF F#.—(Signature six sharps.)

la si do do si la sol sol fi sol Chord of F# Do si do re mi re do mi sol mi do re si do.

No. 80.

TRANSPOSITION BY FLATS.

KEY OF C. KEY OF F.—(Signature one flat.)

Chord of C. Do re mi fa sol sol la si do. Chord of F. Sol fa mi fa sol la sol mi mi re do si do do re mi fa sol sol la si do.

KEY OF Bb.—(Signature two flats.) KEY OF Eb.—(Signature three flats.)

Chord of Bb. Sol fa mi re do si la si do do re mi re do si do. Chord of Eb. Sol fa mi re do si la si do mi re si do do re mi si

* In the practise of the following exercises, no attention need be given to the various chords.

KEY OF A \flat .—(Signature four flats) KEY OF D \flat .—(Signature five flats.)

sol mi sol sol sol la si do. Chord of A \flat . Sol fa mi re do si la si do re mi re do. Chord of D \flat . Sol fa mi re do si do

KEY OF G \flat .—(Signature six flats.)

re mi fa mi fa mi re mi fa sol mi fa re do do mi sol sol la si do. Chord of G \flat . Sol fa mi re do si la sol la si do mi re si do.

No. 81.

TABLE SHOWING KEYS THAT READ ALIKE.

Key of G Read alike. Key of G \flat . Read alike. Key of D. Read alike. Key of D \flat .

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

Key of A. Read alike. Key of A \flat . Read alike. Key of E. Read alike. Key of E \flat .

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

Key of B. Read alike. Key of B \flat . Read alike. Key of F \sharp . Read alike. Key of F.

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

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

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

No. 83. Key of G flat. Signature six flats.

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

Do si do sol fa..... sol la fa mi fa mi si do si sol..... si do..... si do la sol fa mi.

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

No. 84.

Mi..... Mi... fa... mi sol..... fa mi fa mi sol..... mi... sol..... fa mi fa... sol la sol fa mi.

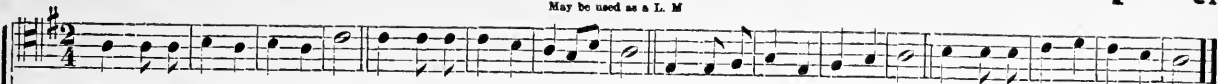
Do Do... si..... do re mi... fa sol la sol mi re do..... re... mi fa sol la... sol fa mi re do.

Sol... Sol..... si do..... si sol... si..... do..... re do si do.

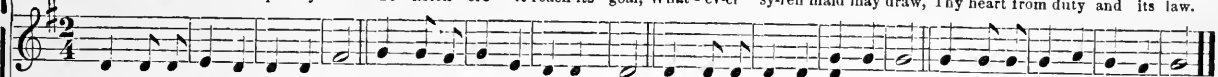
Do..... Do... re... do sol do..... sol do... sol... do..... fa... mi fa sol..... do

Be Firm.

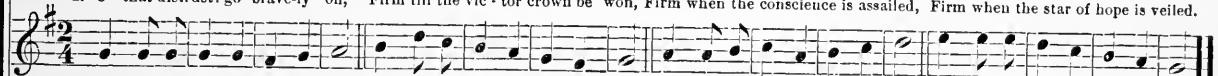
May be used as a L. M.



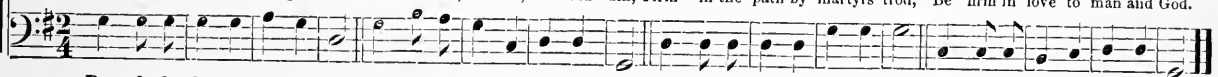
1. Mi mi mi fa mi fa mi sol sol sol sol fa mi re fa mi si si do re si do re mi fa fa fa sol la sol fa mi.
 1. Be firm! what-ev-er tempts thy soul To listen ere It reach its goal, What - ev-er sy-ren maid may draw, Thy heart from duty and its law.



2. Sol sol sol la sol sol sol si do do si do la sol sol sol sol sol sol sol do do do do do do re do si do
 2. O that distrust! go brave-ly on, Firm till the vic-tor crown be won, Firm when the conscience is assailed, Firm when the star of hope is veiled.

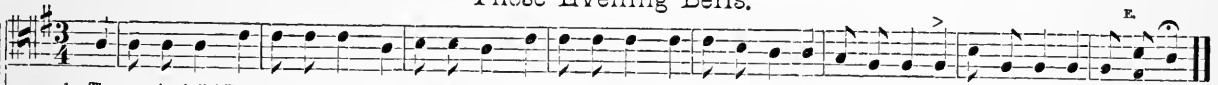


3. Do do do do do si do re mi sol fa mi re do si do re re mi fa re mi fa sol la la la sol fa mi re do.
 3. Firm in de-fy-ing wrong and sin, Firm in life, conflict, toil and din, Firm in the path by martyrs trod, Be firm in love to man and God.

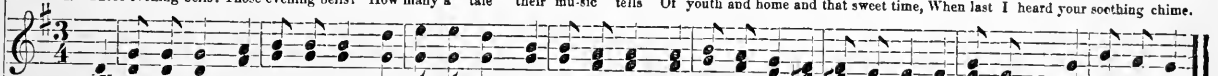


Do do do do do re do sol do mi re do fa sol sol do sol sol sol sol do do do fa fa fa mi fa sol sol do.

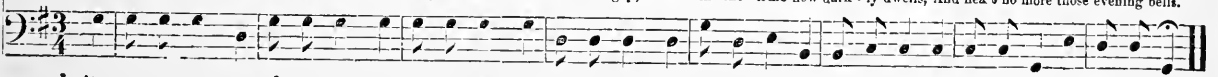
Those Evening Bells.



1. Those evening bells! Those evening bells! How many a tale their mu-sic tells Of youth and home and that sweet time, When last I heard your soothing chime.



2. Those joy-ous hours are passed a-way, And many a heart that then was gay, With-in the tomb now dark-ly dwells, And hea-r no more those evening bells.



3. And so will be when I am gone, That tune-ful peal will still ring on. While oth-er bards shall walk these dells, And sing your praise, sweet evening bells.

No. 85.

La la la la la la,

1. Light as a fairy, as happy and free, Beauty and sunshine my pleasures shall be; So will I gather new pleasures each day, Culling the roses that bloom in my way.

2. Loving and gentle, confiding and true, Cheerily onward my course I pursue; Light as a fairy, as sportive and free, Laughing and singing my pastime shall be.

La la la la la

No. 86. Intermediate tones.

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

No. 87. Key of E Minor.

Scale in E Minor.

1. See the light is fading, From the western sky; Day, thou art departing, Night is drawing nigh. La si do re mi fa si la si fa mi re do si la.

2. Even-ing winds are breathing, Thro' the for-ests green; Crimson clouds are wreathing, In the sky se-rens. La si do re mi fa si la si fa mi re do si la.

3. See the stars ap-pearing, All around is bright; Emblems ev-er cheering, Of e-ter-nal night.

1. Praise to God im-mor-tal praise, For the love that crowns our days; Bounteous source of eve-ry joy, Let thy praise our tongues em-ploy.

2. For the bless-ings of the field, For the stores the gar-dens yield; For the joy which har-vests bring, Grateful prais-es now we sing.

Nature's Songs.

1. Have you heard the waters sing, To the willows by the spring? Do you know how low and sweet Are the words the waves repeat, Are the words the waves repeat.

2. Have you heard the robins sing, In the tree tops by the spring? Have you heard the wooing breeze, And the drowsy hum of bees, And the drowsy hum of bees.

3. All the earth is bright and gay, Birds are singing by the way; Let their sil-ver voi-ces fall On our hearts with happy call, On our hearts with happy call.

Do what is right.

1. Do what is right, for the day dawn is break-ing, Hailing the future of freedom and right: An-gels a-bove you are silent notes tak-ing, Of eve-ry action, then do what is right.

2. Do what is right, be thou faithful and fearless, Onward! press onward! the goal is in sight, Eyes that are wet yea, yes, soon will be tearless, Blessings await you in do-ing the right.

Oh, the Foaming Sea.

L. O. R.

1. Oh, the foam-ing sea hath a charm for me, As I list to its might-y roar, And I'd rath-er sail, and breast the gale, Than

2. Oh, I list-en oft with the tem-pest near, To the voice of the boist'rous wave, As with wall-ing scorn it points to the bourne Where I could calm-ly sleep In the o - cean deep, Where the sea - nymph winds her horn; Where the sprite of spray on I - ris wings, To

wan-der the green earth o'er; For 'tis joy to me to roll on the sea, And watch the boundng spray, As the changeful clouds that the sail - ors may find a grave: And, as oft I gaze Into oth - er days, I... pray that my lot may be In the fu - ture cast, As hath the sailor's grave is borne; Oh! I hope to sleep where the waters leap, Where the waves my brow will lave, Where the clouds shall weep, And the

AD LIB. DIM.

sky enshrouds, Herald the com - ing day. He - rald the com - ing day. Oh, the sea! The foam-ing sea, Hath a charm for me.

been my past, stars will keep Out on the might-y sea. Oh, the sea! The foam-ing sea, hath a charm..... for me.

Their vi - gla o'er my grave. Hath a charm, Hath a charm for me.

No. 88. Key of D. Signature Two Sharps.

Do re mi re mi fa sol la sol fa mi... re... mi fa re mi fa sol do... la fa mi re do
Come and let us mer-ry be, As we sing the scale in D, Let the tones be full and free, While we sing thus mer-ri-ly.

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

No. 89. Key of D \flat . Signature, Five Flats.

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

No. 90.

Do... sol do... sol... la sol... re sol... do... sol...
Sol... do sol la... sol mi sol fa mi re... mi re mi fa re sol fa... mi do si la... sol si do
Mi... fa... mi do... si do... si do si do re si... re... do mi sol fa... mi fa mi
Do... fa la do... mi re do fa sol do sol... si do... mi fa... sol... do

No. 91. Round in Three Parts.

Hark, the distant clock re-minds us, That an-oth-er hour has fled, Night has come and work is ended, So good night, 'tis time for bed, One, two, three, four, five, six, seven, eight.

No. 92.

sol fi sol mi fa mi re... di re fa mi re do ra di re mi re mi fa ni. fa sol la si la sol fa mi re do.

Who is a Patriot?

1. Who is a pat-riot, firm and true, As were our sires de-part-ed, A no-ble race of honored men, In freedom's cause true heart-ed?
 2. 'Tis not the man whose eye in-tent Is fixed on gold-en treas-ures, Who weighs the gain and counts the loss Ere he commends the meas-ure;

3. 'Tis not the man who views his kind As tools to serve and raise him, But he who loves his country's good, Whose noble deed will praise him!
 4. Such, brothers, is a pat-riot true, Such were our sires de-part-ed; And we will be such pat-riots too, In freedom's cause true heart-ed.

Who? who? who? yes who? who is a pat-riot, firm and true, A pat-riot firm and true, sir, Who is a pat-riot firm and true, firm and true?
 No, no, no, oh no, He's not a pat-riot, firm and true, A pat-riot firm and true, sir, He's not a pat-riot firm and true, firm and true.

Yes! yes! yes, oh yes! He is a pat-riot firm and true, A pat-riot firm and true, sir, He is a pat-riot firm and true, firm and true.
 Yes! yes! yes, oh yes! Such were our fathers, firm and true, Such pat-riots firm and true, sir, Such were our fa-thers, firm and true, firm and true.

KIDDER. 8s & 7s.

1. Praise to thee, thou great Cre-a-tor! Praise to thee from eve-ry tongue; Join my soul with eve-ry crea-ture, Join the u-ni-ver-sal song
 2. Fa-ther, source of all com-pas-sion, Pure unbounded grace is thine; Hail the God of our sal-va-tion! Praise Him for his love di-vine.

1. Wear-y, as with clos-ing eye, On my peace-ful bed I lie; Fa-ther, may the an-gels keep Watch around me while I sleep, Watch a-round me while I sleep.

2. Have I thro' the day in aught, Sinn'd in deed, or word, or tho't; Fa-ther, from thy Ho-ly throne, Send a sav-ing par-don down. Send a sav-ing par-don down.

No. 93.

Do si la sol fa mi fa sol, Sol la sol fa sol fa mi re, Do si la sol fa mi fa sol, la sol fa mi re do, FINE.

Come to the wild-wood, Come with me, Mi fa mi re mi re do, mi sol fa mi re do re mi, fa mi re do si do, Tra la la la la la la, Come to the wild-wood, Come with me, Tra la la la la la,

Sol do re mi do do I'll go with thee, yes go Sol do mi sol do do with thee, with thee, yes do sol do... .. fa sol do, go with thee, with thee, go with thee,

re re do re fa a-way, a-way, do... si do mi... re mi fa re mi fa sol mi re do si do re. a-way, a-way, a-way. a-way, Oh, come a-way, Oh, come a-way, Oh.

Sol... do... do do some, sol sol come do... re re sol. Come, come a-way, a-way, a-way, a-way, Come, some, come, come come. Oh, come a-way.

Come with thy Lute.

Arranged by L. O. R.

May be sung as a Duet by Soprano and Alto.

1. Come with thy lute to the fountain, Sing me a song of the mountain, Sing of the happy and free; Sing of the happy and free; Then, while the day is declining,

2. Come while the zephyrs are straying, Where 'mid the flower buds playing, Rambles the blithe summer bee; Rambles the blithe summer bee; Let the lone churl in his sorrow,

While its last roses are shining, Sweet will our mel-o-dies be, Under the lin-den tree, Un-der the lin-den tree.
Far to his sol-i-tude flee, Under the cy-press tree, Un-der the cy-press tree.

He who despairs of the mor-row, Sweet shall its mel-o-dies be, Un-der the broad lin-den tree, Under the broad lin-den tree
Far to its sol-i-tude flee, Un-der the dark cy-press tree, Under the dark cy-press tree.

Sweet shall its mel - o - dy be:

All's Right.

SPRIGHTLY. ALTI.

SOPRANL

L. O. E.

1. Oh, nev-er despair at the troubles of life, All's right! In the midst of anx-i - e - ty, per - il and strife, All's right! The cheerful phi - los - o - phy
 2. The pi - lot be - side us is steering us still, All's right! The champion above us is guarding from ill, All's right! Let others who know neither

SOPRANL

nev - er was wrong, That ev - er put this on the tip of my tongue, And makes it my glory, my strength, and my song, All's right! All's right! The cheerful phi - los - o - phy
 Father nor Friend, Go trembling and doubting in fear to the end, For me, on this motto I glad - ly depend, All's right! All's right! Let oth - ers who know neither

nev - er was wrong, That ev - er put this on the end of my tongue, And makes it my glo - ry, my strength, and my song. All's right! All's right!
 Fa - ther nor Friend, Go trembling and doubting in fear to the end, For me, on this mot - to I glad - ly depend. All's right! All's right!

Miner.

Scale in B Minor.

1. Midst sor - row and care, There's one that is near, And ev - er de - lights to re - ceive us. La si do re mi fa si la si fa mi re do si la
 2. 'Tis Je - sus our Friend, On whom we de - pend, For life and For all its rich bless - ings. La si do re mi fa si la si fa mi re do si la
 3. His bounties are free, He hears eve - ry plea, And wel - comes the cry of the need - y.

No. 93. Key of A. Signature Three Sharps.

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

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

No. 94. Key of A \flat . Signature of Four Flats.

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

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

No. 95.

The Snow.

1. See the snow come and go, Whistling round and round. Fly - ing fast, flit - ting past, Flutt'ring to the ground.
2. Life is so, Youth like snow, Whirls in ed - dies past. Age comes on, creep we down, To the ground at last.

round and round, Flut - - t'ring to the ground.

No. 96.

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

1. In hap-py moments day by day, The sands of life may pass, In swift but tran-quil tide a - way From time's un-er-ring glass.
Sol do sol la sol do re mi.... sol mi do mi re..... mi fa re mi fa sol mi re do re si do

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

2. Yet hopes we used as bright to deem, Re - membrance will re - call, Whose pure, and whose un - fad - ing beam, Is dear - er than them all.

Sol do sol la sol mi sol do.... si do mi do sol..... do..... sol la fa sol do

1. When verdure clothes the fer - tile vale, And blossoms deck the spray, And fragrance breathes in ev - 'ry gale, How sweet the ver - nal day.

2. Hark! hear the feathered warblers sing, 'Tis nature's cheer - ful voice, Soft mus - ic hails the love - ly spring, And woods and hills re - joice.

THE VOICE OF FREEDOM.

1. Hark! hark! what's that I hear? 'Tis the voice, the voice of Freedom, Free - dom, The nation shouts for Free - dom, Free - dom, The nation shouts for Freedom.

2. Hark! hark! a - gain I hear! The shout, the shout of Victory, Victo - ry, Hurrah, hurrah for victo - ry, Victo - ry, Hurrah, hurrah for victory.

DIAMOND. C. M.

WITH EXPRESSION.

1. When evening shades o'erspread the sky, O, fair is nature then; For gentle is the forest's sigh, And calm - er is the plain.

2. A - bove with calm and pierc - ing rays, Gleams many a beauteous star; And shines in its Cre - a - tor's praise, Un - til it sets a - far....

3. Its light the cheering hope be - stows, That we shall live for aye; For - ev - er in a soft re - pose, Like moon and star on high.

4. We gaze en - raptured with the spell, In - to the dis - tant sky; And lighter beats the heart to tell, That we shall live for aye....

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

Mi sol.... sol..... fa soi la sol..... si sol se la..... sol..... la fa mi... fa mi.

Do mi sol

Tenor at Octaves with Soprano, and Alto at Octaves with Bass.

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

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

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

O - ra pro-no-bis, o - ra pro-nobis, o - ra pro-nobis, o - - ra o - ra pro-no-bis o - ra o - ra pro - no - bis.
O - ra pro-no-bis, o - ra pro-nobis, o - ra pro-no-bis, o - ra pro-nobis, o - ra pro-no-bis, O - ra, o - ra pro-no-bis, o - ra pro-no - bis.

O - ra pro-nobis, o - ra pro-nobis, o - ra pro-no-bis, o - ra pro-nobis, o - ra pro-no-bis, O - ra, o - ra pro-ne-bis, o - ra pro-no - bis.

O - ra pro-no-bis, o - ra pro-nobis, o - ra pro-nobis, o - - ra, o - ra, o - ra pro-no-bis, o - ra, o - ra, prono - bis.

1. Hail! my country, with - out measure, Hail! to thee, Fair in beauty, rich in treasure, Great and free, Grand and high thy mountains,
 2. Grand in sto - ry are the re - cords of thy fame, Rich in commerce, crown'd with glo - ry is thy name, All here find a ref - uge,
 3. Brave thy sons and fair thy daughters, land of ours, Proud - ly floats thy ban - ner o'er us, stripes and stars; God in mer - cy shield us,

Just and good thy laws. Hail! Co - lum - bia, friend of free - dom, Guard our cause. Hail! Co - lum - bia, friend of free - dom, Guard our cause.
 Sons of toil oppressed. Hail! Co - lum - bia, friend of free - dom, Great and blest. Hail! Co - lum - bia, friend of free - dom, Great and blest.
 Keep our hon - or bright. Hail! Co - lum - bia, friend of free - dom, God and right. Hail! Co - lum - bia, friend of free - dom, God and right.

Reynolds. L. M.

L. O. E.

1. O thou, to whose all searching sight, The darkness shineth as the light, Search, prove my heart, it pants for thee, Oh, burst these bonds, and set it free.
 2. Wash out its stains, re - fine its dress; Nail my af - fections to the cross; Hallow each thought; let all with - in Be clean as thou, my Lord, art clean.
 3. While in this darksome wild I stray, Be thou my light, be thou my way; No foes, no dan - ger will I fear, While thou, Al - might - y God art near.

No. 98. Key of E. Signature four sharps.



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

No. 99. Key of E Flat. Signature three Flats.



Mi fa sol mi fa sol la la si do sol fa mi re re mi fa re mi fa sol la sol fa mi fa re do
Do si do - si do do - fa mi - re do si - do re si do si do do - si do re si do.
Do re mi do re mi fa fa re do - si do sol - - - do re mi fa mi re do fa sol do.

No. 100.



1. Roam we thro' the wood-land, O-ver hill and plain, For summer days are com-ing, Coming back a-gain; Yes! com-ing back a-gain.
sol - - - fa - - - sol - - - do - - - do sol sol do - - - sol - - - fa mi
Do - - - si do si do - - - fa - - - mi - - - sol fa mi mi re do - - - si do si do fa mi do re si do.

2. Friends and dear compan-ions, Hear the wa-ter-fall, And see the brooklet danc-ing, Joy is o-ver all; Yes! joy is o-ver all.
Mi - - - fa sol fa mi la la si - - - do sol do si la sol sol fa mi sol fa mi re mi la sol mi fa re do
Friends and dear compan-ions, Hear the wa-ter-fall, And see the brooklet danc-ing, Joy is o-ver all; Yes! joy is o-ver all.
Do - - - re mi re do fa - - - re - - - do - - - mi re do sol do fa - - - sol - - - do.

See the Snow.

J. J. JELLEY.

45

1. See the snow flakes all a - round, Falling, fall-ing to the ground, Tinkling, tinkling soft and low, Scarce we hear the falling snow.

2. Branch and tree and leaf - let brown, Soon will wear a lof - ty crown, See the crest on bush and briar, Snow flakes piling higher and higher.

The score consists of three systems of music. The first system has a vocal line and two piano accompaniment lines. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment concluding with double bar lines.

Whirling, topling through the air, See the downy crystals fair, From the dark o'er - hang-ing cloud, They are com - ing down in crowds.

Falling, dropping here and there, E'en they deck the jewelled hair, And with mer - ry play - ful freak, Cool - ly kiss the dim-pled cheek.

This section continues the musical score from the previous system, featuring the same vocal and piano parts.

Charlie. L. M.

A. G. BIXLER.

1. Sweet is the light of sab - bath eve, And soft the sunbeams ling'ring there; For these blest hours the world I leave, Wafted on wings of faith and prayer.

2. Sea-son of rest: the tran - quil soul Feels the sweet calm and melts in love; And while these sacred moments roll, Faith sees a smiling hea - ven above.

The score for 'Charlie. L. M.' consists of two systems. The first system includes a vocal line and two piano accompaniment lines. The second system continues the vocal line and piano accompaniment, ending with double bar lines.

The Merry Song of Labor.

MRS. M. G. OLARK

1. Oh! come and join our mer-ry song of la - bor, We'll work, we'll sing, thro' all the live - long day,
 2. Oh yes! we'll come and tread the path of du - ty, Each day and hour, some lov - ing tri - bute bring

1. Oh! come and join our mer-ry song of la - bor, We'll work, we'll sing, thro' all the live - long day All
 2. Oh yes! we'll come and tread the path of du - ty, Each day and hour, some lov - ing trib - ute bring To

Oh! come and join We'll work, we'll sing,
 Oh yes! we'll come Each day and hour,

All care, all sor-rows to the breez-es throw-ing; We'll raise glad songs, to cheer us on our way. Then
 To Him, a - bove, who sends us joy and beau - ty, We'll raise glad songs, and while we work we'll sing. And

care, all sor - row, to the bree - zes throw-ing; We'll raise glad songs to cheer us on our way. Then
 Him, a - bove, who sends us joy and beau - ty, We'll raise glad songs and while we work we'll sing. And

All care, all sor - row, We'll raise glad songs Then
 To Him, a - bove who We'll raise glad songs And

forth we'll go our happy voices rals-ing. Swiftly working, gal - ly sling-ing, Then forth we'll go, our happy voices rals-ing, Gaily sing - ing as we take our way.

oh, with merry hearts and happy voices, Swiftly working, gal - ly singing, And oh, with merry hearts and happy voices, Thus we'll pass the happy hours a - way.

EDWIN MOORE.

Rob-in, rob-in, cherry tree, songster, mean sir, Straight at me,
Toll sir, songs sir, morn and night, rob-in, rob-in, ap - pe - tite.

Pretty Taking sau-cy in the cherry tree. Pret-ty what d'ye Looking straight at me.
Ease your ap - pe - tite.

rob-in, rob-in, cherry tree, songster, mean sir, straight at me.
toll sir, songs sir, morn and night, rob-in, rob-in, ap - pe - tite.

No. 101. Intermediate tones.

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

Leman. 7s.

C MINOR.

1. Gently fall the dews of eve, Rais-ing still the languid flow'rs, Sweetly flow the tears that grieve, O'er a mourner's stricken bome.

2. Blessed tears and dews that yet Lift us near-er un - to heav'n; Let us still his praise re - peat, Who in mer - cy bath all giv n.

Let us be Merry.

1. Come, let us all be merry, For grieving is a fol-ly; All care and trouble bur-y, And while we live be jol-ly.
 2. They say care kill'd a feline; How sad was her con-dition, To let herself walk in a bee-line, Right straight in-to per-di-tion.
 3. So when the clouds are low'ring, Then let us laugh the stronger: For thus all care o'er-pow'ring, We'll sure-ly last the longer.
 4. In Eden they had no sherry, But Adam, wife and daughter, With their friends oft got very-merry, On Ad-am's ale and wa-ter.
 * 5. Soon no more to work or fight boys, Or to vote or plead can they rouse us, All this will be the woman's right, boys! When they put on the trowsers.

CHORUS.

ha! ha! ha! ho! ho! ho! ha! ha! ha! ha! ho! All be hap-py, All be
 With a ha! ha! ha! and our ho! ho! ho! 'Tis a jol-ly old world you know! All be hap-py, All be
 ha! ha! ha! ho! ho! ho! ha! ha! ha! ha! ho! All be hap-py, All be
 mer-ry, Let's be jol-ly as we go, All be hap-py, all be mer-ry, Brothers all, both friend and foe.
 mer-ry, Let's be jol-ly as we go, All be hap-py, all be mer-ry, Brothers all, both friend and foe.

* Fifth verse to be sung by Basses and Tenors only, all voices joining in the chorus with power.

No. 102. Key of F. Signature One Flat.

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

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

No. 103. Key of F Sharp. Signature Six Sharps.

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

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

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

No. 104.

Onward Speed. 7s & 5s.

E

Mi.... sol la sol mi fa sol la sol fa mi.

1. On-ward speed thy conqu'ring flight, An-gel, on-ward speed! Cast a-broad thy ra-diant light, Bid the shades re-cede.

Sol do si..... do si do si do si do re si..... do re mi do..... re do si do.

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

2. Tread the i-dols in the dust, Hea-ther fanes des-troy:..... Spread the Gos-pel's ho-ly trust, Spread the Gos-pel's joy.

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

Syllable Exercise.

Sol la sol mi fa mi sol... sol fa mi fa sol... mi... mi re do... mi
 Mi fa mi sol la sol mi fa mi re re sol... fa mi mi re do... mi
 Do... si do sol sol fa mi re do si re fa mi re do sol la... mi

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

Allodel. 7s.

L. O. E.

1. Depth of mer-cy, can there be Mer-cy still re-served for me? Can my God his wrath for-bear? Me, the chief of sin-ners spare?
 2. There for me the Sav-our stands; Shows his wounds, and spreads his hands; God is love! I know, I feel; Je-sus weeps, and loves me still.

Never forget the Dear Ones.

L. O. E.

1. Nev - er for - get the dear ones A - round the so - cial hearth, The sun - ny smile of glad - ness, The songs of art - less mirth; Tho'

2. Ev - er their hearts are turn - ing To thee when far a - way, There love so pure and ten - der, Is with thee on thy way. Wher -

oth - er scenes may woo thee, In oth - er lands to roam, Nev - er for - get the dear ones That clus - ter round thy home.

ev - er thou may'st wan - der, Wher - ev - er thou may'st roam, Nev - er for - get the dear ones That clus - ter round thy home.

pp Nev - er for - get, nev - er for - get, Nev - er for - get the dear ones, Nev - er for - get the dear ones, That clus - ter round thy home.

p Nev - er for - get, nev - er for - get, Nev - er for - get the dear ones, Nev - er for - get the dear ones, That clus - ter round thy home.

SLIGHT RALL. RALL E DIM.

L. O. M.

1. Morning blushes brightly all a - round! On the mountain's summit dancing, On the wa - ter's bos-om glanc-ing, Morning blushes brightly all a - round.

2. Morning blushes brightly all a - round! O'er the greenwood arching bowers, O'er the fra-grant blooming flowers, Morning blushes brightly all a - round.

3. Morning blushes brightly all a - round! When our eyes to earth are clos-ing, And our hearts in heav'n repos - ing, Brighter morning will then thus sur - round.

Song exercises, introducing sharp four, sharp two, and sharp one.

1. Lives of great men all re-mind us, We can make our lives sub-lime, And de-part-ing leave be-hind us, Foot-steps on the sands of time.

2. Let us then be up and do-ing, With a heart for an-y fate, Still a-chiev-ing, still pur-su-ing, Learn to la-labor and to wait.

No. 106.

SCALE IN D MINOR.

To - day the Sav-iour calls, Ye wan - derers come! O ye be-night-ed souls, Why long-er roam? La si do re mi fa si la si fa mi re do si la.

The e-pir-it calls to-day; Yield to his power, O, grieve him not a-way, 'Tis mer-cy's hour, La si do re mi fa si la si fa mi re do si la.

No. 107. Key of B \flat . Signature two Flats.

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

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

No. 108. Key of B. Signature five Sharps.

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

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

No. 109.

Come, now let us see if we can all a-gree, In sing-ing this new key of B flat, yes, B flat.

Do sol do sol do re mi mi re mi re mi fa sol sol mi fa re mi mi re mi do re fa mi re do.

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

Beat the time, Do not hurry, steady, steady, do not hur-ry, Do not hurry, three, four, one, two, three, four, very well done.

Work with a Will.

1. Mer-ri-ly, mer-ri-ly work with a will, Mak-ing your for-tune by pa-tience and skill; }
 { La-bor makes hap-pi-ness, plea-sure and health; I-dle-ness nev-er brings plen-ty or wealth; } Life is at best but a rug-ged as-cent,

2. Mer-ri-ly, mer-ri-ly work with a will, Sun-shine is glid-ing thro' moun-tain and hill; }
 { No one can tell how much long-er we stay, Let us be bu-sy, then while it is day; } Bor-row no tron-ble for what is un-done,

Climb it with vig-or, you'll nev-er re-pent; Re-mem-ber you're climb-ing for-ev-er up hill, Mer-ri-ly, mer-ri-ly work with a will.

Some one will fin-ish what you have be-gun; The might-i-est riv-er com-men-ces a rill, Mer-ri-ly, mer-ri-ly work with a will.

Evening Prayer. 7s.

L. O. EMERSON.

1. Thou, from whom we nev-er part, Thou, whose love is eve-ry-where; Thou, who seest eve-ry heart, Hear, O Lord, our eve-ning prayer.

2. Fa-ther, fill our souls with love, Love un-fail-ing, full and free; Love no in-ju-ries can move; Love that ev-er resta on thee.

1. Sleep, O sleep, while breezes so softly are blowing; Sleep, O sleep, while streamlets so gently are flowing, Sleep, O sleep, Sleep, O sleep, Sleep, O sleep, Sleep, O sleep, Sleep, O sleep.

2. Sleep, O sleep, while flocks in the meadows are straying, Sleep, O sleep, while lambskins are merrily playing, Sleep, O sleep, Sleep, O sleep, Sleep, O sleep, Sleep, O sleep, Sleep, O sleep.

3. Sleep, O sleep, while birds in the forest are singing; Sleep, O sleep, while echoes with music are ringing; Sleep, O sleep, Sleep, O sleep, Sleep, O sleep, Sleep, O sleep, Sleep, O sleep, Sleep, O sleep.

4. Sleep, O sleep, while angels are watching beside thee; Sleep, O sleep, May blessings for ever be tided thee, Sleep, O sleep, Sleep, O sleep, Sleep, O sleep, Sleep, O sleep, Sleep, O sleep.

Exercise in Triplets.

EDWIN MOORE.

One, two, three, four, one, Beat the time steady, One, be always ready, Down, now left, now right, Keeping the triplets well in sight, four,

One, two, three, Beat the time steady, be always ready, Now we go down, now left, now right, Keeping the triplets now in sight, This is en-

One, two, three, four, one, Beat the time steady, One, be always ready, Down, now left, now right, Keeping the triplets well in sight, four,

one, This is enjoyment, One, pleasant employment, Gents do their best, end we our song, our song.

joy - ment, pleasant employ - - ment, Ladies now rest, end we our song, end we our song, our song.

one, This is enjoyment, One, pleasant employment, Gents do their best, end we our song, our song.

Second and Third verses slower and softer.

1. O, mer-ry goes the time, When the heart is young, There is nought too hard to climb, When the heart is young, When the heart is young.

2. But wea-ry go the feet, When the heart is old, Time cometh not so sweet, When the heart is old, When the heart is old.
3. O sparkling are the skies, When the heart is young, There is bliss in beauty's eyes, When the heart is young, When the heart is young.

4. The sun is set-ting fast, When the heart is old, And the sky is o-ver-cast, When the heart is old, When the heart is old.

A spir-it of de-light Scatters ros-es in its flight, And there's magic in the night, When the heart is young, When the heart is young.
From all that smiled and shone, There is something lost and gone, And our friends are few or none, When the heart is old, When the heart is old.
The golden break of day, Bringeth gladness in its ray, And ev'-ry month is May, When the heart is young, When the heart is young.
Life's worn and weary bark, Lies tossing wild and dark, And the star hath left hope's ark, When the heart is old, When the heart is old.

Canon in four parts.

Sol la si sol do..... si la si... do..... si do re si mi re do si do la sol fa sol
Do re mi do fa re mi re do mi sol sol do re mi do re mi fa re sol fa mi re do.....
Sol la si sol do do si la sol si do do sol la sol..... fa mi sol fa mi re fa mi fa sol fa mi fa mi re mi
Do re mi do ra..... mi re do mi sol..... do re mi do fa..... mi re do mi re do si re do.....

The Flower Girl's Song.

OBLIGATO SOLO.

F. L. NEWTON.

1. Haste we to the fields a - way, On this beauti - ful sum - mer day; Hopping the meadows so quick - ly o'er We'll plck the first blossoms of May.
 2. Now playmates so fond and true, E'er the morning sun melts the dew Join we all in a mer - ry song, Singing and skipping a - long.
 3. Dear, dear lit - tle fra - grant flowers, How smil - ing, and bright and gay! Tossing your heads to the gentle breezes, Like lit - tle children at play.
 4. Hast - en now our hands to fill, E'er the sun shal' skip the hill; Gath - er we in the qui - et bowers, And praise Him who gave us the flowers.

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

CHORUS.

Then give three cheers, Hurrah, hurrah, hurrah, For a pleasant summer day. With the sweetest flow'rs, and a pret - ty song, We'll drive all care a - way.
 Then give three cheers, Hurrah, hurrah, hurrah, For a pleasant summer day. With the sweetest flow'rs, and a pret - ty song, We'll drive all care a - way.

Gifford. S. M.

Inscribed to GEO. E. OIFFORD Esq.

F. L. NEWTON.

1. Oh where shall rest be found, Rest for the wea - ry soul, 'Twere vain the o - cean depths to sound, Or pierce to elth - er pole.
 2. Be - yond this vale of tears, There is a life a - bove, Un - meas - ured by the flight of years, And all.... that life ... is love.

Break, break, break.

Mrs. H. D. NEWTON

TENNYSON.
TENOR, OR SOPRANO.
ANDANTE. $\text{♩} = 126.$ *p* *f* CALANDO

Break, break, break, On thy cold grey stones, O sea! And I would that my tongue could ut - ter The tho'ts that a - rise in

me. O well for the fish - er - man's boy, That he shouts with his sis - ter at play O well for the sail - or

lad, That he sings in his boat on the bay! And the state - ly ships go on To their ha - ven un - der the hill; But

ALLEGRO. ANDANTE CON MOTO.

Break, break, break. Concluded.

AD LIB. QUARTETTE. TEMPO PRIMO.

oh for the touch of a van-ish'd hand, And the sound of a voice that is still! Break, break, break, At the

Break, break, break, At the

AD LIB.

foot of thy crags, O seal But the ten-der grace of a day that is dead, Will nev-er come back to me.

foot of thy crags, O seal But the ten-der grace of a day that is dead, Will nev-er come back to me.

PARRIS. 7s.

Inscribed to Dr. J. B. PARRIS.

F. L. NEWTON.

SMOOTH AND GLIDING.

1. Gent-ly falls the dews. of eve, Rais-ing still the lan-guid flow'rs; Sweetly flow the tears that grieve, O'er the mourner's stricken home.

2. Bless-ed tears and dews that yet Lift us near-er un-to heaven; Let us still his praise re-peat, Who in mer-cy all hath giv'n.

Duet. Come away to the Mountains.

Inscribed to Misses LIZZIE and NELLIE LITTLE.

Words and music by F. L. NEWTON.

61

80 P.

1. Come to the woods and the moun - tains, Come! come a - way! Come to the clear flow - ing foun - tains, Come, oh come a - way; There the
2. Come while the sun's brightly shin - ing, Come! come a - way! Come e'en thy spir - it's re - pin - ing, Come, oh come a - way; 'Mid the

ALTO.

SOP.

sil - vern voiced songsters hold concerts of song, Which ech - oes thro' wood - land and grove, And they send their glad cho - rus so wild - ly a - long, As
sweet-scented flow - ers so ga' ly we'll roan, And breathe the am - bro - sial per - fume, Leave the lone churl of sor - row in des - o - late home, As

mer - ri - ly on, so cheer - i - ly on we rove, Oh come with thy lute to the moun - tain, And join in this cho - rus of glew

The Sleigh Ride.

LIVELY

SOLO AND DUET WITH VOCAL ACCOMPANIMENT.

J. C. JOHNSON.

SOLO.

1. Swiftly, swiftly, o'er the snow, Merrily, merrily, cheerily, cheerily, Do we merry riders go, Singing all so merrily. How bright and cold! What

2. Sweetly, sweetly, ring the bells, Merrily, merrily, cheerily, cheerily, Sweetly, sweetly, music swells, Sing we all so merrily. How pleas - ant thus, With

La la la la la la la, la la la, la la la, la la la la la la la, la la la la la la la. Merrily, merrily,

FINE

D. C.

fros - ty air! Well we are warm and do not care, With mirth and song, We bound along, We laugh and sing so merrily, merrily, Laugh and sing so merrily. cheer - ful friends, 'lo taste the joy that win - ter sends, O winter days! We sing and praise,

Merrily, merrily, merrily, merrily, merrily, merrily, O winter days we sing your praise, We laugh and sing so merrily, merrily, Laugh and sing so merrily

LAUGHING GLEE.

MARTINI

63

ALTO.

Come sing this round with me, And if we all agree, We'll laugh right mer-ri-ly, Ha ha ha ha ha ha ha ha, We'll laugh right mer-ri-ly.

SOPRANO.

Come sing this round with me, And if we all agree, We'll laugh right mer-ri-ly, Ha ha ha ha ha ha ha ha, We'll laugh right mer-ri-ly.

ALTO.

Come sing this round with me, And if we all agree, We'll laugh right mer-ri-ly, Ha ha ha ha ha ha ha ha, We'll laugh right mer-ri-ly.

SOPRANO.

Ha ha, ha ha, ha ha, a ha ha ha ha ha,

ALTO.

Come sing this round with me, And if we all agree, We'll sing right mer-ri-ly. Ha ha ha ha ha ha ha ha, Coming sing this round with

Ha ha, ha ha, ha ha ha ha ha ha ha ha ha ha,

Ha ha, And if we all agree, Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha, ha ha ha ha ha ha, ha ha ha ha ha ha.

me, And if we all agree, We'll laugh right merrily, Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha, ha ha ha ha ha ha, ha ha ha ha ha ha.

aa la aa ha ha ha ha

Scatter the Gems of the Beautiful.

DUET, OR QUARTET.

L. O. EMERSON. By per.

1. Scat-ter the gems of the beau-ti-ful, By the way-side let them fall; That the rose may spring by the cot-tage gate, And the

2. Scat-ter the gems of the beau-ti-ful In the ho-ly shrine of home; Let the pure and fair, and the grace-ful there, In their

3. Scat-ter the gems of the beau-ti-ful In the depths of the hu-man soul; They shall bud and blos-som, and bear the fruit, While the

vine on the gar-den wall; Cov-er the rough and the rude of earth With a veil of leaves and flowers; And

love-li-est lus-tre come; Leave not a trace of de-form-i-ty In the tem-ple of the heart, But the end-less a-ges roll; Plant with the flowers of char-i-ty The por-tal of the tomb, And the

mark with the op'ning bud and'cup, The march of sum-mer hours, Scat-ter the gems,

gath-er a-bout its hearth the gems Of na-ture and of art. Scat-ter the gems of the beau-ti-ful, fair and the pure a-bout thy path, In Par-a-dise shall bloom. Scat-ter the gems,

Scatter the Gems of the Beautiful. Concluded.

CRES. - - -

scat-ter the gems, 1. Scat-ter the gems of the beau-ti-ful, By the way-side let them fall.

Scat-ter the gems of the beau-ti-ful, 2. Scat-ter the gems of the beau-ti-ful, In the ho-ly shrine of home.

Scat-ter the gems. 3. Scat-ter the gems of the beau-ti-ful, In the depths of the hu-man soul.

The Golden Morning.

1st. SOP.

TRIO AND CHORUS.

E.

1. It breaks from east-ern chambers, The gold-en morn-ing ray; All hail, thou bless-ed morn-ing! All hail, thou new-born day!

2. The sparkling dew-drops glis-ten, On tree, and shrub, and flow-er, The feath-ered songsters war-ble, 'Tis na-ture's ma-tin hour.

CHORUS.

It breaks from eas-tern chambers The gold-en morn-ing ray; All hail, thou bless-ed morn-ing! All hail the new-born day.

The spark-ling dew-drops glis-ten, On tree, and shrub, and flow-er; The feathered song-sters war-ble, 'Tis na-ture's ma-tin hour.

The Golden Morning. Concluded.

1st SOP. CRES. *ff*

It bursts up - on the vis - ion, A flood of glo - rious light; The sun comes forth in splen - dor, Vic - to - rious o'er the night.

2nd SOP.

Come forth up - on the mountain, Be - hold the glorious sight, O come where sil - very foun - tain Re - flects the gold - en light!

ALTO.

CHORUS. >

f It breaks, it breaks, the beau - teous morning ray! All hail, all hail, the glo - rious new - born day! Now comes the morning ray!

f It breaks, it breaks, the beau - teous morning ray! All hail, all hail, the glo - rious new - born day! Now comes the morning ray! All

hail the new - born day! All hail! all hail! All hail the new - born day! All hail! all hail! All hail the new - born day! Hail! all hail!

hail the new - born day! All hail! all hail! All hail the new - born day! All hail! all hail! All hail the new - born day! Hail! all hail!

ay!

The Old Church Bell

L. O. ERICSSON.
By permission.
G. P. PUTNAM'S SONS

ALTO SOLO.

SOLO AND CHORUS.

1. The "Old church bell" with its voice so strong, Is chiming loud and clear,
 2. Those days are gone, and my youth has fled, And they my playmates then,
 The same old tune and time worn song, In youth I loved to hear; Oh!
 Are wand'ring far, or rest with the dead, Nev-er to meet a-gain. From

RIT.

CRES.

then my heart was free from care, My soul was full of glee, To hear its mer-ry peal from where It rang so mer-ri-ly.
 youth to age, and from age to the grave, Old Time speeds us a-long, But that "Old Bell" With its voice so brave, Doth mer-ri-ly ring on.

CHORUS.

1. It rang so mer-ri-ly, mer-ri-ly, mer-ri-ly, It rang so mer-ri-ly, To hear its mer-ry peal from where it rang so mer-ri-ly.

2. Doth ring so mer-ri-ly, mer-ri-ly on, Doth ring so mer-ri-ly, But the "old bell," with its voice so brave, Doth mer-ri-ly ring on.

• The lower small notes may be sung by a tenor voice thus forming a duet.

Marriage Bells' Chorus.

FROM OLIVETTE.

Now my friends we'll all be gay, And the bri - gal train ar - ray, Let the bells ring out, Let the

Now my friends we'll all be gay, And the bri - dal train ar - ray, Let the bells ring out, Let the

peo - ple shout, Ol - i - vette's a bride to - day!.... Ding dong, ding dong, ding dong, mer - ry rhyme! Ding dong, ding dong, ding

peo - ple shout, Ol - i - vette's a bride to - day!.... Ding dong, ding dong, ding dong, mer - ry rhyme! Ding dong, ding dong, ding

dong, Hark, the chimes! Come a-long! come a - long! come a - long! ding dong, ding dong. Ding dong, ding dong, ding dong, ding
The lit-tle stars are twink - ling

dong, Hark, the chimes. Come a - long, come a - long, Ding ding,

Festival Chorus.

Words by J. C. JOHNSON.

PATRIOTIC.

L. O. R.

1. Close your ranks, close, in their or-der, Let the flags wave a-bove our bright array, Let the great guns wake their thunder, Roar a welcome to the day!

2. Shout for joy, shout and proclaim it! Here's the fair home of nations yet to be, As our states in their grandeur, Broaden westward to the sea.

OBLIGATO SOLO, FOR TENOR OR SOPRANO.

Day of splen-dor, day of glad-ness! Sing the triumph, let the land rest;
As the bright sun, shin-ing yon-der, Shall our na-tion, ev-er glo-rious,
Firm, u-nit-ed, hon-or plight-ed, None op-press-ing, all pos-sess-ing,
Wide the world wings, and the world sings, Praise the glo-rious, hap-py na-tion,

Day of splendor, day of glad-ness, Sing the triumph, let the land rest,
As the bright sun, shin-ing yon-der, Shall our na-tion, ev-er glo-rious,
Firm, u-nit-ed, hon-or plight-ed, None oppress-ing, all pos-sess-ing,
Wide the world wings, and the world sings, Praise the glo-rious, hap-py na-tion,

cres. Safe and joy-ful,.... blithe and free, land and sea, When, her many contests past, She shall wear the crown at last, Nation great and free.
Shine a-far on.... gold-en store, wise and free, Thus in hap-py fu-ture days, Shall we people sing thy praise, Nation great and free.
Hon-est, rich, and.... gold-en store, land and sea, Yes! free, Yes! free, great and free.
Strong and val-lant.... wise and free, Yes! free, Yes! free, great and free.

Sleighing Glee.

T. J. COOK.

71

LIVELY.

A-way, a-way, a-way we go, Mer-ri-ly o'er the flee-cy snow, A-way, A-way, a-way we go, Mer-ri-ly on we go;

m

Swift-ly o'er the snow we go, Moon-beams spark-le round, Hoofs keep time to mu-sic's chime, Mer-ri-ly on we bound.
Glide a-long with laugh and song, O'er the fleet-ing snow; Swift-ly ride with friends be-side, Cheer-i-ly on we go.

※ A. *p*

La la la la la la la la la la la la la la la la la,

Jing jing jing jing, jing jing jing jing. Jing jing jing jing jing jing jing jing jing, jing jing, jing jing jing.

CRES. *f*

Jin-gle, jin-gle, jin-gle, jin-gle, jin-gle, jin-gle, jin-gle, jin-gle, jin-gle, jin-gle, jin-gle, jin-gle, jing, jing.

† Repeat first 8 measures, then go to A.

* From here to the close may be accompanied by the jingling of sleigh bells.

CHEERFULLY.

1. Be con-tent with what you have, Life at best is sha-ded; Seek the sun-shine while it lasts, Ere its light is fad-ed.
 2. Do not think your lot is hard, Cheer-less like De-cem-ber, Some one's lot is hard-er yet, Al-ways that re-mem-ber.
 3. Try to do some act of love, Try some heart to glad-den; While that heart you're bind-ing up, Yours will nev-er sad-den.
 4. Noth-ing like a cheer-ful heart, Fright-ens care and sor-row, Noth-ing like a beam-ing face, Can the sun-light bor-row.

CHORUS.

Be con-tent, be con-tent. The skies will bright-en o'er you; Be con-tent with what you have, There's bet-ter days be-fore you; Then
 Be con-tent, be con-tent, The skies will bright-en o'er you; Be con-tent with what you have, There's bet-ter days be-fore you; Then

Tra la la la la la la la, There's bet-ter days, bet-ter days, Sing tra la la la la la la la, There's bet-ter days be-fore you.
 Tra la la la la la la la, There's bet-ter days, bet-ter days, Sing tra la la la la la la la, There's bet-ter days be-fore you.

Sunbeams.

L. O. E.

73

MODERATO.

CRES.

1. Let us gather up the sunbeams lying all around our path, Let us keep the wheat and roses, casting out the thorns and chaff; Let us find our sweetest

2. Strange we never prize the music till the sweet-voiced bird has flown! Strange that we should slight the violets till the lonely flowers are gone! Strange that summer skies and

f AD LIB.

REFRAIN.

comfort in the blessings of today, With a patient hand removing all the briars in the path. For our

sunshine never seem one half so fair, As when winter's snowy pinicns shake the white down in the air. Then scatter seeds of kindness,

reaping by and by, Then scatter seeds of kindness, For our reaping by and by, For our reaping, for our

Then scatter seeds of kindness, For our reaping by and by, For our reaping,

ha! ha! ha! ha! A laugh will cure a scold - ing wife, Will add more days to your

If you have a shocking bad hat, ha! ha! If you laugh, you wont care for that, ha! ha! A laugh will cure a scold - ing wife, Will add more days to your

nat - u - ral life, 'Twill make you fat if you are leau, And the jol - li - est fel - low that ev - er was seen, ha! ha! ha! ha! ha! ha!

nat - u - ral life, 'Twill make you fat if you are lean, And the jol - li - est fel - low that ev - er was seen, ha! ha! ha! ha! ha! ha!

Gather the Beautiful.

SLOWLY AND GENTLY.

1. Gather the beau-ti - ful Home to their rest, Strew the pale ro - ses O - ver her breast. Like her in beau - ty, Let them de - cay, When the most beau - ti - ful Pass - eth a - way.

2. Bu - ry the fad - ed Un - der the shade Of the sad window Where they have play'd; Let a sweet flow' - ret Lov - ing - ly bloom In the bright green sward, O - ver the tomb.

3. Weep for the beau - ti - ful; Hallow with tears Graves which the love of Lost ones endears; Trust to their pillow, Beau - ti - ful dead, Be - ings of glo - ry watch O - ver her head.

• From Emerson's Male Quartet.

Dream the dream that's sweetest.

L. C. M.

ALTO CRE

1. Dream the dream that's sweet-est, While sleep is on thine eye; For when the sun thou meet-est, Those vis-ions all shall fly, Fly

1st TENOR.

2. Dream the dream that's sweet-est, While youth is in thine heart; When man-hood's noon thou greet-est, Those vis-ions all do-part, The

1st BASS.

2nd BASS.

like the dews a-dorn-ing The i-vy leaf by night, That per-ish, that per-ish, That per-ish with the morn-ing, As transient and as

heart is all for-sak-en By joys of heav'nly birth; Then sleep, then sleep, Then sleep, and nev-er wa-ken, For peace is not of

bright..... as transient and as bright. Then dream the dream that's sweetest, While sleep is on thine eye, While sleep is on thine eye.

earth,..... for peace is not of earth. Then dream the dream that's sweetest, While youth is in thine heart, While youth is in thine heart.

CRES. RIT e DIM.

WE LOVE TO SING THAT SONG.

L. O. EMERSON.

77

1. Oh! yes, we love to sing that song, And let its words no sadness bring; No sorrows to the heart be - long, When "songs of home" we fondly sing, They

2. Long may we meet as we are here, To join a - gain these happy throngs, And dash a - way "the ris - ing tear," And sing a - gain those dear old songs, They

tell of lov - ing ones so dear, They bind us with a sa - cred spell; No songs can touch the heart so near, As those whose sound we know so well.

tell of joys that ne'er de - part, Of those to whom we foad - ly cling, Oh, let home friendships cheer each heart! That beats with foud - ness while we sing!

RIT.

REFRAIN. CRES. CRES. **f** RIT.

O sing! O sing! O sing those songs we love so well, They tell of gen - tle ones so dear, And hold us like a sa - cred spell.

O sing those songs, O sing those songs, O sing, O sing those songs, They tell of gen - tle ones so dear, And hold us like a sa - cred spell.

From Emerson's Male Quartets, by permission.

RING OUT THE FALSE, RING IN THE TRUE.

F. L. NEWTON.

♩ = 68. ALLEGRO ANIMATO. TRIO OR CHORUS FOR FEMALE VOICES. RIT E DIM

1. Ring out wild bells to the wild sky, The fly - ing cloud, the frost - y light; The year is dy - - ing in the

2. Ring out the want, the care, the sin, The faith - less coldness of the times; Ring in the love of truth and
 night; Ring out wild bells, and let him die, And let him die.

RIT E DIM

right. Ring in the com - - mon love of good, The love of good.

ff ALLEGRO VIVACE

Ring out the old, ring in the new, Ring hap - py bells a - cross the snow; The year is go - ing, let him go; Ring

Ring out the thousand wars of old, Ring in the thous - and years of peace. Ring out the dark - ness of the land; Ring
 out the false, ring in the true, Ring out the false, ring in the true, Ring out the false, ring in the true.

REPEAT *CPES*

in the Christ that is to be, Ring in the Christ that is to be. Ring in the Christ that is to be.

TEMPERANCE BAND

Words by A. H. N. Jr.
1st TENOR.

MALE VOICES.

F. L. NEWTON.

1 & 6. Hurrah, boys! Hurrah, boys! For temp'rance we will fight, Three cheers! three cheers! For this great cause of Right. 6. Three cheers for this great cause of Right.

2d TENOR.

- 3. Oh, yes, boys! Oh, yes, boys! U-nit-ed we be - come, We'll fight him, (*Omit.*) We'll fight him, yes, fight this tyrant Rum.
- 4. We're strong! we're strong! When guided by the Right; Now, work, boys! Oh, work, boys! Yes, work with all your might,

SOLO. 1st TENOR.

- 2. Now comrades brave, oh come with me, And join the temp'rance band, And thus u - nit - ed we will drive A mon - ster from our land.
- 5. We thank you, brother, for this call To form a temp'rance band, And joy - ful - ly we come with all To bat - tle for our land.

MODERATO.

Some folks, do what-e'er you will, Will not let their tongues be still, Will not let their tongues be

STACCATO. SOSTENUTO.

Some folks, do what-e'er you will, Will not let their tongues be still, Will not let their tongues be

Do what-e'er you will, Do what-e'er you will, Will not let their tongues be

still, Click, click, click, click, clack, But they still keep on Ding dong, dong, dong, both night and morning.

STACCATO. SOSTENUTO.

still, Click, click, click, click, clack, But they still keep on Ding dong, dong, dong, both night and morning.

still, Clack, clack, clack, clack, But they still keep on, Ding dong, ding dong, Ding dong, both night and morning.

But the friends you live a-mong, Tire not ev-er with your tongue, Tire not ev-er with your

STACCATO. SOSTENUTO.

But the friends you live a-mong, Tire not ev-er with your tongue, Tire not ev-er with your

friends you live a-mong. friends you live among, Tire not ev-er with your

THE TATTLERS. Concluded.

FINE.

tongue, *ff* Click, *STACCATO.* click, click, click, clack, *p* Soon they wish you gone, *ff* Ding dong, *mf* dong, *SOSTENUTO.* dong, Then take this warn-ing.

tongue, Click, click, click, click, clack, *p* Soon they'll wish you gone, Ding dong, dong, dong, Then take this warn-ing.

tongue, Clack, clack, clack, clack, clack, *p* Soon they'll wish you gone, Ding dong, ding dong, Ding, ding, Then take this warn-ing.

When ad - vice you give or take, Think be - fore you si - lence break, Think, think,

When ad - vice you give or take, Think be - fore you si - lence break, Once, twice.

D.C.

think, and then you'll speak, *f* twice, thrice. *p* is all the bet - ter. Ah!

and then you'll speak, Think, think, is all the bet - ter. Ah!

twice, thrice, For thrice is al the bet - ter

DREAMING, EVER FONDLY DREAMING

W. H. WHITE.

1. Dream - ing, ev - er fond - ly dream - ing, In the twi - light soft - ly beam - ing; Tho'ts of beau - ty ev - er,
2. Dream - ing, ev - er fond - ly dream - ing, In the star - light soft - ly beam - ing; All my sor - row 'tis re -

deem - ing, Bring the days of long a - go; Hap - py mo - ments gone for - ev - - er,
deem - ing, Thus to live the past a - gain; Wea - ry foot - steps on - ward wend - - ing,

Lov - ing fac - es com - ing never; Gone be - yond the hearts en - deav - or, Gone in all their yonth - ful glow.
O, the vis - ions all un - end - ing, Past and pres - ent ev - er blend - ing, Lift - ing all our earth - ly pain.

CHORUS.

Dreaming, ev-er fond-ly dreaming, In the twilight softly beaming, Tho'ts of beauty ev-er teeming, Bring the days, the days of long a - go, long a - go.

Dreaming, ev-er fond-ly dreaming, In the twilight softly beaming, Tho'ts of beauty ev-er teeming, Bring the days, the days of long a - go..... long a - go.

STARS OF THE SUMMER NIGHT.

SLOW AND GENTLE.

L. O. R.

1. Stars of the sum-mer night! Far in yon a - zure deeps, Hide, hide your gol - den light; She sleeps! My la - dy sleeps! She sleeps! My la - dy sleeps!

2. Moon of the sum-mer night! Far down yon west-ern steeps, Sink, sink in si - lent light; She sleeps! My la - dy sleeps! She sleeps! My la - dy sleeps!

3. Wind of the sum-mer night! Where yonder woodbine creeps, Fold, fold your pin-ions light; She sleeps! My la - dy sleeps! She sleeps! My la - dy sleeps!

4. Dreams of the sum-mer night! Tell her, her lov - er keeps watch, While, in slum-ber light; She sleeps! My la - dy sleeps! She sleeps! . . . My la - dy sleeps! . . .

SWELL THE SONG OVER LAND AND SEA.

EDWIN MOORE.

Swell the song! Swell the song! Sound it long, sound it long, o - - - ver land and sea.
 Swell the song! Swell the song! Sound it long, sound it long, o - - - ver land and sea.
 Swell the song! Swell the song! Sound it long, sound it long, o - - - ver land, o - ver land, o - ver land and sea.

Dip we now our oars so stead - y, Let our stroke be firm and strong, All our oars keep time to our merry chime, Tra la
 Dip we now our oars so stead - y, Let our stroke be firm and strong, All our oars keep time to our merry chime, Tra la
 Bright, cheerful and happy our song, As we glide gay-ly and smoothly a - long. All our oars keep time to our merry chime, Tra la
 Dip we now our oars so stead - y, Let our stroke be firm and strong, All our oars keep time to our merry chime, Tra la

Swell the Song over land and sea. Continued.

la la la la la la la la. See the wave - lets gent - ly ripp - ling, Kissed by zeph - yrs

la la la la la la la la. See the wave - lets gent - ly ripp - ling, Kissed by zeph - yrs

la la la la la la la la. O beau - ti - ful, beau - ti - ful bay, Spark - ling clear now at the close of the

la la la la la la la la. See the wave - lets gent - ly ripp - ling, Kissed by zeph - yrs

soft and light, See the western even - ing sky, Gilds the towering cliffs so high, While the spray from off our bow so brightly flash - ing, Sing we now our tuneful lay, As we

soft and light, See the western even - ing sky, Gilds the towering cliffs so high, While the spray from off our bow so brightly flash - ing, Sing we now our tuneful lay, As we

day, See the western even - ing sky, Gilds the towering cliffs so high, While the spray from off our bow so brightly flash - ing, Sing we now our tuneful lay, As we

soft and light, See the western even - ing sky, Gilds the towering cliffs so high, While the spray from off our bow so brightly flash - ing, Sing we now our tuneful lay, As we

homeward turn our way, While our boat is on - ward dash - ing. la la la la la la la la Tra la la la, Tra la la la.

homeward turn our way, While our boat is on - ward dash - ing. Tra la la la Tra la la la Tra la la la Tra la la la.

homeward turn our way, While our boat is on - ward dash - ing. Tra la la la Tra la la la Tra la la la Tra la la la.

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

Detailed description: This musical score consists of four staves. The top staff is a vocal line with lyrics and triplets of 'la' notes. The second and third staves are piano accompaniment. The bottom staff is a bass line with triplets of 'la' notes. The key signature has one flat (B-flat), and the time signature is 2/4. The piece concludes with a double bar line.

SCOTT. 7s.

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

Joy - ful all ye na - tions rise, Join the tri - nuph of the skies, With the an - gel's host pro - claim, Christ is born in Beth - le - hem.

3. Risen with heal - ing in his wings, Light and life to all he brings; Hail the Son of Right - teous - ness, Hail the heav'n-born Prince of Peace.

Detailed description: This musical score is for a hymn in 2/4 time. It features three verses of lyrics. The top staff is a vocal line. The second and third staves are piano accompaniment. The bottom staff is a bass line. The key signature has one flat (B-flat). The piece concludes with a double bar line.

ANDANTE.

1. Still all the world in slum - ber is ly - ing, Soft - ly the hours of night now are fly - - - ing,
 2. Thro' all the woods no sounds yet are ring - ing, Birds gent - ly sleep and hushed is their sing - - - ing,

1. Still all the world in slum - ber is ly - ing, Soft - ly the hours of night now are fly - ing,
 2. Thro' all the woods no sounds yet are ring - ing, Birds gent - ly sleep, and hushed is their singing,

Soft - ly the hours of night now are fly - ing, night's hours, they, they softly fly.
 Birds gently sleep, and hushed is their sing - ing, with - in their, their leafy nest. 1. They
 2. In

Soft - ly the hours of night now are fly - ing, night's hours, they soft - ly fly. 1. Night's hours, they fly.
 Birds gent - ly sleep and hushed is their sing - ing, with - in their leaf - y nest. 2. They are at rest.

1. Soft - ly the hours of night now are fly - ing, night's hours, they, they soft - ly fly. 1. Night's hours, they fly
 2. Birds gent - ly sleep and hushed is their sing - ing, with - in their, their leafy nest. 2. They are at rest

Day-break. Continued.

soft - ly fly Now dark-ness pass-eth by. and morn, And morn is nigh, Yes, morn is nigh, morn is nigh.
 leaf - y nest In leaf - y nest they are at rest, They are at rest, They are at rest, are at rest.

They soft - ly fly, Now dark - ness pass-eth by. and morn, And morn is nigh, Yes, morn is nigh.....

They are at rest, In leaf - y nest, they are at rest, They are at rest, They are at rest. are at rest.

morn is nigh.....
 are at rest.....
 CRES.....

ALLEGRO, NON TROPO.

1. From the east the sun - beams break, Now the earth be - gins to wake, Joy and mirth seem

2. Hear at last a car - ol rise, 'Tis the lark which cleaves the skies, And the woods seem

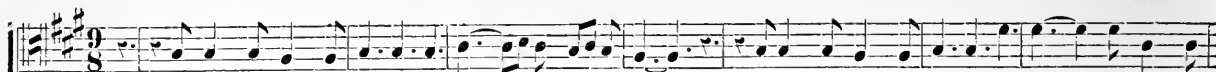
Day-break. Concluded.

new - ly born, In the bright and blush - ing morn. From the east the sun - beams break,
 bright and gay, That so deep - ly si - lent lay. And the song - sters seem to say,

The first system of the musical score consists of four staves. The top staff is the vocal line, with lyrics underneath. The second and third staves are the piano accompaniment. The music is in G major and 4/4 time. Dynamics include *f* (forte) and *p* (piano).

1. Now the earth be - gins to wake, Yes! all the earth be - gins to wake, All the earth be - gins to wake, Be-gins to wake.
 2. Night is gone! Be-hold the day; Dark night is gone; Be - hold the day; Night is gone, be - hold the day; Be-hold the day.

The second system of the musical score consists of four staves. The top staff is the vocal line, with lyrics underneath. The second and third staves are the piano accompaniment. The music is in G major and 4/4 time. Dynamics include *CRES.* (crescendo). The system concludes with a double bar line.



1. The spring in wrath commen-ces, With storm - y wind and rain ; He breaks thro' winter's fen-ces, And green comes o'er the
 3. Then as the lark up - ris - ing, Pours forth his joy a - loud ; Let be thy heart's re - joic - ing, A - mong the mirth - ful



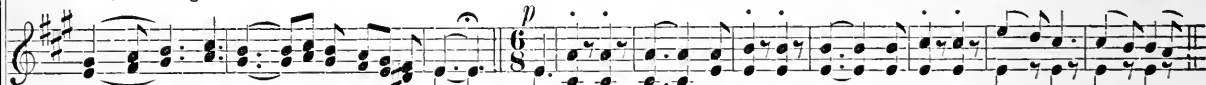
1. The spring in wrath commences, With storm - y wind and rain ; He breaks thro' win - ter's fen - ces, And green comes o'er the
 3. Then as the lark up - ris - ing, Pours forth his joy a - loud ; Let be thy heart's re - joic - ing, A - mong the mirthful



1. The spring in wrath commen-ces, With stormy wind and rain ; He breaks thro' winter's fen-ces, And green comes o'er the



1. plain, And green . . . comes o'er the plain ; Then wake, O man, thy vig - ils keep, And let not spring find thee a -
 2. crowd, A - mong . . . the mirth - ful crowd ; Thou art not lone, art not be - ref, While yet there's song and sun - shine



1. plain, And green comes o'er the plain ; Then wake, O man, thy vig - ils keep, And let not spring find thee a -
 3. crowd, A - mong the mirthful crowd ; Thou art not lone, art not be - ref, While yet there's song and sun - shine



1 plain, And green comes o'er the plain ; Thou wake, O man, thy vig - ils keep, And let not spring find thee a

The Song of Spring. Continued.

CRES.

sleep, Then wake, O man, thy vig - ils keep,
 left, Thou art not lone, art not be - reft,

sleep. left. 1. Then wake, . . . O man, Thy vig - ils keep, And
 3. Thou art . . . not lone, Art not be - reft, While

sleep. 1. Then wake, O man, Thy vig - ils keep, And

FIN.

And let not spring find thee a - sleep; And let . . . not spring find thee a - sleep.
 While yet there's song and sun - shine left; While yet . . . there's song and sun - shine left.

let . . . not spring find thee . . . a - sleep; And let not spring find thee a - sleep.
 yet . . . there's song and sun - shine left; While yet there's song and sun - shine left.

let not spring find thee a - sleep, And let not spring find thee . . . a - sleep.

The Song of Spring. Concluded.

SOLO. TENOR.

f *ff* AD LIB. *p*

3. Cast, son . . of earth, be-hind thee, The bonds which round thee cling, Break, break the chains that bind thee, And look towards the spring, The

D. C. with 3d Verse.

ice . . will melt, The streams will flow, Thy troub - les o'er, Thy joys . . will grow.

ALTO OR SOPRANO.

The streams will flow, Thy troub - les o'er, Thy joys . . will grow.

Exercise No. 1 is designed to give the right direction to the vibrating column of air, which should be concentrated in the front part of the mouth. To aid the pupil in doing this, we have selected the Italian vowel "u," which always has the sound of "oo," as in the word "tool;" to which we have prefixed the consonant "l," which will enable the pupil to make the attack upon the tones with more precision.

Do not pucker the lips, but let them assume an easy position, making the opening of the mouth as large as is consistent with maintaining the purity of the vowel.

As the vowels are the only singing sounds, they should be moulded with great care and accuracy.

When once the mouth has assumed the proper position for any vowel sound, it should remain unchanged while that particular vowel is being sung; as any change in the position of the mouth would change the character of the vowel.

The emission of sound should be firm and decided. Avoid striking below the true pitch and sliding up to it; as, from five to eight, &c., which is a bad but common fault.

No. 1. *Slow, medium power, organ tone.*

Voices:
Piano:

In the following exercise, commence each measure with the syllable "loo;" but when changing into the other vowel sounds indicated, be careful not to change the direction of the vibrations.

Keep the mind, as it were, in the mouth, so as to sense the location of the

tones. Breathe only at the beginning of each measure. We would advise practising all the vowel sounds at a given pitch, before a mirror, till the habit is formed of placing the mouth in a proper position for each vowel.

No. 2. *Medium power, organ tone.*

ARTICULATION.—To gain strength and flexibility in the speech-forming organs, practise Nos. 3, 4, 5, 6, and others of a similar character, first with the syllables do, re, mi, &c., till they can be executed rapidly; after which, vocalize them, slowly at first, then increasing by degrees.

† a, as in late.

No. 3.

Do..... re..... mi..... fa..... sol..... la..... si..... do.....
 A - ve A - ve A - ve A - ve A - ve A - ve A - ve A - ve.

No. 4.

Do..... re..... mi..... fa..... sol..... la..... si..... do.....
 A - ve A - ve A - ve A - ve A - ve A - ve A - ve A - ve.

No. 5.

Sta - bat mater, Do - lo - ro - sa, Sta - bat ma - ter, Sta - bat mater, Do - lo - ro - sa, O mater, O ma - ter.

No. 6.

Etude in Three Parts.

ALLEGRO MODERATO. SOPR. & ALTO.

A - ve, ma - ter, a - ve, a - ve ma - ter, a - ve, a - ve, ma - ter, a - ve, a - ve ma - ter a - ve,
 A - ve, ma - ter, a - ve, a - ve, ma - ter, a - ve, a - ve,
 a - ve ma - ter, a - ve, a - ve, ma - ter, a - ve, a - ve, ma - ter, a - ve, a - ve

Solfeggio.

95

No. 7.

mf

tu la be da po tu la

EXPRESSIVO. FINE

Po tu la be ni po tu la be ni po tu da men i po tu la po tu la be ni po tu la be da me

RIT.

lu me na ta ah ma ri lu me na ta ah me ri lu me na ta ah ma ri lu me na ta ah.....

RIT. D.C.

Etude, for Tenor or Soprano.

No. 8.

f *p* SLOW.

Ro co di la.....mo, ro co di la..... mo, ro..... co di la mo, ro co..... di la mo, ro co di la mo.

ANDANTE.

Pro - ta... li - no, be - ta co - la - no, pre - ta - li... no... pre - ta, pre - ta

li - no; be - ta co - la - no, pre - ta, pre - ta, pre - ta - li - no,

pre - ta li - no, pre - ta li - no, be - ta co - la - no

Roulades.

ALLEGRETTO.

Co - me'il cau - do - re d'in - ta - ta ne - ve é, d'un bel co re
 * Like as the dew - drop, Spark - ling in splen - dor, So, in the true heart,

la fe - del - ta, Un' or - na so - la che in se ri - ce - ve tut - ta ne in
 Vir - tues may shine; Let them but lin - ger, Dim in not their bright - ness, Then will true

vo - la la sua bel - ta, tut - ta ne in - vo la la sua bel - ta.
 pleas - ure, ev - er be thine, Then will true pleas - ure, ev - er be thine.

p ANDANTE *f* RIT.

Av - vez-zo a vi - vere, sen - za con - for - to, in mez-zo al por - to pa - ven - to il mar,

A TEMPO. RALL

Av - vez-zo a vi - ve - re, sen - za con - for - to, in mez-zo-al - por - to pa - ven - to il mar.

No. 14. Extending the compass.

During the first practice of the following exercise, observe the marks of expression ; subsequently reverse them,—i, e, begin softly and crescendo in ascending, and diminish in descending. Transpose to different keys.

La *mp*

MISCELLANEOUS DIRECTIONS.

I. Maintain a perfectly erect but easy position of the body while singing.

2. Open the mouth naturally but freely.

3. In taking breath, make as little noise as possible; do it quickly, and without any change in the position of the mouth.

4. Take breath no more frequently than is necessary.

5. Never breathe between the syllables of a word; between an adverb and the word it qualifies; between an adjective and its substantive, or at any place which would destroy the meaning.

6. The emission of tone should be firm and decided: there should be no hesitancy or drawing, and the tone should be attacked with precision. Avoid striking below the true sound and sliding up to it,—as, from five to eight, &c.,—which is quite a common fault.

7. Aim to produce a pure, full, free, resonant tone: this can be done only by an unconstrained use of the appropriate organs of sound.

8. Strive not so much to produce power, as breadth and volume.

9. As the vowels are the only singing sounds, they should be formed with great care and accuracy, and prolonged from beginning to end without the slightest change in the position of the vocal or speech organs.

10. The common fault of passing from the radical and dwelling upon the vanishing sounds, should be carefully avoided. Thus, the word "great," for example, is often sung "grea-ee-t," instead of "grea-t," and "fa-ee-t," instead of "fa-te," &c.

CONSONANTS AND ARTICULATION.

II. The importance of a good articulation can hardly be over-estimated; especially in sacred or devotional music. Articulation is dependant upon the consonants, which should be delivered very distinctly, and with great precision. There are comparatively few persons who sing intelligibly; and it is owing in a great measure to the feeble, sluggish and indifferent manner in which the consonants are uttered.

PRONUNCIATION OF THE WORDS "THE," "HY," &c.

12. The the indefinite article (A) is often incorrectly pronounced with the sound represented by the letter A in such words as "hate," "mate," &c. The correct sound is like the sound of U in such words as "up," "but," &c.

13. The indefinite article (The), when it occurs before a word beginning with a vowel, should have the long sound of E in "relate"; before a word beginning with a consonant, it should have the same sound as the indefinite article (A), as: thā house, thā man, thā word, &c.

14. The word "my" should always be pronounced with the short sound of I, unless in emphatic expression, or in solemn style; and in the latter only in phrases directly associated with solemnity, as in the following: "My God." Familiar phrases, even in serious or solemn style, should retain the short sound of Y; thus: "M^y hand, m^y heart," not, "M^y hand," nor "Me hand."

THE TERMINATION, "ED."

15. In chanting, the "ed" should always be pronounced as a separate syllable; in singing, it should be pronounced or omitted as the metre requires.

THE WORDS—GUIDE, GUARD, REGARD, SKY, KIND.

16. "These, in cultivated usage, are pronounced with a slight sound of Y, following G and H." The omission of this sound characterizes the local usage of Scotland and New England. The local mode has, no doubt, the sanction of reason and system; but general custom is the only law of spoken language.

17. There is nothing which adds a greater charm to music than a pure, chaste and distinct pronunciation of the language. Observe the same laws in regard to accent, emphasis, &c., that should be observed in good reading; for it is these alone that give force, dignity and character to language.

OH! STREW THESE GRAVES WITH FLOWERS.

101

DR. J. D. VINTON.

L. O. E.

MALE QUARTET FOR DECORATION DAY.

1st TENOR. SLOW.

FASTER.

> RALL.

1. Oh! strew these graves with flowers! 'Tis well, while Spring is near, To mix - gle flow'rs and si - lent tears For those who mould - er
2. How soft - ly fall Spring show'rs! They are but heaven - ly tears To wake the flow'rs when Spring ap - pears O'er him who nev - er

3. How still his might - y powers! No ter - rors make him start! A - larms seize not his war - rior heart! In strife he bears no
4. Watch now the pass - ing hours! When eve - ning shades are spread, And noise and care once more have fled, We'll lin - ger with the

5. Of mar - ble build his towers! They point to Heav'n, where he The faith - ful sol - dier, longed to be From wars and car - nage
6. Yes, strew these graves with flowers! 'Tis here we soon re - pose! Weep though we may, The slumberer knows No voice - no fear of

here! Then o'er the grave Where sleeps the brave, We'll strew our fra - grant flow'rs! Then o'er the grave, Where sleeps the brave, We'll strew our fragrant flow'rs!
hears! Then o'er the grave Where sleeps the brave, We'll strew our fra - grant flow'rs! Then o'er the grave Where sleeps the brave, We'll strew our fragrant flow'rs!

part! Yet, o'er the grave Where sleeps the brave, We still will strew our flow'rs! Yet, o'er the grave Where sleeps the brave, We still will strew our flow'rs!
dead, And o'er the grave Where sleeps the brave, Still strew our fra - grant flow'rs! And o'er the grave Where sleeps the brave, Still strew our fragrant flow'rs!

free! Yet, o'er the grave Where sleeps the brave, We still will strew our flow'rs! Yet, o'er the grave Where sleeps the brave, We still will strew our flow'rs!
foes! Yet, o'er the grave Where sleeps the brave, We'll strew these fra - grant flow'rs! Yet, o'er the grave Where sleeps the brave, We'll strew these fragrant flow'rs!

THE MOUNTAINEER'S SONG.

T. J. COOK.

LIVELY.

1. When up the mountain climb - ing, I sing this mer - ry strain, The ech - oes catch my mu - sic, And send it back a - gain ;

2. When lightning, hail, and thun - der, Loud hiss - ing, flash, and roar, I stand a - bove its threat'ning, And sing a - bove its roar.

When on the sum - mit stand - ing, A - mid the cloud - less blue, I raise my voice right mer - ri - ly, And

But when the sun is sink - ing, And shades are dark and long, I call my sheep from wan - der - ing, And

THERE'S PEACE ON THE DEEP.

1. Stars trembling o'er us, and sun - set be-fore us, Mountains in shad-ow and for - ests a - sleep! Down,down the dim riv - er we

2. Come not, pale sor - row flee till to-mor-row, Rest soft-ly fall - ing o'er eye - lids that weep; While down the dim riv - er we

3. As the waves cov - er the depths we glide o - ver, So let the past in for - get - ful-ness sleep, While down the dim riv - er we

float on for - ev - er, Speak not, breathe not! there's peace on the deep, Speak not, breathe not, there's peace on the deep. *RIT. E DIM.*

float on for - ev - er, Speak not, breathe not! there's peace on the deep, Speak not, breathe not, there's peace on the deep. *RIT. E DIM.*

float on for - ev - er, Speak not, breathe not! there's peace on the deep, Breathe not, Ah! breathe not, there's peace on the deep.

GOOD NIGHT, DEAR FRIENDS.

L. O. EMERSON 105

1. Good night, dear friends, good night, May pleasant dreams be thine, Till mor-a-ning wakes the light, Oh! may your slumbers be From ev'-ry sor-row free, Good

2. Good night, dear friends, good night, Till gold-en sunbeams shine; Sleep on in sweet de-light, Oh! may your slumbers be From ev'-ry sor-row free, Good

ALLEGRO MODERATO. CRES.

night, good night, good night, good night dear friends, good night. And now be-fore we part, and now be-fore we part, and now be-fore we part we'll say to

night, good night, good night, good night dear friends, good night. And now be-fore we part, and now be-fore we part, and now be-fore we part we'll say to

f *p* SLOWLY. TEMPO. CRES. *f* *ff* *p* SLOWLY AND WITH EXPRESSION. *pp*

all good night, Good night, good night. good night, good night, good night, good night, good night, good night, good night, good night, dear friends good night, good night, good night.

all good night, Good night, good night. good night, good night, good night, good night, good night, good night, good night, good night, dear friends good night, good night, good night.

good night.

THOSE EVENING BELLS.

QUARTETT OR CHORUS, WITH SOLO OBLIGATO FOR SOP. OR TENOR.

L. O. EMERSON.

Those evening bells, those evening bells! How ma - ny a tale their mu - sic tells, Of youth, and home, and that sweet time When last I heard their soothing chime.

Those evening bells, those evening bells! How ma - ny a tale their mu - sic tells, Of youth, and home, and that sweet time When last I heard their soothing chime.

OBLIGATO SOLO. FOR TENOR OR SOP.

Those pleas - ant hours, have passed a - way, And ma - ny a heart, that then was gay, Within the

Those pleasant hours have passed away, And many a heart that then was gay,

AD LIB.

TEM.

tomb..... now dark - ly dwells..... And hears no more those eve - - ning bells.....

Within the tomb now darkly dwells, And hears no more those eve - ning bells.

• May be transposed to Db, or C if too high.

And so 'twill be when I am gone, That tune - ful peal will still ring on While oth - er

pp

And so 'twill be, When I am gone, That tune - ful peal, will still ring on;

bards shall walk these dells, And sing your praise sweet eve - ning bells, While other bards shall walk these

pp

While oth - er bards shall walk these dells, And sing your praise sweet evening bells, While oth - er bards

dells And sing your praise sweet evening bells, And sing your praise sweet eve - - ning bells.

CRES. *f* *ff* *RIT.*

shall walk these dells, And sing your praise, sweet evening bells, And sing your praise, sweet eve - - ning bells.

Sf *mf*

1. Far a-way the camp fires burn; We can see their red dy light, From the dis - tant hill-tops flash, Bright'ning up the brow of night.* There our brave boys

2. Onward, brothers, for the right; Blessings on you as you go; Pan - o - plied for freedom's fight, Nought but blessing shall you know. From our al - tars,

AD LIB. TEMPO.

watch and wait, While at home both night and day, Mem'ries sweet we treasure up, Of the ab - sent far a - way; There our brave boys watch and wait, While at home both

pray'rs a - rise; From our homes shall songs ascend: He, who rul - eth in the skies, Shall your ev - ry step de - fend: From our al - tars pray'rs a - rise; From our homes shall

night and day, Mem'ries sweet we treasure up, Of the ab - sent far a - way. Thus, while they a - far for freedom fight, Our spir - its yet shall ev - er yearn For that

songs as - cend; He, who rul - eth in the skies, Shall your ev - ry step de - fend. Thus, while they a - far for freedom fight, Our spir - its yet shall ev - er yearn For that

f *S. D.* *ff*

hap-py day, when they shall all vic-to-ri-ous re-turn. O, hast-en, hap-py day! O, hast-en, fair-est day! O, hasten, hap-py day!..

hap-py day, when they shall all vic-to-ri-ous re-turn. O, hast-en, hap-py day! O, hast-en, fair-est day! O, hasten, hap-py day!..

LEAVING HOME.

L. O. ELSON.

DUET FOR SOPRANO AND TENOR, WITH CHORUS AD LIB.

L. O. EMERSON.
By Permission.

ANDANTE.

1. Tho' you go far a - way, To seek a dis - tant strand, Where're your footsteps stray, Still love thy native
2. Here every one's your friend, And ev'ry face you know, Seek to the wide world's end, You ne'er can find it

1. Tho' I go far a - way, To seek a dis - tant strand, Where're my footsteps stray, I'll love my native
2. Here every one's a friend, And ev'ry face I know, Seek to the wide world's end, I ne'er can find it

• The whole or only the last eight measures, may be sung as chorus after each verse.

Leaving Home. Continued.

land; In fairer, foreign climes, Altho' your footsteps long may roam;.... No scenes sublime can have the
so; No land, however fair, Can such calm, tranquil joys impart..... Whatever bliss is there, To

land; In fairer, foreign climes, Altho' my footsteps roam.... No scenes howe'er sub - lime can have the
so; No land, however fair, can such calm joys impart..... What - ev - er bliss is there, To home re -

AD LIB.

charms, the tender charms of home. Ah, no! Ah, no! There is no favored spot Where early childhood days, can ever be forgot.
home, to home, will turn the heart. Farewell, Farewell. When wide seas roll between, Your heart shall find its rest, Only in this fair scene.

charms, the tender charms of home. Ah, no! Ah, no! There is no favored spot Where early childhood days, can ever be forgot.
turns, to home returns the heart. Farewell, Farewell. When wide seas roll between, My heart shall find its rest, Only in this fair scene.

COLLA VOCE

Leaving Home. Concluded.

mp CHORUS. SWEET HOME

CRES.

1. 'Mid pleasures and pal-a-ces, though we may roam, Be it ev - er so humble, there's no place like home; A charm from the skies seems to hal - low us

2. An ex-ile from home, splendor daz - zles in vain; Oh, give me my low - ly thatched cot-tage a - gain; The birds sing - ing gay - ly, that came at my

CRES.

CRES.

there; Which seek thro' the world, is ne'er met with elsewhere. Home, home, sweet, sweet home, Be it ev - er so hum - ble, there's no place like home.

call; Oh! give me that peace of mind, dear - er than all. Home, home, sweet, sweet home, Be it ev - er so hum - ble, there's no place like home.

M. N. D.

MEMORIAL SONG.

J. E. GOULD.

MODERATO,

RALL.

TEMPO.

1. Comrades! who have fought together, By the starry banner led, Gath-er at each *Post* and *Station*, To give honor to the dead!
 2. Let sad mu-sic fill the air, Mu-sic's sad and mournful strain; Not the tunes we lov'd of old; They'll not march to them again.

3. Yon-der ti-ny banner waving, Speaks: "I mark a soldier's grave, He who lies here, bravely dying, Gave his life the land to save."
 4. Tho' with us they march no longer, Tho' we miss them from our side, Not in vain they fell in battle—Not in vain our comrades died.

5. They are present in our mem'ry, And they know that thro' the land, On this day of rec-ol-lection, By their graves we mourning stand;

CHORUS.

RALL.

RALL.

TEMPO.

Comrades! ye who for the *Union* Fought, who won a soldier's fame, Deck the graves of those who dying Left a soldier's honor'd name.
 Sad-der notes we ask to-day; Wailing fife and muffled drum, As with flower burdened hands To our comrades' graves we come.

We can ask no tru-er guerdon, Bet-ter sig-nal can-not trust, Than the flags that tell the Nation That they guard a soldier's dust.
 For our flag waves proudly o'er us, Not a star is dimm'd or lost! And we hold our Union dearer For the price its safe-ty cost!

That the Nation holds them sacred, That the Flag they died to save Waves a mon-ument-al token, On each soldier's flow'r strewn grave!

GREETING GLEE.

T. MARTIN TOWNE.

ALLEGRO.

1st TIME.

2d TIME.

1. We come a - gain with songs to greet you, To feel the warmth of eve - ry heart,
In hap - pi - ness we smile to meet you, Yet sigh to think so soon we part.

2. On eve - ry spot the sun - beam bright - ens, These constant heart - ed friends we find.
With such the tie of friend - ship tight - ens, No space can blot them from the mit l.

3. But now a - gain we meet in glad - ness, To wipe the tear from eve - ry eye.
Come, ban - ish from the heart all sad - ness, Nor let a sor - row cause a sigh.

REFRAIN.

2d TIME. *pp*

Come a - gain, come a - gain, We come with songs to greet you, Come a - gain, come a - gain, We come, we come a - gain.

We come, come again, we come, come again, We come with songs to greet you, We come, come again, We come, come again, We come, we come a - gain.

2d TIME. *pp*

Come a - gain, come a - gain, We come with songs to greet you, Come a - gain, come a - gain, We come, we come a - gain.

PILGRIM'S EVENING STAR.

Inscribed to A. H. NEWTON, Jr.

DUET FOR TENOR AND SOPRANO.

L. O. EMERSON.

1. O . . soft star of the west! Gleam - ing far! gleam - ing far! Thou'rt guid - ing all . . things home,
 3. O . . soft star of the west! Gleam - ing far! gleam - ing far! Thou'rt guid - ing all . . things home,

Gen - tle star! gen - tle star! From rock and bil - low's foam, The sea - bird to her nest, The hun - ter from the hills, The
 Gen - tle star! gen - tle star! Shine from thy ro - sy heav'n, Pour joy on earth and sea, Shine on, tho' no sweet eyes Look

f *CRES.* *CRES.*

Pilgrim's Evening Star. Continued.

RIT. AD LIB. *p* *fz* Ending for 3^d Verse. AD LIB. *p* *pp*

fish-er back to rest, . . . Light of a thousand . . . rills, Gleaming far! gleaming far! O soft star of the west, Blessed star, Blessed star.
 forth to watch for me, . . . Light of a thousand . . . rills, Gleaming far! gleaming far!

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with a 'RIT.' (ritardando) and 'AD LIB.' (ad libitum) marking. It includes dynamic markings of *p* (piano), *fz* (forzando), *p*, and *pp* (pianissimo). The piano accompaniment includes markings for *p* COLLA VOCE and *pp*. The lyrics are: 'fish-er back to rest, . . . Light of a thousand . . . rills, Gleaming far! gleaming far! O soft star of the west, Blessed star, Blessed star. forth to watch for me, . . . Light of a thousand . . . rills, Gleaming far! gleaming far!'.

2. O . . . soft star of the west! Bless - ed star! bless - ed star!

SOPRANO.

No bowery roof is thine, . . .

The second system continues the vocal line and piano accompaniment. The vocal line starts with a '2.' (second ending) and includes the lyrics: 'O . . . soft star of the west! Bless - ed star! bless - ed star!'. A 'SOPRANO.' marking indicates the start of a soprano part. The piano accompaniment continues with the same texture. The lyrics for the soprano part are: 'No bowery roof is thine, . . .'. The system concludes with a 'FINE' marking.

Pilgrim's Evening Star. Concluded.

TENOR

No hearth of love and rest, Yet guide me to my shrine, O soft star of the west! There, there my home shall

be, Heaven's dew shall cool my breast, When pray'r and tear gush free, . . . O soft star of the

west! O soft star of the west! O soft star of the west!

D.C.

The musical score is arranged in three systems. Each system consists of a vocal line (Tenor) and a piano accompaniment (Grand Staff). The first system covers the first two lines of lyrics. The second system covers the next two lines. The third system covers the final line of lyrics and includes a double bar line with 'D.C.' (Da Capo) instruction. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is written in a tenor clef and includes various dynamics and phrasing slurs.

BEAUTIFUL SUNSET.

117

Words by W. DEXTER SMITH, G.R.
 ANDANTE.

QUARTETTE.

JEAN POSTEL.

1. Oh! beau-ti-ful sun-set! how radi-ant-ly bright, See where the twi-light is wed-ding the night; Beau-ti-ful al-tar splendor untold,
 2. Oh! beau-ti-ful rainbow, now hang-ing on high, Cres-cent of col-ors that vie with the sky; Beau-ti-ful prom-ise, span-ning the dome,
 3. Oh! beau-ti-ful sun-set! the last breath of day! Soft-ly the feat-ures of light pass a-way; Soon shall the star-light come with its gleam,

Cur-tains of crim-son, and sil-ver and gold, Oh! proud-ly the sun-beam is wear-ing his crest, While go-ing to wel-come his
 Giv-ing the sun- orb good-speed to his home; Now soft-ly the twi-light leans down thro' the mist, Leans down o'er the flow-ers the
 Gild-ing the earth like a soft fai-ry dream; Oh! thus may life's sun-set be sweet-ly se-rene, When we shall look back-ward o'er

RIT.
 bride from the west! Look where the mist-cloud is veil-ing the trees, While a sweet an-them is sung by the breeze.
 show-er has kissed. O-ver the lake, which, with trem-u-lous glow, Mir-rors the sun-beams, which swing to and fro!
 life's fi-nal scene, Pre-lude of joys that shall glad-den our sight, Af-ter life's sun-set and af-ter life's night!

MODERATO.

1. Land of our hope, so bright and fair!
2. Land where our loved ones fondly roam;

mf *DIM.*

Land of our dreams, so sweet and blest! Refuge from sorrow, doubt and care, Oh land of delightful rest!
Land where each hope its goal shall find; Heaven of beauty, blissful home, Where hearts beat forever kind.

RIT.

COLLA VOCE.

CRES.

When shall we roam beneath thy sky..... Home where no sorrows mar;..... When shall we sing thy songs of
Dawn on our dreams thro' life's dull maze;.... Still be thy gates ajar;..... Land of eternal love and

Land of Light Afar. Concluded.

f joy..... O land of light a - far!
 praise.... O land of light a - far!

f When shall we sing thy songs of joy, Sweet land of light a - far!
 Land of e - ter - nal love and praise, O land of light a - far!

Ad Lib.

COLLA VOCE

TENOR.
 O land of light a-far! O land of Hope's sweet star! O land of end-less joy and praise, Sweet land of light a - far.

ALTO.
 O land of light a-far! O land of Hope's sweet star! O land of end-less joy and praise, Sweet land of light a - far.

BOPRANO.
 O land of light a - far! O land of Hope's sweet star! O land of endless joy and praise, Sweet land of light a - far.

CRES......

O land of light a-far! O land of Hope's sweet star! O land of end-less joy and praise, Sweet land of light a - far.

MODERATO. BASS SOLO.

1. For full five hundred years I've swung in the grey old tur-ret high, And many a different theme I've sung As the time went stealing by; I've
 2. For full five hundred years I've swung in the grey old tur-ret high, And many a different theme I've sung As the time went stealing by; Through
 3. For full five hundred years I've swung in the grey old tur-ret high, And many a different theme I've sung As the time went stealing by; I

PIU LENTO. AD LIB.

pealed the chant of a wedding morn, Ere night I've sad-ly tolled, To say that the bride was coming love lorn To sleep in the church-yard mould.
 weal and woe I still sing on, My notes are grave or gay, I swell the strains of a jo-cund throng, Or toll a mournful lay.
 swelled with joy of a nation's pride For a vict'ry lar-off won, Thou changed to grief for the brave who died, Ere my mirth had well be - gun.

PIU LENTO. COLLA VOCE.

CHORUS. WITH SPIRIT. AD LIB.

Ding dong, my careless song, Mer-ry and sad but neither long; Ding, dong, my careless song, Mer - ry and sad but neither long.

AN EVENING BY THE SEASIDE.

121

Words by J. Q. JOHNSON.

CHORUS, WITH OBLIGATO DUET FOR SOPRANO AND ALTO.

Composed and arranged by L. O. EMERSON.
ALLEGRO MODERATO.
DUET AND CHORUS.

CHORUS. LIGHTLY.

Fades the fer-vid sun-set ray, We will to the shores a-way; Where the gen-tle cooling breeze,Stirs the ruffling summer seas, Waves of o - cean,

Fades the fer-vid sun-set ray, We will to the shores a-way,Where the gentle cooling breeze,Stirs the ruffling summer seas, O - cean's sil-ver wave,

Fades the fer-vid sun-set ray, We will to the shores a-way; Where the gen-tle cooling breeze,Stirs the ruffling summer seas, O - cean's sil-ver wave,

On the sil-ver shore in fro-lie leap - ing; Beauteous ris - ing, From O - rient lands come the moon! From the hall, mu - sic sounds, The

Light - ly leap the shore to lave, In yon east-ern skies, O see the moon a - rise! From the hall, mu - sic sounds,

Light - ly leap the shore to lave, In yon east-ern skies, O see the moon a - rise! From the hall, mu - sic sounds,

An evening by the Seaside. Continued.

While we stroll,

O charming night!

O love-ly



mer - ry dance goes round and round ;

Where waves roll,

As those who tread enchanted ground!

Charming night! O lovely



mer - ry feet are danc - ing,

While we stroll,

Where waves roll, as on en - chanted ground ;

Fair night!



mer - ry feet are danc - ing,

While we stroll,

Where waves roll, as on en - chanted ground ;

Fair night!

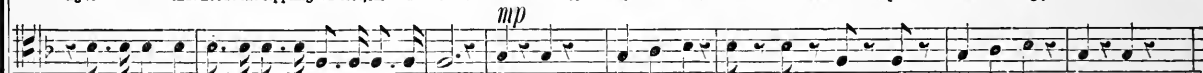


light.

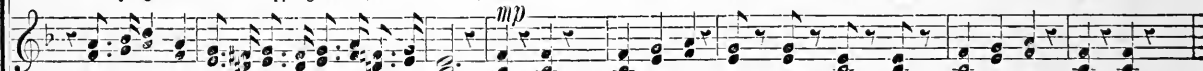
CRESC.



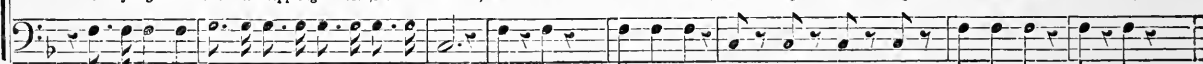
light that floods the rippling wa-ters, far a - round! Waves of o - cean Ev - ermore like nature's pulses beat - ing; Cheer - ful



love-ly night that floods the rippling wa-ters, far a - round; Waves on o - cean's shore, Beat - ing, beat - ing ev - er - more; Mu - sic,



love-ly night that floods the rippling wa-ters, far a - round; Waves on o - cean's shore, Beat - ing, beat - ing ev - er - more; Mu - sic,



An evening by the Seaside. Concluded.

3 3 RIT. E. DIM. SLOWER. ALTO.

mu - sic a - long the curving shore dies a - way; st - lent gliding, White sails along the moonlight gleam, All is tran - quil, as pictures of a qui - et dream.

dis - tant now a - far it dies a - way; Glide, glide, White sails, Still, still, Tran - quil as a dream.

RIT. DIM.

dis - tant now a - far it dies a - way; Glide, glide, White sails, Still, still, Tran - quil as a dream.

QUITE SLOW.

Dreaming happy dreams he-side the sea, Dreaming, dreaming happy dreams beside the sea, All the summer eve are we.....

Calm summer eve, Tran - quil dream - - ing, All the summer eve are we.

Calm summer eve, Tran - quil dream - - ing, All the summer eve are we.

DIM.

THE STAR OF LOVE.

Arranged from W. V. Wallace,
By L. O. EMERSON.

QUINTET.

SOPRANO or TENOR.
QUASI ALLEGRETTO CON AMORE.

Musical notation for Soprano or Tenor part, first system. The staff is in G major, 6/8 time, with a key signature of one flat. The melody begins with a whole note rest, followed by quarter notes G4, A4, B4, and C5, then a half note G4, and continues with eighth and quarter notes.

1. The star of love..... now shines a - bove..... Cool zeph - - yrs crisp the
 2. The light of noon..... streams from the moon..... Tho' with..... a mild - er

1st TENOR.

Musical notation for 1st Tenor part, first system. The staff is in G major, 6/8 time. The accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present.

2nd TENOR.

1. The star of love, The star of love, now shines, now shines a - bove, Cool zephyrs crisp the

Musical notation for 2nd Tenor part, first system. The staff is in G major, 6/8 time. The accompaniment consists of chords in the right hand and a bass line in the left hand.

2. The light of noon, The light of noon, streams from, streams from the moon, Tho' with a mild - er

Musical notation for 2nd Tenor part, second system. The staff is in G major, 6/8 time. The accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical notation for Soprano or Tenor part, second system. The staff is in G major, 6/8 time. The melody continues with quarter notes D5, E5, F5, and G5, then a half note G5, and continues with eighth and quarter notes.

sea;..... A - mong the leaves..... the wind-harp weaves..... Its ser - - e - nade for
 ray;..... O'er hill and grove..... like wo-man's love..... It cheers..... us on our

Musical notation for 1st Tenor part, second system. The staff is in G major, 6/8 time. The accompaniment consists of chords in the right hand and a bass line in the left hand.

sea, yes, crisp the sea; -mong the leaves, the wind-harp weaves, yes weaves, Its ser - e - nade for

Musical notation for 2nd Tenor part, second system. The staff is in G major, 6/8 time. The accompaniment consists of chords in the right hand and a bass line in the left hand.

ray, a mild - er ray; O'er hill and grove, like love, like woman's love, It cheers us, cheers us,

Musical notation for 2nd Tenor part, third system. The staff is in G major, 6/8 time. The accompaniment consists of chords in the right hand and a bass line in the left hand.

From Emerson's Male Quartets, by permission.

The Star of Love. Continued.

RALL. UN POCO.

thee!..... The star, the breeze, the wave, the trees, Their min-strel-sy u - nite; But all are drear till thou ap-pear To
 way;..... Thus all that's bright, the moon, the night, The heav'ns, the earth, the sea, Ex - ert their pow'rs to bless the hours We

thee! yes love, for thee! The star, the breeze, the wave, the trees, Their min-strel-sy u - nite; But all is drear till thou ap-pear To
 cheers us on our way. Thus all that's bright, the moon, the night, The heav'ns, the earth, the sea; Ex - ert their pow'rs to bless the hours We

AD LIB.

IN TEMPO

dec - o - rate the night!
 ded - i - cate to thee!.....

dec - o - rate the night! The star of love, the star of love now shines a - bove, now shines a - bove. The star now shines above, Thou guid-ing
 ded - i - cate to thee! The star of love, the star of love now shines a - bove, now shines a - bove. The star now shines a - bove, Thou guiding

The star..... now shines a - bove.

The Star of Love. Concluded.

Thou guid - ing star of love to me. . . Thou star..... of love, Thou star of love to me.....

star, Thou guid - ing star of love to me, Thou star of love, Thou star of love to me, Thou star of

star, Thou guid - ing star of love to me, Thou star of love, Thou star of love to me, Thou star of

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal line.

Thou star of love..... of love to me,..... love,..... of love to me.....

love, Thoustar of love, Thoustar of love, of love to me, of love to me,..... love..... of love to me, of love to me....

love, Thoustar of love, Thoustar of love, of love to me, of love to me,..... love..... of love to me, of love to me....

This system contains the second two staves of music. It includes performance directions: **RALL.** 1st VERSE. **AD LIB.** **MORENDO.** 2nd VERSE. **CADENZA AD LIB.** **MORENDO.** The lyrics continue below the vocal line.

THOU WHO ART FAITHFUL.

Composed and arranged by L. O. EMERSON.

Thou who art faith-ful, Thou who art con-stant, Strong mid temp-ta - tion, Scatheless in life's war - fare, Calm when the tempests rude-ly blow,

Thou who art faith-ful, Thou who art con-stant, Strong mid temp-ta - tion, Scatheless in life's war - fare, Calm when the tempests rude-ly blow,

Warm with the true hearts inner glow, Thou shalt at - tain when the strife is o'er, Wel - come, glad wel - come on you shore, the heaven-ly shore.

Warm with the true hearts inner glow, Thou shalt at - tain when the strife is o'er, Wel - come, glad wel - come on you shore, the heaven-ly shore.

SLOW. FINE.

BASS SOLO. OBLIGATO. WITH FIRMNESS AND DIGNITY.

The world may rage, The day grow dim, The storms of fate thy

The tempests rage, Tho' tempests rage, The day grow dim, The day grow dim, And storms of fate, And storms of fate,

barque as - sail, The helm in firm - est hand is stayed, The
 Thy barque assail, thy barque as - sail, In firm - est hand, in firm - est hand the helm is stayed, the helm is stayed,
 Thy barque assail, thy barque as - sail, In firm - est hand, in firm - est hand the helm is stayed, the helm is stayed,

Detailed description: This system contains the first two lines of the musical score. The top staff is a bass clef line with lyrics underneath. The second staff is a piano accompaniment line with chords. The third staff is a vocal line with lyrics underneath. The fourth staff is another piano accompaniment line with chords. The key signature has one flat (B-flat), and the time signature is 4/4. A 'CRES.' marking is present above the first staff.

strong heart fears no threaten - ing gale; A breeze from heaven blows
 The strong heart fears, The strong heart fears no threatening gale, no threatening gale, A heavenly breeze, a heavenly breeze,
 The strong heart fears, The strong heart fears no threatening gale, no threatening gale, A heavenly breeze, a heavenly breeze,

Detailed description: This system contains the second two lines of the musical score. The top staff is a bass clef line with lyrics underneath. The second staff is a piano accompaniment line with chords. The third staff is a vocal line with lyrics underneath. The fourth staff is another piano accompaniment line with chords. The key signature has one flat (B-flat), and the time signature is 4/4.

Thou art faithful. Concluded.

f firm and true, The dark - ness flies, the day is new; The soul up -

blows firm and true, so firm and true, The darkness flies, the darkness flies, The bright day is new, The soul up-held,

mf blows firm and true, so firm and true, The darkness flies, the darkness flies, The bright day is new, The soul up held,

CRES

held by heaven - ly might, at - tains its ha - ven of de - light.....

the soul upheld by heavenly might, by heavenly might, The haven gains, The haven gains, The haven gains, home of pure de - light.

the soul upheld by heavenly might, by heavenly might, The haven gains, The haven gains, The haven gains, home of pure de - light.

3 f²

D. C. AL FINE

* Or end here.

Words by J. C. J.
Allegro moderato.

MAY MORNING.

L. O. EMERSON.

f Come, *p* come, *f* Come, *p* come, Hark, how the merry warblers call! Forth to the woodland, one and all! Merry May! Merry May!

f Come, *p* come, *f* Come, *p* come, Hark, how the merry warblers call! Forth to the woodland, one and all! Merry May! Merry May!

The first system consists of four staves. The top staff is the vocal line with lyrics. The second staff is the treble clef accompaniment. The third staff is the alto clef accompaniment. The bottom staff is the bass clef accompaniment. The music is in 4/4 time with a key signature of one flat (B-flat).

cres. 1st.

Merry May! Merry May! May is merry, when the morning dew is shining On the meadow, where the daisies all are seen.
May is happy, when we blossoms fair are twining, For the ru - ler of the morn, our gen-tle

Merry May! Merry May! May is merry, when the morning dew is shining On the meadow, where the daisies all are seen.
May is happy, when we blossoms fair are twining, For the ru - ler of the morn, our gen-tle

The second system also consists of four staves. It begins with a *cres.* marking. The top staff has lyrics and a first ending bracket labeled '1st.' The second staff is the treble clef accompaniment. The third staff is the alto clef accompaniment. The bottom staff is the bass clef accompaniment. The music continues in 4/4 time with a key signature of one flat.

2d.

queen. Ah! there she comes, arrayed in smiles, Ah! there she comes, Ah! there she comes, arrayed in smiles, Ah! there she comes;

queen. Ah! there she comes, arrayed in smiles, Ah! there she comes, Ah! there she comes, arrayed in smiles, Ah! there she comes;

Welcome, fair Queen! Has - ten, has ten, haste a - way, Beauty all the scene pervades, and

Has - ten, has - ten, haste a - way, Beauty all the scene pervades, and

Wel come, Haste we to the greenwood shade, all hail the hap - py day! Beauty all the scene pervades, and

cres. *1st.* *2d.* *Moderato.* *SOPR. SOLO.*

glo - rious is the May! is the May! For the love that all things made; fountains and flow'rs; green leaf - y

glo - rious is the May! is the May!

cres.

bow'rs; And spread for us this cool - ing shade, Offer we praise and hon - or due, By night our Fath - er's care, Per -

"May Morning." Continued.

rit. *a tempo.*

vades the midnight air, While soothing sleep he sends us; Then praise, then praise his name, we'll praise, we'll praise his

CHORUS. TENOR.

O praise his name, O praise his name, O praise his name, O praise his

rit. **TREBLES.**

O praise his name, O praise his name, O praise his name, O praise his

p name, we'll praise his name, Ah! hap - - - py day! ^{2d Sopr.} Na - - - ture's hymns of praise fill the air, fill the

p name, we'll praise his name, Ah! hap - py day! Na - ture's hymns of praise, of praise. Sweet

p name, we'll praise his name, Ah! hap - py day! Na - ture's hymns of praise, of praise, Sweet

MAY MORNING. Concluded.

air with sounds of pleas - ure, Sing..... we cheer - ful songs, for his good - ness, his name will we a - dore, His name a - -

sounds of pleas - ure, Sing we cheer - ful songs, Oh! sing, his name a - dore, His name a -

sounds of pleas - ure, Sing we cheer - ful songs, Oh! sing, his name a - dore, His name a -

His name a - dore,..... His name a - dore.....

cres. *tr*

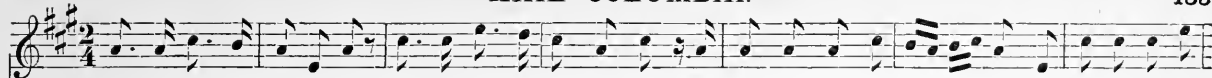
dore, His name a - dore, His name a - dore, a - dore, His name a - dore.....

dore, His name a - dore, His name a - dore, a - dore, His name a - dore, a - dore.

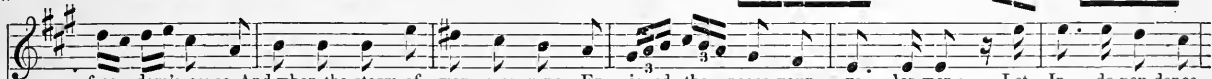
dore, His name a dore, His name a - dore, a - dore, His name a - dore.....

HAIL COLUMBIA.

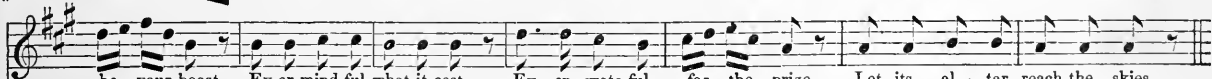
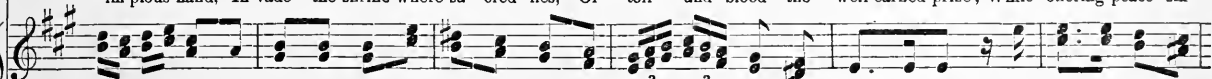
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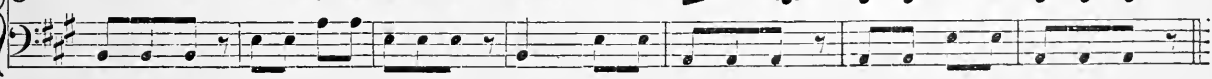
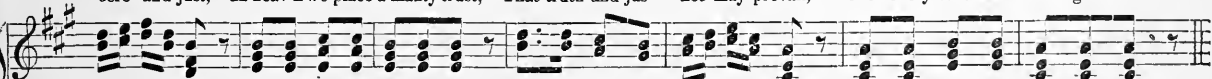
1. Hail! Colum - bia, happy land! Hail! ye he - roes, heaven-born band, Who fought and bled in freedom's cause. Who fought and bled in
 2. Immortal Patriots! rise once more! de-fend your rights, defend your shore; Let no rude foe, with im-pious hand, Let no rude foe, with



free - dom's cause, And when the storm of war was gone, En - joyed the peace your va - lor won; Let In - de-pen-dence
 im-pious hand, In-vade the shrine where sa - cred lies, Of toil and blood the well-earned prize; While offering peace sin -



be your boast, Ev - er mind - ful what it cost, Ev - er grate - ful for the prize, Let its al - tar reach the skies.
 cere and just, In heav'n we place a manly trust, That truth and jus - tice may prevail, And every scheme of bond - age fail!



CHORUS

Firm, u-ni - ted, let us be, Rallying round our lib - er - ty, As a band of broth - ers joined, Peace and safe - ty we shall find

Detailed description: This block contains the musical score for the chorus of 'Hail Columbia'. It features a vocal line at the top and a piano accompaniment below. The key signature is one sharp (F#) and the time signature is 3/4. The music includes various rhythmic patterns, including triplets and sixteenth notes. The lyrics are printed below the vocal line.

THE MARSEILLES HYMN.

ROUGET DE LISLE.

FIERAMENTE ASSAL

1. Ye sons of Freedom, a - wake to glo - ry! Hark! Hark! what Myriads bid you rise! Your child - ren,
2. O lib - er - ty can man re - sign thee, Once hav - ing felt thy generous flame? Can dungeons,

wives and grand - sires ho - ary; Be - hold their tears and hear their cries, Be - hold their tears and hear their
bolts and bars con - fine thee? Or whips thy no - ble spir - it tame? Or whips thy no - ble spir - it

Detailed description: This block contains the musical score for 'The Marseilles Hymn'. It features a vocal line at the top and a piano accompaniment below. The key signature is one sharp (F#) and the time signature is common time (C). The music is marked 'FIERAMENTE ASSAL'. The lyrics are printed below the vocal line, with two verses provided. The piano accompaniment includes chords and melodic lines in both hands.

cries! Shall hate-ful ty - rants mis - chiefs breed - ing With hire - ling hosts, a ruf - fian band, Af -
tame? Too long the world has wep', be - wail - ing That false - hood's dag - ger ty - rants wield, But

fright and des-o-late the land, While peace and lib-er-ty lie bleeding!
free-dom is our sword and shield, And all their art un-a - vail-ing. To arms, to arms, ye brave! Th'a -
To arms, to arms, ye brave! Th'a -

*CHORUS

veng - ing sword unsheath! March on, March on, all hearts re - solved On vic - to - ry or death.
veng - ing sword unsheath! March on, March on, all hearts re - solved On vic - to - ry or death.

1. Oh! say can you see by the dawn's ear - ly light, What so proud-ly we hail'd at the twi - light's last

2. On the shore dim - ly seen thro' the mists of the deep, Where the foe's haughty host in dread si - lence re -

3. Oh! thus be it ev - er, when free - men shall stand Be - tween their loved home and the war's des - o -

gleaming, Whose broad stripes and bright stars through the per - i - lous fight, O'er the ram - parts we watch'd, were so gal - lant - ly

-pos - es, What is that which the breeze o'er the tow - er - ing steep, As it fit - ful - ly blows, half con - ceals, half dis -

-la - tion, Bless'd with vic - t'ry and peace, may the heav'n - res - cued land, Praise the pow'r that has made and pre - serv'd us a

"The Star Spangled Banner." Concluded.

streaming, And the rock-et's red glare, the bombs burst-ing in air, Gave proof thro' the night, that our flag was still
 -clos - es; Now it catch-es the gleam of the morn-ing's first beam, In full glo - ry re - flect - ed now shines on the
 na - tion, Then con - quer we must, when our cause it is just, And this be our mot - to, "In God is our

CHORUS.

there, Oh, say does the star - span-gled ban - ner yet wave, O'er the land of the free, and the home of the brave.
 stream; 'Tis the star-spang-led ban-ner, oh, long may it wave, O'er the land of the free, and the home of the brave!
 trust" And the star - spau - gled ban - ner, in tri - umph shall wave, O'er the land of the free, and the home of the brave!

ANGEL OF PEACE.

KELLER'S AMERICAN HYMN.

Words by Dr. O. W. HOLMES.

Sing 1st Verse, f, 2d Verse, pp, 3d Verse, ff.

Music by M. KELLER.

1. Angel of Peace, thou hast wandered too long! Spread thy white wings to the sunshine of love! Come while our voices are blended in song, Fly to our ark like the storm-beaten dove!

2. Brothers we meet, on this altar of thine Mingling the gifts we have gathered for thee, Sweet with the odors of myrtle and pine, Breeze of the prairie and breath of the sea,

3. Angels of Bethlehem, answer the strain! Hark! a new birth-song is filling the sky! Loud as the storm-wind that tumbles the main, Did the full breath of the organ reply,

Fly to our ark on the wings of the dove, Speed o'er the far sounding billows of song, Crowned with thine olive-leaf garland of love, Angel of Peace, thou hast waited too long!

Meadow and mountain and forest and sea! Sweet is the fragrance of myrtle and pine, Sweeter the incense we offer to thee, Brothers once more round this altar of thine!

Let the loud tempest of voices reply, Roll its long surge like the earth-shaking main! Swell the vast song till it mounts to the sky: Angels of Bethlehem, echo the strain!

By Permission.

* RUSSIAN NATIONAL ANTHEM.

MAESTOSO.
CHORUS, TREBLES.

American version by S. F. SMITH.

1. God ev - er glo - ri - ous! Sov' - reign of na - tions, Wav - ing the ban - ner of peace o'er the land;
2. Still may thy bless - ings rest, Fa - ther most Ho - - ly, O - ver each moun - tain, rock, riv - er and shore;

mf FULL CHORUS.

REPEAT *ff*

1. Thine is the vic - to - ry, Thine the sal - va - tion, strong to de - liv - er, Own we Thy hand.
2. Sing Hal - le - lu - - jah! Shout in ho - san - nas! God keep our coun - try Free ev - er - more.

• Play first 8 measures for prelude.

AMERICA. 6s & 4s.

Words by S. F. SMITH.

1. My country, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my fathers died, Land of the pilgrim's pride, From ev' - ry mountain side, Let freedom ring!
2. My native country, thee, Land of the no - ble free, Thy name I love; I love thy rocks and rills, Thy woods and templed hills, My heart with rapture thrills, Like that a - bove.

3. Let music swell the breeze, And ring from all the trees Sweet freedom's song; Let mortal tongues awake, Let all that breathe partake, Let rocks their silence break, The sound prolong!
4. Our father's God! to thee, Author of lib - er - ty, To thee we sing; Loud may our land be bright, With freedom's holy light, Protect us by the might, Great God, our King!

Words by Mrs. S. G. HOWE.

Air—"Glory Hallelujah."

1. Mine eyes have seen the glo - ry of the com - ing of the Lord; He is tramp - ling out the vin - tage, where the
 2. I have seen Him in the watch - fires of a hun - dred cir - cling camps; They have build - ed Him an al - ter in the
 3. I have read a fe - ry gos - pel writ in burn - ished rows of steel; As ye deal with my con - tem - ners, so with
 4. He has sound - ed forth the trum - pet that shall nev - er call re - treat; He is sift - ing out the hearts of men be -
 5. In the beau - ty of the lil - ies, Christ was born a - cross the sea; With a glo - ry in his bo - som, that trans -

grapes of wrath are stored; He hath loosed the faith - ful light - ning of His ter - ri - ble swift sword: His truth is march - ing on.
 eve - ning dews and damps; I can read His right - eous sen - tence by the dim and flar - ing lamps; His day is march - ing on.
 you my grace shall deal, Let the He - ro born of wo - man, crush the ser - pent with his heel; Since God is march - ing on.
 fore His judg - ment seat; Oh, be swift, my soul, to ans - wer Him! be ju - bi - lant, my feet! Our God is march - ing on.
 fig - ures you and me; As he died to make men ho - ly, let us die to make men free; While God is march - ing on.

CHORUS.

Glo - ry! glo - ry Hal - le - lu - jah! Glo - ry! glo - ry Hal - le - lu - jah! Glo - ry! glo - ry Hal - le - lu - jah! His truth is marching on!

EVENING LAND. L M

1. Alone with Jesus! O how sweet, To be before the mer-cy seat, And give my-self a - new to prayer, To Him who saith, I'll meet thee there.

2. Alone with Jesus! O how blest, The soul that doth in Je-sus rest; And know that he is al - ways near, And ev - er waits his saints to hear.

3. Alone with Jesus! every day, To wait, give thanks, and praise and pray; I find no place on earth so sweet, As that dear place, the mer-cy seat.

DEAN LAKE. L. M. No. 1.

1. Be-fore Je - ho-vah's aw - ful throne, Ye nations bow with sa - cred joy; Know that the Lord is God a - lone; He can cre - ate and He des - troy.

2. His sov' reign pow'r, without our aid, Made us of clay and form'd us men; And when like wand'ring sheep we stray'd, He bro't us to his fold a - gain.

DEAN LAKE. L. M. No. 2.

1. We'll crowd thy gates with thankful songs, High as the heavens our voices raise; And earth, with her ten thousand tongues, Shall fill thy courts with sounding praise.

2. Wise as the world is thy com - mand, Vast as e - ter - ni - ty Thy love; Firm as a rock, thy truth shall stand, When roll - ing years shall cease to move.

Andante.

1. Af-flic-tion is a storm-y deep, Where wave re-sounds to wave; Tho' o'er my head the bil-lows roll, I know the Lord can save.

2. The hand that now with-holds my joys, Can soon re-store my peace; And he who bade the tem-pest rise Can bid the tem-pest cease.

3. In darkest scenes when sorrows rose And press'd on ev-'ry side, The Lord has still sustained my steps, And still has been my guide

4. Here will I rest, and build my hope, Nor mur-mur at his rod; He's more than all the world to me—My health, my life, my God.

ST. LEON. C. M.

L. O. EMERSON.

Solo. Soprano.

1. Thou dear Re-deem-er, dy-ing Lamb, I love to hear of thee; No music like thy charming name, Nor half so sweet can be.

2. When I ap-pear in yon-der cloud, With all the favored throng, Then will I sing more sweet, more loud, And Christ shall be my song.

W. H. WHITE.

1. One sweetly sol- emn thought Comes to me o'er and o'er, Near- er my part- ing hour am I, Than e'er I was be- fore.

2. Nearer my Father's house, Where many mansions be; Nearer the throne where Je- sus reigns, Nearer the crys- tal sea.

3. Nearer that hidden stream Wind- ing through shades of night; Rolling its cold dark waves between Me and the world of light.

ALLIE. S. M.

J. H. SPERO.

1. Sweet is the work, O Lord, Thy glorious name to sing: To praise and pray, to hear thy word, And grate- ful off rings bring.

2. Sweet at the dawn of light, Thy boundless love to tell; And when appeared The shades of night, Still on the theme to dwell.

KIMMELL. S. M.

*

1. The Lord my shepherd is; I shall be well sup- plied; Since he is mine and I am His, What can I want be- side?

2. He leads me to the place Where heavenly pasture grows; Where living wa- ters gent-ly pass, And full sal- va- tion flows.

NEARER HOME. 8s & 7s.

Single or Double.

L. O. EMERSON. By permission.

1. Near-er home, yes one day near-er, To our Father's home on high; To the greenfields and the fountains Of the land be-yond the sky.

2. One day near-er, sings the seaman, As he glides the waters o'er, While the light is soft-ly dy-ing On his dis-tant na-tive shore.

For the heavens grow brighter o'er us, And the lamps hang in the dome, And our tents are pitched still clos-er, For we're one day near-er home.

Thus the Christian, on life's journey, As his life-boat cuts the foam; In the evening cries with rap-ture, I am one day near-er home.

LE-MARS. 8s & 7s.

1. Je-sus! Hail! enthroned in glo-ry, There for-ev-er to a-bide; All the heav'nly hosts a-dore thee, Seat-ed at Thy Fa-ther's side.

2. There for sinners Thou are plead-ing, There Thou dost our place prepare; Ev-er for us In-ter-ced-ing, Till in glo-ry we ap-pear.

1. Praise to thee, Thou great Crea - tor, Praise to Thee from eve - ry tongue; Join my soul with ev'ry crea - ture, Join the u - ni - ver - sal song;

2. For ten thousand blessings giv - en, For the hope of fu - ture joy, Sound his praise thro' earth and heav - en, Sound Je - ho - vah's praise on high,

Praise to thee
For the hope

1. Join the u - ni - ver - sal song,
2. Sound Je - ho - vah's praise on high,

Fa - ther, Source of eve - ry bless - ing, Pure, un - bound - ed grace is thine; Hail, the God of our sal - va - tion, Praise Him for his love di - vine.

Joy - ful - ly on earth a - dore Him, Till in heav'n our songs we raise; There, en - rap - tured fall be - fore Him, Lost in won - der, love and praise.

LAWTON. 8s & 7s.

Father, full of all com pas - sion, Hear a humble suppliant's cry! Let me know thy great sal - va - tion, Lest I languish, faint and die.

Father, full of all com pas - sion, Hear a humble suppliant's cry! Let me know thy grea' sal - va - tion, Lest I languish, faint and die.

TENDERLY.

1. Si-lent-ly the shades of evening, Gather round my lonely door; Si-lent-ly they bring be-fore me, Fa-ces I shall see no more.

3. Liv-ing in the si-lent hours, Where our spirits on-ly blend; They un-link with earth-ly trouble. We still hop-ing for its end.

SOP. or TENOR SOLO.

2. Oh the love the un-for-got-ten, Tho' the world be oft for-got; . . . Oh the shrouded and the lone-ly, In our hearts they per-ish not.

4. How such ho-ly mem'ries clus-ter, Like the stars when storms are past, Pointing up to that far heav-en, We may hope to gain at last.

CHORUS.

2. Oh, the shroud-ed and the lone-ly, In our hearts they per-ish not.

4. Point-ing up to that far heav-en, We may hope to gain at last.

1. Fare - well my friends be - lov'd, Time pass - es swift - ly, When mo - ments are im - proved, Time pass - es
 2. The woes of life we feel, And its temp - ta - tions; But let us nob - ly fill Our prop - er

3. But oh, what joys shall crown that hap - py meet - ing; We'll bow be - fore thy throne, Each oth - er

AD LIB.

sweet - ly; In Je - sus we are safe, When our few years are done, Be - fore thy shin - ing throne, We'll meet in glo - ry.
 sta - tions; Sol - diers of Christ, hold fast, The war will soon be past, When vict' - ry comes at last, We'll meet in glo - ry.

greet - ing, Re - freshed, a - gain we start, Tho' for a - while we part, Yet al - ways joined in heart, We'll meet in glo - ry.

LIVONIA. 6s.

F. R. OBER.

1. Thy way, not mine, O Lord, How - ev - er dark it be; O lead me by thine hand, Choose out the path for me, O lead me by thine hand, Choose out the path for me.

2. I dare not choose my lot, I would not if I might; Choose Thou for me, my God, So shall I walk a - right, Choose Thou for me, my God, So shall I walk a - right.

SAVIOUR, ACCEPT THE GIFT. 6s & 4s.

H. S. HAMER.

ANDANTE



Saviour, ac-cept the gift, A heart with sor-row rift Is all I own; O cast me not a-way,

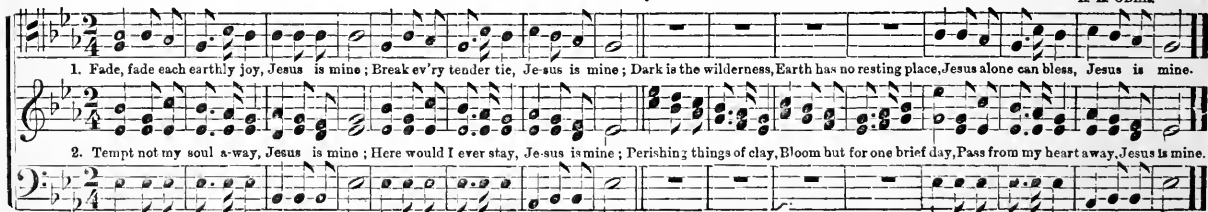
Saviour, ac-cept the gift, A heart with sor-row rift Is all I own; O cast me not a-way,

Low at thy feet I stay, Turn thou my night to day, Do not dis-own.

Low at thy feet I stay, Turn thou my night to day, Do not dis-own.

JESUS IS MINE. 6s & 4s.

R. R. OBER.



1. Fade, fade each earthly joy, Jesus is mine; Break ev'ry tender tie, Je-sus is mine; Dark is the wilderness, Earth has no resting place, Jesus alone can bless, Jesus is mine.

2. Tempt not my soul a-way, Jesus is mine; Here would I ever stay, Je-sus is mine; Perishing things of clay, Bloom but for one brief day, Pass from my heart away, Jesus is mine.

ON CHANTING.

The beautiful simplicity of the Chant, its great antiquity, and its appropriateness to the services of the sanctuary, all tend to render it very desirable as an important auxiliary in the worship of God. It is the simplest form of musical expression, and "is a species of melody between the characters of airs and recitative." Chanting was first established by St. Ambrose, Bishop of Milan, towards the close of the fourth century. He derived it, as St. Augustine informs us, from the Greeks. The Chant thus established by St. Ambrose continued in use, with few alterations, till the time of Pope Gregory the Great, who enlarged and improved it; and who is the author of the so-called "Gregorian Chant." The chant in its common or single form, contains two musical phrases: the first consists of a reciting, or chanting note, and a cadence of two measures; the second, of a reciting note and a cadence of three measures. A double chant is simply two single chants united. Any other form of chant than the above described would be called peculiar. There is no particular time to be given to the reciting note; it is to be made longer or shorter according to the number of words to be recited to it. The words should neither be dwelt upon, nor drawled, nor shot out of the mouth, but should be uttered in a neat and finished manner, about as fast as a good reader would read them; observing the same laws in regard to accent, emphasis, pauses, &c., that should be observed in reading. Let the cadences be sung in strict time, yet not too slow. Lean more towards the speaking than the singing style. In some churches the style of chanting is so rapid that the effect of the words is almost wholly lost; and the opposite extreme of chanting too slow, and of drawling out the cadences is nearly as bad. Neither are in good taste, or in keeping with true devotional feeling; for devotion should be the controlling end of all music in the sanctuary, and reverence and dignity should characterize the whole performance. We should not forget the injunction of the Apostle, to let all things be done "decently and in order." There is nothing which lends a greater charm and beauty to music than a pure, chaste, and distinct pronounciation of the words. If we enter into the spirit and meaning of them with our whole heart, we shall not be likely to go astray.

VENITE EXULTEMUS DOMINO.

1. O come, let us sing un - - - to the Lord;
 3. For the Lord is a great God;
 5. The sea is his, and he made it;
 7. For he is the Lord our God;
 10. Glory be to the Father, and. to the Son;

Let us heartily rejoice in the.... strength of our sal- vation.
 And a great King a- bove all gods.
 And his hands pre - - - par - ed the dry land.
 And we are the people of his.... pasture and the sheep of his hands.
 And.... to the Ho - ly Ghost.

Venite Exultemus Domino. Concluded.

2. Let us come before his presence . . . with thanks - giving ; And show ourselves glad in him with psalms.
 4. In his hands are all the corners . . . of the earth ; And the strength of the hills is his . . . also.
 6. O come, let us worship and fall down ; And kneel be - fore the Lord our Maker.
 8. O worship the Lord in the beauty of holiness ; Let the whole earth staud in awe of him.
 9. For he cometh, for he cometh to judge the earth ; And with righteousness to judge the world, } and the }
 11. As it was in the beginning, is now, and ev - er shall be, World } peo - ple with his truth.
 with - out end, A - men.

BENEDICTUS.

GEORGE WHELPTON.

1. Blessed be the Lord God of Israel ; For he hath visited and re - deemed his people.
 3. As he spake by the mouth of his ho - ly prophets ; Which have been since the world be - gan.
 5. Glory be to the Father, and to the Son, And to the Ho - ly Ghost.
 2. And hath raised up a mighty sal - va - tion for us, In the house of his ser - vant David.
 4. That we should be saved from our en - emies, And from the hand of all that hate us.
 6. As it was in the beginning, is now, and ev - er shall be, World with - out end, A - men.

GLORIA IN EXCELSIS.

1. Glory be to God on high, And on earth... peace, good will thy towards mch.
 2. We praise thee, we bless thee, we worship art... thee, the, We glorify thee, we give thanks to... thee for the, We glorify art great glory.
 3. For thou only art... holy, Thou on ly art the Lord.
 4. Thou only, O Christ, with the... Ghost, Art most high in the glory of God the Father, Amen.

5. O Lord God, heav'nly King, God the Father Al-mighty.
 6. O Lord, the only begotten Son... Je-sus Christ, O Lord God, Lamb of God, Son of the Father.

7. That takest away the sins of the world, Have mercy up-on us.
 8. Thou that takest away the sins of the world, Have mercy up-on us.
 9. Thou that sittest at the right hand of God the Father, Have mercy up-on our prayer. us.

CHANT. "The Lord's Prayer."

Our Father who art in heaven, hallowed be Thy name;
 Give us this day our daily bread; Thy kingdom come, Thy will be done on earth as it is in heaven.
 And lead us not into temptation, but deliver us from evil; For thine is the kingdom, and the power, and the glory, for ever and ever.— Amen.

HYMN CHANT. "The Shadow of the Rock."

L. O. EMERSON.

1. The shadow of the Rock!..... Stay, pil-grim, stay! Night treads upon the heels of day; There is no resting. place this way.
 2. The shadow of the Rock!..... Night veils the land; How the palms whisper as they stand, How the well tinkles faintly... thro' the sand;
 3. The shadow of the Rock!..... To wea-ry feet, That have been diligent and fleet, The sleep is deeper, and the..... shade more sweet.
 4. The shadow of the Rock!..... Pil-grim, sleep sound. In night's swift hours, with silent bound, The Rock will put thee over leagues of ground.
 5. The shadow of the Rock!..... One day of pain Thou scarce wilt hope the Rock to gain, Yet there wilt sleep thy last sleep on the plain;

1 The Rock is near, The well is clear,..... Rest In the shad-ow of the Rock!
 2 Cool water take, Thy thirst to slake,..... Rest in the shad-ow of the Rock!
 3 O weary, rest, Thou art sore pressed..... Rest in the shad-ow of the Rock!
 4 Gaining more way By night than day..... Rest in the shad-ow of the Rock!
 5 And only wake In heaven's day-break..... Rest in the shad-ow of the Rock!

Father, in thy mysterious presence kneeling.

L. O. E.

1. Father, in thy mysterious presence kneeling,
 Fain would our souls feel all thy..... } kind-ling love; } For we are weak, and need some deep revealing } strength, and calmness from a-bove.
 2. Lord, we have wandered forth thro' doubt and } on-ward one; } Of truth and } And we will even trust each unknown morrow, } tain us till its work is done.
 sorrow, And thou hast made each step an } } Thou wilt sus- } Now make us strong, we need thy deep reveal- } strength, and calmness from a-bove.
 3. Now, Father, now in thy presence kneeling, } kind-ling love; } ing Of trust and.... } } Our spirits yearn to feel thy..... } }

THERE'S REST IN HEAVEN.

L. O. E.

1. I hear a voice at dawn of day, And to my heart it seems to say, || When sorrows dim hope's brightest ray, There's rest in heav'n, There's rest in heav'n.

2. E'en at noon's busy hour I hear the same sweet words ac- costs my ear, || With pow'r to stay the rising tear; There's.... rest in heav'n, There's rest in heav'n.

3. I hear it at the ev'ning tide, When fitful shadows round us glide, || Still whisp'ring gently at my side. There's.... rest in heav'n, There's rest in heav'n.

4. Blest words! which tell of naught but joy, of endless / rest with } out al- loy, || Well may they oft our tho'ts employ, There's rest in heav'n, There's rest in heav'n.

HYMN CHANT. Almighty One.

L. O. EMERSON.

1. Almighty One! I bend in dust before thee; Even so veiled cher - ubs bend; || In calm and still devotion I adore thee, All-wise, all pres - ent Friend!

2. Thou Pow'r sublime! Whose throne is firmly seated On stars and glow - ing suns; || O, could I praise thee, could my soul elated, Waft thee se - raph - ic tones;

3. Eternity! Eternity! how solemn, how terri - ble the sound; || Here, leaning on thy promises,—a column Of strength may I be found.

Thou to the earth its emerald robes hast given, or curtained it with snow; || And the bright sun, and the soft moon in heav'n, Before thy presence bow.

Had I the lyres of song's, could I bring thee An offering of wor- thy thee; || In what bright notes of glory would I sing thee, Blest..... notes of ecstasy.

O, let my heart be ever thine while beating, As when t'will cease to heat; || Be thou my portion, till that awful meeting, When I my.... God shall meet. || A . men.

NOTHING BUT LEAVES.

MODERATO.
OBLIGATO SOLO FOR SOP.

L. O. EMERSON.
By Permission.

Nothing but leaves! The spirit grieves, Over a wasted life; Sins committed while conscience slept, Promises made but never kept,

Nothing but leaves! The spirit grieves, Over a wasted life; Sins committed while conscience slept, Promises made but never kept,

Nothing but leaves! The spirit grieves, Over a wasted life; Sins committed while conscience slept, Promises made but never kept,

Nothing but leaves! The spirit grieves, Over a wasted life; Sins committed while conscience slept, Promises made but never kept,

CRES. AD LIB. DIM.

Hatred, battle and strife, Hatred, battle and strife, Nothing but leaves! Nothing but leaves! Nothing, nothing!

Hatred, battle and strife, Nothing but leaves! Nothing but leaves! Nothing, nothing!

Hatred, battle and strife, Nothing but leaves! Nothing but leaves! Nothing, nothing!

Nothing but Leaves. Continued.

RIT. E DIM. *AD LIB.*

No! noth-ing but leaves! Shall we meet the Mas - ter so, Bearing our withered leaves, Bearing our withered leaves, No, no, no,

No! noth-ing but leaves! Shall we meet the Mas - ter so, Bearing our withered leaves, Bearing our withered leaves,

No! noth-ing but leaves! Shall we meet the Mas - ter so, Bearing our withered leaves, Bearing our withered leaves,

Detailed description: This system contains the first two vocal entries and the piano accompaniment. The vocal lines are in a soprano and alto register, while the piano accompaniment is in a lower register. The music is in a minor key with a 3/4 time signature. The first vocal line is marked 'RIT. E DIM.' and ends with 'AD LIB.'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

RIT. *RALL E DIM.* 1^o

No, no, no, no, no, Bear - ing our with - ered leaves.

No! No! Bearing our withered leaves; Bearing our with - ered leaves.

No! No! Bearing our withered leaves; Bearing our with - ered leaves.

Detailed description: This system continues the vocal and piano parts. The vocal lines are in a soprano and alto register, while the piano accompaniment is in a lower register. The music is in a minor key with a 3/4 time signature. The first vocal line is marked 'RIT.' and ends with 'RALL E DIM.'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Nothing but Leaves. Concluded.

mf

Saviour looks for perfect fruit, we stand before him humbled, mute, Waiting the word he breathes, Waiting the word he breathes, Nothing but

AD LIB.

Nothing, Nothing but leaves, nothing! The spir - it grieves, Ov - er a was - ted life;

Nothing, Nothing but leaves, nothing! The spir - it grieves, Ov - er a was - ted life;

leaves! Nothing but leaves! Nothing, nothing! No! noth - ing but leaves!

pp

Nothing but leaves! Nothing but leaves! Nothing, nothing! No! noth - ing but leaves!

Nothing but leaves! Nothing but leaves! Nothing, nothing! No! noth - ing but leaves!

Great is the Lord, Great is the Lord, In the cit - y of our

Great is the Lord, and great-ly to be praised; Great is the Lord, and great-ly to be praised. In the cit - y of our

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line in 3/4 time, starting with a forte (f) dynamic. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The lyrics are: 'Great is the Lord, Great is the Lord, In the cit - y of our' on the first line, and 'Great is the Lord, and great-ly to be praised; Great is the Lord, and great-ly to be praised. In the cit - y of our' on the second line.

God, In the moun-tain of His ho-li-ness; Great is the Lord, and great - ly to be praised, In the city of our

God, In the moun-tain of His ho-li-ness; Great is the Lord, and great - ly to be praised, In the city of our

Detailed description: This system contains the second three staves of the musical score. The lyrics are: 'God, In the moun-tain of His ho-li-ness; Great is the Lord, and great - ly to be praised, In the city of our' on the first line, and 'God, In the moun-tain of His ho-li-ness; Great is the Lord, and great - ly to be praised, In the city of our' on the second line. The musical notation includes a triplet of eighth notes at the end of the first line.

God, in the moun-tain of his holiness.

God, in the mountain of his holiness. Beau-ti-ful, Beau-ti-ful, Beau-ti-ful for sit - n - a - tion, The joy of the whole

Detailed description: This system contains the final three staves of the musical score. The lyrics are: 'God, in the moun-tain of his holiness.' on the first line, and 'God, in the mountain of his holiness. Beau-ti-ful, Beau-ti-ful, Beau-ti-ful for sit - n - a - tion, The joy of the whole' on the second line. The musical notation includes a triplet of eighth notes at the end of the first line.

Great is the Lord. Concluded.

mf Beau-ti-ful, Beau-ti-ful, Beau-ti-ful for sit-u-a-tion. The joy of the whole earth is Mount
 earth is Mount Zi-on. Beau-ti-ful, Beau-ti-ful, Beau-ti-ful for sit-u-a-tion, The joy of the whole earth is Mount

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a dynamic marking of *mf*. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The lyrics are written below the vocal line, with some words split across lines.

Zi-on, the cit-y of the great King, Let Mount Zi-on re-joyce,
 Zi-on, the cit-y of the great King, Let Mount Zi-on re-joyce, Let the daugh-ters of Ju-dah be glad,

The second system of the musical score consists of three staves. The top staff is the vocal line, and the middle and bottom staves are the piano accompaniment in treble and bass clefs respectively. The lyrics continue from the first system.

f Let Mount Zi-on re-joyce, Let Mount Zion re-joyce, Let the daugh-ters of Ju-dah be glad. A-men. A-men.
 Let Mount Zi-on re-joyce, Let Mount Zion re-joyce, Let the daugh-ters of Ju-dah be glad. A-men. A-men.

The third system of the musical score consists of three staves. The top staff is the vocal line, and the middle and bottom staves are the piano accompaniment in treble and bass clefs respectively. The lyrics conclude the piece with a double bar line at the end of the vocal line.

WHO ARE THESE IN BRIGHT ARRAY?

L. O. EMERSON.

SOP. SOLO OBLIGATO. *CRES.*

Who are these in bright ar-ray? Who are these in bright ar - ray? in bright ar - ray? in bright ar - ray?

Who are these? Who are these? Who are these? Who are

Who are these? Who are these? Who are these? Who are

f CHORUS.

in bright ar - ray? These are they who've wash'd their robes in the blood of the Lamb, These are they who've wash'd their robes in the blood of the Lamb.

these? These are they who've washed their robes in the blood of the Lamb, These are they who've washed their robes in the blood of the Lamb.

these? These are they who've washed their robes in the blood of the Lamb, These are they who've washed their robes in the blood of the Lamb.

Who are these in bright array? Concluded.

There are they before the Throne }
of God, and serve him } day and night in the temple.

For the Lamb up-on the throne shall feed

There are they before the Throne }
of God, and serve him } day and night in the temple, They shall hun-ger no more, nei-ther thirst a - ny-more, For the Lamb up-on the throne shall feed

them, For the Lamb up-on the throne shall feed them, ALTO SOLO.

them, For the Lamb up-on the throne shall feed them, And lead them to liv - ing fountains, to liv - ing

RIT.

CHORUS. SOFT AND SLOW.

And God shall wipe a - way all tears from their eyes, And God shall wipe a - way all tears from their eyes, all tears from their eyes.

fountains. And God shall wipe a - way all tears from their eyes, And God shall wipe a - way all tears from their eyes, all tears from their eyes.

CRES. RIT E DIM.

Hark, the joyful Songs of Angels.

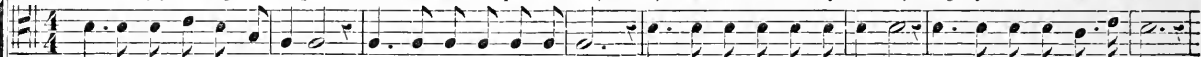
Words by GEO. RUSSELL JACKSON.

CHRISTMAS CAROL.

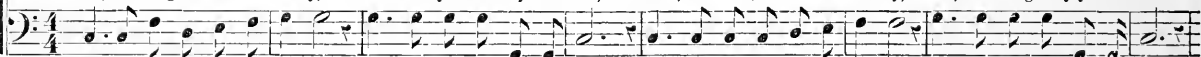
E. P. ANDREWS



1. Hark, the joyful songs of Angels Sound o'er Judah's plains a - far; See, a - bove the low - ly sta - ble, Brightly beams the na - tal star.



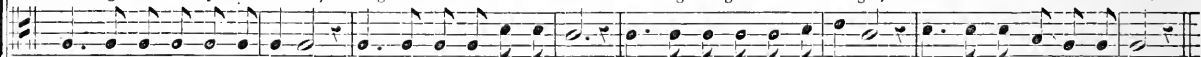
2. Hark, the angels - tell the story, "Un - to you this day is born, Christ, the Lord, in Da - vid's ei - ty," Hail, with songs of joy the morn.



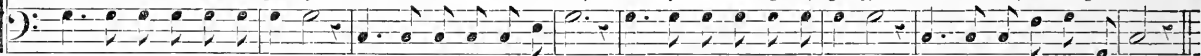
3. From that morning, down the a - ges, Car - ried on from tongue to tongue, Has been brought to us the an - them, On the plains of Ju - dah sung.



Beaming with a ray ce - les - tial, Brightest star in all the skies: Guid - ing sa - ges to the manger, Where the In - fant Sa - viour lies.



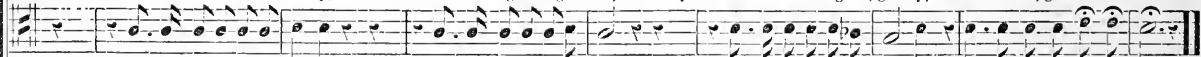
"Glo - ry in the highest, glo - ry," Let us raise the anthem still, "Glo - ry in the highest, glo - ry, Peace on earth, to men good will."



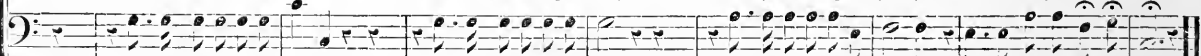
Sung by angels to the shepherds, Sung on that first Christmas morn, And to far off fu - ture a - ges, Shall the blessed song be borne.



Let us sing the joyful sto - ry, As the An - gels sang it then; Glo - ry in the highest, glo - ry, Peace on earth, good will to men.



Let us sing the joyful sto - ry, As the angels sang it then, Glo - ry in the highest, glo - ry, Peace on earth, good will to men.



SOWING THE TARES.

165

Words by a Convict *

Z. HEGINBOTHAM, 1873.

1. Sowing the tares when it might have been wheat, Sow-ing of mal - ice, spite and de - ceit, We might have sown ro - ses a - mid life's sad cares,

2. Sowing the tares, how dark the black sin, Ming-ling a curse with life's sweetest hymn ; And heed-ing no angu-ish, no pit-eous prayers,

3. Sowing the tares, that brings sorrow down, Robes of its jew - els life's fair-est crown ; And turn - ing to sil - ver, the once golden hairs,

4. Sowing the tares under cov - er of night, Which might have been wheat, all golden and bright ; O heart turn to God, with re - pen-tance and pray'r,

REFRAIN.

While we were so cru - el - ly sow-ing the tares. Sow - ing the tares, sow - - ing, We plead for for - give-ness for sow - ing the tares.

While we were so cru - el - ly sow-ing the tares. Sow - - ing, sow-ing the tares, We plead for for - giveness for sowing, sow-ing the tares.
Grown whit-er and whit-er, as we sow'd the tares.

And plead for for - give-ness for sowing the tares. Sow - - ing, sow-ing the tares. We plead for for - giveness for sowing, sow-ing the tares.

Sow - ing the tares, sow - - ing. We plead for for - giveness for sow - - ing the Tares

* A prisoner in the Maryland Penitentiary after hearing Mr. D. L. Moody, retired to his cell and wrote the above words, and handed them to Mr. Moody, who had them read at the Maryland Institute the same day.
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COME UNTO ME.

L. O. EMERSON.

ALTO OR BASS SOLO.

SUITABLE IN CASES OF AFFLICTION.

1. Come un - to me, When shad - ows dark - ly gath - er, When the sad heart is wea - ry and dis - trest,

Seek - ing for com - fort from your heav'n - ly Fa - ther, Come up - to me and I will give you rest,

Ye who have mourn'd when the spring flowers were ta - ken, When the ripe fruit fell rich - ly to the ground, When the lov'd slept, in

Ye who have mourn'd when the epring flowers were ta - ken, When the ripe fruit fell rich - ly to the ground. When the lov'd slept, in

bright-er homes to wa - ken, Where their pale brows with spirit wreaths are crown'd, Where their pale brows with spirit wreaths are crown'd.

bright-er homes to wa - ken, Where their pale brows with spirit wreaths are crown'd, Where their pale brows with spirit wreaths are crown'd.

Large are the man - sions in thy Fa - ther's dwell - ing, Glad are the homes that sor - rows nev - er dim, Sweet are the harps in

There like an E - den blos - som - ing in glad - ness, Bloom the fair flow'rs the earth too rude - ly press'd; Come un - to me, all

ho - ly mu - sic swell - ing, Soft are the tones which raise the heav'nly hymn, Soft are the tones which raise the heav'nly hymn.

ye who droop in sad - ness, Come un - to me, and I will give you rest, Come un - to me, and I will give you rest.

I WILL LIFT UP MINE EYES UNTO THE HILLS.

B. F. ACKLEY.

I will lift up mine eyes un-to the hills, I will lift up mine eyes un-to the hills, from whence com-eth my help,

I will lift up mine eyes un-to the hills, I will lift up mine eyes un-to the hills. from whence com-eth my help,

My help com-eth from the Lord, My help cometh from the Lord, My help cometh from the Lord which made heaven and earth.

My help com-eth from the Lord, My help cometh from the Lord, My help cometh from the Lord which made heaven and earth.

ALTO SOLO. SLOWLY.

He will not suf-fer thy foot to be mov-ed He that keep-eth thee will not slum-ber, Be-

Be-

I will lift up mine eyes unto the hills. Concluded.

hold, he that keep - eth Is - ra - el shall neith - er slum - ber nor sleep. The Lord is thy keep - er, The Lord is thy

shade up - on thy right hand, The sun shall not smite thee by day, nor the moon by night, The Lord shall pre - serve thee from

e - vil, The Lord shall pre - serve thy go - ing out, and thy com - ing in from this time forth for - ev - er - more. A - men.

THANKSGIVING ANTHEM. "O Father Almighty."

L. O. EMERSON.

Andante. BASS SOLO.

O Fa - ther Al - might - y! O Fa - ther Al - might - y! We give thanks to thee, We give

This system contains the first two staves of music. The top staff is a bass clef with a 4/4 time signature. The bottom staff is a treble clef. The lyrics are written below the top staff.

thanks to thee for thy great..... good - ness. Seed - time and har - vest, sun - shine and

This system contains the second two staves of music. The top staff is a bass clef and the bottom staff is a treble clef. The lyrics continue below the top staff.

rain, All flow.....from thy boun - ty, All ful - fill thy right - eous word.

This system contains the third two staves of music. The top staff is a bass clef and the bottom staff is a treble clef. The lyrics continue below the top staff.

Gra - cious - ly ac - cept our thanks,

This system contains the final two staves of music. The top staff is a bass clef and the bottom staff is a treble clef. The lyrics continue below the top staff.

"O Father Almighty." Continued.

DUET FOR TENOR AND BASS, OR SOPRANO AND BASS.

hear us, O hear us, Hear us, O

Gracious-ly ac-cept our thanks, Hear us, O hear us, And gracious-ly ac-cept our thanksgiving.

Fa-ther, Hear our prayer, Thou who rul-est the cloud and the storm.....

Hear our pray'r, Hear our pray'r. Send thy blessing down to us, Send thy

"O Father Almighty." Continued.

Musical score for the first system. It consists of four staves: two vocal staves (Soprano and Bass) and two piano accompaniment staves (Treble and Bass). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The lyrics are: "p Let thy mer - cy ev - er keep us, bless - ing down to us, Let thy mer - cy keep us, Thou art full of kind - ness, Thou art full of".

Dynamics: *p* (piano) at the beginning of the first vocal line, and *cres.* (crescendo) markings above the piano accompaniment staves.

Musical score for the second system. It consists of four staves: two vocal staves (Soprano and Bass) and two piano accompaniment staves (Treble and Bass). The key signature changes to two sharps (D major/F# minor) and the time signature remains 4/4. The lyrics are: "art full, art full of kindness. Sing to the Lord, all ye lands, O sing to the Lord, all ye lands, sing, rejoice in the kindness, art full, art full of kindness. O sing to the Lord, all ye lands, sing, rejoice in the".

Dynamics: *cres.* (crescendo) markings above the piano accompaniment staves.

Performance instruction: *Solo Soprano. Allegro.* (Solo Soprano. Allegro) written above the soprano vocal staff.

"O Father Almighty." Concluded.

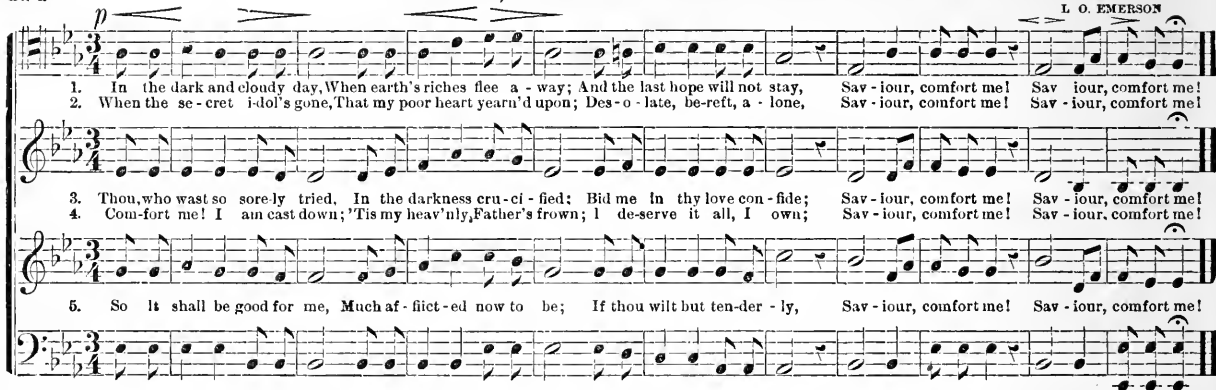
Re - joice, all ye na - tions, and sing..... to Him, Sing..... to Him, and glo - ri - fy His
 goodness of God. Sing and be glad, Sing and be glad, Rejoice in the goodness of God, Glori - fy His
 goodness of God, Sing and be glad, Sing and be glad, Rejoice in the goodness of God, Glori - fy His

name for - ev - er more, Glo - - ri - fy His name for - ev - er more, A - men, A - men, A - - men.
 name for - ev - er - more, Glori - fy His name, Glori - fy His name for - ev - er more.
 name for - ev - er - more, Glori - fy His name, Glori - fy His name for - ev - er - more. A - men, A - men, A - - - men.

SAVIOUR, COMFORT ME. 7s & 5s.

L. O. EMERSON

p



1. In the dark and cloudy day, When earth's riches flee a-way; And the last hope will not stay, Sav-iour, comfort me! Sav-iour, comfort me!

2. When the se-cret i-dol's gone, That my poor heart yearn'd upon; Des-o-late, be-rett, a-lone, Sav-iour, comfort me! Sav-iour, comfort me!

3. Thou, who wast so sore-ly tried, In the darkness cru-ci-fied; Bid me in thy love con-fide; Sav-iour, comfort me! Sav-iour, comfort me!

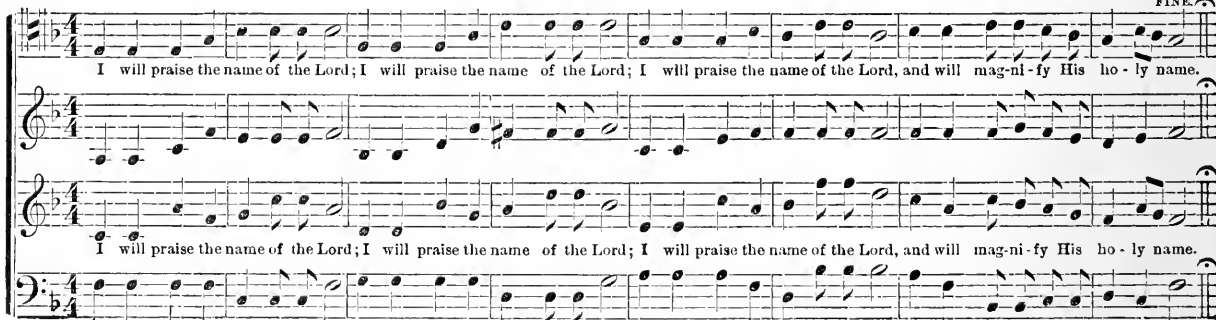
4. Com-fort me! I an cast down; 'Tis my heav'nly, Father's frown; I de-serve it all, I own; Sav-iour, comfort me! Sav-iour, comfort me!

5. So it shall be good for me, Much af-flict-ed now to be; If thou wilt but ten-der-ly, Sav-iour, comfort me! Sav-iour, comfort me!

I WILL PRAISE THE NAME OF THE LORD.

E. P. ANDREWS

FINE.



I will praise the name of the Lord; I will praise the name of the Lord; I will praise the name of the Lord, and will mag-ni-fy His ho-ly name.

I will praise the name of the Lord; I will praise the name of the Lord; I will praise the name of the Lord, and will mag-ni-fy His ho-ly name.

I will praise the name of the Lord Concluded.

with thanksgiving, with thanksgiving, With thanksgiving will I mag-ni-fy his name.

With thanksgiving will I mag-ni-fy his name; With thanksgiving will I magnify his name; with thanksgiving, with thanksgiving, With thanksgiving will I mag-ni-fy his name.

Let the earth, and the heav'ns, and the sea praise the Lord, Let all that is in them praise his holy name, Let all that is in them praise his holy name.

Let the earth, and the heav'ns, and the sea praise the Lord, Let all that is in them praise his holy name, Let all that is in them praise his holy name.

Let the earth, and the heav'ns, and the sea praise the Lord, Let all that is in them praise his holy name, Let all that is in them praise his holy name. D.C.

Let the earth, and the heav'ns, and the sea praise the Lord, and all that is in them praise his holy name.

ANTHEM. Oh that I had wings.

L. O. EMERSON.

ANDANTE. CRESC.

Oh that I had wings, had wings like a dove, How swift-ly then I'd fly, How swift-ly then I'd fly To my

Oh that I had wings, had wings like a dove, How swift-ly then I'd fly, How swift-ly then I'd fly To my

Oh that I had wings, had wings like a dove, How swift-ly then I'd fly, How swift-ly then I'd fly To my

pal - ace in the sky. Far a - way, far a - way, Far a - way, far a -

pal - ace in the sky. Far a - way, far a - way To the re - gions of the blest, Far a - way, far a -

pal - ace in the sky. Far a - way, far a - way To the re - gions of the blest, Far a - way, far a -

Oh that I had wings. Concluded.

Dim.

way To the re-gions of the blest. I'd fly a-way, I'd

way To the re-gions of the blest. I'd fly a-way, I'd

way To the re-gions of the blest. Oh that I had wings, had wings like a dove, I'd fly a-way, I'd

p

Rit.

fly a-way and be at rest, and be at rest, and be at rest, and be at rest.

fly a-way and be at rest, and be at rest, and be at rest, and be at rest.

fly a-way and be at rest, and be at rest, and be at rest, and be at rest.

fly a-way and be at rest, and be at rest, and be at rest, and be at rest.

OH BE JOYFUL IN THE LORD.

H.S. HAMER

ALLEGRO MODERATO.

O joy - ful in the Lord, in the Lord all ye lands, Serve the Lord with glad - ness, Serve the Lord, all ye lands, O be joy - ful in the Lord, in the Lord, all ye lands, Serve the Lord with glad - ness, Serve the

Lord, the Lord with glad - ness, and come be - fore his pres - ence With a song, Be ye sure that the Lord, And come be - fore his pres - ence With a song, Be ye sure that the Lord, the Lord with glad - ness, And come be - fore his pres - ence, his pres - ence With a song.

Lord he is God, It is he that hath made us, and not we our - selves. We are his peo - ple, Lord, he is God, It is he that hath made us, and not we our - selves. We are his peo - ple,

Oh be joyful in the Lord. Continued.

TEMPO PRIMO.

We are his peo - ple and the sheep of his pas - ture, O go your way in - to his gates with thankgiv - ing, and

We are his peo - ple and the sheep of his pas - ture, O go your way in - to his gates with thankgiv - ing, and

SOP. SOLO. SLOWER.

in - to his courts with praise.

in - to his courts with praise. Be thank - ful un - to him, Be thank - ful un - to him, and speak good of his name.

RIT.

For the

Lord is gra - cious, for the Lord is gra - cious, his mer - cy, his mer - cy is ev - er

Oh be joyful in the Lord. Concluded.

last - ing, And his truth en - dur - eth from gen - e - ra - tion to gen - e - ra - tion.

CHORUS. TEMPO PRIMO.

Glo - ry, glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost, ALTO SOLO.

Glo - ry, glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost, As it

World with - out end, World with - out end. A - men, A - men.

was in the be - gin - ning, is now, and ev - er shall be, World with - out end, World with - out end. A - men, A - men.

May be sung an Octave Higher.

IT IS A GOOD THING TO GIVE THANKS.

E. F. ANDREWS.

MAESTOSO.

It is a good thing to give thanks, to give thanks unto the Lord our God, And to sing praises un-to thy name, O Thou Most Highest, To tell of thy lov-ing kindness,

It is a good thing to give thanks, to give thaks unto the Lord our God, And to sing praises un-to thy name, O Thou Most Highest, To tell of thy lov-ing kindness,

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'MAESTOSO'. The lyrics are written below the vocal staff.

ear-ly in the morn-ing, And of thy truth in the night sea-son. Up-on an instrument of ten strings, And up-on the lute; up-

ear-ly in the morn-ing, And of thy truth in the night sea-son. Up-on an instrument of ten strings, And up-on the lute; up-

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music continues from the first system. The lyrics are written below the vocal staff.

on a loud..... in-strument, And up - on the harp. For Thou, Lord, hath made me glad, I will rejoice, will re -

I will rejoice, For Thou, Lord, hath made me glad, Will re -

- on a loud..... in-strument, And up - on the harp. For Thou, Lord, hath made me glad, I will rejoice, will re -

I will rejoice,

FASTER.

joice in thee, will re - joice in thee, And in the goodness of thy hand. Glo - ry be to God the Father, Glo - ry be to Christ the Son,

joice in thee, will re - joice in thee, And in the goodness of thy hand.

joice in thee, will re - joice in thee, And in the goodness of thy hand. Glo - ry, Glo - ry, Glo - ry be to Christ the Son,

Glo - ry be to God the Father,

R - I - T - A - R - D. A TEMPO.

Glo-ry be to God the Father, Glo-ry be to Christ the Son, And to the Ho-ly Ghost; As it was in the be-gin-ning, is now, and ev-er shall be,
 Glo-ry, Glo-ry, Glo-ry be to Christ the Son, And to the Ho-ly Ghost; As it was in the be-gin-ning, is now, and ev-er shall be,
 Glo-ry be to God the Father,

p C - R - - E - S - C - E - N - D - O. *f* DIM. - - RIT.

World without end, A-men. As it was in the be-gin-ning, is now, and ever shall be. World without end, Amen, World without end, Amen.
 World without end, A-men. As it was in the be-gin-ning, is now, and ever shall be. World without end, Amen, World without end, Amen.

THE LORD REIGNETH.

E. MOORE

The Lord reign-eth, the Lord reigneth, the Lord reigneth, Let the peo-ple tremble, Let the peo-ple trem-ble, He

The Lord reign-eth, the Lord reigneth, the Lord reigneth, Let the peo-ple tremble, Let the peo-ple trem-ble, He

the Lord reigneth,

Detailed description: This system contains the first two staves of the musical score. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music begins with a forte (f) dynamic, followed by a piano (p) section, and ends with a fortissimo (ff) section. The lyrics are printed below the vocal line.

sit-teth up-on the cher-u-bim, the cher-u-bim, let the earth be mo-ved, let the earth be mo-ved.

sit-teth up-on the cher-u-bim, the cher-u-bim, let the earth be mo-ved, let the earth be mo-ved.

the cher-u-bim,

Detailed description: This system contains the second two staves of the musical score. It continues the vocal and piano parts from the first system. The dynamics are piano (p) for the first part and fortissimo (ff) for the second part. The lyrics are printed below the vocal line.

The Lord Reigneth. Continued.

And he is high a-bove all the peo - ple, let them praise thy great and terri-ble name, for it is ho - ly,

The Lord is great in Zi - on and he is high a - bove all the peo - ple, let them praise thy great and terri-ble name, for it is ho - ly,

1st time.

2nd time.

FINE.

it is ho - ly, it is ho - ly. O ex - alt the Lord, O ex - alt the Lord, Praise the Lord our God.

1st time.

2nd time.

FINE.

it is ho - ly, it is ho - ly. Ex - alt ye the Lord, the Lord our

1st time.

2nd time.

FINE.

O ex - alt the Lord, O ex - alt the Lord, Praise the Lord our God.

praise the Lord our God, Worship him ye saints, Worship him ye saints, at his ho - ly hill, O ex-alt the Lord, O ex-alt the Lord,

God and wor - - - ship at his ho - ly hill, Ex - alt ye the Lord, the

praise the Lord our God, Worship him ye saints, Worship him ye saints at his ho - ly hill, O ex-alt the Lord, O ex-alt the Lord,

Praise the Lord our God, praise the Lord our God, Wor-ship him ye saints, Wor-ship him ye saints at his ho - ly hill. *D.C.*

Lord our God, and wor - ship, and wor - ship at his ho - ly hill. *D.C.*

Praise the Lord our God, praise the Lord our God, Wor-ship him ye saints, *D.C.*

FESTIVAL ANTHEM. Praise ye the Lord in His holiness.

L. O. EMERSON. 1881.

Composed for the 9th Annual Session of the Sullivan Musical Association, Newport, N. H.

ALLEGRO MODERATO.

SOLO OBLIGATO FOR SOPRANO.

CHORUS. Praise the Lord in His ho-li-ness,

Praise ye the Lord in His ho-li-ness, Praise ye Him in the fir-ment of His power. Praise ye the Lord, the Lord in His ho-li-ness,

Praise ye the Lord in His ho-li-ness, Praise ye Him in the fir-ment of His power. Praise ye the Lord, the Lord in His ho-li-ness,

CRES.....

Praise the Lord in His ho-li-ness, Praise ye, praise ye Him in the fir-ment..... of His power, praise ye

Praise ye the Lord, the Lord in His ho-li-ness, Praise ye Him, praise ye Him, in the firmament of His power,

Praise ye the Lord, the Lord in His ho-li-ness, Praise ye Him, praise ye Him, in the firmament of His power,

Praise ye the Lord in His holiness. Continued.

CRES.

Lord, praise ye the Lord, Praise Him in His ho-li-ness, Praise..... ye..... the Lord.

Praise ye the Lord, Praise ye the Lord in His ho-li-ness, praise Him, praise, Praise ye the Lord in His ho-li-ness.

Praise ye the Lord, Praise ye the Lord in His ho-li-ness, praise Him, praise, Praise ye the Lord in His ho-li-ness.

SOLO. MODERATELY.

For the Lord is great, and wor-thy to be prais-ed, Mar-vel-lous, mar-vel-lous,

CHORUS.

Great is the Lord, and wor-thy to be prais-ed, Mar-vel-lous, mar-vel-lous,

Great is the Lord, and wor-thy to be prais-ed, Mar-vel-lous, mar-vel-lous,

Praise ye the Lord in his holiness. Continued.

f *ff* *p* **RIT E DIM.**

great and marvellous, marvellous, worthy to be praised for His goodness to the children of men.

marvellous, marvellous, worthy to be praised for His goodness to the children of men.

marvellous, marvellous, worthy to be praised for His goodness to the children of men.

marvellous, marvellous, worthy to be praised for His goodness to the children of men.

ff **SOSTENUTO.**

Praise the Lord for His great wonders, Praise Him for His excellent greatness.

Praise the Lord for His great wonders, Praise Him for His excellent greatness.

Praise the Lord for His great wonders, Praise Him for His excellent greatness.

SOLO. ALLEGRO CON FUOCO.

Praise ye Him with the trum-pet, with lute, and harp, and psal - t'ry, With timbrels and dan-ces, with ta - bors and cymbals, with

CHORUS. TENOR.

sound - - - ing or - - - gan, Praise ye Him with the trum - pet, with lute, and harp, and psal - t'ry, with

SOP. SOLO.

timbrels and dan-ces, with ta - bors and cymbals, with sound - - - ing or - - - gan, Praise ye Him with the trumpet.

timbrels and dan-ces, with ta - bors and cym-bals, with sound - - - ing or - - - gan,

Praise ye the Lord in his holiness. Concluded.

SOLO.

CHORUS.

With tim - brels and dan - ces, With ta - bors and cym - bals, With

Praise ye Him with psal - t'ry, With tin - z - brels and dan - ces, With ta - bors and cym - bals,

sound - ing or - gan, Hal - le - lu - jah! Praise the Lord!

and with the sound - ing or - gan, Hal - le - lu - jah! Praise the Lord!

Praise Him, Praise Him, Hal - le - lu - jah! Hal - le - lu - jah! Praise ye the Lord!

Praise Him, Praise Him, Hal - le - lu - jah! Praise the Lord! Lord, Hal - le - lu - jah! Hal - le - lu - jah! Praise ye the Lord!

1st. *2d.* *ff* *AD LIB.*

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