

ENLARGED EDITION.

THE

# SILVER LUTE

A NEW SINGING BOOK FOR

Schools Academies, and Juvenile Classes.

BY

GEO. F. ROOT.

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CHICAGO:

PUBLISHED BY ROOT & CADY.

1865.

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MUSIC

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THE

# SILVER LUTE:

A NEW SINGING BOOK FOR

SCHOOLS AND ACADEMIES.

CONTAINING

*Musical Notation, Progressive Song-Lessons, Exercise and Occupation  
Songs, Hymns, Tunes and Chants,*

AND PIECES FOR

CONCERTS AND EXHIBITIONS.

BY

GEO. F. ROOT,

AUTHOR OF "ACADEMY VOCALIST," "FLOWER QUEEN," "SILVER CHIME," AND OTHER MUSICAL WORKS.

CHICAGO:

PUBLISHED BY ROOT & CADY, 95 CLARK STREET.

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1865.

## PREFACE.

THE first part of the SILVER LUTE is made on the plan which found so much favor in the SABBATH BELL, and DIAPASON, and some of the song-lessons from those books are here arranged and printed by permission of the publishers, Messrs. MASON BROTHERS of New York. Thanks are due to Dr. LOWELL MASON for permission to print his inimitable "Musical Notation," from the "*People's Tune Book*," and several tunes and chants from the "*Normal Singer*." Messrs. OLIVER DITSON & Co., and the publishers of "*School Melodies*," have kindly granted the use of some of their valuable copyrights, for which we desire here to express due obligation. Some popular compositions of the Author of this work, published by Messrs. HENRY TOLMAN & Co., of Boston, in sheet form, and in the "*Silver Chime*"—the new Sabbath School Book—are here arranged and printed, by permission of the publishers.

The larger part of the SILVER LUTE is, however, fresh and new, in words and music; and it is hoped will be found adapted to the extraordinary times in which we live; and that, while the fathers and brothers are on the battle-field struggling for Freedom and Union, the children may be, as a part of their education, singing those songs which tend to promote a still greater love for true heroism, courage, and the government and free institutions of our beloved Fatherland.

GEO. F. ROOT.

CHICAGO, Sept., 1862.

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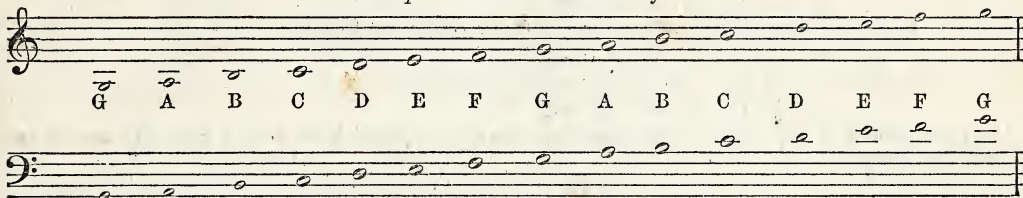
Entered, according to Act of Congress, in the year 1862 by ROOT & CADY, in the Clerk's Office of the District Court of the United States, for the Northern District of Illinois.

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§ XXVIII. The G clef is placed upon the second line; it is used for Treble and Alto, and frequently for Tenor voices. The F clef is placed upon the fourth line; it is used for Bass, and (when the two parts are written on the same staff) for Tenor voices.

*Example. The Scale in both Clefs.*



NOTE. The small notes represent the scale extended, or repeated, in part, at a higher and at a lower pitch.

## CHAPTER VI.

### MELODICS. CHROMATIC SCALE.

§ XXIX. There is another scale formed by intermediate tones between those tones of the Diatonic scale which are separated by the interval of a step. It consists of thirteen tones, and twelve intervals of a half-step each; this is called the CHROMATIC SCALE.

§ XXX. The intermediate tones are named from either of the tones of the Diatonic scale, between which they occur, with the addition of the word "sharp," signifying *higher*, or the word "flat," signifying *lower*, prefixed or suffixed. Thus the intermediate tone between one and two is named with respect to relative pitch *Sharp One* or *Flat Two*, and with respect to absolute pitch *C-Sharp* or *D-Flat*.

§ XXXI. Characters are used as signs of intermediate tones, *i.e.*, of the tones named sharp or flat, called SHARPS and FLATS.

§ XXXII. An intermediate tone is indicated by the same degree of the staff as is the Diatonic scale-tone from which it is named; but with the character  $\sharp$  or  $\flat$  affixed to that degree.

§ XXXIII. Sharps and Flats (signs) are canceled by a character called a NATURAL ( $\natural$ ).

## CHAPTER VII.

### MELODICS. MINOR SCALE.

§ XXXIV. There is another Diatonic scale, consisting also of eight tones, but arranged according to a

different order of intervals from that which has already been explained, called the *MINOR SCALE*.

‡ XXXV. The Minor scale is used in various forms. The following are the most common.

1. The *NATURAL MINOR SCALE*; consisting of the following series of tones:

A, B, C, D, E, F, G, A.

2. The *HARMONIC MINOR SCALE* (called also Regular), as follows:

A, B, C, D, E, F, G $\sharp$ , A.

3. The *MELODIC MINOR SCALE* (irregular), as follows:

A, B, C, D, E, F $\sharp$ , G $\sharp$ , A.

In connection with this form in the ascending series, the *Natural Minor Scale* is generally used in the descending series.

## CHAPTER VIII.

### MELODICS. TRANSPOSITION OF THE SCALE.

‡ XXXVI. Thus far the pitch C has been taken as one, or as the basis of the scale; but this may be changed, and any other pitch may be taken as one. Such a change of pitch is called *The Transposition of the Scale*.

‡ XXXVII. When any pitch is taken as one, the scale is said to be in the *Key* of that pitch: thus if C be one, the scale is said to be in the key of C; if G be one, the scale is said to be in the key of G, etc.

‡ XXXVIII. Each key is noted at the commencement of the staff, immediately after the clef, by an indication of its component tones. Such an indication of the key is called *The Signature*.

‡ XXXIX. As the Model Key (C) embraces none of the intermediate tones (tones named sharp or flat), so the absence of the characters by which they are indicated (sharps or flats) serves as its Signature.

‡ XL. The Signature of all the other keys consists of such sharps or flats as indicate the intermediate tones (tones named sharp or flat) necessary to constitute the key represented.

‡ XLI. Tabular view of the order of the succession of keys in transposition, with the signatures:

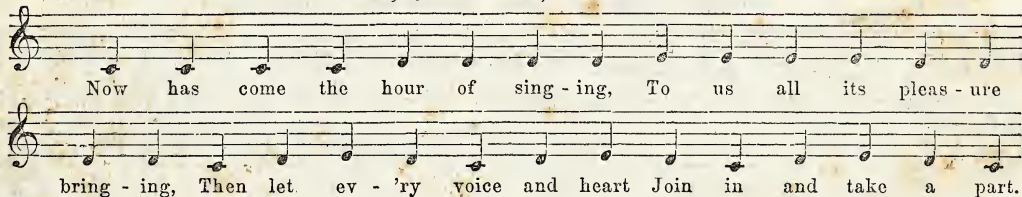
- |                      |           |   |
|----------------------|-----------|---|
| 1. <i>By Fifths.</i> | Key of G. | Signature one sharp, or F $\sharp$                                      |
|                      | “ “ D.    | “ two sharps, or F $\sharp$ and C $\sharp$                              |
|                      | “ “ A.    | “ three sharps, or F $\sharp$ , C $\sharp$ , and G $\sharp$             |
|                      | “ “ E.    | “ four sharps, or F $\sharp$ , C $\sharp$ , G $\sharp$ , and D $\sharp$ |

# PROGRESSIVE SONG-LESSONS.

When the Teacher shall have introduced the *Scale*, *Quarter notes*, *Staff* and *G clef*, these lesson may be commenced. There will be found over the lessons the names of new things, to be introduced and practiced upon before the lesson is sung. Great care should be taken that the tones are pure, and well delivered; and that the breathing, enunciation, and pronunciation are good. Let the feeling, or emotions which the words are fitted to excite, be manifested by the singers, and experienced by all. This can be done by using the right *quality* of tone, in addition to the things above mentioned.

## No. 1.

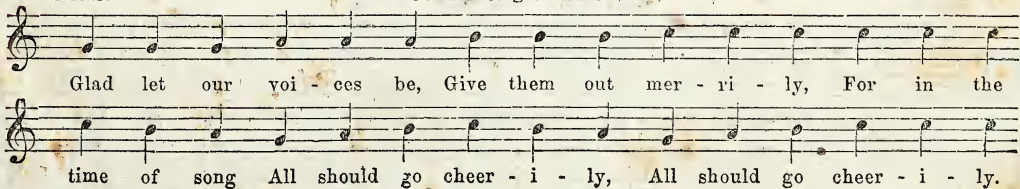
### Scale, Quarter Notes, Staff and Clef.



Now has come the hour of sing - ing, To us all its pleas - ure  
bring - ing, Then let ev - 'ry voice and heart Join in and take a part.

## No. 2.

### Commencing on Five.



Glad let our voi - ces be, Give them out mer - ri - ly, For in the  
time of song All should go cheer - i - ly, All should go cheer - i - ly.

## No. 3.

Commencing on Three.

If you have not sung at all, Then now's the time for one and all,  
And if you say "we've sung be - fore," Why, then we say, sing all the more.

## No. 4.

Measure. Figures. Bar. Double Bar. Moderato.

Whith - er thro' the ver - dant mea - dow, Lit - tle brook - let art thou flow - ing?  
Ev - er on - ward, nev - er wait - ing, To the riv - er I am go - ing.

## No. 5.

Bass Clef. Half Note. Forte.

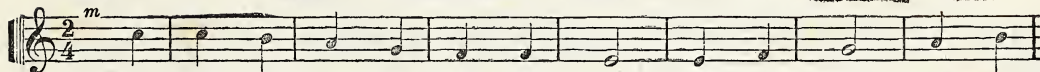
NOTE. All voices should learn to sing in the bass clef. It will generally be made use of for the third part in this book.

Pile the far - mer's win - try board With fruits of hon - est la - bor high.  
Cheer - ful hearts and wil - ling hands, Right glad - ly ev - ery want sup - ply.



No. 6.

Beginning on the Second Part of the Measure. Mezzo.



1. Oh, sweet the hour of so - cial song, Sweet the hour, sweet the  
 2. A - mid the la - bors stern of life, Sweet the hour, sweet the



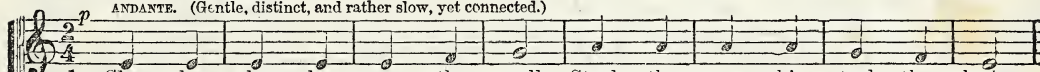
hour; When friend - ly tones the notes pro - long, Sweet the hour, Sweet the hour.  
 hour; When friend - ly voi - ces ban - ish strife, Sweet the hour, Sweet the hour.

No. 7.

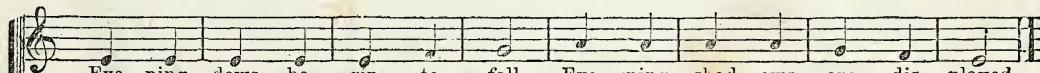
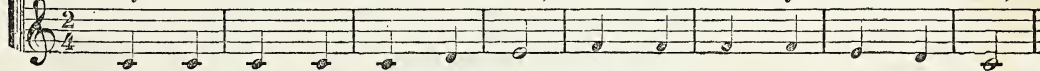
Two Parts Together. Brace. Andante. Piano.

NOTE. It is very desirable for the training of the ear, and for other reasons, that all the scholars should be able to sing the second part. In the two-part lessons it will be a good plan to divide the class into sections without especial reference to voices, and each sing second in turn, while the other sings the first.

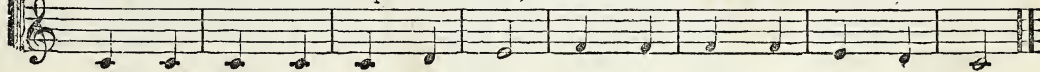
ANDANTE. (Gentle, distinct, and rather slow, yet connected.)



1. Slow - ly, slow - ly, on the wall, Steals the sun - shine, steals the shade;  
 2. Rays of sun - shine from the west, Paint the dusk - y win - dows red;



Eve - ning dew - s be - gin to fall, Eve - ning shad - ows are dis - played.  
 Dark - er shad - ows deep - er rest, Un - der - neath and o - ver - head.



## No. 8.

Skip from Eight to Five, and from Five to One.

MODERATO. (Moderately, in moderate time.)



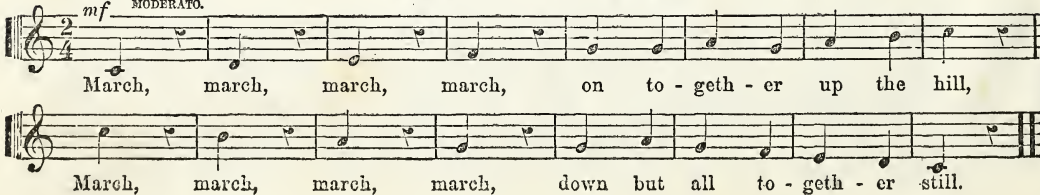
1. Far a - round and far a - bove us, All the sky is grand with clouds;  
2. On the wall, the roof, the stee - ple, Fall the streams of li - liquid gold;



See! a - down the air of eve - ning Come the swal - lows home in crowds.  
Now they glow o'er hill and val - ley, Now up - on the moun - tain old.

## No. 9.

Mezzo Forte. Quarter Rest.

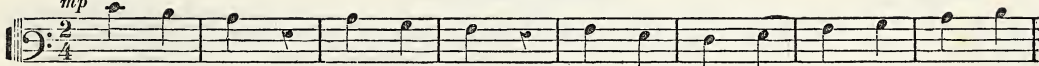
*mf* MODERATO.


March, march, march, march, on to - geth - er up the hill,  
March, march, march, march, down but all to - geth - er still.

No. 10.

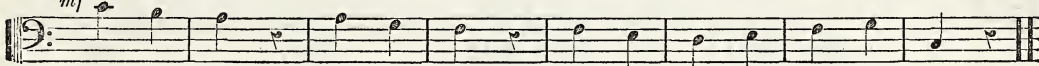
Mezzo Piano.

*mp*



1. Com - ing down, com - ing down, From the height too far a - bove us,  
 2. Rest con - tent, rest con - tent, In the place we're made to fill, yes,

*mf*



Com - ing down, com - ing down, Pride and all un - to the ground.  
 Rest con - tent, rest con - tent, If we'd have our life well spent,

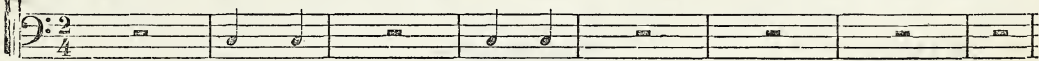
No. 11.

Half Rest. Allegretto.

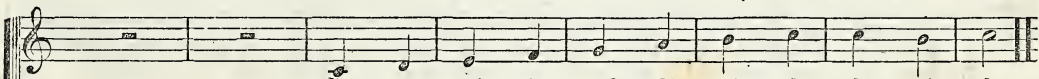
ALLEGRETTO. (Less quick than Allegro.)



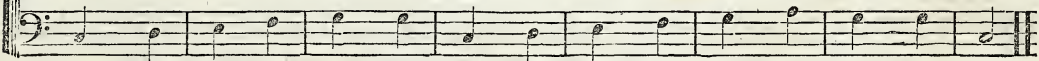
fol - low, fol - low, If you'll lis - ten, then you'll know.



Whith - er? Whith - er?



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



Yes, we'll lis - ten, yes, we'll fol - low, where - so - e'er you please to go.

## No. 12.

MODERATO.

## Skip from Eight to One.

Come, John, keep time, And sing this song with me,  
Well, what? What's that? Yes, I see, do

No, stop, sing, re, mi, fa, sol, la, si, do.  
do do do, re, mi, fa, sol, la, si, do.

## No. 13.

*mf* MODERATO.

## Triple Measure.

1. Wav - y and bright in the mid - sum - mer air, Like a green sea when the  
2. List to their mu - sic as gay - ly they sing, "Sum - mer is here with its  
soft winds are there, Rip - ple the corn-leaves in mea-dows so fair.  
scent - la - den wing," Glad-ness and peace let the mel - o - dy bring.

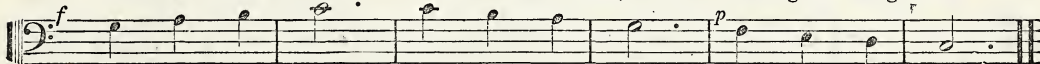


No. 14.  
ALLEGRETTO.

Dotted Half Note.



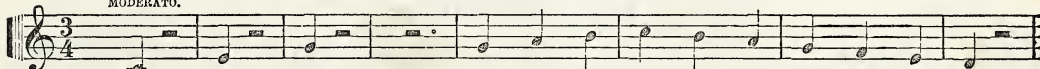
1. Float - eth a - way, Float - eth a - way, Clouds of the morn - ing when  
2. Hear the sweet strain. O - ver the main, Of the glad song - sters on



com - eth the day. Beau - ti - ful day! Beau - ti - ful day!  
bright wing a - gain. Hear the glad strain, Hear the glad strain.

No. 15.  
MODERATO.

Skips—One, Three, and Five. Dotted Half Rest.



Wait! wait! wait! Wait for the Rests if you'd keep the time well.



Wait! wait! wait! Mind all the stops, if you wish to ex - cel.

No. 16.  
MODERATO.

Skip to Eight.



Do, do, mi, sol, do, 'Tis one, three, five, eight. We'll sing thro' the scale and we

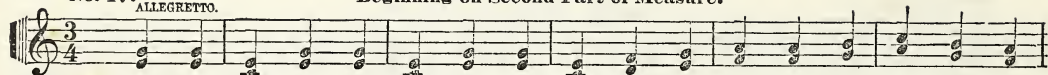


will not be late, Sol, do, sol, mi, do, mi, We will not be late.

## No. 17.

ALLEGRETTO.

## Beginning on Second Part of Measure.



1. See the bright wa - ter glanc - ing, as leap - ing a - long, Send - ing far down the  
 2. Wan - der forth thro' the wood - land far, far up the hill, Till the beau - ti - ful



val - ley its joy - giv - ing song, Send - ing far down the val - ley its joy - giv - ing song.  
 stream - let is on - ly a rill, Till the beau - ti - ful streamlet is on - ly a rill.

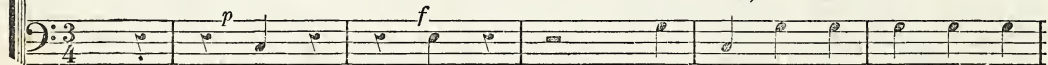
## No. 18.

ALLEGRETTO.

## For the Practice of Rests.



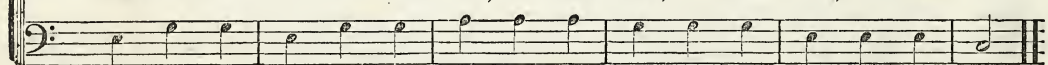
Hal - loo! Hal - loo! 'Tis time to come home; Hal - loo! Hal -



Hark! yes! we'll come; It's of no use to



loo. 'Tis time to come home, come home, come home, come home.

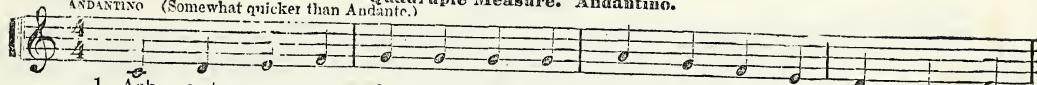


call; when we're rea - dy we'll come; Yes, we'll come; yes, we'll come; yes, we'll come.

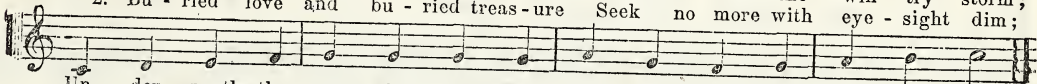
No. 19.

ANDANTINO (Somewhat quicker than Andante.)

Quadruple Measure. Andantino.



1. Ask not sum - mer, tho' the weak - est, Shrink not from the win - try storm;  
2. Bu - ried love and bu - ried treas - ure Seek no more with eye - sight dim;



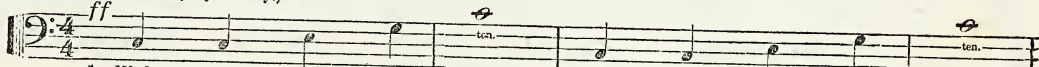
Un - der - neath the snow when bleak - est, All the swell - ing grain lies warm.  
He will give in dou - ble meas - ure, If ye leave them all with him.

No. 20.

NOTE. TENUTO, or SOSTENUTO, signifies to sustain or hold on.

MAESTOSO. (Majestically.)

Whole Note. Maestoso. Tenuto. Fortissimo.



1. Wake! 't is free - dom's call, Ral - ly, one and all,

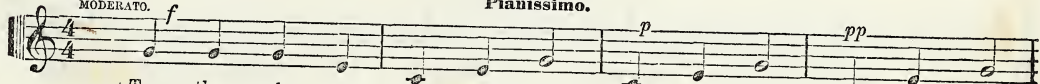


Down op - pres - sion, Cease ag - gres - sion, Nought let us ap - pal.

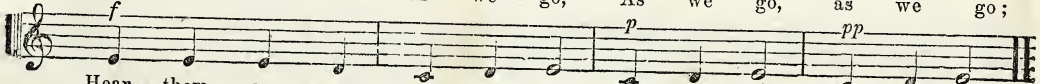
No. 21.

MODERATO.

Planissimo.



Try the ech - oes as we go, As we go, as we go;



Hear them as - swer soft and low, Soft and low, soft and low.

## No. 22.

## Whole Rest.

ALLEGRETTO. (The small notes may indicate tones on an instrument, or gentle raps on the desk.)

Some one comes! at the door, he knocks. Walk this way, sir!

Pleasant day, sir! Come in! Come in! Come in! Come in! O

Thank you, thank you! Yes, sir, yes, sir! We're in haste, and can not stay, sir! Please to tell the time of day, sir!

yes, with pleasure! 'Tis ten, 'Tis ten, 'Tis ten, the time of day.

We're in haste, and can not stay, sir! Please to tell the time of day, the time of day.



No. 23.

Crescendo and Diminuendo.

*p* *Cres.* - - - - - *f* *Dim.* - - - - - *p*

Hear the swell - ing winds a - rise, Rushing by they pass a - way;  
 Now a - gain the chill blast flies, Now the gen - tle breez - es play.

No. 24.  
ANDANTINO.

Sextuple Measure.

1. Come dwell with me in the wild - wood, Where the free bird hath her nest; ...  
 2. Sweet is my home in the wild - wood, Come then, and dwell there with me; ...

There shall the sad heart find glad - ness, There shall the wea - ry find rest.  
 Leave the proud world and its cold - ness, Come where the heart can be free.

No. 25.  
MODERATO.

Dotted Whole Note.

Strive and wait, Pa - tient - ly wait for the day;  
 Strive and wait, Morn - ing will make no de - lay.



No. 28.  
MODERATO.

Skips-Six and Four.



1. Let oth - ers sing of sun - ny lands, Far, far be - yond the wave, ..  
 2. Where spi - cy groves per - fume the air, Gay flow - ers deck the lea; ..



... Where ver - dant shores and gold - en strands The dash - ing wa - ters lave.  
 ... I want them not, But on - ly ask My dear old home for me.

No. 29.  
MODERATO.

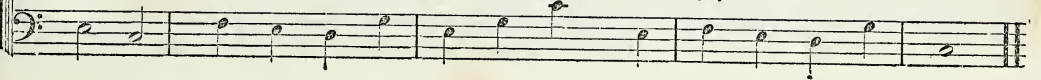
Skips-Seven and Two.



1. Roam we thro' the wood - land, O - ver field and ver - dant plain, For summer days are  
 2. Friends and dear companions, Lis - ten to the wa - ter - fall, And see the brooklet

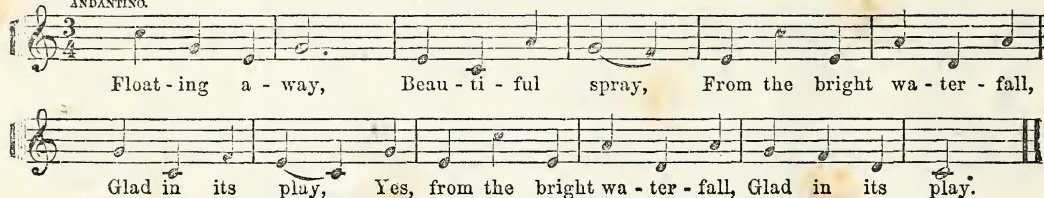


coming, Com - ing back a - gain, a - gain, They're coming back a - gain.  
 dancing, Joy so bright is o - ver all, Yes, joy is o - ver all.



No. 30.  
ANDANTINO.

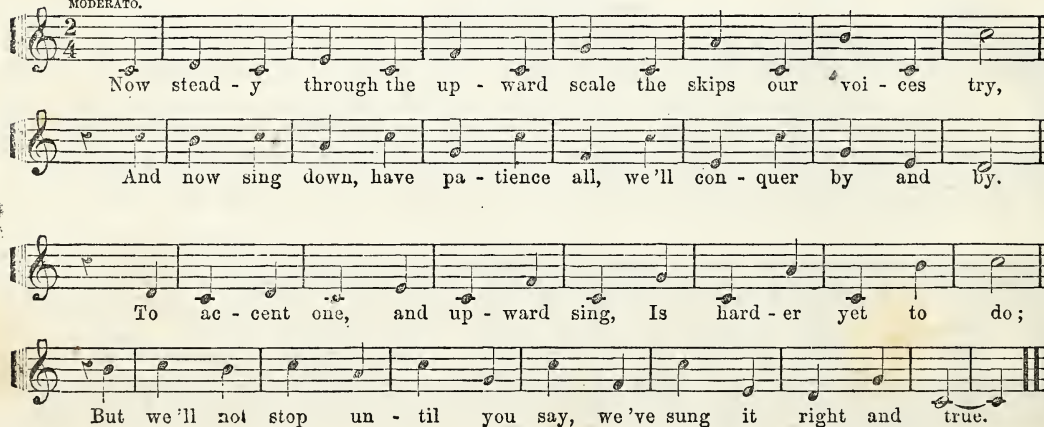
SkipS—Six and Four.



Float-ing a-way, Beau-ti-ful spray, From the bright wa-ter-fall,  
Glad in its play, Yes, from the bright wa-ter-fall, Glad in its play.

No. 31.  
MODERATO.

Recapitulation.



Now stead-y through the up-ward scale the skips our voi-ces try,  
And now sing down, have pa-tience all, we'll con-quer by and by.  
To ac-cent one, and up-ward sing, Is hard-er yet to do;  
But we'll not stop un-til you say, we've sung it right and true.



No. 32.

"MUSIC EVERY WHERE." - Extended Scale (upper).

NOTE. Do not let the chest voice be carried so high as to be harsh, generally not above F or G.

First. ALLEGRETTO.

Second.

1. Mu - sic in the val - ley, Mu - sic on the hill, Mu - sic in the  
 2. Mu - sic by the fire - side, Mu - sic in the hall, Mu - sic in the  
 3. Sing with joy - ful voi - ces, Friends and loved ones dear; Let dis - cord and  
 Third.

wood - land, Mu - sic in the rill; Mu - sic on the moun - tain,  
 school - room, Mu - sic for us all; Mu - sic in our sor - row,  
 trou - ble nev - er en - ter here; Join the hap - py cho - rus,

Mu - sic in the air, Mu - sic in the true heart, Mu - sic ev - 'ry where.  
 Mu - sic in our care, Mu - sic in our glad - ness, Mu - sic ev - 'ry where.  
 Of all na - ture fair, Swell the glo - rious an - them, Mu - sic's ev - 'ry where.

## No. 33.

ALLEGRETTO.

## THE WILD BIRDS. — Extended Scale (upper).

1. Swift-ly the wild birds are fly - ing, Far ov - er wood - land and plain;  
2. Flow - ers, too, fresh - ly up - spring - ing, Lav - ish their sweetness a - round;

Sweet in this song they are vie - ing, Sum - mer is com - ing a - gain.  
Na - ture with mu - sic is ring - ing, Come let us join the glad sound.

Sweet in this song they are vie - ing, Sum - mer is com - ing a - gain.  
Na - ture with mu - sic is ring - ing, Come let us join the glad sound.

No. 34. "DOWN, DOWN BELOW." — Extended Scale (lower). Unison. Ritardando.

*mf* MODERATO. — Unison.

1. Down, down be - low, Down, down be - low, Where the red groves of the sea cor - al grow,  
2. Down, down be - low, Down, down be - low. On the pale sands where the deep waters flow,

Wa - vy and bright in their beau-ti - ful green, Flow - ers of o - cean are rest - ing se - rene;  
Shells of the o - cean, of beau-ti - ful hue Rest in pro - fu - sion far, far from our view;

Far down be - low Sea flow - ers grow, Far down be - low, Far down be - low.  
Down, down be - low Deep wa - ters flow, Down, down be - low, Down, down be - low.

## No. 35.

## "COME, FOLLOW WHERE WE GO."—For Rests.

NOTE. Let the third part of this section be sung the first time through alone.

ALLEGRETTO.

Whither? Whither? Whither?

Come, fol - low where we go; Come, fol - low where we go; Come, fol - low; come,

Whither? Please to let us know. O, yes, we'll go. O,

fol - low; come, fol - low where we go. We'll go the sor'wing heart to cheer, We'll

yes; we'll go. O, yes, O, yes, we'll nev - er fear to fol - low where you go.

go to wipe the fall - ing tear. O, come, then, all, and nev - er fear to fol - low where we go.

No. 36.

"OUT ON THE PRAIRIE." - Eighth Notes.

MODERATO.

1. Out on the prai - rie, Out on the prai - rie, Out on the prai - rie,  
 2. Come to the prai - rie, Come to the prai - rie, Come to the prai - rie.

There is where I dwell; To the crowd-ed ci - ty, To the crowd-ed  
 Reach-ing far and wide; Leave the crowd-ed ci - ty, Leave the crowd-ed

ci - ty, To the bu - sy throng, I say fare well.  
 ci - ty, Leave the bu - sy throng, And all its pride.



**No. 37. "WHERE THE WARBLING WATERS FLOW."— Eighth Notes, Two to a Syllable.**

ANDANTE CON GRAZIA. (Gentle, Smooth and Graceful.)

1. Where the war-bling wa-ters flow, And the for-est flow-ers grow;  
 2. Where for ev-er mu-sic floats From the woodland songster's notes;  
 3. Wea-ri-ly our days have fled, Full of care each hour has sped,

Where no sul-try heats in-vade, Rest we in the qui-et shade.  
 Where from care and stud-y free, Rest we 'neath the wav-ing tree.  
 Now we cast them all a-way, Rest we here this sum-mer day.

**No. 38.**

ANDANTINO GRAZIOSO.

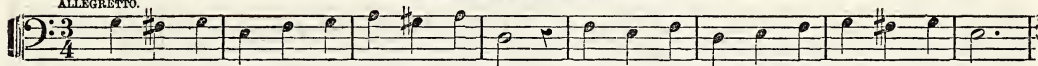
**CHROMATIC SCALE.— Sharp Four and Sharp Two.**

1. Gracc-ful wil-low bend-ing low O'er the streamlet's gen-tle flow,  
 2. So may we, with mod-est mien, Near the stream of truth be seen,

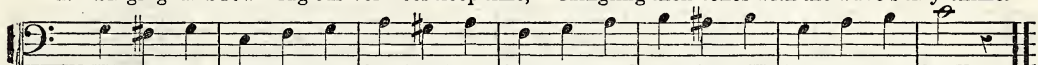
Ev-er yield-ing, ev-er sway-ing, When the breez-es blow. . . .  
 Yield-ing to the breath of good, with Con-fi-dence re-ene. . . .

No. 39.  
ALLEGRETTO.

Sharp Five and Sharp Six.



1. Gay-ly our light bark is shooting a-way, O-ver the waves of our beau-ti-ful bay.  
2. Singing and row-ing our voi-ces keep time, Mingling their tones with the wave's tiny chime.



Sunbeams are danc-ing in rip-ples a-round us, As bright-ly the glad wa-ters play.  
Sing-ing and row-ing, our lit-tle boat throwing The spray of the light foam-y brine.

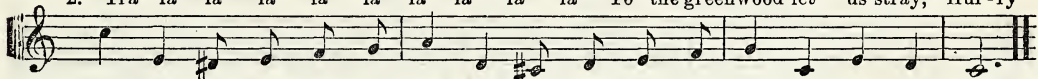
No. 40.

ALLEGRETTO E STACCATO.

Sharp One.



1. Tra la la la la la la la la la On the wings of joy we fly, Come a-  
2. Tra la la la la la la la la la To the greenwood let us stray, Hur-ry

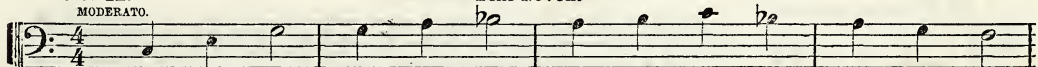


way, with mer-ry, mer-ry songs, With mer-ry, mer-ry songs our voic-es try.  
on with hap-py, hap-py hearts, With hap-py, hap-py hearts we'll pass the day.

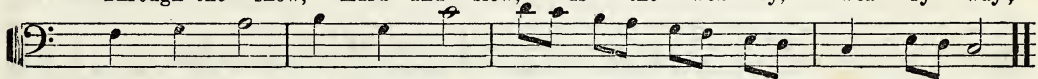
No. 41.

MODERATO.

Flat Seven.



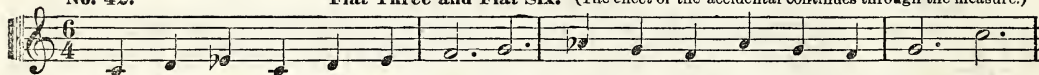
Through the snow, Hard and slow, Is the wea-ry, wea-ry way;



But with home, Joy will come Haste we then with-out de-lay.

## No. 42.

Flat Three and Flat Six. (The effect of the accidental continues through the measure.)



1. Mournful - ly, mournful - ly sing, The beau - ti - ful sum - mer is gone, And  
 2. Mem - o - ries, mem - o - ries dear, Come bringing the sum - mer a - gain; But



fit - ful - ly, fit - ful - ly sigh - ing, Autumn winds wander a - long.  
 O, how the scat - ter - ing leaves Pro - claim that their coming is vain.

No. 43.  
MODERATO.

Accidentals—Continue BEYOND THE MEASURE when no tone of different pitch intervenes.



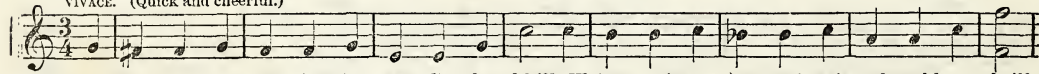
1. Take good care; let cau - tion mark the way our foot - steps go;  
 2. So in sing - ing— take good care to let our tones be true;



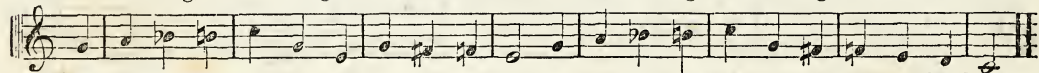
There are pit - falls in our path that we must learn to know.  
 Flats and sharps will try us oft, tho' we our best may do.

No. 44.  
VIVACE. (Quick and cheerful.)

Natural. Choice Notes.



We're coming, we're coming from woodland and hill. We're coming we're coming from brooklet and rill,

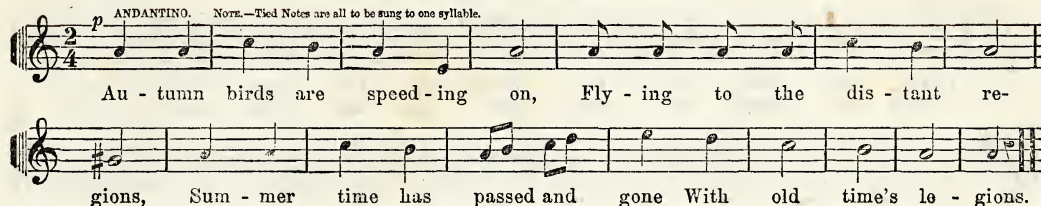


We'll join in your dance, and we'll join in your song, We'll join in whate'er you do all the day long.

No. 45.

Minor Scale.

*p* ANDANTINO. Note.—Tied Notes are all to be sung to one syllable.




Au - tumn birds are speed - ing on, Fly - ing to the dis - tant re - gions, Sum - mer time has passed and gone With old time's le - gions.

No. 46.  
MODERATO.

HARK! THE RAIN-DROPS. Marcato.

*p* CRES. - - - - -



1. Hark! the ti - ny rain-drops fall - ing in the for - est shade, Nearer now as  
2. Hush'd the plaintive note of bird in woodland and in dell, While the mellow

Dim.

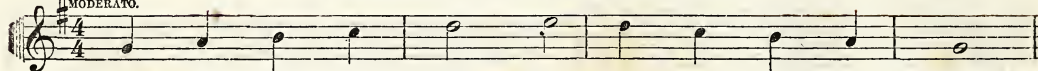


blows the wind from yonder distant glade, Come the gentle sounds as't were by fairy footsteps made.  
tones we hear of yonder village bell, Mingling with the rain-drops soft, of peace and joy they tell.

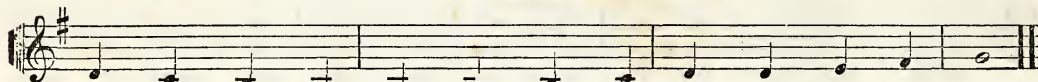


No. 47.  
 MODERATO.

Transposition of the Scale. Scale of G Major.



1. In the scale of G, come, try the tones to know:  
 2. Now the name of numbers sing, and do not wait:



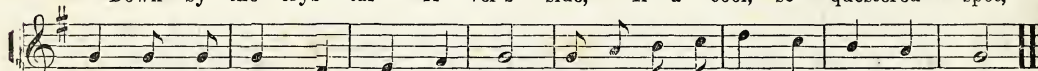
*Sol fa mi re do re mi fa sol sol la si do.*  
 Five, four, three, two, one, two, three four, five, five, six seven, eight

No. 48.  
 ALLEGRETTO.

Exercise. Key of G.



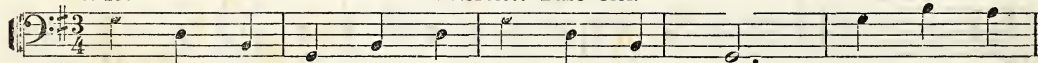
Down by the crys - tal ri - ver's side, In a cool, se - questered spot,



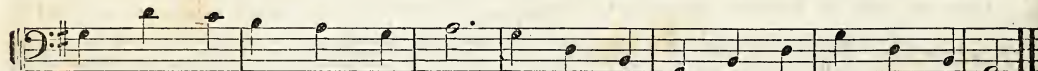
There nev - er bloom - eth flowers of pride. But a - lone the sweet "for - get - me - not."

No. 49.

Exercise. Bass Clet.



Rock - ing and roll - ing, like waves of the sea, Mon - archs of



wood - lands are bow - ing you see, All by the north wind so wild and so free.



No. 50.

"SWEET THE QUIET EVENING."

MODERATO.

1. Sweet the qui - et eve - ning, Soft the part - ing ray, Thanks we give with  
 2. Lull'd by sweetest mu - sic From a thou - sand tongues, Na - ture has night's

hearts and voi - ces For the pleasant day; May we rest se - cure - ly Thro' the hours of  
 choir a - wak - en'd For an evening song; While we sing her praises, Who this care has

night, Strengthened be for du - ties com - ing With the morning light.  
 given, Let us all with deep e - mo - tion Raise our hearts to heav'n.

## No. 51.

## "MERRY MAY."

*ALLEGRETTO.*

1. Mer-ry May, merry May, We will lightly sing, yes, lightly sing, Merry May, merry  
2. Winter's past, spring at last, With its blossoms crowned, spreads joy around, All is gay, merry

*FINE.*

May, We will sing thy welcome lay. Tra la la, la la la, la la  
May, &c.

*DA CAPO.\**

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

\* "FINE," signifies the end or close of the melody. "DA CAPO," or "D. C.," the head—return to the beginning.

No. 52.

"UP IN THE MORNING SO EARLY." Sharp Four.

*ALLEGRETTO.* *p* *m* *Cres.*

1. Up in the morning so early, Roses with dew-drops are pearly, Rise and away, in the  
 2. Na - ture is gai - ly a - waking, Sleep from your eyelids now shaking, Rise and away, at the

*FINE.* *m*

mellow morning ray, Come, come, come. They who will join in the singing, Cheerful and fresh voices  
 merry call of day, Come, come, come. Come now and join in the singing, Cheerful and fresh voices

*D. C.*

bringing, Hearts full of gladness Eyes without sadness, Ev - er must remember this.  
 bringing, Bright birds are glancing, Glad eyes are dancing, Golden hours of joy and bliss.

No. 53.  
ALLEGRETTO.

## THE LARK. - Varieties of Measure.

1. Gai - ly springs the lark on high, Singing ev - er sweet - ly through the sky,  
2. Well may we from him take heed, As he joy - ous flut - ters o'er the mead,

Ev - er praising Him whose goodness reigns, Filling all the air with pur - est strains.  
And our Maker ev - 'ry moment praise, Who so kind - ly guides us through our days.

No. 54.  
ALLEGRETTO.

## "O'ER PRAIRIE." - Two Beats in a Measure.

1. O'er prairie green and fair We're gal - lop - ing, gal - lop - ing on; As free, as free as  
2. Thro' beds of love - ly flowers We're gal - lop - ing, gal - lop - ing on; As rich as summer



"O'ER PRAIRIE." - Continued.

air, We're gal-lop-ing, gal-lop-ing on; Where-e'er we go no bounds a - rise, Ex-  
bowers, We're gal-lop-ing, gal-lop-ing on; Tho' ev - 'ry seed by na - ture's hand Was

cept the blue and cloudless skies, We're galloping, gal-lop-ing on, We're gal-lop-ing, gal-lop-ing  
scat-ter'd o'er this good-ly land, We're galloping, gal-lop-ing on, We're gal-lop-ing, gal-lop-ing

*Dim.* on, We're gal-lop-ing, gal-lop-ing, gal-lop-ing, gal-lop-ing, gal-lop-ing, gal-lop-ing on.  
on, We're gal-lop-ing, gal-lop-ing, gal-lop-ing, gal-lop-ing, gal-lop-ing, gal-lop-ing on.



## No. 55.

## "COME SING THE SIXTEENTH NOTES." — Sixteenth Notes.

MODERATO.

1. Come, sing the six-teenth notes, La la la la la la la la. Yes, we'll all sing the  
2. Come, &c. O yes, once more the

sixteenth notes, La la la la la la la la. Care-ful be the time to guard,  
sixteenth notes, La la la la la la la la. Make no motion with your head,

And it is not ve-ry hard, Nei-ther slow nor ve-ry fast, Keep your breath until the last,  
Gent-ly move your hand instead, Let your feet be al-so still, You can do it if you will,

"COME, SING THE SIXTEENTH NOTES." - Continued.

Every word distinctly call, And then it is not hard at all, To sing re mi fa sol la si do.  
 Every word distinctly call, And then it is not hard at all, To sing re mi fa sol la si do.

The image shows two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of sixteenth notes. The bottom staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

No. 56.

MODERATO.

THE SKATERS.

1. See how mer-ri-ly the skat-ers go, Glanc-ing quick-ly o'er the ice and snow;  
 2. See how mer-ri-ly the time goes by, There is beau-ty in a win-try sky;

The image shows two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The bottom staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

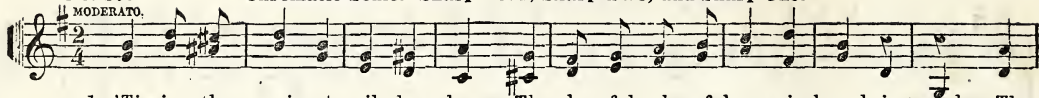
While like diamonds in the for-est trees, The crys-tal drops are wav-ing in the breeze.  
 Though the summer wears a ver-dant hue, The win-ter brings a mer-ry sea-son, too.

The image shows two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The bottom staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

## No. 57.

## Chromatic Scale. Sharp Four, Sharp Two, and Sharp One.

MODERATO.



1. 'Tis in the qui - et vil - lage home, The cheerful, cheerful song is heard, is heard ; The  
 2. Come, listen to the warbling notes, The mellow, mellow strain so dear, so dear ; And



- heart's melo - dy is oft - en there, Like happy, happy song of bird. . .  
 come, join the har - mo - ny so sweet, 'T will banish every care and fear. . .

## No. 58.

## Flat Seven, Flat Three, Flat Six, and Flat Five.

ALLEGRETTO.

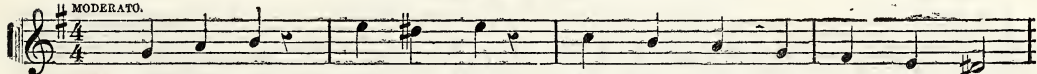
1. Beau - ti - ful sea, Beau - ti - ful sea ! Foaming and free, Foaming and free ;  
 2. O - ver the deep, O - ver the deep, Stormy winds sweep, Stormy winds sweep ;

Oh, how I love on thy bosom to roam : There is my resting-place, there is my home.  
 But in our good ship the danger we'll brave, Flying away o'er the foam-crested wave.

No. 59.

MODERATO.

"COMES THE RAIN."—Scale of E Minor.



1. Comes the rain Down a - main, Hear it on the win - dow pane;  
 2. Rush - ing by Sad winds sigh, On their wings the rain drops fly;

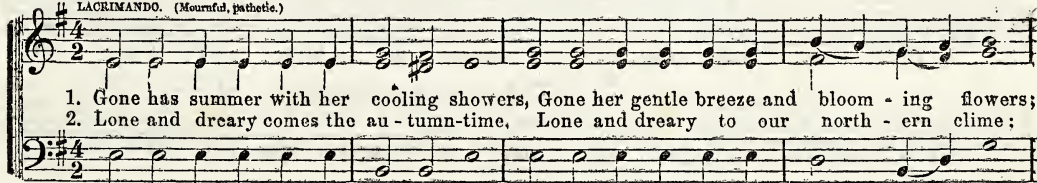


Hear it pat - ter sad - ly, Hear it pat - ter mad - ly, Hear it on the window pane.  
 Hear them moaning sadly, Hear them rushing madly, Hear the driving au - tumn rain.

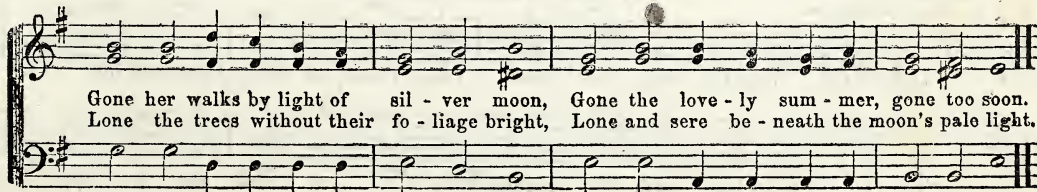
No. 60.

LACRIMANDO. (Mournful, pathetic.)

"GONE HAS SUMMER." Scale of E Minor.



1. Gone has summer with her cooling showers, Gone her gentle breeze and bloom - ing flowers;  
 2. Lone and dreary comes the au - tumn-time, Lone and dreary to our north - ern clime;



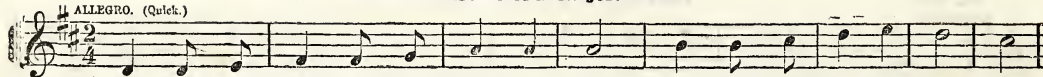
Gone her walks by light of sil - ver moon, Gone the love - ly sum - mer, gone too soon.  
 Lone the trees without their fo - liage bright, Lone and sere be - neath the moon's pale light.



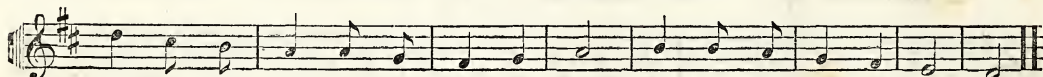
## No. 61.

ALLEGRO. (Quick.)

## Scale of D Major.



1. Now we have come to the key of D, Sing, sing it out with vig - or,  
 2. Now do re mi mi fa sol sol sol; Stronger if you are a - ble,

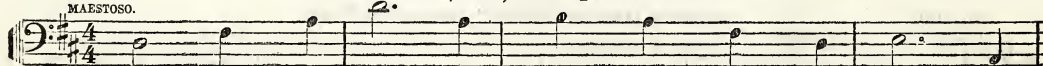


Join ev - ery voice of the com - pa - ny, Air, Al - to, Base and Ten - or.  
 Do si la sol sol fa mi fa sol, Base, Sec - ond, Third, and Tre - ble.

## No. 62.

MAESTOSO.

## One, Three, Five, and Eight.—Base Clef.



1. Lift up the song, the song of love and joy, All

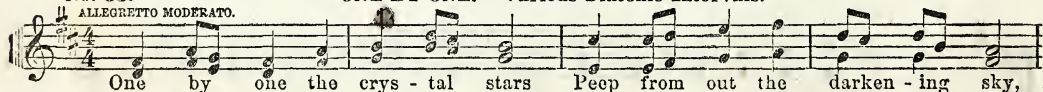


na - ture's voi - ces join in hap - pi - ness with - out al - loy.

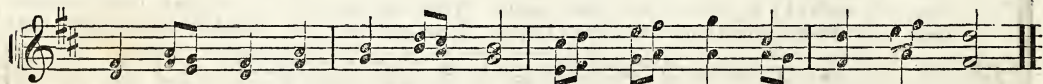
## No. 63.

ALLEGRETTO MODERATO.

## "ONE BY ONE."—Various Diatonic Intervals.



One by one the crys - tal stars Peep from out the darken - ing sky,



Till the som - ber earth is arched With a jew - eled can - o - py.



No. 64.

"HOW THE MERRY WIND BLOWS."

ALLEGRETTO.

FINE.

1. How the merry wind blows o'er the meadow so green, Come away, come away, come away!
2. See the waving trees bow on the hill-side and plain, Come away, come away, come away,

come a - way!

Second Voice.

'Tis the loveliest morning that ever was seen, Come away, come away, come away,  
They invite us to roam to the old haunts again, Come away, come away, come away,

Tra la

come away,

la la la la la, Come a - way,

Tra la la la la la la la, Come a - way.

Come a - way.

come a - way.

## No. 65.

MODERATO.

## "ONE BY ONE." — Dotted Quarter Notes.

1. One by one. Our life's but tri - fles, Quick - ly com - ing, quick - ly passed, — Keenest woes are  
 2. One by one. The rain - drops, fall - ing On the scorch'd and dy - ing flower, Lift its tin - y  
 3. One by one. Time's passing numbers Mind us that our three - score years Fast are pass - ing,

but an instant, And our cares can nev - er last. Time is made of smallest atoms, Gather'd  
 fad - ed blossoms, Like a spell of mag - ic pow'r; So in life, each soothing accent Pour'd in  
 we retreating From the scenes which life endears. Then, with care, perform each duty, One by

Second Voice.

from the fount of years: And our lives are form'd of min - utes, In - ter - min - gled hopes and fears.  
 love on wail - ing woe, Cheers the heart with rays of sun - shine, Lends to life a brighter glow.  
 one discharge each trust, Heaven shall shower its blessings o'er thee, Earth will bless thee as "the just."

All.

No. 66.

ALLEGRETTO.

"CATCH THE SUNSHINE."

1. Catch the sunshine! tho' it flick-ers Thro' a dark and dis-mal cloud, Tho' it falls so faint and  
 2. Catch the sunshine! tho' life's tempest May un-furl its chill-ing blast, Catch the lit - tle, hope-ful  
 3. Catch the sunshine! don't be grieving O'er that darksome billow there! Life's a sea of storm - y

fee - ble On a heart with sor-row bowed; Catch it quick - ly! it is pass-ing, Pass-ing  
 strag-gler! Storms will not for ev - er last. Don't give up, and say "for - sak - en!" Don't be  
 bil - lows, We must meet them ev - 'ry where. Pass right thro' them! do not tar - ry, O - ver

rap - id - ly a - way; It has on - ly come to tell you There is yet a brighter day.  
 gin to say "I'm sad!" Look! there comes a gleam of sun-shine! Catch it! oh, it seems so glad!  
 come the heav-ing tide, There's a spark-ling gleam of sun-shine Waiting on the oth-er side.

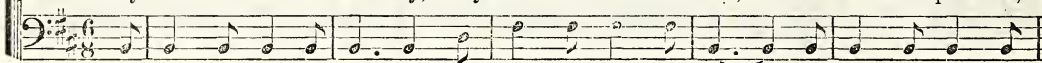
## No. 67.

## "I HAVE NO MOTHER NOW." — For the Practice of the Relative Minor.

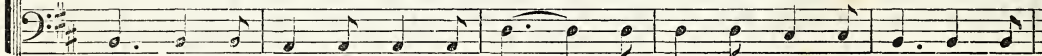
CON MOTO. (With Motion)



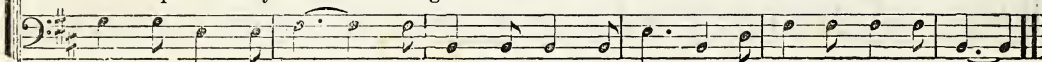
1. I hear the soft wind sigh-ing, Thro' ev - ery bush and tree;.. Where now her form is
2. I see the pale moon shining Up - on the white head-stone; The rose-bush round it
3. My heart is ev - er lone - ly, My life is drear and sad;.. 'Twas her dear presence,



ly - ing. A way from love and me, ... Tears from mine eyes are start - ing, And  
twin - ing, Is here, like me, a - lone, .. And just like me arc weep - ing, Those  
on - ly, That made my spi - rit glad, .. From morn - ing un - til ev - en, Care



sor - row shades my brow; Oh, wea - ry was our part - ing—I have no mother now. .  
dew-drops from the bough; Long time has she been sleeping—I have no mother now. .  
rests up - on my brow: She's gone from me to heav - en—I have no mother now. .





No. 68.

"THE MERRY HEART."—For Practice in Chromatic Tones.

ARIOSO. (Light, airy.)

1. 'Tis well to have a mer - ry heart, How - ev - er short we stay; There's  
 2. There's beauty in the mer - ry heart, A mor - al beau - ty, too; It  
 3. The sun may shroud it - self in cloud, The tem - pest wrath be - gin; It

wisdom in a mer - ry heart, Whate'er the world may say. Old Discontent may lift his head, And  
 shows the heart's an honest heart, That's paid each man his due, And lent a share of what's to spare, De-  
 finds a spark to cheer the dark, Its sunlight is within; Then laugh away, let others say What-

find out many a flaw, But he who has a merry heart E'en dis - con - tent may thaw.  
 spite of wisdom's fears, And makes the cheek less sorrow speak, The eye weep fewer tears.  
 e'er they will of mirth; Who laughs the most may truly boast He's got the wealth of earth.



## No. 69.

ANDANTINO.

Key of A Major. (Do not let the Voices be strained to reach the high notes.)

Light - ly my boat I row O'er the lake, As calm - ly the breez - es blow,  
Ripples make; O how beau - ti - ful, beau - ti - ful is thy beam, Moon of the sil - ver - y light!

## No. 70.

ANDANTINO.

One, Three, Five, and Eight.—(All should be able to read from the Base Clef.)

Sail - or on the track - less o - cean, Brav - ing oft its per - ils dark;  
When the night - ly thun - ders peal - ing, Wakes to wrath the foam - ing sea,  
When the waves, in wild com - mo - tion, Dart a - round thy trembling bark;  
Many a heart with anx - ious feel - ing Fond - ly waits and prays for thee.

## No. 71.

GRAZIOSO.

Various Diatonic Intervals.

1. Wa - vy and bright in sum - mer air. Like a still sea, when the wind blows fair,  
2. Soft whispers pass from shore to shore. Like a still heart, yet de - sir - ing more;  
And its soft breathing has scarcely curled This green highway to an unknown world—  
Who then can see it, and be for - lorn, Wan - der - ing on thro' the wav - y corn.

No. 72.

"GO FORTH TO YOUR PLACE," - Dotted Eighth Notes.

TEMPO DI MARCIA. (Marching time.)

1. Go forth to your place in the conflict, Go forth to the field of the strife; There's work for the strength  
 2. Go forth from the town and its millions, Go forth from the green mountain side, And nerving your soul

of your spirit, A work that will end but with life. Go forth from your day dreams & slumbers, Go forth from the light  
 and its pinions, Go forth from the wild ocean tide. Let thoughts of the past never keep you, Nor dream of the fu-

of your home; The foemen are strong in their numbers, Your armor you've not girded on.  
 ture delay; "The past and the future are nothing On face of the sterner to-day."

## No. 73.

CON SPIRITO.

## "MAKE YOUR MARK."

1. In the quarries should you toil—Make your mark; Do you delve upon the soil? Make your  
 2. In the strife for learning's prize—Make your mark; If in earnest to be wise—Make your  
 3. Life is fleeting as a shade—Make your mark; Marks of *some kind must* be made—Make your

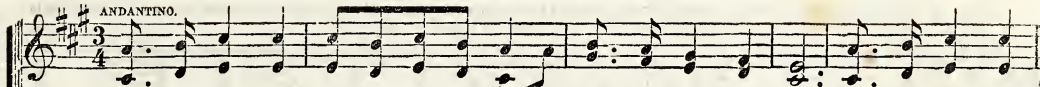
mark! In what - ev - er path you go, In what - ev - er place you stand—Moving  
 mark; In your school-day's precious hours, Or in af - ter search for fame, Keep in  
 mark; Make it while the arm is strong, In the golden hours of youth: Never

swift, or moving slow; With a firm and honest hand—Make your mark! Make your mark!  
 action all your pow'rs, For a good and no - ble name; Make your, &c.  
 never make it wrong; Make it with the stamp of *truth*—Make, &c.

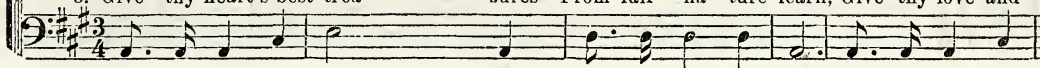
No. 74.

"SEE THE RIVERS FLOWING."

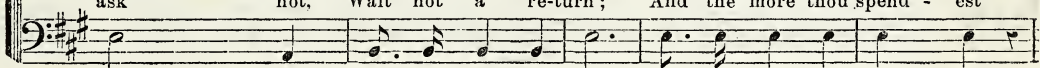
ANDANTINO.



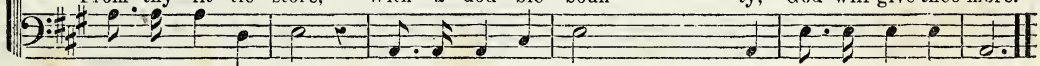
1. See the riv - ers, flow - ing Downward to the sea, Pour - ing all their  
 2. Watch the princely flow - ers, Their rich fragrance spread, Load the air with  
 3. Give thy heart's best trea - sures—From fair na - ture learn, Give thy love and



treasure - s, Boun - ti - ful and free; Yet to help their giv - ing,  
 perfume - s, From their beau - ty shed; Yet their lav - ish spend - ing,  
 ask not, Wait not a re - turn; And the more thou spend - est



Hidden springs a - rise, Or, if need be, show - ers Feed them from the skies.  
 Leaves them not in dearth, With fresh life re - plen - ished By their mother earth.  
 From thy lit - tle store, With a dou - ble boun - ty, God will give thee more.





## No. 75.

## "LEAVES ARE FADING."

NOTE. It will be perceived that the exercises of the different keys generally close with minor and chromatic lessons. If the class is sufficiently advanced these will repay careful practice.

1. Leaves are chang - ing, chang - ing, Ev - ery day we see, Whis - pering warn - ings,  
 2. Leaves will with - er, with - er, When the cold winds blow! Joys are nev - er

warn - ings, "Hopes are van - i - ty."... Leaves are fad - ing, fad - ing,  
 nev - er Con - stant here be - low!... Mor - tal! heed it, heed it,

At the Frost King's breath! Friends are leaving, leaving, At thy call, oh Death!  
 'Tis the voice of doom! "All must slum - ber, slum - ber, In the si - lent tomb!"



No. 76.

"LITTLE ROSE,"—Chromatic Lesson. Double Sharp.

SEMPRE MARCATO. (Marked throughout.)

1. She comes with fairy footsteps light, Softly their echoes fall; And her shadow plays like  
 2. The summer flowers are clustering thick Around her dancing feet, And up - on her cheek the  
 3. She comes in bright rob'd in - no-cence, Unsoiled by blot or blight, And she passeth by our

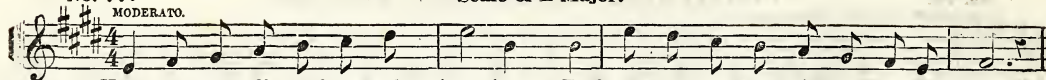
summer shade A - cross the garden wall. The golden light is dancing bright, 'Mid  
 summer breeze Is breathing soft and sweet. The ve - ry sun - beams seem to stay A -  
 wayward path, A gleam of an - gel light. Oh! blest is childhood's sun-ny time, The

mazes of her hair, And her fair young locks are waving in The wooing of the air.  
 bove that ho-ly head, And the wild flowers at her coming, too, Their richest fragrance shed  
 gift of heavenly love; Ev - er standing 'tween our worldly hearts And better hearts above.

## No. 77.

MODERATO.

## Scale of E Major.



Here are we all to learn of sing - ing, To learn to use our voic - es true and right;



Don't be afraid to make a noise, then Come, swell the joyful chorus with your might.

## No. 78.

ALLEGRETTO.

## One, Three, Five, and Eight.



Mer - ry sum - mer weather, All things bright and gay, Thro' the field to-geth - er

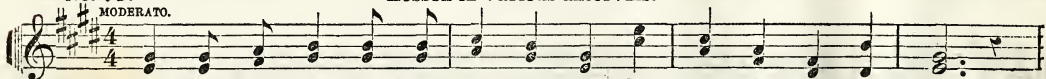


Light hearts wend their way, Thro' the field and meadow fair, We love to wend our way.

## No. 79.

MODERATO.

## Lesson in Various Intervals.



1. List! 'tis the voice of the mer - ry chime That comes the green hills o'er,  
2. Sweet is the sound as it joy - ful rings, Each tone is full of glee;



Sing - ing a song of the old - en time, And hap - py days of yore.  
Gent - ly it ech - oes, and wel - come brings Old dreams long past to me.

No. 80.

"BIRD OF HOPE."

MARCATO.

1. Come, sweet Hope, come back to me—Bird of song so blithe and free! Come and fold each  
 2. Bird of Hope, and where art thou? Long, so long thou tar-riest now! Dost thou bide in  
 3. I will fold my hands, and wait For thy com-ing, bird of fate; Till I hear the

snow - y wing Close a - bout my heart, and sing. I will list - en ev - er more.  
 sum - mer bowers, Where the south-ern or - ange flowers, With the ros - es snow - y white,  
 rust - ling sound Of thy pin - ions home-ward bound. Soft - ly—thou art come, I know

Love thee as I loved of yore; Nor in sor-row, doubt, or pain, Will I send thee forth a-gain.  
 In-cense-lad-en, bless the light? Is it there sweet bird of spring, Thou hast plumed thine airy wing?  
 By my sad heart's throbbing so; Thou art come, and ever more, Wilt thou tarry as of yore.

## No. 81.

## "ON THE HEATHER."

ALLEGRETTO.

1. On the heather, where in the sun-beams Wave the flowers to the breeze, Nought is heard, save  
 2. On the heather, I would be roaming, When the summer days are bright, With the birds that

far in the distance, Songs of wild birds from the trees, Softly, gently, softly, gently,  
 far in the distance, Wake their songs of gay de-light, Softly, gently, softly gently,

In the fra-grant sum-mer breeze, Softly, gently, softly, gently, Songs of wild birds  
 In the fra-grant sum-mer breeze, Softly gently, softly, gently, Songs of wild birds



"ON THE HEATHER." — Continued.

from the trees, Nought is heard, save far in the distance, Songs of wild birds from the trees.  
 from the trees, Nought is heard, save far in the distance, Songs of wild birds from the trees.

No. 82.

THE HUNTER RANGER.

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ALLEGRETTO.

1. The hunt - er rang'd, the hunt - er search'd Thro' fields and moun-tains high; The  
 2. The hunt - er heard, the hunt - er stopped, And quick his ri - fle turns, The  
 3. The hunt - er looks, the hunt - er harks, But nought can see or hear, A  
 4. The hunt - er swift, the hunt - er strong, Now aims with fa - tal skill; Had

rab - bit heard, the rabbit sighed, A cru - el death is nigh, A cru - el death is nigh.  
 rab - bit shrinks, the rabbit runs, And hides beneath the ferns, And hides beneath the ferns.  
 sud - den wind sweeps o'er the ferns, The rabbit flees in fear, The rab - bit flees in fear.  
 not the rab - bit feared the wind, He might be living still, He might be liv - ing still.



## No. 83.

## "HAVE YOU SEEN MY LILLIE?"

ANDANTINO GRAZIOSO.

1. Have you seen my Lil - lie, Sweet - est, fair - est, Have you seen my Lil - lie  
2. Love - ly is my Lil - lie, Bright - est, dear - est, Trip - ping like a fai - ry

Pass - ing here to - day? Lil - lie so fair, Lil - lie so gay, Thro' the wood - land,  
O'er the dew - y lea, Gen - tle is she, Mer - ry with glee, By the foun - tain

thro' the val - ley Have you seen my Lil - lie Pass - ing here to - day?  
soft - ly play - ing, Have you seen my Lil - lie Trip - ping o'er the lea?

No. 84.  
MAESTOSO.

“TO ARMS!” Scale of C# Minor.

1. To arms! to arms! our land to save! The fiend In - temp'rance pours his  
2. We'll drive him from our love - ly shore, The dark de - stroy-er of our

cup of woes, And sor - row marks the path in which he goes. To arms, the land to  
so - cial peace, His cru - el reign, his ty - rant pow'r shall cease. To arms, &c.

save, To arms, the land to save, To arms, to arms, the land to save!

No. 85.  
MODERATO.

Key of F Major.

Are the reap-ers bu-sy with the golden grain? Hearest thou the music sweet that  
go-eth with the wain? Floating on the balmy air, a soft me-lo-dious, strain?

No. 86.  
MODERATO.

One, Three, Five, and Eight.

1. There's an-oth-er reap-er, reap-ing oth-er grain, There are oth-er mu-sic tones that  
2. Stays he not for beau-ty, stays he not for youth, Stays he not for hon-or, stays he  
float a-cross the plain, Wea-ri-ly and drea-ri-ly a sad and sol-emn strain.  
not for pure-eyed truth, Young and old are met-ed out a meas-ure of his ruth.

No. 87. "NEVER SAY FAIL."—Various Intervals. (All should sing each part putting them together.)  
ALLEGRETTO MODERATO.

Keep working—'tis wiser Than sitting aside, And dreaming and sighing, And waiting the tide.  
In life's earnest battle They only prevail, Who daily march onward, And never say fail!

No. 88.  
ALLEGRETTO

THE MOUNTAIN HORN.

Second Voice. *All.*

1. The horn, the horn, the clear moun - tain horn, Sweet echoes re-  
 2. A - way! a - way, o'er val - ley and hill, Thy mu - sic is  
 3. The horn, the horn, the sweet mel low horn, A - wak - ing thy

Hark!                      hark!                      moun - tain                      horn,

turn - ing on soft breez - es borne.                      *f* Tra la la, Tra la la la  
 sounding when na - ture is still.                      Tra la la, Tra la la &c.  
 voice at the dawn of the morn.                      Tra la la, Tra la la &c.

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



## No. 89.

MODERATO.

## "HIGH IN THE SUMMER SKY,"

1. High in the sum - mer sky, See the white - cloud sail - ing by; And look, far  
2. Light on the moun - tain's brow, See the white cloud rest - ing now; And look how

Second Voice.

down on the world of green Is its beau - teous shad - ow seen, fair shadow,  
quick - ly it fades a - way, With the fad - ing beams of day, fair shadow,

AL.

Flit - ting in its ra - pid flight so joy - ful - ly, joy - ful - ly, O'er the smiling  
Flitting, &c.



“HIGH IN THE SUMMER SKY.”—Continued.

meadows all so grace-ful - ly, grace-ful - ly, Ev - er bring - ing changes Where so

ra - pid - ly it ran - ges O - ver moun - tain vale, and wav - ing field so fair.

No. 99.

AGITATO. (Anxiously.)

Scale of D Minor.

1. Dark - rob'd night is com ing, Fades the light a - way;
2. Sad the wind is moan - ing O'er the drear - y moor,

Where her shades are fall - ing, Fear as - serts its sway, Fear as - serts its sway.  
 And seems ev - er say - ing, “Sorrow’s at the door,” “Sorrow’s at the door.”

## No. 91.

ALLEGRETTO MODERATO.

## O'ER THE CALM LAKE.

First Voice.

All.

1. O'er the calm lake's sum-mer tide, Hark! dis-tant tones soft-ly glide, While in our  
2. Now the moon with sil-ver light Looks on the still wa-ters bright, Beauti-ful

FINE.

light bark we ride, Far o-ver the deep. O sweet the last part-ing ray  
queen of the night, Smile, smile on the deep. O sweet the last mel-low ray

DA CAPO.

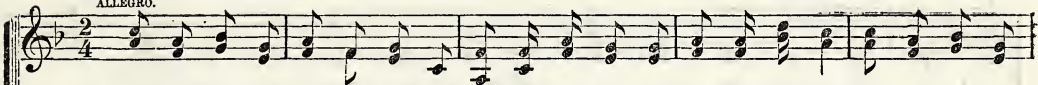
Of summer's day with music's lay Mingling with friends ev-er dear, As onward we sweep.  
That fades a-way! still music's lay, Mingles with tones ev-er dear, As onward we sweep

\* The effect of an Accidental ( $\sharp$  or  $\flat$ ) always continues THROUGH the measure, and into the succeeding one if the first note is on the same degree.

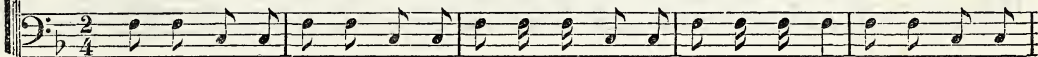
No. 92.

ALLEGRO.

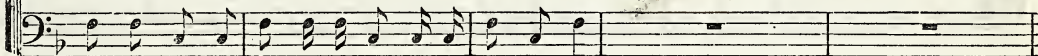
"JOYFUL SING THE SUMMER'S COMING."



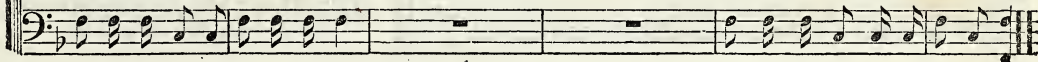
1. Joy - ful sing the summer's coming, Sing, hap - py voices, sing, happy hearts; Old and young with
2. Sweet the wild bird's songs are ringing, Sing, happy voices, sing, happy hearts; Old and young, come



gladness beaming, Come, every one, come, and take your parts. La la la la la la la la la la la, join the singing, Come, &c.



Sing, hap - py voi - ces, sing, happy hearts, La la la la la la la la la la la, Come, every one, come and take your parts. Sing, &c.



## No. 93.

## THE ROSE-BUSH. — The Relative Minor D.

1. A child sleeps un - der a rose - bush fair, The buds swell out in the  
 2. A maid - en stands by the rose - bush fair, The dew - y blos - soms per-

soft May air; Sweet-ly it rests, and on dream-wings flies, To play with the an - gels in  
 fume the air; Press-es the white hand, the throbbing breast, With won - der - ful love's ho - ly

3. A mother kneels by the rose-bush fair,  
 The leaves sigh soft in the evening air;  
 Sorrowing thoughts of the past arise,  
 And sad tears of anguish bedim her eyes:  
 And the years, the years glide by:

Par - a - disc, And the years, the years glide by.  
 rap - ture blest, And the years, the years glide by.

4 All still and lone stands the rose-bush fair,  
 The leaves are whirled in the autumn air,  
 Withered and dead, how they fall to the ground  
 And silently cover a new-made mound.  
 And the years, the years glide by.

No. 94.  
MODERATO.

"SEE THE TINT OF DAY-LIGHT."—Chromatic Lesson in F Major.\*

1. See the tint of day-light, Morn-ing comes a-pace; Floating in the  
2. Rise and hail his com-ing, With a joy-ful lay, See his fai-ry

mist-y blue, Old Phœ-bus shows his face, . . . Old Phœ-bus shows his face.  
coursers speed A-long their shin-ing way, . . . A-long their shin-ing way.

No. 95.  
MODERATO.

Key of B Flat Major.

1. O'er the fair and smil-ing land Rays of sun-light fall; From the fragrant meadow wide  
2. Join your voic-es in the song, Sound it sweet and clear; Summer with her happy birds

Sweet perfumes come to all; From the distant for-est, too, The hap-py song-birds call.  
And blooming flow'rs is here; Sound it forth, the happiest time of all the hap-py year.

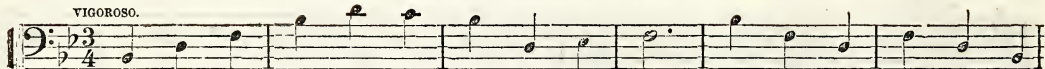
\* All should sing each part before putting them together.



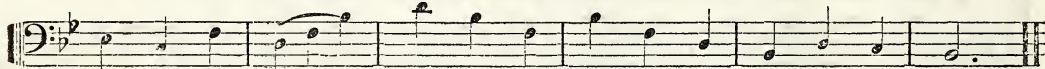
## No. 96.

## One, Three, Five, and Eight.

VIGOROSO.



1. Out on the riv - er so grand and so wide, Borne on the waves of the  
 2. Wait they to sail to a far dis - tant sea, Far from the land of the



bil - low - y tide, . . . See the proud ships as at an - chor they ride.  
 true and the free, . . . Speed ye well, brave hearts, where'er ye may be.

## No. 97.

## Various Diatonic Intervals.

ALLEGRETTO.



I love the light of the bon - ny moon, And I love the dazz - ling



sun, And I al - so love the bright, bright stars, That come forth one by one; I

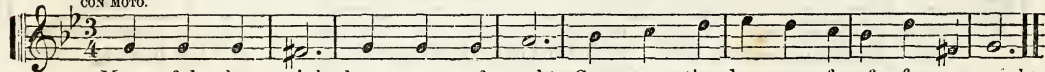


love the glow of the bright, bright stars, As they spar - kle from the a - zure dome.

## No. 98.

## Scale of G Minor.

CON MOTO.



Mourn - ful - ly sigh, breez - es of night, Gone are the dear ones far, far from our sight

No. 99.

A WELCOME TO LITTLE NELL.

ALLEGRETTO.



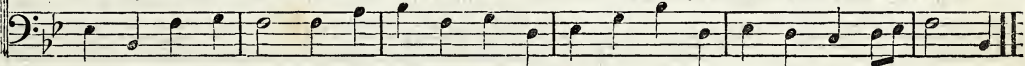
1. Oh! thou art wel-come home a-gain, We lone-ly were with-out thee, The light and mu-sic  
 2. Thou art more wel-come than the rose, Whose per-fumes breathe around thee, For near to ev-ery  
 3. O come, and wan-der forth once more, Be-side the qui-et riv-er, Where, on the dear fa-



of the Spring Are ev-er round a-bout thee. We pause up-on the dew-y lawn, To  
 lov-ing heart Af-fec-tion's chain hath bound thee. 'Tis joy to see thee once a-gain, In  
 mil-iar scenes, The rays of sun-set quiv-er. Yes! thou art wel-come home a-gain, We



lis-ten to thy sing-ing; We hear at eve, or ro-sy morn, Thy mer-ry laughter ring-ing.  
 old, fa-mil-iar plac-es, A-gain to note thy sun-ny smile, And well-re-mem-bered gra-cies.  
 lone-ly were with-out thee, The light and mu-sic of the Spring Are ev-er round a-bout thee.



## No. 100.

## "TRAMP, TRAMP."

ALLEGRETTO.

1. Tramp, tramp, tramp, tramp, March-ing on in or - der firm Till  
2. Tramp, tramp, tramp, tramp, Strong and fear - less are their hearts, As

Tramp, tramp, tramp, tramp,

halt is the word; Then tramp, tramp, tramp, tramp,  
on - ward they go; Then tramp, tramp, tramp, tramp,  
tramp, tramp, tramp, tramp,

O - ver hill and mountain steep Their hea - vy tread is heard; Now the trum - pet's sound-ing  
Up the wild and rugged steeps, Where torrents quick - ly flow; Now the trum - pet's sound-ing

"TRAMP, TRAMP." - Continued.

Cheer - i - ly, cheer - i - ly on, And gal - lant steeds are bound - ing,  
 Cheer - i - ly, &c.

Cheer - i - ly, cheer - i - ly on, But tramp, tramp, tramp, tramp,  
 Cheer - i - ly, &c.

tramp, tramp, tramp, tramp,

Ev - er on, o'er vale and hill, Their stea - dy course they keep.  
 Ev - er on, &c.

\* The figure 3 over three notes indicate that they are to be sung in the time of two.

## No. 101.

## TO MY BROTHER.

ANDANTINO.

1. Oh, many a time the sum-mer winds Have rustled ripe the grain; And many a time the  
 2. The birds that fled our with-ered woods Some glorious island found, Where blushing boughs are  
 3. God bless'thee, gen-tle broth-er Ralph! Where'er thy lot be cast— Still may the an-gel

scar-let leaves Have fall-en with the rain, And many a time the sweet, sweet birds Have  
 thick with flowers, And hills are sum-mer crown'd; But mourn-ful, in a lone-ly land, My  
 of His love Walk with thee to the last! And when, like au-tumn birds, we go A-

gone a-cross the sea, Since with a hea-vy heart, dear Ralph, I left my home and thee!  
 life hath flowed for me, Since with a hea-vy heart, dear Ralph, I left my home and thee!  
 cross death's solemn sea, Oh, may the coun-try of the blest, Our hap-py Island be!



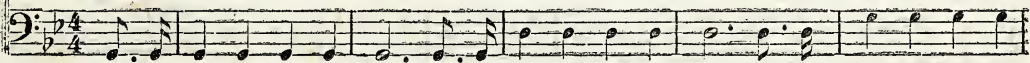
No. 102.

"IN THE DARK NOVEMBER SKY."—The Relative Minor G.

ALLEGRETTO.



1. In the dark No-vem-ber sky See the rain-cloud gathering high, Hear the chill wind bearing  
 2. Tho' the dark days come to all, And the precious leaflets fall, And the hopes we've cherish'd



far a - way The dead leaves' trembling sigh. But the heart can bear its pain, In the  
 slowly fade, 'Neath sorrow's blighting pall; Yet the heart can bear its pain, In the



cold No - vem-ber rain, For hope shall cheer us on our way, 'Till sunshine comes again.  
 cold No - vem-ber rain, &c.



## No. 103.

## "THERE'S A BRIGHT, GLORIOUS DAWNING."

MAESTOSO.

1. There's a bright, glorious dawning For the new coming day ; It will have a glad morning, Us to  
 2. There's a bright, glorious gleaming In the clear eastern blue ; It is Friendship's star beaming, As it.  
 3. There's a bright, golden shading O'er the far western crest ; For the warm sunlight fading, Now is

cheer on our way. Then look a-loft, with Hope's bright eye, And think no more of troubles nigh, But  
 comes in - to view. Then wreathe thy heart around with joy, And twine it not with gross alloy, For  
 sink - ing to rest. So may it be when life doth end, That hope shall cheerthy sorrowing friend, And

rise above this world of care, And place thy thoughts on things more fair, on things more fair.  
 this bright star's fond cheering beams Shall be to thee as "living streams," as "living streams."  
 like the clouds in western sky, Grow brighter at the last "good-by," the last "good - by."

No. 104.

"HARK! 'TIS THE FAIRIES SONG."—

For Practice in Time-keeping, and Delicacy of Expression.

ALLEGRETTO E LEGGIERO.

1. Hark! hark! 'tis the fai - ries' song, Hark! As quick - ly they fly a - long, Hark! They  
 2. Come forth in the soft, clear light, Come, Of mid - sum-mer's star-ry night, Come; See

Hark!

Hark!

flut - ter on the moonbeams, Dancing on the fountain, Flutter and mer - ri - ly play;  
 sparkling o'er the fountain, Fairy le - gions danceing, Gai - ly in sil - ver - hued spray;

List! list! to their el - fin note, List! As light on the air they float, List! The  
 and list! to their el - fin note, &c.

List!

List!

## "HARK! 'TIS THE FAIRIES' SONG."—Continued.

ti - ny trumpets sounding. Flower spir - its walk - ing, Lis - ten as they pass a -

*Dim. e rall.*

way, A - way, . . . . . A - way, . . . . .  
A - way. . . . . A - way.

A - way, a - way, A - way, a - way.

No. 105.  
MODERATO.

## Key of E Flat Major.

Morning bursts up - on the moun - tains, Where the red deer leads her young.

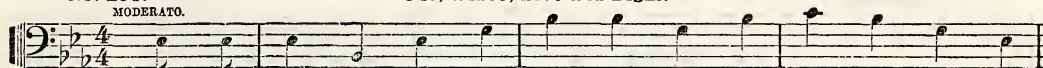
By the brook - let's sparkling fountains, Flow - ing reeds and rocks a - mong.



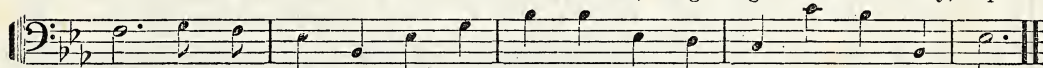
No. 106.

One, Three, Five and Eight.

MODERATO.



1. Morn - ing dawns o'er high and low - ly, Wak - ing light, and life, and  
 2. And the toil - er to the mea - dows, Sing - ing cheer - i - ly, pro -



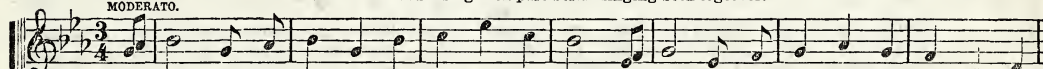
love, While the sun-beams, stretching slow - ly, From the east - ern light-fount moves.  
 ceeds, Lab'ring till be - hind the hill-tops In the west, the sun re - cedes

No. 107.

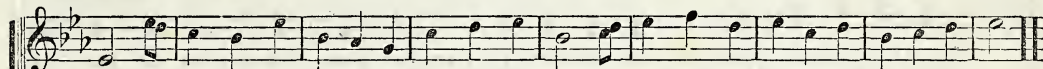
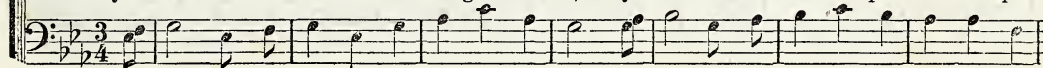
Various Diatonic Intervals.

MODERATO.

NOTE. All should sing each part before singing both together.



1. They come when the sunlight Is bright on the mount; They come when the moonshine Is white on the  
 2. They come when the low breeze Is fanning the leaves; They come when the flower-cup The dew-drop re -



fount; At morn and at even, By minutes and hours, But not as they once were, Of birds and of flowers.  
 ceives; By night's noontide silence, By day's noontide hum, And at times, oh! how deeply and darkly they come.



## No. 108.

ALLEGRETTO.

## THE WAY-SIDE WELL.

1. Oh, the pret - ty way - side well, Wreathed about with ros - es, Where be-guiled with  
 2. Treads the drov - er on the sward, Comes the la - borer to thee, Free as gen - tle  
 3. Fair the greet - ing face as - cends, Like a Na - iad daugh - ter, When the peas - ant

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

Wave thy bor - der grass - es, By the dust - y trav - 'ler seen, Sigh - ing as he pass - es.  
 Many a murmured bless - ing, And en - joy - est in thy turn, In - no - cent ca - ress - ing.  
 Glancing o'er the mea - dow, Sweet shall fall the whispered tale, Soft the dou - ble shad - ow.

No. 109.

ALLEGRETTO VIVACE.

"DON'T YOU SEE ME COMING."—The Song of the Bobolink.

[By permission of Messrs. H. TOLMAN & Co., Boston.]

1. Don't you see me com - ing, com - ing, com - ing right a - long? Here's the lit - tle grass - y mead - ow,  
 D. c. Don't you see me com - ing, com - ing, com - ing right a - long? Here's the lit - tle grass - y mead - ow,  
 2. I've been wink - ing, blink - ing, prink - ing, ev - er since the morn, Wait - ing for the men to go, and  
 D. c. Don't you see, &c.  
 3. Bob - o' - Liu - kum, Lin - kum, Nin - kum, all in black and gold, We must have our break - fast soon, or  
 D. c. Don't you see me go - ing, go - ing, go - ing right a - long? There's a chance, the men are off, and

FINE.

now I'll sing my song. I am Mis - ter Bob - o' - Lin - kum, that I s'pose you know,  
 where my folks be - long. Blit - sey Lee - die's wait - ing, too, but nev - er makes a sound,  
 leave that field of corn. Pret - ty lit - tle Blit - sey Lee - die, sit - ting on the nest,  
 I shall have to scold.  
 so I'll stop my song.

DA CAPO.

Blit - sey Lee - die is my wife, she's in the grass be - low, yes, yes, yes,  
 She's a mod - est lit - tle thing, and wears the rus - set gown, yes, yes, yes,  
 Thinks if she takes care the house that I can do the rest, yes, yes, yes,

## No. 110.

## "AWAY IN THE DIM OLD FOREST."—Chromatic Tones.

CANTABILE.

1. A - way in the dim old for - est, 'Mid mountains so stern and gray, Lies sparkling a placid  
2. Far, far in the shady wood-land, We wander'd a summer's hour, When bright were the golden

lake - let, All hid from the light of day. Hemlocks with their drooping branches Dark  
ar - rows As sun - set with - in the bowers. We saw, when the drooping branches Dark

shades on its surface make, But pure are the crystal waters, Down deep in the forest lake.  
shades, &c.



No. 111.

MODERATO.

"FAREWELL." - Relative Minor C

1. Farewell, farewell! The part - ing hour is nigh, May peace and joy at - tend thee on thy  
 2. Farewell, farewell! When o'er the mighty deep, By gen - tle gales thy gal - lant bark is

way, Our kind - est wish - es Ev - er with thee stay, Fare-well, fare-well, fare - well!  
 borne, Our anx - ious hearts shall Long for thy re - turn, Fare-well, fare-well, fare - well!

No. 112.

ALLEGRETTO.

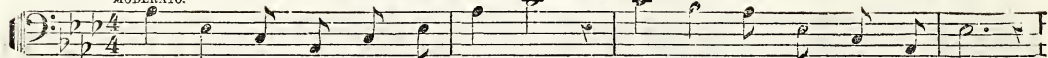
Key of A Flat Major.

1. Where the as - pens faint - ly quiv - er, In the spring-time of the year,  
 2. When thy wa - ters dash and shiv - er, On the huge em - bat - tled rocks,  
 I have watched thee, gen - tle riv - er, Glid - ing on with stream so clear.  
 I have watched thee, foam - ing riv - er, Roar - ing on with count - less shocks.

## No. 113.

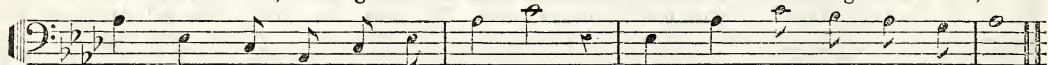
MODERATO.

## One, Three, Five and Eight.



1. I have watched thee, beautiful riv-er,  
2. Ev - er thus, O gra-cious Giv-er.

Al-though laps-ing to the sea;  
Is the life thou'st giv - en me,



As thou flow - est on for ev - er,  
Like a fai - ry, peace-ful riv - er,

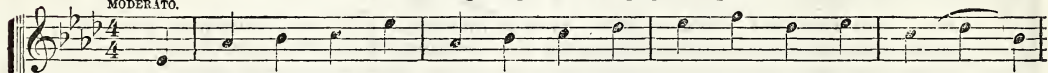
Merge in thine e - ter - ni - ty.  
Flow - ing on - ward to the sea.

## No. 114.

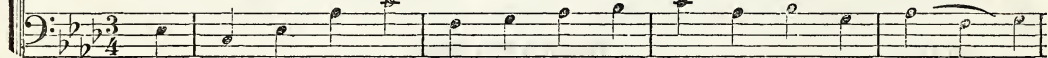
## Various Diatonic Intervals.

MODERATO.

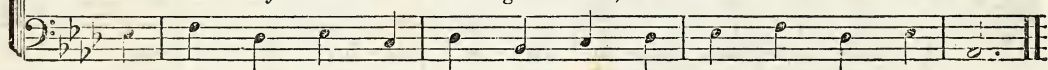
NOTE. All should sing each part before singing both together.



1. Sweet Hope went sing - ing by my side, Throughout the sum - mer day; . . . .  
2. Since then, nor hope, nor fear, nor woe, Are to my spir - it known, /



But fear came in the win - try night, And stole my sleep a - way.  
But in my soul the an - gel Peace, Dwells si - lent and a - lone.



No. 115.  
MODERATO.

THE WATCHMAN.

1. Hear the voice of the watch-man pro-claim-ing the hour, Twelve o'clock! Hark! twelve o'-  
 2. Hear the voice of the watch-man pro-claim-ing the hour, One o'clock! one o'-  
 3. Hear the voice of the watch-man pro-claim-ing the hour, Two o'clock! two o'-  
 4. Hear the voice of the watch-man pro-claim-ing the hour, Three o'clock! three o'-

clock! hark! Still er now is the noise and the tu - mult of day, While the voice of the  
 clock! hark! 'Tis a time when the gay and the glad ones may sleep, But the wear - y must  
 clock! hark! How the mo - ments glide on in their cir - cles a - way, Soon the night will be  
 clock! hark! See, the beams of the morn - ing now faint - ly a - rise, And gild with their

watchman is far - ther a - way. Twelve o' - clock! twelve o' - clock! twelve o' - clock.  
 watch, and the wretch - ed must weep. One o' - clock! one o' - clock! one o' - clock.  
 lost in the splend - or of day. Two o' - clock! two o' - clock! two o' - clock.  
 beau - ty the blue e - ther skies. Three o' - clock! three o' - clock! three o' - clock.

## No. 116.

CON ANIMA. (With animation.)

## "HAPPY NEW YEAR."

1. Hap - py new year! hap - py new year! hap - py new year! With the  
 2. Hap - py new year! hap - py new year! hap - py new year! Each a

sleigh - bells chim - ing sweet - ly, As we're glid - ing on so fleet - ly; Oh! the  
 cheer - ful heart is bring - ing, And a voice to join the sing - ing; Oh! the

win - ter suits com - plete - ly for laugh and song. Hap - py new year! hap - py  
 hours are swift - ly wing - ing in win - ter time. Hap - py new year! hap - py



PROGRESSIVE SONG-LESSONS.

"HAPPY NEW YEAR."—Concluded.

new year! hap-py new year! Hear the bells jin-gle, jin-gle, jin-gle, jin-gle, jin-gle, jing  
new year! &c.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It contains a melody of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, providing a bass line of eighth and quarter notes.

Hear the mer-ry, mer-ry bells, Hear the bells jin-gle, jin-gle, jin-gle,  
Hear the &c.

The second system of music consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the bass line. The lyrics are placed below the upper staff.

jing a ling, a ling, a ling, a ling, Hear the mer-ry, mer-ry, mer-ry, mer-ry bells.  
jing a ling, &c.

The third system of music consists of two staves. The upper staff features a more complex melody with many beamed eighth notes. The lower staff continues the bass line. The lyrics are placed below the upper staff.

## No. 117.

## "OUR FATHERS: WHERE ARE THEY?"—Relative Minor F.

ANDANTE.

1. Our fa - thers, where are they? The no - ble, true and brave, They  
 2. Their might - y deeds of fame Shall still im - mor - tal be, They  
 3. Their hap - py chil - dren rest Be - neath its lof - ty shade, No

sleep in peace, their la - bor o'er, With - in the si - lent grave. They  
 plant - ed on Co - lum - bia's shore Fair free - dom's glo - rious tree. They  
 haugh - ty foes shall dare mo - lest, Nor make us here a - fraid. No

sleep in peace, their la - bor o'er, With - in the si - lent grave.  
 plant - ed on Co - lum - bia's shore Fair free - dom's glo - rious tree.  
 haugh - ty foes shall dare mo - lest, Nor make us here a - fraid.

# PIECES FOR VARIOUS OCCASIONS ;

TOGETHER WITH

## ADDITIONAL SONGS FOR THE SCHOOL-ROOM AND THE FIRESIDE.

### "Doors Open Wide."

EARNESTLY.

1. { Doors o - pen wide! come en - ter all ye peo - ple; Glad - ly we  
Join, ev - ery one, the mel - o - dy so cheer - ful; Thrill ev - ery

2. { Doors o - pen wide! but do not en - ter sor - row, Bring on - ly  
Cast off your sad - ness, trou - ble do not bor - row, Throw ev - ery

FIRST TIME.

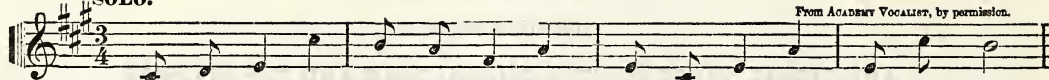
SECOND TIME.

wel - come the hap - py throng a - gain,  
heart with the (OMIT. . . . .) sweet and joy - ous strain.  
glad voi - ces for the mer - ry lay,  
care from this (OMIT. . . . .) hap - py hour a - way.

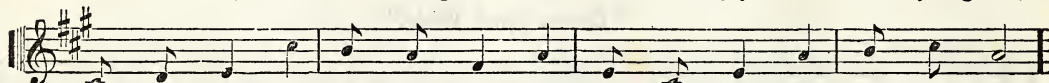
## The Happy Meeting.

SOLO.

From ACADEMY VOCALIST, by permission.

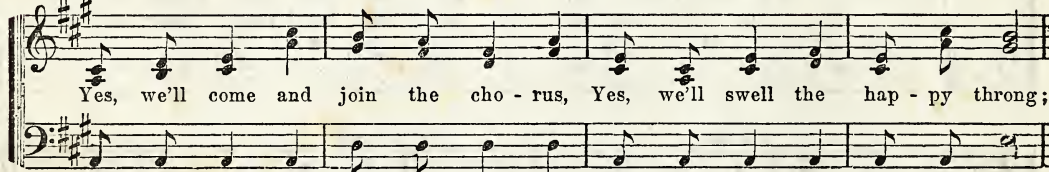


1. Come and join us, dear com - panions, Come and join our hap - py throng;  
 2. Joy is hov - 'ring o'er the val - ley, Rush - ing in the wa - ter - falls;  
 3. Come and praise the lov - ing Fa - ther For these joys so free - ly given;

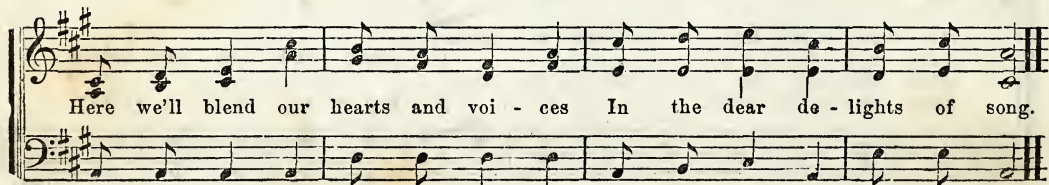


Here we'll blend our hearts and voi - ces In the dear de - lights of song.  
 Joy in ev - 'ry heart is glow - ing, That with - in our cir - cle calls.  
 So may all our earth - ly pleas - ures Fit us for the joys of heaven

CHORUS.



Yes, we'll come and join the cho - rus, Yes, we'll swell the hap - py throng;



Here we'll blend our hearts and voi - ces In the dear de - lights of song.



# They're coming Home, To-Day.\*

ALLEGRETTO. (Animated, Joyfully.)

1. O the joy - ful, joy - ful news Of the friends so long a -  
 2. Should the win - ter storms pre - vail, Or the sum - mer breez - es  
 3. O the pleas - ant, pleas - ant time When the heart makes all things

way! Let the hap - py throng Give wel - come song, And sweet - est tones pro -  
 play, We will sing the same Our joy - ful strain, And ban - ish eve - ry  
 gay, How the glad hopes spring On air - y wing, To bright - en eve - ry

long; For they're com - ing home to - day, to - day, They're com - ing home to - day.  
 pain, For they're com - ing, &c.  
 thing; For they're coming, &c.

\* May be made a welcome to an individual by a slight change in the words.

## A Swarm of Bees.

MODERATO.

1. B pa - tient, B prayerful, B hum - ble, B mild; B wise as a So - lon, B  
 2. B cheer - ful, B grate - ful, B hope - ful, B firm; B peace - ful. B - nev - o - lent,  
 3. B cour - teous, B gen - tle, B lib - 'ral, B just; B bold, and B hum - ble, B -

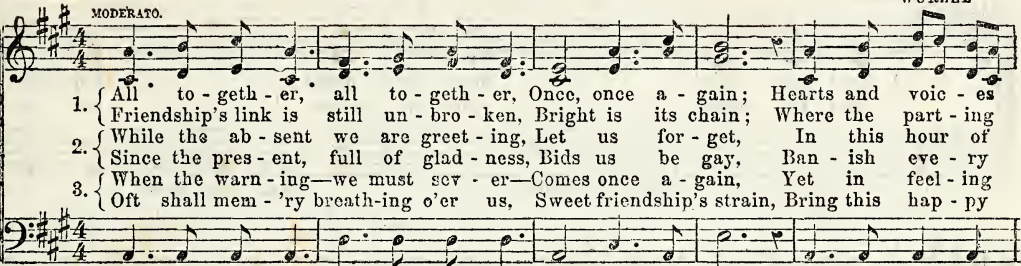
mee - k as a child; B stu - dious, B thoughtful, B lov - ing, B kind; B cau - tious, B  
 will - ing to learn; B temp'rate, in ar - gument, pleasure and wine; B care - ful of  
 cause thou art dust; B pen - i - tent, circumspect, sound in the faith; B ac - tive, de -

prudent, B truthful, B mild: B all that is good, that you happy may B.  
 conduct, of money, of time; B all, &c.  
 vot - ed, and faithful till death; B all, &c.

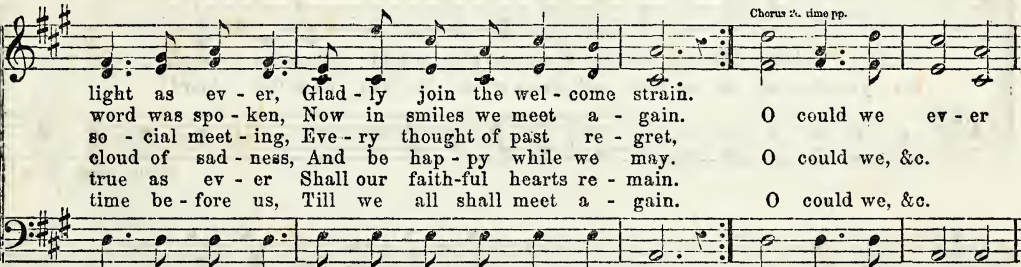
# All Together Again.

WURZEL

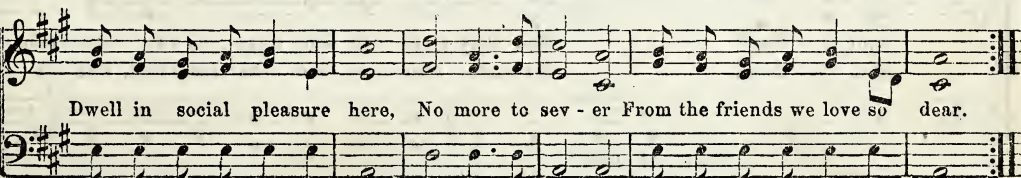
MODERATO.

- 
1. All to - geth - er, all to - geth - er, Once, once a - gain; Hearts and voic - es  
 Friendship's link is still un - bro - ken, Bright is its chain; Where the part - ing
2. While the ab - sent we are greet - ing, Let us for - get, In this hour of  
 Since the pres - ent, full of glad - ness, Bids us be gay, Ban - ish eve - ry
3. When the warn - ing—we must sev - er—Comes once a - gain, Yet in feel - ing  
 Oft shall mem - 'ry breath - ing o'er us, Sweet friendship's strain, Bring this hap - py

Chorus ♫. *dimo pp.*



light as ev - er, Glad - ly join the wel - come strain.  
 word was spo - ken, Now in smiles we meet a - gain. O could we ev - er  
 so - cial meet - ing, Eve - ry thought of past re - gret, O could we, &c.  
 cloud of sad - ness, And be hap - py while we may. O could we, &c.  
 true as ev - er Shall our faith - ful hearts re - main.  
 time be - fore us, Till we all shall meet a - gain. O could we, &c.



Dwell in social pleasure here, No more to sev - er From the friends we love so dear.

## "Shut the Door!"

ALLEGRETTO.

1. Shut the door! Shut the door! For the  
 2. Shut the door! Shut the door! But be

Shut the door! Shut the door!

wint'ry winds are blowing, and the frost - y air is cold ; Shut the door!  
 sure you shut not out the poor and wea - ry on his way ; Shut the door!

Shut the door!

Shut the door! How they make the win - dows rat - tle with their  
 Shut the door! Give him shel - ter from the tem - pest, and a

Shut the door!



"Shut the Door!"—CONCLUDED.

thou - sand voic - es bold. Roar, old Storm - King, out in the weather,  
wel - come here to stay. Roar, old Storm - King, &c.

We are safe - ly shel - tered, and your blast we do not fear, Howl a - round the

door and the win - dow, We will shut them close - ly, and you can not en - ter here.

## "Sleep! Baby, Sleep!"

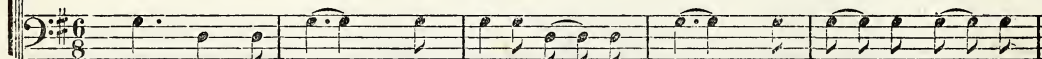
Published in sheet form, arranged for Guitar and Piano, by ROOT & CADY, 95 Clark Street, Chicago.



1. Sleep! ba - by, sleep! Thy father watches his sheep,— Thy mother is shaking the



2. Sleep! ba - by, sleep! The large stars are the sheep; The little stars are the



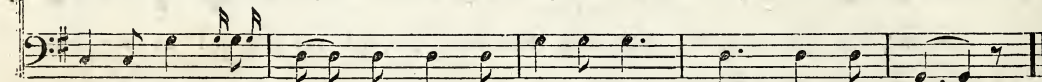
3. Sleep! ba - by, sleep! Thy Saviour loves his sheep: He is the Lamb of



dream-land tree, And down falls a lit - tle dream on thee! Sleep! ba - by, sleep!



lambs, I guess, And the bright moon is the shep-herd-ess. Sleep! ba - by, sleep!



God on high, Who for our sakes came down to die. Sleep! ba - by, sleep!

# "Never Forget the Dear Ones."

ANDANTINO.

From FESTIVAL GLEE BOOK, by permission.

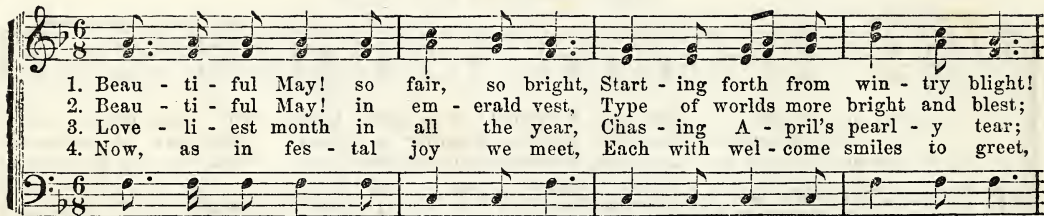
1. Nev-er for-get the dear ones A-round the so-cial hearth, The sun-ny smiles of  
 2. Ev-er their hearts are turn-ing To thee when far a-way, Their love so pure and  
 3. Nev-er for-get thy fa-ther, Who cheerful toils for thee, With-in thy heart may

glad-ness, The songs of art-less mirth; Though oth-er scenes may woo thee In  
 ten-der, Is with thee on thy way. Where ev-er thou may'st wan-der, Where  
 ev-er, Thy moth-er's im-age be; Thy sis-ter dear and broth-er, They

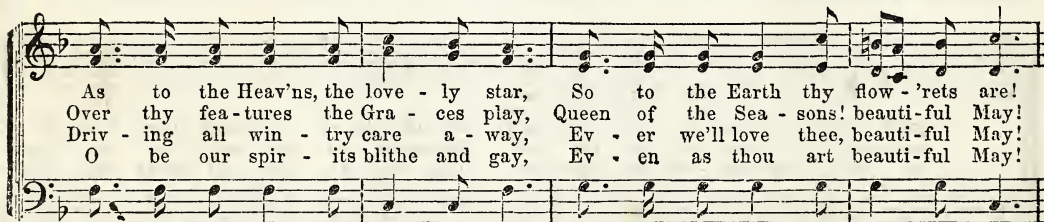
oth-er lands to roam, Nev-er for-get the dear ones That cluster round thy home.  
 ev-er thou may'st roam, Nev-er for-get, &c.  
 long for thee to come, Nev-er for-get, &c.

## Song of the May Bird.

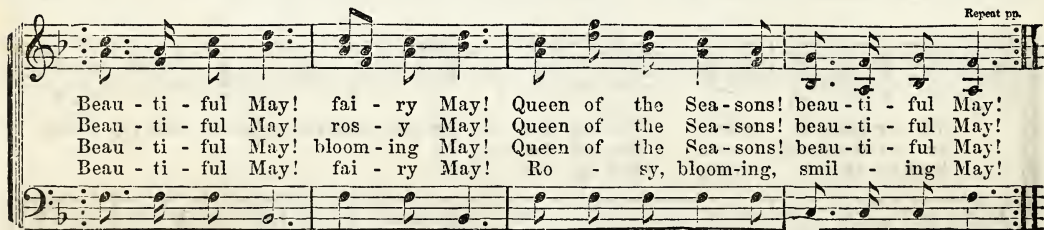
POETRY BY REV. T. J. G.



1. Beau - ti - ful May! so fair, so bright, Start - ing forth from win - try blight!  
 2. Beau - ti - ful May! in em - erald vest, Type of worlds more bright and blest;  
 3. Love - li - est month in all the year, Chas - ing A - pril's pearl - y tear;  
 4. Now, as in fes - tal joy we meet, Each with wel - come smiles to greet,



As to the Heav'n's, the love - ly star, So to the Earth thy flow - 'rets are!  
 Over thy fea - tures the Gra - ces play, Queen of the Sea - sons! beau - ti - ful May!  
 Driv - ing all win - try care a - way, Ev - er we'll love thee, beau - ti - ful May!  
 O be our spir - its blithe and gay, Ev - en as thou art beau - ti - ful May!



Beau - ti - ful May! fai - ry May! Queen of the Sea - sons! beau - ti - ful May!  
 Beau - ti - ful May! ros - y May! Queen of the Sea - sons! beau - ti - ful May!  
 Beau - ti - ful May! bloom - ing May! Queen of the Sea - sons! beau - ti - ful May!  
 Beau - ti - ful May! fai - ry May! Ro - sy, bloom - ing, smil - ing May!

Repeat pp.



# "Old Winter Has Come."

99

VIGOROSO.

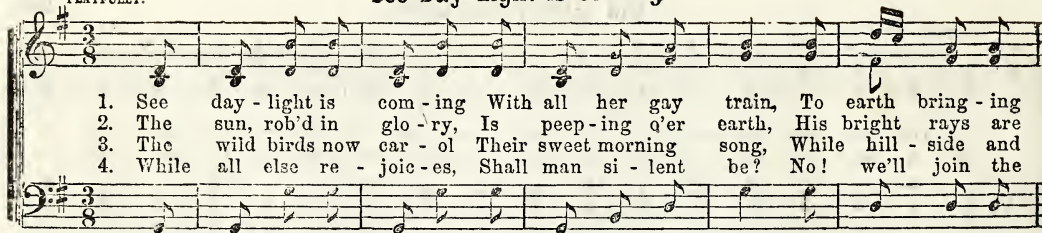
1. Old win - ter has come with his great white cloak, And riv - u - lets mut - ter and  
 2. A - way to the hills with the fleet - ing sledge, And bound o'er the rough and the

growl and croak, And snow flakes flut - ter out on the breeze, And ice drops hang on  
 rock - y ledge, And bold the ris - ing snow-drift brave, Like ship the heav - ing

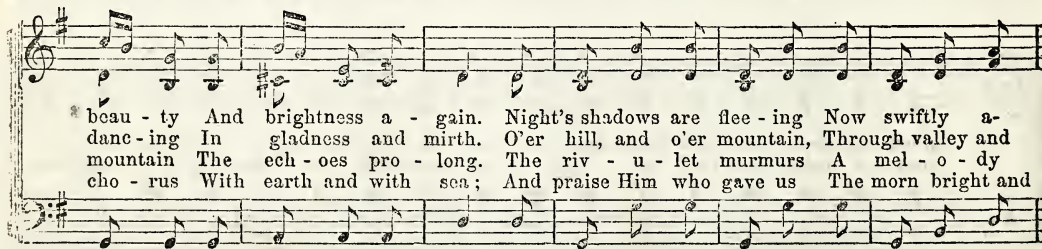
leaf - less trees.  
 o - cean's wave.

3. And merrily over the glitt'ring snow,  
 To bright valleys winding down far below,  
 We'll speed along in our joyous mirth,  
 And hail with song the snow-clad earth.
4. Farewell to the flowers—the nymphs in green  
 Who fled with affright from the wintry scene;  
 And while in terror they hide below,  
 We'll deck our robes with wreaths of snow.

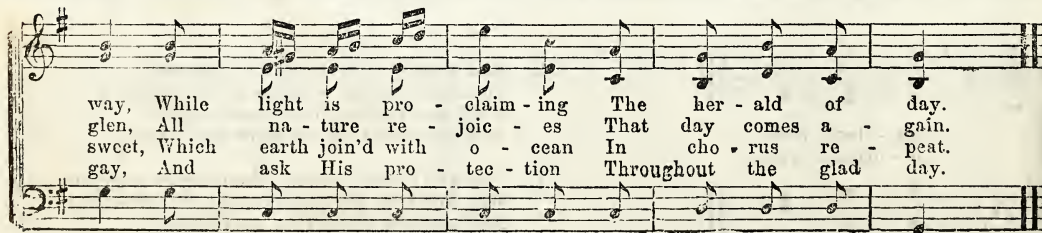
## "See Day-Light is Coming."



1. See day - light is com - ing With all her gay train, To earth bring - ing  
 2. The sun, rob'd in glo - ry, Is peep - ing o'er earth, His bright rays are  
 3. The wild birds now car - ol Their sweet morning song, While hill - side and  
 4. While all else re - joic - es, Shall man si - lent be? No! we'll join the



\* beau - ty And brightness a - gain. Night's shadows are flee - ing Now swiftly a -  
 danc - ing In gladness and mirth. O'er hill, and o'er mountain, Through valley and  
 mountain The ech - oes pro - long. The riv - u - let murmurs A mel - o - dy  
 cho - rus With earth and with sea; And praise Him who gave us The morn bright and



way, While light is pro - claim - ing The her - ald of day.  
 glen, All na - ture re - joic - es That day comes a - gain.  
 sweet, Which earth join'd with o - cean In cho - rus re - peat.  
 gay, And ask His pro - tec - tion Throughout the glad day.

PLAYFULLY.

# "The Mountain Top."

101

W. S. ELLIOTT.

1 See! see! the mountain top, O, haste! haste! haste! Come Sue and Nell, come Kate and Bell,  
2. Come, hand in hand we'll go, Yes, up! up! up! We'll shout and laugh, ha! ha! ha! ha!

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The lower staff is in bass clef with the same key signature and time signature. The music is a simple, rhythmic melody with chords.

Haste to the mountain top, We'll climb the mossy steep, O, come, come, come, Come Annie and Will, come  
High on the mountain top, We'll sing a merry glee; We'll sing, sing, sing, Of life and of light, of

The second system of music continues the melody from the first system. It features the same two-staff format with treble and bass clefs, one sharp key signature, and 6/8 time signature.

## CHORUS:

Harry and Till, Haste to the mountain top. Hur - rah! Hur - rah! High on the mountain top. [top.]  
beauty so bright, High on the mountain top. Hur - rah! &c.

The chorus section is marked with a double bar line and repeat signs. It includes first and second endings, indicated by the numbers '1' and '2' above the final measures of the upper staff. The musical notation follows the same format as the previous systems.

## The Child's Story.

G. C. WHITTREDGE.

CON GRAZIA.

1. Lis - ten, moth - er, dar - ling moth - er, Some - thing strange I'll tell to you, Sis - ter  
 2. And I saw the ros - es bloom - ing And the lil - ies bend - ing low, The sweet  
 3. Why the grace - ful, sweet - breath'd lil - ies Al - ways were so snow - y white, While the

says I must have dreamed it, But I know that it is true, For I saw the sky a -  
 pan - sies gold and pur - ple And the dai - sies white as snow. On their leaves the bright drops  
 tu - lips wore the col - ors Of the ver - y rain - bow bright. Then a wildering strain of

bove me Look - ing down with kind - ly smile, And I heard the rob - ins sing - ing In the  
 rest - ed Which the foun - tain threw a - round, Ris - ing gai - ly up and fall - ing With a  
 mu - sic Float - ed on the air a - round, Sweet - er than the rob - ins war - ble, Soft - er



ma - ple all the while. I was sit - ting in the ar - bor, Where the hon - ey - suckles  
cool, me - lo - dious sound. And I sat a - mong the flow - ers Won - d'ring how the buds could  
than the fountain's sound; And I saw, a - mong the flow - ers Ti - ny forms of beau - ty

climb, With their bril - liant crim - son flow - ers, And their grace - ful wav - ing vine.  
know When to burst forth in - to blos - som, And what form and hue to grow -  
rare, With the sun - light rest - ing soft - ly On each face di - vine - ly fair.

4. Some were bearing urns of fragrance  
For every flower-cup;  
Others to the buds were whispering  
As if they would wake them up;  
Some were giving to the petals  
Of the blossoms rain-bow dyes;  
Others tinted them with color  
Borrowed from the summer skies.  
Then I called aloud to sister,  
For I wished that she might see  
That bright vision, fair and wondrous,  
Which was beaming then on me.

5. But those lovely beings vanished,  
The sweet music softly died,  
And they came no more though watched we  
Long together side by side.  
But I know I did not dream it,  
And I've seen the angels fair  
Sent by God to guard the flowers  
And to take them in their care.  
Now I do not wonder, mother,  
That so much the flowers know—  
Angels tell them when to blossom,  
Angels teach them how to grow.

# "O Who'll Come and Play with Me." (CONVERSATION SONG.)

NOTE. It will be pleasant to have single voices represent the different characters

MODERATO.

1. O who'll come and play with me, un - der the tree; My sis - ters have  
 3. Pretty Bee do not buzz a - bout o - ver the flower, But come here and  
 5. Stop! stop! lit - tle Ant, do not run off so fast, Wait with me a

left me a - lone. My sweet lit - tle Spar-row, come hith - er to me, And  
 play with me, do; The Spar - row wont come and stay with me an hour, But  
 lit - tle and play; I hope I shall find' a com - pan - ion at last, You

play with me, while they are gone. 2. O no, lit - tle la - dy, I can't come, in -  
 say, pret - ty Bee, will not you? 4. O no, lit - tle la - dy, for do not you  
 are not so bus - y as they. 6. O no, lit - tle la - dy, I can't stay with  
 7. What, then, have they all some em - ploy - ment but

deed, I've no time to i - dle a - way; I have all my  
 see, Those must work who would pros - per and thrive; If I play they would  
 you, We are not made to play, but to labor; I al - ways have  
 me, Who lay loung - ing here like a dunce; O, then, like the

dear lit - tle bird - ies to feed, And my nest to new - cov - er with hay.  
 call me a sad i - dle bee, And per - haps turn me out of the hive.  
 something or oth - er, to do, If not for my - self, for a neighbor.  
 Ant, and the Spar - row, and Bee, I'll go to my les - sons at once.

Sounds of the Summer Night.

MODERATO.

1. The cares of the day are ov - er, And gent - ly fades the light; Come,  
 2. The song of the plaintive warbler Is trembling on the air, While  
 3. Hark! hark! by the marshy riv - er, The bull - frog sounds his song, And  
 4. Yes, come in the qui - et evening, When cares of day are o'er, And

## Sounds of the Summer Night.—CONCLUDED.

list in the quiet eve - ning      The sounds of the sum - mer night.  
 mer - ry the crick - ets chirp - ing      Is heard in the gar - den fair.  
 quick in the rush - y wa - ter      Are plung - ing the an - sw'ring throng.  
 list to the pleas - ant mu - sic      That comes to the cot - tage door.

CHORUS.

Whip - poor - will!      Whip - poor - will!      Echo - ing far o'er hill and mead - ow,  
 Br - r - r - r - r - r - r - r - r - r - r - r - r - r - r      Echo - ing far o'er hill and mead - ow,  
 Ker - chug!      Ker - chug!      Echo - ing far o'er hill and mead - ow,

Whip - poor - will!      Whip - poor - will!      In the sum - mer night.  
 Br - r - r - r - r - r - r - r - r - r - r - r - r - r - r      In the sum - mer night.  
 Ker - chug!      Ker - chug!      In the sum - mer night.



# "Be Careful of your Money."

107

ALLEGRETTO.

1. When life is full of health and glee, Then work, as bu- sy as a bee! And take this gentle  
2. The single grain cast in the mold May spring and give a hundred fold; More precious than its  
3. But do not shut sweet mercy's doors When sorrow pleads or want implores; To help to heal mis-

hint from me— Be careful of your money! You'll find it true, that friends are few When  
weight in gold— Be careful of your money! The grain you sow to stacks may grow; Be  
for-tune's sores, Be careful of your money! To help the poor who seek your door, Be

you are short of money! You'll find it true, that friends are few When you are short of money!  
careful of your money! The grain you sow to stacks may grow; Be careful of your money!  
careful of your money! To help the poor who seek your door, Be careful of your money!

## What I Love and Hate, John Brown.

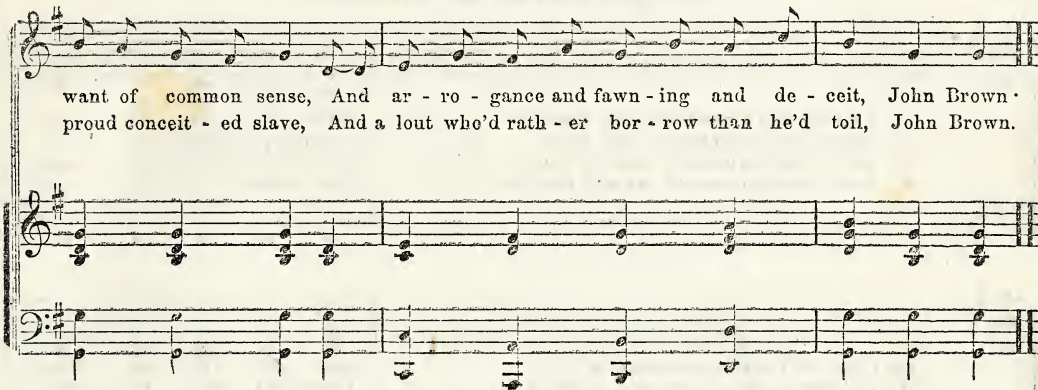
MODERATO.

1. I love the song of birds, And the chil - dren's ear - ly words, And a  
 2. I love the mead - ow flowers, And the bri - ar in the bowers, And I

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single melodic line with eighth and quarter notes. The middle and bottom staves are grand staff accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both with a key signature of one sharp and a 4/4 time signature. They contain block chords and single notes.

lov - ing woman's voice, low and sweet, John Brown; And I hate a false pre - tense, And the  
 love an o - pen face without guile, John Brown; And I hate a sel - fish knave, And a

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of three staves: a treble clef staff with the melody and a grand staff accompaniment (treble and bass clefs) with block chords and single notes. The key signature and time signature remain the same.

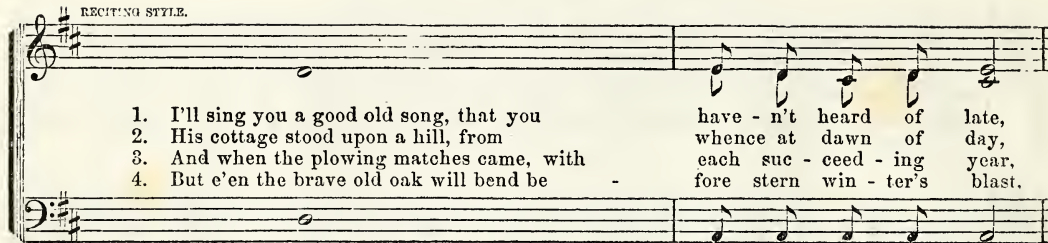


want of common sense, And ar - ro - gance and fawn - ing and de - ceit, John Brown -  
proud conceit - ed slave, And a lout who'd rath - er bor - row than he'd toil, John Brown.

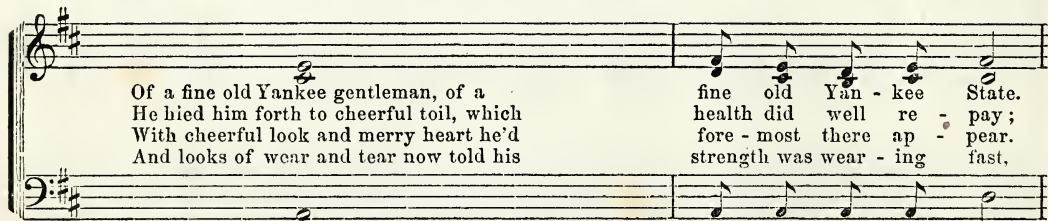
- |  |  |
|--|--|
| <p>3. I love a simple song,<br/>That awakes emotions strong, [Brown ;<br/>And the word of hope that raises him who faints, John<br/>And I hate the constant whine<br/>Of the foolish, who repine [Brown.<br/>And turn their good to evil by complaints, John</p> | <p>5. So if you like my ways,<br/>And the comfort of my days,<br/>I can tell you how I live so unvexed, John Brown ;<br/>I never scorn my health,<br/>Nor sell my soul for wealth, [Brown<br/>Nor destroy one day the pleasures of the next, John</p>      |
| <p>4. But ever when I hate,<br/>If I seek my garden gate, [Brown ;<br/>And survey the world around me and above, John<br/>The hatred flies my mind.<br/>And I sigh for human kind, [Brown.<br/>And excuse the faults of those I cannot love, John</p>            | <p>6. I've parted with my pride,<br/>And I take the sunny side, [Brown ;<br/>For I've found it worse than folly to be sad, John<br/>I keep a conscience clear,<br/>I've a hundred pounds a year,<br/>And I manage to exist, and to be glad, John Brown</p> |

## The Fine Old Yankee Gentleman.

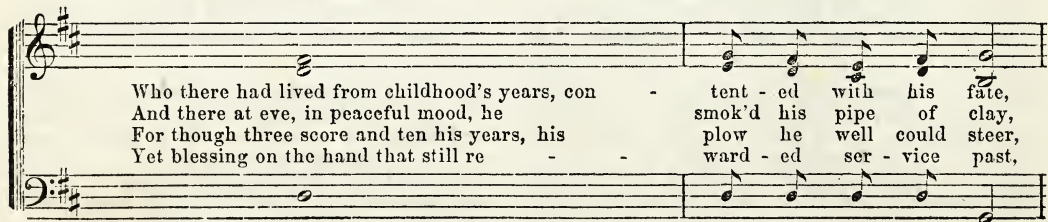
RECITING STYLE.



1. I'll sing you a good old song, that you have - n't heard of late,  
 2. His cottage stood upon a hill, from whence at dawn of day,  
 3. And when the plowing matches came, with each suc - ceed - ing year,  
 4. But e'en the brave old oak will bend be - fore stern win - ter's blast.



Of a fine old Yankee gentleman, of a fine old Yan - kee State.  
 He bided him forth to cheerful toil, which health did well re - pay;  
 With cheerful look and merry heart he'd fore - most there ap - pear.  
 And looks of wear and tear now told his strength was wear - ing fast,

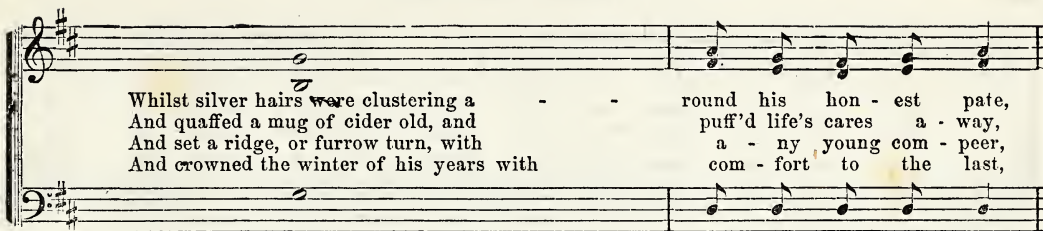


Who there had lived from childhood's years, con - tent - ed with his fate,  
 And there at eve, in peaceful mood, he smok'd his pipe of clay,  
 For though three score and ten his years, his plow he well could steer,  
 Yet blessing on the hand that still re - ward - ed ser - vice past,

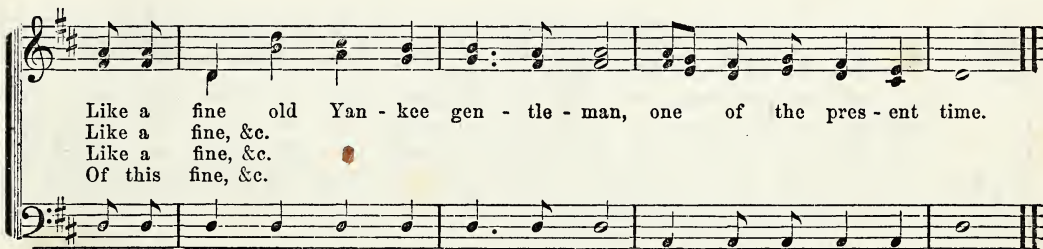


The Fine Old Yankee Gentleman.—CONCLUDED.

111



Whilst silver hairs were clustering a - - round his hon - est pate,  
 And quaffed a mug of cider old, and puff'd life's cares a - way,  
 And set a ridge, or furrow turn, with a - ny young com - peer,  
 And crowned the winter of his years with com - fort to the last,



Like a fine old Yan - kee gen - tle - man, one of the pres - ent time.  
 Like a fine, &c.  
 Like a fine, &c.  
 Of this fine, &c.

5.

And though old customs still may change, O, may we ever find  
 That good old soul who toiled for us, within our hearts enshrined;  
 For though no broad fair lands are his, or wealth to leave behind,  
 He'll carry to the grave with him the love of all his kind,  
 Like a fine old Yankee gentleman, one of the present time.

## "Give me the Spade."

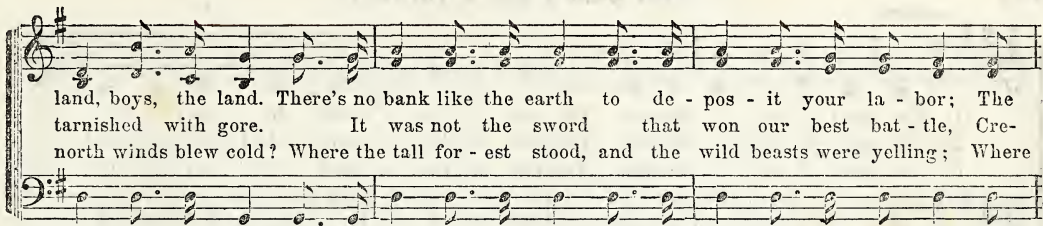
WITH ENERGY.

1. Give me the spade and the man that can use it, A  
 2. Give me the spade; 'tis our coun - try's chief glo - ry, It  
 3. Give me the spade; there's a mag - ic a - bout it That

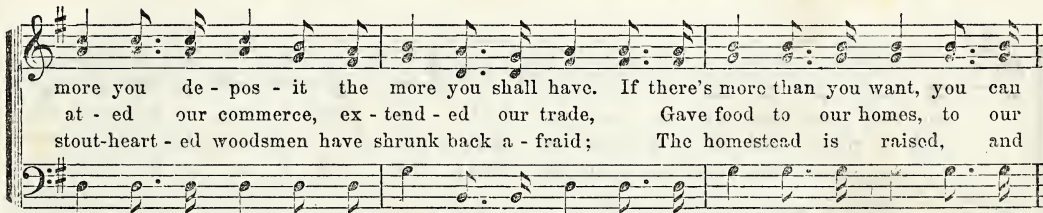
fig for your lord with his soft silk - en hand; Let the man who has strength  
 fashioned the field from the bleak bar - ren moor; Let us speak to its praise  
 turns the black soil in - to bright shin - ing gold; What would our fath - ers

nev - er stoop to a - buse it; Give it back to the giv - er, the  
 with the bal - lad and sto - ry, As brightened with la - bor, not  
 have done, boys, with - out it, When the lands lay all bare, and the

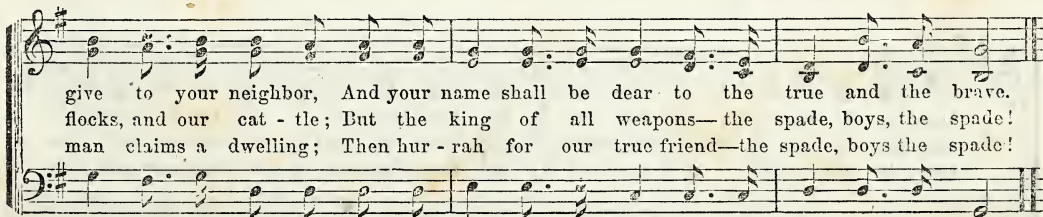
"Give me the Spade."—CONCLUDED.



land, boys, the land. There's no bank like the earth to de - pos - it your la - bor; The  
tarnished with gore. It was not the sword that won our best bat - tle, Cre-  
north winds blew cold? Where the tall for - est stood, and the wild beasts were yelling; Where



more you de - pos - it the more you shall have. If there's more than you want, you can  
at - ed our commerce, ex - tend - ed our trade, Gave food to our homes, to our  
stout-heart - ed woodsmen have shrunk back a - fraid; The homestead is raised, and



give to your neighbor, And your name shall be dear to the true and the brave.  
flocks, and our cat - tle; But the king of all weapons—the spade, boys, the spade!  
man claims a dwelling; Then hur - rah for our true friend—the spade, boys the spade!

## "I'm Glad I am a Farmer."

ALLEGRETTO

1. I'm glad I am a far-mer, The stur - dy plow to wield, Or cra - dle down the  
 2. O, hap - py is the far-mer, For when the day is o'er, And eve - ning shad - ows  
 3. I'm glad I am a far-mer, The stur - dy plow to wield, Or cra - dle down the

rip - en'd grain That waves in yon - der field; I'm glad I am a far - mer, His  
 gath - er round, That he may work no more. How peace - ful - ly a-round him, Soft  
 rip - en'd grain That waves in yon - der field; I'm glad I am a far - mer, His

heart is al - ways gay, And mer - ri - ly his song rings out A - mid the new-mown hay.  
 sleep her cur - tain throws, There's nothing half so tran - quil As the la - bor - er's re - pose.  
 heart is al - ways gay, Add mer - ri - ly his song rings out A - mid the new-mown hay.



# "Cheer! Boys, Cheer!" (PIONEERS' SONG.)

115

RISOLUTO.

Arranged for this work.

1. Cheer! boys, cheer! no more of i - dle sorrow; Courage, true hearts, shall bear us on our way.  
2. Cheer! boys, cheer! the steady breeze is blowing, Floating us free - ly o'er the ocean's breast; The

FINE.

Hope points be - fore and shows the light to - mor - row; Let us for - get the dark - ness of to - day.  
world all shall fol - low in the track we're going, For the star of em - pire glit - ters in the west.

So farewell, New England, much as we may love thee, We'll dry the tears that we have shed before.  
Here we had toil and lit - tle to re - ward us, But there shall plenty smile up - on our pain,

## "Cheer! Boys, Cheer!"—CONCLUDED.

D. C. to First Verse.

Why should we weep to sail in search of fortune? So farewell, New England, farewell for ev - er more.  
And our's shall be the prairie and the forest. And boundless meadows ripe with golden grain.

## Canadian Boat Song.

IN ROWING TIME.

T. MOORE.

1. Faint - ly as tolls the eve - ning chime, Our voic - es keep tune and our  
2. Why should we yet our sail un - furl, There is not a breath the blue  
3. U - ta - wa tide! this trem - bling moon Shall see us float o - ver thy

oars keep time, Our voic - es keep tune and our oars keep time.  
wave to curl; There is not a breath the blue wave to curl;  
surg - es soon; Shall see us float o - ver thy surg - es soon;

# Canadian Boat Song. — CONCLUDED.

117

Soon as the woods on shore look dim, We'll sing at St. Ann's our part - ing hymn!  
 But when the wind blows off the shore, Oh sweet - ly we'll rest our wea - ry oar.  
 Saint of this green isle! hear our prayer, Grant us cool heavens and fa - vor - ing air!

Row, broth - ers, row, the stream runs fast, The rap - ids are near and the  
 Blow, breez - es, blow, &c.  
 Blow, breez - es, blow, &c.

day light's past, The rap - ids are near and the day light's past.  
 day light's past, &c.  
 day light's past, &c.

## The Pilot.

MODERATO.

1 Down the har - bor speeds the pi - lot, 'Mid the blind - ing sleet and snow,  
 2. But ex - pect - ant, waits and watch - es All in vain, from day to day,  
 3. Through the dark - ness as a glo - ry, Gleam'd the pal - lor of his brow,  
 4. Lo! a ci - ty shin - eth glo - rious In the cloud - less morning air,

Where a sig - nal in the dis - tance Gleams and wa - vers to and fro.  
 One — a wid - ow, yet un - con - scious—For the wan - der - er a - way.  
 And his snow - y pin - ions fold - ed, Light - ed all the ves - sel's prow;  
 And old friends, al - most for - got - ten, Hast - en to re - ceive him there.

Soon he gains the wait - ing ves - sel, At the helm he takes his stand  
 He, long since, in sick - ness ly - ing, Yearned to reach his na - tive land;  
 Si - lent - ly her pro - gress urged he, Sure - ly, safe - ly speed - ing on,  
 And the Pi - lot, ev - er watch - ful, Glides a - gain the bil - lows o'er;

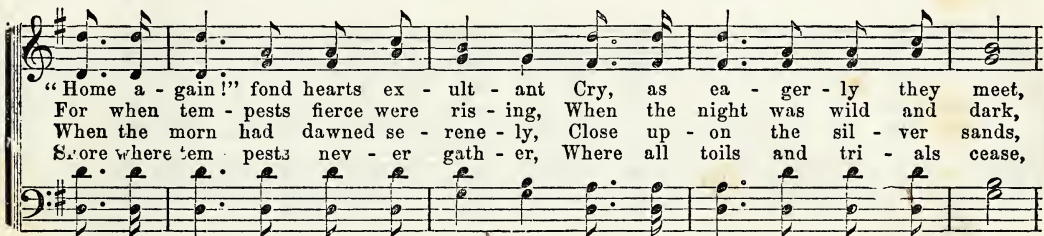


## The Pilot.—CONCLUDED.

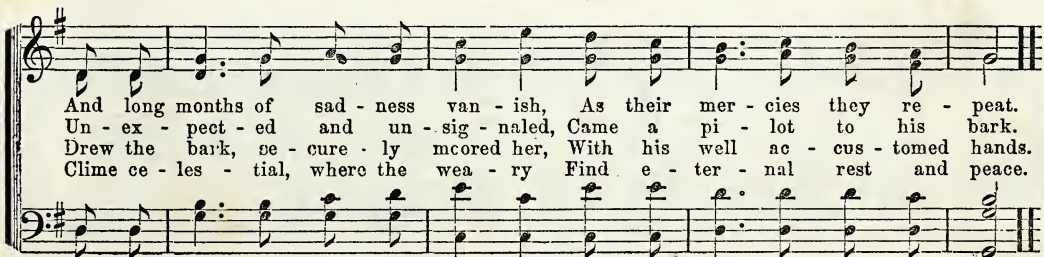
119



And through all the threatening dan - gers Guides her safe - ly to the land;  
 Ah! his wel - come wait - eth - wait - eth Still a - mid the house - hold band!  
 Till the shore - lights near and near - er On the sick one's vi - sion shone;  
 Swift re - turn - ing, many a wanderer Brings in safe - ty to the shore;



"Home a - gain!" fond hearts ex - ult - ant Cry, as ea - ger - ly they meet,  
 For when tem - pests fierce were ris - ing, When the night was wild and dark,  
 When the morn had dawned se - rene - ly, Close up - on the sil - ver sands,  
 So - re where tem - pests nev - er gath - er, Where all toils and tri - als cease,



And long months of sad - ness van - ish, As their mer - cies they re - peat.  
 Un - ex - pect - ed and un - sig - naled, Came a pi - lot to his bark.  
 Drew the bark, se - cure - ly moored her, With his well ac - cus - tomed hands.  
 Clime ce - les - tial, where the wea - ry Find e - ter - nal rest and peace.

## Rover.

MODERATO.

1. Come hith - er, good Ro - ver, come hith - er to me, Your grave hon - est face I'm de -  
 2. Have you come to re - late your ad - ven - tures this morn, With the hen and the chick - ens, and

light - ed to see; You seem to have something im - port - ant to say; What  
 cow in the corn? Do you think, my brave Ro - ver, 'twas do - ing quite right, To

is it, good Ro - ver? come, tell me, I pray. 3. Old Moolly, not easily driven away,  
 give mad - am Bid - dy and chicks such a fright? Thought a breakfast of corn was much better than hay,  
 And when at the last you compelled her to yield,  
 With airs quite indignant she quitted the field.

4. And now for a frolic all ready you look—  
 Stop, stop, you bold robber; come back with my book.  
 Here, into the water, and bring me this stone—  
 That's it, my fine fellow, the very same one.

5. Now lie down a while on the turf at my feet,  
 And keep very still till my task is complete;  
 Then good-by to books, we'll be off for a walk,  
 A while with the birds and the flowers to talk.

# After the Battle.

121

1. The drums are all muffled, the bugles are still! There's a pause in the valley a  
2. There's a voice on the wind like a spirit's low cry; 'Tis the mus-ter roll sounding, and

halt on the hill; And bear-ers of stand-ards swerve back with a thrill, Where the  
who shall re - ply? Not those whose wan fa - ces are turn'd to the sky, Where they

3. Tramp on, tramp, far away peals the march of the foe,  
Like the storm-waves retreating, spent, fitful and slow,  
With sounds like their spirits, that faint as they go  
By the dark, frowning river, so cold.  
sheaves of the dead bar the way.  
fell in the dead-ly af - fray.

4. They are fled—they are gone, but O, not as they came,  
In the pride of those numbers they staked on the game;  
No more shall they stand in the vanguard of fame,  
Never more their red banner unfold.

## All's Well.

ADAGIO

Arranged for this work

1. De - sert - ed by the wan - ing moon, When skies proclaim night's cheerless noon, On  
 2. Or sail - ing on the midnight deep, While wea - ry messmates soundly sleep, The

to - er, fort, or tent - ed ground, The sen - try walks his lone - ly round, The sen - try  
 care - ful watch pa - trols the deck To guard the ship from foes or wreck, To guard the

walks his lone - ly round, The sen - try walks his lone - ly round; And  
 ship from foes or wreck, To guard the ship from foes or wreck; And



# All's Well. - CONCLUDED.

should some foot - step hap - ly stray Where caution marks the guarded way, Where caution marks the guard - ed way, the while his thoughts oft home - ward veer Some friend - ly voice salutes his ear, Some well-known voice sa - lutes his ear, sa -

RITARD

guarded way. Who goes there? Stranger, quickly tell. A friend. The word? Good night. lutes his ear. What cheer? Brother, quickly tell. A - bove? Be - low! Good night.

All - - 's well! All - - 's well! All, All's well!  
 All - - 's well! All - - 's well! All, All's well!

## Freedom and Union.

WITH ENERGY.

The olden "MARTINIS" to new words.

1. Wake! Harp of Freedom! wake to glo - ry! Wake! wake! let rap - ture thrill your  
 2: And thou, O tree of UNION! ev - er Strike deep - er in our hearts thy

song: Re - peat thy stirring patriot sto - ry, And all its sweetest notes pro -  
 roots; And from thy branches fling for - ev - er, Through all the land thy glorious

long; And all its sweet - est notes pro - long. Up - on thy wings let hearts that  
 fruits; Through all the land thy go - rious fruits. From lake to shore, from hill to

flutter, So long to grief and sad - ness strung, Be borne where loftier strains are  
valley, Tho' ribb'd with rock or lined with gold, *One* flag be waved—*one* an - them

rung, And all their loudest triumphs ut - ter. Awake! awake, ye brave! Co-  
roll'd, And all to this one watchword ral - ly: Awake! awake, ye brave! The

lum - bia's anthem pour; Be free, be free— All hearts resolv'd On FREEDOM ev - er - more.  
pa - triot anthem pour; Be ONE—be ONE— All hearts resolv'd On UNION ev - er - more.

## "The Union."

♩ MAESTOSO.

1. { The Union! The Union! The hope of the free! How-e'er we may dif-fer, In  
Our glo-ri-ous banner No traitor shall mar, By effacing a stripe, Or de-

2. { The Union! The Union! 'Twas purchased with blood! Side by side, to secure it, Our  
From the North to the South, Thro' the length of the land, Ran the war-cry which summon'd That

3. { The Union! The Union! Its heavenly light, Cheers the hearts of the nations Who  
And athwart the wide ocean Falls, gilding the tides, A path to the country Where


this we agree: } Di vis-ion? No, never! The Union forever! And  
stroying a star. }  
forefathers stood: } Di - vis-ion? No, never! The Union forever! And  
patriot band. }  
grope in the night; } Division, &c.  
freedom abides.

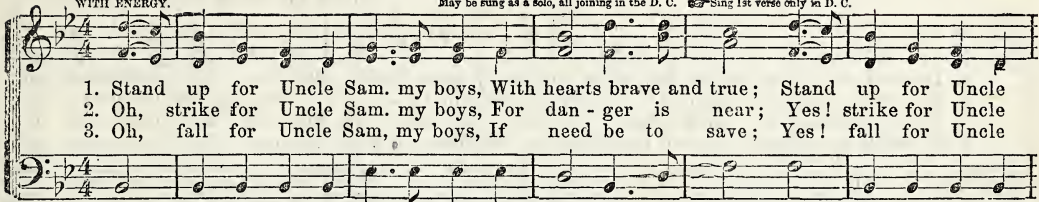
4. The Union! The Union!  
In God we repose:  
We confide in the power  
That vanquished our foes.  
The God of our fathers,  
O, still may He be  
The strength of the Union,  
The hope of the free. Division, &c.



# "Stand up for Uncle Sam."

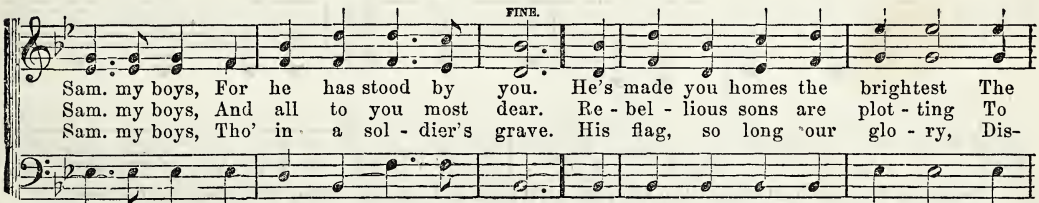
WITH ENERGY.

May be sung as a solo, all joining in the D. C.  Sing 1st verse only in D. C.



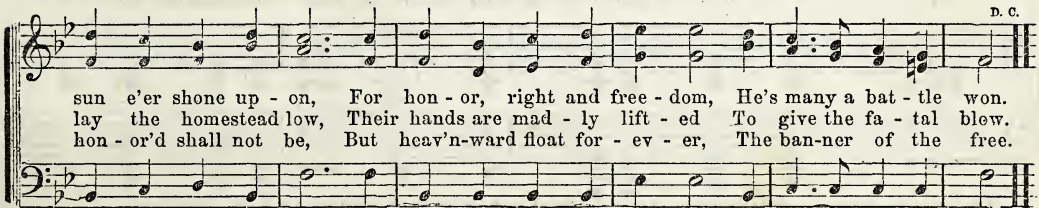
1. Stand up for Uncle Sam, my boys, With hearts brave and true; Stand up for Uncle  
 2. Oh, strike for Uncle Sam, my boys, For dan - ger is near; Yes! strike for Uncle  
 3. Oh, fall for Uncle Sam, my boys, If need be to save; Yes! fall for Uncle

FIN.



Sam, my boys, For he has stood by you. He's made you homes the brightest The  
 Sam, my boys, And all to you most dear. Re - bel - lious sons are plot - ting To  
 Sam, my boys, Tho' in a sol - dier's grave. His flag, so long our glo - ry, Dis-

D. C.

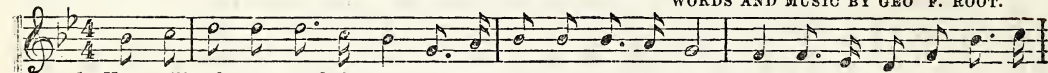


sun e'er shone up - on, For hon - or, right and free - dom, He's many a bat - tle won.  
 lay the homestead low, Their hands are mad - ly lift - ed To give the fa - tal blow.  
 hon - or'd shall not be, But heav'n-ward float for - ev - er, The ban - ner of the free.

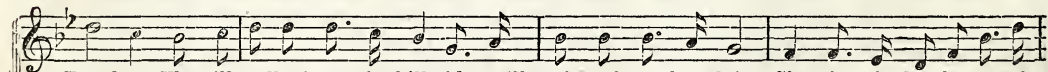
J. R. D.

## The Battle-Cry of Freedom.\*

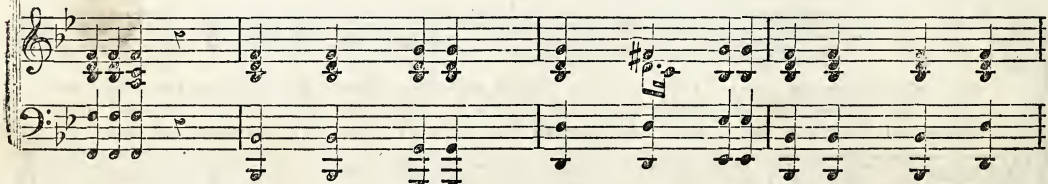
WORDS AND MUSIC BY GEO. F. ROOT.



1. Yes we'll ral - ly round the flag, boys, we'll rally once again, Shouting the battle-cry of
2. We are springing to the call of our Brothers gone be - fore, Shouting the battle-cry of
3. We will welcome to our numbers the loyal, true and brave, Shouting the battle-cry of
4. So we're springing to the call from the East and from the West, Shouting the battle-cry of



Freedom, We will rally from the hill-side we'll gather from the plain, Shouting the battle-cry of  
 Freedom, And we'll fill the vacant ranks with a million Freemen more, Shouting the battle-cry of  
 Freedom, And altho' they may be poor not a man shall be a slave, Shouting the battle-cry of  
 Freedom, And we'll hurl the rebel crew from the land we love the best, Shouting the battle-cry of



# The Battle-Cry of Freedom.—CONCLUDED.

CHORUS. *FORTESSIMO.*

Freedom. The Union for - ev - er, Hurrah, boys, Hurrah! Down with the traitor, Up with the star ;

The Union for - ev - er, Hurrah, boys, Hurrah! Down with the traitor, Up with the star ;

The Union for - ev - er, Hurrah, boys, Hurrah! Down with the traitor, Up with the star ;

While we ral - ly round the flag, boys, Rally once again, Shouting the battle - cry of Freedom.

While we ral - ly round the flag, boys, Rally once again, Shouting the battle - cry of Freedom.

While we ral - ly round the flag, boys, Rally once again, Shouting the battle - cry of Freedom.

## The Vacant Chair.

ANDANTINO.

1. We shall meet, but we shall miss him, There will be one vacant chair; We shall linger to ca-  
 2. At our fire-side sad and lonely, Often will the bosom swell At remembrance of the  
 3. True they tell us wreaths of glory Ev-er-more will deck his brow, But this soothes the anguish

FINE.

ress him While we breathe our evening prayer. When a year ago we gathered, Joy was  
 sto - ry How our noble Willie fell; How he strove to bear our banner Thro' the  
 on - ly Sweeping o'er our heart-strings now. Sleep to - day, O ear - ly fall - en, In thy

For Chorus sing 1st verse in D. C.

in his mild blue eye, But a golden cord is severed, And our hopes in ru - in lie.  
 thickest of the fight, And up - hold our country's honor, In the strength of manhood's might.  
 green and narrow bed, Dirges from the pine and cypress Mingle with the tears we shed.



# "What Does Little Birdie Say?"

131

TENNYSON'S CRADLE SONG.

(Music New.)

1. What does lit - tle bird - ie say, In her nest at peep of day? Let me fly, says  
2. What does lit - tle ba - by say, In her bed at peep of day? Ba - by says, like

lit - tle bird - ie, Moth - er, let me fly a - way. Bird - ie, rest a lit - tle lon - ger,  
lit - tle bird - ie, Moth - er, let me fly a - way. Ba - by, sleep a lit - tle lon - ger,

Till the little wings are stronger; So she rests a lit - tle lon - ger, Then she flies, she flies a - way.  
Till the little limbs are stronger; If she sleeps a lit - tle lon - ger, Ba - by, too, shall fly a - way

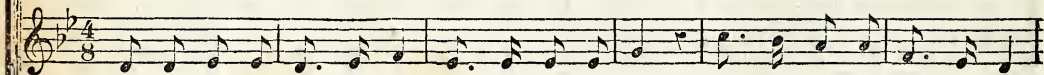
## "Come, Let's Sing a Merry Round."

ALLEGRETTO

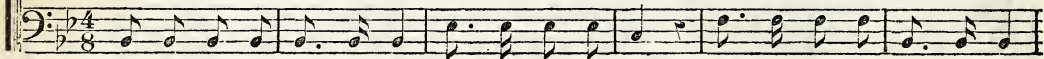
(OLD GLEE.)



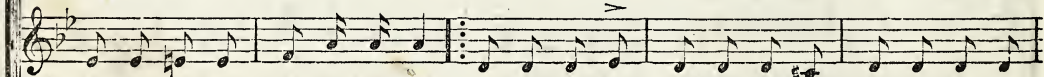
1 Come, let's sing a mer - ry round, Wake the cheerful glee, Sing a - loud with joy - ful sound



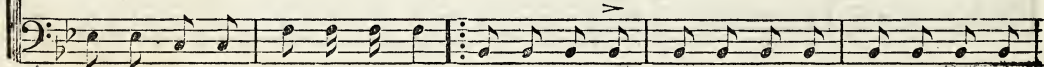
2. En - vy, anger, hence a - way, E - vil passions flee, Why should we indulge them, pray?



Hap - py, hap - py we, hap - py we. Hap - py we, oh! hap - py we, oh! hap - py, hap - py,



Why should you or we, you or we? Hap - py we, oh! hap - py we, oh! hap - py, hap - py,



"Come, Let's Sing a Merry Round."—CONTINUED.

hap-py, hap-py, happy we, Happy we, happy we, happy we,

hap-py, hap-py, hap-py we, oh! hap-py we, oh! hap-py, hap-py, hap-py, hap-py,

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. It contains five measures of music, including a half rest in the first measure and a half note in the fifth. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef accompaniment line. The lyrics are: "hap-py, hap-py, happy we, Happy we, happy we, happy we," on the first line and "hap-py, hap-py, hap-py we, oh! hap-py we, oh! hap-py, hap-py, hap-py, hap-py," on the second line. There are accents (>) above the notes for "hap-py we, oh!" in both lines.

happy we, happy we, happy we, happy we, oh! hap-py we, oh! hap-py,

hap-py we, oh! hap-py we, oh! hap-py, hap-py we, oh! hap-py we, oh! hap-py,

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one flat and a 7/8 time signature. It contains five measures of music. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef accompaniment line. The lyrics are: "happy we, happy we, happy we, happy we, oh! hap-py we, oh! hap-py," on the first line and "hap-py we, oh! hap-py we, oh! hap-py, hap-py we, oh! hap-py we, oh! hap-py," on the second line. There are accents (>) above the notes for "hap-py we, oh!" in both lines.





# MORNING.

135

MODERATO.

1. How gent - ly breaks the dew - y morn, How calm and how se -  
 2. The east - ern heavens are all a - glow, And soon the glo - rious  
 3. Now from their nests the lit - tle birds Come forth with songs of  
 4. Thus, af - ter death's long dream - less sleep, May we in joy a -

rene, And hush'd, and still all na - ture seems, Be - neath the  
 sun, Bursts forth, in ma - jes - ty ar - ray'd, And, lo! the  
 joy, And one mel - o - dious hymn of praise, Their tune - ful  
 rise, And sing with au - gel choirs a - bove, The songs of

day's first beam. Be - neath the day's first beam.  
 day's be - gun! And, lo! the day's be - gun!  
 throats em - ploy, Their tune - ful throats em - ploy.  
 Par - a - dise. The songs of Par - a - dise.

## " We have Come from Various Places."

MODELATO.

Music by permission of O Drsson, Esq.

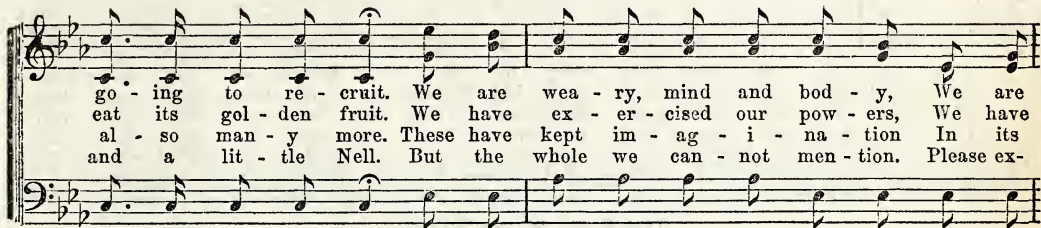
1. We have come from va - rious pla - ces, We have come from va - rious pla - ces, We have  
 2. We have spent a hap - py sea - son here, We've spent a hap - py sea - son here, We've  
 3. There are read - ing, spell - ing, writ - ing, Which are al - ways so in - vit - ing, There's a -  
 4. We're a band of mer - ry school - mates, We're a band of mer - ry school - mates, We're a

come from va - rious places, To this much - lov'd In - sti - tute, We're a band of merry school - mates,  
 spent a hap - py season here, In this, our In - sti - tute, We have pluck'd the tree of knowledge,  
 rith - me - tic and his - to - ry, With all its va - ried lore, And ge - ol - o - gy and bot - a  
 band of mer - ry school - mates, And the names of some we'll tell, There are Ma - ry, Sar - ah, Su - sie,

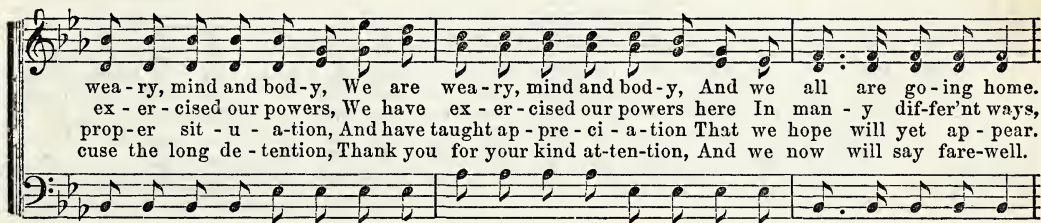
We're a band of mer - ry school - mates, We're a band of mer - ry school - mates, And we're  
 We have pluck'd the tree of knowledge, We have pluck'd the tree of knowledge, And have  
 ny, as - tron - o - my, and draw - ing, With phi - los - o - phy, ge - og - ra - phy, And  
 Fan - nie, Car - rie, Mag - gie, Em - ma, An - nie, Hat - tie, El - len, Mat - tie, Cla - ra,

“We have Come from Various Places.”—CONTINUED.

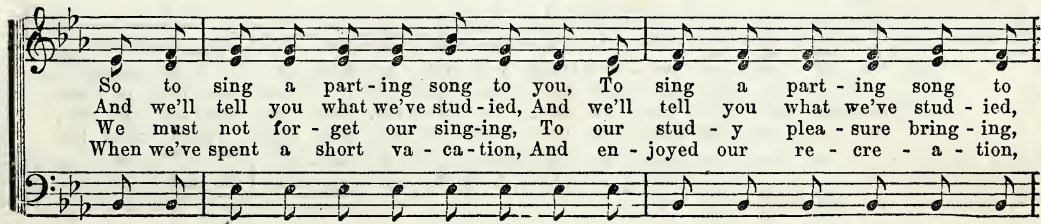
137



go - ing to re - cruit. We are wea - ry, mind and bod - y, We are  
eat its gol - den fruit. We have ex - er - cised our pow - ers, We have  
al - so man - y more. These have kept im - ag - i - na - tion In its  
and a lit - tle Nell. But the whole we can - not men - tion. Please ex -



wea - ry, mind and bod - y, We are wea - ry, mind and bod - y, And we all are go - ing home.  
ex - er - cised our powers, We have ex - er - cised our powers here In man - y dif - fer't ways,  
prop - er sit - u - a - tion, And have taught ap - pre - ci - a - tion That we hope will yet ap - pear,  
cuse the long de - tention, Thank you for your kind at - ten - tion, And we now will say fare - well.



So to sing a part - ing song to you, To sing a part - ing song to  
And we'll tell you what we've stud - ied, And we'll tell you what we've stud - ied,  
We must not for - get our sing - ing, To our stud - y plea - sure bring - ing,  
When we've spent a short va - ca - tion, And en - joyed our re - cre - a - tion,

"We have Come from Various Places."—CONCLUDED.

*A little slower.*

you To sing a part - ing song to you, Dear friends, we now have come.  
 And we'll tell you what we've stud - ied Through-out all these plea - sant days.  
 As our voi - ces loud - ly ring - ing, Woke the ech - oes far and near.  
 Then a - gain your ap - pro - ba - tion We will seek, but now fare - well.

The Song of the Minutes.

*ALLEGRETTO.* *From the "SILVER CHIME," by permission.*

1. We are but min - utes—lit - tle things, Each one fur - nished with six ty wings, With  
 2. We are but min - utes—yet each bears All its bur - den of joys and cares, Then  
 3. We are but min - utes—when we bring Dewdrops sweet from the plea - sure - spring, So  
 4. We are but min - utes—use us well, For our use we must one day tell; Who

which we fly on our un - seen track, And not a min - ute ev - er comes back.  
 calm - ly bear min - utes fill'd with pain—The worst of min - utes can - not re - main.  
 taste their sweet - ness while yet we stay, A min - ute, and they van - ish a - way.  
 u - ses min - utes has hours to use—Who los - es min - utes, years must lose.



# "Away Over Mountain."

139

## VACATION SONG

ALLEGRETTO.

1. { A - way o - ver moun-tain! a - way o - ver plain! Va - ca - tion has come with its plea-sures a - gain;  
 There young steps are bound-ing and young hearts are gay; Good - bye to the school-room - a - way, boys, a - way.

2. { The fresh bree-zes rev - el the branch-es be - tween, The bird springs a - loft from his cov - ert of green,  
 And where hang the pur - ple grapes wait - ing we know, And pas - tures and woods where the ripe ber - ries grow.

We've sought your ap - prov - al with heart - y good will, We "old ones" have spok - en, we young ones sat 'still.  
 Dear com - rades, fare-well! ye who join us no more Think life is a school, and til term - time is o'er

But now 'tis all o - ver, we're off to our play, We'll not think of school-books till three weeks to - day.  
 O meet un - re - pin - ing each task that is given, Un - til our pro - ba - tion is end - ed in heaven.

## "I Can! Yes, yes, we know you can."

Words by CHAS. LELAND PORTER.

Music by C. M. CADY.  
From "MINNEHAHA GLEE BOOK," by permission.

1. "I can!" Yes, yes, we know you can, We read it in your eye,  
 2. "I can!" climbs to the moun-tain top, And plows the bil-lowy main,  
 3. We've got to "third-ly," and must make A per-sonal ap-pli-cation,

There is a mys-tic tal-is-man, Flash-ing all glo-ri-ous-ly;  
 And lifts the ham-mer in the shop, And drives the saw and plane,  
 So come and lis-ten eve-ry one Of this our Yan-kee nation.

O speak out bold-ly; let it ring, There is a vol-ume there;  
 'Tis fear-less in the bat-tle shock, And al-ways leads the van,  
 O ban-ish from you eve-ry "can't," And show your-self a man,

"I Can! Yes, yes, we know you Can."—CONCLUDED.

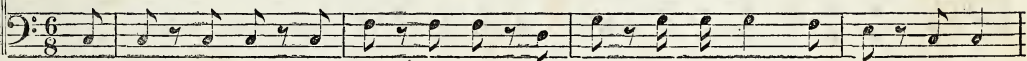
141



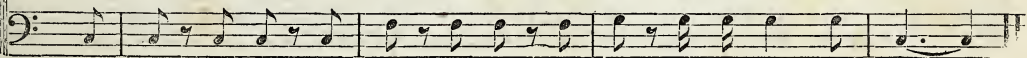
There's mean - ing in the ea - gle's wing, Then soar, and do, and dare.  
Of young A - mer - i - ca's brave sons, Who nev - er quailed nor ran.  
And noth - ing will your pur - pose daunt, Led by the brave "I can!"



I can, I can, I can, I can, Hur - rah! for the brave, I can, hur - rah!



I can, I can, I can, I can, Hur - rah! for the brave, "I can!"



## "There's Music in the Air."

G. F. R. Arranged for this work by permission of H. Tolman &amp; Co.

MODERATO.

1. There's music in the air When the in-fant morn is nigh, And faint its blush is seen  
 2. There's music in the air When the noontide's sultry beam Reflects a golden light  
 3. There's music in the air When the twilight's gentle sigh Is lost on evening's breast,

CHORUS 2d time pp.

On the bright and laughing sky. Many a harp's ex - tat - ic sound, With its thrill of  
 On the distant mountain stream. When beneath some grateful shade Sorrow's aching  
 As its pensive beauties die. Then, O! then, the loved ones gone, Wake the pure ce-

joy profound, While we list en - chant - ed there To the mu - sic in the air.  
 head is laid, Sweet - ly to the spir - it there Comes the mu - sic in the air.  
 les - tial song, An - gel voi - ces greet us there In the mu - sic of the air.



# The Robin.

143

Words by C. M. CADY.

Music C. C. CONVERSE.

CHEERFULLY

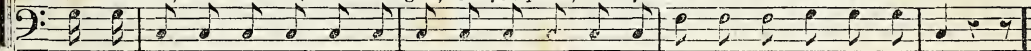
By permission of Firth, Pond & Co.



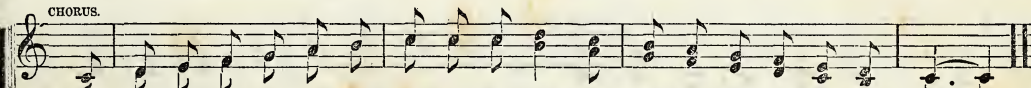
1. O, I know you can't tell where I've been all this hour,	Nor half that I've heard—can you guess?
2. Yes, I heard his gay song, so I thought I would see,	Why his car - ol was al - ways so glad;
3. 'Why should I be sad?' said the bird, 'tell me why?'	Then he made the woods ring with his glee;
4. 'I nev - er go shop - ping nor puz - zle my pate'	A - bout the new fash - ions each spring,
5. And there are the nest - lings, all shel - tered from wrong,	And cheer'd by my mate, while I stay;
6. Then he tw't - tered and car - oled, and flung to	The wild - est of notes he could pour;



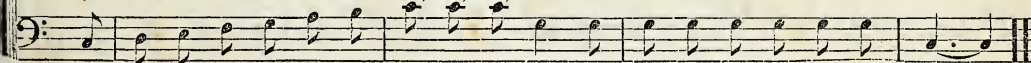
Well I wan - dered from you to yon cool shad - y bower,	To chat with the rob - in red - breast.
And as I approach'd him he nodd - ed to me,	And I asked if he ev - er were sad.
'I drink from the brook that is bub - bling close by,	And no cause for the blues do I see.'
I wear the same coat, and from morn - ing till night,	I ne'er change the song that I sing,
You should hear what queer work they make of my song,	But they'll sing it right glib - ly some day.
And he said, as I left, 'come a - gain, if you please,	For you know I don't mind an en - core.'



CHORUS.



To chat with the rob - in red - breast, ha, ha, ha!	To chat with the rob - in red - breast.
You asked if he ev - er were sad! ha, ha, ha!	You asked if he ev - er were sad.
No cause for the blues do I see, ha, ha, ha!	No cause for the blues do I see.
You ne'er change the song that you sing, ha, ha, ha!	You ne'er change the song that you sing.
They'll sing it right glib - ly some day, ha, ha, ha!	They'll sing it right glib - ly some day.
For you know I don't mind an en - core, ha, ha, ha!	You know I don't mind an en - core.



## Nellie Lost and Found.

WITH EXPRESSION.

HENRY C. WORK.

1. Ten o' clock! the rain be-gins to fall, And Nel-lie still from home!  
 2. Eleven o' clock! the lit-tle broth-ers wait, Still hop-ing her re-turn;  
 3. Twelve o' clock! and in the for-est wild, What ter-rors rule the hour!  
 4. One o' clock! me-thinks I hear a voice, With tid-ings in its tone!

Vain-ly now, her lov-ing name we call, Oh whith-er does she roam?  
 Peep-ing through the lat-tice of the gate, Their dar-ling to dis-cern.  
 Who can tell what foes sur-round the child, Or shield her from their power?  
 Does it bid this trem-bling heart re-joice, Or sor-row makes it known?

Can it be she wan-ders from the street, Thro' the wood to find her lone-ly way,  
 Wea-ry now they turn them to the door, While their tears, for lips that now are dumb,  
 Storms to face and tor-rents to be cross'd, Beasts of prey that in the dark-ness roam;  
 Still I hear that mid-night ech-o stirr'd, Sure-ly, too, it bears a joy-ful sound:

Bless the child! I fear her lit - tle feet Have car - ried her a - stray.  
 Ask the ques - tion of - ten asked be - fore, Oh! moth - er, will she come?  
 Would to God that on - ly I were lost, And Nel - lie safe at home!  
 Praise the Lord! a moth - er's prayer is heard, The dar - ling one is found!

CHORUS.

Wake the boys to look for Nel - lie! Stay not for the dawn;  
 } Thro' the wood the mid - night ech - oes Bear a joy - ful sound;

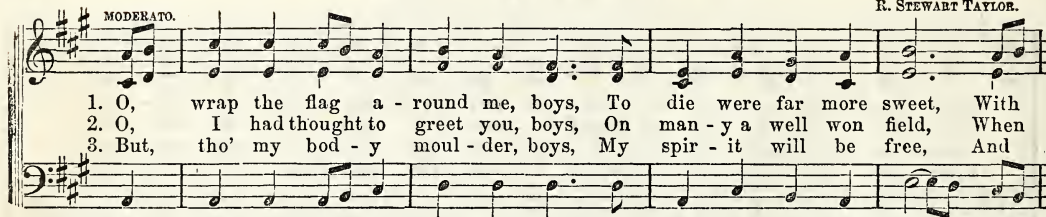
For the last verse.

Who shall sleep when from the moth - er's fold One lit - tle lamb is gone?  
 Praise the Lord! a moth - er's prayer is heard, The dar - ling one is found.

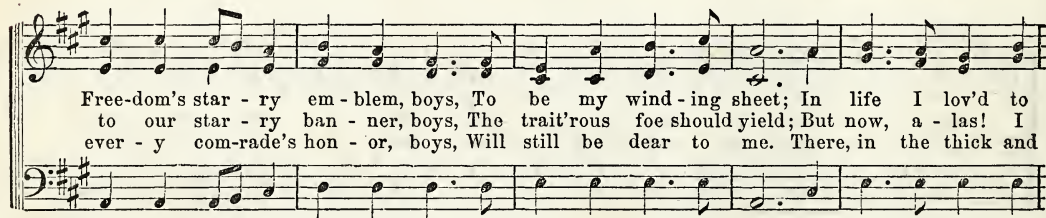
## "O, Wrap the Flag around me, Boys."

R. STEWART TAYLOR.

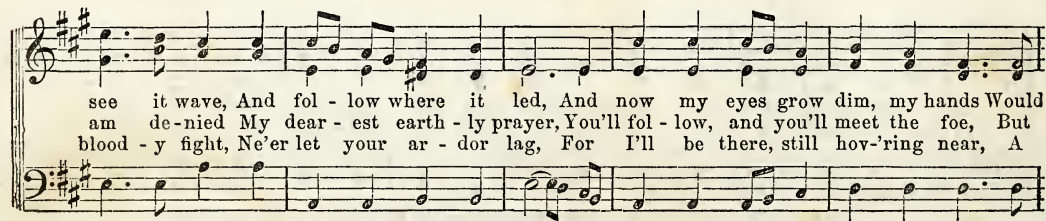
MODERATO.



1. O, wrap the flag a - round me, boys, To die were far more sweet, With  
 2. O, I had thought to greet you, boys, On man - y a well won field, When  
 3. But, tho' my bod - y moul - der, boys, My spir - it will be free, And



Free - dom's star - ry em - blem, boys, To be my wind - ing sheet; In life I lov'd to  
 to our star - ry ban - ner, boys, The trait'rous foe should yield; But now, a - las! I  
 ever - y com - rade's hon - or, boys, Will still be dear to me. There, in the thick and



see it wave, And fol - low where it led, And now my eyes grow dim, my hands Would  
 am de - nied My dear - est earth - ly prayer, You'll fol - low, and you'll meet the foe, But  
 blood - y fight, Ne'er let your ar - dor lag, For I'll be there, still hov'ring near, A



“O, Wrap the Flag around me, Boys.”—CONCLUDED.

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CHORUS.

clasp its last bright shred. Then wrap the flag a - round me, boys, To die were far more  
I shall not be there. Yet wrap the flag, &c.  
bove the dear old flag. So wrap the flag, &c.

sweet, With Free-dom's star - ry em - blem, boys, To be my wind - ing sheet.

Published in sheet form, with pianoforte accompaniment, by Root & Cady, 95 Clark st., Chicago.

“O, Music, Sweet Music.”

ROUND IN THREE PARTS.

O, mu - sic, sweet mu - sic, thy prais - es we'll sing, And we'll tell of the

plea - sure and glad - ness you bring Mu - sic, mu - sic, glad - ness you bring.

## "Whether You Whisper Low."

ROUND IN TWO PARTS.

1  
 Wheth - er you whis - per low, Or wheth - er you loud - ly call, Dis  
 2  
 tinct - ly, dis - tinct - ly speak, Or do not speak at all.

## "Persevere."

ROUND IN THREE PARTS.

1  
 If a hard and wea - ry task you find it, Just per - se - vere, yes,  
 2  
 3  
 per - se - vere, don't mind it; Go on, go on, nev - er mind it.

## "As a Band of Brothers Joined."

ROUND IN THREE PARTS.

1  
 As a band of broth - ers joined, One in heart, and  
 2  
 3  
 one in mind, Peace and safe - ty we shall find, When

# "Laughing May is Here."

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ROUND IN EIGHT PARTS

1 Laugh - ing May is here, 2 Birth - est of the year; 3 4  
5 Hark! hear the blue - bird say, 6 Mer - ry, mer - ry, mer - ry, mer - ry, 7 May. 8

# "A Boat, A Boat to Cross the Ferry."

ROUND IN THREE PARTS.

ENGLISH.

1 A boat, a boat, to cross the fer - ry, 2 We'll float, and sing, and  
3 all be mer - ry, Sing, sing, sing, and be mer - ry.

# "Good Morning."

ROUND IN FOUR PARTS.

Words from "BOSTON GLEE BOOK."

1 Sing we now our morning song, We have sung it oft and long, 2 Every morn 'tis fresh and new  
3 4  
As the pearly drops of dew, Good morning! good morning! good morn - ing!

## Never Idle.

SONG OF THE BROOK.

Arranged from the German, by C. H. GREENE.

HEERFULLY.

1. I bathe the feet of forest trees, And cheer their sunny way, On drooping bud and  
 2. I make nice homes for little fish, In cor - ner, crevice, nook; Oh! you would laugh to  
 3. At work, at work no time have I To spend in i - dle play, From eve till morn, from

low - ly moss, On thirs - ty, parch - ed mea - dow grass, I fling my cool - ing spray.  
 see the trout, Hide here and there, and then dart out To seize the fish - er's hook.  
 morn to eve; So, if you please, I'll take my leave, I must be on my way.

## "They March to the Rolling Drum."

ROUND IN THREE PARTS.

1 They march, they march to the roll - ing drum, The sol - diers  
 2  
 3 (Roll the R.)  
 bold, see! they come, they come To the r-r-r-r-r-roll - ing drum.



# Temperance Rallying Song.

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ALLEGRETTO.

Arranged from "EXERCISE SONG BOOK," by permission.

1. Don't des - pair, my gal - lant lad; Try, try, try a - gain; If at first your  
 2. Put on cour-age—nev - er tire— Try, try, try a - gain; Let the cause your  
 3. 'List as man - y as you can— Try, try, try a - gain; On the safe "tee-

luck is bad, Try, try, try a - gain; What if a re - pulse you get?  
 heart in - spire—Try, try, try a - gain; Raise the tem - p'rance ban - ner high;  
 to - tal" plan—Try, try, try a - gain; May our ar - my soon em - brace

Per - se - vere, you'll pros - per yet; Then your toil you'll not re - gret—Try, try, try a - gain.  
 For recruits, then, loud - ly cry; They will ral - ly by and by—Try, try, try a - gain.  
 All the lov - ers of our race, And none fill the drunkard's place—Try, try, try a - gain.

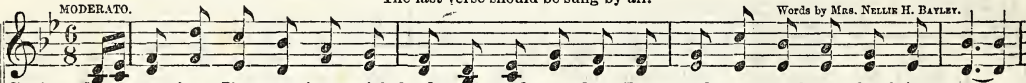
NOTE. "Try again" may be sung in chorus; the other words by single voices, or a division.

## The Seasons.

NOTE. Each season may be taken by a single person or a division, and for a concert or exhibition, they might be appropriately decorated.  
The last verse should be sung by all.

MODERATO.

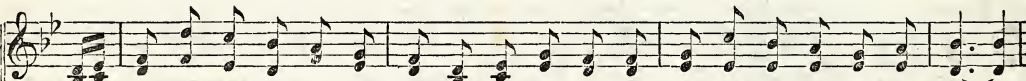
Words by MRS. NELLIE H. BAYLEY.



*Spring.* I'm coming, I'm coming, with buds soft and ten-der, Just read - y to burst forth in song;  
*Summer.* I come with my brow thickly shadowed with ros-es, My cheek vies in beau-ty with them;  
*Autumn.* I come—in my right hand are dark pur-ple clusters, The vin-tag-ers love me, too, well;  
*Winter.* I come with a man-tle as pure as Life's riv-er, That swells up - on Beulah's fair shore;



*Chorus.* All hail to the seasons, their words so in - spiring, Shall courage and trust-ful-ness bring,



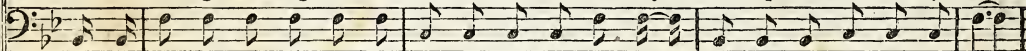
The birds from the sunny South woke me so ear-ly, As I came a hurrying a - long.  
The brook-side has vio-lets, the val-leys the lil - y, And these form my sweet di - a - dem.  
In my left hand the grain, ripe and yel-low is wav-ing, And hus-band-men love there to dwell.  
I frown, then I smile—I am proud, then I'm humble, Then van - ish to come back no more.



And each youthful heart now with purest e - mo-tion, Right glad - ly their praises shall sing.



I'm an em-blem of *childhood*, so fresh in its beau-ty, So I'm loved by the hap-py school-boy;  
I'm an em-blem of *youth*, and I love o'er their fair forms To scat-ter my sweet-scent-ed breath.  
I'm an em-blem of *manhood*, and my som-ber man-tle Floats grandly a-round his proud form;  
So old age with vig - or relaxed and en - fee-bled. By faith, hope and char-i - ty blest.



They are emblems, fair emblems of life and its changes, As on-ward and upward it grows.



So full of sweet life and so winning and graceful, The maidens all greet me with joy.  
 And weave the thick branches and long vines to - gether, While gay feet are dancing be - neath.  
 While rich fruits are bending all heav - y a - bove him, As dark clouds when gathers the storm.  
 Like win - ter, shall wrap his white mantle around him, And peace - ful - ly lie down to rest.



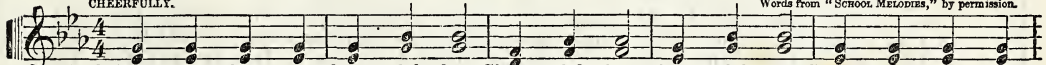
Spring, Summer and Autumn, of Buds, Flowers and Fruitage, And Winter of peaceful re - pose.

Let us Cheerful be.

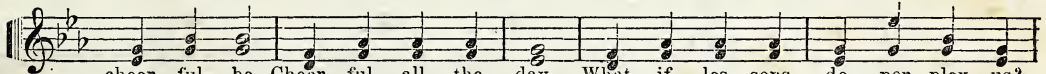
NOTE. The tune may be sung, pianissimo, to the syllable la, to close with.

CHEERFULLY.

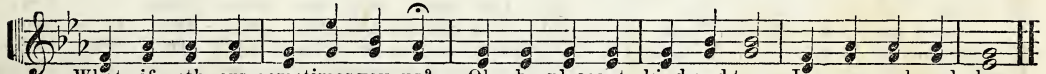
Words from "SCHOOL MELODIES," by permission.



1. School-mates, let us cheer - ful be, Cheer - ful be, cheer - ful be; School-mates, let us  
 2. School-mates, we must sometime part, We must part, we must part; School-mates, we must  
 3. Then speak gent - ly to each other, As a sister, or a brother; Cheerful, pleasant,



cheer - ful be, Cheer - ful all the day. What if les - sons do per - plex us?  
 sometime part, And our school be o'er. What if les - sons do per - plex us?  
 lov - ing be, Lov - ing ev - er - more. What if les - sons do per - plex us?



What if oth - ers sometimes vex us? Oh be pleasant, kind and true, In our work and play.  
 What if oth - ers sometimes vex us? Oh be pleasant, kind and true, In our work and play.  
 What if oth - ers sometimes vex us? Oh be pleasant, kind and true, In our work and play.

## The Auctioneer.

Words by Mrs. NELLIE H. BAYLEY.

MODERATO.

1. At auc - tion! at auc - tion, we sell here to - day The fol - low - ing  
 2. Don't look in your purs - es with eyes all a - skew, 'T wont hurt you to  
 3. Here's kid gloves and hair - oil, the best ev - er seen; A "love of a  
 4. Who bids for these chairs? they will go in a trice, Then hose and these

ar - ti - cles (good in their way), Come, make up your minds, and let  
 part with your dol - lar or two; Be - sides these are goods that are  
 bon - net" just fit for a queen. Only ten! on - ly twelve! for this  
 hoop - skirts, pins, nee - dles and spice; This "mag - ni - fique" print, shall I

ev - ery one say What things he will want and how much he will pay,  
 per - fect - ly new, So fill up the ranks, let me show them to you;  
 sweet gren - a - dine; These boots, and these shoes, and this styl - ish tu - reen,  
 tear off a slice? Give me ten, fif - teen, twen - ty for pure In - dia rice.



# The Auctioneer.—CONCLUDED.

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Auctioneer. 1st Buyer Auct. 2d Buyer.

For all must be sold at the auc - tion to - day. Going! Five, Going! Ten,  
 O, nev - er mind tri - fles, here's to the ven - due. Going, &c.  
 This stock well might vie with Pan - do - ra I ween. Going, &c.  
 What more can you want when you set your own price. Going, &c.

Auct. Auct. Buyer. Auct. 2d Buyer. Auctioneer.

Go - ing! go - ing! Fif - teen, fif - teen, twen - ty, twen - ty,

twenty, twenty, twenty, twenty, twenty, twenty, twenty, twenty, gone!

NOTE. The Buyer may be sung by a single voice, or by a small division. The numbers five, ten, fifteen, twenty, may be changed after each verse if desired

## The Gentlemen Workers.

First Division.

Arranged from "School Mistris," by permission.

1. I am a lit - tle *farm - er*, My prod - uce is all cheap;  
 2. I am a lit - tle *black - smith*, I'll set your horse's shoe;  
 3. I am a lit - tle *hat - ter*, Your head I'll cov - er well;

Chorus. We all are mer - ry *Work - ers*, We'll keep in plea - sant mood;

Second Division.

And I'm a lit - tle *mil - ler*, The nic - est flour I keep;  
 And I'm a lit - tle *carpen - ter*, I'll make a house for you;  
 And I'm a lit - tle *tin - ner*, My wares I wish to sell;

No mat - ter what our *trade* is, If we're but do - ing good;

Third Division.

And I'm a lit - tle *ba - ker*, As neat as e'er was seen;  
 And I'm a lit - tle *tai - lor*, I war - rant all my suits,  
 And I'm a lit - tle *paint - er*, Don't let your house get gray;

The world is wide and need - y, And if we all are true,

Fourth Division.

And I'm a lit - tle butch - er, My meat is fresh and clean.  
 A shoe - mak - er am I, sir, — Pray, buy a pair of boots!  
 And I'm a lit - tle den - tist, Don't let your teeth de - cay.

The world will be the bet - ter For what we Work - ers do.

THE LADY WORKERS.

First Division.

1. I make up ladies' dresses,  
 In fashionable style;

Second Division.

The ladies' caps and bonnets  
 I'm trimming all the while;

Third Division.

And I keep knitting stockings,  
 For gents and ladies too;

Fourth Division.

And I the yarn am spinning—  
 I work as hard as you.

First Division.

2. I 'tend the loom and shuttle,  
 To make the cloth you wear;

Second Division.

I make sweet yellow butter,  
 And cheese that's rich and rare;

Third Division.

In making pretty straw-braid,  
 I make my fingers fly;

Fourth Division.

I sell nice tapes and muslins  
 To all who choose to buy.

First Division.

3. I teach the little children  
 To read, and write, and spell;

Second Division.

The sick I go a nursing,  
 To help them all get well;

Third Division.

I visit all the poor folks,  
 And give them bread to eat;

Fourth Division.

And I my house keep keeping,  
 As a little wife so neat.

Chorus. We all are merry, &c.

NOTE. While singing the Chorus to the "GENTLEMEN WORKERS," let each work according to his trade. Thus: 1, the farmer sows; 2, the miller grinds; 3, the baker kneads; 4, the butcher cuts. Again: 1, the blacksmith strikes; 2, the carpenter saws; 3, the tailor sews; 4, the shoemaker sews. Again: 1, the hatter brushes; 2, the tinner hammers; 3, the painter brushes; 4, the dentist files.

In the "LADY WORKERS," the Chorus is exactly the same. The dress makers sew; the milliners arrange ribbons; the knitters knit; and the spinners whirl the spinning wheel with the right hand. The weavers throw the shuttle from right to left; the dairy folks churn; the braiders braid; and the shop-keepers measure with a yard-stick.

## Song of Exercise.

Arranged from "School Exercises," by permission.

A First Division.      B      C Second Division.      D      E First Division.

1. Ex - er - cise bone and mus - cle;    Ex - er - cise fast or slow;    Ex - er - cise  
 2. Ex - er - cise thought and feel - ing;    Ex - er - cise, as we go;    Ex - er - cise  
 3. Ex - er - cise! young or a - ged, — Ex - er - cise! high or low, — Ex - er - cise

F      G Second Division.      H      I First Division.      J Second Division.      K First Division.

mind and bod - y;    Ex - er - cise, if you'd grow! *Healthier* grow! *Stronger* grow! *Wis - er* grow!  
 morn and ev - en;    Ex - er - cise makes us grow! *Cheerful* grow! *Graceful* grow! *Courteous* grow!  
 now and ev - er!    Ex - er - cise! then we'll grow; *Thrifty* grow! *Tho'tful* grow! *Virtuous* grow!

L Second Division.      M Both Divisions.      N      O      P

*Bet - ter* grow!    Ex - er - cise, when 'tis pleas - ing,    Makes us WISE—this we know.  
*Grate - ful* grow!    Ex - er - cise, when 'tis va - ried,    Makes us WISE—this we know.  
*Hap - py* grow!    Ex - er - cise, when 'tis earn - est,    Makes us WISE—this we know.

NOTE. This song may be sung without the Positions or Gestures, but is better with. The Division marks may be dis. egarded when the Positions are used. Scholars all stand, facing front. At measure A, clap three times. At measure B, arms up perpendicular, fingers moving. At C, E, G, M and O, same as at A. At D, F, N, H, N and P, same as at B. At I, strikes, at the same instant, right hand upon the breast, and left hand down at the side, in military style. At J, without moving the left hand, bow to the right, letting the right hand move with the head. At K, left hand upon breast, and right hand down at side, in a similar manner as at I. At L, bow to the left, similar as at K.



# The Bees are all Coming.

NOTE. At the letter Z in the second, let the scholars imitate the buzzing of the bees.

ANDANTINO.

1. The bees, the bees are all com - ing, O why, O why are they hum - ming?  
 2. O see them now in the gar - den, To each a sweet lit - tle bur - den,  
 3. They fly, they fly to the mea - dow, In sun - light and in the shad - ow,

O - ver each flower In the green bower. Hon - ey they seek, Hon - ey they seek.  
 And in each flower Of the green bower. Hon - ey they seek, Hon - ey they seek.  
 Still in each flower Of the green bower. Hon - ey they seek, Hon - ey they seek.

See! See! See!

Z - - - - Hon - ey they seek, Hon - ey they seek.  
 Z - - - - Hon - ey they seek, Hon - ey they seek.  
 Z - - - - Hon - ey they seek, Hon - ey they seek.

# "O, How Steadily."

## SONG OF THE PLANETS.

NOTE. If this song is acted, let one stand in the center for the Sun, and one or a group at proper distances for Mercury, Venus, Earth, Mars and the other planets, and as they sing, walk round the centre one in a circle. The same words are sung each time, excepting the name of the planet, which is changed in order. Where the name is only one syllable add "now," as "Earth now moves," &c.

MODERATO.

O, how stead-i - ly, O, how or - der - ly Mer - cu - ry moves round the orb of day,

Nev - er drear - i - ly, nev - er wear - i - ly, Nev - er tired of his ac - tive play;

Al - ways wan - der - ing round the bril - liant Sun, Nev - er wea - ry as he jour - neys on.

O, how or-der-ly still they're wander-ing, Cling-ing to their cen-ter, the orb of day.

"Would You Know How the Farmer."

NOTE. May be sung with appropriate action. Let the motions commence with the word "Look."

♩ MODERATO.

1. Would you know how the far-mer sows his grain? Would you know how the far-mer  
 2. Would you know how the far-mer reaps his grain? Would you know how the far-mer  
 3. Would you know how the far-mer thresh-es grain? Would you know how the far-mer  
 4. Would you know how the far-mer sifts his grain? Would you know how the far-mer  
 5. Would you know how the far-mer rests from toil? Would you know how the far-mer

sows his grain? Look! Look! Look! Look! So does the far-mer sow his grain.  
 reaps his grain? Look! Look! Look! Look! So does the far-mer reap his grain.  
 thresh-es grain? Look! Look! Look! Look! So does the far-mer thresh his grain.  
 sifts his grain? Look! Look! Look! Look! So does the far-mer sift his grain.  
 rests from toil? Look! Look! Look! Look! So does the far-mer rest from toil.

## Clap, Clap, Hurrah!

Words and Music by W. H. WALKER.

Arranged from "EXERCISE SONG BOOK," by permission.

LIVELY.

1. Hold the right hand up, hold the left hand up; Whirl the fin - gers brisk - ly, clap, clap, clap;  
 2. To the east - ward point, to the west - ward point; Fold your arms be - hind you, heads up - right.  
 3. Here we all stand up clap - ping mer - ri - ly; Let the arms ex - tend\* - clap once a - gain. †

See the blacksmith strike while the iron is hot; Lit - tle boy, wake up from your drowsy nap!  
 See the drum - mer drum on his big bass drum! Let us step to - geth - er— left foot, right.  
 See the saw - yer saw † at the big wood - pile; How it makes the blood move thro' each vein!

4. Let us seated be, and our arms fold up;  
 Then again clap merrily, merrily O!  
 See the school-girl washing her hands and face,  
 For to school all clean she loves to go.

5. Now we rise again and our hands stretch up,  
 Back and forward quickly the elbows draw; ‡  
 See the school-boy driving his hoop along,—  
 Ha, ha, ha, ha, ha!—Hurrah! Hurrah! ||

\* Horizontally, to the LEFT and RIGHT.

† Keep the arms perfectly straight, and swing them UPWARDS till they meet over the head.

‡ bend the body over slightly, then move the hands and arms with great force in imitation of the WOOD-SAWYER. This movement expands the chest admirably.

|| Swing the right hand in the usual way.

N. B.—As soon as the HURRAH is over, give the TRIPPLE APPLAUSE, i. e., all CLAP briskly, then stop; CLAP again briskly, then stop; CLAP a third time briskly, then stop. The teacher can hold up one hand as the sign.



# April Shower.

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E. B. DEARBORN.

NOTE. At the words "Patter, Patter," &c., let the scholars imitate rain, by striking the ends of their finger-nails on their desks irregularly, which will make a beautiful imitation of rain pouring down on the roof of a building. At the words "rush," "gush," "flash," "dash," &c., at the end of the third and fourth lines, the hands may be brought together with a clap, the fingers then continue to imitate rain till the last line of each verse, when the hands will turn, palms upward, and wave up and down in time.

Arranged from "EXERCISE SONG BOOK," by permission.

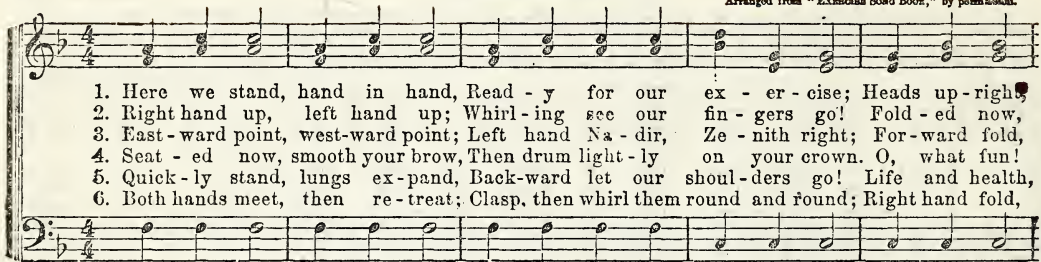
1. Pat - ter, pat - ter, let it pour; Pat - ter, pat - ter, let it roar;  
 2. Pat - ter, pat - ter, let it pour; Pat - ter, pat - ter, let it roar;  
 3. Pat - ter, pat - ter, let it pour; Pat - ter, pat - ter, let it roar;

Down the steep roof let it rush, Down the hill - side let it gush;  
 Let the gaud - y light - ning flash, Let the head - long thun - der dash,  
 Soon the clouds will burst a - way, Soon will shine the bright spring day:

'Tis the wel - come A - pril shower, Which will wake the sweet May flower,  
 'Tis the wel - come A - pril shower, Which will wake the sweet May flower.  
 Soon the wel - come A - pril shower Will a - wake the sweet May flower.

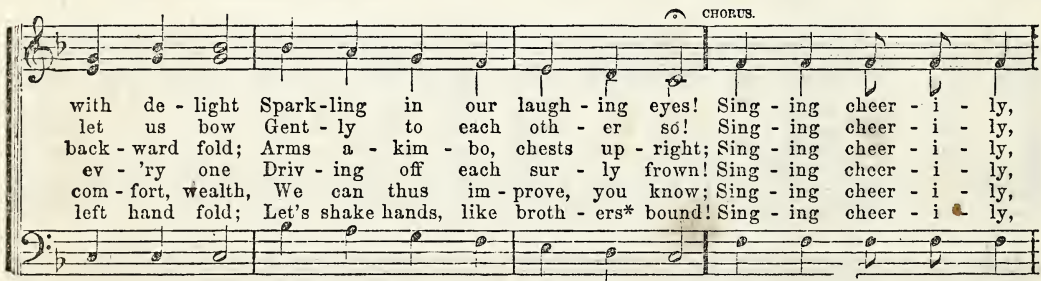
## "Here We Stand."

Arranged from "EXERCISES SOWE BOOR," by pomphston.

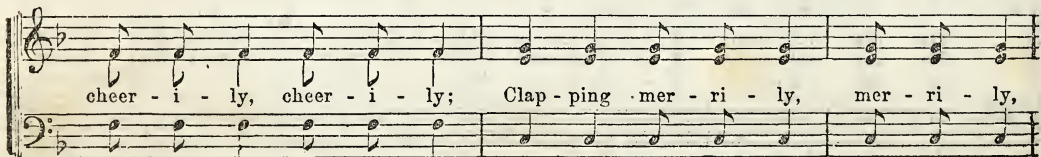


1. Here we stand, hand in hand, Read - y for our ex - er - cise; Heads up - right,  
 2. Right hand up, left hand up; Whirl - ing see our fin - gers go! Fold - ed now,  
 3. East - ward point, west - ward point; Left hand Na - dir, Ze - nith right; For - ward fold,  
 4. Seat - ed now, smooth your brow, Then drum light - ly on your crown. O, what fun!  
 5. Quick - ly stand, lungs ex - pand, Back - ward let our shoul - ders go! Life and health,  
 6. Both hands meet, then re - treat; Clasp, then whirl them round and round; Right hand fold,

CHORUS.



with de - light Spark - ling in our laugh - ing eyes! Sing - ing cheer - i - ly,  
 let us bow Gent - ly to each oth - er so! Sing - ing cheer - i - ly,  
 back - ward fold; Arms a - kim - bo, chests up - right; Sing - ing cheer - i - ly,  
 ev - 'ry one Driv - ing off each sur - ly frown! Sing - ing cheer - i - ly,  
 com - fort, wealth, We can thus im - prove, you know; Sing - ing cheer - i - ly,  
 left hand fold; Let's shake hands, like broth - ers\* bound! Sing - ing cheer - i - ly,



cheer - i - ly, cheer - i - ly; Clap - ping mer - ri - ly, mer - ri - ly,

\* Or sisters.

mer - ri - ly; One, two, three, don't you see Where we love to be?

This musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

The Song of the Cooper.

NOTE. For the action of this song, the children may strike on their desks in time, commencing “Tic-a-tic.”

MODERATO.

1. O, I am a coop - er, no care do I know, While round my nice bar - rels so  
 2. O, light is my heart, as a bird on the wing, While still round my bar - rels so  
 3. My work it is use - ful, my work it is right, And so I keep pounding from  
 4. Come, join in my la - bor, come, join in my song, And we will be mer - ry thro'

This musical score is in 3/8 time and features a key signature of one sharp (F#). It includes four lines of lyrics. The lower staff is in bass clef and contains rhythmic accompaniment for the lyrics.

gai - ly I go. Tic - a - tic tac, tic - a - tic tac, tic - a - tic tac I go.  
 gai - ly I sing. Tic - a - tic tac, tic - a - tic tac, tic - a - tic tac I sing.  
 morn - ing till night. Tic - a - tic tac, tic - a - tic tac, tic - a - tic tac till night.  
 all the day long. Tic - a - tic tac, tic - a - tic tac, tic - a - tic all day long.

This musical score continues the previous one, featuring a key signature of one sharp (F#) and a common time signature. It includes four lines of lyrics. The lower staff is in bass clef and contains rhythmic accompaniment for the lyrics.

# "Teacher, May I be Your Pupil."

NOTE. Designed to gratify the propensity in children to play school. Give one gentle clap at each star, for all the verses. Both divisions should stand, facing each other. In "THE SHOPPERS," C stands for Customers, M for Merchants. Learn the tune well before forming divisions.

First Division.

Second Division.

From "SCHOOL MELODIES," by permission.

1. Teach - er, may I be your pu - pil? Yes, yes, yes, I bid you wel - come.  
 2. Teach - er, I have come to stud - y. That's right! here's a good long les - son.  
 3. Teach - er, I will try to please you. That's right! *try* and you'll suc - ceed well.

First Division.

But, first to some *Rules* pray lis - ten; Yes, O yes, pray tell some!  
 Now tell me your *Stud - y Mot - toes.* 'TRY!' 'EX - CEL - SIOR!' 'PRESS ON!'  
 Have you an - y *Con - duct Mot - toes?* 'LOVE!' 'RE - SPECT!' and 'HEED WELL!'

Second Division.

First Division.

Second Division.

First Division.

You must come in SEA - SON! Yes, yes, yes, yes! Sel - dom be - ing AB - SENT! Yes, yes, yes, yes!  
 Will you stud - y SOFT - LY? Yes, yes, yes, yes! Mov - ing ver - y LIGHT - LY? Yes, yes, yes, yes!  
 Will you love the TEACHER? Yes, yes, yes, yes! Love your lit - tle SCHOOLMATES? Yes, yes, yes, yes!



The musical score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The melody is divided into three sections: 'Second Division' (measures 1-4), 'First Division' (measures 5-8), and 'Second Division' (measures 9-12). The lyrics are: 'Nev - er play the TRU - ANT! No, no, no, no! Then I bid you wel - come. Nev - er, nev - er WHIS - PER! No, no, no, no! Then I bid you wel - come. Nev - er cher - ish AN - GER! No, no, no, no! Then I bid you wel - come.' The first two divisions are marked with an asterisk (\*).

THE SHOPPERS.

- |   |   |
|---|---|
| <p>1. C. Please let me your <i>silks</i> examine:<br/>         M. Here's a piece that very nice is.<br/>         C. Well—yes—if the price should suit me;—<br/>         M. <i>Ten-and-six</i> the price is.<br/>         C. That is rather high sir.<br/>         M. Nice piece! nice piece.<br/>         C. Warrant it to <i>wear</i> well?<br/>         M. O yes, yes, yes!<br/>         C. Never mind the <i>sixpence!</i><br/>         M. ONE PRICE! ONE PRICE!<br/>         C. Well, pray send it early.</p>                 | <p>3. C. Have you any <i>boots</i> for children?<br/>         M. Here's a new lot we've just opened:<br/>         C. Firm boots, that defy the water?<br/>         M. These are water-proof, sir.<br/>         C. Warrant you the <i>work</i>, sir?<br/>         M. O yes, yes, yes!<br/>         C. Warrant you the <i>stock</i>, too?<br/>         M. 'Twon't do! 'twon't do!<br/>         C. Have you any <i>motto?</i><br/>         M. ONE PRICE! ONE PRICE!<br/>         C. Name it—here's your money.</p>               |
| <p>2. C. How low are the <i>prints</i> you're selling?<br/>         M. Here are some at <i>one-and-threepence</i>.<br/>         C. O, that is a horrid price, sir!<br/>         M. But the prints are nice, ma'am.<br/>         C. Won't you say a <i>ninepence?</i><br/>         M. Cost more! cost more!<br/>         C. Can't you take a <i>shilling?</i><br/>         M. O no, no, no!<br/>         C. Call it <i>one-and-one-p'nnny?</i><br/>         M. ONE PRICE! ONE PRICE!<br/>         C. Then I must look further.</p> | <p>4. C. "Cheap!" "Cheap!" I am glad to see that<br/>         M. Walk in! walk in!—Wish to buy, sir?<br/>         C. How cheap are your best <i>sack-coats</i>, sir?<br/>         M. Only <i>seven</i> dollars.<br/>         C. Better call it <i>five</i>, sir!<br/>         M. Fine cloth! well made!<br/>         C. 'Tisn't worth the money!<br/>         M. O yes, yes, yes!<br/>         C. Give you <i>five-'n'-a-quarter</i>;<br/>         M. ONE PRICE! ONE PRICE!<br/>         C. Guess we can not trade, then.</p> |

# "If a Body Find a Lesson."

Arranged from "School Exercises," by permission.

1. If a bod - y find a les - son Rath - er hard and dry, — If no bod - y  
 2. If a bod - y scan his les - son With a stead - y eye, All its hard - ness

comes to 'show' him, Need a bod - y cry? If he's lit - tle time to stud - y,  
 he will con - quer, — Con - quer by - and - by. Then how neat - ly he'll re - cite it,

Should he stop and sigh? Ere he says 'I can not get it,' Ought he not to TRY?  
 Face not all aw - ry! Ne'er a - gain he'll say 'I can not!' But will go and TRY!

# The Echo.

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NOTE. Those singing the Echo should be in another room, and so shut up that when singing forte their voices will sound like an echo. The proper effect of the echo can be produced only in this way. If sung pianissimo in the same room the effect is materially diminished.

First Division.

G. F. R. from "ACADEMY VOCALIST," by permission.

ALLEGRETTO.

Cres.



Have you ev - er heard the echoes That sleep in yonder hill, Em - bowered in the

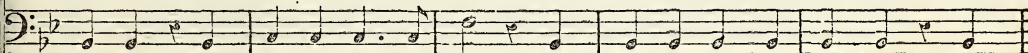


DRM.

Second Division.



green-wood So sha - dy and so still? Oh, yes, we've heard the echoes That



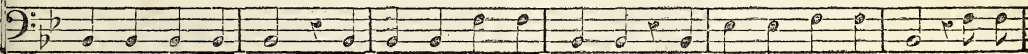
Cres.

DRM.

First Division.



sleep in yon - der hill, Embowered in the green-wood So sha - dy and so still. Will they



## The Echo. - CONTINUED.

Second Division.

answer to our call, To our tones return - ing sing? They will answer to our call, And

sweetest mu - sic bring. *All. ff* Echo, *pp* echo, *ff* echo, *pp* echo, Answer us a - gain,

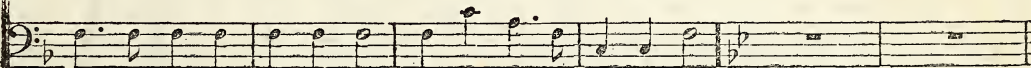
*pp* Echo. **MAESTOSO. Full Chorus.**

Answer us a - gain. Wake the echoes far and wide, From forest, hill, and mountain side

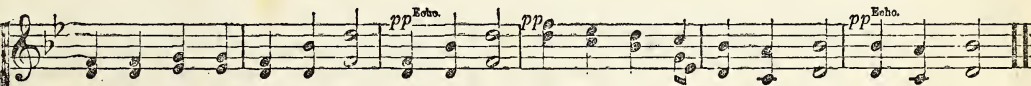
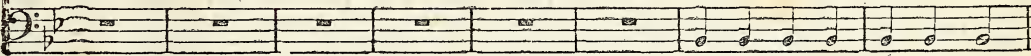




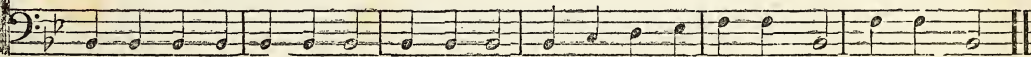
Let their softened numbers flow Thro' the woods and vale below; Wake the e - choes,



wake the e - choes, Wake the echoes, wake the echoes, Hear their softened numbers flow



Through the woods and vale below, vale below; Thro' the woods and vale below, vale below.



## The Star-Spangled Banner.

M. S. - 7080.

1. Oh say can you see by the dawn's ear ly light, What so proud - ly we  
 2. On the shere dim - ly seen thro' the mists of the deep, Where the foe's haugh - ty  
 3. And where is that band who so vaunt - ing - ly swore That the hav - oc of  
 4. Oh! thus be it ev - er when free - men shall stand Be - tween their lov'd

hailed at the twi - light's last gleaming; Whose broad stripes and bright stars through the  
 host in dread si - lence re - pos - es, What is that which the breeze, o'er the  
 war and the bat - tle's con - fu - sion, A home and a coun - try, shall  
 home and the war's des - o - la - tion; Blest with vic - tory and peace, may the

per - il - ous fight, O'er the ram - parts we watch'd were so gal - lant - ly streaming;  
 tow - er - ing steep, As it fit - ful - ly blows, half con - ceals, half dis - clos - es;  
 leave us no more; Their blood has wash'd out their foul foot - step's pol - lu - tion;  
 heav'n rescued land Praise the Pow'r that has made and pre - served us a na - tion.

# The Star-Spangled Banner.—CONCLUDED.

And the rock-et's red glare, the bombs bursting in air, Gave proof thro' the  
 Now it catch-es the gleam of the morn-ing's first beam, In full glo-ry re-  
 No re-fuge can save the hire-ling and slave From the ter-ror of  
 Then con-quer we must, when our cause it is just, And this be our

night that our Flag was still there, Oh! say does the star spangled ban-ner yet  
 flect-ed now shines in the stream, 'Tis the star spangled ban-ner, Oh! long may it  
 flight or the gloom of the grave. And the star spangled ban-ner in tri-umph shall  
 mot-to, "In God is our trust;" And the star spangled ban-ner in tri-umph shall

wave, O'er the land of the free, and the home of the brave.  
 wave, O'er the land of the free, and the home of the brave.  
 wave, O'er the land of the free, and the home of the brave.  
 wave, O'er the land of the free, and the home of the brave.

## The Land beyond the River.

MODERATO.

Words and Music by H. L. FRENCH.

1. No mor - tal eye that land hath seen, Be - yond, be - yond the Riv - er,  
 2. No canker - ing care nor mor - tal strife, Be - yond, be - yond the Riv - er,  
 3. That glo - rious day will ne'er be done, Be - yond, be - yond the Riv - er,  
 4. When shall we look from Zi - on's hill, Be - yond, be - yond the Riv - er,

Its smil - ing val - leys, hills so green, Be - yond, be - yond the Riv - er.  
 But hap - py, nev - er end - ing life Be - yond, be - yond the Riv - er.  
 When we've the crown and king - dom won, Be - yond, be - yond the Riv - er.  
 With end - less bliss our hearts shall thrill, Be - yond, be - yond the Riv - er.

Its shores are com - ing near - er, The skies' are grow - ing clear - er, Each  
 Through the e - ter - nal hours, God's love in heav - en - ly showers, Shall  
 There is e - ter - nal pleasure, And joys that none can measure, For  
 There an - gels bright are sing - ing, Where gold - en harps are ring - ing, We



# The Land beyond the River.—CONCLUDED.

day it seem - eth dear - er, That land be - yond the riv - er.  
 wa - ter Faith's fair flow - ers, In the land be - yond the riv - er.  
 those who have their trea - sure In the land be - yond the riv - er.  
 ne'er shall cease our sing - ing In the land be - yond the riv - er.

REFRAIN.

We'll stand the storm, we'll stand the storm, Its rage is al - most o - ver,

We'll an - chor in the har - bor soon, In the land be - yond the riv - er.

## "O, We are Volunteers."

NOT TOO FAST.

1. O, we are vol - un - teers in the ar - my of the Lord, Forming in - to  
 2. The glo - ry of our flag is the em - blem of the dove, Gleaming are our  
 3. Our foes are in the field, pressing hard on ev - ery side, En - vy, an - ger,  
 4. O, glo - rious is the struggle in which we draw the sword, Glorious is the

line at our Captain's word; We are un - der marching or - ders to  
 swords from the forge of love; We go forth, but not to bat - tle for  
 ha - tred, with self and pride; They are cru - el, fierce and strong, ev - er  
 King - dom of Christ, our Lord; It shall spread from sea to sea, it shall .

take the bat - tle field, And we'll ne'er give o'er the fight till the foe shall yield.  
 earth - ly hon - ors vain, 'Tis a bright im - mor - tal crown that we seek to gain.  
 read - y to at - tack, We must watch and fight and pray if we'd drive them back.  
 reach from shore to shore, And his peo - ple shall be bless - ed for ev - er - more.

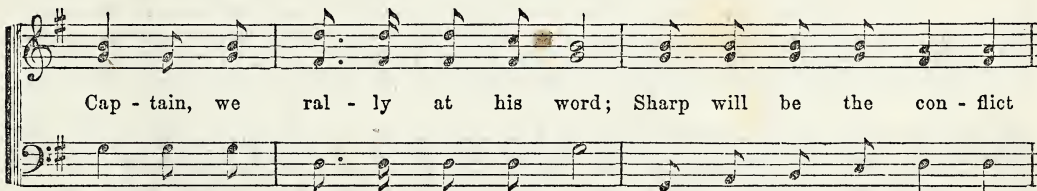
O, We are Volunteers."—CONCLUDED.

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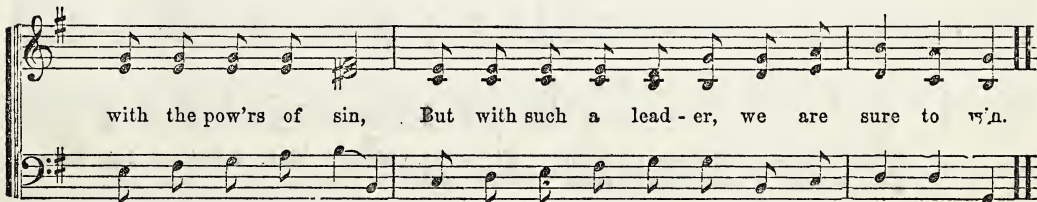
CHORUS.



Come and join the ar - my, the ar - my of the Lord, Je - sus is our



Cap - tain, we ral - ly at his word; Sharp will be the con - flict



with the pow'rs of sin, But with such a lead - er, we are sure to win.

By permission. From the "SILVER CHIME," a new Sabbath-school Book, published by H. Tolman & Co., Boston.

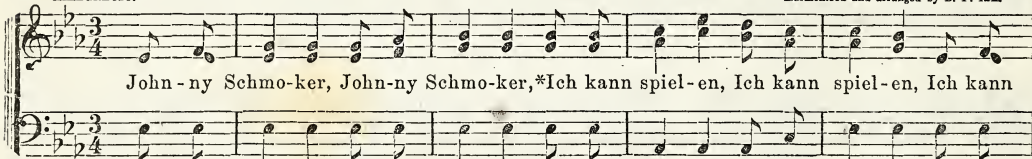
# Johnny Schmoker.

[By permission.]

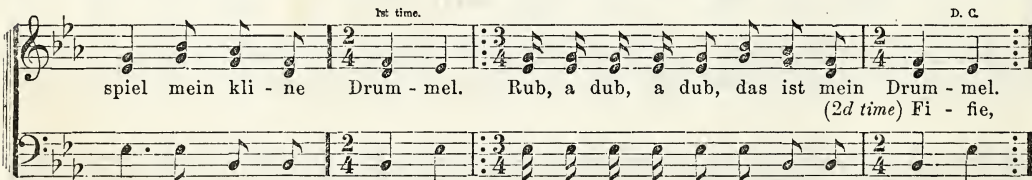
In this song, an old German musician tells his friend, Johnny Schmoker, about the instruments upon which he can play, and describes them by motions while he sings. Observe, that the motions are made only when the words describing the instruments are sung; as, for example, at "Rub, a dub, a dub," the roll of the drum is imitated, beginning (as in the case of all the instruments) with the first, and ending exactly with the last word. At "Pilly, willy, wink," the hands are placed as if playing the Fife and the fingers only move. At "Tic, knock, knook," the right hand strikes three times under the left, as if playing the Triangle. At "Bom, bom, bom," the hand is moved forward and back, as if playing the Trombone. And so on to the last, which is imitated by crooking both arms and striking with them against the sides, as if playing the Bagpipe. Sing until you come to D. C., then begin again, and omitting that which is marked 1st time, go to that which is marked 2d time; and when you come to the next D. C., go back again to the beginning, and omitting both that which is marked 1st time, and that which is marked 2d time, go to that which is marked 3d time. After the next D. C., omit that which is marked 1st time, 2d time, and 3d time, and take that which is marked 4th time, and so on. This piece is published more fully in sheet form by Root & Cady, Chicago.

ALLEGROTTO.

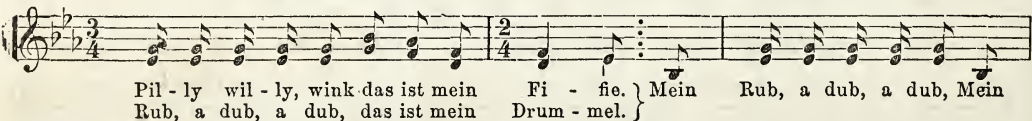
Harmonised and arranged by B. F. Rix.



John - ny Schmo - ker, John - ny Schmo - ker, \*Ich kann spiel - en, Ich kann spiel - en, Ich kann



1st time. D. C.  
spiel mein kli - ne Drum - mel. Rub, a dub, a dub, das ist mein Drum - mel.  
(2d time) Fi - fie,



Pil - ly wil - ly, wink das ist mein Fi - fie. } Mein Rub, a dub, a dub, Mein  
Rub, a dub, a dub, das ist mein Drum - mel. }

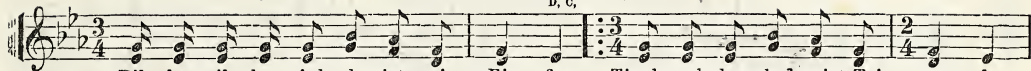
\* I can play.



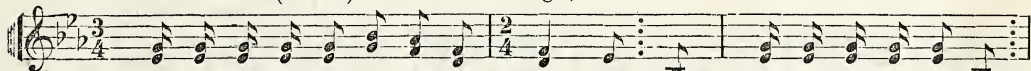
# Johnny Schmoker.—CONTINUED.

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D. C.

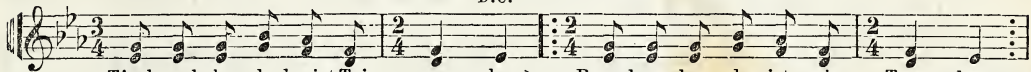


Pil - ly, wil - ly, wink, das ist mein Fi - fie. Tic, knock, knock, das ist Tri - an - gle,  
(3d time) klein Tri - an - gle,

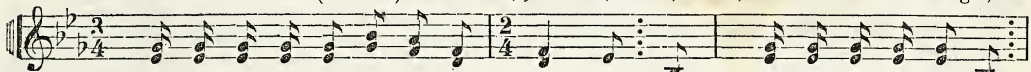


Pil - ly, wil - ly, wink, das ist mein Fi - fie. } Mein Rub, a dub, a dub, Mein  
Rub, a dub, a dub, das ist mein Drum - mel, } Pil - ly, wil - ly, wink, Mein

D. C.



Tic, knock, knock, das ist Tri - an - gle. } Bom, bom, bom, das ist mein Trom - bone.  
(4th time) Trom - bone, } Tic, knock, knock, das ist Tri - an - gle,



Pil - ly, wil - ly, wink, das ist mein Fi - fie. } Mein Rub, a dub, a dub, Mein  
Rub, a dub, a dub, das ist mein Drum - mel, } Pil - ly, wil - ly, wink, Mein

D. C.



Tic, knock, knock, Mein Bom, bom, bom, das ist mein Trom - bone. Zoom, zoom, zoom, das ist mein  
(5th time) Cym - bal. Bom, bom, bom, das ist mein

Tic, knock, knock, das ist Tri -



Cym - bal, } Pil - ly, wil - ly, wink, das ist mein Fi - fie, } Mein Rub, a dub, a dub, Mein  
Trom - bone, } Rub, a dub, a dub, das ist mein Drum - mel, } Pil - ly, wil - ly, wink, Mein  
an - gle, }

D. C.



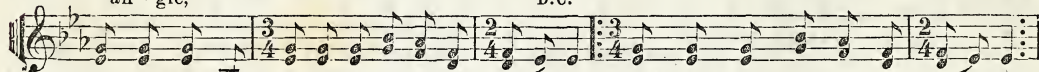
Tic, knock, knock, Mein } Zoom, zoom, zoom, das ist mein Cym-bal,  
 Bom, bom, bom, Mein } (6th time) Vi - ol,

Fal, lal, lal, das ist mein  
 Zoom, zoom, zoom, das ist mein  
 Bom, bom, bom, das ist mein  
 Tic, knock, knock, das ist Tri-



Vi - ol, } Pil - ly, wil - ly, wink, das ist mein Fi - fie, } Mein Rub, a dub, a dub, Mein  
 Cym - bal, } Rub, a dub, a dub, das ist mein Drum - mel, } Pil - ly, wil - ly, wink, Mein  
 Trom - bone,  
 an - gle,

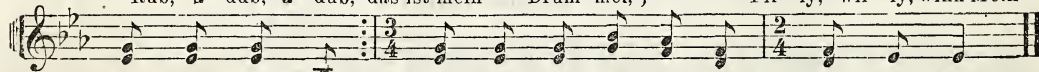
D. C.



Tic, knock, knock, Mein } Fal, lal, lal, das ist mein Vi - ol. } Whack, whack, whack, das ist mein Too-dle Sack,  
 Bom, bom, bom, Mein } (7th time) Too-dle Sack } Fal, lal, lal, das ist mein Vi - ol,  
 Zoom, zoom, zoom, Mein } Zoom, zoom, zoom, das ist mein Cym - bal,  
 Bom, bom, bom, das ist mein Trom - bone,  
 Tic, knock, knock, das ist Tri - an - gle,



Pil - ly, wil - ly, wink, das ist mein Fi - fie, } Mein Rub, a dub, a dub, Mein  
 Rub, a dub, a dub, das ist mein Drum - mel, } Pil - ly, wil - ly, wink Mein



Tic, knock, knock, Mein } Whack, whack, whack, das ist mein Too - dle Sack.  
 Bom, bom, bom, Mein  
 Zoom, zoom, zoom, Mein  
 Fal, lal, lal, Mein

(The accompanist will easily play the base all through as indicated at the beginning.)

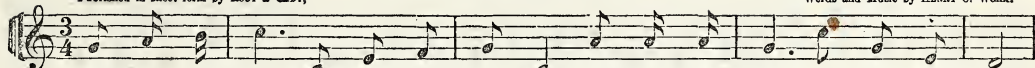
# Song of a Thousand Years.

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Published in sheet form by Root & Cady,

[By permission.]

Words and Music by HENRY C. WORK.



1. Lift up your eyes, de-spond-ing free-men! Fling to the winds your need-less fears!
2. What if the clouds, one lit-tle mo-ment, Hide the blue sky where morn-ap-pears;
3. En-vi-ous foes, be-yond the o-cean! Lit-tle we heed your threat-'ning sneers;
4. Haste thee a-long, thou glo-rious Noon-day! Oh, for the eyes of an-cient seers!

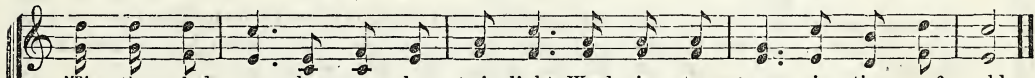
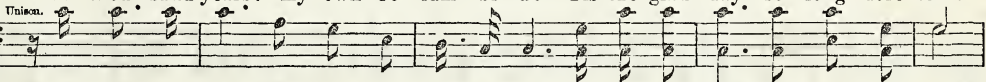


He who un-furl'd your beau-teous ban-ner, Says it shall wave a thou-sand years!  
 When the bright sun that tints them crim-son, Ri-ses to shine a thou-sand years!  
 Lit-tle will they—our chil-dren's chil-dren—When you are gone a thou-sand years.  
 Oh, for the faith of Him who reck-ons Each of his days a thou-sand years.

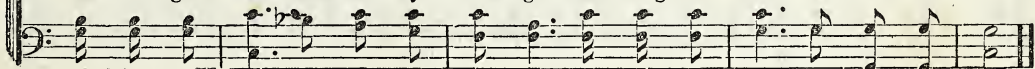
CHORUS. With all the energy and spirit the singers possess.



"A thou-sand years!" my own Co-lum-bi-a! 'Tis the glad day, so long fore-told!



'Tis the glad morn whose ear-ly twi-light Wash-ing-ton saw in times of old.



## The Soldier's Boy.

(May be sung as a Solo by a boy.)

*Allegretto.*

1. I am a soldier's lit - tle boy, My father's gone to fight For lib - er - ties we now en - joy,  
2. For all should something do or dare, To save a land so dear: He'll do his part by fight - ing there

For honor, truth and right. Full many a dan - ger must he share, In hun - ger, cold and wet.  
We ours by suffering here; Bearing our want with patient heart, And praying morn and night.

But worse than all he has to bear, He must his own for - get, And leave his homeless lit - tle sons  
That God would bid our foes de - part, And justice speed, and right. And when thro'out our land the bell



Musical notation for the first system, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff.

To fare as best we can: We miss him, but I'm glad he's gone, I'd go were I a man.  
Of lib - er - ty shall sound, Our woes shall seem too small to tell, Our joy will so a-bound.

## Little Sue.

Musical notation for the second system, featuring a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff.

1. Pleas - ant smile and kind - ly words; Gen - tlest eyes of blue;  
2. Bu - sy fin - gers all the day, Will - ing fin - gers too;  
3. Read - y tears for oth - er's woe, Bless - ing like the dew,  
4. Trust - ing heart by Je - sus giv'n, Lov - ing, ear - nest, true;

Musical notation for the third system, featuring a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff.

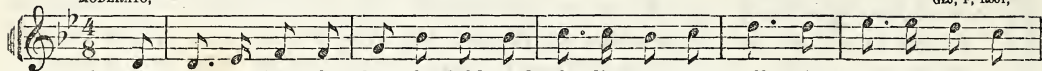
Car - ol sweet as sum - mer birds; Lov - ing, lov - ing lit - tle Sue.  
Foot - steps ea - ger to o - bey; Use - ful, use - ful lit - tle Sue.  
Whis - pers fall - ing soft and low; Thoughtful, thoughtful lit - tle Sue.  
Im - age bright of life in Heav'n; Hap - py, hap - py lit - tle Sue.

## "Oh, Come You from the Battle-Field?"

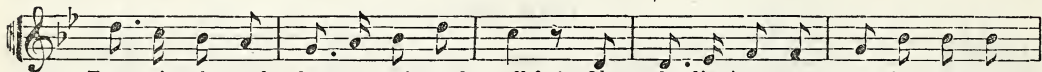
A Dialogue Duett for Soprano (in roman) and Tenor (in *italic*).

MODERATO,

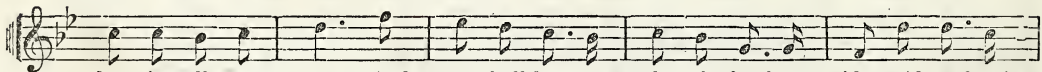
Geo. F. Root,



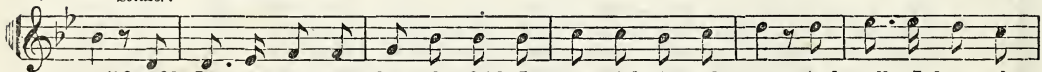
1. "O come you from the bat-tle-field, and sol-dier can you tell A-bout the gal-lant  
 3. "And do you know my Rob-ert now? O tell me, tell me true— Oh! sol-dier tell me  
 5. "Now sol-dier, bless-ings on your tongue; O Rob-ert could you know How well I am re-  
 7. "Oh! is he real-ly com-ing home—and shall I real-ly see My boy a-gain, my



Twen-ti-eth, and who are safe and well? Oh, sol-dier! say my son is safe, for  
 word for word, all that he said to you— His ver-y words, my own boy's words, O  
 paid this day for all that I've gone through—For all I've done, and all I've borne the  
 own boy home—and when, when will it be? Did you say soon? "*Well he is home, keep*



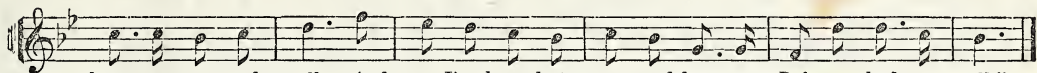
he is all my care, And you shall have a moth-er's thanks, a wid-ow'd moth-er's  
 tell me ev-ery one! You lit-tle know how dear to his old moth-er is her  
 long years past and dead! But sol-dier, tell me how he look'd, and all my Rob-ert  
*cool, old dame, he's hers!*" "Oh Rob-ert, my own bless-ed boy." "*O, moth-er, moth-er*

*Soldier.*

prayer." 2. "*Oh I've come from the bat-tle-field, I've come right from the war, And well I know the*  
*son."* 4. "*Well dame, he saved the colo-nel's life, And brave-ly it was done; In his dis-patch they*  
*said."* 6. "*He's bronzed, and tanned, and beard-ed, and you'd hard-ly know him, dame; We've made your boy in-*  
*dear."*

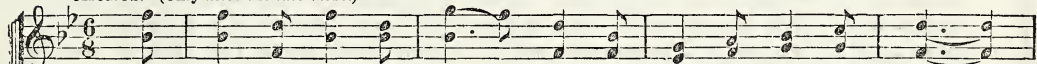


Twen - ti - eth, and gal - lant lads they are— From colo - nel down to rank and file, I  
told it all, and nam'd and prais'd your son; A med - al and a pen - sion's his—good  
to a man, but yet his heart's the same; For of - ten still he talks of you, and



know my com - rades well, And news I've brought for you, good dame, your Rob - ert bade me tell."  
luck to him I say, And he has not a com - rade but will wish him well to - day."  
al-ways to one tune— But there, I will not tell you more, for he'll be with you soon."

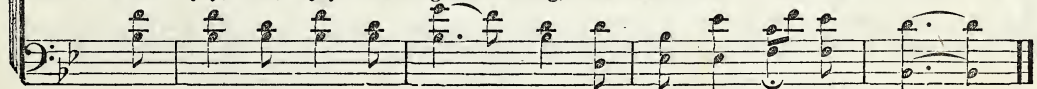
CHORUS. (Only after the last verse.)



O! hap - py, hap - py meet - ing, At home, at home once more,



Give joy - ful, joy - ful greet - ing, All sor - rows now are o'er.



## Just Before the Battle, Mother.

Published in sheet form by ROOR &amp; CADY,

Words and Music by Geo. F. ROOR.

1. Just be-fore the bat-tle, Moth-er, I am think-ing most of you, While up-on the field we're  
 2. Oh I long to see you, Moth-er, And the lov-ing ones at home, But I'll nev-er leave our  
 3. Hark! I hear the bu-gles sound-ing, 'Tis the sig-nal for the fight, Now may God pro-tect us

watch-ing, With the en-e-my in view—Com-rades brave are round me ly-ing,  
 ban-ner, Till in hon-or I can come. Tell the trai-tors, all a-round you,  
 Moth-er, As he ev-er does the right. Hear the "Bat-tle Cry of Free-dom,"\*

Fill'd with tho'ts of home and God; For well they know that on the morrow Some will sleep beneath the sod.  
 That their cruel words we know, In ev-'ry bat-tle kill our sol-diers By the help they give the foe.  
 How it swells up-on the air, Oh, yes we'll ral-ly round the stand-ard, Or we'll per-ish no-bly there.

\* In some of the divisions of our army the "Battle-Cry" is sung, when going into action, by order of commanding officers.



CHORUS.

Fare-well, Moth-er, you may nev-er, Press me to your heart a - gain; But  
 you may nev-er, Moth-er,  
 Fare-well, Moth-er, you may nev-er, you may nev-er, Moth-er, Press me to your heart a - gain; But

O, you'll not for-get me, Moth-er, If I'm num-ber'd with the slain.  
 you will not for-get me,  
 O, you'll not for-get me, Moth-er, you will not for-get me, If I'm num-ber'd with the slain.

Repeat *pp*  
*ritard.*  
*ritard.*

## A Vesper Song.

R. S. TAYLOR.

1. We are sit-ting by the cot-tage door, broth-er! In the hush of the twi-light's spell;  
 2. There's a faint-ly grow-ing fringe of light, broth-er! Where the sun late-ly sank from view;  
 3. As a watch-er counts the mo-ments' flight, broth-er! Till a long wea-ry night shall cease;  
 4. But if e'er that glo-rious morn shall come, broth-er! When with vic-t'ry the strife shall close,

We are gath-er'd as in' days of yore, broth-er! With a song bid-ding day fare - well:  
 And the gen-tle Shep-herd-ess of night, broth-er! Leads her flock thro' the fields of blue.  
 So thro' all this fear-ful war's deep night, broth-er! We have watch'd for a morn of peace.  
 And the he-roes of the war come home, broth-er! Wear-ing lau-rels up-on their brows.

But there's a va-cant place in our cir-cle dear, And our song has lost its wont-ed glee;  
 But e-ven this dear scene fails to charm us now, And our mu-sic lacks its wont-ed glee;  
 And with our pray'r that Heav'n may main-tain our cause, And give Truth and Right the vic-to-ry,  
 O, then to see thee stand in that hon-or'd band, Were a joy too deep for mu-sic's glee;

And there's an ach - ing void in ev - ry heart, broth-er! As we mur - mur a pray'r for thee.  
 And there's an ach - ing void in ev - ry heart, broth-er! As we mur - mur a pray'r for thee.  
 We can but breathe a wish for thy re - turn, broth-er! As we mur - mur a pray'r for thee.  
 And with this hope our faint-ing hearts we'll stay, broth-er! As we mur - mur a pray'r for thee.

## One Place is Vacant.

ANDANTE.

From the "SILVER CHIME," by permission. FINE.

d. c. 1. One place is va - cant, One face is gone, One form has left us, no more to re - turn.  
 2. One voice is si - lent, One pulse is still, One heart no more will kind mis-sions ful-fill.  
 3. Dear hands are wea-ry, Dear eyes are dim, Quick ears are stopped, ne'er to hear us a - gain.

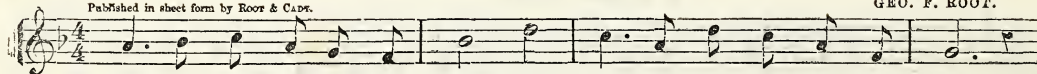
D. C.

Mourn - ful and sad are the hearts that we bring, Mourn-ful and sad is the song that we sing.

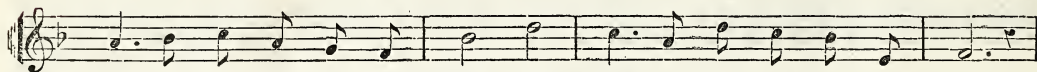
## Just After the Battle.

Published in sheet form by Root &amp; Cabot.

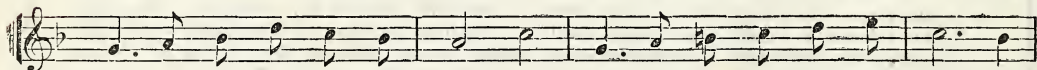
GEO. F. ROOT.



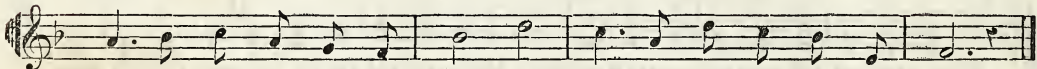
1. Still up - on the field of bat - tle, I am ly - ing, Moth - er dear,  
 2. Oh the first great charge was fear - ful, And a thou - sand brave men fell,  
 3. Oh the glo - rious cheer of tri - umph, When the foe - man turn'd and fled,



With my wound - ed com - rades wait - ing, For the morn - ing to ap - pear.  
 Still a - mid the dread - ful car - nage, I was safe from shot and shell.  
 Leav - ing us the field of bat - tle, Strewn with dy - ing and with dead.



Ma - ny sleep to wa - ken nev - er, In this world of strife and death, And  
 So a - mid the fa - tal show - er, I had near - ly pass'd the day, When  
 Oh the tor - ture and the an - guish, That I could not fol - low on, But



ma - ny more are faint - ly call - ing, With their fee - ble dy - ing breath.  
 here the dread - ed Min - nie struck me, And I sunk a - mid the fray.  
 here a - mid my fall - en com - rades, I must wait till morn - ing's dawn.



CHORUS.

Moth - er dear, your boy is wound - ed, And the night is drear with pain, with pain, But

still I feel that I shall see you, And the dear old home a - gain.

Repeat *pp*

“The Cheerful Day.”

Round in Four Parts.

From “THE MUSICAL ALBUM.”

1  
The cheerful day is dawning, I hear the cuckoo sing; To usher in the morning, And welcome gentle spring.

2

3  
Cuck-oo! cuck-oo! cuck-oo! I hear the cuckoo, And wel-come to the spring.

4

## A Welcome to the Soldiers.

Words by T. J. TAYLOR.

1. We come, brave de - fend - ers of free - dom, we come, To  
 2. Our smiles of the warm - est and fond - est we give, To  
 3. They went from us no - bly the right to main - tain, We  
 3. We yield our hearts' hon - or to them and to you, Our

wel - come you, wel - come you, wel - come you home; We part - ed in sad - ness, with  
 he - roes re - turn'd, to the sol - diers who live; But tears of deep sor - row we  
 weep when we see that they come not a - gain; But free - dom must tri - umph, what -  
 coun - try's de - fend - ers, the brave and the true; With thanks and with bless - ings to

an - guish and fears, But we wel - come you glad - ly 'mid smil - ing and tears.  
 shed o'er the urn, Of the brave ones, the loved ones, who nev - er re - turn.  
 ev - er the cost, And the blood of the he - ro can nev - er be lost.  
 greet you we come, And we wel - come you, wel - come you, wel - come you home.

# My Own Native Land.

1. I've roamed o-ver moun-tain, I've crossed o-ver flood, I've trav-ersed the wave-roll-ing sand ;  
 2. The right hand of friend-ship how oft have I grasped, And bright eyes have smil'd and look'd bland ;  
 3. Then hail! dear Co-lum-bia, the land that we love, Where plant-ed was Lib-er-ty's tree ;

Tho' the fields were as green and the moon shone as bright, Yet it was not my own na-tive  
 But O, hap-pi-er far were the hours that I passed In the west, in my own na-tive  
 'Tis the birth-place of free-dom, our own na-tive home, 'Tis the land, 'tis the land of the

land. No, no, no, no, no, It was not my own na-tive land.  
 land. My own na-tive land, Far, far in my own na-tive land.  
 free. O, yes, yes, yes, yes, 'Tis the land, 'tis the land of the free.

1. 1. Lord, thou hast searched and seen me through; Thine eye com-ands, with pierc - ing view,  
 2. My thoughts, be - fore they are my own, Are to the Lord dis - tinct - ly known;  
 3. With - in thy cir - cling power I stand; On ev - ery side I find thy hand;  
 4. O may these thoughts pos - sess my breast, Wher - e'er I rove, wher - e'er I rest!

My ris - ing and my rest - ing hours, My in - most heart, and all my powers.  
 He knows the words I mean to speak, Ere from my open - ing lips they break.  
 A - wake, a - sleep, at home, a - broad, Still pre - sent with me is my God.  
 Nor let my weak - er pas - sions dare, Con - sent to sin, for God is there.

2. 1. God of the morning, at thy voice,  
 The cheerful sun makes haste to rise,  
 And like a giant doth rejoice  
 To run his journey through the skies.
2. O like the sun may I fulfil  
 The appointed duties of the day;  
 With ready mind and active will  
 March on, and keep my heavenly way.
3. Lord, thy commands are clean and pure,  
 Enlightening our beclouded eyes;  
 Thy judgments just, thy promise sure;  
 Thy gospel makes the simple wise.
4. Give me thy counsels for my guide,  
 And then receive me to thy bliss;  
 All my desires and hopes beside  
 Are faint and cold compared with this.



3. 1. How gen - tle God's com - mands! How kind his pre - cepts are!  
 2. His boun - ty will pro - vide; His peo - ple safe - ly dwell:  
 3. Why should this anx - ious load Press down your wea - ry mind?  
 4. His good - ness stands ap - proved, Un - changed from day to day:

Come, cast your bur - dens on the Lord, And trust his con - stant care.  
 That hand which bears cre - a - tion up, Shall guard his chil - dren well.  
 O seek your heaven - ly Fa - ther's throne, And peace and com - fort find.  
 I'll drop my bur - den at his feet, And bear a song a - way.

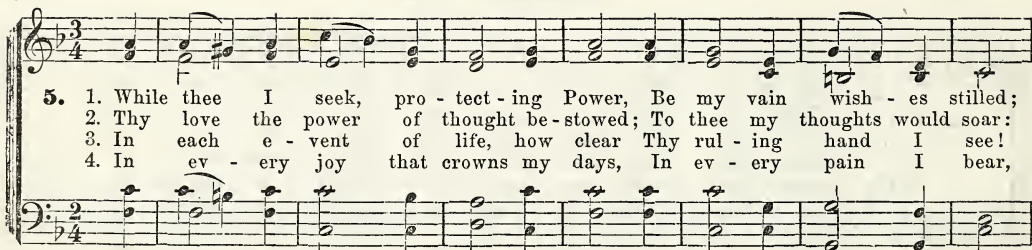
4. 1. O bless the Lord, my soul;  
 Let all within me join,  
 And aid my tongue to bless his name,  
 Whose favors are divine.

2. The Lord forgives thy sins,  
 The Lord relieves thy pain;  
 The Lord doth heal thy sicknesses,  
 And gives thee strength again.

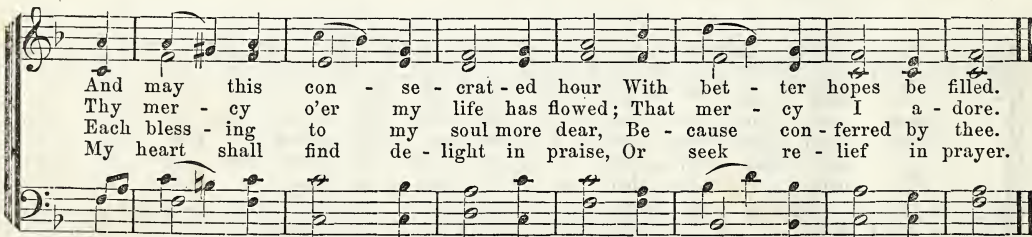
3. He crowns thy life with love,  
 When ransomed from the grave;  
 He, who redeemed my soul from hell,  
 Hath sovereign power to save.

4. O bless the Lord, my soul;  
 Let all within me join,  
 And aid my tongue to bless his name,  
 Whose favors are divine.

*Should a familiar tune be desired for these hymns, turn to "Boylston," page 205.*



5. 1. While thee I seek, pro - tect - ing Power, Be my vain wish - es stilled;  
 2. Thy love the power of thought be - stowed; To thee my thoughts would soar:  
 3. In each e - vent of life, how clear Thy rul - ing hand I see!  
 4. In ev - ery joy that crowns my days, In ev - ery pain I bear,



And may this con - se - crat - ed hour With bet - ter hopes be filled.  
 Thy mer - cy o'er my life has flowed; That mer - cy I a - dore.  
 Each bless - ing to my soul more dear, Be - cause con - ferred by thee.  
 My heart shall find de - light in praise, Or seek re - lief in prayer.

6. 1. Eternal Source of life and light,  
 Supremely good and wise,  
 To thee we bring our grateful vows;  
 Accept our sacrifice.
2. Our dark and erring minds illumine  
 With truth's celestial rays;  
 Inspire our hearts with heavenly love,  
 And tune our lips to praise.
3. Safely conduct us, by thy truth,  
 Through life's perplexing road;  
 And bring us, when our journey's o'er,  
 Lord, to thine own abode.
4. For in thy presence e'er abounds  
 Fullness of purest joy;  
 At thy right hand unceasing flow  
 Pleasures without alloy.

*Should familiar tunes be desired for these hymns, turn to "Denfield," page 201, or "Evan," page 207.*

7. 1. Praise to God, im - mor - tal praise, For the love that crowns our days;  
 2. All that Spring, with lav - ish hand, Scat - ters o'er the smil - ing land;  
 3. These to thee, O Lord, we owe, Source whence all our bless - ings flow;  
 4. But, if such thy will di - vine, All these gifts will we re - sign;

Boun-teous Source of ev - ery joy, Let thy praise our tongues em - ploy.  
 All that lib - eral Au - tumn pours From her rich, o'er - flow - ing stores—  
 And for these our souls shall raise Grate - ful vows, and sol - emn praise—  
 And, when earth - ly hopes are flown, Love thee for thy - self a - lone.

8. 1. Come, said Jesus' sacred voice,  
 Come and make my paths your choice,  
 I will guide you to your home;  
 Weary pilgrims, hither come.
2. Hither come, for here is found  
 Balm for every bleeding wound;  
 Peace, which ever shall endure;  
 Rest, eternal, sacred, sure

9. 1. Suppliant, lo, thy children bend,  
 Father, for thy blessing now;  
 Thou canst teach us, guide, defend;  
 We are weak, almighty thou!
2. With the peace thy Word imparts  
 Be the taught and teacher blessed;  
 In our lives and in our hearts,  
 Father, be thy laws impressed.

*Should a familiar tune be desired for these hymns, turn to "Nuremberg," page 202.*

10

1. God bless our na - tive land, May Heaven's pro - tect - ing hand Still guard our shore. May Peace her  
 2. May just and right - eous laws Up - hold the pub - lic cause, And bless our name; Home of the  
 3. And not this land a - lone, But be thy mer - cies known From shore to shore; Lord, make the

power ex - tend, Foe be trans - formed to friend, And all our rights de - pend On war no more.  
 brave and free, Strong - hold of Lib - er - ty— We pray that still on thee There be no stain.  
 na - tions see That men should broth - ers be, And form one fam - i - ly, The wide world o'er.

11

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

*America* **AMERICA**

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

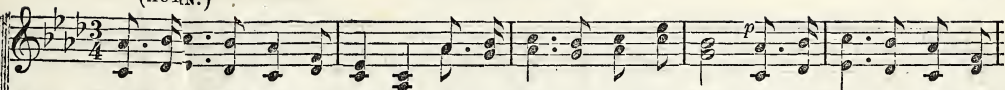
3. Let music swell the breeze,  
 And ring from all the trees  
 Sweet Freedom's song;  
 Let mortal tongues awake;  
 Let all that breathes partake;  
 Let rocks their silence break,  
 The sound prolong.



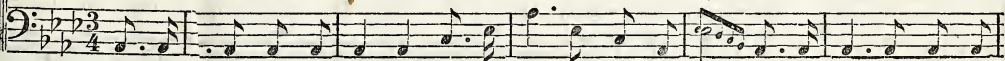
## Parting Hymn.

199

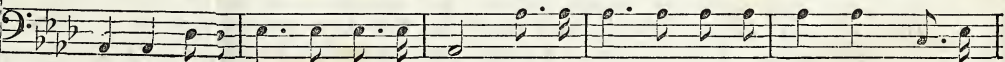
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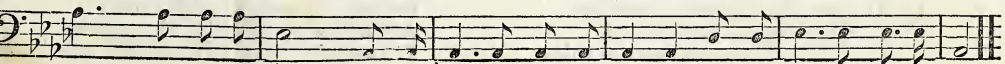
1. Thanks to te, our heavenly Father, For that kind protecting care, Which has borne us on our  
 2. Ev - er the future guide us, As we rove o'er life's dark sea, And when sorrow's clouds en-



path-way, And ith blessings crown'd the year; By thy kindness we have gathered Blossoms  
 com - pass, May we steadfast trust in thee; Thanks to thee, our heavenly Father, For that



rich from learnmg's tree, And for blessings ever grateful, We yould yield our hearts to thee.  
 kind protect - ng care, Which has borne us on our pathway, And with blessings crown'd the year.



From the "NORMAL SER," by permission.

**13** 1. A - wake my soul, and with the sun, Thy dai - ly stage du - ty run ;  
 2. Glo - ry to thee, who safe hast kept, And hast re - freshed while I slept :  
 3. Lord, I my vows to thee re - new ; Scat - ter my sins a morn - ing dew ;  
 4. Di - rect, con - trol, sug - gest, this day, All I de - sign, do, or say ;

Shake off dull sloth, and joy - ful rise, To pay thy morning sac - ri - fice.  
 Grant, Lord, when I from death shall wake, I may of end - less life par - take.  
 Guard my first springs of thought and will, And with thy - self my pi - rit fill.  
 That all my powers, with all their might, In thy sole glo - ry may u - nite.

- 14** 1. Come, O my soul! in sacred lays,  
 Attempt thy great Creator's praise :  
 But, oh, what tongue can speak his fame !  
 What mortal verse can reach the theme !
2. Enthroned amid the radiant spheres,  
 He glory, like a garment wears ;  
 To form a robe of light divine,  
 Ten thousand suns around him shine.
3. In all our Maker's grand designs,  
 Almighty power, with wisdom, shines ;  
 His works, thro' all his wondrous frame,  
 Declare the glory of his name.
4. Raised on devotion's soft wing,  
 Do thou, my soul, his glories sing ;  
 And let his praise employ thy tongue,  
 Till listening worlds shall join the song !

From the "NORMAL SINGER," by permission.

15

1. Lift	to	God	the	voice	of	praise,	Whose	breath	our	souls	in -	spired ;
2. Lift	to	God	the	voice	of	praise,	Whose	goodness,	pass -	ing	thought,	
3. Lift	to	God	the	voice	of	praise,	From	whom	sal -	va -	tion	flows ;
4. Lift	to	God	the	voice	of	praise,	For	hope's	transport -	ing	ray,	

Loud, and ore loud, the an - thems raise, With grate - ful ar - dor fired.  
 Loads ev - y mo - ment as it flies, With ben - e - fits un - sought.  
 Who sent is Son our souls to save From ev - er - last - ing woes.  
 Which lights rough darkest shades of death, To realms of end - less day.

- 16
- |  |   |
|--|---|
| 1. God of morn, my morning song<br>To thee cheerful raise :<br>Thine act' love 'tis good to sing,<br>And plent 'tis to praise. | 3. O, let the same almighty care<br>Through all this day attend ;<br>From every danger, every snare.<br>My heedless steps defend.     |
| 2. Preserved thy almighty arm,<br>I passed, shades of night,<br>Serene, and safe from every harm,<br>To see thyorning light.   | 4. Smile on my minutes as they roll,<br>And guide my future days ;<br>And let thy goodness fill my soul<br>With gratitude and praise. |

From the "NORMAL SINGER," by permission.

**17** 1. God is good - ness, wis - dom, power; Love him, praise him ev - er - more:  
 2. Born for this in - tent we are, Our Cre - a - tor to de - clare;  
 3. Ho - ly, ho - ly, ho - ly Lord! Live by heaven and earth a - dored!

Let us strive and nev - er cease, Him in ev - ery thing to please.  
 God to love, and serve and praise, God to hon - or all our days.  
 Filled with thee, let all things cry Glo - ry be to God most high!

- 18** 1. For a season called to part,  
 Let us now ourselves commend  
 To the gracious eye and heart  
 Of our ever-present Friend.
2. Father, hear our humble prayer,  
 Tender Shepherd of thy sheep,

- Let thy mercy and thy care  
 All our souls in safety keep.
3. In thy strength may we be strong,  
 Sweeten every cross and pain;  
 Give us, if we live, ere long  
 Here to meet in peace again.



From the "NORMAL SINGER," by permission.

**19** 1. God is love; his mer - cy brightens All the path in which we rove;  
 2. Chance and change are bu - sy ev - er; Man de - cays and a - ges move;  
 3. E'en the hour that dark - est seem - eth Will his changeless goodness prove;  
 4. He with earth - ly cares en - twin - eth Hope and com - fort from a - bove:

Bliss he wakes, and woe he lightens; God is wis - dom, God is love.  
 But his mer - cy wan - eth nev - er; God is wis - dom, God is love.  
 From the gloom his bright - ness streameth; God is wis - dom, God is love.  
 Ev - ery where his glo - ry shineth: God is wis - dom, God is love.

\* By repeating the last four measures.

- 20** 1. Heavenly Father! grant thy blessing  
 On the teaching of this day;  
 That our hearts, thy fear possessing,  
 May from sin be turned away.  
 2. Have we wandered? O, forgive us!  
 Have we wished from truth to rove?  
 Turn, Oh, turn us, and receive us,  
 And incline our hearts to love.

- 21** 1. When the joyous day is dawning,  
 And the happy light we see,  
 We, who live in life's pure morning,  
 Father, would remember thee.  
 2. While in quiet we were sleeping,  
 Kindly, though we knew it not,  
 Thou a guardian watch wert keeping:  
 Never is thy child forgot.

SLOW AND SOFT.

From the "NORMAL SINGER," by permission.

22 1. Sis - ter thou wast mild and love - ly, Gen - tle as the sum - mer breeze,  
 2. Peace - ful be thy si - lent slum - ber, Peaceful in the grave so low;  
 3. Dear - est sis - ter, thou hast left us, Here thy loss we deep - ly feel;  
 4. Yet a - gain we hope to meet thee, When the day of life is fled,

Pleasant as the air of eve - ning, When it floats a - mong the trees.  
 Thou no more wilt join our num - ber, Thou no more our songs shalt know.  
 But 'tis God that hath be - left us, He can all our sor - rows heal.  
 Then in heaven, with joy to greet thee, Where no fare - well tear is shed.

- 23 1. One sweet flower has drooped and faded,  
 One sweet youthful voice is fled,  
 One fair brow the grave has shaded,  
 One dear school-mate now is dead.
2. But we feel no thought of sadness,  
 For our friend is happy now;  
*She* has knelt in soul-felt gladness,  
 Where the blessed angels bow.
3. *She* has gone to heaven before us,  
 But *she* turns and waves *her* hand,

- Pointing to the glories o'er us,  
 In that happy spirit-land.
4. May our footsteps never falter  
 In the path that *she* has trod;  
 May we worship at the altar  
 Of the great and living God.
5. Lord, may angels watch above us,  
 Keep us all from error free,  
 May they guard, and guide, and love us,  
 Till, like *her*, we go to thee.

DR. MASON, by permission.

24 1. Be - hold the morn - ing sun Be - gins his glo - rious way ;  
 2. But where the gos - pel comes, It spreads di - vin - er light ;  
 3. How per - fect is thy word ! And all thy judgments just !  
 4. My gra - cious God, how plain Are thy di - rec - tions given !

His beams through all the na - tions run, And life and light con - vey.  
 It calls dead sin - ners from their tombs, And gives the blind their sight.  
 For ev - er sure thy prom - ise, Lord, And we se - cure - ly trust.  
 Oh ! may I nev - er read in vain, But find the path to heaven.

- 25 1. The Lord my shepherd is,  
 I shall be well supplied ;  
 Since he is mine, and I am his,  
 What can I want beside ?  
 2. He leads me to the place,  
 Where heavenly pasture grows ;  
 Where living waters gently pass,  
 And full salvation flows.  
 3. If e'er I go astray,  
 He does my soul reclaim ;  
 And guides me in his own right way,  
 For his most holy name.

- 26 1. My soul repeat his praise,  
 Whose mercies are so great :  
 Whose anger is so slow to rise,  
 So ready to abate.  
 2. His power subdues our sins,  
 And his forgiving love,  
 Far as the east is from the west,  
 Doth all our guilt remove.  
 3. High as the heavens are raised  
 Above the ground we tread,  
 So far the riches of his grace  
 Our highest thoughts exceed.

From the "NORMAL SINGER,"

27 1. Once more, be - fore we part, We bend the sup - pliant knee,  
 2. Where - 'er we trav - el go; Where - 'er we rest, a - bide;  
 3. We ne'er a - gain on earth May thus to - geth - er meet;  
 4. Thus, Lord, be - fore thy throne, Our last a - dieus are given;

And lift our souls in prayer and praise, E - ter - nal God, to thee.  
 Do thou our path on earth sur - round, And all our foot - steps guide.  
 O grant that in cur home a - bove We may each oth - er greet.  
 In life and death may each fare well, Till all shall meet in heaven.

- 28 1. Oh! blessed souls are they  
 Whose sins are covered o'er;  
 Divinely blest, to whom the Lord  
 Imputes their guilt no more.
2. They mourn their follies past,  
 And keep their hearts with care;  
 Their lips and lives, without deceit,  
 Shall prove their faith sincere.
3. While I concealed my guilt,  
 I felt the festering wound;  
 But I confessed my sins to thee,  
 And ready pardon found.

- 29 1. Come—sound his praise abroad  
 And hymns of glory sing;  
 Jehovah is the sovereign God,  
 The universal King.
2. Come—worship at his throne,  
 Come—bow before the Lord;  
 We are his work, and not our own.  
 He formed us by his word.
3. To-day attend his voice,  
 Nor dare provoke his rod;  
 Come—like the people of his choice,  
 And own your gracious God.



From "THE HALLBERGJÄR," by permission.

30 1. Oh that the Lord would guide my ways To keep his stat - utes still!  
 2. Oh send thy Spi - rit down, to write Thy law up - on my heart;  
 3. Or - der my foot - steps by thy word, And make my heart sin - cere;  
 4. Make me to walk in thy com - mands— 'Tis a de - light - ful road;

Oh, that my God would grant me grace To know and do his will!  
 Nor let my tongue in - dulge de - ceit, Nor act the li - ar's part.  
 Let sin have no do - min - ion, Lord, But keep my con - science clear.  
 Nor let my head, nor heart, nor hands, Of - fend a - gainst my God.

- 31 1. In mercy, Lord, remember me,  
 Through all the hours of night;  
 And grant to me most graciously  
 The safeguard of thy might.
2. With cheerful heart I close my eyes,  
 Since thou wilt not remove:  
 Oh! in the morning let me rise,  
 Rejoicing in thy love.
3. Or, if this night should prove the last,  
 And end my transient days;  
 Oh! take me to thy promised rest!  
 Where I may sing thy praise.

- 32 1. Great God, in whom we live and move,  
 Accept our feeble praise,  
 For all the mercy, grace, and love,  
 Which crown our youthful days.
2. For countless mercies, love unknown,  
 Lord, what can we impart?  
 Thou didst require one gift alone,  
 The offering of the heart.
3. Incline us, Lord, to give it thee;  
 Preserve us by thy grace,  
 Till death shall bring us all to see  
 Thy glory face to face.

## The Old Hundredth. L. M.

W. FRANK.

Be thou, O God, ex - alt - ed high, And as thy glo - ry fills the sky,  
 33 1. With one con - sent, let all the earth To God their cheer - ful voic - es raise;  
 2. Convinced that he is God a - lone, From whom both we and all pro - ceed;  
 3. Oh, en - ter then his tem - ple gate, Thence to his courts de - vout - ly press;  
 4. For he's the Lord—su - preme - ly good, His mer - cy is for - ev - er sure;

So let it be on earth dis - play'd, Till thou art here as there o - beyed.  
 Glad hom - age pay with aw - ful mirth, And sing be - fore him songs of praise.  
 We whom he choos - es for his own, The flock which he vouch - safes to feed.  
 And still your grate - ful hymns re - peat, And still his name with prais - es bless.  
 His truth which al - ways firm - ly stood, To end - less a - ges shall en - dure.

34 1. From all that dwell below the skies,  
 Let the Creator's praise arise:  
 Let the Redeemer's name be sung,  
 Through every land—by every tongue.

2. Eternal are thy mercies, Lord;  
 Eternal truth attends thy word;  
 Thy praise shall sound from shore to shore,  
 Till suns shall rise and set no more.

# Anthem. "O Come let Us Sing."

O come let us sing un - to the Lord, Let us make a joy - ful noise to the Rock of our sal-

va-tion; Let us come be-fore his pres-ence with thanks-giv-ing, And make a joy - ful noise un-to

FINE,

him with psalms. For the Lord is a great God, and a great King a - bove all gods. In his

hand are the deep pla - ces of the earth; The strength of the hills is his al - so.

D. c.

## Anthem. "Glory to God."

Glo - ry to God in the high - est, glo - ry to God in the high - est; and on earth

peace, good will to men and on earth peace, good will to men. Glo - ry to

God in the high - est, glo - ry to God in the high - est; and on earth, peace, and on earth

peace, and on earth peace, good will to men. A - men, a - men, a - men.



# Anthem. Blessed is the People.

Bless - ed is the peo - ple that know the joy - ful sound, They shall walk, O

Lord, in the light of thy coun - te - nance. In thy name shall they re - joice all their

days, and in thy right - eous - ness shall they be ex - alt - ed. For the Lord is

FINE.

our de - fence, and the Ho - ly one of Is - ra - el is our King.

D. C.

## "Our Father, who art in Heaven."

TALLIS.

1. Our Father, who art in heaven, } Thy kingdom come; thy }  
 hallowed } be thy name; will be done on } earth, as it is in heaven.

2. Give us this day our } dai-ly bread; And forgive us our tres- }  
 passes, as we forgive } them that trespass a- } gainst us.

3. And lead us not into temptation, } For thine is the kingdom, }  
 But deliver } us from evil; And the power, and the } glory, for ever and ever. |

[A-men.]

## "I will lift up mine Eyes."

DR. MASON, by permission.

1. I will lift up mine eyes unto the } My help cometh from the Lord, }  
 hills, From whence } cometh my help. Which made } heaven and earth.

2. He will not suffer thy foot to be } Behold, He that keepeth Israel }  
 moved; He that keepeth thee } will not slumber. Shall not } slumber nor sleep.

3. The Lord is thy keeper; The } The sun shall not smite thee }  
 Lord is thy shade upon thy } right hand. by day, Nor the } moon by night.

4. The Lord shall preserve thee } The Lord shall preserve thy going }  
 from all evil: He shall pre- } serve thy soul. out and thy coming in From this }  
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