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SONGS IN SOL-FA:

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il, Day School and Singing School,

CONTAINING A

BRIEF COURSE OF INSTRUCTION, AND A GRADED SELECTION OF SONGS

IN THE

TONIC SOL-FA SYSTEM.

BY

T. F. SEWARD ^{AND} B. C. UNSELD.

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BIGLOW & MAIN, PUBLISHERS,

76 East Ninth Street,
NEW YORK.

81 Randolph Street,
CHICAGO.

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FOR THE

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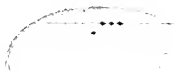
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HOW TO USE THIS BOOK.

This book has been prepared in response to an urgent call for a work that could be made useful in the Sunday School, as well as in the day school, and in singing classes. It contains also a brief course of instruction in the Tonic Sol-fa notation, and a variety of exercises and secular songs for practice. It can, therefore, be made available in three different ways, as follows:

1. As a text book for teaching the system.

In this case, as the course of instruction is necessarily much condensed, the teacher should be supplied with a copy of the *Tonic Sol-fa Music Reader* (sent by mail for 35 cents), from which additional exercises may be written on the blackboard as needed.

2. For institutes and short courses of instruction, which are now so often held by teachers in this country. It was especially to meet this demand that the book was first planned, but it is hoped that it will be found equally useful for the other purposes mentioned.

3. For use in Sunday Schools where only rote singing is practised. When employed in such schools, the following plan is strongly recommended in place of the ordinary method of mere imitation, in which children are taught as parrots might be taught, leaving them at the end of any number of years of practice no more musically intelligent than at the beginning:

Hang up a modulator in plain view of the whole school. Let the teacher, or leader (at first only using the easier tunes), sing a short phrase of the tune to the syllables, pointing on the modulator as he sings. Pupils repeat the phrase, the teacher pointing as they sing. Let this be done several times, or until the phrase is somewhat familiar. Teach the next phrase in the same way; then sing the two in connection, and so on, until the whole tune can be sung by the syllables, the teacher still pointing on the modulator. Then turn to the book, and sing the tune to the syllables. If the pupils fail at any point, return to the modulator and practice the difficult passage as before. When the tune is learned, call attention to the words, their meaning, the sentiment, etc., and then sing the tune to the words. When the practice is conducted in this way, it will not be long until the most difficult tunes can be easily taught. Not only that, but after a time, the tones will become so familiar that the modulator can be dispensed with, and the tunes taught at once from the book by syllable.

Observe that the teacher does not sing *with* the pupils. They listen and look while he sings and points. He points and listens while they sing. One hour's training of this kind is more effective than five hours spent in singing *with* the teacher.

The advantage of teaching the tunes by the syllables, instead of the ordinary method of teaching the words and tune together, may be easily stated. *First*—It avoids the hurtful effect of using sacred words for mere practice. They are not introduced till they can be properly explained and impressed. *Second*—The syllables possess a wonderful cumulative mnemonic power. Each tune that is learned is a help to the next one. The ear becomes accustomed to certain progressions in connection with certain syllables, and thus gradually gains a practical knowledge of *all* relations. This is the case even where no time is spent in positive elementary instruction. It is needless to say that we by no means intend to countenance the neglect of such instruction, when it can possibly be given. It is our hope and belief that many who begin by using the syllables as above described, will be led by the delightful simplicity of this new notation and way of teaching to devote some time to more thorough study. It is the universal experience, where the Tonic Sol-fa system is introduced, that pupils are led by the ease and naturalness of the method to follow the study of music much farther than they are inclined to do when they begin with the staff. This is the invariable result where the Tonic Sol-fa system is introduced. It diffuses musical intelligence among the people; it leads to the appreciation and use of a higher order of music, and gradually substitutes ready sight-reading for the mere imitation, or rote singing, which usually prevails in this country.

SONGS IN SOL-FA.

INSTRUCTIONS AND EXERCISES.

FIRST STEP.

To recognize and produce the tones *DOH*, *ME*, *SOH*, the upper octave of *Doh* and the lower octave of *Soh*; the strong and weak accents; the Pulse, the Half-pulse; two-pulse measure and three-pulse-measure.

NOTE.—The teacher will need for his instruction and direction a copy of *The Tonic Sol-fa Music Reader*. Not only the facts as in this book, but the method of teaching therein presented, with cuts of the Hand-signs and Finger-signs, and many illustrations and suggestions with regard to points the teacher needs to know. A Modulator, tuning-fork and black-board are the necessary apparatus.*

another is a calm, gentle tone, and another is a clear, bright tone.

NOTE.—The pupils must determine the characters of the tones for themselves, after hearing suitable illustrations from the teacher.

TUNE.

1. The three principal tones in music—the first to be learned—are *Doh*, *Me*, *Soh*.

2. Of these, *doh* is the lowest, *me* the next higher and *soh* the highest.

3. These three tones combined form the chord of *DOH*, or *Tonic Chord*.

4. The relative position of the tones is of less importance than their characters or mental effects.

5. Of the mental effects of these three tones, one is a strong, firm tone,

SOH

6. As a means of practice the tones are indicated by Hand-signs representing their mental effects.

7. The strong, firm tone is represented by the closed hand; the clear, bright tone by the open hand thumb upwards; the calm, gentle tone by the open hand palm downward.

ME

8. In the Tonic Sol-Fa Notation the initials of the syllables are used as "notes"—*d* for *doh*, *s* for *soh* and *m* for *me*.

NOTE.—A narrower type and somewhat altered form is given the letter *m* (m) for convenience in printing. After the tones have been well practiced from the teacher's patterns, from the Modulator, Hand-signs etc., the following exercises may be sung from the book or black-board.

DOH

1. KEY D.

d *d* *m* *d* *m* *m* *s* *m* *s* *s* *m* *m* *s* *m* *d*

2. KEY F.

d *m* *s* *s* *m* *d* *s* *s* *m* *m* *s* *s* *m* *s* *d*

3. KEY E.

s *m* *d* *m* *s* *s* *s* *m* *s* *m* *d* *m* *s* *s* *d*

* Modulators of various sizes costing from 10 cents to 80 cents may be obtained from the publishers of this book; also any of the books, music apparatus &c., published by Messrs. John Curwen & Sons, London, Eng. Catalogues furnished on request.

FIRST STEP.

9. The tones next to be learned are the upper octave of *doh*, and the lower octave of *soh*.

10. In the notation the upper *doh* is distinguished by the figure 1 placed at the top of the letter thus—*d'* and is called *One-Doh*.

11. Its mental effect is the same as *doh*, only more positive. Its Hand-sign is the same as for *doh* with the hand held higher.

<i>d'</i>	12. The lower <i>soh</i> is distinguished by the figure 1 placed at the bottom of the letter thus— <i>s</i> , and is called <i>Soh-One</i> .
SOH	
ME	13. Its mental effect is the same as <i>soh</i> , only somewhat subdued. Its Hand-sign is the same as for <i>soh</i> with the hand lowered.
DOH	
<i>s</i> ₁	NOTE.—After sufficient drill by pattern from the Modulator, Hand-signs etc., the following exercises may be practiced.

4. KEY D.

d *d* *m* *m* *d* *m* *s* *s* *d'* *d'* *s* *m* *s* *m* *d*

5. KEY C.

d *s* *m* *s* *d'* *s* *d'* *s* *m* *m* *s* *s* *m* *s* *d'*

6. KEY F.

d *s*₁ *d* *m* *s* *s* *m* *d* *d* *s*₁ *d* *m* *s* *s*₁ *d*

7. KEY A.

d *d* *m* *d* *s*₁ *s*₁ *m* *d* *m* *m* *s* *m* *d* *s*₁ *d*

TIME AND RHYTHM.

14. Time in music is measured by regularly recurring accents.

15. The most easily perceived degrees of accent are the *strong* and the *weak*.

16. The time from one strong accent to the next is called a *MEASURE*.

17. The time from any accent to the next is called a *PULSE*.

18. Different arrangements of the order of accents makes different kinds of measure.

19. A measure consisting of two pulses, one strong and one weak, is called *Two-pulse measure*.

20. A measure consisting of three pulses, one strong and two weak, is called *Three-pulse measure*.

21. When the measure begins with the strong accent it is called the *primary form* of the measure.

22. When the measure begins with a weak accent, it is called a *Secondary form*.

23. The Tonic Sol-fa Method makes use of a system of time-names to aid in the study of time.

24. The pulse is the unit of measurement, and a tone one pulse long is named TAA, pron. Tah.

25. The strong accent may be indicated, when necessary, by the letter K, thus—TAA.

26. The strong accent is indicated in the notation by a long heavy bar; the weak accent by a colon (:).

27. The note following a long bar is to be sung

with the strong accent, and a note following a colon is to be sung with the weak accent.

28. The accent marks are placed at equal distances of space and thus represent the equal divisions of time.

29. The space from one accent mark to the next represents the time of a pulse, and the space between the bars represents the time of a measure.

30. The end of an exercise is indicated by a DOUBLE BAR.

TWO-PULSE MEASURE.

PRIMARY.

SECONDARY.

d	:d	d	:d	d	:d	||	{	:d	|	d	:d	|	d	:d	|	d	||
TAA	TAA	TAA	TAA	TAA	TAA	||	{	TAA	|	TAA	TAA	|	TAA	TAA	|	TAA	||

THREE-PULSE MEASURE.

PRIMARY.

SECONDARY.

d	:d	:d	d	:d	:d	||	{	:d	|	d	:d	:d	|	d	:d	:d	|	d	:d	||
TAA	TAA	TAA	TAA	TAA	TAA	||	{	TAA	|	TAA	TAA	TAA	|	TAA	TAA	TAA	|	TAA	TAA	||

31. The continuation of a tone through more than one pulse is indicated by a dash, and the time-name is obtained by dropping the consonant thus—

d	:d	d	:—	d	:—	—	:—	||
TAA	TAA	TAA	- AA	TAA	- AA	—	- AA	||

32. A pulse divided into halves—half-pulse ones—is named TAATAI, and is indicated in the

notation by a dot in the middle of the pulse-space

thus— $\left. \begin{array}{c} d \cdot d \\ \text{TAA-TAI} \end{array} \right\}$

NOTE.—The finger-signs for time may be introduced here; the teacher will find full illustrations in the "Reader." The teacher will consult the "Reader" for suggestions as to Modulator voluntaries, Ear exercises, Mental effects, Writing exercises, Pointing and writing from memory, questions for examination, certificates, etc.

KEY C.

d	:d	m	:d	s	:s	m	:—	†	m	:m	|	s	:s	|	d	:—	||
d	:d	d	:d	d	:d	d	:d	†	d	:d	|	d	:d	|	d	:—	||

9. KEY D.

$$\left\{ \begin{array}{l} d : d \quad | m : m \quad | s : s \quad | m : - \quad \uparrow \quad | d' : d' \quad | s : m \quad | s : s \quad | d : - \\ d : d \quad | d : d \quad | d : d \quad | d : - \quad | d : d \quad | d : d \quad | d : d \quad | d : - \end{array} \right\} \parallel$$

10. KEY D.

$$\left\{ \begin{array}{l} d : m \quad | s : m \quad | s : m \quad | d' : - \quad \uparrow \quad | d' : s \quad | m : s \quad | s : m \quad | d : - \\ d : d \quad | d' : - \quad | m : m \quad | m : - \quad | m : m \quad | m : - \quad | d : d \quad | d : - \end{array} \right\} \parallel$$

11. KEY E.

$$\left\{ \begin{array}{l} d : - \quad | m : - \quad | s : s \quad | d' : - \quad \uparrow \quad | d' : - \quad | s : - \quad | m : s \quad | d : - \\ d : d \quad | s_1 : s_1 \quad | m : - \quad | d : - \quad | m : m \quad | d : m \quad | s_1 : - \quad | d : - \end{array} \right\} \parallel$$

12. KEY D.

$$\left\{ \begin{array}{l} d : d : d \quad | m : m : m \quad | d : m : s \quad | d' : - : - \quad \uparrow \quad | d' : d' : d' \quad | s : s : s \quad | d' : s : m \quad | d : - : \\ d : d : d \quad | d : - : - \quad | m : m : m \quad | m : - : - \quad | m : m : m \quad | m : - : - \quad | m : s : m \quad | d : - : \end{array} \right\} \parallel$$

13. KEY C.

$$\left\{ \begin{array}{l} d : d : d \quad | m : - : - \quad \uparrow \quad | m : m : m \quad | s : - : - \quad \uparrow \quad | s : s : s \quad | d' : d' : d' \quad | s : s : s \quad | d : - : - \\ d : - : d \quad | d : - : - \quad | d : - : d \quad | m : - : - \quad | m : - : m \quad | m : - : m \quad | m : - : m \quad | d : - : - \end{array} \right\} \parallel$$

14. KEY C.

$$\left\{ \begin{array}{l} d : d \quad | m : d \quad | s : s : m : s \quad | d' : - \quad \uparrow \quad | d' : s : m : s \quad | d' : m \quad | s : s \quad | d : - \\ d : d : d \quad | d : d : d \quad | m : m : m : m \quad | m : m : m \quad | m : m : m \quad | d : d : d \quad | m : m : s : s \quad | d : - \end{array} \right\} \parallel$$

15. KEY D. Round in four parts.

$$\left\{ \begin{array}{l} d : d \quad | m : m \quad | s : s \quad | s : - \quad | d' : s : m : s \quad | d' : s : m : s \quad | m : d \quad | d : - \\ \text{Come, then} \quad | \text{comrades,} \quad | \text{join our} \quad | \text{song,} \quad | \text{Merrily, yes,} \quad | \text{merrily we'll} \quad | \text{tramp a} \quad | \text{long.} \end{array} \right\} \parallel$$

SECOND STEP.

The tones **RAY** and **TE**. The medium accent. Four-pulse and six-pulse measures. Silent pulse, pulse-and-a-half tones and quarter-pulse tones.

TUNE.

33. The tones to be learned next are **Ray** and **Te**.

NOTE.—Their octaves, **r'** and **t'**, and all other tones above and below the unmarked octave can easily be taught from the Modulator.

34. As to the mental effects of these few tones, one is a sharp, piercing one, and the other is a hopeful, rousing tone.

See Note after paragraph 5.

35. The Hand-sign for the sharp, piercing tone is the fore-finger pointing upward and the sign for the hopeful tone is the open hand fingers upward, palm outward.

36. The tones *soh, te, ray* combined form the chord of *soh*, or *Dominant Chord*.

NOTE.—After preparatory practice of the few tones by pattern, from the Modulator, hand-signs etc., the following exercises may be studied.

The teacher will give such instruction in breathing and expression as may be needed from time to time. The words in *italics* are to be sung softly; those in **SMALL CAPITALS** are to be sung loudly, and those in the common type are to be sung with a medium degree of power. See "Reader," p. 18.

s'	16. KEY C. { d : m | s : — | s : t | r' : — }
m'	{ r' : t | s : d' | s : m | d : — ||
r'	17. KEY F. { d : s | m : d | s ₁ : r | t ₁ : s ₁ }
d'	{ d : s | m : d | s ₁ : r | t ₁ : s ₁ }
TE	{ d : m | s : s ₁ | d : — ||
SOH	18. KEY C. { d : r | m : m | d : r | m : s } † { Onward | to the | si - lent | riv - er, }
ME	{ d' : d' | t : d' | r' : d' | t : — } † { Day and | night we | wend our | way; }
RAY	{ t : t | d' : s | m : m | s : m } † { Men and | maidens | wander | ev - er, }
DOH	{ r : r | m : d | t ₁ : t ₁ | d : — || { Old and | young all | pass a - | way. }
t ₁	{ r : r | m : d | t ₁ : t ₁ | d : — ||
s ₁	{ r : r | m : d | t ₁ : t ₁ | d : — ||

19. KEY A.

d : d	t ₁ : d	r : t ₁	s ₁ : d	d : d	t ₁ : d	r : m	r : —
Life is	like a	ship in	mo - tion,	Sometimes	high and	sometimes	low;
While we're	safe from	storm or	show - er,	Waft - ed	by the	gen - tle	gales;
d : d	s ₁ : m ₁	s ₁ : s ₁	s ₁ : m ₁	m ₁ : m ₁	s ₁ : d	t ₁ : d	s ₁ : —
m : r	m : r	d : t ₁	d : s ₁	d : d	t ₁ : d	m : r	d : —
Ev - 'ry	one must	brave the	o - cean,	What - so -	ev - er	wind may	blow.
Seize the	pres - ent	pass - ing	hour,	To the	breeze un -	furl the	sails.
d : t ₁	d : s ₁	d : s ₁	m ₁ : m ₁	m ₁ : m ₁	s ₁ : d	s ₁ : s ₁	d : —

For additional exercises see tunes *Swell the Anthem*, *Mrs. Robin's Lullaby* p. 55, *Longings* p. 49, *Be Content* p. 21.

TIME.

37. In addition to the strong and weak accents there is also a Medium accent.

38. The medium accent changes two two-pulse measures into a four-pulse measure, and two three-pulse measures into a six-pulse measure.

39. In four-pulse measure the order of accents

is STRONG, *weak*, MEDIUM, *weak*.

40. In six-pulse measure the order of accents is STRONG, *weak*, *weak*, MEDIUM, *weak*, *weak*.

41. The medium accent is indicated in the notation by a short, thin bar.

FOUR-PULSE MEASURE.

PRIMARY.

{ | d :d | d :d | d :d | d :d ||

SECONDARY.

{ :d | d :d | d :d | d :d | d :d | d :d ||

SIX-PULSE MEASURE.

PRIMARY.

{ | d :d :d | d :d :d | d :d :d | d :d :d ||

SECONDARY.

{ :d | d :d :d | d :d :d | d :d :d | d :d :d ||

42. A Silent pulse (Rest) is named *SAA*, and is indicated in the notation by the absence of any notes in the pulse-space, *i. e.* vacant space.

43. A tone continued through the first half of the next pulse—a pulse-and-a-half tone—is named

and indicated thus— $\left\{ \begin{array}{l} \text{d} \text{ :- } \text{.d} \\ \text{TAA-AA-TAI} \end{array} \right\}$

44. A pulse divided into quarters is named *tu-fa-^{te}*, and is indicated by a comma in the middle of each half-pulse, thus— $\left\{ \begin{array}{l} \text{d} , \text{d} . \text{d} , \text{d} : \\ \text{ta-fa-te-fe.} \end{array} \right\}$

20. KEY E. Round in three parts.

{ | s :s | m :d | t₁ :s₁ | d :— | r :t₁ | d :m | r :r | d :— ||
 { | Ev - er | bloom-ing, | ev - er | gay, | ev - er | wel - come | love - ly | May. ||

21. KEY F. Round in four parts.

{ :s | m :m | m :r | d :d | d :t₁ | d :s₁ | d :r | m :m | m :m ||
 { | Now | we | are | met | let | mirth a - bound, | And | let | the | catch | and | glee | go | round. ||

22. KEY C. Round in four parts.

{ | m :m | r :— | d :m | s :— | d' :d' | t.d' :r' .t | d' :s | s :— ||
 { | Come | let's | laugh, | come | let's | sing. | Win - ter | shall | as | merry | be | as | Spring. ||

23. KEY C. Round in two parts.

$\dot{d} : d : d$	$| m : m : m$	$| s : - : -$	$| d' : - : -$	$| t : t : t$	$| r' : r' : r'$	$| d' : - : -$	$| s : - : -$
Mer-ri - ly,	mer - ri - ly	dance	ing,	Mer-ri - ly,	mer - ri - ly	glance	- - ing.

24. KEY D. Round in four parts.

$\dot{m} : m : m$	$| d : d : d$	$| m : - : -$	$| m : - : -$	$| s : s : s$	$| t : t : t$	$| d' : - : -$	$| - : - : -$
Come the bright days of the	morn - - ing,	Filling all hearts	with de -	light.			

25. KEY D. Round in four parts.

$\dot{d} : d : d$	$| d : d : d$	$| m : - : r$	$| - : - : -$	$| m : m : m$	$| m : m : m$	$| s : - : s$	$| m : - : -$
Mer-ri - ly,	mer - ri - ly	sound	the horn,	Cheeri - ly,	cheeri - ly	o'er	the lawn;

$s : - : s$	$| s : - : s$	$| s : - : s$	$| s : - : -$	$| d' : - : -$	$| s : - : -$	$| d' : - : -$	$| s : - : -$
Let	it ring	now	loud and long;	On - - ward,	On - - ward.		

26. KEY G. Round in two parts.

s_1$	| \dot{d} : -$	$| - : d$	$| r : -$	$| - : r$	$| m : m$	$| r : r$	$| d : -$
O	haste,	O	haste,	O	haste, do	not	de - lay,

$\dot{m} : m$	$| m : r$	$| s : s$	$| s : -$	$| d : d$	$| t_1 : t_1$	$| d : -$	$| - : -$
Yes, I	will,	Yes, I	will,	Yes, I	will	a -	way.

27. KEY F. Round in three parts.

$s : -$	$| s : s$	$| s : -$	$| s : s$	$| m : r$	$| d : t_1$	$| d : -$	$| - : -$
Sing	we	now	a	merry, merry	lay,	Let	us

$\dot{d} : t_1$	$| d : r$	$| m : -$	$| d : d$	$| d : d$	$| s_1 : s_1$	$| d : -$	$| - : -$
happy	while we	may,	As	we	jour - ney	on	our

28. KEY F. Round in four parts.

$\dot{d}, \dot{d}, \dot{d}$	$| m : m$	$| r : r$	$| m : m$	$| m, m, m, m$	$| s : s$	$| t_1 : t_1$	$| d : d$
Merri ly	the bells	are	ringing	near;	Cheerily	the birds	are

$s : s$	$| s : s$	$| s : s$	$| s : s$	$| d, d, d, d$	$| d : d$	$| s_1, s_1, s_1$	$| s_1 : d$
Listen	to the bells!	how	merrily	they ring!	Listen	to the birds!	how

For additional exercises see tunes *The Mallow Horn*, p. 22; *A Mother's Lullaby*, p. 54; *Hear our Evening Prayer*, p. 54; *Evening is Falling*, p. 90; *Round and Round*, p. 33; *Ding Dong*, p. 9.

THIRD STEP.

The tones *Fah* and *Lah*, completing the Scale. The Standard Scale. To pitch tunes. The Half-pulse Silence. Various combinations of Quarter-pulses.

TUNE.

45. The tones next to be learned are *Fah* and *Lah*, and their octaves.

46. Of the mental effects of these two tones, *Lah* is a sad, weeping tone, and *Fah* a serious, solemn, desolate tone.

47. The Hand-sign for the sad, weeping tone is the hand hanging loosely from the wrist; the sign for the serious, desolate tone is the forefinger pointing downward.

48. The tones *Fah*, *Lah*, *Doh*, combined, form the chord of *FAH*, or Sub-Dominant.

49. The series of tones from *d* to *d'*, represented in the Modulator, is called the Scale.

50. Each tone of the scale differs from the others in pitch.

By "pitch" is meant the highness or lowness of tones.

51. The eighth tone above or below any given tone has the same mental effect and the same name. They are Replicates or Octaves one of the other.

52. The first octave above any tone is indicated by the figure 1 placed at the top of the letter, the second octave by the figure 2 and so on, thus—*d* *d'* *d''* named *doh*, *one-doh*, *two-doh*, etc. The octaves below are indicated by the figure placed at the bottom of the letter, thus—*s* *s*, *s*, named *soh*, *soh-one*, *soh-two*.

53. The tones *doh*, *me*, *soh* are the strong, bold tones of the scale, and *ray*, *fah*, *la* and *te* are the leaning tones.

f'	54. The tones <i>te</i> and <i>fah</i> have the strongest leaning or leading tendency, <i>te</i> leading upward to <i>doh</i> and <i>fah</i> leading downward to <i>me</i> .	
m'	55. The most important tone of the scale, the strongest, the governing tone is called the Key-tone.	
r'	56. A key-tone with the tones related to it, or belonging to it, is called a Key.	
DOH'	57. A distinction is made between "key" and "scale"—a key is a family of related tones, consisting of a key-tone with six related tones and their replicates. A scale is the tones of a key arranged in successive order ascending or descending. The intervals (steps and half-steps) are indicated by the spaces.	
TE	58. Any degree of pitch may be taken as the key-tone.	
LA	59. One scale is chosen as the Standard Scale from which all the others are reckoned.	d'—C'
SOH	60. The particular degree of pitch which is taken as the key-tone of the Standard Scale is named <i>C</i> , <i>Ray</i> is <i>D</i> , <i>Me</i> is <i>E</i> , and so on.	t—B
FAH	61. The correct pitch of this scale, for ordinary vocal purposes, may be obtained from a <i>C'</i> tuning fork, or one of its tones may be fixed on the memory.	l—A
ME	62. Any tone of the Standard Scale may be taken as a key-tone.	s—G
RAY	63. A scale or key is named from the name of the pitch taken as the key-tone.	f—F
DOH	64. The different keys are indicated in the notation by the signature "key <i>C</i> ," "key <i>G</i> ," and so on.	m—E
t ₁	NOTE.—The pupils should learn to pitch the key-tone. Take <i>C'</i> from the fork and sing down to the tone wanted, this tone the pupil will dwell upon a little and repeat to the syllable <i>doh</i> , and then sing the chord of <i>DOH</i> to confirm the key.	r—D
l ₁		d—C
s ₁		

28. KEY C.

d : m	s : m	f : l	d' : l	s : t	r' : t	d' : —	— : —	:	
d' : s	m : s	d' : l	f : l	d' : s	t : r'	d' : —	— : —	:	

29. KEY A.

d : m : d	l ₁ : f ₁ : l ₁	s ₁ : t ₁ : r :	d : — : —	}
d : s ₁ : m ₁	d : l ₁ f ₁	r : t ₁ : s ₁	d : — : —	||

30. KEY C. Round in four parts.

s	d' : d' | r' : r'	m' : m' | d' : d'	l : l | t : t	d' : — | — : s	}
If	hap - pi - ness	has	not her home,	And	cen - tre in the breast, We
f : f | f : f	m : s | d' : s	l : f | r : s	d : — | —	||	
may be wise or	rich or great,	But	nev - er can be	blest.	||

31. KEY D. Round in two parts.

d : r	m : f	: — : s	l : — : t	d' : — : s	}
Who sows good	seed	in	fruit - - ful	loam, Shall	}
d' : t	: d' | l : — : s	f : m : r	d : — : —	||	
bear	with joy	the	har - - vest	home.	||

32. KEY D. Round in three parts.

s : t	d' : d' | d' : t	l : s : f	m : r : d	s : s	s : m	||
Hark! how	pleas - ant, the	merry chiming	of the bells,	Sweet - ly	peal - ing.	||

33. KEY E.

s : m | d' : l	s : m | d' : l	s : m | s : m	r : f | m : —	f : f | m : m	}
Bells are ringing,	voices singing,	Happy, hap - py	hol - i - day;	Labor now is	}
d : d | d : d	d : d | d : d	d : d | d : d	t ₁ : s ₁ | d : —	l ₁ : l ₁ | d : d	}
l : — | s : —	f : f | m : m	l : — | s : —	d' : d' | m : m	s : s | d : —	||
o - ver,	Come, then, friend &	neigh - bor,	Greet we now the	festive day.	||
f : — | d : —	l ₁ : l ₁ | d : d	f : — | d : —	d : d | d : d	t ₁ : s ₁ | d : —	||

For tunes suitable at this stage see *Teacher's Index*.

TIME.

65. The Half-pulse Silence is named *SAA* on the first half of the pulse and *SAI* on the second half, and is indicated by the blank space between the dot and the accent mark. $\left[\begin{array}{c} \dot{d} \quad \cdot \quad : \quad \dot{d} \\ \text{TAA SAI SAA TAI} \end{array} \right]$

66. A pulse divided into two quarters and a half is named *tafaTAL*. $\left[\begin{array}{c} \dot{d} \quad \dot{d} \quad \dot{d} \\ \text{ta fa TAI} \end{array} \right] :$

67. A pulse divided into a half and two quar-

ers is named *TAatefe*. $\left[\begin{array}{c} \dot{d} \quad \dot{d} \quad \dot{d} \\ \text{TAA te fe} \end{array} \right] :$

68. A pulse divided into a three quarter pulse tone and a quarter is named *TAAefe*. $\left[\begin{array}{c} \dot{d} \quad \cdot \quad \dot{d} \\ \text{TAA - efe} \end{array} \right] :$

69. Syncopation is the anticipation of accent. It requires an accent to be struck before its regularly recurring time, changing a *weak* pulse or weak part of a pulse into a strong one, and the immediately following strong pulse into a weak one.

34. KEY D. Round in two parts.

$\left\{ \begin{array}{l} \dot{d}^1 \quad \dot{d}^1 \quad : \dot{d}^1 \quad \cdot \quad \left| \quad \dot{t} \quad \dot{t} \quad : \dot{t} \quad \cdot \quad \left| \quad \dot{d}^1 \quad \dot{t} \quad : \dot{l} \quad \cdot \dot{s} \quad \left| \quad \dot{l} \quad \dot{t} \quad : \dot{d}^1 \quad \cdot \right. \right. \\ \text{Mer - ry May,} \quad \left| \quad \text{mer - ry May,} \quad \left| \quad \text{How I love the} \quad \left| \quad \text{mer - ry May.} \right. \right. \end{array} \right\}$

$\left\{ \begin{array}{l} \textcircled{\dot{d}} \quad \dot{d} \quad : \dot{d} \quad \cdot \quad \left| \quad \dot{r} \quad \dot{r} \quad : \dot{r} \quad \cdot \quad \left| \quad \dot{m} \quad \cdot \quad : \dot{m} \quad \cdot \quad \left| \quad \dot{f} \quad \dot{f} \quad : \dot{m} \quad \cdot \right. \right. \\ \text{Mer - ry May,} \quad \left| \quad \text{mer - ry May,} \quad \left| \quad \text{Yes, yes,} \quad \left| \quad \text{mer - ry May.} \right. \right. \end{array} \right\}$

35. KEY F. Round in four parts.

$\left\{ \begin{array}{l} \dot{d} \quad \dot{r} \quad : \dot{m} \quad \dot{r} \quad \left| \quad \dot{d} \quad \dot{t}_1 \quad : \dot{d} \quad \left| \quad \textcircled{\dot{m}} \quad \dot{f} \quad : \dot{s} \quad \dot{f} \quad \left| \quad \dot{m} \quad \dot{r} \quad : \dot{m} \right. \right. \\ \text{All to - geth - er} \quad \left| \quad \text{let us sing,} \quad \left| \quad \text{We will make the} \quad \left| \quad \text{wel - kin ring;} \right. \right. \end{array} \right\}$

$\left\{ \begin{array}{l} \dot{s} \quad \dot{s} \quad \dot{s} \quad : \dot{s} \quad \dot{s} \quad \dot{s} \quad \left| \quad \dot{s} \quad \dot{s} \quad \dot{s} \quad : \dot{s} \quad \left| \quad \dot{d} \quad \dot{d} \quad \dot{d} \quad : \dot{d} \quad \dot{d} \quad \left| \quad \dot{s}_1 \quad \dot{s}_1 \quad \dot{s}_1 \quad : \dot{d} \right. \right. \\ \text{Gentlemen, gentlemen,} \quad \left| \quad \text{gentlemen, sing,} \quad \left| \quad \text{Sing, ladies, sing, now} \quad \left| \quad \text{sing, ladies, sing.} \right. \right. \end{array} \right\}$

36. KEY C. Round in two parts.

$\left\{ \begin{array}{l} \dot{d}^1 \quad \dot{d}^1 \quad :- \quad \dot{t} \quad \left| \quad \dot{l} \quad \dot{l} \quad :- \quad \dot{s} \quad \left| \quad \dot{f} \quad \dot{m} \quad : \dot{r} \quad \dot{f} \quad \left| \quad \dot{m} \quad : \right. \right. \\ \text{Come now,} \quad \text{O} \quad \left| \quad \text{come now,} \quad \text{Or} \quad \left| \quad \text{we shall be too} \quad \left| \quad \text{late;} \right. \right. \end{array} \right\}$

$\left\{ \begin{array}{l} \textcircled{\dot{m}} \quad \dot{m} \quad : \dot{m} \quad \left| \quad \dot{f} \quad \dot{f} \quad : \dot{f} \quad \dot{m} \quad \left| \quad \dot{r} \quad \dot{d}^1 \quad :- \quad \dot{t} \quad \left| \quad \dot{d}^1 \quad : \right. \right. \\ \text{No, no, no,} \quad \left| \quad \text{no, no, no, And} \quad \left| \quad \text{you, too,} \quad \left| \quad \text{must wait} \right. \right. \end{array} \right\}$

For tunes suitable at this stage see *Teacher's Index*.

FOURTH STEP.

The Intervals of the scale. Transition to the First Sharp and First Flat keys. Chromatic tones. Silent quarter-pulse. Thirds of a pulse.

THE MODULATOR.

r ¹	s ¹	d ¹
d ¹	f ¹	t
t	m ¹	l
l	r ¹	s
s	doh ¹	f
f	te	m
m	ta	le
r	lah	r
d	la	se
t ₁	soh	d
l ₁	sa	fe
s ₁	fah	t ₁
f ₁	me	l ₁
m ₁	ma	re
r ₁	ray	s ₁
	ra	de
	doh	f ₁
	t ₁	m ₁
	l ₁	r ₁
	s ₁	d ₁

70. The difference of pitch between any two tones is called an Interval.

71. The intervals between the tones of the scale are commonly known as Steps and Half-steps.

72. The Half-steps occur between *me* and *fah* and *te* and *doh*; all the others are steps.

NOTE.—The above is the commonly accepted doctrine of the scale-intervals and agrees with the tempered-scale as given by the Piano or Organ. The Tonic Sol-fa theory of intervals, which is based upon the doctrine of just intonation, teaches that the steps between *d* *r*, *f* *g*, and *l* *t* are *Greater Steps*; the steps between *r* *m* and *g* *l* are *Smaller Steps*, and those between *m* *f* and *t* *d* are *Little Steps*. The difference between a *Greater* and a *Smaller* step is called a Komma; a *Greater* step consisting of nine kommas, a *Smaller* step of eight kommas and a *Little* step of five kommas.

73. Intervals are also named Seconds, Thirds, Fourths, Fifths, etc.

74. The interval from any tone to the next in the scale is called a *Second*; to the third tone a *Third*, and so on.

75. A *Second* that is equal to a *Step* is called a *Major Second*. A *Second* that is equal to a half-step is called a *Minor Second*.

76. A *Major Third* is equal to two steps; a *Minor Third* is equal to a step and a half.

77. The tones *Te* and *Fah* are separated by a peculiar interval, called the *Tri-tone*—equal to three full Steps—the only one found in the Scale. Thus *f* and *t* become the most characteristic tones of the scale.

78. From their mental effects *t* may be called the *sharp* tone of the scale, and *f* the *flat* tone.

79. The whole aspect of the scale changes when *f* is omitted and a new *t* put in its place, or when *t* is omitted and a new *f* is taken instead.

80. During the course of a tune the music may pass into a different key from the one in which it begins.

81. The "passing over" of the music into a different key is called *Transition*.

82. *Transition* is produced by omitting certain tones from the old key, and using one or more new tones instead.

83. The commonest form of transition is when *soh* is taken as the new *doh*.

84. This transition is made by omitting *fah* and taking *fe* in its place.

85. Thus *fe* becomes the *distinguishing* tone of the new key. It has the effect of a new *te*, and all the other tones change their mental effects accordingly.

86. The new key is called the "Soh-key" or (on account of the *sharp* effect of its distinguishing tone), the First Sharp-key.

87. Another common form of transition is when *fah* is taken as the new *doh*.

88. This transition is made by omitting *te* and taking *ta* in its place.

89. Thus *ta* becomes the distinguishing tone of this new key, it has the effect of a new *fah*, and all the other tones change their mental effects to correspond.

90. This new key is called the "Fah key," or (on account of the *flat* effect of its distinguishing tone) the First Flat key.

91. These transitions are called transitions of one remove because only one change is made in the pitch-tones used.

92. When *soh* becomes *doh* the music is said to go into the *first sharp key*, or key of the Dominant.

93. When *fah* becomes *doh* the music is said to go into the *first flat key*, or key of the Sub-Dominant.

NOTE.—Eighty per cent of all the transitions in music are to one or the other of these two keys, and that to the Dominant is the one most used. Transitions of two, three and four removes rarely occur in simple music and need not be explained in this work.

94. The tone on which the change is made from one key into another is called a Bridge-tone.

95. Bridge-tones are indicated in the notation by double notes, called Bridge-notes, thus: *sd, lr, 'm*, (pronounced *s' doh, l' ray, t' me*), the small note on the left giving the name of the tone in the old key and the large note its name in the new key.

96. This is called the "proper" or "perfect" way of indicating transition.

97. When the transition is very brief, less than two measures long, it is more convenient not to alter the names of the tones.

98. This is called the "improper" or imperfect way of indicating transition.

99. In addition to the bridge-note transition is indicated by the signature of the new key.

100. The distinguishing tone of the new key is indicated in the signature by a small letter (*t*) on the *right* for the first sharp key, and (*f*) on the *left* for the first flat key, thus—G. t., or f. F.—by this the singer is warned to expect a new *te* or new *fah*.

101. The tones *fe* and *ta* are frequently introduced in such a way as *not* to produce transition.

102. When thus used they are called *chromatic tones*.

103. Chromatic tones may also be introduced between any two tones of the scale which form the interval of a Step.

104. These intermediate tones are named from the scale-tone *below* by changing the vowel into "e"—as *doh, de, ray, re*, etc.; or from the scale-tone *above* by changing the vowel into "a"—as *te ta, lah ta*, etc.

NOTE.—The customary pronunciation of the vowel "a" in America is "ay" as in "say," in England it is pronounced "aw."

For further instructions with regard to pitching tones, see "Reader," p. 79.

105. The silent quarter-pulse is indicated like the other silences by a vacant space among the pulse divisions. It is named *sa* on the accented and *se* on the unaccented part of a pulse.

106. Thirds of a pulse are indicated by commas turned to the right and named TAATAIFEE.

The teacher will examine the "Reader," page 78, for the best way of practicing these exercises.

37. KEY C.

G. t.

f. C.

d	:m	s	:d'	t	:l	s	:-	sd	:d	t ₁	:d	m	:r	d	:-	ds	:l	s	:m	f	:r	d	:-
								s	:s	fe	:s	t	:l	s	:-								

:38. KEY C.

G. t.

f. C.

$$\left| m : r \right| \left| d : m \right| \left| s : f \right| \left| m : - \right| \left| m l_1 : t_1 \right| \left| d : m \right| \left| r : r \right| \left| d : - \right| \left| ds : s \right| \left| l : l \right| \left| s : f \right| \left| m : - \right| \parallel$$

:39. KEY C.

G. t.

f. C.

$$\left| d : r \right| \left| m : d \right| \left| f : m \right| \left| r : - \right| \left| r s_1 : l_1 \right| \left| s_1 : d \right| \left| d : t_1 \right| \left| d : - \right| \left| ds : r \right| \left| m : f \right| \left| m : r \right| \left| d : - \right| \parallel$$

-40. KEY C.

G. t.

f. C.

$$\left| m : f \right| \left| s : d' \right| \left| r' : d' \right| \left| t : - \right| \left| t m : f \right| \left| m : r \right| \left| d : t_1 \right| \left| d : - \right| \left| ds : d' \right| \left| s : m \right| \left| r : f \right| \left| m : - \right| \parallel$$

-41. KEY C.

G. t.

f. C.

$$\left| s : f \right| \left| m : s \right| \left| d' : t \right| \left| l : - \right| \left| l r : m \right| \left| f : r \right| \left| d : t_1 \right| \left| d : - \right| \left| ds : m \right| \left| f : r \right| \left| d : t_1 \right| \left| d : - \right| \parallel$$

-42. KEY C.

G. t.

f. C.

$$\left| m : f \right| \left| s : s \right| \left| l : t \right| \left| d' : - \right| \left| d' f : f \right| \left| m : d \right| \left| l_1 : t_1 \right| \left| d : - \right| \left| ds : s \right| \left| f : f \right| \left| m : r \right| \left| d : - \right| \parallel$$

-43. KEY C.

G. t.

f. C.

$$\left| d : m \right| \left| s : m \right| \left| r : m \right| \left| f : - \right| \left| f e t_1 : d \right| \left| m : r \right| \left| d : t_1 \right| \left| d : - \right| \left| ds : d' \right| \left| l : f \right| \left| r : s \right| \left| d : - \right| \parallel$$

Extended Transition to the first flat key seldom occurs, so that it is not necessary to give more than one or two examples of it.

-44. KEY C.

f. F.

C. t.

$$\left| s : f \right| \left| m : s \right| \left| d' : t \right| \left| l : - \right| \left| l m : f \right| \left| m : r \right| \left| d : t_1 \right| \left| d : - \right| \left| d f : f \right| \left| m : s \right| \left| l : t \right| \left| d : - \right| \parallel$$

45. KEY D. Chromatic fe.

$$\left| d : m \right| \left| s : fe \right| \left| s : f \right| \left| m : - \right| \left| m : s \right| \left| fe : s \right| \left| f : r \right| \left| d : - \right| \parallel$$

46. KEY F.

| s	: fe	| f	: m	| r	: l	| s	: —	| m	: d	| t	: ta	| l	: t	| d	:	||
---	------	---	-----	---	-----	---	-----	---	-----	---	------	---	-----	---	---	--

47. KEY C. Round in two parts.

T. F. S.

Staccato.

{	d'	: d'	| t	. le	: t	| l	: l	| s	. fe	: s	| f	: f	}
{	Trip.	trip,	fair-	ies	light,	| Danc	- ing	all	the	night,	| Neath	the	}

{	m	. re	: m	| r	: s	| d	: —	| d	: d	| r	. de	: r	}
{	stars	so	bright,	| Here	and	there,	| La	la	la	la	la	la,	}

{	f	: f	| m	. re	: m	| l	: l	| s	. fe	: s	| t	: t	| d'	: —	||
{	La	la	la	la	la,	| La	la	la	la	la,	| La	la	la.	}	

48. KEY C. Round in three parts. *Taataitee.*

T. F. S.

{	d'	: d'	| d'	: t	, d', r'	| d'	: s	| s	: m	| m	: m	| m	: r, m, f	}
{	Ring,	ring,	ring,	beautiful	chimes	are	- ring	- ing,	| Sing,	sing,	sing,	cheerily	}	

{	m	: m	| m	: d	| s	: s	| s	: s	, s	| s	: d'	| d'	: s	||
{	birds	are	sing	- ing,	| Per	- fumes	sweet	buds	a -	broad	are	fling	- ing.	}

For tunes suitable at this stage see *Teacher's Index*.

FIFTH STEP.

The Modes. The Modern Minor. Expression.

107. Thus far in our studies *doh* has been the key-tone or point of repose.

108. Any tone of the scale may be made to predominate in a tune so as to have the character of a key-tone and to give something of its own peculiar mental effect to the music.

109. A mode of using the common scale which makes *Ray* the most prominent tone is called the *Ray Mode*.

110. A mode which makes *Lah* predominant is called the *Lah Mode*.

111. Tunes in the *Ray* and *Lah Modes* have a sad, plaintive effect.

112. Tunes in the *Doh Mode* are more or less bright and joyous.

113. The *Doh Mode*, on account of its Major Third is called the *Major Mode*.

114. The *Ray* and *Lah Modes*, having Minor Thirds are called *Minor Modes*.

115. Of the minor modes, the *Lah Mode* is the one most used at the present day.

116. To give *Lah* the importance of a key-tone modern harmony requires a leading tone (*se*) having the same relation to it that *te* has to *doh*.

117. Occasionally, also, another tone is introduced a full step below *se*, called *bah* (written *ba*).

118. Modulation is a change of mode, as from major to minor, or minor to major.

NOTE.—The word "modulation" is commonly used to mean change of key; in the Tonic Sol-fa method change of key is called Transition—change of *mode*, modulation.

119. Transitional modulation is a change of both key and mode, as from the *Doh* key to the relative minor of the first flat key, or to the relative minor of the first sharp key.

49. KEY C. Ray is D. *Ray Mode.*

{	:r	|f	:r	|l	:f	|m	:r	|l̂	:l	|d̂	:l	|t	:r̂	|l̂	}				
	Their	blood	a	-	bout	Je	-	ru	-	sa	-	lem,	Like	wa	-	ter	they	have	shed;

{	:l	|d̂	:s	|l	:f	|m	:r	|l̂	:d̂	|t	:s	|l	:m	|r̂	||
	And	there	was	none	to	bu	-	ry	them,	When	they	were	slain	and	dead.

50. KEY G. Ray is A. *Ray Mode.*

{	:l̂	|r	:-	|f	:r	|m	:-	|r	:-	|l̂	:r	|d	:r	|m	:d	|t̂	:l̂	}
	1. 'Tis	sweet	to	re -	mem -	-	ber	-	cherished	scenes	of	childhood.	Oh,	how				
	2. But	now	all	are	past,	and		dear	ones	have	gone	with	them,	Oh,	how			

{	|r	:-	|f	:r	|m	:-	|r	:l̂	|l̂	:r	|r	:d	|r	:-	|-	||
	pure	is	the	foun	-	tain	of	hap -	pi -	ness	they	bring.				
	sweet,	yet	how	sad,	are	the		pen -	sive	thoughts	they	bring.				

51. KEY C. Lah is A. *Lah Mode.*

This tune may be sung in the Modern minor by singing *Se* in the place of every *Soh*.

{	:l	|l	:t	|d	:t	|l	:l	|ŝ	:d̂	|m̂	:r̂	|d̂	:t	|d̂	:t	|d̂	}
	My	friends	thou	hast	put	far	from	me,	And	him	that	did	me	love;			

{	:d̂	|m̂	:r̂	|d̂	:t	|l	:l	|ŝ	:d̂	|t	:l	|l	:s	|l̂	||
	And	those	that	my	ae -	quaintance	were,	To	darkness	did	'st	re -	move.		

52. KEY A. Lah is F̂. *Modern Minor.*

{	:m̂	|l̂	:d	|t̂	:l̂	|sê	:sê	|l̂	:t̂	|d	:m	|r	:d	|t̂	:-	|-	}
---	-----	----	----	----	-----	-----	------	----	-----	---	----	---	----	----	----	---	---

{	:r	|m	:r	|d	:t̂	|d	:t̂	|l̂	:sê	|l̂	:r	|d	:t̂	|l̂	:-	|-	||
---	----	---	----	---	-----	---	-----	----	------	----	----	---	-----	----	----	---	--


53. KEY A. Lah is F \sharp .
$$\left\{ \begin{array}{l} d : s_1 \quad | l_1 : t_1 \quad | d : r \quad | d : t_1 \quad | l_1 : m_1 \quad | ba_1 : se_1 \quad | l_1 : t_1 \quad | l_1 : - \end{array} \right\}$$

$$\left\{ \begin{array}{l} d : d \quad | t_1 : l_1 \quad | l_1 : l_1 \quad | se_1 : ba_1 \quad | se_1 : m_1 \quad | l_1 : d \quad | t_1 : se_1 \quad | l_1 : - \end{array} \right\} \parallel$$

See *Teacher's Index* for appropriate tunes.

EXPRESSION.

The following table shows the names of the different degrees of power; the abbreviations and marks by which they are known, and their definitions. The teacher will explain these topics, as may be required, at convenient points in his course of lessons.

NAME.	PRONOUNCED.	MARKED.	MEANING.
PIANISSIMO - - -	Pe-ah-nissimo	- <i>pp</i> - - - - -	Very Soft.
PIANO - - -	Pe-ah-no	- <i>p</i> - - - - -	Soft.
MEZZO - - -	Met-zo	- <i>m</i> - - - - -	Medium.
FORTE - - -	Four-tay	- <i>f</i> - - - - -	Loud.
FORTISSIMO - - -	Four-tissimo	- <i>ff</i> - - - - -	Very Loud.
CRESCENDO - - -	Cre-shen-do	- <i>crs.</i> or $<$ - - -	Increase.
DIMINUENDO - - -	Dim-in-oo-en-do	- <i>dim.</i> or $>$ - - -	Diminish.
SWELL - - -		- \langle or \rangle - - -	Increase and Diminish.
SPORZANDO - - -	Sfort-zan-do	- <i>sf.</i> or <i>fz.</i> or \gg - - -	Explosive.
LEGATO - - -	Lay-gah-to	- — - - -	Smooth, Connected.
STACCATO - - -	Stack-kah-to	- ! ! ! - - -	Short, Detached.

The Hold ~ , indicates that the tone is to be prolonged at the option of the leader.

Da Capo, or D. C., means repeat from the beginning.

Dal Segno, or D. S., means repeat from the sign S .

Fine indicates the place to end after a D. C. or D. S.

EVENING IS FALLING.

m	:d	:r	m	:m	:d	r	:t ₁	:d	r	:-	:
d	:d	:t ₁	d	:d	:d	t ₁	:s ₁	:d	t ₁	:-	:-
1. Evening	is	fall - ing	to	sleep	in	the	west,				
2. Now all	the	flow - ers	have	gone	to	re -	pose,				
3. Sleep till	the	flow - ers	shall	o -	- pen	once	more,				
s	:s	:s	s	:s	:m	s	:r	:m	s	:-	:-
d	:m	:r	d	:d	:d	s ₁	:s ₁	:s ₁	s ₁	:-	:-

s	:r	:m	d	:s ₁	:s ₁	s ₁	:d	:t ₁	d	:-	:-
t ₁	:t ₁	:t ₁	d	:m ₁	:m ₁	s ₁	:s ₁	:s ₁	s ₁	:-	:-
Lull - ing	the	sweet	gold - en	bright	meadows	to	rest.				
All the	Sleep	till	per - funne -	cup -	grace - ful -	ly	close.				
r	:s	:s	m	:d	:d	m	:m	:r	m	:-	:-
s ₁	:s ₁	:s ₁	d	:d	:d	s ₁	:s ₁	:s ₁	d	:-	:-

<i>p</i>	r	:-	:m	d	:-	:-	<i>pp</i>	r	:-	:m	d	:-	:-
Sweet	-	-	ly	sleep,			Sweet	-	ly	sleep.			
s	:-	:s		s	:-	:s		m	:-	:-			
s ₁	:-	:s ₁		s ₁	:-	:s ₁		d	:-	:-			

KEY C.

THE HAPPY SCHOLAR.

A.

d	.d	:m	.m	s	.s	:m	.d	m	.m	:s	.s	m	.s	:d ¹	d ¹	.d ¹	:s	.m
1. In the win - ter	when it	furies,	In the win - ter	when it	snows;	Then the way to												
2. When the robin	chants his dit - ty,	And the spring, sweet	spring is here;	Then we haste to														
3. Now our school - life	is a pleasure,	And we cheer it	with a song;	With sweet smiles we														

s	.s	:m	.d	m	.m	:s	.s	m	.s	:d ¹	d ¹	.d ¹	:s	.m	s	.s	:d
school seems longer,	All the while the	cold wind	blows;	All the while the	cold wind	blows.											
school with pleasure,	For it seems so	ver - y	near;	For it seems so	ver - y	near.											
hast - en hith - er,	And the way seems	nev - er	long;	And the way seems	nev - er	long.											

KEY G.

E. P. A.

s_1	$.s_1$	:	s_1	$.s_1$	|	d	$.d$	:	d	|	r	$.r$	:	d	$.r$	|	m	:	d
m_1	$.m_1$	:	m_1	$.m_1$	|	s_1	$.s_1$	:	s_1	|	t_1	$.t_1$	:	d	$.t_1$	|	d	:	s_1
1. Be con - tent with what you have. Life at best is shad - - ed;																			
2. Do not think your fate is hard. Cheerless like De - cem - - ber.																			
3. Try to do some act of love. Try some heart to glad - - den;																			
d	$.d$	:	d	$.d$	|	m	$.m$	:	m	|	s	$.s$	:	s	$.s$	|	s	:	m
d	$.d$	:	d	$.d$	|	d	$.d$	:	d	|	s_1	$.s_1$	:	m_1	$.s_1$	|	d	:	d

s_1	$.s_1$	:	s_1	$.s_1$	|	d	$.d$	:	d	|	r	$.r$	:	m	$.r$	|	r	:	d
m_1	$.m_1$	:	m_1	$.m_1$	|	s_1	$.s_1$	:	s_1	|	t_1	$.t_1$	:	d	$.t_1$	|	t_1	:	d
Seek the sun - shine while it lasts, Ere its light is fad - - ed.																			
Some one's lot is hard - er yet, Al - ways that re - mem - - ber.																			
While that heart you're cheering up, Your's will nev - er sad - - den.																			
d	$.d$	:	d	$.d$	|	m	$.m$	:	m	|	s	$.s$	:	s	$.s$	|	s	:	m
d	$.d$	:	d	$.d$	|	d	$.d$	:	d	|	s_1	$.s_1$	:	s_1	$.s_1$	|	s_1	:	d

CHORUS. Repeat.

r	$.r$	:	r		|	m	$.m$	:	m	$.m$	|	r	$.r$	:	s	$.s$	|	s	:	m
t_1	$.t_1$	:	t_1		|	d	$.d$	:	d	$.d$	|	t_1	$.t_1$	:	t_1	$.t_1$	|	d	:	s_1
Be con - tent, be con - tent, The skies will brighten o'er you;																				
s	$.s$	:	s		|	s	$.s$	:	s	$.s$	|	s	$.s$	:	r	$.r$	|	m	:	d
s_1	$.s_1$	:	s_1		|	d	$.d$	:	d	$.d$	|	s_1	$.s_1$	:	s_1	$.s_1$	|	d	:	d

s_1	$.s_1$	:	s_1	$.s_1$	|	d	$.d$	:	d	$.d$	|	r	r	:	m	$.r$	|	r	:	d
m_1	$.m_1$	:	m_1	$.m_1$	|	s_1	$.s_1$	:	s_1	$.s_1$	|	t_1	t_1	:	d	$.t_1$	|	t_1	:	d
Be con - tent with what you have, There's brighter days be - fore you.																				
d	$.d$	:	d	$.d$	|	m	$.m$	:	m	$.m$	|	s	s	:	s	$.s$	|	s	:	m
d	$.d$	:	d	$.d$	|	d	$.d$	:	d	$.d$	|	s_1	s_1	:	s_1	$.s_1$	|	s_1	:	d

{	:s ₁	m	:r	d	:s ₁	m	:r	d	:d	r	:r	d	:r	m	:-	:-	}
{	:m ₁	s ₁	:s ₁	m ₁	:m ₁	s ₁	:s ₁	*m ₁	:m ₁	s ₁	:s ₁	s ₁	:s ₁	s ₁	:-	:-	}
{	1. How	sweet	to	hear,	when	ringing	clear,	At	eye	or	ear	-	ly	morn;			}
{	2. A -	lone	doth	float	the	cuckoo's	note,	O'er	fields	of	wav	-	ing	corn;			}
{	3. With	flowers	sweet,	the		gay	re -	treat,	Kind	na	ture	doth	a -	dorn;			}
{	:d	d	:t ₁	d	:d	d	:t ₁	d	:d	t ₁	:t ₁	d	:t ₁	d	:-	:-	}
{	:d	d	:s ₁	d	:d	d	:s ₁	d	:d	s ₁	:s ₁	m ₁	:s ₁	d	:-	:-	}

{	:s ₁	m	:r	d	:s ₁	m	:r	d	:m	s	:-	:-	:m	s	:-	:-	:m	}
{	:m ₁	s ₁	:s ₁	m ₁	:m ₁	s ₁	:s ₁	m ₁	:s ₁	d	:-	:-	:s ₁	d	:-	:-	:d	}
{	Borne	on	the	breeze	thro'	rustling	trees,	The	mel	-	-	low,	mel	-	-	low		}
{	But	sweeter	still,	o'er		vale	and	hill	Re -	sounds	the	mel	-	-	low		}	
{	And	oft	we	come,	when	la -	bor's	done,	To	hear	the	mel	-	-	low		}	
{	:d	d	:t ₁	d	:d	d	:t ₁	d	:d	m	:-	:-	:d	m	:-	:-	:d	}
{	:d	d	:s ₁	d	:d	d	:s ₁	d	:d	d	:-	:-	:d	d	:-	:-	:d	}

{	s	:-	:-	:d	m	:-	:-	:d	m	:-	:-	:r	d	:-	:-		}
{	t ₁	:-	:-	:d	d	:-	:-	:s ₁	d	:-	:-	:t ₁	s ₁	:-	:-		}
{	horn,		the	mel	-	-	low,	mel	-	-	low	horn.					}
{	r	:-	:-	:m	s	:-	:-	:m	s	:-	:-	:s	m	:-	:-		}
{	s ₁	:-	:-	:d	d	:-	:-	:d	s ₁	:-	:-	:s ₁	d	:-	:-		}

MRS. MARY MAPES DODGE, by per.

BYE, BABY, BYE.

HUBERT P. MAIN, by per.

KEY G.

{	s ₁	:l ₁	.s ₁	d	.r	:m	.s	l	.s	:s	.m	m,r	.d	:l ₁	.s ₁	}			
{	1. Bye,	ba	-	by,	day	is	o -	ver,	Bees	are	droning	in	the	clo	-	ver,	}		
{	2. Bye,	ba	-	by,	birds	are	sleep	-	ing;	One	by	one	the	stars	are	peep	-	ing;	}
{	3. Bye,	ba	-	by,	mother	loves	thee;	Loving	ten	-	der	care	en	-	fold	s	thee;	}	

{	d	.,r	:m	.m	r	:-	.	s ₁	.s ₁	:l ₁	.s ₁	d	.r	:m	.s	}		
{	Bye,	ba	-	by,	bye!			Now	the	sun	to	bed	is	glid	-	ing,	}	
{	Bye,	ba	-	by,	bye!			In	the	far	-	off	sky	they	twin	-	kle,	}
{	Bye,	ba	-	by,	bye!			An	-	gels	in	thy	dreams	ca	-	ress	thee;	}

{	l	.s	:s	.m	m,r	.d	:l ₁	.s ₁	d	:d	.m,r	d	:-	.		}	
{	All	the	pret	-	ty	flow	'rs	are	hid	-	ing,	Bye,	ba	-	by,	bye.	}
{	While	the	cows	come	tin	-	kle,	tin	-	kle,	Bye,	ba	-	by,	bye.		}
{	Thro'	the	darkness	guard	and	bles	s	thee.	Bye,	ba	-	by,	bye.				}

KEY G.

E. P. ANDREWS.

.d	m .m :r .r	m .r :d .r	m .m :f .m	r	:- .d
.s ₁	d .d :t ₁ .t ₁	d .t ₁ :d .t ₁	d .d :r .d	t ₁	:- .s ₁
1. As	on the path of	life we tread, We	come to many a	place,	Where
2. Some	i - die hub - it,	word, or tho't. Some	sin, how - ev - er	small,	May
3. Our	fel - low trav - 'lers	on the road, We'll	watch with anxious	care;	And
.m	s .s :s .s	s .s :s .s	s .s :s .s	s	:- .m
.d	d .d :s ₁ .s ₁	d .s ₁ :m ₁ .s ₁	d .d :t ₁ .d	s ₁	:- .d

m .m :r .r	m .r :d .r	m .s :m .r	d	:- .
d .d :t ₁ .t ₁	d .t ₁ :d .t ₁	d .d :d .t ₁	d	:- .
if not care - ful,	we may fall, And	sink in - to dis -	grace	
make us stum - ble	in the path, And	stumbling, we may	fall.	
when they reach some	dang'rous spot, We'll	warn them, "don't stop	there.	
s .s :s .s	s .s :s .s	s .m :s .f	m	:- .
d .d :s ₁ .s ₁	d .s ₁ :m ₁ .s ₁	d .d :s ₁ .s ₁	d	:- .

r .r :r	m .m :m	s :t ₁	d	:-
t ₁ .t ₁ :t ₁	d .d :d	d :s ₁	s ₁	:-
Don't stop there,	Don't stop there,	Don't stop	there.	
s .s :s	s .s :s	m :r	m	:-
s ₁ .s ₁ :s ₁	d .d :d	s ₁ :s ₁	d	:-

M. C. S.

WHY, LITTLE FLY.

T. F. S.

KEY F.

s	:m .m	s	:m .m	f .f :r .r	m .f :s
1. Why,	lit - tle	fly,	tell me	why you sit there	like a drone,
2. Zz,	hear him	buzz,	did you	know that is the	way he sings!

s	:m .m	s	:m .m	f .f :r .r	d .m :d
Why,	lit - tle	fly,	are you	left by all your	friends a - lone!
Zz,	this he	does	with his	restless lit - tle	rainbow wings;

r .r :r .r	r .m :f .r	m .m :m .m	m .f :s .m
Don't you know the	winter's cold will	soon the bus - y	earth en - fold, Then
Spiders have their	ta - ble spread, and	snug - ly make their	nice warm bed, But

s	:m .m	s	:m .m	f .f :r .r	d .m :d
hie,	lit - tle	fly	to some	warmer nook or	you will die.
hie,	lit - tle	fly,	do not	en - ter there or	you will die.

KEY B♭.

$\left\{ \begin{array}{l} s_1 : m_1 . f_1 \\ m_1 : d_1 . r_1 \end{array} \right.$	$\left\{ \begin{array}{l} s_1 . d : d \\ m_1 . m_1 : m_1 \end{array} \right.$	$\left\{ \begin{array}{l} m : d . l_1 \\ s_1 : s_1 . f_1 \end{array} \right.$	$\left\{ \begin{array}{l} s_1 : - \\ m_1 : - \end{array} \right.$	$\left\{ \begin{array}{l} s_1 : m_1 . f_1 \\ m_1 : d_1 . r_1 \end{array} \right.$
1. Fair is the	morning land,	Bright is the	shore;	Where all the
2. There in the	morning land,	Sweet - ly they	sing;	Je - - sus its
3. There in the	morning land.	All, all is	fair:	This is the
$\left\{ \begin{array}{l} d : s_1 . s_1 \\ d_1 : d . d_1 \end{array} \right.$	$\left\{ \begin{array}{l} d . s_1 : s_1 \\ d_1 . d_1 : d . \end{array} \right.$	$\left\{ \begin{array}{l} d : d . d \\ d_1 : m_1 . f_1 \end{array} \right.$	$\left\{ \begin{array}{l} d : - \\ d_1 : - \end{array} \right.$	$\left\{ \begin{array}{l} d : s_1 . s_1 \\ d_1 : d_1 . d_1 \end{array} \right.$

HUBERT P. MAIN, by per.

F. t. CHORUS.

$\left\{ \begin{array}{l} s_1 . d : d \\ m_1 . m_1 : m_1 \end{array} \right.$	$\left\{ \begin{array}{l} r : m . , r \\ f_1 : s_1 . , f_1 \end{array} \right.$	$\left\{ \begin{array}{l} d : - \\ m_1 : - \end{array} \right.$	$\left\{ \begin{array}{l} rs : m . f \\ s, d : d . d \end{array} \right.$	$\left\{ \begin{array}{l} s . , l : s \\ d . , d : d \end{array} \right.$
saints of God	Dwell ev - er -	more.	Come to the	shining land;
glo - ry is.	Je - - sus our	King.		
joy they feel,	Je - - sus is	there.	$\left\{ \begin{array}{l} t_1 m : s . l \\ s, d : d . d \end{array} \right.$	$\left\{ \begin{array}{l} m . , f : m \\ d . , d : d \end{array} \right.$
$\left\{ \begin{array}{l} d . s_1 : s_1 \\ d_1 . d_1 : d_1 \end{array} \right.$	$\left\{ \begin{array}{l} t_1 : t_1 . , t_1 \\ s_1 : s_1 . , s_1 \end{array} \right.$	$\left\{ \begin{array}{l} d : - \\ d_1 : - \end{array} \right.$		

$\left\{ \begin{array}{l} r : m . , f \\ t_1 : d . , r \end{array} \right.$	$\left\{ \begin{array}{l} m : - \\ d : - \end{array} \right.$	$\left\{ \begin{array}{l} s : m . f \\ d : d . d \end{array} \right.$	$\left\{ \begin{array}{l} s . , l : s \\ d . , d : d \end{array} \right.$	$\left\{ \begin{array}{l} m . , m : f . r \\ d . , d : r . t_1 \end{array} \right.$
Come, come a -	way;	Come with the	an - gel band,	Beauti - ful as
$\left\{ \begin{array}{l} s : s . , s \\ s_1 : s_1 . , s_1 \end{array} \right.$	$\left\{ \begin{array}{l} s : - \\ d : - \end{array} \right.$	$\left\{ \begin{array}{l} m : s . l \\ d : d . d \end{array} \right.$	$\left\{ \begin{array}{l} m . , f : m \\ d . , d : d \end{array} \right.$	$\left\{ \begin{array}{l} s . , s : s . f \\ s_1 . , s_1 : s_1 . s_1 \end{array} \right.$

f. B♭.

$\left\{ \begin{array}{l} d s_1 : - \\ d s_1 : - \end{array} \right.$	$\left\{ \begin{array}{l} s_1 : m_1 . f_1 \\ m_1 : d_1 . r_1 \end{array} \right.$	$\left\{ \begin{array}{l} s_1 . d : d \\ m_1 . m_1 : m_1 \end{array} \right.$	$\left\{ \begin{array}{l} m . , r : d . l_1 \\ s_1 . , s_1 : l_1 . f_1 \end{array} \right.$	$\left\{ \begin{array}{l} s_1 : - \\ m_1 : - \end{array} \right.$
they -	Come, lit tle	children, come,	Hear the angels	say;
$\left\{ \begin{array}{l} m t_1 : - \\ d s_1 : - \end{array} \right.$	$\left\{ \begin{array}{l} d : s_1 . s_1 \\ d_1 : d_1 . d_1 \end{array} \right.$	$\left\{ \begin{array}{l} d . s_1 : s_1 \\ d_1 . d_1 : d_1 \end{array} \right.$	$\left\{ \begin{array}{l} d . , d : d . d \\ d_1 . , m_1 : f_1 . f_1 \end{array} \right.$	$\left\{ \begin{array}{l} d : - \\ d_1 : - \end{array} \right.$

$\left\{ \begin{array}{l} l_1 : d . l_1 \\ f_1 : l_1 . f_1 \end{array} \right.$	$\left\{ \begin{array}{l} s_1 . d : m \\ m_1 . m_1 : s_1 \end{array} \right.$	$\left\{ \begin{array}{l} r : l_1 . t_1 \\ f_1 : f_1 . f_1 \end{array} \right.$	$\left\{ \begin{array}{l} d : - \\ m_1 : - \end{array} \right.$
Come to the	shining land.	Come, come a - -	way.
$\left\{ \begin{array}{l} d : d . d \\ f_1 : f_1 . f_1 \end{array} \right.$	$\left\{ \begin{array}{l} d . s_1 : d \\ d_1 . d_1 : d_1 \end{array} \right.$	$\left\{ \begin{array}{l} t_1 : r . r \\ s_1 : s_1 . s_1 \end{array} \right.$	$\left\{ \begin{array}{l} d : - \\ d_1 : - \end{array} \right.$

KEY G.

:s ₁	|m :—: m |m :—: m	|s :—: s |s :—: s ₁	|l ₁ :—: l ₁ |l ₁ :—: l ₁	|d :d :—|—:—: l ₁
{s ₁	|d :—: d |d :—: d	|m :—:—|m :—: s ₁	|f ₁ :—: f ₁ |f ₁ :—: f ₁	|l ₁ :l ₁ :—|—:—: f ₁
1. Look	out, boys, look	out, girls, There's	many a foe to	shun, There's
2. The	one who tells a	false - hood To	comrade, friend or	brother, To
3. Now,	children, if you'd	pros - per, And	keep your conscience	clear, And
:d	|d :—: d |d :—: d	|d :—:—|d :—: m ₁	|f ₁ :—: f ₁ |f ₁ :—: f ₁	|f ₁ :f ₁ :—|—:—: f ₁

|l ₁ :—: s ₁ |s ₁ :—: s ₁	|d :—: r |m :—: m	|f :—: f |m :—: m	|r :r :—|—:—: s ₁
{f ₁ :—: m ₁ |m ₁ :—: m ₁	|m ₁ :—: f ₁ |s ₁ :—: d	|r :—: r |d :—: d	|t ₁ :t ₁ :—|—:—: s ₁
many a wrong you	must a - void, And	vie - 'try to be	won; And
make it seem quite	truth - ful, Will	of - ten tell an -	other: And
nev - er be tor -	ment - - ed With	self - ae - cius - ing	fear, And
d :—: d |d :—: d	|d :—: d |d :—: d	|t ₁ :—: t ₁ |d :—: d	|s ₁ :s ₁ :—|—:—: d

|m :—: m |m :—: m	|s :—: s |s :—: s ₁	|l ₁ :—: l ₁ |l ₁ :—: l ₁	|d : :—|—:—: l ₁
{d :—: d |d :—: d	|m :—: m |m :—: s ₁	|f ₁ :—: f ₁ |f ₁ :—: f ₁	|l ₁ : :—|—:—: f ₁
if you'd climb the	hill of fame, So	glo - rious and so	high, And
thus they keep in -	creas - ing, In	col - or, shape, or	size, Tilt
have a name far	bet - - ter Than	sil - ver or than	gold, Cling
d :—: d |d :—: d	|d :—: d |d :—: m ₁	|f ₁ :—: f ₁ |f ₁ :—: f ₁	|f ₁ : :—|—:—: f ₁

|l ₁ :—: s ₁ |s ₁ :—: s ₁	|d :—: r |m :—: f	|m :—: m |r :—: r	|d :—:—|—:—: :
{f ₁ :—: m ₁ |m ₁ :—: m ₁	|m ₁ :—: f ₁ |s ₁ :—: l ₁	|s ₁ :—: s ₁ |f ₁ :—: f ₁	|m ₁ :—:—|—:—: :
on its sum - mit	write your name, Why	nev - er tell a	lie.
soon an ug - - ly	crew they are, This	com - pa - ny of	lies.
close to truth's pure	gar - - - ments, And	don't re - lease your	hold.
d :—: d |d :—: d	|d :—: d |d :—: f ₁	|s ₁ :—: s ₁ |s ₁ :—: s ₁	|d ₁ :—:—|—:—: :

Girls.

Boys.

All.

{d	|r :—:—|r :—: d	|t ₁ :—:—|s ₁ :—: s	|s :s :—|r :—: f	|m :—:—|—:—:—
:d	|r :—:—|r :—: d	|t ₁ :—:—|s ₁ :—: t ₁	|t ₁ :t ₁ :—|t ₁ :—: r	|d :—:—|—:—:—
A	white lie, a	black lie. No	matter, 'tis the	same;
:	: :—| : :—	: : | : :s ₁	s ₁ :s ₁ :—|s ₁ :—: s ₁	|d :—:—|—:—:—

{d	|r :—: r |r :—: d	|t ₁ :—: d |r :—: f	|m :—: m |r :—: r	|d :—:—|—:—:—
:d	|t ₁ :—: t ₁ |t ₁ :—: l ₁	|s ₁ :—: l ₁ |t ₁ :—: r	|d :—: d |t ₁ :—: t ₁	|d :—:—|—:—:—
A	lie's a lie my	boys and girls, What	ev - er be its	name.
:d	|s ₁ :—: s ₁ |s ₁ :—: s ₁	|s ₁ :—: s ₁ |s ₁ :—: s ₁	|s ₁ :—: s ₁ |s ₁ :—: s ₁	|d ₁ :—:—|—:—:—

KEY F.

E. P. ANDREWS.

(: d . r	| m : m	| m : m . r	| d : — | — : d . d	| r : r	| d : r	| m : — | —
(: d . d	| d : d	| d : t ₁ . t ₁	| d : s ₁ . s ₁ | d : d . d	| t ₁ : t ₁	| d : t ₁	| d : — | —
1. In the	old church tower	hangs the	bell; hangs the	bell, And a-	bove it on the	vane,
2. In the	old church tower	hangs the	bell;	You can	hear its great heart	beat,
3. In the	old church tower	hangs the	bell;	Deep and	sol - emn, hark, a -	gain.
4. In the	old church tower	hangs the	bell;	A quaint	friend that seems to	know
(: m . f	| s : s	| s : s . f	| m : — | — : m . m	| s : s	| s : s	| s : — | —
(: d . d	| d : d	| s ₁ : s ₁ . s ₁	| d : — | — : d . d	| s ₁ : f ₁	| m ₁ : s ₁	| d : — | —

(: d . d	| r : r	| d : r	| m : — | — : m . m	| s : s	| s : m	| s : — | —
(: d . d	| t ₁ : t ₁	| d : t ₁	| d : — | — : d . d	| m : m	| m : d	| m : — | —
In the	sunshine	and the	rain,	Cut in	gold St. Pe - ter	stands,
Ah, so	loud, and	mild, and	sweet,	As the	par - son says his	prayer,
Ah, what	pas - sion	and what	pain,	With her	hands up - on her	breast,
All our	joy, and	all our	woe;	It is	glad when we are	wed,
(: m . m	| s : s	| s : s	| s : — | — :	| :	| :	| :
(: d . d	| s ₁ : f ₁	| m ₁ : s ₁	| d : — | — :	| :	| :	| :

(: m . m	| s : s	| s : m	| s : — | — : d	| m : — | — : r	| d : — | —	
(: d . d	| m : m	| m : d	| t ₁ : — | — : d	| d : — | — : t ₁	| d : — | —	
With the	two keys	in his	hands,	And all	is well.	
O - ver	hap - py	lov - ers	there.	And all	is well.	
Some poor	soul has	goue to	rest,	And all	is well.	
It is	sad	when we are	dead,	And all	is well, is well.	
(:	:	:	:	m	s : — — : f	m : — —
(:	:	:	:	d	d : s ₁ d : s ₁	d ₁ : — —

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KEY D.

EVENING HYMN.

DANIEL BATCHELLOR.

<i>m p</i>	(: - f m . f s . l	s : — f : —	<i>p</i>	(f : - . m r . m f . s	m : — — :
(m : - . r d . r m . f	m : — r : —	(r : - . d t ₁ . d r . t ₁	d : — — :		
Daylight	from the sky	has	fad - ed,	Shadows	fall on land and
Flow'rs	amid the calm	of	ev - - en,	Lift their	heads refreshed with
Babes	their trustful	eyelids	clos - ing,	Slum - ber	on their mother's
(d' : - . d' | s . s | d' . d'	| l : — | l : —	(s : - . s | s . s | s . s	| s : — | — :		
(d : - . d | d . d | d . d	| de : — | r : —	(s ₁ : - . s ₁ | s ₁ . s ₁ | s ₁ . s ₁	| d : — | — :		

m f

s :-f |m .f :s .l	s :- |l :-	t :- .d' |t .l :s .fe	s :- | - : }
m :-r |d .r :m .f	m :- |m :-	r :- .r |r .r :r .d	t ₁} :- | - : }
Ere in sleep our eyes are	shad - - ed,	Lord, we raise our hearts to	thee!
Wear y hearts look up are	heav - - en,	There to find their strength a-	new.
Lit-tle birds in peace re-	pos - - ing,	Un-derparent wings find	rest.
d' :- .d' |s .s :d' .d'	d' :- |d' :-	s :- .l |s .d' :t .l	s :- | - : }
d :- .d |d .d :d .d	d :- |l ₁ :-	r :- .r |r .r :r .r	s ₁} :- | - : }

m p

Cres - - - - -

f :- .m .r .m :f .s	f :- |m :	r :- .de |r .m :f .fe	s :- | - : }
r :- .d .t ₁ .d :r .t ₁	r :- |d :	l ₁ :- .l ₁ |l ₁ .l :r .d	t ₁ :d |r .m :f }
Take not thou thy light a-	way,	Fair-er than the light of	day;
Thins we thirst for thee, O	Lord!	Let thy grace on us be	poured;
Whit-er shall thy children	flee,	Heavenly Father, but to	thee!
s :- .s |s .s :s .s	s :- | - : }	l :- .s |f .l :l .l	s :l |t .d' :r' }
s ₁ :- .s ₁ |s ₁ .s ₁ :s ₁ .s ₁	s ₁ :- .l ₁ .t ₁ |d :	f :- .m |r .de :r .r	s :- | - : }

Dim - - e - - rit.

s :-f |m .f :s .l	s :m' |r' .d' :t .l	s :- .l |t .d' :r .m	s :f |m :-
m :-r |d .r :m .f	m :s |f :f	m :-f |f .m :r' .d	t ₁ :- |d :-
Father, let thy presence	cheer us,	Darkness flies when thou art	near us.
Cleanse and pardon and re-	store us,	Shed the dew of blessing	o'er us.
Thou wilt watch while in thy	keep - - ing,	Calmand peaceful we are	sleep - - ing.
d' :- .d' |s .s :d' .d'	d' :- |l :r' .d'	d' :- .d' |s .s :l .s	s :- |s :-
d :- .d |d .d :d .d	d :- |f :f	d :- .d |r .m :f .m	r :s ₁ |d :-

KEY B₂.

RIFFLE, LITTLE BROOK.

T. F. SEWARD.

m .d :m .d	t ₁ .r :s ₁	m .d :m .d	t ₁ .r :s ₁	s ₁ .s ₁ :l ₁ .l ₁	t ₁ .t ₁ :d
1. Ripple, ripple	little brook,	All your pleasant	way along.	Rocky dell and	sunny nook,
2. Carol carol,	bonny bird.	On the bough so	blithe and free;	Sweetest voice I	ever heard.
Blossom, blossom,	lovely flow'rs,	Pink and purple,	white and blue.	In your winsome	hidden bow'rs;

r .r :r .d	t ₁ :l ₁	s ₁ :-	m .d :m .d	t ₁ .r :s ₁	m .d :m .d
How I love your	mer - ry	song.	Ripple, ripple,	little brook;	I will listen,
Sing your gladdest	notes to	me.	Carol, carol,	bonny bird,	Voice of song with-
I have loved and	watched for	you.	Blossom, blossom,	lovely flowers,	In the sunshine,

t ₁ .r :s ₁	s ₁ .s ₁ :l ₁ .l ₁	t ₁ .t ₁ :d .f	m .m :r .r	d :-
I will look;	I will lis - ten.	I will look, O	ripple lit - tle	brook.
out a word;	Voice of song with-	out a word, O	carol. bon - ny	bird.
in the show'rs.	In the sunshine.	in the show'rs, O	blossom, love - ly	flow'rs.

KEY C.

E. P. ANDREWS.

{	:s	|	d ¹	:s	|	m ¹	:d ¹	|	r ¹ .d ¹ :t.l	|	s	:s	|	s.l:t.d ¹ r ¹	:t	|	d ¹	:—	|				
{	:m	|	m	:m	|	s	:s	|	f:f	|	m	:s	|	f:f.m|f	:f	|	m	:—	|				
{	1. Oh,	|	we	are	mer -	ry		|	mountain -	eers,	And		|	have	no	vex -	ing	|	cares;				
{	2. Up -	|	ris -	ing	with	the		|	ear -	ly	morn,	We		|	wind	the	mel -	low	|	horn;			
{	6. Oh,	|	who	would	leave	the		|	mountain's	brow,	The		|	scenes	so	bright	and	|	fair?				
{	:d ¹	|	s	:d ¹	|	d ¹	:d ¹	|	l	:r ¹ .d ¹|d ¹	:d ¹	|	t.d ¹ :r ¹ .d ¹|t	:r ¹	|	d ¹	:—	|					
{	:d	|	d	:d	|	d	:m	|	f	:f	|	d	:m	|	s	:s	|	s	:s	|	d	:—	|

{	:s	|	d ¹	:s	|	m ¹	:d ¹	|	r ¹ .d ¹ :t.l	|	s	:s	|	s.l:t.d ¹ r ¹	:t	|	d ¹	:	|				
{	:m	|	m	:m	|	s	:s	|	f:f	|	m	:s	|	f:f.m|f	:f	|	m	:	|				
{	We	|	dwell	be -	neath	the		|	dark,	blue	sky,	'Mid		|	scenes	that	nev -	er	|	die.			
{	Then	|	with	the	shepherd -			|	maid -	ens	fair.	We		|	to	the	fields	re -	|	pair.			
{	No	|	life	in	towns	how -		|	ev -	er	great,	Can		|	with	our	homes	con -	|	pare.			
{	:d ¹	|	s	:d ¹	|	d ¹	:d ¹	|	l	:r ¹ .d ¹|d ¹	:d ¹	|	t.d ¹ :r ¹ .d ¹|t	:r ¹	|	d ¹	:	|					
{	:d	|	d	:d	|	d	:m	|	f	:f	|	d	:m	|	s	:s	|	s	:s	|	d	:	|

CHORUS.

{	:d ¹ .t	|	d ¹	:r ¹	|	m ¹	:	|	:	|	d ¹ .t	|	d ¹	:r ¹	|	m ¹	:	|	:	|			
{	:	|	:	|	m.r	|	m	:f	|	s	:	|	:	|	m.r	|	m	:f	|	s	|		
{	We	|	laugh	and	joke,	we		|	laugh	and	joke,	We		|	dance	and	sing,	we		|	dance	and	sing,
{	:	|	:	|	d ¹ .t	|	d ¹	:r ¹	|	m ¹	:	|	:	|	d ¹ .t	|	d ¹	:r ¹	|	m ¹	|		
{	:d.r	|	m	:s	|	d ¹	:	|	:	|	:d.r	|	m	:s	|	d ¹	:	|	:	|			

{	:r ¹ .m ¹	|	f ¹	:m ¹	|	r ¹	:d ¹	|	t	:l	|	s	:s	|	s.l:t.d ¹ r ¹	:t	|	d ¹	:—	|			
{	:s	|	s	:s	|	f	:m	|	s	:f	|	m	:s	|	f:f.m|f	:f	|	m	:—	|			
{	And	|	make	with	mirth	the		|	wel -	kin	ring,	And		|	make	the	wel -	kin	|	ring.			
{	:t.d ¹	|	r ¹	:d ¹	|	t	:d ¹	|	d ¹	:d ¹	|	d ¹	:d ¹	|	t.d ¹ :r ¹ .d ¹|t	:r ¹	|	d ¹	:—	|			
{	:s	|	s	:s	|	s	:l	|	m	:f	|	d	:m	|	s	:s	|	s	:s	|	d	:—	|

{	s ₁	|	s ₁ : m ₁ : f ₁	|	s ₁ : — : d	|	m : m : r	|	d : — : d . d	|	r : r : r	|	r : d : t ₁	}
	m ₁	|	m ₁ : d ₁ : r ₁	|	m ₁ : — : m ₁	|	s ₁ : s ₁ : f ₁	|	m ₁ : — : m ₁ . m ₁	|	f ₁ : f ₁ : f ₁	|	f ₁ : f ₁ : f ₁	}
	1. A		right merry chap		is		Jo - - seph		Ree,		He		revels at morn in the	
	2. He		ceases not long to		ea - rol his song		Till the		close of the bright sun - ny					
	3. A		gay lit - tle spouse		is		Joseph I		ween,		For his		sweet lit - tle wife and her	
	d ₁	|	d ₁ : d ₁ : d ₁	|	d ₁ : — : d ₁	|	d ₁ . d ₁ : d ₁	|	d ₁ : — : d ₁ . d ₁	|	s ₁ : s ₁ : s ₁	|	s ₁ : s ₁ : s ₁	}

{	d	: — : —	|	— : — : s ₁	|	s ₁ : m ₁ : f ₁	|	s ₁ : s ₁ : d	|	m : — : r	|	d : — : d . d	}
	m ₁	: — : —	|	— : — : m ₁	|	m ₁ : d ₁ : r ₁	|	m ₁ : m ₁ : m ₁	|	s ₁ : — : f ₁	|	m ₁ : — : m ₁ . m ₁	}
	dew,		Ho		sings from the bough of some					swing - ing		tree, While he	
	day,		But		whistles and flut - ters the					flow'rs a - mong,		While he	
	broad		Are		not so far off in the					May-grass so green,		But they	
	d ₁	: — : —	|	— : — : d ₁	|	d ₁ : d ₁ : d ₁	|	d ₁ : d ₁ : d ₁	|	d ₁ : — : d ₁	|	d ₁ : — : d ₁ . d ₁	}

{	r	: r : r	|	r : r : r	|	r : — : —	|	— : — : m	|	d : — : m	|	d : — : s ₁ . s ₁	}	
	s ₁	: s ₁ : s ₁	|	f _{e1} : s ₁ : l ₁	|	t ₁ : — : —	|	— : — : s ₁	|	m ₁ : — : s ₁	|	m ₁ : — : s ₁ . s ₁	}	
	seems to be	say - ing to		you:		Joe		Ree!		Joe		Ree!	I've a	
	catches the	in - cense of		May:		Joe		Ree!		Joe		Ree!	Just	
	hear what he	boasts from the		wood:		Joe		Ree!		Joe		Ree!	While	
	t ₂ : t ₂ : t ₂	|	r ₁ : r ₁ : r ₁	|	s ₁ : — : —	|	— : — : :	|	:	:	|	:	s ₁ . s ₁	}

{	s ₁	: s ₁ : s ₁	|	s ₁ : — : r	|	t ₁ : — : r	|	t ₁ : — : s ₁ . s ₁	|	s ₁ : s ₁ : s ₁	|	s ₁ : — : s ₁ . s ₁	}		
	s ₁	: s ₁ : s ₁	|	s ₁ : — : f ₁	|	r ₁ : — : f ₁	|	r ₁ : — : s ₁ . s ₁	|	s ₁ : s ₁ : s ₁	|	s ₁ : — : s ₁ . s ₁	}		
	wife do	you see,		Joe		Ree!		Joe		Ree!		I've a	wife do		
	list - en	to me,		Joe		Ree!		Joe		Ree!		Just	list - en		
	I'm in	this tree,		Joe		Ree!		Joe		Ree!		While	I'm in		
	s ₁	: s ₁ : s ₁	|	s ₁ : — : :	|	:	:	:	:	s ₁ . s ₁	|	s ₁ : s ₁ : s ₁	|	s ₁ : — : s ₁ . s ₁	}

{	d	: — : —	|	m ₁ : — : f ₁	|	s ₁ : — : —	|	— : — : s ₁ . s ₁	|	f : f : f	|	f : m : r	|	d : — : —	|	— : — : —	}
	d	: — : —	|	m ₁ : — : f ₁	|	s ₁ : — : —	|	— : — : s ₁ . s ₁	|	s ₁ : s ₁ : s ₁	|	s ₁ : s ₁ : f ₁	|	m ₁} : — : —	|	— : — : —	}
	dear	lit - - tle		wife,		But that's		nothing, that's		nothing		of	you.				
	dear	lit - - tle		wife		Tastes the		sweetness, the		sweetness		of	May.				
	noth	ing to		fear,		There's		nothing to		be in the			wood.				
	d	: — : —	|	m ₁ : — : f ₁	|	s ₁ : — : —	|	— : — : s ₁ . s ₁	|	s ₁ : s ₁ : s ₁	|	s ₁ : s ₁ : s ₁	|	d ₁} : — : —	|	— : — : —	}

KEY E2.

E. P. ANDREWS.

:m	s :m	|d :d'	|d' :—	|l :l	|s :m	|r :s	|m :—	|— :m
:d	m :d	|d :d	d :—	|f :f	m :d	|t ₁ :t ₁	d :—	|— :d
1.Come,	May, thou love - ly	lin - -	g'rer, And	deck the groves a -	gain,	And		
2.True,	win - ter days have	ma - -	ny, And	many a dear de -	light;	We		
3.But	oh, when comes the	sea - -	son, For	mer - ry birds to	sing.	How		
:s	d' :s	|m :s	l :—	|d' :d'	d' :s	|s :s	s :—	|— :s
:d	d :d	|d :m	f :—	|f :f	d :d	|s ₁ :s ₁	d :—	|— :d

s :m	|d :d'	|d' :—	|l :l	s :d'	|t :l	s :—	|— :s
m :d	|d :d	d :—	|f :f	m :m	|r :d	t ₁ :—	|— :t ₁
let thy	sil - v'ry	stream -	lets Me -	an - der thro' the	plain.	We	
frol - ic	in the	snow -	drifts, And	then, on win - ter	night,	A -	
sweet to	roam the	mead -	ows, And	drink the breeze of	spring.	Then	
d' :s	|m :s	l :—	|d' :d'	d' :d'	|s :fe	s :—	|— :
d :d	|d :m	f :—	|f :f	d :l ₁	|r :r	s ₁ :	|— :

f :s	|m :f	m :—	|r :s	f :s	|m :d	r :—	|— :m
r :t ₁	|d :r	d :—	|t ₁ :t ₁	r :t ₁	|d :d	t ₁ :—	|— :d
long once more	to	gath -	- er The	flow - rets	fresh and	fair;	Sweet
round the fire	we	clus -	ter, Nor	heed the whist - tling	storm;	Which	
come, sweet May, and		bring	us The	flow - rets	fresh and'	fair;	We
:	:	:	:	:	:	:	s
:	:	:	:	:	:	:	d

s :m	|d :d'	|d' :—	|l :l	s :d'	|m :r	d :—	|—
m :d	|d :d	d :—	|f :f	m :d	|d :t ₁	d :—	|—
May, once more	to	wan -	- der, And	breathe the balm - y	air.		
all with - out	is	drear -	- y, Our	hearts are bright and	warm.		
long once more	to	wan -	- der, And	breathe the balm - y	air.		
d' :s	|m :s	l :—	|d' :d'	d' :s	|s :s.f	m :—	|—
d :d	|d :m	f :—	|f :f	d :m	|s :s ₁	d :—	|—

KEY E♭.

s : s	s : s : s	s : s : s	l : l : l	l : — : l . l	s : l : s	s : f : m
m : m	m : m : m	m : m : m	f : f : f	f : — : f . f	m : f : m	m : r : d
1. There's a	meddlesome "Somebod - y"	go - ing a - bout,	And	playing his pranks but we		
2. Our	young folks at home, at all	seasons and times,	Are re -	hearing the long roll of		
3. It is	"Somebody" breaks all the	pitchers and plates,	And	hides the boys' knives and runs		
4. Now	if those high crimes of "Some -	bod - y" don't cease,	We	must summon in the de -		
d : d	d : d : d	d : d : d	f ₁ : f ₁ : f ₁	f ₁ : — : f ₁ . f ₁	s ₁ : s ₁ : s ₁	s ₁ : s ₁ : s ₁

r : m : r	d : — : s	s : s : s	s : s : s	l : l : l	l : — : l . l
t ₁ : t ₁ : t ₁	d : — : m	m : m : m	m : m : s	f : f : f	f : — : f . f
can't find him out;	He's	up stairs and down stairs from	morning till night,	And	
"Somebody's" crimes;	Or,	fast as their feet or their	tongues can well run,	Come to	
off with their slates;	And	turns on the wa - ter, and	tumbles the beds,	And	
tee - tive po - lice;	And	they, in their wis - dom, at	once will make known	The	
s ₁ : s ₁ : s ₁	d : — : d	d : d : d	d : d : d	f ₁ : f ₁ : f ₁	f ₁ : — : f ₁ . f ₁

All the voices in unison.

s : l : s	s : f : m	r : m : r	d : —	d	d : r : m	f : s : l
m : f : m	m : r : d	t ₁ : t ₁ : t ₁	d : —	1. The	rogues I have read of, in	
al - ways in mis - chief, but	nev - er in sight.	2. "Tis	"Somebody's" gone with my			
tell the last deed the sly	mischief has done;	3. One	night the dull sound like the			
steals all the pins and melts	all the dolls' heads.	4. Then	should it turn out, af - ter			
cul - prit be - longs to no	house but our own.					
s ₁ : s ₁ : s ₁	s ₁ : s ₁ : s ₁	s ₁ : s ₁ : s ₁	d : —			

s : l : t	d' : — : d	d : r : m	f : s : l	s : l : t	d' : —	s	d' : d' : d'
song or in tale, Are	e caught at the end and con -	ducted to jail.		1. But	"Somebody's"	m : m : m	
knife, 'one will say; And	"Somebody's" carried my	pen - cil a - way."		2. And	"Somebody's"		
thump of a head, An -	nounced that one youngster was	out of his bed.		3. And	said, half a -		
all, to be true, The	young folks of our house are	"Somebody" too.		4. How	queer it would		
				CHORUS.	Oh! "Somebody,"		
					d : d : d		

D. S. for CHORUS.

t : t : t	d' : d' : d'	l : — : l	s : l : s	s : f : m	r : m : r	d : —
r : r : r	d : d : d	d : — : f	m : f : m	m : r : d	t ₁ : t ₁ : t ₁	d : —
tracks are all	covered so well. He	never has seen the in -	side of a cell.			
gone & thrown	down all the blocks;" And	"Somebody" ate all the	cakes in the box!"			
sleep when ask'd	what it meant, "Some -	body" is push - ing me	out of the tent."			
work if we	saw them all go	Marched	off to the sta - tion - house,			
'Somebod - y,'	who will find out? I'm	sure we	can catch him, he's			
			always a - bout.			
r : r : r	m : m : m	f : — : f	s : s : s	s ₁ : s ₁ : s ₁	s ₁ : s ₁ : s ₁	d -

SWEETLY CHIMES THE BELL.

J. J. JELLEY, by per.

KEY E₂.

m	:m	|	s	:s.s	|	l	:s	|	m	:—	|	f	:f	|	m	:m.m	|	r	:s	|	s	:—
d	:d	|	d	:d.d	|	d	:d	|	d	:—	|	r	:r	|	d	:d.d	|	t ₁	:t ₁	|	t ₁	:—
1.Sweetly chimes thro' the evening air, Bells so clear, and the sky so fair.																						
2.Sweetly sound - ing a - long the dell, Hear the tones of the evening bell.																						
s	:s	|	m	:m.m	|	f	:m	|	s	:—	|	s	:s	|	s	:s.s	|	s	:s	|	s	:—
d	:d	|	d	:d.d	|	d	:d	|	d	:—	|	s ₁	:s ₁	|	s ₁	:s ₁ .s ₁	|	s ₁	:s ₁	|	s ₁	:—

m	:m	|	s	:s.s	|	l	:s	|	m	:m	|	r	:t	|	t	:l	|	s	:—	|	—	:—
d	:d	|	d	:d.d	|	d	:d	|	d	:d	|	t ₁	:r	|	r	:d	|	t ₁	:—	|	—	:—
Calls the wea - ry from toil and care, The Rest from la - bor its numbers tell, Its chiming num - bers tell;																						
s	:s	|	m	:m.m	|	f	:s	|	s	:s	|	s	:s	|	s	:fe	|	s	:—	|	—	:—
d	:d	|	d	:d.d	|	d	:d	|	d	:d	|	r	:r	|	r	:r	|	s ₁	:—	|	—	:—

t	:t	|	t	:l.t	|	d ¹	:m	|	s	:—	|	t	:t	|	t	:l.t	|	d ¹	:m	|	s	:—
r	:r	|	r	:f.f	|	m	:d	|	t ₁	:—	|	r	:r	|	r	:f.f	|	m	:d	|	t ₁	:—
Cheerful smiles wait the trav'ler home. Glad hearts bound as his footsteps come: Loud - er now o'er the hill and bay, Come the tones of its morning lay,																						
s	:s	|	s	:s.s	|	s	:s	|	s	:—	|	s	:s	|	s	:s.s	|	s	:s	|	s	:—
s ₁	:s ₁	|	s ₁	:s ₁ .s ₁	|	d	:d	|	s ₁	:—	|	s ₁	:s ₁	|	s ₁	:s ₁ .s ₁	|	d	:d	|	s ₁	:—

m	:m	|	s	:s.s	|	l	:s	|	m	:—	|	r	:f.f	|	m	:r	|	d	:—	|	—	:—
d	:d	|	d	:d.d	|	d	:d	|	d	:ta ₁	|	l ₁	:r.r	|	d	:t ₁	|	d	:—	|	—	:—
Rest is sweet to the wea - ry soul, Rest to the wea - ry soul. Bounding joy - ous, it seems to say, "Hail to the new-born day."																						
s	:s	|	m	:m.m	|	f	:m	|	s	:—	|	f	:l.l	|	s	:s.f	|	m	:—	|	—	:—
d	:d	|	d	:d.d	|	d	:d	|	d	:—	|	f	:f.f	|	s	:s ₁	|	d	:—	|	—	:—

KEY G.

BLESSED RAIN.

A.

d	:d.d	|	m	:—:d	|	s ₁	:—:s ₁	|	d	:—:—	|	d	:d.d	|	m	:—:m	|	s	:—:s	|	m	:—:—
1.Beautiful drops of bless - ed rain, Tapping a - gainst my win - dow pane; This blissful thought ye bring to me, From distant mounts, and far, blue sea; 3.His tender love doth nev - er wane. 4.Helpless & weak, we children, call, On our dear Fa - ther, bless - ing all;																						

m	:m	|	s	:—:m	|	d	:—:m	|	s	:—:—	|	d	:d.d	|	m	:—:d	|	s ₁	:—:s ₁	|	d	:—:—
Come ye to bless our earth a - gain, Beautiful drops of bless - ed rain? Our God can nev - er get - ful be. This blissful thought ye bring to me. Our barns are filled with gold - en grain, His tender love doth nev - er wane. In - to his shel - tering arms we fall, Helpless & weak, we chil - dren call.																						

From the "Chautauquan."

E. P. ANDREWS.

{	s ₁	d : - : d	d : r : m	r : - : d	- : d	r : - : r	r : m : f	m : - : -	- : - : -
{	m ₁	m ₁ : - : m ₁	m ₁ : f ₁ : s ₁	f ₁ : - : -	m ₁ : - : d	t ₁ : - : t ₁	t ₁ : d : r	d : - : -	- : - : -
{	1.The	sun	gets up	in the	morn - - ing,	And	lifts his state - ly	head:	
{	2.The	sun	gets up	in the	morn - - ing,	And	so must chil - dren	too;	
{	d	d : - : d	d : d : d	t ₁ : - : -	d : - : m	s : - : s	s : - : s	s : - : -	- : - : -
{	d	d : - : d	d : d : d	s ₁ : - : -	d : - : d	s ₁ : - : s ₁	s ₁ : - : s ₁	d : - : -	- : - : -

{	s : s : s	s : - : m	f : - : m	r : - : d	t ₁ : - : r	s : - : fe	s : - : -	- : - : -	s
{	d : d : d	d : - : d	r : - : d	t ₁ : - : l ₁	s ₁ : - : t ₁	t ₁ : - : l ₁	t ₁ : - : -	- : - : -	t ₁
{	Open	your eyes,	my	sleep - y	skies,	The	sun	is out	of
{	How	dare you	keep so	fast a - sleep,	The	sun	is call - ing	you!	'Mid
{	m : m : m	m : - : s	s : - : s	s : - : m	r : - : r	r : - : r	r : - : -	- : - : -	r
{	d : d : d	d : - : d	s ₁ : - : s ₁	s ₁ : - : d	r : - : r	r : - : r	s ₁ : - : -	- : - : -	s ₁

{	s : - : s	r : - : f	m : m : -	- : - : m	f : - : f	s : - : m	r : - : -	- : - : -	r
{	t ₁ : - : t ₁	t ₁ : - : r	d : d : -	- : - : d	r : - : r	m : - : d	t ₁ : - : -	- : - : -	t
{	moon	is ver - y	timid,	She	dare not	meet the	sun,	With	
{	all	the buds	and	blossoms	Your	mer - ry	voic - es	raise,	With
{	r : - : r	s : - : s	s : s : -	- : - : s	s : - : s	s : - : m	s : - : -	- : - : -	s
{	s ₁ : - : s ₁	s ₁ : - : s ₁	d : d : -	- : - : d	s ₁ : - : s ₁	s : - : s	s ₁ : - : -	- : - : -	s ₁

{	m : - : d	f : - : r	s : - : d	l̂ : - : l	s : m : d	m : - : r	d : - : -	- : - : -
{	oh,	heigh - ho,	the	stars	must go,	And	hide	themselves
{	ah!	hurrah!	how	glad	we are,	We	have	a bright
{	s : - : m	s : - : s	s : - : s	f : - : f	m : s : m	d : - : t ₁	d : - : -	- : - : -
{	d : - : d	r : - : r	m : - : m	f : - : f	s ₁ : s ₁ : s ₁	s ₁ : - : s ₁	d ₁ : - : -	- : - : -

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KEY G.

ROUND AND ROUND.

{	m . d : r . t ₁	d : - . d	m . d : r . t ₁	d : - . d	r . r : r . r	m . s : s . m
{	1.Round & round it	goes!	As	fast as wa - ter	flows;	The
{	2.Turning all the	day,	It	never stops to	play,	The
{	3.Sparkling in the	sun,	The	merry wa - ters	run,	Up -
						dripping, dropping
						dripping, dropping
						rolling wheel; That
						rolling wheel; But
						on the foaming,
						dashing wheel That

{	r . r : r . r	m . s : s	s . s : r . r	m : -	m . d : r . t ₁	d : -
{	turns the noisy,	dusty mill;	Round & round it	goes,	Round & round it	goes.
{	keeps on grinding	golden meal,	Turning all the	day,	Turning all the	day.
{	laughs aloud, but	worketh still;	Sparkling in the	sun,	Sparkling in the	sun.

KEY F.

|s :— :— |m :— :—	|s :— :— |r :— :—	|s :l :s |f :m :r	|d :— :m |s :— :—
|d :— :— |d :— :—	|t ₁ :— :— |t ₁ :— :—	|m :f :m |r :d :t ₁	|d :— :d |d :— :—
1. Float - ing,	float - - ing,	Gai - ly sing - ing	as we row,
2. Float - ing,	float - - ing,	Thro' the shad - ows	soft and deep,
3. Float - ing,	float - - ing,	See the moon a -	bove the lake,
D.C. <i>Float - ing,</i>	<i>float - - ing,</i>	<i>Gai - ly sing - ing</i>	<i>as we row,</i>
|m :— :— |s :— :—	|s :— :— |s :— :—	|s :— :s |s :— :f	|m :— :s |m :— :—
|d :— :— |d :— :—	|s ₁ :— :— |s ₁ :— :—	|s ₁ :— :s ₁ |s ₁ :— :s ₁	|d :— :d |d :— :—

FINE.

|s :— :— |m :— :—	|s :— :— |r :— :—	|s :l :s |f :m :r	|d :— :— |— :—
|d :— :— |d :— :—	|t ₁ :— :— |t ₁ :— :—	|m :f :m |r :d :t ₁	|d :— :— |— :—
Rock - - ing,	rock - - ing,	In the sun - set	glow.
Rock - - ing,	rock - - ing,	With the waves to	sleep.
Rock - - ing,	rock - - ing,	lu her sil - ver	wake.
<i>Rock - - ing,</i>	<i>rock - - ing,</i>	<i>In the sun - set.</i>	<i>glow.</i>
|m :— :— |s :— :—	|s :— :— |s :— :—	|s :— :s |s :— :f	|m :— :— |— :—
|d :— :— |d :— :—	|s ₁ :— :— |s ₁ :— :—	|s ₁ :— :s ₁ |s ₁ :— :s ₁	|d :— :— |— :—

|d :— :— |l :— :—	|s :— :— |m :— :—	|s :— :r |r :m :f	|m :— :r |d :— :—
|l ₁ :— :— |d :— :—	|d :— :— |d :— :—	|t ₁ :— :t ₁ |t ₁ :d :r	|d :— :t ₁ |d :— :—
Soft - ly	steal - - ing,	O'er the wa - ters	far a - way;
Day is	end - - ing,	Star - ry eyes a -	bove us beam;
Drift - ing,	drift - - ing	From the shad - ow -	haunt - ed land;
|f :— :— |f :— :—	|m :— :— |s :— :—	|s :— :s |s :— :s	|s :— :f |m :— :—
|f ₁ :— :— |f ₁ :— :—	|d :— :— |d :— :—	|s ₁ :— :s ₁ |s ₁ :— :s ₁	|d :— :d |d :— :—

C. t.

|d :— :— |l :— :—	|s :— :— |m :— :—	|rs :— :s |s :l :t	|d ^l :— :d ^l |r ^l :m ^l :r ^l
|l ₁ :— :— |d :— :—	|d :— :— |d :— :—	|t ₁ m :— :m |f :— :f	|m :— :m |f :— :f
Bells are	peal - - ing	For the dy - - ing	day, the dy - - ing
All hearts	blend - - ing	In a hap - py	dream, a hap - py
Drift - ing,	drift - - ing	In - to fair - y	land, to fair - y
|f :— :— |f :— :—	|m :— :— |s :— :—	|s ^d :— :d ^l |r ^l :— :r ^l	|d ^l :— :d ^l |t :— :t
|f ₁ :— :— |f ₁ :— :—	|d :— :— |d :— :—	|rs :— :s |s :— :s	|d :— :d |s :— :s

f. F.

Ritard.

D.C.

|d ^l :— :d ^l |r ^l :m ^l :r ^l	|d ^s :— :— |— :— :—	|— :— :— |— :— :—	|— :— :— |— :— :—
|m :— :m |f :— :f	|m ₁ t ₁ :— :— |d :— :—	|r :— :— |d :— :—	|t ₁ :— :— |— :— :—
day, the dy - ing	day, the	dy - ing	day.
dream, a hap - py	dream, a	hap - py	dream.
land, to fair - y	land, to	fair - y	land.
|d ^l :— :d ^l |t :— :t	|s :— :— |m :— :—	|f :— :— |m :— :—	|r :— :— |— :— :—
|d :— :d |s :— :s	|d s ₁ :— :— |s ₁ :— :—	|s ₁ :— :— |s ₁ :— :—	|s ₁ :— :— |— :— :—

KEY G.

JESUS IS MINE.

E. P. ANDREWS.

<table border="0"> <tr> <td>m</td><td>:d</td><td>.r</td><td> </td><td>m</td><td>.f</td><td>:m</td> </tr> <tr> <td>s₁</td><td>:m₁</td><td>.f₁</td><td> </td><td>s₁</td><td>.l₁</td><td>:s₁</td> </tr> </table>	m	:d	.r		m	.f	:m	s ₁	:m ₁	.f ₁		s ₁	.l ₁	:s ₁	<table border="0"> <tr> <td>r</td><td>:d</td><td>.r</td><td> </td><td>m</td><td>:—</td> </tr> <tr> <td>f₁</td><td>:m₁</td><td>.s₁</td><td> </td><td>s₁</td><td>:—</td> </tr> </table>	r	:d	.r		m	:—	f ₁	:m ₁	.s ₁		s ₁	:—	<table border="0"> <tr> <td>m</td><td>:d</td><td>.r</td><td> </td><td>m</td><td>.f</td><td>:m</td> </tr> <tr> <td>s₁</td><td>:m₁</td><td>.f₁</td><td> </td><td>s₁</td><td>.l₁</td><td>:s₁</td> </tr> </table>	m	:d	.r		m	.f	:m	s ₁	:m ₁	.f ₁		s ₁	.l ₁	:s ₁
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s ₁	:m ₁	.f ₁		s ₁	.l ₁	:s ₁																																				
r	:d	.r		m	:—																																					
f ₁	:m ₁	.s ₁		s ₁	:—																																					
m	:d	.r		m	.f	:m																																				
s ₁	:m ₁	.f ₁		s ₁	.l ₁	:s ₁																																				
1. Fade, fade each earthly joy;	Je - sus is mine.	Break every tender tie;																																								
2. Tempt not my soul a - way;	Je - sus is mine.	Here would I ev - er stay;																																								
3. Fare-well mortal - i - ty;	Je - sus is mine.	Wel - come, e - ter - ni - ty;																																								
d	:d	.d		d	.d	:d																																				
d	:d	.d		d	.d	:d																																				
t ₁	:d	.t ₁		d	:—																																					
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r	:r	.m		f	.m	:r																												
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m	:m	.f																																
s ₁	:s ₁	.s ₁																																
Je - - sus is mine.	Dark is the wil - derness,	Earth has no																																
Je - - sus is mine.	Per - ish - ing things of clay,	Born but for																																
Je - - sus is mine.	Wel - come, O loved and blest,	Wel - come, sweet																																
d	:d	.t ₁		d	:—																													
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d	:m	.r		d	:—																													
m ₁	:s ₁	.f ₁		m ₁	:—																													
rest - ing place,	Je - sus a - lone can bless,	Je - - sus is mine.																																
one brief day,	Pass from my heart a - way,	Je - - sus is mine.																																
scenes of rest,	Wel - come, my Saviour's breast,	Je - - sus is mine.																																
m	.r	:d																																
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KEY A.

JESUS, MEEK AND GENTLE.

F. L. ROBERTSHAW.

<table border="0"> <tr> <td>m</td><td>:r</td><td> </td><td>d</td><td>:t</td> </tr> <tr> <td>s₁</td><td>:f₁</td><td> </td><td>m₁</td><td>:s₁</td> </tr> </table>	m	:r		d	:t	s ₁	:f ₁		m ₁	:s ₁	<table border="0"> <tr> <td>l₁</td><td>:—</td><td> </td><td>r</td><td>:—</td> </tr> <tr> <td>f₁</td><td>:—</td><td> </td><td>f₁</td><td>:—</td> </tr> </table>	l ₁	:—		r	:—	f ₁	:—		f ₁	:—	<table border="0"> <tr> <td>r</td><td>:d</td><td> </td><td>t₁</td><td>:l₁</td> </tr> <tr> <td>s₁</td><td>:m₁</td><td> </td><td>f₁</td><td>:f₁</td> </tr> </table>	r	:d		t ₁	:l ₁	s ₁	:m ₁		f ₁	:f ₁	<table border="0"> <tr> <td>s₁</td><td>:—</td><td> </td><td>—</td><td>:—</td> </tr> <tr> <td>m₁</td><td>:—</td><td> </td><td>—</td><td>:—</td> </tr> </table>	s ₁	:—		—	:—	m ₁	:—		—	:—
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l ₁	:—		r	:—																																							
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s ₁	:m ₁		f ₁	:f ₁																																							
s ₁	:—		—	:—																																							
m ₁	:—		—	:—																																							
1. Je - sus, meek and our	gen - - - tle,	Son of God most	high,																																								
2. Lead us on our	jour - ney,	Be Thy - self the	way,																																								
d	:t ₁		d	:d																																							
d	:s ₁		l ₁	:m ₁																																							
d	:—		r	:—																																							
f ₁	:—		r	:—																																							
d	:—		r	:—																																							
f ₁	:—		r	:—																																							
d	:—		r	:—																																							
f ₁	:—		r	:—																																							
d	:—		r	:—																																							
f ₁	:—		r	:—																																							

{	m :r |d :t ₁	l ₁ :— |r :—	d :t ₁ |l ₁ :t ₁	d :— |— :
	s ₁ :t ₁ |l ₁ :s ₁	f :— |f _e :—	s ₁ :f ₁ |f ₁ :f ₁	m ₁ :— |— :
	Pity-ing, lov - ing	Sav - iour,	Hear Thy chil - dren	cry.
	Thro' ter - res - trial	dark - ness	To ce - les - tial	day.
{	d :f |m :r	d :— |r :—	m :r |r :r	d :— |— :
	d :s ₁ |l ₁ :m ₁	f ₁ :— |r ₁ :—	s ₁ :s ₁ |s ₁ :s ₁	d ₁ :— |— :

{	t ₁ :d |r :m	f :— |r :—	d :r |m :f	s :— |— :f
	s ₁ :s ₁ |s ₁ :s ₁	s ₁ :— |s ₁ :—	s ₁ :t ₁ |d :d	t ₁ :— |d :r
	Give us ho - ly	free - dom,	Fill our hearts with	love;.....
	Je - sus, meek and	gen - tle,	Son of God most	High:.....
{	r :m |f :m	r :— |t ₁ * :—	d :s |s :f	r :— |s :—
	s ₁ :s ₁ |s ₁ :d	t ₁ :— |s ₁ :f ₁	m ₁ :s ₁ |d :l ₁	s :— |l ₁ :t ₁

{	m :r |d :t ₁	l ₁ :— |r :—	d :t ₁ |l ₁ :t ₁	d :— |— :
	d :t ₁ |d :s ₁	f ₁ :— |f _e :—	s :f ₁ |f ₁ :f ₁	m ₁ :— |— :
	Draw us, ho - ly	Je - sus,	To the realms a -	bove.
	Pity - ing, lov - ing	Sav - iour	Hear Thy chil - dren's	cry.
{	s :f |m :r	d :— |r :—	m :r |r :r	d :— |— :
	d :s ₁ |l ₁ :m ₁	f ₁ :— |r ₁ :—	s ₁ :s ₁ |s ₁ :s ₁	d ₁ :— |— :

J. M. SCUDDER.

SING, MY SOUL.

KEY A.

E. P. ANDREWS.

{	:d ,r |m :m ,f|m	:d ,r |m :- ,f|m	:m ,r |d :d ,d|r	r :r ,d |t ₁ :— |—
	(m ₁ ,f ₁ |s ₁ :s ₁ ,l ₁|s ₁	(m ₁ ,f ₁ |s ₁ :- ,l ₁|s ₁	:s ₁ ,f ₁ |m ₁ :m ₁ ,m ₁|f ₁ :f ₁	:f _e ,f _e |s ₁ :— |—
	There's a land that is fair	and gold - - en,	Half its beauties will nev - er	be told;
	In that land is a gold - en	cit - - y,	With its walls built of eastli - est	stone;
{	If to Je - sus we're faith - ful	ev - - er,	We shall see all these glories un -	told,
	:d ,d |d :d ,d |d :d	d :— |d :d ,t ₁	d :l ₁ ,l ₁ |l ₁ :l ₁ ,r	r :— |—
:d ,d |d :d ,d |d :d	d :— |d :d ,s ₁	l ₁ :l ₁ ,l ₁ |r ₁ :r ₁ ,r ₁	s ₁ :— |—	

{	:d ,r	| m	: m ,f | m	: d ,r	| m	: - f | m	: m ,f | s	: d ,r | m	: m ,r	| d	: -	| -	}
	:m ₁ ,f ₁	| s ₁	: s ₁ ,l ₁ | s ₁	: m ₁ ,f ₁	| s ₁	: - l ₁ | s ₁	: s ₁ ,s ₁ | s ₁	: m ₁ ,f ₁ | s ₁	: s ₁ ,f ₁	| m ₁}	: -	| -	}
	In its		grandeur and glo - ry			fold - - en, I so	long this fair land to be-		hold.				}
	Naught on		earth compare with its			bean - - ty, With that	fair, golden heavenly		throne.				}
	And shall		gaze on their God-like			splen - dor, Which our	"earth-sight" can nev - er be-		hold.				}
	:d ,d	| d	: d ,d | d	: d	| d	: - | d	: d ,t ₁ | d	: d ,d | d	: t ₁ ,t ₁	| d	: -	| -	}
	:d ,d	| d	: d ,d | d	: d	| d	: - | d	: d ,r ₁ | m ₁	: l ₁ ,l ₁ | s ₁	: s ₁ ,s ₁	| d ₁}	: -	| -	}

{	:m ,r	| d	: -	| - ,d	: d ,r	| m	: m	| -	: m ,r	| d	: -	| - ,d	: d ,de	| r	: r	| -	}
	:s ₁ ,se ₁	| l ₁	: -	| - ,l ₁	: l ₁ ,l ₁	| se ₁ ,se ₁	| -	: se ₁ ,se ₁	| l ₁	: -	| - ,l ₁	: l ₁ ,s ₁	| f ₁	: f ₁}	| -	}	
	In that		land		so fair and	golden,	"Tis the	sto	-		ry sweet and		old - en,			}	
	:		: m ,m | m :			: m ,m | m ,m :					: m ,m | m ,m :				: f ,f | r ,r	}	
	:		: l ₁ ,l ₁ | l ₁ :			: m ₁ ,m ₁ | m ₁ ,m ₁ :					: l ₁ ,l ₁ | l ₁ ,l ₁ :				: r ₁ ,r ₁ | r ₁ ,r ₁	}	
			In that land,			fair and golden,					"Tis the story,				sweet and olden,	}	

{	:r ,d	| t ₁ ,t ₁ : d ,r	| m	: m ,r	| d ,d	: r ,m [^] f	: m ,f	| s	: d	| m	: r	| d	: -	| -	}
	:f ₁ ,f ₁	| s ₁ ,s ₁ : s ₁ ,s ₁	| s ₁	: s ₁ ,f ₁	| m ₁ ,m ₁ : s ₁ ,s ₁	| l ₁	: s ₁ ,s ₁	| s ₁	: m ₁	| s ₁	: f ₁	| m ₁}	: -	| -	}
	"Tis the		theme of angel bands. In those		glory—golden lands, Sing my	soul,	sing	A	-		men.				}
	:r ,r	| r ,r	: d ,t ₁ | d	: d ,t ₁	| d ,d	: t ₁ ,d | d	: d ,t ₁	| d	: -	| d	: t ₁	| d	: -	| -	}
	:r ₁ ,r ₁	| s ₁ ,f ₁ : m ₁ ,r ₁	| d ₁	: d ,s ₁	| l ₁ ,l ₁ : s ₁ ,d	| f ₁	: d ₁ ,r ₁	| m ₁	: l ₁	| s ₁	: s ₁	| d ₁}	: -	| -	}

KEY A₂. Lah is F.

CLAY TO CLAY.

E. P. ANDREWS.

{	m	: r	| d	: m	| r	: d	| t ₁	: -	| d	: m	| f	: r	| d	: r	| m	: -	}
	l ₁	: se ₁	| l ₁	: l ₁	| l ₁	: l ₁	| se ₁	: -	| l ₁	: l ₁	| l ₁	: l ₁	| l ₁	: l ₁	| se ₁	: l ₁	}
	1. Clay to		clay and		dust to	dust,	Let them		min - gle,		for they		mor - tal		must,		}
	2. Never		more shall		midnight's	damp,	Dark - en		round this		mor - tal		lamp;				}
	3. In the		grave we		lay thee	low,	Sleep the		sleep we		all must		know;				}
	d	: m	| m	: d	| f	: m	| m	: -	| m	: d	| d	: l ₁	| t ₁}	: -	| -	}	
	l ₁	: t ₁	| d	: l ₁	| f ₁	: l ₁	| m ₁	: -	| l ₁	: l ₁	| f ₁	: f ₁	| f ₁	: f ₁	| m ₁	: -	}

{	m	: r	| d	: m	| r	: d	| f	: -	| m	: r	| d	: r	| d	: t ₁	| l ₁	: -	}
	l ₁	: se ₁	| l ₁	: l ₁	| t ₁	: l ₁	| l ₁	: -	| l ₁	: se ₁	| l ₁	: l ₁	| l ₁	: se ₁	| l ₁	: -	}
	Give to		earth the		earthly	clod,	For the		spir - it		is with		God.				}
	Ne - er		more shall		noon-day	glance,	Kiss the		mor - tal		coun - te		nance.				}
	And a -		wak - ing		from thy	rest,	May we		meet thee		with the		blest.				}
	d	: m	| m	: d	| m	: m	| r	: -	| d	: t ₁	| l ₁	: f	| m	: r	| d	: -	}
	l ₁	: t ₁	| d	: l ₁	| se ₁	: l ₁	| r ₁	: -	| m ₁	: m ₁	| f ₁	: r ₁	| t ₁	: m ₁	| l ₁	: -	}

KEY E♭.

: m	m : l	l : s	s :—	m : m	r : r	f : f	m :—	— : m
{ d	d : m	m : r	m :—	d : d	r : r	r : r	t ₁ :—	— : t ₁
1. As	Jo - seph	was a	walk - -ing,	He	heard an	an - gel	sing,	This
2. He	neith - er	shall be	rock - - ed	In	sil - ver	nor in	gold,	But
3. He	neith - er	shall be	cloth - - ed	In	pur - ple	nor in	pall,	But
4. As	Jo - seph	was a	walk - -ing,	Thus	did the	an - gel	sing,	And
{ s	s : d'	d' : s	s :—	s : s	l : l	l : l	se :—	— : se
{ d	d : l ₁	l ₁ : t ₁	d :—	d : d	f : f	r : r	m :—	— : m

t. B♭.

f. E♭.

m : l	l : d'	t :—	m : m ₁	d : t ₁ l ₁	t ₁ : m	l ₁ :—	— : m	
{ d	d : m	m :—	t ₁ : t m ₁	l ₁ : m ₁	se ₁ : se ₁	l ₁ :—	— : m	
night	shall be	the	birth - night	Of	Christ our	heavenly	King.	
in	the wood - en	man - - ger	That	li - eth in	the	mold.	He	
in	the fair white	lin - - en	That	us - ed	ba - bies	all.	His	
Ma - ry's	son at	mid - - night	Was	born to be	our	King.	Then	
{ l	m	m : l	s :—	s : s d	m : r d	t ₁ : t ₁	d :—	— : m
{ l ₁	l ₁	l ₁ : l ₁	m :—	m : m ₁	m ₁ : m ₁	l ₁ :—	— : m	

f : s	t : l	s :—	m : m	l : d'	t : se	l :—	— : l	
{ t ₁	t ₁ : f	f : f	m :—	d : d	d : m	m : m r	d :—	— : d
birth - place	shall be	nei - - ther	In	houses	nor in	hall,	Nor	
nei - - ther	shall be	wash - en	With	white wine	nor with	red,	But	
birth - place	shall be	nei - - ther	In	houses	nor in	hall,	Nor	
be you	glad, good	peo - - ple,	At	this time	of the	year,	And	
{ s	s : s	s : t	d' :—	s : s	l : l	se : t	l :—	— : l
{ r	r : r	s ₁ : s ₁	d :—	d : d	l ₁ : l ₁	m : m	l ₁ :—	— : l ₁

l : l	d' : l	s :—	m : d	m : m	s : f m	r : s	d :—	— : r
{ d	d : f	m :—	d : d	d : d	m : r d	t ₁ : t ₁	d :—	— : r
in	the place	of	Par - a - dise,	But	in	the ox - en's	stall.	
with	the fair	spring	wa - - ter	That	on	you shall	be	
in	the place	of	Par - a - dise,	But	in	the ox - en's	stall.	
light you	up your	can - - dles,	For	his	star	shin - eth	clear.	
{ l	l : l	l : d'	d' :—	s : s	s : s	s : f	m :—	— : r
{ f ₁	f ₁ : f ₁	f ₁ : f ₁	d :—	d : d	s ₁ : s ₁	s ₁ : s ₁	d :—	— : r

KEY B2.

$s_1 : m : r$	$d : t_1 : d$	$r : l_1 : t_1$	$d : - : -$	$s_1 : l_1 : s_1$	$t_1 : d : r$
$m_1 : - : m_1$	$m_1 : - : m_1$	$f_1 : - : f_1$	$m_1 : - : -$	$m_1 : - : m_1$	$f_1 : - : f_1$
1. Bright - ly	breaks	our	Christ - mas	morn,	Night and sad - - - ness
2. On his head	no	crown of	thou,	On his face	no
3. Lift thy voice,	oh	ran - - -	somed earth,	Glad - - - ly	tell of
1. Zi - - on,	long	in	bond - age	lying,	Cap - - - tive and for
$s_1 : - : s_1$	$s_1 : - : s_1$	$s_1 : - : s_1$	$s_1 : - : -$	$s_1 : - : s_1$	$s_1 : l_1 : t_1$
$d_1 : - : d_1$	$d_1 : - : d_1$	$s_1 : - : s_1$	$d_1 : - : -$	$d_1 : - : d_1$	$s_1 : - : s_1$

$d : t_1 : l_1$	$s_1 : - : -$	$d : - : d$	$l_1 : - : l_1$	$r : - : r$	$t_1 : d : r$
$fe_1 : - : fe_1$	$s_1 : - : -$	$m_1 : f_1 : s_1$	$f_1 : - : f_1$	$fe_1 : s_1 : l_1$	$s_1 : - : s_1$
now are gone,	child is	Un - - -	to us a	bod - - -	is horn,
sor - row worn,	Not yet his	Not yet his	sa - - -	cred	bod - - - y torn,
Je - - - sus' birth,	Morn - - -	Morn - - -	ing stars	re - - -	peat your mirth.
res - - - cue crying,	Cease thy	Cease thy	tears,	with - - -	hold thy sigh - - - ing,
$d : - : d$	$t_1 : - : -$	$d : - : d$	$d : - : d$	$r : - : r$	$r : - : t_1$
$r_1 : - : r_1$	$s_1 : - : -$	$d_1 : r_1 : m_1$	$f_1 : - : f_1$	$r_1 : m_1 : fe_1$	$s_1 : - : s_1$

$m : - : -$	$m : - : -$	$m : - : -$	$f : - : -$	$m : - : m$	$m : - : m$
$s_1 : - : -$	$l_1 : - : -$	$se_1 : - : -$	$s_1 : - : -$	$s_1 : - : s_1$	$se_1 : - : se_1$
Glad we	sing	See the sky	with		
Comes the	Lord	Cher - - -	ubs,	pause	ye
As of	old	He by	whom	our	
Break thy	chains	From thy	walls	the	
$d : - : -$	$d : - : -$	$t_1 : - : -$	$- : - : -$	$d : - : d$	$r : - : r$
$d : - : -$	$l_1 : - : -$	$m_1 : - : -$	$r_1 : - : -$	$d_1 : - : d$	$t_1 : - : t_1$

$m : - : r$	$d : - : -$	$f : - : f$	$f : - : f$	$f : - : m$	$r : - : -$	$s : - : f$	$m : - : r$
$l_1 : - : se_1$	$l_1 : - : -$	$l_1 : - : l_1$	$l_1 : - : la_1$	$s_1 : - : s_1$	$s_1 : - : -$	$ta_1 : - : l_1$	$s_1 : - : t_1$
glo - - - ry riven,	Back the hosts	of	hell are driven,	Un - - -	to us a	God descends	from
in your flight,	Fold your wings,	ye	man may plead,	Tell it to	an		
race is freed,	He whose ner - - -	its	wide un - - -	furled,	He is come,	the	
foe is hurld,	Be thy ban - - -	ners					
$d : - : t_1$	$l_1 : - : -$	$r : - : r$	$r : - : r$	$r : - : d$	$t_1 : - : -$	$d : - : d$	$d : - : f$
$l_1 : - : m_1$	$f_1 : - : -$	$r : - : r$	$r : - : d$	$t_1 : - : d$	$s_1 : - : -$	$m_1 : - : f_1$	$s_1 : - : se_1$

$d : - : t_1$	$l_1 : - : f$	$m : - : -$	$- : - : -$	$r : - : -$	$- : - : -$	$d : - : -$	$- : - : -$
$l_1 : - : se_1$	$l_1 : - : l_1$	$s_1 : - : -$	$- : - : -$	$f_1 : - : -$	$- : - : -$	$m_1 : - : -$	$- : - : -$
Son is giv - - - en,	Christ	our	nate	fore - - -	sus	King.	word.
heav - - - en's height,	car	Long	Je - - -			told.	reigns.
prom - - - ised seed,	Long	Je - - -					
ea - - - ger world,	Je - - -						
$m : - : r$	$d : - : d$	$d : - : -$	$- : - : -$	$d : - : -$	$t_1 : - : -$	$d : - : -$	$- : - : -$
$l_1 : - : m_1$	$f_1 : - : r_1$	$s_1 : - : -$	$- : - : -$	$s_1 : - : -$	$- : - : -$	$d_1 : - : -$	$- : - : -$

KEY EZ.

Rev. R. Lowry, by per.

m : m | m : s	s : f . m | f : r	r : r | r . m | f . s	l : s | s : —
d : d | m : m	m : r . d | r : t ₁	t ₁ : t ₁ | t ₁ . d | r . m	f : m | m : —
1. Let our hearts be	al - ways cheer - ful;	Why should murmur'ing	en - ter there,
2. With his gen - tle	hand to lead us,	Should the powers of	sin as - sail,
3. When we turn a -	side from du - ty,	Comes the pain of	do - ing wrong;
4. Oh! the good are	al - ways hap - py,	And their path is	ev - er bright;
s : s | s : d ¹	d ¹ : s | s : s	s : s | s : t	d ¹ : d ¹ | d ¹ : —
d : d | d : d	d : d | s ₁ : s ₁	s ₁ : s ₁ | s ₁ : s ₁	d : d | d : —

m : m | m : s	s : f . m | f : r	r . m | f . s | l : s	d : — | — :
d : d | d : m	m : r . d | r : t ₁	t ₁ . d | r . m | f : t ₁	d : — | — :
When our kind and	lov - ing Fa - ther	Makes us children of his	care!
He has prom - ised	grace to help us,	Never can his promise	fail.
And a shad - ow	creep - ing o'er us,	Checks the rapture of our	song.
Let us heed the	bless - ed coun - sel,	Shun the wrong & love the	right.
s : s | s : d ¹	d ¹ : s | s : s	s . s | s . s | s : s	m : — | — :
d : d | d : d	d : d | s ₁ : s ₁	s ₁ . s ₁ | s ₁ . s ₁ | s ₁ : s ₁	d : — | — :

l : l | l . t : d ¹ . l	s : s | s : m	r : r | r . m | f . s	l : s | s : —
f : f | f . s : l . f	m : m | m : d	t ₁ : t ₁ | t ₁ . d | r . m	f : m | m : —
Al - ways cheer - ful,	al - ways cheer - full!	Sunshine all a -	round we see;
d ¹ : d ¹ | d ¹ : d ¹	d ¹ : d ¹ | d ¹ : s	s : s | s : t	d ¹ : d ¹ | d ¹ : —
f : f | f : f	d : d | d : d	s ₁ : s ₁ | s ₁ : s ₁	d : d | d : —

l : l | l . t : d ¹ . l	s : s | s : m	r . m | f . s | l : s	d : — | — : —
f : f | f . s : l . f	m : m | m : d	t ₁ . d | r . m | f : t ₁	d : — | — : —
Full of beauty is the	path of du - ty	Cheerful we may always	be.
d ¹ : d ¹ | d ¹ . d ¹ : d ¹ . d ¹	d ¹ : d ¹ | d ¹ : s	s . s | s . s | s : s	m : — | — : —
f : f | f . f : f . f	d : d | d : d	s ₁ . s ₁ | s ₁ . s ₁ | s ₁ : s ₁	d : — | — : —

KEY C.

R. REDHEAD.

m : m	| r : m	f :- .f	| m :-	s : s	| d' : l	fe :- .fe	| s :-
d : t ₁	| d : d	d :- .d	| d :-	m : r	| d : m	r :- .r	| r :-
1. When our heads are		bow'd with woe,		When our	bit - ter	tears o'er-flow;	
2. When the heart is		sad with-in,		With the thought of		all its sin;	
3. When our eyes grow		dim in death,		When we draw the		part - ing breath;	
s : s	| s : s	l :- .l	| s :-	d' : r'	| m' : d'	l :- .l	| t :-
d : d	| s ₁ : d	f ₁ :- .f ₁	| d :-	d : t ₁	| l ₁ : l ₁	r :- .r	| s :-

s : s	| s : f	r :- .r	| m :-	m : m	| r : m	f :- .f	| m :-
de : r	| m : r	t ₁ :- .t ₁	| d :-	d : d	| t ₁ : d	d :- .d	| d :-
When we mourn the		lost, the dear,		Gracious Sav - iour,		hear, O hear.	
When our spir - it		shrinks with fear,		Gracious Sav - iour,		hear, O hear.	
When our sol - emn		doom is near,		Gracious Sav - iour,		hear, O hear.	
ta : ta	| ta : l	s :- .s	| s :-	s : s	| s : s	l :- .l	| s :-
m : r	| de : r	s ₁ :- .s ₁	| d :-	d : d	| s ₁ : d	f ₁ :- .f ₁	| d :-

KEY A2.

TARRY WITH ME.

E. P. ANDREWS.

s ₁ : d	| t ₁ : l ₁	s ₁ : d	| t ₁ : l ₁	s ₁ : s ₁	| d : d	r : m	| r :-
m ₁ : s ₁	| s ₁ : f ₁	m ₁ : s ₁	| s ₁ : f ₁	m ₁ : m ₁	| m ₁ : m ₁	s ₁ : s ₁	| s ₁ :-
1. Tar-ry with me,		O my Sav - iour,		For the day is		passing by;	
2. Deeper, deep - er		grow the shad - ows,		Pal - er now the		glowing west;	
3. Tar-ry with me,		O my Sav - iour,		Lay my head up -		on thy breast	
d : d	| d : d	d : d	| d : d	d : d	| d : d	t ₁ : d	| t ₁ :-
d ₁ : m ₁	| f ₁ : f ₁	d ₁ : m ₁	| f ₁ : f ₁	d ₁ : m ₁	| l ₁ : l ₁	s ₁ : d ₁	| s ₁ :-

m : s	| f : m	r : f	| m : r	d : t ₁	| l ₁ : r	d : t ₁	| d :-
s ₁ : s ₁	| s ₁ : s ₁	s ₁ : s ₁	| s ₁ : f ₁	m ₁ : s ₁	| f ₁ : l ₁	s ₁ : f ₁	| m ₁ :-
See, the shades of		evening gath - er,		And the night is		drawing nigh.	
Swift the night of		death ad - van - ces,		Shall it be the		night of rest?	
Till the morn - ing,		then a - wake me,		Morning of e -		ter - nal - rest.	
d : m	| r : d	t ₁ : r	| d : t ₁	d : d	| d : f	m : r	| d :-
d : d	| t ₁ : d	s ₁ : s ₁	| s ₁ : s ₁	l ₁ : m ₁	| f ₁ : r ₁	s ₁ : s ₁	| d ₁ :-

KEY A.

:d	| m :m :r | d :d :d | m :m :r | d :— :d | r :r :r | r :d :r
:m ₁	| s ₁ :s ₁ :f ₁ | m ₁ :m ₁ :m ₁ | s ₁ :s ₁ :f ₁ | m ₁ :— :m ₁ | s ₁ :s ₁ :s ₁ | s ₁ :s ₁ :s ₁
1. There's	woe in the wine cup, There's death in the bowl, Tho' brightly it sparkles and
2. There's	death in the wine cup, The tempter may smile, And seem for a while half di-
3. A -	rise, friends of temp'rance And strike for the right, In faith hope and love all com-
:d	| d :d :t ₁ | d :d :d | d :d :t ₁ | d :— :d | t ₁ :t ₁ :t ₁ | t ₁ :d :t ₁
:d	| d :d :s ₁ | l ₁ :l ₁ :d | d :d :s ₁ | l ₁ :— :d | s ₁ :s ₁ :s ₁ | s ₁ :m ₁ :s ₁

m :— :— | — :— :d d	| m :m :r | d :d :d	| m :m :r | d :— :d d
s ₁ :— :— | — :— :m ₁ m ₁	| s ₁ :s ₁ :f ₁ | m ₁ :m ₁ :m ₁	| s ₁ :s ₁ :f ₁ | m ₁ :— :m ₁ m ₁
shines;	There's a	serpent with - in that will
vine,	But there's	nothing on earth half so
bine,	Free the	land that we love, from the
d :— :— | — :— :d d	| d :d :t ₁ | d :d :d	| d :d :t ₁ | d :— :d d
d :— :— | — :— :d d	| d :d :s ₁ | l ₁ :l ₁ :d	| d :d :s ₁ | l ₁ :— :d d

Repeat CHORUS.

r :r :r | r :m :r	| d :— :— | — :—	| :m :m | s :— :— | — :— :m m
s ₁ :s ₁ :s ₁ | s ₁ :s ₁ :f ₁	| m ₁ :— :— | — :—	| : : : | : : t ₁ t ₁ | d :— : :
serpent, then a - way with the	wine.	Then a - way,
demon that lurks in the	wine.	Then away,
demon that dwells in the	wine.	
t ₁ :t ₁ :t ₁ | t ₁ :d :t ₁	| d :— :— | — :—	| : : : | r :r | m :— : :
s ₁ :s ₁ :s ₁ | s ₁ :s ₁ :s ₁	| d ₁ :— :— | — :—	| : : : | : : s ₁ s ₁ | d :— : :

s :— :— | — :— :m m	| s :m :d | s :m :d	| s :— :— | — :— :m m	| m :— :—
way,	Then a - way,	Then a - way,	
: : t ₁ t ₁ | d :— :d d	| d :d :d | d :d :d	| t ₁ :— :— | — :—	| : : se ₁ se ₁
Then away,	Then a - way, then a - way with the	wine;	Then a -
: : r :r | m :— :s s	| m :s :m | m :s :m	| r :— :— | — :—	| : : t ₁ t ₁
: : s ₁ s ₁ | d :— :d d	| d :d :d | d :d :d	| s ₁ :— :— | — :—	| : : m ₁ m ₁

— :— :d d	| m :— :— | — :— :d d	| r :r :r | r :m :r	| d :— :— | — :—
Then a - way,			
l ₁ :— : :	| : : se ₁ se ₁ | l ₁ :— :m ₁ m ₁	| s ₁ :s ₁ :s ₁ | s ₁ :s ₁ :f ₁	| m ₁ :— :— | — :—
way,	Then a - way,	Then a - way, then a - way with the	wine.
d :— :—	| : : t ₁ t ₁ | d :— :d d	| t ₁ :t ₁ :t ₁ | t ₁ :d :t ₁	| d :— :— | — :—
l ₁ :— :—	| : : m ₁ m ₁ | l ₁ :— :d d	| s ₁ :s ₁ :s ₁ | s ₁ :s ₁ :s ₁	| d ₁ :— :— | — :—

KEY A.

:m .r	d :d .d | d :d .m	r :r .m | r :m .f	s :s .m | d :d .m
:s ₁ .s ₁	s ₁ :s ₁ .f ₁ | m ₁ :m ₁ .s ₁	s ₁ :s ₁ .s ₁ | s ₁ :s ₁	d :d .d | s ₁ :s ₁ .s ₁
1. When the	storm in its fu - ry on	Gal - li - lee fell, And	lift - ed its wa - ters on
2. The	storm could not bur - y that	word in the wave, 'Twas	taught thro' the tempest to
3. When the	spir - it is brok - en with	sor - row and care, And	com - fort is read - y to
4. When	death is at hand, and this	bod - y of clay, Is	left with a trem - u - lous
5. When the	riv - er is past, and the	glo - ries un - known, Burst	forth on the won - der - ing
:d .r	m :m .r | d :d .d	t ₁ :t ₁ .d | t ₁ :d .r	m :m .m | m :m .d
:d ₁ .d ₁	d ₁ :d ₁ .d ₁ | d ₁ :d ₁ .d ₁	s ₁ :s ₁ .s ₁ | s ₁ :d	d :d .d | d :d ₁ .d ₁

r :— | — :m .r	d :d .d | d :d .m	r :r .m | r :m .f	
s ₁ :— | — :s ₁ .s ₁	s ₁ :s ₁ .f ₁ | m ₁ :m ₁ .s ₁	s ₁ :s ₁ .s ₁ | s ₁ :s ₁ .s ₁	
high,	And the	faith - less dis - ci - ples were	bound in the spell, Jesus
ty;	It shall	reach his dis - ci - ples in	ev - e - ry clime, Saying
die;	Then the	dark - ness shall pass, and the	sun - shine ap - pear, By the
sigh;	The	gra - cious Re - deem - er will	light all the way, Saying
eye;	He will	wel - come, en - cour - age, and	com - fort his own, Saying
t ₁ :— | — :d .r	m :m .r | d :d .d	t ₁ :t ₁ .d | t ₁ :d .r	
s ₁ :— | — :d ₁ .d ₁	d ₁ :d ₁ .d ₁ | d ₁ :d ₁ .d ₁	s ₁ :s ₁ .s ₁ | s ₁ :d .d	

s :s .m | d :m .r	d :— | — :m .f	s :— .m | f :m .r
d :d .s ₁ | l ₁ :s ₁ .f ₁	m ₁ :— | — :s ₁ .s ₁	d :— .s ₁ | l ₁ :s ₁ .f ₁
eried "Fear ye not, it is I."		
"Be not a - fraid, it is I."		
life - liv - ing word "It is I."	"It is I,	it is
"Be not a - fraid, it is I."		
"Be not a - fraid, it is I."		
m :m .d | d :d .t ₁	d :— | — :d .r	m :— | d :d .t ₁
d :d ₁ .d ₁ | f ₁ :s ₁ .s ₁	d ₁ :— | — :d .d	d :— | — :s ₁ .s ₁

d :— .r | m :m .r	d :d .d | d :t ₁ .d	r :— | — :m .r
m ₁ :— .f ₁ | s ₁ :s ₁	s ₁ :s ₁ .s ₁ | s ₁ :s ₁ .s ₁	t ₁ :— | — :s ₁ .f ₁
1. Fear	not, trembling one,	it is I."
		In the
d :— | — :d .r	m :m .m | m :f .m	r :— | — :d .d
d ₁ :— | — :d ₁	d ₁ :d ₁ .d ₁ | m ₁ :r ₁ .d ₁	s ₁ :— | — :d .d

d :d .l ₁ | s ₁ :m .r	d :d .l ₁ | s ₁ :m .f	s :s .m | d :m .r	d :— | —
m ₁ :m ₁ .f ₁ | m ₁ :s ₁ .f ₁	m ₁ :m ₁ .f ₁ | m ₁ :s ₁	d :d .s ₁ | l ₁ :s ₁ .f ₁	m ₁ :— | —
midst of the storm, in the	midst of the gloom, "Fear	not, trembling one, it is I."	
d :d .d | d :d .d	s ₁ :s ₁ .l ₁ | d :d .r	m :m .d | d :d .t ₁	d :— | —
d :d .d | d :d ₁ .d ₁	d ₁ :d ₁ .d ₁ | d ₁ :d	d :d ₁ .d ₁ | f ₁ :s ₁ .s ₁	d ₁ :— | —

KEY B \flat .

J. M. JOLLEY.

m	:r	:d	|	d	:.t ₁	:l ₁	|	l ₁	:—	|	s ₁	:—	|	s ₁	:d	:m	|	m	:r	:d	|	r	:—	|	—	:—	:
s ₁	:.f ₁	:m ₁	|	l ₁	:.s ₁	:f ₁	|	f ₁	:—	|	m ₁	:—	|	m ₁	:m ₁	:s ₁	|	s ₁	:.s ₁	:s ₁	|	s ₁	:—	|	—	:—	:
1.	Beautiful	an-	gels	of	dream	-	land	That	hover	a-	bout	me	by	night,													
2.	Beautiful	an-	gels	of	dream	-	land,	Say	where	is	your	home	in	the	day?												
3.	Beautiful	au-	gels	of	dream	-	land,	O	sweet	is	your	mission	be-	low;													
d	:.d	:d	|	d	:.d	:d	|	d	:—	|	d	:—	|	d	:d	:d	|	d	:.t ₁	:d	|	t ₁	:—	|	—	:—	:
d ₁	:.d ₁	:d ₁	|	f ₁	:.f ₁	:f ₁	|	d ₁	:—	|	d ₁	:—	|	d ₁	:d ₁	:d ₁	|	d ₁	:.r ₁	:m ₁	|	s ₁	:—	|	—	:—	:

FINE.

m	:r	:d	|	d	:.t ₁	:l ₁	|	l ₁	:—	|	s ₁	:—	|	s ₁	:d	:m	|	r	:.d	:t ₁	|	d	:—	|	—	:—	:
s ₁	:.f ₁	:m ₁	|	l ₁	:.s ₁	:f ₁	|	f ₁	:—	|	m ₁	:—	|	m ₁	:m ₁	:s ₁	|	f ₁	:.m ₁	:f ₁	|	m ₁	:—	|	—	:—	:
	Soothing	to	rest	by	vis-	ions,	And	filling	my	heart	with	de-	light;														
	When	the	fair	morning	wak-	ing,	O	why	do	you	hasten	a-	way?														
	Comfort	and	peace	over-	flow-	ing,	Be-	stowing	on	all	as	you	go;														
d	:.d	:d	|	d	:.d	:d	|	d	:—	|	d	:—	|	d	:d	:d	|	t ₁	:.d	:r	|	d	:—	|	—	:—	:
d ₁	:.d ₁	:d ₁	|	f ₁	:.f ₁	:f ₁	|	d ₁	:—	|	d ₁	:—	|	d ₁	:d ₁	:d ₁	|	s ₁	:.s ₁	:s ₁	|	d ₁	:—	|	—	:—	:

F. t.

r	s	:f	:m	|	m	:r	:d	|	t ₁	:—	|	d	:—	|	m	:r	:s	:s	|	f _e	:.s	:l	|	s	:—	|	—	:—	:		
s	d	:.d	:d	|	t ₁	:.t ₁	:d	|	s ₁	:—	|	s ₁	:—	|	d	:t ₁	:t ₁	:t ₁	|	l ₁	:.t ₁	:d	|	t ₁	:—	|	—	:—	:		
	Calling	with	mag-	ical	sweet	-	ness,	In	tones	of	soft	mel-	o-	dy	rare;																
	Gently	as	dew	from	heav-	ens,	You	float	when	the	eventide	comes;																			
	Teaching	us	all	to	low-	ly	To	strive	for	a	spir-	it	of	love;																	
t	m	:l	:s	|	s	:.f	:m	|	r	:—	|	s	:—	|	m	:—	|	s	:r	:r	|	r	:.r	:r	|	r	:—	|	—	:—	:
s	d	:.d	:d	|	s ₁	:.s ₁	:s ₁	|	s ₁	:—	|	d	:—	|	d	:s ₁	:s ₁	:s ₁	|	r ₁	:.r ₁	:r ₁	|	s ₁	:—	|	—	:—	:		

f. B \flat .

D. C.

s	:.f	:m	|	m	:r	:d	|	t ₁	:—	|	f	:—	|	f	:m	:f	:m	|	r	:.m	:r	|	d	s ₁	:—	|	—	:—	:
d	:.d	:d	|	t ₁	:.t ₁	:d	|	s ₁	:—	|	t ₁	:—	|	t ₁	:d	:d	:d	|	t ₁	:.t ₁	:t ₁	|	d	s ₁	:—	|	—	:—	:
	Dreams	of	my	far-	away	loved	ones,	And	banishing	sor-	row	and	care.																
	Then	with	the	light	of	the	hym-	en-	soar,	and	away	to	your	homes.															
	Teaching	us	all	to	low-	ly,	And	pray	for	a	home	up	a-	bove.															
m	:l	:s	|	s	:.f	:m	|	r	:—	|	s	:—	|	s	:l	:s	|	f	:.s	:f	|	m	t ₁	:—	|	—	:—	:	
d	:.d	:d	|	s ₁	:.s ₁	:s ₁	|	s ₁	:—	|	s ₁	:—	|	s ₁	:d	:d	:d	|	s ₁	:.s ₁	:s ₁	|	d	s ₁	:—	|	—	:—	:

s_1	:-	.s ₁	|	l ₁	.s ₁	:|	l ₁	.d	|	r	:|	d	|	—	:	|	s	:-	.l	|	s	.m	:|	r	.d
m_1	:-	.m ₁	|	f ₁	.s ₁	:|	f ₁	.m ₁	|	f ₁	:|	m ₁	|	—	:	|	d	:-	.d	|	d	.s ₁	:|	f ₁	.m ₁
1. O!										sto		-	ry!				How				the		matchless	son	of
2. O!										bound		-	ing!				How				it		human	love	tran-
3. Who										plead		-	ing?				Who				re		-	sist	such
d	:-	.d	|	d	.d	:|	d	.d	|	t ₁	:|	d	|	—	:	|	m	:-	.f	|	m	.d	:|	t ₁	.d
d	:-	.d ₁	|	f ₁	.m ₁	:|	r ₁	.d ₁	|	s ₁	:|	d ₁	|	—	:	|	d	:-	.d	|	d	.d	:|	s ₁	.l ₁

l_1	:-	|	—	:	|	s_1	:-	.s ₁	|	l ₁	.s ₁	:|	l ₁	.d	|	r	.d	:|	l ₁	.t ₁	|	d	.r	:|	m	.f
f_1	:-	|	—	:	|	m_1	:-	.m ₁	|	f ₁	.m ₁	:|	f ₁	.s ₁	|	l ₁	.l ₁	:|	f ₁	.f ₁	|	s ₁	.s ₁	:|	s ₁	.s ₁
God,						Left				his		home		of	heav'nly	glory					and		for		us,	He
seeds!						Je -		-		sus		dies		to	bring	his	en -		e -		mies		to	God,	To	rec -
love?						Come,				ae -		cept		his	free	and	en -				full		salvation	now,	And	then
d	:-	|	—	:	|	d	:-	.d	|	d	.d	:|	d	.m	|	f	.f	:|	d	.r	|	d	.t ₁	:|	d	.r
f_1	:-	|	—	:	|	d_1	:-	.d ₁	|	d ₁	.d ₁	:|	d ₁	.d ₁	|	f ₁	.f ₁	:|	f ₁	.f ₁	|	m ₁	.s ₁	:|	d	.d

s	:-	.m	|	r	.d	:|	r	.m	|	d	:-	|	—	:	|	s	:-	.l	|	s	.m	:|	r	.d		
s_1	:-	.s ₁	|	f ₁	.m ₁	:|	f ₁	.s ₁	|	m_1	:-	|	—	:	|	d	:-	.d	|	d	.s ₁	:|	f ₁	.m ₁		
posed						his		pre -		cious						blood.										
cile						and		make		us						friends.										
reign						with		him		a -						bove.										
m	:-	.d	|	s ₁	.d	:|	t ₁	|	d	:-	|	—	:	|	m	:-	.f	|	m	.d	:|	d	.d			
d	:-	.d ₁	|	s ₁	:|	s ₁	|	d_1	:-	|	—	:	|	d	:-	.d	|	d	.d	:|	d	.d				

l_1	:|	d	|	—	:	m	.f	|	s	:-	.l	|	s	.m	:|	r	.d	|	r	:-	|	—	:						
f_1	:|	l ₁	|	—	:	s_1	.t ₁	|	d	:-	.d	|	d	.d	:|	s ₁	.d	|	t ₁	.t ₁	:|	t ₁	.t ₁	:|	t ₁	.l ₁	:|	s ₁	.f ₁
-lu -		jah,				To		the		Lamb		once		slain	up -	on		the		tree,		And		now		he	pleads	before	the
-lu -		jah, hal -		le -		lu -		jah,																					
d	.d	:|	d	.d	:|	d	.d	:|	d	.r	|	m	:-	.f	|	m	.s	:|	f	.m	|	s	:-	|	—	:			
f_1	.f ₁	:|	f ₁	.f ₁	:|	f ₁	.f ₁	:|	m ₁	.s ₁	|	d	:-	.d	|	d	.d	:|	d	.d	:|	s ₁	.s ₁	:|	s ₁	.f ₁	:|	m ₁	.r ₁

s	:-	.l	|	s	.m	:|	r	.d	|	l_1	.s ₁	:|	l ₁	.t ₁	|	d	.r	:|	m	.f	|	s	:-	.m	|	r	.d	:|	r	.m	|	d	:-	|	—	:
s_1	:-	.d	|	d	.d	:|	s ₁	.s ₁	|	f_1	.f ₁	:|	f ₁	.f ₁	:|	s ₁	.s ₁	:|	s ₁	.s ₁	|	s_1	:-	.s ₁	|	f ₁	.m ₁	:|	f ₁	.s ₁	|	m_1	:-	|	—	:
Now						he		pleads		be -		fore		his	Father's		throne		above,		And		inter	cedes		for	you	and								
throne,																																				
m	:-	.f	|	m	.s	:|	f	.m	|	f	.d	:|	d	.r	|	d	.t ₁	:|	d	.r	|	m	:-	.d	|	s ₁	.d	:|	t ₁	|	d	:-	|	—	:	
d_1	:-	|	—	:	|	d_1	:-	.d ₁	|	f ₁	.f ₁	:|	f ₁	.f ₁	:|	m ₁	.s ₁	:|	d	.d	|	d	:-	.d ₁	|	s ₁	:|	s ₁	|	d_1	:-	|	—	:		

WATCH AND PRAY.

KEY C.

m	:m	f	|s	:d'	d'	:t	|r'	:—	m ¹ .r':d'	|d'.t:l	s	:f	:m	|r	:—				
d	:d	r	|m	:m	m	:r	|f	:—	s	:f	:m	|l	:s	:f	m	:r	:d	|t ₁	:—
1. When the blush of			morning light.			Paints the gold - en			east - ern skies,										
2. From the sul - try			noontide beams			Would'st thou find a			calm re - treat?										
3. When the eve - ning			shades de - scend			Tranquil o'er the			earth and sea;										
4. Watch with Je - sus			all the night,			Till the shad - ows			glide a - way;										
s	:s	|d'	:s		s	:s	|s	:—	s	:d'	|d'	:d'		d'	:s	|s	:—		
d	:d	|d	:d		s	:s	|s	:—	d	:d	|f	:f		d	:d	|s ₁	:—		

T. F. SEWARD.

G. t.

f C

m	:m	f	|s	:d'	d'	:t	|r'	:—	r's.f:m	|m.r:d	r	:t ₁	|ds	:—		
d	:d	r	|m	:m	m	:r	|s	:—	sd	:d	|s ₁	:s ₁	s ₁	:s ₁	|sr	:—
From the balm - y			sleep of night,			Lift to God thy			waking eyes.							
Dost thou pant for			cooling streams?			Rest thee at the			mer - cy - seat.							
Go, thy Sav - iour			and thy Friend			Holds a pre - cious			gift for thee.							
Watch till comes the			morning light,			Wea - ry pil - grim,			watch and pray.							
s	:s	|d'	:s		s	:s	|t	:—	t.m.r:d	|s.f:m	f	:r	|m ¹ t	:—		
d	:d	|d	:d		s	:s	|s	:—	sd	:d	|d	:d	s ₁	:s ₁	|ds	:—

CHORUS.

s	:—	.s	|s	.s	:s	.s	|r'	:—	|—	:—	d'	:—	.d'	|d'	.t	:d'	.r'			
:							f	:—	.f	|f	.f	:f	.f	m	:—	.m	|m	.r	:m	.f
Trav - 'ler on the heav'nward			way,			Trav - 'ler on the heav'nward			way,			Je - - sus bids thee watch and								
:							t	:—	.t	|t	.t	:t	.t	d'	:—					
:							s	:—	.s	|s	.s	:s	.s	d'	:—					

m ¹	:—	|—	:—	m ¹ .r':d'	|d'.t:l	r ¹ .d':t.l	|s	:—								
s	:—	|—	:—	s	:f	:m	|l	:s	:f	f	:l	:s	:f	m	:—	
pray,			Trav - 'ler			on thy			heav'n - ward way,							
Je - - sus bids thee watch and			pray,			Trav - 'ler			on thy heav'nward way,							
d'	:—	.d'	|d'	.d'	:d'	.d'	d'	:—	|d'	:d'	d'	.d'	:d'	.d'	|d'	:—
d	:—	.d	|d	.d	:d	.d	d	:—	|f	:f	f	.f	:f	.f	|d	:—

m	:f	:s	|s	:d'	d'	:—	|t	:—	d'	:—	|—	:
d	:r	:m	|m	:m	m	:—	|r	:f	m	:—	|—	:
Je - sus bids thee			watch			and			pray.			
s	:d'	|d'	:s		s	:—	|s	:—	s	:—	|—	:
d	:d	|d	:d		s ₁	:—	|s ₁	:—	d	:—	|—	:

KEY EZ.

A. S. KIEFFER, by per.

:m .r	d :d |d :r .m	r :r |r :m .f	s :- .l |s .l :s .,m	r :- |—
:d .d	d :s _i |s _i :d .d	t _i :t _i |t _i :d .r	m :- .f |m .f :m .,d	t _i :- |—
1.O the	night of time soon shall	pass a - way, And the	hap - py golden day will	dawn,
2.O the	hap - py day that shall	gild the hills, When the	Lord shall come to earth a	gain!
What a	joy - ful time when the	earth shall gleam in the	light of an e - ter - nal	day.
:s .f	m :m |m :s .s	s :s |s :s .s	d ^l :- .d ^l |d ^l .d ^l :s .,s	s :- |—
:d .d	d :d |d :d .d	s _i :s _i |s _i :d .d	d :- .d |d .d :d .,d	s _i :- |—

:m .r	d :d |d :r .m	r :r |r :m .f	s :- .d ^l |m :r	d :- |—
:d .d	d :s _i |s _i :d .d	t _i :t _i |t _i :d .r	m :- .d |d :t _i	d :- |—
When the	pilgrim staff shall be	laid a - side, And the	king - ly crown put	on.
O the	hap - py hearts that shall	welcome him, When he	comes once more to	reign.
When the	saints shall sing un - to	Christ their King, In their	gold - en, glad ar -	ray.
:s .f	m :m |m :s .s	s :s |s :s .s	d ^l :- .s |s :f	m :- |—
:d .d	d :d |d :d .d	s _i :s _i |s _i :d .d	d :- .m |s :s _i	d :- |—

:m .r	d :d ^l |d ^l :d ^l .t	l :d ^l |d ^l :t .l	s :- .l |s .l :s .,m	r :- |—
:d .d	d :m |m :m .m	f :f |f :f .f	m :- .f |m .f :m .,d	t _i :- |—
We are	watching now for the	morning light, For the	new Je - ru - sa - lem to	come;
:s .f	m :s |s :d ^l .d ^l	d ^l :l |l :d ^l .d ^l	d ^l :- .d ^l |d ^l .d ^l :s .,s	s :- |—
:d .d	d :d |d :d .d	f :f |f :f .f	d :- .d |d .d :d .,d	s _i :- |—

:m .r	d :d ^l |d ^l :d ^l .t	l :d ^l |d ^l :d ^l .l	s :- .d ^l |m :r	d :- |—
:d .d	d :m |m :m .m	f :f |f :f .f	m :- .m |d :t _i	d :- |—
We are	waiting still for the	Sa ^o viour, Christ, Who shall	call his chil - dren	home.
:s .f	m :s |s :d ^l .d ^l	d ^l :l |l :d ^l .d ^l	d ^l :- .s |s :f	m :- |—
:d .d	d :d |d :d .d	f :f |f :f .f	s :- .s |s _i :s _i	d :- |—

{	m : m | s : m	m : r | r : —	f : f | s : r	m : — | — :
{	d : d | m : d	d : t _i | t _i : —	r : r | t _i : t _i	d : — | — :
{	1.A - ny lit - tle	cor - ner, Lord,	In thy vine - yard	wide;
{	2.Where we pitch our	nigh - ty tent,	Sure - ly mat - ters	not;
{	3.All a - long the	wil - der - ness,	Let us keep our	sight;
{	s : s | s : s	s : s | s : —	s : s | s : s	s : — | — :
{	d : d | d : d	s _i : s _i | s _i : —	s _i : s _i | s _i : s _i	d : — | — :

{	s : s | l : s	s : m | r : —	r : s | t : l	s : — | — :	s : s | l : d ^l
{	m : m | f : m	m : d | t _i : —	t _i : r | r : d	t _i : — | — :	d : d | d : d
{	Wh're thou bid'st me	work for thee,	There I would a	bide;	Mir - a - cle of
{	If the day for	these is spent,	Blessed is the	spot:	Quickly we our
{	On the mov - ing	pil - lar fixed,	Constant day and	night,	Then the heart will
{	d ^l : d ^l | d ^l : d ^l	d ^l : s | s : —	s : s | s : fe	s : — | — :	m : m | f : l
{	d : d | d : d	d : d | s _i : —	s _i : t _i | r : r	s _i : — | — :	d : d | f : f

{	d ^l : l | s : —	s : s | l : d ^l	d ^l : l | s : m	s : m | r : —	m : r | d : —
{	d : d | d : —	d : d | d : d	d : d | d : —	m : d | t _i : —	t _i : t _i | d : —
{	saving grace,	That thou givest	me a place	A - ny - where,	A - ny - where.
{	tent may fold,	Cheerful march thro'	storm and cold,	With thy care,	With thy care.
{	make its home,	Willing led by	these to roam,	A - ny - where,	A - ny - where.
{	l : f | m : —	m : m | f : l	l : f | m : s	s : s | s : —	s : f | m : —
{	f : f | d : —	d : d | f : f	f : f | d : —	d : d | s _i : —	s _i : s _i | d : —

KEY D.

SEEK THE TENDER SHEPHERD.

MARY C. SEWARD.

{	d ^l : — : t | d ^l : — : l	s : m : — | — : — :	d ^l : — : t | r ⁱ : d ^l : l	s : — : — | — : — :
{	m : — : r | m : — : f	m : d : — | — : — :	m : — : r | f : m : d	t _i : — : — | — : — :
{	1.Seek the ten - der	Shepherd,	Seek him, lit - tle	lamb;
{	2.He will light your	pathway,	Wand'ring lit - tle	lamb;
{	3.You will find the	Shepherd,	Hap - py lit - tle	lamb;

{	r : — : s | t : — : s	r : — : s | t : — : s	m : — : s | d ^l : — : s	m : — : s | d ^l : — : s
{	t _i : — : t _i | r : — : t _i	t _i : — : t _i | r _i : — : t _i	d : — : m | m : — : m	d : — : m | m : — : m
{	If you've not al -	read - y found him,	Seek the star whose	rays have crowned him,
{	Through dark wood and	thorn - y bri - ar,	On - ward, up - ward,	ev - er high - er,
{	Up - ward, till the	light grows clear - er,	Fold and Shep - herd	near - er, dear - er,

{	l : — : l | l : — : l	s : — : — | — : — :	d ^l : — : s | f : m : r	d : — : — | — : — :
{	f : — : f | f : — : f	m : — : — | — : — :	m : — : m | r : d : t _i	d : — : — | — : — :
{	Seek it, lit - tle	lamb,	Seek it, lit - tle	lamb.
{	Wand'ring lit - tle	lamb,	Wand'ring lit - tle	lamb.
{	Hap - py lit - tle	lamb,	Hap - py lit - tle	lamb.

KEY E2.

B. C. UNSELD.

m .m :d .m	s :m	r .r :d .r	m :—
d .d :d .d	d :d	t ₁ .t ₁ :d .t ₁	d :—
1.Pur-er yet and	pur - - er	I would be in	mind,
2.Calmer yet and	calm - - er	Tri - al bear, and	pain,
3.Quicker yet and	quick - - er	Ev - er on - ward	press,
s .s :m .d	m :s	s .s :m .s	s :—
d .d :d .d	d :d	s ₁ .s ₁ :s ₁ .s ₁	d :—

m .m :d .m	s :m	r .r :m .r	d :—
d .d :d .d	d :d	t ₁ .t ₁ :t ₁ .t ₁	d :—
Dear-er yet and	dear - er	Ev - ry du - ty	find;
Sur - er yet and	sur - er	Peace at last to	gain;
Firm-er yet and	firm - er	Step as I pro -	gress;
s .s :m .d	m :s	s .s :s .s	m :—
d .d :d .d	d :d	s ₁ .s ₁ :s ₁ .s ₁	d :—

r .r :t ₁ .r	s :r	m .m :d .m	s :—
t ₁ .t ₁ :s ₁ .t ₁	t ₁ :t ₁	d .d :d .d	t ₁ :—
Hop-ing still and	trust - ing	God with - out a	fear,
Suff-ering still and	do - - ing,	To his will re -	signed,
Off these earn - est	long - ings,	Swell with - in my	breast,
s .s :r .r	r :s	s .s :m .d	r :—
s .s ₁ :s ₁ .s ₁	s ₁ :s ₁	d .d :d .d	s ₁ :—

r .r :t ₁ .r	s :r	m .m :r .r	d :—
t ₁ .t ₁ :s ₁ .t ₁	t ₁ :t ₁	d .d :t ₁ .t ₁	d :—
Pa - tient - ly be -	liev - ing	He will make all	clear.
And to God sub -	du - ing	Heart, and will, and	mind.
Yet their in - ner	mean - ing	Ne'er can be ex -	pressed.
s .s :r .r	r :s	s .s :s .s	m :—
s ₁ .s ₁ :s ₁ .s ₁	s ₁ :s ₁	d .d :s ₁ .s ₁	d :—

C. t.

d : r	m : m	f : m	r : —	rs : l	s : d'	d' : t	d' : —
d : t ₁	d : d	r : d	t ₁ : —	tm : f	s : f	m : r	m : —
1.Lo! my	Shepherd's	hand di -	vine!	Want shall	nev - er	more be	mine;
2.When I	faint with	summer's	heat.	He shall	lead my	wea - ry	feet
3.He my	soul a -	new shall	frame,	And his	mer - cies	to pro -	claim,
4.Tho' the	drear - y	vale I -	tread,	By the	shades of	death o'er -	spread,
m : s	s : s	s : s	s : —	sd' : d'	d' : l	s : s	s : —
d : s ₁	d : d	t ₁ : d	s ₁ : —	sd : f	m : f	s : s ₁	d : —

f. F.

ds : f	m : m	f : m	r : —	s : f	m : r	d : t ₁	d : —
mt ₁ : r	d : d	d : d	t ₁ : —	d : t ₁	d : l ₁	s ₁ : s ₁	s ₁ : —
In a	pasture	fair and	large,	He shall	feed his	hap - py	charge.
To the	streets that	still and	slow,	Thro' the	ver - dant	meadows	flow.
When thro'	de - vious	paths I	stray,	Teach my	steps the	bet - ter	way.
There I	walk from	ter - ror	free,	Still pro -	tect - ed	Lord, by	thee.
sr : s	s : s	l : s	s : —	s : s	s : f	m : r	m : —
ds ₁ : t ₁	d : d	d : d	s : f	m : r	d : f ₁	s ₁ : s ₁	d : —

KEY G.

HARK! HARK! MY SOUL.

H. HENRY.

m : —	m : r	m	d : —	—	s ₁	m : —	m	m : r	m	s : —	f : —
d : —	d : t ₁	d	s ₁ : —	—	s ₁	d : —	d	d : t ₁	d	d : —	t ₁ : —
1.Hark!	hark!	my	soul;	an -	gel - ic	songs	are	swell -	ing		
2.On -	ward	we	go,	for	still	we	hear	them	sing -	ing,	
3.Far,	far	a -	way,	like	bells	at	eve -	ning	peal -	ing,	
4.Rest	comes	at	length,	tho'	life	be	long	and	drear -	y.	
s : —	s : f	s	m : —	—	m	s : —	s	s : f	s	m : —	r : —
d : —	d : —	d	d : —	—	d	d : —	d	d : —	d	s ₁ : —	s ₁ : —

f : —	f : m	r	l ₁ : —	—	t ₁	d : —	d	d : r	m	r : —	—	s ₁
l ₁ : —	s ₁ : —	f ₁	f ₁ : —	—	s ₁	s ₁ : —	s ₁	fe ₁ : —	l ₁	t ₁ : —	—	s ₁
O'er	earth's	green	fields,	and	o -	cean's	wave -	beat		shore:		
"Come,	wea -	ry	souls,	for	Je -	sus	bids	you	come:"			
The	voice	of	Je -	-	sus	sounds	o'er	all	the	sea;		
The	day	must	dawn,	and	dark -	some	night	be		past;		
r : —	de : —	r	r : —	—	r	d : —	d	l ₁ : —	r	r : —	—	r
r ₁ : —	l ₁ : —	l ₁	r ₁ : —	—	f ₁	m ₁ : —	m ₁	r ₁ : —	fe ₁	s ₁ : —	—	t ₁

m	:-	:-	m	:r	:m	d	:-	:-	:-	s ₁	m	:-	m	m	:r	:m	s	:-	:-	f	:-	:-
d	:-	:-	d	:t ₁	:d	s ₁	:-	:-	:-	s ₁	d	:-	d	d	:t ₁	:d	d	:-	:-	t ₁	:-	:-
How			sweet	the		truth				those	bless - ed	strains	are				tell			-	ing	
And			through	the		dark				its	ech - oes	sweet - ly					ring			-	ing,	
And			la - den			souls,				by	thous - ands	meeek - ly					steal			-	ing,	
Faith's			jour - ney			ends				in	wel - come	to	the				wea -				ry,	
s	:-	:-	s	:f	:s	m	:-	:-	:-	m	s	:-	s	s	:f	:s	m	:-	:-	r	:-	:-
d	:-	:-	d	:-	:d	d	:-	:-	:-	d	d	:-	d	d	:-	:d	s ₁	:-	:-	s ₁	:-	:-

f	:-	:-	f	:m	:r	l ₁	:-	:-	:-	t ₁	d	:-	:d	m	:-	:r	d	:-	:-	:-	:-	:-
l ₁	:-	:-	s ₁	:-	:f ₁	f ₁	:-	:-	:-	f ₁	m ₁	:-	l ₁	d	:-	:t ₁	d	:-	:-	:-	:-	:-
Of			that	new		life				when	sin	shall	be			no	more.					
The			mu - sic			of				the	gos - pel	leads	us			home.						
Kind			Shepherd,			turn				their	wea - ry	steps	to			thee.						
And			heav'n, the			heart's				true	home	will	come			at						
r	:-	:-	de	:-	:r	r	:-	:-	:-	r	d	:-	:f	s	:-	:f	m	:-	:-	:-	:-	:-
r ₁	:-	:-	l ₁	:-	:l ₁	r ₁	:-	:-	:-	s ₁	l ₁	:-	l ₁	s ₁	:-	:s ₁	d	:-	:-	:-	:-	:-

s	:-	:-	m	:-	:d	r	:-	:-	m	r	:-	:-	s	:-	:-	m	:-	:-	d	r	:-	:-	:-	:-	
s ₁	:-	:-	s ₁	:-	:s ₁	s ₁	:-	:-	:-	s ₁	:-	:-	s ₁	:-	:-	d	d	:-	:-	t ₁	:-	:-	:-		
An			gels	of		Je - sus,				An	gels	of	light,												
d	:-	:-	d	:-	:d	t ₁	:-	:-	:d	d	:-	:-	d	:-	:-	d	:-	:-	s	fe	:-	:-	s	:-	:-
m ₁	:-	:-	d ₁	:-	:m ₁	s ₁	:-	:-	:-	s ₁	:-	:-	d ₁	:-	:-	m ₁	l ₁	:-	:-	s ₁	:-	:-	:-	:-	

m	:-	:-	m	:f	:s	l ₁	:f	:-	:-	:l	s	:-	:s	f	:m	:r	m	:-	:-	:-	:-	:-	:-
d	:-	:-	ta ₁	:-	:ta ₁	l ₁	:l ₁	:-	:-	:d	d	:-	:d	t ₁	:d	:t ₁	d	:-	:-	:-	:-	:-	:-
Sing			ing	to		welcome				the	pil - grims	of	the			night,							
s	:-	:-	s	:-	:m	f	:d	:-	:-	:re	m	:-	m	r	:m	:f	m	:-	:-	:-	:-	:-	:-
d	:-	:-	d	:-	:d	f ₁	:f ₁	:-	:-	:fe ₁	s ₁	:-	:s ₁	s ₁	:-	:s ₁	d	:-	:-	:-	:-	:-	:-

m	:-	:-	m	:f	:s	l ₁	:f	:-	:-	:l	s	:-	:s	f	:m	:r	d	:-	:-	:-	:-	:-	:-
d	:-	:-	ta ₁	:-	:ta ₁	l ₁	:l ₁	:-	:-	:d	d	:-	:d	t ₁	:d	:t ₁	d	:-	:-	:-	:-	:-	:-
Sing			ing	to		welcome				the	pil - grims	of	the			night.							
s	:-	:-	s	:-	:m	f	:d	:-	:-	:re	m	:-	m	r	:m	:f	m	:-	:-	:-	:-	:-	:-
d	:-	:-	d	:-	:d	f ₁	:f ₁	:-	:-	:fe ₁	s ₁	:-	:s ₁	s ₁	:-	:s ₁	d ₁	:-	:-	:-	:-	:-	:-

WE SHALL REST.

:s	.,s	d ¹	:t	|l	:s	|l	.,l	:s	.,f	|m	:r	.,m	f	:r ¹	|t	:r ¹	
(m	.,m	m	:s	|f	:m	f	.,f	:m	.,r	|d	:t ₁	.,d	r	:f	|r	:f
	1.	Let us	work for	God	and	follow	His	command	With a	cheer - ful	heart	and					
	2.	He will	give us	strength,	our	vigor	to re - new,	He will	grant us	grace	that						
	3.	To a	glo - rious	work	He	calleth us	a - way,	Let us	bear the	heat	and						
(s	.,s	d ¹	:t	|l	:s	|l	.,l	:s	.,f	|m	:s	.,s	s	:s	|s	:s
(d	.,d	m	:s	|f	:m	f	.,f	:m	.,r	|d	:s	.,s	s	:s	|s	:s

d ¹	.,t	:l	.,t	|d ¹	:s	.,s	d ¹	:t	|l	:s	|l	.,l	:s	.,f	|m	:s	.,m	
(m	.,r	:d	.,r	|m	:m	.,m	m	:s	|f	:m	f	.,f	:m	.,r	|d	:m	.,d
	ev - er - willing	hand;	In	the	field	of	life	re -	joicing	ev - ery	day,	Let	us					
	falleth	like	the	dew,	And	the	seeds	of	love	im -	mortal	fruit	shall	bear,	Ever			
	bur - den	of	the	day;	'Tis	the	faith -	ful	souls	that	reap	the	bright	reward,	At	the		
(s	.,s	:s	.,s	|s	:s	.,s	d ¹	:t	|l	:s	|l	.,l	:s	.,f	|m	:s	.,s
(s ₁	.,s ₁	:s ₁	.,s ₁	|d	:d	.,d	m	:s	|f	:m	f	.,f	:m	.,r	|d	:d	.,d

CHORUS.

r	:t	|t	:l	|s	:—	|—	||:m	.,f	s	:—	|—	:d ¹	.,t			
(	t ₁	:r	|r	:d	t ₁	:—	|—	:	We shall	rest	:m	.,m	|m	:s	by	and
	work, and	trust,	and	pray.												
	guard - ed	by	His	care.												
	com - ing	of	the	Lord.												
(	s	:s	|s	:fe	s	:—	|—	:			:s	.,s	|s	:		
(	r	:r	|r	:r	s ₁	:—	|—	:			:d	.,d	|d	:		

l	:—	|—	:r ¹	.,d ¹	t	.,l	:t	.,d ¹	|t	:l	|s	:—	|—	:m	.,f			
(by,	:f	.,f	|f	:fe	.,fe	s	.,s	:s	.,m	|r	:d	t ₁	:—	|—	:s	in	a
	by and	by,	Sweetly	rest	when	earthly	toil	is	o'er,									
(	:l	.,l	|l	:l	.,l	s	.,s	:s	.,s	|s	:fe	s	:—	|—	:			
(	:f	.,f	|f	:r	.,r	s	.,s	:s	.,d	|r	:r	s ₁	:—	|—	:			

s	:—	|—	:d ¹	.,t	|l	:r ¹	|—	:r ¹	.,d ¹	t	.,t	:t	.,t	|l	:t	|d ¹	:—	|—
(	land,	bright	and	fair,	:f	.,f	|f	:f	.,f	f	.,f	:f	.,f	|f	:f	m	:—	|—
	In	a	land	bright	and	fair,	We	shall	rest	when	earthly	toil	is	o'er.				
(:s	.,s	s	:	:l	.,l	l	:l	.,l	s	.,s	:s	.,s	s	:s	s	:—	—
(:d	.,d	d	:	:f	.,f	f	:f	.,f	s	.,s	:s	.,s	s ₁	:s ₁	d	:—	—

SUMMER SUNS ARE GLOWING.

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KEY C.

F. L. ROBERTSHAW.

m :-m s :s	d' :-l f :m	r :l s :f	m :- - :-
d :-d m :r	f :- d :-	d :d t ₁ :r	d :- - :-
1.Summer suns are	glow - - ing	O - ver land and	sea,
2.Lord, up - on our	blind - - ness	Thy pure ra - dianee	poor,
3.We will nev - er	doubt thee,	Tho' thou veil thy	light,
s :-s | d' :t	l :- | l :s	f :r | r :s	s :- | - :-
d :-d | d :d	d :- | d :-	f ₁ :fe ₁ | s ₁ :s ₁	d :- | - :-

r :-r | m :fe	s :-l | t :-	d' :-l | s.fe :t.l	s :- | - :-
t ₁ :-t ₁ | d :r	r :- | r :-	m :-m | r :d	t ₁ :- | - :-
Hap - py light is	flow - ing,	Boun - ti - ful and	free;
For thy lov - ing	kind - ness	Makes us love thee	more;
Life is dark with -	out thee,	Death with thee is	bright;
s :-s | s :l	s :-fe | s :-	s :-l | t.l :s.fe	s :- | - :-
s ₁ :-s ₁ | d :d	t ₁ :-l | s ₁ :-	d :-d | r :r	s ₁ :- | - :-

s :r ^l | d'.t :l.t	d' :- | s :-	s :r ^l | d'.t :l.t	d' :- | - :-
f :f | f :f	m :s | f :m	f :f | f :f	m :- | - :-
Ev - ery thing re -	joic - es	In the mel - low	rays,
And when clouds are	drift - ing	Dark a - cross our	sky,
Light of light shine	o'er us	On our pil - grim	way,
s :s | s :s	s :- | t :d'	r ^l :s | s :s	s :- | - :-
t ₁ :s ₁ | r :s ₁	d :m | r :d	t ₁ :s ₁ | r :s ₁	d :- | - :-

d' :-d' | t :d'	m ^l :- | r ^l :-	d' :m ^l .r | d' :t	d' :- | - :-
f :-s | f :m	l :- | l :-	s :l | s :f	m :- | - :-
All earth's thousand	voic - es	Swell the psalm of	praise.
Thou the veil up -	lift - ing,	Fa - ther, he thou	nigh.
Go thou still be -	fore us	To the end - less	day.
l :s | s :d'	d' :- | r ^l :-	m ^l :f ^l | m ^l :r ^l	d' :- | - :-
f :-m | r :d	f :- | f :fe	s :s | s ₁ :s ₁	d :- | - :-

SWELL THE ANTHEM.

KEY G.

d	: d	d	: s ₁	d	: m	s	: —	s	: s
s ₁	: s ₁	s ₁	: m ₁	s ₁	: d	t ₁	: —	t ₁	: t ₁
1. Swell the	an - - them,	raise the	song;	Prais - es					
2. Hark! the	voice of	na - - ture	sings,	Prais - es					
m	: m	m	: d	s	: m	r	: —	r	: r
d	: d	d	: d	m	: d	s ₁	: —	s ₁	: s ₁

s	: d	r	: d	t ₁	: —	d	: d	d	: s ₁
d	: d	s ₁	: s ₁	s ₁	: —	s ₁	: s ₁	s ₁	: m ₁
to our	God be -	long,	Saints and	an - - gels					
m	: m	s	: m	r	: —	m	: m	m	: d
d	: d	t ₁	: d	s ₁	: —	d	: d	d	: d

d	: m	s	: —	s	: s	s	: m	r	: r	d	: —
s ₁	: d	t ₁	: —	t ₁	: t ₁	d	: d	d	: t ₁	d	: —
join to	sing	Prais - es	to our	heav'n - ly	King.						
chor - al	song.	And the	grate - ful	notes pro -	long.						
s	: m	r	: —	r	: r	m	: s	s	: s	m	: —
m	: d	s ₁	: —	s ₁	: s ₁	d	: d	s ₁	: s ₁	d	: —

KEY E₂.

THE ROBIN'S LULLABY.

m	: — m	m	: — r	r	: — d	d	: — —	r	: — r	r	: — r	m	: — s	s	: — —
1. Close be -	neath thy	moth - er's	wing,	Bir - die	lay thy	lit - tle	head;								
2. I will	guard thee,	did I	say?	Let me	then that	word re	call;								
3. Nes - tle,	nes - tle	gent - ly	down,	Close thine	eyes to	sleep my	dear,								

m	: — m	m	: — r	r	: — d	d	: — —	d	: — m	r	: — m	r	: — d	d	: — —
I will	watch thy	slumbers,	love,	I will	guard thy	down - y	bed.								
God will	guard us	both, my	love,	He a -	lone pro -	teets us	all.								
Safe be -	neath our	Fa - ther's	wings,	You and	I have	naught to	fear.								

KEY G.

B. C. UNSELD.

m	:s	|r	:m	d	:l ₁	|s ₁	:—	m	:s	|l.s	:m	r	:—	|—	:
d	:s ₁	|s ₁	:s ₁	m ₁	:f ₁	|m ₁	:—	d	:d	|d	:d	t ₁	:—	|—	:
1. Look be - yond, my		soul, and see		Zi - on's		eit - y		Forth to		realms of		fair;			
2. Lo, thy Cap - tain.		Je - sus, leads										rest;			
s	:m	|r	:t ₁	d	:d	|d	:—	s	:m	|f.m	:s	s	:—	|—	:
d	:d	|t ₁	:t ₁	l ₁	:f ₁	|d ₁	:—	d	:d	|d	:d	s ₁	:—	|—	:

m	:s	|r	:m	d	:l ₁	|s ₁	:—	l ₁	:d	|m.r	:d.t	d	:—	|—	:
d	:s ₁	|s ₁	:s ₁	m ₁	:f ₁	|m ₁	:—	f ₁	:f ₁	|s ₁	:s ₁ .f ₁	m ₁	:—	|—	:
Gleaming ra - diant		as the sun,		Free from		grief and		In his		man - sions		care.			
Vic - tor's wreaths shall		bind thy brow,										blest.			
s	:m	|r	:t ₁	d	:d	|d	:—	d	:d	|d.t ₁	:m.r	d	:—	|—	:
d	:d	|t ₁	:t ₁	l ₁	:f ₁	|d ₁	:—	f ₁	:l ₁	|s ₁	:s ₁	d ₁	:—	|—	:

D. t.												f. G.					
r	s	:d ¹	|l	:r ¹	s	:f.r	|m	:s	s	:d ¹	|l	:r ¹	s	:l.t	|d	s	:—
s	d	:m	|f	:f	m	:r.t ₁	|d	:m	m	:m	|f	:f	m	:f	|m ₁	:—	:
Lo, the race is		al - most run!		Life's fierce strife will		soon be done!		Free from ev - ery		earth-born care,							
There with saints and		an - gels fair,															
t	m	:s	|f	:l	s	:s	|s	:d ¹	d ¹	:d ¹	|d ¹	:l	s	:s	|s.r	:s	:—
s	d	:d	|f	:f	s	:s ₁	|d	:—	d	:d	|f	:f	s	:s ₁	|d	s ₁	:—

m	:s	|r	:m	d	:l ₁	|s ₁	:—	l ₁	:d	|m.r	:d.t ₁	d	:—	|—	:
d	:s ₁	|s ₁	:s ₁	m ₁	:f ₁	|m ₁	:—	f ₁	:f ₁	|s ₁	:s ₁ .f ₁	m ₁	:—	|—	:
Glorious rest will		soon be won!		Yield not to des -		pair.		On his		lov - ing		breast.			
Thou shalt end - less		pleasure share,													
s	:m	|r	:t ₁	d	:d	|d	:—	d	:d	|d.t ₁	:m.r	d	:—	|—	:
d	:d	|t ₁	:t ₁	l ₁	:f ₁	|d ₁	:—	f ₁	:l ₁	|s ₁	:s ₁	d ₁	:—	|—	:

KEY E.

R. REDHEAD.

d : d | r : m	f :- .f | m :-	d : d | r : m	r : r | d :-
s ₁ : s ₁ | t ₁ : d	d :- .d | d :-	s ₁ : l ₁ | t ₁ : d	d : t ₁ | d :-
1. Christ, whose glo - ry	fills the skies,	Christ, the true, the	on - ly light;
2. Dark and cheer - less	is the morn,	If thy light is	hid from me;
3. Vis - it, then, this	soul of mine,	Pierce the gloom of	sin and grief,
m : m | s : s	l :- .l | s :-	m : m | s : s	l : s | m :-
d : d | s ₁ : d	f ₁ :- .f ₁ | d :-	d : l ₁ | s ₁ : d	f ₁ : s ₁ | d :-

d : m | s : s	l : l | s :-	d : m | s : s	l :- .l | s :-
d : d | r : m	d : r | m :-	d : d | r : t ₁	m : r . d | t ₁ :-
Sun of right - eous -	ness, a - rise,	Triumph o'er the	shades of night:
Joy - less is the	day's ro - turn,	Till thy mer - cy's	beams I see,
Fill me, ra - diant	Sun di - vine,	Seat - ter all my	un - be - lief.
m : l | t : d ¹	d ¹ : t | d ¹ :-	s : s | s : s	s :- .fe | s :-
d : l ₁ | s ₁ : d	f : f | d :-	m : d | t ₁ : m	d :- .r | s ₁ :-

d : d | r : m	f :- .f | m :-	d : r | m : r	d : t ₁ | d :-
d : d | t ₁ : d	d :- .d | d :-	d : t ₁ | d : l ₁	s ₁ : s ₁ | s ₁ :-
Day-spring from on	high, be near,	Day-star, in my	heart ap - pear.
Till they in - ward	light im-part,	Glad my eyes and	warm my heart.
More and more thy -	self dis-play,	Shin-ing to the	per - fect day.
s : s | f : s	l :- .l | s :-	s : s | s : f	m : r | m :-
m : m | r : d	f ₁ :- .f ₁ | d :-	m : r | d : f ₁	s ₁ : s ₁ | d :-

KEY F.

LITTLE EYES.

d : r | m :-	r : m | d :-	r : m | f : s	f : m | r :-
1. Little eyes,	lit - tle eyes,	O - pen wide with	morning light,
2. Little heart,	lit - tle heart,	Full of laugh-ter	full of glee,
3. Little hands,	lit - tle hands,	Bus - y with the	kite or doll,
4. Little feet,	lit - tle feet,	Soft your pat - ter,	light your load,

d : r | m :-	r : m | d :-	r : m | f : r	d : t ₁ | d :-
Up - ward look,	up - ward look,	Heaven's morn is	al - ways bright.
Beat with love,	beat with love,	For the Lord who	bles - es me.
Learn ye may,	work or play,	Dai - ly to do	good to all.
Do not stray,	keep the way,	Walk the straight and	nar - row road.

KEY G.

B. C. UNSELD.

:s ₁	|m : - :m |t ₁ :d :r	|d : - :l ₁ |s ₁ : - :d	|t ₁ : - :d |r : - :m	|d : - : - | - : -
{ :s ₁	|s ₁ : - :s ₁ |s ₁ : - :l	|l ₁ : - :f ₁ |s ₁ : - :s ₁	|s ₁ : - :s ₁ |s ₁ : - :s ₁	|s ₁ : - : - | - : -
{ 1.In	heavenly love a -	bid - ing, No	change my heart shall	fear,
{ 2.Wher-	ev - er he may	guide me, No	want shall turn me	back;
{ 3.Green	pas - tures are be -	fore me, Which	yet I have not	seen;
{ :s ₁	|d : - :d |f :m :r	|f : - : - |m : - :m	|r : - :m |f : - :s	|m : - : - | - : -
{ :s ₁	|d ₁ : - :d ₁ |r ₁ :m ₁ :f ₁	|f ₁ : - : - |d ₁ : - :d ₁	|s ₁ : - :s ₁ |s ₁ : - :s ₁	|d : - : - | - : -

:s ₁	|m : - :m |t ₁ :d :r	|d : - :l ₁ |s ₁ : - :d	|r : - :r |m : - :r	|r : - : - | - : -
{ :s ₁	|s ₁ : - :s ₁ |s ₁ : - :l ₁	|l ₁ : - :f ₁ |s ₁ : - :s ₁	|t ₁ : - :t ₁ |l ₁ : - :l ₁	|t ₁ : - : - | - : -
{ And	safe is such con -	fid - ing, For	noth - ing chang - es	here.
{ My	Shep-herd is be -	side me, And	noth - ing can I	lack.
{ Bright	skies will soon be -	o'er me, Where	dark - est clouds have	been.
{ :s ₁	|d : - :d |f :m :r	|f : - : - |m : - :m	|s : - :s |fe : - :fe	|s : - : - | - : -
{ :s ₁	|d ₁ : - :d ₁ |r ₁ :m ₁ :f ₁	|f ₁ : - : - |d ₁ : - :d	|s ₁ : - :s ₁ |r ₁ : - :r ₁	|s ₁ : - : - | - : -

:s ₁	|s : - :s |s : - :s	|s : - : - |m : - :m	|l : - :s |f : - :m	|r : - : - | - : -
{ :s ₁	|s ₁ : - :s ₁ |s ₁ : - :s ₁	|s ₁ : - : - |s ₁ : - :d	|f : - :m |r : - :d	|t ₁ : - : - | - : -
{ The	storm may roar with -	out me; My	heart may low be	laid;
{ His	wis - dom ev - er	wak - - eth; His	sight is nev - er	dim;
{ My	hope I can - not	meas - - ure, My	path to life is	free;
{ :s ₁	|t ₁ : - :d |r : - :f	|m : - : - |d : - :m	|l : - :s |f : - :m	|r : - : - | - : -
{ :s ₁	|s ₁ : - :l ₁ |t ₁ : - :r	|d : - : - |d : - :d	|f : - :m |r : - :d	|s ₁ : - : - | - : -

:r	|m : - :m |m : - :m	|l : - : - |f : - :r	|d : - :d |r : - :t ₁	|d : - : - | - : -
{ :s ₁	|s ₁ : - :se ₁ |l ₁ : - :ta ₁	|l ₁ : - : - |l ₁ : - :l ₁	|s ₁ : - :s ₁ |s ₁ : - :s ₁	|s ₁ : - : - | - : -
{ But	God is round a -	bout me, And	can I be dis -	mayed?
{ He	knows the way he	tak - - eth, And	I will walk with	him.
{ My	Sav - iour is my	treas - - ure, And	he will walk with	me.
{ :t ₁	|d : - :r |d : - :d	|d : - : - |r : - :f	|m : - :m |f : - :f	|m : - : - | - : -
{ :s ₁	|d : - :t ₁ |l ₁ : - :s	|f ₁ : - : - |f ₁ : - :f ₁	|s ₁ : - :s ₁ |s ₁ : - :s ₁	|d ₁ : - : - | - : -

KEY C.

HENRY TUCKER.

s	:s	|	l	.s	:fe	.s	d ^l	:s	|	l	.s	:fe	.s	s	:f	|	f	:m	|	m	:r	|	r	:—
m	:m	|	f	.m	:re	.m	m	:m	|	f	.m	:re	.m	m	:r	|	r	:d	|	d	:t ₁	|	t ₁	:—
1.Joy-bells	ring	-	ing,	Children	sing	-	ing,	Fill	the	air	with	mu	-	sic	sweet;					loud	and	clear;		
2.Joy-bells	ring	-	ing,	Children	sing	-	ing,	Hark!	their	voic	-	es,	As	the	jo	-	cund	mel	-	o	-	dy	free	from
3.Earth seems	brighter,			Hearts	grow	light	-	er,	Sound,	and	clear	-	er,	When	the	heart	is	free	from	care;				
1.Joy-bells	near	-	er	Sound,	and	clear	-	er,	When	the	heart	is	free	from	care;					s	:s	|	s	:—
d ^l	:d ^l	|	d ^l	:d ^l	s	:d ^l	|	d ^l	:d ^l	d ^l	:s	|	s	:s	|	s	:—							
d	:d	|	d	:d	d	:d	|	d	:d	d	:t ₁	|	t ₁	:d	s ₁	:s ₁	|	s ₁	:—					

m	:s	|	l	.s	:fe	.s	d ^l	:s	|	l	.s	:fe	.s	d ^l	:—	d ^l	:r ^l	|	r ^l	|	d ^l	:—			
d	:m	|	f	.m	:re	.m	m	:m	|	f	.m	:re	.m	m	:—	s	:f	|	l	|	s	:f	|	m	:—
Jo - cund	meas - ure,			Guileless	pleas - ure,			Make	the	chain	of	song	com - plete.							hap - pier	sphere.				
Breaking	o'er	us,		Like	a	cho - rus,		From	a	pur - er,			joy - ful - ly.							ev - ery - where.					
Charms	our	sad - ness,		lu - to	glad - ness,			Peal - ing,	peal - ing,																
Skies	are	cheer - ing,		And	we're	hear - ing		Joy - bells	ring - ing																
s	:d ^l	|	d ^l	:d ^l	s	:d ^l	|	d ^l	:d ^l	s	:—	d ^l	|	l	:f ^l	m ^l	:r ^l	|	d ^l	:—					
d	:d	|	d	:d	d	:d	|	d	:d	d	:—	m	|	f	:f	s	:s	|	d	:—					

f

D.S.

s	:—	|	d ^l	:—	r ^l	:—	|	m ^l	:—	r ^l	:—	d ^l	|	t	:l	s	:f	|	m	:s				
m	:—	|	m	:—	s	:—	|	s	:—	f	:—	m	|	f	:f	m	:r	|	d	:m				
Joy	-	-	bells!	Joy	-	-	bells!	Neve	-	er,	neve	-	er	cease	your	ring	-	ing;						
Chil	-	-	dren!	Chil	-	-	dren!	Neve	-	er,	neve	-	er	cease	your	sing	-	ing.						
d ^l	:—	|	s	:—	t	:—	|	d ^l	:—	t	:—	d ^l	|	r ^l	:t	d ^l	:s	|	s	:s				
d	:—	|	d	:—	s	:—	|	d ^l	:—	s	:—	s	|	s	:s	d	:d	|	d	:d				

f

D.S.

s	:	|	s	:s	|	s	:d ^l	r ^l	:—	|	m ^l	:—	r ^l	:—	|	d ^l	:—							
m	:	|	f	:f	r	:f	|	m	:s	s	:—	|	s	:—	f	:—	|	m	:—					
List,	list,	the	song	that	swells,	Joy	-	-	bells!	Joy	-	-	bells!											
d ^l	:—		t	:t	t	:r ^l		d ^l	:—	t	:—		d ^l	:—	t	:—		d ^l	:—					
d	:—		s	:s	s	:s		d	:m	s	:—		d ^l	:—	s	:—		d	:—					

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KEY A2.

A. J. SHOWALTER, by per.

}	$m \ .m : m \ ,r$	$d \ :s_1$	$d \ .d : d \ ,r$	$m \ :r$	$m \ .m : m \ ,r$
	$s_1 \ .s_1 : s_1 \ ,f_1$	$m_1 \ :m_1$	$m_1 \ .m_1 : s_1 \ ,s_1$	$s_1 \ :s_1$	$s_1 \ .s_1 : s_1 \ ,f_1$
	1.Sowing in the	morn - ing,	Sowing seeds of	kind - ness,	Sowing in the
	2.Sowing in the	sun - - shine,	Sowing in the	shad - ows,	Fearing neither
	3.Go, then, ev - en	weep - ing,	Sowing for the	Mas - ter,	Tho' the loss sus -
$d \ .d : d \ ,d$	$d \ :d$	$d \ .d : d \ ,t_1$	$d \ :t_1$	$d \ .d : d \ ,d$	
$d_1 \ .d_1 : d_1 \ ,d_1$	$d_1 \ :d_1$	$d_1 \ .d_1 : m_1 \ ,s_1$	$d \ :s_1$	$d_1 \ .d_1 : d_1 \ ,d_1$	

}	$d \ :s_1$	$s_1 \ .d : t_1 \ .l_1$	$s_1 \ :—$	$s_1 \ .d : d \ ,m$	$f \ :m$
	$m_1 \ :m_1$	$m_1 \ .s_1 : s_1 \ .fe_1$	$s_1 \ :—$	$m_1 \ .m_1 : m_1 \ ,s_1$	$l_1 \ :s_1$
	noon - tide	and the dew - y	eye;	Waiting for the	har - vest,
	clouds nor	winter's chilling	breeze;	By and by the	har - vest,
	tained our	spir - it off - en	grieves;	When our weeping's	o - - ver,
$d \ :d$	$d \ ,m : r \ .d$	$t_1 \ :—$	$d \ .d : d \ ,d$	$d \ :d$	
$d_1 \ :d_1$	$d_1 \ .d_1 : r_1 \ .r_1$	$s_1 \ :—$	$d_1 \ .d_1 : d_1 \ ,d_1$	$d_1 \ :d_1$	

}	$d \ .d : d \ ,r$	$m \ :r$	$m \ .m : m \ ,r$	$d \ :l_1$	$s_1 \ .d : m \ ,r$	$d \ :—$
	$m_1 \ .m_1 : s_1 \ ,s_1$	$s_1 \ :s_1$	$s_1 \ .s_1 : s_1 \ ,se_1$	$l_1 \ :f_1$	$m_1 \ .s_1 : s_1 \ ,s_1$	$s_1 \ :—$
	and the time of	reap - ing,	We shall come re-	joic - ing,	Bringing in the	sheaves.
	and the la - bor	end - ed,	We shall come re-	joic - ing,	Bringing in the	sheaves.
	He will bid us	wel - come,	We shall come re-	joic - ing,	Bringing in the	sheaves.
$d \ .d : d \ ,t_1$	$d \ :t_1$	$d \ .d : d \ ,t_1$	$l_1 \ :d$	$d \ .m : s \ ,f$	$m \ :—$	
$d_1 \ .d_1 : m_1 \ ,s_1$	$d \ :s_1$	$d_1 \ .d_1 : d_1 \ ,m_1$	$f_1 \ :f_1$	$s_1 \ .s_1 : s_1 \ ,s_1$	$d_1 \ :—$	

}	$m \ ,m : m \ ,m$	$m \ :—$	$f \ ,f : f \ ,f$	$f \ :—$	$r \ ,r : r \ ,r$
	$s_1 \ ,s_1 : s_1 \ ,s_1$	$s_1 \ :—$	$l_1 \ ,l_1 : l_1 \ ,l_1$	$l_1 \ :—$	$s_1 \ ,s_1 : s_1 \ ,s_1$
	Bringing in the	sheaves,	Bringing in the	sheaves,	We shall come re -
	Bringing in the	golden sheaves,	Bringing in the	golden sheaves,	
	$d \ ,d : d \ ,d$	$d \ .d : d$	$d \ .d : d \ ,d$	$d \ .d : d$	$t_1 \ ,t_1 : t_1 \ ,t_1$
$d_1 \ ,d_1 : d_1 \ ,d_1$	$d_1 \ .d_1 : d_1$	$f_1 \ ,f_1 : f_1 \ ,f_1$	$f_1 \ ,f_1 : f_1$	$s_1 \ ,s_1 : s_1 \ ,s_1$	

}	$r \ :s$	$s \ ,m : m \ ,d$	$r \ :—$	$m \ ,m : m \ ,m$	$m \ :—$
	$s_1 \ :t_1$	$d \ .d : d \ ,d$	$t_1 \ :—$	$s_1 \ ,s_1 : s_1 \ ,s_1$	$s_1 \ :—$
	joic ing.	Bringing in the	sheaves,	Bringing in the	sheaves,
				Bringing in the	golden sheaves,
	$t_1 \ :r$	$m \ ,s : s \ ,s$	$s \ :—$	$d \ .d : d \ ,d$	$d \ .d : d$
$s_1 \ :s_1$	$d \ .d : d \ ,m_1$	$s_1 \ :—$	$d \ .d : d \ ,d$	$d \ .d : d$	

f	.,f	:f	.,f	f	:-	r	.,r	:r	.,r	r	:s	s	.,m	:m	.,r	d	:-				
l ₁	.,l ₁	:l ₁	.,l ₁	l ₁	:-	s ₁	.,s ₁	:s ₁	.,s ₁	s ₁	:t ₁	d	.,s ₁	:s ₁	.,s ₁	s ₁	:-				
Bringing in the		golden sheaves,		We shall come re-		joie - ing,		Bringing in the		sheaves.											
d	.,d	:d	.,d	d	.,d	:d	.,d	:d	.,d	t ₁	.,t ₁	:t ₁	.,t ₁	t ₁	:r	m	.,s	:s	.,f	m	:-
f ₁	.,f ₁	:f ₁	.,f ₁	f ₁	.,f ₁	:f ₁	.,f ₁	:f ₁	.,f ₁	s ₁	.,s ₁	:s ₁	.,s ₁	s ₁	:s ₁	s ₁	.,s ₁	:s ₁	.,s ₁	d ₁	:-

KEY A.

REJOICE AND BE GLAD.

E. P. ANDREWS.

:s ₁	d	:d	:d	.m	r	:-	:s ₁	.s ₁	r	:r	:r	.f	m	:-	:m	.f	s	:f	:m
:m ₁	m ₁	:m ₁	:m ₁	.s ₁	s ₁	:-	:s ₁	.s ₁	s ₁	:s ₁	:s ₁	s ₁	s ₁	:-	:s ₁	s ₁	:s ₁	:s ₁	:s ₁
1.Re	-	joice	and	be	glad,	the Re-	decmer	is	come,	Go	look	on	his						
2.Re	-	joice	and	be	glad,	it is	sunshine	at	last,	The	clouds	have	de-						
3.Re	-	joice	and	be	glad,	for the	blood	hath	been	shed,	Re-	demption	is						
4.Re	-	joice	and	be	glad,	for the	Laub	that	was	slain	O'er	death	is	tri-					
:d	d	:d	:d	t ₁	:-	:t ₁	.t ₁	:t ₁	:t ₁	.r	d	:-	:d	d	:t ₁	:d			
:d ₁	d ₁	:d ₁	:d	s ₁	:-	:s ₁	.s ₁	:s ₁	:s ₁	:s ₁	d	:-	:d ₁	.r ₁	m ₁	:r ₁	:d ₁		

r	:d	:l ₁	s ₁	:m	:r	d	:-	d	.d	d	.t ₁	:t ₁	:r	.r	r	.d	:d	:m	
f ₁	:l ₁	:f ₁	m ₁	:s ₁	:f ₁	m ₁	:-	s ₁	.s ₁	s ₁	:s ₁	:s ₁	f ₁ .f ₁	f ₁ .m ₁	m ₁	s ₁			
era - dle, his		cross, and his		tomb.				Sound his		prais - es,		tell the		sto - ry		of			
part - ed, the		shad - ows are		past.															
fin - ished, the		price hath been		paid.															
umphant, and		liv - eth a -		gain.															
l ₁	:d	:d	d	:d	:t ₁	d	:-	m	.m	m	.r	:r	:t ₁	.t ₁	d	:d	:d		
f ₁	:f ₁	:f ₁	s ₁	:s ₁	:s ₁	d ₁	:-	d	.d	s ₁	:s ₁	:s ₁	.s ₁	d ₁	:d ₁	:d ₁			

m	.r	:r	:fe	s	:-	:s	.s	s	.m	:m	:m	.m	m	.d	:d	:l ₁	s	:m	:r	d	:-
fe ₁	:fe ₁	:d	t ₁	:-	:d	.d	d	.s ₁	:s ₁	:s ₁	.s ₁	s ₁	m ₁	.f ₁	:f ₁	m ₁	:s ₁	:f ₁	m ₁	:-	
him who was		slain, Sound his		prais-es, tell with		gladness, he		liv - eth a -		gain.											
d	.t ₁	:l ₁	r	r	:-	:m	.m	m	.d	:d	:d	.d	d	:l ₁	:d	d	:d	:t ₁	d	:-	
r ₁	:r ₁	:r ₁	s ₁	:-	:d	.d	d	:d	.d	d ₁	:d ₁	d ₁	:f ₁	:f ₁	s ₁	:s ₁	:s ₁	d ₁	:-		

KEY G.

:s ₁ .d	m	:-s	:f .m	f .d :-	:t ₁ .d	r	:-r	:d ,,r	m	:-	:s ₁ .d
:s ₁ .s ₁	d	:-.d	:t ₁ .d	l ₁ .l ₁ :-	:f ₁ .m ₁	s ₁	:-.s ₁	:s ₁ ,,s ₁	s ₁ .	:-	:s ₁ .s ₁
Pilgrims	in	this	land of	sorrow,	Day by	day	we	journey	on;		And each
Day by	day	life's	path grows	drearer—	Earthly	joys	pass	swiftly	by;		But the
Earthly	friend -	ships	oft de -	ceive us	Beaming	with	in -	constant	ray;		But the
On our	jour -	ney	may we	nev - er	Faint nor	fal -	ter	by the	way;		In the
:m .m	s	:-.m	:r .d	d .f :-	:r .d	t ₁	:-.t ₁	:d ,,t ₁	d	:-	:m .m
:d .d	d	:-.d	:s ₁ .l ₁	f ₁ .f ₁ :-	:s ₁ .s ₁	s ₁	:-.s ₁	:m ₁ ,,s ₁	d	:-	:d .d

m	:-s	:f .m	f .d :-	:t ₁ ,,d	r	:-f	:m ,,r	d	:-	m .f
d	:-.d	:t ₁ .d	l ₁ .l ₁ :-	:f ₁ ,,m ₁	s ₁	:-.s ₁	:s ₁ ,,f ₁	m ₁	:-	d .d
fast	succeed -	ing	morrow	Finds our	life -	work	near -	er	done.	
thought	of heav'n	grows	dearer,	As our	hopes	and	pleasures	die.		
Sav -	our	ne'er	will	leave us	In the	dark	and	drear -	y	way.
glo -	rious,	glad for -	ev - er	We shall	rest	in	end -	less	day.	
s	:-.m	:r .d	d .f :-	:r ,,d	t ₁	:-.r	:d ,,t ₁	d	:-	d .r
d	:-.d	:s ₁ .l ₁	f ₁ .f ₁ :-	:s ₁ ,,s ₁	s ₁	:-.s ₁	:s ₁ ,,s ₁	d ₁	:-	d .d

s	:-s	:f .m	f .f :-	:f .f	m	:-.m	:r .d	r	:-	s ₁ .s ₁
d	:-.d	:t ₁ .d	l ₁ .l ₁ :-	:l ₁ .l ₁	s ₁	:-.s ₁	:s ₁ .l ₁	t ₁	:-	s ₁ .s ₁
home!	yes,	blessed	Saviour,	Nearer	to	a	Father's	love;		Nearer
m	:-.m	:r .d	d .d :-	:d .d	d	:-.m	:s .f ₁	s	:-	m .m
d	:-.d	:s ₁ .l ₁	f ₁ .f ₁ :-	:f ₁ .f ₁	d	:-.d	:t ₁ .l ₁	s ₁	:-	d .d

d	:-.d	:m .s	f .l ₁ :-	:l ₁ .l ₁	s ₁	:-.d	:m ,,r	d	:-	
s ₁	:-.s ₁	:s ₁ .ta ₁	l ₁ .f ₁ :-	:f ₁ .f ₁	m ₁	:-.m ₁	:s ₁ ,,f ₁	m ₁	:-	
heav'ns	e -	ter -	nal	portal,	Nearer	to	our	home	a	bove.
m	:-.m	:d .d	d .d :-	:d .d	d	:-.d	:t ₁ ,,t ₁	d	:-	
d	:-.d	:d .m ₁	f ₁ .f ₁ :-	:f ₁ .f ₁	s ₁	:-.s ₁	:s ₁ ,,s ₁	d ₁	:-	

KEY B7.

B. C. UNSELD.

$\left\{ \begin{array}{l} s_1 : s_1 \quad | l_1 : l_1 \\ m_1 : m_1 \quad | f_1 : f_1 \\ \text{1. Mourner, cease thy} \\ \text{2. Raise thine eyes to} \\ d : d \quad | d : d \\ d_1 : d_1 \quad | d_1 : d_1 \end{array} \right.$	$\left| \begin{array}{l} s_1 : - \quad | d : - \\ m_1 : - \quad | s_1 : - \\ \text{weep - - ing,} \\ \text{heav - - en.} \\ d : - \quad | m : - \\ d_1 : - \quad | d_1 : - \end{array} \right.$	$\left| \begin{array}{l} t_1 : d \quad | r : t_1 \\ s_1 : s_1 \quad | s_1 : s_1 \\ \text{Wipe the fall - ing} \\ \text{When thy spir - its} \\ r : m \quad | f : r \\ s_1 : s_1 \quad | s_1 : s_1 \end{array} \right.$	$\left| \begin{array}{l} d : - \quad | - : - \\ s_1 : - \quad | - : - \\ \text{tear:} \\ \text{quail:} \\ m : - \quad | - : - \\ d_1 : - \quad | - : - \end{array} \right.$
--	---	--	---

$\left\{ \begin{array}{l} s_1 : s_1 \quad l_1 : l_1 \\ m_1 : m_1 \quad f_1 : f_1 \\ \text{God his watch is} \\ \text{When by tempests} \\ d : d \quad d : d \\ d_1 : d_1 \quad d_1 : d_1 \end{array} \right.$	$\left \begin{array}{l} s_1 : - \quad m : - \\ m_1 : - \quad s_1 : - \\ \text{keep - - ing,} \\ \text{driv - - en,} \\ d : - \quad d : - \\ d_1 : - \quad d_1 : - \end{array} \right.$	$\left \begin{array}{l} r : r \quad d : d \\ s_1 : s_1 \quad m_1 : s_1 \\ \text{Tho' none else is} \\ \text{Heart and cour - age} \\ t_1 : t_1 \quad d : m \\ s_1 : s_1 \quad s_1 : s_1 \end{array} \right.$	$\left \begin{array}{l} t_1 : - \quad - : - \\ s_1 : - \quad - : - \\ \text{near.} \\ \text{fail.} \\ r : - \quad - : - \\ s_1 : - \quad - : - \end{array} \right.$
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$\left\{ \begin{array}{l} t_1 : t_1 \quad d : d \\ s_1 : s_1 \quad s_1 : l_1 \\ \text{He will nev - er} \\ \text{He will ev - er} \\ r : r \quad d : f \\ s_1 : f_1 \quad m_1 : f_1 \end{array} \right.$	$\left \begin{array}{l} d : - \quad s_1 : - \\ s_1 : - \quad m_1 : - \\ \text{leave thee,} \\ \text{hold thee,} \\ m : - \quad d : - \\ d_1 : - \quad d_1 : - \end{array} \right.$	$\left \begin{array}{l} t_1 : t_1 \quad d : d \\ r_1 : s_1 \quad s_1 : s_1 \\ \text{All thy wants he} \\ \text{All thy bur - deus} \\ t_1 : r \quad m : d \\ s_1 : s_1 \quad d_1 : m_1 \end{array} \right.$	$\left \begin{array}{l} r : - \quad - : - \\ s_1 : - \quad - : - \\ \text{knows,} \\ \text{share,} \\ t_1 : - \quad - : - \\ s_1 : - \quad - : - \end{array} \right.$
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$\left\{ \begin{array}{l} m : m \quad s_1 : s_1 \\ s_1 : s_1 \quad m_1 : m_1 \\ \text{Feels the pain that} \\ \text{In his arms he'll} \\ d : d \quad d : d \\ d_1 : d_1 \quad d_1 : d_1 \end{array} \right.$	$\left \begin{array}{l} l_1 : - \quad f : - \\ f_1 : - \quad f_1 : - \\ \text{grieves thee,} \\ \text{fold thee,} \\ d : - \quad r : - \\ f_1 : - \quad r_1 : - \end{array} \right.$	$\left \begin{array}{l} m : r \quad d : t_1 \\ s_1 : l_1 \quad s_1 : f_1 \\ \text{Sees thy cares and} \\ \text{Safe from ev - ery} \\ d : f \quad m : r \\ m_1 : f_1 \quad s_1 : s_1 \end{array} \right.$	$\left \begin{array}{l} d : - \quad - : - \\ m_1 : - \quad - : - \\ \text{woes.} \\ \text{snare.} \\ d : - \quad - : - \\ d_1 : - \quad - : - \end{array} \right.$
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