

**THE TRUE SINGING SCHOOL
TEXT BOOK**

BY A. N. JOHNSON.

CINCINNATI:

PUBLISHED BY JOHN CHURCH & CO.,

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THE
TRUE SINGING SCHOOL
TEXT BOOK.

CONTAINING A COMPLETE
COURSE OF INSTRUCTIONS IN THE ART OF READING MUSIC,
TOGETHER WITH
Johnson's Newly Invented Study of the Musical Words of Command,
AND FORMING A COMPLETE COURSE OF INSTRUCTIONS FOR
ELEMENTARY SINGING SCHOOLS.

BY A. N. JOHNSON.

CINCINNATI:
Published by JOHN CHURCH & CO., 66 W. Fourth St.

To Singing School Teachers.



The method for teaching the Art of Reading Music, which begins on page 4, is very much more thorough, very much more efficient, and at the same time, very much easier to teach than the method contained in other books. Any unprejudiced teacher who will take the trouble to read from page 4 to page 34, will be convinced of this.

All teachers who use this book are earnestly urged to patiently read from the commencement of page 188 to the end of the book.

Both the interest and the efficiency of a Singing School are greatly increased by having the course of lessons close with a public performance of the tunes they have become familiar with during the course. Teachers who close their schools with such a public performance, are earnestly advised to arrange the pieces in the order in which tunes are arranged in a work called the "Domestic Concert Collection," published by John Church & Co. A copy of that work costs but a few cents, and teachers will find it will greatly increase the effect of a public performance, to arrange the pieces in the order contained in that collection, which they can easily do, by procuring a copy of that work, and arranging the pieces which their school is to sing, in the same order in which the pieces are arranged in that work. In such a public performance, if it is desirable to give an exhibition of the ability of the scholars to call the syllables, a good exercise for that purpose can be made by singing a dozen, (more or less,) of the tunes which begin on page 34, by syllable, singing them one after the other, as if they all formed one tune. No. 1, 2, 3, 4, 5, 11, 14, 23, 35, 41, 48 and 50, will make a good succession of tunes for that purpose. Any of the others will do just as well.

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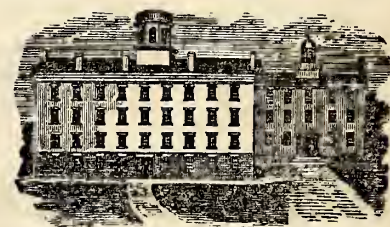
BY A. N. JOHNSON,

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A NORMAL COURSE which occupies only two weeks, and which qualifies those who attend it to teach Singing Schools and Lead Choirs, is held once in the Fall, once in Winter, and once in Spring. *The tuition to this course is only Three Dollars.* For full particulars, address the Principial.

THE ART OF READING MUSIC.

INVENTED AND COPYRIGHTED BY A. N. JOHNSON.

The different branches of learning can be divided into two classes. One class consists of those studies in which, as soon as the learner knows how to do a thing, he can do it. The other class consists of those studies in which after the learner understands how to do a thing, he can not do it, but is obliged to practice the thing over and over again many times, after he clearly understands how to do it, before he can attain the ability to do it. Arithmetic belongs to the first class of these studies. As soon as a learner clearly understands how to "do a sum" in arithmetic, he can do it. French, belongs to the second class of these studies. After a learner clearly understands how to speak French he cannot speak it, but he is compelled to speak each word and sentence over and over again many times, before he can attain the ability to speak it.

The difference between this method for teaching the Art of Reading Music, and that contained in other American Singing School Books, is that in all other American Singing Books the Art of Reading Music is treated as if it belonged to the first class of studies, while in this book it is treated as belonging to the second class. All other American Singing Books proceed as if the way to enable learners to read music, is to teach them to answer a lot of questions about Rhythms, Melodies, Dynamics, Transpositions, &c., &c. This book proceeds as if the way to teach learners to read music, is to tell them what the notes mean, and then require them to practice what they mean, over and over again, until they can do what they mean. As the Explanations about Rhythms, Transpositions, and all of the similar things with which other American singing books abound, have nothing to do with enabling learners to understand what the notes mean, of course, all of the time occupied in talking about them to a singing school is time thrown away.

In this method not an unnecessary sentence is employed, but every word is designed to teach learners what notes mean, as plainly and concisely as possible. Each chapter explains one subject only. After the learners understand that subject, they must practice it over and over again until they can do it. For example, the first chapter teaches them how to tell what line the notes are on, and requires that as soon as they know how, they shall practice telling what lines the notes are on, until whenever they are reading music in the future, their eyes can instantly decide which line every note is on. Every other chapter treats of one subject only, and in the same way. It is not necessary to teach the chapters in the order in which they are placed here. Provided the subject contained in each chapter is taught, the teacher can teach the chapters in any order he pleases. For example, if he prefers, he can teach chapter XXIII before he does chapter IX; chapters XXXII and XXXIII before he does chapters XVI and XVIII; and so on. The order in which the chapters are arranged in this book, is as good as any other order, but no better.

In these instructions the plan is followed of only requiring learners to attend to one thing at a time. So in all of the singing by note which they are required to do until they reach chapter XXII, they are only required to think what syllable to sing, and are not asked to occupy their thoughts with computing time, or any thing else. It is recommended, however, that they shall acquire the ability to beat double, triple, and quadruple time, with clockwork accuracy, before they reach chapter XXI, and consequently before they know what the

beats are for. It can be done in this way. At the first or second session of the school, have them learn by rote to sing "The Summer Sea," on page 53; "Spring" on page 51; and "Ring the Bell Watchman," (singing the solo in full chorus,) on page 68. As soon as they can sing them easily, at every session of the school, have them sing Spring, and beat double time; Summer Sea, and beat triple time; and Ring the Bell Watchman, and beat quadruple time; Do not tell them what the beats are for, but merely see that they make them with clockwork accuracy. By doing this, when they reach chapter XXIII they will have the ability to make the beats, and will only have to learn to apply them to the measurement of tones.

All that singers need to know about the keys is enough to be able to remember where "Do" is. They can remember this much better by using the numerical names of the keys during the greater part of the school, than they can by using the alphabetical names. So in this book the alphabetical names of the keys are not introduced until chapter XXXIII. A teacher who thinks it better to use the alphabetical names all of the time, can teach chapter XXXII before he does chapter XVI, and use nothing but alphabetical names.

When the numerical names are used, there are but seven keys. On page 34, an arrangement of a number of tunes in each of these seven keys commences, which are designed to make the learners thoroughly "at home" in all of them, by practicing one part at a time. It is intended that they shall practice each tune over, and over, and over again, practicing the same tune at successive sessions of the school, until they can call the syllables in that key as readily as they can say the alphabet. In addition to this, after chapter XXI has been learned, the teacher must select tunes to be practiced four parts at a time. It is much more interesting to learners to have the teacher select miscellaneous tunes for this practice, than it is to have them arranged in progressive order. Tunes are, therefore, placed miscellaneously from page 72 to the end of the book. Care has been taken to have some of every degree of difficulty, but the teacher will have to make himself sufficiently acquainted with them to be able to select such as are adapted to the progress of his class. For example, in the key with the natural signature, Allisonia on page 113, Hartford on page 124, and Hemans on page 166, are so easy that no part goes out of the scale; while Bolivar on page 115, Scarborough on page 124, and Kennedy on page 140, are a little more difficult; and others are more difficult still. In the key that has the signature of one sharp, Walloomsac on page 116, Marlow on page 129, and Alba on page 132, are easy, and others are more and more difficult. The same is true of the tunes in all of the other keys. The teacher can easily make himself familiar enough with them, to decide which are adapted to the progress of his class.

When learners are studying a foreign language, they are required to read little stories in that language, reading the story over and over again, long before they know what the words mean. They do this to exercise the vocal organs in producing the words of that language. For the same reason, before a singing class get so they can sing tunes by note, they should occupy nearly a quarter part of each session in singing pretty little tunes by rote, for the sake of exercising the vocal organs in producing musical tones. The larger part of the tunes which commence on page 48, are adapted to singing by rote.

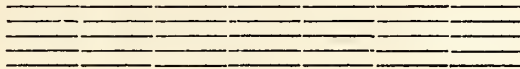
CHAPTER I.

To become a good reader of music, the student must *learn* what the printed characters mean which denote musical tones, and must *practice* the musical tones which the printed characters denote, over and over again, until they acquire the ability to *do* what the printed characters mean.

When one opens a singing book, the most prominent characters which meet his eye, are groups of five lines which extend across the page. Of course, the first thing which he should learn in this study, is what these groups of five lines mean.

The names which are given to Musical Characters in American Singing Books, are partly from the Italian and German languages, but mostly from English music books. Those which are from the German and Italian languages are appropriate, and mean just what they say. Those which are from the English language are, many of them, quite inappropriate, and do not well denote the meaning of the characters to which they refer. For example, in the English language, a group of five lines is called a **STAFF**, a word which does not indicate anything like five lines. Most of the other English terms which are employed are equally inappropriate. They are names which were applied to musical characters in books published in England centuries ago, and have never been changed. It is generally supposed that these inappropriate names, were purposely applied in these ancient times in England, to prevent common people from learning music, thus confining its enjoyment to the higher classes.

THE STAFF.



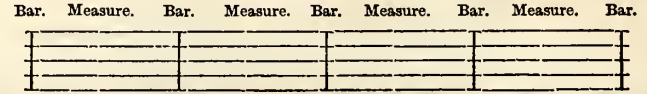
The lowest of the five lines is called the *First Line*. The next one above it is called the *Second Line*. The middle line is called the *Third Line*. The next line above it is called the *Fourth Line*. The highest line is called the *Fifth Line*.

The next most prominent characters which meet the eye of one who opens a singing book, are the following:



They are called *Notes*.

To aid the eye in keeping the place, the staff is always divided into small portions, by lines drawn perpendicularly across the five lines. The perpendicular lines are called **BARs**. The portions between the bars are called **MEASURES**.



EXERCISE.—Let the class speak, all together, in clear and distinct tones of voice, keeping exact time with each other, and tell which lines the following notes are on.

No. 1.**No. 2.**

DIRECTION. In this chapter, the students must *learn* what the printed characters contained in the chapter are called, and they must *practice* telling what lines the notes in the exercises are on, until they can name them readily. In all of the succeeding chapters, they must be sure that they *learn* what the printed characters contained in the chapter mean, so they will clearly understand their meaning, and they must *practice* until they can readily *do* what the characters denote.

ABILITIES. To read music well, the student must acquire what may be called a number of qualities, or “abilities.” For one, he must acquire the “ability” to make his voice come clear and distinct from his mouth, without a grain of fear, hesitation, or tremulousness. For another, he must acquire the “ability” to be perfectly cool, calm, self-possessed, and unbewildered. Many circumstances are constantly occurring in musical performances which will bewilder and confuse those who have not acquired this “ability,” and the moment a singer is confused his singing is utterly ruined, so it is of the utmost consequence that every learner should acquire this “ability” to be cool, calm, and self-possessed. Many singers contract the habit of wagging their hands, heads,

elbows, or some other members of the body, when they are singing. No one can sing well (in chorus singing) and make any motion of any kind when they are singing. The rules of the study of the Cultivation of the Voice positively forbid all motion when singing. Chapter XXIII. requires the student to beat time, and so compels him to make motions, but the laws of music forbid singers beating time when it is possible to keep it without making any motions. It is never right to beat time except when the music is so complicated that it is impossible to keep it without beating it, and then it is only right to beat the time while learning the piece, for singers can never sing a piece well until they have learned it well enough to keep the time in it perfectly, without any motions. Therefore another "ability" which students must acquire, is the "ability" to keep every member of the body perfectly motionless while singing. In other words, students must acquire such "ability" to control all the muscles in the body that they *will never make a motion unless they make it on purpose.* It is unconscious, involuntary motions, which the laws of music forbid, not motions, made purposely, for a definite purpose.

All of the exercises before Chapter VIII. require the students to speak, and tell what line or space the notes are on, or what the notes mean.

While speaking these answers, the class can be acquiring the three "abilities" which have been described. By carefully letting out the voice, loud, clear, and distinct, in thus speaking the answers, they will gradually acquire the habit of letting out the voice in an unrestrained and fearless manner. By carefully keeping cool, calm, and self-possessed while giving these answers, they will gradually acquire the "ability" to avoid becoming bewildered and confused. By carefully avoiding any motion except of the vocal organs, while giving these answers, they will gradually acquire such "ability" in controlling the muscles of the body, that they will never make a motion which they do not make intentionally.

The "ability" to keep time, consists principally in the ability to make one's voice produce the tone at exactly the same instant that every other voice in the class produces the tone. This "ability" can also be cultivated while giving these answers, by every student taking great care to speak at the same instant that every other student speaks.

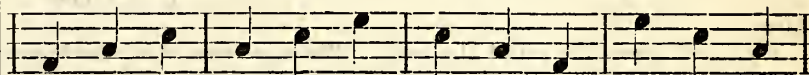
It is, therefore, strongly recommended that the students shall commence cultivating these "abilities," with the very first chapter, and that prominent attention be given to them in every chapter, until they are fully learned.

CHAPTER II.

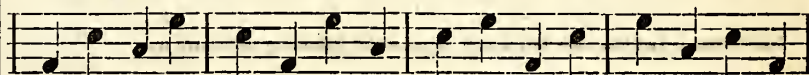
Notes are often printed between the lines. When a note is printed between the first and second lines, it is said to be on the *First Space*. When a note is printed between the second and third lines, it is said to be on the *Second Space*. When a note is printed between the third and fourth lines, it is said to be on the *Third Space*. When a note is printed between the fourth and fifth lines, it is said to be on the *Fourth Space*.

EXERCISE.—Let the class tell which spaces the following notes are on.

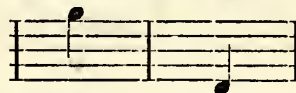
No. 1.



No. 2.



CHAPTER III.



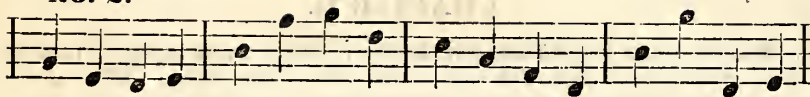
The notes in the above example are not on the staff at all, but the note in the first measure is above the staff, and the note in the second measure is below the staff. The note in the first measure is said to be on the *SPACE ABOVE*, (i. e., on the space above the staff.) The note in the second measure is said to be on the *SPACE BELOW*, (i. e., on the space below the staff.)

EXERCISE.—Let the class tell which lines and spaces the following notes are on.

No. 1.



No. 2.



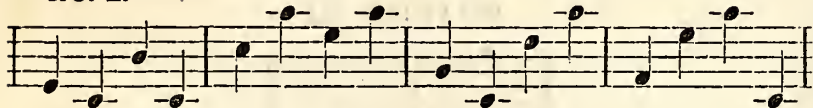
CHAPTER IV.

When more than five lines are required, short lines are added to the lines of the staff. If the short line is above the staff, it is called the **ADDED LINE ABOVE**. If the short line is below the staff it is called the **ADDED LINE BELOW**.

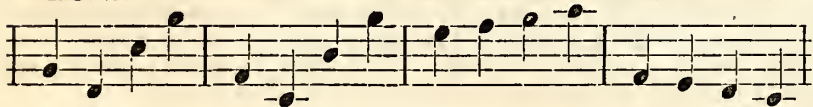
Lines and spaces are called **DEGREES**. The expression, "tell the degrees on which the following notes are printed," means the same as the expression, "tell the lines and spaces on which the following notes are printed."

EXERCISE.—Let the class tell which degrees the following notes are on.

No. 1.



No. 2.



No. 3.



CHAPTER V.

Tunes are formed by placing musical tones at different distances from each other. Eight musical tones placed next to each other, embrace all the different distances at which it is possible to place musical tones. It follows, therefore, that whoever becomes so familiar with these eight tones, that he can sing them in any order in which they can be placed, can sing the musical tones which form any tune, no matter in what order such tones succeed each other, and it must be the aim of every one who wishes to excel in the art of reading music, to become thus familiar with these eight tones.

The fact that eight musical tones included every possible distance at which musical tones can be placed from each other, was first discovered in Italy, several centuries ago. When eight musical tones placed next to each other, are sung consecutively, it feels a little as if the tones were moving up or down the throat, so the first discoverers called them a "Ladder," (as if the tones moved up and down the throat on a ladder,) and this series of eight tones has been called "the Ladder," ever since. The Italian word for ladder is "Scale." Those who first wrote English music books, used the Italian word for ladder instead of the English, so this series of eight tones has always been called the **SCALE** in music books printed in the English language.

The tones of the Scale are named **ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT**. As these are inconvenient words to sing with, it has long been customary in this country to sing them with the Italian syllables, **DO, RE, MI, FA, SOL, LA, SI, DO**. These Italian syllables are pronounced *Doe, Ray, Mee, Fah, Sole, Lah, See, Doe*. When one practices singing, always using the same syllable in singing the same tone, after a while the tone becomes so associated with the syllable, that whenever the singer uses the right syllable he will be certain to sing the right tone. The method for learning to read music most in vogue in this country, requires learners to practice, using the Italian syllables, until the tones of the scale become so perfectly associated with the syllable, that if they apply the right syllable, they will be sure to produce the right tone.

While studying the Art of Reading Music, therefore, every exercise and tune which is required to be practiced, must be practiced with these Italian syllables. The theory is, that after singing a tune with the syllables until its tones become fixed in the mind, it can then be readily sung with the words.

The Tones of the Scale can only be learned by imitating those who know how to sing them.

EXERCISE.—Let the class practice the scale, ascending and descending, until they can sing the tones readily, when the tones are placed in consecutive order.

CHAPTER VI.

- A note on the *Added Line Below* means that **ONE** must be sung.
- A note on the *Space Below* means that **TWO** must be sung.
- A note on the *First Line* means that **THREE** must be sung.
- A note on the *First Space* means that **FOUR** must be sung.
- A note on the *Second Line* means that **FIVE** must be sung.
- A note on the *Second Space* means that **SIX** must be sung.
- A note on the *Third Line* means that **SEVEN** must be sung.
- A note on the *Third Space* means that **EIGHT** must be sung.

EXERCISE.—Let each member of the class learn the above by heart. After they have done so, let them answer such questions as, "What does a note on the second line mean?" "What does a note on the third space mean?" and so on, until it is certain they will remember what notes on the above named lines and spaces mean.

CHAPTER VII.

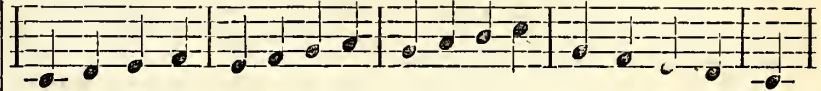
In this book, the direction to **READ** the **NOTES** of an exercise or tune, means that the class shall speak, all together, in a clear, definite, and distinct tone of voice, and tell which line or space each note of the tune or exercise is on, and what it means. "Read the notes," does not mean that the class shall sing, but that they shall use the speaking voice, as they would if they should read a book aloud. The best expressions would be for them to say, "*Added Line Below* means that I must sing **ONE**," "*Space Below* means that I must sing **TWO**," and so on, — but any expression which will denote what each note in the exercise or tune means, will answer.

EXERCISE.—Let the class read the notes of the following exercises.

No. 1.



No. 2.

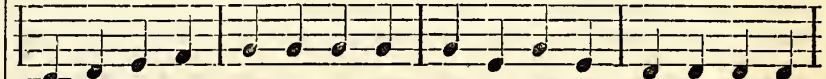


No. 3.



CHAPTER VIII.

EXERCISE.—Let the class read the notes, and then sing the following tune, making each tone exactly of the same length.



Pleasant is the hour of singing, Cheerful voices sweetly ringing,



Singing now in strains of gladness, Nought to fear of care and sadness.

CHAPTER IX.

A curved line placed over or under two or more notes is called a **SLUR**.



A **SLUR** means that the notes around which it is placed, must be sung to one syllable. If the notes around which a slur is placed, are all on the same degree of the staff, the slur not only means that they must all be sung to one syllable, but it also means that the tone must be prolonged and made as many times longer than a tone represented by one note, as there are notes slurred

together. That is, if there are two notes thus slurred together, the tone must be made twice as long as a tone represented by one note; if there are three notes thus slurred together, the tone must be made three times as long as a tone represented by one note, and so on.

A thick bar like those at the end of each line in the following tune, is called a **DOUBLE BAR**. Double bars are used to denote the end of a line of words. If the line of words ends at the end of a measure, the double bar is used instead of the other bar. If the line of words ends in the middle of a measure, the double bar is placed in the middle of the measure. Double bars are designed to aid the eye in keeping the place, and are frequently placed in other places where they will guide the eye, besides the ends of the lines of words. Two double bars denote the end of the tune



EXERCISE. — Let the class sing the following tune, carefully making those tones which are represented by two notes slurred together, twice as long as a tone represented by one note; and carefully making those tones which are represented by four notes slurred together, four times as long as a tone represented by one note.

NOTE. Any new beginner can *estimate* the length of a tone which is twice as long as a tone indicated by one quarter note. It would not be easy for even an experienced singer to make a tone four times as long as a tone indicated by a quarter note, without actually measuring it, so no tones are used in the following chapters which are longer than a tone indicated by a half note, except in this and the following chapter, where some are merely used, so that the students may know that there are such notes. It is strongly recommended that the students shall get the tones of the length denoted by the notes, by merely estimating (or guessing at) its length, taking the length of a tone indicated by one quarter note, as the "unit of measurement," and simply making the tone indicated by a half note twice as long as the tone indicated by a quarter note, as near as they can estimate (or guess) at it. This, even new beginners can easily do, and they should not be permitted to make any motions until the subject of time is regularly introduced in chapter XXIII. The whole notes in this and the next chapter can be sung with the aid of the teacher, or with the aid of the experienced singers in the class, enough to leave the idea upon the student's mind that there are such notes, but no more notes longer than half notes are employed until after chapter XXII. has been learned.

Smiling May, comes in play, Making all things fresh and gay,

From the hall. Come ye all, Thus the flowers call.

Fragrant is the flow'ry vale, Sparkles now the dew-bright dale,

Music floats, in soft notes, From sweet warblers' throats.

CHAPTER X.

The notes which have been used in the foregoing lessons, are called **QUARTER NOTES**. A note called a **HALF NOTE** is generally used to represent a tone twice as long as a tone represented by a quarter note. So, wherever a half note is printed, care must be taken to make the tone exactly twice as long as a tone represented by a quarter note. That is, the tone must be made as long as the tones which are represented by two quarter notes slurred together.

A note called a **WHOLE NOTE** is usually used, to represent a tone four times as long as a tone represented by a quarter note. So, wherever a whole note is printed, care must be taken to make the tone exactly four times as long as a tone represented by a quarter note. That is, the tone must be made as long as the tones which are represented by four quarter notes slurred together.

Whole Note. Half Note. Quarter Note.

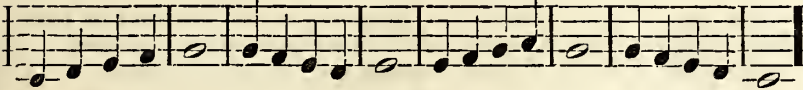


EXERCISE. — Let the class sing the following exercises, carefully making the tones which are represented by half notes, exactly twice as long as the tones which are represented by quarter notes; and carefully making the tones which are represented by whole notes, exactly four times as long as the tones which are represented by quarter notes.

No. 1.

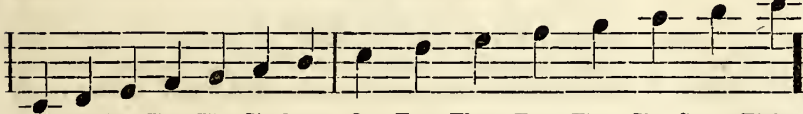


No. 2.



NOTE. Tunes No. 1, 2, and 3, in the "Tunes for Constant Repetition Practice," on page 34, should be practiced after this chapter is learned.

CHAPTER XI.



One, Two, Three, Four, Five, Six, Seven. One, Two, Three, Four, Five, Six, Seven, Eight.
 Do, Re, Mi, Fa, Sol, La, Si. Do, Re, Mi, Fa, Sol, La, Si, Do.
 8. 9. 10. 11. 12. 13. 14. 15.

The foregoing example represents two scales, one above the other. The higher one is called the UPPER SCALE. The tones of the Upper Scale have the same names as the tones of the scale with which the students are already familiar, only the words "Upper Scale" must be added to the name. For example, "One of the Upper Scale,"—"Two of the Upper Scale,"—"Three of the Upper Scale," &c. Or, if the Italian syllables are referred to, "Do of the Upper Scale,"—"Re of the Upper Scale,"—"Mi of the Upper Scale," &c.

To avoid the necessity of using the expression "of the upper scale," the tones of the Upper Scale are frequently called 8, 9, 10, 11, 12, 13, 14, 15. These are called the FICTITIOUS NAMES of the tones of the Upper Scale. The other names are called the REAL NAMES of the tones of the Upper Scale. When the students are told to use the Fictitious Names of the tones of the upper scale when reading the notes, they must say 8, 9, 10, &c. When told to use the Real Names of the tones of the upper scale, they must say "One of the Upper Scale," "Two of the Upper Scale," &c.

"D. C.," placed at the end of a tune; stands for the Italian words "DA CAPO," which mean, "begin again and end at the word FINE."

Dots in the spaces, like those in the fourth measure of Exercise No 1, are called a "REPEAT," and mean that the notes which come before it must be repeated.

EXERCISE. Let the class read the notes, and then sing the following exercises. It is of no consequence whether the Real or the Fictitious names of the tones of the upper scale are used, when reading the notes, but until the students are familiar with these names, it will be well to read the notes of each exercise twice, once using the Real names, and once the Fictitious names.

No. 1.

FINE.

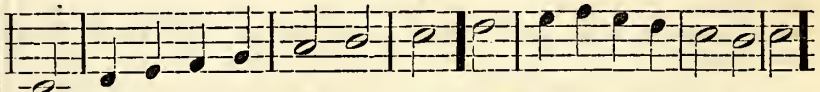
D.C.



No. 2.



To Thee, the bounteous source of song, To-day we hallowed strains prolong,



When silence filled cre - a - tion round, God spake the word, and there was Sound.

NOTE. Tune No. 4, in the Tunes for Constant Repetition should be practiced after this chapter is learned.

CHAPTER XII.



Notes like the above are called EIGHTH NOTES. Two tones which are represented by Eighth notes, must be sung in the same length of time that is occupied in singing one tone which is represented by a Quarter note.

EXERCISE.— Let the class sing the following exercise.



The Lord my pasture shall prepare, And feed me with a shepherd's care.

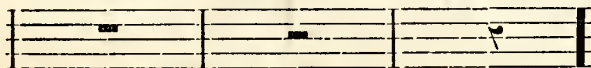


His presence shall my wants supply, And guard me with a watchful eye.

NOTE.—Tune No. 5 in the Tunes for Constant Repetition should be practiced after this chapter is learned.

CHAPTER XIII.

A WHOLE REST. A HALF REST. A QUARTER REST.



A WHOLE REST means that the singers must remain silent for as long a space of time as would be required to sing a Whole Note. A HALF REST means that the singers must remain silent for as long a space of time as would be required to sing a Half Note. A QUARTER REST means that the singers must remain silent for as long a space of time as would be required to sing a Quarter Note.

NOTE.—Let the class sing the following exercise, carefully remaining silent for as long a space of time as it takes to sing a quarter note, wherever a quarter rest is printed.

CHAPTER XIV.

It is necessary to learn to read the notes in seven different ways. In the foregoing lessons, the class have been learning to read them in one way. They must learn to read them in six other ways. This is called, learning the SEVEN DIFFERENT WAYS OF READING THE NOTES.

In the First Way, the *Added Line Below* means that ONE must be sung.
 In the Second Way, the *Space Below* means that One must be sung.
 In the Third Way, the *First Line* means that One must be sung.
 In the Fourth Way, the *First Space* means that One must be sung.
 In the Fifth Way, the *Second Line* means that One must be sung.
 In the Sixth Way, the *Second Space* means that One must be sung.
 In the Seventh Way, the *Third Line* means that One must be sung.

If the student wishes to know *why* it is necessary to learn to read music in these seven different ways, he will have to study two musical studies, called Thorough Base, and Harmony. It is not necessary, however, that he should know the reason why, in order to sing correctly. It is only necessary that he shall practice reading the notes in all seven of the ways, until he becomes so accustomed to them that he can read the notes with equal fluency in all of them.

Whichever line or space means that One must be sung, the next degree above it means that TWO must be sung; the next degree above that means that THREE must be sung; and so on. For example, when a note on the *Space Below* means that One must be sung, a note on the *First Line* means that Two must be sung, a note on the *First Space* means that three must be sung, and so on. When a note on the *First Line* means that One must be sung, a note on the *First Space* means that Two must be sung, a note on the *Second Line* means that THREE must be sung, and so on.

A tune or exercise is said to be in the KEY of whichever line or space means that One must be sung. For example, if a note on the *Added Line Below* means that ONE must be sung, the tune or exercise is said to be in

the *Key of the Added Line Below*. If a note on the Space Below means that ONE must be sung, the tune or exercise is said to be in the *Key of the Space Below*. If a note on the First Line means that ONE must be sung, the tune or exercise is said to be in the *Key of the First Line*. And so on.

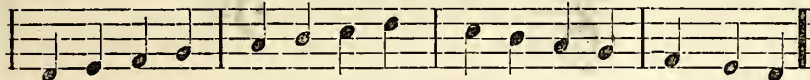
The expression, that a tune or exercise is "in the key of a certain line or space," means, that in that tune or exercise, a note on that line or space means that ONE must be sung. A request to "find the key" of a tune or exercise, is a request to ascertain which line or space means that ONE must be sung. A note on the line or space which means that ONE must be sung, is sometimes called "the key note."

EXERCISE.—Let the class read the notes of the following exercises. That is, in No. 1, let them say, "*Added Line Below* means that I must sing ONE, *Space Below* means that I must sing Two," &c. In No. 2, let them say, "*Space Below* means that I must sing ONE, *First Line* means that I must sing Two, *First Space* means that I must sing THREE, &c. In No. 3, let them say, "*First Line* means that I must sing ONE, *First Space* means that I must sing Two, *Second Line* means that I must sing THREE," &c., and so on.

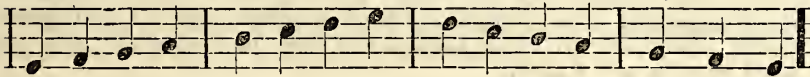
No. 1. This Exercise is in the Key of the Added Line Below.



No. 2. This Exercise is in the Key of the Space Below.



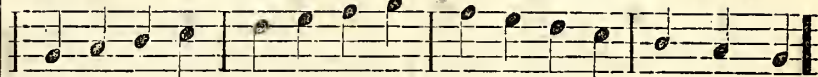
No. 3. This Exercise is in the Key of the First Line.



No. 4. This Exercise is in the Key of the First Space.



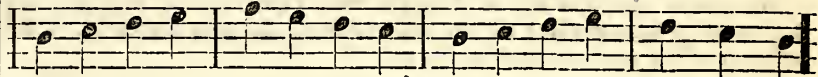
No. 5. This Exercise is in the Key of the Second Line.



No. 6. This Exercise is in the Key of the Second Space.



No. 7. This Exercise is in the Key of the Third Line.



CHAPTER XV.

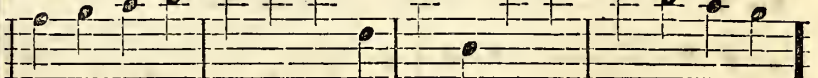
When there is only one added line, it is called, simply, *the added line* (below or above;) but when there is more than one, they are numbered, as for example, *first added line*, *second added line*, *third added line*, &c., (below or above.) The space between the first and second added lines, is called the *first added space* (below-or above.) The space between the second and third added lines, is called the *second added space* (below or above,) &c.

EXERCISE.—Let the class tell which lines and spaces the following notes are on.

No. 1.



No. 2.



No. 3.

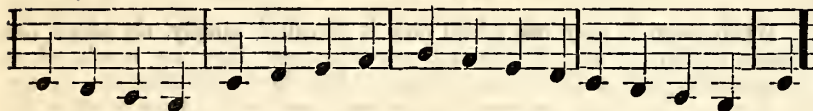


CHAPTER XVI.

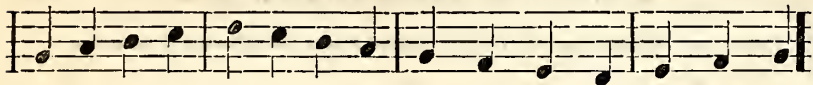
Whichever degree of the staff means that ONE must be sung, the next degree below it means that SEVEN must be sung, the next degree below that means that SIX must be sung, and so on.

EXERCISE.—Let the class read the notes of the following exercises.

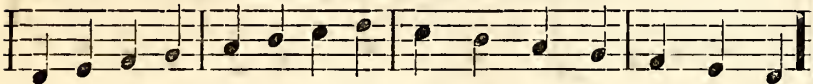
No. 1. This Exercise is in the Key of the Added Line Below.



No. 2. This Exercise is in the Key of the Second Line.



No. 3. This Exercise is in the Key of the Space Below.



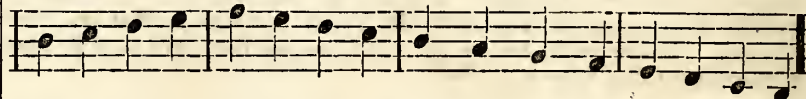
No. 4. This exercise is in the Key of the Second Space.



No. 5. This Exercise is in the Key of the First Line.



No. 6. This Exercise is in the Key of the Third Line.



No. 7. This Exercise is in the Key of the First Space.



CHAPTER XVII.

In printed music a character called a CLEF is always placed at the commencement of each staff.

TREBLE CLEF.



BASE CLEF.



Characters like a “cross,” and like the letter “b” are used in printed music. In Germany they call them “Crosses” and “Bees,”—but in the list of unmeaning terms which the old English writers employed to designate musical characters, (to which allusion was made in Chapter I.) they are called SHARPS and FLATS.

SHARPS.



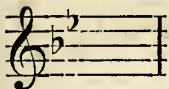
FLATS.



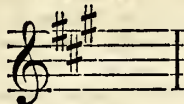
Sharps and Flats, placed next after the Clefs, are said to form the SIGNATURE of the tune. If there is no Sharp or Flat next to the Clef, the Signature of the tune is said to be NATURAL.

EXERCISE.—Let the class tell the Signature of the following exercises. That is, let them say that the Signature of No. 1. is “two flats,” the Signature of No. 2. is “three sharps,” the Signature of No. 3. is “Natural,” and so on.

No. 1.



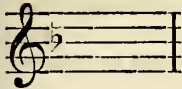
No. 2.



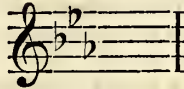
No. 3.



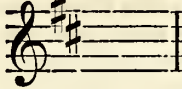
No. 4.



No. 5.



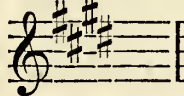
No. 6.



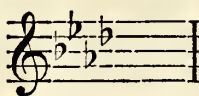
No. 7.



No. 8.



No. 9.



CHAPTER XVIII.

It is not customary to print, over tunes, a sentence which tells what key the tune is in, as is done in chapter XIV and chapter XVI, but the singers have to ascertain what key the tune is in, by the signature.

TABLE OF THE SIGNATURES.

When the signature is NATURAL, the tune is in the KEY OF THE ADDED LINE BELOW.

When the signature is ONE SHARP, the tune is in the KEY OF THE SECOND LINE.

When the signature is TWO SHARPS, the tune is in the KEY OF THE SPACE BELOW.

When the signature is THREE SHARPS, the tune is in the KEY OF THE SECOND SPACE.

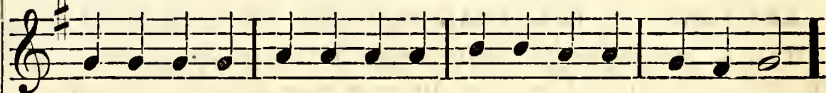
When the signature is ONE FLAT, the tune is in the KEY OF THE FIRST SPACE.

When the signature is TWO FLATS, the tune is in the KEY OF THE THIRD LINE.

When the signature is THREE FLATS, the tune is in the KEY OF THE FIRST LINE.

EXERCISE.—Let the class (1st.) tell the signature of Exercise No. 1. (2d.) Tell what Key Exercise No. 1 is in. (3d.) Read the notes of Exercise No. 1. (4th.) Sing Exercise No. 1 several times, or until they can sing it with perfect ease and readiness. Then let them do the same with all of the other exercises in this chapter.

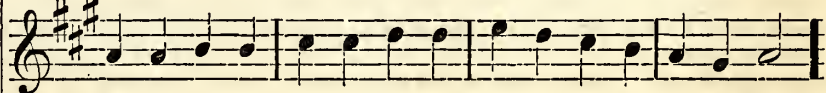
No. 1.



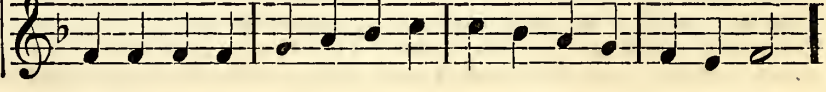
No. 2.



No. 3.



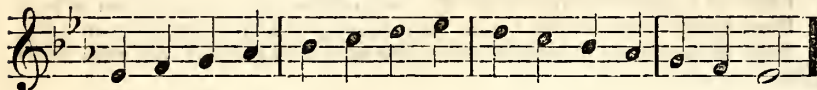
No. 4.



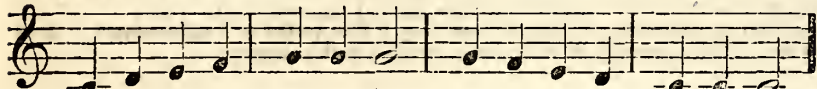
No. 5.



No. 6.



No. 7.



REMARKS ON THE TRANSPOSITION OF THE SCALE.

What is called in Chapter XIV. "THE SEVEN DIFFERENT WAYS OF READING THE NOTES," in other American Singing Books, is called the "TRANSPOSITION OF THE SCALE."

This "Transposition of the Scale" has always been the great "bugbear" of American Singing Schools. The different tables and diagrams which have been printed in singing books to illustrate it,—the different machines and apparatus which have been devised to explain it, and the different philosophical essays which have been published to throw light upon it, would stock a good sized museum. It has been such an object of dread and mystery in a singing school course, that it puts one who thoroughly understands it, in mind of the boy who dared not go after the cows because he saw one hundred black bears in a lot which he must pass to get to the pasture. On thorough investigation, the "one hundred black bears" turned out to be "one" black stump! On thorough investigation, this Transposition of the Scale will be similarly shorn of its difficulties. Let us make such an investigation.

To begin with, the remark should be made, that those who wrote American Singing Books fifty years ago, did not have so clear a conception of the real principles of music as the older children of the present day, who attend public schools where music is one of the studies. This Transposition of the scale subject, originated with them, and for some unknown reason, all subsequent

American Singing Book writers have taken the same view of it that was taken in those days of musical ignorance. Those old writers made two GREAT ERRORS in their treatment of this subject, and all subsequent American Singing Book writers have made the same two errors. These errors are,—

(1st) *They thought no one could read the notes in the seven different ways, unless they knew WHY there were seven different ways.*

(2nd) *They thought that all that was needful to enable one to read the notes readily in all of the keys, was to understand WHY there were seven different keys.*

Both of these ideas are wholly erroneous. People learn to read books and newspapers without knowing *why* the letters A, B, C, &c., are made the shapes they are. They can just as easily learn to read music, without knowing *why* it is written as it is. They can read both newspapers and music, the moment they know what the printed characters mean. It is not of the slightest consequence that they should know *why* they have such a meaning. When a person begins to learn to read music, he is in the same condition with regard to reading music, that one who does not know his alphabet is with regard to reading newspapers and books. What common school teacher would ever think of teaching one who does not know the alphabet, about verbs, nouns, adjectives, &c., in order that he may be able to read? Every body knows that he teaches him to read, long before anything is said about these verbs, &c.

He teaches him about the verbs, nouns, adjectives, &c., when he is learning to *write* compositions, letters, &c.,—not when he is learning to *read*. The subject of the Transposition of the Scale belongs to the Art of *Writing* music, it does not belong to the Art of *Reading* music. Before any one could fully understand the Art of writing music, he would have to study a study called Thorough Base, and a study called Harmony, an hour or two a day for not less than three years. *No one thoroughly understands the subject of the Transposition of the Scale, who does not thoroughly understand Thorough Base and Harmony.* If any one who does not understand Thorough Base and Harmony thinks he understands the subject of the Transposition of the Scale, he is mistaken. It is not possible for any one to thoroughly understand it, until he has thoroughly learned Thorough Base and Harmony.

But it is not necessary to *understand* the subject of the Transposition of the Scale, *in order to learn to read music.* To read music well, the singer must know that sometimes The Added Line Below means that one must be sung,—sometimes The Space Below means that one must be sung,—sometimes The First Line means that one must be sung,—sometimes The First Space means that one must be sung,—sometimes The Second Line means that one must be sung,—sometimes The Second Space means that one must be sung,—and

sometimes the Third Line means that one must be sung. It is not necessary that he should *know* anything more about it. If any one wishes to know more, he must study Thorough Base and Harmony, but more *knowledge* about it than this, will do him no good in the art of *reading* music. The idea promulgated in American Singing Books that it will, is a "Great Error."

The other "Great Error" is the impression that if a student can *understand* all about the Transposition of the Scale, he can read music readily in all the Keys. This error can be illustrated as follows. If you have never had knitting needles in your hands, look at a lady who is a rapid knitter, see how her fingers fly, and notice that she knits with the greatest rapidity, with no apparent effort. Then take the knitting needles in your hands, and ask her to show you how to knit. In two or three minutes she will impart to you all the *knowledge* of the subject that is needful, but after you *understand* it clearly, see if you can *do* it as she does. You will find that *understanding* how to do it is but an almost infinitesimal part of what is necessary to make you a good knitter. You could acquire all the *knowledge* needful, in two or three minutes, but you will have to make your fingers go through the manœuvres which produce a stitch, over and over again, thousands of times, before you can knit as the lady can.

True, there are many branches of learning, in which if you *know how* to do a thing you *can* do it. In arithmetic, if you *know how* to do a sum, you *can* do it. So there are studies in which knowing how to do a thing implies the ability to do it, but neither music or knitting belong to this class of studies, for learning how to do a thing in music conveys no ability to do it, any more than it does in knitting. The ability to do it can only be acquired by practicing the thing over and over again, until the ability is acquired, just as one would have to acquire the ability to knit. So the idea promulgated in American Singing Books that *understanding* the Transposition of the Scale will impart the ability to read music in all the keys, is a "Great Error." *Practicing* tunes in each key, over and over again, until the learner becomes as used to reading music in each key, as a knitter's fingers become used to making stitches, is the only possible way to acquire the ability to read music in the Seven different ways.

This and the foregoing chapters impart all the *knowledge* of the Seven Different Ways of Reading music, which a *Singer* needs in order to know how to read music in all of the ways. In order to acquire the ability to actually read music in all the seven ways, let the class practice the following:—

EXERCISE.—The class are already "used" to reading music in the Key of the Added Line Below. In the Tunes for Constant Repetition Practice, there are six tunes in each of the other keys. They commence with Tune No. 6, and end with Tune No. 41. Let the class practice all of these tunes in the following manner:—

- 1st. Tell the signature of the tune.
- 2nd. Tell what key the tune is in.
- 3d. Read the notes of the tune.
- 4th. Sing the tune with the Italian syllables, over and over again, many times.

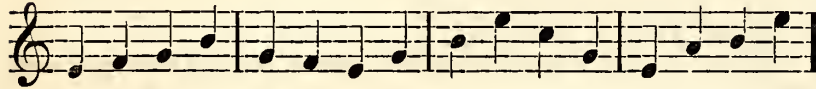
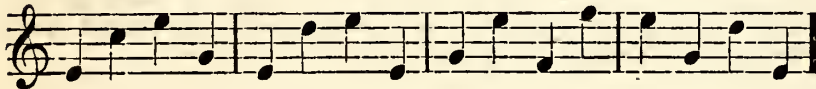
As soon as the class can sing these tunes easily and readily, they will have the ability to read music fluently in all of the keys, and will have all of the knowledge about reading music in the Seven Different Ways, which *singers* need. These tunes need not be practiced all at once, but can be practiced at different times, while the class are studying the subsequent chapters. It is strongly recommended that the students shall not be required to think of anything but "getting the right syllable" while they are practicing these tunes. That is, that they shall not be required to beat time, or attend to any other point, than simply getting the right syllable for each note.

CHAPTER XIX.

NOTE.—If the teacher considers it desirable that the class should learn to read music by Relative Pitch, the exercises in this chapter should be thoroughly practiced. If he does not wish them to learn to read by Relative Pitch, both this chapter and the next may be omitted.

The distance from one tone to another is called an INTERVAL. The distance from one note to another is also called an Interval. The Interval from a note to a note on the next degree of the staff, is called a SECOND; to a note two degrees distant, a THIRD; to a note three degrees distant, a FOURTH; to a note four degrees distant, a FIFTH; to a note five degrees distant, a SIXTH; to a note six degrees distant, a SEVENTH; and to a note seven degrees distant, an EIGHTH, or an OCTAVE. In computing the distance between two notes, the degree on which the first note is printed, is called the first degree. The words "above and below" are employed to denote whether the second note is above or below the first note.

EXERCISE.—Let the class tell the intervals between the notes in the following exercises, using expressions like the following, viz.: “the second note is a Second above the first note; the third note is a Second above the second note; the fourth note is a Third above the third note; the fifth note is a Third below the fourth note,” and so on.

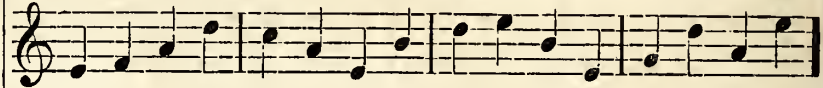
No. 1.**No. 2.****No. 3.**

CHAPTER XX.

When a singer reads the notes by remembering what each line and space means, he is said to be reading by **ABSTRACT PITCH**. When a singer reads the notes by computing the distance from each note to the next, he is said to be reading by **RELATIVE PITCH**. If a singer reads the notes correctly, it is of course, of no sort of consequence whether he reads by abstract or relative pitch. As, however, the ability to read by abstract pitch in all the keys, can only be acquired by long practice, while a singer who can read by relative pitch can read the notes in a key he never has practiced in, quite readily, it is, perhaps, the best plan to have learners take special pains to acquire the ability to read by relative pitch first, and let the ability to read by abstract pitch come of itself, in the course of ordinary practice.

EXERCISE.—Let the class consider the following exercise in each of the seven keys, and read the notes in it by Relative Pitch. For example, let them first consider it in the Key of the Added Line Below, and read the notes, using the expressions, “the first note

means that I must sing **THREE**; the next note is a second above **THREE**, and consequently means that I must sing **FOUR**; the next note is a third above **FOUR**, and consequently means that I must sing **SIX**,” and so on. Then let them consider it in the Key of the Space Below, and say, “the first note means that I must sing **TWO**; the next note is a second above **TWO**, and means that I must sing **THREE**,” and so on. Read the notes of the exercise in all seven of the keys in the same manner. This will make a good beginning for the class in the art of reading notes by Relative Pitch. Whenever they practice tunes which they cannot read by Abstract Pitch, let them thus read them by Relative Pitch, and after awhile they will find they can read by Relative Pitch in any key.



CHAPTER XXI.

Music which is designed to be sung by a number of voices at once, is called **CHORUS MUSIC**. Chorus music is usually arranged in four parts, which are called the **TREBLE PART**, the **ALTO PART**, the **TENOR PART**, and the **BASE PART**. In this book, and in most books, the upper part is the Tenor part, the lower part is the Base part; the part next below the Tenor, is the Alto part, and the part next above the Base, is the Treble part.

The Treble and Alto parts must be sung by female voices. The Tenor and Base parts must be sung by male voices.

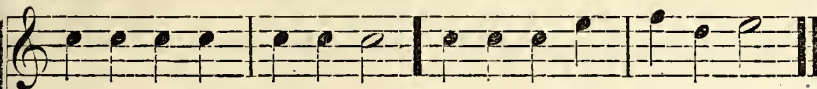
The Treble Clef is always placed at the commencement of the Treble, Alto and Tenor parts. The Base Clef is always placed at the commencement of the Base part.

The character which binds the four parts together, in the following exercise, is called a **BRACE**.

The Base part is always in a different key from the Treble, Alto, and Tenor parts. In the following exercise, the Treble, Alto, and Tenor parts, are in the *Key of the Added Line Below*; but the Base part is in the *Key of the Second Space*.

EXERCISE.—Let the class sing the following exercise, first singing each part separately, and then all four parts together.

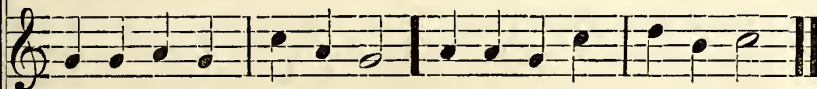
TENOR.



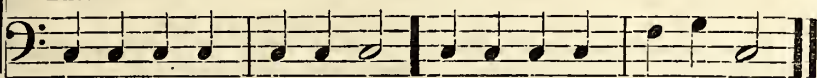
ALTO.



TREBLE.



BASE.



The study of the Cultivation of the Voice teaches that there are three classes of female voices, and three classes of male voices. These classes of female voices are called, SOPRANO VOICES, MEZZO SOPRANO VOICES, and CONTRALTO VOICES. The classes of male voices are called, TENOR VOICES, BARITONE VOICES, and BASE VOICES. As chorus music is usually arranged in this country, Soprano voices are obliged to sing the Treble part, and Contralto voices the Alto part, but Mezzo Soprano voices can sing either Treble or Alto, one just as well and just as easily as the other. Tenor voices are obliged to sing the Tenor part, and Base voices the Base part, but Baritone voices can sing either Base or Tenor. It cannot be said of Baritone voices, however, as it can of Mezzo Soprano, that they can sing one part as easily as they can the other, because the progressions in the Tenor and Base parts are very different, and they are printed upon different clefs, while in the Treble and Alto parts both the clefs and the progressions are alike. So, unless a Baritone singer sings a great deal, he would find it difficult to read one part as easily as he can the other, and it is, perhaps, better for Baritone voices to confine themselves to either the Tenor part or the Base part, whichever appears to be the easiest for them. They have the physical ability,

however, to sing either Tenor or Base. Almost all female voices in America are Mezzo Soprano, and a Mezzo Soprano voice ought not to consider that she has studied the Art of Reading Music properly, unless she can sing the Alto part as readily as she can the Treble part, and the Treble part as readily as she can the Alto part. As a mere matter of improving one's skill in reading music, it is well for all male voices to learn to read both the Tenor and Base parts, and for female voices to learn to read both the Treble and Alto parts, without reference to whether one's voice can produce the best effect on that part or not. A singer has the physical ability to sing any part which does not go higher or lower than his voice will go, and it will not harm his voice to practice any such part, even if he cannot produce so good an effect on that part as on another. Treble and Alto are names of the parts in chorus music which must be sung by female voices. There is no such thing as a Soprano part, a Mezzo Soprano part, or a Contralto part. Neither is there any such class of voices as Treble voices or Alto voices. Soprano, Mezzo Soprano and Contralto are names of classes of voices, and Treble and Alto are names of parts which are printed in chorus music. Tenor and Base happen to be names of parts printed in chorus music, and also the names of classes of male voices.

The class should now be divided into Treble, Alto, Tenor and Base. If it is desired that the ladies shall all practice both Treble and Alto, a good method would be for half the ladies to sing Treble and the other half Alto on one tune, and then on the next tune, change, those who sang Treble singing Alto, and those who sang Alto sing Treble. Usually it is best for the gentlemen to practice Base or Tenor all of the Time.

EXERCISE.—Let the teacher now select one or more tunes, that do not contain any printed characters which have not been explained in the foregoing chapters, and which are in the Key of the Added Line Below, and practice them, singing all four parts at once.

CHAPTER XXII.

The lines and spaces of the staff, in all of the foregoing chapters, have been called "First Line," "Second Line," "First Space," &c. These are called the NUMERICAL NAMES of the lines and spaces. They are. also.

frequently named after the letters of the alphabet, which are called the ALPHABETICAL NAMES of the lines and spaces. These alphabetical names are explained in Chap. XXXII. Until the class have reached Chap. XXXII., and become familiar with the alphabetical names of the lines and spaces, they will be compelled to call the keys after the numerical names of the lines and spaces, and use such expressions as "Key of the First Line," "Key of the First Space," &c. These are called the Numerical Names of the Keys. After Chap. XXXII. has been learned, the keys can be called by alphabetical names, if preferred.

The Treble, Alto, and Tenor parts always have the Treble Clef at the commencement of the staff. The Base part always has the Base Clef at the commencement of the staff.

NOTE.—Some American singing-book writers have recently commenced using what they call a Tenor clef, which is placed at the commencement of the Tenor part, but as the lines and spaces in the Tenor part have the same alphabetical names as in the Treble and Alto parts, there is not the shadow of a necessity for another clef, and using one puts a wholly unnecessary obstacle in the path of learners.

When the Numerical Names to the keys are used, the part which has the Base clef is in the key of the next line or space below the line or space which contains the Key Note of the parts which have the Treble clef. For example, if the parts with the Treble clef are in the Key of the Second Line, the part with the Base clef is in the Key of the First Line; if the parts with the Treble clef are in the Key of the Second Space, the part with the Base clef is in the Key of the First Space, &c.

There is an exception to this, however. It is this: The notes in the part which has the Base clef are seldom or never lower down than the First Line in vocal music, so there never is any Key of the Space Below, or Key of the Added Line Below, in a part with the Base clef. If calling the name of the Key of the Base part after the next line, or the next space below the line, or space which gives the name to the Key of the parts which have the Treble clef, would give it a name below the First Line, the name of the next line or the next space below the one which means that Eight must be sung in the key of the parts which have the Treble clef, is taken to give the name to the key of the Base part. For example, when the signature is Natural, the parts with the Treble clef are in the Key of the Added Line Below. The Base part, when the signature is Natural, therefore, would be in the Key of the Second Added Line Below, but as notes in the Base part are never written below the First Line, of course, there never can be such a key as the

the Key of the Second Added Line Below. In the Key of the Added Line Below, the Third Space means that Eight must be sung. The next space below the Third Space is the Second Space. So when the parts which have Treble clef are in the Key of the Added Line Below, the Base part is in the Key of the Second Space. Wherever the name of the Key of the Base part would fall below the First Line, the name of the next line or the next space below the one which means that Eight must be sung, in the parts which have the Treble clef, must be taken to give the name to the Key of the Base part.

TABLE OF THE KEYS OF THE BASE PART.

When the parts with the Treble Clef are in the KEY OF THE ADDED LINE BELOW, the part with the Base Clef is in KEY OF THE SECOND SPACE.

When the parts with the Treble Clef are in the KEY OF THE SPACE BELOW, the part with the base Clef is in the KEY OF THE THIRD LINE.

When the parts with the Treble Clef are in the KEY OF THE FIRST LINE, the part with the Base Clef is in the KEY OF THE THIRD SPACE.

When the parts with the Treble Clef are in the KEY OF THE FIRST SPACE, the part with the Base Clef is in the KEY OF THE FOURTH LINE.

When the parts with the Treble Clef are in the KEY OF THE SECOND LINE, the part with the Base Clef is in the KEY OF THE FIRST LINE.

When the parts with the Treble Clef are in the KEY OF THE SECOND SPACE, the part with the Base Clef is in the KEY OF THE FIRST SPACE.

When the parts with the Treble Clef are in the KEY OF THE THIRD LINE, the part with the Base Clef is in the KEY OF THE SECOND LINE.

SIGNATURES OF THE BASE PART.

When the Signature is NATURAL, the Base part is in the Key of the SECOND SPACE.

When the Signature is ONE SHARP, the Base part is in the KEY OF THE FIRST LINE.

When the Signature is TWO SHARPS, the Base part is in the KEY OF THE THIRD LINE.

When the Signature is THREE SHARPS, the Base part is in the KEY OF THE FIRST SPACE.

When the Signature is ONE FLAT, the Base part is in the KEY OF THE FOURTH LINE.

When the Signature is TWO FLATS, the Base part is in the Key of the SECOND LINE.

When the Signature is THREE FLATS, the Base part is in the KEY OF THE THIRD SPACE.

SIGNATURES OF MORE THAN THREE CHARACTERS.

When there are more than three characters in the signature, the signatures indicate the same keys as those which are indicated by three characters or less, and the difference between the number of characters and "seven," indicates the opposite signature which denotes the same key. That is:

FOUR SHARPS denotes the same key as THREE FLATS.

FIVE SHARPS denotes the same key as TWO FLATS.

SIX SHARPS denotes the same key as ONE FLAT.

FOUR FLATS denotes the same key as THREE SHARPS.

FIVE FLATS denotes the same key as TWO SHARPS.

SIX FLATS denotes the same key as ONE SHARP.

NOTE.—If the class have practiced the first forty-one tunes in the Tunes for Constant Repetition Practice, according to the directions, they are now practically familiar with the Seven Different Ways of Reading Music.

The teacher should now select tunes in all of the keys, taking those which have no printed characters in them which have not been explained in the foregoing chapters, and have them practiced, all four parts at once.

Perhaps it will help the students in reading the notes in the Base part, to notice that

When the signature is Natural, the Base part is in the Key of the Second Space, which is the Key the Treble part is in when the signature is Three Sharps or Four Flats.

When the signature is One Sharp, the Base part is in the Key of the First Line, which is the Key the Treble part is in when the signature is Three Flats or Four Sharps.

When the signature is Two Sharps, the Base part is in the Key of the Third Line, which is the Key the Treble part is in when the signature is Two Flats.

When the signature is Three Sharps, the Base part is in the Key of the First Space, which is the Key the Treble part is in when the signature is One Flat.

When the signature is One Flat, the Base part is in the Key of the Fourth Line, which is the Key the Treble part is in when the signature is Two Sharps.

When the Signature is Two Flats, the Base part is in the Key of the Second Line, which is the Key the Treble part is in when the signature is One Sharp.

When the signature is Three Flats, the Base part is in the Key of the Third Space, which is the Key the Treble part is in when the signature is Natural.

CHAPTER XXIII.

In easy strains of music, it is easy to *estimate* the length of the tones. In complicated movements it is not easy to *estimate* the length of the tones, and so methods are devised to measure them.

There are three different methods, viz.:

BEATING TIME.

COUNTING ALOUD.

COUNTING INAUDIBLY.

Beating time requires motions of the hand, *at exactly equal points of time*. Counting time requires counts, *at exactly equal points of time*. It is common to speak of tones as "so many beats long," or as "so many counts long."

Every measure in a tune contains the Value of *Two Quarter Notes*, or every measure in a tune contains the value of *Three Quarter Notes*, or, every measure in a tune contains the value of *Four Quarter Notes*.

When every measure in a tune contains the Value of Two Quarter notes, the tune is said to be written in **DOUBLE MEASURE**, or, in **DOUBLE TIME**.

When every measure in a tune contains the value of Three Quarter notes, the tune is said to be written in **TRIPLE MEASURE**, or, in **TRIPLE TIME**.

When every measure in a tune contains the value of Four Quarter notes, the tune is said to be written in **QUADRUPLE MEASURE**, or, in **QUADRUPLE TIME**.

Double Time requires two motions of the hand, or two counts. The first motion must be made **DOWN**, and the second, **UP**. To count Double Time, the words **ONE, TWO**, must be spoken at exactly equal points of time.

Triple Time requires three motions of the hand, or three counts. The first motion must be made **DOWN**, the second **LEFT**, (i. e., towards the left hand,) and the third, **UP**. To count Triple Time, the words **ONE, TWO, THREE**, must be spoken at exactly equal points of time.

Quadruple Time requires four motions of the hand, or four counts. The first motion must be made **DOWN**, the second, **LEFT**, the third, **RIGHT**, (i. e., towards the right hand,) and the fourth, **UP**. To count Quadruple Time, the words **ONE, TWO, THREE, FOUR**, must be spoken at exactly equal points of time.

Although it would be easy to tell what kind of measures a tune is written in without any such figures, it is customary to place the figure **2, 3, or 4**

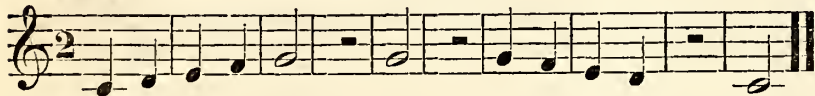
immediately after the clef, to indicate whether the tune is in Double, Triple, or Quadruple Time.

When singers tell which way the hand is moving, at the same time that they are making the motions in beating time, it is called DESCRIBING THE TIME. Thus, to beat and describe Double Time, they would have to say "Down," "Up," at the same time they were making the motions. To beat and describe Triple Time, they would have to say "Down," "Left," "Up," at the same time they were making the motions. To beat and describe Quadruple Time, they would have to say "Down," "Left," "Right," "Up," at the same time they were making the motions. When it is desired to beat and describe the time very slowly, the words "Downward Beat," "Hither Beat," "Thither Beat," "Upward Beat," can be used in describing the motions, instead of "Down," "Left," "Right," "Up."

EXERCISE.—Let the class practice the following exercises, and measure time in all three of the ways.

The following is a good way to do this. Let the class sing in Alternate Choirs, and let one choir describe or count aloud while the other choir is singing. When the class have made some proficiency in ability to measure time, let them do the same thing in Semi-Chorals. (For the meaning of Alternate Choirs and Semi-Chorus, see the study of the Musical Words of Command at the end of this book.)

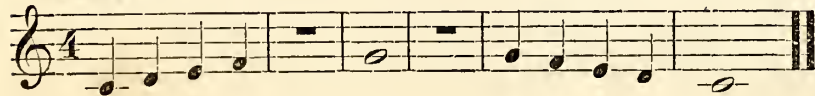
No. 1.



No. 2.



No. 3.



NOTE.—A good way to teach the Class to measure time perfectly, is to get them so they can make the motions perfectly, long before they get to this chapter, but without

letting them know what they are doing. This can be done by having them learn some appropriate tunes by rote, in Double, Triple, and Quadruple time. After they have got them learned so they can sing them with perfect ease, let them sing them at every session, and beat time. Have them merely make the motions while they sing, but without any idea of measuring notes, keeping their attention wholly on the one point, that the motions must be exactly equal. The result will be, that by the time they reach this chapter, they will already have acquired the ability to make the motions, and will only have to learn to measure the notes. This kind of beating time may be put in practice, even at the first session of the school.

CHAPTER XXIV.

A dot placed after a note causes the note to represent a tone one half longer than is represented by the same note without the dot. Thus, a half note represents a tone two beats long, so a Dotted Half Note represents a tone three beats long; a Quarter Note represents a tone one beat long, so a Dotted Quarter Note represents a tone a beat and a half long; and so on.

EXERCISE.—Let the class practice the following tunes, carefully making the tones represented by the Dotted Half Notes, three beats long, and the tones represented by the Dotted Quarter Notes, a beat and a half long.

No. 1.



O - ver the sea, o - ver the sea, Swell the sounds of sweet mel - o - dy.



Far from the shore, ply we the oar, Singing so mer - ri - ly.

No. 2.



Bird of the stormy wave! Bird of the free! Wide is thy

sweep, and thy course is yet free, Clearing the blue air and
brushing the foam, Air is thy field of sport, O - cean thy home.

CHAPTER XXV.

In reality there are but two kinds of time, viz., Double Time and Triple Time. Quadruple Measures are nothing more than two Double Measures made into one, and they might, with propriety, be called Compound Double Time. Quadruple measures make only half as many bars requisite in a tune as Double Measures, and Double Measures are not large enough to contain a note longer than a Half Note. Quadruple Measures are more convenient than Double Measures, and composers of tunes use them much more frequently than they do Double Measures.

There is a kind of time formed by making two Triple Measures into one, which might be called Compound Triple Time, but which is called Sextuple Time. It is not near so convenient as Triple time, so composers of tunes seldom use it.

Sextuple Time requires six motions of the hand, or six counts. The first motion must be made DOWN, (hand to fall half way down,) the second DOWN, (hand to fall the rest of the way down,) the third, LEFT, the fourth, RIGHT, the fifth, UP, (hand rises half way up,) the sixth UP, (hand rises the rest of the way up.)

EXERCISE.—Let the class practice the following exercise, and measure the time in all three of the methods.

EXERCISE.—Let the class now practice tunes No. 42, 43, 44, and 45, in the Tunes for Constant Repetition Practice, and measure the time in all three of the ways.

NOTE.—The Study of the Cultivation of the Voice teaches that a perfectly pure musical tone cannot be made by the human voice, unless all of the members of the body are held perfectly still. This being the case, it is, of course, of the utmost consequence that those who wish to be good singers should acquire the ability to measure time accurately, without making any motions. That is, that they should learn to measure time by "Counting Inaudibly." It is, therefore, recommended that tunes No. 42, 43, 44, and 45, be diligently practiced; (1st) beating the time; (2d) half the class singing, and the other half counting aloud; (3d) all singing and counting inaudibly.

Probably the real truth is, that those who cannot measure time correctly by counting inaudibly, cannot measure it correctly at all. Careful observation will convince any one that motions made in beating time, do not measure the time accurately, *unless the motions are carefully superintended by the mind.* The mind must correctly measure the time or the motion will not be correct. The mind can measure the time without any motion, but the motion cannot measure the time without the mind. Counting inaudibly is merely causing the mind to measure the time without any motion, and if it cannot measure it correctly without any motion, of course, it cannot measure it correctly with a motion. So it is doubtless true that those who cannot count time correctly inaudibly, cannot keep it correctly at all, and it is therefore very desirable that the class should acquire the ability to count time inaudibly. The teacher should inform the class, that, as he cannot look into their minds, he cannot tell whether they are measuring the time by counting inaudibly or not, but that it is of the utmost consequence they should acquire the ability. After the teacher has enforced this truth upon the students, of course, he has done all he can do towards imparting this ability to count inaudibly, for each student has got to acquire it himself. No one can do it for him.

Motions are not supposed to assist the time keeping ability of the one who makes them. It is the brain that must measure the time, not the hand. All that the hand can do is to indicate to whoever is looking at it, what measurement of time the brain is making, just as the hands of a clock indicate the measurement of time the wheels are making. The human hand can no more measure time accurately without the guidance of the brain, than a clock hand can measure time accurately without the guidance of the wheels. To impart the ability to measure time accurately, the teacher has got to require them to do something which will let the teacher know what measurement of time the brain is making, and so he requires the students to indicate this measurement which the brain is making by motions of the hand. A motion of the hand which the brain is not superintending is one of the worst faults a singer can commit, and students should be emphatically cautioned against it.

Among the "Great Errors" introduced into American singing by the old and ignorant American Singing Book writers, these senseless motions made in beating time are the worst, and the teacher should so instruct his class that they will never make a motion, unless they make it intentionally, and under the immediate superintendence of the mind.

Many of the old American singers act as if it was a fundamental law of music that they must not sing without wagging their hands, heads, feet, &c. The students should be "indoctrinated" in the fact that the fundamental law of singing is that they must never make a motion of any kind, when they are singing, if it is possible to avoid it. The rigidest rules of the study of the Cultivation of the Voice teach this. It is no uncommon thing to see these old-fashioned singers beating time even when singing the

simplest tunes (like Old Hundred, &c.). The class should be instructed that they must never beat time in singing any tune, if it is possible to sing it in correct time without.

The real truth is this: In the great majority of simple, popular tunes, the time will keep itself, and there is no necessity for even thinking about it, much less beating it. A good illustration is to compare the necessity for beating time in singing, with the necessity for spelling words in reading. It would be considered very silly for a minister, when he is reading a hymn from the pulpit, to spell such words as "off," "by," "within," "in," or any other word which any decent reader can easily pronounce without spelling. It is just as silly for one who is singing, to beat time when singing such tunes as Old Hundred, Greenville, or any other tune which any decent singer can easily sing without. It might do for a public speaker to stop and spell a word which is so hard to pronounce that he cannot pronounce it without spelling, but never otherwise. It may do for a singer to beat time in a passage which is so complicated that he cannot measure the time without beating it, but never otherwise.

So, while the class should practice measuring time, until they can measure it with clockwork accuracy, they should be taught never to make any motions while engaged in singing, if it is possible to keep the time correctly without making any motions.

CHAPTER XXVI.

It is possible to sing a tone *between* ONE and TWO, TWO and THREE, FOUR and FIVE, FIVE and SIX, and SIX and SEVEN, but *not* between THREE and FOUR, or between SEVEN and EIGHT. Those tones of the scale between which it is possible to sing other tones, are said to be a STEP distant from each other. Those tones between which it is not possible to sing other tones, are said to be a HALF STEP distant from each other. The tones which are between the tones of the scale are called INTERMEDIATE TONES. There is an Intermediate Tone between ONE and TWO, TWO and THREE, FOUR and FIVE, FIVE and SIX, and SIX and SEVEN, but none between THREE and FOUR, nor between SEVEN and EIGHT. (See illustration on page 31.)

Tones which are a Half Step distant from each other, are said to be as near together as it is possible to place two tones.

The Intermediate Tone between One and Two is called SHARP ONE.
The Intermediate Tone between Two and Three is called SHARP TWO.
The Intermediate Tone between Four and Five, is called SHARP FOUR.
The Intermediate Tone between Five and Six, is called SHARP FIVE.
The Intermediate Tone between Six and Seven, is called SHARP SIX.

Sharp One. Sharp Two. Sharp Four. Sharp Five. Sharp Six.



SHARP ONE is so called because it is represented by a note placed on the degree which represents ONE, with a sharp before it. The sharp indicates that the note does not represent ONE, but a tone which is a Half Step higher than ONE. The same in principle applies to the other Intermediate Tones.

Doe, Dee, Ray, Ree, Fah, Fee, Sol, See, Lah, Lee.



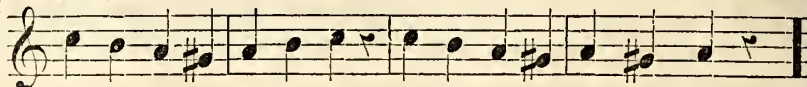
The syllables which are used for singing the Intermediate Tones, are formed by taking the first letter of the syllable which is used for singing the tone when it is not sharped, and adding "double e" to it, as in the above example.

Let the class practice the following exercise.

No. 1.



No. 2.



No. 3.



EXERCISE.—Practice tunes No. 46, 47, and 48 in the Tunes for Constant Repetition Practice.

CHAPTER XXVII.

Sharps affect all of the notes upon the degree of the staff upon which they are written, which come after them in the same measure. For example, in the second measure of the following exercise, the third note represents SHARP FOUR, although there is no sharp before it, because the sharp before the first note in the measure, makes all the notes on the first space in that measure represent SHARP FOUR.

EXERCISE.—Let the class practice the following exercise:—

Do, Mi, Sol, Sol, Fee, Sol, Fee, Sol, Fee, Fee, Fee, Fee, Sol, Mi, Do.

If the last note in a measure represents an intermediate tone, and the first note of the next measure is on the same degree of the staff, then the sharp affects all the notes on that degree of the staff in that measure also.

EXERCISE.—Let the class practice the following exercise:—

Fee, Fee, Fee.

Fee, Fee, Fee.

A character called a NATURAL (♮) counteracts the influence of the sharp; that is, it makes the note which comes after it, just what it would have been if there had been no sharp in the measure. The natural affects all the notes on the same degree of the staff, just as sharps do.

EXERCISE.—Let the class practice the following exercise:—

Do, Re, Mi, Fa, Sol, Fee, Sol, Fa, Mi, Do, Mi, Sol,

Fee, Sol, Sol, Fa, Mi, Sol, Fee, Sol, Mi, Re, Do.

CHAPTER XXVIII.

In a Repeat, if the dots are on the left-hand side of a double bar, as in the first exercise in Chapter XI., the Repeat means that the passage which goes *before* it, must be repeated. If the dots are placed *after* a double bar, as in the fifth measure of the following exercise, the Repeat means that the passage which comes *after* it, must be repeated. Or, rather, it means that there is another repeat further along in the tune which is placed upon the left-hand side of a double bar, which means that the singers must repeat back to the place where there is a Repeat, which is placed upon the right-hand side of a double bar. So the repeat at the end of the eighth measure, in the following exercise, means that the singers must repeat back to the Repeat at the beginning of the fifth measure.

The words "1st Time" and "2d Time," mean that the singers must first sing the passage marked "1st Time," and then when they repeat, omit the passage marked "1st Time," and sing the one marked "2d Time" in its place.

EXERCISE.—Let the class practice the following exercise:—

1st Time.

2d Time.

EXERCISE.—Practice tune No. 49 in the Tunes for Constant Repetition Practice.

CHAPTER XXIX.



Notes like the above are called SIXTEENTH NOTES. A Sixteenth Note represents a tone a quarter of a beat long. Or, in other words, four Sixteenth notes must be sung during the time occupied by one beat.

Let the class practice the following exercises:—



NOTE.—Sixteenth notes are not very often used in music, and perhaps the practice of the foregoing exercise will make the class sufficiently familiar with them. If more practice is desirable, Tune No. 50, in the Tunes for Constant Repetition Practice, can be practiced.

CHAPTER XXX.

A DOTTED EIGHTH NOTE is three-quarters of a beat long. By far the most common position in which a Dotted Eighth note is printed, is with a Sixteenth note after it, thus,—



In this position, the Dotted Eighth note and the Sixteenth note together, require one beat, but the Dotted Eighth note requires three quarters of the time occupied by the beat, and the Sixteenth note, one quarter.

EXERCISE.—Let the class practice the following exercise:—



EXERCISE.—Practice Tune No. 51 in the Tunes for Constant Repetition Practice.

CHAPTER XXXI.

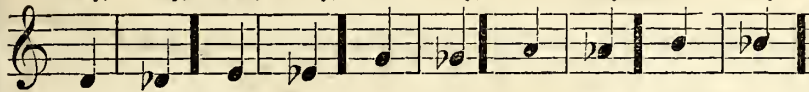
An Intermediate Tone is, of course, always between two tones of the scale. When it is represented by a note with a sharp before it, as explained in Chapter XXVI, the note is placed on the line or space which represents the lowest of the two tones, and the sharp indicates that the note represents a tone a half step higher than the tone which would be represented if the sharp was not there.

The Intermediate Tone is often represented by a note placed on the line or space which represents the highest of the two tones. When this is the case, a flat is placed before it to indicate that it is a half step lower than the tone which would be represented if the flat was not there.



In the above example, "Flat Two" represents the Intermediate Tone between One and Two, "Flat Three" between Two and Three, "Flat Five" between Four and Five, "Flat Six" between Five and Six, "Flat Seven" between Six and Seven. In other words, Flat Two represents the same tone as Sharp One, Flat Three represents the same tone as Sharp Two, Flat Five represents the same tone as Sharp Four, Flat Six represents the same tone as Sharp Five, and Flat Seven represents the same tone as Sharp Six.

Ray, Ray, Mee, May, Sol, Say, Lah, Lay, See, Say.



When Intermediate Tones are represented by flats, the syllables to sing them with, are formed by taking the "first letter" of the syllable which is used for singing the tone when it is not flat, and adding "ay" to it, as in the above example. The flat affects all the notes on the same degree of the staff, just as sharps do. A natural affects flats just as it does sharps.

EXERCISE.—Let the class practice the following exercises, taking care to sing the tones represented by flats correctly.

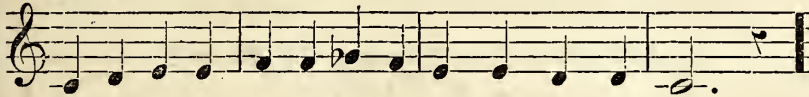
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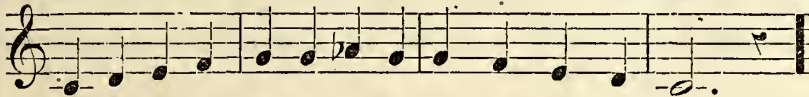
No. 2.



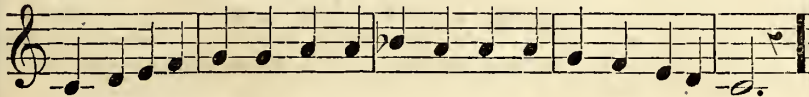
No. 3.



No. 4.



No. 5.



NOTE.—Flats do not often occur in simple music, and perhaps the foregoing exercises will answer for all of the practice which is needed. If not, practice Tune No. 52, in the Tunes for Constant Repetition Practice.

CHAPTER XXXII.

The lines and spaces are frequently named after the first seven letters of the alphabet, viz., A, B, C, D, E, F, G. When the Treble Clef is at the commencement, the Added Line below is called "C;" the Space Below "D," the First Line "E," &c. When the Base Clef is at the commencement, the Added Line Below is called "E," the Space Below "F," the First Line "G," &c. These are called the ALPHABETICAL Names of the Lines and Spaces.

The names which have been used in the foregoing chapters, are called the NUMERICAL Names of the Lines and Spaces.



Instrumental players always use the Alphabetical Names to the lines and spaces, and to the keys, instead of the Numerical Names. Instead of saying "Key of the Added Line Below," "Key of the Second Line," &c., an instrumental player would say "Key of C;" "Key of G," &c. They do this because the keys of instruments are always named after the first seven letters of the alphabet, and when an instrumental player sees a note on a line or space which is called A, B, &c., he knows it means that he must play the key on his instrument which is called A, B, &c. Instruments and voices are so frequently used together, that it is considered desirable that singers should also become familiar with the Alphabetical Names.

NOTE.—If the teacher deems it desirable that the class should become familiar with these alphabetical names, he should now require them to turn to a number of tunes, and tell what lines and spaces the notes are on in the Treble and Base parts, giving the Alphabetical names of the lines and spaces, until they are as familiar with these Alphabetical names as they are with the Numerical names.

CHAPTER XXXIII.

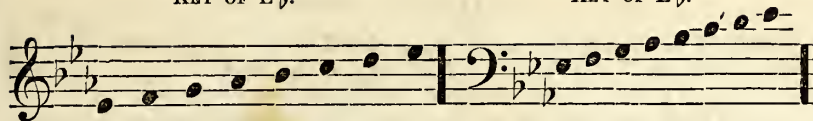
The lines and spaces in the Base part have different Alphabetical names from the lines and spaces in the Treble part. They are arranged in this way so that the same letter will give the Alphabetical name to both the parts which have the Treble Clef, and the parts which have the Base Clef. When the Numerical names of the keys are used, it is necessary to give different names to the keys of the Treble and Base parts. When the Alphabetical names of the keys are used, the same name will apply to all four parts. Thus, when the signature is natural, if the Numerical names of the keys are used, the Treble, Alto, and Tenor Parts are in the Key of the Added Line Below, while the Base part is in the Key of the Second Space, but when the Alphabetical names of the keys are used, the term "Key of C," will apply to all four parts, for C is the Alphabetical name of both the Added Line Below Treble Clef, and the Second Space Base Clef.

TABLE OF THE SIGNATURES.

Giving the Alphabetical names of the Key. The Numerical names are given in Chap. XVIII.

- When the Signature is NATURAL, the tune is in the KEY OF C.
- When the Signature is ONE SHARP, the tune is in the KEY OF G.
- When the Signature is TWO SHARPS, the tune is in the KEY OF D.
- When the Signature is THREE SHARPS, the tune is in the KEY OF A.
- When the Signature is ONE FLAT, the tune is in the KEY OF F.
- When the Signature is TWO FLATS, the tune is in the KEY OF B \flat .
- When the Signature is THREE FLATS, the tune is in the KEY OF E \flat .

KEY OF C.	KEY OF C.
	
Do, Re, Mi, Fa, Sol, La, Si, Do.	Do, Re, Mi, Fa, Sol, La, Si, Do.
KEY OF G.	KEY OF G.
	
Do, Re, Mi, Fa, Sol, La, Si, Do.	Do, Re, Mi, Fa, Sol, La, Si, Do.
KEY OF D.	KEY OF D.
	
Do, Re, Mi, Fa, Sol, La, Si, Do.	Do, Re, Mi, Fa, Sol, La, Si, Do.
KEY OF A.	KEY OF A.
	
Do, Re, Mi, Fa, Sol, La, Si, Do.	Do, Re, Mi, Fa, Sol, La, Si, Do.
KEY OF F.	KEY OF F.
	
Do, Re, Mi, Fa, Sol, La, Si, Do.	Do, Re, Mi, Fa, Sol, La, Si, Do.
KEY OF B \flat .	KEY OF B \flat .
	
Do, Re, Mi, Fa, Sol, La, Si, Do.	Do, Re, Mi, Fa, Sol, La, Si, Do.

KEY OF E \flat .KEY OF E \flat .

Do, Re, Mi, Fa, Sol, La, Si, Do.

Do, Re, Mi, Fa, Sol, La, Si, Do.

The sharps and flats in the signatures mean that the letters upon which they are placed must be played sharp or flat when the tune is played on an instrument. When the signature is one sharp, the sharp is always placed on the fifth line when the treble clef is at the commencement, and on the fourth line when the base clef is at the commencement. The alphabetical name of these lines is "F," and the sharp indicates to the player that he must play every "F" in the tune sharp. When there are two sharps in the signature, every "F" and "C" in the tune must be played sharp, because the sharps in the signature are upon the lines and spaces whose alphabetical names are "F" and "C," and so on. These sharps and flats in the signature do not have any effect upon reading the notes, except to indicate what key the tune is in. For example, when the signature is three sharps, and when it is four flats, a note on the second space (Treble Clef) means that ONE must be sung. Although these two signatures make a great difference to a player, they make none to a singer. When the signature is three sharps, the player must play every F, C and G, in the tune, sharp; and when it is four flats, he must play every B, E, A and D, in the tune, flat; but the singer sings the note on the second space, with the syllable "Do," the note on the third line with the syllable "Re," and so on, whether the signature is three sharps or four flats.

If, however, the line or space which means that one must be sung, is one which has a sharp or flat upon it in the signature, when the alphabetical name of the key is given, it is customary to add the word "sharp" or "flat" to the letter. For example, when the signature is two flats, the tune is in the Key of the Third Line (Treble Clef.) and Second Line (Base Clef.) The alphabetical names of these lines, is "B." As the signature denotes that every B in the tune must be played flat, two flats is said to be the signature of the Key of B FLAT. All other keys in which the key note is a letter which is flat or sharp in the signature, add the word "flat" or "sharp" to the alphabetical name, in the same manner.

In Chapter XXII. the statement was made that when more than three

characters are used in the signature, the Key, which is indicated, is the same as that which would be indicated by the opposite signature, with a number of characters equal to the difference between the number of characters in the signature and seven. That is, Four Flats indicates the same key as Three Sharps, because the difference between four and seven is three; Five Sharps indicates the same key as Two Flats, because the difference between five and seven is two, and so on. The following, therefore, will be a

COMPLETE TABLE OF SIGNATURES.

NATURAL denotes the Key of the Added Line Below, Treble Clef, and the Key of the Second Space, Base Clef. (KEY OF C.)

ONE SHARP and **SIX FLATS** denote the Key of the Second Line, Treble Clef, and the Key of the First Line, Base Clef. (KEY OF G.)

TWO SHARPS and **FIVE FLATS** denote the Key of the Space Below, Treble Clef, and the Key of the Third Line, Base Clef. (KEY OF D.)

THREE SHARPS and **FOUR FLATS** denote the Key of the Second Space, Treble Clef, and the Key of the First Space, Base Clef. (KEY OF A.)

ONE FLAT and **SIX SHARPS** denote the Key of the First Space, Treble Clef, and the Fourth Line, Base Clef. (KEY OF F.)

TWO FLATS and **FIVE SHARPS** denote the Key of the Third Line, Treble Clef, and the Second Line, Base Clef. (KEY OF B.)

THREE FLATS and **FOUR SHARPS** denote the Key of the First Line, Treble Clef, and the Third Space, Base Clef. (KEY OF E.)

NOTE.—If the teacher deems it desirable that the class should remember the Key which every signature denotes, they should now turn to a large number of tunes in different portions of the book, and tell the signature and key of each, continuing the practice until they can remember every key. About as good a way as any, however, is to merely have them tell the signature and key of every tune they practice, and allow the signatures and keys thus gradually to become impressed upon the memory. If the singers forget them, there is always a Table of Signatures in every singing book, from which they can refresh their memories.

CHAPTER XXXIV.

Instrumental players always read music by the letters, and so they are compelled to remember which letters are sharped and flatted in the signature; but as singers do not read by the letters, it is not necessary that they should remember which letters are affected by the signature.

There is only one place where it is necessary that singers should pay any regard to what letters are sharped or flatted in the signatures, and that is when this sharped or flatted letter is taken away by a Natural.

When a flat in the signature is taken away by a natural, the tone becomes sharp. For example, in Exercise No. 1, the signature says every B in the exercise must be flat; but this flat is taken away in the second measure by a natural, so that tone becomes SHARP FOUR.

When a sharp in the signature is taken away by a natural, the tone becomes flat. For example, in Exercise No. 2, the signature says every F and C in the exercise must be sharp; but the F sharp is taken away in the second measure, so that tone becomes FLAT THREE. The C sharp is taken away in the fourth measure, so that tone becomes FLAT SEVEN.

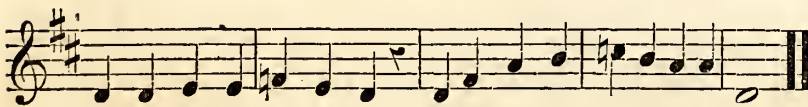
EXERCISE.—Let the class practice the following exercises:—

No. 1.



Do, Re, Mi, Fa, Sol, Fee, Sol, Sol, Fa, Mi, Re, Do.

No. 2.



Do, Do, Re, Re, May, Re, Do, Do, Mi, Sol, La, Say, La, Sol, Sol, Do.

Practice tunes No. 53 and 54 in the Tunes for Constant Repetition Practice.

CHAPTER XXXV.

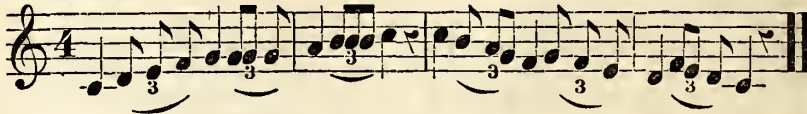
When three notes have a figure three placed over or under them, they are called TRIPLETS. A Triplet must be sung in the time of two of the same kind of notes as those which compose the Triplet. For example, if a Triplet is formed by eighth notes, it must be sung in the time of two eighth notes; if a triplet is composed of quarter notes, it must be sung in the time of two quarter notes, and so on. Although a Triplet always should have a figure three over or under it, printers sometimes omit the figure three, and merely group the three notes which form the Triplet together.

EXERCISE.—Let the class practice the following exercises:—

No. 1.



No. 2.



Practice tune No. 55 in the Tunes for Constant Repetition Practice.

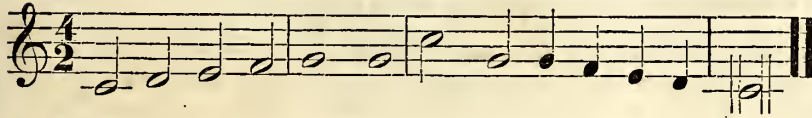
CHAPTER XXXVI.

In this book a quarter note is always one beat long, and is the standard by which all other notes are measured. In some singing books the same standard is not retained in every tune, but in some tunes a quarter note is one beat long; in some tunes a half note is one beat long; in some tunes an eighth note is one beat long, and so on. In those books which use different standards, two figures are placed at the commencement of each tune, the upper figure indicating the number of beats in each measure, and the lower figure indicating the note which is taken as the standard;—that is, the note which is one beat long. For example in Exercise No. 1, the four means that there are four beats in each measure, and the two means that a half note is

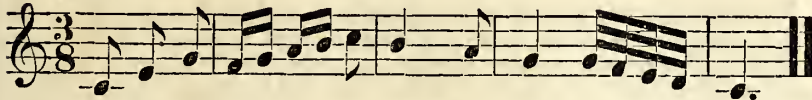
the standard by which the other notes must be measured. Therefore, in Exercise No. 1, each half note is one beat long, each whole note is two beats long, and each quarter note is a half a beat long. When a half note is used as the standard, characters called DOUBLE NOTES are often used. The last note in Exercise No. 1 is a double note, and it represents a tone four beats long. In Exercise No. 2, the upper figure denotes that there are three beats in each measure, and the lower figure means that an eighth note is the standard by which the other notes must be measured. Therefore, in Exercise No. 2, each eighth note is one beat long, each quarter note is two beats long, the dotted quarter note is three beats long, and each sixteenth note is a half a beat long. When an eighth note is used as the standard, characters called THIRTY-SECOND NOTES are often used. The last four notes, in the fourth measure of Exercise No. 2, are thirty-second notes, and all four of them must be sung in the time occupied by one beat.

EXERCISE.—Let the class sing Exercises No. 1, and No. 2.

No. 1.



No. 2.



Many tunes are written in which a triplet is the standard, that is, in which a triplet is one beat long. If a triplet is the standard in double measure, there will be the value of six eighth notes in each measure. If a triplet is the standard in Triple measure, there will be the value of nine eighth notes in each measure. If a triplet is the standard in quadruple measure, there will be the value of twelve eighth notes in each measure. In tunes where a triplet is the standard, the figure three which indicates a triplet, is never used, because all of the notes are either triplets or the value of triplets. In this kind of tunes it would be perfectly proper to say that a dotted quarter is one beat long, and that a dotted quarter note is the standard, instead of saying that a triplet is the standard. The remark is made at the commencement

of this chapter, that in this book, a quarter note is always one beat long. This is true, if in the kind of tunes under consideration, we call a triplet the standard. If we call a dotted quarter note the standard, this class of tunes will have to be considered as an exception.

EXERCISE.—Let the class sing the following exercise.

No. 3.



No. 4.



No. 5.



As a quarter note is the standard in every tune in this book, there is no necessity for using two figures at the commencement of tunes, and so only the figure is used which indicates the number of beats in each measure. There is no good way, however, to designate those tunes in which a triplet forms the standard, except to use two figures. In this class of tunes, the figures indicate the value of notes contained in each measure, and not the number of beats, or the standard. The figures at the commencement of Exercise No. 3, do not mean that there must be six beats in each measure, and that an eighth note is the standard, but they mean that the value of two triplets is contained in each measure. Exercise No. 3 is in double time, and the value of a triplet comes to each beat. Exercise No. 4 is in triple time, and Exercise No. 5 is in quadruple time, with the value of a triplet to each beat.

Practice tunes No. 56 and 57, in the Tunes for Constant Repetition Practice.

CHAPTER XXXVII.

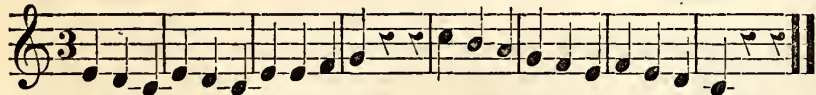
In some kinds of music, a good effect is produced by singing the tones in some parts of the measure with more emphasis than the tones in other parts of the measure. Those tones which are sung with this emphasis, are said to be ACCENTED, and those that are not sung with it UNACCENTED. In double measure the accent is on the first part of the measure. (That is, on the tone which comes to the first beat.) In triple measure the accent is on the first part of the measure. In quadruple measure the accent is on the first and third parts of the measure. (That is, on the tones which come to the first and third beats.) In sextuple measure, the accent is on the first and fourth parts of the measure. Those parts of measures which are not accented, are said to be unaccented.

EXERCISE.—Let the class sing the following exercises, and observe the accent. That is, let them sing the tones on the accented parts of the measure louder than they do the tones on the unaccented parts of the measure.

No. 1.



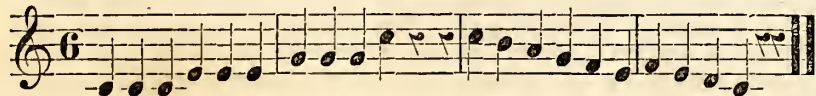
No. 2.



No. 3.



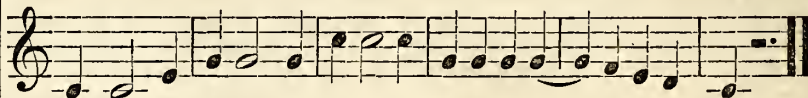
No. 4.



When a tone commences on an unaccented part of the measure, and is prolonged through an accented part of the measure, the note which repre-

sents it is called a SYNCOPATED NOTE. The tones which are represented by syncopated notes must always be accented. That is, they must be sung with greater emphasis than any other tone in the measure.

EXERCISE.—Let the class sing the following exercise, carefully emphasising the syncopated notes.



“Accent” is one of the “Musical Words of Command,” which are explained at the end of this book. Singers must not Observe the Accent, unless the leader gives the word of command, to “sing the piece and observe the accent,” in which case the notes on the accented parts of the measure must be sung louder than those on the unaccented parts. Syncopated notes, however, must always be sung emphatically, whether the leader gives any word of command with reference to the accent or not.

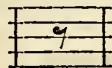
CHAPTER XXXVIII.

Music is frequently printed in a crowded and condensed form. When it is thus printed, it is not expected that it can be read as fluently, as when it is plainly printed, but it answers the purpose perfectly well, where a piece is practiced enough for the singers to become perfectly familiar with it. When singers have learned a piece thoroughly, they only need the notes as a sort of memorandum, like the skeleton notes of a speaker. For this purpose, crowded, abbreviated and condensed music answers very well, and occupies much less room than plainly printed music. Music is never printed in this condensed form, however, unless it is designed to be sung on what is called in the Study of Musical Words of Command (at the end of this book) the “Comparative Plan.” Music designed to be sung on the Positive Plan is always printed open and plain. In condensed music the alto is always printed on the same staff with treble, and the tenor on the same staff with the base. That is, the upper notes of the upper staff is the treble, the lower notes of the upper staff is the alto, the upper notes of the lower staff is the tenor, and the lower notes of the lower staff is the base.

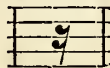


CHAPTER XXXIX.

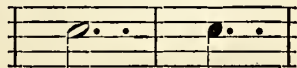
An Eighth Rest



A Sixteenth Rest.



Double Dotted Notes.



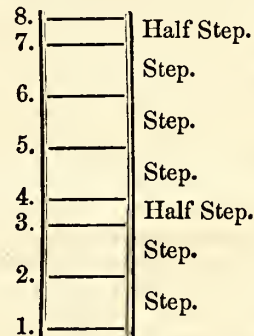
An EIGHTH REST denotes that a half a beat of time must be passed in silence. A SIXTEENTH REST denotes that a quarter of a beat of time must be passed in silence. When a note is DOUBLE DOTTED, the second dot adds one half the first dot to the length of the note. A Double dotted Half Note, therefore, lacks only an Eighth Note of being as long as a Whole Note; and a Double Dotted Quarter Note lacks only a Sixteenth Note of being as long a Half Note.

NOTE.—Tunes No. 58, 59, 60, and 61, in the Tunes for Constant Repetition Practice, contain somewhat complicated combinations of notes. They can be practiced until the class are familiar with such complicated combinations, if desired, but perhaps a better way for singers to become familiar with the unusual and complex combinations of notes which sometimes occur in music, is merely to learn each of such combinations when they come across it in their ordinary practice.

CONCLUSION.

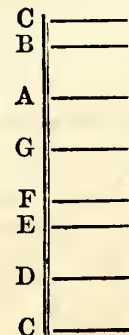
The Art of Reading Music is often called the study of the ELEMENTARY PRINCIPLES of Music. The foregoing chapters contain all of this study which it is necessary for singers to know. Organists, composers, and students in some other branches of music, are obliged to learn some other things which belong to the Elementary Principles; but *Singers* have no practical use for any other knowledge than that imparted in the instructions of the foregoing chapters. In American Singing Books, it has been customary to introduce

the following subjects among those explained in the Elementary Principles, and they are mentioned here on that account; but it is not at all necessary that those who are learning to sing, should give them any attention, and it is not possible to understand them clearly, without studying the study called Thorough Base, and after learning that, studying the study called Harmony.



The preceding representation of a Ladder, represents the distances the tones of the scale must be from each other, as explained in Chapter XXVI.

Ever since the kind of musical instruments which are in use at the present day have been made, musical instrument makers have placed the two half steps which are in the series of distances which form the scale, between E and F, and between B and C.



They commenced doing this centuries ago, and it is not now known why they did it. The result is, that the key of C is the only key in which the distances which form the scale come right without the use of flats and sharps. The key of C is, on this account, the first key which learners become familiar with, not because it is any easier or more natural than the other keys, for the keys are exactly alike in this respect, but because it is the only key that learners can practice in, without first learning about the sharps and flats.

The scale can commence on any other letter, as well as on C, but with whatever letter it commences, the tones *must* be in the order of *step, step, half step, step, step, step, half step*. When the scale commences on C, the tones come at these distances of themselves, without using sharps or flats. When the scale commences on D, f and c must be made sharp, or the steps and half steps will not come in the right order, so the signature of the key of D has to be two sharps. So with all of the other keys. The reason why there are sharps and flats in the signatures is, because the steps and half steps in the scale would not come in their proper order, if the letters upon which the sharps and flats in the signature are placed, were not made sharp or flat. As has been already remarked, singers do not have to pay any attention to the sharps and flats in the signature, but players are always obliged to play those letters sharp or flat.

The Scale is almost always called simply, **THE SCALE**. Sometimes, however, it is called by one of the following names.

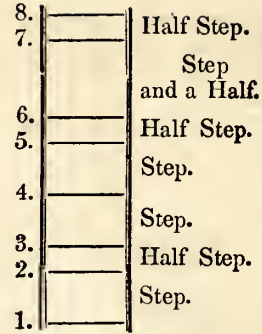
THE NATURAL SCALE.

THE DIATONIC SCALE.

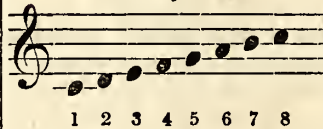
THE MAJOR SCALE.

Either of these names denotes the series of eight tones which are arranged in the order of *step, step, half step, step, step, step, half step*.

A series of Eight Tones, so arranged, that the second tone is a step above the first, the third tone a half step above the second, the fourth tone a step above the third, the fifth tone a step above the fourth, the sixth tone a half step above the fifth, the seventh tone a step and a half above the sixth, and the eighth tone a half step above the seventh, is called the **MINOR SCALE**. Tunes made by placing tones at distances from each other, like the distances in the Minor Scale, produce a mournful effect.



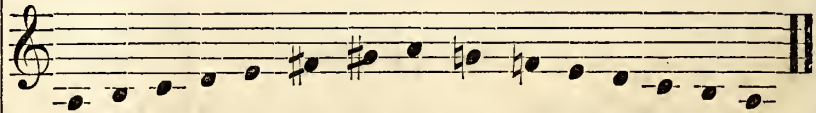
The Major Scale.



The Minor Scale.



The distance from the sixth to the seventh tone of the minor scale is a step and a half. It was formerly considered very difficult for singers to sing two tones so far apart, although modern singers do not experience the least difficulty in doing it. Old writers, however, thought it was so hard, that they attempted to assist singers over this difficulty, by writing the minor scale, as in the following example.



In this way they got rid of this "step and a half," but they destroyed the mournful character of the music, for in those parts of the scale where they made the alteration, the music does not sound mournful, so at the present day no good authors ever use the minor scale in any other form than that in which the steps and half steps are in the order represented in the foregoing illustration of a Ladder.

No distances can be used in music except those which are contained in the scale. If any other distances were used, the music would be unnatural and unpleasant. All varieties of music are formed from the distances contained in the Major Scale, except sad and mournful music. To form sad and mournful music, the tune must be formed by distances contained in the Minor Scale.



A sharp, flat or natural, which is placed before a note, is called an ACCIDENTAL, to distinguish it from sharps and flats in the signature. In the study called Harmony, a subject is explained which is called "Modulation." Modulation teaches that whenever an accidental is written it changes the key. A person who understands modulation would know that the second and third measures of the foregoing example are in the key of G, for the accidental changes the key from the key of C to the key of G. If a person who understands modulation was to sing the foregoing example, he would use these syllables, viz.: Do, Mi, Sol, Sol, | Do, Si, Do, Re, | Do, Si, Do, Re, | Sol, Fa, Mi, Re, | Do. That is, in the first, fourth and fifth measures, he would use the syllables of the key of C, but in the second and third measures he would use the syllables of the key of G, because he would know that the accidental makes the second and third measures in the key of G.

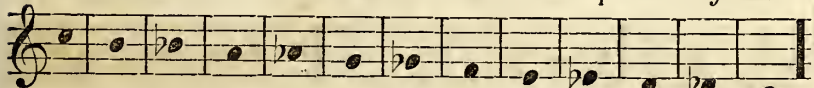
A series of tones which embraces all the tones of the scale, and all the intermediate tones, is called the CHROMATIC SCALE.

THE CHROMATIC SCALE, with the intermediate tones represented by Sharps.



One, sharp one, two, sharp two, three, four, sharp four, five, sharp five, six, sharp six, seven, eight.
Do. Dee. Ray. Res. Mee. Fah. Fee. Sol. See. Lah. Lee. See. Do.

THE CHROMATIC SCALE with the intermediate tones represented by Flats.



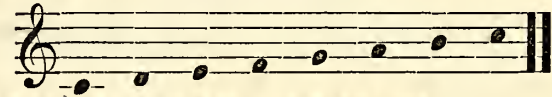
Eight, seven, flat seven, six, flat six, five, flat five, four, three, flat three, two, flat two, one.
Do. See. Say. Lah. Lay. Sol. Say. Fah. Mee. May. Ray. Ray. Do.

When the Scale is spoken of in connection with the Minor Scale, it is usually called the Major Scale. When it is spoken of in connection with the Chromatic Scale, it is usually called the Diatonic Scale, or the Natural Scale.

THE DIATONIC SCALE.



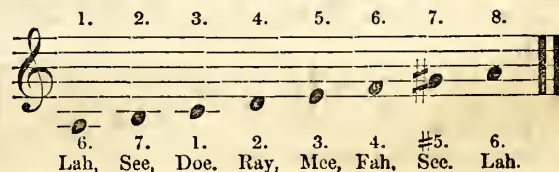
THE NATURAL SCALE.



One who understands modulation, never has to use a syllable which belongs to an Intermediate tone. To him there is no such thing as an Intermediate Tone, for the accidental which indicates an Intermediate Tone to one who does not understand modulation, indicates a change of key to one who does. As no one can understand modulation without thoroughly studying Thorough Base and Harmony, the Chromatic Scale was devised to enable singers to sing correctly, without obliging them to learn Thorough Base and Harmony; for by calling the tones represented by accidentals, "Intermediate Tones," although these are fictitious names, they can sing the tones as correctly as they could if they understood modulation, and could give the real names of the tones in the keys to which the accidental changes them.

The device of the Chromatic Scale, also, enables singers to sing the tones of the Minor Scale correctly, without the necessity of understanding the nature and philosophy of the Minor Scale, which no one can understand satisfactorily, without studying Thorough Base and Harmony.

THE MINOR SCALE.



In the foregoing example, the real names of the tones are indicated by the figures above the staff. The real names of the tones of the minor scale are the same as the names of the tones of the Major Scale. That is, the real names of the lowest tone of the Minor Scale is ONE, and of the others, TWO, THREE, FOUR, FIVE, SIX, SEVEN, and EIGHT. But it is the universal custom of singers to give fictitious names to the tones of the Minor Scale, and call the lowest tone Six, the next SEVEN, the next ONE, the next TWO, the next THREE, the next FOUR, the next SHARP FIVE, and the next SIX, as represented by the figures under the staff, in the foregoing example. It will be seen that these fictitious names of the tones of the Minor Scale, call the tones by the names they would have if they were the tones of the Major Scale; and as if SEVEN in the Minor Scale was SHARP FIVE of the Chromatic Scale. The syllables used in singing the Minor Scale, also, are the same that would be used, if the tones of the Minor Scale were tones of the Major Scale. The result of all this, is, that it enables the singers to sing the tones of the Minor Scale correctly, without knowing anything about its construction. It is not necessary, therefore, that a singer should even know that there is such a thing as a Minor Scale.

TUNES FOR CONSTANT REPETITION PRACTICE.


The practical ability to sing can only be acquired in the same way as the practical ability to knit, or the practical ability to do any thing with readiness and ease. First, the learner must clearly understand *how* the thing ought to be done. After that, he must keep doing it over and over again, until the ability to do it with ease and readiness is acquired. The following tunes contain things which the learner must acquire the ability to do with ease, before he can be a good reader of music, and they must be practiced over and over again (with the Italian syllables) at the different sessions of the school, until the class can sing them with perfect ease and fluency.

No. 1. FINE. D.C.




Haste thee, win - ter, haste a - way, Far too long has been thy stay, Far too long thy winds have roar'd, Snows have beat and rains have poured

No. 2.



Bounding bil-lows cease your motion, Bear me not so swiftly o'er, Cease thy roaring, foaming o - cean, Cease thy roaring, foaming o - cean, I will tempt thy rage no more.

No. 3.

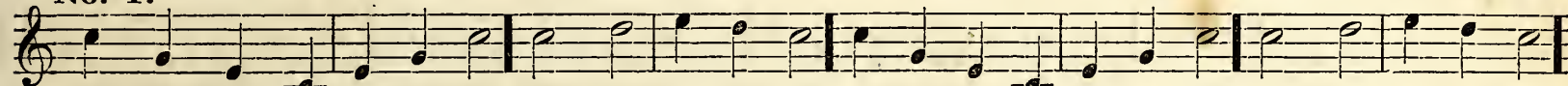


Bright-eyed, laughing, joy - ous May, Na - ture's bri - dal hol - i - day! Come a - gain to glad our sight, With thy blossoms red and white, Blossoms that with perfume rare.

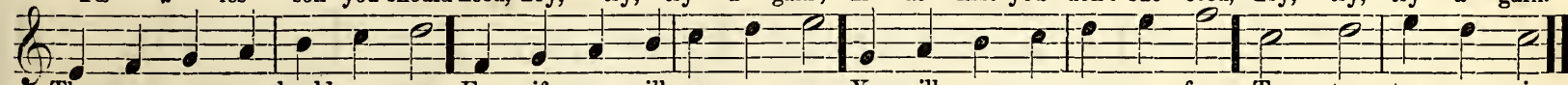


Make sweet incense in the air, Such as in the sunshine clear, Come not oft - en in the year. Bright-eyed, laughing, joyous May, Come again, sweet hol-i - day.

No. 4.



'Tis a les - son you should heed, Try, try, try a - gain; If at first you don't suc - ceed, Try, try, try a - gain.

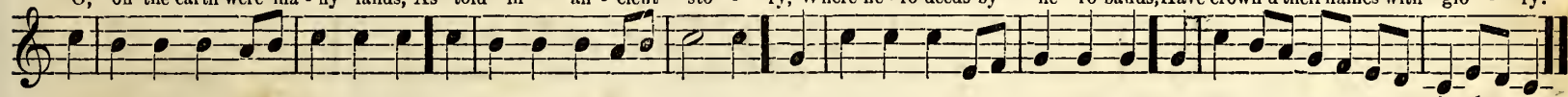


Then your courage should ap - pear, For if you will per - se - vere, You will conquer, nev - er fear, Try, try, try a - gain.

No. 5.

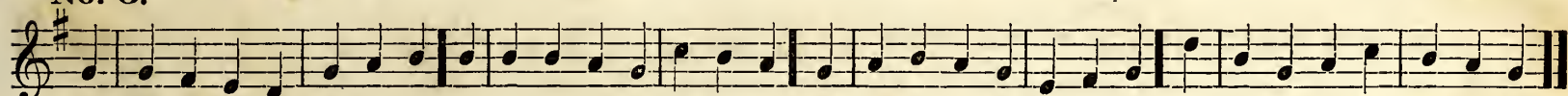


O, on the earth were ma - ny lands, As told in an - cient sto - ry, Where he - ro deeds by he - ro bands, Have crown'd their names with glo - ry.



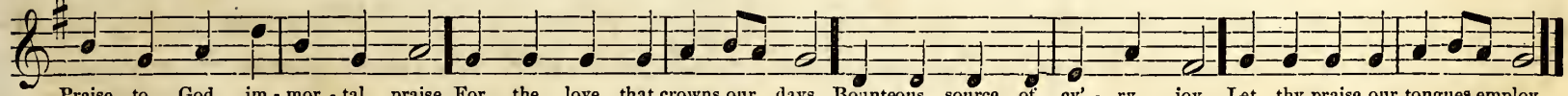
And on the earth are ma - ny lands, But crush'd beneath op - pression, Yet wait - ing for the fear - ful hour, When ends the King's trans - gress - ion.

No. 6.



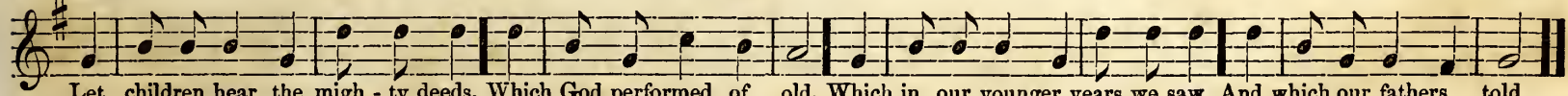
Be thou, O God, ex - alt - ed high, And as thy glo - ry fills the sky, So let it be on earth displayed, Till thou art here as there o - beyed.

No. 7.



Praise to God, im - mor - tal praise, For the love that crowns our days, Bounteous source of ev' - ry joy, Let thy praise our tongues employ.

No. 8.



Let children hear the migh - ty deeds, Which God performed of old, Which in our younger years we saw, And which our fathers told.

36 Tunes for Constant Repetition Practice.

No. 9.

Ye Christian heralds, go, proclaim Sal-va-tion in Immanuel's name, To distant lands the tid-ings bear, And plant the rose of Shar-on there.

No. 10.

O-ver the sum-mer sea, With light hearts gay and free, Joined by glad min-strel-sy, Gai-ly we're roam-ing;

Swift flows the rip-pling tide, Light-ly the zephyrs glide, Round us on ev'-ry side, Bright crests do foam.

No. 11.

How blithe-ly the ech-oes O'er Gol-do's blue sea, In-clin-ing on breez-es, Are waft-ed to me.

How glis-ten the moun-tains With gems on their brow, Re-flect-ing the west in Its beau-ti-ful glow.

No. 12.

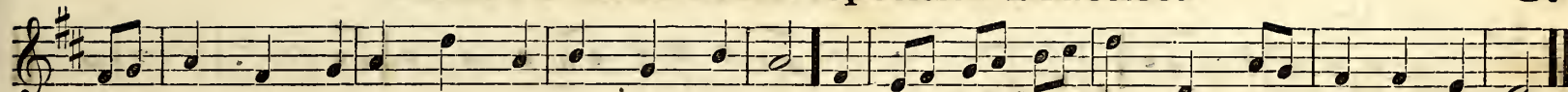
An-oth-er six day's work is done, An-oth-er Sabbath is be-gun, Return, my soul, en-joythy rest, Improve the day thy God hath blest.

No. 13.

With joy we med-i-tate the grace, Of our High Priest a-bove, His heart is made of ten-der-ness, His bow-els melt with love.

No. 14.

Flow gen-tly, sweet Af-ton, A-mong thy green braes, Flow gen-tly, I'll sing thee a song in thy praise.

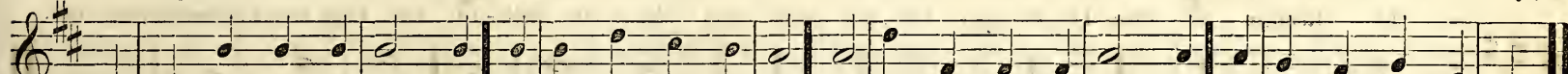


My Ma - ry's a - sleep by thy mur - mur - ing stream, Flow - gent - ly, sweet Af - 'on, dis - turb not her dream.

No. 15.



The night was dark and fear - ful, The blast swept wail - ing by, A watch - er pale and tear - ful Looked forth with an - xious eye,



How wist - ful - ly she gaz - eth, No gleam of morn is there, Her eyes to heav'n she rais - eth, In ag - o - ny of prayer.

No. 16.




Thund' - ring down you cliffs a - far, Lo! the Al - pine snows! Moun - tain peak, and val - ley far, Once in deep re - pose.

No. 17.




A - way with mel - an - cho - ly, Nor dolc - ful changes ring, On life and hu - man fol - ly, But mer - ri - ly, mer - ri - ly sing;

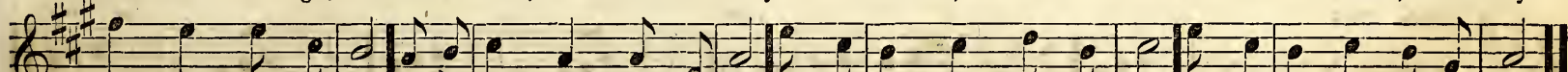


Come on, ye ro - sy hours, Gay smil - ing moments bring, We'll strew the way with flow - ers, And mer - ri - ly, mer - ri - ly sing.

No. 18.

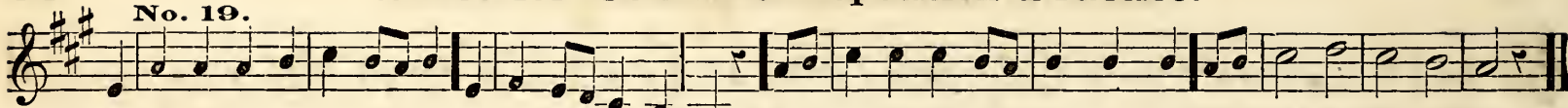


Rock of a - ges, elef - t for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy



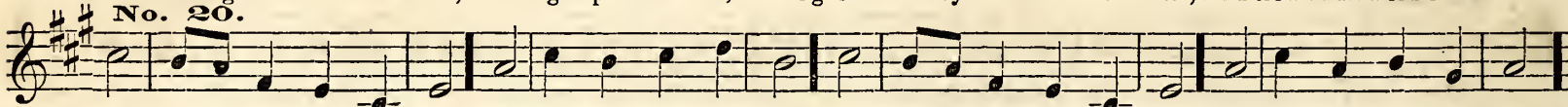
side a heal - ing flood, Be of sin the per - fect cure, Save from sin and make me pure, Save from sin and make me pure.

No. 19.

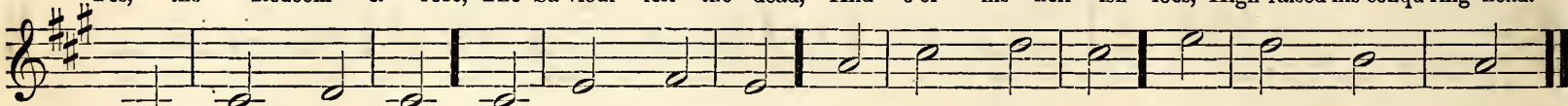


All hail the great Immanuel's name, Let an - gels prostrate fall; Bring forth the roy - al di - a - dem, And crown him Lord of all.

No. 20.

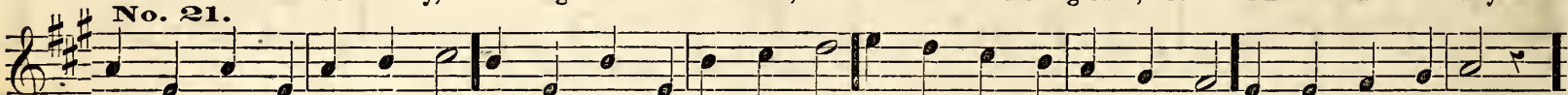


Yes, the Redeem - er rose, The Sa - viour left the dead, And o'er his hell - ish foes, High raised his conqu'ring head.

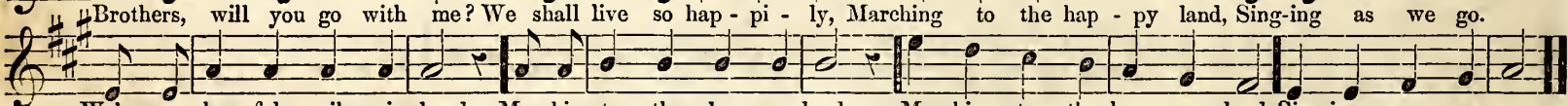


In wild dis - may, The guards a - round, Fall to the ground, And sink a - - way.

No. 21.

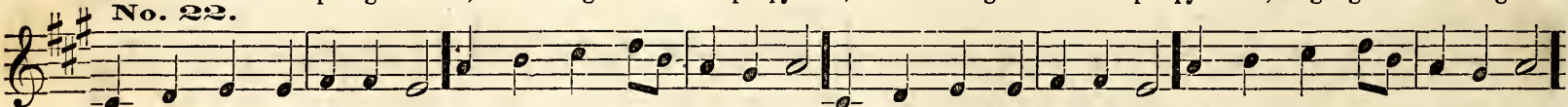


Brothers, will you go with me? We shall live so hap - pi - ly, Marching to the hap - py land, Sing - ing as we go.

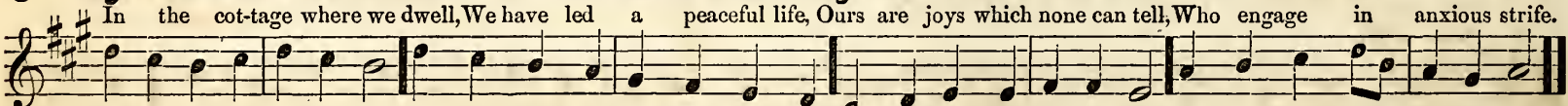


We're a cheer - ful pil - grim band, Marching to the hap - py land, Marching to the hap - py land, Sing - ing as we go.

No. 22.

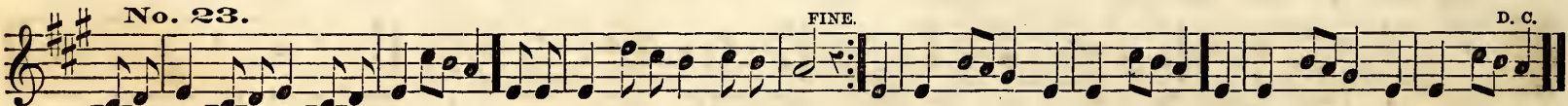


In the cot - tage where we dwell, We have led a peaceful life, Ours are joys which none can tell, Who engage in anxious strife.



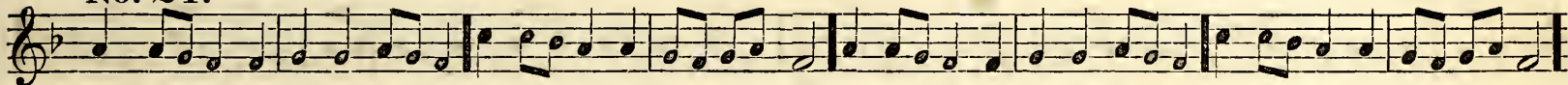
Tho' but low - ly be our state, Yet con - tent - ed with our lot, We en - vy not the proud and great, Hap - py in our humble cot.

No. 23.

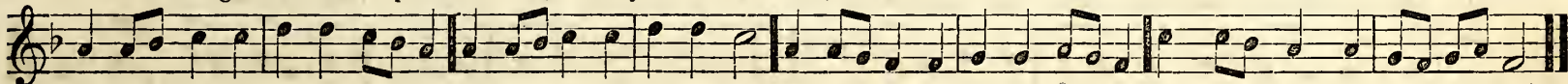


Come arouse thee, arouse thee, my brave Swiss boy, Take thy pail and to labor a - way. The sun is up, the hills are bright, The waves are dancing in the light.

No. 24.

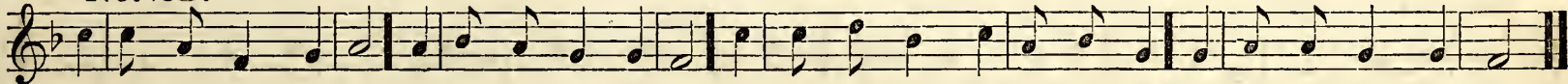


Glorious things of thee are spoken, Zi - on, ci - ty of our God, He whose word cannot be broken, Form'd thee for his own a - bode.



On the Rock of Ages founded, What can shake her sure repose? With sal - vation's walls surrounded, Thou may'st smile at all thy foes.

No. 25.



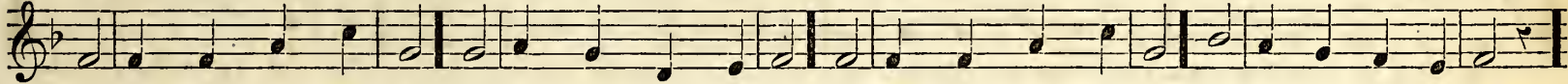
Ex - alt the Lord our God, And worship at his feet, His na - ture is all ho - li - ness, And mer - cy is his seat.

No. 26.

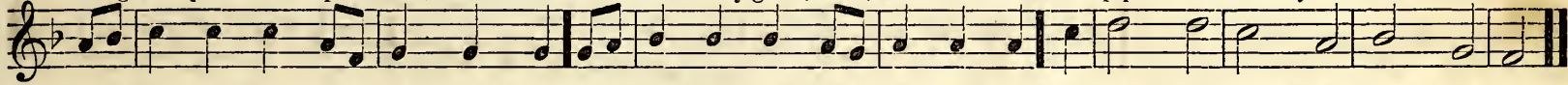


Hark! hark! the gospel trumpet sounds, Thro' earth and heav'n the echo bounds, Pardon and peace by Je - sus' blood, Sinners are rec - onciled to God, By grace di - vine.

No. 27.



The gos - pel trum - pet hear, The news of heav - enly grace, And, saved from earth ap - pear Be - fore your Saviour's face.



The year of ju - bi - lee is come, Re - turn ye ran - somed sin - ners home, Return ye ran - somed sin - ners home.

No. 28.



Who trust - eth and who hop - eth, No earth - ly ill may fear, As stead - fast stars a - bove us,



As stead - fast stars a - bove us, Above the clouds for - ev - er, Shine ev - er still and clear.

No. 29.

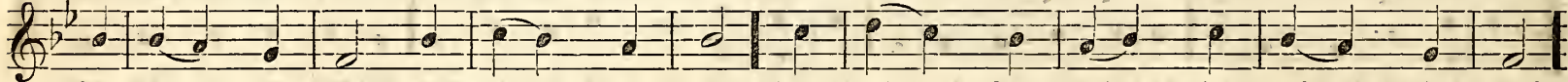


What fai - ry like mu - sic steals o - ver the sea, En - trancing the sens - es with charmed mel - o - dy.



'Tis the voice of the mer - maid floats o - ver the main, As she mingles her voice with the gon - do - lier's strain.

No. 30.

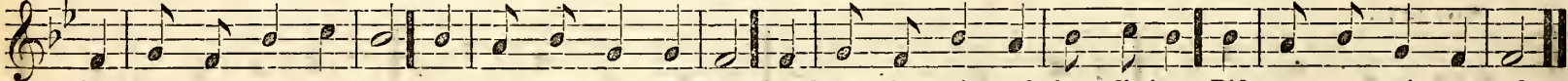


Who shall as - cend the ho - ly hill; Great God, which all thy glo - ries fill?



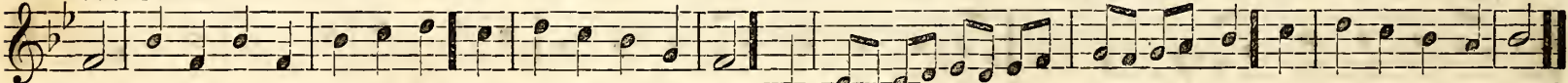
Who, in thy tem - ple's hal - lowed dome, Se - cures his ev - er - last - ing home.

No. 31.



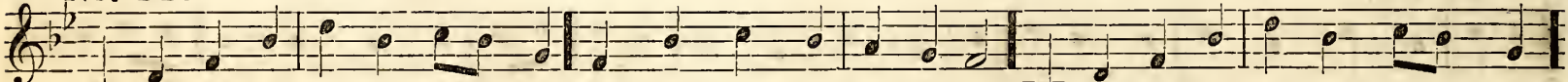
Your harps, ye trembling saints, Down from the willows take, Loud to the praise of love di - vine, Bid eve - ry string a - wake.

No. 32.

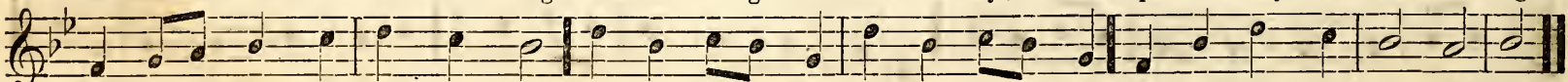


Who make the Lord of hosts their tower, Shall like Mount Zion be; Im - mov - a - ble by mor - tal powers, Built in e - tern - i - ty.

No. 33.



Christian! see the o - rient morn - ing Breaks a - long the heathen sky; Lo th'expect - ed day is dawn - ing,



Glo - rious day - spring from on high. Hal - le - lu - jah! Hal - le - lu - jah! Hail the day - spring from on high.

No. 34.

FINE.

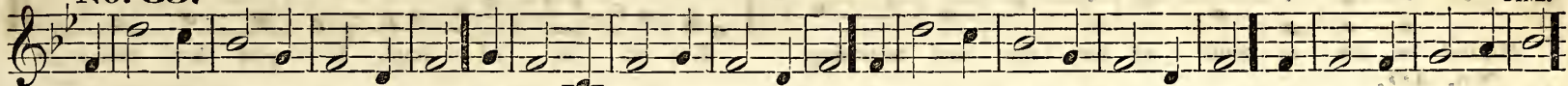
D.C.



Joy is sounding, lightly bounding, Thro' the free air far and near; Mild and clear the fair blue heaven, Spreads above the painted field.

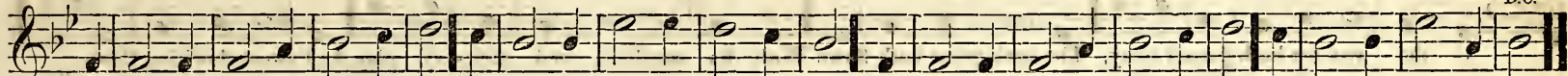
No. 35.

FINE.



O come a - way from bu - sy care, From la - bor now a - while forbear, A - way to fields and gardens rare, The homes of those we love.

D.C.

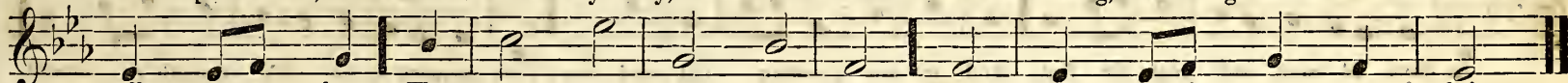


Or shall we seek the mountain land, Or on the lake's green margin stand, Or shall we thro' the for - est grand, With steps de - lighted rove.

No. 36.

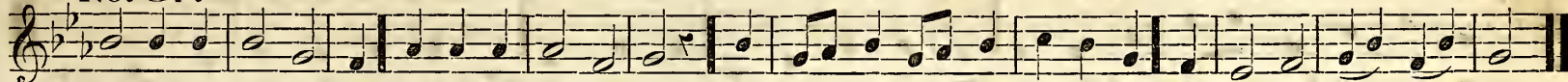


O speed thee, Chris - tian, on thy way, And to thine ar - mor cling, With gird - ed loins the



call o - bey, That grace and mer - cy bring, That grace and mer - cy bring.

No. 37.

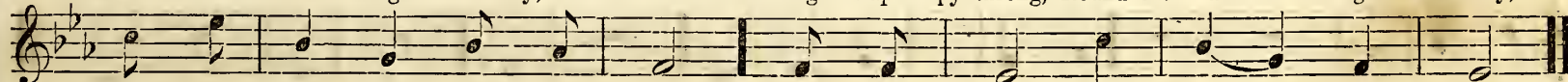


How gen - tle God's commands, How kind his precepts are; Come, cast your bur - dens on the Lord, And trust his con - stant care.

No. 38.

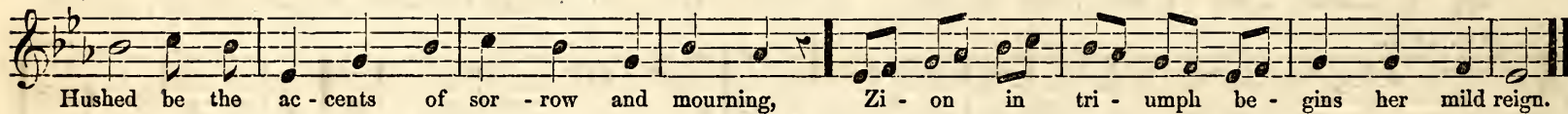
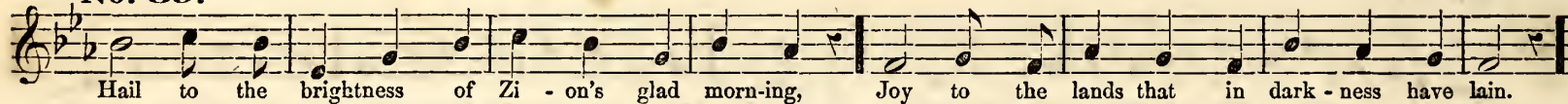


Who are these in bright ar - ray, This ex - ult - ing hap - py throng, Round the al - tar night and day,

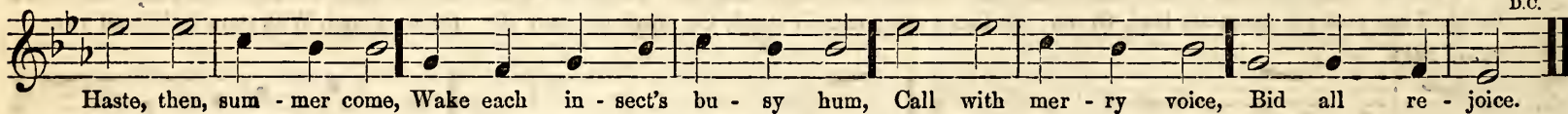


Hymn - ing one tri - umph - ant song, Hymn - ing one tri - umph - ant song.

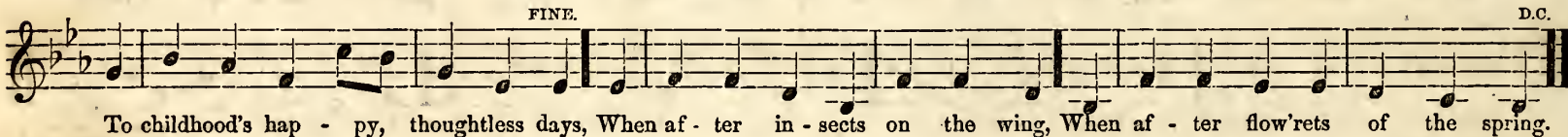
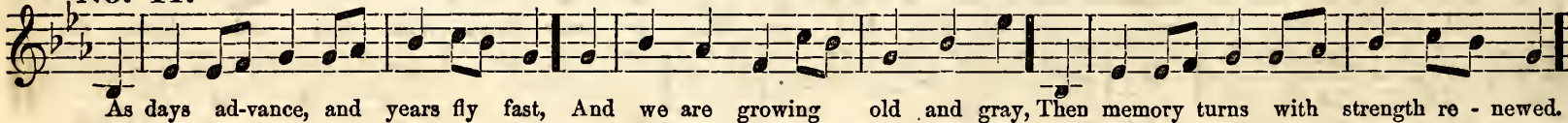
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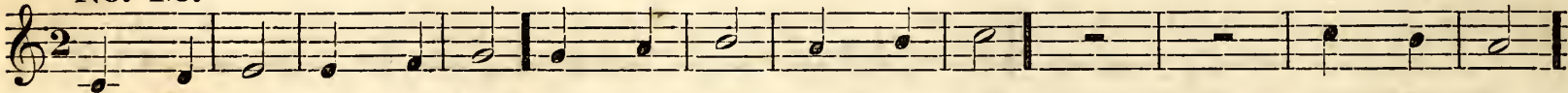
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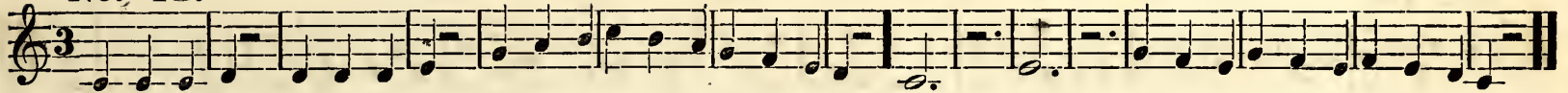
No. 41.



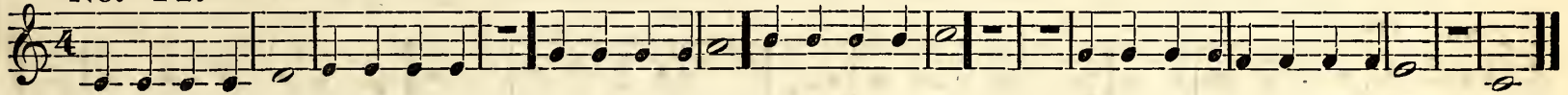
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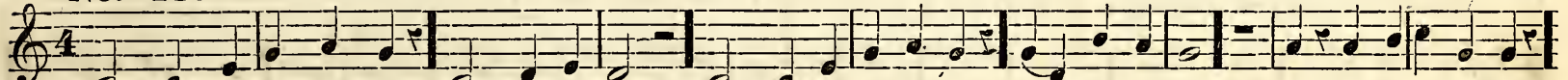
No. 43.



No. 44.



No. 45.



O - ver the mountain wave, See where they come, Storm-cloud and wintry wind Welcome them home, Yet, where the sounding gale,
Howls to the sea, There their song Peals along, Deep-toned and free, Pil-grims and wanderers, Hith-er we come, Where the free Dare to be, This is our home.

No. 46.



Mer-ry Christmas now is here, Gay-est time of all the year, Riv - ers fro - zen hard and smooth, Snow-flakes fill-ing air a - bove.
Skat-ing, slid - ing, dancing, riding, Playing, laughing, ringing, singing, Loudest song and merry lay, Thro' our joy - ous hol - i - day.
Every girl join in the song, Every boy the tone prolong, Let sweet music loud and clear, Fall up - on the listening ear.

No. 47.



FINE.

D. C.

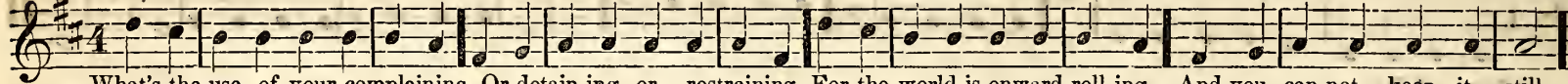
Float, Flag of Fame, float over land and o-ccean, Wave everywhere a signal for the free. Cheer with thy radiance, all who lonely wan-der. Aliens from home, a-far up-on the sea.

No. 48.



O! see the snowy wreaths, they lie, Here on the hills, here in the vales, The breeze nor'west it clears the sky, Gai - ly we'll go, Gai - ly we'll go.

No. 49.



What's the use of your complaining, Or detain-ing, or restrain-ing, For the world is onward roll-ing, And you can-not keep it still.



'Tis an age of progress, 'Tis an age of progress, 'Tis an age of progress, and you can - not keep us still, Can't keep us still.

No. 50.



Sound, sound the tambourine, Welcome now the Gipse-y star, Strike, strike the man - do - line, and light gui-tar; Now the moon is beam - ing bright, The

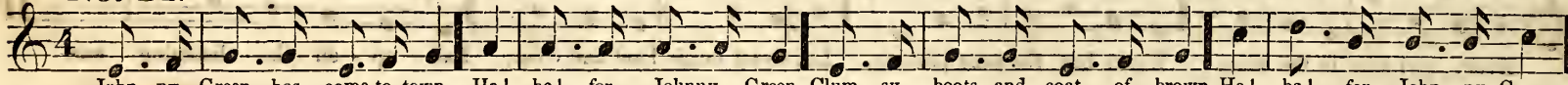


Gip - seys dance, The Gip - seys dance, 'Neath the moonbeam's glitter - ing ray, Now their figures glance, Ah,..... see, see, they trip a - long,



O'er the green, O'er the green, List, list, the cheer - ful song, The merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry tamborine.

No. 51.



John - ny Green has come to town, Ha! ha! for Johnuy Green, Clum - sy boots and coat of brown, Ha! ha! for John - ny Green.



Dodg-ing in a zig - zag line, Dodg - ing crowds of la - dies fine, Strangest fig - ure e - ver seen, Ha! Ha! for John - ny Green.

No. 52.

When the birds have vanished all, And the leaves in showers fall, And the drifting clouds do fly, O'er November's troubled sky.

Then with cheerful hearts we raise, To our Father songs of praise, Then with cheerful hearts we raise, To our Father songs of praise.

No. 53.

O si - lent stars of beauty, That gem the radiant night, The watcher's heart in - spir - ing, With visions of de - light,

What mighty power sustains you, While circling thro' the skies? Who lights the con - stel - la - tions? Who bids the sun a - rise?

No. 54.

Put not thy trust in princes, Stay not up - on the great, A nation's strength is weakness, Strong will must yield to fate.

No. 55.

Wake the loud ringing chorus, Hail we our fes - tive day! Let the glad hours be - fore us, Hap - pi - ly pass a - way.

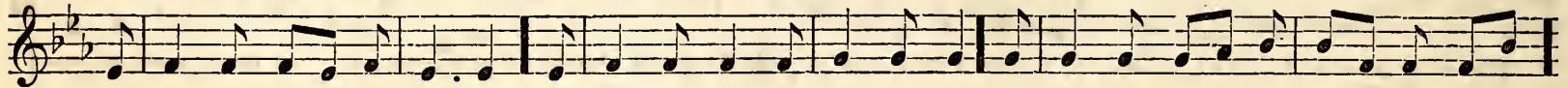
For though sad be our parting, We tear - ful - ly bid a - dieu; Pleasant mem'ries en - dear - ing,

Oft shall this scene re - new, And kind thoughts we will cher - ish, Ev - er to friendship true.

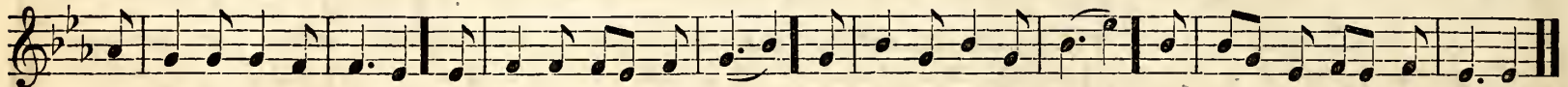
No. 56.



The rose that all are praising, Is not the rose for me, Too ma - ny eyes are gaz - ing



Up - on the cost - ly tree; But there's a rose in yon - der glen, That shuns the gaze of oth - er men,



For me its blossoms raising, Oh, that's the rose for me, Oh! that's the rose for me, Oh! that's the rose for me.

No. 57.



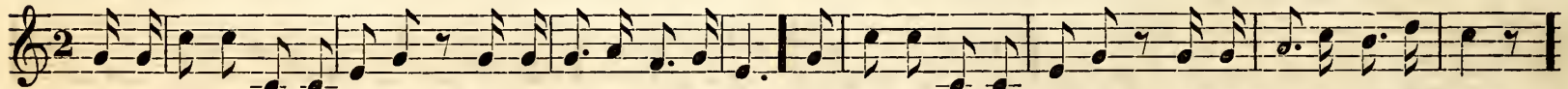
Beautiful Zi - on, built a - bove, Beautiful ci - ty that I love, Beautiful gates of pearly white, Beautiful temple, God its light.

No. 58.



Near the lake where drooped the willow, Long time a - go, Where the rock threw back the billow, Brighter than snow.

No. 59.



Did you e'er see such a medley, As occurs among the great, The great and lit-tle people who as - pire to rule the state.



Now they sol-emu-ly assure you, truth is white, now truth is black. They are now for rushing forward, and now for turning back.

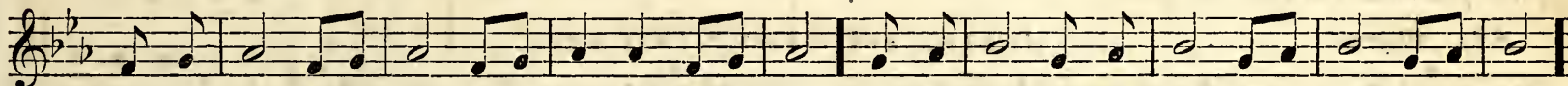


Wait, sir Pol - i - ti - cian, Wait, sir Pol - i - ti - cian, Young A - merica's growing, And he's to rule the state.

No. 60.



Va - ca - tion! va - ca - tion! Come and do not de - lay. There are fields and woods a - wait - ing for me,

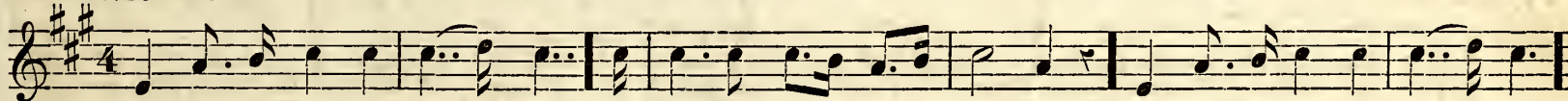


There are fields and woods a - wait - ing for me; There are sweet singing birds on ev' - ry tree.

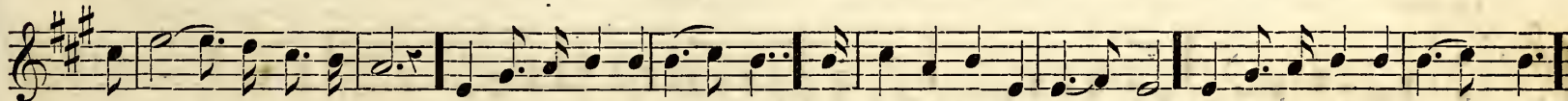


And I long, I long to go, Where the musi - cal fountains flow, And I long, I long to go, Where the musi - cal fountains flow.

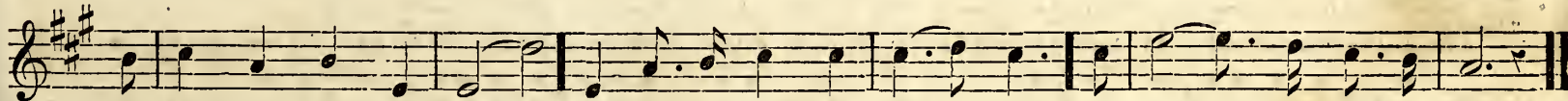
No. 61.



Say, have you heard the sto - ry Of young Co - lum - bia's glo - ry, When on the red field striv - ing,



For life and lib - er - ty. Then with the foe be - fore us, Kind heav'n still watching o'er us, Safe thro' the car - nage bore us.



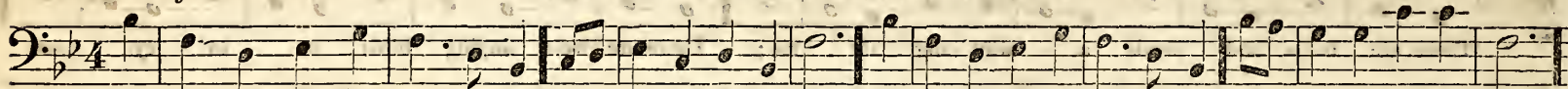
We fought! we bled! we won! Then rose the grate - ful an - them, To Him who made us free.

TUNES TO BE SUNG BY ROTE.

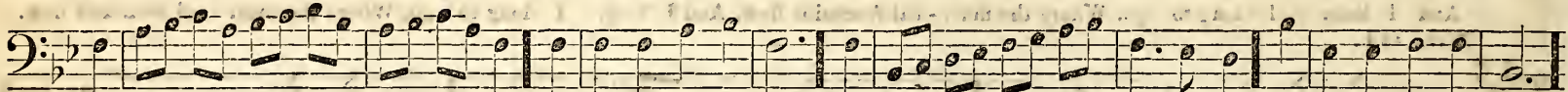
The pieces on the pages between this and the 72nd page, have been subjected to a test which makes it certain that they are highly interesting pieces. Many of them can easily be learned by rote. (In singing schools, before learners are far enough advanced to sing tunes by note, they should spend considerable time in practicing tunes by rote, for the sake of exercising the vocal organs in the production of singing tones.) Most of them are designed to illustrate the way Musical Words of Command should be used, and for this purpose words of command that will cause the piece to produce a good effect, are suggested in the margin. All of them are designed as a collection of pieces which have been tried and found to be good for public performances, from which the teacher can select, to give variety to the public performance of a singing school.

Solo. Allegro.

THE HUSBANDMAN.



1. With joy th'im-pa - tient husbandman, Forth drives his lusty steers, To where the well-used plough remains, Now loosened from the frost.
2. Now tasseled trees in - vite the bees To nature's feast a - gain, And forth sweet maidens stay to pluck New violets in the lane.
3. When May-days; fair - er than the rest, Ad - vance with circling hours, The richest hues of beauty deck The fragrant garden bowers.



Around the wak'ning flowers of spring, Their wealth of bloom unfold, From lim - pid brooks the cowslip rears Its chalice cup of gold.
And oft on balm - y Southern winds, The well filled cloud sails past, And oft the treasures of the rain, On thirsty fields are cast.
And as the po - et's tran - quil eye, Takes in the landscape rare, In vis - ion views he heavenly plains, That region ev - er fair.

Chorus.

For the last verse only.

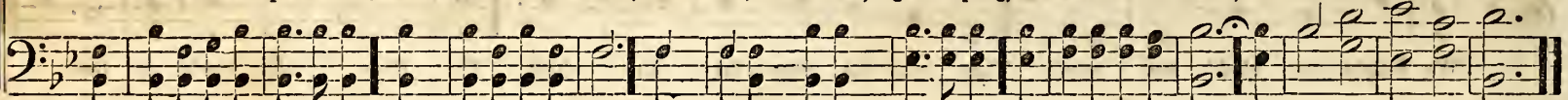


1st verse.

A thousand songs from feathered choirs, Make vocal all the scene, While si - lent, hap - py insects flit, Above the meadows green.

2d and 3d verses.

A thousand hearts in praise unite, All haste to welcome thee, O sweet, e - the-real, gentle Spring, For none more fair can be, For none more fair can be.

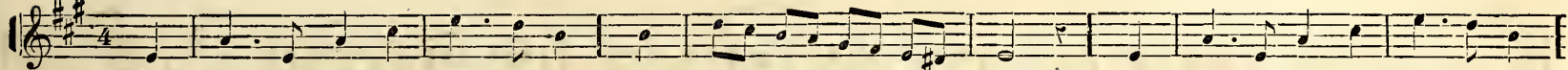


THE CHIMES OF ZURICH.

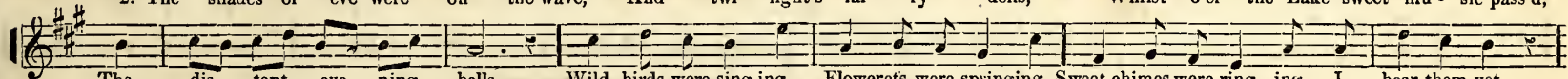
C. E. HORN.

49

Solo. Moderato.



1. The sun his part-ing ray had cast, O'er ver-dant hills and dells, And ech-o answered from her cave,
 2. The shades of eve were on the wave, And twi-light's fai-ry dells, Whilst o'er the Lake sweet mu-sic pass'd,

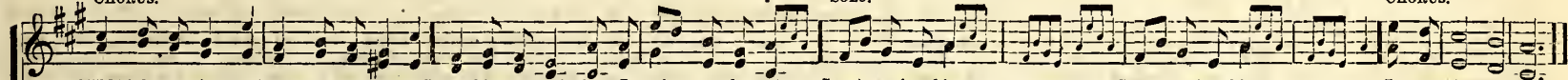


The dis-tant eve-ning bells, Wild birds were sing-ing, Flowerets were springing, Sweet chimes were ring-ing, I hear them yet.
 From Zu-rich's eve-ning bells.

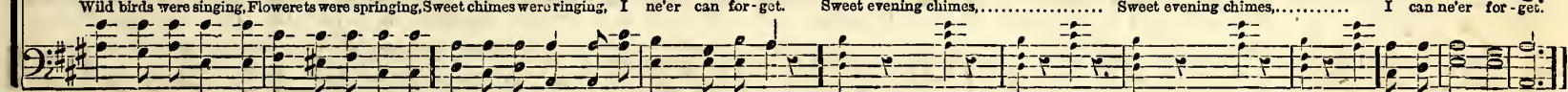
CHORUS.

SOLO.

CHORUS.



Wild birds were singing, Flowerets were springing, Sweet chimes were ringing, I ne'er can for-get. Sweet evening chimes,..... Sweet evening chimes,..... I can ne'er for-get.

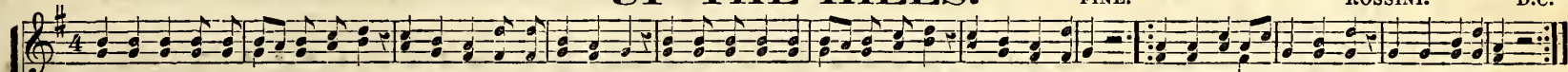


UP THE HILLS.

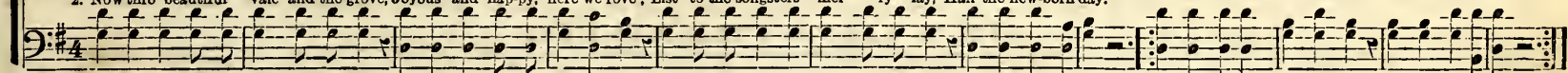
FINE.

ROSSINI.

D.C.



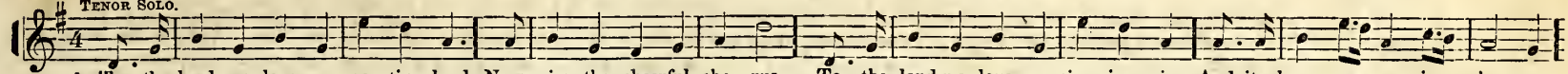
1. Up the hills on a bright sunny morn, Voices clear as a bu-gle horn, List to the ech-oes as they flow, Now a-way we go. One and all, with cheerful glee, come and follow me.
 2. Now thro' beautiful vale and the grove, Joyous and hap-py, here we rove; List to the songsters' mer-ry lay, Hail the new-born day.



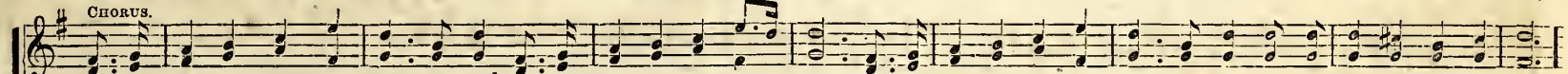
OUR NATIVE LAND.

ROSSINI.

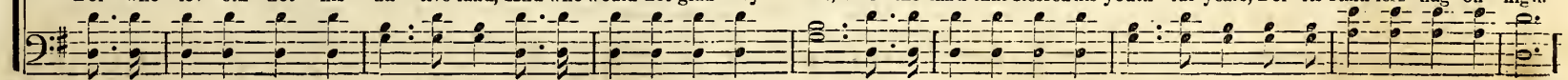
TENOR SOLO.



1. To the land we love, our na-tive land, Now raise the cheer-ful cho-rus, To the land we love, we sing in praise, And its ban-ner wav-ing o'er us.
 2. To the land we love, our own fair land, The whole broad realm we cher-ish, And we hope the Un-ion now restored, Shall ne'er ig-no-bly per-ish.
 3. To our foes of late, but foes no more, A friend-ly hand ex-tend-ing, Neath cold Lethe's wave we fling our swords, All hearts in Un-ion blend-ing.



For who lov-eth not his na-tive land, And who would not glad-ly die, For the land that blessed his youth-ful years, For its stain-less flag on high.



TENOR SOLO

And this is sure-ly a no-ble land, It shall be free for-ev-er, We will guard is al-tars, firm-ly stand For jus-tice, truth, and right.

CHORUS.

A good effect can be produced by singing the chorus of the first three verses, ACCORDING TO THE RULE OF REPEATED WORDS REVERSED APPLIED TO THE REPEAT, with the chorus of the last verse, ACCORDING TO THE RULE OF REPEATED WORDS APPLIED TO THE REPEAT, RISING DURING ONE NOTE on the first note of the loud part of the Repeat in the last verse.

SOLO. Allegro.

THE AGE OF PROGRESS.

1. What's the use of your com-plain-ing, Or de-tain-ing, or re-strain-ing, For the world is on-ward roll-ing, And you
2. Ho! ye emperors, kings, and no-bles, 'Tis the e-ra of your troubles, For we're climbing, climbing up the tree, And
3. Ho! ye learn-ed fools, con-sid-er, For your pow-er here's a bid-der, For with thousand new in-ventions, We are
4. Still the world is roll-ing, roll-ing, Round its or-bit care-less stroll-ing, Car-ing lit-tle for the na-tions, Which it

CHORUS.

can-not keep it still. 'Tis an age of progress, 'Tis an age of progress, 'Tis an age of progress, And you cannot keep us still, can't keep us still.

you are slid-ing down, bound the world to change, hurries through the sky.

1st time. 2d time.

A good effect can be produced by singing this piece in SEMI CHORUS, or in ALTERNATE CHOIRS.

MEN OF STRENGTH.

1. O, shout, men of strength, your massive hammers wielding, Come hammer out the des-ti-ny of all here be-low, For gleaming axe and
2. And lords of the soil, for all their tools of la-bor, Must come to you and enter at the smithy's swarthy door; Then soon he guides the
3. O, shout, men of strength, behold your i-ron coursers. That yonder rush, with fie-ry breath, a-way o'er the lea, And o'er the surging

THE FAIRIES. GLOVER.

SOLO. TREBLE. Allegretto.

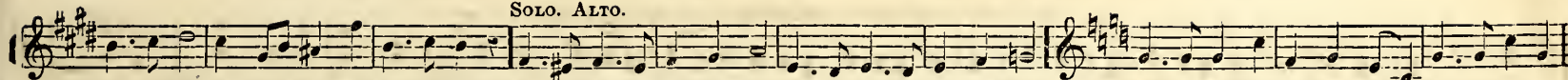
It will produce a good effect in this piece, for the chorus to ONLITERATE the last note of the duet.

hol-low gun, And armor flash-ing in the sun, The soldier comes to you, ere meet-ing the foe. shin-ing share Thro' loamy fields, and every-where He strews the scattered seed, For glad Autumn's store. sea and main, Your engines thresh the watery plain, And yours the honor be on land and on sea.

1. Tell me where do fairies dwell, Where they work each
2. Tell me, gentle sister dear, When the moon is

mys-tic spell; Tell me where their home can be, Where they sport in shin-ing clear, May not mer-ry elves be seen, Where we know the-

SOLO. ALTO.



fan - ta-sie, Where they sport in fan - ta-sie. Far removed from human eyes, Yet their home is 'neath the skies. On the greenwood, in the dell, There the fai-ry steps have been, Where we know their steps have been? No! for we the spell should break, They the spot would soon forsake. Sometimes heard, but never seen, Gentle spir-its

DUET. TREBLE & ALTO. *Adagio.*

Allegro.



creatures dwell, On the greenwood, in the dell, There the fai-ry crea-tures dwell. There the fai-ry creatures dwell. Singing so cheer-i-ly fai-ry-like song, hann't the green. Sometimes heard, but nev-er seen, Gen-tle spir-its haunt the green, Gentle spir-its haunt the green.

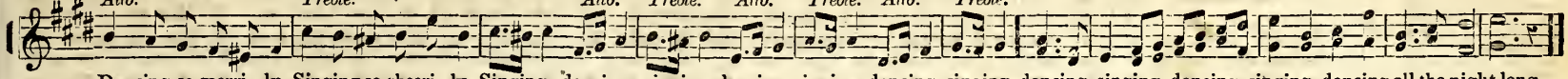
ALTO.

TREBLE.



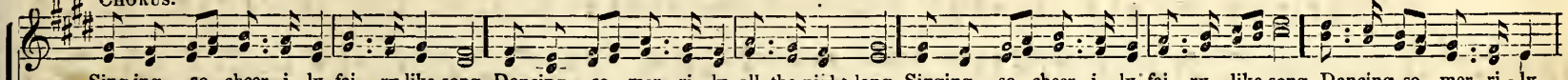
Danc-ing so merri-ly all the night long. Singing so cheeri-ly fairy-like song, Dancing so merri-ly all the night long. Dancing so mer-ri-ly, Singing so cheeri-ly,

Alto. Treble. Alto. Treble. Alto. Treble.

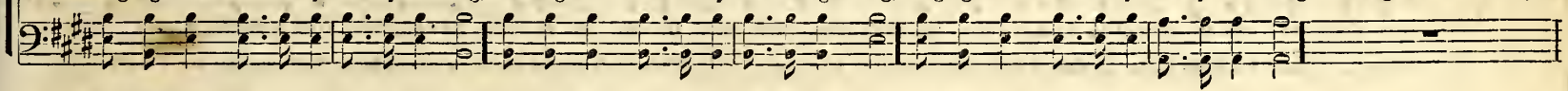


Dancing so merri-ly, Singing so cheeri-ly, Singing, dancing, singing, dancing, singing, dancing, singing, dancing, singing, dancing, singing, dancing all the night long.

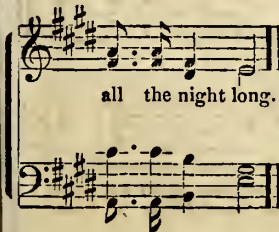
CHORUS.



Sing-ing so cheer-i-ly, fai-ry-like song, Dancing so mer-ri-ly all the night long, Singing so cheer-i-ly, fai-ry-like song, Dancing so mer-ri-ly

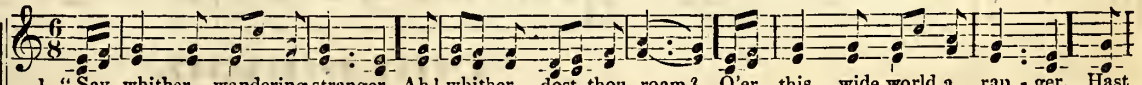


THE WANDERING STRANGER.

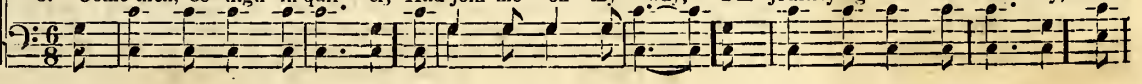


all the night long.

A good effect can be produced by singing the first four lines of the first and second verses of this piece in chorus, and having the last four lines sung by one voice, **SEE DURING ONE NOTE**, with the first four lines of the third verse sung by the one voice, and the last four lines in chorus **RISE DURING ONE NOTE.**



1. "Say, whither, wandering stranger, Ah! whither dost thou roam? O'er this wide world a ran-ger, Hast
2. "But want and woe have driv-en The ro-ses from thy cheek, And gar-ments rent and riv-en, Thy
3. "Come then, be-nign in-quir-er, And join me on my way, I'm journeying to a coun-try, Where



thon no friend, no home?" "Yes, I've a friend, who nev - er Is ah - sent from my side, And I've a home, wherev - er, In peace I shall a - bide."
 pov - er - ty be - speak." "The food with which the an - gels, Would all de - light - ed be, And robes of dazzling brightness, Are now a - wait - ing me."
 beams an end - less day; Where saints and an - gels fall - ing, Be - fore the great white throne, To you, to me are call - ing, Hast, pilgrim, hast - en home."

AUGUST.

A good effect can be produced by having one voice sing the first and second verses, the chorus singing only the Da Capo of those verses - allowing the one voice to sing all of the third verse, and then having the chorus RISE DURING ONE NOTE, and sing the whole of the first verse, thus making the first verse answer for a fourth verse.

- O come a - way from bn - sy care, From la - bor now a - while for - bear, A - way to fields and gar - dens rare, The homes of those we
- The hus - handman, with thank - ful eye, Doth now be - hold the har - vest nigh, While rise his grate - ful tho'ts on high, To Him the praise shall
- O praise we then our Fa - ther good, For his the monnt, the lake, the wood, He bless - eth ns with need - ful food, To Him let praise as -

D. C. We'll rest through snltry sum - mer hours, Till fall the cool Sep - tem - ber showers, We'll rest in Au - gust's fruit - ful howers, For these, for these we
 D. C. "For lo! our Fa - ther kind," saith he, "Doth ev - er - more re - mem - her me, His showers refresh the ver - dant lea, To Him the praise shall
 D. C. And oh! thro' all these sum - mer days, Our hearts be filled with joy and praise, Harmo - nious - ly our morning lays, With songs of an - gels

FINE.

love. } Or shall we seek the moun - tain land, Or on the lake's green margin stand, Or shall we thro' the for - est grand, With steps delight - ed rove.
 love.
 be. } For see, the tas - selled fields of corn, The boughs, that blush with hues of morn, While birds wing o'er the ra - dant lawn, And sing so joy - ful - ly.
 he.
 cend. } His showers re - fresh the fields of corn, He paints the fruits with hues of morn, To wea - ry ones when day is gone, He peace - ful sleep doth send.
 blend.

CHILDHOOD.

A good effect can be produced by singing the chorus to the first verse with the REPEATS IN ALTERNATE CHOIRS, the second verse with the REPEATS IN ALTERNATE CHOIRS REVERSED, and the third verse with the REPEATS IN SEMI-CHORUS. A good effect can also be produced by singing each Repeat first as a duet for Treble and Alto, and the repeating in Full Chorus.

- Ah, when in hap - py childhood, Those fai - ry tales were told, Of many a wondrous he - ro, Oft towers and gems and gold.
- I loved the gorgeous stories, And ah, I loved to hear, When told me by my mother, In ac - cents kind and dear.
- And yet I love to hear them, As in the days gone by; They bring me golden mem'ries, And cheerful then I cry.

{ Gold - en are childhood's days of plea - sure, plea - sure, Hap - py the spring of life should ev - er be. } Ring then, ring ye light fairy bells,
 { Hap - py if autumn brings its treasure, treasure, Hap - py if winter days in peace we see. }

Let sweet hap - py voi - ces Chime with the dan - ces, When the mid - night ar - my ad - van - ces Forth from shad - y dell.

THE SUMMER SEA.

VERDI.

A good effect can be produced by singing the first two verses with two lines sung by one voice, and then two lines in chorus, alternately—the one voice singing the whole of the third verse, and the chorus RISING DURING ONE NOTE, and singing the first verse, thus making the first verse answer for a fourth verse.

1. O - ver the sum - mer sea, With light hearts gay and free, Joined by glad min - strel - sy, Gai - ly we're roam - ing.
 2. List, there's a bird on high, Far in yon a - zure sky, Fling - ing sweet mel - o - dy, Each heart to glad - den.
 3. O - ver the sum - mer sea, With light hearts gay and free, Joined by glad min - strel - sy, Gai - ly we're roam - ing.

Swift flows the rip - pling tide, Light - ly the zeph - yrs glide, Round us on ev - ry side, Bright crests do foam.
 Hark! its song seems to say, Ban - ish all care a - way, Nev - er let sorrow stay, Our joys to mar.
 Fond hearts en - twin - ing, Cease all re - pin - ing, While near us shin - ing, Beau - ty's bright smile.

A good effect can be produced by singing the first four lines in ALTERNATE CHOIRS, GENTLEMEN AND LADIES, making a third verse again after singing the second verse; those whose turn it is to be seated, joining in the singing at the commencement of the fifth line, without rising.

CHORUS. All parts in Unison.

1. Come let us raise the song, to glorious music's praise, Come let us lift our voices high to sing, The lays of many lauds, the ancient lays.

2. The lays of many lands, wherever ocean roars, Wherever mountains rise in up - per air, In smiling val-leys wide, in forests hoar.

CHORUS.

O let us sing, O let us sing. Loudly in music's praise, Let us the strain prolong, Shout all ye sons of song, Music's high praise.

There songs a-rise, There songs a-rise.

SPRING.

FLOTOW.

For the Da Capo to each verse, use the syllable "La" to each tone.

A good effect can be produced by one voice singing the piece through, the chorus singing only the Da Capo; after both verses have been sung in this way, the one voice then singing the first verse again, this time singing the whole of it, Da Capo and all, as during ONE NOTE, and sing the second verse, thus making four verses.

1. Lo, the pleasant spring, the pleasant spring a - gain is here, Sparkling, gushing from the hills, Now flow the brooklets clear.

2. Now the trees put forth, the trees put forth their buds and flowers, Now the in-sect throng in myriads dance their fleeting hours.

FINE.

All parts in Unison.

Lo, the Win - ter now has gone, with all its ice and all its snow, Lo, the wild birds' skim a - long, now up and down, now to and fro.

All is cheerful, bright and gay, as through the fields we take our way, Free from winter's cheerless strife, all things are bursting in - to life.

D. C.

MEET AGAIN.

SOLO.

A good effect can be produced by singing the chorus to the first verse in GEOMETRICAL PROGRESSION REVERSED BY DOUBLE LINES, the chorus to the second verse in GEOMETRICAL PROGRESSION BY DOUBLE LINES, and the chorus to the third verse PIANO. In the chorus to the fourth verse, RISE DURING ONE NOTE, sing FORTE, and EMPLOY THE EMOTIONS.

1. Ma - ny sweet children have lived and died, We said "Good-bye," at the riv - er side, They dipped their feet in the

2. Ma - ny dear children we know do stand, And tune their harps in the bet - ter land, Their lit - tie hands from each

3. They used to mourn when the children died, Be - fore King Je - sus was cru - ei - fied, The Cross, with bright, un -

4. Ma - ny loved children we know do stand, Tuning their harps in the Bet - ter Land, Their lit - tle hands from each

glid - ing stream, And faded a - way, like a love - ly dream, And faded a - way like a love - ly dream.

gold - en string, Bring mu - sic sweet, while the an - gels sing, Bring mu - sic sweet, while the an - gels sing.

chang - ing beam, Now lights all the way o'er the mist - y stream, Now lights the way o'er the mist - y stream.

sound - ing string, Bring mu - sic sweet, while the an - gels sing, Bring mu - sic sweet, while the an - gels sing.

CHORUS.

We shall meet them a - gain on the shore, We shall meet them a - gain on the shore, With fair - er face and an - gel grace Each loved one will wel - come us there ;

We shall meet them a - gain on the shore, Where the fields are ev - er - more fair, When our days have fled, and our brief lives o'er, We shall meet them and part no more.

A good effect can be produced by singing the chorus according to the RULE OF REPEATED WORDS APPLIED TO THE WHOLE TUNE.

SOLO.

THE SHINING RIVER.

1. Don't you hear the An - gels sing, By the Shin - ing Riv - er? Li - lies white and ro - ses bring, These are ours for - ev - er.
2. Don't you hear the wa - ters flow, In the Shin - ing Riv - er? E'er a - bund - ant, crys - tal, clear, These are ours for - ev - er.
3. Don't you hear the An - gels sing, By the Shin - ing Riv - er? Song and harp, and gold - en crown, These are ours for - ev - er.

CHORUS.

1. These are in the bet - ter land, There with rap - ture we shall stand, Crown'd with flowers im - mor - tal, rare, These are ours for - ev - er.
2. Soft - ly past the ver - dant shore, Glides the bil - lows ev - er more, Shore and crys - tal wave we view, These are ours for - ev - er.
3. O! that fra - grant hap - py land! There with rap - ture we shall stand, Flowers and stream, and crown and harp, These are ours for - ev - er.

TREBLE SOLO. 1st Voice.

WAR.

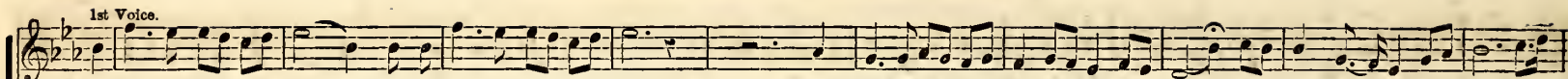
ROSSINI.

1. When on the bloody field Rush the hosts in wild con - fu - sion, We dread the tu - mult dire, and wish The scene were all il - lu - sion.
2. Still must the con - test rage, Till that ho - ly Sab - bath morning, Shall light the world proclaiming peace, And free - dom with its dawn - ing.

O, when peace shall her ban - ner wave O'er ev' - ry tribe and na - tion. And state to state, like star to star, A glo - rious con - stel - la - tion. Ah, till then must the bat - tle rage, And man his birth - right claiming, Must fiercely strive with tyrant foes, Blest free - dom loud pro - claim - ing.

A good effect can be produced by singing this and the next piece as if they were one piece, singing the whole of this piece as a duet, and singing the first verse of the next piece as if it was the chorus to the first verse of this piece, and the second verse of the next piece as if it was the chorus to the second verse of this piece. RISING DURING ONE NOTE when the first note of the second verse of the next piece is sung.

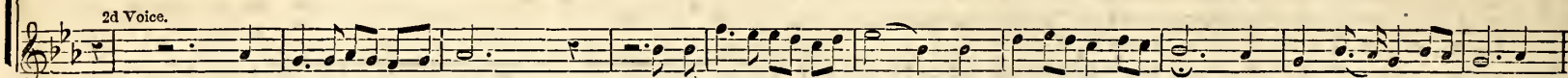
1st Voice.



When thus on land and sea... Firmest union then shall be,
 For ev'-ry one shall be... From sin and bond-age free,

As clustered stars at night a-dorn the sky, All through their shining ranks, No
 As brethren must all men to-geth-er dwell. Then hail the glorious strife, The

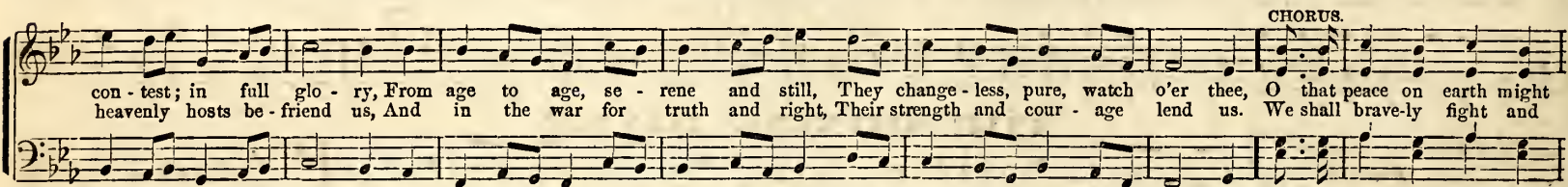
2d Voice.



When thus on land and sea,
 For ev'-ry one shall be,

Firmest union then shall he.... As stars a-dorn the sky.
 From sin and bond-age free,.... All must as hrethren dwell.

CHORUS.



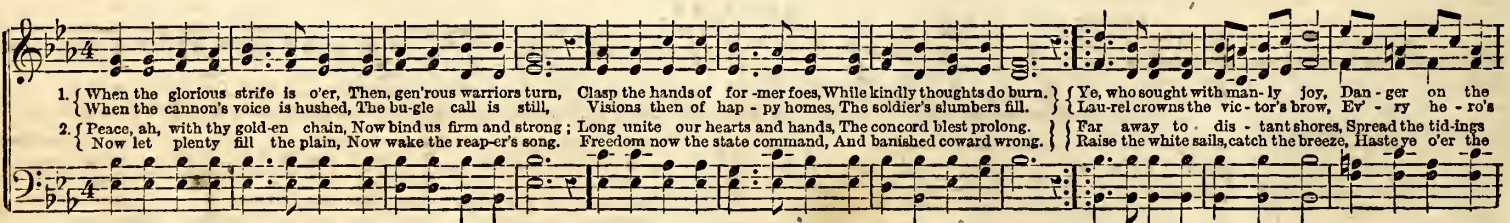
con - test; in full glo - ry, From age to age, se - rene and still, They change - less, pure, watch o'er thee, O that peace on earth might
 heavenly hosts be - friend us, And in the war for truth and right, Their strength and cour - age lend us. We shall brave-ly fight and



con - quer, That war and bat - tle Nev - er more on earth should be, and Fair peace still re - main - ing.
 van - quish, Our focs be - fore us Flee, like chaff be - fore the tem - pest. Fair peace then shall greet us.

PEACE.

A good effect can be produced by RISING GRADUALLY while singing the twelfth line of the first verse, and remaining standing to the end of the second verse.



1. { When the glorious strife is o'er, Then, gen'rous warriors turn, Clasp the hands of for-mer foes, While kindly thoughts do burn. } { Ye, who sought with man-ly joy, Dan-ger on the }
 { When the cannon's voice is hushed, The bugle call is still, Visions then of hap-py homes, The soldier's slumbers fill. } { Lau-rel crowns the vic-tor's brow, Ev'-ry he-ro's }
 2. { Peace, ah, with thy gold-en chain, Now bind us firm and strong; Long unite our hearts and hands, The concord blest prolong. } { Far away to dis-tant shores, Spread the tid-ings }
 { Now let plenty fill the plain, Now wake the reap-er's song. Freedom now the state command, And banished coward wrong. } { Raise the white sails, catch the breeze, Haste ye o'er the }

PEACE. Concluded.

1st time. 2d time.

field of fame,
name; Loud in swelling song announce, His deeds proclaim on high; Welcome, welcome, peace a-gain, We shout, with joy - ful cry, Thrice welcome, loud we cry.
joy - ous, free;
sea; Tell the nations we have won The vict'ry, doubtful long. Now in concord, love, and peace, We raise the grate - ful song, We raise the grate - ful song.

TO BE MERRY.

MOZART.

A good effect can be produced by singing the chorus to the first two verses ACCORDING TO THE RULE OF REPEATED WORDS REVERSED, applied to the repeat, with the chorus to the last verse ACCORDING TO THE RULE OF REPEATED WORDS APPLIED to the repeat, and RISING DURING ONE NOTE when the first note of the loud part of the chorus to the last verse is sung.

Solo.

1. If to be mer - ry we are in - tend - ing, Would you the crystal wine, sparkles up - send - ing, Drink from full glasses in praise of the fair? Would not good fellowship surely be there?
2. Come, fill your goblets, pledge we each oth - er, Here's to each ab - sent one, loved as a brother; Drink we pros - per - i - ty, health to the state, Mirth and good cheer on our revells await.
3. If to be mer - ry you are in - tend - ing, Shun ye the crystal wine, sparkles up - send - ing; For when it foameth and moveth aright, Poison may be in the wine - cup so bright.

Chorus.

Nev - er, O nev - er, the wine - cup for me, Ru - in and death in its sparkles I see. see.

1st time. 2d time.

COME UNTO ME.

SOLO. Moderato. Male Voice.

A good effect can be produced by having the chorus to the first verse sung by the Ladies of the right hand choir, to the second verse by the Ladies of the left hand choir, to the third verse by all the Ladies, to the fourth verse by all the Ladies and the Tenor, and to the fifth verse by Full Chorus; those who sing to RISE DURING ONE NOTE when they sing the first note of each chorus, and to SIT DURING ONE NOTE when they sing the last note of each chorus.

1. Come un - to me at the morn - ing hour, While the world is fresh with dew, While life is
2. Come un - to me in the sweet spring time, Ere the flowers of youth are past, While no foes you
3. Come un - to me at the morn - ing hour, With accents of praise and prayer, Let your songs as -
4. Come un - to me at the eve - ning hour, Ere sleep your sen - ses still, And bless the
5. Come un - to me, ye youthful throng, No bet - ter time can be, Who lov - eth

fair, and ye have no care, You can have no friend more true, You can have no friend more true.
fear, and no days are drear, And the sky ne'er o - ver - cast, And the sky ne'er o - ver - cast.
cend to your Heavenly Friend, Who hath you in his care, Who hath you in his care.
con - stant Heav - en - ly Power, And bow be - fore his will, And bow be - fore his will.
and who trust - eth me, These shall my glo - ry see, These shall my glo - ry see.

COME UNTO ME. Concluded.

We come, we come in the days of youth, Dear Saviour we come to thee, While the morn is fair, and we have no care, Dear Saviour, we come to thee.

TENOR SOLO. Andante.

BEAUTIFUL ZION.

A good effect can be produced by singing the chorus ACCORDING TO THE RULE OF REPEATED WORDS APPLIED TO THE WHOLE TUNE, RISING DURING ONE NOTE, when singing the first note of the chorus to the second verse.

- The joys of earth are transient, Heaven's joys for-ev-er last, O, let thy heart be tran-quiet, Where'er thy lot is cast;
- They wait with songs of rap-ture, To hail thee, when the night, That dims thy mor-tal vis-ion, Shall fill thy soul with light.

And far a-bove the skies, Then let thy hopes a-rise, For 'tis there thy loved and lost ones A-wait thee in thy home.
Be-hold the an-gel choir, Hark, from each gold-en lyre, Ring chords of sweetest mu-sic, To wel-come thee on high.

CHORUS. Allegretto.

- { Beau-ti-ful Zi-on, built a-bove, Beau-ti-ful ci-ty that I love, Beau-ti-ful gates of pear-ly white, Beau-ti-ful tem-ple, God its light. }
{ Beau-ti-ful trees for-ev-er there, Beau-ti-ful fruits they always bear, Beau-ti-ful riv-ers gliding by, Beau-ti-ful fountains nev-er dry. }
- { Beau-ti-ful light, without the sun, Beau-ti-ful day re-volv-ing on! Beau-ti-ful worlds on worlds un-told, Beau-ti-ful streets of shin-ing gold. }
{ Beau-ti-ful heaven, where all is light, Beau-ti-ful an-gels, clothed in white; Beau-ti-ful songs that nev-er tire, Beau-ti-ful harps through all the choir. }

TENOR SOLO. Allegro.

BANNERS.

- Is that the moon ris-ing o'er yon blue moun-tain's crest? Is that the sun gild-ing the Land of the West?
- Is that the great o-cean as it breaks on the shore? Is that the loud thun-der, or fierce tem-pest roar?
- In days long de-part-ed the fore-most have passed, No eye of those liv-ing shall num-ber the last.
- Come, join the great ar-my, and march with the host, Tho' king-doms and em-pires shall crum-ble to dust.

O no! 'tis the ar-my, with Psalms and Ho-san-nas, They praise their great Lead-er, and lift high the Ban-ners, And lift high the Banners.
O no! 'tis the shout-ings, with bright shin-ing Banners, They're marching to con-quest, with Psalms and Hosan-nas, With Psalms and Ho-san-nas.
March on, val-iant ar-my, with Psalms and Hos-san-nas, Sing praise to our Lead-er, and lift high your Banners, And lift high your Banners.
To power and do-min-ion, to con-quest our Banners, Ad-vance with the war-riors, To Psalms and Hosan-nas, To Psalms and Ho-san-nas.

CHORUS.

Our host ev - er shining, the Army with Banners, We're marching to Zion, with Psalms and Hosannas, We're marching to Zion, We're marching to Zion, We're marching to Zion, with Psalms and Hosannas.

THE GREEN SHORE.

A good effect can be produced by having the singers RISE GRADUALLY while singing the third line of the chorus.

SOLO. Andante.

1. I am waiting up - on the green shore, All weary and faint with de - lay, Still fearing the billows that roar, Still dreading the mist cover'd way.
2. Then no longer I fear the dark wave, So many have passed by this way, To the land where my Saviour has gone, I'll hasten, nor longer delay.
3. I am waiting up - on the green shore, But fear not the waves as they roll, When Je - sus shall call I pass o'er, To the beauti - ful home of the soul.

And O! if my Saviour would come, To ear - ry me safe o'er the wave, And O, were I safe - ly at home, No more the dark waters to brave.
 For thousands have ford-ed the stream, And safe - ly attained yon bright shore, No sor - row, no danger to fear, For sorrow and sickness are o'er.
 There brothers and sis - ters, and all, Who left us in days that are past, Will welcome us, singing for joy, To the pleasure which alway will last.

CHORUS. Allegretto.

Fear not, dread not the dark roll - ing wave, Thy Sa - viour is near thee, and mighty to save; Then fear not the wa - ters, soon

safe - ly passed o'er, We all there shall meet on the bright gleaming shore, — We all there shall meet on the bright gleaming shore.

THE WILDWOOD.

A good effect can be produced by having one voice sing each verse through, and the chorus repeating each verse as soon as the solo voice has sung it, the chorus singing in GEOMETRICAL PROGRESSION, and to RISE DURING ONE NOTE when they sing the first note of the last verse.

1. Stray - ing through the wild - wood all the Au - tumn day, Mer - ri - ly we wan - der, with a cheer - ful lay,
 2. While the sun is shin - ing on the pur - ple trees, While the sweet breeze blow - ing far o'er a - zure seas,
 3. Fields and woods for all men, spread their va - ried cheer, Rich and poor to - geth - er view the sky so clear,
 4. Through the wild - wood stray - ing, all the Au - tumn day, We in hap - py leis - ure na - ture's call o - bey,

As the fields are brown - ing, rich with har - vest cheer, Home and home - like pleas - ures, ev - er - more are dear.
 Calls for joy and glad - ness, then our hearts o - late, Full of thank - ful feel - ing, prize these bless - ings great.
 Birds in jo - cund cho - rus, ere they hence de - part, Lead the cheer - ful an - them, from each thank - ful heart.
 View her ri - pened treas - ures, breathe re - fresh - ing air, Ev - er - more ad - mir - ing, all the scene so fair.

SABBATH BELLS.

A good effect can be produced by requiring the singers to RISE DURING ONE NOTE, when they sing the first note of the chorus to each verse, and to SIT GRADUALLY while singing the third line of the chorus to the first, second, and third verses, remaining standing while singing the whole of the chorus to the last verse.

SOLO. Allegretto.

1. O how cheerful the day, When the bright Sabbath ray, Gilds the mountains, the woodlands and dells, Then sweet anthems we raise,
 2. O how sweet 'tis to raise, Songs of pleasure and praise, With our parents, our teachers, and friends, And sweet mu - sic, rise high,
 3. O the bells! we are told, In that ci - ty of gold, Full oft - en for joy do they ring, When new com - ers await,
 4. So, while wait - ing be - low, You and I may bestow, Favors rich on the souls that are near, If they first should a - rise,

On this day of all days, And we list to the dear Sab - bath bells, We list to the dear Sab - bath bells.
 Through the doors of the sky, To the great - est and best of all friends, The great - est and best of all friends.
 At the wide o - pen gate, While bright an - gels their wel - com - ing sing, Bright an - gels their wel - com - ing sing.
 To that home in the skies, They'll be wait - ing our com - ing to cheer, Be wait - ing our com - ing to cheer.

CHORUS.

O the bells! O the bells! how their rich music swells, Calling come, come, come, praise the Lord, 'Tis his house, chil- dren haste, as the home you like best,

MOONLIGHT. ROSSINI.

He's the Fa-ther, for-ev-er a-dored, The Fa-ther for-ev-er a-dored.

A good effect can be produced by having one voice sing each verse through, the chorus immediately repeating it,—the small notes to be played when the one voice sings, but omitted when the chorus sings, and the chorus to RISE DURING ONE NOTE when they sing the last verse.

1. The day, the day is darkling, Hi-o, hi-o, we'll row,
2. Now far and farther sweeping, Hi-o, hi-o, we row,
3. Now from the waves uprising, Hi-o, hi-o, we row,

Across the wa-ters spark-ling, In chaste Di-an-a's glow,
The wave-lets round us leap-ing, And danc-ing as we go.
Her beau-ty all sur-pris-ing, Il-lumes the waste be-low.

Lo, the clouds our com-ing wait,
But in dark-ness all a-wait,
God-dess, dart thy light-some beam,

And the gemlike stars are set,
Till the night queen rise in state,
Till the waves with silver gleam,

THE HARVEST.

Fair on evening's gen-tle brow,
Till the east be-gins to glow,
On the joyous path we go,

Fair on evening's gen-tle brow,
Till the east be-gins to glow,
On the joy-ous path we go.

Solo. Allegro.

1. Hur-rah! hnr-rah! the mer-ry har-vest time!
2. Hur-rah! hur-rah! the sick-le and the wain!
3. (Same as 1st verse.)

CHORUS.

1st time solo. 2d time chorus.

Hur - rah! hur - rah! the mer - ry har - vest time! So mer - ry, so mer - ry, so mer - ry, so mer - ry, so mer - ry, so mer - ry and eheerful.
Hur - rah! hur - rah! the sick - le and the wain! So bu - sy, so bu - sy, so bu - sy, so bu - sy, so bu - sy, so bu - sy and use - ful.

1st time solo. 2d time chorus.

SOLO.

Hur - rah! hur - rah! the mer - ry har - vest time, Win - ter days are draw - ing near, wea - ry, dre - ary, Autumn time and Autumn cheer, banish thought of fear.
Hur - rah! hur - rah! the sick - le and the wain, Now the ox - en' to the barn, toil - ing, toiling, Draw the treasure of the farm, from the frost se - cure.
Shout, ye lus - ty farm - er's men, loud - ly, loud - ly, Ye have toiled this prize to gain, ma - ny a wea - ry day.

CHORUS.

Hur - rah! hur - rah! the mer - ry har - vest time, Hur - rah! hur - rah! the mer - ry har - vest time!
Hur - rah! hur - rah! the sick - le and the wain, Hur - rah! hur - rah! the sick - le and the wain!
Hur - rah! hur - rah! the mer - ry har - vest time, Hur - rah! hur - rah! the mer - ry har - vest time!

WILD-WOOD BIRDS.

AUBER.

A good effect can be produced by having four ladies sing the piece through - all singing treble, - the chorus singing only the Da Capo. After singing both verses in this way, the four ladies to sing the first verse again, and the chorus to RISE DURING ONE NOTE when they sing the chorus.

1. Forth, away, the wild-wood birds their evening lays are sing - ing, Forth, away, the fish at play, a - bove the waves are springing,
Forth, away, the har-vest moon, a - bove the hills as - cend - ing, Tips with sil - ver ev' - ry tree, new forms of beau - ty blend - ing,
2. Pleas - ant thus to float at eve, 'Mid beau - ty all sur - round - ing, List - ning to sweet even - ing sounds, as even - ing bells re - sound - ing,
Fill with mu - sic all the air, And hark! what hap - py voi - ces, Chant sweet anthems, strong and clear, while echo loud re - joic - es,

NEAR THE BROOK.

D.O. TENOR SOLO. CHORUS. TREBLE and ALTO SOLO.

{ On the rippling wa - ter, Thus we're gently glid - ing. }
 { Now in for - est sha - dow, Now in light a - bid - ing. }
 { Gen - tle hours of pleas - ure, On the sum - mer wa - ters. }
 { Thus fair na - ture cheer - eth All her sons and daughters. }

1. Near the brook, a - down the lane, In a lin - den's shad - ow, Stands the eot of Al - ice Vane,
 2. By the tree of gold - en rain, And the sweet briar ro - ses, Paus - es now sweet Al - ice Vane,
 3. Were each rose an orange flower, Bri - dal wreath a - dorn - ing, Rang the bells a mer - ry chime,
 4. But what e'er thy lot may be, Pure and fair for - ev - er, Still I know thy heart will be.

TENOR & BASS SOLO. TREBLE SOLO. TREBLE & ALTO SOLO.

When the tree of gold - en rain, Droop - eth o'er the mead - ow, Sweet maid! fair maid! Round the garden, treas - ures bloom, Ro - ses all thy path per - fume,
 As I view her from the lane, Fair - est of the ro - ses, Sweet maid, fair maid! Thus thro' life thy path may be, As to - day up - on the lea,
 In this fra - grant, summer time, On her wed - ding morn - ing, Sweet maid, fair maid! Hap - py were the fa - vored youth, Vow - ing eon - stan - cy and truth,
 Hap - py those who win, like thee, Store of heavenly fa - vor. Sweet maid, fair maid! Thine be love and eon - stan - cy, Health and peace thy por - tion be,

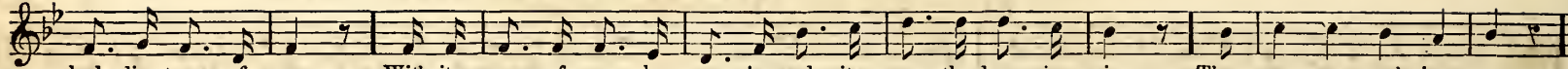
BASE SOLO. ALTO & TENOR SOLO. TREBLE SOLO. CHORUS.

Trip - ping o'er the mea - dow, Trip - ping o'er the mea - dow, Tripping o'er the mea - dow, The mea - dow.
 Mid the blush - ing ro - ses, Mid the blush - ing ro - ses, Mid the blush - ing ro - ses, Blush - ing roses.
 That bright sum - mer morn - ing, That bright sum - mer morn - ing, That bright sum - mer morn - ing, Bright morn - ing.
 Hence - forth and for - ev - er, Hence - forth and for - ev - er, Hence - forth and for - ev - er, For - ev - er.

A good effect can be produced by having four girls stand in a row, each girl to sing a verse of the solo,—all four of them to sing the chorus to each verse, and the chorus to repeat the chorus to each verse after the four girls have sung it,—the girl who sings the solo to advance four paces, sing her solo, and then fall back into line with the four, keeping step to the music when she walks forward or backward,—the chorus to sing in GEOMETRICAL PROGRESSION, and make a Grand Finale with the last verse.

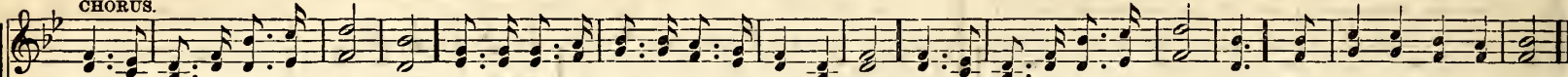
THE SEASONS.

1. Sweet spring with fragrant blossoms first comes laughing gai - ly in, With its birds of matchless beau - ty, and its
 2. Glad summer brings the har - vest to the sweat of man - ly brow, How the gold - en grain is fall - ing fast be -
 3. Sad autumn push - es onward now, the leaves be - gin to pale, While the gold - en fruits are gath - ered in, as
 4. Grim win - ter follows, chil - ling all with i - - cy breath, The streamlet in the mead - ow, and the

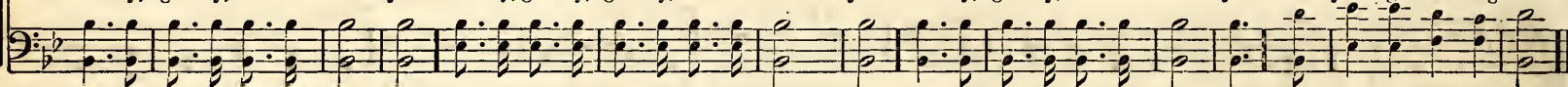


bud - ding trees of green, With its songs of ear - ly prom - ise, and its gen - tle drop - ping rain, The years go march - ing on.
 - fore the sick - le's blow, And the reap - er's song is ech - oed back from ev' - ry bush and bough, The years go march - ing on.
 on - ward sweeps the gale, And the feath - ered choirs are lost to sight, from mead - ow, hill and dale, The years go march - ing on.
 trembling flow'rs be - neath, And his snow - y shroud of beau - ty whis - pers still to us of death, The years go march - ing on.

CHORUS.

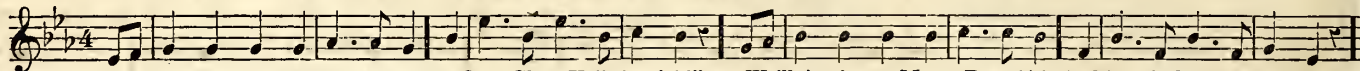


Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le - lu - jah! The years go marching on.



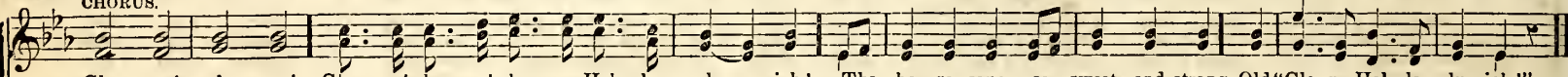
A GRAND OLD SONG.

A good effect can be produced by singing the chorus to the first three verses, ACCORDING TO THE RULE OF REPEATED WORDS REVERSED, APPLIED TO THE WHOLE TUNE, allowing the solo voice to sing the whole of the fourth verse, (chorus and all), having all the ladies sing the solo to the fifth verse in chorus, and making a GRAND FINALE with the chorus to the fifth verse.



1. A grand old song, so sweet and strong, Old "Glory Halle-lu - jah!" We'll sing it on Mount Beautiful, And in the land of Beulah.
2. And 'mid the shadowy, gloomy vale, With darkness closing o'er us; We hear the echo - rus joy - ful rise, Of pilgrims gone before us.
3. And past the lair of "grim Despair," We pass, his strength defying; His challenge drear, we do not fear, But shout with songs replying.
4. With joy sin - cere, we scale Mount Clear, While echoes all areringing; A mighty throng the sound prolong, We pilgrims must be singing.
5. A good old song, so sweet and strong, On earth it led our legions; But higher praise, in an - gel lays, Shall fill the star - ry regions.

CHORUS.



Glo - ry! glo - ry! Glo - ry! glo - ry! glo - ry Hal - le - lu - jah! The he - ro song, so sweet and strong, Old "Glo - ry Hal - le - lu - jah!"



A good effect can be produced by having four children stand in a row, each to sing a verse of the solo,—all four to sing the chorus to each verse, and the chorus to repeat the chorus to each verse, after the four children have sung it;—the one who sings the solo to advance four paces, sing the solo, and then fall back into line with the four, keeping step to the music in walking both forward and backward. The chorus to sing in GEOMETRICAL PROGRESSION REVERSED. For the fifth verse, the four children to advance four paces, and sing both the solo and chorus, all together, and the chorus to make a GRAND FINALE, when they sing the chorus to the fifth verse.

A CHEERFUL BAND.



1. Bro - thers, will you go with me? We shall live so hap - pi - ly, Marching to the Hap - py land, Singing as we go.
2. Sis - ters, will you still de - lay? There are flowers a - long the way, Come, the Saviour's call o - bey, "Children, come to me."
3. Say not we're a gloom - y band, Songs and laughter we command, Smiling fa - ces, gen - tle words, All the hap - py day.
4. Hap - py they who in their youth, Learn to love the way of Truth, Truth and Temp'rance, friends of all, Bless the hap - py day.
5. Go then with this cho - sen band, Marching to the Hap - py Land, There with rapture you may stand, Praising ev - er - more.

We're a cheer-ful pil-grim band, Marching to the Hap-py Land, Marching to the Hap-py Land, Singing as we go.

THE SHIP OF STATE.

A good effect can be produced by standing and singing the first and second verses on the POSITIVE PLAN, the third verse on the COMPARATIVE PLAN, and the last verse on the SUPERLATIVE PLAN; while the interlude between the third and fourth verses is being played, all the hooks to be noiselessly laid aside, and the fourth verse to be sung with the VOCAL ORGANS IN POSITION, the arms hanging loosely at the side, and every hook to be out of sight of the audience.

1. Thou, too, sail on, O Ship of State, Sail on, O U-nion, strong and great! Hu-man-i-ty with
2. We know what mas-ter laid thy keel, What workman wrought thy ribs of steel, Who made each mast, and
3. Fear not each sud-den sound and shock, 'Tis of the wave, and not the rock, 'Tis but the flap-ping
4. In spite of rock and tem-pest roar, In spite of false lights on the shore, Sail on, nor fear to

all its fears, With all its hopes of fu-ture years, Is hang-ing breathless on thy fate, Is hang-ing breathless on thy fate.
 sail, and rope, What an-tils rung, what ham-mers beat, In what a forge, and what a heat, Were shaped the an-chors of thy hope.
 of a sail, And not a rent made by the gale, 'Tis but the flap-ping of a sail, And not a rent made by the gale.
 breast the sea, Our hearts and hopes are all with thee, Our hearts, our hopes, our ways, our tears, Our faith tri-umph-ant o'er our fears.

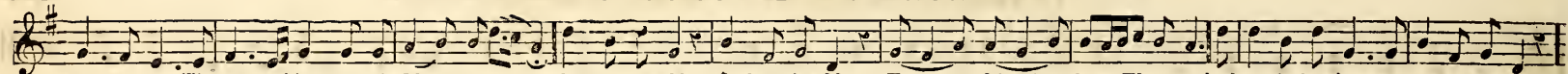
MAY.

SOLO. Allegro.

1. O, charming May, O, charming May, Fresh, fair, fair and gay, That com'st from thy bow'rs with perfume and flow'rs, Charming, charming,
2. O, charming May, O, charming May, Fresh, fair, fair and gay, That com'st from thy bow'rs with perfume and flow'rs, Charming, charming,

charming May; Thou art spring with its wint'ry days gone by, And summer without its scorching sky, The sun may be bright, the storm may be free, But the tran-quil beau-ty of
 charming May; There is gladness and joy in thy genial face, Fit emblem of in-nocence and grace; There's peaceful delight to me ever dear, In the charming May, the queen month

MAY. Concluded.



May for me, The tranquil beau-ty of May for me.. O charming May, O charming May, Fresh, fair, fair and gay, That com'st from thy bow'rs with perfume and flow'rs.
of the year, In the charming May, the queen month of the year.

CHORUS.

SOLO.

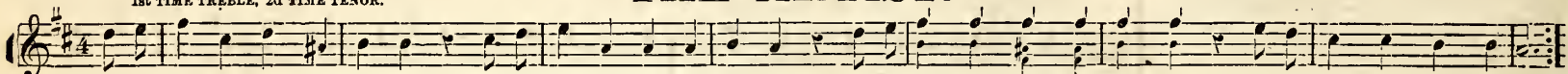
CHORUS.



Charming, charming, charm - ing May, charm - - - ing, charm - - - ing, charm - - - ing, charming, charm - ing May.

1st TIME TREBLE, 2d TIME TENOR.

THE ARTIST.



1. Now a - gain, a - gain, we hail thee, O thou pleasant time of flowers, Never wea - ry of thy beau - ty, Glad we hail thy tran - quil hours.
2. Come a - gain, ye fice - ey cloudlets, Gently blow thou rust-ling breeze, Cause the sun - set hues to quiv - er, Graceful bend the whisp'-ring trees.

BASE.



Come a - gain, O gold - en sun - shine, Come a - gain fair summer mornings, Come a - gain, I would be roaming, O - ver landscapes cv - er dear.
Then with skil - ful pen - cil trac - ing, Ev' - ry form of rar - est beau - ty, On my can - vas, rich, en - dur - ing, Summer - scenes in morning's glow.

CHORUS.



For we love thy scenes, O Na - ture, And by vale and foam - ing riv - er, Forth we wander, there to gath - er, Choicest tints from mount and stream.
Summer scenes, we love to paint them, All a - glow with light from heaven, O, with us 'tis joy for - ev - er, When o'er landscapes fair we roam.

THE LAKES.

Forth we wander, there to gather, mount and stream.
O, with us 'tis joy for - ev - er, fair we roam.

TENOR.

TENOR and BASE SOLO. Allegretto.



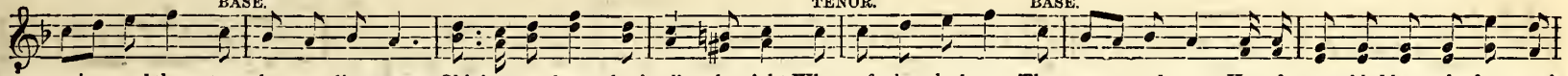
1. O have you seen the bro - ther lakes, With wa - ters so bright and blue, Our lakes, of old so still and lone, With their banks all of em'rald hue, And they
2. Had I a home by O - cean's side, How grandly there roll the waves; But more I love this qui - et scene, Where the water the brown shore laves. And a -

THE LAKES. Concluded.

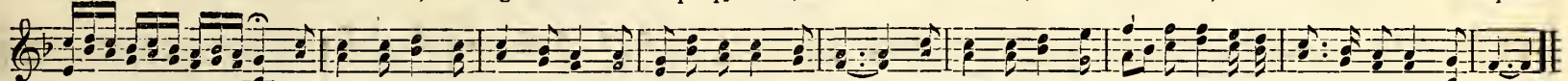
BASE.

TENOR.

BASE.

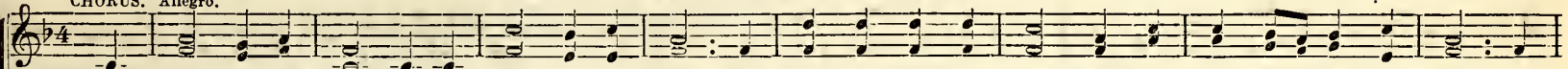


mir - rored the stars, the ra - dant stars, Shining a - bove thro' all the night, When soft blew the breeze, The my - riad waves, How they sparkled beneath the moon's
- round the rich fields, the bountiful fields, Blessing with food our hap - py homes; And bordered with flow'rs, The woodland bow'rs, Fair around the sweet landscape a-

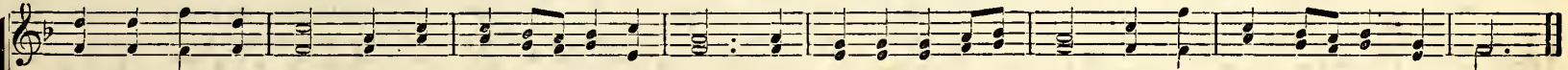
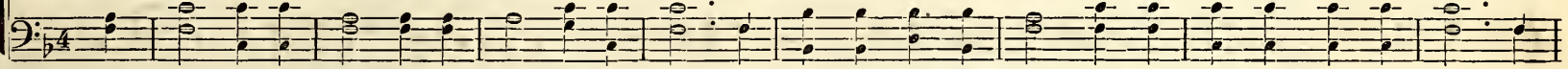


light..... All hail the lakes, the sil - ver lakes, Come forth, let us leave the strand, And on the waves, in fair moonlight, Let us sail thro' the pleasant land.
-rise..... All hail, &c.

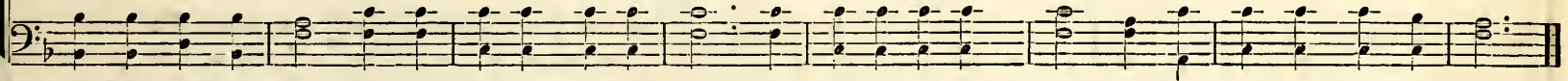
CHORUS. Allegro.



1. O, this is the land which our fa - thers have given, For this we ev - er raise Cheer - ful an - thems loud to heaven. The
2. How fair is the home, which so kind - ly was given, For this we'll sing sweet an - thems, Re - sound - ing loud to heavcn. The

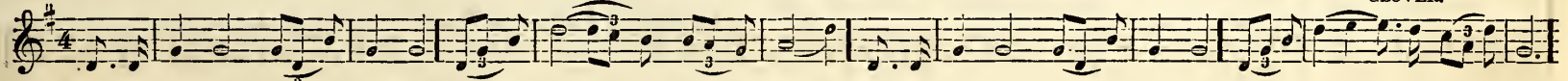


land our fa - thers gave us, A sa - cred land shall be, And this shall be for - ev - er, A na - tion wise and free.
gift our fa - thers left us, We'll cher - ish and de - fend: O may the God of free - men, Be ev - er more our friend.

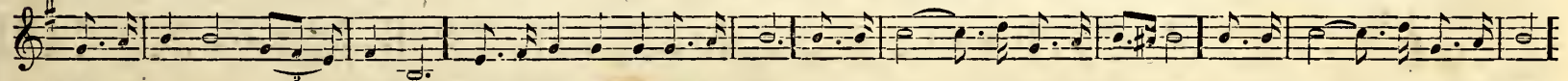


CHAMOUNI.

GLOVER.



1. When the heart in golden fan - cies, To the sway of happiest dreams, Back to scenes of beau - ty glan - ces, Lit by mem'ry's bright - est beams,
2. When I hear the Alp - horn ring - ing, When Mont Blanc fore - tells the day, And the breeze of morning bring - ing, Mountain chime, and mountain lays,



Then I see that vale of fountains, Where the Alp flowers woo the gale, Un - der all the snow crown'd mountains, Shining o'er that beauteous vale,
Then oncemore with rapture glow - ing, All that moun - tain land I hail; But my heart with joy o'er - flow - ing, Lin - gers in that beauteous vale,

CHAMOUNI. Concluded.

CHORUS. SOLO.

O Cha-mou-ni, sweet Cha-mouni, O the vale of Chamou - ni, O Cha-mou-ni, O Cha-mou-ni, O Chamou - ni sweet vale!
 O Cha-mou-ni, sweet Cha-mouni, O the vale of Chamou - ni, O Cha-mou-ni, &c.

THE STAR-GAZER.

SOLO.

1. On his house-top calm - ly stand - ing, Gaz - ing at those dis - tant spheres, Mus - ing of cre - a - tion's won - ders, Trac - ing back the flight of years.
 2. Lo! they come, in re - gal splen - dor, Marching from the ra - diant East; Up the steep E - clip - tic climb - ing, Fad - ing in the dis - tant West.

Lo! the sage, in hours of dark - ness, Sees the glo - ry and the light, — Sees the beauteous land of Promise, Views heav'n's mansions, fair and bright.
 Star - dust! My - riad lus - tres shin - ing! World - crowds! Ga - lax - y of spheres! Heart of Man, be still, and wor - ship, God in his great pow'r appears!

CHORUS.

Shine, then, shine in all your glo - ry, Stars of Heav'n, your course pursue; Chris - tian hearts, adore and praise Him, Give the Ma - ker hon - or due.

Shine, then, shine in all your glo - ry, Stars of Heav'n, your course pursue; Chris - tian hearts, adore and praise Him, Give the Ma - ker hon - or due.

RING THE BELL, WATCHMAN!

SOLO. Allegro.

Inserted by permission of ROOF & CADDY.

A good effect can be produced by singing this piece in the manner suggested for The Scavenger, on page 63.

1. High in the bel - fry the old Sex - ton stands, Grasping the rope with his thin bony hands; Fixed is his gaze, as by some mag - ic spell, Till he hears the distant murmur, Ring, ring the bell.
 2. Bar - ing his long sil - ver locks to the breeze, First for a moment he drops on his knees; Then with a voice or that few could ex - cel, Answers he the welcome bidding, Ring, ring the bell.
 3. Hear! from the hilltop, the first sig - nal gun, Thunders the word that some great deed is done; He calls the valley the long ech - oes well, Ev - er and a - non re - peat - ing, Ring, ring the bell.
 4. Bon - fires are blazing, and rock - ets ascend, No meager triumph such tokens can send; Shout, ye brothers, "for all, all is well!" 'Tis the u - ni - ver - sal cho - rus, Ring, ring the bell.

Ring the bell, watchman! ring, ring, ring! Yes, yes, the good news is now on the wing! Yes, yes, they come, and with tidings to tell, Glo-rious and blessed tidings, Ring, ring the bell!

LAND OF THE SOUTH.

Inserted by permission of Root & Cady.

GEO. F. ROOT.

A good effect can be produced by singing this piece in the manner suggested for the Cheerful Band, on page 64.

1. Glides yon might - y riv - er, On - ward to the sea! Greets the smil - ing Southland on its way.
2. Ah! that hap - py Southland, There the or - ange blooms, There mag - no - lias scent the morning's breeze,
3. In that bril - liant fu - ture, Will the fer - tile soil, Rich a - bun - dance yield for all the land,
4. Home of hap - py cul - ture, In green bowers at rest, Mu - sic's voice may soothe the lan - guid hours,
5. In that snil - ing Southland, Be my home for aye, Wel - come then each faith - ful, lov - ing friend,

There where comes no win - ter, That's the home for me, Where bright flow'rs for - ev - er more are gay.
 There what wealth of ro - ses, Thou - sand rich per - fumes, Climb - ing vines and ev - er ver - dant trees.
 In that time of prom - ise, Ev' - ry son of toil, Ev' - ry one hath treas - ures at com - mand.
 Many a favor - ite au - thor, Adds to life a zest, As re - clin - ing there a - mid the flow'rs.
 Past the years of con - test, Long and long gone by, Thus all earth - ly strife and sor - row end.

CHORUS.

South-land! South-land! rise a - gain to life, Past the time of ha - tred and of strife. Glorious is the vis - ion of thy fu - ture years, Home of all that bless - es and endears, and endears.

GOOD - NIGHT.

OFFENBACH.

TREBLE SOLO. Andante.

When this is used for the last piece of a public performance, it will produce a good effect for the solo voice to sing the first verse alone, the chorus to sing only in the second verse, to RISE DURING ONE NOTE when they sing the last line, and to MAKE A BOW AND BREAK RANKS when they sing the last note.

1. Well, dear friends, these moments fair, Can - not endure, endure for - ev - er, 'Tis sad to say it, we must
 2. We shall oft re - view the scene, With faithful pen - cil mem' - ry tra - ces This group of friend - ly, cheer - ful
- Chorus of Treble, Alto, Tenor, and Base voices in unison.

Good-night,

Good-night,

GOOD - NIGHT. Concluded.

sev - er, Farewell, dear hours of pure de-light, Good-night, Good-night, The Power that watcheth ev' - ry - where, Defend thro'
fa - ces, A - gain sweet mu - sic glads the night, We wreath the fade - less ev - er - green, Around that

Good-night, Good-night, Good-night, Good-night,

all the night's dim hours, And an - gels bring, to those we love, Fair dreams of mu - sic and of flow'rs, good-night, Rest well till morning
mem'ry pic - ture dear, And sing, farewell, ah! must we part? So then once more, from hearts sincere,

Good-night, Good-night, Good-night, good-night,

light, till morning light, Good-night, Good-night, Good-night, Good-night, Good-night, Good-night, Good-night, Good-night, Good-night.

Good-night, Good-night, Good-night, Good-night.

CHORUS, for the second verse only.

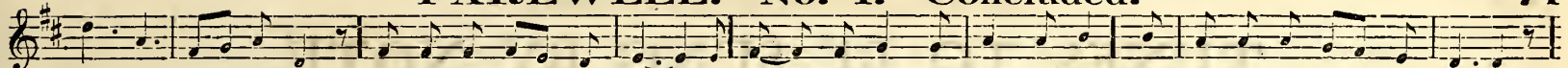
FAREWELL. No. 1.

A good effect can be produced with this by singing it in ALTERNATE CHOIRS, having the ladies of the right hand choir sing the first four lines, the ladies of the left hand choir the second four lines,—all the ladies the third four lines, and the full chorus the last four lines, having the singers RISE DURING ONE NOTE and SIT DURING ONE NOTE as they sing each strain; and if this is the last piece of a public performance, having them MAKE A BOW, and BREAK RANKS when they sing the last note of the last verse.

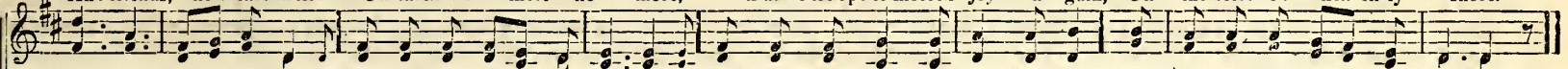
1. Ah! now fare - well! The life of school is o'er, For time hath flown, the year is gone. We part to meet no more.
2. Ah! now fare - well! To those who forth must go, There's many a sun - ny day for you, There's many a storm, we know.
3. Ah! now fare - well! The days of youth we know, Swiftly they fly, and soon, ah, soon, The remnant forth must go,
4. Ah! now fare - well! Hopeful, we sing once more, For we hope to meet in a bet - ter land, When the hurry of life is o'er,

And some to the world, To share in its toil and cheer, And some will soon re - turn again, To live yet pleasantly here.
But ye shall pre - vail, If ye be but faith - ful and true, And the beauteous promise of joyous youth, Shall be fulfilled in you.
And some to the grave, And some to a dis - tant clime, And some float many a year adown, Thy mighty riv - er, O Time!
And there may we greet, The lov - ing friends of youth, And there for - ev - er sweetly sing, In praise of love and truth.

FAREWELL. No. 1. Concluded.



Ah! friends, now fare-well! Sad-ly we raise the strain, Sadly we cry,— a - dieu, a - dieu! We nev-er shall meet a - gain.
 Ah! friends, now fare-well! Sad-ly we ery, a - dieu! And though we ne'er may meet a - gain, We'll be to mem - o - ry true.
 Ah! then, now fare-well! Sad-ly we sing a - dieu! When the merry days of youth are gone, We'll be to mem - o - ry true.
 Ah! friends, now fare-well! On earth we meet no more, But we'll hope to meet in joy a - gain, On the bless-ed heaven-ly shore.

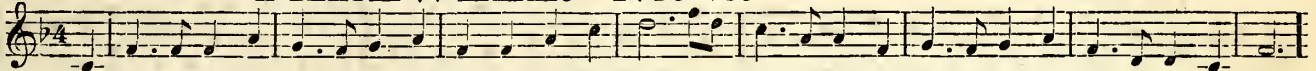


Ah! friends, now fare-well! Sad-ly we raise the strain, Sad - ly we cry,— a - dieu, a - dieu, We nev-er shall meet a - gain.
 Ah! friends, now fare-well! Sad-ly we ery a - dieu, And though we ne'er may meet a - gain, We'll be to mem - o - ry true.
 Ah! then, now fare-well! Sad-ly we sing a - dieu, When the mer - ry days of youth are gone, We'll be to mem - o - ry true.
 Ah! friends, now fare-well! On earth we meet no more, But we'll hope to meet in joy a - gain, On the bless-ed heaven-ly shore.



FAREWELL. No. 2.

When these Farewell songs are used for the last piece of a public performance, it will produce a good effect to MAKE A BOW and BREAK RANKS when the last note of the last verse is sung.

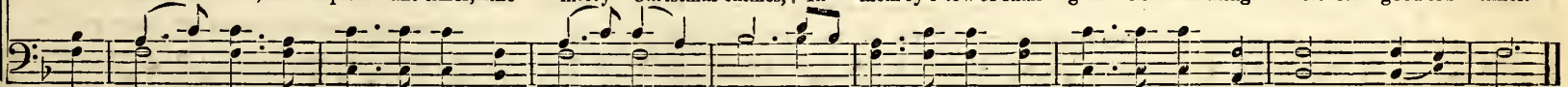


1. Oh, nev-er, while the love of song Shall rule our hearts as now, Will we for-get these checrful hours, No tru-er joy will know.
 2. Then once a-gain our voi-ees raise, Let ev'-ry one u-nite, Let friendship's chain of gold refined, Be ev-er strong and bright.

CHORUS.



For old times we'll sing once more, For good old times, If e'er we meet a - gain we'll sing Of good old times.
 For old times, for pleas-ant times, Like merry Christmas chimes, In mem'ry's tow'rs shall gold-en bells Ring oft for good old times.



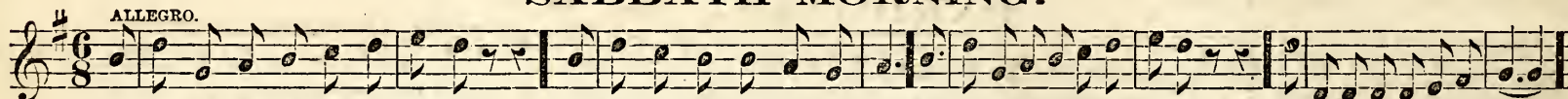
FAREWELL. No. 3. (TUNE SAME AS NO. 2.)

- | | | |
|--|---|---|
| <p>1. Now school-mates dear, the time has past,
 At length the day appears,
 The day of many a cheering hope,
 And many saddening fears;
 And ah, to every comrade dear,
 To all here loved so well,
 To every dear familiar face,
 We each must bid farewell.
 Farewell, farewell, dear friends, farewell,
 To mem'ry ever dear;
 Forget we not in future years,
 The ones who loved us here.</p> | <p>2. The world before us seems full dark,
 And many a danger near;
 And each may pass through many a storm,
 Unknown while sheltered here;
 But ah! when sorrows round us press,
 Fond mem'ry will revive
 The pleasant smiles, the fond caress
 Of all our friends so dear.
 Farewell, farewell, dear friends, farewell.
 To mem'ry ever dear;
 Forget we not in future years,
 The ones who loved us here.</p> | <p>3. The hours of day fly swift away,
 Soon comes the sunset fair;
 The night draws near, when endeth all
 Life's pleasures, strife, and care;
 Then let us hope another life,
 To us will then be given,
 United then, we'll cheerful sing,
 Amid the choirs of heaven.
 Farewell, farewell, dear friends, farewell,
 To mem'ry ever dear;
 Forget we not in future years,
 The ones who loved us here.</p> |
|--|---|---|

TUNES TO BE SUNG BY NOTE.

After a Singing School have studied as far as the end of page 17, they must commence practicing tunes in four parts. The members of different schools are so exceedingly different in ability and capacity, that no author of a book could select and arrange such tunes in an order which would do for all schools. The only possible mode is to have many more tunes in the book than any one school can need, and allow the teacher to select just such as are adapted to his particular school. From this page 72, to the end of the book, are pieces of every degree of difficulty, of the Sabbath School style, of the Glee style, of the Solo and Chorus style, of the Church music style, and, in short of every style of music in common use. The teacher should make himself so well acquainted with these tunes and pieces, that he can select those exactly adapted to the practice of his class.

SABBATH MORNING.



1. Come on! 'tis the cheerful - est morning
2. Ah yes! for our food and our pleasures,
3. And this is the day for all gladness,
4. Come on! 'tis the cheerful - est morning,

Of all in the beau - ti - ful year, The birds are so merri - ly singing, The sky is so blue and so clear.
 Our learning and all that we love, We'll sing in the dear happy school - room, Sweet hymns to the Father above.
 And this is the day for a song, And never a moment of sadness, For sadness in sunshine is wrong.
 And we like the warblers are gay, We hail, with a quiet, deep gladness, The beautiful, clear Sabbath day.

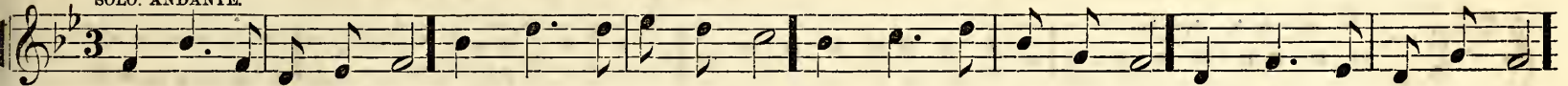
And sil - ver - toned bells, how they sound, they sound, And call to the lis - ten - ing ear, Come all ye bright youths, and sweet maidens, And worship our Father so dear.

And sil - ver toned bells, how they sound, they sound, And call to the lis - ten - ing ear, Come all ye bright youths and sweet maidens, And worship our father so dear.

THE OTHER SIDE.

Words and Music by J. C. JOHNSON.

SOLO. ANDANTE.



1. Shall we, in mor - tal fear, Pass this sweet time of cheer, Lose this day's pleas - ure here, Fear - ing the part - ing drear,
 2. Ah! let no sor - row drear, Dim Faith's clear vis - ion here, What tho' the part - ing's near, Bright Hope sings songs of cheer,
 3. Oh! youthful, hap - py band, Press thro' this sun - ny land, Keep ev' - ry pure command, All e - vil wiles with - stand,

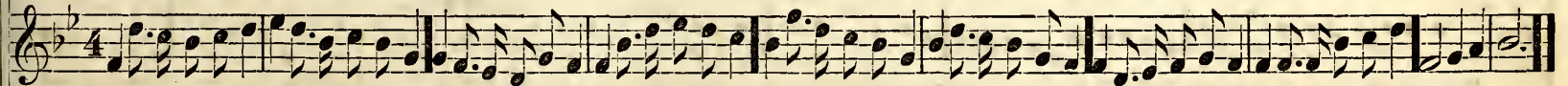


Hop - ing, yet dread - ing still, Life's min - gled joy and ill, Pierc - ing in dark dis - may, You riv - er - mist so gray?
 If pain o'er - shad - ow joy, Death shall that power des - troy, Weak - ness nor woe shall dwell, With those Christ lov - eth well.
 For see! a Fa - ther's eye, From yon - der shin - ing sky, Doth ev' - ry joy des - cry, Views sor - row pass - ing by.

CHORUS. ALLEGRETTO.



Fair on the 'other side, 'life's cooling streams do glide, All joy is magnified, all sorrow stands aside, There we, with outstretch'd hand, greet in that better land, All lov'd and miss'd so long, there in the angel throng, There in the throng.

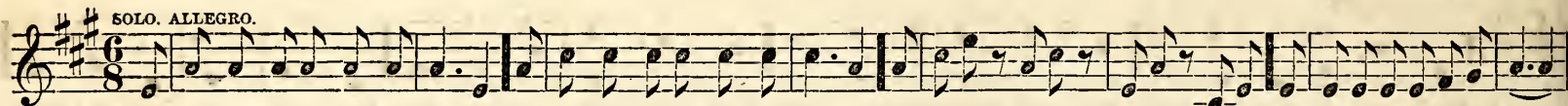


Fair on the 'other side, 'life's cooling streams do glide, All joy is magnified, all sorrow stands aside, There we, with outstretch'd hand, greet in that better land, All lov'd and miss'd so long, there in the angel throng, There in the throng.



ANNIVERSARY SONG.

Words and Music by J. C. JOHNSON.



1. We're coming with ju - bi - lant voices, We're coming with ju - bilant voices, To hail it! hail it! hail it! hail it, This happy and beautiful day.
2. And ev - er with shouting and singing, And ev - er with shouting and singing,
3. We're coming with ju - bi - lant voices, We're coming with ju - bilant voices,



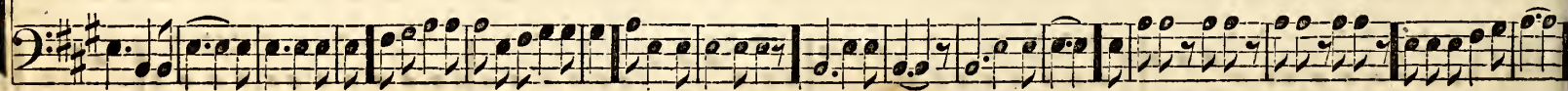
And eve - ry heart rejoic - es, And eve - ry heart rejoic - es, So merry, merry, merry, merry, And hap - pi - ly go - eth the day.
 And hours are rapidly wing - ing, And hours are rap - id - ly wing - ing,



March! march a-way! let loud bugles play, With a quick drum-beat, to our marching feet, While banners o'er us play, March! march away! march! march away! So happy, happy, happy, happy, Merrily goes the day.

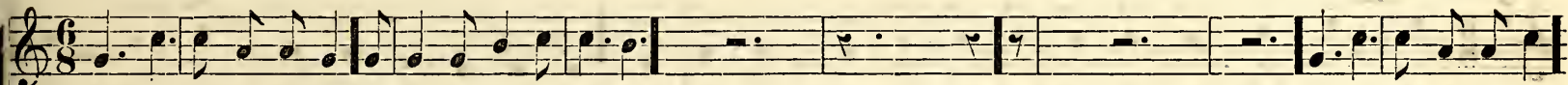


March! march a-way! let loud bugles play, With a quick drum-beat, to our marching feet, While banners o'er us play, March! march away! march! march away! So happy, happy, happy, happy, Merrily goes the day.



Words by J. C. JOHNSON.

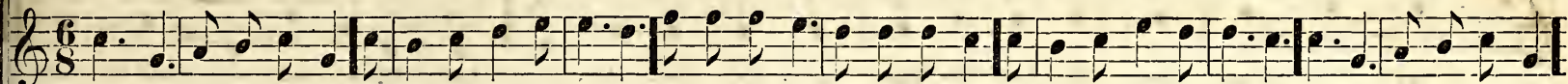
W. M. SAGE.



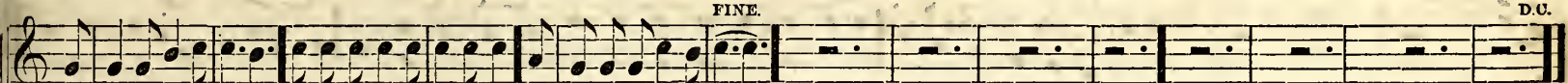
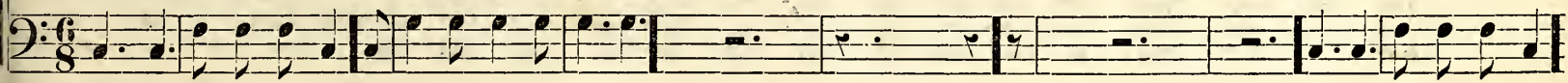
1. Sail-ing far o'er the wave, We pass to distant regions, Some to the north, some to the east, And some to China's legions, Darkness spreading around,



D.C. Strength, life, joy to the world,

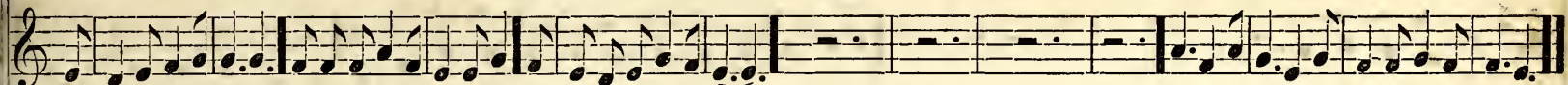


2. We who trusting in God, Display the gos-pel banner, Hasting a - far, oft to the war, With shout and glad hosanna, Call you resting at home,



D.C.

The light, the light we carry, Bear to the gloomy heathen shores, The glo-ri-ous word of God. Farewell, then, O mother, the happy ways we journey, Soon, soon will meet in that land beyond the Riv-er.



When all the contest o - ver, Man shall before his Maker bow, And ever his word o - bey.



To prayer and cheerful giving, And ye the bands that spread abroad, The glorious word of God. Hark! hark, on the breezes, what rapt'rous notes are swelling, New souls have found him, the true, the precious Saviour.

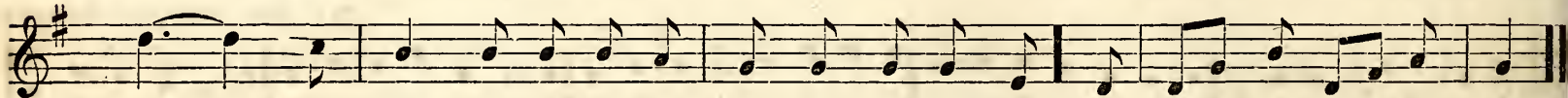


THE JOLLY OLD WORLD.

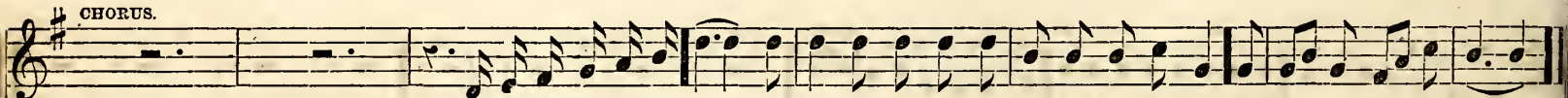
Words and Music by J. C. JOHNSON.



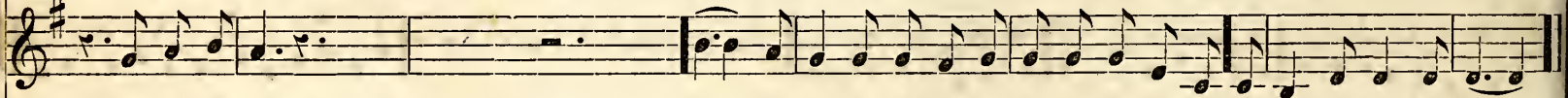
1. Oh! this jol - ly old world with its swarms of peo - ple! How the qui - et old moon must laugh!
 2. For quite ev - e - ry mo - ment some one must mar - ry, Must be born, or pre - pare to die!
 3. And 'tis ev - e - ry mo - ment some wo - ful youngster, Who is frightened! can hard - ly speak!
 4. And those bus - y, sharp tongues, and the eyes that watch you, And look you through and through!
 5. Oh! the jol - ly good men, who are born for pleasure, For the pleas - ure of do - ing good!



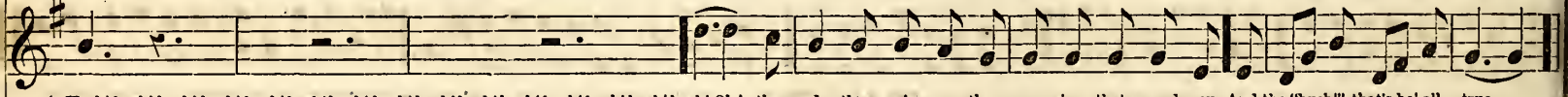
- As they come be - fore her, one af - ter an - oth - er, And laugh and sing and quaff!
 He must bid "good morning," or wish you "good eve - ning," Must wink or smile or sigh!
 Yes, they "pop the ques - tion," one af - ter an - oth - er, More'n a mil - lion times a week!
 Oh! the words that pois - on; the gos - sip that wounds you, And the "hush! that's he! all true."
 And they give at ask - ing, and will not re - fuse you, And cant say "no," if they would!



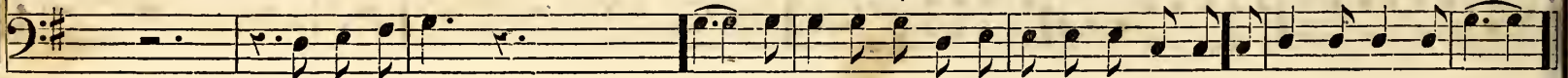
1. Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! As they come be - fore her one af - ter an - oth - er, And laugh and sing and quaff.
 2. Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! He must bid "good morning," or wish you "good evening," Must wink or smile or sigh.



3. Pop! pop! pop! pop! pop! pop! pop! pop! pop! pop! pop! pop! pop! pop! pop! pop! Yes, they "pop the question," one af - ter an - oth - er, More'n a million times a week.



4. Hush! hush! hush! hush! hush! hush! hush! hush! hush! hush! hush! hush! hush! hush! Oh! the words they pois - on, the gos - sip that wounds you, And the "hush!" that's he! all true.
 5. No! no! no! no! no! no! no! no! no! no! no! no! no! no! no! no! And they give at ask - ing, and will not re - fuse you, And can't say no if they would.

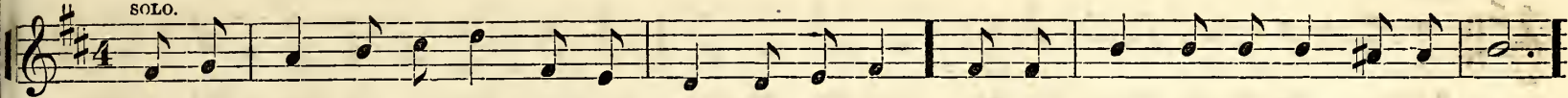


LAUGHING SONG.

Words by Mrs. A. L. DAVISON.

J. H. ROSECRANS.

SOLO.

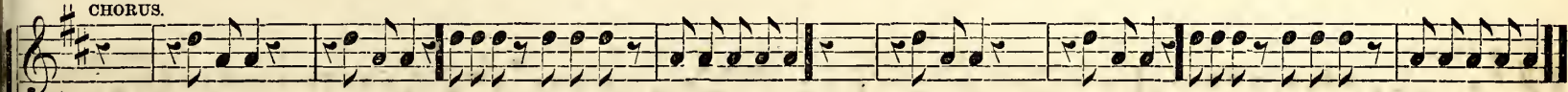


1. We are hap - py and free! Laugh and sing cheer - i - ly, Youth is glad - some, and thinks not of care.
 2. Voic - es sweet join our song! Notes of joy roll a - long; Busy care, wea - ry care out of sight.
 3. Welcome friends, welcome here, Hap - py songs, words of cheer, Shall dis - pel ev' - ry cloud from our sky.

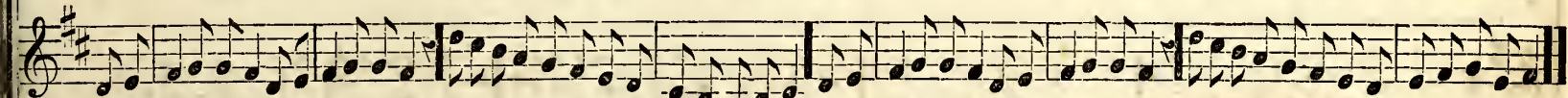


It is ours to en - joy, All the time we'll em - ploy, Bright and gay, ev' - ry day life is fair.
 Hap - py hearts, beat - ing high, Smil - ing lip, shin - ing eye, To our fes - ti - val hall come to - night.
 Joy and light shall a - bound, While the gay laugh goes round, And the mo - ments on fleet wings go by.

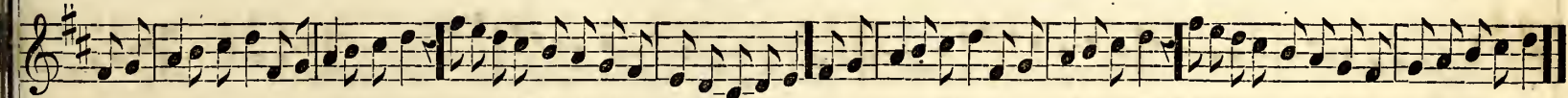
CHORUS.



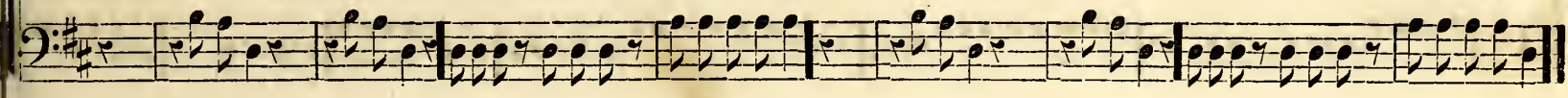
Ha! ha! ha! Ha! ha! ha! Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!



Laugh in glee! ha! ha! ha! Cheerily! ha! ha! ha! Ha! ha!



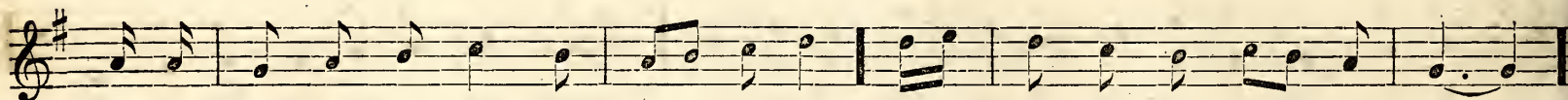
Ha! ha! ha! Ha! ha! ha! Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!



EYE HATH NOT SEEN IT.



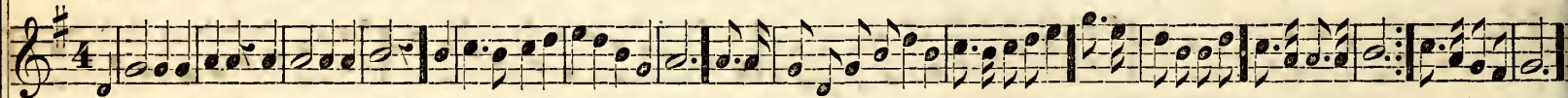
1. Where a free thought ranges, let us ring the changes, On this beau-ti-ful, beau-ti-ful theme.
2. We may sing of ci-ties, where the streets are golden, And the walls are of crys-tal so clear.
3. We may dream of roaming 'mid the star-fields shining, Thro' the depths of the fathom-less sky,
4. For a Fa-ther's love will ev-er mind-ful prove, Of our vis-ions tho' won-der-ful fair.



For there's noth-ing so fair, in earth or air, And noth-ing of which we dream.
 Of the trees that are green, by waters se-rene, While songs of the an-gels cheer.
 On the wings of the morn-ing fly a-far, To heav-en en-walls, vast and high.
 For his power all doth sway, and all things o-bey, For us he will ev-er care.



For eye hath not seen it, nor ear heard the sound, Nor heart of man imagined half the joy, When the ransomed millions meet, And sing of bliss complete, Hallelujah! Time, nor death cannot destroy.



No soul may conceive it, Nor tho't yet receive, The fulness and the richness of that land, Where with sun efulgence bright, Shine glorious saints in light, With the seraph host that round the altar stand.



FAIR EVENING STAR.

J. M. CHADWICK.

79

Words by J. C. JOHNSON.

SOLO. Moderato.

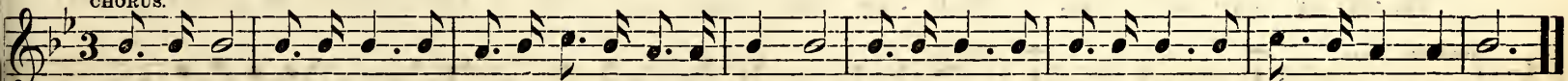


1. Shine from the west on me, Fair eve-ning star. Soft rise my prayers to thee, Fair eve-ning star.
2. Hap-py their lot must be, Fair eve-ning star. Blest souls who dwell in thee, Fair eve-ning star.
3. Lord, hear our eve-ning prayer, We sing, we pray, On thee we cast our care, By night, by day.

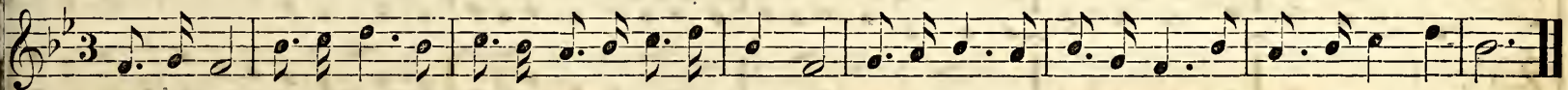
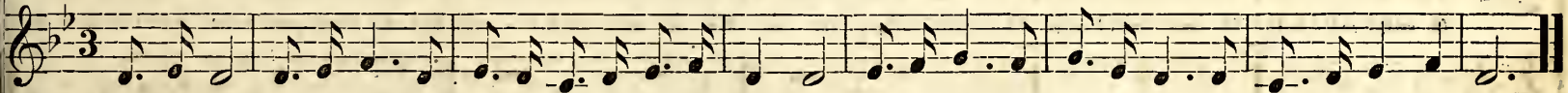


Stay not, but float - ing by, Soar to the far - ther sky, Sweet eve - ning star.
 So near the source of light, Shin - ing, en - dur - ing bright, Sweet eve - ning star.
 Till we to glo - ry rise, Swift through the eve - ning skies, And rest with thee.

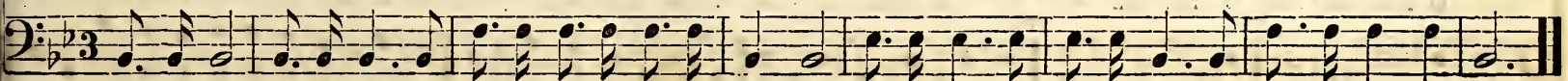
CHORUS.



Tranquil - ly, hopefully, Our ho - ly songs to heaven ascend - ing, Swiftly rise through star-lit skies, All bounteous Lord, to thee.



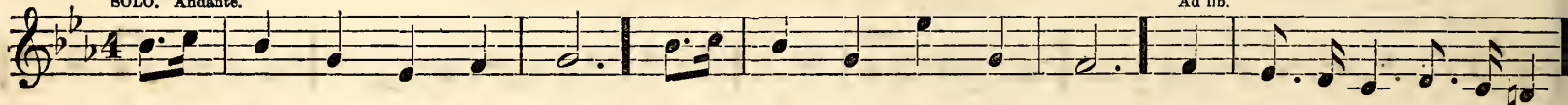
Tranquil - ly, hopefully, Our ho - ly songs to heaven ascend - ing, Swiftly rise through star-lit skies, All bounteous Lord, to thee.



ROLLING RIVER.

SOLO. Andante.

Ad lib.



- | | | | | | | | | | | | | | | | | | | |
|-------|-----------|----------|--------|------|------------|-------|------------|----------|-------|--------|---------------|---------------|----------|---------|----------|---------|-------|-------|
| 1. A | child | came | to | the | brink, | At | morning's | ear - ly | beam, | "O | Fer - ry-man! | Fer - ry-man, | | | | | | |
| 2. In | lov - ing | an - gel | arm, | The | roll - ing | waves | a - | bove, | He | passed | a - way! | passed a-way! | | | | | | |
| 3. A | fa - | ther | sought | the | boy, | And | gazed | a - | long | the | wave, | "Ah! | chilling | stream! | chilling | stream! | | |
| 4. A | mo - | ther | in | her | grief, | Was | weep - ing | by | the | shore, | "Her | darling's | gone! | will | re - | turn | | |
| 5. In | sil - | v'ry | tones | a | song | Came | back | a - | cross | the | wave, | "Safe | at | home! | safe | at | home! | |
| 6. We | all | must | pass | this | way, | And | all | the | leal | and | true, | They | need | not | fear! | need | not | fear! |



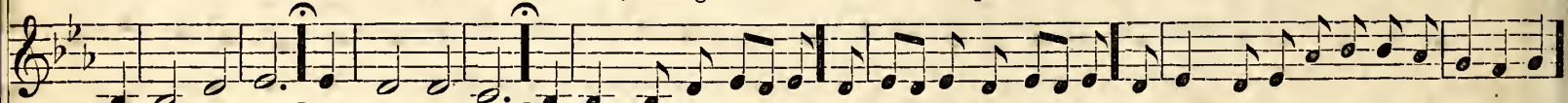
Take	me	o'er	the	stream!	Fer -	ry -	man!	Fer -	ry -	man!	Take	me	o'er	the	stream!"	
To	the	land	of	love!	Passed	a -	way!	passed	a -	way!	To	the	land	of	love!	
Who	hath	power	to	save?	Chill -	ing	stream!	chill -	ing	stream!	Who	hath	pow'r	to	save?	
Nev -	er,	nev -	er	more!	He	is	gone!	will	re -	turn	Nev -	er,	nev -	er	more!	
Christ	has	power	to	save!	Safe	at	home!	safe	at	home!	Christ	has	power	to	save!"	
The	roll -	ing	wa -	ters	blue!	Need	not	fear,	need	not	fear	Fear	the	wa -	ters	blue!

CHORUS. Largo.

Allegretto.



O roll! roll! roll! O roll! roll! roll! O roll, rolling riv - er! We all must pass o - ver, We all must pass over un-to endless day!



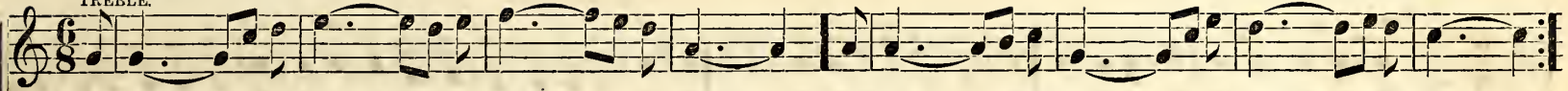
O roll! roll! roll! O roll! roll! roll! O roll, rolling riv - er! We all must pass o - ver, We all must pass over un-to endless day!



THEY COME !

Words by J. C. JOHNSON.
TREBLE.

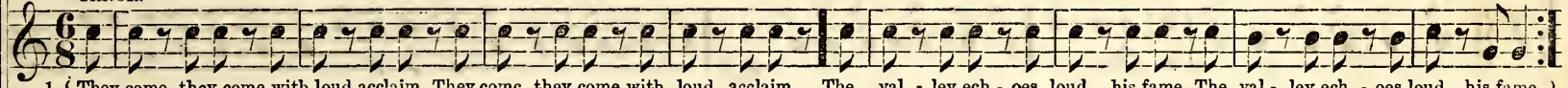
J. H. ROSECRANS.



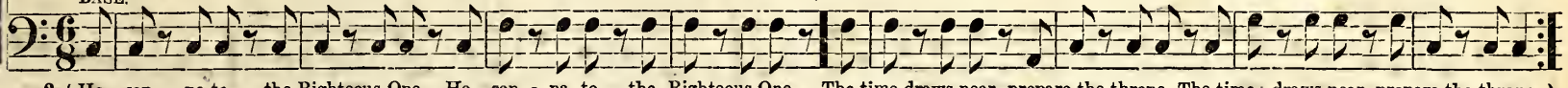
1. } They come, they come with loud ac - claim, The val - - ley ech - - oes loud his fame. }
 { Of Da - - vid's line, His place a throne, Be - hold he comes the chos - - en one. }



2. } Ho - san - - na to the Right - - eous One, The time draws near, pre - pare the throne. }
 { His name be called the Princce of Peace, He rules o'er sub - - jects num - - ber - less. }



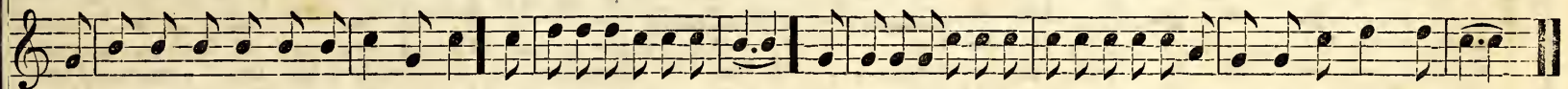
1. } They come, they come with loud acclaim, They come, they come with loud acclaim, The val - ley ech - oes loud his fame, The val - ley ech - oes loud his fame. }
 { Of Da - vid's line His place a throne, Of Da - vid's line, His place a throne, Be hold, He comes. the cho - sen onc, Be - hold, He comes, the cho - sen onc. }



2. } Ho - san - na to the Righteous One, Ho - san - na to the Righteous One, The time draws near, prepare the throne, The time draws near, prepare the throne. }
 { His name be called the Prince of Peace, His name be called the Prince of Peace, He rules o'er sub - jects num - berless, He rules o'er sub - jects num - berless. }



1. Thou Bethlehem's ci - ty art not the least of Judah's high places of power, For out of thee cometh the prince of our line, And this time is the chosen hour.



2. Je - ru - sa - lem, triumph, he comes to thee, Thy King in his humbler state, A - rise in thy beauty, O' ci - ty most holy, Come forth, on his footsteps wait.



CHORUS.

1. The shuttle flies fast, that weaves out at last, The pattern we make with our lives, God grant to our woof, in - stead of reproof, "Well done" when the Master arrives.

2. Weave the full golden ear, in the brown sheath of care, Grapes rich with the red wine of life, Weave linen inwro't with the gold tint of tho't, And the purple of passionate strife.

3. Brave Weavers toil on, at the magical loom, Which fashions the web of each heart, Choose wisely each strand, cast sure from the hand, The shuttle that flies like a dart.

TREBLE SOLO.

1. With skill from a - bove, we'll weave ro - ses of love, 'Mid the sharp stinging thorns of de - spair, Sweet li - lies of

2. In the Mas - ter's design, may our fin - ished work shine, Transferr'd to the curtain, a - bove, For the tem - ple of

3. Weave, weave for the land, where no false weav - ers stand, With the per - ish - ing fab - rics of time, But the work of a

TENOR SOLO.

peace, on the back - ground of grief, That the beau - ty of both..... may appear, That the beau - ty of both may appear.

souls, as e - ter - ni - ty rolls, To show forth..... His un - - measured love, To show forth his un - - measured love.

day, all their gau - dy dis - play, Doom'd to fade ... in the pres - - ence sublime, Doom'd to fade in the presence sublime.

CHORUS.

God grant, that we hear instead of reproof, Wel done, when our Master ap - pears, Well done, well done, When the Mas - ter ap - pears..

Well done, Well done,

ANGELS DIVINE.

By permission of J. CHURCH, Jr.

JAMES DUNCAN.

SOLO. ALLEGRETTO.

1. Dream - ing of An - gels so ho - ly, sub - lime, To be dream - ing of An - gels my soul doth in - cline.
2. Dream - ing of An - gels, they come in the night, And they fill all the scene with a pure, ho - ly light.
3. Dream - ing of An - gels, oh, ev - er they're near; Round the loved of the Lord, they en - camp, they are here.

Dream - ing of An - gels so ho - ly, di - vine.
Sing - ing to me of the land of the blest,
An - gels of beau - ty, and an - gels of love.

Oh! how beau - ti - ful, dreaming of An - gels di - vine.
Where the wand'ers come home, and the wea - ry may rest.
Guide our souls to the beau - ti - ful re - gions a - bove.

DUET.

With bend - ed knee, each night from care, I of - fer un - - to Him my prayer.

To guide me to..... that rest a - bove, Where An - gels dwell with Heav'n - ly love.

CHORUS.

Dream-ing of An-gels, so ho-ly, sub-lime, To be dream-ing of An-gels my soul doth incline, To be dreaming of,

Dream-ing of An-gels, so ho-ly, sub-lime, To be dream-ing of An-gels my soul doth incline, To be dreaming of,

Dream-ing of An-gels, so ho-ly, di-vine, Oh! how beau-ti-ful, dreaming of An-gels di-vine.

Dream-ing of An-gels, so ho-ly, di-vine, Oh! how beau-ti-ful, dreaming of An-gels di-vine.

THE SHINING ONES.

85

Inserted by permission of J. CHURCH, Jr.

R. SHAW.

SOLO. ALLEGRETTO.



1. Far a - way in the land of the pure and bright, Is the Ci - ty of God with its gold - en light.
2. O, that beau - ti - ful land we are near - ing now, Where a crown of bright glo - ry en - circles each brow.
3. With palms and bright crowns, and our robes of light, We shall roam the fair fields with e - ternal de-light.
4. Then come broth - er pil - grims, let love free - ly flow, As on to that beau - ti - ful home we shall go.
5. Oh my soul is now weary of liv - ing be - low, To the home of the purified saints will I go.



Oh there is our home, and we ev - er shall stand, 'Mid the shin - ing ones of that bet - ter land.
 Where the tree of life grows on that beau - ti - ful shore, Where flow - ers shall fresh - en to fade no more.
 We shall join in the songs of the pu - ri - fied band, 'Mid the shin - ing ones of the bet - ter land.
 For Je - sus has said we must go hand in hand, If ev - er we en - ter that beautiful land.
 With Je - sus my Sa - viour for - ev - er to stand, 'Mid the shin - ing ones of the bet - ter land.

CHORUS.



Oh! beau - ti - ful home! Oh! beautiful home, Where beautiful saints surround the white throne! How I long to be there and for - ev - er to stand, 'Mid the shining ones of the bet - ter land.



Oh! beautiful home! Oh! beautiful home! Where beautiful saints surround the white throne! How I long to be there and for - ev - er to stand, 'Mid the shining ones of the bet - ter land.



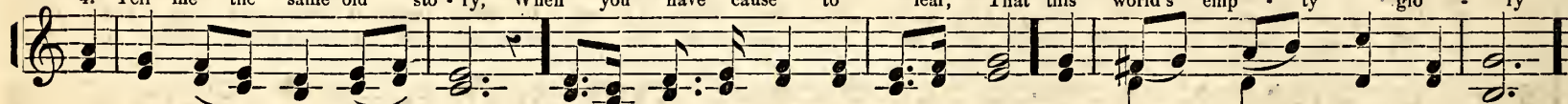
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W. H. DOANE.

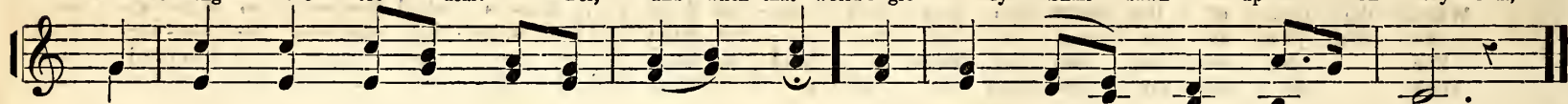
TREBLE and ALTO SOLO.



1. Tell me the old, old sto - ry, Of un - seen things a - bove, Of Je - sus and his glo - ry,
 2. Tell me the sto - ry slow - ly, That I may take it in, That won - der - ful re - demp - tion,
 3. Tell me the sto - ry soft - ly, With earn - est tones, and grave; Re - mem - ber! I'm re - demp - tion,
 4. Tell me the same old sto - ry, When you have cause to fear; That this world's emp - ty glo - ry



Of Je - sus - and his love, Tell me the sto - ry sim - ply, As to a lit - tle child,
 God's rem - e - dy for sin. Tell me the sto - ry of - ten, For I for - get so soon;
 Whom Je - sus came to save. Tell me that sto - ry al - ways, If you would real - ly be,
 Is cost - ing me too dear. Yes, and when that world's glo - ry Shall dawn up - on my soul,

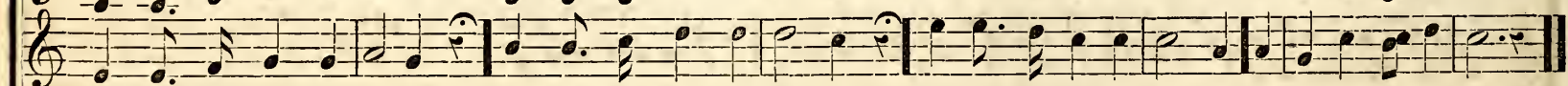
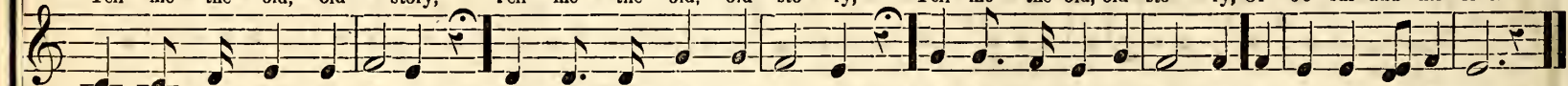


For I am weak and wea - ry, And help - less and de - filed.
 The ear - ly dew of morn - ing, Has passed a - way at noon.
 In an - y kind of trou - ble, A com - for - ter to me.
 Tell me the old, old sto - ry, Christ Je - sus makes thee whole.

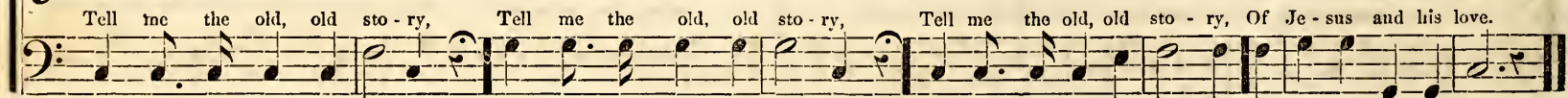
CHORUS.

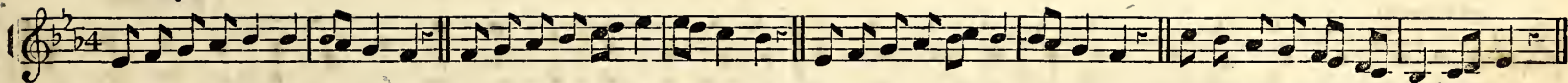


Tell me the old, old story, Tell me the old, old sto - ry, Tell me the old, old sto - ry, Of Je - sus and his love.



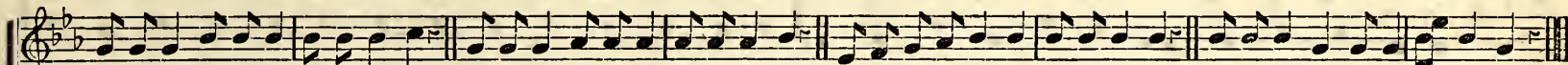
Tell me the old, old sto - ry, Tell me the old, old sto - ry, Tell me the old, old sto - ry, Of Je - sus and his love.



SOLO. *Allegro.*

1. Mer-ry, merry Christmas passed away, "Hap-py, happy New Year," shout to-day. Hap-py, happy Old Year! Nev-er-more Shall we taste the plea-sure, past and o'er
2. Gleaming on the hill-side, shining bright, Comes the New Year sunshine, golden light. When the happy seasons pass a-way, May there be for us no dark-er day!
3. Forth all people straying, here and there, Careless, happy greetings ev-ry-where. There is no re-pin-ning, all is cheer, Shout a-loud to hail the glad New Year.

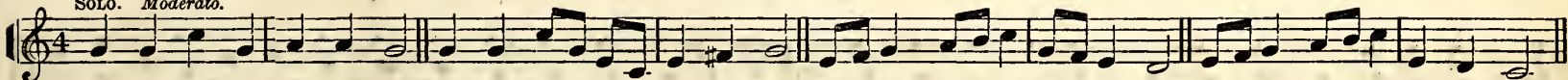
CHORUS.



Ring the bells, ring the bells, merry men ring! Ring a-way, ring away,, hap-pi-ly sing! Merry, merry Christmas, Happy New Year! Ring away! Sing a-way, sons of cheer!

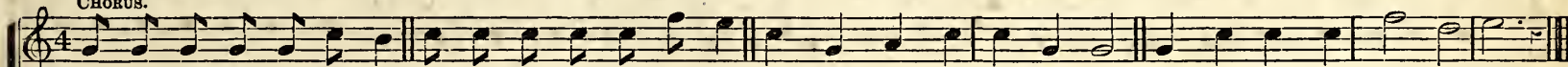


STARS!

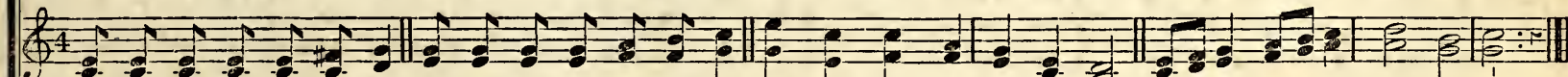
SOLO. *Moderato.*

1. In the morn-ing raise your voice, 'Mid the eve-ning shades re-joice, Youthful hearts the ves-per song, Deep in star-lit hours pro-long.
2. As the twi-light hour's be-gun, Stars are light-ed, one by one. Child and moth-er joy to see Heaven shine forth so glo-rious-ly.
3. Turns the child's face from the sky, With the moth-er's soft good-bye. Slumbers, he, in dreams are seen, Star-ry landscapes all se-rene.
4. Thus, through all the hap-py night, Moon and stars, with sil-very light, Shine up-on us, as we raise Hymns of grat-i-tude and praise.

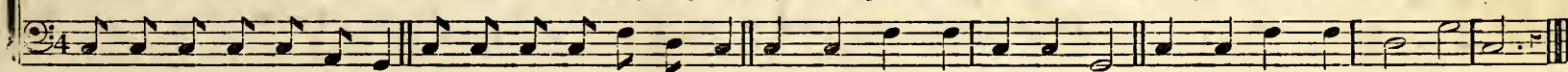
CHORUS.



1. Star-ry lights and ra-diant fires; High-er still our song aspires, Prayer and praise like in-cense rise Through the gates of Par-a-dise.
2. In the Fa-ther's home on high, Fair-er light fills all the sky, Sweet-est hymns by ser-aphs bright, Fill with rap-ture all the night.



3. & 4. Star-ry lights and ra-diant fires; High-er still our song aspires. Prayer and praise like in-cense rise, Through the gates of Par-a-dise.



“Sweet Spirit of the Spring.”

ALLEGRETTO.

J. H. TENNEY.

1. Sweet Spir - it of the Spring, I hear thee on the wing, I saw thee leave thy dar - ling Where the snow-drops shed their light,

2. Sweet Spir - it of the Spring, 'Tis heav'n to hear thee sing; For Spring with flow'rs and sun-shine, And the mer - ry lark a - way,

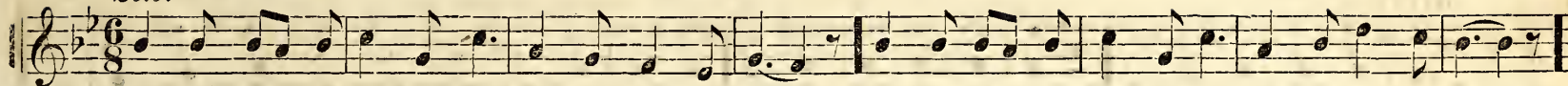
And I heard thee sing-ing say, "Come, love with me a - way, And I'll chant a sweet-er ma - tin As we sunward take our flight.

Were but an eye - less grace With the soul out of her place, The chil-dren light the meadows, And the frisk-y lambkins play.

THE JASPER SEA.

Inserted by permission of J. CHURCH, Jr.

Solo.



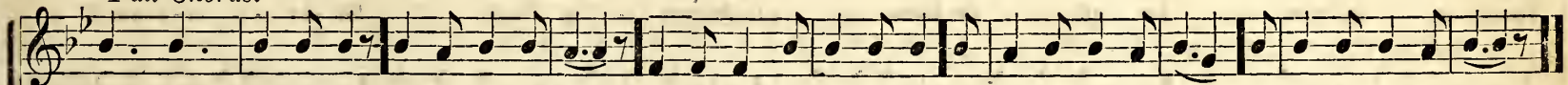
1. When we've crossed the Jas - per sea, To the oth - er shore; Full of bliss our songs shall be, Praising ev - er - more.
2. With the an - gels round the throne, Robed in white we'll stand; Death and tears are nev - er known, In that hap - py land.
3. Cap - tive chains shall bind no more, When death sets us free; When we reach the oth - er shore, O'er the Jas - per sea.
4. Part - ing days will nev - er come, Bright our lot will be; When we reach our heavenly home, O'er the Jas - per sea.
5. To the judgment seat a - bove, Swiftly we re - pair; Saved from wrath thro' Je - sus' love, We shall see him there.

Chorus of Female voices.

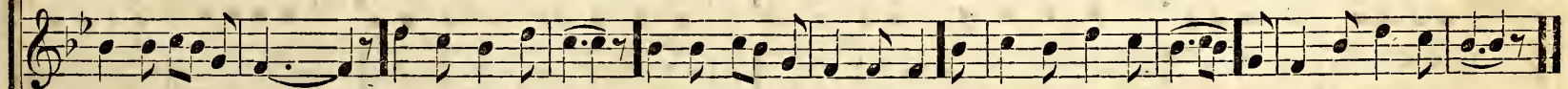
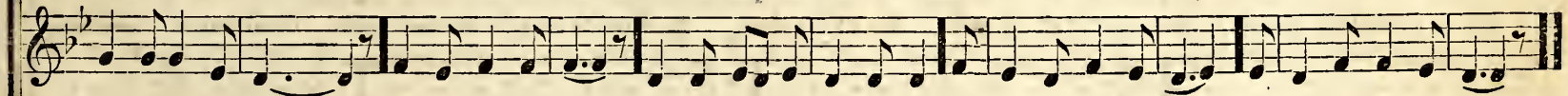


When we reach the shore O'er the Jasper sea, Joy shall reign forevermore, And heaven our home shall be, And heaven our home shall be.

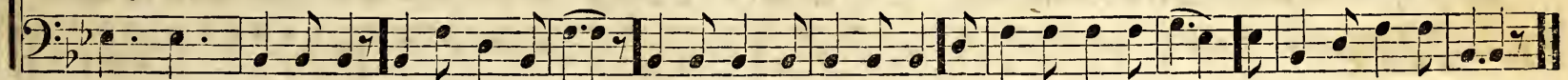
Full Chorus.



When we reach the shore, O'er the Jas - per sea, Joy shall reign for - ev - er - more, And heaven our home will be, And heaven our home will be.



When we reach the shore, O'er the Jas - per sea, Joy shall reign for - ev - er - more, And heaven our home will be, And heaven our home will be.

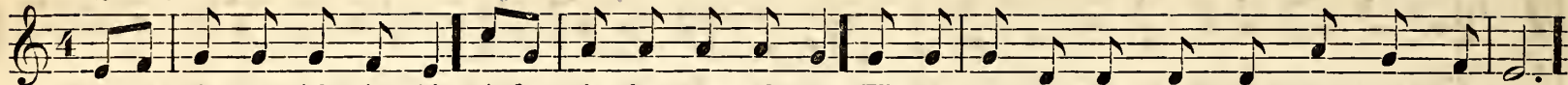


MARINER'S SONG.

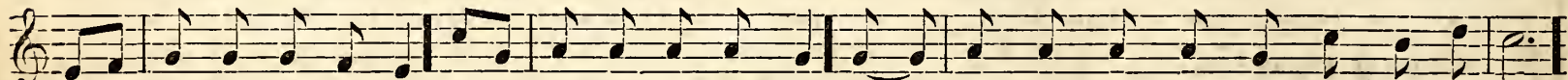
Words by J. C. JOHNSON.
SOLO.

By permission of J. H. ROSECRANS.

C. C. HOTCHKISS.

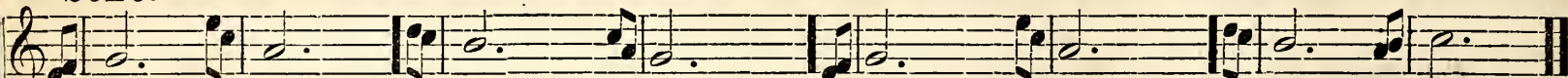


1. The night, the night is fair, And o'er the crest-ed waves, Flies our ves-sel, for the storm is o-ver-past.
2. For landsmen there is rest, In re-gions of the blest, Where the fade-less flow'rs of heaven-ly lands do grow.
3. Ah! yes, a port is there, A land be-yond compare, And the proph-et saw it's jew-el walls a-rise.
4. So may the sail-or rest In regions of the blest, Where the cho-rus swells, like migh-ty o-cean's roar.



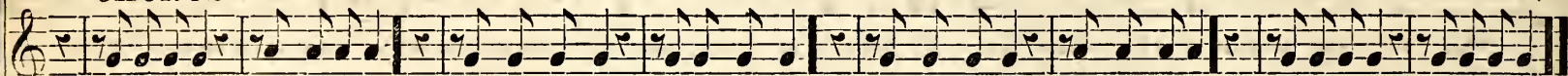
Say, com-rade of the watch, May we that ha-ven gain, Where the mar-i-ner is safe-ly moored at last?
But we who love the deep, How can we ev-er sleep, Un-lulled by winds that o'er the o-cean blow?
And through the gates in view, Spread wa-ters vast and blue, There's room for all be-neath those spread-ing skies.
And all in har-mo-ny Be-side that wondrous sea. May safe-ly dwell, and rest for-ev-er-more.

SOLO.

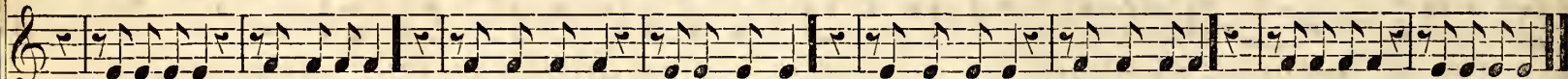


There's joy and rest for all the blest, In heaven-ly lands for-ev-er-more.

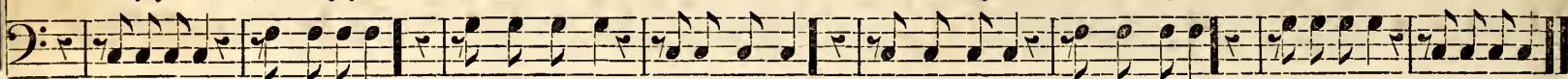
CHORUS.



There's joy and rest, There's joy and rest, For all the blest for all the blest, In heavenly lands, in heavenly lands, Forevermore, forevermore.



There's joy and rest, there's joy and rest, For all the blest, for all the blest, In heavenly lands, in heavenly lands, Forevermore, forevermore.



A HUNDRED YEARS TO COME.

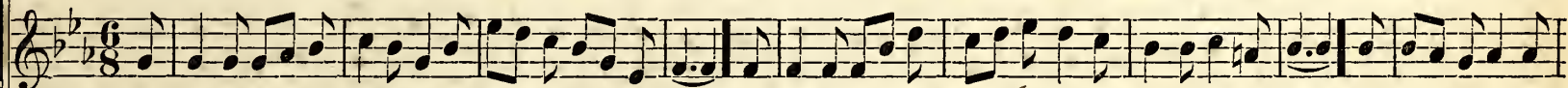
J. H. TENNEY.



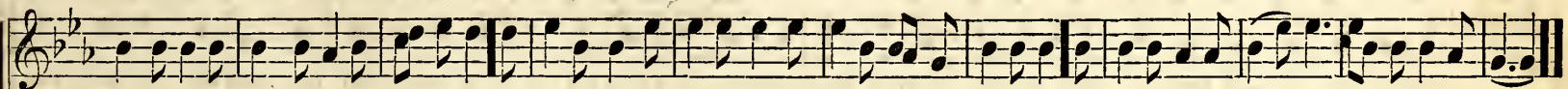
1. Where! where will be the birds that sing, A hundred years to come? The flow'rs that now in beauty spring, A hundred years to come? The ro-sy lips, the



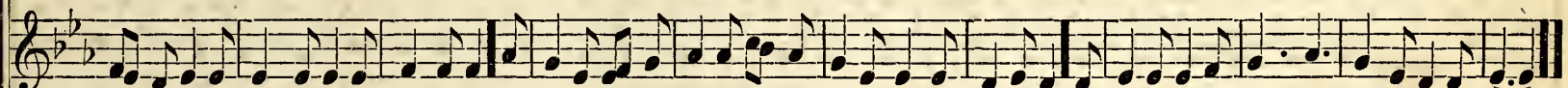
2. Who'll press for gold this crowded street, A hundred years to come? Who'll tread yon church with willing feet, A hundred years to come? Pale, trembling age, and



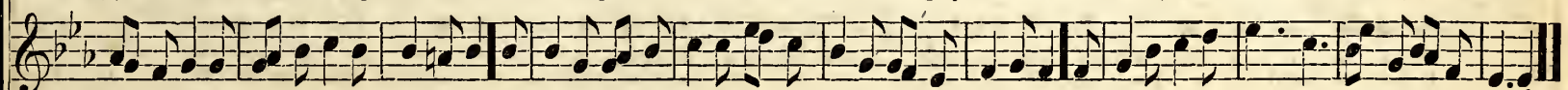
3. We all with-in our graves shall sleep, A hundred years to come; No liv-ing soul for us will weep A hundred years to come; But oth-er men our



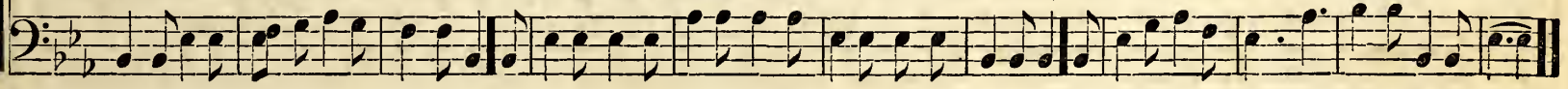
lofty brow, The heart that beats so gayly now, O where will be love's beaming eye, Joy's pleasant smile, and sorrow's sigh, A hundred years to come? A hundred years to come?

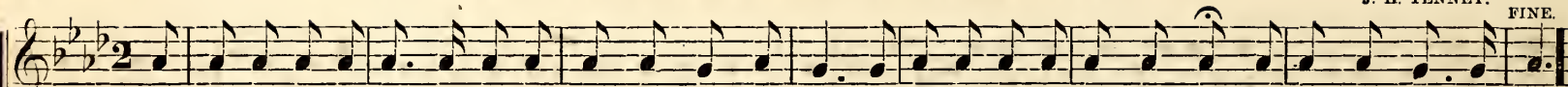


fiery youth, And childhood with its pearl of truth, The rich, the poor, on land and sea, Where will the mighty millions be A hundred years to come? A hundred years to come?

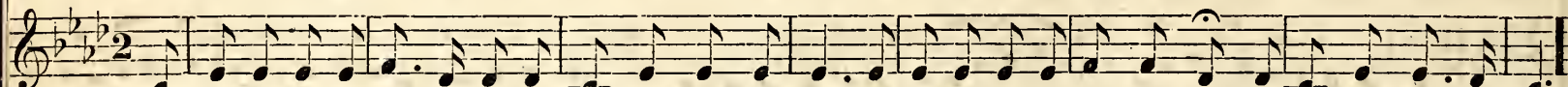


lands will till, And others then our streets will fill, While other birds will sing as gay, And bright the sun shine as to-day, A hundred years to come, A hundred years to come.

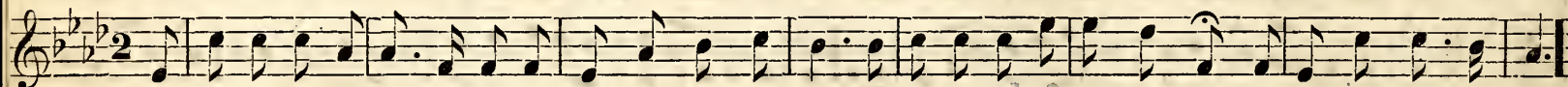




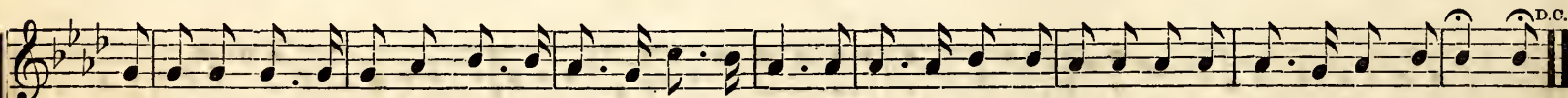
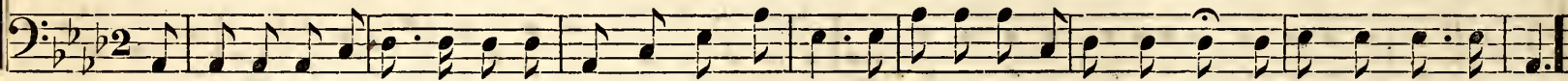
1. They wiled me from my greenwood home, They won me from the tent, And slighting-ly they spoke of scenes, Where my young days were spent:
D.C. wiled me from, &c.



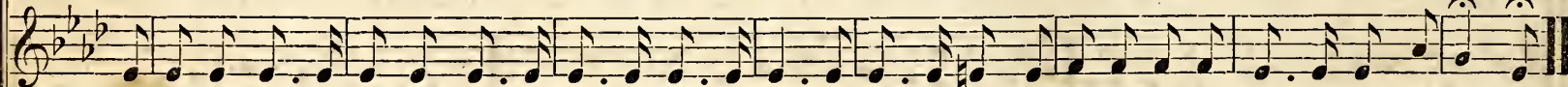
2. They gave me gems to bind my hair, I longed the while for flow'rs, Fresh gathered by my gip-sy feet, From na-ture's wild-est bowers;



3. Ye lit-tle knew what ties of love Had bound me in their spell; The greenwood was my hap-piest home, And there I longed to dwell,



They daz-zled me with halls of light, But tears would sometimes start; They tho't 'twas but to charm the eye, And they might win the heart. They



They gave me books, I loved a-lone To read the star-ry skies; They taught me songs—the songs I loved, Were na-ture's mel-o-dies. They



I nev-er heard a cap-tive bird, But, pant-ing to be free I longed to burst his pris-on door, And share his lib-er-ty. They



* An English lady had taken so great a liking to a Gipsy girl, that she took her into her family, and had her educated in all the accomplishments of high life. An irresistible longing at length seized the child, and she abandoned all the refinements of life for the freedom of the forest.

THE OLD MOUNTAIN PINES.

Words by ANDREW SHERWOOD.

C. F. DARTT.

SOLO.



1. When the night gath - ers cold, On the moor and the wold, Then my tho'ts thro' the twi - light will roam,
2. And I list to the brook, In the green sha - dy nook, Mak - ing mu - sic so soft - ly and low;
3. But there's one sim - ple song, Which has lived all a - long, For it fell in such smooth flow - ing lines;
4. Oh, my me - mo - ry twines Round the beau - ti - ful pines, Wav - ing green in the glo - ry of spring;
5. And long, long may it stand, An em - blem so grand, Of the home to life's wan - der - er given.



Till in fan - cy I stand, In my dear na - tive land, 'Neath the pines by my beau - ti - ful home.
 And the song of the bird, Which my in - fan - cy heard, In that beau - ti - ful time, long a - go.
 'Tis the song of the breeze Com - ing up from the seas, In the boughs of the old mountain pines.
 Stand - ing high and a - lone, On the moun - tain's high throne, Where the winds in the long Sum - mer sing.
 Which the wea - ry soul finds, 'Mid the beau - ti - ful pines, On the gold - en sa - van - nas of heaven.

CHORUS.



Oh, the old, oh, the old mountain pines, mo'nt'n pines, oh, the old, oh, the old mo'nt'n pines, mo'nt'n pines, Still in fancy I stand in my dear native land, On the hills 'neath the old mountain pines.

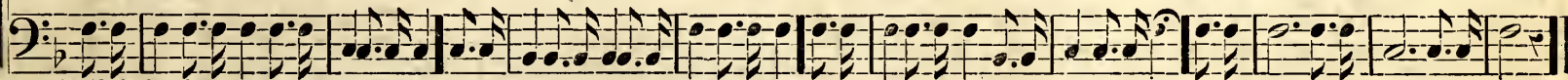


Oh, the old mountain pines, oh, the old mountain pines.



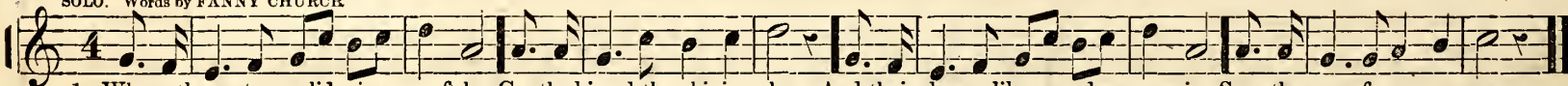
Oh, the old, &c.

Still in fancy I stand in my dear native land, On the hills 'neath the old mountain pines.



Oh, the old, oh, the old mountain pines, mo'nt'n pines, oh, the old, oh, the old mo'nt'n pines, mo'nt'n pines.

SOLO. Words by FANNY CHURCH



1. Where the waters glid - ing soft - ly, Gently kissed the shining shore, And their dream - like, wondrous music, Sweetly sang for - ev - er - more.
2. When the night came o'er the hill tops, Cross'd the shining of the sand, Saw I thro' the mystic gleaming, As I stood upon the strand.
3. Then the daisy's bloom was ly - ing, Brightly in the tangled grass, Now the Autumn leaves are falling, Say to me as I pass,
4. While the waters change their singing, To a sweeter, sadder strain, I, with eyes grow dim with watching, Wait for her to come a - gain.

CHORUS.

Lov - ing and love - ly, liv'd by the sea, Beau - ti - ful darl - ing, Ev - e - lyn Lee.

^{4th verse}
Wait for her com - ing, down by the sea.

THE PILGRIM'S FAREWELL.

J. H. ROSECRANS.

SOLO.



1. Farewell, my friends, I must be gone, I have no home nor stay with you, I'll take my staff, and travel on, Till I a better world can view.
2. Farewell, my friends, time rolls along, Nor waits for mortal cares or bliss, I'll leave you here, and travel on, Till I ar-rive where Je - sus is.
3. Farewell, dear brethren in the Lord, To you I'm bound with cords of love, But we believe his gracious word, That we ere long shall meet a - bove.
4. Farewell, you blooming sons of God, Sore conflicts yet remain for you, But dauntless keep the heavenly road, Till Canaan's happy land you view.

SOLO.



I'll march..... I'll land..... Where pleasures nev - er end.

CHORUS.

To Canaan's land, On Canaan's shore, Where troubles come no more.

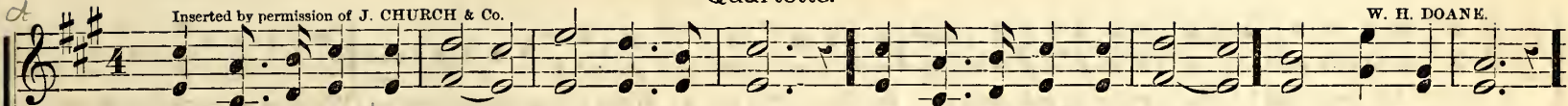
THE WATCHMAN'S CRY.

95

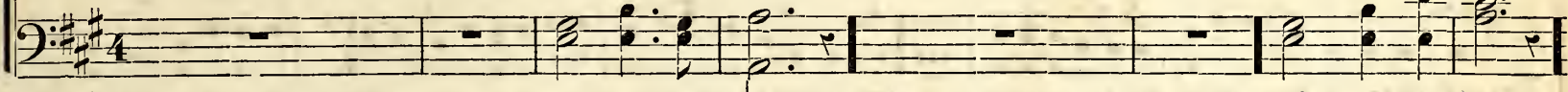
Quartette.

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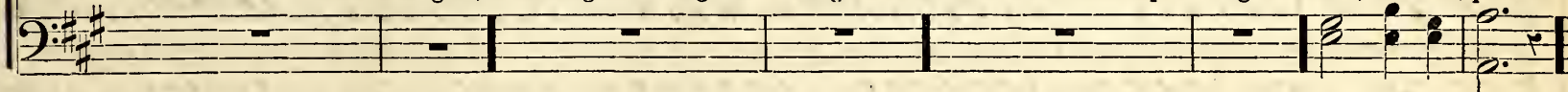
W. H. DOANE.



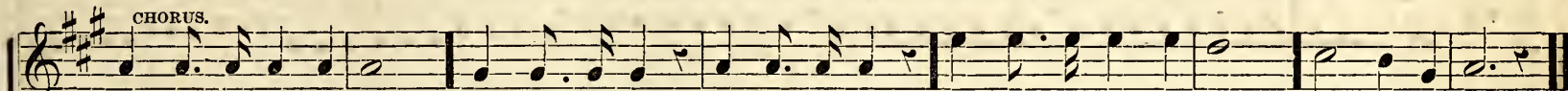
1. Hark! 'tis the watchman's cry, Wake, brethren, wake, Je - sus our Lord is nigh, Wake, brethren, wake!
2. Call to each working band, Watch, brethren, watch, Clear is our Lord's com - mand, Watch, brethren, watch!
3. Heed we the steward's call, Work, brethren, work, There's work enough for all; Work, brethren, work!
4. Hear we the shepherd's voice, Pray, brethren, pray, Would ye his heart re - joice? Pray, brethren, pray!
5. Now sound the fi - nal chord, Praise, brethren, praise, Thrice ho - ly is our Lord, Praise, brethren, praise!



Sleep is for sons of night, Children are ye of light, Yours is the glo - ry bright, Wake, brethren wake!
 Be ye as men that wait, All at the Master's gate, E'en tho' he tar - ry late, Watch, brethren watch!
 This vineyard of the Lord, Fresh La - bor will af - ford, Yours is a sure re - ward, Work, brethren work,
 Sin calls for constant fear; Long as we struggle here, We need the strong one near, Pray, brethren, pray!
 What more be - fits our tongues, Leading the angel's songs, While heaven the note pro - longs? Praise, brethren, praise!



CHORUS.



Hark! 'tis the watchman's cry, Wake, brethren, wake, Wake, brethren, wake, Je - sus our Lord is nigh, Wake, brethren, wake.



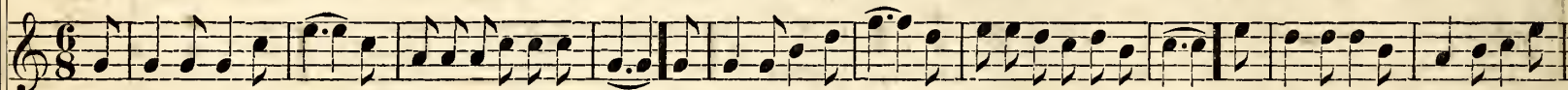
Hark! 'tis the watchman's cry, Wake, brethren, wake, Wake, brethren, wake, Je - sus our Lord is nigh, Wake, brethren, wake.



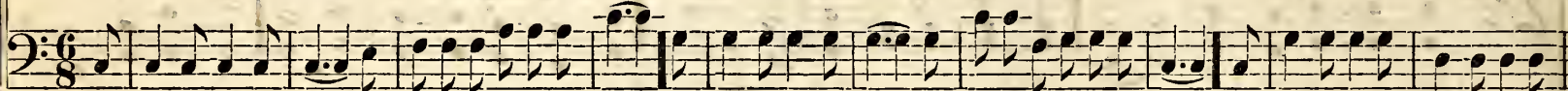
ALLEGRO.



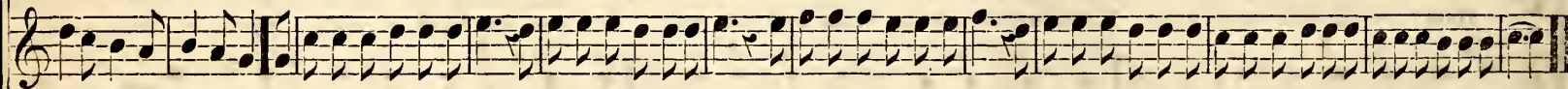
1. O'er prairie green and fair, We're galloping, galloping on ; As free, as free as air, We're galloping, galloping on ; Where'er we go, no bounds arise, Ex-



2. Thro' beds of lovely flow'rs, We're galloping, galloping on ; As rich as maiden's bow'rs, We're galloping, galloping on ; Tho' ev'ry seed by nature's hand, Were

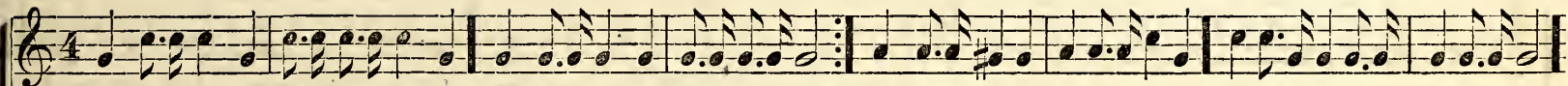


cept the blue and cloudless skies, We're galloping, gal-lop-ing on, We're galloping, gal-lop-ing on, We're gal-lop-ing, gal-lop-ing on, We're galloping, gal-lop-ing, gal-lop-ing, gal-lop-ing, galloping, galloping on.

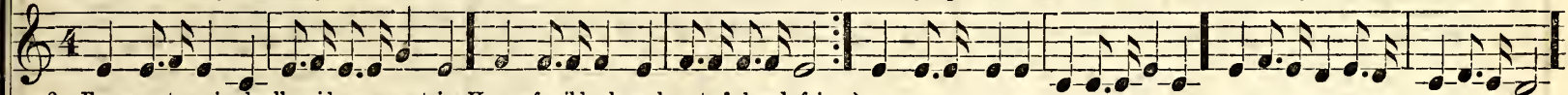


scatter'd o'er the good-ly land, We're gal-lop-ing, gal-lop-ing on, We're gal-lop-ing, gal-lop-ing on, We're gal-lop-ing, gal-lop-ing on, We're gal-lop-ing, gal-lop-ing, galloping, galloping on.





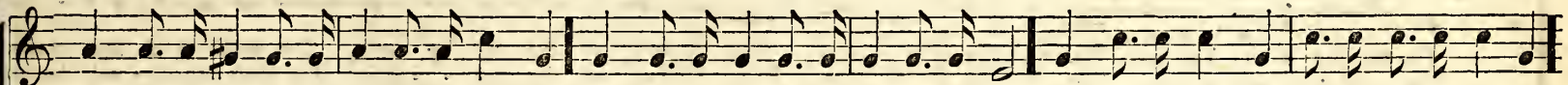
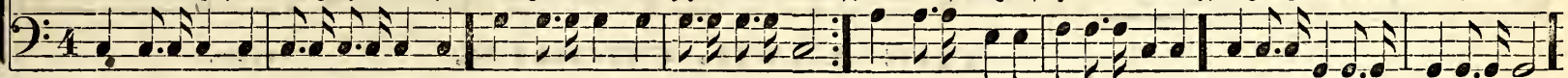
1. Hail, blessed music! o'er the heaving ocean, Hark! swells the song from happy homes afar, }
 Loud from the Alp-heights joyful call the echoes, See, cliff and forest clothed in sunshine fair, } Loudly repeat the wild mountain chorus, Loudly reply to the sweet Alpine horn,



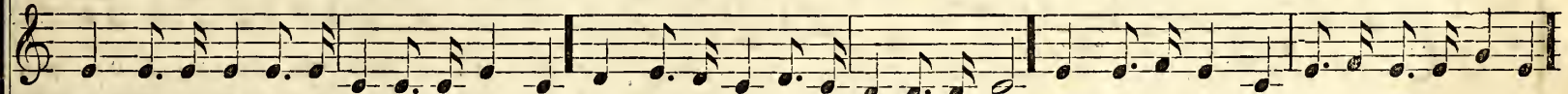
2. Ever sweet music, dwell amid our mountains, Home of wild echoes, haunt of dryads fair, }
 When from yon summits, loudly call the thunders, Down to the valley, glacier torrents fare, } Then placid flow past cottage and pastures, Cooling the winds of the summer that pass.



3. Hail mountain dwellers, Heirs of truth and freedom, Nearest to God of all that dwell on earth, }
 Reared 'mid the temple, where his glory dwelleth, Where sing the winds with joy and sacred mirth, } When red, refulgent, day leaves the valley, Ling'ring awhile on the snow peaks above.



Loudly reply to the wild mountain bu - gle, When from the valley it welcomes the morn, Hail to the mountains, deeds of fame, of glory,



Forth comes the herdsman to blow his Alpine-bugle, Home stray his kine, o'er the sweet scented grass. Hail to the mountains, deeds of fame, of glory,



All true hearts raise songs of joy and of praise, thus Awed by His grandeur, and won by His love. Hail to the mountains, deeds of fame, of glory,





Ring thro' the world while millions raise the song, Millions more shall tell the sto - ry, Of the he - roes bold and strong.

Ring thro' the world while millions raise the song, Millions more shall tell the sto - ry, Of the he - roes bold and strong.

THE ANVIL CHORUS.

VERDI.



1. The banging of the hammer, The whirling of the plane, The crashing of the bu - sy saw, The creaking of the crane, }
The buzzing of the spindle, The rattling of the loom, The puffing of the en - - gine, The fan's con - tin - ual boom. }

2. The clicking of the magic type, The earnest talk of men, The toiling of the gi - ant press, The scratching of the pen, }
The tapping of the yard stick, The tinkling of the scales, The whistling of the nee - dles, (When no bright cheek it pales.) }

3. I love the ploughman's whistle, The reaper's cheerful song, The drover's oft re - peated shout, Spurring his stock a - long, }
The bustle of the market man As he hies him to the town, The halloa from the tree - top, As the ripened fruit comes down. }

THE ANVIL CHORUS. Concluded.

This strain must be sung through three times in each vers. While singing it the time should be beat on an anvil.

I love them all, all, all,

{ The ring - ing of the an - vil, The grating of the drill, }
 { The clattering of the turning lathe, The whirling of the mill, }
 { The clipping of the tailor's shears, The driving of the awl. }

I love them all, all, all,

{ The humming of the cooking stoves, The surging of the broom, }
 { The pattering feet of child - hood, The housewife's bu - sy hum, }
 { The buz - - zing of the scholars, The teacher's kindly call, }

I love them all, all, all,

{ The bu - sy sound of thresh - ers, As they clean the ripened grain, }
 { The husker's joke, and catch or glee, 'Neath the moonlight on the plain, }
 { The kind voice of the dray - man, The shepherd's gentle call, }

These sounds of active in - dustry, I love, I love them all, I love them all, I love them all, I love them all, all, all.

These sounds of active in - dustry, I love, I love them all, I love them all, I love them all, I love them all, all, all.

CHORUS. *Moderato.*

1. Blow, bugles, loud refrain, Wake, freeman, wake again, Sound, trumpet, sound afar, And bid all arise, and bid all arise, For conquest and for war.

2. Rolls forth the battle song, Deep, manly, full and strong, Fraud, force and powers of night, Be ours to strive, be ours to drive, In furious, furious fight.

3. Soon shall that day appear, All glorious, bright and clear, When from the field of strife, The nation shall rise, the nation shall rise, To newer, nobler life.

TENOR SOLO.

1. Not for the flashing sabre stroke, Not for the sulph'rous battlesmoke, Not for the deep ensanguined plain, The rallying call, the rallying call, Resounds, resounds a - gain.
2. Not by the cannon's thund'ring peal, Not by the stroke of murd'rous steel, Not by the musket's heated breath, That spreads o'er the field, that spreads o'er the field, Of battle and of death.
3. Then shall the poor the land possess, Then crown'd with blessings numberless, Sunlight upon all nations shine, O home of the free, and glory and fame, For - ev - er more be thine.

BASE SOLO.

1. Wake, for a grander, nobler strife, See those who seek the nation's life, Down to the contest, men of might, Stay not till the coward foe's in headlong flight.
2. Guard well the treasure we have bought, Guard well the land our fathers sought, Firm hold the treach'rous foes at bay, Ne'er give way till brightly dawns the bet - ter day.
3. Wako for a grander, nobler strife, See those who seek the nation's life, Down to the contest, men of might, Stay not till the coward foe's in headlong flight.

Forth, forth to glory's shin - ing field, Firm stand - ing, freemen nev - er yield, Shout till the

Forth, forth to glory's shin - ing field, Firm stand - ing, freemen nev - er yield, Shout till the

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It features a melody with triplet markings over the words 'glory's', 'nev - er', and 'yield'. The bottom staff is a bass line providing harmonic support with a similar triplet pattern.

echoing mounts re - ply, We fight for the right, We fight for the right, To con - quer or to die.

echoing mounts re - ply, We fight for the right, We fight for the right, To con - quer or to die.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal melody with triplet markings over the words 're - ply', 'right', and 'die'. The bottom staff continues the bass line with corresponding triplet markings.

THE IRON WORKERS.

ALLEGRO.

1. What a terri-ble cla-mor echoes thro' the town! Workmen wielding the hammer, strong and swart and brown, Iron plates uniting,

2. Wield the clattering hammer, let your blows resound, Let the thundering echoes from the roofs rebound, Rows of rivets binding,

3. Sing then, gaily we sing, boys, We with many blows, See, we fetter the tyrant, lull him to repose, Labor rules the world, boys,

proof against all strain, When you furious monsters strive the air to gain. Wield then, wield the hammer, Make that prison strong,

union firm and strong, Cease awhile from your labor, workman raise the song, "Brothers shout for triumph, Labor rules the world,

all that live would die, Were it not for our hammers, raise the chorus high. Sing the Kings of labor, Let their triumph be,

When th'impatient le-gions to the contest throng; Hark, as swiftly escaping, One by one they rise, Fiends of steam, how with tumult surge they to the skies.

Ev'ry slothful des-pot from his throne be hurl'd! They who truly are noble, Join the workman's song, Shout their rallying chorus, manly, firm and strong.

Earth from slothful ty-rants speed-i-ly to free, This the music we give you, all the stirring day, As with clattering hammers, thus the workmen play.

JUNE ROSES.

ALLEGRO.

1. What a wealth of ros-es; Fair and leaf-y June! What de-li-cious mu-sic! all the world's in tune. Fragrance rich reviv-ing

2. See on thousand branches, swaying to the breeze, Myriad leaves with verdure, clothing all the trees, And the rich June ros-es;

3. Ah! the bright June roses! break one from its spray, Keep it as a mem'-ry of this summer day. Oth-er scenes await us,

FINE.

fills the temper'd air, In this month of months, the hills, the dales, the brooks are fair, From your toil repos-ing, ye of bus-y hands,
touch with rev'rend hands, In thy heart a thought of wor-ship this fair scene demands. Can there be more beauty on the oth-er shore?
seasons change, be-hold! Ere we think, the woods are rich with crimson and with gold. Then anew our prais-es shall for all a-rise

D.C.

View awhile the treasures, strewn o'er many lands, He, the wondrous Ar-tist, paint-er of these flow'rs, He may claim from you a part from Labor's wea-ry hours.
Will there flash upon us hues un-seen be-fore? Can the soft breeze rustle soft-er mel-o-dies? Are there fair-er vales and plains, than these we high-ly prize?
June, array'd in flowers, bright Oc-to-ber skies, Ev'ry varied season, hath its beauty rare, Nought exceeds the fair June ros-es in the summer air.

O THE WINTER HAS PASSED AWAY.

105

Fine.

1. O the win - ter hath passed a - way, The spring time hath flown, With its sun - shine and mer - ry play, And sweet flow'ring thorn.

2. O the ros - es in rich ar - ray, With sweet col - um - bine, And the bees at their bu - sy play, By far spreading vine.

3. Now the mow - ers grasp their shining blades, And shout as they sing, Hark, the water - fall in mer - ry play, And birds loudly sung.

D.C.

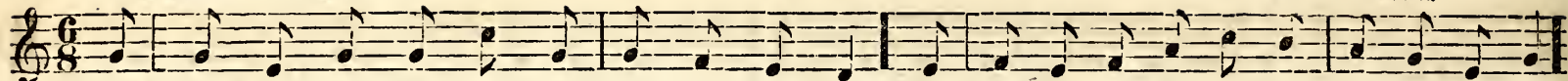
Haste, then, sum - mer, come, Wake each in - sect's bu - sy hum, Call with mer - ry voice, Bid all re - joice.

These, O sum - mer, all Lis - ten to thy gen - tle call, Dwell then, dwell with me, In joy and glee.

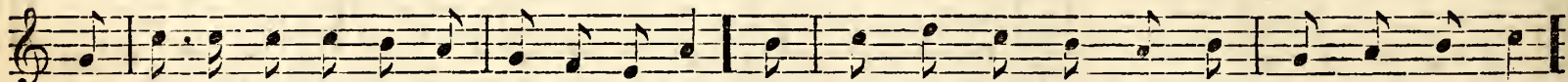
Come, then, all a - gree, Swell the tune - ful har - mo - ny, Thro' the hap - py day, Till eve - ning ray.

WORDS BY J. G. HASKINS.

W. B. RICHARDSON.



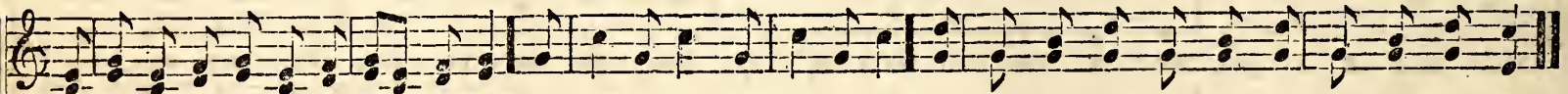
1. 'Twas jol - ly old Rog - er, the tin ma - ker man, Who lived in a gar - ret in New Am - ster - dam,
 2. Now Rog - er's bald pate was as smooth as your nose, And buy - ing his stockings, he purchased half hose,
 3. But jol - ly old Rog - er, had two pair of eyes, His glass - es, called specs were un - common in size,
 4. His pipe was a mere sham of pot - ter - ry clay, He'd smoked and he'd col - ored it ma - ny a day,
 5. But jol - ly old Rog - er could not live al - way, The nip - pers of death cut his life thread one day,
 6. If down to New Am - ster - dam church-yard you go, Be sure that you stop, its a great place for woe,



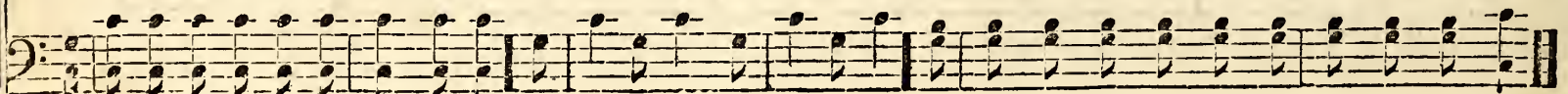
And shower'd down bless - ings like rain in the spring, On maid - ens and mat - ron, — Of him I will sing,
 For he had but one leg, and he wore but one shoe, And he stump'd round his shop on a stiff tim - ber toe.
 His nose like a straw - ber - ry, ra - cy and red, Was a snuf - fer by day - light, a trum - pet in bed.
 Though short, black and stump - y, his teeth held it tight, And he puffed up his busi - ness, and cares by its light.
 And down in the cold earth they tram - pled him in, Poor jol - ly old Rog - er, the mend - er of tin.
 You'll find on his tombstone, the snips and the maul, Where jol - ly old Rog - er lies un - der the wall.



There nev - er was yet a boy or a man, Who better could mend a ket - tle or pan, A bucket, or skimmer, or dip - per, or can,



Than happy old Roger the tin - ker man, Chewhang, chewhang, chewhang, chewhang, Te - rat - tle, te - rat - tle, te - rat - tle, te - bang.



WHAT FAIRY LIKE MUSIC.

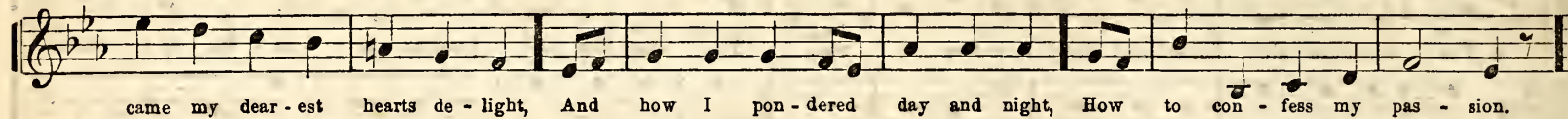
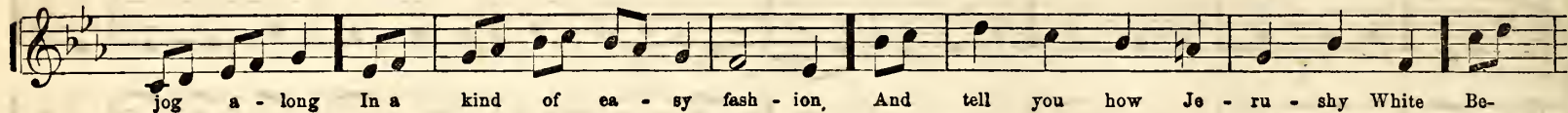
107

1. What fai - ry like mu - sic steals o - ver the sea, En - trancing the sen - ses with charmed mel - o - dy,

2. The winds are all hushed, and the waters at rest, They sleep like the passions in in - fan - cy's breast,

'Tis the voice of the mermaid that floats o'er the main, As she mingles her voice with the gon - do - lier's strain.

Till the storms shall un - chain them from out their dark caves, And break the re - pose of the shore and the waves.



CHORUS.

Ha! ha! ha! ha! ha! ha! ha! A ve - ry pret - ty sto - ry! A ve - ry pret - ty sto - ry!

2. Now, if you think it an easy thing,
A bashful man like me to bring
To pop the question, or to sing,
You do 'nt know Zekiel Lamson.
For to these bright-eyed girls 'tis given,
To scare you out of senses seven;
And would, if you had ten or 'leven,
They are so awful handsome!

Chorus.

He can't, he can't, he can't, he can't,
He cannot pop the question,
He cannot pop the question.

3. One night I saw my Jerushy home,
And as a hill we slowly "clumb,"
"Young man," says I, "your time has come,
Now be as strong as Samson."
Said I "Jerushy, this fine day,"
But not another word could say
But "is just right for making hay."
Said she, "Yes, Zekiel Lamson!"

Chorus.

He can't, he can't, he can't, he can't,
He cannot pop the question,
He cannot pop the question.

4. Said I, "'Taint just what I meant to say,
I—a-hem—if I was making hay,
And you was with me all the day,
You know you 're good as handsome.
Then may be, I might say to you,
What for my life I dare not do,
Would you say 'yes,' oh! tell me true."
Said she, "Yes, Zekiel Lamson!"

Chorus.

Ha! ha! ha! ha! ha! ha! ha!
So Zekiel popped the question!
So Zekiel popped the question!

5. It didn't scare *her*, no, not a mite!
I shook my hat off in my fright;—
Now she's my own Jerushy White,
And I'm her Zekiel Lamson.
And, boys, do n't stop to think of fear;
But if you love a pretty dear,
Do n't blush and hush up in a skeer,
But do the thing up handsome.

Chorus.

Ha! ha! ha! ha! ha! ha! ha!
So Zekiel popped the question!
So Zekiel popped the question!

HARK! 'TIS THE BELLS.

109

Fine.



{ Hark! Hark! 'Tis the bells, Hark! Hark! and how mer - ri - ly they ring.
Come, come, let us join, Come, join in the har - mo - ny and sing.

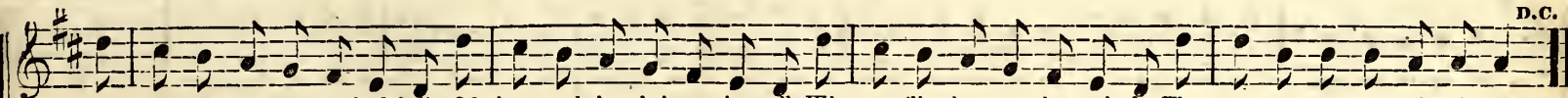


{ Hark! 'tis the bells of a vil - lage church, how pleas - ant - ly They strike on the ear, and how mer - ri - ly they ring.
Come, let us join, and we'll im - i - tate their mel - o - dy, Let each take a part in the har - mo - ny and sing.

Fine.

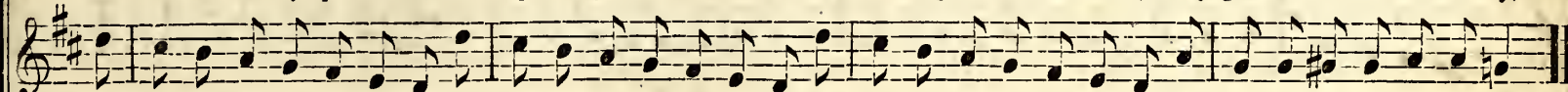


{ Hark! Hark! 'Tis the bells, Hark! Hark! and how mer - ri - ly they ring.
Come, come, let us join, Come, join in the har - mo - ny and sing.



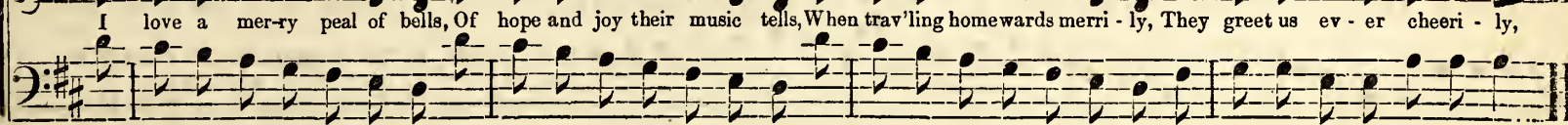
I love a mer - ry peal of bells, Of hope and joy their music tells, When trav'ling homewards merri - ly, They greet us ev - er cheeri - ly,

D. C.

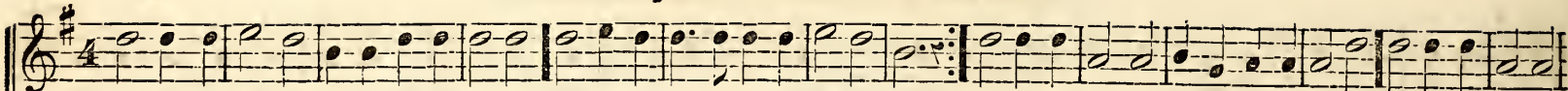


I love a mer - ry peal of bells, Of hope and joy their music tells, When trav'ling homewards merri - ly, They greet us ev - er cheeri - ly,

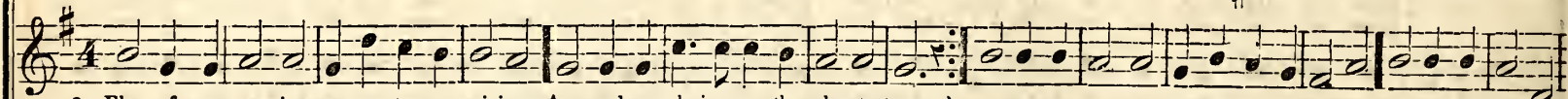
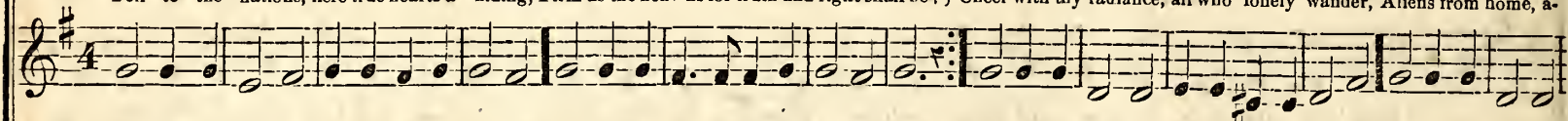
D. C.



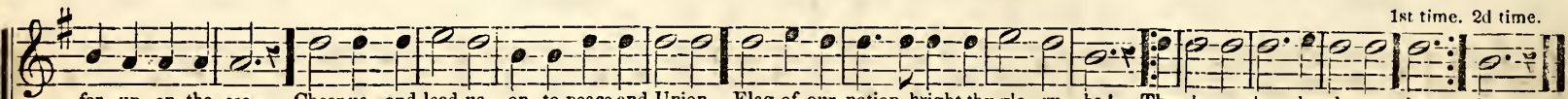
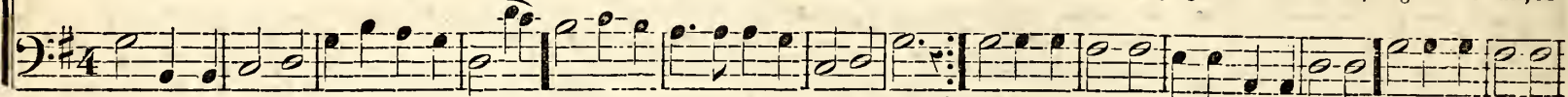
FLOAT, FLAG OF FAME.



1. Float, Flag of Fame, float o - ver land and o - cean, Wave every where a signal for the free; }
 Tell to the nations, here true hearts a - hiding, Firm as the heav'ns for truth and right shall be; } Cheer with thy radiance, all who lonely wander, Aliens from home, a-

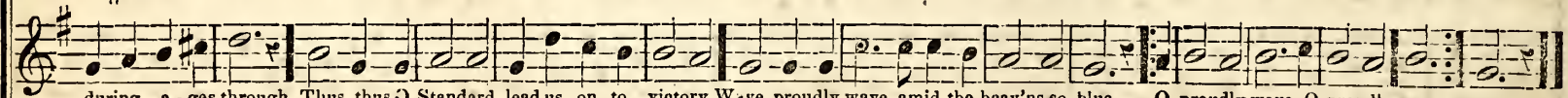
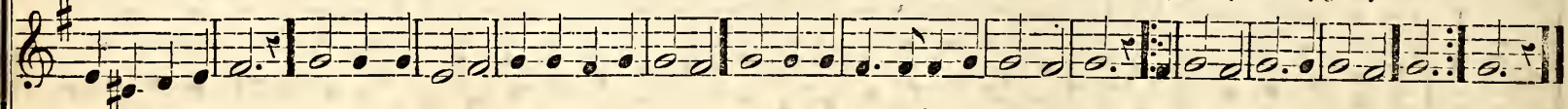


2. Flag of our na - tion, star on star re - ceiving, As round yon glorious sun the planets turn, }
 So light to light in friendly hands u - niting, Then in the Un - ion with new splendor burn; } Star lighting star, a gorgeous constel - lation, Bright in the skies, en-



1st time. 2d time.

far up - on the sea, Cheer us and lead us on to peace and Union, Flag of our nation, bright thy glo - ry be! Thy glo - ry be, thy glo - ry be. be.



during a - ges through, Thus, thus O Standard, lead us on to victory, Wave, proudly wave amid the heav'ns so blue. O proudly wave, O proudly wave. wave.



1. Come, weary souls, with sin distressed, Come, and accept the promised rest; The Saviour's gracious call o - bey, And cast your gloomy fears a - way.

2. Oppressed with sin, a pain - ful load, O, come and spread your woes a - broad! Di-vine compassion, migh-ty love, Will all the pain-ful load re - move.

Figured bass: 6/4, 6/4 7 -, 4/3 6, 6

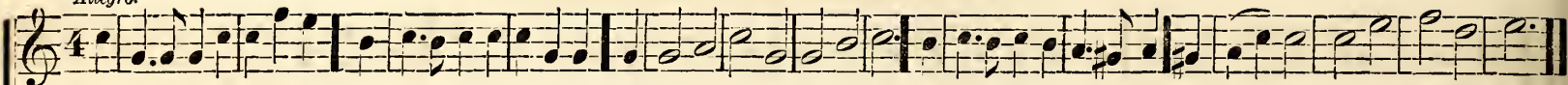
HORNBY. L. M.

1. Now to the Lord a no - ble song, Awake, my soul, a-wake my tongue, Ho - san - na to th'e - ter - nal name, And all his boundless love proclaim.

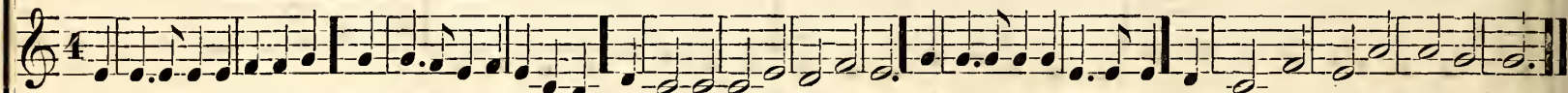
2. See where it shines in Je - sus' face, The brightest im - age of his grace; God, in the per - son of his Son, Has all his mightiest works out-done.

3. O may I reach the hap-py place Where he reveals his love - ly face: His beau-ties there may I be-hold, And sing his name to harps of gold.

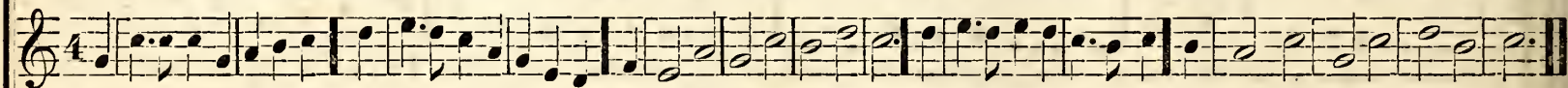
Figured bass: 6, 7, 7, 7, 6 6/4

Allegro.

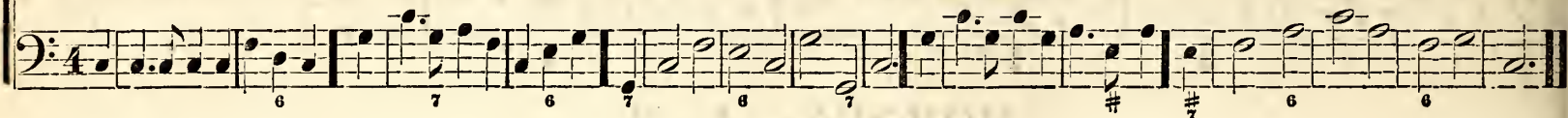
1. With one consent, let all the earth, To God their cheerful voices raise, Glad homage pay, with hallow'd mirth, And sing before him songs of praise, And sing before him songs of praise.



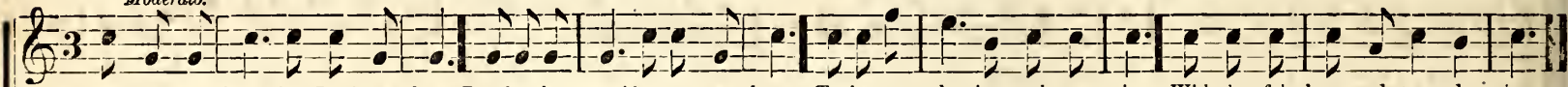
2. O enter, then, his temple gate, Thence to his courts devoutly press, And still your grateful hymns repeat, And still his name with praises bless, And still his name with praises bless.



3. For he's the Lord, supremely good, His mercy is forever sure, His truth, which always firmly stood, To endless ages shall endure, To end - less a - ges shall en - dure.



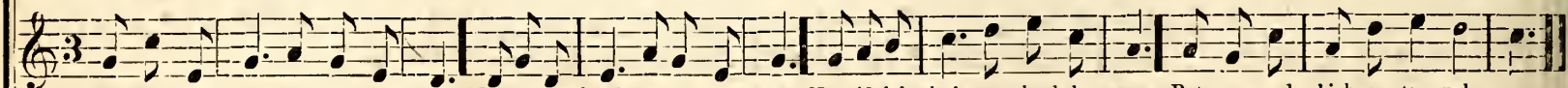
LEUCILE. L. M.

Moderato.

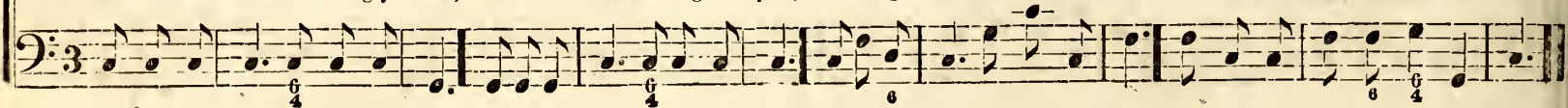
1. Thine earthly Sabbaths, Lord, we love, But there's a nobler rest above, To that our longing souls aspire, With cheerful hope and strong desire.



2. No more fatigue, no more distress, Nor sin, nor death, shall reach the place, No groans shall mingle with the songs, That warble from immortal tongues.



3. No rude alarms of angry foes; No cares to break the long repose, No midnight shade, no clouded sun, But sacred, high, eternal noon.



Moderato.



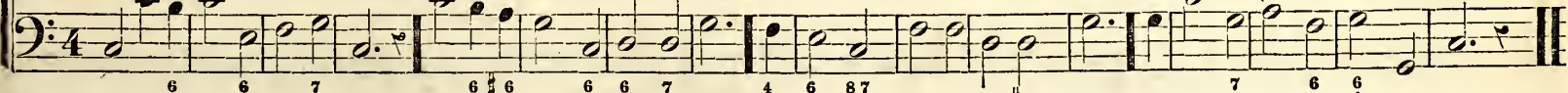
1. Ye servants of the almighty King, In every age his praises sing; Where'er the sun shall rise or set, The nations shall his praise re - peat.



2. Above the earth, beyond the sky, Stands his high throne of ma-jes - ty, Nor time, nor place his power re - strain, Nor bound his u - ni - ver - sal reign.



8 & 6. My God, my Father, while I stray, Far from my home, on life's rough way, O, teach me from my heart to say, Thy will - - my God, be done.



6 6 7 6 6 7 4 6 8 7 7 6 6

ALISONIA. L. M



1. This is the word of truth and love, Sent to the nations from a - bove; Je - ho - vah here resolves to show What his al - mighty grace can do.
2. This rem - e - dy did wis - dom find, To heal dis - eas - es of the mind; This sov'reign balm, whose virtues can Re - store the ruined crea - ture, man.



3. The gos - pel bids the dead revive; Sin - ners o - bey the voice, and live: Dry bones are rais'd, and cloth'd a - fresh, And hearts of stone are turn'd to flesh.



4. May but this grace my soul re - new, Let sinners gaze, and hate me too; The word that saves me does en - gage A sure defence from all their rage.



4 3 6 6 6 6 6 7 6 6 6 4 3

1. The spacious fir - ma - ment on high, With all the blue e - the - rial sky, And spangled heav'ns a shin - ing frame, Their great O - ri - gin - a, pro - claim.

2. Soon as the evening shades pre - vail, The moon takes up the wondrous tale, And night - ly to the listening earth, Re - peats the sto - ry of her birth.

3. What tho' in sol - emn sil - ence all Move round this dark ter - res - tial ball, What tho' no re - al voice nor sound, A - mid the ra - diant orbs be found.

Unison.

Th' unwearied sun.... from day to day, Does his Cre - a - tor's pow'r dis - play, And pub - lish - es from land to land, The work of an al - might - y hand.

While all the stars... that round her burn, And all the plan - ets in their turn, Con - firm the ti - dings as they roll, And spread the truth from pole to pole.

In rea - son's ear.... they all re - joice, And ut - ter forth.... a glorious voice, For ev - er sing - ing as they shine, The hand that made us is di - vine.

Unison.

DINWIDDIE. L. M.

The spacious fir - ma - ment on high, With all the blue e - the - rial sky And spangled heaven's a shin - ing frame, Their great O - ri - gin - al pro - claim.

1. O come, loud anthems let us sing, Loud thanks to our al-might-y King; For we our voi-ces high should raise, When our sal-va-tion's rock we praise.

2. In-to his pres-ence let us haste, To thank him for his fav-ors past; To him ad-dress in joy-ful song, Prais-es which to his name be-long.

3. O let us to his courts re-pair, And bow with a-do-ra-tion there; Down on our knees, de-vout-ly all, Be-fore the Lord, our Ma-ker, fall.

Unison. *Unison.* # 6 8 7 7 6

BOLIVAR. L. M.

1. A-rise, a-rise, with joy sur-vey The glo-ry of the lat-ter day, Al-re-a-dy has the dawn be-gun, Which marks at hand a ris-ing sun.

2. Be-hold the way to Zi-on's hill, Where Israel's God de-lights to dwell, He fix-es there his lof-ty throne, And calls the sa-cred place his own.

3. An-spi-cious dawn! thy ris-ing ray, With joy we view, and hail the day, Great Sun of Righteous-ness, a-rise, And fill the world with glad sur-prise.

Unison. *Unison.* 5 7 6 6

DINWIDDIE. Concluded.

Th'unwearied sun from day to day, Does his Cre-a-tor's pow'r dis-play, And pub-lish-es to ev-ery land, The work of an al-migh-ty hand.

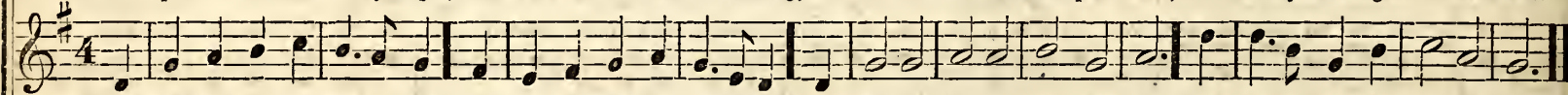


1. Je - sus shall reign where'er the sun, Does his suc - ses-sive journeys run, His kingdom stretch from shore to shore, Till moons shall wax and wane no more.

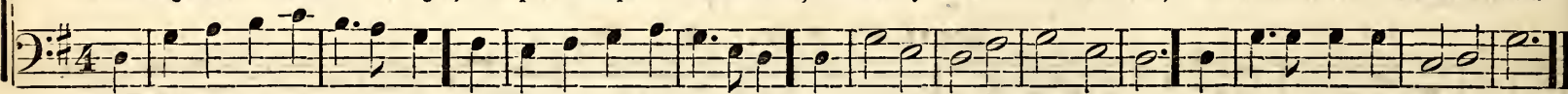


2. For him shall end-less prayer be made, And end-less prais-es crown his head; His name, like sweet perfume, shall rise, With eve-ry morning sac - ri - fice.

3. Peo - ple and realms of eve-ry tongue, Dwell on his love with sweetest song; And in-fant voi - ces shall pro - claim, Their ear - ly blessings on his name.



4. Blessings a-bound where'er he reigns; The pris'ner leaps to lose his chains; The wea - ry find E - ter - nal rest, And all the sons of want are blest.

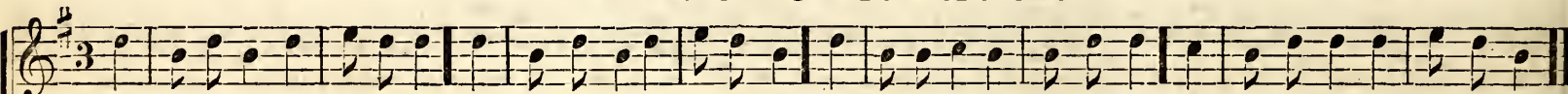


Unison.

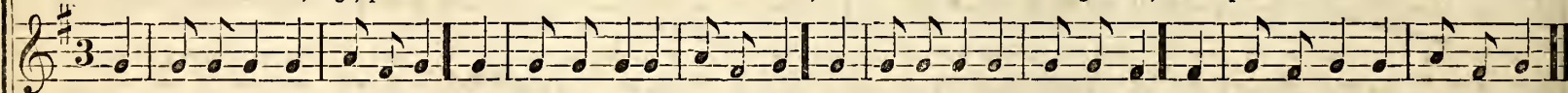
6

6

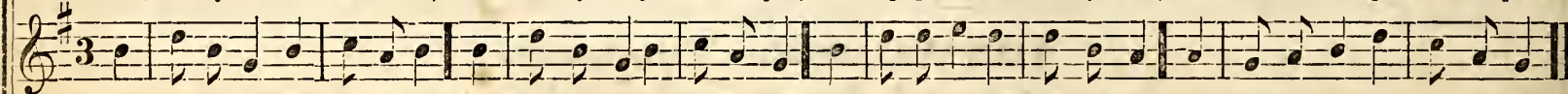
WALLOOMSAC. L. M.



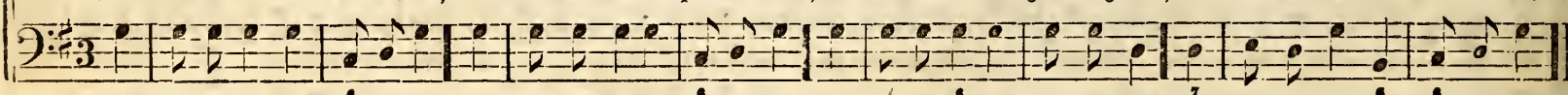
1. Ye Christian heralds, go, proclaim Sal - va - tion in Im - manuel's name; To distant lands the tidings bear, And plant the Rose of Sha - ron there.



2. He'll shield you with a wall of fire, With ho - ly zeal your hearts inspire; Bid raging winds their fu - ry cease, And calm the sav - age breast to peace.



3. And when our la - bors all are o'er, Then shall we meet to part no more; Meet with the blood-bought throng to fall, And crown our Saviour Lord of all.



1

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4

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6

6

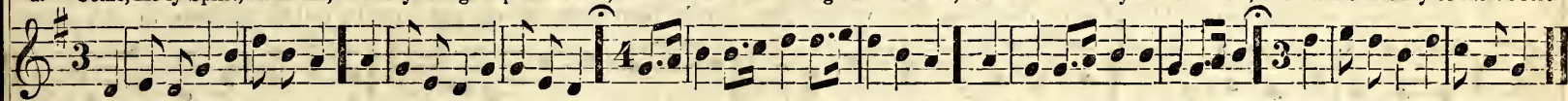
Moderata.



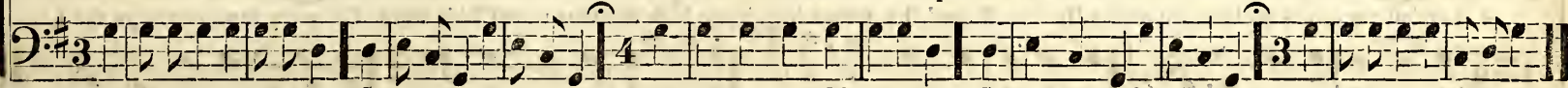
1. Come, dearest Lord, and bless this day, Come, bear our thoughts from earth away, Now let our noblest passions rise, With ardor to their native skies, With ardor to their native skies.



2. Come, Ho-ly Spirit, all divine, With rays of light upon us shine, And let our waiting souls be blest, On this sweet day of sacred rest, On this sweet day of sacred rest.

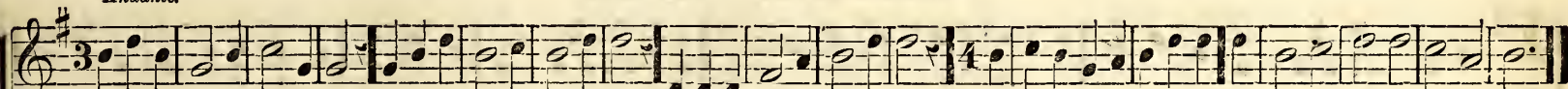


3. Then, when our Sabbaths here are o'er, And we arrive on Canaan's shore, With all the ransomed, we shall spend A Sabbath which shall never end, A Sabbath which shall never end.

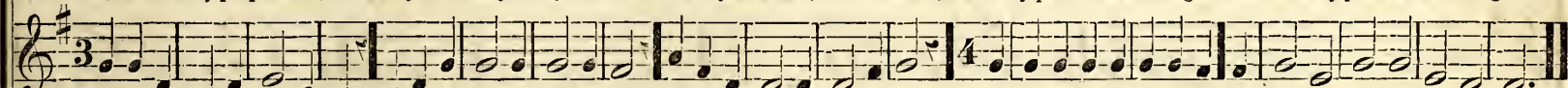


WASSAIC. L. M.

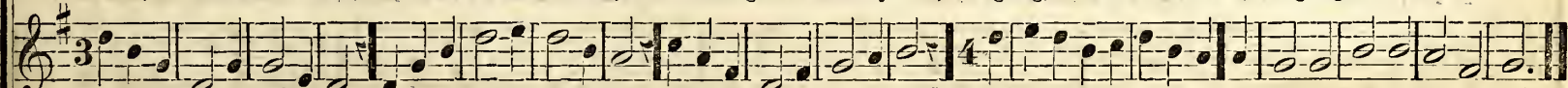
Andante.



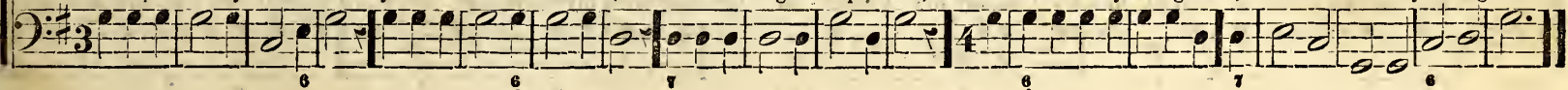
1. Jesus, where'er thy people meet, There they behold thy mercy seat, Where'er they seek thee, thou art found, And every place is hallowed ground, And every place is hallowed ground.



2. For thou, within no walls confined, Inhabitest the humble mind, Such ever bring thee where they come, And going, take thee to their home, And going, take thee to their home.



3. Great Shepherd of thy chosen few! Thy former mercies here renew, Here to our waiting hearts proclaim, The sweetness of thy saving name, The sweetness of thy saving name.



DUROC. L. M.

1. Let Zi - on praise the mighty God, And make his honors known abroad, For sweet the joy our songs to raise, And glorious is the work of praise.

2. The changing seasons he ordains, The ear-ly and the lat-ter rains, His flakes of snow, like wool, he sends, And thus the springing corn defends.

3. He bids the warmer breezes blow, The ice dissolves, the waters flow, But he hath nobler works and ways, To call his children to his praise.

4. Thro' all our courts his laws are shown, His gospel thro' the nation known, He hath not thus reveal'd his word, To every land; praise ye the Lord.

MAUCK. L. M.

1. Je - sus, my Lord, doth condescend To be my shepherd and my friend. I on his faithfulness re - ly, His care shall all my wants supply.

2. In pastures green he doth me lead, And there in safe - ty makes me feed, Refresh-ing streams are ev-er nigh, My thirsty soul to sat-is - fy.

3. Goodness and mercy shall to me, Thro' all my life extend - ed be; And when my pilgrimage is o'er, I'll dwell with thee forever-more.

⁴

1. At anchor laid, remote from home, Toiling I cry, "sweet Spirit, come," "Ce-lestial breeze, no long-er stay, But swell my sails, and speed a-way."

2. Fain would I monnt, fain would I glow, And loose my cable from be-low; Bnt I can on-ly spread my sail, Thou, thou must breathe th' auspicious gale.

5 6
3 4

6 6 6 7 7
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7 5 7

7

7 6 6 7
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ROSCOE. L. M.

J. H. TENNEY.

Moderato.

1. A-sleep in Jesus! blessed sleep, From which none ever wakes to weep— A calm and undisturbed re- pose, Un- broken by the last of foes.

2. A-sleep in Jesus! O, how sweet, To be for such a slumber meet! With holy confidence to sing, That death has lost his venomd sting.

3. A- sleep in Je-sus! peaceful rest, Whose waking is supremely blest. No fear, no woe, shall dim that hour, That manifests the Saviour's power.

4 6 6
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6 4
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6 7
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RIVERDALE. L. M.

1. Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morn-ing light, And talk of all thy truth at night.

2. Sweet is the day of sa-cred rest, No mortal care shall fill my breast; O, may my heart in tune be found, Like Da-vid's harp, of soul-ful sound.

3. Then shall I see, and hear, and know, All I de-sired or wish'd be-low; And ev-ery pow'r find sweet em-ploy, In that e-ter-nal word of joy.

6 6 7

CLARENCE. L. M.

1. Jesus, and shall it ev-er be, A mortal man asham'd of thee? Asham'd of thee, whom angels praise, Whose glories shine thro' endless days, Whose glories shine thro', &c.

2. Ashamed of Jesus! that dear friend, On whom my hopes of heav'n depend; No! when I blush, be this my shame, That I no more revere his name, That I no more revere his name.

3. Ashamed of Jesus! yes! I may, When I've no guilt to wash away; No tear to wipe, no good to crave, No fears to quell, no soul to save, No fears to quell, no soul to save.

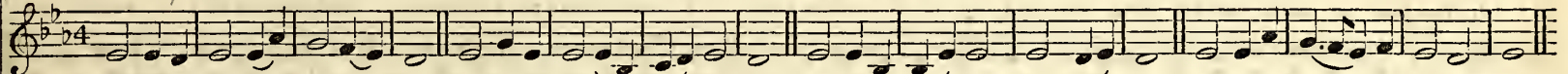
6 6 6 7

ROUEN. L. M.

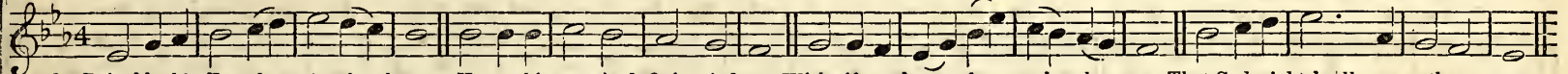
4. Till then—nor is my boasting vain, Till then I boast a Saviour slain; And O, may this my glo-ry be, That Christ is not ashamed of me, That Christ is not ashamed of me.



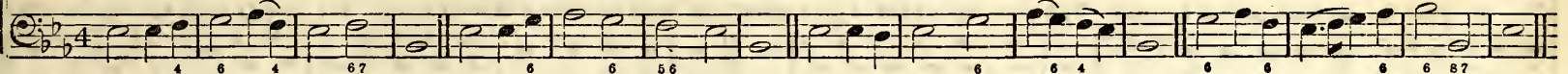
1. Lord, when thou didst ascend on high, Ten thousand angels filled the sky; Those heavenly guards around thee wait, Like chariots, that attend thy state.



2. Not Sinai's mountain could appear more glorious, when the Lord was there; While he pronounced his holy law, And struck the chosen tribes with awe.



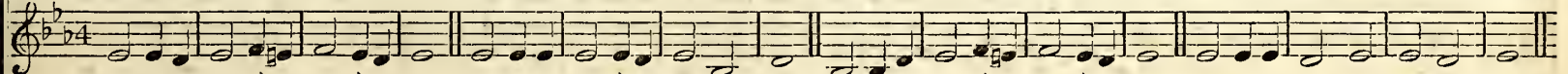
3. Raised by his Father to the throne, He sent his promised Spirit down, With gifts and grace for rebel men, That God might dwell on earth again.



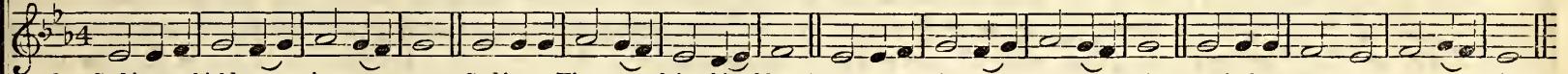
HAMBURG. L. M.



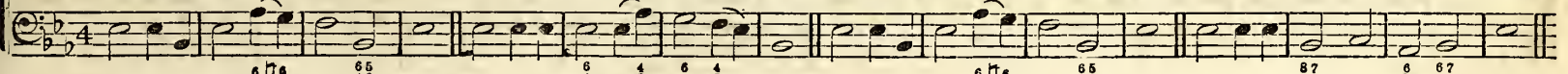
1. Kingdoms and thrones to God belong; Crown him, ye nations, in your song; His wondrous name and power rehearse; His honors shall enrich your verse.



2. He rides and thunders through the sky, His name, Je-ho-va-h, sounds on high; Praise him aloud, ye sons of grace; Ye saints, rejoice before his face.



3. God is our shield—our joy—our rest; God is our King—proclaim him blest: When terrors rise—when nations faint, He is the strength of every saint.



UXBRIDGE. L. M.

T. MASON.



Dis-miss us with thy blessing, Lord! Help us to feed upon thy word; All that has been a-miss for-give, And let thy truth within us live.



CLOVERLAND. L. M.

1. The Lord my pasture shall pre- pare, And feed me with a shepherd's care; His presencce shall my wants sup- ply, And guard me with a watchful eye.

2. When in the sul-try glebe I faint, Or on the thirsty mountain pant; To fer- tile vales and dew- y meads, My wea-ry wandering steps he leads.

3. Tho' in the paths of death I tread, With gloo- my hor- rors o - ver- spread; My stead- fast heart shall fear no ill, For thou, O Lord, art with me still.

4. My noon- day walks he shall at- tend, And all my midnight hours de- fend, My noon- day walks he shall at- tend, And all my mid- night hours de- fend.

Where peaceful ri- vers, soft and slow, A - mid the verdant landscape flow, Where peace- ful ri - vers, soft and slow, A - mid the ver- dant land- scape flow.

Thy friendly rod shall give me aid, And guide me thro' the dreadful shade; Thy friend- ly rod shall give me aid, And guide me thro' the dread- ful shade.

5. Though in a bare and rug- ged way, Thro' de- vious lone- ly wilds I stray, Thy pres- ence shall my pains be- guile, For thou, O Lord, art with me still;

MOLINO. L. M.

4. Though in a bare and rug- ged way, Thro' de- vious lone- ly wilds I stray, Thy pres- ence shall my pains be- guile, For thou, O Lord, art with me still;

Moderato

1. O happy saints who dwell in light, And walk with Jesus clothed in white, Safe landed on the blessed shore, Where pilgrims meet to part no more, Where pilgrims meet to part no more.

2. Released from sorrow, toil and strife, And welcomed to an endless life, Their souls have now begun to prove, The height and depth of Jesus' love, The height and depth of Jesus' love.

3. There gazing on his beautiful face, They tell the wonders of his grace, And while they sing with rapture sweet, They bow adoring at his feet, They bow adoring at his feet.

KIDDOO. L. M.

Allegretto

1. A - nother six days' work is done, A - nother Sabbath is begun, Re - turn, my soul, en - joy thy rest, Improve the day thy God hath blest.

2. O that our thoughts and thanks may rise, As grateful incense to the skies, And draw from heaven that sweet repose, Which none but he that feels it knows.

3. In ho - ly duties let the day, In ho - ly pleasures pass a - way, How sweet a Sabbath thus to spend, In hope of one that ne'er shall end.

MOLINO. Concluded.

With sudden greens and herbage crowned, And streams shall murmur all around, With sudden greens and herbage crowned, And streams shall murmur all a-round.

SCARBOROUGH. J. M.

1. All hail the great Im-man-uel's name! Let an-gels prostrate fall: Bring forth the roy-al di-a-dem, And crown him Lord of all.

2. Crown him, ye mar-tyrs of our God, Who from his al-tar call: Praise him who shed for you his blood, And crown him Lord of all.

3. O that with yon-der sa-cred throng We at his feet may fall: And join the ev-er-last-ing song, And crown him Lord of all.

6 6 6 6 7 6 6 7

HARTFORD. C. M.

1. With joy we med-i-tate the grace Of our High-Priest a-bove; His heart is made of ten-der-ness, His bow-els melt with love.

2. Touch'd by a sym-pa-thy with-in, He knows our fee-ble frame; He knows what sore temp-ta-tions mean, For he has felt the same.

3. He, in the days of fee-ble flesh, Pour'd out his cries and tears, And in his meas-ure feels a-fresh What ev-ery mem-ber bears.

4. Then let our hum-ble faith ad-dress His mer-cy and his power; We shall ob-tain de-liv'-ring grace In each dis-tress-ing hour.

4 6

HOWARD, C. M.

Let us a-dore the grace that seeks To draw our hearts a-bove: For, lo! the great Je-ho-vah speaks, And ev-ery word is love.

1. The Lord our God is clothed with might, The winds obey his will ; He speaks, and in his heavenly height, The roll-ing sun stands still, The roll-ing sun stands still.

2. Re - bel, ye waves, and o'er the land With threatening aspect roar ; The Lord up-lifts his aw-ful hand, And chains you to the shore, And chains you to the shore.

3. His voice sublime is heard a - far, In distant peals it dies ; He yokes the wirlwind to his ear, And sweeps the howling skies, And sweeps the howling skies.

Figured bass notation: $\frac{4}{3}$ 6 4 $\frac{\#9}{3}$ 6 4 $\#$ 5 $\#6$ 6 $\#$ $\frac{4}{2}$ 6 $\frac{676}{4}$ 7

SENECA. C. M.

1. Who make the Lord of hosts their tower, Shall like Mount Zi - on be ; Im - mov - a - ble by mor - tal power, Built on e - tern - i - ty.

2. As round a - bout Je - ru - sa - lem, The guardian mountains stand, So shall the Lord en - com- pass them, Who hold by his right hand.

3. While re - bel souls, who turn a - side, Thine an - ger shall de - stroy, Do thou in peace thy peo - ple guide, To thine e - ter - nal joy.

Unison. 7 Unison. 6 4

LANESBORO'. C. M. or 8s & 6s.

There is an hour of peaceful rest, To mourning wanderers given, There is a tear for souls distressed, A balm for ev-ery wound-ed breast, 'Tis found a-lone in heaven.

SEAFORD. C. M.

1. All ye who love the Lord, re-joice, And let your songs be new: A-mid the church, with cheer-ful voice, His la-ter won-ders show.

2. The Jews, the peo-ple of his grace, Shall their Re-dem-er sing, And gen-tile na-tions join the praise, While Zi-on owns her King.

3. The Lord takes pleasure in the just, Whom sin-ners treat with scorn; The meek, who lie des-pised in dust, Sal-va-tion shall a-dorn.

HOLMAN. C. M.

1. When I pour out my soul in prayer, Do thou, great God! at-tend; To thy e-ter-nal throne of grace, O, let my cry as-cend.

2. Hide not, O Lord, thy glo-rious face, In times of deep dis-tress; In-cline thine ear, and when I call, My sor-rows soon re-dress.

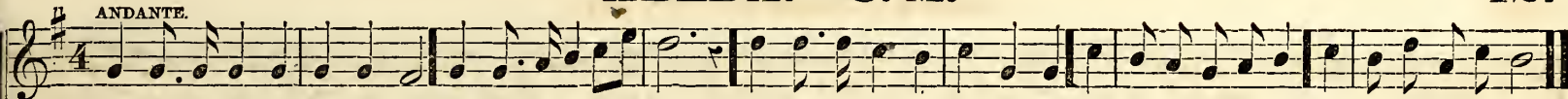
3. My days, just hastening to their end, Are like an eve-ning shade; My beau-ty does, like with-ered grass, With wan-ing lus-tre fade.

NAGELI. C. M.

Lord! when I count thy mer-cies o'er, They strike me with sur-prise; Not all the sands that spread the shore, To e-equal num-bers rise.

ABEDA. C. M.

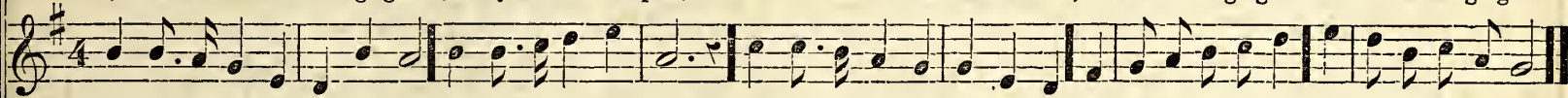
ANDANTE.



1. Father of mercies! in thy word What endless glory shines! Fore - er be thy name adored For these celestial lines, For these celestial lines.



2. Here, the fair tree of knowledge grows, And yields a free repast, Sublim'er sweets than nature knows, Invite the longing taste, Invite the longing taste.



3. Here, the Redeemer's welcome voice Spreads heav'nly peace around, And life and ev - er - lasting joys, Attend the blissful sound, Attend the blissful sound.



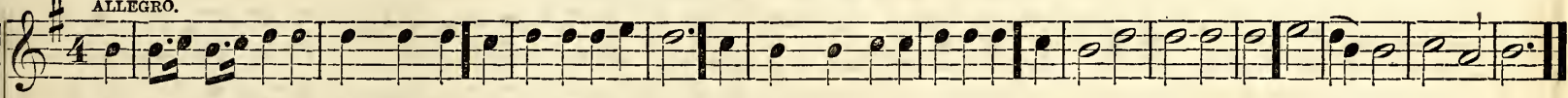
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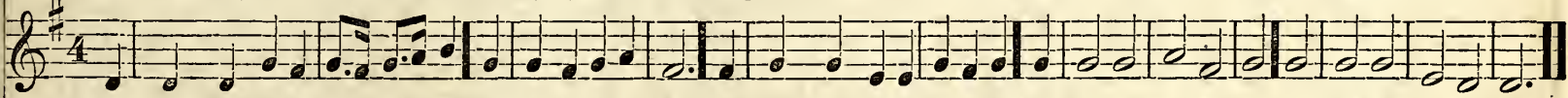
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DACERSVILLE. C. M.

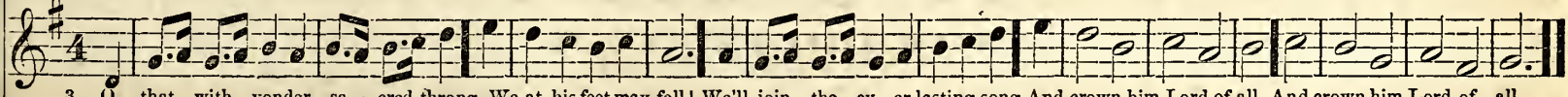
ALLEGRO.



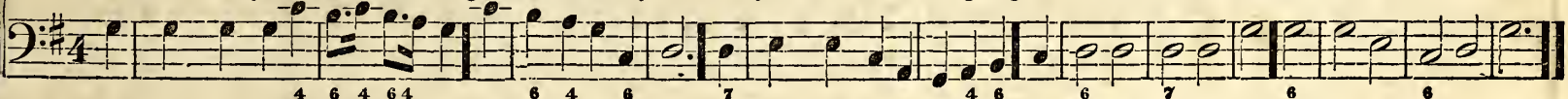
1. All hail the pow'r of Je - sus' name, Let angels prostrate fall, Bring forth the royal diadem, And crown him Lord of all, And crown him Lord of all.



2. Let eve - ry kindred, eve - ry tribe, On this terrestrial ball, To him all maj - es - ty ascribe, And crown him Lord of all, And crown him Lord of all.



3. O, that with yonder sa - cred throng, We at his feet may fall! We'll join the ev - er - lasting song, And crown him Lord of all, And crown him Lord of all.



4
3 6 4 2 6 4

6 4 3 6

7

4 3 6

6 4

7

6 4

6

1. Awake, my soul, stretch every nerve, And press with vig-or on : A heaven-ly race de-mands thy zeal, A bright im-mor-tal crown, A bright, im-mor-tal crown.

2. 'Tis God's all an-i - mat - ing voice That calls thee from on high ; 'Tis his own hand presents the prize To thine as - pir - ing eye, To thine as - pir - ing eye.

3. A cloud of wit-ness-es a - round Hold thee in full sur-vey : For-get the steps al - rea - dy trod, And on-ward urge thy way, And on-ward urge thy way.

MENDOTA. C. M.

1. By cool Si - lo - am's sha - dy rill, How fair the li - ly grows, How sweet the breath be-neath the hill, Of Sha-ron's dew - y rose.

2. Lo, such the child whose ear - ly feet, The paths of peace have trod, Whose se - cret heart, with in-fluence sweet, Is up - ward drawn to God.

3. By cool Si - lo - am's sha - dy rill, The li - ly must de - cay, The rose that blooms be - neath the hill, Must short-ly fade a - way.

4. O Thou who giv - est life and breath ; We seek thy grace a - lone, In child - hood, man-hood, age and death, To keep us still thine own.

WOODRUFF. C. M.

A. J. ABBEY.

By cool Si - lo - am's sha - dy rill, How fair the li - ly grows ; How sweet the breath be-neath the hill, Of Sha-ron's dew - y rose !

Allegretto.

1. O, speed thee, Christian, on thy way, And to thy ar - mor cling, With girded loins the call o - bey, That grace and mercy bring, That grace and mercy bring.

2. There is a bat - tle to be fought, - An upward race to run, A crown of glo - ry to be sought, A victory to be won, A victory to be won.

3. The shield of faith re - pels the dart, That Satan's hand may throw, His arrow can - not reach thy heart, If Christ control the bow, If Christ control the bow.

4. O, faint not, Christian, for thy sighs Are heard be - fore his throne; The race must come be - fore the prize, The cross before the crown, The cross before the crown.

7 6 7 6 6 6
4 4 4 4 4 4

MARLOW C. M.

Moderato.

1. Let children hear the mighty deeds, Which God performed of old, Which in our young - er years we saw, And which our fa - thers told.

2. He bids us make his glories known, His works of power and grace; And we'll convey his won - ders down, Thro' eve - ry ris - ing race.

3. Our lips shall tell them to our sons, And they a - gain to theirs, That gen - e - ra - tions yet un - born, May teach them to their heirs.

4. Thus shall they learn, in God a - lone, Their hope secure - ly stands, That they may ne'er for - get his works, But prac - tice his commands.

1. Hail, sweet-est, dear-est tie that binds Our glow - ing hearts in one; Hail, sa - red hope that tunes our minds To har - mo - ny di - vine.

2. What though the northern win - try blast Shall howl a - round our cot, What though beneath an east - ern sun. Be cast our dis - tant lot.

3. From Bur-mah's shores, from Afric's strand, From In - dia's burn - ing plain, From Eu - rope, from Co - lum - bia's land, We hope to meet a - gain.

4. No lin - gering look, no part - ing sigh, Our fu - ture meet - ing knows, There friendship beams from ev - ery eye, And love im - mor - tal glows.

1. It is the hope, the bliss - ful hope, Which Je - sus' grace has given; The hope, when days and years are past, We all shall meet in heaven.

2. Yet still we share the bliss - ful hope, Which Je - sus' grace has given; The hope, when days and years are past, We all shall meet in heaven.

3. It is the hope, the bliss - ful hope, Which Je - sus' grace, &c.

4. O sa - red hope! O bliss - ful hope! Which Je - sus' grace, &c.

We all shall meet in heaven at last, We all shall meet in heaven; The hope, when days and years are past, We all shall meet in heaven.

PORTER. C. M.

A. J. ABBEY.

There is an hour of hallowed peace, For those with cares oppressed. When sighs and sorrowing tears shall cease, When sighs and sorrowing, &c., And all be hushed to rest.

1. Plung'd in a gulf of dark de-spair, We wretch-ed sin-ners lay, With-out one cheer-ful beam of hope, Or spark of glimmering day.

2. With pity-ing eyes the Prince of grace, Be-held our help-less grief; He saw, and O, a-maz-ing love! He ran to our re-lief.

The score consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system contains two verses of lyrics. The piano accompaniment includes figured bass notation: 6 # # 2, 6 # # 4, 6 #, 6 #.

WEEHAWKEN. C. M.

3. Down from the shin-ing seats a-bove, With joy-ful haste he fled, En-tered the grave in mor-tal flesh, And dwelt a-mong the dead.

4. O, for this love let rocks and hills Their last-ing si-lence break, And all har-mo-nious hu-man tongues, The Sa-viour's prais-es speak.

5. An-gels! as-sist our migh-ty joys, Strike all your harps of gold, But when you raise your high-est notes, His love can ne'er be told.

The score consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment includes figured bass notation: 6 6, 6, 6, 6, 6, 6, 6.

DUNDEE. C. M.

Lift up to God the voice of praise, Whose breath our souls inspired; Loud and more loud the an-thems raise, With grate-ful ar-dor fired.

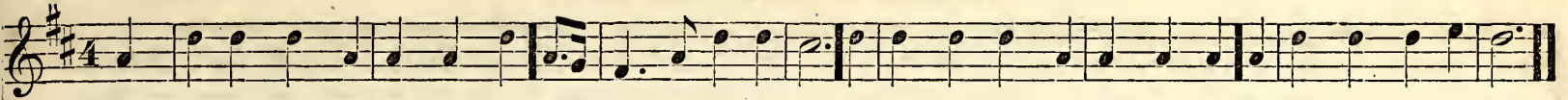
The score consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4.

1. Lo! what a glo - rious sight ap - pears, To our be - liev - ing eyes! The earth and seas are passed a - way, And the old roll - ing skies,
 2. At - tend - ing an - gels shout for joy, And the bright ar - mies sing; Mor - tals! be - hold the sa - cred seat, Of your de - scend - ing King,
 3. His own soft hand shall wipe the tears, From ev - ery weep - ing eye, And pains, and groans, and griefs, and fears, And death it - self shall die,

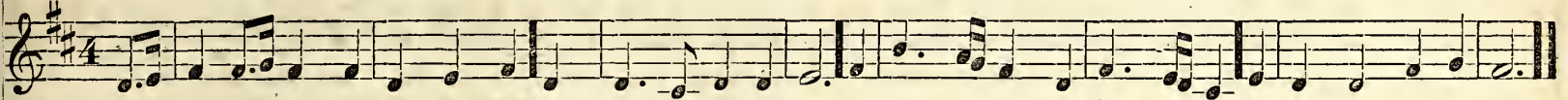
Allegro.

And the old roll - - ing skies, From the third heaven where God re - sides, That ho - ly hap - py place, The new Jerusalem comes down, The
 Of your de - scend - ing King; The God of glo - ry, down to men, Re - moves his blessed a - bode, Men, the dear ob - jects
 And death it - self shall die; How long, dear Sa - viour! O, how long, Shall this bright hour de - lay? Fly swift - er round, ye wheels of time,

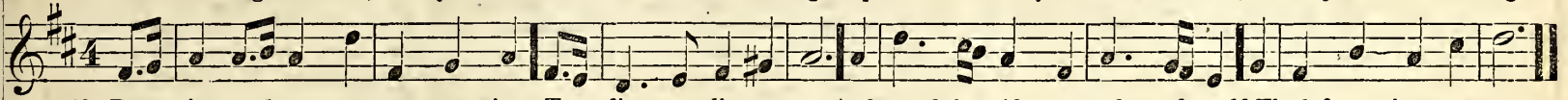
new Je - ru - sa - lem comes down, The new Je - ru - sa - lem comes down, Adorned with wondrous grace, Adorned... with won - drous grace.
 of his grace, Men the dear ob - jects of his grace, And he their lov - ing God, And he..... their lov - ing God.
 Fly swift - er round, ye wheels of time, And bring the wel - come day, And bring.... the wel - come day.



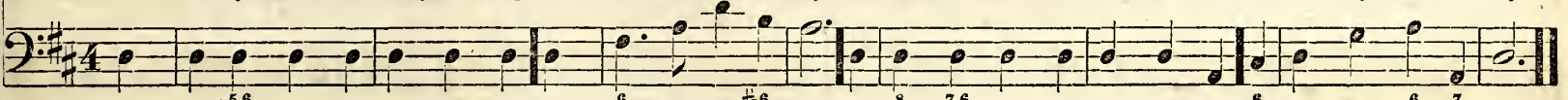
1. Be - gin the high ce - les - tial strain, My raptured soul, and sing A sa - cred hymn of grate-ful praise, To heav'n's almighty King.



2. Ye curl - ing fountains, as ye roll, Your sil - ver waves a-long, Repeat to all your ver-dant shores, The subject of the song.



3. Bear it ye breez - es on your wings, To dis - tant climes a-way, And round the wide extend - ed world, The lof - ty theme convey.



$\frac{5}{3} \frac{6}{4}$

6

#6

8

$\frac{7}{5} \frac{6}{4}$

6

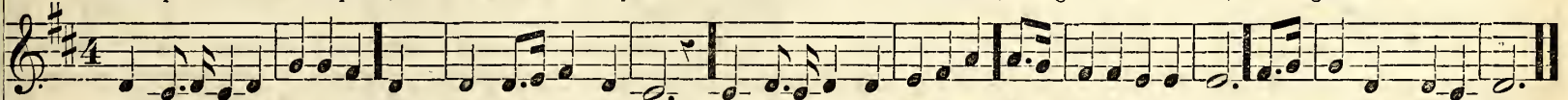
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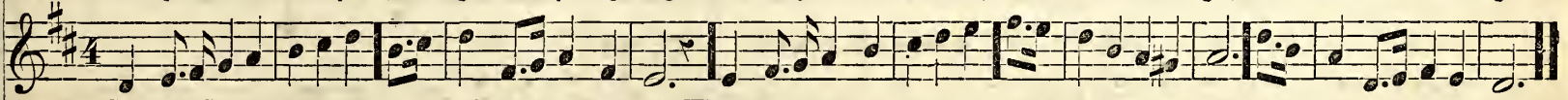
CARLISLE. C. M.



1. Lift up to God the voice of praise, Whose breath our souls inspired, Loud and more loud the anthem raise, With grateful ardor fired, With grate-ful ardor fired.



2. Lift up to God the voice of praise, Whose goodness, passing thought, Loads every moment as it flies, With ben-e-fits unsought, With ben - e - fits unsought.



3. Lift up to God the voice of praise, For hope's transport - ing, ray Which lights thro' darkest shades of death, To realms of endless day, To realms of endless day.



$\frac{4}{3}$

6

$\frac{4}{3}$

6

7

$\frac{4}{3}$

6

$\frac{4}{3}$

6

6

4

#

6

4

1. Joy to the world! the Lord is come, Let earth re - ceive her King, Let earth re - ceive her King,

2. Joy to the world, the Sa - viour reigns, Let men their songs em - ploy,..... Let men their songs em - ploy, While

3. No more let sin and sor - row grow, Nor thorns in - fest the ground,..... Nor thorns in - fest the ground, He

6 4 3 # 6 6 7 =

Let ev - ery heart, prepare him room, And heaven and na - ture sing, And heaven and na - - ture sing.

fields..... and floods, rocks, hills.... and plains, Re - peat thy sound - ing joy, Re - peat thy sound - ing joy.

comes..... to make his bless - - - ings known, Far as the curse is found, Far as the curse is found.

4 6 6 5

COOLING. C. M.

My shen - herd will sup - ply my need, Je - ho - vah is his name; In pas - tures fresh he makes me feed, Be - side the liv - ing stream

Allegro.



1. Sal- vation, sal- va- tion, O, the joyful sound, 'Tis pleasure to our ears, A sov'reign balm for every wound, A cor- dial for our fears. [Omit.....]

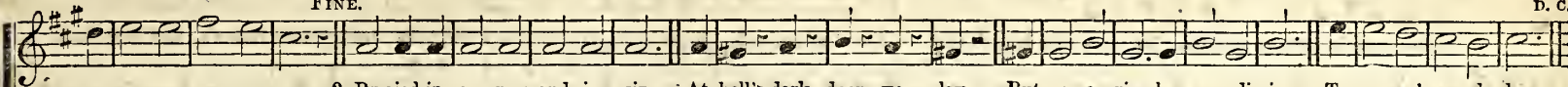


3. Sal- vation, sal- va- tion, let the echo fly The spacious earth a-round; While all the armies of the sky Conspire to raise the sound, While all the armies of the sky



FINE.

D. C.



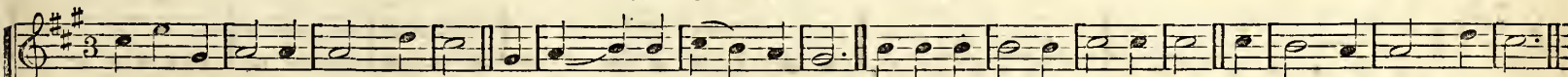
..... 2. Bu-ried in sor- row and in sin, At hell's dark door we lay; But we a- rise by grace di- vine To see a heavenly day.



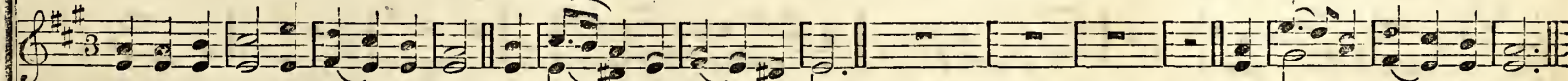
Conspire to raise the sound.



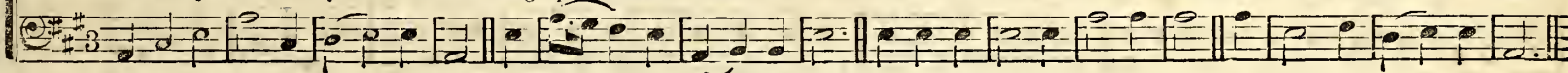
ARUNDEL. C. M.



O, all ye lands, re- joice in God, Sing praise and bless his name, Let all the earth with one ac- cord His won- drous works pro- claim.



O, all ye lands, re- joice in God, Sing praise and bless his name, Let all the earth with one ac- cord His won- drous works pro- claim.



Moderato.

1. Come let us join our souls to God, In everlasting bands, And seize the blessings he bestows, With ea-ger hearts and hands, With ea-ger hearts and hands.

2. Come, let us to his temple haste, And seek his fa-vor there, Before his footstool humbly bow, And of-fer fervent prayer, And of-fer fervent prayer.

3. Come, let us share, without delay, The blessings of his grace, Nor shall the years of distant life, Their mem-o-ry ef-face, Their mem-o-ry ef-face.

4. O, may your children ever haste, To seek their father's God. Nor e'er forsake the happy path, Their father's feet have trod, Their father's feet have trod.

6/4 6/4 #

BECANCOUR. C. M.

Allegretto.

1. O speed thee, Christian, on thy way, And to thy armor cling, With gird-ed loins the call o-bey, That grace and mer-cy bring, That grace and mercy bring.

2. There is a bat-tle to be fought, An upward race to run, A crown of glo-ry to be sought, A victory to be won, A victory to be won.

3. O, faint not, Christian, for thy sighs Are heard before his throne, The race must come be-fore the prize, The cross be-fore the crown, The cross before the crown.

5/4 3/4 8/8 7/8 6 6 6

1. All hail, the great Immanuel's name ! Let angels prostrate fall : Bring forth the royal ci-a-dem, And crown him Lord of all, Bring forth the royal di - a - dem, And crown him Lord of all.

2. Crown him, ye martyrs of our God, Who from his altar call ; Praise him who shed for you his blood, And crown him Lord of all, Praise him who shed for you his blood, And crown him Lord of all.

3. Ye chosen seed of Israel's race, A remnant weak and small, Hail him who saves you by his grace, And crown him Lord of all, Hail him who saves you by his grace, And crown him Lord of all.

7 6 4 7 6 4 7 6 4 7 6 6 6 5 4 6 7 6 7 6 7 6 7 6 6 6 5 4 3 3

SHENSTONE. C. M.

1. Yes, I will bless thee, O my God ! Thro' all my mor-tal days, And to e - ter - ni - ty pro-long, Thy vast, thy boundless praise. Thy vast, thy boundless praise.

2. Nor will I cease thy praise to sing, When death shall close mine eyes ; My thoughts shall then to nobler heights, And sweet - er rap-ture rise, And sweet-er rap-ture rise.

3. Then shall my lips, in endless praise, Their grateful trib - ute pay ; The theme demands an angel's tongue, And an e - ter - nal day, And an e - ter - nal day, And an e - ter-nal day.

6 4 4 6 6 6 6 6 4 6 6 6 6 6 7

WOODSTOCK. C. M.

DUTTON.

My Shepherd will sup-ply my need, Je - ho-vah is his name ; In pas-tures fresh he makes me feed, Be - side the liv - ing stream.

SELMA. C. M.

1. With joy we hail the sacred day, Which God has called his own, With joy the summons we obey, To worship at his throne.

2. Thy chosen temple, Lord, how fair, Where willing votaries throng, To breathe the humble, fervent prayer, And pour the choral song.

3. Let peace within her walls be found, Let all her sons unite, To spread with grateful zeal around, Her clear and shining light.

6 4 #6 6 4 6 4 4 2 6 4 3 6 6 7

XENIA. C. M.

1. Sing to the Lord in joyful strains, Let earth his praise resound, Let all the cheerful nations join, To spread his glory round, To spread his glory round.

2. Thou city of the Lord begin, The universal song, And let the scattered villages, The cheerful notes prolong, The cheerful notes prolong.

3. 'Till midst the strains of distant lands, The islands sound his praise, And all combined with one accord, Jehovah's glories raise, Jehovah's glories raise.

1. Thou dear Redeemer, dy-ing Lamb, We love to hear of thee; No mu-sic's like thy charming name, Nor half so sweet can be, Nor half so sweet can be.

2. Oh may we ev - er hear thy voice! In mer - cy to us speak; In thee, O Lord, let us re-joice, And thy sal - va - tion seek, And thy sal - va - tion seek.

3. Je - sus shall ev - er be our theme, While in this world we stay; We'll sing of Je - sus' love-ly name, When all things else de - cay, When all things else de - cay.

4. When we ap-pear in yon-der cloud, With all his favored throng, Then will we sing more sweet, more loud, And Christ shall be our song, And Christ shall be our song.

SABINA. C. M.

1. O hap - py is the man who hears Re - li-gion's warn-ing voice, And who ce - les - tial wis - dom makes His ear - ly, on - ly choice, His ear - ly, on - ly choice.

2. For she has treasures greater far, Than east or west un-fold, More pre - cious are her bright re-wards, Than gems, or stores of gold, Than gems, or stores of gold.

3. And as her ho - ly la - bors rise, So her rewards in-crease, Her ways are ways of pleas - ant - ness, And all her paths are peace, And all her paths are peace.

BALERMA. C. M.

4. Her right hand of - fers to the just Im - mor - tal, hap - py days; Her left, im - per - ish - a - ble wealth, And heaven - ly crowns dis - plays.

1. O bless the Lord, my soul; His grace to thee proclaim, And all that is with-in me, join To bless his ho-ly name.

2. O bless the Lord, my soul; His mercies bear in mind, Forget not all his ben-e-fits, The Lord to thee is kind.

3. Then bless his ho-ly name, Whose grace hath made thee whole, Whose loving kindness crowns thy days, O bless the Lord, my soul.

6 5 6 5 / 4 3 6 Unison

CHADWICK. S. M.

1. My soul, re-peat his praise, Whose mercies are so great, Whose anger is so slow to rise, So ready to a-bate.

2. His power subdues our sins, And his for-giv-ing love, Far as the east is from the west, Doth all our guilt re-move.

3. High as the heavens are raised, A-bove the ground we tread, So far the riches of his grace, Our highest tho'ts ex-ceed.

4/3 6 6 6/4 4/3 6 6 7 6 / 4

1. We come with joy - ful song, To hail this hap - py morn: Glad ti - dings from an an - gel's tongue, This Jay is Je - sus born.

2. What trans-ports doth his name To sin - ful men af - ford! His glo - rious ti - tles we pro - claim, A Sa - viour, Christ, the Lord.

3. Glo - ry to God on high, All hail the hap - py morn: We join the an - thems of the sky, And sing, "The Sa - viour's born."

MORNINGTON. S. M.

1. Sing to the Lord most high, Let ev - ery land a - dore; With grateful heart and voice make known His good - ness and his power.

2. En - ter his courts with joy; With fear ad - dress the Lord; 'Twas he, who formed us with his hand, And quickened by his word.

3. His hands pro - vide our food, And ev - ery bless - ing give; We're guarded by his dai - ly care, And on his boun - ty live.

GORTON. S. M.

BEETHOVEN.

O cease, my wand'ring soul, On rest - less wing to roam, All this wide world, to ei - ther pole, Has not for thee a home.

CLARK. S. M.

1. The Spir - it in our hearts, Is whis - pering, sin - ner, come; The Bride, the Church of Christ, proclaims To all his chil - dren, come.

2. Let him that hear - eth say, To all a - bout him, come; Let him that thirsts for right - eous - ness, To Christ the foun - tain, come!

3. Yes, who - so - ev - er will, Oh, let him free - ly come, And free - ly drink the stream of life, 'Tis Je - sus bids him come.

4. Lo! Je - sus, who in - vites. De - clares, I quick - ly come: Lord, e - ven so we wait thy hour; O, blest Re - deem - er, come.

OLMUTZ. S. M.

1. Your harps, ye trem - bling saints, Down from the wil - lows take: Loud to the praise of love di - vine, Bid eve - ry string a - wake.

2. Though in a for - eign land, We are not far from home; And near - er to our house a - bove We eve - ry mo - ment come.

3. His grace will to the end, Stron - ger and bright - er shine; Nor pre - sent things, nor things to come, Shall quench this spark di - vine.

LISBON. S. M.

READ.

Welcome, sweet day of rest, That saw the Lord a - rise; Welcome to this re - viv - ing breast, And these re - joic - ing eyes: Welcome to this re - viv - ing breast, And these re - joic - ing eyes.

TALBOT. 8s, 7 & 4s.

J. H. TENNEY.

ANDANTE.

1. { Sinners will you scorn the message Sent in mer - cy from a - bove? } Lis - ten to it, Lis - ten to it, Ev - ery line is full of love.
 { Every sent - nce, O how tender! Ev - ery line is full of love; }

2. { Hear the heralds of the gos - pel, News from Zion's King pro - claim, } How im - por - tant! How im - por - tant! Free for - give - ness in his name!
 { To each reb - el sin - ner, "Pardon," Free forgiveness in his name! }

3. { O ye an - gels hov'ring round us, Waiting spir - its speed your way, } Reb - el sin - ners, reb - el sin - ners Glad the mes - sage will o - bey.
 { Haste ye to the court of heav - en, Tidings bear without de - lay, }

WARDWELL. 7s.

J. H. TENNEY.

ANDANTE.

1. Come, said Je - sus' sa - cred voice, Come, and make my paths your choice; I will guide you to your home: Wea - ry wand'rer, hith - er come!

2. Thou who, homeless and for - lorn, Long hast borne the proud world's scorn, Long hast roam'd the barren waste, Wea - ry wand'rer, hith - er haste!

3. Hith - er come! for here is found Balm that flows for ev - 'ry wound; Peace that ev - er shall endure, Rest e - ter - nal, sacred, sure.

6 7 6 6 6 6 6 6 7

1. Shall we meet beyond the riv - er, Where the surges cease to roll? Where in all the bright for - ev - er, Sorrow ne'er shall press the soul?

2. Shall we meet in yonder ci - ty, Where the tow'rs of crystal shine? Where the walls are all of jas - per, Built by workmanship di - vine?

3. Shall we meet with Christ our Saviour, When he comes to claim his own? Shall we know his blessed fa - vor, And behold him on his throne?

Figured bass notation: $\frac{6}{4}$ $\frac{6}{4}$ $\frac{7}{5}$ $\frac{8}{6}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{7}{4}$

Shall we meet in that blest harbor, When our stormy voyage is o'er? Shall we meet, and cast the an - chor By the fair, ce - les - tial shore?

Shall we meet with many a lov'd one, That was torn from our embrace? Shall we listen to their voi - ces, And be - hold them face to face?

Far beyond this world of sor - row, On fair Canaan's peaceful shore, We shall meet, and with our Saviour, Dwell in love for - ev - er - more.

Figured bass notation: $\frac{6}{4}$ $\frac{7}{4}$



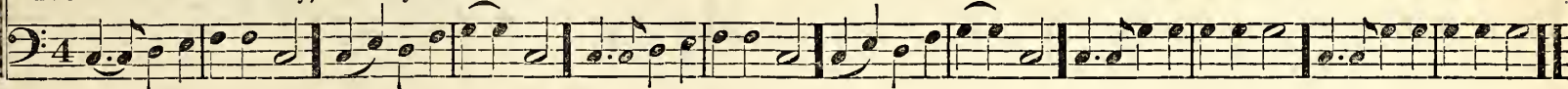
7s. Praise the Lord, his power confess, Praise him in his holiness, Praise him, as the theme inspires, Praise him as his fame requires ; Let the trumpet's lofty sound, Spread
D. C. Let the harp unite, in praise, With the sacred minstrel's lays. (its loudest notes around.)



7s, 6s, & 7s. Hallelujah ! Praise the Lord, In the heights of glory, Hosts of heaven ! with one accord, Shout the joyful story ; Praise him for his mighty deeds, Praise ye
D. C. All that heaven in song concedes, Worlds of bliss ! his praise accord. (him whose grace exceeds,



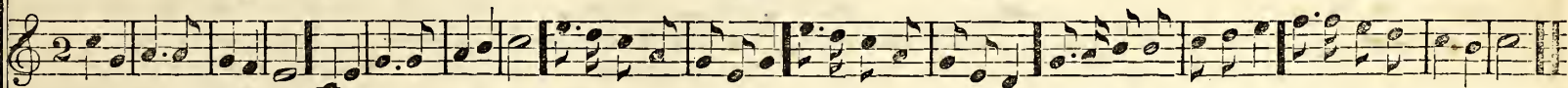
6s. & 5s. O, thou who hearest prayer, Through his submission, Who did'st our sorrows bear, Hear our petition. Lead us in thine own way, Grant us, we humbly pray,
D. C. For all our sins this day, Ho - ly con - tri - tion.



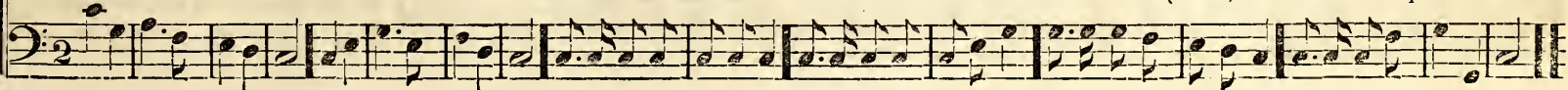
BIANCHI. 7s.



1. On thy church, O Power divine, Cause thy glorious face to shine ; Till the nations from afar, Hail her as their guiding star, Till the nations from afar, Hail her as
(their guiding star.)



2. Then shall God, with lavish hand, Scatter blessings o'er the land ; And the world's remotest bound, With the voice of praise resound, And the world's remotest
(bound, With the voice of praise resound.)



1. Songs of praise the an - gels sang, Heaven with hal - le - lu - jahs rang; When Je - ho - vah's work be - gun,

1. Songs of praise the an - gels sang, Heaven with hal - le - lu - jahs rang; When..... Je - ho - - - - vah's

1. Songs of praise the an - gels sang, Heaven with hal - le - lu - jahs rang; When Je - ho - vah's work be - gun,

6 6 6 6

When he spake and it was done, When Je - ho - vah's work be - gun, When he spake and it was done.

work..... be - gun,..... When..... he spake..... and it..... was done.....

When he spake and it was done, When Je - ho - vah's be - gun, When he spake and it was done.

11 6

2.

Songs of praise awoke the morn,
When the Prince of Peace was born;
Songs of praise arose, when he,
Captive, led captivity.

3.

Heaven and earth must pass away,
Songs of praise shall crown that day;
God will make new heavens and earth,
Songs of praise shall hail their birth.

4.

Borne upon their latest breath,
Songs of praise shall conquer death;
Then, amid eternal joy,
Songs of praise their powers employ.

Allegro.

1. Glorious things of thee are spoken, Zi - on, ci - ty of our God! He whose word can-not be bro-ken, Formed thee for his own a - bode.

2. Round each hab-i - ta - tion hovering See the cloud and fire ap - pear; For a glo-ry and a covering, Showing that the Lord is near!

On the Rock of A - ges founded, What can shake thy sure re - pose? With sal - va - tion's walls sur-rounded, Thou may'st smile at all thy foes.

Glorious things of thee are spoken, Zi-on, ci - ty of our God! He whose word can-not be broken, Formed thee for his own a - bode.

OCEAN. 8s, 7s & 4s.

{ Guide me. O thou great Je - ho - vah, Pil - grim thro' this barren land :
 { I am weak, but thou art mighty; (OMIT.....) } Hold me with thy powerful hand : Bread of heaven, Feed me till I want no more.

1. Think, O ye who fond - ly languish, O'er the grave of those you love, While your bosoms throb with an-guish, They are warbling hymns above;

2. Light and peace at once de - riv-ing, From the hand of God most high, In his glorious pres - ence liv-ing, They shall nev-er, nev-er die;

3. From thine eyes ee - les - tial swel-ling, Drops of sor-row ne'er shali roll, God himself has fixed his dwell-ing. In the tem-ple of the soul;

The first system consists of four staves. The top staff is the vocal line in G major, 4/4 time. The second and third staves are piano accompaniment in G major, 4/4 time. The bottom staff is a bass line in G major, 4/4 time. The lyrics are numbered 1, 2, and 3, corresponding to the three parts.

While your si - lent steps are stray - ing, Lone-ly through night's deepening shade, Glo - ry's brightest beams are play-ing, Round the hap - py Christian's head.

End - less pleas-ure, pain ex - clud - ing, Sick - ness there no more can come, There no fear of woe in - trud-ing, Sheds o'er heaven a moment's gloom.

Cease, then, mourners, cease to an - guish, O'er the grave of those you love, Pain, and death, and night, and an-guish, En - ter not the world a-bove.

The second system consists of four staves. The top staff is the vocal line in G major, 4/4 time. The second and third staves are piano accompaniment in G major, 4/4 time. The bottom staff is a bass line in G major, 4/4 time. The lyrics are numbered 1, 2, and 3, corresponding to the three parts. The word "Unison." is written at the end of the bottom staff.

CULBERTSON. 7s.

Chil - dren of the heavenly King, As ye jour-ney, sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways, Glorious in his works and ways.

The third system consists of two staves. The top staff is the vocal line in G major, 4/4 time. The bottom staff is the piano accompaniment in G major, 4/4 time. The lyrics are numbered 1, 2, and 3, corresponding to the three parts.

Allegro.

1. Who are these in bright ar-ray, This ex - ulting, happy throng, Round the altar night and day, Hymning one triumphant song, Hymning one tri - umph-ant song.

2. Clad in raiment pure and white, Victor-palms in every hand, Thro' their great Redeemer's might, More than conquerors they stand, More than conquer - ors they stand.

3. Hunger, thirst, disease unknown, On im - mortal fruits they feed; Them the Lamb, amidst the throne, Shall to living fountains lead, Shall to liv - ing fountains lead.

4. Joy and gladness banish sighs, Perfect love dispels all fears, And for - ev - er from their eyes, God shall wipe away their tears, God shall wipe a - way their tears.

6 4 6 4 6 7 4 3 6 6 - 7 6 4 7

WINNETKA. 7s.

Allegro.

1. Give us room, that we may dwell, Zion's children cry a - loud; See their numbers, how they swell, How they gather like a cloud! How they gath - er like a cloud.

2. Oh how bright the morning seems, Brighter from so dark a night, Zion is like one that dreams, Filled with wonder and delight, Filled with won - der and de - light.

3. Lo! thy sun goes down no more, God himself will be thy light, All that caused thee grief before, Buried lies in endless night, Buried lies in end - less night.

4. Zi-on, now arise, and shine! Lo! thy light from heaven is come! These that crowd from far are thine. Give thy sons and daughters room, Give thy sons and daughters room.

6 4 6 4 8 6 4 Unison.

1. Bread of heaven, on thee we feed, For thy flesh is meat in-deed, Ev - er let our souls be fed, With this true and liv - ing bread.

2. Vine of heaven, thy blood sup - plies This blest eup of sac - ri - fice; Lord, thy wounds our heal - ing give, To thy cross we look and live.

3. Day by day with strength sup - plied, Through the life of him who died; Lord of life, O, let us be, Rooted, graft - ed, built on thee.

GREENVILLE. 8s & 7s.

D. C.

1. Lord, dis - miss us with thy bless - ing, Fill our hearts with joy and peace, Let us each thy love pos - sess - ing, Tri - umph in re - deem - ing grace;
D. C. O re - fresh us; O re - fresh us, Trav - ling through this wil - der - ness.

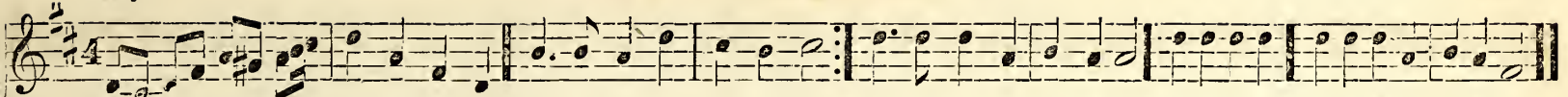
2. Thanks we give, and a - do - ra - tion, For the Gos - pel's joy - ful sound; May the fruits of thy sal - va - tion, In our hearts and lives a - bound;
D. C. May thy pres - ence, may thy pres - ence, With us ev - er - more be found.

3. Then when - e'er the sig - nal's giv - en, Us from earth to call a - way, Borne on an - gel's wings to heav - en, - Glad the summons to o - bey;
D. C. May we ev - er, may we ev - er Reign with Christ in end - less day.

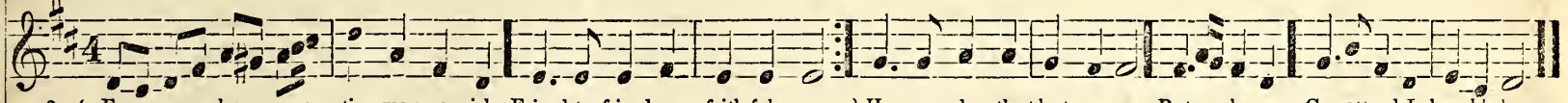
SICILY. 8s & 7s.

Saviour, source of ev - ery bless - ing, Tune my heart to grate - ful lays; Streams of mer - cy, nev - er ecas - ing, Call for ceaseless songs of praise.

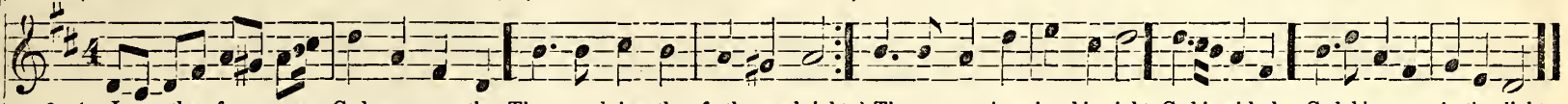
Allegro.



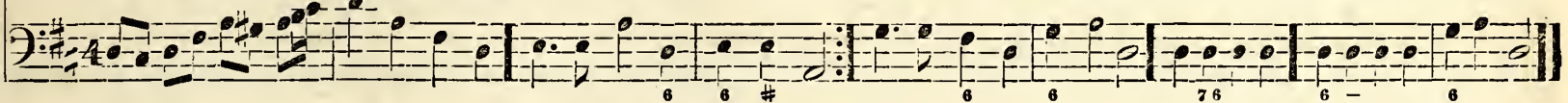
1. { Zi - on stands with hills surround - ed, Zi - on kept by power di - vine, } Tho' the world in arms combine, Happy Zion! What a favored lot is thine.
All her foes shall be confound - ed, (Omit.)



2. { Eve - ry hu - man tie may per - ish, Friend to friend un - faith - ful prove, } Heaven and earth at last re - move, But no changes, Can attend Je - hovah's love.
Moth - ers cease their own to cher - ish, (Omit.)



3. { In the fur - nace God may prove thee, Thence to bring thee forth more bright, } Thou art precious in his sight, God is with thee, God thine ever - lasting light.
But can nev - er cease to love thee, (Omit.)



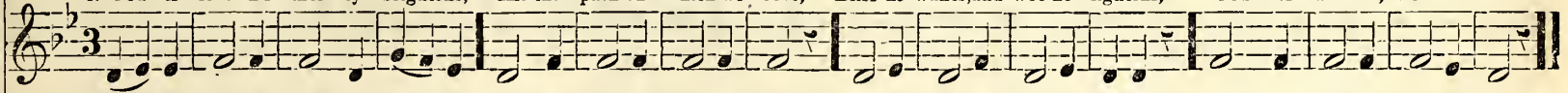
HOYT. 8s & 7s.

MARY P. SMITH.

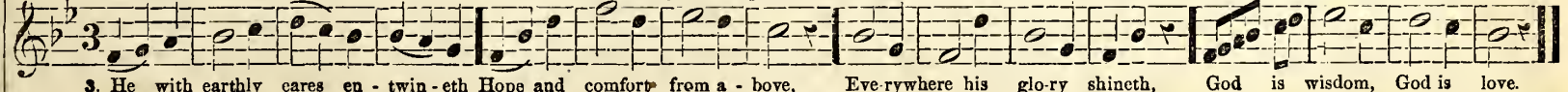
Moderato.



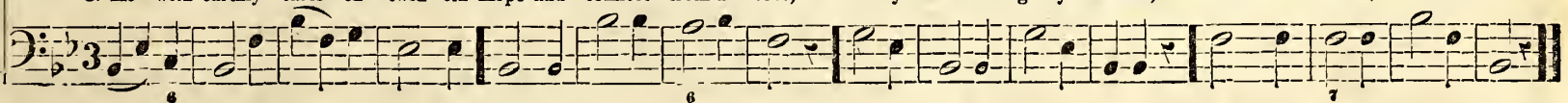
1. God is love! his mer - cy brightens, All the path in which we rove, Bliss he wakes, and woe he lightens, God is wisdom, God is love.



2. E'en the hour that dark - est seem - eth, Will his changeless goodness prove, From the gloom his brightness streameth; God is wisdom, God is love.



3. He with earthly cares en - twin - eth Hope and comfort from a - bove, Eve - rywhere his glo - ry shineth, God is wisdom, God is love.



1. Rock of A - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy

2. Should my tears for ev - er flow, Should my zeal no lan - guor know, This for sin could not a - tone, Thou must

3. While I draw this fleet - ing breath, When mine eye - lids close in death, When I rise to worlds un - known, And be -

6 = 6

side a - heal - ing flood, Be of sin the per - fect cure, Save from sin, and make me pure, Save from sin, and make me pure.

save, and thou a - lone; In my hand no price I bring, Sim - ply to thy cross I cling, Sim - ply to thy cross I cling.

- hold thee on thy throne, Rock of A - ges, cleft for me, Let me hide my - self in thee, Let me hide my - self in thee.

6 = 6 6 6

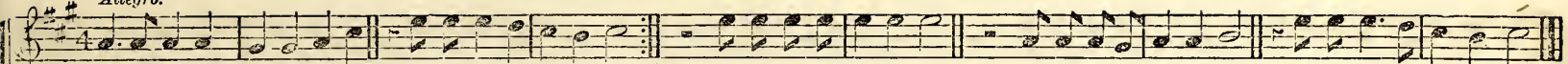
JAYNE. 7s.

A. J. ABBEY.

Rock of A - ges, cleft for me, Let me hide my - self in thee, { Let the wa - ter and the blood, }
 { From thy wounded side that flow'd, } Be of sin the per - fect cure, Save me, Lord, and make me pure.

6 6

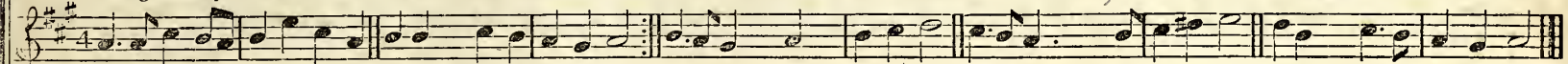
Allegro.



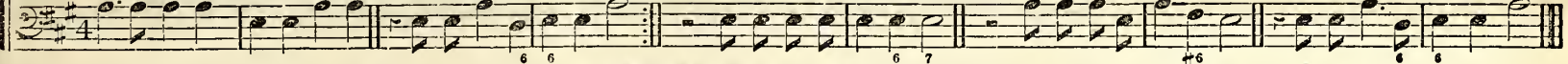
1. Hark! ten thousand harps and voices, Sound the notes of praise above; }
 Jesus reigns, and heaven rejoices, Jesus reigns the God of love. } See, he sits on yonder throne, Jesus rules the world alone, Jesus rules the world alone.



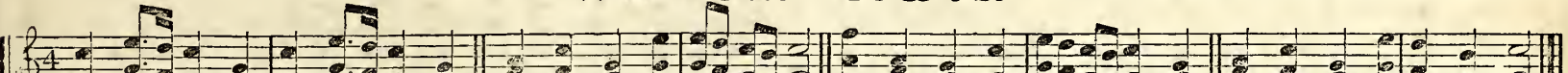
2. King of glo-ry reign for-ev-er, Thine an ev-er-lasting crown,
 Nothing from thy love shall sever, Those whom thou hast made thine own. } Happy objects of thy grace, Destined to behold thy face, Destined to behold thy face.



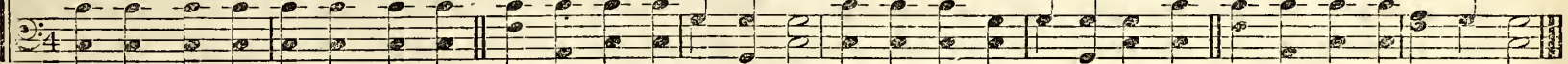
3. Saviour, hasten thine appearing, Bring, O bring the glorious day, }
 When the awful summons hearing, Heaven and earth shall pass away. } Then with golden harps we sing, Glory, glory to our King, Glory, glo-ry to our King.



WILMOT. 8s & 7s.



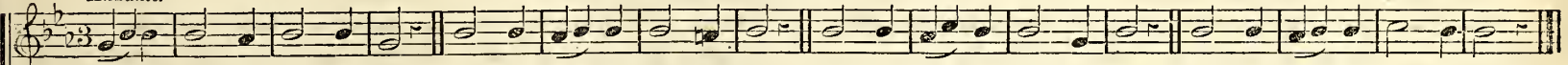
Lo! the Lord Je - ho - vah liv - eth, He's my Rock, I bless his name; He, my God, Sal - va - tion giv - eth, All ye lands ex - alt his fame.



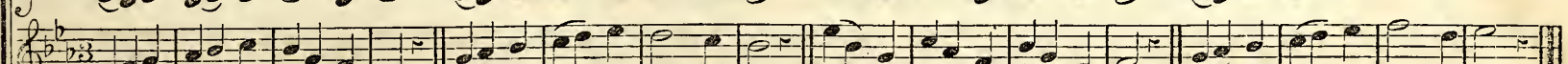
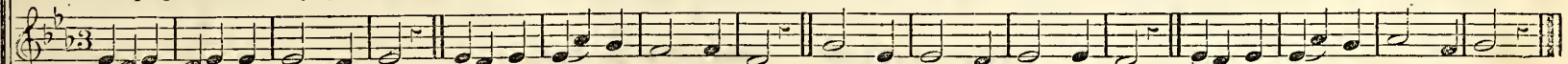
PAVEY. 7s.

EMMA L. JOHNSON.

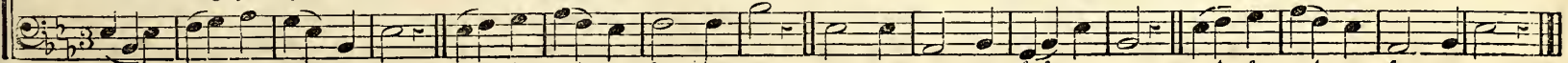
Andante.



1. Weeping sinners, dry your tears, Je - sus on the throne appears, Mer - cy comes on balm - y wing, Bids you his sal - va - tion sing.



2. Peace he brings you by his death, Peace he speaks with eve - ry breath, Can you slight such heavenly charms? Flee, O flee to Je - sus' arms.



1. Yes, we trust the day is break-ing, Joy-ful times are near at hand; God, the night-y God is speak-ing, By his word in

2. While the foe be-comes more dar- ing, While he en- ters like a flood, God, the Sa- viour, is pre- par- ing, Means to spread his

3. O, 'tis pleas- ant 'tis re- viv- ing, To our hearts, to hear, each day, Joy- ful news, from far ar- riv- ing. How the gos- pel

ev - ery land; When he choos- es! When he choos- es! When he choos- es! Dark- ness flies at his com- mand.

truth a - broad; Ev - ery lan- guage! Ev - ery lan- guage! Ev - ery lan- guage Soon shall tell the love of God.

wins its way, Those ea - lightening, Those en - lighten-ing, Those en - lighten-ing, Who in death and dark - ness lay.

VERILIUS. 8s, 7s & 4s.

4. { God of Jacob, high and glorious, Let thy people see thy hand; }
 { Let the gos- pel be vic- torious Thro' the world in every land; } Then shall Idols Perish, Lord, at thy command, Then shall Idols Perish, Lord, at thy command, Perish, Lord, at thy command.

1. Chil-dren of the heav'n-ly King, As ye jour-ney sweet-ly sing, Sing your Sa-viour's wor- thy praise, Glo-rious in his works and ways.

2. Ye are travel-ing home to God, In the way the fa-thers trod, They are hap-py now and ye, Soon their hap-pi-ness shall see.

3. Fear not, breth-ren! joy-ful stand, On the bor-ders of your land, Je-sus Christ, your Fa-ther's Son, Bids you un-dis-mayed go on.

4. Lord, sub-mis-sive make us go, Glad-ly leav-ing all be-low, On-ly thou our lea-der be, And we still will fol-low thee.

BELVIDERE. 8s, 7s & 4s.

1. Christian! see the o-rient morning, Breaks a-long the heathen sky; Lo! th'expected day is dawning, Glorious day-spring from on high: Hal-le-lu-jah! Hail the day-spring from on high.

2. Heathen at the sight are sing-ing, Morning wakes the tune-ful lays; Precious offerings they are bringing First fruits of more per-fect praise: Hal-le-lu-jah! Hail the day-spring from on high.

3. Zi-on's Sun! sal-vation beaming.—Gild-ing now the ra-diant hills, Rise and shine, till brighter gleaming All the world thy glo-ry gilds; Hal-le-lu-jah! Hail the day-spring from on high.

LEVONIA. 8s, 7s & 4s.

4. { Lord of ev-ery tribe and na-tion! Spread thy truth from pole to pole; }
 { Spread the light of thy sal-va-tion, Till it shine on ev-ery soul! } Hal-le-lu-jah! Hail the day-spring from on high.

1. Blow ye the trum - pet blow, The glad - ly sol - emn sound: Let all the na - tions know, To earth's re - mot - est bound,

2. Ex - tol the Lamb of God, The all - a - ton - ing Lamb; Re - demp - tion in his blood, Throughout the world pro - claim;

3. Ye who have sold for naught Your her - it - age a - bove, Shall have it back un - bought, The gift of Je - sus' love:

The year of Ju - bi - lee is come, Re - turn, ye ran - somed sin - ners, home, Re - turn, ye ran - somed sin - ners, home.

The year of Ju - bi - lee is come, Re - turn, ye ran - somed sin - ners, home.

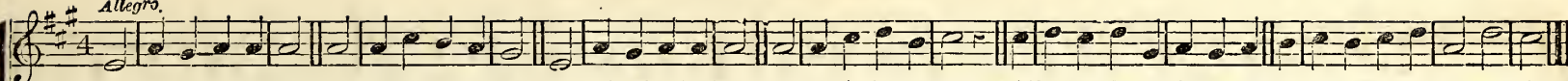
The year of Ju - bi - lee is come, Re - turn, ye ran - somed sin - ners, home, Re - turn, ye ran - somed sin - ners, home.

COOPER. H. M.

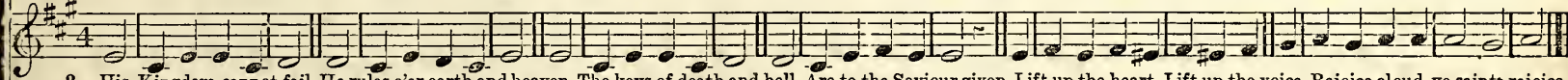
S. JARDEN

4. The gos - pel trum - pet hear, The news of heav'n - ly grace, And, saved from earth, ap - pear, Be - fore your Sa - viour's face:

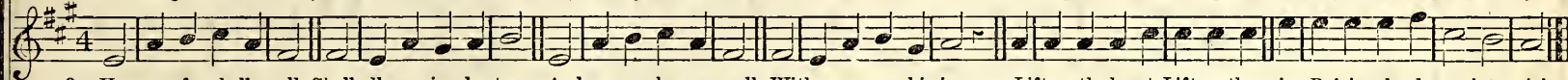
Allegro.



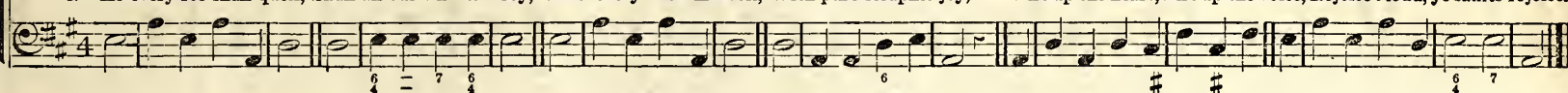
1. Rejoice, the Lord is King, Your God and King adore, Mortals, give thanks and sing, And triumph evermore, Lift up the heart, Lift up the voice, Rejoice aloud, ye saints rejoice.



2. His Kingdom cannot fail, He rules o'er earth and heaven, The keys of death and hell, Are to the Saviour given, Lift up the heart, Lift up the voice, Rejoice aloud, ye saints rejoice.

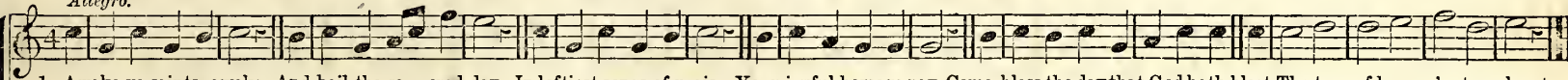


3. He every foe shall quell, Shall all our sins de-destroy, And every bosom swell, With pure seraphic joy, Lift up the heart, Lift up the voice, Rejoice aloud, ye saints rejoice.

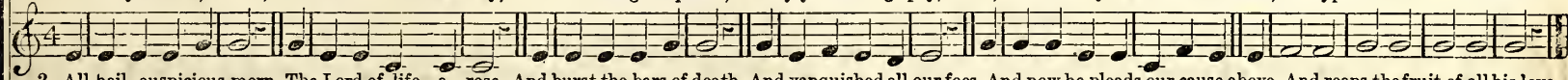


KEENE H. M.

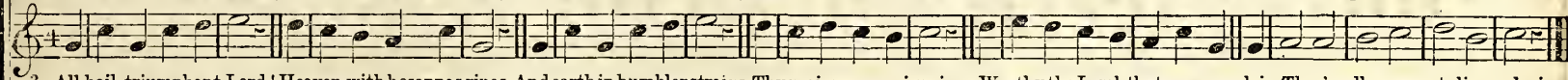
Allegro.



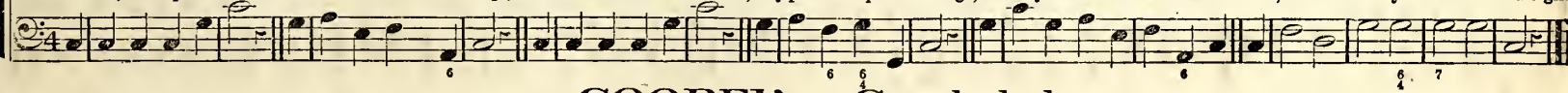
1. Awake ye saints, awake, And hail the sa - cred day, In loftiest songs of praise, Your joyful homage pay, Come, bless the day that God hath blest, The type of heaven's eternal rest.



2. All hail, auspicious morn, The Lord of life a - rose, And burst the bars of death, And vanquished all our foes, And now he pleads our cause above, And reaps the fruit of all his love.



3. All hail, triumphant Lord ! Heaven with hosannas rings, And earth in humbler strains, Thy praise responsive sings, Worthy the Lamb that once was slain, Thro' endless years to live and reign.



COOPER. Concluded.



The year of ju - bi - lee - is come, Re - turn, ye ran - somed sin - ners, home, Re - turn, ye ran - somed sin - ners, home.



RACELAND. 7s & 6s.

1. Time is wing-ing us a-way, To our e-ter-nal home; Life is but a win-ter's day, A jour-ney to the tomb.
 2. Time is wing-ing us a-way, To our e-ter-nal home; Life is but a win-ter's day, A jour-ney to the tomb.

Youth and vig-or soon will flee, Blooming beau-ty lose its charms, All that's mor-tal soon will be En-closed in death's cold arms.
 But the Christian shall en-joy Health and beau-ty soon a-bove; Where no worldly griefs an-noy, Se-secure in Je-sus' love.

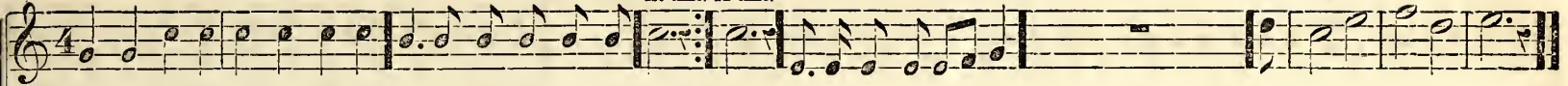
YOKOMA. 7s & 6s.

1. When shall the voice of singing, Flow joyful-ly a-long, When hill and valley ringing, With one triumphant song, Proclaim the contest ended, And him who once was slain.
 2. Then from the craggy mountains, The sacred shout shall fly, And shady rills and fountains, Shall echo the re-ply; High tower and lowly dwelling, Shall send the chorus round.

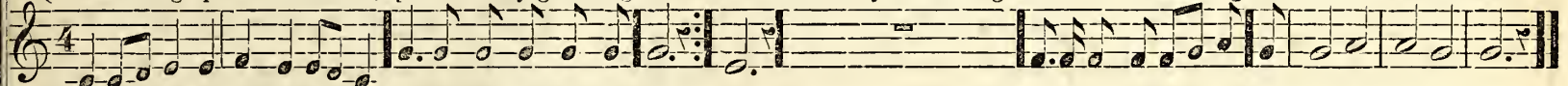
A-gain to earth de-scend-ed, In right-ous-ness to reign, A-gain to earth de-scend-ed, In right-ous-ness to reign.
 All hal-le-lu-jah swelling, In one e-ter-nal sound, All hal-le-lu-jah swelling, In one e-ter-nal sound.

KINGFIELD. 8s, 7s & 6s.

1st time. 2d time.



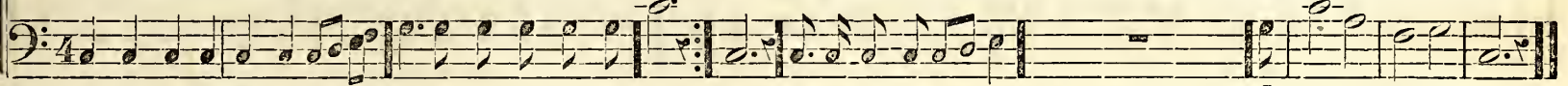
1. { Watchmen, onward to your stations, Blow the trumpet long and loud,
 { Preach the gospel to the nations, Speak to every gathering . . . crowd; See the day is breaking, See the saints awaking, No more in sadness bowed.



2. { Watchmen, hail the rising glo-ry, Of the great Messi-ah's reign;
 { Tell the Saviour's bleeding story, Tell it to the listening . . . train; See his love re-vealing, See the spirit seal-ing, 'Tis life a-mong the slain.



3. { Watchmen, as the clouds are flying, As the doves in haste return,
 { Thousands from amid the dying, Fly to Christ his love to . . . learn. All their sighs and sadness, Turn to joy and gladness, When they his grace discern.

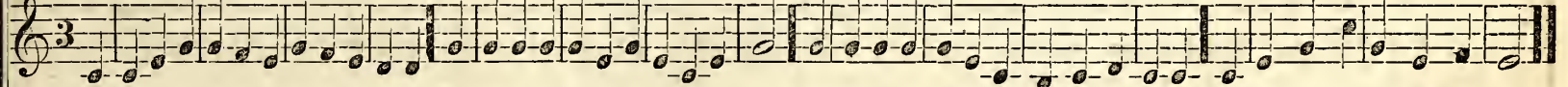


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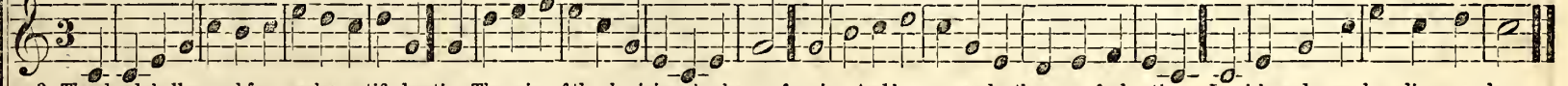
BURLINGTON. 12s, 11 & 8.



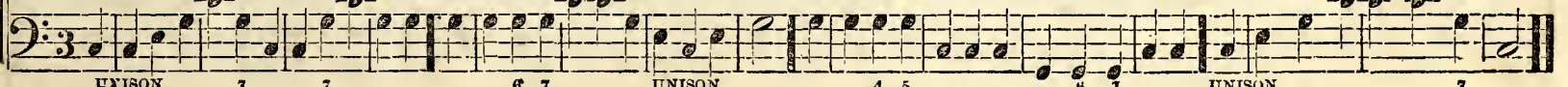
1. The Prince of salvation in triumph is riding, And glory attends him along his bright way, The news of his grace on the breezes are gliding, And nations are owning his sway.



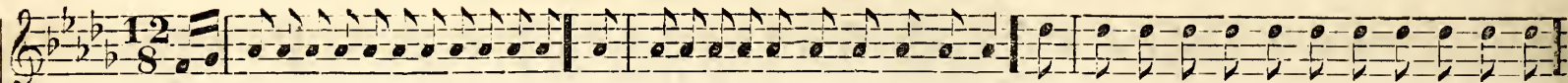
2. Ride on in thy greatness, thou conquering Saviour Let thousands of thousands submit to thy reign; Acknowledge thy goodness, entreat for thy favor, And fol-low thy g'lorious train.



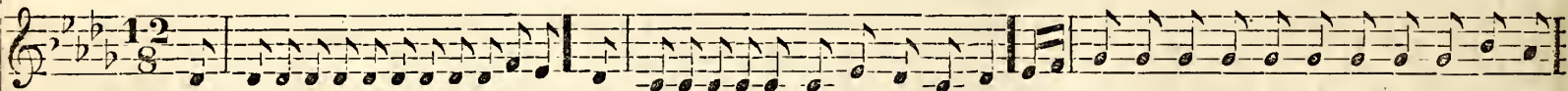
3. Then loud shall ascend from each sanctified nation, The voice of thanksgiving, the chorus of praise; And heaven reecho the song of sal-va-tion, In rich and me-lo-di-ous lays.



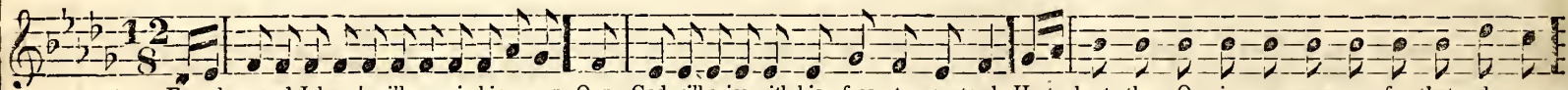
UNISON. 7 7 6 7 UNISON. 4 5 6 7 UNISON. 7



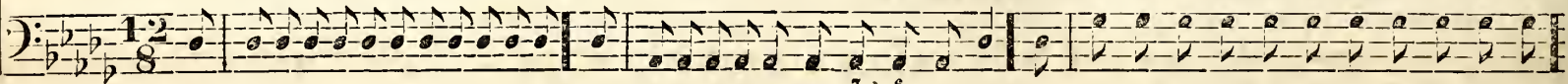
1. Hark, sinner, while God from on high doth entreat thee, And warnings with accents of mercy doth blend, Give ear to his voice, lest in judgment he meet thee,



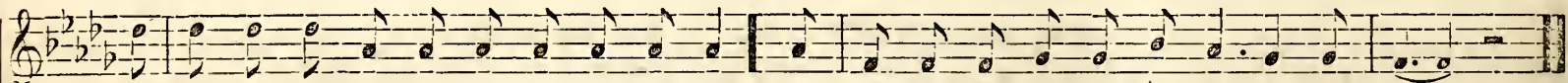
2. How oft of thy danger and guilt hath he told thee, How oft still the message of mer - cy doth send, Haste, haste while he waits in his arms to en - fold thee.
3. Despised, rejected, at length he may leave thee, What anguish and horror thy bosom may rend, Then haste thee, O sin - ner, while he will re - ceive thee.



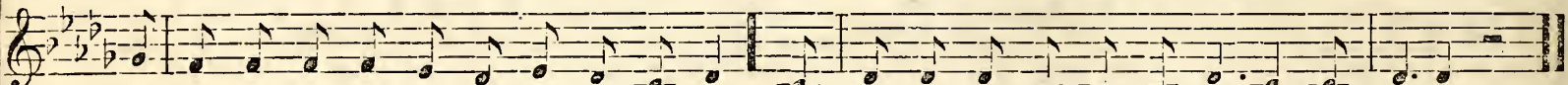
4. Ere long and Jehovah will come in his power, Our God will arise, with his foes to contend, Haste, haste thee, O sin - ner, prepare for that hour.
5. The Saviour will call thee in judgment before him, O, bow to his sceptre, and make him thy Friend, Now yield him thy heart and make haste to a - dore him.



7 6
4



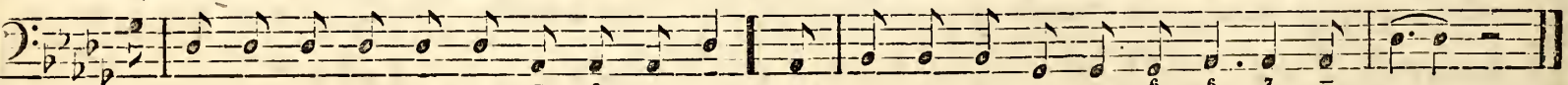
"The har - vest is pass - ing, the sum - mer will end," The har - vest is pass - ing, the sum - mer will end.



"The har - vest is pass - ing, the sum - mer will end," The har - vest is pass - ing, the sum - mer will end.



"Thy har - vest is pass - ing, thy sum - mer will end," Thy har - vest is pass - ing, thy sum - mer will end.

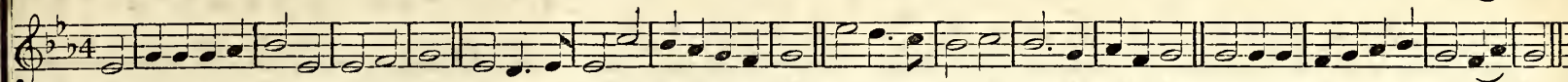
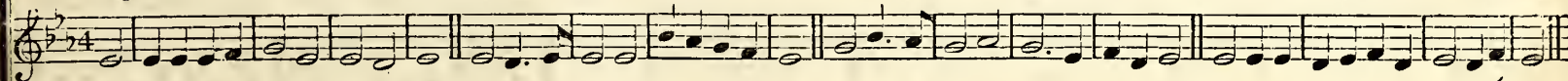


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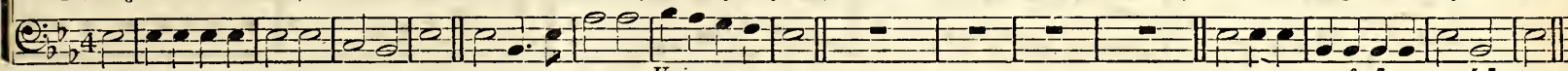
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1. No night shall be in Heaven, no gathering gloom Shall o'er that glorious landscape ever come ; No tears shall fall in sadness on those flowers, That breathe their fragrance thro' celestial bowers



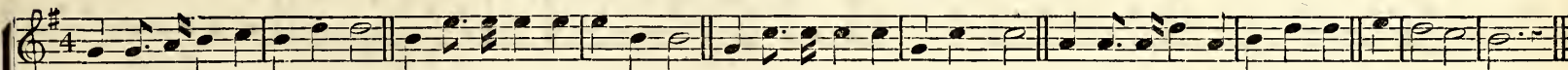
2. No night shall be in Heaven, no dreadful hour Of men-tal darkness, of the tempter's power ; Across those skies no envious cloud shall roll, To dim the sunlight of th'en-raptured soul.



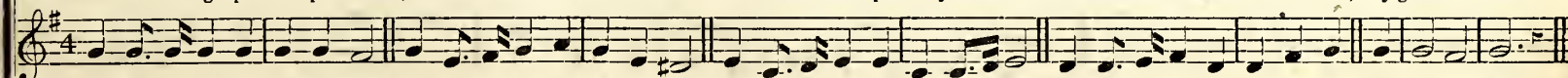
Unison.

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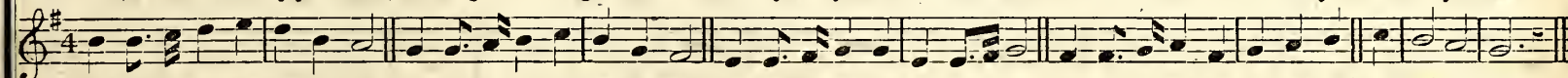
BRIDGEPORT. 8s & 4s.



1. Hark, hark the gospel trumpet sounds, Thro' earth and heav'n the echo bounds ; Pardon and peace by Jesus' blood, Sinners are re-con-ciled to God, By grace di-vine.



2 Come, sinners, hear the joy-ful news, Nor longer dare the grace re-fuse ; Mer-cy and justice here com-bine, Goodness and truth harmonious join, T'invite you near.



3. Ye saints in glo-ry strike the lyre, Ye mortals catch the sa-cred fire, Let both the Saviour's love pro-claim, For ev-er worthy is the Lamb, Of endless praise.

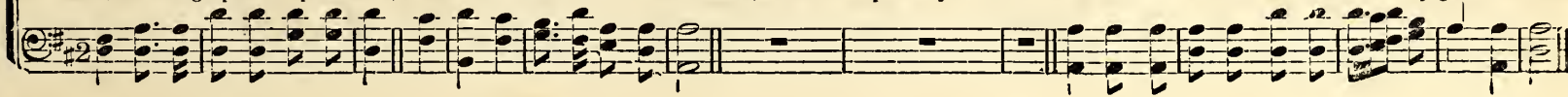


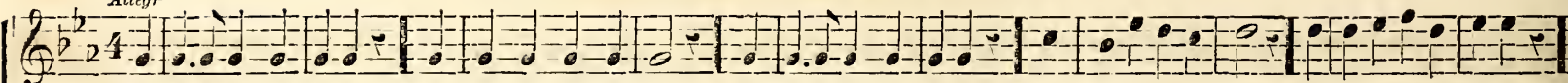
ELMIRA. 8s & 4s

A. J. ABBEY.

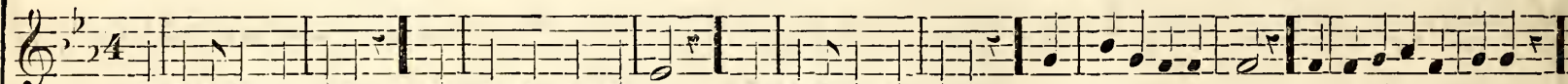


Hark, hark the gospel trumpet sounds, Thro' earth and heav'n the echo bounds ; Pardon and peace by Jesus' blood, Sinners are re-con-ciled to God, By grace di-vine.

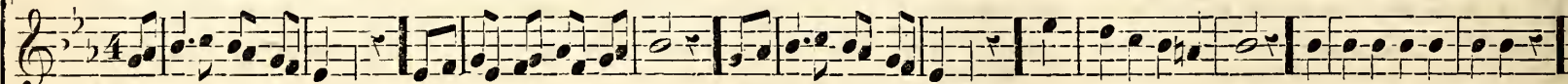


Allegro

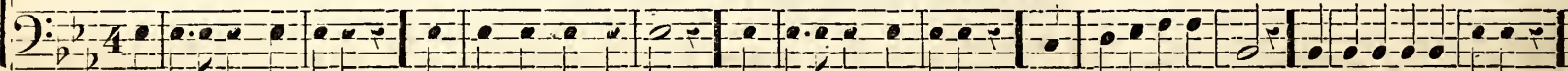
1 Je - ru - sa - lem the golden, With milk and hon - ey blest, Beneath thy con - tem - plation, Sink heart and voice to rest, I know not, oh! I know not



2. They stand, those halls of Zion, All ju - bi - lant with song, And bright with many an angel, And all the martyr throng, There is the throne of David,
3. And they, who with their Leader, Have conquered in the fight, For - ev - er and for - ev - er, Are clad in robes of white, Oh, land that seest no sorrow.

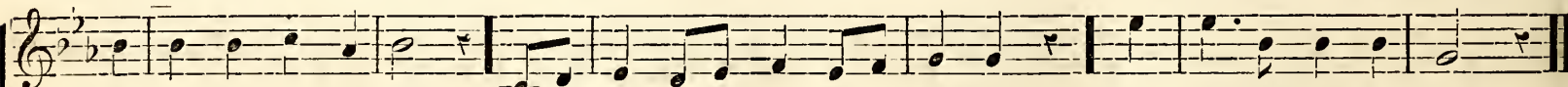


3. Oh, sweet and blessed country, The home of God's e - lect, Oh, sweet and blessed country, That eager hearts ex - pect, Je - sus, in mercy bring us,



6 6 6 4

6 7 4 5



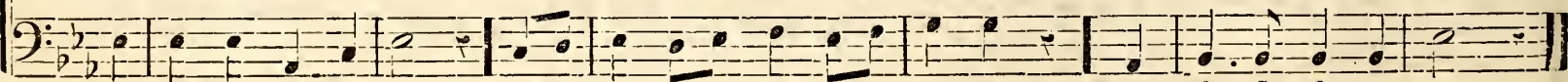
What joys a - wait me there, What ra - dian - cy of glo - ry, What bliss be - yond com - pare.



And there from toil re - leased, The shout of them that tri - umph, The song of them that feast,
Oh state that fear'st no strife, Oh roy - al land of flow - ers, Oh, realms and home of life!



To that dear land of rest, Who art with God the Fa - ther, And Spir - it, ev - er blest.

*Unison*

6 7 6 4 4

MARLBORO. 5s & 6s.

1. O praise ye the Lord! pre-pare your glad voice, His praise in the great as-sembly to sing;

2. Let them his great name de-vout-ly a-dore; In loud-swell-ing strains his prais-es ex-press,
3. With glo-ry a-dorned, his peo-ple shall sing To God, who de-fence and plen-ty sup-plies:

4. Ye an-gels a-bove, his glo-ries who've sung, In lof-ti-est notes, now pub-lish his praise.

In their great Cre-a-tor let all men re-joice, And heirs of sal-va-tion be glad in their King.

Who gra-cious-ly o-pens his bor-a-ti-ful store, Their wants to re-lieve, and his chil-dren to bless.
Their loud ac-cle-ma-tions to him, their great King, Through earth shall be sound-ed, and reach to the skies.

We mor-tals, de-light-ed would bor-row your tongue; Would join in your num-bers, and chant to your lays.

LYONS. 10s & 11s.

O praise ye the Lord! prepare your glad voice, His praise in the great as-sembly to sing; In their great Cre-a-tor let all men re-joice, And heirs of sal-va-tion be glad in their King.

Quartet.

1. My days are glid - ing swift - ly by, And I, a pil - grim stran - ger, Would not de - tain them as they fly Those hours of toil and dan - ger.

2. We'll gird our loins, my breth - ren dear, Our heavenly home dis - cern - ing, Our ab - sent Lord has left us word, Let ev - ery lamp be burn - ing.

3. Should com - ing days be cold and dark, We need not cease our sing - ing, That per - fect rest naught can mo - lest, Where gold - en harps are ring - ing.

Chorus.

For O! we stand on Jor - dan's strand, Our friends are pass - ing o - ver, And just be - fore the shin - ing shore We may al - most dis - cov - er.

For O! we stand on Jor - dan's strand, Our friends are pass - ing o - ver, And just be - fore the shin - ing shore We may al - most dis - cov - er.

BARRETT. 6s & 8s.

{ Ye sim - ple souls that stray Far from the paths of peace, } { How long will ye your fol - ly love, And throng the downward road, }
 { That un - fre - quent ed way To life and hap - pi - ness; } { And hate the wis - dom from a - bove, And mock the love of God? }

1. Watchmen, ea - ward to your sta - tions, Blew the tram - pet long and loud; Preach the gos - pel to the na - tions, Speak to ev - ery

2. Watchmen, hail the ris - ing glo - ry, Of the great Mes - si - ah's reign; Tell the Sa - viour's bleed - ing sto - ry, Tell it to the

3. Watchmen, as the clouds are fly - ing, As the doves in haste re - turn, Thousands from a - mid the dy - ing, Fly to Christ, his

6 6 4 5 6 7 6

gath - ering crowd. See the day is break - ing, See the saints a - wak - ing, No more in sad - ness bow'd, No more in sad - ness bow'd.

listening train. See his love re - veal - ing, See the Spir - it seal - ing, 'Tis life a - mong the slain, 'Tis life a - mong the slain.

love to learn. All their sighs and sad - ness, Turn to joy and glad - ness, When they his grace dis - cern, When they his grace dis - cern.

7 6 6 6

BINGHAMPTON. 8s, 7s & 6s.

A. J. ABBEY.

{ Watchmen, onward to your stations, Blow the trumpet long and loud; }
 { Preach the gos - pel to the nations, Speak to every gathering crowd. }

See, the day is breaking, See the saints a - wak - ing, No more in sadness bow'd, No more in sadness bow'd.

1. Low-ly and sol-ern be Thy chil-dren's cry to thee, Fa-ther di-vine,— A hymn of sup-pliant breath, Own-ing that life and death, A - like zere thine.

2. O Fa-ther, in that hour, When earth all helping pow'r Shall dis-a-vow,—When spear, and shield, and crown, In faintness are cast down, Sustain us, thou.

3. By him who bow'd to take The death-cup, for our sake, The thorn, the rod,—From whom this last dis-may Was not to pass a-way, Aid us, O God.

6
4

6
4

6

6

AUGUSTA. 6s & 7s.

A. J. ABBEY.

1. We are on our journey home, Where Christ our Lord is gone ; We shall meet around his throne, When he makes his people one, In the New Jerusalem, In the New, &c.

2. We can see that distant home, Tho' clouds rise dark between ; Faith views the radiant dome, And a lustre flashes keen, From the New Jerusalem, From the New, &c.

3. O, glo-ry shin-ing far, From the never setting sun, O trembling morning star, Our journey's almost done, To the New Je-ru-sa-lem, To the New Je-ru- sa - lcm.

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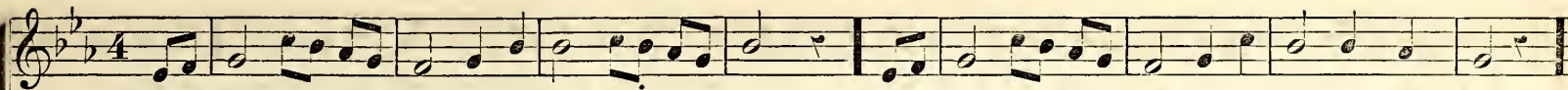
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ALGANSEE. 11s.

167

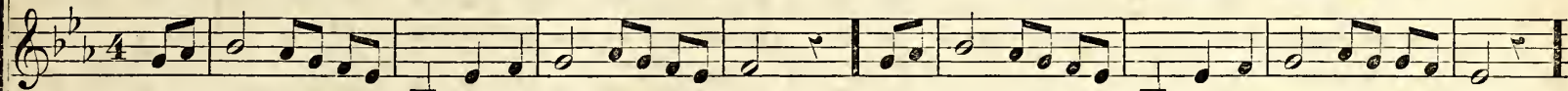
A. J. ABBEY.



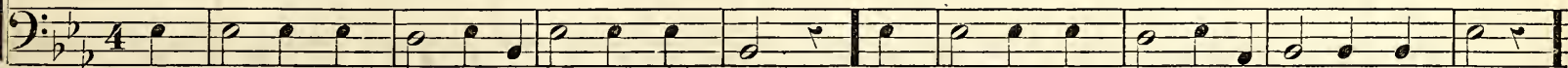
1. I would not live al - way, I ask not to stay, Where storm af - ter storm ris - es dark o'er the way;



2. I would not live al - way, no, wel - come the tomb; Since Je - sus hath lan - d there I dread not its gloom;



3. Who, who would live al - way, a - way from his God? A - way from yon heav - en, that bliss - ful a - bode;



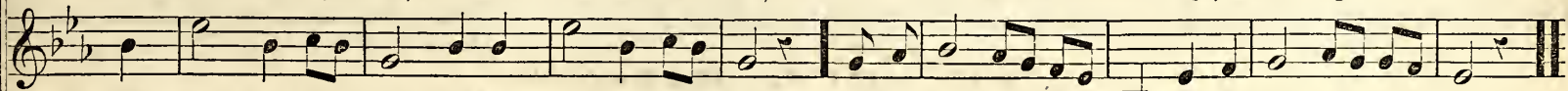
4. Where the saints of all a - ges in har - mo - ny meet, Their Sa - vior and breth - ren transport - ed to greet;



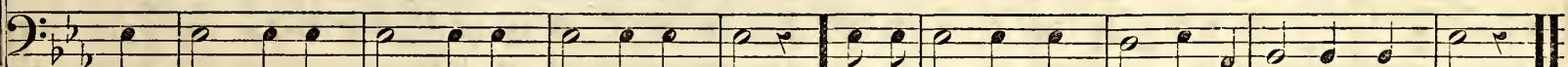
The few lu - rid morn - ings that dawn on us here, Are e - nough for life's woes, full e - nough for its cheer.



There sweet be my rest, till he bid me a - rise, To hail him in tri - umph, descend - ing the skies.



Where the riv - ers of plea - sure flow o'er the bright plains, And the noon - tide of glo - ry e - ter - nal - ly reigns.



Where the an - thems of rap - ture un - ceas - ing - ly roll, And the smile of the Lord is the feast of the soul.

1. Hark! hark a shout of joy, The world, the world is call - ing, In east and west, in north and south, See Sa - tan's king - dom fall - ing.

2. Trust, trust a faith - ful God, His prom - ise is un - fail - ing, The prayer of faith can pierce the skies, Its breath is all - pre - vail - ing.

3. See! see! the cross is raised, The cres - cent droops be - fore it, The pa - gan na - tions feel its power, And pros - trate ranks a - dore it.

4

6

Wake! wake the church of God, And dis - si - pate thy slum - bers, Shake off thy dead - ly a - pa - thy, And mar - shal all thy num - bers.

Look! look! the fields are white, And stay thy hand no long - er, Though Sa - tan's might - y le - gions fight, The arm of God is strong - er.

Joy! joy! the Sa - viour reigns, See proph - e - ey ful - fill - ing, The hearts of stub - born Jews re - lent, In God's own time made will - ing.

4

6

4

6

BUCYRUS. 6s, 7s & 8s.

4. Pray! pray! then Christians pray, Tho' faint, be yet pur - su - ing, And cease not, day by day the prayer, Of live - ly faith re - new - ing.

1. Hail to the bright-ness of Zi-on's glad morn-ing, Joy to the lands that in dark-ness have lain;

2. Hail to the bright-ness of Zi-on's glad morn-ing, Long by the proph-ets of Is-rael fore-told;

3. Lo! in the des-ert rich flow-ers are spring-ing, Streams, ev-er co-pious, are glid-ing a-long

4. See, from all lands, from the isles of the o-cean, Praise to Je-ho-vah as-cend-ing on high;

6/4 6/4 8/8 7 6/4 7 6/4 8/6 7 6/4

Hushed be the ac-cents of sor-row and mourn-ing, Zi-on in tri-umph be-gins her mild reign.

Hail to the mil-lions from bond-age re-turn-ing, Gen-tiles and Jews the blest vis-ion be-hold.

Loud from the moun-tain-top ech-oes are ring-ing, Wastes rise in ver-dure and min-gle in song

Fallen are the en-gines of war and com-mo-tion, Shouts of sal-va-tion are rend-ing the sky.

4 Unison. 7

BUCYRUS. Concluded.

Soon, soon your wait-ing eyes, Shall see the heav-ens rend-ing, And rich and rich-er bless-ings still, From God's bright throne descend-ing.

1. Brightest and best of the sons of the morn-ing, Dawn on our dark-ness and lend us thine aid: Star of the east, the ho-

1. Brightest and best of the sons of the morn-ing, Dawn on our dark-ness and lend us thine aid: Star of the east, the ho-

6 7 8 4 6 6 5 6 11 7 6 5 7

4 5 6 3 4 3

- ri - zon a - dorn - ing, Guide where our in - fant Re - deem - er is laid.

- ri - zon a - dorn - ing, Guide where our in - fant Re - deem - er is laid.

7 8 7 8 6 6 5 7 7 6

4 6 4 4 3 7 5

2

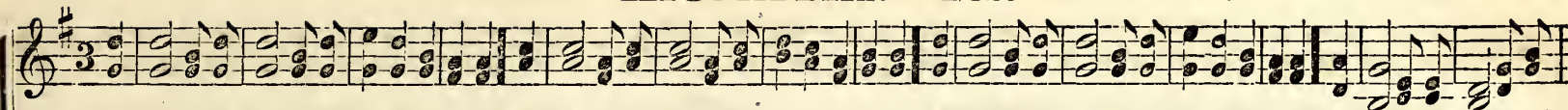
Cold on his cradle the dew-drops are shining,
Low lies his head with the beasts of the stall;
Angels adore him, in slumber reclining,
Maker and Monarch, and Saviour of all.

3

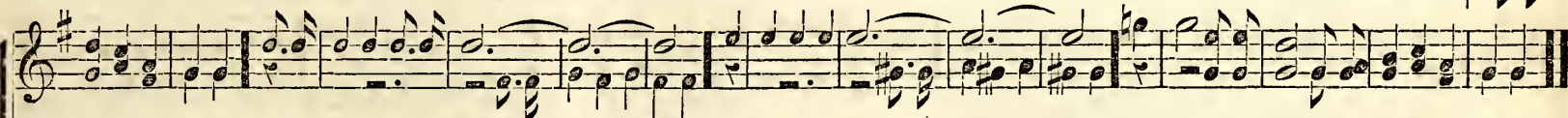
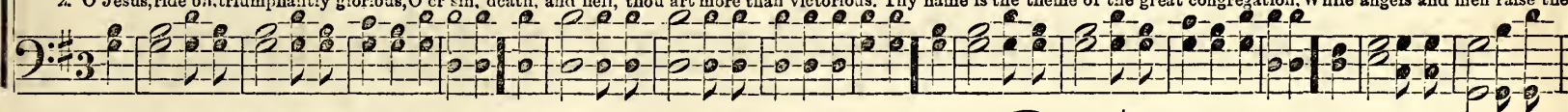
Say, shall we yield him, in costly devotion,
Odors of Edom, and offerings divine?
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, or gold from the mine?

4

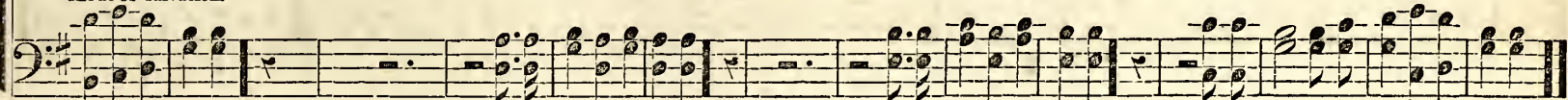
Vainly we offer each ample oblation,
Vainly with gifts would his favors secure;
Richer by far is the heart's adoration:
Dearer to God are the prayers of the poor.



1. The voice of free grace cries, escape to the mountain, For Adam's lost race Christ has opened a fountain. For sin and uncleanness, for every transgression, His blood flows most freely in
 2. O Jesus, ride on triumphantly glorious, O'er sin, death, and hell, thou art more than victorious. Thy name is the theme of the great congregation, While angels and men raise the



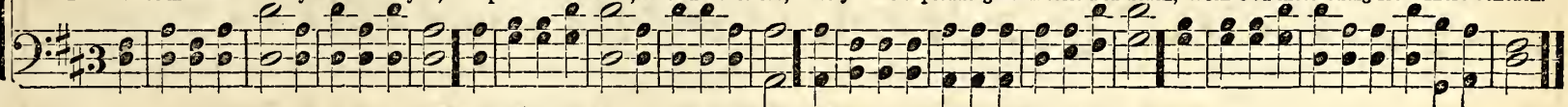
streams of Salvation. Hallelujah to the Lamb, who hath purchased our pardon. We'll praise him again when we pass over Jordan, We'll praise him again when we pass over Jordan.
 shout of salvation.



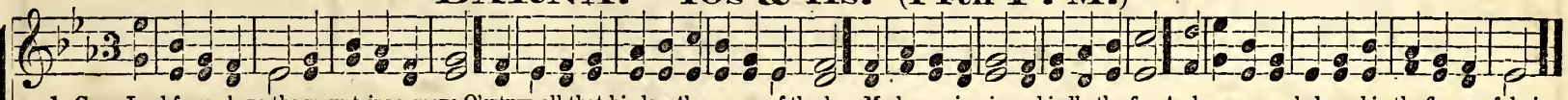
CARLON. 10s & 11s. (13th P. M.)



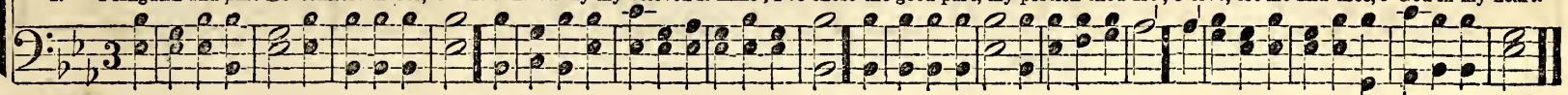
1. Thy faithfulness, Lord, each moment we find, So true to thy word, so loving and kind, Thy mercy so tender to all the lost race, The vilest offender may turn and find grace.
 2. O let me commend my Saviour to you, The publican's friend, and advocate too, For you he is pleading his merits and death, With God interceding for sinners beneath.



BARNA. 10s & 11s. (14th P. M.)



1. Come, Lord, from above, the mountains remove. O' return all that hinders the course of thy love, My bosom inspire, enkindle the fire, And wrap my whole soul in the flames of desire.
 2. I languish and pine for comfort divine, O when shall I say my beloved is mine; I've chose the good part, my portion thou art; O love, let me find thee, O God in my heart.



Allegro.



Hark, the song of Ju-bi-lee. Loud as-mighty thunders roar; Hal-le-lu-jah, Hal-le-lu-jah, for the Lord God om-nip-e-tent shall reign.



Hal-le-lu-jah, Hal-le-lu-jah,



Or the fullness of the sea, When it breaks up-on the shore. Hal-le-lu-jah, Hal-le-lu-jah, let the word Echo round the earth and main.



Hal-le-lu-jah! Hark! the sound! From the center to the skies, Wakes above, beneath, a-round, All cre-a-tion's har-mo-nies, All cre-a-tion's har-mo-nies.



Unison.

$\frac{4}{3}$ 6 6 6 4

And the kingdoms of this world Are the kingdoms of his Son. He shall reign from pole to pole; With illimit-a-ble sway ;

See, Je-hovah's banners furled ; Sheath'd his sword ; He speaks, 't is done!

He shall reign, when, like scroll, Yonder heavens have passed away.

Hal-le - lu-jah, Halle-lu-jah, Christ in God,

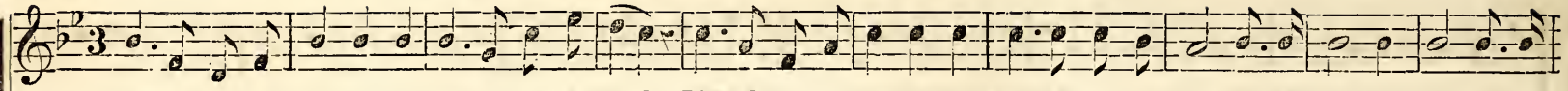
Then the end,— beneath his rod, Man's last en-e - my shall fall. Hal-le - lu-jah, Hal-le - lu-jah, God in Christ, is all in all!

Hal - le - lu-jah, Hallelu-jah. Christ in God,

5 6 6
3 4 4

6
4

6
4



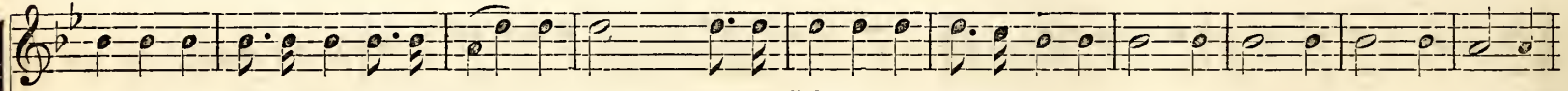
Blessed are the people that know the joyful sound, Blessed are the people that know the joyful sound, They shall walk, O Lord, in the



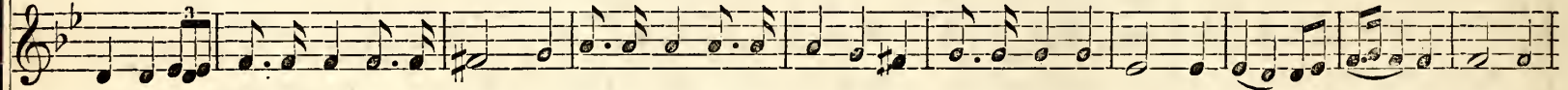
Blessed are the people that know the joyful sound, Blessed are the people that know the joyful sound, They shall walk, O Lord, in the



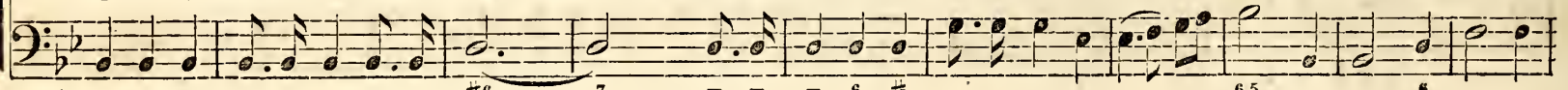
UNISON. 6 6 - - 6 5 4 3 UNISON. 6 7 6 5



light of thy countenance, They shall walk, O Lord, in the light of thy countenance, And in thy name shall they re-joice, And shall walk, O Lord,



shall walk, O Lord, light of thy countenance, They shall walk, in the light of thy countenance, And in thy name shall they re-joice, And



#6 7 = = = 6 # 6 5 4 3 6

in thy righteousness shall they be ex - alt - ed, shall they be ex - alt - ed, Blessed are the people, Blessed are the people,

in thy righteousness shall they be ex - alt - ed, shall they be ex - alt - ed, Blessed are the people, Blessed are the people,

7 $\frac{6}{3}$ 6 6 $\frac{6}{4}$ 7 $b7$ $\frac{6}{4}$ $\frac{6}{4}$ 7 $\frac{6}{4}$ $\frac{6}{4}$

Blessed are the people that know the joy - ful sound, Blessed are the peo - ple that know the joyful sound, that know the joy - ful sound.

Blessed are the people that know the joy - ful sound, Blessed are the people that know the joy ful sound, that know the joy - ful sound.

$\frac{6}{4}$ # 6 $\frac{6}{4}$ # 6 $\frac{6}{4}$ = = 7 $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{4}$

ANTHEM. "O Praise the Lord."

QUARTETT. CHORUS. QUARTETT. CHORUS.

O praise the Lord, All ye peo - ple, O praise the Lord, All ye na - tions, Praise him,

QUARTETT. CHORUS. QUARTETT.

Praise him, All ye peo - ple, For his mer - ci - ful kind - ness is great toward us, And the

truth of the Lord en - dureth for - ev - er, For his merciful kindness is great towards us, And the truth of the Lord en - dur - eth for - ev - er.

CHORUS.

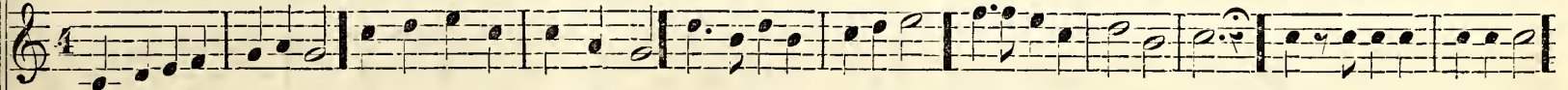
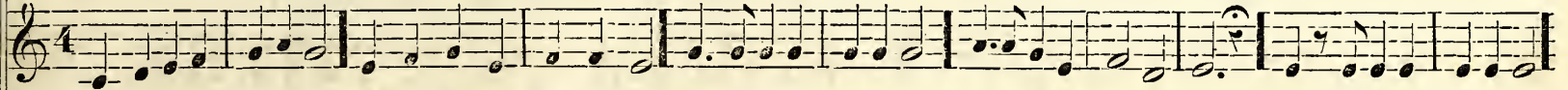
Praise ye the Lord, all ye nations, Praise ye the Lord, all ye nations, Praise him, Praise him, all ye people, Praise ye the Lord, Praise ye the Lord, Amen.

ANTHEM. "The Day of Jubilee."

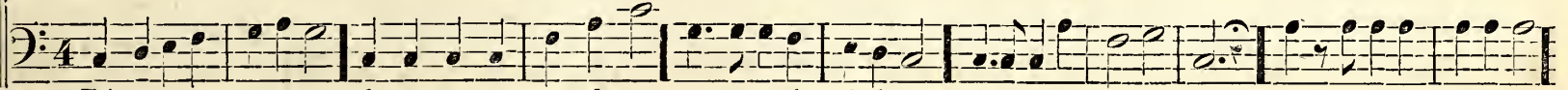
Allegro



1. Years in thousands pass away, Still we wait the promised day, Day of days! to us draw near, Let the Jubi-lee appear! 2. Hark! the islands raise their voice,

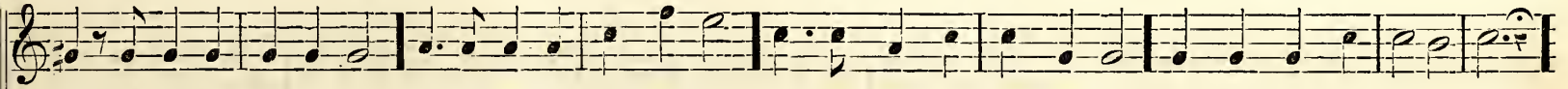


1. Years in thousands pass away, Still we wait the promised day, Day of days! to us draw near, Let the Jubi-lee appear! 2. Hark! the islands raise their voice,

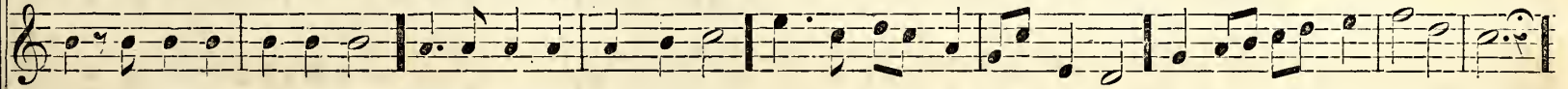


Unison.

8
3 6 4
2 6 6 6 - 6



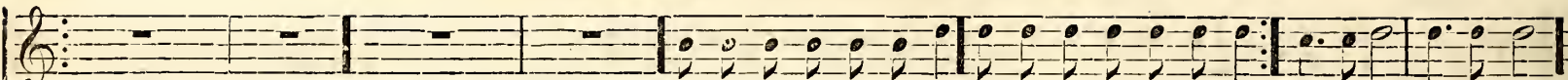
Hark! the Sons of God re-joice, Sin and woe no more shall be, Lo! the day of Ju-bi-lee! Lo! the day of Ju-bi-lee!



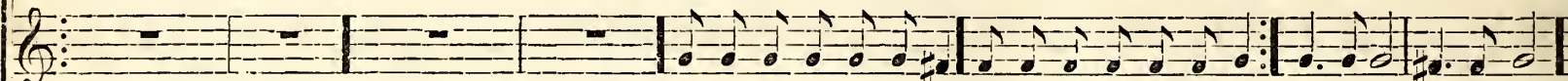
Hark! the Sons of God re-joice, Sin and woe no more shall be, Lo! the day of Ju-bi-lee! Lo! the day of Ju-bi-lee!



6 6
4 - 4 6 6
2 4

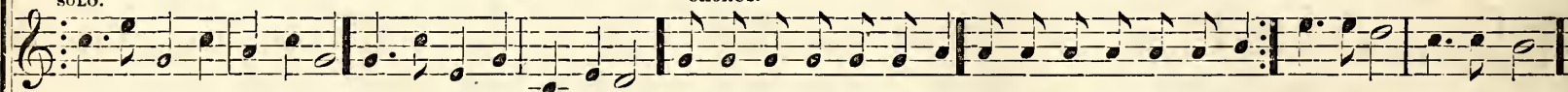


3. { Let the Seraph's burning row Once again their trumpets blow, Let the Seraph's burning row, Once a-gain their trumpets blow, } Hail the day! hail the day!
 { Hail the day of Ju-bi-lee, While the saints sing joyful-ly, Hail the day of Ju-bi-lee, While the saints sing joy-ful-ly, }

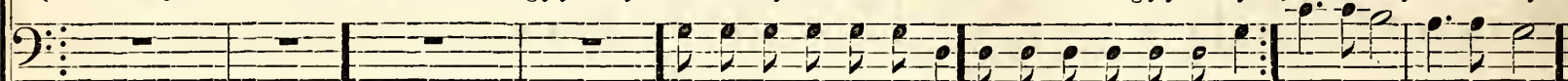


SOLO.

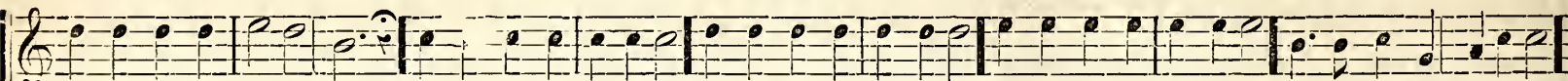
CHORUS.



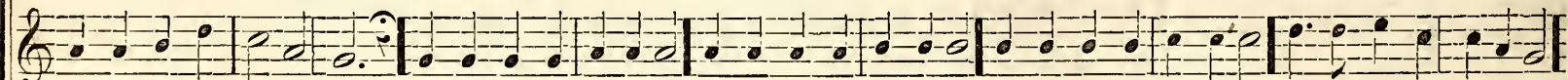
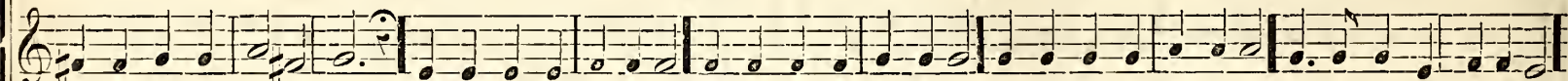
3. { Let the Seraph's burning row Once again their trumpets blow, Let the Seraph's burning row, Once again their trumpets blow, } Hail the day! hail the day!
 { Hail the day of Ju-bi-lee, While the saints sing joyful-ly, Hail the day of Ju-bi-lee, While the saints sing joyful-ly, }



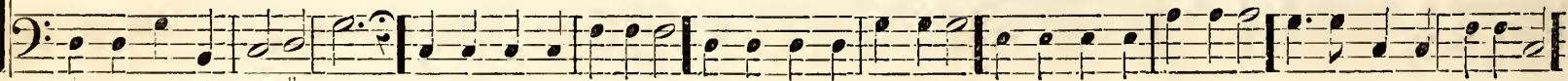
#

6 #6
4 3

Hail the day of Ju-bi-lee, 4. Thus in heaven with solemn mirth, Thus the ransomed sing on earth, All rejoice the day to see, Promised day of Ju-bi-lee.



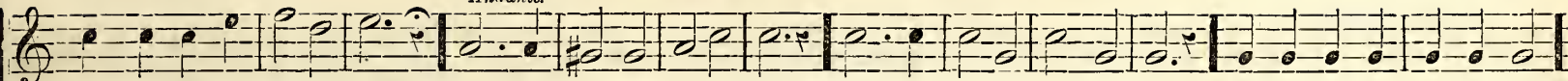
Hail the day of Ju-bi-lee, 4. Thus in heaven with solemn mirth, Thus the ransomed sing on earth, All rejoice the day to see, Promised day of Ju-bi-lee.



- 6 6

ANTHEM. Concluded.

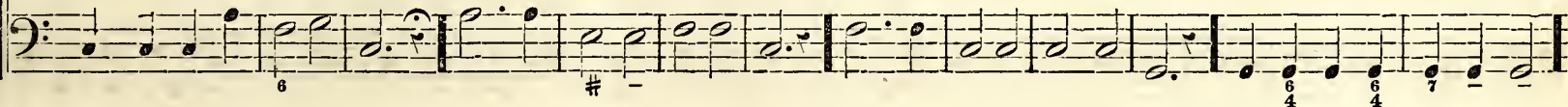
Andante.



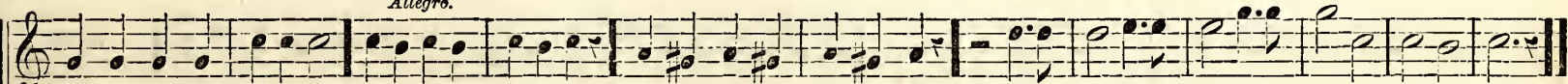
Prom - ised day of Ju - bi - lee, 5. Lord, all na - tions to thee pray, Haste! O haste the welcome day, For the day of Ju - bi - lee.



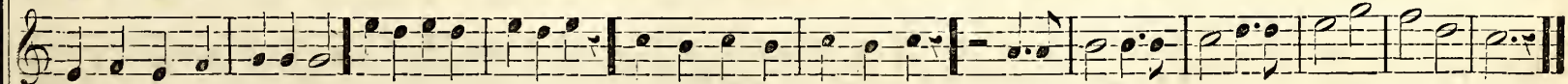
Prom - ised day of Ju - bi - lee, 5. Lord, all na - tions to thee pray, Haste! O haste the welcome day, For the day of Ju - bi - lee.



Allegro.



Thine shall all the glory be, For the day of Ju - bi - lee, For the day of Ju - bi - lee, Thine shall all, Thine shall all, Thine shall all the glory be



Thine shall all the glory be, For the day of Ju - bi - lee, For the day of Ju - bi - lee, Thine shall all, Thine shall all, Thine shall all the glory be.



ANTHEM. "Great is the Lord."

LAMBILLOTTE.

SOLO. ALLEGRETTO.

CHORUS.

In the ci - ty of our God, in the moun - tain of his ho - li - ness,
Great is the Lord, and greatly, greatly to be prais - ed,
In the ci - ty of our God, in the moun - tain of his ho - li - ness,

SOLO.

CHORUS.

In the city of our God, in the mountain of his ho - li - ness.
Great is the Lord, and great - ly, great - ly to be prais-ed.
In the city of our God, in the moun - tain of his ho - li - ness.

“Great is the Lord.” Continued.

SOLO.

Beau-ti - ful, beau - ti - ful, beau - ti - ful for sit - u - a - tion, the joy of the whole earth, the joy of the whole earth, the

CHORUS.

Beau - ti - ful, beau - ti - ful, beau - ti - ful for sit - u - a - tion, the joy of the whole earth, the joy of the whole earth, is mount Zi - on.

Beau - ti - ful, beau - ti - ful, beau - ti - ful for sit - u - a - tion, the joy of the whole earth, the

"Great is the Lord." Continued.

joy of the whole earth, the joy of the whole earth is mount Zi - on, the ci - ty of the great King, the ci - ty of the great King.

joy of the whole earth, the joy of the whole earth is Mount Zi - on, the ci - ty of the great King, the ci - ty of the great King.

Detailed description: This system contains four staves of music. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a mix of eighth and quarter notes, with some triplets in the piano accompaniment.

SOLO.

Let Mount Zi - on re-

Detailed description: This system contains four staves of music. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a mix of eighth and quarter notes, with many triplets in the piano accompaniment. The word "SOLO." is written above the first staff, and "Let Mount Zi - on re-" is written below the second staff.

CHORUS.

Let Mount Zi - on re - joice, Let the daugh - ters of Ju - dah be
joyce, Let the daughters of Ju - dah be glad,
Let Mount Zi - on re - joice, Let the daugh - ters of Ju - dah be

ADAGIO. SOLO. CHORUS.

glad. A - - men.
A - men, A - men.
glad. A - - men.

WAKE THE SONG OF JUBILEE!

R. HARRISON.

Wake! wake! wake! the song of Ju - bi - lee, Wake! wake! wake! the song of Ju - bi - lee Let it e - cho o'er the

Wake! wake! wake! the song of Ju - bi - lee, Wake! wake! wake! the song of Ju - bi - les. Let it e - - - cho o'er the

6 - 4 6 6 7 6 6 6

sea, Let it e - - - cho o'er the sea. Wake the song of Ju - bi - lee, Let it e - - - - cho o'er the sea.

Let it e - cho o'er the sea. Let it e - cho o'er the sea.

sea, Let it e - - - cho o'er the sea. Wake the song of Ju - bi - lee, Let it e - - - - cho o'er the sea.

6 5 7 6 5 4 = 6 6 6 = = 7

Allegro.

SING YE TO THE LORD.

CHAPPLE

Sing, sing, sing, sing ye to the Lord, sing ye to the Lord, Sing, sing, sing ye to the Lord, for he hath tri - umph'd

Now is come th' promised hour, Jesus reigns with sovereign power, All ye nations, join and sing.

Now is come the promised hour, Je - sus reigns with sovereign power, . . . All ye na - - tions join and sing Christ of

Now is come the promised hour, Je - sus reigns with sovereign power, All ye na - tions join and sing,

Detailed description: This system contains the first three staves of music. The top staff is the vocal line with lyrics. The middle staff is a piano accompaniment with triplets. The bottom staff is a bass line. The key signature has one flat (B-flat) and the time signature is 4/4.

Christ of lords and kings, is King. Let it sound from shore to shore, Je - sus reigns for ev - er - more, Let it sound from shore to shore, . . .

lords and kings, is King.

Christ of lords and kings, is King. Let it sound from shore to shore, Je - sus reigns for ev - er - more, Let it sound from shore to shore, . . .

Detailed description: This system contains the next three staves of music. The top staff is the vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The key signature has one flat (B-flat) and the time signature is 4/4.

SING YE TO THE LORD. Continued.

glo - riously, for he hath tri - umph'd glo - riously, He hath tri - umph'd glo - riously, He hath triumph'd glo - riously, He hath triumph'd glo - riously.

glo riously,

Detailed description: This system contains the first two staves of music for the new section. The top staff is the vocal line with lyrics. The bottom staff is a bass line. The key signature has one flat (B-flat) and the time signature is 4/4.

Je - sus reigns for ev - er - more, Now the des-ert lands re-joice, And the is - lands join their voice, Yea the whole cre -

Now the des-ert lands re-joice, And the is - lands join their voice,

Je - sus reigns for ev - er - more, Now the des-ert lands re-joice And the is - lands join their voice, Yea the whole cre -

- a - tion sings, Je - sus is the King of kings, the King of kings. Wake! wake! wake! the song of Ju - bi - lee,

- a - tion sings, Je - sus is the King of kings, the King of kings. Wake! wake! wake! the song of Ju - bi - lee,

- a - tion sings, Je - sus is the King of kings, the King of kings. Wake! wake! wake! the song of Ju - bi - lee,

SING YE TO THE LORD. Continued.

Sing, sing, sing ye to the Lord, for he hath triumph'd glo-ri-ous-ly, The Lord shall reign for ev - er, The Lord shall reign for ev -

Wake! wake! wake! the song of Ju - bi - lee, Wake the song of Ju - bi - lee, Let it e - cho o'er the sea,

Wake! wake! wake! the song of Ju - bi - lee, Wake the song of Ju - bi - lee, Let it e - cho o'er the sea,

Wake.... the song.... of Ju - bi - lee, Let..... it e - - cho o'er.... the sea,

Detailed description: This block contains the first system of the musical score. It features four staves: two vocal staves (treble clef) and two piano accompaniment staves (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are printed below the vocal staves. The piano part includes some figured bass notation (6, 6, 7, 6) under the first few notes.

Wake the song of Ju - bi - lee! Let it e - cho, e - cho, Let it e - - - - - cho o'er..... the sea.

Wake the song of Ju - bi - lee! Let it e - cho, e - cho, Let it e - - - - - cho o'er..... the sea.

Double Unison.

Detailed description: This block contains the second system of the musical score. It features four staves: two vocal staves (treble clef) and two piano accompaniment staves (bass clef). The lyrics are printed below the vocal staves. The piano part includes some figured bass notation (6, 6, 6, 6, 6, 6, 6, 6) under the first few notes. The word 'Double Unison.' is written below the piano staves.

SING YE TO THE LORD. Concluded.

- er, The Lord shall reign, the Lord shall reign for ev - er and ev - er, for ev - er and ev - er, A - men, A - men.

Detailed description: This block contains the third system of the musical score. It features two staves: a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The lyrics are printed below the vocal staff. The piano part consists of a simple harmonic accompaniment.

THE STUDY OF THE MUSICAL WORDS OF COMMAND.

INVENTED AND COPYRIGHTED BY A. N. JOHNSON.

THE ART OF SINGING resembles the art of declamation. To prepare a tune so that its performance will bring out all of its beauty and meaning, the practice of the tune must be carried through a number of different processes,—just as the preparation of a piece must be carried through a number of different processes before its declamation will bring out all of its meaning and beauty.

The first process which singers must carry a tune through, is to learn it,—just as the first process which one who is learning a piece to speak carries the piece through, is to learn it.

When a student prepares a piece to speak at a school exhibition, the first process of his preparation is to mumble the words of the piece over and over, in a hum-drum monotonous, under-tone, until he is perfectly familiar with them. When he has mumbled them over until he is perfectly familiar with them, he has not prepared the piece so that his speaking will bring out its beauty and meaning. He has only got it through the first process of its preparation. If he should stand before an audience and mumble the piece over in a hum-drum, monotonous under-tone, which the audience would see no beauty in it, would take no interest in it, and would tire of its monotony, even although he should prove himself so familiar with it as not to miss a word. The first process of his preparation merely makes him familiar with the piece. It does not put a single trait of goodness or excellence into it. Before his declamation can bring out any of the beauty and meaning of the piece, he has got to carry his preparation through a process, which will put the proper inflections of the voice into it; through another process that will put the expression into it; and through all of the other processes necessary to develop and bring out all of its meaning and beauty.

When singers prepare a tune to sing to a company of listeners, the first process of their practice must be to make themselves familiar with the tune. There is no one thing within the whole range of musical study which it is so important that singers should understand, as it is that they should understand that after they have made themselves so familiar with a tune, that they can sing every tone of it as readily as they can say the alphabet, their performance of it is not good for anything. They have only got the tune through the first process, and the way they sing it does not bring out any of its beauty and meaning. When they sing a tune before a congregation or an audience, which they have only carried through the first process, it sounds just as dull, monotonous and uninteresting to them, as a piece of declamation would sound, which should be spoken in a hum-drum, monotonous under-tone, with no inflections of the voice, nor expression of any kind. There is not a single trait of goodness or excellence in the performance of a tune, the practice of which has not been carried any higher than the First Process. Before any of its beauty and meaning can be developed and brought out, its practice must be carried through a number of other Processes besides the First Process.

The other Processes which the practice of a tune must be carried through, are Processes that will cause the singers to throw such different powers, shades, and qualities of voice into its performance, as will introduce variety, avoid monotony, and bring out its full meaning and beauty. These powers, shades, qualities, &c., are called "Properties of Expression," and when a singer sings a tune with such powers and qualities as bring out its full meaning and beauty, he is said to sing the tune "with expression."

But in a choir, or a company of singers of any kind, a Property of Expression will produce no good effect whatever, *unless all of the members execute it exactly alike and exactly together.* A Property of Expression, therefore, in a company of singers, is like a Word of Command in a company of soldiers. In a company of soldiers, if the captain should give the Word of Command to "Shoulder Arms!" and even one soldier should fail to execute the order in the same way and at the same instant that the other members of the company do, the beauty of the manoeuvre would be spoiled. In a company of singers, if the conductor should direct a Property of Expression to be put into a tune, and even one singer should fail to execute it in the same way and at the same instant that the other members of the company do, the Property of Expression would produce no good effect whatever.

To teach a class of learners to carry the practice of tunes through the other Processes besides the First Process, it is necessary to carry them through a system of drill which will make it certain that every member of a company of singers will execute every Property of Expression exactly in the same way and exactly at the same instant. This system of drill must, of course, resemble the mode of drill which enables companies of soldiers to execute their manoeuvres exactly alike and exactly at the same moment. That is, the company of singers must drill upon each Property of Expression until every one of them can execute it perfectly and promptly.

The author of this book has invented such a system of drill, and called it "The study of the Musical Words of Command." He has given it this name, because it resembles the system of drill employed in companies of soldiers. Among soldiers, each manoeuvre which they have to perform, is expressed by the shortest sentence which can be framed to denote it. This sentence is called a Word of Command. The officer in command speaks this sentence, every member of the company of soldiers instantly complies with it, and the result is that they perform the manoeuvre exactly alike and exactly together.

Every shade, power, quality and variety of the tones of the voice, which will destroy monotony, produce variety, or improve the effect produced by the performance of a tune, constitutes a Property of Expression. Every simultaneous change in the position of a company of singers, which is made with military precision, so as to produce a pleasing effect upon the eyes of those who are listening to them, also constitutes a Property of Expression.

The system of drill which the author of this book calls "The Study of the Musical Words of Command," is constructed upon the same plan as the system of military drill. Each thing which a company of singers must do, "exactly alike and exactly together," in order to cause the company to produce a Property of Expression, is denoted by the shortest sentence which can be framed to express it, and this sentence is called a "Musical Word of Command." When a company of singers have learned this study, the conductor needs only to utter the Word of Command which denotes the Property of Expression which he wishes to put into the tune, and every member will execute it alike and together,—just as a company of soldiers execute their manoeuvres alike and together, whenever they hear their Word of Command.

It must be plainly understood that the study of the Art of Reading Music, (the study which is in the first part of this book,) only teaches singers how to carry a tune through the First Process. No matter how thoroughly they study it,—even if they get so they can read the most difficult music at sight,—that study will never enable them to carry a tune any higher, than to carry it through the First Process. There is nothing in the whole range of musical instruction, which it is so important that learners should be made to plainly understand, as it is that they should understand that the singing of those who know no more about the art of singing than what they have learned in studying the art of reading music, is absolutely good for nothing. A tune sung according to the art of reading music, with no Properties of Expression in it, comes no nearer being sung in the way a tune ought to be sung, than a piece spoken in a hum-drum, monotonous under-tone, comes to being spoken in the way a piece ought to be spoken. The reason is, because nothing in the rules of the art of reading music gives any information about any other Process than the First Process, so that those who know no more about the art of singing than they learn by studying the art of reading music, do not know that there is any other Process than the First Process. That is, they do not know that it is necessary to do any thing more to a tune than to "learn it," in order to sing it so as to bring out its beauty and meaning. As simply "learning a tune," (that is, simply carrying a tune through the First Process,) does not develop any of its beauty and meaning, of course, the singing of those who do not know more about the art of singing than what they have learned by studying the art of reading music, can not be anything else than monotonous, insipid, meaningless, good-for-nothing singing.

A greater mistake, and a more pernicious error never crept into a branch of learning, than has prevailed in American Singing Schools. These schools have taught learners that the art of reading

music is the whole of the art of singing. The consequence is that all over America the people think that when they have learned a tune, (that is, when they have got a tune through the First Process,) they are singing it properly. Go into a church, a prayer-meeting, or a Sunday school, in almost any part of America, and you will find that they have no conception of any other kind of singing, than that which is produced by carrying a tune through the First Process. Carefully watch the effect of the singing on the minds and hearts of those who are present, and you will find that it is nothing at all. An hour or two afterwards, if you ask those who have sung, what the hymns were about, you will find that they can not tell, for there was no meaning or sense in their singing, and the words which they sang produced no impression upon their minds.

This miserable state of singing in America, is the result of singing schools imparting the idea that the art of reading music is the whole art of singing. To teach a singing school properly, the scholars must be carefully instructed in the knowledge that the study of the art of reading music only enables a singer to carry tunes through the First Process easily. The better he understands the art of reading music, the easier it will be for him to carry tunes through the First Process. But this is all. If he should spend a lifetime in studying the art of reading music, it would not put any goodness or excellence into his singing, because the art of reading music only teaches the First Process, and there is no goodness or excellence of any kind in the First Process. Singing school scholars, therefore, must understand that it is the other Processes which make the singing good; that it is the study of the Musical Words of Command which enables singers to carry tunes through the other Processes; and that, consequently, those who do not understand the study of the Musical Words of Command, do not know how to sing so that their singing will develop the beauty and meaning of the tunes that they sing, or so it will be good for anything.

Yet the chief business of an Elementary Singing School must be to learn the art of reading music. In many such schools, it may not be possible to find time to study anything else. That is, the school may not continue long enough to afford any more time than is necessary to teach the art of

reading music. In fact, the study of the Musical Words of Command more properly belongs to Advanced Singing Classes, Choirs, and Singing Associations, than to Elementary Singing Schools. Only it is a matter of vital importance to the proper cultivation of music, that the teacher of an Elementary Singing School should not allow his pupils to suppose that the art of reading music is *all* of the art of singing. He should, by all means, explain to them the nature of the study of the Musical Words of Command, and give them some idea of what is meant by carrying a tune through the First Process, and carrying a tune through the other Processes, even if he has no time to teach them anything else than the art of reading music.

The following are some of the Musical Words of Command. They are inserted here so that singing schools which *do* have time enough, may practice them. A complete set of instructions, embracing Words of Command enough to denote all of the Properties of Expression which exist in music, may be found in a church music book called the "True Choir." Much important information in reference to the higher Processes, which tunes must be carried through in order to develop all of their beauty and meaning, may be found in a book called the "Domestic Concert Collection." Both of these books are edited by A. N. Johnson, and are published by John Church & Co., of Cincinnati. Teachers who do not understand the Musical Words of Command, are recommended to study them in those books.

The pages between the 18th and 71st pages in this book, contain some tunes which have Words of Command suggested at the commencement. These tunes can be learned by rote. That is, they can be carried through the First Process by rote, if desired, and then the Words of Command printed at the commencement can be developed in them. In some singing schools it may be convenient, and will certainly be highly interesting, to do this. In all singing schools it will be a good plan to learn three or four of these tunes by rote, and then drill upon the Words of Command that are printed at the commencement of them, until the school can obey them perfectly; because this will convey to the learners a good idea, of what is meant by the study of the Musical Words of Command.

THE WORDS OF COMMAND.

NOTE.—While carrying a tune through the First Process, it is of no consequence how the singers sing. Provided they become perfectly familiar with the tune, it is no matter how carelessly or "slipshod" they sing while they are learning it. Each singer can consult his own convenience, and sing soft, loud, with vocal organs in or out of position, &c. &c., just as he pleases. Learners must distinctly understand, though, that the moment singers are required to obey a word of command, all this is changed. Every word of command denotes one of the higher Processes. That is, it denotes a Property of Expression. The moment a word of command is required to be observed, *everything depends upon every singer doing everything exactly alike and exactly together, so that no singer must have any inclination of his own, but every one of the company of singers must rigidly obey the word of command.*

IN STACCATO STYLE. } *Staccato Style* is a word of command which
 IN LEGATO STYLE. } means that every tone must be sung as short and
 IN USUAL STYLE. } distinct as possible. *Legato Style* means that the
 tones must touch each other. *Usual Style* means the way people ordinarily
 sing, when they do not try to sing in Staccato or Legato style. To train a
 company of singers so they can obey these words of command have them use
 Walloomsac on page 116 as a "D. il Exercise," and practice the first verse in
 Staccato style the second verse in Legato style, and the third verse in Usual
 style, until they can do it perfectly. It may require more practice to make
 them perfect, than it would be interesting to do all it once,—but Walloomsac
 should be drilled upon at successive sessions of the school, until it becomes
 certain that whenever one of these words of command is called for, it will be
 perfectly executed.

ACCORDING TO THE RULE OF REPEATED WORDS. }
 ACCORDING TO THE RULE OF REPEATED WORDS REVERSED. }
 The first means that when words are sung over twice, they must be sung soft
 the first time and loud the second time. The second means the reverse of this.
 That is, the words which will have to be sung twice, shall be loud the first

time and soft the second time. Plano, on page 117, will make a good Drill
 Exercise for the first of these words of command, and Beencour, on page 136
 for the second. The fourth line of words in these tunes has to be sung twice.
 When these words of command are called for, where the same words are sung
 over three times, they must be soft the first time, loud the third time, and
 half way between loud and soft the second time. Each verse of Wauseon,
 on page 154, contains some words which are sung over three times, so that
 tune will make a good Drill Exercise for these words of command, where
 the same words are sung three times.

RULE OF REPEATED WORDS APPLIED TO THE WHOLE TUNE. }
 RULE OF REPEATED WORDS REVERSED APPLIED TO THE }
 WHOLE TUNE.

The first means that the first verse of the tune must be sung soft and the second
 verse loud. Conhocton, on page 111 will make a good Drill Exercise. The
 second means that the first verse must be loud and the second soft. Page 107
 will make a good Drill Exercise. If the tune has three verses, the first of
 these words of command means that the first verse must be sung soft, the
 third loud, and the second half way between soft and loud. Page 144 will

make a good Drill Exercise. The second word of command means that the first verse must be loud, the third soft, and the second half way between. Page 91 will make a good Drill Exercise.

THE REPEAT ACCORDING TO THE RULE OF REPEATED WORDS. }
THE REPEAT ACCORDING TO THE RULE OF REPEATED WORDS }
REVERSED. }

The first means that a repeated passage must be soft the first time and loud the second. The second means loud the first time and soft the second. Age of Progress, on page 50 will make a good Drill Exercise for both of these.

IN GEOMETRICAL PROGRESSION. } These words of com-
IN GEOMETRICAL PROGRESSION REVERSED. } mand are only used
when there are four verses. The first means that the first verse must be very soft, the second verse twice as loud as the first, the third twice as loud as the second, and the fourth twice as loud as the third. Juneau, on page 149 will make a good Drill Exercise. The second means that the first verse must be very loud, the second verse must be half as loud as the first, the third verse half as loud as the second, and the fourth verse half as loud as the third. Mendota, on page 128 will make a good Drill Exercise. These words of command mean verses when nothing else is said, but any other passages may be treated in the same way. Thus, Geometrical Progression by lines, means that four lines must be sung with the same powers of voice as the four verses. Leucile, on page 112 will make a good Drill Exercise for Geometrical Progression by lines, and Holman on page 126, for Geometrical Progression Reversed by lines.

PIANISSIMO, *very soft.* } When one of these words of command is called
PIANO, *soft.* } for, the singers must sing so as to produce the
MEZZO, *medium.* } effect which the word of command means. Thus
FORTE, *loud.* } if Pianissimo is called for they must produce an
FORTISSIMO, *very loud.* } effect which everybody will call very soft; and so
on. In printing, these words are often abbreviated, thus: *pp, p, m, f, ff.*
Bridgeport, on page 161 will make a good Drill Exercise; practicing the first line *pp*, the second *p*, the third *m*, the fourth *f*, and the fifth *ff*.

CRESCENDO. } *Crescendo* is sometimes printed *Cres.*, and sometimes \lll .
DIMINUENDO. } It means that the passage must be commenced *pp*, and be
sung gradually louder and louder until the last note is *ff*. *Diminuendo* means
that the first note must be sung *ff*, and then softer and softer until the last
note of the passage is *pp*. It is sometimes printed *Dim.*, and sometimes \ggg .
The last two lines of Cloverland on page 122, will make a good Drill Exercise,
singing the first *Cres.*, and the second *Dim.*

OBLITERATE. This word of command means that whatever is ordered to be obliterated, must be treated as if it was not there. Sing Land of the South on page 69, and Obliterate the last note of the solo. This will oblige the chorus to sing their first note at the same time that the solo singer sings the last note of the solo, and will make it sound as if the last note of the solo was

not there. Sing Roscoe, on page 119, and obliterate two-thirds of the last note in each line. This will make the last note in each line only one beat long, and make the measure, which is partly at the close and partly at the beginning of each line, only two beats long.

LARGO, *very slow.* } The singers must produce the effect
ADAGIO, *slow.* } which the word of command calls for.
ANDANTE, *rather slow.* } That is, if Adagio is called for, they
MODERATO, *neither fast nor slow.* } must sing so as to produce the effect of
ALLEGRETTO, *rather fast.* } slow singing; if Allegro is called for,
ALLEGRO, *fast.* } they must sing so as to produce the
PRESTO, *very fast.* } effect of fast singing, &c. June Roses
on page 103 will make a good Drill Exercise. Sing the first two lines Largo, the next two Adagio, the rest of the verse Andante, and the Da Capo, Moderato. Then sing the first four lines of the second verse Allegretto, the rest of the verse Allegro, and the Da Capo, Presto.

OBSERVE THE ACCENT. This word of command means that the rules for Accent given on page 30, must be observed. Sabina, on page 139 will make a good Drill Exercise. Observe the Accent in the first two lines but not in the others.

VOCAL ORGANS IN POSITION. This means that every singer must sing with his vocal organs in the position required by the rules of the study of the Cultivation of the Voice. To place them in this position: 1st, the singer must sit or stand erect; 2d, the head must be held erect; 3d, the singer must face in front; 4th, every member of the body must be motionless except the vocal organs; and 5th, the singers must keep the muscles relaxed.

POSITIVE PLAN. } It is not possible to place the vocal organs per-
COMPARATIVE PLAN. } fectly in position, and look on a book at the
SUPERLATIVE PLAN. } same time. Positive Plan means that the sing-
ers must keep their eyes on the book all of the time, and keep their vocal
organs as near in position as possible. Comparative Plan means that they
must look off of the book all that they can, keep the vocal organs perfectly in
position while they are looking off of the book, and as near in position as they
can when they are looking on the book. Superlative Plan means that they
must learn the piece by heart, and sing it with the book closed and the vocal
organs perfectly in position. Ship of State, on page 65, sung as directed in the
margin, will make a good Drill Exercise.

MAKE A GRAND FINALE, means that the singers must sing with all of the power, enthusiasm, and excitement possible, employing the emotions, and singing with the vocal organs in position. If possible, a Grand Finale should be sung on the Superlative Plan. The chorus of Ring the Bell Watchman, on page 68, will make a good Drill Exercise.

EMPLOY THE EMOTIONS, means that the singers must feel the words so deeply, that their feelings will affect the tone. It is doubtless positively wicked

to sing in public worship, without intensely feeling the sentiments of the words. It is of great importance, therefore, that singers shall learn to execute this word of command. Page 160 will make a good Drill Exercise.

EAR AND EYE. The foregoing words of command produce agreeable effects upon the Ear. To make singing as interesting as possible, every movement which the singers have to make at a public performance, should be made with military promptness and precision. The following words of command, therefore, require movements which must be made as exactly together as soldiers make their movements, so that an agreeable impression may be made on the eye.

COME TO ORDER. Some signal, such as a chord on the instrument, the stroke of a bell, or something of the kind, should be agreed upon, which shall mean "come to order." The moment this signal is given, every singer should immediately take his seat.

RISE. A signal should be agreed upon which shall mean "Rise." Where an instrument is used four notes played on the instrument, (for instance, sol, do, re, me,) make a good signal. The instant the signal is heard, all of the singers should rise exactly together.

RISE DURING ONE NOTE. This is sometimes used when a tune has a solo in it. The solo singer must stand all of the time, and the chorus must rise when they sing the first note of the chorus. Ring the Bell Watchman, on page 68, will make a good Drill Exercise.

SIT DURING ONE NOTE. This is sometimes used when the chorus sing first and a solo voice afterwards. The chorus must sink into their seats while they are singing the last note before the solo begins, and leave the solo singer standing alone. The first two verses of Wandering Stranger, on page 51, sang as directed in the margin, will make a good Drill Exercise.

IN ALTERNATE CHOIRS. This requires that the right hand half of the singers shall rise and sing the first verse; the moment they have finished the last note, that they shall sit and the other half rise and sing the second verse; and the moment the last note of that is finished, that all shall rise and sing the third verse. Those who sing first are called the Right Hand Choir, and the others the Left Hand Choir. There must be treble in both choirs, but all of the tenor may be in one choir and all of the alto and bass in the other. Men of Strength, on page 50, will make a good Drill Exercise.

IN ALTERNATE CHOIRS REVERSED. This means that the left hand choir are to sing the first verse, the right hand choir the second, and all the third. The Summer Sea, on page 53, will make a good Drill Exercise.

IN SEMI-CHORUS. This means that every alternate singer must rise and sing the verse, so that one will be seated between every two that are standing. Then those who are standing must sit, and those who are seated must rise and sing the second verse. Then all must rise and sing the third verse. A good way to do this, is to have each row of singers numbered, beginning at the right hand end of the row, and let the odd numbers rise and sing the first verse, the even numbers the second verse, and all the third verse. Page 102 will make a good Drill Exercise.

THE REPEAT IN ALTERNATE CHOIRS OR IN SEMI-CHORUS, means that half of the singers must rise and sing the repeated passage, and then they must take their seats, and the other half must rise and repeat it. Childhood on page 52, sung as directed in the margin, will make a good Drill Exercise.

ALTERNATE CHOIRS LADIES AND GENTLEMEN, means that one choir must be all ladies and the other all gentlemen, and that the choir which is named first must sing the first verse. Music's Praise, on page 54, sang as directed in the margin, will make a good Drill Exercise.

RISE GRADUALLY, means that the singers must commence rising when they sing the first note of the passage specified by the conductor, and must rise so gradually that they will only be standing erect when they sing the last note. While they are seated they must sing soft. While they are rising they must sing Crescendo. While they are standing they must sing loud. Page 59 sang as directed in the margin, will make a good Drill Exercise.

SIT GRADUALLY, means that the singers must sing loud while standing, Diminuendo while gradually taking their seats, and soft while seated. Sabbath Bells, on page 60, sang as directed in the margin, will make a good Drill Exercise.

BREAK RANKS, means that the singers must leave their seats, and throw their ranks into confusion. **MAKE A BOW,** means that all of the singers shall make a graceful bow, exactly together, when they sing the last note of a piece. Either of the tunes on page 71 will make a good Drill Exercise.

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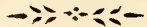
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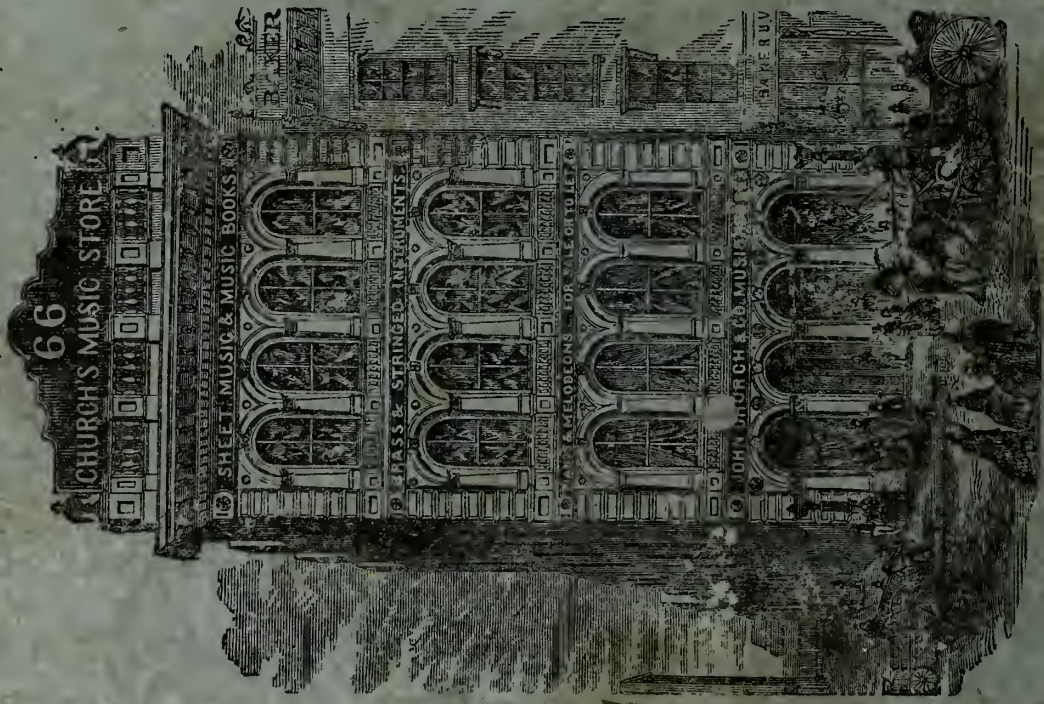
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