

THE
Song Monarch.

BY

H. R. PALMER,
Assisted by
L. O. EMERSON.



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THEORETICAL STUDIES.

§ 1. Anything audible is called a **SOUND**.

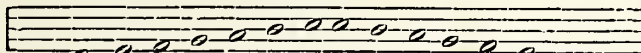
§ 2. A sound, considered as to pitch, is called a **TONE**.

§ 3. A graded series of eight tones, each differing from the others in pitch, is called a **DIATONIC SCALE**.

§ 4. Tones are named, as regards their relation to each other, by the names of the first eight digits, also by the Italian syllables Do, re, mi, fa, sol, la, si, do.

§ 5. Tones are named, as regards their absolute pitch, by the names of the first seven letters of the alphabet, A, B, C, D, E, F and G.

THE DIATONIC SCALE.



Numeral Names. — 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
Syllable Names. — Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.
Pronounced. — doe, ray, mee, fah, sole, lah, see, doc, doe, see, lah, sole, fah, mee, ray, doe.
Permut Names. — C, D, E, F, G, A, B, C, C, B, A, G, F, E, D, C.

§ 6. Tones are represented by a character called a **STAFF**.

§ 7. The staff usually consists of five lines and four spaces.

§ 8. **SHORT ADDED LINES** above and below are frequently used to represent tones which are too high or too low to be represented upon the staff.

§ 9. The lines and spaces of the staff are called **DEGREES**.

§ 10. The degrees of the staff are numbered from the lowest to the highest.

§ 11. The beginning and ending of the music for a line of the words is usually denoted by a **DOUBLE BAR**.

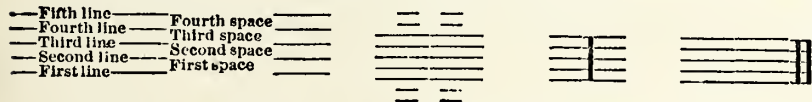
§ 12. The end of a piece of music is indicated by the **CLOSE**.

THE STAFF.

ADDED LINES.

DOUBLE BAR.

THE CLOSE.



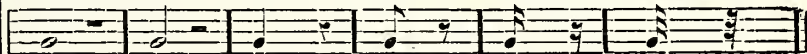
§ 13. Characters called **NOTES** are used to represent the length of tones.

§ 14. There are five different kinds of notes in general use. The **WHOLE NOTE**, which represents a long tone; the **HALF NOTE**, which represents a tone half as long as that represented by the whole note; the **QUARTER NOTE**, which represents a tone one quarter as long as the whole note; the **EIGHTH NOTE**, one eighth as long as the whole note; the **SIXTEENTH NOTE**, one sixteenth as long as the whole note; and the **THIRTY-SECOND NOTE**, one thirty-second as long as the whole note.

§ 15. Characters indicating silence are called **RESTS**, and correspond in length to notes of the same denomination.

NOTES and RESTS.

Whole Note Half note Quarter Note Eighth Note Sixteenth Note Thirty-second Note and rest. and rest. and rest. and rest. and rest. and rest.

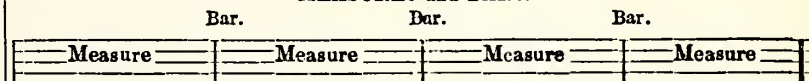


§ 16. A portion of time consisting of two or more regular pulsations or beats is called a **MEASURE**.

§ 17. A measure is represented by the space between two bars.

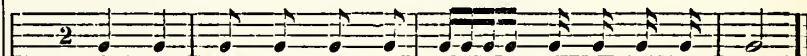
§ 18. Short lines drawn perpendicularly across the staff are called **BARS**, and are used to denote the beginning and ending of measures.

MEASURES and BARS.



§ 19. A measure having two regular pulsations or beats is called **DOUBLE MEASURE**, and is indicated by the figure 2.

DOUBLE MEASURE.



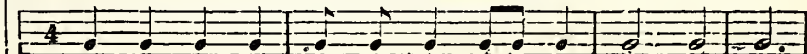
§ 20. A measure having three regular pulsations or beats is called **TRIPLE MEASURE**, and is indicated by the figure 3.

TRIPLE MEASURE.



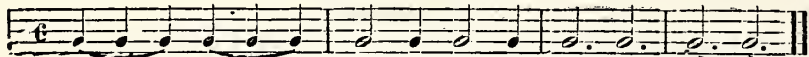
§ 21. A measure having four regular pulsations or beats, is called **QUADRUPLE MEASURE**, and is indicated by the figure 4.

QUADRUPLE MEASURE.



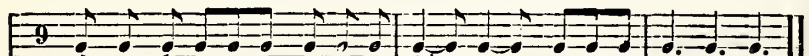
§ 22. A measure having six regular pulsations or beats is called **SEXTUPLE MEASURE**, and is indicated by the figure 6.

SEXTUPLE MEASURE.



§ 23. A measure having nine regular pulsations or beats is called **COMPOUND TRIPLE MEASURE**, and is indicated by the figure 9.

COMPOUND TRIPLE MEASURE.



§ 24. A measure having twelve regular pulsations or beats is called **COMPOUND QUADRUPLE MEASURE**, and is indicated by the figure 12.

COMPOUND QUADRUPLE MEASURE.



§ 25. When these regular pulsations are manifested by motions of the hand, such motions are called **BEATING TIME**.

- § 26. The beats in double measure are **DOWN AND UP**.
- § 27. The beats in triple measure are **DOWN, LEFT AND UP**.
- § 28. The beats in quadruple measure are **DOWN, LEFT RIGHT AND UP**.
- § 29. The beats in sextuple measure are **DOWN, DOWN, LEFT, RIGHT, UP, UP**. Or, in rapid movements, **DOWN AND UP**, as in double measure, comprehending three parts to each motion.
- § 30. The beats in compound triple measure are **DOWN, LEFT AND UP**, comprehending three parts to each motion.

§ 31. The beats in compound quadruple measure are **DOWN, LEFT, RIGHT AND UP**, comprehending three parts to each motion.

§ 32. A slight stress or force, called **ACCENT**, is used to group beats or pulsations into measure.

- § 33. In double measure the first part is accented.
- § 34. In triple measure the first part is accented.
- § 35. In quadruple measure there is a primary accent on the first part, and a secondary accent on the third part.
- § 36. In sextuple measure there is a primary accent on the first part, and a secondary accent on the fourth part.

§ 37. In compound triple measure there is a primary accent on the first part, and secondary accents on the fourth and seventh parts.

§ 38. In compound quadruple measure there is a primary accent on the first part, and secondary accents on the fourth, seventh, and tenth parts.

§ 39. In vocal music, accent depends largely upon emphasis. The emphatic syllables of the words determining, generally, which parts should be accented.

§ 40. The figures at the beginning of a composition are called the **FRACTION**. The *numerator* shows the number of parts in a measure. The *denominator* shows what kind of a note fills each part.

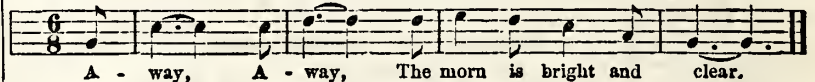
THE FRACTION.

2	2	3	3	3	4	4	4	6	6	9	12
2	4	2	4	8	2	4	8	4	8	8	8

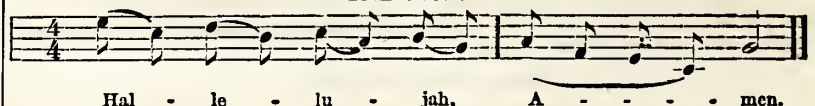
§ 41. The rule for applying words to music is as follows: *apply one syllable of the words to each note in the music*

§ 42. There are two exceptions to the rule last mentioned: first, where one syllable is applied to two or more notes upon the same degree of the staff; this exception is indicated by a curved mark called a **TIE**; and second, where one syllable is applied to two or more notes upon different degrees of the staff, this exception is indicated by a curved mark called a **SLUR**.

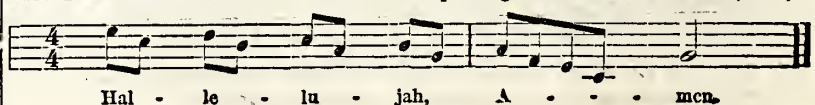
THE TIE.



THE SLUR.



§ 43. The stems of eighth, sixteenth, and thirty-second notes are sometimes connected by a broad bar which acts as a slur. The above examples might be written without slurs, thus;—

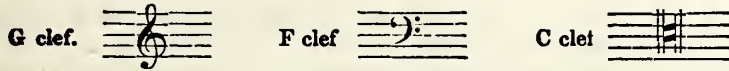


- § 44. The human voice is divided into four classes.
- § 45. Gentlemen who can sing low, and cannot sing high, have **BASS VOICES**.
- § 46. Gentlemen who can sing high, and cannot sing low, have **TENOR VOICES**.
- § 47. Ladies who can sing low, and cannot sing high, have **ALTO VOICES**.
- § 48. Ladies who can sing high, and cannot sing low, have **SOPRANO VOICES**.

§ 49. Characters called **CLEFS** are used to designate the parts which are to be sung by these different voices, and also to determine the pitch of tones as represented by the staff.

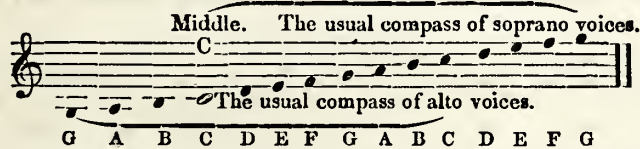
§ 50. **MIDDLE C** is the tone which all voices have in common. It derives its name from the fact that it lies midway between the male and female voices. Ladies can sing as many tones above it as gentlemen can sing below it.

§ 51. There are three clefs in common use. The **G** or soprano clef; the **F** or bass clef, and the **C** or tenor clef.



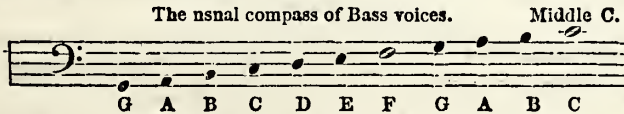
§ 52. When the pitches are so arranged as to fix **G** upon the second line, with middle **C** upon the added line below, the **G** clef is used. Sopranos, altos, and sometimes the tenors sing from the staff with the pitches so arranged.

THE G, OR SOPRANO AND ALTO CLEF.



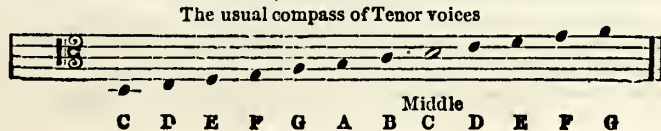
§ 53. When the pitches are so arranged as to fix **F** upon the fourth line, with middle **C** upon the added line above, the **F** clef is used. The bass, and sometimes the tenors, sing from the staff with the pitches so arranged.

THE F OR BASS CLEF.



§ 54. When the pitches are so arranged as to fix middle **C** upon the third space, the **C** clef is used. The tenors sing from the staff with the pitches so arranged.

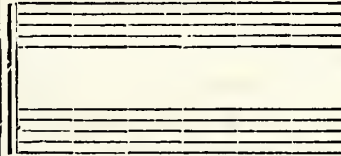
THE C, OR TENOR CLEF.



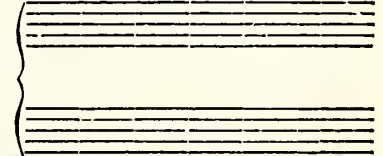
§ 55. When two or more parts are to be sung simultaneously, it is generally indicated by a character called a **BRACE**, which connects the staves.

§ 56. Staves connected by a brace are called a **SCORE**.

THE BRACE.

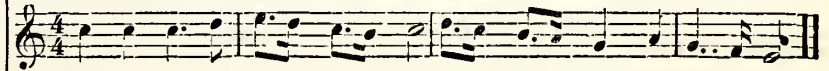


THE BRACE.

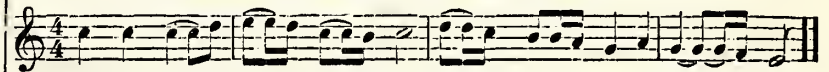


§ 57. A dot, following a note, adds one half to the length of the note. Thus, a dotted whole note is equal to a whole note and a half-note tied , a dotted half-note is equal to a half-note and a quarter-note tied , a dotted quarter-note , is equal to a quarter-note and an eighth note tied , a dotted eighth note , is equal to an eighth note and a sixteenth note etc. When more than one dot is used, each additional dot adds one half the length indicated by the preceding dot. Thus a whole note followed by two dots , is equal to a whole note, a half-note, and a quarter-note tied, etc.

THE DOT.

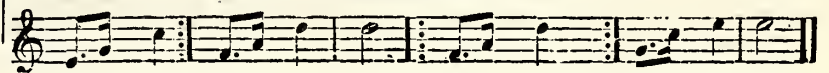


The above example is performed as if written as follows.



§ 58. Dots placed in the spaces at the left hand of a bar show that the previous passage is to be repeated.

THE REPEAT.



§ 59. **DA CAPO**, or the initials *D. C.*, or the entire sentence, *Da capo al fine*, are frequently used to show that the first part of the tune must be repeated to conclude with. The sentence is taken from the Italian language and may be freely translated as follows: *Da*, from the: *capo*, commencement; *al*, to the; *fine*, end. Sing "from the commencement to the end."



§ 60. **DAL SEGNO**, or the initials *D. S.*, mean repeat from the sign (*:S:*)



§ 61. A tone marked with the **HOLD** is to be prolonged at the option of the leader.



§ 62. When an author wishes to have a certain thought brought out prominently, he causes two or more parts to sing it at the same time, and this is called a **UNISON** passage.

THE UNISON PASSAGE. *

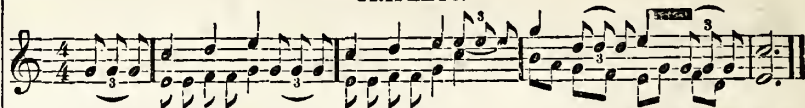
There dwelleth in His glo - ry, and from thence shall come.

There dwelleth in His glo - ry, and from thence shall come.

* Quoted from the Credo of Mozart's First Mass.

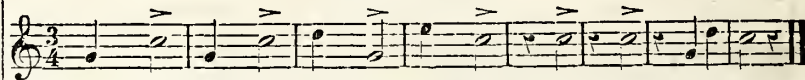
§ 63. When a beat is divided into three equal parts, with a tone to each part, such tones are called **TRIPLETS**. The notes representing them are usually marked with a figure 3, or grouped together with a slur, or both.

TRIPLETS.



§ 64. The **SYNCOPE** is a tone which commences in an unaccented part of a measure, and continues into or through the following parts.

SYNCOPIATION.



§ 65. When any two tones are performed simultaneously, the effect produced is called an **INTERVAL**. The difference of pitch between any two tones is also called an **INTERVAL**.

§ 66. Intervals are greater or smaller if the difference of pitch between the tones of which they are composed, is greater or smaller.

§ 67. From any tone to the next in alphabetical order, is called a **SECOND**; to the next but one, a **THIRD**; to the next but two, a **FOURTH**; to the next but three, a **FIFTH**; to the next but four, a **SIXTH**; to the next but five, a **SEVENTH**; to the next but six, an **OCTAVE**.

§ 68. In the **DIATONIC SCALE** (see § 5,) there are two kinds of each of these intervals — a larger one and a smaller one.

§ 69. **STEPS AND HALF-STEPS** are used as a means of measurement, by which we are enabled to analyze intervals to better advantage.

§ 70. Half-step is the name applied to the smallest interval now in use. Step is the name applied to an interval which is as great as two half steps. We use steps and half-steps as the carpenter uses his rule — as a means of measurement.

§ 71. A **MINOR SECOND** is equal to a half-step.

§ 72. A **MAJOR SECOND** is equal to one step, or two half-steps.

§ 73. A **MINOR THIRD** is equal to one step and one half step, or threehalf-steps.

§ 74. A **MAJOR THIRD** is equal to two steps, or four half steps.

§ 75. A **PERFECT FOURTH** is equal to two steps and one half-step, or five half-steps.

§ 76. A **AUGMENTED FOURTH** is equal to three steps or six half-steps.

§ 77. A **DIMINISHED FIFTH** is equal to two steps and two half-steps, or six half-steps.

§ 78. A **PERFECT FIFTH** is equal to three steps and one half-step, or seven half-steps.

§ 79. A **MINOR SIXTH** is equal to three steps and two half-steps, or eight half-steps.

§ 80. A **MAJOR SIXTH** is equal to four steps and one half-step, or nine half-steps.

§ 81. A **MINOR SEVENTH** is equal to four steps and two half-steps, or ten half-steps.

§ 82. A **MAJOR SEVENTH** is equal to five steps and one half-step, or eleven half-steps.

§ 83. An **OCTAVE** is equal to five steps and two half-steps, or twelve half-steps.

ALL THE INTERVALS IN THE DIATONIC SCALE.

All the Seconds in the scale. | All the Thirds in the scale.

Major. | Minor. | Major. | Minor.

All the Fourths in the scale. | All the Fifths in the scale.

Perfect | Augmented | Perfect. | Diminished.

All the Sixths in the scale. | All the Sevenths in the scale.

Major. | Minor. | Major. | Minor.

§ 83. A major second is as great as two half-steps—hence, between any two tones which form a major second, there is an INTERMEDIATE TONE.

§ 84. Intermediate tones are found between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7; but not between 3 and 4, 7 and 8, they being only equal to a half-step each, and are the smallest intervals now in use.

§ 85. Intermediate tones take their names from the names of the degrees by which they are represented. Hence the tone between 1 and 2, if represented by the lower of those two degrees, is called SHARP ONE. If represented upon the higher of the two degrees, is called FLAT TWO. In like manner are all other intermediate tones named.

§ 86. While singing, or listening to, an intermediate tone, we do not feel at rest, but desire that the next tone above or below should follow immediately. The progression in accordance with this upward or downward tendency is called RESOLUTION. The tone which follows the intermediate tone, is said to resolve it. Hence sharp one is resolved by two. Sharp two is resolved by three. Sharp four is resolved by five. Sharp five, by six. sharp six, by seven.

§ 87. From the foregoing it will be seen that each intermediate tone must have two names. If its tendency is upward, it is represented upon the lower of the two degrees, and called SHARP; if its tendency is downward, it is represented upon the higher of the two degrees, and called flat.

§ 88. Characters called SHARPS, (#), and FLATS, (b), are used in representing intermediate tones.

§ 89. The NATURAL, (♮), * is used to cancel the effect of a previous sharp or flat.

§ 90. A note with a sharp (#) before it indicates a tone, the tendency from which is upward. †

* An unfortunate name, as it is almost sure to lead the pupil into the belief that some tones and scales are more natural than others. If it was called the CANCEL, ("a limit,") it would convey to the mind a better idea of its office, and be far less objectionable.

§ 91. A note with a flat (b) before it indicates a tone, the tendency from which is downward. †

§ 92. A note with a natural (♮) before it implies a previous b or #, the effect of which is now at an end.

§ 93. Intermediate tones are generally used to produce effects of short duration, in which case the characters which indicate them (# b ♮) are called ACCIDENTALS, and are subject to the following rule.

§ 94. Accidentals continue their significance throughout the measure in which they occur. ‡

ACCIDENTALS.

§ 95. The CHROMATIC SCALE is one in which all the tones, intermediate and otherwise, occur in alphabetical order.

§ 96. In the ascending chromatic scale, the tendency from each intermediate tone is upward; hence, it is represented by the lower of the two degrees, and modified by a #.

In the descending chromatic scale the tendency from each intermediate tone is downward; hence, it is represented by the higher of the two degrees, and modified by a b.

CHROMATIC SCALE.

Ascending.

Perman't names—	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C.
Syllable names—	Do	Di	Re	Ri	Mi	Fa	Fi	Sol	Si	La	Li	Si	Do.
Pronounced—	Doe	Dee	Ray	Ree	Mee	Fah	Fee	Sole	See	Lah	Lee	See	Doe.
Numeral names—	1	#1	2	#2	3	4	#4	5	#5	6	#6	7	8

Descending.

Perman't names—	C	B	Bb	A	Ab	G	Gb	F	E	Eb	D	Db	C
Syllable names—	Do	Si	Se	La	Le	Soi	Se	Fa	Mi	Me	Re	Ra	Do.
Pronounced—	Doe	See	Say	Lah	Lay	Sole	Say	Fah	Mee	May	Ray	Rah	Do.
Numeral names—	8	7	b7	6	b6	5	b5	4	3	b3	2	b2	1.

§ 97. Either of the tones of the chromatic scale may be taken as one, and a scale formed from it; thus making it possible to form twelve different scales, each scale receiving its name from the name of the pitch which is taken as one. Thus, a scale formed from the pitch C would be called the C scale; from the pitch D would be the D scale, etc.

† There are exceptions to this as to all general rules.

‡ The additional clause of this rule, as formerly given, namely—"and from measure to measure until cancelled by an intervening note upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit, and causes great confusion. In all the works of the writer, whenever an accidental is required in the following measure, it is placed there.—H. E. PALMER.

§ 97. One of every scale is called the **KEY-TONE** or **TONIC** of that scale—the tone whose influence predominates over all others in the scale—and is always the **POINT OF REPOS.** The relationship of the tones and intervals is called the **KEY**; thus the tones A, G, C, F, B, E, and D, placed in any possible order of succession, would constitute the key of C; while it would require the following order—C, D, E, F, G, A, B, and C—to form the scale of C. From this it will be seen that a key consists of seven tones, while a scale must contain eight.

§ 98. Changing the pitch of a scale, *i. e.*, taking some other pitch as *one* (see § 96) is called **TRANSPOSITION.** The same order of intervals must be preserved as in the **MODEL SCALE**, (scale of C,) *viz.*: from 1 to 2, and 2 to 3, must be major seconds, from 3 to 4, a minor second, from 4 to 5, 5 to 6, and 6 to 7, major seconds, and from 7 to 8, a minor second.

§ 99. It is usual to proceed by fifths in transposing the scale, *i. e.*, take 5 of the scale under consideration for 1 of the scale we are about to consider. Starting with the **MODEL SCALE**, we find 5 to be the pitch G; which, being taken as *one*, A will be 2, B 3, C 4, D 5, E 6. Thus far the order of intervals is correct, but F being only a minor second from E, cannot be taken as 7, consequently we must seek a pitch which will form an interval of a major second from E; this is found to be the case with the intermediate tone between F and G, namely, F \sharp , which being taken as 7, and G as 8, we find our new scale as perfect and natural as the **MODEL SCALE.**

§ 100. As it would be inconvenient to make use of a sharp every time 7 of the scale is wanted throughout the tune, a \sharp is placed at the commencement, immediately following the clef, and serves two purposes—as a sign or signature of the key of G, and the other to show that all degrees of the staff which usually represent the pitch of F, now represent the pitch F \sharp .

THE G SCALE.

With the G Clef. With the F Clef.

1 2 3 4 5 6 7 8 Do Re Mi Fa Sol La Si Do. G A B C D E F \sharp G.	1 2 3 4 5 6 7 8 Do Re Mi Fa Sol La Si Do. G A B C D E F \sharp G.
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NOTE.—The position of the scale with the C clef being always the same upon the staff as with the G clef, it is not considered necessary to occupy time and space by illustrating it.

§ 101. Again, taking D (fifth of our last scale) as 1, E will be 2, F \sharp 3, G 4, A 5, B 6; but C being only a minor second from B, cannot be taken as 7, and we are again obliged to seek for a tone a half-step higher than C; C \sharp is found to be the correct tone, and forms 7; D is eight; and thus we have another perfectly natural scale by making use of two sharps, (F \sharp and C \sharp). By placing sharps upon the F and C degrees of the staff we not only have the **signature** of the key of D, but are continually reminded by them that these degrees now represent F \sharp and C \sharp , and that F and C are done away with for the present.

THE D SCALE.

With G Clef. With F Clef.

1 2 3 4 5 6 7 8 Do Re Mi Fa Sol La Si Do. D E F \sharp G A B C \sharp D.	1 2 3 4 5 6 7 8 Do Re Mi Fa Sol La Si Do. D E F \sharp G A B C \sharp D.
--	--

§ 102. Five of this last scale, which is A, will be taken as 1, in our next transposition. B 2, C \sharp 3, D 4, E 5, F \sharp 6, G \sharp being used instead of G, for reasons similar to those given at § 100 and § 101, and A as eight, making a complete scale founded upon A, by the use of F \sharp , C \sharp , and G \sharp . In writing, we place sharps upon the proper degrees at the commencement, which form the signature of the key of A.

THE A SCALE.

With the G Clef. With the F Clef.

1 2 3 4 5 6 7 8 Do Re Mi Fa Sol La Si Do. A B C \sharp D E F \sharp G \sharp A.	1 2 3 4 5 6 7 8. Do Re Mi Fa Sol La Si Do. A B C \sharp D E F \sharp G \sharp A.
---	--

§ 103. Five of the A scale is E, which, being taken as 1, F \sharp will be 2, G \sharp 3, A 4, B 5, C \sharp 6, and for 7 we take D \sharp , as it is a major second from C \sharp , making, with E as 8, another complete scale by the use of four sharps, *viz.*: F \sharp , C \sharp , G \sharp , and D \sharp .

THE E SCALE.

With G Clef. With F Clef.

1 2 3 4 5 6 7 8. Do Re Mi Fa Sol La Si Do. E F \sharp G \sharp A B C \sharp D \sharp E.	1 2 3 4 5 6 7 8. Do Re Mi Fa Sol La Si Do. E F \sharp G \sharp A B C \sharp D \sharp E.
---	---

§ 104. B (five of the scale of E) being taken as 1, C# will be 2, D# 3, E 4, F# 5, G# 6, and, following the correct order of intervals, we find it necessary to make use of A# as 7, which leads to B as 8, giving us another natural scale, by the use of five sharps, F#, C#, G#, D# and A#.

THE B SCALE,

With G Clef,With F Clef.

1 2 3 4 5 6 7 8.	1 2 3 4 5 6 7 8.
Do Re Mi Fa Sol La Si Do.	Do Re Mi Fa Sol La Si Do.
B C# D# E F# G# A# B.	B C# D# E F# G# A# B.

§ 105. In our last transposition by sharps, we take F# (five of the scale of B) as 1, G# 2, A# 3, B 4, C# 5, D# 6, and, as E is only a minor second from D#, and consequently a half-step too low for our purpose, we adopt the tone E# for 7, and complete the scale with F# as 8.

NOTE.—It will be readily seen that although the pitch E# is identical with the pitch F, there are two reasons why it cannot be named or represented as F. *Firstly*, the D degree of the staff being used for 6, and the F degree for 7, the E degree would be left out; thus making the interval between 6 and 7 a third of some kind instead of a second; and *secondly*, the F degree being already used to represent 8, cannot be used to represent 7: for, although a degree can be made to represent two tones, a half-step, or even a step apart, it can, in no possible manner, be made to represent two tones, the interval between which is a major, or even a minor second. It should be remembered that the word *second* always implies *two degrees*, while the word *step* or *half-step* may or may not imply two degrees. Hence, those writers and teachers are wrong who adopt the language "from one to two is a step, from three to four is a half-step," &c. For instance,—in the C scale, from E to E# (same pitch as F) is a half-step, but it is not a minor second.

THE SCALE OF F#

With G Clef.With F Clef.

1 2 3 4 5 6 7 8.	1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do.	Do Re Mi Fa Sol La Si Do.
F# G# A# B C# D# E# F#	F# G# A# B C# [D# E# F#

§ 106. In transposition by flats we usually proceed by fourths. Returning to the MODEL SCALE (scale of C), we find 4 to be F, which, being taken as 1, G will be 2, A 3, but B cannot be taken as 4, as it is major second from A, (3), whereas only a minor second is wanted. The intermediate tone between B and A, which is Bb, is found to be the correct tone, and is adopted as 4, C is 5, D 6, E 7, and with F as 8 we have a perfectly natural scale with the use of one flat, (Bb). A flat is placed upon the proper degree at the commencement, and, as in the case of sharps, it shows that the degree upon which it is placed represents Bb instead of B, and at the same time forms the signature of the scale of F.

THE F SCALE,

With G Clef.With F Clef.

1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do	Do Re Mi Fa Sol La Si Do
F G A Bb C D E F	F G A Bb C D E F

§ 107. Bb, being 4 of our last scale, will now be taken as 1, C becoming 2, D 3, but E is too high for 4, so we must adopt Eb, (the intermediate tone between E and D) as 4, F as 5, G 6, A 7, and Bb 8, giving another natural scale by the use of Bb and Eb.

THE SCALE OF Bb,

With G Clef.With F Clef.

1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do.	Do Re Mi Fa Sol La Si Do.
Bb C D Eb F G A Bb	Bb C D Eb F G A Bb

§ 108. Taking Eb as 1, F 2, G 3, we are obliged to use Ab as 4, Bb 5, C 6, D 7, and with Eb as 8, another natural scale is the result, using Bb, Eb, and Ab.

NOTE.—It will be noticed that the scale of Eb has a position upon the staff precisely like the scale of F, (four sharps.) See § 103.

THE SCALE OF Eb,

With G Clef.With F Clef.

1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do.	Do Re Mi Fa Sol La Si Do.
Eb F G Ab Bb C D Eb	Eb F G Ab Bb C D Eb

§ 109. In forming the next scale, we commence with Ab (four of our last scale) as 1, Bb becomes 2, and C 3, when it will be found necessary to take Db as 4, Eb 5, F 6, G 7, and with Ab as 8, completing another scale by the use of four flats, viz.: Bb, Eb, Ab and Db.

NOTE.—This scale has a position upon the staff precisely like the scale of A (three sharps). See § 103.

THE SCALE OF A_b.

With G Clef. With F Clef.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 Do Re Mi Fa Sol La Si Do. Do Re Mi Fa Sol La Si Do.
 A_b B_b C D_b E_b F G A_b A_b B_b C D_b E_b F G A_b.

§ 110. Following the plan still farther, we take D_b (four of the last scale) as 1, E_b will be 2 and F 3, but G being too high, we take G_b as 4, A_b 5, B_b 6, C 7, and D_b 8, and the result is another natural scale, with the use of B_b, E_b, A_b, D_b and G_b.

NOTE.—The position of this scale upon the staff is the same as that of the scale of D, (two sharps.) See § 101.

THE SCALE OF D_b.

With G Clef. With F Clef.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 Do Re Mi Fa Sol La Si Do. Do Re Mi Fa Sol La Si Do.
 D_b E_b F G_b A_b B_b C D_b D_b E_b F G_b A_b B_b C D_b

§ 111. Our last transposition commences with G_b as 1, A_b becomes 2, and B_b 3, C being too high we adopt C_b (see note following § 53) as 4, D_b 5, E_b 6, F 7, and G_b 8, and we have a complete and natural scale by the use of B_b, E_b, A_b, D_b, G_b and C_b.

NOTE.—The position of this scale is like that of the scale of G (one sharp). See § 100. Another remarkable feature of this scale is that it is produced upon the organ and piano by pressing the same keys which are required to produce the scale of F_♯. See § 105.

THE SCALE OF G_b,

With G Clef. With F Clef.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do
 G_b A_b B_b C_b D_b E_b F G_b G_b A_b B_b C_b D_b E_b F G_b

§ 112. Flats or sharps, when placed at the commencement of a composition, for the purpose of indicating the key or scale, are called the SIGNATURE* of such key or scale. Hence, one sharp is the signature of the key of G; four sharps form the signature of the key of E; three flats are the signature of the key of E flat, &c.

§ 113. In each of the diatonic scales thus far considered, the interval from one to three is a major third, and hence these scales are called DIATONIC MAJOR SCALES. There are other diatonic scales, in each of which the interval from 1 to 3 is a minor third, and hence they are called DIATONIC MINOR SCALES.

§ 114. Major and minor scales are said to be RELATIVE, i. e., each major scale has its relative minor scale, and each minor scale has its relative major scale. Six of each major scale is taken as ONE of its relative minor scale, and THREE of each minor scale is taken as one of its relative major scale, both scales having the same signature.

§ 115. There are two forms of the minor scale in use, called the HARMONIC MINOR and the MELODIC MINOR. The order of intervals in the harmonic form is as follows: From 1 to 2, major second; from 2 to 3, minor second; from 3 to 4 and 4 to 5, major seconds; 5 to 6, minor second; 6 to 7, augmented second (equal to three half-steps); and 7 to 8, a minor second. The same order of intervals is preserved in descending. This is the form adopted in this work.

SCALE OF A MINOR.

Harmonic Form.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
 La Si Do Re Mi Fa Si La La Si Fa Mi Re Do Si La.

§ 116. The order of intervals in the melodic form is as follows: From 1 to 2, major second; from 2 to 3, minor second; from 3 to 4, 4 to 5, 5 to 6, and 6 to 7, major seconds; and from 7 to 8, a minor second. This order is not preserved in descending. From 8 to 7, and from 7 to 6, are major seconds; from 6 to 5, a minor second; 5 to 4, and 4 to 3, major seconds; 3 to 2, minor second; and from 2 to 1, a major second.

SCALE OF A MINOR.

Melodic Form.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
 La Si Do Re Mi Fi Si La La Sol Fa Mi Re Do Si La.

* See Webster's Dictionary.

SCALE OF E MINOR.—(RELATIVE OF G MAJOR.)

La si do re mi fa si la la si fa mi re do si la La si do re mi fa si la la si fa mi re do si la
 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

SCALE OF B MINOR.—(RELATIVE OF D MAJOR.)

La si do re mi fa si la la si fa mi re do si la La si do re mi fa si la la si fa mi re do si la
 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

SCALE OF F# MINOR.—(RELATIVE OF A MAJOR.)

La si do re mi fa si la la si fa mi re do si la La si do re mi fa si la la si fa mi re do si la
 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

SCALE OF C# MINOR.—(RELATIVE OF E MAJOR.)

La si do re mi fa si la la si fa mi re do si la La si do re mi fa si la la si fa mi re do si la
 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

SCALE OF G# MINOR.—(RELATIVE OF B MAJOR.)

La si do re mi fa si la la si fa mi re do si la La si do re mi fa si la la si fa mi re do si la
 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

SCALE OF D# MINOR.—(RELATIVE OF F# MAJOR.)

La si do re mi fa si la la si fa mi re do si la La si do re mi fa si la la si fa mi re do si la
 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

SCALE OF D MINOR.—(RELATIVE OF F MAJOR.)

La si do re mi fa si la la si fa mi re do si la La si do re mi fa si la la si fa mi re do si la
 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

SCALE OF G MINOR.—(RELATIVE OF Bb MAJOR.)

La si do re mi fa si la la si fa mi re do si la La si do re mi fa si la la si fa mi re do si la
 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

SCALE OF C MINOR.—(RELATIVE OF Eb MAJOR.)

La si do re mi fa si la la si fa mi re do si la La si do re mi fa si la la si fa mi re do si la
 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

SCALE OF F MINOR.—(RELATIVE OF Ab MAJOR.)

La si do re mi fa si la la si fa mi re do si la La si do re mi fa si la la si fa mi re do si la
 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

SCALE OF B \flat MINOR.—(RELATIVE OF D \flat MAJOR.)

La si do re mi fa si la la si fa mi re do si la
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

SCALE OF E \flat MINOR.—(RELATIVE OF G \flat MAJOR.)

La si do re mi fa si la la si fa mi re do si la
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

La si do re mi fa si la la si fa mi re do si la
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

§ 117. The following table will show at a glance the different transpositions, major and minor, with their several signatures. The larger notes represent ONE (do) of the major scale; and the smaller notes represent ONE (La) of the relative minor scale.

Key of C.	key of G.	key of D.	key of A.	key of E.	key of B.	key of F \sharp .	key of F.	key of B \flat .	key of E \flat .	key of A \flat .	key of D \flat .	key of G \flat .
One	One	One	One	One	One	One	One	One	One	One	One	One

§ 118. For the purpose of enlivening the melody, or giving it a greater degree of expression, or for purposes of embellishment, tones are frequently introduced which do not form an essential part of the melody, and which are not taken into account in harmonizing the accompanying parts. Such tones are called **PASSING TONES**.

PASSING TONES.

§ 119. The **APPOGIATURA** is a passing tone which precedes an essential tone on an accented part of the measure, and is generally represented by a small note.

APPOGIATURAS.

§ 120. An **AFTER TONE** is a tone which follows an essential tone, either on an accented or an unaccented part of a measure.

AFTER TONES.

NOTE.—There are other embellishments, graces and ornaments, such as the **DOUBLE APPOGIATURA**, the **TURN**, the **MORDENT**, the **TRILL**, the **DOUBLE TRILL**, the **TRILL CHAIN**, the **CADENZA**, etc., which do not belong to ordinary singing school or choir practice, and which can only be attained by long and persevering study, under the guidance of a skilful and competent teacher.

§ 121. Tones may be said to have five degrees of power, called *Pianissimo*, *Piano*, *Mezzo*, *Forte*, and *Fortissimo*.

§ 122. A tone which is produced with very great vocal restraint—i, e., the lightest or softest tone that can possibly be produced—is called *Pianissimo*, or the first degree of power.

§ 123. A tone which is produced with some vocal restraint is called *Piano*, or the second degree of power.

§ 124. A tone which is produced without vocal restraint is called **MEZZO**, middle or third degree of power.

§ 125. A tone which is produced with considerable vocal exertion is called **FORTE**, or fourth degree of power.

§ 126. A tone which is produced with great vocal exertion is called **FORTISSIMO**, or fifth degree of power.

§ 127. A tone which commences with a low degree of power, and increases to a higher degree of power, is called **CRESCENDO**.

§ 128. A tone which commences with a higher degree of power and decreases to a lower degree of power, is called **DIMINUENDO** or **DECRESCENDO**.

§ 129. A tone which is the result of a union of *crescendo* and *decrecendo*, is called **SWELL**.

§ 130. A tone which is commenced with a high degree of power, and *instantly diminished*, and held with a low degree of power, is called **SFORZANDO**.

§ 131. When tones are smoothly and closely connected, they are called **LEGATO**.

§ 132. When tones are produced in a distinct manner, and are only sustained through one fourth the time allotted to them, they are called **STACCATO**.

§ 133. When tones are produced in a distinct manner, and are only sustained through one half the time allotted to them, they are called **SEMI-STACCATO**.

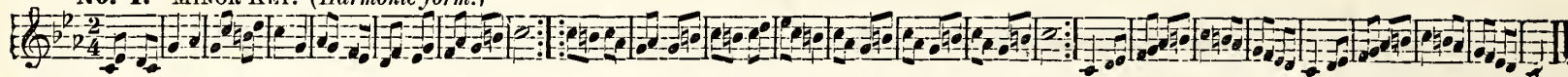
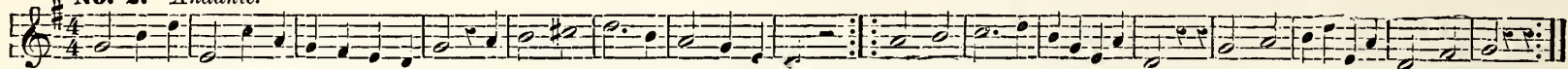
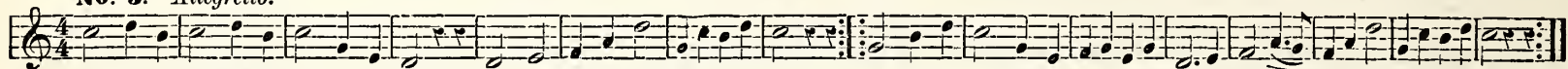
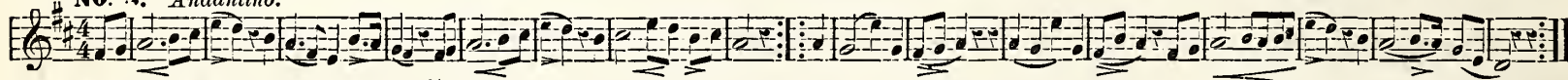
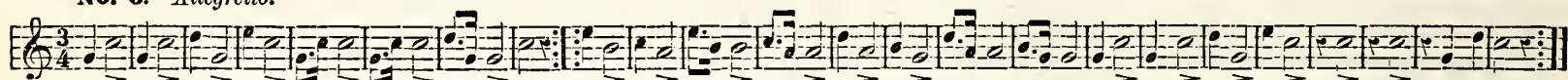
§ 134. The following table shows, first, the names of these different degrees of power; second, the abbreviations and marks by which they are known; and third, their definitions. The names are mostly taken from the Italian language, and are universally used as *technical terms* in music.

PIANISSIMO.....	<i>pp</i>	Very soft.
PIANO (pronounced <i>Pe-ah-no</i>).....	<i>p</i>	Soft.
MEZZO (pronounced <i>Met-zo</i>).....	<i>m</i>	Of medium power.
FORTE (pronounced <i>For-te</i>).....	<i>f</i>	Loud.
FORTISSIMO.....	<i>ff</i>	Very loud.
CRESCENDO (pronounced <i>Cre-shen-do</i>)..	<i>Cres</i> , or \lt	Increase the power.
DIMINUENDO (Dimin-oo-en-do).....	<i>Dim</i> , or \gt	Diminish the power.
SWELL.....	\diamond	Increase and diminish.
SFORZANDO (<i>Sfort-zan-do</i>).....	<i>s' cf fz</i> or \gt	Explosive.
LEGATO (<i>Leg-ah-to</i>).....	\smile	Smooth and connected.
STACCATO (<i>Stac-kah-to</i>).....	! ! ! !.....	Very short and distinct.
SEMI-STACCATO (<i>Sem-ee</i>).....	Less short and distinct.

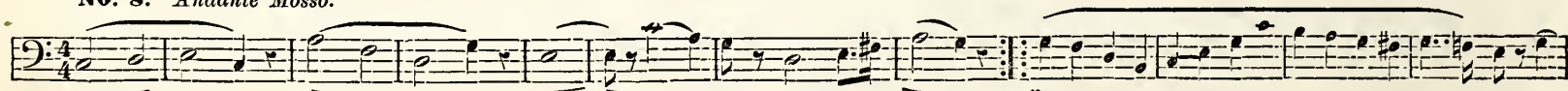
EXPLANATION AND PRONUNCIATION OF TECHNICAL TERMS.*

<i>A</i> —In, for, at, with, &c. [faster and faster. <i>o Li</i> (<i>oag</i> <i>Le-gah-to</i>); smooth and connected.	
<i>Accelerando</i> —(A-tchel-e-ran-do); moving	<i>Lento</i> —(Layn-to); slow and gliding.
<i>Accento</i> —(A-tchayn-to); accent, accented.	<i>Moderato</i> —(Mod-e-rah-to); moderately
<i>Adagio</i> —(A-dah-jo); slow.	<i>Obbligato</i> —(Ob-le-gah-to); necessary, indis-
<i>Ad libitum</i> , or <i>ad lib</i> —At pleasure.	pensable.
<i>Allegro</i> —(Al-lay-gro); a quick movement.	<i>Pia</i> —(Pee-a); more.
<i>Allegretto</i> —(Al-lay-gray-to); less quick than	<i>Pia mosso</i> —(Pee-ah-moso); more rapidly.
<i>allegro</i> .	<i>Presto</i> —Quick.
<i>Andante</i> —(An-dan-te); distinct; rather slow.	<i>Prestissimo</i> —Very quick.
<i>Andantino</i> —(An-dan-tee-no); quicker than	<i>Primo</i> —(Pree-mo); first.
<i>A tempo</i> —(Ah-tem-po); in time. [andante.	<i>Pastorale</i> —(Pas-to-rah-le); in a gentle style.
<i>Bis</i> —(Bese); twice.	<i>Piacere</i> —(Pee-a-tche-re); gay and graceful.
<i>Calando</i> —(Ca-lan-do); diminish and retard.	<i>Recitativo</i> —In speaking style.
<i>Cantabile</i> —(Can-tah-bee-le), elegant, graceful.	<i>Ritard</i> —Slower and Slower.
<i>Con</i> —(Cone, long o); with.	<i>Senza</i> —Without.
<i>Con Spirito</i> —(Spir-ito); with spirit.	<i>Senza organo</i> —Without organ.
<i>Coda</i> —An additional close of a composition.	<i>Solo</i> —For one voice or instrument.
<i>Da Capo</i> —(Da-cah-po, or D. C.); go to the	<i>Soli</i> —(So-lee); plural of <i>solo</i> .
beginning.	<i>Sostenuto</i> —(Sos-te-nu-to); sustained.
<i>Dal Segno</i> —(Dal-say-no, or D. S.), go to the	<i>Subito</i> —(Su-bee-to); quick.
<i>Dolce</i> —(Dol-tehe); soft, sweet, delicate. [sign.	<i>Scherzo</i> —(Skert-zo); in a playful manner.
<i>Fine</i> —(Fe-ne); end.	<i>Trio</i> —(Tree-o); for three parts.
<i>Finale</i> —(Fee-nah-le); the final movement.	<i>Tutti</i> —(Tut-tee); all together.
<i>Fugue</i> —(G, as in get); a flight; one part	<i>Vivace</i> —(Ve-vah-tehe); quick and lively.
leading, others imitating.	<i>Voce</i> —(Vo-tehe); voice.
<i>Grave</i> —(Grah-ve); slow and solemn.	<i>Volti</i> —(Vol-tee); turn over.
<i>Giusto</i> —(Je-us-to); in just, equal, steady time.	<i>Volti Subito</i> —turn over quickly.
<i>Largo</i> —A slow movement.	<i>Voce di Testa</i> —The head voice.
<i>Larghetto</i> —(Lar-get-to); not so slow as <i>largo</i> .	<i>Voce di Petto</i> —The chest voice.

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

NO. 1. MINOR KEY. (*Harmonic form.*)NO. 2. *Andante.*NO. 3. *Allegretto.*NO. 4. *Andantino.*NO. 5. *Andantino.*NO. 6. *Allegretto.*

NO. 7.

NO. 8. *Andante Mosso.*

PRACTICAL STUDIES.

No attempt is here made to introduce a system either new or old. Every teacher must explain each new point in his own way. We have only endeavored to suggest the order in which the new idea should be introduced. We continually refer back to the THEORETICAL STUDIES, where a full explanation of each new idea will be found. The Scale,

No. 1. Explain the STAFF and DOUBLE BAR. (See §§ 6—11, page 3.)

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
do re mi fa sol la si do do si la sol fa mi re do.

No. 2. Explain the CLOSE. (See § 12, p. 3.) *Sing by syllables first.*

Right is hastening, Wrong is leaving, Earth ere long shall cease its grieving;

Love is coming, Hate is going, Seeds of u - ni - ty are sowing.

No. 3. *Sing by syllables first, then by words.*

Night is o - ver, light is streaming, Thro' the window-pane 'tis coming,

And the sun's bright rays are beaming On my own dear hap - py home.

Staff, Short Notes, Double Bar, &c., should all be explained and illustrated upon the black-board before commencing these exercises. The successful teacher never tells *what he is going to do*, but *does it*; in other words, he makes his explanations *short and sharp*, and turns at once to the exercise which involves it.

No. 4.

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

No. 5.

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

No. 6. *Sing by syllables first.*

Heed not the shadows that round us are floating, The sunshine is

glowing all brightly above us; Oh, heed not the height of the

cliffs we are climbing, But from them we gaze on the land that we love.

No. 7. *Sing by syllables first.*

Onward to the st-lent Riv-er, Day and night we wend our way;

No. 8. *May be sung in connection with No. 7.*

Men and maidens wan-der ev-er, Old and young all pass a-way.

No. 9. Explain counting and measures. (See §§ 16, 17, 18, 25 & 26, p. 3 & 4.)

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

No. 10. *May be sung in connection with No. 11.*

Joy and hap-pi-ness are blending, Cheerful zeal each heart attend-ing;

No. 11. *Repeat Nos. 10 & 11; vice versa.*

Love and du-ty now in-vit-ing, Work and pleasure thus u-nit-ing.

No. 12. Explain the TIE. (See § 42, p. 4.)

Sol sol la sol sol la sol sol la la si si do

No. 13. Explain the LONG NOTE, (half note.)

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

No. 14.

Do do si la la sol la sol fa sol la si do
Speak the truth, speak the truth, I've and speak and think the truth.

No. 15. *May be sung in connection with No. 14.*

mi mi sol fa fa mi fa mi re mi fa fa mi
Speak the truth, speak the truth, Love and speak and think the truth.

No. 16. Explain the EXTENSION of the SCALE upward.

Do do re re mi mi re Do si la si do sol
The young birds, in fly-ing, fall, Still their wings grow strong-er;

do re mi re do si la Sol la si do re do
And the next time they can keep Up a lit-tle long-er.

No. 17. Explain SEVEN BELOW.

do si do si do re mi Fa mi re do si do
All that's great and good is done, Just by pa-tient try-ing.

No. 18. Explain the SLUR. (See § 42, p. 4.)

Sol fa, &c.
Joy-ous bells are ringing, Mer-ry voi-ces sing-ing,

Birds their notes are swelling, All of praise are tell-ing.

No. 19. Explain TRIPLE MEASURE and the DOTTED LONG NOTE.
(See § 20, p. 3.)

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

No. 20. Sing by syllables first.

Rob-in Redbreast, hie to your nest. Winter, cold win-ter is
com-ing so near. Cease now your sing-ing, for cold winds are
bring-ing The storm-i-est sea-son of all the long year.

No. 21. Sing by syllables first.

1. Mer-ri-ly, mer-ri-ly bound we a-long, Cheer-i-ly,
2. Joy-ful-ly, joy-ful-ly all the bright hours, Gay as the
cheer-i-ly, sing we a song; O-ver the meadows with
birds as they sing 'mid the flowers; O-ver the woodland, the
hearts light and free: Who are so hap-py and joy-ous as we.
hill-side and lea: Who are so hap-py and joy-ous as we.

No. 22. Explain the BRACE. (See § 55 & 56, p. 5.)

LADIES.

Bird-like voi-ces, loud and clear, Thro' the woods re-sound-ing.

GENTLEMEN.

No. 23. Explain the SHORT REST. Also, the SOPRANO and TENOR CLEFS.

Yes, yes, yes, yes, yes, yes, YES, YES

No, no, no, no, no, no, NO, NO.

No. 24. Explain the REPEAT. (See § 58, p. 5.)

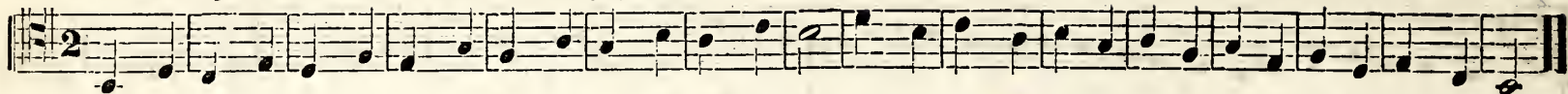
Sol sol do si.... sol la si do re mi re.... do.

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

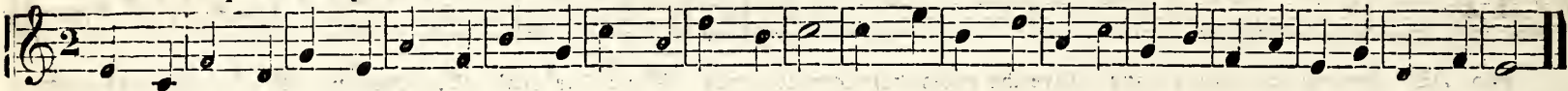
No. 25. Explain the BASE CLEF. (See § 53, p. 5.)

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

No. 26. Explain the SKIP of a THIRD. *Sing by syllables.*



No. 27. Explain the skip of a THIRD and FOURTH. (Nos. 26 & 27 may be sung in connection.)



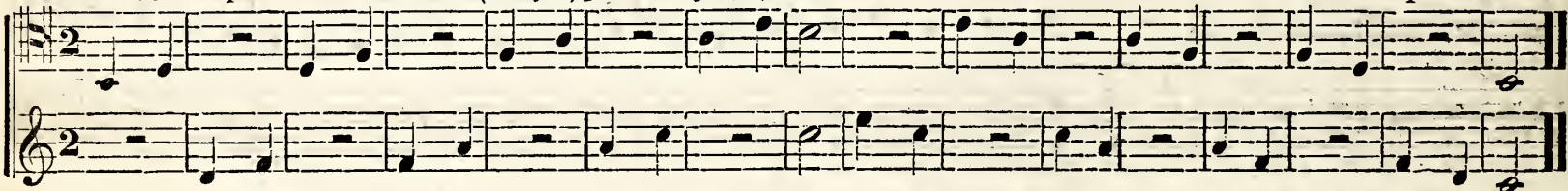
No. 28. *Sing by syllables.*

Repeat vice versa



No. 29. Explain the LONG REST. (See § 15, p. 3. *Sing by syllables.*

Repeat vice versa.



No. 30. Explain the DOTTED LONG REST.

repeat vice versa.



No. 31. *Sing by syllables, or ia.**Repeat vice versa.*

No. 32. Explain the WHOLE NOTE. Give the notes their correct names: *Whole Note, Half Note, Quarter Note*. Explain the FRACTION NUMERATOR and DENOMINATOR. § 14, p. 3.

No. 33. Explain SEXTUPLE MEASURE. (See § 22, p. 4.) *Sing first by syllables.*

Flowers, flowers, beau-ti-ful flow'rs, Flowers for sale, Beauti-ful flow'rs, Who will buy my beau-ti-ful flow'rs, Fresh from the garden, who'll buy?

No. 34. Explain EIGHTH NOTES. (See §14, p. 3.)

Words by FRANK FOREST.

1. Charming spring, Love - ly spring, Beauteous sea - son, thee we sing; Blossoms rare Thou dost bear On thy bos - om fair.
2. Charming spring, Love - ly spring, Beau - ty thou o'er all dost fling; Rich and poor, All may share In thy blessings rare.

Deck'd with ver - dure thou dost come, Fill - ing all the earth with song; Charming spring, Love - ly spring, We thy prais - es sing.
Birds with war - blings fill the air, Flow'rs and fragrance ev - 'ry - where; Charming spring, Love - ly spring, We thy prais - es sing.

No. 35.

P. W. HILL.

Do sol mi do Fa fa fa mi re do sol sol sol la si do do si la sol fa mi re do ha ha ha ha ha
Mi sol do Lau - ra, see me do Lau - ra, see me, see me Lau - ra do.

No. 36. Explain commencing and ending with a FRACTIONAL PART of a measure.

Come sing, come sing, Come sing this song with me, Come sing this song with me..... And if we all a - gree,
Oh yes, yes, yes, we'll sing this song with thee, with thee, We'll sing, We'll sing, We'll sing this song with thee.

We'll laugh and sing right mer-ri-ly, We'll laugh and sing right mer-ri-ly, We'll laugh and sing right mer-ri-ly.

We'll laugh, ha ha ha, And sing, ha ha ha, We'll laugh and sing, yes, laugh and sing right merrily, We'll laugh and sing, ha, ha, right mer-ri-ly.

No. 37. Explain the REPEAT. (See § 58, p. 5.)

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

No. 38

LADIES.

What? Do re mi re mi ri mi mi fa mi sol la sol la la sol sol fa mi

GENTLEMEN.

Come sing, Do re mi re mi fa mi no no no, try a-gain, right, sol la sol do si la wrong! wrong a-

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

gain! right, la sol fa sol fa mi no no no, that's not right; no, I say, good, sol fa mi re do well done.

SUMMER'S GLORIES.

Explain BASS, TENOR, ALTO & SOPRANO. (See §§ 44 — 48 inclusive—p. 4.)

Tenor.

1. Oh the fruitful summer-time, Pleasure brings in ev - 'ry clime, Where the earth spreads out her feast. Giv - ing food for man and beast.

Alto.

2. From the farmer's rud - dy brow, Free - ly flows the moisture now, For the sun shines hot and clear, And his la - bor is se - vere.

Soprano.

3. But when qui - et evening comes, With what joy they seek there homes; Happy there, what - e'er be - fall, Hon - est la - bor sweetens all.

Bass.

OUR STREAMERS ARE FLYING.

Explain the eighth-note as a BEAT NOTE; Explain SFORZANDO. (See § 130. p 13.)

1. Our streamers are fly - ing, They float on the gale; The breeze as it freshens, is swelling our sail; Our streamers are

2. While banners are wav - ing, And flags streaming bright, The friends we are leav - ing, are fad - ing from sight; While banners are

fly - ing, They float on the gale; The breeze, as it fresh - ens, Is swell - ing our sail. Then loud to the zenith - yr Our
 wav - ing, And flags streaming bright, The friends we are leav - ing, Are fad - ing from sight, But whenc're we wan - der, Their

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the treble clef accompaniment. The third staff is the treble clef accompaniment. The bottom staff is the bass clef accompaniment. The music is in 4/4 time and features a melody with eighth and sixteenth notes.

songs let us pour, Perhaps it will bear them To friends on the shore, Perhaps it will bear them To friends on the shore.
 love shall at - tend, Their mem'ry will bless us, Their prayers will as - cend, Their mem'ry will bless us, Their prayers will as - cend.

The second system of the musical score also consists of four staves. The top staff is the vocal line with lyrics. The second staff is the treble clef accompaniment. The third staff is the treble clef accompaniment. The bottom staff is the bass clef accompaniment. The music continues with a similar melodic structure to the first system.

Explain the connecting of the stems of eighth notes; also, that such connection is equivalent to a slur.

1. Au - tumn winds are sigh - ing; Sum - mer glo - ries dy - ing; Har - vest time is nigh, Har - vest time is nigh.

2. See the fields, how yel - low, Clus - ters, bright and mel - low, Gleam on ev' - ry hill, Gleam on ev' - ry hill.

3. Now the lads are spring - ing, Maid - ens blithe are sing - ing, Swells the har - vest strain, Swells the har - vest strain

Cool - er breez - es quiv' - ring, Thro' the pine trees shiv' - ring, Sweep the troub - led sky, Sweep the troub - led sky.

Nec - tar fills the foun - tains, Crowns the sun - ny moun - tains, Runs in ev' - ry rill, Runs in ev' - ry rill.

Ev' - ry field re - joic - es, Thou - sand thank - ful voic - es, Min - gle on the plain, Min - gle on the plain.

Explain the HOLD. (See § 61. p 6.)

1. Fold me clos - er still, dear Moth - er, Clos - er still, the loved one said; None to pet but lit - tle brot - her, When your lit - tle dar - ling's dead.

2. Do not weep for me, dear Moth - er, Lis - ten to that heavenly song; Love - ly an - gels, hap - py spir - its, Soon I'll join that bliss - ful throng.

3. Oh, this aeh - ing head, dear Moth - er, How I've suf - fered none can tell; But the struggle's al - most o - ver; Farewell, moth - er, Oh, farewell.

TWILIGHT. 7s.

Explain SHARP FOUR. "Accidentals continue their significance throughout the measure in which they occur."* (See Bass and Tenor.)

1. Soft - ly fades the twi - light ray Of the ho - ly Sab - bath day; Gent - ly as life's set - ting sun, When the Christian's course is run.

2. Peace is on the world abroad, 'Tis the ho - ly peace of God, Sym - bol of the peace with - in When the spir - it rests from sin.

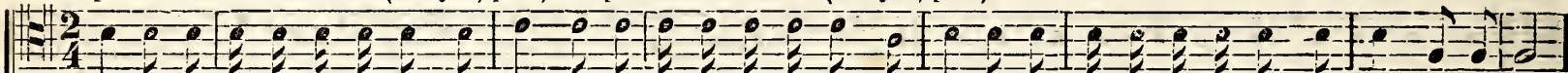
3. Still the spir - it lin - gers near, Where the eve - ning wor - ship - er, Seeks commu - ion with the skies, Pressing onward to the prize.

* The last clause of this rule, namely, "and from measure to measure until canceled by a note intervening upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit, and causes great confusion. In this book, as in all the author's works, whenever an accidental is required in the following measure it will be placed there.

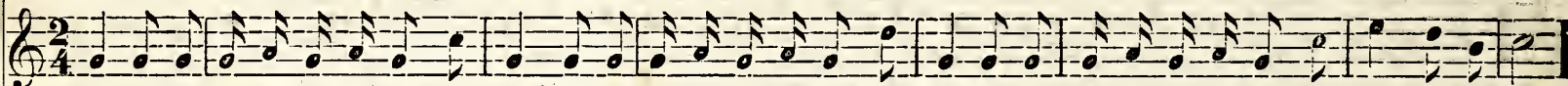
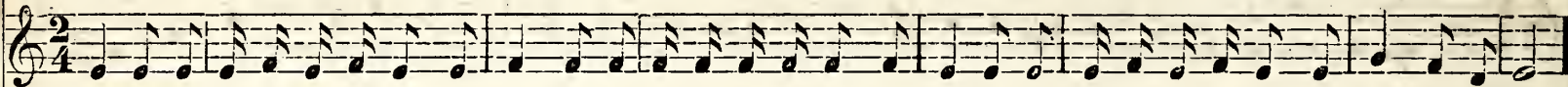
COME JOIN THE MERRY THRO'NG

Explain SIXTEENTH NOTES. (See § 14, p. 3.) Explain D.C. & FINE. (See § 59, p. 6.)

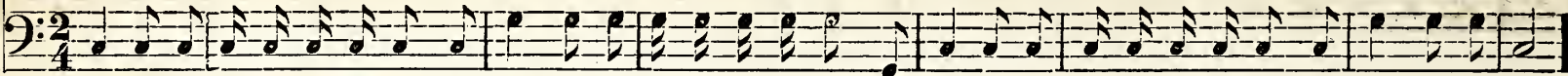
Fine.



1. Come join our hap - py, happy thro'ng, Dear friends sing this merry, mer - ry song, While thus we the har - mo - ny prolong, Come, friends, join our lay.
D.C. When all thus mer - ri - ly u nite, Our sing - ing will ev - er give delight, And all e - vil tho'ts will put to flight, Then sing while we may.



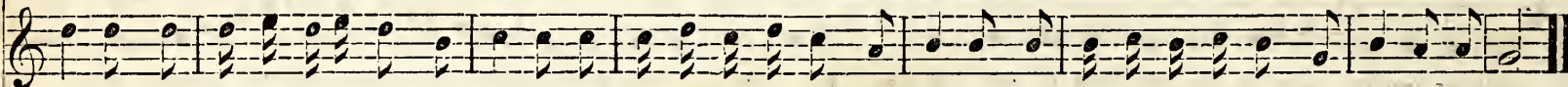
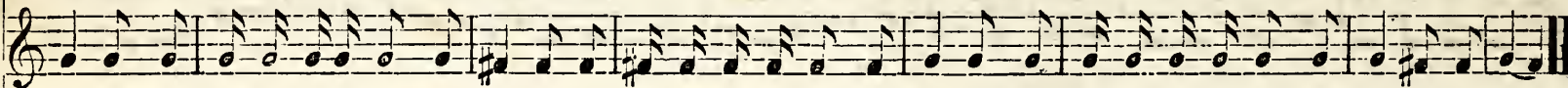
2. Join nature's mer - ry rounde - lay, Thro' woodland and meadows let us stray, And pass pleasant - ly the hours a - way, Then join, join us all.
D.C. Thus nature plays her fai - ry lyre, Deck'd out in her hol - i - day at - tire, In - vites us her love - li - ness to share, Then haste to our call.



D.C.



Yes, we will join the merry strain, While thus meet we hap - pi - ly a - gain, And dull care we'll cheerful - ly re - sign, On this fes - tive day.



Sweet flow'rs will greet us as we go, All smil - ing with ti - ny drops of dew, Their fragrance and beauty ev - er new, Our hearts will enthral.



Explain SHARP ONE, SHARP TWO, SHARP FIVE & SHARP SIX. (See § 96, p. 7.)

1 Hark! the dis-tant peal-ing bell! Sweetly sounding thro' the dell; As its wel-come tones roll on, Raise our eve-ning song;

2. Hark! the dis-tant peal-ing bell! Louder now its ech-oes swell; Darken'd now the goid-en west, All is hush'd to rest;

Voi-ces blending, Praise as-cending, Twilight joys we thus pro-long; Voi-ces blending, Praise ascend-ing, Twilight joys pro-long.

Silence keeping, Peace-ful sleeping, Hour to wea-ry mor-tals blest; Silence keeping, Peace-ful sleeping, Hour to mortals blest.

1. There's sunshine af - ter rain, dear friends. There's sunshine af - ter rain, And twilight comes when darkness ends, To ush - er day a - gain.

2. Then nev - er let the fiend Despair En - chain our troubled mind; Nor let the clouds of bit - ter care, The soul's bright mission blind.

3. The meads grow rich - er for the storm, And sweet - er smell the flow'rs; And why not man re - ceive a charm From e'en em - bittered hours?

DUET.

1 Spring brings to life the sleeping grain, And va - ried flowers gay; And hope, when all is grief and pain, Shines o'er the heart's highway.

2 For if life's morn be dark and drear, By gloom - y ills o'er - cast, A glow - ing noon - tide, bright and clear, May cancel troubles past.

3 Good with the e - vil ev - er blends, Weeds grow among the grain, While there is love for all, dear friends, And sunshine af - ter rain.

DUET OBLIGATO.

There's sunshine, bright sunshine, There's sunshine af - ter rain, There's sun - shine, bright sunshine, There's sunshine af - ter rain.

La la la la la la, &c.....

La la la la la la, &c.....

Words by J. F.

I AM WEARY.

ORAZIO.

Explain the KEY OF A MINOR, Harmonic form. (See § 115. p. 10.)

1. I am wea-ry; lone and toilsome Is the upward march of life; Wea-ry of its fleet-ing pleasures, Of its jar-ring din and strife.

2. Tell me, O bright an-gel, tell me, When this rugged march is o'er, Will the loved, the dear de-part-ed, Meet me on the oth - er shore.

3. Will they gladly hail my coming, When the spir-it bursts its clay, With the touch of love im - mor - tal Light me o'er the darksome way?

4. Yes, I hear the an gel answer, "All my spir-it seeks, and more, Shall be giv - en when the warder, Death, unlocks the pris-on door.

5. Then, O teach my spir-it patience, Give me strength the cross to bear, That in realms of life e - ter - nal, I the promised crown may wear.

Explain the CHROMATIC SCALE ascending. (See §§ 95 and 96, p. 7.)

1. See the snow come and go, Whistling round and round, Fly - ing fast, fit - ting past, Flut - t'ring to the ground.

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

2. Life is so, youth like snow Whirls and ed - dies past, Age comes on, creep we down, To the ground at last.

IN THE DARK AND CLOUDY DAY. 7s & 5s.

Explain the KEY OF G and its signature. (See §§ 99 and 100, p. 8.)

1. In the dark and cloud - y day, When earth's rich - es flee a - way, And the last hope will not stay, Sa - vior, comfort me.

2. When is fled earth's vain re - nown, When I feel the world's cold frown, When my spir - it is cast down, Sa - vior, comfort me.

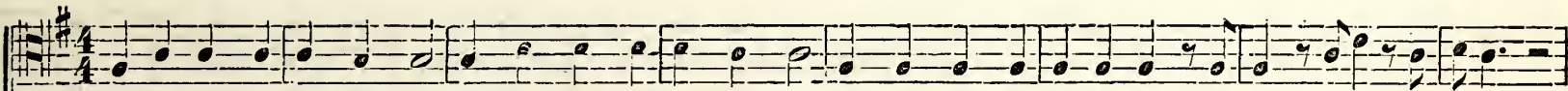
1. Sing-ing in the school-room, Pleasant 'tis to see, Hap-py hearts and voi-ces In a mer-ry glee.
 2. Sit-ting up e-reet and Beat-ing with the hand, Meas-ure af-ter meas-ure, Time at our com-mand.

3. Wil-lie, Ben-nie, John-nie, Fred-die, Jim-mie, Sam, Liz-zie, Ka-tie, Ma-ry, Mat-tie, Su-san, Ann.

4. May the hours we sing here, Make the weak-er strong, And the strong-er wis-er, As we go a-long.

Singing, singing, Voices ringing, We're a mer-ry hap-py band, Singing, singing, Voic-es ring-ing, We're a mer-ry hap-py band.

Singing, singing, Voices ringing, We're a mer-ry hap-py band, Singing, singing, Voic-es ring-ing, We're a mer-ry hap-py band.



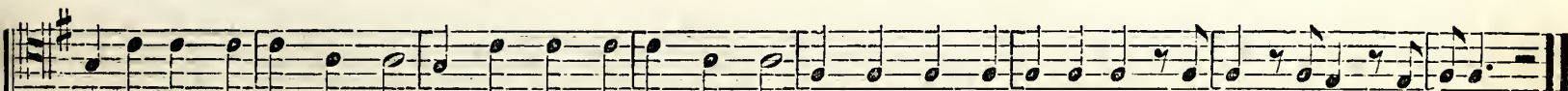
1. What a joy to hu - man eyes, When it laughs and when it cries, What a treas - ure, what a prize, Is pet, the household baby.



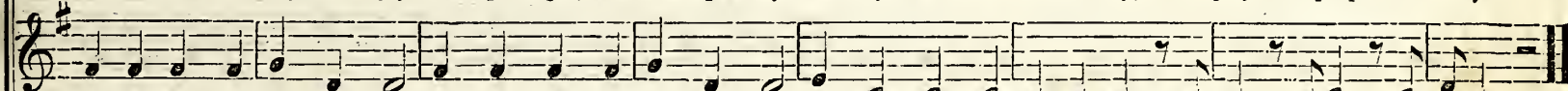
2. Sis - ters from their nu - sie run, Maud has caught the "sweetest one," Grace bends down in girl - ish fun, To make a horse for baby.



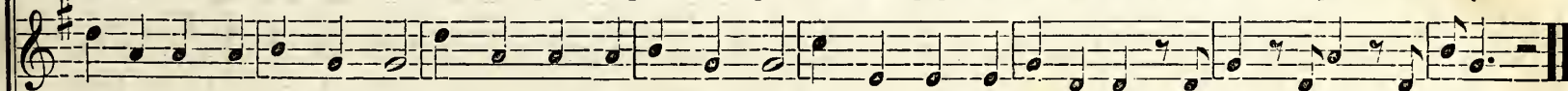
3. Pa - pa brings it play - things bright, When he comes from store at night, How it laughs with wild de - light, 'Tis just the dear - est baby.



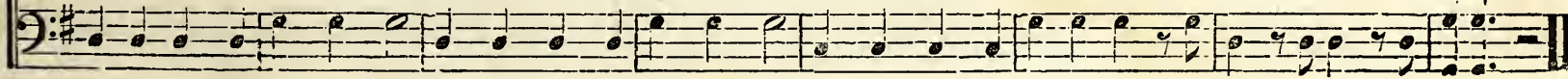
Mamma's eyes grow bright with joy, Grand - pa laughs, and Grand - pa's boy Glad - ly leaves his last new toy, To play bo - peep with baby.



Bring the pup - py and the cat, Let her pull and pinch and pat, Puss and pup were made for that, Were made to please the baby.



What a joy to hu - man eyes, What an an - gel in dis - guise, What a treas - ure, what a prize, Is pet, the house - hold baby.



1. Stay thy tears so quick - ly falling, Wait and hope. An - gel voi - ces sweet - ly calling, "Wait and hope."

2. Tho' the poor oft toll in vain, Wait and hope. Hap - py hours will come a - gain, Wait and hope.

3. Rail not at thy luck - less fate, Wait and hope. Wealth oft lies in poor es - tate; Wait and hope.

4. Pa - tient bear af - flic - tion's rod; Wait and hope. Paths of grief oft lead to God; Wait and hope.

Thro' those tears thou yet shall trace, Dawn - ing of a day of grace; Sunbeams will the shad - ows chase, Wait and hope.

For - ti - tude will thee up - hold, Make thee in thy pur - pose bold; "All that glit - ters is not gold," Wait and hope.
Tho' to cir - cumstance a prey, Be not faint of heart to - day; For - tune oft doth toy and play, Wait and hope.

Prov - i - aeuze o'er - watcheth all, Rules a - like both great and small, Notes the lit - tle spar - row's fall, Wait and hope.

THE ALPHABET.

Explain THIRTY-SECOND notes. (See §§ 14 & 15, p. 3.) Also explain FLAT SEVEN. (See § 96. p. 7.)

Soprano.
A b c d e f g h i j k l m n o, k l m n o p q k l m n o p q

Alto.
A b c d e f g h i j k l m n o, k l m n o p q k l m n o p q

Bass & Tenor.

f
r s t u v w..... x y & z. a..... b..... c..... d..... e f g h i j

r s t u v w..... x y & z. a..... b... c..... d.. e f g h i j

ab c d e f g h i j k l

p
k l m n o, k l m n o p q, k l m n o p q r s t u v w..... x y & z.

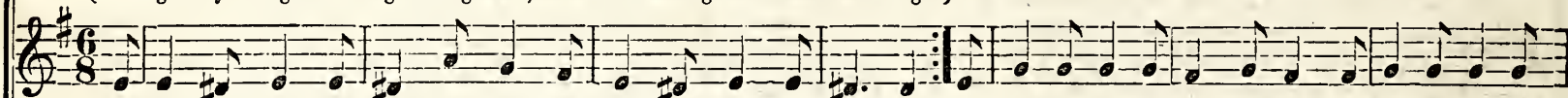
k l m n o, k l m n o p q, k l m n o p q r s t u v w..... x y & z.

m..... n o, x y & z.

Explain the KEY OF E MINOR. (See § 116, p 11.)



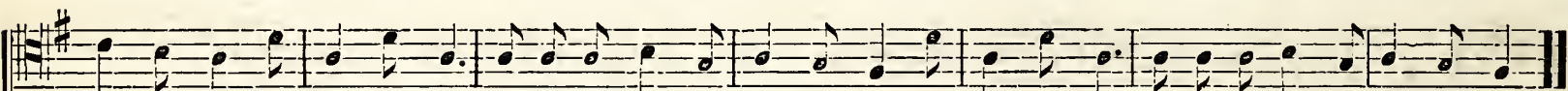
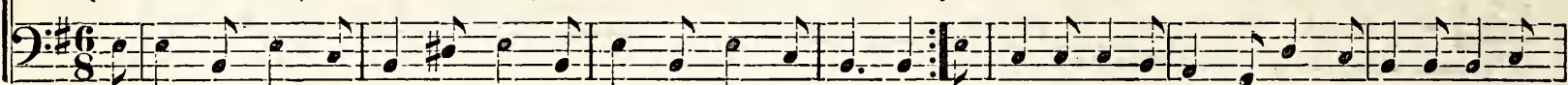
1. { Oh, cold - ly blows the northern blast, Thro' leaf - less tree - tops howl - ing ; } Then tar - ry, trav'ler, rest thee here, And welcome to our
 { The gloomy night is gath'ring fast, And threat'ning clouds are scowling. }



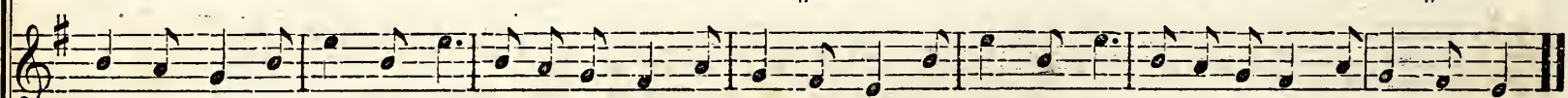
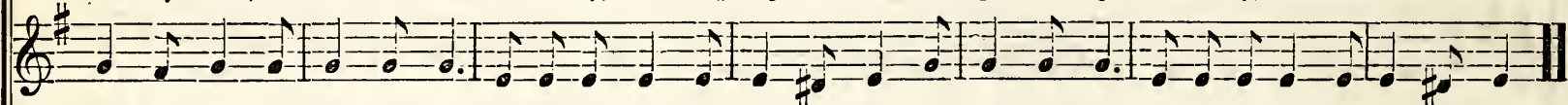
2. { The mountain road is drear and lone, The wolves are fierce and hun - gry, } Then tar - ry, trav'ler, rest thee here, And welcome to our
 { The light of day will soon be gone, The storm be - comes more an - gry. }



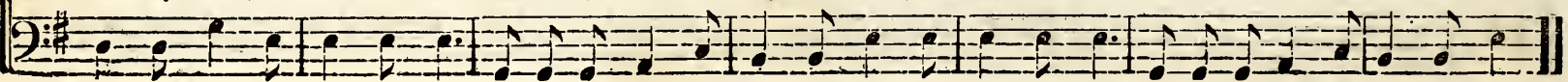
3. { No moon will shine thy way to light, No stars to cheer and guide thee : } Then tar - ry, trav'ler, rest thee here, And welcome to our
 { The wind will blow, the rain will beat, Some e - vil will be - tide thee. }



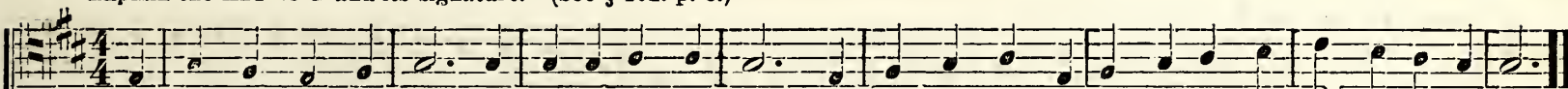
home - ly cheer ; The fire shall burn mer - ri - ly, Blaz - ing bright and warm ; We'll pass the night cheer - i - ly, Care - less of the storm.



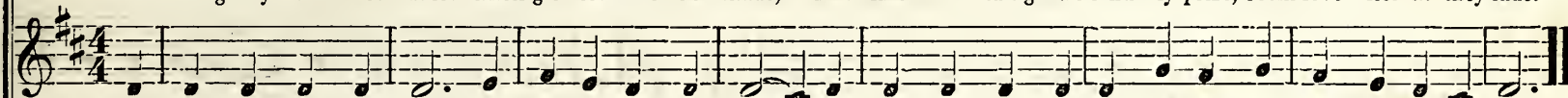
home - ly cheer ; The fire shall burn mer - ri - ly, Blaz - ing bright and warm ; We'll pass the night cheer - i - ly, Care - less of the storm.



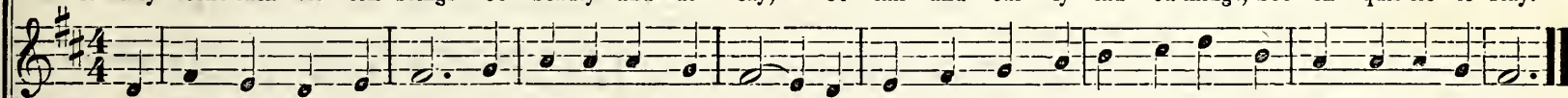
Explain the KEY OF D and its signature. (See § 101. p. 8.)



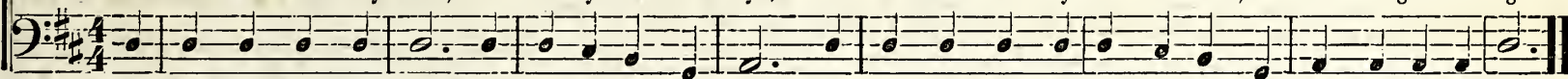
1. Sweet Sabbath of the year,* While-evening shades de - cay, Thy part - ing steps me-thinks I hear Steal from the world a - way.
2. A - long thy sun - set skies Their glo-ries melt in shade, And like the things we fond - ly prize, Seem love - lier as they fade.



3. Thy scene each vis - ion brings Of beauty and de - cay, Of fair and ear - ly - fad - ed things, Too ex - quis-ite to stay.



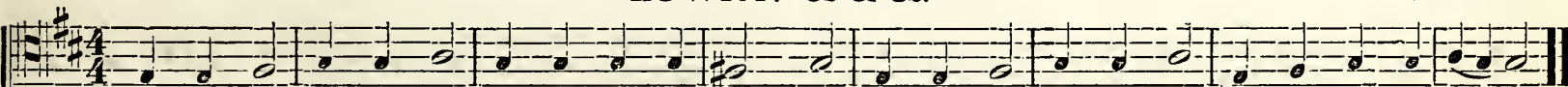
4. Of joys that come no more, Of flow'rs whose bloom is fled, Of fare - wells wept up - on the shore, Of friends estranged or dead.
5. Of all that now may seem, To mem'ry's tear - ful eye, The vanished beau - ty of a dream, For which we gaze and sigh.



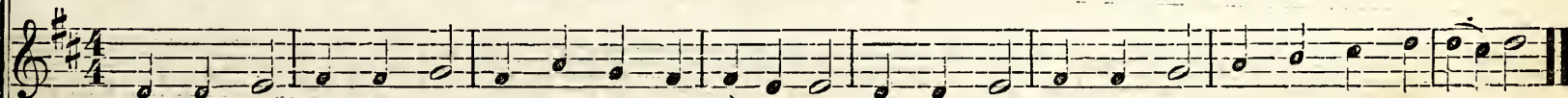
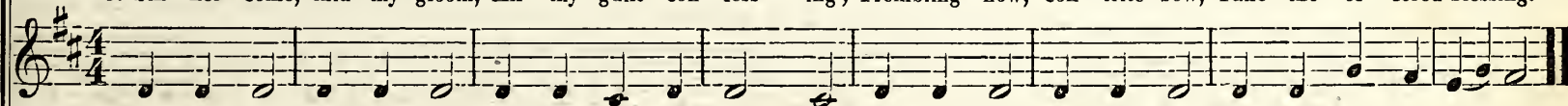
* Autumn is here called the "Sabbath of the year."

LOWRY. 3s & 6s.

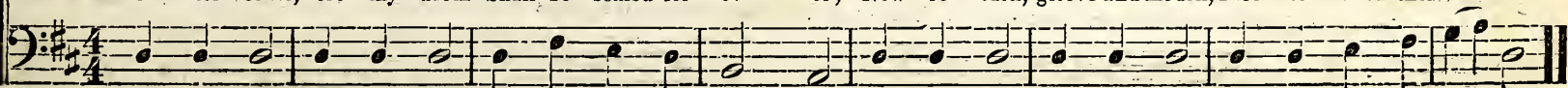
H. R. PALMER.



1. Sin - ner come, 'mid thy gloom, All thy guilt con - fess - ing; Trembling now, con - trite bow, Take the of - fered blessing.



2. Sin - ner come, ere thy doom Shall be sealed for - ev - er; Now re - turn, grieve and mourn, Flee to Christ the Sa - vior.



1. In the sun - ny beam, O'er the plain and stream, How your song like the bell is ring - ing; To and

2. When the wind is chill, Or the air is still, Ev - er con - stant and blithe you hov - er; Now you

3. If I could, like thee, Ev - er hap - py be, Ah! could I, too, but fly my sor - row; In the

Detailed description: This block contains the first system of the musical score. It features four staves: a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are arranged in three numbered lines, each corresponding to a vocal line. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

fro you fly, 'Neath the sun - ny sky, While in si - lence we list to your sing - ing.

flit be - low, Then a - loft you go, Not a grief in your song we dis - cov - er.

sun - ny ray Of the sum - mer day I would sport, nor would grieve for the mor - row.

Detailed description: This block contains the second system of the musical score, continuing from the first. It also features four staves: a vocal line, a piano accompaniment line, and a bass line. The key signature and time signature remain the same. The lyrics are arranged in three numbered lines, each corresponding to a vocal line. The music continues with similar rhythmic patterns and includes a double bar line at the end of the system.

Explain Bis.

1. Mer - ri - ly, mer - ri - ly pass - es the day, Mow - ing and toss - ing and rak - ing the hay; Farm - ing is charm - ing, a

2. Cheer - ful - ly, cheer - ful - ly onward each one, Buoy - ant with laugh - ter and shar - ing the fun, Mow - ing and sow - ing, a

Detailed description: This system contains the first two verses of the song. It features three staves: a vocal line (soprano clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are written below the vocal line.

farm - er I'd be: Cheer - ful, con - tent - ed, no id - ler is he. Hap - py is he, Hap - py, Oh, hap - py is he.

farm - er I'd be! Mirth - ful, de - light - ed, he's hap - py and free, Hap - py is he. Hap - py, Oh, hap - py is he.

Detailed description: This system contains the continuation of the song, including two 'Bis' (repeat) sections. It features three staves: a vocal line (soprano clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are written below the vocal line. The 'BIS.' sections are marked with a curved line above the notes.

Explain the DOTTED EIGHTH and SIXTEENTH to a beat

1. Off be - fore your moth - er Fair - ly knows you're out; Good - ness this is jol - ly, Tramping af - ter trout;

2. Dip - ping in - to spring - holes, Glanc - ing in and out; Ev - ery - thing in or - der, Soon we'll have the trout;

3. Twen - ty ounce - es sure - ly, Lift him if you doubt; Sil - ver, gold or gar - net, What can match a trout!

Slip - ping o - ver moss - es, Trip - ping o - ver stones; Creep - ing thro' me - rass - es, Chill'd thro' blood and bone.

Fly him gent - ly, kind - ly, Horse - hair is but frail; There's a speck - led beau - ty, Flies like these ne'er fail.

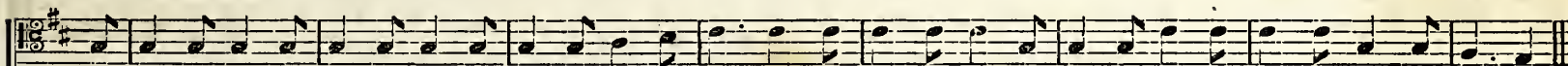
Splash! there goes a "sock - er," Whir! and he is out; Where's a school so pleas - ant, As a school of trout!



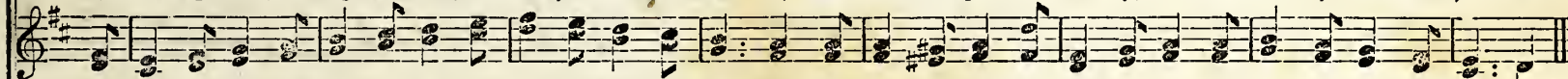
1. The ro - ses are a re - gal troop, And hum - ble folks the dai - sies,—But, blue - bells of New Eng - land, To you I give my prais - es;
 2. The south-wind breathes, and lo! ye throng This rug - ged land of ours:..... Me - thinks the pale blue clouds of May Drop down and turn to flow - ers!
 3. All night your eyes are closed in sleep, But o - pen at the dawn - ing; Such sim - ple faith as yours can see God's com - ing in the morn - ing:
 4. And you are like the eyes I love—So mod - est and so ten - der, Just touch'd with morning's glorious ight, And eve - ning's gen - tle splen - dor:



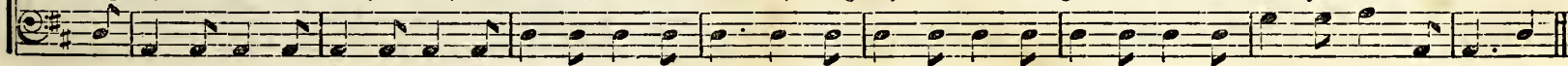
To you, fair phantoms in the sun, Whom mer - ry Spring dis - cov - ers, With blue - birds for your lau - re - ates, And hon - ey - bees for lov - ers.
 By cot - tage doors, a - long the roads, You show your win - some fac - es, And, like the spec - tre la - dy, haunt The lone - ly wood - land pla - ces:
 You lead me by your ho - li - ness To pleas - ant ways of du - ty; You set my tho'ts to mel - o - dy, You fill me with your beau - ty.
 Long may the heav - ens give you rain, The sun - shine its ca - ress - es, Long may the lit - tle girl I love En - twine you in her tress - es.



To you, fair phan - toms in the sun, Whom mer - ry Spring dis - cov - ers, With blue - birds for your lau - re - ates, And hon - ey - bees for lov - ers.
 By cot - tage doors, a - long the roads, You show your win - some fac - es, And, like the spec - tre la - dy, haunt The lone - ly wood - land pla - ces.



You lead me by your ho - li - ness To pleas - ant ways of du - ty; You set my tho'ts to mel - o - dy, You fill me with your beau - ty.
 Long may the heav - ens give you rain, The sun - shine its ca - ress - es,—Long may the lit - tle girl I love En - twine you in her tress - es.



Explain the KEY of F and its signature. (See § 106, p. 9.)

1. Why that look of sad - ness? Why that downcast eye? Can no tho't of glad - ness Lift thy soul on high?

2. Is thy bur - dened spir - it Ag - o - nized for sin? Think of Je - sus' mer - it; He can make thee clean.

3. Oh thou heir of heav - en, Think of Je - sus' love, While to thee is giv - en All his grace to prove.

SUNSET.

1. Golden sun of eve - ning, In thy splendid car; To the west re - treat - ing, Rich thy glo - ries are.
Rich thy glories are.

2. Sun! I love to view thee, Since I lisp'd thy name; Since I learn'd thy glo - ries From Je - ho - vah came.
From Je - ho - vah came.

3. Oft - en while I see thee, Bright and cloudless shine, Ho - ly that's come o'er me, That's of things di - vine.
That's of things di - vine.

1. Sum - mer's here, Sum - mer's here, Hap - py birds are sing - ing, Loud and clear, Loud and clear, Free from ev' - ry care.

2. Chat - ter on, Chat - ter on, Mer - ry lit - tle stream - let, Gush a - long, Gush a - long, On thy spark - ling way.

3. Wel - come here, Wel - come here, But - ter - cups and dai - es, Far and near, Far and near, Dot - ting mead and plain.

The first system of the musical score consists of four staves. The top staff is the vocal line in 4/4 time, with lyrics for three verses. The second staff is the vocal line in 4/4 time, with lyrics for two verses. The third staff is the vocal line in 4/4 time, with lyrics for one verse. The bottom staff is the bass line in 4/4 time, providing harmonic support for the vocal lines.

Now ap - pear, Now ap - pear Sweet - est flow - ers springing, And the gen - tle breez - es waft their fragrance thro' the air.

Bring - ing cheer, Bring - ing cheer To each lit - tle flow - eret, As it lifts its ti - ny head and greets this sum - mer day.

'Till we're lost, 'Till we're lost In thy tang'ling ma - zes, Joy - ous - ly be - wild - ered in thy fai - ry - like do - main.

The second system of the musical score consists of four staves. The top staff is the vocal line in 4/4 time, with lyrics for one verse. The second staff is the vocal line in 4/4 time, with lyrics for one verse. The third staff is the vocal line in 4/4 time, with lyrics for one verse. The bottom staff is the bass line in 4/4 time, providing harmonic support for the vocal lines.

1. The pearl that all are prais - ing, Is not the pearl for me; Tho' mul - ti - tudes are gaz - ing, 'Tis

2. From tri - al and temp - ta - tion, That Pearl hath set me free; The joy of my sal - va - tion, Oh,

3. O pre - cious, price - less Treas - ure, Thou art the Pearl for me; All earth - ly joy and pleas - ure Is

not the pearl for me;.. But I've a Pearl of price un - told, That nev - er can be bought with gold; Its

that's the Pearl for me;.. It bade my soul look up and live, One glance did all my load re - move, Oh,

nought compared with thee; A - mong ten thou - sand thou art chief, Thy beau - ty pass - es all be - lief; Oh,

beau - ty is a - maz - ing, Oh, that's the Pearl for me, Oh, that's the Pearl for me, Oh, that's the Pearl for me.

peace and con - so - la - tion, That Pearl hath brought to me, Oh, that's the Pearl for me, Oh, that's the Pearl for me.

bles - sings with - out meas - ure, For - ev - er flow from thee, Thou art the Pearl for me, Thou art the Pearl for me.

The musical score consists of four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is in a 4/4 time signature and a key signature of one flat (B-flat).

HAPPY CHILDHOOD HOURS.

Words and Music by P. W. HILL.

1. The morning rays were breaking in - to day, The rob - in sang so sweetly from the tree; All na - ture seem'd in - vit - ing

2. Our voi - ces then we min - gled with the song Of mer - ry, bounding, laughing, lit - tle rill, While hand in hand all gai - ly

3. Thus childhood days, with many hopes and fears, Come to us now in mem'ry's gold - en dream; With all their cares in - creas - ing

The musical score consists of four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is in a 4/4 time signature and a key signature of one flat (B-flat).

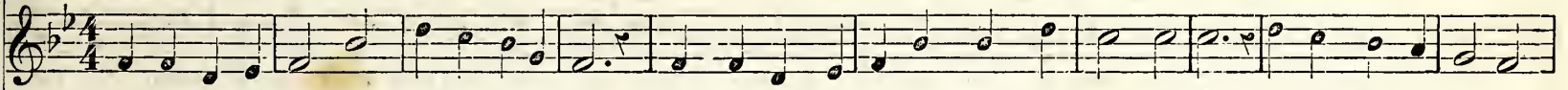
us a - way, To join the glo - rious con - cert of the free. How grate - ful the ear - ly cheer - ing dawn, While the
 tripp'd a - long, Thro' glen and by the lit - tle bu - sy mill. Oh, then, nor can I for - get the scene, When in
 with our years, We of - ten wish to live them o'er a - gain. Our voi - ces we'll tune in grate - ful praise To the

breez - es so sweetly fill'd the air, We wander'd thro' the val - ley, o'er the lawn, And cull'd the sweet - est flow - ers blooming there.
 springtime of life and na - ture fair, On car - pets of the love - ly ev - er - green, We wove for one an - oth - er garlands rare.
 Giv - er of all our mer - cies past, We'll thank Him, as He lengthens out our days, Nor mur - mur that they can - not al - ways last.

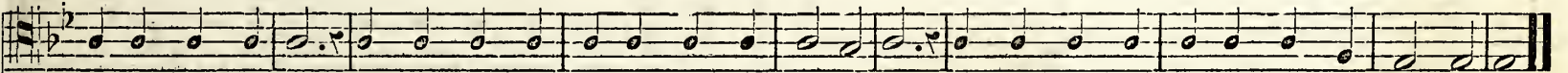
Explain the KEY of B FLAT and its signature. (See § 107, p. 9.)



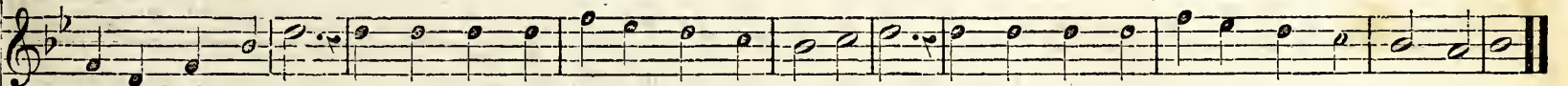
1. Morning beauty ten-der, Dawns in ro-sy ray; Praise the source of splendor, Praise God's name to-day! See the gold-en glo-ry



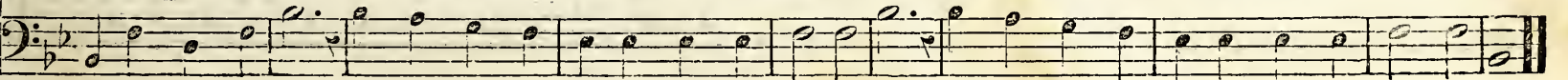
2. Rip'ling brook that crispeth O'er a pebbly way, Thro' its wavelets lispeth; Praise God's name to-day! Up my heart, glad bounding



O'er you mountain play; Hear that voice-less sto-ry; Praise God's name to-day! Hear that voice-less sto-ry; Praise God's name to-day!



In the morn-ing ray, In the life surrounding, Praise God's name to-day! In the life surrounding, Praise God's name to-day!



Words by MISS A. M. DOUGLASS.

Music by H. R. PALMER.

1. Oh mer - ri - ly dance the stars to - night, Oh mer - ri - ly dance the stars; The moon looks down in

2. Oh mer - ri - ly beat our hearts to - night, Oh mer - ri - ly beat our hearts; Old win - ter has a

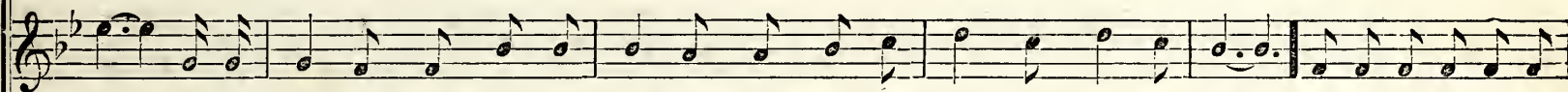
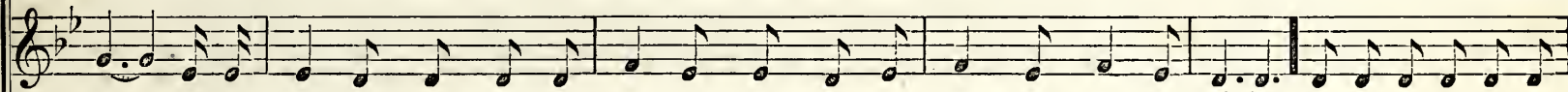
sil - ver light, Thro' the blue e - nam - el'd bars. There is no sound in the for - est round, No voice from flow'r and

keen de - light, That the sun - mer ne'er im - parts. Our eyes are bright with the warm love - light, That win - ter may not

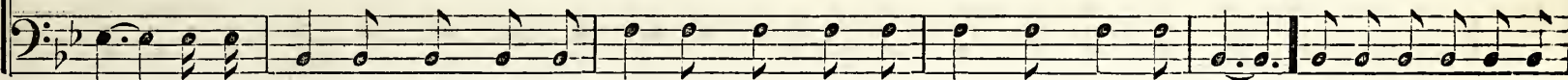
CHORUS.

Accompany with sleigh-bells and toy torpedoes.

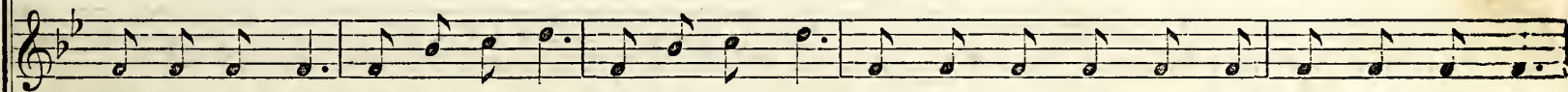
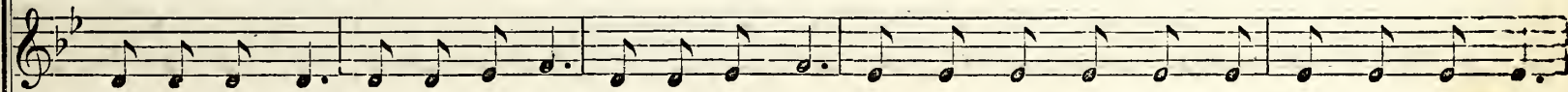
tree; And the win - ter rime with its spark - ling chime, At its task goes si - lent - ly. Mer - ri - ly o - ver the



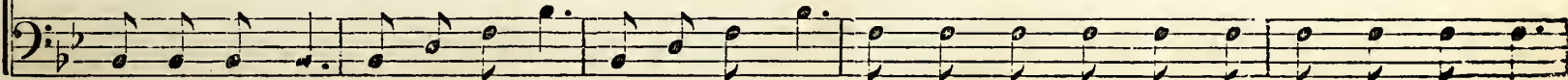
chill; And the spark - ling snow with its sil - ver glow, Bright - ly gleams a - round us still. Mer - ri - ly o - ver the



beau - ti - ful snow; Mer - ri - ly oh! Beau - ti - ful snow! Voic - es and bells chime and rhyme as we go;



beau - ti - ful snow; Mer - ri - ly oh! Beau - ti - ful snow! Voic - es and bells chime and rhyme as we go;



Mer - ri - ly oh! Beau - ti - ful snow! Eyes like the stars seem to spark - le and glow; Mer - ri - ly oh!

Mer - ri - ly oh! Beau - ti - ful snow! Eyes like the stars seem to spark - le and glow; Mer - ri - ly oh!

Repeat chorus ad lib.

Beau - ti - ful snow! Puls - es are bound - ing with keen - est de - light, Out in this beau - ti - ful night.

Beau - ti - ful snow! Puls - es are bound - ing with keen - est de - light, Out in this beau - ti - ful night.

FORGIVE AND FORGET.

L. O. EMERSON. 51

1. Oh, for - give and for - get, for this life is too fleet - ing To waste it in brood - ing o'er wrongs we have met; It is
 2. In the path we must tread, lead - ing down to the val - ley, Are cross - es and tri - als to lift and to bear; And the

3. But this life is so short, be it sun - shine or shad - ow, That we can - not af - ford to brood o - ver a wrong; Let us
 4. Then for - give and for - get, if the friends we lov'd fond - ly Prove themselves to be false and un - wor - thy of trust: Oh,
 5. Oh! deal with them ten - der - ly, pi - ty their weakness, We know ev - 'ry heart has its e - vil and good; We

bet - ter, far bet - ter to smoth - er our an - ger, To teach the proud heart to for - give and for - get.
 chal - ice of life from which we are now drink - ing, Oft bears to our lips drops of sor - row and care.

lift up our bur - dens, and bear them on brave - ly, We'll lay them down short - ly, — it can - not be long.
 deal with them kind - ly, for they are but mor - tals, Err - ing like us, for we too are but dust.
 all have one Fa - ther in heav'n, hence are bro - thers, Then let us for - give and for - get as we should.

REFRAIN after each verse.

p ad lib. *cresc.* *rit. e dim.*

Oh! for - give and for - get, for - give and for - get! Oh, teach your proud heart to for - give and for - get.

5. Then for - give and for - get, for - give and for - get! Oh, teach your proud heart to for - give and for - get.

Explain the KEY of E FLAT and its signature. (See § 108, p. 9)

1. Lov-ing voic-es sweetly mingle, Like the murmur of a pray'r, In gay childhood's fair-y fan-cies, In youth's visions rich and rare.

2. When the heart is sad and hea-vy, Soft-ly as the summer rain, Lov-ing voic-es, low and tender, Tell up-on the spir-it's pain.

3. Blest and blessing, in all tri-al, Soothing all my griefs and fears, Ever near in joy or sadness, Changeless thro' the lapse of y ears.

There are mel-o-dies of Nature Ris-ing o-ver land and sea; But like music in the dwelling, Loving voices are to me.

O'er life's pathway clouds may gather, But the shadows al-ways flee; For like sunlight in the dwelling, Loving voices are to me.

Oh, more ho-ly and more ten-der Than of yore they seem to me, Like to angels in the dwelling, Loving voices are to me.

SUMMER SWEET GOOD-BY!

53

Words by GEORGE COOPER.

Music by W. W. WALLACE.

1. Gold and red and pur - ple leaves Flut - ter down the wind; With the snow of this - tle - down, All the lanes are lined.

2. Sheaves are nod - ding in the sun, As if pass'd a - long, In a gay, fan - tas - tic rout, Summer's fair - y throng.

3. Woodlands whis - per sad farewells; Squirrels frisk and spring; Pat - ter, pat - ter rain the nuts, For their har - vest - ing.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The music is in 4/4 time and the key signature has two flats (B-flat and E-flat).

Clear and keenly blue the sky, Hurrying birds are fly - ing high, Singing: "Summer, sweet, good-by! Sum - mer, sweet, good-by!"

Where the fad - ing willow swings, Where the nest de - sert - ed clings, Lis - ten to the brook that sings: "Summer, sweet, good-by!"

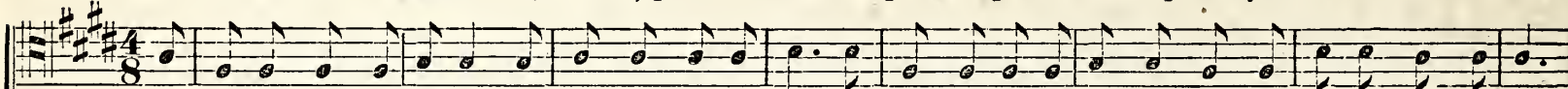
Flocks of mer - ry birds go by, 'Neath the heart's unclouded sky, Hopeful, trust - ful, while we sigh: "Sum - mer, sweet, good-by!"

The second system of the musical score continues with four staves. It features the same vocal line and piano accompaniment as the first system. The lyrics are distributed across the staves, with the vocal line containing the main text and the piano accompaniment staves providing musical support.

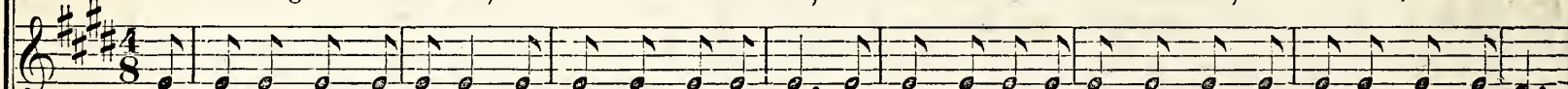
Words by MARY HOWITT.

Music by H. R. PALMER.

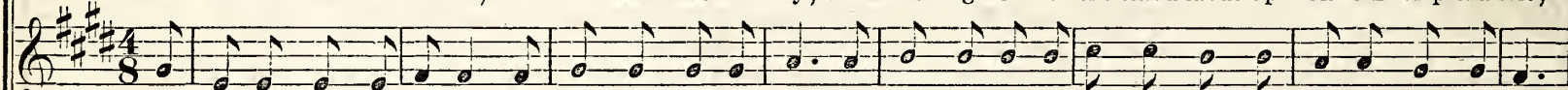
Explain the KEY of E and its signature. (See § 103, p. 8.) Also that its position upon the staff is precisely like that of E FLAT.



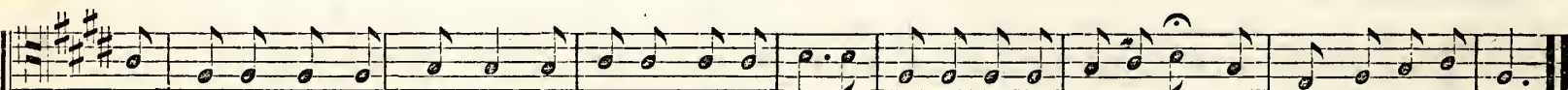
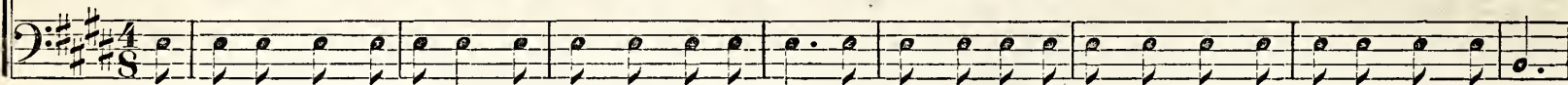
1. Four cent'ries grows the oak-tree, Nor doth its verdure fail; Its heart is like the i - ron wood, Its bark like plat - ed mail.



2. The oak-tree of the for - est, Both east and west shall fly; And bless-ings of a thousand lands Up - on our ship shall lie;



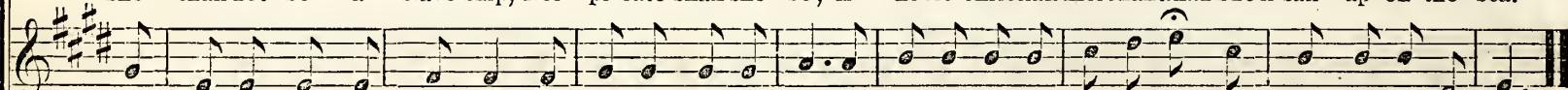
3. Then sing we of the oak-tree, The mon-arch of the wood; Yes, sing we of the brave old oak, That grow-eth green and good:



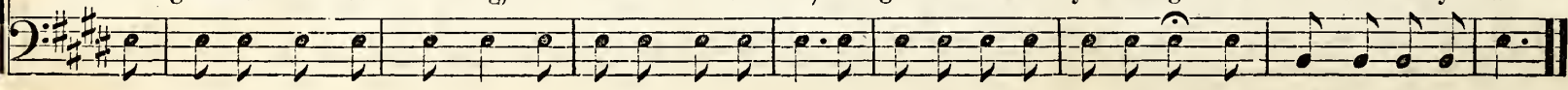
Now cut us down the oak tree, The monarch of the wood, And of its timber stout and strong, We'll build a ves - sel good.



She shall not be a slave-ship, Nor pi - rate shall she be; A noble Christian merchantman She'll sail up - on the sea.



That groweth broad and branching, With - in the forest shade; That groweth now and yet shall grow When we are low - ly laid.



Explain the KEY of E FLAT and its signature. (See § 109, p. 9.)

1. Gently evening beneath over vale and hill, Softly peace descendeth, And the world is still.

2. Save the wood-brook's gushing, All things silent rest; Hear its restless rushing on toward ocean's breast.

3. Restless, thus life floweth, Striveth in my breast; God alone bestoweth tranquil evening rest.

OLD JOHN CROSS. Round in four parts.

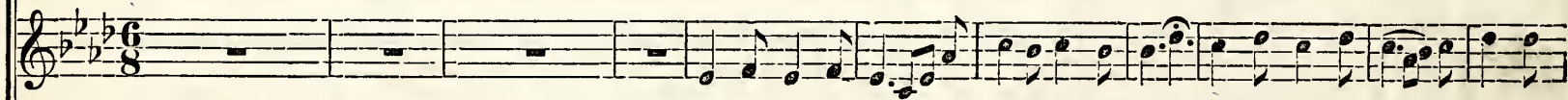
Should be sung slowly at first, then faster and faster.

Old John Cross kept the village day school, And a queer old man was he, was he, For he spared not the rod, and he kept the old rule, As he beat in the A B C, A B C; Every letter in the little boy's noddle, Was driv'n as fast as fast could be, So C after B follow'd A thro' the noddle, Like nails all the A B C.

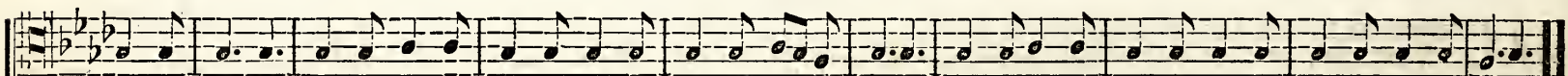
Old John Cross kept the vil-lage day school, And a queer old man was he, was he.



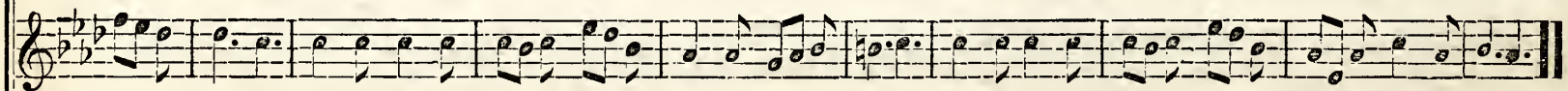
1. All that's bright must fade, The brightest, still the fleetest; All that's sweet was made But to be lost when sweetest; Stars that shine and fall, The flow'r that



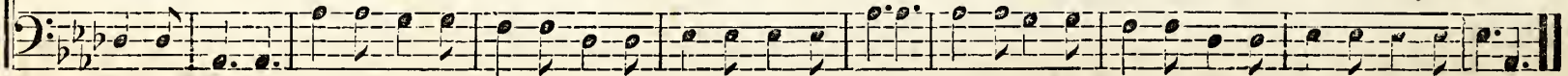
2. Who would seek or prize The joys so soon for-saking? Who would trust to ties That ev'ry hour is breaking? Bet- ter far to be In ut- ter



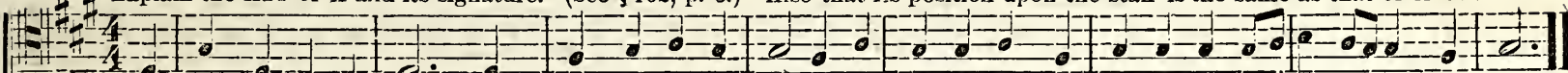
droops in spring, These a- las! are types of all To which our hearts are clinging, These, alas! are types of all To which our hearts are clinging.



darkness ly- ing, Than be blest with light and see That light for- ev- er flying, Than be blest with light and see That light for- ev- er flying.



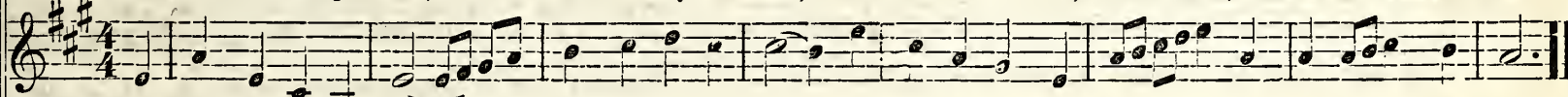
Explain the KEY of A and its signature. (See § 102, p. 8.) Also that its position upon the staff is the same as that of A flat.



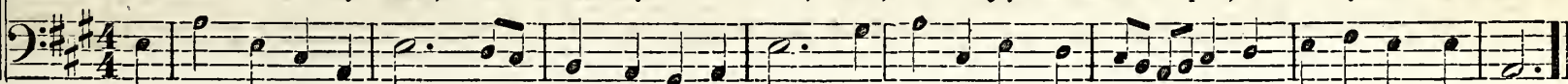
1. If on a qui-et sea, Toward heav'n we calmly sail, With grateful hearts, O God, to thee, We'll own the fav'-ring gale.



2. But should the sur-ges rise, And rest de-lay to come, Blest be the sor-row, kind the storm, Which drives us nearer home.



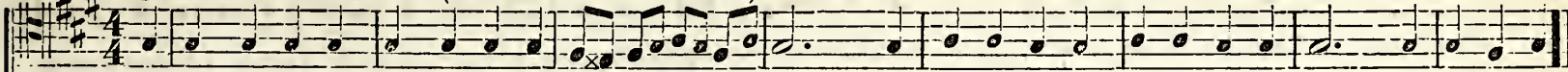
3. Teach us in ev-ry state, To make thy will our own, And, when the joys of sense de-part, To live by faith a-lone.



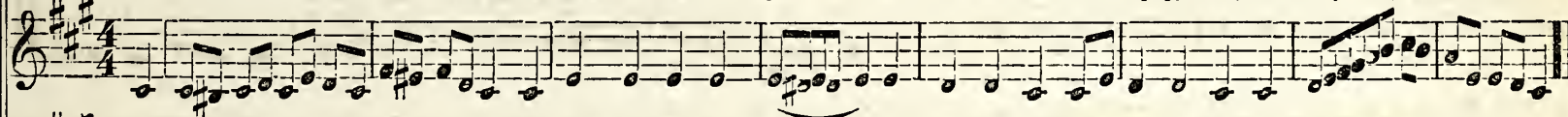
SANDERS. C. M.

H. R. PALMER.

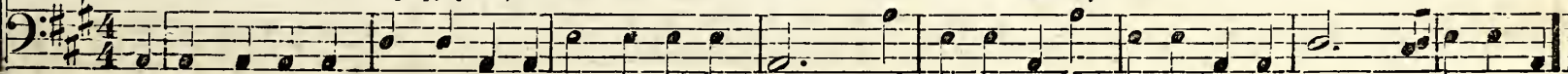
Explain the DOUBLE SHARP. (See tenor in third measure.)



1. On Jor-dan's stormy banks I stand, And cast a wishful eye To Canaan's fair and hap-py land, Where my pos-ses-sions lie.



2. When shall I reach that hap-py place, And be for-ev-er blest? When shall I see my Father's face, And in..... his bosom rest?



1 O liv - ing, liv - ing wa - ter, So bus - y and so bright, Up - flashing in the morn - ing beam. And sounding thro' the night;

2. No foul thing can de - file thee; Thou cast - est all a - side, Like a good heart that 'midst the ill Of this world doth a - bide;

Detailed description: This system contains the first two verses of the song. It features four staves: a vocal line (soprano), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature has three sharps (F#, C#, G#) and the time signature is 4/8. The music is written in a simple, melodic style with a steady accompaniment.

O gold - en shining wa - ter! I would that I might be A vo - cal mes - sage from His mouth In - to the world like thee.

O liv - ing, liv - ing wa - ter! Still bright and fresh and free, God lead us thro' this changing world, For - ev - er pure like thee.

Detailed description: This system contains the third and fourth verses of the song. It features four staves: a vocal line (soprano), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature has three sharps (F#, C#, G#) and the time signature is 4/8. The music continues with the same melodic and accompaniment style as the first system.

SERENADE.—Oh, Come to the Window.

Words and Music by WM. H. BENNET, by permission.

1. Oh, come to the win-dow, my own Ro - sa - lind, And list while I sing love to thee!.... When you o - pen your eyes The moon will sur - rise That
 2. The birds are a - sleep in their nests on the tree, All, on - ly the lone whip-poor-will,..... Who is sing - ing a - bove, To his own lit - tle love, On the
 3. The musk-rose is scent-ing the air with its breath, But sweet-er is mine, love, to me;..... The lil - ies a - sleep, Their pu - ri - ty keep fo
 4. Now sweet be thy dreaming, my own Ro - sa - lind, May sor - row ne'er cause thee a sigh;.... May hap - pi - ness bless, And soft winds ca - ress, And

morning has broke o'er the sea.... Then wake, love, and list-en, Un-veil those eyes I pray, The stars a - bove that glisten Are not more bright than they.
 tree that bends o-ver the rill.... Then wake, love, &c.
 show their resemblance to thee.... Then wake, love, &c.
 kind angels ev - er be nigh.... Then wake, love, &c.

CHORUS.*

Repeat Chorus pp ad lib.

Then wake, love, and lis - ten, Un - veil those eyes I pray! The stars a - bove that glis - ten, Are not more bright than they.
 Then wake, love, and list - en, Un - veil those eyes I pray! The stars a - bove that glis - ten, Are not more bright than they.

* The Accompaniment to the last eight measures of the Song may be played with this Chorus, if thought best.

SEE THE SUN'S FIRST GLEAM

Explain TRIPLETS. (See § 63, p. 6.)

1. See the sun's first gleam on the moun-tain's stream, Now chant our cho-rus gay, Tra la la la, Come

2. Now the cha-mois fleet, we all long to meet, With the dawn's first blush-ing ray, Tra la la la, With

3. Then at ev-en-tide when the sun doth hide Be-hind yon moun-tain gray, Tra la la la, And

com-rades, rouse from the sloth-ful dream, With joy-ous hearts view the morn-ing beam, For we soon must a-way, must a-

smil-ing face and with bound-ing feet, We'll seek him then in his lone re-treat; Then a-way to the hills, then a-

shad-ows veil all the land-scape wide, A-down the rock-y..... steep we'll glide, And will hail to the close of the

way,..... For we soon rust a-way, must a - way, For we soon must a - way, must a - way,.... For we
 way,..... Then a - way to the hills, then a - way, Tra la la la Then a - way to the hills, then a - way,..... Then a -
 day,..... And will hail to the close of the day, Tra la la la And will hail to the close of the day,..... And will

soon must a - way, must a - way, Tra la la la, Tra la la la, Tra la la la, Tra la la la.
 way to the hills, then a - way, Tra la la la, Tra la la la, Tra la la la, Tra la la la.
 hail to the close of the day, Tra la la la, Tra la la la.

Explain COMPOUND QUADRUPLE MEASURE. (See §24, p. 4.)

1. Ma - - bel, darling, how I miss thee, In..... this cold and empty world!.... How..... thy love was life to cheer me;
 2. Ma - - bel, darling, how I miss thee, Life.... is now so sad a thing,.... Walk - ing without thee beside me;
 3. Ma - - bel, darling, how I miss thee, Sit - ting with no hand in mine,.... With..... no lov-ing presence near me;

In..... thy heart was wealth untold. Life..... with thee was rich in bless - ing; Time..... was one long sum-mer
 Call - - ing will no answer bring..... Oh,..... our lives were one in liv - ing; And..... our hearts were one true
 Oh,..... how can I but re - pine..... Oh,..... what heaven was here in lov - ing; Here..... on earth so full and

day,..... Full..... of fer-vent, fond ca-ress - ing; Full..... of love's sweet mel-o - dy.....
 heart;..... So..... our hands were one in giv - ing, One..... in act - ing an - y part.....
 free,..... All..... my life in one glad giv - ing Of..... its work and strength to thee.....

CHORUS.

An - gel dar - ling, yes I miss thee, Wait - - ing all a - lone to - night,

An - gel dar - ling, yes I miss thee, Wait - ing all a - lone throughout the long and wea - ry night,

An - gel dar - ling, yes I miss thee, Wait - ing all a - lone throughout the long and wea - ry night,

An - gel dar - ling, yes I miss thee, Wait - ing all a - lone throughout the long and wea - ry night,

With..... the aw - ful si - lence round me, But..... no com - ing brings de - light.

With the aw - ful si - lence hov - ring gloomi - ly a - round me, But thy com - ing nev - er more will bring me sweet de - light.

With the aw - ful si - lence hov - ring gloomi - ly a - round me, But thy com - ing nev - er more will bring me sweet de - light.

1. Gai-ly our boat glides o'er the sea, And light the oar we ply, And light the oar we ply, Mer-ri-ly rings our

2. Off on the bil-lows now we go, A-way from care and strife, A-way from care and strife, Health is in store for

3. Bend to the oar, nor fear the storm, A-way, a-way we glide, A-way, a-way we glide. Mer-ri-ly sing, nor

song so free, As sea-birds round us fly, As sea-birds round us fly. Gai-ly our boat glides o'er the sea, And

us we know, Oh, who would fly this life, Oh, who would fly this life. Off on the bil-lows now we go, A-

sit for-lorn, As glides the homeward tide, As glides the homeward tide. Bend to the oar, nor fear the storm, A-

light the oar we ply, And light the oar we ply. Mer-ri-ly rings our song so free, As
 -way from care and strife, A-way from care and strife. Health is in store for us we know, Oh,
 -way, a-way we glide. Mer-ri-ly sing, nor sit for-lorn, As
 A-way, a-way we glide.

sea-birds round us fly, *pp* As sea-birds round us fly. *ff* La tra la la la la tra la la la la
 who would fly this life, Oh, who would fly this life.
 glides the home-ward tide, *pp* As glides the homeward tide. *ff* La tra la la la la tra la la la la

After the third stanza repeat the la la Chorus *pp*

la tra la la la tra la la la tra la la la tra la la la tra la la la la la tra la la la la la tra la la la la la tra la la la la la tra la la la.

la tra la la la tra la la la tra la la la tra la la la la la tra la la la la la tra la la la la la tra la la la la la tra la la la.

Allegro Vivace.

THE MAYBELLS.

ARR. FROM MENDELSSOHN.

1. Young Maybells ring thro'out the vale, And sound so sweet and clear; The dance be - gins, ye flowers all, Come with a mer - ry cheer! Come with a mer - ry cheer! The

2. The Maybells ring a mer - ry tune, And all be - gin to dance, While o'er them smiles the gentle moon, With her soft silv'ry glance, With her soft silv'ry glance; This

3. But Frost has scarcely taken flight, When well known sounds we hear, The Maybells with renewed delight, Are ringing doubly clear, Are ringing doubly clear; Now

Softer and slower.

rit.

flow-ers red and white and blue, Merri-ly flock a-round, For-get-me-not of heavenly hue, And Vio-lets too abound, For-get-me-not of heavenly hue, And

Master Frost of-fend-ed sore, He in the vale appeared, Young Maybells ring the dance no more, Gone are the flowers, seared, Young Maybells ring the dance no more, Gone

Softer and slower.

rit.

I no more can stay at home, The Maybells call me, too, The flow-ers to the dance all roam, Then why should I not go, The flowers to the dance all roam, Then

Vio-lets too abound, For-get-me-not of heavenly hue, And Vio-lets too abound, For-get-me-not of heavenly hue, And Vio-lets too a-bound.

are the flow-ers, seared, Young Maybells ring the dance no more, Gone are the flow-ers, seared, Young Maybells ring the dance no more, Gone are the flowers, seared.

A tempo.

cres.

f

why should I not go, The flow-ers to the dance all roam, Then why should I not go, The flow-ers to the dance all roam, Then why should I not go.

1. The spring has come, the snow is gone, The birds are so mer - ri - ly sing - ing; The boys and girls are on the lawn, Their

2. The farm - er now be-gins to plow, Pre-par-ing the ground for the sow - ing; The grass will soon be ful - ly grown, And

3. And now the snow be-gins to fall, 'Twill cov-er the earth like a man - tle; The flocks and herds will seek their stalls, The

voic - es so joy - ous - ly ring - ing; The fields are clothed with ear - ly flow'rs, The ap - ple trees blossom so gai - ly, The

all will be read - y for mow - ing. The hay - ing done, the gold - en grain Will ri - pen and wait for the reap - er, The

hors - es, the sheep and the cat - tle; The boys and girls en - joy the snow, And at night in the waltz will be whirl - ing, The

CHORUS.

song of the rob - in is heard midst their boughs; The lithe spar - row skips 'neath the dai - sies. Then merri - ly, mer - ri - ly
 farm - er will soon have his crops gath - ered in, And then he's pre - pared for the win - ter.
 farm - er at home has a rest from his toil, While wait - ing the spring - time re - turn - ing. Then merri - ly, mer - ri - ly

let us sing, En - joy - ing the beauties of Na - ture, And ev - er remember the pleasures they bring, Are blessings from God our cre - a - tor.
 let us sing, En - joy - ing the beauties of Na - ture, And ev - er remember the pleasures they bring, Are blessings from God our cre - a - tor.

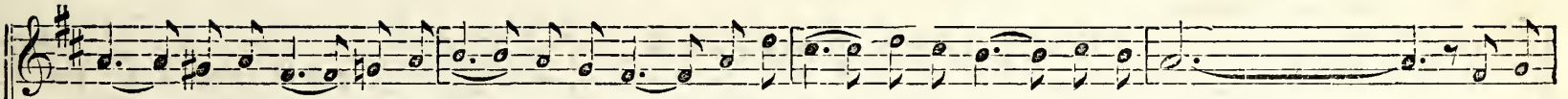
DUET. *Moderato. With Spirit.*

1. Bend to your oars, for the sky it is dark, And the wind it is ris - ing a - pace;.... For the waves they are white, while their
 2. Stretch on your oars, for the sun it is down, And the waves are like li - ons at play;.... And the stars they are fled, with no

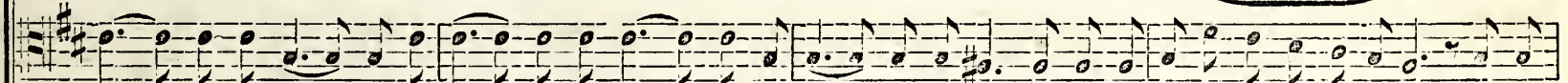
crests are so bright, And they strive as if run - ning a race..... Tug on your oars, for the day's on the wane, And the
 moon o - ver - head For our guide, or to cheer our lone way. Rest on your oars; let the bright star of hope Now be

SOLO. *Piu mosso.*

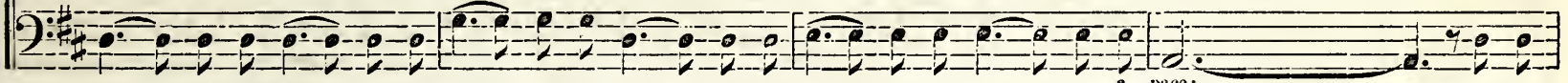
twi - light is deep - en - ing fast;..... For the clouds in the sky show the hur - rican e nigh, As they flee from the face of the blast.
 seen 'mid the tem - pest's wild roar;.... Give a cheer, lads, for we, who were born on the sea, Have oft weather'd such tempests be - fore.



1. Bend to your oars, for the sky it is dark, And the wind it is ris - ing a - pace;..... For the
 2. Rest on your oars, for the ha - ven is won, And the tem - pest may blus - ter till morn..... For the



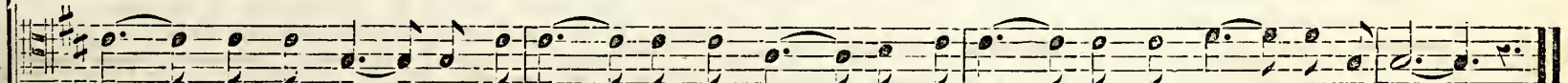
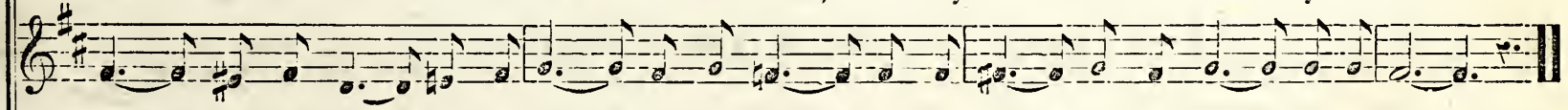
1. Bend to your oars, for the sky it is dark, And the wind it is ris - ing, the wind it is ris - ing a - pace; For the
 2. Rest on your oars, for the ha - ven is won, And the tem - pest may blus - ter, the tempest may bluster till morn; For the



a - pace;
till morn;



waves they are white, while their crests are so bright, And they strive as if run - ning a race.
 bold and the brave are now freed from the wave, Where they late roam'd so lone - ly and lorn.



waves they are white, while their crests are so bright, And they strive as if run - ning a race.
 bold and the brave are now freed from the wave, Where they late roam'd so lone - ly and lorn.



1. Sad hour of parting, too quickly here! Spirits to sever, linked by each thro't. Bringing thy anguish! thy bitter tear..... thy bit-ter
 2. O blessed Spir-it, bend kind-ly down, Drooping behold us, 'neath adverse fate, Shelter us from its with-er-ing frown.... its with'ring

cres.

cres.

tear. Lone-ly we'll wan-der thro' the day, Hopeless must weep thro' night's de-lay; Our hearts are breaking
 frown. To thy pro-tec-tion now we flee, Safe in thy shad-ow let us be; In sorrow part-ed

pp

with this farewell..... with this fare-well! Farewell! oh, must we say farewell? Fare-well, oh must we say fare-well?
 by fate compelled..... by fate com-pelled! Farewell! oh, must we say farewell? Fare-well, oh must we say fare-well?

pp

CHORUS.

Our hearts are breaking with this farewell, Breaking with this fare-well. Farewell, oh must we say farewell, Farewell, oh must we say farewell.

Our hearts are breaking with this farewell. with this fare-well. Farewell, oh must we say farewell, Farewell, oh must we say farewell.

Our hearts are breaking with this farewell, Breaking with this fare-well. Farewell, oh must we say farewell, Farewell, oh must we say farewell.

The musical score consists of four staves. The first staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. Dynamics markings include *p* and *mp*.

LIFE'S DEGREES.

S.

Sing 1st Stanza slowly; 2nd and 3d fast; 4th moderate; 5th slow and soft.

1. Man's life is like a riv - er That thro' the val - ley flows—That o - ver grassy mead - ow, And empty des - ert goes; That o - ver grassy
 2. The hap - py child rests glad - ly From cheerful, childish play, To dream of golden mountains, And skies of deathless day; To dream of golden

3. The youth with bold endea - or, Roams far o'er land and sea, His hopeful, trusting spir - it, From sorrow riseth free; His hopeful, trusting

4. The man, more grave and thoughtful, Bow'd down by pain and care, But rare - ly now, and spare - ly, The smiles of joy doth wear; But rare - ly now, and
 5. And when the old man flee - eth Vain pleasure's worldly calls, Life groweth colder, dark - er, Un - til the curtain falls; Life groweth colder.

The musical score consists of five staves. The first staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a treble clef accompaniment. The fourth staff is a treble clef accompaniment. The fifth staff is a bass clef accompaniment. The key signature is one sharp (F#) and the time signature is 6/8.

mead - ow, And emp - ty des - ert goes.
moun - tain. And skies of death - less day.

spir - it From sor - row ris - eth free.

spare - ly The smiles of joy doth wear.
dark - er Un - til the cur - tain falls.

Hail! Hail! Hail! boun - te - ous May! boun - te - ous

Hail! Hail!.... Hail! boun - te - ous May! boun - te - ous

Hail!..... Hail!.... Hail! boun - te - ous May! boun - te - ous

May! boun - te - ous May! That dost our hearts, our hearts inspire With youth, with youth and warm de - sire, That dost our hearts in -

May! boun - te - ous May! That dost our hearts in - spire..... With youth and warm de - sire,..... That dost our hearts in

May! boun - te - ous May! That dost our hearts in - spire..... With youth and warm de - sire,..... That dost our hearts in -

That dost our hearts, our hearts in - spire With youth, with youth and warm de - sire, That dost our hearts in -

(Hail, Bounteous May! Concluded.)

BIS.

- spire with youth and warm de - sire, Our hearts in-spire, and warm de-sire. Then

- spire with youth and warm de - sire. That dost our hearts in - spire With youth and warm de - sire. Then

BIS.

- spire with youth and warm de - sire. That dost our hearts in - spire With youth and warm de - sire. Then

Our hearts in-spire and warm de-sire.

1st time. 2d time.

wel - come! wel - come! wel-come bounteous May! Welcome, welcome bounteous May! Welcome, welcome bounteous May! May!

1st time. 2d time.

wel - come! wel - come! wel-come bounteous May! Welcome, welcome bounteous May! Welcome, welcome bounteous May! May!

La la la la la &c.....

1. Home re - turn - ing from a - far..... Heart with joy..... up - lift - ed high,..... Yonder see the guiding
 2. Oth - er lands have treasures vast..... Home a - lone..... has love to share,..... Now for - get - ting all the

La la la la la, &c.....

..... Long I've wandered sad and lone, Home and dear ones far a - way,
 Many years have passed a - way, Weary years they've been to me,

star, O what pleas - ure draweth nigh. Long I've wan - dered sad and lone, Home and dear ones far a - way,
 past, In the joy that waits me there. Many years have passed a - way, Weary years they've been to me,

..... Long I've wandered sad and lone, Home and dear ones far a - way,
 Many years have passed a - way, Weary years they've been to me.

From my heart all hope had flown, Welcome now this hap - py day..... Home re - turn - ing from a - far,.... Heart with
 Wait - ing for this hap - py day, Home be - lov - ed now I see.....

From my heart..... all hope had flown..... Wel - come now this hap - py day..... Home re - turn - ing from a - far,.... Heart with
 Wait - ing for..... this hap - py day,..... Home be - lov - ed now I see.....

From my heart all hope had flown, Welcome now this hap - py day.....
 Waiting for this hap - py day, Home be - lov - ed now I see.....

joy up - lift - ed high, Yonder see! Yes, see the guiding star, Oh, what pleas - ure, pleasure draweth nigh.

joy up - lift - ed high. Yonder see the guiding star,..... Oh what pleas - ure draweth nigh.....

Yonder see! Yes, see the guiding star, Oh, what pleas - ure, pleasure draweth nigh.

1. There lives a dread monarch call'd whiskey by name, Who is lead - ing his thou - sands to mis - 'ry and shame;
 2. He'll prom - ise you pleas - ures more precious than gold, And he'll prom - ise you joys that could nev - er be told;

3. He'll emp - ty your pock - ets and pol - son your breath; And his friendship is mad - ness, his ser - vice is death;

4. All those who are bound to this ty - rant of woe, Find noth - ing but sor - row wherev - er they go;
 5. Come break off your fet - ters and thrust the sharp sword, Till hon - or and man - hood once more are restored;

His throne is a bar - rel, a bot - tle or bowl; His sub - jects are ruin - ed both bod - y and soul.
 He'll freeze your af - fec - tions and fire..... your brain; All end in de - struc - tion who fol - low his train.

He'll shat - ter your rea - son and red - den your nose; He spreads de - vas - ta - tion wher - ev - er he goes.

Then flee from his ser - vice, there ev - er re - main, And nev - er be found in his pres - ence a - gain.
 We'll join in the bat - tle, bound nev - er to yield, We'll slay the grim mon - ster or die on the field

CHORUS.

Beware of the bot - tle, Or the first thing you know you are bot - tom side up.

Beware of the bot - tle, beware of the cup, Or the first thing you know you are bot - tom side up.

Be - ware of the bot - tle, Or the first thing you know you are bottom side up.

Be - ware of the bot - tle, Beware of the cup, Or the first thing you know you are bottom side up.

1. Each eoo - ing dove..... and sigh - ing bough..... That makes the eve so blest to me,
 2. Each flow - 'ry glen..... and moss - y dell,..... Where hap - py birds in song a - gree,.....
 3. And when I read..... the thrill - ing lore..... Of him who walked..... up - on the sea,.....

Alto.
 Each eoo - ing dove, and sigh - ing bough That makes the eve so blest to me,
 Each flow - 'ry glen, and moss - y dell, Where hap - py birds in song a - gree,
 And when I read the thrill - ing lore Of him who walked up - on the sea,

Tenor & Bass.

Has something far.. di - vin - er now,..... It bears me back..... to Gal - i - lee.....
 Thro' sun - ny morn..... the prais - es tell..... Of sights and sounds..... in Gal - i - lee.....
 I long, oh, how I long once more..... To fol - low him..... in Gal - i - lee.....

Has something far di - vin - er now, It bears me back to Gal - i - lee.
 Thro' sun - ny morn the prais - es tell, Of sights and sounds in Gal - i - lee.
 I long, oh, how I long once more To fol - low him in Gal - i - lee.

CHORUS.

O Gal - i - lee, sweet Gal - i - lee, Where Je - sus lov'd so much to be, O Gal - i - lee, blue Gal - i - lee, Come sing thy song a - gain to me.
 O Gal - i - lee, sweet Gal - i - lee, Where Je - sus lov'd so much to be, O Gal - i - lee, blue Gal - i - lee, Come sing thy song a - gain to me.

Go forth, my heart, and seek de-light, In all the gifts of God's great might, These pleasant sum - mer hours, These pleas - ant summer

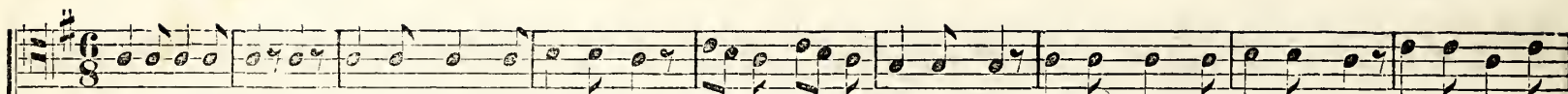
Go forth, my heart, and seek de-light, In all the gifts of God's great might, These pleasant sum - mer hours, These pleas - ant summer

f *cres.*

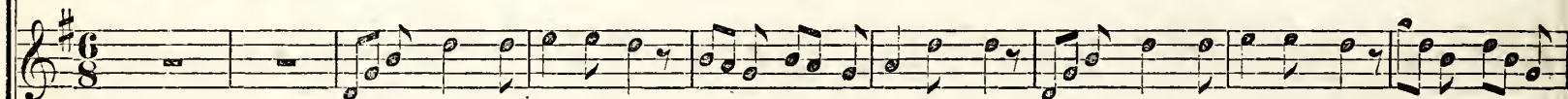
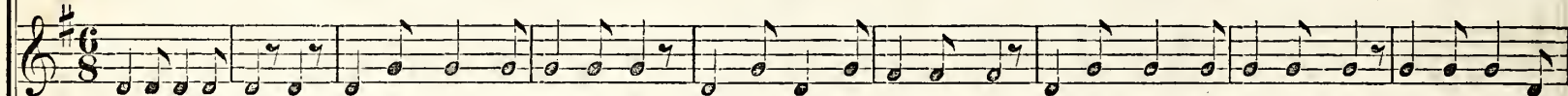
hours. Look how the plains, the plains for thee and me, Have deck'd themselves most fair to see, All bright, All bright and sweet with flow'rs.

and sweet..... and sweet with flow'rs.

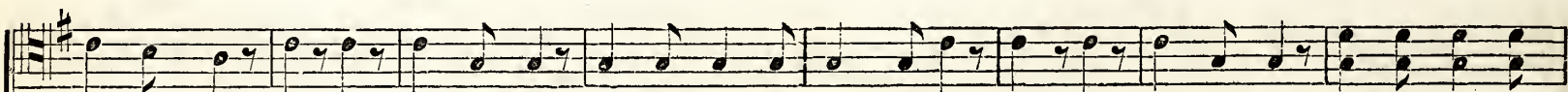
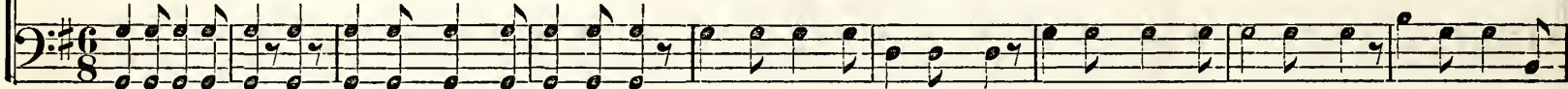
hours. Look how the plains, the plains for thee and me, Have deck'd themselves most fair to see, All bright, All bright and sweet with flow'rs.



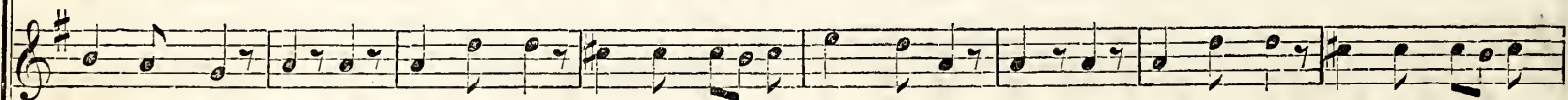
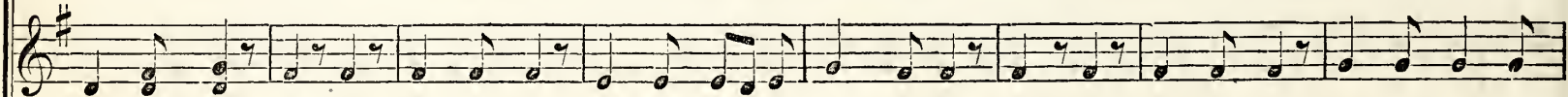
1. Tra, la, la, la, la, la, Gai-ly chime the bells at morn, In the downy-blooming May, Joy-wing'd notes of gladness born, Wake in song to



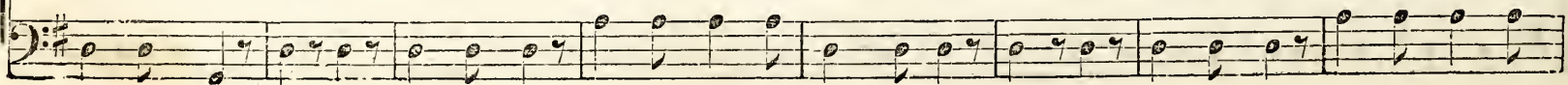
2. Tra, la, la, la, la, la. Soft-ly sing the vesper-bells, O-ver fold and shadow'd way, Weary flocks remember well, 'Tis the parting



welcome day. Sing, O mat-in-bells, gent-ly call our dreams away, Send thy vis-ion fair, Of the breaking



cal' of day. Gent-ly, evening-bells, falls thy mu-sic on the air, Bright clouds growing dim In the e-ther



day; O - ver flow'rs of fair - est hue, O - ver diamond gems of dew, Comes thy golden greeting true, Join the echoes far away.

fair; Ring sweet bells till stars shall glow, While the lonely meadows seem Lit by firefly lamps be - low, Brightest of thy festal scene.

SOPR. SOLO.

1. When - e'er sad thought or brood - ing care, May wan - der
2. Ring, hap - py bells, when on the green The peas - ants

Tra, la, la, la, la, la. 1. When sad tho'ts or brooding care, Shall wan - der by the cottage door, When sad tho'ts shall

Tra, la, la, la, la, la. 2. Ring, sweet bells, when on the green The peas - ants meet in dance and song, Ring ye when the

by the cot - tage door, Sound thy full peal of glad - ness there, The
meet in dance and song, Ring not the hours too soon a - way, But

wan - der near, Near the cot - tage door, Ring thy peal of gladness there, The dawn of ris - ing hope restore.

peasants gay, Meet in dance and song. Ring not time too soon a - way, But bid their feet to linger long.

cres.

woo their feet to lin - ger long.
dawn of hope in love re - store.

Ring thy peal of gladness there, and hope re - store. 1. Gai - ly chime the bells at morn, In the down - y

Ring not time too soon a - way, But lin - ger long. 2. Soft - ly sing the ves - per bells, O - ver fold and

cres.

blooming May, Joy-winged notes of gladness born, Wake in song, yes, wake in song to welcome, wel - come

shadow'd way, Wea - ry flocks re - mem - ber well, 'Tis the part - ing, 'tis the part - ing call, the call of

mf *p*

Hear them sing! Hear them sing!

day. O hear, O hear.

day. O hear, O hear.

8va. *8va.*

"BLOW, YE BALMY BREEZES, BLOW!"

YOUNG.

mf Allegretto.

1. Blow, ye balm - y breezes, blow, Soft and sweet with summer's glow ; Kiss the fragrance' from the flow'rs, Bear it to my lov'd one's bow'rs, Bear it to my

2. Blow, ye balm - y breezes, blow, Soft and sweet with whispers low ; Tell my dear one far a - way, All my heart would fondly say, All my heart would

lov'd one's bow'rs ; White sails flut - ter to and fro, to and fro, to and fro, And the west - ern wave is bright, is bright

fond - ly say. Of her sweet form fair and bright, her sweet form fair and bright, Tell her that her eyes of love, of love,

Blow, ye balm - y breezes, blow, White sails flut - ter to and fro, to and fro, Tell her oft I dream at night Of her sweet form fair and bright, fair and bright.

With the sun's de - cline light, declining light, And the western wave is bright, is bright With the sun's declining light, declining light, With the sun's declining light.

Haunt me like the stars a - bove, a - bove, Tell her that her eyes of love, of love, Haunt me like the stars a - bove, the stars above, Haunt me like the stars above.

declining light, the western wave is bright, a - bove, Tell her that her eyes of love

Solo for Soprano or Tenor.

1. Oh sil-ver moon, oh sil-ver moon, Why hide so quick your light? The night-bird's song will languish soon, Without your ra-diance bright.
 2. The whippoorwill is singing now, The flow'rs their vig-ils keep, And the wee young birds in the beechen bow The wind hath rocked to sleep.
 3. Oh sil-ver moon, oh sil-ver moon, Why leave the birds and flow'rs To mourn thy light and presence gone, Thro' night's long dreary hours.

Tenor.

Oh sil-ver moon, oh sil-ver moon, You set, you set too soon;.... For the mor-row day is far a-way, And the night is but be-gun.

1. Oh sil-ver moon, oh sil-ver moon, You set, you set too soon, For the mor-row day is far a-way, And the night is but be-gun.
 2. And yet, oh moon, oh sil-ver moon, You set, you set too soon, For the mor-row day is far a-way, And the night is but be-gun.
 3. Then stay, oh moon, oh sil-ver moon, You set, you set too soon, For the mor-row day is far a-way, And the night is but be-gun.

With energy.

1. For the blessings that sur-round me, Thanks to thee, my na-tive land! Stronger love than e - ver bound me, Swear I

2. As in joy, so yet in sor - row, Still I say to friend or foe, Let us all, to - day, to - mor - row, Stand by

f

thee, with heart and hand, Stronger love than e - ver bound me, Swear I thee with heart and hand.

f *Cres.* Stronger love than e - ver bound me, Swear I thee with heart and *Tenute.*

her in weal and woe! Let us all to - day, to - mor - row, By her stand in weal or woe!

Let us all to - day, to - mor - row, By her stand in weal or

Not with words, and not with sing - ing on - ly, will I thank - ful be, But with
hand! *ff* *ff*

For the bles - sings that sur - round me, Thanks to thee, my na - tive land, Strong - er
woe! For the bles sings that sur - round me, Thanks to thee, my na - tive land! Strong - er

deeds will I be bringing, In thy need, In thy need, my thanks to thee, In thy need, my thanks to thee.

love than e - ver bound me, Swear I thee..... .. with heart and hand, with heart and hand.

love than e - ver bound me, Swear I thee with heart and hand, Swear I thee with heart and hand.

1. We've been toil-ing all the day, Gath'ring in the new-made hay, Now we'll gaily launch our barque up-on the stream, up-on the stream;

2. Hours like these to man are sweet, Serve to make his life complete, Hours that come like sweet repose when day is o'er, when day is o'er;

3. Oh, 'tis not the mil-lionaire, With his feverish life of care, That can ev - er keep his heart so light and free, so light and free,

With our lov'd ones by our side, Down the glassy stream we glide, While the moon looks down with kind caressing beam, caress-ing beam.

And our hearts grow warm and young, Wit will flow from tongue to tongue, When we leave all care be - hind us on the snore, upon the shore.

But the yeoman of the soil Learns a - mid his hon - est toil, Sweet content, to him the greater leg - a - cy, a leg - a - cy.

Oh, ho ho ho ho ho, O'er the glassy stream we go, While the moon looks down with kind ca-ress-ing beam, caressing beam.

Oh, ho,..... While the moon looks down with gentle beam.

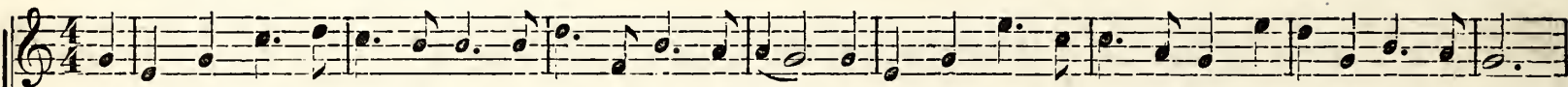
Oh, ho ho ho ho ho, O'er the glassy stream we go, While the moon looks down with kind ca-ress-ing beam, caressing beam.

This system contains four staves of music. The first staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a vocal line with lyrics, featuring a long melisma on the word 'ho'. The fourth staff is a bass clef accompaniment.

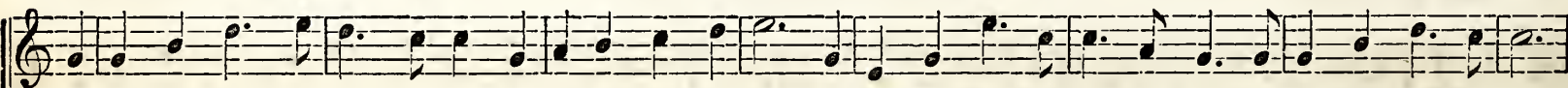
We've been toil-ing all the day, Now we'll cast all care away, We have gai-ly launch'd our barque upon the stream, up-on the stream.

We've been toil-ing all the day, Now we'll cast all care away, We have gai-ly launch'd our barque upon the stream, up-on the stream.

This system contains four staves of music. The first staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment.



1. A year has pass'd with si - lent tread, Across our widening way; Its gar - lands and its tears we see, While looking back to - day.
2. If thoughtless words have chill'd the heart, Let all for - got - ten be; O cast them backward ere we part, In - to ob - liv - ion's sea.
3. If clouds have swept a - cross the sun, And turned the day to night; Have we looked up with pray'r and faith, And waited for the light?
4. If from the great Cre - a - tor's hand The sunshine has been poured; For all His lov - ing kindness, be That fostering hand adored.



With - in our minds its treasures lie, Its blossoms in our hair; Its mem'ries deep with - in our hearts, Its fragrance on the air.
 Bid mem'ry cher - ish in her bowers, None but the kind and true; Forgive, for - get, as you would have God's mer - cy come to you.
 Then have we found the clouds we feared, Were messengers of love, Were shadows cast by an - gels' wings Descend - ing from a - bove.
 Pray that the gold - en light He gave, May make the buds abound, And on our tree of life at last, The rar - est fruit be found.



With-in our minds its treasures lie, Its blossoms in our hair; Its mem'ries deep with-in our hearts, Its fragrance on the air.
We would for -get each thoughtless word, And all the chil - ly night; And yet re - mem - ber all the truths, They brought us ere their flight.

Then have we found the clouds we feared, Were messen - gers of love; Were shadows cast by an - gels' wings, Descend - ing from a - bove.
Then pray that when the Judge shall come, And we be - fore him stand; We may re - ceive the crown and palm, And dwell at His right hand.

Mrs. M. O. PAGE.

SPRING'S JUBILEE.

Mrs. C. H. SCOTT.

1. Oh, let us be gay, This laughing spring day, Dame Na - ture, with ef - fins a - glee, Is deck - ing the land With a

2. She's tas - selled the trees, And lent to the breeze, The per - fume from val - ley and glade; The sweet buds un - cased, And the

3. The mouu - tain tops ring, The birds gai - ly sing, The reed hoarse - ly pipes in the fen; Here harps are all strung, Ev'ry

CHORUS.

lav - ish - ing hand, And heav'n smiles her beau - ty to see. Then come, one and all, And respond to the call, And
 wood - flowers uu - laced, A neo - tar, for nymphs has she made.

Then come to the call And

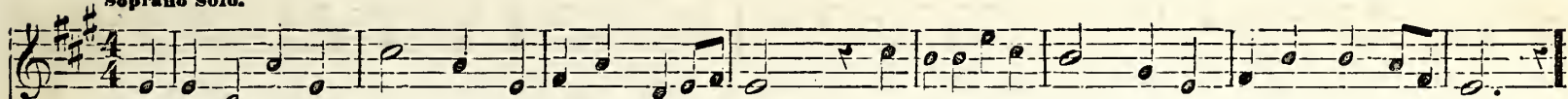
thing shall have tongue, And sing for the chil - dren of men. Then come, one and all, And respond to the call, And

bring to the fes - tal your cheer; For the time has been long since we heard her sweet song, Oh come, and her sweet song you'll hear.

bring to the fes - tal your cheer; For the time has been long since we heard her sweet song, Oh come, and her sweet song you'll hear.

bring to the fes - tal your cheer,

Moderato.
Soprano Solo.



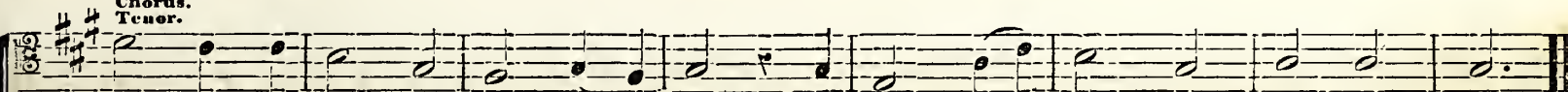
1. The wear-y night is go - ing, The day comes soft-ly on, The doors of light are glow-ing, With morning red o'er-shone.
 2. The Good a - bove us dwell - eth, Close by yon source of light; There endless song out-swelleth, There it is ev - er bright.
 3. Oh send thy light and bless - ing Up - on our darksome way; Nor shall we, that possess-ing, Need oth - er shield or stay.



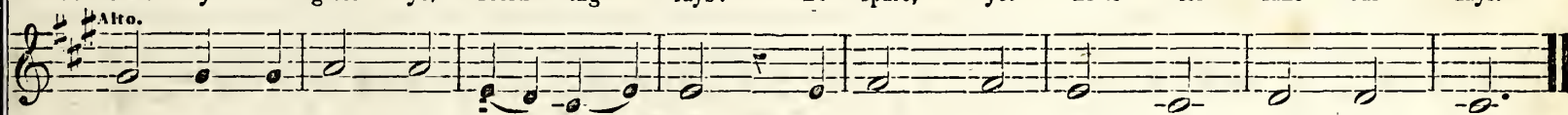
Accompaniment.



Chorus.
Tenor.



1. Glad - ly we greet ye, Morn - ing rays! Ye spare, yet ne'er for - sake our days.

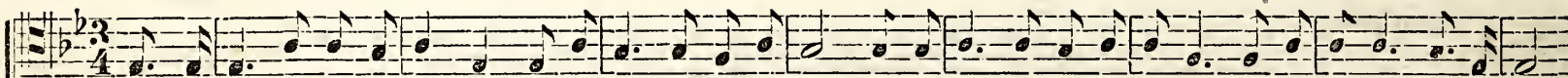


2. We wan - der thro' dark val - leys here, Yet o'er us shines that sun - light clear.

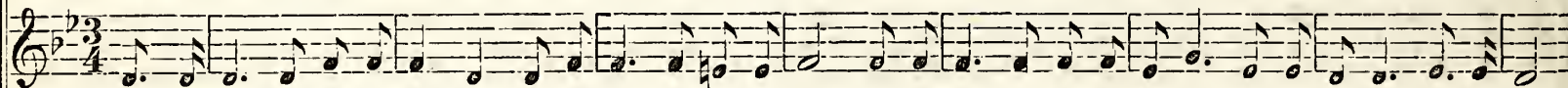


3. Grant us thy sa - ving love and grace, O Lord, be with us all our days.

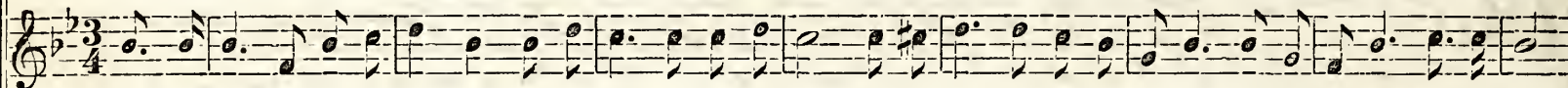




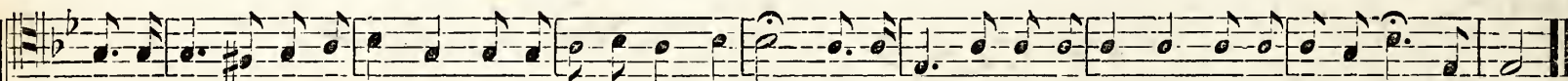
1. Once a-gain with mer-ry greet-ing, Hap-py hearts and pleasant song, We would wak-en joy-ous ech-oes, And re-ech-oes send a-long.



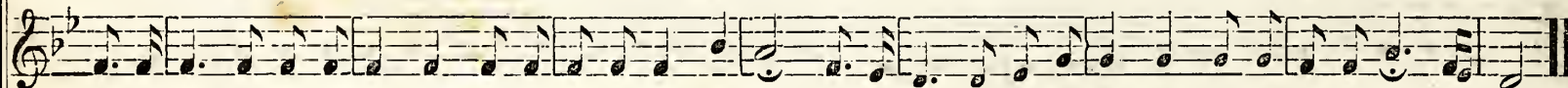
2. Wel-come, ye with sorrow la-den, Welcome are the wea-ry here; Come and bathe your souls in rapture, Come and tune your heart-strings clear.



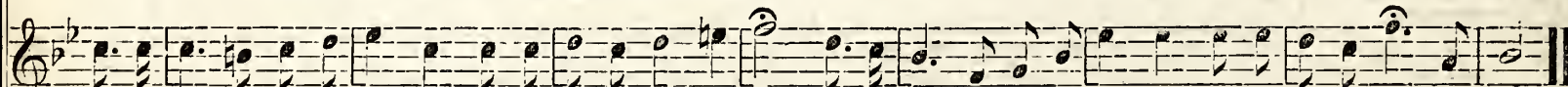
3. Come, 'tis rest-ing by the way-side, By the dust-y way we tread; Come, 'tis like the blessed sun-shine Falling on a thankful head.



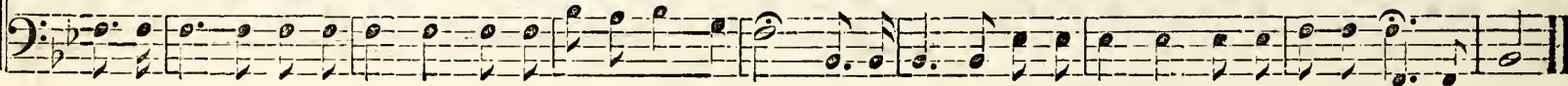
Till our songs shall all a-wak-en, And with spir-its glad and free, Join to swell the mighty cho-rus, As the wa-ters swell the sea.



Come let all our songs a-wak-en, And with spir-its glad and free, Join to swell the mighty cho-rus, As the wa-ters swell the sea.



Then let all their songs a-wak-en, And with spir-its glad and free, Join to swell the mighty cho-rus, As the wa-ters swell the sea.



THE FISHERMAN'S GLEE.

Music by A. C. GUTTERSON.

Allegretto.

How pleasant is the fish-er-man's life, Sing hey! sing mer-ri-ly, oh! While dis-tant from the world and its strife Our

m

How pleasant is the fish-er-man's life, Sing hey! sing mer-ri-ly, oh! While dis-tant from the world and its strife Our

Detailed description: This system contains the first two vocal entries. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegretto' and the first piano entry is marked 'm' (mezzo-forte).

nets to the deep we throw, our nets to the deep we throw..... While dis-tant from the world and its strife, Our nets to the deep we throw.

f

nets to the deep we throw, our nets to the deep we throw..... While dis-tant from the world and its strife, Our nets to the deep we throw.

Detailed description: This system contains the second two vocal entries. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music continues in 2/4 time with a key signature of one flat. The second piano entry is marked 'f' (forte).

Kind nature's boon with joy we receive, Sing mer-ri - ly, mer-ri - ly, oh! Sing mer-ri - ly, mer-ri - ly oh! When homeward o - ver the

Kind nature's boon with joy we receive, Sing mer-ri - ly, mer-ri - ly, oh! Sing mer-ri - ly, mer-ri - ly oh! When homeward o - ver the

friendly wave, with a mer - ry pull we row, with a mer-ry pull we row, with a mer-ry pull.... we row,..... Sing - ing

friendly wave, with a mer - ry pull we row,..... we row, with a mer-ry pull.... we row,..... Sing - ing

with a mer-ry pull

The Fisherman's Glee. Concluded

Soprano obbligato.

Row brother, lightly row, light - ly, light - ly row, While the moon beaming bright, we row, we row, Singing Mer - ri - ly, cheer - i - ly
shines, we row, we row,

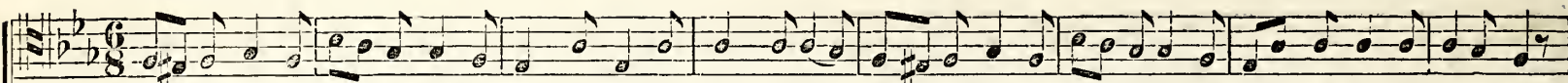
p *cres.*

Row brother, lightly row, light - ly, light - ly row, While the moon beaming bright, we row, we row, Mer - ri - ly, cheer - i - ly

row..... mer - ri - ly, cheer - i - ly row,..... mer - ri - ly, cheer - i - ly row..... row..... we row.
mer - ri - ly, cheer - i - ly row,..... mer - ri - ly, cheer - i - ly row, we.... row, we mer - ri - ly, cheer - i - ly row.
we row,..... we row.
row,..... mer - ri - ly, cheer - i - ly row..... mer - ri - ly, cheer - i - ly row, we mer - ri - ly, cheer - i - ly row.
mer - ri - ly, cheer - i - ly row,..... mer - ri - ly, cheer - i - ly row, we row, we mer - ri - ly, cheer - i - ly row

Words by J. C. J.

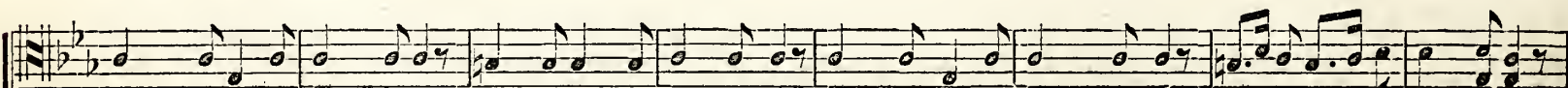
L O EMERSON.



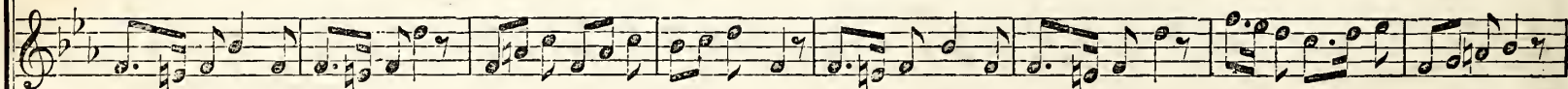
1. Keeping time with voice and oar, We leave, we leave the beauteous shore, Launching forth, we glide afar, Where pleasure's flow'ry islands are.



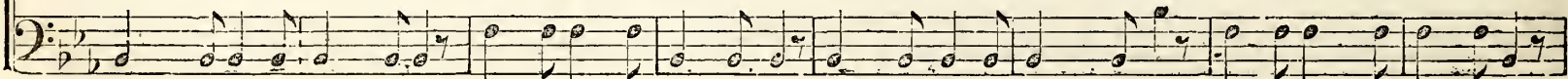
2. Down the stream with laugh and song, The shores our echoed shouts prolong; See, with waves of white and blue, The lake, the lake appears in view.



Float - ing o'er the crys - tal stream, Fair as pic - tures in a dream, Mir - ror'd clouds and peb - bly strand; All is bright as fair - y land!



Raise the sail and ship the oar, Haste the "bounding billows" o'er, Hoist our silk - en flag on high, Waving in the a - zure sky!



Still keep time with oar and song, Swift flows the rap - id stream along, Cool winds sway yon branches high; This is a day for minstrelsy,
Mountains guard the deep green shore All blue and changeless ev - er - more, Thus our friendship changeless be, Ah! who so blithe, so blithe as we!

This system contains four staves of music. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is the bass line.

Sing we a song to friends we love, Never for - gotten where'er we rove, Sing we to Friendship true and rare, Whose bliss we this day share.
Yonder green is - land, like a gem, Set in this lake's fair di - a - dem, That is our goal; to mu - sic's sound, A - cross the waves we bound.

This system contains four staves of music. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is the bass line.

Thus on Life's riv - er broad we sail, And bless, and bless the fav-'ring gale, bless we the fav'ring gale, Shout a-loud with voi-ces gay, As

Yonder are bowers of fadeless flow'rs, Whereon, whereon no tempest lowers, whereon no tempest lowers, There we'll pass the happy day, We'll

bound-ing o'er the waves away, O'er the waves a - way; Ho! ho! o'er the waves a - way, Ho! ho! o'er the waves a - way!

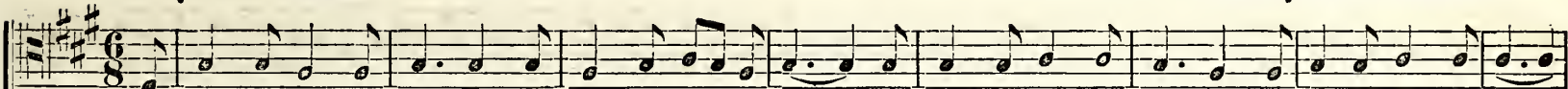
sing and laugh the hours away, Laugh the hoars a - way; Ho! ho! sing the hours a - way, Ho! ho! sing the hours a - way!

WHEN SPRING UNLOCKS THE FLOWERS.

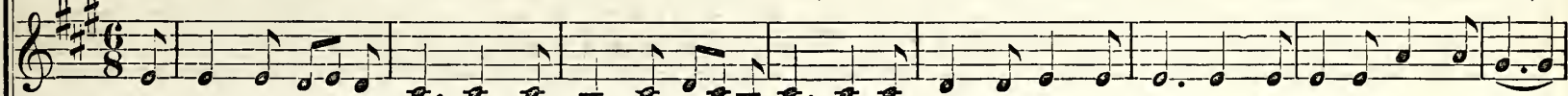
103

Words by BISHOP HEBER.

Music by Mrs. C. H. SCOTT.

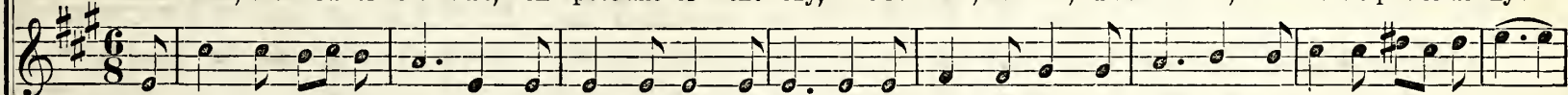


1. When Spring unlocks the flowers to paint the laughing soil, When Summer's balm-y showers refresh the mower's toil,

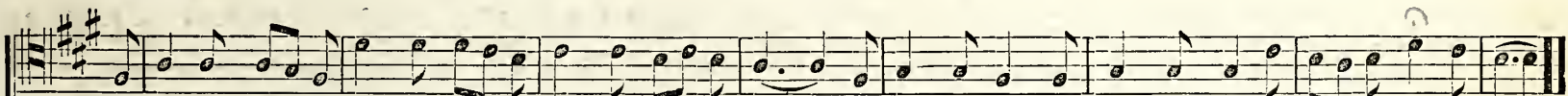


2. The birds that wake the morning, and those that love the shade; The winds that sweep the mountain, or lull the drowsy glade;

3. Shall man, the lord of na-ture, ex-pect-ant of the sky,— Shall man, a-lone, un-thank-ful, his lit-tle praise de-ny?



4. The flow'rs of Spring may with-er, the hope of Summer fade, The Autumn droop in Win-ter, the birds forsake the shade;



When Winter binds in frost-y chains the fal-low and the flood, In God the earth re-joic-eth still, and owns its Maker good.



The sun that from his am-ber bow'r re-joic-eth on his way; The moon, the stars, their Maker's name, in si-lent pomp display.

No; let the year forsake his course, the seasons cease to be, Thee, Master, must we al-ways love, and Saviour, hon-or Thee.



The wind be lull'd, the sun and moon for-get their old de-cree, But we in Na-ture's lat-est hour, O Lord, will cling to Thee.



1. For - est ech - oes, How en - chant - ing, As they quick - ly an - swer to our mer - ry sing - ing, Let us hast - en To the

SOPRANO & ALTO.

2. For - est ech oes, Charm - ing ech - oes, How they mock us with their play - ful, witch - ing mu - sic, Hail! thou Sprit Of the

DUET OBLIGATO.*

Fine.

Tra la la la la la Tra la la la la la Tra la la la, Thro' the for - ests let us

wood - land, Gai - ly call, and list their glad re - ply. Come a - way, Come a - way, Thro the forests let us

Fine.

wood - land, Come and an - swer to our mer - ry call. Come a - way, Come a - way, Thro' the for - ests let us

*The small notes may be performed by a flute, violin, or a pure sweet voice.

glad-ly stray. Tra, la, la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, Let us thro' the forests stray. Tra, la, la, la, la, la, Tra, la, la, la,

gladly stray, Come a - way, Come a - way, glad - ly we'll stray. Tra, la, la,

gladly stray, Come a - way, Come a - way, glad - ly we'll stray. Tra, la, la,

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

Tra, la, la, Tra, la, la, Tra, la, la, la, la, la, la, la, la, la, la, la, la, la,

Tra, la, la, Tra, la, la, Tra, la, la, la, la, la, la, la, la, la, la,

la, Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la,

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

la, la, la, Tra, la, la, Tra, la, la, Tra, la, la, Tra, la, la, Tra, la, la,

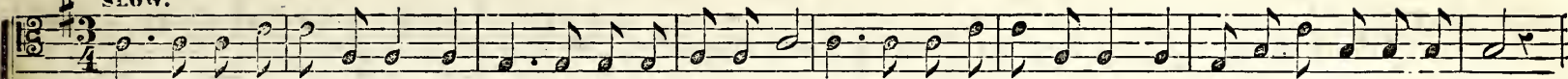
D. C.

la, tra, la, la, la, la, la, tra, la, la, la, la, la, tra, la, la, la, la, la, la, la, la, la, la, la, la, la,

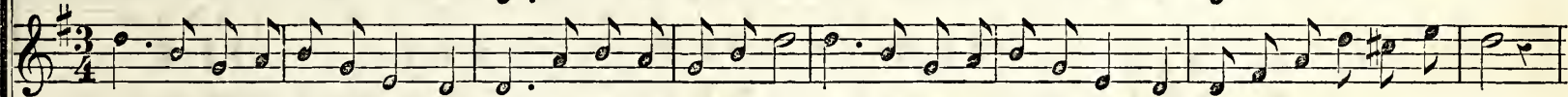
la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la,

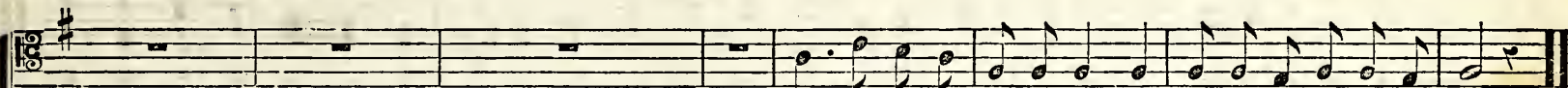
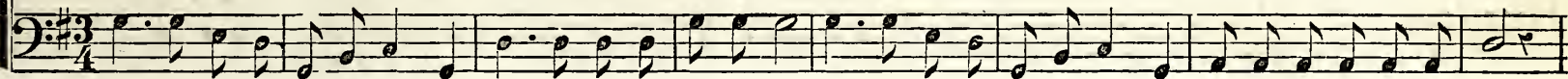
♩ SLOW.



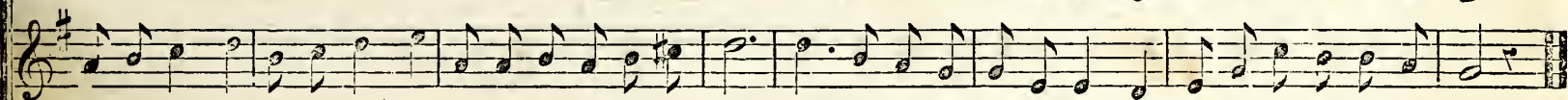
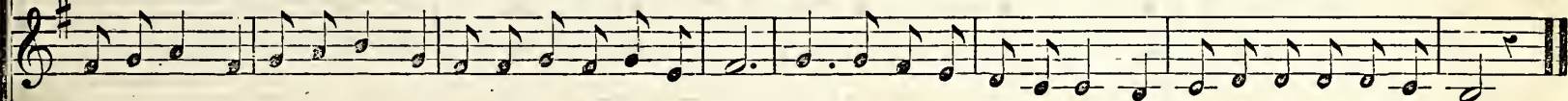
1. Know ye that an an - gel lin - gers At each hid - den turn of life, Bear - ing in his shin - ing fin - gers El - e - ments of peace or strife?



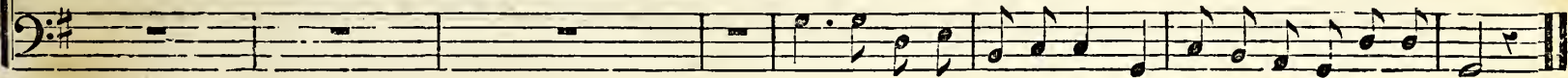
2. In that dread and aw - ful sea - son, When the mor - tal hath no power, We shall know that hidden rea - son, Of each dark and drea - ry hour.



There he stand - eth at the por - tal, Standeth veiled and si - lent. till Each ex - pec - tant, anxious mor - tal, Comes to claim his joy or ill.



And the an - gel of the por - tal, Doner of our joy and care, In a beau - ty more than mor - tal, Will embrace and bless us there.



WORDS BY MRS. M. O. PAGE.

MRS. CLARA H. SCOTT.

Explain COMPOUND TRIPLE MEASURE. See § 23, page 4.

1. Whither now, my lit - tle maid - en, Whither with your footsteps light, With your bas - ket at your el - bow, And your
 2. "Far and near the laughing sun - shine Bids me welcome, bids me go, Go from out the sombre cot - tage, 'Cross the
 3. Go, my dar - ling, hap - py Dai - sy, Come a - gain with song and flow'rs, While you stay we sad - ly miss you, Count with

Tra la la la la la la la la, Tra la la la la la la la la, Tra la la la la la la la la,

Tra la la la la la la la la, Tra la la la la la la la la, Tra la la la la la la la la,

hat with berries bright? Dai - sy, with a gush of laughter, Light - ly tossed her pretty head, "Go - ing to the meadows
 meadows so and so; All the lit - tle dots of cow - slips, Dozing in their grassy beds, Will awake when I'm a -
 wea - ri - ness the hours. Happy be the homes, and ma - ny, Where such lov - ing spirits stay, As the one, who, 'cross the

Tra la la la la la la la la, Tra la la la la la la la, Tra la la la la la la, Going to the meadows
 Will awake when I'm a -

Tra la la la la la la la la, Tra la la la la la la la, Tra la la la la la la, As the one who 'cross the

For prelude, play first four measures of melody, then repeat them *sva* higher, ending on A instead of C#.

yel-low, Yel - low with the cow-slips tread. Go - ing to the meadows yellow, Yellow with the cowslips tread.
 yel-low, Yellow with the cow-slips tread. Go - ing to the meadows yellow, Yellow with the cow-slips tread.
 mong them, Nipping off their dain - ty heads. Will a-wake when I'm among them, Nipping off their dain - ty heads.
 meadows, Go-eth forth this sum-mer day. As the one who, cross the meadows, Go - eth forth this sum-mer day.

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

L. O. Emerson.

f Semi-Chorus.

1. Proud flag of my country, proud flag of the free, Brave hearts and strong arms are con tend - ing for thee: In

2. Hail! glo - rious banner of free - dom, all hail! Thy stripes are all there, and thy stars nev - er fail; The

3. O come, ye op - press'd, come to lib - er - ty's land; Warm hearts bid thee wel - come, ex - tend - ing the hand, Serf,

The first system of the musical score consists of three staves. The top staff is a treble clef with a 4/4 time signature and a key signature of one flat (B-flat). It begins with a dynamic marking of *f* and a tempo marking of 'Semi-Chorus'. The middle and bottom staves are also in 4/4 time and one flat, with the bottom staff being a bass clef. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes.

Cres.

dread hour of bat - tle, on land and on sea, Bright hope of our na - tion, proud flag shalt thou be.

era - ven shall fear thee, the trai - tor shall pale, And lib - er - ty's foe once be - hold - ing thee, quail.

ex - ile, and slave, come, u - nit - ed we'll stand, One na - tion for - ev - er, one peo - ple, one band.

The second system of the musical score continues from the first. It features four staves. The top staff is a treble clef, and the bottom staff is a bass clef. A dynamic marking of *Cres.* (Crescendo) is placed above the top staff. The lyrics continue across the staves, with hyphens indicating syllables that span across multiple notes. The music concludes with a double bar line.

f Full Chorus

1. Then Hur - rah for our flag, The flag of the brave, The ban - ner of Liber - ty, Long shall it wave, Ex -

2. Then Hur - rah for our flag, The flag of the brave, The ban - ner of Free - dom, it shel - ters no slave; Ex -

3. Then Hur - rah for our flag, Hur - rah for our cause, One u - nion for - ev - er, one sys - tem of laws. Ex -

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in 2/4 time and G major. The lyrics are printed below the vocal line.

- - ult-ant, vic-torious, Triumphant and Glo - rious, Proud flag of my Country, proud flag of the free, Proud flag of my Country, proud flag of the free.

- - ult-ant, vic-torious, Triumphant and Glo - rious, Proud flag of my Country, proud flag of the free, Proud flag of my Country, proud flag of the free.

- - ult-ant, vic-torious, Triumphant and Glo - rious, Proud flag of my Country, proud flag of the free, Proud flag of my Country, proud flag of the free.

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in 2/4 time and G major. The lyrics are printed below the vocal line. The system begins with a 'Cres.' marking and ends with a double bar line.

From Meyerbeer's opera of the Huguenots.
Words and arrangement by H. R. PALMER.

SOPRANO SOLO OBLIGATO

1. I love to roam..... thro' for-est bow'rs,..... Or sit with-in..... the qui-et shade..... And muse up-
2. O hap-py time..... of child-ish glee,..... Thou dost a-lone..... in mem'ry live;..... Thy brightness

1. I love to roam thro' for-est bow'rs, Or sit with-in the qui-et shade,
2. O hap-py time of child-ish glee, Thou dost a-lone in mem'ry live.

on..... the by-gone hours..... When we as art- less children played. The sun now
oft..... comes back to me,..... And yields a joy..... nought else can give. Our hearts are

And muse up-on the by-gone hours, When we as art- less children, art- less children played.
Thy bright-ness oft comes back to me, And yields a joy nought else can give, nought else can give.

seems..... less bright and fair,..... And flow-ers shed..... perfume less rare Than when in
 bound..... with chains of gold,..... Whose links so bright..... can ne'er grow old, To thy sweet

The sun now seems less bright and fair, And flowers shed perfume less rare ;
 Our hearts are bound with chains of gold, Whose links so bright can ne'er grow old ;

childhood..... We roamed the wild-wood,..... With-out a thought..... of com-ing care, Without a tho't of com-ing
 bow'rs, O child hood hours! Those scenes whose joy can ne'er be told, Those scenes whose joy can ne'er be

Child-hood hours! Wildwood bow'rs! With-out a tho't of com-ing care, Without a tho't of com-ing
 Fai-ry bow'rs! Hap-py hours! Those scenes whose joy can ne'er be told, Those scenes whose joy can ne'er be

care..... I love to roam..... thro' for - est bow'rs,..... Or sit with - in..... the qui - et
told..... O hap - py time of child - ish glee,..... Thou dost a - lone in mem - 'ry

care. *Soprano and Alto sing with Solo.*

told. *Bass sing with Tenor.*

shade,..... And muse up - on..... the by - gone hours,..... When we as art - - less chil - dren played.
live,..... Thy brightness oft comes back to me,..... And yields a joy..... nought else can give.

1st Voice.

1. Anxious by the glid - ing stream, See the stur - dy anglers watch, Try - ing ev - 'ry wi - ly scheme The heedless fin - ny tribe to catch.
2. Now the drizzling rains de - scend, And a shelt - 'ring tree they court, While with anxious looks they bend, The clouds and rain en - sure them sport.

2d Voice.

(Spoken.)

(Spoken.)

Trying ev - 'ry wi - ly scheme, The heedless fin - ny tribe to catch. 2d Voice. Hush! Hush!
While with anxious looks they bend, The clouds and rain en - sure them sport. 1st Voice. I've a nibble, I've a nibble, Not a breath, 1st Voice. Play it! Play it! still as death!

I've a bite! I've a bite! Not a breath, 2d Voice. It's a Pike! still as death!

(Spoken.)

2d Voice. Pshaw, it's a weed! Zounds 'tis a weed! And now with patience on the shore, They clear their line and try once more. And thus they toil from
1st Voice. Now we've got him sure! Yes, we are sure. But ere they get him to the shore He snaps their line! they're balked once more, And home they go, the

(Spoken.)

Allegro.

2d time rit.

morn to night, And then they get. 2d Voice. Get what? 1st A bite! Oh the joy of angling, Oh the joy of angling, Oh the joy, Oh the joy, the joy, the joy of ang - ling.
tale is told That they have caught, 1st Voice. Caught what? 2d A cold.

1. O beau - ti - ful Rose of the May - time, Thou com - est to bright - en our play - time, And fra-grance by night or by
 2. O tell me whence com - est thy light - ness, Whence com - est thy warmth and thy whiteness, From whence came thy fai - ry - like

3. What warm sum - mer suns and what thun - der, Im - part - ed un - to thee their won - der, What mould and what mois - ture from
 4. What ban - ner or em - blem that quiv - ers On o - cean or swift - run - ning riv - ers, What star in the fir - ma - ment

1. O Rose..... of May-time, That bright - ens
 2. Whence came..... thy light - ness, Thy warmth,..... thy
 3. What suns..... what thun - der, Gave thee their
 4. What flag..... that quiv - ers By run - ning

day - time, Thy won - der - ful blos - soms pro - vide. O beau - ti - ful Rose of the May - time, Thou com - est to brighten our
 brightness, So soft, like a sheen - ful shower? O tell me whence com - est thy light-ness, Whence com - est thy warmth and thy

un - der, What skies and what clouds from a - bove? What warm sum - mer suns and what thun - der, Im - par - ted un - to thee their
 shiv - ers, What bud that in u - ni - verse blows, What ban - ner or em - blem that quiv - ers On o - cean or swift - run - ning

play-time, By night..... or day-time, Dost fra-grance pro-vide. What verse could
whiteness, Thy rud dy brightness, Thy sheen ful shower? What soft airs
won-der, What moist un-der, What clouds..... a-bove? Un-til thy
riv-ers, What star that shiv-ers, What bud..... that blows, Than thine thy is

play-time. And fra-grance by night or by day-time, Thy won-der-ful blos-soms pro-vide. What po-et in verse could e'er
whiteness, From whence came thy fair-y-like brightness, So soft like a sheen ful shower? What heav-en-ly breez-es have

won-der, What mould and what moist-ure from un-der, What skies and what clouds from a-bove? Un-til of thy del-i-cate
riv-ers, What star in the fir-ma-ment shiv-ers, What bud that in u-ni-verse blows, What sap-phire, than thine is the

ren-der Though ne'er..... so..... ten-der, Thy sum-mer splendor, Thy scent ed pride.
sped thee, What fresh..... fields..... bred thee, What rich..... dews fed thee, O beau-ti-ful flower?
sweetness Of its..... com-plete-ness, Took earth..... to wit-ness, O flow-er of love?
wear-er, Of beau-ty..... rar-er, More per-fect, fair-er, O mys-tic Rose.

ren-der, With lan-guage, though nev-er so ten-der, The brightness of thy summer splendor, The breath of thy sweet-scented pride:
sped thee, What fresh fields e-lys-ian have bred thee, What dews rich and glorious have fed thee, O beau-ti-ful, beau-ti-ful flower.

sweet-ness Of beau-ty in all its com-plete-ness, Thou tak-est the earth for a wit-ness, O flow-er of beau-ty and love?
wear-er, Of beau-ty more splen-did or rar-er, More per-fect, en-rap-tur-ing, fair-er, O mys-ti-cal, mys-ti-cal Rose.

Words by S. FILLMORE BENNETT.

With much feeling, and in perfect time.

1. There's a land that is fair - er than day,
 2. We shall sing on that beau - ti - ful shore,
 3. To our boun - ti - ful Fa - ther a - bove

And by faith we can see it a - far,
 The me - lo - di - ous songs of the blest,
 We will of - fer the tri - bute of praise,

For the Fa - ther waits o - ver the
 And our spir - its shall sor - row no
 For the glo - ri - ous gift of his

way
 more—
 love,

To pre - pare us a dwell - ing - place there.
 Not a sigh for the bless - ing of rest.
 And the bless - ings that hal - low our days.

In the sweet by and by, In the sweet by and by, We shall

In the sweet by and by, We shall

by and by by and by

In the repeat, gradually diminish to the end.

meet on that beau - ti - ful shore by and by, In the sweet by and by, In the sweet by and by, We shall meet on that beau - ti - ful shore.

meet on that beau - ti - ful shore, In the sweet by and by, We shall meet on that beau - ti - ful shore.

by and by, by and by, by and by,

MINNIE BROWN.

W. S. PITTS, M.D. 121

1. In a qui-et lit-tle town, lit-tle town, Nest-ling in a love-ly dell, love-ly dell, Lives my charming Min-nie
 2. Ev-'ry day she trips a-long, trips a-long, 'Cross the pleas-ant vil-lage green, vil-lage green, On her lips a sil-v'ry
 3. Ev-'ry one knows Minnie Brown, Min-nie Brown, And to know her is to love, is to love, For she is as pure and

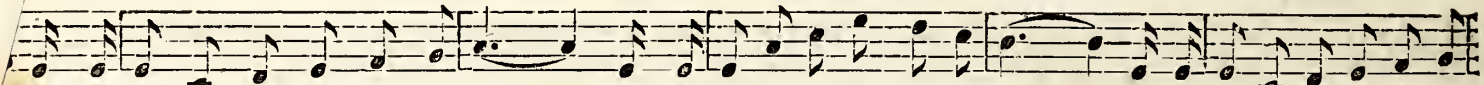
Base con Sna.

O Min-nie Brown, Sweet Minnie

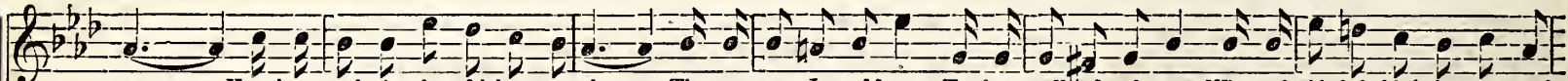
Brown, Minnie Brown, Darling lit-tle fai-ry belle. O Min-nie, dainty lit-tle dar-ling Minnie, Sweet Minnie, dear Minnie,
 song, sil-v'ry song, In her eye a sil-v'ry sheen.
 fair, pure and fair As the an-gel band a-bove.

Brown Dain-ty, dar-ling Min-nie Brown.

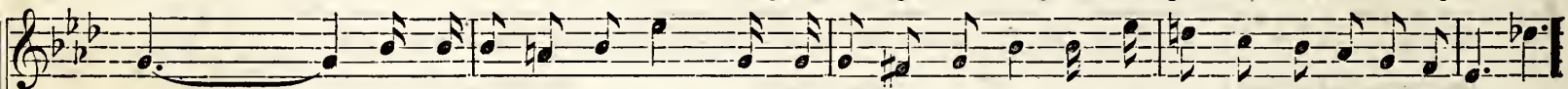
Charming Minnie Brown, Dain-ty lit-tle dar-ling Min-nie, None so sweet as Min-nie Brown, Min-nie Brown.



When the glen and the meadows are green, And the blossom hangs sweet on the spray, When the bright star-ey'd dai-sy is
I would war-der for-ev-er at will, Where the thrush and the mock-ing-bird stray, Where the sweet sil-ver-tongue of the



seen Keeping watch o'er the fairies at play. Then a-way I would rove To the woodland and grove, Where the birds hold their concert of
rill Tells a tale of the past on its way; Where the wild humming bee And the whis-per-ing tree Weave a charm o'er the world-weary



song..... Where a thousand glad throats Send the soft, li- quid notes In a wild, thrill- ing cho- rus a- long.
soul..... And we hear, in a dream, Of the lil- ies that gleam Where the wa- ters of Par- a- dise roll.

CHORUS.

Beautiful songs, Beautiful songs, Floating afar thro' the soft dreamy air, Hear the wild melody ring; Beautiful songs,
 Beautiful songs, Beautiful songs of the spring, *f* Floating afar thro' the soft dreamy air, Hear the wild melody ring; Beautiful songs,
 Beautiful songs of the spring, Beautiful songs of the spring, *f* Floating afar thro' the soft dreamy air, Hear the wild melody ring; Beautiful songs,
 Beautiful songs, Beautiful songs, Floating afar thro' the soft dreamy air, Hear the wild melody ring; Beautiful songs,

p *rall. e dim.*
 Hear the wild melody ring; Beautiful songs, Beautiful songs of the spring, Beautiful songs of the spring.
 Hear the wild melody ring; Beautiful songs, Beautiful songs of the spring, Beautiful songs of the spring.
 Beautiful songs of the spring, Beautiful songs, Beautiful songs of the spring, Beautiful songs of the spring.
 Beautiful songs of the spring, Beautiful songs, Beautiful songs of the spring, Beautiful songs of the spring.

AWAKE! AWAKE, THE FLOWERS UNFOLD.

I. O. Emerson.

1. A - wake! a-wake, the flow'rs un-fold, And trem-ble in the sun, And the riv - er shines a lake of gold, For the young day has be -

2. A - wake! a-wake, while mu-sic's note, Now bids thee sleep to shun, Light zephyrs of fra-grance round thee float, For the young day has be -

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a 6/8 time signature. The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in treble clef. The bottom staff is the piano accompaniment in bass clef. The lyrics are written below the vocal line.

gun, For the young day has be - gun, The air is blithe and the sky is blue, And the lark, on light - some wings; From

gun. For the young day has be - gun, Then wake, a - wake, for all seem to chide, Thy sleep as round they run, The

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a 6/8 time signature. The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in treble clef. The bottom staff is the piano accompaniment in bass clef. The lyrics are written below the vocal line.

bush-es that spark-le rich with dew, To heaven her ma - tin sings. A - wake! a - wake! a - wake! For tho

Then wake! a - wake! a - wake! For the

glo-ries of Heaven lie far and wide, For the young day has be - gun..... A - wake! a - wake! a - wake! For the

Rall.

young day has be - gun, The young day has be - gun, For the young day has be - gun.

young day has be - gun, For the young day has be - gun, For the young day has be - gun.

young day has be gun, The young day has be - gun, For the young..... day has be - gun.

1st time *f*, 2d time *p*.

There's a sigh.... in the heart,... Tho' the lip..... may be gay,.... When we think.... of the land,..... the

END. *mf*

land far a - way. Blushing gar - lands a - round hang in wreaths from each spray, But the flow'rs that I
land far a - way. 2. A - round.... me is breath - ing the per - fume of May, Yes, a - round us is

END. *mf*

land far a - way. Garlands bright round us hang in wreaths from each spray, But the flow'rs that I
2. All around breathing is the per - fume of May, Yes, around us is

lov'd when my spir - it was gay, They are fad - ing unpluck'd in the land far a - way. There's a sigh.... in the
 flash - ing the glo - ry of day, But my hopes and my wish - es are far, far a - way. There's a sigh.... in the

lov'd when my spir - it was gay, They are fad - ing unpluck'd in the land far a - way. There's a sigh in the
 flash - ing the glo - ry of day, But my hopes and my wish - es are far, far a - way. There's a sigh in the

heart,.... tho' the lip.... may be gay,.. When we think.. of the land,..... the land far a - way. Sad - ly I
 heart,.... tho' the lip.... may be gay,.. When we think.. of the land,..... the land far a - way. Faint - ly I

heart, tho' the lip may be gay, When we think of the land, yes, the land far a - way. Sad - ly I
 heart, tho' the lip may be gay, When we think of the land, yes, the land far a - way. Faint - ly I

gaze.... on the moon's bright ray,.... and in fan - cy I fol - low its track far a - way. Sad - ly I
 pass.... on my wea - ri - some way,.... no hope of to - mor - row to cheer me to - day. Eyes will grow

gaze on the moon's bright ray, and in fan - cy I fol - low its track far a - way. Sad - ly I
 pass on my wea - ri - some way, and no hope of to - mor - row to cheer me to - day. Eyes will grow

list..... to the night - in - gale's lay,..... It a - wakes.... but a dream.. of the land far a - way.....
 dim,.... and the tres - ses turn grey,.... Still my last.... thought shall be..... of the land far a - way.....

list to the night - in - gale's lay, It a - wakes but a dream of the land far a way.
 dim, and the tres - ses turn grey, Still my last thought shall be of the land far a - way.

OH WHEN SHALL I BE FREE?

Mrs. CLARA H. SCOTT.

127

Alto Solo.

1. Oh when shall my wea-ry soul find rest in Thee? Oh when from this sin-ful world at last be free?
 2. Oh when all my la-bor here for thee is complete, My soul cleans'd in thy re-deem-ing blood, I am meet.

1 My Sa-viour, I cry un-to thee, I'm wea-ry of sigh-ing, Of sor-row and cry-ing, Oh when shall my
 2 Thee, Sa-viour, Re-deem-er to greet; Then, freed from all sigh-ing, From sor-row and cry-ing. Oh then shall my

1 wea-ry soul find rest in thee? Oh when, Oh when, Oh when, shall I be free?
 2 wea-ry soul find rest in thee? Oh then, Oh then, Oh then, shall I be free.

CHORUS. *m* my Sa-viour dear, *p* my Sa-viour dear, *m* my Sa-viour dear, *p* When shall I be free?
 my Sa-viour dear, my Sa-viour dear, my Sa-viour dear, Then shall I be free.

Allegretto

I love.... it, I love.... it, the laugh.... of a child,..... Now rip - pling and

I love..... it, I love..... it, the laugh..... of a child,..... Now rip - pling and

I love it, I love it, I love it, I love it, the laugh, O the laugh of a child, of a child, Now rippling and gentle, now

Detailed description: This system contains the first four staves of the piece. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is the bass line. The tempo is marked 'Allegretto'. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8. The lyrics are: 'I love.... it, I love.... it, the laugh.... of a child,..... Now rip - pling and' on the first line; 'I love..... it, I love..... it, the laugh..... of a child,..... Now rip - pling and' on the second line; and 'I love it, I love it, I love it, I love it, the laugh, O the laugh of a child, of a child, Now rippling and gentle, now' on the third line.

2d time go to 2d brace, p. 129. 1st time.

gen - tle, now mer - ry and wild. It rings in the air with its innocent gush, Like the trill of a bird at the

gen - tle, now mer - ry and wild.

rippling and gentle, now merry, now merry and wild, and wild. It rings in the air with its innocent gush, Like the trill of a bird at the

Detailed description: This system contains the next four staves. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is the bass line. The lyrics are: 'gen - tle, now mer - ry and wild. It rings in the air with its innocent gush, Like the trill of a bird at the' on the first line; 'gen - tle, now mer - ry and wild.' on the second line; and 'rippling and gentle, now merry, now merry and wild, and wild. It rings in the air with its innocent gush, Like the trill of a bird at the' on the third line. A bracket above the first two staves indicates a first ending, and a second bracket above the last two staves indicates a second ending.

twilight's soft hush; It floats on the breeze like the tones of a bell, Or the music that dwells in the heart of a shell.

twilight's soft hush; It floats on the breeze like the tones of a bell, Or the music that dwells in the heart of a shell.

2d. time.

O the laugh, the laugh of a child, so wild, so wild and so free,.... Is the mer - ri - est, mer - ri - est

O the laugh..... of a child, so wild..... and so free,.... Is the mer - - - ri - est

O the laugh, the laugh of a child, so wild, so wild and so free,.... Is the mer - ri - est, mer - ri - est

sound.... in the world, in the world to me;..... The laugh, the laugh of a child,..... so wild, so wild and so

sound.... in the world..... to me;..... The laugh..... of a child,..... so wild..... and so

sound.... in the world, in the world to me;..... The laugh, the laugh of a child,.... so wild, so wild and so

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music features a mix of eighth and quarter notes, with some phrases spanning across bar lines.

free,..... is the mer - ri - est, mer - ri - est sound.... in the world to me.

free,..... is the mer - - - ri - est sound.... in the world to me.

world to me.

free,.... is the mer - ri - est, mer - ri - est sound.... in the world to me..

Detailed description: This system continues the musical score with three staves. The top staff has lyrics. The middle staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The lyrics in the top staff are split across three lines. The music concludes with a double bar line at the end of the system.

pp *Slow.*

1. Si - lence, si - lence; make no noise nor stir, Si - lence, si - lence. make no noise nor stir: For

2. Si - lence, si - lence; make no noise nor stir, Si - lence, si - lence, make no noise nor stir; For

3. Soft - ly, soft - ly, light - ly, gent - ly tread; Soft - ly, soft - ly, light - ly, gent - ly tread; And

in you bow - er there a - bove, Sleeps my gen - tle la - dy love; Si - lence, si - lence, make no noise nor stir;

nature lists with anxious ear, Her gen - tle slumb'ring breath to hear; Si - lence, si - lence, make no noise nor stir;

ere the break of wak'ning day, Soft - ly, light - ly, move a - way; Soft - ly, soft - ly, light - ly, gent - ly tread;

mp *A little faster.*

That in peace, that in peace, she may slum - ber sweet - ly on, That in peace, that in peace, she sleep.

Soft in peace, soft in peace, slumber, fair one, sweet - ly on, Soft in peace, soft in peace, sleep on.

Rest in peace, rest in peace, slumb'ring maid - en, love of mine, Rest in peace, rest in peace, Ere - well.

pp *Larghetto.*

1. Sweet and low, sweet and low, Wind of the west - ern sea, Low, low, breathe and blow, Wind of the west - ern
 2. Sleep and rest, sleep and rest, Fath - er will come to thee soon. Rest, rest, on mo - ther's breast, Fa - ther will come to thee

1. Sweet and low, sweet and low, Wind of the west - ern sea, Low, low, breathe and blow, Wind of the west - ern
 2. Sleep and rest, sleep and rest, Fath - er will come to thee soon. Rest, rest, on mo - ther's breast, Fa - ther will come to thee

sea. O - ver the roll - ing wa - ters go, Come from the dy - ing moon and blow,
 soon; Fa - ther will come to his babe in the nest, Sil - ver sails all out of the west,

sea. O - ver the roll - ing wa - ters go, Come from the dy - ing moon and blow,
 soon; Fa - ther will come to his babe in the nest, Sil - ver sails all out of the west,

Come from the
 Come from the

J *p* *rall e dim.* *pp*

Blow him a - gain to me, While my lit - tle one, while my pret - ty one sleeps.....
Un - der the sil - ver moon. Sleep, my lit - tle one, sleep, my pret - ty one, sleep.....

f *p* *rall e dim.* *pp*

Blow him a - gain to me, While my lit - tle one, while my pret - ty one sleeps.....
Un - der the sil - ver moon. Sleep, my lit - tle one, sleep, my pret - ty one, sleep.....

THE DISTANT DRUM.

Arr. by C. JARVIS.

mf *Lively.*

1. Hark to the sound of the dis-tant drum, Rap tap a ta, rap tap a ta, Beat - ing in time with the pleasant hum That so sweet - ly

2. Hark to the sound of the dis-tant drum, Rap tap a ta, rap tap a ta, Beat - ing in time with the pleasant hum That so sweet - ly

fills the air. Come, let us join some me - lo - dy, Its measured beat to min - gle sweet; Anon we'll dance right mer - ri - ly, And

mf

FINE.

fills the air. And when these sounds have from us gone, In plea - sant cheer T'wards home we'll steer, And in our dreams re - peat the dance, So

mf

FINE.

mf

Detailed description: This system contains two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The lyrics are "fills the air. Come, let us join some me - lo - dy, Its measured beat to min - gle sweet; Anon we'll dance right mer - ri - ly, And". The piano accompaniment is in the same key and features a rhythmic pattern of eighth and sixteenth notes. A "FINE." marking is placed above the piano staff. The second system continues the piano accompaniment with the lyrics "fills the air. And when these sounds have from us gone, In plea - sant cheer T'wards home we'll steer, And in our dreams re - peat the dance, So". It also features a "FINE." marking above the piano staff and a dynamic marking of *mf*.

keep time with the drum and song. Hark to the sound of the dis - tant drum, Rap tap a ta, rap tap a ta, Beat - ing in time with the

f

gai - ly join'd with drum and song. Hark to the sound of the dis - tant drum, Rap tap a ta, rap tap a ta, Beat - ing in time with the

f

Detailed description: This system contains two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The lyrics are "keep time with the drum and song. Hark to the sound of the dis - tant drum, Rap tap a ta, rap tap a ta, Beat - ing in time with the". The piano accompaniment is in the same key and features a rhythmic pattern of eighth and sixteenth notes. The second system continues the piano accompaniment with the lyrics "gai - ly join'd with drum and song. Hark to the sound of the dis - tant drum, Rap tap a ta, rap tap a ta, Beat - ing in time with the". It also features a dynamic marking of *f*.

plea - sant hum That so sweet - ly fill'd the air. Hark! the trum - pet's sbril - ly note, As its tones to - wards us float, Tra

plea - sant hum That so sweet - ly fill'd the air. Hark! the trum - pet's sbril - ly note, As its tones to - wards us float, Tra

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in G major (one sharp) and 2/4 time. Dynamics include *f* and *ff*. The lyrics are: "plea - sant hum That so sweet - ly fill'd the air. Hark! the trum - pet's sbril - ly note, As its tones to - wards us float, Tra".

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

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

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in G major (one sharp) and 2/4 time. Dynamics include *f* and *pp* (Echo). The lyrics are: "la la la, Tra la la la, Tra la la la, Tra la la la, Tra la la la, Tra la la la, Tra la la la la la la la." The system ends with a double bar line and the marking "D. O.".

mf

1. Like a dream ye come to cheer me, Round me eeh-oed soft and low,
 2. Hap - - py vis - ions rose be - fore me, Bright - est that my heart could know,

mf

Still your mem - 'ries lin - ger near me, Chim - - ing bells of long a - go!
 Still your spell is lin - g'ring near me, Chim - - ing bells of long a - go!

Sweet - - ly fell your sil - v'ry num - - bers, Down the still and fra - grant air,
 Sweet - - ly now your notes are fall - - - ing O'er my heart so sad and lone,

p

Woke my soul from gen - tle slum - - bers, List - - 'ning to your ech - oes rare!.....
 Mem - - 'ry from the past is call - - ing Dreams that once I call'd my own;.....

p *rit.* *a tempo.*

Friends and hopes of hap - py child - - - hood Bless'd me in their pur - est glow,
 Vis - - ions of my dear ones on - - - ly Bless me now at eve'ning's glow,

mf

Soft - - ly rang o'er grove and wild - - - wood, Chim - - ing bells of long a - go!
 Oh, ye cheer my life so lone - - - - ly, Chim - - ing bells of long a - go!

CHORUS, *ad lib.*

Soprano.



Sweet chim - ing bells!..... Sweet chim - ing bells!..... Ye mur - mur soft and

Alto.



Sweet chim - ing bells! Sweet chim - ing bells! Ye mur - mur soft and

Tenor.



Sweet chim - ing bells! Sweet chim - ing bells! Ye mur - mur soft and

Bass.



Sweet chim - ing bells! Sweet chim - ing bells! Ye mur - mur soft and



low! Sweet chim - ing bells!..... Sweet chim - ing bells!..... Sweet bells of long a - go!



low! Sweet chim - ing bells! Sweet chim - ing bells! Sweet bells of long a - go!



low! Sweet chim - ing bells! Sweet chim - ing bells! Sweet bells of long a - go!



low! Sweet chim - ing bells! Sweet chim - ing bells! Sweet bells of long a - go!

ROCK OF AGES.

Words by Rev. RAY PALMER, D.D

H. R. PALMER.

1. O Rock of A - ges, since on thee By grace my feet are plant - ed, 'Tis mine in tran - quil faith to see The
 2. With - in thy clefts I love to hide, When dark - ness o'er me clos - es; There peace and light se - rene a - bide, And

3. From thee, O Rock, once smit - ten, flow Life - giv - ing streams for - ev - er; And who - so doth their sweet - ness know, He
 4. On that dread day when they that sleep Shall hear the trum - pet sound - ing, And wake to praise, or wake to weep, The

ris - ing storm un - daunt - ed; When an - gry bill - lows round me rave, And tem - pests fierce as - sail me. To thee I cling, the
 my still'd heart re - pos - es: My soul ex - ults to dwell se - cure. Thy strong mu - ni - tions round her, She dares to count her

thence - forth thirst - eth nev - er: My lips have touch'd the crys - tal tide, And feel no more re - turn - ing The fe - ver that so
 Judg - ment - throne sur - round - ing, When, wrapp'd in all - de - vour - ing flame, The sol - id globe is wast - ing, And what at first from

ter - rors brave, For thou canst nev - er fail me! Tho' rends the globe with earthquake shock, Un - mov'd thou stand'st. E - ter - nal Rock!
 tri - umph sure, Nor fears lest hell con - found her; Tho' tu - mults star - tle earth and sea, Thou change - less Rock, they shake not thee!

long I tried To cool, yet yet still burn - ing; Ah, wondrous Well - spring! brim - ming o'er With liv - ing wa - ters ev - er - more,
 no - thing came, is back to no - thing hast - ing, E'en then my soul shall calm - ly rest, O Rock of A - ges, on thy breast!

Moderato.

1. Gone are the fa - ces so lov - ing and kind, Gone are the hills and the valleys I knew; Far from my dear ones, I
2. Home is the sigh of my lone, sadden'd breast, Home is the wish and the hope of my life; Home is my balm, and my

nev - er can find Hearts like to theirs, ev - er gen - tle and true; Oh, for my warm, sun - ny skies once a - gain,
joy, and my rest, Home is my ref - uge from world - wea - ry strife. Watching the clouds at the dawn's ear - ly gray.

Oh, for the land where my feet loved to roam; Long have I wander'd in tears and in pain, Ev - ermore dreaming and thinking of home!
Watching the stars in the night's solemn dome, Far from the land of my peo - ple I stray, Ev - ermore dreaming and thinking of home!

res. *colla voce.*

CHORUS.

Oh, how my heart, like a bird, longs to go, Wing - ing its way o'er the white, wea - ry foam!

Day - time and night - time, each hour that I know, Fond - ly I'm dream - ing and think - ing of home.

rall.

Words by MISS M. A. BAKER.

Mark iv. 35—41.

Christ's power over nature.

H. R. PALMER.

1. Master, the tem-pest is raging! The bil-lows are toss-ing high! The sky is o'er-shad-ow'd with blackness, No

2. Master, with an-guish of spir-it I bow in my grief to-day; The depths of my sad heart are troubled, Oh,

3. Master, the ter-ror is o-ver, The el-e-ments sweet-ly rest; Earth's sun in the calm lake is mirror'd, And

shel-ter or help is nigh; "Car-est thou not that we per-ish?" How canst thou lie a-sleep, When each

wa-ken and save I pray! Tor-rents of sin and of an-guish Sweep o'er my sink-ing soul; And I

heav-en's with-in my breast; Lin-ger, O bles-sed Re-deemer, Leave me a-lone no more; And with

CHORUS after each stanza.

mo-ment so mad-ly is threat'ning, A grave in the an-gry deep? The winds and the waves shall o-bey my will,

per-ish! I per-ish! dear Mas-ter, Oh, has-ten and take con-trol. The winds and the waves shall o-bey my will,

joy I shall make the blest har-bur, And rest on the bliss-ful shore.

“Peace, be still, Peace, be still,” Whether the wrath of the storm-toss’d sea, Or de-mons, or men, or what -

“Peace be still,” Whether the wrath of the storm-toss’d sea, Or de-mons, or men, or what -

“Peace, be still, Peace, be still.”

cres - - - *cen* - - - *do.* *ff* *m*

- ev - er it be, No wa - ters shall swal-low the ship where lies The Master of o - cean, and earth and skies ; They

- ev - er it be, No wa - ters shall swal-low the ship where lies The Master of o - cean, and earth and skies ; They

m *m* *m* *p* *pp*

all shall sweetly o - bey my will, “Peace be still, peace be still,” They all shall sweetly o - bey my will, “Peace, peace be still.”

all shall sweetly o - bey my will, “Peace be still, peace be still,” They all shall sweetly o - bey my will, “Peace, peace be still.”

John! John! John! John!.....John! O John!

John! John! John! John! John!.....

Call John! John! loud-er, loud-er, loud-er, loud-er, loud-er, John! John! John! John!

John! John! John! John!..... Well, well,

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics: "John! John! John! John!.....John! O John!". The second staff is a piano accompaniment line with lyrics: "John! John! John! John! John!.....". The third staff is a piano accompaniment line with lyrics: "Call John! John! loud-er, loud-er, loud-er, loud-er, loud-er, John! John! John! John!". The bottom staff is a piano accompaniment line with lyrics: "John! John! John! John!..... Well, well,". The music is in 4/4 time with a key signature of two flats.

O John! O John! can you tell us? O John! O John! Can you tell us, Can you

O John! O John! Can you tell us? Can you

what d'ye want of John? O John! Tell you what? well John! John! John! Tell you what?

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics: "O John! O John! can you tell us? O John! O John! Can you tell us, Can you". The second staff is a piano accompaniment line with lyrics: "O John! O John! Can you tell us? Can you". The third staff is a piano accompaniment line with lyrics: "what d'ye want of John? O John! Tell you what? well John! John! John! Tell you what?". The bottom staff is a piano accompaniment line with lyrics: "what d'ye want of John? O John! Tell you what? well John! John! John! Tell you what?". The music is in 4/4 time with a key signature of two flats.

Musical score for the first system of 'Call John. Continue?'. It consists of four staves: a grand staff (treble and bass clefs) and two vocal staves (treble clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'Tell us? Can you tell us? Tell us how, how to sing this song. Tell you what? Tell you what? How to what? Sing what? How to sing this song? Yes, yes, yes, yes, yes.'

Musical score for the second system of 'Call John. Continue?'. It consists of four staves: a grand staff (treble and bass clefs) and two vocal staves (treble clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'No, no, no, no, no, no, no, no, No, no, no, Mi re do mi re do, sol mi do re, Sol fa mi re do mi re do.'

Call John. Concluded.

No, no, no, no, no, no, no, no, no, Johnny, can you tell us, Tell us how to sing this
 No, no, no, no, no, John.....ny, John-ny, can you tell us, Tell us how to sing this
 Sol mi do re mi re do. No, no, no, no, no, no, no, no, no, no, no, no, no, no, no, Nev-er will I

song? John, John, John, Ha, ha, ha, ha, ha, ha, ha, ha, ha, John, John, John, John, we have learned this song.
 song? Ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, John, John, John, John, we have learned this song.
 teach you how to sing, no, no. Such a set of blunderheads, Such a set of blunderheads never'll learn to sing.

THE CHINK OF GOLD.

R. MONTAUBERY. 147

ANIMATEDLY. *ff* *mp*

Tra la la la la la la, Tra la la la la la la, Tra la la la la la la la la la la la; 1. In the

Tra la la la la la la, Tra la la la la la la, Tra la la la la la la la la la la la la la la la;

Tra la la la la la la, Tra la la la la la la, Tra la la la la la la la la la la la la la la la; 2. Dost thou

hall, bedecked with garlands, doth it not thy soul entrance, When the joy-ous Ri-tor-nel-la is ex-cit-ing all to dance? Dost thou

love the midnight rev-el, where gay Bacchus reigns a-round, And each worldly care and sor-row in the jo-vial bowl be drown'd? Dost thou

love to hear the rustling of the lof - ty pop - lar trees, In the sha - dy grove, low whisp'ring to the Evening's gen - tle breeze? In the

love to hear soft voi - ces with the or - gan's pealing blend, Which like fragrant breathing perfumes un - to Heav'n with pray'rs as - cend? Which like

This system contains the first two systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The key signature is one sharp (F#).

sha - dy grove, low whisp'ring to the Evening's gen - tle breeze? *f* No, no, no, no, *pp* Then say what dost thou love? Not the

fragrant breathing perfumes un - to Heav'n with pray'rs ascend? *f* No, no, No, no, *pp* Then say what dost thou love? Not the

No, no, No, no.

No, no, No, no.

This system contains the third and fourth systems of music. The third system has a vocal line and a piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The key signature is one sharp (F#). Dynamics include *f* (forte) and *pp* (pianissimo).

Chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, 'Tis the chink of gold you love! Ah!

love; Tra la; Yes! 'tis the chink of gold you love! Ah!

love; Tra la; Yes! 'tis the chink of gold you love! Ah!

Chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, chink, 'Tis the chink of gold you love. Ah!

Words by MRS. EMILY HUNTINGTON MILLER.

SONG OF COLD WATER.

H. R. PALMER.

QUARTET.

1. Where the dew is cool and sweet, In the din - gles - hid - ing, And the brook on fai - ry feet Thro' the meadows glid - ing.

2. Not for me the ru - by wine In the gob - let gleam - ing, Death is in its hue di - vine, Sor - row in its beaming.

3. Not for me the drunkard's cup - Want and woe it bring - eth! Bit - ter tears have filled it up, Anguish from it springeth.

QUARTET or SEMI-CHORUS.

From the clear and spark - ling rill, Nec - tar free - ly flow - ing! Tra la, la, There my brim - ming cup I fill, Life and joy be - stow - ing!

From the clear and spark - ling rill, Nec - tar free - ly flow - ing! Tra la, la, There my brimming cup I fill, Life and joy be - stow - ing!

CHORUS.

Wa - ter, wa - ter, pure and bright! Fount of beau - ty and de - light, Wa - ter, wa - ter, pure and bright! Nectar free - ly flow - ing!

Wa - ter, wa - ter, pure and bright! Fount of beau - ty and de - light, Wa - ter, wa - ter, pure and bright! Nectar free - ly flow - ing!

DUET.

1. Once a - gain we greet you all, Once a - gain with glad - some feel - ings, In this
 2. Fa - - thers, moth - - ers, sis - - ters dear, Friends we love and stran - gers, wel - come, Thrice, thrice
 3. Grate - - ful wish - - - es to you all, Joy as pure as crys - - tal dew - drops; Peace up -

dear old hall Where haunt us yet The fra - grant mem - 'ries of the times we met.
 wel - come here! This fes - tal night, To be kind wit - ness of our ef - forts slight,
 - on you fall, As heav'n se - rene, And heav'n it - self be yours be - hind life's scene.

QUARTETTE.

Once a - gain we greet you all, Once a - gain with glad some feelings, In this dear old hall, Where haunt us yet, The fragrant mem'ries of the times we met.

Once a - gain we greet you all, Once a - gain with glad some feelings, In this dear old hall, Where haunt us yet, The fragrant mem'ries of the times we met.

ff CHORUS.

Shout, shout, shout the mer - ry greet - ing, Joy, joy, dear - est friends to one and all. So

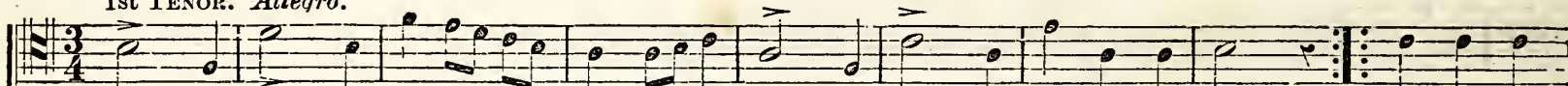
Shout, shout, shout the mer - ry greet - ing, Joy, joy, dear - est friends to one and all, So

Detailed description: This system contains the first two staves of the chorus. The top staff is the vocal line, starting with a forte (ff) dynamic and a repeat sign. It features a melody with eighth and sixteenth notes, accented with ^ marks above the notes. The lyrics are "Shout, shout, shout the mer - ry greet - ing, Joy, joy, dear - est friends to one and all. So". The bottom staff is the piano accompaniment, with a bass clef and a repeat sign. It provides harmonic support with chords and moving lines, marked with v below the notes.

sing, sing a - loud the hap - py meet - ing, For our friends have come at friend - ship's call.

sing, sing a - loud the hap - py meet - ing, For our friends have come at friend - ship's call.

Detailed description: This system contains the second two staves of the chorus. The top staff is the vocal line, continuing the melody from the first system. The lyrics are "sing, sing a - loud the hap - py meet - ing, For our friends have come at friend - ship's call.". The bottom staff is the piano accompaniment, continuing the harmonic support. Both staves end with a double bar line and repeat dots.

1st TENOR. *Allegro.*

Jon ny, Jon - ny, can you count twen - ty-five? Jon - ny, Jon - ny, come let us see.

But take care,

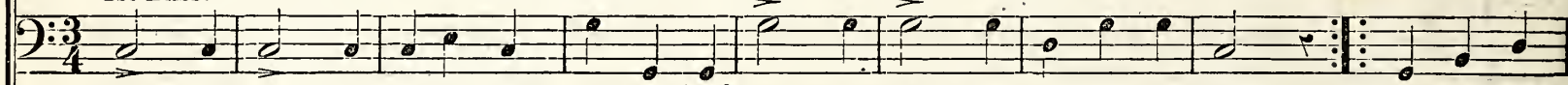
2d TENOR.



Jon - ny, Jon - ny, can you count twen - ty-five? Jon - ny, Jon - ny, come let us see.

But take care,

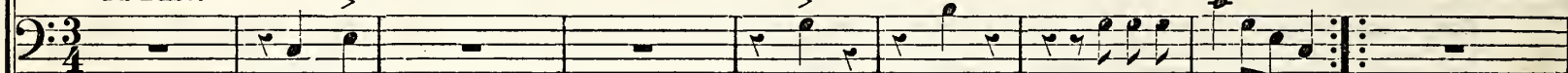
1st BASS.



Jon - ny, Jon - ny, can you count twen - ty-five? Jon - ny, Jon - ny, come let us see.

But take care,

2d BASS.



What's that?

Yes,

Yes,

That can I sure and right.



if you miss you shall have a boxing, Jon - ny, Jon-ny, can you count twenty-five? Jonny, Jonny, Come now be - gin.



if you miss you shall have a boxing, Jon - ny, Jon-ny, can you count twenty-five? Jonny, Jonny, Come now be - gin.



if you miss you shall have a boxing, Jon - ny, Jon-ny, can you count twenty-five? Jonny, Jonny, Come now be - gin.



Never do I miss.

Oh, what the need to talk so much a - bout it?

Yes, yes,

Well I will, well I will.

Fine! Brave! ah, that's done nobly, only too rapid, Oh, you've miss'd, Jonny, you have miss'd.

Fine! Brave! ah, that's done nobly, only too rapid, Oh, you've miss'd, Jonny, you have miss'd.

Fine! Brave! ah, that's done nobly, only too rapid, Oh, you've miss'd, you have miss'd.

One, two, three, four, five, six, seven, eight, nine, ten, elev'n thirteen, stop, stop, I'll begin again.

Bravely! Grandly! Bravo! Bravissimo! Bravo! Bravo! Ah that's well done!

Bravely! Grandly! Bravo! Bravissimo! Bravo! Bravo! Ah that's well done!

Bravely! Grandly! Bravo! Bravissimo! Bravo! Bravo! Ah that's well done!

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 nineteen, twenty, twenty-one, 22 23 24 twenty-five. *Fine.*

1st TENOR.

1. On a bank two ros - es fair, Wet with morning showers, Fill'd with dew, In fragrance grew. As I pen - sive,

2d TENOR.

2. Thus in leaves of white arrayed, Not a speck to dim them; So I find The spotless mind, Which a - dorns my

1st BASS.

3. Like her cheeks the blushing ray, Which thy bud en - clos - es, Brighter far, Than you they are, But her charms if

2d BASS.

full of care, Gathered two sweet flowers; Tell me, ro - ses, tru - ly tell, If my fair one loves me well.


love - ly maid, In - no - cen - ce's emblem. Tell me, then, and tru - ly tell, If my fair one loves me well.

I should say, You'll be jeal - ous, ro - ses. Tell me, then, and tru - ly tell, If my fair one loves me well.

IN SILENT MEAD.
FOR MALE VOICES.


L. O. Emerson.

1st Tenor.



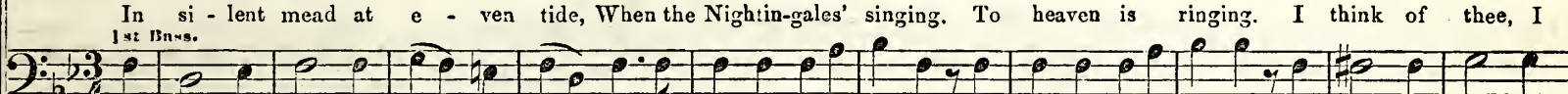
In si - lent mead at e - ven tide, When the Nightin-gales' singing, To heaven is ringing. I think of thee, I

2d Tenor.



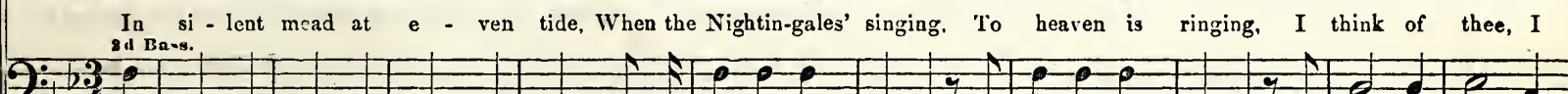
In si - lent mead at e - ven tide, When the Nightin-gales' singing. To heaven is ringing. I think of thee, I

1st Bass.

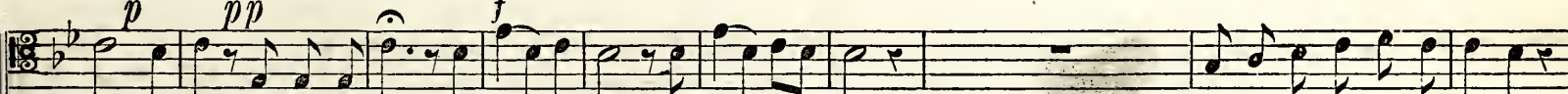


In si - lent mead at e - ven tide, When the Nightin-gales' singing. To heaven is ringing. I think of thee, I

2d Bass.



p *pp* *f*



think of thee, I think of thee. By moonlight shade, In for - est glade, Where the gen-tle breezes playing,



think of thee, I think of thee, By moonlight shade, In for - est glade, Where the gen-tle breezes playing,



think of thee, I think of thee, By moonlight shade, In for - est glade, Where the gentle breezes play - ing, playing



Cres.

As in lone-ly paths I'm straying. I think of thee, I think of thee, I think, I think of thee, I think of thee, O'er

As in lone-ly paths I'm straying, I think of thee, I think of thee, I think of thee, I think of thee, O'er

As in lonely paths I'm stray-ing, straying, I think of thee, I think of thee, I think of thee, I think of thee.

ALLEGRO MODERATO.

hills I roam, thro' wood and brake, By mur - m'ring streams my bed I make, The heath - er

hills I roam, thro' wood and brake, By mur - m'ring streams my bed I make, The heath - er

O'er hills I roam, Thro' wood, thro' wood and brake, By murm'ring streams my bed, my bed I make, The

shall my pil - low be, I lay me down and dream of thee, I lay me down, I lay me
 shall my pil - low be, I lay me down and dream of thee, I lay me down, I lay me
 heather shall my pil - low be, I lay me down and dream of thee, I lay me down, I lay me

f *p* *Cres.*

down and dream of thee, I lay me down and dream of thee.
 down and dream of thee, I lay me down and dream of thee.
 down and dream of thee. I lay me down, I lay me down and dream of thee.

p *Rall e dim.*

CHORUS, (OR TRIO), FOR LADIES' VOICES.

p

Soft fell the dew at evening hour, Fair was the day's de - clin - ing: Sweet-ly, oh sweet sang night-in-gale,

Soft fell the dew at evening hour, Fair was the day's de - clin - ing: Sweet-ly, oh sweet sang night-in-gale,

cres.

When all arrayed in sil - - ver sheen Rose in the east our beau - - teous queen,

Dim-ly the stars were shin-ing; When ar - rayed in sil-ver sheen, There rose our ev - er beau-teous queen, And

Shone with a soft ef - ful - gent glow, On all the scene be - low. What tho' the gold - en King of Day, May

Shone with a soft ef - ful - gent glow, On all the scene be - low. What tho' the King of Day,

with her glow shone on the scene be - low. What tho' the King of Day,

cres.

fi-er light dis-play, He ne'er can be..... so dear to me..... As she, as she our love-ly queen.

May fi-er light dis-play, He ne'er can be so dear to me, As she, as she, our love-ly queen.

f *p* *f* *p*

Queen of the Night, Soft in thy light, Beauteous Regent, sil-ver bright, Far o'er the land, far o'er the sea, Falls thy radiance glorious-ly.

Queen of the Night, Soft in thy light, Beauteous Regent, sil-ver bright, Far o'er the land, far o'er the sea, Falls thy radiance glorious-ly.

Queen of the Night, how beauti-ful! Dim-ly the stars are shin-ing, Shadowed in thy full brightness, Fair af-ter days de-clin-ing.

Queen of the Night, how beauti-ful! Dim-ly the stars are shin-ing, Shadowed in thy full brightness, Fair af-ter days do-clin-ing.

Words by FAITH AINSLIE.

Music by E. & P.

1. There's a boy just o-ver the gar-den fence, Who whistles all thro' the long day, And his work is not just a mere pretence,

2. Not a word bemoaning his task I hear, He's no time for grumbl'ing I know, For his whistle and song sound merry and clear,

3. But while you whistle be sure to hoe; If i-dle, the bri-ars will spread; For to whistle a-lone to the end of the row,

CHORUS.

For the bri-ars are all cut a-way. Whistle and hoe, Sing as you go, Shorten the row by the songs you know,

There is pleasure in ev-er-y row. Whistle and hoe, Sing as you go, Shorten the row by the songs you know,

Will scarcely bring forth a-ny bread. Whistle and hoe, Sing as you go, Shorten the row by the songs you know,

INTERLUDE. (for flutes and violins, or may be whistled.)

Whistle and hoe, Sing as you go, Whistle and sing as you hoe.

Whistle and hoe, Sing as you go, Whistle and sing as you hoe.

Whistle and hoe, Sing as you go, Whistle and sing as you hoe.

Fine.

D. S. al Fine.

Fine.

D. S. al Fine.

Fine.

D. S. al Fine.

1. From the recesses of a lowly spirit, our humble prayer ascends, O
 2. We know—we feel how mean, and how unworthy the lowly sacrifice we
 3. Lord, in thy sight, who every bosom view-est, Cold in our warmest vows, and
 4. We see thy hand—it leads us—it supports us; we hear thy voice—it
 5. Who can resist thy gentle call, appealing to every generous thought, and
 6. Kind Benefactor!—plant within this bosom the
 7. Then place them in those everlasting gardens, Where angels walk, and

Fa - ther hear it;
 pour be-fore thee:
 vain our truest;
 counsels and it courts us:
 grate - ful feeling?
 seeds of holiness—
 seraphs are the wardens;

Borne on the trembling wings of
 What can we offer Thee—O
 Thoughts of a hurrying hour our
 And then we turn a-way! yet
 O, who can hear the accents
 And let them blossom in fragrance,—and in beauty,
 Where every flower,
 brought safe through

scar and meekness: For- give its woakness.
 thou most holy!— But sin and folly?
 lips re-peat them: our hearts for- get them.
 still thy kindness For- gives our blindness.
 of thy mercy and nev - er love thee?
 bright and vernal,—and spring e-ternal.
 death's dark portal Be- comes im- mortal.

THE LORD'S PRAYER.

Our Father who art in heaven, hallowed be Thy name; Thy kingdom come, thy will be done on earth as it is in Heaven.

Give us this day our dai-ly bread, And forgive us our trespasses, as we forgive those who trespass a- gainst us.
 And lead us not into temptation, but deliver us from evil; For thine is the kingdom, and the power, and the glory, for- ever and ever— a - men.

1. The earth is the Lord's, and the.....	fulness there	of ; seas,	The world, and.....	they that	dwelt there	in
2. For he hath founded it up	on the	Lord?	And established	it up	on the	floods.
*3. Who shall ascend into the.....	hill of the	seek him ;	Or who shall.....	stand in his	ho - ly	place?
6. This is the generation of.....	them that		That.....	seek thy	face, O	Jacob.
7. Lift up your heads, O ye gates: and be			And the King of.....	glo - ry	shall come	in.
ye lifted up, ye ever	last - ing	doors ;	And.....	to the	Ho - ly	Ghost.
11. Glory be to the Father, and.....	to the	Son ;				

Slowly, and with expression.

4. He that hath clean hands, and a....	pure.....	heart ;	Who hath not lifted up his soul } unto vanity, nor }	sworn de -	ceit-fully.	8. Who is the King of glo - ry?
5. He shall receive the	bleasing from the	Lord ;	And righteousness from the.....	God of his sal -	va - tion.	10. Who is the King of glo - ry?

Who is the King of glo - ry?	The Lord	strong and	mighty.	The Lord	might - -	y in battle.
Who is the King of glo - ry?	9. Lift up your heads.....	O ye	gates!	Even lift them up, ye everlasting	Glo - ry	shall come in.
	The.....	Lord of	Hosts.	ing doors, and the King of	is tho	King of glory.
	12. As it was in the beginning, is	ev - er	shall be,	World.....	with - out	end. A - . men.

[Inscribed to the Choir of the 2d Baptist Church, Chicago.]

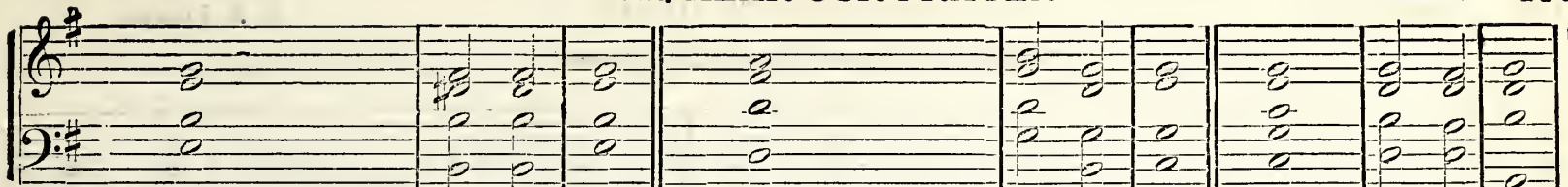
1. One sweetly-solemn thought Comes to me. o'er and o'er ; I'm nearer my home to-day Than I..... ever : have
 2. Nearer the bound of life, Where we lay our bur - dens down ; Nearer leaving the cross..... Near - er
 3. Father, perfect my trust! Strengthen the.. might of ; my faith ; Let me feel as I would When I stand on the rock ; of the

been be - fore, Nearer my Father's house, Where the ma - ny man - sions be ; Nearer the great white throne,
 gaining : the crown ; But lying darkly between, Winding down - through the night, Is the deep and unknown stream...
 shore of death— Feel as I would when my feet Are... slip - ping o'er the brink, For I may be nearer my home.....

To be sung only after the 3d stanza.

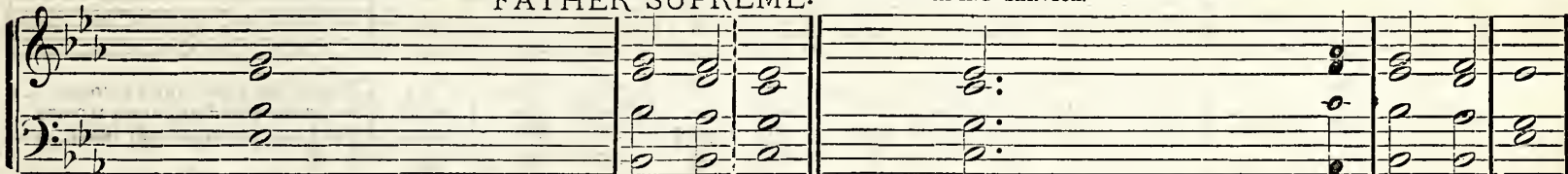
In these last four measures Soprano should be light and *Alto* strong.

Near - er the crys - tal sea.
 That leads at last : to the light. Home, home, sweet, sweet home ; There's no place like home, There's no place like home.
 Near - er — now than ; I think.



1. Hear! Father! hear our prayer! Thou who art Pity, where sorrow pre-vaileth; Thou who art safety when mortal hell faileth, Strength to the feeble, and hope to despair. Hear! Father, hear our prayer.
2. Hear! Father, hear our prayer! Wand'ring unknown in the land of the stranger Be with all travellers in sickness or danger, guard thou their path, guide their feet from the snare. Hear! Father, hear our prayer.
3. Hear! Father, hear our prayer! Still thou the tempest, night's terrors revealing. In lightning flashing, in the thunders pealing, Save thou the shipwreck'd, the voy-ager spare. Hear! Father, hear our prayer.
4. Hear Thou the poor that cry! Feed thou the hungry, and lighten their sorrow. Grant them the sunshine of hope for the morrow, They are thy children, their trust is on high. Hear Thou the poor that cry.
5. Dry Thou the mourner's tear! Heal thou the wounds of time; hallowed affection. Grant to the widow and orphan protection; Be in their trouble a friend ever near; Dry Thou the mourn-er's tear.
6. Hear! Father, hear our prayer! Long hath thy goodness our footsteps attended; Be with the pilgrim whose journey is ended, When at thy summons for death we prepare. Hear! Father, hear our prayer.

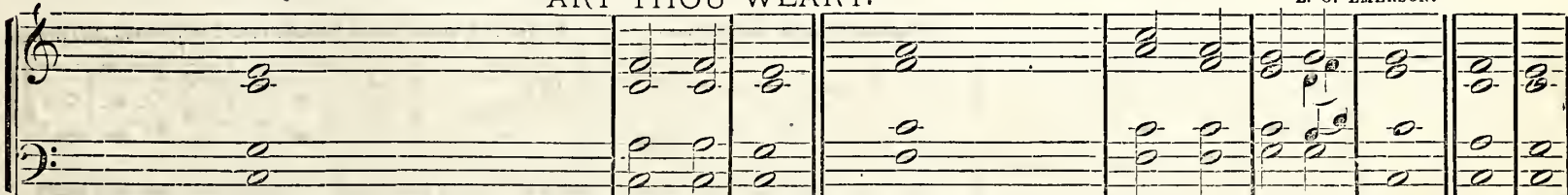
FATHER SUPREME. FOR EVENING SERVICE.



1. Father Supreme, Thou high and holy One, To Thee we bow; Now when the labor of the day is done, De - - vout - ly now.
2. From age to age, unchanging, still the same, All . . . good Thou art! Hallowed forever be Thy reverend name, in eve - ry heart.
3. When the glad morn upon the hills was spread, Thy smile was there; Now, as the darkness gathers overhead, We feel thy care.

ART THOU WEARY.

L. O. EMERSON.



1. Art thou weary, art thou languid, Art thou sore dis-tressed? "Come to me," saith One, "and com - ing Be at rest.
2. Hath he marks to lead me to Him. If He be my guide? "In His Feet and Hands are wound-prints, And His side."
3. Hath he diadem as Monarch that His brow a-dorns? "Yea, a crown, in very . . . sure - ty, But of thorns."
4. If I find Him, if I follow, What His guer-don here? "Many a sorrow, many a la - bor, Many a tear."
5. If I still hold closely to Him, What hath He at last? "Sorrow vanquished, labor end - ed, Jor - dan pass."
6. If I ask Him to receive me, Will He say me nay? "Not till earth, and not till heav - en pass a - way." A - men

1. Soft - ly now the light of day, Fades up-on my sight away; Free from care, from la bor free, Lord I would commune with thee.

2. Soon for us the light of day, Shall for-ev - er pass away; Then, from sin and sorrow free, Take us, Lord, to dwell with thee.

cres. *dim.*

CAPRON. 7th P. M. 7s. Double.

L. O. EMERSON.

1. Christ, of all my hopes the Ground, Christ, the Spring of all my joys, Still in thee let me be found, Still for thee my pow'rs em-

2. When I touch the bles - sed shore, Back the clos - ing waves shall roll; Death's dark stream shall nev - er - more Part from thee, my rav - ished

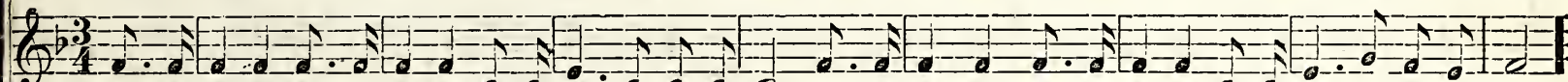
ploy; Fountain of o'er-flow - ing Grace, Free - ly from thy full-ness give, Till I close my earth - ly race, Be it Christ for me to live.

soul; Thus, O thus, an entrance give, To the land of cloudless sky; Hav - ing known it Christ to live, Let me know it gain to die.

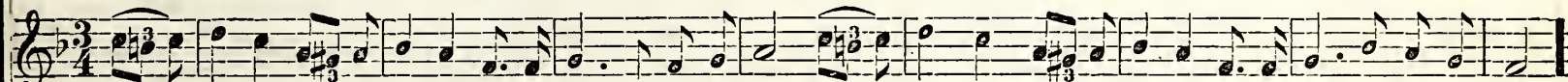
Words by ANNA SHIPMAN



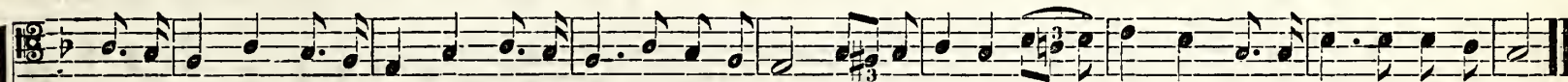
1. Come to Jesus! are you lonely? Solace sweet he will af-ford; Lean on Je - sus, Je - sus on - ly! Come and find a loving Lord!



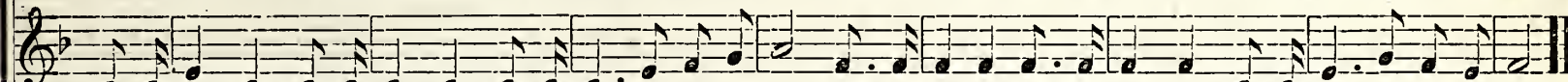
2. Now it is the time to try it; Test him by his written word; Come, for he will ne'er de-ny it; Come to Christ, the ris-en Lord!



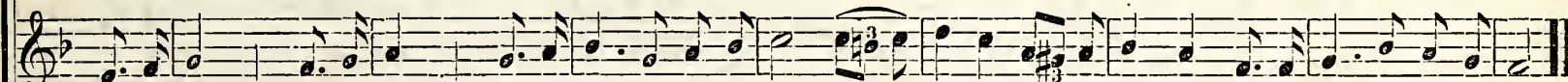
3. He will on - ly smile and greet you, Chasing shadows from your brow; He will sure - ly run to meet you, Saying "Thou art welcome now!"



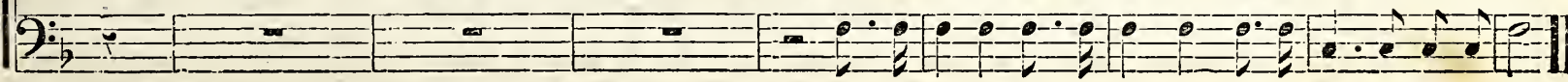
He is waiting— will you leave him Pleading at your heart in vain? He is willing—Oh, be - lieve him! He may nev - er call a - gain.



Do you hear his sharp re - proving That you did not go be - fore; That you left him—so un - lov - ing—Waiting, waiting at your door.



By still wa - ters he will lead you. In green pastures you shall rest; And the pierced hands that freed you, Bear you on his tender breast.



ALTO SOLO.

O Lord our Lord, how ex-cel-lent thy name, how ex-cel-lent is thy name in all the earth, Who hast set thy

The first system of the musical score consists of four staves. The top staff is a grand staff with a treble clef and a 3/4 time signature. The second staff is a vocal line for an alto solo, with lyrics underneath. The third staff is a treble clef accompaniment, and the fourth staff is a bass clef accompaniment. The music is in a key of B-flat major and a 3/4 time signature.

O Lord our Lord, how
 glo-ry a - bove the heav'ns, We'll praise thy ho - ly name for - ev - er, ev - er - more. We will praise thy name for - ev - ermore, how
 O Lord our Lord, how
 We will praise thy name for - ev - ermore, how

The second system of the musical score continues the piece. It features the same four-staff structure as the first system. The vocal line includes the lyrics: "O Lord our Lord, how glo-ry a - bove the heav'ns, We'll praise thy ho - ly name for - ev - er, ev - er - more. We will praise thy name for - ev - ermore, how O Lord our Lord, how We will praise thy name for - ev - ermore, how". The music concludes with a double bar line and repeat signs.



ex - cel - lent thy name, O Lord, our Lord, how ex - cel - lent thy name.
 ex - cel - lent thy glo - rious name. We will praise thy name for - ev - er - more, How ex - cel - lent thy name.
 ex - cel - lent thy name, O Lord, our Lord, how ex - cel - lent thy name.
 ex - cel - lent thy glo - rious name. We will praise thy name for - ev - er - more, How ex - cel - lent thy name.



We will praise thy name for - ev - er - more, We will praise thy name for - ev - er - more,
 We will praise thy name for - ev - er - more, We will praise thy name for - ev - er - more,
 We'll praise and mag - ni - fy thy name for - ev - er - more, We'll laud and mag - ni - fy

O Lord, how excellent is thy name. Concluded.

SOPRANO SOLO.

We will laud and mag - ni - fy thy name for - ev - er - more. For ev - er, and ev - er, We will

We will praise thy ho - ly name for - ev - er, we will laud and
SOPRANO & ALTO.

We will laud and mag - ni - fy thy name for - ev - er - more. We will praise thy ho - ly name for - ev - er, we will laud and

fy thy ho - ly name for - ev - er - more.

mag - ni - fy thy name, A - men, A - men, A - men.

mag - ni - fy thy name for - ev - er - more, For - ev - er - more, for - ev - er - more, A - men.

mag - ni - fy thy name for - ev - er - more, For - ev - er - more, for - ev - er - more, A - men.

1. Soon may the last glad song a - rise, Thro' all the millions of the skies, That song of triumph which records That all the earth is now the Lord's.

2. Let thrones and pow'rs and kingdoms be O - bedient, mighty God, to thee; And over land and stream and main, Wave thou the scepter of thy reign.

3. Oh, let the glo - rious anthem swell, Let host to host the triumph tell, That not one re - bel heart re - mains, But o - ver all the Saviour reigns.

PAVIA. L. M.

L. O. EMERSON.

1. Lord, when my tho'ts de - light - ed rove, Amid the wonders of thy love, Sweet hope revives my drooping heart, And bids intruding fears depart.

2. For mortal crimes a sac - ri - fice, The Lord of life, the Saviour, dies! What love! what mercy! how divine! Je - sus, and can I call thee mine?

3. Be all my heart and all my days, Devot - ed to my Savior's praise, And let my glad obedience prove How much I owe, how much I love.

The twi - light falls, the night is near, I fold my work a - way,.... [And kneel to one who bends to hear The

sto - ry of the day. The old, old sto - ry, yet I kneel To tell it at thy call, And

cares grow light - er as I feel That Je - sus knows it all. Yes, Je - sus knows it

CHORUS:
Je - sus knows it all.

ad lib.

all, And cares grow light - er as I feel That Je - sus knows it all.

p Je - sus knows it all, *p* Je - sus knows it all.

The joy, the grief, the loss, The roughened path, the sun-beam bright, The

Yes, all! the morning and the night, *p* *mf*

dim.

hour - ly thorn and cross, Thou know-est all, I lean my head; My wea - ry eye - li



tent, and glad a - while to tread, The path that Je - sus knows. So here I lay me down to rest, As

tent, and glad a - while to tread, The path that Je - sus knows.

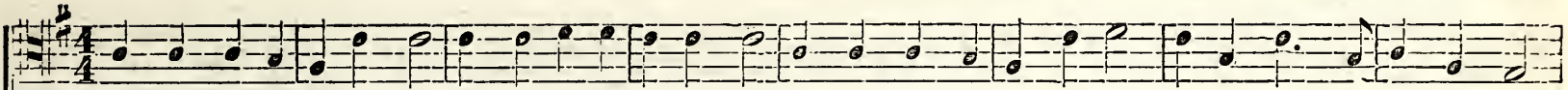
rall e dim.

night - ly shad - ows fall;..... And lean con - fid - ing on his breast. Who knows and pi - ties all, Who knows and pi - ties all. Who

ad lib.

knows and pi - ties all, And lean con - fid - ing on his breast, Who knows and pi - ties all.

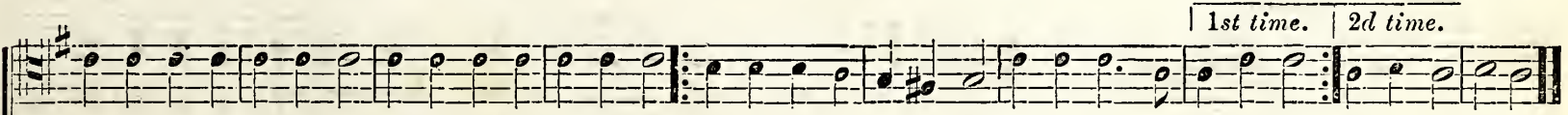
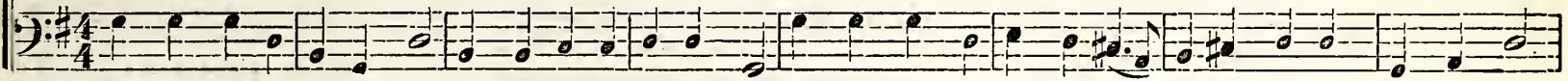
Who knows and pi - ties all, Who knows and pi - ties all.



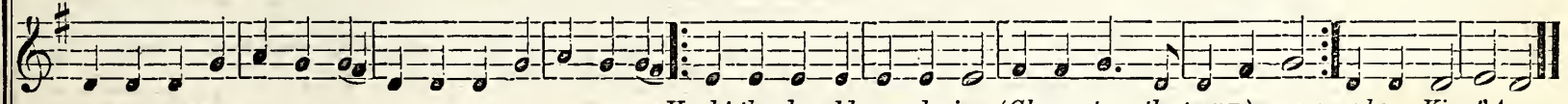
1. Hark! the her-ald angels sing, 'Glo-ry to the new-born King! Peace on earth and mer-cy mild, God and sin - ners rec - on - ciled.'



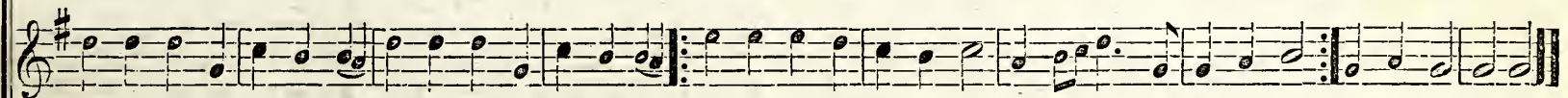
2. Christ, by highest heav'n adored, Christ the ev - er - lasting Lord; Late in time behold him come, Offspring of the favored one.



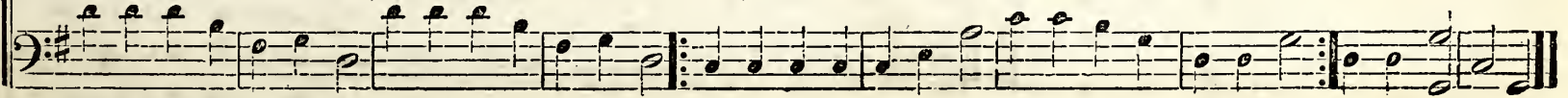
Joyful, all ye nations, rise, Join the triumph of the skies, With th'angelic hosts proclaim, Christ is born in Bethlehem. Amen.



Hark! the herald angels sing, 'Glo-ry to the (OMIT.) new-born King! Amen.



Veil'd in flesh the God-head see; Hail th' incarnate Dei - ty. Pleas'd, as man with man to dwell, Jesus our Imman - u - el. Amen.



Sing the Amen only after 2d stanza.

Very slowly.

Father we'll rest in thy love, Father we'll rest in thy love, Fath-er we will rest in thy love, Fath-er we will rest in thy love.

Father we'll rest in thy love, Father we'll rest in thy love, Father we'll rest, rest in thy love, Father we'll rest, rest in thy love.

Father we'll rest in thy love, Father we'll rest, rest in thy love, Father we'll rest, rest in thy love.

SEARCH ME. Sentence.

DR. J. B. HERBERT.

mp *rit.*
Father we'll rest in thy love.

pp *rit.*
Father we'll rest in thy love.

rit.
Rest in thy love.
Father we'll rest in thy love.

mp

Search me, Try me, Lead me, O God, Search me and know my heart,

Search me, Try me, Lead me, O God, Search me and know my heart,

Try me, and know my thoughts; Lead me in the way ev - er - last - ing, Lead me in the way ev - er - last - ing.

Try me, and know my thoughts; Lead me in the way ev - er - last - ing, Lead me in the way ev - er - last - ing.

COME, YE WHO LABOR.

H. R. PALMER.

Come, ye who la - bor, come to Him and rest. Come un - to him,

p *cres.* *f* *dim.* *pp* Come un-to Him, *pp* *cres.* Come, oh, come to

Come, ye who la - bor, come to Him and rest, Come un - to Him, Come, oh, come to
Come un - to him.....

He will give you rest, Ye who are wea - ry, and are heavy la - den, Come un - to him and he will

Him, and he will give you rest. Come un - to him, and he will

Him, and he will give you rest. Ye who are wea - ry, and are heavy la - den,

dim. *pp* *cres.* *m* *p* *cres.*

give you rest, Ye who are weary, come to Him, and rest; Come to him, oh, come to him and he will give you rest.

give you rest, Ye who are weary, come to Him and rest; Come to him, oh, come to him, and he will give you rest.

Ye who are weary, come to him and rest; Come, oh, come.....

dim. *p* *cres - - cen - - do.* *f* *pp* *cres* - - *f* *dim.* - *pp*

dim. *ritard.*

NEARER HOME

E. S. RICE. 181

1. One sweet - ly sol - emn thought, Comes to me o'er and o'er, I'm near - er my home to - day, Than ever I've been be - fore.
 2. I'm nearer my Father's house, Where man - y man - sions be, I'm near - er the great white throne, I'm nearer the jas - per sea.

3. I'm nearer the bound of life, Where lay we our bur - dens down, And near - er the time to leave The cross, and wear the crown.
 4. O Father, per - fect my trust, Sup - port my fee - ble frame; Oh, keep me beneath thy care, My trembling hope sus - tain.

CHORUS.

I'm near - - er my home..... I'm near - - er my home..... I'm near - - er my home..... I'm
 I'm nearer my home, my beau - ti - ful home; I'm near - er my home, my beau - ti - ful home; I'm nearer my home, my beau - ti - ful home; I'm

near - er my home to - day,.. I'm near - er my home in heav'n to - day, Than ev - er I've been be - fore.
 near - er my home to - day,.. I'm near - er my home in heav'n to - day, Than ev - er I've been be - fore.

SOPRANO SOLO.

I will praise thee, O Lord, In the coun - cil of the just,
With my whole heart, And

Great are the works of the Lord,.....
in the con - gre - ga - tion, Sought out ac - cord - ing to his will; Praise and mag-

Ritard. He hath made a remembrance of his wonderful works, Being a merciful and a
ni - fi - cence are his work, And his jus - tice en - dur - eth for - ev - er and ev - er.

gra - cious Lord; He hath given food to them that fear him, His praise continueth for - ev - er and ever. Praise be to

TENOR OR SOPRANO SOLO.

thee, O Lord, King of e - ter - nal glo - ry. As it was in the be - gin - ning, is now, and ev - er

shall be, world with - out end, A - men. Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men.

world with - out end, A - men. Hal - le - lu - jah, A - men, Hal - le - lu jah, A - men.

Andante,

Hear, O, Fa - ther, hear our prayer, While on thy great name we call, Hear our prayer, O, Fa - ther, hear. Hear our prayer,

cres. mp dim. p

Hear, O, Fa - ther, hear our prayer, While on thy great name we call, Hear our prayer, O, Fa - ther, hear. Hear our prayer,

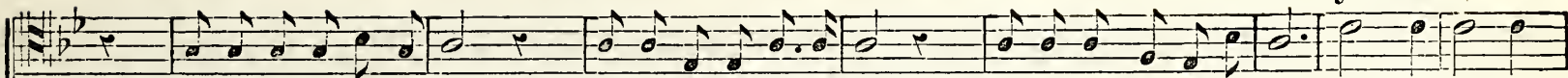
Hear our prayer. *pp* Rock of a - ges, cleft for me, Let me hide myself in thee. Let the wa - ter and the blood,

rit. - pp † mf pp

Hear our prayer. Rock of a - ges, cleft for me, Let me hide myself in thee. Let the wa - - ter and the blood,

pp Rock of a - ges, cleft for me, Let me hide myself in thee. Let the wa - ter and the blood,

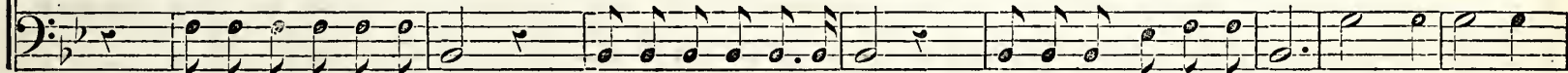
Quicker.



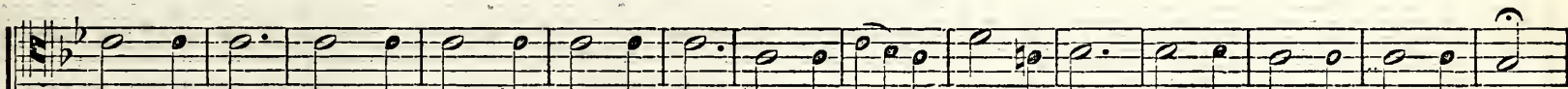
From thy side a heal-ing flood, Be of sin the double cure, Save from wrath and make me pure. Should my zeal no



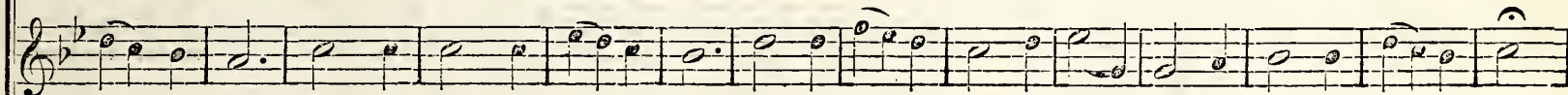
From thy side a heal-ing flood, Be of sin the double cure, Save from wrath and make me pure. Should my zeal no



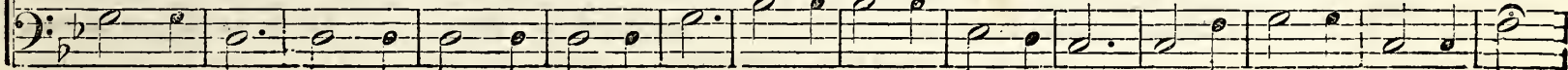
From thy side a heal-ing flood, Be of sin the double cure, Save from wrath, and make me pure. Should my zeal no



lan - guor know, Should my tears for - ev - er flow, All for sin could not a - tone, Thou must save, and thou a - lone;



lan - guor know, Should my tears for - ev - er flow, All for sin could not a - tone, Thou must save, and thou a - lone;



Hear our Prayer. Concluded

Andante. *Very soft and slow.* *dim.*

pp In my hand no price I bring, Simply to thy cross I cling. While I draw this fleeting breath, When mine eyelids close in death,

p In my hand no price I bring, Simply to thy cross I cling. While I draw this fleeting breath, When mine eyelids close in death,

pp In my hand no price I bring, Simply to thy cross I cling.

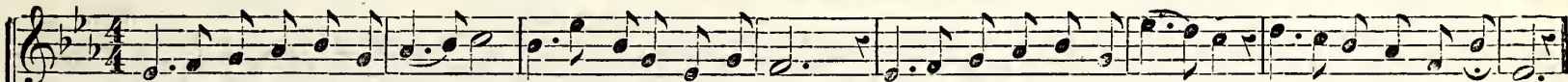
cres. et accelerando. *f a tempo.* *rit.* *Moderato.* *f*

When I rise to worlds unknown, See thee on thy judgment throne, Rock of a-ges, cleft for me, Let me hide myself in thee.

cres. et accelerando. *f a tempo.* *rit.* *Moderato.* *f*

When I rise to worlds unknown, See thee on thy judgment throne, Rock of a - ges, cleft for me, Let me hide my-self in thee.

Rock of a-ges, cleft for me, *f* Let me hide myself in thee.



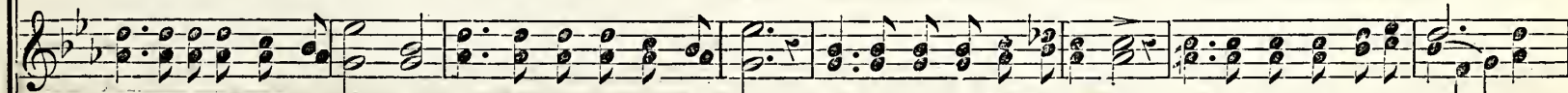
1. Chain'd by sin in cru-el bond-age, Groaning with our bit-ter need, Drooping 'neath our guilt-y bur-den, Lord, thy promis-es we plead.
 2. Oh, the wondrous, wondrousmer-cy, When Je-lovah, Lord of all, Bending from the glorious heav-en, Answereth our fee-ble call.
 3. Oh, the bless-ed, bless-ed prom-ise: Not one tit-tle e'er shall fail, Tho' the earth should burn to ash-es, And the suns and stars grow pale.



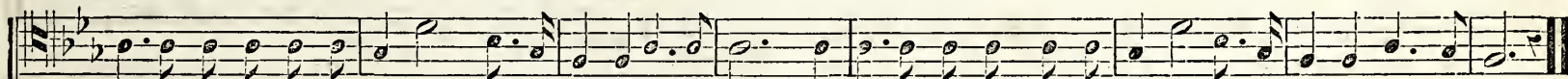
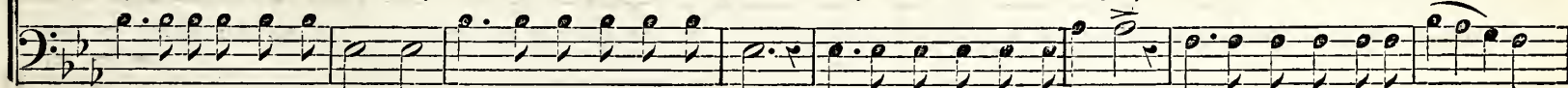
CHORUS.



I, Jehovah, will re-deem you, For my name and covenant's sake. From your burdens I'll release you, All your fet-ters I will break, And



I, Jehovah, will re-deem you, For my name and covenant's sake. From your burdens I'll release you, All your fet-ters I will break, And



I will take you for a people; Your Re-deem-er I will be, And with an outstretch'd arm I'll res-cue Ev-'ry soul that trusts in me.

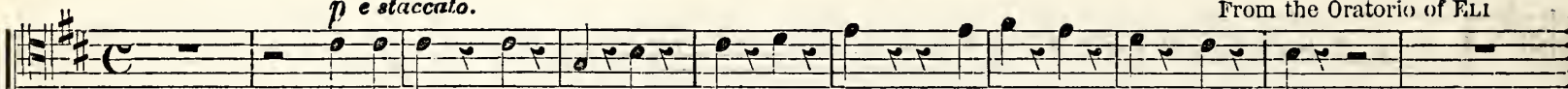


I will take you for a people, Your Re-deem-er I will be, And with an outstretch'd arm I'll res-cue Ev-'ry soul that trusts in me.

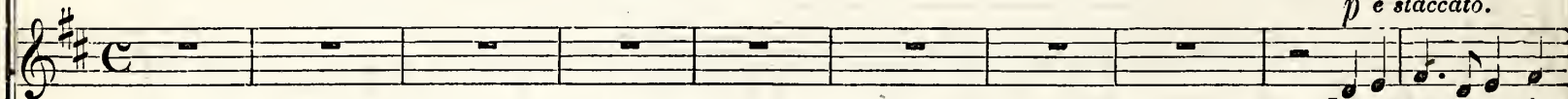


LET US GO TO PRAY.

From the Oratorio of ELI

p e staccato.

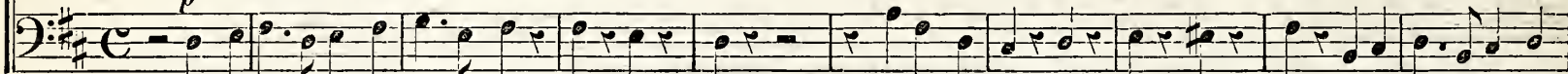
Let us go to pray be - fore the Lord, to seek the Lord of Hosts,

p e staccato.

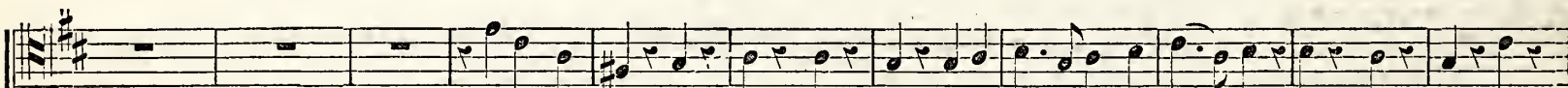
Let us go to pray be

Andante. p e staccato.

Let us go to pray before the Lord, Let us go to seek the Lord of Hosts; Let us

p e staccato.

Let us go to pray before the Lord, Let us go to seek the Lord, the Lord of Hosts, Let us go to pray be



to seek the Lord, the Lord of Hosts. Let us come before His presence giv - ing thanks, be -



- fore the Lord, Let us go to seek the Lord of Hosts. Let us come before His presence giv - ing thanks,



go to pray be - fore the Lord, to seek the Lord of Hosts. Let us go to pray be - fore the

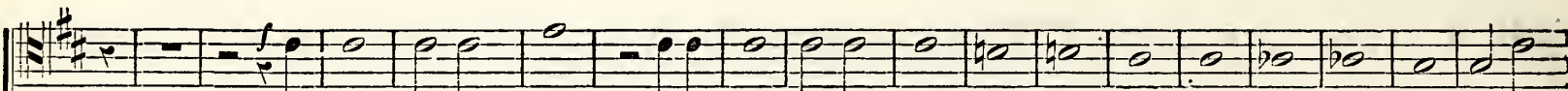


- fore the Lord, Let us go to seek the Lord, the Lord of Hosts.

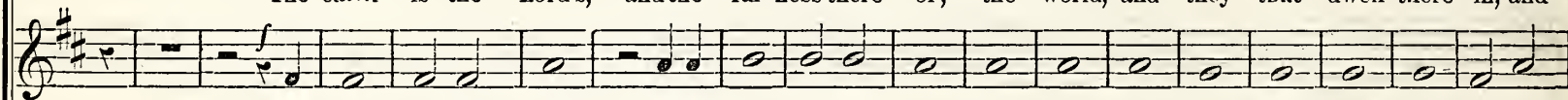
Let us

- fore His pres - ence giv - ing thanks, Let us come before His presence,
 before His pres - ence giv - ing thanks, Let us come before His pres - ence,
 Lord, to seek the Lord of Hosts; Let us come before His pres - ence giving thanks, giving
 go to seek the Lord of Hosts; Let us come before His presence, giving thanks, giving

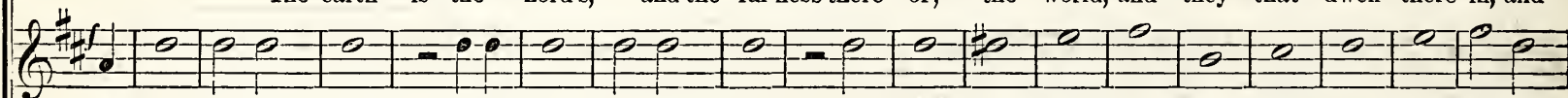
Let us come before His presence, giving thanks, giving thanks, giving thanks, and make a joyful noise to Him with psalms, with psalms.
 Let us come before His presence, *cres.* giving thanks, and make a joyful noise to Him with psalms, with psalms.
 thanks, *cres.* giving thanks, giving thanks, and make a joyful noise to Him with psalms, with psalms.
 thanks, *cres.* Let us come before His pres - ence, giving thanks, and make a joyful noise to Him with psalms, with psalms.



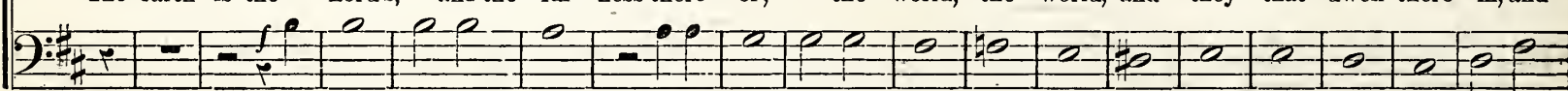
The earth is the Lord's, and the ful-ness there - of; the world, and they that dwell there - in, and



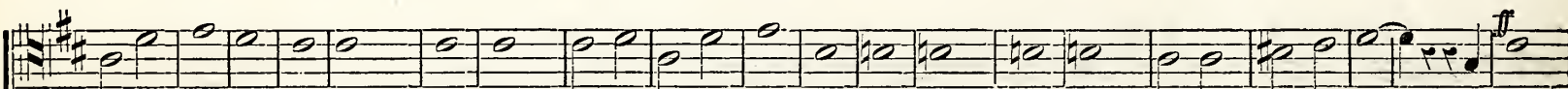
The earth is the Lord's, and the ful-ness there - of; the world, and they that dwell there - in, and



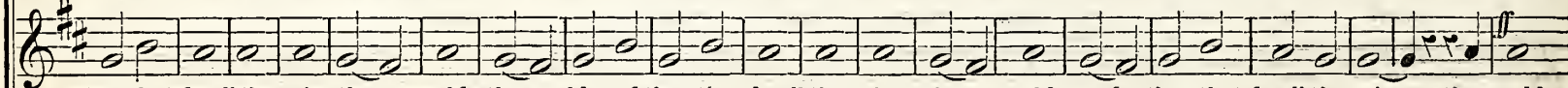
The earth is the Lord's, and the ful - ness there - of; the world, the world, and they that dwell there - in, and



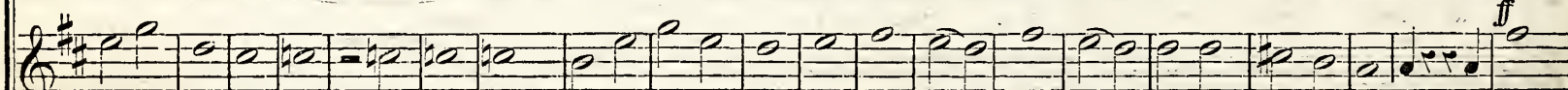
the earth is the Lord's, and the ful-ness there - of;



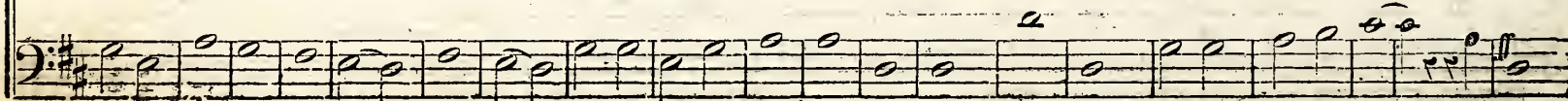
they that dwell there-in, the world, the world, and they that dwell there-in, the world, and they that dwell there-in, the world,



they that dwell there-in, the world, the world, and they that dwell there-in, the world, and they that dwell there-in, the world,



they that dwell there-in, the world, the world, and they that dwell there-in, the world, and they that dwell there-in, the world,



the world, and they..... that dwell,..... and they that dwell there - in,
 the world, and they..... that dwell,..... that dwell, that dwell..... there-
 the world, and they..... that dwell,..... that dwell..... there-
 there - in, and they that dwell there -

..... that dwell there - in, that dwell, that dwell..... there in.
 - in, that dwell there . . in, that dwell, that dwell..... there in.
 - in, that dwell there - in, that dwell, that dwell..... there in.
 - in, that dwell there - in, that dwell, that dwell..... there in.

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