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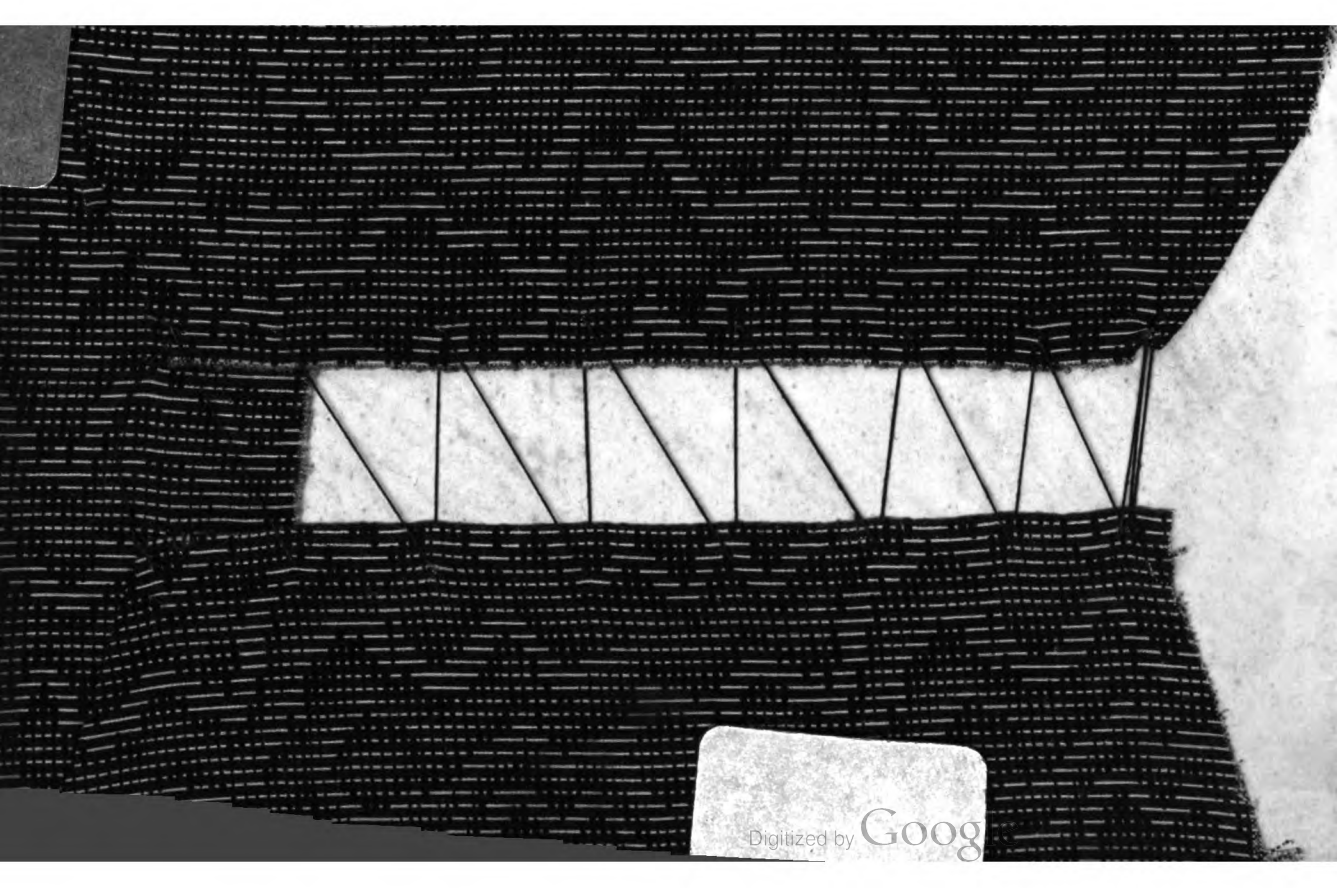
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BRADBURY'S
YOUNG SHAWM:
A
COLLECTION OF SCHOOL MUSIC.

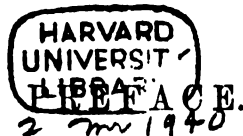
BY
WILLIAM B. BRADBURY.

NEW YORK:
PUBLISHED BY MASON BROTHERS,
108 AND 110 DUANE STREET.

Entered, according to Act of Congress, in the year Eighteen Hundred and Fifty-Five,

BY WILLIAM B. BRADBURY,

In the Clerk's Office of the District Court of the United States for the Southern District of New York.



THE peculiarities of the present work are,—

1st. A BRIEF ELEMENTARY COURSE, in which tunes and songs in the body of the work are referred to, instead of mere "EXERCISES," printed in the Elementary department.

2d. "MUSICAL NOTATION IN A NUTSHELL," or "Things to be taught," furnishing to the teacher a synopsis of such subjects as he will need to introduce from lesson to lesson.

3d. A GREAT VARIETY OF MUSIC, much of which is new, and most of which has never before been published in any of the Author's previous Juvenile Works.

W. B. B.

THOMAS B. SMITH,
STEREOTYPER AND ELECTROTYPYER,
216 WILLIAM STREET, N. Y.

PRINTED BY JOHN A. GRAY, 97 CLIFF STREET.

"MULTUM IN PARVO"

OR,

SHORT ELEMENTARY COURSE, FOR JUVENILE SINGING CLASSES, &c.

LESSON I.

To the Teacher. For "SYNOPSIS OF THINGS TO BE TAUGHT," or "MUSICAL NOTATION IN A NUTSHELL," see page 155. We recommend you to commence *at once* with the following Exercises, introducing the Scale, first orally;—carefully singing it yourself, step by step, and requiring the pupils to imitate,—then calling their attention to the representation or "picture of the Scale" in the book.

No. 1. THE SCALE.

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. THE SCALE IN ANOTHER POSITION. (HIGHER.)

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

No. 3. THE SCALE IN ANOTHER POSITION. (LOWER.)

Do re mi fa sol la si do, do si la sol fa mi re do.
That peace on earth, and joy may reign, To heav'n we pray, A - men, A-men.

NOTE. In the above we have added a short line, in order to write the scale still lower.

To the Teacher. Introduce whole, half, and quarter-notes.

No. 4. EXERCISE.—"LET US NOW BE UP AND DOING."

ONE (Do) on the added line below the Staff.

Let us now be up and do - ing, With a heart for any fate;

Still a - chiev-ing, still pur - su - ing, Learn to la - bor, and to wait.

H 18367

No. 5. TUNE.—“LET US WITH A JOYFUL MIND.”
 ONE (Do) on the added line below.

1 2 3 2 3 4 5 5 5 6 5 6 7 8
 Do re mi re mi fa sol, sol sol la sol la si do,
 Let us with a joy-ful mind, Praise the Lord, for he is kind,

8 7 6 5 4 3 2 3 5 5 4 3 2 1
 Do si la sol fa mi re, mi fa sol fa mi re do,
 For his mer-cies shall endure, Ev-er faith-ful, ev-er sure.

LESSON II.

To the Teacher. Introduce MEASURES, and PARTS OF MEASURES, as per Sections 2, 3, 4, &c., page 156.

No. 6. “NOW REJOICE, NOW REJOICE.”

Now re-joice, Now re-joice, Sing a-loud with cheerful voice.
 Do do re

Now re-joice, Now re-joice, Sing a-loud with cheerful voice.

No. 7. “SEE THE STREAM SO SMOOTHLY GUSHING.”

See the stream so smoothly gushing, O'er the rocky ledge is rushing,
 Swift as shaft from bat-tle-bow ; Hark, the hills and woods re-sounding,
 To its roar, as foaming, bounding, Rage its angry waves be-low.

No. 8. EASY EXERCISES IN SKIPS.

One two three, one three, one three; One two three four, one four, one four.
 Come and skip this third with me, Skip a fourth, now no more, no more.

No. 9.

One two three four five, one five, five, one five.
 Af-ter wis-dom let us strive, let us strive.

No. 10.

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Practise the skips 1, 3, 5, 8.

No. 11. "SING WE, REJOICING."



Sing we re-joic-ing, The bounteous heavenly hand,



Scattering ev-ery bless-ing o'er our hap-py land.

LESSON III.

Introduce "ABSOLUTE PITCH OF TONES," CLEFS, &c. Exercise on 7 in connection with the other skips.

No. 12. "HEAR US SINGING."



Hear us sing-ing, Mu-sic bring-ing, Voices ring-ing round;



Voices ring-ing, Mu-sic bring-ing, Hear the cheerful sound.

Sing "*Waiting for the May*," page 8. Add to the above skips 1, 4, 6, and 7, 5, 4, 2.

No. 13. "CULL THE FLOWERS."



Cull the flowers 'Mong the bowers, Sweetest posies, Pinks and roses,



While the thrushes, In the bushes, Sing to-ge-ther, This warm weather.

Introduce eighth-notes, and sing "*My Brother's a Rider*," page 9, and "*Youthful Days*," page 16.

LESSON IV.

Introduce "SIGNATURES" and as much of "TRANSPOSITION" as you deem necessary or desirable, at this stage of the class.

No. 14. "I LOVE THE SPRING."

NOTE. The Teacher will explain the Repeat, Da Capo, &c.
ONE on the first space below.



End.

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

1. { I love the spring, the gen-tle spring, I love its balmy air,
I love the show'rs that ev-er bring To us the flowrets fair,
- D. C. And autumn, with its pleasant fruit, And winter's cooling air.
2. { I love the summer's sky so bright, I love the fragrant flowers,
I love the long, long days of light, I love the star-ry hours.
3. { I love the autumn's clust'ring fruit, That in the orchard lies,
I love its ev-er-changing suit, Its trees of brilliant dyes.
4. { I love stern winter's ice and snow, I love his blaz-ing fire,
I love his winds that loudly blow, Yes, winter I de-stre.

D. C.



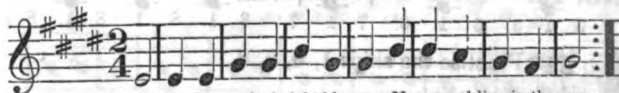
Re mi fa sol sol la si do do si si la la sol
Come let us sing we love the spring, we love the summer fair,
Come let us, &c.

Sing "The Sabbath," page 20, and "Farewell to Home," page 21.

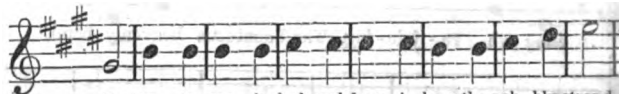
LESSON V.

No. 15. SONG.—"I LOVE THE BRIGHT BLUE SEA."

ONE on the first line.



1. { O how I love the bright blue sea, Now sparkling in the sun ;
It is a thing, so glad, so free, Who would its white waves shun ?
2. { How like a bird, with wings unful'd Doth yon small vessel glide,
Its stars and stripes, so neatly curl'd, Now dipping in the tide ;



I love to see it dash and foam A-long the peb-bly strand,
O how I love the bright blue sea, Now sparkling in the sun,



To feel it shields my own dear home, And guards my native land,
It is a thing so glad, so free, Who would its white waves shun ?



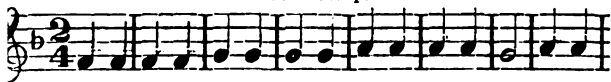
And guards my na-tive land, And guards my na-tive land,
Who would its white waves shun ? Who would its white waves shun ?

Sing "The Morning Call" page 30. "The Evening Star," page 46.

LESSON VI.

No. 16. SONG.—“O WITH WHAT DELIGHT.”

ONE on the first space.



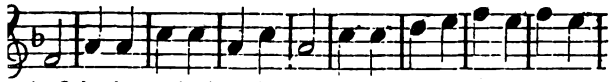
O with what delight, with what delight, with what delight, Haste we,



Haste we on to school, yes, yes, Haste we on to school, yes, yes, Haste we



aste we, haste we, haste we on to school, to school, Knowledge there we gain, we



gain Order there maintain, maintain, Free from all misrule, misrule, mis-



-rule, mis-rule, mis-rule, Yes, yes, free from all mis-rule, yes, yes.

 Sing “Sweet is the Summer,” page 31, “Yankee Boy,” page 32.

 For other keys in the same order, sing “My Heart’s Home,” page 26, “The Good and the Kind,” page 27, “Yes, or No,” page 39, “Blow, Blow,” page 40, “Time to Walk,” page 42, “My own Native Land,” page 43.

LESSON VII.

No. 17. SONG.—“BIRD OF THE GREENWOOD.”

ONE on the second line.



1. Bird of the greenwood, Oh why art thou here!
2. 'Midst the wild bil-lows Thy place must not be,




Leaves dance not to thee, Flowers bloom not near, All the sweet
But 'midst the wavings Of rose and tree, How can'st thou



waters far hence are at play, Bird of the greenwood, a -
battle with storm and with spray, Bird of the greenwood, a -



- way, a - way, Bird of the greenwood, a - way, a - way.
- way, a - way, Bird of the greenwood, a - way, a - way.

 Sing “The One Song,” page 13, “Leaving School,” page 14, &c.

WAITING FOR THE MAY.

W. B. B.

Gently.

1. Ah! my heart is wea - ry, wait - ing, Wait - ing for the May; Wait - ing for the plea - sant ram - bles,
 2. Ah! my heart is sore with sigh - ing, Sigh - ing for the May; Sigh - ing for the sure re - turn - ing,

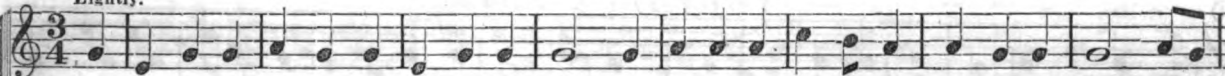
3. Ah! my heart, my heart is throb - bing, Throb - bing for the May, Throb - bing for the sea - side bil - lows,

Where the fra - grant hawthorn brambles, With the wood - bine al - ter - na - ting, Scent the dew - y way.
 When the sum - mer's beams are burn - ing Hopes and flowers that, dead or dy - ing, All the win - ter lay.

Or the wa - ter - woo - ing wil - lows, Where, in laugh - ter and in sob - bing, Glide the streams a - way.

MY BROTHER'S A RIDER.

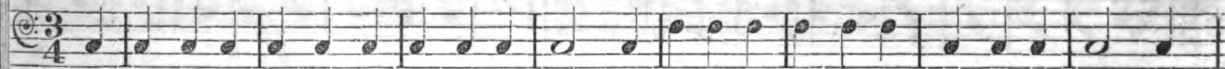
Lightly.



1. My brother's a ri-der, a ri-der so fine; His steed is his sovereign; the ri-der is mine. La
2. Blue eyes and brown hair, and right noble in mien, O lov-ing and fair is this brother, I ween. La



3. Tho' long he may tar-ry far o-ver the sea, Full well do I know he is think-ing of me. La
4. If you have a bro-ther so gen-tle and true, I'll fin-ish my song, and then lis-ten to you. 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 la.



Repeat *pp*

YOUTHFUL DAYS.

1. Hap-py my youth - ful days! Bright were the gold - en rays, Swelling thro' all the year, Ev - er my

2. An - ti - ci - pa - tion's dreams, Pouring full pleasure's streams, Filled my days, filled my nights, Fearing no

Cres. *f* . *f* *p*

youth to cheer; Sweet was my joy, Free from al - loy.

fortune's blights; Rich was my joy, Free from al - loy.

3.

Little did wintry age
 Ever my thoughts engage;
 Little, O then, I knew
 What would to life accrue;
 Then knew my joy
 Nought to annoy.

4.

O, my bright days of youth,
 Would that your spells were truth!
 O that heaven, while I live,
 Sweets like yours still would give!
 Good to enjoy,—
 Free from alloy.

MAY-SONG.



1. Hail ! hail ! heart-cheering May ! Thy sweet presence warms our bo-soms, Painting our cheeks with roses,
2. Where'er thy footsteps pass, Dai-sies spread their snow-y bosoms, Heaven's blue paints the vio-let,



3. Birds and bright in-sects sing, Fluttering, in the warm-ing sun-beams, Humming forth their pleasure.



Hail to thee ! Hail to thee, blossom-crowned, heart-cheering May ! Hail ! hail ! hail to thee, heart-cheering May !



Hail to thee ! Hail to thee, blossom-crowned, heart-cheering May ! Hail ! hail ! hail to thee, heart-cheering May !



WISHING FOR MAY-DAY.

1. We bring our Maying here, and sing To hon - or thee, be - lov - ed Spring; But thee we see not,

2. As earn - est - ly we sang our lay, The Spring, in whispers, seemed to say, "Dear children, still in

tell, O tell, When wilt thou come to bless our dell, to bless our dell.

patience wait, And I will be among you straight, among, &c.

3.

Then will I chase the snow away,
 And bring you joy and laughter gay;
 And wild birds' songs, and sunshine bright,
 And lovely flowers, blue, red, and white.

4.

O Spring! dear Spring! we wait for thee;
 Thy blooming face we long to see;
 Sweet wreaths of violets thou wilt bring,
 And we will shout, "O welcome, Spring!"

THE ONE SONG.

1. { Of songs I know full ma-ny, And sing what pleaseth me; }
 'Tis sweet a way as a - ny, To have va - ri - e - ty; } But one song I heard late - ly, Did please my mind so greatly—O,

2. { Of late I saw a shep-herd, A grassy slope a-down, }
 Where merry brooklets capered, In shining summer sun, } Beneath a beach-tree laying, Lost in a sweet dream, play-ing His

that I could but sing it thee, O, that I could but sing it thee.

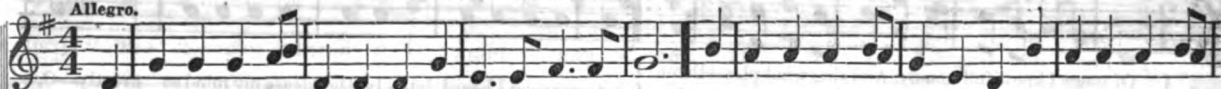
tune, a slen-der reed up - on, His tune, a slen-der reed up - on.

3.
 That tune, 'twould first go upward
 Some three, four notes, or so;
 And then it would go downward;
 Now quick, and then more slow.
 That tune to him was heaven:
 Ah! gladly I'd have given
 All mine, that song of his to know!

4.
 Thus, once did he play through it,
 And then he'd look away;
 Then, quick, again he blew it:
 I saw him as he lay.
 He lay, just idly heeding
 His lambkins, round him feeding;
 And so he passed the summer day.

LEAVING SCHOOL.—ADIEU.

Allegro.



Chorus. So go-est thou for - ev - er forth, A - dieu! a - dieu! a - dieu! } *All.*

Solo Voice. I go from thee for - ev - er forth, A - dieu! a - dieu! a - dieu! } For - get me not in thought of fame, But in thy heart be



Chorus. We'll sing one song be - fore we part, A - dieu! a - dieu! a - dieu! } *All.*

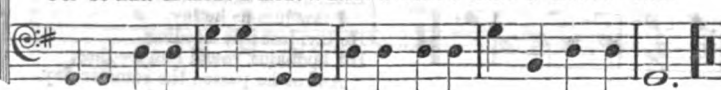
Solo Voice. We'll sing one song be - fore we part, A - dieu! a - dieu! a - dieu! } Where'er thou art be heaven thy guide, And love inspire what-



still the same. A - dieu! a - dieu! a - dieu! a - dieu! a - dieu! a - dieu! a - dieu!



e'er be-tide. A - dieu! a - dieu! a - dieu! a - dieu! a - dieu! a - dieu! a - dieu!



8.

Chorus. The flowers are budding, bright and fair;
Adieu! adieu! adieu!

Solo Voice. The flowers are budding, bright and fair;
Adieu! adieu! adieu!

All. And Nature wears her gayest smile,
But clouds may lurk unseen the while.
Adieu! adieu! &c.

4.

Chorus. The clouds may spread when thou art gone;
Adieu! adieu! adieu!

Solo Voice. The clouds may spread when I am gone.
Adieu! adieu! adieu!

All. And when the world is cold and drear,
We'll bless the link that bound us here.
Adieu! adieu! adieu!

THE PET LAMB.

1. The dew was fall-ing fast, The stars be-gan to blink; I heard a voice—it said, "Drink,
2. No oth-er sheep was near; The lamb was all a-lone; And by a slen-der cord 'Twas

The first system of the musical score for 'The Pet Lamb'. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line starting with '1. The dew was fall-ing fast...' and the second line starting with '2. No oth-er sheep was near...'. The music features a simple melody with eighth and quarter notes, and a bass line with quarter notes.

pret-ty crea-ture, drink! And, look-ing o'er the hedge, Be-fore me I es-pied A
tethered to a stone. With one knee on the grass Did the lit-tle maid-en kneel, While

The second system of the musical score. It continues from the first system with three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics continue from the first system, starting with 'pret-ty crea-ture, drink!'. The music continues with a similar melody and bass line.

THE PET LAMB (Concluded.)

The image shows a musical score for the song 'The Pet Lamb'. It consists of three staves of music. The first two staves are vocal lines, and the third is a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

snow-white mountain lamb, With a maiden by its side ; A snow-white mountain lamb, With a maiden by its side.

to that mountain lamb She gave its eve-ning meal, While to that mountain lamb She gave its eve-ning meal.

3.

“ Rest, little one,” she said ;
 “ Hast thou forgot the day
 When my father found thee first,
 In places far away ?
 Many flocks were on the hills,
 But thou wert owned by none ;
 And thy mother from thy side
 Forevermore was gone.

4.

“ Thou knowest that, twice a-day,
 I have brought thee, in this can,
 Fresh water from the brook,
 As clear as ever ran ;

And twice, too, in the day,
 When the ground is wet with dew,
 I bring thee draughts of milk—
 Warm and sweet it is, and new.

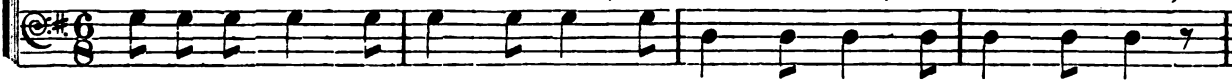
5.

“ See, here thou need’st not fear
 The raven in the sky ;
 Both night and day thou’rt safe :
 Our cottage is hard by.
 Why bleat so after me ?
 Why pull so at thy chain ?
 Sleep, and at break of day
 I will come to thee again.”

THIS IS THE WAY.



1. This is the way we wash our hands, we wash our hands, we wash our hands ;
2. This is the way we wash our face, we wash our face, we wash our face ;
3. This is the way we comb our hair, we comb our hair, we comb our hair ;
4. This is the way we brush our clothes, we brush our clothes, we brush our clothes ;
5. This is the way we show our hands, we show our hands, we show our hands ;
6. It is a shame to come to school, to come to school, to come to school ;
7. Clean children like to come to school, to come to school, to come to school ;



This is the way we wash our hands, To come to school in the morn - ing.
 This is the way we wash our face, To come to school in the morn - ing.
 This is the way we comb our hair, To come to school in the morn - ing.
 This is the way we brush our clothes, To come to school in the morn - ing.
 This is the way we show our hands, To let you see they're not dirt - y.
 It is a shame to come to school, With dirt - y hands and fa - ces.
 Clean chil - dren like to come to school, But not with dirt - - y fa - ces.



THE CUCKOO.

1. { 'Tis near the spot in which I dwell, There stands a lone-ly grove, }
 En-compassed by a charming dell, In which I love to rove, } To catch the gen-tle breez-es' sigh, And

2. { If days of sad-ness e'er as-sail, I hie me to the wood, }
 Where streams of plea-sure nev-er fail, Where all is bright and good; } 'Tis here, when no one else is by, I

hear the feathered songster's cry, Cuckoo! Cue - koo! Cue-koo, Cuckoo, Cue - koo!

hear the cuckoo's cheerful cry, Cue - koo! Cue - koo! Cue-koo, Cuckoo, Cue - koo!

Cue - koo!

3.

When days of joy come o'er my head,
 I seek this charming scene ;
 Alone along the valley tread,
 And view the lively green ;
 And who so happy, then, as I,
 In hearing oft the cheerful cry,
 Cuckoo, Cuckoo, &c.

THE LOVE OF TRUTH.

Allegretto.

1. My days of youth, tho' not from fol - ly free, I prize the truth, the more the world I see;
 2. My foot-steps lead, O truth, and mould my will, In word and deed, my du - ty to ful-fill;

3. The strength of youth, we see it soon de - cay; But strong is truth, and stron - ger ev - ery day;

End with 1st verse.

I'll keep the straight and narrow path, and, lead where'er it may, The voice of truth I'll fol - low and o - bey.
 Dis - hon - est arts and self - ish aims to truth can ne'er be - long; No deed of mine shall be a deed of wrong.

Tho' falsehood seem a mighty power, which we in vain as - sail, The power of truth will in the end pre - vail.

THE SABBATH.

1. The Sabbath comes with bless - ings To all who love its rays : Re - lease from toil and
 2. It brings the pla - cid sea - son Of stu - dy and of rest, To grow in grace and

3. It brings the hour ap - point - ed To hold com - mu - nion sweet, When, in the house of

trou - ble, That ha - rass oth - er days.
 knowledge, The knowledge of the blest.

wor - ship, Dear friends and neigh - bors meet.

4.

This day of resurrection,
 When He, the holy Lamb,
 Up to the Father's bosom
 Returned, from whence He came.

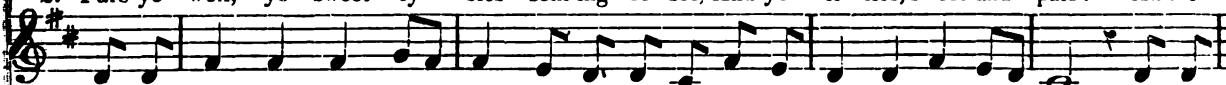
5.

O! that this sacred Sabbath
 To us so bless'd may be,
 That, in His Father's mansions,
 We may His glory see !

FAREWELL TO HOME!



1. Fare ye well, fare-well, dear home of my childhood! Forth from hence I must de - part ; Farewell,
 2. Fare ye well, ye sweet - ly blos - som-ing ro - ses, And ye li - lies, sweet and pale! Ah! I



3. Fare ye well, fare - well, dear home of my childhood ! Fare ye well, brooks, hills, and dales ! Dear com-



fa - ther, moth - er, sis - ter, and brother ! For to - mor - row must we part ! Dearest
 can no lon - ger tend you at e - ven, For I leave this pleas - ant vale : Must we



pan - ions, whom my - heart long has cherished, Fare ye well, now, fare ye well ! Dearest



FAREWELL TO HOME! (Concluded.)

home, and must we part? And for ev - er must we part? Then a - dieu! ah! then a - dieu! Then a -
ev - er, ev - er part? Must we ev - er, ev - er part? Then a - dieu! ah! then a - dieu! Then a -

home, and must we part? And for ev - er must we part? Then a - dieu! ah! then a - dieu! Then a -

Musical notation for the first system, including treble and bass staves with a key signature of one sharp (F#) and a common time signature (C).

dieu, a - dieu, a - dieu! Then a - dieu, a - dieu, a - dieu! Then a - dieu, and fare ye well!

dieu, a - dieu, a - dieu! Then a - dieu, a - dieu, a - dieu! Then a - dieu, and fare ye well!

Musical notation for the second system, including treble and bass staves with a key signature of one sharp (F#) and a common time signature (C).

FLOWERS OF THE LEA.

23

Gently.

1. I am twin-ing, I am twining, The flowers of the lea; They are pin-ing, they are pin-ing For sweetness from

2. They are sleeping, They are sleeping, With dews on the plain; They are weeping, They are weeping For home now a -

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with eighth and quarter notes.

FINE.

D.C.

thee; O, breathe o'er them lightly; 'Twill make them more rare; O, gaze on them brightly, 'Twill make them more fair.

gain. Then take them and cher-ish The flowers of the lea: They nev - er can per - ish, While trea-sured for thee.

The second system of the musical score also consists of three staves, continuing the melody and bass line from the first system. It ends with a double bar line and repeat dots. The key signature and time signature remain the same.

BLUE-EYED MARY.

1. Come, tell me, blue-eyed-stran-ger, Say with-er dost thou roam? O'er this wide world a
 2. Come here: I'll buy thy flow-ers, And ease thy hap-less lot; Still wet with morn-ing

ran-ger, Hast thou no friends nor home. They called me blue-eyed Ma-ry, When
 show-ers, I'll buy "for-get-me-not." Kind sir, then take these po-sies: They're

friends and for-tune smiled; But ah! how for-tunes va-ry! I now am sor-row's child.
 fa-ding, like my youth; But nev-er, like these ro-ses, Shall with-er Ma-ry's truth.

EARLY WALK.

25

1. See, the sun is gleaming Warm on bush and tree ! Come abroad, re - joic-ing, Join and sing with me :— 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.

2. How the grain is dancing,
Gayly in the air,
Whispering of its pleasure
To the listening ear.

3. Hear the wild bees humming,
Thro' the clover sweet ;
Hear the buzzing insects,
Each its note repeat.

4. Hear the birds, rejoicing,
All the woods along ;
Heaven-taught, repeating
Thus its pleasant song.

5. They, to their Creator,
Give the praises due ;
Let us learn the lesson !
Let us praise Him too !

MY HEART'S HOME.

Sprightly.

The musical score consists of three staves of music in treble clef, 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Sprightly.' The melody is simple and rhythmic, with a final cadence on each staff.

1. I know a sweet val-ley, Where bright wa - ters play ; Where eve - ning is mild - er, And brighter the day.

2. A grove, sweet-ly whispering, Shades val-ley and spring ; Where birds raise their nestlings, And teach them to sing.

3.

There stands a neat cottage,
With woodbines entwined,
And sweet honeysuckles,
And flowers to my mind.

4.

There Peace dwells with Freedom,
There foes are not feared ;
There childhood is cherished
And age is revered.

5.

There hearts, true and humble,
Their thanksgiving raise,
And make of their hearth-stone
An altar of praise.

6.

O, that's the sweet valley
Where bright waters play ;
Where memory is milder,
And brighter the day.

THE GOOD AND THE KIND.

Gentle.

1. The good and the kind, The good and the kind Find flowers in their path ev - er spring - ing, And an - gels a -
 2. The good and the kind, The good and the kind, In sim-plest of blessings find pleas - ure, And ev - er en-

3. The good and the kind, The good and the kind Re - joice in the sun-light of hea - ven, And peace-ful - ly

- round ev - er sing - ing, The good and the kind, The good and the kind.
 - joy a rich treas - ure; The good and the kind, The good and the kind.

welcome the e - ven, The good and the kind, The good and the kind.

4
 The good and the kind
 Are useful, and shrink not from labor,
 To serve brother, kindred, or neighbor;
 The good and the kind.

5.
 The good and the kind,
 By kindness their piety proving,
 Will dwell with the pure and the loving—
 The good and the kind.

THE JOURNEY.

From "Boston School Song Book."

Allegro. SOLO.

1. A youth, resolved to see the world, Set out on foot to go; And sought, as round and
 2. " My . first jaunt, then, was to the pole, Where all is ice and snow ; Where nought can stand the

CHORUS.

round he whirled, Most wise and great to grow. His sto-ry is as true, is as
 frost but soul, Nor tree, nor plant can grow. His sto-ry, &c.

His sto-ry is as true, is as

THE JOURNEY. (Concluded.)

The image shows a musical score for three voices. The top staff is for the Soprano, the middle for the Alto, and the bottom for the Bass. All parts are in the key of D major (two sharps) and 2/4 time. The lyrics are: "true as the gun. Go on, then, go on, till the tale is done—till the tale is done." The music consists of a simple melody with accompaniment.

3.

"Such cold as this I ne'er could bear,
So 'way I turned my feet,
Till 'twas so hot 'twould singe one's hair,
And make you die of heat."

Chorus. His story is, &c.

4.

"And when I'd got some short repast,
To stay my appetite,
I turned my course, and journeyed fast,
Nor stayed a single night."

Chorus. His story is, &c.

5.

"I next tried California,
Where gold, they say's so thick ;
'Now here,' says I, 'I guess I know,
I'll fill my bag right quick.'"

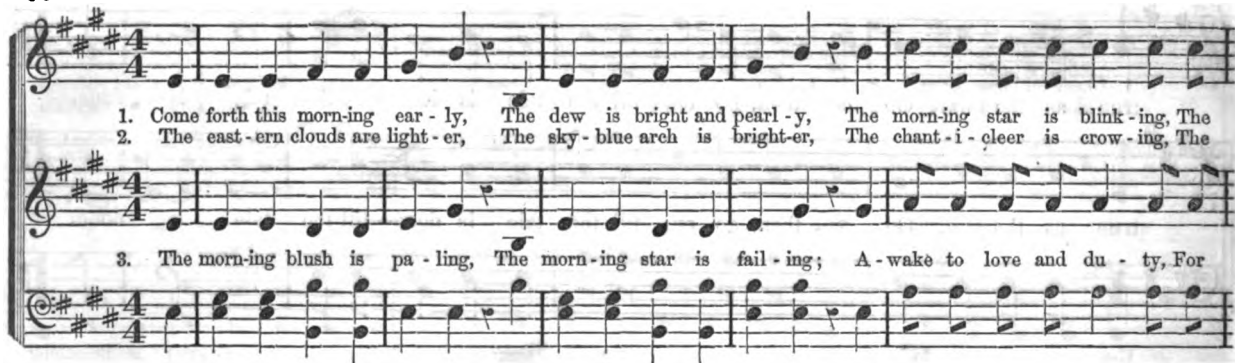
Chorus. His story is, &c.

6.

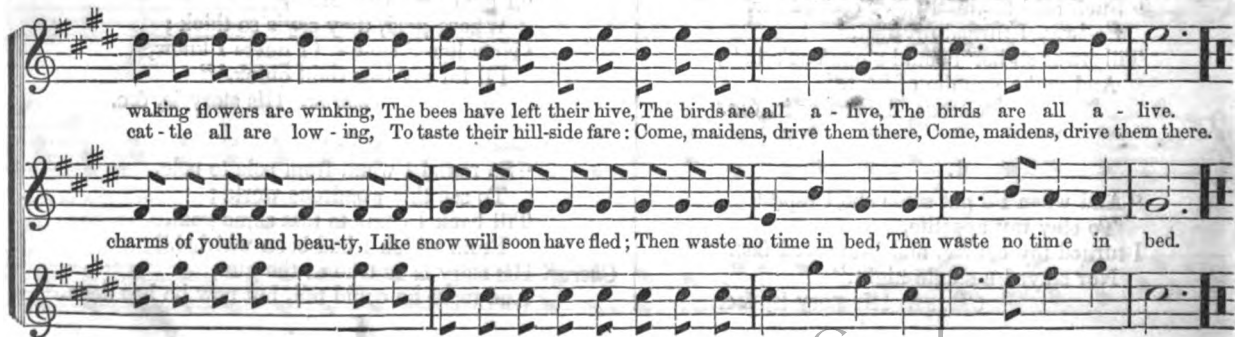
"So round I went, from pole to pole,
To see this wondrous world ;
Till back I came to that same goal,
From which I had been whirled."

Chorus. His story is as true as the gun,
And more he could tell, but now he has done.

THE MORNING CALL.



1. Come forth this morn-ing ear - ly, The dew is bright and pearl - y, The morn-ing star is blink - ing, The
2. The east - ern clouds are light - er, The sky - blue arch is bright - er, The chant - i - cleer is crow - ing, The
3. The morn-ing blush is pa - ling, The morn-ing star is fail - ing; A - wake to love and du - ty, For



waking flowers are winking, The bees have left their hive, The birds are all a - live, The birds are all a - live.
cat - tle all are low - ing, To taste their hill-side fare: Come, maidens, drive them there, Come, maidens, drive them there.
charms of youth and beau-ty, Like snow will soon have fled; Then waste no time in bed, Then waste no time in bed.

CHEERFULNESS.

W. B. B. 31

1. Cheer-ful-ness, thou buoy-ant spi-rit, Float-ing on a summer ray, La-den, like the bee, with rich-es,
2. Thine is all the untaught mu-sic, Sounding thro' the summer air; In-sect, bird, and bub-bling fountain,

Use-ful la-bor to re-pay; Rosebuds young thy bo-som wreathing, Where no sound of grief is breathing,
Whispering breeze and sound-ing sphere, Thine the skill and heavenly pow-er, Sweets to draw from ev-ery flow-er;

Lil-ies fair thy fore-head crown, Which has nev-er known a frown; Let our mer-ry cho-rus praise thee,
There to bask in cloud-less morn, Cull the rose, and leave the thorn: Reaper's song and sky-lark's sing-ing

CHEERFULNESS. (Concluded.)

Sounds of strings and voice we raise thee, Trumpet clang and bu - gle tone, Hail thee! hail thee, on thy sun - ny throne.
To thy joy - ful praise are ring - ing, Clarion, voice, and harp u - nite, In thy cho - rus, spir - it bright, spirit bright.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is a simple, rhythmic melody with accompaniment.

THE WANDERER'S RETURN.

From an Italian Melody.

1. When, my fa - ther's home for - sak - ing, Far o'er sea, and land to wan - der—When, each tie that bound me
2. When, in dis - tant lands a stran - ger, None I found to know or love me— When, a lone and wea - ry
3. When my foot - steps, homeward turn - ing, Sought once more the household al - tar— When my heart, im - pa - tient,

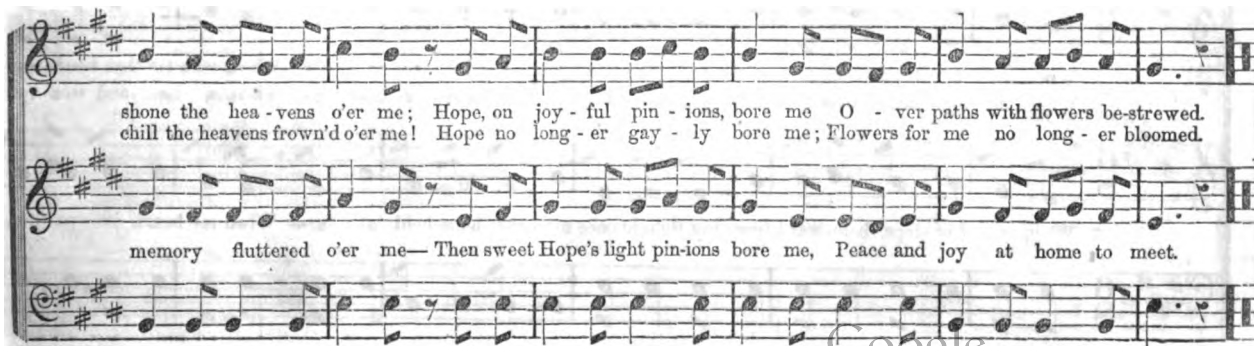
The musical score consists of three staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The lower two staves are in bass clef with the same key signature and time signature. The music is a simple, rhythmic melody with accompaniment. The first two staves have a dynamic marking of *p* (piano).

THE WANDERER'S RETURN. (Concluded.)



break - ing, Proud of free - dom, gay I roamed, Sweet-ly smiled the world be - fore me, Sweet-ly
ran - ger, Sad, I pined for friends and home; Then how sad the world be - fore me— Then how

burn - ing, Longed the dear ones there to greet; Then how smiled dear home be - fore me!— Then sweet



shone the hea - vens o'er me; Hope, on joy - ful pin - ions, bore me O - ver paths with flowers be - strewed.
chill the heavens frown'd o'er me! Hope no long - er gay - ly bore me; Flowers for me no long - er bloomed.

memory fluttered o'er me— Then sweet Hope's light pin - ions bore me, Peace and joy at home to meet.

SWEET IS SUMMER.

W. B. B.

SOLO. CHORUS. *f* SOLO.

1. Three half - o - pen ro - ses on one tree grew, Sweet is the sum - mer, A
 2. The dews of the eve - ning had bathed each root, Sweet is the sum - mer, A
 3. The ro - ses are scat - tered, the bird is flown, Sweet is the sum - mer, The
 4. But then at its roots does the life re - main, Sweet is the sum - mer, And
 5. And ro - ses will bloom in their beauty once more, Sweet is the sum - mer, And
 6. De - spair nev - er more should come near thy heart, Sweet is the sum - mer, Tho'
 7. Good an - gels will guard ev - ery leaf and hair, Sweet is the sum - mer, And

CHORUS. *pp*

night - in - gale sang the whole night through, Sweet is the sum - mer.
 brook - let flowed round it and watered its roots, Sweet is the sum - mer.
 tree now is na - ked and stands a - lone, Sweet is the sum - mer.
 soon will its leaf - lets grow green a - gain, Sweet is the sum - mer.
 birds soon will sing as they sang be - fore, Sweet is the sum - mer.
 blos - soms may fall and my birds de - part, Sweet is the sum - mer.
 give all the good that my heart will bear, Sweet is the sum - mer.

THE YANKEE BOY.

1. I am a Yan-kee boy, sir, A mer-ry Yan-kee boy, Thro' all my bo-som
 2. I am a Yan-kee boy, sir: The fire of Seven-ty-five, That glow-ing pat-riot

3. I am a Yan-kee boy, sir, With nei-ther child nor wife; My country's good is

The first system of musical notation for 'The Yankee Boy'. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is a treble clef with a key signature of one flat and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the staves, with three numbered lines of text.

tin-gling, I own the name with joy! It hails me from each hill and dale, And
 spi-rit Is in my breast a-live; Rea-dy in toil and need to share, And

all, sir, To me the breath of life. I'd pour the blood from ev-ery vein, To

The second system of musical notation for 'The Yankee Boy'. It consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The middle staff is a treble clef with a key signature of one flat and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics continue from the first system, with three lines of text.

THE YANKEE BOY. (Concluded.)

cheers me in each brac-ing gale. I am a Yan-kee boy, sir, A mer-ry Yan-kee boy.
 for my coun-try do and dare. I am a Yan-kee boy, sir, A mer-ry Yan-kee boy.

leave her pure and free from stain. I am a Yan-kee boy, sir, A mer-ry Yan-kee boy.

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the notes.

THE FATES.

1. Say not that the Fates are cru - el! Say not that the Fates are
 2. Speak not of the ills a - round thee, As of ac - ci - dents se -

The musical score consists of two staves. Both staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are written below the notes.

kind!
- vere!

Their de-crees are but a seeming,
All thy ways are seen and guarded!

To the head with fan - cy
All thy paths are watched and

teem-ing,
ward-ed!

To the darkened, skept-ic mind,
An-gels guard each float-ing hair!

To the darkened, skept-ic mind.
An-gels guard each float - ing hair!

3.

Treat not, then, as worthless trifles,
Weakest of created forms!
That same mighty hand has given
All on earth, as all in heaven—
Every seraph, every worm!

4.

Say not that the Fates are cruel!
Say not that the Fates are kind!
Fate and Chance are sprites unholy,
Bred by Ignorance and Folly
In the darkened, skeptic mind!

THE PLEASURE WALK.

1. Come, where the blooming lindens The hidden lake surround, And hear the woodlark's music O'er hill and dale re - sound. Well

2. O, would, ye winged songsters, The free, like you, might rise A-bove all earthly dan-ger, And near the smiling skies, And
 may ye sing with pleasure, Ye den - i - zens of air! The world is all be - fore ye, To choose the sweet and fair.
 hear their Maker, ev - er, Instruct them, day by day, That they might nev-er fal - ter, And nev - er, nev - er stray.

YES, OR NO.

1. Short speech suf - fi - ces Deep thought to show, When you, with wis-dom, Say YES, or No.
 2. Times nev - er lin - gers, Moves nev - er slow; While he per - mits it, Say YES, or No.

3. Deep may the in - port, For joy or woe, Be in the utter-ance Of YES, or No.

Save me from speech-es, Long, dull, and slow; Oh! how much bet - ter, Plain YES, or No!
 If he es - capes you, Ne'er can you know If you a - gain may Say YES, or No.

If e - ven these, then, You would fore - go, Eyes, sparkling eyes, shall Say YES, or No.

1. Blow! blow! blow! How the winds do blow! Shake! shake! shake! How the casements shake!

2. Sing! sing! sing! While the winds do blow; Sing! sing! sing! While the casements shake;

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line corresponding to the first two staves and the second line corresponding to the second two staves.

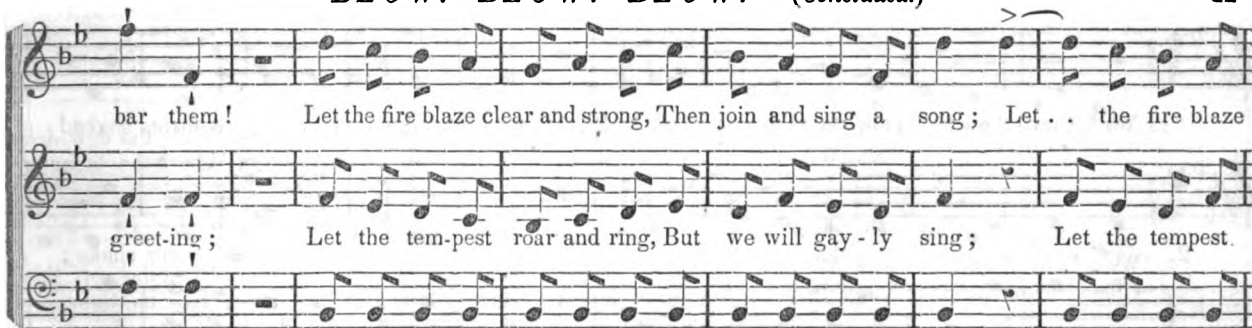
Roar! roar! roar! How the tempests roar! Shut the doors and bar them! Shut the doors and

Sing! sing! sing! While the tempest wars; Friend and friend are meet-ing! Friend and friend are

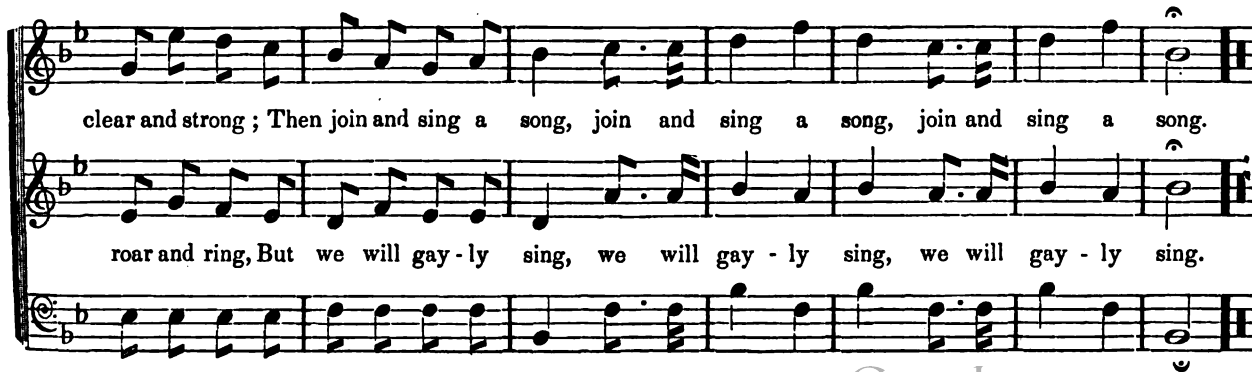
The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line corresponding to the first two staves and the second line corresponding to the second two staves.

BLOW! BLOW! BLOW! (Concluded.)

41



bar them! Let the fire blaze clear and strong, Then join and sing a song; Let . . the fire blaze
greet-ing; Let the tem-pest roar and ring, But we will gay-ly sing; Let the tempest.



clear and strong; Then join and sing a song, join and sing a song, join and sing a song.
roar and ring, But we will gay-ly sing, we will gay-ly sing, we will gay-ly sing.

1. Walk! walk! walk at morn, While the dew-drops weep; Walk! walk! walk at morn, While the dew-drops
 2. Walk! walk! walk at noon, Where the breezes blow; Walk! walk! walk at noon, Where the breezes

3. Walk! walk! walk at eve, When the set-ting sun, Walk! walk! walk at eve, When the set-ting
 4. Home! home! hie thee home, Ere the light is gone; Home! home! hie thee home, Ere the light is

weep, While the birds, on ev-ery tree, Tune-ful ma-tins keep La la la
 blow, Where, thro' lone-ly for-est shade, Rip-pling wa-ters flow. La la la

sun Si-lent-ly to all pro-claims, Now the day is done. La la la
 gone; There, with humble, grateful voice, Raise the cheer-ful song. yes, yes, yes. La la la

p

TIME TO WALK. (Concluded.)

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.

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with the same key signature. The melody is simple and repetitive, consisting of eighth and quarter notes.

MY OWN NATIVE LAND.

WM. B. BRADBURY.

1. I've roved o - ver moun-tain, I've crossed o - ver flood, I've traversed the wave - rolling sand ;
2. The right hand of friend-ship how oft I have grasped, And bright eyes have smiled and looked bland ;

3. Then hail, dear Co - lum - bia, the land that we love, Where flour - ish - es Lib - er - ty's tree ;

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is simple and repetitive, consisting of eighth and quarter notes.

MY OWN NATIVE LAND. (Concluded.)

Tho' the fields were as green, and the moon shone as bright, Yet it was not my own na-tive
 Yet hap - pi - er far were the hours that I passed In the West—in my own na-tive

'Tis the birth-place of Freedom, our own na-tive home; 'Tis the land, 'tis the land of the

Fine. **Repeat from the dots.**

land. No, no, no, no, no, no. No, no, no, no, no, no.
 land. Yes, yes, yes, yes, yes, yes. Yes, yes, yes, yes, yes, yes.

Fine.

free! Yes, yes, yes, yes, yes, yes. Yes, yes, yes, yes, yes, yes.

Fine.

SECRET PRAYER.

1. { Go when the morning shi - neth, Go when the moon is bright ; } Go with pure mind and
Go when the eve de - cli - neth, Go in the hush of night ; }

2. { O not a joy or bless - ing With this can we com - pare ; } Then for thy - self and
The power that God hath given us, To raise our souls in prayer ; }

feel - ing, Send earthly thoughts a - way, And, in thy chamber kneel - ing, Do thou in se - cret pray.

neigh - bor A bless - ing humbly claim, And link with each pe - ti - tion Thy great Re - deemer's name.

THE EVENING STAR.

1. Thou plan - et on high, That light-est the sky, We welcome thy brilliance, We

2. Thou seem - est to smile, Our hearts to be - guile; Tho' left by all oth - ers, Tho'

welcome thy brilliance With joy-light-ed eye.

left by all oth-ers, Thou look'st on us still.

3.

How pure are thy rays !
 While on them we gaze,
 ||: Each throb of the bosom :||
 Is hushed into praise.

4.

Thou beck'nest to me :
 Ah ! might it but be,
 ||: How quickly, how gladly, :||
 I'd fly up to thee !

TRUTH IN A WELL. (TEMPERANCE SONG.)

WORDS WRITTEN FOR THIS WORK.

1. { The well, deep, limpid, cold and clear, Where Truth is said to dwell ; }
O what a precious gift from heaven, This Truth-enclosing well ; } It o - pen stands for you and me, It open stands for

2. { Must cheerful pleasure owe its zest To senses drowned in wine? }
Shall sparkling water not suffice To raise a lay di - vine? } Who's happier now than you or me? Who's happier now than

you and me; The buck - et sink, Then draw and drink, The buck - et sink, Then draw and drink, Then draw and drink, and

you or me? The buck - et sink, Then draw and drink, The buck - et sink, Then draw and drink, Then draw and drink, and

TRUTH IN A WELL. (Concluded.)

drink, While I sing a song of the no - ble well, With its vir - tues more than tongue can tell, And drink, and drink, and

drink, While I sing a song of the no - ble well, With its vir - tues more than tongue can tell, And drink, and drink, and

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The middle staff is a treble clef with the same key signature. The bottom staff is a bass clef with the same key signature. The music is in 4/4 time. The lyrics are written below the staves, with the first line of lyrics under the top staff and the second line under the middle staff. The lyrics are: "drink, While I sing a song of the no - ble well, With its vir - tues more than tongue can tell, And drink, and drink, and" followed by "drink, While I sing a song of the no - ble well, With its vir - tues more than tongue can tell, And drink, and drink, and".


drink, and drink, and drink from the good old well, ha ! ha ! And drink, and drink, and drink, and drink, and drink from the good old well

drink, and drink, and drink from the good old well, ha ! ha ! And drink, and drink, and drink, and drink, and drink from the good old well


The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle staff is a treble clef with the same key signature. The bottom staff is a bass clef with the same key signature. The music is in 4/4 time. The lyrics are written below the staves, with the first line of lyrics under the top staff and the second line under the middle staff. The lyrics are: "drink, and drink, and drink from the good old well, ha ! ha ! And drink, and drink, and drink, and drink, and drink from the good old well" followed by "drink, and drink, and drink from the good old well, ha ! ha ! And drink, and drink, and drink, and drink, and drink from the good old well".

THE FARMER AND PAINTER.

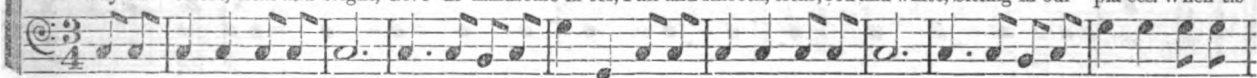

GERMAN. 49



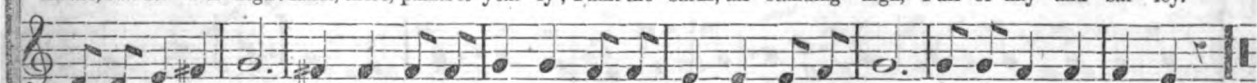
1. Mis-ter Painter, if you like, Paint us all to - geth-er, I, my wife, and lit-tle Mike, That boy and the oth-er; Those two
 2. Paint the farm and all the stock, Ox-en, cows, and horses; Paint the wood-let, and the stream Where the mill-dam crosses; Paint the




3. Lay on colors, clear and bright, Give us handsome fa-ces, Fair and smooth, clear, red and white, Sitting in our pla-ces. When 'tis

lit - tle girls, at play With their brindled span-iel; Then the lad, there, making hay, And the hired-man, Dan - iel.
 house, two sto - ries high: Hans, there, paints it year - ly; Paint the barns, all standing nigh, Full of hay and bar - ley.



done, and framed, and raised, You shall be re - ward-ed, Two hard dol - lars for your work, And, be-sides, be board - ed,



PIC-NIC FESTIVAL SONG.


Lively.

1. O, come to the grove with me, Where gay-ly the hours ad-vance; O,

2. Here Spring, with its ear-ly green, And Sum-mer, with all its flowers, In
 come with a foot-step free, . . . And join in the fes-tive dance. A-round us, a-
 beau-ti-ful dress is seen, . . . All o-ver fair Na-ture's flowers. No storm-clouds are

PIC-NIC FESTIVAL SONG. (Concluded.)

51



- bove us, Pure mel - o - dy floats, And voi - ces that love us Re - peat the soft notes.
dark - ling The sports of the free, But all here is spark - ling In beau - ty for thee.

D. C. D. C. D. C.

Detailed description: This is a musical score for a song. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music is in 4/4 time. The lyrics are written below the staves. The piece concludes with a double bar line and a repeat sign.

PATRIOTIC SONG.

L. MASON.

Allegro.



1. Be - fore all lands, in east or west, I love my na - tive land the best; With God's best gifts 'tis
2. Be - fore all tongues in east or west, I love my na - tive land the best; Tho' not so smoothly

Detailed description: This is a musical score for a patriotic song. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music is in 4/4 time. The lyrics are written below the staves. The piece concludes with a double bar line and a repeat sign.

PATRIOTIC SONG. (Concluded.)

teem - ing ; No gold nor jew - els here are found, Yet men of no - ble souls abound, And
spo - ken, Nor wo - ven with I - tal - ian art ; Yet, when it speaks from heart to heart, The

eyes of joy are gleam - ing, And eyes of joy are gleam - ing.
word is nev - er bro - ken, The word is nev - er bro - ken.

3.

Before all people, east or west,
I love my countrymen the best—
A race of noble spirit ;
A sober mind, a generous heart,
To virtue trained, yet free from art,
They from their sires inherit.

4.

To all the world I give my hand—
My heart I give my native land ;
I seek her good, her glory ;
I honor every nation's name,
Respect their fortune, and their fame,
But I love the land that bore me.

THE HUNTER.—(RURAL PLEASURE.)

C. KREUTZER.

53

Lively. 1st time *pp* 2d time *f*



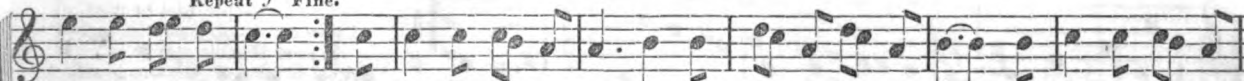
1. Long live, O ru - ral plea - sure, Ar-rayed in Na - ture's dress! Ye woods, and fields, and moun - tains, Ye
 2. Long live, O ru - ral plea - sure, Ar-rayed in Na - ture's dress! Ye woods, aud fields, and moun - tains, Ye



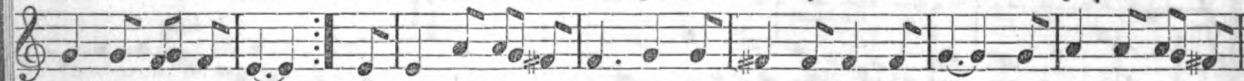
3. Long live, O ru - ral plea - sure, Ar-rayed in Na - ture's dress! Ye woods, and fields, and moun - tains, Ye



Repeat *f* Fine.



hunts-men and the chase! How pleasant 'tis, in wood-lands, When huntsmen's horns re - sound, And o - ver hills and
 hunts-men and the chase! In woodlands I am sovereign; Here love-ly Na-ture's God Has spread a tent of



hunts-men and the chase! I'll ev - er be a hunts-man, So long as pines are green; I love to pass my

Repeat *f* Fine.



THE HUNTER. (Concluded)

bound,

D.C.

val - leys The deer so light - ly bound, The deer so light - ly bound, The deer so light - ly bound.
 free - dom, Re - plete with plea - sures good, Re - plete with pleasures good, Re - plete with pleasures good.

be - ing Where ru - ral smiles are seen, Where ru - ral smiles are seen, Where ru - ral smiles are seen.

seen,

THE SHOW-BOX.

1. This way, good peo - ple, come this way! I'll show you much for lit - tle pay: I'll show, for sixpence, much, and more Than
 2. Look! here is Pa - ra - dise, and all That A - dam owned be - fore the fall; And here is Pharaoh and his host, In

3. Here is Go - li - ah, tall and grand, And here is Da - vid, sling in hand; Here's Judith, with her sword; and see, Great

you have ev - er seen be - fore. Tra la la la la la la la la la la la la.
 the Red Sea to - geth - er lost. Tra la la la la la la la la la la la la.

Ho - lo - fer - nes— who but he? Tra la la la la la la la la la la la la.

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

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

4.

Here is Susanna, known to fame,
 And here the elders, lost to shame ;
 Here's Jezabel, with costly crown,
 Down from her chamber window thrown.

5.

If more, of high and low degree,
 In this small show-box you would see,
 Come here to me another day,
 And look again, for double pay.

Sprightly.

1. Give me a draught from the crys - tal spring, When the burn - ing sun is high, When the rocks and the woods their
 2. Give me a draught from the crys - tal spring, When the cool - ing breez - es blow, When the leaves of the trees are

3. Give me a draught from the crys - tal spring, When the win - tery winds are gone; When the flowers are in bloom, and the
 4. Give me a draught from the crys - tal spring, When the ripe - ning fruits ap - pear; When the reap - ers the song of the

shad - ows fling Where the pearls and the peb - bles lie, Where the pearls and the peb - bles lie.
 with - er - ing, From the frost or the flee - ey snow, From the frost or the flee - ey snow.

ech - oes ring From the woods o'er the ver - dant lawn, From the woods o'er the ver - dant lawn.
 har - vest sing, And plen - ty has crowned the year, And plen - ty has crowned the year.

BE GOOD FRIENDS AGAIN.

W. B. B. 57

Quick.



1. { Come, let us be good friends again! We both may have been wrong: Why should we let our an - gry pas - sions rise? }
Our quarrels on - ly give us pain, And should not last so long: In fu - ture we will learn to be more wise. }



2. { All those who wish for hap - py days, This truth should keep in mind, That friends without some faults are few and rare; }
And to those faults, the proverb says, " We should be sometimes blind ;" For we must learn to bear and to for - bear. }



CHORUS.



Come, then, shake hands, Be not still of - fend - ed; Don't disdain to smile a - gain, For all is past and end - ed.



Come, then, shake hands, Be not still of - fend - ed; Don't disdain to smile a - gain, For all is past and end - ed.



Spirited.

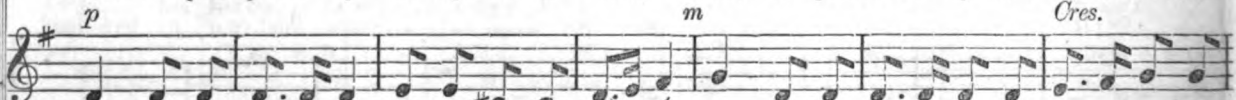
1. Land of our fa - thers, wherev - er we roam, Land of our birth, to us thou still art home!



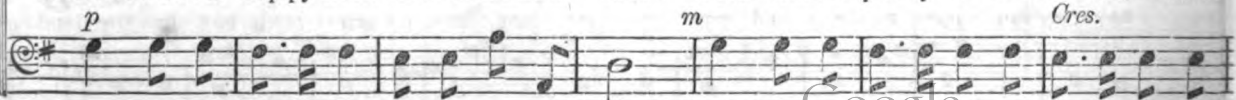
2. Tho' oth - er climes may brighter hopes ful - fil, Land of our birth, we ev - er love thee still.



Peace and pros - per - i - ty on thy sons at - tend, Down to pos - ter - i - ty their in - flu - ence de -



Heaven shield our hap - py home From each hostile band! Free - dom and plen - ty ev - er crown our native



Land of our birth, we ev - er love thee still.

LAND OF OUR FATHERS. (Concluded.)

f

- scend! All, then, u - ni - ting, Hearts and voi - ces join - ing, Sing we in har - mo - ny our

f

land! All, then, u - ni - ting, Hearts and voi - ces join - ing, Sing we in har - mo - ny our

p *p* *f*

na - tive land, our na - tive land, our na - tive land, our na - tive land, our na - tive land.

p *f* *p* *f*

na - tive land, our na - tive land, our na - tive land, our na - tive land, our na - tive land.

p *f* *p* *f*



1. I knew a lad whose father, rich, sir, Once lived in pomp and state; He had a steward in his
 2. But houses failed, and ships went down, sir, And sunk his father's store, Till he, from rich and ar - ro -



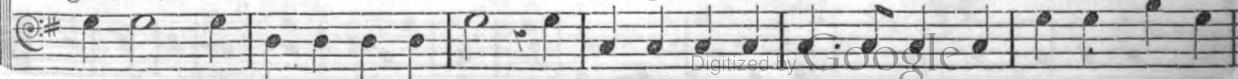
3. A-las! what could the lad now do, sir? His haughty heart was tamed; He said, "Of course I can-not
 4. The farmer had a daughter fair, sir, The treasure of his life; The lad at length her love did



house, sir, A por-ter at his gate: This lad had servants, young and old, To move at his com-
 -gant, sir, Be-came depressed and poor; And all that to his son he gave, Was this one stern com-



dig, sir, To beg I am a-shamed." At length he sought a coun-try friend, Who tilled his own good
 gain, sir, And she be-came his wife. Their cot-tage, on her fa-ther's farm, En-shrined in woodbine



HE LEARNED TO USE HIS HANDS. (Concluded.)

- mands: He lived like an - y pet - ty prince, sir, And nev - er used his hands: No, no, no, no:
- mand—"Go, be a man and help your-self, sir, And learn to use your hands: Yes, yes, yes, yes:

lands: He let him - self to dig and hoe, sir, And learned to use his hands: Yes, yes, yes, yes:
stands: She rules the dai - ry, he the farm, sir, And well they use their hands: Yes, yes, yes, yes:

Nev - er used his hands, Nev - er used his hands, Nev - er used his hands.
Learn to use your hands, Learn to use your hands, Learn to use your hands."

Learned to use his hands, Learned to use his hands, Learned to use his hands.
Well they use their hands, Well they use their hands, Well they use their hands.

THE SNOW-DROP.

1. Still lin - gers the snow on the path - way and hill, The ice o'er the brook - let lies
 2. It swings its fair bell to the blast of the sky, And smiles at the storm, as it

3. Tho' with - ered and gone, in its heart still is found A germ of the fu - ture, held
 4. I love thee, sweet blos - som ! and would I might be A bear - er of heart - cheering

cheer - less and still, But bold - ly the snow-drop comes, smi - ling, to bring Sweet news of the
 sweeps, rag - ing, by ; But ah ! ere the rose spreads its breast to the sun, The sweet, welcome

safe in the ground ; And when, a - gain, spring-time is close to the door, The bold lit - tle
 tid - ings, like thee ; I would I, like thee, ev - ery bo - som might cheer, And meet smiles of

THE SNOW-DROP. (Concluded.)

SOLO. CHORUS.

May-flowers, and ti - dings of spring, sweet ti - dings of spring, sweet ti - dings of spring.
 snow - drop is with-ered and gone, is with-ered and gone, is with-ered and gone.

snow - drop will greet us once more, will greet us once more, will greet us once more.
 wel - come, where'er I ap - pear, wher-e'er I ap - pear, wher-e'er I ap - pear.

THE SMITH.

Very Quick.

1. Kling and clang! With slam and bang! Kling and clang, and slam and bang, and
 2. Kling and clang! With slam and bang! Kling and clang, and slam and bang, and

3. Kling and clang! With slam and bang! Kling and clang, and slam and bang, and
 4. Kling and clang! With slam and bang! Kling and clang, and slam and bang, and

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THE SMITH. (Concluded.)

slam and bang! The bel-lows wheeze and roar, sir: Tu - bal Cain was the first man That
slam and bang! "You, Mis - ter Smith, pray forge me, From this sic - kle, bent and poor,

slam and bang! "No, no, my friend! I tell thee, You must to an - oth - er go: I
slam and bang! "But bring your tools for kill - ing, I will of them sic - kles make,

ev - er laid so hard a plan, Bread to draw from ore, sir, Bread to draw from ore.
One good broadsword, sharp and sure, And the dam - age charge me, And the dam-age charge me.

nev - er make my mo - ney so, Unless the wars com - pel me, Unless the wars com - pel me.
Scythe, or plow, or hoe, or rake, Free of cost, and wil - ling, Free of cost, and willing.

THE MORNING OF MAY.

Very Quick.

1. How hap - py and gay, On the morn - ing of May! We come forth, de - light - ed, All kind and u -
 2. Now choose me a queen, And it then will be seen, What wreaths of sweet blos - soms, For heads and for

3. Be hap - py and gay, On the morn - ing of May, And dance round in mea - sure, And shout in your

- ni - ted, To dance round our May - pole, In hon - or of May, To dance round our May - pole, In hon - or of May.
 blos - soms, What bas - kets, o'er - flow - ing, This day we shall cull! What bas - kets, o'erflowing, This day we shall cull.

pleasure, How sweet are the flow - ers! How love - ly is May! How sweet are the flowers! How love - ly is May!

Gentle.

1. { Ro - ses lie a - long the way, Which our feet are tread - ing, }
 { Fortune sends a transient day, Free from aught we're dread - ing; } Now the youth, on pleasure's wave, Light and gay is

2. { Full of hope, the blush - ing bride, Now the youth is wed - ding; }
 { But how soon the ebb - ing tide Blight o'er all is shed - ding; } Pleasure's day is quickly past, Good to mortals

flow - ing; Now how soon, a - cross his grave, Win - try winds are blow - ing.

fall - ing, Chilled like flowers by win - ter's blast, Fate is soon re - call - ing.

3. Yet, while spring-time's lovely light
 Sheds its cheerful beaming,
 Be by day each pleasure bright,
 Sweet by night our dreaming:
 Every joy that chimes with earth
 Let us gladly cherish:
 So shall smile our age and youth,
 Till our life shall perish.
4. Nature's high and guardian Friend
 Loves to see our pleasure;
 Yes, delights his smiles to send,
 Free and rich in measure:
 Let us, then, in grateful cheer,
 Pass our earthly being,
 Till 'mid light forever clear,
 Every ill is fleeing.

THE PARTING SALUTATION.

1. { O, may for-tune ev - er bless thee, O, may for-tune ev - er bless thee, O, may for-tune ev - er
 May no grief nor wrong op - press thee, May no grief nor wrong op - press thee, May no grief nor wrong op -

bless thee, All the way thy course may lead. }
 press thee, May thy God thy wel - fare heed. } If we nev - er more should meet thee, If we nev - er more should

bless thee, All the way thy course may lead. }
 press thee, May thy God thy wel - fare heed. } If we nev - er more should meet thee, If we nev - er more should

THE PARTING SALUTATION. (Continued.)

meet thee, If we nev - er more should meet thee, Still are thine our heart and hand, Still are thine our heart and

meet thee, If we nev - er more should meet thee, Still are thine our heart and hand, Still are thine our heart and

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a treble clef with the same key signature. The bottom staff is a bass clef with the same key signature. The lyrics are printed below the middle staff, with the first line of lyrics corresponding to the first two staves and the second line of lyrics corresponding to the second two staves.

hand; Gladly will our feel - ings greet thee, Gladly will our feel - ings greet thee, Gladly will our feel - ings

hand; Gladly will our feel - ings greet thee, Gladly will our feel - ings greet thee, Gladly will our feel - ings

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a treble clef with the same key signature. The bottom staff is a bass clef with the same key signature. The lyrics are printed below the middle staff, with the first line of lyrics corresponding to the first two staves and the second line of lyrics corresponding to the second two staves.

THE PARTING SALUTATION. (Concluded.)

greet thee, Ev-er-more while earth shall stand, while earth shall stand, while earth shall stand, Ev-er - more while earth shall stand.

greet thee, Ev-er-more while earth shall stand, while earth shall stand, while earth shall stand, Ev-er - more while earth shall stand.

THE SUN AND THE STARS.

1. { On a morning the sun started forth on his ride Round the world, round the world, round the world ; }
And the stars, they said, "let us all go by your side Round the world, round the world, round the world ; }
2. { Then the stars travelled off to the gen - - tle moon, In the night, in the night, in the night ; }
And they said, "O thou queen of the sha - - dy throne, Of the night, of the night, of the night ; }

3. { And now welcome fair moon, and now wel-come bright stars, Of the night, of the night, of the night ; }
O 'tis pleasant to watch your me - an - der - ing there, In the night, in the night, in the night ; }

THE SUN AND THE STARS. (Concluded.)

But the sun re-plied, "No, you must stay where you are, I should burn out your golden bright
 Let us trav-el with thee, for thy gen-tle light Will not burn out our own sparkling

Come and light up the sky, with thy mild-er day, And the sun on the o-ther side

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the alto line, and the bottom staff is the bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal staff.


eyes so fair, By my fi-e-ry ride round the world! By my fi-e-ry ride round the world!"
 eyes so bright! And the moon took them with her that night. And the moon took them with her that night.

there may stay, With his light, with his light, with his light! With his light, with his light, with his light!


The second system of the musical score also consists of three staves (vocal, alto, and bass). The lyrics continue from the first system. The musical notation includes various note values and rests, with some notes beamed together. The piece concludes with a double bar line.

EVENING SONG.


71




1. If I've ful-fill'd my dai - ly task a - right, And ev - ery du - ty done, Then joy to me, when



2. But woe to him, whose eye that now is dim With sin - re - memb'ring tears! No anguish ev - er



dark - est shades of night Shall cloud the sink - ing sun; When na - ture is re - pos - ing In



can re - store to him, The joys of wast - ed years; O, pre - cious is the pow - er And

EVENING SONG. (Concluded.)

evening's ling'ring ray; How peaceful is the clos - - ing Of ev - ery well-spent day.

time that God hath given! May I each pass - ing hour, Lay up some store in heaven.

The musical score consists of three staves. The top two staves are in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is in bass clef with the same key signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are placed between the staves.

THE SAILOR.

1. The sai - lor spare, Oh! winds and weather, He brings all lands and climes to - ge - ther, Not dis - tant now are
 2. The ped - lar, all his for - tune bearing, As o'er the weary foot - path fa - ring, Bears in his head the

3. The merchant, with his wealth expanding, While ship on ship his stores are land - ing, Sees not the bil - lows
 4. The sai - lor spare, Oh! winds and weather, He brings all lands and climes to - ge - ther, With - out his aid, the

The musical score consists of three staves. The top two staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are placed between the staves.

THE SAILOR. (Concluded.)

pole from pole, No long - er un-known o - ceans roll; Ba - nan - nas, limes, and pines, And fruits of tro - pic vines, And whole a - mouut Of en - try, led - ger, and ac - count. Pa - per would money cost, And time in writing's lost, He

rise and roar, To dash him on the rock - y shore, Feels not the toil and care That bro't his treasures there; But ped-lar's pack Would dan - gle emp - ty at his back, The merchant sad - ly fret O'er empty rooms to let. In

all earth's bo - som bears, Are cheap as ap - ples, plums, and pears, Are cheap as ap - ples, plums, and pears. knows not doubt or fear, But trusts the country, far and near, But trusts the coun - try, far and near.

smiles, in peace and health, Nor thanks the sai - lor for his wealth, Nor thanks the sai - lor for his wealth. him your friend be - hold, And thank the sai - lor true and bold, And thank the sai - lor true and bold.

WILD WOOD FLOWERS.

L. MASON.

1. Flowers, wild wood flowers! In a sheltered dell they grew; I hurried a-long, and I chanced to spy This

2. Flowers, love-ly flowers, In the gar-den we may see: The rose is there, with her ru-by lip,

small star-flow'r, with its silver-y eye; Then this blue dai-sy peeped up its head, Sweet-ly this

Pinks the hon-ey-bee loves to sip; Tu-lips, Tu-lips gay as a but-ter-fly's wing, Marigolds rich as the

WILD WOOD FLOWERS. (Concluded.)

pur - - ple or - - - chis spread; I gathered them all for you, I gathered them all for
crown of a king, rich as the crown of a king; But none so fair to me, But none so fair to

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are bass clefs. The music is in 4/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

you; All these wild wood flowers, Sweet wild wood flowers, All these wild wood flowers, Sweet wild wood flowers.
me, As these wild wood flowers, Sweet wild wood flowers, As these wild wood flowers, Sweet wild wood flowers.

The second system of music also consists of three staves with the same musical notation as the first system. The lyrics continue below the staves, ending with a double bar line at the end of the second line.

CHORUS. Lively.

SOLO.

1. Whom, whom shall we let in? Whom shall we let in? The lov-ers of sing-ing, Who pleasure are bringing: My
2. Whom, whom shall we let in? Whom shall we let in? All eyes that can glit-ter, All tongues that can twit-ter, And

CHORUS. *f*

love they will win, And they may come in, And they may come in, And they may come in, And they may come in.
make love-ly din, All such may come in, All such may come in, All such may come in, All such may come in.

3.

Whom shall we let in?
Whoever comes singing,
Or gladsomely bringing
A good-natured grin:
O, he may come in.

4.

Whom shall we let in?
The man who forever
Himself will dissever
From discord's foul sin:
That man may come in.

5.

Whom shall we let in?
Who truth is pursuing,
And ever eschewing
Deception's base sin:
We'll welcome him in.

HOPE AND MEMORY. (Song.)

1. There blooms a sweet spot, where an altar is raised, All shin-ing, in sweet sun-ny
2. Sweet Mem-'ry, with a-zure for-get-me-not crowned, Seem'd back, in the dis-tance, still
3. Sweet Hope whisper'd, soft-ly, "Come, mor-tal, with me, Through dream-land, en-chant-ed. we'll
4. My thanks for kind of-fers I ren-der each maid, Whose ti-tles too light-ly are

Pianoforte, or Melodeon.

The first system of music features a vocal line on a treble clef staff with a key signature of one flat (Bb) and a time signature of 3/4. Below it are two piano accompaniment staves: a right-hand part on a treble clef staff and a left-hand part on a bass clef staff. The piano part consists of chords and single notes.

wea - - - ther, Where wan-d'ring by brook-lets, and sleep-ing on flowers, Young Mem-'ry and
 gaz - - - ing, While Hope, with a crown of fresh leaves, ev-er-green, Still heav'n-ward her
 wan - - - der! While Mem-'ry sighed, "turn to the paths of bright youth! Re-vi-sit the
 giv - - - en, The past is re-cord-ed, where no-thing can fade, Hope rests with my

The second system of music continues the vocal line and piano accompaniment from the first system. It maintains the same key signature and time signature. The piano accompaniment continues with chords and single notes.

HOPE AND MEMORY. (Concluded.)

Hope dwell to - ge - - ther.
 bright glance was rais - - ing.
 pa - ra - dise yon - - der."
 Fa - ther in hea - - ven.

The musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of one flat (B-flat). The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The music includes various dynamics such as *f* (forte) and *p* (piano), and a trill (tr) in the right hand.

THE MOWERS.

1. When ear - ly morn - ing's rud - dy light Bids man to la - bor go, We haste, with scythes all
 2. The cheer - ful lark sings sweet and clear, The black-bird chirps a - way, And all is live - ly,
 3. The maid - ens come in glad - some train, And skip a - long their way, Re - joiced to tread the
 4. And when the har - vest all is done, We give our joys the wing, And hap - py voi - ces,

The musical score is in 2/4 time and one flat (B-flat). It features a vocal line in treble clef and piano accompaniment in bass clef. The lyrics are arranged in four lines, each corresponding to a measure of the vocal line.

THE MOWERS. (Continued.)

sharp and bright, The meadow's grass to mow; We mow - ers, we mow - ers, We
 sprightly here, Like mer - ry, mer - ry May; We mow - ers, we mow - ers, We
 glass - y plain, And toss the new - mown hay; The maid - ens, the maid - ens, The
 all as one, Make heav'n with mu - sic ring; Then hail ye, then hail ye, Then

mowers, hey - day, Cut the li - lies and hay, We cut the li - lies and the hay;
 mowers, hey - day, Cut the li - lies and hay, We cut the li - lies and the hay;
 maidens, hey - day, Rake the li - lies and hay, They rake the li - lies and the hay;
 hail ye, all day, Ye who live to make hay, Who cut the li - lies and the hay;

THE MOWERS. (Concluded.)

Then hay, hey - day, then hay, hey - day, We cut the li - lies, li - lies and the hay.
 Then hay, hey - day, then hay, hey - day, We cut the li - lies, li - lies and the hay.
 Then hay, hey - day, then hay, hey - day, They rake the li - lies, li - lies and the hay.
 Then hay, hey - day, then hay, hey - day, Then cut the li - lies, li - lies and the hay.

MAY-DAY PIC-NIC.

1. Some laugh - ing girls a May - ing went, One morn - ing bright and ear - ly; The May-flowers bloom'd, the
 2. The love - ly maids tripp'd here and there, With bas - kets, crown'd with blos - soms, They stopp'd, and cull'd the
 3. With laugh, and jest, and dance, and song, The hours were wing'd with plea - sure, Some found a peb - ble,
 4. But lol the skies, at once o'er - cast, With murk - y clouds was low - ring, And soon the hea - vy,

MAY-DAY PIC-NIC. (Concluded.)

grass was green, The dew shone bright, and pearl - y, The western wind sighed soft and sweet, The maid-ens cried, " what
vio - let blue, To deck their heads and bo - soms; And sang, with air of sweet con - tent, As thro' the wind - ing

some a flower, Each tri - fle seemed a trea - sure; For "tri - fles, light as air," can please The guile-less heart, in
pat - tering drops Fore - told a tem - pest pour - ing: The girls, in pan - ic, fled a - way, Pledged all to meet an -

joy we meet In stray - ing, and May - ing, and pluck - ing All the ear - - ly, sweet blooming flowers."
paths they went, Still stray - ing, and May - ing, and pluck - ing All the ear - - ly, sweet blooming flowers.

hours of ease, While stray - ing, and May - ing, and pluck - ing All the ear - - ly, sweet blooming flowers.
- o - ther day For stray - ing, and May - ing, and pluck - ing All the ear - - ly, sweet blooming flowers.

FIRMLY STAND, MY NATIVE LAND!

H. G. NAGELI.

1. Firm-ly stand, firm-ly stand, My na - tive land! Firm-ly stand, firm-ly stand, My na - tive
 2. Safe-ly dwell, safe-ly dwell, My na - tive land! Safe-ly dwell, safe-ly dwell, My na - tive

3. Sing for joy, sing for joy, My na - tive land! Sing for joy, sing for joy, My na - tive

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The middle and bottom staves are piano accompaniment in the same key and time signature. The lyrics are written below the vocal line, with the first two lines corresponding to the first two staves and the third line corresponding to the third staff.

land! True in heart and true in hand, All that's love - ly cher - ish! Thus shall God re -
 land! May thy sons u - ni - ted stand, Firm and - true for - ev - er! God for - bid the

land! In thee dwells a no - ble band, All thy weal to cher - ish! God with might will

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The middle and bottom staves are piano accompaniment in the same key and time signature. The lyrics are written below the vocal line, with the first two lines corresponding to the first two staves and the third line corresponding to the third staff.

FIRMLY STAND, MY NATIVE LAND! (Concluded.)

- main thy friend ; Then shall heaven thy walls de-fend : Free-dom, free - dom, freedom shall not
day should rise, When 'tis said our free - dom dies ! Free - dom, free - dom, freedom die, O

guard thee round, While thy steps in truth are found. Free - dom, free - dom, freedom shall not

per - ish ! Firmly stand, firm-ly stand, my na - tive land, my na - tive land !
nev - er ! Firmly stand, firm-ly stand, my na - tive land, my na - tive land !

per - ish ! Firmly stand, firm-ly stand, my na - tive land, my na - tive land !

1. Strew life's path with blooming flowers, And forget all sor - row ; Bask in sunshine warm to-day, Tho' it storm to - mor-row.
 2. Dance the May-dance mer - ri - ly, Sing like larks at dawn-ing ; Halt not now because your feet May ache some other morning.

3. Pluck the rose, and wear the wreath ! Drink the breath of heaven ! All sweet nature's varied charms For our good were giv - en.

Would you scorn the blessings sent, Tho' not all is giv - en ? Take the good, and, for the rest, Trust a bounteous hea - ven.
 Lis - ten to the joy - ful birds, That so gay - ly hail you ; And, O nev - er stop your ears, Lest in age they fail you.

Ne'er dis-dain the bounteous gifts, Nor with scorn re - fuse them ; But prepare to give ac-count Of the way you use them.

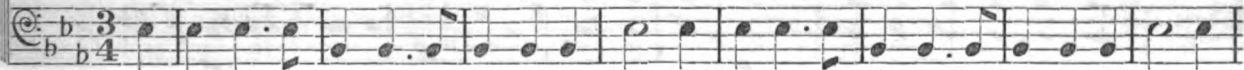
THE TYROLESE.



1. We peo-ple of Ty-rol are guileless and gay, How cheer-ful we toil thro' the long summer day, Go
 2. And, comes there a play-day, we fro-lic and dance, And yo-del with Nan-net, and Gre-tel, and Hans; We



3. But they who are married no long-er will roam; They la-bor for dear ones, their hearts are at home; No
 4. The wife for the good of the ci-ty-folk cares, Fresh goat's-milk each day to the ci-ty she bears; And



ear-ly to rest, and a-wake with the light, And sing o'er our work as we la-bor till night.
 spread our small ban-quet in shade of the trees, As gay as the lin-nets, as light as tho breeze.



long-er for danc-ing with maid-ens they care; The cot holds their treasures, their pleasures are there.
 brings for the ba-by a cake or a ball, A pipe for the goodman, and pleasure for all.



THE REFUSAL.

1. "Come with me, and join the dancers, This rose I'll then give thee," "O no, good sir, O no, I
 2. "Come with me, and join the waltzers! A lin-net I'll bring thee," "O no, good sir, O no, I
 3. "Come with me, and join the polkas, Or you will an-ger me," "O no, good sir, O no, I

can - not, Though you should give me three, With us at home, its nev - er so, The
 can - not, Though you should bring me three, With us at home, 'tis nev - er so, The
 can - not, Though you should an - gry be, I tell you no, and no, once more, For

THE REFUSAL. (Concluded.)

87

chil - dren ne'er to dan - ces go, And so, good sir, I nev - er dance, And so, I nev - er dance."
chil - dren ne'er to walt - zes go, And so, good sir, I nev - er waltz, And so, I nev - er waltz."

when a thing was wrong be - fore, No words can ev - er make it right, No words can make it right."

The musical score consists of three staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The music is a simple melody with lyrics written below the notes.

THE THRESHER AND THE GOLDFINCH.

VESTEN.

1. Tic, tak, tic, tak, tic, tak, tic, tak! Hus - band - man! hus - bandman!

2. Tic, tak, tic, tak, tic, tak, tic, tak! Bir - die, dear! Bir - die, dear!

The musical score consists of three staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The music is a simple melody with lyrics written below the notes.

THE THRESHER AND THE GOLDFINCH. (Concluded.)

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The middle staff is also a treble clef with the same key signature. The bottom staff is a bass clef with the same key signature. The music is in 2/4 time. The lyrics are: "Tic, tic, tak! Thou hast heaps of straw and grain, And I called in here to know, Why you thresh your" on the top staff; "Tic, tic, tak! This is why I beat my grain, That the corn be fair to grind, While the chaff flies" on the middle staff; and there is no text on the bottom staff.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle staff is also a treble clef with the same key signature. The bottom staff is a bass clef with the same key signature. The music is in 2/4 time. The lyrics are: "har - vest so, Why you thresh your har - vest so." on the top staff; "to the wind, While the chaff flies to the wind." on the middle staff; and there is no text on the bottom staff.

3. Tic, tak, tic, tak! Weary man! weary man!
Tic, tic, tak! Wipe thy face, and rest thy flail!
This is nought, but labor vain!
From the stem I pick the grain.
4. Tic, tak, tic, tak! Birdie dear! Birdie dear!
Tic, tic, tak! Come here then, and pick and eat,
Thou art better off than I,
Whom such food can satisfy.
5. Tic, tak, tic, tak! Come again! come again!
Tic, tic, tak! While I swing my weary flail,
You shall ever welcome be,
Come then, oft, and dine with me.

FAINTLY FLOW, THOU FALLING RIVER.

89

Andante. *f*

1. Faintly flow, thou fall-ing riv - er! Like a dream that dies a - way, Down the o - cean glid-ing
2. Ro - ses bloom, and then they with-er! Cheeks are bright, then fade and die; Shapes of light are waft-ed

ev - er, Keep thy calm, un - ruf - fled way; Time, with such a si - lent mo - tion, Floats a -
 hith - er, Then, like vi - sions, hur - ry by, Quick as clouds at evening driv - en O'er the

- long on wings of air To e - ter - ni - ty's dark o - cean, Burying all its treasures there.
 ma - ny - colored west, Years are bear - ing us to hea - ven, Home of hap - pi - ness and rest.

1. Peace-ful, slumbering on the o - cean, Sea-men fear no dan - ger nigh; The wind and waves, in gen - tle mo - tion,
 2. Is the wind tem - pes - tuous blow - ing? Still no dan - ger they des - cry; The guileless heart, its boon be - stow - ing,

3. He who, when the waves are roll - ing, Sets his trust in God on high; A - midst the tem - pest's fiercest howl - ing,

Soothe them with their lul - la - by. Lul - la - by, lul - la - by, lul - la - by, lul - la - by; Soothe them with their lul - la - by.
 Soothes them with its lul - la - by. Lul - la - by, lul - la - by, lul - la - by, lul - la - by; Soothes them with its lul - la - by.

Still en - joys a lul - la - by. Lul - la - by, lul - la - by, lul - la - by, lul - la - by; Still en - joys a lul - la - by.

THE DYER'S SONG.

FROM L. BOHNER. 91



1. All ye who toil to spin and weave, Would you a full suc-cess make ea - - - sy, Be-speak some
2. I co - lor pur - ple, red, and blue, In each de - gree of shade or bright - ness; I make my



3. In blue the summer heav'ns are seen, In gold the moon and stars are glow - ing, From blue and
4. Of blue and red, with flecks of white, Our nation's flag has long been no - - - ted, From many a



touch-es of my skill, And I will warrant I can please ye; Dead is your web, till
black as black as jet, And give my white a clear - er white - ness; In short, I dye each



gold I make the green Of fields, and trees, and har - vests grow - ing; From blue and red we
lof - ty mast and spire Its stripes and stars have proud - ly float - ed; Oh! grant, thou God of



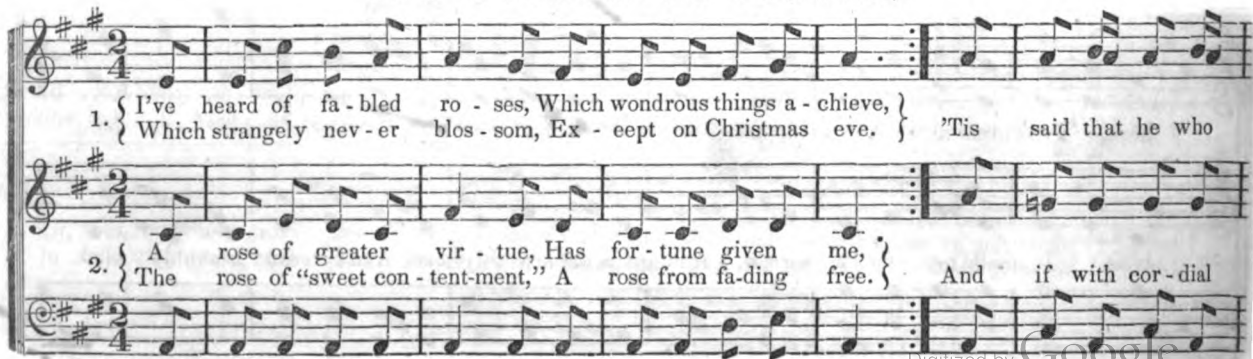
THE DYER'S SONG. (Concluded.)



I im-part Gloss, hue, and beauty, by my art, Gloss, hue, and beau-ty, by my art.
 shade and hue, The rainbow's self no more can do, The rainbow's self no more can do.

pur-ple give, Fit for a king, if such things live, Fit for a king, if such things live.
 all be-low, That o'er the free it long may flow, That o'er the free it long may flow.

THE WONDERFUL FLOWER.



1. { I've heard of fa-bled ro-ses, Which wondrous things a-chieve, } 'Tis said that he who
 { Which strangely nev-er blos-som, Ex-cept on Christmas eve. }

2. { A rose of greater vir-tue, Has for-tune given me, } And if with cor-dial
 { The rose of "sweet con-tent-ment," A rose from fa-ding free. }

THE WONDERFUL FLOWER. (Concluded.)

kiss - es This flower with heart sin - cere, Pro - cures a blest ex - emption From grief and sorrow
feel - ing This rose I ev - er kiss, It quells my ev - 'ry sor - row, And gives me heavenly

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a vocal line with lyrics. The bottom staff is a bass clef accompaniment. The lyrics are: "kiss - es This flower with heart sin - cere, Pro - cures a blest ex - emption From grief and sorrow" on the first line, and "feel - ing This rose I ev - er kiss, It quells my ev - 'ry sor - row, And gives me heavenly" on the second line.

here, Pro - cures a blest ex - emption From grief and sor - row here, From grief and sor - row here.
bliss, It quells my ev - 'ry sorrow, And gives me heavenly bliss, And gives me heavenly bliss.

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef accompaniment. The lyrics are: "here, Pro - cures a blest ex - emption From grief and sor - row here, From grief and sor - row here." on the first line, and "bliss, It quells my ev - 'ry sorrow, And gives me heavenly bliss, And gives me heavenly bliss." on the second line.

DOWN IN YONDER ROCKY VALE.

FROM ROSSINI.

Echo Chorus and Solo. From the Juvenile Cantata of "THE SEASONS."

Moderato.

Echo.

Down in yon - der rock - y vale, Where willow weeps—*willow weeps*, And the tall ash stems the gale,

Down in yon - der rock - y vale, Where willow weeps—*willow weeps*, And the tall ash stems the gale,

Echo.

Echo.

An ech - o sleeps—*ech - o sleeps*; There in still - y rest he dwells, We'll wake him now—*wake him now*;

An ech - o sleeps—*ech - o sleeps*; There in still - y rest he dwells, We'll wake him now—*wake him now*;

While our voice in cadence swells On mountain brow, Drowsy ech - o, wake, awake, And hear our song,

While our voice in cadence swells On mountain brow, Drowsy ech - o, wake, awake, And hear our song,

Echo.

—hear our song ; To spi - rit-lands each cadence take, Swift, pass a - long—pass a - long; While we gay - ly

—hear our song ; To spi - rit-lands each cadence take, Swift, pass a - long—pass a - long; While we gay - ly

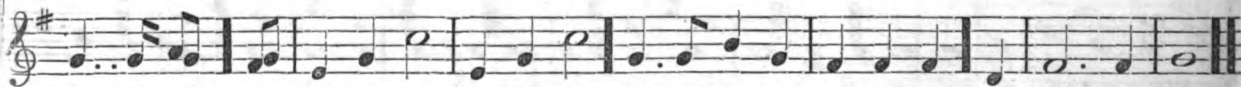
Echo.

DOWN IN YONDER ROCKY VALE. (Continued.)

Echo.



pass the hours, With song and dance—*song and dance*, While Spring's daughters, deck'd with flowers, Around us glance.



pass the hours, With song and dance—*song and dance*, While Spring's daughters, deck'd with flowers, Around us glance.



SOLO.



Ech - - o, give us back the strain, Rich - - er still in



DOWN IN YONDER ROCKY VALE. (Concluded.)

tones than ours; We will catch its zest a - - gain, Spread its

ma - gic through our bowers. *Echo.* Ech - o! *Ech - o!* come . . . a - gain, -

Echo. come . . . a - gain; *Echo.* Ech - o! - *Ech - o!* come, come a - gain, - *Echo.* come, come a - gain. **D. C. Chorus.**

A la Mazurka.

1. Hail, beautiful morn - ing ! Decked in thy rich at - tire ; Hail, glorious sunshine, Pleasure in -
 2. Wake, then, my sis - ter ! Morn - ing has sweets for you : Watch for the sun - rise, With gold - en

The first system of the musical score consists of three staves. The top staff is the vocal line in G major (one flat) and 3/4 time, with lyrics written below it. The middle staff is the piano accompaniment in the same key and time, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is the bass line, also in G major and 3/4 time.

CHORUS.

- spire ! Hail, beautiful morn - ing ! Decked in thy rich at - tire : Hail, glorious sun - shine !
 hue. Wake, then, my sis - ter ! Morn - ing has sweets for you : Watch for the sun - rise,

The second system of the musical score, labeled 'CHORUS', follows the same three-staff format as the first system. It continues the vocal line with lyrics, the piano accompaniment, and the bass line.

THE MORNING SERENADE. (Continued.)

Pleasure in - spire!
With golden - hue.

Hur - rah! La la la la la, la la la la la la la la,
Hur - rah! La la la la la, la la la la la la la la,

Fine. SOLO.

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.

Hail! war - bling birds, With
Wake to the songs Of

*sempre
legato.*

p.

THE MORNING SERENADE. (Concluded.)

songs rich and rare! Hail, lovely flowers, Whose fragrance fills the air; All na-ture
birds in the trees; Wake while the flowers Are scent-ing the breeze; Wake, for the

The first system of the musical score consists of three staves. The top staff is the vocal line in G major (one flat), with lyrics written below it. The middle staff is a piano accompaniment featuring a continuous eighth-note pattern. The bottom staff is a bass line. The system concludes with a double bar line.

glows With col-ors so bright; Hail, then, sweet morn, That ev-er brings de-light. D.C.
landscape Has charms you've ne'er seen; Wake! 'tis more lovely Than your brightest dream. D.C.

The second system of the musical score continues the three-staff format. The vocal line (top staff) contains the lyrics and ends with a double bar line and the instruction 'D.C.'. The piano accompaniment (middle staff) and bass line (bottom staff) also conclude with a double bar line and 'D.C.'. The system ends with a final double bar line.


GRIMALKIN AND THE ROBIN. SCHLESWIG MELODY. 101

1. "Where didst thou stay the live-long win - ter?" Said Gri - mal - kin to the Ro - bin.
 2. "Where, now, hast thou to - day thy din - ner?" Said Gri - mal - kin to the Ro - bin.



3. "Where is thy bed for night-ly sleep - ing?" Said Gri - mal - kin to the Ro - bin.
 4. "Ah! stop and tell me, love-ly bird - ie," Said Gri - mal - kin to the Ro - bin.

"Here and yon-der Did I wan-der," Said the Ro - bin to Gri - mal - kin.
 "On the bushes, With the thrushes," Said the Ro - bin to Gri - mal - kin.

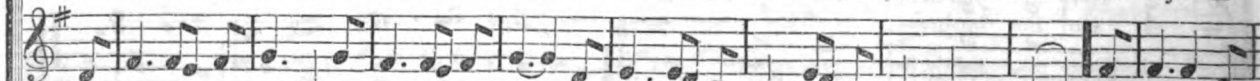
"There's no knowing Where I'm go - ing," Said the Ro - bin to Gri - mal - kin.
 "In a hollow: You can fol - low, When you've wings like mine," said Ro - bin.




1. A - way o - ver mountain, a - way o - ver plain! Va - ca - tion has come with its pleasures a - gain;
 2. We've sought your ap - pro - val with heart - y good will; We "old ones" have spo - ken, we young ones sat still;
 3. The fresh breez - es rev - el the branches be - tween; The bird springs a - loft from her co - vert of green;
 4. Where the cluster - ing grapes hang pur - ple, we know; The pas - tures and woods where the ripe ber - ries grow;
 5. Dear com - rades, farewell! ye, who join us no more, Think life is a school, and, till term - time is o'er,

Where young steps are bounding, and young hearts are gay, To the fun and the frolic, a - way, boys, a - way! A - way! A -
 But now, 'tis all o - ver, we're off to our play, Nor will think of a school - book for three weeks to - day. A - way! A -
 Our dog waits our whistle, the fleet steed our call, Our boat safely rocks where we moored her last fall. A - way! A -



The broad trees we'll climb where the sunny fruits rest, And bring down the fruit for the lips we love best. A - way! A -
 Oh! meet un - re - pin - ing each task that is given, Till our time of pro - ba - tion is end - ed in heaven, In heaven, in



VACATION SONG. (Concluded.)

- way! To the fun and the frolic, a-way, boys, a-way! To the fun and the frolic, a-way, boys, a-way!
 - way! Nor will think of a school-book for three weeks to-day, Nor will think of a school-book for three weeks to-day.
 boat! Our boat safely rocks where we moored her last fall, Our boat safely rocks where we moored her last fall.

best! And bring down their stores for the lips we love best, And bring down their stores for the lips we love best.
 heaven! Till our time of probation is ended in heaven, Till our time of probation is ended in heaven.

WHERE IS THE MAN?

HAYDN.

Slow and Gentle. SONG.

1. Where is the man, so good and wise, Free from each selfish view, Who,
 2. The man who warmly loves his kind, And rescues the oppressed; With
 3. Whose heart is bound to freedom's cause, With ever-wakeful zeal; With

WHERE IS THE MAN? (Concluded.)

when con - flict - ing claims a - rise, Still keeps the bal - ance true?
 con - science clear, and cloud - less mind, Can see and choose the best;
 rea - dy will o - beys the laws, And loves the pub - lic weal;

The man who scorns the claims of might; But wil - ling hom - age
 Who does not blush his God to own, And wor - ship at his
 My friends, if such a man ap - pear, Give him the na - tion's

pays to right, But wil - ling hom - age pays . . . to right.
 Ma - ker's throne, And wor - ship at his Ma - ker's throne.
 helm to steer, Give him the na - tion's helm . . . to steer.

1. Fare-well this day to toil and care, And in the green-wood wild, And in the
 2. Would I might ev - er, ev - er dwell, Where ev - er fresh and sweet, Where ev - er

3. The birds that sport through bower and grove, And sing so full of joy, And sing so
 green-wood wild Roam free as air, Roam free as air.
 fresh and sweet New pleasures swell, New pleasures swell.
 full of joy Their tales of love, Their tales of love.

4.
 The wildwood flowers so fresh and fair,
 [: Greet with a nod and smile, :]
 Most welcome here, most welcome here.

5.
 The brook that softly, gayly flows,
 [: Low whispers welcome sweet, :]
 To soft repose, to soft repose.

6.
 Then will I bid farewell to care,
 [: And in the greenwood wild, :]
 Roam free as air, roam free as air.

THE GROVE.

C. M. VON WEBER.

Allegro.

1. The grove, the grove, the grove, the grove, The fresh and love-ly grove, The grove, the grove where

2. The world, the world, the world, the world, The great and spacious world, The world, the world is

ech - oes sound, where ech - oes sound, The grove where echoes sound, The grove where echoes sound; We

our a - bode, is our a - bode, The world is our a - bode, The world is our a - bode; We

THE GROVE. (Continued.)

hark to the note of the morn - ing horn, We hark to the note of the morn - ing horn, Where
wan - der a - way thro' the fields so fair, We wan - der a - way thro' the fields so fair, Our

The first system of the musical score consists of three staves. The top staff is a treble clef with a melody line, featuring accents (>) and a piano (p) dynamic marking. The middle staff is a treble clef with a melody line, also featuring accents and a piano dynamic marking. The bottom staff is a bass clef with a bass line, featuring chords and a piano dynamic marking. The lyrics are written below the middle staff.

flow-'rets and ro - ses the grove a - dorn, Where flow-'rets and ro - ses the grove a - dorn, The
cho - rus is mer - ri - ly sound-ing there, Our cho - rus is mer - ri - ly sound-ing there, The

The second system of the musical score consists of three staves. The top staff is a treble clef with a melody line, featuring accents (>) and a piano (p) dynamic marking. The middle staff is a treble clef with a melody line, also featuring accents and a piano dynamic marking. The bottom staff is a bass clef with a bass line, featuring chords and a piano dynamic marking. The lyrics are written below the middle staff.

THE GROVE. (Concluded.)

f *p*

grove, the grove, the grove, the grove, The grove where ech - oes sound, The grove where ech - oes sound.

world, the world, the world, the world, The world is our a - bode, The world is our a - bode.

The musical score consists of three staves. The top staff is a treble clef with a forte (*f*) dynamic marking. The middle staff is also a treble clef with a piano (*p*) dynamic marking. The bottom staff is a bass clef. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second staff. The music features a mix of eighth and sixteenth notes, with some rests and a final fermata on the last note of each line.

MERRILY SINGS THE LARK.

Slowly.

1. Mer - ry sings the lark at the break of day, Tra la la la, tra la la la, tra la la la,
 2. Rouse ye, rouse ye now, at my morn - ing call, Tra la la la, tra la la la, tra la la la,

3. Health and strength are found in the morn - ing air, Tra la la la, tra la la la, tra la la la,
 4. Let us then a - rouse at the morn - ing call, Tra la la la, tra la la la, tra la la la,

The musical score is in 4/4 time and consists of four staves. The top staff is a treble clef with a tempo marking of *Slowly.* The music features a mix of eighth and sixteenth notes, with some rests and a final fermata on the last note of each line. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second staff. The music features a mix of eighth and sixteenth notes, with some rests and a final fermata on the last note of each line. There are triplets indicated by a '3' above the notes in the second and fourth lines of lyrics.

MERRILY SINGS THE LARK. (Concluded.)

Thus she ca - rols her mer - ry lay, Tra la la la, tra la la la, tra la la la;
 Rouse ye dream - ers, one and all, Tra la la la, tra la la la, tra la la la;

Beau - ty, life, in na - ture fair, Tra la la la, tra la la la, tra la la la;
 Rouse ye dream - ers, one and all, Tra la la la, tra la la la, tra la la la;

Tra la la la la la la, tra la la la la la la, tra la la la, tra la la la, She sings her merry lay.
 Tra la la la la la la, tra la la la la la la, tra la la la, tra la la la, I sing this merry lay.

Tra la la la la la la, tra la la la la la la, tra la la la, tra la la la, O heed my merry call.
 Tra la la la la la la, tra la la la la la la, tra la la la, tra la la la, So rouse ye, one and all.

Repeat *pp*

A LOVING FATHER.

sol.

1. On Al-pine heights the love of God is shed, He paints the morning red, The flow'rets white and blue, And
 2. On Al-pine heights, o'er many a fragrant heath, The loveliest breezes breathe; So free and pure the air, His

3. On Al-pine heights, beneath his mild blue eye, Still vales and meadows lie; The soaring glacier's ice Gleams
 4. Down Al-pine heights the silvery streamlets flow, There the bold chamois go; On gid-dy crags they stand, And

feeds them with his dew. On Alpine heights a loving Father dwells.
 breath seems floating there. On Alpine heights a loving Father dwells.

like a par-a-dise. On Alpine heights a loving Father dwells.
 drink from his own hand. On Alpine heights a loving Father dwells.

5.

On Alpine heights, in troops all white as snow,
 The sheep and wild goats go;
 There in the solitude,
 He fills their hearts with food.
 On Alpine heights, &c.

6.

On Alpine heights the herdsman tends his herd;
 His Shopherd is the Lord;
 For he who feeds the sheep,
 Will sure his offspring keep.
 On Alpine heights, &c.

TO OUR MOTHER. (DUET.)

NAGELI. 111

1. Mother! Mother! soft is morn-ing dew, Soft the cloud of sil-ver hue; But soft-er is the mother's hand, That
 2. Mother! Mother! deep the heart is stirred, When the winds thro' woods are heard; But deeper stirs the mother's tone, The
 3. Mother! Mother! beau-ti-ful is spring, Sunshine gilds the blos-som-ing; But far more beau-ti-ful her smile, That

4. Mother! Mother! sweet the taste of flowers, To the bee that sips for hours; But sweeter far the rapturous bliss—It
 5. Mother! Mother! prizes more than one, Greet us when our du-ty's done; But all of them are nought beside The

still hath hold of ours, And leads us with a smile so bland, A - long life's path of flowers, A - long life's path of flowers.
 tender voice we love, That sings to us of spring-time florn, Of hope and heaven a - bove, Of hope and heaven a - bove.
 lights our eyes with hope, That bids our budding joys the while, With livelier courage ope, With livelier courage ope.

thrills thro' ev'ry chord, When comes to us a mother's kiss, Our most desired re - ward, Our most desired re - ward.
 pleasure pure and sweet, To be a mother's fondest pride, And make her joy com-plete, And make her joy com-plete.

Tenor.

1. The val - ley rings, The black - bird sings, The val - ley rings, The blackbird sings, Her

2. The val - ley rings, The black - bird sings, The val - ley rings, The blackbird sings, Her

3. The val - ley rings, The black - bird sings, The val - ley rings, The blackbird sings, At

The first system of the musical score is for the Tenor voice. It consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 9/8 time signature. The lyrics are: "1. The val - ley rings, The black - bird sings, The val - ley rings, The blackbird sings, Her". The middle staff is the piano accompaniment, starting with a treble clef, a key signature of one flat, and a 9/8 time signature. It includes dynamic markings *f* and *pp*. The lyrics are: "2. The val - ley rings, The black - bird sings, The val - ley rings, The blackbird sings, Her" and "3. The val - ley rings, The black - bird sings, The val - ley rings, The blackbird sings, At". The bottom staff is the bass line, starting with a bass clef, a key signature of one flat, and a 9/8 time signature.

notes from top - most boughs as - cend - ing, And with their ech - oes sweetly blend - ing, Pro - claim the glad ap - proach of

silvery voice a - far re - sound - ing, And round the Al - pine summits bounding, Sounds sweet as Phi - lo - me - la's

rud - dy evening's earliest break - ing: Her cheer - ful, hap - py song a - wak - ing, Sheds life a - long those ver - dant

The second system of the musical score continues the composition. It consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat, and a 9/8 time signature. The lyrics are: "notes from top - most boughs as - cend - ing, And with their ech - oes sweetly blend - ing, Pro - claim the glad ap - proach of". The middle staff is the piano accompaniment, starting with a treble clef, a key signature of one flat, and a 9/8 time signature. The lyrics are: "silvery voice a - far re - sound - ing, And round the Al - pine summits bounding, Sounds sweet as Phi - lo - me - la's" and "rud - dy evening's earliest break - ing: Her cheer - ful, hap - py song a - wak - ing, Sheds life a - long those ver - dant". The bottom staff is the bass line, starting with a bass clef, a key signature of one flat, and a 9/8 time signature.

THE BLACKBIRD. (Concluded.)

spring, And joy to many a bo - som bring. The val - ley rings, The black - bird
 strains When eve - ning's pen - sive still - ness reigns. The val - ley rings, The black - bird
 dales, 'Midst which her peal - ing mu - sic swells. The val - ley rings, The black - bird

Soprano. *Alto.*

Cres.
 sings, The val - ley rings, The val - ley rings, The blackbird sings.
 rings, . . . The blackbird sings. . . .
 sings, The val - ley rings, The val - ley rings, The blackbird sings.
 sings, The val - ley rings, The val - ley rings, The blackbird sings.

**4. The valley rings,
 The blackbird sings,
 Through all the hours of day-light glowing,
 Her wakening, gladdening song is flowing;
 And not till night bring on its shade,
 This warbler's strains of joy are laid.**

**The valley rings,
 The blackbird sings.**

**5. The valley rings,
 The blackbird sings,
 Amidst the smiles of May-day beauty
 As if to pay to God her duty,
 This bird in full and choral throng,
 Lifts up her tenderest, sweetest song.**

**The valley rings,
 The blackbird sings.**

Allegretto.

1. Who shall be queen, Who shall be queen,
2. Who shall be queen, Who shall be queen,
3. Who shall be queen, Who shall be queen,

Who shall be queen of the flowers? The summer is coming in beauty arrayed, And bright bees are humming thro'
Who shall be queen of the flowers? The fairies are dancing o'er meadow and grove, And pale stars are glancing like
Who shall be queen of the flowers? We'll choose from the fairest that ever were seen, And gems of the rarest shall

From "The Flower Queen," by G. F. Root.

CHORUS OF FLOWERS. (Concluded.)

for - est and glade ; O'er hill - top and mountain is mer - ri - ly heard The voice of the fountain and soft eyes of love ; Then who shall be queen of our beau - ti - ful throng, To join in our mirth and a -

cir - cle our queen ; The morning shall lin - ger the fragrance to sip, Which the dew - drop hath left on her

For 1st & 2d verses. For last verse.

song of the bird, The voice of the fountain and song of the bird. - wake us to song? To join in our mirth and a - wake us to song?

del - i - cate lip, Which the dew - drop hath left on her del - i - cate lip.

1. Once a young and careless maid - en On a river's margin strayed, Plucking many an opening
2. Long with outstretch'd hands she lingered, While the stream her treasures bore ; But the wreath still sea-ward

3. For true grief, at joys de - part - ed, Filled her heart full many a day, While time's streams, resistless
4. blossom, float - ed, Weaving many a flowery braid ; There the fragrant, blooming gar - land
5. Oft, in af - ter life, the maid - en
6. flow - ing, Bore her treasures all a - way ; Sad she mourn'd, till heav'nly wis - dom

Ritard.

At her feet un-heeded lay, When the treach'rous river ris - ing, Bore the graceful spoils away.
 Smiled to think what tears and sighs, For a wreath of fleeting flowers, Swelled her heart, and dimm'd her eyes,
 Told her of a peaceful strand, Where earth's gathered buds and blossoms Softly float, and safely land.

ROUND.—“WHEREWITHAL SHALL A YOUNG MAN.”

1 2 3 4
 Where-with - al shall a young man cleanse his way, By tak - ing heed there - to ac - cord - ing to thy word.

ROUND.—“THY STATUTES HAVE BEEN MY SONG.”

1 2 3 4
 Thy stat - utes have been my song, In the house of my pil - grim - age.

Bold and Energetic.

1. In words full of joy, and mirth-speaking round, Each voice shall its mu - sic con - tri - bute, Each

2. As long as youth's fountain rolls from the heart, A - bove and a-round all is plea-sant, But

heart shall keep tune in right mer - ry sound, And to light-hearted joy bring its tri - bute, And to

when jet - ty locks and bright eyes de - part, Still the youth of the heart may be pre - sent, Still the

WORDS FULL OF JOY. (Concluded.)

light - heart - ed joy bring its tri - bute, O where is the be - ing so sad and drear, That
youth of the *heart* may be pre - sent; And man may look up from his prison of flesh, To

mu - sic, sweet music his heart can-not cheer, That music, sweet music his heart, his heart cannot cheer.
life ev - er springing, and youth ev - er fresh, To life ev - er springing, and youth, and youth ev - er fresh.

1. Our life's like dews of the morn - ing, So say an-cient wise men, Very
 2. Our life is like the light va - por, So say an-cient wise men, Very
 3. Our life is like to a jour - ney, So say an-cient wise men, Very

well, Very well! The dew-drops are brilliant and shi - - - - - ning, And
 well, Very well! The va - por in gay - e - ty dan - - - - - ces, And
 well, Very well! In journeys we roam for our pleas - - - - - ure, And
 The dew-drops are brilliant and shining,

OUR LIFE—THE COMPARISON. (Concluded.)

pleasure's gay light are en - shri - - - - ning, Then joy - ful - ly, then joy - ful - ly,
 flies by the wind's fickle chan - - - - ces, Thus air - i - ly, thus air - i - ly,

win what is worth more than trea - - - - sure, Then joy - ful - ly, then joy - ful - ly,

And pleasure's gay light are en - shri - ning,

Music, sweet music should swell, . . . Music, sweet music should swell, Mu - - - sic should swell.
 Pleasure, true pleasure should swell, . . . Pleasure, true pleasure should swell, Plea - sure should swell.

Music, sweet music should swell, . . . Music, sweet music should swell, Mu - - - sic should swell.

Mu - - sic should swell, yes, mu - - sic should swell, Music should swell, Music should swell.

Allegretto.

Tenor.
1. In May - day, In May - day, The flow'rets sweetly bloom; I found a flower of snowy white, That

Soprano.
2. In May - day, In May - day, The birds all chant in glee; On many a branch their songs they pour, Till

Alto.
Bass.

shed a pure and love-ly light, In May - day.

all the live-long light is o'er, In May - - - day.

3. In May-day, in May-day,
A bird once sung to me:
The song I never shall forget,—
Its notes I oft with smiles repeat,
In May-day.
4. In May-day, in May-day,—
How glad I heard that song;
Its notes were mellow notes of love,
Like those from golden harps above,
In May-day.
5. In May-day, In May-day,
That flower, that bird, that song,—
O 'twas the maid I love to meet,
Whose blooming smiles are ever sweet,
In May-day.

THE ALPINE RAMBLER.

Very Sprightly.

1. As - cend, ascend, as - cend, ascend, as - cend, Ascend the high mountains with
 2. As - cend, ascend, as - cend, ascend, as - cend, Ascend to those regions of
 3. As - cend, ascend, as - cend, ascend, as - cend, Ascend to the summit where
 4. As - cend, ascend, as - cend, ascend, as - cend, Ascend the tall mountain that

as - cend, ascend, as - cend,

verdure arrayed, Where chamois are playful - ly bounding, And grandeur's best scenes are forev - er displayed, And
 fancy's sweet spell, Where winter is freshened with ro - ses, And songs of fe - li - ci - ty joy - ous - ly swell, And
 a - ges has stood, The al - tar of freedom and glo - ry, Where voi - ces are ringing like ocean's deep flood, Are
 towers to the skies, Where hearts with high pleasure are bounding, And feelings of lib - er - ty grate - ful - ly rise, And

ALPINE RAMBLER. (Concluded.)

shepherd's shrill horns are re-sounding, As-cend, as-cend, Tra la la la la la la.
 beauty mid flow'rets re-pos-es. As-cend, as-cend, Tra la la la la la la.

ringing with lib-er-ty's sto-ry. As-cend, as-cend, Tra la la la la la la.
 songs of our glo-ry are sounding. As-cend, as-cend, Tra la la la la la la.

Repeat *pp*

THE SHEPHERD OF THE HEIGHT.

1. I am a shepherd of the height, The mountain crests swell 'neath my sight, The glowing morn I earliest
 2. The waters cool we drink from earth, Whence noble riv-ers take their birth, Our rills from rocks pellu-cid

3. There gushes first the streamlet forth, To lave the realms of south and north, There first we hear its dashing
 4. The blaze and thunder of the sky Are at our feet, with heaven so high; We hear, un-hurt, the storms in-

THE SHEPHERD OF THE HEIGHT. (Concluded.)

see, The la-test sunshine falls on me. La la la la, la, la la la la, la, la la la
 burst, Their sparkling sweets are ours the first. La la la la, la, la la la la, la, la la la

foam, Not wild-er than our song of home. La la la la, la, la la la la, la, la la la
 - crease, Their rage harms not our homestead's peace. La la la la, la, la la la la, la, la la la

la, la, la la la la, la. I am a shepherd of the height, The moun-tain crests swell 'neath my sight.
 la, la, la la la la, la. The waters cool we drink from earth, Whence noble riv-ers take their birth.

la, la, la la la la, la. There gushes forth the streamlet fresh, To lave the realms of south and north.
 la, la, la la la la, la. The blaze and thunder of the sky Are at our feet, with heaven so high.

The mountain, &c.

Slow.

1. O, it is not while rich-es and splendor surround us, That friendship and friends can be put to the test; 'Tis

2. And tho' on love's al-tar the flame that is glow-ing Be brighter, still friendship's is stea-di-er far; One

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat and a 6/8 time signature. The music is marked 'Slow.'

but when af-flic-tion's cold presence has bound us, We find which the hearts are that love us the best. For

wa-vers and turns with each breeze that is blow-ing, And is but a me-teor—the oth-er's a star. In

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 6/8 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat and a 6/8 time signature.

TRUE FRIENDSHIP. (Concluded.)

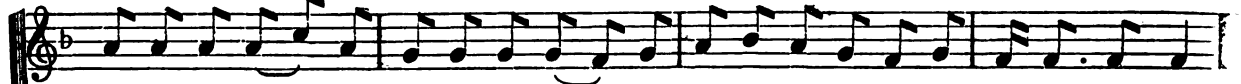
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friends will fawn At For - tune's dawn, While the breeze and the tide waft us stea - di - ly on; But if



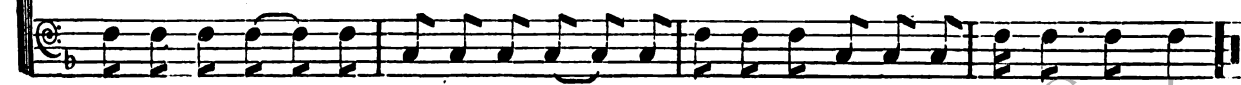
youth love's light Burns warm and bright, But it dies ere the win - ter of age be past; While



sor - row o'er - takes us, Each false one for - sakes us, And leaves us to sink or to strug - gle a - lone.



true friendship's flame Burns ev - er the same, Or glows but the brighter the near - er its last.



JOHNNY, CAN YOU COUNT SEVENTY-FIVE?

Lightly, Playfully.

John - ny, John - ny, Can you count twen-ty-five? John - ny, John - ny, come, let me see,

John - ny, John - ny, Can you count twen-ty-five? John - ny, John - ny, come, let me see,

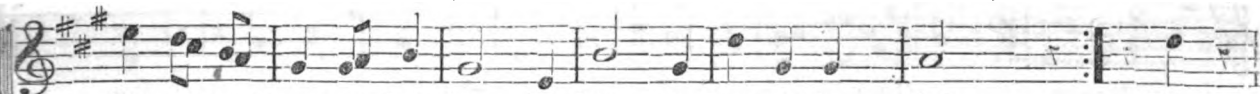
What's that? Yes, yes, yes, yes, Well I will, well I will,

But take care if you miss, you shall have a box - ing, John - ny, John - - - ny,

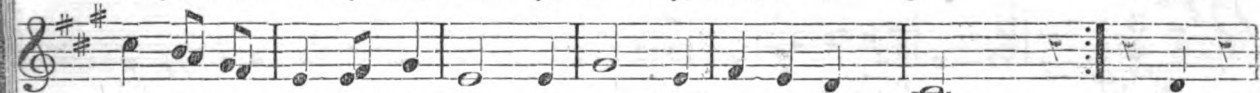
But take care if you miss, you shall have a box - ing, John - ny, John - - - ny,

Never do I miss, O what's the need to talk so much a -

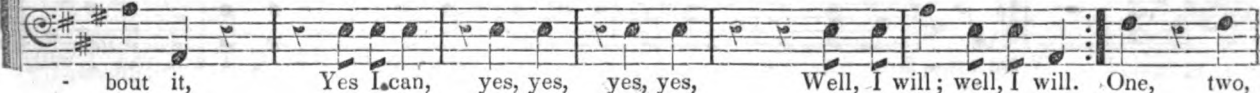
JOHNNY, CAN YOU COUNT? (Continued.)



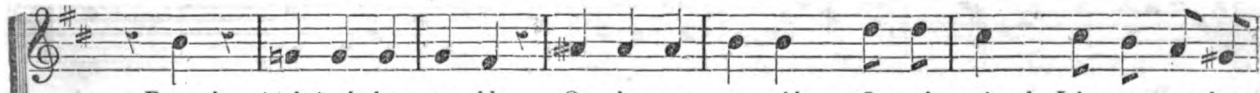
Can you count twen - ty - five, John - ny, John - ny, Come, now be - gin! Fine!



Can you count twen - ty - five, John - ny, John - ny, Come, now be - gin! Fine!



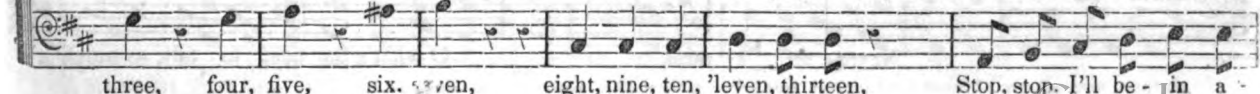
- bout it, Yes I can, yes, yes, yes, yes, Well, I will; well, I will. One, two,



Brave! Ah! that's done no - bly, On - ly too ra - pid, O you've missed, John - ny, you have



Brave! Ah! that's done no - bly, On - ly too ra - pid, O you've missed, John - ny, you have



three, four, five, six, seven, eight, nine, ten, eleven, thirteen, Stop, stop, I'll be - in a -

JOHNNY, CAN YOU COUNT? (Concluded.)

missed! Brave - ly! Grand - - - ly! Bra - vo, Bra - -

missed! Brave - ly! Grand - - - ly! Bra - vo, Bra - -

- - gain! One, two, three, four, five, six, seven, eight, nine, ten, 'leven, twelve, thirteen, fourteen, fifteen,

Detailed description: This system contains three staves of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are: 'missed! Brave - ly! Grand - - - ly! Bra - vo, Bra - -' on the first line, 'missed! Brave - ly! Grand - - - ly! Bra - vo, Bra - -' on the second line, and '- - gain! One, two, three, four, five, six, seven, eight, nine, ten, 'leven, twelve, thirteen, fourteen, fifteen,' on the third line. There are repeat signs at the beginning of each line.

- vis - - si - mo! Bra - vo! Bra - vo! Ah! that's well done.

- vis - - si - mo! Bra - vo! Bra - vo! Ah! that's well done.

Detailed description: This system contains three staves of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are: '- vis - - si - mo! Bra - vo! Bra - vo! Ah! that's well done.' on the first line, and '- vis - - si - mo! Bra - vo! Bra - vo! Ah! that's well done.' on the second line. There are repeat signs at the beginning of each line.

sixteen, seventeen, eighteen, nineteen, twenty, twenty-one, twenty-two, twenty-three, twenty-four, twenty-five.

INDEPENDENCE DAY.

Lively.

1. This day to greet, With joy we meet; Then ban-ish care a - way: With fes-tive cheer, Come has - ten here: 'Tis
 2. Joined heart and hand, A hap - py band, We Freedom's flag dis - play: With mu-sic's sound We ga-ther round: 'Tis

3. We shout and sing, And flow - ers bring: Youth's joyful emblems they: The lau - rel twine With fade-less pine: 'Tis
 4. From morn to night, With love u - nite, To cel - e - brate this day: Let peace and joy Our hearts em-ploy: 'Tis

In - de - pen - dence Day! 'Tis In - de - pen - dence Day!
 In - de - pen - dence Day! 'Tis In - de - pen - dence Day!

In - de - pen - dence Day! 'Tis In - de - pen - dence Day!
 In - de - pen - dence Day! 'Tis In - de - pen - dence Day!

5. Our fathers brave,
 The land to save,
 Did Freedom's call obey;
 By young and old
 Their deeds be told:
 'Tis Independence Day!
6. Let banners wave
 For deeds so brave!
 The stripes and stars display!
 The eagle, bold,
 Our shield shall hold:
 'Tis Independence Day!
7. Huzza again!
 Another strain,
 And then for home away!
 This day was won
 By Washington!
 'Tis Independence Day!

Allegro.

1. Come, seek the bower, the ro - sy bower, I love its cool re - treat ; The sun is high, and

2. Ye youths and maidens, join the song, I love a cheer - ful glee ; The e - choes shall our

The first system consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is in a simple, rhythmic style with eighth and sixteenth notes.

great his power, And weary are our feet. { Then Edward, and Emma, and Joseph, and Sarah, and
2nd Voice. } And William, and Ma - ry, and Robert, and Ellen, and

notes pro-long, Then, come, and sing with me.

The second system also consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues with a repeat sign and a double bar line. The lyrics are split across the staves.

From the "Boston School Song Book."

COME, SEEK THE BOWER. (Continued.)

Repeat 2nd Voice. CHORUS.

Kit-ty, the beau-ti-ful maid ; }
Richard, the call o-beyed ; } Then Edward, and Emma, and Joseph, and Sarah, And Kit-ty, the beautiful

Then Edward, and Emma, and Joseph, and Sarah, And Kit ty, the beautiful

maid, And William, and Ma-ry, and Robert, and El-len, And Richard, the call o-beyed, the call o-

maid, And William, and Ma-ry, and Robert, and El-len, And Richard, the call o-beyed, the call o-

COME, SEEK THE BOWER. (Concluded.)

beyed, . . . the call o - beyed, They sought the bower, the ro - sy bower, And
 beyed, the call o - beyed, They sung a song, a cheer - ful song, And

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The middle staff is a vocal line in treble clef with a key signature of one sharp. The bottom staff is a piano accompaniment line in bass clef with a key signature of one sharp. The lyrics are printed below the vocal staves.

sat in the pleasant shade, They sought the bower, the ro - sy bower, And sat in the pleasant shade.
 sat in the pleasant shade, They sung a song, a cheerful song, And sat in the pleasant shade.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp. The middle staff is a vocal line in treble clef with a key signature of one sharp. The bottom staff is a piano accompaniment line in bass clef with a key signature of one sharp. The lyrics are printed below the vocal staves. Above the top staff, the tempo markings "Ad lib." and "A tempo." are indicated with a fermata symbol over the first measure of the second line.

GOOD NIGHT!

A. METHFESSEL 135

And now we say to all, Good night, And now we say to all, Good night, And now we say to all, Good

And now we say to all, Good night, And now we say to all, Good

The first system consists of three staves. The top staff is a vocal line in G major (one flat) and 4/4 time, with lyrics: "And now we say to all, Good night, And now we say to all, Good night, And now we say to all, Good". The middle staff is another vocal line with the same lyrics: "And now we say to all, Good night, And now we say to all, Good". The bottom staff is a piano accompaniment line, also in G major and 4/4 time, with rests.

night, good night, good night, good night, good night, good night, good night!

night, good night, good night, good night, good night, good night, good night!

And now we say to all, Good night, good night, good night, good night, good night, good night, good night!

The second system consists of three staves. The top staff is a vocal line with lyrics: "night, good night, good night, good night, good night, good night, good night!". The middle staff is another vocal line with the same lyrics: "night, good night, good night, good night, good night, good night, good night!". The bottom staff is a piano accompaniment line with lyrics: "And now we say to all, Good night, good night, good night, good night, good night, good night, good night!".

Sprightly.



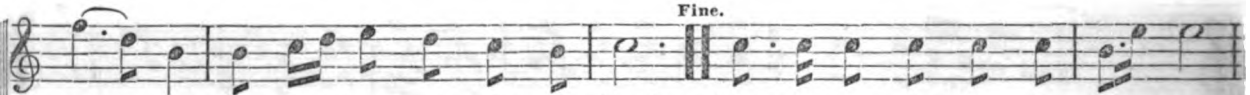
1. Hear ye not the streamlets flow - ing, Heed ye not the gen - tle breeze Soft - ly o'er the meadows
 2. Hail thou time of life's re - stor - ing! Hail thou time of waking joy! Drear thro' winter's winds were



3. O thou type of man's con - di - tion, Thee our spi - rits glad - ly hail, All our hopes shall find fru -



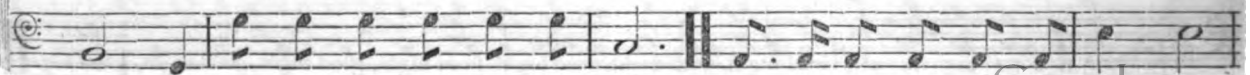
Fine.



- blow - ing, And the hum of live - ly bees? Love - ly spring a - gain re - turn - ing,
 roar - ing, Fraught with chills which plants de - stroy; Yet a germ 'mid death re - main - ing,



- i - tion, Though the grave our life as - sail; Spring shall rise o'er ru - ined na - ture,



ARRIVAL OF SPRING. (Concluded.)

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Ritard.

Hope's fond vis - ions now ful - fils, Lives a - gain in com - ing spring, Yes, her sweet and kind so - journ - ing, Decks with flow'rs the blushing All its wonted bloom re - gain - ing, Cursed no more with ru - in's

God shall wake to life the dead, Endless bloom on ev - ery creature Still shall smile when time has

fled, End - less bloom on ev - ery crea - ture Still shall smile when time has fled.

D.C.

hills, sting, Yes, her sweet and kind so - journ - ing, Decks with flowers the blushing hills. All its wont - ed bloom re - gain - ing, Cursed no more with ru - in's sting.

fled, End - less bloom on ev - ery crea - ture Still shall smile when time has fled.

fled, End - less bloom on ev - ery crea - ture Still shall smile when time has fled.

Allegro.

f Pre - pare we for the festive scene, We'll crown with joy our lovely queen; From ru - ral cot and val - ley fair The

f Pre - pare we for the festive scene, We'll crown with joy our lovely queen; From ru - ral cot and val - ley fair The

f

f pur - est, brightest gems we'll bear! The bells shall ring their mer - ry sound, And o'er the dis - tant hills a - round, Where

f pur - est, brightest gems we'll bear! The bells shall ring their mer - ry sound, And o'er the dis - tant hills a - round, Where

f *Cres.*

PREPARE WE FOR THE FESTIVE SCENE. (Concluded.)

sparkling fountains gently play, Shall sweetly float our fes-tive lay, Shall sweetly float our festive lay. Haste a-way!

sparkling fountains gently play, Shall sweetly float our fes-tive lay, Shall sweetly float our festive lay. Haste a-way!

The first system consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat. The music is in 2/4 time. The lyrics are written below the staves. The first staff has a dynamic marking of *f* at the end. The second staff has a dynamic marking of *f* at the end. The third staff has a dynamic marking of *f* at the end.

Haste a-way! Haste, haste, haste a-way! Haste a-way! Haste a-way! Haste, haste, haste a-way!

Haste a-way! Haste, haste, haste a-way! Haste a-way! Haste a-way! Haste, haste, haste a-way!

The second system consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat. The music is in 2/4 time. The lyrics are written below the staves. The first staff has a dynamic marking of *p* at the beginning. The second staff has a dynamic marking of *p* at the beginning. The third staff has a dynamic marking of *p* at the beginning.

SPRING WISHES.

1. Come a - gain, come a - gain, come a - gain, Sweet spring weather, Haste thee hith - er,

2. Come a - gain, come a - gain, come a - gain, Sweet spring weather, Haste thee hith - er,

Come a - gain,

Spring, come reign! Spring, come reign! Come a - gain, Come a - gain, Come a - gain. Fine.

Spring, come reign! Spring, come reign! Come a - gain, Come a - gain, Come a - gain.

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SPRING WISHES. (Continued.)

SOLL.

O come! bring the blossoms back a-gain, The mod-est lit-tle snow-drop Al-read-y is in sight, And
O come! bring the swallows back a-gain, They come and build their nests now Just where they did of old, While
O come! bring the swallows, &c.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The music is in 4/4 time. The lyrics are written below the staves, with the first line of lyrics under the first two staves and the second line under the second two staves. The third line of lyrics is centered under the bottom staff.

ev-ery day we watch it With wonder and delight; We wonder where 'mid autumn Its lit-tle life is kept, And
we with joy and wonder The bu-sy scene behold, And cu-rious, keep asking, "Where have the swallows been, Since

The second system of the musical score also consists of three staves in the same format as the first system. The lyrics continue from the first system, with the first line of lyrics under the first two staves and the second line under the second two staves.

SPRING WISHES. (Concluded.)

D. C.

if all through the win - ter Be - neath the snow it slept. Come a - gain.
 hill - side, field, and for - est, In au - tumn lost their green. Come a - gain.
 Come a - gain, Come a - gain.

BE LIVELY BOYS.—ADIEU TO OLD WINTER.

1. O - pen wide the doors, sing a - loud for joy, Be live - ly, boys, be live - ly, boys, be live - ly, Old crabbed win - ter
 2. O - pen wide the doors, sing a - loud for joy, Be live - ly, boys, be live - ly, boys, be live - ly, He scents the spring on
 3. O - pen wide the doors, sing a - loud for joy, Be live - ly, boys, be live - ly, boys, be live - ly, For spring is here, al -
 4. O - pen wide the doors, sing a - loud for joy, Be live - ly, boys, be live - ly, boys, be live - ly, The spring - birds raise a

BE LIVELY BOYS. (Concluded.)

must de-part, He packs his rubbish, loth to start, And loi-ters round from room to room, With coughs, and sighs, and ev-ery gale, And turns with ter-ror, weak and pale; The poor old man is filled with fear, He knows his mor-tal

-rea-dy here, I hear his voice so sweet and clear; And gen-tly tapping, see him stand, With clustered flower-buds joy-ful strain, And hear the rea-dy, sweet re-frain, An ech-o from each answering breast, Come in, come in, thou

looks of gloom. Be live-ly, boys, be live-ly, boys, be live-ly, boys, be live-ly, boys, be live-ly, foe is near. Be live-ly, boys, be live-ly, boys, be live-ly, boys, be live-ly, boys, be live-ly.

in his hand. Be live-ly, boys, be live-ly, boys, be live-ly, boys, be live-ly, boys, be live-ly, welcome guest. Be live-ly, boys, be live-ly, boys, be live-ly, boys, be live-ly, boys, be live-ly.

1. The time has come for sing-ing Our cheerful part-ing song ; Then swell, with cheerful voi-ces, Its tones both loud and

2. Where cheer-ful skies are smiling, Where hearts with love do glow ; Where welcome friends will greet us, Hurrah ! hur-rah ! we

long, Then swell, with cheerful voi-ces, Its tones both loud and long. While from our hearts we're say-ing A

go, Where welcome friends will greet us, Hur-rah ! hur-rah ! we go. Our hearts swell high with pleasure, Hope

First time *pp* Second time *f*

CLOSING SONG. (Continued.)

First time *pp* Second time *f*

long and kind farewell, We'll pray that ev-ery blessing, With you, dear friends, may dwell. No long-er must we tar-ry, But
 beck-ons on-ward still; The world is all be-fore us, To wan-der where we will. Once more, then, sisters, brothers, And

far-ther must we roam; We'll leave these joys be-hind us, And seek our hap-py home. Hur-rah! hur-
 teachers, kind and true; Once more a hap-py parting, We've "home, sweet home," in view. Hur-rah! hur-

Hur-rah! hur-rah! hur-rah! hur-

CLOSING SONG. (Concluded.)

- rah! hur-rah! hur-rah! We'll leave these joys be-hind us, friends, And seek our hap - py, hap - py home.
 - rah! hur-rah! hur-rah! Once more a hap - py part-ing now, We've "home, sweet home, sweet home" in view.

The musical score consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a melody with dotted rhythms and a piano accompaniment with a steady eighth-note pattern.

HOME, SWEET HOME.

Andante.

1. 'Mid pleasures and pal - a - ces, tho' we may roam, Be it ev - er so hum-ble, there's no place like
 2. An ex - ile from home, splendor daz - zles in vain; O, give me my low-ly thatched cot - tage a -

The musical score consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Andante'. The music features a melody with dotted rhythms and a piano accompaniment with a steady eighth-note pattern.

HOME, SWEET HOME. (Concluded.)

Cres. Cres.

home; A charm from the skies seems to hal - low us there, Which, seek thro' the world, is ne'er

- gain,— The birds sing - ing gay - ly, that came at my call; O, give me that peace of mind,

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains two measures of music, each marked with a 'Cres.' (Crescendo) and a hairpin symbol. The middle staff is also a treble clef with two flats, containing two measures of music with lyrics underneath. The bottom staff is a bass clef with two flats, containing two measures of music.

met with elsewhere. Home, home, sweet, sweet home, Be it ev - er so hum-ble, there's no place like home.

dear - er than all. Home, home, sweet, sweet home, Be it ev - er so hum-ble, there's no place like home.

Cres. Dim.

The second system of the musical score consists of three staves. The top staff is a treble clef with two flats, containing two measures of music. The first measure has a diamond-shaped dynamic marking above it. The second measure is marked with 'Cres.' and a hairpin symbol. The third measure is marked with 'Dim.' and a hairpin symbol. The middle staff is a treble clef with two flats, containing two measures of music with lyrics underneath. The bottom staff is a bass clef with two flats, containing two measures of music.

CUCKOO SONG.

1. O hear that sweet and wel - come song! Cuckoo, Why didst thou stay a - way so long? Cuc -

2. Here, in the woodlands, would I stay, Cuckoo, And hear thee singing, day by day, Cuc -

- koo, Cuckoo? { Long did we wait thy voice to hear, }
 { To tell us sum-mer flowers were near, } Cuckoo, Cuckoo, Cuckoo!

- koo, Cuckoo! { Here would I roam o'er dale and hill, }
 { And hear thy voice re - peat - ing still, } Cuckoo, Cuckoo, Cuckoo!

MY NATIVE HILLS.

1. O give me back my native hills, Rough, rugged tho' they be, No o - ther clime, no o - ther
 2. Tho' far from home, the heart may still Re - flect sur-round-ing light, Where stranger smiles en - kin-dle

3. My na-tive hills, still dear to me, Wher-ev - er I may roam, With loft - y pride, with cherished
 4. Then give me back my native hills, Rough, rugged tho' they be, No o - ther clime, no o - ther

land Is half so dear to me. The sun is bright, the world looks fair, And friends surround me here, But
 love, And stranger hearts delight; Yet, O! they call the mem'ry back, As meteor - like they glide, To

love, I'll think on thee, my home. For root - ed in thy rock-bound shore, The no-blest vir-tues grow; And
 land Is half so dear to me. Af - fect-ion's ties a-round my home Like i - vy tendrils twine: My

MY NATIVE HILLS. (Concluded.)

mem-ry, brooding o'er the past, Gives home its tri-bute - tear, Gives home its tri-bute - tear.
 tell how kind our ear - ly friends, How sweet our own fire - side, How sweet our own fire - side.

beau-ty's choicest flowers are culled From out thy highland snow, From out thy highland snow.
 love, my blessings, and my prayers, My na - tive hills, are thine, My na - tive hills, are thine.

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The middle staff is a vocal line in treble clef with the same key signature. The bottom staff is a piano accompaniment in bass clef with the same key signature. The music is in common time (C).

WHEN THE RUDDY EVENING.**FROM THE GERMAN.**

1. When the rud - dy eve - ning Wood and field sur - rounds, And the wil-low whistle Clear and full re -
 2. Like the sun from shadows, Deep and dark as night, Breaking forth in splendor, Cheer-ing all with

3. O that a - ge's blighting Nev - er might as - sail! O that spring-time's pleasures Still might life re -

The musical score consists of three staves. The top staff is a vocal line in treble clef with a 6/8 time signature and a key signature of one sharp (F#). The middle staff is a vocal line in treble clef with the same time signature and key signature. The bottom staff is a piano accompaniment in bass clef with the same time signature and key signature. The music is in 6/8 time.

WHEN THE RUDDY EVENING. (Concluded.)

sounds, Then, thy scenes, O child - hood, Rush up-on my view; Visions fraught with
light; So when blest mo - ments Childhood's joys re - call, O - cean waves of

- gale; But tho' youth must moul - der, Tho' its blooming dies, Yet shall hope's sweet

plea - sure, Sweet a - gain re - new, Sweet . . a - gain re - new, Sweet . . a - gain re - new.
plea - sure, O'er my bosom roll, O'er . . my bosom roll, O'er . . my bosom roll.

vi - sions O'er its fading rise, O'er . . its fa - ding rise, O'er . . its fading rise.

Piano throughout.

1. The night - in - gale in sweet - est numbers, Would tempt us on the land to
 2. A ma - gic va - por veiled the distance, And half re - vealed a fai - ry
 3. We float - ed on with pa - thos sing - ing, The waves and ze - phyr bore their

Piano Forte, or Melodeon Accom.

Con Sva. - - - - -

roam, The ze - phyr whispered through the lindens, The flowers sent up their sweet er -
 realm, The stars, as in the wa - ter floating, Shone like new suns be - neath our
 part, While peace - ful spi - rits shed a - round us A balm for ev - ery beat ing

Con Sva. - - - - -

EVENING ON THE WATER. (Continued.)

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- fume; But soft - ly breathed the balm - y west, The dim - pled waves were murmuring
helm: The oak in gi - ant gran - deur stood, The elm drooped low, the wil - low
heart: The voi - ces one by one were mute, Till calm un - bro - ken qui - et

by, And whispered, "trust our fos - tering breast, And we will sing your lul - la -
sighed, And through a shadowy li - quid wood, Our lin - gering shal - lop seemed to
reigned, And swayed by wind and wave, our boat Its qui - et woodland cove re -

Con Sva. - - - - -

EVENING ON THE WATER. (Concluded.)

- by, And we will sing your lul - la - by.
 glide, Our lingering shal - lop seemed to glide.
 - gained, Its qui - et wood - land cove re - gained.

8 8 8

ROUND.—“I LOVE THE MERRY SUNSHINE.”

1 2

I love the mer - ry, mer - ry sun - shine, I love the mer - ry, mer - ry sun - shine, It
 makes the heart so gay, It makes the heart so gay, It makes the heart so
 gay, the heart so gay, It makes the heart so gay.

SYNOPSIS OF THINGS TO BE TAUGHT.

FOUNDED UPON LOWELL MASON'S

"MUSICAL NOTATION IN A NUTSHELL."*

CHAPTER I.

INTRODUCTORY.

§ 1. THERE are three departments in the elements of music, as follows:

1. RHYTHMICS, treating of the length of tones.
2. MELODICS, treating of the pitch of tones.
3. DYNAMICS, treating of the power of tones.

CHAPTER II.

RHYTHMICS.

§ 2. THE relative length of tones is ascertained by a supposed division of time, as it passes into equal portions; these portions of time are called MEASURES, or PARTS of MEASURES.

§ 3. Measures and parts of measures may be indicated, 1st, to the ear, by equally counting or telling over the parts, as one, two; one, two, &c.; and 2d, to the eye, by motions of the hand, called BEATS, or BEATING TIME.

§ 4. A measure with two parts, having an accent on the first part, is called DOUBLE MEASURE; as one, two; one, two, &c.

§ 5. A measure with three parts, having an accent on the first part, is called TRIPLE MEASURE; as one, two, three; one, two, three, &c.

§ 6. A measure with four parts, having an accent on the first and third parts, is called QUADRUPLÉ MEASURE; as one, two, three, four, &c.

§ 7. A measure with six parts, accented on the first and fourth parts, is called SEXTUPLE MEASURE.

§ 8. Measures are represented to the eye by interspaces between vertical lines; the dividing lines are called BARS.

§ 9. The relative length of tones is represented by characters called NOTES.

§ 10. Silence is indicated by characters called RESTS.

§ 11. There are several kinds of notes and rests in common use, as follows:—Whole note (Semibreve), Half note (Minim), Quarter note (Crotchet), Eighth note (Quaver), Sixteenth note (Semiquaver), and Thirty-second (Demisemiquaver).

§ 12. By the addition of a dot, a note is made to represent a tone one half longer than it does otherwise; thus, a *dotted whole* is equal to *three halves*; a *dotted half* is equal to *three quarters*, &c.

CHAPTER III.

MELODICS.

§ 13. MUSICAL sounds (tones) when considered with respect to relative pitch, are arranged in a certain series, called THE SCALE.

§ 14. The Scale consists of eight tones; these are named from the names of numbers: ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

§ 15. In the earlier singing exercise; the following syllables are used in connection with the tones of the scale:—

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

NOTE.—The syllables are mostly designed for those who are musically weak, or who are yet in their pupilage; they should not be continued too long, nor relied upon too exclusively. The pupils should be cautioned against regarding them as names for the tones, and the teacher should be careful never to use them as such. The vowel, or vocal sound, best adapted to singing exercises, or to training the voice, is that of *ah*, being the same as is heard in the first syllable of the word father.

§ 16. The absolute pitch of tones is indicated by letters; as, A, B, C, D, E, F, G.

§ 17. The pitch C is taken at first as the basis, or *one* of the scale, and the scale is then said to be in the Key of C. The order of the tones in the Key of C is as follows:

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

§ 18. The relative pitch of tones is represented by a character called the STAFF.

§ 19. The staff consists of five lines with their interspaces. Each line and each space is called a DEGREE; thus the staff contains nine degrees.

§ 20. The compass of the staff may be extended by the spaces below and above, and also by additional lines, called ADDED LINES.

§ 21. The scale may be represented in various positions on the staff.

§ 22. To fix the position of representing the scale, and to indi-

cate absolute pitch, one of the letters is used as a guide, and when thus used, it is called a CLEF.

§ 23. There are two clefs, or clef-letters, in common use: first, the F CLEF, placed upon the fourth line; and second, the G CLEF, placed upon the second line.

§ 24. The F clef is used for low male voices, or BASS; the G clef is used for high male voices, or TENOR, and also for female voices both low and high, or ALTO and TREBLE. When used for Tenor voices, it signifies G an eighth or octave lower than when used for Alto or Treble.

NOTE.—The four parts are frequently represented on two staves, in which case the Tenor is written upon the same staff with the Bass, with the F clef.

§ 25. The scale thus explained is called THE DIATONIC SCALE.

INTERVALS.

NOTE.—A true knowledge of intervals can only be communicated through the ear. Names, definitions, or illustrations, may be given while the pupil obtains no correct idea of the thing itself, which can only be acquired by a careful listening to tones, and comparison of them. The ear alone can appreciate or measure intervals. The subject is one which cannot be understood until the ear has been considerably trained; this is the reason why it has not been presented earlier in this course. After intervals have been taught, the following definitions will be easily understood.

§ 26. The difference of pitch between any two tones is called AN INTERVAL. Thus, the difference of pitch between one and two is an interval.

§ 27. In the regular succession of the tones of the scale, there are two kinds of intervals, larger and smaller.

§ 28. The larger scale-intervals are called STEPS; and the smaller scale-intervals are called HALF-STEPS.

§ 29. The intervals of the scale occur in the following order:—between one and two, a *step*; between two and three, a *step*; between three and four, a *half-step*; between four and five, a *step*; between five and six, a *step*; between six and seven, a *step*; and between seven and eight, a *half-step*.

CHAPTER IV.

CHROMATIC SCALE.

§ 30. In addition to the scale already explained, called the Diatonic Scale, there is another scale, formed by the introduction of intermediate tones between those tones of the Diatonic Scale, which are separated by the interval of a step. This scale consists of thirteen tones, and twelve intervals of a half-step each; it is called the CHROMATIC SCALE.

§ 31. The intermediate tones are named from either of the Diatonic Scale-tones between which they occur, with the addition of sharp or flat prefixed or annexed. Thus, the intermediate tone between one and two may be named SHARP ONE, or FLAT TWO.

§ 32. Characters called SHARPS and FLATS are used as signs of the intermediate tones, or of the tones named Sharp or Flat.

§ 33. Sharps or flats (signs) are cancelled by a character called a NATURAL.

§ 34. Chromatic scale and exercises. See p. 159.

CHAPTER V.

TRANSPOSITION OF THE SCALE.

§ 35. WHEN any other pitch than that of C is taken as one, the scale is said to be TRANSPOSED. Thus G may be taken as one, in which case the scale is said to be transposed to G, or to the Key of G.

§ 36. In transposing the scale, it is necessary to reject some of the tones in the given key, or the key from which the transposi-

tion is to be made, and to introduce in the new key certain intermediate tones, so that the scale-relationship may be preserved, or so that the scale-model, or scale-pattern, as in C, may not be broken.

§ 37. The natural order of transposing the scale is by fifths, or by fourths; in these transpositions there is but one tone in the given scale which will not be required in the new scale; consequently, but one new tone (intermediate) will be required to form the new scale. The scales of one and of its fifth, and of one and its fourth, are, therefore, said to be closely related.

§ 38. First transposition by fifths, from C to G. In this transposition the tone of F is dropped, and the tone F sharp is introduced, and thus the proper form of the scale is secured. The sign or signature of the key of G is one sharp.

§ 39. Second transposition by fifths from G to D. C is dropped, and C sharp is introduced. The signature of the Key of D is two sharps.

§ 40. First transposition by fourths, from C to F. In this transposition the tone B is dropped, and the tone B flat is introduced. The signature of the key of B is one flat, or B flat.

§ 41. Second transposition by fourths, from F to B flat. E is dropped, and E flat is introduced. The signature of the Key of B is two flats, or B flat and E flat.

NOTE.—For a full illustration of Transposition by Diagrams, see "THE SINGING BIRD," pages 81, 82, and 83.

SIGNATURES.

§ 42. The sharps and flats required in these different scales, are placed at the beginning of the staff, immediately after the clef, and are called the SIGNATURE (sign) of the key.

§ 43. The letter on which the scale commences, that which is taken as ONE, is termed the KEY-NOTE or KEY.

CHAPTER VI.

MINOR SCALE.

§ 44. In addition to the Diatonic Scale, as explained in Chapter III, there is another Diatonic Scale, differing from that in respect to its intervals, called the MINOR SCALE. The former scale is called MAJOR.

§ 45. There are two forms of the Minor Scale in use. We distinguish them from each other by the terms FIRST FORM and SECOND FORM of the Minor Scale.

§ 46. In both forms of the Minor Scale the intervals differ from those of the Major.

§ 47. The chief difference (to the ear) between the Major and the Minor Scale is the THIRD; that of the Major being composed of two steps, while that of the Minor is only a step and a half.

NOTE.—Those who have made themselves familiar with the intervals of the Major Scale will readily understand the difference between that and the Minor, now to be presented.

§ 48. In the first form of the Minor Scale the intervals are not the same in descending as in ascending.

§ 49. The Minor Scale commences on the numeral 6, syllable *la*, of the Major—6 (*la*) of the Major is taken as 1 of the Minor, but the syllable (*la*) is retained.

NOTE.—See Minor Scales, below.

§ 50. When the Major and Minor Scales have the same signature, they are said to be related. Thus the key of C major is the relative major to A minor; and the key of A minor is the relative minor to C major.

§ 51. The relative minor to any major key is found a sixth above it, or is based upon its sixth; and the relative major to any minor key is found a third above it, or is based upon its third.

§ 52. The letters and syllables correspond in the major and its relative minor. Thus, the syllable *do*, is applied to C in both cases, although it is *one* in the major, and *three* in the minor scale.

CHAPTER VII.

DYNAMICS.

§ 53. To sing in good taste, with expression, our sounds must be varied with respect to their POWER or stress, sometimes singing louder, and sometime softer, according to the character of the song or sentiment. For this purpose, Dynamic marks of expression are used.

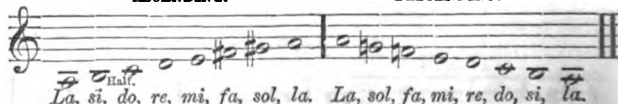
DYNAMIC CHARACTERS, OR MARKS OF EXPRESSION.

Piano.....	marked .p.....	Soft.
Pianissimo.....	marked .pp.....	Very soft.
Forte.....	marked .f.....	Loud.
Fortissimo.....	marked .ff.....	Very loud.
Mezzo.....	marked .m.....	Medium.
Mezzo Piano.....	marked .mp.....	Rather soft.
Mezzo Forte.....	marked .mf.....	Rather loud.
Crescendo.....	marked .Cres. or \langle	Commence soft and increase.
Diminuendo.....	marked .Dim. or \rangle	Commence loud and diminish.
Swell.....	marked \diamond	Swell.
Sforzando, or Explosive.....	marked . <i>sf</i> or $>$	Sudden and full.
Staccato.....	marked .•• or $! $	Short and distinct.
Legato.....	marked \frown	Smooth and connected.

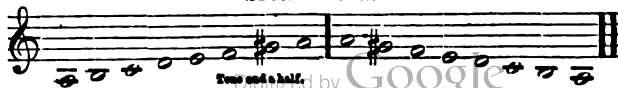
MINOR SCALE, FOUNDED ON A—FIRST FORM.

ASCENDING.

DESCENDING.



SECOND FORM.



When singing these chromatic exercises with syllables, use the vowel sound of *e* long, as in *mete*, for the sharps, and *a* long, as in *fate*, for the flats.

CHROMATIC SCALE, (ASCENDING.)

CHROMATIC SCALE, (DESCENDING.)

Do, [#]doe, re, [#]ree, mi, fa, [#]fee, sol, [#]see, la, [#]lee, si do. Do, si, say, la, lay, sol, say, fa, mi, may, re, ray, da

EXERCISE ON THE SHARP FOURTH.

Sol, la, sol, fe,
Summured by the hour of twilight, Thoughts of long gone days return, Teaching with their many voices, Lessons I too slowly learn.

EXERCISE ON THE FLAT SEVENTH.

Firm - ly stand, my na - tive land, Firm - ly, firm - ly, firm - ly stand.

SONG INTRODUCING THE FLAT SEVENTH AND SHARP FOURTH.

D. C.

1. { A Lin - den tree is growing, Close by a mountain stream; }
 { I've dream'd beneath its shadow, Full many a pleasant dream; } The names I carved in childhood, Still in its bark are seen,
 D. C. And many a withered garland Hangs 'mid its branches green.

C O N T E N T S .

A loving Father.....	110	Life's Pleasures.....	84	The Morning Call.....	30
Arrival of Spring.....	136	Lullaby.....	90	The Morning May.....	65
Be good friends again.....	57	May-Day.....	122	The Morning Serenade.....	99
Be lively, boys.....	142	May-Day Picnic.....	80	The Mowers.....	73
Blow! blow! blow!.....	40	May Song.....	11	The One Song.....	13
Blue-eyed Mary.....	24	Merrily sings the lark.....	108	The Parting Salutation.....	67
Cheerfulness.....	31	My brother's a rider.....	9	The Pet Lamb.....	15
Chorus of Flowers.....	114	My heart's home.....	26	The Pleasure Walk.....	28
Closing Scenes.....	144	My native hills.....	149	The Refusal.....	26
Come, seek the bower.....	132	My own native land.....	43	The Sabbath.....	30
Cuckoo Song.....	148	Our Life—The Comparison.....	120	The Sailor.....	71
Down in yonder rocky vale.....	94	Patriotic Song.....	51	The Shepherd of the Height.....	124
Early walk.....	25	Picnic Festival Song.....	50	The Show-Box.....	54
Evening on the Water.....	152	Prepare we for the festive scene.....	138	The Smith.....	83
Evening Song.....	71	Roses lie along the way.....	66	The Snow-Drop.....	63
Faintly flow, thou falling river.....	89	Rounds.....	117	The Sun and the Stars.....	69
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