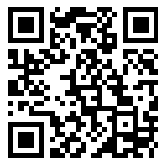

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BY

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CHICAGO.

PREFACE.

Appropriate music has contributed largely to the successful disciplining of the schools of to-day.

I feel quite sure that by a careful examination of the following pages they will be found to be in every way, just what a teacher would delight in using, and just what the pupils would take pleasure and delight in singing from.

Trusting that both Teacher and Pupils may find true enjoyment in EXCELL'S SCHOOL SONGS, Nos 1 and 2 Combined.

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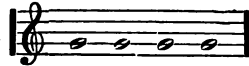
ELEMENTARY NOTATION.

6 Mar 39
SIMMONS

1. A musical sound is called a **TONE**.
2. The properties in every tone are **LENGTH, PITCH, POWER and QUALITY**.
3. All things pertaining to *tone lengths* are in a department called **RYTHMICS**.
4. All things pertaining to *tone pitches* are in a department called **MELODICS**.
5. All things pertaining to *tone powers* or *tone qualities* are in a department called **DYNAMICS**.

TONE LENGTHS.

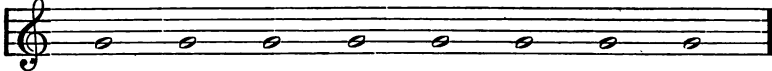
6. Teacher sings four tones (using syllable "la," each tone about the length of four pulse beats), after which ask the class to imitate.



7. The tone lengths which have just been sung are called **WHOLE**s, and are represented to the eye by characters called **WHOLE** NOTES.

8. (Teacher places the following lesson on the blackboard, and asks the class to sing it.)

9. WHOLE NOTES.



10. Tone lengths one half as long as wholes are called **HALVES**, and are represented to the eye by characters called **HALF** NOTES.

11. (Teacher uses blackboard as before, representing **HALVES**, and have the class sing them.)

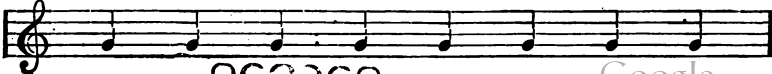
12. HALF NOTES.



13. Tone lengths one quarter as long as wholes are called **QUARTERS**, and are represented to the eye by characters called **QUARTER** NOTES.

14. (Teacher uses blackboard, representing *quarters*, and has the class sing them.)

15. QUARTER NOTES.



11 Key 36 of Holda R. m. J. 2

Elementary Notation.

16. Tone lengths one-eighth as long as wholes are called **EIGHTHS**, and are represented to the eye by characters called **EIGHTH NOTES**.

17. (Teacher represents eighths on the blackboard, and has the class sing them.)

18. **EIGHTH NOTES.**



19. Tone lengths one-sixteenth as long as wholes are called **SIXTEENTHS**, and are represented to the eye by characters called **SIXTEENTH NOTES**.

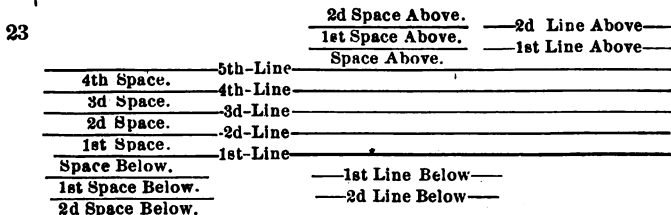
20. (Teacher should represent sixteenths, and have the class sing them.)

21. **SIXTEENTH NOTES.**



STONE PITCHES.

22. Tone pitches are represented to the eye by horizontal lines and spaces, called the **STAFF**.




24. The staff has *five lines* and *six spaces*, but is sometimes enlarged by *short lines* above and below.

25. When a short line is added above, it is called **FIRST LINE ABOVE**; when added below, it is called **FIRST LINE BELOW**. If a second line is added above, it is called **SECOND LINE ABOVE**; if added below, it is called **SECOND LINE BELOW**.

26. Every added line adds a space.

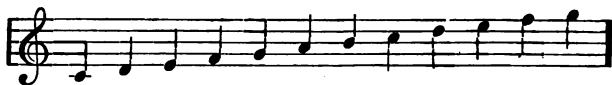
27. The first added space above is called **FIRST SPACE ABOVE**, the second added space above is called **SECOND SPACE ABOVE**, etc. The first added space below is called **FIRST SPACE BELOW**; the second added space below is called **SECOND SPACE BELOW**.

28. Each line or space of the staff is called a **DEGREE**, and is named from the first seven letters of the alphabet.

29. The position of the letters is indicated by characters called **CLEFS**, and the Treble or *G* Clef when placed on the staff thus:  marks the position of *G* which is on second line.

Elementary Notation.

30. ABSOLUTE PITCH.



<i>Absolute Names.</i>	C	D	E	F	G	A	B	C	D	E	F	G
<i>Relative Names.</i>	1	2	3	4	5	6	7	8	2	3	4	5
<i>Syllable Names.</i>	Do	Re	Mi	Fa	Sol	La	Te	Do	Re	Mi	Fa	Sol

31. The first line below represents the pitch *C*, the space below *D*, the first line *E*, the first space *F*, the second line *G*, the second space *A*, the third line *B*, the third space *C*, the fourth line *D*, the fourth space *E*, the fifth line *F*, the space above *G*.

MEASURES.

32. Measures are represented to the eye by the space between the upright lines or *Bars* (the bar at the end is called a **DOUBLE BAR** or **CLOSE**.) thus:



34. Have the class sing the following exercise. *Beating time.* (down, up, down, up, etc.)



36. Measures like the foregoing consisting of two beats, are called **DOUBLE MEASURES**.

37. Double measure is represented to the eye by the figures $\frac{2}{4}$ just to the right of the Clef, the figure *two* indicates the *number of beats to the measure*, the figure *four* the *kind of notes that fill the measure*.

38. In *Double Measure* the beats are *down, up*, (the down beat is *accented* the up *unaccented*.)

39. SING AND BEAT TIME.

C C D D C D C C D C D C D C
do do re re do re do do re do re do re do.
Quarter, quarter, quarter, half, C D C D tre - ble staff.

40.

C C D D E E D C D E D C D C
do do re re mi mi re do re mi re do re do.
Sing-ing, sing-ing all the day, joy - ful, joy - ful ev - 'ry lay.

Elementary Notation.

41.



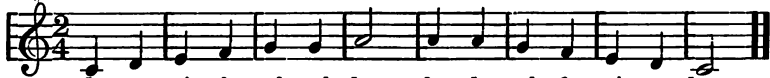
C D E E F F E F F E F E D C
do re mi mi fa fa mi fa fa mi fa mi re do.
Sing we now our mer-ry lay, Come and join us while you may.

42.



do re mi fa sol sol sol sol sol fa fa mi re do.
Up the hill we on-ward go, Stead-y, stead-y, stead-y, slow.

43.



do re mi fa sol sol la la la sol fa mi re do.
Sing with voic-es loud and clear, Let us have a right good cheer.

44.



do re mi re mi fa sol sol sol la la ti ti do.
Now our task is al-most done, Lots of mu-sic, lots of fun.

TONE, POWERS AND QUALITY.

45. When a tone or phrase of music is marked

Piano, or *p*, it should be sung soft.

Pianissimo, or *pp*, it should be sung very soft.

Forte, or *f*, it should be sung loud.

Fortissimo, or *ff*, it should be sung very loud.

Mezzo, or *m*, it should be sung medium.

Mezzo Piano, or *mp*, it should be sung medium soft.

Mezzo Forte, or *mf*, it should be sung medium loud.

Crescendo, or *Cres.*, or < it should be sung increasing.

Diminuendo, or *Dim.*, or > it should be sung diminishing.

Swell, or < it should be sung increasing and diminishing.

Sforzando, or *sf*, or > it should be sung explosive.

Legato, or — it should be sung connected.

Staccato, or ! ! or • • it should be sung loud and clear.

46.



do mi sol mi sol do do sol do sol fa mi re,
Let us sing, loud and long, Loud-er, loud-er be the song,

Elementary Notation.

m *p* *pp*

do re mi re mi fa sol do sol fa mi re re do.
While the ech-oes fade a-way, Ere we reach the close of day.

TERMS REFERRING TO MOVEMENT.

47. *Andante*, } Rather slow.
Andantino, }
Adagio, } Very slow.
Largo, }
Ritard., } Growing slower.
Rall., }
Moderato, In moderate time.

- A tempo*, In time.
Allegretto, } Quick.
Allegro, }
Presto, Very quick.
Accelerando, Growing quicker.
Bis, Twice.
Ad libitum, or *ad lib.*, At pleasure.

48. The character of the words sung should indicate the tone quality to be used. For example, in singing about the *dark night*, use *somber tone*. In singing about *birds* and *flowers* use a *joyful tone*. In singing of sorrow use a *plaintive tone*.

RELATIVE PITCH.

49. Teacher should say, Teacher calls "one," and school sings same pitch that teacher sang. "When I call 'two' you sing," "When I call 'three' you sing."

(Teacher sings) Do Do (Teacher sings) Re Mi

Teacher calls "two" and school sing. Re "When I call 'three' you sing." (Teacher sings) Mi Teacher calls "three" and school sing. Mi

Thus the teacher should go through the scale from "one" to "eight," after which call for the numerals in various forms.

50. Sing the following notation, applying syllable:

51. 1 1 | 2 2 | 3 3 | 4 4 | 5 5 | 6 6 | 7 7 | 8 8 | 8 8 | 7 7 | 6 6 | 5 5 |
 4 4 | 3 3 | 2 2 | 1 1 ||

52. Have the following exercise sung by *numeral* then by *syllable* names:

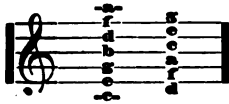
53. The **BASE** or **F CLEF**. When placed on the staff, thus: marks the position of *F*, on the fourth line.

54. The **TENOR** or **C CLEF**. When placed on the staff, thus: marks the position of *C*, on the third space.

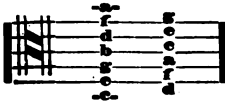
55. The clefs also indicate the parts to be sung by different voices. is used for soprano, and contralto (or alto); tenor; base (or base and tenor, when the two parts are on the same staff.)

Elementary Notation.

56. TREBLE AND ALTO.



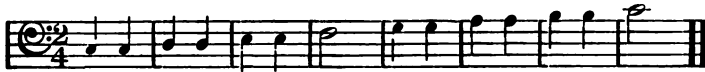
TENOR.



BASE.

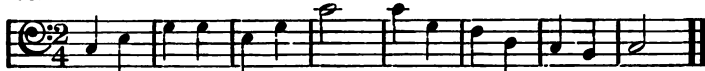


57. Sing from the base clef.



C C D D E E F G G A A B B C.
do do re re mi mi fa sol sol la la ti ti do.
1 1 2 2 3 3 4 5 5 6 6 7 7 8.

58.



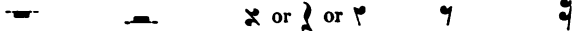
C E G G E G C C G F D C B C
do mi sol sol mi sol do do sol fa re do ti do.
1 3 5 5 3 5 8 8 5 4 2 8 7 1.

RESTS.

59. Rests are characters used to indicate silence in music.

60. The following are the rests in common use:

61. Whole Rest. Half Rest. Quarter Rest. 8th Rest. 16th Rest



62. To indicate silence in a piece of music, the length of a whole note, the *whole rest* is used.

63. To indicate silence the length of a half note, the *half rest* is used.

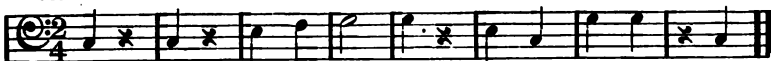
64. To indicate silence the length of a quarter note, the *quarter rest* is used, etc.

65. Beat the time, singing only where the notes occur.



Stop, stop, stop, stop, stop, stop, stop, stay.

66.



Hush! hush! not a sound, Where quarter rests are found.

Elementary Notation.

67. READY FOR THE FRAY. (Round, in four parts.*)



We are read - y for the fray, Marching, marching up the way;



Halt! halt! read - y aim! Quick - ly shoot and get your game.

DOTTED NOTES AND DOTTED RESTS.

68. A dot after a note or rest increases its length one half, thus:



NOTE.—A second dot adds one-half of the length added by the first dot,

TRIPLE MEASURE.

69. The figure 3 (just to the right of the clef) stands for *triple measure*, and indicate that there are three beats to the measure (*down, left, up*).

70. The down beat is called the *accentd*, the others the *unaccented*.

71.



Come to the wood - land, so cool and so fair;



Beau - ty and glad - ness will wel - come you there.

72.



do re mi sol fa mi re do do ti la sol sol la ti do.
Quick-ly we go O-ver the snow, Bounding away Blithesome and gay.

* Divide the class in four divisions, each division sing the Round, starting four measures after each other. Sing four times through.

Elementary Notation.

QUADRUPLE MEASURE.

73. In quadruple measure there are *four beats* to the measure, as indicated by the figure 4. The beats are, *down, left, right, up*. The *down* and *right* beats are the accented ones. (Sometimes the letter C is used instead of $\frac{4}{4}$.)

74.



Come, O come and sing with me, While our hearts are light and free.

75.



Come and join us, dear companions, Come and join our hap - py song.

SEXTUPLE MEASURE.

76. In sextuple measure there are *six beats* to the measure, *down, left, left, right, up, up*. The *down* and *right* beats are the accented ones.

77.



Joy - ful - ly, joy - ful - ly, sing - ing our song;



Quar - ters, then dot - ted half notes we pro - long.

78.



Hap - py and gay, Singing our lay; Joyous and free Ev - er are we.

79. In six eighths measure, if the movement is fast. use *two beats* to the measure, *three eighths* to the beat or *dotted quarter*.

80.



81. Figures representing the different kinds of measure in general use:

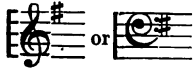
Double Measure.	Triple Measure.	Quadruple Measure.	Sextuple Measure.
$\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$	$\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$	$\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$	$\frac{6}{2}$ $\frac{6}{4}$ $\frac{6}{8}$
$\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$	$\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$	$\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$	$\frac{6}{2}$ $\frac{6}{4}$ $\frac{6}{8}$

Elementary Notation.

KEY OF G.

82. Heretofore we have been singing in the key of C. The *key tone* (one or eight) has always been found on the pitch C, and the signature *natural*.

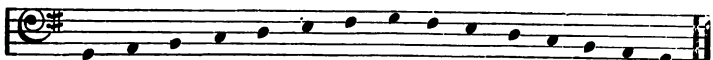
83. Signature means *sign of key*. When the *signature place* (which is just to right of the clef) has neither flats or sharps in it, it is *natural*, and is called the KEY OF C.

84. When the signature place has one sharp in it, thus:  it is called the KEY OF G, and the tone *do* is found on the line or space that represents the pitch G.* By the use of the sharp the degree of the staff that represented F in the key of C, now represents *F sharp*.

85. SCALES IN THE KEY OF G.



Absolute. G A B C D E F# G F# E D C B A G.
Relative. 1 2 3 4 5 6 7# 8 7# 6 5 4 3 2 1.
Syllable. do re mi fa sol la ti do ti la sol fa mi re do.



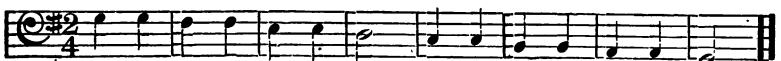
Absolute. G A B C D E F# G F# E D C B A G.
Relative. 1 2 3 4 5 6 7# 8 7# 6 5 4 3 2 1.
Syllable. do re mi fa sol la ti do ti la sol fa mi re do.

86.



do do re re mi mi fa sol fa mi re do ti do.
 1 1 2 2 3 3 4 5 4 3 2 1 7 8.

87.



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

88.

KEEPING TIME. (Round, in four parts.)



Let us en-deav-or To show, that when-ev-er, We



join in a song, We can keep tune to- geth-er.

* Another way to find the key tone (in sharps): the key tone is on the first degree above the right hand sharp.

Elementary Notation.

89. KEY OF G.



do do re re mi fa sol sol fa mi sol fa mi re
Right hand sharp is where we look, Ti if syl - la - bles were there;

do do sol sol do re mi mi re do mi re do - sol

do re mi re mi fa sol sol fa mi fa mi re do.
One sharp on - ly do we see, 'Tis the sig - na - ture of G. .

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

KEY OF D.

90. When the signature place has *two sharps* in it, thus:  or  it is called the **KEY OF D**, and the *key tone* (one or eight) is found on the line or space that represents the pitch D; and the degrees of the staff that represented F and C in the key of C now represent the pitches *F sharp* and *C sharp*.

91. SCALES IN THE KEY OF D.

Absolute. D E F# G A B C# D C# B A G F# E D.
Relative. 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1.
Syllable. do re mi fa sol la ti do ti la sol fa mi re do.

Absolute. D E F# G A B C# D C# B A G F# E D.
Relative. 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1.
Syllable. do re mi fa sol la ti do ti la sol fa mi re do.

92. OVER THE SNOW.

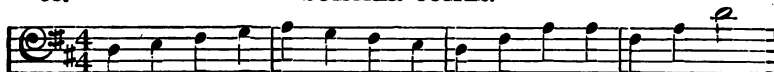
do re mi fa sol la
O - ver the o - cean of beau - ti - ful snow, Mer - ri - ly, mer - ri - ly

ti on - ward we do go, do do sol mi sol fa re fa mi re do.
O . ver the beau - ti - ful, beau - ti - ful snow.

Elementary Notation.

93.

SUMMER COMES.



do re mi fa sol fa mi re do mi sol sol mi sol do
Summer comes with joy and gladness, Ev-'ry-where is joy and glee;



do sol fa mi re fa mi re do re mi fa sol sol do.
Noth-ing speaks of care and sad-ness, Ev-'ry heart is light and free.

94.

SWEET SABBATH EVE.

Soprano.

E. O. E.



Alto.

1. Sweet Sab - bath eve, bright is thy smile, Lin - ger, oh,
2. Sweet Sab - bath eve, hal - lowed and blest, Send - ing the
3. Sweet Sab - bath eve, bear on thy wing Up - ward to

Tenor.



Base.



lin - ger to cheer us a - while, Sweet Sabbath eve, beau - ti - ful
soul to its hav - en of rest, Lin - ger a - while, beau - ti - ful
heav - en the praise that we sing, Faint - er the voice, Fad - ed thy

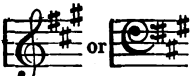


ray, Fade not so quick - ly, so quick - ly a - way.
ray, Fade not so quick - ly, so quick - ly a - way.
hue, Gen - tly we bid thee, we bid thee a - dieu.

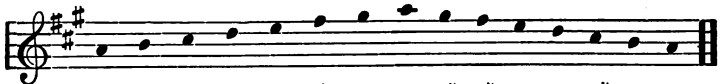


Elementary Notation.

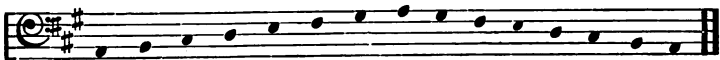
KEY OF A.

95. When the signature place has *three sharps* in it, thus:  it is called the **KEY OF A**, and the *key tone* (one or eight) is found on the line or space that represents the pitch A; and the degrees of the staff that represented F C and G in the key of C now represent the pitches *F sharp*, *C sharp* and *G sharp*.

96. SCALES IN THE KEY OF A.



Absolute. A B C \sharp D E F \sharp G \sharp A G \sharp F \sharp E D C \sharp B A.
Relative. 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1.
Syllable. do re mi fa sol la ti do ti la sol fa mi re do.



Absolute. A B C \sharp D E F \sharp G \sharp A G \sharp F \sharp E D C \sharp B A.
Relative. 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1.
Syllable. do re mi fa sol la ti do ti la sol fa mi re do.

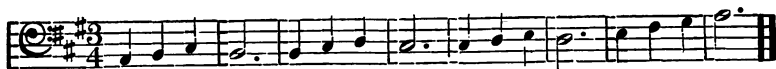
97. KEY OF A.



do re mi re mi fa sol sol fa mi re do ti do.
 Come and join our tune-ful lay, While we're in the key of A.

98.

BEAUTIFUL DAY.



do re mi re re mi fa mi mi fa sol fa sol la ti do.
 • Beau-ti-ful day, Pleasant as May, Tranquil and bright, Sailors' delight.

99.

THE LAME CRANE. (Round, for four Voices.)

MARSHALL.



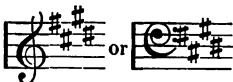
My Dame had a lame, tame crane, My Dame had a crane that was lame, Oh,



gay, gentle Jane, let my Dame's lame, tame crane Drink and come home again.

Elementary Notation

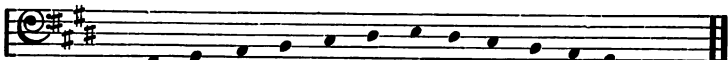
KEY OF E.

100. The signature of the key of E is *four sharps*, thus:  The key tone is found on the line or space of the staff that represents the pitch E, and the degrees of the staff that represented the pitches F, C, G and D, in the key of C, now represent *F sharp, C sharp, G sharp and D sharp*.

101. SCALES IN THE KEY OF E.




Absolute. E F# G# A B C# D# E D# C# B A G# F# E.
Relative. 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1.
Syllable. do re mi fa sol la ti do ti la sol fa mi re do.



Absolute. E F# G# A B C# D# E D# C# B A G# F# E.
Relative. 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1.
Syllable. do re mi fa sol la ti do ti la sol fa mi re do.

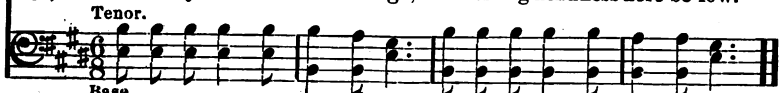
102. THE SOWER.

Soprano.



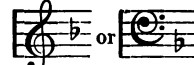
Aito.
 Mer-ri-ly doth the sow-er sing, Scat-ter-ing seed in ear-ly spring.
 Mer-ri-ly then like him we'll go, Scat-ter-ing kindness here be-low.

Tenor.



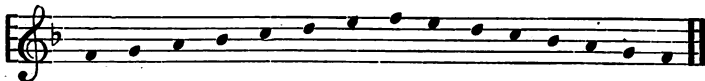
Base.

KEY OF F.

103. The signature of the key of F is *one flat*, thus: 

104. To secure the proper order of intervals for the scale in the key of F, we must make the staff represent the following pitches: F, G, A, B flat, C and E. To do this we place a flat on the degree of the staff that we wish to represent, the pitch of *B flat* instead of B.

105. SCALES IN THE KEY OF F.



Absolute. F G A B \flat C D E F E D C B \flat A G F.
Relative. 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1.
Syllable. do re mi fa sol la ti do ti la sol fa mi re do.



Absolute. F G A B \flat C D E F E D C B \flat A G F.
Relative. 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1.
Syllable. do re mi fa sol la ti do ti la sol fa mi re do.

Elementary Notation.

APRIL SHOWER.

106. Sing first by syllable.

E. O. E.

Soprano.

Alto.

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

Tenor.

Base.

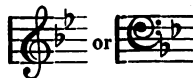
Down the steep roof let it rush, Down the hill-side let it gush;
 Let the gaud-y lightning flash, Let the head-long thun-der dash;
 Soon the clouds will break a-way, Soon will shine the bright spring day;

'Tis the wel-come A - pril show'r, Which will bring the sweet May-flow'r.
 This the wel-come A - pril show'r, Will a - wake the sweet May-flow'r.
 Soon the wel-come A - pril show'r Will a - wake the sweet May-flow'r.

KEY OF B FLAT.

107. The signature of the key of B flat is *two flats*, thus:

108. The staff now represents the pitches B flat, C, D, E flat, F, G and A, and the pitch B flat is the *key tone*.



109. SCALES IN THE KEY OF B FLAT.

<i>Absolute.</i>	B \flat	C	D	E \flat	F	G	A	B \flat	A	G	F	E \flat	D	C	B \flat .
<i>Relative.</i>	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1.
<i>Syllable.</i>	do	re	mi	fa	sol	la	ti	do	ti	la	sol	fa	mi	re	do.

<i>Absolute.</i>	B \flat	C	D	E \flat	F	G	A	B \flat	A	G	F	E \flat	D	C	B \flat .
<i>Relative.</i>	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1.
<i>Syllable.</i>	do	re	mi	fa	sol	la	ti	do	ti	la	sol	fa	mi	re	do.

Elementary Notation.

WORK WITH A WILL.*

110.

Soprano.

E. O. E.

Alto.

1. { Mer - ri - ly, mer - ri - ly work with a will, Making your fortune by
La - bor makes happiness, pleasure and health; I - dle - ness never brings
2. { Mer - ri - ly, mer - ri - ly work with a will, Sunshine is gliding thro'
No one can tell how much longer we stay, Let us be bus - y, then,

Tenor.

Base.

1 2

patience and skill; }
(omit) }
mountain and hill; }
(omit) }

Plen - ty and wealth, Life is at best but a
while it is day, Bor - row no troub - le for

rug - ged as - cent, Climb it with vig - or, you'll nev - er re - pent; Re -
what is un - done, Some one will fin - ish what you have be - gun; The

member you're climbing forever up hill, Merrily, merrily work with a will.
might - i - est riv - er com - menc - es a rill, Merrily, merrily work with a will.

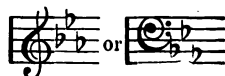
* 1. The dots in the fourth measure are called REPEAT MARKS.

2. The $\overbrace{\quad\quad}^1 \vee \overbrace{\quad\quad}^2$ are called FIRST and SECOND ENDINGS. The first singing, sing the part marked $\overbrace{\quad\quad}^1$ and go back to the beginning. Second time sing only the part marked $\overbrace{\quad\quad}^2$ and go to the close. A *hold* (♯) when placed over a note or rest indicates a prolongation of the tone or rest.

Elementary Notation

KEY OF E FLAT.

111. The signature of the key of E flat is *three flats*, thus:

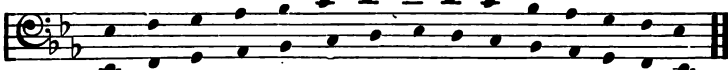


112. The staff now represents the pitches E flat, F, G, A flat, B flat, C and D. The pitch E flat is the *key tone*.

113. SCALES IN THE KEY OF E FLAT.



Absolute. E \flat F G A \flat B \flat C D E \flat D C B \flat A \flat G F E \flat .
Relative. 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1.
Syllable. do re mi fa sol la ti do ti la sol fa mi re do.



Absolute. E \flat F G A \flat B \flat C D E \flat D C B \flat A \flat G F E \flat .
Relative. 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1.
Syllable. do re mi fa sol la ti do ti la sol fa mi re do.

THE RIVER SONG.*

114.

Soprano.

E. O. EXCELL.



Alto.

1. Come a - way, come a - way, To the sun - ny mead - ows,
 2. Lis - ten now, lis - ten now, To the bubbling wa - ters,
 3. Speed - ing on, speed - ing on, In its winding chan - nel,

Tenor.



Base.



One and all, hear the call of the riv - er song;
 In the light, spark - ling bright, see each ti - ny wave;
 Ea - ger now, ea - ger now for its moun - tain home;



* A sharp, flat or natural (\sharp \flat \natural) when introduced elsewhere than in the signature place, is called an ACCIDENTAL, and affects only the measure that it is used in, and the degree of the staff that it is placed on. The natural, when placed on a degree that is sharped, acts as a *flat*, when placed on a degree that is flatted, it acts as a *sharp*.

Elementary Notation.

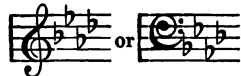
THE RIVER SONG—Concluded.

Now 'tis swelling, sweetly telling, Of the cool-ing shad - ows,
Dip-ping, tripping, swelling, tell-ing, One of o-cean's daughters,
Mur-mur-ing, in gen - tle meas-ure, To the nod-ding branch-es,

Mer - ri - ly and cheer - i - ly it glides a - long.
Mer - ri - est and pret - ti - est the earth ere gave.
Beau - ti - ful and mu - sic - al it glides a - long.

KEY OF A FLAT.

115. The signature of the key of A flat is *four flats*, thus:



116. The staff now represents the pitches A flat, B flat, C, D flat, E flat, F and G. The pitch A flat is the *key tone*.

117. SCALES IN THE KEY OF A FLAT.



<i>Absolute.</i>	A \flat	B \flat	C	D \flat	E \flat	F	G	A \flat	G	F	E \flat	D \flat	C	B \flat	A \flat .
<i>Relative.</i>	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1.
<i>Syllable.</i>	do	re	mi	fa	sol	la	ti	do	ti	la	sol	fa	mi	re	do.



<i>Absolute.</i>	A \flat	B \flat	C	D \flat	E \flat	F	G	A \flat	G	F	E \flat	D \flat	C	B \flat	A \flat .
<i>Relative.</i>	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1.
<i>Syllable.</i>	do	re	mi	fa	sol	la	ti	do	ti	la	sol	fa	mi	re	do.

N. B.—The syllables in this key are read the same as in the key of A, or three sharps.

Elementary Notation.

BOYS WANTED.

118.

E. O. E.

Musical notation for the first system, featuring Soprano and Alto parts. The Soprano part is on a treble clef staff with a soprano line, and the Alto part is on a bass clef staff with an alto line. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music consists of several measures of chords and single notes.

1. Boys of spir - it, boys of will, Boys of mus - cle, brain and pow'r,
2. Not the weak and whining drones, That do troub - le mag - ni - fy;
3. Do what - e'er you have to do, With a true and hon - est zeal;

Musical notation for the second system, featuring Tenor and Base parts. The Tenor part is on a treble clef staff with a tenor line, and the Base part is on a bass clef staff with a bass line. The key signature has two flats, and the time signature is 6/8. The music consists of several measures of chords and single notes.

Musical notation for the third system, featuring Soprano and Alto parts. The Soprano part is on a treble clef staff with a soprano line, and the Alto part is on a bass clef staff with an alto line. The key signature has two flats, and the time signature is 6/8. The music consists of several measures of chords and single notes.

Fit to cope with an - y - thing; These are want - ed ev - 'ry hour.
Not the ones who say "I can't," But the ones who say "I'll try."
Bend your sin - ews to the task; Put your shoulders to the wheel.

Musical notation for the fourth system, featuring Tenor and Base parts. The Tenor part is on a treble clef staff with a tenor line, and the Base part is on a bass clef staff with a bass line. The key signature has two flats, and the time signature is 6/8. The music consists of several measures of chords and single notes.

REFRAIN.

Musical notation for the fifth system, featuring Soprano and Alto parts. The Soprano part is on a treble clef staff with a soprano line, and the Alto part is on a bass clef staff with an alto line. The key signature has two flats, and the time signature is 6/8. The music consists of several measures of chords and single notes.

Boys want - ed, boys of pow'r, Boys want - ed ev - 'ry hour,
Boys of mus - cle, boys of pow'r, Boys are want - ed ev - 'ry hour,

Musical notation for the sixth system, featuring Tenor and Base parts. The Tenor part is on a treble clef staff with a tenor line, and the Base part is on a bass clef staff with a bass line. The key signature has two flats, and the time signature is 6/8. The music consists of several measures of chords and single notes.

Musical notation for the seventh system, featuring Soprano and Alto parts. The Soprano part is on a treble clef staff with a soprano line, and the Alto part is on a bass clef staff with an alto line. The key signature has two flats, and the time signature is 6/8. The music consists of several measures of chords and single notes.

Boys of mus - cle, brain and pow'r, Want - ed ev - 'ry hour.

Musical notation for the eighth system, featuring Tenor and Base parts. The Tenor part is on a treble clef staff with a tenor line, and the Base part is on a bass clef staff with a bass line. The key signature has two flats, and the time signature is 6/8. The music consists of several measures of chords and single notes.

Elementary Notation.

CHROMATIC SCALE.

119. A series of tones embracing all the scale sounds and intervening tones entirely by minor seconds is called a CHROMATIC SCALE, and is represented thus:

CHROMATIC SCALE ASCENDING.

do di re ri mi fa fi sol si la le ti do.
 If a bod-y meet a bod-y, com-in' thro' the rye;
 Ev-'ry las-sie has her lad-die, none they say have I;

CHROMATIC SCALE DESCENDING.

do ti te la le sol se fa mi me re ra do.
 If a bod-y kiss a bod-y, need a bod-y cry?
 Yet the lads all smile at me, while com-in' thro' the rye.

MINOR SCALE.

120. The minor scale differs from the major, or chromatic in its order of intervals, and is based on the *sixth* of the major scale (la), and la is *one* or *key tone* in the minor key.

121. MINOR SCALE.

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

122. Every major key has its relative minor, and both have the same signature.

123. The relative minor to *any* major key is found a sixth above the major key tone.

124. E MINOR,—Relative to G Major.

Absolute. E F# G A B C D# E D# C B A G F# E,
Relative. 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1,
Syllable. La ti do re mi fa si la si fa mi re do ti la,

Musical Notation.

No. 125. THE STORM, (Round in Four Divisions,)



Flash! flash! flash! flash, Drip, drop, drip, drop, drip, drop, drip, drop!

Pat-ter, pat-ter, pat-ter, pat-ter, patter, pat-ter, patter, patter Pour!

No. 126. Exercises For Articulation.

After singing the four words to the quarters, repeat them twice to the eighths, according to the repeat marks.



- | | | | |
|--------------------------------|-----|-----|-----------------------------|
| 1. Ace, face, chase, grace. | : : | : : | Slack, jack, quack, pack |
| 2. Old, scold, sold, gold. | : : | : : | Bad, lad, mad, dad. |
| 3. Aunt, grant, cant, chant. | : : | : : | Lank, frank, drank, blank. |
| 4. Bawl, crawl, drawl, squall. | : : | : : | Scream, steam, gleam, beam. |



- | | | | | |
|-----|-----|------------------------------|-----|-----|
| : : | : : | Cage, page, sage, rage. | : : | : : |
| : : | : : | Shrink, drink, clink, chink. | : : | : : |
| : : | : : | Grand, band, and, stand. | : : | : : |
| : : | : : | We, three, see, thee. | : : | : : |



- | | | | |
|---------------------------------|-----|-----|------------------|
| Pale, quail, frail, snail. | : : | : : | What a dread-ful |
| Make, cake, bake, steak. | : : | : : | He will be a |
| Hang, twang, bang, gang. | : : | : : | Sure it is thro' |
| Breeze, wheeze, freeze, sneeze. | : : | : : | A - ny way you |



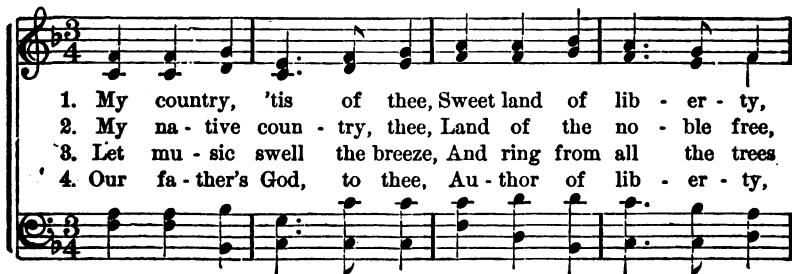
com pli - ca - tion, For dis - tinct pro - nun - ci - a - tion.
 re - al won - der, Who gets thro' with - out a blun - der.
 trib - u - la - tion, That we get our ed - u - ca - tion.
 choose to view it, How it twists the tongue to do it.

EXCELL'S SCHOOL SONGS.

Nos. 1 & 2 Combined.

No. 127. America. (National Hymn.)


S. F. SMITH.



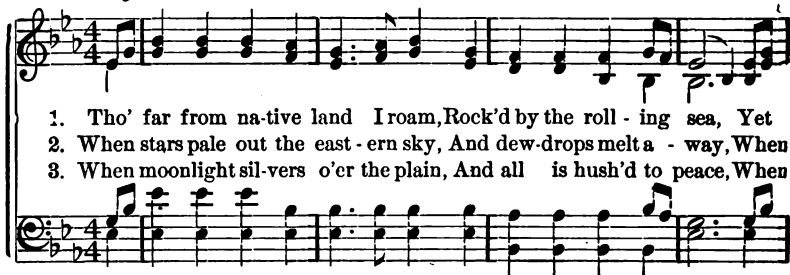
1. My country, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - ther's God, to thee, Au - thor of lib - er - ty,



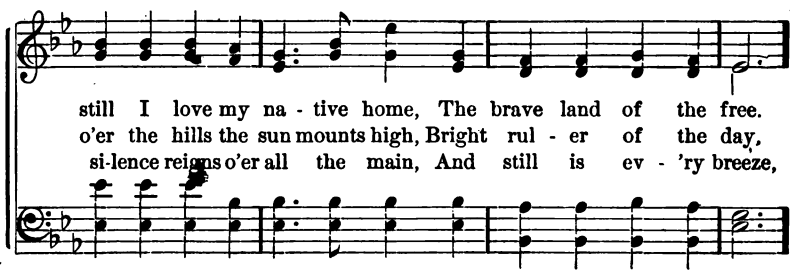
Of thee I sing; Land where my fa - thers died, Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet freedom's song; Let mor - tal tongues a - wake, Let all that
To thee we sing; Long may our land be bright, With freedom's



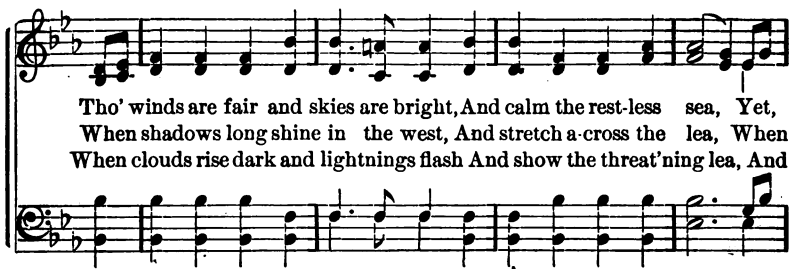
cres.
Pilgrim's pride, From ev' - ry mountain side, Let free - dom ring.
templed hills, My heart with rapture thrills, Like that a - bove.
breathe partake, Let rocks their si - lence break, The sound pro - long.
ho - ly light, Pro - tect us by thy might, Great God, our King!

Allegretto.


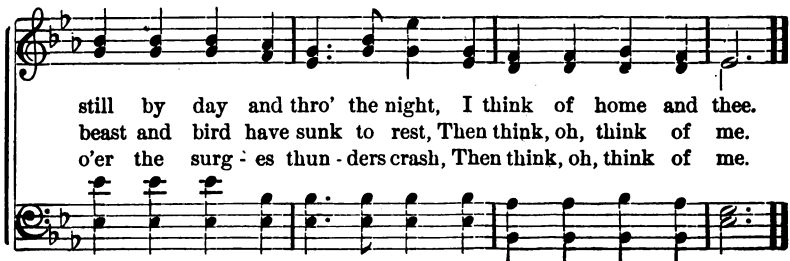
1. Tho' far from na-tive land I roam, Rock'd by the roll - ing sea, Yet
 2. When stars pale out the east - ern sky, And dew-drops melt a - way, When
 3. When moonlight sil-vers o'er the plain, And all is hush'd to peace, When



still I love my na - tive home, The brave land of the free.
 o'er the hills the sun mounts high, Bright rul - er of the day,
 si-lence reigns o'er all the main, And still is ev - 'ry breeze,



Tho' winds are fair and skies are bright, And calm the rest-less sea, Yet,
 When shadows long shine in the west, And stretch a-cross the lea, When
 When clouds rise dark and lightnings flash And show the threat'ning lea, And



still by day and thro' the night, I think of home and thee.
 beast and bird have sunk to rest, Then think, oh, think of me.
 o'er the surg - es thun - ders crash, Then think, oh, think of me.

By permission.

JOHN HOWARD PAYNE.

H. R. BISHOP.

1. Mid pleasures and pal - a - ces though we may roam, Be it
 2. I gaze on the moon as I tread the drear wild, And
 3. An ex - ile from home, splen - dor daz - zles in vain, Oh,

ev - er so hum - ble, there's no place like home; A
 feel that my moth - er now thinks of her child; As she
 give me my low - ly thatched cot - tage a - gain; The

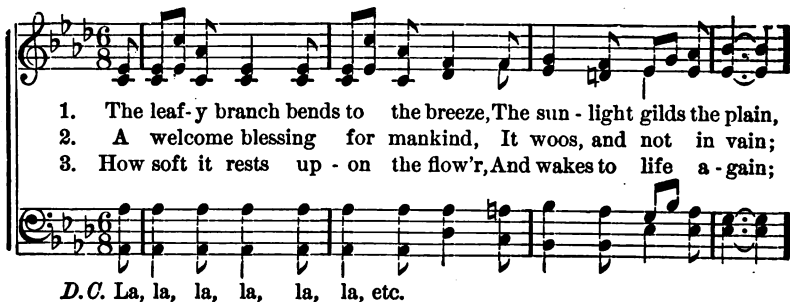
charm from the skies seems to hal - low us there, Which, seek thro' the
 looks on that moon from our own cottage door, Thro' the woodbine whose
 birds sing - ing gay - ly, that came at my call; Oh, give me that

world, is ne'er met with else - where. Home, home, sweet, sweet
 fra - grance shall cheer me no more. Home, etc.
 peace of mind dear - er than all. Home, etc.

home, Be it ev - er so hum - ble, there's no place like home.

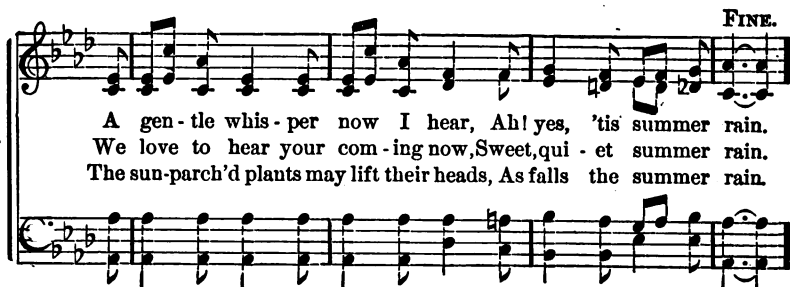
EMMA PITT.

A. J. SHOWALTER.



1. The leaf-y branch bends to the breeze, The sun - light gilds the plain,
 2. A welcome blessing for mankind, It woos, and not in vain;
 3. How soft it rests up - on the flow'r, And wakes to life a - gain;

D.C. La, la, la, la, la, la, etc.



FINE.

A gen - tle whis - per now I hear, Ah! yes, 'tis summer rain.
 We love to hear your com - ing now, Sweet, qui - et summer rain.
 The sun-parch'd plants may lift their heads, As falls the summer rain.



Sweet summer rain, sweet summer rain, Your per - fume is for all;



D.C.

What tender long - ing in my heart Is stirred by your light fall.

By permission.

1. My heav'nly home is bright and fair, I long to be there.
 2. Its glittering tow'rs the sun out-shine, I long to be there.
 3. My Father's house is built on high, I long to be there.
 4. When from this earth-ly pris - on free, I long to be there.

No pain nor death can en ter there, I long to be there.
 That heav'nly mansion shall be mine, I long to be there.
 Far, far a - bove the star - ry sky, I long to be there.
 That heav'nly mansion mine shall be, I long to be there.

CHORUS.

Oh, an - gels, guide me home, An - gels, guide me home,
 angels, angels, angels, angels,

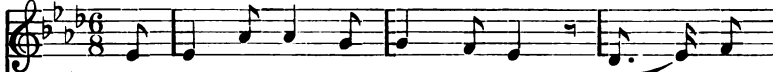
Repeat Cho. pp.

An - gels, guide me home, I long to be there.
 S.S. 2
 angels, angels,


ANNA B. BARLAW.

CHAS. H. GABRIEL.


SOLO.

- 
1. 'Tis time to start for Bye - lo town, Back-ward and
 2. How can you go to Bye - lo town, Safe in the
 3. What is the dress for Bye - lo town? Lit - tle bare
 4. What is the fare to Bye - lo town? Plen - ty of
 5. How long's the trip to Bye - lo town? Ver - - y

Organ.



for - ward, up and down, The fire - light's bright, But the
rock - ing chair, cud - dled down; Ma - ma's warm arms Clasp the
feet and a long white gown; Ma - ma's sweet voice Sings
kiss - es show - 'ring down; Pre - cious as gold To
short if you do not frown, But smile good - night As



lamp's turn'd low, As we rock to - night, In - to qui - et Bye - lo.
ba - by, tho', As they rock to - night, In - to qui - et Bye - lo.
soft and low A good - night song On the way to Bye - lo.
all you know Who take the trip In - to qui - et Bye - lo.
on you go In - to the town Of hap - py Bye - lo.

Byelo Town. Concluded.

CHORUS.

Up and down, up and down, On the way to Bye-lo town;
Lul-la-by, by,

Up and down, up and down, On the way to Bye-lo town.
Lul-la-by by,

No. 133. Responsive Services

PSALM LIV.

Leader.—Save me, O God, by thy name, and judge me by thy strength.

Response.—Hear my prayer, O God; give ear to the words of my mouth.

Leader.—For strangers are risen up against me, and oppressors seek after my soul: they have not set God before them. *Selah.*

Response.—Behold; God is mine helper: the Lord is with them that uphold my soul.

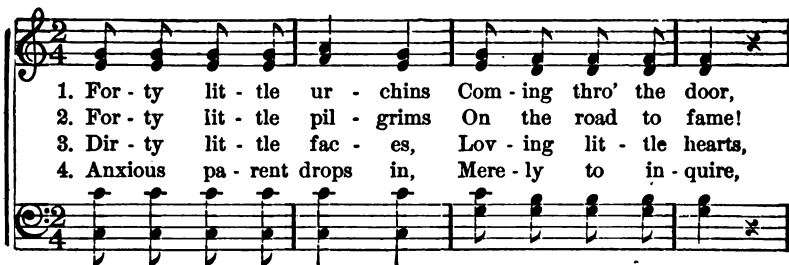
Leader.—He shall reward evil unto mine enemies: cut them off in thy truth.

Response.—I will freely sacrifice unto thee: I will praise thy name, O Lord; for it is good.

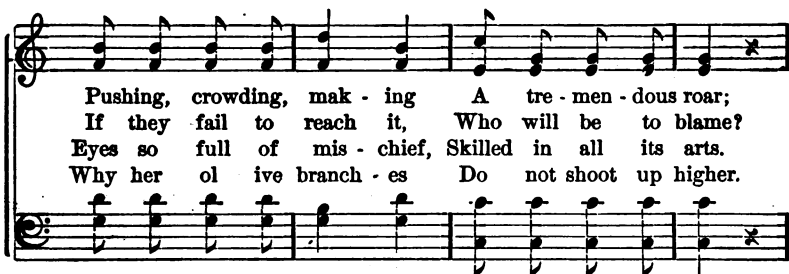
Leader.—For he hath delivered me out of all trouble: and my eye hath seen his desire upon mine enemies.

All Sing. (See music No. 202.)

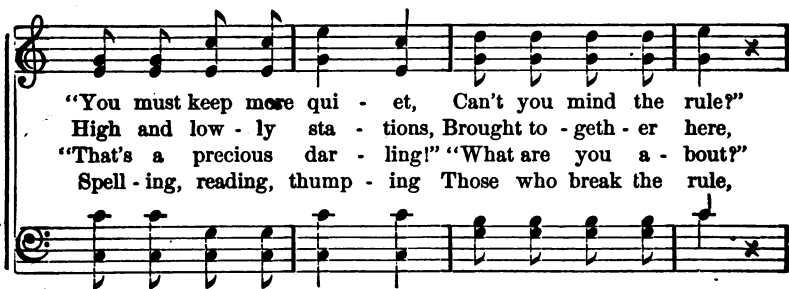
Guide me, O thou great Jehovah,
Pilgrim thro' this barren land;
I am weak, but thou art mighty,
Hold me with thy powerful hand:
||: Bread of heaven,
Feed me till I want no more. ||



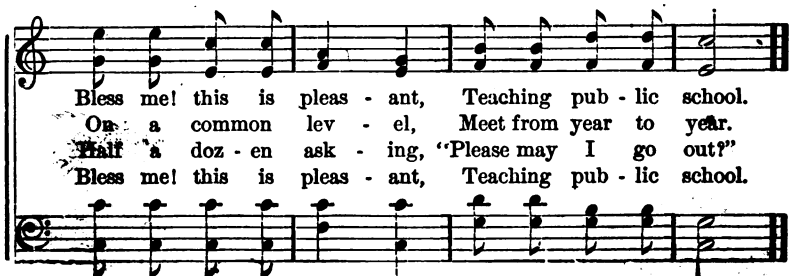
1. For - ty lit - tle ur - chins Com - ing thro' the door,
 2. For - ty lit - tle pil - grims On the road to fame!
 3. Dir - ty lit - tle fac - es, Lov - ing lit - tle hearts,
 4. Anxious pa - rent drops in, Mere - ly to in - quire,



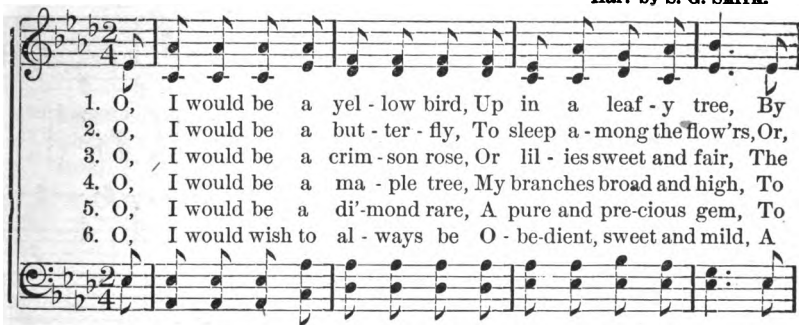
Pushing, crowding, mak - ing A tre - men - dous roar;
 If they fail to reach it, Who will be to blame?
 Eyes so full of mis - chief, Skilled in all its arts.
 Why her ol - ive branch - es Do not shoot up higher.



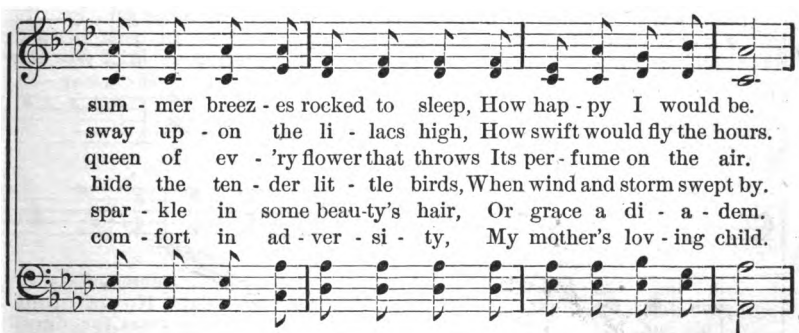
"You must keep more qui - et, Can't you mind the rule?"
 High and low - ly sta - tions, Brought to - geth - er here,
 "That's a precious dar - ling!" "What are you a - bout?"
 Spell - ing, reading, thump - ing Those who break the rule,



Bless me! this is pleas - ant, Teaching pub - lic school.
 On a common lev - el, Meet from year to year.
 Half a doz - en ask - ing, "Please may I go out?"
 Bless me! this is pleas - ant, Teaching pub - lic school.

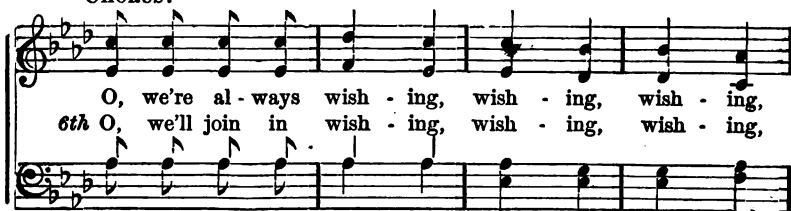


1. O, I would be a yellow bird, Up in a leaf-y tree, By
 2. O, I would be a but-ter-fly, To sleep a-mong the flow'rs, Or,
 3. O, I would be a crim-son rose, Or lil-ies sweet and fair, The
 4. O, I would be a ma-ple tree, My branches broad and high, To
 5. O, I would be a di'-mond rare, A pure and pre-cious gem, To
 6. O, I would wish to al-ways be O-be-dient, sweet and mild, A

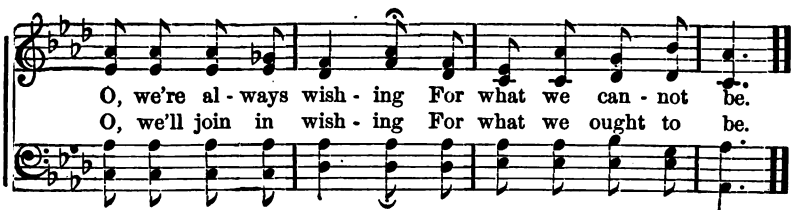


sum-mer breez-es rocked to sleep, How hap-py I would be.
 sway up-on the li-lacs high, How swift would fly the hours.
 queen of ev-'ry flower that throws Its per-fume on the air.
 hide the ten-der lit-tle birds, When wind and storm swept by.
 spar-kle in some beau-ty's hair, Or grace a di-a-dem.
 com-fort in ad-ver-si-ty, My mother's lov-ing child.

CHORUS.



O, we're al-ways wish-ing, wish-ing, wish-ing,
 6th O, we'll join in wish-ing, wish-ing, wish-ing,



O, we're al-ways wish-ing For what we can-not be.
 O, we'll join in wish-ing For what we ought to be.

* This piece can be made very entertaining, by having six little girls to sing it; No. 1, having a yellow bird, No. 2, having a butterfly, No. 3, a bouquet of fine roses, No. 4, a little maple tree full of little artificial birds, No. 5, a diamond, while No. 6, needs nothing; and when they all sing the chorus for the last verse, let them all try to hide what they wished to be.

SIX SINGLE BITTS.

HERR H. ARNESS.

1. I'm think - ing of No - ra, my dar - ling, my own; Her
 2. O'er moun-tain and val - ley we gai - ly, did go, By
 3. My home now is lone - ly since No - ra has fled, Its

bright eye still haunts me though long years have flown Since gai - ly I
 for - est cool shad - ed, or dark riv - er's flow, In sum - mer and
 (s)ta - ble for - sak - en, no light in it(s) shed; A brief line I'm

led her the hill-side a - long, The en - vy su - preme of the
 win - ter, by night and by day, Oh, nev - er did No - ra with
 hold - ing, but no trace I find, To hold back my tears for my

gaz - ing vil - lage throng. I loved her so' dear - ly, tho' art - ful and
 out my pres - ence stray. Her dark wav - ing, tress - es her neck did a -
 No - ra poor and blind. I saw her on Broad - way, her col - lar a -

shy, The mis - chief shown bright in her flash - ing black eye; Her
 dorn, With ac - cents so ten - der she called me at morn; But
 wry, A halt in her gait, and a tear in her eye; In

Wrecks of the Past. *Concluded.*

foot - fall was mu - sic, her bear - ing a queen, A
shroud - ed in dark - ness that sad day must be, That
sor - row I gaze on my No - ra's dis - tress, At-

fair - er than No - ra, I nev - er yet have seen.
part - ed my No - ra, dear No - ra far from me.
tach'd to a wag - on marked "Jones - es fast ex - press."

No. 137. A Little Boy's Speech.

In reciting style.

GEO. F. ROOT.

1. I've staid here watching all the folks, And heard the big boys crack their jokes;
I've seen you laugh, and heard you cheer, I did not want to in - ter - fere;
2. I hope you've had a jol - ly time; It takes ten cents to make a dime;
Birds in their lit - tle nests a - gree, And su - gar can - dy does with me;
3. I hope you like all you have heard; I did not hark to ev' - ry word;
For I was thinking all the time, How I should say my lit - tle rhyme;

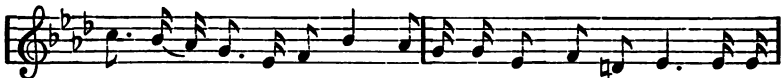
But I did wish they would get thro' And let me do my talk - ing, too.
Grandmother says it makes me sick, But I get bet - ter ver - y quick.
I've done it now, and feel all right; I hope you do so, too, Good night!

No. 138. Hang up the Baby's Stocking.

JAMES McGRANAHAN.



1. Hang up the ba-by's stocking, Be sure you don't for-get, The
2. Dear what a tin-y stocking, It doesn't take much to hold Such
3. I know what we'll get the baby, I've thought of the very best plan; I'll
4. Write, "this is the ba-by's stocking, That hangs in the corner here, You



dear lit-tle dimpled darling, She ne-ver saw Christmas yet; But I've
lit-tle pink toes as ba-by's A-way from the frost and cold; But then
bor-row a stocking from grandma, The longest that ev-er I can; And you'll
never have seen her, San-ta, For she on-ly came this year; But she's



told her all a-bout it, And she opened her big blue eyes; And I'm
for the baby's Christmas, It will nev-er do at all, Why
hang it by mine, dear mother, Right here in the cor-ner so— And
just the blessedest ba-by, And now be-fore you go, Just



sure she un-der-stands me, She looked so fun-ny and wise.
San-ta wouldn't be looking For an-y-thing half so small.
write a let-ter to San-ta, And fasten it on to the toe.
cram her sock with good-ies, From the top clean down to the toe."

CHORUS.



Hang up the ba-by's stocking, Be sure you don't for-get, The



dear lit-tle dimpled dar-ling, She nev-er saw Christmas yet

By permission.

"The harvest is the end of the world."— Matt. xiii. 39.

Words from "Songs of Glory."

GEO. A. MINOR, by per.

1. Sowing in the morning, sowing seeds of kindness, Sowing
 2. Sowing in the sunshine, sowing in the shadows, Fearing
 3. Go, then, ev - er weeping, sowing for the Mas - ter, Tho' the

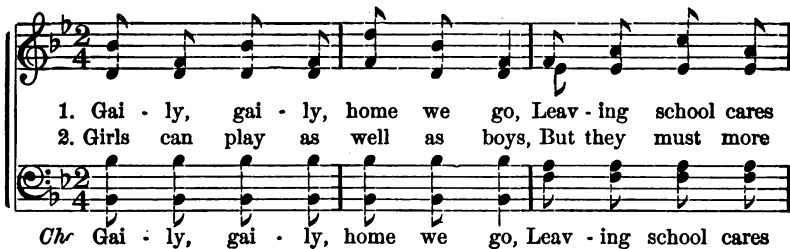
in the noon-tide, and the dew - y eyes; Wait - ing for the har - vest,
 neither clouds nor winter's chilling breeze; By and by the har - vest,
 loss sustain'd our spir - it of - ten grieves; When our weeping's o - ver,

and the time of reap - ing, We shall come re - joic - ing,
 and the la - bor end - ed, We shall come re - joic - ing,
 He will bid us wel - come, We shall come re - joic - ing,

CHORUS.

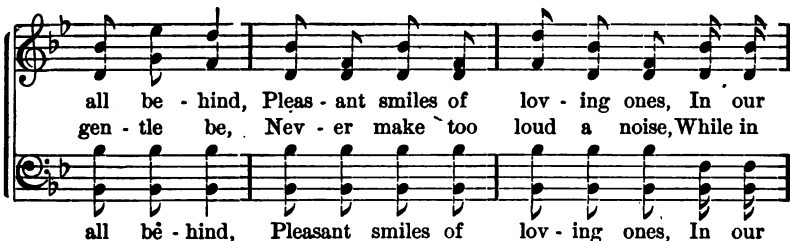
bringing in the sheaves. Bringing in the sheaves, Bringing in the sheaves.

We shall come re-joic-ing, bringing in the sheaves,
 We shall come re-joic- -ing, bringing in the sheaves.



1. Gai - ly, gai - ly, home we go, Leav - ing school cares
 2. Girls can play as well as boys, But they must more

Chor Gai - ly, gai - ly, home we go, Leav - ing school cares



all be - hind, Pleas - ant smiles of lov - ing ones, In our
 gen - tle be, Nev - er make too loud a noise, While in

all be - hind, Pleasant smiles of lov - ing ones, In our



hap - py homes to find, } Tra la la la la la la la,
 hours of mirth and glee, }

hap - py homes to find. Tra la la la la la la la.



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



Tra la la la la la la la, Gai - ly home we're bound.

FINE.

Gaily, Gaily, Home We Go. Concluded.

Now we'll jump, and now we'll run, Shouting loud as e'er we can,
And we'll learn in all we do, To o - bey the gold - en rule,

D.C. Chorus.

For the boy that has no fun, Ne'er will grow to be a man.
Kind and lov - ing, good and true, At our home, at play, at school.

No. 141. Ferryman, Row.

PALMER HARTSOUGH.

1. O - ver, o - ver, o - ver, Fer - ry - man, fer - ry - man, row, Pet - u - lant spring has
2. O - ver, o - ver, o - ver, Fer - ry - man, fer - ry - man, row, Au - gust has drank where
3. O - ver, o - ver, o - ver, Fer - ry - man, fer - ry - man, row, Frozen the wave and

swol - len the tide; Fer - ry - man, pull! for the riv - er is wide.
mer - ry streams flow; Fer - ry - man, pull! for the riv - er is low.
win - ter is chill; Fer - ry - man, rest! for the riv - er is still.

REFRAIN.

Repeat *pp.*

O - ver, o - ver, o - ver, Fer - ry - man, fer - ry - man, row.
O - ver, o - ver, o - ver, Fer - ry - man, fer - ry - man, row.
No more o - ver, o - ver, Fer - ry - man, fer - ry - man, row.

No.142. Allow me to Move a Vote of Thanks.

J. M. W.

J. M. WHITE

1. { Once there was held a big pic-nic; } Allow me to move a vote of thanks,
 I did not go to that pic-nic; }

2. { One day the Scott Act came in force, } Allow me to move a vote of thanks,
 The Anti-Scotts went dry, of course, }

{ Way down beside old Brandy Creek; } Allow me to move a vote of thanks.
 { And all who went, returned home sick; }
 { And now, who happens to get hoarse, } Allow me to move a vote of thanks.
 { Must cure it from some oth - er source, }

They walk'd about, a wea - ry set, And stood up - on the banks, And
 So now they've built the water-works, And put in wa - ter-tanks, The

then it rained, and all got wet; } Al - low me to move a vote of thanks.
 Anti-Scotts don't like such querks, }

CHORUS.

Al - low me to move, to move a
 Thanks, thanks, thanks, thanks thanks; Al - low me to

By permission.

Allow me to Move a Vote Etc. Concluded.

vote of thanks, Then pass the thanks a-
 move a vote of thanks, thanks thanks, Thanks, thanks, thanks;

long this way, They've stood the wear and tear, Of
 thanks, thanks, thanks, thanks, thanks, thanks; thanks, thanks, thanks,

man - y - hun - dred years they say, And
 Thanks, thanks, thanks, thanks, thanks, thanks; thanks, thanks; Al-

none the worse for wear.
 low me to move a vote of thanks, thanks, thanks.

3 To-day the cause of Alcohol, Allow, etc.
 Is moving backward to the wall " "
 We hear the Prohibition call, " "
 It means the death of Alcohol, " "
 The mighty Prohibition host,
 In overwhelming ranks,
 Won't leave the shadow of his ghost,
 [Allow, etc.]

4 The Counties, as the records show,
 [Allow, etc.]
 Have ordered him way down below,
 [Allow, etc.]
 He's folding up his tent to go, " "
 Where more congenial breezes blow,
 [Allow, etc.]
 A volley from the ballot-box
 Has struck him on the flanks,
 His boat is stranding on the rocks,
 [Allow, etc.]

5 Once on a time a man once said " "
 Another time the same man said " "
 That man went crazy in the head " "
 And I've heard since that he was dead,
 [Allow, etc.]
 They say when he was laid to rest,
 Among the other cranks, [Allow, etc.]
 His ghost said at its level best,

6 I once was asked to entertain,
 [Allow, etc.]
 A great big crowd in Lunder's Lane,
 [Allow, etc.]
 I had to go there through the rain,
 [Allow, etc.]
 It kind of went against the grain,
 [Allow, etc.]
 I sang and made my banjo buzz,
 And played them all my pranks,
 And all I got for that trip was,
 [Allow, etc.]

WOODWORTH.

KILLMARK.
Arr. by E. O. R.

1. How dear to this heart are the scenes of my childhood, When
 2. The moss cover'd buck-et I hail as a trea-sure, For
 3. How soon from the green moss-y rim to re-ceive it, As

fond re-col-lec-tion pre-sents them to view; The
 oft-en at noon when re-turn'd from the field, I
 poised on the curb it re-clin'd to my lips; Not a

or-ward, the mea-dow, the deep tan-gled wild-wood, And
 found it the source of an ex-qui-site plea-sure, The
 full flow-ing gob-let could tempt me to leave it, Tho'

SOLO.
 ev'-ry lov'd spot which my in-fan-cy knew. The
 pur-est and sweet-est that na-ture can yield. How
 fill'd with the nec-tar that Ju-pi-ter sips. And

wide spread ing stream, the mill that stood near it, The
 ar-dent I seized it with hands that were glow-ing, And
 now far re-mov'd from the lov'd sit-u-a-tion, The

The Old Oaken Bucket. Concluded.

bridge and the rock where the cat - a - ract fell; The
 quick to the white peb - bled bot - tom it fell; Then
 tear of re - gret will in - tru - sive - ly swell; As

cot of my fa - ther, the dai - ry house by it And
 soon with the em - blem of health o ver - flow - ing, And
 fan - cy re - verts to my fa - ther's plan - ta - tion, And

e'en the rude buck - et that hung in the well.
 drip - ping with cool - ness it rosé in the well.
 sighs for the buck - et that hung in the well.

CHORUS.

TENOR OBLIGATO.

The old..... buck - et The
 The old oak - en buck - et, the i - ron bound buck - et, The

moss cover'd buck - et that hung in the well.

From Palmer's Gems.

Arr. by S. G. S.

1. There is a school of jol - ly boys, You'll find them hard to
2. They stud - y hard from nine till twelve, From one P. M. till

beat; They al - ways have a right good time, When - e'er they chance to
four; But quick - ly gath - er on the green, When stud - y hours are

meet. } And they al - ways seem so jol - ly, oh! So jol - ly, oh! So
o'er.

jol - ly, oh! And they al - ways seem so jol - ly, oh! Where -

- ev - er they may be; They sing, they play, they laugh ha, ha, they

College Song, (Jolly Boys.) Concluded.

laugh ha, ha, They sing, they play, What jol - ly boys are they!

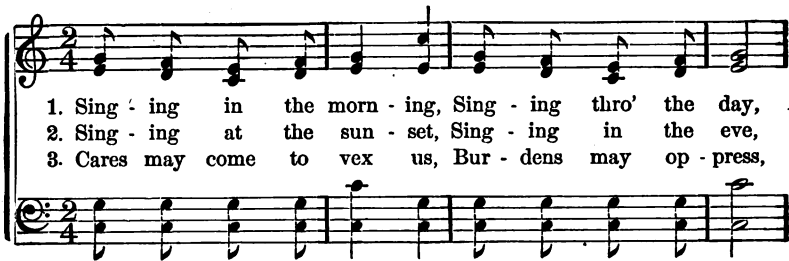
Fal la la, fal la la, fal la la, fal la la, fal la la,

fal' la la, fal de the ral, de the ral, lal lal lal, *Slap, bang,

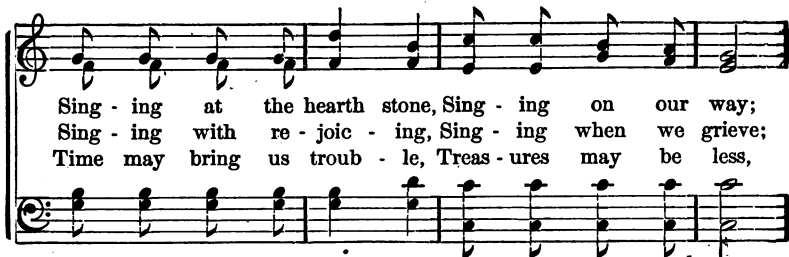
here they come a - gain, here they come a - gain, here they come a - gain,

*Slap, bang, here they come a - gain, What jol - ly boys are they.

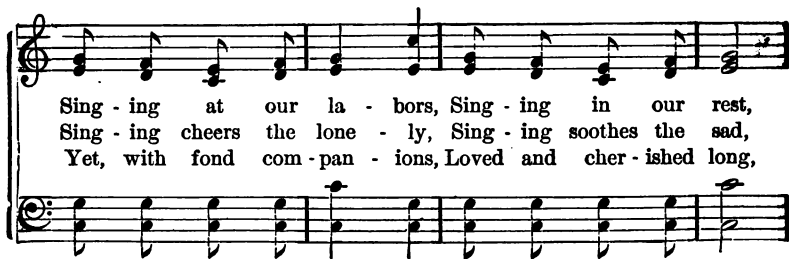
*These two words should be accompanied by striking the hands or books together.



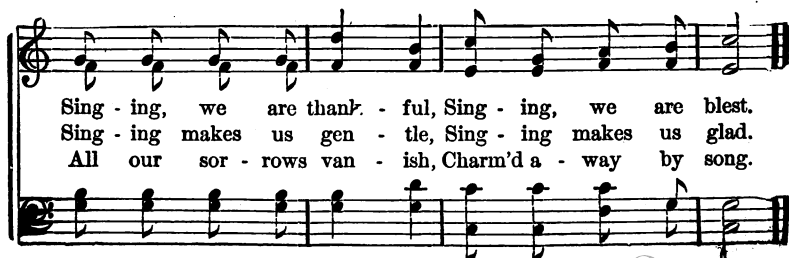
1. Sing - ing in the morn - ing, Sing - ing thro' the day,
 2. Sing - ing at the sun - set, Sing - ing in the eve,
 3. Cares may come to vex us, Bur - dens may op - press,



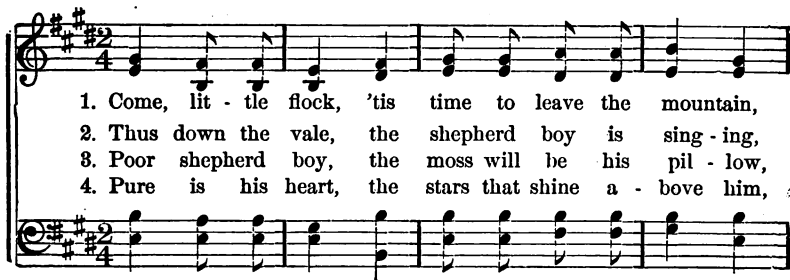
Sing - ing at the hearth stone, Sing - ing on our way;
 Sing - ing with re - joic - ing, Sing - ing when we grieve;
 Time may bring us troub - le, Treas - ures may be less,



Sing - ing at our la - bors, Sing - ing in our rest,
 Sing - ing cheers the lone - ly, Sing - ing soothes the sad,
 Yet, with fond com - pan - ions, Loved and cher - ished long,



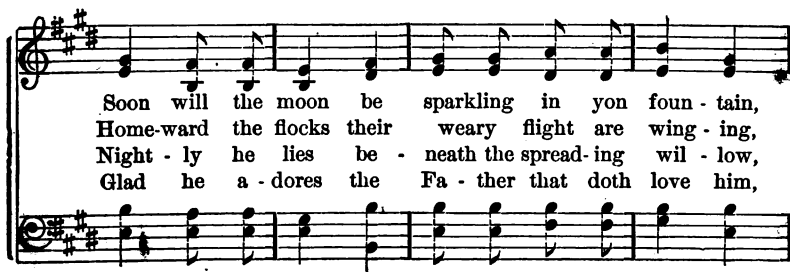
Sing - ing, we are thank - ful, Sing - ing, we are blest.
 Sing - ing makes us gen - tle, Sing - ing makes us glad.
 All our sor - rows van - ish, Charm'd a - way by song.



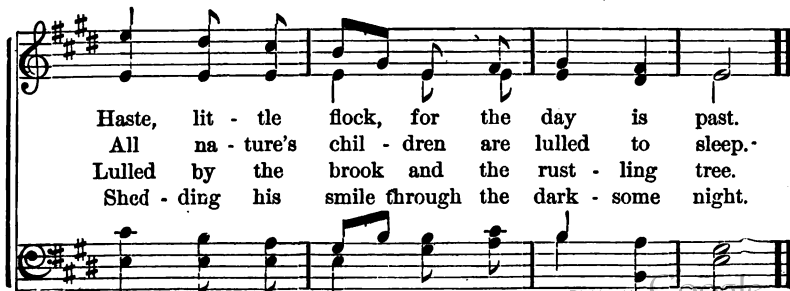
1. Come, lit - tle flock, 'tis time to leave the mountain,
 2. Thus down the vale, the shepherd boy is sing - ing,
 3. Poor shepherd boy, the moss will be his pil - low,
 4. Pure is his heart, the stars that shine a - bove him,



Shad - ows are long, the sun is sink - ing fast;
 While to the fold he leads his snow - y sheep.
 Ver - dure his couch; no bed of down has he;
 Speak to his soul, of beau - ty and of power.



Soon will the moon be sparkling in yon foun - tain,
 Home - ward the flocks their weary flight are wing - ing,
 Night - ly he lies be - neath the spread - ing wil - low,
 Glad he a - dores the Fa - ther that doth love him,



Haste, lit - tle flock, for the day is past.
 All na - ture's chil - dren are lulled to sleep -
 Lulled by the brook and the rust - ling tree.
 Shed - ding his smile through the dark - some night.

Marcato, Moderato.

1. Hear ye not the wood-bird's song, As it gai - ly floats a - long,
 2. O - ver prai - rie, grove and hill, Hear that song so loud and shrill,



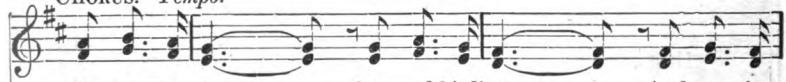
On the breeze so sweet and clear, Tell - ing that the spring is near;
 Bless - ed har - bin - ger of spring, Welcome tid - ings doth thou bring,



Cold the win - ter winds have blown, Sad the leaf - less branches moan,
 Tid - ings of a bright - er clime, Tid - ings of the sweet spring - time,



Si - lent now those perfumed bow'rs, Gone the fragrant blooming flow'rs.
 Bloom - ing flow - ret, bush and tree, Songstersweet, we welcome thee.

CHORUS. *Tempo.*

Oh, hear ye not the wood-bird's song, And as it
 Oh, hear ye not the wood-bird's song.



Wood-Bird's Song. *Continued.*

gai - ly floats a - long, . . . Up - on the
it gai - ly floats, it floats a - long.

The first system of music features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff, with lyrics underneath. The bass line is on a grand staff with a bass clef. The lyrics are: "gai - ly floats a - long, . . . Up - on the it gai - ly floats, it floats a - long." There are asterisks in the bass line indicating specific chords or notes.

breeze . . . so sweet and clear . . . And tell - ing
Up - on the breeze so sweet and clear

The second system continues the melody. The lyrics are: "breeze . . . so sweet and clear . . . And tell - ing Up - on the breeze so sweet and clear". The musical notation includes a treble clef, a key signature of one sharp, and a common time signature. The bass line has asterisks.

that the gen - tle spring is near Tra la la la . . .
tell - ing that the gen - tle spring is near. Tra la la la la la,

The third system introduces a triplet of eighth notes in the melody. The lyrics are: "that the gen - tle spring is near Tra la la la . . . tell - ing that the gen - tle spring is near. Tra la la la la la,". The bass line has asterisks and a triplet of eighth notes.

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

The fourth system continues the triplet melody. The lyrics are: "Tra la la la . . . Tra la la la la la la la la Tra la la la la la la, la la". The bass line has asterisks and triplets.

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

The fifth system concludes the piece with a final triplet. The lyrics are: "la la la la la la la la la la la la la la la Tra la la la, la, la, la, la,". The bass line has asterisks and triplets.

The Wood-Bird's Song. *Concluded.*

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

la la la la la la la la la la la la la la la la la la la.
 la, la, la, la, la, la, la.

No. 148. Blest Be the Tie that Binds.

JOHN FAWCETT.

GEO. NAEGELI.

1. Blest be the tie that binds Our hearts in Christian love;
 2. Be - fore our Father's throne, We pour our ar - dent prayers;
 3. We share our mutual woes; Our mu - tual bur - dens bear;
 4. When we a - sun - der part, It gives us in - ward pain;

The fel - low - ship of kindred minds Is like to that a - bove.
 Our fears, our hopes, our aims are one, Our comforts and our cares.
 And of - ten for each oth - er flows, The sym - pa - thizing tear.
 But we shall still be joined in heart, And hope to meet a - gain.

No. 149. All Hail the Power of Jesus' Name.

PERONET.

OLIVER HOLDEN.

1. All hail the pow'r of Je - sus' name, Let an - gels prostrate fall;
 2. Let ev' - ry kindred, ev' - ry tribe, On this ter - res - trial ball,
 3. Oh, that with yon - der sa - cred throng We at his feet may fall;

Bring forth the roy - al di - a - dem, And crown Him Lord of all;
 To Him all ma - jes - ty as - crite, And crown Him Lord of all.
 We'll join the ev - er - last - ing song, And crown Him Lord of all.

Bring forth the roy - al di - a - dem, And crown Him Lord of all.
 To Him all ma - jes - ty as - crite, And crown Him Lord of all.
 We'll join the ev - er - last - ing song, And crown Him Lord of all.

No. 150. Is it Right?

J. P. ELLIOTT.

J. H. F.

1. If you find your - self in - sult - ed, And you feel in - clined to
 2. If you find you're feel - ing peev - ish, And like do - ing things for
 3. If your par - ents have for - bid - den You to be out late at
 4. When in an - y sort of mis - chief You be - gin to take de -

fight, Wait un - til this lit - tle - ques - tion Is de - ci - ded:
 spite, Lis - ten to the voice of con - science As it whis - pers,
 night, And you feel - like dis - o - bey - ing, Stop and pon - der:
 - light, Well may you re - flect, and ask Your - self the ques - tion:

Is it right? is it right? Is it? Is it right? is it right?

By permission.

TENNYSON.

R. S. THAIN.

1. I chat - ter o - ver sto - ny ways In lit - tle sharps and
 2. I wind a - bout, and in and out, With here a blos - som
 3. I steal by lawns and grass - y plots, I slide by ha - zel

treb - les; I bub - ble in - to ed - dying bays, I bab - ble on the
 sail - ing, And here and there a lust - y trout, And here and there a
 cov - ers; I move the sweet for - get - me - nots That grow for hap - py

peb - bles; With many a curve my banks I fret, By
 gray - ling; And here and there a foam - y flake Up -
 lov - ers; I slip, I slide, I gloom, I glance A -

many a field and fal - low, And many a fai - ry
 on me as I trav - el; With many a sil - v'ry
 among my skim - ming swal - lows; I make the net - ted

The Brook. Concluded.

fore - land set With wil - low, weed, and mal - low; I
wa - ter break, A - bove the gold - en grav - el. I
sun - beam dance A - gainst my sand - y shal - lows, And

dim.

chat - ter, chat - ter as I flow To join the brim - ming
draw them all a - long, and flow To join the brim - ming
out and in I come and flow To join the brim - ming

p

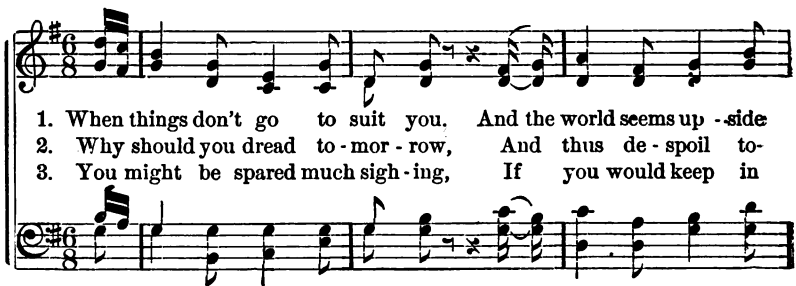
riv - er; For men may come, and men may go, But

I go on for - ev - er, But I go on for - ev - er.

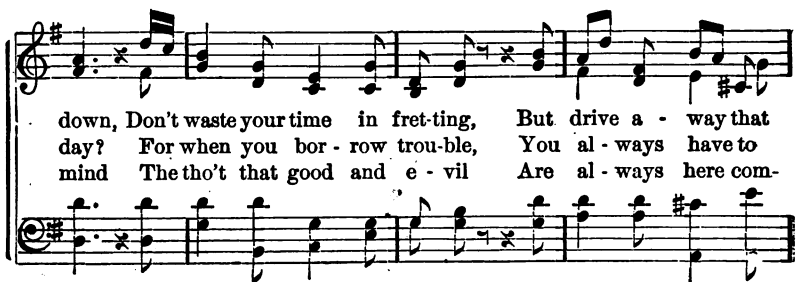
rit - - - - ard.

No. 152. When Things don't go to Suit You.

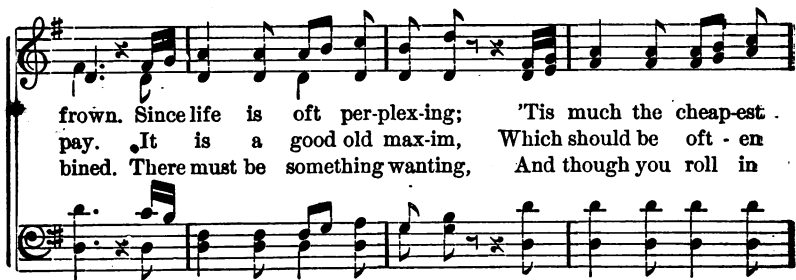
J. M. DUNGAN.



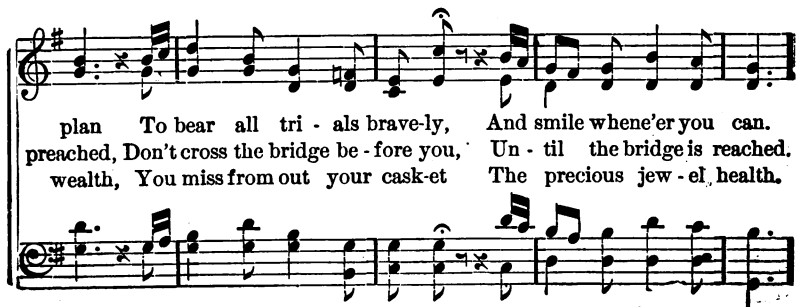
1. When things don't go to suit you, And the world seems up - side
 2. Why should you dread to - mor - row, And thus de - spoil to -
 3. You might be spared much sigh - ing, If you would keep in



down, Don't waste your time in fret - ting, But drive a - way that
 day? For when you bor - row trou - ble, You al - ways have to
 mind Thetho't that good and e - vil Are al - ways here com -



frown. Since life is oft per - plex - ing; 'Tis much the cheap - est
 pay. It is a good old max - im, Which should be oft - en
 bined. There must be something wanting, And though you roll in



plan To bear all tri - als brave - ly, And smile where'er you can.
 preached, Don't cross the bridge be - fore you, Un - til the bridge is reached.
 wealth, You miss from out your cask - et The precious jew - el, health.

When Things don't go to Suit You. Concluded.

CHORUS.

Then smile when-ev-er you can, Then

Yes smile, yes smile when-ev-er you can,

smile when-ev-er you can; Yes, to

Yes smile, yes smile when-ev-er you can;

bear life's tri-als brave-ly, You must

Oh, yes, to bear life's tri-als brave-ly,

smile when-ev-er you can. *Repeat pp.*

Yes smile, yes smile when-ev-er you can, when-ev-er you can.

NOTE.—In the performance of this merry ballad and chorus, the effect will be heightened by different pupils, in various parts of the school, arising in their places and singing the solos, each having a different theme or wish; the teacher all the while remaining at the piano, and the whole school joining in the chorus, repeating the last line of each stanza as sung by the solo voice. Besides affording a little wholesome amusement, it will be found an excellent exercise in rapid articulation. See to it that every singer articulates so distinctly that spectators, unacquainted with the song, will understand it without words before them.

1. I wish the whole world was a wood! Then
The trees would shed a - corns and nuts, And

2. I wish the whole world was a wood! How
I'd hunt the small game now and then, And

3. I wish the whole world was a tree! How
'Twould shade us so beau - ti - ful - ly, And

fag - gots would cost but the tak - ing. . . }
save me the troub - le of shak - ing. . . }
ea - sy to live, and how qui - et. . . }
make quite a change in my di - et. . . }
nice it would be in hot weath - er. . . }
make us feel good all - to - geth - er. . . }

CHORUS.

Ho, ho, ho, ho! And save me the trouble of shak-ing, shak-ing.
Ho, ho, ho, ho! And make quite a change in my di - et, di - et.
Ho, ho, no, no! And make us feel good all - to - geth - er, - geth - er.

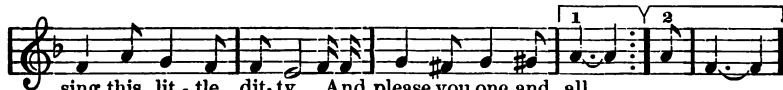
Wishing. Concluded.

- | | |
|---|--|
| <p>4. I wish the whole world was a brook,
O, how I would go a-trout-fishing;
Ah, what a gay time we would have,
If we could get all just by wishing,
CHO.—Ho, ho, ho, ho!
If we could get all just by wishing.</p> <p>5. I wish the whole world were a ball,
And you and I had a great bat, sir,
O wouldn't we play, one and all,
With our "ins" and our "outs" and
[all that, sir.
CHO.—Ho, ho, ho, ho!
With our "ins," etc.</p> <p>6. I wish the whole world was a park,
With ice both in winter and summer,
O, would not I skate like a lark,
Astonishing every new comer?
CHO.—Ho, ho, ho, ho!
Astonishing every new comer?</p> | <p>7. I wish the whole world was a book,
And I could spend all the time read-
[ing,
I'd give you your bat, ball, and hook,
Or any thing else you were needing.
CHO.—Ho, ho, ho, ho!
Or any thing else you were needing.</p> <p>8. I wish the whole world was a school,
And half of the year was vacation,
Dear teacher, I'd mind every rule,
Then visit my country relations.
CHO.—Ho, ho, ho, ho!
Then visit my country relations.</p> <p>9. I wish the whole world was a gate,
O what a good time we'd have swing-
But since it is getting so late, [ing,
We'd better stop wishing and singing.
CHO.—Ho, ho, ho, ho!
We'd better stop wishing and singing.</p> |
|---|--|

No. 154. Apples for a Penny. ^

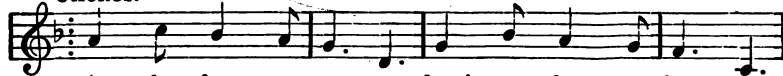


- | | | | | |
|----|---|---|---|---|
| 1. | { | My name, you see, is Kit - ty, I've just come from the cit-y To | } | My |
| | { | I brought a-long my bas - ket, My lit - tle jewelled casket, My | } | On - ly just a pen - ny, You know you have so many, I |
| | { | My heart is nearly breaking, For noth - ing am I making, I | } | |



sing this lit - tle dit-ty, And please you one and all.
business—do not ask it, For I'm go - ing to *Omit.* . . ex - plain.
real-ly haven't an-y, As you can plainly see.
feel like one for - sa-ken, So we'll bid you all a - dieu.

CHORUS.



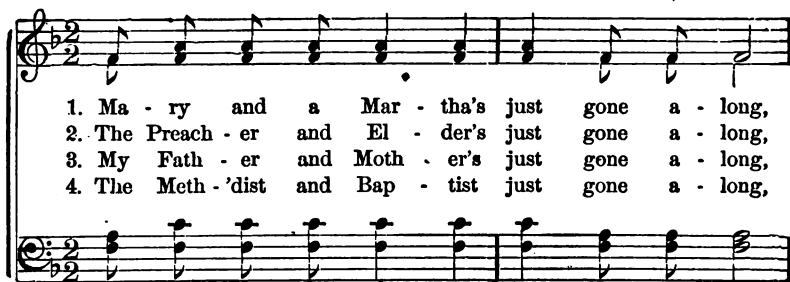
Ap - ples, for a pen - ny, here's your fine straw-ber - ry,



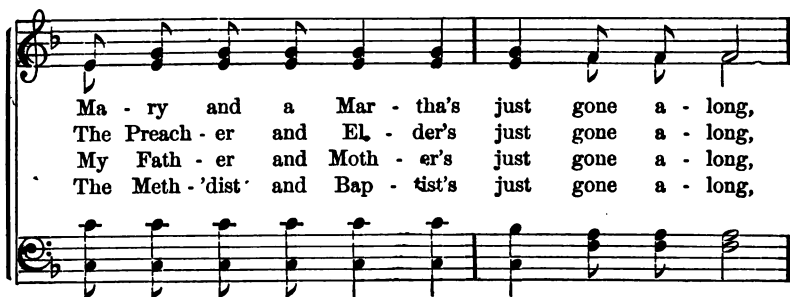
Peaches, plums and cherries, you may taste before you buy, you buy.

Spoken after 1st verse and before singing the Chorus. Business is very dull, so I filled my basket and came down here to see if I could sell.

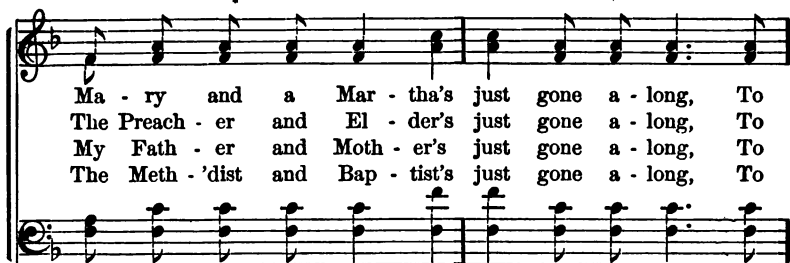
Spoken after 2d verse and before singing the Chorus. But before I go, I will give you one more chance, for you see I am very anxious to sell.



1. Ma - ry and a Mar - tha's just gone a - long,
 2. The Preach - er and El - der's just gone a - long,
 3. My Fath - er and Moth - er's just gone a - long,
 4. The Meth - 'dist and Bap - tist just gone a - long,

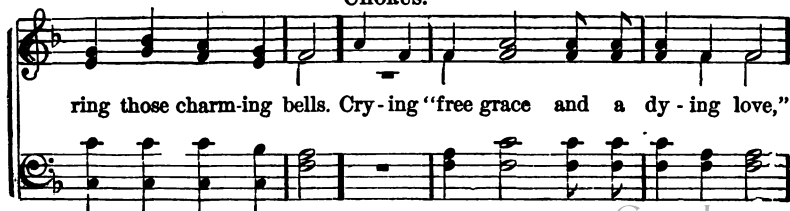


Ma - ry and a Mar - tha's just gone a - long,
 The Preach - er and EL - der's just gone a - long,
 My Fath - er and Moth - er's just gone a - long,
 The Meth - 'dist and Bap - tist's just gone a - long,



Ma - ry and a Mar - tha's just gone a - long, To
 The Preach - er and El - der's just gone a - long, To
 My Fath - er and Moth - er's just gone a - long, To
 The Meth - 'dist and Bap - tist's just gone a - long, To

CHORUS.



ring those charm - ing bells. Cry - ing "free grace and a dy - ing love,"

Mary and Martha. Concluded.

“Free grace and a dy-ing love,” “Free grace and a dy-ing love,” To
Way o - ver Jor-dan, Lord, Way o - ver Jor-dan, Lord, To

FINE. D.S.

ring those charm-ing bells, Oh! way o ver Jor-dan, Lord,
ring those charm-ing bells.

No. 156. The Bee. (Round in Four Divisions.)

Buz - zing and whiz - zing and buz - zing a -

- way! Buz-zing and whiz - zing, and buz-zing and whizzing, and

buz-zing and whizzing a - way! Hear the bees! How they hum!

'Mid the trees! See, they come! Z.....Z.....Z.....Z.....

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No. 157.

Sleighting Song.

J. P. L.

J. P. LANE.

Allegretto.

1. Mer - ri - ly, mer - ri - ly on - ward we go,
 2. Jing - a - ling, jing - a - ling, beau - ti - ful bells,
 3. Gai - ly we're sing - ing, while swift - ly we ride,

Hap - py, light - heart - ed and free; O - ver the beau - ti - ful,
 Ring - ing so loud - ly and clear; O - ver the val - leys and
 Sing - ing a beau - ti - ful song; O - ver the beau - ti - ful

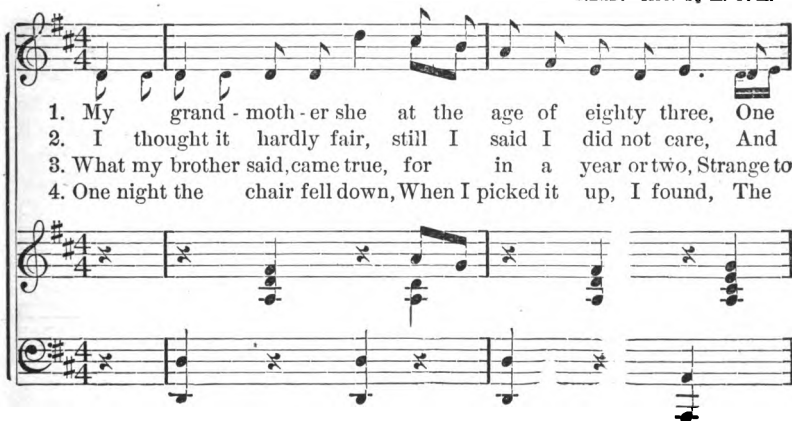
beau - ti - ful snow, Glid - ing so swift - ly are we.
 o - ver the hills, Sweet is thy mu - sic to hear.
 val - leys so wide, Swift - ly we're glid - ing a - long.

CHORUS.

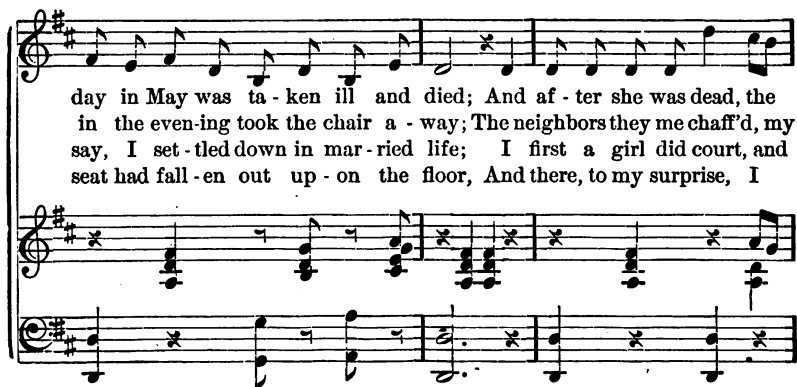
Tra, la, la, la, la, la, la, la, la, la, O - ver the beau - ti - ful snow;

Tra, la, la, la, la, la, la, la, la, la Mer - ri - ly on - ward we go.

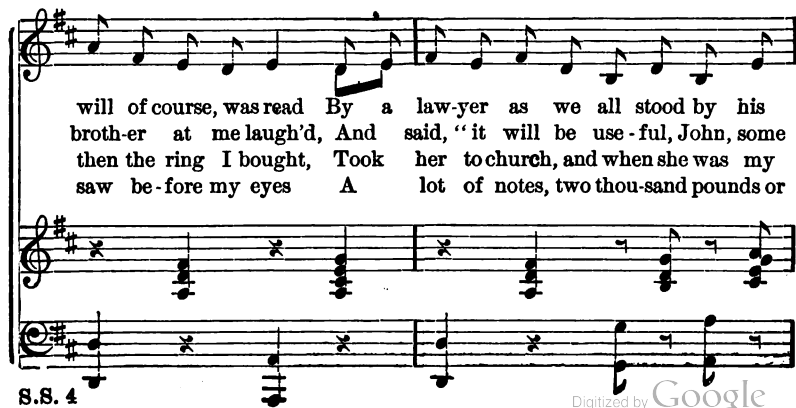
By permission.



1. My grand - moth - er she at the age of eighty three, One
 2. I thought it hardly fair, still I said I did not care, And
 3. What my brother said, came true, for in a year or two, Strange to
 4. One night the chair fell down, When I picked it up, I found, The



day in May was ta - ken ill and died; And af - ter she was dead, the
 in the even - ing took the chair a - way; The neighbors they me chaff'd, my
 say, I set - tled down in mar - ried life; I first a girl did court, and
 seat had fall - en out up - on the floor, And there, to my surprise, I



will of course, was read By a law - yer as we all stood by his
 broth - er at me laugh'd, And said, "it will be use - ful, John, some
 then the ring I bought, Took her to church, and when she was my
 saw be - fore my eyes A lot of notes, two thou - sand pounds or

Grandmother's Chair. *Continued.*

side; To my brother it was found, she had left a hundred pounds, The day, When you set-tle down in life, find some girl to be your wife, You'll wife, The old girl and me were as hap - py as could be; For more! When my brother heard of this, the fel - low, I con-fess, Went

same un - to my sis - ter, I de - clare; But when it came to me, find it ver - y hand - y, I de - clare; On a cold and frost - y night. when my work was o - ver, I de - clare, I ne'er a - broad would roam, near - ly mad with rage, and tore his hair; But I on - ly laugh'd at him,

the law - yer said, "I see, she has left to you her old arm-chair." when the fire is burning bright, You can then sit in your old arm-chair." but each night would stay at home, And be seat-ed in my old arm-chair. then said un - to him, "Jem, don't you wish you had the old arm-chair?"

Grandmother's Chair. Concluded.

CHORUS.

And how they tit-ter'd, how they chaff'd, How my brother and my

sis-ter laugh'd, When they heard the lawyer de-clare

Gran-ny had on-ly left to me the old arm chair.

PERKINS. Arr. by E. O. E.

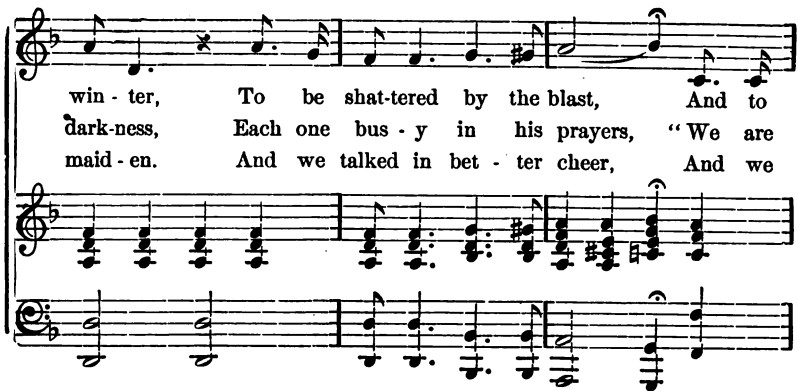
1. We were crowded in the cab-in, Not a soul would dare to
 2. So we gathered there in si-lence, For the stout-est held his
 3. But his lit-tle daugh-ter whis-pered, As she took his i-cy

sleep; It was mid-night on the wa-ters, And a
 breath, While the an-gry waves were roll-ing, And the
 hand "Is-'nt God up-on the o-cean, Just the

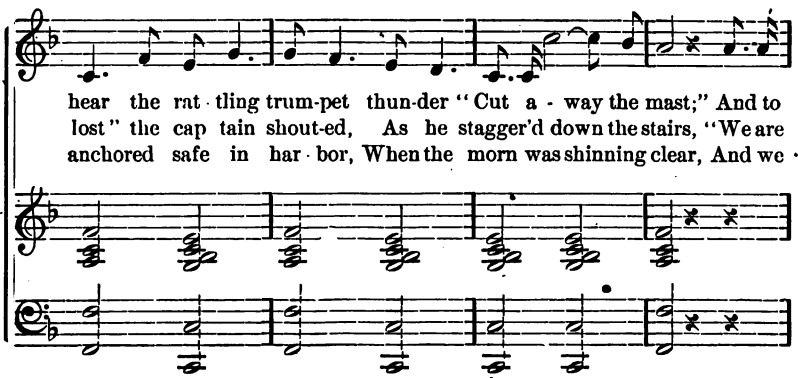
ad lib.

storm was on the deep. 'Tis a fear-ful thing in
 break-ers talked of death; And as thus we sat in
 same as on the land? Then we kiss'd the lit-tle

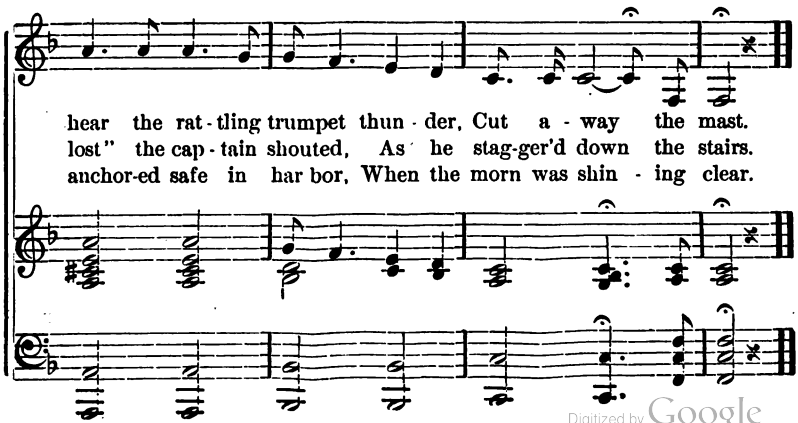
The Tempest Concluded.



win - ter, To be shat - tered by the blast, And to
dark - ness, Each one bus - y in his prayers, "We are
maid - en. And we talked in bet - ter cheer, And we



hear the rat - tling trum - pet thun - der "Cut a - way the mast;" And to
lost" the cap - tain shout - ed, As he stag - ger'd down the stairs, "We are
anchored safe in har - bor, When the morn was shin - ning clear, And we



hear the rat - tling trum - pet thun - der, Cut a - way the mast.
lost" the cap - tain shout - ed, As he stag - ger'd down the stairs.
anchor - ed safe in har - bor, When the morn was shin - ing clear.

No. 160. Sing With Cheerful Voices.

IN MARCHING TIME. (For Opening School)

H. A. LEWIS.

All the voices in unison.

1. Sing now with cheerful voices, loud raise the song; Onward to
 2. Come, now to -'geth-er let us toil, with a will; Come, all to-
 ORGAN.

du - ty let us march, march along, Learn ev' - ry les - son, do not
 -geth-er, let us climb up the hill. Onward and upward, while the

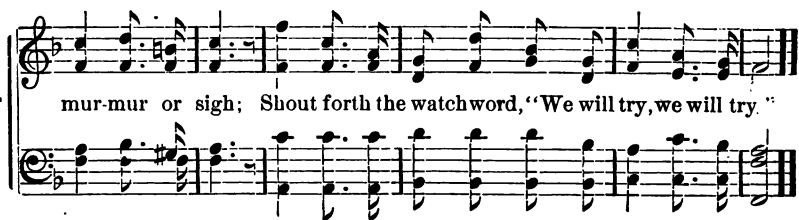
mur-mur or sigh, Shout forth the watchword, "We will try, we will try."
 time pass - es by; Loud sing the watchword, "We will try, we will try.

CHORUS.

March, march, march, Now ev',ry heart re - joic - es, March, march, march, And

sing with cheer - ful voic - es, Learn ev - 'ry les - son, do not

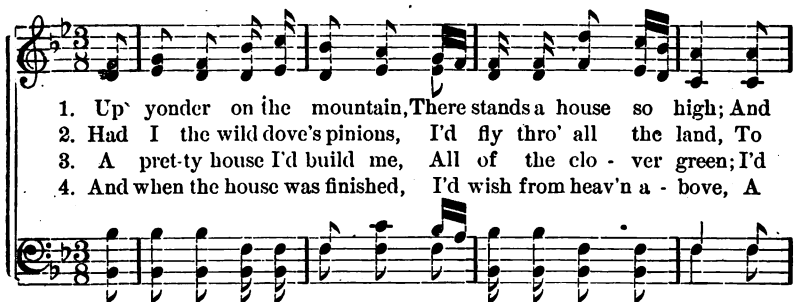
Sing With Cheerful Voices. Concluded.



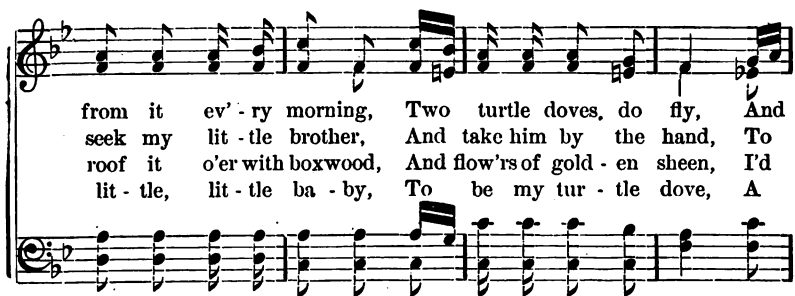
mur-mur or sigh; Shout forth the watchword, "We will try, we will try."

No. 161. Up Yonder on the Mountain.

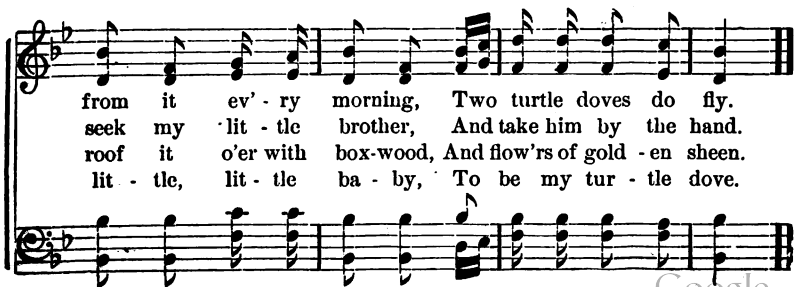
CARL REINECKE.



1. Up' yonder on the mountain, There stands a house so high; And
2. Had I the wild dove's pinions, I'd fly thro' all the land, To
3. A pret-ty house I'd build me, All of the clo - ver green; I'd
4. And when the house was finished, I'd wish from heav'n a - bove, A



from it ev' - ry morning, Two turtle doves, do fly, And
seek my lit - tle brother, And take him by the hand, To
roof it o'er with boxwood, And flow'rs of gold - en sheen, I'd
lit - tle, lit - tle ba - by, To be my tur - tle dove, A



from it ev' - ry morning, Two turtle doves do fly.
seek my lit - tle brother, And take him by the hand.
roof it o'er with box-wood, And flow'rs of gold - en sheen.
lit - tle, lit - tle ba - by, To be my tur - tle dove.

May be sung as a soprano and Alto Duet.

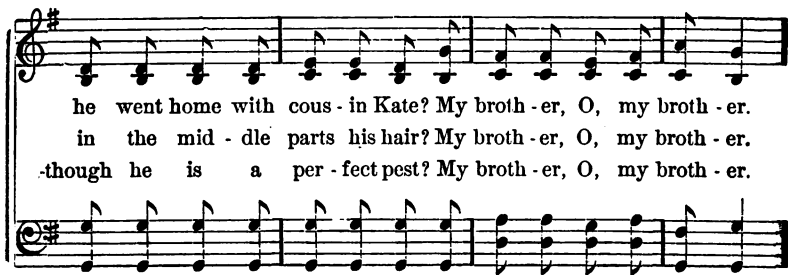
1. Who was it picked up all my chips and strewed the floor with
 2. Who was it when he old - er grew to tops and mar - bles
 3. Who talks to me a - bout his clothes, and all my lit - tle

strings and whips, And in the wash - tub sailed his ships? My
 bid a - dieu, And tried but could not learn to chew? My
 se - crets knows, And teas - es me a - bout my beaux? My

broth - er, O, my broth - er. Who was it taught me
 broth - er, O, my broth - er. Who does a ti - ny
 broth - er, O, my broth - er. Who is it that I

how to skate, and set me on the ice to wait, While
 mus - tache wear, and oils and curls it up with care, And
 love the best, of all the boys in east or west, Al-

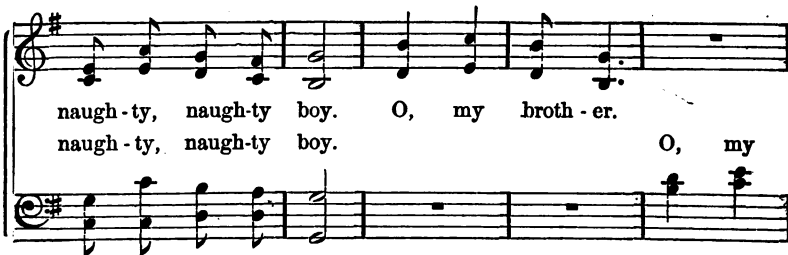
Who Was It? Concluded.



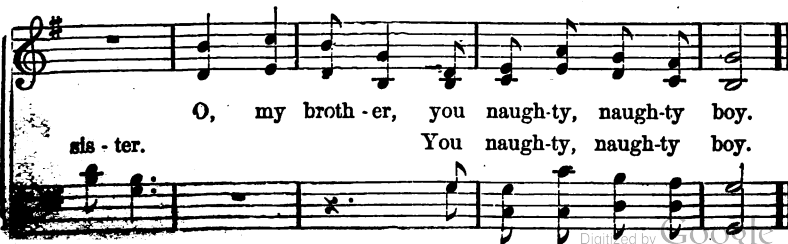
he went home with cous - in Kate? My broth - er, O, my broth - er.
in the mid - dle parts his hair? My broth - er, O, my broth - er.
-though he is a per - fect pest? My broth - er, O, my broth - er.



O, my broth - er, O, my sis - ter. O, my broth - er, You
You



naugh - ty, naugh - ty boy. O, my broth - er.
naugh - ty, naugh - ty boy. O, my



O, my broth - er, you naugh - ty, naugh - ty boy.
sis - ter. You naugh - ty, naugh - ty boy.

Moderato.

1. Hear the mer - ry far - mer boy, In the ear - ly morn,
 2. See the mer - ry far - mer boy, Turn - ing up the soil,
 3. Hear the mer - ry far - mer boy, Teach - ing young and old,

How he whis - les in the field, A - mong the tasselled corn.
 How he whis - les as he plows, To light - en all his toil.
 That to whis - le as we toil, Is bet - ter than to scold.

Some - times low, and some - times high, But in joy - ful glee,

Does this mer - ry far - mer boy, Whis - le loud and free.

WHISTLING CHORUS.

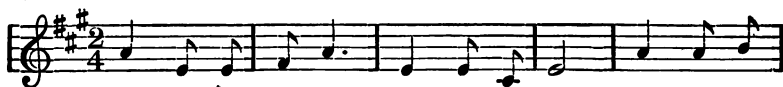
Allegro.

The Merry Farmer Boy. Concluded.



No. 164. ¹² Which Loved Mother Best?

J. H. F.



1. "I love you, mother," said lit - tle John, Then left his
2. "I love you, mother," said ro - sy Nell, "I love you
3. "I love you, mother," said lit - tle Fan, "To - day I'll
4. Then, stepping soft - ly, bring - ing the broom, Swept up the
5. "I love you, mother," that night they said; Three lit - tle



work, and his cap went on; Then to the gar - den,
 more than my tongue can tell;" Then she went pout - ing
 help you as best I can; How glad am I that
 floor, and then cleaned the room, Bu - sy and hap - py
 chil - dren were gone to bed; How are you thinking



high in the swing, Left her the water and the wood to bring.
 full half the day, Moth - er was glad when she'd gone to play.
 school doesn't keep," She rock'd the baby, till it fell a - sleep.
 all day was she, Help - ful and happy as a child could be.
 that mother guessed Which of her children really loved her best?

By permission.

Maestoso.

1. O Co-lum-bia! the gem of the o-cean, The home of the
 2. When war winged its wide des - o - la-tion, And threatened the
 3. The Un - ion, the Un-ion for-ev - er, Our glo - ri - ous

brave and the free, The shrine of each pat-riot's de - vo-tion, A
 land to de - form, The ark then of freedom's foundation, Co-
 na-tion's sweet hymn, May the wreaths it has won never wither, Nor the

world of - fers hom-age to thee. Thy man-dates make he-ros as-
 lum - bia, rode safe thro' the storm; With her garlands of vic-t'ry a-
 star of its glo - ry grow dim, May the ser - vice u - ni - ted ne'er

Red, White and Blue. Continued.

semble, When Liberty's form stands in view, Thy banners make tyranny
round her, When so proudly she bore her brave crew, With her flag proudly floating be-
sev-er, But they to their colors prove true! The Army and Navy for

S. tremble, When borne by the red, white and blue.
fore her, The boast of the red, white and blue.
ev - er, Three cheers for the red, white and blue. *Fine.*

FULL CHORUS.

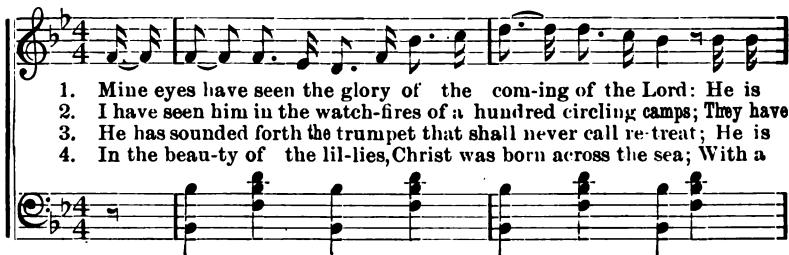
When borne by the red, white and blue, When borne by the
The boast of the red, white and blue, The boast of the
Three cheers for the red, white and blue, Three cheers for the

D. S.
red, white and blue, Thy banners make tyr - an - ny
red, white and blue, With her flag proud - ly float - ing be -
red, white and blue, The Ar - my and Na - vy for -

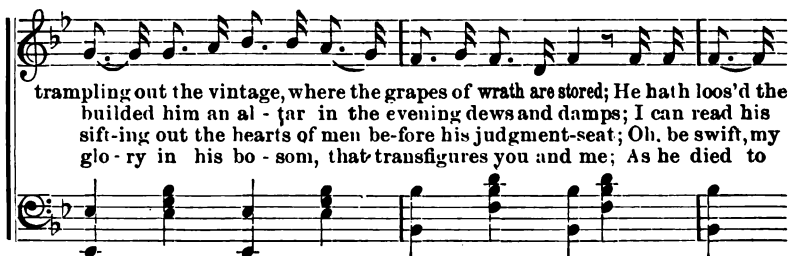
No. 166. Battle Hymn of the Republic. 104

Mrs. S. G. HOWE.

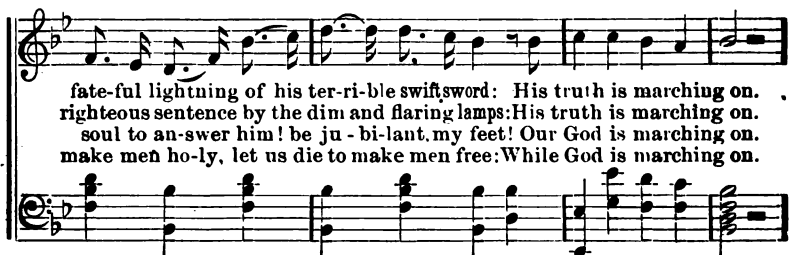
AIR:—"Glory Hallelujah."



1. Mine eyes have seen the glory of the coming of the Lord: He is
2. I have seen him in the watch-fires of a hundred circling camps; They have
3. He has sounded forth the trumpet that shall never call re-treat; He is
4. In the beau-ty of the lil-lies, Christ was born across the sea; With a



trampling out the vintage, where the grapes of wrath are stored; He hath loos'd the
budded him an al-tar in the evening dews and damps; I can read his
sift-ing out the hearts of men be-fore his judgment-seat; Oh, be swift, my
glo-ry in his bo-som, that transfigures you and me; As he died to

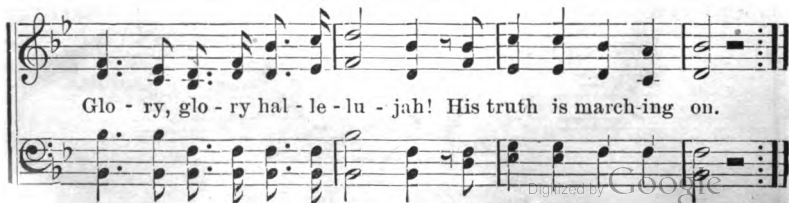


fate-ful lightning of his ter-ri-ble swift sword: His truth is marching on.
righteous sentence by the dim and flaring lamps: His truth is marching on.
soul to an-swer him! be ju-bi-lant, my feet! Our God is marching on.
make men ho-ly, let us die to make men free: While God is marching on.

CHORUS.



Glo-ry, glo-ry hal-le-lu-jah! Glo-ry, glo-ry hal-le-lu-jah!

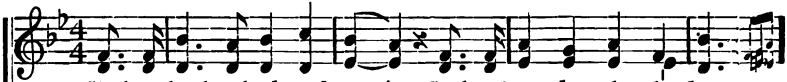


Glo-ry, glo-ry hal-le-lu-jah! His truth is march-ing on.

No. 167. Silently the Shades of Evening. 15

C. C. COX.

CAREY BOGESS.



1. Si - lent-ly the shades of eve-ning Gather 'round my low-ly door;
2. Oh, the lost, the un-for - got-ten, Tho' the world be oft for - got!
3. Liv-ing in the si - lent hours, Where our spir-its on - ly blend,
4. How such holy mem'ries cluster, Like the stars when storms are past,



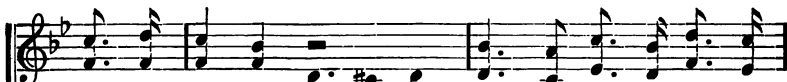
Si - lent-ly they bring be-fore me, Fac - es I shall see no more.
 Oh, the shrouded and the lone-ly, In our hearts they perish not.
 They, unlinked with earthly trouble, We, still hoping for its end.
 Point-ing up to that fair heav-en, We may hope to gain at last.



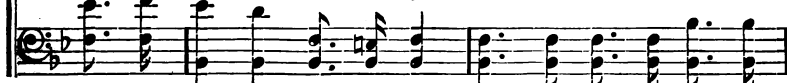
CHORUS.



Come the si - lent shades of eve-ning, Ho - ly mem'ries
 Come the shades of eve-ning, si - lent-ly,




clus - ter 'round me, Point - ing up to that fair
 si - lent - ly,





heav - en si - lent - ly, We may hope to gain at last.





SOLO OR QUARTETTE.



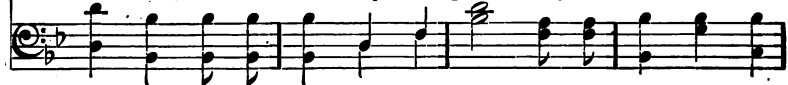

1. Oh, . . . say can you see, by the dawn's ear - ly
 2. On the shore, dim - ly seen thro' the mists of the
 3. And . . . where is that band, who so vaunt - ing - ly
 4. Oh, . . . thus be it ev - er when free - men shall


light, What so proud - ly we hailed at the twi - light's last
 deep, Where the foe's haughty host in dread si - lence re -
 swore, That the hav - oc of war and the bat - tle's con -
 stand Be - tween their lov'd home and the war's des - o -

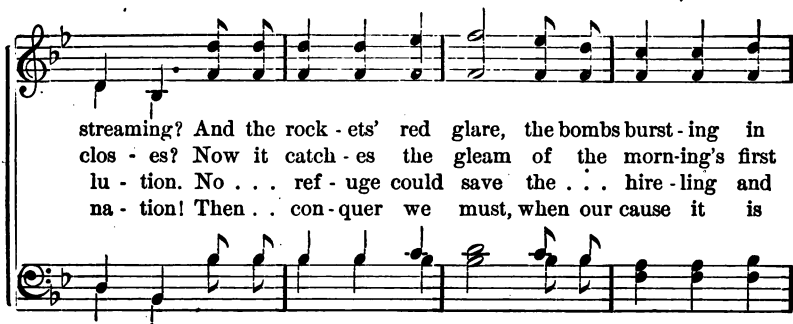
gleaming, Whose broad stripes and bright stars, thro' the per - i - lous
 pos - es, What is that which the breeze, o'er the tow - er - ing
 fu - sion, A . . . home and a coun - try should leave us no
 la - tion; Blest with vic - t'ry and peace, may the heav'n - res - cued

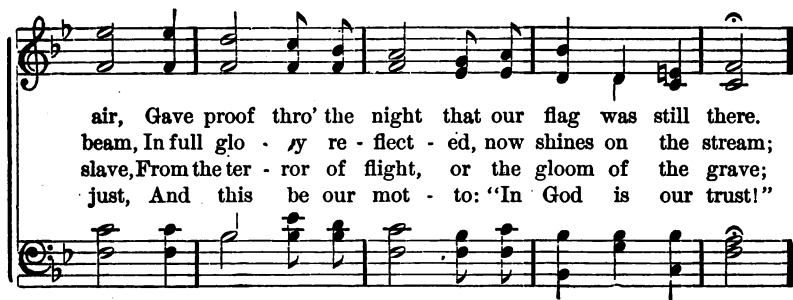
fight, O'er the ram - parts we watched, were so gal - lant - ly
 steep, As it fit - ful - ly blows, half con - ceals, half dis -
 more? Their . . . blood has wash'd out their foul foot - steps' po -
 land Praise the pow'r that hath made and pre - served us a



The Star Spangled Banner. Concluded. / -



streaming? And the rock - ets' red glare, the bombs burst - ing in
clos - es? Now it catch - es the gleam of the morn - ing's first
lu - tion. No . . . ref - uge could save the . . . hire - ling and
na - tion! Then . . . con - quer we must, when our cause it is

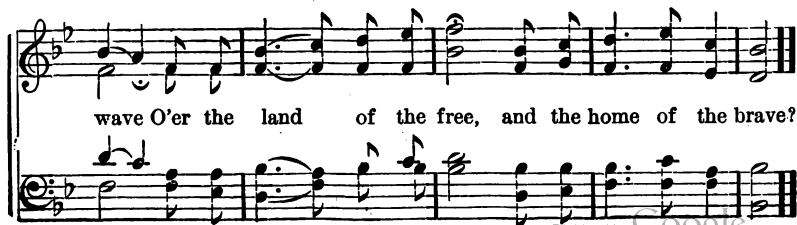


air, Gave proof thro' the night that our flag was still there.
beam, In full glo - ry re - flect - ed, now shines on the stream;
slave, From the ter - ror of flight, or the gloom of the grave;
just, And this be our mot - to: "In God is our trust!"

CHORUS. *ff*



Oh, . . . say, does that star - span - gled ban - ner yet
'Tis the star - span - gled ban - ner; oh, long may it
And the star - span - gled ban - ner in tri - umph doth
And the star - span - gled ban - ner in tri - umph shall



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

"Jesus walked to Galilee."—John vii, 1.

ROBERT MORRIS, LL. D.

H. R. PALMER.

1. Each coo-ing dove . . . and sigh-ing bough . . . That makes the
 2. Each flow-ery glen . . . and moss-y dell, . . . Where hap py
 3. And when I read . . . the thrill-ing lore, . . . Of him who

eve . . . so blest to me, . . . Has some-thing far . . . di-vider
 birds . . . in song a-gree . . . Thro' sun-ny morn . . . the praises
 walked . . . up-on the sea, . . . I long, oh, how . . . I long once

now . . . It bears me back . . . 'to Gal-i-lee.
 tell . . . Of sights and sounds . . . in Gal-i-lee.
 more . . . To fol-low him . . . in Gal-i-lee.

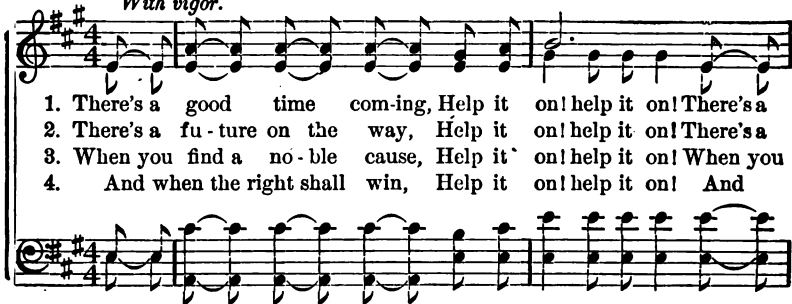
CHORUS.

Gal-i-lee! sweet Gal-i-lee! Where Je-sus loved so much to be; O

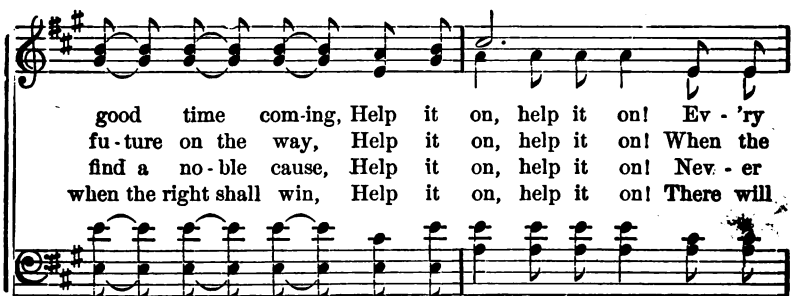
Gal-i-lee! blue Gal-i-lee! Come, sing thy song a-gain to me!

By permission.

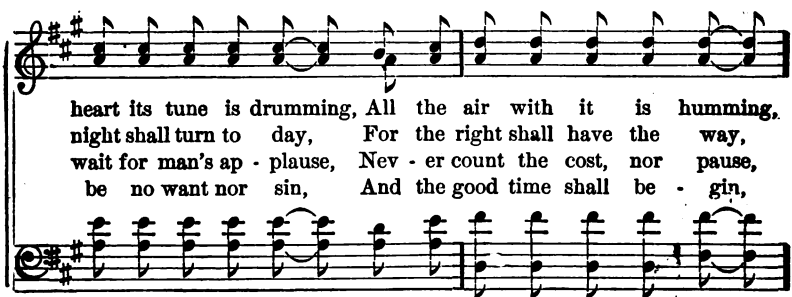
E. R. SILL.

With vigor.


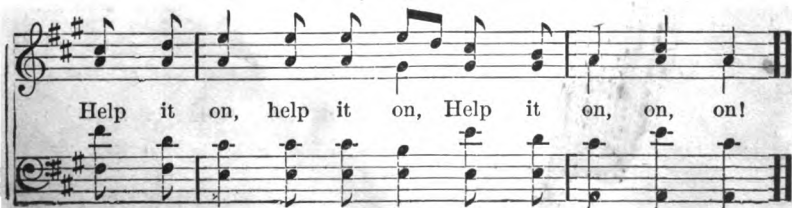
1. There's a good time com-ing, Help it on! help it on! There's a
2. There's a fu-ture on the way, Help it on! help it on! There's a
3. When you find a no-ble cause, Help it on! help it on! When you
4. And when the right shall win, Help it on! help it on! And



good time com-ing, Help it on, help it on! Ev-'ry
 fu-ture on the way, Help it on, help it on! When the
 find a no-ble cause, Help it on, help it on! Nev-er
 when the right shall win, Help it on, help it on! There will



heart its tune is drumming, All the air with it is humming,
 night shall turn to day, For the right shall have the way,
 wait for man's ap-pause, Nev-er count the cost, nor pause,
 be no want nor sin, And the good time shall be-gin,



Help it on, help it on, Help it on, on, on!

DUET.

H. A. LEWIS.

1. Come to the mead-ow-land ver-dant and fair, Come, let us
 2. See how the mead-ow brook rip-ples a-long, Sing-ing for-

gath-er sweet flow-er-ets there; Bloss-oms of
 -ev-er its beau-ti-ful song; So may our

fra-grance and blos-soms of song, Shall we gath-er as
 lives and our mu-sic thus go, Ev-er gen-tle and

CHORUS.

gai-ly we trip it a-long. { Tra la la la la la
 sweet, like the mead-ow brook's flow.

la la, We sing as we go, Tra la la la la la la, No

Come to the Meadow-Land. Concluded.

care shall we know, Come then with me, Come then with

Repeat pp.

me, Down to the mead - ow - land, hap - py and free.

No. 172. Jesus Lover of My Soul. 19

CHARLES WESLEY.

S. B. MARSH.
FINE.

1. { Je - sus, lov - er of my soul, Let me to Thy bo - som fly, }
 { While the near - er wa - ters roll, While the tem - pest still is high! }
D. C. Safe in - to the ha - ven guide, Oh, re - ceive my soul at last.

D. C.

Hide me, O my Sav - ior, hide, Till the storm of life is past;

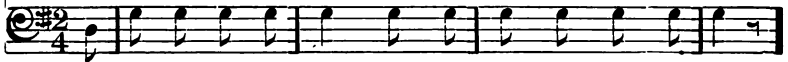
2. Other refuge have I none,
 Hangs my helpless soul on Thee;
 Leave, oh leave me not alone,
 Still support and comfort me.
 All my trust on Thee is stayed,
 All my help from Thee I bring;
 Cover my defenseless head
 With the shadow of Thy wing.

3. Thou, O Christ art all I want;
 More than all in Thee I find;
 Raise the fallen! cheer the faint
 Heal the sick! and lead the blind!
 Just and holy is Thy Name,
 I am all unrighteousness:
 Vile and full of sin I am,
 Thou art full of truth and grace.

First Division.



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

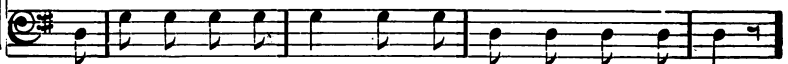


Cho. We all are mer - ry *Work - ers*, We'll keep in pleas - ant mood;

Second Division.



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



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

Third Division.



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



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

The Workers. Concluded.

Fourth Division.

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

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

No. 174. The Workers. (Girls.)

First Division.

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

Second Division.

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

Third Division.

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

Fourth Division.

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

First Division

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

Second Division.

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

Third Division.

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

Fourth Division.

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

First Division.

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

Second Division.

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

Third Division.

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

Fourth Division.

And I my house keep keeping,
 A housewife trim and neat.

Chorus. We all are merry, etc.

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

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



1. Mer - ry sings the lark at the break of day, Tra la la la, Tra la la la,
2. Rouse ye, rouse ye, now at the morn-ing call, Tra la la la, Tra la la la,
3. Health and strength are found in the morning air, Tra la la la, Tra la la la,



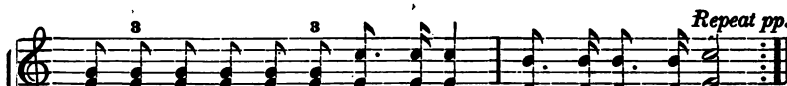
Tra la la la, Tra la la la, Thus she sings her mer - ry lay,
 Tra la la la, Tra la la la, Rouse ye, dream - ers, one and all,
 Tra la la la, Tra la la la, Beau - ty, life in na - ture fair,



Tra la la la; Tra la la la, Tra la la la, Tra la la la,



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



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



Repeat pp.

Allegro.

1. Come, come, come, Sil - ver lay, Measure gay, Chas - ing ev - 'ry
 2. Come, come, come, Not a tear, Nor a fear, Ev - er mars our

care a - way; Voic - es free, Joy - ous - ly Swell in har - mo - ny,
 pleas - ures here; Sweet the strain, Wakes again, Sooth - ing ev - ery pain.

Ev - ry eye is beaming bright, Ev - ry heart is leap - ing light;
 Live - ly notes our tongues employ, All u - ni - ted know the joy;

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

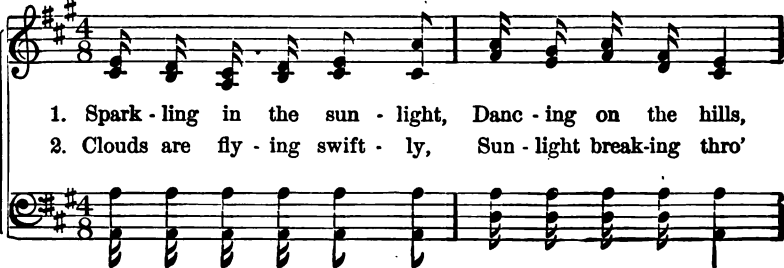
Repeat chorus. pp

Hap - py throng, Quickly join In the mer - ry song.
 Hearts rebound to the sound, Float - ing all a - round.

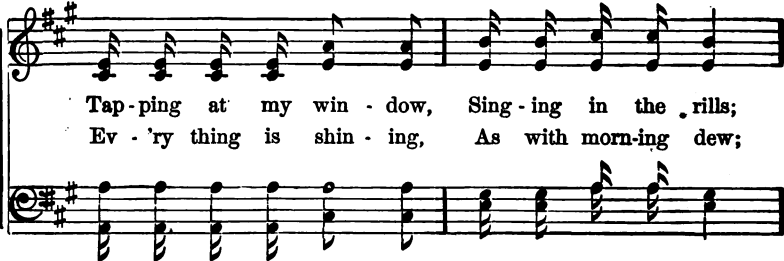
Hap - py throng, Quickly join In the mer - ry song.
 Hearts rebound to the sound, Float - ing all a - round.

Second verse and Chorus by T. W. D.

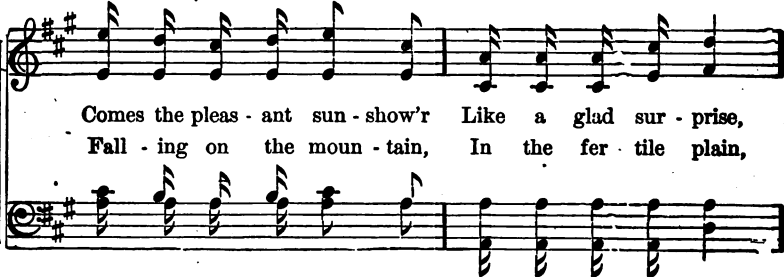
T. W. DENNINGTON.




1. Spark - ling in the sun - light, Danc - ing on the hills,
2. Clouds are fly - ing swift - ly, Sun - light break - ing thro'



Tap - ping at my win - dow, Sing - ing in the rills;
Ev - 'ry thing is shin - ing, As with morn - ing dew;



Comes the pleas - ant sun - show'r Like a glad sur - prise,
Fall - ing on the moun - tain, In the fer - tile plain,



While I gaze with won - der At the changeful skies.
Giv - ing joy and glad - ness, Comes the gen - tle rain.

Sun Shower. Concluded.

CHORUS.

Pat - ter, pat - ter, Hear the rain,
Pat - ter, pat - ter, pat - ter, pat - ter, Lis - ten to the rain,
Pat - ter, pat - ter, pat - ter, pat - ter, Hear the rain,


Gen - tle spring has come a - gain;
Pat - ter, pat - ter, pat - ter, pat - ter, Spring has come a - gain;
gen - tle spring has come a - gain;
Pat - ter, pat - ter, pat - ter, pat - ter, Spring has come a - gain;

Pat - ter, pat - ter, Soft re - frain,
Pat - ter, pat - ter, pat - ter, pat - ter, Hear the soft re - frain,
Pat - ter, pat - ter, pat - ter, pat - ter, Soft re - frain,
Pat - ter, pat - ter, pat - ter, pat - ter, Hear the soft re - frain,


Tap - - ping on the win - - dow pane.
Tap - - ping, tap - - ping, tap - - ping, tap - - ping, On the win - - dow pane.
Tap - - ping on the win - - dow pane.
Tap - - ping, tap - - ping, tap - - ping, tap - - ping, On the win - - dow pane.

FRANCIS LYNCH.


JAMES POWERS,



1. Now, darkies, lis - ten to me, A sto - ry I'll re - late, It
 2. Old Massa give me holiday, I wish he'd give me more, I
 3. On the banks of the riv - er, Where the trees they hang so low, The



happened in the val - ley, In the old Car' - li - na State,
 thank'd him ver - y kind - ly, As I shoved my boat from shore,
 coon a - mong the branches play, While the mink remains be - low,



'Way down in the meadow, Where I used to mow the hay, I
 Then gently down the river, With a heart so light and free, To the
 O there is the spot, And May, she looks so neat, Her

Dearest May. Concluded.



al - ways worked the hard - er, when I thought of love - ly May.
cot - tage of my dear - est May, I long so much to see.
eyes, they spar - kle like the stars, Her lips are red and sweet.



CHORUS.



O, May, dear - est May, You're love - ly as the day, Your



eyes so bright, they shine at night, When the moon am gone a - way.



1. In the pleas ant spring-time, weather, Ro - sy morns and
 2. In the light er, warmer weather, When the mu - sic

1. In the pleas - ant spring-time weather, Ro - sy morns
 2. In the light - er, warm-er weather, When the mu -

pur - ple eyes, When the lit - tle birds to - geth - er, Sit and
 soft - ly rests, And they go . . . to work to - geth - er For the

and pur - ple eyes, When the lit - tle birds to - geth - er,
 sic soft - ly rests, And they go to work to - geth - er,

sing . . . a - mong the leaves. . . Then it seems . . . as if the
 build - ing of their nests. . . Then the branch - es for a

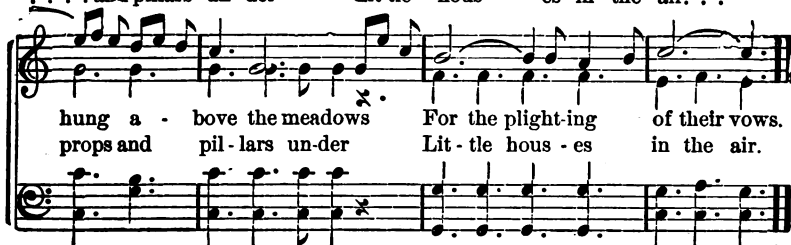
Sit and sing a - mong the leaves, Then it seems as
 For the build - ing of their nests, Then the branch - es

shad - ows, . . . With their in - ter - lac - ing boughs, Had been hung .
 won - der, . . . Seem up - lift - ed ev - 'ry - where, To be props . .

if the shadows, With their in - ter - lac - ing boughs, Had been
 for a wonder, Seem up - lift - ed ev - 'ry - where, To be

Wooring Birds. Concluded.

... a-bove the meadows For the plight - ing of their vows. .
 ... and pillars un - der Lit-tle hous - es in the air. . .

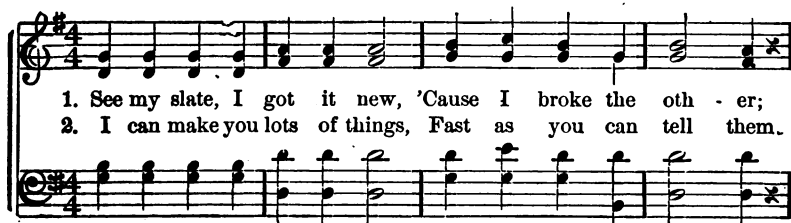


hung a - bove the meadows For the plight-ing of their vows.
 props and pil - lars un - der Lit - tle hous - es in the air.

No. 180.

The New Slate.

EMANUEL SCHMAUK.



1. See my slate, I got it new, 'Cause I broke the oth - er;
 2. I can make you lots of things, Fast as you can tell them.



Put my lit - tle foot right through, Running af - ter moth - er.
 Ts and Bs and big O rings, On - ly I can't spell them.

3. I can make an elephant,
 With his trunk a hanging,
 And the boy who says I can't,
 I'll give him a banging.
4. I can make a pretty house
 With a tree behind it,
 And a little mousy mouse,
 Runnin' round to find it.
5. I can put my hand out flat
 On the slate, and draw it,
 (Ticklin' is the worst of that.)
 Did you ever saw it?

6. I can draw *me* runnin' 'bout—
 Mamma's little cosset,
 (Slate's so dusty, rubbing out,
 Guess you'd better wash it.)
7. Now, then shall I make a tree,
 With a birdie in it?
 All my pictures you shall see,
 If you'll wait a minute.
8. No, I guess I'll make a man,
 Just like uncle Rolly,
 See it coming, fast's it can!
 But my slate is jolly.

E. O. EXCELL.

1. ¹Please roll your hands, like me, As slow - ly as can be; ²Then
2. ¹Please keep the time with me, As soft - ly as can be; ²Then

fold your arms like me, ³And bow to all you see. ⁴Now
fold your arms like me, ³And bow to all you see. ⁵Now

roll your hands like me, As swift - ly as can be; ²Then
keep the time with me, As loud - ly as can be; ²Then

fold your arms like me, ³And bow to all you see. ⁵Now
fold your arms like me, ³And bow to all you see. ⁹Now

clap your hands like me, As soft - ly as can be; ²Then
go to sleep like me, As laz - 'ly as can be; ²Then


Exercise Song. Concluded.

fold your arms like me, ⁸And bow to all you see. ⁶Now
fold your arms like me, ⁸And bow to all you see. ¹⁰Now



clap your hands like me, As loud - ly as can be; ²Then
wake up just like me, As live - ly as can be; ²Then

fold your arms like me, ³And bow to all you see.
fold your arms like me, ³And bow to all you see.



1. Revolve the hands slowly round each other, in front of, and from the chest.
2. Arms folded.
3. Make a polite bow.
4. Revolve the hands swiftly round each other, in front of, and from the chest.
5. Left hand horizontally in front of the chest—palm upward—right hand raised, and brought down upon the left without a sound.
6. Left hand horizontally in front of the chest—palm upward—right hand raised, and brought down upon the left with a loud clap.
7. Both hands closed and keep the time on the desks without a sound.
8. Both hands closed and brought down with force on the desk, keeping time.
9. Nod the head as if going to sleep.
10. Wink the eyes and act as if you had just been sleeping.





1. Sing a - way, ye joy-ous birds, While the sun is o'er us.
 2. Soft - ly as an an-gel's wing, Comes an in - spi - ra - tion;
 3. I would sound a note of joy, Thro' the vales of Dev-on,


If I on - ly knew your words, I would swell the chorus;
 Oh, that my poor soul could sing, Wor - thy of cre - a - tion,
 Sweet as love's, when he, a boy, New - ly came from heaven.

Sing, ye warblers of the sky! Sing, ye hap - py thrush-es!
 Like the sol - emn chant-ing tree, Na - ture in de - vo - tion;
 Till the bu - sy world be - guiled, With its ech - oes ring - ing;

And ye lit - tle ones that lie Down a-mong the rush - es.
 Like the mer - ry, harp-ing bee, Har - mo - ny in mo - tion.
 Shout-ed, 'Hark! for Nature's child, Her own song is sing - ing.



Song In Sunshine. Concluded.

Sing a - way, ye joy - ous birds, While the sun is o'er us!

If I on - ly knew your words, I would swell the cho - rus,

La la la la la la la la la la a 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 Tra la la la la.

No. 183. The Mountain Shepherd's Song.

FRANZ ABT.

1. At dawn - ing bright and ear - ly, We drive our lambs so cur - ly; By
 2. At dawn - ing bright and ear - ly, What soul is sour and sur - ly; By
 3. At dawn - ing bright and ear - ly, The dew is bright and pear - ly; By

hill and stream, By hill and stream. When all a - wake and
 hill and stream, By hill and stream. Larks, black - birds, linnets,
 hill and stream, By hill and stream. Come forth and taste the

humming, The bees their hives for - sake; And search each open ing
 rob - ins, They all are on the wing; Each tree - top holds its
 bless - ings, Sent down from him a - bove; Then join the feathered

blossom, Their ear - ly drop to take,
 songster, Each bramble seems to sing,
 songsters, And thank Him for His love,

La la la la la la la la la la,

The Mountain Shepherd's Song. Concluded.

Their ear - ly drop to take.
 Each bram - ble seems to sing.
 And thank Him for His love.

No. 184. Singing in the School-Room.

P. W. HILL.

1. Sing - ing in the school - room Pleas - ant 'tis to see,
2. Sit - ting up e - rect and Beat - ing with the hand,
3. Wil - lie, Ben - nie, John - ny, Fred - die, Jim - my, Sam,
4. May the hours we sing here, Make the weak - er strong,

Hap - py hearts and voic - es, In a mer - ry glee.
 Meas - ure af - ter meas - ure, Time at our com - mand.
 Liz - zie, Kat - tie, Ma - ry, Mat - tie, Su - san, Ann.
 And the strong - er wis - er, As we go a - long.

CHORUS.

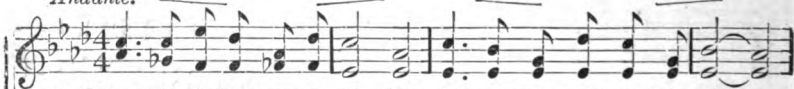
Sing - ing, sing - ing, Voic - es ring - ing, We're a mer - ry, hap - py band,

Sing - ing, sing - ing, Voic - es ring - ing, We're a mer - ry hap - py band.

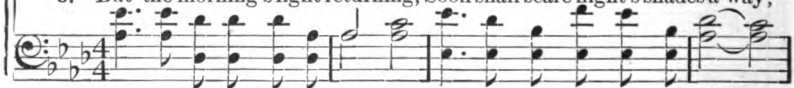
No. 185. When the Silv'ry Moon is Shining.

QUARTET. *With expression.*
Andante.

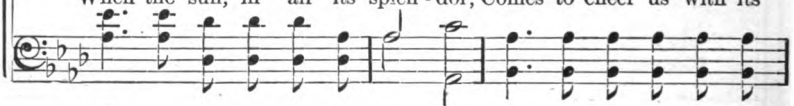
J. M. DUNGAN.



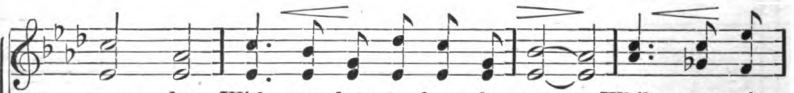
1. When the silv'ry moon is shin - ing, O - ver vale and murm'ring stream,
2. Soon the moon in re-gal splen-dor, Sheds a-round her az - ure light,
3. But the morning's light returning, Soon shall scare night's shades a-way;



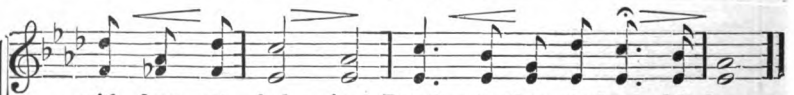
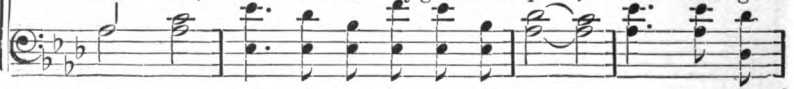
And the zeph-yrs and the flow - ers All seem lull'd in some sweet
While a ho - ly calmness reign - ing, Sheds its influence o'er the
When the sun, in all its splen - dor, Comes to cheer us with its



dim e. rit.
dream, in some sweet dream. Then in pen - sive thought I
night, o'er all the night. Then a - mid the si - lent
ray, cheer with its ray; And sweet hope re - mains to

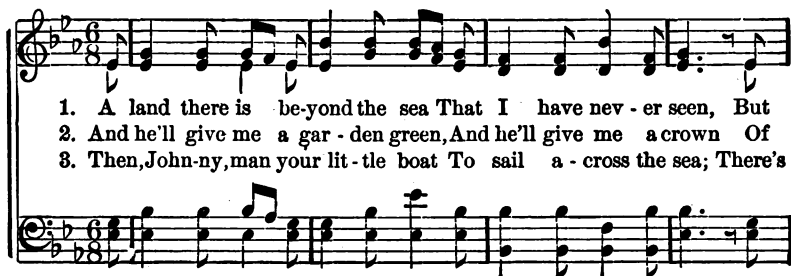


wan - der, With my lute to cheer the way; While my voice
wood - lands, Still I breathe my mournful strain; While each ech -
tell me, Af - ter all my grief and pains, That in bright-

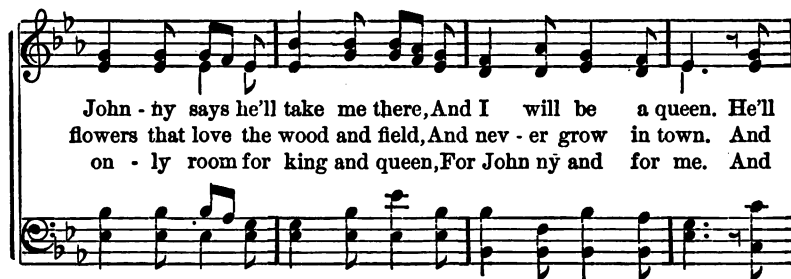


with deep - est feel - ing, Breathes to thee my heart - felt lay.
'ing sound but tells me That we ne'er shall meet a - gain.
er realms of glad - ness We in peace shall meet a - gain.

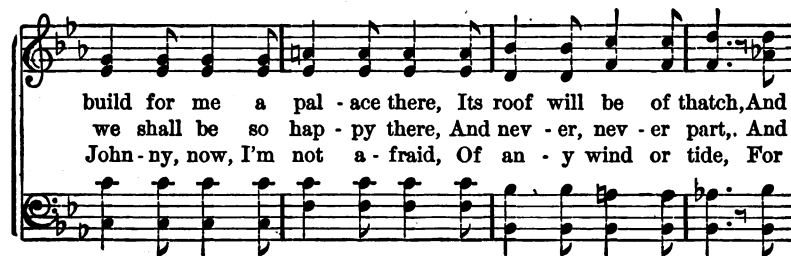




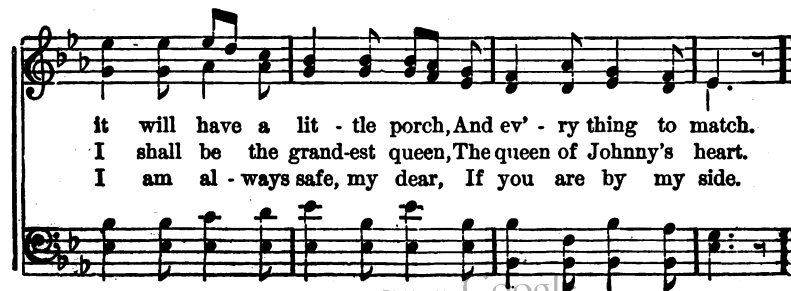
1. A land there is be-yond the sea That I have nev - er seen, But
 2. And he'll give me a gar - den green, And he'll give me a crown Of
 3. Then, John-ny, man your lit - tle boat To sail a - cross the sea; There's



John - ny says he'll take me there, And I will be a queen. He'll
 fowers that love the wood and field, And nev - er grow in town. And
 on - ly room for king and queen, For John ny and for me. And



build for me a pal - ace there, Its roof will be of thatch, And
 we shall be so hap - py there, And nev - er, nev - er part,. And
 John - ny, now, I'm not a - afraid, Of an - y wind or tide, For



it will have a lit - tle porch, And ev' - ry thing to match.
 I shall be the grand - est queen, The queen of Johnny's heart.
 I am al - ways safe, my dear, If you are by my side.

A. CUMMINGS.

J. H. TENNEY.



1. Fa - ther, in the morn - ing Un - to Thee I pray;
2. At the bus - y noon - tide, Pressed with work and care,
3. When the evening shad - ows Chase a - way the light,
4. Thus in life's glad morn - ing, In its bright noon - day,



Let Thy lov - ing kind - ness Keep me through this day.
 Then I'll wait with Je - sus Till he hear my prayer.
 Fa - ther, then I'll pray Thee Bless thy child to - night.
 In its shadowy even - ing Ev - er will I pray.



CHORUS.



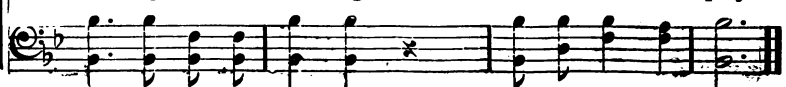
I will pray, I will pray, Ev - er will . . . I pray;



I will pray, I will pray Ev - er will I pray.



Morn - ing, noon and even - ing Un - to Thee I'll pray.



Un - to Thee I'll pray.

Sprightly.

1. When the moon on the lake is beaming, And the eve is calm and still,
 2. When the bright evening bells are ringing With their sweetest mel-o dy,
 3. When the moon on the lake is beaming, And the eve is calm and still,

1. And the stars ev - er bright,
 2. Oh, then come, come, my love,
 3. Then a-way we will stray,

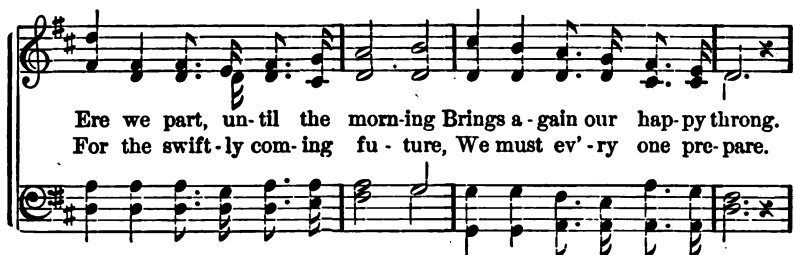
And the stars ev - er bright, Shine forth o'er wood and
 Oh, then come, come, my love, I watch and wait for
 Then a-way we will stray A - long the wood - y

rill. Oh, come! oh, come, Oh, come, love, come with
 thee.
 rill. Oh, come, oh, come, Oh, come, love, come with

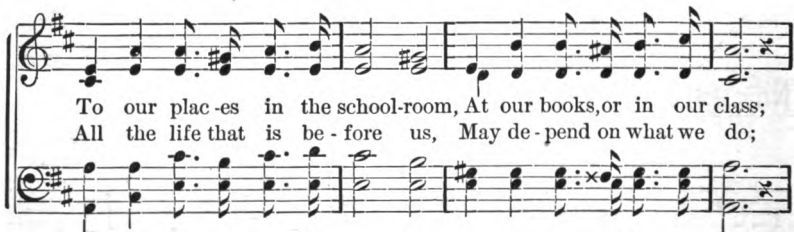
me, Oh, come! oh! come! Where true hearts wait for thee.
 Oh, come! oh, come!



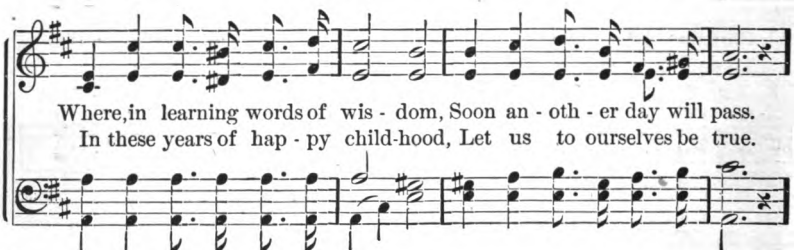
1. Now our les - sons all are end - ed, And we join our closing song,
2. School-days soon will all be o - ver; Let us work with anxious care;



Ere we part, un - til the morn - ing Brings a - gain our hap - py throng.
For the swift - ly com - ing fu - ture, We must ev' - ry one pre - pare.

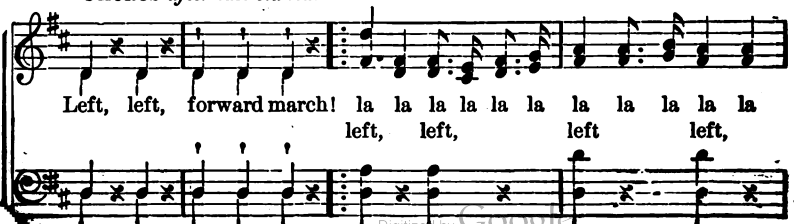


To our plac - es in the school - room, At our books, or in our class;
All the life that is be - fore us, May de - pend on what we do;



Where, in learning words of wis - dom, Soon an - oth - er day will pass.
In these years of hap - py child - hood, Let us to ourselves be true.

CHORUS after last stanza.



Left, left, forward march! la la la la la la la la la la la
left, left, left left,

Closing Song. Concluded.

la la la la la la la la la la la la la la la la,
left, left, left, left, left, left,

la la la la la la la la la la la la la la la la.
left, left, left, left, left, left.

No. 190. Christmas is Coming.

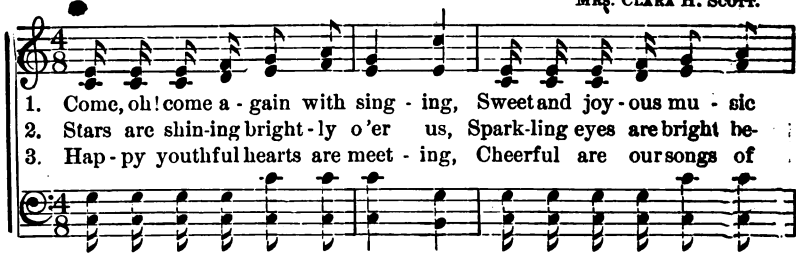
W. J. WEAVER,

Joyously.

1. Christmas is com-ing so mer-ry and gay, Nature is mantled in white,
2. Thou-sands of voic-es so joy-ful-ly swell, Children are sport-ing in glee,
3. Two lit-tle stock-ings are hang-ing in sight, Full of mys-te-ri-ous things,

Children are ea-ger-ly wait-ing the day, Sing-ing from morn-ing till night.
Prais-es of San-ta Claus ea-ger-ly tell, Ra-di-ant fa-ces I see.
Two lit-tle chil-dren with eager delight, Look-ing as hap-py as Kings.

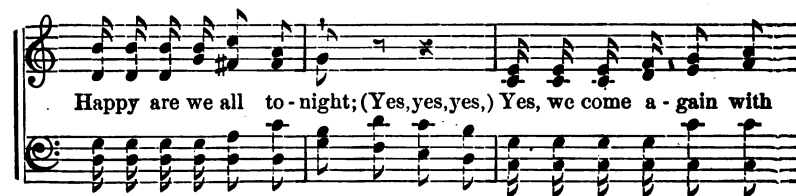
MRS. CLARA H. SCOTT.



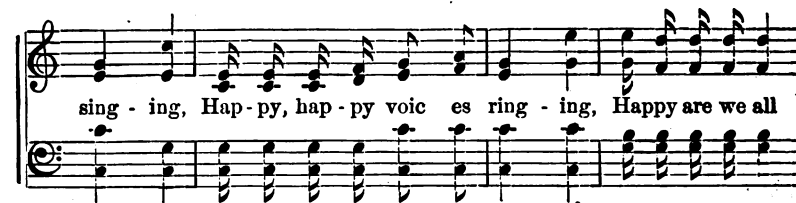
1. Come, oh! come a - gain with sing - ing, Sweet and joy - ous mu - sic
 2. Stars are shin - ing bright - ly o'er us, Spark - ling eyes are bright
 3. Hap - py youthful hearts are meet - ing, Cheerful are our songs of



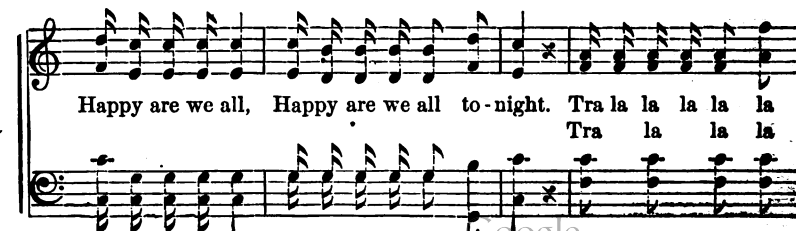
bring - ing: Hap - py are we all, Hap - py are we all,
 fore us, Hap - py are we all, Hap - py are we all,
 greet - ing; Hap - py are we all, Hap - py are we all,



Happy are we all to - night; (Yes, yes, yes,) Yes, we come a - gain with



sing - ing, Hap - py, hap - py voic es ring - ing, Happy are we all



Happy are we all, Happy are we all to - night. Tra la la la la
 Tra la la la

Come Again with Singing. Concluded.

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

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

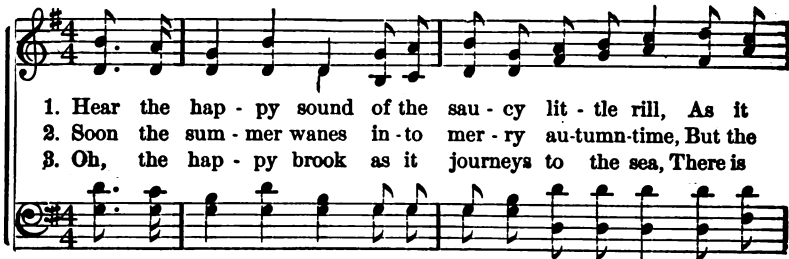
la la la la, Tra la la la la la la la, Tra la la la la, Tra la la la la,

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

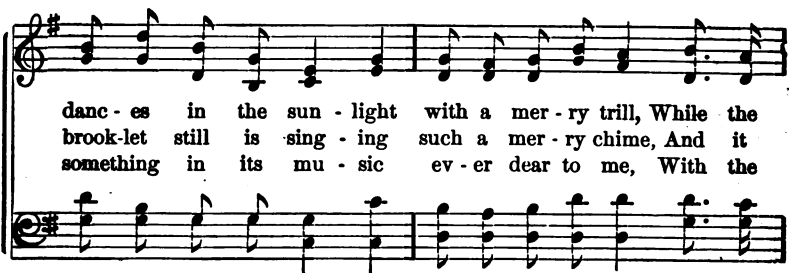
la la, la la la la, Tra la la la la, Tra la la la la, Tra la la la la,

LIZZIE NEWBURY.

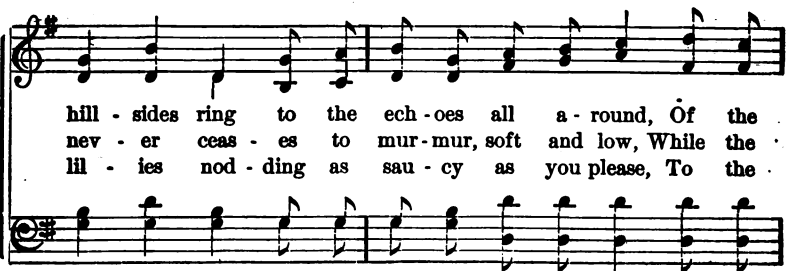
E. C. NEWBURY.



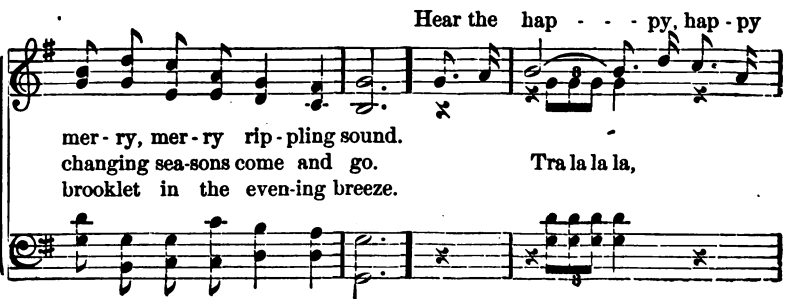
1. Hear the hap - py sound of the sau - cy lit - tle rill, As it
 2. Soon the sum - mer wanes in - to mer - ry au - tumn - time, But the
 3. Oh, the hap - py brook as it journeys to the sea, There is



danc - es in the sun - light with a mer - ry trill, While the
 brook - let still is sing - ing such a mer - ry chime, And it
 something in its mu - sic ev - er dear to me, With the



hill - sides ring to the ech - oes all a - round, Of the
 nev - er ceas - es to mur - mur, soft and low, While the
 hill - ies nod - ding as sau - cy as you please, To the



Hear the hap - - - py, hap - py
 mer - ry, mer - ry rip - pling sound.
 changing sea - sons come and go. Tra la la la,
 brooklet in the even - ing breeze.

Song of the Brooklet. Concluded.

sound, . . as it goes rip - - pling o'er the ground; . . Its merry

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

song . . we love to hear, . . . As rush-ing on it knows no

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

fear;

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

The mer-ry brook . . still rushing on, Is lost to

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

view . . . and then is gone, . . . To swell the waves . . . of o-ccean

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

rit.

old, As on they dash . . . so wild and cold.

No. 193.

Sing Tra la la.

J. C. B.

J. CALVIN BUSHNET.

1. Oh, come and join our mer - ry song, Sing tra la la la la, Sing
 2. 'Tis well to have some time for play, Sing tra la la la la, Sing

tra la la la la, While joy - ous notes our voice pro-long, Sing
 tra la la la la, We can not work the live-long day, Sing

tra la la la la la la; Let mirth and wis - dom trib - ute pay, We'll
 tra la la la la la la; We'll gath - er knowledge from the past, To

all be hap - py while we may. Sing tra la la la la, Sing tra la la la
 make life hap - py while it last. Sing tra la, etc.

1 *Repeat pp.* 2
 la, Sing tra la la la la la la la la Sing tra la la la la la.



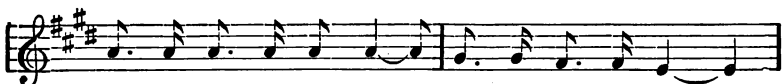
1. Once a trap was bait - ed with a dain - ty piece of cheese;
2. Once there was a rob - in lived out-side the kitch - en door;
3. Now, my lit - tle chil-dren, you who sing this lit - tle song,



It tick - led so a lit - tle mouse it al - most made him sneeze. An
Who want - ed to go in - side and hop up - on the floor; "Oh,
Oh, don't you see what trouble comes from sim - ply do - ing wrong? And



old mouse said, "there's danger; be care - ful where you go." "Oh,
no," said rob - in's moth - er, "I wish you'd stay with me; For
can't you take a warn - ing from their dread - ful fate? For



non - sense," said the mous - ey, "I don't think you know."
lit - tle birds are saf - est sit - ting in a tree."
they be - gan their think - ing, when it was too late.



So he walked in bold - ly, with no - bod - y in sight;
"I don't care," said rob - in, and gave his tail a fling;
Don't think there's al - ways safe - ty where no dan - ger shows;



First he took a nib - ble, then he took a bite;
"I don't think the old folks know quite ev - 'ry thing."
Don't think you know more than an - y - bod - y knows;



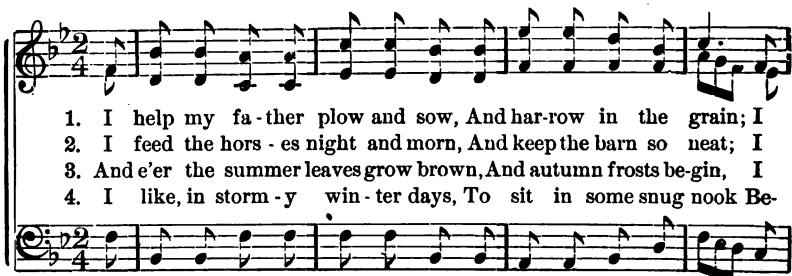
Close the trap to - geth - er snapped as quick as you could wink,
Down he flew, the cat caught him be - fore he'd time to blink;
But when warned of ru - in, al - ways pause up - on the brink, And



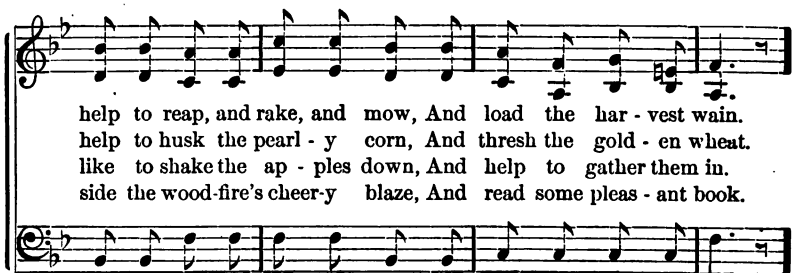
Catch - ing mous - ey fast there "cause he didn't think."
"Oh," he cried, "I'm sor - ry, but I didn't think."
don't go o - ver head - long "cause you didn't think."

MRS. S. T. BOLTON.

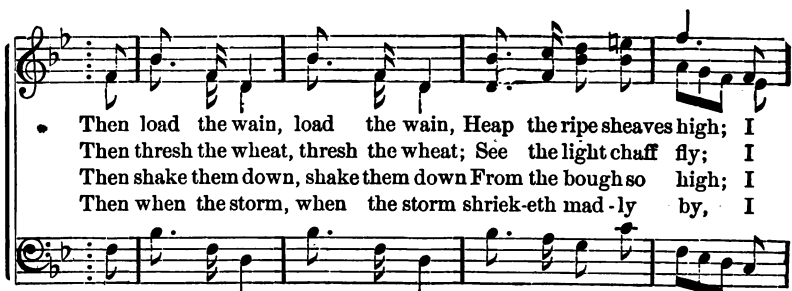
J. A. BUTTERFIELD.



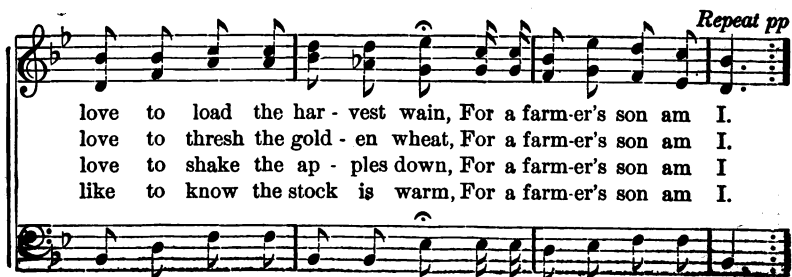
1. I help my fa-ther plow and sow, And har-row in the grain; I
 2. I feed the hors - es night and morn, And keep the barn so neat; I
 3. And e'er the summer leaves grow brown, And autumn frosts be-gin, I
 4. I like, in storm - y win - ter days, To sit in some snug nook Be-



help to reap, and rake, and mow, And load the har - vest wain.
 help to husk the pearl - y corn, And thresh the gold - en wheat.
 like to shake the ap - ples down, And help to gather them in.
 side the wood-fire's cheer-y blaze, And read some pleas - ant book.



• Then load the wain, load the wain, Heap the ripe sheaves high; I
 Then thresh the wheat, thresh the wheat; See the light chaff fly; I
 Then shake them down, shake them down From the bough so high; I
 Then when the storm, when the storm shriek-eth mad-ly by, I



Repeat pp

love to load the har - vest wain, For a farm-er's son am I.
 love to thresh the gold - en wheat, For a farm-er's son am I.
 love to shake the ap - ples down, For a farm-er's son am I
 like to know the stock is warm, For a farm-er's son am I.

A Farmer's Son am I. Concluded.

WHISTLING CHORUS.

No. 196. Clap, Clap, Hurrah!

W. H. WALKER.
Lively.

W. H. WALKER.

1. Hold the right hand up, hold the left hand up, Whirl the
 2. To the east-ward point; to the west-ward point; Fold your
 3. Here we all stand up, clap-ping mer-ri-ly; Let the
 4. Let us seat-ed be, and our arms fold up, Then a-
 5. Now we rise a-gain and our hands stretch up, Back and

fin-gers brisk-ly, clap, clap, clap. See the blacksmith strike while the
 arms be-hind you, heads up-right. See the drum-mer drum on his
 arms ex-tend!—clap once a-gain. See the saw-yer saw² at the
 gain clap mer-rily, mer-rily, O! See the school-girl wash-ing her
 for-ward quick-ly the el-bows draw;³ See the school-boy driv-ing his

iron is hot; Lit-tle boy, wake up from your drow-sy nap.
 big bass-drum! Let us step to-ge-th-er— left foot, right.
 big wood-pile; How it makes the blood move through each vein!
 hands and face, For to school all clean she loves to go.
 hoop a-long; Ha, ha, ha, ha, ha!— Hur-rah! hur-rah!⁴

1. Horizontally, to the left and right.
 2. Keep the arms perfectly straight, and swing them upwards till they meet over the head.
 3. Bend the body over slightly, then move the hands and arms with great force in imitation of the wood-sawyer. This movement expands the chest admirably.
 4. Swing the the right hand in the usual way.
- N. B.—As soon as the Hurrah is over, give the Tripple applause, *i. e.*, all clap briskly, then stop; clap again briskly, then stop; clap once more briskly, then stop. The teacher can hold up one hand as the signal for stopping.

1. Friends and old com - pan - ions, dear, Tho' far a - way, far a - way,
 2. Think not we can e'er for - get, Tho' far a - way, far a - way,
 3. Time steals on, and you re - main, Still far a - way, far a - way,

In our dreams you oft ap - pear, Tho' far, far a - way.
 Those sweet hours when first we met, Tho' far, far a - way.
 But we hope to meet a - gain, Tho' far, far a - way.

Far a - way, Far a - way, Far a - way,
 Far a - way, Far a - way, Far a - way,
 Far a - way, Far a - way, Far a - way,

In our dreams you oft ap - pear, Tho' far, far a - way.
 Those sweet hours when first we met, Tho' far, far a - way.
 But we hope to meet a - gain, Tho' far, far a - way.

A. S. KIEFFER.
Andantino.

B. C. UNSELD.

1. Twi-light is steal-ing o-ver the sea, Shad-ows are fall-ing
 2. Voic-es of loved ones! songs of the past! Still lin-ger round me
 3. Come in the twi-light, come, come to me! Bring-ing some message

dark on the lea; Borne on the night winds, voic-es of yore
 while life shall last; Lone-ly I wan-der, sad-ly I roam,
 o-ver the sea, Cheer-ing my path-way while here I roam,

f CHORUS.

Come from the far-off shore.
 Seek-ing that far-off home. } Far a-way be-yond the star-lit skies.
 Seek-ing that far-off home. }

Where the love-light nev-er nev-er dies, Gleameth a man-sion,

fill'd with de-light, Sweet hap-py home, so bright!

REV. B. R. HANBY.

A Temperance Character song.

G. F. ROER.

Allegretto.

1. These temp'rance folks do crowd us awful-ly, crowd us aw-ful-ly,
 2. They stick the pledge, these blue tee-to-tal-ers, blue tee-to-tal-ers,
 3. I wish these chaps would cease to pit-y me, cease to pit-y me,
 4. There's a wife down town would cry with happi-ness, cry with hap-pi-ness,

crowd us aw-ful-ly, These temp'rance folks do crowd us aw-ful-ly, You
 blue tee-to-tal-ers, They stick the pledge, these blue tee-to-tal-ers, Be-
 cease to pit-y me, I wish these chaps would cease to pit-y me, I'm
 cry with hap-pi-ness, A wife who would just cry with hap-pi-ness, If

need n't think I care; For I'm not the man to
 neath each ru-by nose; And they talk of woe, and
 not yet quite be-ref't; Come to search, tho' in my
 I would sign to-day; There's a bright haired child would

lose my lib-er-ty, lose my lib-er-ty, lose my lib-er-ty, I'm
 want, and pov-er-ty, want and pov-er-ty, want and pov-er-ty, They
 once fat pocket-book, once fat pocket-book, once fat pocket-book, Come to
 jump and ca-per, yes, jump and ca-per, yes, jump and ca-per, There's a

This song may be sung in character, —tattered garments, "once fat pocket-book," etc. The chorus are behind the solo singer, seated. One of the chorus should have a paper representing the Pledge. The solo singer, on reaching the line "you may pass," etc., should turn round, take the pledge from the one who is holding it, and, leading off on the chorus, should advance to the front of the stage, waving it above his head. The last chorus should be sung standing, all rising quickly and singing with great spirit.

By permission.

Crowding Awfully. Concluded.

The small notes for last verse.

not the man to lose my lib-er-ty, I ha'n't a bit to spare.
talk of woe, and want, and pov-er-ty; There's truth in that I s'pose.
search, tho' in my once fat pocket-book There's not a nick-el left.
bright haired child would jump and caper, You may pass that pledge this way.

CHORUS.

Then for - ward, boys, hur-rah! Come, join the glo-rious lay; We'll
hoist our flag, and on to vic-to-ry, The Right shall rule the day.

No. 200. Lo! Again 'Tis Evening.

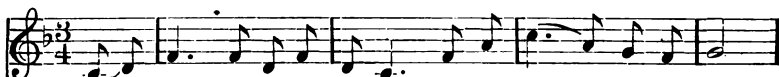
Moderato.

C. H. RINCK.

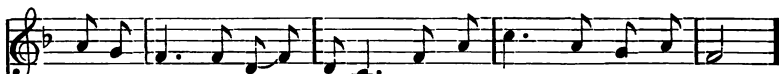
p
1. Lo! a - gain 'tis ev'n - ing; Peace wafts from the west
2. O'er yon rocks de - scend - ing, Pours the stream a - lone,
3. Thus thy strug-gling tor - rent, Oh, my heart o'er - flows;
mf *ten.*
O - ver field and for - est, And the world doth rest.
And it flow - eth on - ward With un - ceas - ing moan.
God a - lone can give thee Ev'n-ing's true re - pose.

P. L. DUNBAR.

G. E. KERSEY.



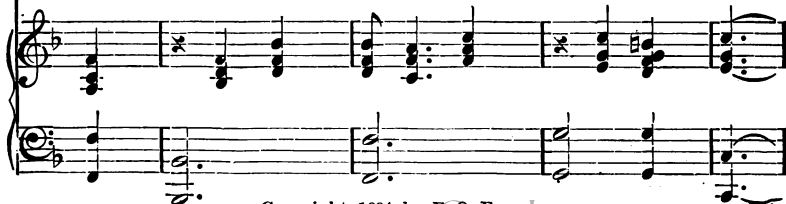
1. You kin talk a-bout yore anthems, An yore air - ias an sich,
2. There was some of us sung treble, An a few of us sung bass,
3. The gals would lead the sing-in' An the boys would all jine in,
4. How I long a-gain to hear em Flow-in forth from soul to soul,



An yore mod-ern choir sing-in That you think so aw - ful rich;
 An the tide o' song flow'd smoothly With its 'com-p'ni-ment o' grace;
 Till the vol - ume o' their voices Bat-tered down the walls o' sin;
 With the treb - le high and mel-ler, An the bass' might - y roll;



But you or - ter heer'd us youngsters In the times now far a - way,
 There was spir - it in the mu - sic An a kinder of sol-em sway,
 An I ust to tell the preacher 'Twas as good to sing as pray,
 But the times is ver - y dif-f'rent, An the mu - sic heer'd to-day



The Old Fashioned Way. Concluded.

rit.

A sing-in o' the ol' tunes In the ol' fash-ioned way.
 In sing-in o' the ol' tunes In the ol' fash-ioned way.
 When the peo-ple sung the ol' tunes In the ol' fash-ioned way.
 Ain't the sing-in o' the ol' tunes In the ol' fash-ioned way.

5 Little screechin by a woman,
 Little rumblin by a man,
 Then the organ's tweedle, twadle,
 Jest the empty space to span;
 An ef you should even think it,
 'Tisn't proper fur to say
 That you want to hear the ol' tunes
 In the ol' fashioned way.

6 But I think that some bright mornin
 When the toils of life are o'er,
 An the sun o' heav'n arisin
 Glads with light the happy shore
 I shall hear the angel chorus
 In the realms of endless day
 A-singin o' the ol' tunes
 In the ol' fashioned way.

No. 202. Guide Me, O Thou Great Jehovah. 24

WILLIAM WILLIAMS.

ZION 8s, 7, 4.

THOMAS HASTINGS.

1. { Guide me, O Thou great Jehovah, Pilgrim thro' this barren land; }
 { I am weak, but Thou art mighty; Hold me with Thy pow'rful hand; } Bread of
 2. { O-pen now the crystal fountain, Whence the heal-ing wa-ters flow; }
 { Let the fier-y, cloud-y pil-lar, Lead me all my journey thro'; } Strong De-
 2. { When I tread the verge of Jordan, Bid my anxious fears subside: }
 { Bear me thro' the swelling current, Land me safe on Canaan's side; } Songs of

heaven, Feed me till I want no more, Bread of heaven, Feed me till I want no more.
 liv'er, Be Thou still my strength and shield, Strong Deliv'rer, Be thou still my strength and shield.
 prais-es I will ev-er give to Thee, Songs of praises I will ever give to Thee.

Arranged.

WM. A. MAY.

1. There's a lit - tle mis - chief mak - ing El - fin who is al - ways
 2. If to - mor - row we be - gin it, "Put it off," says By and
 3. We shall reach what we en - deav - or, If on *now* we more re -

nigh! Thwarting ev - 'ry un - der - tak - ing, And his name is
 By, Those who heed this treach'rous woo - ing, Will its faith - less
 ly; For in - to the realm of Nev - er, Leads the Pi - lot

By and By! What we ought to do this min - ute Will be
 guid - ance rue; What we al - ways put off do - ing, Clear - ly
 By and By; And, the shoals of dire dis - as - ter Then be -

bet - ter done, he'll cry, By and by, by and by, by and by!
 we shall nev - er do, By and by, by and by, by and by!
 fore us ev - er lie, If we heed, if we heed, By and By!

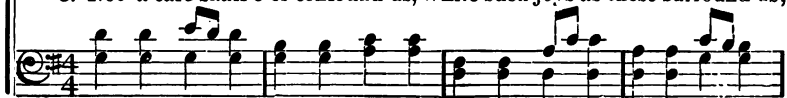
No. 204. Barcarolle. (We are Sailing.)

"Sylvia."

CHAS. EDW. PRIOR.



1. Twinkling stars are shining o'er us, Moon-beams light the way before us;
2. Loving friends our joys are sharing, Happy smiles each face is wearing;
3. Not a care shall e'er confound us, While such joys as these surround us;



Float we now on the swelling tide, Sing-ing songs of joy as we ride.
O'er the waves now we gently glide, With our dear ones close by our side.
Hearts are light as we float a - long, Sing-ing this our sweet boating song.



CHORUS.

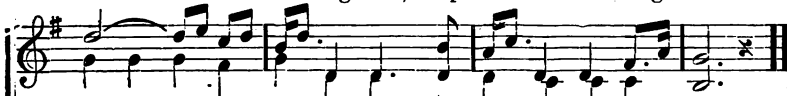
We..... are sail-ing now, up-on the waves, the silv'ry waves;



We are sail-ing, sail - ing now, up - on the waves, the silv'ry waves;



We..... are sail-ing now, up - on the bounding waves.



We are sail-ing; sail-ing now, up - on the bounding waves.

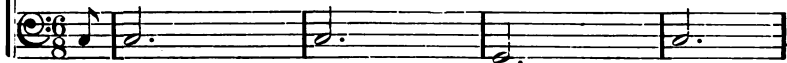


Mrs. C. COLE.
DUET.

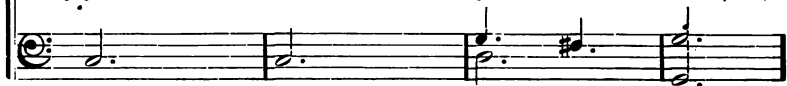
E. L. ASHFORD.



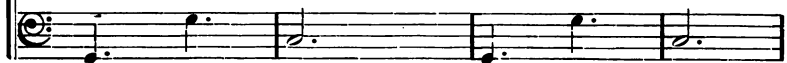
1. The rain, the bless-ed summer rain, 'Tis trickling from the eaves, In
2. The vi - vid lightnings soft - ly play A long the dark'ning skies And
3. And see how beau - ti - ful it comes In sparkling crystal show'rs, How



low sweet tinkling mel - o - dy, Up - on the whispering leaves; The
boom-ing slow - ly far a - way Heav'n's grand ar - til - l'ry dies; The
joy - ous smiles the thirsty earth, How fragrant breathe the flowers; Oh,



blos - soms ope their drow - sy eyes From out their dust - y beds, Un -
birds have sought their shad - y nests, The herds haste o'er the plain; All
bless the God of love, who gives The cool sweet sum - mer rain To



fold their gold and crim - son lips, And raise their drooping - heads.
na - ture seems to thrill with joy, As falls the sum - mer rain.
save the ripening fruits and fill The gold - en har - vest grain.



The Summer Rain. *Concluded.*

CHORUS. By E. O. E.

The beau - - ti - ful rain.....

The beautiful rain. The beautiful rain, The beautiful rain, The beautiful rain.

No. 206 The Boys that are Wanted.

C. E. EMERSON.

CHAS. H. GABRIEL.

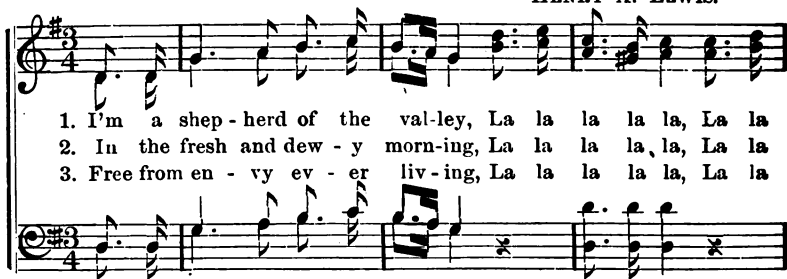
1. There's a call that often has been heard From pulpit, school and press, }
For the boy who in each act and word, Is the soul of truthfulness. }
2. Boys are wanted who have got the vim To stoutly answer "No!" }
Who are deaf to ev - 'ry i - dle whim As a-long thro' life they go. }
3. Boys of brain and muscle, quick and strong, Are al-ways in de-mand; }
He's a boy to-day who shall ere long Sit in pow-er o'er the land. }
4. Who will rise the summons to o - bey, Who'll answer, "here am I!" }
There are crowns of honor worn to-day, Who will wear them by and by. }

CHORUS.

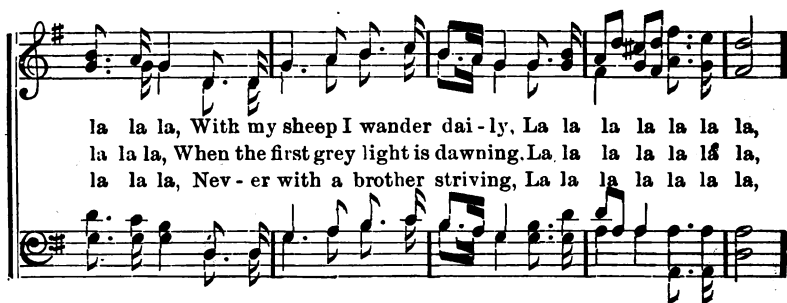
Boys, boys, hon-est boys, Boys of brain and mus - cle, Who
for the right with all their might, Are not a - fraid to tus - sle.

No. 207. I'm a Shepherd of the Valley,

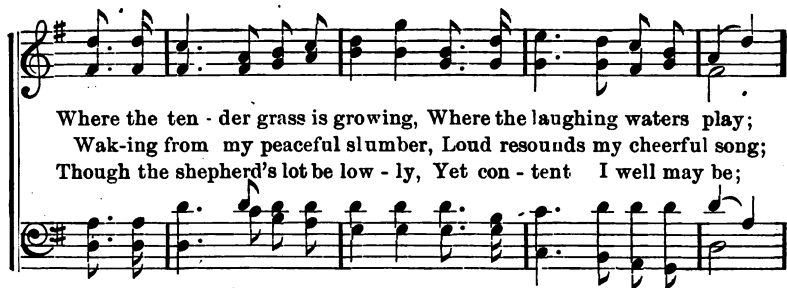
HENRY A. LEWIS.



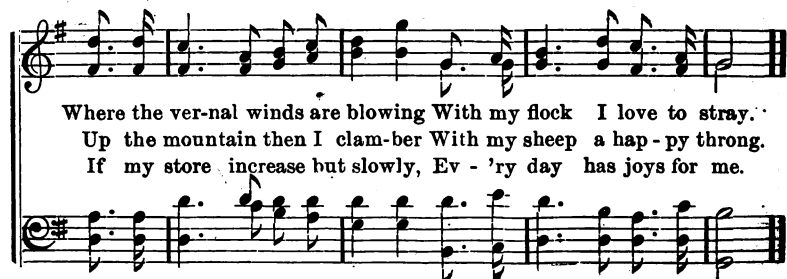
1. I'm a shep-herd of the val-ley, La la la la la, La la
2. In the fresh and dew-y morn-ing, La la la la, La la
3. Free from en-vy ev-er liv-ing, La la la la la, La la



la la la, With my sheep I wander dai-ly, La la la la la la la,
la la la, When the first grey light is dawning, La la la la la la la,
la la la, Nev-er with a brother striving, La la la la la la la,



Where the ten-der grass is growing, Where the laughing waters play;
Wak-ing from my peaceful slumber, Loud resounds my cheerful song;
Though the shepherd's lot be low-ly, Yet con-tent I well may be;



Where the ver-nal winds are blowing With my flock I love to stray.
Up the mountain then I clam-ber With my sheep a hap-py throng.
If my store in-crease but slowly, Ev-'ry day has joys for me.

No. 208. My Home is Away on the Mountain.

E. O. EXCELL.

1. O come to the mountain There's freedom and health, Unknown to the
2. O come to the mountain, The first blush of day Shall lead us a-
3. There light, life, and lib - er - ty e'er may be found, The spir-it of

dwellings of splendor and wealth; There's joy on the hill when the
far from the val - ley a - way; With bu - gle and spear we the
free-dom seems hov'ring a - round; The cham-ois are bounding in

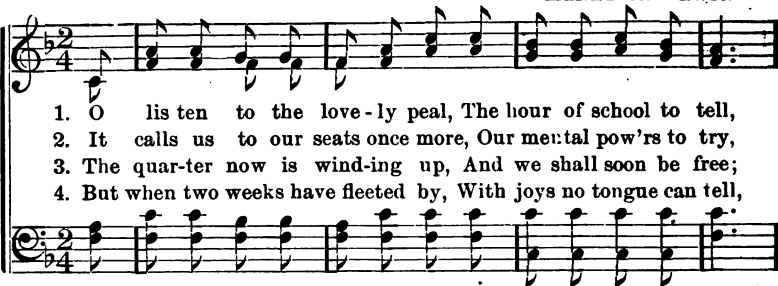
mer-ry winds blow, That ne'er can be found in the val ley be-low.
mountain will climb, Where men walk with nature in grandeur sublime
in-no-cent glee; There's joy on the mountains; then, come there with me.

CHORUS.

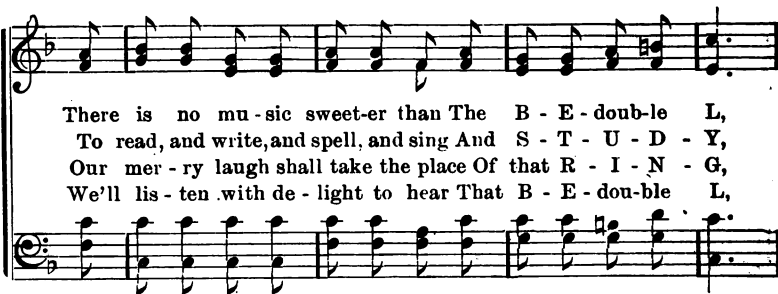
cres. - - - *p* *pp*
My home is a-way on the mountain, the mountain, the mountain,

cres. - - - *p* *pp*
My home is a-way on the mountain, the mountain, the mountain.

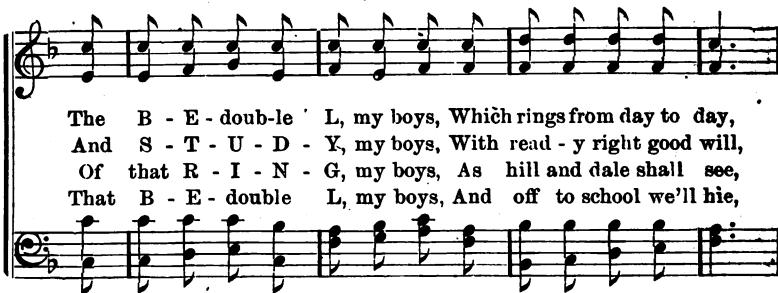
HENRY A. LEWIS.



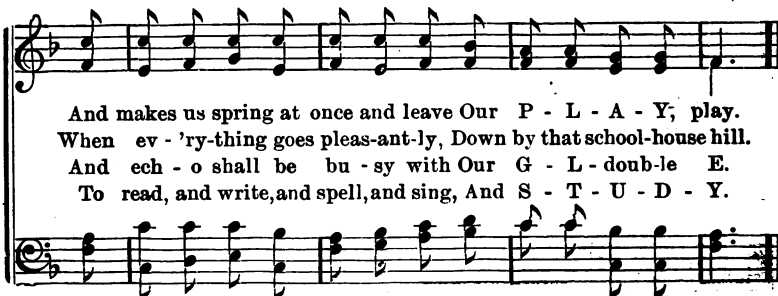
1. O listen to the love-ly peal, The hour of school to tell,
 2. It calls us to our seats once more, Our mental pow'rs to try,
 3. The quar-ter now is wind-ing up, And we shall soon be free;
 4. But when two weeks have fled by, With joys no tongue can tell,



There is no mu-sic sweet-er than The B - E - doub-le L,
 To read, and write, and spell, and sing And S - T - U - D - Y,
 Our mer - ry laugh shall take the place Of that R - I - N - G,
 We'll lis - ten with de - light to hear That B - E - dou-ble L,



The B - E - doub-le L, my boys, Which rings from day to day,
 And S - T - U - D - Y, my boys, With read - y right good will,
 Of that R - I - N - G, my boys, As hill and dale shall see,
 That B - E - double L, my boys, And off to school we'll hie,



And makes us spring at once and leave Our P - L - A - Y, play.
 When ev - 'ry-thing goes pleas-ant-ly, Down by that school-house hill.
 And ech - o shall be bu - sy with Our G - L - doub-le E.
 To read, and write, and spell, and sing, And S - T - U - D - Y.

"PRUDY."

CHAS. EDW. PRIOR.

1. Last night, when all the vil lage Was ly - ing white and still,
 2. They say that when the an - gels The bless - ed New Years bring,
 3. No sound came thro' the si - lence, But wait - ing there, I thought
 4. So, in that sol - emn morning, When first thy feet shall stand

With starlight in the val - ley, With moonlight on the hill,
 The souls that wake to lis - ten Can hear them softly sing;
 Of all the gifts and blessings The Year to me had brought;
 Where down in light un - shad - oved The years of God's right hand;

I wakened from my dreaming, And hushed my heart to hear The old clock
 The same melodious anthem Of peace and love to earth, That told to
 And something sang within me, "O happy heart, to - day Re - mem - ber
 The words of ben - e - dic - tion Thy welcome home shall be, "Thy deeds of

rit - e - dim.

in the steeple Toll out the dying year, Toll out the dying year.
 Judah's shepherds The dear Redeemer's birth, The dear Redeemer's birth,
 all who sorrow And wipe their tears away, And wipe their tears away."
 love and mercy Have all been done to me, Have all been done to me!"

No. 211. Bird of the Wilderness.

HENRY A. LEWIS.

DUET. *Smoothly.*

1. Bird of the wil-der-ness, Blithe - some and cumberless,
 2. Wild is thy lay and loud, Far in the down-y cloud,
 3. O'er fell and fountain sheen, O'er moor and mountain green,
 4. Then when the gloaming comes, Low in the heath-er blooms,

Sweet be thy mat - in o'er moor - land and lea.....
 Love gives it en - er - gy, love gives it birth.....
 O'er the red stream - er that her - aids the day.....
 Sweet will thy wel - come and bed of love be

Em - blem of hap - pi - ness, Blest is thy dwelling place;
 Where on thy dew - y wing, Where art thou jour - ney - ing?
 O - ver the cloud - let dim, O - ver the rain - bow's rim,
 Em - blem of hap - pi - ness, Blest is thy dwell - ing - place;

Oh, to a - bide in the des - ert with thee.
 Thy lay is in heav - en, thy love is on earth.
 Mu - sic - al cher - ub, soar, sing - ing a - way!
 Oh, to a - bide in the des - ert with thee.

No. 212. The Winners of the Bread.

E. R. LATTA.

T. M. TOWNE.

Allegretto.



1. All must la - bor, late and ear - ly. With the hand, or with the brain;
2. Some may have a lot more eas - y, High - er wag - es, some re - ceive;
3. Let us earn - est - ly en - deav - or, All a - bus - es to re - dress!



D. C. All must la - bor, late and ear - ly, With the hand, or with the brain;



What - so - ev - er the lo - ca - tion, Thus a sus - te - nance to gain:
But of each, it is the por - tion, By his ef - ferts, to achieve:
Let us la - bor to de - vel - op Ev - 'ry source of hap - pi - ness!



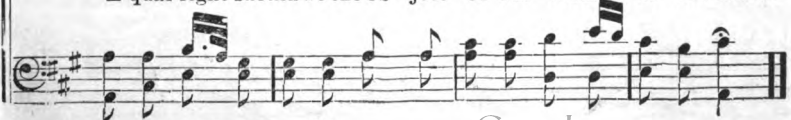
What - so - ev - er the lo - ca - tion, Thus a sus - te - nance to gain.



With the reap - er, with the shut - tle, Or the spinning of the thread;
In the shop, or in the of - fice, Or the min - ing of the lead;
We should be a band of brothers, By a no - ble pur - pose led!



What - so - ev - er the vo - ca - tion, All are winners of the bread.
Each will tell you how he toil - eth, All are winners of the bread.
E - qual right should be the ob - ject Of the winners of the bread.



No. 213

Over the Silvery Sea.

25

F. M. D.

FRANK M. DAVIS.

f Allegro.

1. Come with me while the moon is beam-ing, O - ver the sil - ver - y
 2. Come with me, ye who would be mer - ry, Come, there is joy on the
 3. Come with me when the stars are peep-ing Out from the ra - di - ant

rip - pling sea, While our boat with the tide is float - ing,
 spark - ling tide, Come a - way from your care and sad - ness,
 a - zure blue, When all na - ture is hushed and sleep - ing,

f CHORUS.
 Mu - sic shall wak - en the ech - oes free, Come while the moon is beaming
 Mer - ri - ly o - ver the wa - ters glide.
 When night's distilling the fra - grant dew.

o'er the sea, Wake echoes of the sweetest mel - o - dy,
 beaming o'er the sea, sweetest mel-o-dy,

m
 Come, come with me, hearts light and free, O - ver the silvery sea.

No. 214. When the Smithy Hammers Ring. 24

GEORGE HORTON.

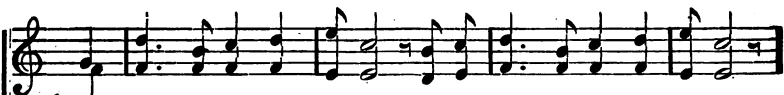
WM. A. MAY.



1. When I am half a-dream-ing, And on - ly half a - sleep;
2. At eve, when I'm re - turn - ing From la - bors of the day,
3. Oft - en, with rhythmic bend - ing, Of bod - ies to and fro,
4. Oh, mer - ry an - vils sound-ing, All day, till set of sun!



When day-light's gray - est gleam-ing, 'Gins thro' the blinds to peep,
Their for - ges yet are burn-ing, And still their hammers play,
They toil in coup - les, send - ing The sparks out, blow on blow.
It is by stead - y pound-ing, That no - blest work is done!



Oh, then I hear the ding-ing Of the smith - y hammers ringing,
And oft the smiths are sing-ing, To that measured, merry, ringing,
One ham - mer al-ways swinging At the time the oth - er's ringing,
By stur-dy blows and swinging, Thus they keep the world a-ringing,



REFRAIN.

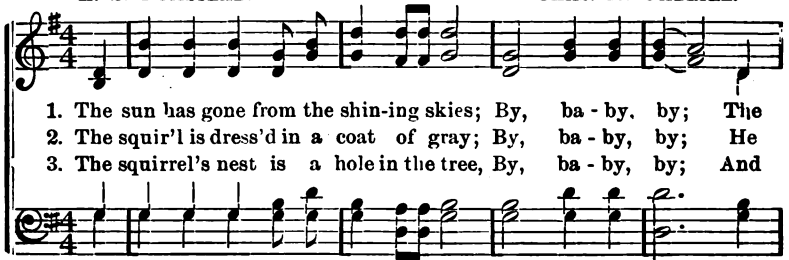


Ching, ching, ching, ching, ching, ching, ching, ching! The smithy hammers ring!
Ching, ching, ching, ching, ching, ching, ching!

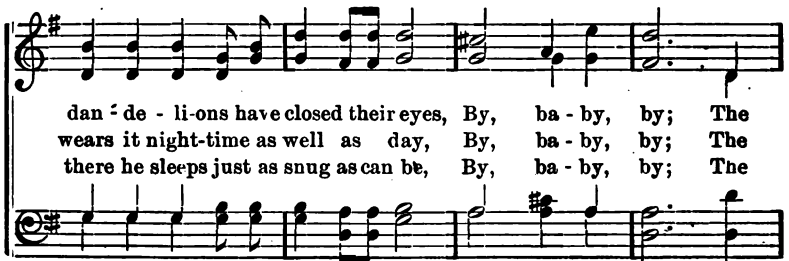


E. S. BUMSTEAD.

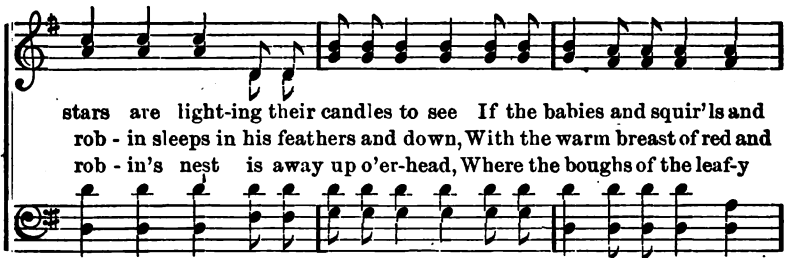
CHAS. H. GABRIEL.



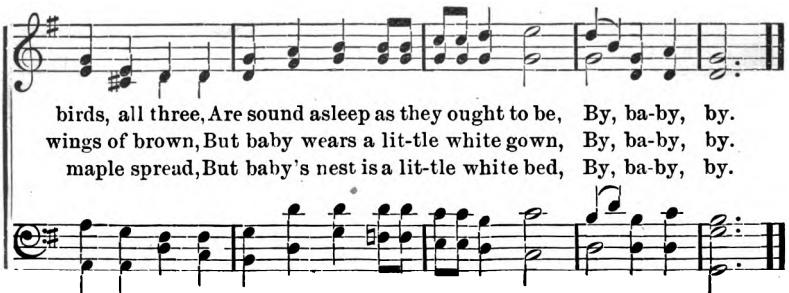
1. The sun has gone from the shin-ing skies; By, ba - by, by; The
 2. The squir'l is dress'd in a coat of gray; By, ba - by, by; He
 3. The squirrel's nest is a hole in the tree, By, ba - by, by; And



dan - de - li-ons have closed their eyes, By, ba - by, by; The
 wears it night-time as well as day, By, ba - by, by; The
 there he sleeps just as snug as can be, By, ba - by, by; The



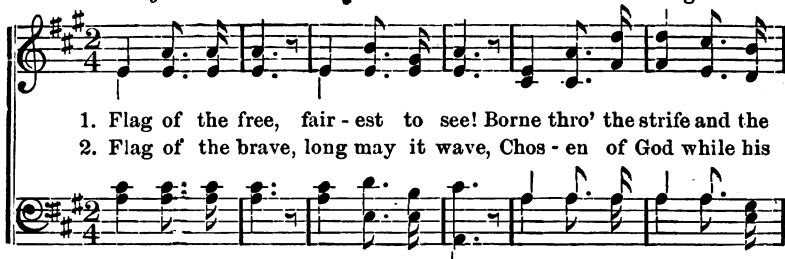
stars are light-ing their candles to see If the babies and squir'ls and
 rob - in sleeps in his feathers and down, With the warm breast of red and
 rob - in's nest is away up o'er-head, Where the boughs of the leaf-y



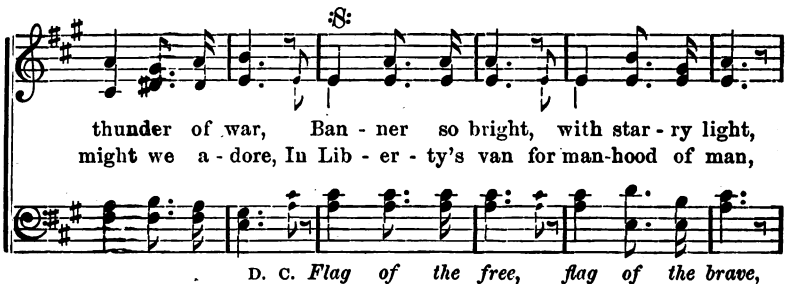
birds, all three, Are sound asleep as they ought to be, By, ba-by, by.
 wings of brown, But baby wears a lit-tle white gown, By, ba-by, by.
 maple spread, But baby's nest is a lit-tle white bed, By, ba-by, by.

Steady time.

March from "Lohengrin."

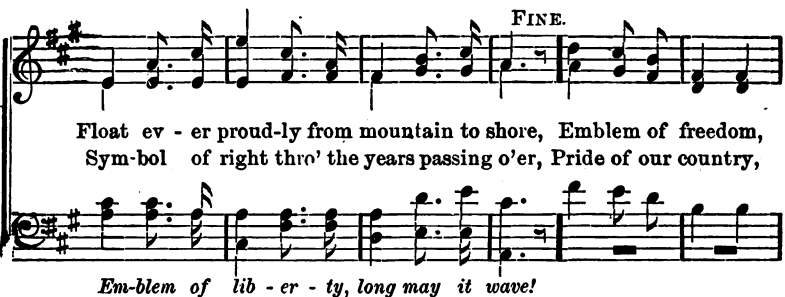


1. Flag of the free, fair - est to see! Borne thro' the strife and the
2. Flag of the brave, long may it wave, Chos - en of God while his



thunder of war, Ban - ner so bright, with star - ry light,
might we a - dore, In Lib - er - ty's van for man - hood of man,

D. C. Flag of the free, flag of the brave,



Float ev - er proud - ly from mountain to shore, Emblem of freedom,
Sym - bol of right thro' the years passing o'er, Pride of our country,

Em - blem of lib - er - ty, long may it wave!



hope to the slave, Spread thy fair folds but to shield and to save,
hon - ored a - far, Scat - ter each cloud that would darken a star,

No. 217.

Evening Bells.

A. S. KIEFFER. By per.

J. H. TENNEY.

Andante.

1. Peal-ing slow, soft and low, Evening bells, Swing to and fro;
 2. How you tell, as you dwell, Of the friends once lov'd so well;
 3. Eyes once bright, hearts once light, Greet no more the soft twi light,
 4. Here a - lone, here a - lone, I sit list-'ning to your tone,

Once a - gain, your re - frain, Wakens dreams of long a - go.
 But who keep, slumber deep, In yon qui - et church-yard dell.
 As ye chime, keeping time, To the foot-steps of the night.
 Dreaming dreams, pensive dreams, Of the days whose lights have flown.

CHORUS.

Evening bells, Evening bells, What a tale your music tells,

Evening bells, evening bells, What a tale, your music tells,

As ye chime, keeping time, To the mu - sic of life's rhyme.

As ye chime, keeping time, To the mu - sic of life's rhyme.
 To the mu - sic of life's rhyme.

To the music of life's rhyme.

WM. A. GARDNER.

E. O. EXCELL.

1. The golden light is fad-ing fast, From out the western sky, The
 2. The waves break softly on the sand, The moon shines on the sea, And
 3. The fair-ies come in golden train; From Dreamland's happy bow'rs, And

Good-
 night-in-gale is sing-ing sweet, His pretty lul - la - by.
 on the ev'ning breeze is borne, That song to you and me. Good-night, ...
 all night long that song they hear, Asleep among the flow'rs.

night, good - night, Good-
 good-night, good-night, The night-in-gale is singing Good-

night good - night,
 night, good-night, good-night, His pret-ty lul - la - by, Good-night,

Good-night, good - night, good - night, good - night.
 CODA. *dim.* *ppp*
 Good-night, good-night, good-night, good-night.



1. If I were a voice, A per - sua - sive voice, I would
 2. If I were a voice, A con - sol - ing voice, I would
 3. If I were a voice, An im - mor - tal voice, I would



trav - el the wide world thro'; I would fly on the gleam of the
 trav - el with wings of air; And the dwellings of sorrow and
 trav - el the earth a - round, And wher - ev - er a man to his



morn - ing beam, And tell men to be true.
 guilt I'd seek, To save men from de - spair.
 i - dols bow'd, The gos - pel note I'd sound.



If I Were a Voice. Concluded.

I would fly..... Far a-
CHORUS.

Far a - way I would fly, O'er the land and sea, I would
I would fly,

Detailed description: This system contains the first two staves of music. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a vocal line for 'I would fly' followed by a dotted line, then continues with the chorus melody. The bottom staff is in bass clef with the same key signature, providing a piano accompaniment. The lyrics 'Far a - way I would fly, O'er the land and sea, I would' are written below the top staff, and 'I would fly,' is written below the bottom staff.

way.....

fly far a-way, O'er the land and sea, I'd point to the light, Show
Far a - way,

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with 'fly far a-way, O'er the land and sea, I'd point to the light, Show' followed by a dotted line. The bottom staff continues the piano accompaniment. The lyrics 'fly far a-way, O'er the land and sea, I'd point to the light, Show' are written below the top staff, and 'Far a - way,' is written below the bottom staff.

sin's dark-some night, That men might take heed and be free.

Detailed description: This system contains the final two staves of music. The top staff concludes the vocal line with 'sin's dark-some night, That men might take heed and be free.' The bottom staff concludes the piano accompaniment. The lyrics 'sin's dark-some night, That men might take heed and be free.' are written below the top staff.

No. 220. Let Us Sing. (Round.)

All to-geth - er, let us sing; Let us make the wel-kin ring;

Detailed description: This system contains the first two staves of music for 'Let Us Sing'. The top staff is in treble clef with a key signature of one flat (F) and a 2/4 time signature. It begins with a vocal line for 'All to-geth - er, let us sing; Let us make the wel-kin ring;' followed by a dotted line. The bottom staff is in bass clef with the same key signature and time signature, providing a piano accompaniment. The lyrics 'All to-geth - er, let us sing; Let us make the wel-kin ring;' are written below the top staff.

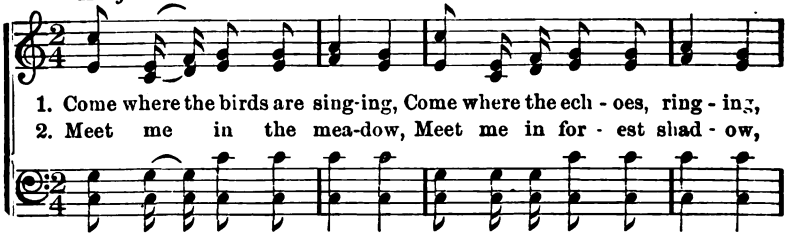
Gentlemen, gentlemen, gentlemen, sing! Sing, sing, la-dies, sing!

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with 'Gentlemen, gentlemen, gentlemen, sing! Sing, sing, la-dies, sing!' followed by a dotted line. The bottom staff continues the piano accompaniment. The lyrics 'Gentlemen, gentlemen, gentlemen, sing! Sing, sing, la-dies, sing!' are written below the top staff.

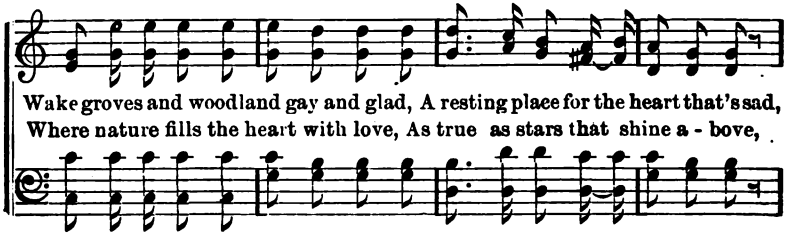
No. 221. Come Where the Birds are Singing.

Allegro.

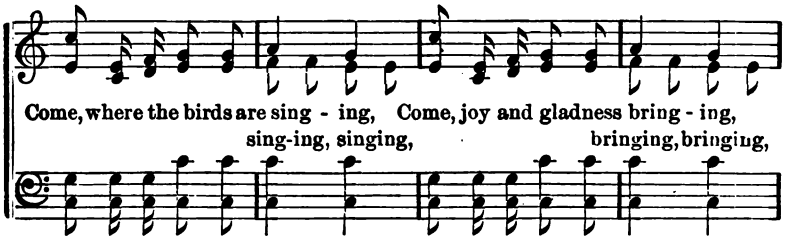
HENRY A. LEWIS.



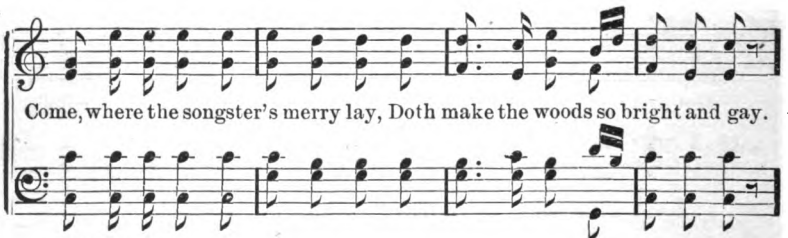
1. Come where the birds are sing-ing, Come where the ech - oes, ring - in-g,
2. Meet me in the mea-dow, Meet me in for - est shad - ow,



Wake groves and woodland gay and glad, A resting place for the heart that's sad,
Where nature fills the heart with love, As true as stars that shine a - bove,

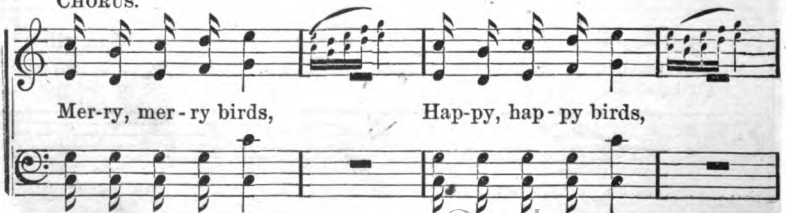


Come, where the birds are sing - ing, Come, joy and gladness bring - ing,
sing-ing, singing, bringing, bringing,



Come, where the songster's merry lay, Doth make the woods so bright and gay.

CHORUS.



Mer-ry, mer - ry birds, Hap-py, hap - py birds,

Come Where the Birds are Singing. Concluded.

Come where the birds are sing - ing, Come, there a-way, a - way.

Musical notation for the first system, including treble and bass staves.

No. 222.

The Picnic.

A. B. C.

CHAS. H. GABRIEL.

1. Pic-nic morn-ing, bright and fair, Gold-en sun-shine, balm-y air;
2. Pic-nic ev-'ning, what a plight! Rain'd from ten o' - clock till night;

Musical notation for the second system, including treble and bass staves.

What a pleas-ure thus to go Where the wood-land breez-es blow;
Flos-sy gar-ments once so nice, Filled with mud and beg-gars' lice;

Musical notation for the third system, including treble and bass staves.

Hap-py mo-ments, free from care, Joy and beau-ty ev-'ry-where;
Din-ner ru-in'd. pies and cakes, Food for ants and gar-ter snakes;

Musical notation for the fourth system, including treble and bass staves.

Thro' the leaf-y woods we'll stray, Gracious glad-some pic-nic day.
Full of dole-ful, dark, dis-may, Dir-ty, driz-zly pic-nic day.

Musical notation for the fifth system, including treble and bass staves.

SOLO.



1. I heard the birds sing - ing last night in the gloam - ing,
2. The Rob - in was there with its nest in the wil - low,
3. The sun who was sink - ing be - hind the green hill - tops,
4. The shad - ows grew deep - er, the birds were soon sleep - ing,

CHORUS.

Their mu - sic as sweet as the heav - en - ly choir,
 And chirp - ing its bird - lings a sweet lull - a - by,
 Peep'd out from a cloud and wink'd his bright eye,
 The flow - ers had closed their bright pet - als for night,

SOLO.



- They twit - ter'd and chirp'd as they came from their roam - ing,
 The blue - bird was smooth - ing its soft down - y pil - low,
 Me - think he was whisp'ring the bright clouds a - round him,
 While o - ver the mount - ain the cres - cent moon peep - ing,
 D. S. While o - ver the hill - tops the sil - ver moon peep - ing,

CHORUS.

FINE. REFRAIN.

And each tried his loud - est to tune his lyre. I heard the
 And call - ing his mate who was in the sky.
 I'm go - ing to rest now, good - night, good - by.
 Seem'd ans'ring the bright sun, good - night, good - night. I heard the birds singing I

Seem'd ans'ring their sweet song, good - night, good - night.

birds, Sweet songs so bright.
 heard the birds singing, I heard the birds singing their songs so bright,

Moderato con espress.

(For Men's Voices.)

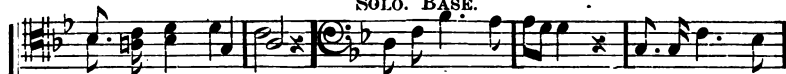
Arr. by T. M. T.



1. Soft o'er the fountain Ling'ring falls the southern moon; Far o'er the mountain
2. When in thy dreaming Moons like these shall shine again, And daylight beaming



SOLO. BASE.



Breaks the day too soon! In thy dark eye's splendor, Where the warm light
Prove the dreams are vain, Wilt thou not, re-lent-ing, For thine ab-sent

*Adagio.*

loves to dwell, Weary looks, yet ten-der, Speak their fond fare-well!
lov-er sigh, In thy heart con-sent-ing, To a pray'r gone by?

*adagio.*


Nita! Juanita! Ask thy soul if we shall part! Nita! Juanita! Lean thou on my heart





(American Girls' Song.)

Arr. from A.I.D.L. ***.



DUET.




1. Our hearts are with our na - tive land, Our song is with her
 2. And there are smiles up - on our lips, For those who meet the
 3. Our hearts are with our na - tive land, Our song is for her


glo - ry, Her war - rior's wreath is in our hand, Our
 foe - men, For glo - ry's star - hews no e - clipse, When
 free - dom, Our pray'r is for her gal - lant band, Who


lips breathe out her story, Her loft - y hills and valleys green, Are
 smiled up - on by women, For those who brave the mighty deep, And
 strike where honor leads them, We love that taintless air we breathe, 'Tis



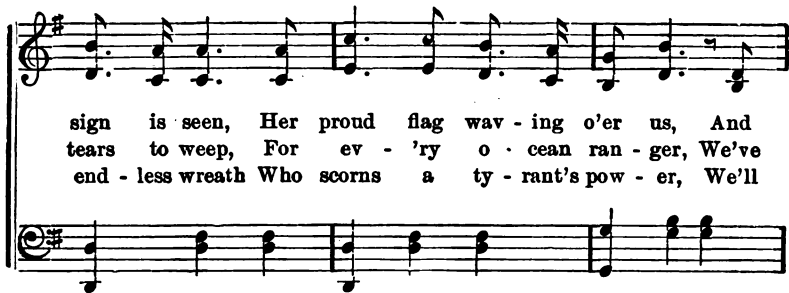
ad lib.



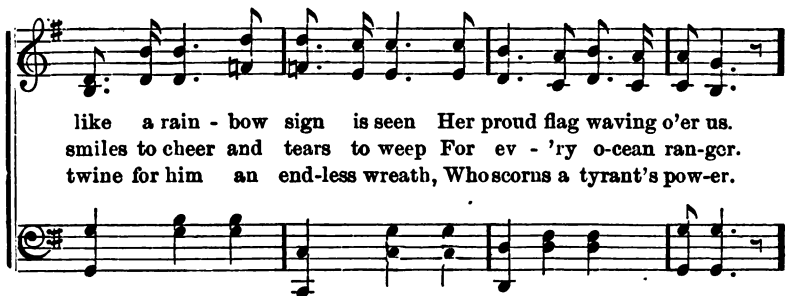
shin - ing bright be - fore us, be - fore us And like a rain - bow
 scorn the threats of dan - ger, of dan - ger, We've smiles to cheer and
 freedom's end - less bow - er, '7 bow - er, We'll twine for him an



Our Native Land. *Concluded.*

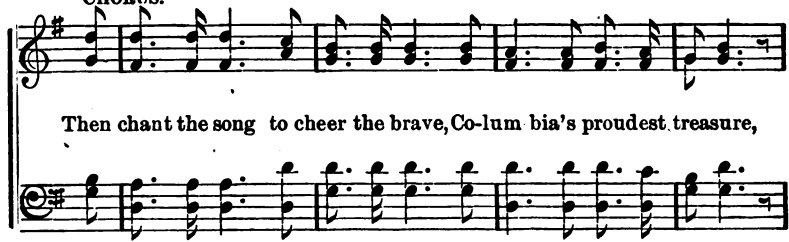


sign is seen, Her proud flag wav - ing o'er us, And
tears to weep, For ev - 'ry o - cean ran - ger, We've
end - less wreath Who scorns a ty - rant's pow - er, We'll

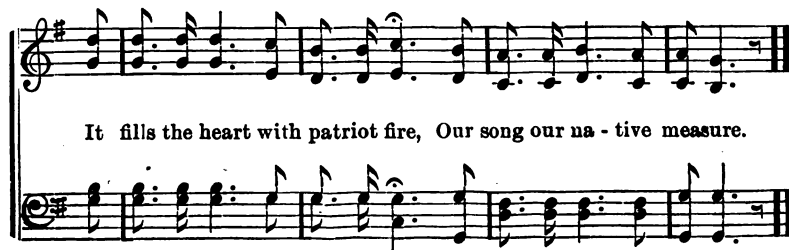


like a rain - bow sign is seen Her proud flag waving o'er us.
smiles to cheer and tears to weep For ev - 'ry o - cean ran - ger.
twine for him an end - less wreath, Whoscorns a tyrant's pow - er.

CHORUS.



Then chant the song to cheer the brave, Co - lum - bia's proudest treasure,



It fills the heart with patriot fire, Our song our na - tive measure.

1. There's a boy just o - ver the gar - den fence, Who is whis-ting a-
 2. Not a word be-moan-ing his task I hear; He has scarce-ly the
 3. But then while you whis-tle be sure to hoe, For if i - die, the

long thro' the live-long day; And his work is not just a
 time for a growl, I know; For his whis-tle mer-ry sounds
 bri - ers will thrive and spread, And the whis-tle on - ly thro'-

mere pre-tense, For you see all the weeds he has cut a-way.
 out so clear, He must find it some pleas-ure in ev - 'ry row.
 out the row May do well for the weeds, but is bad for the bread.

Whistle and hoe, whistle and hoe, Shorten the row with your

whis - tle and hoe, Short-en your row with your whis-tle and hoe.

* The measures in small notes to be whistled or sung as an echo (lips closed).

Selected.

CHAS. H. GABRIEL.

1. It nev - er pays to fret and scold When fortune seems our foe,
 2. It nev - er pays to hate a foe, Or ca - ter to a friend,
 3. It nev - er pays, mind well this truth, Re - mem - ber well this song,

FINE.
 The braver hearts will push a-head And strike the strong-er blow;
 To fawn and whine, much less re-pine, To bor - row or to lend;
 For age and youth must have this truth, That nothing pays that's wrong;

D. S. To fret and scold but makes one old, And nev - er, nev - er pays.

For luck is work, and those who shirk Should not lament their doom;
 The faults of men are few - er when Each rows his own ca - noe,
 The good and pure a - lone, are sure To bring prolonged suc - cess,

But yield the day, and clear the way, That bet - ter men have room.
 For friends and debts, and pampered pets, Un - bound - ed mis - chief brew.
 While what is right in heaven's sight, Is al - ways sure to bless.

CHORUS. *D. S.*
 It nev - er, nev - er pays..... It nev - er, nev - er pays.....
 It nev - er, nev - er pays, It nev - er, nev - er pays.

C. D. EMERSON.
UNISON SOLO.

CHAS. H. GABRIEL.

1. Cheer-ful - ly now we join to sing our hap - py song,
2. Les-sons are o - ver and now we are off for play,

Mer-ri - ly, mer-ri-ly O! mer-ri-ly, mer-ri-ly O! Keeping our
Mer-ri - ly, mer-ri-ly O! mer-ri-ly, mer-ri-ly O! Tripping to

plac - es, stead-i - ly we march a - long, Mer-ri - ly, mer-ri - ly O!
mu - sic, ord - er - ly we take our way, Mer-ri - ly, mer-ri - ly O!

mer - ri - ly, mer - ri - ly O! Fac - es bright - ly shine,
mer - ri - ly, mer - ri - ly O! Du - ty is the rule

per - fect is the line, Voic - es sing - ing soft and clear;
in our hap - py school, Love, the law that all o - bey;

Marching Song. Concluded.



Pleasant 'tis to be all in harmony, In our songs of cheer.
And our chief delight, is in doing right, As we march away.



CHORUS.



March, march, Ever firm and steady, Left, left,



Every foot is ready, March, march, O, it is a



pleasure, Left, left, promptly in the measure.



Soa



Interlude. tempo,



No. 229.

Patter Little Feet.

T. C. D. MILLER.

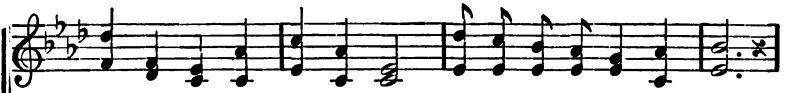
FRANK M. DAVIS.



1. Pat-ter, pat-ter, lit-tle feet Making mel-o-dy so sweet,
2. Pat-ter, pat-ter, lit-tle feet, Chasing butter-flies so neat,
3. Pat-ter, pat-ter, lit-tle feet 'Mong the roses blooming sweet,



Mu-sic we all love to hear, Charming to the list'ning ear,
O'er the fra-grant lawn and lea, Bu-sy as the toil-ing bee,
Where the rob-in sings her lay, And the precious children play,



Nev-er wea-ry in the light, Tireless in the shade of night,
Dancing when the sun-beams fall, Running quick at pa-pa's call,
Sum-mer skies a-bove the glow, Bright as ba-bies eyes be-low,

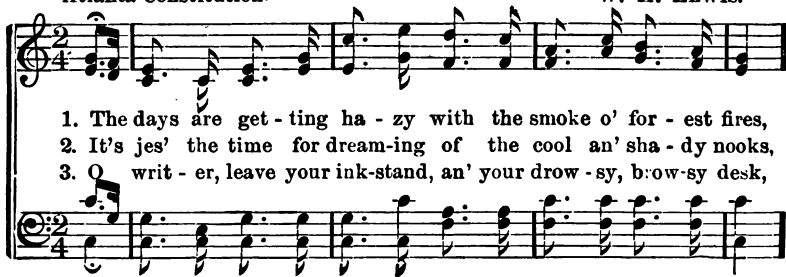


Rest-less, lit-tle feet at play, Pat-ter, pat-ter, all the day.
Hap-py, sportive at your play, Pat-ter, pat-ter, all the day.
Wel-come lit-tle feet that stray, Pat-ter, pat-ter, all the day.

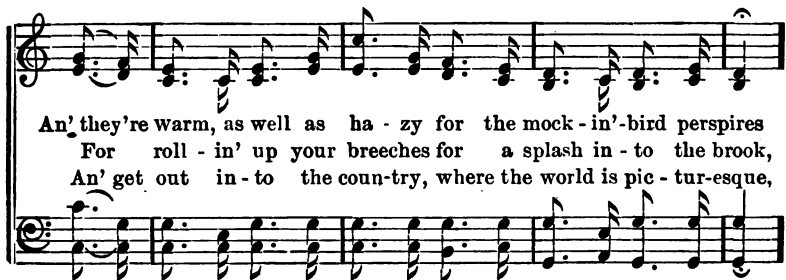


Atlanta Constitution.

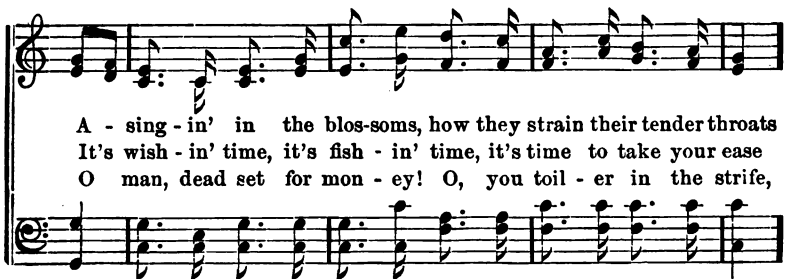
W. H. LEWIS.



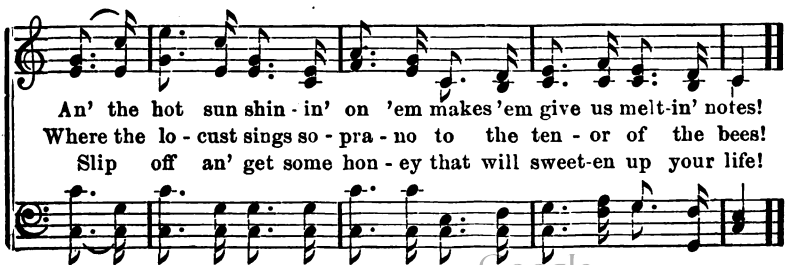
1. The days are get - ting ha - zy with the smoke o' for - est fires,
 2. It's jes' the time for dream - ing of the cool an' sha - dy nooks,
 3. O writ - er, leave your ink - stand, an' your drow - sy, b'ow - sy desk,



An' they're warm, as well as ha - zy for the mock - in' - bird perspires
 For roll - in' up your breeches for a splash in - to the brook,
 An' get out in - to the coun - try, where the world is pic - tur - esque,



A - sing - in' in the blos - soms, how they strain their tender throats
 It's wish - in' time, it's fish - in' time, it's time to take your ease
 O man, dead set for mon - ey! O, you toil - er in the strife,



An' the hot sun shin - in' on 'em makes 'em give us melt - in' notes!
 Where the lo - cust sings so - pra - no to the ten - or of the bees!
 Slip off an' get some hon - ey that will sweet - en up your life!

O. W. HOLMES.

J. H. TENNEY.

1. Flag of our he - roes who left us their glo - ry, Borne on the
 2. Light of our fir - ma - ment, guide of our na - tion, Pride of her
 3. Lord of the u - ni - verse, shield us and guide us, Trust - ing thee

bat - tie field's thun - der and flame, Blazoned in song and il -
 chil - dren, and hon - ored a - far, Let the wide beams of thy
 al - ways thro' shad - ow and sun, Thou hast u - nit - ed us,

lu - mined in sto - ry, Wave o'er us all who in - her - it their fame.
 full con - stel - la - tion Scat - ter each cloud that would darken a star.
 who shall di - vide us? Keep us, oh, keep us, the ma - ny in one.

CHORUS.

Up with the banner bright! Spangled with starry light! Spread the fair

emblem from mountain to shore; While thro' the sounding sky, Loud rings the

Flag of Our Heroes. *Concluded.*

na-tion's cry, Un-ion and Lib-er-ty, one ev-er-more.

No. 232. We Are All Here.

Arr. by R. H. RANDALL.

1. When Paul and Si-las were bound in jail, Do thy-seff-a no
 2. If religion were a thing that money could buy, Do thy-seff-a no
 3. As I go down the steeps of time, Do thy-seff-a no
 4. If you get there be-fore I do, Do thy-seff-a no

harm, One did sing, and the oth-er did pray, Do thy-seff-a no
 harm, The rich would live, and the poor would die, Do thy-seff-a no
 harm, I leave this sin-ful world be-hind, Do thy-seff-a no
 harm, Tell them I am a com-ing too, Do thy-seff-a no

harm, We're all here, we're all here, Do thy-seff-a no

harm; We're all here, we're all here, Do thy-seff-a no harm.

MARGARET E. SANGSTER.

FLORA HAMILTON CASSEL.

1. The days are short and the nights are long And the wind is nipping cold;
 2. The plums are few and the cake is plain, And the shoes are out at the toe;
 3. The snow is deep, there are paths to break; But the lit-tle arm is strong;
 4. The moth-er's face is oft - en sad, She scarce knows what to do;

The tasks are hard and the sums are wrong, And the teachers often scold.
 For money you look in the purse in vain, It was all spent long a - go.
 And the work is play if you'll on-ly take Your work with a bit of song.
 But at Johnny's kiss she is bright and glad, She loves him! wouldn't you?

WHISTLING CHORUS.

But Johnny McCree, Oh, what cares he, As he whistles a-long the way?
 But Johnny McCree, Oh, what cares he, As he whistles along the street?
 And Johnny McCree, Oh, what cares he, As he whistles a-long the road?
 For Johnny McCree, Oh, what cares he, As he whistles a-long the way?

"It will come all right By to-morrow night" Says Johnny McCree to-day.
 "Would you have the blues For a pair of shoes, While you have a pair of feet?
 He will do his best And will leave the rest To the care of his Father, God.
 "All the care will go And I told you so," Our brave little John will say.

No. 234.

Lullaby.

Mrs. E. C. ELLSWORTH.

J. H. TENNEY.

Very softly.

1. Hush thee, my ba-by, till slumber shall creep O-ver thine eye-lids and
2. Winds in the trees rock the birds in their nest, Voice of the leaflets shall

close them in sleep; Soft is thy cra-dle and qui-et thy bed,
soothe them to rest; Gen-tly, so gen-tly thy cra-dle I'll swing,

Safe-ly is pillowed thy dear little head, Lit-tle ones homeless! ah,
Soft-ly, so soft-ly, thy lull-a-by sing, Sleep, then, my ba-by, the

rall.
well may they cry, Wanting a moth-er and sweet lull-a-by; Sleep, O my
birds and the flow'rs Rest in the wild wood in nature's own bowers; Fear not, my

rit.
baby, for love cares for thee, Thine own dear mother thy watcher shall be.
darling, but hush thee to sleep, Jesus, thy mother and ba-by will keep.

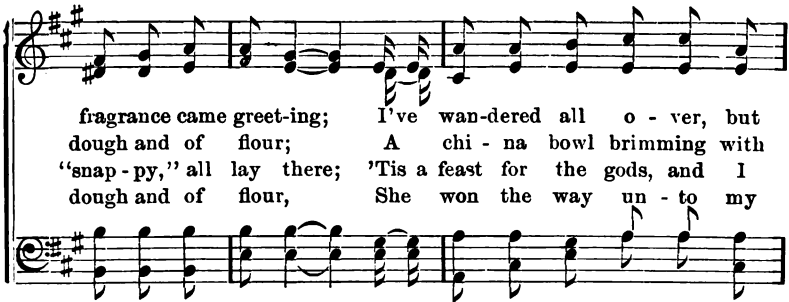
1. The old fashioned kitchen, with kettles and pans, And ga-ble roof
 2. The i - vy that clings to the old kitchen porch, Swings graceful and
 3. The pie-crust so crisp - y and biscuits so brown, The roast rib so
 4. The old fashioned kitchen, with kettles and pans, And ga-ble roof

reach - ing a - bove it; With dai - sies and lil - ies and
 qui - et and stead - y, Where ex - pect - ant I sit as I
 suc - cu - lent, ten - der; The cof - fee so fra - grant, and
 reach - ing a - bove it; With dais - ies and lil - ies and

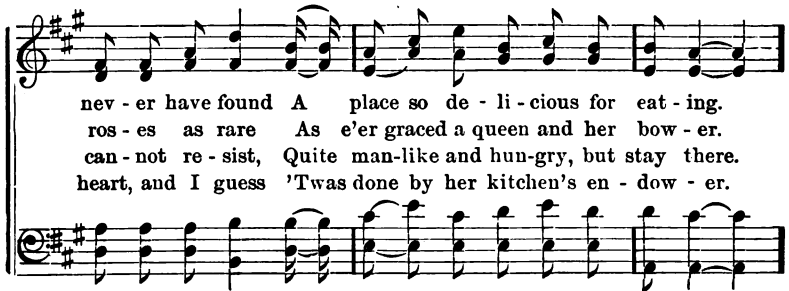
“sparrow-grass”beds All scattered a - bout, O, I love it! At
 wait for the call Which tells me that “din - ner is read - y.” A
 eggs yel - low gold; The waitress, twice o - ver I send her. The
 “sparrow-grass”beds All scattered a - bout, O, I love it! A

noon what a feast, with the pies nice - ly baked, From the ov - en with
 sweet lit - tle maid - en whose el - bows are flecked By the trac - es of
 straw - ber - ry sauce and the green let - tuce dish, The rad - ish - es,
 sweet lit - tle maid - en whose el - bows are flecked By the trac - es of

The Old Fashioned Kitchen. Concluded.

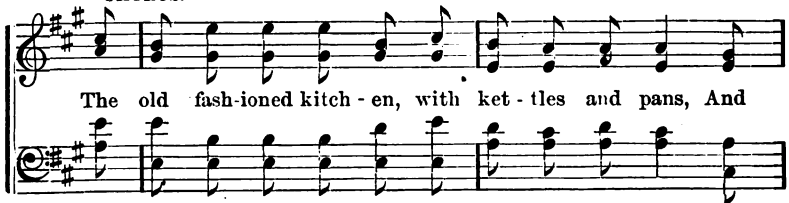


fragrance came greet-ing; I've wan-dered all o-ver, but
dough and of flour; A chi-na bowl brimming with
"snap-py," all lay there; 'Tis a feast for the gods, and I
dough and of flour, She won the way un-to my

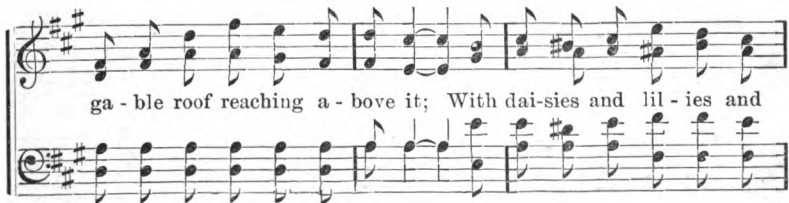


nev-er have found A place so de-li-cious for eat-ing.
ros-es as rare As e'er graced a queen and her bow-er.
can-not re-sist, Quite man-like and hun-gry, but stay there.
heart, and I guess 'Twas done by her kitchen's en-dow-er.

CHORUS.



The old fash-ioned kitch-en, with ket-tles and pans, And



ga-ble roof reach-ing a-bove it; With dai-sies and lil-ies and



"sparrow-grass beds," All scat-tered a-bout, O, I love it.

No. 236. The Three Bumble Bees.

Arranged.

* *Allegretto.*

1. There were three buzzing bum-ble bees, three buzz-ing bumble bees;
 2. There were three buzzing bum-ble bees, three buzz-ing bumble bees;

Try and have the three parts sung.

They swept the gar den all the day, With their zoom, zoom, zoom, zoom,
 They swept the gar-den all the day, With their zoom, etc.

zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom,

1. And ev - 'ry flow'r they set - tled in, Just
 2. They sang and buzzed till night came on, And

zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom,

shook its sides to hear the merry din, And all the leaves the
 eve-ning breez - es quivered chill and lone, But to the last the

zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, And
 But

gar - den round, Kept laughing at the droning sound,
 gar - den round, Kept laughing at the droning sound,

zoom,

The Three Bumble Bees. *Concluded.*

all the leaves the gar - den round, Kept laugh - ing at the
 zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom, zoom.

sound, Kept laugh - ing at the sound, zoom, zoom, zoom, sound.
 zoom, Kept laugh - ing at the sound, And
 They

No. 237.

Good-Night.

Sostenuto.

(Male Part Song.)

1. Good-night, la-dies! Good-night la-dies! Good-night la-dies! We're
 2. Fare-well la-dies! Fare-well la dies! Fare-well la-dies! We're
 3. Sweet dreams, la-dies! Sweet dreams, ladies! Sweet dreams, ladies! We're

Allegro.
 going to leave you now, *f* Mer - ri-ly we roll a-long, roll a-long,

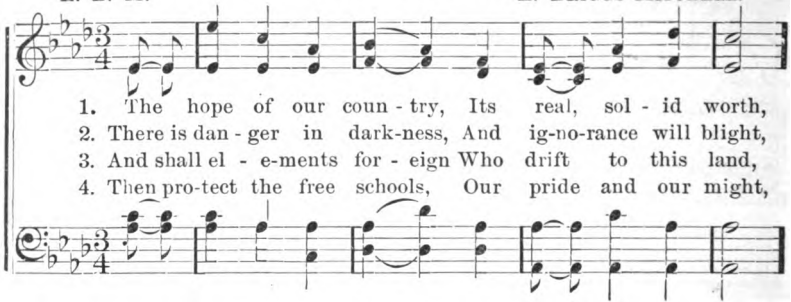
Repeat pp
 roll along, Mer - ri-ly we roll a - long, o'er the dark blue sea.

No. 238. The Little Red School-House has Come.

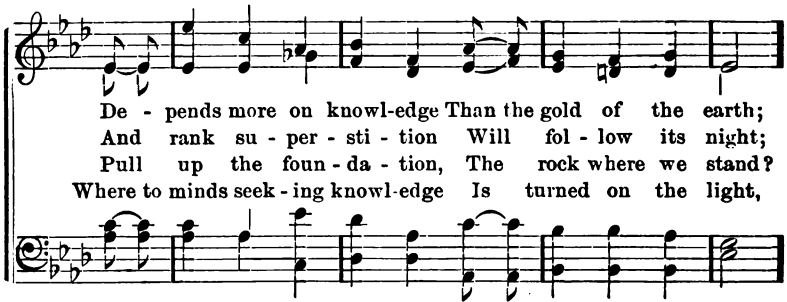
Dedicated to Mr. D. E. McCLURE.

L. B. M.

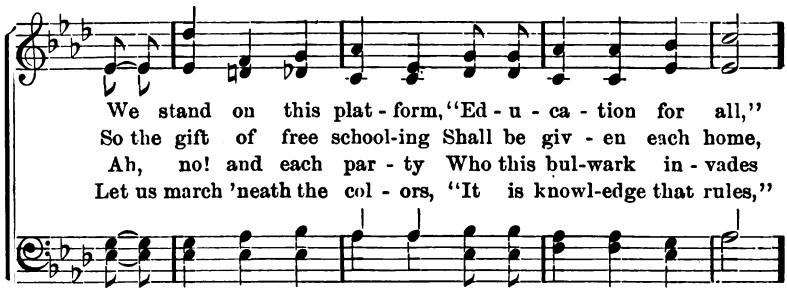
L. BRIGGS MITCHELL.



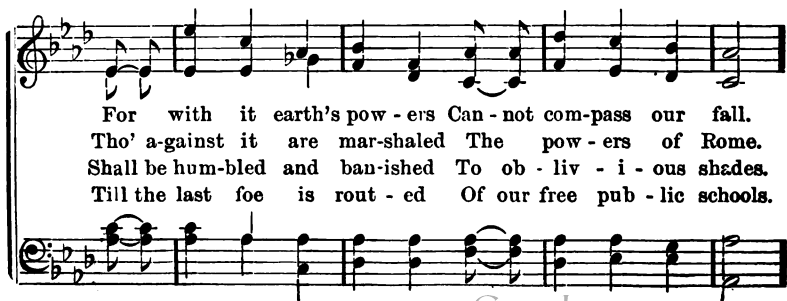
1. The hope of our coun - try, Its real, sol - id worth,
2. There is dan - ger in dark-ness, And ig-no-rance will blight,
3. And shall el - e-ments for - eign Who drift to this land,
4. Then pro-tect the free schools, Our pride and our might,



De - pends more on knowl-edge Than the gold of the earth;
And rank su - per - sti - tion Will fol - low its night;
Pull up the foun - da - tion, The rock where we stand?
Where to minds seek - ing knowl-edge Is turned on the light,



We stand on this plat - form, "Ed - u - ca - tion for all,"
So the gift of free school-ing Shall be giv - en each home,
Ah, no! and each par - ty Who this bul-wark in - vades
Let us march 'neath the col - ors, "It is knowl-edge that rules,"



For with it earth's pow - ers Can - not com-pass our fall.
Tho' a-against it are mar-shaled The pow - ers of Rome.
Shall be hum-bled and ban-ished To ob - liv - i - ous shades.
Till the last foe is rout - ed Of our free pub - lic schools.

The Little Red School-House has Come. Concluded.

CHORUS.

The schools, free schools Shall be guarded al- way,

Vigorous.

The schools, the schools, the free public schools Shall be guarded alway, alway,

has come to stay.

The little red school-house has come to stay, the school-house has come to stay, to stay.

No. 239.

Responsive Service.

PSALM XIX.

The heavens declare the glory of God; and the firmament sheweth his handiwork.

Day unto day uttereth speech, and night unto night sheweth knowledge.

There is no speech nor language, where their voice is not heard.

Their line is gone out through all the earth, and their words to the end of the world. In them hath he set a tabernacle for the sun.

Which is as a bridegroom coming out of his chamber, and rejoiceth as a strong man to run a race.

His going forth is from the end of the heaven, and his circuit unto the ends of it: and there is nothing hid from the heat thereof.

The law of the Lord is perfect, converting the soul: the testimony of the Lord is sure, making wise the simple.

The statutes of the Lord are right, rejoicing the heart: the commandment of the Lord is pure, enlightening the eyes.

The fear of the Lord is clean, enduring forever: the judgments of the Lord are true and righteous altogether.

More to be desired are they than gold, yea, than much fine gold: sweeter also than honey and the honeycomb.

Moreover by them is thy servant warned: and in keeping of them there is great reward.

Who can understand his errors? cleanse thou me from secret faults.

Keep back thy servant also from presumptuous sins; let them not have dominion over me: then shall I be upright, and I shall be innocent from the great transgression.

Let the words of my mouth, and the meditation of my heart, be acceptable in thy sight, O Lord, my strength, and my redeemer.

1. There were two kit-tens a black and a gray And grand-ma
 2. Don't cry my dar-ling to ti - ny Bess, One kitten's e-
 3. The morn - ing dawn'd and ros - y and sweet Came lit - tle

said with a frown, "It nev-er will do for to keep them both,
 nough to keep, Now run to nurse, for 'tis grow - ing late,
 Bess from her nap; The nurse said now go to mam-ma's room,

REFRAIN.

The black one we'd better drown, The black one we'd bet-ter drown,
 And time you were fast a - sleep, And time you were fast a - sleep,
 And look in-to grand-ma's lap, And look in-to grand-ma's lap,

The black one we'd better drown,
 And time you were fast asleep,
 And look into grand-ma's lap,

The black one we'd bet - ter drown, It nev - er will
 And time you were fast a - sleep; Now run to
 And look in - to grand - ma's lap, The nurse said

The black one we'd bet - ter drown,
 And time you were fast a - sleep;
 And look in - to grand-ma's lap,

Bessie's Questions. Concluded.

do for to keep them both, The black one we'd bet - ter drown.
nurse, for 'tis grow - ing late, And time you were fast a - sleep.
go in - to mam - ma's room, And look in - to grand - ma's lap.

4. "Come here" said grandma with a smile
From rocking chair where she sat;
God sent you two little sisters, dear,
"Now what do you think of that?"
REFRAIN.
"Now what do you think of that,"
Now what do you think of that?
God sent you two little sisters, dear,
Now what do you think of that?

5. Bess looked at the babies a moment
or two
With wee heads yellow and brown,
And then to grandma most soberly
said,
"Which one are you going to drown?"
REFRAIN.
"Which one are you going to drown,"
Which one are you going to drown?
And then to grandma most soberly said
Which one are you going to drown?

No. 241. Rock of Ages. *3/4*

A. M. TOPLADY.

Toplady. 7s.

'THOS. HASTINGS.

1. Rock of Ages, cleft for me.
Let me hide myself in thee:
Let the water and the blood,
From thy wounded side which flow'd,
Be of sin the double cure,
Save from wrath and make me pure.

2. Could my tears forever flow,
Could my zeal no languor know,
These for sin could not atone,

Thou must save, and thou alone:
In my hand no price I bring,
Simply to thy cross I cling.

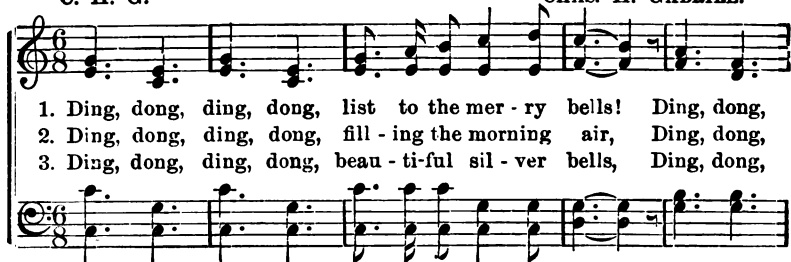
3. While I draw this fleeting breath,
When my eyes shall close in death,
When I rise to worlds unknown,
And behold thee on thy throne,
Rock of Ages, cleft for me,
Let me hide myself in thee.

No. 242.

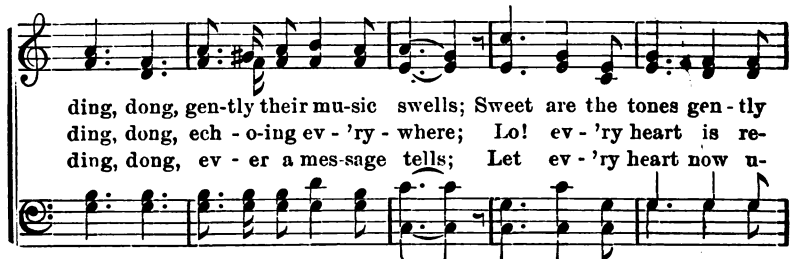
Ding Dong.

C. H. G.

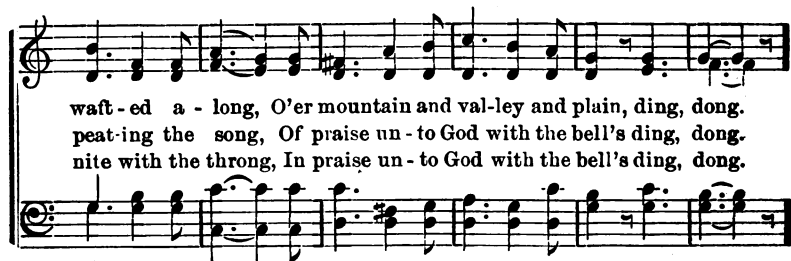
CHAS. H. GABRIEL.



1. Ding, dong, ding, dong, list to the mer - ry bells! Ding, dong,
 2. Ding, dong, ding, dong, fill - ing the morning air, Ding, dong,
 3. Ding, dong, ding, dong, beau - ti - ful sil - ver bells, Ding, dong,

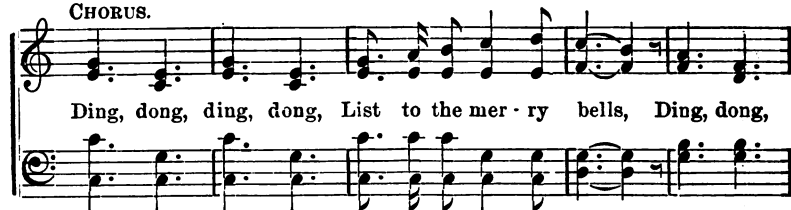


ding, dong, gen - tly their mu - sic swells; Sweet are the tones gen - tly
 ding, dong, ech - o - ing ev - 'ry - where; Lo! ev - 'ry heart is re -
 ding, dong, ev - er a mes - sage tells; Let ev - 'ry heart now u -

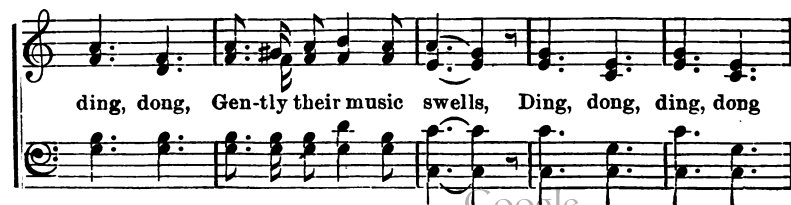


waft - ed a - long, O'er mountain and val - ley and plain, ding, dong.
 peat - ing the song, Of praise un - to God with the bell's ding, dong.
 nite with the throng, In praise un - to God with the bell's ding, dong.

CHORUS.



Ding, dong, ding, dong, List to the mer - ry bells, Ding, dong,



ding, dong, Gen - tly their music swells, Ding, dong, ding, dong

Ding Dong. *Concluded.*

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes, typical of a bell melody.

List to the merry bells, Ding, dong, ding, dong, Beautiful ringing bells.

No. 243.

God Speed the Right.

German.

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time and consists of a simple melody with lyrics underneath.

1. Now to heav'n our prayer as-cend-ing, God speed the right; }
 In a no-ble cause con-tend-ing, God speed the right. }
2. Pa-tient, firm, and per-se-ver-ing, God speed the right; }
 Nei-ther wrong nor dan-ger fear-ing, God speed the right. }
3. Still our on-ward course pur-su-ing, God speed the right; }
 Ev-'ry foe at length, sub-du-ing, God speed the right. }

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with lyrics underneath.

Be our zeal in heav'n re-cord-ed, With suc-cess on
 Pains, nor toils, nor tri-als heed-ing, And in heav'n's good
 Truth our cause, what-e'er de-lay it, There's no pow'r on

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music concludes with lyrics underneath.

earth re-ward-ed, God speed the right, God speed the right.
 time suc-ceed-ing, God speed the right, God speed the right.
 earth can stay it, God speed the right, God speed the right.

Arr. from F. W. ROOR'S "School of Singing."

1. Oh, glo-rious land, with love o - ver - flow - ing, Joy - ful we

2. Fore-most of all in pro - gress thy sta - tion, Home of th' op-
Allegretto marziale.

1. Glo-rious land, with love o'er - flow - ing, Joy - ful
2. Fore-most, fore - most is thy sta - tion, Home for

sing thy fame so brightly glowing; Wher-e'er on high thy col - ors are
pressed from each down trodden nation, On scroll of fame thy sons' names shall

sing thy fame bright glowing; Where on high thy col - ors
all from ev - 'ry na - tion, Scroll of fame thy sons shall

fly - ing, There are thy children safe on thee re - ly - ing. Are oth - er
clus - ter, And e'er thy hist'ry shine with brightest luster. When from a -

fly, Thy chil - dren there are safe re - ly - ing. Are there
clus - ter, And thy his - t'ry shine with lus - ter, When from

lands fair - er than thou art? Still thou art home, and there dwells the
far homeward we re - turn, How thrills the heart, how our love doth

lands more fair than thou art? Still thou'rt home where dwells the
far we homeward turn, How thrills the heart, how love doth

Oh! Glorious Land. *Concluded.*

heart..... with love o - ver-flow-ing,.....
burn..... with love, etc.

heart; Then Oh, glorious land, with love o - ver-flow-ing, Joy ful we
burn; Then Oh, glorious land, with love, etc.

..... thy fame we sing where thy col - ors

sing thy fame so brightly glowing, Where'er on high thy col - ors are

fly..... Are we re - ly - ing, Safe on thee re-

fly-ing, There are thy children safe on thee re-ly - ing, Safe on thee re-

ly - ing, glo-rious land! Safe on thee re - ly - ing, glo-rious land.

ly - ing, glo-rious land! Safe on thee re - ly - ing, glo-rious land.

1. Gen-tly my ba-by, I'll sing thee to Sweetest, thy mother will loving watch
2. Smile thou, my darling, oh, smile in thy Won-der-ful sto-ries in dreamland they
3. Father in heaven, thou'lt watch o'er me Guard me, and shield me, life's rough journey

sleep, Then qui-et - ly, peace-ful-ly slum - ber; } slum - ber.
 keep; Then qui-et - ly, peace-ful-ly }
 sleep; *The an-gels are whisp'ring to ba - by; } ba - by.
 keep; Which seraphs are whisp'ring to }
 too. As I am now watching my ba - by; } ba - by.
 thro', As I am now shielding my }

CHORUS.
 Sleep, dar - ling sleep, Sleep, ba - by, sleep,

Qui - et - ly, peace-ful - ly ¹ slum - - ber; ² rit. repeat pp ad lib.
 sleep, Peace-ful - ly, Sleep, darling, sleep. slum - ber.



1. Our youthful hearts with temp'rance burn, A way, a-way the bowl, }
 From dram shops all our steps we turn, A-way, a-way the bowl, }
2. See how the stagg'ring drunkard reels, A-way, a-way the bowl, }
 A - las! the mis - 'ry he re-veals, A-way, a-way the bowl, }
3. No al - co - hol we'll buy or sell, A-way, a-way the bowl, }
 The tip-pler's of - fer we re - pel, A-way, a-way the bowl, }



Good-bye to rum and all its harms, Farewell the wine cup's boasted charms,
 Good-bye to rum and all its harms, Farewell the wine cup's boasted charms,
 United in a temp'rance band, We're joined in heart, we're joined in hand;



A - way the bowl, a - way the bowl, A-way, a-way the bowl!
 A - way the bowl, a - way the bowl, A-way, a-way the bowl!
 A - way the bowl, a - way the bowl, A-way, a-way the bowl!



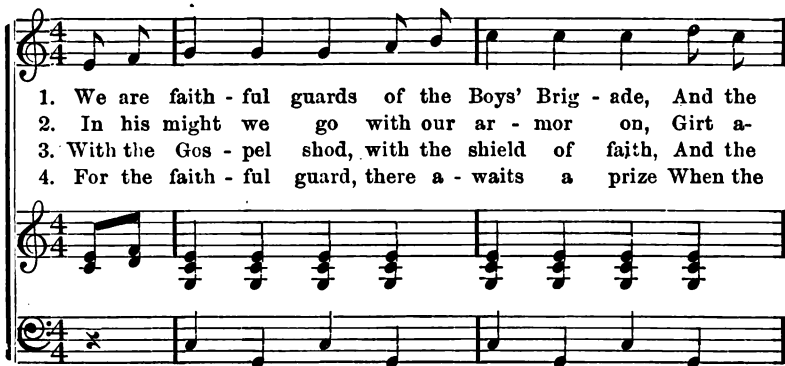
No. 247. Hurrah, Vacation Days are Here. ^{3b}

- | | |
|--|---|
| <p>1. Hurrah, vacation days are here,
 Hurrah, hurrah, hurrah,
 We welcome them with right good
 cheer,
 Hurrah, hurrah, hurrah,
 In wisdom's halls we love to be,
 But yet 'tis pleasant to be free,
 Hurrah, vacation days are here,
 Hurrah, hurrah, hurrah.</p> <p>2. Hurrah, the hill, the wood, the dale,
 Hurrah, hurrah, hurrah,
 The lake on which we love to sail,
 Hurrah, hurrah, hurrah,
 We greet them all with right good
 cheer, [here,]
 In thought unchanged again we're
 Hurrah, the hill, the wood, the dale,
 Hurrah, hurrah, hurrah.</p> | <p>3. Hurrah, the songsters of the shade,
 Hurrah, hurrah, hurrah,
 A merry troop your haunts invade,
 Hurrah, hurrah, hurrah,
 Beware, our songs of merry glee
 Shall fright ye from the greenwood
 tree,
 Hurrah, ye songsters of the shade,
 Hurrah, hurrah, hurrah.</p> <p>4. Hurrah, the hours will quickly fly,
 Hurrah, hurrah, hurrah,
 How soon vacation days go by,
 Hurrah, hurrah, hurrah,
 Ah, then we'll all in glad refrain
 Sing welcome to our school again,
 Hurrah, the hours will quickly fly,
 Hurrah, hurrah, hurrah.</p> |
|--|---|

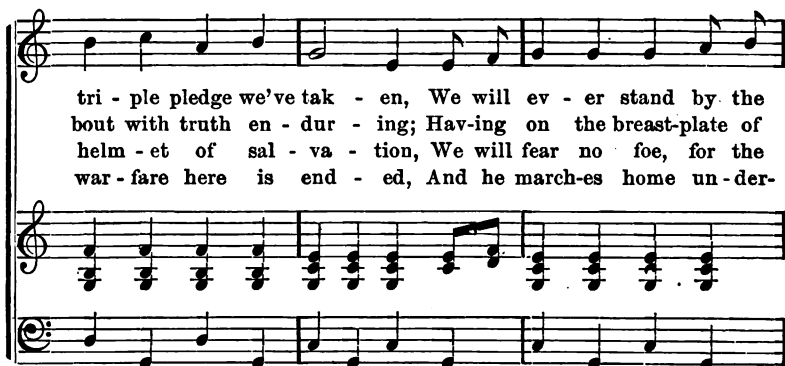
To the "Boys' Brigade" of the U. S.

C. H. G.

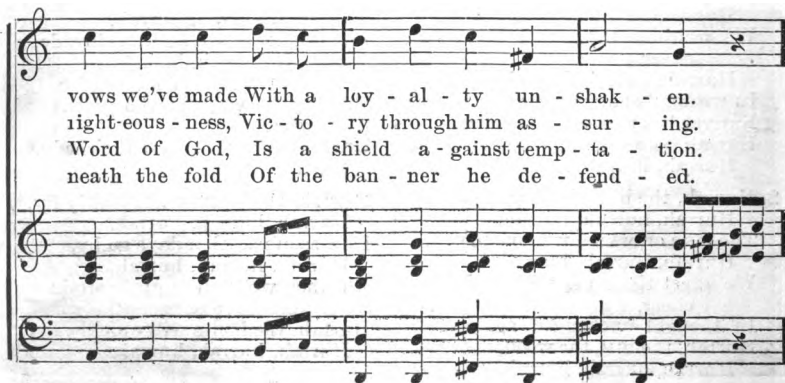
CHAS. H. GABRIEL.



1. We are faith - ful guards of the Boys' Brig - ade, And the
 2. In his might we go with our ar - mor on, Girt a -
 3. With the Gos - pel shod, with the shield of faith, And the
 4. For the faith - ful guard, there a - waits a prize When the



tri - ple pledge we've tak - en, We will ev - er stand by the
 bout with truth en - dur - ing; Hav - ing on the breast - plate of
 helm - et of sal - va - tion, We will fear no foe, for the
 war - fare here is end - ed, And he march - es home un - der -



vows we've made With a loy - al - ty un - shak - en.
 right - eous - ness, Vic - to - ry through him as - sur - ing.
 Word of God, Is a shield a - gainst temp - ta - tion.
 neath the fold Of the ban - ner he de - fend - ed.

Faithful Guards. Concluded.

CHORUS.



In the cause of right en - list - ed, We'll be faith - ful sol - diers;

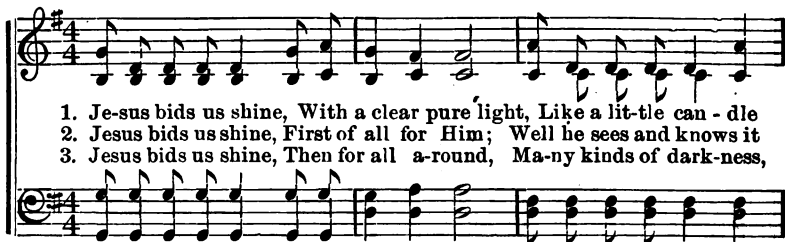


And our hearts, by grace di - vine as - sist - ed, Will be brave and true.

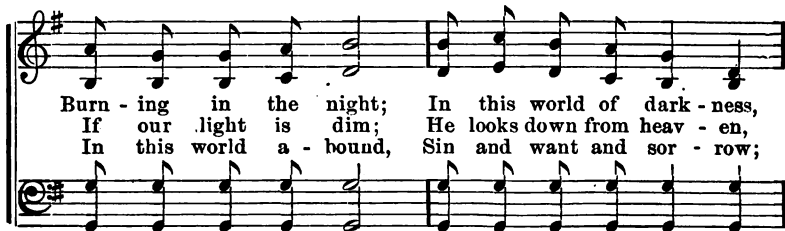
No. 249.

Jesus Bids Us Shine. 3/4

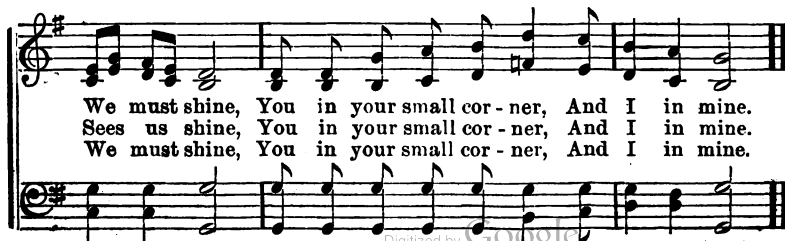
E. O. EXCELL.



1. Je - sus bids us shine, With a clear pure light, Like a lit - tle can - dle
2. Jesus bids us shine, First of all for Him; Well he sees and knows it
3. Jesus bids us shine, Then for all a - round, Ma - ny kinds of dark - ness,



Burn - ing in the night; In this world of dark - ness,
If our light is dim; He looks down from heav - en,
In this world a - bound, Sin and want and sor - row;



We must shine, You in your small cor - ner, And I in mine.
Sees us shine, You in your small cor - ner, And I in mine.
We must shine, You in your small cor - ner, And I in mine.

HENRY A. LEWIS.

1. I've thought ma - ny times, and I think of it still, Of our
 2. There the sun clambered o - ver the mountains in morn, To
 3. There the birds sing the sweet-est their mer - ri - est lays, The
 4. My heart's grow-ing wea - ry, it longs for a rest, At

sweet lit - tle home on the hill; There's moth-er and
 shine on the tall wav-ing corn; 'Twas love - ly, me-
 riv - er re-lects the sun's rays; The rust-ling of
 home with the friends I love best; And thus when I

on the hill,
 wav-ing corn,
 the sun's rays,
 I love best,

sister, there's brother and all, While I've left our dear home on the hill.
 thinks, but 'tis love - li - er still, Since I've left my dear home on the hill.
 trees, and the rip-pling of rills Are heard near my home on the hill.
 think, I'm resolved that I will Go back to my home on the hill.

CHORUS.

Sing on, gen - tle war-blers, so blithe-some and gay, Keep

My Home on the Hill. Concluded.

time to the soft rippling rill, I nev-er a-gain, no,

nev - er will stray From my old home, my home on the hill.

Handwritten notes: L.A., Re, sol. rippling rill, LA, FA, M, Re, FA, sol, DO

No. 251. The Soldier's Farewell.

(The first Tenor may be sung by Ladies, in Alt.)

From the German, by L. C. ELSON.

JOHANNA KINKEL.

p Andante.

p poco riten.

1. How can I bear to leave thee, One part-ing kiss I give thee;
 2. Ne'er more can I be-hold thee. Or to this heart en-fold thee;
 3. I think of thee with longing, Think thou, when tears are thronging;

crescendo e poco accel. al - f

And then what-e'er be-falls me, I go where hon-or calls me, Fare-
 With spear and pen-non glanc-ing, I see the foe ad-vanc-ing, Fare-
 That with my last faint sigh-ing, I'll whisper soft while dy-ing, Fare-

Tempo 1. tranquillo e molto espress. f *p* *fz* *p* *pp*

well, fare-well, my own true love, Farewell, farewell, my own true love.

No. 252.

Beautiful Flag.

ROSSINI.

E. O. E.

Art. by E. O. EXCELL.

1. Flag	of the free,	Sing we praise	- - es to
2. Flag	of the free,	Wav-ing high	in the
3. Flag	of the free,	May thy stars	ev - er
D. C. <i>Flag</i>	<i>of the free,</i>	<i>hail, all hail,</i>	<i>hail, to</i>

1. Beau-ti-ful flag of the free, Sing we praise,
 2. Beau-ti-ful flag of the free, Waving high
 3. Beau-ti-ful flag of the free, May thy stars
 D. C. *Beau-ti-ful flag of the free, hail, all hail,*

thee; blue, wave, thee,	Shield our homes, We will stand O'er the land Wave o'er land,	shield our land, for thy rights of the free, wave o'er sea,	no - ble un - to and the no - ble
----------------------------------	--	--	--

praise to thee,
in the blue,
ev-er wave,
hail, to thee,

Shield our homes,
We will stand
O'er the land
Wave o'er land,

shield our land,
for thy rights
of the free,
wave o'er sea,

Beautiful Flag. Concluded.

flag
death,
home
flag

of the free.....
prov-ing true.....
of the brave.....
of the free.

FINE.

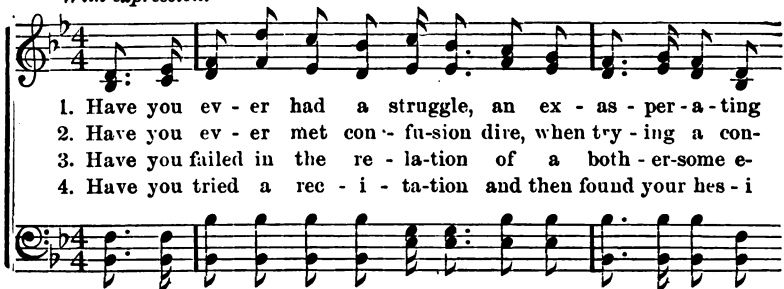
no - ble flag of the free. Em - - blem of
un - to death proving true. Em - - blem of
and the home of the brave. Em - - blem of
no - ble flag of the free.

peace, wave in tri - - umph, wave.
love, wave in tri - - umph, wave.
joy, wave in tri - - umph, wave.

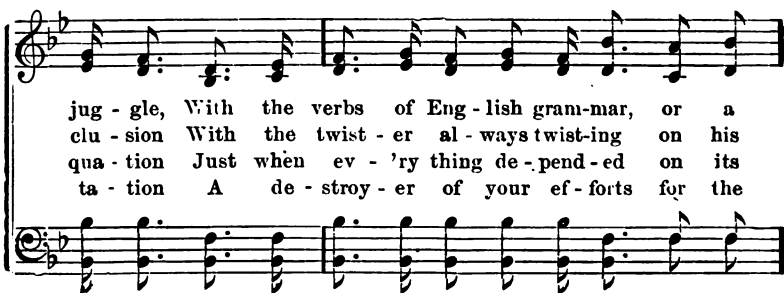
ff *D. C.*

W. A. M.
With expression.

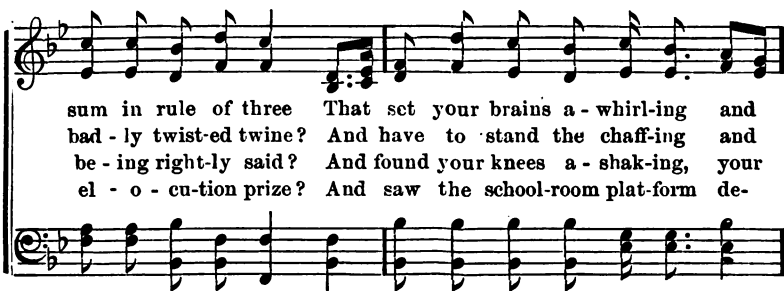
WM. A. MAY.



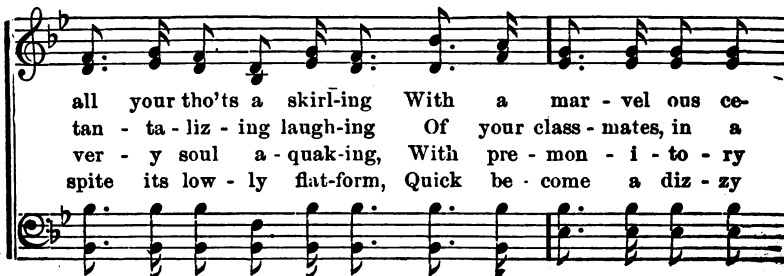
1. Have you ev - er had a struggle, an ex - as - per - a - ting
 2. Have you ev - er met con - fu - sion dire, when try - ing a con -
 3. Have you failed in the re - la - tion of a both - er - some e -
 4. Have you tried a rec - i - ta - tion and then found your hes - i



jug - gle, With the verbs of Eng - lish gram - mar, or a
 clu - sion With the twist - er al - ways twist - ing on his
 qua - tion Just when ev - 'ry thing de - pend - ed on its
 ta - tion A de - stroy - er of your ef - ferts for the



sum in rule of three That set your brains a - whirl - ing and
 bad - ly twist - ed twine? And have to stand the chaff - ing and
 be - ing right - ly said? And found your knees a - shak - ing, your
 el - o - cu - tion prize? And saw the school - room plat - form de -



all your tho'ts a skirl - ing With a mar - vel - ous ce -
 tan - ta - liz - ing laugh - ing Of your class - mates, in a
 ver - y soul a - quak - ing, With pre - mon - i - to - ry
 spite its low - ly flat - form, Quick be - come a diz - zy

Troubles of a Student. *Concluded.*

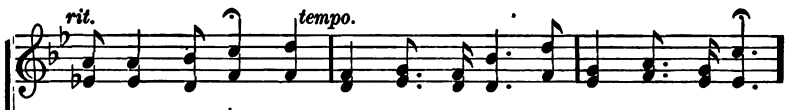
CHORUS.



ler - i - ty em - bar - rass - ing to see? *I've* known it to be,
man - ner quite se - rene and su - per - fine?
symptoms of dis - as - ter in your head?
vor - tex right be - fore your ver - y eyes?



yes *I've* known it to be! It happens ver - y oft - en, *but*



nev - er, to me! I sim - ply de - sire to mere - ly in - quire,



If *you* have been a vic - tim of this dread - ful mal - a - dy!



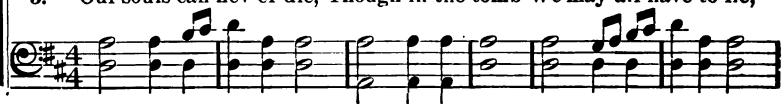
No. 254. Kind Words can Never Die. 94

A. H.

ABBY HUTCHINSON.



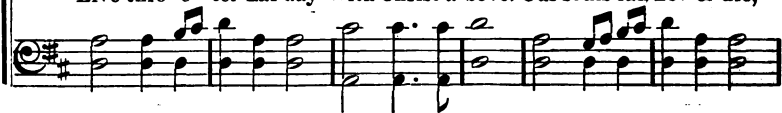
1. Kind words can never die, Cherish'd and blest, God knows how deep they lie,
2. Sweet tho'ts can never die, Tho', like the flow'rs, Their brightest hues may fly
3. Our souls can never die, Though in the tomb We may all have to lie,



Stor'd in the breast: Like childhood's simple rhymes, Said o'er a thousand times
In wintry hours. But when the gentle dew Gives them their charms anew,
Wrapp'd in its gloom. What tho' the flesh decay, Souls pass in peace a-way,



Ay, in all years and climes, Distant and near. Kind words can never die,
With many an added hue They bloom again. Sweet tho'ts can never die,
Live thro' e - ter - nal day With Christ a - bove. Our souls can never die,



Never die, never die, Kind words can never die, No, never die.
Never die, never die, Sweet tho'ts can never die, No, never die.
Never die, never die, Our souls can never die, No, never die.



LIZZIE S. BUSHEY.

J. CALVIN BUSHEY.



1. At school with its les - sons and song, We're
 2. We'll stud - y and then we'll a - way, And
 3. Tho' tasks may be griev - ous and long, And



1. At school with its les - sons and song, We're
 2. We'll stud - - y and then we'll a - way, And
 3. Tho' tasks may be griev - ous and long, And



long-ing, yes, long-ing to be, Our teachers to greet,
 shout in our laughter and play, No harsh words let's hear,
 sums may be sure to come wrong, Yet, blithesome and gay,
 D. S. *Our teach-ers to greet,*



long - - ing, yes, long-ing to be,
 shout in cur laughter and play,
 sums may be sure to come wrong,



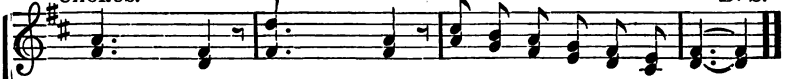
Our dear play-mates meet, Light hearted, light heart-ed and free,
 No sad-ness or tear, But light hearted and hap - py to - day,
 We're working a - way Still sing - ing our bright hap - py song,
 Our dear play-mates meet, Light heart - ed, light heart - ed and free,



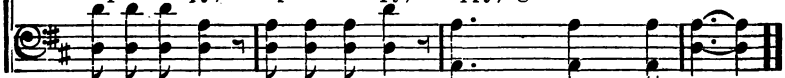
Light heart - - ed and free.
 But hap - - py to - day.
 Still sing - - ing our song.
 Light heart - - ed and free.

CHORUS.

D. S.



Hap - py, hap - - py, happy, light hearted are we.



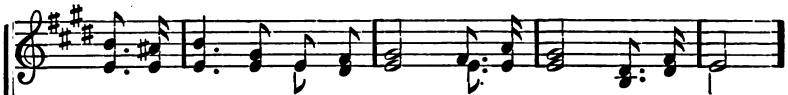
Happy and free, hap - py and free, Hap - - py are we.

Rev. HENRY BURTON, M. A.

WM. A. MAY.



1. Did you hear that an - gry word? Nev - er mind, nev - er mind!
2. Have you plann'd and toil'd in vain? Nev - er mind, nev - er mind!
3. Does the night seem dark and long? Nev - er mind, nev - er mind!



Let it be as nev - er heard, Nev - er mind, nev - er mind!
 Loss is some - times highest gain, Nev - er mind, nev - er mind!
 You can cheer it with a song! Nev - er mind, nev - er mind!



'Twill but ran - kle in the breast, 'Twill but break the spirit's rest,
 Hon - or is not bought or sold, Char - ac - ter is more than gold;
 Dark - ness al - ways leads to dawn; Night is but the gates of morn,



Cast it from thee, that is best, Nev - er mind, nev - er mind.
 These are yours, a wealth un - told, Nev - er mind, nev - er mind.
 Out of griefs our joys are born, Nev - er mind, nev - er mind.



No. 257.

Greeting Song.

C. A. MURCH.

T. M. TOWNE.

Spirited.

1. With joy, with joy, with joy, with joy, We sing to you our
 2. A - way, a - way, a - way, a - way, We'll ban - ish care and

wel - come, Our wel - come, our wel - come,
 sad - ness; We'll ban - ish all sad - ness,

We sing to you our wel - come, sing to you our wel - come,
 We'll ban - ish care and sad - ness, banish care and sad - ness,

Welcome to our mer - ry, mer - ry song, Not for us the
 Let the mer - ry, mer - ry laugh go round, While our hearts beat

hours beat drowsy measures, Time shall speed with jest and with song.
 high with joy and gladness, To sweet music's witching, witching sound.

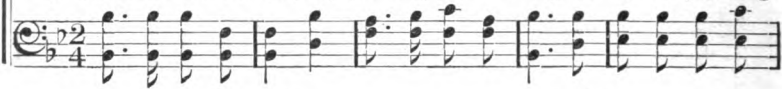
REFRAIN.

Welcome, welcome, welcome, welcome, Welcome to our throng, welcome to our throng.

Repeat pp.



1. Nev - er look behind, boys, Up and on the way! There's time enough for
2. First be sure you're right, boys, Then with courage strong, Just strap your pack up-
3. Trudge is ver - y slow, boys, Made to pull a load, But in the end will
4. Shoot above the crowd, boys, Brace yourself and go! O let the plodding



that, my boys On some fu-ture day; Tho' the way be long, boys, Fight it
on your back And tug, tug a-long; Bet - ter let the lag-lout, Fill the
give the dust To racers on the road; When you're near the top, boys On the
land-pad stay To hoe the eas - y row; Fame is at the top, boys, Waiting



with a will; Nev - er stop to look behind When climbing up a hill.
low-er bill, While you pull for better things Still higher up the hill.
rug-ged way, Do not stop to blow your horn, But climb and climb a-way.
there un - til Brains and pluck and self-respect Have mounted up the hill.



REFRAIN.



When climb-ing up a hill, boys, When climbing up a hill,



Nev - er stop to look be-hind When climbing up a hill.

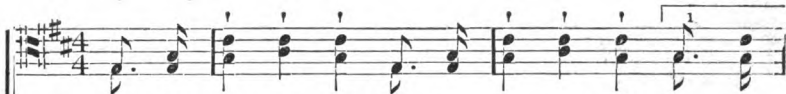


No. 259.

The Temperance Call.

Allegro con fuoco.

FRANZ ABT.



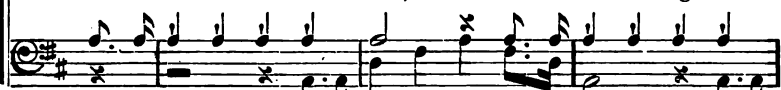
1. Hear the Temp'rance call, Free-men, one and all! Hear your
See your na - tive land Lift its beck-'ning hand, (*Omit.*)
2. Leave the shop and farm, Leave your bright hearths warm; To the
Let your lead - ers be True and no - ble, free, (*Omit.*)
3. Hail our fa - ther - land! Here thy chil - dren stand, All re -
In the Temp'rance cause, Ne'er to faint or pause! (*Omit.*)



coun - try's earn - est cry! "Sons of freedom," come ye nigh;
polls! the land to save; Fear - less, temp'rate, good, and brave;
solved, u - nit - ed, true, This our pur - pose is, and vow;



Chase the monster from our shore, Let his cru - el reign be



Chase the monster from our shore, Let his



o'er; Chase the monster from our shore, Let his cru - el reign be o'er.



cru - el reign be o'er, from our shore,

No. 261. You Fellow, Full of Rye!

Words arr. by W. A. M.

WM. A. MAY.

1. O sing a song of six-pence, you fel-low, full of rye!
The keep-er's in the bar-room, a-count-ing up his money;
2. O sing a song of six-pence, you fel-low, full of rye!
Your wife has gone out working, at wash-ing peo-ple's clothes;
3. O sing a song of six-pence, you fel-low, full of rye!
The keep-er's got your dollars, the dev-il claims your soul!

With not a cent to bu-ry you to-mor-row, if you die;
(OMIT.)
Why, can't you hear your lit-tle ones for bread and but-ter cry!
(OMIT.)
Oh, won't you give up drink-ing, now, and won't you real-ly, try?
(OMIT.)


2
The wife is in the par-lor, with well-dressed sis and sonny!
To pay for beer and whis-key to col-or up your nose!
And pres-ent-ly will come your way to ful-ly take control!

Now, is-n't that a cir-cum-stance to o-pen wide your
Oh, is-n't that a spec-ta-cle, to make one weep and
You may have had a jol-ly time, but what of by and

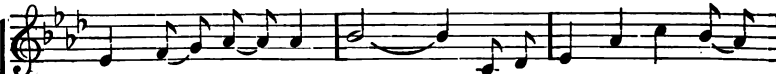
eye, (to ope your eye,) To o-pen wide your eye?
sigh, (to weep and sigh,) To make one weep and sigh?
by, (of by and by,) Oh, what of by and by?

H. S. W.


H. S. WOODWORTH.



1. By the peace - ful rill and the shad - y hill, Where the
 2. From the swing in the barn to the gar - den lawn, And the
 3. On the old kitchen floor stood the clock which of yore Told the
 4. But the old arm chair now is emp - ty there, And the



flow - ers per - fume the air..... Where the wild-bird's song echoes
 or - chard moss-y and gray..... To the shad-y nook by the
 hours as they passed a - long..... And my moth-er's old reel and
 hum of the wheel is still..... And her ech-oi-g calls in those

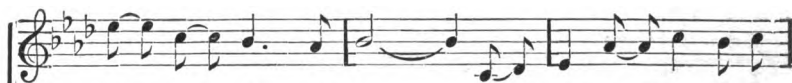


sweet and long, Stands the cot of my child-hood fair..... There the
 old mill-brook, There we used so oft to play..... Each
 tall spinning wheel, How sweet was their mer-ry song..... And her
 old grey walls, No more will my bo - som thrill..... But



wild i - vy vine, its branch - es en - twine O'er its
 place is re - plete with mem - o - ries sweet; But
 old arm chair by the fire - side there, Where we
 deep in my heart are joys that im - part A

The Old Home. *Concluded.*



walls so old and gray,..... And the li-lac's bloom sheds its
dearer to my heart to-day,..... Is the old arm chair with my
knelt at each close of day,..... Oh, dear to my heart is that
hope that will live for aye,..... 'Tis the mem-'ry there of a



CHORUS.



sweet perfume 'Round the old home far a - way. O the old home!
moth - er there, In the old home far a - way.
hallowed spot, The old home far a - way.
mother's pray'r, In the old home far a - way.



O the old home! The home so far a - way; Oh, dear to my



heart is that hallowed spot, The old home far a - way.
far away.



No. 263.

The May Dance.

E. L. A.

E. L. ASHFORD.

SOLO OBLIGATO.



{ Light-ly trip-ping, joy-ous mea- sure, On the green we
 { Come and join our mer-ry maying, Come and join our
 D. C. *Light-ly trip -ping, joy-ous mea - sure, etc.*

Sempre Staccato.



La la la la la la la la la la la la la la



gai-ly dance, Oh, what rap-ture, oh, what pleasure, While the mu - sic
 happy thron-g; Sun-beams thro' the leaves are playing, Flow'rs are springing,



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



sweet-ly ring - ing, Youthful hearts en - trance. La la la
 birds are sing - ing, Hear their joy - ous song.



la la la la, la la la la. La la la la



The May Dance. *Continued.*

rit.

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.....

Tempo.

La, Lightly tripping, joyous measure, On the green we gai-ly dance,

p

While the soft notes ring - ing, Youthful hearts en - trance,

p

La la la la la la la, la la la la la la,

Forte.

As we gai-ly, gai-ly dance,

p

Music sweet-ly ring - ing, La la la la la,
sweetly ringing,

The May Dance. Concluded.

2 *cres.* **FINE.**

dance, As we gai - ly, gai - ly dance.

La la la la, As we gai - ly dance, As we gai - ly dance.

cres.

Hail! mer-ry month of May,

Hail! mer-ry month of May, Ah!..... Na-ture so blithe and gay,

pp

Bids care de - part, La la la la la la la la

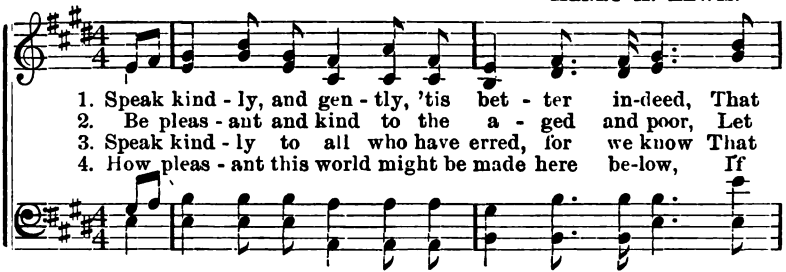
Ah!..... List to the war-bling throng, Join in their

A cres. A A *D. C.*

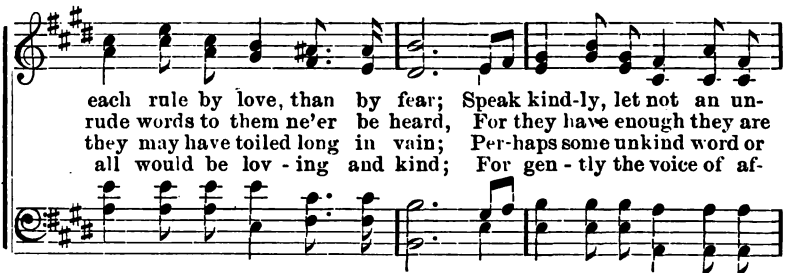
La la la la, Bid care de - part, Bid all care de - part.

mer - ry song, Bid care de - part, Bid care, all care de - part.

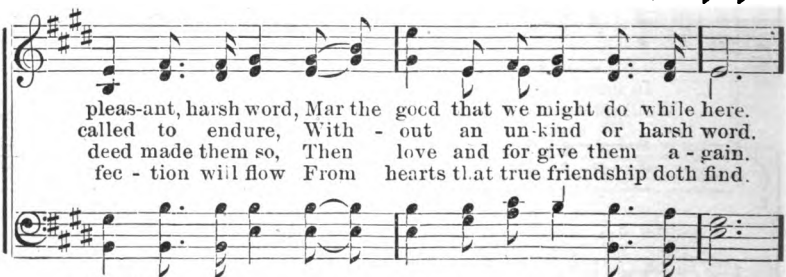
aim.



1. Speak kind - ly, and gen - tly, 'tis bet - ter in - deed, That
2. Be pleas - ant and kind to the a - ged and poor, Let
3. Speak kind - ly to all who have erred, for we know That
4. How pleas - ant this world might be made here be - low, If

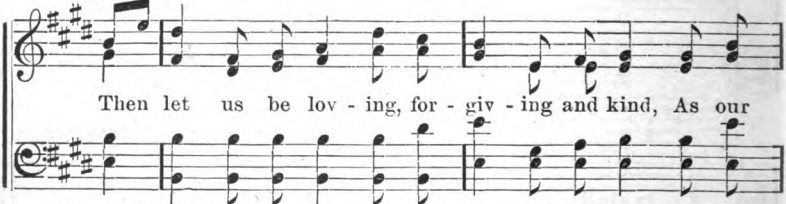


each rule by love, than by fear; Speak kind - ly, let not an un -
rude words to them ne'er be heard, For they have enough they are
they may have toiled long in vain; Per - haps some unkind word or
all would be lov - ing and kind; For gen - tly the voice of af -

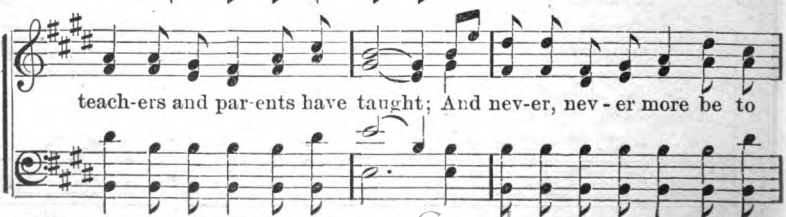


pleas - ant, harsh word, Mar the good that we might do while here.
called to endure, With - out an un - kind or harsh word.
deed made them so, Then love and for give them a - gain.
fec - tion will flow From hearts that true friendship doth find.

CHORUS.



Then let us be lov - ing, for - giv - ing and kind, As our



teach - ers and par - ents have taught; And nev - er, nev - er more be to

Speak Kindly. *Concluded.*

an - ger in - clined, But be gen - tle in deed and in thought.

Musical notation for the first system of 'Speak Kindly', including a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is written on a single staff, and the bass line is on a second staff below it.

No. 266. *Come, Thou Almighty King.*

CHARLES WESLEY. (Italian Hymn. 6, 4.) FELICE GIARDINI.

1. Come, thou al - might - y King, Help us thy name to sing,
2. Come, ho - ly Com - fort - er, Thy sa - cred wit - ness bear,
3. To Thee, great One in Three, The high - est prais - es be,

Musical notation for the first system of 'Come, Thou Almighty King', including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the bass line is on a second staff below it.

Help us to praise! Fa - ther all glo - rious, O'er all vic -
In this glad hour; Thou, who al - might - y art, Now rule in
Hence, ev - er - more; Thy sov-'reign maj - es - ty May we in

Musical notation for the second system of 'Come, Thou Almighty King', including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the bass line is on a second staff below it.

to - rious, Come, and reign o - ver us, An - cient of Days.
ev - 'ry heart, And ne'er from us de - part, Spir - it of pow'r.
glo - ry see, And to e - ter - ni - ty Love and a - dore.

Musical notation for the third system of 'Come, Thou Almighty King', including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the bass line is on a second staff below it.

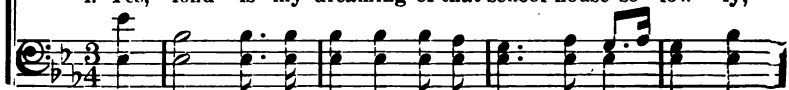
No. 267. That Little Old School-House.

W. A. M.

WM. A. MAY.



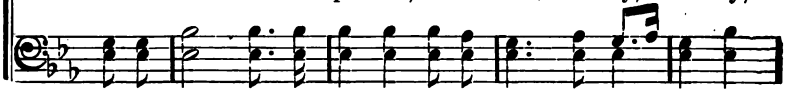
1. A dear rec - ol - lec - tion, of my far - a - way child - hood,
2. The boys and the girls who there at - tend - ed the class - es,
3. I see the rude chil - dren and the gen - tle faced teach - er,
4. Yes, fond is my dreaming of that school - house so low - ly,



Is a swift flow - ing riv - er and a crumbling old mill.
Come be - fore me as shad - ows that I sum - mon at will,
As she raps with her rul - er on the wide win - dow sill,
For its tri - als and tri - umphs are re - mem - bered full well,



As they nes - tled in si - lence near the edge of a wild - wood,
And they form a pro - ces - sion that e'en now slow - ly pass - es
To re - strain the loud laugh - ing of the voic - es that reach her
While the shad - ows that pass me, ev - er drift, sure - ly, slow - ly,

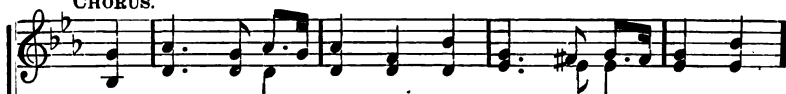


And a lit - tle old school - house at the foot of a hill.
By the - door of the school - house at the foot of a hill.
From out side of the school - house at the foot of a hill.
To the door of that school - house at the foot of a hill.



That Little Old School-House. Concluded.

CHORUS.



That lit - tle old school-house, that lit - tle old school-house,



How the fra - grance of mem - o - ry clings to it still!



O, that lit - tle old school-house, that lit - tle old school-house,

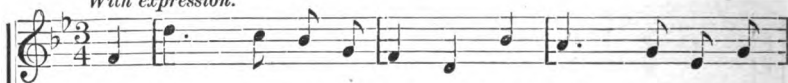


That lit - tle old school-house at the foot of a hill.



F. H. C.

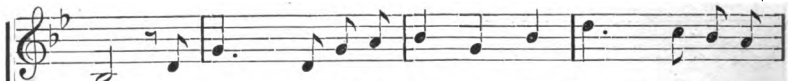
FLORA HAMILTON CASSEL.

With expression.

1. I'm go - ing, yes, I'm go - ing, Be - yond the si - lent
2. I look a - cross the val - ley, And see the shin - ing
3. Oh, Chris - tian, worn and wea - ry, Look out a - cross the



- riv - er, My toil is almost o - ver, I'm go - ing, go - ing
mountains, Where an - gel forces ral - ly A - round the throne of
val - ley, A - cross the si - lent riv - er, To home, our love - ly



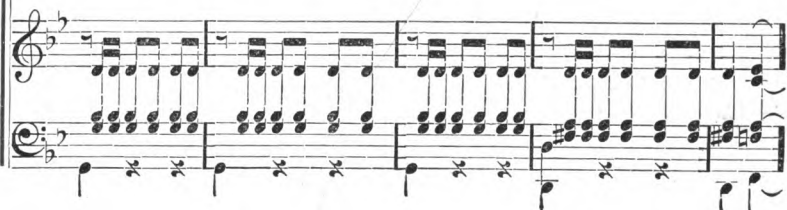
- home, So oft I have been wea - ry, My bur - dens seem'd so
God, What tho' the storms may gather, And roll - ing clouds may
home; Then speed thee on thy jour - ney, Tho' rough may be thy



I'm Going Home. *Continued.*



heav - y, And days were dark and dreary, But now I'm go-ing home.
thun-der, I'll fear not, for my Fa-ther Will guide me to my home.
pathway, And soon thou'lt find a welcome, And rest, in heav'n, our home.



DUET. *Moderato.*



Oh, yes, I'm go - ing, go - ing, To the

CHORUS. *pp*



Yes, I am go - ing home, Beau - ti - ful love - ly home,



I'm Going Home. *Concluded.*

land beyond the riv - er; My toil is almost
O-ver the riv-er bright, Into the land of light; Toiling will be all o'er

This system contains the first two lines of the musical score. The first line features a vocal melody in G major with lyrics: "land beyond the riv - er; My toil is almost". The second line continues the melody with lyrics: "O-ver the riv-er bright, Into the land of light; Toiling will be all o'er". Below the vocal line is a piano accompaniment consisting of a right-hand part with eighth-note chords and a left-hand part with a simple bass line.

o - ver, For I'm go - ing, go - ing home.
On that e-ter-nal shore, Yes, I am go-ing home, home, love-ly home.

This system contains the second two lines of the musical score. The first line features a vocal melody in G major with lyrics: "o - ver, For I'm go - ing, go - ing home.". The second line continues the melody with lyrics: "On that e-ter-nal shore, Yes, I am go-ing home, home, love-ly home.". Below the vocal line is a piano accompaniment consisting of a right-hand part with eighth-note chords and a left-hand part with a simple bass line.

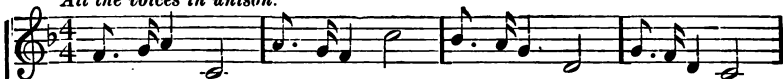
No. 269.

Marching Along.

H. A. L.

HENRY A. LEWIS.

All the voices in unison.



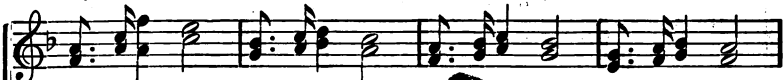
1. Light-ly stepping, sweetly singing, To the school-room joy we're bringing,
2. Come with us, come, hast-en a - way, To the school-house, do not delay,



Hills and valleys ech - o our song; As we come gai-ly marching along.
 Come with light hearts, join our glad throng, As we come gaily marching along.



CHORUS.



Marching a - long, sing-ing with glee, Marching a-long, hap-py and free,



Left, left, left, right, left, Left, left, left, right, left,



Hills and valleys ech - o our song, As we come gai-ly marching a-long.



Left, left, left, right, left,

No. 270. The Beautiful Land of Rest.

LU B. CAKE, arr.

WM. A. MAY

1. There's a realm of rest o'er the sun-set hills And a life care free,
 For the breath of peace that the ev'ning brings With the soothing song
 2. When the sun sinks down on his wea-ry way, And the cool-ing shades
 Then the sky is ting'd with the mel-low light Of the win-dow glow
 3. There the Home Land lies, the fair heaven blest, And I turn where-e'er
 To the set-ting sun that is e'er the same As a glow-ing light.

I know, }
 (Omit.) } that the tired one sings, And a presence that calms and fills,
 ap-pear, }
 (Omit.) } of a home at night, Where the wand'rer, long a - stray,
 I roam, }
 (Omit.) } of a fireside flame, On the hearth of the wand'rer's home,

CHORUS.

Cometh out of the af-ter-glow. There's a beau-ti-ful land of
 Sees the wel-come of loved ones near.
 In the beau-ti-ful land of rest.

rest, There's a beau-ti-ful land of rest,
 Beau-ti-ful land of rest, Beautiful land of rest,

There's a beau-ti-ful land far beyond the hills Where the weary are at rest.

Arr. by E. O. EXCELL.

He's the lil - y of the val - ley, Oh! my Lord; He's the

FINE.

lil - y of the val - ley, Oh! my Lord.

1. King Je - sus in the Char - iot rides, Oh! my Lord,
2. What kind of shoes are those you wear, Oh! my Lord,
3. These shoes I wear are gos - pel shoes, Oh! my Lord;
4. I'll wear them by the riv - er side, Oh! my Lord;

D. C.

With four white hors - es, side by side, Oh! my Lord.
 That you can ride up - on the air, Oh! my Lord.
 And you can wear them if you choose, Oh! my Lord.
 King Je - sus, He will be my guide, Oh! my Lord.

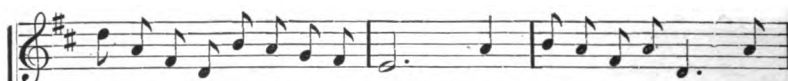
(Respectfully inscribed to McCagie Green, Pickrelltown, O.)

LIZZIE SCOTT BUSHEY.

J. CALVIN BUSHEY.



1. The dark-eyes all am gone, Ole Mas - sa calls no more; I
2. Some-times in dreams I see The dark-eyes in their glee; My
3. That cab - in soon I'll see, Where win-dows nev - er break, And



almost see him pointing with his cane, To beck-on me a-cross To
poor old heart grows almost young again, On waking on-ly find A
doors are ev-er o-pen, so they say; There lov'd ones are at rest, Where

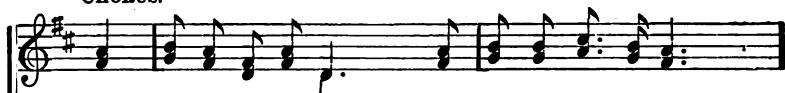


bet-ter, fair-er lands, While the roof lets in the sun-shine and the rain.
fee-ble form and mind, And the tear-drops falling like the droping rain.
clouds do nev - er come, And the sun is shin-ing all the live-long day.



The Banjo's Silent Now. Concluded.

CHORUS.



The ban-jo's si-lent now, My friends long since have gone,

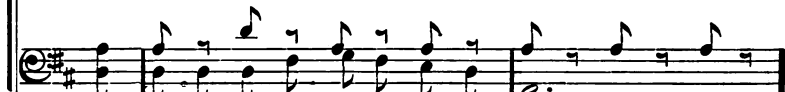


The ban - jo's si-lent now, My friends long since have gone,

This cab-in and my-self a-lone re-main,



This cab - in and my - self re - main,



This cab-in and my-self a-lone re-main,



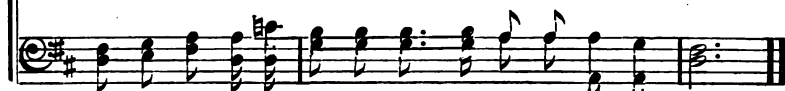
The doors are fall-ing down, The win-dows breaking



The doors are fall-ing down The win - dows



in, While the roof lets in the sun-shine and the rain.



break-ing in,

No. 273. Mother, Rock Me in the Cradle.

New arrangement E. O. E.

1. The Lord, he will be glad of me, The Lord, He will be glad of me,

In the heav - en, he'll re - joice, In the heaven once, In the

heav-en twice, In the heaven he'll re - joice; In the heav-en once, In the

heav - en twice, In the heav-en he'll re - joice; Bright sparkles in the

church-yard, Give light un - to the tomb, Bright summer, spring's over, sweet

Mother, Rock Me in the Cradle. *Continued.*

flow-ers in their bloom, My moth-er once, my moth-er twice, My

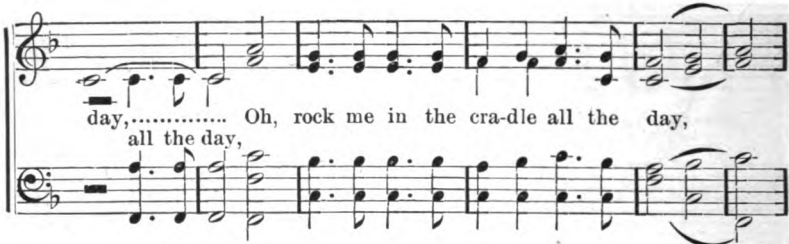
moth-er, she'll re-joice; In the heav-en once, In the heav-en twice,

In the heaven she'll re-joyce; In the heaven she'll re joyce; Moth-er,

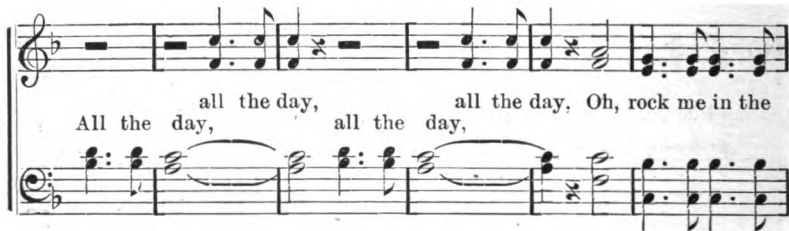
rock me in the cra-dle all the day..... Mother, rock me in the
all the day,

cra-dle all the day. day. All the day,..... all the
all the day,

Mother, Rock Me in the Cradle. *Continued.*



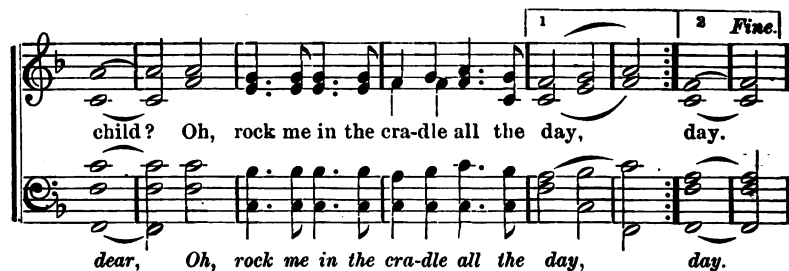
day,..... Oh, rock me in the cra-dle all the day,
all the day,



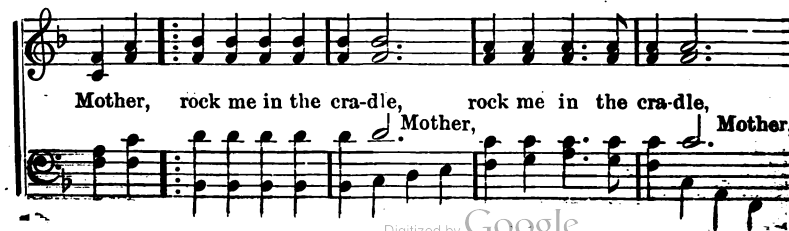
All the day, all the day, all the day, Oh, rock me in the



cra-dle all the day, Oh, mother, don't you love your darling
D. S. You may lay me down to sleep, my moth-er



child? Oh, rock me in the cra-dle all the day, day.
1 3 *Fine.*
dear, Oh, rock me in the cra-dle all the day, day.



Mother, rock me in the cra-dle, rock me in the cra-dle, Mother, Mother,

Mother, Rock Me in the Cradle. *Concluded.*

D. S.

rock me in the cra - dle all the day. Moth - er day.

Musical notation for the first system, including treble and bass staves with lyrics.

No. 274. An Old Proverb.

ALICE CARY.

CHAS. H. GABRIEL.

1. The spider wears a plain brown dress, And she's a steady spinner,
2. She looks as if no thought of ill, In all her life had stirr'd her,
3. My child who sings this simple lay, With eyes down-cast and tender,
4. 'Tis not the house, and not the dress, That makes the saint or sinner,

Musical notation for the first system, including treble and bass staves with lyrics.

To see her qui - et as a mouse Go - ing a - bout her silver house,
But while she moves with careless tread, And while she spins her silken thread,
Re - mem - ber the old proverb says, That pret - ty is which pretty does,
To see the spi - der sit and spin, Shut with her web of sil - ver in,

Musical notation for the second system, including treble and bass staves with lyrics.

You would nev - er, nev - er, nev - er guess The way she gets her dinner.
She is planning, planning, planning, still The way to do some murder.
And that worth does never go nor stay, For pov - er - ty nor splendor.
You would nev - er, nev - er, nev - er guess The way she gets her dinner.

Musical notation for the third system, including treble and bass staves with lyrics.

No. 275.

Out in the Cold.

H. S. W.

H. S. WOODWORTH.

1. Out in the cold world, I wan-der to - night; Wea - ry and
 2. O could my child-hood come back to me now, Back thro' the

long-ing to die,..... Homeless and friendless in
 long wea - ry years,..... Where at the door of my

sor-row I roam, None who will pit - y me nigh,.....
 once hap - py home Knelt a fond mother in tears,.....

Gone are the moments that once used to bring Sweetness and
 Bit - ter - ly sweet are the meni-'ries that now, The pa - ges of

Out in the Cold. Concluded.

pleas-ure un - told,..... Gone is the sun-light that
 life do un - fold,..... Vis - ions of hap - pi - ness,

gladdened my life, A wan-der - er, out in the cold.....
 com-fort and peace, While I am far out in the cold.....

CHORUS.

Out in the cold! Out in the cold! Wea - ry and
 Out in the cold world, Yes out in the cold! Wea - ry and

long - ing to die,..... God help the home-less and
 long - ing, yes long-ing to die,

friend-less to - night, The wan - der - er out in the cold.

No. 276. O Hush Thee, my Babie.

SIR WALTER SCOTT.

SULLIVAN. New arr. by E. O. E.

1. O hush thee, my ba - bié, thy sire was a knight, Thy
 2. O fear not the bu - gle, tho' loud - ly it blows; It
 3. O hush thee, my ba - bié, the time soon will come, When thy

cres. *dim.*

moth - er a la - dy both gen - tle and bright, both gen - tle and
 calls but the ward - ers that guard thy re - pose, that guard thy re -
 sleep shall be brok - en by trump - et and drum, by trum - pet and

p

For balance of thrd verse go to Coda.

bright; The woods and the glens from the tow'rs which we see,
 pose; Their bows would be bended, their blades would be red,
 drum, (*Omit and go to Coda.*)

They are
Ere the

all be - long - ing, dear ba - bie to thee,
 step of a foeman draws near to thy bed,

cres.

They are all be - long - ing to thee, They are all be -
 Ere the step of a foeman draws near, Ere the step of a

O Hush Thee, my Babie. *Continued.*

dim.

long-ing, dear ba - bie to thee. O hush thee, my ba - bie, O
 foe-man draws near to thy bed.

to thee, O hush thee,
 draws near, O hush thee,

hush..... thee, my ba - - - - - bie. *D. C.*

hush thee, my ba - bie, O hush thee, my ba - bie

CODA for last verse only.

cres.

Then hush thee, my dar - ling, take rest while you may; For

dim.

strife comes with manhood, and waking with day, For strife comes with
 strife,..... comes with man - hood,

man - hood and wak - - - ing with day, O
 wak - ing with day, O hush thee,

O Hush Thee, my Babe. *Concluded.*

pp

O hush..... thee, O

hush thee, my ba - bie, O hush thee, my ba - bie, O

hush..... thee,

dim. *pp*

hush thee, my babe, O hush thee, O hush thee, my ba - bie.

hush..... thee,

No. 277. In the Morning!

Rev. HENRY BURTON. (Chorus Wm. A. May.)

WM. A. MAY.

1. We shall have the flow'rs a - gain In the shin - ing af - ter rain,
2. We shall know as we are known, In the sunlight of the throne
3. Face to face, we shall behold Him whose love can ne'er be told;

Past the sor - row and the pain, In the morn - ing, We shall
 And all heav'n will be our own, In the morn - ing, We shall
 We shall walk the streets of gold, In the morn - ing, So we

In the Morning. Concluded.



greet our friends once more! All the dear ones gone be-fore, They will
leave the sin and wrong, We shall join the white robed throng, We will
watch and wait and pray, Till the shad-ows flee a - way, Till we



CHORUS.



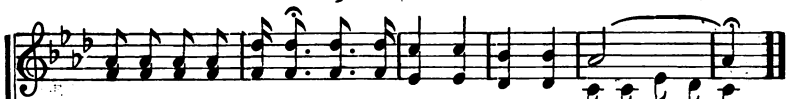
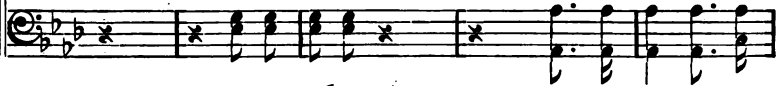
meet us on the shore, In the morn - ing! In the morn - ing,
sing the triumph song, In the morn - ing!
see the break of day, In the morn - ing! we will meet,



In the morn - - ing, We will meet up-on the shore,
we will meet,



In the morn-ing, In the morn-ing we will meet, In the
In the morning,



morning, in the morning! We will meet up-on the shore.....
morn - - ing! up-on the shore.



C. H. G.

CHAS. H. GABRIEL.

1. 'Tis ver - y un - wise, for a boy or a girl, To
 2. Don't be in a hur - ry to fin - ish a task; What's

fret or wor - ry, or tease or scold, To grum - ble at
 done, be care - ful to have well done; Re - mem - ber the

du - ties that ev - er a - bound, And some - times rise like a
 race of the tor - toise and hare, And how the tor - toise the


moun - tain bold. It nev - er pays to be
 vic - t'ry won. Be en - er - get - ic - at

call'd a "shirk;" 'Tis al - ways bet - ter to
 once be - gin; Be con - sci - en - tious, and

The Way to Succeed. *Concluded.*




do your work; Nor let a smat - ter - ing
you will win; Don't be dis - cour - ag'd at




of neg - lect De - stroy your char - ac - ter or re - spect.
lit - tle things, For ear - nest la - bor a bless - ing brings.

CHORUS.



Oh, this is a max - im true—"We're judged of men by



what we do." Be a la - dy, yes, be a man, And



do the ver - y best you can, 'Twill car - ry you through.

Allegro.

1. O come, come a - way, From la - bor now re - pos - ing,
2. From toil and from care, On which the day is clos - ing,
3. While sweet Phil - o - mel, The wea - ry trav - ler cheer - ing,
4. The bright day is gone, The moon and stars ap - pear - ing,



Let bu - sy care a - while for - bear, O come, come a - way.
 The hour of eve brings sweet re - prieve, O come, come a - way.
 With evening song her notes pro - long, O come, come a - way.
 With sil - v'ry light il - lume the night, O come, come a - way.



Come, come, our so - cial joys re - new, And then with trust and
 O come where love will smile on thee, And round the heart will
 In ans - w'ring song of sym - pa - thy, We'll sing in tune - ful
 We'll join in grate - ful songs of praise, To Him who crowns our



friendship, too, Let true hearts welcome you, O come, come a - way.
 glad - ness be, And time fly mer - ri - ly, O come, come a - way.
 har - mo - ny, Of hope, joy, lib - er - ty, O come, come a - way.
 peaceful days With health, hope, hap - pi - ness, O come, come a - way.



LANTA WILSON SMITH.

E. O. EXCELL.

1. In a world where sorrow Ev - er will be known, Where are found the
2. Slight - est ac - tions oft - en Meet the sor - est needs, For the world wants
3. When the days are gloomy, Sing some happy song, Meet the world's re-

need - y, And the sad and lone; How much joy and com - fort
 dai - ly, Lit - tle kind - ly deeds; Oh, what care and sor - row,
 pin - ing, With a cour - age strong; Go with faith un - daunt - ed,

You can all be - stow, If you scat - ter sunshine Ev - 'ry - where you go.
 You may help remove, With your songs and courage, Sympathy and love.
 Thro' the ills of life, Scatter smiles and sunshine, O'er its toil and strife,

CHORUS.

Scat - ter sun - shine all a - long your way, Cheer and bless and
 Scatter the smiles and o - ver the way,


brighten Ev - 'ry pass - ing day, Ev - 'ry pass - ing day.

No. 281. The Wonderful Country of Song.



(To our friends Mr. and Mrs. E. O. Excell. In memory of our pleasant visit with them at their home.)

NELLIE DUNGAN.



J. M. DUNGAN.




1. Have you heard of that coun-try with skies ev - er bright, Where no
2. That there is such a coun-try we ver - y well know, For 'tis
3. Those who've gone to that country will nev - er know care, For no
4. We have dear ones a - wait-ing us now, in that land; How we
5. Let us turn toward that country our wan - der - ing feet, Where our



storm-clouds e'er gather, and there is no night; But the smile of the
God's word re-veals it, and though here be-low, We may taste of the
sin, pain or sad-ness can e'er en - ter there; But de-light ev - er-
long for the clasp of each wel-com - ing hand, As, when life's cares are
par-ents, and children and loved ones we'll greet, And with them we will




Sav-ior gives endless de-light? 'Tis the won-der-ful country of song.
pleasures that constantly flow From the won-der-ful country of song.
last-ing with Jesus they'll share In that won-der-ful country of song.
end-ed, to-geth-er we'll stand, In the won-der-ful country of song.
spend an e - ter - ni - ty sweet, In that won-der-ful country of song.



CHORUS.



Oh, the won - der - ful coun-try of song, Oh, the



The Wonderful Country of Song. Concluded.

won - der - ful coun - try of song, Where the saints all im - mor - tal sing

prais - es for - ever In the won - der - ful coun - try of song.

No. 282. Depth of Mercy.

C. WESLEY.

(M. H. 379.)

J. STEVENSON.

1. { Depth of mer - cy can there be Mer - cy still re - served for me? }
 { Can my God his wrath for - bear? Me the chief of sin - ners spare? }
 2. { I have long withstood his grace, Long pro - voked him to his face; }
 { Would not heark - en to his calls; Griev'd him by a thousand falls. }
 2. { Now in - cline me to re - pent; Let me now my sins la - ment; }
 { Now my foul re - volt de - plore, Weep, be - lieve and sin no more. }

God is love! I know, I feel: Je - sus lives and loves me still;

Je - - sus lives, He lives and loves me still.

Allegretto.

FRANK M. DAVIS.



1. A - way,..... a - way,..... A-way to the woods a-way,.....
 A-way, a-way, a-way,.....

2. Come join..... our song,..... As mer-ri-ly on we go,.....
 Come join, our song, we go,



Away to the woods
 As mer-ri-ly on



A-way, a-way, We'll spend the day in pleasure,
 A - way..... a - way..... A -
 Come join our song, Our mer-ry voic-es sound-ing,
 Come join..... our song,..... Come



A-way, a-way, A-way to the woods a - way,.....
 way,..... a - way,..... a-way,
 Come join our song, So mer-ri-ly to and fro,.....
 join,..... our song,..... and fro,



a-way to the woods,
 and fro, to and fro,



We'll shout and sing while echoes ring, In sweet and flowing mea - sure.
 Oh hap - py may we be to-day, As merrily on we're bound-ing.



To the Woods Away. Concluded.

CHORUS.

ff
Hur-rah! hurrah! hur-rah! hurrah! Our hearts are full of glee,.....
of glee,

Hur-rah! hurrah! hur-rah! hurrah! Will sing so mer - ri - ly, a-way,

A - way, a-way, a - way, a-way, A-way to the woods, a-way, away,

A - way, a-way, a - way, a-way, A - way to the woods, a - way,

rall. *rit e dim.*
To the woods away, To the woods away, A - way a-way, a - way.

No. 284.

Hush Thee, my Darling.

BETH. Arr.

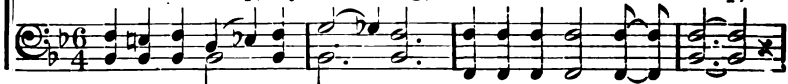
(To Babie Bess.)

WM. A. MAY.

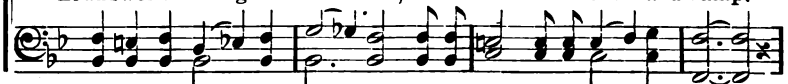
Slow and soft.



1. Hush thee to sleep, my dar - ling; Low o'er the hills in the west,
2. Hush thee to sleep, my dar - ling; O-ver the riv - er and plain,
3. Hush thee to sleep, my dar - ling; Gloweth the fire - flies' lamp,



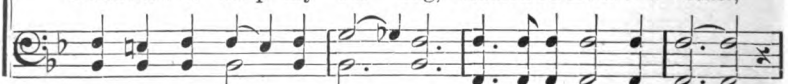
Long, purple shades are creep-ing, As the sun slowly sinks to rest,
Crows now are homeward wing-ing, From the fields of ripe, golden grain,
Loud swells the frog's hoarse chorus, From the marshes so cold and damp.



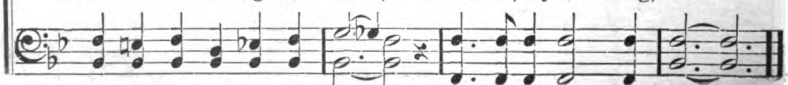
There, in the fad - ing light, Day bids the world good-night;
There, in the fad - ing light, Call-ing good-night, good-night;
There, in the fad - ing light, Chanting good-night, good-night;



Hush thee to sleep my dar - ling, Cradled on moth-er's breast,

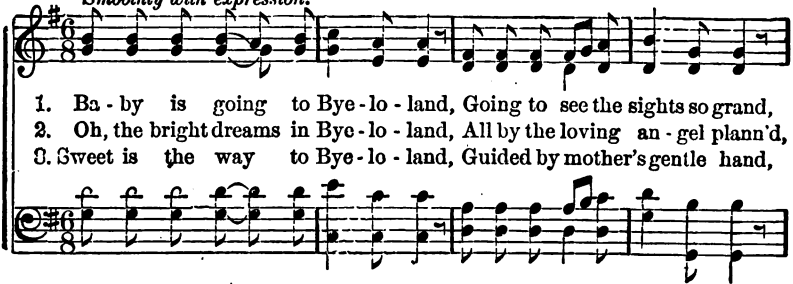


Rock'd in her kind, gentle arms, Rest thee, my dar - ling, rest!

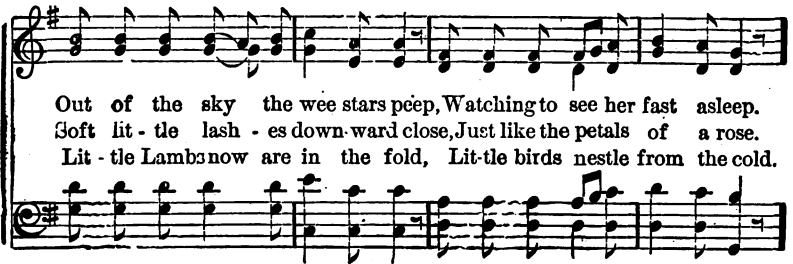


GEO. COOPER.

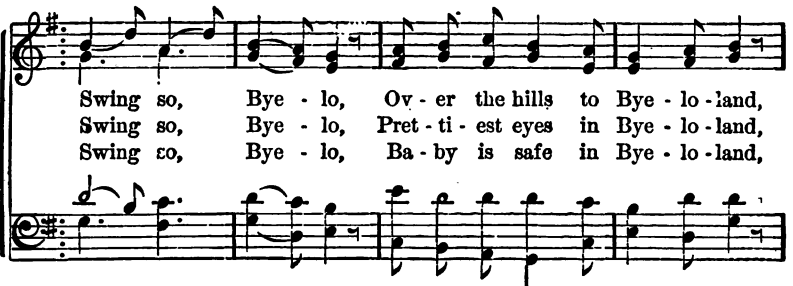
A. G. VAN FLEET.

*Inscribed to my little friend, Wade Pealer, South Dansville, N. Y.**Smoothly with expression.*


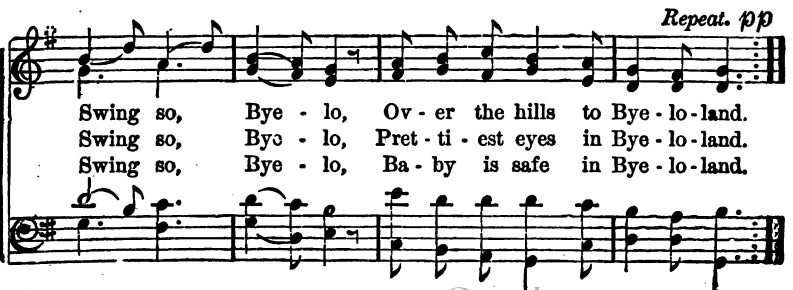
1. Ba - by is going to Bye - lo - land, Going to see the sights so grand,
 2. Oh, the bright dreams in Bye - lo - land, All by the loving an - gel plann'd,
 3. Sweet is the way to Bye - lo - land, Guided by mother's gentle hand,



Out of the sky the wee stars peep, Watching to see her fast asleep.
 Soft lit - tle lash - es down - ward close, Just like the petals of a rose.
 Lit - tle Lambs now are in the fold, Lit - tle birds nestle from the cold.



Swing so, Bye - lo, Ov - er the hills to Bye - lo - land,
 Swing so, Bye - lo, Pret - ti - est eyes in Bye - lo - land,
 Swing so, Bye - lo, Ba - by is safe in Bye - lo - land,



Repeat. pp

Swing so, Bye - lo, Ov - er the hills to Bye - lo - land.
 Swing so, Bye - lo, Pret - ti - est eyes in Bye - lo - land.
 Swing so, Bye - lo, Ba - by is safe in Bye - lo - land.

Mrs. E. C. ELLSWORTH.
2d. verse E. O. E.

J. H. TENNEY.



1. Up, ye sons of free - dom! Ye men of strength, a - wake!
Sword of truth un-sheath-ing, A peo - ple's hon - or save,
2. Come from hill and val - ley, O come from moun-tain side,
Free-dom be our watch-word, All tyr - an - ny shall cease,



Trusts our fathers left us, Foes from us would take;	}	Rally, all ye brave!
Raising high your standard, (Omit.)		
Ral-ly to the standard, Come whate'er betide;	}	Lib-er-ty and peace.
Wave the banner o'er us, (Omit.)		



CHORUS.

Oh,..... the rights be - queathed us,



Oh, the rights, rights bequeathed us, Know ye what they



Oh,..... the hopes be - fore..... us!



cost? Oh, the hopes, hopes be - fore us!



God Save Our Land. Concluded.

Shall they all be lost?..... lost?.....

Up..... then, wake to glo - - ry!

Up then, wake, wake to glo - ry! Here's our heart and

Chains..... of sin are break - - ing!

hand; Chains of sin, chains are breaking!

God will save our land!..... land!

ff accel. *rit.*

Will save our land! Will save our land! Will save our land!.....

C. A. MURCH.

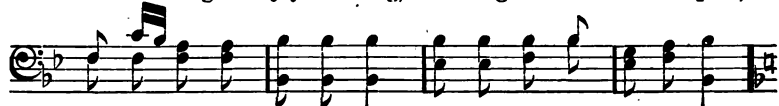
T. MARTIN TOWNE.



1. Welcome, comrades, once a - gain, Morn has chased a - way the night;
2. All too soon will toil and care Dim the bright and flashing eye;
3. School-day hours will soon be gone; Let us prize them while they last;



Sing we now in glad re frain, Hearts and voic-es all u-nite;
 But to - day the world is fair As the hap - py moments fly;
 Pre-cious freight of joy and song, Bear - ing down-ward to the past;



Light-ly runs the stream of time, By the hap - py days of youth;
 While we drink at wisdom's springs, In their mirrored deeps we see,
 Though the coming years shall bring Broader views of life and truth,



Light our steps as still we climb T'ward the glowing heights of truth.
 Proph-e - sy of great - er things, That shall crown the years to be.
 Still sweet mem-o - ry will cling Round the hap - py days of youth.



Welcome, Comrades. Concluded.

CHORUS.

Join we then in glad-some song, While the moments roll a - long,
Join we then in song, Mo - ments roll a - long,

Light-ly glide the hours a - way, While our hearts are light and gay.
Glide the

Repeat pp

No. 288.

Lullaby.

(May be sung in B flat; Ladies singing the two Tenor parts.)

With gentle animation.

JOHANNES BRAHMS.

pp

1. Lul-la-by and good-night, with res-es be-dight, With lil-ies be-
2. Lul-la-by and good-night, thy moth-er's de-light; Bright angels a-

sted is baby's wee bed; Lay thee down now and rest, may thy
round my darling shall stand, They will guard thee from harms, thou shalt

ppp *riten.*

slumber be blest, Lay thee down now and rest, may thy slumber be blest.
wake in my arms, They will guard thee from harms, thou shalt wake in my arms.

No. 289. The Song my Mother Sang.

J. W. WELCH.

H. S. WOODWORTH.

1. I'm sit - ting all a - lone to - night, The snow falls gen - tly
2. It takes me back to hap - py hours They're strangers to me
3. And now all free from grief and care, Her eyes ne'er dimm'd by

down, Drap - ing in man - tle soft and white The
now, When I made wreaths of fra - grant flow'rs, And
tears, She dwells with an - gels bright and fair, 'Mid

qui - et sleep - ing town; My wea - ry eyes are
placed them on her brow; A - gain I weaved in
heav'n's e - ter - nal years; We in that world will

wet with tears, My breast with pain is wrung, I
af - ter years, A wreath of ros - es white, But
meet a - gain, Her gold - en harp be strung, And

The Song my Mother Sang. *Concluded.*



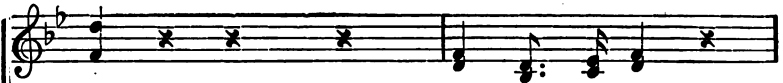
sang to-night first time in years, The song my moth-er sung.
 they were wet with scalding tears, The soul had tak'n its flight.
 I shall hear once more the strain, The song my moth-er sung.



CHORUS.



Dreaming to-night, dreaming to-night, Dreaming of the days gone
 Dream - ing, Yes,



by; Dream - ing to-night,
 Yes, ev - er sad - ly dream - - - ing, Yes,



Repeat pp



dream-ing to-night, dreaming of the days gone by..... gone by.



No. 290.

Away to the Woods.

C. L. A.
Allegretto.

(Four Part Song.)

C. L. ASHFORD.

The birds are gai-ly sing-ing, A-way to the woods, a - way;

The hunt-er's horn is ring-ing, A-way to the woods, a - way;

Come, lads, away, we'll hunt to-day, All care and la - bor scorn - ing,

Yes, come a-way, we'll hunt to-day, O come, come a - way.

Hark! hark to the cheerful horn, Hal-li - o, Hal-li - o, Hal-li - o,

Away to the Woods. *Continued.*

pp

The hunt-er's horn is sound - ing, Hal - li - o, Hal - li - o, Hal - li -

cres. *After D. S. go to the Coda.*

o; O'er hill and val-ley bound-ing we gai-ly, gai - ly

ff

Hal-li-o. go. Hal - li - o, Hal - li - o, Hal - li - o;

pp

SOLO.

Ah..... Hal-li-o, Ah..... Hal-li-o,

Thro' tangled bush and briar,..... We chase the startled deer,.....

Ah..... Hal-li-o, Ah..... Hal-li-o,

Ah..... Hal li - o,

In sun - ny glade or deepest for - est shade,..... And

Ah..... Hal-li - o,

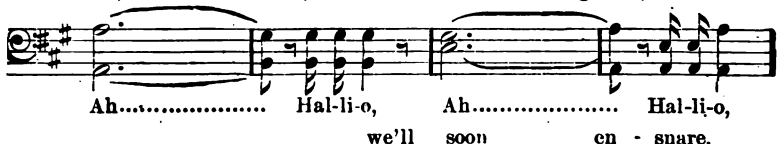
Away to the Woods. *Continued.*

Ah..... Hal-li-o, Ah..... Hal-li-o,



Hark, the horn so clear, Falls on the list'ning ear,

Ah..... Hal-li-o, Ah..... Hal-li-o,



cres. *f* we'll soon en - snare, *D. S.*



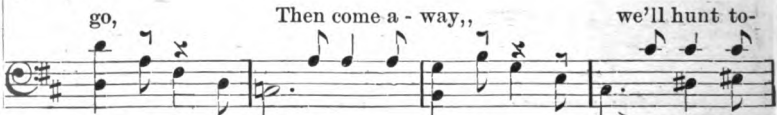
The prey we seek we'll soon, we'll soon en - snare,



CODA. Poco accelerando.



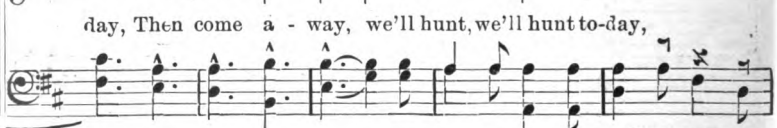
go, Then come a - way,, we'll hunt to -



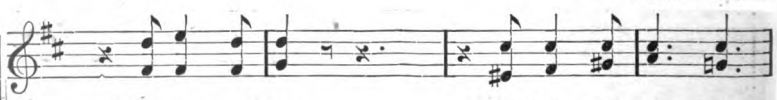
Then come a - way, we'll hunt to - day.....



day, Then come a - way, we'll hunt, we'll hunt to-day,



Then come a -



Then come a - way, we'll hunt to - day, Then



way,..... we'll hunt to - day, hunt to - day,

Away to the Woods. Concluded.

come a - way, Then come, O come a - way, Hal-li-

ff o, Hal-li-o, Hal-li-o, *Echo. pp* Hal-li-o, Hal-li-o, Hal-li-o.....

No. 291.

Guide Me.

W. WILLIAMS.

HAYDN.

FINE.

1. Guide me, O thou great Je-ho-vah, Pilgrim thro' this barren land:
D. c. Bread of heav-en, Bread of heaven, Feed me till I want no more.
2. O - pen thou the crystal fountain, Whence the healing waters flow;
D. c. Strong De-liv-'rer, Strong Deliv'rer, Be Thou still my strength and shield.
3. When I tread the verge of Jordan, Bid my anxious fears subside;
D. c. Songs of prais-es, Songs of praises, I will ev-er give to Thee.

D. C.

I am weak, but thou art mighty, Hold me with thy pow'rful hand;
Let the fier-y, cloud-y pil-lar Lead me all my journey thro':
Bear me thro' the swell-ing current; Land me safe on Canaan's side:

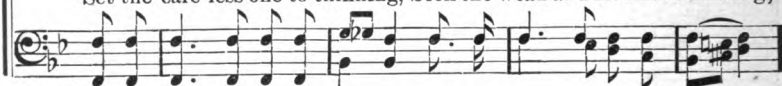
- E. E. REXFORD, Arr. (To J. A. Richards, Jr., Esq.) WM. A. MAY.



1. There's a bet - ter day approaching, We have wait-ed for it long;
2. Hail! the bet-ter day that's coming, When the de-mon of the still,
3. Haste the day that breaks the fetters Of the tyrant, worn so long!



We have pray'd for it to has-ten, And our faith has made us strong!
 Grov-els in the dust be-fore us, Conquer'd by a mighty will!
 Set the care-less one to thinking, Seek the weak and make them strong;



We have la-bor'd, we have striven, Knowing that our cause was right:
 By the will of those who're striving To up-lift the minds of men,
 Grand the work and grand the workers, On this bat - tle field of right:



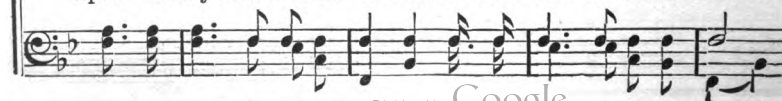
And we trust, by aid of heav-en, We shall triumph in the fight.
 And to make them better, no - bler, By the work of voice and pen.
 Grand the tri-umph now approaching! Help us, God, to win the fight!



CHORUS.



Speed the day when Pro-hi - bi-tion Rules the land in which we dwell!



A Better Day. Concluded.

When our la - bors find fru - i - tion, And we break the demon's spell!

The image shows two staves of musical notation for the piece 'A Better Day. Concluded.' The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The music consists of chords and single notes, with some notes marked with a fermata.

No. 293.

Lovely Night.

C. D. EMERSON.

(Male Quartet.)

CHAS. H. GABRIEL.

1. Sweet - ly the bells are pealing, While stars to heav'n are stealing,
2. Glad - ly the night-birds singing, From yonder woodland ringing,
3. Soft - ly the moon is beam-ing, While all the world is dreaming;

The image shows two staves of musical notation for the first verse of 'Lovely Night.' The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The music consists of chords and single notes, with some notes marked with a fermata.

In si - lent ben - e - dic - tion, To ev'ning's ju - ris - dic - tion.
In ca - den - ces of num - ber, In - vit - ing peaceful slum - ber.
A - way the hours are steal - ing, To worlds beyond re - veal - ing.

The image shows two staves of musical notation for the second verse of 'Lovely Night.' The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The music consists of chords and single notes, with some notes marked with a fermata.

REFRAIN.

O love - ly night! In sweet re - pose, Our

The image shows two staves of musical notation for the refrain of 'Lovely Night.' The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The music consists of chords and single notes, with some notes marked with a fermata.

wea - ry eyelids gently close, Our wea - ry eyelids gently close.

The image shows two staves of musical notation for the final line of the refrain of 'Lovely Night.' The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The music consists of chords and single notes, with some notes marked with a fermata.

No. 294. Still for Thee I'm Lonely Sighing.

(Duet.)

J. CALVIN BUSHEY.



1. Still for thee I'm lone-ly sigh - - - - ing,
 2. Still the mid-night hours are pass - - - - ing,
 3. Now the morn-ing light is break - - - - ing,



1. Still for thee I'm lone - ly, Still I'm lone-ly sigh - ing,
 2. Still the mid-night hours, the midnight hours are pass - ing,
 3. Now the morn-ing light, the morn-ing light is break - ing,



Why wilt thou re-main so long?
 And thy presence yet is nigh,
 As the day-god doth ap - pear;



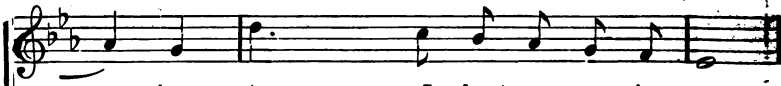
Why wilt thou re - main, Oh, why re - main so long?
 And thy presence yet, Thy pres-ence yet is nigh,
 As the day - god doth, The day - god doth ap - pear,



Still for thee my - self de - ny - - - -
 Love - - - ly one a - bove all oth - - - -
 And my heart, dear one, is break - - - -



Still for thee my - self, for thee my - self de-
 Love - ly one, yes, love - ly one a - bove all
 And my heart, dear one, my heart, dear one, is



- - ing, As I chant my eve - ning song.
 - - ers, Yet, I can but cast a sigh.
 - - ing, For its i - dol to draw near.



ny - ing As I chant my eve - - - - ning song.
 oth - ers Yet I can but cast a sigh.
 break - ing, For, its i - dol to draw near.

Still for Thee I'm Lonely Singing. Concluded.

CHORUS.

Lone - - ly sigh - ing, Lone - - ly sigh - ing,
Still for thee I'm lone - ly, Still I'm lone-ly sigh - ing,

Why wilt thou re - main so long; Still for thee myself de-
Still for thee,

ny - - ing, As I chant my eve-ning song.
Still for thee myself denying, As I chant my song.

No. 295.

Mrs. Alexander.

T. MARTIN TOWNE.

1. The rich man's home stands high and fair, With tall trees over-head,
2. Beside his gate stands snug and small, The poor man's cottage neat,
3. The rich man rid-eth far, and late, A-round his wide do - main;

And winding walks and gardens rare, And wild woods round it spread.
With jasmine nailed against the wall, And rows of ros - es sweet.
And servants tall his bidding wait, And take his bri - dle rein.

E. R. LATTA.

FRANK M. DAVIS.



1. In the dai - ly walks of life, What - so - ev - er be our lot,
 2. Do not take the stronger side, If 'tis not the side of right,
 3. Nev - er do an act that may To an - oth - er end in harm;



If we dwell in mansions grand, Or a - bide in humblest cot,
 But that jus - tice may prevail, La - bor on with all your might,
 Put a check up on your hand, And the mus - cles of your arm;



With our fel - low - men, at large, We are but a common band;
 At the sight of suf - fer - ing, Ev - er let your heart expand;
 Do not to temp - ta - tion yield, But each wrong desire with stand;



And if we can help af - ford, We should free - ly lend a hand.
 If re - ward or no reward, Do not fail to lend a hand.
 Gen - tle be with one and all, Read - y still to lend a hand.



Lend a Hand. Concluded.

CHORUS.

Lend a hand, Lend a hand, lend a hand, Where - so -

e'er you see a need, Be a friend in ver - y deed,

Lend a hand, Lend a hand, O lend a hand.

No. 297.

Float Away.

German.

Fine.

1. Float a - way, float a - way, O'er land and o'er sea!
 D. C. - Float a - way, float a - way, And wel - come the day!
 2. Float a - long, float a - long, Ye white, snow - y throng!
 D. C. - Float a - way, float a - way, O haste ye a - way!
 3. Oh, the May! oh, the May! The glad month for me!
 D. C. - I'm a - way, I'm a - way, On the wings of the May.

D. C.

Dark clouds stay not hith - er, We wait for fair weath - er,

LIZZIE SCOTT BUSHEY.

J. CALVIN BUSHEY.



1. Sleep lit - tle ba - by, peace - ful and sweet,
2. Won - der what all, dear ba - by, must do,
3. So may you live, my in - no - cent child,



An-gels and moth - er guard o'er thy sleep, Lit - tle things trouble
 God make its life as pure as the dew; Life with-out sor - row
 That when life's bil - lows roll fierce and wild, Gen - tly to sleep be



this dar-ling small, Sleep, soothing com-fort - er cov - ers them all.
 ne'er could be pure, Ver - ry bright sunshine no dew can en-dure.
 rocked on their breast, And when a-sleep they may bear you to rest.



*Solo to be sung by two little girls with dolls, keeping time to the music.

CHORUS.

Rock-a-By Baby. Concluded.

Rock - a - by ba - by on the tree - top,

La la la la la la la la,

Hush, my child. lie

When the wind blows the cra - dle will rock, When the bough breaks the

la la la la la la la la La la la la

still and slum - - ber, Ho - - ly

cra-dle will fall, Down comes rock-a - by ba - by and all.

la la la la la la la la la la la.

an - gels guard thy bed.

No. 299. Now the Day is Over.

S. B. GOULD.

E. O. E.

1. Now the day is o - ver, Night is draw-ing nigh, }
Shad-ows of the eve - ning, Steal a-cross the (omit.) } sky.
2. Je - sus, give the wea - ry Calm and sweet re - pose; }
With thy tend' rest bless - ing May our eye - lids (omit.) } close.

3 Through the long night-watches,
May thine angels spread
Their white wings above me,
Watching round my bed.

4 When the morning wakens
Then may I arise,
Pure, and fresh, and sinless
In thy holy eyes.

Words arranged.

E. O. EXCELL.

1. { To the fields..... and woods a-way, Tra la
 { Pleas-ure waits..... for us to-day, Tra la
 2. { In the fields..... the ros-es fair, Tra la
 { In the woods..... the ber-ries rare, Tra la
 3. { Hear the gen-tle zeph-yrs blow, Tra la
 { List! the rip-pling brooklets flow, Tra la

Tra la la la, Tra la la la,

CHORUS.

la, Tra la la. O come away,
 Tra la la la, Tra la la la.

BASE OBLIGATO.

Come a-way, Come a-

O come a-way, The fields de-light,
 way, Fields de-light us, woods in-

the woods in-vite, O come a-way,
 vite us, Come a-way, come a-

Come Away. Concluded.

Repeat pp

O come a-way, O come a-way, a-way with me;

way..... O come a - way..... away with me,

O come a - way..... a-way with me..... O come a -
O come a-way, a-way with me,

¹ *Repeat pp* ²

way..... a-way with me..... away with me.
O come a-way, away with me, away with me.

No. 301. Responsive Service.

PSALM CXXI.

*I will lift up mine eyes unto the hills,
from whence cometh my help.*

*My help cometh from the Lord,
which made heaven and earth.*

*He will not suffer thy foot to be moved:
he that keepeth thee will not slumber.*

*Behold, he that keepeth Israel shall
neither slumber nor sleep.*

*The Lord is thy keeper: the Lord is
thy shade upon thy right hand.*

*The sun shall not smite thee by
day, nor the moon by night.*

*The Lord shall preserve thee from all
evil: he shall preserve thy soul,*

*The Lord shall preserve thy going
out and thy coming in from this time
forth, and even for evermore.*

No. 302.

Say it From the Heart.

E. R. LATTA.

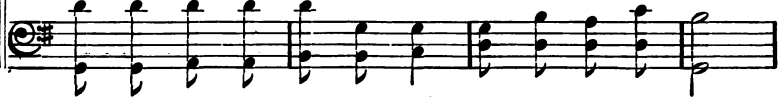
T. MARTIN TOWNE.



1. If you have a word to say, Say it from the heart:
2. If you prom - ise to be-friend, Say it from the heart:
3. If you say a thing is wrong, Say it from the heart:



That is much the bet - ter way, Say it from the heart,
 It is wrong - ful to pre - tend, Say it from the heart,
 Do not ca - ter to the throng, Say it from the heart,



Nev - er youth, or age, de-ceive, You may ne'er their loss re-trieve,
 Bet - ter be an o - pen foe, Than a treach'rous heart to show,
 Be not on the side of might, If 'tis not the side of right!



Say it, say it from the heart, Say it from the heart.



Say it From the Heart. *Concluded.*

REFRAIN.

Say it, say it, say it, say it, Say it from the heart;
Say it from the heart;
Say it from the heart,

tempo.

Nev - er from this rule de - part, Say it from the heart.

Responsive Service.

No. 303. PSALM VIII.

O Lord our Lord, how excellent is thy name in all the earth! who hast set thy glory above the heavens.

Out of the mouth of babes and sucklings hast thou ordained strength because of thine enemies, that thou mightest still the enemy and the avenger.

When I consider thy heavens, the work of thy fingers, the moon and the stars, which thou hast ordained;

What is man, that thou art mindful of him? and the son of man, that thou visitest him?

For thou hast made him a little lower than the angels, and hast crowned him with glory and honor.

Thou madest him to have dominion over the works of thy hands; thou hast put all things under his feet:

All sheep and oxen, yea, and the beasts of the field;

The fowl of the air, and the fish of

the sea, and whatsoever passeth through the paths of the seas.

O Lord our Lord, how excellent is thy name in all the earth!

No. 304. PSALM XXIII.

The Lord is my Shepherd; I shall not want.

He maketh me to lie down in green pastures: he leadeth me beside the still waters.

He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

Andante con moto.

dim.

1. There's one that I love dear-ly, And I can tell you this,
 2. There's one that I love dear-ly, Her name I will not tell,
 3. At morn I climb the moun-tain, And leave my maid-en dear,

There's one that I love dear-ly, And I can tell you this,
 There's one that I love dear-ly, Her name I will not tell;
 At morn I climb the moun-tain, And leave my maid-en dear;

(If) I could own that maid-en sweet With face so love-ly, form so
 (But) mountain echoes know the sound, That oft in song, with glad re-
 (But) ah! tho' I be far a-way, My heart remains, nor will it

I could own that face so love-ly, form so
 moun-tain ech oes oft in song, with glad re-
 Ah! tho' far, my heart remains, nor will it

neat, If I could own that maiden sweet, My heart would burst with bliss!
 bound, That oft in song, with glad rebound, Fills all the for-est dell.
 stray, My heart remains, nor will it stray, Our love is so sin-cere.

Swiss People's Song. Concluded.

pp *crec.* *f* *dim.*

La la la..... la la la..... la la.....

..... la la..... la, la, { My heart would burst with bliss.
Fills all the for - est dell.
Our love is so sin - cere.

No. 306.

Doxology. 4 2

(OLD HUNDRED.)

G. FRANC, 1545.

1. Praise God, from whom all blessings flow; Praise him, all creatures here below;

Praise him above, ye heaven-ly host, Praise Father, Son and Ho - ly Ghost.

1, We praise Thee, O God! for the Son of Thy love,
 2, We praise Thee, O God! for Thy Spir - it of light,
 3, All glo - ry and praise to the Lamb that was slain,
 4, All glo - ry and praise to the God of all grace,

For Je - sus who died and is now gone a - bove,
 Who has shown us our Sav - ior and scat - tered our night,
 Who has borne all our sins and has cleansed ev - 'ry stain,
 Who has bought us, and sought us, and guid - ed our ways,

REFRAIN.

Hal - le-lu-jah! Thine the glory; Hal - le-lu-jah! a - men! Re - vive us a - gain,

No. 308. God's Love.

Leader:—For God so loved the world, that He gave His only begotten Son, that whosoever believeth in him should not perish, but have everlasting life.

Response:—In this was manifested the love of God toward us, because that God sent His only begotten Son into the world, that we might live thro' Him.

Leader:—Beloved, if God so loved us, we ought also to love one another.

All sing. 1st verse No. 307, We praise, etc.

Leader:—But the Comforter, which is the Holy Ghost, whom the Father will send in my name, he shall teach you all things and bring all things to your remembrance, whatsoever I have said unto you.

Response:—When He, the Spirit of Truth, is come, He will guide you into

God's Love. Concluded.

all truth; for he shall not speak of himself; but whatsoever he shall hear, that shall he speak: and he will show you things to come.

Leader:—He shall glorify me: for he shall receive of mine, and shall show it unto you.

All sing. 2d verse, We praise Thee, etc.

Leader:—And I beheld, and I heard the voice of many angels round about the throne, and the living creatures and the elders; and the number of them was ten-thousand times ten-thousand, and thousands of thousands.

Response:—Saying with a loud voice, Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing.

All Sing. 3d verse, All glory, etc.

i. { Ho - ly Spir - it, faith - ful Guide, Ev - er near the Christian's side,
Gently lead us by the hand, Pil - grims in a des - ert land. }

D. C. *Whispering softly, "wanderer, come, Follow me, I'll guide thee home."*

Wea - ry souls, for - e'er re-joyce, While they hear that sweetest voice .

2 Ever present, truest Friend,
Ever, near Thine aid to lend,
Leave us not to doubt and fear,
Groping on in darkness drear.
When the storms are raging sore,
Hearts grow faint and hopes give o'er
Whisper softly, "wanderer, come,
Follow me, I'll guide thee home."

3 When our days of toil shall cease,
Waiting still for sweet release,
Nothing left but heaven and prayer,
Wondering if our names are there;
Wading deep the dismal flood,
Pleading naught but Jesus' blood;
Whisper softly, "wanderer, come,
Follow me, I'll guide thee home."

No. 310.

Holy Spirit, No. 1.

Leader:—That which is born of the flesh is flesh; and that which is born of the Spirit is spirit.

Response:—If any man have not the spirit of Christ, he is none of his.

Leader:—As many as are led by the Spirit of God, they are the sons of God.

Response:—The Spirit itself beareth witness with our spirit that we are the children of God.

All Sing; 1st verse, No. 309, Holy Spirit, etc

Leader:—After that ye believed, ye were sealed with that Holy Spirit of promise, which is the earnest of our inheritance until our redemption of the purchased possessions unto the praise of his glory.

Response:—Grieve not the holy Spirit of God, whereby ye are sealed unto the day of redemption.

Leader:—The Comforter, which is

Holy Spirit. Concluded.

the Holy Ghost, whom the Father will send in my name, he shall teach you all things and bring all things to your remembrance whatsoever I have said unto you.

Response:—The Spirit also helpeth our infirmities, for we know not what we should pray for as we ought, but the Spirit itself maketh intercession for us.

All Sing; 2d verse, Ever present, etc.

Leader:—The fruit of the Spirit is love, joy, peace, long suffering, gentleness, goodness, faith, meekness, temperance; if we live in the Spirit, let us also walk in the Spirit.

Response:—He that soweth to the flesh shall of the flesh reap corruption, but he that soweth to the Spirit, shall of the Spirit reap life everlasting.

All sing; 3d verse, When our days, etc.

No. 311. How Gentle God's Commands.

PHILIP DODDRIDGE.

DENNIS. S. M.

GEO. NAEGELI.

No. 312. Wisdom.

Leader.—Remember now thy Creator in the days of thy youth. Serve him with gladness, and magnify his name forever!

Response.—What shall I render unto the Lord for all his benefits towards me? I will take the cup of salvation and call upon the name of the Lord.

Leader.—Give us, O Lord, the wisdom from above, which is first pure, then peaceable, gentle, easy to be entreated, full of mercy and good fruits, without partiality, and without hypocrisy.

Response.—Whence then cometh wisdom? and where is the place of understanding?

Leader.—Behold, the fear of the Lord, that is wisdom, and to depart from evil is understanding.

Response.—Happy is the man that findeth wisdom, and the man that getteth understanding.

Leader.—The merchandise of it is better than the merchandise of silver,

Wisdom. Concluded.

and the gain thereof than fine gold.

Response.—She is more precious than rubies.

Leader.—And all things thou canst desire are not to be compared unto her.

Response.—Length of days is in her right hand; and in her left hand riches and honor.

Leader.—Her ways are ways of pleasantness, and all her paths are peace.

Response.—She is a tree of life to them that lay hold upon her; and happy is every one that retaineth her.

Leader.—And beside this, giving all diligence, add to your knowledge temperance.

Response.—And to temperance, patience.

Leader.—And to patience, godliness.

Response.—And to godliness, brotherly kindness.

Leader.—And to brotherly kindness, charity.

All Sing.—1st and 2d verses, No. 311, How gentle God's commands! etc.

1. Ho-ly, ho-ly, ho - ly! Lord God Al-might-y! Ear-ly in the

morn - ing, Our songs shall rise to Thee; Ho-ly, ho-ly, ho - ly!

Mer - ci-ful and Might-y! God in three Per-sons, Blessed Trin-i - ty!

2 Holy, holy, holy!
 All the saints adore Thee,
 Casting down their golden crowns
 Around the glassy sea;
 Cherubim and Seraphim
 Falling down before Thee,
 Which wert and art and
 Evermore shalt be.

3 Holy, holy, holy!
 Lord God Almighty!
 All Thy work shall praise Thy name
 In earth and sky and sea:
 Holy, holy, holy!
 Merciful and Mighty!
 God in three Persons,
 Blessed Trinity!

No. 314. Holy, Holy!

Leader:—Holy, holy, holy, is the Lord of hosts; the whole earth is full of his glory.

All Sing: 1st verse, No. 313, Holy, holy, holy! Lord God Almighty! etc.

Leader:—For thou art not a God that hath pleasure in wickedness: neither shall evil dwell with Thee.

Response:—But thou art holy, O thou that inhabitest the praises of Israel.

All Sing: 2d verse, Holy, holy, holy! All the saints adore thee, etc.

Holy, Holy! Concluded.

Leader:—Exalt ye the Lord our God and worship at his footstool; for he is holy.

Response:—And the four beasts had each of them six wings about him, and they were full of eyes within, and they rest not day and night, saying, Holy, holy, holy! Lord God Almighty, which was, and is, and is to come!

All Sing: 3d verse, Holy, holy, holy! Lord God Almighty! etc.

1. My faith looks up to Thee, Thou Lamb of Cal-va-ry, Sav-ior di-vine!

{ Now hear me while I pray, } Oh, let me from this day Be whol-ly Thine.
 { Take all my guilt a-way, }

- 2 May thy rich grace impart
 Strength to my fainting heart,
 My zeal inspire;
 As thou hast died for me,
 Oh, may my love to thee,
 Pure, warm, and changeless be,
 A living fire.
- 3 While life's dark maze I tread,
 And griefs around me spread,
 Be thou my Guide:

- Bid darkness turn to day,
 Wipe sorrow's tears away,
 Nor let me ever stray
 From thee aside.
- 4 When ends life's transient dream,
 When death's cold sullen stream,
 Shall o'er me roll;
 Blest Savior, then, in love,
 Fear-and distrust remove;
 Oh, bear me safe above,
 A ransomed soul!

No. 316. Faith.

All Sing:—1st verse No. 315, My faith, etc.
Leader:—As many as received him, to them gave he power to become the sons of God, even to them that believe on his name.
Response:—He that believeth on him is not condemned; but he that believeth not, is condemned already, because he hath not believed in the name of the only begotten Son of God.
Leader:—He that believeth on the Son hath everlasting life; and he that believeth not the Son, shall not see life; but the wrath of God abideth on him.
Response:—If ye believe not that I am he, ye shall die in your sins.
All Sing:—2d verse, May Thy rich, etc.
Leader:—And whosoever liveth, and

Faith. Concluded.

believeth in me, shall never die.
Response:—Gracious is the Lord, and righteous; yea, our God is merciful.
Leader:—Even when we were dead in sins, hath he quickened us together with Christ; (by grace ye are saved.)
Response:—That in the ages to come he might show the exceeding riches of his grace in his kindness towards us, through Christ Jesus.
All Sing:—3d verse, While life's dark, etc.
Leader:—Being justified freely by his grace, through the redemption that is in Christ Jesus.
Response:—And if by grace, then it is no more of works; otherwise grace is no more grace.
All Sing:—4th verse, When ends life's etc.

1. What a friend we have in Je - sus, All our sins and griefs to bear!

What a priv - i - lege to car - ry Ev - 'ry thing to God in pray'r!
 D. S. *All be-cause we do not car - ry, Ev - 'ry thing to God in pray'r!*

Oh, what peace we oft - en for - feit, Oh, what needless pain we bear,

2 Have we trials and temptations?
 Is there trouble anywhere?
 We should never be discouraged,
 Take it to the Lord in prayer.
 Can we find a friend so faithful,
 Who will all our sorrows share?
 Jesus knows our every weakness,
 Take it to the Lord in prayer.

3 Are we weak and heavy laden,
 Cumbered with a load of care,
 Precious Savior, still our refuge,
 Take it to the Lord in prayer;
 Do thy friends despise, forsake thee?
 Take it to the Lord in prayer,
 In His arms He'll take and shield thee
 Thou wilt find a solace there.

No. 318. Prayer, No. 1.

Leader:—If my people, which are called by my name, shall humble themselves and pray, and seek my face, and turn from their wicked ways, then will I hear from heaven, and will forgive their sin.

Response:—And whatsoever ye shall ask in my name, that will I do, that the Father may be glorified in the Son.

All Sing: 1st verse, No. 317, What a, etc.

Leader:—In everything by prayer and supplication with thanksgiving let your requests be made known unto God.

Response:—The Spirit also helpeth our infirmities, for we know not what we should pray for as we ought; but the Spirit itself maketh intercession for us with groanings which cannot be uttered.

All Sing: 2d verse, Have we trials, etc.

Prayer. Concluded.

Leader:—Confess your faults one to another, and pray one for another, that ye may be healed. The effectual fervent prayer of a righteous man availeth much.

Response:—The sacrifice of the wicked is an abomination to the Lord; but the prayer of the upright is His delight.

All Sing: 3d verse, Are we weak, etc.

Leader:—After this manner therefore pray ye:

All:—Our Father which art in heaven, hallowed be thy name. Thy kingdom come. Thy will be done in earth as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever. Amen.

No. 319. Prayer, No. 2.

Leader:—Enter into his gates with thanksgiving, and into his courts with praise.

Response:—I was glad when they said unto me, Let us go into the house of the Lord.

Leader:—They that wait upon the Lord shall renew their strength; they shall mount up with wings as eagles;

Response:—They shall run, and not be weary; they shall walk, and not faint.

Leader:—Blessed are they which do hunger and thirst after righteousness: for they shall be filled.

Response:—Blessed are the pure in heart: for they shall see God.

Leader:—Draw nigh to God, and he will draw nigh to you.

Response:—Ask, and ye shall receive; seek, and ye shall find; knock, and it shall be opened unto you.

Leader:—Let us therefore come boldly unto the throne of grace, that we may obtain mercy, and find grace to help in time of need.

Response:—O come, let us worship and bow down; let us kneel before the Lord our Maker.

All Sing. (See music No. 317.)

What a friend we have in Jesus,
All our sins and griefs to bear!
What a privilege to carry
Everything to God in prayer!
Oh, what peace we often forfeit,
Oh, what needless pain we bear,
All because we do not carry,
Everything to God in prayer!

No. 320. Holy Spirit, No. 2.

Leader:—And it shall come to pass in the last days, saith God, I will pour out my Spirit upon all flesh.

Response:—And your sons and your daughters shall prophesy, and your young men shall see visions, and your old men shall dream dreams.

Leader:—And on my servants and on my handmaidens I will pour out in those days of my Spirit, and they shall prophesy.

Response:—But ye shall receive power after that the Holy Ghost is come upon you; and ye shall be witnesses unto me both in Jerusalem and in all Judea, and in Samaria, and unto the uttermost parts of the earth.

Leader:—And when the day of Pen-

Holy Spirit. Concluded.

tecost was fully come, they were all with one accord in one place.

Response:—And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting.

Leader:—And there appeared unto them cloven tongues like as of fire, and it sat upon each of them.

Response:—And they were all filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance.

Leader:—Have ye received the Holy Ghost since ye believed?

Response:—Hereby know that we dwell in him, and he in us, because he hath given us of his Spirit.

All Sing. (See music No. 309.)

Holy Spirit, faithful guide,
Ever near the Christian's side,
Gently lead us by the hand;
Pilgrims in a desert land,
Weary souls, fore'er rejoice,
While they hear that sweetest voice
Whispering softly, "wand'rer come
Follow me, I'll guide thee home."

No. 321. Praise.

Leader:—Praise ye the Lord, sing unto the Lord a new song, and his praise in the congregation of saints.

Response:—For the Lord taketh pleasure in his people; he will beautify the meek with salvation.

Leader:—Praise ye the Lord. Praise God in his sanctuary; praise him in the firmament of his power.

Response:—Praise him for his mighty acts; praise him according to his excellent greatness.

Leader:—Praise him with the sound of the trumpet; praise him with the psaltery and harp.

Response:—Praise him with the timbrel and dance; praise him with stringed instruments and organs.

Leader:—Praise him upon the loud cymbals; praise him upon the high sounding cymbals.

Response:—Let everything that hath breath praise the Lord. Praise ye the Lord.

All Sing. (See music No. 306.)

Praise God from whom all blessings flow
Praise Him, all creatures here below,
Praise Him above, ye heavenly host;
Praise Father, Son, and Holy Ghost,

No. 322.

First Response.

(May be sung after prayer, at opening or closing.)

E. O. E.

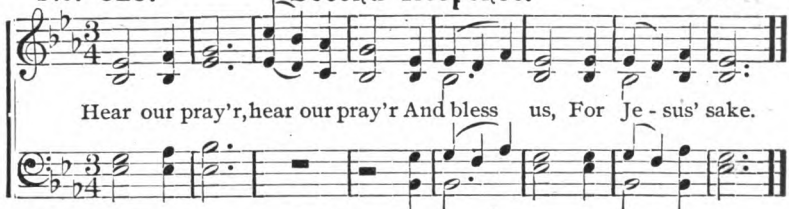


Hear our pray'r, O Fa-ther, hear us, accept us, I,ord, for Je-sus' sake.

No. 323.

Second Response.

E. O. E.

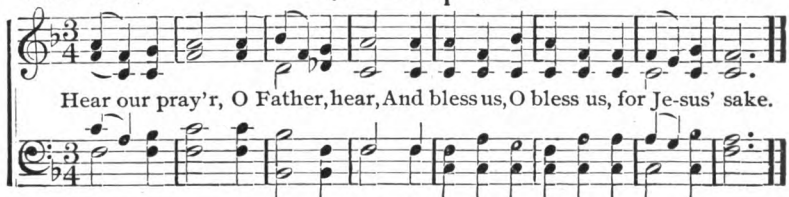


Hear our pray'r, hear our pray'r And bless us, For Je-sus' sake.

No. 324.

Third Response.

E. O. E.



Hear our pray'r, O Father, hear, And bless us, O bless us, for Je-sus' sake.

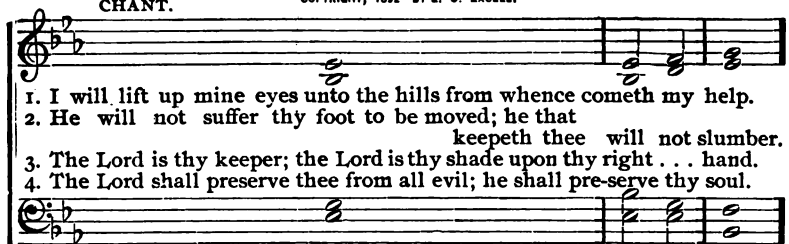
No. 325.

I Will Lift Up Mine Eyes.

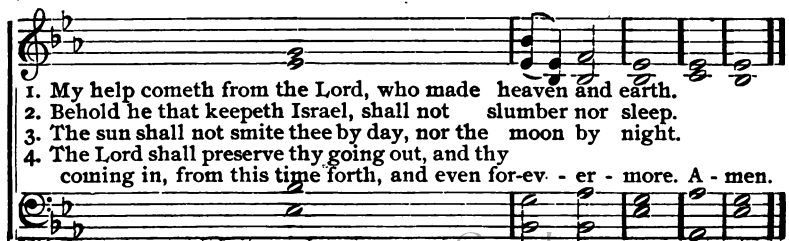
CHANT.

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E. O. E.



1. I will lift up mine eyes unto the hills from whence cometh my help.
 2. He will not suffer thy foot to be moved; he that
 keepeth thee will not slumber.
 3. The Lord is thy keeper; the Lord is thy shade upon thy right . . . hand.
 4. The Lord shall preserve thee from all evil; he shall pre-serve thy soul.



1. My help cometh from the Lord, who made heaven and earth.
 2. Behold he that keepeth Israel, shall not slumber nor sleep.
 3. The sun shall not smite thee by day, nor the moon by night.
 4. The Lord shall preserve thy going out, and thy coming in, from this time forth, and even for-ev - er - more. A - men.

MUSIC FOR MARCHING, CALISTHENICS,

AND

CONCERT-WRITING EXERCISES.

No. 326. Boccaccio March.

Tempo di Marcia. Vivace.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains four measures of music, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and ending with a quarter note G4 marked with a trill (tr). The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music, starting with a quarter note G2, followed by eighth notes A2-B2, quarter notes C3-B2, and ending with a quarter note G2 marked with a forte (f) dynamic.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains four measures of music, starting with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, and ending with a quarter note G4. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music, starting with a quarter note G2 marked with a mezzo-forte (mf) dynamic, followed by quarter notes A2-B2, quarter notes C3-B2, and ending with a quarter note G2.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains four measures of music, starting with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, and ending with a quarter note G4. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music, starting with a quarter note G2, followed by quarter notes A2-B2, quarter notes C3-B2, and ending with a quarter note G2.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains four measures of music, starting with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, and ending with a quarter note G4. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music, starting with a quarter note G2, followed by quarter notes A2-B2, quarter notes C3-B2, and ending with a quarter note G2.

Boccaccio March. Concluded.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melody in the upper staff with a triplet of eighth notes and a double bar line with first and second endings. The lower staff provides harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is placed between the staves.

The second system continues the piece with two staves. The upper staff has a melody with eighth-note patterns, and the lower staff has a steady accompaniment. A dynamic marking of *f* is present.

The third system shows two staves of music. The upper staff features a melody with some chromaticism, and the lower staff continues the accompaniment. A dynamic marking of *f* is present.

The fourth system consists of two staves. The upper staff has a melody with eighth-note runs, and the lower staff has a consistent accompaniment. A dynamic marking of *f* is present.

The fifth and final system of musical notation consists of two staves. The upper staff has a melody with a triplet and first/second endings. The lower staff has an accompaniment. Dynamic markings include *sfz*, *mf*, and *sfz*. The piece concludes with the word *Fine.*

No. 327. March by Meyerbeer.

Allegro moderato.

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music starts with a quarter note G4, followed by a quarter note A4, and then a half note B-flat4. A slur covers the next two measures: a quarter note C5 and a quarter note B-flat4. The bass staff begins with a bass clef and a 2/4 time signature. It features a series of chords, each marked with a small 'x' above it, indicating a specific fingering or articulation. The first chord is a B-flat major triad (B-flat, D-flat, F), and the subsequent chords are variations of this triad and dyads.

The second system continues the piece. The treble staff shows a half note B-flat4, followed by a quarter note C5, and then a quarter note B-flat4. A slur covers the next two measures: a quarter note C5 and a quarter note B-flat4. The bass staff continues with chords, each marked with a small 'x' above it, maintaining the harmonic structure established in the first system.

The third system continues the piece. The treble staff shows a half note B-flat4, followed by a quarter note C5, and then a quarter note B-flat4. A slur covers the next two measures: a quarter note C5 and a quarter note B-flat4. The bass staff continues with chords, each marked with a small 'x' above it. A dynamic marking of *p* (piano) is placed above the bass staff in the second measure of this system.

The fourth system continues the piece. The treble staff shows a half note B-flat4, followed by a quarter note C5, and then a quarter note B-flat4. A slur covers the next two measures: a quarter note C5 and a quarter note B-flat4. The bass staff continues with chords, each marked with a small 'x' above it. A dynamic marking of *p* (piano) is placed above the bass staff in the second measure of this system.

The fifth system continues the piece. The treble staff shows a half note B-flat4, followed by a quarter note C5, and then a quarter note B-flat4. A slur covers the next two measures: a quarter note C5 and a quarter note B-flat4. The bass staff continues with chords, each marked with a small 'x' above it. A dynamic marking of *sf* (sforzando) is placed above the bass staff in the second measure of this system.

Allegro moderato.

Oh where and where is your highland lad
 Suppose & suppose that your

young wife gone to fight the foe for
 highland should die suppose that

King George upon the all'iance and
 your highland lad should die the bag

into oh in my heart that
 shall play on him & get long mudo

I wish him safe at home
 and any end to in any heart that's wis

The musical score is written for piano in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of six systems of two staves each. The first system includes a *Dolce.* marking. The second system features a first ending bracket. The third system includes a *f* marking. The fourth system includes a *ff* marking. The fifth system includes a *pp* marking. The score concludes with a double bar line and repeat dots.



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