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poses, may be increased, at pleasure, in the use of the black-board. A feature quite new in this part of the book, is the arrangement of scales and exercises as Rounds. This has, at least, the following advantages. First, the whole class will be gently beguiled into the practice of the subordinate parts. Second, the habit of part-singing will be early formed. Third, the ear will be trained thereby to chords and their progression. Fourth, greater immediate delight will be experienced by the pupils, by which, Fifth, more vigorous and persevering efforts will be secured. Some of the exercises are a little difficult, but only enough so to call forth new and continuous exertion. No good can be acquired without labor, and music, a most excellent thing, can not be learned without study. It is true that all study should be made pleasant and attractive; but there is, in music, danger of going too far, of degrading the singing-lesson into mere sport, play, or pastime, or even so low as to merry-making or buffoonery quite unbecoming a school-room.

The scales and exercises should first be sung by all the pupils in unison and in solmization, and not until familiar, should parts be

attempted or words added. The THIRD BOOK contains songs quite different from either of the others, and generally for more advanced classes. It may follow, or be used in connection with the SECOND BOOK.

The poetry of the Song-Garden has been freely translated or imitated (much from the German), with adaptation to the children and youth of our own country, or yet oftener, has been written especially for this work. It is believed to be pure in sentiment, and tasteful in expression. The music is also new, much of it having been culled from the German song-gardens, rich in verdure and in fragrance; so that in both poetry and music, especially in the second and third books, this will not be found to be a mere republication of familiar pieces, but a collection fresh and new. The mistake has often been made of requiring children to attempt music quite above their capacity; not, perhaps, in the skill required for its mechanical performance so much as in the tender condition of the vocal organs, now easily injured, and in the want of that maturity of culture necessary to appreciate and to bring out the real meaning of the composition. It is hoped that this error has been avoided in this work, and that its contents will be found not only intrinsically good, but a true and

valuable auxiliary to the great and rising educational work in our land.

It would scarcely have been possible to draw from so many sources as has been done here, without obtaining variety. This has been sought for in both words and music, with the purpose of affording appropriate pieces for the various needs of the instructive process by which such an interest is to be kept alive, as will secure real progress in reading music, in initiatory vocalization, and in the appreciation and love of the tasteful and the good; and also for the various moods and occasions to which the study should minister. Thus there will be found pieces grave and gay, soothing and exciting, instructive and amusing; pieces adapted to cultivate the affections as well as the vocal powers; pieces to entertain and refresh the weary as well as to arrest the attention, and instruct the lively and the gay; pieces for school and home, and for many times and occasions. It has been an object of not less importance to *exclude the evil*, than to *include the good*; and it is believed that nothing will be found in the Song-Garden leading to the vitiation of good taste, or to the indulgence of unworthy affections. A selection of hymns with appropriate tunes, and selections from the Psalms for chanting, are added for the opening and closing exercises of song-worship in school.

ELEMENTARY, THEORETICAL.

CHAPTER I.

INTRODUCTION. ANALYSIS OF TONES.

§ 1. *Distinctions observable in tones.* Tones are readily distinguished as being relatively

- 1st Long or Short.
- 2d Low or High.
- 3d Soft or Loud.¹

§ 2. *Properties of Tones.* It follows from the above that every tone has three essential properties, or conditions of existence:

- 1st Length.
- 2d Pitch.
- 3d Force.

¹ Tones may be also distinguished as vocal or instrumental, good or bad, etc., but the three distinctions above named are all from which are derived the knowledge of the essential properties, or conditions of tones, or all that is requisite to their existence.

² *Rhythmics*, from a Greek word, signifying "to flow,"—measured movement. *Melodics*, from a Greek word, signifying "a song or poem,"—a tune. *Dynamics*, from a Greek word, signifying "to be able,"—power. The plural form of each of these words is taken as the name of a department, because as technical terms they comprehend everything that arises out of the properties of which they treat. Thus, *Rhythmics* comprehends all *rhythmic things*, or whatever may be derived from the primary fact that tones may be long or short, or that length is a property of tones, including also *rhythms* or the structure of phrases, sections and periods. Again, the term *Melodics* includes everything that may proceed from the primary distinction of low or high, or from the property of pitch; the word *melody*, in its common use, is much more limited, and refers only to a pleasing succession of tones, or to a tune form. *Dynamics* also embraces not only the mere force of tones, but also their form of delivery.

³ When the foregoing lesson has been *properly* given, the intelligent pupil will be conscious that with respect to the *distinctions* and the *properties* (both existing in the nature of tones), he has come to the knowledge of the facts through his own powers

§ 3. *Departments.* Hence it is convenient to divide rudiments of music into three departments:

- 1st That which treats of Length RHYTHMICS.²
- 2d That which treats of Pitch MELODICS.
- 3d That which treats of Force DYNAMICS.³

CHAPTER II.

RHYTHMICS.

TONES. NOTES. RESTS.

§ 4. *Names of Tones.* Tones in this department are named by terms indicative of their relation in length or duration, as WHOLE, HALF QUARTER, EIGHTH, SIXTEENTH, etc.

§ 5. *Representation of the relative length of Tones by Notes.* The relative length of tones is represented by characters called NOTES, the names of which correspond to those of the tones represented by them, as: WHOLE, HALF, QUARTER, EIGHTH, SIXTEENTH, etc.⁴

of observation and reflection. He knows, not because his teacher or any one else has told him, not because he has learned from a book, but because he has heard tones as produced by others, vocal or instrumental) and has himself also produced them. The *distinctions* are known to him directly through the mere *sense of hearing*. But in coming to the knowledge of *properties*, he has been obliged to appeal mostly to another power; his examinations, comparisons and decisions, in this department, have been rather an initiatory work of reflection and *reason*. In the *departments* (existing not in nature, but which are only conventional), still another power has been called into action; the facts of usage in relation to these, with their technical appellations, have been learned, not from *observation*, nor from a *reasoning* process, but have been received on testimony; the teacher has told him and he has believed. Thus, in this first easy lesson use has been made of the three grand avenues of human knowledge, the *outward sense*, the *reasoning power*, and *faith*.

⁴ The following names are often used instead of the above mentioned: Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver, etc. Notes are also used in connection with the staff, to indicate the melodic or pitch succession of tones.

§ 6. *Rests.* Characters corresponding to notes in respect to length, and named from them, are used to indicate silence; they are called **RESTS**.

§ 7. *Point of Addition.* A point of addition, or dot, adds one half to the length represented by a note or rest.

§ 8. *Mark of Diminution.* The mark of diminution, or figure 3, reduces the length represented by any three equal notes to that of two of the same kind. Tones thus represented, and notes thus marked, are called **TRIPLETS**.

CHAPTER III.

RHYTHMICS.

MEASUREMENT OF TONES.

§ 9. *Measures.*—The relative length of tones is measured (compared or estimated) by a division of time into equal portions, called **MEASURES**, and **PARTS OF MEASURES**.¹

§ 10. *Measures indicated.*—Measures and parts of measures may be conveniently indicated, *through the sense of hearing*, by counting; and, *through the sense of seeing*, by certain motions of the hand called **BEATS**. Thus we are said to count or beat the time.

§ 11. *Different kinds of Measure and Accent.*—The following kinds of measure are in common use:—

1. Measures and parts of measures are to music what days, months and years (also equal portions of time) are to the common occupations of life, or to history. They are the standard of measurement.

1. A measure having two parts, accented on the first, is called **DOUBLE MEASURE**. It may be indicated by counting *one, two*: or by a *downward beat*, and an *upward beat*.²

2. A measure having three parts, accented on the first, is called **TRIPLE MEASURE**. It may be indicated by counting *one, two, three*; or by a *downward beat*, an *inward beat* (to the left), and an *upward beat*.

3. A measure having four parts, accented principally on the first, and lightly on the third part, is called **QUADRUPLE MEASURE**. It may be indicated by counting *one, two, three, four*; or by a *downward beat*, an *inward beat*, an *outward beat* (to the right), and an *upward beat*.

4. A measure having six parts, accented principally on the first, and lightly on the fourth part, is called **SEXTUPLE MEASURE**. It may be indicated by counting *one, two, three, four, five, six*; or by two *downward beats* (in the first the hand falling half way), an *inward beat*, an *outward beat*, and two *upward beats*.³

§ 12. *Bars.*—Vertical lines are used in notation to mark the boundaries of written measures; they are called **BARs**.

§ 13. *Syncope.*—When a tone commences on an *unaccented* part of a measure, and is continued on an *accented* part of a measure, the

2. When the pupils are learning to beat the time, it is well for them to count and beat simultaneously; or, while they make the proper motions of the hand, let them also describe those motions by repeating the words *downward beat, upward beat*, or (for a quicker movement) *down, up*, etc. It is also a good practice in beating time, occasionally to dispense with the *common form* (movement of the hand in different directions), and to substitute a single vibratory motion, being the same for each part of a measure. This is frequently done by the conductor of an orchestra, who is often seen indicating each part of a measure (primitive form) by a double beat, or vibration, consisting of a quick downward motion and an instantaneous rebounding of the hand or baton to its original position.

3. Other kinds of measure are sometimes used, but further explanation is unnecessary.

accent is inverted; such a tone is called a *SYNCOPE*, or a *SYNCOPIATED TONE*, and the note representing it is called a *SYNCOPIATED NOTE*.¹

§ 14. *Double Bar*.—The end of a section or period, or the final close of a piece of music, or the end of a line in poetry, is often indicated by a *DOUBLE BAR*, or *CLOSE*.

§ 15. *Varieties of Measure*.—Parts of measures may be represented by any kind of notes, as half, quarter, eighth, etc., thus producing *VARIETIES OF MEASURE*.²

§ 16. *Designation of the kind and variety of Measure*.—Both the *kind* and the *variety* of measure are designated by figures, as in the representation of fractions, the numerator referring to the *kind*, and the denominator to the *variety*.³

CHAPTER IV.

MELODICS.

THE SCALE, INTERVALS, STAFF.

§ 17. *The Scale*.—Tones, considered with respect to their relation

1. Syncope, from two Greek words, signifying "to cut into," or "to cut off." A syncope cuts into, breaks up, contradicts, or violates the regular order of accent. While it is important that rhythmic accent should be observed, its constant mechanical, or drum-like recurrence is stiff, ungraceful, and repulsive to good taste. Such an accent belongs mostly to music of an inferior character, or to that which makes its appeal to the mere external sense, calling forth, perhaps, in a public assembly, and even sometimes in a concert-room, a disagreeable rhythmic drumming or stamping with the feet. The march and the dance are much dependent upon it, though in the better forms of these classes of music, it is often concealed by higher properties for a short time, or as long as the feet may be trusted without it. Rhetorical accent or emphasis, or that which belongs to emotion, expression, or to poetical thoughts or ideas, on the contrary, is essential to a tasteful or appropriate performance, and should receive much attention. The common rules for accent are, therefore, liable to many exceptions.

2. Varieties of measure merely furnish different signs for the same thing. To the ear they are the same, to the eye only do they differ; the movement or degree of quickness depending not on the kind of notes, which represent no positive but only a relative length. In plain music the different varieties are unimportant, but are in common use.

3. The subject of Rhythm (proper) has been purposely omitted here, since any explanation of it belongs to the composition or rhetoric of music rather than to an elementary treatise on music and notation.

of pitch, are disposed in a certain series called *THE SCALE*, or *THE DIATONIC SCALE*.⁴

§ 18. *Number and Names of Scale-tones*.—The scale consists of eight successive tones, ascending or descending. Those are named from the names of numbers, *ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT*.⁵

§ 19. *Intervals*.—The difference of pitch between any two tones is called an *INTERVAL*.

§ 20. *Steps and Half-Steps*.—In the regularly progressive scale, there are two kinds of intervals, greater and smaller, called *STEPS* and *HALF-STEPS*; thus the intervals between *three* and *four*, and *seven* and *eight*, are *half-steps*; all the others are *steps*.⁶

§ 21. *Syllables*.—In elementary practice the following syllables are used in connection with the several scale-tones, *not as names*, but for the purpose of suggesting by association, scale or relative pitch.

Written—*DO, RE, MI, FA, SOL, LA, SI, DO.*

Pronounced—*Doe, Ray, Mee, Fah, Sol, Lah, See, Doe.*⁷

4. Scale from the Latin *Scala*, signifying a ladder. Diatonic from two Greek words, *Dia* and *Tonus*, signifying through the tones, or from tone to tone. The word *scála*, especially its first syllable (*Scá* or *Scáh*), has long been used for vocalizing purposes. The scale may be regarded as the musical alphabet, for as letters are to words and sentences, so are the tones of the scale to melody and music generally.

5. The names are not number one, number two, number three, etc., nor are they first, second, third, etc., but as above stated, one, two, three, etc. The convenience of this distinction will appear from the fact that the first tone of a melody or tune is often some other than one, the second is often some other than two, etc.

6. The terms *tone* and *half-tone* have been commonly used to designate these intervals; but the application of the same word both to sounds and intervals is inconvenient. As the word *scale* (ladder) is used for designating the series of tones, it is quite natural to carry out the figure, and borrow from the ladder the word *step* by which to designate the scale-intervals.

7. The principle is that of mental association; after a little practice each syllable becomes so strongly associated with the pitch of the tone to which it is applied, as to recall it or bring it up quickly to the mind, and thus the pupil is enabled to produce the tone with ease and accuracy. This use of the syllables has been peculiar to England and America, though it exists also in Germany, where the one syllable, *La*, mostly prevails. In Italy and in France the same syllables are used for a very different purpose, or for the

§ 22. *The Staff*.—The scale is indicated by a character, consisting of five parallel, horizontal lines, together with their intermediate spaces, called THE STAFF.¹

§ 23. Each line and each space of the Staff is called A DEGREE (place or position by which scale-pitch may be represented); thus the staff contains nine degrees, there being five lines and four spaces.

§ 24. When more degrees than nine are needed, lines and spaces above or below the staff are used, called LINES ABOVE, or SPACES ABOVE, or LINES BELOW, or SPACES BELOW.²

§ 25. Any degree of the staff may be fixed upon to indicate the tone One; but when this is determined the others must follow in proper order.³

§ 26. The position of the scale is represented, and also the melodic succession of tones is indicated by notes written upon the staff.⁴

same purpose for which letters are used in Germany, England and America, viz.: to indicate absolute pitch. The use of the syllables in singing is called *Solfège*, or *singing by Solfa*, or *solvization*. Singing to the single syllable *la*, or *ah*, or to any open vowel, is called *vocalizing*.

1. Observe that the true and only use of the staff is the indication or representation of relative or scale pitch.

2. These added Lines are sometimes called *Leger Lines*.

3. It should be fully understood that the scale has not necessarily any fixed position on the staff, and pupils should become practically familiar with it in various positions. But in singing from these different positions it is well to retain to a considerable extent the pitch C: 1st. Because it is highly desirable that the pupil should become familiar with absolute pitch. 2d. Because it is desirable that he should not be *erroneously* taught that a change of position necessarily implies a change of pitch. 3d. Because it is desirable to prevent in the mind of the pupil the association of absolute pitch with the staff.

4. Notes are primarily rhythmic characters, indicating length; but they are also used for the above-named purpose. It should be understood, however, that it is only the length and order of succession of tones which are indicated by them; the pitch-relation being indicated exclusively by the staff. The note *itself* indicates length, and the degree of the staff, on which it is placed, indicates relative pitch.

CHAPTER V.

MELODICS.

ABSOLUTE PITCH. MODEL SCALE. CLEFS.

§ 27. *Absolute Pitch*.—That pitch which is independent of scale-relationship is called ABSOLUTE PITCH. It is named from letters, and is designated by them, as A, B, C, D, E, F, G.

§ 28. *The Model Scale* (by which is meant the first in the order of classification) is based upon C, or C is taken as one, and the order of tones is as follows: C is one, D is two, E is three, F is four, G is five, A is six, B is seven, C is eight.⁵

§ 29. Absolute pitch is connected with the staff *representatively* by the application of one of the letters, which, when thus used, is called a CLEF.⁶

§ 30. There are two clefs (clef-letters) in common use, F and G; C is also sometimes used as a clef.⁷

§ 31. *The F Clef*.—The F Clef is placed upon the *fourth line*, and designates F as the pitch indicated by that line; consequently C (One of the model, or C scale) must, in this case, be indicated by the second space.⁸

5. C is taken again for eight, because, when the scale is extended, the same tone which is eight in its relation to the tones below it, becomes one in relation to those which are above it.

6. Clef (French), signifying key; thus, the clef is a key, clue, or guide to absolute pitch.

7. Formerly all the seven letters were used, being written together at the commencement of the staff.

8. It should be understood that a clef is merely a letter differing in shape from its ordinary form.

§ 32. *The G Clef.*—The G Clef is placed upon the *second line*, and designates G as the pitch indicated by that line; consequently C (One of the model, or C scale) must, in this case, be indicated by the line below.

§ 33. *The C Clef.*—The letter C, when used as a Clef, is applied to different degrees of the staff, but especially to the first, third and fourth lines.²

CHAPTER VI.

MELODICS.

SCALE EXTENDED. CLASSIFICATION OF VOICES.

§ 34. *The Scale extended.*—The scale may be extended or repeated in whole or in part, both at a lower and at a higher pitch, and thus be made to extend through the whole compass of tones appreciable by the human ear.

§ 35. *Vocal Compass.*—The usual compass of the human voice consists of about three octaves, which may be represented by the following capital, small, and once or twice marked small letters :—

G A B c d e f g a b ^a c d e f g a b c d e f g

§ 36. *Entire Scale of Tones.*—The entire compass, or great scale of

sounds appreciable by the human ear, consists of nine octaves including one hundred and eight tones (more or less), which may be thus represented.⁴

First or lowest octave.	Second octave.	Third octave.	Fourth octave.
C D E F G A B C	D E F G A B C	D E F G A B c	d e f g a b
=====			
Fifth octave.	Sixth octave.	Seventh octave.	Eighth octave.
c d e f g a b c	d e f g a b c	d e f g a b c	d e f g a b
=====			
Ninth or highest octave.			
c	d	e	f g a b c
=====	=====	=====	=====

§ 37. *Varieties and classification of voices.*—The most obvious distinction in the pitch of voices is that between the man's and the woman's voice, the former being naturally an octave lower than the latter. The *general* extent or compass of the man's voice is from G to the once marked small g; and that of the woman's is from g to the twice marked small g (see § 35). Each of these is again divided into two classes, thus :—

Men's Voices.

1. Low men's voices, or **BASE**, extending from G to c.
2. High " " " **TENOR**, " " c to g.

mentioned, and the vocal capacity generally, not only in respect to extent of compass but also duration and force, may be extended by proper culture.

4. It is not intended to state with exactness the full compass or extent of tone-range; the number depends upon the perceptive power of the human ear. By some writers, the number is extended to one hundred and twenty, or more. In estimating the number of tones, the intermediate tones are, of course, included.

2. The G and F clefs, in modern music, are always placed upon the lines mentioned above, not being removable like the C clef.

3. This once marked small c, being about the center of the vocal, and also of the great or instrumental range or compass, is called middle c. Some men's voices will easily reach lower, and some women's voices will easily reach higher tones than those here

Women's Voices.

1. Low women's voices, or ALTO (Contralto), extending from g to $\underline{\underline{c}}$.
2. High " " " TREBLE (Soprano), " " $\underline{\underline{c}}$ to $\underline{\underline{g}}$.

The pitch of children's voices (both boys and girls) is the same as that of women's voices. They undergo a change at about the age of twelve or fourteen, when boys' voices change, more or less gradually, an octave in pitch, thus becoming men's voices. Each class of voices, and, indeed, every individual voice has its own distinctive character, depending not merely upon pitch, but also upon peculiarity of resonance, tone-coloring, or *timbre* (tam-b'r). Other distinctions are sometimes made besides those above-named, as Baritone, between the Bass and Tenor, and Second Treble or Mezzo-soprano, between the Alto and Treble.

§ 38. The F clef is used for Base, and when the Base and Tenor are written upon the same staff, for Tenor also; it always signifies the small f (see § 35). The G clef is used for Alto and Treble, and when the Tenor is written upon a separate staff, it is often used for this part also; when used for Alto and Treble, it signifies the once marked small g , but when used for Tenor, it signifies the small g (see § 35).

CHAPTER VII.

MELODICS.

INTERVALS.

§ 39. *Intervals.* In addition to the intervals belonging to the Scale in its regular sequence (Steps and Half-steps, also called Seconds), there are also other intervals occasioned by a departure from this regular order, or by skipping; as SECONDS (same as have

heretofore been called Steps and Half-steps), THIRDS, FOURTHS, FIFTHS, SIXTHS, SEVENTHS and OCTAVES.¹

§ 40. Intervals are always reckoned from the lower tone upwards, unless otherwise expressed.

DIATONIC INTERVALS.²

§ 41. Between two tones of the same pitch there is no interval; such tones are called UNISON, or said to be in UNISON.

§ 42. The interval between one and two, or two and three, or between any tone, and the tone which, in the regular progression of the scale, is next above it, is called a SECOND.³

§ 43. The interval between one and three, or between two and four, or between any tone and the tone which is next but one above it, is called a THIRD.

§ 44. The interval between one and four, or between two and five, etc., is called a FOURTH.

§ 45. The interval between one and five, or between two and six, etc., is called a FIFTH.

§ 46. The interval between one and six, or between two and seven, etc., is called a SIXTH.

§ 47. The interval between one and seven, or between two and eight, etc., is called a SEVENTH.

1. The term step and half-step are more convenient in describing the Scale-Intervals than that of second, since they naturally arise out of the idea of the musical scale or ladder: they are also at all times afterwards useful for the purpose of defining the magnitude of other intervals. (See Major and Minor Intervals.)

2. Diatonic, because they are produced by skips in the diatonic scale.

3. Seconds are intervals of the same magnitude as steps and half-steps.

§ 48. The interval between one and eight, or between two and nine (two of the next series), etc., is called an OCTAVE.

MAJOR AND MINOR INTERVALS.

§ 49. *Seconds*.—1. A second, consisting of a *half-step*, is a MINOR (small) SECOND. 2. A second, consisting of a *step*, is a MAJOR (great) SECOND.

§ 50. *Thirds*.—1. A third, consisting of a *step* and a *half-step*, is MINOR. 2. A third, consisting of *two steps*, is MAJOR.

§ 51. *Fourths*.—1. A fourth, consisting of *two steps* and a *half-step* is a PERFECT FOURTH. 2. A fourth, consisting of *three steps*, is a SHARP FOURTH.

§ 52. *Fifths*.—1. A fifth, consisting of *two steps* and *two half-steps*, is a FLAT FIFTH. 2. A fifth, consisting of *three steps* and a *half-step*, is a PERFECT FIFTH.

§ 53. *Sixths*.—1. A sixth, consisting of *three steps* and *two half-steps*, is MINOR. 2. A sixth, consisting of *four steps* and a *half-step*, is MAJOR.

§ 54. *Sevenths*.—1. A seventh, consisting of *four steps* and *two half-steps*, is a FLAT SEVENTH. 2. A seventh, consisting of *five steps* and a *half-step*, is a SHARP SEVENTH.

§ 55. *Octave*.—An OCTAVE consists of *five steps* and *two half-steps*.¹

1. In addition to the intervals here mentioned, there are others arising out of the chromatic scale, but as they belong to the study of harmony, further notice of them is omitted in this work.

CHAPTER VIII.

MELODICS.

INTERMEDIATE TONES.—CHROMATIC SCALE.

§ 56. *Intermediate Tones*.—Between those tones of the scale, which differ in pitch by the interval of a step, an intermediate tone (intervening tone) may be easily distinguished: thus, intermediate tones may occur between one and two, two and three, four and five, five and six, and six and seven; but not between three and four, and seven and eight, because the intervals between these tones are already half-steps, and these are the smallest practically recognized intervals in the musical system.

§ 57. Intermediate tones are named from either of the scale-tones between which they occur, with the addition of either the word *sharp* or *flat* prefixed or suffixed. Thus the intermediate tone between one and two is named *relatively* SHARP ONE, or FLAT TWO, and *absolutely* C SHARP or D FLAT. The same principle is applied to the naming of all the other intermediate tones.²

§ 58. An intermediate tone is indicated by a modification of that degree of the staff which indicates the scale-tone from which it is named; thus the tone named sharp-one is indicated by the same degree of the staff as is the tone named one, but modified by a character prefixed to it, called a SHARP (#). So also the tone named flat-two is indicated by the same degree of the staff, as is the tone named two, but modified by a character prefixed to it, called a FLAT (♭).³

2. The word sharp used as a name for a tone signifies higher; thus, by sharp-one is meant a tone, the pitch of which is higher than one, yet not so high as two; again, the word flat, used as the name of a tone, signifies lower; thus, by flat-two is meant a tone which, in pitch, is lower than two, yet not so low as one, etc.

3. Intermediate tones are thus named, not because of the relation existing between them and the tones between which they occur, but merely because in notation they are ind-

§ 59. The significance of a flat or sharp extends through the measure in which it occurs; and also through succeeding measures, until the occurrence of a note on some other degree of the staff.¹

§ 60. The significance of a flat or sharp is terminated by a character called a NATURAL.²

§ 61. CHROMATIC SCALE. A scale consisting of thirteen tones, including the eight scale tones and the five intermediate tones, having twelve intervals of a half-stop each, is called THE CHROMATIC SCALE.³

eated by the same degree of the staff. In some of the earlier publications of the editor, it is stated that intermediate tones are obtained either by *elevating* the lower, or *depressing* the higher of the two between which they occur; but this is liable to mislead the pupil, or, at least, to give him very indistinct and confused notions on the subject. The pitch of a tone is unchangeable; it can neither be elevated nor depressed, raised nor lowered, nor (in this sense) sharpened nor flattened. For example, the tone named F sharp, is not F elevated, raised, or sharpened, but is another tone, a half-step higher in pitch than F; F remaining F as before. So, also, the tone named B flat is not B depressed, lowered, or flattened, but is another tone, a half-step lower in pitch than B; B remaining B as before. Sharps and flats then are signs of intermediate tones, and not of the elevation or depression of tones or notes. It is impossible to sharpen F, that is, to raise it in pitch; but there is a tone named F sharp, which is higher in pitch than F, and yet not so high as G. It is impossible to flat B, yet there is a tone named B-flat, which is lower in pitch than B, yet not so low as A. Let the teacher, therefore, who would be accurate in his instructions, always speak of F-sharp, C-sharp, etc., or of B-flat, E-flat, etc., as *names of tones merely*, and not as tones elevated or sharpened, nor as tones depressed or flattened.

1. This last-mentioned usage is far from being universal, since it is common to insert the canceling character, notwithstanding the occurrence of an intervening note, under such circumstances.

2. The name of this character is an unfortunate one, since its tendency is to mislead the pupil. It signifies not that one tone is in fact more natural than another—indeed the term can not be said to apply to the tone, but merely to the previous mark (flat or sharp), showing that its significance is now at an end. If it was called a RESTORAL, its name would more clearly indicate its office.

3. *Chromatic*. From a Greek word, signifying *color*. It is said that the intermediate tones were formerly represented by notes written with colored ink, and hence the name. The term may also have a figurative meaning, since chromatics in music, expressive of various degrees of intensity of feeling, may be regarded as analogous to light and shade, or coloring in painting.

CHAPTER IX.

MELODICS.

MINOR SCALE.

§ 62. There is another Diatonic Scale, consisting also of eight tones, but disposed in a different order of intervals from that which has been already explained; it is called THE MINOR SCALE.

§ 63. The following forms of the Minor Scale are in common use:

The Natural Minor Scale. The Model Scale in this form consists of the tones,—A, B, C, D, E, F, G, A.

§ 64. *The Harmonic Minor Scale.* This differs from the natural form by the use of Sharp-seven. Its model form consists of the tones—A, B, C, D, E, F, G \sharp , A.

§ 65. *The Melodic Minor Scale.* In this form the Sharp-six and Sharp-seven are both used in the ascending series. It is minor only in its lower tones, the upper part of the scale being major. In connection with this form of the ascending Minor Scale, it is common to use the natural form in descending. Its model form consists of the tones—A, B, C, D, E, F \sharp , G \sharp , A.⁴

§ 66. *Parallel Minor and Major.* The Minor Scale is said to be PARALLEL (or relative) to the Major; and the Major Scale is said to be PARALLEL (or relative) to the Minor.

4. There are also other forms of the Minor Scale found in the works of the best musical writers, but further explanations are supposed to be unnecessary. The pupil who can sing the Chromatic Scale with tolerable accuracy will find no difficulty in any form of the Minor Scale he may meet with.

§ 67. The Minor Scale is based upon the sixth of its parallel Major; and the Major Scale is based upon the third of its parallel Minor.¹

CHAPTER X.

MELODICS.

TRANSPOSITION OF THE SCALE.

§ 68. Any other pitch besides that of C (as in the Model Scale), may be taken as One, or as the basis of the Scale.

§ 69. The pitch, which is taken as One, is called the KEY; thus, if C be taken as One, the Scale is said to be in the key of C; if G be taken as One, the Scale is said to be in the key of G, etc.²

§ 70. When any other pitch than C is taken as One, the Scale is said to be TRANSPOSED. A change of the pitch of the Scale is called a TRANSPOSITION OF THE SCALE.

§ 71. In transposing the Scale, its tone relations, or its identity

1. The distinguishing feature of the Major and Minor Scales is the third. The Major Scale is known by its Major third, and the Minor Scale is known by its Minor third.

2. By the *key* of C is meant the relationship of tones which exists when C is taken as the basis or One; by the *key* of D is meant the relationship which exists when the scale is based on D, or when D is taken as One, and so on. Seven tones are required to constitute a key (tone-family); thus the tone-family called C, or the key of C, consists of the tones C, D, E, F, G, A, and B; to which, if the *scale* is to be completed, C, an octave higher, must be added. The key of C has usually been called *natural*, or the *natural key*, but since the term *natural*, as here used, refers not to the scale itself, but to the mere notation of the scale; and since the key of C is, in reality, no more natural than any other; we prefer to follow the example of those modern writers on music who have, with much propriety, designated it as the *MODEL* key.

in all but pitch, must be preserved. In the order of its intervals, the Scale, at its new pitch, must conform to the model C.

§ 72. The identity of the Scale is preserved in the different keys in transposition by the omission of one or more of the tones belonging to the key from which the transposition is made, and the employment of such intermediate tone or tones, as may be required to constitute the new key.

§ 73. Each key is noted at the commencement of the staff, immediately after the clef, by sharps or flats indicative of its component tones. Such an indication of the key is called THE SIGNATURE.

§ 74. As the Model Key (C) embraces none of the intermediate tones, the absence of the characters by which they are indicated (sharps or flats) serves as its Signature.

§ 75. The Signature of every other key consists of such sharps or flats as indicate the intermediate tones, and consequently all the tones, necessary to constitute the key represented.

§ 76. The relative order of succession of keys together with the signature of each will be seen in the following table:⁴

First.—Transposition by Fifths.

Key of G.	Signature	one sharp, or F \sharp .
" " D.	"	two sharps, or F \sharp and C \sharp .
" " A.	"	three sharps, or F \sharp , C \sharp , and G \sharp .
" " E.	"	four sharps, or F \sharp , C \sharp , G \sharp , and D \sharp .

4. Those keys, which have the greatest number of tones in common, are said to be the nearest related; for example, the key of C has all its tones in common with the key of G but one, viz., F; and the key of G has all its tones in common with the key of C but one, viz., F \sharp ; hence, these two keys are nearly related; so also of other keys.

Second.—Transposition by Fourths.

Key of F.	Signature	one flat, or B \flat .
" " B \flat .	"	two flats, or B \flat and E \flat .
" " E \flat .	"	three flats, or B \flat , E \flat , and A \flat .
" " A \flat .	"	four flats, or B \flat , E \flat , A \flat , and D \flat . ¹

CHAPTER XI.

MELODICS.

PASSING TONES.—SHAKE AND TURN.—STACCATO, LEGATO, PAUSE.

§ 77. Connecting tones, tasteful or graceful, are often introduced into a melody; they are called **PASSING TONES**. They are sometimes represented by notes of smaller size than those in which the music is mostly written, though this distinction is not always observed.²

§ 78. When a passing tone precedes an essential tone, on an accented part of a measure, it is called an **APPOGGIATURA**.³

§ 79. When a passing tone follows an essential tone, on an unaccented part of a measure, it is called an **AFTER TONE**.

1. Further transposition may be made, but it is not supposed necessary to extend this tabular view beyond the present limits.

2. They belong less to the bold and energetic or *maestoso*, than to the more gentle and tender or *cantabile* in song.

3. An essential tone is one which necessarily belongs to the chord in which it occurs. *Appoggiatura*, from *Appoggiare*, signifying *to lean or to rest upon*. An *appoggiatura* is a tone on which the voice leans or rests in its passage, from one tone to another. The *appoggiatura* is generally considered a tone of embellishment; it should also be regarded as a tone of expression, since it is most frequently designed to give tenderness or pathos to a performance.

§ 80. A rapid alternation of a tone with the conjoint tone above it, at an interval of either a step or a half-step, is called a **SHAKE** or **TRILL**.⁴

§ 81. A tone sung in rapid succession, with the conjoint tones above and below it, so as to produce a winding or turning melodic motion or movement, is called a **TURN**. It has a variety of forms.⁵

§ 82. *Legato*.—When successive tones are produced in a closely connected manner, or interwoven, they are said to be **LEGATO** (*Le-gá-to*, or *Le-gah-to*). The *Legato* is indicated by a curved line, called a tie (—).

The same character is often used to show how many tones are to be sung to one syllable.

§ 83. *Staccato*.—When tones are produced in a short, pointed, distinct, or very articulate manner, they are said to be **STACCATO** (*Stac-ká-to*, or *Stac-kah-to*).

§ 84. *Half Staccato*.—A medium between the *legato* and the *staccato* is called the **HALF STACCATO** or **SEMI-STACCATO**.

§ 85. *Portamento*.—When the voice is instantaneously conducted by an almost imperceptible glide, from one tone to another, so as to produce a momentary previous recognition of the coming tone,

4. The shake is a brilliant musical embellishment. Its proper practice gives flexibility to the voice.

5. The ornaments, graces, or embellishments of vocal music, some of which have been merely glanced at in this chapter, with the partial exception of passing tones, cannot be said to belong to ordinary singing, and certainly not to chorus singing. They rather belong to that artistic style which can only be acquired by the few possessing naturally great flexibility of voice, accuracy of ear, quickness of musical perception, and habits of persevering application; nor should they be attempted even by these until they have been carefully studied for years under the direction of an accomplished teacher.

such a carriage or transition of the voice, or such a blending or melting of one tone into another, is called **PORTAMENTO**.¹

§ 86. *Pause*.—When the duration of a tone is prolonged beyond the length indicated by the note by which it is represented, such prolongation is called a **PAUSE**, and the character, by which it is indicated, receives the same name (∞)²

CHAPTER XII.

DYNAMICS.

FORCE OF TONES.

§ 87. *Mezzo*.—A tone of medium force is called **MEZZO** (pronounced mét-so); such a tone is indicated by the term mezzo, mez., or *m*.

§ 88. *Piano*.—A tone somewhat softer than Mezzo, or a soft tone, is called **PIANO** (pee-äh-no, or p'yäh-no), and is indicated by the term piano, pia., or *p*.

1. The portamento should only occur between tones of comparatively long duration, and in connection with words or tones expressive of deep emotion. This beautiful grace, which, when properly introduced, gives an inexpressible charm to singing, is sometimes, nay often most sadly misrepresented, caricatured or counterfeited, and coarse slides, or vocal avalanches are heard in its place. Ferrari, in his "Singing Method," has applied the very significant term "harsh shrieks," to these frightful lurchings of the voice; and Bassini, in his "Art of Singing," says, "it is far oftener abused than tastefully used;" and adds, that "many singers—very many" (he might have said almost all who attempt it) "make incessant use of the portamento, really *ad nauseam*."

2. The pause is often called the **HOLD**. The pause is properly introduced not for the mere prolongation of a tone, but rather as expressing such intensity of emotion as is required by a climax or culminating point in song.

§ 89. *Forte*.—A tone somewhat louder than Mezzo, or a loud tone, is called **FORTE** (före-tä, or före-te), and is indicated by the term *forte*, *for.* or *f*.


§ 90. *Pianissimo*.—A tone softer than Piano is called **PIANISSIMO** (pee-äh-nis-si-mo, or p'yäh-nis-si-mo), and is indicated by *pp*.

§ 91. *Fortissimo*.—A tone louder than forte is called **FORTISSIMO** (förtis'-si-mo), and is indicated by *ff*.³

CHAPTER XIII.

DYNAMICS.


FORMS OF TONES.⁴


§ 92. *Organ Form*.—A tone commenced, continued, and ended with an equal degree of force, is called an **ORGAN FORM**, or an **ORGAN TONE**.⁵ It may be indicated by parallel lines, thus: 


3. There are also modifications of the above-mentioned degrees of force, as *Mezzo-Forte*, *Mezzo-Piano*. Mezzo, Piano, and Forte are Italian words which are universally used as technical terms in music. The instrument called the Piano-Forte derives its name from these words. It should not be called *Piano-Fort*, but *Piano-Förtay* or *Piano-För-te*. The different degrees of force, or at least *p. m.* and *f.*, should be incidentally introduced at the commencement of a singing class, however young the pupils.

4. It is undesirable to introduce the practice of dynamic forms into children's classes, except to a limited extent in an incidental and informal manner, since it is only after the vocal organs have attained a considerable degree of maturity, that this more difficult branch of vocal culture can be pursued with safety. But while the *crescendo*, *diminuendo* and *swell* may not be practiced to any considerable degree in connection with single tones, they may be applied to phrases or sections of melody with good results to taste, execution, and increase of vocal power. A somewhat gentle and careful practice of the *Sforzando* will be found useful.

5. The Organ Tone takes its name from the organ pipe, which can only produce a tone

§ 93. *Crescendo*.—A tone commencing Piano and gradually increasing to Forte, is called CRESCENDO (cre-shén-do). It is indicated by *cres.*, or by two divergent lines, thus: 

§ 94. *Diminuendo*.—A tone commencing Forte, and gradually diminishing to Piano, is called DECRESCENDO or DIMINUENDO (de-cres-hén-do or dim-in-oo-éndo). It is indicated by *decres.*, *dim.*, or by two convergent lines, thus: 

§ 95. *Swell*.—A union of the Crescendo and the Decrescendo produces the SWELL FORM: indicated by the union of the divergent and convergent lines, thus: .¹

§ 96. *Pressure*.—A very sudden Crescendo or Swell is called the PRESSURE FORM. It is thus marked: < or \diamond.²

§ 97. *Sforzando*.—A tone which is produced very suddenly and forcibly, and instantly diminished, is called an EXPLOSIVE TONE, or SPORZANDO, or FORZANDO (sfört-shán-do or fört-shén-do). It is designated thus >, or by *sf.*, or *sz.*³

of one equal degree of power. The Organ Tone is not often used in vocal music, except in passages in which one part holds a tone firmly for a considerable time, while the other parts sing various harmonies.

1. The Swell is sometimes called the *Drawn Tone*; the term *Messa di voce* is also used to designate this tone form. The acquisition of this form of tone is one of the most difficult things in the art of song. It constitutes the polish or finishing touch in artistic excellence. "It is the result," says Garcia, in his admirable "School of Singing," "of all other studies;" and again, "to draw the tones well is to be a good singer." The application of Crescendo and Diminuendo to phrases and sections, or to passages of several measures, is comparatively easy; it may be done in children's classes, and constitutes one of the greatest beauties of chorus singing.

2. This dynamic form is sometimes used to express ridicule, sarcasm, or irony. It belongs much to burlesque, to the ludicrous, or grotesque in singing.

3. This tone-form is of great importance both to the speaker and to the singer, and may be introduced in children's classes with caution, but should not be carried too far. The energetic style of singing, as in many of Handel's choruses, for example, is much dependent upon it; indeed, *some degree* of it is always needed in the very first utterance of the voice, however gentle and soft, for without it the verse will be destitute of life and expression. Its power is distinctly felt in the manner in which good performers on stringed or

CHAPTER XIV.

DYNAMICS.

DELIVERY OF THE VOICE.⁴

§ 98. *Emission of Tone*.—Vocal utterance, or the emission of tone, should be decided and firm; without drawing or hesitancy. The tone should be produced by an instantaneous movement of the glottis, which, being shut, is suddenly opened for the emission of the sound, as by a "vigorous shock." The tone thus produced strikes the ear suddenly, and like a spark from a living coal, has life and power.⁵

wind instruments produce their tones, or in the very first utterance of a tone, or in the manner in which the attack is made upon it. Much of the dullness, heaviness, stupidity, and lifelessness so prevalent in vocal music, and especially in choral singing, is to be attributed to the absence of this dynamic form of delivery. It is by no means intended that every tone should be given Sforzando; far, indeed, from this, but the *element* of Sforzando is to touch the life-giving power. It is, however, very liable to be overdone, and even caricatured; it requires, therefore, much discretion in its application, for, unless it be directed by good taste, it will be likely to degenerate into a mere lunging or jerking of the voice, graut-like, coarse, and disagreeable. The mark indicating the pressure form of tone is often printed instead of that which indicates the Sforzando. The observance of the mark as thus erroneously applied would, in many cases, be quite ludicrous. The mark is also often applied in this form, \wedge .

4. If there is anything of elementary importance in teaching singing-classes, it is that of vocal utterance, or the emission of the voice. This should engage the most careful attention of the teacher from the very first attempts of the pupil to produce musical sounds. A good delivery of the voice, and also purity of tone, should be sought for in the very first lessons, and they should be kept constantly in view during the whole course of instruction.

5. Garcia, in his "Singing School," says, "I recommend the shock of the glottis as the only means of obtaining sounds purely and without bungling;" and again he says, "the master must insist on the tones being attained by the shock of the glottis." Perhaps it may help to a conception of what is meant by this instantaneous, impulsive, or percussive action, to say, that it is to the glottis as is the sudden and energetic articulation of the letter *p* to the lips, or the forcible articulation of the hard *c*, or *k* in kill, to the vault of the palate. Any one who gives attention to the production of tones by a good instrumentalist, or to the manner in which they strike the ear when the attack is made upon them, or when they are first brought forth by a skillful player, cannot fail to observe their

§ 99. *Purity of Tone*.—A tone is pure when it is clear, free, open, round, full, unobstructed, and having no extraneous sound mixed with it; or, when it has good resonance. Resonance is to hearing what odor is to smelling, or flavor to the taste. A voice with a good resonance is as a rose with a good fragrance; or, as “savory meat,” such as Isaac loved. A tone is impure when it is stifled or muffled, when it is guttural or nasal, or when it partakes of an aspirated, husky, or hissing quality. The purest tone is obtained, first, by flattening the whole length of the tongue; second, by partially raising the veil of the palate; third, by separating the pillars at their base.¹

great superiority in promptness and energy of delivery to those usually heard in singing. The contrast between the delivery of instrumental and vocal tones, as usually heard in the performance of a chorus, with orchestral accompaniment, is very great; while the instrumental tones will be given with decision, pith, and character, the voice will be tardily drawn out, heavy, dull, and lifeless. Indeed, chorus singing can hardly be heard without revealing the fact that whatever proficiency may have been made in reading music, so far as it relates to time and tune, the proper use of the vocal organs in the emission of tone has been neglected. In the attempt to acquire the true delivery of voice in this manner, there is danger that one may go too far, and substitute a shock of the lungs, or of the chest, or of the whole vocal region, for one of the glottis merely. This may result in a violent outbreak, rough and hoisterous, calling forth the remark, “he sings by main force.” It hardly need be said that this extreme should be avoided. There is a proper medium for the utterance of tones, between a careless, indolent, drawing manner on the one hand, and a frightful vocal eruption on the other. Let it not be supposed that an accurate idea of the production of vocal tones can be communicated by any attempt at description; the true idea can only be imparted by illustration, or by living example. No one who can not himself produce a tone in a proper manner, can teach a pupil to do so, for by pattern or by example the work must be done. As it is of little use for a man to preach a holy life who is not himself a virtuous or good man, so the work of a teacher of vocal music, who, in addition to good definitions or descriptions, does not also give good vocal examples, can not be of much value.

1. To acquire purity of tone, the pupil should stand in an erect but easy position, the shoulders thrown back, with chest expanded, yet without any stiffness or constraint. A good quality of tone is much dependent upon the opening or formation of the mouth, and to aid in the acquisition of this, let the pupils be much exercised to a free use of the open vowel “*ah*,” or “*li*,” the most natural and easy of all sounds. The word *Scälä* (Latin for seal) has long been in use for this purpose, sometimes the first syllable only being used, or *Scä*; but whatever word or syllable may be used, it is most important that the true Italian ä (*äh*) should be employed. A pure tone must always have an unobstructed passage, passing through the mouth freely; to open this passage well, the frequent practice of vocalizing upon this vowel is most useful. The principal organs of voice are the lungs, the wind pipe, the mouth, the tongue, the teeth, the lips, and the nose. Each of these has its proper work to do, and where they are all in a normal condition, and act well together, the voice will be in a pure and natural state. The voice should not be

CHAPTER XV.

UTTERANCE OF WORDS.

§ 100. *Vowel or Tonic Elements*.—It is upon the tonic sounds (vowels) only that the voice should dwell in singing. They should be formed with accuracy, and carefully prolonged, without change. To insure this, the same position of the vocal organs should be preserved during the whole continuance of a tone; no change or motion of the throat, mouth, or tongue, nor indeed of the head or body, should be permitted. It is a very common fault for singers to pass from the tonic element, and to allow the voice to dwell upon a subordinate

forced; this is a remark of much importance, for too great a forcing is a common fault alike injurious to the healthful condition of the vocal organs, purity and good quality of tone, and good taste. The pupils should be encouraged to bring out the voice fully and freely, but it should never be urged beyond its proper and easy capacity, as it regards length, pitch, or force of its tones. An attempt to continue the tone for too long a time, or as long as possible with a single breath (which is always too long), should not be indulged in, for it may endanger the breathing power; an attempt to extend the compass beyond its natural limits, by pressing it to a pitch very high or very low, may result in injury to its middle and more important and valuable tones; and singing too loud, will degrade tone to noise, as the squealing or hellowing of a mere animal. It should be a leading object to equalize the middle tones. The weak ones should be strengthened, and the strong ones tempered to moderation and gentleness; and this work is to be accomplished not so much by employing a larger or smaller volume of breath, as by an appropriate application of it, and the proper use of the vocal muscles. When the voice has attained a sufficient degree of maturity, its compass in pitch and force may be gradually increased; indeed, such a growth will be the natural result of a proper attention to its most available tones.

As it is not uncommon to see a person, when singing, assume a disquieted and troubled countenance, and by frowning or scowling indicate uneasiness and distress, sometimes alarming to others, it may not be amiss to close this note by a caution against wry faces and sour looks while singing (or at other times), and to recommend a pleasant countenance, for as the old saying is, “a pleasant face makes a pleasant voice,” and we may add does much toward making others happy.

2. The complaint is often made that the words can not be heard, or are not carefully spoken in singing; but it can not be expected that one who delivers tones in a careless, indifferent, lifeless manner, should articulate or pronounce words in any other way; whereas, if the habit of a careful utterance or omission of tones has been formed, it is almost sure that there will be a corresponding attention to words. A good delivery of tones is a prerequisite to a good delivery of words.

sound, as the vanish of a compound tonic element (diphthong), or some succeeding or final consonant sound admitting of prolongation.

§ 101. The most important vocal element to the singer is that which is heard in the word *ah*, and which is represented by the letter *a* with two dots above it, thus, \ddot{a} . This is the richest, most open, broad, and euphonious sound in any language, or that can be produced by the human voice. It is also the most natural sound, for while all other sounds require some preparation, modification, or change of the vocal organs, this is produced by merely dropping the under jaw, so as to open the mouth in the most easy and natural way. It is of great importance that the pupil should acquire the true sound of this element, since it prepares the way for all others. To convey as clearly as possible a correct idea of it, (for it does not occur very frequently in our language), the following list of words is given, in the pronunciation of each of which it should be heard :

arm,	harm,	bar,	car,
far,	tar,	barb,	hark,
mar,	garb,	harp,	dart,
cart,	park,	barn,	arch,
harsh,	charge,	charm,	psalm,
farm,	guard,	lark,	father.

§ 102. The practice of the principal vowels cannot be too much urged upon those who would form the habit of properly uniting words to tones, or of expressing words in song. Let there be much exercise upon the five principal sounds (as heard in most languages), with a well-opened and well-formed mouth, and in passing from one sound to another let the muscular movement of the organs of articulation be made quickly, and with greatest precision. The pupil should not fear to open his mouth, and to put it in its proper shape, for each different sound.

The five sounds may be thus designated :

Written : A, E, I, O, U.

Pronounced : \ddot{A} h, \ddot{A} y, \ddot{E} , \ddot{O} , OO. (oo as in Food.)

(a.) Let them be given in a clear and full voice, as above described.

(b.) Let them be given in a distinct and forcible whisper.

(c.) Let the organs of articulation pass through the different positions required for the production of the sounds, but without respiration, or in perfect silence ; let this be done with so much accuracy and precision, as to leave no doubt what sound is intended to be described by each position.

There should be activity and energy in this practice ; an uninterested, idle, slothful, indifferent manner will achieve no good.

§ 103. *Consonants*.—These should be regarded, not so much as distinct elements, as initials and terminals of the vowels, or as constituting their edges, borders, or margins. They should be delivered quickly, clearly, distinctly, and with the greatest precision ; yet with no more force than is necessary clearly to identify words. The neglect of a careful utterance of consonants is a principal cause of indistinct articulation.

§ 104. *Common Errors*.—The following are some of the very common errors heard both in song and in speech :

(a.) The indefinite article represented by the letter A. This word is often incorrectly pronounced with the sound represented by the letter *a* in the words *ate*, *fate*, *mate*, &c. ; as *a* man, *a* table, *a* book, &c. ; or that which is heard in the words *hat*, *bat*, *mat*, &c. The correct sound is that heard in the last syllable of the words *Messiah*, *America*, *idea*, *comma*, &c., being the same as is represented by the letter *u* in the words *but*, *cut*, *nut*, &c. These words are used by Smart, the distinguished English orthoepist, for the purpose of conveying a clear idea of the sound of the indefinite article. The same sound is also represented by *o* in the words *son*, *done*, *does*, &c., and by *oo* in *blood*. If we commence the pronunciation of the word *up*, and stopping short, omit the consonant, we shall have the proper sound.

(b) The definite article represented by the letters THE. This word is often pronounced as if written with double *e*, as *bee*, *see*, *thee*, &c., but, unless accented (a custom of doubtful propriety), it should not receive this pronunciation. There are two sounds which, under different circumstances, are proper for it. 1st. When it occurs before a word beginning with a vowel; it should then be pronounced with the sound represented by the letter *i* in the words *fin*, *pin*, *win*, &c.; or by the letter *y* in the last syllables of the words *beauty*, *liberty*, *mercy*, *pity*, &c.; or by double *e* in the word *been* (*bin*). If we commence the pronunciation of the word *this*, and stopping short, omit the last consonant, we shall have the proper sound of the definite article when it occurs before a word beginning with a vowel. 2d. When it occurs before a word beginning with a consonant, the sound should be the same as that of the indefinite article. Thus we say *thă* man, *thă* table, *thă* chair, &c. This is also Smart's illustration. But the sound must not be mistaken because the marking of the letter is the same, for that which is heard in the words *hat*, *mat*, *bat*, &c.; it should rather be that which is represented by the letter *u* in the words *cut*, *but*, *nut*, &c. If we begin to pronounce the word "*thus*," and stopping short, omit the last consonant, we shall have the right sound of the definite article when it occurs before a word beginning with a consonant. It is needful to remark, by way of caution, here, that there is danger of making this sound too broad, as *thă* or *thar* man, *thă* or *thar* book, &c. The impossibility of conveying an exact idea of sounds by letters or characters, is, perhaps a sufficient reason for the indefiniteness and uncertainty which often attends the marking of these and other words in the dictionaries. A child should not be taught in school that the articles are *ā* and *thē*, which is not nearer the fact than it would be to call the word *bough*, *buff*; but they should there receive their proper pronunciation.¹

1. Neither the articles nor other subordinate words should be accented, for, although in modern usage this is sometimes done, yet, perhaps, never without taking away from the power of emphasis and thus weakening expression. When either of them occurs on the accented part of a measure in a metrical stanza, the accent on that part of the measure should be as lightly passed over as the rhythmic form will allow.

(c) The sound represented by *a* in *fate* is often heard instead of that of the indefinite article in such words as *alone*, *adore*, *among*, *alone*, *amaze*, *alarm*, *awake*, *arise*, *above*, *about*, *amid*, &c. Although the first syllable common to these and similar words be prolonged, or occur in connection with a musical accent, as is not unfrequently the case in singing, it should never receive the sound represented by *a* in the words *late*, *mate*, &c., but always that of the indefinite article, already described.

(d) The sound represented by *i* in *pine* for that of *i* in *pin*; as *divert* for *divert*; other words are, *digress*, *direct*, *divulge*, *fertile*, *hostile*, *engine*, &c.

(e) The sound represented by *o* in *no*, for that of *o* in *done*, or nearly that; as *testimōny* for *testimony*; other words are *nugatory*, *patrimony*, *matrimony*, *dilatory*, &c.

(f) The substitution of *er* for *ow*: as *foller* for *follow*; other words are *window*, *sorrow*, *widow*, *pillow*, *shallow*, *fellow*, &c.

(g) The omission of *g* in such words as end with *ing*; as *runnin* for *running*; other words are, *writing*, *speaking*, *walking*, *singing*, &c.

(h) The omission of the soft *r*: as *laud* for *Lord*; other words are, *storn*, *morn*, *war*, *far*, *star*, *depart*; also *just* for *first*, *bust* for *burst*, &c.

(i) The omission of the characteristic feature (sometimes called hard, rough, or trilled) of the hard *r*, in such words as *great*, *gracious*, *grand*, *green*, *repent*, *return*, *rich*, *rest*, *rough*, *right*, *wrong*, and generally when the *r* precedes a vowel.

(j) The omission of the letter *h* in such words as *when*, *why*, *which*, *while*, *whence*, *hail*, *heaven*, *hymn*, *happy*, &c.

(k) The substitution of the harsh, hissing sound (snake-like) for the more mild, yet penetrating whistle, which the letter *s* properly represents.

(l.) *Cummand* for *command*; the same error is heard in the words complete, comply, commend, correct, corrupt, etc.

(m.) *Goodniss* for *goodness*; the same error is heard in endless, matchless, boundless, anthem, forget, etc.

(n.) *Evidunce* for *evidence*; the same error may be observed in silence, prudence, ardent, excellent, providence, influence, contentment, judgment, etc.

(o.) *Regelar* for *regular*; so, also, in *educate*, *singular*, *articulate*, *perpendicular*, *particular*, etc.

(p.) A sound nearly (yet perhaps not exactly) the same as is represented by the *oo* in the words *foot*, *good*, *cook*, *look*,¹ etc., instead of that which is represented by *o* in the words *old*, *foe*, *snow*, etc., is often heard in such words as *home*, *whole*, *bone*, *broke*, *only*, *rogue*, *smoke*, *spoke*, *stone*, *throat*, etc. These words should always be given with the same sound as is heard in the words *glory*, *story*, etc.; thus the word *wholly* should be pronounced with the same vowel sound as the word *holy*, etc.

(q.) The following are common errors:

The word	Again,	should not be pronounced	Agāue, nor	Agin, but	Agen.
"	Against	"	"	"	Agāust, nor Agīust, but Agenst.
"	Mountain	"	"	"	Mōuntāne, but Mōunten.
"	Fountain	"	"	"	Fōuntāne, but Fōunten.
"	Shall	"	"	"	Shell, " Shall.
"	Had	"	"	"	Hed, " Had.
"	Have	"	"	"	Hav, " Have.
"	Hath	"	"	"	Heth, " Hath.
"	Shut	"	"	"	Shet, " Shut.
"	Since	"	"	"	Senae, " Since.
"	Sitting	"	"	"	Setting, " Sitting.
"	Just	"	"	"	Jest, " Just.
"	First	"	"	"	Fust, " First.
"	Worst	"	"	"	Wust, " Worst.
"	Thirst	"	"	"	Thust, " Thirst.
"	Thirsteth	"	"	"	Thusteth, " Thirsteth.
"	Worth	"	"	"	Wuth, " Worth.
"	Get	"	"	"	Git, " Get.
"	Too	"	"	"	Tew, " Too.
"	Do	"	"	"	Dov, " Doo.

The word	Forget	should not be pronounced	Forgit,	but	Forget.
"	Yes	"	"	"	Yis, " Yes.
"	Tune	"	"	"	Toon, " Tūne.
"	Fortune	"	"	"	Fortin, " Fortune.
"	None	"	"	"	Nūne, " Nun.
"	Instead	"	"	"	Inwid, " Insted.
"	Steady	"	"	"	Stiddy, " Steddy.
"	Pretty	"	"	"	Pretty, " Pritty.
"	Shoue	"	"	"	Shone, " Shon.
"	Yellow	"	"	"	Yaller, " Yellow.
"	Pastures	"	"	"	Pastures, " Pastures.
"	Solitude	"	"	"	Solitood, " Solitūde.
"	Prelude	"	"	"	Pre-lude, " Pre-lude.
"	Nothing	"	"	"	Nawthing, " Nūthing.
"	Particularly	"	"	"	Perticlerly, " Particularly.
"	LORD	"	"	"	LAUD, or LAWD, but LORD.
"	GOD	"	"	"	GAUD, or GAWD, but GOD.

(r.) It is a common fault to divide a word into two syllables, which ought to be pronounced in one syllable only, as: *fe-ar* for *fear*, *ne-ar* for *near*, *they-re* for *there*, *mō-er*, for *more*, etc.

(s.) Joining the last letter of a word with the following word, is a very common fault. The following examples illustrate this error.

A nice house, for an ice house.	The soldier's steer, for the soldier's tear.
A nox, for an ox.	That lasts till night, for that last till night.
This sour, for this hour.	On neither side, for on either side.
Such a notion, for such an ocean.	Bear u' onward, for bear us onward.
Our own, for our own.	Ta kit, for take it.
This sage, for this age.	Re din, for read in.

(t.) The word *and* is often narrowed down so as to sound like *end*, or *yeand*, yet with a kind of nasal snarl or mewl, by which it is easy to be distinguished from a proper human sound. *Arud* is the opposite extreme, equally to be avoided.

(u.) The word *amen* should not be sung *āmen*, or *ay-men*, but always *āmen* or *ah-men*. *Awe-men* is the opposite extreme.

(v.) *Jer-u-sal-em* is often improperly pronounced *Jee-ru-say-lem*, or *Jee-ru-se-lum*.

(w.) The word "my," in the solemn style, should receive the same sound as is represented by the letter *i* in *mind* and *find*; but in more familiar style, it should receive the sound of *i* in *him*, *dim*, etc.

(x.) The termination *ed*, in the solemn style, as in chanting the

1. An exact idea of this, or of any sound, may be obtained by its prolongation to a monotone.

psalms, in such words as bless-ed, sav-ed, form-ed, prepar-ed, etc., should be distinctly pronounced as a separate syllable.

(y.) The word *wind*, in common conversation, and in reading prose, is pronounced with the sound represented by the letter *i* in the words pin, win, etc. In poetry, on the contrary, it is common to give it the sound represented by *i* in the words mind, find, etc. Professional singers always adopt the latter usage, and pronounce the word wind. Which of the two shall prevail must depend upon custom.

(z.) The word *heaven* is sometimes used in poetry in one and sometimes in two syllables; thus, in the line, "Bread of heaven," it is made to consist of two syllables; but in singing as in speech, it should always be pronounced in a single syllable, or heav'n. The words lyre, wire, hour, etc., should always be pronounced in one syllable.

§ 105. *Accent, Emphasis and Pause*.—The laws to which accent, emphasis and pause are subject in reading, should also be observed, generally, in singing; but if poetry is to receive a musical expression, it must be subjected to the laws of music; these however must not be permitted to conflict with those of elocution, but such a liberal interpretation of both must be allowed as will enable the singer most happily and effectively to unite the two—speech and song.

§ 106. Finally, in all vocal performances close attention should be given to both words and tones. The singer should grasp the spirit of both (the music always being subservient to the emotional character of the poetry), and make them his own; sincerity and earnestness should always be apparent in his manner; he should make an entire surrender of himself to his work, throw his whole soul into the performance, and produce a living song, which shall draw out and intensify the feelings of those who hear; so shall he produce the effects for which song is designed, and for which it is so wonderfully adapted.

ELEMENTARY.—PRACTICAL COURSE.

THE THING BEFORE THE SIGN.

It is most important that in the process of teaching, the pupil should first be made acquainted with the *reality*, the *object*, the *thing*, whatever it may be, a knowledge of which it is the design of the teacher to impart.¹ This should precede both names and signs.

1. This should be done whenever it is practicable by an immediate presentation of the thing itself to the perception of the pupil. In some departments this may not be possible; in Natural History, for example, it may often be necessary to resort to pictorial representation or description to give an idea of the reality; for if the object should be a lion, one might not be at hand for the pupil to look at. So also in Geography, it is through maps for the most part that a knowledge of the earth, or of any considerable portion of it, can be made known, since no teacher can be expected to encompass the world with his class. But in elementary music, the reality may be always held up immediately to the

Thus, if it be the design to give an idea of the comparative *length* of sounds, sounds differing in length must be so presented to the mind of the pupil through his sense of hearing, that he may perceive that difference. After this has been done, *but not before*, names, descriptive of length, may be given, and notes, signs of length, may be exhibited. Or, if it be his design to convey an idea of the relative *pitch* of sounds, the sounds themselves must be so presented to the mind of the pupil that he may himself perceive their difference in pitch. After this has been done, *but not before*, names indicating pitch

perception of the pupil, for the teacher always carries his voice or his instrument with him, and can through either of them command the presence of tones at pleasure.

may be given, and lines and spaces (parts of the staff), representing pitch, may be exhibited. The difficulty in teaching music consists not so much in imparting a knowledge of notation (the mere signs of sounds), as in teaching the actuality, the thing itself. When this has been well done, names and characters (signs) will follow, and will be understood and remembered with comparative ease. But a book has no voice, it can not produce a tone; any attempt therefore to give instruction in a printed form must be confined to descriptions, definitions, or symbols, for the reality can not be given. The teacher, therefore, should be very careful and watchful in the practical application of this important educational maxim, now so universally acknowledged, and always himself give examples of the realities before calling attention to definitions or symbolical representations. He will find it difficult; he will find himself often inverting the order, and putting the sign first; but let him not be discouraged, let him "try again," for by vigilance and perseverance he may to a great extent overcome such early habits as now cause him to stumble, triumph over error, and in his teachings succeed in presenting "THE THING BEFORE THE SIGN."

If a teacher would commence with that which is most easy, and for the appreciation of which no one will doubt his own capacity, or plead the want of a musical ear, he will choose that department which treats of the length of tones, or Rhythmics; in this he will proceed so far, perhaps, as to bring before his pupils the division of time into two equal portions, or measures of two parts; also, tones of two lengths with their names (short tones and long tones), their signs (notes), and corresponding rests. Thus will he have prepared the way for Melodics, having furnished materials essential for this department; for in its treatment there will be an almost immediate necessity for appropriate and interesting melodies or tunes, of which, however simple, rhythm is a component part.

§ 1. At the first step the teacher may, perhaps, count regularly before his pupils, at the degree of quickness which a pendulum of about thirty inches in length will describe,¹ observing the accents as

¹. Any piece of fine twine of a proper length, with a weight (a bullet for example)

marked, and always giving the falling inflection to the word "two," thus:

Óne, two; óne, two: óne, two; óne, two.

When the pupils have become practically familiar with this, counting thus readily themselves, measures and parts of measures may be defined as at § 9, Theoretical, and the pupils may be questioned as to measures and accent.

§ 2. Marking the time by beats may follow. See § 11, I. Theor.

§ 3. While the pupils count or beat, or both, (marking the divisions of time), the teacher may sing at a clearly appreciative pitch (perhaps E) say, eight tones to the syllable la, as:

Lá, la; lá, la; lá, la; lá, la.

§ 4. When the foregoing is practically understood by the pupils, notes may follow, thus:



§ 5. Bars introduced, as boundaries of representative or written measures.



§ 6. Long tones, and their representation by long notes.



attached, will answer the purpose; or a common tape measure will do well, the case in which the measure is rolled up answering the purpose of a weight; it can conveniently be carried in the pocket, and nothing is better for the purpose of marking the time. Songs in this book are marked for a pendulum

§ 7. Rests.

a) 

b) 

c) 

RECAPITULATION. The pupils are now supposed to be practically acquainted with : 1st. The division of time into equal portions, called measures and parts of measures, and 2d, with bars as signs of the boundaries of written measures. 3d, with short and long tones and accents, and 4th, with notes (also called short and long) representing tone-length ; 5th, with occasional interruptions of song by stopping, called resting ; and 6th, with the characters called rests.


MELODICS.

§ 8. MELODICS may now follow, and the pupils having become somewhat familiar with the first two tones of the scale, they may be named ONE and TWO.


§ 9. Commencement of the staff, the sign of pitch ; a single degree or two degrees being presented, thus :

Or pitch may be represented at first by figures, as the teacher may prefer. While the teacher now points to the line, the pupils should sing ONE ; to the space above line, and they sing TWO, with many repetitions, etc.

§ 10. Notes in connection with a part of the staff ; the former indicating the order of succession of tones, and the latter the pitch of tones. Syllables,

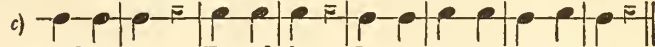
a) 

Do, do, re, re, do, re, do. (Or sing by la, la, &c.)

b) 

Do, do, re, re, do, do, re, re, do, do, re, re, do.

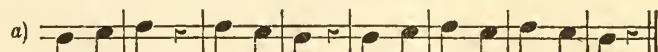
"Children go." SONG. Sing first by la, or by syllables.

c) 

Children go, To and fro, In a mer-ry, pret-ty row.

The teacher may take occasion to show that the space below the line will answer just as well as the line itself to represent the tone One, in which case the line will, of course, be taken to represent Two.

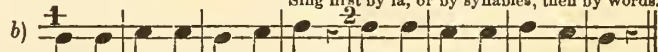
§ 11. The tone THREE (reality) and a second line (sign) added.

a) 

Do, re, mi, mi, re, do, do, re, mi, re, mi, re, do.

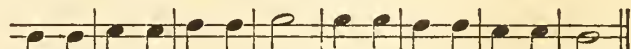
"Let our voices sweetly ring." ROUND.

Sing first by la, or by syllables, then by words.

b) 

Let our voi-ces sweet-ly ring, While our cheerful songs we sing.

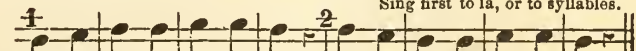
§ 12. The tone FOUR (reality) and its sign.



Do, do, re, re, mi, mi, fa, fa, fa, mi, mi, re, re, do.

"Hours in earnest study passed." ROUND.

Sing first to la, or to syllables.



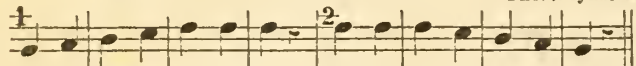
Hours in earnest stud-y passed, Yield a sure re-t-urn at last.

The pupils are now supposed to be practically acquainted with the lower tetrachord (first four tones) of the scale. The other, or upper tetrachord, being but a repetition of the same relation of tones, at a higher pitch, may, if preferred, be given out at once, repeating the same syllables, Do, Re, Mi, Fa, but being careful to observe the proper pitch; the scale will then be complete with its eight tones; the syllables may afterwards be changed so as to stand in the usual order, Do, Re, Mi, Fa, Sol, La, Si, Do.

§ 13. The tone five (reality), and another line of the staff (sign) added.

"Better poor a whole life long." ROUND.

First to syllables.

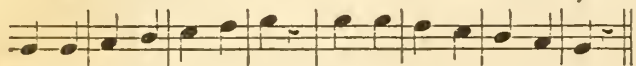


Bet-ter poor a whole life long, Than to pro-fit by what's wrong.

§ 14. The tone six (reality), and the third space of the staff (sign) added.

"Men of action."

First to syllables.

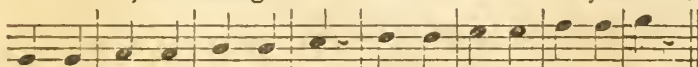


Men of ac-tion, men of might, Haste ye quickly to the fight.

§ 15. The tones seven and eight added to the scale. The scale completed. The fourth line added to the staff.

"Come, sweet night."

Syllables first.

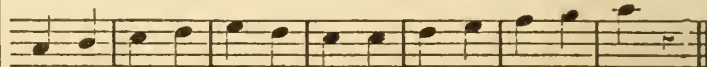


Come, sweet night, our eye-lids close, O'er our spirits shed re- pose;

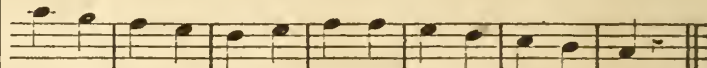


That with morning's ear-ly light, We may wake both calm and bright.

§ 16. Position of the scale as represented by the staff changed. One represented by the second space. Staff of five lines and four spaces completed.¹ Line above.

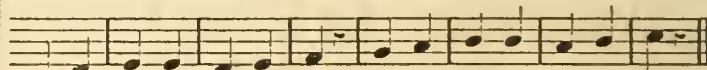


Do, re, mi, fa, sol, fa, mi, mi, fa, sol, la, si, do.

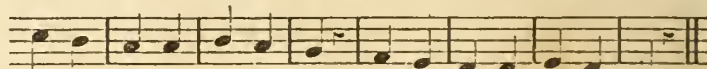


Do, si, la, sol, fa, sol, la, la, sol, fa, mi, re, do.

§ 17. One represented by the line below.



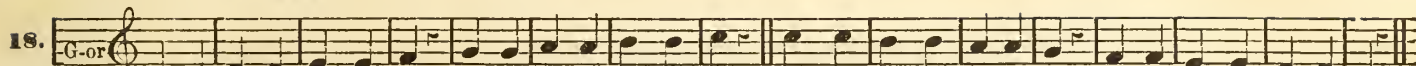
Do, re, mi, mi, re, mi, fa, sol, la, si, si, la, si, do.



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

1. If the suggestion made at the close of the tenth step, has been followed out practically as the pupils have advanced, they have become familiar with the fact that any line or space of the staff may be taken to represent the tone One; hence we only give here two examples, viz.: those by which a necessity is created for additional lines.

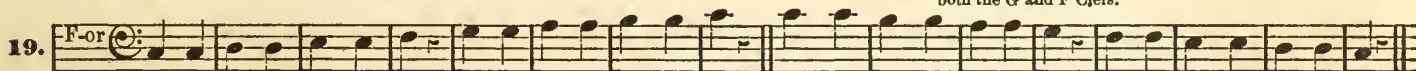
ABSOLUTE PITCH REPRESENTED.¹—G CLEF; MODEL SCALE.

18. 

Scale names . . . One, one, Two, two, Three, three, Four, Five, five, Six, six, Seven, seven, Eight. Eight, eight, Seven, seven, Six, six, Five, Four, four, Three, three, Two, two, One.
 Pitch names² . . . G, C, D, D, E, E, F, G, G, A, A, B, B, C. C, C, B, B, A, A, G, F, F, E, E, D, D, C.
 Syllables Do, do; Re, re, Mi, mi, Fa, Sol, sol, La, la, Si, si, Do. Do, do, Si, si, La, la, Sol, Fa, fa, Mi, mi, Re, re, Do.

ABSOLUTE PITCH REPRESENTED.¹—F CLEF; MODEL SCALE.

The pupils should all become equally acquainted with the use of both the G and F Clefs.

19. 

Scale names . . . One, one, Two, two, Three, three, Four, Five, five, Six, six, Seven, seven, Eight. Eight, eight, Seven, seven, Six, six, Five, Four, four, Three, three, Two, two, One.
 Pitch names² . . . C, C, D, D, E, E, F, G, G, A, A, B, B, C. C, C, B, B, A, A, G, F, F, E, E, D, D, C.
 Syllables Do, do, Re, re, Mi, mi, Fa Sol, sol, La, la, Si, si, Do. Do, do, Si, si, La, la, Sol, Fa, fa, Mi, mi, Re, re, Do.

§ 20. TABLE OF THE VARIOUS SUCCESSIONS WHICH MAY OCCUR BETWEEN THE TONES ONE, TWO, THREE, AND FOUR.³

1 2 3 4	2 1 3 4	3 1 2 4	4 1 2 3
1 2 4 3	2 1 4 3	3 1 4 2	4 1 3 2
1 3 2 4	2 3 1 4	3 2 1 4	4 2 1 3
1 3 4 2	2 3 4 1	3 2 4 1	4 2 3 1
1 4 2 3	2 4 1 3	3 4 1 2	4 3 1 2
1 4 3 2	2 4 3 1	3 4 2 1	4 3 2 1

TABLE OF THE VARIOUS SUCCESSIONS WHICH MAY OCCUR BETWEEN THE TONES FIVE, SIX, SEVEN, AND EIGHT.

5 6 7 8	6 5 7 8	7 5 6 8	8 5 6 7
5 6 8 7	6 5 8 7	7 5 8 6	8 5 7 6
5 7 6 8	6 7 5 8	7 6 5 8	8 6 5 7
5 7 8 6	6 7 8 5	7 6 8 5	8 6 7 5
5 8 6 7	6 8 5 7	7 8 5 6	8 7 5 6
5 8 7 6	6 8 7 5	7 8 6 5	8 8 6 5

1. It may not be quite easy to convey to pupils a clear idea of absolute pitch at the present state of their progress; but a sufficient knowledge of it may be given to meet the wants created by the universal custom of introducing clefs thus early, and to open the way to an understanding that clefs are not mere arbitrary characters.

It will be convenient hereafter to drop mostly the terms "relative pitch," and "absolute pitch," and to speak of the names of the former, (One, Two, &c.), as scale names, and of the names of the latter, (C, D, &c.), as pitch-names: as, for example; "What tone is that?" *Ans.* One. "What is its pitch?" *Ans.* C, &c. The names One, Two, Three, &c., always referring to scale-pitch, or scale-relationship, and the names C, D, E, &c., always referring to absolute pitch. The name of a tone is One, or Two, &c., the name of pitch, or of the pitch of a tone, is C, D, &c. It will be perceived that both relative and absolute pitch are now represented; the former by the staff itself as heretofore, and the latter by the clef-letter, or by the letters as affixed to the staff by the clef.

2. The pitch names are the same as the names of the letters.

3. The tables are designed to show all the different successions which can possibly occur in each tetrachord, the first or lower tetrachord comprising the tones One, Two, Three, and Four, and the second or higher tetrachord comprising the tones Five, Six, Seven, and Eight. It will be useful to train the pupils upon these exercises, for a few minutes at a time, frequently, perhaps, at every lesson, until they become familiar with all the changes.

"Whither through the verdant Meadow." SCALE ROUND.*

23. Musical notation for a scale round in G major, 2/4 time. It consists of two staves. The first staff starts with a treble clef and a first ending bracket over measures 1-4. The second staff starts with a second ending bracket over measures 5-8. Dynamics include *f* at the beginning and end of the second staff.
Whither thro' the ver-dant meadow, Bubbling brooklet, dost thou flow? Ev-er onward, nev-er wea-ry, To the riv-er I must go.

"Now the Wind is blowing." SONG OF SKIPS. TONES ONE, THREE, FIVE AND EIGHT.

24. Musical notation for a song of skips in C major, 2/4 time. It consists of one staff with a bass clef. Dynamics include *f* at the beginning, *dim.* at the end of the first phrase, and *p* at the beginning of the second phrase.
Now the wind is blow-ing, blow-ing, Hear its loud re-sounding roar! See! 'tis snowing, snowing, snowing, Pi-ty, now the suffring poor.

"Up and Down." TWO PART SONG, OR DUET. TWO TONES TO ONE SYLLABLE. When there are two parts, they should be sung by each division alternately. The stems of the notes turn up for one, and down for the other part.

25. Musical notation for a two-part song in C major, 2/4 time. It consists of one staff with a treble clef. The notes are beamed in pairs, with stems alternating up and down. Dynamics include *cres.* at the end of the first phrase.
Up and down, Thro' the Town, With my bas-ket on my head; All day long, Hear my Song, Buy my cher-ries, cher-ries red.

"Now it is Day." TRIPLE MEASURE. LONGER TONE & CORRESPONDING NOTE.

Watchman's Call. ROUND IN TWO PARTS

26. Musical notation for a triple measure exercise in C major, 3/4 time. It consists of one staff with a bass clef.
Now it is day, We will a-way, Lessons to learn, Liv-ing to earn.

27. Musical notation for a round in two parts in C major, 2/4 time. It consists of two staves. The first staff starts with a treble clef and a first ending bracket over measures 1-4. The second staff starts with a second ending bracket over measures 5-8. Dynamics include *f* at the beginning and end of the second staff.
Past ten o' clock, Fair is the night; Past ten o' clock, Stars shining bright.

* A Round or Canon is a piece of music so constructed as to admit different portions of it to be performed together, thus producing the effect of part singing, as Treble, Alto, Tenor and Base (as the case may be). Each voice, part or division sings in its turn the same melody or tune, the first leading off or beginning, and the others following in their proper order. This Round being in two parts only, the pupils should be divided accordingly; the first division commences at figure 1, and when it has sung the first eight measures, and begins at figure 2, the second division commences at figure 1, and thus they follow round and round.

† This D is not an error. The pupils should early be accustomed to hear other chords besides thirds and sixths.

‡ Not 5, but 6.


RHYTHMICS.

TABULAR VIEW OF DIFFERENT FORMS IN DOUBLE MEASURE.

Primitive..... 
 Derived..... 

RHYTHMICS.

TABULAR VIEW OF DIFFERENT FORMS IN TRIPLE MEASURE.

Primitive form..... 
 First derivative..... 
 Second derivative.... 

MELODIC.

TABLE OF SKIPS BETWEEN ONE AND THREE.

1	3
3	1

MELODIC.

TABLE OF SKIPS BETWEEN ONE, TWO, AND THREE.

1 3 5	3 1 5	5 1 3
1 5 3	3 5 1	5 3 1

3. TABLE SHOWING THE SKIPS BETWEEN ONE, THREE, FIVE, AND EIGHT.*

1 3 5 8	3 1 5 8	5 1 3 8	8 1 3 5
1 3 8 5	3 1 8 5	5 1 8 3	8 1 5 3
1 5 3 8	3 5 1 8	5 3 1 8	8 3 1 5
1 5 8 3	3 5 8 1	5 3 8 1	8 3 5 1
1 8 3 5	3 8 1 5	5 8 1 3	8 5 1 3
1 8 5 3	3 8 5 1	5 8 3 1	8 5 3 1

4. TABLE SHOWING THE SKIPS BETWEEN ONE, THREE, SIX, AND EIGHT.

1 3 6 8	3 1 6 8	6 1 3 8	8 1 3 6
1 3 8 6	3 1 8 6	6 1 8 3	8 1 6 3
1 6 3 8	3 6 1 8	6 3 1 8	8 3 1 6
1 6 8 3	3 6 8 1	6 3 8 1	8 3 6 1
1 8 3 6	3 8 1 6	6 8 1 3	8 6 1 3
1 8 6 3	3 8 6 1	6 8 3 1	8 6 3 1

5. TABLE SHOWING THE SKIPS BETWEEN ONE, FOUR, SIX, AND EIGHT.

1 4 6 8	4 1 6 8	6 1 4 8	8 1 4 6
1 4 8 6	4 1 8 6	6 1 8 4	8 1 6 4
1 6 4 8	4 6 1 8	6 4 1 8	8 4 1 6
1 6 8 4	4 6 8 1	6 4 8 1	8 4 6 1
1 8 4 6	4 8 1 6	6 8 1 4	8 6 1 4
1 8 6 4	4 8 6 1	6 8 4 1	8 6 4 1

6. TABLE OF SKIPS FROM EACH TONE TO EVERY OTHER IN THE SCALE,

1 2 1 3 1 4 1 5 1 6 1 7 1 8	—	8 1 7 1 6 1 5 1 4 1 3 1 2 1
2 3 2 4 2 5 2 6 2 7 2 8	—	8 2 7 2 6 2 5 2 4 2 3 2
3 4 3 5 3 6 3 7 3 8	—	8 3 7 3 6 3 5 3 4 3
4 5 4 6 4 7 4 8	—	8 4 7 4 6 4 5 4
5 6 5 7 5 8	—	8 5 7 5 6 5
6 7 6 8	—	8 6 7 6
7 8	—	8 7

7. TWO, FOUR, AND SEVEN.

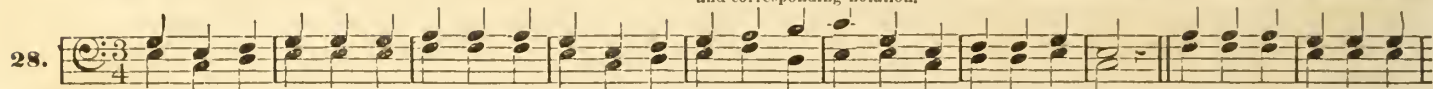
2 4 7	4 2 7	7 2 4
2 7 4	4 7 2	7 4 2

Repetition. — If it be the object of the teacher to train the pupils to a distinct idea of the relations of pitch (and that is the design of these exercises), it is better to sing to the one syllable la, or to the syllables do, re, mi, than to words.

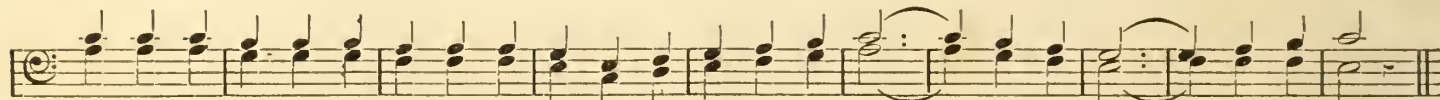
* See remarks on the use of the tables at p. 23, Note.

"Sweet is the Smile." SONG IN TWO PARTS.

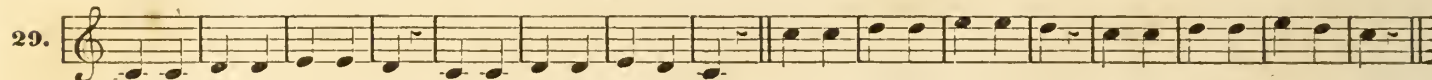
The same tone prolonged through one entire measure, and also the first part of the next measure, and corresponding notation.



Sweet is the smile of the purple-eyed morning, Shed soft on the dew-spangled blossoms of May; Fair is the moon's silver



eres-cent, a-dorn-ing The dim west-ern sky at the part-ing of day,..... at the part - - - ing of day.

SCALE EXTENDED UPWARDS. (§ 4, *Theoretical.*) TONES TWO AND THREE.

Do, do, re, re, mi, mi, re, do, do, re, re, mi, re, do. Do, do, re, re, mi, mi, re, do, do, re, re, mi, re, do.

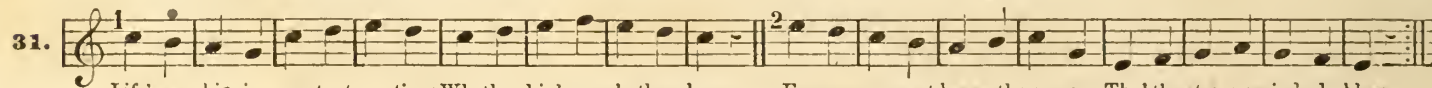
SCALE EXTENDED UPWARDS. TONES FOUR AND FIVE.



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

NOTE.—The pupils should be led to perceive that the latter part of each of the above lessons (29 and 30) is but a repetition of the first part at a higher pitch, or an octave higher.

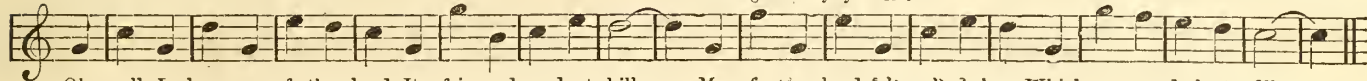
"Life's a Ship." ROUND IN TWO PARTS.



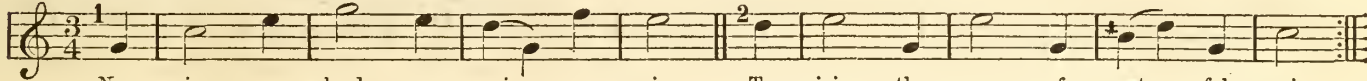
Life's a ship in constant motion; Whether high or whether low, Ev-ery one must brave the ocean, Tho' the stormy winds do blow.

THE HIGHER TONES IN CONNECTION WITH FIVE.

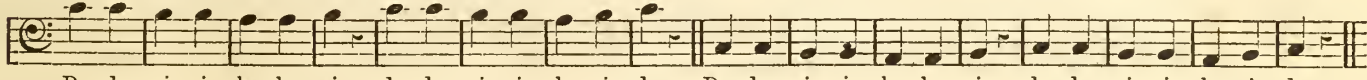
Although a poetic stanza is given in connection with this lesson, it is better that it should be sung much by syllables.

32. 
 Oh, well I love my fa-ther-land, Its fair and verdant hills,... My fa-ther-land full well I love, Which peace and plenty fills....

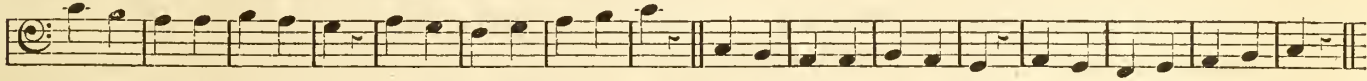
"Now sing aloud." ROUND IN TWO PARTS.

33. 
 Now sing a - loud, your voi - ces raise, To join the song of grate - ful praise.

SCALE EXTENDED DOWNWARDS. TONES SEVEN AND SIX.

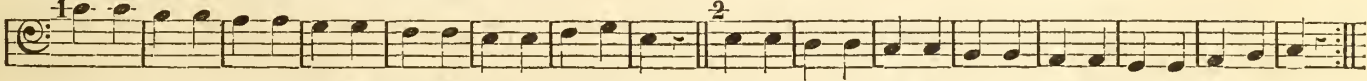
34. 
 Do, do, si, si, la, la, si, do, do, si, si, la, si, do. Do, do, si, si, la, la, si, do, do, si, si, la, si, do.

SCALE EXTENDED DOWNWARDS. TONES FIVE AND FOUR.

35. 
 Do, si, la, la, si, la, do, la, sol, fa, sol, la, si, do. Do, si, la, la, si, la, sol, la, sol, fa, sol, la, si, do.

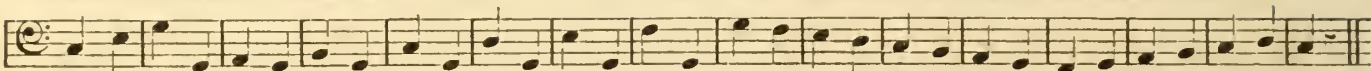
NOTE.—The pupils should be led to perceive that the latter part of each of the above lessons (34 and 35) is but a repetition of the first part at a lower pitch, or an octave lower.

"Life's a Ship." ROUND IN TWO PARTS.

36. 
 Life's a ship in constant motion, Whether high or whether low, Every one must brave the ocean, Tho' the stormy winds do blow.

THE LOWER TONES IN CONNECTION WITH FIVE.

Sing to syllables, until the knowledge of the skips is practically familiar.

37. 

Dark and deep the wa-ters flow-ing, While our boat is swift-ly row-ing, And the dis-tant thunder roaring, Bids us quickly seek the shore.

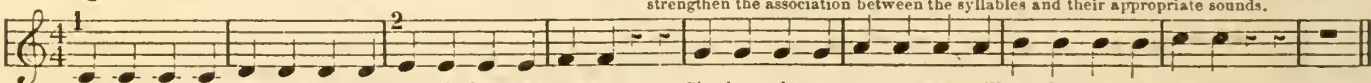
"All the day." ROUND.

38. 

All the day we're singing live-ly, Live-ly, tho' the day is long, From the morning dawn till evening Sounds our happy, hap-py song, So

"Sing we now." SCALE ROUND. QUADRUPLE MEASURE.

Although words are adapted to many of these exercises, it is important that they should be sung much to the syllables Do, Re, Mi, &c., for now is the time, and this is the way, to strengthen the association between the syllables and their appropriate sounds.

39. 

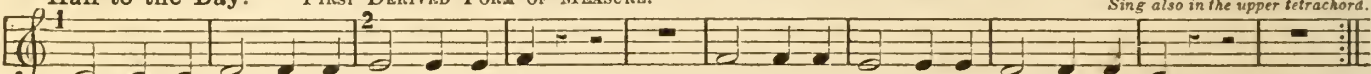
Sing we now in so-cial strain our scale in four-part measure, Singing, what-so - ev - er way, will surely prove a pleasure;



So we sing, and sing a-gain, and then re-peat our singing, Singing once, and singing twice, and still be ev - er singing.

"Hail to the Day." FIRST DERIVED FORM OF MEASURE.

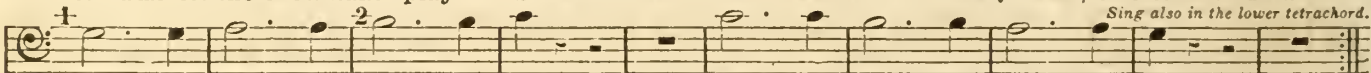
Sing also in the upper tetrachord.

40. 

Hail to the day, we have look'd for it long; Greet it with mu - sic, and greet it with song.

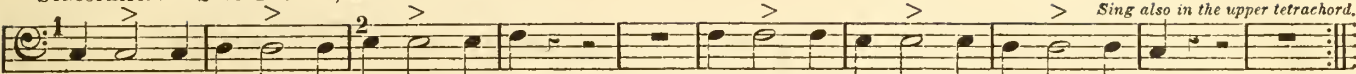
"Sunbeams on the Mountains play." SECOND DERIVED FORM OF MEASURE. THREE-QUARTERS, OR DOTTED HALVES.

Sing also in the lower tetrachord.

41. 

Sun - beams on the moun - tains play, Wel - come, wel - come, ris - ing day.

SYNCOPATION. SECOND CLASS, FIRST DERIVED FORM.

42. 

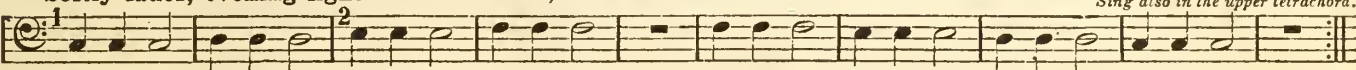
Do, do, do, re, re, re, mi, mi, mi, fa, Fa, fa, fa, mi, mi, mi, re, re, re, do. *Sing also in the upper tetrachord.*

SYNCOPATION. SECOND CLASS, SECOND DERIVED FORM.

43. 

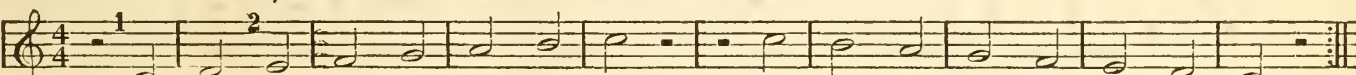
Sol, sol, la, la, si, si, do, do, do, si, si, la, la, sol.
or, Do, do, re, re, mi, mi, fa, Fa, fa, mi, mi, re, re, do. *Sing also in the lower tetrachord.*

"Softly fades, evening light." THIRD CLASS, FIRST DERIVED FORM.

44. 

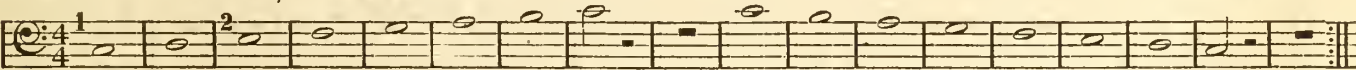
Soft-ly fades, evening light, Come the cool shades of night; Come the cool shades of night, Soft-ly fades, evening light. *Sing also in the upper tetrachord.*

HALVES. THIRD CLASS, SECOND DERIVATIVE.

45. 

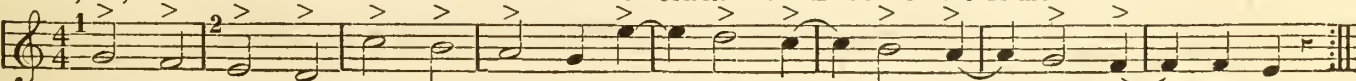
Do re mi fa sol la si do. Do si la sol fa mi re do.

WHOLES. FIRST CLASS, THIRD DERIVATIVE.

46. 

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

"No, no, no." ROUND. SYNCOPATION. DIFFERENCE OF OPINION EXPRESSED BOTH IN WORDS AND IN ACCENT.

47. 

No, no, no, no, no, no, no, no, yes,.... yes, yes,.... yes, yes,.... yes, yes,.... yes, yes.

"Now in solemn tones." ROUND. HALVES CONTRASTED WITH QUARTERS.

48.

Now in sol - emn tones and long, Wake the cho - rus firm and strong, Till we be - gin a - gain the song—Sing - ing

"Slowly moving." ROUND. WHOLES CONTRASTED WITH QUARTERS.

49.

Slow - ly mov - ing, Sure - ly prov - ing That when we sing we move a - long In time and
tune and cheer - ful song, Tho' some - times right and some - times wrong But all u - nite, To come out right; So,

The Prisoner's Escape. SCALE ROUND. STACCATO.

50.

Step soft - ly, lest the guard should hear, And on our way pursue; Step softly, hush! our foes are near, And we are faint and few.

LEGATO AND STACCATO. TWO TONES LEGATO, AND TWO STACCATO. SCALE ROUND.

51.

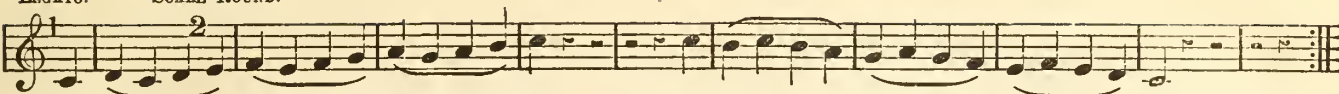
La la... la la la... la la la... la la la. La la... la la la... la la la... la la la.

STACCATO AND LEGATO. TWO TONES STACCATO, AND TWO LEGATO. SCALE ROUND.

52.


Ea la la la... la la la... la la la... la. La la la la... la la la... la la la... la.

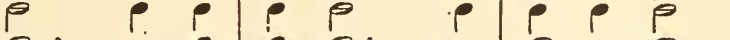
LEGATO. SCALE ROUND.

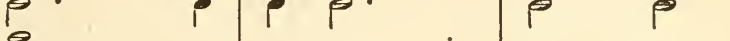
53. 


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

TABULAR VIEW OF DIFFERENT FORMS IN QUADRUPLE MEASURE.*


Primitive, or most simple form.... 

First derivative..... 

Second derivative..... 

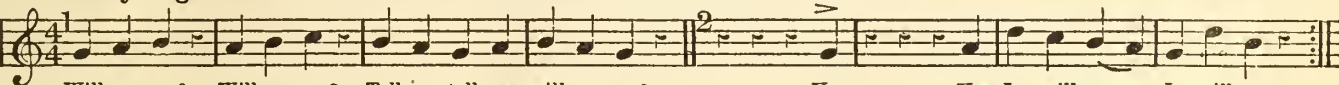
Third derivative..... 

"Pluck ye roses while they bloom." ROUND.†

54. 


Pluck ye ro - ses while they bloom, La - bor while 'tis day, Swift-er than the ar-row's flight Hastes the time a - way.

"Will you go?" ROUND.

55. 

Will you go? Will you go? Tell me, tell me, will you go? Yes, Yes, I will go, I will-go.

"Haste thee, Winter, haste away." TWO-PART SONG.

56. 

D. C.

- 1 Haste thee, win-ter, haste a - way, Far too long has been thy stay; Far too long thy winds have roar'd, Snows have beat, and rains have pour'd: Haste, &c.
- 2 Haste thee, win-ter, haste a - way, Let me feel the spring-tide ray; Let the fields be bright again, Quickly end thy dreary reign: Haste, &c.

* Rhythmic names for both tones and notes, as Short, Long, Longer, Longest, may here be conveniently changed for the ordinary and now more convenient ones, indicating relative length, as Quarter, Half, Three-quarters and Whole.

† These two rounds, and also the two-part song "Haste thee, winter," may be transposed, and sung in the lower part of the scale, instead of the upper in which they are written; beginning at the pitch G for "Pluck ye roses," and at the pitch C for "Will you go," and "Haste thee, Winter."

DIVIDED PARTS OF MEASURE. ROUND *Two Tones to one Part of a Measure, and corresponding Notes. Fifths.*

59.

SCALE ROUND. SYNCOPATION.

60.

"Fruitful fields are waving." SCALE ROUND.

For the first part to sing in closing.

61.

Fruit-ful fields are wav-ing With the yel-low grain, Peaceful herds are graz-ing On the verdant plain, plain—the verdant plain.

"Gently sing." SCALE SONG IN UNISON, CLOSING IN TWO PARTS. *Dynamic Force indicated.*

62.

Gent-ly sing, gen-tly sing, Raise the joy-ful song; Now re-sounding, Now re-bounding, Sing it loud and long, Sing it loud and long, Sing it loud and long.

"Come and see the ripe fruit falling." ROUND. SOLFEGGIO.

A solfeggio is an exercise to be sung to syllables, as Do, Re, Mi, &c. Although words be found in connection with it, the syllables should not be neglected.

63.

Come and see the ripe fruit falling, For the Autumn now is calling, Come, O come, See the smil-ing vine, How its gold-en clus-ters shine, O come, come!

SOLFEGGIO. ROUND IN TWO PARTS.

64.

SOLFEGGIO. FOR TWO PARTS, WITH RESPONSES.

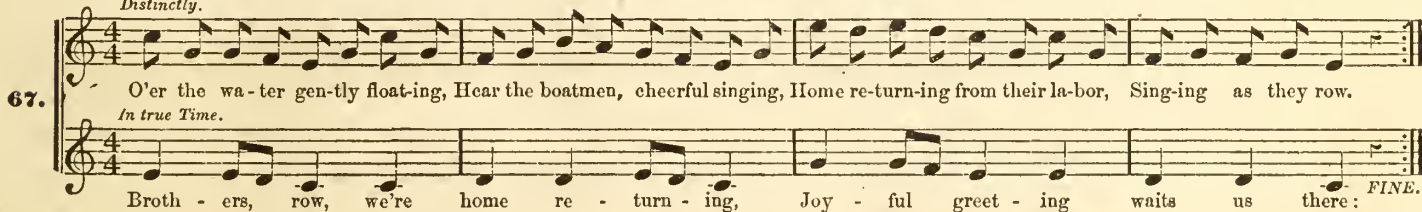
65. 

SOLFEGGIO. FOR TWO PARTS, WITH RESPONSES.

66. 

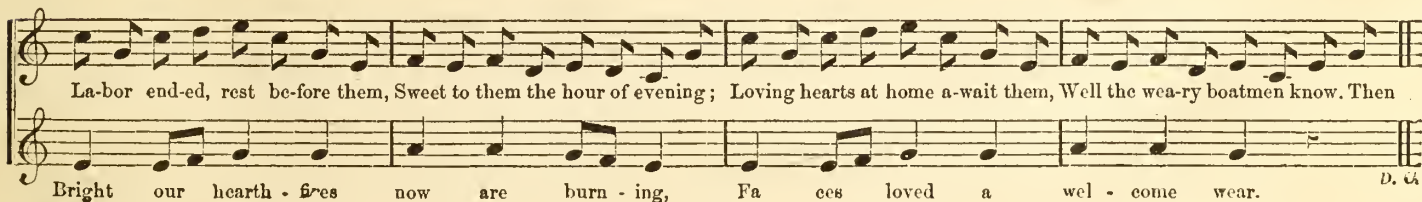
"Brothers, row." A WELL KNOWN TUNE.

Distinctly.

67. 

O'er the wa-ter gen-tly float-ing, Hear the boatmen, cheerful singing, Home re-turn-ing from their la-bor, Sing-ing as they row.

Broth - ers, row, we're home re - turn - ing, Joy - ful greet - ing waits us there: *FINE.*



La-bor end-ed, rest be-fore them, Sweet to them the hour of evening; Loving hearts at home a-wait them, Well the wea-ry boatmen know. Then

Bright our hearth - fires now are burn - ing, Fa ces loved a wel - come wear. *D. C.*

♩ = 16. "Sing we now of happy home." No. 1. TWO OR FOUR-PART SONG, OR GLEE. *Variety of Measure illustrated. Quarters primitive.*
 A quarter note in No. 1 represents the same length as an eighth in No. 2, and as a half in No. 3.

68.

1. Sing we now of hap-py home, Hap-py, hap-py home! Yes, with heart and voice un-tir-ing, We will join the strain in-spir-ing,
 2. Sing we now of hap-py home, Hap-py, hap-py home! Love that hightens ev-ery pleasure, Brings us more than golden treasure,
 3. Sing we now of hap-py home, Hap-py, hap-py home! Blessings ev-er new in-vite us, Joy and so-cial mirth de-light us,
 4. Sing we now of hap-py home, Hap-py, hap-py home! Love with lasting bonds shall bind us, While the fleeting moments find us,

Fine.

Refrain. Singing now of hap-py home, Hap-py, hap-py home!

♩ = 16 "Sing we now of happy home." No. 2. *Varieties of Measure illustrated. Eighths primitive.*
 An eighth note in No. 2 represents the same length as a quarter in No. 1, and as a half in No. 3.

69.

Sing we now of hap-py home, Hap-py, hap-py home! Yes, with heart and voice un-tir-ing, We will join the strain in-spir-ing, D.C.

Fine.

♩ = 16. "Sing we now of happy home." No. 3. *Varieties of Measure illustrated. Halves primitive.*
 A half note in No. 3 represents the same length as a quarter in No. 1, and as an eighth in No. 2.

70.

Sing we now of hap-py home, Hap-py, hap-py home! Yes, with heart and voice un-tir-ing, We will join the strain in-spir-ing, D.C.

Fine.

"Let us, dear brothers." ROUND. SEXTUPLE MEASURE. *Variety—Quarters. Six Beats to a Measure.*

71. 

Let us, dear broth-ers, now cheer-ful - ly toil, Nev - er from la - bor, no, nev - er re - coil;

Small notes for the first part in closing.

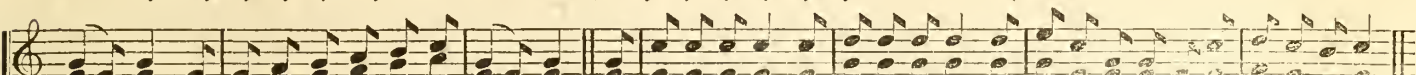


Rich is the treas-ure held out to our view, Stead - i - ly for - ward the prize we'll pur - sue, the prize we'll pursue.


♩ = 16. "Be merry and sing." TWO OR FOUR-PART SONG, OR GLEE. *Variety—Eighths. Two Beats to a Measure.*

72. 

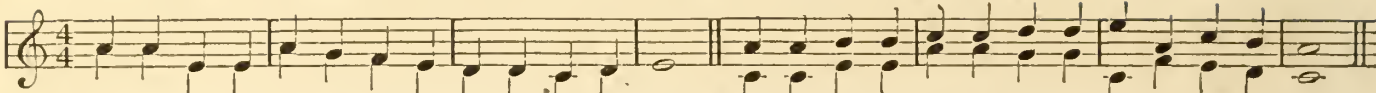
1. Be mer-ry and sing, Be mer-ry and sing, Be mer-ry, be mer-ry, be mer-ry and sing! For in - no-cence hap - pi - ness
 2. Be mer-ry and sing, Be mer-ry and sing, Be mer-ry, be mer-ry, be mer-ry and sing! For laugh-ing is bet - ter than
 3. Be mer-ry and sing, Be mer-ry and sing, Be mer-ry, be mer-ry, be mer-ry and sing! All na - ture a - round us re -
 4. Be mer-ry and sing, Be mer-ry and sing, Be mer-ry, be mer-ry, be mer-ry and sing! 'Tis well to give joy to each

bring - eth, "From pur - i - ty hap - pi - ness spring - eth, Be merry and sing, Be merry and sing, Be merry, be merry, be merry and sing.
 cry - ing, And sing - ing is bet - ter than sigh - ing, Be merry and sing, Be merry and sing, Be merry, be merry, be merry and sing,
 - joie - es, In har - mo - ny tune we our voi - ces, Be merry and sing, Be merry and sing. Be merry, be merry, be merry and sing.
 oth - er, And cheer up the heart of a broth - er, Be merry and sing, Be merry and sing. Be merry, be merry, be merry and sing.

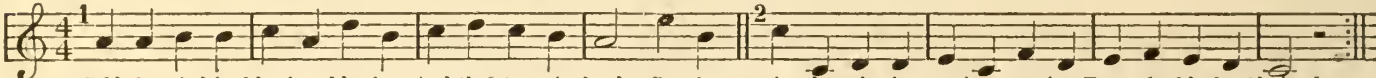


"See the flowers lie black and withered." TWO-PART SONG. FROM THE MINOR SCALE.

73. 

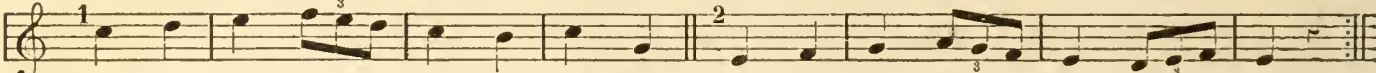
See the flowers lie black and withered, Cold and crisp and dead; Nought on earth en-dur-eth ev-er, All, like flowers, must fade.

"Cold the wind is blowing." ROUND. MINOR.

74. 

Cold the wind is blowing, blowing, And the storm is loud; See the rain, the rain is pouring, pouring From the blacken'd cloud.

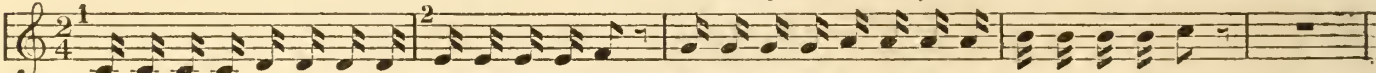
"He who does not love a song." ROUND. TRIPLETS.

75. 

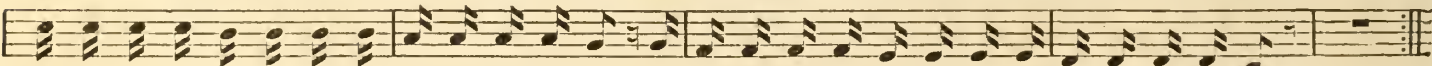
He who does not love a song, Must lack a joy, his whole life long.

SCALE ROUND. Subdivision of Parts of Measures. Sixteenths.

Sing slowly at first, and gradually increase to telegraphic speed; but be sure to pronounce distinctly.

76. 

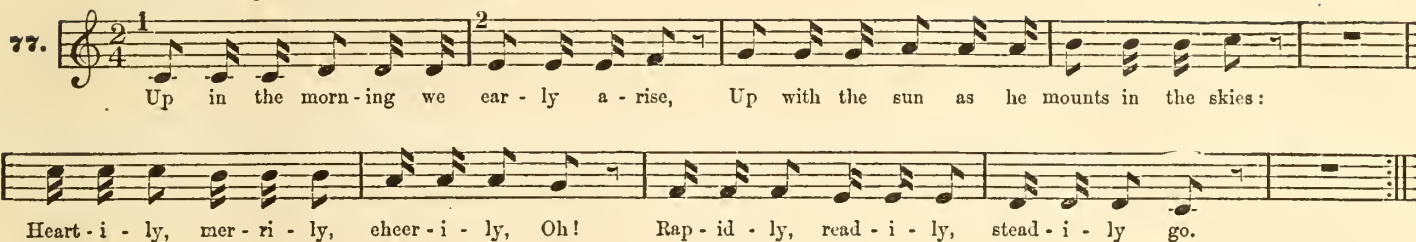
If a bod-y meet a bod-y com-ing thro' the rye, If a bod-y kiss a bod-y, need a bod-y cry!



Ev-ry las-sie has her lad-die, none they say have I, But all the lad-dies smile at me when com-ing thro' the rye.


In this lesson the indefinite article occurs five times; how should it be pronounced? See Theoretical, § 104.

SCALE ROUND. *Derived Form. Sixteenths.*

77. 

Up in the morn-ing we ear-ly a-rise, Up with the sun as he mounts in the skies:
Heart-i-ly, mer-ri-ly, cheer-i-ly, Oh! Rap-id-ly, read-i-ly, stead-i-ly go.

SCALE ROUND. *Derived Form. Dotted Eighths and Sixteenths.*

78. 

Marching onward will we go, Marching on to meet the foe; Marching on to gain the field, Marching on we'll nev-er yield.

SOLFEGGIO, OR VOCALIZING EXERCISE. ROUND. *Sixteenths.* Slowly at first, and gradually increase.

79. 

* Vocalizing exercise, that is, an exercise designed to be sung to a single vowel, as ah

INTERMEDIATE TONES IN CONNECTION WITH THE TONES A HALF-STEP BELOW OR ABOVE THEM.

SHARP FOUR IN CONNECTION WITH FIVE. *Five will guide to Sharp Four.*

80. Do, mi, sol, sol, fi,¹ sol, mi, sol, fi, sol, fa, sol, mi.

SHARP TWO IN CONNECTION WITH THREE. *Three will guide to Sharp Two.*

82. Do, sol, mi, mi, ri,² mi, do, mi, ri, mi, re, mi, do.

SHARP ONE IN CONNECTION WITH TWO. *Two will guide to Sharp One.*

84. Do, mi, re, re, di,³ re, mi, re, di, re, do, re, do.

SHARP FIVE IN CONNECTION WITH SIX. *Six will guide to Sharp Five.*

86. Do, mi, la, la, si,⁴ la, mi, la, si, la, sol, si, do.

SHARP SIX IN CONNECTION WITH SEVEN. *Seven will guide to Sharp Six.*

88. Do, do, si, si, li,⁵ si, si, li, si, sol, la, si, do.

FLAT SIX IN CONNECTION WITH FIVE. *Five will guide to Flat Six.*

81. Do, mi, sol, sol, le,⁶ sol, do, sol, le, sol, la, si, do.

FOUR IN CONNECTION WITH THREE.

83. The interval between these two tones being but a half-step, there can be, practically, no intermediate tone between them. Hence no exercise in this place is required.

FLAT THREE IN CONNECTION WITH TWO. *Two will guide to Flat Three.*

85. Do, mi, re, re, me,⁷ re, do, re, me, re, mi, re, do.

FLAT SEVEN IN CONNECTION WITH SIX. *Six will guide to Flat Seven.*

87. Do, sol, la, la, se,⁸ la, do, la, se, la, si, sol, do.


EIGHT IN CONNECTION WITH SEVEN.

89. No exercise is here required.

NOTE.—The teacher can easily supply the omission of Flat Two and Flat Five, if he thinks it better to do so.

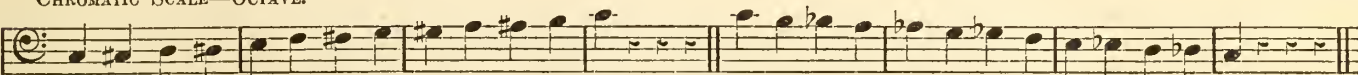
1 Pronounced *Fee*. 2 Pronounced *Ree*. 3 Pronounced *Dec*. 4 Pronounced *See*. 5 Pronounced *Lee*. 6 Pronounced *Lay*. 7 Pronounced *May*. 8 Pronounced *Say*.

CHROMATIC SCALE—TETRACHORDS.

90. 

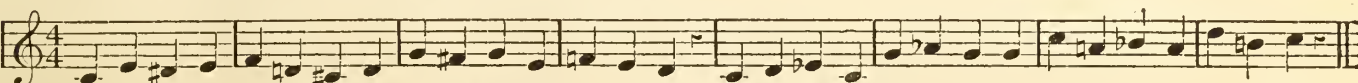
Do, di, re, ri, mi, fa, sol, si, la, li, si, do, do, si, se, la, le, sol, fa mi, me, re, ra, † do.

CHROMATIC SCALE—OCTAVE.

91. 

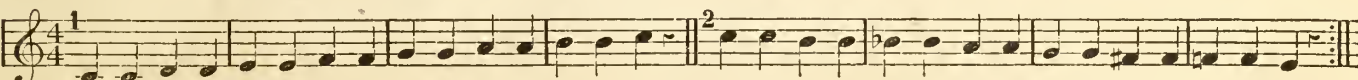
Do, di, re, ri, mi, fa, fi, sol, si, la, li, si, do. Do, si, se, la, le, sol, se,* fa, mi, me, re, ra, † do.

SOLFEGGIO, including some of the more common Intermediate Tones.

92. 

Do, mi, ri, mi, fa, re, di, re, sol, fi, sol, mi, fa, mi, re, do, re, me, do, sol, le, sol, sol, do, la, se, la, re, si, do.

SCALE ROUND, including the most common Chromatic Progression.

93. 

Give me songs when sunny pleasure Fills my heart with joy and light; Soothe me with a sadder measure In the gloom of sorrow's night.

ROUND IN WHICH CHROMATIC PASSAGES OCCUR.

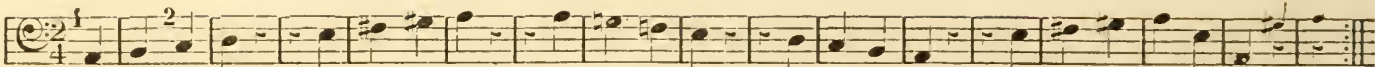
94. 

Do, si, se, la, le, sol, fi, sol, fi, fa, mi. Do, re, mi, fa, mi, ri, mi, ri, re, do, re, mi, fa, sol, la, si—

* Pronounced *Say*.

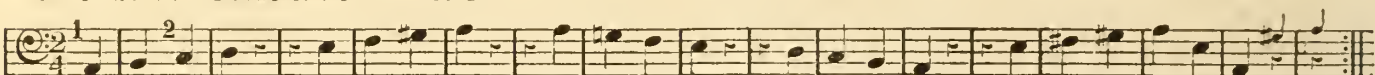
† Pronounced *Rä* or *Rah*.

MINOR SCALE.* MELODIC FORM. ROUND.

95. 

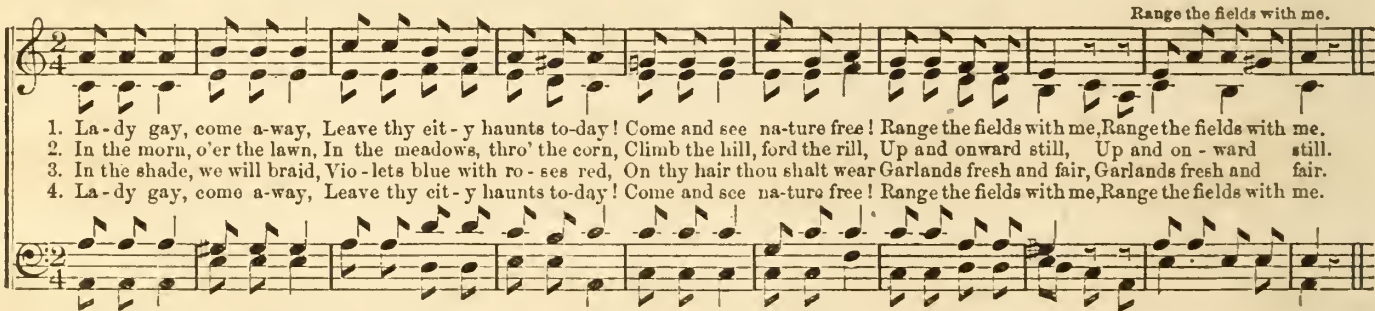
La, si, do, re, mi, fi, si, la, la, sol, fa, mi, re, do, si, la, mi, fi, si, la, mi, la.
or, sol, la, si, do.

MINOR SCALE. HARMONIC FORM. ROUND.

96. 

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

♩=16. "Lady gay." SONG IN FOUR PARTS, OR GLEE.

97. 

1. La-dy gay, come a-way, Leave thy eit-y haunts to-day! Come and see na-ture free! Range the fields with me, Range the fields with me.
2. In the morn, o'er the lawn, In the meadows, thro' the corn, Climb the hill, ford the rill, Up and onward still, Up and on-ward still.
3. In the shade, we will braid, Vio-lets blue with ro-ses red, On thy hair thou shalt wear Garlands fresh and fair, Garlands fresh and fair.
4. La-dy gay, come a-way, Leave thy eit-y haunts to-day! Come and see na-ture free! Range the fields with me, Range the fields with me.

* Although these and other scales are arranged in two parts, or as Rounds, they should first be sung in one part only, and not until some familiarity with them has been acquired, should they be attempted as Rounds, or in parts. When sung in a single part the rests may be observed or may be omitted, though the observance of them will be found, in general, pleasing and useful.

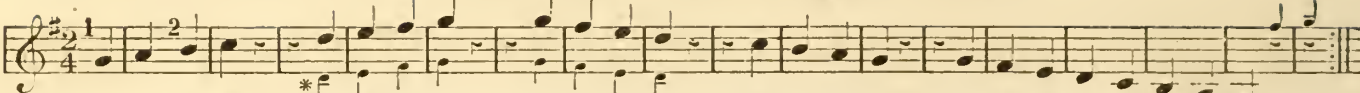
$\text{♩} = 12$. March of the Cadets.* To be sung to syllables, Do, re, mi, &c.

98. *f* *First strain of eight measures.* FINE.

mp *f* *dim.* *Second strain of eight measures.* D.C.

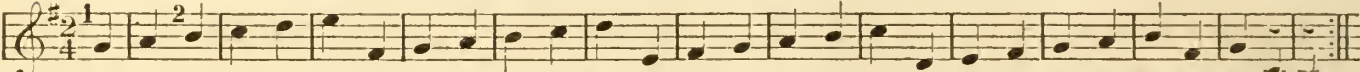
* The two repeats, one on each side of the double bar, together with Da Capo, in this March, require the following order in its performance. The first strain of eight measures should be sung and repeated; then should follow the second strain of eight measures, bringing the performer to the D. C.; from this, return and sing again, for the third time, the first strain; then, passing the double bar, repeat the second strain, being the second time of singing it; then, finally, return to the first strain again, and sing it for the fourth time, closing at the double bar. If the first strain should be printed in full again with its repeat, after the second strain, the performance would be the same; so that the D. C., together with the repeat, save the necessity of printing over again the first strain.—*Recapitulation*: First strain and repeated, second strain once, first strain once, second strain once, first strain once: the first strain being sung in all four times, and the second strain twice; making forty-eight measures in the whole.

SCALE TRANSPOSED. KEY OF G. COMPONENT TONES, G, A, B, C, D, E, F \sharp , AND G. ROUND.

99. 

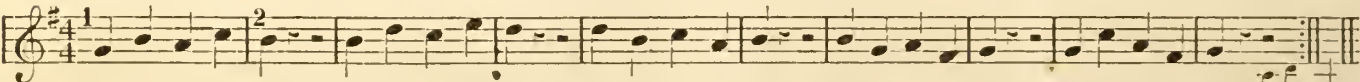
Do, re, mi, fa, sol, la, si, do, do, si, la, sol, fa, mi, re, do, do, si, la, sol, fa, mi, re, do.

SCALE ROUND, WITH THE INTERVAL OF A SEVENTH.

100. 

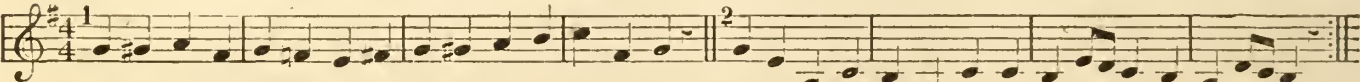
With ear-ly morn-ing light, We greet the ro-sy May! Our hearts are gay and bright, We'll to the woods a-way, a-way! a-way!

INTERVALS. THIRDS. IN TWO PARTS.

101. 

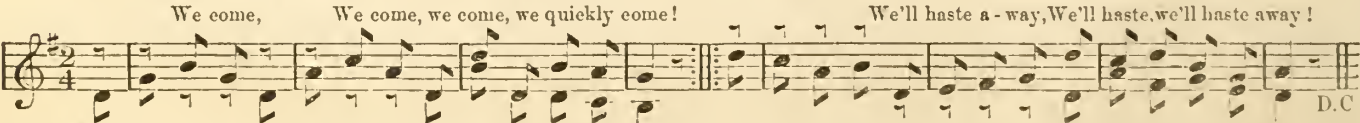
Now we dash a-way, Brilliant as the day, Fleet-ly o'er the snow, Singing as we go, Singing as we go.

SHARP ONE AND FLAT SEVEN. ROUND.

102. 

Summer days are now de-clin-ing, With their precious golden hours; Dim-ly see the sun is shin-ing Thro' the fading groves and bowers.

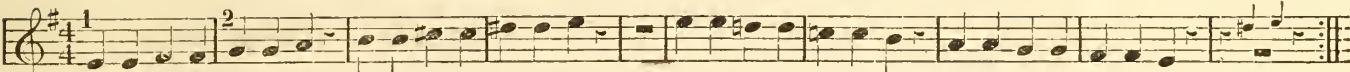
EIGHTH RESTS. IN TWO PARTS. *Sing slowly at first, afterwards accelerate.*

103. 

We come, We come, we come, we quickly come! We'll haste a-way, We'll haste, we'll haste away!
Come, come, Come, come, Come quickly, quickly come! Oh! why de-lay? Then why, oh, why de-lay?

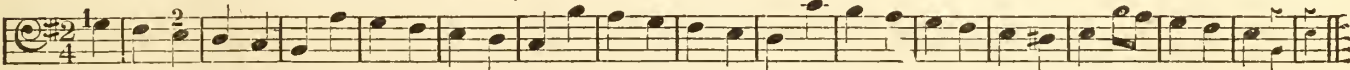
* The small notes are for those who can not easily reach the high tones. Either the upper or the lower may be sung, or both may be sung together.—The two small notes at the end of the staff may be sung by the first part at closing only.

SCALE ROUND. KEY OF E MINOR. COMPONENT TONES, E, F \sharp , G, A, B, C or C \sharp , D or D \sharp , E. *Parallel, or Relative to G Major.*

106. 

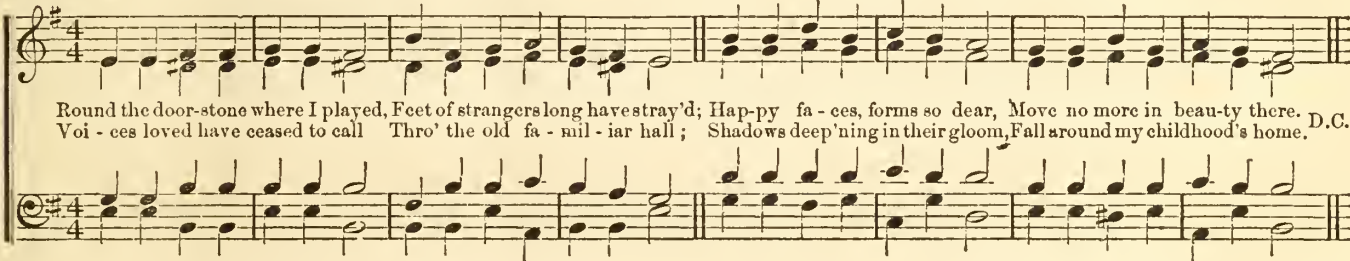
La, la, si, si, do, do, re, mi, mi, fi, fi, si, si, la. La, la, sol, sol, fa, fa, mi, re, re, do, do, si, si, la, si, la.

SCALE ROUND. *Interval of Seventh.*

107. 

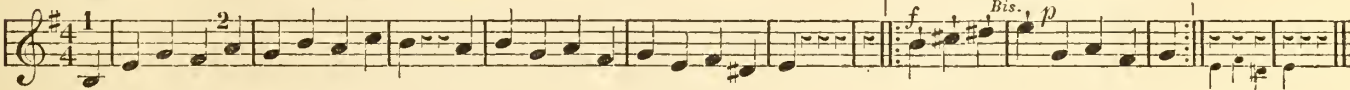
Do, si, la, sol, fa, mi, re, do, si, la, sol, fa, mi, re, do, si, la, si, la, mi, re, do, si, la.

$\text{♩} = 18$. "Round the door-stone where I played."

108. 

Round the door-stone where I played, Feet of strangers long have stray'd; Hap-py fa-ces, forms so dear, Move no more in beau-ty there. D.C.
Voi-ces loved have ceased to call Thro' the old fa-mil-iar hall; Shadows deep'ning in their gloom, Fall around my childhood's home.

"Begin with manly courage thy career." ROUND.

109. 

Be-gin with manly courage thy career, Watch o'er thy heart, and keep thy conscience clear; So walk thy way without a fear. without a fear.

KEY OF D. SIGNATURE: TWO SHARPS, F# AND C#. COMPONENT TONES, D, E, F#, G, A, B, C#, D.

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

SCALE ROUND. INTERVALS MOSTLY THIRDS.

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

HARMONIC SUCCESSION OF TONES. ROUND.

112. Sing of our country, the home of the free! Stand by her flag, too, wherever we be! Stain not her name by the land or the sea!

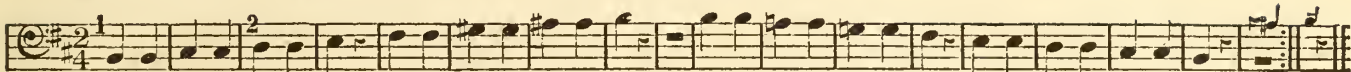
SYNCOPIATION. ROUND.

113. No, no, no, no, no, no, no, no! Oh! why! Oh! why! Oh! why! Oh! why!


"Warble for us, echo sweet." ROUND IN TWO PARTS.

114. Warble for us, echo sweet, echo sweet, Softly now our songs repeat, Gentle echo, wake from sleep, Gentle echo, clear and deep.

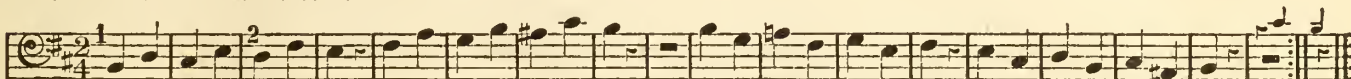
KEY OF B MINOR. COMPONENT TONES, B, C \sharp , D, E, F \sharp , G or G \sharp , A or A \sharp , B.

116. 
 La, la, si, si, do, do, re, mi, mi, fi, fi, si, si, la. La, la, sol, sol, fa, fa, mi, re, re, do, do, si, si, la.

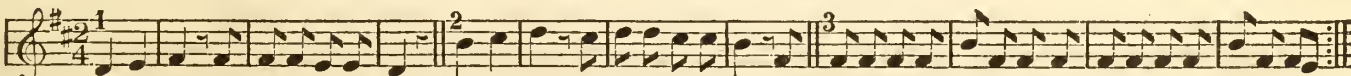
"Since I chanced to see you last." SCALE ROUND.

117. 
 Since I chanced to see you last, How many days and weeks have passed ! Tell me, pray, where have you been, And what have learnt, and what have seen ?

INTERVALS—THIRDS. ROUND.

118. 
 La do, si, re, do, mi, re, mi, sol, fa, la, si, si, la, la, fa, sol, mi, fa, re, mi, re, si, do, la, si, si, la.

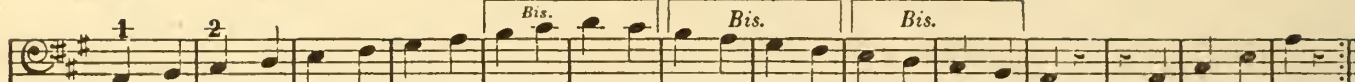
"Come, come, come, the summer now is here." ROUND IN THREE PARTS.

119. 
 Come, come, come, the summer now is here ; Come, come, come, the summer now is here ; Come out among the shady bow'rs, And cull some sweet and pretty flow'rs.

EIGHTH RESTS. ROUND.

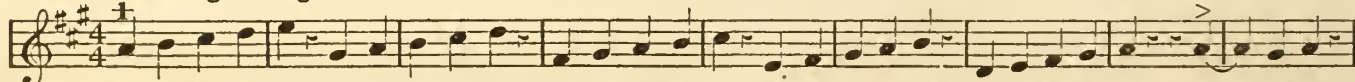
120. 
 Do: sol, mi, do, do, do, si; 'la, sol, fa, mi, re, do; Do, mi, sol, do, mi, mi, re, mi, fa, re, mi, sol, la, si, do, sol, fa, sol, mi.

KEY OF A. SCALE ROUND. COMPONENT TONES, A, B, C[♯], D, E, F[♯], G[♯], A.

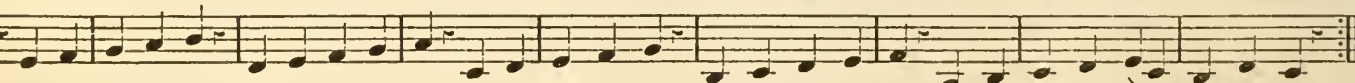
121. 

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

"See the sunlight fling." SCALE ROUND IN TWO PARTS. INTERVALS OF SIXTHS.

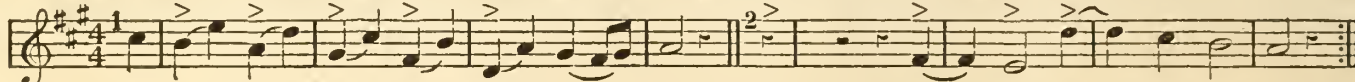
122. 

See the sun light fling, Light on ev-ery thing, And the Zephyrs bring, Fragrance on their wing, While we gaily sing, While we sing.



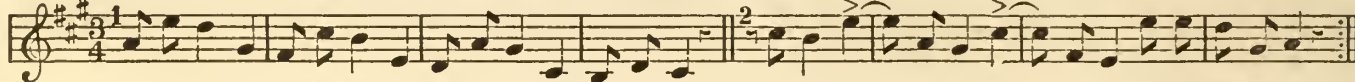
See the sun-light bring, Light on ev-ery thing, And the Zephyrs bring, Fragrance on their wing, While we gai-ly sing, While we sing.

INTERVALS. FOURTHS AND FIFTHS. SYNCOPATION. TWO TONES TO ONE SYLLABLE. ROUND.

123. 

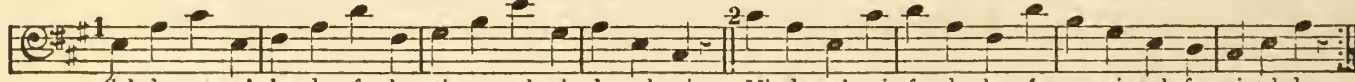
Mi, re... do... si... la,... sol,... si ... do, la.... sol, fa.... mi, re, do.

"From our duty shall we flee." INTERVALS. FIFTHS AND FOURTHS. EXPRESSION OF DECISION.

124. 

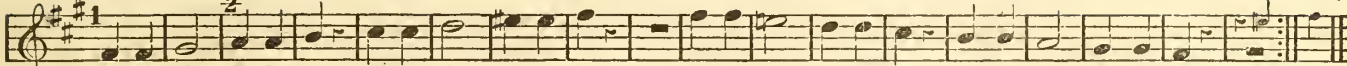
From our du-ty shall we flee, To join in mirth and re-vel ry? No! no! no!... no! no! no!... no! no! nev-er shall it be.

HARMONIC SUCCESSION OF TONES, INCLUDING ALL THE TONES OF THE SCALE. ROUND. What is the meaning of "Harmonic Succession?"

125. 

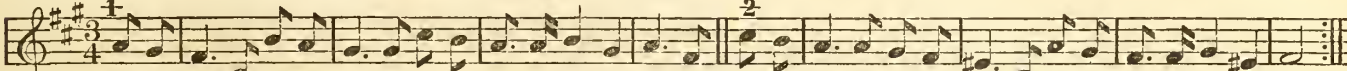
Sol, do, mi, sol, la, do, fa, la, si, re, sol, si, do, sol, mi, Mi, do, sol, mi, fa, do, la, fa, re, si, sol, fa, mi, sol, do.

SCALE IN F# MINOR. HARMONIC. COMPONENT TONES, F#, G#, A, B, C#, D, or D#, E or E#, F#

126. 


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

“Far beyond all studied grace.” ROUND FOR TWO PARTS.

127. 

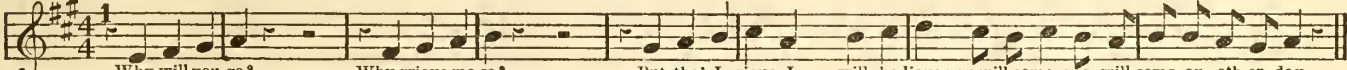
Far beyond all studied grace, I love a kind and cheerful face, That smiles on all the human race, That smiles on all the human race.

“Daylight is fading.” ROUND.


128. 

Daylight is fading in the glowing west! Slow the sun is sinking to his nightly rest, Good night! good night! we too will seek our rest! Good night!

“Why will you go.” ROUND. ANTIPHONAL OR RESPONSIVE.


129. 

Why will you go? Why grieve me so? But tho' I grieve, I will believe you will come, yes, will come another day.



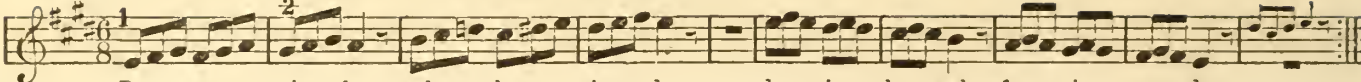
I can not stay, I must away, But I will not long remain away, No, not long remain away.

“Content gives peace.” ROUND. RESPONSIVE. INTERVALS, FOURTHS AND FIFTHS.

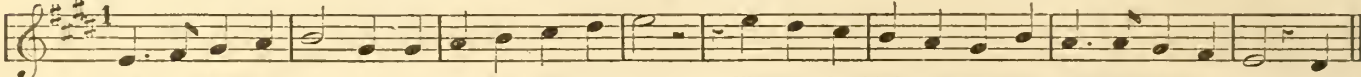
130. 

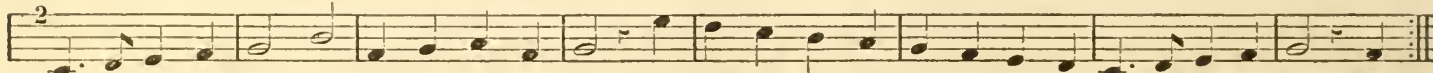
Content we work, And thus come wealth and peace, Gives peace, nor cease, Increase in wealth and peace.

SCALE IN E. COMPONENT TONES, E, F \sharp , G \sharp , A, B, C \sharp , D \sharp , E.

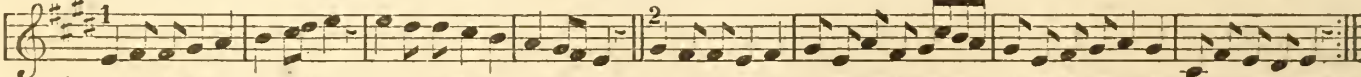
131. 
Do... re.... mi... fa, sol.... la.... si ... do, do... si... la... sol, fa... mi... re... do.

"Lads and Lasses, come with me." SCALE ROUND IN TWO PARTS.

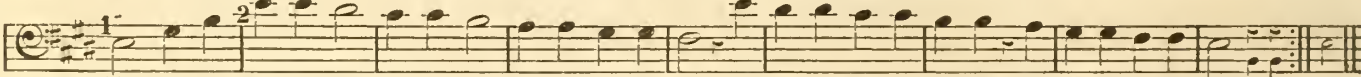
132. 
Lads and lass - es, come, come with me to meadows gay! The ten - der blades of grass are springing up to - day! Soon


we shall see the farm - er Tramp - ing o'er the ground, For now the time has come for him To cast the seeds a - round! So


"Come away with rising day." SCALE ROUND IN TWO PARTS.

133. 
Come, come away with rising day, Come, come away all blithe and gay! Down by the fountain Where the waters play, Over vale and mountain With the laughing May.

"Now we will sing the Scale." SCALE ROUND IN TWO PARTS. F CLEF.

134. 
Now we will sing the scale, Sing by rule, Sing - ing clear and well, In can - on tru - ly fol - low, In can - on fol - low round

ROUND IN TWO PARTS. TONES IN HARMONIC SUCCESSION.

135. 
Do, mi, sol, mi, do, fa, la, fa, re, fa, re, si, do, sol, mi, mi, sol, mi, do, do, la, fa, do, si, sol, si, re, mi, sol, do.

KEY OF C# MINOR. RELATIVE OR PARALLEL TO E MAJOR. COMPONENT TONES, C#, D#, E, F#, G#, A or A#, B or B#, C#.

136.
 La, si, do, re, mi, fi, si, la, la, sol, fa, mi, re, do, si, la, la, do, mi, la, la, mi, do, la.

"When the sun sets clear." ROUND.

137.
 When the sun sets clear Weather will be fair; Eastern winds bring rain, Deluging the plain. { When the wind is west, } Then the weather's best.

"Lo! the waving grain." SCALE ROUND.

See No. 180.

138.
 Lo! the wav-ing grain, Like toss-ing bil-lows on the main; Ceaseless motion, Like the o - cean, Sweeping o'er the plain.

HARMONIC SUCCESSION OF TONES.

139.
 La, do, mi, do, la, re, fa, re, si, re, mi, si, la, mi, do, la, la, mi, do, mi, la, fa, re, la, si, mi, re, si, la, do, mi, la.

ROUND. SOLFEGGIO.

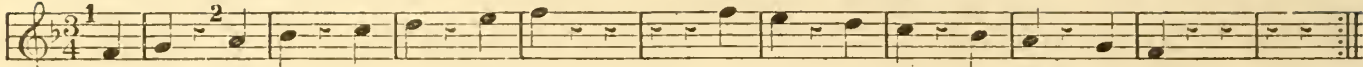
May be sung in Major or Minor; if three of the sharps in the signature are erased, it will stand in the key of E Minor.

140.
 Do, mi, re, do, si, do, sol, = mi, re, mi, fa, sol, do, si, la, sol, la, sol, fa, mi, sol, fa, mi, fa, mi, re.

"Take thy resting." ROUND. SYNCOPATION.

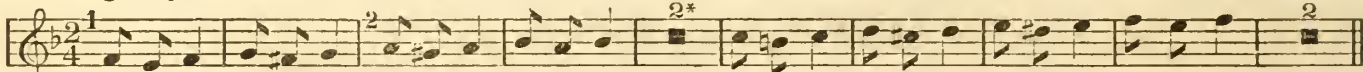
141.
 Take thy rest-ing, Peaceful trusting. Around thy home Storms may come In night and gloom, And tem-pests roar With fearful power. Then

"That well we prize." ROUND. SCALE IN THE KEY OF F MAJOR. COMPONENT TONES, F, G, A, B \flat , C, D, E, F.

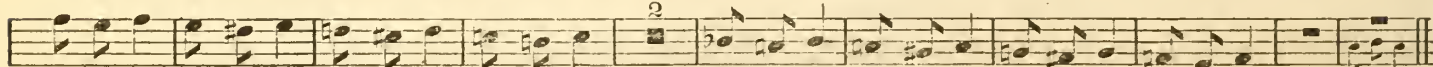
142. 

That well we prize Which toil doth earn, Who would be wise Must strive to learn.

"Higher yet." SCALE WITH INTERMEDIATE TONES.

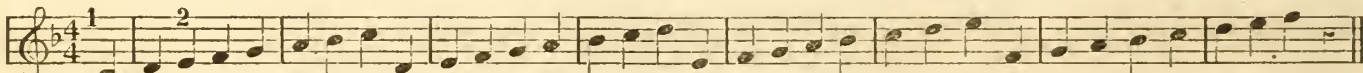
143. 

High-er yet, Nev-er stop, Till we get To the top; Nev-er stop, Nev-er stop, Till we get To the top.




Then we pass Down a - gain To the place We be - gan, To the place We be - gan, Then we pass Down a - gain.

SCALE IN F, BEGINNING WITH FIVE. ROUND.

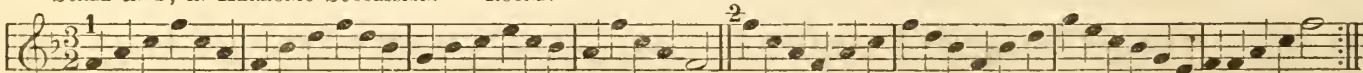
144. 

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



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

SCALE IN F, IN HARMONIC SUCCESSION. ROUND.

145. 

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

• Two measures rest

SCALE IN D MINOR. COMPONENT TONES, D, E, F, G, A, B or B \flat , C or C \sharp , D

146.
 La, la, si, si, do, do, re, mi, mi, fi, fi, si, si, la, la, la, sol, sol, fa, fa, mi, re, re, do, do, si, si, la.

"Gentle tones turn wrath away." SCALE ROUND.

147.
 Gentle tones turn wrath away, Gentle tones turn wrath away, Bitter words bid anger stay, Bitter words bid anger stay.

SCALE IN D MINOR WITH COUNTERPOINT. ROUND.

148.
 La, si, do, re, mi, fi, si, la, la, sol, fa, mi, re, do, si, la. La, si, mi, la, mi, fa, re, mi, si, la, mi, do, la, re, si, mi, re, do, la, do, mi, sol, fa, mi, do, si, sol, re, si, do, mi, sol, mi, la, mi, fa, re, mi, la, si, la.

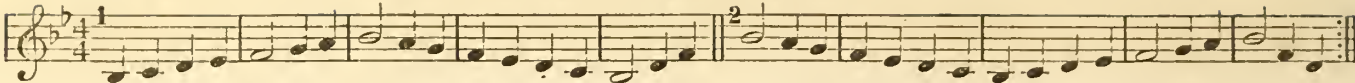
"Thou poor bird." ROUND IN TWO, THREE, OR FOUR PARTS.

149.
 Thou, poor bird, mourn'st the tree, Where sweet-ly thou didst war-ble in thy wan-d'rings free.

"Welcome Spring." ROUND IN FOUR PARTS.

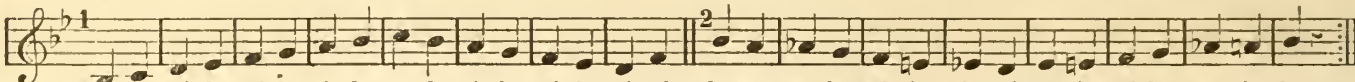
150.
 Welcome, welcome, welcome spring, Fragrant flowers and birds that sing, All... be joy-ful and gay This bright and hap-py May.

SCALE IN B \flat . ROUND. COMPONENT TONES, B \flat , C, D, E \flat , F, G, A, B \flat .

151. 

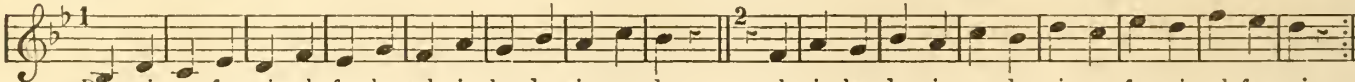
Do, re, mi, fa, sol, la, si, do, si, la, sol, fa, mi, re, do, mi, sol, do, si, la, sol, fa, mi, re, do, re, mi, fa, sol, la, si, do, sol, mi.

SCALE WITH CHROMATIC PASSAGES.

152. 

Do, re, mi, fa, sol, la, si, do, re, do, si, la, sol, fa, mi, sol, do, si, se, la, sol, fi, fa, mi, fa, fi, sol, la, se, si, do.

INTERVALS. THIRDS AND SECONDS.

153. 

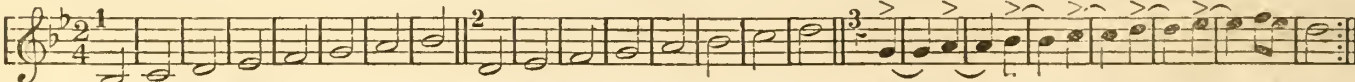
Do, mi, re, fa, mi, sol, fa, la, sol, si, la, do, si, re, do, sol, si, la, do, si, re, do, mi, re, fa, mi, sol, fa, mi.

INTERVALS. THIRDS AND SECONDS.

154. 

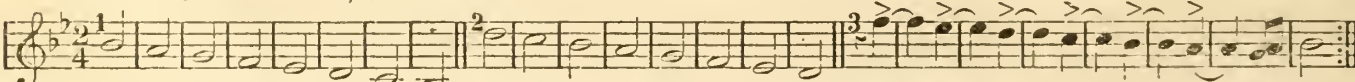
Mi, do, re, si, do, la, si, sol, la, fa, sol, mi, fa, re, mi, sol, mi, fa, re, mi, do, re, si, do, la, si, do.

ASCENDING SCALE IN THIRDS, WITH SYNCOPATION

155. 

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

DESCENDING SCALE IN THIRDS, WITH SYNCOPATION.

156. 

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

SCALE IN THE KEY OF G MINOR. PARALLEL OR RELATIVE TO B \flat MAJOR. COMPONENT TONES, G, A, B \flat , C, D, E or E \flat , F or F \sharp , G.

157.
 La, si, do, re, mi, fi, si, la, la, sol, fa, mi, re, do, si, la.

SCALE IN G MINOR. ROUND.

158.
 La, si, do, re, mi, fi, si, la, la, sol, fa, mi, re, do, si, la, do, si, la, si, di, re, mi, re, do, fa, mi, re, do, se, la, si, la.

"There's not a leaf, however green."

A much admired melody by ZELTER.

159. *Slowly.*
 There's not a leaf, how-ev - er green, But soon must feel de-cay ; There's not a joy that glads the heart But soon must pass away.

Up in the morning." ROUND IN FOUR PARTS.

160.
 Up in the morning, while day is dawning, Ring the bell, { Quick-ly waken from your dreaming, } Ding dong, ding dong, { In the east the day is gleaming, } ding dong, ling dong.

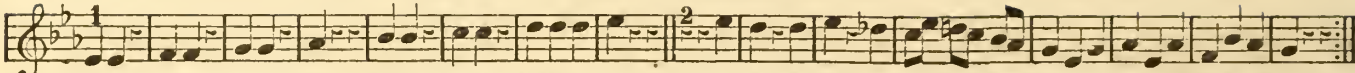
"Too warm the day." ROUND IN TWO PARTS.

161.
 Too warm the day For work or play ; In leaf-y shade we'll i - dly stay, And doze and dream the hours a - way.

"Unto others always do." ROUND.

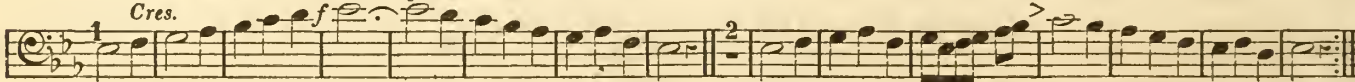
162.
 Un - to oth - ers al - ways do As you'd have them do to you ; Thus ful - fill the law of love, As 'tis done in heaven a - bove.

SCALE IN E \flat MAJOR. COMPONENT TONES, E \flat , F, G, A \flat , B \flat , C, D, E \flat .

163. 

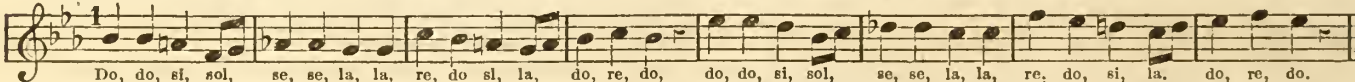
Do, do, re, re, mi, mi, fa, sol, sol, la, la, si, si, si, do. do, si, si, do, se, la, do, si, la, sol, fa, mi, do, mi, fa, do, fa, re, sol, fa, mi.

"When the winds do furiously blow." ROUND IN TWO PARTS.

164. 

When the winds do furiously blow,..... Then cheeri-ly onward we go; When the tempest doth mad-ly rave, We stagger and reel on the wave.

"May the care of heaven unceasing." ROUND IN TWO PARTS, WITH CHANGE OF KEY.

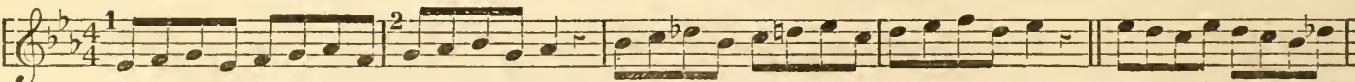
165. 

Do, do, si, sol, se, se, la, la, re, do si, la, do, re, do, do, do, si, sol, se, se, la, la, re, do, si, la, do, re, do.
May the care of heaven unceasing Safely guard Columbia's shore, Peace and ev-ery good increasing, Bless our land for ev-er-more.



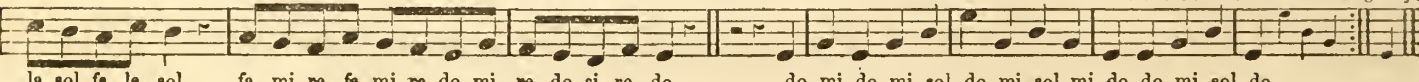
Do, mi, sol, sol, re, re, fa, la, fa, mi, re, fa, mi, sol, sol, fa, mi, re, mi, do, re, sol, re, re, fa, la, fa, mi, re, fa, mi, fa, mi.
May the care of heaven unceas-ing Safe-ly guard Co-lumbia's shore,....Peace and ev-ery good in-creas-ing, Bless our land for ev-er-more.

SCALE VARIED. ROUND.

166. 

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

For the first division in closing only.

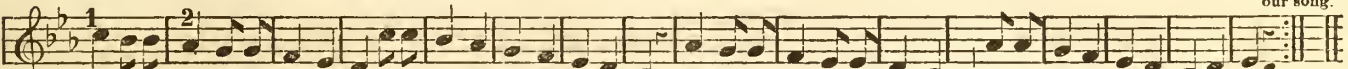


la, sol, fa, la, sol, fa, mi, re, fa, mi, re, do, mi, re, do, si, re, do. do, mi, do, mi, sol, do, mi, sol, mi, do, do, mi, sol, do.

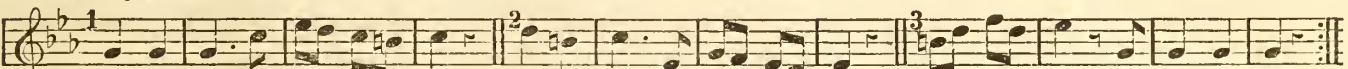
SCALE IN THE KEY OF C MINOR. COMPONENT TONES, C, D, E \flat , F, G, A \flat , or A, B \flat , or B, C.

167. 
 La, si, do, re, mi, fi, si, la, sol, fa, me, re, do, si, la. la, sol, fa, mi, re, do, fi, la, si, do, re, mi, fi, si, la.


“Come, joyous hearts.” SCALE ROUND.

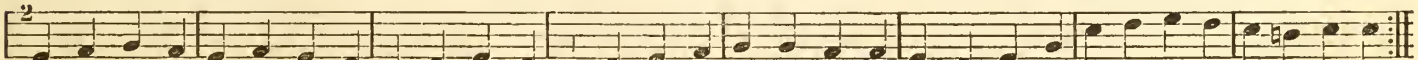
168. 
 Come, joyous hearts, Thro' the wood prolong, One and all our merry autumn song; Come, joyous hearts, thro' the wood prolong, One and all our merry autumn song. our song.

“Beauty's but an idle boast.” ROUND IN TWO PARTS.

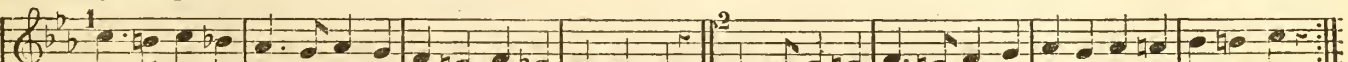
169. 
 Beauty's but an i - dle boast; Yours to - day; to mor - row lost, Yours to - day, to mor - row lost.

“Birds are singing.” ROUND IN TWO PARTS.


170. 
 Birds are sing-ing, sweetly fling-ing Round and o'er us Glee-ful cho-rus; Fair the dawning Of the morn-ing, Praise the Giver, Praise for ever.


 Birds are sing-ing, Sweet-ly fling-ing Round and o'er us Glee-ful cho-rus; Fair the dawning Of the morn-ing, Praise the Giver, Praise for ev - er.

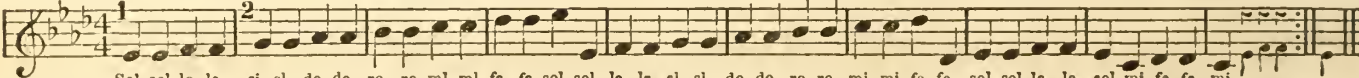
“Why complain?” ROUND. TWO PARTS.

171. 
 Why complain? O why complain? Re-joicing nev - er cured and ill; Try a - gain, O, try a - gain! And failing yet, keep trying still!

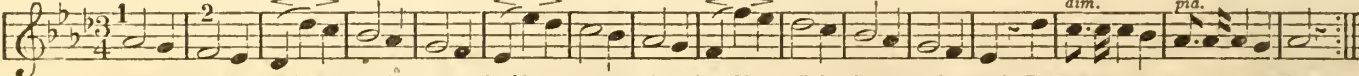
SCALE IN A \flat . COMPONENT TONES, A \flat , B \flat , C, D \flat , E \flat , F, G, A \flat .

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

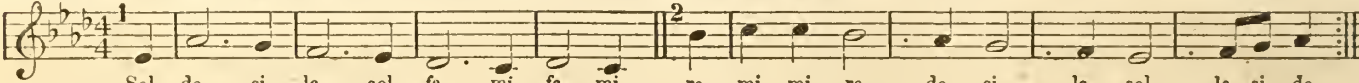
SCALE IN A \flat MAJOR. BEGINNING WITH FIVE.

173.  Sol, sol, la, la, si, si, do, do, re, re, mi, mi, fa, fa, sol, sol, la, la, si, si, do, do, re, re, mi, mi, fa, fa, sol, sol, la, la, sol, mi, fa, fa, mi.

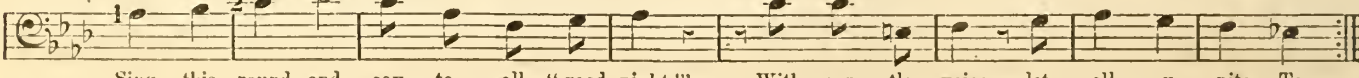
"Now be firm and bold." ROUND IN TWO PARTS

174.  Now be firm and bold, Nor fear the storm and cold; Let not your heart be sold To toil for pleasure and for gold; Be growing good as you are growing old.

TONES EXTENDING FROM ONE MEASURE TO ANOTHER—indicated by notes in one measure and the dots in the next.

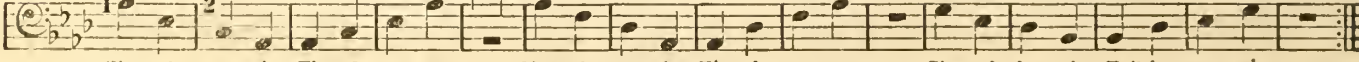
175.  Sol, do, si, la, sol, fa, mi, fa, mi, re, mi, mi, re... do si.... la, sol.... la, si, do

"With gentle voice let all unite." ROUND

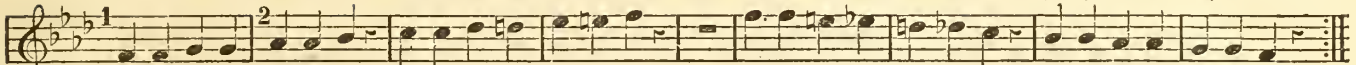
176.  Sing this round, and say to all "good night!" With gen - tle voice let all u - nite To

"Sing of Mountains." HARMONIC SUCCESSION. ROUND IN TWO PARTS.

The small notes in the fifth measure are to be sung, and the pases in the fourth and fifth measures are to be observed only at the closing.

177.  Sing of mountains, Firm for ev - er, Sing of mountains, Firm for ev - er, Sing of fountains, Fail - ing nev - er.

KEY OF F MINOR. ROUND. RELATIVE OR PARALLEL TO A \flat MAJOR. COMPONENT TONES, F, G, A \flat , B \flat , C, D or D \flat , E or E \flat , F.

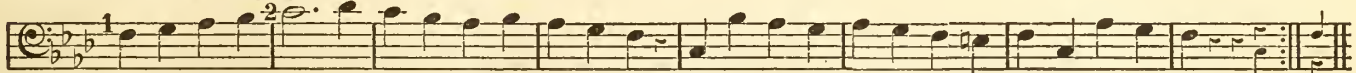
178. 
 La, la, si, si, do, do, re, mi, mi, fa, fi, sol, si, la, la, la, si, sol, fi, fa, mi, re, re, do, do, si, si, la.

SCALE IN F MINOR. ROUND.

179. 

"Lo! the waving grain." SCALE ROUND.


See No. 128.

180. 
 Lo! the wav-ing grain, Like toss-ing bil-lows on the main; Ceaseless motion, Like the o - cean, Sweeping o'er the plain.

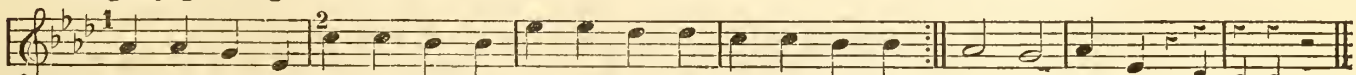
"Rich is the Treasure." ROUND IN THREE PARTS.

181. 
 Rich is the treasure held out to our view, Steadi-ly forward the prize we'll pursue, The prize we'll pursue, The prize we'll pursue.

SCALE PASSAGE WITH SYNCOPATION. ROUND.

182. 
 Mi, re, do, si, re, do, si, la, do.... si.... la.... si.... si.... la.... si, la do.

"Brightly glancing." ROUND IN TWO PARTS.

183. 
 Brightly glanc-ing, Fleet-ly danc-ing, Sun and shad-ow fill the meadow, Fill the meadow.

FOUR POPULAR AIRS, in two parts, which may be sung by syllables or by *la*.

$\text{♩} = 8.$ SOLFEGGIO No. 1. BELLINI.

$\text{♩} = 12.$ SOLFEGGIO No. 2. HANDEL.

$\text{♩} = 8.$ SOLFEGGIO No. 3. *A French March.* D. O.

$\text{♩} = 10.$ SOLFEGGIO No. 4. SPONTINI.

THE SONG-GARDEN.

GOD BLESS OUR NATIVE LAND. (AMERICA.)

♩ = 12

Musical notation for the first piece, 'God Bless Our Native Land'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece is divided into four measures by double bar lines.

1. God bless our na-tive land! Firm may she ev - er stand, Thro' storm and night; When the wild tempests rave, Rul - er of
2. For her our prayer shall rise To God a - bove the skies; On him we wait; Thou who art ev - er nigh, Guarding with

Musical notation for the second piece, 'My Country, 'Tis of Thee'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece is divided into four measures by double bar lines.

wind and wave, Do thou our coun-try save By thy great might.
watchful eye, To thee a - loud we cry, God save the State!

MY COUNTRY, 'TIS OF THEE.

- | | |
|--|---|
| 1. My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing:
Land where my fathers died,
Land of the pilgrims' pride,
From every mountain side
Let freedom ring! | 3. Let music swell the breeze,
And ring from all the trees
Sweet freedom's song!
Let mortal tongues awake;
Let all that breathe partake;
Let rocks their silence break,—
The sound prolong! |
| 3. My native country, thee—
Land of the noble free—
Thy name I love:
I love thy rocks and rills,
Thy woods and templed hills;
My heart with rapture thrills
Like that above. | 4. Our fathers' God, to thee,
Author of liberty,
To thee we sing:
Long may our land be bright
With freedom's holy light,
Protect us by thy might,
Great God, our King! |

S. F. SMITH.

$\text{♩} = 12$

1. I went to the hil - lock my grain to sow, My grain to sow, But then the south wind did un -
 2. "Thou south wind, I pray thee, O now be fair, O now be fair, Turn back-ward, and leave me my

- ceas - ing blow, Un - ceas - ing blow, . But then the south wind did un - ceas - ing blow, Un - ceas - ing blow.
 har - vest there, My har - vest there, Turn back-ward, and leave me my har - vest there, My har - vest there."

3. "I can not turn back, I must blow to-day,
 Must blow to-day,
 Though all your fine grain should be blown away,
 Be blown away.
4. "The winds and the waters their part must do,
 Their part must do,
 Though men in much trouble their work should rue,
 Their work should rue.

5. "If back I should turn me to spare your grain,
 To spare your grain,
 What breeze would bring hither the timely rain?
 The timely rain?"
6. "The rain so refreshing to-day must flow,
 To-day must flow,
 Or how would the harvest be made to grow?
 Be made to grow?"

$\text{♩} = 12$

1. There's room e-nough for all, my lads, On this ter-res-trial ball; The land is ver-y wide, my lads, The
 2. What if our neigh-bors ride, my lads, While we but walk be-side? They have the great-er wealth, my lads, And

sea is vast be-side. Then a-way with en-vy, sour and sad, For there's room e-nough for all; And if
 we the bet-ter health.

oth-ers pros-per we'll be glad, For there's room e-nough for all.

3. We breathe the glorious air, my lads,
 The same pure water share;
 The best of things are free, my lads,
 Are free to you and me.
 Then away, &c.

4. There's plenty too for all, my lads,
 That live in cot or hall;
 To eat, and drink, and wear, my lads,
 We all may have our share.
 Then away, &c.

Softly. $J = 22$

1. Tell not of bow - ers where pleas - ure re - pos - es, O tell not of sweets which the sons - es ad - dress ;
2. Tell not of streams of de - light ev - er flow - ing, From foun - tains which nev - er their wa - ters re - press ;

Tell not of walks ev - er shad - ed with ro - ses ; The soul is the seat of true hap - pi - ness.
Tell not of gar - dens where pure bliss is grow - ing ; For God is the source of true hap - pi - ness.

3. Tell not of climes where the skies are enchanting,
Where spring's vernal beauties unceasingly bless ;
Streamlet and grove that love's spirit is haunting,
For heaven is the place of true happiness.

4. Ours be the bliss of the soul ever glowing,
From heav'n in its purity graciously given,
Over life's pathway a radiance now throwing,
Made perfect, unchanging, eternal in heaven.

COME AND JOIN FREEDOM'S SONG. Round.

1 Come and join freedom's song, Swell the cho - rus loud and long ; From ty - rants we'll sev - er, And free - dom guard for ev - er.

2

♩ = 12.

THE BLACKSMITH.

MUSIC BY MOZART.

1. Oh! the blacksmith's a fine sturdy fellow, Hard his hand, but his heart's true and mellow. See him
 2. Blow the fire, stir the coals, heap-ing more on, Till the iron's all a-glow, let it roar on! While the

stand there his huge bel-lows blow-ing, With his strong brawny arms free and bare; See the fire in the fur-nace a-
 smith high his ham-mer's a swing-ing, Fier-y sparks fall in show'rs all a-round, And the sledge on the an-vil a-

glow-ing, Bright its spar-kle and flash, loud its roar.
 ring-ing, Fills the air with its loud clang-ing sound.

3

Let the blows, strong and sure, quickly falling,
 Hasten the work, for the iron fast is cooling!
 Oh, the smith, he's a fine sturdy fellow,
 Bravely working from morning till night,
 Hard his hand, but his heart's true and mellow;—
 Like his anvil, he stands for the right.

♩ = 16

The image shows a musical score for the hymn 'Hold Fast to Truth'. It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The time signature is 3/4. The music is written in a simple, homophonic style with block chords and some melodic lines. The lyrics are printed below the staves.

1. Hold fast to truth, In age and youth, Shar-ing its lot cheer-ful-ly, Brav-ing its foes fear-less-ly, In age and youth, Hold fast to truth.
 2. Stand firm for right, Stand in your might; Seek not the prais-es of men, Seek those that come from within. Stand in your might, Stand firm for right.
 3. Do all in love, Like Him a - bove; Speak no sharp word heedlessly, Do no harsh act need-less-ly, Like Him a - bove, Do all in love.

WE WAITED FOR AN OMNIBUS. Round in Three Parts.

The image shows a musical score for the round 'We Waited for an Omnibus'. It consists of three parts, each on a separate staff. The time signature is 4/4. The music is written in a simple, homophonic style with block chords and some melodic lines. The lyrics are printed below the staves.

1 We wait-ed for an om - ni - bus, In which there was no room for us, No room,..... for us.

2 So on we went, Right well con-tent, On foot to go Our work to do— our work..... to do.

3 And that's the way To save the pay, And do with-out an om - ni - bus, In which there is no room for us.

$\text{♩} = 16$

1. { The air is chill, the rain falls fast, And dark the win - try night ; }
 I hear the bleak and storm - y blast, No star af - fords its light ; } How can I then un-

- grate - ful be, Who have a home to shel - ter me, Who have a home to shel - ter me.

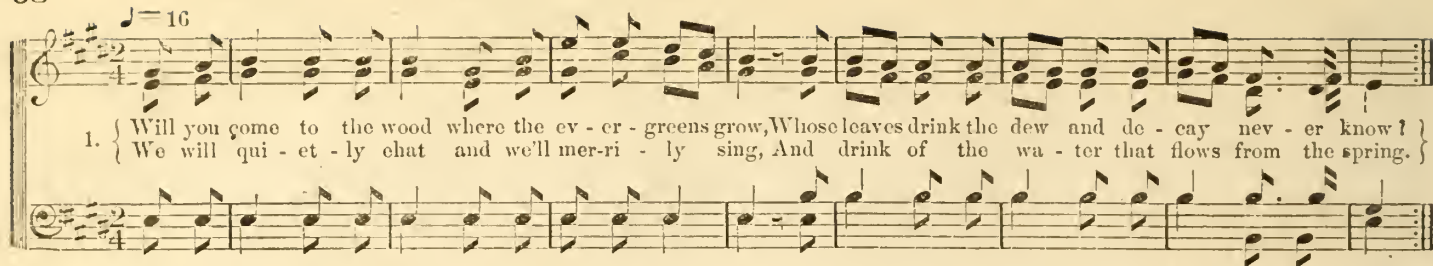
2. How many poor around me roam,
 Nowhere to lay their head ;
 Without a friend, without a home
 But in a mud-walled shed !
 How can I then ungrateful be,
 Who have a home to shelter me.

3. And how can I, while thus I live,
 E'er murmur at my lot !
 The Lord does countless mercies give,
 Yet who so oft forgot ?
 Oh, may I ever grateful be
 For all that He has done for me.

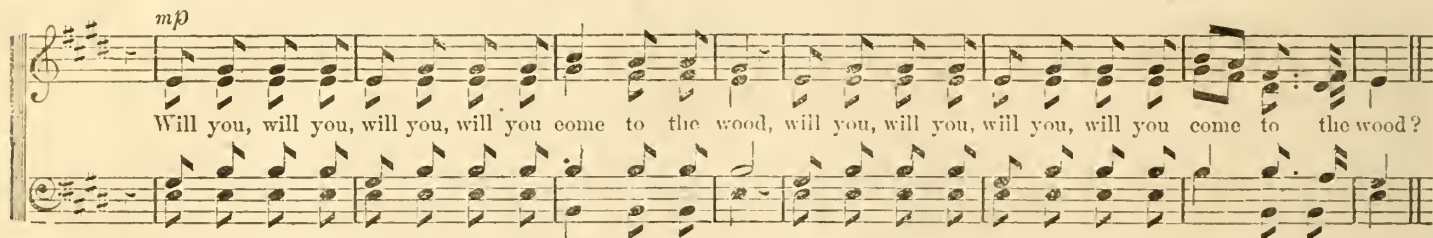
CUCKOO, HEAR YE THE SONG. Round.

Cuckoo! hear ye the song, the song of the cuckoo? Sweet..... is the song of the cuckoo!

WILL YOU COME TO THE WOOD.




1. { Will you come to the wood where the ev - er - greens grow, Whose leaves drink the dew and de - cay nev - er know? }
 { We will qui - et - ly chat and we'll mer - ri - ly sing, And drink of the wa - ter that flows from the spring. }



mp
 Will you, will you, will you, will you come to the wood, will you, will you, will you, will you come to the wood?

2. We will sit by the rill as it joyously gleams,
 Like jewels that shine in the bright sunny beams,
 Which is dancing along on its jubilant way,
 And ever finds welcome, where e'er it may stray.
 Will you, &c.

3. Come, then, haste to the wood where the evergreens grow,
 Whose leaves drink the dew and decay never know,
 There we'll quietly chat and we'll merrily sing,
 And drink of the water that flows from the spring.
 Will you, &c.



LAWRENCE. Round in Four Parts.
 1 2 *cres.* 3 4

Lawrence! Lawrence! Law - - rence! Take your grist and go right straight to mill, And see, my boy, that none † you lose, and not a bit you spill.

* Sing either One or Eight.

† Mind the pronunciation of this word *un*.

♩ = 6

1. Be mer - ry now, be mer - ry now, With joy bring in the hol - ly bough; With song, and feast, and smil - ing brow We'll
2. When nought we care for frost and snow, And win - try winds un - heed - ed blow, And brisk - ly do our spir - its flow, While

wel - come in old Christ - mas. But, oh! while gladness rules the day, Let's think of those—"the poor al way," Whose
keen the air at Christ - mas; Let's not for - get the thin - ly clad, But from our store a trib - ute add, To

cres.
wea - ry lot no cheer - ing ray Does gild—not ev'n at Christ - mas.
cheer the heart too oft - en sad; Oh! none should grieve at Christ - mas.

3.

When cheered without, regaled within;
The blazing fire; the merry din
Of happy voices; all do win
Our hearts from care at Christmas;
Oh! how 'twill hallow then our mirth
To spread the board, to store the hearth,
Of these poor toiling sons of earth,
And make them glad at Christmas.

$\text{♩} = 15$

mf

1. { O'er the foam-ing bil - lows, Of the might - y sea,
Lo! tho ves - sel bound - ing; Mer - ri - ly goes she! } Hark! the crew are hail - ing, Friends on land once more :-

2. { Hap - py land they'ro seeking, Broad and fair and free;
Hap - py homes a - wait them, When they've cross'd the sea. } There they'll dwell to - geth - er, Chil - dren, husbands, wives :-

dim.

f

God pre - serve their sail - ing, To the dis - tant shoro.
God pre - serve them ev - er, Long and hap - py lives.

3.
Soon they will have left us,
Fresh the breezes blow;
Hands are fondly waving,
Greeting as they go.
Hark! their voices hailing
Friends on land once more :-
God preserve their sailing,
To the distant shore.

TOO MUCH HASTE. Round in Four Parts.

1 Too much haste mak - eth waste, Make haste slow - ly, - Then you will go more sure - ly; - That's so!

2

3

4

♩ = 12. MY COMRADE TRUE AND TRIED.

MUSIC FROM GERMAN.

71

1. For ma - ny days, my com - rade, We've marched on side by side; Through fair and storm - y
 2. Full ma - ny dan - gers, com - rade, We've gone through side by side; Where can - non loud were
 3. We've braved the bat - tle, com - rade, Dis - ease and want be - side; Then won - der not, I
 4. And still, through life, my com - rade, We'll jour - ney side by side; And when we pass death's

weath - er, We've tramped a - long to - geth - er, My com - rade true and tried! My com - rade true and tried!
 roar - ing, And lead - en hail was pour - ing, My com - rade true and tried! My com - rade true and tried!
 love thee, When all the past doth prove thee A com - rade true and tried! A com - rade true and tried!
 riv - er, Then may we be for ev - er, Still com - rades true and tried! Still com - rades true and tried!

FAREWELL, YE DEAR COMPANIONS.

1 Farewell, ye dear companions,
 The hour has come, we go,
 O'er land or tossed on ocean,
 The heart each fond emotion,
 In memory still shall know.

2 Too swift have joyous moments,
 In beauty passed away,
 Yet fairer made by fleetness,
 Shall all their lingering sweetness,
 In tender bosoms stay.

3 Tho' dark be all the future,
 We know not doubt, nor fear,
 For love, in days of gladness,
 Or touched by pain and sadness,
 Shall find its dwelling here.

$\text{♩} = 12$

1. { Where win-try winds are sweep-ing down, A - cross the snow-clad vale, A lone - ly tree, its leaves all gone, Is
Once, Sum-mer thro' its branches blew, While at its moss - y root, Fair chil-dren laugh-ing [Omit.

toss - ing in the gale ;
[.] came, and threw Their heaps of ripening fruit.

2.

2.
So we, whose seasons swiftly go,
Are sometimes left alone,
When bitter winds of sorrow blow,
Our cherished hopes all flown ;
But as the spring's reviving green
Shall robo the leafless tree,
So blessings of the life unseen
Our richer lot shall be.

OH! HOW BRIGHT. Round in Three Parts.

Bright, how bright The morn - ing light ! Oh ! how

* This melody is from a set of songs, Op. 52, unaltered.

$\text{♩} = 10.$

1. Bim, bome! Ring mer-ry bells! And hail the glad New Year! For the old year's gone, His work all done, And the

young and bright New Year is here, Then wel - come him with ring - ing And sing - ing.

2. Bim bome! Ring merry bells!

And old year, fare thee well!

For of griefs and fears

And toils and tears,

All thy days and nights were quite too full;

We part with thee both sadly

And gladly.

3. Bim, bome! Ring merry bells!

All hail, New Year, to thee!

May thy days and nights

Bring pure delights,

And our lives and works much nobler be,

And bring to us full measure

Of pleasure

4. Bim, bome! Ring merry bells!

And hail the glad New Year!

For the old year's gone,

His work all done,

And the young and bright New Year is here.

Then welcome him with ringing

And singing.

$\text{♩} = 12$

1. Sum-mer's go - ing, Summer's go - ing, See the leaves are fall - ing fast, Flowers are dy - ing, Flowers are dy - ing,
Bees a - round have ceased to wan - der, Sip - ping sweets on ai - ry wing; Bees a - round have ceased to wan - der

All their beau-ty's gone at last. Now the lark no lon - ger cheers us, Warbling birds for - get to sing; d. c.
Sip - ping sweets on ai - ry wing.

2. Winter's coming, Winter's coming,
Now his hoary head draws near,
Winds are blowing, Winds are blowing,
All around looks cold and drear.
Hope of spring must now support us,
Winter's reign will pass away;
Flowers will bloom, and birds will warble,
Making glad each summer's day;
Flowers will bloom, and birds will warble,
Making glad each summer's day.

3. I am musing, I am musing,
On the friends who now are gone,
Who are dwelling, Who are dwelling,
Sleeping in the silent tomb;
Yet they will not sleep for ever,
But will burst their gloomy chain,
And like summer, and its blossoms,
Joyously appear again;
Yes, like summer, and its blossoms,
Joyously appear again.

I WILL.

f $\text{♩} = 6$

1. "I can't! I can't!" Now can it be you nev - er heard, That this is cer - tain - ly a word, That
 2. "I'll try! I'll try!" And can you bo con - tent with that, Nor prove your power for some - thing great? The

cres. *mp*

no good lov - er of the True, Would ev - er use to me or you? You pass that by— And
 lit - tle word that comes be - tween Your "I" and "try" is hard - ly seen: You're noth - ing still, Un -

cres.

in its place you say: "I'll try!" And in its place you say: "I'll try!"
 - less you no - bly say: "I will!" Un - less you no - bly say: "I will!"

3.
 "I can! I will!"
 Ah, there it stands! so fair and bright,
 It bears the strongest, fullest light!
 And shall endure, beyond the breath,
 That soon or late shall faint in death.
 The echo still
 Shall long give back the clear: "I, WILL!"

$\text{♩} = 12$

mp 1. Oh this earth of ours how glo - rious! In the mea-dows clothed a - new, Countless flowers in col - ors won - drous, Glit - ter

f in the morn - ing dew, Glit - ter in the morn - ing dew.

2. Oh this earth of ours how glorious!
Gentle breezes round us blow;
Though around are storms and tempests,
Still the gentle waters flow.
3. While this world of ours is glorious,
One there is more glorious still,
Where the pure and holy ever,
See God's face, and do his will.

BEGGAR BOYS' ROUND, WITH REPLY. Round in Four Parts.

mp **BEGGAR BOY.**

O please to give a pen - ny to buy for me some bread? I'm eold and very hungry, And blind and lame in - deed, Please, give me a pen - ny, sir?

f **REPLY.**

No, I will give you no such thing, im - post - or! You're not lame, or blind, But you are la - zy, work, and earn your bread as I do.

THERE'LL BE SUNSHINE BYE-AND-BYE.

♩ = 16

1. Win - ter weath - er, gloom - y day, Clouds that keep the sun a - way, We watch in vain, The wind and rain, Will sum - mer

♩ = 16

nev - er come a - gain? Hark! a bird is sing - ing, nigh, "There'll be sunshine bye - and - bye." "There'll be sun - shine,

1
sun - shine, Sun - shine bye - and - bye, Sun - shine bye - and - bye."
2

- 2 Sunny visions soon are flown ;
 Troubles never come alone ;
 New sorrows fast
 Succeed the past,
 And every day is overcast !
 Hark ! a bird, &c.
- 3 When we've tried, and done our best,
 We must learn to leave the rest ;
 In heaven confide ;
 If ills betide
 We'll view them on the brighter side.
 Hark ! a bird, &c.

THE SOLDIER'S GRAVE.

$\text{♩} = 20. * mp$

1. { Night - winds are mourn - ful - ly sweep - ing, Whisp - er - ing oak branch - es wave }
 { Where your loved ash - es are sleep - ing, Forms of the true and the brave! }

mf *mp* *cres.*

Sil - ence reigns breath - less a - round you, All your stern con - flicts are o'er, Deep is the sleep that hath

lent.

bound you, Trum - pet shall rouse you no more.

2.
 Sweet and serene be your slumber!
 Hearts for whose freedom ye bled,
 Millions, whom no man can number,
 Tears of sad gratitude shed.
 Never shall morn brightly breaking
 Enter your chambers of gloom,
 Till the last trumpet awaking
 Sound through the depths of the tomb.

* Count or beat six in a measure. Be careful to continue the tones (gently diminishing) to the full length in the 4th, 8th and 12th measures.

MEMORY OF YOUTHFUL DAYS.

BEETHOVEN. •

79

$\text{♩} = 30$

1. We wan-der through full many a land, With foot-steps slow and wear - y ; On plains of burn-ing des - ert sand, O'er

m f moun-tains cold and drear - y :— Though far in for - eign paths we roam, Yet faith - ful - ly re - turn - ing, Our

hearts shall ev - er hast - en home, With warm and ten - der yearn - ing.

2. No scene in sunny beauty drest,
 No bright array of splendor,
 Shall bid our souls, in dreams of rest,
 Their early love surrender ;
 From hills and vales we knew in youth,
 No charms our thoughts can sever,
 To childhood's haunts in fondest truth,
 Our hearts go back for ever.

* Unaltered, from a set of songs, Op. 82.

$\text{♩} = 14$

1. Green are the hills and the mead-ows, In beau-ty the leaves deck the trees; Mu-sic is

fill-ing the woodlands, And sweet is the o-dor-ous breeze.

2. Come to the shadowy pathways,
And wander where breathings of balm,
Mingled with tunes of the brooklets,
Float lightly through solitudes calm.

3. Hearts shall be healed that are wounded,
While burdens no longer annoy;
Silence to grief shall bring comfort,
And melody answer to joy.

AT SUMMER MORN. Round in Three Parts.

At sum-mer morn the mer-ry lark her-alds in the day; At ev-en-tide sad
Phil-o, mel* breathes her plain-tive lay, Warb-ling sweet-ly all her grief a-way.

* The Nightingale.

$\text{♩} = 12$

1. Work, for the night is com - ing, Work thro' the morn - ing hours ; Work, while the dew is spark - ling, Work 'mid springing flowers ;
 2. Work, for the night is com - ing, Work thro' the sun - ny noon ; Fill bright - est hours with la - bor, Rest comes sure and soon.
 3. Work, for the night is com - ing, Un - der the sun - set skies ; While their bright tints are glowing, Work for day - light flies.

cres.

Work when the day grows bright - er, Work in the glow - ing sun ; Work, for the night is com - ing, When man's work is done.
 Give ev - ery fly - ing min - ute Something to keep in store ; Work, for the night is com - ing, When man works no more.
 Work till the last beam fad - eth, Fad - eth to shine no more ; Work, while the night is dark'ning, When man's work is o'er.

IF THE COUNTRY. Round in Two Parts.

If the country I'm to show, Thou must to the house-top go. If the country I'm to show, Thou must to the house-top go.

THE SLEIGH-RIDE.

♩. = 18

1. How swift we go O'er fleecy snow When moon-beams sparkle round, When hoofs keep time To
 2. On winter's night When hearts are light, And breath is on the wind, We loose the rein And

music's chime, As swiftly on we bound; When hoofs keep time To music's chime, As swiftly on we
 sweep the plain, And leave our cares behind; We loose the rein And sweep the plain, And leave our cares be-

mp *cres.* *f*

bound; The chilling winds in vain may blow, As merrily on we go, we go, we
 hind. Let mirthful song and gladness flow, As merrily on we go, we go, &c.

As mer - ri - ly on..... we.... go....

go, As mer - ri - ly on we.... go, As mer - ri - ly on we go, we go, we go....

The musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The melody is written in a simple, rhythmic style with eighth and sixteenth notes. The lyrics are placed below the notes, with some words spanning across bar lines.

3. With laugh and song,
 We glide along,
 Across the fleeting snow ;
 ||: Loved ones beside,
 How swift we ride
 The shining track below. :||
 The chilling winds in vain may blow,
 As merrily on we go.

4. The raging sea
 Has joys for me,
 When gale and tempest roar ;
 ||: But give the speed
 Of foaming steed,
 I'll seek the waves no more ; :||
 No billows here their spray shall throw,
 As merrily on we go.

SHUT THE DOOR. Round in Three Parts.

Shut the door, if you please, Shut the door, Shut the door, Shut the door, if you please, Shut the door, Shut the door ;
 For the air is grow - ing cold - er, I feel it on my should - er.

The musical score is for a round in three parts. It features two staves in treble clef with a key signature of two sharps. The melody is simple and repetitive, with lyrics placed below the notes. The first line of the score shows the beginning of the round, and the second line shows a continuation of the melody with a different starting point for the lyrics.

f $\text{♩} = 12$

1. March on, march on, our way a - long, While gay - ly beats the drum, dum di dum! With stead - y tramp and
 2. March on, march on, my com - rades brave, With mus - kets flash - ing bright, dum di dum! The stars and stripes a
 3. March on, march on, our steps are light, Our hearts from fear are free, dum di dum! For free - dom's sa - cred

ring - ing song, The way will short be - come, dum di dum! Tra la la la la, dum! Tra la la la la, dum!
 - bove us wave, And flaunt the morn - ing light, dum di dum! Tra la la la la, dum! &c.
 eause we fight, For law and lib - er - ty, dum di dum! Tra la la la la, dum! &c.

f *m*

La la la la la la, dum di dum! With stead - y tramp and ring - ing song, The way will short be - come, dum di dum!

Trio.* *Dolce. mp*

All to - geth-er keep the meas-ure, As the drum is beat - ing ; All to - geth-er keep the measure, One, two, three, four, dum, dum di dum

* The word "Trio" is used here to signify third or last strain of the march.

GATHER ROSES WHILE THEY BLOOM.

$\text{♩} = 15$

1. Gath - er ro - ses while they bloom, While they shed per - fume ; Work will bring thee joys that last,

cres.
Time is fleet - ing fast..... Time is fleet - ing fast.

2. Gather then the blooming flowers,
Use th'allotted hours,
Seize the moment ere 'tis past :
Time is fleeting fast.

3. Tarry not thy good to do,
Be thou strong and true ;
Work will bring a rich repast :
Time is fleeting fast.

HARK! THE ALPINE HUNTER'S HORN.

$\text{♩} = 5$

1. Hark! the Al-pine hunt-er's horn, Tra la la, tra la la, Wakes the ech-oes at the dawn! Tra la la la la.
2. Clear the Al-pine hunt-er's eye, Tra la la, tra la la, As the ca-gle's seeks the sky! Tra la la la la.

mf

Following fast, and following far, Thro' the i-cy mountain air, Tra la la la la la la, tra la la, tra la la, tra la la la
O'er the snow-y mountain-pass, Light and free his footsteps press, Tra la la la la la la, tra la la, tra la la, tra la la la

1. la la la, Tra la la la la, La la la la la. Where the ag-ile† chamois‡ straying, Fearless with their young are playing;
2. la la la, Tra la la la la, La la la la la. Fear-ful storms a-round him fall-ing, Still he sounds his sweet re-call-ing;
*
D. S.
MARG MASON.

FINE. D. S.

* The measure under figure 2, is to be omitted the first time of singing, and only to be sung after the D.S., or for a final close.

† Aj ile.

‡ Sham-my er Sha moy.

$\text{♩} = 18$

1. Stars that gem the track-less sky, So spark - ling bright, Keep - ing cease-less watch on high Thro' all... the night,

Tell me who and what ye are, Why ye gleam and glim-mer there? Why ye gleam and glim - mer there?

2. Scattered through the realms above,
Of boundless space,
Farther off than thought can rove,
Or eye can trace,
Tell me who and what ye are,
Why ye gleam and glimmer there.

3. Are ye silent orbs of light
That ceaseless glow?
Suns to break the gloom of night?
I long to know.
Tell me who and what ye are,
Why ye gleam and glimmer there?

4. Are ye busy worlds like this,
Of joy and woe?
Or, unbroken is your bliss
In ceaseless flow?
Tell me who and what ye are,
Why ye gleam and glimmer there?

5. Vain my wonder; all ye are
I may not know;
Yet your beauty pure and fair
A purpose show;
Tell His love, His power declare,
Who hath placed and holds you there

* "HE telleth the number of the stars: HE calleth them all by their names." Ps. 147: 4.

$J = 6$

1. { The hen to her-self said one beau-ti-ful day, Cluck, cluck! }
 { The day is so fine I'll step o-ver the way, Cluck, cluck! }
 2. { So shak-ing her feath-ers she called to her chicks, Cluck, cluck! }
 { And bade them be sure to keep close in her tracks, Cluck, cluck! }

And call on my neighbor and friend, Madam Duck, Who
 For hav-ing no one to at-tend them at home, She

lives by the side of the beau-ti-ful brook. Cluck, cluck, cluck; cluck, cluck, cluck! Cluck, cluck, cluck, cluck, cluck, cluck!
 had to take them when abroad she would roam. Cluck, cluck, &c.

3.
 "Good day, Madam Hen," said the duck, with a bow, Quack, quack!
 "I hope you are well, and your sweet chickens too, Quack, quack!"
 And now let them go with my ducklings and play,
 While we have a chat on the news of the day." Quack, quack! &c.

4.
 The hen said they might, but she cautioned them all, Cluck, cluck!
 Lest into the water the chickens should fall, Cluck, cluck!
 "For you cannot swim, my dear chickens," said she,
 "And surely will drown if you disobey me." Cluck, cluck! &c.

5.
 So out went the chickens and ducklings to play, Peep, peep!
 And straight to the brook the young ducks led the way; Peep, peep!
 Right into the water they went without fear,
 And called to the chickens to follow them there. Peep, peep! &c.

6.
 The ducklings so easily swam all about, Peep, peep!
 The chickens said surely 'tis easy to float; Peep, peep!
 And so they jumped in; but, alas! they soon found
 That chicks are not ducks, for the brood were all drowned!
 Peep, peep! &c.

GALLOPING ON.

$\text{♩} = 1\text{'}$

1. { With heart and voice we sing, While gal - lop - ing on, While gal - lop - ing on ; }
 We'll make the landscape ring, While gal - lop - ing on, While gal - lop - ing on ; } The brac - ing air doth vig - or give, And

2. { Then shout the joy - ous lay, While gal - lop - ing on, While gal - lop - ing on ; }
 'Twill cheer us on our way, While gal - lop - ing on, While gal - lop - ing on ; } There's nothing like a mer - ry song To

f

all a - round for-bids to grieve, While gal - lop - ing on, While gal - lop - ing on, While gal - lop - ing, gal - lop - ing, gal - lop - ing on.
 drive the lag - ging hours a - long, While gal - lop - ing on, While gal - lop - ing on, While gal - lop - ing, gal - lop - ing, gal - lop - ing on.

WITH ALL THY SOUL LOVE GOD ABOVE. Round in Two Parts.

1. With all thy soul love God a - bove, And as thy - self thy neigh - bor love.

2.

RETURN OF THE SOLDIERS.

J=18 f

1. In tri - umph ad - vanc - ing our he - roes ap - pear, Who left us in hope, now in
 he - roes ap - pear, Then greet them, tri - umph - ant, with

glo - ry are here. We hail them re - joic - ing, o - va - tions pre - pare! And crown them with lau - rel, while
 cheer up - on cheer.

CLOSE.

shouts rend the air! In tri - umph ad - vanc - ing our d. s.

2. Let flow'rs strew their pathway, let peans break forth!
 We greet them rejoicing, with music and mirth!
 Brave soldiers of freedom, defenders of right,
 Begrimed from the battle, but glorious in might!
 In triumph advancing, &c.
3. Where cannon were thund'ring, and sabers drank blood,
 With death all around them, undaunted they stood,
 Or rushed on the foeman, resistless in might,
 When battling for country, for freedom, and right!
 In triumph advancing, &c.

WE LOVE THE HEROES.

MUSIC FROM THE GERMAN.

mf ♩ = 15

1. We love the he - roes of our land, Whose names shall live in sto - ry: The wise of heart, the strong of hand, Whose
 2. Brave hearts, who conquer'd tho' they died, Their life they free - ly gave us: Who, 'mid the foes that round them rose, March'd,

f

life and death was glo - ry, Whose life and death was glo - ry.
 fought, and bled to save us, March'd, fought, and bled to save us.

3. And those, whose words, in gentler war,
 Just rights to all extended;
 Who loved the cause of freedom's laws,
 And freedom's flag defended.
4. And those for brighter days who wait,
 And toil in wise assurance;
 Who win the fight of truth and right,
 By strength and calm endurance.

BRING THE TEA TRAY. Round in Three Parts.

Bring the tea tray; Bring the tea tray, With the milk and the sug - ar, and bring in the bread and the but - ter

TIME AND TIDE. Round in Two Parts.

See that the wa - ter is boil - - - ing. Time and tide will wait for no man.

♩ = 15

mp *mf*

1. { I'm a shep-herd of the val-ley, La la la, la la la; } Where the ten-der grass is grow-ing, Where the
 { With my sheep I wan-der dai-ly, La la la, la la la. }

mp *mf*

laughing wa-ters play; Where the ver-nal winds are bloom-ing, With my flock I love to stray, La la la,

la. *f*

la la la, With my flock I love to stray.

2.
 In the fresh and dewy morning,
 La la la, &c.
 When the first grey light is dawning,
 La la la, &c.
 Waking from my peaceful slumber,
 Loud resounds my cheerful song;
 Up the mountain then I elamber
 With my sheep a happy throng.
 La la la, &c.

3.
 Free from envy ever living,
 La la la, &c.
 Never with a brother striving,
 La la la, &c.
 Though the shepherd's lot be lowly,
 Yet content I well may be;
 If my store increase but slowly,
 Every day has joys for me.
 La la la, &c.

BATTLE SUMMONS.

$\text{♩} = 9$

1. Hark! for the trum-pet sounds to bat-tle! Hark to the war-drum's roll and rat-tle! Take to the lance, the
 2. Hark! for the trum-pet sounds to bat-tle! Hark to the war-drum's roll and rat-tle! Take to the lance, the

lance and sad-dle, Ye that are free-dom's friends! Ne'er let the whiz-zing balls con-found you,
 lance and sad-dle, Ye that are free-dom's friends! What if the bat-tle field be go-ry,

What if they come like rat-ling hail? What if your com-rades fall a-round you? Let not your cour-age fail!
 What if you find a sol-dier's grave? A-ges to come shall tell your sto-ry, A-ges shall bless the brave!

♩ = 15

1. At sun - set, when na - ture is seek - ing re - pose, And dew - s gen - tly fall on the breast of the rose,
2. The voice of the breeze in its mur - mur - ing seems To cho - rus the song sweetly sung by the streams ;

The wild flower is fresh - er, its beau - ties more rare, And sweet - er the fra - grance that breathes on the air.
The bird o'er his nest pours his love - li - est lay, And grate - ful - ly sings at the close of the day.

3. The lab - or - er rests ; and the weary who roam,
Find gentle repose in the bosom of home ;
The heart of the school - boy is merry and gay,
He carols a song at the close of the day.

4. But work while ye may, for the night cometh fast ;
Regret has no power for recalling the Past.
Our rest will be sweeter, more cheerful our play,
When work is well done at the close of the day.

LOVE YOUR NEIGHBOR. Round in Two Parts.

1 Love your neigh - bor, 2 Live by la - bor. Would you pros - per, That's the way.

$\text{♩} = 12$

1. No for - tune has as - signed me A place a - mong the great, Yet all my days shall find me Con -
 2. Kind friends are close a - round me, My feet ne'er long to roam, When ties so dear have bound me To

- tent - ed with my state, Con - tent - ed with my state.
 them I love at home, To them I love at home.

- 3. With strength for daily labor,
 And store of precious health,
 I envy not my neighbor
 His greater earthly wealth.
- 4. With heart and lips confessing
 My gratitude to heaven,
 Give thanks for every blessing,
 That love has freely given.

* This melody is unaltered from a set of songs by Beethoven, Op. 52.

COME, AND SING. Round in Three Parts.

1 Come, and sing a mer - ry song, Wake the cheer - ful glee; Now the joy - ous tones pro - long,
 2
 3 Hap - py, hap - py we, oh, hap - py we, oh, hap - py we, oh, hap - py we

mp $\text{♩} = 12$ *cres.*

1. { When part - ing from our childhood's home, Our hearts we left be - hind us, }
 { And tho' in dis - tant lands we roam, The ties of home still bind us; } Af - fec - tion still doth firm - ly hold The

2. { How mem - ory paints with brilliant dyes, The scenes that long have fad - ed, }
 { The ve - ry rain - bow spans the skies, Whose blue was rare - ly shad - ed; } Her faith - ful pen - cil brings them all, As

mp *dim.*

friends and scenes we loved of old; Then sing we of home, Our far a - way home; Then sing we of home, Our far a - way home.
 our fond hearts those years re - call; Then sing we of home, Our far a - way home; Then sing we of home, Our far a - way home.

3. The summer morning's golden hours,
 When little feet were straying;
 The dimpled hands that culled the flowers;
 The hearts, no law obeying
 But that of joy that knew no care,
 That saw the sunlight everywhere.
 Then sing, &c.

4. Anon around the blazing hearth
 The household-band is gathered;
 The forms that long have passed from earth,
 As one by one were severed
 The links in that bright chain of love,
 That now is drawing us above.
 Then sing, &c.

$\text{♩} = 14$

1. { High he soars, the sunbeams fac-ing, Strong the ea - gle's wing and eye! } Proud - ly on the wild - est moun-tains,
 { Scaree he deigns to turn his gaz-ing, Down-ward from the loft - y sky. }

2. { Free-dom reigns a - round his dwelling, Free he rang-es through the air; } Bird of free - dom! Up-ward tow - er,
 { All his foes be - fore him quailing, None his piercing eye can bear. }

p

There he builds se - cure his home; High a - bove the gush-ing fountains, Where no mor - tal steps can come.
 High thy soar-ing flight pro - long; Em-blem of our coun-try's pow - er, Still be ev - er free and strong.

f

DO, RE, MI, FA. Round in Four Parts.

Do, Re, Mi, Fa, I am tir'd of this sol - fa - ing, I know not what you've been say - ing.

AWAY, AWAY, AND HAIL THE DAY.

$\text{♩} = 12$

1. A-way, a-way, and hail the day, and hail, and hail the day,.... A - way, and mer - ri - ly, mer - ri - ly, mer - ri - ly hail the day !
 2. A-way, a-way, and hail the day, and hail, and hail the day,.... A - way, and mer - ri - ly, mer - ri - ly, mer - ri - ly hail the day !
 3. A-way, a-way, and hail the day, and hail, and hail the day,.... A - way, and mer - ri - ly, mer - ri - ly, mer - ri - ly hail the day !

cres.

The win - ter with his ice and snow, And freez - ing cold must swift - ly go, And chill - ing breez - es from the west, No
 The spring is com - ing o'er the hills, His quickening breath the val - ley fills, While birds with mu - sic fill his way, And
 We bid the win - ter kind fare - well, His so - cial joys our tongues shall tell, Let songs of wel - come echo - ing ring, From

more.... shall blow a - bove..... the rest, No more shall blow, No more... shall blow a - bove..... the rest.
 blos - soms crown the sun - - - ny day, And blos - soms crown, And blos - soms crown the sun - - - ny day.
 glad - dened hearts to greet..... the spring, From gladdened hearts, From glad - dened hearts to greet..... the spring.

f = 14

1. Light and shade on earth surround us, Right with wrong confused is round us: All need higher guiding,

mf *cres.* *f*

Yet there's help abiding: Truth still abides, Truth still abides.

Truth still... abides.

2. Grievs press on through life behind us;
We may fly; but death will find us,
Yet there's help remaining,
Strong to heal complaining:
Hope still abides.
3. Love will fly, and friends will leave us;
Cruel words and looks will grieve us,
But there's rest before us,
Heaven is watching o'er us:
Love still abides.

NOT TOO GREAT. Round in Three Parts.

Not too great, and not too small, Not too short, and not too tall, Not too rich, and not too poor, Gold enough, but nothing more, nothing,* nothing, nothing more.

* Pronounce this word nothing, not nawthing.

$\text{♩} = 15$

1. With - in a gar - den roam - ing, One morn - ing bright and fair, I saw the flowers all bloom - ing In
2. Next day a - gain I wan - dered; Their beau - ty all had fled, They lay quite crisp and with - ered; The

liv - ing beau - ty there; I saw the flowers all bloom - ing In liv - ing beau - ty there.
lov - ly flowers seemed dead; They lay quite crisp and with - ered, The lov - ly flowers seemed dead.

3. What cruel hand hath done this?
In accents sad I cried;
And from the forms so lifeless
A gentle voice replied:
4. "We are not dead, but sleeping
Through winter cold and drear;
When Spring again is breaking
We shall renewed appear.

5. "And soon thou too must slumber,
Like us, within the grave;
Thy life is but a summer,
Its winter, too, must have.
6. "Wou'd'st thou, in brighter beauty,
Arise to Spring again?
In paths of love and duty
And innocence remain."

♩ = 12

1. Down and up, and up and down, Thro' the wide, wide world I go, Mer-ri - ly from town to town, Tramping
 2. Thus I roam, with spir-its gay, O - ver mea-dow, vale and hill; And if there I'm not to - day, Days there

on, now fast, now slow, Tramp-ing on, now fast, now slow.
 are be - fore me still, Days there are be - fore me still.

3. Pleasant people oft I meet,
 Faithful, kind, and full of song;
 If a stranger I should greet,
 He is not a stranger long.

4. Many wonders, as I go,
 Through the wide, wide world I see,
 And if you would see them too,
 Take your staff, and come with me.

I'LL BEGIN, AND YOU MAY FOLLOW. Round in Four Parts.

I'll be - gin, and you may fol - low, now! And then may join an - oth - er, now!
 So we'll sing a round to - geth - er, Keep-ing time and tune both now and ev - er.

1. When the win - ter winds are roar - ing, And the rain in tor - rents pour - ing, They are in their course re - stor - ing
 2. When the hap - py birds are sing - ing, Mu - sic all a - round us fling - ing, Then we know the sun is bring - ing

BEAUTY TO THE EARTH. FOUNTAINS FROM THE HILL-SIDE GUSHING, BY THE FERN-BANKS SWIFTLY BRUSHING,
 LOVE LY SPRING ONCE MORE. SNOW-Y CLOUDS ABOVE ARE FLYING, SUN-LIGHT ON THE EARTH IS LYING,

Now thro' green-ing meadows rush-ing, Laugh in care - less mirth.
 Storm - y waves a - gain are sigh - ing, Soft - ly by the shore.

3.
 When the fields with grain are waving,
 When the flowers their brows are laving,
 Where the brooks o'er pebbly paving
 Smiling glide along ;
 Nature then is softly thrilling,
 With the music that is filling
 All the air, when birds are trilling
 Summer's glorious song.

$\text{♩} = 28$

1. My life is a pleas-ure and bless-ing, My days are all bus-y and bright, While health and contentment pos-
 2. Con-tent to lie down on my pil-low, And ear-ly a-wak-ing with day, The sun ris-es bright from the

- sess-ing, New pleasures be-gin with the light. light.
 bil-low, And chas-es the dark-ness a-way. - way.

3. My cottage is sheltered and sunny,
 A brook round it quietly glides,
 ||: And gayly the bees seek their honey
 From flowers that bloom on its sides. :||
4. The rose and the woodbine uniting,
 O'er window and door-way entwine;
 ||: Around all is still and inviting,
 While love and content dwell within. :||

NOW THE SUN. Round in Three Parts.

Now the sun sinks in the west, Aft-er la-bor com-eth rest; Now the sun sinks in the west,
 Aft-er la-bor com-eth rest; Now the sun sinks... in the west,.. Aft-er la-bor com-eth rest.

LIPS MAY SING IN HOURS OF PLEASURE.

mp $\text{♩} = 12$ *cres.*

1. Lips may sing in hours of pleasure, Praise o'er sparkling wine, Lift-ing strains of jo-vial measure Where their banquets
2. Hearts may droop in scenes of g.adness, Joy and laughter cheat; Free from clouds of fear or sadness, Love and friendship

cres.

shine: Not where gold and jew-els glow, Com-forts such as ours may flow; Ours a thank-ful song, Cheer-ful and strong.
meet; What care we for shin-ing wealth, Blest with peace, content with health; Ours a thank-ful song, Cheer-ful and strong.

WAKE, NOW WAKE. Round in Three Parts.

$\frac{6}{8}$ ¹ ² ³

Wake. now wake! Rise, now rise! Come, now come! Night flies a-way; Bright beams the day; Do not de-
lay; But while the dew is on the thorn, And while resounds the echoing horn, O haste to greet the ear-ly morn; Then

$\text{♩} = 8$

1. My bro - er caught a star - ling, And brought him home to me ; I tied him with a rib - bon, He
 2. A gild - ed cage I bought him, To hang be - side the door ; But still the cag - ed star - ling, Was
 3. I took his cage and hung it A - mid the branch - es high, But more he chirped and flut - tered, And

-strug - gled to be free, . . . He strug - gled to be free.
 rest - less as be - fore, . . . Was rest - less as be - fore.
 tried in vain to fly, And tried in vain to fly.

4. At length, too quick and thoughtless,
 I cried "ungrateful one,
 What can you wish or ask for,
 More now than I have done?"
5. The starling looked upon me,
 As if to say to me,
 In piteous pleading accents :—
 "O come, and set me free."

THOMAS AND ANDREW. Round in Two, or more Parts.

Thomas, and Andrew, and Jabez all met to-gether to chit-chat; Stories of this and of that did they tell till their hearts went pit-pat!

♩ = 10

1. { Cher-ries ripe, Cher-ries ripe! Who will buy my cher-ries ripe? } { Ripe and ros - y cher - ries, }
 { Ber - ries red, Ber - ries red! Who will buy my ber - ries red? } { Fresh and fra - grant ber - ries, } Buy and eat,
 2. { Who will buy, Who will buy? Thus from morn to night I cry, } { Who will buy my cher - ries? }
 { Up and down, Up and down, As I wan - der thro' the town, } { Who will buy my ber - ries? } Buy and eat, &c.

mf
 All so sweet, Ber - ries red! Cher-ries ripe; Ve - ry fresh and ve - ry cheap, Ve - ry fresh and ve - ry cheap.

COME AWAY. Round in Three Parts.

1 2 3
 Come a - way, Come a - way, This is a ve - ry fine sum-mer's day. Come a - way, Come a - way.

TRAMPING THROUGH THE WOOD.

♩. = 12.

1. Pleasant on an au - tumn day 'Tis to wan - der far a - way, Tramping thro' the wood, Tramping thro' the
 2. Bright and cloudless skies o'erhead, Staff in hand, with stur - dy tread Tramping thro' the wood, Tramping thro' the

wood ; While the leaves are fall - ing round, Thickly car - pet - ing the ground, Tramping thro' the wood,....
 wood ; Mu - sic then each foot - fall gives, Crushing thro' the crackling leaves, Tramping thro' the wood,....

Tramp - ing thro' the wood, thro' the wood, thro' the wood.
 Tramp - ing thro' the wood, thro' the wood, thro' the wood.

3.

Trees in royal robes arrayed,
 Myriad matchless hues displayed,
 Tramping through the wood ;
 Oh! 'tis pleasant, free from care,
 Breathing then the frosty air,
 Tramping through the wood.

Affords practice on the rolling *r's*.

TO SCHOOL, MY BOY.

♩ = 12

1. To school, to school, to school, my boy, To school a - way we'll go ; If the sun be hot, or the sky be clear, Tho' the
 2. To school, to school, to school, my boy, To school a - way we'll go ; To the book and slate we will haste with joy, In the
 3. To school, to school, to school, my boy, To school a - way we'll go ; While we now are young, we our time will spend To im-

wind may blow, or the storm be near, To school, to school, to school, my boy, To school a - way we'll go.
 school our time we will well em - ploy ; To school, to school, to school, my boy, To school a - way we'll go.
 - prove our minds, and our hearts a - mend ; To school, to school, to school, my boy, To school a - way we'll go.

CHEERFULNESS. Round in Two Parts.

Cheer-ful - ness com - eth of in - no - cent song, Lot us then sing as we jour - ney a - long.

♩ = 20

1. Near to my dwell - ing Grows an oak tree, Stur - di - ly lift - ing Limbs to the sky ;
 2. When in the win - ter Com - eth the snow, And with rude blus - ter Cold the winds blow,

Stern and un - bend - ing This brave old tree, Cease - less - ly watch - ing, Doth shel - - ter me.
 Branches out - stretch - ing This no - - ble tree, Strong and un - flinch - ing, Doth shel - - ter me.

3. When in the summer
 Fierce the sun's glare,
 Not ev'n a zephyr
 Cools the hot air,
 Leaves widely spreading,
 This mighty tree,
 Pleasantly shading,
 Doth comfort me.

4. In its great branches
 Birds build their nests ;
 When the sun rises
 Plume they their crests ;
 Warbling so sweetly
 Their cheerful lay ;
 Hopping so lightly,
 They gladden me.

5. Thus a great blessing
 Is this oak tree,
 Ever protecting,
 Comforting me ;
 Long may it flourish,
 And sturdy be !
 Fondly I'll cherish
 This old oak tree.

mf. = 20.

1. A - way with need - less sor - row, Tho' troubles may be - fall, A... brighter day to - mor - row May
Refrain. Then a-way with need - less sor - row, Tho' troubles may be - fall, For a bright and cheer - ful mor - row May

mp *mf*

shine up - on us all. We still will meet to - geth - er When rain is fall - ing fast, For wet and wind - y
 shine up - on us all.

weath - er Will turn to fair at last. *p. c. f*

2. We cannot tell the reason
 For all the clouds we see,
 Yet every time and season .
 Must wisely ordered be.
 Let us but do our duty
 In sunshine or in rain,
 And heavenly light and beauty
 Will bring us joy again.
 Then away, &c.

3. Though evening skies should lower,
 The morning may be fine,
 For He who sends the shower
 Can cause the sun to shine.
 So we will meet together,
 Though rain is falling fast,
 For wet and windy weather
 Will turn to fair at last.
 Then away, &c.

IN THE SILV'RY MOONLIGHT ROWING.

mp $\text{♩} = 20$ *cres.* *mf*

1. { In the sil - v'ry moon-light row - ing, Gen - tly glides our boat a - long ; }
 { Swift and free as we are go - ing, Gay - ly sounds our eve - ning song ; } As we're float - ing down the riv - er,

2. { On we go, and still so gay - ly Sing - ing as we glide a - long ; }
 { Ech - o from each hill and val - ley Sends us back our eve - ning song ; } May our hearts and lives be ev - er

mp *cres.*

With - out sail and with - out mast, Up and down our boat so gen - tly By the mov - ing tide is cast.
 Mild and pure as moonlight's beam, Free and pleas - ant as the riv - er, Gen - tle as the glid - ing stream.

JACK. Round in Four Parts.

From SHAKESPEARE'S "Taming of the Shrew." Music Old English.

1 2 3 4

Jack, boy, ho, boy! news? News! The cat is in the well! Let us ring now for her knell, Ding, dong, ding, dong, bell!

$\text{♩} = 14$ *cres.*

1. { O Boatman, chant thy roundelay, As o'er the waves we glide a-way! Let shore and hills the eeh - o re - turn, }
 { As one by one they catch the strain That nightly ris - es o'er the main, Rock - ing our boat from stem to the stern. }

f

Joy - ful - ly, man - ful - ly, bend to your row - ing! In - to your du - ty your en - er - gy throw - ing!

2. O Boatman, stern thy life doth seem
 To us that idly float and dream ;
 Wo idly hear the magical strain,
 That mingles with the murm'ring sea
 In cadence and in harmony ;
 Ever the clear, and sweetest refrain :

Refrain.—Joyfully, manfully, &c.

3. O Boatman, thou dost vigil keep
 When tempests stir the slumb'ring deep ;
 When ships are lost the breakers below,
 And hearts grow still so near the shore,
 Where love is waiting evermore.
 Over the storm is sounding the low

Refrain.—Joyfully, manfully, &c.

MARIE MASON.

TO THE WOODS.

$\text{♩} = 10$

1. { To the woods, to the woods, to the woods we will go, To the woods one and all hie a - way ; }
 { There we'll walk, or we'll talk, or we'll play as we may, In the woods we will stay all the day. }
 While we walk, or we talk, or we play as we may, In the woods thro' the long hap - py day.

2. { And at eve we will leave, to our homes we will go, To our homes from the woods far a - way ; }
 { While we walk, or we talk, or we play as we may, As we leave at the close of the day. }
 While we talk in our walk, or we play as we may, As we haste to our homes far a - way.

We will breathe in the fra - grance that floats on the breeze, We will list to the ear - ols of birds on the trees ;
 We will breathe in the fra - grance that floats on the breeze, We will list to the ear - ols of birds on the trees ;

HAPPY TO MEET. Round in Three Parts.

Hap - py to meet, and hap - py to part, Hap - py to meet, and hap - py to part, And happy, happy, happy, happy to meet a - gain.

$\text{♩} = 9$

1. When be-neath the old tree's shade, Where a leaf - y bow'r is made; Shall our hap - py voi - ces sing, As

mer - ri - ly, mer - ri - ly, there we swing, We swing, we swing, We mer - ri - ly, mer - ri - ly swing.

2 When the blackbird on the spray
Tells us of departing day;
Like the blackbird we will sing,
As merrily, merrily, there we swing.
We swing, we swing, &c.

3 Gently moving to and fro
Not a sadd'ning thought we know,
Gay as larks upon the wing,
As merrily, merrily, there we swing.
We swing, we swing, &c.

4 Then beneath the old tree's shade,
Where a shady bow'r is made;
Shall our happy voices sing,
As merrily, merrily, there we swing.
We swing, we swing, &c.

WHO CONTENTED IS. Round.

Who con - tent - ed is pos - sess - es rich - es, For if con - tent - ed he has all he wish - es.

I LOVE AT EARLY MORNING.

$\text{♩} = 10$

1. { I love at ear - ly morn - ing In dew - y fields to stray, }
 { And hear the sweet birds sing - ing Their mer - ry roun - de - lay. } They seem so full of glad - ness, From

2. { And in their dis - tant pas - ture I love to hear the herds, }
 { That joy - ful - ly are low - ing, As hap - py as the birds. } The flow - ers fresh and spark - ling Are

ev' - ry trou - ble free, While to each oth - er call - ing, eall - ing, They fly from tree to tree.
 bright with morn - ing dew; All na - ture then is joy - ous, joy - ous, And I am hap - py - too!

THE BELL IS CAST. Round in Three Parts.

1. Great Tom* is cast, and now the bells ring one, two, three, four, five, six, and Tom comes last.

2. [Musical notation for the second part]

3. [Musical notation for the third part]

* Tom is the name of a large bell.

CAVALRY SONG.

$\text{♩} = 8$

1. Morn - ing light! morn - ing light! Guide us forth to deeds of might! Soon the trum - pet will be sound - ing,
 2. Na - tive land! na - tive land! Love for thee in - spires our wrath! Das - tard foes thy life as - sail - ing,

Soon the tramp of hosts re - sound - ing, As they mar - shal for the fight!
 Soon we'll sweep, in ter - ror' quail - ing, From our swift a - veng - ing path!

3. Though we fall, though we fall,
 Glorious still our lot shall be!
 Then our names shall live in story
 Crowned with never dying glory,
 Heirs of immortality!
4. Morning light! morning light!
 Guide us forth to deeds of might!
 Hark! the trumpet's call is sounding,
 Hark! the tramp of hosts rescuing,
 As they marshal for the fight!

SWEETLY NOW AT EVENING HOUR. Round in Three Parts.

Sweet - ly now at eve - ning hour, Bells are ring - ing From the loft - y old church tower,
 Hear them ding - ing, Bome! Bome! Call - ing us from la - bor, Man, and child, and neighbor; Bome! Bome!

OH! DO NOT KILL THE BIRDS.

$\text{♩} = 10$

1. Oh! do not kill the birds, do not kill the birds, lit - tle birds, That sing a - bout your door,

ad lib. * *Tempo.*

As soon as joy - ous spring has come, And chill - ing storms are o'er, And chill - ing storms are o'er. D. C.

2. Oh! do not kill the birds, little birds,
But let them joyous live,
And never seek to take the life,
Which you can never give.

3. Oh! do not kill the birds, little birds,
That play among the trees;
'Twould make the earth a cheerless place,
'To see no more of these.

4. Oh! do not kill the birds, little birds,
That cheer the field and grove;
But let them warble forth their songs,
And share our warmest love.

SPRING IS COMING. Round in Three Parts.

Spring is coming, quick-ly coming, haste we now a - way; Spring is com-ing, quick-ly com-ing, haste we now a - way. O do not stay, nor long de - lay.

* The tones represented by these notes having pauses over them, should be doubled in length and still with a little lingering; but the time should be promptly resumed in the next measures, at the word *tempo*.

ALL HAIL TO THEE, FAIR FREEDOM'S LAND.

$\text{♩} = 30$

1. All hail to thee, fair free - dom's land! What great - ness is be fore thee! As firm as do thy
 2. Not here shall ty - rant o - ver - throw Fair lib - er - ty for ev - er; But cease - less as thy

moun - tains stand, As wide as thy vast plains ex - tend, So firm and wide thy power be.
 riv - ers flow, As green as do thy for - ests grow, Shall Free - dom flour - ish ev - er.

3. Nor treason here shall e'er succeed
 In rending thee asunder,
 While thou hast left one son to bleed,
 Or rescue thee by noble deed,
 From every threat'ning danger.

4. All hail to thee, fair freedom's land!
 What greatness is before thee!
 As firm as do thy mountains stand,
 As wide as thy vast plains extend,
 So firm and wide thy pow'r be.

HORSE TO TROT. Round.

Horse to trot, to trot, I say, Am-ble, and am-ble, and make no stay, Gal-lop, and gal-lop, and gal-lop a - wav.

THE TOKEN.

$\text{♩} = 6$

The musical score for 'THE TOKEN' is written in 2/4 time with a tempo marking of $\text{♩} = 6$. It consists of two systems of music, each with a vocal line and a piano accompaniment. The first system includes two verses of lyrics. The piano part features a steady accompaniment with some triplet patterns. Dynamics include *mp* and *cres.*

1. O'er rocks, and hills, and mountains, By riv - ers, and by fount-ains, I take my way, I take my way ;
 2. A - round the flowers I lin - ger, And pluck with bu-sy fin - ger These treas - ures free, These treas - ures free.

The second system of the musical score continues the vocal and piano parts. It includes the concluding lyrics. The piano accompaniment continues with similar rhythmic patterns and includes dynamic markings such as *cres.* and *mp*.

Thro' fields and meadows flower-y, And sum - mer greenwood bower-y, This love - ly May, This love - ly May.
 Then take them now in to - ken Of love and trust un - bro - ken, In thee and me, In thee and me.

THE MILL WHEEL. Round in Three Parts.

The musical score for 'THE MILL WHEEL' is a round in three parts, written in 6/8 time. It features a single melodic line with three distinct parts. The first part is marked with a '1', the second with a '2', and the third with a '3'. The lyrics describe the sound of a mill wheel in a stream.

Round and round the mill-wheel ev-er turn-eth In the wa - ter—while the wa-ter runneth. Click, clack, I hear the click, clack, elick, clack.

$\text{♩} = 13$

1. All the birds are here a - gain, pleas - ant mu - sic mak - ing, Warb - ling, whistling, full of glee,
Tell - ing that cold win - ter's reign, gen - tle spring is break - ing.

Trill - ing, chirp - ing, mer - ri - ly; D. C.

2. How they dance and how they fly; all so blythe and gleeful;
Blue birds, sparrows, thrushes too,
Wrens and robins not a few;
Welcome, welcome, merry birds, welcome true and joyful.

3. See, the robin hop along! see, the graceful swallow,
Circling, floating round and round,
Swiftly sweeping near the ground,
All the birds have come again; soon the flowers will follow.

ALL WORK AND NO PLAY.

Round in Three Parts.

All work and no play, makes Jack a dull boy; But all play and no work, makes Jack a tri - fling
toy; So in work and in play, as I might and as I may, will I my time em - ploy!— For

1. { Ho, my steed! Why such speed? Sure-ly no such haste we need! }
 { Soft and slow, Well you know How in gen-tle pace to go; } Stones and grav-el toss-ing high, O'er the road you

2. { Thro' the world, Men are whirled, Dust and rub-bish swift are twirled; }
 { We don't mind Those be-hind, If we do but prof-it find! } Why thus with such self-ish feet, Should we rush in

seem to fly! Not so fast! We have cast Dust on all we've passed, We have cast Dust on all we've passed.
 cours-es fleet? Not so fast! We have cast Dust where'er we've passed, We have cast Dust where'er we've passed.

Dust on all we've passed.

THE NOBLEST HERO. Round in Three Parts.

The no-blest he-ro of the whole, Is he who can him-self con-trol, Is he who can him-self con-trol.

COME ROAM IN THE WOODLANDS.

$\text{♩} = 20$

1. Come roam in the woodland, so fresh and so green; Come roam in the woodland, where blossoms are seen;
2. Come roam in the woodland, and seek the wild flower; Come roam in the woodland, or rest in the bower;

The musical score consists of two systems of staves. Each system has a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 20. The first system contains two lines of lyrics. The second system contains two lines of lyrics.

Come roam in the woodland, where hid-den from light, The wa - ters in woodland are gush-ing and bright.
Come roam in the woodland, where birds on the spray Are sing-ing in woodland, so hap - py and gay.

The second system of the musical score continues with two lines of lyrics. The musical notation follows the same format as the first system.

BIRDS ARE SINGING. Round in Three Parts.

SILCHER.

Birds are sing-ing, Birds are sing-ing, All so cheer-ful-ly from bough to bough; Birds are sing-ing, Birds are sing-ing,
All so cheer-ful-ly from bough to bough; Streamlets are flow-ing, And blossoms are blow-ing, There's no ex - cuse for dull-ness now.

The musical score for 'Birds Are Singing' is a round in three parts. It is written in 3/4 time. The first system shows the first two parts of the round. The second system shows the third part. The lyrics are written below the staves.

THE WANDER-STAFF.

FROM THE GERMAN.

123

1. { Soft - ly blow the ver - nal bree - zes, Meadows bright with sunshine laugh, }
 { Now my thoughts are toward the mountains, Bring to me my wan - der - staff. } { Where the clouds so soft - ly shin - ing, Round the

moun-tain-tops are twining, There the breath of heaven we quaff, Give me now my wanderstaff, Give me now my wan - der - staff.

2.

Fare thee well, for I must leave thee,
 Home so loved where dear ones stay!
 Stranger roofs must be my shelter,
 Duty calls me now away.
 Life flows pure from many a fountain,
 Hearts are warm though bleak the mountain;
 Soon our love shall have its proof,
 So farewell my father-roof.

3.

May our heavenly Father bless you!
 Thus the heart shall ever pray;
 When beside the evening altar,
 Think of loved ones far away;
 Think one sun still shines above us,
 One eternal bliss before us.—
 Wheresoe'er the footsteps stray,
 Think and love, though far away.

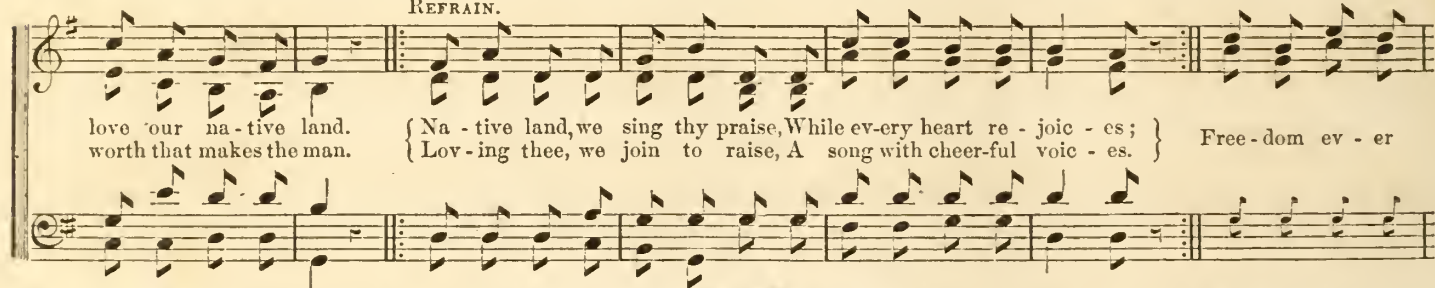
WE ARE SONS OF HARDY TOIL.

$\text{♩} = 9$



1. We are sons of har - dy toil, Turn - ing o'er the yield - ing soil; True of heart, tho' hard of hand, We
 2. La - bor here brings rich re - ward, Plen - ty smiles at ev - ery board; Hum - ble birth is yet no ban, 'Tis

REFRAIN.



love our na - tive land. { Na - tive land, we sing thy praise, While ev - ery heart re - joic - es; } Free - dom ev - er
 worth that makes the man. { Lov - ing thee, we join to raise, A song with cheer - ful voic - es. }



crown, ... Thee with fair re - nown, ... Hon - est toil thy wealth in - crease, All thy chil - dren dwell in peace.

♩ = 15 SINGLE VOICE OR SEMI-CHORUS.

1. Tell me, tell me, tell me tru - ly, You, who love and du - ty owe, Do the i - dle and un - ru - ly

CHORUS. ♩ = 15

Grate-ful hearts for kind - ness show? No, no, no, no! No, no, no, no! No, no, no, no, no, no!

2. Tell me, when I see contention,
Scornful look, and angry blow,
Words too sad to hear or mention—
Should you treat companions so?
Cho. No, no, &c.

3. Tell me, if without reflection
Friends the seed of discord sow,
Think you they will gain affection,
Who no love to others show?
Cho. No, no, &c.

4. Tell me, when the truth is hidden,
And you think that none will know,
Will you do what is forbidden,
And the blame on others throw?
Cho. No, no, &c.

5. Tell me, you sometimes appearing
Wiser as you older grow,
Will you give up persevering,
And with truant dunces go?
Cho. No, no, &c.

WHO IS A BRAVE MAN?

f $\text{♩} = 14$

1. Who is a brave man, who? Who is a brave man, who? *m*

{ He who dares de-fend the right When right is mis-called
He who shrinks not from the fight When weak contend with

f *m* *f* *f*

1st time. 2d time.

wrong ;
..... strong ;

{ Who, fear-ing God, fears none be-side,
And dares do right, what-e'er be-tide : }

This man hath courage true, This man hath courage true.

2.

Who is a freeman, who?
He who finds his chief delight
In keeping God's commands ;
He who loves what-e'er is right,
And hath to sin no bonds,
From every law but one set free,—
The perfect law of liberty ;
This man hath freedom true.

3.

Who is a nobleman?
He who seorns or words or deeds
That are not just and true ;
He whose heart for suffering bleeds,
Is quick to feel and do ;
Whose noble soul will ne'er descend
To treach'rous act towards foe or friend :
This is a noble man !

mp $\text{♩} = 14$

1. When the green leaves come a - gain, my love, When the green leaves come a - gain, Why put

The first system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/8. The music is marked *mp* and $\text{♩} = 14$. The lyrics are: "1. When the green leaves come a - gain, my love, When the green leaves come a - gain, Why put".

on a dark and cloud - y face, When the green leaves, When the green leaves, When the green leaves come a - gain.

The second system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/8. The music is marked *f*, *mf*, and *dim.* The lyrics are: "on a dark and cloud - y face, When the green leaves, When the green leaves, When the green leaves come a - gain."

2. Ah, the spring will still be like the last,
Of its promise false and vain ;
And the summer die in winter's arms,
Ere the green leaves come again.

3. So the seasons pass, and so our lives
Yet I never will complain ;
But I sigh, while yet I know not why—
When the green leaves come again.

4. Nay, lift up your thankful eyes, my love !
Thinking less of grief or pain ;
For as long as hill and vale shall last
Will the green leaves come again.

5. Sure as earth lives under winter's snow,
Sure as love lives under pain,—
It is good to sing with every thing,
When the green leaves come again.

$\text{♩} = 15$

f

1. Come, let us be mer - ry, let our voi - ces ring, And mer - ri - ly, mer - ri - ly sing, boys, sing, boys,

1 *mf* 2 *mf*

sing, sing. CLOSE. Now School is o - ver, work all is done, Then mer - ri - ly play, for health, boys, Is

ve - ri - ly, ve - ri - ly, wealth, boys, And treasures lie in fun. D. C.

2. Come, let us be merry, let our voices ring,
And merrily, merrily sing, boys, sing;
Now cheerful pastime calls us away,
||: It cheerily stirs the blood, boys,
And work without play is not good, boys. ||
Then come and join in play. Come, &c.

3. Come, let us be merry, let our voices ring,
And merrily, merrily sing, boys, sing;
All living nature cheerfully plays,
||: It merrily all rejoices.
Then heartily lift up your voices, ♯
A song of joy to raise! Come, &c.

MY HOME IS IN THE MEADOWS.

$\text{♩} = 12$

1. My home is in the meadows, Well-known to all my friends; O'er all its walls, soft shadows The waving foliage sends;
 2. Thro' all the fragrant hedges, The flowers and fruit I view, Beyond the wood's dark edges, I see the lake-let's blue,
 3. By all the earth's proud showing, Who is so rich as I, When thro' the meadows lowing, My peaceful herds come nigh?

Be - neath its low roof sing - ing, The birds their music make, When early morning bringing Glad summons, bids me wake:
 Where fishes, sportive, dash - ing, Leap high and swift to light, Or dart, in splendor flashing, Thro' waters sil - very bright.
 My grain, in valleys wav - ing, With corn the hillsides shine, No prince in royal palace Knows happier life than mine.

WHAT CANNOT BE CURED. Round in Two Parts.

Close for first part.

What can-not be cured, must be en-dured, For be assured That moans and groans Will mend no bones, bones, Will mend no bones.

COME, HASTE AWAY.

J = 8

mp

1. { Come, haste a - way to yon - der height, A - way! a - way! a - way! } { Where pur - est breez - es clear - ly blow, }
 { There all is lo - vo - ly to the sight, A - way! a - way! a - way! } { With graz - ing herds, I love to go, }

2. { What joy, what bliss my soul doth fill! A - way! a - way! a - way! } { I look a - round on ev - ery side, }
 { When standing on some breez - y hill, A - way! a - way! a - way! } { Un - heed - ing how the moments glide, }

f

And true de - light to know, A - way! a - way! a - way!
 Till fall - eth ev - en - tide, A - way! a - way! a - way!

3.
 'Tis ours such happiness to know,
 Away! away! away!
 For beauty blooms for all below,
 Away! away! away!
 It shows how good and wise the sway,
 That cheers our footsteps day by day,
 And leads the upward way.
 Away! away! away!

W. W. CALDWELL

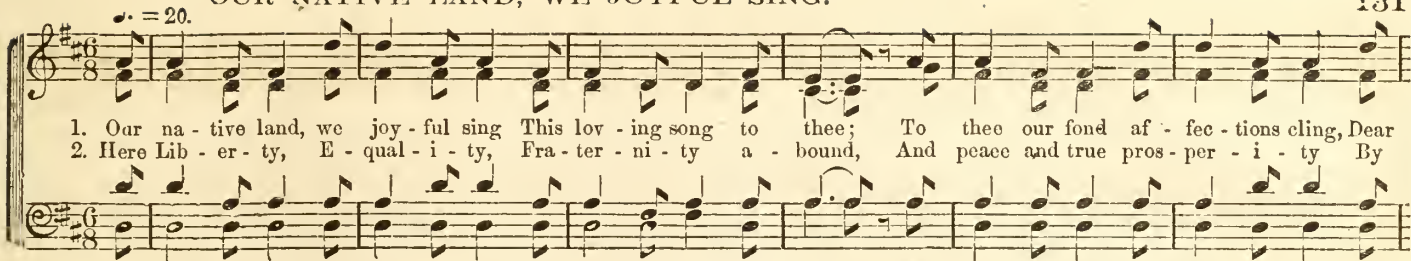
HE WHO RASHLY RUNS INTO DEBT. Round in Three Parts.

1 2 3

He who rash - ly runs in - to debt, Ve - ry soon may have sad cause for re - gret, Ve - ry soon may have sad cause for re - gret.

OUR NATIVE LAND, WE JOYFUL SING.

$\text{♩} = 20.$

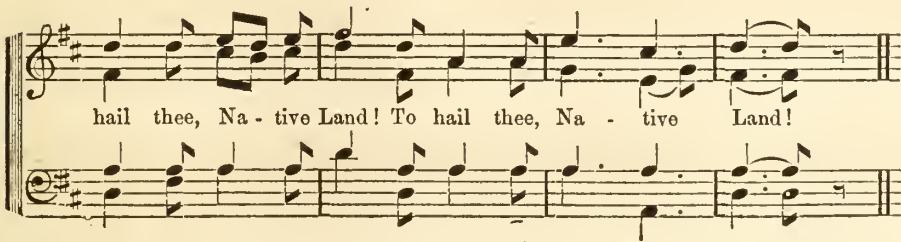


1. Our na - tive land, we joy - ful sing This lov - ing song to thee; To thee our fond af - fec - tions cling, Dear
 2. Here Lib - er - ty, E - qual - i - ty, Fra - ter - ni - ty a - bound, And peace and true pros - per - i - ty By

REFRAIN.



Land of Lib - er - ty! Then sing un - til the moun - tains hear, And join in ech - oes far and near, To
 all who seek are found.



hail thee, Na - tive Land! To hail thee, Na - tive Land!

3. Our fathers won with toil and strife
 The liberty we prize,
 And gave to Freedom new-born life
 Beneath these smiling skies.
 Then sing, &c.
4. Then hail to thee, dear Native Land,
 And be thy flag unfurled,
 A beacon light for Freedom's band,
 A light to all the world!
 Then sing, &c.

THE SNOW DOTH MELT. Spring Song.

$\text{♩} = 18 \text{mp}$ *mf*

1. The snow doth melt, The May is felt, The grass is grow-ing, The buds are blow-ing, And bee and bird All

dim.

round are heard ; And bee and bird all round are heard.

2. Come, choose a wreath,
And sit beneath
The grove's cool shadows ;
Or in the meadows
Beside the brook
For willows look.
3. Who knows how long
Our happy throug
Will hold together :

This sunny weather
May pass away,
And joys decay.

4. Then have good cheer !
And while we're here,
We'll find enjoyment
In each employment,
Our time improve
And dwell in love.

WHEN ANGER COMES. Round in Two Parts.

When an - ger comes, speak not but sing, speak not but sing, And an - gry thoughts will soon take wing, will soon take

dim.

cres.

wing ; When an - ger comes, speak not but sing, speak not but sing, speak not but sing, And an - gry thoughts will soon take wing.

THE COBBLER.

$\text{♩} = 14$

1. Tap, tap, tap! Goes the cobbler on his last, Tap, tap, tap! Strikes his hammer, falling fast, Tap, tap, tap! From the morning's early light, Tap, tap, tap! Till the

dark'ning shades of night, Tap, tap, tap! From the morning's early light, Tap, tap, tap! Till the dark'ning shades of night, Tap, tap, tap! Till the dark'ning, &c.

2. Tap, tap, tap! Without ceasing hammers he,
Tap, tap, tap! Till his arm must weary be,
Tap, tap, tap! On he works and murmurs not,
Tap, tap, tap! Happy with his humble lot.

3. Tap, tap, tap! Thus he earns his daily bread,
Tap, tap, tap! Thus his children dear are fed,
Tap, tap, tap! This the thought his arm that nerves,
Tap, tap, tap! That he works for those he loves.

TO THE PRAISE OF TRUTH. Round in Three Parts.

To the praise of truth we sing, To the praise of truth we sing, For truth is a no - ble thing.

mp $\text{♩} = 27$

1. Lit - tle brook, where is your home? From the mount - ain do you come? Tru - ant, have you lost your way, That so
By the soft and live - ly green Of your

far you seem to stray? Steal - ing soft - ly through the grass, Yet be - tray - ing where you pass, n. s.
bright and vel - vet screen.

CLOSE.

2. Peeping from its hiding-place,
Soon is seen your laughing face;
Whither now, so full of glee,
Tell me, brooklet, do you flee?
Down the mossy bank you glide,
Where the fragrant blossoms hide,
And the gentle summer breeze
Whispers in the leafy trees.

3. When the winter's icy chains
Circle round your leaping veins,
Purling brook, your song will cease
Till the spring your bands release.
Through the fields and meadows gay
Then you take your winding way,
And the golden flowers rejoice,
As they list your silv'ry voice.

THE SNOW-BIRD.

$\text{♩} = 24$, or $\text{♩} = 4$

1. The ground was all covered when snow-ing one day, And two lit-tle sis-ters were bu-sy at play; A
 2. He had not been sing-ing that tune ver-y long, Ere E-mi-ly heard him, so loud was his song: "O

snow-bird was sit-ting close by on a tree, And mer-ri-ly sing-ing Chick-a-de-dee-dee, Chick-a-de-dee-dee, Chick-a-de-
 sis-ter, look out at the win-dow," said she, A lit-tle bird sing-ing Chick-a-de-dee-dee, Chick-a-de-dee-dee, Chick-a-de-

- dee-dee, Chick-a-de-dee-dee, Chick-a-de-dee-dee!
 - dee-dee, Chick-a-de-dee-dee, Chick-a-de-dee-dee!

3. O Mother, do find him some stockings and shoes,
 A frock and a hat too, or as he may choose,
 I wish he'd come into the parlor and see—
 We'd warm him while singing Chick-a-de-dee-dee, &c.
4. "There's One," said the birdie, "I cannot tell who,
 Has clothed me already, and warm enough too,
 He careth for you, and he careth for me"—
 And off he went singing Chick-a-de-dee-dee, &c.

mp $\text{♩} = 10$

1. { When the heart-bells wea-ri-ly Peal a mournful strain, Then with pret-ty Ro-sa-lie All is sweet a-gain ; }
 Like a zeph-yr ten-der-ly Steal-ing o'er the lea, Ev-er kind and cheer-ful-ly Comes her voice to me ; }

2. { On her cheek so mod-est-ly Bloom the ros-es fair, Au-burn ring-lets play-ful-ly Kiss her brow so fair ; }
 In her eye so trust-ing-ly Mirrored thoughts I see, Ev-er kind and cheer-ful-ly Comes her voice to me ; }

p *mf*

Ev-er kind and cheer-ful-ly, cheer-ful-ly, cheer-ful-ly, Ev-er kind and cheer-ful-ly
 Ev-er kind and cheer-ful-ly, cheer-ful-ly, cheer-ful-ly, Ev-er kind and cheer-ful-ly, &c.

f

Comes her voice to me.

3.
 From the village merrily
 With the early dawn,
 Tripping light and gracefully
 O'er the verdant lawn ;
 When the twilight pensively
 Lingers o'er the sea,
 Ever kind and cheerfully
 Comes her voice to me.

4.
 How my spirit dreamily
 O'er my childhood strays,
 Meek and gentle Rosalie,
 Friend of other days ;
 Life would pass but drearily
 If apart from thee,
 Ever kind and cheerfully
 Comes thy voice to me.

$\text{♩} = 12$

1. O tell me, gen - tle riv - er, From whence thy wa - ters flow? And whith - er art thou roam - ing, So sure and yet so
 2. My birthplace was the moun - tain, And there 'mid A - pril showers, My cra - dle was the foun - tain, O'er cur - tained by the
 3. One morn I ran a - way then, A ver - y lit - tle rill, And many a freak that day then, I played a - down the

cres.

slow? And whither art thou roam - ing, So sure and yet so slow?
 flowers, My cra - dle was the foun - tain, O'er cur - tained by the flowers.
 hill, And many a freak that day then, I played a - down the hill.

4.
 And soon 'mid meadowy banks there,
 I flirted with the flowers;
 That stooped with rosy lips there,
 To woo me to their bowers.

5.
 But these bright scenes are o'er now,
 Yet onward flows my wave;
 I hear the ocean's roar now,
 And there must be my grave.

- BOW, WOW, WOW. Round in Three, or more Parts.

My lit - tle dog can nothing say, But bow, wow, wow, wow, wow, wow; Whate'er he knows, where'er he goes, 'Tis "bow, wow, wow, wow, wow, wow."

$\text{♩} = 12$

1. It is not good to be for ev - er work - ing, At books we can not al - ways stay ; With la - bor

will - ing, we have all been earn - ing, A free and joy - ous hol - i - day. So mer - ri - ly join in our

$\text{♩} = 7$

hol - i - day song ; Let us re - joice, for it tar - ries not long

2. The meadows green invite us out to ramble,
Our playmates call to haste away ;
We long to meet with them in merry gambol,
And work forget this live-long day.
So merrily, &c.

3. In harmless sport we'll drive off care and sorrow,
While gaily pass the hours away ;
And for our labors strength anew we'll borrow,
Ev'n from our joyous holiday.
So merrily, &c.

ON THE LAWN A TALL TREE GROWING.

f = 28 *cres.* *f*

1. On the lawn a tall tree grow-ing, Pointeth up - ward to the sky ; When the win - ter winds are blow-ing, Still its

changeless ver - dure show-ing, Lifts its state-ly head on high.

2. When the early crocus bloometh,
Just as soon as melts the snow ;
To this tree a robin cometh,
And his downy feathers plumeth,
Sitting on the topmost bough.
3. Then he lifts his head so proudly,
Pouring out a joyous strain ;
Sings so clearly and so loudly,
Oh ! I always hear him gladly,
Telling spring has come again.

COME, FOLLOW ME. Round in Three Parts.

1 Come, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low me ! 2 Whither shall I fol - low, fol - low, fol - low,

3 Whither shall I fol - low, fol - low thee ? Down by the wil - low, wil - low, wil - low, Down by the wil - low, wil - low tree :

OLD ENGLISH.

SEE YONDER RAINBOW.

f $\text{♩} = 15$

1. See yon - der rain - bow brightly beam - - ing, It stands in glo - ry there; And clouds like waves of sil - ver
2. The pur - ple blush of dew - y morn - - ing, No more its brightness shows; The fair - est tint the rose a -

gleam - ing, Are roll - ing far and near; And clouds like waves of silver gleam - ing, Are roll - ing far and near.
- dorn - ing, No more in beau - ty glows; The fair - est tint the rose a - dorn - ing, No more in beau - ty glows.

3. Some clime celestial must have lent thee
Thy robe of many dyes;
Bright rainbow! tell us who has sent thee,
To charm our wond'ring eyes.

4. Ah! none but He could paint thy beauty,
His skill and power alone;
Thou art a beam of light on duty
Shed by th' ETERNAL SUN.

WATER FALLING. Round in Two Parts.

Wa - ter, fall - ing day by day, Wears the hard - est rock a - way, Wears the hard - est rock a - way.

COME JOIN OUR FESTIVE GLEE.

AUBER. 141

$\text{♩} = 6$

1. Come join our fes - tive glee, Mer - ri - ly, mer - ri - ly, Who would not joy - ful be, Cheer - i - ly, cheer - i - ly;
 2. Mo - ments are flit - ting by, Mer - ri - ly, mer - ri - ly, We'll catch them as they fly, Cheer - i - ly, cheer - i - ly;
 3. There is a brook that flows, Mer - ri - ly, mer - ri - ly, Where hope and love ro - pose, Cheer - i - ly, cheer - i - ly;

Come when the heart is light - est, Come when the eyes are bright - est, There make the for - est ring, While hap - pi - ly we sing.
 Radiance from them we'll bor - row, Bright sunshine for the mor - row, Rainbows for tints of joy, That time can ne'er des - troy.
 There by that stream of pleasure, Childhood's bright golden treasure, There will we dance and play, With hand in hand to - day.

D. C.

ORDER IS HEAVEN'S FIRST LAW. Round in Three Parts.

Or - der is heaven's first law and that con - fest, Some . . . are and must be greater than the rest, Some are and must be greater - greater than the rest.

BUT YESTERDAY THE GARDEN.

$\text{♩} = 15$

The musical score consists of two staves. The upper staff is in treble clef with a 4/4 time signature and a tempo marking of quarter note = 15. It begins with a dynamic marking of *mp*. The lower staff is in bass clef with a 2/4 time signature. The music is a simple harmonic accompaniment for the lyrics.

1. But yes ter-day the gar - den Was gay with brightest hues, The flow'rs all fresh and love - ly, And bright with morning dews.
2. To - day they all are fad - ed, Their beau - ty all is fled, Their fragile forms are bro - ken, They're withered now and dead.

3. But soon the spring, returning
Upon her rosy car,
Will bring the word commanding,
The buds to burst once more.

4. And so the dearly loved ones
Who die in tender years,
Shall bloom in God's own garden,
Far, far beyond the stars.

5. And he will never leave them,
But feed them with his hand,
And keep them ever blooming,
In that bright "Better Land!"

CALL JOHN, THE BOATMAN. . Round in Three Parts.

The musical score is a three-part round in 2/4 time. Each part is on a separate staff. The first part starts with a treble clef and a 2/4 time signature. The second part starts with a treble clef and a 2/4 time signature. The third part starts with a treble clef and a 2/4 time signature. The music is a simple harmonic accompaniment for the lyrics.

Call John, the Boat man, Call him a - gain, For loud roars the tem - pest, and fast falls the rain.
John is a - sleep, He sleeps ve - ry sound, His oars are at rest, and his boat is a - ground; Loud
... roars the riv - er, so ra - pid and deep, But the harder you call John, the sounder he will sleep.

CLEARBROOK.

$\text{♩} = 8.*$

1. Flow ing free! flow - - ing free! Sun - beams through thy wa - ters glane - ing,

Thou art on - ward, on - ward dan - cing, Dan - cing, Dan - cing, Dan - cing to the sea.

2.

Flowing free! flowing free!
Brooding shadows o'er thee darkling,
Cannot hide thy sunny sparkling;
Sparkling to the sea!

3.

Flowing free! flowing free!
Rosy flow'rets hide their blushing,
Bending o'er thy wavelet's rushing,
Rushing to the sea!

4.

Flowing free! flowing free!
Branch and pebble too are lending
Tribute, while thy waves are wending,
Wending to the sea!

5.

Flowing free! flowing free!
Sunny type of happy living,—
Brooklet! thou art ever giving,
Giving to the sea! MARIE MARON.

I SAW THE LOVELY SPRING COME IN.

$\text{♩} = 22$

cres.

1. { I saw the love-ly Spring come in, One soft and ro-sy morn-ing ; } She bade* me rise and haste a-way, Where
 She smiled a-way my care and pain, My home with flow'rs a-dorn-ing. }

2. { I saw the glad-ness in her eye, And felt my hope re-turn-ing ; } Tho' clouds were floating o'er its blue, They
 I turned and gazed up-on the sky, A les-son from her learn-ing. }

f

streams had burst from winter's sway, Where skies were bright, and earth was gay!
 could not stain its match-less hue, They passed, and left it clear and true.

3.

I saw how simple and how deep
 The lesson she was teaching,
 Through Nature's cold and wintry sleep,
 Her hope was ever reaching.
 The storms were passing swiftly on ;
 I waited for the glorious sun,—
 He quickly came, and joy was won !

MARIE MASON.

OVER MOUNTAIN. Round in Two, or more Parts.

1 2

O-ver moun-tain, Grove and foun-tain. Pleas-ant 'tis to spend the day, Sing-ing, talk-ing by the way.

* Pronounced "Bad."

THE RIDER'S SONG.

♩ = 20

1. Now foot in the stir - rup, and bri - dle in hand, My steed paws the ground, he's un - will - ing to stand;
 2. We gal - lop a - long now with spring and with bound, And speed on our way with a clat - ter - ing sound;

He arch - es his neck and he toss - es his mane, A - way, then, a - way! like the wind o'er the plain!
 The trees by the road - side seem gal - lop - ing too, The ground flies be - neath us as on - ward we go.

Now, softly, my steed, not too fast down the hill,
 Along o'er the bridge, and away by the mill;
 Now through the cool wood we will slacken our pace,
 And when we come out we will then have a race.

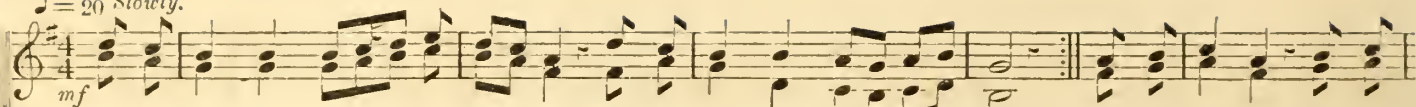
See stretching before us the smooth level plain,
 Then swiftly away, let us gallop again!
 Hurrah!* for a road that is smooth and is long!
 Hurrah! for a steed that is swift and is strong!

TROUBLES NEVER LAST FOR EVER. Round in Three Parts.

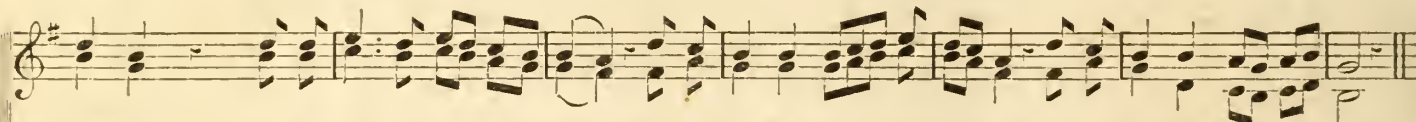
Troubles nev - er last for ev - er, never last, nev - er last, Troubles never last for ov - er, The darkest day, Will pass a - way.

* Pronounced "Hoorah!"

THE WATER-LILY.

 $\text{♩} = 20$ *Slowly.*

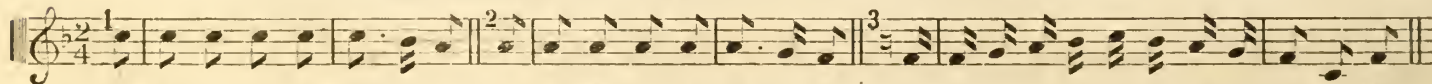
1. { Near the mar-gin of... the riv-er, Where its wea-ried wa-ters rest, }
 { On their sur-face float-ing ev-er, Grows the flower I love the best; } Pure and spot-less, fragranco
2. { Love-ly li-ly of the wa-ters, Clothed with sim-ple mo-dest grace; }
 { Fair-est of fair Flo-ra's daughters, Flower of pur-i-ty and peace! } May thy vir-tues dwell with-



breathing, In its bri-dal vest-ure dressed, With its green leaves round it wreathing, There it lifts its snow-y crest.
 - in me, Emblem fair of in-no-cence, Pure and spot-less may my life be, May it fragrance pure dis-pense.



THE MERRY MONTH BEGINS TO-DAY. Round in Three Parts.



The mer-ry month be-gins to-day, That drives our wintry cares a-way, The mer-ry, mer-ry, mer-ry, mer-ry month of May.

HAIL TO ALL WE LOVE THE DEAREST.

$\text{♩} = 14$

1. Hail to all we love the dearest! All who make the heart re-joice! Hail to all a-round, a-bove us, Friends that cheer, and
 2. Hail to all we love the dearest! Ties that bind the heart and hand; Hail to thee, thou first and fairest, Freedom's no-ble
 3. Hail to all we love the dearest, Friends and kin and fa-ther-land, May they live and thrive for ev-er, E-vil do-ing

hearts that love us, Hail each dear, each dear fa-mil-iar voice! Hail each dear, each dear fa-mil-iar voice!
 crown that wearest, Thou our own, our own dear chos-en land! Thou our own, our own dear chosen land!
 blight them nev-er, While doth roll, doth roll the earth a-round, While doth roll, doth roll the earth a-round.

LET OUR GRATEFUL SONGS ASCENDING. Round.

Let our grate-ful songs as-cend-ing, With the twi-light soft-ly blend-ing, Rend-er praise for love un-end-ing.

LIGHT BEYOND THE CLOUDS.

$\text{♩} = 15$ *mp*

1. Tho' veiled in thick and heav-y clouds The sun hides his light, And dis-mal gloom the earth enshrouds, Still
 2. And tho' at eve-ning sets the sun, And fades from thy sight, Tho' moon and stars re-fuse to shine Still
 3. So when the clouds of sor-row lower, And care weighs thee down, When life is dark and tri-als sore, Cheer

cres. *mf*

let thy heart with joy be bright! The sun, be-yond the clouds, Still sheds his glow-ing light.
 let thy heart with hope be bright! The sun shall rise a-gain, And day shall ban-ish night.
 thee, brave heart! and still hope on; Thy griefs shall soon be o'er, And joy a-gain shall dawn.

NOW TO ALL A KIND GOOD NIGHT. Round in Three Parts.

Now to all a kind good night, good night, To all a kind good night, Sweetly sleep till morning light, Good night, good night.

OUR BONNY BOAT.

1. Glide.... a - long..... our bon - - ny boat... The lake.... is gleam-ing, With sun - light beam-ing,

Light-ly o'er its bos-om float! Light - ly o'er..... its bos - . om float!

cres.

2.
Smoothly glide along our way,
Now rocking hither,
Now rocking thither,
||: O'er the waters blithe and gay. :||

3.
Onward then, our bonny boat,
For all our hours, *
Are twined with flowers, *
||: While we on the bright wave float. :||

THE CUCKOO. Round in Three Parts.

FROM FERRARI.

How sweet the birds are singing, How fair the roses blow, Where many flow'rs are springing, To the wild woods we will go. How sweet the birds are singing, How fair the ros - es blow. Cuckoo! Cuckoo! Cuckoo! Cuckoo! Cuckoo! Cuckoo!

* Sing these words in One syllable, as if the notes were tied.

$\text{♩} = 20$

1. "Lads," said I, "why sitting still, Doing nothing? "Oh," says John, "I'm helping Will, Doing nothing." { "Well, that seems a weary task; } Doing nothing?"
Don't it tire you, let me ask,

2. "Tell me what you hope to learn,

Doing nothing?
Will it help your bread to earn,
Doing nothing?

Pray, to those who choose this trade,
How much wages should be paid,
Doing nothing?

3. "Shall I say what makes you fret?

Doing nothing.
That which keeps some folks in debt—
Doing nothing!

Would you prosper in estate?
Then a long time you must wait;
Doing nothing!

4. "Idle bones, I've heard it said,

Doing nothing,
Indicate an empty head;
Doing nothing.

With no useful aim in view,
Soon you'll find your friends for you
Doing nothing."

W. E. HICKSON.

THE VIOLET.

FROM THE GERMAN, BY C. H. G.

$\text{♩} = 16$

1. Star-eyed beau-ty, dweller low, By the gar-den por-ti-co, Thou dost spell me by thy power, Gen-tle, un-pre-tending flower.

2 Every wind that passeth by,
Every sun beam in the sky,
Each clear drop of morning dew
Is a piece and part of you.

3. Flushed with splendor I have seen
Both the rose and lily queen;
But no sovereign of the flowers;
Nor of kingdoms such as ours.

4. I have sought thee, modest flower,
And am captive in thy power;
Some rich honey may I get
From thee, little violet.—J. BENSON.

* Do not pronounce this word *nawthing*, but *nothing*.

COME, WREATHE YOUR BROW.

JOHN ANDRE.

f = 90 *p* *mf*

1. Come, wreath your brow with leaves of oak en - twin - ing, Sing in the woods with me, Sing in the woods with me!
 2. Land ere so fair, with - out the for - ests wav - ing, To me is nev - er fair, To me is nev - er fair;

cres. *f*

The Might - y One, his power and love eom - bin - ing, Speaks, verdant wood, in thee, Speaks, verdant wood, in thee.
 I find no streams, the flow - 'ry wood - land lav - ing, I find no deep glens there, I find no deep glen there.

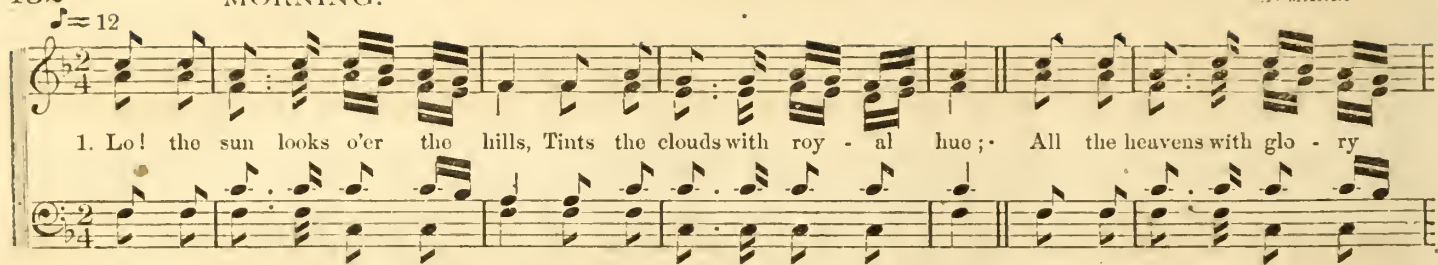
3. Woods, lofty woods! Oh, there is sweetest pleasure
 In roving through the wood!
 We'll sing of thee in loudest, happiest measure.
 Thou green and still abode!

4. Come, wreath your brow with leaves of oak entwining,
 Sing in the woods with me!
 The Mighty One, his power and love combining,
 Speaks, verdant wood, in thee!

SING IT OVER. Round in Four Parts.


Sing it o - ver, Sing it day and night, Sing, and nev - er cease to sing, Till all is right. (Sing it a - gain.)

$\text{♩} = 12$



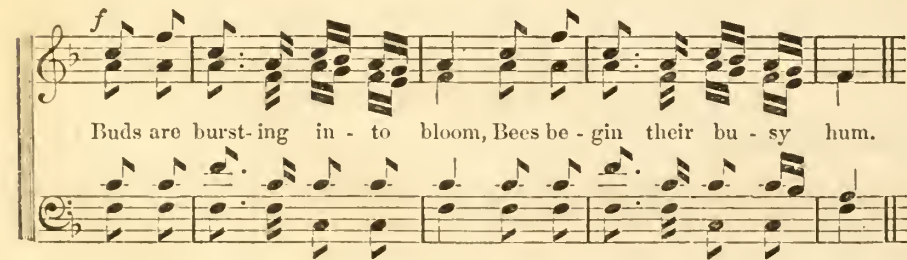
1. Lo! the sun looks o'er the hills, Tints the clouds with roy - al hue; All the heavens with glo - ry

mf



fills, Paints the skies a deep - er blue! Fields are smil - ing fresh and bright, Flowers are turn - ing toward the light,

f



Buds are burst - ing in - to bloom, Bees be - gin their bu - sy hum.

2.
 Lovely morning! pure and fair,
 Bathed in cool and crystal dew,
 Breathing fresh and fragrant air,
 Clothed with emerald verdure new!
 Leaves are nestling in the breeze,
 Birds are warbling songs of praise;
 Joy on earth and in the sky,
 Welcomes in the dawning day.

THE SILENTLY FALLING SNOW.

♩. = 13

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. The music features a melody in the upper voice and a bass accompaniment. There are dynamic markings such as *crs.* and *p*. The score includes repeat signs and a double bar line with repeat dots.

1. { In flakes of a feath-er-y white, 'Tis falling so gen-tly and slow ; }
 Oh, pleasant to me is the sight, When si-lent-ly fall-ing the snow. } The snow, the snow, the snow, The si-lent-ly fall - ing snow.

2. The earth is all covered to-day
 With mantle of radiant show ;
 It sparkles and shines in the ray
 In crystals of glittering snow.

3. The beautiful snow on the trees,
 Arraying the branches in white,
 Is sporting by day with the breeze,
 And safely protecting by night,

4. How spotless the snow, and how pure,
 I would that my spirit were so,
 Then, long as the soul shall endure,
 More brightly I'd shine than the snow.

Observe the pauses only in repeating.

HARK! THE BELL IS RINGING. Round in Three Parts.

F. SILCHER.

The musical score is for a three-part round in 2/4 time. It consists of three staves, each with a different starting measure. The key signature has one flat (Bb). The lyrics are written below each staff.

1. Hark! the bell is ring-ing, Call-ing us to sing-ing, Hear the cheerful lay, Como, come, come a - way!

2. Hark! the bell is ring-ing, Call-ing us to sing-ing, Hear the cheerful lay, Come, come, come a - way!

3. Hark! hark! the bell is ring-ing, Call-ing us to sing-ing, Come, come, come, come a - way!

OUR OLD CLOCK!

mp $\text{♩} = 12.$ *cres.* *mf*

1. Tick! tock! Old clock! What are you say - ing now? A sun-beam glides o'er the dear old face, Where

p *cres.* *p* *cres.* *dim.*

Time's own fin - ger has left no trace Up - on the fair, white brow, Up - on the fair, white brow.

2. Tick! tock!
Old clock!

You tell the same old tale
Of sunny years, when the children's feet
Were bounding forth, in their joy to meet
The first spring blossom pale.

3. Tick! tock!
Old clock!

You tell of days of truth!
When golden sands through the hour-glass ran,
And rainbow-light did with glory span
The splendid dreams of youth.

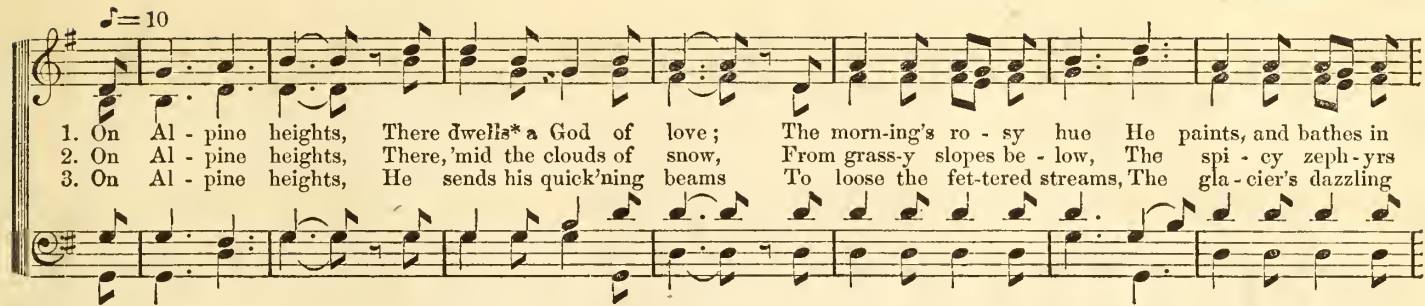
4. Tick! tock!
Old clock!

You look so softly down,
To see the form that is sitting now,
With silvered head, that is bending low,
Beside the hearth, alone.

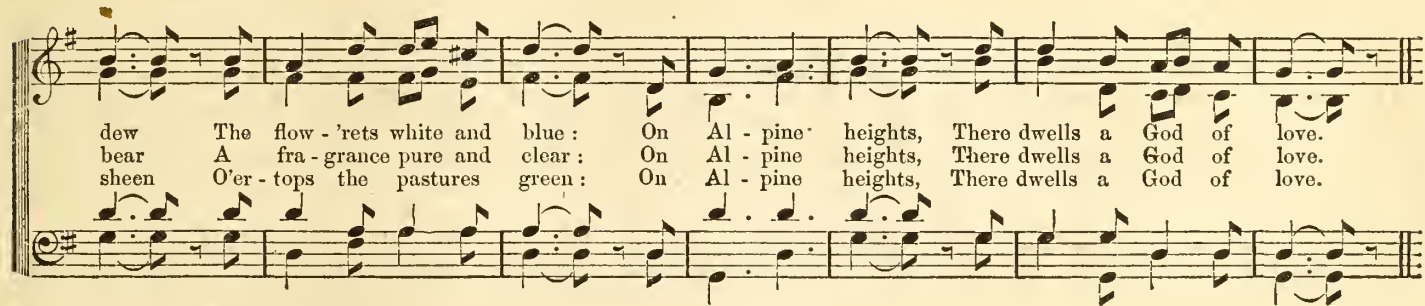
5. Tick! tock!
Old clock!

You tell us of the Past!
And still your finger is pointing on
To brighter hours, when our rest is won,—
And Time shall cease at last.—MARIE MASON.

$\text{♩} = 10$



1. On Al - pine heights, There dwells* a God of love ; The morn - ing's ro - sy hue He paints, and bathes in
 2. On Al - pine heights, There, 'mid the clouds of snow, From grass - y slopes be - low, The spi - cy zeph - yrs
 3. On Al - pine heights, He sends his quick'ning beams To loose the fet - tered streams, The gla - cier's dazzling



dew The flow - 'rets white and blue : On Al - pine heights, There dwells a God of love.
 bear A fra - grance pure and clear : On Al - pine heights, There dwells a God of love.
 sheen O'er - tops the pastures green : On Al - pine heights, There dwells a God of love.

4.
 On Alpine heights,
 Awaketh at His call
 The silv'ry waterfall ;
 And in its rocky brink
 The Chamois† fearless drink.
 On Alpine, &c.

5.
 On Alpine heights
 The sheep and goats are seen
 To feed on tender green,
 In sweet content to graze
 They yield their meed of praise.
 On Alpine, &c.

6.
 On Alpine heights,
 The shepherd, 'mid the rocks,
 In safety tends the flocks ;
 For He who feeds the sheep
 Will him in safety keep :
 On Alpine, &c.

* "Dwells," i. e. reigns there, or is seen in his works there.

† Pronounced Sham-my, or Sha-moy.

MARINER, SPREAD THY SAIL.

♩. = 30

1. { Mar-i-ner, spread thy sail, Soft-ly the night wind sighs ; }
 { Slum-ber-ing now the gale On the bright o - cean lies. } Glid-ing a - long, Sing we a song, Till

2. { See the red set - ting sun, Far on the west-ern steep, }
 { Ere his bright course he's run, Gild-ing the heav-ing deep. } Still as we glide O - ver the tide, Lu-

ev - ery heart beats high ; In the clear wave, Light-ly we lave, While ev - ery oar we ply.
 - na shall guide the way ; Star - lets will peep Down on the deep, Keep - ing their watch till the day.

HAST THOU A SORROW. Round in Four Parts.

Hast thou a sor - row That dwells on thy heart? Sing a sweet song, And how al - tered thou art.

$\text{♩} = 12$ *f*^{te}

1. Lads, we're going where there's room To live and thrive by la - bor; Soon to win a home, wherein To weloome friend and neigh - bor.
Refrain. For we're going where there's room To live and thrive by la - bor; Soon to win a home, wherein To weloome friend and neigh - bor.*

mp *cres.*

Where a man may get his due, Where for bread he need not sue; Say to those we leave behind us, That's the place to find . . . us! *D. C.*

2. Who would waste his life in sighs?
 Why remain where fortune flies?
 Where there's sunshine to make hay in,
 That's the place to stay in.
Refrain.—And we're going, &c.

3. Sure the world is wide enough;
 Sure there's smooth as well as rough;
 Clouds at which we look repining
 Have a silver lining.
Refrain.—And we're going, &c.

4. What if patience we must learn,
 Ere success be ours to earn!
 All that makes a struggle longer
 Makes the brave heart stronger.
Refrain.—And we're going, &c.

5. Cheer up, lassie, troubles end;
 At the worst things always mend;
 'Tis the darkest hour of morning
 That precedes the dawning.
Refrain.—And we're going, &c.

W. E. HICKSON.

* After the Da Capo proceed immediately to the second verse, beginning it at the second strain of the music.

ABSENT FRIENDS.

mp $\text{♩} = 16$

1. { Friends, and old compan-ions dear, Tho' far, far a - way ; }
 { In your dreams you oft ap-pear, Tho' far, far a - way ; }

Think not we can ere for-get The pleasant hours when

last we met ; Indeed, dear friends, we love you yet, Tho' far, far a - way.

2. Time steals on, and you remain
 Still far, far away ;
 But we hope to meet again,
 Though far, far away.
 Yes, we hope again to meet,
 And then our joys will be complete,
 For now, dear friends, the thought is sweet,—
 Though far, far away.

W. E. HICKSON.

IF THOU TELL. Round in Four Parts.

1 If thou tell with whom thou go - est, 2 They'll tell thee what thou do - est, For

3 birds of a feath-er ev - er flock to - geth-er, 4 For birds of a feath-er ev - er flock to - geth-er.

AWAKE, WEARY SLEEPER.

$\text{♩} = 12$

1. A - wake, wea-ry sleep-er! a - wake for the reap-ers Al - read-y to la - bor are hast-'ning a - long. Tra la
 2. Some speed to the mountain, some work by the fountain, And all with the morn-ing their la - bors pro - long. Tra, &c.
 3. The breeze freshly wing-ing, the lark gay-ly sing-ing, Are call - ing from slum-ber, and chide our de - lay. Tra, &c.

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

THIRTY DAYS ARE IN SEPTEMBER. Round in Three Parts.

Thir - ty days are in Sep - tem - ber, A - pril, June, al - so No - vem - ber, All the rest have thir - ty - one,

Sav - ing Feb - ru - a - ry a - lone, Twen - ty - eight are all its store, But in leap year one day more.

GREET THE REAPERS.

$\text{♩} = 4$ *Lively.*

1. Hark! from woodlands far away, Sounds the mer-ry roun-de-lay! Now a-cross the rus-set plain, Slow-ly moves the load-ed wain.
 2. Nev-er fear the win-try blast, Summer suns will shine at last, See the gol-den grain ap-pear, See the pro-duce of the year!
 3. Join we all the joc-und ring, Young and old come forth and sing, Lads and lass-es all so gay, Hail the welcome har-vest day.

f *cres.* 1 2

Greet the reap-ers as they come, Happy, hap-py, hap-py, hap-py, Har-vest home, Hap-py, har-vest home,..... home.

PACKING UP. Round in Four Parts.

1 2 3 4

Pack-ing up, go-ing a-way, O come a-gain an-oth-er day, O come a-gain an-oth-er day, Come a-gain, Come a-gain.

20 = ♩.

1. Hark, hark! the sweet, sweet chiming Of mer-ry Christmas bells! Their low, me-lo-dious hymning A wondrous sto-ry tells!

Be-neath the stars that glist-en O'er dis-tant Syr-ian plains, The watch-ing shepherds list-en, To clear an-gel-ic strains.

2.

“To God the highest glory!”
While heavenly arches ring,
Responsive to the story
That Gabriel doth sing:
“The peace on earth, whose blessing
Shall bring good will to men;”
And in His name progressing,
Shall fill the world again!

3.

And where the dawn is streaking
The eastern sky, afar,
They see the glory breaking
From off a new-born Star!
It shines above the manger
Wherein a babe is born,
And for that infant stranger
Archangels hail the morn!

4.

No kingly crown awaits him,
No robe of Tyrian dye,
But heavenly choirs his praises
Are sounding thro' the sky!
For Bethlehem's lowly manger
The King of kings contains!
And Glory! Glory! Glory!
The Lord of all He reigns!

MARIE MASON.

ROUND THE TREE.

Round and round and all around, Laughing and gai - ly sing - ing, } Skipping and slipping, and tripping, and dipping, come fol - low me, }
 { Quick-ly come where I am found, Ev - er so gai - ly springing, } { Light-ly and rightly, and tight-ly, and brightly, a - round the tree, }

Sing-ing, clinging, ringing and sing-ing, Sing-ing a-round the tree, singing a-round the tree.

2.

Round and round and all around
 Now it is summer weather
 Haste we quickly o'er the ground,
 Stepping it all together,
 Skipping and slipping, &c.

SOAP AND WATER, Round in Three Parts.

Soap and wa - ter, Soap and wa - ter for the skin, Health and beau - ty help to win..

..... In the morn - ing then be - gin, Rub-bing hard and wash - ing clean.. Rubbing hard and wash - ing clean.

CLATTER, CLATTER, PATTERN, PATTERN. Rain Song.

♩ = 16

Clat-ter, clat-ter, pat-ter, pat-ter, Comes the driv-ing pelt-ing rain, Clat-ter, clat-ter, pat-ter, pat-ter, On the win-dow pane,
Clat-ter, clat-ter, pat-ter, pat-ter, &c.

D.C. Dropping, dropping, dripping, dripping, Clatter, clatter, patter, patter,
Down on every thing around, Let it come! we'll not complain;
Dropping, dropping, dripping, dripping, Clatter, clatter, patter, patter,
Soaking well the ground, Welcome! pouring rain!
Nought out doors can one be doing For we know that April showers,
Lest one get a wetting; Now so freely coming,
Only in the hose be ruing; Wake to life the sweet May flowers;
While the rain is beating. Soon they will be blooming.
D.C. Dropping, dropping, &c. Clatter, clatter, &c.

LOOKS, WORDS AND DEEDS.

♩ = 20

1. Pleasant smiles and glances bright Are like pure and fra-grant flowers, Shedding round them loving light, Cheering ma-ny wea-ry hours.
2. Words of love from hearts sin-cere, In this world of care and woe, Are like springs in des-erts drear, Giv-ing life where e'er they flow.
3. Deeds of kindness done in love, Diamonds are in set-tings rare; In the realms of bliss a-bove, These the gems the bless-ed wear.
4. Let us cher-ish then with care, Looks, and words, and deeds of love, Each his brother's bur-den bear, Trav-el-ing to our home a-bove.

WE MARCH ALONG.

$J = 10$ *f*

1. { We march a - long, our path-way nev - er heed - ing; Our coun - try calls, and we re - spon - da with heart and voice;
 We know that soon for her we may be bleed - ing; For her, to live or die we will re - [OMIT.....] joice! One
 Her trum - pot - call thro' all the ranks is swell - ing! And rank on rank we'll sure - ly give her [OMIT.....] all!

thought a - lone our hearts with love is fill - - ing; Our na - tive land! for her, for her we stand or - fall!

D. C.

2. We march along, o'er plain and river passing;
 Through day and night she calls us to the battle-plain;
 We love the very sod our feet are pressing!
 To meet her foes we heed not toil or pain.

Her starry flag above our head is floating!
 No traitor's hand shall trail its azure folds in dust!
 We'll bear it back, with all our voices shouting
 The stainless glory of our sacred trust!

MARIE MASON.

UP AND DOWN. Round in Three Parts.

Up and down, the world goes up and down, Up and down, the world goes up and down. Up and down, the world goes

* At these notes the final close should be made.

DEATH-SONG OF THE CHEROKEE WARRIOR.

♩ = 16

1. The sun sets at night, and the stars shun the day, But glo-ry re-mains when the light fades a-way; Be-gin, ye tor-men-tors, your
2. Re-mem-ber the ar-rows he shot from his bow! Re-mem-ber your chiefs by his hatchet laid low; Oh, why do ye wait till I

threats are in vain, For the son of Alk-no-mook shall nev-er com-plain.
shrink from my pain, No, the son of Alk-no-mook shall nev-er com-plain.

3.
Remember the wood where in ambush we lay,
The scalps which we bore from your nation away!
The flame rises fast, you exult in my pain,
But the son of Alk-no-mook shall never complain.

4.
I go to the land where my father is gone,
And he shall rejoice in the fame of his son;
Death comes like a friend to relieve me from pain,
And thy son, O Alk-no-mook, shall never complain.

COME TO THE TOP OF THE HILL. Round in Three Parts.

Come to the top of the hill in the gar-den, There you will see the mill, you will see the mill, with its sails ev-er turn-ing up and down, with its
sails ev-er turn-ing up and down, ev-er turn-ing up and down, until they almost touch the ground, ever turning up and down until they almost touch the ground.

1. Along by the river the mill ever sounds, click, clack, click, clack, click, clack, By day and by night goes the miller his rounds, click, clack, click, clack,

click, clack, He grinds up the corn for the nourishing head, And 'tis thus with the healthi-est food we are fed, click, clack, click, clack, click, clack.

2. The wheel quickly turns, and then round goes the stone,
 Click, clack, click, clack, click, clack.
 And grinds up the wheat which the farmer has sown,
 Click, clack, click, clack, click, clack.
 The baker then bakes for us biscuit and cakes,
 Very good is the baker, such nice things to make,
 Click, clack, click, clack, click, clack,

3. As soon as the harvest is gathered within,
 Click, clack, click, clack, click, clack.
 The sounds of the wheels with their music begin,
 Click, clack, click, clack, click, clack.
 Among all the good things with which we are fed,
 Surely nothing is better or nicer than bread.
 Click, clack, click, clack, click, clack.

TROUBLE UNBIDDEN. Round in Two Parts.

Trou-ble un-bid-den at some times will come; But oft-ner in-vit-ed, our-selves bring it home.

Refrain.

1. { How we love these hours of sing - ing, How we prize each mo - ment bright! } Oh! let us stay! No, no, no, we must a - way!
 { Pure en - joy - ment ev - er bring - ing, Yet we now must say good night! }

Oh! let us stay, Oh! let us stay, let us stay, Oh! let us stay, Oh! let us stay! *CODA, to be sung only after the last stanza.*

No, no, we must a - way, we must a - way! We must a - way, We must a - way! Good night! good night! good night!
 Oh! let us stay, let us stay, Oh! let us stay, Oh! let us stay!

No, no, no, we must a - way! we must a - way! We must a - way, We must a - way!

2. Music soothes us when in sadness,
 Gilds the darkest clouds with light,
 Joy enhancing, in our gladness,
 Must we part, and say good night.

3. Sing we songs of cheerful measure,
 While in chorus we unite,
 Fain would we prolong our pleasure,
 Ling'ring, while we say good night.

4. O sweet music! love inspiring—
 May we ne'er her teachings slight,
 Ever onward, still untiring,
 Ever upward, now good night!
 E. C. B.

NOW WE CLOSE ANOTHER DAY. Round in Three Parts.

Now we close an - oth - er day, Quick its hours have sped a - way, Home - - ward calls its clos - ing ray.

TRAMP, TRAMPING ON.

J-12.

1. Tramp, tramping on, all stead-y and true! Wav-ing a-bove us the red, white, and blue, Sol-diers of Free-dom, e-
 2. Tramp, tramping on, our great work to do! Go-ing to fight for the red, white, and blue, Glad-ly we go, for lib-
 3. Tramp, tramping on, our great work to do! Go-ing to fight for a eause just and true! Go-ing to fight for free-

quipped for the fight, Mareh-ing to glo-ry with might and with right! Tramp, tramping on, all stead-y and true!
 -er-ty leads,.... Na-tions un-horn yet shall tell of our deeds! Tramp, tramping on, our great work to do!
 -dom and laws,..... Pledg'd for the life to hu-ma-ni-ty's eause! Tramp, tramping on, our great work to do!

Wav-ing a-bove us the red, white and blue! We soon will return to home and to friends, But not till the confiet in vie-to-ry ends!
 Going to fight for the red, white and blue! For Freedom and Country, right 'gainst the wrong, For honor and manhood we're marching along.
 Going to fight for a eause just and true! We're strong in our manhood, strong in the right, And glorious our triumph shall be in the fight!

♩. 18

1. "Ah! could I but great-er be, My lot would much bet-ter be; I'm so small; I have no com-fort in liv-ing at
3. "Oh dear, what a dreadful run! I thought that my days were done, Glad I'm small! Lit-tle e-nough to get in-to this

all." Thus sighed a sil-ly rab-bit, Who had an e-vil hab-it, DIS-CON-TENT, En-vy-ing
hole." So thought the wea-ried rab-bit, Cured of an e-vil hab-it, DIS-CON-TENT, En-vy-ing

MAJOR. ♩. 12

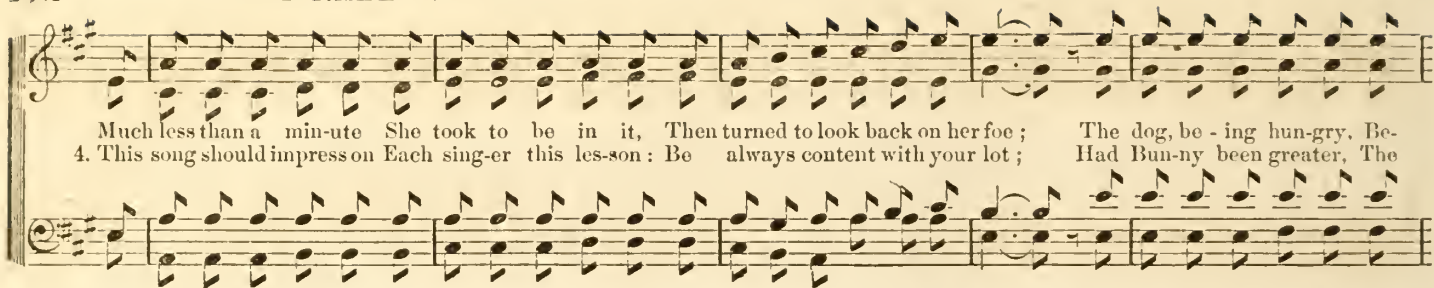
oth-ers, and mak-ing com-plaint. To 2. { A dog saw the rab-bit, And start-ed to nab it, But
oth-ers, and mak-ing com-plaint. Turn over to 4. { "If I can bnt win her, I'll have a good din-ner;" The

* This is originally a solfeggio by Ferrari, an Italian teacher of singing in London; it will be useful to continue to sing it as such, or by syllables. It should certainly be thus sung until the music is familiar before the words are attempted. It should be sung slowly at first, and afterwards as quick as a distinct articulation of the words will permit.

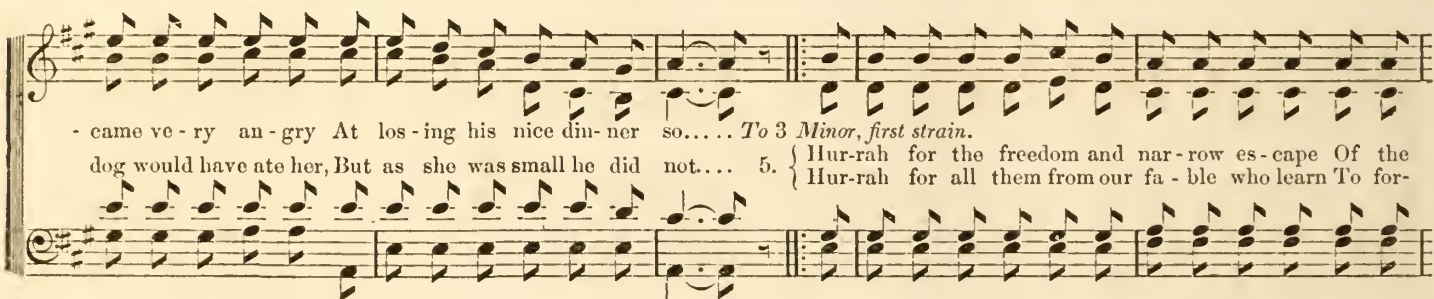
Bun-ny went off with a spring, And running and bounding, With leaps quite astounding, She went like a bird on the
 dog had quite made up his mind ; ' If he could but get me, I'm sure he would eat me, ' Thought Bunny, and flew like the

wing.
wind. } Through ma - ny rough pla - ces, O'er val - ley and hill, They kept up their ra - ces For

ma - ny a mile, When Bun-ny, all pant-ing, And nigh un - to faint-ing, Es - pied a snug hole in the wall ;



Much less than a min-ute She took to be in it, Then turned to look back on her foe ; The dog, be - ing hun-gry. Be-
 4. This song should impress on Each sing-er this les-son : Be always content with your lot ; Had Bun-ny been greater, The



- came ve - ry an - gry At los - ing his nice din - ner so To 3 *Minor, first strain.*
 dog would have ate her, But as she was small he did not . . . 5. { Hur - rah for the freedom and nar - row es - cape Of the
 Hur - rah for all them from our fa - ble who learn To for -



lit - tle Tom Thumb of a rab - bit ! } Hur - rah ! hur - rah ! hur - rah ! hur - rah ! hur - rah !
 - sake dis - con - tent and bad hab - it ! }

f $\text{♩} = 16$

1. Come a - way! come a - way! Mer - ry May Her joy - ous mirth a - round is fling - - ing, Till

wood and field with song are ring - ing; Come a - way! come a - way! come a - way! come a - way! come a - way!

2. Come away! come away!

Lovely May

Her bowers with blossoms rare is filling,
And nesting birds their notes are trilling;
Come away! come away!

3. Come away! come away!

Gentle May

Her smile of sunny light is pouring;
The happy lark on high is soaring;
Come away! come away!

4. Come away! come away!

Laughing May

Old Winter's back with flowers is pelting,
Her sunbeams all his frowns are melting;
Come away! come away!

MARIE MASON.

WHEN A WEARY TASK YOU FIND IT. Round in Four Parts.

When a wea - ry task you find it, Per - se - vere and nev - er mind it, nev - er mind it, nev - er mind it.

$\text{♩} = 20$

1. Come to the mount-ain, Drink of the fount-ain, Dim-pled with glad-ness it rip-ples a - long, it rip-ples a - long,
a - long,.....

Laughing so light-ly, Shining so bright-ly, Lave in its wa-ters, and join in its song, La, la, la, la, la, la, la,....
pp

2.

Cool is the morning,
Nature adorning,
Wreathing her brow in a chaplet of gold,
Tipping the mountain,
Pearling the fountain,
Making the greenwood its beauty unfold.
La, la, &c.

3.

Sunbeams are breaking,
Tenderly waking
Music and mirth from their tranquil repose;
Insects are humming,
Zephyrs are coming,
Laden with odors they stole from the rose.
La, la, &c.

4.

Come to the mountain,
Drink of the fountain,
Clear as the orb that encircles our way;
Pleasure is singing,
Echoes are ringing,
Let us be joyful and happy to-day.
La, la, &c.

OVER THE WATERS GLIDING.

MELODY BY J. J. ROSSEAU, on three tones only, 175

$\text{♩} = 10$

1. O'er the wa-ters glid-ing, We pur-sue our way, On-ward gen-tly rid-ing, 'Neath the twilight ray, Stars are shin-ing
 2. Sum-mer breath is blow-ing, Fill-ing now our sail, Tides are sweetly flow-ing, Toward our native vale. Day is fast a-

o'er us, Cast-ing gen-tle light, On the waves be-fore us, Guid-ing thro' the night, Guid-ing thro' the night.
 - wak-ing, See the smil-ing main, Soon will sun-light breaking, Call to home a-gain, Call to home a-gain.

This Melody has become celebrated from the fact that it was elaborately harmonized and instrumented for orchestra, by the Abbe VOGLER.

WHO SOWS GOOD SEED. Round.

Who sows good seed in fruit-ful loam, Shall bear with joy the har-vest home.

HAYING SONG.

1. Now is the sun-ny time of haying, When odors rare, Perfume the air, In the fields we'll go a-straying, And join the pleasant la-bor there.
In the fields we'll go a-straying, And join the pleasant la-bor there.

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. *D. S.*

2. Up in the morning's early waking,
With fork and rake,
Our way we take,
To the fields where hay is making,
While pleasant songs our voices wake, La, la, &c.

3. Oh it is pleasant at the haying !
We laugh and play,
And spread the hay ;
Through the fragrant meadow straying.
We sing and work through all the day. La, la, &c.

WITH CHEERFUL HANDS. Round in Three Parts.

1. With cheer-ful hands and will-ing feet, The path of du-ty we'll pur-sue, And will-ing minds shall well complete, What
2. e'er of good we find to do ; So on-ward press, and ev-er true, The path of du-ty we'll pur-sue.

3. e'er of good we find to do ; So on-ward press, and ev-er true, The path of du-ty we'll pur-sue.

1. I'm a ro-ver! I'm a-ro-ver! In the woods I wan-der free! Care be-hind me: { Gai-ly on o'er rock and
Find-ing out the gush-ing

mountain, } Nought but pleasure is in for-est-wilds for me! wilds for me! For me! For me!
foun-tain, }

2.

I'm a rover! I'm a rover!
Far away I wander free!
Care behind me:
Hunting out the squirrel's nesting,
All his simple courage testing,—
Never thinking he can care, can care for me!
For me! For me!

3.

I'm a rover! I'm a rover!
Day by day I wander free!
Care behind me:
Breaking up the wild-wood cover—
Woodcock, quail, and crested plover,
Thro' the brushwood taking rapid flight for me!
For me! For me!

4.

I'm a rover! I'm a rover!
Light of heart, I wander free!
Care behind me:
Far and wide I'm ever roaming,
From the dawn until the gloaming,—
Every day is sure to find a joy for me!
For me! For me!

MARIE MASON.

mp $\text{♩} = 12$

1. Hark! the bell is ring - ing Now at set of sun; See the sons of la - bor, Glad their toil is

mf

done; Birds good night are sing - ing, Bees are homeward wing - ing, At thy call, eve - ning bell.

2. Hark! the bell is ringing,
Bidding day farewell;
Shadows closely gather
In the wooded dell;
Flow'rs their leaves are closing,
Insects bright, reposing,
At thy call, evening bell.

3. Hark! the bell is ringing,
Calling now to prayer,
To the sacred altar,
Gladly all repair;
Old and young uniting,
Heavenly care inviting,
At thy call, evening bell.

EARLY TO BED. Round in Two Parts.

Bar - ly to bed, and ear - ly to rise, Makes a man health - y, wealth - y, and wise.

$\text{♩} = 32$

1. Both young and old Are seek-ing gold, As tho' there were but one good thing; Yet all must own That wealth a -
 2. And yet the strife Goes on thro' life; Men dig and delve, and toil and spin, And heap up gains With wear-y

f

- lone True hap-pi-ness can nev-er bring. Yet all must own That wealth a-lone True hap-pi-ness can nev-er bring.
 pains As tho' true joy they thus might win. Yet all must own That wealth a-lone True hap-pi-ness cau nev-er bring.

3. But you and I
 At least will try
 If we can not be much more wise;
 And more than wealth
 We'll value health,
 Although the first we'll not despise.
 For all must own, &c.

4. And knowledge, too,
 We'll keep in view,
 And in pursuit be quite intent:
 But better yet,
 We'll not forget,
 With all our gains to get content.
 For all must own, &c.

5. A little wealth,
 Abundant health,
 And knowledge vast, are good, indeed;
 But not with these
 Shall we find ease,
 Unless contented hearts we add.
 For all must own, &c.

BE TO OTHERS EVER FAITHFUL. Round.

Be to oth-ers ev-er faith-ful, ev-er true, Be to oth-ers ev-er faith-ful, ev-er true, As you would have them faith-ful be... to you.

THE BATTLE STRIFE IS ENDED.

$\text{♩} = 12$ *Maestoso.*

1. A - wake, and let your songs re - sound, For freedom here is found; A - wake, and let your songs resound, For

free - dom here is found. The bat - tle's strife is end - ed, And peace with con - quest blend - ed, *ff*

free - dom's land with glo - ry crowned. *ff*
ff Has free - dom's land with glo - ry crowned.

2. ||: Let rocks, and hills, and valleys ring,
 While grateful praise we bring, :||
 To Him the bounteous giver,
 Be glory now and ever,
 While heart can feel, or voice can sing.

3. ||: No more shall proud oppression reign,
 Throughout our wide domain; :||
 Let freedom's gladdening story,
 Ring loud in shouts of glory,
 While time shall last, or earth remain.

BUSILY, BUSILY HUMMING.

♩. = 52

1. Bus - i - ly, bus - i - ly hum - ming, The bee be - gins the day ; La - zi - ly, la - zi - ly drum - ming, The

cres.

bee - tle drones his way. Mer - ri - ly, mer - ri - ly sing - - ing, The lark greets high the morn :

dim.

Cheer - i - ly, cheer - i - ly ring - - ing, The hun - ter's ech - oing horn.

2.

Drearily, drearily spinning,
His web the spider weaves ;
Wearily, wearily bringing
The film about the leaves.
Airily, airily springing,
The child meets glad the day ;
Fairly, fairly flinging
The roses o'er the way.

MARIE MASON.

$\text{♩} = 12$

1. In faith-ful bonds u - nit - ed By friendship's gen - tle power, In so - cial joys de - light - ed We
2. When skies are bright a - bove us, And sun - shine cheers our way, When ten - der hearts that love us, Grow

mp *f*

spend the hap - py hour; No troub - le o'er our pleas - ure Its darkening shado shall throw, No
fond - er day by day; Each smilo of kind - ness light - ens The tri - als that we meet, And

harsh dis - cord - ant meas - ure Our songs of cheer shall know.
heavenly ra - diance bright - ens The wan - d'rings of our feet.

3. So gloomy doubts and sadness
Are chased afar by joy,
And grateful songs of gladness
Our hearts and tongues employ,
While faithfully united
By friendship's gentle power,
In social bliss delighted,
We spend the happy hour.

* This is the melody of Beethoven's 122d work, *unaltered*.

$\text{♩} = 8$ *f*

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

must de-part, He packs his rubbish, loth to start, And loi - ters round from room to room, With coughs, and colds, and looks of gloom.
 ev - ery gale, And turns with terror weak and pale; The poor old man is filled with fear, He knows his mor - tal foe is here;
 - read - y here, I hear his voice so sweet and clear, And gen - tly tap - ping, see him stand With clustered flower-buds in his hand;
 joy - ful strain, And hear the ready, sweet re-frain, An ech - o from each answering breast, Come in, come in, thou wel - come guest.

For each verse. mp

Be live-ly, boys, be live-ly, boys, be live-ly, Be live-ly, boys, be live-ly, boys, be live-ly.

$\text{♩} = 14$

1. { Now in tones full of joy, and with words of delight, Let our voi-ces to mu-sic con - trib - ute ; }
 While our hearts in accord with our voi - ces u-nite, As to song we in song ren - der trib - ute. } For oh! when is the hour so des-

2. { 'Tis a joy to the heart while in youth it is light, And to manhood an in - no - cent pleas - ure ; }
 'Tis a com - fort by day and com - pan - ion at night, And at all times all sea - sons a treas - ure. } For oh! &c.

pon-dent and drear, That sweet music, sweet music can bring it no cheer? That sweet music, sweet mu-sic can bring it no cheer?
 Cheer..... can bring it no cheer.

LET YOUR PLEASURE. Round in Three Parts.

Let your pleasure Wait your leisure, But your work do not de - lay, No, no, no—no, no, no— your work do not de - lay.

1. Friends, a - wake! Friends, a - wake! From its slum - bers now a - wak - ing, Thro' the east - ern dark - ness
 2. Friends, a - wake! Friends, a - wake! Hark! the cheer - ful lark is sing - ing, And the hills and dales are

break - ing, See the morn - ing star! Friends, a - wake! Friends, a - wake!
 ring - ing, Joy - ful in her song! Friends, a - wake! Friends, a - wake!

3. Friends, awake! Friends, awake!
 See, the world is now reviving,
 Let us all for good be striving,
 Striving for the right.
 Friends, &c.

4. Friends, awake! Friends, awake!
 See the sun with splendor beaming,
 O'er the waters brightly sheaming,
 Glorious in his light.
 Friends, &c.

GLIDE ALONG, OUR BONNY BOAT. Round for Three Parts.

Glide.... a - long our bon - - ny boat, And while with the tide we gen - tly do
 float, We'll chant to the deep sea's mel - low - est note, So glide.... a - long our bon - - ny boat.

♩. = 16 mf

1. A fleecy cloud with golden fringe Came floating thro' the air, And rest-ed on a mos-sy bank, A child lay sleeping there.
2. And still the cloud hung silent-ly A - bove the ro - sy wild; And thro' a sin - gle tear it wept, A tru - ant sunbeam smiled;

His form was slight and frag-ile, His brow se-rene-ly fair, And close-ly curtained from the light, His gen-tle eye so
And wove a wreath of beau-ty, A - round the sleeping child. Un - con-scious of its gold - en ray, His thoughts were roaming

calm-ly bright, His gen-tle eye so calm - ly bright.
far a - way, His thoughts were roaming far a - way.

3.

For in that happy dream he saw
A green and lovely plain.
And in a robe of snowy white
A meek eyed seraph came;
Her starry pinions folded,
And softly breathed his name.
While birds and flowers of every hue
Were spangled o'er with pearly dew.

4.

"My boy," she said in silver tones,
That lingered on his ear
Like music from a lute, that leaves
An echo sweet and clear:
"Tis TRUTH that gently woos thee,
I leave my impress here!"
She kissed his brow as thus she spoke,
And from his dream the child awoke.

$\text{♩} = 9$

1. How wear-i-ly the sen-try lone, Unceas-ing walks his round! How dreari-ly the night-winds moan, And sigh with dismal sound! 'Tis

Dolce.

then he thinks of friends at home, And he away so far: But } cheers at thought of days to come, That full of promise are, When
 he no more a-far need roam, When peace shall follow [OMIT] war.

2.
 Yet sometimes in the lonely night,
 Will sadness fill his heart,
 "To-morrow comes perhaps the fight,
 And what shall be my part?
 Shall I, who have escaped so long,
 To-morrow stand, or fall?—
 There's One above whose arm is strong
 Whose power is over all,
 To Him the coming days belong,
 'Tis mine t'obey His call."

3.
 And trusting thus, the sentry lone,
 Who walks his weary round,
 While drearily the night-winds moan,
 And sigh with dismal sound;
 Yet thinks with joy of friends at home,
 Away from him so far,
 And cheers at hope of days to come,
 That full of promise are;
 When he afar no more shall roam,
 When peace shall follow war.

1. On the o - cean, on the o - cean, sails unfurl'd and anchor weigh'd, Breezes blow-ing, breezes blow-ing, on her course our good ship speed ;

Billows roll-ing, billows roll-ing, bear us far from friends and home, On the o - cean, on the o - cean, ma-ny leagues a - way we roam.

2. On the ocean, on the ocean, gallantly the waves we plow,
And the waters, and the waters wildly rush around our bow,
Far behind us, far behind us, lingers yet our path of foam,
And the billows, and the billows still in wild commotion come.

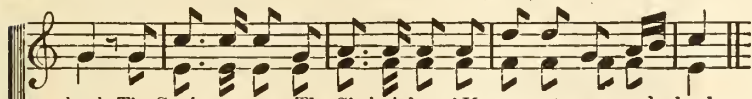
3. If a storm come, if a storm come, yet our hearts shall know no fear,
Though in mountains, though in mountains, higher yet the waves appear ;
Wildly roaring, wildly roaring, though the winds do madly rave,
On the ocean, on the ocean, trust we Him whose power can save.

I COULD IF I WOULD. Round in Three Parts.

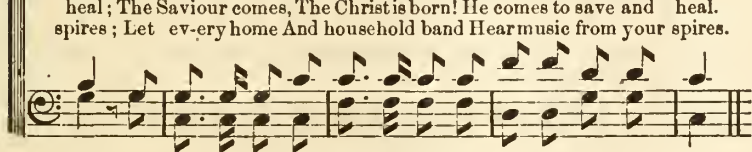
We oft do say, "I would if I could," "I would if— if— if I could." But it should not be so, Well e-nough do we know, And as
truthful-ly we may, So we ever should say:—"I could if I would, I could if I would, if I would—I could, yes, I could if I would."

20 = 

1. Ring, mer-ry, mer-ry bells, The Christmas morn! Ring out a joy-ous peal! The Saviour comes, The Christ is born! He comes to save and
 2. Ring, mer-ry, mer-ry bells, O'er all the land, By hall and cot-tage fires— Let ev-ery home And household band Hear mu-sic from your



heal; The Saviour comes, The Christ is born! He comes to save and heal.
 spires; Let ev-ery home And household band Hear music from your spires.



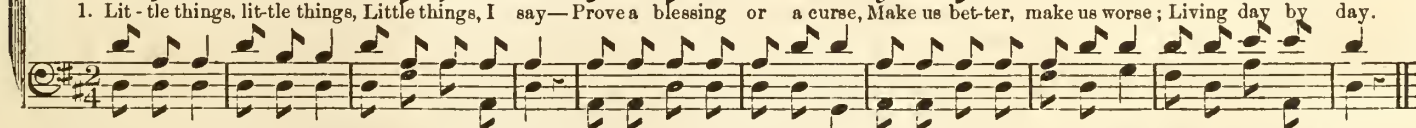
3. Ring merry, merry bells!
 There cometh here
 The wondrous Truth, at last,
 By ancient king
 And kingly seer,
 So longed-for, ages past!
4. Ring, merry, merry bells!
 Let hill and vale,
 Through all the festal day—
 In notes of joy
 Repeat the tale
 Of Christ, the Living Way!
5. Ring, merry, merry bells!
 Our heavy load
 We lay, rejoicing, down;
 For by His cross
 We gain the road
 To our eternal crown.
6. Ring, merry, merry bells!
 Your carols pour,—
 Nor let your gladness cease:
 The Wonderful!
 The Counsellor!
 The mighty Prince of Peace!

MARIE MASON.

LITTLE THINGS.



1. Lit-tle things, lit-tle things, Little things, I say— Prove a blessing or a curse, Make us bet-ter, make us worse; Living day by day.



2. Little thoughts, little thoughts,
 Little thoughts, I say—
 Bring the sunlight from above.
 Or a brooding shadow prove,
 Thinking day by day.
3. Little deeds, little deeds,
 Little deeds, I say—
 Loving-kindness show to all,
 Or a bitter spirit call
 Doing day by day.
4. Little words, little words,
 Little words, I say—
 Have a mighty, subtle power,—
 Lasting far beyond the hour;
 Telling day by day.
5. Little things, little things,
 Little things, I say—
 Prove a blessing or a curse,—
 Make us better.— make us worse;
 Living day by day. MARIE MASON.

Hark! the voice of the trumpet re-sound-ing! Hark! the voice of the trumpet re-sound-ing! ||: 'Tis the sig-nal, ||: 'Tis the

sig-nal that calls to marching! { Fond a-dieus and wishes kind, } Sol-diers, the sig-nal o-bey! Cowards they be-hind who stay!

Comrades brave, let us gird on our ar-mor! Comrades brave, let us gird on our ar-mor! ||: March on! ||: Tho' our love for home grows

warm-er; { Fond a-dieus and wish-es kind, } 'Tis the voice of the trumpet, 'Tis the sig-nal that calls us a-way, Ta ra ta ta ta,

Ta ta ta ta ta ta ta ta ra ta ta ta ta ta ta ta ta ta ta ta ta ra ta ta ta ta ta, ||: ta ra ta ta ta ta ta ta, ||: ta ra ta ta,

ta ra ta ta ||: ta ra ta ta ta ta ta ta ta, ||: ta ra ta ta ta ta ta ||: ta ta ta ta ta ||: ta, ta ta ta ta ra ta ta!

NOTE.—The numbering of measures by figures is for the purpose of enabling the performers to refer to corresponding measures without the trouble of counting.

* The dashes or marks in the first and third measures, in the third part, signify a repetition of the previous part of the measure

THE OLD HUNDREDDTH.*

From the Genevan Psalter. 1548. 191

$\text{♩} = 25 \text{ †}$

1. Ye nations round the earth, rejoice Before the Lord, your sovereign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.
The Lord is good, the Lord is kind, His grace is great, his mercy sure; And all the race of man shall find His truth from age to age en- dure.

2.

Kingdoms and thrones to God belong;
Crown him, ye nations, in your song;
His wondrous name and power rehearse;
His honors shall enrich your verse.

God is our shield, our joy, our rest;
God is our King, proclaim him blest:
When terrors rise, when nations faint
He is the strength of every saint.

3.

Thou King of earth, and air, and sea,
The hungry ravens cry to thee;
Hear us, O Father, when we pray
For daily bread from day to day.
Thy bounteous hand with food can bless
The bleak and lonely wilderness;
And thou hast taught us, Lord, to pray
For daily bread from day to day.

Do thou thy gracious comforts give,
By which the soul alone can live,
And grant thy children, Lord, we pray,
The bread of life from day to day.

4.

Give thanks to God; he reigns above;
Kind are his thoughts, his name is love:
His mercy ages past have known,
And ages long to come shall own.

He feeds and clothes us all the way,
He guides our footsteps lest we stray;
He guards us with a powerful hand,
And brings us to the heavenly land.

O, let us now with joy record
The truth and goodness of the Lord!
How great his works! how kind his ways!
Let every tongue pronounce his praise.

5.

From all that dwell below the skies,
Let the Creator's praise arise;
Let the Redeemer's name be sung,
Through every land, by every tongue.

Eternal are thy mercies, Lord;
Eternal truth attends thy word:
Thy praise shall sound from shore to shore,
Till suns shall rise and set no more!

6.

Be thou, O God, exalted high,
And as thy glory fills the sky,
So let it be on earth displayed,
Till thou art here as there obeyed

* So called because it was the Tune adapted to the first English versification of the 100th Psalm, by STERNHOLD & HOPKINS.

† This is supposed to indicate about the original and proper movement.

7. Awake, my soul, and with the sun Thy dai-ly stage of du-ty run ; Shake off dull sloth, and joy-ful rise To pay thy morning sacri-fice.
 Lord, I my vows to thee re-new : Scatter my sins as morning dew ; Guard my first springs of thought and will, And with thyself my spirit fill.
 Direct, control, suggest, this day, All I design, or do, or say ; That all my powers, with all their might, In thy sole glory may u - nite.

8.

He who hath trusted in the Lord,
 Shall find a strong and sure abode ;
 Shall walk by day beneath his shade,
 And nightly there shall rest his head.

O, happy soul ! thy Father's care
 Shall keep thee from the tempter's snare ;
 Thy guardian's tender arms are spread,
 Where'er thy faltering feet shall tread.

9.

Thou great Instructor, lest I stray,
 Teach thou my erring feet thy way !
 Thy truth, with ever new delight,
 Shall guide my doubtful steps aright.

Then unto thee my heart and tongue
 Shall raise a glad and grateful song ;
 And all my acts, in all my ways,
 In life and death shall speak thy praise.

10.

O God, our Father, Saviour, King,
 Of all we have or hope the spring,
 Send down thy Spirit from above,
 And warm our hearts with holy love.

Let love through all our actions shine,
 An image fair, though faint, of thine ;
 May we thy humble children prove,
 Father of grace and God of love.

As through this tempting world we stray,
 Be thou our light, be thou our way ;
 No foes, no evil need we fear,
 While thou, our Lord and God, art near.

11.

My soul, inspired with sacred love,
 God's holy name for ever bless !
 Of all his favors mindful prove,
 And still thy grateful thanks express.

As far as 't is from east to west,
 So far has he our sins removed,
 Who, with a father's tender breast,
 Has such as fear him always loved.

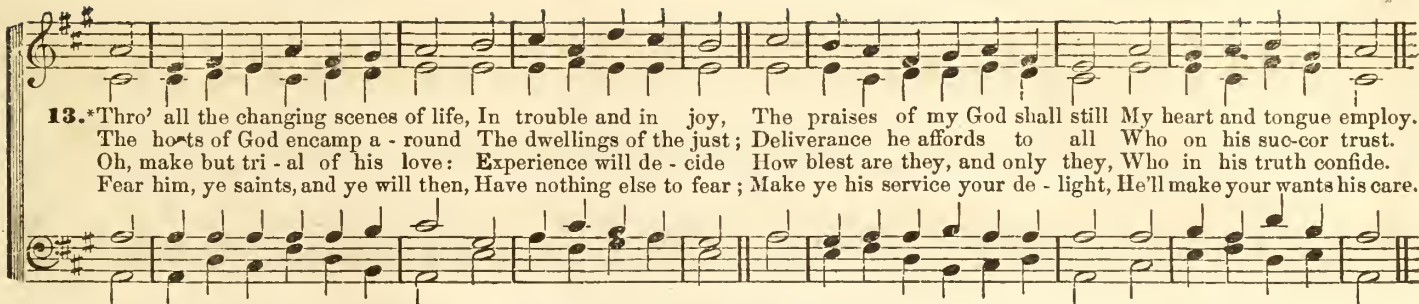
Let every creature join to bless
 The mighty Lord !—and thou, my heart,
 With grateful joy thy thanks express,
 And in this concert bear thy part.

12.

There is a stream, whose gentle flow
 Supplies the city of our God ;
 Life, love, and joy, still gliding through,
 And watering our divine abode.

That sacred stream, thine holy word,
 Our grief allays, our fear controls ;
 Sweet peace thy promises afford,
 And give new strength to fainting souls.

Zion enjoys her Monarch's love,
 Secure against a threatening hour ;
 Nor can her firm foundations move,
 Built on his truth and armed with power.



13.* Thro' all the changing scenes of life, In trouble and in joy, The praises of my God shall still My heart and tongue employ.
 The hosts of God encamp a - round The dwellings of the just; Deliverance he affords to all Who on his suc-cor trust.
 Oh, make but tri - al of his love: Experience will de - cide How blest are they, and only they, Who in his truth confide.
 Fear him, ye saints, and ye will then, Have nothing else to fear; Make ye his service your de - light, He'll make your wants his care.

14.

My God; my Father, blissful name!
 Oh, may I call thee mine?
 May I with sweet assurance claim
 A portion so divine?

Whate'er thy providence denies
 I calmly would resign;
 For thou art good, and just, and wise:
 Oh, bend my will to thine!

Whate'er thy sacred will ordains,
 Oh, give me strength to bear!
 And let me know my Father reigns,
 And trust his tender care.

15.

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

He bids us make his glories known,
 His works of power and grace;
 And we'll convey his wonders down
 Through every rising race.

Our lips shall tell them to our sons,
 And they again to theirs,
 That generations yet unborn
 May teach them to their heirs.

Thus they shall learn, in God alone
 Their hope securely stands,
 That they may ne'er forget his works,
 But practice his commands.

16.*

No change of time shall ever shock
 My trust, O Lord, in thee;
 For thou hast always been my Rock,
 A sure defense to me.

Thou my deliv'rer art, O God;
 My trust is in thy power;
 Thou art my shield from foes abroad,
 My safeguard, and my tower.

To thee will I address my prayer,
 To whom all praise I owe;
 So shall I, by thy watchful care,
 Be saved from every foe.

Then let Jehovah be adored,
 On whom my hopes depend;
 For who, except the mighty Lord,
 His people can defend?

17.

Sweet is the mem'ry of thy grace,
 My God, my heavenly King;
 Let age to age thy righteousness
 In sounds of glory sing.

God reigns on high; but ne'er confines
 His goodness to the skies;
 Through all the earth his bounty shines,
 And every want supplies.

With longing eyes thy creatures wait
 On thee for daily food;
 Thy liberal hand provides their meat,
 And fills their mouth with good.

18. The Lord is rich and mer-ci-ful, Our God is ver-y kind! Oh come to him, come now to him, With all your heart and mind.
 The Lord is great and full of might, Our God is ver-y high! Oh trust in him, trust now in him, And find a bless-ing nigh.
 The Lord is wise and won-der-ful, As all the a-ges tell; Oh learn of him, learn now of him, That all he does is well.
 Then in his light shall we see light, Whereby to work and live; And he shall be to us a rest, When evening hours ar-rive.

19.

Praise ye the Lord, immortal choir
 In heavenly heights above,
 With harp and voice and souls of fire,
 That burn with holy love.
 Shine to his glory, worlds of light,
 Ye million sons of space:
 Ye moon, and glistening stars of light,
 Who run your mystic race.
 His praise, ye forests, wave along,
 And breathe it, every flower;
 Birds, beasts and insects, swell the song,
 That tells his love and power.
 Ye sons of men, hear ye the call,
 Youth, maiden, peasant, king;
 Before the mighty Maker fall,
 And hallelujahs sing.

20.

Lift up to God the voice of praise,
 Whose breath our souls inspired;
 Loud and more loud the anthems raise,
 With grateful ardor fired.

Lift up to God the voice of praise,
 Whose goodness, passing thought,
 Loads every moment, as it flies,
 With benefits unsought.

Lift up to God the voice of praise,
 From whom salvation flows;
 Who sent his Son our souls to save
 From everlasting woes.

Lift up to God the voice of praise,
 For hope's transporting ray,
 Which lights thro' darkest shades of death
 To realms of endless day.

21.

Continually, continually,
 To God the Lord most high,
 For succor and encouragement
 To him aloud we cry.

Continually, continually
 We feel our daily need,
 And learn with joy to trust in him,
 For he is strong indeed.

Continually, continually,
 Whate'er our weakness be,
 We know he can and will uphold,
 And bless right royally.

Continually, continually
 He will our souls sustain,
 Until with him for ever more
 Triumphant we shall reign.

22.

By cool Siloam's* shady rill
 How fair the lily grows!
 How sweet the breath beneath the hill
 Of Sharon's † dewy rose!

Lo! such the child, whose early feet
 The paths of peace have trod,
 Whose secret heart, with influence sweet
 Is upward drawn to God.

* A fountain under the walls of Jerusalem.

† A plain in Palestine, celebrated for its fertility and natural beauty.

23. I thank the good-ness and the grace That on my birth have smiled, And made me, in these lat - ter days, A hap - py Christian child.
I was not born as thousands are, Where God is nev - er known, And taught to say a useless prayer To gods of wood and stone.
I was not born a lit - tle slave, To la - bor in the sun, And wish I were but in my grave, And all my la - bor done.
My God, I thank thee, who has planned A bet - ter lot for me, And placed me in this hap - py land, Where I may hear of thee.

24.

How precious is the book divine,
By inspiration given !
Bright as a lamp its doctrines shine,
To guide our souls to heaven.
It sweetly cheers our drooping hearts,
In this dark vale of tears ;
Life, light, and joy it still imparts,
And quells our rising fears.
This lamp, through all the tedious night
Of life, shall guide our way ;
Till we behold the clearer light
Of an eternal day.

25.

How shall the young secure their hearts,
And guard their lives from sin ?
Thy word the choicest rules imparts,
To keep the conscience clean.
'Tis like the sun, a heavenly light,
That guides us all the day ;
And, through the dangers of the night,
A lamp to lead our way.

Thy precepts make me truly wise :

I hate the sinner's road ;
I hate my own vain thoughts that rise,
But love thy law, my God.

Thy word is everlasting truth,
How pure is every page !
That holy book shall guide our youth,
And well support our age.

26.

The Lord is King, His praise I'll sing,
My heart is all his own :
My highest powers, My choicest hours,
I yield to him alone.

My voice, awake, Thy part to take,
My soul the concert join ;
Till all around Shall catch the sound,
And join their songs with mine.

His truth and grace Fill time and space ;
So let his honors be ;
Till all that live Their worship give,
And praise the Lord with me.

27.

The Lord is wise, the Lord is just,
The Lord is good and true ;
And they who in his promise trust,
Will find it bear them through.

His word will stay their sinking hearts,
Their feet shall never slide ;
Though heavens dissolve, and earth departs ;
In him they safe abide.

28.

Come, seek, the Lord, ye people round,
Bow down before his face !
Come, seek him while he may be found,
And share with me his grace.

'Tis ours to seek, 'tis his to bless,
The Lord is ever nigh ;
He'll guide us through the wilderness,
And land us safe on high.

29. Oh, hap-py is the man who hears In - struction's warn-ing voice; And who ce - les-tial wis-dom makes His ear-ly, on - ly choice.
 For she hath treasures greater far Than east and west un - fold; And her rewards more precious are Than all their stores of gold.
 She guides the young with innocence In pleasure's paths to tread; A crown of glo-ry she be - stows Up - on the hoar - y head.
 Ac - cording as her la-bors rise, So her rewards in - crease; Her ways are ways of pleas-ant - ness, And all her paths are peace.

30.

Remember thy Creator now,
 In these thy youthful days;
 He will accept thine earliest vow,
 And listen to thy praise.

Remember thy Creator now,
 And seek him while he's near;
 For evil days will come, when thou
 Shalt find no comfort near.

Remember thy Creator now,
 His willing servant be:
 Then, when thy head in death shall bow,
 He will remember thee.

Almighty God! our hearts incline
 Thy heavenly voice to hear;
 Let all our future days be thine,
 Devoted to thy fear.

31.

O Lord, our fathers oft have told,
 In our attentive ears,
 Thy wonders in their days performed,
 And elder times than theirs.

For, not their courage, nor their sword
 To them salvation gave;
 Nor strength, that from unequal force
 Their fainting troops could save.

But thy right hand and powerful arm,
 Whose succor they implored;
 Thy presence with the chosen race,
 Who thy great name adored.

As thee, their God, our fathers owned,
 Thou art our sovereign King;
 Oh, therefore, as thou didst to them,
 To us deliverance bring!

32.

O Thou, in whom we live and move,
 Accept our feeble praise,
 For all the mercy, all the love
 Which crown our youthful days.

For countless blessings, love unknown,
 Oh, what can we impart?
 Thou dost require one gift alone,
 The offering of the heart.

Incline us now to give it thee,
 Sustain us by thy grace,
 Till thou shalt bring us all to see
 Thy glory face to face.

33.

Our Father God, in humble prayer
 To thee our souls we lift;
 Do thou our waiting minds prepare
 For thy most precious gift.

We ask not honor, which an hour
 May bring and take away;
 We ask not pleasure, wealth, or power,
 Which lead the soul astray.

But Oh, we ask that better part
 Which thou alone canst give;
 We ask a wise and holy heart,
 By which thy praise to live.

34. Calm me, my God, and keep me calm : Let thine outstretched wing Be like the shade of E-lim's* palm, Be-side her des-ert spring.
 Yes, keep me calm, tho' loud and rude The sounds my ear that greet, Calm in the clos-et's sol-i-tude, Calm in the bustling street,—
 Calm in the hour of buoyant health, Calm in the hour of pain, Calm in my pov-er-ty or wealth, Calm in my loss or gain.
 Calm me, my God, and keep me calm, Soft resting on thy breast; Soothe me with ho-ly hymn and psalm, And bid my spir-it rest.

35.

Oh, that the Lord would guide my ways
 To keep his statutes still!
 Oh, that my God would grant me grace
 To know and do his will!
 Oh, send thy Spirit down, to write
 Thy law upon my heart;
 Nor let my tongue indulge deceit,
 Nor act the liar's part.
 Order my footsteps by thy word,
 And make my heart sincere;
 Let sin have no dominion, Lord,
 But keep my conscience clear.
 Make me to walk in thy commands—
 'Tis a delightful road;
 Nor let my head nor heart nor hands
 Offend against my God.

36.

Long as I live, I'll bless thy name,
 My King, my God of love;
 My work and joy shall be the same
 In the bright world above.

Great is the Lord, his power unknown;
 Oh, let his praise be great!

I'll sing the honors of thy throne;
 Thy works of grace repeat.

Thy grace shall dwell upon my tongue;
 And while my lips rejoice,
 The men who hear my sacred song,
 Shall join their cheerful voice.

Fathers to sons shall teach thy name,
 And children learn thy ways;
 Ages to come thy truth proclaim,
 And nations sound thy praise.

37.

Happy the home, when God is there,
 And love fills every breast;
 Where one their wish, and one their prayer,
 And one their heavenly rest.

Happy the home where Jesus' name
 Is sweet to every ear;
 Where children early lisp his fame,
 And parents hold him dear.

* Exodus, 15 : 22.

38.

Around the throne of God in heaven
 Thousands of children stand,—
 Children, whose sins are all forgiven,
 A holy, happy band.
 What brought them to that world above,
 That heaven so bright and fair,
 Where all is peace and joy and love?
 How came those children there?
 On earth they sought their Saviour's grace,
 On earth they loved his name:
 So now they see his blessed face,
 And stand before the Lamb.

39.

Lord! in the morning thou shalt hear
 My voice ascending high;
 To thee will I direct my prayer,
 To thee lift up mine eye:
 Oh, may thy Spirit guide my feet
 In ways of righteousness!
 Make every path of duty straight,
 And plain before my face.

10. While thee I seek, protecting Pow'r! Be my vain wishes still'd; 2. Thy love the power of thought bestowed; To thee my thoughts would soar:.....
 1. And may this consecrated hour With [Omit.....] bet-ter hopes be filled! 3. Thy mercy o'er my life has flowed, That [Omit.....] mer-cy I a-dore.
 3. In each event of life, how clear Thy rul-ing hand I see! 4. In every joy that crowns my days, In every pain I bear,.....
 5. Each blessing to my soul more dear, Be [Omit.....] cause conferred by thee. 5. My heart shall find delight in praise, Or [Omit.....] seek re-lief in prayer.
 5. When gladness wings my favored hour, Thy love my thoughts shall fill; 6. My lifted eye, without a tear, The gathering storm shall see;
 5. Resigned, when storms of sorrow lower, My [Omit.....] soul shall meet thy will. 6. My steadfast heart shall know no fear; That [Omit.....] heart will rest on thee.

41. 1. There is a city, fair and bright,
 That eye hath never seen,
 Where ever dwelleth pure delight,
 And heavenly peace serene.
 High walls of precious gems and gold,
 Secure from every ill;
 Unheard of bliss and joys untold
 Within its borders dwell.

2. There living waters ceaseless flow
 From out the heavenly throne;
 There fairest fruits perennial grow,
 And never want is known.
 Nor sun by day nor moon by night
 This heavenly city needs;
 But glory sheds a crystal light
 That never waning fades.

3. Nor sin nor sorrow cometh there,
 Nor ever death nor pain,
 In love abiding, free from care,
 There saints for ever reign.
 Among the many mansions there:
 Oh! is there one for me?
 Dear Lord, an humble place prepare,
 That I may dwell with thee.

BOYLSTON.

42. The pit-y of the Lord To those that fear his name, Is such as ten-der par-ents feel: He knows our fee-ble frame.
 He knows we are but dust, Scattered with ev-ery breath; His an-ger, like a ris-ing wind, Can send us swift to death,
 Our days are as the grass, Or like the morn-ing flower; If one sharp blast a sweep o'er the field, It with-ers in an hour.
 But thy com-pas-sions, Lord, To end-less years en-dure; And children's chil-dren ev-er find Thy words of prom-ise sure.

43. Oh, bless the Lord, my soul! His grace to thee pro - claim; And all that is within me join To bless his ho - ly name.
 Oh, bless the Lord, my soul! His mer - cies bear in mind; For - get not all his ben - e - fits: The Lord to thee is kind.
 He clothes thee with his love, Up - holds thee with his truth; Then, like the ea - gle he re - news The vig - or of thy youth.
 Then bless his ho - ly name, Whose grace hath made thee whole; Whose loving kindness crowns thy days: Oh, bless the Lord, my soul!

44.

Come, sound his praise abroad,
 And hymns of glory sing:
 Jehovah is the sovereign God,
 The universal King.

He formed the deeps unknown;
 He gave the seas their bound;
 The watery worlds are all his own,
 And all the solid ground.

Come, worship at his throne,
 Come, bow before the Lord;
 We are his work and not our own;
 He formed us by his word.

To-day attend his voice,
 Nor dare provoke his rod;
 Come, like the people of his choice,
 And own your gracious God.

45.

Thy name, almighty Lord,
 Shall sound through distant lands:
 Great is thy grace and sure thy word;
 Thy truth forever stands.

Far be thine honor spread,
 And long thy praise endure,
 Till morning light and evening shade
 Shall be exchanged no more.

46.

Give to the winds thy fears;
 Hope on, be not dismayed:
 God hears thy sighs and counts thy tears;
 God shall lift up thy head.

Through waves and clouds and storms,
 He gently clears thy way;
 Wait thou his time: the darkest night
 Shall end in brightest day.

Far, far above thy thought
 His counsel shall appear,
 When fully he the work hath wrought,
 That caused thy needless fear.

What though thou rulest not!
 Yet heaven and earth and hell
 Proclaim—God sitteth on the throne
 And ruleth all things well.

47.

In God the Lord rejoice;
 To him your thanks belong;
 In strains of gladness, raise your voice,
 In loud and joyful song.

Enter his courts with praise;
 His love to all proclaim;
 To him the song of triumph raise
 And magnify his name.

For he is just and good;
 His mercy ever sure
 Through ages past has ever stood,
 And ever shall endure.

48.

Behold the morning sun
 Begins his glorious way;
 His beams through all the nations run,
 And life and light convey.

But where the gospel comes,
 It spreads diviner light;
 It calls dead sinners from their tombs,
 And gives the blind their sight.

49. The Lord my Shepherd is; I shall be well sup - plied: Since he is mine, and I am his, What can I want be - side.
 He leads me to the place Where heavenly pasture grows; Where liv - ing wa - ters gently pass, And full sal - va - tion flows.
 If e'er I go a - stray, He doth my soul re - claim; And guides me, in his own right way, For his most ho - ly name.
 While he af - fords his aid, I can not yield to fear; Tho' I should walk thro' death's dark shade, My Shepherd's with me there.

50.

How gentle God's commands!
 How kind his precepts are!
 Come, cast your burdens on the Lord,
 And trust his constant care.
 Why should this anxious load
 Press down your weary mind?
 Hasten to your heavenly Father's throne,
 And sweet refreshment find.
 His goodness stands approved,
 Unchanged from day to day:
 I'll drop my burden at his feet,
 And bear a song away.

51.

Blest are the sons of peace
 Whose hearts and hopes are one;
 Whose kind designs to serve and please
 Through all their actions run.
 Blest is the pious house
 Where zeal and friendship meet:
 Their songs of praise, their mingled vows
 Make their communion sweet.

From those celestial springs
 Such streams of pleasure flow,
 As no increase of riches brings,
 Nor honors can bestow.

Thus on the heavenly hills
 The saints are blest above;
 Where joy, like morning dew, distills,
 And all the air is love!

52.

Oh, cease, my wandering soul,
 On restless wing to roam;
 All this wide world, to either pole,
 Hath not for thee a home.

Behold the ark of God!
 Behold the open door!
 Oh, haste to gain that dear abode,
 And rove, my soul, no more.

There safe shalt thou abide,
 There sweet shall be thy rest,
 And every longing satisfied,
 With full salvation blest.

53.

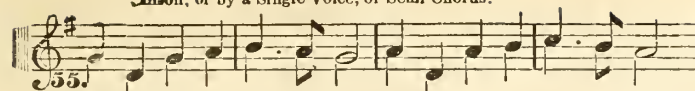
Blest are the pure in heart,
 For they shall see their God;
 The secret of the Lord is theirs,
 Their soul is his abode.
 Still to the lowly soul,
 He doth himself impart;
 And for his temple and his throne
 Selects the pure in heart.

54.

With humble heart and tongue,
 My God, to thee I pray;
 Oh, bring me now, while I am young,
 To thee, the living way.
 Make an unguarded youth
 The object of thy care;
 Help me to choose the way of truth,
 And fly from every snare.
 My heart to folly prone
 Renew by power divine;
 Unite it to thyself alone,
 And make me wholly thine.

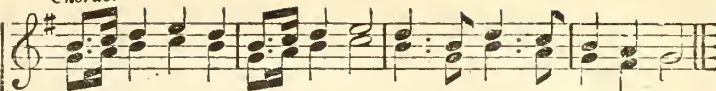
MULFORD.

Chorus, or by a Single Voice, or Semi-Chorus.

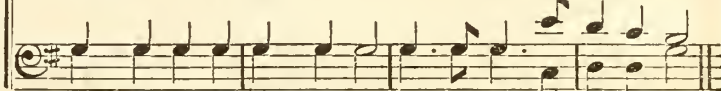


1. Praise, O praise our God and King, Hymns of a - do - ra - tion sing :
2. Praise him, that he made the sun, Day by day his course to run :
3. Praise him for the stars of light, Shining thro' the si - lent night :
4. Praise him that he gave the rain, To mature the swell-ing grain :
5. Praise him for the fruit-ful fields, Which the bounteous harvest yields :
6. Praise him for the gold-en stores, Fill-ing all our gar-ner floors :
7. And for rich - er food than this, Pledge of ev - er - last-ing bliss :

Chorus.

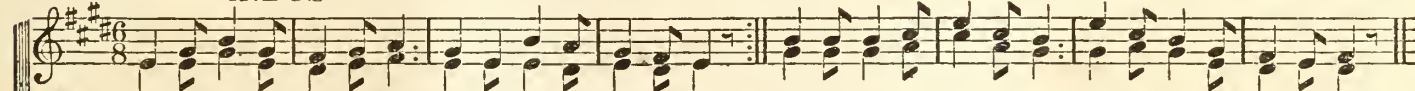


For his mer-cies still en - dure, Ev - er faith - ful, ev - er sure.

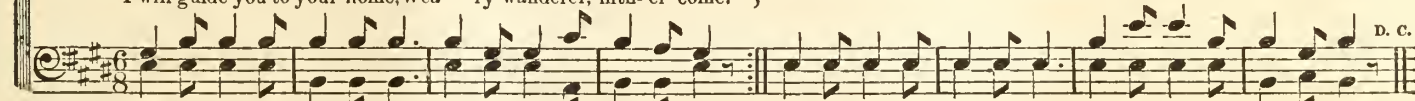


Refrain : to be sung as the close of every stanza.

INDUS



56. 1. Come, said Jesus' sacred voice, Come, and make my paths your choice; }
I will guide you to your home; Wea - ry wanderer, hith - er come! } 2. Hither come! for here is found Balm that flows for ev - ery wound ;



Peace that ev - er shall en - dure, Rest e - ter - nal, sa - cred, sure.

57. 1. Cast thy burden on the Lord ;
Lean thou only on his word :
Ever will he be thy stay,
Though the heavens shall melt away.
2. Ever in the raging storm,
Thou shalt see his cheering form,
Hear his pledge of cooling aid :
"It is I, be not afraid."
3. Cast thy burden at his feet ;
Linger near his mercy-seat :
He will lead thee by the hand
Gently to the better land.
4. He will gird thee by his power,
In thy weary, fainting hour ;
Lean, then, loving, on his word :
Cast thy burden on the Lord.

58. 1. Swell the anthem, raise the song ;
Praises to our God belong ;
Saints and angels! join to sing
Praises to the heavenly King.
2. Blessing from his liberal hand
Flow around this happy land :
Kept by him, no foes annoy ;
Peace and freedom we enjoy.
3. Here, beneath a virtuous sway,
May we cheerfully obey :
Never feel oppression's rod,
Ever own and worship God
4. Hark! the voice of nature sings
Praises to the King of kings,
Let us join the choral song,
And the grateful notes prolong.

59. 1. To thy pastures fair and large,
Heavenly Shepherd, lead thy charge ;
And my couch, with tend'rest care,
'Mid the springing grass prepare.
2. When I faint with summer's heat,
Thou shalt guide my weary feet
To the streams that, still and slow,
Through the verdant meadows flow
3. Safe the dreary vale I tread,
By the shades of death o'erspread.
With thy rod and staff supplied—
This my guard, and that my guide
4. Constant to my latest end,
Thou my footsteps shalt attend ;
Thou shalt bid thy hallowed dome
Yield me an eternal home

D. C.

60. Praise to thee, thou great Cre-a - tor! Praise to thee from every tongue: Join, my soul, with ev - ery creature, Join the u - ni - ver - sal song
 Fa - ther, Source of all com - pas - sion, Pure, unbounded grace is thine: Hail the God of our sal - va - tion! Praise him for his love di - vine.
 For ten thousand blessings giv - en, For the hope of fu - ture joy, Sound his praise thro' earth and heaven, Sound Jehovah's praise on high
 Joy - ful - ly on earth a - dore him, Till in heaven our song we raise; There, enraptured, fall be - fore him, Lost in wonder, love and praise.

61.

Blest be thou, O God of Israel!
 Thou, our Father and our Lord!
 Majesty is thine forever;
 Ever be thy name adored.

Thine, O Lord, are power and greatness;
 Glory, vict'ry, are thine own;
 All is thine in earth and heaven,
 Over all thy boundless throne.

Riches come of thee, and honor;
 Power and might to thee belong;
 Thine it is to make us prosper,
 Only thine to make us strong.

Lord, our God, for these, thy bounties,
 Hymns of gratitude we raise;
 To thy name, forever glorious,
 Ever we address our praise.

62.

God is love; his mercy brightens
 All the path in which we rove;
 Bliss he wakes, and woe he lightens:
 God is wisdom, God is love.

Chance and change are busy ever;
 Man decays, and ages move:
 But his mercy waneth never;
 God is wisdom, God is love.

Ev'n the hour that darkest seemeth
 Will his changeless goodness prove;
 From the gloom his brightness streameth:
 God is wisdom, God is love.

He with earthly cares entwined
 Hope and comfort from above:
 Every where his glory shineth;
 God is wisdom, God is love.

63.

Gently, Lord! oh, gently lead us
 Through this lonely vale of tears;
 Through the changes thou'st decreed us,
 Till our last great change appears.

When temptation's darts assail us,
 When in devious paths we stray,
 Let thy goodness never fail us;
 Lead us in thy perfect way.

In the hour of pain and anguish,
 In the hour when death draws near,
 Suffer not our hearts to languish,
 Suffer not our souls to fear.

And, when mortal life is ended,
 Bid us on thy bosom rest;
 Till, by angel-bands attended,
 We awake among the blest.

The first system of musical notation for 'BETHANY.' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a simple, homophonic style. A repeat sign with first and second endings is present. The bass staff begins with a bass clef and a key signature of one sharp. The music is written in a similar homophonic style. A repeat sign with first and second endings is also present. The initials 'D.S.' are written at the end of the system.

64. Nearer, my God, to thee, Nearer to thee; E'en though it be a cross That raiseth me, Still all my song shall be, Nearer, my God, to thee,
 2. Though like a wanderer, Daylight all gone, Darkness be o-ver me, My rest a stone, Yet in my dreams, I'd be Nearer, my God, to thee,
 Nearer, my God, to thee, Nearer to thee.

3. There let the way appear
 Steps up to heaven;
 All that thou sendest me
 In mercy given,
 Angels to beckon me
 :||: Nearer, my God, to thee, :||:
 Nearer to thee.

4. Then with my waking thoughts,
 Bright with thy praise,
 Out of my stony griefs,
 Bethel I'll raise;
 So by my woes to be
 :||: Nearer, my God, to thee, :||:
 Nearer to thee.

5. Or if on joyful wing,
 Cleaving the sky,
 Sun, moon, and stars forgot,
 Upward I fly,
 Still all my song shall be,
 :||: Nearer, my God, to thee, :||:
 Nearer to thee.

MOUNT VERNON.*

Softly, gently.

The first system of musical notation for 'MOUNT VERNON.' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a simple, homophonic style. The bass staff begins with a bass clef and a key signature of one sharp. The music is written in a similar homophonic style. The initials 'D.S.' are written at the end of the system.

65. Sis-ter, thou wast mild and lovely, Gen-tle as the summer breeze, Pleasant as the air of evening, When it floats a - mong the trees.

2. Peaceful be thy silent slumber—
 Peaceful in the grave so low:
 Thou no more wilt join our number;
 Thou no more our songs shalt know.

3. Dearest sister! thou hast left us;
 Here thy loss we deeply feel;
 But 't is God that hath bereft us.
 He can all our sorrows heal.

4. Yet again we hope to meet thee,
 When the day of life is fled;
 Then in heaven with joy to greet thee,
 Where no farewell tear is shed!

* Originally written on the occasion of the death of Miss M. J. C., a member of the Mount Vernon School, Boston, July 8, 1833.

66. Heavenly Shepherd, guide me, feed me, Thro' my journey here below, By re - fresh - ing wa - ters lead me, Where thy flock re - joicing go.
For thy guard - ian presence ev - er, Meekly, humbly I implore, Keep me near thee, I would nev - er, Nev - er wan - der from thee more.

67.

Heavenly Father! grant thy blessing
On the teachings of this day;
May we all, thy love possessing,
Still press on in wisdom's way.

Every motive steadfast tending,
More and more to know and gain;
To a holy purpose blending
All the knowledge we attain:

On a sure foundation laying,
Structure that shall rise to Thee;
And our Master's will obeying—
Perfect, as Thou art, to be.

68.

Father, take my hand and lead me,
Hold it ever close in thine;
Let thy tender care provide me,
Fill my soul with peace divine.

Thou art strong in loving-kindness,
I am weak as man may be;
All my knowledge is but blindness,—
Bright the light that shines in thee.

Oh, do thou in love befriend me,

Let me feel thee ever near;
What though sorrows may attend me,
I shall neither fail nor fear.

Take my hand, and blessing, teaching,
Loving mercy to me show,
Then thy help and strength possessing,
Where thou leadest, I will go.

69.

Worship, honor, glory, blessing,
Lord, we offer to thy name;
Young and old, their thanks expressing,
Join thy goodness to proclaim:

As the hosts of heaven adore thee
We too bow before thy throne;
As the angels serve before thee,
So on earth thy will be done.

70.

When the glorious day is dawning,
When the coming light we see,—
We look upward thro' the morning,
O our Father! unto thee.

Thro' the darkness we were sleeping,
While thy faithful guardian eye,
Sleepless watch was ever keeping,
From thy throne beyond the sky!

Now another day is given,
May we in thy promise rest;
Pressing onward to thy heaven,
Ever blessing, ever blest!

71.

Like the eagle, upward, onward,
Let my soul in faith be borne;
Calmly gazing, skyward, sunward,
Let my eye unshrinking turn!

Oh, may I, no longer dreaming,
Idly waste my golden day,
But, each precious hour redeeming,
Upward, onward, press my way.



SELECTION† 1.—Ps. 23.

1. The Lord | is my | shepherd ;
I | shall— | not— | want.
2. He maketh me to lie down in | green— | pastures ;
He leadeth me be— | side the | still— | waters.
3. He re— | storeth my | soul ;
He leadeth me in the paths of righteousness | for his | name's— | sake.
4. 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.
5. Thou preparest a table before me in the presence | of mine | enemies :
Thou anointest my head with oil ; my | cup— | runneth | over.
6. 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.

SELECTION 2.—Ps. 67.

1. God be merciful unto | us, and | bless us ,
And cause his | face to | shine up-on | us.
2. That thy way may be | known up-on | earth,
Thy saving | health a— | mong all | nations.
3. LET THE PEOPLE praise | thee, O | God ;
Let | all the | people | praise thee

* A chant consists of a few tones in most simple succession. It is a tune, though without regular structure. The notes have no reference to time, or duration, but only to succession of pitch.

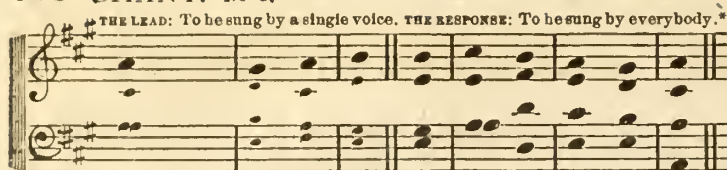
† Selection, that is, selection from the Psalms to be chanted.



4. Oh, let the nations be glad and | sing for | joy ;
For thou shalt judge the people righteously, and govern the |
nations | upon | earth.
5. LET THE PEOPLE praise | thee, O | God ;
Let | all the | people | praise thee.
6. Then shall the earth | yield her | increase ;
And God, even | our own | God, shall | bless us.
7. God | shall— | bless us ;
And all the ends of the | earth shall | fear— | him.

SELECTION 3.—Ps. 121.

1. I will lift up mine eyes | unto the | hills,
From | whence— | cometh my | help.
2. My help cometh | from the | Lord,
Who | made— | heaven and | earth.
3. He will not suffer thy | foot · to be | mov-ed,
He that | keepeth thee | will not | slumber.
4. Behold, he that keepeth | Is-ra— | el
Shall neither | slum-ber | nor— | sleep.
5. The Lord | is thy | keeper :
The Lord is thy shade up- | on thy | right— | hand.
6. The sun shall not | smite thee · by | day,
Nor the | moon— | by— | night.
7. The Lord shall preserve thee from | all— | evil ;
He | shall pre- | serve thy | soul.
8. The Lord shall preserve thy going out and thy | coming | in,
From this time forth, and | even for | ever- | more.

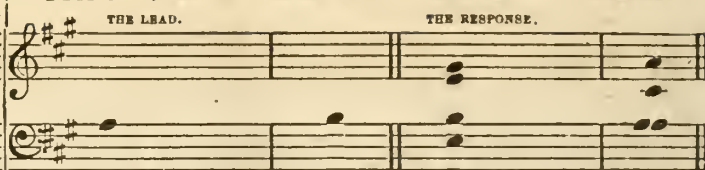


- LEAD: 1. Oh, give thanks unto the Lord, for | he is | good :
 RESPONSE: For his | mercy en- | dureth for | ever.
(This response is to be repeated at every verse.)
2. Oh, give thanks unto the | God of | gods :
 3. Oh, give thanks to the | Lord of | lords :
 4. To him who alone | doeth great | wonders :
 5. To him that by wisdom | made the | heavens :
 6. To him that stretched out the earth a- | bove the | waters :
 7. To him that | made great | lights :
 8. The sun to | rule by | day :
 9. The moon and stars to | rule by | night :
 10. WHO REMEMBERED US IN OUR | LOW ES- | tate :
 11. And hath redem-ed us | from our | enemies :
 12. Who giveth food to | all -> | flesh :
 13. Oh, give thanks unto the | God of | heaven :



A - - men.

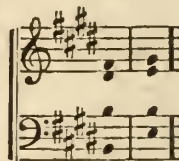
* The Response should follow the Lead closely, even so as to be interwoven or interlocked.



- | | | | |
|--|--------------|--------------------------|----------|
| 1. Make a joyful noise unto the Lord ; | Lord ; | All ye..... | lands. |
| 2. Serve the Lord with. | gladness, | Come before his presence | singing. |
| 3. Know ye that the Lord he is God ; | | with | |
| | | It is he that hath made | salvae |
| | | us and not we our. | pasture. |
| 4. We are his | people, | And into his courts with | praise. |
| 5. Enter into his gates with | thanksgiving | And bless his..... | name. |
| 6. Be thankful unto | him : | | |
| 7. For the Lord is good, his mercy is ever. | lasting ; | And his truth endureth | ations. |
| | | to all gener. . . | AMEN |

THE LORD'S PRAYER.+ Matt. 6: 9.

(Pitch E.) 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, for ever.



A - men.

* Any psalm or part of a psalm may be sung to this chant, if copies of the words are provided. It is but to observe that the last accent in the clause comes to the last of the two tones employed both in the Lead and in the Response. The teacher, or whoever sings the lead, taking the first, and the pupils in response taking the remainder. When a verse consists of more than two clauses, the lead should include all except the last. The response should follow the lead closely, indeed the two should be interwoven.

+ Let the words be deliberately, distinctly, and reverently pronounced to the given pitch (say E) either by a single voice, or in unison by all the voices, adding the Amen in harmony parts, as written.

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