



## Yes, we will be true to each other.

Chicago: Root & Cady (67 Washington St.), 1867

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YES, WE WILL BE TRUE  
TO EACH OTHER.

SONG AND CHORUS.

WORDS BY

PAULINA.

MUSIC BY

GEO. F. ROOT.

-3-

CHICAGO:

Published by ROOT & CODY, 67 Washington Street.

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YES, WE WILL BE TRUE TO EACH OTHER!

Words by "PAULINA"

Music by GEO. F. ROOT.

PRELUDE.

*Not too fast.*



broth - er must bear; When hu - man - ly err - ing, re - call - ing in  
 night of our grief; The word of un - kind - ness, when brows were o'er.  
 jew - el of youth; His pray'r ere the child's rose - leaf eye - lids are

love The feet that should tend to the man - sions a - bove. Oh,  
 cast, Tho' sore - ly re - pent - ed, hath flown to the past; A  
 prest, The lan - guage of heav - en - the song of the blest A -

bless - ed the task of the an - gels to win The 'wil - der'd and  
 heart hath been wounded, an an - gel hath traced The breath of our  
 wak - en - O, earth! and re - eeh - o a - gain What an - gel harps

lost from the mesh - es of sin. To point to the high-way that  
 an - ger, the bolt of our haste; Then as ye have spo - ken in  
 caught thee."Good will to all men;" Dear ♫ Yule - chant of a - ges - our

ritard.

lead - eth to bliss. Aye, we will be true to each oth - er in this.  
 wrath, and a miss. For - give, and be true to each oth - er in this.  
 joy and our bliss. Aye, we will be true to each oth - er in this.

## C H O R U S.

## AIR.

Yes, true to each oth - er, true to each oth - er,

## ALTO.

## TENOR.

Yes, true to each oth - er, true to each oth - er,

## BASE.

## PIANO.

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Yule. The name anciently given to Christmas.

We will be true to each oth - er in this; Tho' meet-ing in mart, by the

We will be true to each oth - er in this; Tho' meet-ing in mart, by the

ritard.

hearth or the shrine; O, true hand and heart, a glad wel - come be thine.

hearth or the shrine; O, true hand and heart, a glad wel - come be thine.

661 4

*"Inaugurates a new era."*

The MUSICAL CURRICULUM inauguates a new era in piano-forte instruction. While it is inductive and thorough to the end, it intersperses vocal exercises and songs, the art of accompaniment, and the knowledge of chords, which must greatly add to both the pleasure and profit of the pupil.

New York, July 17, 1865.

HARRY SANDERSON.

*"That it should be Practical and Progressive, would be expected of its author."*

I am much pleased with the "Musical Curriculum," as it is made on the sensible idea that the study of music should be a pleasure from the beginning, and because these things are connected with the piano-forte that properly belong to its early study. That it should be practical and progressive, would be expected of its author.

New York.

W. M. MASON.

*"Beyond all Question."*

Beyond all question the MUSICAL CURRICULUM is the most simple, progressive, thorough and useful instruction book for the piano ever issued.

New York, July 31, 1865.

CHAS. FRADEL.

*"Best Work that has ever been issued."*

Having carefully examined the proofs of the MUSICAL CURRICULUM since the first edition was printed, I have necessarily become thoroughly acquainted with its plan and contents. I say, unhesitatingly, that for the object for which it was written, it is the best work that has ever been issued.

Chicago, 1865.

ADOLPH BAUMBACH.

*"An excellent Work."*

Having carefully examined the "Musical Curriculum," by Geo. F. Root, I come to the conclusion that it is an excellent work. It differs in some respects from other works of a similar kind, inasmuch as the difficulties in it progress very gradually, besides teaching the pupil so good proportion of harmony and singing.

THEODORE MOELLING.

Chicago, Sept. 11, 1866.

*"A Contribution to the Science of Teaching."*

I am in receipt of the "Musical Curriculum," by Mr. Root. I have examined it with much care, and at every step with renewed admiration. The exercises are graded with remarkably good judgment, so that the pupil finds in every lesson something to be mastered, but the difficulty is no greater than he is prepared to overcome. The explanations and illustrative cuts are of great value, rendering it easy for the pupil to understand precisely what he is to do, and how he is to do it. The exercises for the voice are exceedingly valuable, and will be found very useful at the stage in the pupil's progress at which they are introduced. Aside from its musical merits, this work is of special interest as a contribution to the science of teaching. It is truly a "Musical Curriculum," superior to any work of the kind yet published in this country, and I do not hesitate to recommend it as such.

SAMUEL P. BATES.

D-p'y Supt Com. Schools, Harrisburg, Pa.

*"Will become popular wherever it is introduced."*

MR. GEO. F. ROOT—I received, and have carefully examined your MUSICAL CURRICULUM, and am happy to state that I fully endorse all the valuable testimonial your work has received. The treatment of the study of vocal and instrumental music in one book is, to my knowledge, new; and, as the exercises are progressively arranged from the beginning to the end, I have no doubt that the method will become popular wherever it is introduced. I shall introduce your MUSICAL CURRICULUM in this school by another term.

Truly yours,  
GEORGE A. MIEZKE.  
North Granville, (N. Y.) Ladies' Seminary.

*"Cut loose from the stumbling blocks in the old beaten paths."*

I think this a work that only needs a trial to convince one of its superiority over any other used by the American teacher. Mr. Root seems to have cut loose from the stumbling blocks in the old beaten paths, and to have launched out in an entirely new, consistent, and practical method. May great success attend the effort.

O. D. ADAMS.  
Prof. of Music in State Normal School,  
Winona, Minn.

*"It's only Fun."*

As formerly learned, the study of harmony was a subject for the grasp of mature minds. As here presented, the pupil is led along, step by step, in such a way that the study is a delight, even to young minds. As a pupil remarked to me the other day, "It's only fun."

But no description of the book is like trying it, which every one will do who desires his own work lightened, and the pupil's progress increased.

I have fifteen pupils in the CURRICULUM, and have never done my work so well and so easily before.

C. C. MILLER.

*"The Book I have long been trying to find."*

WHEATON, ILL.

I have now had the MUSICAL CURRICULUM about a month, and find it just the Instruction Book I have long been trying to find. It is so progressive that pupils go easily from one lesson to another, so that its use is a pleasure both to pupil and teacher.

F. G. BAKER,  
Prof. of Music in Wheaton College.

*"It interests the Child."*

The "Curriculum" I have used, and I cannot express my approval of the work in terms strong enough. It interests the child, and makes the former drudgery of learning to play a pleasure. I congratulate you upon the successful production of so valuable work to the people. I will introduce it here, because it is the best.

C. M. PARKS.  
Patent Office, Washington.

*"Six Reasons why the Curriculum is Best."*

I have taught instrumental as well as vocal music for many years. Have used for the piano many text books and highly recommended methods, claiming to meet all the varied necessities and wants of both teacher and pupil, but with every one of them, (although containing some good,) I found much difficulty in adapting the exercises as arranged to the wants of the pupil.

When the CURRICULUM made its appearance into the musical world, I procured a copy, examined it thoroughly, and pronounced it the best and most complete method for the piano extant, based on the following reasons:

1. The exercises and studies are smoothly and progressively linked together.

2. The directions over each piece are perpetually reminding the pupil, in the absence of the teacher, how he must hold the hands, strike the keys, and play with good taste and expression the exercises before him.

3. The ease with which all difficulties are overcome; the pleasure manifested by the pupil as he rapidly, and yet thoroughly proceeds from one step to another.

4. The introduction of those duets—which not only cultivate the taste, but perfect the learner in the important art of playing in *acutre* time.

5. The songs, so admirably calculated to educate the people in those things pertaining to the art of singing, which are pure and natural, and fill the heart with pleasure.

6. The art of singing, of playing, and of composing, can be understood by the student who, under the direction of a skillful teacher, carefully studies the CURRICULUM.

All my pupils are delighted with it, and I predict for it a brilliant and successful future.

Yours, in much haste,  
H. HARDING.  
State Normal School, Trenton, N. J.

THE  
MUSICAL  
CURRICULUM.

A New and Complete Course of  
MUSICAL INSTRUCTION.

By GEO. F. ROOT.

PRICE, - - - \$4.50.

PUBLISHED BY

ROOT & CADY,

67 Washington St., Chicago.

*"Theoretical and Practical combined."*

Having used your great work for the piano-forte (the "Curriculum") for three months, I feel it my duty, not only to you, but to my fellow teachers, to add my testimony to its excellency. I believe it to be just what an instruction book should be, viz: theoretical and practical combined. Try it, fellow teacher; you will find it to be a *sure cure* for many of the ills of both teacher and pupil. With this book I feel that I can make good, intelligent musicians.

M. HAWLEY.  
Beaver Dam Wis. Musical Academy.

*"A longed for Pastime."*

I wish to offer my testimonial in favor of Mr. Root's CURRICULUM. I am delighted with it, and so are my pupils. It makes the study of music not only interesting, but a longed for pastime: a play spell. Its progressive-ness and adaptedness to the wants of amateur musicians are unequalled.

MRS. J. S. STACY.  
Anamosa, Iowa.

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