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Johnson, A. N. (Artemas Nixon), 1817-1892

Friendship, Allegany Co., N.Y.: Allegany Academy of Music, J. Baxter & Co., c1868

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THE
ALLEGANY COLLECTION

BY

A. N. JOHNSON.

PUBLISHED AT THE ALLEGANY ACADEMY OF MUSIC,
BY J. BAXTER & COMPANY,
FRIENDSHIP, (ALLEGANY COUNTY,) N. Y.

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THE
ALLEGANY COLLECTION

OF MUSIC, FOR

**PUBLIC WORSHIP, CHOIRS, SINGING SCHOOLS,
Musical Conventions, Musical Associations,
and the Social Circle.**

CONTAINING ALSO

JOHNSON'S METHOD FOR TEACHING THE ART OF READING MUSIC,

AND

JOHNSON'S METHOD OF CHORUS SINGING.

BY A. N. JOHNSON.

**PUBLISHED AT THE ALLEGANY ACADEMY OF MUSIC,
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PREFACE.

It is a common saying that no one ever reads a preface. It seems as if those who use a work as a text book for teaching, ought to be willing to read enough to find out how its author designed it should be used, and so the request is respectfully made that teachers will read page 5 and page 69, and that leaders will read page 97, and the pages from page 357 to the end of the book.

NAME.

"Allegany" is the name of a river and of a range of mountains, both of which commence near where this book is published. It is also the name of the county in which the Institution is located, which publishes the work. In the state of Pennsylvania, they sometimes spell the word "Allegheny," and sometimes "Allegheny." In the state of New York, they always spell it "Allegany."

INSTRUCTION.

The Allegany Academy of Music occupies buildings erected and owned by the Institution, which are furnished with every convenience for the study of all the branches of music in common use. It is located in the town of Friendship, (Allegany Co.) N. Y. This town is on the Erie R. R., a railroad which commences at New York city, runs through all the southern range of counties in the state, and in connection with the Atlantic and Great Western and the Ohio and Mississippi railroads, forms a continuous line from New York city to Cincinnati and St. Louis. Friendship is 374 miles west of New York city, and 86 miles east of Dunkirk, on Lake Erie, which is the terminus of the Erie R. R. The school begins on the first Monday in September in each year, and continues in session until the middle of the following July. Students can enter at any time, and remain as long as they wish. No previous preparation is required. A Normal Course, which occupies only six weeks, commences on the first Monday in June, and on the first Monday in December in each year. Full particulars can be learned by addressing the Treasurer.

A. N. JOHNSON, PRESIDENT.
JAMES BAXTER, PRINCIPAL.
J. C. CRANDALL, TREASURER.

PUBLICATIONS.

The Allegany Academy of Music publish:

THE ALLEGANY COLLECTION.....price \$12 per dozen.
THE UNITED STATES COLLECTION.....price \$12 per dozen.
THE EMPIRE COLLECTION.....price \$12 per dozen.
JOHNSON'S NEW THOROUGH BASE.....price \$1. 25 per copy.
JOHNSON'S MELODEON & ORGAN IN-
STRUCTOR.....price \$2. 50 per copy.
THE ALLEGANY ACADEMY OF MUSIC
JUVENILE SONG BOOK.....price \$5 per dozen.

A copy of any of the church music books, or of the Juvenile Book, for examination, will be forwarded by mail, postage prepaid, on receipt of the dozen price. The Thorough Base Book, or Melodeon Instructor, will be forwarded by mail, postage prepaid, on receipt of price. The publications of this Institution may usually be found at the music and book stores mentioned on the back cover, as well as at most prominent music dealers and booksellers, but purchasers will please notice that a full supply is *always* on hand at the Institution, and that it will cost no more to send for them to head quarters, than to get them in any other way. Orders from any part of the United States will be promptly answered, and any who do not like to forward the money with their orders, can make payment to the Express on delivery. All orders should be addressed to

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J. Baxter & Co. are the selling agents of all the publications of the Allegany Academy of Music, and occupy a Music store in the buildings of the Institution.

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A. B. KIDDER'S MUSIC TYPOGRAPHY.

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A. N. JOHNSON'S METHOD

FOR TEACHING

SINGING CLASSES & SINGING SCHOOLS,

WMA score

AND CONDUCTING, DISCIPLINING, AND DEVELOPING

CHOIRS, CHORUS ASSOCIATIONS, AND ADVANCED CLASSES.

Nearly forty years ago a country clergyman in Massachusetts, came across a German work called "Kubler's 'Anleitung,' to the study of music." He translated it, but not being able to find a music publisher who thought it worth publishing, he finally gave it to a noted singing book editor of that day, who put his own name on it as author instead of Kubler's, and published it with all the devices to make it sell, which successful publishers so well know how to use. It "took." So great was the enthusiasm with which it was received, that Musical Conventions numbering a thousand members assembled to learn how to teach it. For several years it only appeared in the church music books of which the reputed author was the editor, but a quarrel between him and one in the secret, having revealed the fact that it was a literal copy of a foreign work, and consequently not protected by the copy right law, it was seized with avidity by nearly all other American singing book editors, and without essential alteration, it has formed the singing school method of nearly every church music book published in America ever since.

A coal mine was once discovered in Massachusetts. Before forming a company to work it, a committee of experts was appointed to examine and report on its value. They reported that it looked like coal, felt like coal, smelt like coal, tasted like coal, and was like coal in every particular except one, and that was that it would not burn. A committee of impartial experts would be compelled to make a similar statement about this "Kubler's Anleitung Method," and report, that it reads well, contains many learned phrases, promises much, and resembles a good method for teaching in every particular except one, and that is, that it never can teach any one how to sing correctly.

On the Hudson River there is a college for ladies, the buildings and equipments of which cost nearly half a million, all of which was given to it by its founder, Matthew Vassar. On the occasion of a public visit by the founder, the students erected a rustic arch with the inscription "*si monumentum quæris conspiciere.*" (If you seek his monument, look around.) If any one wishes to know the value of the method under consideration, "*conspiciere,*" look around. Consider the music in the churches of the United States! Visit the choir meetings, the singing schools, the musical associations! Count the towns and villages where musical interest has been so dormant that they have had no singing schools or associations for years! Then meditate on the fact that this is the result of the universal use of this system for a quarter of a century.

There is no evidence that Kubler meant his system for a singing school method. He nowhere tells the singers how to sing, but all his instructions relate to understanding the notes. It seems almost incredible that he should have done this, had he designed this system to teach singing. What would be thought of a method for the Violin, which should explain the notes, but give no direction how to bow or finger, leaving the learners to guess at it? Kubler explains numerous philosophical relations of musical tones and subjects which are as much out of place in a method for teaching beginners to sing, as the differential calculus would be in a method for teaching beginners to "cipher." "Anleitung" is a German word which means "leading into." It would probably be translated "introduction." On the assumption that Kubler designed his work as a study to "lead into," or serve as an "introduction" to the study

of musical theory, everything in it becomes plain, but on the supposition that he intended it to teach singing, the absence of all explanations how to sing, and the presence of numerous philosophical problems which no singing class can by any possibility comprehend, is marvellous. Nevertheless, it has been the standard method for teaching singing schools in all parts of the United States, for the last thirty years, and the condition of singing in all parts of the country is just what might be expected from such a system.

American history of church music contains numerous amusing anecdotes of the way our forefathers received each innovation in church music,—staid deacons preferring to forego worship to visiting a sanctuary contaminated by the presence of a Base Viol,—whole families ostentatiously marching out of church at the first tone of a violin,—&c., &c. When the promulgators of the system under consideration found that it was producing nothing but wretched choirs and miserable singing in every part of the country, instead of acknowledging that they were mistaken in the efficiency which they claimed for it, they announced the astounding doctrine that it is wrong to have good singing in church(!!!) and by skilful manipulation of the religious press, they have actually succeeded in making a considerable portion of the religious public believe it. Doubtless the next generation will be as much amused at the simplicity which can imbibe such a belief, as we have been at the quaint notions of the generation which has preceded us. Who can doubt that there is a necessity for another and better system? New systems of grammar, arithmetic, &c. are constantly making their appearance, and common school teachers never hesitate to drop an old system and adopt a better one, whenever they find one. Why should singing school teachers? Who can find a common school teacher who feels obliged to teach as they did thirty years ago? Why should singing school teachers?

The method in this book is earnestly commended to teachers, as a method

in which all the defects in the old system are avoided. The instructions which commence on page 5, impart all of the knowledge of notes which have any thing to do with singing, and wholly omits all those philosophical problems that so wearied the brains of a whole generation, which have nothing whatever to do with the art of singing, and which can never be comprehended by any human being who has not learned Thorough Base and Harmony. The instructions which commence on page 357 explain everything which a company of singers must do in order to produce good singing, a matter about which the old system did not vouchsafe one single word.

Finally, many singing teachers aver, that they cannot see the use of many of the things which they try to teach under the old system, but they do not dare to omit them, without being able to give authorised authority for the omission. It would puzzle a wise man to explain what constitutes authorized authority in such matters in America. The oldest music teachers now on the stage, in their palmiest days did not have the ability or knowledge in music which numbers of fifteen year old children of the present day possess, so their authority cannot be quoted as of any value. The authority of common sense is the best standard. In order, however, to give such teachers a crumb of comfort, in case they shall pluck up courage to use this system in their schools, the author takes the liberty to remark that in 1844, having just returned from a course of study under one who was considered the best teacher of theory in Europe, he published a work on Thorough Base, of which more copies have been sold, than of all other works on musical theory put together. This may be considered as an expression of opinion on the part of the American musical public, that the author understands musical theory, and he hereby gives such teachers the benefit of his positive assertion, that no other principles of musical theory or philosophy have anything whatever to do with the art of singing, than those contained in this book.

A. N. JOHNSON'S METHOD

FOR TEACHING

THE ART OF READING MUSIC.

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Like all authors of new methods, the author claims that this method is greatly superior to any other method, for teaching the notes, which has yet been published.

He bases his claim upon these facts; viz.

(1.) "The first chapter in this method is so plain and simple that in a class of beginners, the dullest intellect can clearly and easily comprehend it."

(2.) "Every other chapter is so small an advance upon the chapter which precedes it, that learners can comprehend it as easily as they comprehended the first chapter, after they have learned the chapters which go before it."

(3.) "Every subject which belongs to the art of reading music, is explained in this series of chapters, and all subjects which

do not belong to the art of reading music, are omitted, and no reference is made to them."

It is claimed that other methods fail in some of these particulars, and that, therefore, this is a superior method for teaching singing schools.

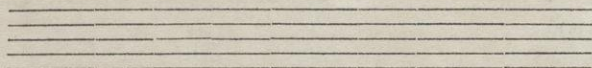
This method is so arranged that each chapter contains only one subject. It is arranged in this manner, because in short courses of instruction there is not time to teach all of the subjects, and the teachers can thus omit any chapters he pleases.

It is not necessary that the chapters should be taught in the order in which they are placed. Other orders will do as well. If the teacher wishes to introduce the subject of beating time, or any other subject, before or after the place in which it is introduced in the series of chapters, he has only to change their order, and it will not interfere with the proper study of the method.

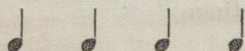
CHAPTER I.

The most prominent printed character used in music, is a group of five lines. It is called **THE STAFF**. The lowest of the five lines is called the *First Line*. The next one above it is called the *Second Line*. The middle line is called the *Third Line*. The next line above it is called the *Fourth Line*. The highest line is called the *Fifth Line*.

THE STAFF.



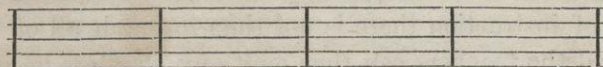
The next most prominent characters are the following:



They are called *Notes*.

To aid the eye in keeping the place, the staff is always divided into small portions, by lines drawn perpendicularly across the five lines. The perpendicular lines are called **BARS**. The portions between the bars are called **MEASURES**.

Bar. Measure. Bar. Measure. Bar. Measure. Bar. Measure. Bar.



EXERCISE.—Let the class speak, all together, in clear and distinct tones of voice, keeping exact time with each other, and tell which lines the following notes are on.

No. 1.



No. 2.



No. 3.



CHAPTER II.

Notes are often printed between the lines. When a note is printed between the first and second lines, it is said to be on the *First Space*. When a note is printed between the second and third lines, it is said to be on the *Second Space*. When a note is printed between the third and fourth lines, it is said to be on the *Third Space*. When a note is printed between the fourth and fifth lines, it is said to be on the *Fourth Space*.

EXERCISE.—Let the class tell which spaces the following notes are on.

No. 1.



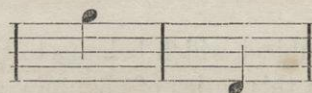
No. 2.



No. 3.



CHAPTER III.



The notes in the above example are not on the staff at all, but the note in the first measure is above the staff, and the note in the second measure is

below the staff. The note in the first measure is said to be on the SPACE ABOVE, (i. e., on the space above the staff.) The note in the second measure is said to be on the SPACE BELOW, (i. e., on the space below the staff.)

EXERCISE.—Let the class tell which lines and spaces the following notes are on.

No. 1.



No. 2.



No. 3.



CHAPTER IV.

When more than five lines are required, short lines are added to the lines of the staff. If the short line is above the staff, it is called the ADDED LINE ABOVE. If the short line is below the staff, it is called the ADDED LINE BELOW.

Lines and spaces are called DEGREES. The expression, "tell the degrees on which the following notes are printed," means the same as the expression, "tell the lines and spaces on which the following notes are printed."

EXERCISE.—Let the class tell which degrees the following notes are on.

No. 1.



No. 2.



No. 3.



CHAPTER V.

Tunes are formed by placing musical tones at different distances from each other. Eight musical tones placed next to each other, embrace all the different distances at which it is possible to place musical tones. It follows, therefore, that whoever becomes so familiar with these eight tones, that he can sing them in any order in which they can be placed, can sing the musical tones which form any tune, no matter in what order such tones succeed each other, and it must be the aim of every one who wishes to excel in the art of reading music, to become thus familiar with these eight tones.

The fact that eight musical tones included every possible distance at which musical tones can be placed from each other, was first discovered in Italy, several centuries ago. When eight musical tones placed next to each other, are sung consecutively, it feels a little as if the tones were moving up or down the throat, so the first discoverers called them a "Ladder," (as if the tones moved up and down the throat on a ladder,) and this series of eight tones has been called "the Ladder," ever since. The Italian word for ladder is "Scale." Those who first wrote English music books, used the Italian word for ladder instead of the English, so this series of eight tones has always been called the SCALE in music books printed in the English language.

The Tones of the Scale are named ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT. As these are inconvenient words to sing with, it has long been customary in this country to sing them with the Italian syllables, Do, RE, MI, FA, SOL, LA, SI, DO. These Italian syllables are pronounced *Doe, Ray, Mez, Fah, Sole, Lah, See, Doe*. When one practices singing always

using the same syllable in singing the same tone, after a while the tone becomes so associated with the syllable, that whenever the singer uses the right syllable he will be certain to sing the right tone. The method for learning to read music most in vogue in this country, requires learners to practice, using the Italian syllables, until the tones of the scale become so perfectly associated with the syllable, that if they apply the right syllable, they will be sure to produce the right tone.

While studying the Art of Reading Music, therefore, every exercise and tune which is required to be practiced, must be practiced with these Italian syllables. The theory is, that after singing a tune with the syllables until its tones become fixed in the mind, it can then be readily sung with the words. The tunes which are required to be practiced, which have words set to them, must be first practiced with syllables before the words are applied. In fact, in many of them it is not important that the words should be applied at all.

The Tones of the Scale can only be learned by imitating those who know how to sing them.

EXERCISE.—Let the class practice the scale, ascending and descending, until they can sing the tones readily, when the tones are placed in consecutive order.

CHAPTER VI.

- A note on the *Added Line Below* means that ONE must be sung.
- A note on the *Space Below* means that TWO must be sung.
- A note on the *First Line* means that THREE must be sung.
- A note on the *First Space* means that FOUR must be sung.
- A note on the *Second Line* means that FIVE must be sung.
- A note on the *Second Space* means that SIX must be sung.
- A note on the *Third Line* means that SEVEN must be sung.
- A note on the *Third Space* means that EIGHT must be sung.

EXERCISE.—Let each member of the class learn the above by heart. After they have done so, let them answer such questions as, "What does a note on the second line mean?" "What does a note on the third space mean?" and so on, until it is certain they will remember what notes on the above named lines and spaces mean.

CHAPTER VII.

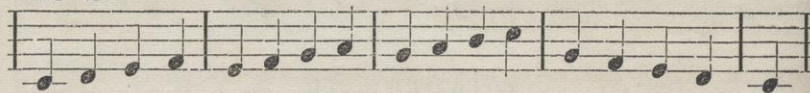
In this book, the direction to READ THE NOTES of an exercise or tune, means that the class shall speak, all together, in a clear, definite, and distinct tone of voice, and tell which line or space each note of the tune or exercise is on, and what it means. "Read the notes," does not mean that the class shall sing, but that they shall use the speaking voice, as they would if they should read a book aloud. The best expressions would be for them to say, "*Added Line Below* means that I must sing ONE," "*Space Below* means that I must sing TWO," and so on,—but any expression which will denote what each note in the exercise or tune means, will answer.

EXERCISE.—Let the class read the notes of the following exercises.

No. 1.



No. 2.



No. 3.



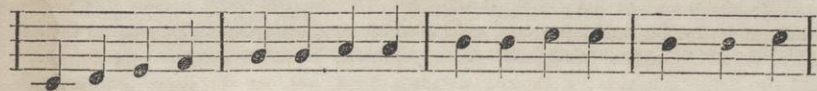
CHAPTER VIII.

EXERCISE.—Let the class read the notes, and then sing the following exercises, making each tone exactly of the same length.

No. 1.



No. 2.



No. 3.



With all my powers of heart and tongue, I'll praise my Maker in my song, An -



gels shall hear the notes I raise, Ap - prove the song, and join the praise.

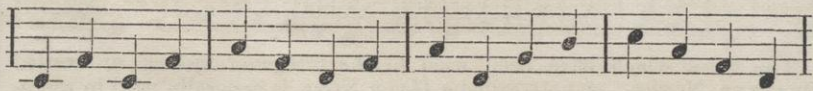
CHAPTER IX.

EXERCISE.—Let the class read the notes of the following Exercises.

No. 1.



No. 2.



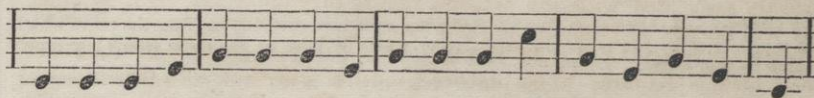
No. 3.



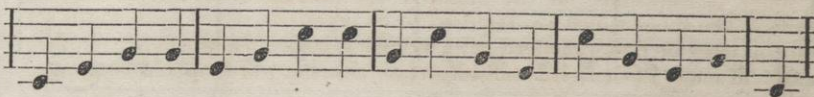
CHAPTER X.

EXERCISE.—Let the class read the notes, and then sing the following exercises, making each tone exactly of the same length.

No. 1.



No. 2.



No. 3.



Pleasant is the hour of singing, Cheerful voices sweetly ringing,



Singing now in strains of gladness. Nought to fear of care and sadness.

CHAPTER XI.

A curved line placed over or under two or more notes is called a SLUR.



A Slur means that the notes around which it is placed, must be sung to one syllable. If the notes around which a slur is placed, are all on the same degree of the staff, the slur not only means that they must all be sung to one syllable, but it also means that the tone must be prolonged and made as many

times longer than a tone represented by one note, as there are notes slurred together. That is, if there are two notes thus slurred together, the tone must be made twice as long as a tone represented by one note; if there are three notes thus slurred together, the tone must be made three times as long as a tone represented by one note, and so on.

EXERCISE.—Let the class sing the following exercises, carefully making the tones which are represented by two notes slurred together, twice as long as the tones which are represented by one note.

No. 1.**No. 2.****No. 3.**

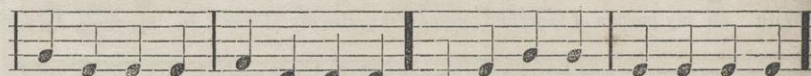
CHAPTER XII.

A thick bar like those at the end of each line in the following tune, is called a **DOUBLE BAR**. Double bars are used to denote the end of a line of words. If the line of words ends at the end of a measure, the double bar is used instead of the other bar. If the line of words ends in the middle of a measure, the double bar is placed in the middle of the measure. Double bars are designed to aid the eye in keeping the place, and are frequently placed in other places where they will guide the eye, besides the ends of the lines of words. Two double bars denote the end of the tune.

EXERCISE.—Let the class sing the following tune, carefully making those tones which are represented by two notes slurred together, twice as long as a tone represented by one note; and carefully making those tones which are represented by four notes slurred together, four times as long as a tone represented by one note.



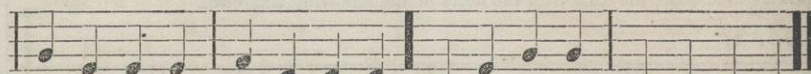
Smiling May, comes in play, Making all things fresh and gay,



From the hall, come ye all, Thus the flowers call.



Fragrant is the flow'ry vale, Sparkles now the dew-bright dale,



Music floats, in soft notes, From sweet warblers' throats.

CHAPTER XIII.

The notes which have been used in the foregoing lessons, are called **QUARTER NOTES**. A note called a **HALF NOTE** is generally used to represent a tone twice as long as a tone represented by a quarter note. So, wherever a half note is printed, care must be taken to make the tone exactly twice as long as a tone represented by a quarter note. That is, the tone must be made as long as the tones which are represented by two quarter notes slurred together.

A note called a **WHOLE NOTE** is usually used, to represent a tone four times as long as a tone represented by a quarter note. So, wherever a whole note is printed, care must be taken to make the tone exactly four times as long as a tone represented by a quarter note. That is, the tone must be made as long as the tones which are represented by four quarter notes slurred together.

Whole Note. Half Note. Quarter Note.



EXERCISE.—Let the class sing the following exercises, carefully making the tones which are represented by half notes, exactly twice as long as the tones which are represented by quarter notes; and carefully making the tones which are represented by whole notes, exactly four times as long as the tones which are represented by quarter notes.

No. 1.



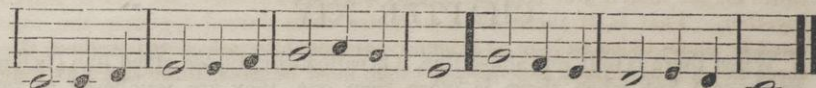
No. 2.



No. 3.



Tell me the tales that to me were so dear, Long, long a - go, long, long a - go.



Sing me the songs I de - lighted to hear, Long, long a - go, long a - go.

"D. C.," is an abbreviation for the Italian sentence, "**DA CAPO**," which means that the singers must begin the tune again, and end at the word "**FINE**."

EXERCISE.—Let the class sing the following tune, and observe the Da Capo.



After the class have learned this chapter, they will be qualified to sing tunes by note. It has been the usual custom to have the tunes which are adapted for practice in the various stages of progress, printed in consecutive order. The circumstances of different classes are so different, that it is believed that it will be more convenient to have these tunes scattered through the book, so that the teacher can select those which are adapted to the wants of the particular class he is teaching, and omit those which are not, rather than to have them printed consecutively, where a teacher is almost compelled to use them in consecutive order, whether they are adapted to the circumstances of his class or not. In this book, therefore, a copious selection of tunes are printed, adapted to each stage of the progress of a singing class; but, instead of being placed together, as is usual in books like this, they are scattered miscellaneously through the book. A full list of them is printed on page 60, from which the teacher can select those which are best adapted to the practice of the particular class which he is teaching.

CHAPTER XIV.

When there is only one added line, it is called, simply, *the added line* (below or above;) but when there is more than one, they are numbered, as for example, *first added line, second added line, third added line, &c.* (below or above.) The space between the first and second added lines, is called the *first added space* (below or above.) The space between the second and third added lines, is called the *second added space* (below or above,) &c.

EXERCISE.—Let the class tell which lines and spaces the following notes are on.

No. 1.



No. 2.



No. 3.



CHAPTER XV.

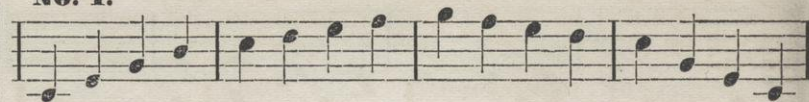


One, Two, Three, Four, Five, Six, Seven.	One, Two, Three, Four, Five, Six, Seven, Eight.
Do, Re, Mi, Fa, Sol, La, Si.	Do, Re, Mi, Fa, Sol, La, Si, Do.
	3, 9, 10, 11, 12, 13, 14, 15.

The scale can be repeated, as illustrated in the above example. It is then called the *LOWER SCALE*, and the *UPPER SCALE*. The tones of the upper scale have the same names and are sung with the same syllables, as the tones of the lower scale. To avoid the necessity of saying *one of the upper scale, two of the upper scale, &c.*, singers frequently call the tones of the upper scale, *eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen*. These are called their *FICTITIOUS NAMES*, for their *REAL NAMES* are, *one of the upper scale, two of the upper scale, three of the upper scale, &c.* In the above example, the *Fictitious names* of the tones of the upper scale, are printed in figures, while their *Real names* are printed in words. It makes no practical difference, whether the real or the fictitious names are used.

EXERCISE.—Let the class read the notes of each of the following exercises twice, the first time giving the *Fictitious names* to the tones of the upper scale, and the second time, giving their *real names*.

No. 1.



No. 2.



No. 3.



CHAPTER XVI.

Dots on each space, (as in the middle of the following exercise,) are said to form a *REPEAT*, and denote that the passage must be repeated, either from where another repeat is printed, or (if no other repeat is printed,) from the commencement of the piece.

EXERCISE.—Let the class first read the notes, and then sing the following tunes. (Perhaps it may be better to sing them in a lower key than that in which they are printed.)

No. 1.

FINE.

D.C.



No. 2.



To Thee the bounteous source of song, To-day we hallowed strains prolong,



When silence filled cre-a-tion round, God spoke the word, and there was sound.

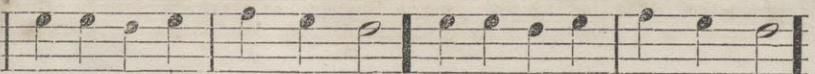
No. 3.



Come, said Je-sus' sa-cred voice, Come, and make my paths your choice,



I will guide you to your home, Weary pilgrim, hith-er come.



Hither come, for here is found, Balm for eve-ry bleeding wound,



Peace, which ev-er shall en-dure, Rest e-ter-nal, sa-cred, sure.

CHAPTER XVII.

It is necessary to learn to read the notes in seven different ways. In the foregoing lessons, the class have been learning to read them in one way. They must learn to read them in six other ways. In many books, learning these different ways is called, learning the Transposition of the Scale. In this book it is called, learning the SEVEN DIFFERENT WAYS of Reading the Notes.

In the First Way, the *Added Line Below* means that ONE must be sung.

In the Second Way, the *Space Below* means that ONE must be sung.

In the Third Way, the *First Line* means that ONE must be sung.

In the Fourth Way, the *First Space* means that ONE must be sung.

In the Fifth Way, the *Second Line* means that ONE must be sung.

In the Sixth Way, the *Second Space* means that ONE must be sung.

In the Seventh Way, the *Third Line* means that ONE must be sung.

If the student wishes to know *why* it is necessary to learn to read music in these seven different ways, he will have to study two musical studies, called Thorough Base, and Harmony. It is not necessary, however, that he should know the reason why, in order to sing correctly. It is only necessary that he shall practice reading the notes in all seven of the ways, until he becomes so accustomed to them that he can read the notes with equal fluency in all of them.

Whichever line or space means that ONE must be sung, the next degree above it means that TWO must be sung; the next degree above that means that THREE must be sung; and so on. For example, when a note on the *Space Below* means that ONE must be sung, a note on the *First Line* means that TWO must be sung, a note on the *First Space* means that THREE must be sung, and so on. When a note on the *First Line* means that ONE must be sung, a note on the *First Space* means that TWO must be sung, a note on the *Second Line* means that THREE must be sung, and so on.

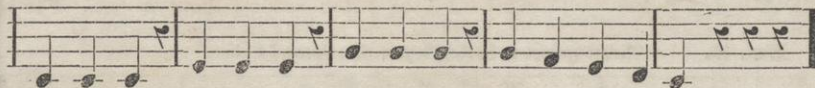
A tune or exercise is said to be in the KEY of whichever line or space means that ONE must be sung. For example, if a note on the *Added Line Below* means that ONE must be sung, the tune or exercise is said to be in the *Key of the Added Line Below*. If a note on the *Space Below* means that ONE must be sung, the tune or exercise is said to be in the *Key of the Space Below*. If a note on the *First Line* means that ONE must be sung, the tune or exercise is said to be in the *Key of the First Line*. And so on.

A **WHOLE REST** means that the singers must remain silent for as long a space of time as would be required to sing a Whole Note. A **HALF REST** means that the singers must remain silent for as long a space of time as would be required to sing a Half Note. A **QUARTER REST** means that the singers must remain silent for as long a space of time as would be required to sing a Quarter Note.

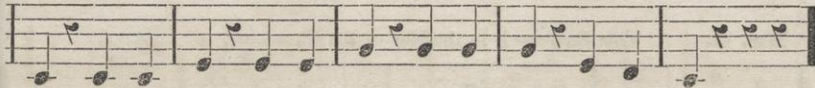
A dot has the same effect upon a rest, as upon a note. For example, a dotted half-rest denotes that as much time must be passed in silence, as would be required to sing a dotted half note.

EXERCISE. — Let the class sing the following exercises, carefully remaining silent wherever a rest is printed.

No. 1.



No. 2.



No. 3.



CHAPTER XX.

Whichever degree of the staff means that ONE must be sung, the next degree below it means that SEVEN must be sung, the next degree below that means that SIX must be sung, and so on.

EXERCISE.—Let the class read the notes of the following exercises.

No. 1.

This exercise is in the Key of the Added Line Below.



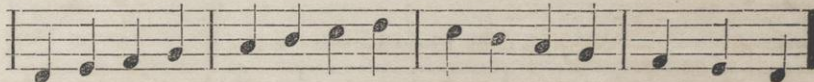
No. 2.

This exercise is in the Key of the Second Line.



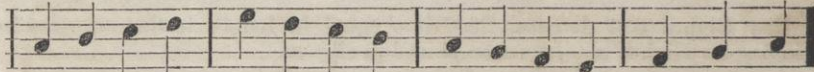
No. 3.

This Exercise is in the Key of the Space Below.



No. 4.

This exercise is in the Key of the Second Space.



No. 5.

This exercise is in the Key of the First Line.



No. 6.

This exercise is in the key of the Third Line.



No. 7. This exercise is in the Key of the First Space.

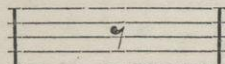


CHAPTER XXI.



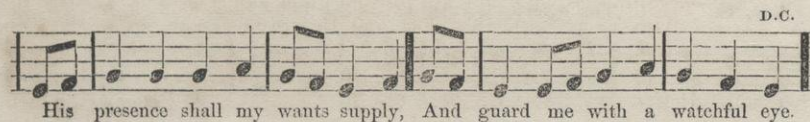
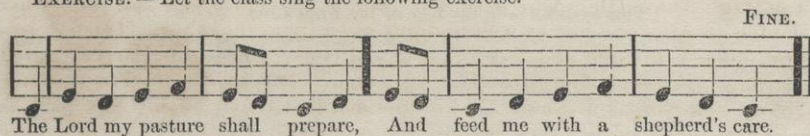
Notes like the above are called **EIGHTH NOTES**. Two tones which are represented by Eighth notes, must be sung in the same length of time that is occupied in singing one tone which is represented by a Quarter note.

AN EIGHTH REST.



An Eighth rest denotes, that time equal in length to that occupied in singing an Eighth note, must be passed in silence.

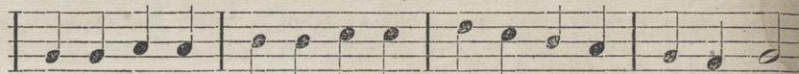
EXERCISE. — Let the class sing the following exercise.



CHAPTER XXII.

EXERCISE. — Let the class read the notes, and then sing the following exercises.

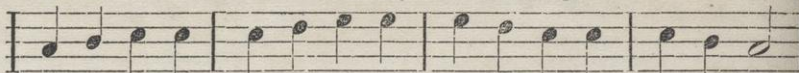
No. 1. This exercise is in the Key of the Second Line.



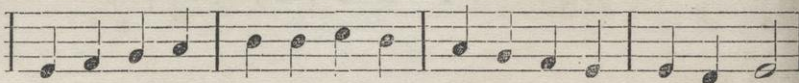
No. 2. This exercise is in the Key of the Space Below.



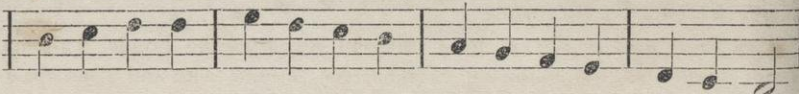
No. 3. This exercise is in the Key of the Second Space.



No. 4. This Exercise is in the Key of the First Line.



No. 5. This exercise is in the Key of the Third Line.



No. 6. This exercise is in the Key of the First Space.



CHAPTER XXIII.

Music which is designed to be sung by a number of voices at once, is called CHORUS MUSIC. Chorus music is usually arranged in four parts, which are called, the TREBLE PART, the ALTO PART, the TENOR PART, and the BASE PART. In this book, and in most books, the upper part is the Tenor part, the lower part is the Base part, the part next below the Tenor, is the Alto part, and the part next above the Base, is the Treble part.

The Treble and Alto parts must be sung by female voices. The Tenor and Base parts must be sung by male voices.

A character called the TREBLE CLEF, is always placed at the commencement of the Treble, Alto and Tenor parts. A character called the BASE CLEF, is always placed at the commencement of the Base part.

TREBLE CLEF



BASE CLEF.



The character which binds the four parts together, in the following exercise, is called a BRACE.

The Base part is always in a different key from the Treble, Alto, and Tenor parts. In the following exercise, the Treble, Alto and Tenor parts are in the *Key of the Added Line Below*, but the Base part is in the *Key of the Second Space*.

EXERCISE.—Let the class sing the following exercise, first singing each part separately, and then all four parts together.

The study of the Cultivation of the Voice teaches that there are three classes of female voices, and three classes of male voices. These classes of female voices are called, SOPRANO VOICES, MEZZO SOPRANO VOICES, and CONTRALTO VOICES. The classes of male voices are called, TENOR VOICES, BARITONE VOICES, and BASE VOICES. As chorus music is usually arranged in this country, Soprano voices are obliged to sing the Treble part, and Contralto voices the Alto part, but Mezzo Soprano voices can sing either Treble or Alto, one just as well and just as easily as the other. Tenor voices are obliged to sing the Tenor part, and Base voices the Base part, but Baritone voices can sing either Base or Tenor. It cannot be said of Baritone voices, however, as it can of Mezzo Soprano, that they can sing one part as easily as they can the other, because the progressions in the Tenor and Base parts are very different, and they are printed upon different clefs, while in the Treble and Alto parts both the clefs and the progressions are alike. So, unless a Baritone singer sings a great deal, he would find it difficult to read one part as easily as he can the other, and it is, perhaps, better for Baritone voices to confine themselves to either the Tenor part or the Base part, whichever appears to be the easiest for them. They have the physical ability,

however, to sing either Tenor or Base. Almost all female voices in America are Mezzo Soprano, and a Mezzo Soprano voice ought not to consider that she has studied the Art of Reading Music properly, unless she can sing the Alto part as readily as she can the Treble part, and the Treble part as readily as she can the Alto part. As a mere matter of improving one's skill in reading music, it is well for all male voices to learn to read both the Tenor and Base parts, and for female voices to learn to read both the Treble and Alto parts, without reference to whether one's voice can produce the best effect on that part or not. A singer has the physical ability to sing any part which does not go higher or lower than his voice will go, and it will not harm his voice to practice any such part, even if he cannot produce so good an effect on that part as on another. Treble and Alto are names of the parts in chorus music which must be sung by female voices. There is no such thing as a Soprano part, a Mezzo Soprano part, or a Contralto part. Neither is there any such class of voices as Treble voices or Alto voices. Soprano, Mezzo Soprano and Contralto are names of classes of voices, and Treble and Alto are names of parts which are printed in chorus music. Tenor and Base happen to be names of parts printed in chorus music, and also the names of classes of male voices.

The class should now be divided into Treble, Alto, Tenor and Base. If it is desired that the ladies shall all practice both Treble and Alto, a good method would be for half the ladies to sing Treble and the other half Alto on one tune, and then on the next tune, change, those who sang Treble singing Alto, and those who sang Alto sing Treble. Usually it is best for the gentlemen to practice Base or Tenor all of the time.

CHAPTER XXIV.

SHARPS



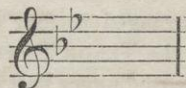
FLATS.



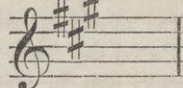
Sharps and Flats, placed next after the Clefs, are said to form the SIGNATURE of the tune. If there is no Sharp or Flat next to the Clef, the Signature of the tune is said to be NATURAL.

EXERCISE.—Let the class tell the Signature of the following exercises. That is, let them say that the Signature of No. 1. is "two flats," the Signature of No. 2. is "three sharps," the Signature of No. 3. is "Natural," and so on.

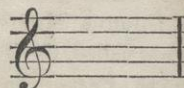
No. 1.



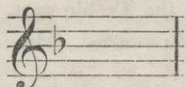
No. 2.



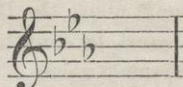
No. 3.



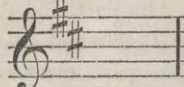
No. 4.



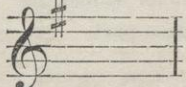
No. 5.



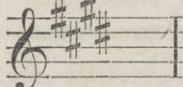
No. 6.



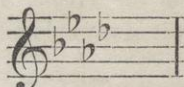
No. 7.



No. 8.



No. 9.



CHAPTER XXV.

TABLE OF THE SIGNATURES.

(Giving the Numerical Names of the Keys.)

SIGNATURE NATURAL. { When the Signature is NATURAL, if the Treble Clef is at the commencement, the part is in the KEY OF THE ADDED LINE BELOW. If the Base Clef is at the commencement, the part is in the KEY OF THE SECOND SPACE.

SIGNATURE ONE SHARP. { When the Signature is ONE SHARP, if the Treble Clef is at the commencement, the part is in the KEY OF THE SECOND LINE. If the Base Clef is at the commencement, the part is in the KEY OF THE FIRST LINE.

SIGNATURE TWO SHARPS. { When the Signature is TWO SHARPS, if the Treble Clef is at the commencement, the part is in the KEY OF THE SPACE BELOW. If the Base Clef is at the commencement, the part is in the KEY OF THE THIRD LINE.

SIGNATURE
THREE SHARPS.

When the Signature is THREE SHARPS, if the Treble Clef is at the commencement, the part is in the KEY OF THE SECOND SPACE. (That is, it is in the same key that a part is which has the Signature Natural, with the Base Clef at the commencement.) If the Base Clef is at the commencement, the part is in the KEY OF THE FIRST SPACE.

SIGNATURE
ONE FLAT.

When the Signature is ONE FLAT, if the Treble Clef is at the commencement, the part is in the KEY OF THE FIRST SPACE. (That is, it is in the same key that a part is, which has the signature Three Sharps, with the Base Clef at the commencement.) If the Base Clef is at the commencement, the part is in the KEY OF THE FOURTH LINE. (That is, it is in the same key that a part is, which has the Signature Two Sharps, with the Treble Clef at the commencement.)

SIGNATURE
TWO FLATS.

When the Signature is TWO FLATS, if the Treble Clef is at the commencement, the part is in the KEY OF THE THIRD LINE. (That is, it is in the same key that a part is which has the Signature Two Sharps, with the Base Clef at the commencement.) If the Base Clef is at the commencement, the part is in the KEY OF THE SECOND LINE. (That is, it is in the same key that a part is which has the Signature One Sharp, with the Treble Clef at the commencement.)

SIGNATURE
THREE FLATS.

When the Signature is THREE FLATS, if the Treble Clef is at the commencement, the part is in the KEY OF THE FIRST LINE. (That is, it is in the same key that a part is which has the Signature one Sharp, with the Base Clef at the commencement.) If the Base Clef is at the commencement, the part is in the KEY OF THE THIRD SPACE. (That is, it is in the same key that a part is which has the Signature Natural, with the Treble Clef at the commencement.)

SIGNATURES OF MORE THAN THREE CHARACTERS.

When there are more than three characters in the signature, the signatures indicate the same keys as those which are indicated by three characters or

less, and the difference between the number of characters and "seven," indicates the opposite signature which denotes the same key. That is.

FOUR SHARPS denotes the same key as THREE FLATS.

FIVE SHARPS denotes the same key as TWO FLATS.

SIX SHARPS denotes the same key as ONE FLAT.

FOUR FLATS denotes the same key as THREE SHARPS.

FIVE FLATS denotes the same key as TWO SHARPS.

SIX FLATS denotes the same key as ONE SHARP.

The class should now be required to ascertain the key of every tune and exercise which they sing, by the signature. They can refer to the Table of Signatures, for that purpose, until they can remember what key each signature denotes.

It is just as proper to say that a tune is in the key of the line or space which means that EIGHT must be sung, as to say that it is in the key of the line or space which means that ONE must be sung, because EIGHT is ONE of the Upper Scale. That is, when the signature is natural, with the Treble Clef at the commencement of the part, it would be just as proper to say that the part is in the Key of the Third Space, as to say that it is in the Key of the Added Line Below, and so on.

It may aid the class in remembering the keys, to notice that the Key of the Base part, is always two degrees below the Key of the Treble part. Or in other words, if the Treble part is in the Key of a Line, the Base part is in the Key of the next Line below it, and if the Treble part is in the Key of a Space, the Base part is in the key of the next space below it.

The Base part, however, seldom or never has a note printed lower than the First Line, so, if calling the Base part in a key two degrees below the Treble part, would cause the Base part to be in the key of any line or space which is lower than the First Line, it is the custom to say that the Base part is in the key of the line or space which means that EIGHT must be sung, instead of the line or space which means that ONE must be sung. So instead of saying that the Base part is in the Key of the Space Below, it is customary to say that it is in the Key of the Fourth Line; instead of saying that it is in the Key of the Added Line Below, it is customary to say that it is in the Key of the Third Space, and so on.

EXERCISE.—Tell what Key each of the following exercises is in, and then read the notes and sing them.

No. 1.



No. 2.



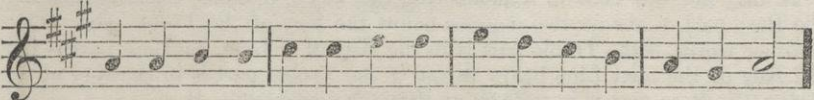
No. 3.



No. 4.



No. 5.



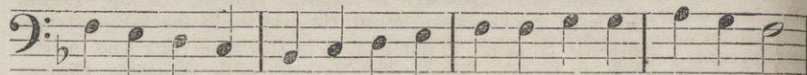
No. 6.



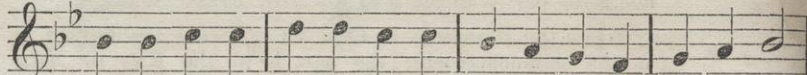
No. 7.



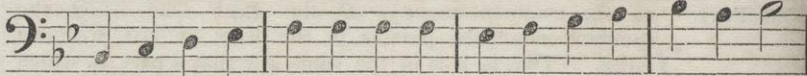
No. 8.



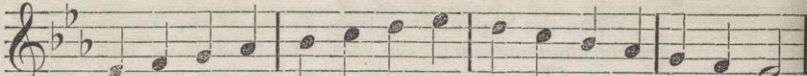
No. 9.



No. 10.



No. 11.



No. 12.



CHAPTER XXVI.

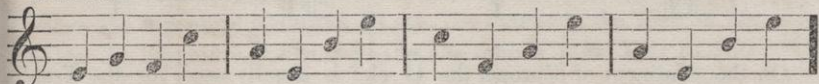
The distance from one tone to another is called an **INTERVAL**. The distance from one note to another is also called an **Interval**. The Interval from a note to a note on the next degree of the staff, is called a **SECOND**; to a note two degrees distant, a **THIRD**; to a note three degrees distant, a **FOURTH**; to a note four degrees distant, a **FIFTH**; to a note five degrees distant a **SIXTH**; to a note six degrees distant, a **SEVENTH**; and to a note seven degrees distant, an **EIGHTH**, or an **OCTAVE**. In computing the distance between two notes, the degree on which the first note is printed, is called the first degree. The words "above and below" are employed to denote whether the second note is above or below the first note.

EXERCISE.—Let the class tell the intervals between the notes in the following exercises, using expressions like the following, viz., “the second note is a Second above the first note; the third note is a Second above the second note; the fourth note is a Third above the third note; the fifth note is a Third below the fourth note,” and so on.

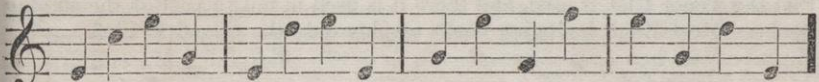
No. 1.



No. 2.



No. 3.

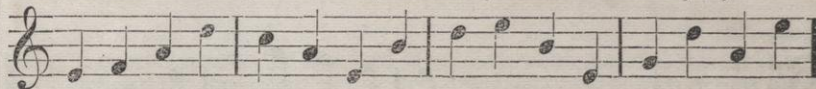


CHAPTER XXVII.

When a singer reads the notes by remembering what each line and space means, he is said to be reading by **ABSTRACT PITCH**. When a singer reads the notes by computing the distance from each note to the next, he is said to be reading by **RELATIVE PITCH**. If a singer reads the notes correctly, it is of course, of no sort of consequence whether he reads by abstract or relative pitch. As, however, the ability to read by abstract pitch in all the keys, can only be acquired by long practice, while a singer who can read by relative pitch can read the notes in a key he never has practiced in, quite readily, it is, perhaps, the best plan to have learners take special pains to acquire the ability to read by relative pitch first, and let the ability to read by abstract pitch come of itself, in the course of ordinary practice.

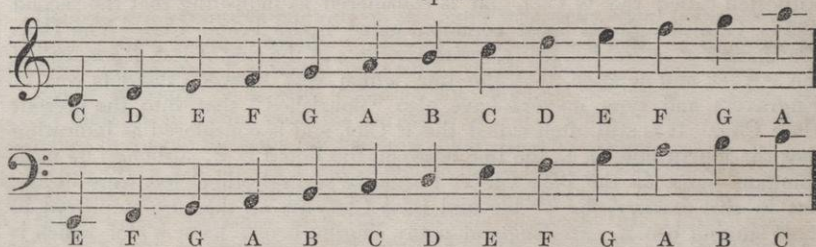
Although the same key is indicated in several different ways, by different signatures and clefs, there are in reality but seven different keys, (as far as reading notes is concerned,) viz., “the key of the added line below, the key of the space below, the key of the first line, the key of the first space, the key of the second line, the key of the second space, and the key of the third line.”

EXERCISE.—Let the class consider the following exercise in each of the seven keys, and read the notes in it by Relative Pitch. For example, let them first consider it in the Key of the Added Line Below, and read the notes, using the expressions, “the first note means that I must sing **THREE**; the next note is a second above **THREE**, and consequently means that I must sing **FOUR**; the next note is a third above **FOUR**, and consequently means that I must sing **SIX**,” and so on. Then let them consider it in the Key of the Space Below, and say, “the first note means that I must sing **TWO**; the next note is a second above **TWO**, and means that I must sing **THREE**,” and so on. Read the notes of the exercise in all seven of the keys in the same manner. This will make a good beginning for the class in the art of reading notes by Relative Pitch. Whenever they practice tunes which they cannot read by Abstract Pitch, let them thus read them by Relative Pitch, and after awhile they will find they can read by Relative Pitch in any key.



CHAPTER XXVIII.

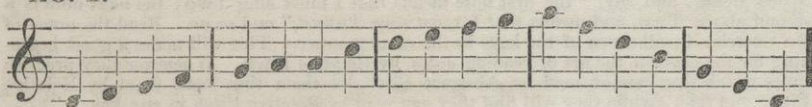
The lines and spaces are frequently named after the first seven letters of the alphabet, viz., A, B, C, D, E, F, G. When the Treble Clef is at the commencement, the Added Line Below is called “C,” the Space Below “D,” the First Line “E,” &c. When the Base Clef is at the commencement, the Added Line Below is called “E,” the Space Below “F,” the First Line “G,” &c. These are called the **ALPHABETICAL Names of the Lines and Spaces**. The names which have been used in the foregoing chapters, are called the **NUMERICAL Names of the Lines and Spaces**.



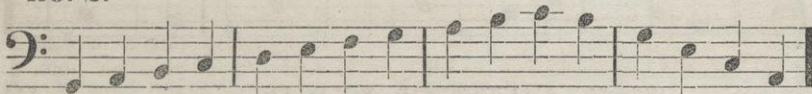
It may aid in remembering the letters, to notice that each line in the Treble Clef has the same alphabetical name as the next line below it in the Base Clef, and each space in the Treble Clef has the same alphabetical name as the next space below it in the Base Clef.

EXERCISE.—Let the class give the alphabetical names of the lines and spaces on which the following notes are placed. Then let them practice, giving the alphabetical names of the lines and spaces upon which the notes are placed, in a sufficient number of tunes and exercises, to make them as familiar with the alphabetical names of the lines and spaces, as they are with the numerical.

No. 1.



No. 2.

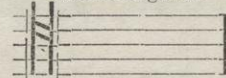


When the Treble Clef was first used it was made "*gs*." It was not the custom in those days, to have the lines and spaces retain the same alphabetical names in every tune, but the clefs were on one line in some tunes and on another line in other tunes. The "*gs*" denoted that the line on which it was placed was G, whatever line that might be. It was called the G Clef, and meant that the line on which it was placed was G and Sol. In course of time, engravers and type makers "*flourished*" it into its present shape. It is still often called the G Clef, and is considered as indicating that the second line is G, although its most common name is the Treble Clef. The Base Clef formerly resembled an "*f*," with two dots at the side of it. It was called the F Clef, and denoted that the line which was between the dots was F. Engravers and type makers have also "*flourished*" that into the present Base Clef. It is still often called the F Clef, and is considered as indicating that the fourth line (i. e., the line between the dots,) is F, although its most common name is the Base Clef. Formerly several other clefs were in use, but in this country, the Treble and Base Clefs are all that are employed in most singing books. In England many singing books have a clef which is called the "C Clef," or the "Tenor Clef" at the commencement of the Tenor part. This clef indicates that the line or space which is in the middle of it is C. In England it is always used so that it indicates that the fourth line is C, so in such English singing books, the alphabetical names of the lines and

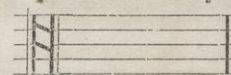
spaces are not the same in the tenor part that they are in the other parts.

Recently, some singing books in this country have been published with the C Clef at the commencement of the Tenor part, but with it so placed that it indicates that the third space is C, so that it gives the lines and spaces the same alphabetical names that the G Clef does.

C (or Tenor) Clef as used in England.



C (or Tenor) Clef as recently used in this country.



On the continent of Europe, the G clef is usually used for the Treble, Alto and Tenor parts, just as it is in this country. It is only in England that the Tenor Clef is used, and there it is used in only a part of the singing books. Most English singing books employ only the G and F Clefs.

CHAPTER XXIX.

The lines and spaces do not have the same alphabetical names when the Base Clef is at the commencement, that they have when the Treble Clef is at the commencement. The difference is made, so that the alphabetical name given to a key, may apply to all four of the parts. For example, when the Treble, Alto and Tenor parts are in the key of the Added Line Below, the Base part is in the key of the Second Space. The alphabetical name of the Added Line Below when the Treble Clef is at the commencement, is "C." The alphabetical name of the Second Space when the Base Clef is at the commencement, is "C." When the signature is Natural, the alphabetical name of the key is "KEY OF C," and this name denotes which line or space means that one must be sung, in all four of the parts. When the numerical name is used, it is necessary to say that the Base part is in a different key from the Treble, Alto and Tenor parts. In all of the keys, when the alphabetical name is used, one name will apply to all four of the parts. For this reason, experienced singers generally use the alphabetical names of the keys. It is quite useful, however, for learners to use the numerical names until they become familiar with all the keys.

TABLE OF THE SIGNATURES,

Giving the Alphabetical names of the Key. The numerical names are given in Chap. XXV.)

- When the Signature is NATURAL, the tune is in the KEY OF C.
- When the Signature is ONE SHARP, the tune is in the KEY OF G.
- When the Signature is TWO SHARPS, the tune is in the KEY OF D.
- When the Signature is THREE SHARPS, the tune is in the KEY OF A.
- When the Signature is FOUR SHARPS, the tune is in the KEY OF E.
- When the Signature is ONE FLAT, the tune is in the KEY OF F.
- When the Signature is TWO FLATS, the tune is in the KEY OF B \flat .
- When the Signature is THREE FLATS, the tune is in the KEY OF E \flat .
- When the Signature is FOUR FLATS, the tune is in the KEY OF A \flat .

The sharps and flats in the signatures mean that the letters upon which they are placed must be played sharp or flat when the tune is played on an instrument. When the signature is one sharp, the sharp is always placed on the fifth line when the treble clef is at the commencement, and on the fourth line when the base clef is at the commencement. The alphabetical name of these lines is "F," and the sharp indicates to the player that he must play every "F" in the tune sharp. When there are two sharps in the signature, every "F" and "C" in the tune must be played sharp, because the sharps in the signature are upon the lines and spaces whose alphabetical names are "F" and "C," and so on. These sharps and flats in the signature do not have any effect upon reading the notes, except to indicate what key the tune is in. For example, when the signature is three sharps, and when it is four flats, a note on the second space (Treble Clef) means that ONE must be sung. Although these two signatures make a great difference to a player, they make none to a singer. When the signature is three sharps, the player must play every F, C and G, in the tune, sharp; and when it is four flats, he must play every B, E, A and D in the tune, flat; but the singer sings the note on the second space, with the syllable "Do," the note on the third line with the syllable "Re," and so on, whether the signature is three sharps or four flats.

If, however, the line or space which means that one must be sung, is one which has a sharp or flat upon it in the signature, when the alphabetical name of the key is given, it is customary to add the word "sharp" or "flat" to the letter. For example, when the signature is two flats, the tune is in the Key of the Third Line (Treble Clef,) and Second Line (Base Clef.) The

alphabetical names of these lines, is "B." As the signature denotes that every B in the tune must be played flat, two flats is said to be the signature of the Key of B FLAT. All other keys in which the key note is a letter which is flat or sharp in the signature, add the word "flat" or "sharp" to the alphabetical name, in the same manner.

CHAPTER XXX.

In easy strains of music, it is easy to *estimate* the length of the tones, by taking a quarter note as the standard of measurement, and making the other tones, twice, three times, four times, or half as long as the tone represented by the quarter note, according as the tone is represented by a half note, a dotted half note, a whole note, or an eighth note. In complicated movements, it is not so easy to *estimate* the length of the tones, and so methods are devised to measure them.

There are three different methods, viz.:

BEATING TIME.

COUNTING ALOUD.

COUNTING INAUDIBLY.

Beating time, requires motions of the hand, at *exactly equal points of time*. Counting time, requires counts, at *exactly equal points of time*. It is common to speak of tones as "so many beats long," or as "so many counts long."

Every measure in a tune contains the value of *Two Quarter Notes*, or, every measure in a tune contains the value of *Three Quarter Notes*, or, every measure in a tune contains the value of *Four Quarter Notes*.

When every measure in a tune contains the value of *Two Quarter notes*, the tune is said to be written in *DOUBLE MEASURE*, or, in *DOUBLE TIME*.

When every measure in a tune contains the value of *Three Quarter notes*, the tune is said to be written in *TRIPLE MEASURE*, or, in *TRIPLE TIME*.

When every measure in a tune contains the value of *Four Quarter notes*, the tune is said to be written in *QUADRUPLE MEASURE*, or, in *QUADRUPLE TIME*.

Double Time requires two motions of the hand, or two counts. The first motion must be made DOWN, and the second, UP. To count Double Time, the words ONE, TWO, must be spoken at exactly equal points of time.

Triple Time requires three motions of the hand, or three counts. The first motion must be made DOWN, the second LEFT, (i. e., towards the left hand,) and the third, UP. To count Triple Time the words ONE, TWO, THREE, must be spoken at exactly equal points of time.

Quadruple Time requires four motions of the hand, or four counts. The first motion must be made DOWN, the second, LEFT, the third, RIGHT, (i. e., towards the right hand,) and the fourth, UP. To count Quadruple Time, the words ONE, TWO, THREE, FOUR, must be spoken at exactly equal points of time.

Although it would be easy to tell what kind of measures a tune is written in without any such figures, it is customary to place the figure 2, 3, or 4 immediately after the clef, to indicate whether the tune is in Double, Triple, or Quadruple Time.

EXERCISE.—Let the class practice the following exercises, and measure the time, in all three of the methods. The following plan is a good one. When the time is to be measured by beating, let all beat, half the class sing, and the other half describe the time. ("Describing the Time," means to speak aloud, and say "Down," "Up," &c.) When the time is to be measured by counting aloud, let half the class sing, and the other half count aloud. When the time is to be measured by counting inaudibly, the class must count in the mind, as distinctly and definitely, as when counting aloud.

No. 1.



No. 2.



No. 3.



Much diversity of opinion exists as to when it is necessary to beat time. Some hold that singers should beat it all of the time. Others hold that in all ordinary strains of music it is perfectly easy to estimate it, and that as the study of the cultivation of the voice teaches that it is injurious to the quality of the tone to sing and at the same time make any motion or have any of the muscles contracted, and as the habit of singing and *always* beating time begets a habit of involuntary twitching the muscles in some part of the body to the time of the music, that singers should never beat time, when it

is possible to sing the tune correctly without. In deference to this class of singers, no tunes have been placed in the preceding lessons, which contain any passages that cannot be sung by estimating the length of the tones.

Many passages, however, occur in all varieties of music, where even an experienced musician cannot make the tones the right length without definitely measuring the time. All learners, therefore, should acquire the ability to beat and count with the most clock-work accuracy, so that when they sing without beating time, it shall not be because they cannot beat it, but because they can keep the time accurately without definitely marking it. The class, therefore, should now be required to beat time during the remaining lessons of the course, in a sufficient number of tunes and exercises, to make them perfectly able to beat time accurately, whenever they are required to do so.

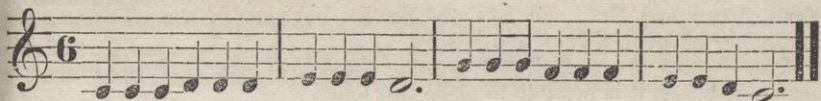
CHAPTER XXXI.

In reality there are but two kinds of time, viz., Double Time and Triple Time. Quadruple Measures are nothing more than two Double Measures made into one, and they might, with propriety, be called Compound Double Time. As Quadruple measures make only half as many bars requisite in a tune as Double Measures, and as Double Measures are not large enough to contain a note longer than a Half Note, Quadruple Measures are more convenient than Double Measures, and composers of tunes use them much more frequently than they do Double Measures.

There is a kind of time formed by making two Triple Measures into one, which might be called Compound Triple Time, but which is called Sextuple Time. It is not near so convenient as Triple Time, so composers of tunes seldom use it.

Sextuple Time requires six motions of the hand, or six counts. The first motion must be made DOWN, (hand to fall half way down,) the second DOWN, (hand to fall the rest of the way down, (the third, LEFT, the fourth, RIGHT, the fifth, UP, (hand rises half way up,) the sixth UP, (hand rises the rest of the way up.)

EXERCISE. — Let the class practice the following exercise, and measure the time in all three of the methods.



Let the class practice the following exercises.



CHAPTER XXXIV.

Tunes which have the signature Two SHARPS, are in the Key of the Space Below, in the Treble, Alto and Tenor parts, and in the Key of the Third Line in the Base part. In other words, tunes which have the signature Two SHARPS, are in the Key of D.

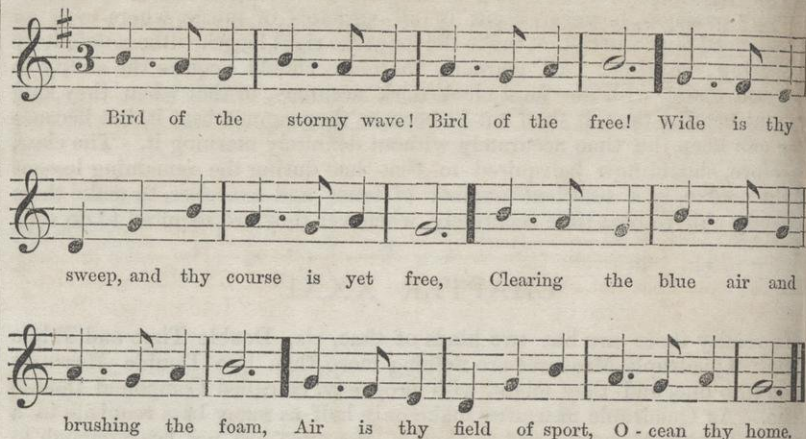


EXERCISE. — Let the class practice enough of the tunes mentioned on page 60, as adapted to the practice of this chapter, to become somewhat familiar with the Key of D.

CHAPTER XXXV.

As a dot after a note, makes the note represent a tone one half longer than is represented by the note when there is no dot after it, a DOTTED QUARTER NOTE represents a tone, one and a half beats long.

EXERCISE. — Let the class sing the following exercise, and be careful to make the Dotted Quarter notes, exactly one and a half beats long.

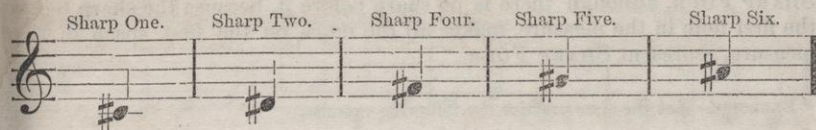


CHAPTER XXXVI.

It is possible to sing a tone *between* ONE and TWO, TWO and THREE, FOUR and FIVE, FIVE and SIX, and SIX and SEVEN, but *not* between THREE and FOUR, or between SEVEN and EIGHT. Those tones of the scale between which it is possible to sing other tones, are said to be a STEP distant from each other. Those tones between which it is not possible to sing other tones, are said to be a HALF STEP distant from each other. The tones which are between the tones of the scale are called INTERMEDIATE TONES. There is an Intermediate Tone between ONE and TWO, TWO and THREE, FOUR and FIVE, FIVE and SIX, and SIX and SEVEN, but none between THREE and FOUR, nor between SEVEN and EIGHT.

Tones which are a Half Step distant from each other, are said to be as near together as it is possible to place two tones.

The Intermediate Tone between One and Two is called SHARP ONE.
 The Intermediate Tone between Two and Three is called SHARP TWO.
 The Intermediate Tone between Four and Five, is called SHARP FOUR.
 The Intermediate Tone between Five and Six, is called SHARP FIVE.
 The Intermediate Tone between Six and Seven, is called SHARP SIX.



SHARP ONE is so called because it is represented by a note placed on the degree which represents ONE, with a sharp before it. The sharp indicates that the note does not represent ONE, but a tone which is a Half Step higher than ONE. The same in principle applies to the other Intermediate Tones.



The syllables which are used for singing the Intermediate Tones, are formed by taking the first letter of the syllable which is used for singing the tone when it is not sharpened, and adding "double e" to it, as in the above example.

Let the class practice the following exercise.

No. 1.



No. 2.



No. 3.

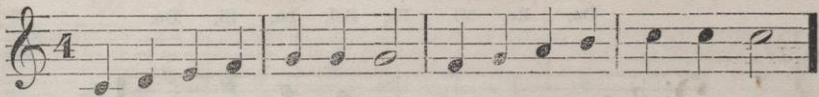


CHAPTER XXXVII.

In a Repeat, if the dots are on the left hand side of a double bar, as in the first exercise in Chapter XVI, the Repeat means that the passage which goes *before* it, must be repeated. If the dots are placed *after* a double bar, as in the fifth measure of the following exercise, the Repeat means that the passage which comes *after* it, must be repeated. Or, rather, it means that there is another repeat further along in the tune which is placed upon the left hand side of a double bar, which means that the singers must repeat back to the place where there is a Repeat which is placed upon the right hand side of a double bar. So the repeat at the end of the eighth measure in the following exercise, means that the singers must repeat back to the Repeat at the beginning of the fifth measure.

The words "1st Time," and "2d Time," mean that the singers must first sing the passage marked "1st Time," and then when they repeat, omit the passage marked "1st Time," and sing the one marked "2d Time" in its place.

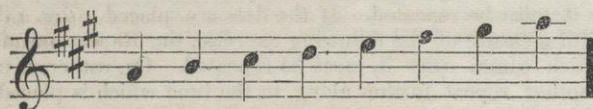
EXERCISE. — Let the class practice the following exercise.



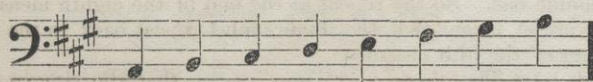
CHAPTER XXXVIII.

Tunes which have the signature **THREE SHARPS**, and tunes which have the signature **FOUR FLATS**, are in the Key of the Second Space, in the Treble, Alto and Tenor parts, and in the key of the First Space in the Base part.

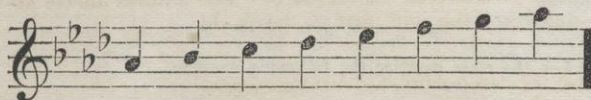
When the Signature is Three Sharps the alphabetical name of this key is the **KEY OF A**. When the signature is Four Flats, the alphabetical name of this key is the **KEY OF A FLAT**. Although the keys which have the signatures Three Sharps and Four Flats, are very different when played upon an instrument, as far as reading the notes in vocal music is concerned they are alike.



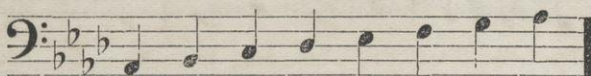
Do, Re, Mi, Fa, Sol, La, Si, Do.



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



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



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

EXERCISE.—Let the class practice enough of the tunes mentioned on page 60, as adapted to the practice of this chapter, to become somewhat familiar with the key of A, and the key of A Flat.

CHAPTER XXXIX.

Sharps affect all of the notes upon the degree of the staff upon which they are written, which come after them in the same measure. For example in the second measure of the following exercise, the third note represents **SHARP FOUR**, although there is no sharp before it, because the sharp before the first note in the measure, makes all the notes on the first space in that measure, represent **SHARP FOUR**.

EXERCISE.—Let the class practice the following exercise.



CHAPTER XL.

A **DOTTED EIGHTH NOTE** is three quarters of a beat long. By far the most common position in which a Dotted Eighth note is printed, is with a Sixteenth note after it, thus:—



In this position, the Dotted Eighth note and the Sixteenth note together require one beat, but the Dotted Eighth Note requires three quarters of the time occupied by the beat, and the Sixteenth note, one quarter.

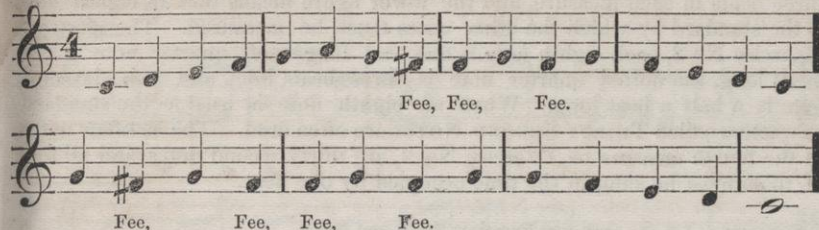
EXERCISE.—Let the class practice the following exercise.



CHAPTER XLI.

If the last note in a measure represents an intermediate tone, and the first note of the next measure is on the same degree of the staff, then the sharp affects all the notes on that degree of the staff in that measure also.

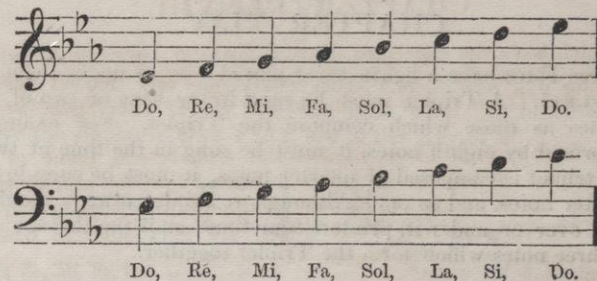
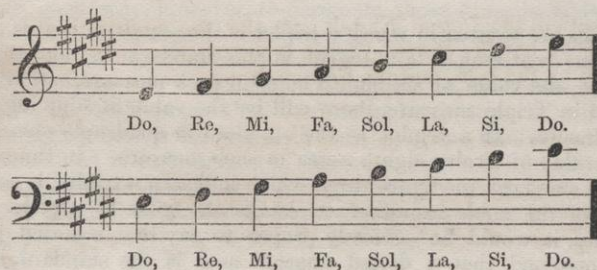
EXERCISE.—Let the class practice the following exercise.



CHAPTER XLII.

Tunes which have the signature FOUR SHARPS, and tunes which have the signature THREE FLATS, are in the key of the First Line, in the Treble, Alto and Tenor parts, and in the key of the Third Space, in the Base part.

When the signature is Four Sharps the alphabetical name of this key, is the KEY OF E. When the signature is Three Flats, the alphabetical name of the key, is the KEY OF E FLAT. Although the keys which have the signatures Four Sharps and Three Flats are very different, when played upon an instrument, as far as reading the notes in vocal music is concerned, they are alike.



EXERCISE.—Let the class practice enough of the tunes mentioned on page 60, as adapted to the practice of this chapter, to become somewhat familiar with the Key of E, and the Key of E Flat.

CHAPTER XLIII.

A character called a NATURAL (♮) counteracts the influence of the sharp. That is, it makes the note which comes after it, just what it would have been if there had been no sharp in the measure. The natural affects all the notes on the same degree of the staff, just as sharps do.

EXERCISE.—Let the class practice the following exercise.



CHAPTER XLIV.

When three notes have a figure three placed over or under them, they are called **TRIPLETS**. A Triplet must be sung in the time of two of the same kind of notes as those which compose the Triplet. For example, if a Triplet is formed by eighth notes, it must be sung in the time of two eighth notes; if a triplet is composed of quarter notes, it must be sung in the time of two quarter notes, and so on. Although a Triplet always should have a figure three over or under it, printers sometimes omit the three, and merely group the three notes which form the Triplet together.

EXERCISE. — Let the class practice the following exercises.

No. 1.



No. 2.



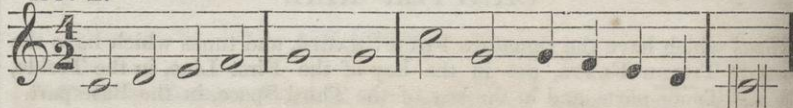
CHAPTER XLV.

In this book a quarter note is always one beat long, and is the standard by which all other notes are measured. In some singing books the same standard is not retained in every tune, but in some tunes a quarter note is one beat long; in some tunes a half note is one beat long; in some tunes an eighth note is one beat long; and so on. In those books which use different standards, two figures are placed at the commencement of each tune, the upper figure indicating the number of beats in each measure, and the lower figure indicating the note which is taken as the standard; (that is, the note which is one beat long.) For example, in Exercise No. 1, the four means that there are four beats in each measure, and the two means that a half

note is the standard by which the other notes must be measured. Therefore, in Exercise No. 1, each half note is one beat long, each whole note is two beats long, and each quarter note is a half a beat long. When a half note is used as the standard, characters called **DOUBLE NOTES** are often used. The last note in Exercise No. 1 is a double note, and it represents a tone four beats long. In Exercise No. 2, the upper figure denotes that there are three beats in each measure, and the lower figure means that an eighth note is the standard by which the other notes must be measured. Therefore, in Exercise No 2, each eighth note is one beat long, each quarter note is two beats long, the dotted quarter note is three beats long, and each sixteenth note is a half a beat long. When an eighth note is used as the standard, characters called **THIRTY-SECOND NOTES** are often used. The last four notes in the fourth measure of Exercise No. 2, are thirty-second notes, and all four of them must be sung in the time occupied by one beat.

EXERCISE. — Let the class sing Exercises No. 1, and No. 2.

No. 1.



No. 2.



Many tunes are written in which a triplet is the standard, that is, in which a triplet is one beat long. If a triplet is the standard in double measure there will be the value of six eighth notes in each measure. If a triplet is the standard in Triple measure, there will be the value of nine eighth notes in each measure. If a triplet is the standard in quadruple measure there will be the value of twelve eighth notes in each measure. In tunes where a triplet is the standard, the figure three which indicates a triplet, is never used because all of the notes are either triplets or the value of triplets. In this kind of tunes, it would be perfectly proper to say that a dotted quarter is one beat long, and that a dotted quarter note is the standard, instead of

saying that a triplet is the standard. The remark is made at the commencement of this chapter, that in this book, a quarter note is always one beat long. This is true, if in the kind of tunes under consideration, we call a triplet the standard. If we call a dotted quarter note the standard, this kind of tunes will have to be considered as an exception.

EXERCISE. — Let the class sing the following exercise.

No. 3.



No. 4.



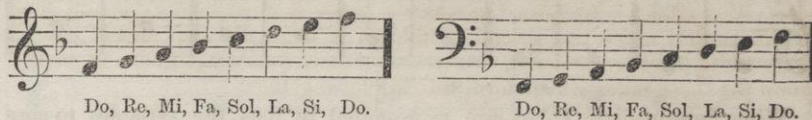
No. 5.



As a quarter note is the standard in every tune in this book, there is no necessity for using two figures at the commencement of tunes, and so only the figure is used which indicates the number of beats in each measure. There is no good way, however, to designate those tunes in which a triplet forms the standard, except to use two figures. In this kind of tunes, the figures indicate the value of notes contained in each measure, and not the number of beats, or the standard. The figures at the commencement of Exercise No. 3, do not mean that there must be six beats in each measure, and that an eighth note is the standard, but they mean that the value of two triplets is contained in each measure. Exercise No. 3, is in double time, and the value of a triplet comes to each beat. Exercise No. 4 is in triple time, and Exercise No. 5 is in quadruple time, with the value of a triplet to each beat.

CHAPTER XLVI.

Tunes which have the signature One Flat are in the key of the First Space in the Treble, Alto and Tenor parts, and in the key of the Fourth Line, (or of the Space Below,) in the Base part. In other words, tunes which have the signature ONE FLAT, are in the Key of F.



EXERCISE. — Let the class practice enough of the tunes mentioned on page 60, as adapted to the practice of this chapter, to become somewhat familiar with the key of F.

CHAPTER XLVII.

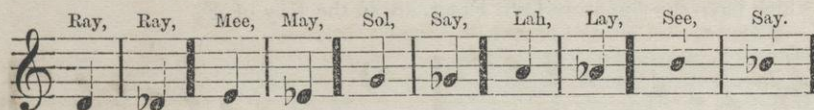
An Intermediate Tone is, of course, always between two tones of the scale. When it is represented by a note with a sharp before it, as explained in Chapter XXXVI, the note is placed on the letter which represents the lowest of the two tones, and the sharp indicates that the note represents a tone a half step higher than the tone which would be represented if the sharp was not there.

The Intermediate Tone is often represented by a note placed on the letter which represents the highest of the two tones. When this is the case, a flat is placed before it to indicate that it is a half step lower than the tone which would be represented if the flat was not there.



In the above example, "Flat Two" represents the Intermediate Tone between One and Two, "Flat Three" between Two and Three, "Flat Five" between Four and Five, "Flat Six" between Five and Six, "Flat Seven" between Six and Seven. In other words, Flat Two represents the same

tone as Sharp One, Flat Three represents the same tone as Sharp Two, Flat Five represents the same tone as Sharp Four, Flat Six represents the same tone as Sharp Five, and Flat Seven represents the same tone as Sharp Six.



When Intermediate Tones are represented by flats, the syllables to sing them with are formed by taking the "first letter" of the syllable which is used for singing the tone when it is not flat, and adding "ay" to it, as in the above example. The flat affects all the notes on the same degree of the staff, just as sharps do.

EXERCISE.—Let the class practice the following exercises, taking care to sing the tones represented by flats correctly.

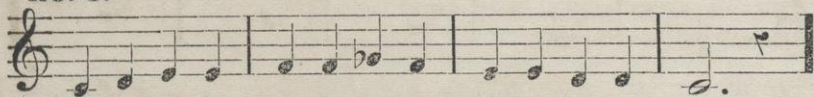
No. 1.



No. 2.



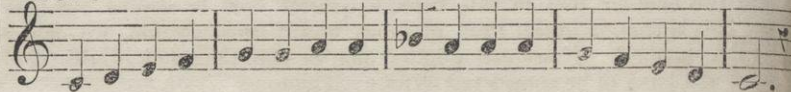
No. 3.



No. 4.



No. 5.



CHAPTER XLVIII.

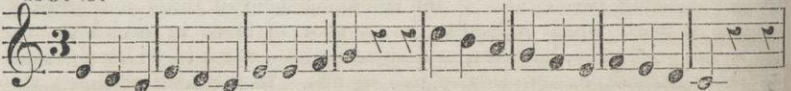
In some kinds of music, a good effect is produced by singing the tones in some parts of the measure with more emphasis than the tones in other parts of the measure. Those tones which are sung with this emphasis, are said to be ACCENTED, and those that are not sung with it UNACCENTED. In double measure the accent is on the first part of the measure. (That is, on the tone which comes to the first beat.) In triple measure the accent is on the first part of the measure. In quadruple measure the accent is on the first and third parts of the measure. (That is, on the tones which come to the first and third beats.) In sextuple measure, the accent is on the first and fourth parts of the measure. Those parts of measures which are not accented, are said to be unaccented.

EXERCISE.—Let the class sing the following exercises, and observe the accent. That is, let them sing the tones on the accented parts of the measure, louder than they do the tones on the unaccented parts of the measure.

No. 1.



No. 2.



No. 3.



No. 4.



CHAPTER XLIX.

When a tone commences on an unaccented part of the measure, and is prolonged through an accented part of the measure, the note which represents it is called a **SYNCOPIATED NOTE**. The tones which are represented by syncopated notes must always be accented. That is they must be sung with greater emphasis than any other tone in the measure.

EXERCISE.—Let the class sing the following exercise, carefully emphasizing the syncopated notes.



“Accent” is one of the “Musical Words of Command,” which are explained on page 358.

No special care need be taken to observe the accent, unless the leader gives the word of command, to “sing the piece and observe the accent,” in which case the notes on the accented parts of the measure must be sung louder than those on the unaccented parts. Syncopated notes, however, must always be sung emphatically, whether the leader gives any word of command with reference to the accent or not.

CHAPTER L.

Instrumental players always read music by the letters, and so they are compelled to remember which letters are sharpened and flattened in the signature; but as singers do not read by the letters, it is not necessary that they should remember which letters are affected by the signature.

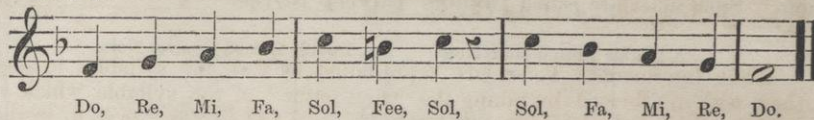
There is only one place where it is necessary that singers should pay any regard to what letters are sharpened or flattened in the signatures, and that is when this sharpened or flattened letter is taken away by a Natural.

When a flat in the signature is taken away by a natural, the tone becomes sharp. For example, in Exercise No. 1, the signature says every B in the exercise must be flat; but this flat is taken away in the second measure by a natural, so that tone becomes **SHARP FOUR**.

When a sharp in the signature is taken away by a natural, the tone becomes flat. For example, in Exercise No. 2, the signature says every F and C in the exercise must be sharp; but the F sharp is taken away in the second measure, so that tone becomes **FLAT THREE**. The C sharp is taken away in the fourth measure, so that tone becomes **FLAT SEVEN**.

EXERCISE.—Let the class practice the following exercises.

No. 1.



Do, Re, Mi, Fa, Sol, Fee, Sol, Sol, Fa, Mi, Re, Do.

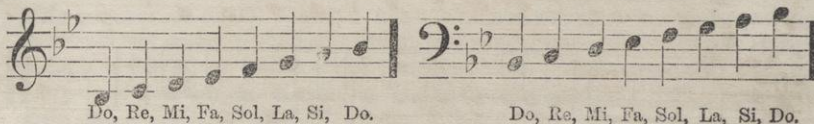
No. 2.



Do, Do, Re, Re, May, Re, Do, Do, Mi, Sol, La, Say, La, Sol, Sol, Do.

CHAPTER LI.

Tunes which have the signature **TWO FLATS** are in the Key of the Third Line, or of the First Added Space Below, in the Treble, Alto and Tenor parts, and in the Key of the Second Line in the Base part. Tunes which have the signature **TWO FLATS** are in the Key of B Flat. To be in the Key of B, tunes require the signatures of five sharps, so tunes in the Key of the Third Line, (Treble, Alto and Tenor,) and Second Line, (Base) almost always have the signature of Two Flats. The signature of five sharps is seldom used in vocal music.



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

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

EXERCISE. — Let the class practice enough of the tunes mentioned on page 60, as adapted to the practice of this chapter, to become somewhat familiar with the key of B Flat.

CHAPTER LII.

When two dots are placed after a note, the second dot adds one half the length of the first dot to the length of the tone which is represented by the note. Such notes are called **DOUBLE DOTTED NOTES**.

A Double Dotted Half Note.



A Double Dotted Quarter Note.



A Double Dotted Half Note, therefore, represents a tone three and a half beats long — or, a tone a half a beat shorter than a tone represented by a whole note. A Double Dotted Quarter Note represents a tone a beat and three quarters long, — or, a tone a quarter of a beat shorter than a half note.

The successions of notes which have been practiced in the foregoing lessons, have all been easy and natural successions. That is, they have been successions of notes which do not usually require much effort to sing in correct time. Sometimes successions of notes occur, which require complicated divisions of the time. Some specimens of such successions of notes are given in the following exercises. They do not often occur in ordinary music. A good way to master such a complicated succession, is, whenever one occurs in a tune the learner wishes to sing, to make a special exercise of it, and practice it until it can be correctly and readily sung.

No. 1.



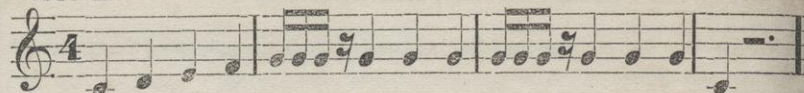
No. 2.



No. 3.



No. 4.



No. 5.



CHAPTER LIII.

Music is frequently printed in a crowded and condensed form. When it is thus printed, it is not expected that it can be read as fluently, as when it is plainly printed, but it answers the purpose perfectly well, where a piece is practiced enough for the singers to become perfectly familiar with it. When singers have learned a piece thoroughly, they only need the notes as a sort of memorandum, like the skeleton notes of a speaker. For this purpose crowded, abbreviated and condensed music answers very well, and occupies much less room than plainly printed music. Music is never printed in this condensed form, however, unless it is designed to be sung on what is called in the Study of Musical Words of Command, "the comparative or superlative plans." Music designed to be sung on the positive plan, is always printed open and plain. In condensed music the alto is always printed on the same staff with treble, and the tenor on the same staff with the base. That is, the upper notes of the upper staff is the treble, the lower notes of the upper staff is the alto, the upper notes of the lower staff is the tenor, and the lower notes of the lower staff is the base.



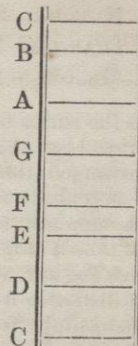
CONCLUSION.

The Art of Reading Music is often called the study of the ELEMENTARY PRINCIPLES of Music. The foregoing chapters contain all of this study *which it is necessary for singers to know*. Organists, composers, and students in some other branches of music, are obliged to learn some other things which belong to the Elementary Principles; but singers have no practical use for any other knowledge than that imparted in the instructions of the foregoing chapters. In American Singing Books, it has been customary to introduce the following subjects among those explained in the Elementary Principles, and they are mentioned here on that account; but it is not at all necessary that those who are learning to sing, should give them any attention, and it is not possible to understand them clearly, without studying the study called Thorough Base, and after learning that, studying the study called Harmony.

8.		Half Step.
7.		Step.
6.		Step.
5.		Step.
4.		Half Step.
3.		Step.
2.		Step.
1.		

The preceding representation of a Ladder, represents the distances the tones of the scale must be from each other, as explained in Chapter XXXVI.

Ever since the kind of musical instruments which are in use at the present day have been made, musical instrument makers have placed the two half steps which are in the series of distances which form the scale, between F and G, and between B and C.



They commenced doing this centuries ago, and it is not now known why they did it. The result is, that the key of C is the only key in which the distances which form the scale come right without the use of flats and sharps. The key of C is, on this account, the first key which learners become familiar with, not because it is any easier or more natural than the other keys, for the keys are exactly alike in this respect, but because it is the only key that learners can practice in, without first learning about the sharps and flats.

The scale can commence on any other letter, as well as on C, but with whatever letter it commences, the tones *must* be in the order of *step, step, half step, step, step, step, half step*. When the scale commences on C, the tones come at these distances of themselves, without using sharps or flats. When the scale commences on D, f and c must be made sharp, or the steps and half steps will not come in the right order, so the signature of the key of D has to be two sharps. So with all of the other keys. The reason why there are sharps and flats in the signatures is, because the steps and half steps in the scale would not come in their proper order, if the letters upon which the

sharps and flats in the signature are placed, were not made sharp or flat. As has been already remarked, singers do not have to pay any attention to the sharps and flats in the signature, but players are always obliged to play those letters sharp or flat.

The Scale is almost always called simply, THE SCALE. Sometimes, however, it is called by one of the following names.

THE NATURAL SCALE.

THE DIATONIC SCALE.

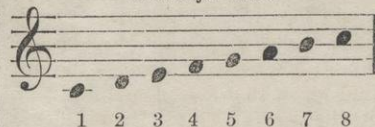
THE MAJOR SCALE.

Either of these names denotes the series of eight tones which are arranged in the order of *step, step, half step, step, step, step, half step*.

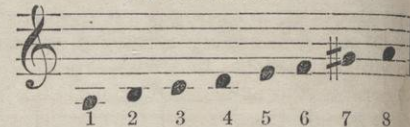
A series of Eight Tones, so arranged, that the second tone is a step above the first, the third tone a half step above the second, the fourth tone a step above the third, the fifth tone a step above the fourth, the sixth tone a half step above the fifth, the seventh tone a step and a half above the sixth, and the eighth tone a half step above the seventh, is called the MINOR SCALE. Tunes made by placing tones at distances from each other, like the distances in the Minor Scale, produce a mournful effect.

8.		Half Step.
7.		Step
		and a Half.
6.		Half Step.
5.		Step.
4.		Step.
3.		Half Step.
2.		Step.
1.		

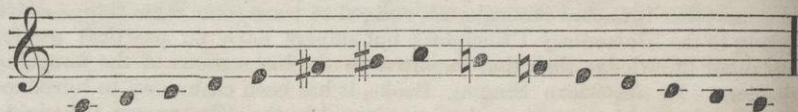
The Major Scale.



The Minor Scale.



The distance from the sixth to the seventh tone of the minor scale is a step and a half. It was formerly considered very difficult for singers to sing two tones so far apart, although modern singers do not experience the least difficulty in doing it. Old writers, however, thought it was so hard, that they attempted to assist singers over this difficulty, by writing the minor scale, as in the following example.



In this way they got rid of this "step and a half," but they destroyed the mournful character of the music, for in those parts of the scale where they made the alteration, the music does not sound mournful, so at the present day no good authors ever use the minor scale in any other form than that in which the steps and half steps are in the order represented in the foregoing illustration of a Ladder.

No distances can be used in music, except those which are contained in the scale. If any other distances were used, the music would be unnatural and unpleasant. All varieties of music are formed from the distances contained in the Major Scale, except sad and mournful music. To form sad and mournful music, the tune must be formed by distances contained in the Minor Scale.



A sharp, flat or natural, which is placed before a note, is called an **ACCIDENTAL**, to distinguish it from sharps and flats in the signature. In the study called **Harmony**, a subject is explained which is called "**Modulation**." Modulation teaches that whenever an accidental is written it changes the key. A person who understands modulation would know that the second and third measures of the foregoing example are in the key of G, for the accidental changes the key from the key of C to the key of G. If a person who understands modulation was to sing the foregoing example, he would use these syllables, viz: Do, Mi, Sol, Sol,—Do, Si, Do, Re, | Do, Si, Do, Re, | Sol, Fa, Mi, Re, | Do. That is, in the first, fourth and fifth measures, he would use the syllables of the key of C, but in the second and third measures he would use the syllables of the key of G, because he would know that the accidental makes the second and third measures in the key of G.

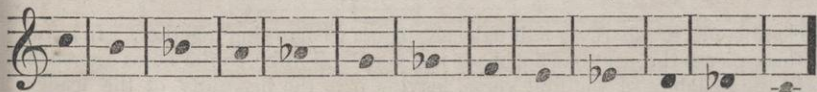
A series of tones which embraces all the tones of the scale, and all the intermediate tones, is called the **CHROMATIC SCALE**.

THE CHROMATIC SCALE, with the intermediate tones represented by Sharps.



One, sharp one, two, sharp two, Three, four, sh'p four, five, sharp five, Six, sharp six, Seven, eight.
Do. Dee. Ray. Ree. Mee. Fah. Fee. Sol. See. Lah. Lee. See. Do.

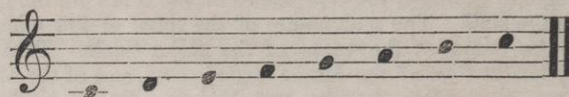
THE CHROMATIC SCALE, with the intermediate tones represented by Flats.



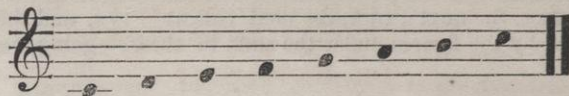
Eight, Seven, flat seven, Six, Flat Six, Five, Flat Five, four, Three, flat three, Two, Flat Two, One.
Do, Se, Say, Lah, Lay, Sol, Say, Fah, Mee, May, Ray, Ray, Do.

When the Scale is spoken of in connection with the Minor Scale, it is usually called the Major Scale. When it is spoken of in connection with the Chromatic Scale, it is usually called the Diatonic Scale, or the Natural Scale.

THE DIATONIC SCALE.



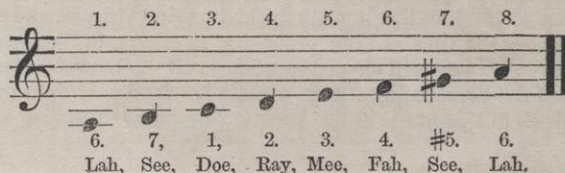
THE NATURAL SCALE.



One who understands modulation, never has to use a syllable which belongs to an Intermediate tone. To him there is no such thing as an Intermediate Tone, for the accidental which indicates an Intermediate Tone to one who does not understand modulation, indicates a change of key to one who does. As no one can understand modulation without thoroughly studying Thorough Base and Harmony, the Chromatic Scale was devised to enable singers to sing correctly, without obliging them to learn Thorough Base and Harmony; for by calling the tones represented by accidentals, "Intermediate Tones," although these are fictitious names, they can sing the tones as correctly as they could if they understood modulation, and could give the real names of the tones in the keys to which the accidental changes them.

The device of the Chromatic Scale, also, enables singers to sing the tones of the Minor Scale correctly, without the necessity of understanding the nature and philosophy of the Minor Scale, which no one can understand satisfactorily, without studying Thorough Base and Harmony.

THE MINOR SCALE.



1. 2. 3. 4. 5. 6. 7. 8.
Lah, See, Doe, Ray, Mee, Fah, See, Lah.

In the foregoing example, the real names of the tones are indicated by the figures above the staff. The real names of the tones of the minor scale are the same as the names of the tones of the Major Scale. That is, the real names of the lowest tone of the Minor Scale is ONE, and of the others, TWO, THREE, FOUR, FIVE, SIX, SEVEN, and EIGHT. But it is the universal custom of singers to give fictitious names to the tones of the Minor Scale, and call the lowest tone SIX, the next SEVEN, the next ONE, the next TWO, the next THREE, the next FOUR, the next SHARP FIVE, and the next SIX, as represented by the figures under the staff, in the foregoing example. It

will be seen that these fictitious names of the tones of the Minor Scale, call the tones by the names they would have if they were the tones of the Major Scale; and as if SEVEN if the Minor Scale was SHARP FIVE of the Chromatic Scale. The syllables used in singing the Minor Scale, also, are the same that would be used, if the tones of the Minor Scale were tones of the Major Scale. The result of all this, is, that it enables the singers to sing the tones of the Minor Scale correctly, without knowing anything about its construction. It is not necessary, therefore, that a singer should even know that there is such a thing as a Minor Scale.

END OF THE ART OF READING MUSIC.

MUSIC FOR SINGING SCHOOLS,

MUSICAL ASSOCIATIONS AND THE SOCIAL CIRCLE.

The pages of this book from page 39 to page 96, and from page 331 to the end of the book, are filled with music which is not sacred, but which is of a character which singing schools, musical conventions, and musical associations need for practice. Experience proves that the practice of church music alone has a tendency to produce lagging, sluggish, dragging singers, and choirs ought to spend a part of the time at their practising meetings, in the practice of light and rapid music. They will sing church music all the better for it, and church music books of the present day always contain a selection of light music for this purpose. Much of this music in this book is also adapted to sing in the family

circle at home, or wherever half a dozen singers wish to sing together. In some of these pieces the poet has not made the verses all alike, so the notes are made to fit the syllables of the first verse, leaving it to the ingenuity of the leader or teacher to make them fit the other verses. A number of pieces which have been published and been very popular in sheet music form, have been inserted by permission of the owners of the copyrights. These pieces can be obtained with full piano-forte accompaniments, by addressing the music dealers who published them, the addresses of whom are printed on the pages which contain the pieces.

THE WANDERING STRANGER.

1. "Say, whither, wandering stranger, Ah, whither dost thou roam? O'er this wide world a ran - ger, Hast thou no friend, no home?"

2. "But want, and woe have driv - en, The ros - es from thy cheek, And garments rent and riv - en, Thy pov - er - ty be - speak,"

3. "Come, then, benign in - quir - er, And join me on my way; I'm journeying to a country, Where beams an endless day,

"Yes, I've a friend who nev - er Is ab - sent from my side, And I've a home where ev - er In peace I shall a - bide."

"The food with which the an - gels, Would all de - light - ed be, And robes of dazzling brightness Are now a - wait - ing me."

Where saints and an - gels fall - ing, Be - fore the great white throne, To you, to me are call - ing, Haste, pilgrim, hast - en home."

AH! NOW FAREWELL.

TREBLE SOLO. *Moderato.*

1. Ah! now fare - well! The life of school is o'er, For time hath flown, the year is gone, We part to meet no more.
 2. Ah! now fare - well! To those who forth must go, There's many a sun - ny day for you, There's many a storm, we know.
 3. Ah! now fare - well! The days of youth, we know, Swift - ly they fly, and soon, ah, soon, The remnant forth must go,
 4. Ah! now fare - well! Hope - ful, we sing once more, For we hope to meet in a bet - ter land, When the hurry of life is o'er,



And some to the world, To share in its toil and cheer, And some will soon re - turn a - gain, To live yet pleas - ant - ly here.
 But ye shall pre - vail, If ye be but faith - ful and true, And the beauteous promise of joyous youth, Shall be ful - filled in you.
 And some to the grave, And some to a dis - tant clime, And some float many a year a - down, Thy mighty riv - er, O Time!
 And there may we greet, The lov - ing friends of youth, And there for - ev - er sweet - ly sing, In praise of love and truth.

CHORUS of Female Voices.



Ah! friends, now fare - well! Sad - ly we raise the strain, Sadly we cry, — a - dieu, a - dieu! We nev - er shall meet a - gain.
 Ah! friends, now fare - well! Sad - ly we cry, a - dieu! And though we ne'er may meet a - gain, We'll be to mem - o - ry true.
 Ah! then, now fare - well! Sad - ly we sing a - dieu! When the mer - ry days of youth are gone, We'll be to mem - o - ry true.
 Ah! friends, now fare - well! On earth we meet no more, But we'll hope to meet in joy a - gain, On the bless - ed heav - en - ly shore.

FULL CHORUS.



Ah! friends, now fare - well! Sad - ly we raise the strain, Sad - ly we cry, — a - dieu, a - dieu, We nev - er shall meet a - gain.
 Ah! friends, now fare - well! Sad - ly we cry a - dieu, And though we ne'er may meet a - gain, We'll be to mem - o - ry true.
 Ah! then, now fare - well! Sad - ly we sing a - dieu, When the mer - ry days of youth are gone, We'll be to mem - o - ry true.
 Ah! friends, now fare - well! On earth we meet no more, But we'll hope to meet in joy a - gain, On the bless - ed heav - en - ly shore.



JUNE ROSES.

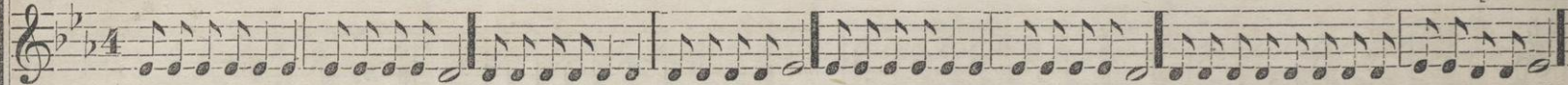
41

Allegro.

FINE.



1. What a wealth of roses; Fair and leafy June! What delicious music! all the world's in tune. Fragrance rich reviving, fills the temper'd air, In this month of months the hills, the dales, the woods
[are fair.



2. See on thousand branches, swaying to the breeze, Myriad leaves with verdure, clothing all the trees, And the rich June roses; touch with rev'rend hands, In thy heart a thought of worship this
[fair scene demands.



3. Ah! the bright June roses! break one from its spray, Keep it as a mem'ry of this summer day. Other scenes await us, seasons change, behold! Ere we think, the woods are rich with crimson
and with gold.



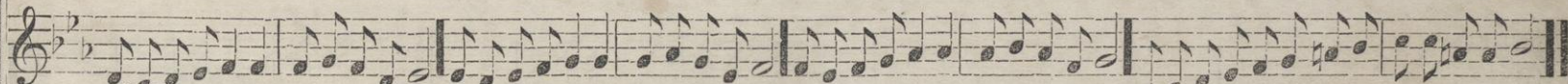
D.C.



From your toil reposing, ye of busy hands, View awhile the treasures, strewn o'er many lands. He, the wondrous Artist, painter of these flowers, He may claim from you a part, from Labor's weary
[hours.



Can there be more beauty on the other shore? Will there flash upon us hues unseen before? Can the soft breeze rustle softer melodies? Are there fairer vales and plains, than these we highly prize?



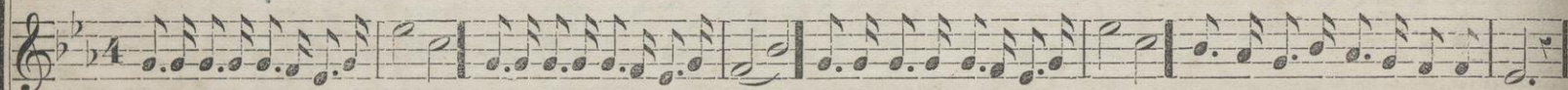
Then anew our praises shall for all arise, June, arrayed in flowers; bright October skies, Ev'ry varied season, hath its beauty rare, Nought exceeds the fair June roses in the summer air.



THE QUIET HEART.

*Allegretto.**Fine.*

1. Silent fall the cooling dews of evening, Noiselessly ascends the morning light; Tranquilly the mighty planets cir - cle, Soundless passeth time in rap - id flight.



2. Calmly then, O Spirit formed for heaven, All of this mortality en - dure. All thy day await the tranquil evening, Thine the bliss that ev - er will en - dure.

*D.C.*

Voiceless are the thoughts that rule the nations, Still and calm the all enclosing skies, Dumb the heart oppressed with deep emotion, From great ocean's depth, no sounds arise.



Strong and silent, 'mid the howling tempest, Then thine eye can pierce the cloudy veil, Viewing where the great sun ever shineth, Silent, still, where storms may not assail.



THE IRON WORKERS.

43

Allegro.

1. Whata terrible clamor echoes thro' the town! Workmen wielding the hammer, strong and swart, and brown, Iron plates uniting, proof against all strain, When yon furious monsters
[strive the air to gain.

2. Wield the clattering hammer, let your blows resound, Let the thundering echoes, from the roof rebound, Rows of rivets binding, union firm and strong, Cease awhile from your labor,
[Workman raise the song,

3. Sing then, gaily we sing boys, We with many blows, See we fetter the tyrant, lull him to repose, Labor rules the world, boys, all that live would die, Were it not for our hammers, Raise the
[chorus high.

Wield then, wield the hammer, make that prison strong, When th' impatient legions, to the contest throng; Hark, as swiftly escaping, One by one they rise. Fiends of steam, how with tumult
[surge they to the skies.

"Brothers shout for triumph, Labor rules the world, Every slothful despot from his throne be hurled!" They who truly are noble, Join the workman's song, Shout their rallying chorus,
[manly, firm and strong.

Sing the Kings of labor, Let their triumph be, Earth from slothful tyrants, speedily to free, This the music we give you, all the stirring day, As with clattering hammers, thus the workman
[play.

Presto.

1. Running, hurry scurry, never going faster; — Yes, it is the whistle, sounding near and shrill! Don't you see the smoke rise? Racing thro' the willows, There's the hateful engine coming round
[the hill!]

2. Now the train is moving, this is quite a pleasure, All things past us flying, seated here at ease, Charming way of roving o'er the land at leisure, All the scene descriing, rocks, and plains, and
[trees.]

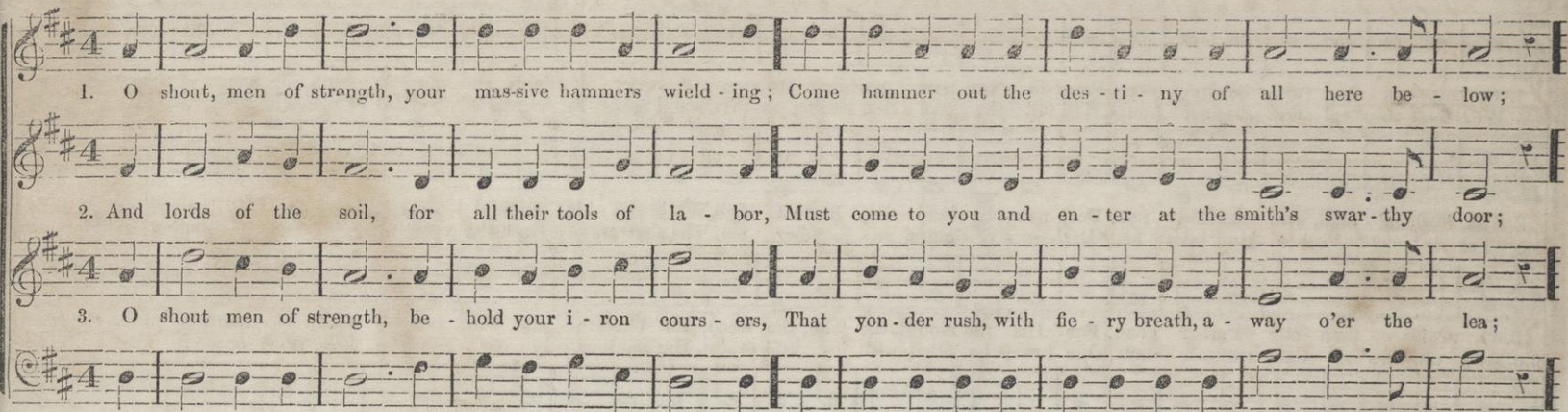
3. What delightful odor! In the fields a-haying, Men and boys salute us as we're gliding by, There's a village school, with all the children playing, There a lake's blue waters blending with the
[sky.]

Dashing, crashing, on we travel, Over mud, and dust, and gravel, Aiming for the railroad station, yet so far away. There's the sooty fireman, how he rings the bell, We are just in season, all then, all
[is well.]

O the sprightly iron pony! If the way be sandy, stony, Muddy, grassy, swiftly pass we on the iron rail. There's a pretty village; there's a winding stream, There's a lovely valley, fair as poet's dream

Past us how the trees are flying! Still the distant hills descriing, Calmly, slowly, silent moving, hurry as we may. All our life's a journey, pleasures hasten by, On the Distant Hills we firmer things
[descrie.]

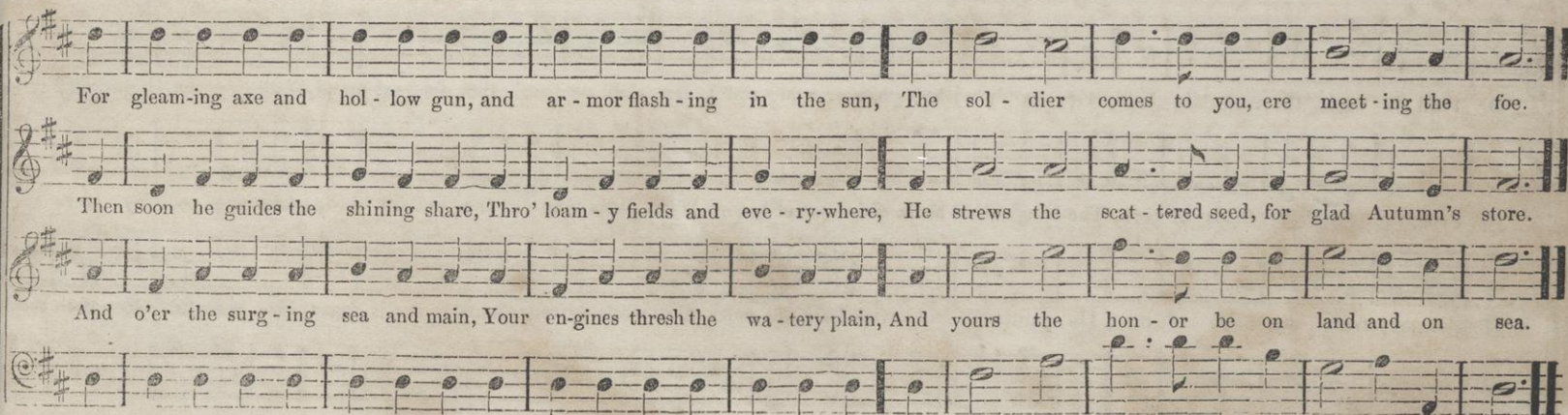
O SHOUT, MEN OF STRENGTH.



1. O shout, men of strength, your mas-sive hammers wield-ing; Come hammer out the des-ti-ny of all here be-low;

2. And lords of the soil, for all their tools of la-bor, Must come to you and en-ter at the smith's swar-thy door;

3. O shout men of strength, be-hold your i-ron cours-ers, That yon-der rush, with fie-ry breath, a-way o'er the lea;



For gleam-ing axe and hol-low gun, and ar-mor flash-ing in the sun, The sol-dier comes to you, ere meet-ing the foe.

Then soon he guides the shining share, Thro' loam-y fields and eve-ry-where, He strews the scat-tered seed, for glad Autumn's store.

And o'er the surg-ing sea and main, Your en-gines thresh the wa-tery plain, And yours the hon-or be on land and on sea.

O COME AWAY.

Fine

1. O come a - way from bu - sy care, From la - bor now a-while forbear, A - way to fields and gardens rare, The homes of those we love,
 D.C. We'll rest thro' sul - try summer hours, Till fall the cool Sep - tember show'rs, We'll rest in August's fruitful bowers, For these, for these we love.

2. The husband - man, with thankful eye, Doth now be - hold the harvest nigh, While rise his grateful tho'ts on high, To him the praise shall be,
 D.C. "For lo! our Father kind" saith he, "Doth ev - er - more re - member me, His showers re - fresh the verdant lea, To him the praise shall be."

3. O praise we then our Father good, For His the mount, the lake, the wood, He blesseth us with needful food, To him let praise as - cend,
 D.C. And oh, thro' all these summer days, Our hearts be filled with joy and praise, Harmonious - ly our morning lays, With songs of angels blend.

D.C.

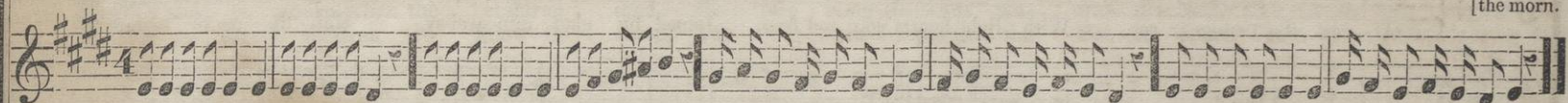
Or shall we seek the mountain land, Or on the lake's green margin stand, Or shall we thro' the for - est grand, With steps de - light - ed rove

For see, the tasselled fields of corn, The boughs, that blush with hues of morn, While birds wing o'er the radiant lawn, And sing so joy - ful - ly,

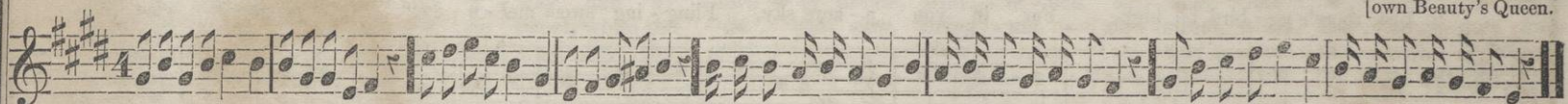
His showers refresh the fields of corn, He paints the fruits with hues of morn, To wea - ry ones when day is gone, He peaceful sleep doth send.

Allegro.

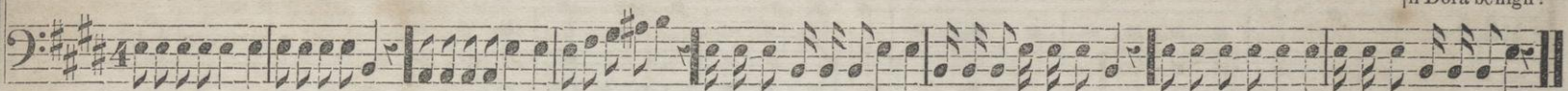
1. O, 'twas in September, when the Sumach flow'r, Rais'd its ball of crimson, Near the river shore, Merrily, merrily sound ing cheerily, echoed the horn, As the jovial hunters gathered to welcome [the morn.



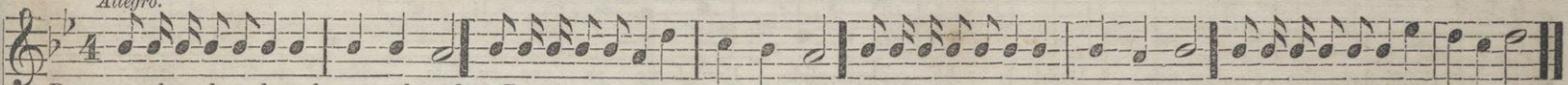
2. But while all were happy, happier still was I, Straying with my Dora, 'neath the morning sky, Happily, cosily chatting, viewing the beautiful scene, Gentle, cooling breezes fanned her, my [own Beauty's Queen.



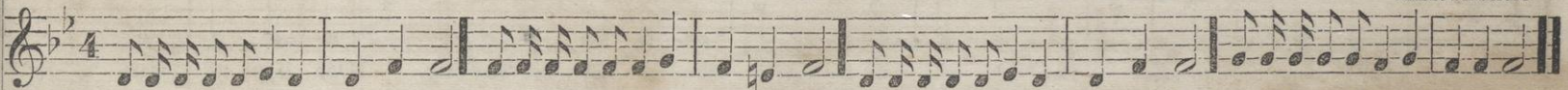
3. Happy, cheerful Dora, bright October maid ! Brown, with cheeks like roses, Hues which never fade, Clustering, clustering ringlets, Brilliant the glance of her eye, Life, I can endure it, Dora, [if Dora benign !



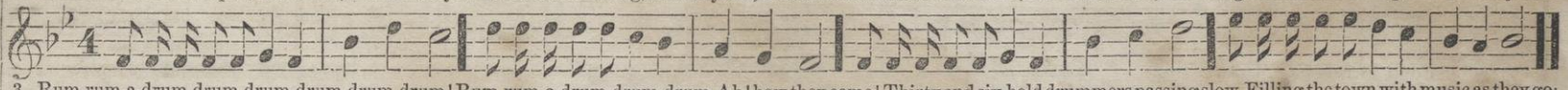
THE DRUM CORPS.

Allegro.

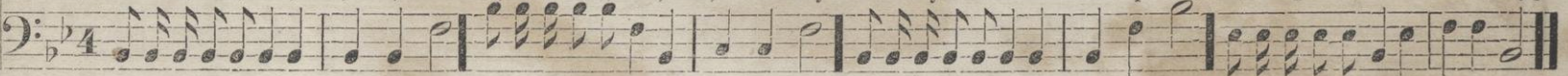
1. Rum, rum-a-drum, drum, drum, drum, rum drum, drum, Rum, rum-a-drum, drum, drum, drum, yes they come, Rum, rum-a-drum, drum, 'tis the famous corps, Rum, rum-a-drum, with skill unknown before.



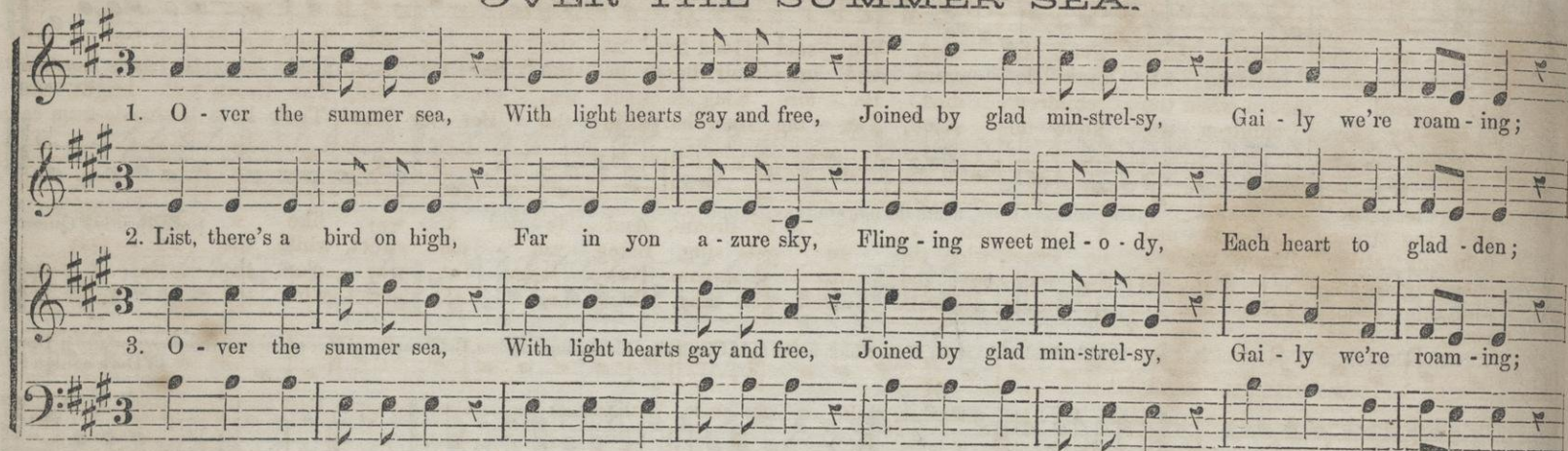
2. See how the windows open, one and all, Hark ! don't you hear the drumming, thus they call, These are the famous drummers, Down the street, Marching with measured step, and how they beat !



3. Rum, rum-a-drum, drum, drum, drum, drum, drum ! Rum, rum-a-drum, drum, drum, Ah ! how they come ! Thirty and six bold drummers passing slow, Filling the town with music as they go.



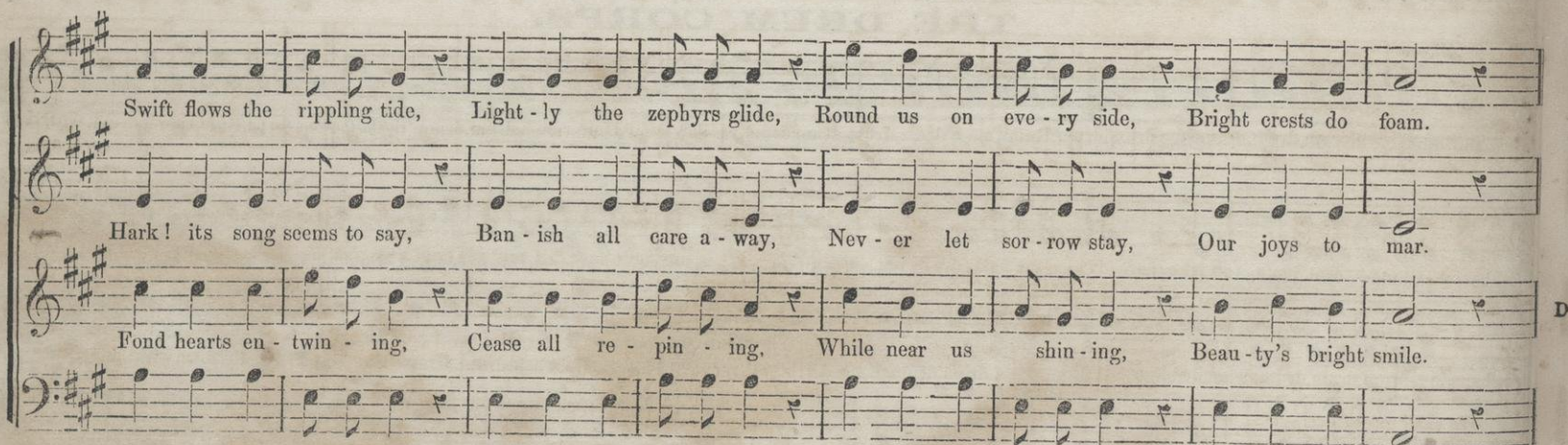
OVER THE SUMMER SEA.



1. O - ver the summer sea, With light hearts gay and free, Joined by glad min-strel-sy, Gai - ly we're roam - ing;

2. List, there's a bird on high, Far in yon a - zure sky, Fling - ing sweet mel - o - dy, Each heart to glad - den;

3. O - ver the summer sea, With light hearts gay and free, Joined by glad min-strel-sy, Gai - ly we're roam - ing;



Swift flows the rippling tide, Light - ly the zephyrs glide, Round us on eve - ry side, Bright crests do foam.

Hark! its song seems to say, Ban - ish all care a - way, Nev - er let sor - row stay, Our joys to mar.

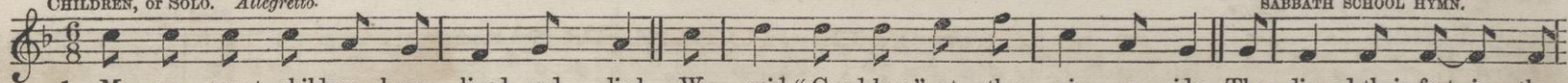
Fond hearts en - twin - ing, Cease all re - pin - ing, While near us shin - ing, Beau - ty's bright smile.

WE SHALL MEET THEM AGAIN.

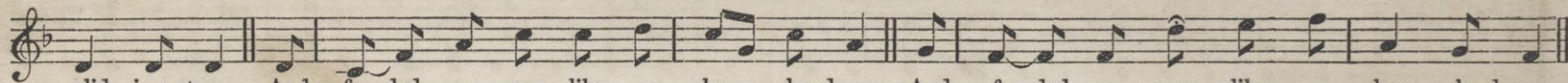
49

CHILDREN, or SOLO. *Allegretto.*

SABBATH SCHOOL HYMN.



1. Ma - ny sweet children have lived and died, We said "Good bye," at the riv - er side, They dipped their feet in the
 2. Ma - ny dear children we know do stand, And tune their harps in the Bet - ter Land, Their lit - tle hands from each
 3. They used to mourn when the children died, Be - fore King Je - sus was cru - ci - fied, The Cross, with bright, un -
 4. Ma - ny loved children we know do stand, Tun - ing their harps in the Bet - ter Land, Their lit - tle hands from each

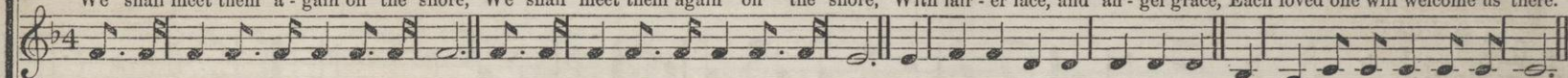


glid - ing stream, And fa - ded a - way, like a love - ly dream, And fa - ded a - way, like a love - ly dream.
 gold - en string, Bring mu - sic sweet, while the an - gels sing, Bring mu - sic sweet, while the an - gels sing.
 changing beam, Now lights all the way o'er the mist - y stream, Now lights the way o'er the mist - y stream.
 sounding string, Bring mu - sic sweet, while the an - gels sing, Bring mu - sic sweet, while the an - gels sing.

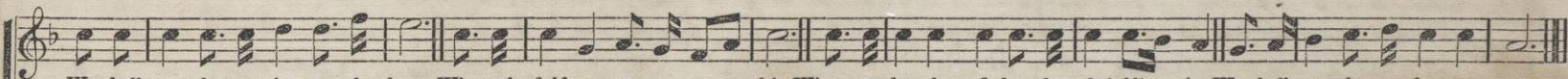
Chorus.



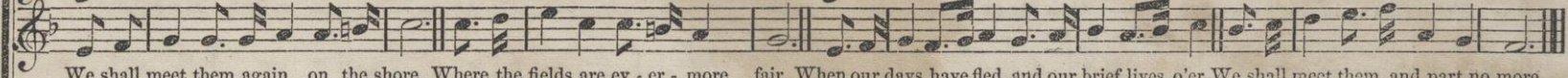
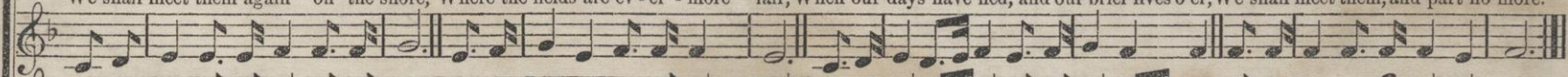
We shall meet them a - gain on the shore, We shall meet them again on the shore, With fair - er face, and an - gel grace, Each loved one will welcome us there.



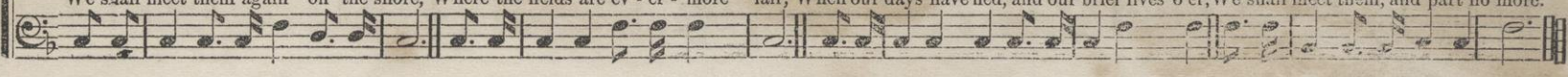
We shall meet them a - gain on the shore, We shall meet them again on the shore, With fair - er face, and an - gel grace, Each loved one will welcome us there.



We shall meet them again on the shore, Where the fields are ev - er - more fair, When our days have fled, and our brief lives o'er, We shall meet them, and part no more.



We shall meet them again on the shore, Where the fields are ev - er - more fair, When our days have fled, and our brief lives o'er, We shall meet them, and part no more.

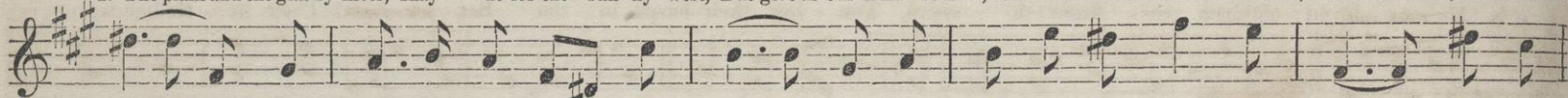


SOLO. Second Voice, Allegro.

First Voice.



1. Our beau-ti-ful mountain home, 'Mid the hills that in splendor rise, Their base by the riv-ers' foam, And their crown in the sun-ny skies, Oh! where is the spot of
 2. The plain and the glas-sy meer, May do for the sun-ny west, But give us our hills so dear, Our home on the mountain crest, There's freedom, there's life and



earth, health, On So dear to the moun-tain child, As the hills where his hopes had birth, And the
 hills where the breez-es blow, And we crave not the ci-ty's wealth, Where such



streams that his youth be-guiled, As the hills where his hopes had birth, And the streams that his youth be-guiled.
 rich-es as these we know, We crave not the ci-ty's wealth, Where such rich-es as these we know.

DUET.



Then, oh! for our moun-tain home, 'Mid the hills that in splen-dor rise, Their base by the riv-ers' foam, Their crown in the sunny skies.



CHORUS. TREBLE & ALTO.

FULL CHORUS.

DUET.



Their crown in the sun-ny skies, Their crown in the sun-ny skies, Yi-he-ho! yi-he-ho! yi-ho! yi-ho! yi-ho!



OUR BEAUTIFUL MOUNTAIN HOME. Concluded.

51

Yi - ho! Yi - he - ho! Yi - he - ho! Yi - ho! Yi - ho! Yi - ho!

SOLO.

CHORUS.

Our beau - ti - ful moun-tain home.

Our beau - ti - ful moun-tain home, Our beau - ti - ful moun-tain home, Our beau - ti - ful moun-tain home.

Our beau - ti - ful moun-tain home.

THE BUSY BODY.

Allegro.

1. Through the wood, through the wood, Straying, for the shade was good, As walked I, far and nigh Pes-tered me a buzz-ing fly.

2. "In-sect vile, cease awhile—Or with speech the way be-guile," "Once like you, I could stroll, I'm a bu-sy-bod-y's soul!"

3. When I then lived with men, I was buzz-ing night and main, Life is o'er, as be-fore, I must buzz for-ev-er-more.

THE SCHOOL ROOM.

Allegro.

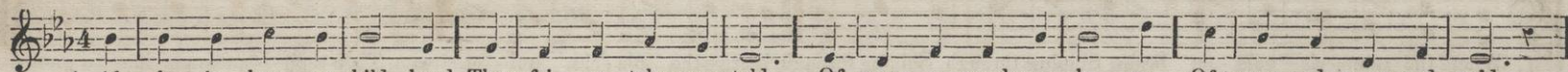
1. Man is but a learner, Life is but a school, Ranged in various classes, Good man, bad man, fool. They who are the smartest, get of credits ten,* Many that are slower, Still are better men.

2. To the under-teachers are our lessons said, One day we shall reach the Schoolroom overhead, Then the one great Master whom all there obey, Leads deserving students In a glorious way.

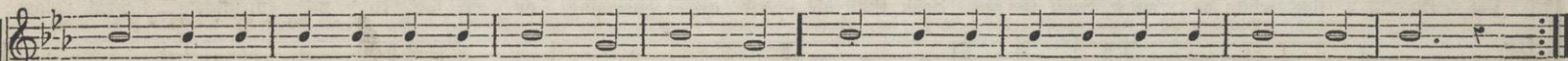
3. Let us all be patient, Learn our lessons well, Murmur not at hardships, Nor in school rebel. When we are promoted, That will all repay, Let us then prepare for Exhibition day.

* A common highest mark in schools.

AH, WHEN IN HAPPY CHILDHOOD.



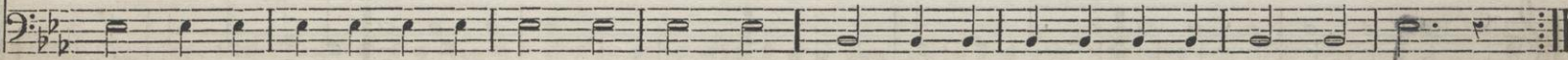
1. Ah, when in hap - py child - hood, Those fai - ry tales were told, Of many a wondrous he - ro, Of towers and gems and gold.
 2. I loved the gorgeous sto - ries, And ah, I loved to hear, When told me by my moth - er, In ac - cents kind and dear.
 3. And yet I love to hear them, As in the days gone by, They bring me gold - en mem'ries, And cheerful then I cry.



Gold - en are childhood's days of pleas - ure, pleas - ure, Hap - py the spring of life should ev - er be.



Hap - py if au - tumn brings its treas - ure, treas - ure, Hap - py if win - ter days in peace we see.

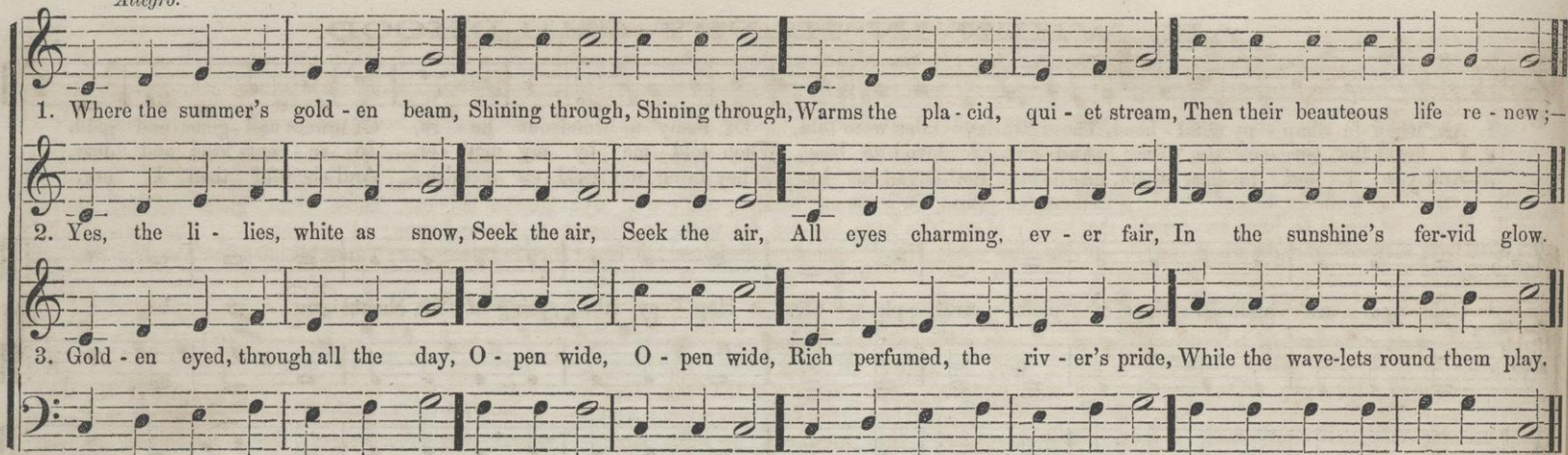


Ring then, ring, ye light fai - ry bells, Let sweet happy voices, Chime with the dances, When the midnight ar - my ad - vanc - es Forth from shady dell.



Ring then, ring, ye light fai - ry bells, Let sweet happy voices, Chime with the dances, When the midnight ar - my ad - vanc - es Forth from shady dell.



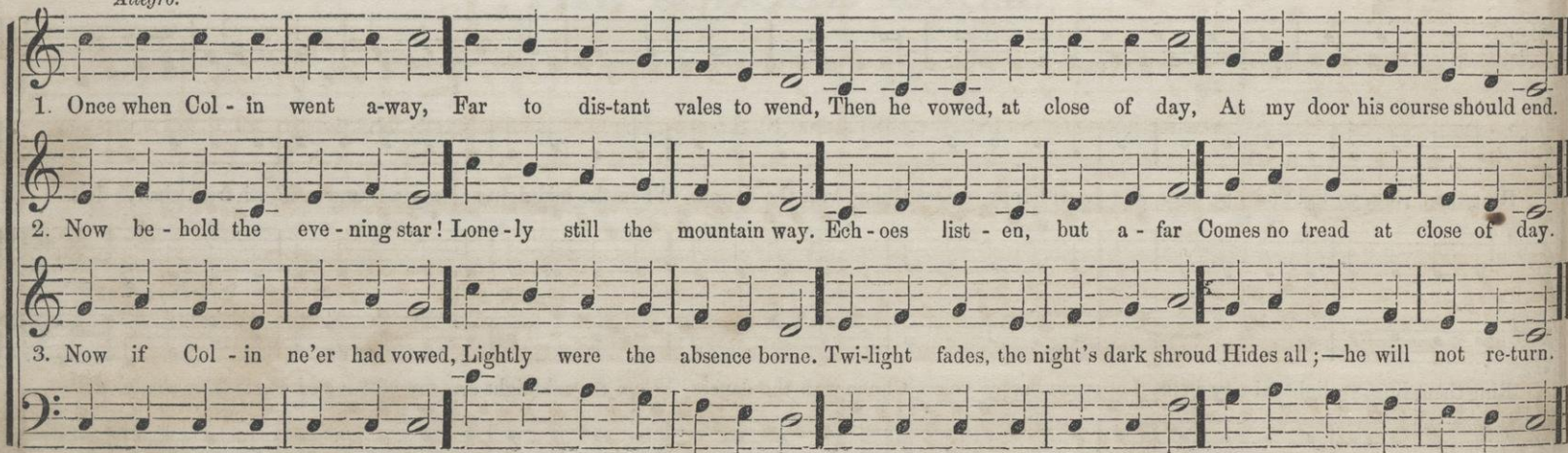
Allegro.


1. Where the summer's gold - en beam, Shining through, Shining through, Warms the pla - cid, qui - et stream, Then their beauteous life re - new ;—

2. Yes, the li - lies, white as snow, Seek the air, Seek the air, All eyes charming, ev - er fair, In the sunshine's fer-vid glow.

3. Gold - en eyed, through all the day, O - pen wide, O - pen wide, Rich perfumed, the riv - er's pride, While the wave-lets round them play.

THE BROKEN VOW.

Allegro.


1. Once when Col - in went a-way, Far to dis-tant vales to wend, Then he vowed, at close of day, At my door his course should end.

2. Now be - hold the eve - ning star ! Lone - ly still the mountain way. Ech - oes list - en, but a - far Comes no tread at close of day.

3. Now if Col - in ne'er had vowed, Lightly were the absence borne. Twi-light fades, the night's dark shroud Hides all ;—he will not re-turn.

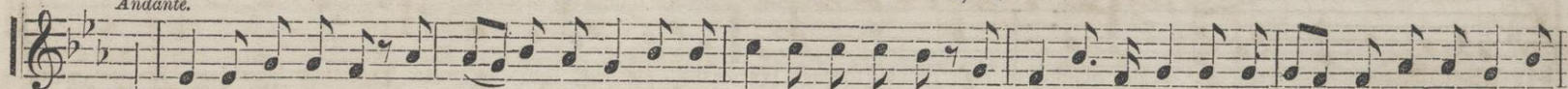
THE LANGUAGE OF HEAVEN.*

C. C. MC CABE.

55

INSERTED BY PERMISSION OF JOHN CHURCH, JR.

Andante.



1. 'Tis said that the ex-ile, who chan-ces to hear, In the land of the stranger, his own native tongue, Or some strain that in childhood de-
2. And is not the Christian an ex-ile on earth? And is not sweet mu-sic the language of heav-en? Of that land whence his spir-it re-
3. And thus while he listens to anthems of praise, Or some soft stealing mel-o-dy falls on his ear, Those re-gions of joy he in
4. Nay, he seems to have en-tered that heav'n of rest, To have bid-den farewell to tempt-a-tion and woes; Al-read-y he joins the bright
5. That day of delight when, an ex-ile no more, His country, his home, his loved friends he regains; Tunes his harp to the cho-rus oft



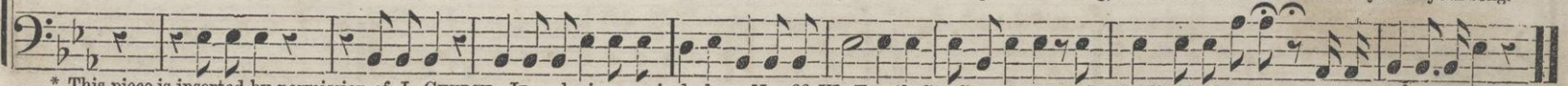
light-ed his ear, Tho' he list-en with rapture, yet weeps o'er the song, Tho' he list-en with rapture, yet weeps o'er the song.
ceived her high birth, And from whence the bright grant of her freedom was given? And from whence the bright grant of her free-dom was given?
spir-it sur-veys, And seems the sweet song of the ransomed to hear, And seems the sweet song of the ran-somed to hear.
bands of the blest, Al-read-y par-takes their e-ter-nal re-pose, Al-read-y partakes their e-ter-nal re-pose.
longed for be-fore, Where sor-row and sigh-ing ne'er blend with the strains, Where sor-row and sigh-ing ne'er blend with the strains.



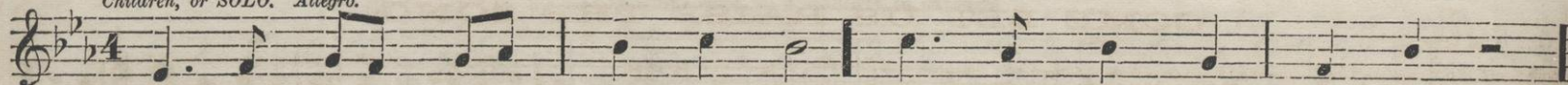
Floating down, Floating down, Strains of sweet music come floating down; O, ye ransomed and glorified throng, An ex-ile I wan-der till I join in your song.



Floating down, Floating down, Strains of sweet music come floating down; O, ye ransomed and glorified throng, An ex-ile I wan-der till I join in your song.



* This piece is inserted by permission of J. CHURCH, JR., who is a music dealer, No. 66 W. Fourth St. CINCINNATI. The publications of the Allegany Academy of Music can be obtained at his store.

Children, or SOLO. Allegro.

1. Don't you hear the An - gels sing, By the Shin - ing Riv - er?
 2. Don't you hear the wa - ters flow, In the Shin - ing Riv - er?
 3. Don't you hear the An - gels sing, By the Shin - ing Riv - er?



- Li - lies white, and ro - ses bring, These are ours for - ev - er.
 Ere a - bund - ant, crys - tal, clear, These are ours for - ev - er.
 Song and harp, and gold - en crown, These are ours for - ev - er.

CHORUS.

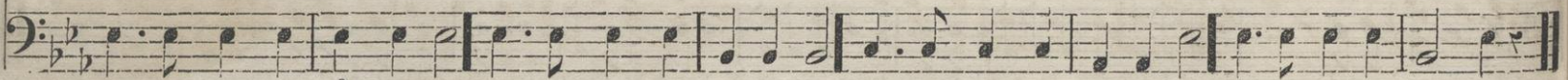
1. These are in the bet - ter land, There with rap - ture we shall stand, Crown'd with flow'rs immortal, rare, These are ours for - ev - er.



2. Soft - ly past the ver - dant shore, Glides the bil - lows ev - er - more, Shore and crys - tal wave we view, These are ours for - ev - er.



3. O! that fragrant hap - py Land! There with rapture we shall stand, Flowers and stream, and Crown and Harp, These are ours forev - er.



COME LET US RAISE THE SONG.

1. Come let us raise the song, to glorious music's praise, Come let us lift our voices high to sing, The lays of many lands, the ancient lays,

2. The lays of many lands, wherev - er o - cean roars, Wherev - er mountains rise in up - per air, In smiling valleys wide, in forests hoar,

O let us sing, O let us sing, Come to the feast of song, Loud let the chords resound, Cheerful in music's praise, Sweet tones prolong.

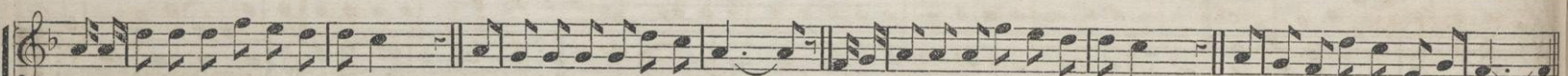
There songs a - rise, There songs a - rise, Loudly in music's praise, Let us the strain prolong, Shout all ye sons of song, Music's high praise.

ALL HAIL, SMILING SPRING.

WM. F. ROGERS.

Treble SOLO. Moderato.

1. The worn tattered garments of Winter, Which lay in soiled fragments around, Have all disappeared, and the soft tints Of Spring's robes hath mantled the ground;
 2. In the desolate branches no longer, The storm-wind's shrill harpings are heard, But the low lute-like voice of the zephyr, Chimes soft with the voice of the bird;
 3. And the blue violets awake from their slumbers, And lift up their sweet humid eyes, To gather fresh hues from the pencils, A - glow in the clear azure skies;
 4. O I love the sweet childhood of summer, Though now its glad joy cannot feel, For my soul hath been touched with a sorrow, Which earth's balmy leaves may not heal.

Tenor.*Alto.**Treble.**Base.*

- And the water's deep anthems are rising, From hill-side, in valleys, and plain, And the riv-u - let's beauti - ful solo, Blends sweet with the loud gushing stream.
 And the rich mellow clouds are unfolding, Their rose tinted leaflets a - way, While the chariot wheels of the morning, Roll in with the king of the day.
 And the del-i - cate birdlings are bending, 'Neath dewy bells glittering bright, While the beautiful brow of Au-ro - ra, Is gemmed with the diamonds of night.
 But I know there's a land ever vernal, Whose pure healing streams brightly flow, Where the green boughs of life wave so sweetly, And the voice of the Shepherd I know.



ALL HAIL, SMILING SPRING. Concluded.

59

TENOR.



All hail, smiling spring, All hail, smiling spring! thy praises will we sing, And we'll greet thee with joyful welcome, All hail, smiling spring! thy welcome we will sing,

ALTO.

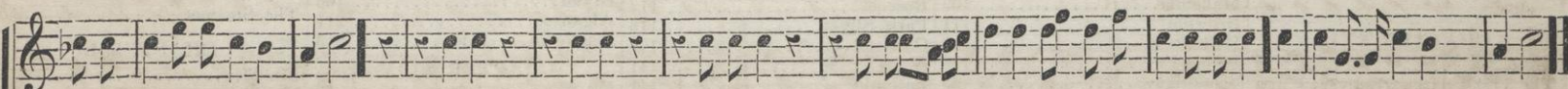


TREBLE.



All hail, smiling spring, All hail, smiling spring! thy praises will we sing, And we'll greet thee with joy-ful welcome, All hail, smiling spring! thy praises will we sing,

BASE.



And we'll greet thee with joyful welcome, All hail! All hail! smiling Spring, smiling Spring, All hail, all hail smiling Spring, smiling Spring, We'll greet thee with joyful welcome.



All hail, All hail! smiling Spring, smiling Spring, All hail smiling Spring,



And we'll greet thee with joyful welcome, All hail, All hail, smiling Spring, smiling Spring, All hail, all hail! smiling Spring, smiling Spring, We'll greet thee with joyful welcome.



of the subjects explained in the Art of Reading Music, described in the Note on Page 11. That is, tunes which contain no characters which the learner will not understand, after he has learned the chapter which is mentioned in connection with each set of tunes, and all the chapters which precede it. The only exception is, that some of the tunes contain a character which is called a Pause. This is one of the Musical Words of Command, and consequently is explained in that study. When a tune is mentioned which contains a solo, the solo can be sung in full chorus, when the object is merely to have the class practise the kind of notes contained in the solo. After Chapter LII. has been learned, students will understand all the varieties of notes, and consequently will know how to sing every tune in the book, so no tunes are mentioned in connection with that chapter. Any tunes printed in a condensed form, will answer to illustrate Chapter LIII. No anthems are mentioned, because the teacher can readily determine when his class are far enough advanced to sing any of them. Many other tunes in the book are equally well adapted to this practice. The best way would be for the teacher himself to make a selection, exactly adapted to the subject of the lesson and the circumstances of the students, before going to each session of his class. This list furnishes the names of some tunes adapted to each stage of progress, to which reference can be made, when for any reason, the teacher has not prepared a selection of his own. Of course, it is not necessary that a class should practice all of these tunes. One or two of each set would, doubtless, be sufficient to illustrate the subject matter of each chapter, but a larger number are mentioned, to give the teacher an opportunity to select such tunes as are exactly adapted to the circumstances of the particular class he is teaching.

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DON'T FORGET ME.

JOHN SUMMERS.

61

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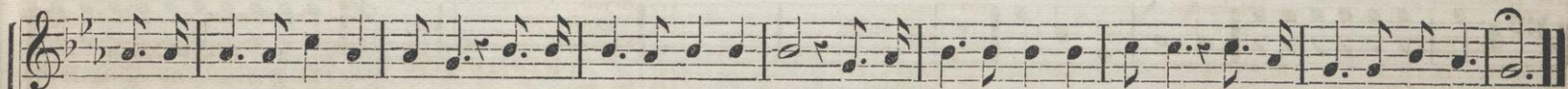
Moderato.



1. When the summer morning breaking, Tips with gold each quivering spray, And the pret-ty flow-ers waking, Fling their odors to the day, When the
2. When the evening dew's are fall-ing, On the sleep-y fold-ed flowers, And the lit-tle birds are call-ing To their mates in leaf-y bowers, While their
3. On our fav'rite seat re-clin-ing, Where the riv-er ripples by, As you watch the bright stars shining In the si-lent summer sky— Oh may



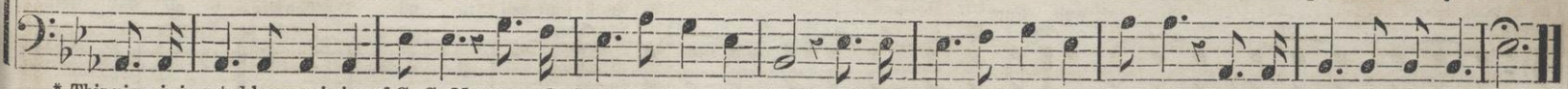
lark on pinions ai-ry, Chants his mat-ins loud and clear, Don't for-get me, dar-ling Ma-ry, Don't for-get me, Ma-ry dear.
 sweet notes swell and va-ry, Notes that once we loved to hear, Don't for-get me, dar-ling Ma-ry, Don't for-get me, Ma-ry dear.
 some kind, gentle fai-ry, Whisper in my darling's ear, "Don't for-get the ab-sent, Ma-ry, Don't for-get him, Ma-ry dear."



Oh, may some kind, gentle fai-ry, Whisper in my darling's ear, "Don't forget the ab-sent, Ma-ry, Don't for-get him, Ma-ry dear!"



Oh, may some kind, gentle fai-ry, Whisper in my darling's ear, "Don't for-get the ab-sent, Ma-ry, Don't for-get him, Ma-ry dear!"



* This piece is inserted by permission of C. C. MELLOR, who is a music dealer, No. 81 Wood St., PITTSBURG. The publications of the Allegany Academy of Music can be obtained at his store.

Moderato.

1. I do not know why we are bidden, A - way from companions to roam, I do not know why joys are hidden, By moments of parting and gloom.
 2. I do not know what will befall us, As onward in life we may go, I do not know when death will call us, This on - ly I surely can know;—
 3. That when the winter of life is ended, And the Spring-time of Heaven begun, The Lord a - bove will fold back to our bosom, Each absent and dearly loved one.

Chorus to be sung after the third verse.

Then breathe we in full chorus, Our last kind fare-well, Our last farewell, Our last farewell, Fare - well, Farewell, Sadly we're breathing our parting farewell.

Then breathe we in full chorus, Our last kind fare-well, Our last farewell, Our last farewell, Fare - well, Fare-well, Fare - - - well.

Sadly we're breathing our parting farewell.

Echo.

Sad-ly we're breathing our parting fare-well, Sad-ly we're breathing our parting fare-well, Farewell to all, fare - well, to all fare - well.

Fare - - - well, Fare - - - well, Farewell to all, fare-well, to all fare - well.

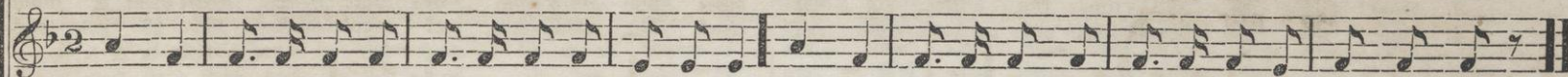
Sad ly we're breathing our parting fare-well, Sad - ly we're breathing our parting farewell.

SPRING.

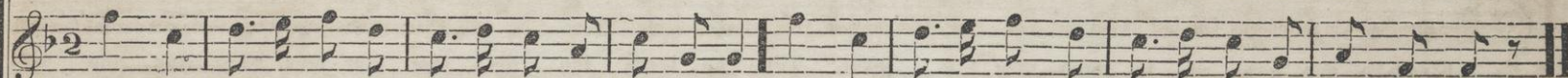
FINE.



1. Lo the pleasant spring, the pleasant spring a - gain is here, Sparkling, gushing from the hills now flow the brook - lets clear.



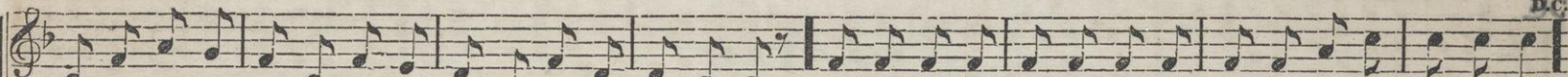
D.C. La, la.



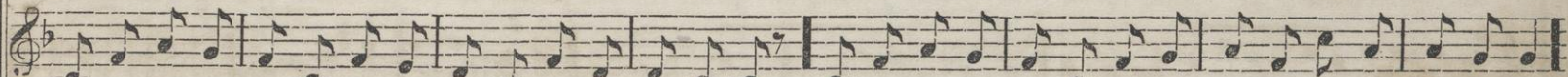
2. Now the trees put forth, the trees put forth their buds and flow'rs, Now the in - sect throng in myriads dance their fleet - ing hours.



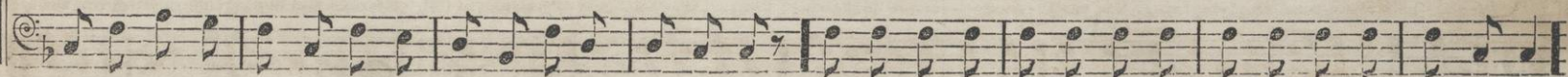
D.C.



Lo, the winter now has gone, With all its ice and all its snow, Lo, the wild birds skim a - long, now up and down, now to and fro,



All is cheerful, bright and gay, As thro' the fields we take our way, Free from winter's cheerless strife, All things are bursting in - to life.

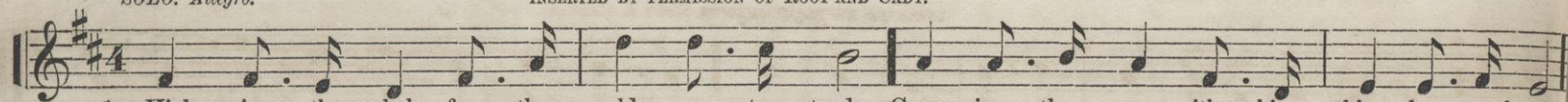


RING THE BELL, WATCHMAN!


WORDS AND MUSIC BY H. C. WORK.

SOLO. *Allegro.*

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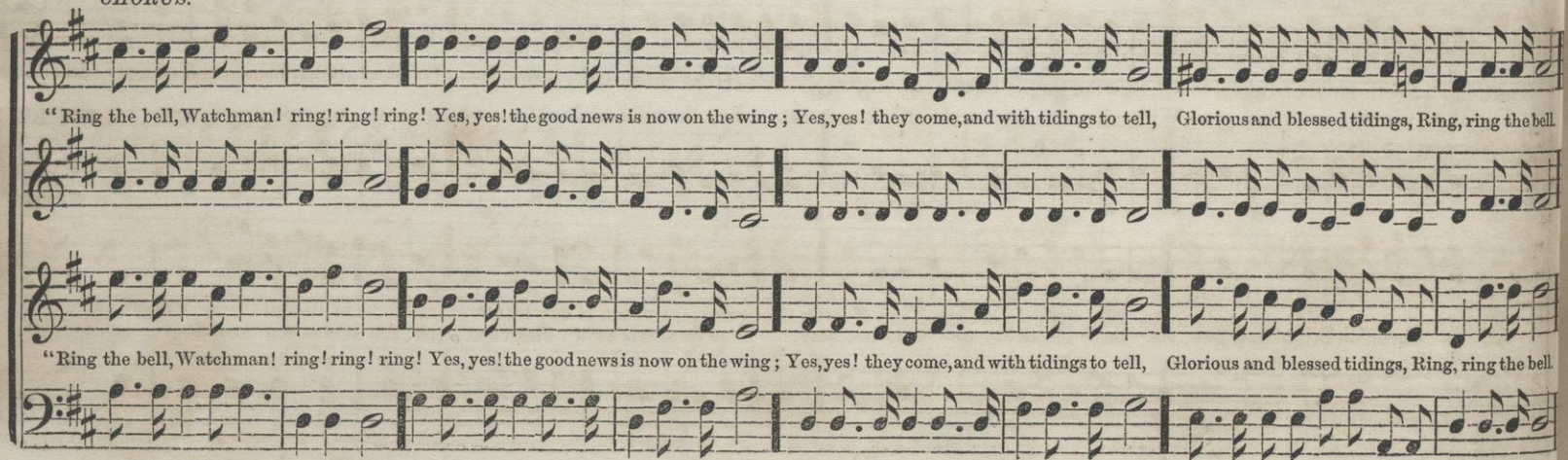


1. High in the bel - fry the old sex - ton stands, Grasp - ing the rope with his thin bo - ny hands;
 2. Bar - ing his long sil - ver locks to the breeze, First for a mo - ment he drops on his knees;
 3. Hear! from the hill - top, the first sig - nal gun, Thun - ders the word that some great deed is done,
 4. Bon - fires are blaz - ing, and rock - ets as - cend, No mea - ger tri - umph such tok - ens por - tend,



Fixed is his gaze, as by some mag - ic spell, Till he hears the dis - tant mur - mur, Ring, ring the bell.
 Then with a vig - or that few could ex - cel, An - swers he the wel - come bid - ding, Ring, ring the bell.
 Hear! thro' the val - ley the long ech - oes swell, Ev - er and a - non re - peat - ing, Ring, ring the bell.
 Shout, shout! my brothers, "for all, all is well!" 'Tis the u - ni - ver - sal cho - rus, Ring, ring the bell.

CHORUS.



"Ring the bell, Watchman! ring! ring! ring! Yes, yes! the good news is now on the wing; Yes, yes! they come, and with tidings to tell, Glorious and blessed tidings, Ring, ring the bell.
 "Ring the bell, Watchman! ring! ring! ring! Yes, yes! the good news is now on the wing; Yes, yes! they come, and with tidings to tell, Glorious and blessed tidings, Ring, ring the bell.

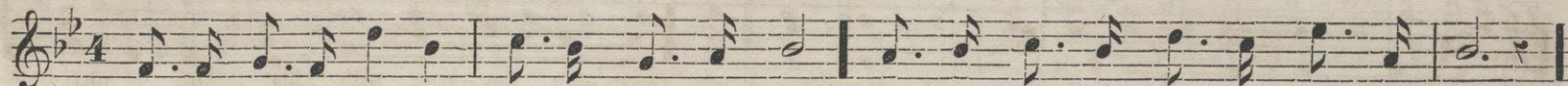
THE LAND OF THE SOUTH.*

65

WORDS BY J. C. JOHNSON

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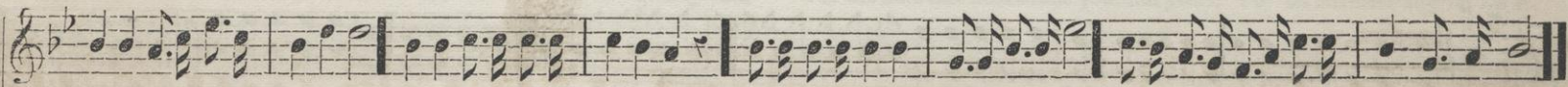
MUSIC BY GEO. F. ROOT.



1. Glides yon might-y riv - er, On-ward to the sea! Greets the smil - ing South - land on its way.
 2. Ah! that hap - py South-land, There the or - ange blooms, There mag - no - lias scent the morn - ing's breeze,
 3. In that bril-liant fu - ture, Will the fer - tile soil, Rich a - bun - dance yield for all the land,
 4. Home of hap - py cul - ture, In green bowers at rest, Mu - sic's voice may soothe the lan - guid hours,
 5. In that smil - ing South-land, Be my home for aye, Wel - come then each faith - ful, lov - ing friend,



There where comes no win - ter, That's the home for me, Where bright flowers for - ev - er more are gay.
 There what wealth of ro - ses, Thous - and rich per - fumes, Climbing vines and ev - er ver - dant trees.
 In that time of prom - ise, Eve - ry son of toil, Eve - ry one hath treas - ures at com - mand.
 Many a favor - ite au - thor, Adds to life a zest, As re - clin - ing there a - mid the flowers.
 Past the years of con - test, Long and long gone by, Thus all earth - ly strife and sor - row end.



South-land! South-land! rise again to life, Past the time of hatred and of strife, Glorious is the vision of thy future years, Home of all that blesses and endears, and endears.



South-land! South-land! rise again to life, Past the time of hatred and of strife, Glorious is the vision of thy future years, Home of all that blesses and endears.



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Children, or SOLO. Allegro.

1. Is that the moon ris - ing o'er yon blue mountain's crest? Is that the sun gild - ing the Land of the West?
2. Is that the great o - cean, as it breaks on the shore? Is that the loud thun - der, or fierce tem - pest roar?
3. In days long de - part - ed the fore - most have passed, No eye of those liv - ing, shall num - ber the last.
4. Come, join the great ar - my, and march with the host, Tho' kingdoms and em - pires shall crum - ble to dust.



O no! 'tis the ar - my, with Psalms and Hosan - nas, They praise their great Leader, and lift high the Banners, And lift high the Ban - ners.
 O no! 'tis the shoutings, with bright shining Banners, They're marching to conquest, with Psalms and Hosan - nas, With Psalms and Hosannas.
 March on, valiant ar - my, with Psalms and Hosan - nas, Sing praise to our Leader, and lift high your Banners, And lift high your Banners.
 To power and do - min - ion, to conquest our Banners, Ad - vance with the warriors, to Psalms and Hosan - nas, To Psalms and Hosan - nas.

CHORUS.



Our host ever shining, the Army with Banners, We're marching to Zion, with Psalms and Hosannas, We're marching to Zion, We're marching to Zion, We're marching to Zion, with psalms [and hosannas.]

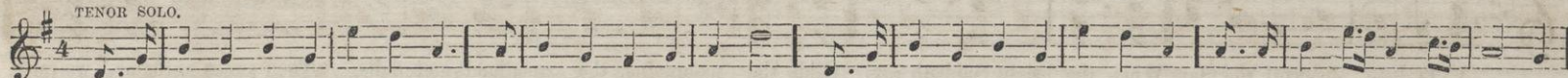


Our host ever shining, the Army with Banners, We're marching to Zion, with Psalms and Hosannas, We're marching to Zion, We're marching to Zion, We're marching to Zion, with Psalms [and Hosannas.]



TO THE LAND WE LOVE.

TENOR SOLO.



1. To the land we love, our na-tive land, Now raise the cheerful cho-rus, To the land we love, we sing in praise, And its ban-ner wav-ing o'er us.
 2. To the land we love, our own fair land, The whole broad realm we cherish, And we hope the Un-ion now restored, Shall ne'er ig-no-bly per-ish.
 3. To our foes of late, but foes no more, A friend-ly hand ex-tending, 'Neath cold Lethe's wave we fling our swords, All hearts in Un-ion blending.

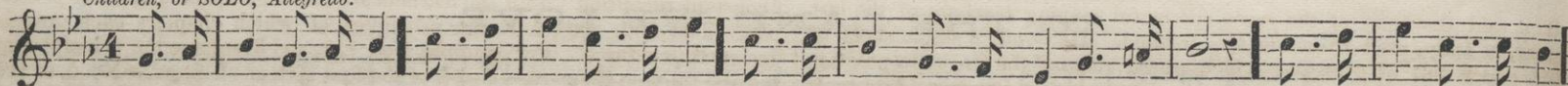
Musical notation for the Tenor Solo, second and third lines. The second line continues the melody with lyrics: "For who lov-eth not his na-tive land, And who would not glad-ly die, For the land that blessed his youthful years, For its stainless flag on high,". The third line continues with the same lyrics.

TENOR SOLO.

Musical notation for the Tenor Solo, fourth and fifth lines. The fourth line continues the melody with lyrics: "And this is tru-ly a no-ble land, It shall be free for-ev-er, We will guard its al-tars, firmly stand, For justice, truth, and right." The fifth line continues with the same lyrics.

THE SABBATH BELLS.

SABBATH SCHOOL HYMN.

Children, or SOLO, Allegretto.

1. O how cheerful the day, When the bright Sabbath ray, Gilds the mountains, the woodlands and dells, Then sweet anthems, we raise,
2. O how sweet 'tis to raise, Songs of pleasure and praise, With our pa-rents, our teachers, and friends, And sweet mu-sic, rise high,
3. O the bells! we are told, In that ci-ty of gold, Full oft-en for joy do they ring, When new com-ers a-wait,
4. So, while wait-ing be-low, You and I may be-stow, Fa-vors rich on the souls that are near, If they first should a-rise,



On this day of all days, And we list to the dear Sab-bath bells, We list to the dear Sab-bath bells.
 Through the doors of the sky, To the great-est and best of all friends, The great-est and best of all friends
 At the wide o-pen gate, While bright an-gels their wel-com-ing sing, Bright an-gels their wel-com-ing sing.
 To that home in the skies, They'll be wait-ing our com-ing to cheer, Be wait-ing our com-ing to cheer.

CHORUS.



O the bells! O the bells! How their rich music swells, Calling come, come, come, praise the Lord! 'Tis his house, children haste, As the home you love best, He's the Father, forever adored, The Father,
 [forever adored.]



O the bells! O the bells! How their rich music swells, Calling come, come, come, praise the Lord! 'Tis his house, children haste, As the home you love best, He's the Father, forever adored, The Father,
 [forever adored.]



Tunes for Constant Repetition Practice.

69

It is said that one of the most successful singing teachers of the last century, in Italy, used to pursue this method. He wrote a single sheet of music paper full of exercises which would require the singer to practice every evolution of which the human voice is capable, and required his pupils to practice these exercises a certain length of time *every* day during their whole course of study, even if the course occupied seven years, as in the case of those who were qualifying themselves for opera singers, it frequently did. It seems to be inherent to the nature of music, that its elemental principles can only be *thoroughly* mastered, by patiently practicing the *same* tune or exercise, day after day, until the student becomes thoroughly grounded in the principles which the practice of the tune or exercise is designed to enforce. Those who wish to excel in piano-forte playing, can only do so by practicing the *same* five finger exercises, scales, or velocities, hundreds and thousands of times, until they have thoroughly acquired the ability which such exercises are designed to impart. As no other study requires this PRINCIPLE OF CONSTANT REPETITION, learners are apt to regard this constant practice of the same tune, as they would the same process in such a study as arithmetic, and to suppose they are not making progress, but it is no such thing. Music cannot be *thoroughly* mastered in any other way. The following thirty-four tunes embody all the principles of the Art of Reading Music which belong to ordinary music, and they are intended for

"constant repetition" until the learners are thorough masters of those *principles*. The 60th page tells the principles of which chapters each tune is designed to enforce. For example, Nos. 1, 2, and 3, enforce the principles of the first thirteen chapters,—No. 4, of the first sixteen chapters,—No. 5, of the first twenty-one chapters,—and so on. As soon as the students have learned the first thirteen chapters, Nos. 1, 2, and 3, can be set apart as a constant repetition exercise, and a certain time be devoted to their practice at *every* session of the class, singing them more and more fluently, and with better and better tones and finish every time. When chapter XVI has been learned, No. 4 can be added, — when Chapter XXI has been learned, No. 5 can be added to this constant repetition practice, until the whole thirty-four tunes have been included. The progress of the learners will be four fold, if, besides the practice at school, they would sing these constant repetition tunes at home, a few times *every* day. Students who can sing the whole thirty-four as fluently as skillful pianists can play scales and velocities, will never find any difficulty in reading any ordinary music. These tunes are designed to be practiced with syllables only, and not with words. The words are only printed to indicate what the tune is. Most of these tunes are taken from the Allegany Academy of Music's Juvenile Song Book, where the rest of the words can be found if desired.

No. 1.

FINE.

D.C.



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 poured.

No. 2.



Bounding billows cease your motion, Bear me not so swiftly o'er, Cease thy roaring, foaming ocean, Cease thy roaring, foaming ocean, I will tempt thy rage no more.

No. 3.

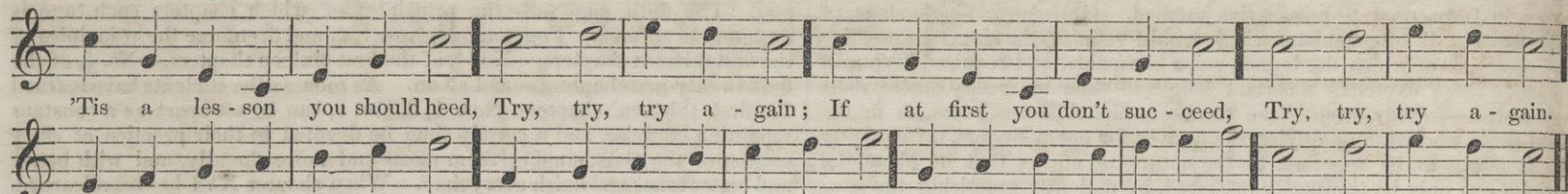


Bright eyed, laughing, joyous May, Nature's bridal hol-i-day ! Come again to glad our sight, With thy blossoms red and white, Blossoms that with perfume rare,



Make sweet incense in the air, Such as in the sunshine clear, Come not often in the year. Bright eyed, laughing, joyous May, Come again, sweet holiday.


No. 4.



'Tis a les-son you should heed, Try, try, try a - gain; If at first you don't suc-ceed, Try, try, try a - gain.

Then your cour-age should ap-pear, For if you will per-se-vere, You will con-quer, nev-er fear, Try, try, try a - gain.

No. 5.



O on the earth were many lands, As told in an-cient sto-ry, Where hero deeds by he-ro bands, Have crown'd their names with glory.

And on the earth are ma-n-y lands, But crush'd beneath oppression, Yet waiting for the fearful hour, When ends the King's trans-gres-sion.

No. 6.



Health to all that's great and no-ble, Joy to all we call our own,..... Home and

kin-dred al-tars burn-ing, Joy to all we call our own, Joy to all we call our own.

No. 7.




How blithe-ly the ech-oes o'er Gol-do's blue seas, In-clin-ing on breez-es are waft-ed to me;

How glis-tens the mountains, with gems on their brow, Re-flect-ing the west in its beau-ti-ful glow.

Tunes for Constant Repetition Practice.

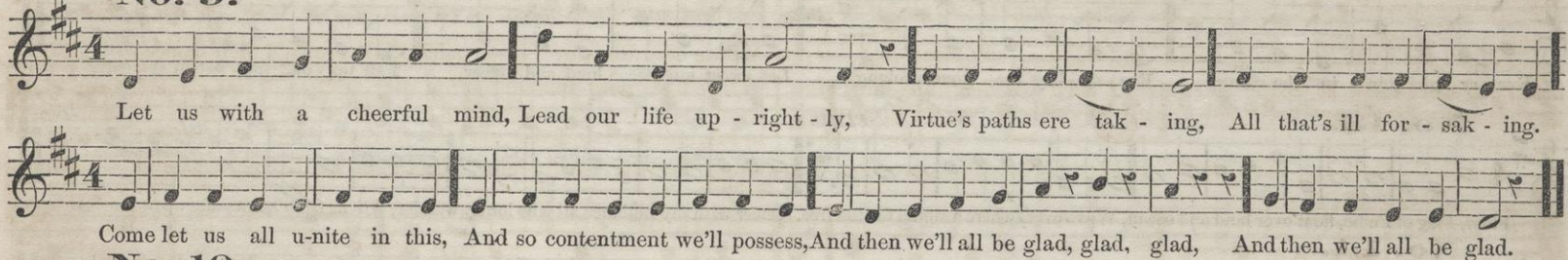
71

No. 8.



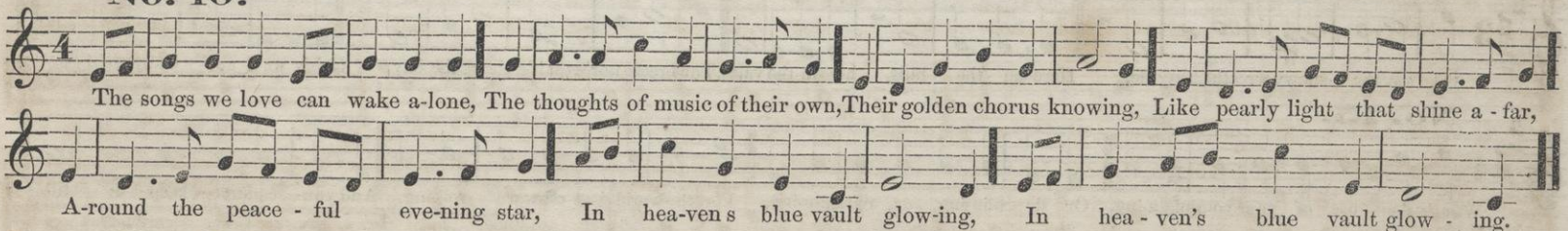
Sound, sound the tambo-rine, Welcome now the Gipsy star, Strike, strike the mandoline, And light guitar; Now the moon is beaming bright, The Gipseys dance, The Gipseys dance, Neath the moonbeam's glitter-ing ray, Now their figures glance, Ah, see, see, they trip a-long, O'er the green, O'er the green, List, list, the cheerful song, The merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry, merry tamborine.

No. 9.



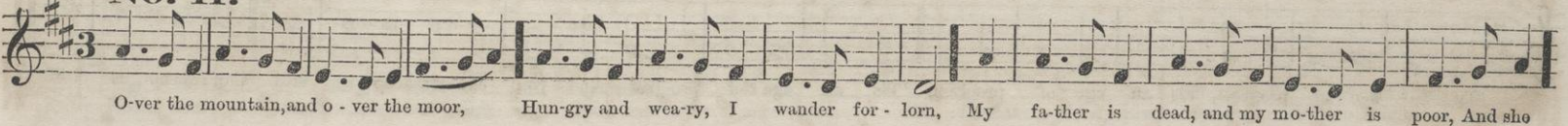
Let us with a cheerful mind, Lead our life up - right - ly, Virtue's paths ere tak - ing, All that's ill for - sak - ing. Come let us all u-nite in this, And so contentment we'll possess, And then we'll all be glad, glad, glad, And then we'll all be glad.

No. 10.



The songs we love can wake a-lone, The thoughts of music of their own, Their golden chorus knowing, Like pearly light that shine a - far, A-round the peace - ful eve-ning star, In hea-ven's blue vault glow-ing, In hea - ven's blue vault glow - ing.

No. 11.



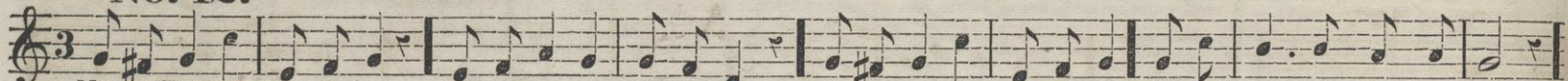
O-ver the mountain, and o - ver the moor, Hun-gry and wea-ry, I wander for - lorn, My fa-ther is dead, and my mo-ther is poor, And she

Tunes for Constant Repetition Practice.



grieves for the days that will never return. Pity, kind gentlemen, friends of humanity, Cold blows the wind, and the night's coming on, Give me some food for my mother in charity, Give me some food, and then I will be gone.

No. 12.



Mer-ry Christmas now is here, Gay-est time of all the year, Riv-ers fro-zen hard and smooth, Snowflakes fill-ing air a-bove.



Skat-ing, slid-ing, dancing, rid-ing, Playing, laughing, ringing, sing-ing, Loud-est song and mer-ry lay, Thro' our joy-ous ho-li-day.



Eve-ry girl join in the song, Eve-ry boy the tone prolong, Let sweet mu-sic loud and clear, Fall up-on the listening ear.

No. 13.

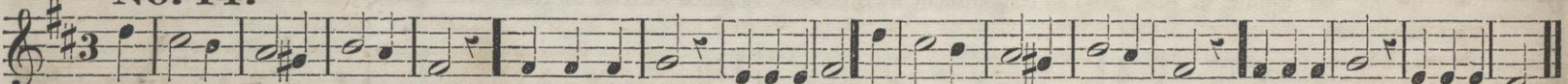
FINE.

D.C.



Float, Flag of Fame, float over land and ocean, Wave everywhere a signal for the free. Cheer with thy radiance, all who lonely wander, Aliens from home, afar upon the sea.

No. 14.



O! see the snowy wreaths, they lie, Here on the hills, here in the vales, The breeze nor'west it clears the sky, Gai-ly we'll go, Gai-ly we'll go.

No. 15.



What's the use of your com-plain-ing, Or de-tain-ing, or re-strain-ing, For the world is on-ward roll-ing, And you can-not keep it still.



'Tis an age-of progress, 'Tis an age of progress, 'Tis an age of pro-gress, And you can-not keep us still. Can't keep us still

No. 16.



Far o'er the sea! Far o'er the sea! Swell sounds of mel-o-dy, Where the lay floats a-way, The ech-oes play, The ech-oes play.

No. 17.



In the Cot-tage where we dwell, We have led a peace-ful life; Ours are joys which none can tell, Who en-gage in anxious strife.



Tho' but low-ly be our state, Yet content-ed with our lot, We en-vy not the proud and great, Hap-py in our humble cot.

No. 18.



Come a-rouse thee, arouse thee, my brave Swiss boy, Take thy pail and to la-bor a-way, The sun is up with rud-dy beam,



The kine are thronging to the stream, Come a-rouse thee, a-rouse thee, my brave Swiss boy, Take thy pail and to la-bor a-way.

No. 19.

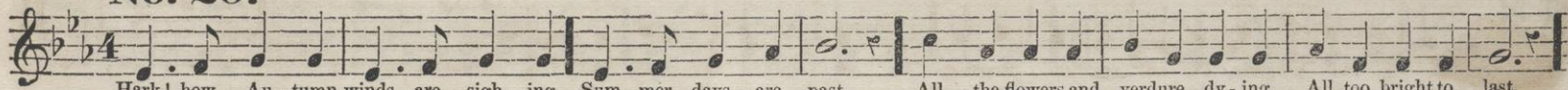


John-ny Green has come to town, Ha! ha! for John-ny Green! Clum-sy boots, and coat of brown, Ha! ha! for John-ny Green.



Dodging in a zig-zag line, Dodg-ing crowds of la-dies fine, Strangest fig-ure ev-er seen, Ha! ha! for John-ny Green!

No. 20.



Hark! how Au-tumn winds are sigh-ing, Sum-mer days are past, All the flowers and verdure dy-ing, All too bright to last.



Sing then sad - ly, Sing soft - ly, Mourn the sum - mer fled, Thus must youth with all its beau - ty, Slum - ber with the dead.

No. 21.

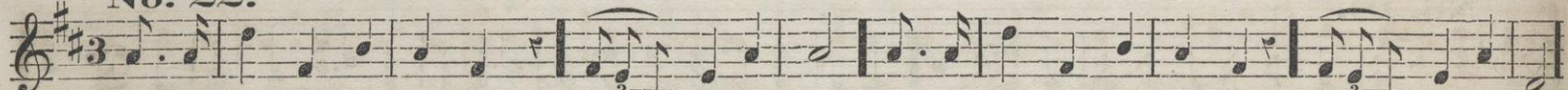


As days ad - vance, and years fly fast, And we are grow - ing old and gray, Then mem' - ry turns with strength re - newed, *D.C.*

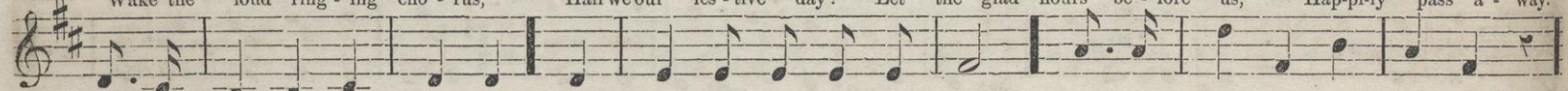


To childhood's hap - py thoughtless days, When af - ter in - sects on the wing, When af - ter flow'r - ets of the Spring.

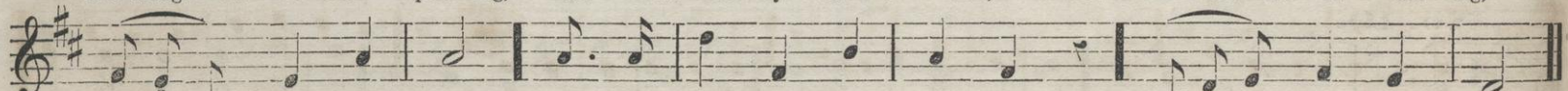
No. 22.



Wake the loud ring - ing cho - rus, Hail we our fes - tive day! Let the glad hours be - fore us, Hap - pi - ly pass a - way.



For though sad be our part - ing, We tear - ful - ly bid a - dieu; Pleas - ant mem' - ries en - dear - ing,



Oft shall this scene re - new, And kind thoughts we will cher - ish, Ev - er to friend - ship true.

No. 23.



The rose that all are prais - ing, Is not the rose for me, Too ma - ny eyes are gaz - ing,



Up - on the cost - ly tree; But there's a rose in yon - der glen, That shuns the gaze of oth - er men,

Tunes for Constant Repetition Practice.

75



For me its blossoms rais - ing, Oh, that's the rose for me, Oh! that's the rose for me, Oh! that's the rose for me.

No. 24.



O, this is the land which our fa - thers have given, For this we ev - er raise cheer - ful an - thems loud to heaven.



The land our fa - thers gave us, a sa - cred land shall be, And this shall be for - ev - er, a na - tion wise and free.

No. 25.



Who trust - eth and who hop - eth, No earth - ly ill may fear, As stead - fast stars a - bove us,



As stead - fast stars a - bove us, A - bove the clouds for - ev - er, Shine ev - er still and clear.

No. 26.



When the birds have vanished all, And the leaves in show - ers fall, And the drifting clouds do fly, O'er No - vember's troubled sky.



Then with cheerful hearts we raise, To our Fa - ther songs of praise, Then with cheerful hearts we raise, To our Fa - ther songs of praise

No. 27.



O si - lent stars of beau - ty, That gem the ra - diant night, The watcher's heart in - spir - ing, With vis - ions of de - light,



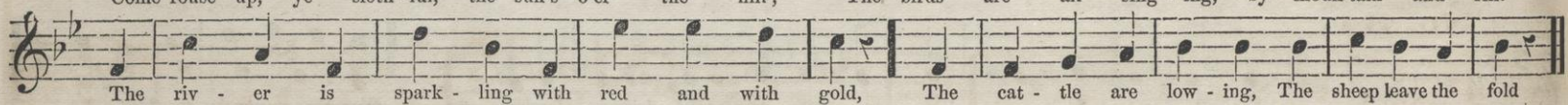
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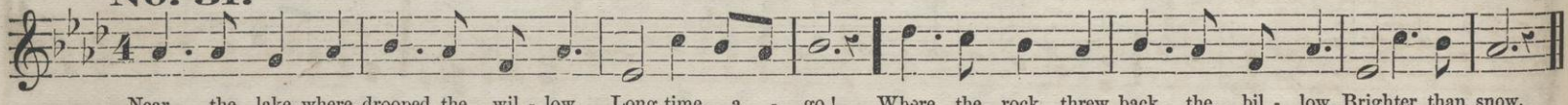
No. 29.



No. 30.



No. 31.



No. 32.



Tunes for Constant Repetition Practice.

77



Now they solemn - ly as - sure you, truth is white, now truth is black. They are now for rush - ing for - ward, and now for turn - ing back.



Wait, sir Pol - i - ti - cian, wait, sir Pol - i - ti - cian, Young A - mer - i - ca's grow ing, and he's to rule the state.

No. 33.



Va - ca - tion! Va - ca - tion! Come and do not de - lay. There are fields and woods a - wait - ing for me,



There are fields and woods a - wait - ing for me; There are sweet sing - ing birds on eve - ry tree.

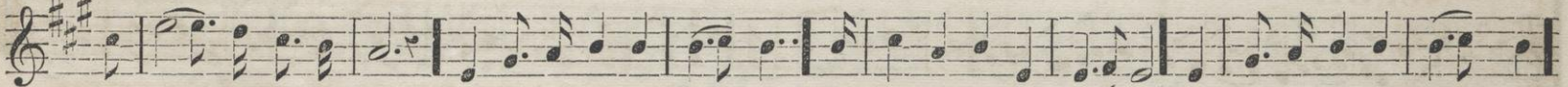


And I long, I long to go, Where the mu - si - cal fountains flow. And I long, I long to go, Where the mu - si - cal foun - tains flow.

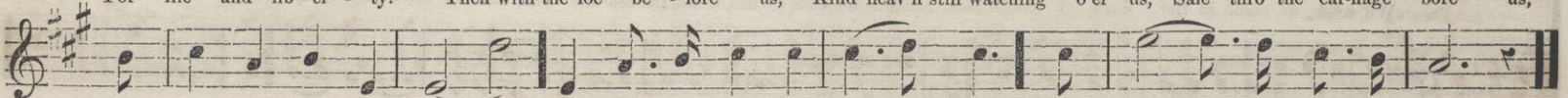
No. 34.



Say, have you heard the sto - ry Of young Co - lum - bia's glo - ry, When on the red field striv - ing,



For life and lib - er - ty. Then with the foe be - fore us, Kind heav'n still watching o'er us, Safe thro' the car - nage bore us,



We fought! we bled! we won! Then rose the grate - ful an - them, To Him who made us free.

SOLO. *Moderato.*

1. Come un - to me at the morn - ing hour, While the world is fresh with dew, While life is
 2. Come un - to me in the sweet spring time, Ere the flowers of youth are past, While no foes you
 3. Come un - to me at the morn - ing hour, With ac - cents of praise and prayer, Let your songs as -
 4. Come un - to me, at the eve - ning hour, Ere sleep your sen - ses still, And bless the
 5. Come un - to me, ye youth - ful throng, No bet - ter time can be, Who lov - eth,



fair, and ye have no care, You can have no friend more true, You can have no friend more true.
 fear, and no days are drear, And the sky ne'er o - ver - cast, And the sky ne'er o - ver - cast.
 cend to your Heavenly Friend, Who hath you in his care, Who hath you in his care.
 con - stant Heav - en - ly Power, And bow be - fore his will, And bow be - fore his will.
 and who trust - eth me, These shall my glo - ry see, These shall my glo - ry see.

CHORUS.



We come, we come in the days of youth, Dear Saviour we come to thee, While the morn is fair, and we have no care, Dear Saviour, we come to thee.



We come, we come in the days of youth, Dear Saviour we come to thee, While the morn is fair, and we have no care, Dear Saviour, we come to thee.

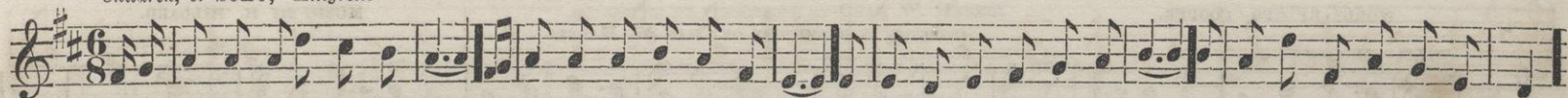


THE GREEN SHORE.

SABBATH SCHOOL HYMN.

79

Children, or SOLO, Allegretto.



1. I am waiting upon the green shore, All weary and faint with de - lay, Still fearing the bil - lows that roar, Still dreading the mist covered way.
2. Then no longer I fear the dark wave, So ma - ny have passed by this way, To the land where my Saviour has gone, I'll hasten, nor long - er de - lay.
3. I am waiting upon the green shore, But fear not the waves as they roll, When Je - sus shall call I pass o'er, To the beau - ti - ful home of the soul.



And O! if my Saviour would come, To car - ry me safe o'er the wave, And O, were I safe - ly at home, No more the dark waters to brave.
For thousands have forded the stream, And safe - ly attained yon bright shore, No sor - row, no danger to fear, For sorrow and sickness are o'er.
There brothers and sis - ters, and all, Who left us in days that are past, Will welcome us, singing for joy, To the pleasure which alway will last.

CHORUS.



Fear not, dread not the dark rolling wave, Thy Saviour is near thee, and mighty to save, Then fear not the waters, soon safely passed o'er, We all there shall meet on the bright gleaming shore, We all there shall meet
[on the bright gleaming shore.]



Fear not, dread not the dark rolling wave, Thy Saviour is near thee, and mighty to save, Then fear not the waters, soon safely passed o'er, We all there shall meet on the bright gleaming shore, We all there shall meet
[on the bright gleaming shore.]



WHILE THE DAYS ARE GOING BY. *

WORDS BY GEO. COOPER.

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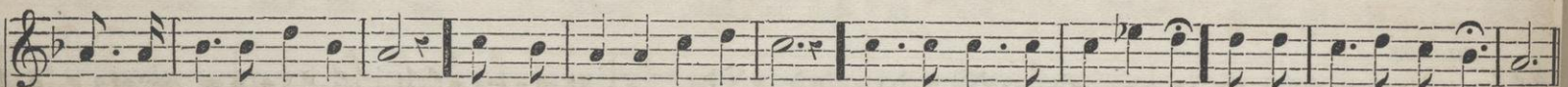
MUSIC BY H. MILLARD.

SOLO. *Moderato.*

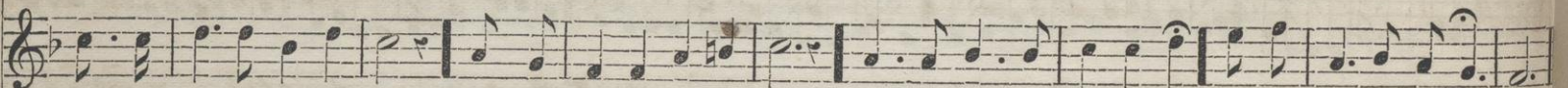
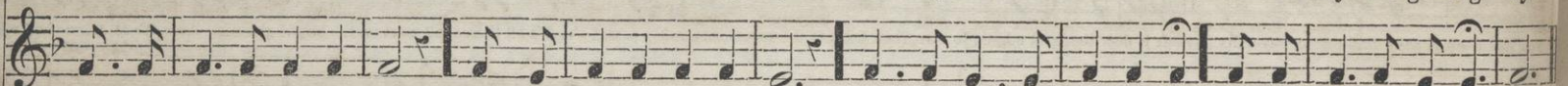
1. There are lonely hearts to cherish While the days are go-ing by, There are weary souls who per-ish While the days are go-ing by.
 2. There's no time for i-dle scorning, While the days are go-ing by, Let your face be like the morning, While the days are go-ing by.
 3. All the lov-ing links that bind us, While the days are go-ing by, One by one we leave be-hind us, While the days are go-ing by.



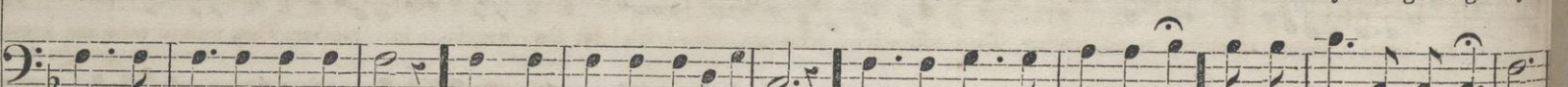
If a smile we can re-new, As our journey we pur-sue, O! the good we all may do, While the days are go-ing by.
 O! the world is full of sighs, Full of sad and weeping eyes, Help your fall-en brother rise, While the days are go-ing by.
 But the seeds of good we sow, Both in shade and shine will grow, And will keep our hearts a-glow, While the days are go-ing by.



While the days are go-ing by, While the days are go-ing by, All may find a field of toil, While the days are go-ing by.



While the days are go-ing by, While the days are go-ing by, All may find a field of toil, While the days are go-ing by.



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LET THE ANGELS IN.

H. P. DANKS.

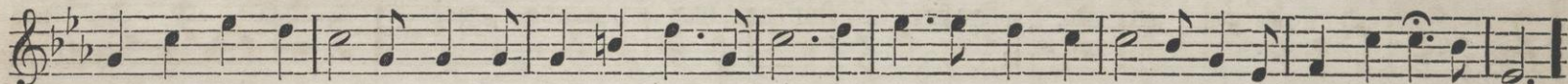
81

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SOLO. Moderato.



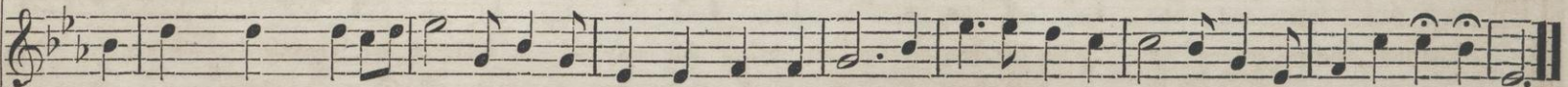
1. O - pen wide the door, mother, and let the an - gels in; They are so bright and fair, mother, So pure and free from sin. I
2. I know that death has come, mother, His hand is on my brow; You can - not keep me here, mother, For I must leave you now. The



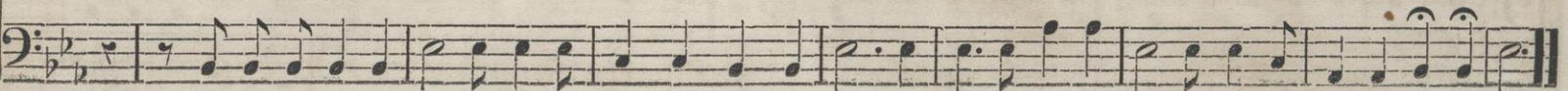
hear them speak my name, moth-er, They soft - ly whis - per, come! Oh! let the an - gels in, mother, They wait to take me home.
room is grow - ing dark, moth-er, I thought I heard you weep! 'Tis ve - ry sweet to die, mother, Like sink - ing in - to sleep.



I hear them speak my name, mother, They soft - ly whisper, come! Oh! let the an-gels in, mother, They wait to take me home.



I hear them speak my name, mother, They soft - ly whis-per, come! Oh! let the angels in, mother, They wait to take me home.



STRAYING THROUGH THE WILD WOOD.

From the Allegany Academy of Music's JUVENILE SONG BOOK.

Allegro.

1. Stray-ing through the wild - wood all the Au-tumn day, Mer-ri - ly we wan - der, with a cheer - ful lay,

2. While the sun is shin - ing on the pur - ple trees, While the sweet breeze blowing far o'er a - zure seas,

3. Fields and woods for all men, spread their va - ried cheer, Rich and poor to - geth - er view the sky so clear,

4. Through the wild wood stray - ing, all the Au-tumn day, We in hap - py leis - ure na - ture's call o - bey,

As the fields are brown - ing, rich with harvest cheer, Home and home - like pleas - ures, ev - er - more are dear.

Calls for joy and glad - ness, Then our hearts e - late, Full of thank - ful feel - ing, prize these bless - ings great.

Birds in joc - und cho - rus, ere they hence de - part, Lead the cheer - ful an - them, from each thank - ful heart.

View her ri - pened treas - ures, breathe re - fresh - ing air, Ev - er - more ad - mir - ing, all the scene so fair.

HURRAH! THE MERRY HARVEST.

FINE.

1. Hur-rah! Hur-rah! the merry har-vest time! Hur-rah! Hur-rah! the merry har-vest time! So merry, so merry, so

2. Hur-rah! Hur-rah! the sickle and the wain! Hur-rah! Hur-rah! the sickle and the wain! So busy, so busy, so

3. Hur-rah! Hur-rah! the merry har-vest time! Hur-rah! Hur-rah! the merry har-vest time! So merry, so merry, so

mer-ry, so mer-ry, so mer-ry, so mer-ry and cheerful. Hur-rah! Hur-rah! the mer-ry harvest time.

bu-sy, so bu-sy, so bu-sy, so bu-sy and useful. Hur-rah! Hur-rah! the sickle and the wain;

mer-ry, so mer-ry, so mer-ry, so mer-ry and cheerful. Hur-rah! Hur-rah! the mer-ry har-vest time.

HURRAH! THE MERRY HARVEST. Concluded.

Win - ter days are drawing near, wea - ry, drear-y, Autumn fine and Au-tumn cheer, Ban-ish thought of fear. D.C.

Now the ox - en to the barn, toil - ing, toil - ing, Draw the treasure of the farm, From the frost se - cure. D.C.

Shout, ye lust - y farm - er's men, loud - ly, loud - ly, Ye have toiled this prize to gain, Many a wea - ry day. D.C.

MARCHING ON.

Allegro.

From the Allegany Academy of Music's JUVENILE SONG BOOK.

1. Marching on in or - der due, Firm, firm and steady, Hearts are brave and hearts are true, Hands are strong and ready,

2. Marching east or march-ing west, Marching o'er the border, Still we go to meet the foe, Always in good or-der,

3. Marching through the war-worn land, Always firm and ready, Be it con - flict be it truce, Ev - er true and steady,

4. Marching, marching to the end, With our lives and honor, We the na - tion will de - fend, From the foes who scorn her.

SOLO. *CHORUS.* *SOLO.* *CHORUS.*

MARCHING ON. Concluded.

85

Then run the Old Flag a-loft, They must pierce thro' ser - ried rank on rank, A million arms de - fend it,
 We'll keep the Old Flag a-loft, Aye, keep the Old Flag a-loft,
 Long wave the Old Flag a-loft, Who will dare to rend it? They must pierce thro' ser - ried rank on rank, A million arms de - fend it,

SOLO. *CHORUS.*

3

Hur - rah then! Hur-rah men! For the Old Flag and the U-nion.
 Hur - rah then! Hur-rah men! For the Old Flag and the U-nion! Hur - rah then! Hur-rah men! For the Old Flag and the U-nion.

SOLO. *CHORUS.*

MOONLIGHT.

1. The day, the day is darkling, Hi - o, hi - o, we'll row, A - cross the wa-ters sparkling, In chaste Di - an - a's glow,

2. Now far and farther sweeping, Hi - o, hi - o, we row, The wavelets round us leap-ing, And dancing as we go.

3. Now from the waves uprising, Hi - o, hi - o, we row, Her beau-ty all sur - pris - ing, Il - lumes the waste be-low.

Lo, the clouds our coming wait, And the gemlike stars are set, Fair on evening's gentle brow, Fair on evening's gentle brow,

But in darkness all a-wait, Till the night queen rise in state, Till the east begins to glow, Till the east begins to glow,

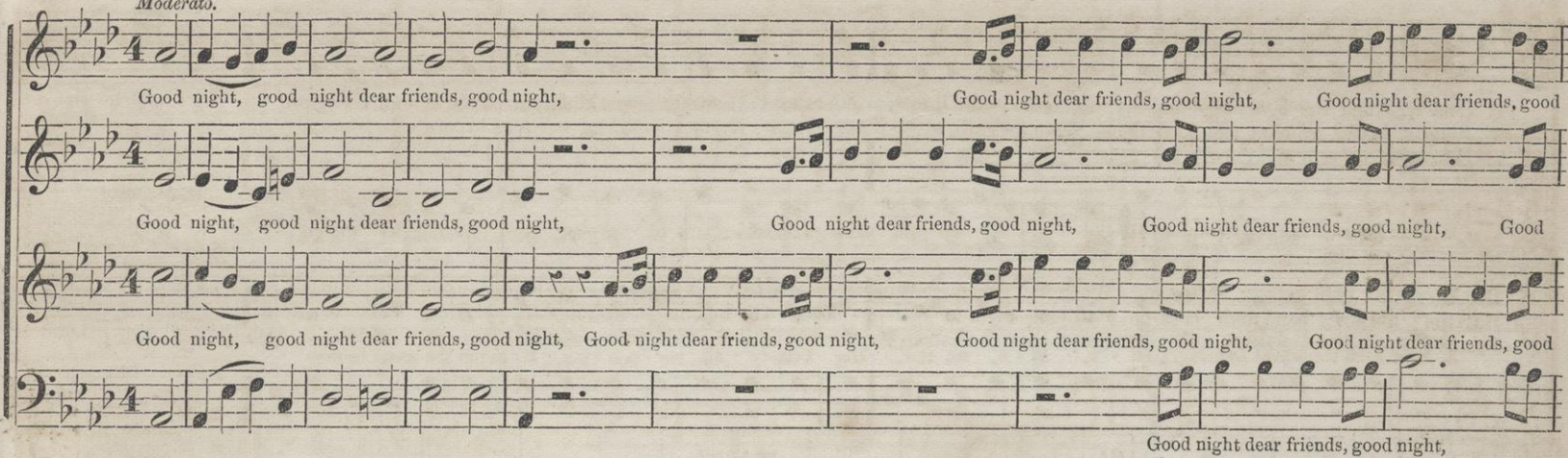
Goddess dart thy lightsome beam, Till the waves with silver gleam, On the joyous path we go, On the joyous path we go.

GOOD NIGHT.

JAMES BAXTER.

700

Moderato.



ONE BY ONE THE LOVED ARE FADING.

WORDS BY J. MORRISON.

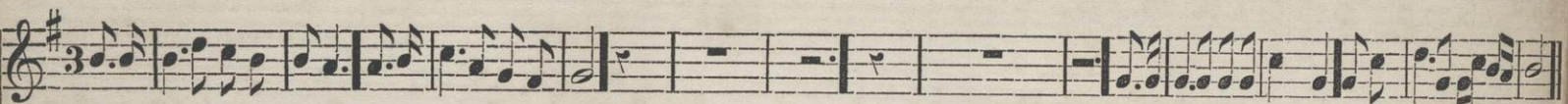
MUSIC BY C. B. HUNT.



1. One by one the loved are fad-ing, One by one they leave the shore; Blossoms sweet in fragrance fall-ing, Fall-ing to re-turn no more.
 2. Fondly would we care and keep them, Were they spared, to rip-er years; Every hope and comfort bring them, Gen-tly stay the fall-ing tears.
 3. Brighter days in childhood's fan-cy, Hap-py years of joy to bring, Darkened in their ear-ly blooming, Fad-ing in their ear-ly spring.



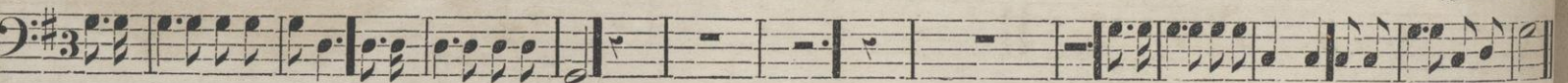
Bright-er far than earthly blossoms, When the gold-en crown they wear, Heaven's sweet rest they now have entered, Promised rest for them to share.
 But the Master's hand doth beck-on, Call-ing them to joys a-bove, Gold-en harps with rapture playing, Voi-ces tuned to songs of love.
 Summer flowers to memory wak-en, Loved ones we shall meet no more, Till the tide grows calm be-fore us, And we reach the gold-en shore.



Summer flow'rs to mem'ry waken, Lov'd ones we shall meet no more, Till the tide grows calm before us, And we reach the golden shore, Till the tide grows calm before us, And we reach the golden shore.



Summer flowers to mem'ry waken, Loved ones we shall meet no more, Till the tide grows calm before us, And we reach the golden shore, Till the tide grows calm before us, And we reach the golden shore.



FORTH, AWAY, THE WILD WOOD BIRDS.

1. Forth, a - way, the wild wood birds their eve - ning lays are sing - ing, Forth a - way, the fish at play, a -
 Forth, a - way, the har - vest moon, a - bove the hills as - cend - ing, Tips with sil - ver eve - ry tree, new

2. Pleasant thus to float at eve, 'Mid beau - ty all sur - round - ing, List - 'ning to sweet eve - ning sounds, as
 Fill with mu - sic all the air, And hark! what hap - py voi - ces, Chant sweet an - thems, strong and clear; while

Fine. *D.C.*

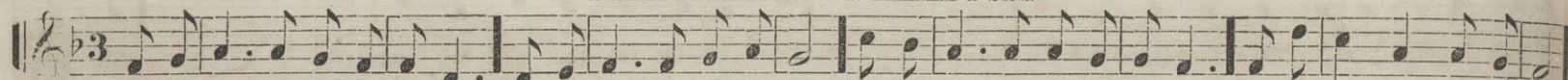
- bove the waves are spring - ing, } On the rip - pling wa - ter, Thus we're gen - tly glid - ing, }
 forms of beau - ty blend - ing, } Now in for - est sha - dow, Now in light a - bid - ing, }

eve - ning bells re - sound - ing, } Gen - tle hours of pleas - ure, On the sum - mer wa - ters, }
 ech - o loud re - joi - ces, } Thus fair na - ture cheer - eth All her sons and daugh - ters. }


MARY MOORE.

G. W. LOVEJOY.
Words by Mrs. E. L. BREWER.

INSERTED BY PERMISSION OF S. BRAINARD & SONS.



1. Far a - way, be-yond the sha-dows, Where all mys - tic vis-ions rise, Where a scene of joy and beau-ty Doth the long - ing soul sur-prise,
 2. She was one of earth's fair spir-its, All too pure to lin - ger long; But the voice of hope be-guiled us, Lured us with her sy - ren song:
 3. Once they told us that the an - gels Watch'd her pil - low while she slept! And they kiss'd a - way the tear-drops, When our dar - ling Ma - ry wept:
 4. And while gold - en harps were ringing Sweet-est tones of thrilling love, Then they whispered, "waft our sis - ter, To her home in heaven a - bove!"



And where peace, and love, and gladness, Dwell-eth now and ev - er - more, There they tell me, dwells my an - gel, One we called sweet Ma - ry Moore.
 And we nev - er dreamed of part-ing, Or that she might sleep be - fore We had fin - ished life's rough journey, But she's gone, sweet Ma - ry Moore.
 And they told us that bright spir-its, Lin-gered on the shin-ing shore, 'Till with-in the gates of hea - ven, They might wel - come Ma - ry Moore.
 Then their snow - y wings they bended, And from earth they gent-ly bore, All we loved of our sweet Ma-ry; Now she's gone, sweet Ma - ry Moore.



We shall meet thee, We shall meet thee When the dream of life is o'er: Up in heaven we shall greet thee, Our lost darling, Mary Moore.



We shall meet thee, We shall meet thee, When the dream of life is o'er: Up in hea - ven we shall greet thee, Our lost an - - gel, Mary Moore.



We shall meet thee, We shall meet thee, When the dream of life is o'er: Up in heaven we shall greet thee, Our lost darling, Ma-ry Moore.

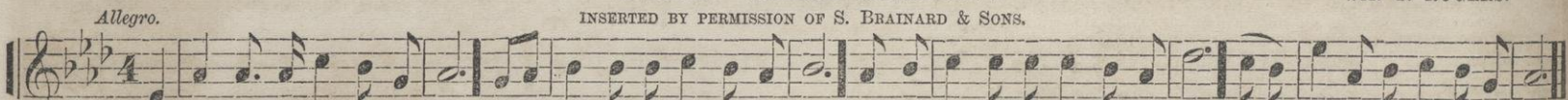


THE SEA-BIRD.

WM. T. ROGERS.

INSERTED BY PERMISSION OF S. BRAINARD & SONS.

Allegro.



1. Far out on the blue roll-ing sea, No for - est or ham-let in sight, With a wing and a heart light and free, I wander by day and by night.
 2. Far out on the soft rippling sea, I watch for some barque's snowy sail, And I chase her in frolicsome glee, As she hies on be-fore the light gale.
 3. Far out o'er the storm-driven sea, There gleams not the light of a star; The wind shrieks in wild rev-el - ry, The red lightning flashes a - far.
 4. Far down in the deep, deep sea, I shall one day si - lent-ly sleep — With the myriads de - part-ed, who lie Far down in the caves of the deep.

THE SEA-BIRD. Concluded.

91

O'er the white, O'er the white dash-ing foam, Of the wild, Of the wild roll-ing sea, All un -

O'er the white, O'er the white dash-ing foam, Of the wild roll-ing sea, All un -

O'er the white dash-ing foam, Of the wild roll-ing sea, All un -

O'er the white, O'er the white dash-ing foam, dashing foam, Of the wild, Of the wild roll-ing sea, roll-ing sea,

fet-tered and fear-less I roam; I'm a wild ro-ver, out on the sea,.... I'm a wild ro-ver, out on the sea.

fet-tered and fear-less I roam; I'm a wild ro-ver, out on the sea,.... I'm a wild ro-ver, out on the sea.

fet-tered and fear-less I roam; I'm a wild ro-ver, out on the sea,.... I'm a wild ro-ver, out on the sea.

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1. I am com-ing, O my mother! Where the skies are light and blue; For I love thee as no oth-er, And that love is ev-er true.
 2. All those clouds that round thee hover, Like the man-tle of a tomb, Shall ap-pear a transient cov-er, To a heart of light and bloom!
 3. When the fields a-gain are blooming, With the gems that Flo-ra brings, And the birds their songs resuming, Fill the air with shin-ing wings,



Like the sha-dows of the morning, All thy sor-rows must de-part; While a wreath of love a-dorn-ing, Gives new plea-sure to the heart.
 Ban-ish then thy tears of sorrow, For I soon shall come to thee; Brightly shines our golden morrow, As I cross the shining sea.
 We shall sit beneath the ar-bor, Planted by my youthful hands, And se-cure in home's dear harbor, Sweetly sing of oth-er lands.



Yes, I'm coming, O my mother! Coming, coming o'er the sea; For I love thee as no other, And I know thou lovest me, And I know thou lovest me!



Yes, I'm coming, O my mother! Coming, coming o'er the sea; For I love thee as no other, And I know thou lovest me, And I know thou lovest me!



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NEAR THE BROOK.

1. Near the brook, a - down the lane, In a lin - den's shad - ow, { Stands the cot of Al - ice Vane, } Droopeth o'er the mead - ow, Sweet maid! fair maid!
 { Where the tree of gold - en rain, }

2. By the tree of gold - en rain, And the sweet briar ros - es, { Paus - es, now sweet Al - ice Vane, } Fair - est of the ros - es, Sweet maid! fair maid!
 { As I view her from the lane, }

3. Were each rose an or - ange flower, Bri - dal wreath a - dorn - ing, { Rang the bells a mer - ry chime, } On her wedding morn - ing! Sweet maid! fair maid!
 { In this fragrant summer time, }

4. But whate'er thy lot may be, Pure and fair for - ev - er, { Still I know thy heart will be, } Store of heavenly fa - vor, Sweet maid! fair maid!
 { Happy those who win, like thee, }

{ Round the garden treasures bloom, } Trip - ping o'er the mead - ow, Trip - ping o'er the mead - ow, Trip - ping o'er the meadow, The mead - ow.
 { Ros - es all thy path per - fume. }

{ Thus thro' life thy pathway be, } 'Mid the blushing ros - es, 'Mid the blushing ros - es, 'Mid the blushing ros - es, The ros - es.
 { As to - day up - on the lea, } That bright summer morn - ing, That bright summer morn - ing, That bright summer morning, That morn - ing.
 { Hap - py were the favoured youth, }
 { Vow - ing con - stan - cy and truth, }

{ Thine be love and con - stan - cy, } Henceforth and for - ev - er, Henceforth and for - ev - er, Henceforth and for - ev - er, For - ev - er.
 { Health and peace thy portion be, }

OLD "GLORY HALLELUJAH!"

From the Allegany Academy of Music's JUVENILE SONG BOOK.

1. A grand old song, so sweet and strong, Old "Glory Hal-le - lu - jah!" We'll sing it on Mount Beau-ti - ful, And in the Land of Beau-lah.

2. And 'mid the shadowy, gloomy vale, With darkness closing o'er us, We hear the cho-rus joy - ful rise, Of pilgrims gone be - fore us.

3. And past the lair of "grim Despair," We pass, his strength de-fy - ing; His challenge drear, we do not fear, But shout, with songs re-ply - ing.

4. With joy sincere, we scale Mount Clear, While e-choes all are ring-ing; A mighty throng the sound pro-long, We pilgrims must be sing-ing.

5. A good old song, so sweet and strong, On earth it led our le - gions; But high-er praise, in an - gel lays, Shall fill the star - ry re - gions.

Glo - ry! Glo - ry! Glo-ry, glo-ry, glo-ry Hal-le - lu - jah! The he - ro song, so sweet and strong, Old "Glory Hal-le - lu - jah."

Glo - ry! Glo - ry! Glo-ry, glo-ry, glo-ry Hal-le - lu - jah! The he - ro song, so sweet and strong, Old "Glory Hal-le - lu - jah."

THE SEASONS.

Words by C. C. HASKINS



1. Sweet spring with fra-grant blos-soms first comes laugh-ing gai-ly in, With its birds of matchless beau-ty, and its
 2. Glad sum-mer brings the har-vest to the sweat of man-ly brow, How the gold-en grain is fall-ing fast be-
 3. Sad au-tumn push-es on-ward now, the leaves be-gin to pale, While the gold-en fruits are gath-ered in, as
 4. Grim win-ter fol-lows, chill-ing all with i-ey breath, The stream-let in the mead-ow, and the



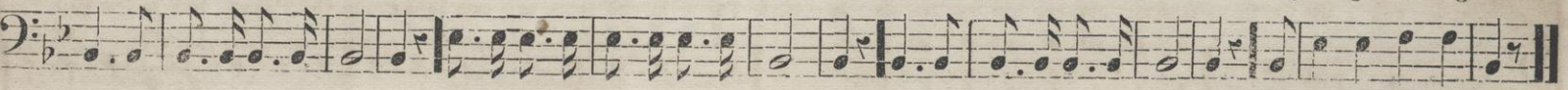
bud-ding trees of green, With its songs of ear-ly prom-ise, and its gen-tle drop-ping rain, The years go march-ing on.
 -fore the sick-le's blow, And the reap-er's song is ech-oed back from eve-ry bush and bough, The years go march-ing on.
 on-ward sweeps the gale, And the feath-ered choirs are lost to sight, from mead-ow, hill and dale, The years go march-ing on.
 trembling flowers beneath, And his snow-y shroud of beau-ty whis-pers still to us of death, The years go march-ing on.



Glo-ry, glo-ry hal-le-lu-jah! Glo-ry, glo-ry, glo-ry, hal-le-lu-jah! Glo-ry, glo-ry hal-le-lu-jah! The years go marching on.



Glo-ry, glo-ry hal-le-lu-jah! Glo-ry, glo-ry, glo-ry, hal-le-lu-jah! Glo-ry, glo-ry hal-le-lu-jah! The years go marching on.



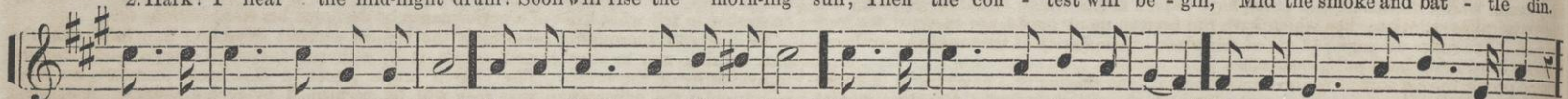
TELL ME, LITTLE TWINKLING STAR.*

G. M. H. GRIFFIN.

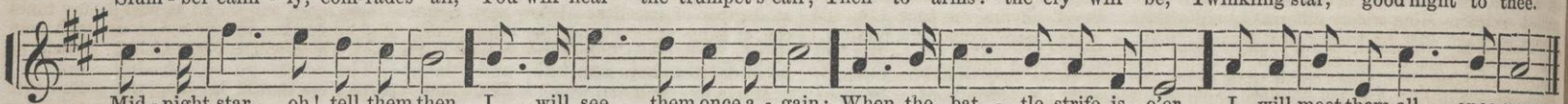
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TENOR SOLO. *Moderato.*

1. Tell me, lit - tle twinkling star, As I view thee from a - far, Tell me, tru - ly, of my home; Do they wish the sol - dier'd come?
 2. All is dark and gloomy 'round; Soldiers sleep - ing on the ground: All are dream - ing of the past, Of the joys too bright to last.
 2. Hark! I hear the mid - night drum! Soon will rise the morn - ing sun; Then the con - test will be - gin, 'Mid the smoke and bat - tle din.



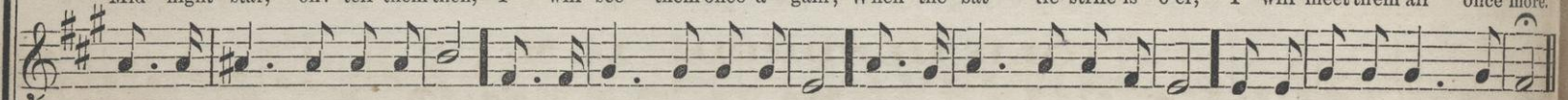
Is my sis - ter weeping now? Is a cloud on father's brow? Does my moth - er sigh for me, While my eyes are fixed on thee?
 As I gaze with trembling eye On thy home far in the sky, One sweet thought will come to me,—"Oth - er eyes are fixed on thee."
 Slum - ber calm - ly, com - rades all, You will hear the trumpet's call; Then to arms! the cry will be, Twinkling star, good night to thee.



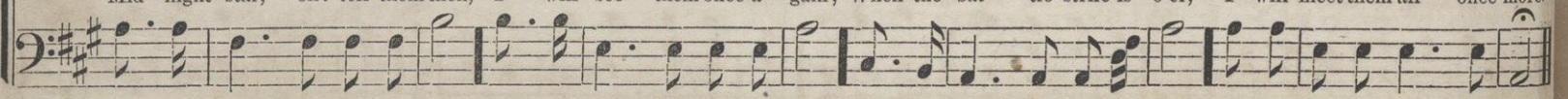
Mid - night star, oh! tell them then, I will see them once a - gain; When the bat - tle strife is o'er, I will meet them all once more.



Mid - night star, oh! tell them then, I will see them once a - gain; When the bat - tle strife is o'er, I will meet them all once more.



Mid - night star, oh! tell them then, I will see them once a - gain; When the bat - tle strife is o'er, I will meet them all once more.



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From this page to page 331, the leaves of this book are occupied by hymn tunes, anthems, choruses and chants.

There is some inscrutable property in hymn tunes which renders it impossible to decide whether a tune will be popular and useful or not, in any other way than by actual use. Much as an author would prefer to have nothing but new tunes in a work like this, he always feels compelled to insert a liberal assortment of such as have already proved popular. A few of the tunes which have been in every church music book for a generation or more, are scattered through this book. The tunes on page 125 are of this class. A good many more, which the author has proof, have proved acceptable to hundreds of choirs and other musical associations, but which have not been in many books, are inserted for general use. The tunes on page 118 are of this class. A majority of the tunes and anthems, however, have never been published before.

Some people have a sort of vague impression that the singing of a new tune is of doubtful morality. They hear and read such silly remarks as "the grand old psalm tunes of the grand old masters," and similar grandiloquent expressions, and imbibe the idea that tunes, like wine, require age to make them good. The grand old masters never wrote a psalm tune, and probably never heard or saw one. Those which bear their name are garbled extracts from widely different compositions. Peyel's hymn, on page 176, and Folsom, on page 210, by Pleyel and Mozart, (both of whom were grand old masters,) were extracted from Pianoforte pieces by some enterprising book maker of the last half century. If those old masters could come to life and hear them, they would undoubtedly be somewhat astonished to hear strains which they placed in pianoforte sonatas, reverentially regarded as classical hymn tunes. Most of the hymn tunes which have proved good for anything, were written by persons who were unknown to musical fame. Coronation (page 142) was written by a young mechanic who resided near Bunker Hill. Boyden (page 146) was written by a teacher in a small New England village. Furlong (page 210) was written by a journeyman blacksmith who resided in Baltimore. It would be necessary to search long among the works of the old masters, great and little, to find

more meritorious compositions. No one can write a beautiful new tune without the natural inspiration necessary to compose it, and so long as the Creator continues to confer the ability to invent such tunes, no one need fear that it is wrong to sing them.

If a person should purchase a collection of tunes composed for the trumpet, and play them upon a flute, it would hardly be fair for him to complain if some of the tunes should prove uninteresting. If church tunes are performed in a wholly different manner from that for which they were composed, and fail to be effective, it is manifestly unjust to charge all the blame to the tunes. In this country, church tunes are so often sung in ways which never entered the head of their composers, that it does not seem inappropriate for an author to tell what kind of a performance he designed his compositions for.

No one can thoroughly investigate the subject without becoming convinced that the only sensible way to sing church music, is by a chorus sufficiently large to destroy the individuality of the voices. The church music pieces in this book, therefore, are composed under the expectation that they will be performed by such a chorus. A Musical Thermometer is placed on page 374, which gives the different degrees of excellence to which a chorus can raise the performance of a tune. Many tunes, which would be quite effective if performed with a degree of excellence above zero, are good for nothing if sung at degrees of excellence below zero. Some of these tunes will sound as well as any tunes can, if sung at seven degrees below zero. The author has endeavored to use such care, that he is confident there is not a piece in the book which will not be admired, if sung at seven degrees above zero.

Marks of expression which indicate how fast the piece should be sung, are placed over some of the tunes, but no other marks of expression are printed, for reasons which are explained on page 366.

The author does not admire the taste which places the name of the author of a book over two-thirds of the tunes in it. In compliance with the requests of some who seem to think a tune sounds better if it is known who wrote it, the authors' names are given in the index.

OLD HUNDRED. L. M.

Be thou, O God, ex - alt - ed high; And as thy glo - ry fills the sky, So let it be on earth dis - played, Till thou art here as there o - beyed.

Moderato.

1. Praise waits in Zi - on, Lord, for thee ; Thy saints a-dore thy ho - ly name ; Thy creatures bend th' obedient knee, And humbly thy pro - tection claim,

2. E - ter - nal source of truth and light, To thee we look, on thee we call, Lord we are nothing in thy sight, But thou to us art all in all.

3. Here, at the por - tal of thy house, We leave our mor-tal hopes and fears, Accept our prayer, and bless our vows, And dry our pen - i - tential tears.

Figured bass: # # # 6 7 6 # 6 6 6 #

Thy hand has raised us from the dust, The breath of life thy spir - it gave ; Where but in thee, can mortals trust ? Who, but our God, has power to save !

Still may thy children in thy word, Their common trust and refuge see ; O bind us to each oth - er, Lord, By one great tie, the love of thee.

So shall our sun of hope a - rise, With brighter still, and brighter ray, Till thou shalt bless our longing eyes, With beams of ev - er - last-ing day

Figured bass: 6 6 7 6 6

WAPPELLA. L. M.

99

Moderato.



1. The countless multitude on high, The countless multitude on high, Who tune their songs to Jesus' name, All merit of their own de-ny, And Je-sus' worth alone proclaim.



2. Firm, on the ground of sovereign grace, Firm, on the ground of sovereign grace, They stand before Jehovah's throne; The only song in that blest place, Is "Thou art worthy, thou alone.



3. With spotless robes of purest white, With spotless robes of purest white, And branches of triumphal palm, They shout with transports of delight, The ceaseless, uni-ver-sal psalm,-



TAMOLA. L. M.

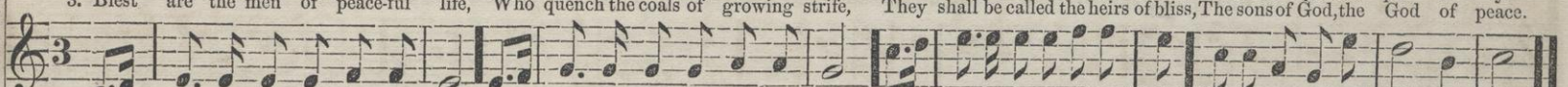
Moderato.



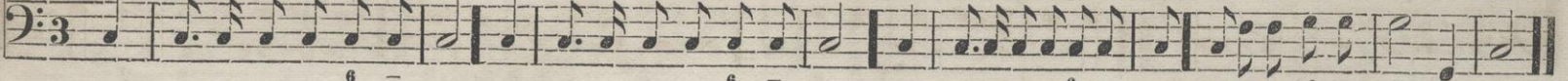
1. Blest are the men whose mercies move, To acts of kindness and of love; From Christ, the Lord, shall they obtain, Like sympathy and love a - gain.



2. Blest are the pure, whose hearts are clean, Who nev - er trod the ways of sin, With endless pleasure they shall see, A God of spotless pu - ri - ty.



3. Blest are the men of peace-ful life, Who quench the coals of growing strife, They shall be called the heirs of bliss, The sons of God, the God of peace.



Moderato.

1. Give to our God im-mor-tal praise, Mer-cy and truth are all his ways, Wonders of grace to God be-long, Re-peat his mercies in your song.

2. He built the earth, he spread the sky, And fixed the starry lights on high, His mercies ev-er shall en-dure, When suns and moons shall shine no more.

3. Give to the Lord of lords re-nown, The King of kings with glory crown, His mercies ev-er shall en-dure, When lords and kings are known no more.

CHARLOTTSVILLE. L. M.

J. FRANK PARKER.

Moderato.

1. Wake, O my soul, and hail the morn, For unto us a Saviour's born, See how the angels wing their way, To usher in the glorious day.

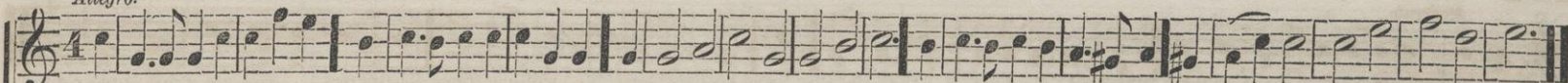
2. Hark! what sweet music, what a song, Sounds from the bright, celestial throng, Sweet song, whose melting sounds impart, Joy to each raptured, listening heart.

3. Come, join the angels in the sky, Glo-ry to God, who reigns on high, Let peace and love on earth abound, While time revolves and years roll round.

TUSCOLA. L. M.

101

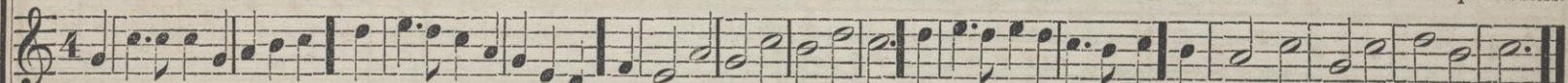
Allegro.



1. With one consent, let all the earth, To God their cheerful voices raise, Glad homage pay, with hallow'd mirth, And sing before him songs of praise, And sing before him songs of praise.



2. O enter, then, his temple gate, Thence to his courts devoutly press, And still your grateful hymns repeat, And still his name with praises bless, And still his name with praises bless.



3. For he's the Lord, supremely good, His mercy is forever sure, His truth, which always firmly stood, To endless ages shall endure, To end - less a - ges shall en - dure.



LEUCILE. L. M.

Moderato.



1. Thine earthly Sabbaths, Lord, we love, But there's a nobler rest a - bove, To that our longing souls as - pire, With cheerful hope and strong de - sire.



2. No more fa - tigue, no more dis - tress, Nor sin, nor death, shall reach the place, No groans shall mingle with the songs, That war - ble from im - mor - tal tongues.



3. No rude a - larms of an - gry foes; No cares to break the long re - pose, No midnight shade, no clouded sun, But sa - cred, high, e - ter - nal noon.



1. The spacious fir-ma-ment on high, With all the blue e-the-rial sky, And spangled heav'n's a shin-ing frame, Their great O-ri-gin-a pro-claim.

2. Soon as the evening shades pre-vail, The moon takes up the wordrous tale, And night-ly to the listening earth, Re-peats the sto-ry of her birth.

3. What tho' in sol-emn sil-ence all Move round this dark ter-res-tial ball, What tho' no re-al voice nor sound, A-mid the ra-diant orbs be found.

Unison.

Th' unwearied sun.... from day to day, Does his Cre-a-tor's pow'r dis-play, And pub-lish-es from land to land, The work of an al-might-y hand.

While all the stars... that round her burn, And all the plan-ets in their turn, Con-firm the ti-dings as they roll, And spread the truth from pole to pole.

In rea-son's ear.... they all re-joice, And ut-ter forth.... a glorious voice, For ev-er sing-ing as they shine, The hand that made us is di-vine.

Unison.

DINWIDDIE. L. M.

The spacious fir-ma-ment on high, With all the blue e-the-rial sky And spangled heav'n's a shin-ing frame, Their great O-ri-gin-al pro-claim.

1. O come, loud anthems let us sing, Loud thanks to our al-might-y King; For we our voi-ces high should raise, When our sal-va-tion's rock we praise.

2. In-to his pres-ence let us haste, To thank him for his fav-ors past; To him ad-dress in joy-ful song, Prais-es which to his name be-long.

3. O let us to his courts re-pair, And bow with a-do-ra-tion there; Down on our knees, de-vout-ly all, Be-fore the Lord, our Ma-ker, fall.

Unison. *Unison.* # 4 6 7 7 6

BOLIVAR. L. M.

1. A-rise, a-rise, with joy sur-vey The glo-ry of the lat-ter day, Al-rea-dy has the dawn be-gun, Which marks at hand a ris-ing sun.

2. Be-hold the way to Zi-on's hill, Where Israel's God de-lights to dwell, He fix-es there his lof-ty throne, And calls the sa-cred place his own.

3. Au-spi-cious dawn! thy ris-ing ray, With joy we view, and hail the day, Great Sun of Righteous-ness, a-rise, And fill the world with glad sur-prise.

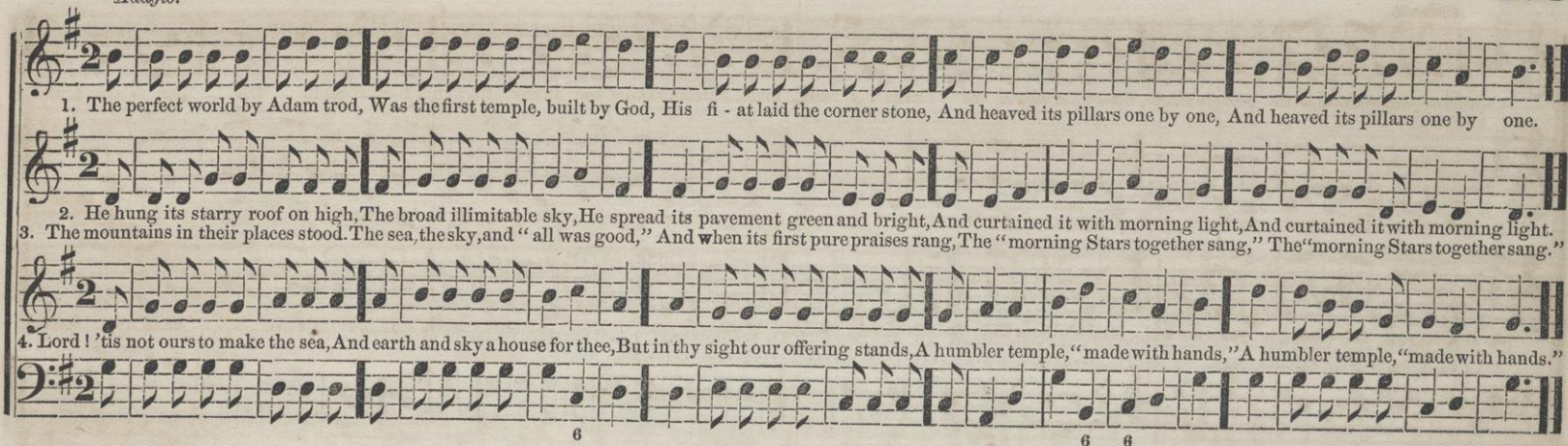
Unison. *Unison.* 5 7 6 4

DINWIDDIE. Concluded.

Th'unwearied sun from day to day, Does his Cre-a-tor's pow'r dis-play, And pub-lish-es to ev-ery land, The work of an al-migh-ty hand.

*Adagio.***PALOMA. L. M.**

WORDS BY N. P. WILLIS.

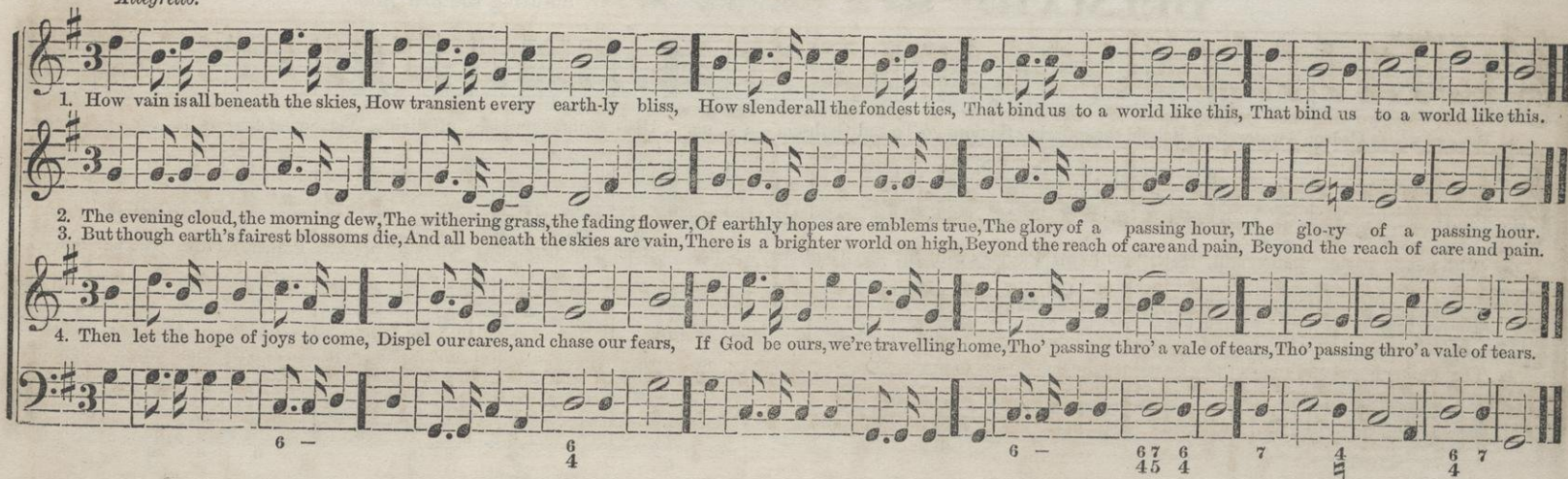
105


1. The perfect world by Adam trod, Was the first temple, built by God, His fi - at laid the corner stone, And heaved its pillars one by one, And heaved its pillars one by one.

2. He hung its starry roof on high, The broad illimitable sky, He spread its pavement green and bright, And curtained it with morning light, And curtained it with morning light.

3. The mountains in their places stood. The sea, the sky, and "all was good," And when its first pure praises rang, The "morning Stars together sang," The "morning Stars together sang."

4. Lord! 'tis not ours to make the sea, And earth and sky a house for thee, But in thy sight our offering stands, A humbler temple, "made with hands," A humbler temple, "made with hands."

ZALESKI. L. M.*Allegretto.*


1. How vain is all beneath the skies, How transient every earth-ly bliss, How slender all the fondest ties, That bind us to a world like this, That bind us to a world like this.

2. The evening cloud, the morning dew, The withering grass, the fading flower, Of earthly hopes are emblems true, The glory of a passing hour, The glo-ry of a passing hour.

3. But though earth's fairest blossoms die, And all beneath the skies are vain, There is a brighter world on high, Beyond the reach of care and pain, Beyond the reach of care and pain.

4. Then let the hope of joys to come, Dispel our cares, and chase our fears, If God be ours, we're travelling home, Tho' passing thro' a vale of tears, Tho' passing thro' a vale of tears.

MEDON. L. M. or 8s & 4s.

Andante.

1. { Alas! how poor and little worth, Are all the glittering toys of earth, That lure us here, That lure us here, } Alas! before it bids us wake, They dis - ap - pear, They dis - ap - pear.
 { Dreams of a sleep that death must break, (Omit,)..... }

2. { O, let the soul, its slumbers break, Arouse its senses and awake, To see how soon, To see how soon, } And the stern footsteps of decay, Come stealing on, Come stealing on.
 { Life, like its glories, glides away. (Omit,)..... }

6/4 6/4 9/6 6/3 6

DELMAR. 8s & 6s. L. M. by omitting the 3rd line.

Andante.

1. Beyond where Cedron's waters flow, Behold the suffering Saviour go To sad Gethsem - a - ne, His countenance is all divine, Yet grief appears in eve - ry line.

2. With gentle re-sig - nation still, He yielded to his Father's will, In sad Gethsem - a - ne, Behold me here, thine on-ly Son, And Father, let thy will be done.

3. The Father heard, and angels there, Sustained the Son of God in prayer, In sad Gethsem - a - ne, He drank the dreadful cup of pain, Then rose to life and joy a - gain.

6/4 6/4 6/4 6/4 6/4

Moderato.

PLANO. L. M.

107

1. Come, dearest Lord, and bless this day, Come, bear our thoughts from earth away, Now let our noblest passions rise, With ardor to their native skies, With ardor to their native skies.

2. Come, Ho-ly Spirit, all divine, With rays of light upon us shine, And let our waiting souls be blest, On this sweet day of sacred rest, On this sweet day of sacred rest.

3. Then, when our Sabbaths here are o'er, And we arrive on Canaan's shore, With all the ransomed, we shall spend A Sabbath which shall never end, A Sabbath which shall never end.

Andante.

WASSAIC. L. M.

1. Jesus, where'er thy people meet, There they behold thy mercy seat, Where'er they seek thee, thou art found, And every place is hallowed ground, And every place is hallowed ground.

2. For thou, within no walls confined, Inhabitest the humble mind, Such ever bring thee where they come, And going, take thee to their home, And going, take thee to their home.

3. Great Shepherd of thy chosen few! Thy former mercies here renew, Here to our waiting hearts proclaim, The sweetness of thy saving name, The sweetness of thy saving name.

1. In vain the world's al-lur-ing smile, Would my un-wa-ry heart be-guile; De-lud-ing world its brightest day, Dream of a mo-ment, flits a-way.

2. To no-bler bliss my soul as-pires, Come, Lord, and fill these large de-sires; With power, and light, and love di-vine, O, speak, and tell me thou art mine.

3. So shall my joy-ful spir-it rise, On wings of faith, a-bove theskies; Then dwell for ev-er near thy throne, In joys to mor-tal thought un-known.

GALLAUDET. L. M.

1. There seems a voice in ev-ery gale, A tongue in ev-ery open-ing flower, Which tells, O Lord, the wond'rous tale Of thy in-dulgence, love and power.

2. The birds, that rise on quivering wing, Ap-pear to hymn their Ma-ker's praise, And all the mingling sounds of spring, To thee a gen-eral an-them raise.

3. And shall my voice, great God, a-lone Be mute 'midst nature's loud ac-claim, Nor let my heart, with answering tone, Breathe forth in praise thy ho-ly name?

4. All na-ture's debt is small to mine, For na-ture soon shall cease to be; But, matchless proof of love di-vine, Thou gav'st im-mor-tal life to me.

RANGELY. L. M.

Almighty Ruler of the skies, Thro' all the earth thy name is spread, And thine eternal glories rise, Above the heavens thy hands have made, Above the heavens thy hands, do.

Allegro.

MAKANDA. L. M.

C. A. EARLE.

109

1. Ho-san-na! let us join to sing, The glories of our ris-ing King, Re-count his deeds of might, and tell How Je-sus triumphed when he fell.

2. Soon as the morning's early ray, Brings on the third, th' appointed day, Be-hold the an-gel cleave the skies, Roll back the stone, and Je-sus rise.

3. With strength immortal forth he comes, And power and life from God resumes; The days of pain and sorrow past, His triumph shall for-ev-er last.

4. Ho - sanna! sons of men, re-cord, The glories of your ris-ing Lord; The triumph of the Saviour tell, Who died and conquered when he fell.

Andante.

RANTOWLES. L. M.

1. Called by the Sab-bath bells a-way, Un-to thy ho-ly tem-ple, Lord, I'll go, with willing mind to pray, To praise thy name, and hear thy word.

2. O sacred day of peace and joy, Thy hours are ev-er dear to me; Ne'er may a sin-ful thought destroy, The ho-ly calm I find in thee.

3. Dear are thy peaceful hours to me, For God has given them in his love, To tell how calm, how blest shall be, The endless days of heaven a-bove.

1. Je - sus shall reign where'er the sun, Does his suc - ses-sive journeys run, His kingdom stretch from shore to shore, Till moons shall wax and wane no more.

2. For him shall end-less prayer be made, And end-less prais-es crown his head; His name, like sweetperfume, shall rise, With eve-ry morning sac - ri - fice.

3. Peo - ple and realms of eve-ry tongue, Dwell on his love with sweetest song; And in-fant voi - ces shall pro - claim, Their ear - ly blessings on his name.

4. Blessings a-bound where'er he reigns; The pris'ner leaps to lose his chains; The wea - ry find E - ter - nal rest, And all the sons of want are blest.

Unison.

6

WALLOOMSAC. L. M.

1. Ye Christian heralds, go, proclaim Sal - va-tion in Im -manuel's name; To distant lands the tidings bear, And plant the Rose of Sha - ron there.

2. He'll shield you with a wall of fire, With ho - ly zeal your hearts inspire; Bid raging winds their fu - ry cease, And calm the sav - age breast to peace.

3. And when our la - bors all are o'er, Then shall we meet to part no more; Meet with the blood-bought throng to fall, And crown our Saviour Lord of all.

6

6 4 7 6 6

BROWNIE. L. M.

LUCIE A. HALE.

111

Andante.

1. From eve-ry stormy wind that blows, From eve-ry swelling tide of woes, There is a calm, a sure re treat, 'Tis found before the mer-cy seat.

2. There is a place where Jesus sheds, The oil of gladness on our heads, A place of all on earth most sweet, It is the blood bought mercy seat.

3. There is a scene where spirits blend, Where friend holds fellowship with friend, Tho' sundered far, by faith they meet, Around one common mercy seat.

4. There, there, on eagle wings we soar, And sin and sense molest no more, And heaven comes down our souls to greet, And glory crowns the mercy seat.

6 4/3 6 6 6 5 4 3 6 6 6 6 4 6 6 6 4

DESPLAINS. L. M.

Allegro.

1. Ye nations round the earth re-joyce, Be-fore the Lord, your sovereign King, Serve him with cheerful heart and voice, With all your tongues his glory sing.

2. The Lord is God; 'tis he a - lone, Doth life, and breath, and being give, We are his work, and not our own, The sheep that on his pastures live.

3. En-ter his gates with songs of joy, With praises to his courts re-pair; And make it your divine employ, To pay your thanks and hon-ors there.

4. The Lord is good; the Lord is kind, Great is his grace, his mer-cy sure, And all the race of man shall find, His truth from age to age en - dure.

6 4 6 4 8 4 7

Moderato.

1. Show pity, Lord, O Lord, for-give, Let a re-pent-ing reb-el live, Are not thy mercies large and free, May not a sin-ner trust in thee? May not a sin-ner trust in thee?

2. My lips with shame my sins confess, Against thy law, against thy grace, Lord should thy judgments grow severe, I am condemned, but thou art clear, I am condemned, but thou art clear.

3. Yet save a trembling sinner, Lord, Whose hope, still hov'ring round thy word, Would light on some sweet promise there, Some sure support against despair, Some sure support against despair.

Moderato.

DELANCO. L. M.

C. GREER.

1. Great God, attend, while Zion sings, The joy that from thy presence springs, To spend one day with thee on earth, Ex-ceeds a thous-and days of mirth.

2. Might I en-joy the meanest place, With-in thy house, O God of grace, Not tents of ease, not thrones of power, Should tempt my feet to leave thy door.

3. O God, our King, whose sovereign sway, The glorious host of heaven obey, Dis-play thy grace, ex-ert thy power, Till all on earth thy name adore.

PALESTINE. L. M. 6 lines.

113

Alla

1. Peace, troubled soul, whose plaintive moan Hath taught each scene the notes of woe; Cease thy complaint, suppress thy groan, And let thy tears for - get to flow;

Treble.

2. Come, freely come, by sin oppress'd; On Je - sus cast thy weight-y load; In Him thy refuge find, thy rest, Safe in the mer - cy of thy God;

OLIVIA. P. M.

Tenor.

Be - hold, the pre - cious balm is found, To lull thy pain, and heal thy wound.

1. Come, ye dis - con - so - late, wher - e'er you languish, Come, to the

Thy God's thy Saviour—glo - rious word! For ev - er love and praise the Lord.

2. Joy of the des - o - late, light of the straying, Hope of the

H

mer - cy seat, fer - vent - ly kneel; Here bring your wound-ed hearts, Here tell your an - guish, Earth has no sor - row that Heav'n can not heal.

pen - i - tent, fade - less and pure! Here speaks the Com - fort - er, Ten - der - ly say - ing, Earth has no sor - row that Heav'n can not cure.

Allegretto.

1. At anchor laid, remote from home, Toiling I cry, "sweet Spirit, come," "Ce-lestial breeze, no long-er stay, But swell my sails, and speed a-way."

2. Fain would I mount, fain would I glow, And loose my ca-ble from be-low; But I can on-ly spread my sail, Thou, thou must breathe th' auspicious gale.

5 6 3 4 6 6 6 7 7 7 5 7 7 7 6 6 7 4

ROSCOE. L. M.

J. H. TENNEY.

Moderato.

1. A-sleep in Jesus! blessed sleep, From which none ever wakes to weep— A calm and undisturbed re- pose, Un-broken by the last of foes.

2. A-sleep in Jesus! O, how sweet, To be for such a slumber meet! With holy confidence to sing, That death has lost his venom'd sting.

3. A-sleep in Je-sus! peaceful rest, Whose waking is supremely blest. No fear, no woe, shall dim that hour, That manifests the Saviour's power.

4 6 6 4 7 6 6 4 6 7 4

PARK STREET. L. M.

115



1. Wake, O my soul, and hail the morn, For un-to us a Saviour's born; See, how the angels wing their way, To usher in the glorious day, To usher in the glorious day



2. Hark! what sweet music, what a song, Sounds from the bright celestial throng! Sweet song, whose melting sounds impart, Joy to each raptur'd, list'ning heart, Joy to each raptur'd, [list'ning heart.



3. Come, join the angels in the sky; Glory to God, who reigns on high; Let peace and love on earth abound, While time revolves and years roll round, While time revolves and years roll round.



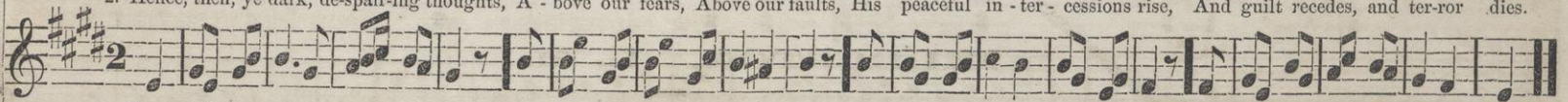
SHOEL. L. M.



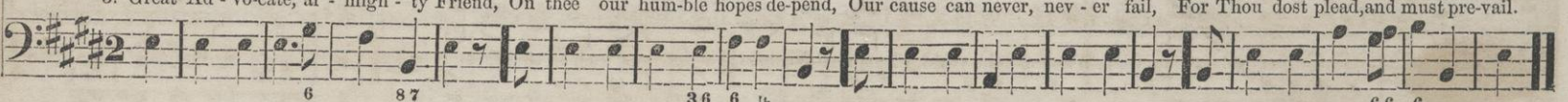
1. He lives! the great Redeem - er lives! What joy the blest as - surance gives! And now be - fore his Fa - ther, God, He pleads the mer - its of his blood.



2. Hence, then, ye dark, de - spair - ing thoughts, A - bove our fears, Above our faults, His peaceful in - ter - cessions rise, And guilt recedes, and ter - ror dies.



3. Great Ad - vo - cate, al - migh - ty Friend, On thee our hum - ble hopes de - pend, Our cause can never, nev - er fail, For Thou dost plead, and must pre - vail.



DRESDEN. L. M.

Fine.

D. C.

1. Sweet is the thought, the promise sweet, That friends, long severed friends shall meet ; That kindred souls, on earth dis-joined, Shall meet, from earthly dross refined ;
 D.C. Their mor-tal cares and sor-rows o'er, And min - gle hearts to part no more.

2. But for this hope, this bless - ed stay, When earth - ly com-forts all de - cay, O, who could view th' ex-piring eye, Or wish, with those they love, to die ?
 D.C. Who could re - ceive their parting breath, Or long to fol - low them in death.

3. But we have brighter hopes ; we know Short is this pil - grimage of woe : We know that our Re deem-er lives ; We trust the prom-is - es he gives ;
 D.C. And part in hope to meet a-bove, Where all is joy and all is love.

6 4 6 6 6 7

WINDHAM. L. M.

1. Broad is the road that leads to death, And thousands walk to - geth-er there ; But wis-dom shows a nar-row path, With here and there a trav-el - er.

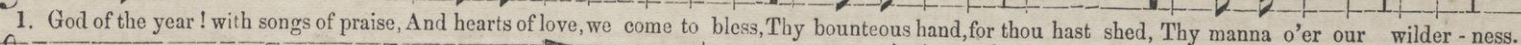
2. De - ny thy-self and take thy cross, Is the Redeem - er's great command : Na - ture must count her gold but dross, If she would gain this heavenly land.

6 4 # # 6 # 4 # 3 6 4

MIDDLETON. L. M.

He lives, the ev - er last - ing God, Who built the world, who spread the flood, The heavens, with all their host, he made, And the dark re - gions of the dead.

Moderato.

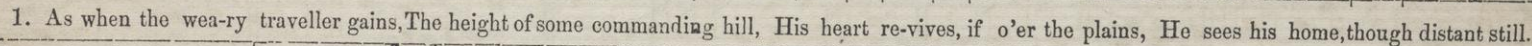


2. In early Spring-time thou didst fling, O'er earth its robe of blos-som-ing ; And its sweet treasures, day by day, Rose quickening in thy bless-ed ray.

3. God of the seasons! thou hast blest, The land with sunlight and with showers, And plenty o'er its bosom smiles, To crown the sweet au - tumnal hours.

4. Praise, praise to thee ! our hearts expand To view these blessings of thy hand, And on the in - cense breath of love, Ascend to their bright home a-bove.

Allegretto.



2. So, when the Christian pilgrim views, By faith, his mansion in the skies, The sight his fainting strength renews, And wings his speed to reach the prize.

3. The hope of heaven his spir-it cheers; No more he grieves for sorrows past ; Nor an-y fu-ture con-flict fears, So he may safe ar - rive at last;

1. Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morn-ing light, And talk of all thy truth at night.

2. Sweet is the day of sa-cred rest, No mortal care shall fill my breast; O, may my heart in tune be found, Like Da-vid's harp, of sol-enn sound.

3. Then shall I see, and hear, and know, All I de-sired or wish'd be-low; And ev-ery pow'r find sweet em-ploy, In that e-ter-nal word of joy.

6 6 7

CLARENCE. L. M.

1. Jesus, and shall it ev-er be, A mortal man asham'd of thee? Asham'd of thee, whom angels praise, Whose glories shine thro' endless days, Whose glories shine thro', &c.

2. Ashamed of Jesus! that dear friend, On whom my hopes of heav'n depend; No! when I blush, be this my shame, That I no more revere his name, That I no more revere his name.

3. Ashamed of Jesus! yes! I may, When I've no guilt to wash away; No tear to wipe, no good to crave, No fears to quell, no soul to save, No fears to quell, no soul to save.

6 6 6 6 6 7

ROUEN. L. M.

4. Till then—nor is my boasting vain, Till then I boast a Saviour slain; And O, may this my glo-ry be, That Christ is not ashamed of me, That Christ is not ashamed of me.

LENOIR. L. M.

119

Moderato.

1. { Come, all ye servants of the Lord, And praise him for his sa-cred word, }
 { That word, like manna sent from heaven, To all who seek it free-ly given, } Its prom-is - es our fears remove, And fill our hearts with mirth and joy.

2. { It tells us though oppressed with cares, The God of mer - cy hears our prayers, }
 { Though steep and rough th' appointed way, His mighty arm shall be our stay, } Though deadly foes as - sail our peace, His power shall bid their malice cease.

3. { It tells who 'first in-spired our breath, And who redeemed our souls from death, }
 { It tells of grace so free-ly given, And shows the path to God and heaven. } Oh bless we, then, our gracious Lord, For all the treasures of his word.

6 6 6 6

FRENIER. L. M.

Allegretto.

1. O Thou, to whom, in ancient time, The lyre of He-brew bards was strung, Whom kings a-dored in song sublime, And prophets praised with glowing tongue.

2. Not now on Zi-on's height a-lone, Thy favored wor-ship - per may dwell, Nor where, at sul - try noon, thy Son, Sat wea-ry, by the Patriarch's well.

3. From eve - ry place be-low the skies, The grate-ful song, the fervent prayer, The in-cense of the heart may rise, To Heaven, and find ac - cept-ance there.

4. O Thou, to whom in ancient time, The lyre of prophet-bards was strung, To thee, at last, in eve - ry clime, Shall temples rise, and praise be sung.

6 4 6 4 7 6 4 6 6 6 6

Moderato.

1. Loud hal - le - lu - jahs to the Lord, From dis-tant worlds where creatures dwell ; Let heaven begin the solemn word, And sound it dreadful down to hell.

3. Je - ho - vah—'tis a glorious word, O, may it dwell on every tongue ; But saints, who best have known the Lord, Are bound to raise the noblest song.

LANESVILLE. L. M.

JOSIAH OSGOOD.

Moderato.

1. E - ternal Source of every joy ! Well may thy praise our lips employ ; While in thy temple we appear, Whose goodness crowns the circling year, Whose goodness, &c.

3. Seasons, and months, and weeks, and days Demand successive songs of praise ; Still be the cheerful homage paid, With morning light and evening shade, With morning, &c.

ATLANTIC. L. M.

Jehovah reigns, his throne is high, His robes are light and ma - jes - ty ; His glory shines with beams so bright, No mor - tal can sustain the sight.

Andante.

WALL. L. M. or (8s & 4s.)

CARLTON H. REW.

121

1. There is a calm for those who weep, A rest for wea-ry pilgrims found, They softly lie and sweetly sleep, Low in the ground, Low in the ground.

2. The storm that sweeps the wintry sky, No more disturbs their deep repose, Than summer evening's lat-est sigh, That shuts the rose, That shuts the rose.

3. Then, traveller in the vale of tears, To realms of ev - er - last-ing light, Thro' time's dark wilderness of years, Pursue thy flight, Pur - sue thy flight.

4. Thy soul, renewed by grace di-vine, In God's own image freed from clay, In heaven's eternal sphere shall shine, A star of day, A star of day.

BALTIMORE. L. M.

E. COOK.

Moderato.

1. Father of heaven, whose love profound, A ransom for our souls hath found, Before thy throne, we, sinners, bend ; To us thy pardoning love ex - tend.

2. Almighty Son, in - carnate Word, Our Prophet, Priest, Redeemer, Lord, Before thy throne, we, sinners, bend ; To us thy sav-ing grace ex - tend.

3. Eternal Spirit by whose breath, The soul is raised from sin and death, Before thy throne, we, sinners, bend ; To us thy quickning power ex-tend.

CLOVERLAND. L. M.

1. The Lord my pasture shall pre-pare, And feed me with a shepherd's care; His presence shall my wants sup-ply, And guard me with a watchful eye.

2. When in the sul-try glebe I faint, Or on the thirsty mountain pant; To fer-tile vales and dew-y meads, My wea-ry wandering steps he leads.

3. Tho' in the paths of death I tread, With gloo-my hor-rors o-ver-spread; My stead-fast heart shall fear no ill, For thou, O Lord, art with me still.

My noon-day walks he shall at-tend, And all my midnight hours de-fend, My noon-day walks he shall at-tend, And all my mid-night hours de-fend.

Where peaceful ri-vers, soft and slow, A-mid the verdant landscape flow, Where peace-ful ri-vers, soft and slow, A-mid the ver-dant land-scape flow.

Thy friendly rod shall give me aid, And guide me thro' the dreadful shade; Thy friend-ly rod shall give me aid, And guide me thro' the dread-ful shade.

MOLINO. L. M.

4. Though in a bare and rug-ged way, Thro' de-vi-ous lone-ly wilds I stray. Thy pres-ence shall my pains be-guile, For thou, O Lord, art with me still.

Moderato.

1. O happy saints who dwell in light, And walk with Jesus clothed in white, Safe landed on the blessed shore, Where pilgrims meet to part no more, Where pilgrims meet to part no more.

2. Released from sorrow, toil and strife, And welcomed to an endless life, Their souls have now begun to prove, The height and depth of Jesus' love, The height and depth of Jesus' love.

3. There gazing on his beauteous face, They tell the wonders of his grace, And while they sing with rapture sweet, They bow adoring at his feet, They bow adoring at his feet.

Allegretto.

KIDDOO. L. M.

1. A - nother six days' work is done, A - nother Sabbath is begun, Re - turn, my soul, en - joy thy rest, Improve the day thy God hath blest.

2. O that our thoughts and thanks may rise, As grateful incense to the skies, And draw from heaven that sweet repose, Which none but he that feels it knows.

3. In ho - ly duties let the day, In ho - ly pleasures pass a - way, How sweet a Sabbath thus to spend, In hope of one that ne'er shall end.

MOLINO. Concluded.

With sudden greens and herbage crowned, And streams shall murmur all around, With sudden greens and herbage crowned, And streams shall murmur all a-round.

Allegretto.

1. The flow'ry spring at God's command, Perfumes the air, and paints the land, The summer rays with vigor shine, To raise the corn and cheer the vine, To raise the corn, and cheer the vine.

2. His hand in Autumn richly pours, Through all her courts redundant stores; And winters softened by his care, No more the face of horror wear, No more the face of horror wear.

3. The changing seasons, months, and days, Demand successive songs of praise; And be the cheerful homage paid, With morning light, and evening shade, With morning light, and evening shade.

4. And oh, may each harmonious tongue, In worlds unknown the praise prolong, And in those brighter courts adore, Where days and years revolve no more, Where days and years revolve no more.

6 4 6 4 6 5 6 4 6 6 7 6 5 4 3 6 6 4 7 7 7

RYLAND. L. M.

Moderato.

1. A sa-cred spring, at God's com-mand, A sacred spring, at God's command, From Zion's mount, in Canaan's land, Beside the temple cleaves the ground, And pours its limpid stream around.

2. This gen-tle stream, with sudden force, This gentle stream, with sudden force, Swells to a riv-er in its course, Through desert realms its windings play, And scatter blessings all the way.

3. Close by its banks in or-der fair, Close by its banks, in or-der fair, The blooming trees of life appear, Their blossoms fragrant odors give, And on their fruit the nations live.

4. Flow, wondrous stream! with glory crowned, Flow, wondrous stream! with glory crowned, Flow on to earth's remotest bound, And bear us on thy gentle wave, To him who all thy vir-tues gave.

4 3 6 6 4 6 4 7 4 3 6 6 6 6 5 7

DUKE ST. L. M.

125

1. Lord, when thou didst ascend on high, Ten thousand angels filled the sky; Those heavenly guards around thee wait, Like chariots, that attend thy state.

2. Not Sinai's mountain could appear More glorious, when the Lord was there; While he pronounced his holy law, And struck the chosen tribes with awe.

3. Raised by his Father to the throne, He sent his promised Spirit down, With gifts and grace for rebellious men, That God might dwell on earth again.

Figured bass: 4 6 4 6 7 4 6 6 5 6 6 6 4 6 6 6 6 8 7

HAMBURG. L. M.

1. 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.

2. He rides and thunders through the sky, His name, Je-ho-vah, sounds on high; Praise him aloud, ye sons of grace; Ye saints, rejoice before his face.

3. 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.

Figured bass: 6 6 6 5 4 3 6 4 2 6 4 6 6 6 8 7 6 6 7

UXBRIDGE. L. M.

T. MASON.

Dis-miss us with thy blessing, Lord! Help us to feed upon thy word; All that has been a-miss forgive, And let thy truth within us live.

1. Ye na-tions round the earth re-joice, Be-fore the Lord, your sovereign king; Serve him with cheerful heart and voice, With all your tongues his glo-ry sing.

2. En-ter his gates with songs of joy, With praises to his courts re-pair; And make it your di-vine em-ploy, To pay your thanks and honors there.

3. The Lord is good, the Lord is kind, Great is his grace, his mer-cy sure; And all the race of man shall find, His truth from age to age en-dure.

LENTON. L. M.

1. The Lord is come, the heav'n's proclaim His birth, the nations learn his name: An un-known star di-rects the road Of east-ern sa-ges to their God.

2. All ye bright ar-mies of the skies, Go, worship where the Saviour lies: An-gels and kings be-fore him bow, Those gods on high, and gods be-low.

3. Let i-dols tot-ter to the ground, And their own worshipers confound; Zi-on shall still his glo-ries sing, And earth con-fess her sovereign king.

BARTLETT. L. M.

All power and grace to God be-long, He is my strength and he my song; He comes, my Sa-viour, from his throne, He comes to bring sal-va-tion down.

SCARBOROUGH. C. M.

127

1. All hail the great Im-man-uel's name! Let an-gels prostrate fall: Bring forth the roy-al di-a-dem, And crown him Lord of all.

2. Crown him, ye mar-tys of our God, Who from his al-tar call: Praise him who shed for you his blood, And crown him Lord of all.

3. O that with yon-der sa-cred throng We at his feet may fall: And join the ev-er-last-ing song, And crown him Lord of all.

HARTFORD. C. M.

1. With joy we med-i-tate the grace Of our High-Priest a-bove; His heart is made of ten-der-ness, His bow-els melt with love.

2. Touch'd by a sym-pa-thy with-in, He knows our fee-ble frame; He knows what sore temp-ta-tions mean, For he has felt the same.

3. He, in the days of fee-ble flesh, Pour'd out his cries and tears, And in his meas-ure feels a-fresh What ev-ery mem-ber bears.

4. Then let our hum-ble faith ad-dress His mer-cy and his power; We shall ob-tain de-liv'-ring grace In each dis-tress-ing hour.

HOWARD. C. M.

Let us a-dore the grace that seeks To draw our hearts a-bove: For, lo! the great Je-ho-vah speaks, And ev-ery word is love.

Moderato.

1. There's not a place in earth's vast round, In o - cean deep, or air, Where skill and wis-dom are not found, For God is eve - ry - where.

2. A - round, with-in, be - low, a - bove, Wher - ev - er space ex - tends, There heaven displays its boundless love, And power with mer - cy blends.

3. Then rise, my soul, and sing his name, And all his praise re - hearse, Who spread abroad earth's wondrous frame, And built the un - i - verse.

4. Wher - e'er thine earth-ly lot is cast, His power and love de - clare, Nor think the mighty theme too vast, For God is eve - ry - where.

6
4

HORINES. C. M.

JAMES BAXTER.

Allegro,

1. Praise ye the Lord; on eve - ry height, Song to his glo-ry raise! Ye an-gel hosts, ye stars of night, Join in im - mortal praise.

2. O fire and va-por, hail and snow, Ye servants of his will, O storm-y winds that on - ly blow, His mandates to ful - fill.

3. Mountains and rocks, to heaven that rise, Fair ce-dars of the wood, Creatures of life that wing the skies, Or track the plains for food.

4. Praise ye his name, to whom a - lone, All homage should be given, Whose glory, from th'e - ter-nal throne, Spreads wide o'er earth and heaven.

6

4
3

6

6
6
5

6

6

WAMEGO. C. M.

CYRUS MAXON.

129

Andante.

1. Beneath our feet and o'er our head, Is e-qual warning given, Beneath us lie the countless dead, And far a - bove is heaven.

2. Death rides on every passing breeze, And lurks in eve-ry flower, Each season has its own disease, Its per - il eve - ry hour.

3. Turn, sinner, turn, thy danger know, Where'er thy foot can tread, The earth rings hollow from be-low, And warns thee of her dead.

Figured bass notation: $\sharp 6$ 4 6 \sharp 6 4 7 $\sharp 6$ 4 6 \sharp 6 4 7

ULLIN. C. M.

Allegretto.

1. What glo-ry gilds the sacred page, Ma-jes - tic, like the sun, It gives a light to eve-ry age, It gives, but bor - rows none.

2. The power that gave it still sup - plies, The gracious light and heat, Its truths up - on the nations rise, They rise, but nev - er set.

3. Let ev - erlast-ing thanks be thine, For such a bright dis - play, As makes a world of darkness shine, With beams of heaven - ly day.

Figured bass notation: $\frac{4}{2}$ 6 $\frac{4}{3}$ 6 7 6 4

SEAFORD. C. M.

1. All ye who love the Lord, re-joice, And let your songs be new; A-mid the church, with cheer-ful voice, His la-ter won-ders show.

2. The Jews, the peo-ple of his grace, Shall their Re-dem-er sing, And gen-tile na-tions join the praise, While Zi-on owns her King.

3. The Lord takes pleasure in the just, Whom sin-ners treat with scorn; The meek, who lie des-pised in dust, Sal-va-tion shall a-dorn.

HOLMAN. C. M.

1. When I pour out my soul in prayer, Do thou, great God! at-tend; To thy e-ter-nal throne of grace, O, let my cry as-cend.

2. Hide not, O Lord, thy glo-rious face, In times of deep dis-tress; In-cline thine ear, and when I call, My sor-rows soon re-dress.

3. My days, just hastening to their end, Are like an eve-ning shade; My beau-ty does, like with-ered grass, With wan-ing lus-tre fade.

NAGELI. C. M.

Lord! when I count thy mer-cies o'er, They strike me with sur-prise; Not all the sands that spread the shore, To e-qual num-bers rise.

Allegretto.

1. To our Re-deemer's glo-rious name, A - wake the sa - cred song, O! may his love, im - mor-tal flame, Tune eve - ry heart and tongue.

2. His love what mor - tal thought can reach? What mor-tal tongue dis - play? Im - ag - i - nation's utmost stretch, In won - der dies a - way.

3. O may the sweet, the bliss - ful theme, Fill eve - ry heart and tongue, Till strangers love thy charming name, And join the sa - cred song.

#6 4 3 8 6 #7 5 8 6 4 7 6 4 7 6 6 7

HALLECK. C. M.

Allegro.

1. Come let us join our cheerful songs, With angels round the throne, Ten thousand, thousand are their tongues, But all their joys are one, But all their joys are one.

2. Je - sus is worthy to re-ceive, Hon - or and power divine, And blessings, more than we can give, Be, Lord, for - ev - er thine, Be, Lord, for - ev - er thine.

3. Let all that dwell a - bove the sky, And air, and earth, and seas, Conspire to lift thy glories high, And speak thy end-less praise, And speak thy endless praise.

4. The whole cre-a - tion join in one, To bless the sacred name, Of Him who sits up - on the throne, And to a - dore the Lamb, And to a - dore the Lamb.

Unison. 6 4 7 6 6 6

DEVIZES. C. M.

1. Awake, my soul, stretch every nerve, And press with vig-or on : A heav-en-ly race de-mands thy zeal, A bright im-mor-tal crown, A bright, im-mor-tal crown.

2. 'Tis God's all an-i - mat - ing voice That calls thee from on high ; 'Tis his own hand presents the prize To thine as - pir - ing eye, To thine as - pir - ing eye.

3. A cloud of wit-ness-es a - round Hold thee in full sur - vey: For-get the steps al - rea - dy trod, And on-ward urge thy way, And on-ward urge thy way.

MENDOTA. C. M.

1. By cool Si - lo - am's sha - dy rill, How fair the li - ly grows, How sweet the breath be-neath the hill, Of Sha-ron's dew - y rose.

2. Lo, such the child whose ear - ly feet, The paths of peace have trod, Whose se - cret heart, with in - fluence sweet, Is up - ward drawn to God.

3. By cool Si - lo - am's sha - dy rill, The li - ly must de - cay, The rose that blooms be - neath the hill, Must short-ly fade a - way.

4. O Thou who giv - est life and breath ; We seek thy grace a - lone, In child - hood, man-hood, age and death, To keep us still thine own.

WOODRUFF. C. M.

A. J. ABBEY.

By cool Si - lo - am's sha - dy rill, How fair the li - ly grows ; How sweet the breath be-neath the hill, Of Sha-ron's dew - y rose !

PATOKA. C. M.

133

Allegretto.

1. To our Re-deemer's glorious name, A - wake the sa - cred song, O may thy love, im - mor - tal flame, Tune eve - ry heart and tongue.

2. His love what mortal thought can reach? What mortal tongue display? Im - ag - i - na - tion's utmost stretch, In won - der dies a - way.

3. O, may the sweet, the blissful theme, Fill eve - ry heart and tongue, Till strangers love the charming name, And join the sa - cred song.

6 4 6 7

WYANET. C. M.

Allegretto.

1. At length the wished for spring has come, How al - tered is the scene, The trees and shrubs are dressed in bloom, The earth arrayed in green.

2. O let my in - most soul con - fess, With grate - ful joy and love, The bounteous hand that deigns to bless, The gar - den, field and grove.

3. Inspired to praise, my heart would join, Glad na - ture's cheer - ful song, While love and grat - i - tude combine, To tune my joy - ful tongue.

4. My faith ex - ults, that yet the spring Of righteous - ness and praise, Our gracious God will surely bring, And in all na - tions raise.

5 6 7 7 8 7 6 7 6 6 4 3 4

OSYKA. C. M.

1. O, speed thee, Christian, on thy way, And to thy ar-mor cling, With girded loins the call o-bey, That grace and mercy bring, That grace and mercy bring.

2. There is a bat-tle to be fought, An upward race to run, A crown of glo-ry to be sought, A victory to be won, A victory to be won.

3. The shield of faith re-pels the dart, That Satan's hand may throw, His arrow can-not reach thy heart, If Christ control the bow, If Christ control the bow.

4. O, faint not, Christian, for thy sighs Are heard be-fore his throne; The race must come be-fore the prize, The cross before the crown, The cross before the crown.

MARLOW C. M.

Moderato.

1. Let children hear the mighty deeds, Which God performed of old, Which in our young-er years we saw, And which our fa-thers told.

2. He bids us make his glories known, His works of power and grace; And we'll convey his won-ders down, Thro' eve-ry ris-ing race.

3. Our lips shall tell them to our sons, And they a-gain to theirs, That gen-e-ra-tions yet un-born, May teach them to their heirs.

4. Thus shall they learn, in God a-lone, Their hope secure-ly stands, That they may ne'er for-get his works, But prac-tice his commands.

GUILFORD. C. M.

135

1. Thou love-ly source of true de-light, Whom I un-seen a-dore; Un-veil thy beau-ties to my sight, That I may love thee more.

2. Thy glo-ry o'er cre-a-tion shines; But in thy sa-cred word, I read in fair-er, brighter lines, My bleed-ing dy-ing Lord,

3. 'Tis here, whene'er my com-forts droop, And sins and sor-rows rise, Thy love with cheer-ful beams of hope, My faint-ing heart sup-plies.

4. Je-sus, my Lord, my life, my light, O, come with bliss-ful ray; Break ra-diant through the shades of night, And chase my fears a-way.

ST. MARTIN'S. C. M.

1. O, thou to whom all crea-tures bow, With-in this earth-ly frame, Thro' all the world, how great art thou! How glo-rious is thy name!

2. When heaven, thy glo-rious work on high, Employs my wond'ring sight; The moon that night-ly rules the sky, With stars of fee-ble light;

3. Lord, what is man! that thou shouldst choose To keep him in thy mind! Or what his race! That thou shouldst prove To them so wondrous kind!

TALLIS' CHANT. C. M.

Let chil-dren hear the migh-ty deeds, Which God performed of old, Which in our young-er years we saw, And which our fa-thers told.

BERZELIA. C. M.

1. And now a-nother week begins, This day we call the Lord's, This day he rose, who bore our sins, For so his word re-cords.

2. We'll catch the note of loft-y praise, Their joys O may we feel, Our thankful song with them we'll raise, And em-u-late their zeal.

3. Hail, mighty Saviour, thee we hail, High on thy throne above, Till heart and flesh to-gether fail, We'll sing thy matchless love.

Hark, how the angels sweetly sing, Their joys oh may we feel, They hail their great victorious King, And wel-come him on high.

Come, then, ye saints, and grateful sing, Of Christ, our ris-en Lord, Of Christ, the ev-er-lasting King, Of Christ, th' incar-nate Word.

Hail, mighty Saviour—thee we hail, High on thy throne a-bove, Till heart and flesh togeth-er fail, We'll sing thy matchless love.

Allegro.

1. O'er mountain tops, the mount of God, In lat - ter days shall rise, Above the summits of the hills, And draw the wandering eyes, And draw the wandering eyes.

2. To this the joy - ful nations round, All tribes, and tongues shall flow, "Up to the mount of God" they say, And to his house we'll go, And to his house we'll go.

3. The beams which shine from Zion's hill, Shall light - en eve - ry land, The King who reigns in Salem's towers, Shall all the world command, Shall all the world command.

$$\begin{array}{ccc} 6 & 76 & 7 \\ 4 & 54 & \end{array}$$

$$\begin{array}{ccc} 6 & 76 & 7 \\ 4 & 54 & \end{array}$$

PACOLET. C. M.

Allegretto.

1. Blest is the man who shuns the place, Where sinners love to meet, Who fears to tread their wicked ways, And hates the scoffer's seat, And hates the scoffer's seat.

2. But in the statutes of the Lord, Has placed his chief delight, By day he reads or hears the word, And meditates by night, And meditates by night.

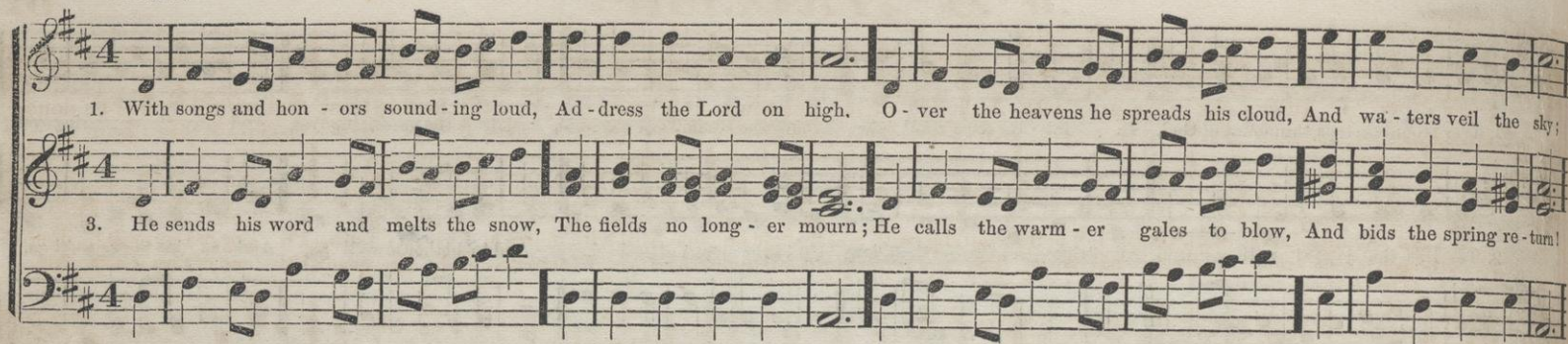
3. He, like a plant of generous kind, By living waters set, Safe from the storm and blasting wind, En - joys a peaceful state, En - joys a peaceful state.

$$\begin{array}{ccc} 6 & 7 & 6 \\ 4 & 5 & 4 \end{array}$$

$$\begin{array}{ccc} 6 & 65 & 7 \\ 4 & 43 & \end{array}$$

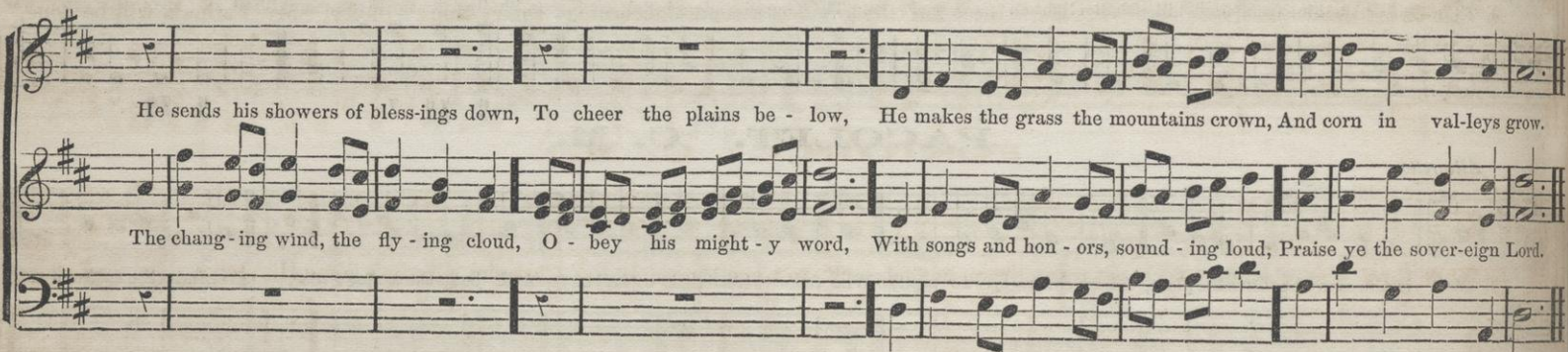
$$\begin{array}{ccc} 7 & 6 & 6 \\ & & 4 \end{array}$$

WATERLOO. C. M.



1. With songs and hon - ors sound - ing loud, Ad - dress the Lord on high. O - ver the heavens he spreads his cloud, And wa - ters veil the sky;

3. He sends his word and melts the snow, The fields no long - er mourn; He calls the warm - er gales to blow, And bids the spring re - turn!

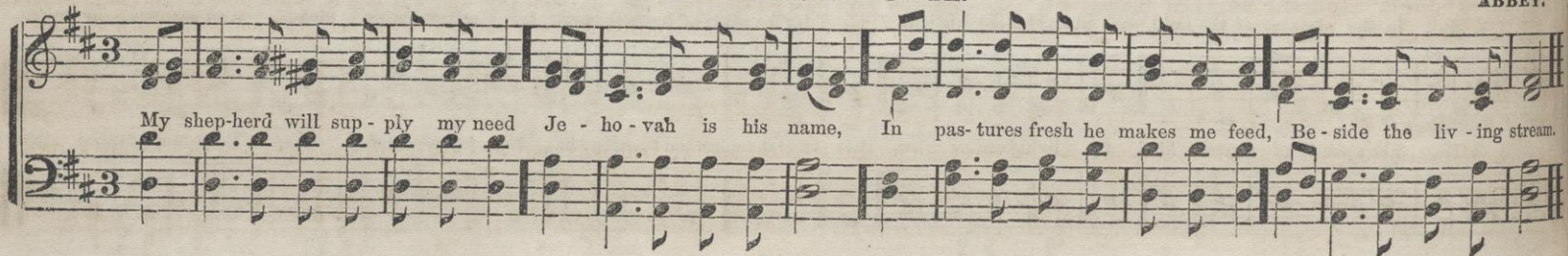


He sends his showers of bless - ings down, To cheer the plains be - low, He makes the grass the mountains crown, And corn in val - leys grow.

The chang - ing wind, the fly - ing cloud, O - bey his might - y word, With songs and hon - ors, sound - ing loud, Praise ye the sov - er - eign Lord.

COOLING. C. M.

ABBEEY.



My shep - herd will sup - ply my need Je - ho - vah is his name, In pas - tures fresh he makes me feed, Be - side the liv - ing stream.

RATHO. C. M.

139

Allegretto.

1. Fa-ther, I know thy ways are just, Although to me unknown, O, grant me grace thy love to trust, And cry, "Thy will be done."

2. If thou shouldst hedge with thorns my path, Should wealth and friends be gone, Still with a firm and lively faith, I'll cry, "Thy will be done."

3. Although thy steps I can - not trace, Thy sov'reign right I'll own; And as in-structed by thy grace, I'll cry, "Thy will be done."

4. 'Tis sweet thus pas-sive - ly to lie, Be - fore thy gracious throne, Concerning eve-ry-thing to cry, "My Father's will be done."

FOSTORIA. C. M.

Andante.

1. While thro' this changing world we roam, From in - fan - cy to age, Heaven is the Christian pilgrim's home, His rest at eve - ry stage.

2. Thith - er his raptured thought ascends, E - ter - nal joys to share, There his a - dor-ing spir - it bends, While here he kneels in prayer.

3. Oh! there may we our treasure place, There let our hearts be found, That still where sin abound - ed, grace, May more and more abound.

4. Hence-forth our con - ver - sa-tion be, With Christ be-fore the throne, Ere long, we eye to eye shall see, And know as we are known.

CHULASKY. C. M.

Moderato.

1. Come let us join our souls to God, In everlasting bands, And seize the blessings he bestows, With eager hearts and hands, With eager hearts and hands.

2. Come, let us to his temple haste, And seek his favor there, Before his footstool humbly bow, And offer fervent prayer, And offer fervent prayer.

3. Come, let us share, without delay, The blessings of his grace, Nor shall the years of distant life, Their memory efface, Their memory efface.

4. O, may our children ever haste, To seek their father's God. Nor ever forsake the happy path, Their father's feet have trod, Their father's feet have trod.

BECANOUR. C. M.

Allegretto.

1. O speed thee, Christian, on thy way, And to thy armor cling, With gird-ed loins the call obey, That grace and mercy bring, That grace and mercy bring.

2. There is a battle to be fought, An upward race to run, A crown of glo - ry to be sought, A victory to be won, A victory to be won.

3. O, faint not, Christian, for thy sighs Are heard before his throne, The race must come be - fore the prize, The cross be - fore the crown, The cross before the crown.

Allegro.

1. Oh, 'twas a joyful sound to hear, Our tribes de - vout-ly say, Up, Israel, to the temple haste, And keep your festal day, And keep your fes - tal day.

2. At Salem's courts we must appear, With our as - ssembled powers, In strong and beauteous order ranged, Like her united towers, Like her u - ni - ted towers.

3. Oh pray we then for Salem's peace, For they shall prosperous be, Thou ho - ly ci - ty of our God, Who bear true love to thee, Who bear true love to thee.

4. May peace within thy sacred walls, A constant guest be found, With plenty and pros - peri - ty Thy pal - a - ces be crowned, Thy pal - a - ces be crowned.

6 7 6 6 5 6 4

PATTONIA. C. M.

Allegro.

1. A - wake, my soul—stretch eve - ry nerve, And press with vig - or on; A heavenly race de-mands thy zeal, A bright im - mor - tal crown.

2. 'Tis God's all an - i - ma - ting voice, That calls thee from on high; 'Tis his own hand pre - sents the prize, To thine as - pir - ing eye.

3. A cloud of wit - ness - es a - round, Hold thee in full sur - vey; For - get the steps al - read - y trod, And on - ward urge thy way.

4. Blest Sav - iour—in - tro - duced by thee, Have we our race be - gun; And crowned with victory, at thy feet, We'll lay our lau - rels down.

6 6 4 6

1. All hail, the great Immanuel's name! Let angels prostrate fall: Bring forth the royal di-a-dem, And crown him Lord of all, Bring forth the royal di-a-dem, And crown him Lord.....of all.

2. Crown him, ye martyrs of our God, Who from his altar call; Praise him who shed for you his blood, And crown him Lord of all, Praise him who shed for you his blood, And crown him Lord of all.

3. Ye chosen seed of Israel's race, A remnant weak and small, Hail him who saves you by his grace, And crown him Lord of all, Hail him who saves you by his grace, And crown him Lord of all.

SHENSTONE. C. M.

1. Yes, I will bless thee, O my God! Thro' all my mor-tal days, And to e-ter-ni-ty pro-long, Thy vast, thy boundless praise. Thy vast, thy boundless praise.

2. Nor will I cease thy praise to sing, When death shall close mine eyes; My thoughts shall then to nobler heights, And sweet-er rap-ture rise, And sweet-er rap-ture rise.

3. Then shall my lips, in endless praise, Their grateful trib-ute pay; The theme demands an angel's tongue, And an e-ter-nal day, And an e-ter-nal day, And an e-ter-nal day.

WOODSTOCK. C. M.

DUTTON.

My Shepherd will sup-ply my need, Je-ho-vah is his name; In pas-tures fresh he makes me feed, Be-side the liv-ing stream.

Moderate.

1. My soul, how lovely is the place, To which thy God re - sorts, 'Tis heaven to see his smiling face, Though in his earth - ly courts, Though in his earth - ly courts.

2. There the great monarch of the skies, His saving power displays, And light breaks in up - on our eyes, With kind and quickening rays, With kind and quickening rays.
3. With his rich gifts the heavenly Dove, Descends and fills the place, While Christ reveals his wondrous love, And sheds a - broad his grace, And sheds a - broad his grace.

4. There, mighty God, thy words declare The secrets of thy will, And still we seek thy mercy there, And sing thy prais - es still, And sing thy prais - es still.

PELAHATCHIE. C. M.

Allegro.

1. O all ye lands, rejoice in God, Sing prais - es to his name, Let all the earth, with one ac - cord, His wondrous acts proclaim.

2. And let his faithful servants tell, How by re - deem - ing love, Their souls are saved from death and hell, To share the joys a - bove.

3. O, then, rejoice, and shout for joy, Ye ransomed of the Lord, Be grateful praise your sweet em - ploy, His presence your re - ward.

Allegretto.

1. Al - mighty Spirit, now behold, A world by sin de - stroyed, Cre - a - ting Spirit, as of old, Move on the formless void, Move on the formless void.

2. If sang the morning stars for joy, When nature rose to view, What strains will angel-harps employ, When thou shalt all re - new, When thou shalt all re - new.

3. And if the sons of God rejoice, To hear a Saviour's name, How will the ransomed raise their voice, To whom the Saviour came, To whom the Saviour came.

4. Lo, every kindred, every tribe, As - sembling round the throne, The new creation shall ascribe, To sovereign love a - lone, To sovereign love a - lone.

6 4 4 6 4 6 6 7 6 7

NIANTIC. C. M.

Allegretto.

1. While in the ten - der years of youth, In nature's smiling bloom, Ere age ar - rive, and trembling wait, Its summons to the tomb, Its summons to the tomb.

2. Re - member thy Cre - a - tor, God, For him thy powers employ, Make him thy fear, thy love, thy hope, Thy portion, and thy joy, Thy portion, and thy joy.

3. He shall de - fend and guide thy course, Thro' life's un - certain sea, Till thou art landed on the shore, Of blest e - ter - ni - ty, Of blest e - ter - ni - ty.

5 6 5 6 5 6 5 6 7

3 4 3 4 3 4 3 4

HEARD. C. M.

145

1. Thou dear Redeemer, dy-ing Lamb, We love to hear of thee; No mu-sic's like thy charming name, Nor half so sweet can be, Nor half so sweet can be.

2. Oh may we ev-er hear thy voice! In mer-cy to us speak; In thee, O Lord, let us re-joice, And thy sal-va-tion seek, And thy sal-va-tion seek.

3. Je-sus shall ev-er be our theme, While in this world we stay; We'll sing of Je-sus' love-ly name, When all things else de-cay, When all things else de-cay.

4. When we ap-pear in yon-der cloud, With all his fa-vored throng, Then will we sing more sweet, more loud, And Christ shall be our song, And Christ shall be our song.

SABINA. C. M.

1. O hap-py is the man who hears Re-li-gion's warn-ing voice, And who ee-les-tial wis-dom makes His ear-ly, on-ly choice, His ear-ly, on-ly choice.

2. For she has treasures greater far, Than east or west un-fold, More pre-cious are her bright re-wards, Than gems, or stores of gold, Than gems, or stores of gold.

3. And as her ho-ly la-bors rise, So her rewards in-crease, Her ways are ways of pleas-ant-ness, And all her paths are peace, And all her paths are peace.

BALERMA. C. M.

4. Her right hand of-fers to the just Im-mor-tal, hap-py days; Her left, im-per-ish-a-ble wealth, And heaven-ly crowns dis-plays.

1. I love to steal a - while a - way From ev - ery cum-b'ring care, And spend the hours of set - ting day In hum - ble, grate - ful prayer.

2. I love to think on mer - cies past And fu - ture good im - plore; My cares and sor - rows all to cast On him whom I a - dore.

3. I love to steal a - while a - way, From ev - ery cum-b'ring care, And spend the hours of set - ting day in hum - ble grate - ful prayer.

I love in sol - i - tude to shed, The pen - i - ten - tial tear, And all his prom - is - es to plead When none but God is near.

I love by faith to take a view Of bright - er scenes in heaven, The pros - pect doth my strength renew, While here by tem - pests driven.
And when life's toil - some day is o'er may its de - part - ing ray Be calm, as this im - pres - sive hour, And lead to end less day.

CLARENDON. C. M.

TUCKER.

What shall I ren - der to my God For all his kindness shown? My feet shall vis - it thine a - bode, My songs ad - dress thy throne.

Andante.

1. There is an hour of hallowed peace, For those with cares oppressed, When sighs and sorrowing tears shall cease, And all be hushed to rest, And all be hushed to rest.

2. 'Tis there the soul is free from fears, And doubts which here annoy, Then they that oft had sown in tears, Shall reap again in joy, Shall reap again in joy.

3. There is a home of sweet repose, Where storms assail no more, There streams of endless pleasure flows, On that celestial shore, On that celestial shore.

6 6 4 7 # 7 6 6 4 6

MUSCODA. C. M.

Moderato.

1. When floating on life's troubled sea, By storms and tempests driven, Hope, with her radiant finger, points To brighter scenes in heaven, To brighter scenes in heaven.

2. She bids the storms of life to cease, The troubled breast be calm; And in the wounded heart she pours, Re-ligion's healing balm, Re-ligion's healing balm.

3. Her hallowed influence cheers life's hours, Of sadness and of gloom, She guides us through this vale of tears, To joys beyond the tomb, To joys beyond the tomb.

4. She bids the anguished heart rejoice, Tho' earthly ties are riven, We still may hope to meet a-gain, In yonder peaceful heaven, In yonder peaceful heaven.

6 7 6 5 4 7 6 5 4 # 7 6

1. There is an hour of peace - ful rest To mourn - ing wan - derers given! There is a tear for souls dis - tressed,

2. There is a home for wea - ry souls, By sins and sor - rows driven, When tossed on life's tem - pest - uous shoals,

3. There faith lifts up the ten - der eye, The heart with an - guish riven, It views the tem - pest pass - ing by,

4. There fra - grant flowers im - mor - tal bloom, And joys su - preme are given, There rays di - vine dis - perse the gloom,

A balm for ev - ery wound - ed breast, A balm for ev - ery wound - ed breast, Treble & Alto Cho. 'Tis found a - lone in heaven.

Where storms a - rise, and o - cean rolls, Where storms a - rise, and o - cean rolls, Treble Solo. And all is drear, but heaven.

Sees eve - ning sha - dows quick - ly fly, Sees eve - ning sha - dows quick - ly fly, And all..... se - rene in heaven.

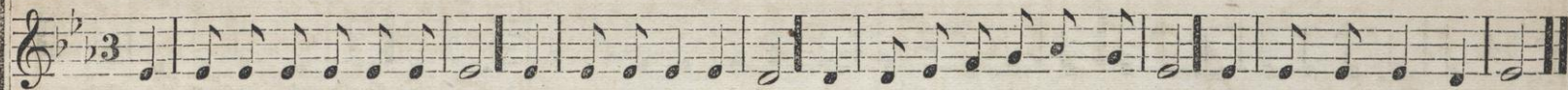
Be - yond the dark and nar - row tomb, Be - yond the dark and nar - row tomb, Ap - pears the dawn of heaven.

PAXON. 8s & 4s. (C. M. by using the slurs and small notes.)

There is a calm for those who weep, A rest for wea - ry pil - grims found, They soft - ly lie and sweet - ly sleep, Low in the ground.

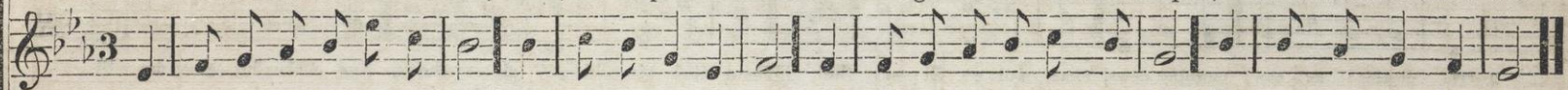
Andante.

1. O thou who dry'st the mourner's tear, How dark this world would be, If pierced by sin and sor-rows here, We could not fly to thee.

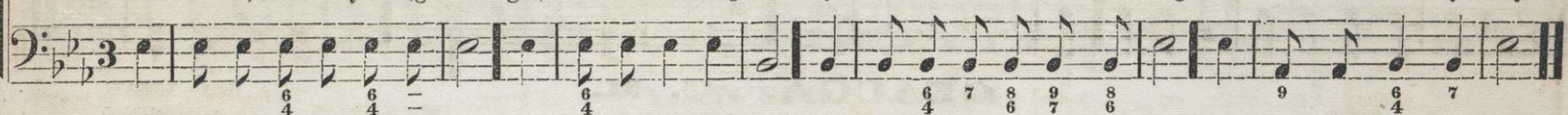


2. The friends who in our sunshine live, When winter comes are flown, And he who has but tears to give, Must weep those tears a-lone.

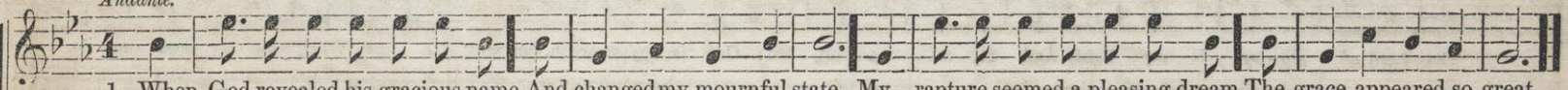
3. But thou wilt heal that broken heart, Which, like the plants that throw Their fragrance from the wounded part, Breathes sweetness out of woe.



4. Then sorrow, touched by thee, grows bright, With more than rapture's ray, As darkness shows us worlds of light, We nev-er saw by day.



NOLIN. C. M.

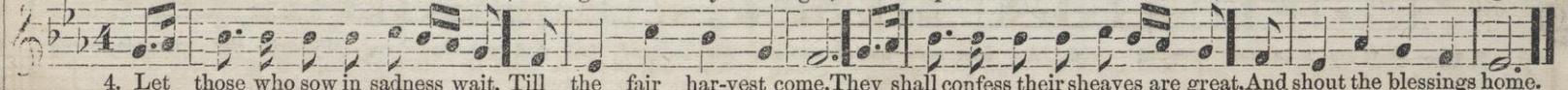
Andante.

1. When God revealed his gracious name, And changed my mournful state, My rapture seemed a pleasing dream, The grace appeared so great.



2. The world beheld the glorious change, And did thy hand confess, My tongue broke out in unknown strains, And sung surprising grace.

3. The Lord can clear the darkest skies, Can give us day for night, Make drops of sacred sor-row rise, To riv-ers of de-light.



4. Let those who sow in sadness wait, Till the fair har-vest come, They shall confess their sheaves are great, And shout the blessings home.



Allegretto.

1. Lo! what an en - ter - tain - ing sight, Those friendly brethren prove, Whose cheerful hearts in bands u - nite, Of har - mo - ny and love.

2. Where streams of bliss from Christ the spring, Descend to eve - ry soul; And heavenly peace, with balm - y wing, Shades and be - dews the whole.

3. 'Tis pleasant as the morning dews, That fall on Zi - on's hill, Where God his mild - est glo - ry shows, And makes his grace dis - til.

6/4 6/4 7

GEAUGA. C. M.

H. C. TREAT.

Allegro.

1. The Lord of glo - ry is my light, And my sal - va - tion too; God is my strength, nor will I fear, What all my foes can do.

2. One blessing, Lord, my heart de - sires, O, grant me mine a - bode, A - mong the church - es of thy saints, The temples of my God.

3. Now shall my head be lift - ed high, A - bove my foes a - round, And songs of joy, and vic - to - ry, With - in thy tem - ple sound.

4/3 6 4 Unison. 7 6 6 6

WINGOS. C. M.

151

Moderato.

1. The Lord, the on - ly God is great, And greatly to be praised, In Si - on, on whose hap - py mount, His sa - cred throne is raised.

2. In Si - on we have seen performed, A work that was foretold, In pledge that God for times to come, His ci - ty will up - hold.

3. Let Si - on's mount with joy resound, Her daughters all be taught, In songs his judgments to ex - tol, Who this de - liv'rance wrought.

4. This God is ours, and will be ours, While we in him con - fide, Who as he has preserved us now, Till death will be our guide

YANTIC. C. M.

Allegro

1. O God, my heart is fully bent, To magni - fy thy name, My tongue with cheerful songs of praise, Shall cel - e - brate thy fame.

2. Awake, my lute, nor thou, my harp, Thy warbling notes de - lay, Whilst I with ear - ly hymns of joy, Pre - vent the dawning day.

3. To all the listening tribes, O Lord, Thy wonders I will tell, And to those nations sing thy praise, That round a - bout us dwell.

4. Be thou, O God, ex - alt - ed high, A - bove the starry frame, And let the world with one con - sent Confess thy glorious name.

Allegretto.

1. As pants the hart for cooling streams, When heated in the chase, Solongs my soul, O God, for thee, And thy refreshing grace, And thy re - fresh - ing grace.

2. Why restless, why cast down, my soul? Trust God, who will employ His aid for thee, and change these sighs, To thankful hymns of joy, To thank-ful hymns of joy.

3. My heart is pierced, as with a sword, While thus my foes upbraid, Vain boaster, where is now thy God? And where his promised aid, And where his prom - ised aid.

4. Why restless, why cast down, my soul? Hope still, and thou shalt sing The praise of him who is thy God, Thy health's eternal spring, Thy health's e - ter - nal spring.

ATSION. C. M.

JAMER BAXTER.

Andante.

1. Lord, let me know my term of days, How soon my life will end, The numerous train of ills dis - close, Which this frail state at - tend.

2. My life, thou know'st is but a span, A ci - pher sums my years, And eve - ry man in best es - tate, But van - i - ty ap - pears.

3. Why then should I on worthless toys, With anxious cares at - tend? On thee a - lone my steadfast hope, Shall ev - er Lord de - pend.

4. O spare me yet a lit - tle time: My wast - ed strength restore, Be - fore I van - ish quite from hence, And shall be seen no more.

1. There is a land of pure de-light, Where saints im-mor-tal reign, E-ter-nal day ex-cludes the night, And plea-sures ban-ish pain.

2. There ev-er-last-ing spring a-bides, And nev-er-fad-ing flowers, Death like a nar-row sea di-vides, That heavenly land from ours.

3. Sweet fields beyond the swell-ing flood, Stand dress'd in liv-ing green, So to the Jews fair Can-aan stood, While Jor-dan rolled be-tween.

SPENCER. C. M.

1. There is a foun-tain filled with blood, Drawn from Im-man-uel's veins, And sin-ners plunged beneath the flood, Lose all their guil-ty stains.

2. Thou dy-ing Lamb, thy pre-cious blood, Shall nev-er lose its power, Till all the ransomed church of God, Are saved to sin no more.

3. E'er since by faith, I saw the stream, Thy flow-ing wounds sup-ply, Re-deem-ing love has been my theme, And shall be, till I die.

LACHINE. C. M.

4. And when this fee-ble, faltering tongue, Lies si-lent in the grave, Then in a no-bler, sweet-er song, I'll sing thy power to save.

SMITHFIELD. S. M.

1. Be - hold the loft - y sky De - clares its mak - er God; And all the star - ry works on high Proclaim his power a - broad.

2. The dark-ness and the light Still keep their course the same; While night to day, and day to night, Di - vine - ly teach his name.

3. In ev - ery different land, Their gen - 'ral voice is known; They show the won - ders of his hand, And or - ders of his throne.

7 - 6 4 7 - 7

LAWRENCE. S. M.

1. My soul, be on thy guard, Ten thousand foes a - rise; The hosts of sin are press - ing hard, To draw thee from the skies.

2. O, watch, and fight, and pray; The bat - tle ne'er give o'er; Re - new it bold - ly ev - ery day, And help di - vine im - plore.

3. Ne'er think the vic - tory won, Nor once at ease sit down: Thy ar - duous work will not be done, Till thou hast got thy crown.

Unison. 3 - 6 6 4 7 6 5 6 4 6

Allegro.

1. Be-hold the morning sun, Begins his glorious way, His beams thro' all the nations run, And life and light con-vey, And life and light con-vey.

2. But where the gos-pel comes, It spreads di-vin-er light, It calls dead sinners from their tombs, And gives the blind their sight, And gives the blind their sight.

3. How per-fect is thy word, And all thy judgments just! For-ev-er sure thy promise Lord, And we se-cure-ly trust, And we se-cure-ly trust.

Unison.

6/4 5 6 6/4 6 5

ABILENE. S. M.

Andante.

1. The pity of the Lord, To those that fear his name, Is such as tender parents feel, He knows our fee-ble frame, He knows our fee-ble frame.

2. He knows we are but dust, Scattered with eve-ry breath, His an-ger like a ris-ing wind, Can send us swift to death, Can send us swift to death.

3. Our days are as the grass, Or like the morning flower, When blasting winds sweep o'er the field, It with-ers in an hour, It with-ers in an hour.

4. But thy compassions, Lord, To endless years en-dure, And children's children ev-er find, Thy words of prom-ise sure, Thy words of prom-ise sure.

6 6 7 4 5 5 6 3 4 7

Allegro.

1. Raise your tri - umphant songs, To an im - mor - tal tune; Let all the earth re - sound the deeds, Ce - les - tial grace has done.

2. Sing how e - ter - nal love, Its chief be - lov - ed chose; And bade him raise our ru - ined race, From their a - byss of woes.

3. His hand no thunder bears, No ter - ror clothes his brow; No bolts to drive our guil - ty souls, To fierc - er flames be - low.

6 6 4 5 6 6 7 6 6 4

BEECHER. S. M.

J. H. TENNEY.

Allegro.

1. How beauteous are their feet, Who stand on Zion's hill! Who bring salvation on their tongues, And words of peace reveal! Who bring salvation on their tongues, And words of peace [reveal].

2. How charming is their voice! How sweet their tidings are! "Zion, behold thy Saviour, King, He reigns and triumphs here! Zion, behold thy Saviour, King, He reigns and triumphs [here]!

3. The watchmen join their voice, And tuneful notes employ; Jerusalem breaks forth in songs, And deserts learn the joy, Jerusalem breaks forth in songs, And deserts learn the joy.

6 7 6 6 7 6 7 6 6 7 6 6 4 6 6 4 6 6 7

Allegro.

1. Ye angels bless the Lord, And praise his sa - cred name; Diffuse his glories all abroad, His gracious acts proclaim, His gracious acts proclaim.

2. Praise him, ye hosts of light, In accents sweet and high; To him you owe your pow'r and might, At his command you fly, At his command you fly.

3. Ye winged ser - aphim, Your grateful voic - es raise; Cre - ated and preserved by him, Let him have all your praise, Let him have all your praise.

4. The lof - ty song be - gin, And tune your harps a - new, While we in sacred concert join, And strive to vie with you, And strive to vie with you.

6 4 3 6 4 3 6 4 6

FAIRFIELD. S. M.

JAMES BAXTER.

Allegro.

1. Awake, and sing the song, Of Moses and the Lamb; Wake every heart and every tongue, To praise the Saviour's name, To praise the Saviour's name.

2. Sing on your heav'nly way, Ye ransomed sinners, sing! Sing on, rejoicing every day, In Christ th'eternal King, In Christ th'eternal King.

3. Soon shall ye hear him say, "Ye blessed children, come!" Soon will he call us hence a-way, To our e - ternal home, To our e - ternal home.

4. There shall our raptured tongue, His endless praise proclaim, And sweeter voices tune the song, Of Moses and the Lamb, Of Moses and the Lamb.

6 7 7 6 5 6 7 # 6 4 6 4 6 7 6 6 4 6

1. We come with joy - ful song, To hail this hap - py morn: Glad ti - dings from an an - gel's tongue, This day is Je - sus born.

2. What trans-ports doth his name To sin - ful men af - ford! His glo - rious ti - tles we pro - claim, A Sa - viour, Christ, the Lord.

3. Glo - ry to God on high, All hail the hap - py morn: We join the an - thems of the sky, And sing, "The Sa - viour's born."

MORNINGTON. S. M.

1. Sing to the Lord most high, Let ev - ery land a - dore; With grateful heart and voice make known His good - ness and his power.

2. En - ter his courts with joy: With fear ad - dress the Lord; 'Twas he, who formed us with his hand, And quickened by his word.

3. His hands pro - vide our food, And ev - ery bless - ing give; We're guarded by his dai - ly care, And on his boun - ty live.

GORTON. S. M.

BEETHOVEN.

O cease, my wand'ring soul, On rest - less wing to roam, All this wide world, to ei - ther pole, Has not for thee a home.

Andante.

1. When overwhelmed with grief, My heart within me dies, Help-less, and far from all re - lief, To heaven I lift mine eyes.

2. O lead me to the Rock That's high a-bove my head, And make the cov-ert of thy wings, My shelter and my shade.

3. With - in thy presence, Lord, For - ev - er I'll a - bide, Thou art the tower of my de - fence, The refuge where I hide.

4. Thou giv-est me the lot, Of those that fear thy name, If end-less life be their re - ward, I shall possess the same.

- # # # -

WAHATCHIE. S. M.

Allegro.

1. Who can forbear to sing, Who can re-fuse to praise, When Zion's high ce - les - tial King, His sav - ing power displays?

2. When sin-ners at his feet, By mer-cy conquered fall? When grace, and truth, and jus-tice meet, And peace u - nites them all?

3. Who can forbear to praise, Our high, ce - les-tial King, When sov'reign, rich, redeem - ing grace, In - vites our tongues to sing.

7 7 8 7 6 6 7 7

4 4

DELIGHT. S. M.

161

1. How charming is the place, Where my Re-deem-er, God, Un-veils the beauties of his face, And sheds his love a-broad, And sheds his love a-broad.

2. Here on the mer-cy seat, With ra-diant glo-ry crowned, Our joy-ful eyes be-hold Him sit, And smile on all a-round, And smile on all a-round.

3. To Him their prayers and cries, All humble souls pre-sent: He lis-tens to the brok-en sigh, And grants them all they want, And grants them all they want.

4. To them His sov'reign will He gra-cious-ly im-parts; And in re-turn ac-cepts with smiles The trib-ute of their hearts, The trib-ute of their hearts.

BADEA. S. M.

1. Ex-alt the Lord our God, And wor-ship at his feet; His na-ture is all ho-li-ness, And mer-cy is his seat.

2. When Is-rael was his church, When A-ar-on was his priest, When Mo-ses cried, when Sa-muel prayed, He gave his peo-ple rest.

3. Oft he for-gave their sins, Nor would des-roy their race; And oft he made his vengeance known, When they ab-used his grace.

GOLDEN HILL. S. M.

Once more, be-fore we part, O, bless the Saviour's name; Let ev-'ry tongue and ev-'ry heart A-dore and praise the same.

CLARK. S. M.

1. The Spir - it in our hearts, Is whis - pering, sin - ner, come; The Bride, the Church of Christ, proclaims To all his chil - dren, come.

2. Let him that hear - eth say, To all a - bout him, come; Let him that thirsts for right-eous-ness, To Christ the foun - tain, come!

3. Yes, who - so - ev - er will, Oh, let him free - ly come, And free - ly drink the stream of life, 'Tis Je - sus bids him come.

4. Lo! Je - sus, who in - vites, De - clares, I quick - ly come: Lord, e - ven so we wait thy hour; O, blest Re - deem - er, come.

OLMUTZ. S. M.

1. Your harps, ye trem - bling saints, Down from the wil - lows take: Loud to the praise of love di - vine, Bid eve - ry string a - wake.

2. Though in a for - eign land, We are not far from home; And near - er to our house a - bove We eve - ry mo - ment come.

3. His grace will to the end, Stron - ger and bright - er shine; Nor pre - sent things, nor things to come, Shall quench this spark di - vine.

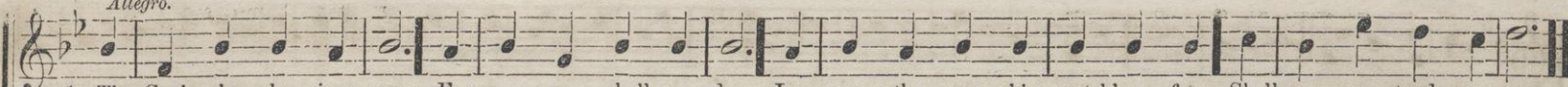
LISBON. S. M.

READ.

Welcome, sweet day of rest, That saw the Lord a - rise; Welcome to this re - viv - ing breast, And these re - joic - ing eyes; Welcome to this re - viv - ing breast, And these re - joic - ing eyes.

CHENOA. S. M.

163

Allegro.

1. The Saviour's glo - rious name, For - ev - er shall en - dure, Long as the sun, his matchless fame, Shall ev - er stand se - cure.



2. Wonders of grace and power, To thee a - lone be - long, Thy church those won - ders shall a - dore, In ev - er - last - ing song.

3. O Is - rael, bless him still, His name to hon - or raise, Let all the earth his glo - ry fill, Midst songs of grate - ful praise.



4. Je - ho - vah, — God most high! We spread thy praise a - broad, Through all the world thy fame shall fly, O God, thine Is - rael's God.



GUYTON. S. M.

JAMES BAXTER.

Andante.

1. While my Re - deem - er's near, My shepherd, and my guide, I bid fare - well to eve - ry fear, My wants are all sup - plied.



2. To ev - er fragrant meads, Where rich a - bundance grows, His gra - cious hand in - dul - gent leads, And guards my sweet re - pose.



3. Dear Shepherd, if I stray, My wandering feet re - store, And guard me with a watch - ful eye, And let me rove no more.



Allegro.

1. Let eve - ry crea-ture join, To praise th' e - ter - nal God, Ye heavenly hosts, the song be - gin, And sound his name a-broad.

2. Thou sun, with gold-en beams, And moon, with pa - ler rays, Ye star - ry lights, ye twinkling flames, Shine to your Ma-ker's praise.

3. He built those worlds a-bove, And fixed their wondrous frame, By his com-mand they stand or move, And ev - er speak his name.

4. By all his works a - bove, His hon - ors be expressed, But saints, who taste his sav-ing love, Should sing his prais-es best.

TOWANDA. S. M.

HATTIE A. KEENE.

Moderato.

1. Sweet is the work, O Lord, Thy glo-rious name to sing, To praise and pray,—to hear thy word, And grate-ful offerings bring.

2. Sweet at the dawn-ing light, Thy boundless love to tell, And when ap-proach the shades of night, Still on thy theme to dwell.

3. Sweet on this day of rest, To join in heart and voice, With those who love and serve thee best, And in thy name re-joice.

4. To songs of praise and joy, Be eve - ry Sabbath given, That such may be our blest em - ploy, E - ter - nal - ly in heaven.

KANONA. S. M.

165

1. Not with our mor-tal eyes Have we be-held our Lord, Yet we re-joice to hear his name, And love in him his word.

2. On earth we want the sight, Of our Re-deem-er's face, Yet, Lord, our in-most thoughts de-light, To dwell up-on thy grace.

3. And when we feel thy love, Di-vin-er joys a-rise, On wings of faith we soar a-bove, To man-sions in the skies.

BRYAN. S. M.

1. How gen-tle God's com-ands, How kind his pre-cepts are; Come, cast your bur-dens on the Lord, And trust his con-stant care.

2. His boun-ty will pro-vide, His saints se-cure-ly dwell; The hand that bears ere-a-tion up, Shall guard his chil-dren well.

3. His good-ness stands ap-proved, Unchanged from day to day; I'll drop my bur-den at his feet, And bear a song a-way.

LUDGATE. S. M.

Ye trembling captives hear, The gos-pel trumpet sounds; No mu-sic more can charm the ear, No music more can charm the ear, Nor heal your heartfelt wounds.

Moderato.

1. I love thy kingdom, Lord, The house of thine a - bode, The Church our blest Redeem-er saved, With his own precious blood.

2. For her my tears shall fall, For her my prayers as-cend, To her my cares and toils be given, Till toils and cares shall end.

3. Je - sus, thou friend di-vine, Our Saviour and our King, Thy hand, from eve-ry snare and foe, Shall great de-liverance bring.

I love thy church, O God, Her walls be-fore thee stand, Dear as the ap - ple of thine eye, And gra - ven on thy hand.

Be - yond my highest joy, I prize her heavenly ways, Her sweet communion, solemn vows, Her hymns of love and praise.

Sure as thy truth shall last, To Zi - on shall be given, The brightest glories earth can yield, And brighter bliss of heaven.

Allegretto.

1. How sweet to bless the Lord, And in his prais-es join, With saints his good-ness to re-cord, And sing his power di-vine.

2. These sea-sons of de-light, The dawn of glo-ry seem, Like rays of pure ce-les-tial light, Which on our spir-its lean.

3. O blest as-sur-ance this, Bright morn of heavenly day, Sweet fore-taste of e-ter-nal bliss, That cheers the pilgrim's way.

4. Thus may our joys increase, Our love more ar-dent grow, While rich sup-plies of Je-sus' grace, Re-fresh our souls be-low.

6/4 6/4 6/4 5/6 6/4 7/-

KATONAH. S. M.

Moderato.

1. Hear what a Saviour's voice, To sin-ners, does pro-claim, O, all ye ransomed souls, re-joice, In your Redeemer's name.

2. When sin and death have reigned, And all their power em-ployed, Then are his love and light maintained, And heavenly truth en-joyed.

3. The needy, starv-ing poor, Are filled with liv-ing bread, The opening of the pris-on door, Pro-claims the captive free.

4. The thirsty, panting soul, That longs for springs of grace, Beholds ce-les-tial wa-ters roll, And floods of righteous-ness.

6/4 6/4

Allegro.

1. My soul be on thy guard, Ten thousand foes a - rise, The hosts of sin are pressing hard, To draw thee from the skies, To draw thee from the skies.

2. O watch, and fight, and pray, The bat-tle ne'er give o'er, Re-new it boldly eve - ry day, And help di-vine implore, And help di-vine im-plore.

3. Ne'er think the victory won, Nor lay thine ar-mor down, Thy arduous work will not be done, Till thou ob-tain thy crown, Till thou ob-tain thy crown.

4. Fight on, my soul, till death Shall bring thee to thy God, He'll take thee at thy parting breath, Up to his blest a - bode, Up to his blest a - bode.

EMPORIUM. S. M.

ALICE E. HORNER.

Andante.

1. Now is the day of grace, Now to the Saviour come, The Lord is call - ing, "seek my face, And I will guide you home."

2. A Fa-ther bids you speed, O wherefore then de - lay, He calls in love; he sees your need, He bids you come to - day.

3. To - day the prize is won, The promise is to save, Then, O, be wise; to-morrow's sun, May shine up - on your grave.

1. Think, O ye who fond - ly languish, O'er the grave of those you love, While your bosoms throb with an-guish, They are warbling hymns above;

2. Light and peace at once de - riv-ing, From the hand of God most high, In his glorious pres - ence liv-ing, They shall nev-er, nev-er die;

3. From thine eyes ee - les - tial swel-ling, Drops of sor-row ne'er shall roll, God himself has fixed his dwell-ing. In the tem-ple of the soul;

While your si - lent steps are stray-ing, Lone-ly through night's deepening shade, Glo - ry's brightest beams are play-ing, Round the hap - py Christian's head.

End - less pleas-ure, pain ex - clud - ing, Sick - ness there no more can come, There no fear of woe in - trud-ing, Sheds o'er heaven a moment's gloom.

Cease, then, mourners, cease to lan - guish, O'er the grave of those you love, Pain, and death, and night, and an-guish, En - ter not the world a-bove.

Unison.

CULBERTSON. 7s.

Chil - dren of the heavenly King, As ye jour-ney, sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways, Glorious in his works and ways.

Allegro.

1. Songs of praise the an - gels sang, Heaven with hal - le - lu - jahs rang, When Je - ho - vah's work be - gun, When he spake and

Songs of praise the an - gels sang, Heaven with hal - le - lu - jahs rang. When..... Je - ho - - - - vah's work..... be -

Songs of praise the an - gels sang, Heaven with hal - le - lu - jahs rang, When Je - ho - vah's work be - gun, - When he spake and

4

3

it was done, When Je - ho - vah's work be - gun, When he spake and it was done.

gun,..... When he spake and it was done.

it was done, When Je - ho - vah's work be - gun, When he spake and it was done.

2
Songs of praise awoke the morn,
When the Prince of Peace was born;
Songs of praise arose, when he,
Captive, led captivity.

3
Heaven and earth must pass away,
Songs of praise shall crown that day;
God will make new heavens and earth,
Songs of praise shall hail their birth.

4
Borne upon their latest breath,
Songs of praise shall conquer death;
Then, amid eternal joy,
Songs of praise their powers employ.

NUREMBERG. 7s.

Praise to God, im - mor - tal praise, For the love that crowns our days; Bounteous source of eve - ry joy, Let thy praise our tongues employ.

Allegro.

1. Crown his head with endless blessing, Who, in God the Father's name, With compassion never ceasing, Come sal - vation to pro-claim.

2. Lo! Je - ho - vah, we adore thee!—Thee, our Saviour! thee, our God! From thy throne, let beams of glory, Shine thro' all the world a-round.

3. Je - sus, thee our Saviour hailing, Thee, our God in praise we own; Highest honors, never failing, Rise e - ter - nal round thy throne.

4. Now, ye saints, his power confessing, In your grateful strains a - dore, For his mercy, never ceasing, Flows, and flows for - ev - er - more.

6 6
4 4

COLMAR. 7s.

Moderato.

1. Child-ren of the heavenly King, As ye journey sweetly sing, Sing your Saviour's worthy praise, Glorious in his works and ways.

2. Ye are travelling home to God, In the way the fa - thers trod, They are happy now, and ye Soon their happi - ness shall see.

3. Shout, ye lit - tle flock, and blest; You on Je - sus' throne shall rest; There your seat is now prepared, There your kingdom and reward.

4. Lord, sub - missive let us go, Gladly leav - ing all be - low; Only thou our lead - er be, And we still will fol - low thee.

5 6 7 6 5
3 4 4 3 3

6 4

Allegretto.

1. Softly fades the twilight ray, Of the ho - ly Sabbath day, Gently as life's setting sun, When the Christian's course is run.

2. Night her solemn mantle spreads, O'er the earth, as daylight fades, All things tell of calm re-pose, At the ho - ly Sabbath's close.

3. Peace is on the world a-broad, 'Tis the ho - ly peace of God, Symbol of the peace within, When the spir - it rests from sin.

4. Saviour, may our Sabbaths be, Days of peace and joy in thee, Till in heaven our souls repose, When the Sabbath ne'er shall close.

SHESHEQUINN. 7s.

MARY PARK.

Andante.

1. Come, said Jesus' sacred voice, Come and make my path your choice, I will guide you to your home, I will guide you to your home, Weary pilgrim, hither come.

2. Hither come, for here is found, Balm for every bleeding wound, Peace which ever shall endure, Peace which ever shall en-dure, Rest, e - ter - nal, sa - cred, sure.

1. Angels! roll the rock away! Death! yield up thy might-y prey! See!—he ris-es from the tomb, Rises with im-mor-tal bloom. See!—he rises from the tomb, Ris-es with im-mor-tal bloom.

2. 'Tis the Sa-viour—seraphs, raise Your triumphant shouts of praise; Let the earth's remotest bound Hear the joy-inspiring sound. Let the earth's re-mo-test bound Hear the joy-in-spir-ing sound.

3. Lift, ye saints—lift up your eyes! Now to glo-ry see him rise! Hosts of an-gels on the road Hail and sing th' incarnate God. Hosts of angels on the road Hail and sing th' incarnate God.

4. Praise him, all ye heavenly choirs, Prae, and sweep your golden lyres; Praise him in the noblest songs, Praise him from ten thousand tongues Praise him in the noblest songs, Praise him from ten, &c.

ERROL. 7s.

TREBLE SOLO.

1. Safe-ly thro' an-oth-er week, God has brought us on our way; Let us now a bless-ing seek, Wait-ing in.....his courts to day;

2. While we seek supplies of grace,
Through the dear Redeemer's name,
Show thy reconciling face,
Take away our sin and shame.
CHORUS.
From our worldly cares set free,
May we rest, this day, in thee.

3. Hear we come thy name to praise,
Let us feel thy presence near;
May thy glory meet our eyes,
While we in thy house appear;
CHORUS.
Here afford us, Lord, a taste,
Of our everlasting feast.

4. May the gospel's joyful sound
Conquer sinners, comfort saints;
Make the fruits of grace abound,
Bring relief from all complaints.
CHORUS.
Thus let all our Sabbaths prove,
Till we join the church above.

CHORUS.

Day of all the week the best, Em-blem of e-ter-nal rest.

Day of all the week the best, Em-blem of e-ter-nal rest.

ELTON. 7s.

{ Come, said Je-sus, sa-cred voice, Come and make my paths your choice; }
I will guide you to your home, Wea-ry pil-grims, hith-er come. { Hith-er come, for here is found, Balm for eve-ry bleed-ing wound.
D. C. Peace, which ev-er shall en-dure, Rest, e-ter-nal, sa-cred, sure.

Allegro.

1. Who are these in bright ar-ray, This ex - ulting, happy throng, Round the altar night and day, Hymning one triumphant song, Hymning one tri - umphant song.

2. Clad in raiment pure and white, Victor-palms in every hand, Thro' their great Redeemer's might, More than conquerors they stand, More than conquer - ors they stand.

3. Hunger, thirst, disease unknown, On im - mortal fruits they feed; Them the Lamb, amidst the throne, Shall to living fountains lead, Shall to liv - ing fountains lead.

4. Joy and gladness banish sighs, Perfect love dispels all fears, And for - ev - er from their eyes, God shall wipe away their tears, God shall wipe a - way their tears.

Figured bass: 6 4, 6 4, 6 4 7 4 3 6, 6 - 7, 6 4 7

WINNETKA. 7s.

Allegro.

1. Give us room, that we may dwell, Zion's children cry a - loud; See their numbers, how they swell, How they gather like a cloud! How they gath - er like a cloud.

2. Oh how bright the morning seems, Brighter from so dark a night, Zion is like one that dreams, Filled with wonder and delight, Filled with won - der and de - light.

3. Lo! thy sun goes down no more, God himself will be thy light, All that caused thee grief before, Buried lies in endless night, Buried lies in end - less night.

4. Zi-on, now arise, and shine! Lo! thy light from heaven is come! These that crowd from far are thine. Give thy sons and daughters room, Give thy sons and daughters room.

Figured bass: 6 4, 6 4 3, 6 4, Unison.

WRIGHT. 7s.

A. K. VIRGIL. 175

1. Bread of heaven, on thee we feed, For thy flesh is meat in-deed, Ev - er let our souls be fed, With this true and liv - ing bread.

2. Vine of heaven, thy blood sup - plies This blest cup of sac - ri - fice; Lord, thy wounds our heal - ing give, To thy cross we look and live.

3. Day by day with strength sup - plied, Through the life of him who died; Lord of life, O, let us be, Rooted, graft - ed, built on thee.

GREENVILLE. 8s & 7s.

D. C.

1. Lord, dis - miss us with thy bless - ing, Fill our hearts with joy and peace, Let us each thy love pos - sess - ing, Tri - umph in re - deem - ing grace;
D. C. O re - fresh us; O re - fresh us, Trav - ling through this wil - der - ness.

2. Thanks we give, and a - do - ra - tion, For the Gos - pel's joy - ful sound; May the fruits of thy sal - va - tion, In our hearts and lives a - bound;
D. C. May thy presence, may thy pres - ence, With us ev - er - more be found.

3. Then when - e'er the sig - nal's giv - en, Us from earth to call a - way, Borne on an - gel's wings to heav - en, - Glad the summons to o - bey;
D. C. May we ev - er, may we ev - er Reign with Christ in end - less day.

SICILY. 8s & 7s.

Saviour, source of ev - ery bless - ing, Tune my heart to grate - ful lays; Streams of mer - cy, nev - er ceas - ing, Call for ceaseless songs of praise.

WILHELMINA. 8s & 7s.

*Moderato.**Fine.*

D.C.

1. { One there is a - bove all oth - ers, Well de - serves the name of friend, }
 D.C. But this Saviour died to have us, Re - con - ciled in him to God. } Which of all our friends to save us could or would have shed his blood.

2. { When he lived on earth a - bas - ed, Friend of sin - ners was his name; }
 { Now a - bove all glo - ry rais - ed, He re - - joi - ces in the same. } O, for grace our hearts to soften, Teach us, Lord, at length to love.
 D.C. We, a - las! for - get too oft - en, What a friend we have a - bove.

PLEYEL'S HYMN. 7s.

Children of the heavenly King, As ye journey, sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.

NETTLETON. 8s & 7s.

*Moderato.**Fine.*

D.C.

1. { Come, thou Fount of eve - ry blessing, Tune my heart to sing thy grace, }
 { Streams of mercy, nev - er ceasing, Call for songs of loudest praise, } Teach me some me - lo - dious meas - ure, Sung by raptured saints a - bove.
 D.C. Fill my soul with sacred pleasure, While I sing re - deem - ing love.

2. Je - sus sought me when a stranger, Wandering from the fold of God; }
 He to save my soul from danger, In - ter - posed his precious blood. } By thy hand sustained, de - fend - ed, Safe through life, thus far I'm come.
 D.C. Safe - ly, Lord, when life is ended, Bring me to my heavenly home.

Allegro.

1. Glorious things of thee are spoken, Zi - on, ci - ty of our God! He whose word can-not be bro-ken, Formed thee for his own a - bode.

2. Round each hab - i - ta - tion hovering See the cloud and fire ap - pear; For a glo - ry and a covering, Showing that the Lord is near!

On the Rock of A - ges founded, What can shake thy sure re - pose? With sal - va - tion's walls sur-rounded, Thou may'st smile at all thy foes.

Glorious things of thee are spoken, Zi - on, ci - ty of our God! He whose word can-not be broken, Formed thee for his own a - bode.

OCEAN. 8s, 7s & 4s.

{ Guide me, O thou great Je - ho - vah, Pil - grim thro' this barren land :
I am weak, but thou art mighty; (OMIT.....) } Hold me with thy powerful hand : Bread of heaven, Feed me till I want no more.

Moderato.

1. { Guide me, O, thou great Je - ho - vah, Pil - grim thro' this bar - ren land, } Hold me with thy powerful hand. Bread of heav - en,
 { I am weak, but thou art mighty (Omit.) }

2. { O - pen now the crys - tal fountain, Whence the heal - ing streams do flow. } Lead me all my journey through, Strong Deliver - er, Strong Deliver - er,
 { Let the fie - ry, cloudy pil - lar, (Omit.) }

3. { When I tread the verge of Jor - dan, Bid my anxious fears sub - side, } Land me safe on Canaan's side, Songs of prais - es,
 { Bear me thro' the swell - ing cur - rent, (Omit.) }

6 # 7 6 # 7 6 # 6 6 # 7 7

Feed me till I want no more, Feed me till I want no more, Feed me till I want no more, Feed me till I want no more, Feed me till I want no more, Feed me till I want no more.
 Bread of heav - en, Bread of heaven,

Be thou still my strength and shield, Strong De - liverer, Strong De - liverer, Be thou still my strength and shield, Be thou still my strength and shield.

I will ev - er give to thee, Songs of prais - es, Songs of praises, I will ev - er give to thee, I will ev - er give to thee, I will ev - er give to thee.
 I will ev - er give to thee, I will ev - er give to thee, I will ev - er give to thee, I will ev - er give to thee.

7 4 3 43 6 # 6 6 4 6 87

*Allegro.***PEOSTA. 8s, 7s & 4s.**

R. HARRISON.

179

1. { Zi - on stands with hills surround - ed, Zi - on kept by power di - vine, } Tho' the world in arms combine, Happy Zion! What a favored lot is thine.
 { All her foes shall be confound - ed, (Omit.) }

2. { Eve - ry hu - man tie may per - ish, Friend to friend un - faith - ful prove, } Heaven and earth at last re - move, But no changes, Can attend Je - hovah's love.
 { Moth - ers cease their own to cher - ish, (Omit.) }

3. { In the fur - nace God may prove thee, Thence to bring thee forth more bright, } Thou art precious in his sight, God is with thee, God thine ever - lasting light.
 { But can nev - er cease to love thee, (Omit.) }

6 6 4 # 6 6 7 6 4 6 4 - 6

HOYT. 8s & 7s.

MARY P. SMITH.

Moderato.

1. God is love! his mer - cy brightens, All the path in which we rove, Bliss he wakes, and woe he lightens, God is wisdom, God is love.

2. E'en the hour that dark - est seem - eth, Will his changeless goodness prove, From the gloom his brightness streameth; God is wisdom, God is love.

3. He with earthly cares en - twin - eth Hope and comfort from a - bove, Eve - rywhere his glo - ry shineth, God is wisdom, God is love.

6 5 7

1. Rock of A - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy

2. Should my tears for ev - er flow, Should my zeal no lan - guor know, This for sin could not a - tone, Thou must

3. While I draw this fleet - ing breath, When mine eye - lids close in death, When I rise to worlds un - known, And be -

6 4 = 6 4

side a heal - ing flood, Be of sin the per - feet cure, Save from sin, and make me pure, Save from sin, and make me pure.

save, and thou a - lone; In my hand no price I bring, Sim - ply to thy cross I eling, Sim - ply to thy cross I eling.

- hold thee on thy throne, Rock of A - ges, cleft for me, Let me hide my - self in thee, Let me hide my - self in thee.

6 4 = 6 6 6

JAYNE. 7s.

A. J. ABBEY.

Rock of A - ges, cleft for me, Let me hide my - self in thee, { Let the wa - ter and the blood, }
 { From thy wounded side that flow'd, } Be of sin the per - feet cure, Save me, Lord, and make me pure.

CUYAHOGA.

8s & 7s.

A. J. ABBEY.

181

Allegro.

1. Hark! ten thousand harps and voices, Sound the notes of praise above; }
 Jesus reigns, and heaven rejoices, Jesus reigns the God of love. } See, he sits on yonder throne, Jesus rules the world alone, Jesus rules the world alone.

2. King of glo-ry reign for-ev-er, Thine an ev-er-lasting crown,
 Nothing from thy love shall sever, Those whom thou hast made thine own. } Happy objects of thy grace, Destined to behold thy face, Destined to behold thy face.

3. Saviour, hasten thine appearing, Bring, O bring the glorious day, }
 When the awful summons hearing, Heaven and earth shall pass away. } Then with golden harps we sing, Glory, glory to our King, Glory, glo-ry to our King.

WILMOT. 8s & 7s.

Lo! the Lord Je-ho-vah liv-eth, He's my Rock, I bless his name; He, my God, Sal-va-tion giv-eth, All ye lands ex-alt his fame.

PAVEY. 7s.

EMMA L. JOHNSON.

Andante.

1. Weeping sinners, dry your tears, Je-sus on the throne appears, Mer-cy comes on balm-y wing, Bids you his sal-va-tion sing.

2. Peace he brings you by his death, Peace he speaks with eve-ry breath, Can you slight such heavenly charms? Flee, O flee to Je-sus' arms.

1. Yes, we trust the day is break-ing, Joy-ful times are near at hand; God, the night-y God is speak-ing, By his word in

2. While the foe be-comes more dar-ing, While he en-ters like a flood, God, the Sa-viour, is pre-par-ing, Means to spread his

3. O, 'tis pleas-ant, 'tis re-viv-ing, To our hearts, to hear, each day, Joy-ful news, from far ar-riv-ing, How the gos-pel

ev-ery land; When he choos-es! When he choos-es! When he choos-es! Dark-ness flies at his com-mand.

truth a-broad; Ev-ery lan-guage! Ev-ery lan-guage! Ev-ery lan-guage Soon shall tell the love of God.

wins its way, Those en-lightening, Those en-lighten-ing, Those en-lighten-ing, Who in death and dark-ness lay.

VERILIUS. 8s, 7s & 4s.

4. { God of Jacob, high and glorious, Let thy people see thy hand; }
 { Let the gos-pel be vic-tor-ious Thro' the world in every land; } Then shall idols Perish, Lord, at thy command, Then shall idols Perish, Lord, at thy command, Perish, Lord, at thy command.

1. Chil-dren of the heav'n-ly King, As ye jour-ney sweet-ly sing, Sing your Sa-viour's wor-thy praise, Glo-rious in his works and ways.

2. Ye are travel-ing home to God, In the way the fa-thers trod, They are hap-py now and ye, Soon their hap-pi-ness shall see.

3. Fear not, breth-ren! joy-ful stand, On the bor-ders of your land, Je-sus Christ, your Fa-ther's Son, Bids you un-dis-mayed go on.

4. Lord, sub-mis-sive make us go, Glad-ly leav-ing all be-low, On-ly thou our lea-der be, And we still will fol-low thee.

4 7 4 7 4 4 6 4 6 6

BELVIDERE. 8s, 7s & 4s.

1. Christian! see the o-rient morning, Breaks a-long the heathen sky; Lo! th'expected day is dawning, Glorious day-spring from on high: Hal-le-lu-jah! Hail the day-spring from on high.

2. Heathen at the sight are sing-ing, Morning wakes the tune-ful lays; Precious offerings they are bringing First fruits of more per-fect praise; Hal-le-lu-jah! Hail the day-spring from on high.

3. Zi-on's Sun! sal-vation beaming,—Gild-ing now the ra-diant hills, Rise and shine, till brighter gleaming All the world thy glo-ry gilds; Hal-le-lu-jah! Hail the day-spring from on high.

6 5 6 6 4 2 6 5 7 6 5 6 4

LEVONIA. 8s, 7s & 4s.

4. { Lord of ev-ery tribe and na-tion! Spread thy truth from pole to pole; }
 { Spread the light of thy sal-va-tion, Till it shine on ev-ery soul! } Hal-le-lu-jah! Hail the day-spring from on high.



1. Blow ye the trum-pet blow, The glad-ly sol-emn sound: Let all the na-tions know, To earth's re-mot-est bound;

2. Ex-tol the Lamb of God, The all-a-ton-ing Lamb; Re-demp-tion in his blood, Throughout the world pro-claim;

3. Ye who have sold for naught Your her-it-age a-bove, Shall have it back un-bought, The gift of Je-sus' love;



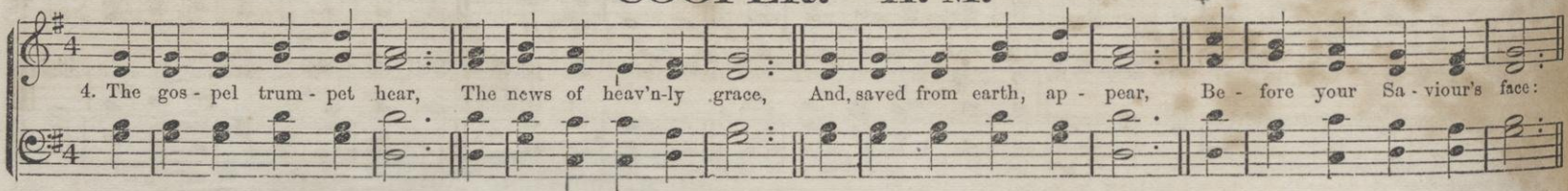
The year of Ju-bi-lee is come, Re-turn, ye ran-somed sin-ners, home, Re-turn, ye ransomed sin-ners, home.

The year of Ju-bi-lee is come, Re-turn, ye ransomed sin-ners, home.

The year of Ju-bi-lee is come, Re-turn, ye ran-somed sin-ners, home, Re-turn, ye ransomed sin-ners, home.

COOPER. H. M.

S. JARDEN



4. The gos-pel trum-pet hear, The news of heav'n-ly grace, And, saved from earth, ap-pear, Be-fore your Sa-vi-our's face:

Moderato.

1. To God I lift mine eyes, From him is all my aid, The God that built the skies, And earth and nature made, God is the tower, To which I fly, His grace is nigh, In every hour.

2. My feet shall never slide, And fall in fatal snares, Since God my guard and guide, Defends me from my fears, Those wakeful eyes, that never sleep, Shall Israel keep, When dangers rise.

3. Hast thou not given thy word, To save my soul from death? And I can trust my Lord, To keep my mortal breath, I'll go and come, Nor fear to die, Till from on high, Thou call me home.

6 6 7 7 6 6 6

FARMWELL. H. M.

Allegro.

1. Isles of the South, awake, The song of triumph sing, Let mount, and hill, and vale, With halle-lu-jahs ring, Shout, for the idol overthrown, And Israel's God is God a - lone.

2. Shout, vales of India, shout! No funeral fires blaze high, No idol song rings loud, As rolls the death car by, The banner of the cross now waves, Where Christian heralds made their graves.

3. Hail, glad millennial day! O, shout ye heavens above, To-day the nations sing, The song, redeeming love, Redeeming love the song shall be! Hail! blessed year of Ju - bi - lee!

6 6 6

Moderato.

1. Ye boundless realms of joy, Exalt your Maker's name, His praise your songs employ Above the starry frame! Your voices raise, ye cher-u-bim, And seraphim, To sing his praise.

2. Let all adore the Lord, And praise his holy name, By whose almighty word, They all from nothing came, And all shall last, from changes free, His firm decree stands ever fast.

6 4 6 7 4 6 7 4 6 5 6 4

COMOE. H. M.

1. Sing to the Lord most high, Let every land adore, With grateful voice make known His goodness and his power. { With cheerful songs, declare his ways, } And let his praise inspire your } tongues.

2. Enter his courts with joy, With fear address the Lord, He formed us with his hand, And quickened by his word, { With wide command he spreads his sway, } { O'er every sea, and eve-ry } land.

3. His hands provide our food, And every blessing give, We feed upon his care, And in his pastures live, { With cheerful songs, declare his ways, } And let his praise inspire your } tongues.

6 4 6 4

1. Give thanks to God most high, The universal Lord : The sov'reign King of kings : And be his grace adored : Thy mercy, Lord, Shall still endure, And ever sure, Abides thy word.

3. He saw the nations lie, All per-ish-ing in sin, And pit-ied the sad state The ruined world was in ; Thy mercy, Lord, Shall still endure ; And ever sure, Abides thy word.

3. He saw the nations lie, All per-ish-ing in sin, And pit-ied the sad state The ruined world was in ; Thy mercy, Lord, Shall still endure ; And ever sure, Abides thy word.

COLE. H. M.

A. J. ABBEY.

1. The happy morn is come, Triumphant o'er the grave, The Saviour leaves the tomb, Omnipotent to save : Cap-tiv-i-ty is captive led, For Je-sus liveth that was dead.

2. Who now accuseth them, For whom their ransom died ; Who now shall those condemn, Whom God hath justified ; Captivity is captive led, For Jesus liveth that was dead.

3. Christ hath the ransom paid, The glorious work is done : On him our help is laid, By him our victory won ; Cap-tiv - i - ty is captive led, For Je-sus liveth that was dead.

1. When thou, my righteous Judge, shalt come To fetch thy ransom'd people home, Shall I among them stand? { Shall such a worthless worm as I, }
 { Who sometimes am afraid to die, } Be found at thy right hand?

2. I love to meet thy people now, Be - fore thy feet with them to bow, Tho' vilest of them all; { But - can I bear the piercing tho't? }
 { What if my name should be left out, } When thou for them shalt call?

3. Among thy saints let me be found, Whene'er th' archangel's trump shall sound, To see thy smiling face; { Then loud-est of the crowd I'll sing, }
 { While heav'n's resounding mansions ring } With shouts of sov'reign grace.

CALCOTT. C. P. M.

OSGOOD.

1. The festal morn, my God, is come, That calls me to thy sacred dome, Thy presence to adore: { My feet the sum-mons shall attend, }
 { With willing steps thy courts ascend, } And tread the hal-lowed floor.

2. With holy joy I hail the day, That warns my thirsting soul away; What transports fill my breast! { For, lo! my great Redeemer's pow'r }
 { Unfolds the ev - er - lasting door, } And leads me to his rest.

MARCELLUS. S. P. M.

The Lord Jehovah reigns, And royal state maintains, His head with awful glories crown'd; Array'd in robes of light, Begirt with sovereign might, And rays of majesty around.

Allegro.

1. O! could I speak the matchless worth, O could I sound the glories forth, Which in my Saviour shine, I'd soar and touch the heavenly strings,

2. I'd sing the precious blood he spilt, My ran-som from the dreadful guilt, Of sin and wrath di-vine, I'd sing his glorious righteousness,

3. I'd sing the char-ac-ters he bears, And all the forms of love he wears, Ex-alt-ed on his throne, In loftiest songs of sweetest praise,

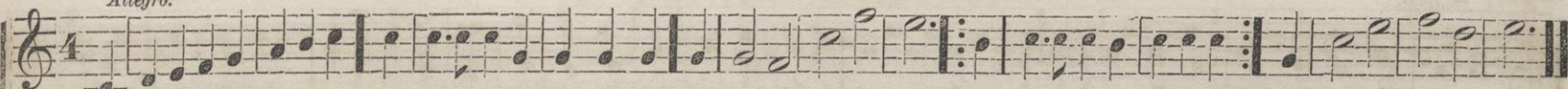
4. Well, the de-lightful day will come, When our dear Lord will bring us home, And we shall see his face, Then with our Saviour, Brother, Friend,

And vie with Ga-briel while he sings, In notes al-most di-vine, In notes al-most di-vine.

In which all per-fect heavenly dress I shall for-ev-er shine, I shall for-ev-er shine.
I would to ev-er-last-ing days, Make all his glo-ries known, Make all his glo-ries known.

A blest e-ter-ni-ty I'll spend, Tri-umphant in his grace, Tri-umphant in his grace.

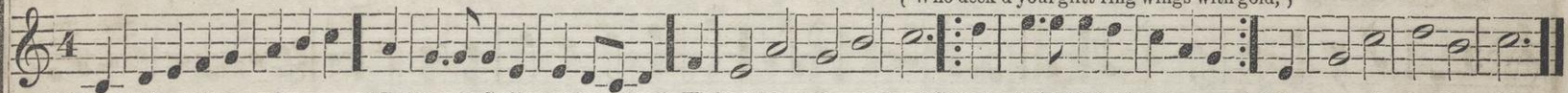
Allegro.



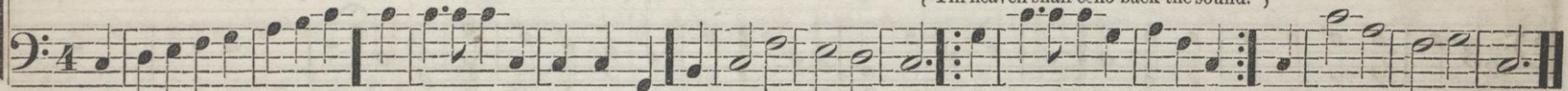
1. Begin, my soul, th' exalted lay, Let each enraptured thought obey, And praise th' Almighty's name, { Lo ! heaven and earth, and seas, and skies, } To swell th' inspiring theme.
In one melodious concert rise,



2. Wake, all ye soaring tribes, and sing, Ye feathered warblers of the Spring, Harmonious anthems raise, { To Him who shaped your finer mould, } And tuned your voice to praise.
Who deck'd your glitt'ring wings with gold,



3. Let man, by nobler passions swayed, Let man, in God's own image made, His breath in praise employ, { Spread wide his Maker's name around, } In songs of ho - ly joy.
Till heaven shall echo back the sound.



Unison.

6
4

6
6

6

MEREDOSIA. C. P. M.

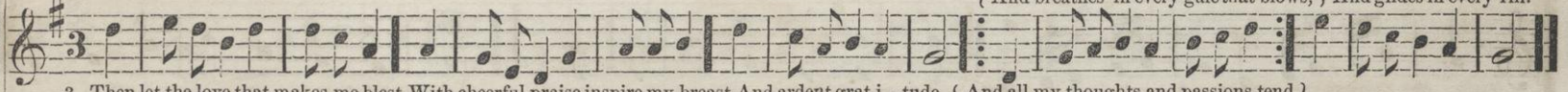
Allegretto.



1. My God, thy boundless love I praise, How bright on high, its glories blaze, How sweetly bloom below, { It streams from thine eternal throne, } And o'er the earth they flow.
Through heaven its joys forever run,



2. 'Tis love that paints the purple morn, And bids the clouds, in air upborne, Their genial drops dis - til, { In every vernal beam it glows, } And glides in every rill.
And breathes in every gale that blows,



3. Then let the love that makes me blest, With cheerful praise inspire my breast, And ardent grat-i - tude, { And all my thoughts and passions tend } My soul's eternal good.
To thee, my Father and my Friend,



6 6

6 6

6 6

Double Unison.

3

6 6 6 7
4

Moderato.


1. I love the volume of thy word, What light and joy those leaves afford, To souls benight-ed and distressed, Thy precepts guide my doubtful way,

2. Thy threatenings wake my slumbering eyes, And warn me where my danger lies, But 'tis thy blessed gos-pel, Lord, That makes my guilty conscience clean,

3. Who knows the er - ror of his thoughts? My God, forgive my secret faults, And my presumptuous sins restrain, Accept my poor attempts of praise,

6 6 6 6 6 4 4



Thy fear for - bids my feet to stray, Thy fear for - bids my feet to stray, Thy prom-ise leads my heart to rest.

Con - verts my soul, sub - dues my sin, Con - verts my soul, sub - dues my sin, And gives a free, but large re - ward.

That I have read thy book of grace, That I have read thy book of grace, And book of na - ture not in vain.

6 6 6 6

Allegretto.

1. I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers, My days of praise shall ne'er be past,

2. How blest the man whose hopes rely, On Israel's God! He made the sky, And earth, and seas, with all their train, His truth for - ev - er stands secure.

3. I'll praise him while he lends me breath, And when my voice is lost in death, Praise shall employ my nobler powers, My days of praise shall ne'er be past,

The first system of the musical score is written in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It contains three staves of music, each with a corresponding line of lyrics. The first staff is for the first voice, the second for the second voice, and the third for the third voice. The lyrics are: "1. I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers, My days of praise shall ne'er be past," "2. How blest the man whose hopes rely, On Israel's God! He made the sky, And earth, and seas, with all their train, His truth for - ev - er stands secure." and "3. I'll praise him while he lends me breath, And when my voice is lost in death, Praise shall employ my nobler powers, My days of praise shall ne'er be past,". The music is in a 6/8 time signature, with a key signature of three sharps (F#, C#, G#). There are some performance markings below the staves, including a sharp sign and some numbers like 4/3, 6, and 4/3.

While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures, Or im - mor - tal - i - ty en - dures.

He saves the oppressed, he feeds the poor, And none shall find his prom - ise vain, And none shall find his prom - ise vain.

While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures, Or im - mor - tal - i - ty en - dures.

The second system of the musical score continues the previous system. It is written in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It contains three staves of music, each with a corresponding line of lyrics. The lyrics are: "While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures, Or im - mor - tal - i - ty en - dures." "He saves the oppressed, he feeds the poor, And none shall find his prom - ise vain, And none shall find his prom - ise vain." and "While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures, Or im - mor - tal - i - ty en - dures." The music is in a 6/8 time signature, with a key signature of three sharps (F#, C#, G#). There are some performance markings below the staves, including a sharp sign and some numbers like 6/4, 4/3, 6, 6, 4/3, 6, and 6.

1. No night shall be in Heaven, no gathering gloom Shall o'er that glorious landscape ever come; No tears shall fall in sadness on those flowers, That breathe their fragrance thro' celestial bowers

2. No night shall be in Heaven, no dreadful hour Of men-tal darkness, of the tempter's power; Across those skies no envious cloud shall roll, To dim the sunlight of th'en-raptured soul.

Unison.

BRIDGEPORT. 8s & 4s.

1. Hark, hark the gospel trumpet sounds, Thro' earth and heav'n the echo bounds; Pardon and peace by Jesus' blood, Sinners are re-con-ciled to God, By grace di-vine.

2. Come, sinners, hear the joy-ful news, Nor longer dare the grace re-fuse; Mer-cy and justice here com-bine, Goodness and truth harmonious join, T'invite you near.

3. Ye saints in glo-ry strike the lyre, Ye mortals catch the sa-cred fire, Let both the Saviour's love pro-claim, For ev-er worthy is the Lamb, Of endless praise.

ELMIRA. 8s & 4s

A. J. ABBEY.

Hark, hark the gospel trumpet sounds, Thro' earth and heav'n the echo bounds; Pardon and peace by Jesus' blood, Sinners are re-con-ciled to God, By grace di-vine.

1. Heaven is the land, where troubles cease, Where toils and tears are o'er, The blissful clime of rest and peace, Where cares distract no more ;
 2. Heaven is the dwelling-place of joy, The home of light and love, Where faith and hope in rapture die, And ransomed souls a - bove

CHITTENANGO. C. H. M. (C. L. M.) 38th P. M.

And not the sha-dow of distress Dims its un - sul-lied blessed - ness.
 En - joy be-fore th'e-ter - nal throne, Bliss ev - er - last-ing and un - known.

1. O, what is life? 'tis like a flower, That blossoms and is
 2. O, what is life? 'tis like the bow, That glistens in the

gone, It flour-ish-es its little hour, With all its beau-ty on ; Death comes, and like a wintry day, It cuts the love-ly flower a - way.
 sky : We love to see its col - ors glow, But while we look they die : Life fails as soon : to-day 'tis here, To-mor-row it may dis - ap - pear.

SOIXANTE. S. P. M.

197

Allegretto.

1. How pleased and blest was I, To hear the people cry, Come, let us seek our God to-day, { Yes with a cheerful zeal, } And there our vows and honors pay.
 { We haste to Zion's hill, }

2. Zi-on, thrice happy place, Adorned with wondrous grace, And walls of strength embrace thee round, { In thee our tribes appear, } The sacred gospel's joy-ful sound.
 { To pray, and praise, and hear }

3. My tongue repeats her vows, Peace to this sacred house, For here my friends and kindred dwell, { And, since my glorious God, } My soul shall ever love thee well.
 { Makes thee his blest abode, }

6/4 # 6/4 6 6/4

NEENAH. S. H. M. (S. L. M.) 37th P. M.

Moderato.

1. Faith is the Christian's prop, Whereon his sorrows lean, It is the substance of his hope, His proof of things unseen, It is the anchor of his soul, When tempests rage and billows roll.

2. Faith is the rainbow's form, Hung on the brow of heaven, The glory of the passing storm, The pledge of mercy given, It is the bright triumphal arch, Thro' which the saints to glory march.

3. The faith that works by love, And purifies the heart, A foretaste of the joys above, To mortals can impart, It bears us thro' this earthly strife, And triumphs in immortal life.

6/4 7 4/2 6 6/4 = Unison. 5/3 6/4

Moderato.

1. Time is winging us a - way, To our e - ter - nal home, Life is but a win - ter's day, A jour - ney to the tomb.

2. Time is winging us a - way, To our e - ter - nal home, Life is but a win - ter's day, A jour - ney to the tomb.

Youth and vig - or soon will flee, Blooming beauty lose its charms, All that's mortal soon will be Enclosed in death's cold arms.

But the Christian shall en - joy, Health and beauty soon a - bove, Where no worldly griefs an - noy, Se - cure in Je - sus' love.

Moderato.

1. Rise my soul and stretch thy wings, Thy bet ter por - tion trace, Rise from all ter - res - trial things, Towards heaven, thy native place.

2. Riv - ers to the o - cean run, Nor stay in all their course, Fire, ascend - ing, seeks the sun, Both speed them to their source.

3. Cease, ye pil - grims, cease to mourn; Press on - ward to the prize, Soon our Saviour, will re - turn, Triumphant in the skies.

Sun, and moon, and stars de - cay, Time will soon this earth re - move, Rise, my soul, and haste a - way, To seats pre - pared a - bove.

So a soul that's born of God, Pants to view his glorious face, Upward tends to his a - bode, To rest in his em - brace.

Yet a sea - son, and you know Hap - py entrance will be given, All our sor - rows left be - low, And earth exchanged for heaven.

Allegro.

1. Je - ru - sa - lem the golden, With milk and hon - ey blest, Beneath thy contempla - tion, Sink heart and voice to rest, I know not, oh! I know not

2. They stand, those halls of Zion, All ju - bi - lant with song, And bright with many an angel, And all the martyr throng, There is the throne of David,

3. And they, who with their Leader, Have conquered in the fight, For - ev - er and for - ev - er, Are clad in robes of white, Oh, land that seest no sorrow.

3. Oh, sweet and blessed country, The home of God's e - lect, Oh, sweet and blessed country, That eager hearts ex - pect, Je - sus, in mercy bring us,

6 6 6 4 5 6 7 4 5

What joys a - wait me there, What ra - dian - cy of glo - ry, What bliss be - yond com - pare.

And there from toil re - leased, The shout of them that tri - umph, The song of them that feast.

Oh state that fear'st no strife, Oh roy - al land of flow - ers, Oh, realms and home of life!

To that dear land of rest, Who art with God the Fa - ther, And Spir - it, ev - er blest.

6 Unison 6 4 7 6 4

CUTCHOQUE. 7s & 6s.

201

Andante.

1. As flows the rap - id riv - er, With chan - nel broad and free, Its wa - ters rip - pling ev - er, And hast - ing to the sea,
 2. As moons are ev - er wan - ing, As hastes the sun a - way, As storm - y winds com - plain - ing, Bring on the win - try day.
 3. Say hath my heart its treas - ure Laid up in worlds a - bove? And is it all thy pleas - ure, Thy God to praise and love?

So life is on - ward flow - ing, And days of of - fered peace, And man is swift - ly go - ing, Where calls of mer - cy cease.
 So fast the night comes o'er us, The dark - ness of the grave, And death is just - be - fore us; God takes the life he gave.
 Be - ware lest death's dark riv - er, Its bil - lows o'er thee roll, And thou la - ment for - ev - er, The ru - in of thy soul.

MISSIONARY HYMN. 7s & 6s. (26th P. M.)

L. MASON.

From Greenland's i - cy mountains, From In - dia's cor - al strand; Where Af - ric's sun - ny fountains Roll down their gold - en sand;

From many an an - cient riv - er, From many a palm - y plain, They call us to de - liv - er, Their land from er - ror's chain.

1. O praise ye the Lord! pre-pare your glad voice, His praise in the great as-sem-bly to sing;

2. Let them his great name de-vout-ly a-dore; In loud-swell-ing strains his prais-es ex-press,
 3. With glo-ry a-dorned, his peo-ple shall sing To God, who de-fence and plen-ty sup-plies:

4. Ye an-gels a-bove, his glo-ri-ous who've sung, In lof-ti-est notes, now pub-lish his praise:

In their great Cre-a-tor let all men re-joice, And heirs of sal-va-tion be glad in their King.

Who gra-cious-ly o-pens his boun-ti-ful store, Their wants to re-lieve, and his chil-dren to bless.
 Their loud ae-cla-ma-tions to him, their great King, Through earth shall be sound-ed, and reach to the skies:

We mor-tals, de-light-ed would bor-row your tongue; Would join in your num-bers, and chant to your lays.

LYONS. 10s & 11s. (13th or 14th P. M.)

O praise ye the Lord! pre-pare your glad voice, His praise in the great as-sem-bly to sing; In their great Cre-a-tor let all men re-joice, And heirs of sal-va-tion be glad in their King.

1. Hark! how the gos-pel trumpet sounds, As through the world the e-cho bounds; Pro-claim-ing to a ruin-ed race, That thro' the rich-es of His grace,

2. Hail, Je-sus! all vic-to-rious Lord! Be thou by all man-kind a-dored! For us did'st thou the fight maintain, And o'er our foes the vic-t'ry gain,

CATHCART. 8s & 4s. (22d P. M.)

Sin-ners may see the Sa-viour's face, In end-less day.

That we, with thee, might ev-er reign, In end-less day.

3. And when, thro' grace, our course is run, The bat-tle fought, the vic-t'ry won;

4. Then, in thy presence, heav'nly king, In loft-ier strains thy praise we'll sing;

Then crowns un-fad-ing we shall wear, The glo-ry of thy king-dom share, With thee, our glo-rious lead-er there, In end-less day.

When with the blood-bought host we meet, Tri-umph-ant there, in bliss com-plete, And cast our crowns be-fore thy feet, In end-less day.

Quartet.

1. My days are glid-ing swift-ly by, And I, a pil-grim stran-ger, Would not de-tain them as they fly Those hours of toil and dan-ger.

2. We'll gird our loins, my breth-ren dear, Our heavenly home dis-cern-ing, Our ab-sent Lord has left us word, Let ev-ery lamp be burn-ing.

3. Should com-ing days be cold and dark, We need not cease our sing-ing, That per-fect rest naught can mo-lest, Where gold-en harps are ring-ing.

Chorus.

For O! we stand on Jor-dan's strand, Our friends are pass-ing o-ver, And just be-fore the shin-ing shore We may al-most dis-cov-er.

BARRETT. 6s & 8s. (24th P. M.)

{ Ye sim-ple souls that stray Far from the paths of peace, } { How long will ye your fol-ly love, And throng the downward road, }
 { That un-fre-quent-ed way To life and hap-pi-ness; } { And hate the wis-dom from a-bove, And mock the love of God? }

* For 23d P. M. omit the first note in each line of the Chorus.

1. Watchmen, on - ward to your sta - tions, Blow the trum - pet long and loud; Preach the gos - pel to the na - tions, Speak to ev - ery

2. Watchmen, hail the ris - ing glo - ry, Of the great Mes - si - ah's reign; Tell the Sa - viour's bleed - ing sto - ry, Tell it to the

3. Watchmen, as the clouds are fly - ing, As the doves in haste re - turn, Thousands from a - mid the dy - ing, Fly to Christ, his

gath - ering crowd. See the day is break - ing, See the saints a - wak - ing, No more in sad - ness bow'd, No more in sad - ness bow'd.

listening train. See his love re - veal - ing, See the Spir - it seal - ing, 'Tis life a - mong the slain, 'Tis life a - mong the slain.

love to learn. All their sighs and sad - ness, Turn to joy and glad - ness, When they his grace dis - cern, When they his grace dis - cern.

BINGHAMPTON. 8s, 7s & 6s.

A. J. ABBEY.

{ Watchmen, onward to your stations, Blow the trumpet long and loud; }
 { Preach the gos - pel to the nations, Speak to every gathering crowd. } See, the day is breaking, See the saints a - wak - ing, No more in sadness bow'd, No more in sadness bow'd.

1. When shall the voice of sing-ing, Flow joyful - ly a - long, When hill and valley ring-ing, With one triumphant song, Proclaim the con-test end-ed,

2. Then from the craggy mountains, The sacred shout shall fly, And shady vales and fountains, Shall ech-o the re - ply, High tower and low - ly dwelling,

6 4 6 4 #6 4 3 6

And Him who once was slain, Again to earth de-scend-ed, In righteousness to reign, A - gain to earth de-scend-ed, In righteous - ness to reign.

Shall send the chorus round, All hal-le-lu-jah swelling, In one e - ter-nal sound, All hal-le-lu-jah swelling, In one e - ter-nal sound.

6 4 - 7 6 4 6 4 6 7 Double Unison. 5 3 6

1. When shall we meet a - gain, Meet ne'er to sev - er, When will peace wreath her chain, Round us for ev - er?
 2. When shall love free - ly flow, Pure as life's riv - er, When shall sweet friend - ship glow, Changeless for ev - er;
 3. Up to that world of light, Take us, dear Sa - viour, May we all there u - nite, Hap - py for - ev - er;
 4. Soon shall we meet a - gain, Meet ne'er to sev - er, Soon will peace wreath her chain, Round us for ev - er;

Our hearts will ne'er re - pose, Safe from each blast that blows, In this dark vale of woes,— Nev - er, no, nev - er.
 Where joys ce - les - tial thrill, Where bliss each heart shall fill, And fears of part - ing chill,— Nev - er, no, nev - er.
 Where kin - dred spir - its dwell, There may our mu - sic swell, And time our joys dis - pel,— Nev - er, no, nev - er.
 Our hearts will then re - pose, Se - cure from world - ly woes, Our songs of praise shall close,— Nev - er, no, nev - er.

Allegro.

1. Pro-claim the loft-y praise, Of him who on e was slain, But now is risen through end-less days, To live and reign.

2. All hon - ors, power and praise, To Je - sus' name be - long, With hosts se - raph - ic, glad we raise, The sa - cred song.

3. He lives to bless and save, The souls redeem'd by grace, And res - cue from the drear - y grave, The fall - en race.

Unison. # 7 Unison.

He lives and reigns on high, Who bought us with His blood, Enthroned a - bove the star - ry sky, Our Sav - iour God.

Wor-thy the Lamb they say, That on the cross was slain, But now as - cend - ed up - on high, He lives to reign.

And soon we hope a - bove, A loud - er strain to sing,— With all our powers to praise and love, Our Sav - iour King.

7 6 67 65
4 43



1. My country ! 'tis of thee, Sweet land of liberty, Of thee I sing ; Land where my fathers died, Land of the pilgrim's pride, From every mountain side, Let freedom ring.
 2. 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.



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



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.



BERMONDSEY. 6s & 4s. (19th P. M.)

MILGROVE.



Glo - ry to God on high ! Let heaven and earth re - ply, "Praise ye his name !" An - gels, his love a - dore, Who all our sor - rows bore !



Saints, sing - or ev - ermore, "Worthy the Lamb." Worthy the Lamb, Worthy the Lamb, Saints, sing for ev - ermore, "Worthy the Lamb."



1. Thou sweet glid - ing Ke - dren, by thy sil - ver stream, Our Sa - viour would lin - ger in moonlight's soft beam; And by thy bright wa - ters till

2. How damp were the va - pors that fell on his head, How hard was his pil - low, how hum - ble his bed; The an - gels be - hold - ing, a -

3. Come, saints, and a - dore him, come, bow at his feet, O give him the glo - ry and praise that is meet; Let joy - ful ho - san - nas un -

FOLSOM. 10s & 11s. (30th P. M.)

mid - night would stray, And lose in thy mur - murs the toils of the day.

mazed at the sight, At - tend - ed their mas - ter with sol - emn de - light.
- ceas - ing a - rise, And join the full cho - rus that glad - dens the skies.

1. Bright - est and best of the sons of the morn - ing,

2. Cold on his era - dle the dewdrops are shin - ing,

Dawn on our dark - ness, and lend us thine aid; Star of the east, the ho - ri - zon a - dorn - ing, Guide where our in - fant Re - deem - er is laid.

Lo w lies his head with the beasts of the stall; An - gels a - dore him, in slum - ber re - clin - ing, Ma - ker and Monarch, and Sa - viour of all.

ALGANSEE. 11s.

A. J. ABBEY. 211

1. I would not live al - way, I ask not to stay, Where storm af - ter storm ris - es dark o'er the way:

2. I would not live al - way, no, wel - come the tomb; Since Je - sus hath lain there I dread not its gloom:

3. Who, who would live al - way, a - way from his God? A - way from yon heav - en, that bliss - ful a - bode;

The few lu - rid morn - ings that dawn on us here, Are e - nough for life's woes, full e - nough for its cheer.

There sweet be my rest, till he bid me a - rise, To hail him in tri - umph, de - scend - ing the skies.

Where the riv - ers of plea - sure flow o'er the bright plains, And the noon - tide of glo - ry e - ter - nal - ly reigns.

RESIGNATION. 11s.

4. Where the saints of all a - ges in har - mony meet, Their Saviour and breth - ren transported to greet; Where the anthems of rapture unceasingly roll, And the smile of the Lord is the feast of the soul.

SHEERAR. 6s, 7s & 8s.

1. Hark! hark a shout of joy, The world, the world is call - ing, In east and west, in north and south, See Sa - tan's king - dom fall - ing.

2. Trust, trust a faith - ful God, His prom - ise is un - fail - ing, The prayer of faith can pierce the skies, Its breath is all - pre - vail - ing.

3. See! see! the cross is raised, The cres - cent droops be - fore it, The pa - gan na - tions feel its power, And pros - trate ranks a - dore it.

4 6

Wake! wake the church of God, And dis - si - pate thy slum - bers, Shake off thy dead - ly a - pa - thy, And mar - shal all thy num - bers.

Look! look! the fields are white, And stay thy hand no long - er, Though Sa - tan's might - y le - gions fight, The arm of God is strong - er.

Joy! joy! the Sa - viour reigns, See proph - e - cy ful - fill - ing, The hearts of stub - born Jews re - lent, In God's own time made will - ing.

4 6 4 6 6

BUCYRUS. 6s, 7s & 8s.

4. Pray! pray! then Christians pray, Tho' faint, be yet pur - su - ing, And cease not, day by day the prayer, Of live - ly faith re - new - ing.

1. Hail to the bright-ness of Zi-on's glad morn-ing, Joy to the lands that in dark-ness have lain ;

2. Hail to the bright-ness of Zi-on's glad morn-ing, Long by the proph-ets of Is-rael fore-told ;

3. Lo! in the des-ert rich flow-ers are spring-ing, Streams, ev-er co-pious, are glid-ing a-long

4. See, from all lands, from the isles of the o-cean, Praise to Je-ho-vah as-cend-ing on high ;

6 4 8 7 6 4 7 6 8 7 6 4

Hushed be the ac-cents of sor-row and mourn-ing, Zi-on in tri-umph be-gins her mild reign.

Hail to the mil-lions from bond-age re-turn-ing, Gen-tiles and Jews the blest vis-ion be-hold.

Loud from the moun-tain-top ech-oes are ring-ing, Wastes rise in ver-dure and min-gle in song

Fallen are the en-gines of war and com-mo-tion, Shouts of sal-va-tion are rend-ing the sky.

Unison. 7

BUCYRUS. Concluded.

Soon, soon your wait-ing eyes, Shall see the heav-ens rend-ing, And rich and rich-er bless-ings still, From God's bright throne descend-ing,

1. The Lord is my Shepherd, no want shall I know, I feed in green pastures, safe fold - ed I rest ; He lead - eth my soul where the still wa - ters flow,

2. Thro' the val - ley and shadow of death tho' I stray, Since thou art my guardian, no e - vil I fear ; Thy rod shall de - fend me, thy staff be my stay,

3. In the midst of af - fliction, my ta - ble is spread ; With blessings unmeasured my cup run - neth o'er ; With perfume and oil thou an - oint - est my head ;

Figured bass notation: 6 4, 6, 6 5, 7 6 7, 7 6 7

URWICK. 6s & 4s.

Restores me when wand'ring, redeems when oppressed.

No harm can be - fall with my Comfor - ter near.

O, what shall I ask of thy prov - i - dence more !

Figured bass notation: 4 2, 6 6 7, 6 6 7

1. To-day the Saviour calls : Ye wand'ers, come ; O, ye be-night-ed souls, Why long-er roam?

2. To-day the Saviour calls : O hear him now : With-in these sacred walls, To Je - sus bow.

3. To-day the Saviour calls : For ref - uge fly ; The storm of jus - tice falls, And death is nigh.

Figured bass notation: 6, 6 4 7, 6 4, 6 4

1. Low-ly and sol-emn be Thy chil-dren's cry to thee, Fa-ther di-vine,— A hymn of sup-pliant breath, Own-ing that life and death, A - like are thine.

2. O Fa-ther, in that hour, When earth all helping pow'r Shall dis-a-vow,—When spear, and shield, and crown, In faintness are cast down, Sustain us, thou.

3. By him who bow'd to take The death-cup, for our sake, The thorn, the rod,—From whom this last dis-may Was not to pass a-way, Aid us, O God.

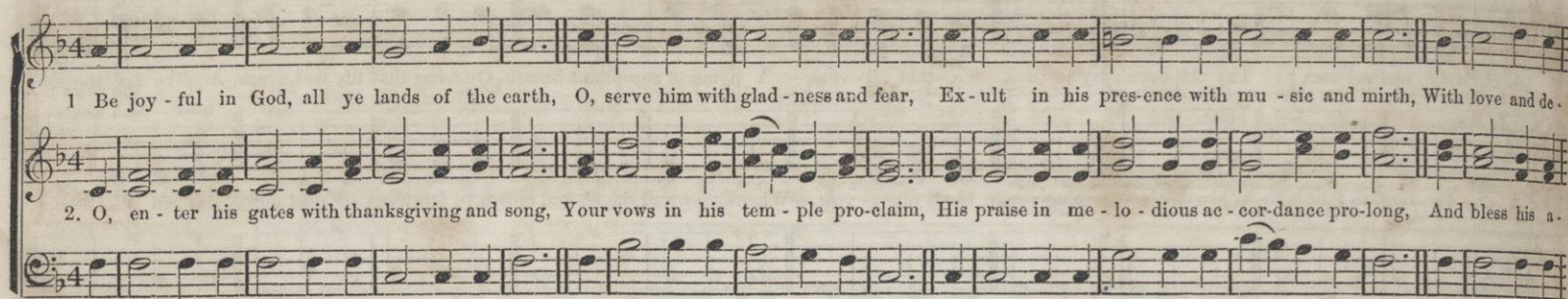
AUGUSTA. 6s & 7s. (20th P. M.)

A. J. ABBEY.

1. We are on our journey home, Where Christ our Lord is gone ; We shall meet around his throne, When he makes his people one, In the New Jerusalem, In the New, &c.

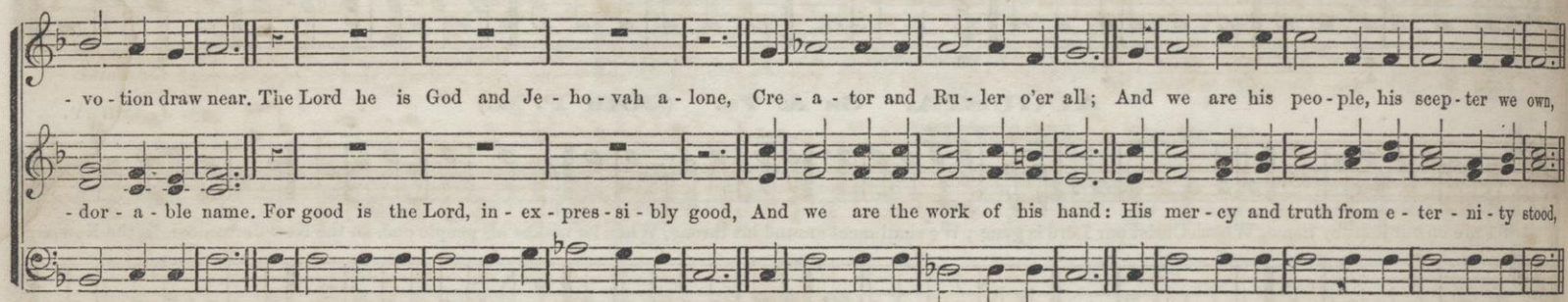
2. We can see that distant home, Tho' clouds rise dark between ; Faith views the radiant dome, And a lustre flashes keen, From the New Jerusalem, From the New, &c.

3. O, glo-ry shin-ing far, From the never setting sun, O trembling morning star, Our journey's almost done, To the New Je-ru-sa-lem, To the New Je-ru-sa-lem.



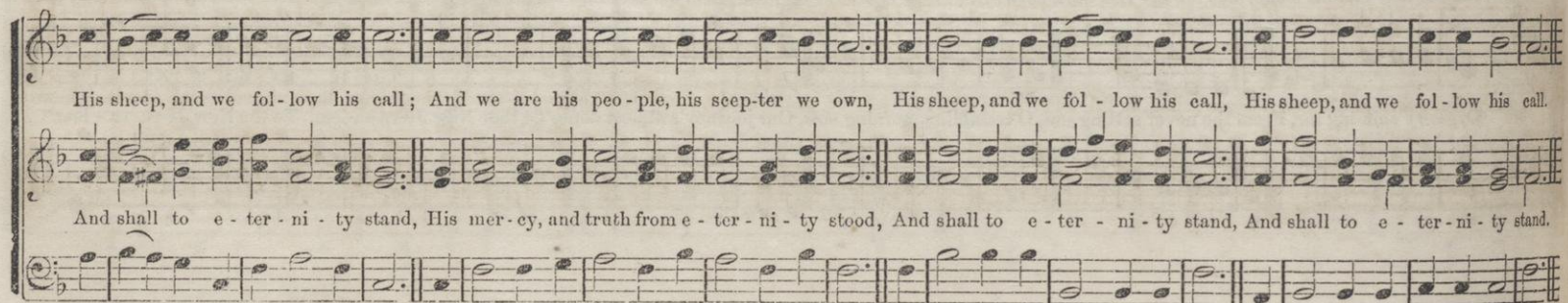
1 Be joy - ful in God, all ye lands of the earth, O, serve him with glad - ness and fear, Ex - ult in his pres - ence with mu - sic and mirth, With love and de -

2. O, en - ter his gates with thanksgiving and song, Your vows in his tem - ple pro - claim, His praise in me - lo - dious ac - cor - dance pro - long, And bless his a -



- vo - tion draw near. The Lord he is God and Je - ho - vah a - lone, Cre - a - tor and Ru - ler o'er all; And we are his peo - ple, his sheep - ter we own,

- dor - a - ble name. For good is the Lord, in - ex - pres - si - bly good, And we are the work of his hand: His mer - cy and truth from e - ter - ni - ty stood,



His sheep, and we fol - low his call; And we are his peo - ple, his sheep - ter we own, His sheep, and we fol - low his call, His sheep, and we fol - low his call.

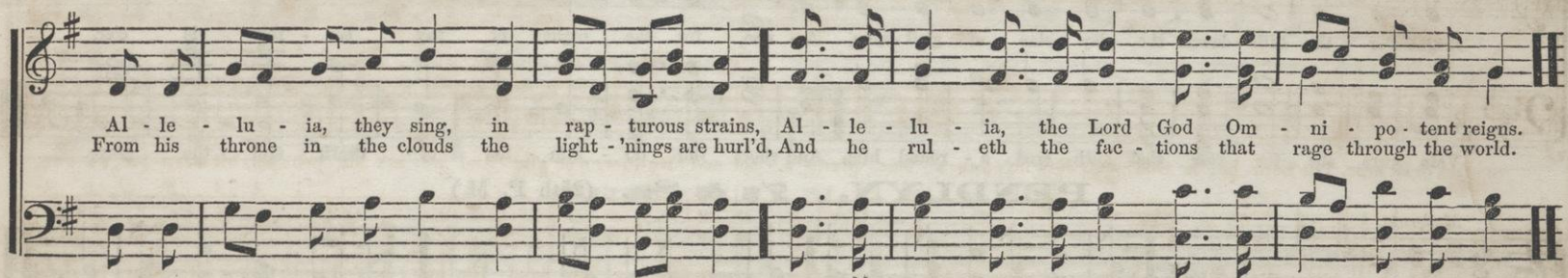
And shall to e - ter - ni - ty stand, His mer - cy, and truth from e - ter - ni - ty stood, And shall to e - ter - ni - ty stand, And shall to e - ter - ni - ty stand.

CANAJOHARIE. 11s & 12s. (16th or 27th P. M.)

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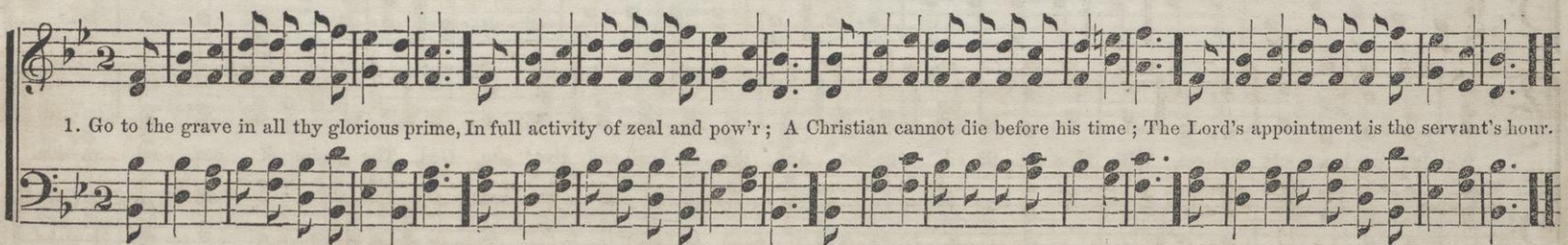
1. O, join ye the an - thems of tri - umph that rise From the throng of the blest, from the hosts of the skies ;
2. He gave to the light its be - nef - i - cent wings, He con - trol - leth the coun - sels of sen - a - tes and kings ;



Al - le - lu - ia, they sing, in rap - turous strains, Al - le - lu - ia, the Lord God Om - ni - po - tent reigns.
From his throne in the clouds the light - nings are hurl'd, And he rul - eth the fac - tions that rage through the world.

SAVANNAH. 10s. (17th P. M.)

PLEVEL.



1. Go to the grave in all thy glorious prime, In full activity of zeal and pow'r ; A Christian cannot die before his time ; The Lord's appointment is the servant's hour.

Allegro.

(11s.) Daughter of Zi - on! a - wake from thy sadness, A - wake, for thy foes shall op - press thee no more.

(10, 11 & 12s.) Lift your glad voi - ces in tri - umph on high, For Je - sus has ris - en, and man shall not die.

Bright o'er the hills dawns the day star of glad - ness, A - rise, for the night of thy sor - row is o'er.

Vain were the ter - rors that gath - ered a - round him, And short the do - min - ion of death and the grave.

PENDLYN. 7s & 8s. (25th P. M.)

Moderato.

Head of the church tri - umphant, We joy - ful - ly a - dore thee: Till thou ap - pear, thy members here, Shall sing like those in glo - ry.

We lift our hearts and voi - ces, With blest an - tic - i - pa - tion, And cry a - loud, and give to God, The praise of our sal - va - tion.

Allegro.

PEEVLY. 7s & 5s.

219

On - ward speed thy conquering flight, An - gel on - ward speed, Cast a - broad thy ra - diant light, Bid the shades re - cede,
Tread the i - dols in the dust, Heathen fanes de - stroy, Spread the gos - pel's ho - ly trust, Spread the gos - pel's joy.

Allegretto.

TREVILIAN. 5s & 12s.

Come let us a - new, Our jour - ney pur - sue, Roll round with the year, And nev - er stand still, till the master ap - pear.
His a - dor - a - ble will, Let us glad - ly ful - fil. And our talents im - prove, By the pa - tience of hope, and the la - bor of love.

Allegretto.

1. Let every heart rejoice and sing, Let choral anthems rise, Ye reverend men and children bring, To God your sacrifice, For he is good, the Lord is good, And kind are all his ways.

2. He bids the sun to rise and set, In heaven his power is known, And earth subdued to him shall yet, Bow low before his throne, For he is good, the Lord is good, And kind are all his ways.

6 7 6
4 4 4

With songs and honors sounding loud, The Lord Jehovah praise, While the rocks and the rills, While the vales and the hills, A glorious anthem raise, Let each prolong, the grateful song, And the [God of our fathers praise.

With songs and honors sounding loud, The Lord Jehovah praise, While the rocks and the rills, While the vales and the hills, A glorious anthem raise, Let each prolong, the grateful song, And the [God of our Fathers praise.

6 6
4 4

TUPELO. 6s.

221

Andante.

Flung to the heedless winds, Or on the wa-ters cast, Their ashes shall be watched, and gathered at the last,
And from the scattered dust, Around us, and a - broad, (Omit.) Shall spring a plenteous seed of witnesses for God.

WETANG. 8s & 4s. (32 P. M.)

Andante.

{ A - las how poor and lit - tle worth, Are all those glittering toys of earth, That lure us here! }
{ Dreams of a sleep that death must break, (Omit.) } A - las! be-fore it bids us wake, They disap - pear.

LEFROY. 6s & 10s.

Moderato.

{ Thou, who didst stoop below, To drain the cup of woe, And wear the form of frail mor-tal - i - ty, -
{ Thy blessed labors done, Thy crown of victory won, Hast passed from earth, passed to thy home on high.

AFTON. 7s, 6s & 8s.

H. H. PENDLETON.

Moderato.

Brother thou art gone to rest, We will not weep for thee, For thou art now where oft on earth Thy spir - it longed to be.

1. The Prince of salvation in triumph is riding, And glo-ry attends him along his bright way—The news of his grace on the breezes are gliding, And nations are owning his sway.

2. Ride on in thy greatness, thou conquering Saviour, Let thousands of thousands submit to thy reign; Acknowledge thy goodness, entreat for thy favor, And follow thy glorious train.

3. Then loud shall ascend from each sanctified nation, The voice of thanksgiving, the chorus of praise; And heaven re-ech-o the song of sal-va-tion, In rich and melo-dious lays.

Unison. 7 7 6 7 Unison. 4 5 6 7 Unison. 7

KENSICO. 8s & 9s.

Andante.

Weep not for the saint that ascends, To par-take of the joys of the sky, Weep not for the seraph that bends, With the worshipping chorus on high.

Weep not for the spirit now crown'd, With the garland to martyrdom given, O weep not for him, he has found, His re-ward and his ref-uge in heaven.

TAMORA. 8s. (10th P. M.)

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Andante.

How tedious and tasteless the hours, When Jesus no longer I see, Sweet prospects, sweet birds, and sweet flowers, Have all lost their sweetness with me!

The midsummer sun shines but dim, The fields strive in vain to look gay, But when I am happy in him, December's as pleasant as May.

Allegro.

TENNILLE. 11s & 8s.

{ The Lord is great! ye hosts of heaven adore him, And ye who tread this earthly ball, } And shout his praise who made you all.

{ In holy songs, rejoice aloud before him, (Omit.) }

ITALIAN HYMN. 6s & 4s. (19th P. M.)

Come, thou almighty King, Help us thy name to sing, Help us to praise! { Father all glorious, } Come and reign over us, Ancient of days.

{ O'erall victorious, }

Adagio.

1. Hark, sinner, while God from on high doth entreat thee, And warnings with accents of mercy doth blend, Give ear to his voice, lest in judgment he meet thee.

2. How oft of thy danger and guilt hath he told thee, How oft still the message of mer-cy doth send, Haste, haste while he waits in his arms to en-fold thee.

3. Despised, rejected, at length he may leave thee, What anguish and horror thy bosom may rend, Then haste thee, O sin-ner, while he will re-ceive thee.

4. Ere long and Jehovah will come in his power, Our God will arise, with his foes to contend, Haste, haste thee, O sin-ner, prepare for that hour.

5. The Saviour will call thee in judgment before him, O, bow to his sceptre, and make him thy Friend, Now yield him thy heart and make haste to a-dore him.

"The har-vest is pass-ing, the sum-mer will end," The har-vest is pass-ing, the sum-mer will end.

"The har-vest is pass-ing, the sum-mer will end," The har-vest is pass-ing, the sum-mer will end.

"Thy har-vest is pass-ing, thy sum-mer will end," Thy har-vest is pass-ing, thy sum-mer will end.

Moderato.

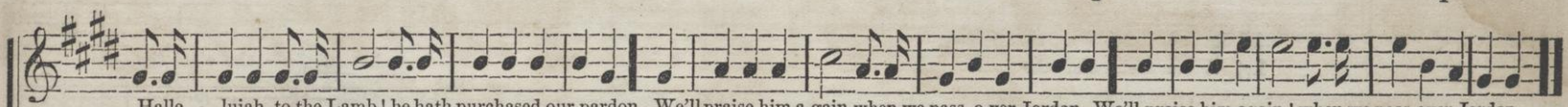
1. The voice of free grace cries, escape to the mountain, For Adam's lost race, Christ has opened a fountain, For sin and uncleanness, for every transgression; His blood flows most freely in
[streams of salvation.]



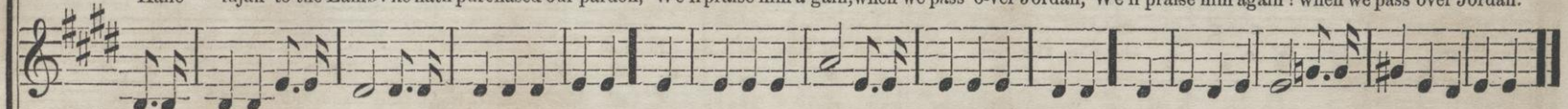
2. Ye souls that are wounded, O flee to the Saviour! He calls you in mercy, 'tis infinite favor; Your sins are increasing! escape to the mountain, His blood can remove them, it flows from
[the fountain.]



3. O Jesus, ride on, triumphantly glorious, O'ersin, death and hell, thou art more than victorious, Thy name is the theme of the great congregation, While angels and men raise the shout of
[salvation.]



Halle - lujah to the Lamb! he hath purchased our pardon, We'll praise him a - gain, when we pass o - ver Jordan, We'll praise him again! when we pass over Jordan.



Halle - lujah to the Lamb! He hath purchased our pardon, We'll praise him a - gain! when we pass o - ver Jordan, We'll praise him again! when we pass over Jordan.



WAKE THE SONG OF JUBILEE!

R. HARRISON.

Wake! wake! wake! the song of Ju - bi - lee, Wake! wake! wake! the song of Ju - bi - lee. Let it e - cho o'er the

Wake! wake! wake! the song of Ju - bi - lee, Wake! wake! wake! the song of Ju - bi - lee. Let it e - - - cho o'er the

sea, Let it e - - - cho o'er the sea. Wake the song of Ju - bi - lee, Let it e - - - - cho o'er the sea.

Let it e - cho o'er the sea. Let it e - cho o'er the sea.

sea, Let it e - - - cho o'er the sea. Wake the song of Ju - bi - lee, Let it e - - - - cho o'er the sea.

Allegro.

SING YE TO THE LORD.

CHAPPLE.

Sing, sing, sing, sing ye to the Lord, sing ye to the Lord, Sing, sing, sing ye to the Lord, for he hath tri - umph'd

WAKE THE SONG OF JUBILEE! Continued.

227

Now is come th' promised hour, Jesus reigns with sovereign power, All ye nations, join and sing,
 Now is come..... the promised hour, Je - sus reigns..... with sovereign power,... All ye na - - tions join and sing..... Christ of
 Now is come the promised hour, Je - sus reigns with sovereign power, All ye na - tions join and sing,

Christ of lords and kings, is King. Let it sound from shore to shore, Je - sus reigns for ev - er - more, Let it sound from shore to shore,...
 lords and kings, is King.
 Christ of lords and kings, is King. Let it sound from shore to shore, Je - sus reigns for ev - er - more, Let it sound from shore to shore,...

SING YE TO THE LORD. Continued.

glo - riously, for he hath tri - umph'd glo - riously, He hath tri - umph'd glo - riously, He hath triumph'd glo - riously, He hath triumph'd glo - riously.
 glo - riously,

Je - sus reigns for ev - er - more, Now the des-ert lands re-joice, And the is - lands join their voice, Yea the whole cre-

Now the des-ert lands re-joice, And the is - lands join their voice,

Je - sus reigns for ev - er - more, Now the des-ert lands re-joice And the is - lands join their voice, Yea the whole cre-

- a - tion sings, Je - sus is the King of kings, the King of kings. Wake! wake! wake! the song of Ju - bi - lee,

- a - tion sings, Je - sus is the King of kings, the King of kings. Wake! wake! wake! the song of Ju - bi - lee.

SING YE TO THE LORD. Continued.

Sing, sing, sing ye to the Lord, for he hath tri-umph'd glo - rious-ly, The Lord shall reign for ev - er, The Lord shall reign for ev -

WAKE THE SONG OF JUBILEE! Concluded.

229

Wake! wake! wake! the song of Ju - bi - lee, Wake the song of Ju - bi - lee, Let it e - cho o'er the sea,
 Wake! wake! wake! the song of Ju - bi - lee, Wake the song of Ju - bi - lee, Let it e - cho o'er the sea,
 Wake.... the song.... of Ju - bi - lee, Let.... it e - - cho o'er... the sea,

Wake the song of Ju - bi - lee! Let it e - cho, e - cho, Let it e - - - - cho o'er..... the sea.
 Wake the song of Ju - bi - lee! Let it e - cho, e - cho, Let it e - - - - cho o'er..... the sea.

Double Unison.

SING YE TO THE LORD. Concluded.

er, The Lord shall reign, the Lord shall reign for ev - er and ev - er, for ev - er and ev - er, A - men, A - men.

Our Fa-ther who art in heaven, hal-low-ed be thy name; thy king-dom come, thy will be done on earth as it is in

Our Fa-ther who art in heaven, hal-low-ed be thy name; thy king-dom come, thy will be done on earth as it is in

6 4 3 6 6 4 7 6 4

heaven. Give us this day our dai-ly bread, and for-give us our tres-pass-es, as we for-give those who

heaven. Give us this day our dai-ly bread, and for-give us our tres-pass-es, as we for-give those who

6 # # # # #

YE SHALL SEEK ME.

Andante.

Ye shall seek me, and find me, when ye shall search for me with all your heart. Ye shall seek me, and find me, when ye shall search for me with all your heart.

THE LORD'S PRAYER. Concluded.

231

tres - pass a - gainst us. Lead us not.... in - to tempt - a - tion, but de - liv - er us from e - vil, For

thine is the king - dom and the pow - er and the glo - ry, for ev - er. A - - - men.

YE SHALL SEEK ME. Concluded.

DUET. ALTO AND TENOR.

CHORUS.

Ye shall seek me, and find me, when ye shall search for me, With all your hearts, When ye shall search for me with all your hearts, saith the Lord.

Allegro.

Sing un-to the Lord a new song, And his praise in the congre - gations of his saints, Let Is - ra - el re - joice.... in

Sing un - to the Lord a new song, and his praise in the con-gre-gations of his saints, in

Unison.

him that made him, in him that made him, Let the chil - dren of Zi - on be

him that made him, in

Let Is - ra - el re - joice..... in him that made him, Let the child-ren of Zi - on be

him that made him, 6 7 5
4 #

joy-ful in their King, Let the children of Zi-on be joy-ful in their King, Let them praise his name, Let them praise his name.

6 6

Let them sing praises un-to him, with tim-brel and harp, with timbrel and harp, Let them praise his name with tim-brel and harp.

Unison. 6 4 8 6 3 4 Unison. 6 6 4

Moderato.

He will beauti - fy the meek

For the Lord taketh pleasure in his peo-ple, He will beauti - fy the meek with sal - va-tion,

He will beauti - fy the meek

6
4*Allegro.*

with sal - va - tion. Let the saints re - joice, Let the saints re - joice, Let them sing a - loud, Let

with sal - va - tion. Let the saints re - joice, Let the saints re - joice, Let them sing a - loud, Let them sing a - loud, Let

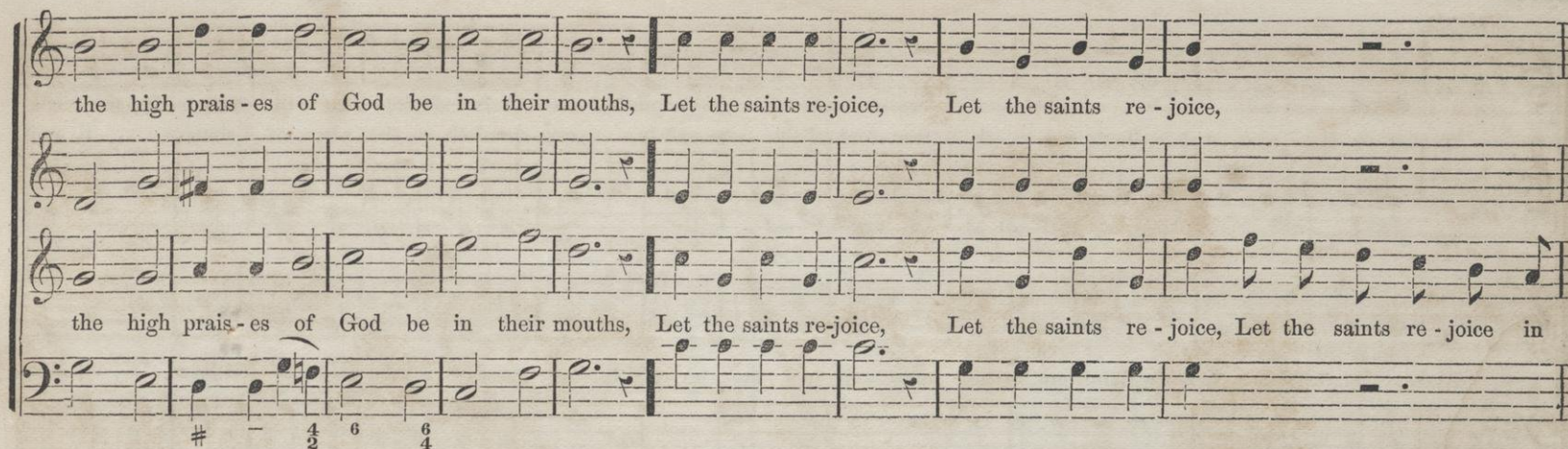
with sal - va - tion. Let the saints re - joice, Let the saints re - joice, Let them sing a - loud, Let them sing a - loud, Let

6 6 5
4 #*Unison.*

6 #

ANTHEM. Concluded.

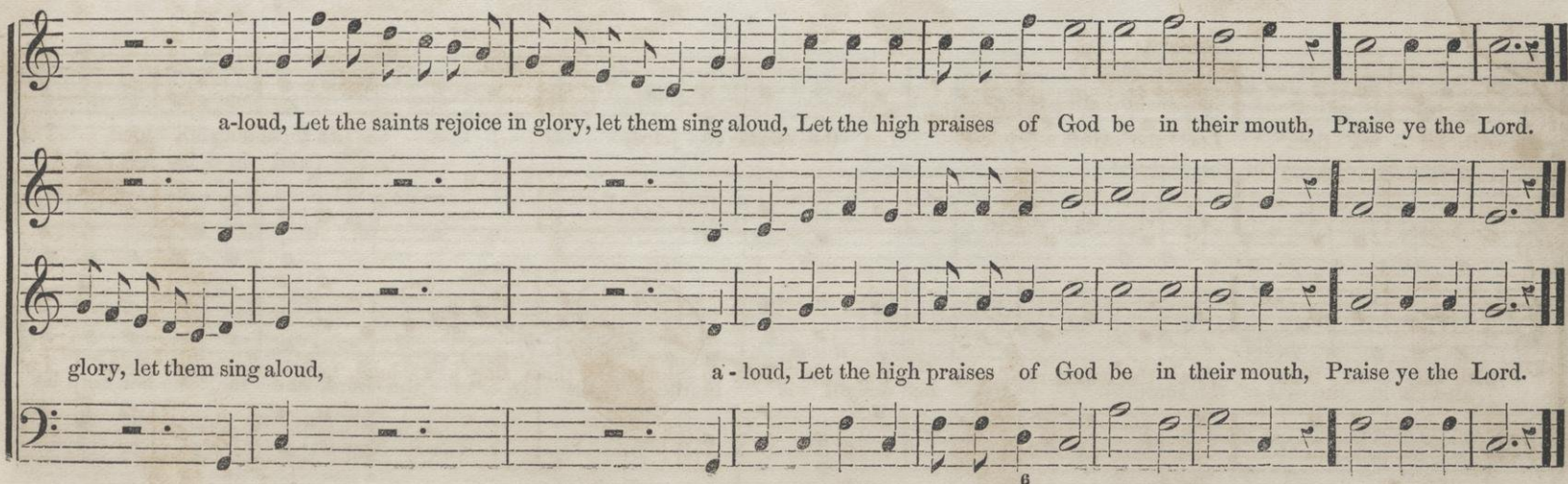
235



the high prais-es of God be in their mouths, Let the saints re-joyce, Let the saints re-joyce,

the high prais-es of God be in their mouths, Let the saints re-joyce, Let the saints re-joyce, Let the saints re-joyce in

4/2 6 6/4



a-loud, Let the saints rejoice in glory, let them sing aloud, Let the high praises of God be in their mouth, Praise ye the Lord.

glory, let them sing aloud, a-loud, Let the high praises of God be in their mouth, Praise ye the Lord.

6

ANTHEM. "Blessed is the man."

Allegretto.

Blessed is the man, that walketh not in the coun - sel of the un - god - ly, nor standeth in the way of sinners, nor

Blessed is the man, that walketh not in the coun - sel of the un - god - ly, nor standeth in the way of sinners, Nor

6

sit-teth in the seat of the scornful. and in his law doth he

sit-teth in the seat of the scornful. But his delight is in the law, the law of the Lord, and in his law doth he

#6

ANTHEM. Continued.

237

med - i - tate day and night. But his delight is in the law, the law of the Lord, And

But his delight is in the law, the law of the Lord,

med - i - tate day and night. But his delight is in the law of the Lord, And

But his delight is in the law,

in his law doth he med - i - tate day and night, And in his law doth he med - i - tate day and night.

in his law doth he med - i - tate day and night, And in his law doth he med - i - tate day and night.

in his law doth he med - i - tate day and night, And in his law doth he med - i - tate day and night.

4/3 6 6 4/3 6

And he shall be, like a tree plant - ed by the riv - ers of wa - ter, that bringeth forth his fruit in his

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a whole rest. The second staff is a treble clef with a key signature of one sharp (F#) and contains a melody of eighth and sixteenth notes. The third staff is a treble clef with a key signature of one sharp (F#) and contains a melody of eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one sharp (F#) and contains a whole rest.

And what - so - ev - er he do - eth shall pros - per, And what - so - ev - er he

sea-son. And what - so - ev - er he do - eth shall pros - per.

And what - so - ev - er he do-eth shall pros-per.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a melody of eighth and sixteenth notes. The second staff is a treble clef with a key signature of one sharp (F#) and contains a melody of eighth and sixteenth notes. The third staff is a treble clef with a key signature of one sharp (F#) and contains a melody of eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one sharp (F#) and contains a melody of eighth and sixteenth notes.

ANTHEM. Concluded.

239

do-eth shall prosper, And whatso - ev - er, and what-so - ev - er he do - eth shall pros - per, A - men, A - men.

And what-so - ev - er, and what-so - ev - er he do-eth shall pros - per, A - men, A - men.

6/4 = 75 6/4 6/4

ANTHEM. "I cried unto the Lord."

Andante.

I cried un - to the Lord, with my voice, And he heard me out of his ho - ly hill, he

I cried un - to the Lord with my voice,

I cried un - to the Lord with my voice, And he heard me out of his ho - ly hill, he

heard me out of his ho - ly hill. I laid me down and slept, I laid me down and

I laid me down, I laid me down and

heard me out of his ho - ly hill. I laid me down and slept, I laid me down and

$\frac{4}{3}$ $\frac{6}{4}$ $\frac{6}{4}$

slept. I awaked, for the Lord sustained me, sus - tained me.

slept. The Lord, the Lord sus - tained me.

slept. I awaked, for the Lord sustained me, I awaked, for the Lord sustained me, sus - tained me.

$\frac{6}{4}$ $\frac{6}{4}$

ANTHEM. Continued.

241

Allegro.

Sal - va - tion be - longeth un -

Sal - va - tion be - long-eth un - to the Lord,

Sal - va - tion be - long-eth un - to the Lord,

to the Lord, Sal - va - tion be - longeth un - to the

Sal - va - tion be - longeth un -

Sal - va - tion, be - long-eth un - to the Lord, Sal - va - tion be - long-eth un - to the Lord,

Sal - va - tion be =

Lord. Sal - va - tion be - long - eth un - to the Lord, Sal - va - tion be - long - eth un - to the Lord.

to the Lord.

Sal - va - tion be - long - eth un - to the Lord, Sal - va - tion be - long - eth un - to the Lord.

longeth to the Lord.

6/4 6/5 6/4 6/4

Andante.

Thy bless - ing is up - on thy peo - ple, is up - on thy peo - ple, A - men, A - men.

Thy bless - ing is up - on thy peo - ple, is up - on thy peo - ple, A - men, A - men.

Thy bless - ing is up - on thy peo - ple, is up - on thy peo - ple, A - men, A - men.

7 6/4 7

ANTHEM. "My voice shalt thou hear."

243

Allegretto.

My voice shalt thou hear in the morning, O Lord, O Lord, In the morn-ing I will di -

My voice shalt thou hear in the morn-ing, O Lord, O Lord, In the morning, I will di -

6/4 6/5

rect my prayer un - to thee, I will di - rect my prayer un - to thee, And will look up.

rect my prayer un - to thee, I will di - rect my prayer un - to thee, And will look up, And will look up.

6/5 7 6/4 #6

Andante.

I will come in - to thy house, in the mul-ti-tude of thy mercy, and in thy fear will I worship toward thy holy tem-ple,

And in thy

will I worship, thy ho - ly tem-ple, And in thy fear will I worship, toward thy ho - ly tem-ple.

will I worship, thy ho - ly tem-ple, will I worship, thy ho - ly tem-ple.

fear will I worship, toward thy ho - ly tem-ple, will I worship, thy ho - ly temple.

6 4 7 7 6 5 4 3 6 4 7 7 6 4

ANTHEM. Continued.

245

Allegro.

Let all those that put their trust in thee re-joyce, rejoice, re-joyce, Let them ev-er shout for joy, be-cause

Let them ev-er shout for joy, joy,

Let all those that put their trust in thee re-joyce, re-joyce, re-joyce, Let them ev-er shout for joy, be-cause

Unison. *unison.* $\frac{6}{5}$

thou de-fend-est them. Let them al-so that love thy name be joyful, joy-ful in thee, Let them ever shout for joy, and be

Let them ever shout for joy,

thou de-fendest them. Let them al-so that love thy name be joy-ful, joyful in thee. Let them ever shout for joy, and be

$\frac{6}{5}$ $\frac{6}{5}$

ANTHEM. Concluded.

Allegretto.

joy - ful, be joy - ful in thee. For thou Lord wilt bless the righteous, bless the righteous, with fa - vor wilt thou compass him as with a

joy - ful, be joy - ful in thee. For thou Lord wilt bless the righteous, bless the righteous, with fa - vor wilt thou compass him as with a

Figured bass: 6 6/4 7 6/4 5

shield, with fa - vor wilt thou com - pass him, as with a shield, A - men, A - men.

shield, with fa - vor wilt thou com - pass him, as with a shield A - men, A - men.

Figured bass: 6/4 6 6/4

ANTHEM.

“Thanksgiving Hymn.”

MUSIC BY JAMES BAXTER.

247

QUARTETTE. *Andante.*

QUARTETTE. *Andante.*

1. One by one the brown leaves fall, Flowers are dead in glade and dell, Birds have fled, and cold winds blow, Checked the brooklet's gen - tle flow.

A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The melody consists of eighth notes and quarter notes, ending with a double bar line. Below the staff, the lyrics "The Bird Song" are written in a decorative script.

2. Night or clouds may veil the sky, Summer pleasures quickly fly, Still God's mercies firm en - dure, Ev - er faith - ful, ev - er sure.

[illegible]

CHORUS. *Allegro.*


 We in the Land of the Living

We praise the Lord,

We praise the Lord, we praise the Lord, Praise the Lord for all his lov - ing kind-ness, We

The first system of the musical score is written on a single staff in treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody begins with a quarter rest, followed by a dotted quarter note on G4, an eighth note on A4, a quarter note on B4, and a quarter note on A4. This is followed by a half note on G4, a quarter note on F#4, and a quarter note on E4. The system concludes with a quarter note on D4, a quarter note on C4, and a quarter note on B3.

We praise the Lord, we

praise..... the Lord for all his lov - ing kindness,

We praise the Lord,

We praise the Lord, we praise the Lord, Praise the Lord for all his lov - ing kindness, We

The first system of the musical score is written on a single staff with a bass clef and a key signature of one sharp (F#). The time signature is 4/4. The melody begins with a quarter note G2, followed by a dotted quarter note A2, an eighth note B2, and a quarter note C3. This is followed by a half rest, then a quarter note D3, a dotted quarter note E3, an eighth note F#3, and a quarter note G3. The melody continues with a quarter note A3, a dotted quarter note B3, an eighth note C4, and a quarter note D4. This is followed by a quarter note E4, a dotted quarter note F#4, an eighth note G4, and a quarter note A4. The system ends with a quarter note B4, a dotted quarter note C5, an eighth note D5, and a quarter note E5. The first ending bracket is marked with a '6' below it.

praise the Lord for all his lov-ing kindness, We praise the Lord for all his lov-ing kind-ness, We

We praise the Lord for all his lov-ing kindness, We praise the Lord,

praise the Lord for all his lov-ing kindness, We praise the Lord for all his lov-ing kindness, We

7 7 7

praise the Lord, We praise the Lord for all his lov-ing kindness. with

With songs and thanksgiving, with songs and thankgiv-ing, with

praise the Lord, We praise the Lord for all his lov-ing kindness, with

7 6 6 5 7
43

ANTHEM. Concluded.

249

FINE. QUARTETTE. Allegretto.

songs and thanksgiv - ing, with songs and thanksgiv - ing, we bless his name. 2. Ripened har - vests safe - ly stored.

songs, and thanksgiv - ing, we bless his name.

with songs and thanksgiv - ing, we bless his name. 4. Thus with faith, and hope, and love,

Figured bass: 6 6 6 5 7- 6 6 5 4 3

After singing the second verse, and after singing the fourth verse, Repeat the Chorus.

Plen - ty crowns our fes - tive board, Mirth abounds; with joy and glee, All hearts hail the Ju - bi - lee.

Raise your thoughts to realms a - bove, Earthly har-vests o - ver past, Round the Fa - ther's board at last.

Figured bass: 6 5 4 3 6 5 #7 7 6 4 7 6 6 4 3 6 6 6 4 7

Allegro.

Now let the gates of Zi - on ring, The gates, the gates of Zi - on ring, Now let the gates of Zi - on ring, Of Zi - on ring,
Now let the gates of Zi - on ring, The gates, the gates of Zi - on ring, Now let the gates of Zi - on ring, Of Zi - on ring,

She triumphs in her Saviour King, And challenge her re - sent - ful foes, She triumphs in her Saviour King.
And challenge her re-sent - ful foes,
And challenge her re - sent-ful foes, she triumphs in her Saviour King.

For ev - er reign, vic - torious King, who from the dead a - rose, shall reign, vic -

Our King..... shall reign.....

In him who from the dead a - rose, For - ev - er reign, vic - to-rious King, Who from the dead a - rose, shall reign, vic -

torious King, For - ev - er reign, victorious King, for - ev - er reign, vic - torious King, shall reign, our King, vic -

..... Our King shall reign, victorious King, for - ev - er reign, vic -

torious King, for - ev - er reign, vic-torious King, for - ev - er reign, vic - torious King, shall reign, our King, vic -

torious King shall reign for - ev - er, reign, vic - torious King shall reign, shall reign for - ev - er, reign, vic - to - rious

torious King Our King..... shall reign,.....

torious King, Our King..... shall reign..... shall reign for - ev - er, reign, vic - to - rious,

King shall reign, Now let the gates of Zi-on ring, For ev - er reign, vic - torious King, vic-to-rious King, vic-torious King, vic-to - rious King.

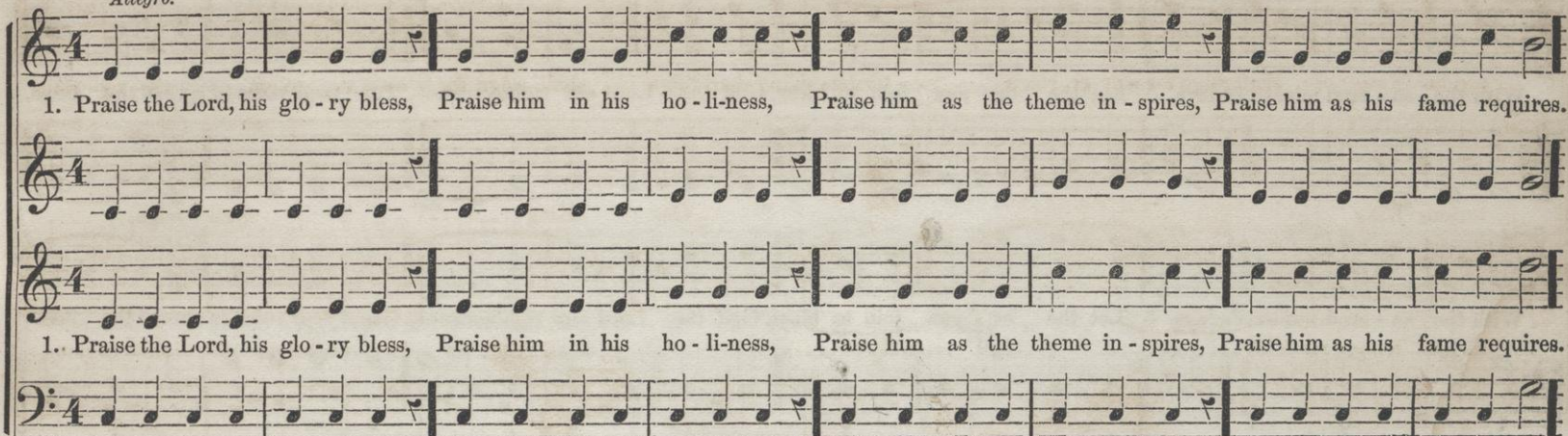
King shall reign, Now let the gates of Zi-on, ring For ev - er reign, vic torious King, vic - torious King, vic-torious King, vic - to - rious - King.

ANTHEM. "Praise the Lord."

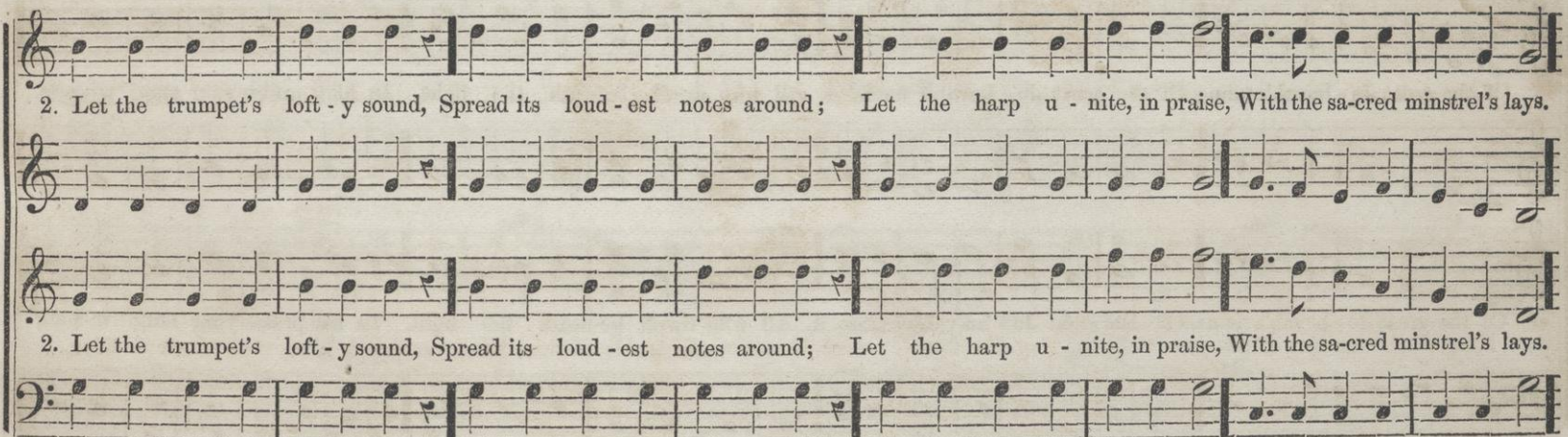
ARRANGED.

253

Allegro.



1. Praise the Lord, his glo - ry bless, Praise him in his ho - li-ness, Praise him as the theme in - spires, Praise him as his fame requires.



2. Let the trumpet's loft - y sound, Spread its loud - est notes around; Let the harp u - nite, in praise, With the sa-cred minstrel's lays.

7 - -

6
4

With the sa - cred minstrel's lays. 3. Let the or - gan join to bless, God the Lord our righteousness, Tune your voice to spread the fame,

With the sa - cred minstrel's lays. 3. Let the or - gan join to bless, God the Lord our righteousness, Tune your voice to spread the fame,

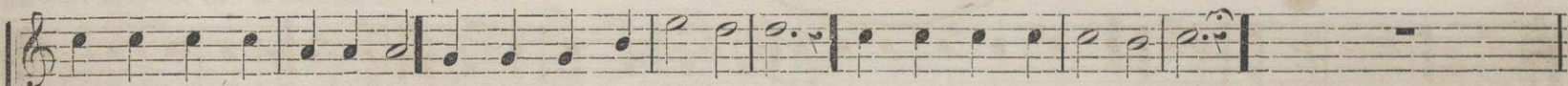
Figured bass notation: 7 - 6 4 7 6 4 6 4 7 - - - 6 4

Of the great Je - hovah's name, Of the great Je - hovah's name. 4. All who dwell beneath the light, In his praise your song u - nite,

Of the great Je - hovah's name, Of the great Je - ho-vah's name. 4. All who dwell be-neath the light, In his praise your song u - nite,

Unison.

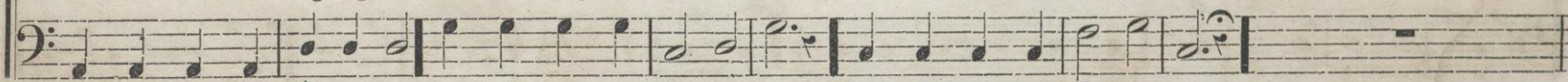
Figured bass notation: 8 6 3 4 # - -



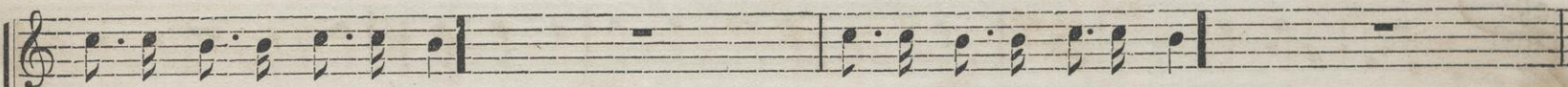
While the stream of song is poured, Bless and mag - ni - fy the Lord, Bless and mag - ni - fy the Lord.



While the stream of song is poured, Bless and mag - ni - fy the Lord, Bless and mag - ni - fy the Lord.

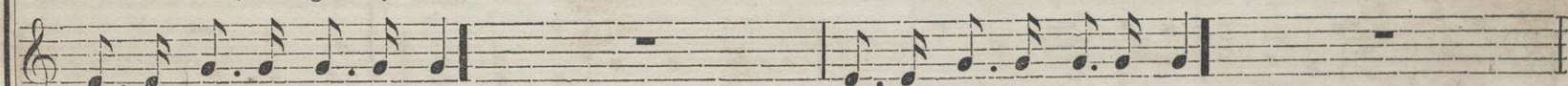


- - 6 4 6 6 4 5



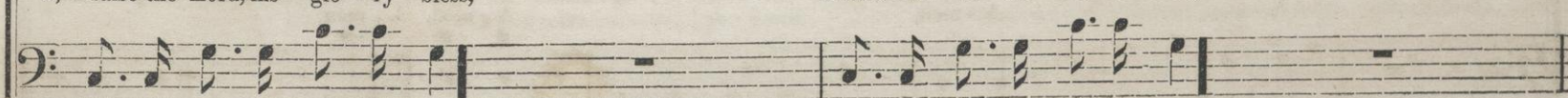
5. Praise the Lord, his glo - ry bless,

Praise him in his ho - li - ness,



5, Praise the Lord, his glo - ry bless,

Praise him in his ho - li - ness,



Alto sing the lower notes on the Treble Staff.

Praise him as the theme inspires, Praise him as his fame requires, A - men.

Treble Solo.
A - - men,

Praise him as the theme inspires, Praise him as his fame requires, A - men.

A - men, A - men, *Alto.* A - men, A - men,

A - - men, A - - men, A - men, A - men,

A - men, A - men, A - men, A - men,

ANTHEM. Concluded.

257

Amen, Amen, A - - - men, A - men, A - - men, A-men, A - men, A-men, A - men.

Amen, A - men, A - - - men, A - men, A - - men, Amen, A - men, A-men, A - men,

6 6 6 5 43

ANTHEM. "Give thanks unto the Lord."

JAMES BAXTER.

Moderato.

Give thanks un - to the Lord, Give thanks, Give thanks un - to the Lord, Give

Give thanks un - to the Lord, Give thanks,

Give thanks un - to the Lord, Give thanks, Give thanks un - to the Lord, Give

thanks, give thanks unto the Lord, give thanks unto the Lord, Give thanks, give thanks unto the Lord, Give thanks, give thanks un-to the Lord, give thanks unto the Lord, Give thanks un - to the Lord, Give thanks, give thanks unto the Lord, Give thanks, Give thanks, give thanks unto the Lord, Give thanks un - to the Lord, Give thanks.

thanks un-to the Lord, Make known his deeds among the peo-ple, Make known his deeds a - mong the people, thanks un-to the Lord, Make known his deeds a - mong the people, Sing, sing, Sing, sing, to the Lord.



Sing un - to him, Sing un - to him, Sing un - to him, Sing psalms un - to him, Make known his deeds a - mong the peo-ple,

Sing un - to him, Sing un - to him, Make known his deeds a - mong the peo-ple,

Sing un - to him, Sing un - to him, Sing un - to him, Sing psalms un - to him, Make known his deeds a - mong the peo-ple,



Sing un - to him, Sing psalms un-to him, Sing un - to him, Sing psalms un - to him,

Sing un - to him, Sing psalms un-to him, Sing un - to him,

Sing un - to him, Sing psalms un-to him, Sing un - to him, Sing psalms un - to him,

Talk ye of all his wondrous

Talk ye of all his wondrous works, Talk of all his wondrous works, his wondrous works, Talk ye of

Talk ye of all his wondrous works, Talk of all his wondrous works, Talk ye of all his wondrous

Talk ye of all his wondrous works, Talk ye of all his wondrous works,

works, Talk of all his wondrous works, Talk ye of all his wondrous works,

all his wondrous works, Talk of all his won - drous works, Glo - ry ye in his ho - ly name.

works, Talk ye of all his wondrous works, Talk of all his wondrous works, Glo-ry ye in his ho - ly name.

Talk of all his won - drous works, Talk of all his wondrous works, Glory ye in his ho - ly name.

Talk ye of all his wondrous works, Talk of all his won - drous works,

ANTHEM. "The Day of Jubilee."

WORDS BY J. C. JOHNSON.

261

Allegro

1. Years in thousands pass away, Still we wait the promised day, Day of days! to us draw near, Let the Jubi-lee appear! 2. Hark! the islands raise their voice,

Unison. 8/3 6 4/2 6 6/4 6 - 6

Hark! the Sons of God re-joice, Sin and woe no more shall be, Lo! the day of Ju-bi-lee! Lo! the day of Ju-bi-lee!

Hark! the Sons of God re-joice, Sin and woe no more shall be, Lo! the day of Ju-bi-lee! Lo! the day of Ju-bi-lee!

6 6/4 - 4/2 6 6/4

3. { Let the Seraph's burning row Once again their trumpets blow, Let the Seraph's burning row, Once a-gain their trumpets blow, } Hail the day! hail the day!
 { Hail the day of Ju-bi-lee, While the saints sing joyful-ly, Hail the day of Ju-bi-lee, While the saints sing joy-ful-ly, }

SOLO. CHORUS.

3. { Let the Seraph's burning row Once again their trumpets blow, Let the Seraph's burning row, Once again their trumpets blow, }
 { Hail the day of Ju-bi-lee, While the saints sing joyful-ly, Hail the day of Ju-bi-lee, While the saints sing joyful-ly, } Hail the day! hail the day!

6 # 4 3

Hail the day of Ju-bi-lee, 4. Thus in heaven with solemn mirth, Thus the ransomed sing on earth, All rejoice the day to see, Promised day of Ju-bi-lee.

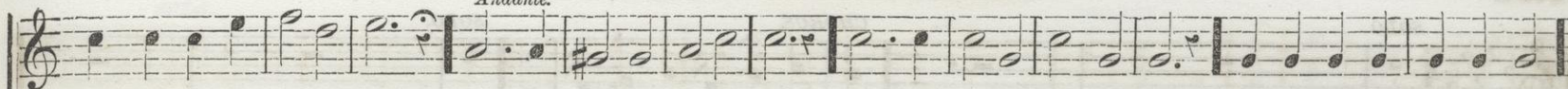
Hail the day of Ju-bi-lee, 4. Thus in heaven with solemn mirth, Thus the ransomed sing on earth, All rejoice the day to see, Promised day of Ju-bi-lee.

6 6

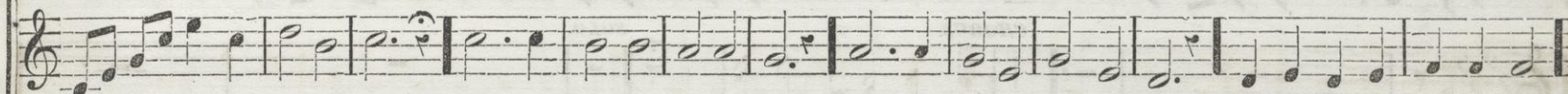
ANTHEM. Concluded.

263

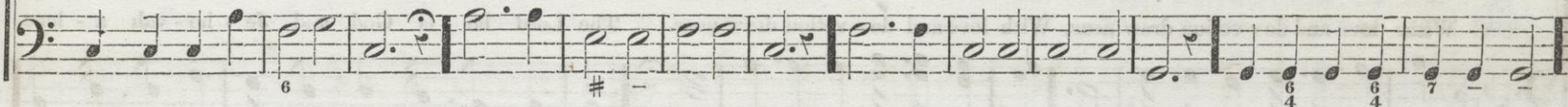
Andante.



Prom - ised day of Ju - bi - lee, 5. Lord, all na - tions to thee pray, Haste! O haste the welcome day, For the day of Ju - bi - lee.



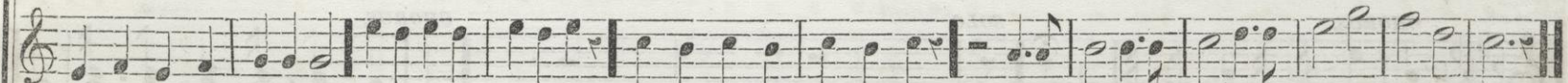
Prom - ised day of Ju - bi - lee, 5. Lord, all na - tions to thee pray, Haste! O haste the welcome day, For the day of Ju - bi - lee.



Allegro.



Thine shall all the glory be, For the day of Ju - bi - lee, For the day of Ju - bi - lee, Thine shall all, Thine shall all, Thine shall all the glory be.



Thine shall all the glory be, For the day of Ju - bi - lee, For the day of Ju - bi - lee, Thine shall all, Thine shall all, Thine shall all the glory be.



ANTHEM. "Be joyful in God."

SOLO. *CHORUS.* *SOLO.*

1. Be joy - ful in God, all ye lands of the earth, O serve him with gladness and fear, Ex-ult in his presence with mu-sic and mirth,

CHORUS. *SOLO.*

With love and de - vot-ion draw near, With love and de - vot-ion draw near. The Lord he is God, and Je - ho - vah a - lone,

CHORUS. *SOLO.*

Cre - a - tor and Ru - ler o'er all. And we are his peo - ple, his scepter we own, His sheep, and we follow his call,

CHORUS. *SOLO.* *CHORUS.*

His sheep and we fol-low his call. O enter his gates with thanks-giv-ing and song, Your vows in his tem - ple proclaim.

ANTHEM. Concluded.

265

SOLO.

CHORUS.

His praise in me - lo - di - ous ac - cord - ance pro - claim, And bless his a - do - ra - ble name.

SOLO.

CHORUS.

For good is the Lord, in - ex - press - i - bly good, And we are the work of his hand.

SOLO.

CHORUS.

His mer - cy and truth from e - ter - ni - ty stood, And shall to e - ter - ni - ty stand.

SOLO.

CHORUS.

His mer - cy and truth from e - ter - ni - ty stood, And shall to e - ter - ni - ty stand.

Andante.

1. They who of the kingdom are, ev - er, ev - er, heavenly grace re - ceiv - ing, Fol - low Christ, their guiding star;
 2. As ye would that men should do, do ye, do ye, ev - en so to them, Thus to Christ, be ev - er true;

ev - er, heavenly grace re - ceiv - ing,
 do ye ev - en so to them,

1. They who of the kingdom are, heavenly grace re - ceiv - ing, Fol - low Christ, their guiding star,
 2. As ye would that men should do, ev - en so to them, Thus to Christ, be ev - er true.

And free - ly all for - give, They who of the king - dom are, Thus his grace and mer - cy share, They who of the king - dom
 Thus he for - giv - eth thee, As ye would that men should do, Think how Christ for - giv - eth you, As ye would that men should

And free - ly all for - give, They who of the king - dom are, They who of the king - dom
 Thus he for - giv - eth thee, As ye would that men should do, As ye would that men should

ANTHEM. Concluded.

267

are, do, His grace, So do His grace To Christ and mer - cy share, be faith - ful, true, Be ye mer - ci - ful, then, Be ye mer - ci - ful, then, Be ye mer - ci - ful, then, Be ye mer - ci - ful, then,

1st time.

6 4

2d time.

Be ye mer-ci-ful then; Thus do ye, Thus do ye.

Be ye mer-ci-ful then; He for-giv-eth thee; He for-giv-eth thee.

Thus do ye, Thus do ye.

ANTHEM. "I will extol thee, O my King."

TREBLE SOLO. *Moderato*

I will ex - tol thee, O my King; and I will bless thy name for - ev - er, will bless thy name for - ev - er, and ev - er.

BASE SOLO.

Eve-ry day will I bless thee, and I will praise thy name for - ev - er, I will praise thy name for - ev - er and ev - er.

CHORUS. *Allegro.*

Great is the Lord, and greatly to be praised, Great is the Lord, and greatly to be praised, and his greatness is unsearcha - ble,

is un-search - a - ble, One gen - e - ration shall praise thy works to a - noth - er, and shall de - clare thy mighty acts, thy might - y acts.

ANTHEM. Continued.

269

TREBLE SOLO. Moderato.

I will speak of the glo-ri-ous hon-or of thy maj-es-ty, and of thy won-drous, won-drous, wondrous works.

BASE SOLO.

And men shall speak of the might of thy ter-ri-ble acts, thy ter-ri-ble acts, And I will de-clare, I will de-clare, I will de-clare thy great-ness, thy great-ness, thy great-ness.

CHORUS. Allegretto.

They shall abun-dant-ly ut-ter the memo-ry of thy great goodness, They shall a-bundant-ly ut-ter the memo-ry of thy

goodness, and sing, and sing, and sing, and sing, shall sing of thy righteous - ness, thy right - eous - ness,

TREBLE SOLO. *Andante.*

The Lord is gra-cious, and full of com - pas - sion, Slow to an - ger and of great mer - cy. The

BASE SOLO.

CHORUS. *Allegretto.*

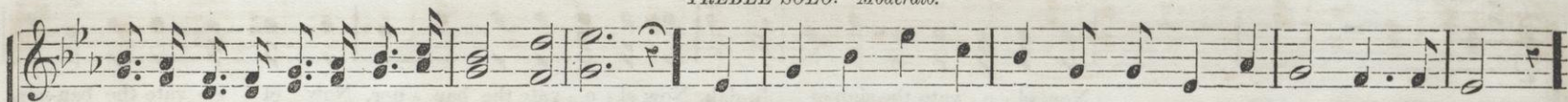
Lord is good, is good to all, and his ten - der mer-cies are o - ver all his works. All thy works shall praise thee,

All thy saints shall bless thy name, O Lord, O Lord, And thy saints shall bless thee,

ANTHEM. Concluded.

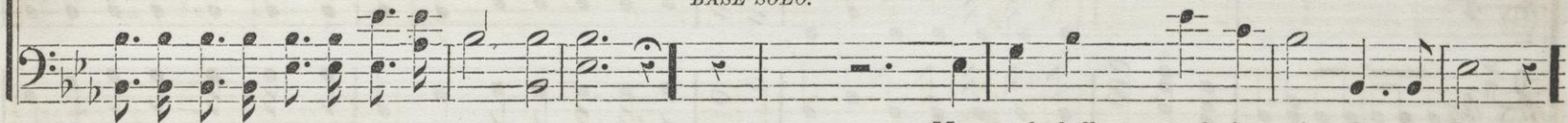
271

TREBLE SOLO. *Moderato.*



All thy saints shall bless thy name, shall bless thy name. My mouth shall speak the praise of the Lord, the praise of the Lord.

BASE SOLO.



My mouth shall speak the praise of the Lord.

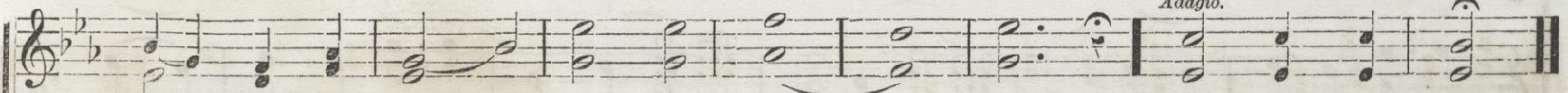
CHORUS. *Allegro.*



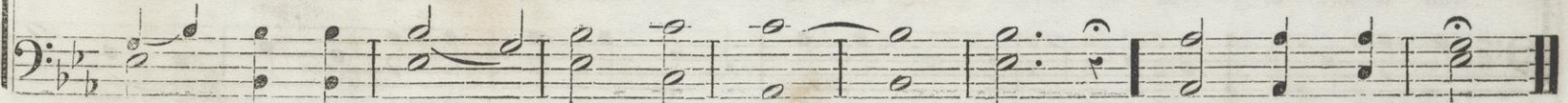
And let all flesh bless his ho - ly name, and let all flesh bless his ho - ly name, for - ev - er and



Adagio.



ev - er, for - ev - er and ev - - - er, Praise ye the Lord.



Allegro.

Now el - e - vate the sign of Ju-dah, Now el - e - vate the ban - ner, Now el - e - vate the ban-ner,
 Now el - e - vate the sign of Judah! Now el - e - vate the ban - ner, Now el - e - vate the ban-ner,

call it forth in Zi - on, call it, call it, call it forth in Zi - on.
 call it forth in Zi - on, call it, call it, call it forth in Zi - on.

Unison. *Unison.*

CHORUS. Continued.

273

TREBLE SOLO.

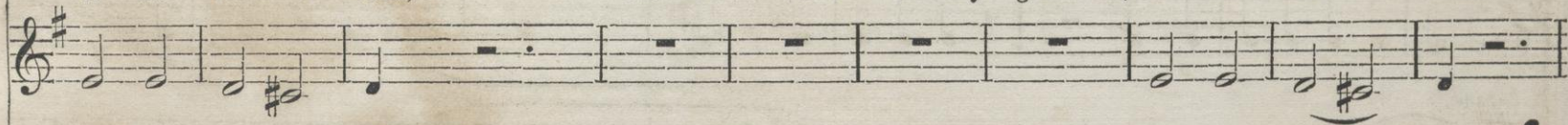


O put your trust in God, He will save us, He is al - way, al - way gra-cious

ALTO SOLO.



to his ser - vants, He.... He is al - way gra - cious, to his ser - vants.



CHORUS.

O praise the Lord, The Lord of hosts, The Lord . . . of hosts, Ex-alt his name, Ex -

Ex-alt his name, . . . Ex-alt his

O praise the Lord, The Lord of hosts, Ex-alt his name, Ex -

alt his name, and glo - ri - fy him, Ex - alt and glo . . . ri - fy him, ev - er - more.

name, . . .

alt his name, and glo - ri - fy him, Ex - alt and glo . . . ri - fy him ev - er - more.

6 4 6 4 6 4 7

ex - alt and praise him, ex - alt and glo - ri - fy him ev - ermore, forev - er, ev - ermore, Amen, Amen, Amen, Amen.

6 4 6 4 6 7 6 6 6 4

CHORUS. "Father, we trust in Thee."

FROM ROSSINI'S "STABAT MATER."

MODERATO.

Chorus. All parts in unison, accompanied by full chords on the organ.

Fa - ther, we trust in thee, Father, we worship thee! Here may thy kingdom be, Till time's long course is o'er.

Treble solo.

Hear the prayer of all thy servants, Rule our na - tion free and glorious,

Tenor chorus.

Hear the prayer of all thy servants, Rule our nation free and glorious,

Treble and Alto chorus.

Hear the prayer of all thy servants, Rule our nation free and glorious,

Base chorus.

Hear the prayer of all thy servants, Rule our nation free and glorious,

6 7 6 7

CHORUS, Continued.

Treble Solo.
 Father bless us, Father save us, Thine the glo - ry, thine . . . the power.

Tenor chorus.
 There to bless us, Father save us, Thine the glo - ry, thine the power, thine the glo-ry, thine the power.

Alto chorus.

Treble chorus.
 There to bless us, Father save us, Thine the glo - ry, thine the power, thine the glory, thine the power.

Bass chorus.

Chorus. All parts unison.
 Thine shall the glo - ry be; Fa - ther, we wor - ship thee; Give to us lib - er - ty, For thine is the power.

Treble solo.
 Hear the prayers of all thy servants, Thine the praise and thine the glo - ry,
 Hear the prayers of all thy servants. Thine the praise and thine the glory,
 Hear the prayers of all thy servants, Thine the praise and thine the glory,

CHORUS, Concluded.

277

Thine the glo - ry, Thine the kingdom, Thine the glo - ry, Thine the power.

Thine the glo - ry, Thine the kingdom, Thine the glo - ry ev - er - more, Thine the glo - ry, thine the power.

Thine the glo - ry, Thine the kingdom, Thine the glo - ry ev - er - more, Thine the glo - ry, thine the power.

4/2 6 #4/2 6 #4/2 6 6/7 6 6/4 7

1st ENDING.* Thine the glo - ry, the kingdom, the power.

2d ENDING.

Thine the glo - ry, thine the power, Thine the glo - ry, thine the power, thine the power.

Thine the glo - ry, Thine the power, Thine the glo - ry, thine the power, thine the power.

Thine the glo - ry, Thine the power, Thine the glo - ry, thine the power, thine the power.

4 #6 4/3 6/4 6 6/4

* If the 1st ending is too hard, skip it and sing the 2d ending instead, but do not sing both endings. The Solo passage in the 1st ending can be sung while the chorus sing the 2d ending, if desired.

CHORUS. "The Arm of the Lord was upon them."

Arranged from HAYDN,

The arm of the Lord was up - on them, By the edge of the sword they fell, And the roll - ing

The arm of the Lord was up - on them, By the edge of the sword they fell, And the roll - ing

#6 6 6 #

thunder he cast on all, Man against man he set them, Man against man he set them, -his

Man against man he set them, Man against man he set them, None can escape his

thunder he cast on all, Man against man he set them, Man against man he set them, -his

6 4 7 6 # 6

fu - ry, The sword of the Lord de-vour - eth, de-vour - eth, them all; Man against man he set them, Man against man he

fu - ry, The sword of the Lord de - vour - eth, Man against man he set them, Man against man he set them,

fu - ry, The sword of the Lord de-vour - eth, de-vour - eth them all, Man against man he set them, Man against man he

$\frac{4}{3}$ = = = =

set them, his fu - ry, The sword of the Lord de - vour - eth, de-vour - eth them all, de-vour - eth them all, de - vour - eth them all.

None can escape his fu - ry,

set them, his fu - ry, The sword of the Lord de - vour - eth, de-vour - eth them all de-vour - eth them all, de - vour - eth them all.

$\frac{4}{3}$ $\frac{4}{3}$ = = = = $\flat 7$ $\frac{6}{4}$ 7 6 $\frac{6}{4}$ $\flat 7$ $\frac{6}{4}$ 7

SOLO AND CHORUS, Continued.

1st ENDING.

Treble Solo.

The Lord he will have mer - cy, In peace he keepeth Zi - on, he keepeth Zi - on,

he keep - eth Zi - on. The Lord he will have mer - cy, In peace he keepeth Zi - on,

he keepeth Zi - on, he keep - eth Zi - on. He keepeth thee, he keepeth thee.*

* Repeat to the commencement, and sing pages 278 and 279 again. Then omit the 1st ending, and pass from page 279 to the 2d ending, (page 281,) without breaking the time.

SOLO AND CHORUS, Concluded.

281

2d ENDING.

Treble solo.

The Lord he will have mer - cy, In peace he keepeth Zi - on, he keepeth Zi - on,

he keep - eth Zi - on. The Lord he will have mer - cy, In peace he keepeth Zi - on,

CHORUS, ADAGIO.
Treble and Alto.

he keepeth Zi - on, he keep - eth Zi - on, he keepeth Zi - on, he keepeth Zi - on.

Tenor.

He keepeth Zi - on.

Base.

TREBLE SOLO, *Allegretto.*

1. When we pass thro' yon - der riv - er, When we reach the far - ther shore, When we reach the far - ther shore,
 2. When we gain the heav - enly regions, When we touch the heavenly shore, When we touch the heavenly shore,

There's an end of war for - ev - er, We shall see our foes no more, We shall see our foes no more.
 Bless - ed thought! no hos - tile le - gions, Can a - larm or trou - ble more, Can a - larm or trouble more.

All our con - flicts then shall cease, Followed by e - ter - nal peace, Followed by e - ter - nal peace.
 Far be - yond the reach of foes, We shall dwell in sweet re - pose, We shall dwell in sweet re - pose.

1. Af - ter warfare, rest is pleasant; O, how sweet the prospect is! O, how sweet the prospect is! Though we toil and strive at pres-ent,

2. O, that hope! how bright, how glorious! 'tis his people's blest re-ward, 'Tis his people's blest reward, In the Saviour's strength victorious,

Let us not repine at this, Let us not repine at this, Toil and pain, and conflict past, All en - dear repose at last.

They at length behold their Lord, They at length behold their Lord, In his kingdom they shall rest, In his love be fully blest.

TENOR and BASE DUET. *Moderato.*

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?

What can I want, what can I want, what can I want be - side? Since he is mine, and I am his, What can I want be - side?

CHORUS. *Moderato.*

He leads me, He leads me, Where living wa - ters gently pass, And full sal - va - tion flows.

He leads me to the place, Where heavenly pasture grows, Where liv - ing wa - ters gently pass, And full sal - va - tion flows.

He leads me, He leads me, Where living wa - ters gently pass, And full sal - va - tion flows.

CHORUS. Concluded.

285

ALTO SOLO.

CHORUS.

While he affords his

If e're I go a - stray, He doth my soul re-claim, And guides me in his own right way, For his most ho-ly name.

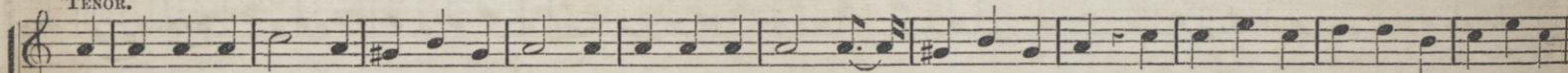
While he affords his

aid, I cannot yield to fear; Tho' I should walk thro' death's dark shade, My Shepherd's with me there, My Shepherd's with me there, My Shepherd's with me there.

aid, I cannot yield to fear; Tho' I should walk thro' death's dark shade, My Shepherd's with me there, My Shepherd's with me there, My Shepherd's with me there.

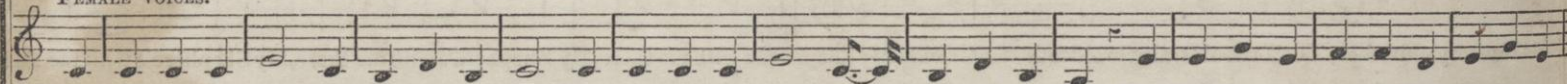


TENOR.

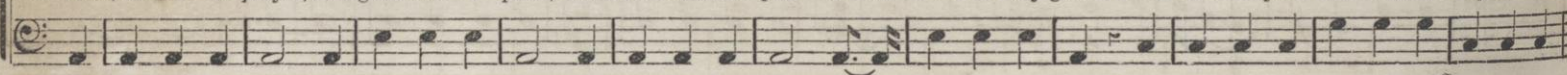


1. How honored, how dear, That sa-cred a-bode, Where Christians draw near Their Fa-ther and God! 'Mid world-ly com-mo-tion My wea-ried soul

FEMALE VOICES.



3. Thou, Hearer of prayer, Still grant me a place, Where Christians re-pair To the courts of thy grace; More blest be-yond mea-sure, One day so em-



HOW HONORED, HOW DEAR. Continued.

187

TREBLE SOLO.

faints, For the house of de - vo - tion, The house of thy saints. 2. O hap - py the choirs, Who praise thee a - bove, What
4. The Lord is a sun, The Lord is a shield, What
- played, Than years of vain pleas - ure, By worldlings en - joyed.

joy tunes their lyres, Their wor - ship is love, Yet safe in thy keep - ing, And hap - py they be, In
grace has be - gun, With glo - ry is sealed, More blessed be - yond meas - ure, One day so em - ployed, Than

this world of weep - ing, Whose strength is in thee. O hap - py the choirs, Who praise thee a - bove, What joy tunes their
years of vain pleas - ure, By worldlings en - joyed.

TREBLE & ALTO. CHORUS.

The Lord is a sun, The Lord is a shield, What grace has be

Re

CHORUS

HOW HONORED, HOW DEAR. Concluded.

lyres, Their wor - ship is love; Yet safe in thy keep - ing, And hap - py they be, In this world of
 - - gun, With glo - ry is sealed, More blest be - yond meas - ure, One day so em - ployed, Than years of vain

weep - ing, Whose strength is in thee 5. Though rug - ged their way, They drink as they go, Of springs that con - vey, New life as they flow.
 pleas - ure. By world lings en - joyed.

TREBLE SOLO.

Shall view.

CHORUS. TENOR.

TREBLE & ALTO.

The God they re - ly on, Their strength shall re - new, Till each brought to Zi - on, His glo - ry shall view, Shall view, shall view.

BASS.

Allegro.

1. Hark! the Song of songs we hear!

Bursting on the raptured ear! Loud as ocean's stormy voice, When the rushing winds rejoice.

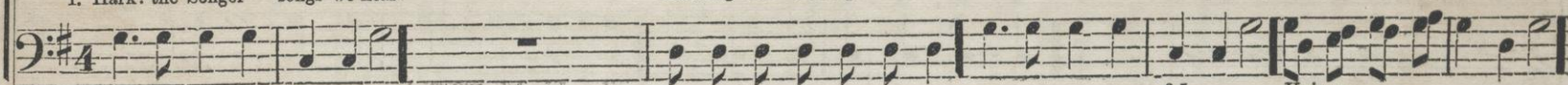


1. Hark! the Song of songs we hear! Burst - ing on the rap - tured ear!



1. Hark! the Song of songs we hear!

Bursting on the raptured ear! Loud as ocean's stormy voice, When the rushing winds rejoice.

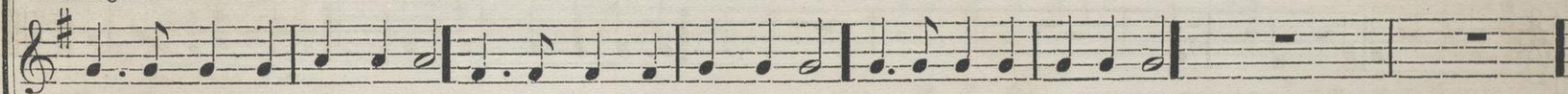


65

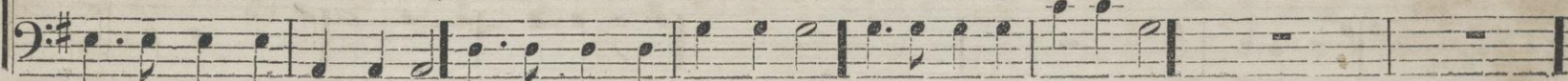
65

Unison.

2. Through the world with thun-der tone, That is heard, and that a - lone, Full, harmonious, loud and clear, An - gels stoop the sound to hear,



2. Through the world with thun-der tone, That is heard, and that a - lone, Full, harmonious, loud and clear, An - gels stoop the sound to hear,



Angels stoop the sound to hear. 3. Then in full, im-mor - tal bands, Ris - ing to the Heavenly Land, Strike the

Angels stoop the sound to hear, 3. Then in full, im - mor - tal bands, Ris - ing to the Heavenly Land, Strike the

6 4 7 6 4

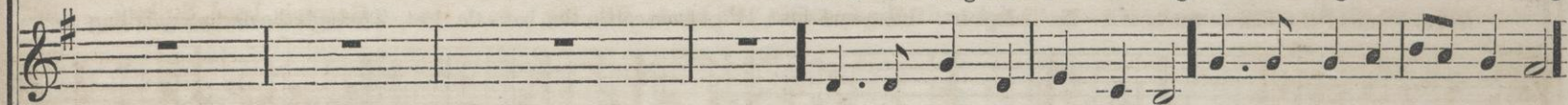
harp respon - sive - ly, This the song of Ju - ³ bi-lee, This the song of Ju-bi-lee.

harp respon - sive - ly, This the song of Ju - ³ bi - lee, This the song of Ju-bi-lee.

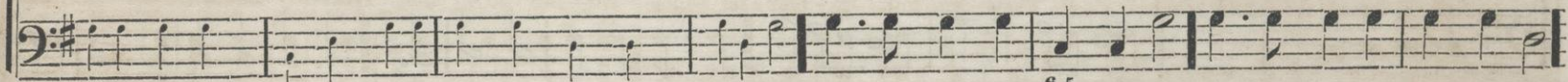
6 4 8 6 7



4. This the song the na - tions sing, This the song the wild winds bring.



4. This the song the na - tions sing, This the song the wild winds bring.



6 5



Sing, O mountain! Shout, O sea! Hail Je - ho - vah's! Hail Je - hovah's! Hail Je-hovah's vic-to-ry! 5. Now 'tis hushed! the warfare o'er,



Sing, O mountain! Shout, O sea! Hail Je - ho - vah's! Hail Je - hovah's! Hail Je-hovah's vic-to-ry, 5. Now 'tis hushed! the warfare o'er,



6 5

#

#

7

#

Satan tempts the world no more, All his legions, bannered host, Flee from earth, the bat-tle lost, Through the darkness, falling prone.

Unison.

6 # 7 = = = 6 #

Sinking still to realms unknown. 6. Humble Virtue, gen-tle peace, Day by day their power in-crease, Earth is heaven, and heavenly love.

Unison.

3 7 6 4

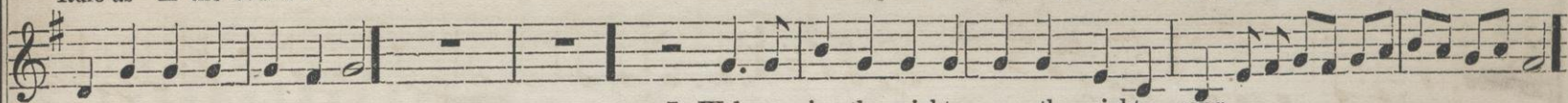
CHORUS. Concluded.

293

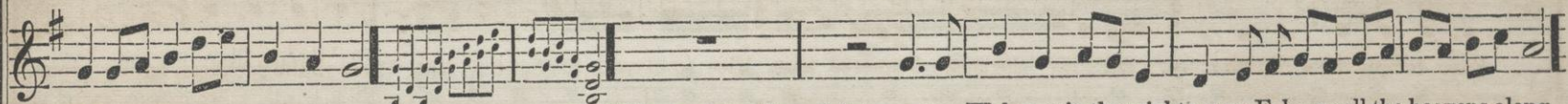


Rule as in the courts a - bove.

7. Wake again the migh - ty song, the song, Echoes roll the heavens a-long.

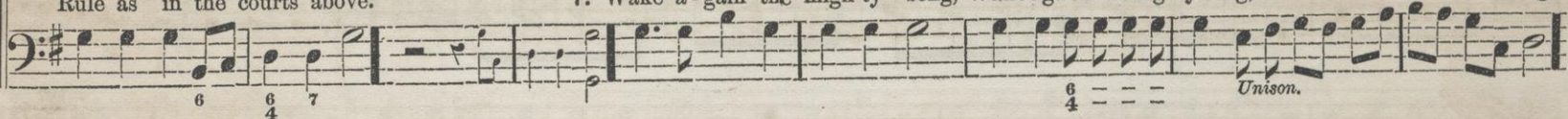


7. Wake a-gain the mighty song, the mighty song,
Wake a - gain the mighty song,

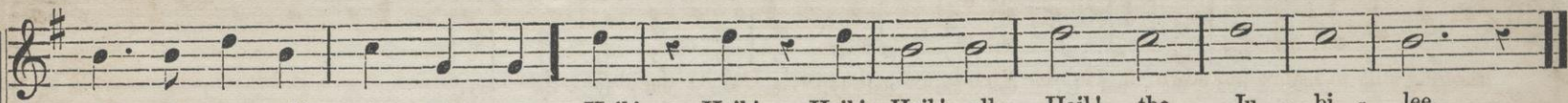


Rule as in the courts above.

7. Wake a - gain the migh-ty song, Wake again the mighty song, Echoes roll the heavens along.



Unison.



Hail Je - ho - vah's vic - to - ry, Hail! Hail! Hail! Hail! all Hail! the Ju - bi - lee.



Hail! Hail!



Hail Je - ho - vah's vic - to - ry, Hail! Hail! Hail! Hail! all Hail! the Ju - bi - lee.



65 . 6

7

CHORUS. "To Thee, Cherubim." From the Dettingen Te Deum. HANDEL.

First system of the musical score. It consists of four staves. The top two staves are vocal parts in treble clef, 4/4 time. The bottom two staves are instrumental parts in treble and bass clef, 4/4 time. The vocal parts enter with the lyrics "To thee, Cher - u - bim and". The instrumental parts provide a rhythmic accompaniment with chords and eighth notes.

To thee, Cher - u - bim and

Second system of the musical score. It continues the vocal and instrumental parts. The vocal parts sing "Ser - a - phim con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry." The instrumental parts continue with their accompaniment. The system ends with a repeat sign.

Ser - a - phim con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry.

Ser - a - phim con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry.

To thee, Cher - u - bim, and Ser - a - phim, con -

To thee, Cher - u - bim, and Ser - a - phim, con -

6 $\begin{smallmatrix} 6 \\ \#4 \\ 3 \end{smallmatrix}$ 6 6

- tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry, con -

Ho - ly, ho - ly, ho - ly Lord, God of Sa - ba - oth,

- tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry, con - tin - ual - ly, con - tin - ual - ly, con - tin - ual - ly do cry,

6 $\begin{smallmatrix} 6 \\ \#4 \\ 3 \end{smallmatrix}$ 6 $\#6$ 6 6 6 6

- tin - ual - ly do cry, Ho - ly, ho - ly, ho - ly Lord, God of Sa - baoth, Lord, God of Sa - baoth.

4/3 4 3 6/5 6/5

Heaven and earth are full of the ma - jes - ty of thy glo - ry, of the ma - jes - ty of thy glo - ry.

6 4/3 4/2 6 4/3 7 4 3

CHORUS. "Far from these narrow Scenes of Night."

Quartet.

1. Far from these nar-row scenes of night, Un-bound-ed glo-ries rise, And realms of joy and pure delight, Unknown to mortal eyes. 2. Fair dis-tant

land! could mortal eyes, But half thy charms explore, How would our spirits long to rise, And dwell on earth no more. 3. No cloud those bliss-ful 4. O may the heavenly

regions know, Realms ev-er bright and fair, For sin, the source of mor-tal wo, Can nev-er en-ter there, For sin the source of mor-tal wo, pros-pect fire our hearts with ardent love, Till wings of faith and strong desire, Bear every thought a-bove, Till wings of faith and strong de-sire,

Can never enter there. 5. Pre-pare us, Lord, by grace di-vine, For thy bright courts a-bove, Then bid our spir-its rise and join The chorus of the sky. Bear every thought above.

CHORUS. "Praise the Lord." FROM DE MONTI'S MASS IN B \flat . 299

Allegro.

Praise the Lord, Praise the Lord, Praise him in the high-est, Glo-ry be to God on high, and on earth peace, good

Praise the Lord, praise the Lord, Praise him in the high-est, Glo-ry be to God on high, and on earth peace, good

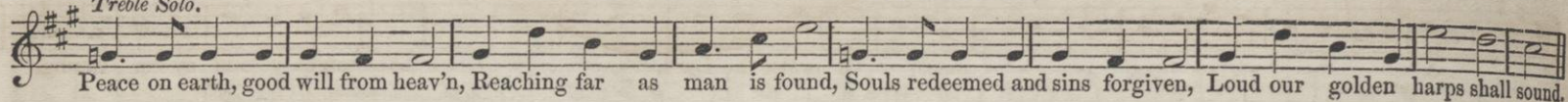
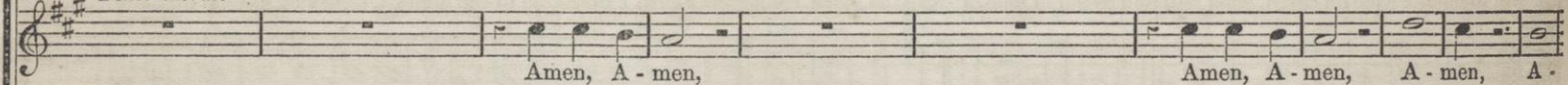
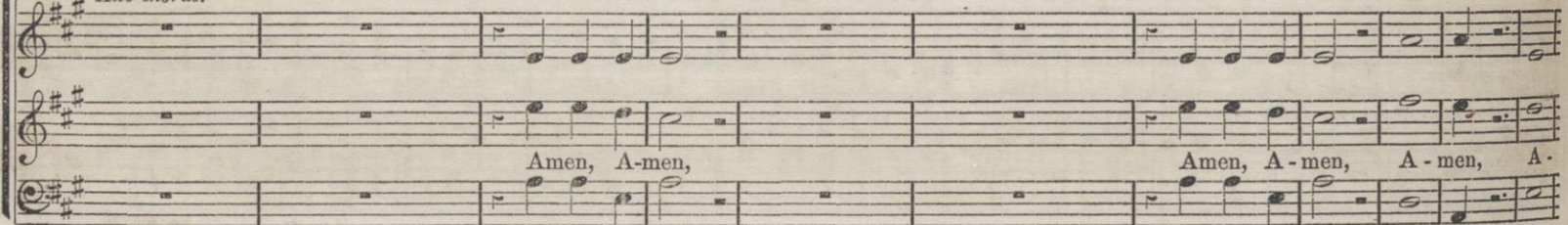
6 - $\frac{4}{2}$ 6 $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ 7 # $\frac{8}{7}$ #

will to men, Peace on earth, good will and peace to men. Praise the Lord, Praise the Lord, Praise him in the highest, Glory be to God on high.

will to men, Peace on earth, good will and peace to men. Praise the Lord, Praise the Lord, Praise him in the highest, Glory be to God on high.

7 4 # 6 - $\frac{4}{2}$ 6 $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ 7

CHORUS, Continued.

Treble Solo.*Chorus.**Treble solo**Tenor chorus.**Alto chorus.*

CHORUS, Concluded.

301

A - - - - - men. O, praise the Lord, Al - might - y and ev - er - lasting,

- men, Amen, Amen, Bless him ev - er - more, ev - er - lasting,

- men, Amen, Amen, Bless him ev - er - more, ev - er - lasting,

7 7

A - men, A - men, A - men, A - men, Amen, Amen, Amen, A - men, A - - - men.

Amen, Amen, Amen, Amen, Amen, A - men, A - men, A - men, A - men.

Amen, Amen, Amen, Amen, Amen, Amen, Amen, A - men, A - men, A - men.

A - men,

0 - 98 65 6 5 4 3 6 6

The following pieces form a scene in Neukomm's celebrated Oratorio of David. They are slightly altered from the original, to adapt them to the abilities of ordinary singing classes. To produce the effect which is produced by them in the Oratorio, the singers must pass from each piece to the next, without interrupting the time. In the Oratorio, the last twelve measures of the chorus, "He falls! the monster falls!" is marked to be sung *Diminuendo*, to represent a receding army, as if the singers were moving away, while the listeners remain stationary. The effect is equally good however, with these twelve measures sung loud. The following verses from the 17th Chapter, I. Samuel, describe the story which is represented in this scene. At a public performance, it will enable the audience to understand the scene better, to have these verses read by a good reader, before the scene is sung.

BEHOLD THE GIANT.

And the Philistines stood on a mountain on the one side, and Israel stood on a mountain on the other side: and there was a valley between them.

And there went out a champion out of the camp of the Philistines, named Goliath, of Gath, whose height was six cubits and a span.

GOLIAH'S CHALLENGE.

And he stood and cried unto the armies of Israel, and said unto them, why are ye come out to set your battle in array? Am not I a Philistine, and ye servants to Saul? Choose you a man for you, and let him come down to me.

If he be able to fight with me, and to kill me, then will we be your servants: but if I prevail against him, and kill him, then shall ye be our servants, and serve us.

And the Philistine said, I defy the armies of Israel this day; give me a man, that we may fight together.

DAVID'S ACCEPTANCE OF THE CHALLENGE.

And David said to Saul, let no man's heart fail because of him; thy servant will go and fight with this Philistine.

DUET. DAVID AND GOLIAH.

And David drew near to the Philistine. And the Philistine came on and drew near unto David.

And when the Philistine looked about and saw David, he disdained him; for he was but a youth, and ruddy, and of a fair countenance.

And the Philistine said unto David, am I a dog, that thou comest to me with staves? And the Philistine cursed David by his gods.

And the Philistine said to David, come to me, and I will give thy flesh unto the fowls of the air, and to the beasts of the field.

Then said David to the Philistine, thou comest to me with a sword, and with a spear, and with a shield; but I come to thee in the name of the Lord of hosts, the God of the armies of Israel, whom thou hast defied.

SYMPHONY, REPRESENTING THE CONTEST.

And Saul armed David with his armor, and he put a helmet of brass upon his head; also he armed him with a coat of mail.

And David girded his sword upon his armor, and he assayed to go, for he had not proved it. And David said to Saul, I cannot go with these, for I have not proved them. And David put them off. And he took his staff in his hand, and chose him five smooth stones out of the brook, and put them in a shepherd's bag which he had, even in a scrip; and his sling was in his hand.

And it came to pass when the Philistine arose, and came and drew nigh to meet David, that David hasted and ran toward the army to meet the Philistine.

And David put his hand in his bag, and took thence a stone, and slang it, and smote the Philistine in his forehead; and he fell upon his face upon the earth.

HE FALLS! THE MONSTER FALLS.

And when the Philistines saw their champion was dead, they fled.

And the men of Israel and of Judah arose and shouted, and pursued the Philistines, until they came to the valley, and to the gates of Ekron. And the wounded of the Philistines fell down by the way to Shaarim, even unto Gath, and unto Ekron.

CHORUS. BEHOLD THE GIANT.

Moderato.

Behold the Gi - ant, Behold the Giant, Swelling in his pride, Behold the Giant, Behold the Giant, The

Behold the Gi - ant, Behold the Giant, Swelling in his pride, Behold the Giant, Behold the Giant, The

6 4 6 6 4 6 6

Giant swelling in his pride. His trumpet sounds a-far, His tow'ring crest how vast.

Giant swelling in his pride. His trumpet sounds a-far, His tow'ring crest how vast.

6 6 $\frac{4}{2}$ = = =

His stride the ter - ror of the war, the terror of the war, the ter - ror of the war, the ter - ror of the

His stride the ter - ror of the war, the ter - ror of the war, the ter - ror of the war, the ter - ror of the

His stride the ter - ror of the war, the terror of the war, the ter - ror, the ter - ror of the

6 7 6 6 - -

war, His trumpet sounds a - far, sounds a - far, Behold his beamy spear, That armies cleave a - sun-der,

war, His trumpet sounds a - far, Behold his beamy spear, That armies cleave a -

war, His trumpet sounds a - far, sounds a - far, Behold his beamy spear, That armies cleave a - sun-der,

6 7

Hark! Hark! Hark! how the voice up - on the ear, breaks forth like dis-tant thun-der.

sun-der Hark! Hark! Hark! how the voice up - on the ear, breaks forth like dis-tant thun-der.

Hark! Hark! Hark! how the voice up - on the ear, breaks forth like dis-tant thun-der.

b5 b b6 5 \sharp_5 7 \sharp_7

Like dis-tant thun-der! Hark! how his voice upon the ear breaks forth like thunder! like thunder, like dis-tant thun-der.

Like dis-tant thun-der! Hark! how his voice upon the ear breaks forth like thunder! like thunder! like dis-tant thun-der!

Like dis-tant thun-der! Hark! how his voice upon the ear breaks forth like thunder, like thunder! like dis-tant thun-der!

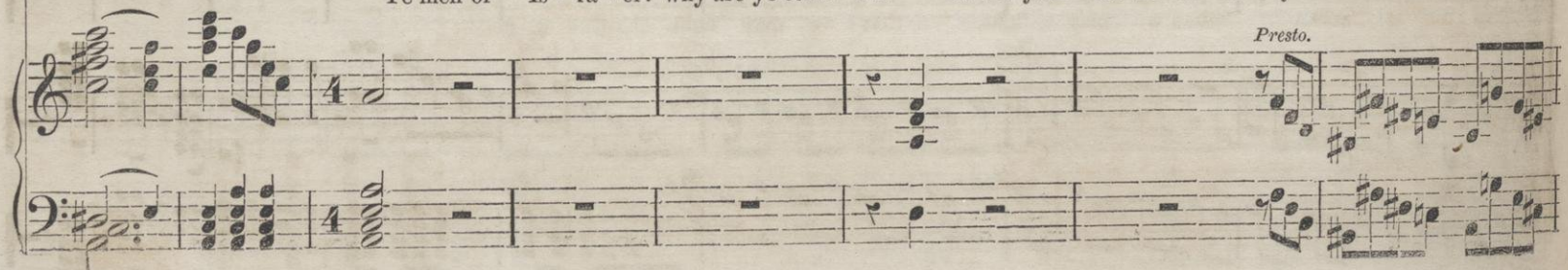
like thunder!

SCENE FROM "DAVID."

GOLIAH'S CHALLENGE.

Allegro.

Ye men of Is - ra - el! why are ye come out to set your bat-tle in ar-ray?



Again I challenge all your host;

Thus I de - fy you!

Give me a man, that we may fight, that we may fight to - gether!

The musical score is written for a vocal soloist and piano accompaniment. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clef). The vocal line is written in a single staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro'. The score is for a scene from 'DAVID'.

SCENE FROM "DAVID."

DAVID'S REPLY.

Who is this Philistine, that he should thus de-

fy the armies of the living God? *PRESTO.* Let no man's courage fail because of him; Myself will go and

fight this boasting heathen! The Lord, who from the bear and li-on sav'd me, He, He will de-fend me.

The musical score is written for voice and piano. The key signature is D major (two sharps). The tempo is marked *PRESTO.* The score consists of three systems. The first system shows the vocal line entering with the lyrics 'Who is this Philistine, that he should thus de-'. The piano accompaniment features arpeggiated chords and sixteenth-note patterns. The second system continues the vocal line with 'fy the armies of the living God?' and 'Let no man's courage fail because of him; Myself will go and'. The piano part includes trills and rapid sixteenth-note passages. The third system concludes with 'fight this boasting heathen!' and 'The Lord, who from the bear and li-on sav'd me, He, He will de-fend me.' The piano accompaniment provides harmonic support with block chords and moving lines.

SCENE FROM "DAVID," Continued.

309

GOLIAH'S REPLY.

Moderato.

I cannot war with boys, Yet if thou need to prove my wrath, my wrath,

Thy head shall bow to Da - gon, on his hal - low'd floor.....

SCENE FROM "DAVID," Continued.

Moderato.

DUET. DAVID AND GOLIATH.

GOLIATH.

Come un - to me! Come un - to me! Thy youth - ful boast shall

quick - ly feel its due re - ward, its due re-ward, The

SCENE FROM "DAVID."

311

wolves of ev'n - ning shall devour thee, The vul - ture's beak shall rend thine heart, the

vul - ture's beak shall rend..... thine heart, shall rend..... thine

heart. DAVID. I come to thee!

I come to thee! The Lord of Hosts, of Israel's host, shall be my guard, The

Lord shall be my guard, His might - - - ier arm, his arm shall soon o'er - pow'r thee, shall soon o'erpow'r thee.

Vain are thy ter - rors, vain..... thine art,

Vain are thy ter - rors, and vain, vain thine art,.....

DAVID.

vain, vain thine art. I come to thee! I

GOLIATH.

Come un-to me! Come un-to me!

come to thee! The bat-tle is the Lord's, the bat - tle is the Lord's, the

and cease thy war of words, Oh! cease thy war of words! Oh

bat - tle is the Lord's! I come! I come! I come! the

cease thy war of words! Come unto me! Come unto me! Come un - to me!

The musical score is written for voice and piano. The voice part is in treble and bass clefs, and the piano accompaniment is in treble and bass clefs. The key signature is one sharp (F#). The tempo is marked 'Allegro'. The score consists of several systems of music, with lyrics written below the voice staves. The lyrics are: 'come to thee!', 'The bat-tle is the Lord's, the bat - tle is the Lord's, the', 'and cease thy war of words, Oh! cease thy war of words!', 'Oh', 'bat - tle is the Lord's!', 'I come!', 'I come!', 'I come!', 'the', 'cease thy war of words!', 'Come unto me!', 'Come unto me!', 'Come un - to me!'.

SCENE FROM "DAVID."

315

The image displays a page from a musical score for "The Battle Hymn of the Lord's". The score is written for voice and piano. It features two systems of music, each consisting of a vocal melody line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#), and the time signature is common time (C).

Vocal Part:

- Line 1: bat - - - tle, the bat - - - tle is the Lord's, the bat - - - tle is the
- Line 2: Come, come! come, come! come, come and cease thy war, thy war of words, Oh cease thy war of
- Line 3: Lord's, the bat - - - tle is the Lord's, the bat - - - tle is the Lord's, the bat-tle is the
- Line 4: words, Oh cease thy war of words, Oh cease thy war of words, Oh cease thy war of

Piano Accompaniment:

- The piano part provides harmonic support for the vocal lines, featuring chords and moving bass lines.
- In the first system, it includes a prominent chordal texture in the right hand and a more active bass line.
- In the second system, it continues with similar textures, supporting the vocal phrases.

Lord's, the bat - tle is the Lord's, the battle is the Lord's, the battle is the Lord's, I come to thee! I come to thee!

words, Oh cease thy war of words, Oh cease thy war of words, Oh cease thy war of words, Oh cease thy war of words; Come unto me! Come un-to

I come to thee!

me! Come un - to me!

The musical score is written for a vocal soloist and a piano accompaniment. The key signature is D major (two sharps). The vocal part is written on a single staff with a treble clef. The piano accompaniment is written on two staves, treble and bass, with a grand staff bracket. The tempo and meter are not explicitly stated, but the notation suggests a moderate, flowing pace. The score consists of three systems. The first system contains the vocal melody and piano accompaniment for the first two lines of text. The second system contains the vocal melody and piano accompaniment for the third line of text. The third system contains the vocal melody and piano accompaniment for the fourth line of text. The piano accompaniment features a variety of textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. The vocal melody is characterized by a mix of eighth and sixteenth notes, with some longer notes for emphasis.

SCENE FROM "DAVID," Continued.

317

SYMPHONY, Representing the contest between David and Goliath.

Allegro.

ff

pp *ff* *pp* *ff*

The musical score is written for piano and bass. The piano part is in the upper staves, and the bass part is in the lower staves. The tempo is marked 'Allegro.' The dynamics range from fortissimo (ff) to pianissimo (pp). The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The piano part features many triplets and sixteenth notes, while the bass part is more rhythmic with eighth and sixteenth notes. The score is divided into measures by vertical bar lines.

First system of musical notation, featuring piano accompaniment with triplets and sixteenth notes.

Selecting the stone.

Second system of musical notation, featuring piano accompaniment with a dynamic marking of *p*.

Fall of the giant.

Third system of musical notation, featuring piano accompaniment with dynamic markings of *mp*, *Cres.*, *f*, and *ff*.

Flight of the stone.

Dying throes of the giant.

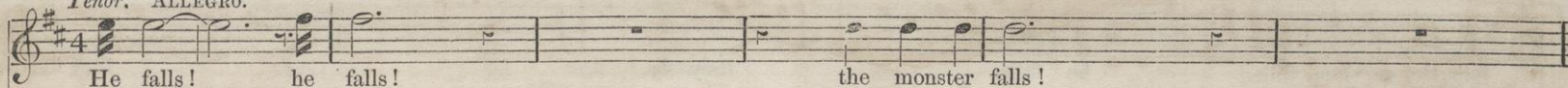
Let the Chorus commence without interrupting the time.

SCENE FROM "DAVID," Continued.

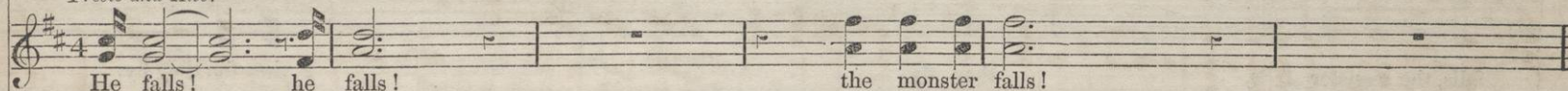
319

CHORUS. "He falls! the monster falls!"

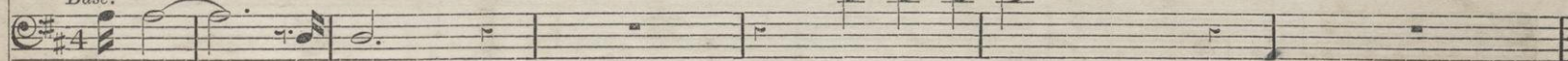
Tenor. ALLEGRO.



Treble and Alto.



Base.



ALLEGRO.



Allegretto.



falls, the monster falls, he falls, they fly, they fly, they

falls, the monster falls, they fly, they fly, they fly,

he falls, they fly, they fly, they

fly, vic - to-ry, vic - to-ry, vic-to-ry, vic-to-ry, vic - to - ry, they

vic - to-ry, vic - to-ry, vic-to-ry, vic-to-ry, vic - to - ry, they fly,

fly, they

The musical score is written for a vocal ensemble and piano. It features three systems of staves. The first system has three vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment consists of chords and melodic lines in the right and left hands. The key signature is one sharp (F#) and the time signature is not explicitly shown but appears to be common time (C).

fly, they fly, up and pursue, on - ward,
they fly, up and pursue, on - ward, on - ward,
fly, they fly, up and pursue, on - ward,

The first system of the musical score consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music features a mix of whole, half, and quarter notes, with some triplet markings in the piano part.

on - ward, on - ward, smite, smite, and divide the spoil, divide the
on - ward, on - ward, smite, smite, and divide the spoil, divide the
on - ward, on - ward, smite, smite, and divide the spoil, divide the

The second system of the musical score also consists of five staves, continuing the vocal and piano parts from the first system. The lyrics are repeated across the vocal staves. The piano accompaniment continues with similar rhythmic patterns, including triplets. The system concludes with a double bar line.

SCENE FROM "DAVID," Continued.

Two staves of music for voices and one staff for piano accompaniment. The key signature is one sharp (F#). The lyrics are: "spoil, on - ward, vic - to-ry, vic - to-ry, vic-to-ry, vic-to-ry, vic - to-ry," repeated on both voice staves. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

Piano accompaniment for the first system, consisting of two staves. It features a continuous eighth-note melody in the right hand and chords in the left hand. There are triplets marked with a '3' over the notes.

Two staves of music for voices and one staff for piano accompaniment. The key signature is one sharp (F#). The lyrics are: "To Gath and Ekron drive them home, drive them home. *p* Till night close in up - on the fields of" repeated on both voice staves. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

Piano accompaniment for the second system, consisting of two staves. It features a continuous eighth-note melody in the right hand and chords in the left hand. A piano dynamic marking (*p*) is present.

SCENE FROM "DAVID," Continued.

323

blood, And darkness veil the slayer, the slayer and the slain.

blood, And darkness veil the slayer, the slayer and the slain.

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The piano part features a complex texture with many beamed sixteenth and thirty-second notes, and a dynamic marking of *p* (piano) is visible.

Onward, onward, onward, onward, Up, and pursue,

Onward, onward, onward, onward, Up, and pursue,

The second system of the musical score also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains one sharp (F#), and the time signature is common time (C). The piano part continues with a similar complex texture of beamed notes.

The image shows a page from a musical score for the hymn "The Battle Hymn of the Republic." It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The music is in 2/4 time and the key of D major. The lyrics are: "vic - to - ry, vic - to - ry, vic - to - ry, vic - to - ry, Up, and pursue, Up, and pursue, pursue, pursue, pur - sue, pur - sue, pur - sue, pur - sue, pur - sue." The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score is written on five staves, with the first three staves for the vocal parts and the last two for the piano accompaniment. The lyrics are written below the vocal staves.

The image shows a page from a musical score for "The Victrola Song". It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are "sue, vic-to-ry, vic-to-ry, vic-to-ry, vic-to-ry, vic-to-ry, vic-to-ry." The piano part includes a melodic line with slurs and a bass line with chords. The score is written in a classic, early 20th-century style.

END OF THE "SCENE FROM DAVID."



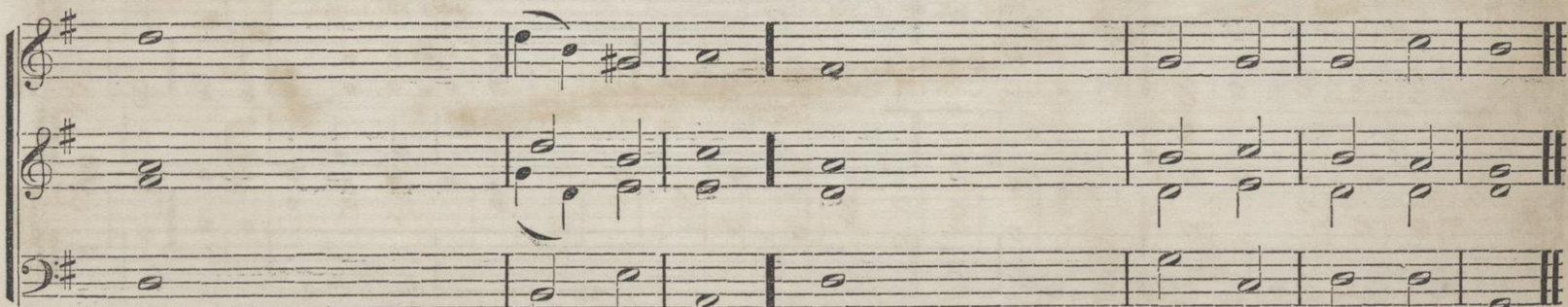
1. O come, let us sing un - - - -	to	the	Lord,	Let us heartily rejoice in the.....	strength	of	our	sal-	vation.
3. For the Lord is a	great	God,	and a great.....	King	a-	bove	all	gods.
5. The sea is his,.....	and	he	made it,	and his hands pre - - - -	par	-	ed	the	dry
7. For he is the.....	Lord	our	God,	and we are the people of his pasture and the	sheep	of	his.....	land:	hand.
10. Glory be to the Father, and.....	to	the	Son	and.....	to	the	Ho - - ly	Ghost.	



2. Let us come before his presence.....	with	thanks-	giving,	and show ourselves.....	glad	in	him	with	psalms.
4. In his hand are all the corners.....	of	the	earth,	and the strength of the.....	hills	is	his.....	also.	
6. O come, let us worship.....	and	fall	down,	and kneel be - - - -	fore	the	Lord	our	Maker.
8. O worship the Lord in the.....	beauty	of	holiness,	let the whole earth.....	stand	in	awe	of	him.
9. For he cometh, for he cometh to.....	judge	the	earth,	and with righteousness to judge the world and the	peo -	ple	with	his	truth.
11. As it was in the beginning, is now, and..	ev -	er	shall be,	world.....	with -	out	end.	A	men.



1. O sing unto the	Lord, a new	song,	For he hath done	mar - vel -	lous	things.
3. The Lord declared	his sal -	vation,	his righteousness hath he openly ...	showed in the	sight of the	heathen.
5. Show yourselves joyful unto the Lord,	all ye	lands,	sing, re - - - - -	joice, and	give	thanks.
7. With trumpets	also and	shawms,	O show yourselves joyful be	fore the	Lord the	King.
9. Let the floods clap their hands, and let the hills be joyful together be -	fore the	Lord:	For he	cometh to	judge the	earth.
11. Glory be to the Father, and	to the	Son,	and	to the	Ho - ly	Ghost.



2. With his own right hand and his	ho - ly	arm,	Hath he	gotten him -	self the	victory.
4. He hath remembered his mercy and truth toward the	house of	Israel,	(seen the sal -	va - tion	of our	God.
6. Praise the lord up - - - - -	on the	harp,	And all the ends of the world have	psalm of	thanks - -	giving.
8. Let the sea make a noise, and all that ...	there in	is,	Sing to the harp with a	they that	dwell there -	in.
10. With righteousness shall he	judge the	world,	The round world and	peo - ple	with	equity.
12. As it was in the beginning, is now, and ...	ev - er	shall be,	And the	with - out	end. A -	men.
			world			

O BE JOYFUL IN THE LORD. Chant.

327



- | | | | | | | | | |
|--|-----------|-----------|---|--|-------------|-------------|---------|-----------------|
| 1. O be joyful in the Lord..... | all | ye | lands, | Serve the Lord with gladness and come before | pres - ence | with | a | song. |
| 2. Be sure that the Lord..... | he | is | God, | his..... | and | the | sheep | of his pasture. |
| 3. O go your way into his gates with
thanksgiving, and into his | courts | with | praise, | It is he that hath made us, and not we our
selves, we are his people..... | speaking | good | of | his name. |
| 4. For the Lord is gracious, his mercy is .. | ev - er - | lasting, | And his truth endureth from gener - - - | tion | to | gen - era - | tion. | |
| 5. Glory be to the Father, and, | to | the | Son, | And | to | the | Ho - ly | Ghost. |
| 6. As it was in the beginning is now, and .. | ev - er | shall be, | World..... | with - out | end. | A - | men. | |

GOD BE MERCIFUL UNTO US. Chant.

1st & 7th verses.

2d, 4th, 6th & 8th verses.

3d & 5th verses.



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 upon | earth,
Thy saving | health a- | mong all | nations.
3. { Let all the people praise thee, O | God.
Let | all the people | praise thee.
4. { O let the nations be glad, and sing for | joy,
For thou shalt judge the people righteously,
And govern the | na- tions up- | on the | 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 will | bless us.
7. { God shall | bless us,
And all the ends of the | earth shall | fear him.
8. { God shall | bless us,
And all the | ends—of the | earth shall | fear him.

GLORY BE TO GOD ON HIGH. Chant.



1. Glory be to	God	on	high,	and on earth	peace,	good	will	towards	men.
2. We praise thee, we bless thee, we	wor -	ship	thee,	we glorify thee, we give thanks to.	thee	for	thy	great	glory.
9. For thou only	art	holy,	thou only	art.	glory	of	God	the	Lord.
10. Thou only, O Christ, with the	Ho -	ly	Ghost,	art most high in the	glory	of	God	the	Father.
								A	men.



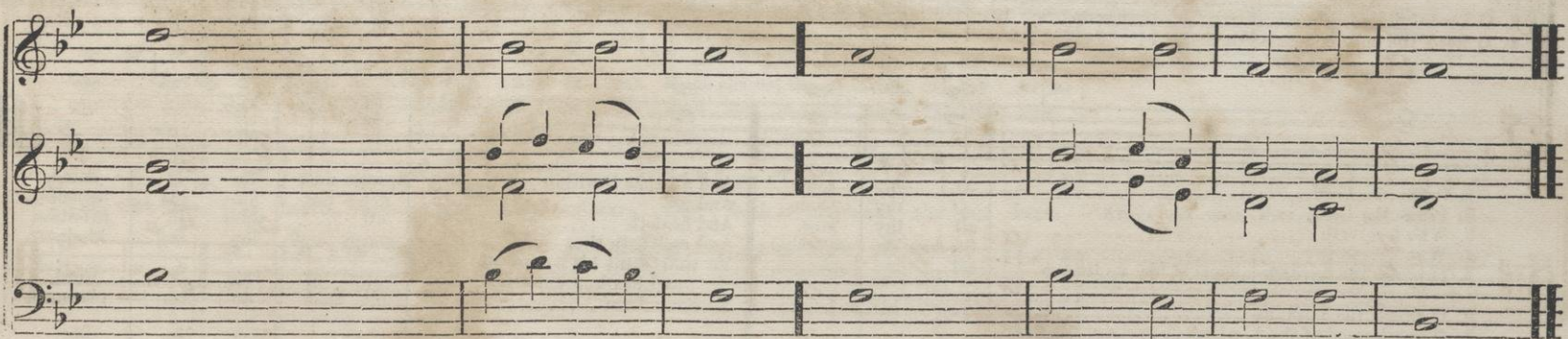
3. O Lord God,	heav'n	ly	King,	God the	Fa -	ther	al -	mighty.
4. O Lord, the only begotten Son	Je -	sus	Christ,	O Lord God, Lamb of	God,	Son	of	Father.



5. That takest away the	sins	of the	world,	have mercy	up -	on	us.
6. Thou that takest away the	sins	of the	world,	have mercy	up -	on	us.
7. Thou that takest away the	sins	of the	world,	re -	ceive	our	prayer.
8. Thou that sittest at the right hand of	God	the	Father,	have mercy	up -	on	us.



1. God be merciful unto.....	us, and	bless us,	and show us the light of his countenance, and be	mer - ci -	ful un -	to us.
2. That thy way may be	known upon	earth,	thy saving.....	health a -	mong all	nations.
3. Let the people	praise thee, O	God;	yea, let all the	peo - ple	praise.....	thee.
4. O let the nations re -	joice and be	glad;	for thou shalt judge the folk righteously, and			
			govern the.....	na - tions	up - on	earth.
5. Let the people	praise thee, O	God;	yea, let all the	peo - ple	praise	thee;
6. Then shall the earth bring	forth her	increase;	and God, even our own.....	God, shall	give us his	blessing.
7. God	shall.....	bless us;	and all the ends of the	world shall	fear	him.



8. Glory be to the Father, and.....	to the	Son,	and.....	to the	Ho - ly	Ghost;
9. As it was in the beginning, is now, and	ev - er	shall be,	world	with - out	end. A -	men.

O, PRAISE GOD IN HIS HOLINESS. Chant.



- | | | | | | | |
|--|--------------|-----------|--------------------------------|--------------|--------------|------------|
| 1. O, praise God | in his | holiness, | Praise him in the | firmament | of his | power. |
| 2. Praise him for his | no - ble | acts, | Praise him according | to his | excel - lent | greatness. |
| 3. Praise him in the | sound of the | trumpet, | Praise him up - | on the | lute and | harp. |
| 4. Praise him in the | cymbals and | dances, | Praise him up - | on the | strings and | pipe. |
| 5. Praise him upon the | well - tuned | cymbals, | Praise him up - | on the | loud | cymbals. |
| 6. Let every thing that hath breath | praise the | Lord, | Let every thing that hath | breath | praise the | Lord. |
| 7. Glory be to the Father, and | to the | Son, | and | to the | Ho - ly | Ghost. |
| 8. As it was in the beginning, is now, and | ev - er | shall be, | world | with - out | end, A - | men. |

PRAISE THE LORD, O MY SOUL. Chant.



- | | | | | | | |
|--|----------------|-------------|-------------------------------------|------------|------------|------------|
| 1. Praise the Lord, | O my | soul ; | And all that is within me | praise his | ho - ly | name. |
| 2. Praise the Lord, | O my | soul ; | And for - | get not | all his | benefits. |
| 3. Who forgiveth | all thy | sins, | And healeth | all | thine in - | firmities. |
| 4. Who saveth thy | life from de - | struction ; | And crowneth thee with | mercy and | lov - ing | kindness. |
| 5. O praise the Lord, ye angels of his, ye that ex - | cel in | strength, | Ye that fulfil his commandments, | | | |
| | | | and hearken unto the | voice of | his | word. |
| 6. O praise the Lord, all | ye his | hosts ; | Ye servants of | his that | do his | pleasure. |
| 7. O speak good of the Lord, all ye works of his, in all | | | | | | |
| places of | his do - | minion ; | Praise thou the | Lord | O my | soul. |
| 8. Glory be to the Father, and to the Son, and to the | Ho - ly | Ghost ; | As it was in the beginning, is now, | | | |
| | | | and ever shall be, world | with - out | end, A - | men. |

THE SHIP OF STATE

Words by LONGFELLOW.

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1. Thou, too, sail on, O Ship of State, Sail on, O U-nion, strong and great! Hu-man-i-ty with all its fears, With all its hopes of

2. We know what master laid thy keel, What workmen wrought thy ribs of steel, Who made each mast, and sail, and rope, What an-vils rung, what

3. Fear not each sudden sound and shock, 'Tis of the wave, and not the rock, 'Tis but the flapping of a sail, And not a rent made

4. In spite of rock and tempest roar, In spite of false lights on the shore, Sail on, nor fear to breast the sea, Our hearts and hopes are

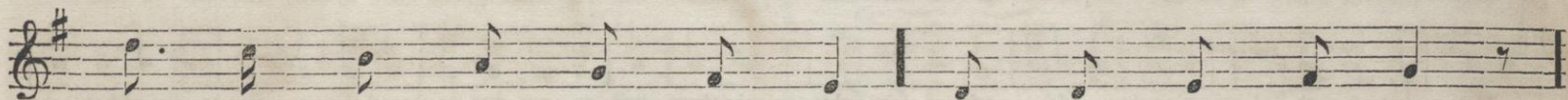
fu-ture years, Is hang-ing breathless on thy fate, Is hanging breathless on thy fate.

hammers beat, In what a forge, and what a heat, Were shaped the anchors of thy hope. by the gale, 'Tis but the flapping of a sail, And not a rent made by the gale.

all with thee, Our hearts, our hopes, our ways, our tears, Our faith tri-umph-ant o'er our fears. Are all with thee, are all with thee.

Children, or SOLO. Allegro.

1. Bro - thers, will you go with me? We shall live so hap - pi - ly,
 2. Sis - ters, will you still de - lay? There are flowers a - long the way,
 3. Say not we're a gloom - y band, Songs and laugh - ter we com - mand,
 4. Hap - py they who in their youth, Learn to love the way of Truth,
 5. Go then with this cho - sen band, March - ing to the Hap - py Land,

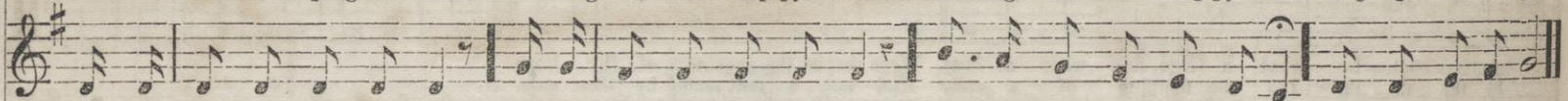


March - ing to the Hap - py Land, Sing - ing as we go.
 Come, the Sav - iour's call o - bey, "Chil - dren come to me."
 Smil - ing fa - ces, gen - tle words, All the hap - py day.
 Truth and Temp' - rance, friends of all, Bless the hap - py day.
 There with rap - ture you may stand, Prais - ing ev - er - more.

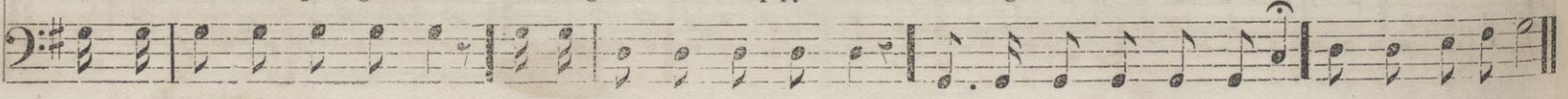
CHORUS.



We're a cheerful pil-grim band, Marching to the Hap-py Land, Marching to the Hap-py Land, Sing-ing as we go.



We're a cheer-ful pil - grim band, Marching to the Hap-py Land, Marching to the Hap-py Land, Sing-ing as we go.

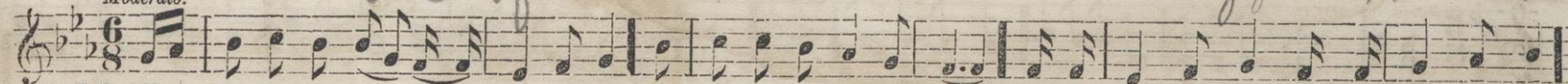


GOOD ADVICE.

WORDS BY J. C. JOHNSON.

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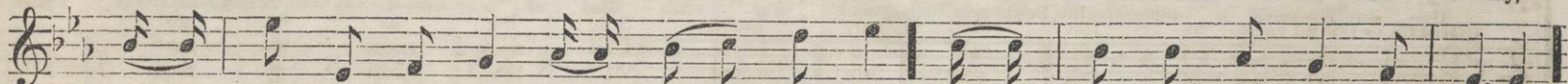
Moderato.



1. *Father.* Now Jen - ny, this folly must cease at once, Young Jones has a winning way, He may talk of love, pure as heaven a - bove.
 2. *Mother.* And Jen - ny, this Jones is far be - low, The cir - cle that we call ours, In this world, we know, we must care for show.
 3. *Jenny.* But, moth - er, he has such a no - ble soul! Such frank and such hon - est ways! *Moth.* He had bet - ter leave, me he can't de - ceive,
 4. *Father.* Hm! Jen - ny! young Jones! what a fine young man! He has quite a polished way— Would you send him off! 'twould be bad e - nough!



But love a - lone, don't pay! You may think a "Cot - tage by the sea," Is good e - nough for you,
 And fash - ion's en - vious powers! And one should not walk with the vul - gar crowd, But keep up with the style:
 I don't see much to praise! *Father.* You had better at once send the fel - low off! *Jen.* I will, if it with be so!
 Ac - cept him, dear, I pray! *Mother.* Why could you not tell of his wealth be - fore? If he calls it were well to say,



But be - fore you be - gin, have plenty of tin! Let that be the rule for you,
 In love with that poor and awk - ward boy! It is hard - ly worth your while.
 I know well e - nough, he is very glad to hear, If you wish it, he shall go.
 Your pa and your ma will be hap - py day!

CHORUS.



1, 2 & 3. There's love and money, There's love and money, Love with money is sweeter than hon - ey! Is this the love? Is this the love? Is this the love for you?



4. There's love and money, There's love and money, Love with money is sweeter than hon - ey! This is the love, This is the love, This is the love for you.



BRIGHT EYED NELLY.



1. *Male voice.* I've made up my mind to get me a wife, Bright eyed Nellie Penn! For I am tired of a bach-el-or's life, Bright eyed Nel-lie Penn!
 2. *Female v.* Its the best resolution you've made in your life, Lonely, cheerless man! For there's nothing so good as a nice lit-tle wife, Lone-ly, cheerless man!



All my stockings are out at the toes, And I've no-body to mend my clothes, So, really, I'm needing a partner for life, Bright eyed, Nel-ly Penn!
 She'll do all your patching and darning of hose, And make your heart whole, as well as your clothes, So get you at once a partner for life, Lone-ly, cheerless man!

CHORUS to the 1st verse.



He's really needing a partner for life, Bright eyed, Nelly Penn! For he's tired of a bach-el-or's life, Bright eyed, Nel-ly Penn!

CHORUS to the 2d verse.



Now get you at once a partner for life, Lonely, cheerless man! For there's nothing so good as a nice lit-tle wife! Lone-ly, cheerless man.

CHORUS to the 3rd verse.



She never can marry a wrinkled old man, no, no, no, no, no! She never can marry a wrinkled old man, No! no! no! no! no!



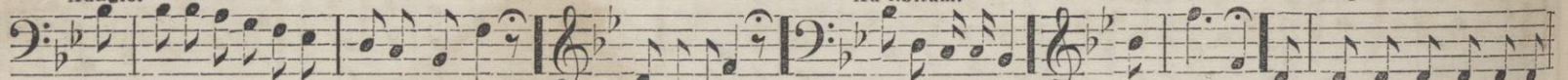
3. Has ev-er a man come wooing to thee? Bright eyed Nel-ly Penn! Nev-er! my heart and hand are free, Lone-ly, cheerless man!

Adagio.

Ad libitum.

Ad libitum.

A tempo. Presto.

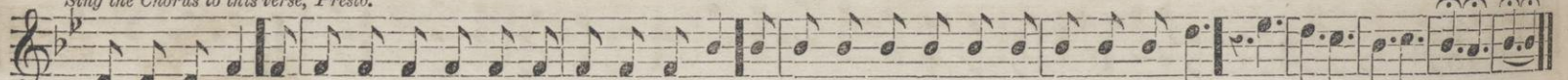


Could you be persuad-ed a bride now to be?
Sing the Chorus to this verse, Presto.

Likely enough!

Then Nell, marry me!

O! hor-rors! I nev-er can mar-ry a



wrinkled old man! I nev-er can mar-ry a wrinkled old man! I nev-er can mar-ry a wrinkled old man! No! no! no! no! no! no! no!

THE SINGER.

WORDS BY J. C. JOHNSON.

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Ad libitum.



1. This is the first time in my life, I've stood be-fore a crowd! All waiting for a pleas-ing song, Sung taste-ful, clear, and loud.
2. This will not do!—Right face!—about! A - gain Sir! face your fate! Kind ladies, I *will* sing the song, For which you kind - ly wait.
3. 'Bout ship a - gain!—the music face! The third time can-not fail! The ti - tle of this touching lay, Is "El - len of the Vale."
4. Then friends, pray pi - ty this poor wight, Who wish-es to do well! So mor - ti - fied that he him - self, For six - pence now would sell!
5. Good bye to thee, un - known to fame! Sweet "El - len of the vale!" I'd sing your charms, with all my heart, We're I not sure to fail.



And as one likes to do a thing, In an honest sort of way;—I'll,—well, I'll sing, now shall I sing?—Or shall I run a - way? You think I can! But I can't!
 The piece I sing, (but *how* to sing? Just make one's self a fool? Those fine young ladies giggling too! I'll just run out of school!) You think I'll sing! But I sha'n't!
 The key is F.—Oh! could one read the thing instead of sing! I thought I could! but when you're here, Its quite a - nother thing! You think I can! But I can't!
 Its ea - sy quite to *think* you can, But dreadful hard to *do*!—Its ve - ry ea - sy to jump in, But hard to put it through, I thought I could! But I couldn't!
 Good bye! good people! If I could! (*Omit.*)

CHORUS 1st 4 verses. CHORUS for 5th verse.



1. He can't!



2. He won't!

3. He can't!



4. He couldn't!

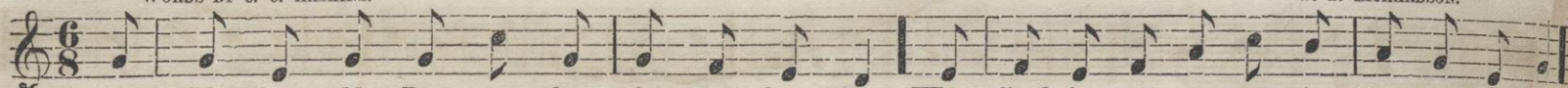
5. (*Omit.*)

But af - ter all he's wrong! For he *has* sung a song! He thought he could'nt! but he could! For he *has* sung a song.



WORDS BY C. C. HASKINS.

W. B. RICHARDSON.



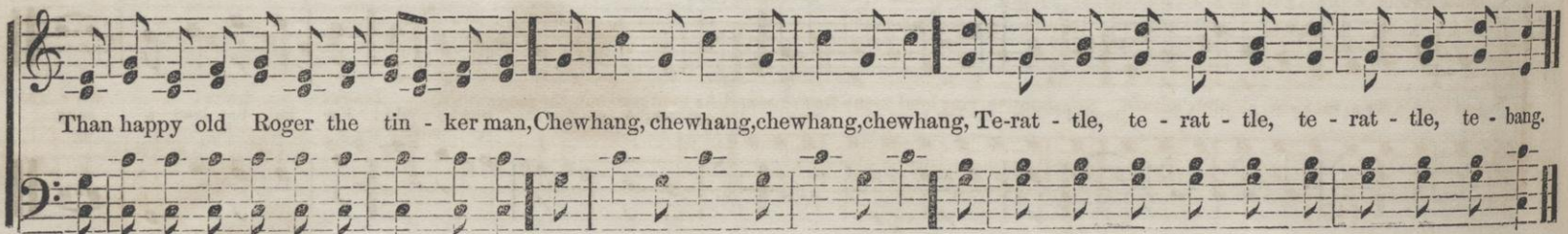
1. 'Twas jol - ly old Rog - er, the tin ma - ker man, Who lived in a gar - ret in New Am - ster - dam,
 2. Now Rog - er's bald pate was as smooth as your nose, And buy - ing his stockings, he purchased half hose,
 3. But jol - ly old Rog - er, had two pair of eyes, His glass - es, called specs were un - common in size,
 4. His pipe was a mere sham of pot - ter - ry clay, He'd smoked and he'd col - ored it ma - ny a day,
 5. But jol - ly old Rog - er could not live al - way, The nip - pers of death cut his life thread one day,
 6. If down to New Am - ster - dam church - yard you go, Be sure that you stop, its a great place for woe,



And shower'd down bless - ings like rain in the spring, On maid - ens and mat - ron, — Of him I will sing.
 For he had but one leg, and he wore but one shoe, And he stump'd round his shop on a stiff tim - ber toe.
 His nose like a straw - ber - ry, ra - cy and red, Was a snuf - fer by day - light, a trum - pet in bed.
 Though short, black and stump - y, his teeth held it tight, And he puffed up his busi - ness, and cares by its light.
 And down in the cold earth they tram - pled him in, Poor jol - ly old Rog - er, the mend - er of tin.
 You'll find on his tombstone, the snips and the maul, Where jol - ly old Rog - er lies un - der the wall.



There nev - er was yet a boy or a man, Who better could mend a ket - tle or pan, A bucket, or skimmer, or dip - per, or can,



Than happy old Roger the tin - ker man, Chewhang, chewhang, chewhang, chewhang, Te - rat - tle, te - rat - tle, te - rat - tle, te - bang.

1. Hark! mer-ri-ly sounds the horn, Tra-ra! tra-ra! Bright, bright is the har-vest morn, Tra-ra! tra-ra!

2. Wide, wide the glad ech-oes fly, Tra-ra! tra-ra! Clear, cool, the fresh breeze sweeps by, Tra-ra! tra-ra!

3. Swans sail-ing on crys-tal streams, Tra-ra! tra-ra! Snow white in bright morn-ing beams, Tra-ra! tra-ra!

4. Thus, on a cool au-tumn morn, Tra-ra! tra-ra! All list to the mer-ry horn, Tra-ra! tra-ra!

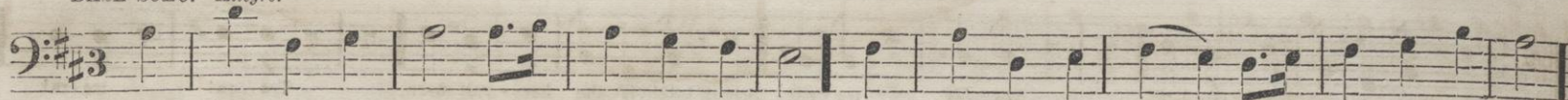
Tra - ra!..... tra - ra!.....

And for-esters, far in the woods, refrain From la-bor to hear these glad sounds again, The merry horn, tra-ra! tra-ra! tra-ra!

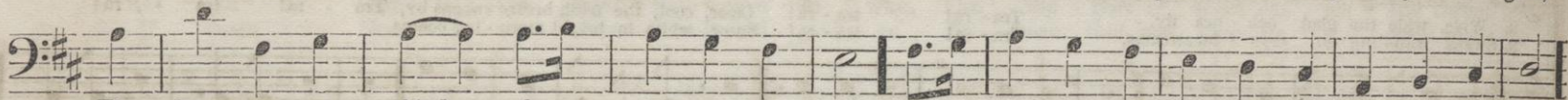
And startled the deer in yon dark, green woods, Bound lightly to deep-er sol-itudes, Tra-ra! Tra-ra! Tra-ra!

As loud resounds the horn, As man-y voic'd Ech-o comes dancing by, And hush'd for a moment all birds around, Re-sponsive, sing loud to the festive sound, As loud resounds the merry horn, Tra-ra! tra-ra! tra-ra!

THE BEAUTY OF GOODNESS.

BASE SOLO. *Allegro.*

1. Let those who would sing of beau - ty and grace, Search not for them only a beau - ti - ful face,
 2. Let truth ev - er flow from lips as they part, And eyes to all friends their love - light im - part,
 3. Let love and let praise such beau - ty re - ward, May such grace our roughness with pi - ty re - gard,



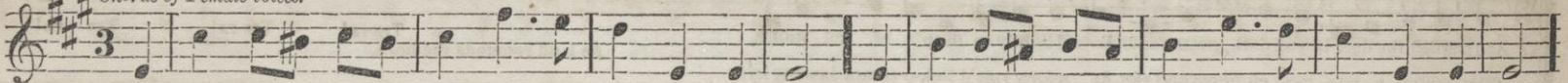
The heart ev - er kind, the voice sweet and low, The beau - ty of good-ness un - fail - ing - ly show.
 And ears ev - er open, to tales of dis - tress, Prompt the hand that bestoweth with kind-ness and grace.
 The light of our dwelling, the joy of our days, Then loud swell the cho - rus, for BEAU-TY we praise.

Chorus of Male voices.

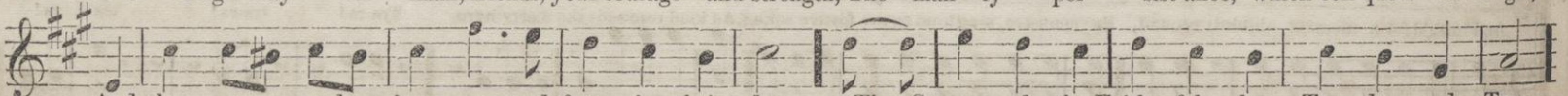
1, 2 & 3. v. Ah! these are the maid-ens of beau - ty most rare, The beau - ty of good-ness, of all things most fair,



with loud heart - y voi - ces, the cho - rus we raise, And rich be the mu - sic, as BEAU-TY we praise.

Chorus of Female voices.

1. Oh! strong are the hands that such beau - ty de - fend, And faith - ful the hearts that our weakness be - friend.
 2. The beau - ty of strength, and the grace of good deeds, The cour - age which fol - lows, where Hon - or may lead,
 3. O long may re - main, friends, your courage and strength, The man - ly per - sist-ance, which con-que - rs at length,



And glo - ry, and hon - or, and fame is their due, The Strong, and the Faith - ful, the Ten - der and True.
 And seiz - eth the lau - rel crown, these are their due, Who are man - ly and val - iant, and Ten - der and True.
 The beau - ty of good - ness, we praise, 'tis their due, Who are man - ly and val - iant, and Ten - der and True.

THE BEAUTY OF GOODNESS. Concluded.

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CHORUS.



In loud swell - ing num - bers, the cho - rus we raise, The Beau - ty of Goodness, we joy - ful - ly praise.



For youth it is fleeting, de - cay is most sure, But Beau - ty and Goodness for - ev - er en - dure.

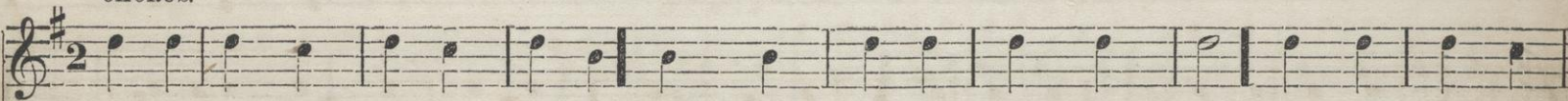
TENOR SOLO. *Moderato.*

1. Storm and sun - shine, tears and laugh - ter, Min - gle in this world of ours,
 2. Take and taste them, fleet - ing pleas - ures, Type of high - er joys to come.
 3. Bring the harp, and bring the vi - ol, And with rap - ture raise your voice.



- Wait the calm and glad Here - af - ter, Wait for E - den's change-less bowers.
 On - ly make them not your treas - ures, Nor from du - ty dare to roam.
 Soon will pass the days of tri - al, We in Faith and Hope re - joice.

CHORUS.



1. On - ly when the joy - ous spir - it Scorns the nar - row bounds of time, Views the scenes she



2. Cheerful when sweet Summer's flow-ers, Bless the scene, and scent the air, Cheer-ful when the



3. Soon will rise the joy - ous spir - it, Scorn the nar - row bounds of time, Views the scenes she



THE HEREAFTER. Concluded.

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may in - her - it, Soars to heaven-ly heights sub - lime. Then the mist, for - ev - er part - ed,
 tem - pest low - ers, And the blight-ed fields are bare. This to try us, this to win us,
 may in - her - it, Soars to heaven-ly heights sub - lime. Then the mist for - ev - er part - ed,

This system contains four staves of music. The first three staves are in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of two sharps (F# and C#). The lyrics are written below the staves, with some words split across lines.

Shows a re - gion ev - er bright, Then we taste the bliss of Be - ing, Then we bathe in fade - less light.
 From the fleet-ing joys of sense, This to train us; this to give us, Bliss en - dur - ing, calm, in - tense.
 Shows a re - gion ev - er bright, Then we taste the bliss of Be - ing, Then we bathe in fade - less light.

This system also contains four staves of music, following the same instrumental arrangement as the first system. The lyrics continue across the staves.

BLOW, BUGLES.

CHORUS. *Moderato.*

1. Blow, bugles, loud refrain, Wake, freeman, wake again, Sound, trumpet, sound afar, And bid all arise, and bid all arise, For conquest and for war.

2. Rolls forth the battle song, Deep, manly, full and strong, Fraud, force and powers of night, Be ours to strive, be ours to drive, In furious, furious flight.

3. Soon shall that day appear, All glorious, bright and clear, When from the field of strife, The nation shall rise, the nation shall rise, To newer, nobler life.

The musical score for the chorus is written in 4/4 time, key of B-flat major. It consists of three staves. The first two staves are for the vocal parts, and the third staff is for the bass. The melody is characterized by a steady, marching rhythm with occasional triplets.

TENOR SOLO.

1. Not for the flashing sabre stroke, Not for the sulph'rous battle smoke, Not for the deep ensanguined plain, The rallying call, the rallying call, Re-sounds, resounds a - gain.

2. Not by the cannon's thund'ring peal, Not by the stroke of murd'rous steel, Not by the musket's heated breath, That spreads o'er the field, that spreads o'er the field Of battle and of death.

3. Then shall the poor the land possess, Then crowned with blessings numberless, Sunlight upon all nations shine, O home of the free, and glory and fame, Forevermore be thine.

The musical score for the tenor solo is written in 4/4 time, key of B-flat major. It consists of a single staff. The melody is characterized by a steady, marching rhythm with occasional triplets.

BASE SOLO.

1. Wake for a grander, nobler strife, See those who seek the nation's life, Down to the contest, men of might, Stay not till the cow-ard foe's in headlong flight.

2. Guard well the treasure we have bought, Guard well the land our fathers sought, Firm hold the treach'rous foes at bay, Ne'er give way till brightly dawns the bet-ter day.

3. Wake for a grander, nobler strife, See those who seek the nation's life, Down to the contest, men of might, Stay not till the cow-ard foe's in headlong flight.

The musical score for the base solo is written in 4/4 time, key of B-flat major. It consists of a single staff. The melody is characterized by a steady, marching rhythm with occasional triplets.

BLOW, BUGLES. Concluded.

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CHORUS.

Forth, forth to glory's shin-ing field, Firm stand - ing, freemen nev - er yield, Shout till the

echoing mounts re - ply, We fight for the right, We fight for the right, To con - quer, or to die.

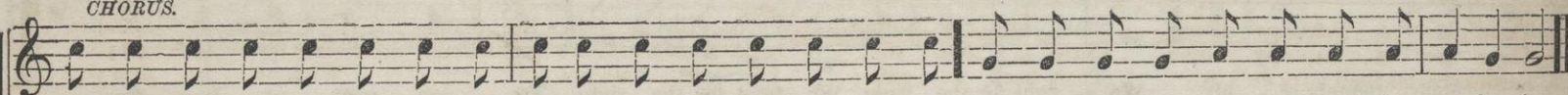
BARITONE SOLO. *Allegretto.*

1. Light by the fire - side, and light on the wall, Light fall - ing soft, on the loved fa - ces all.
 2. Light in our hearts, round the bright eve-ning fire, Light there and mu - sic, when love strikes the lyre.
 3. Light stream - ing out through the frost whitened pane, Light for the trav' - ler who plods through the lane.
 4. Thus by our fire - side so co - sy and warm, Shel - tered from dan - ger, from cold, and from storm.



Light on the car - pet, and warmth through the room, Light per - vades, as day - light fades, the eve - ning gloom.
 Light on the past, as our fond mem' - ry strays, Strew - ing flowers o'er long past hours of youth's fair days.
 Light in the skies 'round those star - fires so bright, An - gel guards are watch - ing all the win - ter night.
 Love rules the hour, and warm light fills the room, Shut - ting out, and bar - ring out the win - try gloom.

CHORUS.



1 & 2v. Shining, shin-ing, thus will cheer thee, Light on fa - ces loved sin - cere - ly, Well tried friends who cir - cle round the evening fire.



3. & 4v. Warm and friendly, ev - er near thee, Be those fa - ces loved to cheer thee, Cheerful light and hearts all bright, through winter days.



IF TO BE MERRY.

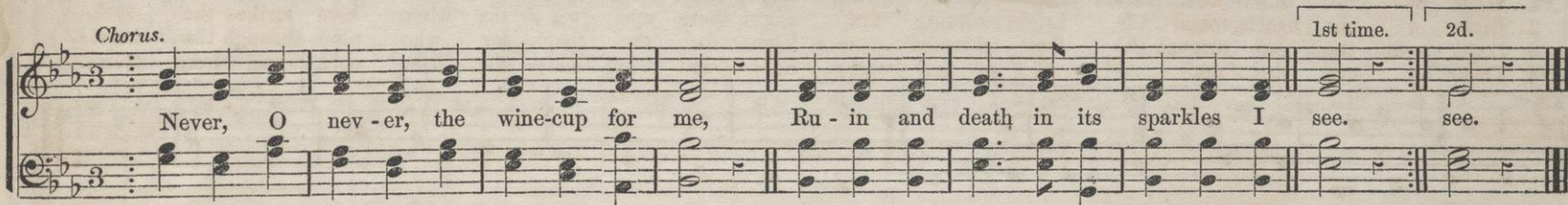
345

Solo.



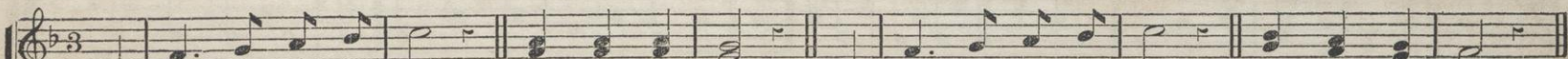
1. If to be mer - ry we are in-tending, Would you the crystal wine, sparkles upsending, Drink from full glasses in praise of the fair? Would not good fellowship surely be there?
2. Come, fill your goblets, pledge we each other, Here's to each absent one, loved as a brother; Drink we prosper-i - ty, health to the state, Mirth and good cheer on our revels await.
3. If to be mer - ry you are in-tending, Shun ye the crystal wine, sparkles upsending; For when it foameth and moveth aright, Poison may be in the wine-cup so bright.

Chorus.

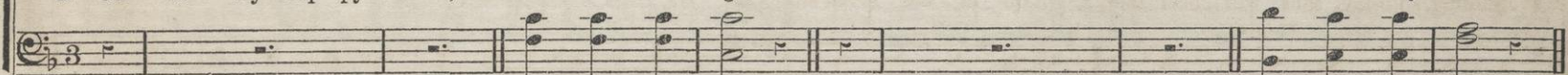


THERE IS A HAPPY LAND.

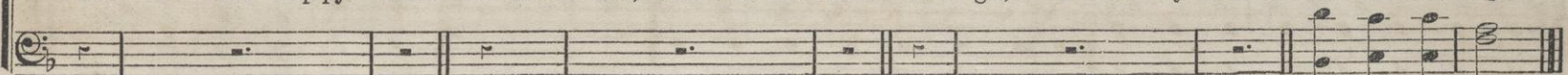
J. OSGOOD.



1. There is a hap - py land, Fast by the throne, Where, with a sin - less band, God reigns a - lone;
2. There is a hap - py clime, Christ is the sun, Light from whose orb sub - lime, Shines ev - er on;
3. Earth's charms shall ne'er de - coy Thee back a - gain; For earth hath not a joy Without its pain;
4. On to thy hap - py home, No more to sigh, Where sin nor sorrow come, Where none may die;



Where a - mid Eden's bloom, Flowers gathered from the tomb, Breathe fragrance to perfume, Bow's glory's own.
A - dieu the earth for aye! Spir - it, burst thy bonds of clay! Haste, thith - er, haste a - way To endless day.
Bliss is a thing that seems; Hopes are on - ly fleeting dreams; Till death in Christ redeems, All, all is vain.
On to that hap - py clime! O break forth, thou all sub - lime! An - gel, I wait my time To soar on high.



Allegretto.



Play the Prelude before each verse, but do not play it before the D.C.

FINE.



1. The nightingale is singing now, Sweet po-et of the rose, And, soft-ly thro' the perfumed air, The li- quid mu- sic flows.




2. The nightingale is singing still, But when the ro- ses fade, 'Tis said no more his songs of love, Will fill with mirth the glade.



THE NIGHTINGALE AND THE ROSE. Concluded.

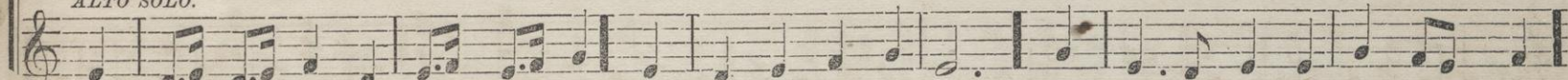
347

TREBLE SOLO. *Moderato.*




1. The sweet rose mu - sic seems to steal, Like mag - ic thro' the trees, As min - gled with the breath of flowers,
2. Then let us min - gle song with flowers, Be - neath the sum - mer sky, And wreath the harp with gar - lands culled,

ALTO SOLO.



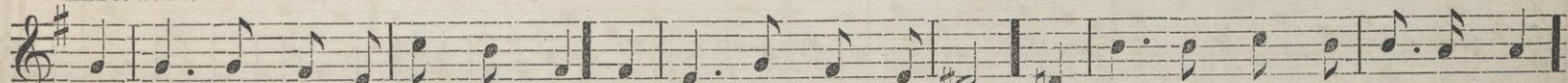
It floats up - on the breeze, As min - gled with the breath of flowers, It floats, it floats up - on the breeze.
Be - fore the ro - ses die, And wreath the harp with gar - lands culled, Be - fore, be - fore the ro - ses die.

TREBLE SOLO. *Andante.*

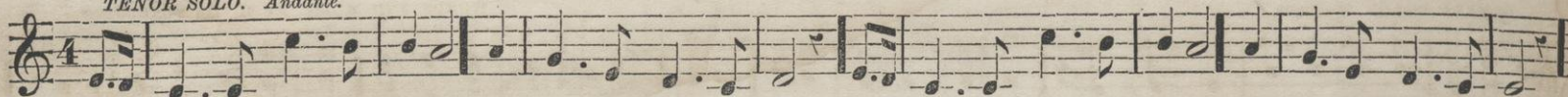


1. Oh, I would be the nightingale, To sing all thro' the night, To fill the si - lent woods with songs, Of rapture and delight.
2. Still, still I'd be the nightingale, For who would wish to stay, To sing of love when all we prized, From earth has passed away.

ALTO SOLO.



1. And I would be the per - fumed rose, And hide you in my breast, And you should sing me songs of love,
2. And like the rose I would not wish, The sum - mer to pro - long, But calm - ly per - ish when I heard,
D.C.
To lull me in - to rest, And you should sing me songs of love, To lull me in - to rest.
The last faint breath of song, But calm - ly per - ish when I heard The last faint breath of song.

TENOR SOLO. *Andante.*

1. The joys of earth are transient, Heaven's joys for - ev - er last, O, let thy heart be tranquil, Where'er thy lot is cast;
 2. They wait with songs of rapture, To hail thee, when the night, That dims thy mor - tal vis-ion, Shall fill thy soul with light.



And far a - bove the skies, Then let thy hopes a - rise, For 'tis there thy lov'd and lost ones, A - wait thee in thy home.
 Be - hold the an - gel choir, Hark, from each gold-en lyre, Ring chords of sweet-est mu - sic, To wel - come thee on high.

CHORUS. *Allegretto.*

- { 1. Beauti-ful Zi-on, built a - bove, Beautiful ci - ty, that I love; Beautiful gates of pearl - y white, Beautiful temple, God its light.
 Beauti-ful trees forev - er there, Beautiful fruits they al - ways bear; Beautiful riv - ers glid - ing by, Beautiful fountains nev-er dry.



2. { Beautiful light, without the sun, Beautiful day, re - volving on! Beautiful worlds on worlds un - told, Beautiful streets of shin-ing gold.
 Beautiful heav'n, where all is light, Beautiful an - gels, clothed in white; Beautiful songs that nev - er tire, Beautiful harps through all the choir.



O COME TO-NIGHT, WHILE MOONBEAMS BRIGHT. 349

WORDS AND MUSIC BY H. H. PENDLETON.



1. Oh come to-night, while moonbeams bright, Gild the roll-ing sea, While billows roam, with crested foam, Yes come, oh come with me.
2. Oh come to-night, while moonbeams bright, Gleam on fields so fair, While zephyrs play, their silvery lay, Or chant a ves-per prayer.
3. Oh come to-night, with hearts all light, And music sounding there, On sloping hill in crystal rill, For joy reigns eve-ry - where.



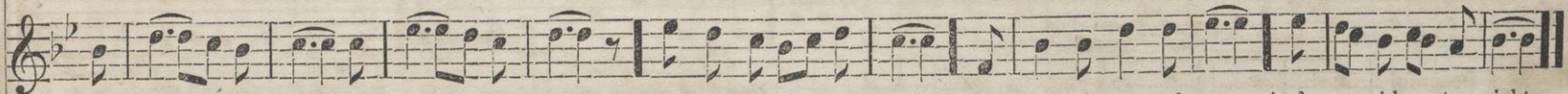
Star gems are beam-ing, Their light so ten-der-ly streaming, O'er the deep, the surg-ing sea, Then come, oh come with me.
 Low notes are peal-ing, Their notes so sweet-ly stealing, Through the soft, the balm-y air, Then come to the fields so fair.
 Come with dewdrops shining, And love our hearts en-twin-ing, A-round youth's gold-en morn, Then come at eve-ning's dawn.



Oh come to - night, Oh come to - night, Come in the moonbeam's light, Yes come, oh come, oh come, And roam with me to-night.



Oh come to - night, Oh come to - night, Come in the moonbeam's light, Yes come, oh come, oh come, And roam with me to-night.



Oh come to - night, Oh come to - night, Come in the moonbeam's light, Yes come, oh come, oh come, And roam with me to - night.



Allegretto.

FINE.



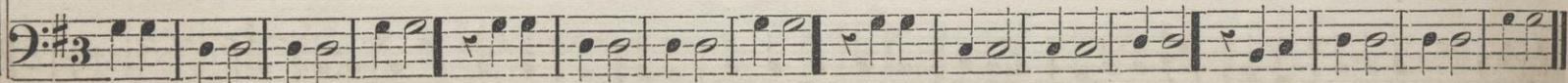
1. By the lake side idly floating, Tranquil rests the massive steamer, As if there to sleep for - ev - er, Like a qui - et summer dreamer.
 D.C. Soon a gi - ant power impelling, O'er the waters rudely swelling, Drives her thro' the white waves ploughing, Clouds of spray around her throwing.



2. So the heart of man when staying, In some calm and tranquil haven, Slumbers on as if de - laying, Near the qui - et courts of heaven.
 D.C. Then the heart of man a - waking, From the chains of slumber breaking, Dares the deeds of fame re - maining, Soon the glorious viet'ry gaining.



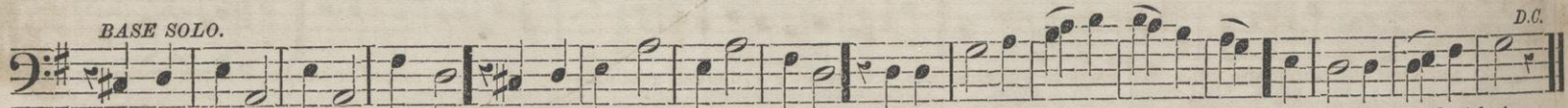
3. O'er the lake, broad like the ocean, Glides with calm ma - jestic motion, All the day our massive steamer, As if quiet would de-mean her.
 D.C. By the lake side idly floating, Tranquil rests the massive steamer, As if there to sleep for - ev - er, Like a quiet sum-mer dreamer.

*TENOR SOLO.*

1. While the wavelets rip - ple round her, And the cool - ing airs surround her, Will she nev - er brave the stormy wave, Or distant coasts a - gain?
 2. Are the toils of time then o - ver? Will the clouds that oft - en hov - er, O'er our fields serene, be nev - er seen, To darken day a - gain?
 3. While the billows roll a - round her, And the white spray clouds surround her, Will she never rest a - gain be - side, The lake's fair verdant shore?

BASE SOLO.

D.C.



1. See! those raging fires a - wak - ing! Soon the bonds of silence breaking, Hark! how roars de - fiance to the storm, The monster caged with - in.
 2. See! the he - ro heart a - wak - ing! From the chains of slumber breaking, Dares what deeds re - main, a crown to gain, And strives for man with man.
 3. Mar - i - ner thy vis - ion cheering, See the wished for port ap - pearing, And the voy - age past, we greet at last, Soft hours of rest a - gain!

WITH JOY THE IMPATIENT HUSBANDMAN.

351

BASE SOLO. *Allegro.*



1. With joy th' impatient husbandman, Forth drives his lust - y steers, To where the well used plough remains, Now loosened from the frost.
2. Now tasseled trees in - vite the bees, To nature's feast a - gain, And forth sweet maidens stay to pluck, New vio - lets in the lane.
3. When May-days fairer than the rest, Ad - vance with circling hours, The rich-est hues of beauty deck, The fra - grant gar - den bowers.

TENOR SOLO.



Around the wak'-ning flowers of spring, Their wealth of bloom unfold, From lim - pid brooks the cowslip rears, Its chalice cup of gold.
And oft on balm - y South - ern winds, The well filled cloud sails past, And oft the treas-ures of the rain, On thirsty fields are cast.
And as the po - et's tran - quil eye, Takes in the landscape rare, In vis - ion views the heavenly plains, That region ever fair.



1. A thousand songs from feathered choirs, Make vocal all the scene, While si-lent, happy insects flit, Above the meadows green, Above the meadows green.



2. A thousand hearts in praise unite, All haste to welcome thee, O sweet, e - thereal, gentle Spring, For none more fair can be, For none more fair can be.



2. A thousand hearts in praise unite, All haste to welcome thee, O sweet e - thereal, gentle Spring, For none more fair can be, For none more fair can be.



TREBLE SOLO. *Allegretto.*

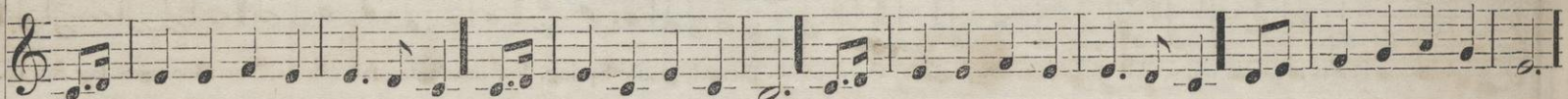
1. Old times and well known fa - ces, Shall I for - get them? nev - er; When love the pic - ture tra - ces, It re - maineth ev - er - more,
 2. Old friends, and kind - ly greet - ings, Can I for - get them? nev - er; Those sweet fa - mil - iar meetings, With the loved ones far a - way,
 3. Old scenes, yet nev - er tir - ing, At memory's touch re - viv - ing, I view with eyes ad - mir - ing, Those home-scenes loved for aye,



That cot-tage by the riv - er, Whose blue waves rip - ple ev - er, And leaves do rus - tle ev - er, Up - on the verdant shore.
 My gen - tle, gen - tle moth - er, Fair Sis - ters, Fa - ther, Brother, Ah! how we loved each oth - er, But all are far a - way.
 The old mill by the riv - er, The wheel that turned for - ev - er, In fair or storm-y weath - er, The village church so gray.



1. That cottage by the riv - er - side, The home of ear - ly years, A mother's smile, a father's care, Fond mem'ry oft en - dears.



2. O cottage by the riv - er - side, The home of ear - ly years, A mother's smile, a father's care, Fond mem'ry oft en - dears.



3. Our cottage by the riv - er - side, The home of ear - ly years, A mother's smile, a father's care, Fond mem'ry oft en - dears.



TENOR SOLO.



1. From there we view'd the mountain crest, And oft a longing un-repressed, Impelled to scale that summit high, A-mid the west-ern sky.
2. Those days of yore, long past and o'er, Now hope may paint and fan-cy soar, Till vis-ions of the fu-ture shore, Like treasures of the mine.
2. O pic-ture fair, in gold-en frame, Till evening sets the sky a-flame, And life's last moments come in view, And pres-ent joys are past.



For there the vis-ion un-confined, Could fol-low with the wind, That swept the fleec-y clouds a-main, O'er for-est and o'er plain.
Un-til the dream shall re-al seem, But soon the joy is o'er, We wake a pres-ent care and joy, The heart and mind em-ploy.
In mem'ry's chamber fair-ly placed, No line or form ef-faced, There it shall be, where I may see, These scenes so dear to me.



O childhood's home, tho' years have passed, And some so pleasant-ly, But some with sor-row o-ver-cast, Fond mem'ry turns to thee.



O childhood's home, tho' years have passed, And some so pleasant-ly, But some with sor-row o-ver-cast, Fond mem'ry turns to thee.



TREBLE SOLO. *Moderato.*

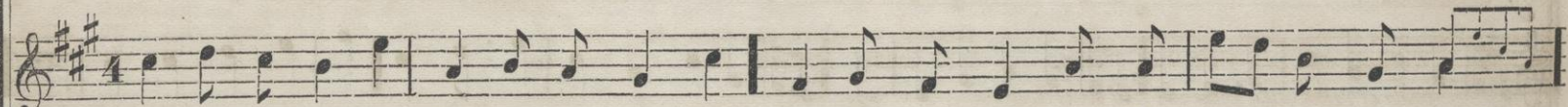
1. The sun his part - ing ray had cast, O'er ver - dant hills, and dells, And ech - o answered from her cave,
 2. The shades of eve were on the wave, And twi - light's fai - ry dells, Whilst o'er the Lake sweet mu - sic pass'd,



The dis - tant eve - ning bells, Wild birds were sing - ing, Flowerets were springing, Sweet chimes were ring - ing, I hear them yet.
 From Zu - rich's eve - ning bells.



Wild birds were sing - ing, Flowerets were spring - ing, Sweet chimes were ring - ing, I ne'er can for - get.



Wild birds were sing - ing, Flowerets were spring - ing, Sweet chimes were ring - ing, I ne'er can for - get.



THE CHIMES OF ZURICH. Concluded.

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TREBLE SOLO.

CHORUS.

Sweet evening chimes, Sweet evening chimes, I can ne'er for - get,

Sweet evening chimes, I can ne'er for - get.

GOOD NIGHT.

OFFENBACH.

TREBLE SOLO. ANDANTE.

1. Well, dear friends, these moments fair, Cannot en - dure, en - dure for - ev - er, 'Tis sad to say it; we must
 2. We shall oft re - view the scene, With faithful pen-cil Mem'-ry tra - ces This group of friend - ly, cheer - ful

Chorus of Treble, Alto, Tenor and Base voices in unison.

Good night, Good night,

sev - er, Farewell, dear hours of pure de - light, Good night, Good night, The Power that watch - eth eve - ry -
fa - ces, A - gain sweet mu - sic glads the night, We wreath the fade - less ev - er -

Good night,

Good night,

Good night,

where, De-fend thro' all the night's dim hours, And an-gels bring, to those we love, Fair dreams of mu - sic and of
green Around that mem'ry pic-ture dear, And sing, fare-well, ah! must we part? So then once more, from hearts sin-

Good night,

Good night,

Good night.

flowers, good night, Rest well till morn-ing light, till morn - ing light, Good night, Good
cere,

Good night, good night,

Good night.

night, Good night, Good night, Good night, Good night, Good night, Good night.
Good night, Good night, Good night,

CHORUS, For the second verse only.

A. N. JOHNSON'S METHOD

FOR TEACHING

THE ART OF CHORUS SINGING.

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NECESSITY FOR SUCH A METHOD.

The term "Chorus Singing," denotes the performance of a Company of Singers. No "company" of human beings can perform any evolutions or exercises, which require simultaneous action, of any kind whatever, without systematical, methodical drill and practice. Choirs and other companies of singers who practise without method or system, inevitably make miserable failures.

USELESS TO POINT OUT ERRORS.

A very common mode of conducting chorus singing, is to require the singers to sing the piece through, and then for the leader to state the imperfections which have been made, *en masse*, and request them to sing it through again and rectify the errors, which, however, the singers never do, but invariably sing it the second time just as they did the first, the third time just as they did the second, and so on, *ad infinitum*.

THE REASON WHY?

A principle which pervades the whole study of the science of music in all its departments, makes it impossible for any one to perform any point of excellence correctly, until that point has been made the subject of Constant Repetition Practice. (Page 69.) It is consequently utterly useless for a leader simply to *tell* singers to bring out these points of excellence. What good would it do to *tell* a piano forte learner to play the scale smoothly and equally, when every piano player knows that it is physically impossible for any one to play the scale correctly until he has made it the object of long Constant Repetition Practice? It is equally impossible for singers to bring

out the numerous points of excellence which produce good chorus singing, until they have made each point the subject of Constant Repetition Practice, and thus acquired the physical ability to bring out each shade of excellence.

HOW TO DO IT.

There is but one way to train a choir or chorus so that they can sing well, and that is to make a Constant Repetition Exercise of each individual point of excellence, no matter how small or insignificant that point is, and to continue such practice, until the singers can produce that point of excellence as easily and as naturally as they can breathe.

HOW THIS METHOD DOES IT.

In this method, every point of excellence, and every item which has even the smallest thing to do with the excellence, beauty or order of a musical performance, is analyzed, placed by itself, and arranged so it can be made a separate subject of constant repetition practice. A brief sentence is then used to express it, and this sentence is called a **MUSICAL WORD OF COMMAND**. After singers have practised a Word of Command on the constant repetition plan, until they have acquired the physical power to produce the point of excellence as easily and readily as they can breathe, of course the leader has only to utter the Word of Command to ensure instant obedience on the part of the singers, and the perfect production of the effect he desires. One of the Words of Command is, "*Place the Vocal Organs in their best positions.*" Of course a choir or chorus cannot sing perfectly unless they place the vocal organs in their best positions, and yet it requires thorough drill and practice in the Study of the **CULTIVATION OF THE VOICE**, to enable

singers to obey this Word of Command. In this Method, therefore, all the points of excellence, &c., are placed in the study called "The Study of the Musical Words of Command,"—but, as the Words of Command which require the vocal organs to be in their best positions could not be obeyed without some knowledge of the Cultivation of the voice, enough of this study to enable the singers to obey these Words of Command, is placed in this Method.

Therefore, to learn this Method of Chorus Singing, it is necessary to study and practise both the Study of the Musical Words of Command, and the Study of the Cultivation of the Voice, as they are explained in the following pages.

THE FUNDAMENTAL LAW OF CHORUS SINGING.

Every thing which has anything whatever to do with producing effect, must be done by every singer, exactly in the same way, and precisely at the same instant.

THE LAWS OF SOLO SINGING DO NOT APPLY.

When one sings alone, he should give full scope to his feelings and exercise freely his own individual taste, but it ruins chorus singing to have any singer do anything in the smallest degree different from what all the other singers are doing. Every voice must entirely lose its own individuality, and blend with the other voices into one perfect whole. No matter how good a solo singer one is, before he can be a desirable chorus singer, he must practice

some such study as that which is here called the Musical Words of Command, and acquire the art of placing his voice entirely under the control of a leader, and the ability to make his voice do exactly what all the other voices are doing, so as to wholly lose its individuality.

EVERYTHING ALIKE.

In chorus practice, no singer must do a single thing which it would do any harm for all the other singers to do. If inclined to walk across the room, they must not do so, if it would do any harm for all the other singers to do so. If inclined to talk, they must not do so, if it would do any harm for all the other singers to talk. If inclined to leave their seats and go to the fire, they must not do so, if it would do any harm for all the other singers to go to the fire. A chorus or a choir, where some of the members arrogate to themselves the privilege of doing things which would spoil the practice, if all should do, will soon become a worthless chorus association, or a worthless choir.

HOW TO STUDY THIS METHOD.

A chorus association or a choir, cannot sing as well as they have the physical ability to sing, until they can do everything, readily and easily, which is taught in the two following studies, viz., the Study of the Musical Words of Command, and the Study of the Cultivation of the Voice. It is not necessary, however, to learn them all at once. It will answer every purpose, to learn one Word of Command only, at one session of the choir and another at the next session, and so on, until all are learned. When one is explained, it should be made a subject of constant repetition practice, at different sessions, until the singers have it perfectly at command.

THE STUDY OF THE MUSICAL WORDS OF COMMAND.

The following is a list and description of each Word of Command. Musical Words of Command are short sentences, each of which denotes a Property of Expression, or some evolution or manœuvre which has to do with producing musical effect, or beauty and order in the appearance of a musical performance. In a work like this, room cannot be afforded to give an elaborate description of each of them, but enough is here explained to enable teachers and leaders to comprehend their meaning, with the aid of a little study and reflection. The Words of Command must be studied in this way. A tune must be selected as a "Drill Exercise" for each Word of Command, and the singers must be kept drilling upon that same tune, (on the principle described on page 69) until they can produce the point which the Word of Command is designed to develope, as easily and readily as they can repeat the alphabet. A tune is mentioned in connection with most of the words of command, which will answer the purpose for this practice, but it will be much better for the leader to select a tune which is exactly adapted to the circumstances of his class. Where no tune is mentioned, any tune will answer to develope the word of command.

STACCATO STYLE.

This word of command means that every syllable of the words must be sung with great distinctness, and that each tone must be made as short as it is possible to make it, and pronounce the syllable properly. All of the time belonging to each note, which is not required in thus singing the tone, must be passed in silence. First two lines of Riverdale, page 118.

LEGATO STYLE.

This word of command means the reverse of Staccato Style. That is, it means that there must be no silence at all between the tones, but they must, so to speak, touch each other. They must come from the mouth in one smooth, connected flow, without any break or interruption. Second two lines of Riverdale, page 118.

USUAL STYLE.

The word of command to sing in the Usual Style is not often given, except when singers have been singing in Legato or Staccato Styles. It then simply means to discontinue singing in those styles.

ACCORDING TO THE RULE OF REPEATED WORDS.

This word of command means that if the same words are to be sung twice, they must be sung soft the first time, and loud the second time. If the same words are to be sung three times, they must be sung soft the first time, loud the third time, and half way between, the second time. Plano, page 107. Page 66.

ACCORDING TO THE RULE OF REPEATED WORDS REVERSED.

This word of command means the reverse of the foregoing. Wassaic, Page 107. Page 182.

RISE.

When a tune is to be sung standing, the singers must rise exactly together, and not one after the other.



When there is an instrument, a signal, something like the foregoing, should be given on the instrument, introduced into a prelude, so that the singers will notice it, while the audience will not.

SIT.

When the singers sit down, after singing a piece, they must do it exactly together, and not one after the other. When there is an instrument, sustaining the last chord of a tune, is the signal for sitting. As long as the instrument sounds, the singers should stand perfectly still, neither moving a book or making a motion of any kind. That is, without doing anything that will lead the audience to suppose they are going to sit down. When the instrument ceases, they should sit, exactly together, and perfectly noiseless.

FIND THE PAGE.

When the leader announces the page, the singers should immediately turn over just enough of the corners of the leaves to see the figures, and when the desired page is found, turn all the leaves at once, so that there will be but one turning over of the entire leaves.

RULE OF REPEATED WORDS APPLIED TO THE WHOLE TUNE.

If the tune has two verses, the first verse must be sung soft and the second loud. If it has three verses, the first must be sung soft, the third loud, and the second half way between. Alburgh, Page 117. Mokena, Page 187.

RULE OF REPEATED WORDS REVERSED, APPLIED TO THE WHOLE TUNE.

This word of command means the reverse of the foregoing. Rantowles, Page 109. Sacramento, Page 114.

IN ALTERNATE CHOIRS.

This word of command means that the right hand half of the singers must rise and sing the first verse. As soon as they have finished the last word of the first verse, they must sit, and the left hand half of the singers must rise and sing the second verse. As soon as the last word of the second verse is finished, all must rise and sing the third verse. When a tune is sung in obedience to this word of command, the right hand half of the singers is called the right hand choir, and the left hand half, the left hand choir. If there is an aisle, or anything else, which divides the singers into nearly two equal por-

tions, those on the right hand side of the aisle or other dividing line, can be considered the right hand choir, and those on the left hand side, the left hand choir. If there is no such dividing line, an imaginary line should be drawn, which will leave half of the singers on each side of it. Great care must be taken to have the rising and sitting both done at the same moment, so that there will be but one movement among the singers—one choir rising and the other sitting at the same moment. This moment must be the moment after the last note of the verse is finished. Then the choir whose turn it is to sit down, and the choir whose turn it is to rise, must both do it at the same moment. Wyocenna, Page 100.

IN ALTERNATE CHOIRS REVERSED.

This word of command means the reverse of the foregoing. That is, it means that the left hand choir must sing the first verse, the right hand choir the second verse, and all the third verse. Tuscola, Page 101.

RISE DURING ONE NOTE.

This word of command is employed in a piece in which a part is sung as a solo or a quartette, and the other part by the chorus. Those who sing the solo part must be allowed to stand alone, until they have sung all of the piece which is to be sung as a solo, and then the chorus must rise *while they are singing* the first note of the chorus part. Page 64.

SIT DURING ONE NOTE.

This word of command is employed in a piece in which a solo or quartette have a part to sing after the chorus have got through. It requires the chorus to sit *while they are singing* the last note of their part, and leave the solo voices standing alone. Page 350.

GEOMETRICAL PROGRESSION.

This word of command means that the first verse must be sung very soft, that the second verse must be sung twice as loud as the first verse, that the third verse must be sung twice as loud as the second verse, and the fourth verse must be sung twice as loud as the third verse. In other words, Geometrical Progression means that the power must be doubled, on each successive verse. Ryland, Page 124.

GEOMETRICAL PROGRESSION REVERSED.

This word of command means the reverse of the foregoing. Mendota, Page 132.

IN SEMI-CHORUS.

This word of command means that when the signal for rising is given, every other singer must rise, (so there will be one seated between every two that are standing) and sing the first verse, then they must sit, and those who were seated must rise and sing the second verse, and finally all must rise and sing the third verse. The rising and sitting must be as in Alternate Choirs. Those who sing the first verse, are called the First Semi-Chorus, and those who sing the second verse, are called the Second Semi-Chorus. A good way is, as soon as the leader gives this word of command, for the singers to see what number they are from the right hand end of the row they are in, and then let those who are odd numbers form the first semi-chorus, and those who are even numbers form the second semi-chorus. Page 45.

LARGO.

ADAGIO.

ANDANTE.

MODERATO.

ALLEGRETTO.

ALLEGRO.

PRESTO.

Largo means *very slow*. Adagio means *slow*. Andante means *rather slow*. Moderato means *neither fast nor slow*. Allegretto means *rather fast*. Allegro means *fast*. Presto means *very fast*. Singers must have a clear and definite idea of the movement which each of these words of command denotes. It will be well if they can get such a definite idea of the different movements, that they can move in exact time, when the leader gives the word of command, without the necessity of having the movement indicated by preliminary beats, or in any other way. A good way to acquire this definite idea, is to sing so that if listeners should describe the singing, they would *be sure* to give the definition of the word of command. For example, if "Largo" is called for, the singers must sing so that listeners will *be sure* to say that they sang *very slow*,—if "Allegro" is called for, they must sing so that listeners will *be sure* to say that they sang *fast*,—and so on. Page 190, singing one line to each.

THE REPEAT IN ALTERNATE CHOIRS.

This word of command is only given when one or more passages in the piece are repeated. It means that the repeated passage must be sung by the right hand choir the first time, and by the left hand choir the second time. It does not mean that they must rise, however, but the singers must all stand or all sit. Page 53.

THE REPEAT IN ALTERNATE CHOIRS REVERSED.

This word of command means the reverse of the foregoing. That is, it means that the first time the repeated passage is sung, it must be sung by the left hand choir, and the second time by the right hand choir. Page 53.

THE REPEAT IN ALTERNATE CHOIRS, CHANGING THE POSITION.

This command means that the choir which sings must stand while singing, and must take their seats as soon as they cease to sing, just as they do when singing in alternate choirs. Page 53.

THE REPEAT IN SEMI-CHORUS.

This word of command is only given when there are one or more repeated passages in the piece. It means that each repeated passage must be sung the first time by the first semi-chorus, and the second time by the second semi-chorus. It does not mean that those who sing must rise. The singers must be all in the same position, either sitting or standing. Page 53.

REPEAT IN SEMI-CHORUS, CHANGING THE POSITION.

This word of command means that those who sing must stand, and must take their seats as soon as they cease to sing. Page 53.

RULE OF REPEATED WORDS APPLIED TO THE REPEAT.

This word of command requires a repeated passage to be sung soft the first time, and loud the second time. Page 348.

RULE OF REPEATED WORDS REVERSED, APPLIED TO THE REPEAT.

This word of command means the reverse of the foregoing. Page 348.

MAKE A STOP.

This word of command means that the note where the stop is required, must be sung short, (that is in staccato style,) and then the singers must remain perfectly silent, until the leader, or the instrument, gives the signal to go on. Wilhelmina, Page 176. After each of the words "costly," "free," "could," "would" and "died,"—in the first verse.

MAKE A PAUSE.

This word of command means the same as "make a stop," except that the tone must be prolonged, instead of being sung in staccato style. Wauseon, Page 182.

PIANISSIMO. The first of these words of command, means *very soft*. The second means *soft*. The third means *medium power*, or *neither loud nor soft*. The fourth means *loud*. The fifth means *very loud*. The singers must have a clear and definite idea of the degree of power denoted by each of these words of command, so that when any one of them is called for, every voice will use exactly the degree of power denoted by that word of command. A good way to acquire this, is for every singer to realize that they must use such a degree of power, that listeners if called upon to describe the degree of power with which the piece was sung, *will be sure to give the definition of the word of command*. For example, the definition of "Pianissimo" is "very soft," so if the singers are ordered to sing a tune "Pianissimo," they must sing it so that, if the listeners were asked, "how did they sing that tune?" they will *be sure* to say, "they sang it *very soft*." "The definition of Mezzo," is neither loud nor soft; so if singers are ordered to sing a tune "Mezzo," they must sing it so that if the listeners were asked, "Did they sing that tune loud or soft?" they would *be sure* to answer, "they did not sing it loud, nor did they sing it soft; they sang it with *medium power*." And so on. Bridgeport, Page 195, one line to each.

AD LIBITUM.

This word of command means that the passage need not be sung in time, but may be sung slower or faster, as the singer pleases. Literally it means "At Liberty," and denotes that the performer may take such liberty with the time as he pleases.

A TEMPO.

This word of command means "In Time." It is used after an Ad Libitum passage, or after any passage in which strict time has been varied from, to denote that regular time must be resumed. Farmwell, Page 186. Last line but one Ad Libitum, last line A Tempo.

OBSERVE THE ACCENT.

This word of command means that the singers must observe the accent as explained on page 32. It is not usual for singers to pay any particular

attention to the accent, unless the leader gives this word of command. The first two lines of Sabina, Page 145.

OBLITERATE.

This word of command means that whatever is ordered to be obliterated, must be disregarded and treated as if it were not there. That is, it gives the leader the right to order the singers to disregard some of the notes, or to alter a part of their meaning. Page 65. Obliterate the last note of the solo. That is, let the chorus sing the first note of the chorus, at the same time that the solo voice sings the last note of the solo.—Farmwell, Page 186. Obliterate the rests. That is, sing it as if the rests were not there.—The School Room, Page 52. Obliterate half of each whole note. That is, sing the whole notes as if they were half notes.

WITH THE VOCAL ORGANS IN POSITION.

This word of command means that while singing the tune, every singer must keep the vocal organs which produce the musical tones in the positions required by the rules in Part I, of the Study of the Cultivation of the Voice.

WITH THE MOUTH IN POSITION.

This word of command means that while singing the tune, every singer must place the vocal organs which produce the words, in the positions required by the rules in Part II, of the Study of the Cultivation of the Voice.

POSITIVE PLAN.

COMPARATIVE PLAN.

SUPERLATIVE PLAN.

These three plans might be called the positive or good plan, the comparative or better plan, and the superlative or best plan. The word of command to sing a tune on the Positive Plan, means that the singers must all keep their eyes on the book, all of the time they are singing. The word of command to sing on the Comparative Plan, means that the singers must sing without looking at the book as long as they possibly can, only taking a rapid glance at it, when unable to sing any longer without. The word of command to sing on the Superlative Plan, means that the singers must learn the piece by heart, and sing it with the book shut. In addition to these meanings, these words of command mean that the vocal organs shall be kept in the positions required by the rules of the Study of the Cultivation of the Voice. Page 331. First and second verses on the Positive Plan, third verse on the Comparative Plan, and fourth verse on the Superlative Plan.

CRESCENDO.

This word of command means that the passage must commence Pianissimo, and must be sung gradually louder and louder, until the voices reach the last note, which must be sung Fortissimo. Ryland, page 124. First line.

DIMINUENDO.

This word of command means the reverse of the foregoing. Wassia, Page 107. Last line.

RISE GRADUALLY.

Singers can sing loud standing, better than while seated, and they can sing soft sitting, better than while standing. It will produce a good effect, when a piece is to be commenced soft, and gradually increased to loud, to rise slowly as the singers commence singing louder and louder. The leader must always indicate how long a passage he wishes them to sing while they are rising. That is, he must tell them at what note they are to begin to rise, and at what note they must be standing erect. Page 79. Rise while singing the third line of the chorus.

SIT GRADUALLY.

This word of command means the reverse of the foregoing. Page 78. Sit while singing the last line.

MAKE A GRAND FINALE.

This word of command means that the singers must throw all the fire, emotion, excitement and enthusiasm into the passage, that they possibly can, making a grand climax to the piece. Page 342. Make a Grand Finale, while singing the last chorus to the last verse.

ACCELERANDO.

This word of command means that each beat must be faster than the beat before it. That is, it means that the time must be accelerated. Wapella, Page 99. Fourth line accelerando.

RITARDANDO.

This word of command means the reverse of the foregoing. Leucile, Page 101. Second line ritardando.

ACCORDING TO THE RULE OF LONG NOTES.

This word of command requires that every note that is more than two beats long shall be sung Crescendo. Hamburg, Page 125.

ACCORDING TO THE RULE OF POWER.

This word of command means that when the treble part is low, the singers must sing soft,—when the treble part is high, the singers must sing loud,—when the treble part moves upwards, the singers must sing *crescendo*,—and when the treble part moves downwards, the singers must sing *diminuendo*. Cloverland, Page 122. Last two lines according to the rule of power.

ACCORDING TO THE RULE OF MOTION.

This word of command means that when the treble part moves upwards, the singers must sing *accelerando*, and when the treble part moves downwards, the singers must sing *ritardando*. Desplains, Page 111.

ACCORDING TO THE RULE OF EXPRESSION.

This word of command means the rule of power and the rule of motion put together. That is, it means that, when the treble part ascends, the singers must sing *crescendo* and *accelerando*, and when the treble part descends, the singers must sing *diminuendo* and *ritardando*. Ryland, Page 124. The last two lines according to the rule of expression.

JOYFUL QUALITY OF VOICE.	} These qualities of the voice are the same both in singing and in speaking. Every one uses them correctly in speaking, but it requires considerable practice to use them effectively in singing. If a person says, "O, I have glorious news for you," and speaks as every one naturally does when uttering such a sentence, he will use the Joyful Quality of voice. If he says, "What a beautiful sunset," "What a lovely evening," "What a beautiful picture," or any sentence of that kind, and speaks as any one naturally does, he will use the Light Quality of Voice. If he says, "I have sad intelligence to communicate," "What a solemn lesson this is to us," or any sentence of that kind, and speaks as every one naturally does, he will use the Sombre Quality of Voice. It is worthy of notice, that it is the quality which is used, which imparts the sentiment, and not the words that are used. The Joyful Quality of Voice, always conveys the idea of joy; the Light Quality of Voice, always conveys the idea of something beautiful, pretty or lovely; and the Sombre Quality of Voice, always conveys the idea of solemnity, seriousness, or sadness, no matter what words are used. For example, if one should say, "John has just dropped down dead," and should utter it with the Joyful Quality of Voice, he would convey the idea to those who heard
LIGHT QUALITY OF VOICE.	
SOMBRE QUALITY OF VOICE.	

him, that he was glad of it. If he should utter it with the Light Quality of Voice, he would convey the idea that there was something pretty or lovely in thus dropping down dead. If he should utter it with the Sombre Quality of Voice, (as of course, every one would,) it would convey the idea that it was an awful, solemn event. In speaking, people use these qualities of voice correctly, by simply "willing" to do it,—or, perhaps, by throwing their feelings into the state which the quality of the voice denotes. That is, if they are to use the Joyful Quality of Voice, they feel joyful, and the Joyful Quality of Voice comes of itself. If they are to use the Sombre Quality of Voice, they feel serious and solemn, and the Sombre Quality of Voice comes of itself. Some teachers hold that this is all that is necessary to produce the right quality of voice in singing. They say, if you wish to produce a joyful quality of voice, force your feelings into such a state, that a thrill of joyful emotions will go through the veins, and the joyful quality of singing tone will come of itself. So, also, the light and sombre qualities. Others hold, that the breath must be controlled, as it is in the Registers of the Voice, as explained in the Study of the Cultivation of the Voice. They say, that throwing the breath out of the mouth, as is done in producing the Chest Register, will produce the Joyful Quality of Voice;—directing the breath over the upper teeth, as is done in producing the medium Register, will produce the Light Quality of Voice;—and that directing the breath to the back part of the mouth, as is done in producing the Head Register, will produce the Sombre Quality of Voice. Some authors even call these qualities of the voice, "the Registers extended through the whole compass of the voice." That is, instead of putting these words of command in the Study of the Musical Words of Command, they put them in the Study of the Cultivation of the Voice. Instead of calling the first one the Joyful Quality of Voice, they call it the Chest Register extended through the whole compass of the voice. Instead of calling the second one the Light Quality of Voice, they call it the Medium Register extended through the whole compass of the Voice. Instead of calling the third, one the Sombre Quality of Voice, they call it the Head Register extended through the whole compass of the Voice. That is, they teach that while studying the cultivation of the voice, in addition to learning to manage the registers properly, they must learn to extend them through the whole compass of the voice, so that if they want to express joyful sentiments, they can use the Chest Register in all parts of the voice;—if they want to express ideas of beauty, loveliness, &c., they can use the Medium Register in all parts of the voice;—and if they want to express solemn emotions, they can use the Head Register in all parts of the voice. These three qualities of voice can be produced in either way.

That is, they can be produced by the feelings, or by the direction of the breath, as in the registers. Perhaps the best way is to produce them in both of these ways, throwing the feelings into the required state, and directing the breath as in the registers, both at the same time. However they are produced, there can be no doubt but that all singers ought to learn to produce them. An audience would be shocked to hear a speaker announce a solemn, serious event, with the Joyful Quality of voice. If they understood the language of music, as well as they understand other language, they would be equally shocked to hear singers thus misuse the qualities of voice. Abilene, Page 155. First verse, light quality of voice, second and third verses, sombre quality of voice, and fourth verse, joyful quality of voice.

USUAL QUALITY OF VOICE.

This word of command means that the voice shall have the quality which it has when no attempt is made to produce the foregoing qualities of voice.

WITH A SWELL.

This word of command means Crescendo and Diminuendo put together. That is, it means that the first half of the passage must be sung Crescendo, and the last half Diminuendo. The middle note of the passage must be sung the loudest, and immediately after singing it, the voices must begin to sing softer and softer. This note, which is sung the loudest, is called "the climax of the Swell." Dawkins, Page 104. Make a swell in the first two lines, and let the climax be the first note of the second line.

WITH A SWELL REVERSED.

This word of command means the reverse of the foregoing. That is, it means that the first half of the passage must be sung Diminuendo, and the last half Crescendo. The middle note of the passage must be sung the softest, and it is called "The Climax of the Swell Reversed." Rantowles, Page 109. Make a swell reversed in the first two lines, and let the climax be the last note of the first line.

GEOMETRICAL PROGRESSION BY LINES.

This word of command means that the first line must be sung as softly as possible, the second line, twice as loud as the first, the third line twice as loud as the second, and the fourth line twice as loud as the third. Tamola, Page 99.

GEOMETRICAL PROGRESSION BY LINES REVERSED.

This word of command means the reverse of the foregoing. Guyton, Page 163.

EMPLOY THE EMOTIONS.

This word of command means, that *every singer* must feel the sentiments he is uttering. To sing in obedience to this word of command, *every singer* must appreciate the sentiments contained in the words, from the very bottom of his heart, and they must sound as if *every singer* was most intensely interested in impressing these sentiments upon the listeners. That is, they must come from the heart of every singer. Every singer must throw his whole soul into the meaning of the words, exactly as a fine speaker throws his whole soul into the expression of the words he utters, when speaking a piece before an audience. Wilhelmina, Page 176.

TAKE CLOSE ORDER.

To make voices blend well, the rule is, that no mouth shall, at the furthest, be more than three feet from the mouth on the right hand side of it, from the mouth on the left hand side of it, from the mouth before it, and from the mouth behind it. If the seats are such, that the singers are compelled to violate this rule, when seated, the word of command to take close order can be given, and when the singers rise, they must close up together so as to obey the above-named rule.

EXPLOSIVE TONE.

This word of command means that the tone must be forced out of the mouth with such sudden vigor, that its energy will be almost like the explosion of a gun. Sing the last note on Page 336, with an explosive tone.

MISCELLANEOUS WORDS OF COMMAND.

All manœuvres, other than those denoted by the foregoing Words of Command, which it is necessary to have performed simultaneously by all the singers, should be expressed by a Word of Command, which the leader should form in such a way as to express the idea in the fewest possible words. For example,

March !

Make a Bow !

Break Ranks !

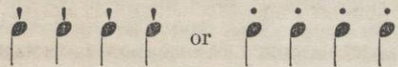
Clap hands !

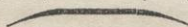
or any other manoeuvre. An interesting effect is produced, when a duett (or other piece) which is preceded by an instrumental prelude, is to be sung, to have those who are to sing it keep their seats until the instrument begins, and then "March" to the place where they intend to stand, to the time of the prelude. An example can be made by singing the piece on page 346 in this way. A good effect can be produced at the close of a musical performance, by "Making a Bow" while singing the last note on page 356, and then immediately "Breaking Ranks" and retiring. A class of children can produce a good effect with the tune, "Let us with a cheerful mind" on page 71, by "Clapping hands" every time they sing the word "glad." These examples indicate how "Miscellaneous Words of Command" can be formed and used. An ingenious leader can form an indefinite number of them.

MODIFICATION OF WORDS OF COMMAND.

After the regular Words of Command have been mastered, they can be modified in any way which ingenuity can devise, for examples,—*"Staccato Style or Legato Style,"* excepting some of the notes. (Staatsburgh, page 110, in *Staccato Style*, except the dotted notes, will serve as an illustration.) *"Crescendo"* means the whole range of the powers of the voice, from *Pianissimo* to *Fortissimo*; but it can be modified by saying, "commence piano and sing crescendo up to forte," or in any other way. So can *"Diminuendo,"* and *"Swell."* *"Rule of Long Notes"* means notes more than two beats long; but it can be modified by saying, "sing all notes more than one beat long," (or any other kind of notes,) "according to the rule of long notes;" and so on.

ABBREVIATIONS AND SIGNS FOR WORDS OF COMMAND.

Staccato Style, — 

Legato Style, — 

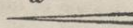
Pianissimo, — *pp.*

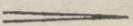
Piano, — *p.*

Mezzo, — *m.*

Forte, — *f.*

Fortissimo, — *ff.*

Crescendo, *Cres*; or 

Diminuendo, *Dim*, or 

Swell, 
Swell Reversed, 
Stop, 
Pause, 
Accelerando, *Accel.*
Ritardando, *Rit.*
Ad. Libitum, *Ad. Lib.*

When abbreviations for the other Words of Command are required, the first letter of each word is used. For example,—*"g. p."*; Geometrical Progression; *r. r. w.*, Rule of Repeated Words; *r. d. o. n.*, Rise during one note;" and so on.

THE WAY TO UTTER WORDS OF COMMAND.

The leader should speak the Words of Command in a very marked, distinct manner, taking care not to stumble while uttering them, and never repeating them; but requiring the singers to get into the habit of invariably hearing and understanding them, upon hearing them once spoken.

THE WAY TO OBEY WORDS OF COMMAND.

This method of Chorus Singing is wholly dependent for its value, upon the singers acquiring the habit of *invariably rendering instant obedience* to every word of command the instant it is spoken, imitating, in this particular, a thoroughly trained military company.

WHAT MUST NOT BE CALLED FOR.

As the sole design of the Words of Command is to cause all the singers to do everything alike, of course in a regular performance of music, no word of command must be given which even one singer has not the physical ability to obey; but only those which the leader knows every singer can easily obey if he chooses. For example,—*"Mouths in Position"* must not be called for, unless every singer is familiar with Part II. of the study of the Cultivation of the Voice; *"Vocal Organs in Position"* must not be called for, unless every singer is familiar with Part I. of the study of the Cultivation of the Voice; and so on.

DISCIPLINARY VALUE.

The practice of the Words of Command exercises a remarkably beneficial disciplinary influence upon a company of singers. Let a choir practice even

one of them until they can obey it perfectly, and their superiority over choirs which have no method in their practice will be apparent to every listener. In a choir who regularly practice all, or even a part of them, all imperfections will gradually disappear.

REFINING INFLUENCE.

Any kind of drill, in which one is required to do just what a large number of other persons are doing, exercises, to a greater or less extent, a refining influence upon those who practice it. The beneficial influence which the practice of sacred music has upon the minds of those who practice it in such a manner as the Words of Command require it to be practiced, amply repays all the labor which is required to learn them.

WORDS OF COMMAND MUST NOT BE PRINTED.

What words of command will produce the best effect in the performance of

a chorus, depends upon the number of the singers, the kinds of voices which they have, the skill which they have acquired, the size of the room in which they sing, whether the singers have colds, or have voices in good condition, and all other circumstances connected with them. Of course, the author of the piece can know nothing about these things, and consequently he is wholly incompetent to decide what words of command, or shades of expression, will produce the best effects. Therefore, words of command, or marks of expression, should never be printed in a chorus; or, if printed, should be regarded merely as suggestions, to be obeyed or not, as the leader may direct. It is the business of the leader to decide what words of command will produce the best effect, taking all the circumstances of the performance into consideration. The principal qualification required to make a good leader of a chorus, is good judgment in deciding which words of command will produce the best effect. It is not at all necessary that he should be able to sing or play; but it is necessary he should be able to give such words of command as will produce a good effect in the piece which is to be performed.

THE STUDY OF THE CULTIVATION OF THE VOICE.

The fundamental law of chorus singing demands that every thing shall be done exactly in the same way by every singer. Chorus singing which is free from imperfections, of course, is singing in which a cultivated and refined ear can detect no blemish. Such an ear can always detect blemishes, when any singer does anything which has to do with the production of tones any differently from the way all the other singers are doing it. Many persons think that singing below or above the pitch at which the other singers are singing, is the only thing which will make a voice out of tune; but doing anything differently from the way the other singers are doing it, will prevent the voice from blending with the other voices, and consequently throw it out of tune, (or, rather, out of harmony,) with the other voices. For example, — the wind-pipe has to do with the production of tone. If all the singers but one, hold their heads up, and face in front, thus keeping the wind-pipe in its proper position, and that one sings with his head turned to one side, so that his wind-pipe will be twisted, that one's voice will not blend with the other voices, but will be out of tune with them. The mouth has to do with the production of tone. When singing the second sound of A, the rule requires that the mouth shall be wide open, and held still. Let all the singers but one sing it, holding the mouth open and still, and let that one sing it and move his mouth while he is singing, and his voice will not blend with the other voices, but will be out of tune with them. It should be distinctly noted that the result will be the same, even if the one who does differently from all the others is the best singer in the choir. Some get the queer idea into their heads, that a good musician can break the laws of music without producing bad effects; but music is like all other studies. If a good mathematician should say that twice two made five, when he is solving a problem, his result would come out wrong, just as inevitably as it would if a poor mathematician should say so. If a superior singer is singing with a chorus, and does anything connected with the production of tone differently from all the other voices, his voice will be out of tune with the rest, just as inevitably as it would if he was a poor singer. Good musicians never break any law of music, if they did, they would cease to be good musicians. The study of the Musical Words of Command imparts to chorus singers the ability to do everything exactly alike. There are two among them which require the vocal organs of all the singers to be managed alike, (viz.; "Vocal Organs in Position," and "Mouths in Position.") No one can get the vocal organs under control, without some study and practice of

the Cultivation of the Voice. This study complete, fills an entire book like this, and many such books are published in Europe and this country. Of course, but little of it can be presented here; but the careful practice of the following lessons, will bring the organs of the throat and mouth, sufficiently under control, to enable a chorus of singers to manage their vocal organs all alike; or, in other words, to enable them to obey the two above named Words of Command.

A good way to learn to manage the Vocal Organs, in chorus singing, is to consider them as forming two sets, — one set producing musical tones, and the other set producing words. When we talk, we use the set which produces words. When we vocalise, we use the set which produces musical tones. When we sing hymns, we use both sets.

The Study of the Cultivation of the Voice, therefore, is naturally divided into three parts, — one part teaching the proper method of managing the set of vocal organs which produce the musical tones, one part teaching the proper method of managing the set of vocal organs which produce the words, and one part teaching the proper method of managing the breath, which is the motive power that makes the vocal machines go.

PART I.

MANAGEMENT OF THE SET OF VOCAL ORGANS WHICH PRODUCE MUSICAL TONES.

The Lungs, Wind-pipe, and Larynx, are the organs which have to do with the production of musical tones.

RULE I.

When singing, the singer must sit or stand erect, with the spinal column curved inwards, and the shoulders kept back and down.

The observance of this rule will cause the lungs to fulfil their office in singing, which is to furnish a copious supply of breath. The only thing liable to interfere with the action of the lungs, is the shoulder blades. If the singer does not observe Rule I, the shoulder blades are liable to obstruct the free action of the lungs.

RULE II.

When singing, the singer must hold his head erect, and must be careful that nothing presses upon the neck.

The observance of this rule will cause the Wind-pipe to fulfil its office,

which is to conduct the breath from the lungs into the mouth. If the head is thrown forward at all, as it is when the singer looks on a book, the free passage of the breath is more or less obstructed, and the perfect purity of the tone is more or less marred. This rule cannot be observed *perfectly*, while looking on a book, unless the book is held parallel with the eyes; and this is not allowed; for when a book is held in that position, it will be in front of the mouth, and the voice will strike upon the book, while the voice does not produce its best effect in a room, unless it is thrown in a straight line, from the mouth to the opposite end of the room. So the only way in which Rule II. can be observed perfectly, is by learning the tune by heart, and singing it without the book; in other words, singing it on what is called in the study of the Musical Words of Command, "the Superlative Plan." When singers are required to observe Rule II., and are compelled to look on a book, they must hold the book up as high as they can, without getting it in front of the mouth. This will not observe the rule *perfectly*, but it will come as near to it as it is possible to come, except by learning the tune by heart.

RULE III.

When singing, the singer must face exactly in front.

The observance of this rule will cause the Larynx to fulfil its office. The Larynx is an apparatus placed at the top of the Wind-pipe. It is the passage of the breath through the Larynx which produces the musical tone. If the singer's neck is twisted, as it is, for example, when two sing from one book, the Larynx will not produce a perfectly pure tone. To cause the Larynx to do its part towards producing a pure tone, it is necessary to face exactly in front.

RULE IV.

When singing, every member of the body must be perfectly motionless.

It will do no good for a singer to place himself in the positions required by Rules I., II., and III., unless he remains in those positions all of the time he is singing the tune. Perfectly pure tones cannot be produced, if the singer

moves his hands, arms, feet, head, or any member of the body, while he is singing.

RULE V.

When singing, every muscle in the body must be relaxed.

To observe Rule IV., it is very natural for singers to endeavor to keep motionless by stiffening the muscles, but it injures the purity of the tone more to stiffen a muscle than it does to move. While singing, the singers should keep the muscles as much relaxed as they are when one is resting in a rocking chair.

RULE VI.

Singers must not observe Rules I., II., III., IV., and V., at any other time than when musical tones are actually coming out of the mouth.

The position which the foregoing rules require singers to be in, is a tire-some position to sit or stand in, so this rule requires them to keep some easier position, except when they are actually singing.

RULE VII.

When singing, singers must avoid fatigue, and must be in an elastic and cheerful state of mind.

The most skillful singers can not sing in tune, or with any good effect, when languid or fatigued. So singing exercises should be so conducted as to avoid exhaustion and fatigue. Not more than three-quarters of an hour, or at the most, an hour, should be allowed to elapse without an intermission, and during such recess, every singer should take enough exercise, to become perfectly rested and refreshed, by the time singing recommences.

RULE VIII.

Singers who sing together, must always be so close together while they sing, that every mouth will be not more than three feet distant from the mouth before it, the mouth behind it, the mouth on the left hand side of it, and the mouth on the right hand side of it.

Voices will not blend together as well as it is possible for them to blend, unless this rule is observed.

RULE IX.

The air must be fresh and pure in the room where the singing is performed.

Perfectly pure tones cannot be produced while breathing impure air.

RULE X.

There must be no noise, of any kind whatever, in the room, when musical tones are coming from the mouths of the singers.

No singer will sing with pure tones unless his own ear can appreciate and judge of the quality of the tone. It is, therefore, of the utmost importance that the tones produced by singers should strike upon their own ears, wholly unmixed with any other noises or sounds. Those singers who practice much with other noises striking upon the ear with the musical tones, after a while lose the power of judging correctly in reference to the tones, and sing out of tune without knowing it themselves.

PART II.

MANAGEMENT OF THE SET OF VOCAL ORGANS WHICH PRODUCE WORDS.

1 a.....	a as in ale.	1 p.....	p as in play.
2 a.....	a as in arm.	2 r.....	r as in row.
3 a.....	a as in all.	3 r.....	r as in far.
4 a.....	a as in an.	s.....	s as in see.
b.....	b as in barb.	t.....	t as in two.
d.....	d as in did.	1 u.....	u as in your.
1 e.....	e as in see.	2 u.....	u as in up.
2 e.....	e as in end.	3 u.....	u as in full.
f.....	f as in far.	v.....	v as in vote.
g.....	g as in gig.	w.....	w as in war.
h.....	h as in hot.	y.....	y as in ye.
1 i.....	i as in pine.	1 z.....	z as in zone.
2 i.....	i as in pin.	2 z.....	z as in azure.
k.....	k as in kite.	oi.....	as in noise.
l.....	l as in let.	ou.....	as in our.
m.....	m as in my.	ng.....	as in sing.
n.....	n as in no.	sh.....	as in shall.
1 o.....	o as in old.	th.....	as in thin.
2 o.....	o as in lose.	th.....	as in them.
3 o.....	o as in on.	wh.....	as in when.

To learn to manage the set of vocal organs which produce words, it is necessary, first, to learn to manage them so as to produce each letter properly, and then to combine these letters into words. The above table contains all the letters of the English language, with the different sounds of each letter, where a letter has more than one sound. C, J, Q, and X, are not recognized as letters in music, but the letter represented by "c" is considered as "s" or "k;" — that represented by "j," as "d and the second sound of z" blended together; — that represented by "q," as "k and the first sound of u" blended together; — and that represented by "x," as "the second sound of c, k and s," blended together. In some other respects, this table is different from that given in dictionaries and spelling books, but it is found to be the most convenient arrangement for singing.

The best exercise for practicing these letters, is to take the air of some slow tune. Old Hundred is as good as any; but any slow tune will answer as well. The best order in which to practice them, is to practice those letters together, which require the same position of the mouth.

The *second sound of a* requires the mouth to be wide open, and held still.

The *fourth sound of a*, the *second sound of e*, and the *second sound of i*, require the mouth to be half-way open, and held still. When the mouth is required to be wide open, it must be opened wide enough to admit two fingers placed one over the other, between the teeth. When the mouth is required to be half-way open, it must be open wide enough to admit one finger between the teeth.

RULE.—When the mouth is required to be held still, the greatest care must be taken that it does not move a hair's breadth during the continuance of the tone. When the mouth is required to move, it must move instantaneously, (as quick as a flash.)

EXERCISE.—Sing Old Hundred. In the first line, sing each tone with the *second sound of a*, (mouth wide open;) in the second line, sing each tone with the *fourth sound of a*; in the third line, sing each tone with the *second sound of e*; and in the fourth line, sing each tone with the *second sound of i*, (mouth half-way open.) In all the exercises, let the class sing the air of Old Hundred, (or whatever tune is used.) Do not have the Alto, Tenor, or Base sung.

To sing B, M, and P, the lips must be pressed together, and then be thrown violently open.

EXERCISE.—Sing Old Hundred, using the letter B with the *second sound of a* after it, (i. e., using the syllable "Ba,") to every tone in the first and

second lines; the letter M with the *second sound of a* after it, (i. e., the syllable "Ma,") to every tone in the third line; and the letter P with the *second sound of a* after it, (i. e., the syllable "Pa,") to every tone in the fourth line. In the same manner, sing Old Hundred, using B, M, and P, with the *fourth sound of a* after them. In the same manner, sing Old Hundred, using B, M, and P, with the *second sound of e* after them. In the same manner, sing Old Hundred, using B, M, and P, with the *second sound of i* after them.

To sing F and V, the under lip must be placed under the upper teeth, and must then be thrown violently outwards.

EXERCISE.—Sing Old Hundred, using the letter F, with the *second sound of a* after it, (i. e., using the syllable "Fa,") to every tone in the first and second lines, and the letter V, with the *second sound of a* after it, (i. e., with the syllable "Va,") to every tone in the third and fourth lines. In the same manner, sing Old Hundred, using F and V, with the *fourth sound of a* after them, with the *second sound of e* after them, and with the *second sound of i* after them.

To sing D, L, N, and T, the tip of the tongue must be placed on the gums of the upper teeth, and must then be instantly dropped. Care must be taken that the tone is not commenced before the tongue is placed on the gums, and that the tongue is dropped the instant the tone is produced.

EXERCISE.—Sing Old Hundred, using D with the *second sound of a* after it, to every tone of the first line; L with the *second sound of a* after it, to every tone of the second line; N with the *second sound of a* after it, to every tone of the third line; and T with the *second sound of a* after it, to every tone of the fourth line. In the same manner, sing Old Hundred, using D, L, N, and T, with the *fourth sound of a* after them, with the *second sound of e* after them, and with the *second sound of i* after them.

The *first sound of a* is composed of two sounds, "a and e," blended together. The "a" is called the Radical Sound, and the "e" is called the Vanishing Sound. The radical sound is made with the mouth half-way open. The vanishing sound is the *first sound of e*, and must be made with the mouth in the position required for the *first sound of e*. Nearly all the length of the tone must be given to the radical sound, and only its very close, to the vanishing sound.

The *third sound of a* requires the lips to be protruded, and the mouth held still.

The *first sound of e* requires the lips to be nearly closed, and the mouth held still.

The *first sound of i* is composed of two sounds, "i and e," blended together. "I" is the radical sound, and "e" is the vanishing sound. The radical sound must be made with the mouth wide open. The vanishing sound is the *first sound of e*, and must be made with the mouth in the position required for the *first sound of e*. Nearly all the length of the tone must be given to the radical sound, and as little as possible to the vanishing sound.

EXERCISE.—Sing Old Hundred. In the first line, sing each tone with the *first sound of a*; in the second line, sing each tone with the *third sound of a*; in the third line, sing each tone with the *first sound of e*; and in the fourth line, sing each tone with the *first sound of i*.

To sing *G*, the tongue must be violently thrown forward. It has to be drawn back, so that the roots of the tongue will obstruct the top of the wind-pipe; but it will do that itself. The only thing which requires the care of the singer, is to throw the tongue quickly forward. Hard *G*, is the only *G* recognized in music. Soft *G*, (and *J*,) are considered as "d and the second sound of z," blended together.

To sing *K*, the tongue must be instantaneously thrown forward, as in singing *G*. Whatever else the tongue is required to do in singing *K*, it will do itself. All that requires the care of the singer, is to throw the tongue forward quickly the instant the tone is produced.

The *first sound of r* is called the Trilled *R*. The *R* which comes before a vowel, is always the *first sound of r*. It must be produced with one or more vibrations of the tongue.

The *second sound of r* is called the Smooth *R*. The *R* which comes after a vowel, is always the *second sound of r*. The smooth *r* is made like the *second sound of a*, except that to produce the smooth *r*, the tip of the tongue must be made to touch the roof of the mouth, while the tone is sounding, while in the *second sound of a* the tongue must remain passive, on the bottom of the mouth, all the time the tone is sounding.

EXERCISE.—Sing Old Hundred, in the first line, using *G*, with the *first sound of a* after it; in the second line, using *K*, with the *first sound of a* after it; in the third line, using the *first sound of r*, with the *first sound of a* after it; and in the fourth line, using the *second sound of r*, with the *first sound of a* BEFORE it. In the same manner, sing Old Hundred, using *G*, *K*, and the *first sound of r*, with the *third sound of a*, with the *first sound of e*, and with the *first sound of i* after them, and the *second sound of r*, with the *first sound of a*, the *third sound of a*, the *first sound of e*, and the *first sound of i*, BEFORE it.

To sing *H*, no position of the mouth is required, but the mouth must be placed in the position required for the letter which comes next to *H*, and then the *H* must be produced by throwing out the breath so forcibly, that the breath can be heard distinct from the musical tone.

To sing *S*, the breath must be caused to produce a hissing sound, distinct from the musical tone. *S* is the only letter in the English language which there is danger of producing too forcibly. The singers cannot produce the other letters too forcibly, but *S* should be produced as faintly, (i. e., with as little of the hissing sound,) as possible.

To sing *Z*, both the *first sound of z*, and the *second sound of z*, the breath must be caused to produce a buzzing sound, distinct from the musical tone.

EXERCISE.—Sing Old Hundred. In the first line, using *H*, with the *first sound of a* after it; in the second line, using *S*, with the *first sound of a* after it; in the third line, using the *first sound of z*, with the *first sound of a* after it; and in the fourth line, using the *second sound of z*, with the *first sound of a* after it. In the same manner, sing Old Hundred, using *H*, *S*, the *first sound of z*, and the *second sound of z*, with the *third sound of a*, with the *first sound of e*, and with the *first sound of i* after them.

To sing *W*, the mouth must be placed in the position for whistling, and must then be quickly thrown open.

To sing *Y*, the mouth must be managed as it is when singing *W*, only more open.

To sing *NG*, the tongue must be pressed against the roof of the mouth, and the tone must be thrown through the nasal organs, with the utmost possible quickness.

EXERCISE.—Sing Old Hundred. In the first line, using *W*, with the *first sound of a* after it; in the second line, using *Y*, with the *first sound of a* after it; and in the third and fourth lines, using *NG*, with the *first sound of a* BEFORE it. In the same manner, sing Old Hundred, using *W* and *Y*, with the *third sound of a*, with the *first sound of e*, and with the *first sound of i* after them; and *NG*, with the *third sound of a*, the *first sound of e*, and the *first sound of i* BEFORE it.

To sing *Sh*, the teeth must be closed, and the tongue tightly pressed against the roof of the mouth. As in singing with "s," as little of the sound of "sh" must be produced as possible.

To sing *Th* as in *thin*, the tip of the tongue must be placed against the gums of the upper teeth. This is called the soft *Th*.

To sing *Th* as in *then*, the end of the tongue must be pressed against the front part of the roof of the mouth. This is called the hard *Th*.

To sing *Wh*, the mouth must be in the positions that it is in when singing *W* and *H*.

EXERCISE.—Sing Old Hundred, using *Sh*, with the *first sound of a* after it, in the first line; *Th* soft, with the *first sound of a* after it, in the second line; *Th* hard, with the *first sound of a* after it, in the third line; and *Wh*, with the *first sound of a* after it, in the fourth line. In the same manner, sing Old Hundred, using *Sh*, *Th* soft, *Th* hard, and *Wh*, with the *third sound of a*, the *first sound of e*, and the *first sound of i* after them.

VOWELS AND CONSONANTS.

A, E, I, O and U, are Vowels. All of the other letters are Consonants. It is not possible to produce a singing tone with a consonant. The singing tones are all produced with vowels. The tones which are produced with Consonants are speaking tones. That is, they are the kind of tones which are produced when people talk, not the kind they produce when they sing. When words are sung, singing and speaking tones are produced together, for the vowels produce singing tones, and the consonants produce speaking tones. All of the consonants are produced by motions of the mouth. The rule requires that when the mouth is to move in singing, it must move as quick as a flash. This quick movement makes the consonant very distinct, and gets it out of the way in the twinkling of an eye. Unless the consonants are made very distinct, no one can tell what words are sung, and as they do not produce musical tones, but tones which are decidedly unmusical, unless they are disposed of very quickly, they seriously mar the musical effect. In music, those consonants which are produced by the same, or nearly the same motion of the mouth are said to belong to the same class. B, M and P, are called two-lip consonants, because they are made with both lips. F and V are called one lip consonants, because they are made with one lip. D, L, N and T, are called tip of the tongue consonants. G and K are called guttural consonants, because the sound is formed deep in the throat. H, S, and the two sounds of Z, are called in music, aspirated consonants, because the breath is required to produce a distinct noise, before the musical tone is produced. W and Y are called whistling consonants, because the mouth must be in a whistling position, while producing them.

In the foregoing exercises, all of the consonants have been practised in classes, with the vowels A, E and I. Before learning the other vowels, let the class practise Old Hundred, using all the sounds of A, E and I in each line, thus:

1	2	3	4	1	2	1	2
a,	a,	a,	a,	e,	e,	i,	i,

This will be using a different vowel on each tone, for there are eight tones in each line of Old Hundred, and here are eight vowels to use in each line. This will require the mouth to change its position on every tone, instead of keeping one position of the mouth through a line.

Then use these eight vowels in each line of Old Hundred, and practise the consonants in classes. That is, use these eight vowels in each line, using the two-lip consonant before them; then using the one lip consonant before them; then using the tip of the tongue consonants before them, and so on. Finally, use these eight vowels in each line of Old Hundred, and practise the consonants in Alphabetical Order. That is, use the eight vowels in each line, and use B before them in the first line, D before them in the second line, F before them in the third line, and G before them in the fourth line. Then sing it again, and use H, K, L and M, before the eight vowels. Then sing it again, and use M, P and trilled R, before the eight vowels, and smooth R after the eight vowels. Then sing it again, and use S, T, V and W, before the eight vowels. Then sing it again, and use Y, the *first sound of Z*, and the *second sound of Z*, before the eight vowels, and NG after them. Finally, sing it again, and sing Sh, Th soft, Th hard, and Wh, before the eight vowels.

THE VOWELS O AND U.

The *first sound of o* is composed of a radical and a vanishing sound. The radical sound is "o," and to produce it, the mouth must be in the position for whistling, but more open. The vanishing sound is the *second sound of o*. The vanishing sound must not be made longer than the radical sound, but with that exception, it is no matter whether it is long or short.

To sing the *second sound of o*, the mouth must be in the position for whistling.

To sing the *third sound of o*, the mouth must be managed as it is when singing the *third sound of a*.

The *first sound of u*, is composed of the *first sound of e*, and the *second sound of o*, very closely blended together. The last sound must be made a little longer than the first.

EXERCISE. Sing Old Hundred, using the *first sound of o* in the first line, the *second sound of o* in the second line, the *third sound of o* in the third line, and the *first sound of u* in the fourth line. It is also well to practise these vowels in connection with some or all of the consonants, in classes, or in alphabetical order, or both.

To sing the second sound of *u*, the mouth must be nearly closed, as when singing the first sound of *e*.

To sing the third sound of *u*, the mouth must be nearly in the position which it takes when singing the second sound of *o*, but not quite so much opened.

To sing *oi*, the mouth must be managed as if singing the third sound of *o* and the second sound of *i*, but must blend these sounds closely together.

To sing *ou*, the mouth must be managed as it is when singing the first sound of *i*.

EXERCISE. Sing Old Hundred, using the second sound of *u* in the first line, the third sound of *u* in the second line, "*oi*," in the third line, and "*ou*" in the fourth line. It will also be well to practise these vowels in connection with some or all of the consonants, in classes, or in alphabetical order, or both.

FINALLY.

Practise Old Hundred with one of these vowels to each tone in each line, thus:

1	2	3	1	2	3		
<i>o</i> ,	<i>o</i> ,	<i>o</i> ,	<i>u</i> ,	<i>u</i> ,	<i>u</i> ,	<i>oi</i> ,	<i>ou</i> ,

This makes eight vowels, and as there are eight tones in each line of Old Hundred, it makes one vowel to each tone. Practise them also in connection with all the consonants, both in classes and in alphabetical order.

APPLICATION.

After the singers have practised the foregoing exercises sufficiently to become perfectly at home with all of the positions which the mouth must take in forming the letters of the alphabet, the next thing is to practise combining the letters into words, until whenever they sing words, they can use the same positions of the mouth with the letters which form the words, which they use when singing letters singly. To be able to do this, it will be necessary for them to practise many tunes as follows. For example, take the first tune in this book, (on page 97.) The first line is,

"Be thou, O God! exalted high."

Let the class *speak* all together, (just as they are directed to do on page 6, when reading notes,) and tell the vowel sounds in each syllable. This will make a story like this; viz.: "the vowel sound in "*be*" is the first sound of *e*," "the vowel sound in thou is *ou*," "the vowel sound in "*O*" is the first sound of *o*,"—and so on. After going through the tune in this way, sing the tune with vowels only, as carefully putting the mouth into the position required for each vowel, as when practising the letters in the foregoing exercises. After

practising the tune with vowels alone, sufficiently to make it certain the class will frame them correctly, let them speak the consonants, as follows, viz., "the consonant in "*be*" is *b*," "the consonant in thou is *th* hard," "the consonants in "*God*" are *g* and *b*,"—and so on.

After thus speaking the names of the consonants enough to be perfectly familiar with them, let them sing the verse, using both consonants and vowels, very carefully forming every consonant and vowel, with the position of the mouth with which they have been formed in the foregoing exercises. This is the consummation of the study of the management of the set of vocal organs which produce the words. When the singer has made himself so familiar with all of the positions required to produce pure tones with all the vowels and consonants, that he can sing any words, and form the positions correctly, he will have mastered this study, but of course, many tunes will have to be practised in the manner which has been described, before this can be accomplished.

The learner must bear constantly in mind, that he must decide what position to place the mouth in, by the way a word *sounds*, and not by the way it *looks*. The English language is a strange language in this respect, for it contains a great many words that are spelled very differently from the way they are pronounced, and consequently it is a very much more difficult language to sing with, than those languages in which the words are always spelled as they are pronounced. For example, "*of*" looks as if it had an "*f*" in it, but it sounds as if it had a "*v*;"—"is" looks as if it had an "*s*" in it, but it sounds as if it had a "*z*;"—"reign" looks as if it had an "*eig*" in it, but it sounds as if it had an "*a*;"—and so on. In all cases, of course, the position of the mouth must be decided by the sound, and not by the looks, so it requires great care when singing words, not to be misled by the way the letters look.

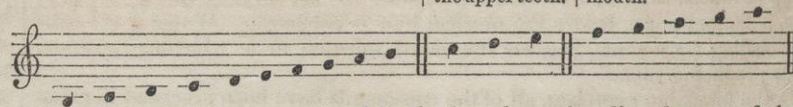
PART III.

MANAGEMENT OF THE BREATH.

Tones which must be produced by the breath passing directly out of the mouth.

Tones which must be produced by the breath striking over the upper teeth.

Tones which must be produced by the breath striking the back part of the roof of the mouth.



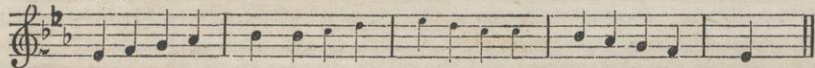
Those tones which are produced by the breath passing directly out of the mouth are said to belong to the Chest Register. Those tones which are pro-

duced by the breath being directed against the front part of the roof of the mouth, are said to belong to the Medium Register. Those tones which must be produced by the breath being directed to the back part of the roof of the mouth, are said to belong to the Head Register. There is a vowel which is produced in each of these three ways. The second sound of A is produced by the breath passing directly out of the mouth, without striking against either the teeth or lips. Whenever musical tones, therefore, are sung with the second sound of A, the breath will manage itself, as it ought to be managed when singing the tones which belong to the Chest Register. The second sound of E is produced by the breath striking over the upper teeth. Whenever musical tones, therefore, are sung with the second sound of E, the breath will manage itself, as it ought to be managed, when singing the tones which belong to the Medium Register. The second sound of U is produced by the breath striking the back part of the mouth. Whenever musical tones, therefore, are sung with the second sound of U, the breath will manage itself as it ought to be managed when singing the tones which belong to the Head Register. The best way for learners to acquire a control of the Registers, is, for a long time to use these three vowels only, whenever they practise, and not to attempt to control the registers while singing words, until by long practice with the second sounds of A, E, and U, they have acquired definite control of the breath.

No. 1.



No. 2.



No. 3.



EXERCISE No. 1, contains only tones of the Chest Register. It must be practised, using the second sound of A. In Exercise No. 2, the small notes belong to the Medium Register, and the large notes to the Chest Register. The small notes must be sung with the second sound of E, and the large notes with the second sound of A. Exercise No. 3, contains only tones of the Head Register. It must be practised using the second sound of U.

REMARK IN REFERENCE TO THE REGISTERS.

Many instruction books and treatises upon the subject of the Cultivation of the Voice, are in existence, and they all agree in the necessity of singers going through some such practice as that required in Part I and Part II of the foregoing instructions. Scarcely two of them, however, agree with reference to Part III. The view which the larger number of writers take with regard to the Registers, is given in this Part III, leaving the leader to his option whether to treat them in this way, in some other way, or to ignore them entirely, and say nothing about them to the singers. Only the principles which apply to chorus singing are mentioned in this book, and whatever explanation of the Registers is made, the above three exercises will afford sufficient practice to develop the Registers enough for use in chorus practice. If there are singers in the chorus who find it difficult to produce the tones of the Medium or Head Registers, it may be well to practise them. If there are no such singers in the chorus, it will hardly be worth while to practise them at all.

DEEP BREATHING.

To produce pure and vigorous tones, it is desirable to enlarge the capacity of the lungs. This can be accomplished by the learner inhaling all the breath his lungs will hold, retaining it in the lungs as long as he can, and then allowing it to escape as slowly as it would if he was singing a long passage in one breath. He should thus inhale the breath about half a dozen times a day, and do it out of doors, or only where the air is perfectly pure. He should continue the practice, until his lungs will hold breath enough to sing such a tune as Sprague, on page 159, in one breath.

MUSICAL THERMOMETER.

7. A company of singers like Zero, in which every singer perfectly Employs the Emotions, and in which every word of command is used, which can add anything to the interest or effectiveness of the tune.
6. A company of singers like Zero, in which every singer Employs the Emotions, and in which three or four other words of command are used.
5. A company of singers like Zero, in which every singer Employs the Emotions, and in which one other word of command is used.
4. A company of singers like Zero, in which every singer Employs the Emotions, but in which no other word of command is used.
3. A company of singers like Zero, who do not Employ the Emotions, but who use every other word of command which can add anything to the interest or effectiveness of the tune.
2. A company of singers like Zero, who do not Employ the Emotions, but who use three or four other words of command.
1. A company of singers like Zero, who do not Employ the Emotions, but who use one other word of command.
0. A company of singers, in which every singer understands the simple rules of music, seated close together, managing their vocal organs alike, (in accordance with the rules of the Cultivation of the Voice,) and in which every singer is perfectly familiar with the tune they are singing.
1. A company of singers like Zero, in which a part of the singers are not familiar with the tune they are singing, Also, a company of singers like Zero, in which the singers do not manage the vocal organs alike.
2. A company of singers like Zero, except that they are scattered around a church or hall, instead of being seated close together, as is required in the rules of the Cultivation of the Voice.
3. A company of singers seated close together, in which every singer is familiar with the tune, but in which the singers pay no particular regard to the laws of music, but each sings just as it happens.
4. Like Three, but in which a part of the singers are not familiar with the tune.
5. Like Three, but scattered around a church or hall, instead of being close together.
6. Like Four, but scattered around a church or hall, instead of being close together.
7. A straggling lot of singers scattered around a church or hall, in which few or none pay any regard to the laws of music, and in which a part are familiar with the tune, while a part are not, and those who are not, sluggishly hang on to those who are, and endeavor to follow them.

EXPLANATION.

This Thermometer will serve to indicate the different processes which chorus practice can be carried through, and the different degrees of excellence which may be attained by practice and study, or the different degrees of deficiency which may exist, from the omission of such study and practice. Of course, many other degrees might be made, and the same degrees might be applied to many other conditions of the singing. The words "the performance of" should be understood as preceding the descriptions of each degree, as for example, "the performance of a company of singers like Zero," &c.

Fahrenheit, the inventor of the thermometer, considered that he had placed "Zero" where it indicated a total absence of heat. In this Musical Thermometer, Zero is placed where it indicates a total absence of excellence, but without the presence of any apparent defect. Each degree above Zero indicates greater and greater positive excellence, and each degree below Zero, indicates greater and greater defects and blemishes.

It may be noticed that no excellence at all is acknowledged unless every singer is perfectly familiar with the tune they are singing, and that no excellence is admitted unless at least one word of command is introduced to break up the monotony of the performance. It is also worthy of notice that obedience to the word of command, "Employ the Emotions" alone, produces great excellence. Perfect obedience to that word of command, would produce quite a high degree of excellence, even if most of the rules of music were disregarded in the performance, and one of the degrees of the thermometer would have been made to denote a performance, in which the emotions are fully employed, while the other rules of music are disregarded, but that experience proves that such a thing never can be. That is, no company of singers can employ the emotions, until they study and practice all the other laws of music. Finally, it may be noticed that ability to obey all the words of command and to Employ the Emotions perfectly, is the *summum bonum* of chorus singing.

MISCELLANEOUS INSTRUCTIONS AND REMARKS.

The study of the musical words of command and the cultivation of the voice, will make all who have mastered them able to perform chorus singing well, in all its varieties. The musical thermometer indicates the most prominent degrees of excellence to which the quality of chorus singing may be raised, or to which it may be suffered to fall; and a little reflection upon each of these degrees will make the process by which each degree of excellence may be reached apparent. The following items form a series of instructions and remarks which are disconnected, (so that each can be considered alone by itself, or be omitted altogether,) because many of them will appear to many persons, as Paul's preaching did to the Greeks, "foolishness," while others will regard them as possessed of more or less "wisdom."

NEED OF RECREATION.

Those who have made such matters a subject of investigation, tell us that human beings require recreation, both mental and physical, as much as they require food. Experience proves that if people cannot find innocent recreation, they will take such as is not innocent. Among the most refreshing and invigorating recreations of the description which are innocent and refining, may be classed well conducted chorus associations. It may be questioned if any other organization affords so great an amount of innocent social enjoyment. The fact that young voices, middle aged voices, and elderly voices, mingled and blended together, produces the most gratifying musical effect of which the natural musical ear is cognizant; and that female voices produce the treble and alto, and male voices the tenor and base of the grand common chord of nature, may well be taken as proof that social chorus singing is a beautiful recreation provided by Him who made recreation needful for the human frame and mind.

WHO CAN FORM A CHORUS ASSOCIATION?

Any one familiar with the principles which are explained in this art of chorus singing, is perfectly competent to form such an association. The process is simply to get those who have voices to sing, to become members, and to induce them to spend one evening in every week in practising according to the rules and directions laid down in this method. A desire to confer a benefit upon one's fellow men, ought to be a sufficient inducement for undertaking such an enterprise, for whoever does take upon himself the labor of forming such an association, is conferring a benefit upon his fellow men, just as truly as if one formed a sabbath school, or any other association for doing good. How it would relieve the tedium of a hard working farmer's life to spend one evening a week in practising with an orderly, refined, well disciplined chorus association! How it would refresh and revivify a weary business man or a mechanic, to spend one evening a week in such delightful recreation! Who can doubt that whoever provides such a means of relaxation is a public benefactor?

THE OFFICE OF A LEADER.

It cannot be too strongly impressed upon the minds of singers, that everything which has anything whatever to do with the actual production of singing and musical effects, must of necessity be under the sole control of one mind. It would be easier to have a committee command a ship or a military company, than to have a committee command a company of singers. Committees and boards of directors are valuable in the management of the business affairs of a musical association, but the moment more than one mind has aught to do with giving directions about singing, the days of the association are numbered. Singers who have been educated on such a method as is contained in this book, will never dream of doing anything else than to render instantaneous obedience to every word of command which the one who fills the office of leader, utters, but those who have not been educated upon such a method, frequently conduct themselves in as verdant a manner as a soldier would, who should act as if it was perfectly proper for a member of a military company to obey the word of command or not, just as he chanced to feel.

According to the strict rules of music, a leader's sole duty is to utter those words of command which will cause the piece under performance to produce a fine effect. Any one who can do this, according to the laws of music, is a finished leader. If any one is the best singer or player in the county, if he cannot thus employ the words of command, he is utterly unfit for the position of leader. On the other hand, if any one can give those words of command which will cause the piece under performance to produce a fine effect, he is a thoroughly competent leader, even if he cannot sing or play at all.

It is a positive fact, even if it is an unfortunate one, that there is not a shadow of a chance for a chorus association to succeed, without a qualified leader. It would be as easy to get a steamboat down the Mississippi without a pilot. In organizing a chorus association or a choir, therefore, the appointment of a leader is of the first importance. Those who are not thoroughly versed in the rules of music, seem, naturally, to make choice of the best singer

or the best player, for this position, but it must be distinctly understood that singing and playing is no part of a leader's duty, and the best singer or player may be the least qualified person for the office of leader in the association. Who would think of choosing the best marksman in a military company, captain, if shooting was his only qualification.

As the selection of a leader is of so much consequence, the following list of some of his most important qualifications is given. He must be a good critic with regard to the quality of the singing. He must have good taste and judgment with reference to what words of command to call for, in order to produce a good effect in the piece under performance. Whoever possesses these qualifications, is a well qualified leader, no matter how poor a singer he may be. Many a person possesses these qualities who does not excel as a singer or player, and it is to be regretted that such persons are usually so diffident, and feel so humble in regard to their abilities as performers, that it is very difficult to induce them to assume the office of leader, and yet it would prove that however poor they might rank as singers or players, they might excel as leaders.

One who wishes to excel in the art of leading, should be courteous in all his communications to the singers; should have perfect control of his temper; should treat all the members exactly alike, not on any account showing particular attention to some and neglecting others; and should never enter the practising room without having first thoroughly "studied his lesson," so that he will have the work of the evening definitely fixed in his own mind, and never for a moment be obliged to present the impression to the singers that he does not know what directions to give. He should carefully avoid hurting the feelings of the singers, and should remember that whenever he loses his temper, he sinks below the level of a gentleman in the estimation of his auditors, however much he may be exalted in his own eyes. A definite, distinct, clear utterance of the word of command which indicates what the leader wishes the singers to do, with the idea always pervading the "atmosphere" of the practising room, that instantaneous obedience to every word of command is expected from every singer, will do more towards raising the degree of excellence in the performance of a piece, than a month of scolding. The fact that a man who can command the respect of a company of singers, who has tact in the management of large assemblages of ladies and gentlemen, and who is a correct critic and judge of the quality of a performance of a tune, will make a superior leader, even if he is no performer, has been made prominent in this article. It is not designed to intimate that a superior singer or player cannot also be a superior leader. The fact is that playing and singing have nothing to do with the official duties of a leader any way. There is no reason whatever why a lady cannot be a superior leader, for ladies as frequently possess the qualifications necessary in a leader as gentlemen.

PUBLIC PERFORMANCES.

A musical association could not prosper, without occasional public performances to serve as standards of excellence to which the singers must be made ambitious to arrive. Even a singing school will make much greater proficiency, if it is understood that they are to give a public performance exhibiting their proficiency, at the end of their course. In a public performance of a company of singers who have been trained on the method contained in this book, a leader has, officially, nothing to do. His labors are over before the public performance is reached. In the view taken of singing in this method, a public performance of singing is like a public performance of speaking. If, in a public exhibition of declamation, the teacher should stand before the speaker with his back to the audience, and ostentatiously

prompt the speaker every now and then, and visibly indicate where he must make his gestures and inflections of the voice, the audience would at once conclude that the teacher had failed to give proper instructions. If a company of singers cannot sing simple choruses, anthems and tunes effectively, without having a leader between them and the audience, ostentatiously prompting them, both singers and leader ought to be ashamed of themselves. It is true, that where there is a complicated performance in which singers and orchestra are engaged, where the instrumental players have only their own part, and cannot see what the other performers are about, it is necessary to have some one to beat time, and visibly conduct the performance. Or rather, it would require such an immense amount of practice for such a company of performers to acquire such a familiarity with the piece that they could do without a conductor, that such prompting is excusable. But the case is widely different when the piece is no more difficult than those which ordinary choirs and chorus associations practice, and where each part has all the other parts printed and before them. If the leader has fully performed his duty in training the singers for a public performance on the method contained in this book, no assistance will be required from him at the performance, and it will go off just as well if he sits with the audience, or if he stays at home. Some of the most successful professional leaders in the United States use this method, and make it a special point in a public performance, to prove how industriously they have done their work in training the singers, by taking a seat among the audience, and requiring the singers to go through the whole programme alone. They decide on the piece to be sung and the words of command to be used in each piece, and require the singers to write them off on a sheet of letter paper and pin the sheet to the fly leaf of the book, or otherwise to keep it out of the view of the audience. The programme would be on this plan; viz.,

Page 159. Sprague. Page 95. *r, d, o, n.* Page 213. Pendleton. *g, p. &c., &c.*

The singers would understand that the first piece in the performance is Sprague, and that it is to be sung without any particular effort or expression. The second piece is the tune on the 95th page, in which the singers are to rise during one note. The third piece is Pendleton, which they are to sing in geometrical progression. And so on, through the whole programme. The singers find out what piece is to be sung and how it is to be performed by taking a sly peep at their programme, and it appears to the audience as if each singer knew everything about it, without being obliged to have any aid, hint, or prompting whatever. The impression made upon the audience, is as far superior to that made by a system of nudging and prompting, as it would be if the performance was an exhibition of speaking instead of singing.

A performance like this, provided the singers did it well, would be the highest compliment which could be paid to a leader, and educated musicians would at once assign him the highest rank among leaders. But if he shouldered the chorus himself by singing louder than all the other singers put together, or by otherwise pushing and pulling the singers along, they would assign him the lowest rank.

On this method, as well as on any other, if a public performance *must* be given before the singers have had time to be perfect in their parts, why then they *must* be prompted and assisted, but such aid is a defect, no matter what system the singers are trained on. If the singers are not advanced enough to be trusted to get their directions from the programme which has been mentioned, the leader can announce the page and word of command audibly, before each piece is sung. This will give a leader a chance to display *his* knowledge before the audience, but it will take just so much credit from the singers, and will detract just so much from the merit of the leader, as a trainer and teacher.

If the one who fills the office of leader excels as a singer, or as a player, it would be highly proper for him to take part in the public performance as a singer or as a player, but that is a very different thing from singing and playing at such a performance for the purpose of leading the singers.

Finally, one who desires to excel as a leader must bear in mind, that the effect which is produced on the audience who listen to the performance is the all important thing, and that his own ideas are of no consequence in comparison with this. That is, if he thinks a manner of performing a piece is superior, and the audience are indifferent to it, he is mistaken. It should form a very prominent part of a leader's aim, to carefully study the effect which the performance of each piece, produces on the audience.

EVERY ONE HIS OWN TASTE.

The principle is fully recognized in this method, that every leader has the fullest right to have everything done according to his own taste. It is claimed that after a company of singers have studied and practised the words of command and the cultivation of the voice, as contained in this book, the leader can have his own taste brought out in the performance of a piece, far better than he can on any other method, by simply uttering the words of command which denote the expression he wants. Every item in this method has been made the subject of repeated experiments at musical conventions in all parts of the United States, where the author has patiently studied the effects produced, and the views of different persons upon each point. After a beautiful concert of a musical convention, in which the singers executed almost every word of command with perfect precision and without the least prompting, the following conversation took place between the author and a leader who was one of the audience. A. The singers have done well. L. Yes, they have done well, but I don't like the style. A. Will you be so kind as to specify the points which you don't like? as I should like to discover all the imperfections of the method before I publish it. L. O, I don't know that I can specify anything, but I don't like the style. A. They all rose and took their seats exactly together, do you prefer to have them pop up and down heterogeneously? L. No, I approve of their rising and sitting all together, but then I don't like the style. A. They sang some places loud and some places soft, do you think it ought to have been with the same power of voice all of the time? L. No, I like to hear a contrast of loud and soft, but then I don't like the style. And so on, *ad infinitum*. This circumstance is introduced here to call marked attention to the fact, that this claims to be a method for disciplining singers so they will do anything the leader wishes them to do, and not a method which advocates any particular style of singing, whatever. It cannot be true that any one will not like the style, for it allows every style that can possibly be thought of.

LITTLE THINGS.

When music is thoroughly analyzed, it is found to consist of a great number of principles, each of which, taken alone by itself, is a very little thing, and that there is no great thing in it. The only possible way to perform it perfectly, is to give the most careful attention to every point which can have any influence upon the quality of the performance, no matter how insignificant, in itself considered, that point is.

NOT ALWAYS PERFECT.

The larger portion of the time which a chorus association spend in practice, must, of course, be devoted to making the singers thoroughly familiar with the pieces which form the subject of their practice, for no shade of excellence is possible in the performance of a

piece, which the singers do not know. While attending to this practice, the singers should be allowed to consult their ease, merely taking care to get the tune and time right, but not using the mental effort necessary to produce the higher grades of excellence. The best way is to require each word of command, once only, at each practising meeting. For example, once sing a verse with the vocal organs in position, but all the rest of the time let the singers keep their vocal organs in any position they please. So with all the other points of excellence. To sing perfectly, requires immense mental effort, and human beings cannot endure this effort long at a time. It is a blessed quality of music, that if singers once acquire the ability to execute a point of excellence, ever after, they can produce that point whenever they try, so if they can execute a word of command perfectly in one tune, they can execute it in any other tune whenever they try. At a public performance, it is not difficult for singers to do *every* thing perfectly which they know how to do, but at all other times, one perfect point at a time is all that should be required. That is, in one tune request the singers to give obedience to one word of command, and in another tune to another, taking the utmost care to execute that word of command perfectly, but allowing the singers to do everything else in the tune, as they please. In a course of such practice, the singers would acquire the physical ability to execute every point of excellence perfectly whenever they *try*, but they should not be required to try any oftener than is here recommended except at a public performance, where the excitement of being in the presence of an audience, and the desire to do everything perfectly, renders it easy for singers to execute every point of excellence which they know how to execute.

DO NOT BE TEDIOUS.

The best singer in the world cannot sing well when fatigued, exhausted, or wearied from any cause. To sing well, the spirits of the singers must be in a cheerful, elastic state, and it should be a careful study on the part of the leader to so conduct the exercises as to keep the singers in a cheerful, wide awake condition all of the time they are practising. A leader can do this by "studying his lesson" before hand, and arranging so that the dry, hard parts of the practice, shall be "in small doses," and be immediately succeeded by practice which is not dry and hard. Humorous remarks, and jokes, original and selected, make a very valuable addition to the cheerfulness of a practising meeting.

DIFFICULT MUSIC.

Of all the strange ideas that those who have a "desultory" knowledge of music, imbibe, the idea that there is something derogatory in the practice of simple music is the strangest. Every one likes to hear simple music. No one likes to hear difficult music. "That piece is exceedingly difficult," said the officer of a musical association, to a distinguished statesman, who was patiently listening to a performance of the association. "I wish it was impossible," was the sensible reply. To get up an excitement, organize a musical association, and raise the anticipations of the members to the expectation of a high degree of pleasure; and then to meet those anticipations by adopting the Oratorio of the Creation, Mozart's twelfth Mass, or some similar work which is very far above their reach, is of very common occurrence. Of course, the anticipations of pleasure are disappointed. The members of a musical association at its first organization, are never farther advanced in singing, than a class of children who can with difficulty read words of two syllables, are in reading; and requiring them to attack classical oratorios affords them as much pleasure as such a class of children would find in the Iliad of Homer or the Idyls of Theocritus. These latter works are for colleges. Children would progress faster by reading stories like Jack the Giant

Killer. Classical Oratorios are for musical colleges. A musical college in which all the students are qualifying themselves for music teachers, by practising one of these classical oratorios an hour a day for a year, would not get it much above the Zero degree of excellence in the musical thermometer. What chance, then, is there for such a musical association, to derive satisfaction from such practice? It is a thousand times more credit to such an association to sing such a piece as the *Ship of State* (page 331) seven degrees above Zero, than it would be to sing the Oratorio of the Messiah, seven degrees below, and it would afford far more pleasure. When a musical association is first organized, they should study and practise only simple music, making it the object of their ambition to sing simple music well, instead of difficult music miserably, and then when they have progressed far enough, more difficult music can be introduced, if desired.

ERRORS OF OLD AMERICAN TEACHERS.

Fifty years ago, music in America was in as crude a state, as society is in a newly settled township. Only two or three teachers and authors attained notoriety, and they may be said to have "set the fashion" for many things which have continued the fashion ever since. Some of these fashions were good, and some were bad. These old teachers had scarcely any advantages, and knew but little about the art, and there is no excuse for continuing the bad fashions which they introduced. The exercise of a little pure common sense will enable singers to avoid all of them. One of their bad fashions was the habit of quarrelling, so that they set the fashion of causing people to think that it is impossible for two music teachers to agree. To this day, it is no uncommon thing to hear the disciples of one teacher aver that the disciples of another teacher do not know how to sing or how to play, when every body can hear that they do. This is all very silly. Teachers and students in other branches of learning acknowledge each others merits, and it will be infinitely more advantageous to the cause of the general cultivation of music, for music teachers and students to do likewise. The laws of music make it right that every one should have their own taste. We have a right to say that we do not like a person's taste in such a performance, but we have no right to say that such a performance is wrong. Admitting that other people have exactly the same right to their taste that we have to ours, and not seeking to compel other folks to conform to our ideas, will do away with most of this bad fashion of musical quarrelling which these old teachers introduced.

HOW TO FORM A CHORUS ASSOCIATION OR CHOIR.

Any one who can sing one tune by rote possesses the musical ability to make a valuable member. Any one not younger than ten years of age, and not much older than seventy, is of exactly the right age for a member. The way to form such a company of singers, is to solicit every such person to become a member. There is no congregation that cannot furnish enough such persons to form an admirable choir. There is no village or neighborhood that cannot furnish enough such persons to form an admirable chorus association. At the first meeting of such a company, perhaps they can only sing well enough to sing Old Hundred by rote, in a very indifferent manner, but the fact of their being able to sing it at all, is positive proof that they possess the physical ability to be trained to any degrees of excellence, and all that is necessary is that a competent leader shall lead them from one step to another, until they become a trained and disciplined company. The common mode is, to try and organize choirs and musical associations from finished singers. This cannot be done any where. In what community can a company of finished soldiers be organized? Those who wish to organize new military companies, only require that applicants for membership shall be able to walk and hold a gun, and from that point, they can be

trained and disciplined up to any degree of excellence. They can find men enough with these qualifications any where. So can a sufficient number of persons with qualifications enough to begin a choir or musical association, be found in any church or community.

HOW THE AUTHOR FORMED A CHOIR.

The author once heard some of the prominent members of a church deplore the wretched condition of their singing, and he volunteered to form a large choir for them, out of their own congregation, and agreed to do it in one evening, as an illustration of the utter needlessness of the complaints churches are so much in the habit of making. He had his views stated to the congregation, and had all who possessed the physical ability to sing Old Hundred by rote, and who cared enough about the welfare of the church to be willing to join a choir, if their services were needed, invited to meet on a given evening in the session room. Ninety-three came. The singing gallery was so constructed that it would only hold fifty. Fifty of the best voices were selected, leaving forty-three who would willingly have joined the choir, but who could not get into the gallery. Duke St., Old Hundred, Arlington, Balerna, Olmutz, and Greenville, all of which most of the singers knew or had often heard, were practised at this first choir meeting, and sung in church on the succeeding Sabbath, and the church pronounced it as good a choir as any church could ask, although only eight of the fifty knew one note from another. All that was requisite to make it one of the best of choirs, was a competent leader and teacher to make them gradually familiar with the rules of music. Any one who will make himself familiar with the method in this book, can do for any church what the author did for this church, and after organizing such a choir can train them up to any desired degree of excellence.

CHOIR OR CONGREGATIONAL SINGING?

A church who desire to settle this question by considerations of musical excellence alone, can decide it by the Musical Thermometer. If they determine that the poorest kind of singing is good enough for their kind of worship, seven degrees below Zero ought to be poor enough to meet their approbation. If they hold that they have enough to be thankful for to make it worth the trouble to raise their singing to such a degree of excellence that it will be free from glaring blemishes, Zero will produce that degree of excellence. If they think no singing can be too good for the praise of Him "from whom all blessings flow," seven degrees above Zero produces the best quality of chorus singing of which human voices are capable.

WHAT IT WILL NOT DETERMINE.

If it is one of the articles in the creed of a church, that only the worst quality of singing must be allowed in their worship: if the desire to make a sale of a congregational hymn book to each member of the congregation is to determine the question; if a church desire to avoid the labor or expense necessary to maintain a good choir; or if the question of choir or congregational singing is to be determined on any other basis than that of musical excellence, the Musical Thermometer cannot decide it.

ARTISTIC SINGING.

Old Hundred, Greenville, or the simplest tune which was ever written, sung with the degree of excellence denoted by seven degrees above Zero, is the very highest style of artistic singing known in the art of music. The idea that artistic singing is a lacksadaisical, sickly, sentimental, chromatic, difficult composition, which must be sung with silly grimaces of the countenance, and which is so hard that few or none among the listeners can understand it, has had much to do with creating a prejudice against the art in the minds of church

members who are not acquainted with the laws of music. The performance of such a piece is no more an artistic performance of singing, than a speech full of jaw breaking words which no one among the auditors knows the meaning of, is an artistic display of eloquence.

NATURE'S LAWS.

The laws which nature has impressed upon music, are, of course, as fixed and unalterable as the laws of gravitation, or any other law of nature. Nature has decreed that to produce chorus singing, even of that degree of excellence denoted by zero in the musical thermometer, (which is assuredly the lowest degree which can make the very slightest pretensions to the name of good singing,) the singers must be close together, and must do everything exactly alike. That is, even to produce a quality of singing devoid of all excellence, and merely free from glaring defects, there must be an organized choir, and they must have regular meetings for drill and practice. The unanimous vote of all the ecclesiastical bodies in the world could not alter this fact, not one whit more than such a vote can alter the law of gravitation. If the singers *must* be scattered all over the church, then the singing *must* be bad. Such singing never was anything else than bad. Such singing never will be anything else than bad. Such singing never can be anything but bad, until God alters the laws he has impressed upon music. The only thing which can make such singing tolerable, is to have a large choir to lead the congregation. That is, to have a large number observe the laws of music, and let the rest violate them.

A PROFESSOR OF MUSIC'S DUTY.

A professor of music's duty to a church bears a close resemblance to that of a professional architect. It may be presumed that an architect who is *au fait* at his profession, can give plans for any kind of a building which may be desired. As the sole use of a church building is to speak or hear in, common sense dictates that every church building should be constructed on perfect acoustic principles, so that it will be the best possible place to speak in, and the best possible place to hear in, and that after these qualities are secured, the building should exhibit as much of architectural beauty, as the plan and cost will admit. An architect who is master of his profession, of course can furnish such a building. It is a fact that three out of four of the church buildings in the United States are not erected with regard to acoustic principles, and do not display architectural beauty. The presumption is that their architects did not erect them according to their own ideas, but merely carried out the orders of the churches, or their building committees. A professor of music who is *au fait* at his profession, can furnish a church with singing, seven degrees above zero, or any other of the degrees of excellence, denoted by the musical thermometer. The responsibility of the degree of excellence, however, does not rest with him, but with the church. If the church insist on a low degree of excellence, a professional teacher or leader is as much justified in giving it to them, as is a professional architect. If a professional teacher or architect is himself a member of the church, it is a part of his duty as a church member, to induce the church to adopt the best possible mode. If a church leaves the whole matter entirely to him, he can have no excuse for not furnishing the best his professional skill renders possible.

DUTY TO BELONG TO THE CHOR.

An intelligent, *impartial* investigation of the subject, would undoubtedly cause any church to decide that a large volunteer choir, (it cannot be too large,) either to sustain the singing, or to lead the congregation, is the best of all modes for sustaining this service. If it is a duty to have a church at all, it must be the duty of those who attend it to sustain its ordinances. Those who have abilities which qualify them to discharge the duties of a Sabbath school teacher, must be willing to teach in the Sabbath school, if their services

are needed, or the church cannot sustain a Sabbath school. Those who have abilities which fit them to discharge the duties of a choir member, must be willing to sing in the choir if their services are needed, or the church cannot sustain a choir. When the services of members of a congregation are needed for anything connected with a church, many "with one consent begin to make excuses." Among the excuses common among good singers who wish to avoid the duty of singing in a choir, is the assertion that it injures the voice to sing in a chorus. The students in the Allegany Academy of Music spend as much time in singing in a large chorus every day for a year in succession, as it is usual to spend in a choir meeting, and instead of injuring their voices, the voices grow better and better. If such practice engaged in every day, benefits a voice, how can such practice engaged in once a week injure it? In a Normal music school the singers spend not less than four hours a day for six weeks in chorus practice, with benefit to their voices. That is, they do as much chorus practice in six consecutive weeks, as a choir, meeting for practice once a week, does in two years. True if a chorus singer tries to sing louder than all the rest, or unnaturally strains his voice in any other way, it will injure the voice, but it will do that if the voice is strained when singing in a parlor. Too lazy, too proud, too aristocratic, and several similar things may be truthful excuses for not wishing to sing in a choir, but any *necessity* for injuring the voice cannot be. Perhaps proud, aristocratic people are as little qualified for choir members as they are for the kingdom of heaven, but few ordinary members of a congregation would object to becoming members of a choir trained upon the method contained in this book, if convinced that their services were needed.

DUTY OF CHOIR MEMBERS.

It would be utterly impossible for a choir to become well trained and well disciplined, unless it has weekly practising meetings, and unless every member is always present at these meetings, when it is within the bounds of possibility for them to be present. Of course, it is as much the duty for every member to be present every sabbath, as it is the sabbath school teacher's or even the minister's. Choirs in which the members drop in and drop out, *ad libitum*, are worse than none.

VALUE OF A CHOIR TO A CHURCH.

Imagine an organized, thoroughly disciplined company of fifty or more ladies and gentlemen, always in their places at every public service, never late, but every one in his seat before the minister is in his, always present, rain or shine; and beside all this, all deeply interested in the welfare of the church in all its other departments besides the choir, and who that is free from prejudice can help acknowledging, that a well organized, well disciplined choir, is of immense value to any church, without any reference whatever to the subject of singing. Fancy the influence of such organized bodies, upon the hundreds of weak, feeble, struggling churches which abound in every part of the country, realize that it would be a comparatively easy thing to organize such a choir in connection with every such church, and then imagine, if possible, what motive sincere church members can possibly find for objecting to choirs. Add to this that such a choir will increase the effectiveness of the singing in any church a hundred fold, that it will throw influences for good of the greatest value around its members, and that such singing will draw within the influences of the sanctuary many who otherwise would never go there, and then determine if any objection within the bounds of common sense can be made by any honest church goer against such a choir. It might not have been easy to form such choirs while the rules of music were so little understood in this country, but with instructions like those given in this book, such a choir can be formed in any church.

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Authors' names which have "", are names of graduates or under graduates of the Allegany Academy of Music.*

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With a little contrivance in the way of slurs and repeats, the ordinary metres can be made to fit almost any of these Particular Metres.

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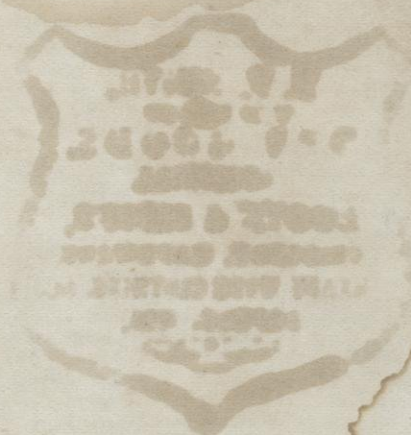
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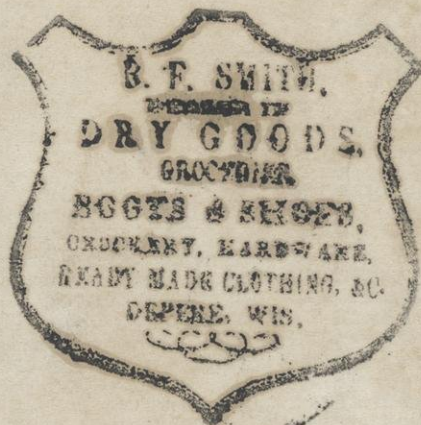
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