

The
Singing School;

containing

THE ELEMENTS OF MUSIC; AND

A Choice Collection of Pieces for Practice

IN SCHOOLS AND VOCAL CLASSES.

BY I. B. WOODBURY,

Author of the "Cythara," "Dulcimer," "Liber Musicus," "Song Crown," &c., &c.

New York:

F. J. HUNTINGTON, 7 BEEKMAN STREET, CORNER NASSAU,

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THE MUSIC TEACHER.

LESSON I.

1. How many distinctions are there in music? *Answer.* Four.
2. What is the first distinction? *A.* Long and short sounds.
3. What the second? *A.* High and low sounds, or Melody.
4. What the third? *A.* Loud and soft sounds, or Expression.
5. What the fourth? *A.* Combination of sounds, or Harmony.
6. What are perpendicular lines, thus (| | |), called? *A.* Bars.
7. What is the use of bars? *A.* They divide the time into measures.
8. Why do we divide the time into measures? *A.* That it may be the more easily kept, or regulated.
9. How is time regulated? *A.* By a motion of the hand, called Beating Time.
10. How many kinds of measure are there in common use? *A.* Four; thus,

2.		DOUBLE MEASURE.
3.		TRIPLE MEASURE.
4.		QUADRUPLE MEASURE.
6.		SEXTUPLE MEASURE.

NOTE.—Let the teacher turn to different pieces of music, and request the pupils to name the kind of time of each piece, until ready answers are obtained.

Some writers designate double measure by the letter C with a bar across, thus \overline{C} ; and quadruple by the letter C, thus \underline{C} .

11. How many beats has double measure? *A.* Two; thus,
 2. Down, | Up, | Down, | Up.
12. How many has triple measure? *A.* Triple measure has three beats; thus,
 3. Down, | Left, | Up, | Down, | Left, | Up.

13. How many has quadruple measure? *A.* Quadruple measure has four beats; thus,

4. Down, | Left, | Right, | Up.

14. How many has sextuple measure? *A.* Sextuple measure, six; thus,

6. Down, | Down, | Down, | Up, | Up, | Up.

Or two; thus,

6. Down, | Up, | Down, | Up.
 1 2 3 4 5 6 1 2 3 4 5 6

when rapidity of execution is necessary.

NOTE.—The pupil should be careful to move the hand promptly in beating time, as this is indispensable to a correct performance. He should also, from the commencement, make it an *invariable* rule to *beat the time*, notwithstanding the effort which may be required to acquire this *most important* requisite to correct mechanical execution. Some beginners may find it necessary to omit singing for a while, in order to devote all their attention to the manner of beating time.

No teacher can expect to be successful, unless he insists upon the observance of the above instructions. Let the right hand of every pupil be made to move with accuracy and ease, the motion proceeding from the wrist, with the arm immovable, in all the varieties of measure, before attempting the voice.

Exercises, something like the following, should now be practiced, pronouncing one word or syllable to each beat.

2. Down, up, | one, two, | loud, soft, | roam - ing, | flow - ing, &c.
3. Down, left, up, | one, two, three, | loud, soft, soft, | wil-ling-ly, &c.
4. Down, left, right, up, | one, two, three, four, | loud, soft, loud, soft, | gen - tle - man - ly, | rep - u - ta - bly, &c.
6. Down, down, down, up, up, up, | one, two, three, four, five, six, | loud, soft, soft, loud, soft, soft, | in - stru - men - tal - i - ty, &c.

15. By what characters are long and short sounds represented? *A.* By characters, called Notes.

16. What is the longest note? *A.* A Breve, or double note; thus (\blacksquare), equal to two whole notes.

17. Name the following notes. A. The whole note (Semibreve), represented by the figure 1,

is equal to two halves (Minim), represented by the figure 2,

four quarters (Crotchet), represented by the figure 4,

eight eighths (Quaver), represented by the figure 8,

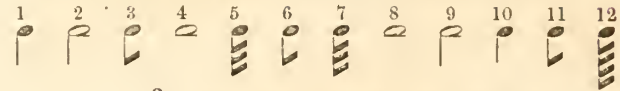
sixteen sixteenths (Semiquaver), represented by 16,

thirty-two thirty-seconds (Demisemiquaver), represented by 32.

18. What figure represents a whole note? A. The figure 1.
19. What the half note? A. The figure 2.
20. What the quarter note? A. The figure 4.
21. What the eighth note? A. The figure 8, &c.
22. How many figures are generally placed at the commencement of a piece of music? A. Two.
23. What does the upper one designate? A. The kind of time or measure.
24. What does the lower figure designate? A. The kind of notes.
25. If there are four beats to a whole note, how many to a half? A. Two.
26. How many to a quarter? A. One.
27. How many eighths to a beat? A. Two.
28. How many sixteenths? A. Four.
29. If there is one quarter to a beat, how many to a whole? A. Four, &c. &c.

NOTE.—Let the teacher pursue the subject of the length of sounds very fully, so that the pupil will perfectly understand the relative value of notes.

The pupil should be required to name the following notes.



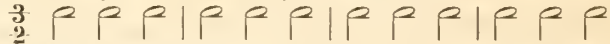
The figures thus, ($\frac{2}{2}$) are used to denote two half notes in a measure; the upper figure indicating the kind of measure (double measure), and the lower figure the kind of notes in a measure (half notes). Sing the following exercise, accenting the down beat:



$\frac{2}{4}$ denotes *double* measure, because the upper figure is 2. The lower figure 4 denotes that *quarter* notes are used; thus,



When the figures $\frac{3}{2}$ are used, the upper figure indicates *triple* measure, while the lower figure indicates *half* notes; thus,



If the lower figure had been 4, quarter notes should have been used; if 8, eighth notes, &c. The figures $\frac{4}{4}$ denote *quadruple* measure, four quarters being used in each measure; thus,

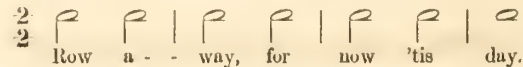


If the lower figure be changed to 8, four *eighths* are used; if to 2, four halves. $\frac{6}{8}$ indicates that there are six eighths in each measure, the upper figure denoting the kind of measure, and the lower the kind of note in a measure; thus,



NOTE.—The pupils should sing all the above exercises to the syllable *ta* (giving the proper accent), many times over. The learner will also observe that the upper figure never changes except to give a different variety of time; for example, double measure is always represented by the figure 2, although the lower figure may be 2, 4, or even 8.

Exercises like the following may now be sung:



$\frac{3}{4}$ Sweet birds are sing - ing, and loud bells are ring - ing.
 $\frac{4}{4}$ Now the day is past and gone, And we have ma - ny miles to run.
 $\frac{6}{8}$ Sing - ing and weav - ing, we'll spend the long eve - ning.

Tunes should also be practiced by note.

NOTE.—Review first lesson most thoroughly.

DIFFERENT NOTES IN THE SAME KIND OF MEASURE.

Although in the above examples each variety of measure has the same notes throughout the example, they may be varied to give variety; thus,

$\frac{2}{2}$ Musical notation showing a half note, a quarter note, and a sixteenth note.

In the first measure there is a half note to each beat; in the second, two fourth notes to a beat; in the third, two beats to the one note; and four eighth notes to a beat in the last measure. As the notes vary in the different measures so the accent should also be changed. For example, in the first measure the accent comes on the first note; in the second measure, the first and third notes are accented, while in the third measure, there being but one note, there is no accent; in the fourth measure, the first sixteenth note to each beat should be accented.

Example in triple measure of different notes in the different measures.

$\frac{3}{4}$ Musical notation showing a half note, a quarter note, and a sixteenth note.

Accent every other eighth in the third measure.

Example in quadruple measure.

$\frac{4}{4}$ Musical notation showing a half note, a quarter note, and a double note.

No. 1.

No. 2.

$\frac{4}{4}$ Musical notation showing a half note, a quarter note, and a double note.

The last note in No. 2 is called a double note, or *Breve*, and is equal to two whole notes.

Examples in sextuple measure.

$\frac{6}{8}$ Musical notation showing a half note, a quarter note, and a sixteenth note.

We can also have different kinds of notes in the same measure; thus,

$\frac{2}{2}$ Musical notation showing a half note, a quarter note, and a sixteenth note.

$\frac{4}{4}$ Musical notation showing a half note, a quarter note, and a sixteenth note.

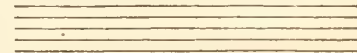
$\frac{3}{4}$ Musical notation showing a half note, a quarter note, and a sixteenth note.

$\frac{6}{8}$ Musical notation showing a half note, a quarter note, and a sixteenth note.

LESSON II.

SECOND DISTINCTION IN MUSIC—HIGH AND LOW SOUNDS.

1. On what character can a series of high and low sounds be represented? *Answer.* A cluster of five lines called a Staff; thus,

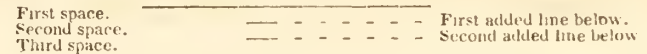
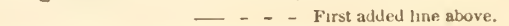


2. What is each line and space called? *A.* A Degree.
 3. How many degrees are there in the staff? *A.* Nine; viz. five lines and four spaces.

4. How many sounds, varying in pitch, may be represented on the staff? *A.* Nine; as each degree varies in pitch.

5. What represents the length of sounds? *A.* Notes.
 6. What represents the pitch of sounds? *A.* The Staff.

7. If more than nine sounds are to be represented, how may we enlarge the staff? *A.* By adding lines above and below; thus,



The teacher will now sing exercises like the following, and require the pupil to imitate him.

No. 1.



No. 2.



8. What is the series of sounds in No. 1 called? *A.* The Diatonic Scale.

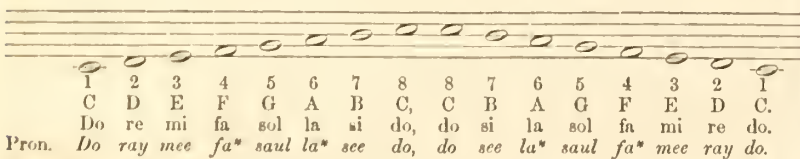
9. Is it usually written as above? *A.* No; but thus:



1 being on the first added line below, 2 on the first space below, 3 on the first line, &c.

The scale should now be practiced long and patiently, the pupil beating time to each sound.

10. What other syllables and letters are used? *A.* The following; thus,

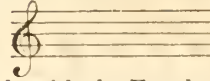


NOTE.—This scale should be sung in all the varieties of measure, that is, beating two, three, four, and six beats to each note. A more difficult exercise will be to sing two notes, three notes, or even the whole scale to one beat. Too much time cannot be spent on this exercise.

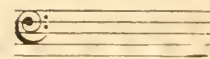
11. What determines where 1 of the scale is written? *A.* Characters called Clefs are used to denote where one is written; thus,

* Pronounce the *a* as in *car*.

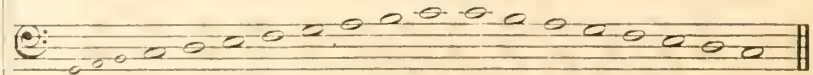
G OR TREBLE CLEF.



F OR BASE CLEF.



The scale with the F or base clef is written thus:



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

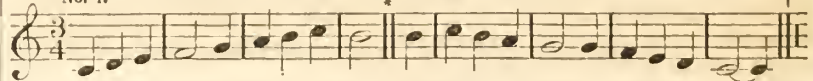
Sing the scale with the numerals, letters, and syllables, in all the varieties of measure, being careful to accent correctly.

Question the pupils in the above lessons something as follows:

QUESTIONS.—1. What is the second distinction?—2. How many sounds have we in the diatonic scale?—3. What numerals are used to designate the scale? what letters? what syllables?—4. How many lines and spaces has the staff?—5. What is the use of the staff? *A.* It determines the pitch of sounds.—6. How many degrees in the staff?—7. How are other ones acquired?—8. What characters are used to determine where one is written?—9. Where is one written with the G clef? with the base?—10. What letter to the first line, G clef? first space? second line? &c.—11. What letter to the first line, base clef? first space? &c.

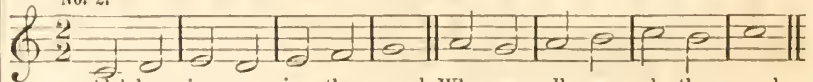
Let the letters and syllables be learned most faithfully, before leaving this lesson.

No. 1. EXERCISES FOR PRACTICE. Sing by syllables first.



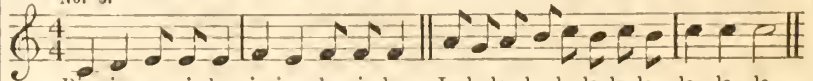
Joyous and free, we sing now this glee, We sing now this glee, we sing now this glee.

No. 2.



Ah! how joy-ous is the sound, When we all ca-rol the round.

No. 3.



Ring-ing merri-ly, singing cheeri-ly, La la la la la la la la la la.

* Called a Double Bar, and shows the end of a line or strain. It sometimes divides music into measures, and sometimes into parts of measures.

† Called a Close, and shows the end of a piece of music.

No. 4.

La la la la la la la la, ... la la la la la la la la la ...

No. 5.—Beat two in a measure.

Sextuple measure we're singing so merrily, merrily, merrily, up we all go;

Sextuple measure we're singing so merrily, merrily, merri-ly, down we all go.

No. 6.—This exercise is more difficult than the above, and the teacher will first sing it to the class, letting them beat the time.

No. 7.

With how great pleasure our voices ring, Joy without measure 'tis here to sing.

LESSON III.

RESTS AND DOTTED NOTES.

REVIEW the first and second lessons.

1. What characters indicate silence in music? *Answer.* Characters indicating silence in music are termed Rests, and each note has a correspond- ing rest; thus,

Whole rest.	Half.	Quarter.	Eighth.	Sixteenth.	Thirty-second.

Name the following rests.

1	2	3	4	5	6	7	8	9	10	11	12

EXERCISES FOR RESTS.

Say *rest*, instead of *la*, when the rests occur.

2. How much does a dot add to the value of a note? *A.* A dot after a note or rest adds one half to its value; thus, $\overset{\cdot}{\text{a}}$, a dotted whole note is equal to three halves, P P P ; a P^{\cdot} equal to three P P P ; a dotted rest; thus, —^{\cdot} is equal to three half rests, thus $\text{—}^{\cdot} \text{—}^{\cdot} \text{—}^{\cdot}$; a —^{\cdot} equal to $\text{—} \text{—} \text{—}$, &c.

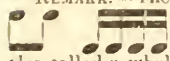
A second dot adds one half to the first dot; thus, $\text{P}^{\cdot\cdot}$ is equal to P P P P ; $\text{P}^{\cdot\cdot}$ is equal to P P P P , &c.

EXERCISES FOR DOTTED NOTES.

* When a whole rest *alone* is used in a measure it is called a whole measure rest

EXERCISES IN LONG AND SHORT SOUNDS AND RESTS.

Sing one La to each note.

REMARK.—The stems of notes may turn up or down, and be connected; thus,  and their value is not changed. A whole rest in a measure alone indicates that it is to be counted in silence; hence the whole rest is also called a whole measure rest.

QUESTIONS.—1. What is accent?—2. Which beat is accented in double measure? triple? quadruple? sextuple?—3. What are those characters termed which represent the length of sounds?—4. What name is given to the longest note? the next? the next? &c.—5. How many half notes to a whole? how many quarters? how many eighths? &c.—6. How many quarters to one half? how many eighths? how many sixteenths? &c.—7. How many eighths to one quarter? how many sixteenths? how many thirty-seconds?—8. How many sixteenths to one eighth? how many thirty-seconds?—9. What are characters indicating silence called?—10. On which side of the line is the whole rest?

NOTE.—The pupil may practice tunes, singing them without reference to the key or pitch, i. e. all the notes to a given sound, using the syllable *la*, or words; thus,

Once more, my soul, the ris - ing day. Once more, my soul, the ris - ing day.

Or thus:

SUNG.

Such exercises will afford great variety in the practice of long and short sounds (*Time*), and is certainly one of the most useful exercises for classes. The teacher may with propriety write tunes on the blackboard, as above.

No. 1.—THE WATCH MELODY.

1. Now you've tak - en off my ease, View my hands, and view my face;
 2. As my in - ward round-a - bout Ac - tu - ates my hands with-out,
 3. Swift-ly as my mo - ments play, All your mo - ments fly a - way;
 4. Which of us will long - est wear, Lit - tle time will soon de - clare;

Turn me round, and think you see, Some-thing in your-self like me.
 So from mo - tives hid from sight, Ac - tions may be wrong or right.
 You were born, but I was made, I shall fail and you shall fade.
 Shut me up, and hear me say, Tick - ing, bro - ther, watch and pray.

Sing these exercises by syllable, afterwards apply the words.

No. 2.

1. A - rouse up, ye sleep-ers, the morn - ing has come, The
 2. O lose not the bright - est of morn - ing's young beams! The

sun has a - wakened the in-sect's soft hum; La la la la la la la la
 beauties of na - ture are sweeter than dreams; Lu la, &c.

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

When a tie is drawn over two or more notes, it denotes that both notes should be sung to one word or syllable.

No. 3.—ROUNDS* may now be practiced.

Bells are ring - ing, Voi - ees sing - ing, Bim, bome, bell.

* Double Bars, showing the end of a line in poetry.

† A Round or Catch is where one voice seems to follow another, or catch it up.

No. 4.—ROUND.

Hark! the birds are singing sweet-ly, La la la la la la la.

No. 5.—ROUND.

O'er the lawn we gay - ly stroll a - long, Yes! yes! o'er the lawn.

No. 6.—ROUND.

While you live do good; Yes, yes, yes, for all will love you then.

No. 7.—ROUND.

Spring is coming, Oh! I long To hear the merry birds, so sweet and joyous.

NOTE.—In the above exercises the observant teacher will notice that we have left off on different notes of the scale, also one or two simple skips are introduced. This irregularity we consider not necessary to avoid, as the pupil will find no difficulty in performing them.

LESSON .IV.

BASE CLEF.

1. WHAT clef is used entirely for male voices? *Answer.* Base Clef.
2. On what degree of the staff is it written? *A.* On the fourth line.
3. On what line is the treble or G clef placed? *A.* On the second line.
4. Where is C on the treble staff? *A.* On the first line below, or on the third space.
5. Where is C with the base clef? *A.* On the second space.

6. Where is *one* of the scale written? *A.* On the second space with base clef, and on the first added line below with treble or G clef.

EXERCISES WITH BASE CLEF.

No. 1.—ROUND FOR TWO VOICES.

On what space is *one* with F clef? Oh the second space or fourth degree.

No. 2.

No. 3.

No. 4.

Here we have an exercise in two parts; the male voices will sing the base, and the females the upper staff.

No. 5.

Sweetly sing in har - mo - ny,.... For we sweet-ly all a - gree.

LESSON V.

OF THE SCALE.

1. How many sounds has the diatonic scale? *Answer.* Seven; the eighth being but a duplicate of the first.

2. What is each space from one sound to another called? *A.* An Interval.*
3. What is the interval from one to two called? *A.* A major second.
4. What is the interval from two to three? *A.* A major second.
5. From three to four? *A.* A minor, or smaller second, the distance being but one half as great as the major second.
6. What is the interval from four to five? *A.* A major second.
7. From five to six? *A.* A major second.
8. From six to seven? *A.* A major second.
9. From seven to eight? *A.* A minor second.
10. How many major seconds in the scale? *A.* Five.
11. How many minor? *A.* Two.

NOTE.—The order of intervals is the same in descending as in ascending.

EXAMPLE OF THE ORDER OF INTERVALS.

ASCENDING.

DESCENDING.

The pupil should commit the order of intervals very faithfully to memory, also the letters in both clefs, if not learned before arriving here.

* Called by some "whole tones," "half tones," and "steps."

REMARK.—The terms *whole* and *half tones* are deservedly discontinued by many of our best teachers, and the more correct terms of *major* and *minor seconds* substituted. A whole tone is a *sound*, and not an *interval* or *distance* from one sound to another. Besides the above named intervals, we have thirds, fourths, fifths, &c. Let the teacher exercise the pupils in the intervals something as follows:—Teacher says (pointing to them on the blackboard), Sing one. The pupils sing, Do. Teacher.—Sing three. Pupils.—Mi. Teacher.—Sing five. Pupils.—Sol, &c. When the pupils have acquired readiness in the intervals 1, 3, 5, 8, others may be gradually introduced; the fourth first, then the second and fourth; second, fourth, and sixth; second, fourth, sixth, and seventh; and, finally, all the intervals.

Here we have a series of progressive intervals, from the most simple to the most difficult.

No. 1.—INTERVALS OF THE THIRD, FIFTH, AND EIGHTH.

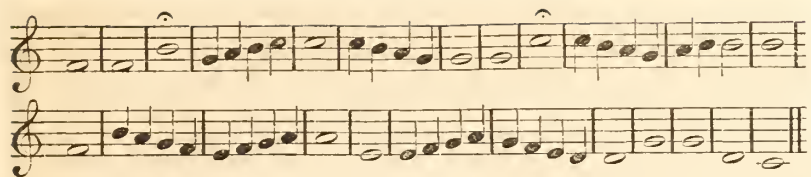
No. 2.—BASE CLEF. ROUND.

Bells are ring-ing loud and clear; Birds are sing-ing so sweet-ly near.

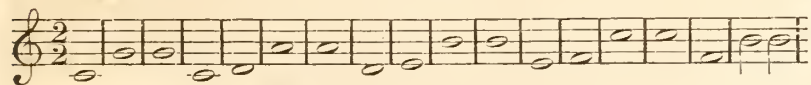
No. 3.

No. 4.—INTERVAL OF THE FOURTH.

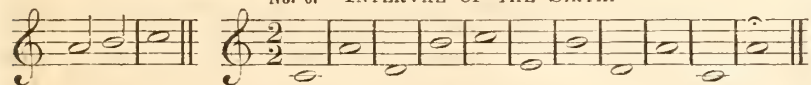
LESSON V.



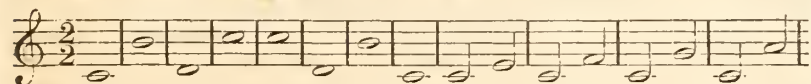
No. 5.—INTERVAL OF THE FIFTH.



No. 6.—INTERVAL OF THE SIXTH.



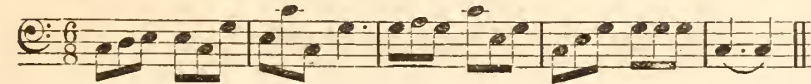
No. 7.—INTERVAL OF THE SEVENTH AND OTHERS.



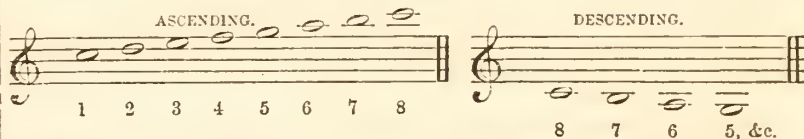
No. 8.—MORE DIFFICULT RHYTHMICAL LESSON IN INTERVALS.



No. 9.



1. How is the scale extended? *Answer.* By taking number *eight* of the old scale as *one* of the new; thus,



No. 1.



Here we have the extended scale with base clef:

No. 2.



REMARK.—Although the base clef is not used for female voices, yet a knowledge of it cannot but be beneficial to female as well as male voices.

These extended scales are but the repetition of the one we have been using; *i. e.* the intervals are precisely the same, if we take number *eight* of the old scale as *one* of the extended; and the letters and numerals are the same also.

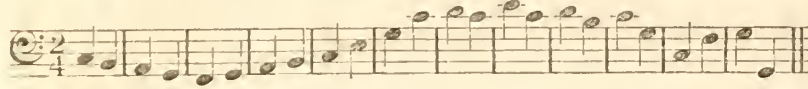
No. 3.—EXERCISES FOR THE PRACTICE OF THE EXTENDED SCALES.



No. 4.—EXTENDED BELOW THE OLD SCALE.



No. 5.—EXTENSION OF THE SCALE IN THE BASE CLEF.



No. 6.—EXERCISE OF DIFFICULT INTERVALS.



NOTE TO THE TEACHER.—All tunes in the key of C, that have no accidentals in them, may now be practiced, and the class should not be allowed to go farther until some readiness has been acquired in reading simple tunes at sight. The base by male, and the soprano by female voices, may now be employed together, after having been practiced separately.

2. Are the male and female voices in unison? A. They are not.

REMARK.—Although the male and female voices may be employed together, yet, strictly speaking, they are not in unison. The female voice is eight sounds, or an octave higher than the male voice. To prove this, the teacher should request the female portion of the class to sustain some given sound, while the teacher, commencing an octave lower, should sing up the scale (using the falsetto voice, if necessary), until he is strictly in unison with the female voices. The class will not fail to perceive the difference, a knowledge of which will be of great importance to them as singers and musicians. After this is thoroughly understood, the following scale should be practiced, the male voices commencing it, and the females joining when they can reach the pitch, say about G, fourth space base clef.



* Middle C—both the same pitch.

The teacher will remark to the class that as the male and female voices differ in pitch, they cannot sing the same part, without creating what is called false harmony and faulty progressions; *i. e.* consecutive octaves, &c. The female voices are divided into high or low, or Soprano and Alto. A good soprano will sing up to A above the staff, and an alto should be able to sing A below. A tenor voice (the highest male voice) should be able to sing F or G above the base clef, and the base voice should sing G, first line base clef. See the Exercise above, in which the voices are illustrated, and about the compass of each is shown. Another rule, which will enable the pupil to decide which is the legitimate part for him or her, is this: if the high notes generally can be sung easier than the low, then tenor for male, and soprano for female voices, although they may not be able to reach G above. If, on the contrary, the low notes are sung with greater ease, then base for male, and alto for female voices. A faithful teacher will also try each voice separately, and give suitable instructions as to quality of tone, and manner of producing it (for all voices differ in this respect). Also its formation on the high or low notes should be very particularly attended to.



Here we have, at one view, the manner in which the parts are usually arranged.

Although the G clef is generally used in this country for the tenor, yet it is not correct, for instead of music being performed where written, it is in reality sung eight notes lower.

The C clef, which is in common use in Europe, would remedy this difficulty, but as it requires some time to acquire a knowledge of it, by common consent the G clef has been substituted for it in this country. Sometimes the soprano and alto are written on one staff, and the tenor and base on another, making but two staves in a brace, instead of four as above. This way of writing music saves room, and other important advantages are derived from it. For example, thus:



It will be perceived, by turning to any tune that is written on two staves, that the stems of the notes in the soprano turn up, while those in the alto turn down; the tenor notes turn up, and the base down. The highest notes in the G clef are for the soprano, and the highest in the base for tenor.

REMARK.—Continue to practice tunes as variety and profit require.

LOUD AND SOFT TONES, OR EXPRESSION.

A tone produced by no unusual vocal exertion, is a *medium* or *middle* tone; it is marked *m*—called *mezzo*.

A tone produced by some vocal restraint, is a *soft* tone; it is marked *p*—called *piano*.

A tone produced by considerable vocal exertion, is a *loud* tone; it is marked *f*—called *forte*.

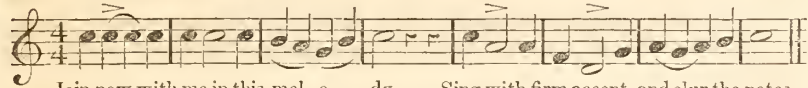
A tone produced by the greatest vocal restraint, is marked *pp*—called *pianissimo*.

A tone produced by the greatest vocal exertion, but not so loud as to injure the quality, is marked *ff*—called *fortissimo*.

A modification of *forte* and *piano*, is marked *fp*. Of *mezzo* and *piano*, *mp*. Of *mezzo* and *forte*, *mf*, &c.

When an *unaccented* note is connected with the following accented note, it is said to be **SYNCOPIATED**.

No. 1.



Join now with me in this mel-o - dy, Sing with firm accent, and slur the notes.

A **TIE** (—) connects notes on the same degree, which are performed as one. See Exercise above.

A tone begun, continued, and ended with the same power, is called an **ORGAN TONE** (—).

A tone begun *soft*, and gradually increased in power, is called a **CRES-CENDO** (*Cres.* or <—).

An inversion of the crescendo is called a **DIMINUENDO** (*Dim.* or —>).

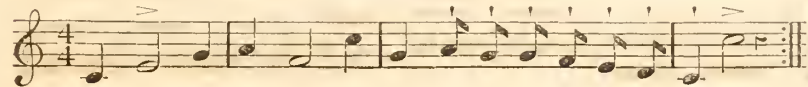
A union of the crescendo and diminuendo, is called a **SWELL** (<—>).

A sudden swell is called a **PRESSURE TONE** (< or <>).

A very short tone, produced with force, and immediately diminished, is called an **EXPLOSIVE TONE**; sometimes *forzando* or *sforzando* (*sf.*, *fz.*, or >).

STACCATO mark thus († † † †) denote that the passage is to be performed in a short, distinct manner.

No. 2.—EXPLOSIVE TONE AND STACCATO.



LEGATO means smooth and connected, the opposite of *staccato*.

A **SLUR** (—) indicates that certain notes are sung to one syllable. See Exercise above.

The **TURN** (↷) consists of a principal sound, with the sounds next above and below it. It should be performed with care and neatness, but not too quick, thus:

No. 3.

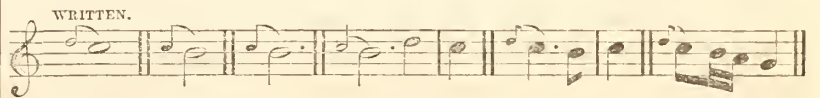


Ornamental or grace notes are often introduced into a melody, that do not essentially belong to it; they are commonly written in smaller characters, and are called **PASSING NOTES**.

When a passing note precedes an essential note, on an *accented* part of the measure, it is called an **APPOGGIATURA**.

When a passing note follows an essential note, on an *unaccented* part of the measure, it is called an **AFTER NOTE**.

No. 4.—APPOGGIATURA.



PERFORMED.



No. 5.—AFTER NOTE.



The **SHAKE** (≡) consists of a rapid alternation of two sounds. It should be much cultivated by those who would acquire smoothness and flexibility of voice.*

* For more extended instructions on the Graces of Vocal Music, see the "Guide to the Cultivation of the Voice," by I. B. Woodbury

No. 6.

WRITTEN, *hr* PERFORMED, OR,

A - - men. A - - - - - men. A - - - - - men.

A figure 3 placed over three notes, thus, shows that they are to be sung in the time of two of the same kind; for example, thus,

LESSON VI.

SOLFEGGIO EXERCISES.

NOTE.—This lesson, and even others, may be entirely devoted to reviewing and exercises. The following ones are taken, by permission, from "Cultivation of the Voice without a Master."

SCALE FOR THE PRATICE OF THE SWELL TONE.

No. 1.—To be practiced from one half to an hour, daily—time *ad lib.*

Ah! ah! ah! ah! &c.

No. 2.—CHROMATIC SCALE. Practice many times, daily.

la, la, la, la, la, la, &c.

No. 3.—EXPLOSIVE TONE. Take breath at every note.

Ah! ah! ah! ah! &c. [Sing backwards]

No. 4.—FOR THE PRACTICE OF THE VOWELS. Take breath at every other measure, and sing *legato* and *staccato*. Ascend and descend.

A E I O U, A E I O U, A E I O U, A E I O U, &c.

In the foregoing exercises the pupil should be careful to dwell on the radical sound of each vowel, otherwise bad pronunciation will be sure to follow.

No. 5.—EXERCISE FOR THE ALPHABET. To be sung to every sound of the diatonic scale.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z. A B C D, &c.

No. 6.—Take breath at any point necessary.

Ah!

No. 7.—Practice with the syllable, *Ah*.

No. 8.

The syllables *Do*, *Re*, *Mi*, &c., are not much recommended for the cultivation of the voice; better to use the syllable *Ah*, and the different vowels, particularly *o* and *oo*.

No. 9.

No. 10.

No. 11.—Sing to the swell sound of each syllable through each slur.

No. 12.

No. 13.—Practice this to *Ah* and *O*.

No. 14.—Continue the swell sound of each syllable through the measure.

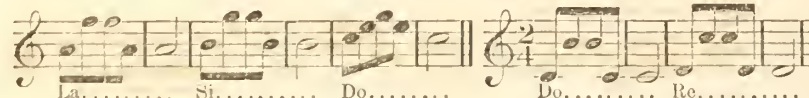
No. 15.—Practice with the syllable *La*.



No. 16.

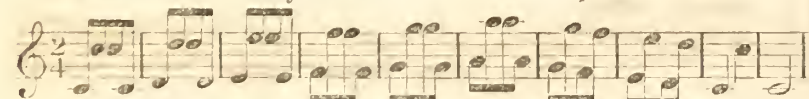


No. 17.



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

No. 18.—Practice with syllables



No. 19.

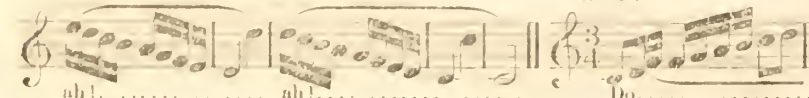


Ah!..... ah!..... ah!.....



ah!..... ah!..... ah!.....

No. 20.



ah!..... ah!..... Do.....



..... Fa..... Do.....

LESSON VII.

1. WHAT is the second scale in music called? *Answer.* Chromatic.
2. How many intervals has it? *A.* Twelve.
3. What character is used to elevate a sound? *A.* A sharp, thus ♯.
4. What depresses a sound? *A.* A flat, thus ♭.
5. As a sharp or flat continues through a measure, what restores a sound, that has been made sharp or flat? *A.* A natural, thus ♮.
6. What character is used in ascending the chromatic scale? *A.* A sharp?
7. What in descending? *A.* A flat.

The following letters, numerals and syllables* are applied to the chromatic scale.

C.I.	M.S.	C.I.	M.S.	M.S.	C.I.	M.S.	C.I.	M.S.	C.I.	M.S.	C.I.	
C	C [♯]	D	D [♯]	E	F	F [♯]	G	G [♯]	A	A [♯]	B	C
1	♯1	2	♯2	3	♯4	5	♯5	6	♯6	7	8	
Do	do	re	re	mi	fa	fa	sol	sol	la	la	si	do.

M.S.	C.I.	M.S.	C.I.	M.S.	C.I.	M.S.	M.S.	C.I.	M.S.	C.I.	M.S.	
C	B	B [♭]	A	A [♭]	G	G [♭]	F	E	E [♭]	D	D [♭]	C
8	7	♭7	6	♭6	5	♭5	4	3	♭3	2	♭2	1
Do	si	si	la	la	sol	sol	fa	mi	mi	re	re	do.

NOTE.—When naming the chromatic intervals by numerals, say—sharp one, sharp two, flat six, flat seven, &c.; but, when naming them by letters, C sharp, B flat, &c.

* The author thinks the European system of not changing the vowel sounds in the chromatic scale, far preferable to the practice so much in vogue in this country, as many bad habits arise that require much after practice and instruction to eradicate. Those who choose, however, can still use the old plan, by simply changing the vowel sound of the syllable in ascending, to E, whenever a sharp occurs—and to A, in descending, whenever a flat is used.

The pupil will observe, that from any letter to the same made flat or sharp, the interval is a chromatic one; and from any letter to the next above or below in the chromatic scale, the interval is a chromatic second.

QUESTIONS.—What is the interval from C to C \sharp (sharp)? C \sharp to D, &c.? C to B descending? B to B \flat (flat)? B \flat to A? A to A \flat , &c.?

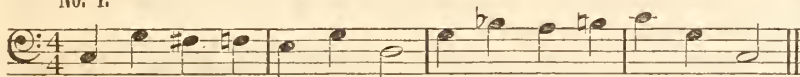
Commence the practice of the chromatic scale something in the following manner—the class sing one, after which the teacher sings sharp one, the class imitating him. Then two, sharp two, &c.

REMARK.—For the future the class should devote a short time, each lesson, to the practice of this scale.

The influence of a sharp or flat extends from measure to measure, until a note intervenes which is on a different degree from that before which it is placed.*

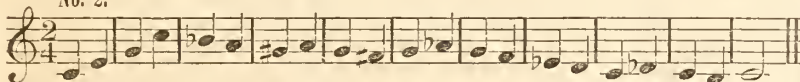
A NATURAL (\natural) is used to contradict or take away the power of a flat or sharp.

No. 1.

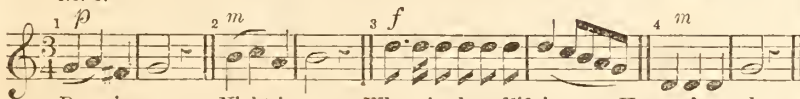


After a *sharped* tone the ear naturally expects the next above, but after a *flatted* tone the next below.

No. 2.

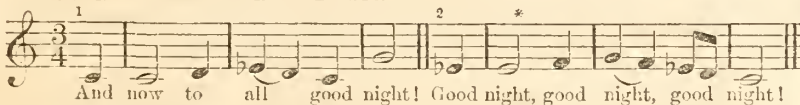


No. 3.—ROUND IN FOUR PARTS.



Day is gone, Night is come; When the day of life is gone, Heaven be my home.

No. 4.—ROUND IN TWO PARTS.



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

* When a note succeeds one that has been made flat or sharp, *without a note intervening* on another degree of the staff, the effect of the accidental continues, although in another measure.

LESSON VIII.

MINOR SCALE.

THERE is yet a third scale in music, called the *Minor* or *soft* mode. It consists of seven intervals, and has two forms or progressions; thus,

No. 1.



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

is called the *Harmonic Form*; and thus,

No. 2.



is termed the *Melodic Form*. The seconds are as follows in the *harmonic* form: from one to two, a major second; two to three, minor; three to four, and four to five, major seconds; five to six, minor second; six to seven, an extended second; and seven to eight a minor second. The same progression is observed in descending.

In the *melodic* form of the minor scale, the intervals occur as follows, viz.: from one to two, a major second; two to three, a minor second; three to four, four to five, five to six, and six to seven, all major seconds; and seven to eight, a minor second. The descending scale in the melodic form differs, viz.: eight to seven, and seven to six, major seconds; six to five, a minor second; five to four, and four to three, major seconds; three to two, minor second; two to one, major second.

QUESTIONS.—How many major seconds has the harmonic form, and between what numerals do they occur? How many minors? Between which numerals does the extended second occur? Is the form the same ascending as descending, &c.? How many major and minor seconds has the melodic form of the minor scale ascending, and between which numerals do they occur? Name the seconds descending. In what respect does this form of the scale differ from the harmonic form? How does it differ from the major scale, &c.?

The scale of A minor has the same signature that C major has, hence some guide is necessary in order to distinguish between the two. When the signature is natural, and any part commences on A, it is generally in the minor mode. When sharp five occurs often, the piece is generally in

A minor. After hearing some minor music, the ear will enable one to decide whether it is in the major or minor mode. But as the key or mode is constantly varying in most pieces of music, it is impossible to decide with certainty in relation to the key, without some knowledge of modulation, &c.*

LESSON IX.

TRANSPOSITION OF THE SCALE.

WHEN a scale of eight sounds occurs, founded on any letter, the order of intervals being from one to two, and two to three, major seconds; three to four, a minor; four to five, five to six, six to seven, major seconds; and seven to eight, a minor second; it is named after the letter on which *one* is written. Thus, if *one* is written on C, it is called the scale of C; if on D, the scale of D; if on E, the scale of E, &c. When a piece of music commences in the key of C (although other keys may be introduced in the course of the piece by means of accidentals), the signature is said to be natural, or, in other words, there are no flats or sharps used at the commencement. But when a piece of music has flats or sharps placed at the commencement, it is said to be transposed. The signature (or number of flats or sharps) placed at the commencement of a piece of music will decide the key. The pupil will take notice in transposing the scale, that the same order of intervals, as in the key of C, must be preserved; *i. e.* from three to four and seven to eight must be minor seconds, and all the rest major seconds. In the first regular transposition of the scale by fifths, G becomes one of the new scale; thus,

No. 1.—SCALE IN THE KEY OF G, IMPERFECT.

Perfect.	Perfect*	Perfect	Perfect.	Perfect.	Imperfect	Imperfect.
G to A.	A to B.	B to C.	C to D.	D to E.	E to F.	F to G.
Maj. sec.	Maj. sec.	Min. sec.	Maj. sec.	Maj. sec.	Min. sec.	Maj. sec.

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

* For extended illustrations and instructions in Modulation, see Woodbury's "Self-Instructor in Musical Composition and Thorough Base."

The preceding example is not, strictly speaking, in the key of G, although we take G as *one*. When F sharp is introduced, then, *and then only*, the transposition takes place; thus,

No. 2.—SCALE IN THE KEY OF G, PERFECT.

Perfect.	Perfect.	Perfect	Perfect.	Perfect	Perfect.	Perfect.
G to A.	A to B.	B to C.	C to D.	D to E.	E to F#.	F# to G.
Maj. sec.	Maj. sec.	Min. sec.	Maj. sec.	Maj. sec.	Maj. sec.	Min. sec.

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

The same method is followed in all the transpositions by sharps; *viz.:* the fifth above or the fourth below is taken as *one* of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

REMARK.—In the above example, it will be observed that we have not only placed the syllables *transposed*, but retained their original position as in the scale of C. Eight or ten years' experience has proved to us, that, generally speaking, *more* can be learned by classes, *if the syllables are not changed.**

REMARK.—We are aware that this will not meet with the approbation of all of our teachers, but those who have given it a fair trial, will fully indorse the above. Here we would also enter our protest against the change of the vowel sounds of the syllables, where an accidental is introduced. It brings a long train of evils that requires months of labor to eradicate. One reason why our choirs, and even select societies, almost always fail on the accidentals, is owing to the habit of changing the syllables and their vowel sounds. The system of changing the syllables is not known in the best schools of Europe; and we predict that, ere many years pass away, the elements of the art in this country will throw off these trammels, and find itself free to soar on, in its glorious mission to fallen man.

QUESTIONS.—What do you understand by the transposition of the scale? *Ans.* When any other letter besides C is taken as *one* of a new scale, and accidentals are introduced. When is the scale said to be in its natural position? What letter is used to designate the natural key? What is the signature to C? In transposing the scale what order of intervals should always be preserved? What is the first transposition? A To G, the fifth of C. What is the signature to G? If F is not sharped, how many intervals would be wrong? What would be the interval from six to seven without the F#? What should it be, &c.?

QUESTION ON EACH TUNE SOMETHING AS FOLLOWS.—What is the signature? *Ans.* One sharp.

* We think classes in general are too much confined to the syllables. The practice of them, to some extent, is desirable and even necessary, but we would not use them one moment longer than is necessary, but substitute the words as soon as the progress of the class will allow. The syllable *la* and the vowels may also be used much more than is customary.

What letter is sharped? A. F. Why do we sharp F? A. To regulate the order of intervals. What is the order of intervals in all the transpositions? A. Between three and four, and seven and eight, are minor seconds; all the rest are major seconds. Name the letters to the scale of G. A. G is one, A is two, B is three, C is four, D is five, E is six, F \sharp is seven, and G is eight.

REMARK.—Most classes will be able to understand the theory, and, to a certain extent, the practical part of the art that we have been over, in about twelve or thirteen lessons, *if the teacher has been faithful*. Many classes will require twenty-four, or even more lessons, to acquire what we have been over in these few lessons. *There is but little danger of going too slow* in teaching the elements of music. The rest of the transpositions may be taken up as the class may require, but let it be impressed on the mind, that if the first transposition is well understood, all the rest will come easy, and but little time will be required in teaching them.

SECOND TRANSPOSITION BY SHARPS (KEY OF D).—One is written on D, the fifth to G, and in order to preserve the order of intervals, two sharps are used; viz., C \sharp (new sharp) and F \sharp ; thus,

No. 3.

1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
Re	mi	fa	sol	la	si	do	re.	Re	mi	fa	sol	la	si	do	re.
D	E	F \sharp	G	A	B	C \sharp	D.	D	E	F \sharp	G	A	B	C \sharp	D.
Do	re	mi	fa	sol	la	si	do.	Do	re	mi	fa	sol	la	si	do.

QUESTIONS.—In what key is this scale? Ans. D. How do you know it to be in the key of D? A. By the signature. What is the signature? A. Two sharps. What letters are sharp? A. F and C. Why do we sharp F and C? A. To preserve the order of intervals. What numerals of the new scale are sharped? A. Three and seven. In order to transpose a scale to its next affinity in sharps, what numerals of it must we sharp? A. The fourth. What was the fourth to C? A. F. By sharpening F, into what key do we modulate, or transpose the scale? A. G. By sharpening the fourth in G (which is C), into what key do we modulate? A. D, &c.

Practise tunes in D.

THIRD TRANSPOSITION BY SHARPS (KEY OF A).—One is written on A, the fifth to D, and in order to preserve the order of intervals, three sharps are found necessary; viz., G \sharp (the new sharp) F \sharp and C \sharp ; thus,

No. 4.

1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
La	si	do	re	mi	fa	sol	la.	La	si	do	re	mi	fa	sol	la.
A	B	C \sharp	D	E	F \sharp	G \sharp	A.	A	B	C \sharp	D	E	F \sharp	G \sharp	A.
Do	re	mi	fa	sol	la	si	do.	Do	re	mi	fa	sol	la	si	do.

Question as in the key of D. Sing tunes in the key of A, and exercises in the keys of D and A.

No. 5.—ROUND, IN THREE PARTS.

O, may my heart dis-eov-er All that is good and true,
 And may I be a lov-er Of vir-tue taught by you;
 All, all, all that is taught, is taught by you.

FOURTH TRANSPOSITION BY SHARPS (KEY OF E, four sharps).—One of this key is written on E, the fifth of A, and the new sharp is D \sharp , making four sharps; viz., F \sharp , C \sharp , G \sharp and D \sharp ; thus,

No. 6.

1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
Mi	fa	sol	la	si	do	re	mi.	Mi	fa	sol	la	si	do	re	mi.
E	F \sharp	G \sharp	A	B	C \sharp	D \sharp	E.	E	F \sharp	G \sharp	A	B	C \sharp	D \sharp	E.
Do	re	mi	fa	sol	la	si	do.	Do	re	mi	fa	sol	la	si	do.

Question as in the other keys, and practise tunes in the key of E.

FIFTH AND SIXTH TRANSPOSITIONS BY SHARPS (KEYS OF B AND F \sharp), seldom used. Thus,

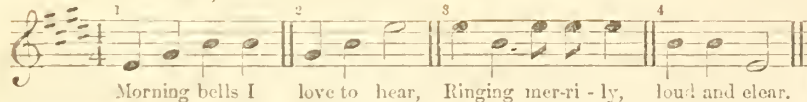
No. 7.

KEY OF B—Five Sharps. KEY OF F \sharp —Six Sharps.

1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
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For extended instructions and illustrations in modulation, see "Woodbury's Self-Instructor in Musical Composition and Thorough Base."

No. 8.—ROUND, IN FOUR PARTS.



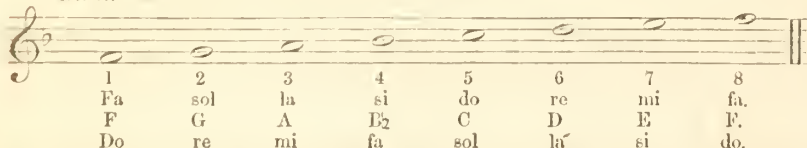
Morning bells I love to hear, Ringing mer-ri-ly, loud and clear.

FIRST TRANSPOSITION OF THE SCALE BY FOURTHS.—To transpose the scale by flats we take the fourth (instead of the fifth) of every new scale. F is the fourth of C, hence it is *one* of the new scale (key of F); thus,

No. 9.—IMPERFECT—because B is not Flat.



No. 10.—PERFECT—because B is Flat.



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

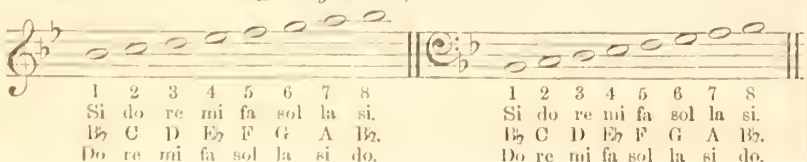
The order of intervals must be the same in the flat keys as in the sharps. By analyzing the perfect example above, we find that from F to G is a major; G to A, a major; A to B₂ (three to four), a minor; B₂ to C, a major; C to D, a major; D to E, a major; E to F, a minor second.

QUESTIONS.—What is the signature to the key of F? *Ans.* One flat. What letter is flat? *A. B.* Why do we flat B? *A.* To regulate the order of intervals. Name the letters, as they occur in this scale.

REMARK.—The flat keys are transposed a fourth instead of a fifth, and flats are used instead of sharps to regulate the order of intervals—the fourth of each new scale being flattened instead of the seventh being sharpened as in the sharp keys, &c.

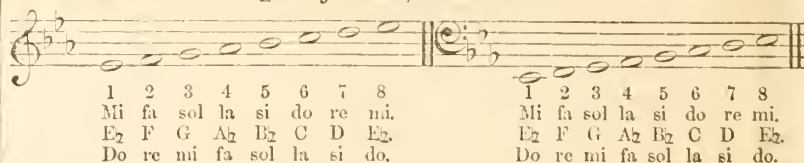
Second, third, and fourth transposition by flats stand thus:

No. 11.—KEY OF B₂—Signature, two Flats.



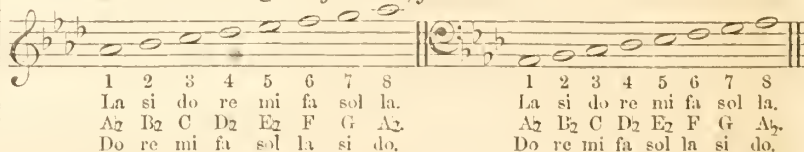
1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
Si	do	re	mi	fa	sol	la	si.	Si	do	re	mi	fa	sol	la	si.
B ₂	C	D	E ₂	F	G	A	B ₂ .	B ₂	C	D	E ₂	F	G	A	B ₂ .
Do	re	mi	fa	sol	la	si	do.	Do	re	mi	fa	sol	la	si	do.

No. 12.—KEY OF E₂—Signature, three Flats.



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

No. 13.—KEY OF A₂—Signature, four Flats.



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

It will be perceived that in each succeeding new scale, the fourth of the old scale is taken as *one* of the new, and that an additional flat is used to each.

REMARK.—Other modulations may be procured by continuing to use additional flats, but as they would not be of any practical use, we omit them here. Questions should be proposed on all the scales, as in the key of F, and the practice of tunes should be introduced in all these keys, in the order of the transpositions as above.

LESSON X.

CONTINUATION OF THE MINOR SCALE.

EVERY major has its relative minor scale, founded on the third letter below, *i. e.* the relative minor to C is A; to D, B, &c. The order of intervals in the minor scale is the same as shown on page 17, in all cases.

1. What is the relative minor scale to G major? *Answer.* E.
2. What is the signature of the relative minor to any major scale? *A.* The same as its major.
3. What is the signature of E minor? *A.* One sharp.
4. Is it necessary to introduce any accidentals in the minor scale? *A.* Yes; the seventh is always sharpened both in ascending and descending in the Harmonic form (for example, see page 17); but in the Melodic form only in ascending.

5. Which form of the minor scale is now generally used? *A. The Harmonic.*
 6. Why? *A. Because every note of the scale is susceptible of natural harmonies.*
 7. What is the relative minor to A major? *A. F# minor.*
 8. To E major? *A. C# minor.*
 9. To F major? *A. D minor.*
 10. To B₂ major? *A. G minor.*
 11. To E₂ major? *A. C minor.*
 12. To A₂ major? *A. F minor.*

Practice tunes in all the minor scales.

Here we have all the minor scales at one view.

No. 1.—A MINOR, relative to C Major. E MINOR, relative to G Major.

Musical notation for the first two minor scales: A minor (relative to C major) and E minor (relative to G major). The notation shows the ascending and descending scales on a treble clef staff.

Musical notation for the remaining six minor scales: B minor (relative to D major), F# minor (relative to A major), C# minor (relative to E major), D minor (relative to F major), G minor (relative to B₂ major), C minor (relative to E₂ major), and F minor (relative to A₂ major). The notation shows the ascending and descending scales on a treble clef staff.

THE WAR DRUMS ARE BEATING.* Temperance Glee.

ALLEGRO SPIRITOSO.

Musical notation for the glee 'The War Drums are Beating'. It features a vocal line in 2/4 time and a piano accompaniment in 2/4 time. The tempo is marked 'ALLEGRO SPIRITOSO'.

1. The war-drums are beat-ing, Up, sol-diers, and fight! The des-pot In-temperance Hurl down from his height, Oh, gird on your ar-mors, His min-ions are
 2. The clar-ion is sound-ing, From in-land to shore! Your swords and your lances Must slum-ber no more! Shout, shout in your glo-ry, Your caps wav-ing
 3. March forth to the bat-tle, All fear-less and calm, The strength of your spir-it Throw in-to your arm, And let your proud mot-to Ring up to the
 4. Strike deep and un-err-ing, Nor dare to re-treat, Tho' thousands by thousands The en-e-my meet, The thick-er the foe-men, The firm-er stand
 5. Go forth in the path-way Your fore-fath-ers trod! Ye, too, fight for freedom; Your Captain is God! Fling out your broad banner, A-gainst the blue
 6. Not chains for the ty-rant, For chains are in vain! He's planning al-read-y To break them in twain! But raise your deep voi-ces, And shout the war-

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RIT. VOLTO.

nigh, I'll give you the watchword, "We conquer or die." We conquer, we conquer, we conquer or die, We conquer, we conquer, we conquer or die.
 high, I'll give you the watchword, "We conquer or die." We conquer, &c.
 sky, Till the very stars celo, "We conquer or die." We conquer, &c.

by, Re-remembering your watchword, "We conquer or die." We conquer, we conquer, we conquer or die, We conquer, we conquer, we conquer or die.
 ery, And shout, like true soldiers, "We conquer or die." We conquer, &c.
 cry, Death! death! for the tyrant, "We conquer or die." We conquer, &c.

STARLIGHT IS STREAMING.

FROM "SIEGE OF ROCHELLE."

ANDANTE.

ALLEGRO.

1. 'Tis night, 'tis night, 'tis night, 'tis night, 'tis night, 'tis night! Star-light is streaming, Moonlight is beam-ing, Sweet birds are
 2. 'Tis night, 'tis night, 'tis night, 'tis night, 'tis night, 'tis night! Eyes bright-ly shi-ning, Gay clup-lets twi-ning, Nev-er re-

REPEAT / QUARTETT.

D. C. CHORUS. S:

dream-ing; Hail, si-lent night! Still gay-ly dance-ing, In moon-light glance-ing, Mu-sic en-trance-ing, Calls to de-light.
 pin-ing, Joy-ous and free. Night creeps a-round us, Dim shades have bound us; Still as they found us, Hap-py we'll be.

GENTLE.

THE MELODIES OF MANY LANDS.

1. The mel - o - dies of ma - ny lands Ere while have charmed mine ear, Yet there's but one a - mong them all Which still my heart holds dear; I heard it first from
 2. Its words I well re - member now, Were fraught with precepts old, And ev - ery line a maxim held, Of far more worth than gold; A les - son 'twas, though
 3. It told me in the hour of need To seek a sol - ace there, Where on - ly stricken hearts could find Sweet answer to their prayer; Ah! much I owe that

lips I loved, My tears it then be - guiled, It was the song my mother sang When I was but a child, It was the song my mother sang When I was but a child.
 simply taught, That cannot pass a - way; It is my guiding star by night, My com - fort in the day; It is my guiding star by night, My com - fort in the day.
 gentle voice, Whose words my tears beguiled, That song of songs my mother sang, When I was but a child; That song of songs my mother sang When I was but a child.

WORDS BY W. E. HICKSON.

O COME, COME AWAY. Part Song.

MUSIC FROM THE GERMAN.

1ST TENOR.

2D TENOR.

1. Oh come, come a - way, from la - bor now re - pos - ing, Let bu - sy care A - while for - bear, Oh come, come a - way.
 2. From toll, and from care, on which the day is - clos - ing, The hour of eve Brings sweet re - prieve, Oh come, come a - way.

SOPRANO.

ALTO

3. While sweet Phil - o - mel, the wea - ry traveler cheer - ing, With eve - ning songs Her note pro - longs, Oh come, come a - way.
 4. The bright day is gone, the moon and stars ap - pear - ing, With sil - ver light Il - lumes the night, Oh come, come a - way.

Come, come our so - cial joys re - new, And there where trust and friendship grew, Let true hearts wel - come you, Oh come, come a - way.
Oh, come where love will smile on thee, And round its hearth will glad - ness be, And time fly mer - ri - ly, Oh come, come a - way.

In answering songs of sym - pa - thy, We'll sing in tune - ful har - mo - ny, Of hope, joy, lib - er - ty, Oh come, come a - way.
Come, join your prayers with ours, ad - dress Kind heaven our peace - ful home to bless, With health, hope, hap - pi - ness, Oh come, come a - way.

LIVELY.

THE TYROLESE WAR-SONG.

TYROLESE MELODY.

1. { What ho! what ho! the cry wakes the land; Di au di, di au di, di au di O! } { From your guns an an - swer fling;
The lead's in the tube, the butt's in the hand; Di au di, di au di, di au di O! } { How we hail a com - ing foe,
2. { What ho! what ho! ye threat'ners de - clare, Di au di, di au di, di au di O! } { Here our lit - tle ri - fles view,
{ A troop, ora host, what think ye, we care; Di au di, di au di, di au di O! } { Soon shall ye, vain boast - ers, see

Bid the thund'ring cel - oes ring, Di au di, di au di, di au di, di O! }
Shout, and let th' in - vad - ers know, Di au di, di au di, di au di, di O! }
E - ver to their mas - ters true! Di au di, di au di, di au di, di O! }
How they greet an en - e - my! Di au di, di au di, di au di, di O! }

3.

What ho! what ho! the wild horn resounds!
Di au di, di au di, &c.
The foe! he retreats! through the forest he bounds!
Di au di, di au di, &c.
Scarcely forth the bullet hies,
Ere the turning braggart flies!
Di au di, di au di, &c.
Gall and comrade! join with me
In the shout of victory!
Di au di, di au di, &c.

SINGING THROUGH THE FORESTS. Railroad Chorus.

RECITATIVE STYLE.

SOLO—TENOR.

1. Sing-ing thro' the fo - rests, Rat - tling o - ver ridg - es, Shoot-ing un - der arch - es, Run - ning o - ver bridg - es, Whiz-zing thro' the

2. Men of "different sta - tions," In the eye of fame, Here are ve - ry quick-ly Com-ing to the same; High and low - ly

ACCOMP.

CHORUS TO EACH VERSE.

moun-tain, Buz-zing o'er the vale— Bless me, this is pleas-ant, A - rid - ing on a rail. Sing-ing thro' the moun-tain,

peo - ple, Birds of ev - ery feather, On a com-mon lev - el, A - trav - el - ing to - geth-er. * Woo, woo, woo, woo, woo, woo, woo, woo,

Buzzing o'er the vale, Bless me, this is pleasant, A - rid - ing on a rail.

woo, woo, woo, woo, woo, woo, woo, Bless me, this is pleasant, A - rid - ing on a rail.

* Sing this very connected, and with a kind of whizzing sound.

3. Stranger on the left,
Closing up his peepers,
Now he snores a-main,
Like the Seven Sleepers;
At his feet a volume
Gives the explanation,
How the man grew stupid,
All from "association."
4. Ancient maiden lady
Anxiously remarks,
That there must be peril
'Mong so many sparks;
Roguish-looking fellow,
Turning to a stranger,
Says it's his opinion,
She is out of danger.
5. Woman with her baby,
Sitting *vis-a-vis*,
Baby keeps a-squalling,
Woman looks at me,
Asks about the distance,
Says its tiresome talking,
Noises of the ears,
Are very, very shocking.
6. Market woman careful
Of the precious basket,
Knowing eggs are eggs,
Tightly holds her basket,
Finding that a smash,
If it came, would surely
Sends her eggs to pot,
Rather prematurely.

SPIRITUOSO. PASTORALE.

THE FARMER'S GLEE. May be sung as a Chorus or Quartet.

FINE.

1. A farm-er's life's the life for me; I own I love it dear-ly; And ev-ery sea-son full of glee, I take its la-bor cheer-ly.

2. The law-yer leads a har-rassed life, Much like a hunt-ed ot-ter; And 'tween his own and oth-ers' strife He's al-ways in hot wa-ter.

3. The doc-tor's styled a gen-tle-man, But this I hold but hum-ming; For like a tav-ern wait-ing-man, To ev-ery call he's "com-ing."

4. A farm-er's life then let me live, Ob-tain-ing, while I lead it, E-nough for self, and some to give To such poor souls as need it.

D. C. S:

To plough or sow, to reap or mow, Or in the barn to thresh, sir; All's one to me, I plainly see, 'Twill bring me health and eash, sir. A

For foe or friend, a cause defend, How-ev-er wrong, must he, sir, In rea-son's spite, maintain its right, And dear-ly earn his fee, sir. The

Now here, now there, must be repair, Or starve, sir, by de-my-ing; Like death himself un-hap-py elf, He lives by oth-ers dy-ing. A

I'll drain and fence, nor grudge expense, To give my land good dress-ing; I'll plough and sow, or drill in row, And hope from heaven a bless-ing. The

DECLAMATORY STYLE.

MY FATHER'S OLD COTTAGE. Quartet.

1. { How... sad the re - flec - tion, though fond re - col - lec - tion Of... scenes that are past when left "all a - lone," }
 { When I ran, and I danced with no fear of de - tec - tion, With my dear lov - ing mates at school or at home; } How

2. { My... mo - ther was liv - ing, tho' health did not bless her, To... coun - sel, in - struct me in all that's right; }
 { But she's gone to the grave! where I can - not ea - ress her— Her... soul is in heaven, that world of de - light! } But

blest were those days then, I now re - col - lect them, My sis - ters were joy - ful in sun - shine or rain, In my fa - ther's old
 days that are now gone, I do re - col - lect them, Her chil - dren were joy - ful in sun - shine or rain, In my fa - ther's old

cot - tage, or in the back garden, Or in the large door - yard ad - join - ing the same.
 cot - tage, or in the back garden, Or in the large door - yard ad - join - ing the same.

3.

New tenants are found in the home of my childhood—
 My sisters are scattered there and here;
 I do feel like a stranger, while traveling the wildwood—
 No friend or relation to welcome me near;
 But days that are now gone, I do recollect them,
 We all lived at home, and in sunshine or rain,
 In my father's old cottage, or in the back garden,
 Or in the large door-yard adjoining the same.

MASTER AND PUPIL. Duet or Trio.

SLGW.

PUPILS. With a song so soft-ly moving, Let us first the school be-gin, I have come from A-la-ba-na, with my banjo on my knee.

ACCOMP.

VOICE.

MASTER. No, no, you must not sing that trash, O

O Susanna, you must not cry for me, La la la la la la la la la la la la la. Now we'll be-gin:

no, no, no; No, no, no, no, no, no, no, no, no, no, no; Ah, you must be steady, if you wish to study singing, Yes, yes,

Do do do si do re do si fa, fa fa fa mi fa sol fa mi sol, la si do do la la sol, fa, mi, I can't sing at all to-day, sir, I can't

Gently, gently, do not hur-ry; Gently, gently, do not hur-ry, Bra-vo, bra-vo, do not hur-ry, do not hur-ry, never mind it,

do it, I'm so hoarse, Do re, &c. Do la sol fa, mi re do, si do re do re do.

try it, try it, Pray be steady, try it, try it, Sing the scale. Fa sol, &c. fa fa sol sol sol sol do, Louder swell that note, I pray, Louder swell that note, I pray.

NOT TOO SLOW.

OH, TAKE HER, BUT BE FAITHFUL STILL.

1. Oh, take her, but be faith-ful still, And may the bri-dal vow Be sa - cred held in af - ter years, And warm - ly breathed as now.

2. The joy of childhood's hap-py hour; The home of rip - er years; The trea-sured scenes of ear - ly youth, In sun - shine and in tears;

3. Her lot in life is fixed with thine, Its good or ill to share; And well I know 'twill be her pride To soothe each sor - row there;

Re - mem-ber, 'tis no common tie That binds her youth-ful heart; 'Tis on - ly one that truth should weave, And on - ly death can part.

The pur - est hopes her bo - som knew, When her young heart was free— All these, and more, she now re - signs, To brave the world with thee. Then take her, and may fleeting time Mark on - ly Joy's in - crease; And may your days glide sweetly on, In hap - pi - ness and peace.

ALLEGRO.

THE SUN'S GAY BEAMS ON THE HILL-TOP GLOWS.

VON WEBER.

{ The sun's gay beams on the hill top glows; La la la la la la la la la la la la la. } { Be - fore the lark we leave our rest; } We
 { The dew lies bright on the vale's re - pose; La la la la la la la la la la la la la. } { De - light and joy now fill the breast; } We

wake to the ear-ly morning call; } We list to the sound of the cheerful horn; }
 join in the cho-rus one and all; } We come to the call of the early morn; } We list to the sound of the cheerful horn; We come to the call of the ear-ly morn.

'MID PLEASURES AND PALACES. Quartett.

SLOW. *mp* *Cres.*

1. 'Mid pleasures and pal - a - ces, though we may roam, Be it ev - er so hum - ble, there's no place like home; A charm from the skies seem to hal - low us

2. An ex - ile from home, splendor daz - zles in vain; Oh!... give me my low - ly thatched cottage a - gain; The birds sing - ing gay - ly, that came at my

Cres. *Cres.*

there; Which seek thro' the world, is nee'er met with elsewhere. Home, home, sweet, sweet home, Be it ev - er so hum - ble, there's no place like home.

call; Oh, give me that peace of mind, dear - er than all. Home, home, sweet, sweet home, Be it ev - er so hum - ble, there's no place like home.

LIVELY.

1. Saw ye the farm-er at his plough, As you were rid-ing by? Or wearied 'neath his noon-day toil, When sum-mer suus were high? And tho't ye

2. Come, see him at his har-vest home, When gar-den, field, and tree Conspire with flowing stores to fill His barns and gran-a-ry. His health-y

3. The boy partakes his mas-ter's joy, And guards the load-ed wain; The feath'ry peo-ple elap their wings, And lead their youngling train; Perekance the

4. The harvest Giv-er is their friend, The Mak-er of the soil; And earth, the mother, gives them bread, And cheers their patient toil. Come, join them

that his lot was hard? And did ye thank your God That you and yours were not condemned, Thus like a slave to plod, to plod, Thus like a slave to plod?

ehil-dren gay-ly sport A-mid the new-mown hay, Or proud-ly aid, with vig-'rous arm, His task as best they may, they may, His task as best they may.

hoar-y grandsire's eyes The glow-ing scene sur-veys, And breathes a bless-ing on his race, Or guides their evening, evening praise, Or guides their evening praise. roud their win-try hearth, Their heartfelt pleas-ure see, And you can bet-ter judge how blest The farmer's life may be, may be, The farm-er's life may be.

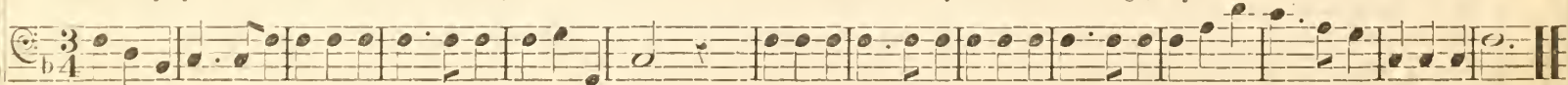
SPIRITED.



1. God bless our native land, Firm may she ever stand Thro' storm and night! When the wild tempests rave, Ruler of wind and wave! Do thou our country save By thy great might.



2. For her our prayer shall rise To God above the skies; On Him we wait; Lord! hear our nation's cry, Be thou for ever nigh, May freedom never die: God save the state.



GENTLE SMILES. Quartet.

GENTLY.

FINE.

D. C.

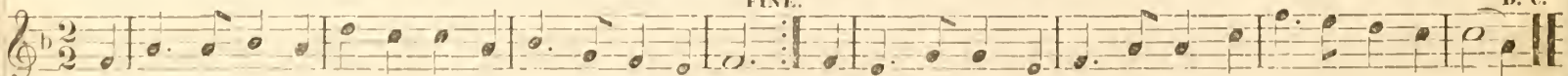


1. { The sweet young flowers of ear - ly spring Are beau - ti - ful to me, }
 { And bright the ma - ny stars that shine Up - on the calm, blue sea; } But gen - tle smiles and lov - ing hearts, And hands to elasp my own,
 D. C. Are bet - ter than the brightest flowers, Or stars that ev - er shone.



FINE.

D. C.



2. { The sun may warm the grass to life, The dews the drop - ping flow'r, }
 { And eyes grow bright and watch the light Of au - tumn's open - ing hour; } But gen - tle smiles of ten - der - ness, And smiles we know are true,
 D. C. Are warm - er than the sum - mer time, And bright - er than the dew.



LIVELY.

WHEN I SAW SWEET NELLIE HOME. Duet.

FROM THE PIONEER.



1. In the sky the bright stars glittered, On the grass the moonlight fell; Hushed the sound of day-light's bus-tle, Closed the "pink-eyed pim-per-nell," As
 2. Jet-ty ring-lets soft-ly flut-ter O'er a brow as white as snow, And cheek!—the crim-son sun-set Scarcely had a warmer glow; 'Mid her
 3. When the au-tumn tinged the green-wood, Turning all its leaves to gold; In the lawn by al-ders shaded, I my love to Nel-lie told; As we
 4. White hairs min-gle with her tress-es, Furrows steal up-on my brow, But a love-smile cheers and bless-es Life's de-clin-ing mo-ments now; Matron



Accomp.



down the moss-grown wood-path, Where the cat-tle love to roam—From Aunt Pat-ty's quilt-ing par-ty— I was see-ing Nel-lie home.
 part-ed lips ver-mil-lion. White teeth flashed like o-cean foam; All I mar-kel, with pul-ses throb-bing, While I saw sweet Nel-lie home.
 stood to-ge-th-er gaz-ing On the star-be-spangled dome, How I blest the Au-gust eve-ning; When I saw sweet Nel-lie home.
 in thy snow-y 'ker-chief, Clo-ser to my bo-som come; Tell me, dost thou still re-mem-ber When I saw sweet Nel-lie home.



SPIRITED.

1. Come, join the festive song, Wake, voices all; Chime with the cheerful throng, List to the call: Hear we in ev-ery breeze From vale and mountain trees,

2. Lord of the roll-ing year, Round and a - bove, Boundless thy works appear—Boundless thy love; All, all in earth and sky, As glide the seasons by,

3. Joy - ous we swell the strain, Thankful to Thee—Watched by thy eare, again Seed-time to see: Still in this gos-pel land Throgs forth the Sabbath band,

THEN BOYS, PLOUGH DEEP. Quartet and Chorus.*

LIVELY.

Glad notes of na-ture say: Join ye my lay.

New glo-ri-ous of thy name Ev - er pro-claim.

Un - der truth's can - o - py, Hap-py and free.

1. Ho, Yeoman, turn-ing up the sod, Thrust with your might the sharpened blade! Turn

2. Ho, Del-ver in the bound-less field, Where truth lies wait - ing to be won! Not

3. Ho, Bat-tler with the old-time wrongs! Ho, Laborer for the rights of man! Cheer

4. Ho, Worker in the World's domain! Ho, Toil - er in our might - y nge; Be

* For Agricultural Anniversaries.

up, turn up, the heavy clod, And find the treasure un-der-laid! Not on the sur-face lies the boon—Not where the skimming i-dler plays; Bring price-less treasures will she yield, While yet the task is just be-gun. Turn up, turn up, with pa-tient hand, The deep-er soil that hides the gold, And your bold hearts with bolder songs, And toil for Freedom while you can. Turn up, turn up! be-neath the walls Of ab-bey and of pa-lace deep, Till - fore thee lies the o-pen plain, In whose great strife thou canst engage. Turn up, turn up the pregnant earth! It waits to win the rip-er seeds: They

to the ge-nial heat of noon The rich-er soil to catch the rays! Then boys, plough deep, plough deep, plough deep, plough deep, plough deep. ru-bies with the glit-tering sand Thy long-ing eye shall soon be-hold! Then boys, plough deep, plough deep, plough deep, plough deep, plough deep. dome and pil-lar pros-trate falls, In dust and ru-in long to sleep! Then boys, plough deep, plough deep, plough deep, plough deep, plough deep. shall, in Heaven's own time, give birth To glo-rious and im-mor-tal deeds! Then boys, &c.

ALLA MARCIA. CON SPIRITO.

Piano introduction for the chorus. The music is in G major (one flat) and 6/8 time. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The piece begins with a piano (*p*) dynamic and includes several accents (>) over the notes.

Vocal and piano accompaniment for the chorus. The vocal parts include 1st Soprano (1st SOP.), 2nd Soprano (2d SOP.), Tenor (TENOR.), and Bass (BASE.). The piano accompaniment is marked with a forte (*f*) dynamic and includes several pedal markings (PED.) and accents (>). The lyrics are: "Vic - to - ria! Vic - to - ria! Vic - to - ria! Vic - to - ria!"

VICTORIA! VICTORIA! Continued.

Joy now reigns a-round! Joy now reigns a-round! Raise the grate-ful voice,..... Raise the grate-ful

p *Cres.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part begins with a piano (*p*) dynamic and includes a crescendo (*Cres.*) marking.

p *Cres.*

Detailed description: This system contains the third and fourth staves of music. The top staff continues the piano accompaniment from the first system. The bottom staff continues the piano accompaniment. The piano part includes a piano (*p*) dynamic and a crescendo (*Cres.*) marking.

voice,..... They come, with vic-to-ry crowned, They come, with vic-to-ry crowned.

f

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part begins with a forte (*f*) dynamic.

f *p* *Cres.*

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the piano accompaniment from the third system. The bottom staff continues the piano accompaniment. The piano part includes a forte (*f*) dynamic, a piano (*p*) dynamic, and a crescendo (*Cres.*) marking.

VICTORIA! VICTORIA! Continued

Vic - to - - ria! Vic - to - - ria! Vic - to - - ria! Vic - to - - ria! Vic - to - - -

f PED. * PED. * PED. * PED. * PED. *

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "Vic - to - - ria! Vic - to - - ria! Vic - to - - ria! Vic - to - - ria! Vic - to - - -". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features a complex, rhythmic accompaniment with many beamed notes and rests. The left-hand part provides a steady bass line. Pedal markings are present: a forte (*f*) pedal at the beginning, followed by six asterisk-marked (***) pedals throughout the system.

ria! Joy now reigns a-round! Joy now reigns a-round! Raise the grate - ful voice,

p

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues on the same staff as the first system. The lyrics are "ria! Joy now reigns a-round! Joy now reigns a-round! Raise the grate - ful voice,". The piano accompaniment continues on two staves. The right-hand part features a complex, rhythmic accompaniment with many beamed notes and rests. The left-hand part provides a steady bass line. A piano (*p*) dynamic marking is present at the beginning of the system.

VICTORIA! VICTORIA

Concluded.

Cres. - - - - - *ff* *Piu Allegro.*

Raise the grate-ful voice,..... They come, they come, with vic-to-ry crowned! They come, they

Cres. - - - - - *ff* *Piu Allegro.* *PED.* * *PED.* * *PED.* * *PED.* *

come, with vic-to-ry crowned! Vic-to-ria! Vic-to-ria! Vic-to-ria!

PED. * *PED.* * *PED.* *

The image shows a musical score for a piece titled "Victoria! Victoria" (Concluded). The score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The first system includes the lyrics "Raise the grate-ful voice,..... They come, they come, with vic-to-ry crowned! They come, they". The second system continues with "come, with vic-to-ry crowned! Vic-to-ria! Vic-to-ria! Vic-to-ria!". The piano accompaniment features various dynamics such as *Cres.* (Crescendo) and *ff* (fortissimo), and includes markings for *PED.* (pedal) and *Piu Allegro.* (more allegro). The score concludes with a double bar line.

THE STAR-SPANGLED BANNER. American Song.

Andante.

1. { O say can you see from the dawn's ear - ly light, What so proud - ly we hailed at the twi - light's last gleaming! }
 { Whose stripes and bright stars thro' the per - il - ous fight, O'er the ram - parts we watched were so gal - lant - ly streaming; }

2. { On the shore dim - ly seen thro' the mists of the deep, Where the foe's haughty host in dread si - lence re - po - ses; }
 { What is that which the breeze o'er the tow - er - ing steep, As it fit - ful - ly blows, half con - ceals, half dis - clo - ses; }

3. { And where is that band who so vaunt - ing - ly swore, That the hav - oe of war and the bat - tle's con - fu - sion, }
 { A home and a coun - try shall leave us no more? Their blood has washed out their foul footsteps' pol - lu - tion. }

4. { O thus be it ev - er, when free - men shall stand Be - tween their loved home and the war's des - o - la - tion, }
 { Blest with victory and peace, may the Heaven - res - cued land Praise the Power that hath made and preserved us a na - tion; }

And the rock - ets' red glare, the bombs burst - ing in air, Gave proof thro' the night that our flag was still there,
 Now it catch - es the gleam of the morn - ing's first beam, In full glo - ry re - fleet - ed now shines in the stream,

No... ref - uge could save the... hire - ling and slave From the ter - ror of flight or the gloom of the grave;

Then con - quer we must, when our cause it... is just, And this be our mot - to—"In God is our trust!"

O... say does that star-span-gled ban-ner yet wave O'er the land of the free and the home of the brave!
 'Tis the star-span-gled ban-ner, O long may it wave O'er the land of the free and the home of the brave!

And the star-span-gled ban-ner in tri-umph doth wave O'er the land of the free and the home of the brave!

And the star-span-gled ban-ner in tri-umph shall wave O'er the land of the free and the home of the brave!

1.

The war-trumpet hushed, and our battles all o'er,
 The opprest of all nations an asylum have found;
 With fond, eager gaze they sought our blest shore,
 And gladly stepped forth on freedom's holy ground.
 Now happy to be beneath his vine and fig-tree,
 Each rejoicingly boasts his loved liberty!
 And the star-spangled banner still a welcome doth wave
 To the land of the free and the home of the brave.

2.

From bloody rite afar, and eruel Pagan chain,
 Afric's heathen slaves, Christ's freedmen here become;
 In comfort and in peace, among us to remain,
 Till fitted at last for going safely home.
 Bondmen theirs that good, Europe may buy with blood,
 Kind heaven's best blessing—Freedom to worship God!
 Our own star-spangled banner! O long may it wave,
 O'er the land of the free and the home of the brave!

3.

And where are the hosts, where the traitors would dare,
 By the havoc of war, or fell faction's confusion,
 Our own beloved country asunder to tear?
 Their blood shall wash out their foul footsteps' pollution:
 No refuge shall save either foeman or knave
 From the terror of flight or the gloom of the grave!
 And the star-spangled banner in triumph shall wave
 O'er the land of the free and the home of the brave.

4.

Then united as ever, as brethren let us stand,
 Between our loved homes and all war's desolation;
 Blest with victory and peace, may the heaven-rescued land,
 Praise the Power that hath made and preserved us a nation.
 Then conquer we must, for our cause shall be just,
 And this still our motto—"In God is our trust,"
 And the star-spangled banner for ever shall wave
 O'er the land of the free and the home of the brave!

LILLA LEE.

POETRY AND MUSIC BY W. IRVING HARTSHORNE.

43

GENTLY.



1. She was as fair and love-ly, As flowers strewn on the lea; As gen-tle, pure, and graceful Was my sweet Lil-la Lee.
 2. She was the sweetest flower, That ev-er I did see; To know her was to love her, So sweet was Lil-la Lee.
 3. Oh, I am sad and lone-ly, There's naught to comfort me; And I long to be with her, My Lil-la, Lil-la Lee.
 4. Shine up-on me, my Father, And when thou call-est me, Oh! may I dwell in heaven With my sweet Lil-la Lee.



QUARTET or CHORUS to each verse.



Oh, Lil-la, sleep! Thou art hap-py now, With a harp in thy hand, And a crown on thy brow.

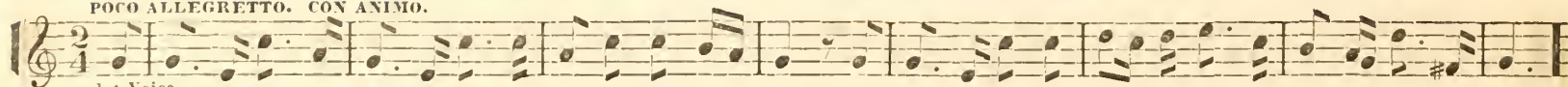


Oh, Lil-la, sleep! Thou art hap-py now, With a harp in thy hand, And a crown on thy brow.



THE WINDS ARE UP. Solo, Duett, and Chorus.

POCO ALLEGRETTO. CON ANIMO.



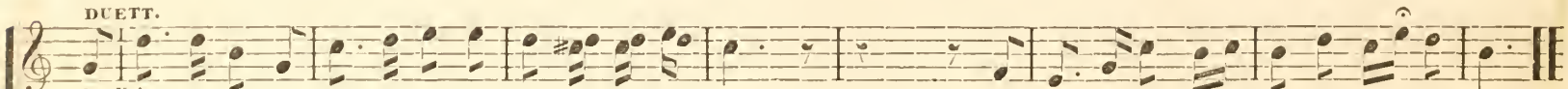
1st Voice.

1. The winds are up, the stars are out, No cloud is there to - night; The swelling canvass feels the breeze, And bows before its might.
 2. Speed on! but swift as thou may'st be, Our thoughts are swifter far, For they have reached that happy home, Where youth's companions are.



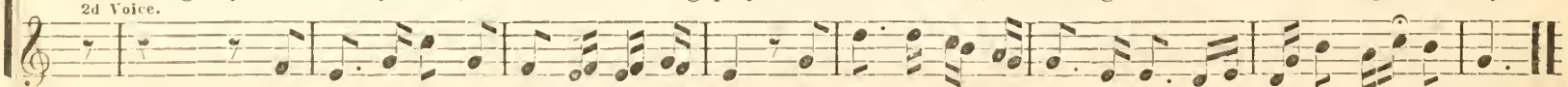
Oh speed, thou good and gallant ship, Dash onward through the foam, Spread out thy pinions to the breeze, Thy ha - ven is our home.
 Then hast - en on - ward, never fear, But thou may'st reach the land, E'en now I have my home in view, And there a hap - py band.

DUETT.



1st Voice.

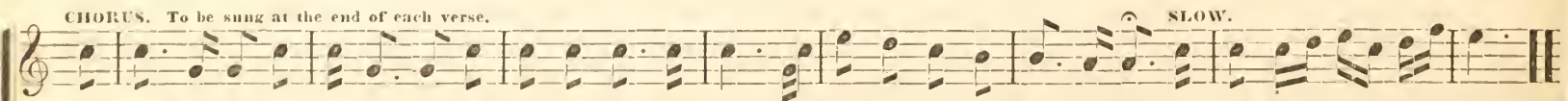
With ea - ger eyes we mark thy course, And watch the dancing spray, Which snow-like first, then star-light bursts, As if to light our way.



2d Voice.

With ea - ger eyes we mark thy course, And watch the dancing spray, Which snow-like first, then star-light bursts, As if to light our way.

CHORUS. To be sung at the end of each verse.



SLOW.

Oh speed, thou good and gallant ship, Dash onward thro' the foam, Spread out thy pinions to the breeze, Thy ha - ven is our home



SLOW.

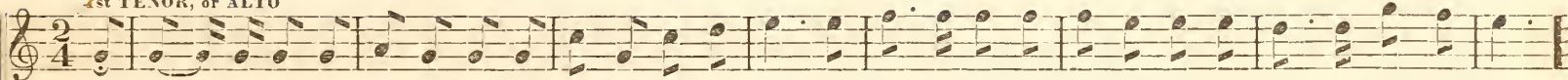
Oh speed, thou good and gallant ship, Dash onward thro' the foam, Spread out thy pinions to the breeze, Thy ha - ven is our home.



ALLEGRETTO.

O, I AM A MERRY SAILOR LAD. Glee for Men's Voices. I. B. WOODBURY. 45

1st TENOR, or ALTO



1. O, I am a merry sail - or lad, With heart both light and free; I high - ly prize my gallant ship, I love the deep blue sea.

2d TENOR.



2. Where bound - ing bil - low rears its head To play with tempest cloud; Where storm's deep voice comes o'er the main In murmurs hoarse and loud.

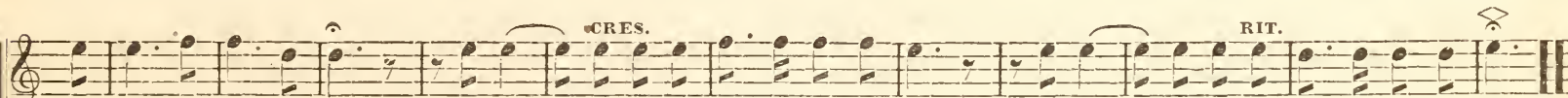
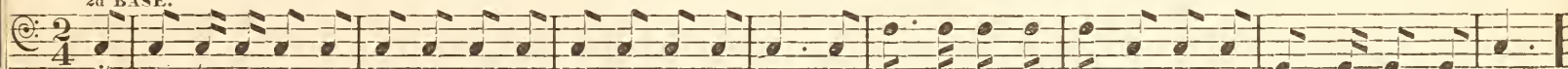
3. I love to tread the vessel's deck, A - mid the howling gale, And lis - ten to the sea-gull's scream, And to the thunder's rail.

1st BASE.



4. O, see the vi - vid lightning play Around me bold and free; Yet some will love the dull, tame shore, But an o - cean life for me.

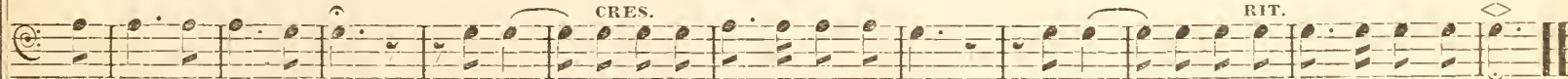
2d BASE.



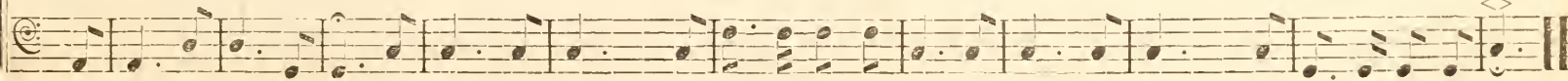
Hurrah! hurrah! hurrah! I love, I love, I love the dark blue sea, I love, I love, I love the dark blue sea.



Hurrah! hurrah! hurrah! I love, I love, I love the dark blue sea, I love, I love, I love the dark blue sea.



Hurrah! hurrah! hurrah! I love, I love, I love the dark blue sea, I love, I love, I love the dark blue sea.



SLOW.

1. { A song for the oak, The brave old oak, Who hath ruled in the greenwood long; }
 { Here's health and renown To his broad green crown, And his fifty arms so strong; } There is fear in his frown, When the sun goes down, And his

2. { He saw the rare times, When the Christmas chimies Were a merry sound to hear; }
 { And the squire's wide hall, And the cottage small, Were full of A-mer-i-can cheer. } And all the day, To the rebeck gay, They

f **RIT. ESPRESS.** **TEMPO.**

fire in the west fades out, And he showeth his might On a wild midnight, When the storms thro' his branches shout. Then sing to the oak, The

carol'd with gladsome swains. They are gone, they are dead, In the church-yard laid, But the brave tree, he still remains. Then sing to the oak, The

THE BRAVE OLD OAK. Concluded.

brave old oak, Who hath ruled in this land so long; And still flourish he, A hale green tree, When a hundred years are gone.

brave old oak, Who hath ruled in this land so long; And still flourish he, A hale green tree, When a hundred years are gone.

BONNIE DOON. Four Part Song.

GENTLE. 1st Time. 2d Time. FINE. D. C.

1. { Ye banks and braes of bonnie Doon, How can ye bloom so fresh and fair?
How can ye chaunt, ye little birds, While I'm so wae, and full of care? } Ye'll break my heart, ye little birds, That wander thro' that flow'ring thorn, Ye
D. C. mind me of de - parted joys, De - part - ed nev - er to return.

2. { Oft have I roamed by bonnie Doon, To see the rose and woodbine twine,
Where il - ka bird sang o'er, its note, And cheerful - ly I join'd with mine. } Wif heartsome glee, I pu'd a rose, A rose out of yon thorny tree; But
D. C. my false love has stolen the rose, And ah! he left the thorn to me.

1st Time. 2d Time. FINE. D. C.

3. { Ye roses blaw your bonnie blooms, And draw the wild birds by the burn,
For Luman promised me a ring, And ye maun aid me should I mourn. } Ah! na, na, na, ye need na mourn, My een are dim and drowsy now, Ye
D. C. bonnie birds, ye need na sing, For Lu - man nev - er can return.

WE ARE HAPPY AND FREE.

ALPINE MELODY.

TENOR SOLO.



1. We are hap - py and free As a crew can be, While our bark is sail - ing o'er the sea;
 2. Come, a - way then with me, O'er the dark blue sea, And a gal - lant sail - or you shall be.
 3. On our ves - sel we'll ride With the wind and the tide, O'er the heav - ing o - cean swift - ly glide; . . .

SOPRANO SOLO.



Our sails we heave At the call of the brave, For we love the home of the o - cean wave. O, our hearts do burn with
 I'll leave my home On the waters to roam, For I love to bound o'er the sparkling foam. O, what joy it is to
 Should wild winds roar, With each man to his oar, We will safe - ly land on our destined shore. Then from toil and per - ils

BASS SOLO.

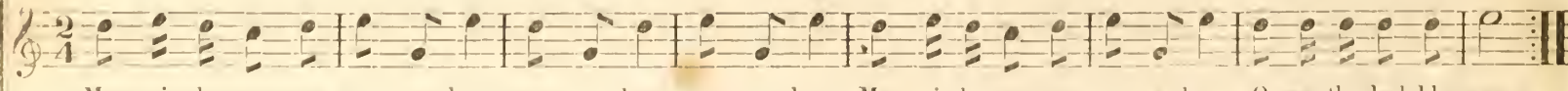


glee, As we sail o'er the rolling sea; Let us all unite in love, Trusting in the God a - bove.
 me, Thus to sail o'er the rolling sea; Loud we'll raise our mer - ry strain, As we sail o'er the foaming main.
 free, And the dan - gers of the sea, We will all unite in love, Praising Him who rules a - bove.

CHORUS. 1st time Forte, 2d time Pianissimo.



Mer - ri - ly now we row a - long, row a - long, row a - long, Mer - ri - ly now we row a - long, O - ver the dark blue sea.



Mer - ri - ly now we row a - long, row a - long, row a - long, Mer - ri - ly now we row a - long, O - ver the dark blue sea.



TYROLESE MOUNTAIN SONG. Quartet.

SUBJECT, TYROLIEN.

ANIMATO.

1. We'll go to the mountains, While morning is grey, For life on their summits Is cheerful and gay. Tra la la la,

2. There na-ture, in beau-ty, Awakes in her prime, And gladness al-lures us As upward we climb. Tra la la la la la la la, Tra la

3. There Freedom's bold mu-sic Is heard in the gale; There leaps the bright torrent In foam to the vale. Tra la la la la la la la, Tra la

4. Then hail to the mountains! Their ech-oes shall ring, Re-peat-ing the cho-rus We joy-ous-ly sing Tra la la la,

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

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

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

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

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

50 SAID TIPPLE-A-LITTLE TO TIPPLE-NONE. Dramatic Temperance Solo and Trio, for Male Voices

Words spoken Distinctly.

PERSONAGES: TIPPLE-A-LITTLE, *Tenor*; TIPPLE-MUCH, *Base*, AND CHORUS, *two Tenors and Base*.

FROM SONG CROWN.

1. Said Tipple-a - lit - tle to Tipple-none—" My dearest sir, I think 'Tis wrong to ban-ish from the land All but tee-to - tal driuk. 1. "That's just the thing," quoth
 2. But when one's wet, or when one's dry, Or when one's cold, or when One's not ex - act - ly one of these, I like a lit - tle then." 2. "That's just the thing," quoth

1st Tenor.
 Tipple-much, Rising from where he sat, And trying to balance as he walked—"That's right, I'll stiek to that." Ah! Tipple-a-little, Tipple-much, Ye don't know what ye
 Tipple-much, "Come, brother, join our band; We'll take another glass on that," And seized him by the hand. Ah! Tipple-a-little, &c.

2d Tenor.

Base.

Rit. *A Tempo.*
 say, Give up all whiskey, rum, and gin, Ye'll never rue the day; Give up yer whiskey, give up yer gin, Give up yer brandy too, And happy ye'll be the live-long day;

SAID TIPPLE-A-LITTLE TO TIPPLE-NONE. Concluded.

1st time mezzo, 2d time PP.

singing, singing, singing. La la la la, la la la la, la la la la la la la la la la, la la la la, la la la la la la la.

singing, singing, singing. La la la la, la la la la, la la la la la la la la la la, la la la la, la la la la la la la.

WHEN SQUIRRELS DANCE, AND HUMBLE-BEES. Trio.

LIVELY. Alto.

1. When squirrels dance, and humble-bees Come murmuring out of hol-low - trees,..... To ri - fle prim - rose flowers; When cuckoos come

Soprano.

2. But when the ver - nal daylight fails, Then it is time for night - in - gales,..... The air is all their own—Save when the gray - - - owl shrilly

Base.

o'er southern seas, And with them bring The ge - nial breeze that wakes the drow - sy hours, That wakes the drow - sy hours.

sends His shroud a - broad,..... or sheep-bell blends, A sooth - ing, pas - toral tone, A sooth-ing. pas - toral tone

ARMS ARE STRONG AND HEARTS ARE TRUE. Solo and Chorus.

Poetry by J. B. PHILLIPS.

Slowly.

- | | | | |
|------|-----------------------------------------------------------------------------------------------------|---|---------------------------------------------------------------------|
| 1. { | There's mel-o - dy, boys, in the splashing oar, And ma-ny a beau-ti - ful, beaming eye | } | Arms are strong and hearts are true, Merrily o'er the wa-ters blue, |
| | Looks on. . our boat as it leaves the shore, Like a bird o'er the crest-ed wave to fly. | } | |
| 2. { | We love our barque, and we love the foam Which sparkles a-round us, as merrily we | } | Arms are strong and hearts are true, Merrily o'er the wa-ters blue, |
| | Pull briskly, and sing the mar - i - ner's home, The bright, the beau-ti - ful, boundless sea. | } | |
| 3. { | Row gallantly, brothers, a - way from the shore, Our boat like a fair-y barque dan - ces a - long : | } | Arms are strong and hearts are true, Merrily o'er the wa-ters blue, |
| | Pull a-way, pull a - way, every dip of the oar, At it kisses the wa-ter keeps time with the song. | } | |

2d Tenor or Alto.

Base.

Swiftly and cheeri - ly now we go, Pull, lads, steadi - ly, row, lads, row, Swiftly and cheeri - ly row, lads, row, row, lads, row, lads, row.

Swiftly and cheeri - ly now we go, Pull, lads, steadi - ly, row, lads, row, row, lads, row, row, lads, row, Swiftly and cheeri - ly row, lads, row, row, lads, row, lads, row.

row, lads, row,

THE HEATH IS ALL LONELY. Serenade.

LIVELY.



1. The heath is all lonely and drear, love, There's no - body stirring or near, love: Awake thee, and list thy soft ear, love, I sing my last farewell to thee, A -
D. C. In pi - ty, then, shed one kind tear, love, And o - pen thy lat - tice to me; In



2. The night is swift passing a - way, love, And losing its gloom in the day, love; Then show of thine eyes but one ray, love, Ere I go far o - ver the sea; Then
D. C. Then hasten to cheer these fond eyes, love, And o - pen thy lattice to me; Then



FINE.

D. C. *S.*



wake thee, and list thy soft ear, love, I sing my last farewell to thee. Disdain not thy lov - er to hear, love, His heart is oppressed with sad care, love;
 pi - ty, then, shed one kind tear, love, And o - pen thy lattice to me.



FINE.

D. C. *S.*



show of thine eyes but one ray, love, Ere I go far o - ver the sea. The stars are de - serting the skies, love, The night bird is ceasing its cries, love;
 hasten to cheer these fond eyes, love, And o - pen thy lattice to me.



ANDANTE

1. Oh, sweet was the hour, When first, dear - est friend, Be - side thy loved bow - er To - geth - er we strayed; The

2. The fare - wells of even Stole o'er us like balm, And airs, as of hea - ven, Breathed by in the calm; While.

3. The chime of de - votion Then thrilled o'er the tide, And deep - ly old o - cean In mur - murs re - plied; Then

4. The re - gion seem'd hallow'd, I caught thy faint sigh, And there trembling - ly followed A tear from thine eye; Then

time, ah! re - mem - ber, 'Twas rap - ture to me, The sun his last em - ber Had quenched in the sea.


soft - ly came peal - ing The an - them a - far, Of the mar - i - ners' hail - ing Their new light - ed star.
died that sad meas - ure, And left a con - trol, A si - lence, a pleas - ure, That melt - ed the soul.

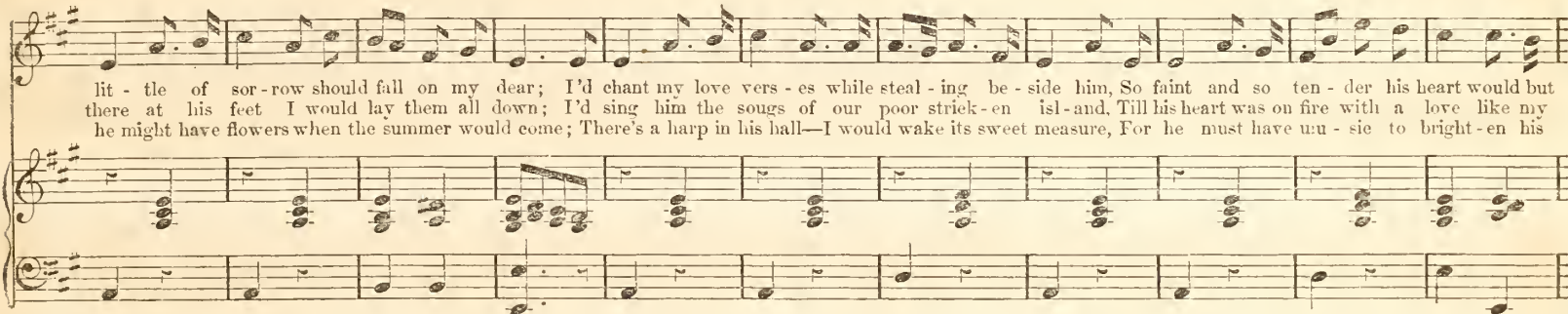
ne'er was love spo - ken With charm so di - vine! 'Twas the first ten - der to - ken That A - da was mine.

EARNESTLY.

WERE I BUT HIS OWN WIFE.

55

- 
1. Were I but his own wife, to guard and to guide him, 'Tis
 2. I'd pull the wild blossoms from valley and high-lands: And
 3. There's a rose by his dwelling—I'd tend the lone treasure, That



lit - tle of sor - row should fall on my dear; I'd chant my love vers - es while steal - ing be - side him, So faint and so ten - der his heart would but there at his feet I would lay them all down; I'd sing him the songs of our poor strick - en isl - and, Till his heart was on fire with a love like my he might have flowers when the summer would come; There's a harp in his hall—I would wake its sweet measure, For he must have un - sie to bright - en his

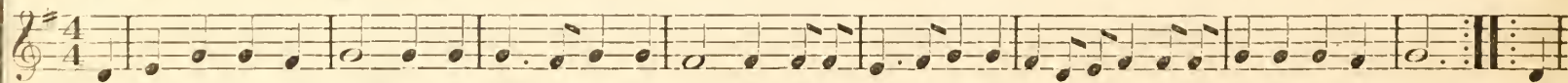


hear.
own.
home.

4. Were I but his own wife, to guide and to guard him,
'Tis little of sorrow should fall on my dear;
For every kind glance my whole life would reward him—
In sickness I'd soothe him, and in sadness I'd cheer.
5. My heart is a fount welling upward for ever—
When I think of my true love, by night or by day,
That heart keeps its faith, like a fast flowing river,
Which gushes for ever, and sings on its way.
6. I have thoughts full of peace for his soul to repose in,
Were I but his own wife to wiu and to woo;
Oh! sweet if the night of mis - fortune were closing,
To rise like the morning star, darling, like you.



1. Now is the month of May - ing, When mer - ry lads are play - ing, Fa la la la la la la, fa la la la la la la. Each



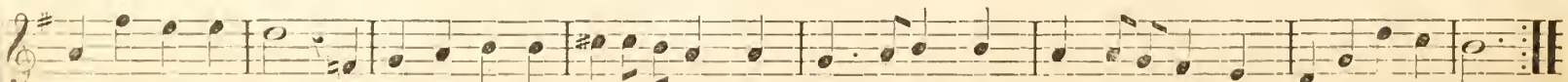
Fa la la la la la la la la, fa la la la la la la.



2. The Spring, clad all in glad - ness, Doth laugh at Winter's sad - ness; Fa la la la la la la la la, fa la la la la la la. And



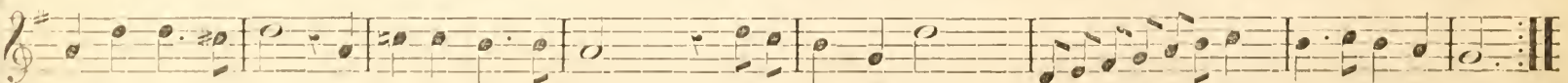
Fa la la la la la la, fa la la la la la la.



with his bon - ny lass, A dancing on the grass, Fa la la la la la la la la, fa la la la la la la la la.



Fa la la la la la la la la, fa la la la la la la.



to the bagpipe's sound, The nymphs tread out their ground, Fa la la la la la la la la la, fa la la la la la la la la.



Fa la la la la la la la la la, fa la la la la la la la la.

WE ARE ALL NODDIN. Glee.

57

ANDANTE. *f* > DIM. *pp* | | | | | *f* > DIM. RIT. FINE. *f* A TEMPO.

1. We are all nod-din, nid, nid, noddin, We are all noddin, and dropping off to sleep. To keep us awake we have all done our best, But we're

2. We are all nod-din, nid, nid, noddin, We are all noddin, and dropping off to sleep. The hour it is late, well no long-er delay, But we'll

THE EVENING BELL.

D. C. SOFT and SLOW. *pp*

wea-ry and heavy, so home to our rest.

1. Hark! the peal-ing, Soft-ly steal-ing, Evening bell, Sweetly echoed Down the dell.
2. Welcome, welcome Is thy mu-sic, Sil-very bell! Sweetly telling Day's fare-well.

3. Day is sleep-ing, Flowers are weep-ing Tears of dew; Stars are peep-ing, Ev-er true.

4. Grove and mountain, Field and fountain, Faint-ly gleam In the rud-dy Sun-set beam.
5. Hap-py ho-ur, May thy pow-er Fill my breast, Each wild passion Soothe to rest.

D. C.

take our hats and bonnets and quick-ly a-way.

I'M VERY FOND OF A SOCIAL SONG. Glee. For Male or Female Voices.

Vivace. 1st Voice. 2d Voice. 3d Voice. 1st Voice.

1. I'm ve - ry fond of a so - cial song, So am I, So am I, It makes the time glide mer - ry a - long, And
 2. I like with neighbors an hour to pass, So do I, So do I, But he that does not them pos - sess, Can
 3. I'm ve - ry fond of a pret - ty lass, So am I, So am I, With her the time doth hap - pi - ly pass, In

fills the past with pleas - ure, For spark - ling wit doth bright - er shine, When thus he - got by songs of thine, But
 not en - joy true pleas - ure, For friend - ships' joys are so di - vine, When round the heart they fond - ly twine, But
 friend - ships' joys and pleas - ure, And O! how love - ly, how di - vine, To think her vir - tuous charms are

sad is the time, When a dis - cord you find, O, that's not my fault! Nor mine, Nor mine!
 cold grows our love, If e'er heart - less they prove, But that's not my way, Nor mine, Nor mine!
 ah! for the swain, Who knows jeal - ous - y's pain, But that's not my case. Nor mine, Nor mine!

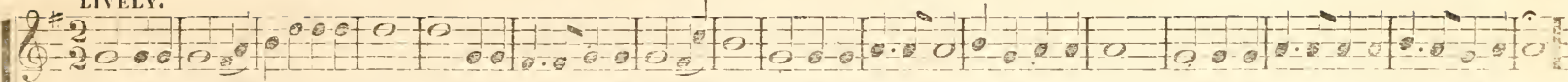
Chorus at the end of each verse. Slow.

Though life is short, we may now be gay, Ban - ish far all care and sor - row, Wis - dom says en - joy to - day, Tho' trou - ble comes to - mor - row.

Though life is short, we may now be gay, Ban - ish far all care and sor - row, Wis - dom says en - joy to - day, Tho' trou - ble comes to - mor - row.

LAND OF OUR FATHERS. Glee.

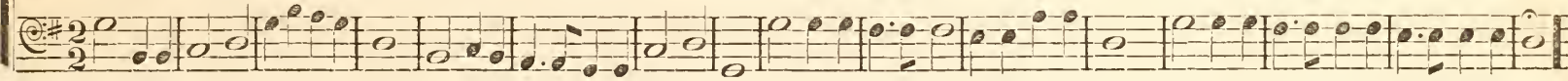
LIVELY.



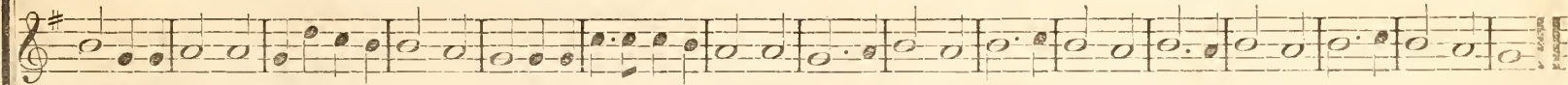
1. Land of our fathers! wheresoe'er we roam, Land of our birth! to us thou still art home; Peace and prosperi - ty on thy sons at - tend, Down to pos - ter - i - ty then in - fluence descend.
 2. Tho' other climes may brighter hopes fulfill, Land of our birth, we ever love thee still! Heaven shield our happy home from each hostile band, Freedom and plenty ever crown our native land.



* 1. From hearts uplifted, strong, and yet lowly, Swells our sweet anthem upward to the sky, Giv - ing a tribute, well - earned and ho - ly, To those for freedom who could live and die.
 2. From hearts, tho' glad, yet full of deep emotion, Louder our chorus proudly let us raise; Till earth and sky, and the upheaving o - cean, Shall ech - o back to us a na - tion's praise.



All then in - vit - ing, hearts and voices join - ing, Sing we in harmony, our na - tive land, our na - tive land, our na - tive land, our na - tive land, our na - tive land.
 All then, &c.



Tho' years have vanished, freedom still shall move us To the glad paths our fathers trod of yore; And while her star is shining bright above us, Union and truth we'll guard forevermore
 Tho' years, &c.

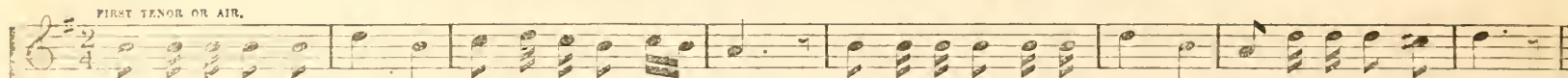


* Appropriate for the Fourth of July.

Lively.

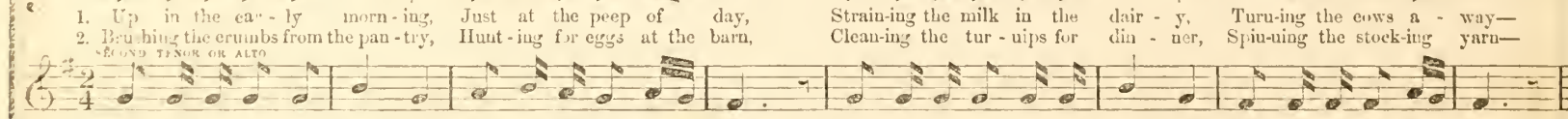
THE FARMER'S GIRLS. Trio for Male or Female Voices.

FIRST TENOR OR AIR.



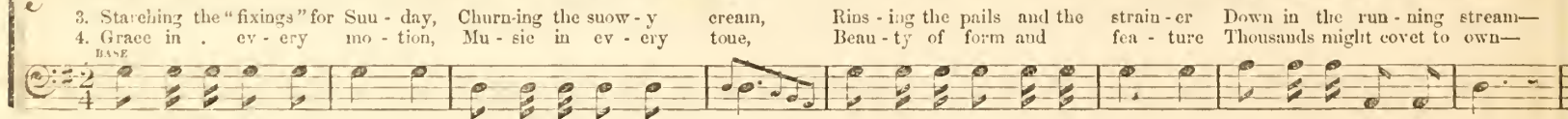
1. Up in the ear - ly morn - ing, Just at the peep of day, Strain - ing the milk in the dair - y, Turu - ing the cows a - way—
 2. Bru - shing the crumbs from the pan - try, Hunt - ing for eggs at the barn, Clean - ing the tur - uips for din - ner, Spiu - ing the stock - ing yarn—

SECOND TENOR OR ALTO.




3. Starching the "fixings" for Suu - day, Churn - ing the suow - y cream, Rins - ing the pails and the strain - er Down in the run - ning stream—
 4. Grace in . ev - ery mo - tion, Mu - sic in ev - ery toue, Beau - ty of form and fea - ture Thousands might covet to own—

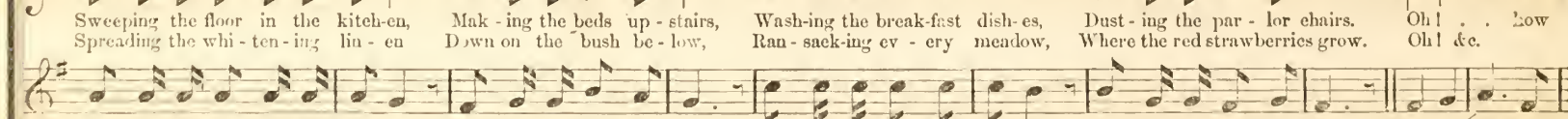
BASS.



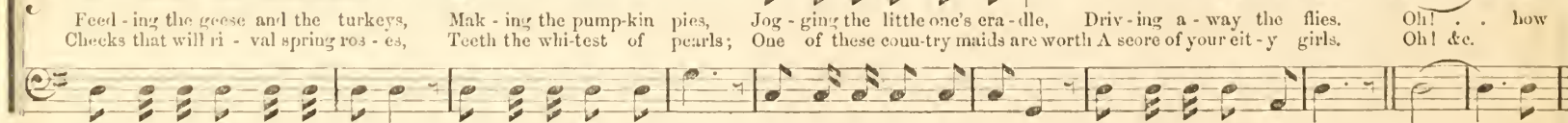
Chorus.—Fast and Loud.



Sweeping the floor in the kitch - en, Mak - ing the beds up - stairs, Wash - ing the break - fast dish - es, Dust - ing the par - lor chairs. Oh! . . . how
 Spreading the whi - ten - ing lin - en Down on the bush be - low, Ran - sack - ing ev - ery meadow, Where the red strawberries grow. Oh! &c.



Feed - ing the geese and the turkeys, Mak - ing the pump - kin pies, Jog - ging the little one's era - dle, Driv - ing a - way the flies. Oh! . . . how
 Checks that will ri - val spring ros - es, Teeth the whi - test of pearls; One of these coun - try maids are worth A score of your eit - y girls. Oh! &c.



ff



mer - ry the lay, as light and gay, We sing of the farm - ers' girls; Hurrah! How mer - ry the lay, we ea - rol to - day, Of the mer - ry farm - ers' girls.



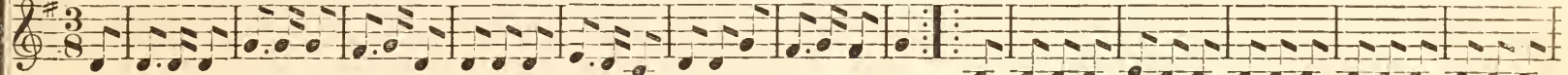
mer - ry the lay, as light and gay, We sing of the farm - ers' girls; Hurrah! How mer - ry the lay, we ea - rol to - day, Of the mer - ry farm - ers' girls.



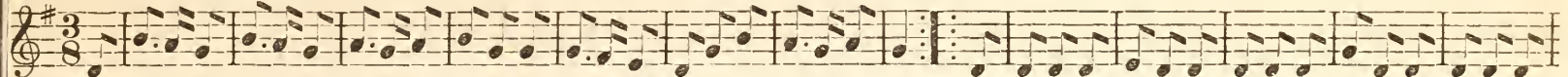
Fine.



1. { How dear to this heart are the scenes of my childhood When fond recollection re - calls them to view, } The wide spreading spring, the mill that stood nigh it, The bridge and the
 { The orchard, the meadow, the deep-tangled wild-wood. And every loved spot which my infancy knew. } The cot of my father, the dairy house by it, And e'en the rude
 D. C. The old oak-en bucket, the i-ron bound bucket, The moss covered bucket that hung in the well.



2. { The moss covered bucket I hailed as a treasure, For often at noon when returned from the field } How ardent I seized it, with hands that were glowing, And quick to the
 { I found it the source of an exquisite pleasure, The purest and sweetest that nature can yield. } Then soon with the emblem of truth overflowing, And dropping with
 D. C. The old oak-en bucket, the i-ron bound bucket, The moss covered bucket that hung in the well.



3. { How sweet from the green mossy rim to receive it, As poised on the curb it inclined to my lips, } And now far removed from the loved situ - a - tion, The tear of re -
 { Not a full flowing goblet could tempt me to leave it, Tho' filled with the nectar that Jupi - ter sips. } As fan - cy re -verts to my fa - ther's plan - ta - tion, And sighs for the
 D. C. The old oak-en bucket, the iron bound bucket, The moss covered bucket that hung in the well.



GAYLY OUR BOAT GLIDES O'ER THE SEA.* Glee.

ALLEGRETTO.

Fine.

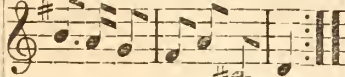
D. C.



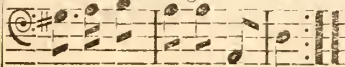
rock where the cat - a - ract fell.
 bucket that hung in the well.



white pebbled bottom it fell.
 coolness it rose from the well.



- gret will in - tru - sive - ly swell.
 bucket that hung in the well.



1. { Gay - ly our boat glides o'er the sea, And light the oar we ply, } Tra la la la, Tra la la la, Tra la la la la la.
 { Mer - ri - ly ring our songs so free, As sea birds round us fly. }



2. { Here on the bil - low as we go, A - way from care and strife, } Tra la la la, Tra la la la, Tra la la la la la.
 { Health is in store for us we know, O! who would flee this life. }



3. { Bend to the oar, nor fear the storm, A - way, a - way we glide, } Tra la la la, Tra la la la, Tra la la la la la.
 { Mer - ri - ly sing, nor sit forlorn, As glides the homeward tide. }



* May be sung as a Trio, omitting the Alto.

A LITTLE FARM WELL TILLED. Solo and Quartet. Comic.*

1st. Voice.*

1. A lit - tle farm well tilled, A lit - tle cot well filled, A lit - tle wife well willed, Give me, give me.

2d Voice.*

2. A larg - er farm well tilled, A big - ger house well filled, A tall - er wife well willed, Give me, give me.

3d Voice.*

3. I like the farm well tilled, And I like the house well filled, But no wife at all, Give me, give me.

4th Voice.*

4. A great farm well tilled, And a large house well filled, With friends a - round to sing with me, with me.

CHORUS.

A short wife, a short wife, a short wife, a short wife give me, give me, a short wife, a short wife, a

A tall wife, a tall wife, a tall wife, a tall wife give me, give me, a tall wife, a tall wife, a

No wife at all give me, no wife at all give me, give me, no wife at all give me, give me, no wife at all, no wife at all give me, give me

short wife, a short wife give me, give me. A lit - tle farm well tilled, A lit - tle cot well filled, A little wife well willed, Give me, give me.

tall wife, a tall wife give me, give me. A larger farm well tilled, A bigger house well filled, A taller wife well willed, Give me, give me.

no wife at all give me, give me. I like the farm well tilled, And I like the house well filled, But no wife at all Give me, give me.

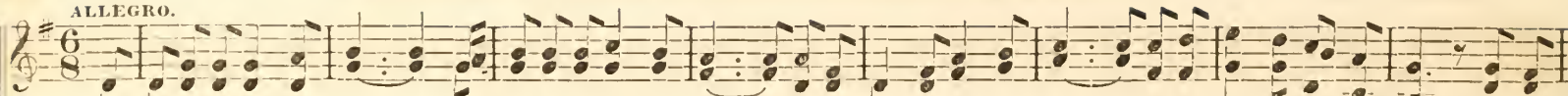
HOME, HOME, CAN I FORGET THEE? Four Part Song.

GRACEFULLY.

1. { Home, home, can I for - get thee? Dear, dear, dearly loved home?
No, no, still I re - gret thee, (*Omit*.....) Though I may far from thee roam. } Home, home, home, home, Dearest and hap - pi - est home.

2. { Home, home, why did I leave thee? Dear, dear friends, do not mourn;
Home, home, once more receive me, (*Omit*.....) Quickly to thee I'll re - turn. } Home, home, home, home, Dearest and hap - pi - est home.

ALLEGRO.



1. A life on the o - cean wave... A home on the roll - ing deep... Where the scattered wa - ters rave... And the winds their rev - els keep! Like an
 2. Once more on the deck I stand, Of my own swift - gliding craft;.. Set sail! fare - well to the laud... The gale follows far a - baft: We...
 3. The land is no longer in view... The clouds have begun to frown;.. But with a stout vessel and crew... We'll say, let the storm come down! And the



ea - gle caged, I pine,... On this dull, un - chang - ing shore;.. O give me the flash - ing brine... The spray and the tempest roar!.....
 shoot thro' the sparkling foam,.. Like an o - cean bird set free;... Like the o - cean bird, our home... We'll find, far out on the sea!..... A
 song of our heart shall be,... While the winds and the waters rave,... A life on the heav - ing sea... A home on the bounding wave!.....



Octaves

A LIFE ON THE OCEAN WAVE. Concluded.

life on the o - cean wave, A home on the roll - ing deep! Where the scat - tered wa - ters rave, And the winds their rev - els keep! The

Sva.

f

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal staff. The piano part features a steady accompaniment with some melodic lines in the right hand.

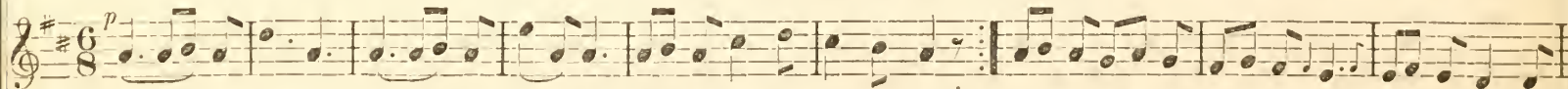
p winds, the winds, . . . the winds their revels keep, the winds, . . . the winds, . . . the winds their revels keep.

p *tr* *f*

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics. The piano accompaniment continues with similar patterns. The first measure of the piano part in this system is marked with a piano (*p*) dynamic. There are trills (*tr*) in the piano part. The system concludes with a double bar line.



1. { Gen - tle breezes, ev - er smi - ling Thro' the air - y realms a - bove, }
 { Kind - ly now our cares be - guil - ing, Bid thy soft - est accents move; } Breathe up - on th'E - o - lian lyre Some un - told, me -



2. { Swell the song when sun - ny pleas - ure Fills my heart with joy and light, }
 { Soothe me with a sad - der mea - sure, In the gloom of sorrow's night; } Call the win - ning forms of beauty, By thy play - ful,



- lo - dious strain; Thou eanst bid the trem - bling wire Waken joy, or sol - ace pain, Waken joy, or sol - ace pain.



dul - cet note, Wake my soul to truth and du - ty, When thy no - blest num - bers float, When thy no - blest numbers float.



O, BREATHE NOT HIS NAME.

T. HASTINGS.

67

MODERATO AFFETTUOSO.

1. O breathe not his name, let it sleep in the shade, Where, cold and unhonored, his re-lies are laid: Soft, silent and dark be the tears that we shed. As the night dew that

2. But the night dew that falls, tho' in silence it weeps, Shall brighten with verdure the grave where he sleeps: And the tear that we shed, tho' in secret it rolls, Shall long keep his

KELVIN GROVE.

SLOWLY.

Rit.

1st

2d.

D. C.

falls on the grass o'er his head.

1. { Let us haste to Kelvin Grove, Bonnie las-sie O!
Thro' its mazes let us rove, Bonnie las-sie O!
Where the midnight fairies glide, Bonnie las-sie O!
O! Where the rose, in all its pride, Paints the hallow dingle-side,

2. { We will wander by the mill, Bonnie las-sie O!
To the cove be-side the rill, Bonnie las-sie O!
Thro' the mountain's rocky hall, Bonnie lassie O!
O! Where the glens rebound the eall Of the lofty water - fall,

3. { O! I soon shall bid a-dieu, Bonnie las-sie O!
To this fair-ry scene and you, Bonnie las-sie O!
E'en to thee, of all most dear, Bonnie las-sie O!
O! To the streamlet winding clear, To the fragrant scented brier,

mem-o - ry green in our souls.

ANDANTE con ESPRESSIONE.

1. On - ly wait - ing till the shadows Are a lit - tle long - er grown, On - ly wait - ing till the glimmer Of the day's last beam is

2. On - ly wait - ing till the reap - ers Have the last sheaf gathered home, 'For the summer time is fad - ed, And the au - tumn winds have

3. On - ly wait - ing till the an - gels O - pen wide the my - stic gate, At whose feet I long have lin - gered, Wear - y, poor, and de - so - day's last beam is

4. On - ly wait - ing till the shadows Are a lit - tle long - er grown, On - ly wait - ing till the glimmer Of the day's last beam is

AD LIB.

flown. Till the night of earth is fa - ded From the heart once full of day, Till the stars of heaven are breaking Thro' the twi - light, soft and gray.

come. Quickly, reap - ers, quick - ly gather The last ripe hours of my heart; For the bloom of life is withered, And I has - ten to de - part.

lite. E - ven now I hear their footsteps, And their voices far a - way; If they call me, I am wait - ing, On - ly wait - ing to o - bey.

flown. Then from out the gath - ring darkness, Ho - ly deathless stars a - rise, By whose light my soul shall glad - ly 'Tread its path - way to the skies.

FOR FULL FIVE HUNDRED YEARS. Solo, Duet, and Chorus.

SOLO. PIRM.

1. For full five hundred years I've swung In my old gray tur-ret high. And ma-ny a different theme I've sung, As time went stealing by,
 2. For full five hundred years I've swung In my old gray tur-ret high. And ma-ny a different theme I've sung, As time went stealing by.

ACCOMP.

DUETT.

I've pealed the chant of the wedding morn; Ere night I have sad-ly tolled, To say that the bride was coming, love-lorn, To sleep in the church-yard mould.
 I've swelled the joy of a country's pride, For vie-tories far off won; Then changed to sad grief—the brave had died, Ere my mirth had well nigh begun.

CHORUS.

Ding! dong! my ceaseless song, Merry or sad, but nev-er long, my ceaseless song, Farewell now, and farewell long, fare-well long.

Ding! dong! my ceaseless song, Merry or sad, but nev-er long, Ding! dong! my ceaseless song, and farewell long, fare-well long.

1. O'er the sea, come with me, When 'tis in the moon-light glis-tening; O'er the sea, come with me, In my fair-y boat.

2. O - cean's bowers, fra-grant flowers, Per-fume round our shal-lop stream-ing; Sense shall steal, soft re-veal, Mu-sic's thrill-ing note;

Love's soft voice, hearts re-joice, Ee-h-o's self is gay-ly lis-tening; Stars are bright, winds are light, O'er the wave we'll float.

Spark-ling waves, cor-al caves, 'Neath the wa-ters gay-ly gleam-ing; Pearls so fair, rich and rare, Far a-bove we'll float.

LIVELY.

GAYLY THE TROUBADOUR. Four Part Song.

71

1. { Gay-ly the troubadour touched his gui-tar,
When he was has-ten-ing (*Omit, - - - -*) home from the war: } Singing, "From Palestine, hither I come, La-dy-love, lady-love, welcome me home."

2. { She for the trou-ba-dour hope-less-ly wept,
Sad-ly she thought of him (*Omit, - - - -*) when oth-ers slept; } Singing, "In search of thee would I might roam; Troubadour, tronbadour, come to my home."

3. { Hark! 'twas the trouba-dour breathing her name;
Un-der the bat-tle-ment (*Omit, - - - -*) soft-ly he came; } Singing, "From Palestine, hither I come, La-dy-love, lady-love, welcome me home."

LIVELY.

THE MERRY SWISS BOY. Four Part Song.

Fine.

D. C.

1. Come, arouse 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;

2. "Am not I, am not I, a mer-ry Swiss boy, When I hie to the moun-tain a-way? For there a shepherd mai-den dear, Awaits my song with listening ear;

3. "Then at night, then at night O a gay Swiss boy I'm a-way to my comrades, a-way! In friendship sweet the time is passed With round and catch, un-til at last, With good night, and good night, goes the happy Swiss boy To his home and his slumbers away."

LIVELY.
Solo.

1. The tee - to - t'lers are a com - ing, The tee - to - t'lers are a com - ing, The tee - to - t'lers are a com - ing With the Cold Wa - ter Pledge.
 2. We will save our sis - ters, broth - ers, Our fa - thers, sons, and moth - ers, Our neighbors and all o - thers, With the Cold Wa - ter Pledge.
 3. We will stop the curse of 'still - ing Al - co - hol - ic drink for kill - ing, And all fer - ment - ed swill - ing, With the Cold Wa - ter Pledge.
 4. Then come, ye jol - ly til - lers, Ped - lers, law - yers, doe - tors, 'stil - lers, Come, jug and bot - tle fil - lers, Take the Cold Wa - ter Pledge.
 5. Huz - za for re - form - a - tion By all in ev - ery sta - tion, Through - out this wide ere - a - tion, With the Cold Wa - ter Pledge.
 6. May no e - vil e'er be - tide us, To sev - er or di - vide us, But the God of mer - cy guide us, With the Cold Wa - ter Pledge.



Accompaniment.



Chorus to each Verse.

For the last Verse only.



We're a band of freemen, We're a band of freemen, We're a band of free-men, We will sound it thro' the land, We'll sound it thro' the land.



We're a band of freemen, We're a band of freemen, We're a band of free-men, We will sound it thro' the land, We'll sound it thro' the land.



ALLEGRO.

HARK! 'TIS THE BELLS. Glee.

Hark! 'tis the bell of a vil-lage church, How pleasant - ly they strike on the ear, And how mer - ri - ly they ring, Come, let us join, and we'll

Hark! Hark! 'tis the bells, Hark! Hark! and how mer - ri - ly they ring. Come, Come,

im - i - tate their mel-o - dy, Let each take a part in the har - mo - ny and sing. I love a mer - ry peal of bells, Of hope and joy their mu - sic tells ; When

let us join, Come, join in the har - mo - ny and sing.

trav'ling homewards, mer - ri - ly, They greet us ev - er cheer - i - ly, Hark! 'tis the bells of a vil-lage church, How pleasantly they strike on the ear, And how merrily they ring.

Hark! Hark! 'tis the bells, Hark! Hark! and how merri-ly they ring.

LIVELY and EARNESTLY.



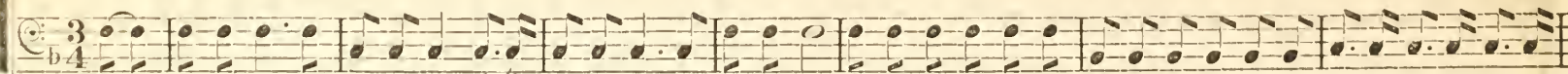
1. By the dark waves of the rolling sea, Where the white-sail'd ships are tossing free, Came a youthful maid-en, Pale and sor-row la - den, With a mournful voice sang



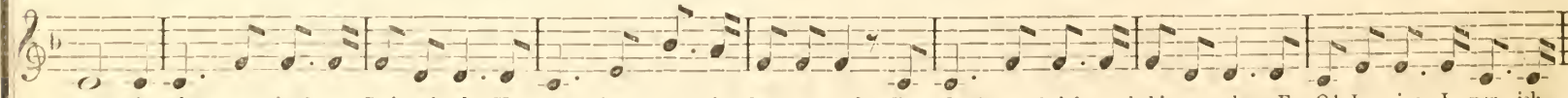
2. I see its hills, I see its streams, Its blue lakes haunt my rest-less dreams; When the day declineth, Or the bright sun shineth, Present still its beau-ty



3. For months a - long that gloomy shore, 'Mid sea-bird's ery, and ocean's roar, Save that mournful maid-en, Pale and sor-row la - den, Then her voice was heard no



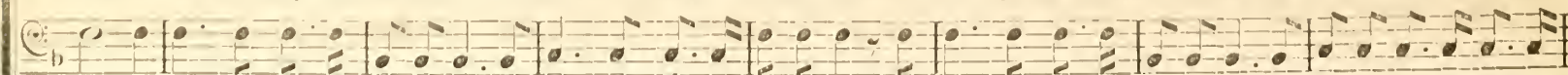
she: "O, take me back to Switzerland, My own, my dear, my na - tive land; I'll brave all dan - gers of the main, To see my own dear land a -



seems: O, take me back to Switzerland, Up - on its mountains let me stand; Where flow'rs are bright, and skies are clear, For O! I pine, I per - ish



more. Far, far a - way from Switzerland, From home, from friends, from native land, Where for - eign wild flow'rs cold-ly live, The bro-ken-heart-ed found a



gain! La la la la, la la la la la la la la, La la la la la la la la la la.

here! La la la la la la la la la la, La la la la la la la la la la.

grave. La la la,..... La la la,.....

THE WATCHER.

SPANISH MELODY.

SADLY.

1. { The night was dark and fearful, The blast swept wailing by, }
 { A watcher, pale and tearful, Look'd forth with anxious eye: } How wist-ful-ly she ga-zeth, No gleam of morn is there, Her eye to heav'n she raiseth, In ag-o-ny of prayer.

2. { Within that dwelling lonely, Where want and darkness reign, }
 { Her precious child, her on-ly, Lay moaning in his pain; } And death a-lone can free him, She feels that this must be, But O! for morn to see him Smile once a-gain on me.

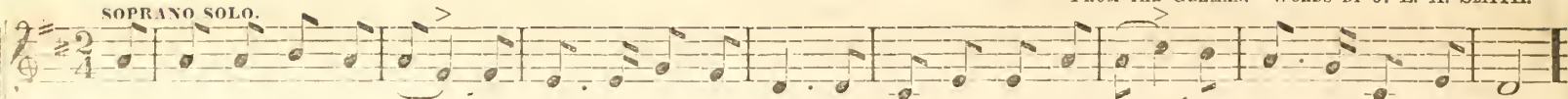
3. { A hundred lights are glaneing In yon-der mansion fair, }
 { And merry feet are daneing, They need not morning there. } O! young and joyous creatures, One lamp from out your store, Would give that poor boy's features To his mother's gaze once more.

4. { The morning sun is shin-ing, She heedeth not its ray; }
 { Be-side her dead, re-elin-ing, The pale, dead mother lay; } A smile her lips was wreathing, A smile of hope and love, As tho' she still were breathing. There's light for us above.

WE ROAM THRO' FOREST SHADES.

FROM THE GERMAN. WORDS BY J. E. A. SMITH.

SOPRANO SOLO.



1. We roam thro' fo - rest shades, We clam - ber o'er the mount, We come thro' sum - mer glades To rest be - side the fount.
2. The rays of sun - set gild The lake - let's glass - y breast, The pur - ple air is stilled, All things in - vite to rest.
3. On glanc - ing, gor - gous wings, The swal - lows sweep - ing glide; Each bright bird sweetly sings, The gen - tle e - ven tide.
4. All day up - on the hills, We've chased the cha - mois far; But deep - er joy now thrills, Be - neath the eve - ning star.



Accompaniment.



Bold - ly we roam, all day, the moun - tain, Fear - less we wan - der where the gla - ciers shine; Joy - ous, at eve, we seek the foun - tain,



Bold - ly we roam, all day, the moun - tain, Fear - less we wan - der where the gla - ciers shine; Joy - ous, at eve, we seek the foun - tain,



1. Hail! hail! hap - py day! Hail! sweet morn - ing ray! Bright sun that gild - eth a na - tion's glo - ry. Now with joy - ful ery



2. Hail! hail! hap - py day! Swift darts the glad'ning ray Far o - ver mountain and wide roll - ing river; Firm in youth - ful might,



Raise we our banners high! Long may it wave o'er the wise and the free! And the young this day with loud re - joicing, Shall the



God will guard our right; Vanquish in - vad - ers, and shel - ter the free; For we know the gift our fathers left us, And we'll



deeds of the ancient time proclaim, When heav'n smiled, the contest blessing, And a nation gained a name. Hail! Mark each bear- ing high,

sing to freedom's holy flame, And its splendor e'er in-creas-ing, Shall se-cre en-dear-ing fame. Yes! Hail! hail! hap - py day!

The first system of the musical score consists of four staves. The top staff is the vocal line, featuring dynamic markings of *f*, *p*, *Cres.*, and *f*. The second and third staves are piano accompaniment. The bottom staff is the bass line. The lyrics are printed below the vocal staff.

Gleameth each fear-less eye; Freedom hath sealed us, And wisdom hath crown'd us; Here in gloom shall lower, Never a tyrant's power. Free in all

Hail! sweet morn-ing ray! Burn-ing in bright-ness from o - cean to o-cean; So down the course of time, Far may the glo-ry shine, Fair land of

The second system of the musical score consists of four staves. The top staff is the vocal line. The second and third staves are piano accompaniment. The bottom staff is the bass line. The lyrics are printed below the vocal staff.

a - ges our land shall be, Shall be for ev - er free, Shall be for ev - er free, for ev - er free, Shall be for ev - er
 Our land,..... our land,..... for ev - er free, our land,.....
 freedom, for ev - er en - dure. Shall be for ev - er free, Shall be for ev - er free, for ev - er free, Shall be for ev - er

free,.. Shall be for ev - er free, for ev - er free, Shall be for ev - er free, Shall be for ev - er free....
 our land..... for ev - er free,
 free,... Shall be for ev - er free, for ev - er free, Shall be.... for ev - er free, Shall be.... for ev - er free....

WE HAVE BEEN FRIENDS TOGETHER. Four Part Song.

81

SLOW and PENSIVE.

1. We have been friends to - ge - ther, In sun - shine and in shade, Since first be - neath the chest - nut tree In in - fan - cy we played. But

2. We have been gay to - ge - ther; We laughed at lit - tle jests, The fount of hope was gush - ing warm And joy - ous in our breasts; But

3. We have been sad to - ge - ther; We wept with bit - ter tears O'er grass - grown graves where slumbered The hopes of ear - ly years. The

old - ness dwells with - in thy heart, A cloud is on thy brow; We have been friends to - ge - ther—Can a light word part us now?

laugh - ter now hath fled thy lip, And sul - len glooms thy brow; We have been gay to - ge - ther—Shall a light word part us now?

voi - ces which are si - lent there Would bid thee clear thy brow; We have been sad to - ge - ther— Oh, what shall part us now?

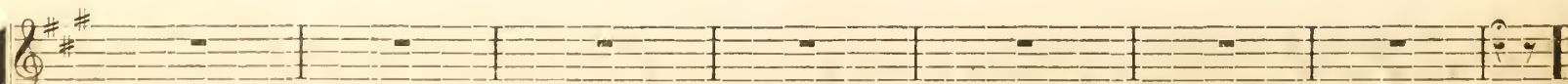
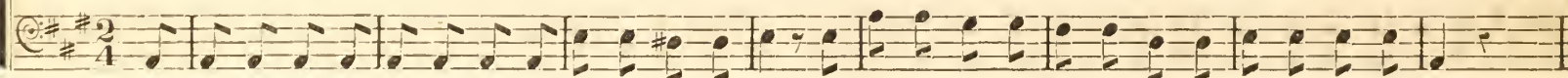
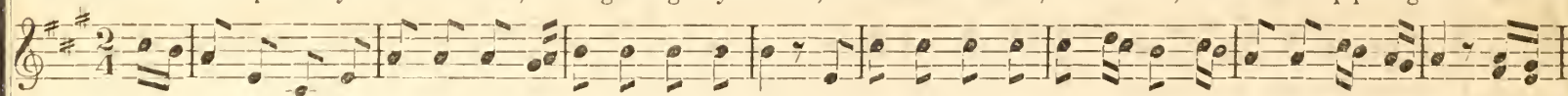


1. A wet sheet and a flow-ing sea, A wind that fol-lows fast, And fills the white and rust-ling sail, And bends the gallant mast; And

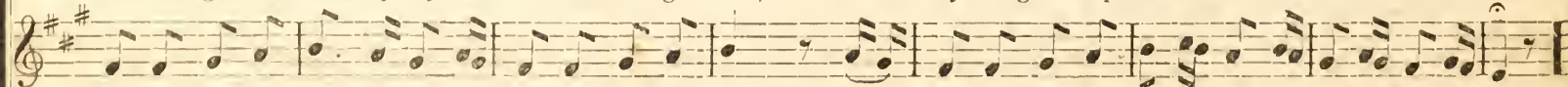


2. O for a soft and gen-tle wind, I heard a fair one ery; But give to me the roaring breeze, And white waves heaving high; And

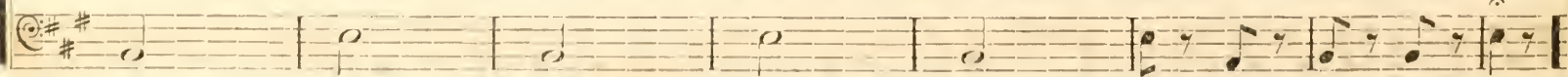
3. There's tempest in yon horn-ed moon, And lightning in yon cloud, And hark the music, ma-ri-ners, The wind is pip-ing loud: The



bends the gal-lant mast, my boys! While like an ea-gle free, A-way the good ship flies and leaves Co-lumbia on our lee.



white waves heaving high, my boys! The good ship tight and free; The world of wa-ters is our home, And merry men are we.
wind is pip-ing loud, my boys! The lightning flash-es free, While the hol-low oak our pal-ace is, Our her-it-age the sea.



Oh! give me a wet sheet, a flow-ing sea, And a wind that fol-lows fast, And fills the white and rustling sail, And bends the gallant mast.

Oh! give me a wet sheet, a flow-ing sea, And a wind that fol-lows fast, And fills the white and rustling sail, And bends the gallant mast.

WITH SPIRIT.

GOD SPEED THE RIGHT. Part Song. FROM THE GERMAN. WORDS BY W. E. HICKSON.

1. { Now to heav'n our prayer ascending, God speed the right! }
 { In a no-ble cause contending, God speed the right! } Be their zeal in heav'n recorded, With success on earth rewarded, God speed the right! God speed the right!

2. { Be that pray'r a-gain repeat-ed, God speed the right! }
 { Ne'er despair-ing tho' de-feat-ed, God speed the right! } Like the good and great in story, If they fail, they fail with glory, God speed the right! God speed the right!

3. { Patient, firm, and perse-ver-ing, God speed the right! }
 { Ne'er the ev'nt our danger fearing, God speed the right! } Pains, nor toils, nor trials heeding, And in heav'n's own time succeeding, God speed the right! God speed the right!

4. { Still their onward course pursuing, God speed the right! }
 { Ev-ery foe at length subduing, God speed the right! } Truth, thy cause, what'er delay it, There's no pow'r on earth can stay it, Go, I speed the right! God speed the right!

COLUMBIA, THE GEM OF THE OCEAN.

1. O Co-lum-bia, the gem of the o-cean, The home of the brave and the free; The shrine of each pat-riot's de-

2. When war winged its wide des-o-la-tion, And threatened the land to de-form, The ark then of freedom's foun-

3. The wine cup, the wine cup bring hith-er And fill you it true to the brim; May the wreaths they have won nev-er

-vo-tion, A world of-fers homage to thee; Thy man-dates make he-ros as-sen-ble, When lib-er-ty's form stands in

-da-tion, Co-lum-bia rode safe thro' the storm; With her gar-lands of vie-tory a-round her, When so proudly she bore her brave

with-er, Nor the star of their glo-ry grow dim; May the ser-vice u-nit-ed ne'er sever, But they to their col-ors prove

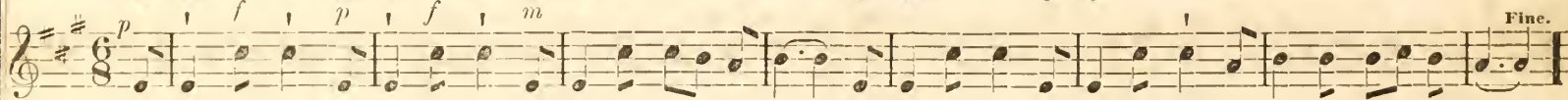
view, Thy banners make tyr - an - ny tremble, When borne by the red, white and blue, When borne by the red, white and blue, When
 crew, With her flag proud-ly float-ing be - fore her, The boast of the red, white and blue, The boast of the red, white and blue, The
 true, The Na - vy and Ar - my for - ev - er, Three cheers for the red, white and blue, Three cheers for the red, white and blue, Three

borne by the red, white and blue Thy ban - ners make tyr - an - ny trem - ble, When borne by the red, white and blue.
 boast of the red, white and blue, With her flag proud - ly float - ing be - fore her, The boast of the red, white and blue.
 cheers for the red, white and blue, The Na - vy and Ar - my for - ev - er, Three cheers for the red, white and blue

VERY LIVELY. Staccato, and at times Loud and Zestful.



1. Cheer up, cheer up, ye sons of toil, And let the past go by, For in the future gleams a star, Whose radiance lights the sky;



2. Cheer up, cheer up, nor heed the strife, When men with men contend; For enter-prise and goodly deeds Will e'er se- cure a friend.



And beek-ons to each toil-ing slave, To look a-head with cheer, For He who smiles up-on the good, Is ev-er, ev-er near.



The heart that throbs with love and truth, Tho' humble it may be, Can boast of more than he who glides More smoothly down life's sea.



BEGONE, DULL CARE.

87

1. Be - gone, dull care, I pr'ythee be - gone from me; Be - gone, dull care, Thou and I shall nev - er a - gree. —

2. Too much care will make a young man gray; And too much care will turn an old man to clay;

The musical score consists of four staves. The first two staves correspond to the first line of lyrics, and the last two staves correspond to the second line. The music is in a key with three sharps (F#, C#, G#) and a 6/8 time signature. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff.

Long time hast thou been tar-rying here, And fain thou would'st me kill; But in faith, dull care, Thou nev - er - shall have thy will

My wife and I will gay - ly sing, So merri - ly pass the day; For I hold it one of the wis - est things, To drive dull care away.

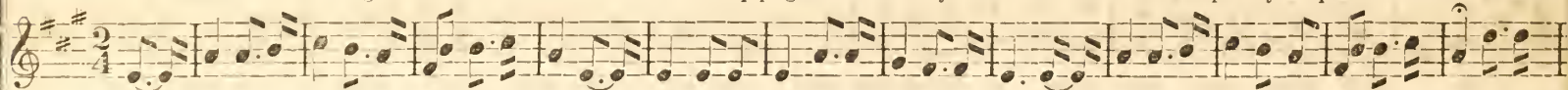
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1. On a green grassy knoll, by the banks of the brook, That so long and so of - ten has watered his flock, The old farmer rests in his long and last sleep, While the
2. The blue bird sings sweet on the gay maple bough, Its warbling oft cheered him whilst holding the plough; The robins above him hop light on the mould, For he



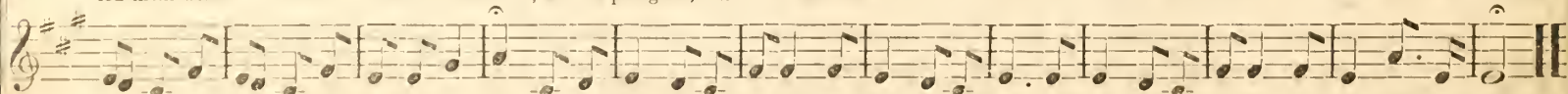
3. You tree that with fragrance is fill - ing the air, So rich with its blossoms, so thrifty and fair, By his own hand was planted, and well did he say, It would
4. There's the well that he dug, with the water so cold, With its wet drip-ping bucket, so mossy and old, No more from its depths by the patriareh drawn, "For the



6. 'Twas a gloom-giving day when the old farmer died; The stout-hearted mourned, the affectionate cried, And the prayers of the just for his rest did ascend, For they
5. For upright and honest the old farmer was, His God he revered, he respected his laws; Though fameless he lived, he has gone where his worth Will out



wa - ters a low, his - ping lu - la - by keep; He has ploughed his last furrow, has reaped his last grain; No morn shall awake him to la - bor a - gain,
fed them with crumbs when the sea - son was cold; He has ploughed, &c.



live when its plan - ter had mouldered a - way! He has ploughed his last furrow, has reaped his last grain; No morn shall awake him to la - bor a - gain,
pitch - er is bro - ken"—the old man is gone! He has ploughed, &c.



all lost a bro - ther, a man, and a friend; He has ploughed his last furrow, has reaped his last grain; No morn shall awake him to la - bor a - gain,
shine like gold, all the dross of this earth; He has ploughed, &c.



LIVELY.

HOW CHARMING ARE THE WOODS. Chorus.

WURFEL 89



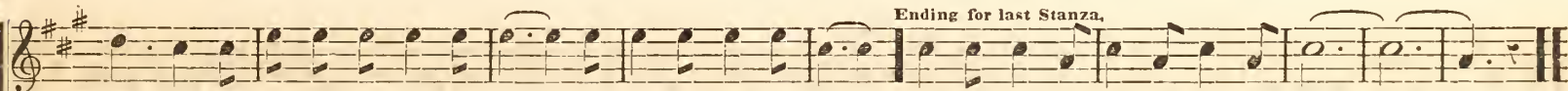
1. How charm-ing are the woods, The verdant, sha-dy woods! The trees, with their leaves all in mo-tion, Hum sweet as the mur-mur-ing



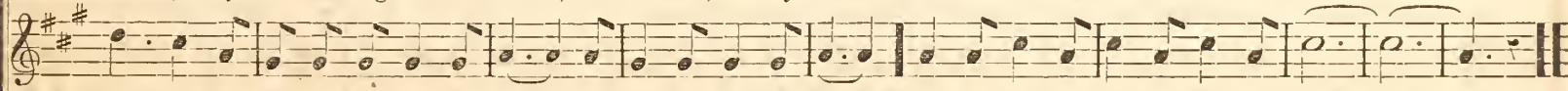
2. How charm-ing are the woods, The verdant, sha-dy woods! The treet-ops bow down with a greet-ing, As if to re-joice in the



3. How clear our voi-ces swell, In verdant, sha-dy woods! And hark, how the ech-oes are ring-ing, They give back the words we are



o-cean, They're murmuring in the woods, The verdant, sha-dy woods. woods. Hal-lo! hal-lo! hal-lo! hal-lo!.....



meet-ing, The meeting in air-y woods, In verdant, sha-dy woods. woods. Hal-lo! hal-lo! hal-lo! hal-lo!.....



sing-ing, Are sing-ing in air-y woods, In verdant, sha-dy woods. woods. Hal-lo! hal-lo! hal-lo! hal-lo!.....



1. { We roam thro' the fo - rest and o - ver the moun - tain, No joys of the court or the banquet like this ; }
 And there sun-set glowing, by some leafy fountain, To crown our full goblets with young beauty's kiss. } Then end our bright evening with dance and with singing, Till

2. { Then should i - ey win - ter be hail - ing and snowing, Or summer look red o'er the yellow-hair'd corn, }
 Or breezes are blowing, or night winds are flowing, Still rings thro' the forest the hunter's gay horn. } Then end our bright evening with dance and with singing, Till

night spreads her mantle o'er vale and o'er wood ; Thro' rock and thro' forest our horns gayly ringing. Tra la la la la, Thro' rock and thro' forest our

night spreads her mantle o'er vale and o'er wood ; Thro' rock and thro' forest our horns gayly ringing. Tra la, Tra la, Tra la, Tra la, Tra la, la la la. Thro' forest our

HUNTING CHORUS. Concluded.

horns gayly ring-ing Farewell to the day-star that sets in the flood. Hark follow, hark follow, hark, hark, follow, hark, follow, hark, hark,

horns gayly ringing Farewell to the day-star that sets in the flood, Hark follow, hark follow, hark, hark, follow, hark, follow, hark, follow, follow hark, follow hark,

Hark, hark, hark, hark,

pp *ff*

hark, hark, hark, follow hark, follow, follow hark, follow hark, follow hark, follow hark, hark, follow hark, hark, follow hark, hark, follow hark, follow hark.

hark, hark, hark, follow, hark, hark, hark, hark,

follow hark, follow hark, hark, follow hark, follow hark, hark, hark, hark, hark, hark, follow hark, hark, follow hark, hark, hark, follow hark, follow hark.

hark, hark, hark, fol-low,

SUMMER IS BREATHING. Four Part Song.

SLOW.

1. { Summer is breathing Sweets on the gale, }
 { Ro - ses are blooming Fresh in our vale. } The sunbeams are play-ing O'er the blue sea; Bright as the glan - ces Thine eye gave me.

2. { Yet I must leave thee Sleeping a - lone; }
 { None to watch o'er thee When I am gone. } And long e'er to - mor - row Away shall I be; Friendless, for - sa - keu, Far, love, from thee.

* Let the Soprano and Alto sing to here the first time, adding the Tenor and Bass the second time.

LONG, LONG AGO. Four Part Song.

EARNESTLY.

Fine.

D. C.

1. { Tell me the tales that to me were so dear, Long, long a - go, Long, long a - go, }
 { Sing me the songs I de - light - ed to hear, (Omit)..... } Long, long a - go, Long a - go, { Now you are come, all my grief is re - moved. }
 D. C. Let me be - lieve that you love as you loved, (Omit)..... Long, long a - go, Long a - go, { Let me for - get that so long you have roved, }

2. { Do you re - mem - ber the path where we met, Long, long a - go, Long, long a - go, }
 { Ah! yes, you told me you ne'er would forget, (Omit)..... } Long, long a - go, Long a - go, { Then to all oth - ers, my smile you pre - ferr'd, }
 D. C. Still my heart treasures the praises I heard, (Omit)..... Long, long a - go, Long a - go, { Love when you spoke gave a charm to each word, }

3. { Tho' by your kindness my fond hopes were raised, Long, long ago, Long, long ago, }
 { You, by more eloquent lips have been praised, (Omit)..... } Long, long a - go, Long a - go, { But by long absence your truth has been tried, }
 D. C. Blest as I was when I sat by your side, (Omit)..... Long, long a - go, Long a - go, { Still to your ac - cents I lis - ten with pride, }

STUDENT'S SONG, or THE TRAVELER. Chorus.

LIVELY and SPIRITED.



1. On foot I gay-ly take my way, Tra la la la la la, O'er mountain bare and meadow gay, Tra la la la la la, { And he who is not of my mind, }
 { Another traveling mate may find, }



2. No snail-paced friend I want, not I, Tra la la la la la, At ev-ery step to pause and sigh, Tra la la la la la, { No gloomy man to scowl and groan, }
 { And over others' sins to moan, }

3. This is the mer-ry singer's way, Tra la la la la la, His foot-path is with ro-ses gay, Tra la la la la la, { In every land where song is known, }
 { Where music meets an answering tone, }



4. Foot trav-el to the gay is sweet, Tra la la la la la, But hea-vy hearts make heavy feet, Tra la la la la la, { The man who loves the sunshine bright, }
 { And never peeps behind for night, }



He can not go with me, He can not go with me, Hurrah! hurrah! Tra la la la la, hurrah! hurrah! tra la la la la, Tra la, Tra la, Tra la la la la la la.



I'd rather trudge along, I'd rather trudge along, Hurrah! hurrah! Tra la la la la, hurrah! hurrah! tra la la la la, Tra la, Tra la, Tra la la la la la la la.
 That land his own must be, That land his own must be, Hurrah! &c.



That is the man for me, That is the man for me, Hurrah! hurrah! Tra la la la la, hurrah! hurrah! tra la la la la, Tra la, Tra la, Tra la la la la la la la.



GENTLY.

1. Flow gen - tly, sweet Af - ton, a - mong thy green braes, Flow gen - tly, I'll sing thee a song in thy praise, My Ma - ry's a - sleep by thy

2. Thy crys - tal stream, Af - ton, how love - ly it glides, And winds by the eot where my Ma - ry re - sides; There oft as mild eve - ning weeps

mur - mur - ing stream; Flow gen - tly, sweet Af - ton, dis - turb not her dream, Thou dove, whose soft e - cho re - sounds from the hill, Thou green - crest - ed

o - ver the lea, Thy sweet - scent - ed groves shade my Ma - ry and me, Flow gen - tly, sweet Af - ton, a - mong thy green braes; Flow gen - tly, sweet

FLOW GENTLY, SWEET AFTON. Concluded.

lap-wing, with noise loud and shrill, Ye wild whist-ling warblers, your mu - sic for - bear, I charge you dis - turb not my slum - ber - ing fair,

riv - er, the theme of my lays; My Ma - ry's a - sleep by thy mur - mur - ing stream, Flow gen - tly, sweet Af - ton, dis - turb not her dream.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody is simple and gentle, with a final cadence.

SABBATH SCHOOL.

L. MASON.

1. Where do children love to go, When the win - try breezes blow, What is it at - tracts them so? 'Tis the Sab - bath School.

2. Where do children love to be, When the summer birds we see Warb - ling praise on ev - ery tree? In the Sab - bath School.

3. Where are they so kind - ly taught, Who should rule in every thought, What the blood of Christ has bought? In the Sab - bath School.

4. May we love this ho - ly day, Love to sing, and read, and pray; Find sal - va - tion's nar - row way In the Sab - bath School.

The musical score consists of four staves, each corresponding to a verse. The key signature is one sharp (F#) and the time signature is common time (C). The melody is simple and gentle, with a final cadence.

Bold and Determined Style.

1. The blood that flowed at Lexington, and crimsoned Lake Champlain. Streams still along the southern gulf and by the lakes of Maine; It flows in veins that swell above Pacific's golden sand, And
 2. From where Columbia laughs to greet the smiling western wave, To where Potomac sighs beside the patriot hero's grave; And from the streaming everglades to Huron's lordly flood, The
 3. It is a sacred leg-a-cy ye never can di- vide, Nor take from village urehin, nor the son of eity pride; Nor the hunter's white-haired child, who finds a fruitful home, Where
 4. Green drew his sword at Eutaw's field, and bleeding Southern feet Trod bold across the Del- aware a- mid the snow and slect; And, lo! upon the parchement were the natal record shines, The
 5. Say, can the South sell out her share in Bunker's hoary height? Or can the North give up her bones of Yorktown's closing fight? Can ye divide with equal hand a her- it- age of graves! Or

CHORUS to each verse. Cres. *f* *ff*

throbs in hearts that love and grieve by dark Atlantic's strand, Then who will dare? Then who will dare? Then who will dare to sunder? Then who will dare! Then who will dare! Re-echo it in thunder.
 glo-ry of the nation's past thrills thro' a kindred blood! Then who will dare! &c.

nameless lakes are sparking bright, where lonely rivers roam! Then who will dare! &c.

Cres. *f* *ff*

burning page of Jefferson bears Franklin's calmer lines. Then who will dare? Then who will dare? Then who will dare to sunder? Then who will dare! Then who will dare! Re-echo it in thunder.
 rend in twain the starry flag that o'er them proudly waves! Then who will dare! &c.

"OVER THE FIELDS OF THYMY BLOSSOM."—Quartette or Chorus.

Lively & Expressive.

1. O-ver the fields of thymy blos-om, Over the beds of dewy flowers, Now upon the streamlet's bosom, Now within the whispering bow'rs, Soft and low..... The

2. O Queen of Beauty! robed in splendor, Finds thy si-lent foot no rest? Looks thy smile, so soft and tender, Ne'er upon a kindred breast?

Soft and slow Thy
Soft and slow As

3. O Queen of Beauty! can'st thou ever Thus thy lonely task fulfill, Sis-ter voices nev-er, never, Answering thee from bower or hill?

4. O silent moon! thy smile of beauty Fainting hope will oft renew: Teach me then thy holy du - ty, Waste and wild to wander thro'. Soft and slow..... Still

moonbeams go, Wand'ring on..... thro' midnight hours, The moonbeams go, Wand'ring on thro' midnight hours, thro' midnight hours.

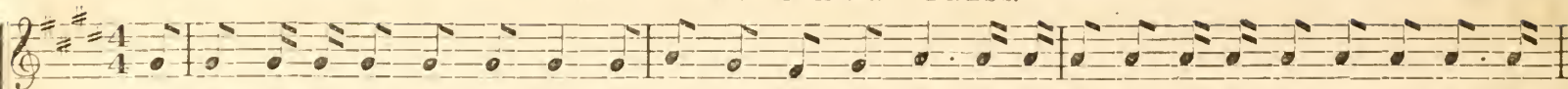
footsteps go,
winter's snow

In their sil - ver sandals dress'd. Soft and slow the moonbeams go..... the moonbeams go. Wand'ring on Thro' midnight hours, Thro', &c.
Fall'thy footsteps cold and still. Soft and slow, the moonbeams go, the moonbeams go, Wand'ring on Thro' midnight hours, Thro', &c.

on to go, Patient. meek but lonely too. Soft and slow the moonbeams go, The moonbeams go..... Wand'ring on thro' midnight hours, Thro', &c.

THE TRUE AMERICAN GENTLEMAN.

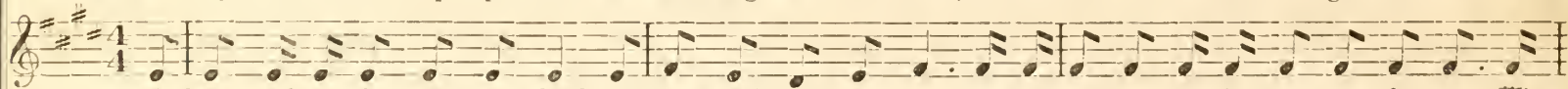
AN OLD SONG IN A NEW DRESS.



1. I'll sing you a no - vel bal - lad, Spun from a friend - ly pate, Of a true A - mer - i - can gen - tle - man Who



2. When tyr - an - nous op - pres - sion Came stalk - ing o'er the land, This old A - mer - i - can gen - tle - man With



3. And when the foe sur - ren - der'd, And peace smiled forth a - gain, This true A - mer - i - can gen - tle - man Whose

4. And when to yield these hon - ors, The day and hour now came, This true A - mer - i - can gen - tle - man Of



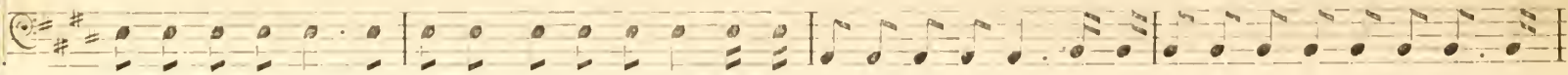
had an old es - tate; Who kept up his old man - sion At a boun - ti - ful old rate, With a good old ser - vant to re - lieve The



heart as true as brand, Gave up his peaceful man - sion, And battled, sword in hand, A - gainst his country's foes, and held In



sword had known no stain, Was called to stand the fore - most, As wor - thi - est to gain The high - est hon - ors of the land, He'd
pure and spotless fame, Returned to his old man - sion, With still his place the same; For "first in war," and "first in peace," Stands



old poor at his gate, Like a true A - mer - i - ean gen - tle - man, All of the old - en time.
 war the first eom - mand, Like a true A - mer - i - ean gen - tle - man, All of the old - en time.
 served on bat - tle plain, Like a true A - mer - i - ean gen - tle - man, All of the old - en time.
 the be - lov - ed name, Of WASH - ING - TON, the gen - tle - man, All of the old - en time.

THE GRAVES OF A HOUSEHOLD. Quartette.

1. { They grew in beauty side by side, They filled our home with glee; Their graves are severed far and wide, By mount, and stream, and sea; }
 { The same fond mother bent at night O'er each fair sleeper's brow; She had each folded flow'r in sight, Where are those dreamers now? } Where are those dreamers now?
 2. { One 'midst the forest of the West, By streams so dark is laid; The Indian knows his place of rest, Far in the ee - dar shade: }
 { The sea, the dark blue sea, hath one, He sleeps where pearls lie deep; He was the loved of all, yet none O'er his low bed may weep, } O'er his low bed may weep.
 3. { One sleeps where southern vines are dressed Above the noble slain; He wrapt his colors round his breast, On the blood-red field of Spain: }
 { And one—o'er her the myrtle showers Its leaves, by soft winds fanned; She faded 'midst Italian flowers, The last of that fair band, } The last of that fair band.

ALLEGRETTO e STACCATO.

1. Come, come quickly away! Soft winds chide our delay; Night's call let us o-bey— Come a - way; Night, night, welcome to thee; Our sleep gentle shall be;

2. All, all, circled in rest, On earth's bountiful breast, Our soft slumbers be blest, While we dream. Shadows dark'ning the plain, Moonbeams kissing the main,

3. Then shall beam on our sight, Morn, morn, dewy and bright, Our hearts, happy and light, Hail the day! Flow'rs adorning the green, No dark cloud intervene,

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, 2/4 time, starting with a piano (*p*) dynamic. The second and third staves are piano accompaniment. The bottom staff is a bass line in 3/4 time. The lyrics are written below the vocal line, with three numbered phrases.

Come, come, happy and free, Come a - way! Hark! hark! soft - ly and clear, Come a - way! Sweet sounds steal on the ear: Come a - way!

Till comes morning a - gain, With bright beam. Hark! hark! soft - ly and clear, Come a - way! Sweet sounds steal on the ear: Come a - way!

While we're crowning our queen, Queen of May. Hark! hark! soft - ly and clear, Come a - way! Sweet sounds steal on the ear: Come a - way!

The second system of the musical score consists of four staves. The top staff is a vocal line in G major, 2/4 time, with dynamics ranging from *pp* to *f*. The second and third staves are piano accompaniment. The bottom staff is a bass line in 3/4 time. The lyrics are written below the vocal line, with three numbered phrases.

COME, COME QUICKLY AWAY! Concluded.

Dim. *p*

Come quickly a - way, quickly a - way, quickly a - way! Come, come quickly a-way! Soft winds chide our delay; Night's call let us o - bey; Come a - way!

Come quickly a - way, quickly a - way, quickly a - way! Come, come quickly a-way! Soft winds chide our delay; Night's call let us obey; Come a - way!

Dim. *p*

Come quickly a - way, quickly a - way! quickly a - way! Come, come quickly away! Soft winds chide our delay; Night's call let us o - bey; Come a - way!

LITTLE THINGS. For Sunday, and Common Schools.

FROM THE MUSICAL REVIEW.

ALLEGRETTO.

1. Lit - tle drops of wa - ter, Lit - tle grains of sand, Make the mighty o - cean, And the beauteous land, The beau - teous land.
 2. And the lit - tle moments, Humble tho' they be, Make the mighty a - ges Of e - ter - ni - ty, E - ter - ni - ty.

3. So our lit - tle er - rors Lead the soul a - way From the paths of vir - tue, Oft in sin to stray, In sin to stray.

4. Lit - tle deeds of kind - ness, Lit - tle words of love, Make our earth an E - den, Like the heaven a - bove, The heaven a - bove.
 5. Lit - tle seeds of mer - cy Sown by youthful hands, Grow to bless the na - tions, Far in heathen lands, In hea - then lands.

LIVELY.

1. Have you just be - gun in life, With - out a cent to spare? En - ter man - ful - ly the strife, Drive off each gnaw - ing care; All your nerves with

2. Be not thou a debauch - ee, To show thy youthful spunk, It be - eom - eth ill the free To go up - on a drunk! Stick to the right both

3. Save each cent you need not spend Tho' small the sum ap - pears; On this fact you may de - pend, They will count up in years; From them fortunes

4. Hold the rights of freedom tight; Give not a sin - gle inch. If coun - try call thee to the fight From dan - ger nev - er flinch; Cling to what your

M *Cres* *F* *FF*

vig - or strung : Heads up, and go it while you're young. Go it while you're young..... hurrah! Go it while you're young.

soul and tongue : Heads up, and go it while you're young. Go it while you're young, hurrah! Go it while you're young.

oft have sprung : Heads up, and go it while you're young. Go it while you're young,..... hurrah! Go it while you're young.

fath - ers elung; Heads up, and go it while you're young, Go it while you're young,..... hurrah! Go it while you're young.

RAIN ON THE ROOF. Chorus and Quartet.

Poetry by G. CLIFFORD. 103

Lively. *Cres.*

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

1. When the hu-mid show-ers gath-er O-ver all the star-ry spheres, And the mel-an-cho-ly dark-ness Gently weeps in rainy tears, 'Tis a joy to press the pil-low Of a

2. Ev'-ry tinkle on the shingles Has an e-cho in the heart, And a thousand dreamy fancies In-to bu-sy be-ing start; And a thousand re-col-lections Weave their

3. There is naught in art's bra-vu-ras, That can work with such a spell, In the spirit's pure, deep fountains, Whence the holy passions swell, As that melody of nature, That sub-

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

m *p* *p* *p* *p*

cottage-chamber bed, And to list-en to the patter Of the soft rain o-ver-head. La la la la la la la la la la la la la la la la la la la la la la.

bright hues into woof, As I list-en to the patter Of the soft rain on the roof. La la la la la la la la la la la la la la la la la la la la la la.

dued, subduing strain, Which is play'd upon the shingles By the patter of the rain. La la la la la la la la la la la la la la la la la la la la la la.

1. We've met a - gain a - round the hearths, Where oft we used to come; We've gath - ered from the wilds of earth To

2. The gath - ered dust of toil and care, The world has o'er us flung, Shall van - ish in the clear blue air We

3. The nois - y clang of jar - ring things, Shall vex our ears no more, Nor break up - on the peace - ful song, We

4. We'll min - gle in the old home game, With all our old - en glee; No ~~child~~ shall fol - low pleas - ure's flame, More

Two more 2. Verse *one*

CHORUS. Joyfully.

this our fa - ther's home, To this our fa - ther's home. We'll wake a - gain the joys of old, The

breathed when we were young, We breathed when we were young. We'll wake a - gain the joys of old, The

loved and sung of yore, We loved and sung of yore. We'll wake a - gain the joys of old, The

gay of heart than we, More gay of heart than we, &c. **1st and 2d Bases.**

joys of old, so dear; And mem - ry, with her chains of gold, Shall clos - er bind us here.

joys of old, so dear; And mem - ry, with her chains of gold, Shall clos - er bind us here.

THE LAST ROSE OF SUMMER. Quartette.

Fine. *D. C.*

1. { 'Tis the last rose of summer, Left blooming a - lone; }
 { All her love - ly com - panions Are fad - ed and gone; }
D. C. { No flower of her kin - dred, No rose - bud is nigh, }
 { To re - flect back her blushes, Or give sigh for sigh. }

2. { I'll not leave thee, thou lone one, To pine on the stem, }
 { Since the love - ly are sleep - ing, Go sleep thou with dead; }
D. C. { them; Thus kind - ly I scat - ter Thy leaves o'er the bed, }
 { Where thy mates of the gar - den Lie scent - less and dead. }

3. { So soon may I fol - low, When friend - ships de - cay, }
 { And from love's shin - ing cir - cle The gems drop a - way; }
D. C. { When true hearts lie with - ered, And fond ones are flown, }
 { O, who would in - hab - it This bleak world a - lone! }

ALLEGRO.

A - way! a - way! the moon and stars are shining; We'll dance o'er hill and flow - 'ry green, With laugh - ing eyes and heart that knows no pin-ing; We'll make the

A - way! a - way! the moon and stars are shining; We'll dance o'er hill and flow - 'ry green, With laugh - ing eyes and heart that knows no pin-ing: We'll make the

With laughing eyes, &c.

Fine.

night pay homage to our queen. A-way! a-way, a-way, a - way! { The fairy moonlight streaming Upon the mountain height, }
 { As if the world was dreaming Of music and de - light, } Of music and delight!

pp Ritard. D. C.

Fine.

night pay homage to our queen. A-way! a-way, a-way, a - way! { The fairy moonlight streaming Upon the mountain height, }
 { As if the world was dreaming Of music and de - light, } Of music and delight!

pp Ritard. D. C.

ALL GONE! ALL GONE! The Orphan's Ballad.

SLOWLY.

1. All gone! all gone! I feel it now; Death elaimed my dear ones for its own; And must I then snb-mis-sive bow, Tho' left to weep here
 2. I string-ple to be calm and pray, Yet, oh, it can not, can not be; Those white waves beckon me a-way; Hark! lis-ten to them
 3. Fa-ther, my own dear fa-ther, yet I love to think of thee too well; Thy smile I nev-er can for-get, Al-though the wa-ters

all a-lone? All . . . gone! all gone! All gone! not one with me to sigh,—Then let me die! oh, let me die!
 call-ing me. All . . . gone! all gone! I can not bear this weight of woe,—Then let me go! oh, let me go!
 o'er thee swell All . . . gone! all gone! Say, fa-ther, was not God un-kind In leav-ing thy poor boy be-hind?
 Rit.

4. Mother, I can not say adieu;
 I only grieve, and weep, and sigh; •
 Then come and take your darling too,—
 With thee 'twere even bliss to die!
 All gone! all gone!
 Ah, draw me in the foaming sea,
 And let me breathe my last with thee.

5. Sisters, sweet sisters, now you rest
 In peace,—your winding sheet the wave:
 Would I might clasp you to my breast,
 And share your lowly, ureded grave!
 All gone! all gone!
 Oh, let me die with those I love,
 And live with them in realms above.

6. Brothers, loved brothers, is it true
 That we will never meet again!
 Alas! were I but sleeping too
 With you, beneath the angry main!
 All gone! all gone!
 Those wild waves will be dear to me,
 Since all I love are in the sea.

7. All gone! all gone! not one heart left
 To beat responsive to my own;
 In one short hour of all bereft,
 And left to wander on alone.
 All gone! all gone!
 Death elaimed the ones I loved so true.
 Would it might take the orphan too!

1. O, if for me the eup you fill, Then fill it from the gush - ing rill, With wa - ter, wa - ter,

2. Kiss not to me the mant - ling brim, Where dane - ing bub - bles gay - ly swim, For in each shin - ing

3. Speak not to me of ro - sy wine, Of nec - tar eups, or draughts di - vine, The taste of bit - ter

The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are numbered 1, 2, and 3, corresponding to the three vocal parts.

spark - ling bright, As clear as truth, and free as light; Then if for me the eup you fill, Then fill it, fill it from the gush - ing

erys - tal round, A dead - ly, lurk - ing fiend is found; Then if for me the eup you fill, Then fill it, fill it from the gush - ing

tears is there, Wrung from the hearts most true and dear; O, if for me the eup you fill, Then fill it, fill it from the gush - ing

The second system of the musical score continues the composition with four staves. The vocal parts and piano accompaniment are consistent with the first system. The lyrics continue across the three vocal parts.



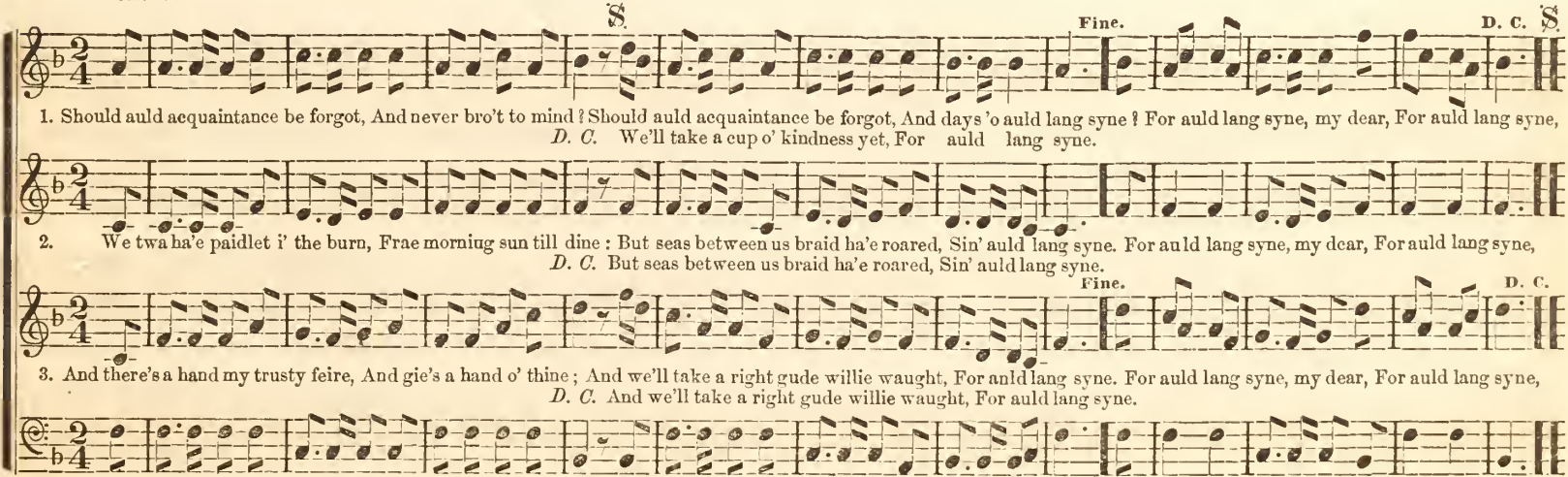
rill, O, if for me the cup you fill, Then fill it, fill it from the gush - ing rill.

rill, O, if for me the cup you fill, Then fill it from the gush - ing rill.

rill, O, if for me the cup you fill, Then fill it, fill it from the gush - ing rill.

SLOW.

AULD LANG SYNE. Chorus.



1. Should auld acquaintance be forgot, And never bro't to mind? Should auld acquaintance be forgot, And days 'o auld lang syne? For auld lang syne, my dear, For auld lang syne, D. C. We'll take a cup o' kindness yet, For auld lang syne.

2. We twa ha'e paidlet i' the burn, Frae morning sun till dine: But seas between us braid ha'e roared. Sin' auld lang syne. For auld lang syne, my dear, For auld lang syne, D. C. But seas between us braid ha'e roared, Sin' auld lang syne.

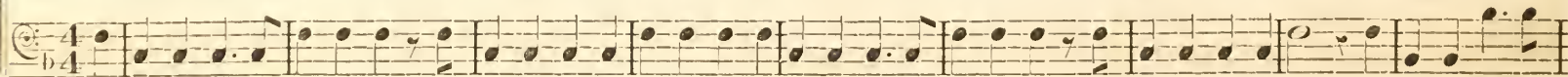
3. And there's a hand my trusty feire, And gie's a hand o' thine; And we'll take a right gude willie waught, For auld lang syne. For auld lang syne, my dear, For auld lang syne, D. C. And we'll take a right gude willie waught, For auld lang syne.



1. Farewell, farewell, my peaceful vale, Where oft in in - fan - cy I've roved, And listen'd to the joy-ous tale Of those I dear-ly loved. The lat-tice porch with



2. Farewell, farewell, dear village church, Where oft in prayer I've join'd the throng, And chanted with a cheerful voice My grati-tude in song. The set-ting sun, the



i - vy elad, The rippling stream And flow'ry glado, In mem'ry now alone must glad The poor Cracovian maid, The poor Cracovian maid, The poor Cracovian maid.



vesper bell, Have faded like a passing shade, And seems to sound a parting knell To the poor Cracovian maid, To the poor Cracovian maid, To the poor Cracovian maid.



THE MELLOW NOTES OF THE HUNTER'S HORN. Glee.

FROM CHORAL GLEE BOOK. By permission. 111

LIVELY.

1. The mellow notes of the hunter's horn Over the hills sound sweet and clear, Its tones are on the breezes borne, And the cry of the hounds I hear, Hark! hark! hark!

2. With speed of wind from his merciless foes Over the turf the deer now bounds, And hunter's heart with pleasure glows, While the horn in the distance sounds. Hark! hark! hark!

3. The deer now mounts o'er yon hill so high; Sweetly the horn sounds far below; Our fleet steeds o'er the turf now fly, And they stop not for brooklet's flow. Hark! hark! hark!

m *Dim.* *Rit. p*

The horn is sweetly sounding. Ho! ho! ho!.....

(Represent in this passage the horns by a gradual Dim. and Rit. It may be played on instruments, or sung.)

Tra la la, tra la la, tra la la la la la la. Hil-li - Ho! hil-li - ho! hil-li - ho!.....

m *Dim.* *Rit. p*

The horn is sweetly sounding. Ho! ho! ho!.....

CHEERILY, CHEERILY, THEN, CHEER UP! Glee.

m SPIRITED. *Cres.*

1. Never go gloomily, man with a mind, Hope is a better companion than fear; Providence, ever benignant and kind, Gives with a smile what you

2. Many a foe is a friend in disguise; Many a sorrow a blessing most true, Helping the heart to be happy and wise, With love ever precious and

ff *m*

take with a tear. All will be right, Look to the light, Morning is ever the daughter of night, All that was black, will be all that is bright; Cheerily, cheerily,

ff *m*

joys ever new. Stand in the van, Strive like a man; This is the bravest and elev-er est plan, Leave the event while you do what you can; Cheerily, Cheerily,

CHEERILY, CHEERILY, THEN, CHEER UP! Concluded.

then cheer up, then cheer up, then cheer up, then cheer up, then cheer up, Cheeri - ly, cheeri - ly, then cheer up! All will be right-

then cheer up, then cheer up, then cheer up, then cheer up, then cheer up. Cheeri - ly, cheeri - ly, then cheer up! All will be right.

ff *Cres.* *ff*

GENTLY, GENTLY SIGHS THE BREEZE. Solo and Chorus.

NOT TOO FAST. **SOLO.**

1. Gen-tly, gen-tly, sighs the breeze, At it floats among the trees, Like a voice of seraph bright, Sing - ing to the world, good night.
 2. Eve-ry hill and ev - ery glade, In the twilight seems to fade; While the whisp'ring breezes say O - ri-sons for close of day.
 3. Hush! the birds are gone to rest, O'er the earth night, sable drest, Hides her beauties from our sight; We, dear friends, must bid good night.

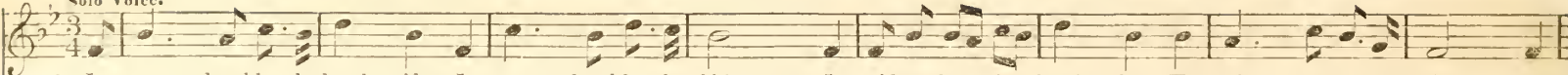
CHORUS.—Tenor. *pp* *Cres.* *f*

La la la la, La la la la, La la la la, La la la la, La la la la, La la la la, La la la la, La la la Singing to the world good night.

Sop. & Alto. *pp* *Cres.* *f* *Dim.*

NOTE.—The Chorus should be sung in a subdued and gentle manner, and the Solo firm, but not boisterous.

Solo Voice.




1. I wan - dered by the brook - side, I wan - dered by the hill, I could not hear the brook flow, The nois - y wheel was still; There
 2. I sat beneath the elm tree, I watched the long, long shade, And as it grew still long - er, I did not feel a - fraid; I
 3. He came not, ah! he came not, The night came on a - lone, The lit - tle stars sat dark - ly, Each on his golden throne; The
 4. Fast si - lent tears were flow - ing, When some - thing stood be - hind. A hand was ou my shoul - der, I knew its touch was kind; It

Soprano and Alto.



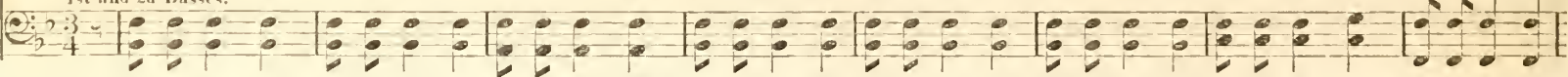
Tra la la la la la la la, Tra la la la la la la la, Tra la la la la la la la, Tra la la la la la la la,

Tenor.



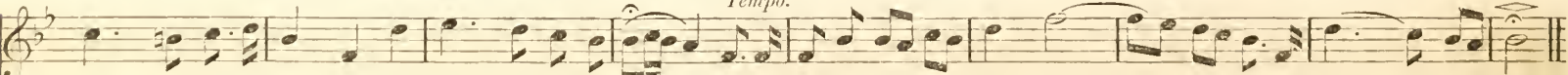
Tra la la la la la la la, Tra la la la la la la la, Tra la la la la la la la, Tra la la la la la la la,

1st and 2d Basses.



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

Tempo.



was no burr of in - sect, No chirp of a - ny bird, But the beating of my own heart..... Was all the sound..... I heard.
 lis - tened for a foot - fall, — I lis - tened for a word; But the beating of my own heart..... Was all the sound..... I heard.
 eve - ning air passed by me, The leaves above were stirred; But the beating of my own heart..... Was all the sound..... I heard.
 drew me near - er, near - er, We did not speak a word, For the beating of our own hearts..... Was all the sound..... we heard.

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

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

* The upper Bass may be omitted. In this beautiful piece the five lower voices should be kept subdued, and the sounds very much connected, so much so that the syllable should be enunciated to one continuous tone or murmur of the voice. This will be found particularly useful for drilling choirs to acquire a subdued and gentle style of performance. The utility of such practice cannot help being felt and perceived by all connoisseurs.

SONG OF THE SEASONS. Glee.

LIVELY. *m*

1. There is mu - sic in the Spring, When its birds are on the wing; Summer's voices wake for me Na - ture's La la la la la, sweetest La la la la la,

2. Sad - ly doth my heart re - call The low whis - per - ings of Fall: Win - ter, as he steals a - long, Hath for me a,

3. Thus do Na - ture's voi - ces still All her joy - ous pla - ces fill, And her wild and thril - ing strain Now is hushed,

4. Thus for - ev - er may it be With her va - ried mel - o - dy; Her's for ev - er be the power Thus to La la la la la, charm life's, La la la la la,

f *m* *p* **Cres.** **Dim.**

Na - ture's sweetest mel - o - dy. La la la la la la la, La la la la la la la.....

Hath for me a pleas - ant song. La la la..... La la la.....
Now is hushed—now wakes a - gain.

Thus to charm life's pass - ing hour. La la la la la la la, La la la la la la la.....

SLOWLY.

1. { What's this dull town to me? Robin's not near; }
 { What wasn't I wished to see, What wished to hear? } Where's all the joy and mirth, That made this town a heaven on earth? Oh! they're all fled with thee, Robin Adair.

2. { What made th' Assembly shine? Robin A - dair; }
 { What made the ball so fine? Robin was there; } What, when the play was o'er, What made my heart so sore? Oh! it was parting with Robin A - dair.

3. { But now thou'rt cold to me, Robin A - dair, }
 { But now thou'rt cold to me, Robin A - dair, } Yet him I loved so well, Still in my heart shall dwell; Oh! I can ne'er forget Rob - in A - dair.

NEAR THE LAKE.

SOUTHERN MELODY. POETRY BY G. P. MORRIS.

SLOW.

1. { Near the lake where drooped the wil - low, Long time a - - go! } Where the rock threw back the bil - low, Bright - er than snow! }
 { Dwelt a maid be - loved and cher - ished By high and low: } But with au - tumn's leaf she per - ished, Long time a - go! }

2. { Rock, and tree, and flow - ing wa - ter, Long time a - - go! } Bird, and bee, and blos - som taught her Love's spell to know. }
 { While to my fond words she lis - tened, Mur - mur - iug low, } Ten - der - ly her dove - eyes glis - tened, Long time a - go! }

3. { Min - gled were our hearts for ev - er, Long time a - - go! } Can I now for - get her? nev - er! No, lost one, no! }
 { To her grave these tears are giv - en, Ev - er to flow! } She's the star I missed from heav - en, Long time a - go! }

LET'S GO A-MAYING. Four-Part Song.

Lively.

1. Fair May un - veils her rud - dy cheek, And decks her brow with dai - sies, And scat - ters blos - soms as she goes Thro' fields and for - est ma - zes.

2. Ten years have passed since first I saw Thy fresh and bud - ding beau - ty, And love has ri - pened with the years, And linked it - self with du - ty.

3. Leave house af - fairs to shift a - while, Leave work, and care, and sor - row; We'll be the mer - ri - er to - day, And hap - pi - er to - mor - row.

CHORUS.

Let's go a - May-ing, go a - May-ing, go a - May-ing, May - ing: The woods de - light, The fields in - vite, Let's go a - May - ing, May-ing.

Let's go a - May-ing, go a - May-ing, go a - May-ing, May - ing: The woods de - light, The fields in - vite, Let's go a - May - ing, May-ing.

Let's go a - May-ing, go a - May-ing, go a - May-ing, May - ing: The woods de - light, The fields in - vite, Let's go a - May - ing, May-ing.

mf

1. Thro' lanes with hedge-rows pearl - y, Go forth the reap - ers ear - ly A - mong the yel - low eorn..... A - mong the yel - low eorn,

2. At noon they leave the mead - ow; Be - neath the friend - ly sha - dow Of monarch oak to dine,..... Of monarch oak to dine,
3. And when the west is burn - ing, From sha - ven field re - turn - ing, Up - on the wain they come,..... Up - on the wain they come.

Good luck be - tide their shear - ing, For win - ter's tide is near - ing, And we must fill the barn,..... And we must fill the barn.

And 'mid his branch - es hon - ry, Goes up the thank - ful sto - ry, The har - vest is so fine,..... The har - vest is so fine.
When all their ham - let neigh - bors Re - joice to end their la - bors, With mer - ry har - vest home,..... With mer - ry har - vest home.

ff *pp* *f*

Tral la la la, Tral la la la! The bu - sy har - vest time, Tral la la la, Tral la la la, The bu - sy har - vest time.

Tral la la la, Tral la la la! The bless - ed har - vest time, Tral la la la, Tral la la la, The bless - ed har - vest time.
Tral la la la, Tral la la la! The joy - ous har - vest time, Tral la la la, Tral la la la, The joy - ous har - vest time.

I'M WEARING AWA', JEAN.

- SCOTCH.

119

SLOW and SAD.

Ritard.



1. I'm wear - ing a - wa', Jean, Like snaw wreaths in thaw, Jean; I'm wear - ing a - wa' To the land o' the leal.



Ritard.

2. My good name is gone, Jean, My joys here are flown, Jean; My hope is a - lone In the land o' the leal.



Ritard.

There's nae sor - row there, Jean, There's nae cold nor care, Jean; The day is aye fair In the land o' the leal.



Ritard.

Then heed not my pain, Jean, This world's care is vain, Jean; We'll meet and be fain, In the land o' the leal.





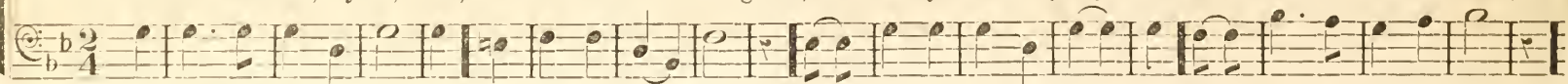
1. John An - der - son, my Jo, John, When nature first began To try her ean - nie hand, John, Her mas - ter-work was man;
 2. John An - der - son, my Jo, John, Ye were my first conceit, And ye need nae think it strange, John, Tho' I ca' ye trim and neat;



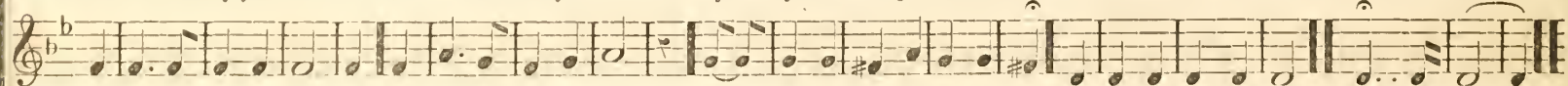
3. John An - derson, my Jo, John, When we were first acquaint, Your locks were like the raven, John, Your bon - nie brow was brent;



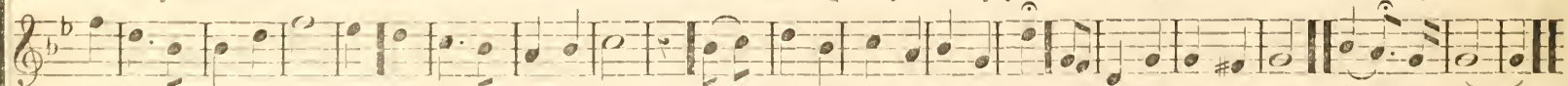
4. John An - der - son, my Jo, John, We've seen our bairns' bairns, And yet, my dear John Anderson, I'm hap - py in your arms;
 5. John An - der - son, my Jo, John, We've clamb the hills thegither, And ma - ny a ean - ty day, John, We've had wi' ane - a - nither;



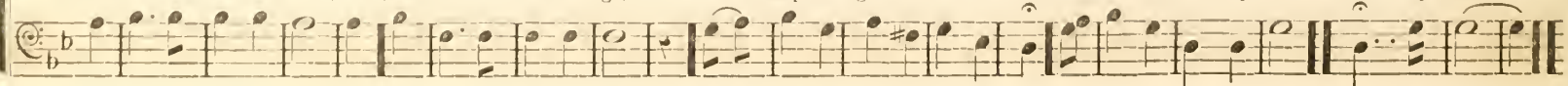
- And you, a - mang them a', John, Sae trig frae tap to toe, Ye proved to be nae journey-work, John An - der - son, my Jo. -son, my Jo.
 Tho' some folk say you're auld, John, I nev - er think you so, For you're aye the some guid man to me, Johu Au - der - son, my Jo. -son, my Jo.



- But now your brow is bald, John, Your locks are like the snow, Yet blessings on your frost-y pow, John An - der - son, my Jo. -son, my Jo.



- And sae are ye in mine, John, I'm sure ye'll ne'er say no, Tho' the days are gane that we hae seen, John An - der - son, my Jo. -son, my Jo.
 Now we maun tot - ter down, John, But hand in hand we'll go, And sleep the - gith - er at the foot, Johu Au - der - son, my Jo. -son, my Jo.



THE SWEET LITTLE VILLAGE.

121

ANDANTINO. Soprano.



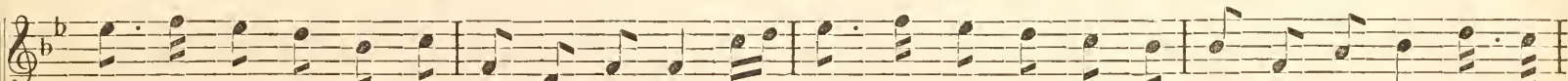
1. Our vil - lage is sure - ly the sweet - est on earth, 'Tis the spot I de - light in, it first gave me birth; So

Mezzo Soprano.



2. Our groves are so cool, and so fer - tile our fields, So rich in the fruits that kind Prov - i - dence yields! Our
3. Our loves are sin - cere, our af - fec - tions are strong, Our wines are all old, and our girls are all young; Then

Bass.



clear are our stream - lets, so ver - dant our shades, So brave are our youth, and so fair are our maids, O! the



la - bor is light, though our lands are well till'd, From whence both our barns and our poek - ets are fill'd. O! the
why should we ev - er for hap - pi - ness roam, When we've woman and wine, and eon - tent - ment at home? O! the



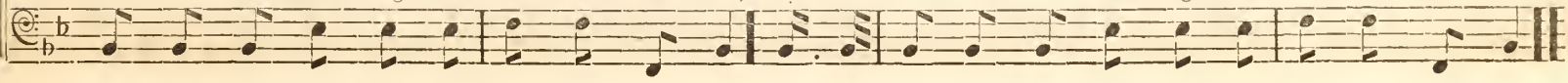
Chorus.



dear lit - tle vil - lage in which I was born, O! the sweet lit - tle vil - lage in which I was born!



dear lit - tle vil - lage in which I was born, O! the sweet lit - tle vil - lage in which I was born!



LIVELY.

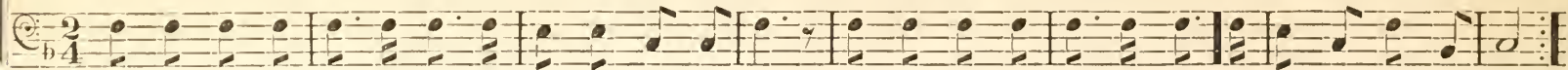
1st and 2d time.



1. { Sound our voi - ces long and sweet, And roll the stir - ring drum, Friends and neighbors round us meet, And to our greet - ing come;
Come where mu - sic float - eth oft, On soft and stil - ly air, Ye, whose hearts by grief be - set, And ye, whose sky is fair.



2. { Earth her fes - tal garments show, Her robes of glitt' - ring white, And her crys - tal brilliants throw Rich, sparkling, starry light.
Come where mu - sic float - eth oft, On soft and stil - ly air, Ye, whose hearts by grief be - set, And ye, whose sky is fair.



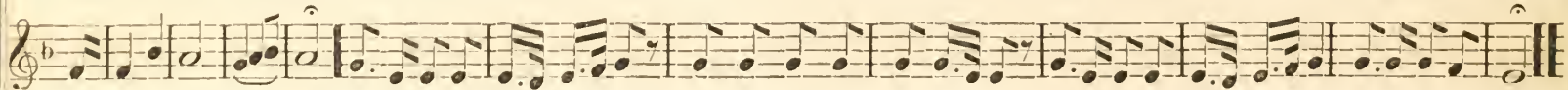
Last time.

Fine. CHORUS.

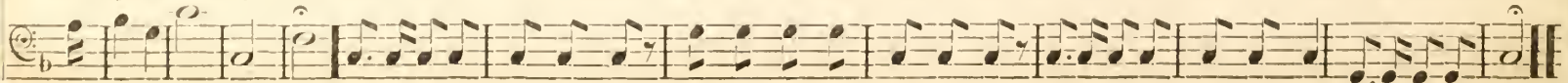
D. C.



And to our greet - ing come. Sweetly music's joy - ous notes Fall up - on the list' - ning ear, Swell the strain un - til it floats On the night air clear.



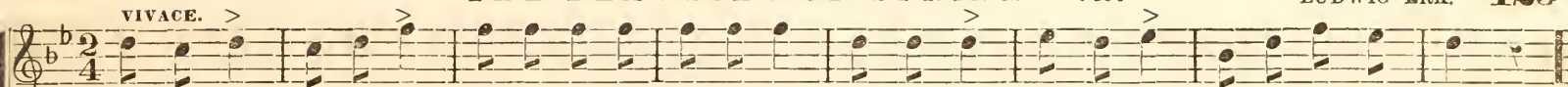
Rich, sparkling, starry light. Sweetly music's joy - ous notes Fall up - on the list' - ning ear, Swell the strain until it floats On the night air clear.



THE BEAUTIES OF SPRING. Glee

LUDWIG ERK. 123

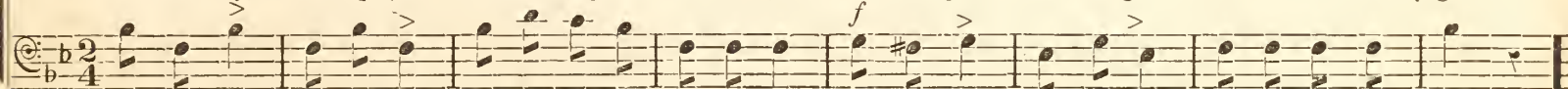
VIVACE.



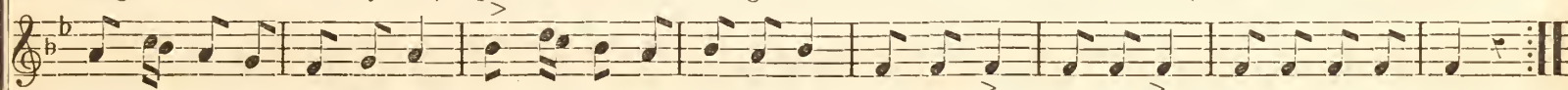
1. Smi-ling May, Comes in play, Mak-ing all things fresh and gay; "From the hall, Come ye all;" Thus the flow-ers call:



2. As we stray, Bree-zes play Thro' the fresh grove's rich ar-ray; All is bright, To the sight, Af-ter win-ter's night



Fra-grant is the flow-ery vale; Spar-kles now the dew-bright dale: Mu-sic floats, In soft notes, From sweet warbler's throats.



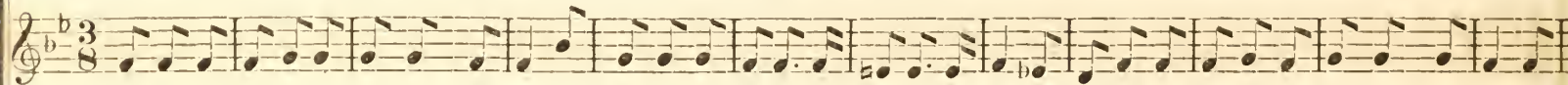
Sha-dows now, in quiv-ering glance, On the sil-ver foun-tain dance: In-sects bright, Sail in light, Charming to the sight.



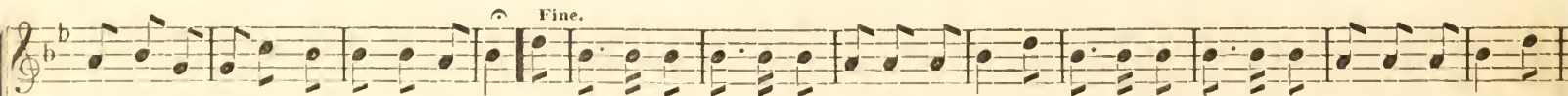
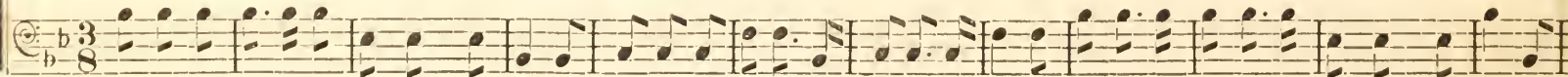
LIVELY.



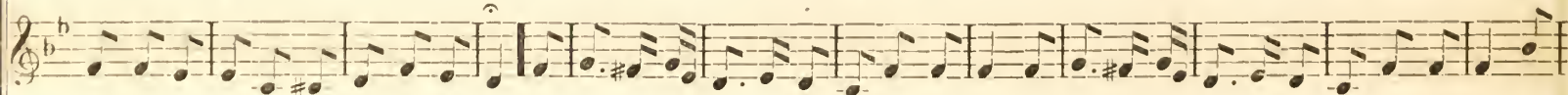
1. Give me a cot in the val - ley I love, A tent in the greenwood, a home in the grove, I care not how hum - ble, for hap - py 'twill be If



2. Lov'st thou to lis - ten to mu - sic's sweet voice? O! come to the woods, where the bird's song rejoice, Or would'st thou be free? to the forest re - pair, The



one faith - ful heart will but share it with me. Our hearts shall be na - ture's own beau - ti - ful bow'rs, Our gems shall be na - ture's own beau - ti - ful flow'rs, These



stag in his free - dom bounds mer - ri - ly thro'. When summer is gone, and the win - ter's chill hours Have ri - fled the greenwood, and blighted the flow'rs, Tho'



GIVE ME A COT. Concluded.

125

Ritard. D. C.

wooded by the sunshine, and kiss'd by the gale, The proudest might en-vy our home in the vale, The proudest might sigh for our home in the vale, Then

ice-bound the brook, and snow-covered the dale, The proudest might envy our home in the vale, The proudest might sigh for our home in the vale, Then

The musical score consists of four staves. The top staff is the vocal line, followed by three accompaniment staves (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 4/4. The piece concludes with a 'Ritard.' (ritardando) and 'D. C.' (Da Capo) marking.

SWITZER'S SONG OF HOME. Four Part Song, or Trio.

1. Why, ah! why, my heart, this sadness? Why, 'mid scenes like these decline? Where all, tho' strange, is joy and gladness, Say, what wish can yet be thine? O say, what wish can yet be thine!

2. All that's dear to me is wanting, Lone and cheerless here I roam; The stranger's joys, howe'er enchanting, To me can never be like home, To me can never be like home.

3. Give me those, I ask no oth-er, Those that bless the humble dome, Where dwell my father and my mother, Give, O give me back my home, My own, my dear, my native home.

The musical score consists of four staves. The top staff is the vocal line, followed by three accompaniment staves (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 4/4.

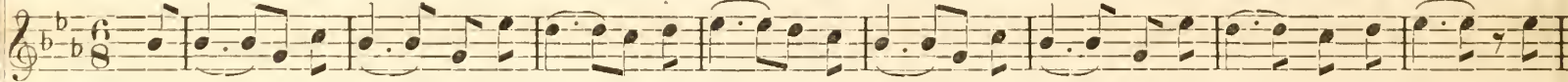
GRAZIOSO.



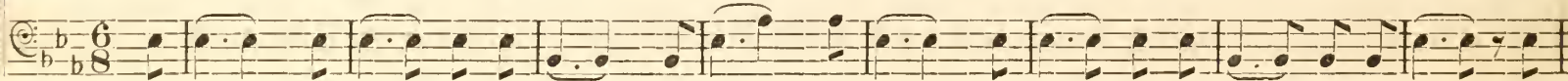
1. I hide a - mid the green tree - tops high, When parch'd is earth and the brook - lets are dry; I



2. I sing a song of my Ma - ker's love, Till the wan - derer stops near my shel - ter - ing grove; He



3. At night to the shel - ter - ing pine I fly, And sleep till the day - - - dawn gilds the sky; Then



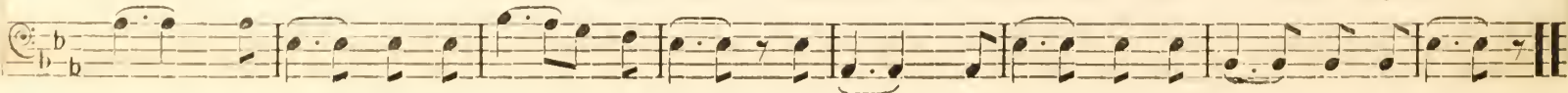
sing, I sing in my for - - - est cool, And lave my heart in the calm sha - dy pool.



hears the song in the qui - - - et air, And lis - - - tens, and smiles, and for - gets all his care.

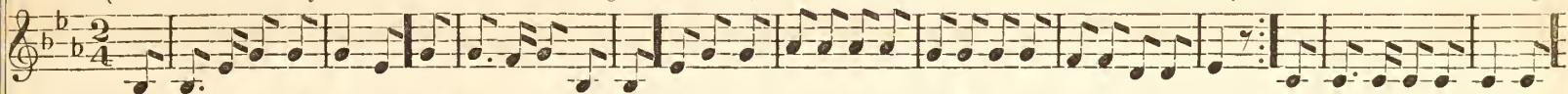


loud I sing from a swell - - - ing breast, In praise of the God who pro - tects my rest.



mf SLOWLY.

1. { When up the mountain climbing, I sing this mer-ry strain, La la la la la la la la la la la la la la la. } When on the summit standing,
The echoes catch my mu-sic, And send it back a - gain. La la la, &c.



2. { When lightning, hail and thunder, Loud hissing, flash and roar, La la..... la..... la..... la. } But when the sun is sink-ing,
I stand above its threat'ning, And sing a-bove its roar. La la..... la..... la..... la.



High 'mid the cloudless blue, I raise my voice right merri-ly, And hail the world below. La la la la la la la la la la la la la la la.



And shades are dark and long, I call my sheep from wandering, And lead them home with song. La la..... la..... la..... la.



1. List! 'tis mu-sie steal-ing O-ver the rip-pling sea, Bright yon moon is beaming O-ver each tow'r and tree. List! 'tis music stealing

Cres.

2. Mu-sic sounds the sweetest When on the moon-lit sea! We sail our bark the fleet-est, To a sweet mel-o-dy. Music sounds the sweetest

mf *>* *mf*

O-ver the rippling sea, Bright yon moon is beaming O-ver each tow'r and tree. The waves seem list'ning to the sound, As si-lent-ly they flow O'er

When on the moon-lit sea; We sail our bark the fleet-est To a sweet me-lo-dy. Then, as we're gen-tly sail-ing, We'll sing that plantive strain Which

LIST TO THE CONVENT BELLS.

Concluded.

BLOCKLEY. 129

pp

co - ral groves and fairy ground, And sparkling caves below List! 'tis mu - sic stealing O - ver the rippling sea, Bright you moon is beaming

mem'ry makes en - dear - ing, And home re - calls a gain. List! 'tis mu - sic stealing O - ver the rippling sea, Bright you moon is beaming

O - ver each tow'r and tree. List! List! List to the convent bells: List! List! List to the convent bells.

mp *p* *mf Ad lib.*

O - ver each tow'r and tree. List! List! List to the convent bells; List! List! List to the convent bells.

ANDANTINO.



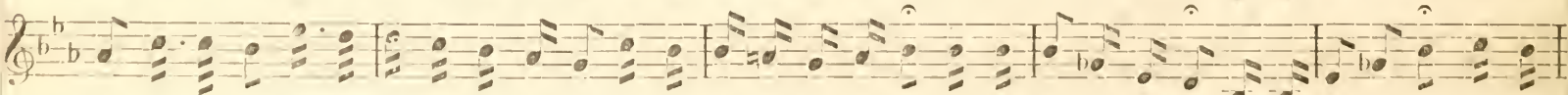
1. By the sad sea waves, I lis-ten while they moan, A lament o'er graves, Of hope and pleasure gone. I was young, I was fair, I had



2. From my care last night, By ho-ly sleep be-guiled, In the fair dreamlight, My home upon me smiled. O how sweet 'mid the dew, Ev'ry



once not a care, From the ris-ing of the morn, To the set-ting of the sun, Yet I pine like a slave, By the sad sea wave, Come a-



flower that I knew, Breathed a gentle welcome back, To the worn and weary child, I a-woke in my grave, By the sad sea wave, Come a-



BY THE SAD SEA WAVES. Concluded.

131

- gain, bright days of hope and pleasure gone, Come a - gain, bright days, Come again, Come again, Come a - gain, Come a - gain.

- gain, dear dream, so peaceful - ly that smiled, Come again, bright days, Come again, Come again, Come a - gain, Come a - gain.

SOFT IS THE MORNING DEW.

FROM YOUNG LADY'S FRIEND.

1. Soft is the morning dew, Resting on flowers; Gen - tle the balmy breath, And sum - mer hours, Green is the moss - couch,
Dew on the bright flowers Soon glide a-way; Calm breath of sum - mer Speeds on its way; Yel - low the moss - bed,
Spread to re - pose; Sweet o'er the heather hill, The wild flower blows.
Bleak is the hill, Gone, are the sil - ver buds; Hush'd is the rill.

3. Days without number
Thus on the wing
Fly as the shadow
Glides o'er the hill;
Star of the morning
Gilding our bloom,
Lights up at evening
Our path to the tomb.

4. Not this our Eden home,
Rock'd by the blast,
Not this our beacon star,
Fading so fast;
Dark through the stormy hours,
Fleeting and short,
Bark of our pilgrimage,
Soon is at port.

THE STUDENT'S SONG

MUSIC FROM THE GERMAN.

mf PRESTO.*p**f*

1. { Now blithe the song of mer - ry greeting, Sing tral lal lal lal lal la; }
 { The notes in - spir - ing joy re - peat - ing, Sing tral lal lal lal lal la; } Let mirth to wis - dom trib - ute pay. But

2. { 'Tis well for thought to find a sea - son, Sing tral lal lal lal lal la; }
 { For think - ing al - ways, there's no rea - son, Sing tral lal lal lal lal la; } We gath - er knowledge from the past, To

3. { And if the day we give to la - bor, Sing tral lal lal lal lal la; }
 { The eve - ning's due to friend and neighbor, Sing tral lal lal lal lal la; } When na - ture need - ful rest designed, To

4. { Tho' care will come, or trib - u - la - tion, Sing tral lal lal lal lal la; }
 { We'll sigh not in the an - tici - pa - tion, Sing tral lal lal lal lal la; } For joy will soon each grief dis - pel, From

f *pp* *f*

- yet be mer - ry when we may; Sing tral lal lal lal lal la, Sing tral lal lal lal lal la, Sing tral lal lal lal lal la.

make life hap - py while it last; Sing, &c.

strengthen bod - dy and the mind; Sing tral lal lal lal lal la, Sing tral lal lal lal lal la, Sing tral lal lal lal lal la.

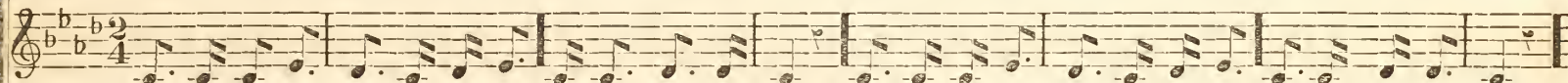
hearts where love and friendship dwell; Sing, &c.

COMIN' THRO' THE RYE.

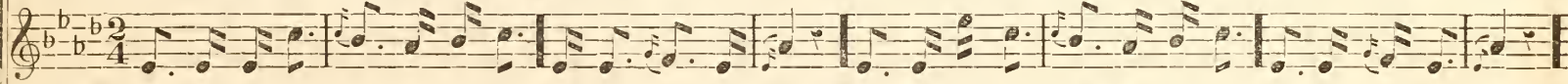
LIVELY.



1. If a bod-y meet a bod-y, Com-in' thro' the rye, If a bod-y kiss a bod-y, Need a bod-y cry?



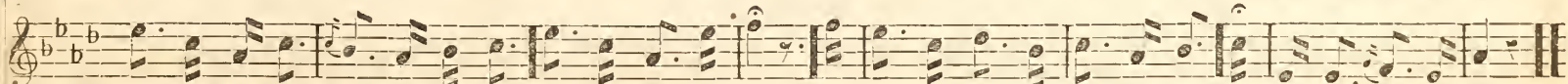
2. If a bod-y meet a bod-y, Com-in' frae the town, If a bod-y greet a bod-y, Need a bod-y frown?



3. Among the train there is a swain, I dear-ly love my - sel'? But what's his name, or where's his hame, I dinna choose to tell.



Ev'-ry las-sie has her lad-die; Nane, they say, ha'e I; Yet a' the lads they smile at me, When comin' thro' the rye.



Ev'-ry las-sie has her lad-die; Nane, they say, ha'e I; Yet a' the lads they smile at me, When comin' thro' the rye.



LIVELY.



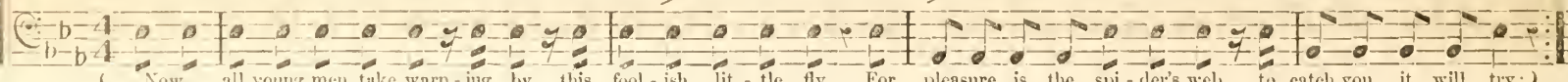
1. { "Will you walk in - to my parlor?" said a spi - der to a fly, "Tis the pret - ti - est lit - tle par - lor that ev - er you did spy;" }
 { "You have on - ly got to pop your head with - in - side of the door, You'll see so ma - ny cu - rious things you nev - er saw be - fore." }



2. { "Will you grant me one sweet kiss?" said the spi - der to the fly, "To taste your charm - ing lips, I've a cu - ri - os - i - ty;" }
 { "But if, perchance, our lips should meet, a wa - ger I would lay, Of ten to one you would not of - ten let them come a - way." }



3. { "For the last time, now I ask you, Will you walk in, Mis - ter Fly?" "No! if I do may I be shot, I'm off, so now good - bye!" }
 { Then up he spruigs, but both his wings were in the web caught fast; The spi - der laugh'd "ha! ha! my boy, I've caught you safe at last." }



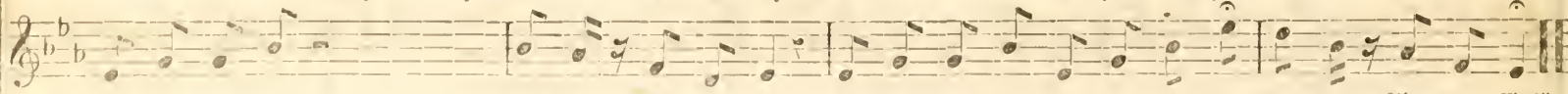
4. { Now all young men, take warn - ing, by this fool - ish lit - tle fly, For pleasure is the spi - der's web, to catch you it will try; }
 { And al - though you may think that ad - vice is quite a bore, You're lost if you stand par - ley - ing out - side of pleas - ure's door. }



"Will you, will you walk in, Mis - ter Fly? Will you, will you walk in, Mis - ter Fly?"



"Will you, will you walk in, Mis - ter Fly? Will you, will you walk in, Mis - ter Fly?"



"Will you, will you, walk out, Mis - ter Fly? Will you, will you, will you, will you keep out, Mis - ter Fly?"



"Will you, will you, walk out, Mis - ter Fly? Will you, will you keep out, Mis - ter Fly?"

EASY AND PROGRESSIVE TUNES IN EACH KEY.

NORWALK. L. M.

WRITTEN EXPRESSLY FOR THIS WORK.
Dim.

SLOWLY. *m*

Cres.

f

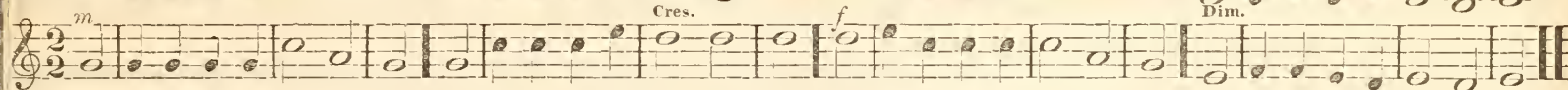
Dim.



1. Lord, when my thoughts delighted rove, A - mid the wonders of thy love, Sweet hope revives my drooping heart, And bids in - truding fears de - part.



2. The Lord of life, the Sa - viour, dies. For mortal crimes a sac - ri - fice: What love, what mercy, how di - vine! Je - sus, and can I call thee mine?



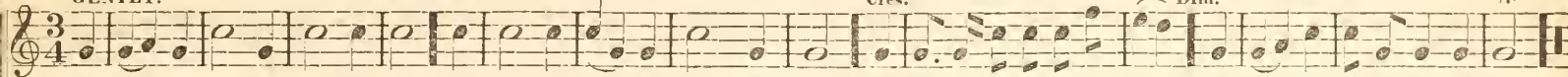
RIDGEFIELD. L. M.

WRITTEN EXPRESSLY FOR THIS WORK.
Dim.

GENTLY.

Cres.

Dim.



1. A - bide with us, the eve - ning shades Be - gin al - rea - dy to pre - vail, And as the evening twilight fades, Dark clouds around the horizon sail.



2. A - bide with us, and still un - fold Thy sa - cred though pro - phet - ie lore, What wond'rous things of Jesus told— Stranger, we thirst, we pant for more.



Fine. Cres. D. C.

1. { From deep distress and troubled tho'ts, To thee, my God, I raise my cry : }
 { If thou severely mark our faults, (OMN,) } Oh ! who would stand before thine eye ? But thou hast built the throne of grace, Free to dispense thy par-
 D. C. That sinners may approach thy face, (OMN,) And hope, and love, as well as fear. [don there,

Fine. D. C.

2. { My trust is fixed upon thy word, Nor shall I trust thy word in vain : }
 { Let inourning souls address the Lord, (OMN,) } And find relief from all their pain. Great is his love, and large his grace, Thro' the redemption of his Son,
 D. C. He turns our feet from sinful ways, (OMN,) And pardons what our hands have done.

6 7 7 6 - 6 6 5 4 5 6 6 6 7 6 7

DECLAMATORY STYLE.

WESTPORT. L. P. M.

FOR THE "SINGING SCHOOL."

Cres.

1. Give to the Lord, ye sons of fame, Give to the Lord renown and power, Ascribe due honors to his name, { Ascribe due honors to his name, }
 { And his eternal might a - dore, } And his eternal might a - dore.

2. The Lord proclaims his power aloud Thro' every ocean, every land ; His voice divides the watery cloud, { His voice divides the watery cloud, }
 { And lightnings blaze at his command, } And lightnings blaze, &c.

4 3 0 4 0 4 = = = 7 # 7 4 0 4 7 0 0 4

DANBY. 7s.

WRITTEN FOR THIS WORK.
Dim.

SLOWLY. *Cres.* *Cres.* *Dim.*

1. God of mer - ey, hear our prayer For the chil - dren thou hast given; Let them all thy bless - ings share—Grace on earth and bliss in heaven.

2. In the morn - ing of their days May their hearts be drawn to thee; Let them learn to lisp thy praise In their ear - liest in - fan - cy.

3. When we see their pas - sions rise, Sin - ful hab - its un - sub - dued, Then to thee we lift our eyes, That their hearts may be re - newed.

6 6 6 4 # 5 6 5 6 6 6 6 4

WILTON. 8s & 9s, or 8s Double.

WRITTEN FOR THE SINGING SCHOOL.

D. C.

SLOWLY. *f* *Fine. p*

1. } O when shall we sweetly re - move, O when shall we enter our rest, }
 { Re - turn to the Zi - on a - bove, The mother of spirits distressed; } That ci - ty of God the great King, Where sorrow and death are no more,
D. C. Where saints our Im - man - u - el sing, And church and seraph a - dore?

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

1. Shall we go on to sin, Be - cause thy grace a - bounds, Or cru - ci - fy the Lord a - gain, And o - pen all his wounds?

2. For - bid it, might-y God! Nor let it e'er be said, That we, whose sins are cru - ci - fied, Should raise them from the dead.

3. We will be slaves no more, Since Christ has made us free, Has nailed our ty - rants to his cross, And bought our li - ber - ty.

6 6 # 6 6 # 6 6 6 6 7

SPIRITED.

DARIEN. S. M.

WRITTEN FOR THIS WORK.

1. Lord, what our ears have heard, Our eyes de - light - ed trace; Thy love in long suc - ces - sion shown To Zi - on's cho - sen race.

2. Our chil - dren thou dost claim, And mark them out for thine: Ten thou - sand bless - ings to thy name, For good - ness so di - vine.

3. Thee let the fa - thers own, Thee let the sons a - dore; Joined to the Lord in so - lemn vows, To be for - got no more.

4 6 0 4 7 7 6 7

1. I would be thine; O take my heart, And fill it with thy love; Thy sa-cred im-age, Lord, im-part. And seal it from a-bove.

2. I would be thine; but while I strive To give my-self a-way, I feel re-bel-lion still a-live, And wan-der while I pray.

3. I would be thine; but, Lord, I feel E-vil still lurks with-in:— Do thou thy ma-jes-ty re-veal, And o-ver-come my sin.

Chord diagrams: 4/3, 6/4 7/3 5/3 7, 6 4 6 6 6 4 #, 7, 4/3, 6/4 7/3 5/3 7, 6/4

CONFESSION. C. M.

WM. U. BUTCHER.

SLOW. With Expression.

1. My heart, a-las! how hard it is! How hea-vy here it lies! Hea-vy and cold with-in my breast, Just like a rock of ice!

2. When smil-ing mer-cy counts my soul, With all its heavenly charms; This stubborn, this re-lent-less thing, Would thrust it from my arms.

Chord diagrams: 6 -- --, 5/3 7/4 6/4, F7 5/3 7/4 6/4 5/3 6/4 7/4

LIVELY.

How beauti- ful the sight Of brethren who a- gree, In friendship to u- nite, In bonds of chari- ty; 'Tis like the precious ointment shed, O'er all his robes, from Aaron's beard.

SHELDON. Ss & 7s; or, 8s, 7s & 4s.

Lord, dis- miss us with thy blessing; Fill our hearts with joy and peace; { Let us each, thy love possessing, Tri- umph in redeem- ing grace. }
O, re- fresh us, O, refresh us, Travelers through this wilderuess. }

6 9 6 6 6 6 6 6 7
4 4 4 4 4 4 4 4 4

CHESTER, C. M. Double.

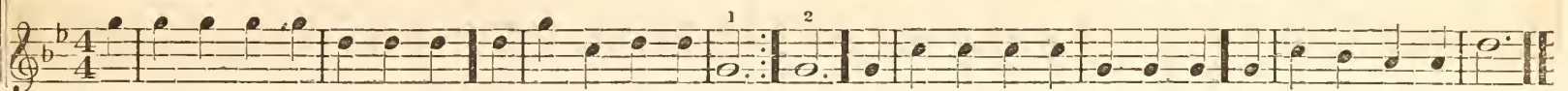
LIVELY.

FINE.

D. C.



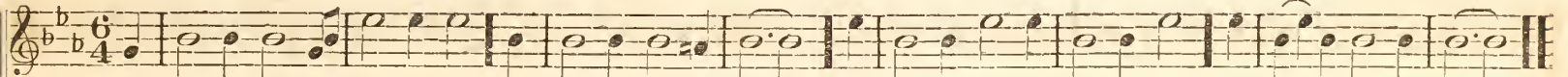
1. { My Shep-herd will sup - ply my need, Je - ho - vah is his name; }
 In pas - tures fresh he makes me feed, Be - side the liv - ing stream. } He brings my wander - ing spi - rit back When I for - sake his ways,
 D. C. And leads me, for his mer - cy's sake, In paths of truth and grace.



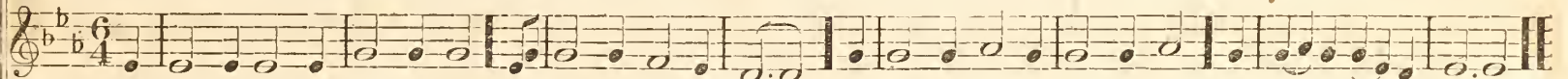
FLOWING.

ELLA'S SONG, C. M.

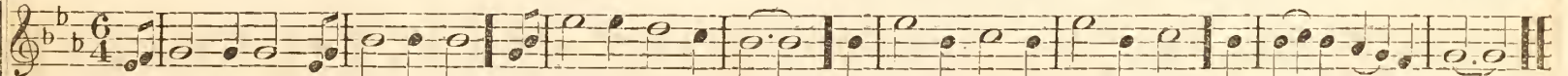
FROM THE CYTHARA.



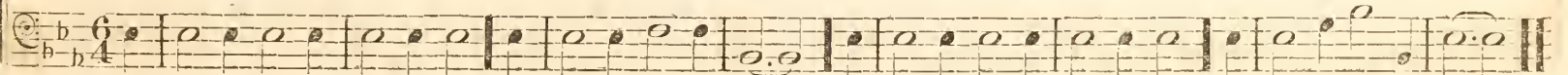
1. There is a foun - tain filled with blood, Drawn from Im - man - uel's veins; And sinners, plunged be - neath that flood, Lose all their guilt - y stains.



2. The dy - ing thief re - joiced to see That fountain in his day; O may I there, tho' vile as he, Wash all my sins a - way.



3. Thou dy - ing Lamb, thy pre - cious blood Shall nev - er lose its power, Till all the ran - somed church of God Are saved, to sin no more.



GENTLY.



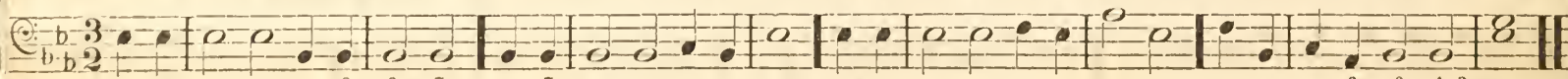
1. One sweet flower has drooped and fad-ed, One sweet in - fant voice has fled; One fair brow the grave has shaded, One dear schoolmate now is dead.



2. But we feel no thought of sadness, For our friend is happy now; She has knelt in heart-felt gladness, Where the blessed an - gels bow.



3. She has gone to heaven be - fore us, But she turns and waves her hand, Pointing to the glories o'er us, In that happy spi - rit land.



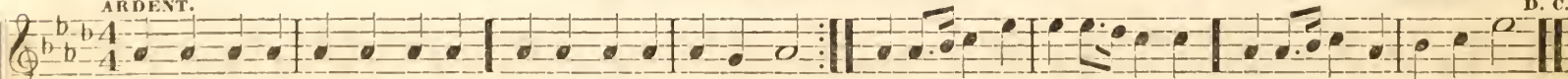
6 6 7 7 6 6 4 3

O W E G O. 8s & 7s. Double.

FROM THE "CYTHARA." BY PERMISSION.

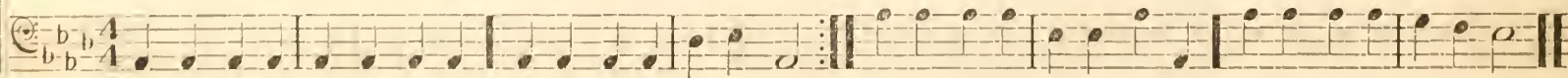
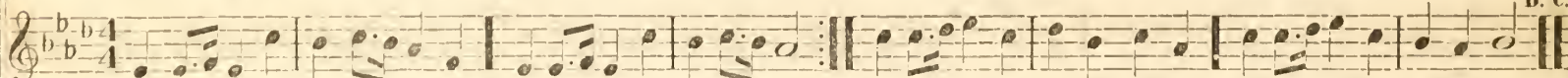
D. C.

ARDENT.



{ Sweet the moments, rich in blessing, Which be - fore the cross I spend; }
 { Life and health, and peace pos - sessed, From the sinner's dy - ing Friend. } Tru - ly blessed in this station, Low be - fore his cross to lie;

D. C. While I see di - vine com - passion
 Beaming in his gracious eye.



D. C.

GENTLE and FLOWING.

Soft and gentle. Cres. third line, and Dim. 4th and 5th lines.

1. By cool Si-loam's sha-dy rill, How fair the li-ly grows! How sweet the breath beneath the hill Of Sharon's dewy rose, Of Sharon's dewy rose.

2. Lo! such the child whose early feet The paths of peace have trod, Whose secret heart, with influence sweet, Is upward drawn to God, Is upward drawn to God.

3. By cool Si-lo-am's shady rill, The li-ly must de-cay; The rose that blooms beneath the hill Must shortly fade a-way, Must shortly fade a-way.

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

ALAH. L. M.

FROM THE "CYTHARA."

ARDENT.

This fine hymn should be sung with great care, the second verse somewhat subdued.

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 mor-tal care shall fill my breast; O, may my heart in tune be found, Like Da-vid's harp, of sol-ern sound.

3. My heart shall triumph in the Lord, And bless his works, and bless his word: His works of grace, how bright they shine! How deep his counsels, how di-vine!

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

mp Teach me, O Lord, the way of thy sta-tutes; Teach me, O Lord, the way of thy sta-tutes; Teach me, teach me, teach me, O
Cres. Teach me, teach me,
mp Teach me, O Lord, the way of thy sta-tutes; Teach me, O Lord, the way of thy sta-tutes; Teach me, teach me, teach me, O
Cres. Teach me, teach me, O

Lord, the way of thy statutes; I shall keep it, I shall keep it, shall keep it, un - to the end, un - to the end. *Adagio.*
 Teach me, O Lord, the way of thy statutes; and I shall keep it, I shall keep it, I shall keep it un - to the end, un - to the end.
 Lord, the way of thy statutes; and I shall keep it, I shall keep it, keep it, keep it, un - to the end, un - to the end. *Cres.* *p* *pp*
 Teach me, O Lord, the way, &c.







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