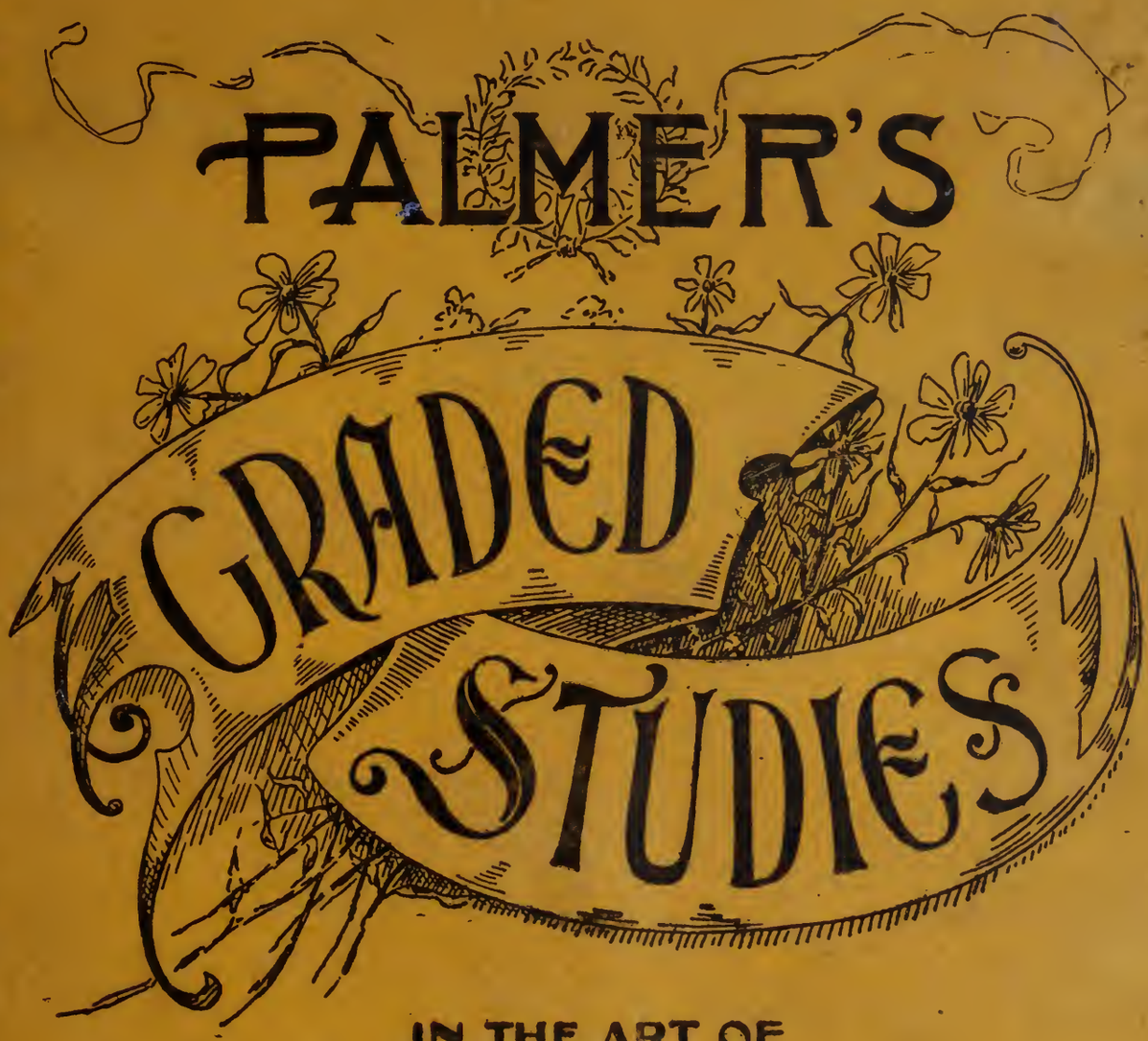
# PALMER'S




IN THE ART OF

# READING MUSIC AT SIGHT

BY

H. R. PALMER, Mus. Doc.

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# PALMER'S
# Graded Studies

IN THE ART OF

## READING MUSIC AT SIGHT:

A CAREFULLY PREPARED TEXT-BOOK FOR CLASSES: CONSISTING OF A WELL-GRADED **JUNIOR COURSE**; A COMPLETE AND PROGRESSIVE **SENIOR COURSE**; FOLLOWING THE PLAN OF TEACHING THE NOTATION OF MUSIC IN CLASSES, AS LAID DOWN IN THE AUTHOR'S

## CLASS METHOD OF TEACHING THE PRINCIPLES OF SIGHT READING,

(WHICH IS TO BE ISSUED SIMULTANEOUSLY WITH THE PRESENT VOLUME AND TO WHICH CONSTANT REFERENCE IS MADE)

TOGETHER WITH

SPECIAL DEPARTMENTS FOR DAY-SCHOOL INSTITUTES, TEMPERANCE, VOCAL CULTURE, ETC.,

TO WHICH IS ADDED A MISCELLANEOUS DEPARTMENT COMPRISING A CHOICE COLLECTION OF

SACRED AND SECULAR CHORUSES, PART-SONGS, GLEES, ANTHEMS, SENTENCES, ETC., WELL ADAPTED FOR USE IN CONCERTS, CLOSING EXERCISES, ETC.

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By H. R. PALMER, Mus. Doc.

*AUTHOR OF "THE SONG QUEEN," "THE SONG KING," "THE SONG HERALD," "PALMER'S THEORY OF MUSIC," AND ABOUT FORTY OTHER IMPORTANT MUSICAL WORKS.*


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# PREFACE.

## AN OPEN LETTER TO TEACHERS.

First.—Those who have never tried our method seem to have an idea that the study of the C key should not be continued to any great length, but that skipping around, with Do here and there increases the reading powers, and avoids "anchoring the pupils in the C key." They place Do on different degrees, giving all Dos the same pitch, or what is as bad, giving each Do an *indefinite* pitch never twice alike — thereby harming the pupil's natural sense of absolute pitch. In our method the pupils are held to the C key until they are familiar, not only with reading in that key, but, which is far more important, until they are so firmly grounded in the absolute pitch of that key that they can sing Do on C at any time. Their sense of pitch is so accurately cultivated that a note suggests to them not only the length of the tone and its relationship to its Tonic, but also the absolute pitch of the degree indicated. When Do is changed from C they are taught just how far it has gone, and they are made to get the pitch of the new Do from the old Do, thus absolute pitch goes hand in hand with the paramount idea of key-relationships. Lest the pupils should become "anchored in the C key," they are required, several times during each lesson, to *read* with Do on different degrees, but are not allowed to *sing* such exercises, thus their sense of pitch is kept keenly alive, and as early as the third term, our classes will sing a Tonic Chord solidly in any key at request without hearing the pitch beforehand.

Teacher, try it! and see what a surprise and pleasure it will be to hear your class sing a certain tone solidly without guess-work, and unaided by an instrument.

Second.—Many good teachers still follow the old, effete, nonsensical plan of *speaking* of tones by their *numeral* names, why? There is not one good reason why tones should not be called by their syllable names, both in speaking and singing, and many reasons why they should be so called. I was taught that way, and I squandered much valuable time in trying to compel pupils to "always *speak* of tones by their numeral names." I now throw the numeral names over-board after the scale is first given and the syllables are once learned. It is especially powerful in teaching harmony. I always failed to satisfy myself in explaining the augmented 6th chords, until I adopted the plan of calling tones by their syllable names. Now when I tell a class that the tones Le-double-do-fi always form the Italian 6th chord, and that Le-do-ri-fi always form the American 6th chord, and that Fa-la-do-ri always form the German 6th chord (minor), they not only know the key these chords are in but they also know their resolutions.

Third.—To those teachers who, during the past twenty years, have stood by my efforts to change the name *natural* to the better name *cancel*, I wish to express my appreciation of their aid, My list of teachers who have promised to use the term *cancel* instead of *natural* as the name of this character (♮), is now fast approaching 5,000. These, together with the thousands who have used my *Theory of Music* and other text-books, form an army of formidable proportions.

Fourth.—This brings me to an important change which I propose to inaugurate in the present volume, and for which I earnestly ask the aid of all thinking teachers, viz: the change of the name of sharp sol from Si to Sil (seel). It is an ugly fact that we have permitted three different things to be called by the same name, the letter name of a certain pitch (C), seven of the major scale (Si), and sharp Sol (Si). By almost universal consent Si, seven of the major key, has been changed to Ti, which has done much to rid us of the difficulty, but two different things are still called by the same name, an abomination in any exact science. With the proposed change the difficulty wholly disappears, and teachers can speak of sharp sol (seel) without fearing it will be confounded with C. It was formerly most confusing when speaking of the minor dominant 7th chord, for instance, to call its tones Mi-si-si-re. Some may object that the two l's coming together (sil-la) make it a little difficult to pronounce, but this difficulty vanishes under the rule for pronunciation which tells us that when a word ends with a consonant, and the next word begins with the same consonant, one utterance of the mutual consonant suffices for both words, so with *sil-la* one l only is required to be sounded. Will all teachers who are willing to assist in making this change, kindly drop me a postal-card? Address 867 Broadway, New York City.

Fifth.—It is manifestly the teacher's business to guide the *thoughts* of pupils in right channels; to do this, he should in some way, be able at all times to know just how they are thinking; and to correct any slip of the mind from right mental processes. Now it is desirable in the extreme for pupils to know exactly on which pulse of a measure they are singing. The pulse as a ruler, is so tyrannical that the least loss of mental grasp on it marks the entrance of guess-work. How are teachers to *know* that pupils are thinking correctly? A tap of their finger on book or hand will not convey to him their thought. They may be mentally wrong from first to last without the possibility of his knowing it. No way has ever been devised for indicating the individual pulses of a measure *while singing*, except by distinct motions, and there is no way whereby the teacher may absolutely *know* that pupils are mentally right or wrong unless they indicate their thought in some *visible* manner, so that at a glance he can ascertain their mental process. This can be done by beating, and in no other way. The ta-te-fe system of Chevet, cannot be used *while singing*. A bright pupil will catch the general drift of a piece, and sing it correctly *without knowing it*, but no one can beat correctly and not know it. The instant he loses his mental grasp of the pulse, a wrong motion shows the teacher his difficulty, but by the *tap* or *pressure* system, the teacher is as ignorant of the pupil's mental slip as the pupil himself. The teacher who uses the tap or pressure plan would make sorry work of leading a large body of singers, or especially an orchestra by such means. Teacher, don't give up the old orthodox beating and singing by syllables, their fruits make for the healing of the multitudes.

Sixth.—Verily the Modulator is the teacher's best friend. It is nine and a half feet high by seven wide, and is intended to be hung in the class-room so that all can see it. The miniature modulator on the inside cover of this book will give an excellent idea of its usefulness. Diatonic and chromatic tones; the relationship of tones; keys and their relation to the model, (C key), and to each other, together with intervals of all kinds, are pictured to the eye of the pupil in such a manner, that a clearer idea can be gotten in a single lesson, by its aid, than from a whole term of lessons without it.

Seventh.—There is a *best way* to introduce each new point, and teachers are referred with confidence, to the author's "Class Method of Teaching the Rudiments of Music," for such *best way*. It is full and explicit, and meets the teacher's necessities perfectly. Send one dollar to the publishers of this work, receive a copy and be happy.

Eighth.—As the movements of most of the pieces in this volume are indicated by metronome marks, it is recommended that teachers procure a vest pocket metronome, which is more accurate than machine metronomes, and only costs fifty cents.

Ninth.—Acknowledgments are hereby extended to all who have contributed to the following pages.

H. R. Palmer.

New York, Sept. 21st, 1894.

# SIGHT READING EXPLAINED

## FROM A NEW STANDPOINT.*

By H. R. PALMER, Mus. Doc.

In a general way music may be said to be governed by two Rulers, viz: the TONIC, which rules the tonal realm, and the PULSE, which controls the rhythmical realm. These twin monarchs unite in the governance of everything musical; should either be absent, confusion would enter immediately. So fundamental are these two principles that a brief explanation of each is necessary before the first step can be taken toward reading music intelligently.

### THE TONIC.

The TONIC is to tones what gravitation is to material things; if gravitation be suspended all becomes chaotic, so without a TONIC tones are incoherent. As the sun is the center of the solar system and holds the planets in perfect subjection, so the TONIC controls all other tones, giving them characteristics which vary according to the special relations which they sustain to this great central influence.

In all our bolder modes (major), this TONIC is called Do. The tone next above the TONIC is the *Super-tonic* called Re (pronounced *ray*), and the tone next below the TONIC is the *Sub-tonic*, called Ti (pronounced *tee*). If the TONIC, Do, be represented by a line, the super-tonic Re and the sub-tonic Ti will be represented by the spaces above and below the line respectively, thus:—

Ex. 1. TONIC, Do — Re, Super-tonic. / Ti, Sub-tonic.

Such is the influence of the TONIC on these two tones that they both tend towards the TONIC; *i. e.*, after singing either the most natural movement is to sing the TONIC, Do, thus:

Ex. 2. Super-tonic Re, Sub-tonic Ti — Do, TONIC.

When a voice or part moves according to its natural tendency, it is said to *resolve:* hence the super-tonic Re and the sub-tonic Ti resolve to the TONIC Do, as shown in Example 2.

The third tone from the TONIC, either above or below, is *Mediant;* if above, it is *Super-mediant*, called Mi (pronounced *mee*); if below, it is *Sub-mediant*, called La. Thus:—

Ex. 3. TONIC, Do — 3d. Mi — Super-mediant. / 3d. La — Sub-mediant.

These tones Mi and La are not restless like Re and Ti, consequently do not require resolution: nevertheless their relations to the tonic are as inflexibly fixed, for Mi is always at the distance of a major (or large) third *above* Do, and La is always at the distance of a minor (or small) third *below* Do.

The fifth tone from the TONIC, either above or below, is *Dominant;* if above, it is *Super-dominant*, called Sol; if below, it is *Sub-dominant*, called Fa. Thus:—

Ex. 4. TONIC, Do — 5th. Sol — Super-dominant. / 5th. Fa — Sub-dominant.

NOTE.—These syllable names (Do, Re, Mi, etc.) were originally used by Guido d'Arezzo, taken from a Latin hymn to St. John, viz:—

*Ut* queant laxis, *Fa*muli tuorum,
*Re*sonaire fibris, *Sol*ve polluti,
*Mi*ra gestorum, *La*bia reati,
*Sa*ncte Johannes.

The *Sa* was added and changed to *Si*, (then to *Ti*), to mark the half-step (like *mi*); *ut* became *do*, and all used as *names of tone-relationships*. Americans have always thus used them; European nations, having lost sight of this use, employ them *as names of pitches*. As a protest against this narrow use of the syllables, the American plan was introduced into England some forty years ago, resulting in what is known as Tonic Sol Fa, with this difference, however, that Tonic Sol Faists do away with the staff, using a letter notation. *In all other respects* the Tonic Sol Fa system is our American plan of sol-fa-ing from the Tonic.

The complete relationship of these tones to their TONIC is shown in the following example:

Ex. 5.

Sol.—Super-dominant, or 5th *above* the Tonic.
Mi.—Super-mediant, or 3d *above* the Tonic.
Re.—Super-tonic, or 2d *above* the Tonic.
Do.—TONIC or RULER.
Ti.—Sub-Tonic, or 2d *below* the Tonic.
La.—Sub-mediant, or 3d *below* the Tonic.
Fa.—Sub-dominant or 5th *below* the Tonic.

A family of tones related according to the above scheme, is called the MAJOR MODE of a key, and it should be particularly noticed that these syllables, Do, Re, Mi, etc., are used *only* because they are more singable than the names Tonic, Super-tonic, Mediant, etc., and that having been thus used so long, they have become the names of intervals, thus: Do-re *always* indicates a *major second* up from the TONIC, or a minor 7th down from the TONIC; Do-mi always denotes a major 3d up from the TONIC, or a minor 6th down from the TONIC; Do-sol always means a perfect 5th up from the TONIC, or a perfect 4th down from the TONIC; while singing Do the mental effect of the TONIC should be felt; and while singing Re one should be conscious that the TONIC is a major second below, so that Re always means *Super-tonic;* Mi is only another name for *Mediant*, and should always be sung with the consciousness that the TONIC is a 3d below and a 6th above; while singing Fa one should always be impressed with the feeling that it is a 5th *below* the upper TONIC (hence its name, sub-dominant) and a 4th *above* the lower TONIC (it will be remembered that we reckon both up and down from our TONIC); Sol is always *Dominant*, La is always *Sub-mediant*, and Ti is always *Sub-tonic*.

This family of tones, if represented in scale form, would appear thus:—

Ex. 6. THE SCALE.

Do. Tonic. — Do.
Ti. Sub-tonic. — Ti.
La. Sub-mediant. — La.
Sol. Super-dominant. — Sol.
Fa. Sub-dominant. — Fa.
Mi. Super-mediant — Mi.
Re. Super-tonic. — Re.
Do. Tonic. — Do.

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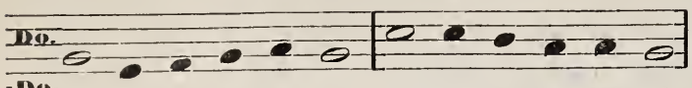
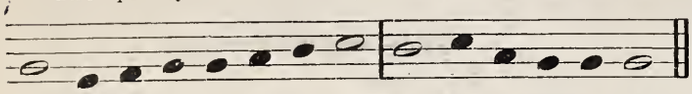
This scheme of relationships being thoroughly understood, it only becomes necessary to ascertain where the ruling tone (TONIC or Do) is represented, when all the other tones will be found to follow the unchanging order of kinship, as indicated above, *e. g.:*

Ex. 7. BOYLSTON. S. M.



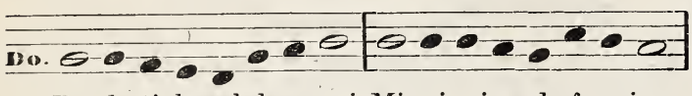

Do.
Sol, mi, fa, sol, la, sol, Do, do, ti, la, la, sol,
The pi - ty of the Lord, To those that fear His name,



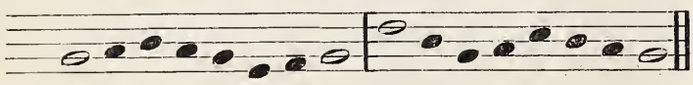
Sol, mi, fa, sol, sol, la, ti, do, Ti, do, la, sol, sol, sol.
Is such as ten-der parents feel; He knows our feeble frame.

In the following example Do is represented by the second line, Re will be on the second space, and Ti on first space; in fact, all the tones fall into their regular relationships to the TONIC:—

Ex. 8.* OLD HUNDRED. L. M.




Do, do, ti, la, sol, do, re, mi, Mi, mi, mi, re, do, fa, mi, re,
Praise God, from whom all blessing flow. Praise Him, etc.



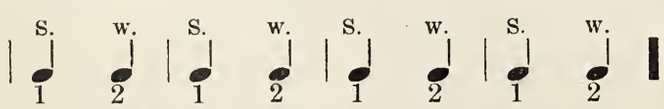
Do, re, mi, re, do, la, ti, do, Sol, mi, do, re, fa, mi, re, do.
Praise Him above, ye heav'nly host; Praise Father, etc;

## THE PULSE.

While the TONIC with its relationships is of great importance, the PULSE is not less so; in fact, they go hand in hand, for, unless accent and duration are expressed, tones are meaningless. Pulse is the name given to the mental pulsation of which all are conscious while listening to music intelligently. It is that sensation which prompts us to beat with hand or foot in time with the "merry sound of viol" or other lively music.

In music we have both strong and weak pulses: a strong pulse being always followed by one or more weak ones, thus forming *groups of pulses* which are called MEASURES; a measure, then, is a group of strong and weak pulses; if the group consists of one strong pulse and one weak pulse, it is called a two-pulse or DOUBLE MEASURE. A short perpendicular line, called a BAR, is always followed by a strong pulse; in fact, bars have no significance except to show the strong pulses, *e. g.:*

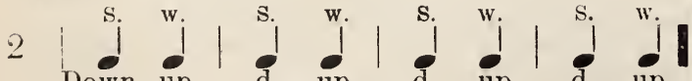
Ex. 9. DOUBLE MEASURE.




(S stands for *strong* and w for *weak*.).

A leader usually indicates the strong pulses by firm downward strokes of the hand or *băton*, and the weak ones by upward strokes. In example No. 9 the strokes may be shown as follows:—

Ex. 10.



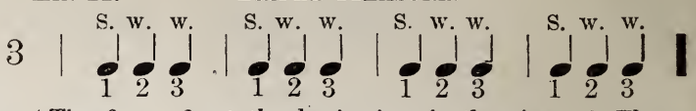

Down, up, d. up, d. up, d. up.

(*The figure 2 at the beginning is the sign of Two-pulse Measure* or *Double Measure.*)

These strokes of the hand or *băton*, which are the outward manifestations of mental PULSES, are called *beats*; hence, indicating the PULSES by motions of hand or *băton* is called *beating*. In beating, the pulses, and consequently the beats, should follow each other with unvarying frequency and regularity.

If a group consists of one strong pulse and two weak pulses, it is called three-pulse measure, or

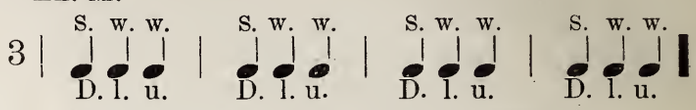
Ex. 11. TRIPLE MEASURE.




(*The figure 3 at the beginning is the sign of Three-pulse Measure* or *Triple Measure.*)

The beats in triple measure are Down, left, up. Example 11, with the beats indicated, would appear thus:—

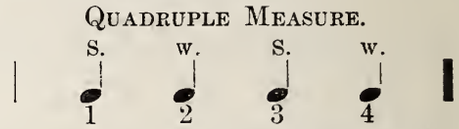
Ex. 12.




(*D stands for down, l for left, and u for up.*)

Pulses group themselves only into twos and threes, so Double and Triple are the only true measures; but, for convenience in reading, two or more groups are sometimes combined into larger measures; thus, two double measures united form a

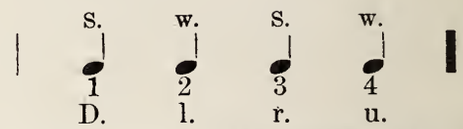
Ex. 13. QUADRUPLE MEASURE.




(*The figure 4 at the beginning indicates Four-pulse* or *Quadruple Measure.*)

The beats in quadruple measure are down, left, right, up; thus, Example 13 with the beats indicated would appear as follows:—

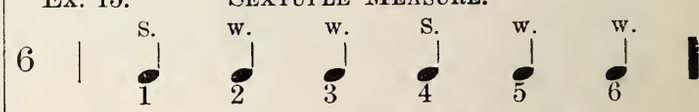
Ex. 14.




As will be seen the first and third pulses of this measure are strong, resulting from the union of two double measures.

Again two triple measures may be combined to form one

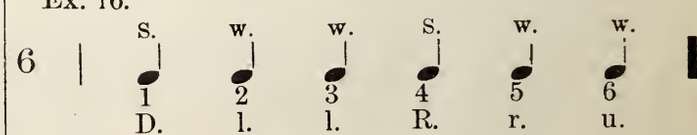
Ex. 15. SEXTUPLE MEASURE.




(*The figure 6 at the beginning is the sign of Six-pulse* or *Sextuple Measure.*)

The beats in sextuple measure are Down, left, left, Right, right, up. Thus, in Example 15, the beats may be shown as follows:—

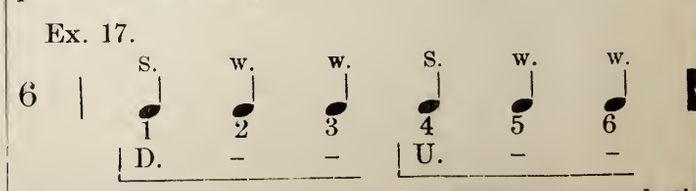
Ex. 16.




Observe that the first and fourth pulses are strong as the result of uniting two triple measures.

In rapid movements it is usual to beat only the strong pulses of sextuple measure, reckoning three pulses to each beat, thus:—

Ex. 17.

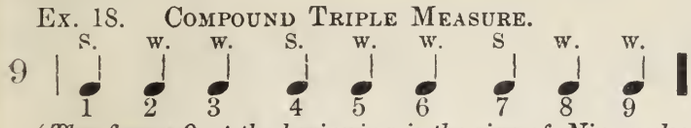



In beating and counting this measure, we substitute the word "Down" for the count *one*, and the word "Up" for the count *four*, thus:—*Down*, two, three, *Up*, five, six.

* Musicians will understand that the placing of Do at the beginning in this exercise is equivalent to clef and signature.

If we unite three triple measures, the combination will result in one

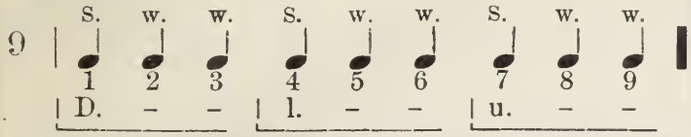
Ex. 18. COMPOUND TRIPLE MEASURE.




(*The figure 9 at the beginning is the sign of Nine-pulse* or *Compound Triple Measure.*)

The beats in this kind of measure are on the strong pulses only, reckoning three pulses to each beat, thus:—

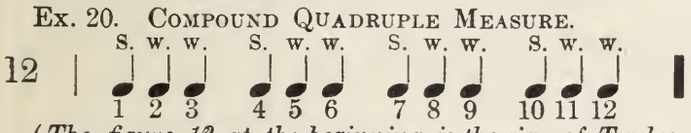
Ex. 19.




It will be seen that the first, fourth and seventh pulses are strong, owing to the union of three triple measures.

By uniting four triple measures we obtain one

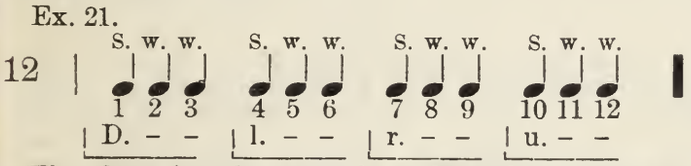
Ex. 20. COMPOUND QUADRUPLE MEASURE.




(*The figure 12 at the beginning is the sign of Twelve-pulse* or *Compound Quadruple Measure.*)

The beats in this kind of measure are only on the strong pulses, and, as in ordinary quadruple measure, are Down, left, right, up, reckoning three pulses to each beat, thus:—

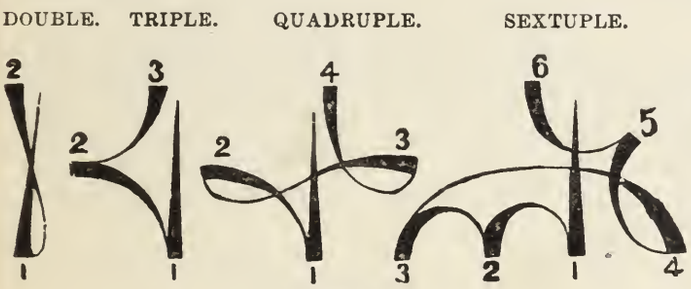
Ex. 21.




The first, fourth, seventh and tenth pulses are strong, resulting from the union of four triple measures.

The following diagram will show the motions of the hand or *baton* in beating the various kinds of measures:—

Ex. 22.



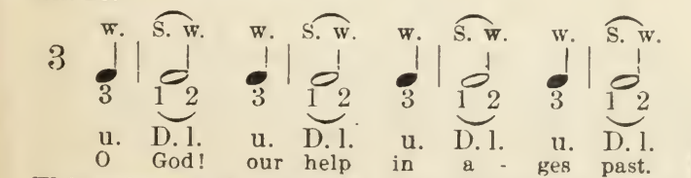

## NOTES.

The duration of tones is indicated by characters called NOTES; the whole note (𝅝) shows that the tone must be sustained four pulses; the half-note (𝅗𝅥) indicates that the tone must be held two pulses; the quarter-note (♩) denotes that the tone is to continue only one pulse. Two or more pulses are frequently united to express the *quantity* of emphatic syllables or words; for instance, the line

"O God! our help in ages past,"

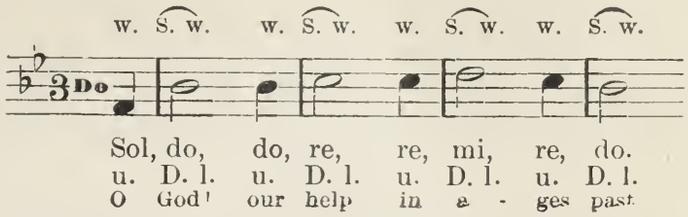
is naturally resolved into triple measure with the first two pulses united, thus:

Ex. 23.




This scheme, if applied to the first strain of the tune Ortonville, would appear as follows:—

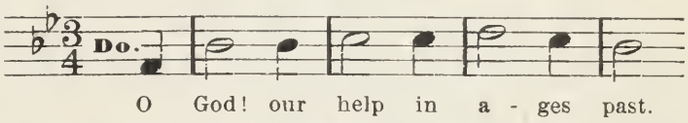
Ex. 24.




Observe that the measures in the above example are three-pulse, or triple, and that each measure is filled with a half-note and a quarter note, being equivalent to three quarter-notes in a measure; this fact should be recorded in the beginning by the fraction $\frac{3}{4}$, the numerator 3 denoting triple measure, and the denominator 4 signifylng a quarter-note to each pulse; the fraction $\frac{3}{4}$, then, indicates that "Three quarter-notes, or their equivalent, will fill a measure."

Example 24, with only the words and the notes, would appear thus:—

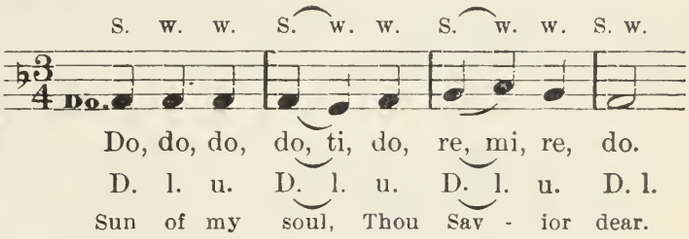
Ex. 25. THE FRACTION.




The rule for applying words in singing is: "Apply one syllable of the words to each note in the music."

Observe that the first two pulses in each of the measures in the above example are united, as shown by the half-notes; this way of indicating the union of pulses is always used when the tones to be united are on the *same pitch;* if the syllable and melody require two different tones, the union would be shown by a curved line called a SLUR (𝅗𝅥𝅗𝅥); *e.g.:*

Ex. 26.

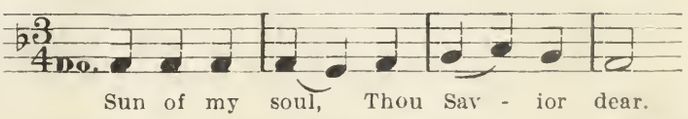



Notice that the notes of the first two pulses in the second and third measures are united by a *slur.*

The rule for applying words in case of the slur is: "Apply one syllable of the words to as many notes as are so connected."

Example 26, if printed with words and notes only, would appear as follows:—

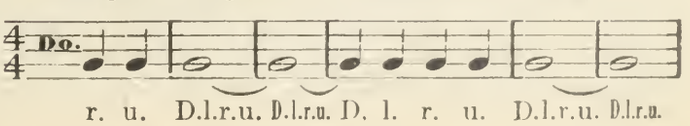
Ex. 27. THE SLUR.




Sometimes it is desirable to continue a tone through three pulses, as indicated by a DOTTED HALF-NOTE (𝅗𝅥.). If a tone is to be continued through four pulses a WHOLE-NOTE (𝅝) may be used.

Cases occur in which a tone must be continued beyond the bar, or longer than can be expressed by a whole-note; in such instances the continuation is indicated by a curved line, called a TIE. The following quotation from the oratorio of the *Messiah* will illustrate this idea:—

Ex. 28. THE TIE.



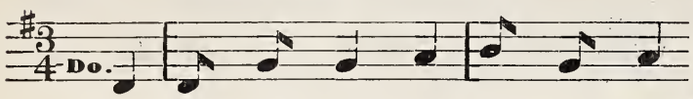
(*The fraction* $\frac{4}{4}$ *at the beginning denotes that four quarter-notes, or their equivalent, will fill a measure.*

The difference between the SLUR and the TIE is that the TIE represents the connecting of tones which are on the *same pitch*, as shown in Example 28; while the SLUR denotes the uniting of tones which are on different pitches, as shown in Ex. 27.

## DOUBLETS.

Thus we have seen that pulses can be united; they may also be divided; that is to say, two or more tones may be performed in the time of one pulse. If a quarter-note represents the time of one pulse, and we divide that pulse into two equal parts, each half-pulse would be indicated by an eighth-note (♪), and such two equal parts are call DOUBLETS:—

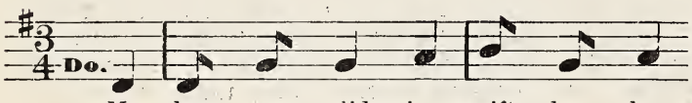
Ex. 29. EIGHTH-NOTES—DOUBLETS.




Observe that the first two notes in each of the above measures are *eighth-notes*, two of which must be sung in the time of one pulse.

Example 29, with only words and notes, would appear thus:—

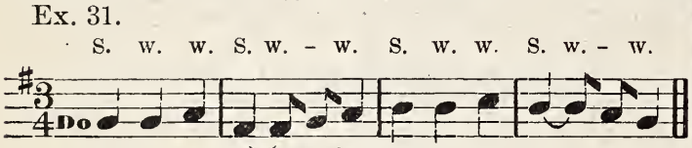
Ex. 30.




## THE DOT.

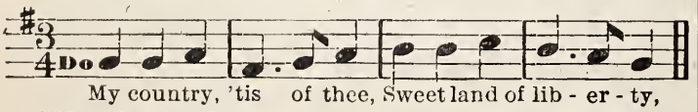
It is frequently necessary to prolong a tone through one pulse and one-half of the following pulse; this is done in effect thus:—

Ex. 31.




It will be noticed that in the second measure the second pulse is divided, and the first half is tied to the quarter-note of the first pulse. In all such cases the word or syllable must be held through the first pulse and one-half of the second pulse; this effect is repeated in the fourth measure. Instead of representing the divided pulse by two eighth-notes, the first of which is tied to the previous quarter-note, it is customary to let a dot stand for the first eighth-note, as in the second and fourth measures of the following example:—

Ex. 32. THE DOT.

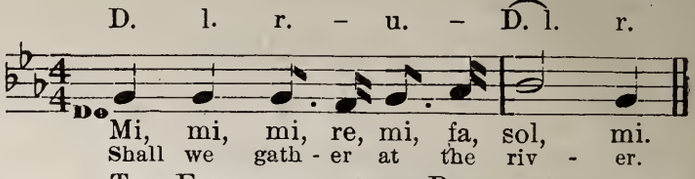



(*The dot in the second measure is equivalent to an eighth-note; the same in the fourth measure.*)

## UNEQUAL DOUBLETS.

The dot is also used to show that a pulse is divided into *unequal doublets, i. e.*, the first half of the doublet is prolonged and the last half is correspondingly shortened, in which case it becomes necessary to use a note one-half as long as an eighth-note; such note is called a *sixteenth-note* (♬). In the following example notice that the third and fourth pulses are divided into

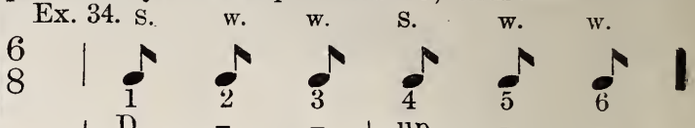
Ex. 33. UNEQUAL DOUBLETS.




### THE EIGHTH-NOTE AS A PULSE-NOTE.

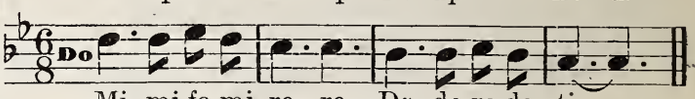
The eighth-note is frequently used as a pulse-note, particularly in sextuple measure; thus:—

Ex. 34.




If we unite the first three pulses of the above example by means of a dotted quarter-note, we have a familiar rhythm, as follows:—

Ex. 35.

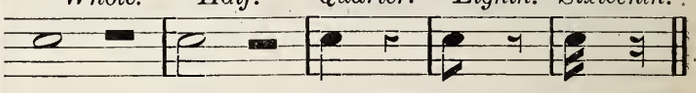



Each of the dotted quarter-notes in the above example equal three eighth-notes, and therefore fill one-half of the measure. Thus the rule: "The dot adds one-half to the length of the note which precedes it," will be easily understood.

## RESTS.

Sometimes pulses must be passed in silence; this is indicated by characters called *rests*, which correspond in length to the several notes, and are named similarly, *to-wit*, the whole-rest (▬), the half-rest (▬), the quarter-rest (𝄽), the eighth-rest (𝄾), and the sixteenth-rest (𝄿).

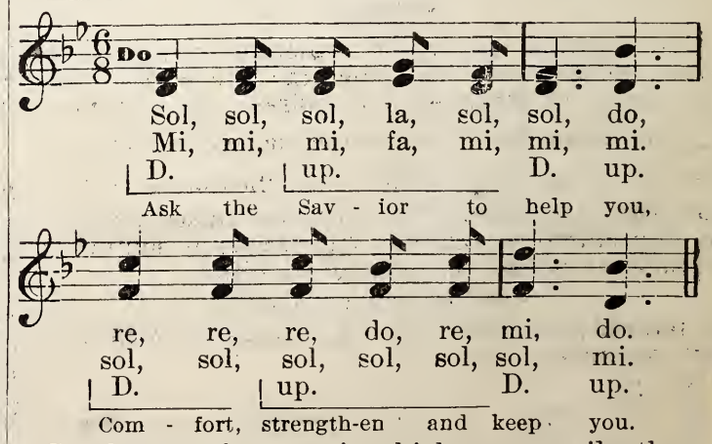
Ex. 36. NOTES AND THEIR CORRESPONDING RESTS.




## DIVISIONS OF THE VOICE.

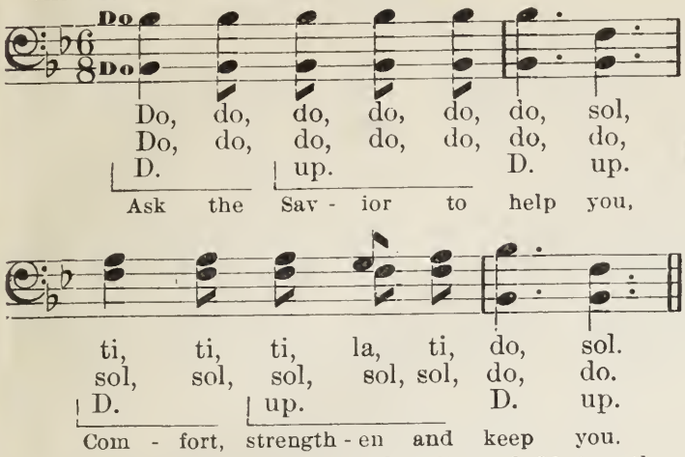
Ladies who can sing high more easily than they can sing low, are called SOPRANO SINGERS; ladies who can sing low more easily than they can sing high, are called ALTO SINGERS. The notes for these voices are usually printed on a single staff which is marked by a character called the SOPRANO or TREBLE CLEF (𝄞):—

Ex. 37. SOPRANO AND ALTO.



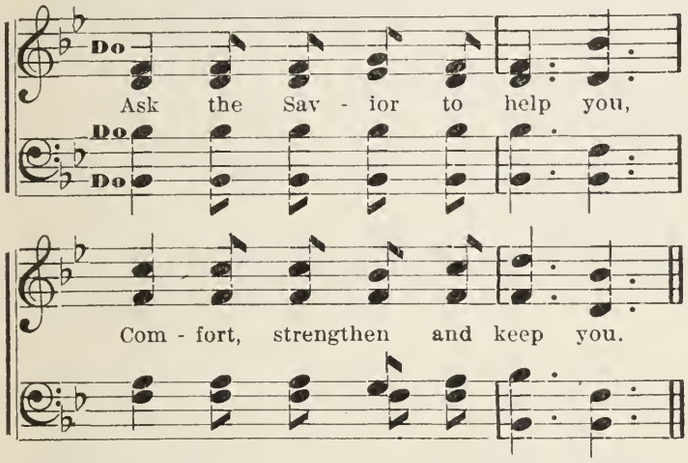

Gentlemen who can sing high more easily than they can sing low, are called TENOR SINGERS; gentlemen who can sing low more easily than they can sing high, are called BASS SINGERS. In our ordinary Psalmody the notes for these voices are usually printed on a single staff, which is designated by a character called a BASS CLEF (𝄢), thus:—

Ex. 38. TENOR AND BASS.




We may now bring Examples 37 and 38 together and connect them with a character called a BRACE, { ‖, thus showing the four parts (Soprano, Alto, Tenor and Bass) as they usually appear in our Church and Sabbath-school music.

Ex. 39. HARMONY IN FOUR PARTS.




When flats (♭) are placed on the staff just following the clef, they form a *signature* or sign, showing where to find Do. An infallible rule is that the last or right-hand flat is always Fa, and Do is on the fifth degree above, and the fourth degree below.

Having followed the foregoing remarks closely, we are prepared to undertake the reading of a few tunes.

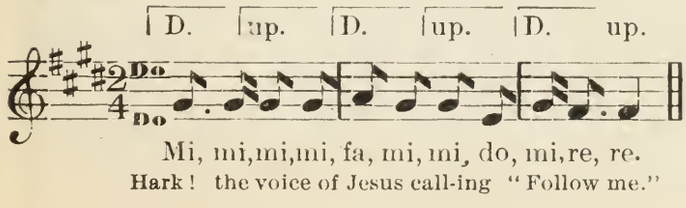
Turn to page 135 and study the tune "Yield not to Temptation."

Observe that the signature consists of two flats, the right-hand flat being on the fourth space, which thereby represents Fa. Read down and find that the Soprano begins on Mi and the Alto on Do. The Tenor and Bass join the harmony at the Chorus. In reading these parts notice that the right-hand flat in the signature is on the third space, and thereby represents Fa. By reading up to the Tenor it will be found to begin with Do, and by reading down from Fa, the first Bass note will be found to be Do.

Sing *firmly* but not *loudly;* a soft tone may be *firm.* Let the expression of the sentiment of the hymn be of first importance.

In the tune "Hark! the Voice of Jesus Calling, page 74, which we will now consider, there are two beats in each measure, according to the following scheme:—

Ex. 40.



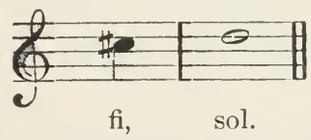

When sharps (♯) are placed on the staff just after the clef, they form a SIGNATURE, or sign, showing where to find Do or TONIC. An infallible rule is that the last or right-hand sharp is always *ti*, and Do is on the next degree above. In reading the Soprano and Alto of this tune, notice that the last sharp in the signature is on the fourth line, which thereby is made to represent Ti; the next degree above it is Do, and by reading down through the octave the Soprano will be found to begin with Mi and the Alto with Do. On the Bass staff the last sharp is on the third line, which represents Ti; the next degree above is Do, and by reading up to the Tenor it will be found to begin with Sol.

Sing boldly; it is better to make mistakes and correct them than to hesitate.

Our next tune (Huguenot, page 86) is one that has all the elements of great strength at the same time it gives us a glimpse of what the church music writers of 350 years ago could do. Like "Old Hundred," it is full of majesty; its melodic compass is even less, for while the melody of "Old Hundred" involves a full octave (sol to sol), this requires only seven degrees (ti to la).

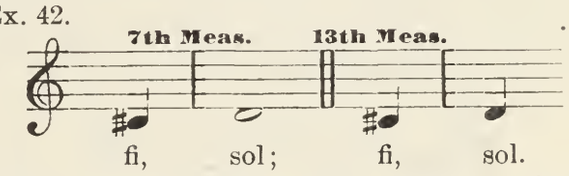
A new feature will be found in the seventh and thirteenth measures of the Alto, and in the eleventh measure of the Soprano, viz.: a sharp (♯) before the note fa. This leads us to explain that between certain contiguous tones of our Scale there are INTERMEDIATE TONES; thus between fa and sol, the intermediate tone is sharp-four, called Fi (pronounced fee). This tone belongs to sol; that is to say, its tendency is up to sol, and sol follows it immediately with rare exceptions. In the eleventh measure of the Soprano, the last note has a sharp before it, which indicates the intermediate tone half-way between fa and sol, *e. g.:*—

Ex. 41.



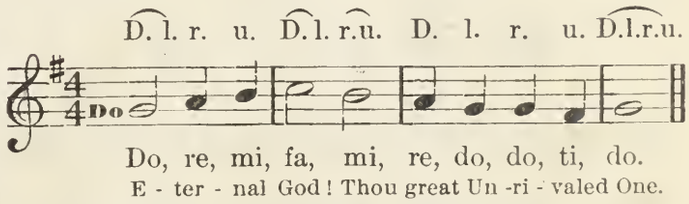

Also in the seventh and thirteenth measures of the Alto the same tone occurs, but in a lower octave, thus:—

Ex. 42.




There are four beats to each measure, after the following scheme:—

Ex. 43.




Observe that the *signature* consists of only one sharp (on the fifth line), which therefore represents *ti* (subtonic). The next degree above it is Do; by reading down through the octave, the second line will also be found to represent Do; read further down and it will be seen that the first note in the Alto is Sol.

In reading the Bass and Tenor, notice that the sharp in the *signature* is on the fourth line, which thus represents *ti;* the next degree above is Do; read up and find that the first Tenor note is *mi.*

The hymn, though not so old as the tune, was written nearly 150 years ago. It is an attempt to express the loftiest thoughts of which the human mind is capable, and should be sung with full, resonant voices, and with an enthusiasm which is inspired by the contemplation of the illimitable grand-

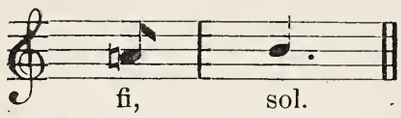
eur, the inconceivable power and majesty of the "Eternal God," the "Great Unrivaled One." Thin, throaty tones can never give adequate expression to so lofty a subject.

The singer should stand firmly on both feet, erect, with shoulders thrown back, chin slightly elevated, a deep breath in the lungs, and sing with a large tone.

Our next tune, "In Heavenly Love Abiding," page 162, we find the signature consists of three flats. On the higher staff the flat farthest to the right is on the second space, which thus represents Fa, and, by reading down we find the first note in Alto is Mi, and first in Soprano is Sol. The last flat of signature on Bass staff is on the first space, which is Fa, and we read up to first note of Bass and find it to be Do, and by reading up to the Tenor we find that it begins with Sol.

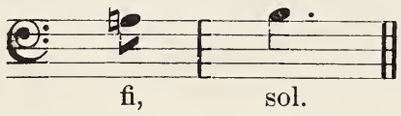
A new character appears several times throughout this piece, which is called a CANCEL (♮), inasmuch as it cancels the effect of the flat in the signature. In tunes which have flats for signatures this cancel (♮) usually has the effect of a sharp, as will be seen in the first and fifth measures of the Soprano, where sharp-four (Fi) is indicated by a cancel, thus:—

Ex. 44.



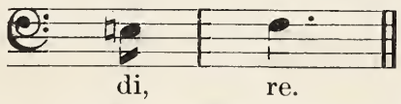

The same effect is produced in the Tenor in the first, fifth, seventh, twelfth and fourteenth measures, thus:—

Ex. 45.



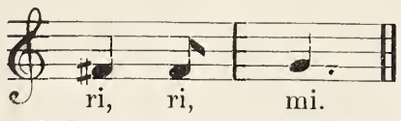

Four other intermediate tones occur in this piece, *viz.:* sharp one, half-way between Do and Re, called Di (dee) in the sixth measure of the Bass, thus:—

Ex. 46.



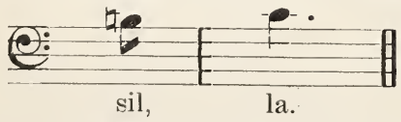

Sharp-two, half-way between Re and Mi, called Ri (ree), occurs in the Alto in the first, fifth and fourteenth measures, thus:—

Ex. 47.



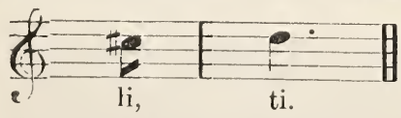

Sharp-five, half-way between Sol and La, called Sil (seel), in the eleventh measure of the Tenor, thus:—

Ex. 48.




And sharp-six, half-way between La and Ti, called Li (lee), in the sixth measure of the Soprano, thus:—

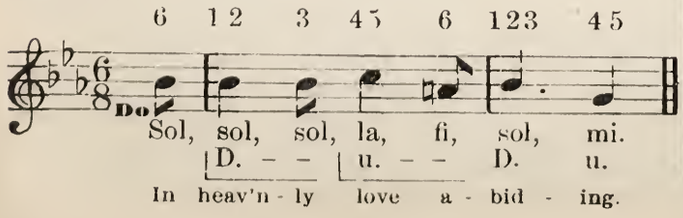
Ex. 49.




All these intermediate tones are used so naturally that ordinary singers will scarcely fail to sing them correctly, especially if led by a good instrument.

The following scheme will show the beats and pulses of the tune:—

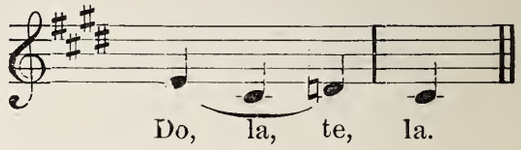
Ex. 50.




The hymn is peculiarly graceful, and is adapted to an exquisite melody which was written by the famous pianist Thalberg.

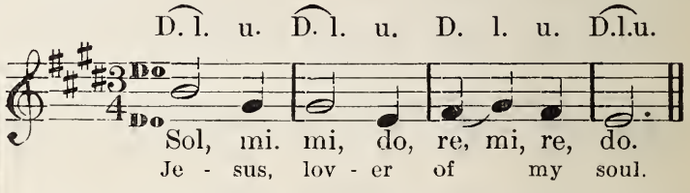
The tune, "Jesus, Lover of My Soul," page 102, is very inspiring when sung by the congregation, and is also effective as a quartette. Several new features are to be explained: first the letters *p, f, ff, cres.* and the marks < >, etc., have reference to the expression (loud and soft); *p* is the initial letter of the word *piano*, which means soft; *f* stands for *forte*, loud; *ff* means very loud; *cres.* means increase the power, and the < > denote first to increase and then to diminish the power. Sharp-two (Ri) is indicated in the twenty-first measure of Alto by a *double-sharp* (✳). In the twenty-eighth measure of the Alto we have, for the first time, an intermediate tone *which tends downward*, namely, a *flat*. Being half-way between seven and six, it is *flat-seven*, called Te (tay). It is indicated by a *cancel*, which here acts in the capacity of a flat (♭), because the signature consists of sharps, *e. g.:*—

Ex. 51.




The beats are as follows:—

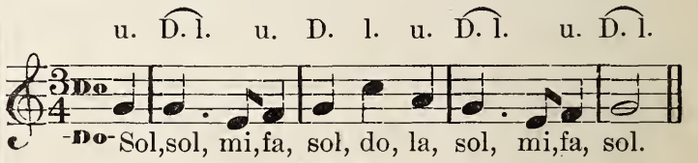
Ex. 52.




While this piece is more difficult than the others, it has so beautiful a melody, and is so smooth and natural that no trouble need be anticipated.

We will conclude our studies with the hymn, "I Once was a Stranger," page 150 which involves many of the points in the foregoing Examples, *viz.:* Triple measure, dotted quarter-notes, eighth notes, sharp-four (Fi), *crescendo, ff*, etc. The beats occur thus:—

Ex. 53.




All of the stanzas must be sung to complete the story of transition from the state of "A Stranger" to that of utter self-abnegation which enables one to "Drink at the Life-giving Fountain."

I have taken the liberty of changing the Hebrew word *Tsid-ke-nu* (the Lord of righteousness), which occurs in the original, using the words "Lord Jesus" instead.

In singing this piece there should be a steady increase of power throughout the third line, culminating in a grand climax on the word "Jehovah," at which point all possible tone (consistent with purity) will not be too much to give adequate expression to the sentiment of the hymn.

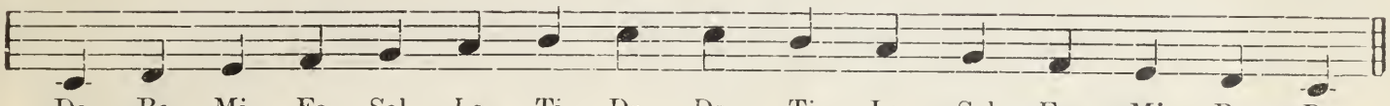
In leaving this subject I wish to emphasize what was said in the opening sentence, viz.: that the TONIC and PULSE are the twin monarchs which unite in the goverance of everything musical; should either be absent confusion would enter immediately.

The singer or player should never for an instant lose his mental grasp of the TONIC or the PULSE, for the absence of either of these tyrannical RULERS indicates the cessation of certainty and the beginning of guess-work.

# JUNIOR GRADE.

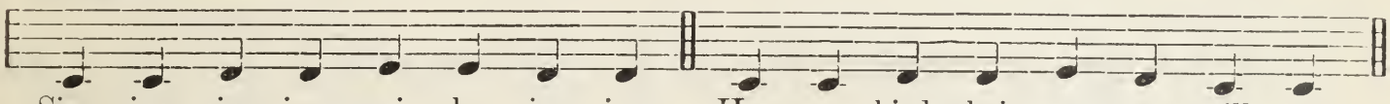
NOTE.—The teacher will find in "PALMER'S CLASS METHOD"* (*see* ¶¶ 1 *and* 124 *inclusive*), an explanation in minute detail of the preliminary work which is absolutely essential before opening this book.

**No. 1.** Sing first by syllables, and then by words, after having the class commit the RULE for applying words. (*See* "CLASS METHOD" ¶¶ 125 *and* 129 *inclusive.*)

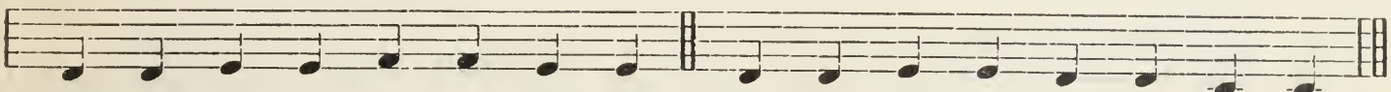


Do, Re, Mi, Fa, Sol, La, Ti, Do, Do, Ti, La, Sol, Fa, Mi, Re, Do.
My days of praise shall ne'er be past, While life and thought and be - ing last.
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

**No. 2.** Explain the DOUBLE BAR and THE CLOSE. (*See* "CLASS METHOD," ¶¶ 130 *and* 139 *inclusive.*) (*Sing first by syllables.*)

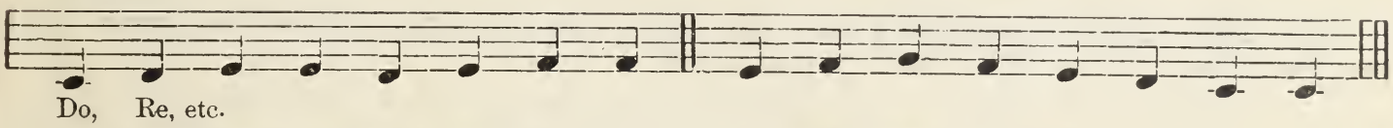


Sing - ing, sing - ing, gai - ly sing - ing, Hap - py birds their songs are trill - ing.



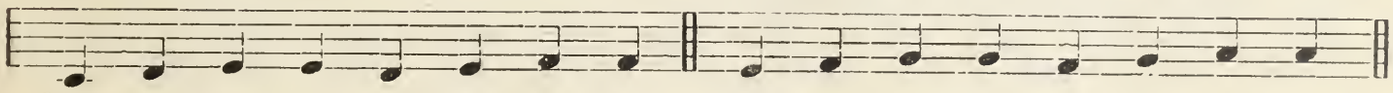
Sing - ing, sing - ing, gai - ly sing - ing, Hap - py birds their songs are trill - ing.

**No. 3.**

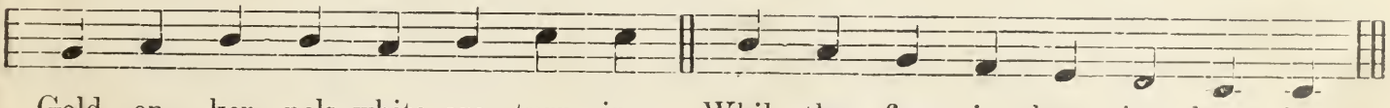


Do, Re, etc.
Let us forth with - out de - lay - ing, Thro' the pleas - ant mead - ows stray - ing.

**No. 4.** Give the RULES FOR BREATHING. (*See* "CLASS METHOD," ¶¶ 140 *and* 144 *inclusive.*)

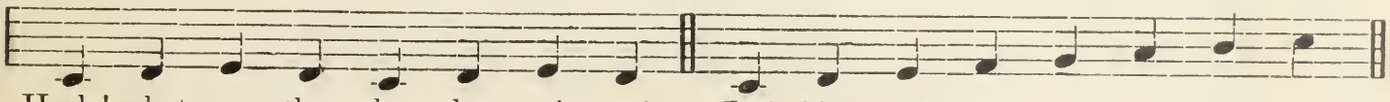


Shake the pop - per, shake the pop - per, Hold it where the fire is hot - ter,

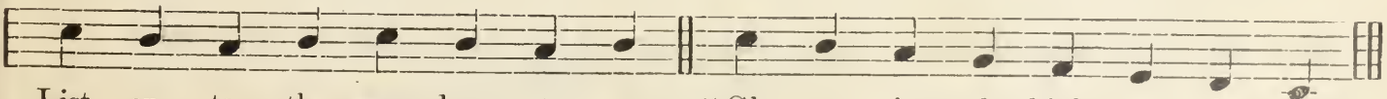


Gold - en ker - nels white are turn - ing, While the fire is burn - ing, burn - ing.

**No. 5.**



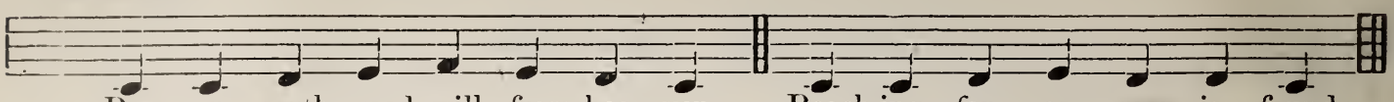
Hark! what mean those ho - ly voic - es? Lo! th' an - gel - ic host re - joic - es.



List - en to the won - drous sto - ry, "Glo - ry in the high - est, glo - ry."

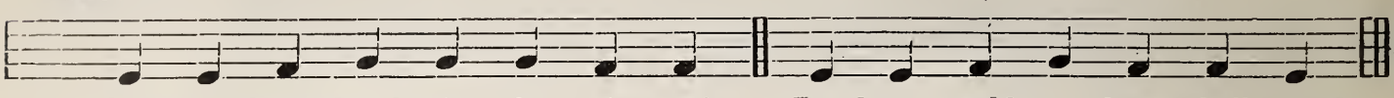
* "PALMER'S CLASS METHOD OF TEACHING THE RUDIMENTS OF MUSIC." THE JOHN CHURCH CO., Cincinnati, O. Price, $1.00.

**No. 6.**



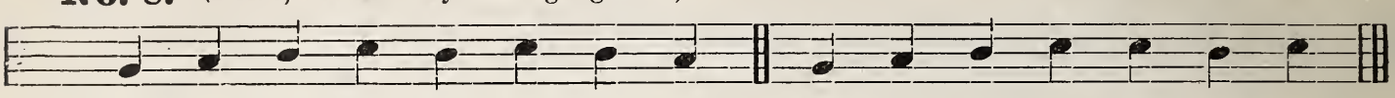
Peace on earth, good will from hea - ven, Reach-ing far as man is found;

**No. 7.**



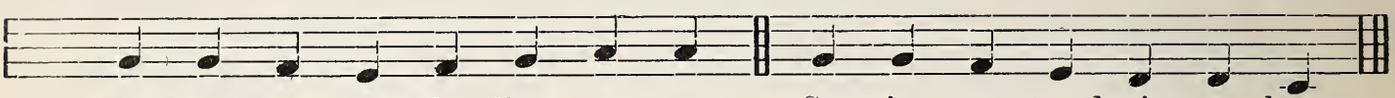
Souls re - deemed and sins for - giv - en! Loud our gold - en harps shall sound;

**No. 8.** (Nos. 6, 7 and 8 may be sung together.)



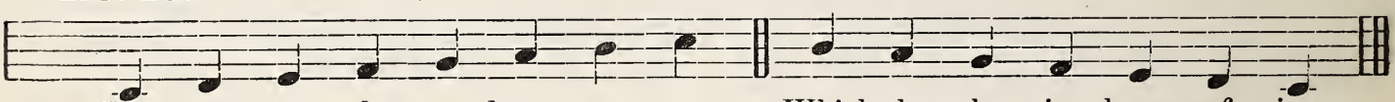
Souls re - deemed and sins for - giv - en! Loud our gold - en harps shall sound.

**No. 9.**



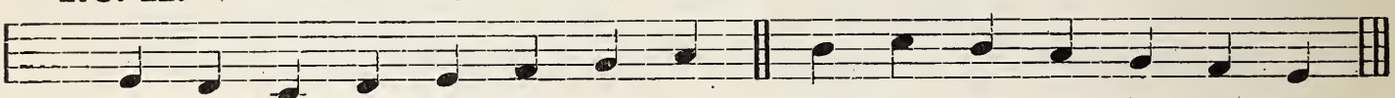
Teach me some me - lo - dious meas - ure, Sung by rap - tured saints a - bove.

**No. 10.**



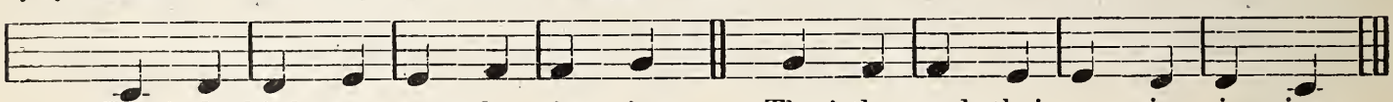
List - en to the won-drous sto - ry, Which they chant in hymns of joy;

**No. 11.** (Nos. 10 and 11 may be sung together.)



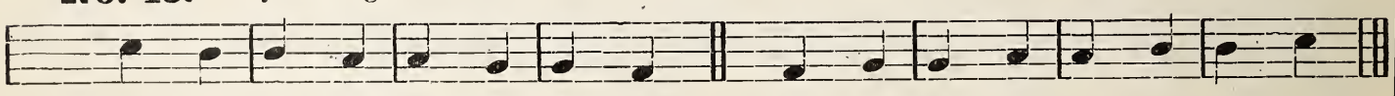
"Glo - ry in the high - est, glo - ry! Glo - ry be to God most high!"

**No. 12.** Explain Counting and Measures. (*See* "Class Method," §§ 145 *and* 186 *inclusive.* Sing by syllables first. The first pulse should be *strongly accented.*



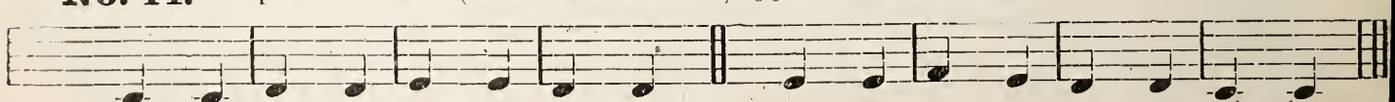
List! the birds are sweet-ly sing - ing. Thro' the woods their mu - sic ring - ing;

**No. 13.** May be sung in connection with No. 12.



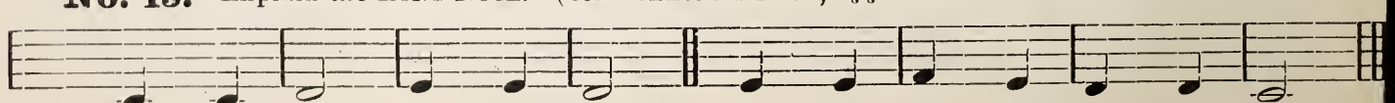
Would that we might know their glad-ness, In the time of woe and sad - ness.

**No. 14.** Explain the Tie. (*See* "Class Method," §§ 187 *and* 204 *inclusive.*)



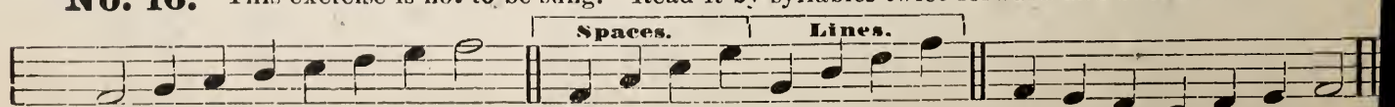
Do, do, re, . . . mi, mi, re, . . . Do, . . .

**No. 15.** Explain the Long Note. (*See* "Class Method," §§ 205 *and* 219 *inclusive.*)



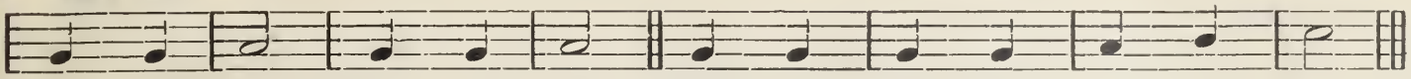
Do, do, re, . .
Firm - ly stand, Na - tive land, Truth and right thou'lt e'er de - fend.

**No. 16.** This exercise is not to be sung. Read it by syllables twice forward and backward.



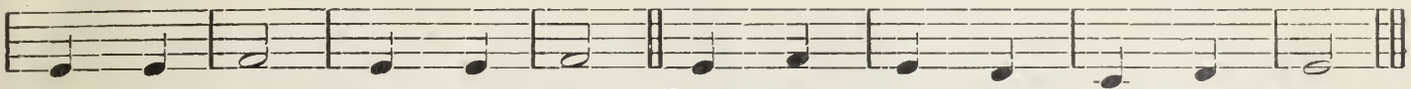

Do Do, mi, sol, ti, re, fa, la, do.

**No. 17.**



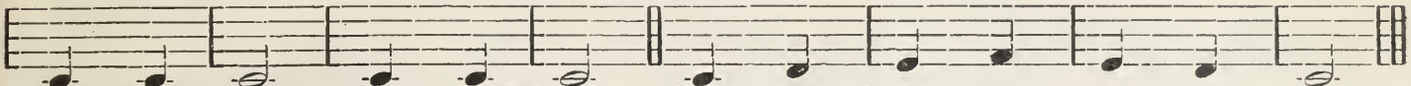
On our way, light and gay, Hand in hand we glad - ly stray.

**No. 18.** (May be sung in connection with No. 17.)



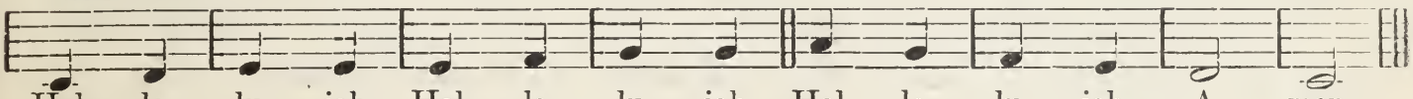
Sweet and rare, flow - ers fair Shed their fra - grance ev - 'ry - where.

**No. 19.** (Nos. 17, 18 and 19 may be sung together.)



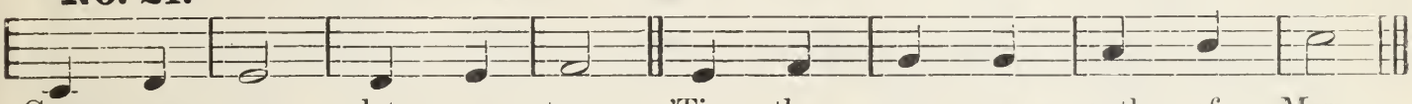
Sha - dy bow'rs, sweet - est flow'rs, Come with Spring-time's joy - ous hours.

**No. 20.**



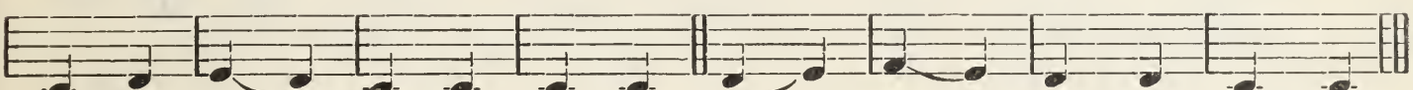
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - men.

**No. 21.**



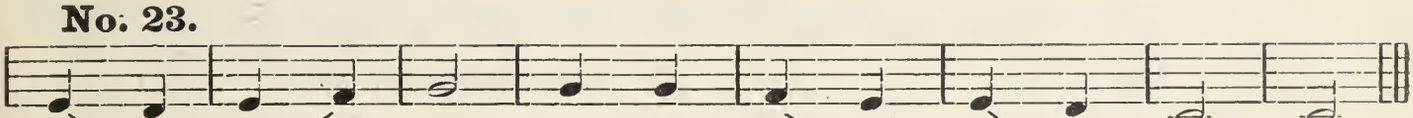
Come a - way, let us stray, 'Tis the mer - ry month of May.

**No. 22.** Explain THE SLUR. (*See* "CLASS METHOD," §§ 220 *and* 243 *inclusive.*)



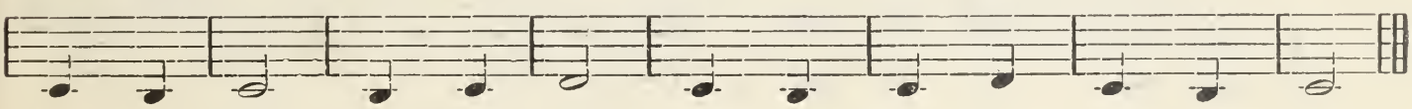
Joy - ful bells are ring - ing, Mer - ry voic - es sing - ing.

**No. 23.**



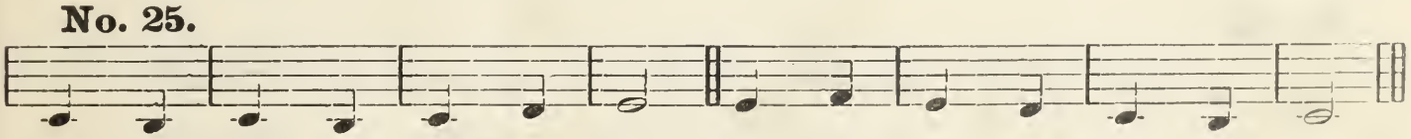
There is no place so dear as home.

**No. 24.** Explain Seven below. (*See* "CLASS METHOD," §§ 244 *and* 248 *inclusive.*)



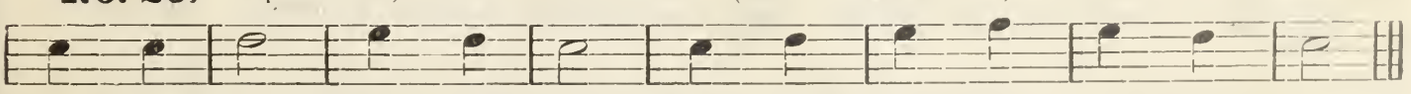
Do, ti, do, Ti, do, re.

**No. 25.**

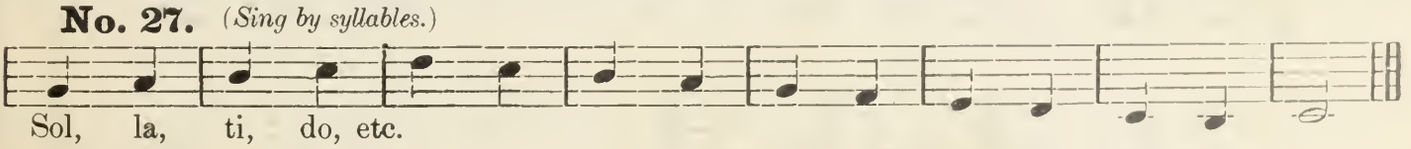


Swirl - ing, whirl - ing, falls the snow. See the snow - flakes come and go.

**No. 26.** Explain Two, Three and Four above. (*See* "CLASS METHOD," §§ 249 *and* 255 *inclusive.*)

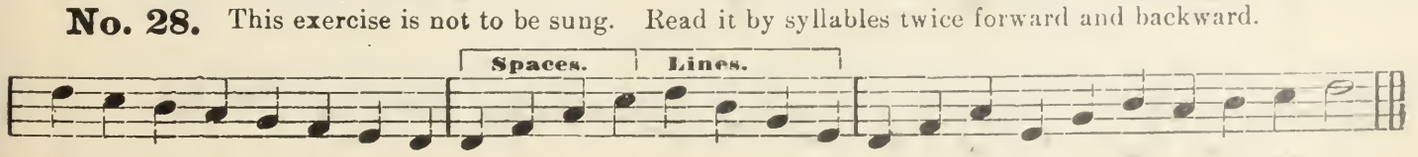


**No. 27.** (*Sing by syllables.*)



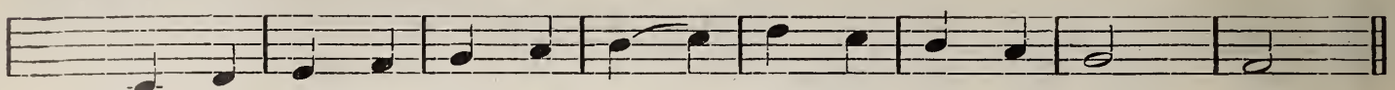
Sol, la, ti, do, etc.

**No. 28.** This exercise is not to be sung. Read it by syllables twice forward and backward.

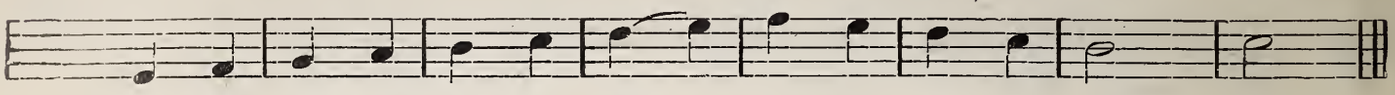



Do, re,

**No. 29.** Sing first by syllables.

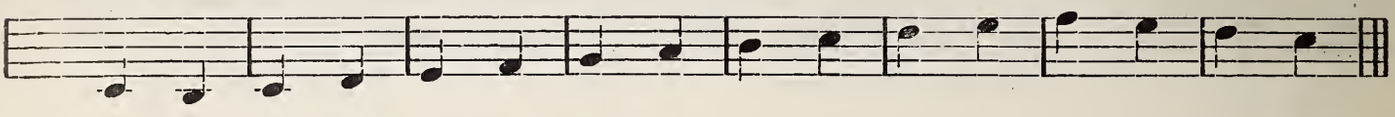


Tho' young birds in fly - ing fall, Still their wings grow strong - ger,

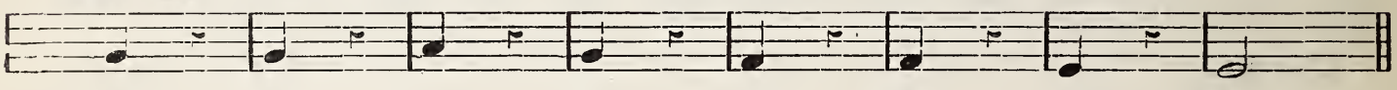


And the next time they can stay Up a lit - tle long - er.

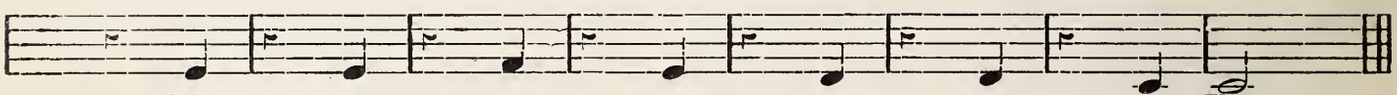
**No. 30.** Sing by syllables.



**No. 31.** Explain the Short Rest. (*See* "Class Method," ¶¶ 256 *and* 274 *inclusive.*)

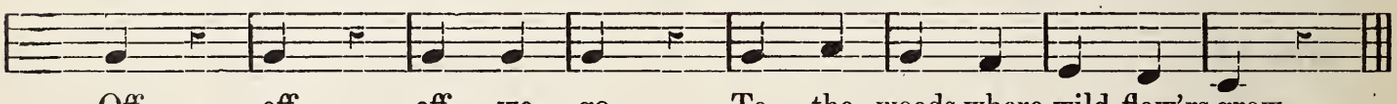


No, no, no, no, no, no, no, No.



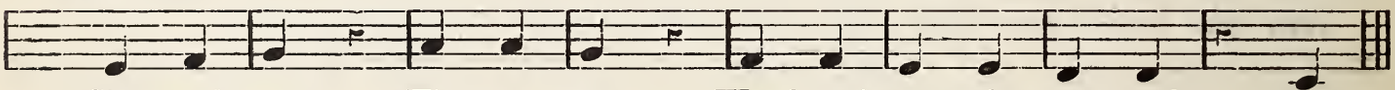
Yes, yes, yes, yes, yes, yes, yes, Yes.

**No. 32.**



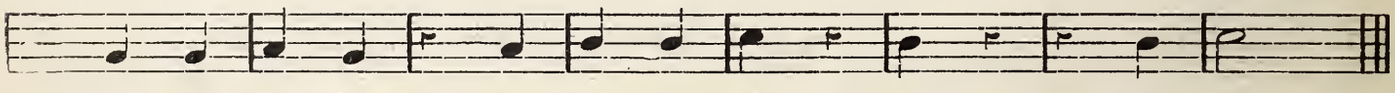
Off, off, off we go, To the woods where wild flow'rs grow.

**No. 33.**



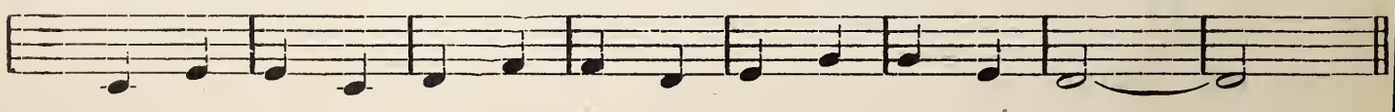
Sing and rest, 'Tis a test, Watch each note, ob - serve each rest.

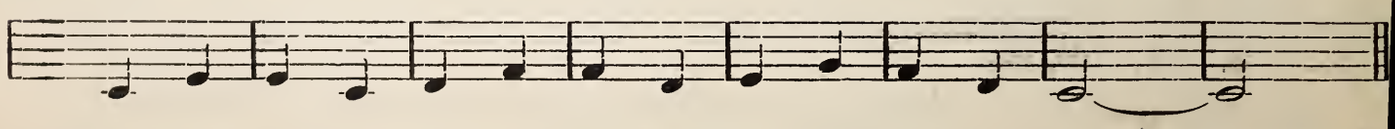
**No. 34.**

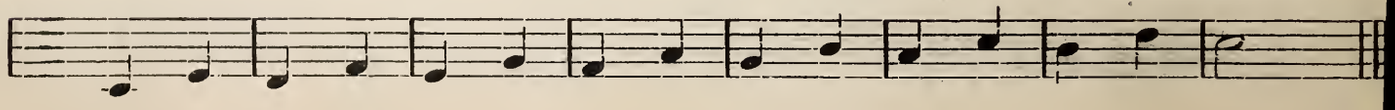


Af - ter la - bor then com - eth rest, sweet, sweet rest.

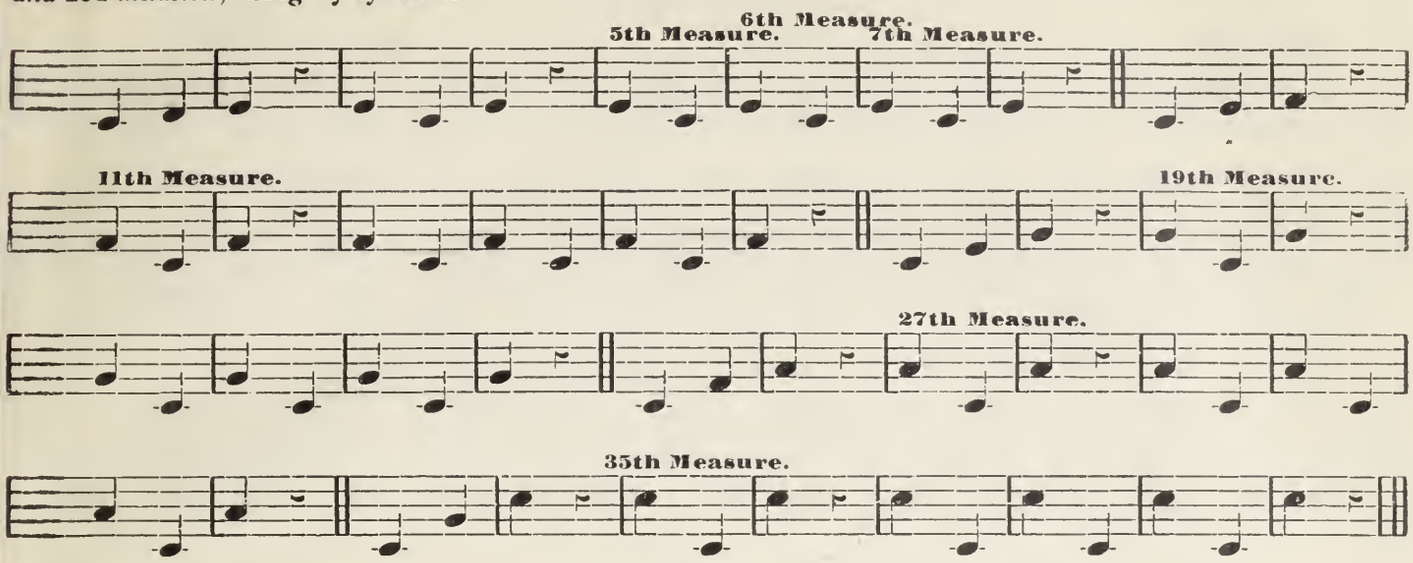
**No. 35.** Review Skip of a Third. (*See* "Class Method," ¶¶ 46 *and* 58 *inclusive. Also* ¶¶ 275 *and* 284 *inclusive.*)



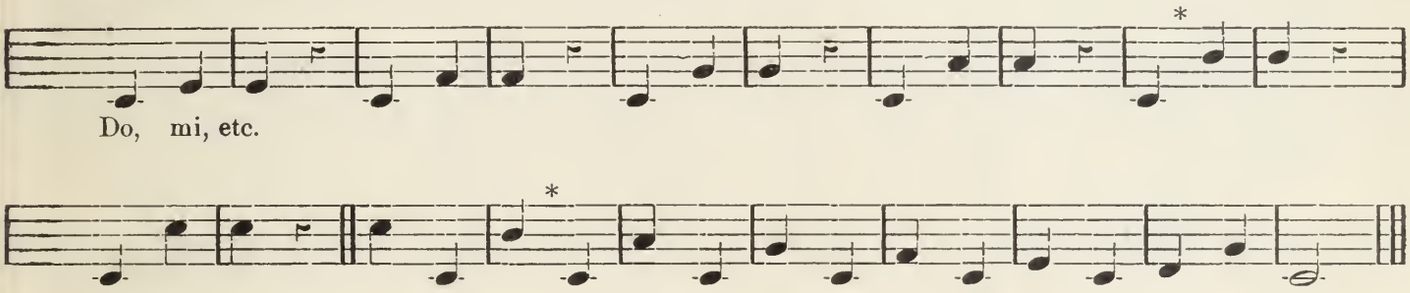




**No. 36.** Explain Skips of a Fourth, Fifth, Sixth and Octave. (*See* "Class Method," §§ 275 *and* 284 *inclusive.*) Sing by syllables.

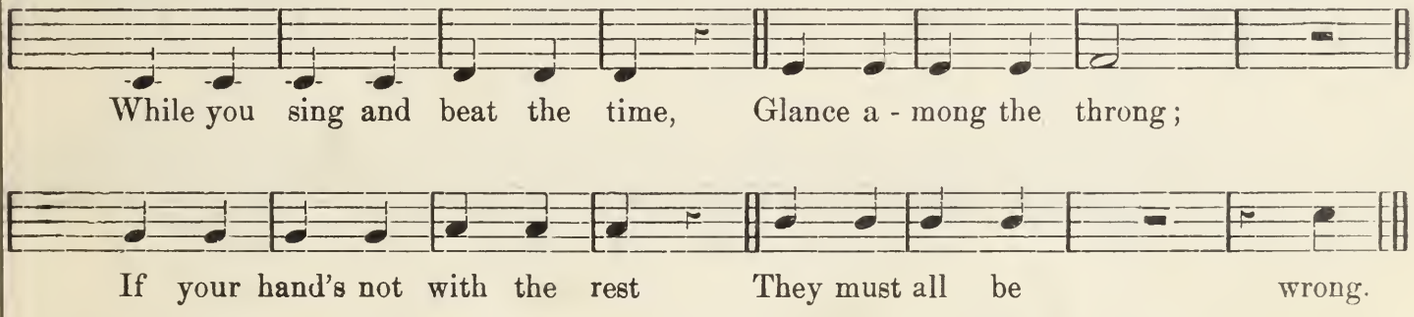



**No. 37.** Skip of a Seventh. (*See measures marked* *.)

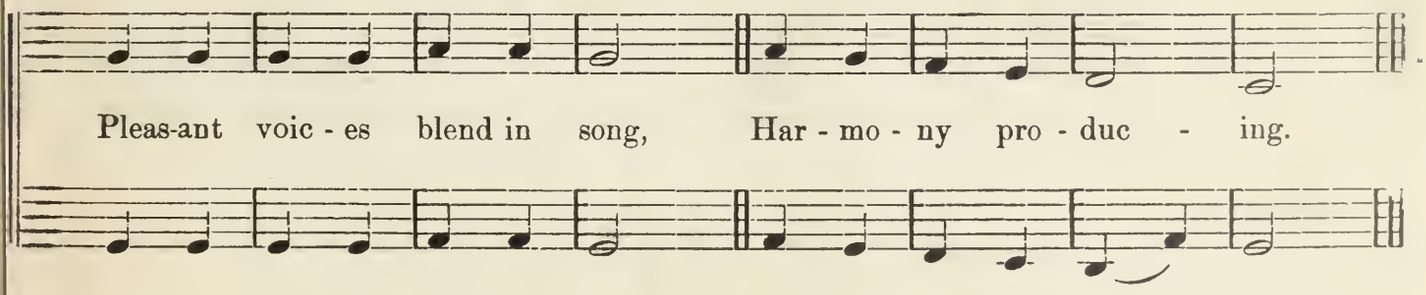



**No. 38.** Explain the Long Rest. (*See* "Class Method," §§ 285 *and* 289 *inclusive.*)

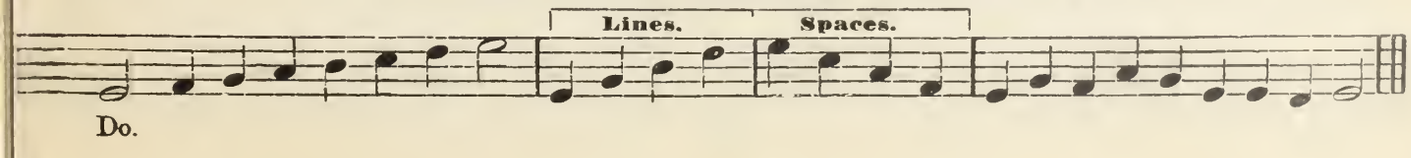
W A. L.




**No. 39.** Explain the Brace, Melody and Harmony. (*See* "Class Method," *note* 84 *and* § 301.)



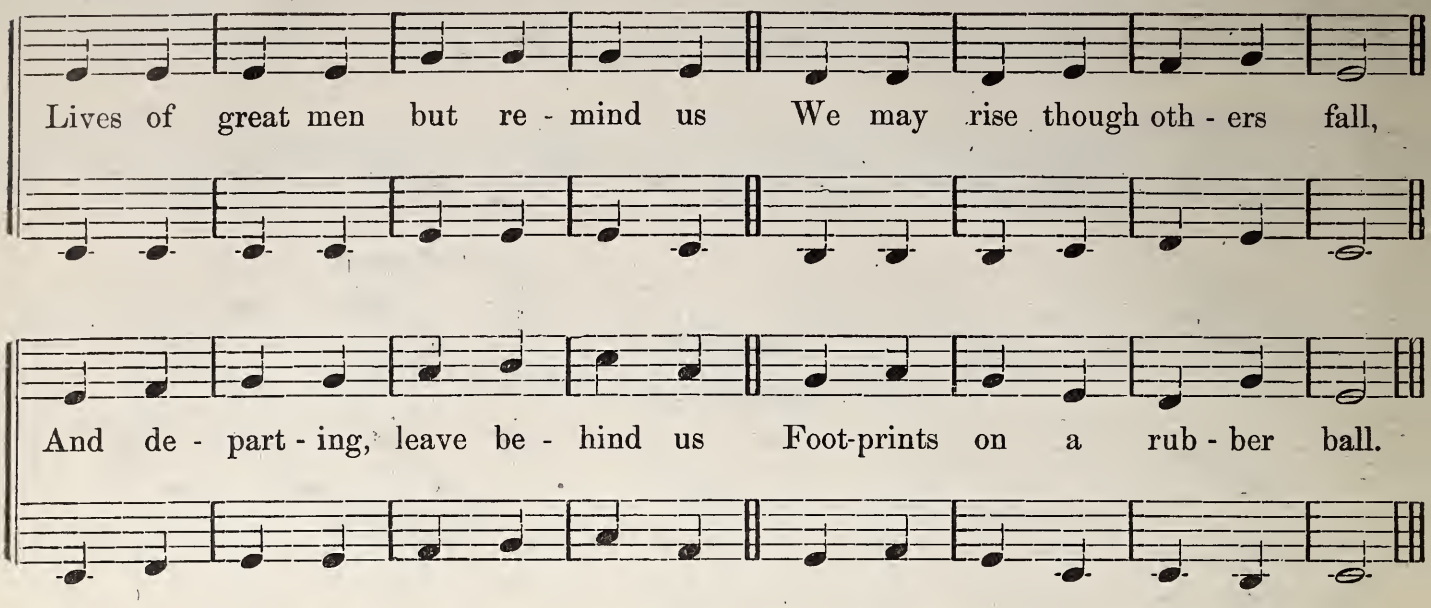

**No. 40.** This exercise is not to be sung. Read it twice by syllables forward and back.



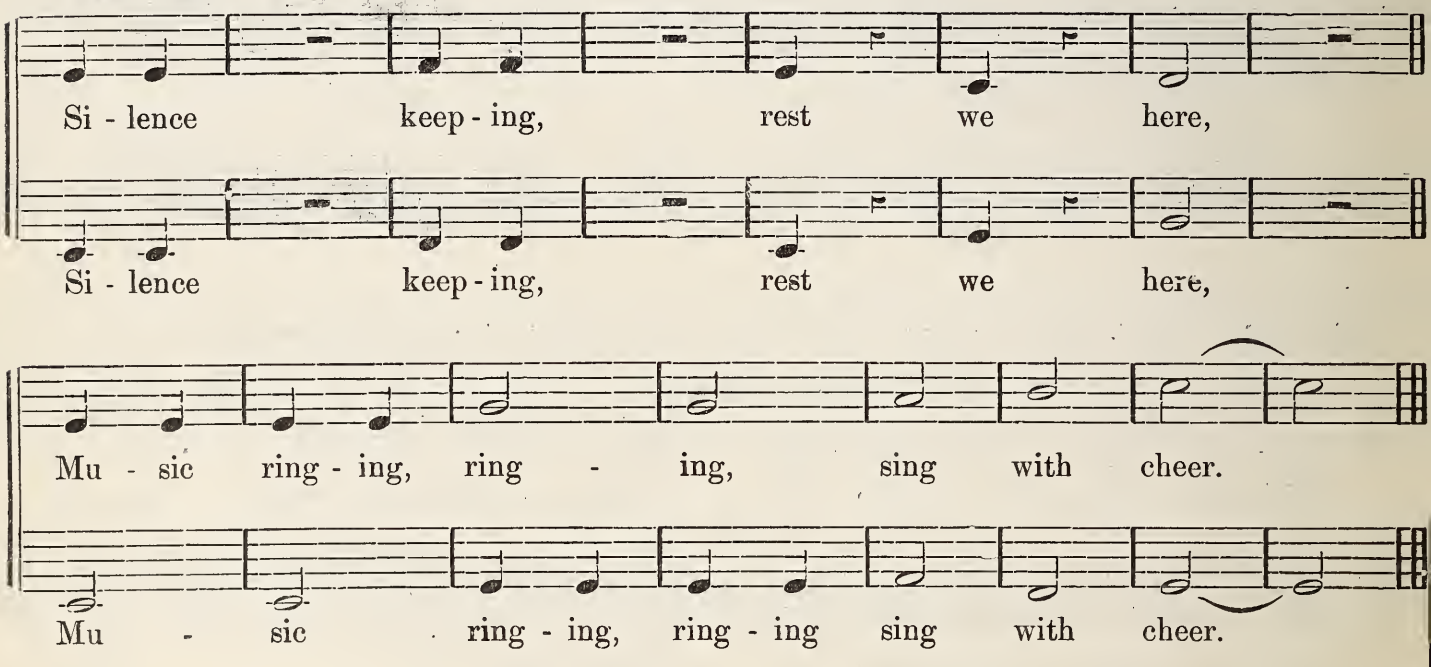
## FOOT=BALL CRAZE.

Begging Longfellow's pardon.

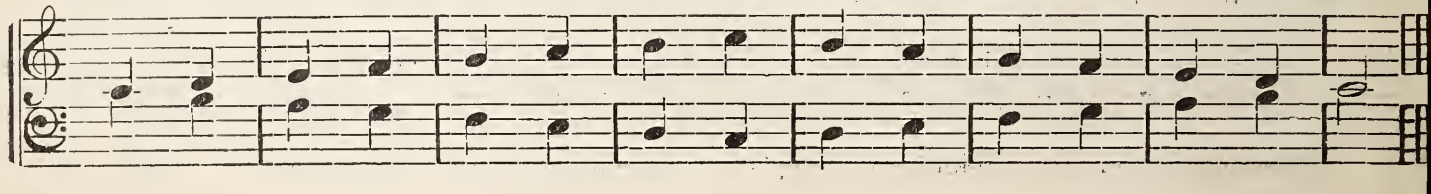
**No. 41.**



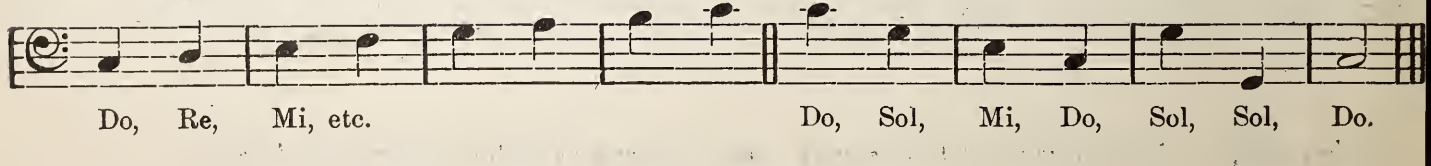

**No. 42.** H. H. M.



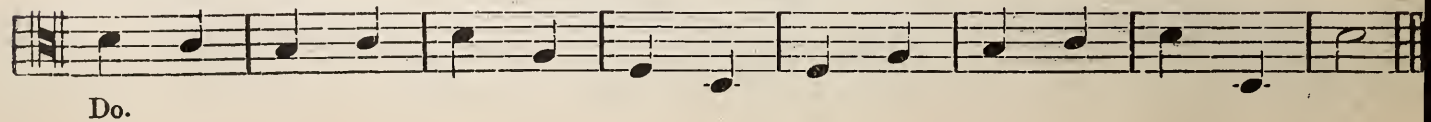

**No. 43.** Explain the difference between LADIES' voices and the voices of GENTLEMEN. Explain the SOPRANO CLEF, BASS CLEF and THE GREAT CENTRAL TONE. (*See* "CLASS METHOD," *from Note* 86 *to* § 390.



**No. 44.**




**No. 45.** Explain the TENOR CLEF. (*See* "CLASS METHOD," § 532 *to Note* 115.)



**No. 46.** Explain singing in Four Parts. (*See* Classification of Voices in "Class Method," *notes* 109 *and* 116 *inclusive; also* ¶¶ 513 *and* 554 *inclusive.*)

SOPRANO.

Firm - ly stand, Na - tive land, Truth and right de - fend;

ALTO.

Firm - ly stand, Na - tive land, Truth and right de - fend;

TENOR.

Firm - ly stand, Na - tive land, Truth and right de - fend;

BASS.

Then thou'lt be Tru - ly free, Free till time shall end.

Then thou'lt be Tru - ly free, Free till time shall end.

Then thou'lt be Tru - ly free, Free till time shall end.

**No. 47.** Explain the writing of Four Parts on Two Staffs. (*See* "Class Method," *note* 117, *page* 81.)

Firm-ly stand, Na - tive land, Truth and right de - fend; Then thou'lt be Tru - ly free, Free till time shall end.

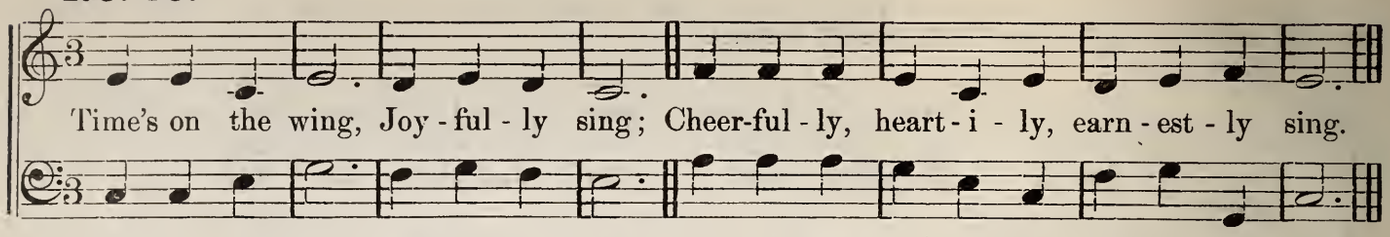
**No. 48.** Explain Triple Measure. (*See* "Class Method," ¶¶ 402 *and* 422 *inclusive.*)

Boys in a hurry, The girls in a flur-ry, The snow is now falling, It cov-ers the ground.

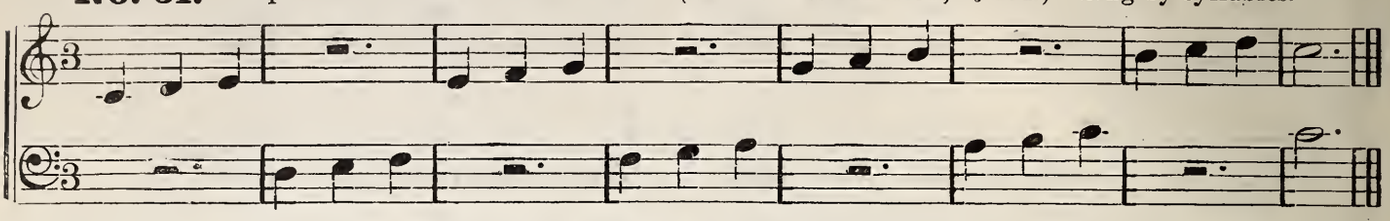
**No. 49.** Explain the Dotted Long Note. (*See* "Class Method," *note* 97, *also* ¶¶ 423 *and* 433 *inclusive.*)

Sil - ver - y bells, Beau-ti - ful bells, Rhyming and chiming their mel - o - dy swells.

**No. 50.**

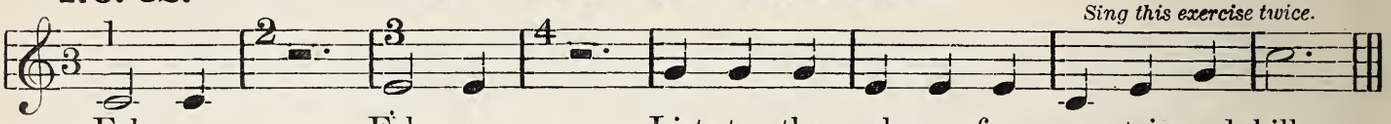



**No. 51.** Explain the Dotted Long Rest. (*See* "Class Method," § 434.) Sing by syllables.



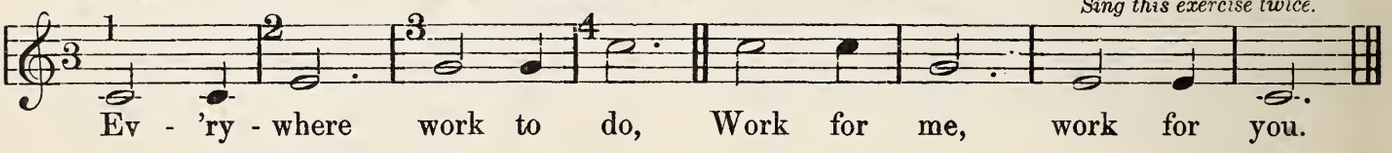
**No. 52.** **ROUND FOR FOUR PARTS.**

*Sing this exercise twice.*



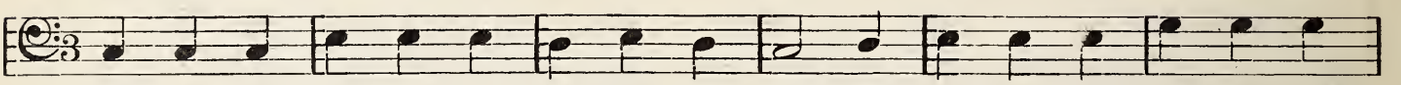

**No. 53.** **ROUND FOR FOUR PARTS.**

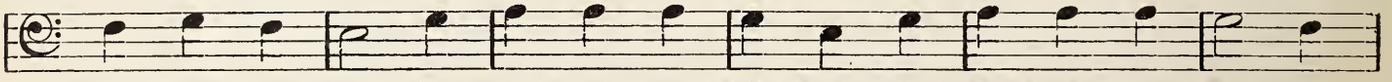
*Sing this exercise twice.*

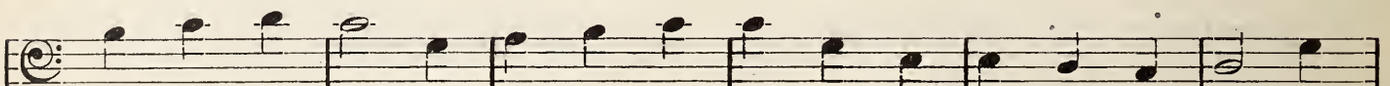


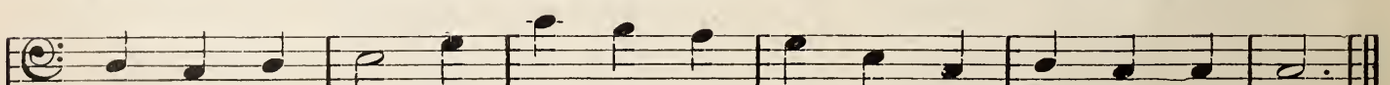

**THE PIES OF OUR BOYHOOD.**

**No. 54.** Sing first by syllable. Oraz.





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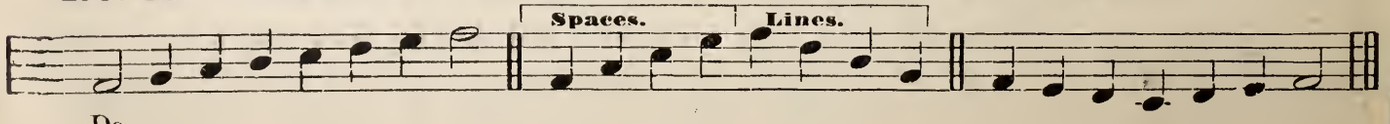
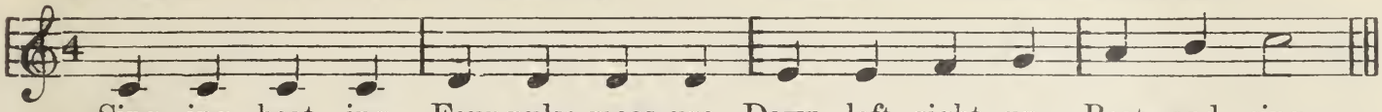
**No. 55.** This exercise is not to be sung. Read it by syllables twice forward and backward.

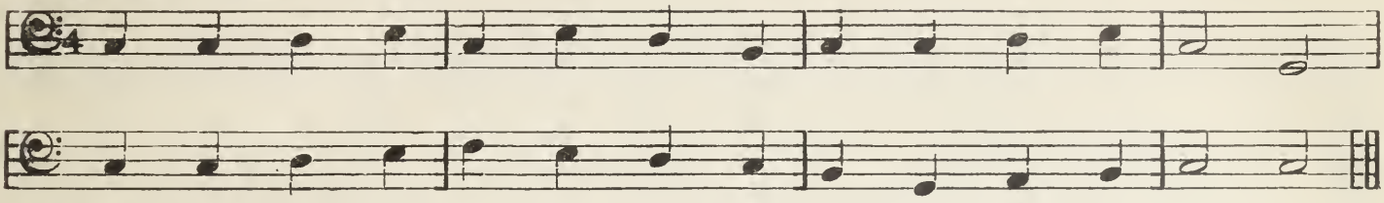


**No. 56.** Explain QUADRUPLE MEASURE. (*See* "CLASS METHOD," ¶¶ 435 *and* 445 *inclusive.*)

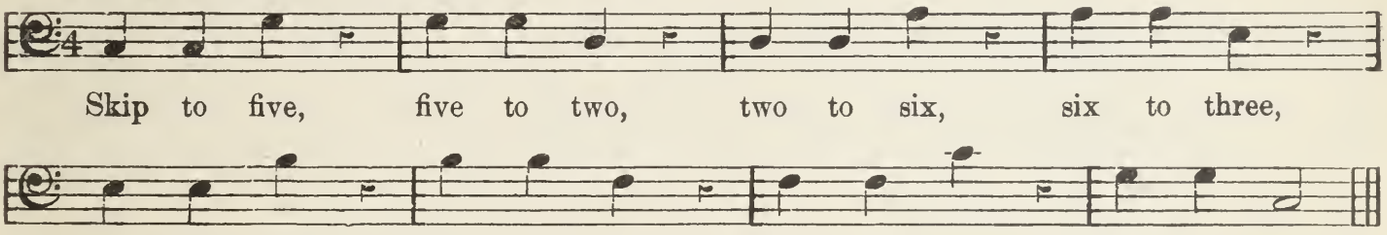


Sing - ing, beat - ing Four-pulse meas- ure. Down, left, right, up, Beat and sing.

**No. 57.** Sing by Syllables.



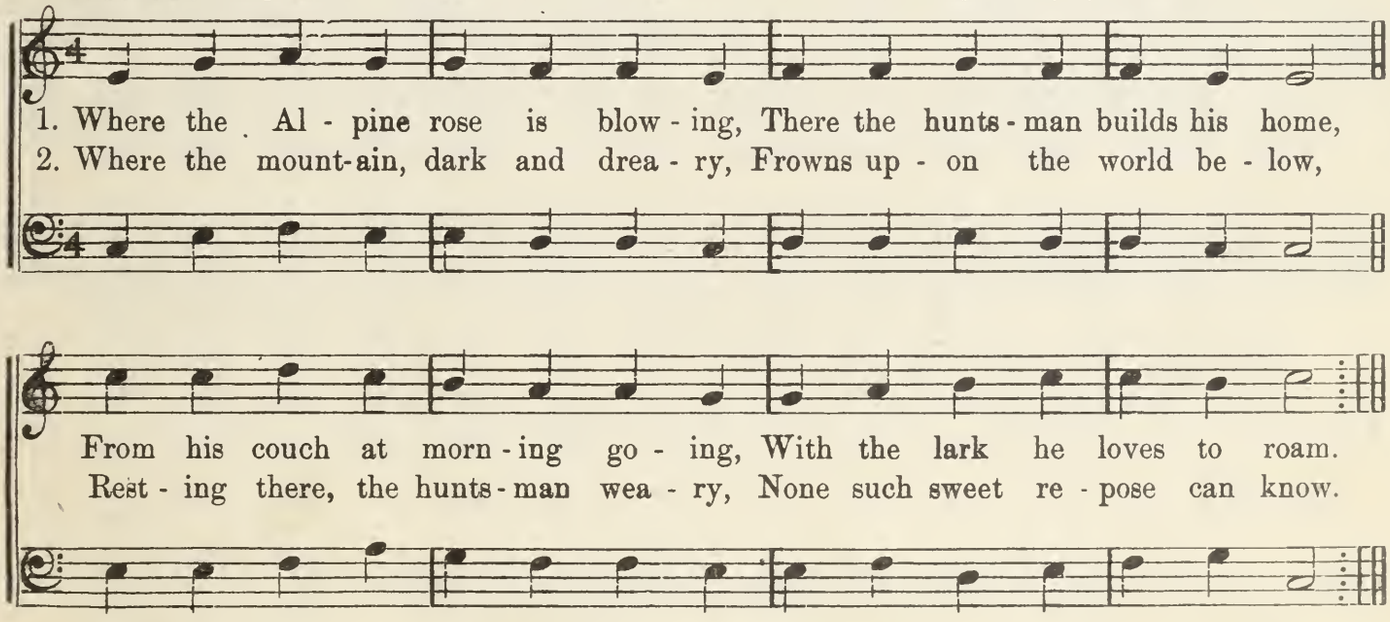
**No 58.** Sing first by syllables.



Skip to five, five to two, two to six, six to three,

three to seven, seven to four, four to eight, five to one.

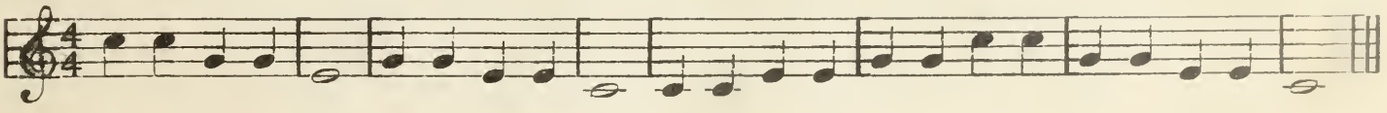
**No. 59.** Explain the REPEAT. (*See* "CLASS METHOD," ¶ 446.) Sing first by syllables.



1. Where the Al - pine rose is blow - ing, There the hunts - man builds his home,
2. Where the mount-ain, dark and drea - ry, Frowns up - on the world be - low,

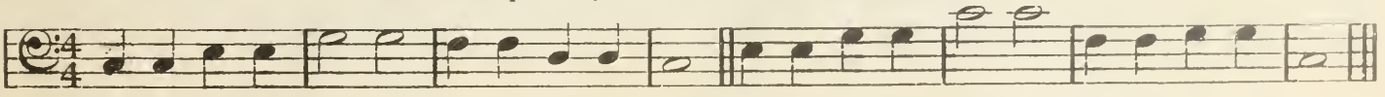
From his couch at morn - ing go - ing, With the lark he loves to roam.
Rest - ing there, the hunts - man wea - ry, None such sweet re - pose can know.

**No. 60.** Explain the WHOLE NOTE. Give the notes their correct names. (*Whole-note, Half-note, Quarter-note.*) Explain the FRACTION, NUMERATOR and DENOMINATOR. (*See* "CLASS METHOD," ¶¶ 447 *and* 476 *inclusive.*



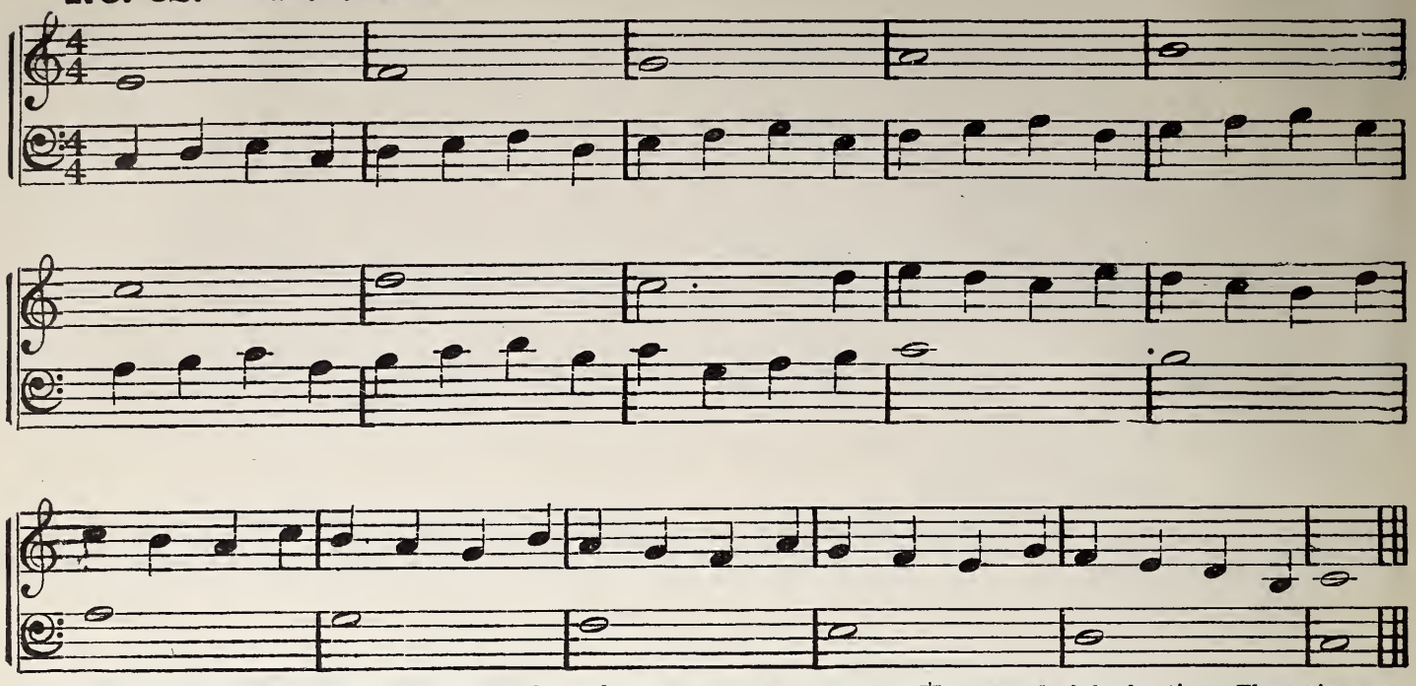
**No. 61. SPARKING SUNDAY NIGHT. (College Song.)**

Respectfully inscribed to those who are guilty.



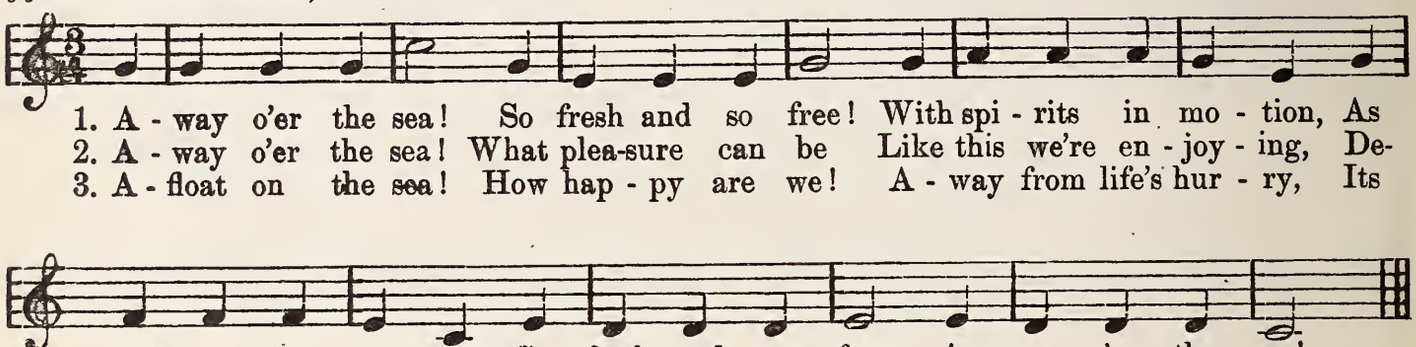
1. Sit-ting in a cor- ner On a Sunday eve, With a ta- per fin - ger Resting on your sleeve.
2. Star- light eyes are cast-ing On your face their light; Bless me! this is pleas-ant—Sparking Sunday night.
3. How your heart is thumping 'Gainst your Sunday vest—Wickedly 'tis working On this day of rest.
4. "Love ye one an - oth-er!" Min-is- ters re - cite; Bless me! don't we do it—Spark-ing Sunday night

**No. 62.** Sing by syllables.



NOTE.—Four-pulse measure is sometimes shown by "𝄴," and two-pulse by "𝄵," instead of the fraction. These signs are so indefinite ("𝄴" shows $\frac{4}{4}$ or $\frac{4}{2}$, and "𝄵" $\frac{2}{2}$ or $\frac{2}{1}$), that they are very properly falling into disuse.

**No. 63.** Explain beginning and ending with a fractional part of a measure. (*See* "Class Method," §§ 497 *and* 512 *inclusive.*)



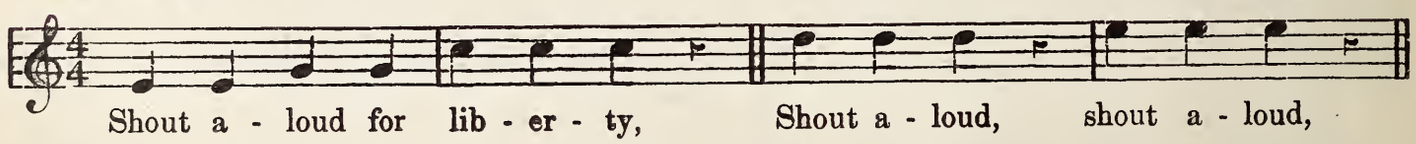
1. A - way o'er the sea! So fresh and so free! With spi - rits in mo - tion, As
2. A - way o'er the sea! What plea-sure can be Like this we're en - joy - ing, De-
3. A - float on the sea! How hap - py are we! A - way from life's hur - ry, Its



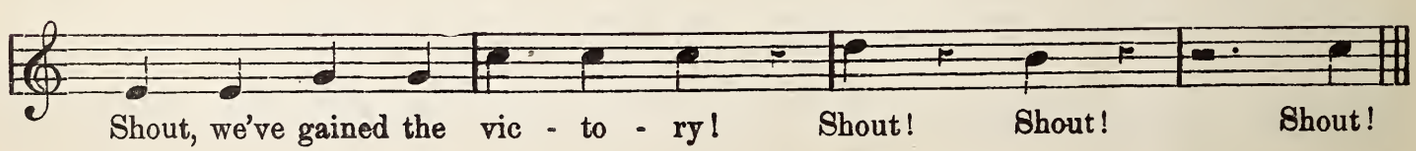
brisk as the o - cean, So fresh and so free; A - way o'er the sea!
light nev - er cloy - ing; What pleasure can be Like ours on the sea?
bus - tle and wor - ry! How hap - py are we, A - float on the sea!

**No. 64.**

W. A. L.

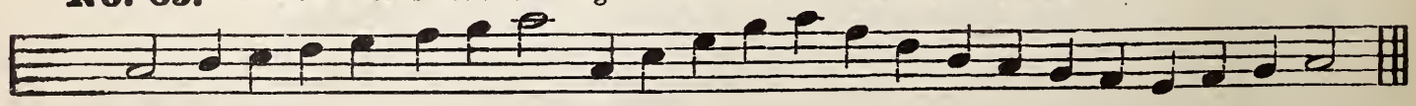


Shout a - loud for lib - er - ty, Shout a - loud, shout a - loud,



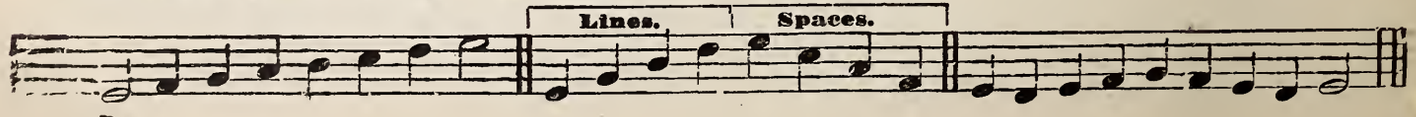
Shout, we've gained the vic - to - ry! Shout! Shout! Shout!

**No. 65.** This exercise is not to be sung. Read it twice forward and backward.



Do.

This exercise is not to be sung. Read it twice forward and backward.




Do.

## THE BABBLING SPRING.

**No. 66.** Explain Choosing Notes. (*See* "Class Method," § 554.)

1. Bab - bling spring so bright and clear, Pleas - ant 'tis thy voice to hear;

2. Oft in noon - day's sul - try heat, We have sought thy cool re - treat;

3. On thy mar - gin's grass - y mound Are the ear - liest vio - lets found;

List - en to the song we raise For we sing it in thy praise.

And be - side thy sha - dy pool Sipp'd thy wa - ter clear and cool.

And our wreath crown'd heads we view, Pic - tured in thy mir - ror true.

**No. 67.**

## I NEED THEE BLESSED JESUS.

F. Whitfield. H. R. Palmer.

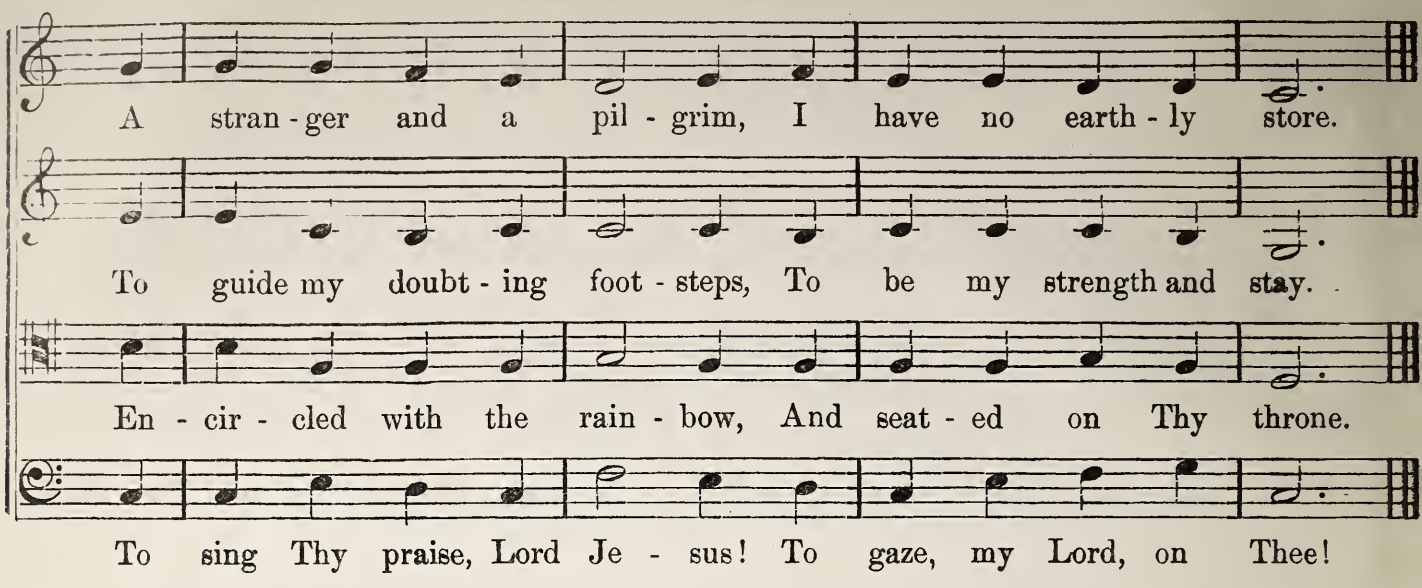
1. I need Thee, bless - ed Je - sus! For I am ver - y poor,

2. I need the love of Je - sus, To cheer me on my way,

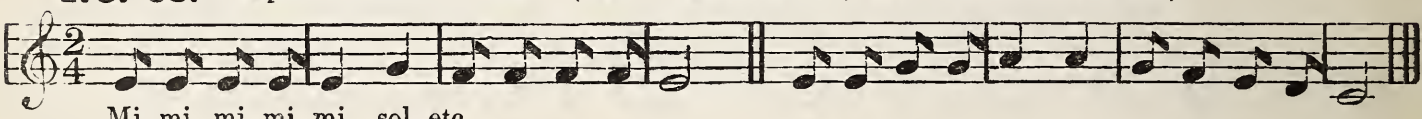
3. I need Thee, bless - ed Je - sus, And hope to see Thee soon,

4. There, with Thy blood- bought chil - dren, My joy shall ev - er be,

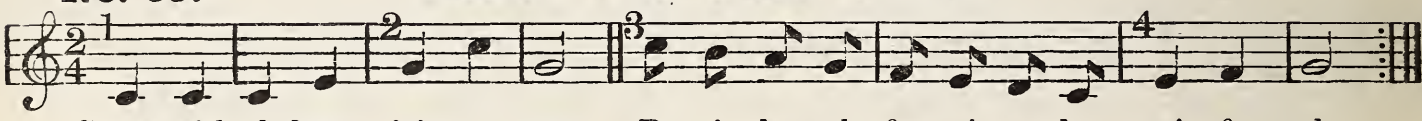
## I NEED THEE, BLESSED JESUS. Concluded.



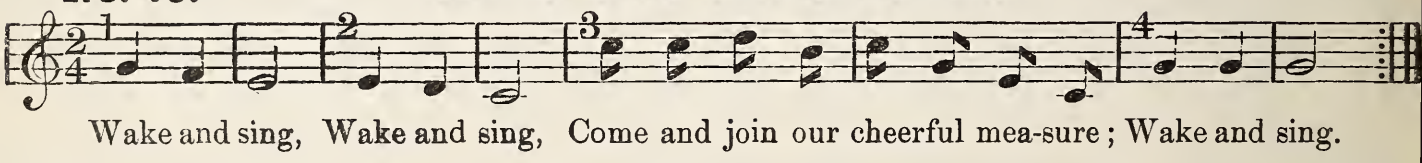

**No. 68.** Explain Eighth Notes. (*See* "Class Method," ⁂ 572 *and* 599 *inclusive.*)



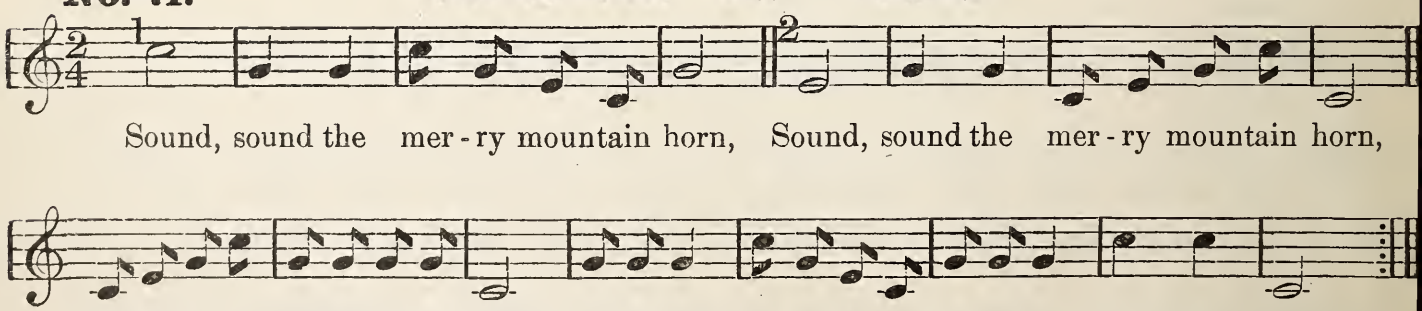

**No. 69.** **ROUND FOR FOUR PARTS.**



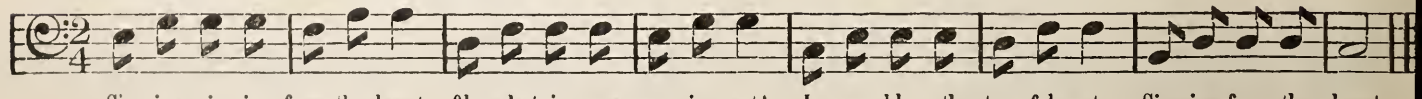

**No. 70.** **ROUND FOR FOUR PARTS.**



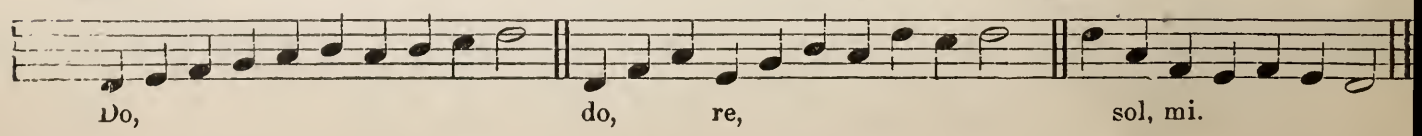

**No. 71.** **ROUND FOR TWO PARTS.**




**No. 72.** Sing first by syllables.




**No. 73.** This exercise is not to be sung. Read it twice forward and backward.



**No. 74.** **LIGHTLY FALLS THE SNOW.**

P.

1. Light - ly, light - ly falls the snow, Myr - iad flakes to - geth - er,

2. 'Neath a man - tle soft and white, Grass and flow - er sleep - eth,

3. Af - ter win - ter com - eth May, Sun - shine warm and show - ers,

Whirl - ing, danc - ing to and fro, No one know - eth whith - er.

Safe thro' all the win - ter's night, Earth her treas - ure keep - eth.

Birds will sing and lamb - kins play; Wa - ken then the flow - ers.

**No. 75.** Explain the EIGHTH NOTE as a BEAT NOTE. (*See* "CLASS METHOD," §§ 600 *and* 602 *inclusive.*)

Sol, mi, mi, fa, re, re, etc.

**No. 76.** Explain that connecting the STEMS of EIGHTH notes is equivalent to a SLUR. Sopranos and Altos may sing the higher parts and the gentlemen the lowest part.

Blow, bu - gle, blow, Far o'er the snow, Set the wild e - choes a - fly - - ing.

This exercise is not to be sung. Read it twice forward and backward.

Lines. Spaces.

Do, ti, sol, sol, mi, do, mi, sol, do.

## IF THE WORLD SEEMS COLD TO YOU.

**No. 77.** Explain the EIGHTH REST. (*See* "CLASS METHOD," § 603.)

D. K. R.

1. If the world seems cold to you, Kin - dle fire to warm it; Let the com - fort

2. If the world's a wil - der - ness, Go build hous - es in it; Will it help your

3. If the world's a vale of tears, Smile till rain-bows span it; Breathe the love that

hide from view Win - ters that de - form it; Hearts as fro - zen as your own, To that ra-diance

lone - li - ness, On the winds to din it? Raise a hut, how - ev - er slight, Weeds and brambles

life en- dears, Clear from clouds to fan it; Of your glad-ness lend a gleam Un - to souls that

gath - er, You will soon for - get to moan, "Ah what cheer - less weath - er!"

smoth- er, And to roof and meal in - vite Some less fa - vored broth - er.

shiv - er, Show them how dark sor - row's stream Blends with hope's bright riv - er.

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**No. 78.** Explain DOTTED QUARTER NOTES. (*See* "CLASS METHOD," §§ 665 *and* 678 *inclusive.*) A passage in which all parts sing the same tones is called a UNISON PASSAGE.

UNISON. HARMONY.

1. "Wide, ye heav'n - ly gates un - fold! Closed no more by death and sin;

2. Hark! th'an-gel - ic host in - quire, "Who is He, the might - y King?"

3. "He whose pow'r - ful arm a - lone On His foes de - struc - tion hurled;

4. He who God's pure law ful - filled, Je - sus, the In - car - nate Word!

UNISON. HARMONY.

Lo! the conqu'ring Lord be - hold! Let the King of Glo - ry in."

Hark a - gain! the answering choir Thus the strain of tri - umph sing:

He who hath the vic - t'ry won, He who saved a ru - ined world!

He whose truth with blood was sealed, He is heaven's all - glo - rious Lord."

**No. 79.** Explain the HALF NOTE as a BEAT NOTE. (*See* "CLASS METHOD," §§ 679 *and* 681 *inclusive.*)

**No. 80.** Explain that this is the same as No. 79, only represented differently.

**No. 81.** **BLEST ARE THE MEN.** ORAZ.

1. Blest are the men whose hearts are set To find the way to Zi - on's gate;
2. Cheerful they walk with grow - ing strength, Till all shall meet in heaven at length;

God is their strength, and thro' the road They lean up - on their help - er, God.
Till all be - fore Thy face ap - pear, And join in no - bler wor - ship there.

## OH! HOW BRIGHTLY.

**No. 82.** (Extra power should be given where the *extra accent marks* (>) occur.)

Arr. by H. R. P.

1. Oh! how brightly, how brightly the sun moves a - long, From the East to the West thro' the sky;

2. Oh! how swift- ly, how swift- ly the bird flies a - way To his home in the tall for - est tree;

3. And the ros - es, the ros - es and lil - ies so fair, Which we pluck from the green fields in May;

Oh! how love - ly, how love - ly the moon looks a- mong All the stars as they sparkle on high;

Oh! how sweet-ly, how sweet-ly he sings all the day, And as hap - py, as hap - py can be;

Fill with fragrance, with fragrance the fresh morning air, And to us, as they bloom, seem to say

These glo - rious lights to us were giv'n, To raise our thoughts from earth to heav'n;

'Tis thus he tells of fa - vors giv'n, And while he sings he soars to heav'n;

By whom their sweet per - fume was giv'n, And thus they send it back to heav'n:

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## OH! HOW BRIGHTLY. Concluded.

Oh! how bright-ly, how brightly they all move a - long, Shedding light o'er the world from on high.

Oh! how sweet-ly, how sweet-ly he sings all the day, In his nest on the tall for - est tree.

Oh! the ros - es, the ros - es and lil - ies so fair Fill the air, fill the air all the day.

**No. 83.** Explain LEGATO. SEMI-STACCATO & STACCATO. (*See* CLASS METHOD § 604 *and* 612 *inclusive.*)

*Legato.* *Semi-staccato.* *Legato.* *Staccato.*

**No. 84.** Explain 1ST TIME & 2D TIME.

*Legato.* *Semi-staccato.* 1 2

{ Pur - est flow - ers blos- som on the mount- ain bare . .
{ Kiss - ing flee - cy cloud-lets with their (*Omit.* . . . . . pet - als fair.

## GLEE. HAVE YOU SEEN THAT MAID OF MINE?

**No. 85.** Explain the HOLD. (*See* "CLASS METHOD," § 645 *and* 650 *inclusive.*)

Mrs. KIDDER. P.

1. Have you seen that maid of mine, With her grace so near di - vine? Sun - ny tem- per
2. Lips like cher - ries, fair and sweet, Soft - ly whis- per when we meet; How I love her

3. She is mer - ry, but not gay, She is hap - py as the day. She has prom-ised

night and day, And a warm heart like the May. At the win - dow there she stands,
none can tell, And I know she loves me well. At the win - dow there she stands,

in the spring She will wear a wed - ding ring. At the win - dow there she stands.

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## HAVE YOU SEEN THAT MAID OF MINE? Concluded.

Snow - y blos - soms in her hands; Gold - en tress - es like a crown Shade her blue eyes

Snow - y blos - soms in her hands; Gold - en tress - es like a crown Shade her blue eyes

look - ing down, Gold - en tress - es like a crown, Shade her blue eyes look - ing down.

look - ing down, Gold - en tress - es like a crown, Shade her blue eyes look - ing down.

**No. 86.** Explain SEXTUPLE MEASURE. (See CLASS METHOD § 614 *and* 644 *inclusive.*)

Sex - tu - ple meas - ure we're sing - ing Re, mi, fa, sol, la, ti, do.

Voic - es are mer - ri - ly ring - ing, Ti, la, sol, fa, mi, re, do.

**No. 87.** Round for four parts. Beat only the accented pulses.

1. Tir - o - lee, tir - o - lee, tweet, tweet, Sing for me, sing for me, sweet, sweet;

Tell, bird - ie, tell, Who taught you so well To whis - tle a song so com - plete.

**No. 88.** This exercise is the same as the preceding one. It only differs in representation. (*See* "CLASS METHOD," *page* 91, *Note* 132.)

2. Tir - o - lee, tir - o - lee, tweet, tweet, List to me, list to me, sweet, sweet;
3. Tir - o - lee, tir - o - lee, tweet, tweet, Do you not tire, bird - ie sweet, sweet;

Have I done wrong, In catch-ing your song, Its soft ten - der notes to re - peat?
All the long day You sing the same lay, Thro' sun-shine or rain - driv-ing sleet?

## No. 89. I NEVER COULD FIND A GOOD REASON.

H. R. P., Jan. 16th, 1893.

1. I nev - er could find a good reas - on Why sor- row un - bid - den should stay,
2. The world has a spir - it of beau - ty Which looks up - on all for the best,

And all the bright joys of life's sea - son Be driv - en un- heed - ed a - way.
And while it dis- charg - es its du - ty To Prov - i - dence leaves all the rest.

Our cares would not wake more e - mo - tion, If we to our lot were re - signed,
That Spir - it's the beam of de - vo - tion Which lights us thro' life, to its close,

Than peb- bles flung in - to the o - cean, That scarce leave a rip - ple be - hind.
And sets, like the sun, in the o - cean, More beau - ti - ful far than it rose.

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## No. 90. THREE BLIND MICE.*

Round for three parts.

Arr. by ORAZ.

1.

Three blind mice! Three blind mice! Three blind mice!

2.

See how they run! See how they run!

3.

See how they run! They all ran up to the far- mer's wife Who cut off their tails with a carv - ing knife, Did ev - er you see such a thing in your life, As Three blind mice.

* As a finish it is suggested that the first and second parts repeat the last line. "Did ever you see such a thing in your life," until all parts come together, and then end with the final two measures "Three blind mice."

## No. 91. This exercise is not to be sung. Read it twice, forward and backward.

Do lines. spaces.

## No. 92. SOMETHING NEW EVERY DAY.

Oraz, Jan. 16th, 1893.

1. Lit - tle bird with ea - ger wing, Stop- ping now and then to sing, Can you in your chirp - ing way, Teach us some - thing new to - day? The lit - tle bird sings in his in - no - cent glee, That we should be grate - ful and joy - ous as he, Grate- ful as he, joy - ous as he, Grate- ful and joy - ous as he.

2. Bus - y bee from flow'r to flow'r You are fly - ing ev - 'ry hour; Can you in your hum - ming way, Teach us some - thing new to - day? The bee does not tri - fle her mo - ments a - way, So we should be ac - tive in work or in play, Work-ing a - way! play- ing a - way! Act - ive in work or in play.

3. Gen - tle breeze a - long the grass Ver - y soft - ly do you pass; Can you in your rust - ling way, Teach us some - thing new to - day? Just like the pure zeph - yr that soothes as it goes, We all should be read - y to soothe oth - er's woes, Soothe oth - er's woes! soothe oth - er's woes! Read - y to soothe oth - er's woes.

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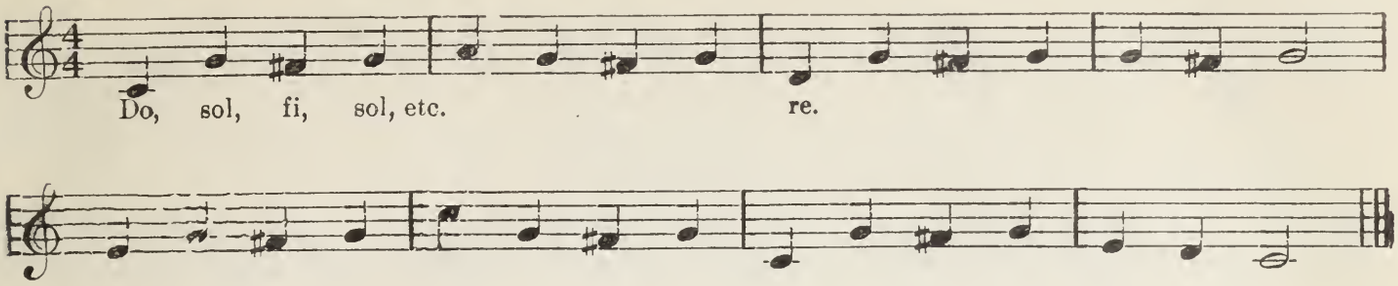
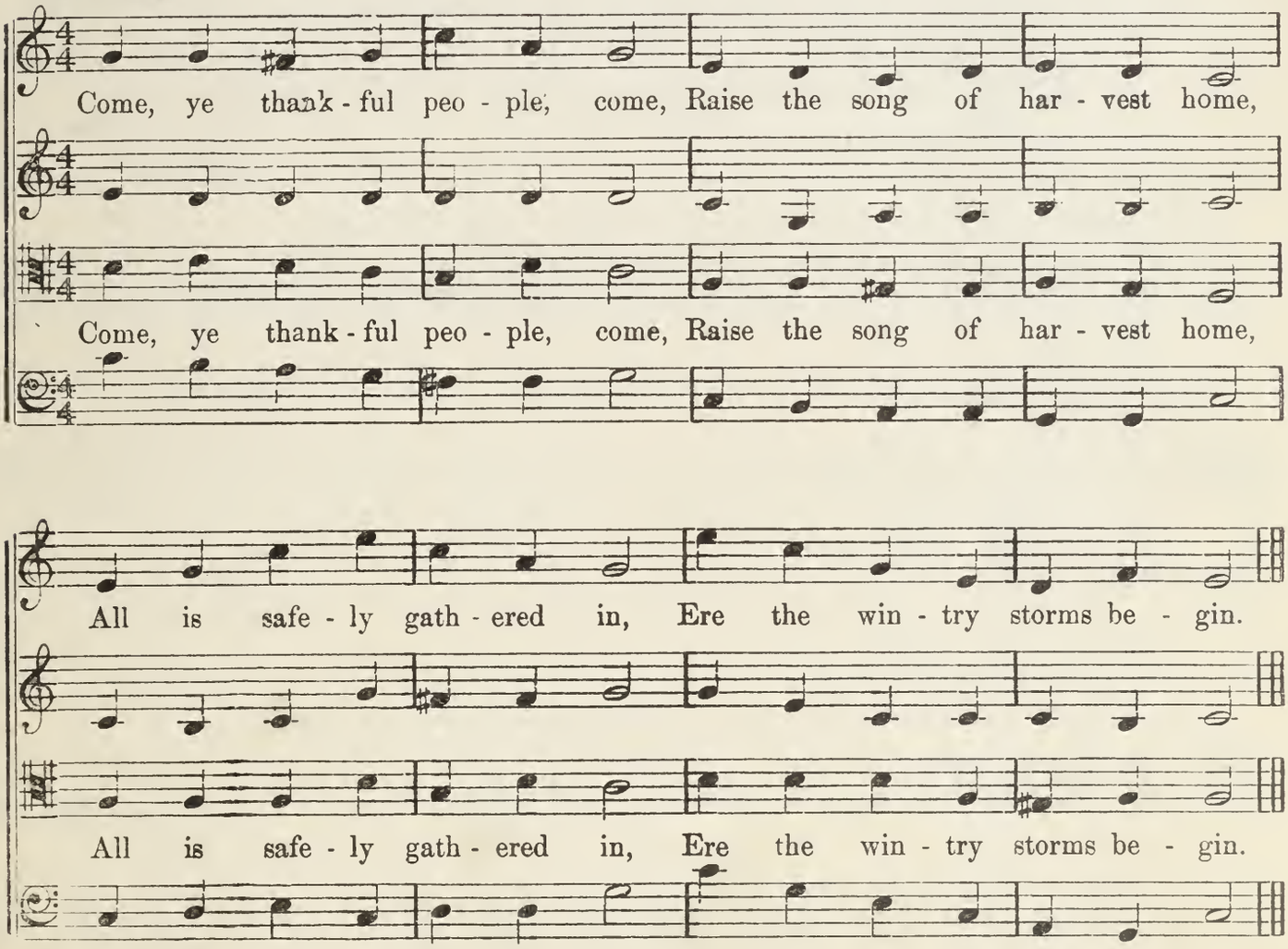
**No. 93.** Explain SHARP FOUR. (*See* "CLASS METHOD," ⁂ 651 *and* 663 *inclusive.*)



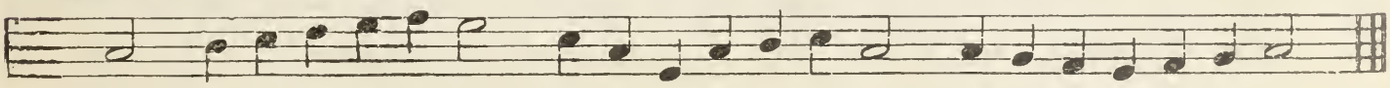

Explain ACCIDENTALS. (*See* "CLASS METHOD," ⁂ 664 *and Note* 138, *page* 94.)
The class should commit the following Rule: *Accidentals continue their significance throughout the measure in which they occur.** (See Bass, Tenor and Alto in second, third, and sixth measures.)

**No. 94.**

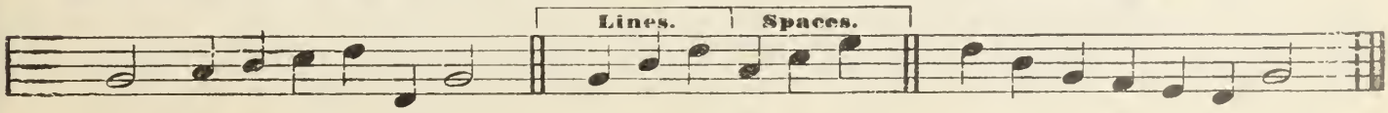



* The additional clause of this rule, viz.: "and from measure to measure until canceled by a note intervening upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit and causes much confusion. Whenever an accidental is required in the following measure it should be placed there.

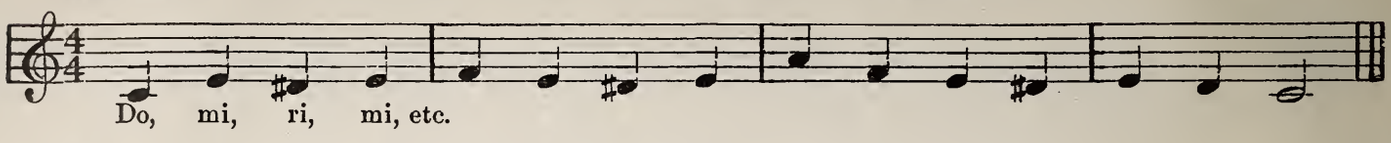
**No. 95.** This exercise is not to be sung. Read it twice forward and backward.



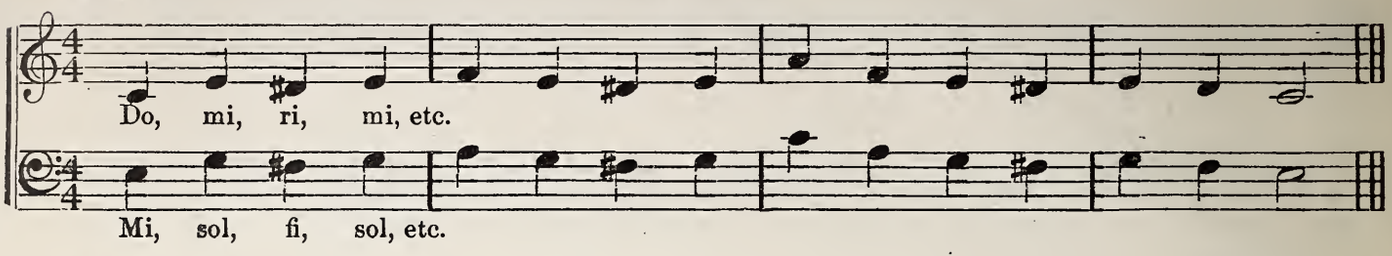

**No. 96.** This exercise is not to be sung. Read it by syllables twice forward and backward.



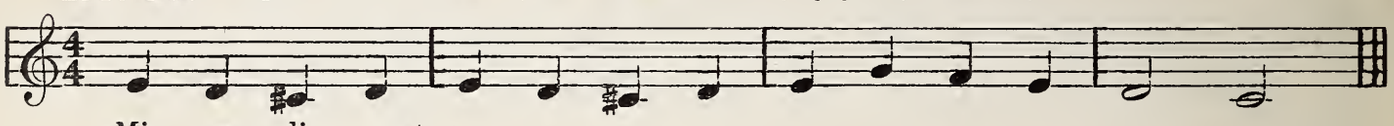
**No. 97.** Explain Sharp Two. (*See* "Class Method," *page* 94, *Note* 138.)



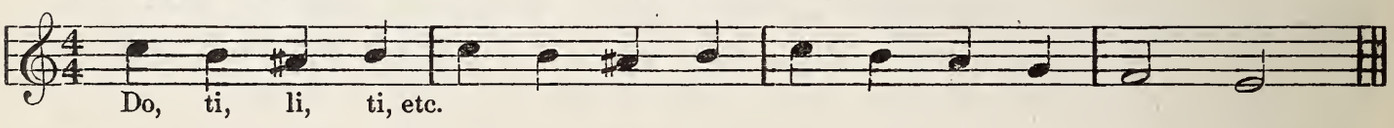

**No. 98.** Introducing Sharp Two with Sharp Four.



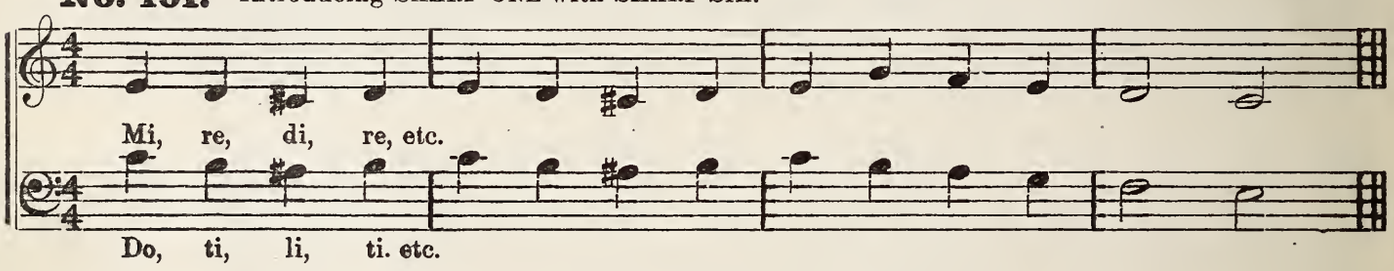

**No. 99.** Explain Sharp One. (*See* "Class Method," *page* 94, *Note* 138.)



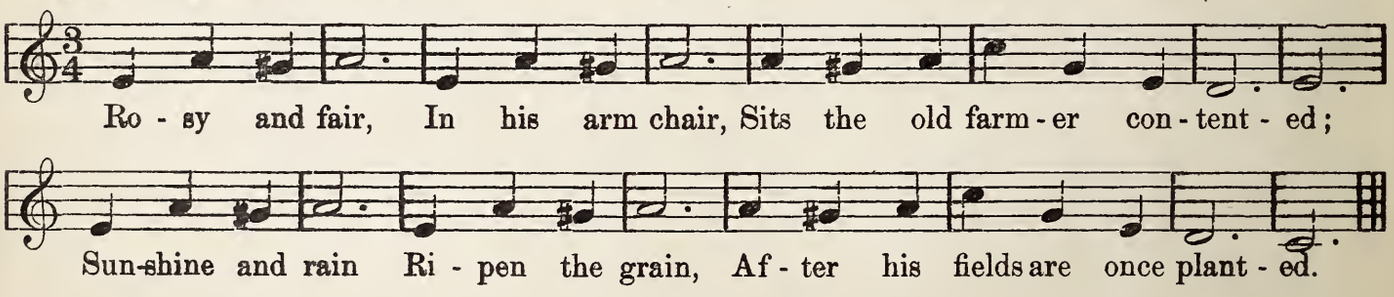

**No. 100.** Explain Sharp Six. (*See* "Class Method," *page* 94, *Note* 138.)



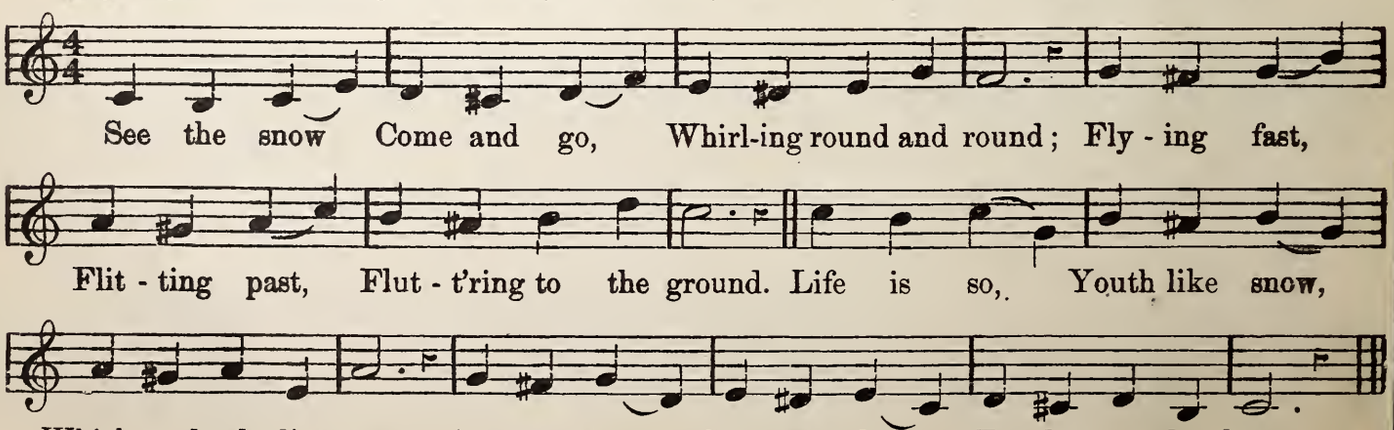

**No. 101.** Introducing Sharp One with Sharp Six.




**No. 102.** Explain Sharp Five. (*See* "Class Method," *page* 94, *Note* 138.




**No. 103.** Introducing Sharp One, Sharp Two, Sharp Four, Sharp Five and Sharp Six.



## No. 104. THE FLOWERET.

Words and Music by H. R. PALMER, Jan., 18th, 1893.

Involving SHARP ONE, SHARP TWO, SHARP FOUR, SHARP FIVE & SHARP SIX. Explain the CANCEL (♮). See Soprano and Alto, 7th measure. (See CLASS METHOD § 965 and Note 185.)

1. Gath - er the sun - shine, dear flow - 'ret gay, Turn in - to beau - ty each trembling ray;

2. What is thy mes - sage, lov - li - est flow'r? Why didst thou come to me for an hour?

Fra-grance the rar - est Thou gent - ly bear - est; Oh how I love thee, thou child of a day.

"My law of beau - ty, Mor - tal, is Du - ty, Faithful - ly heed it and thou shalt have pow'r.

Zeph - yrs to meet thee, Dew-drops to greet thee, Fra-grance and beau - ty thou dost im - part;

Beau - ty and sweet-ness In their complete - ness—Fra-grance su - per - nal then shall be thine;

Sun-beams ca - ress thee, Soft breez-es kiss thee, Beau - ti - ful flow-'ret, how love - ly thou art.

Rain - bows will greet thee; An - gels will meet thee; Heav-en - ly ra-diance a - round thee will shine."

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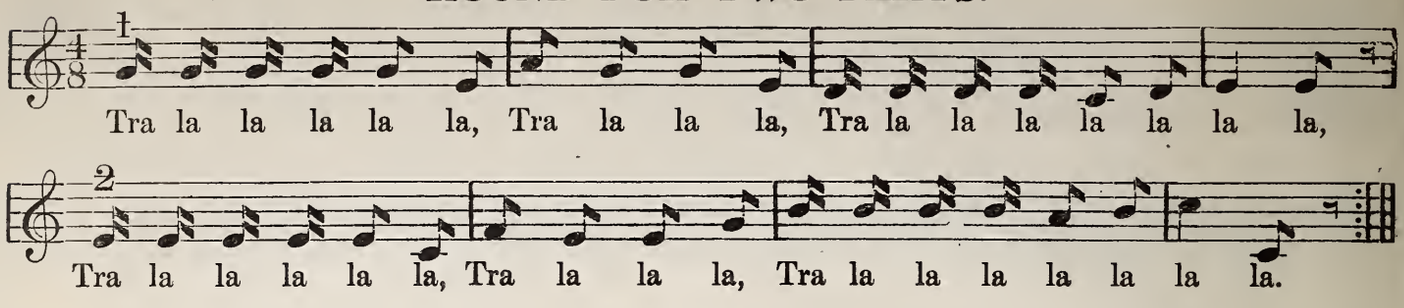
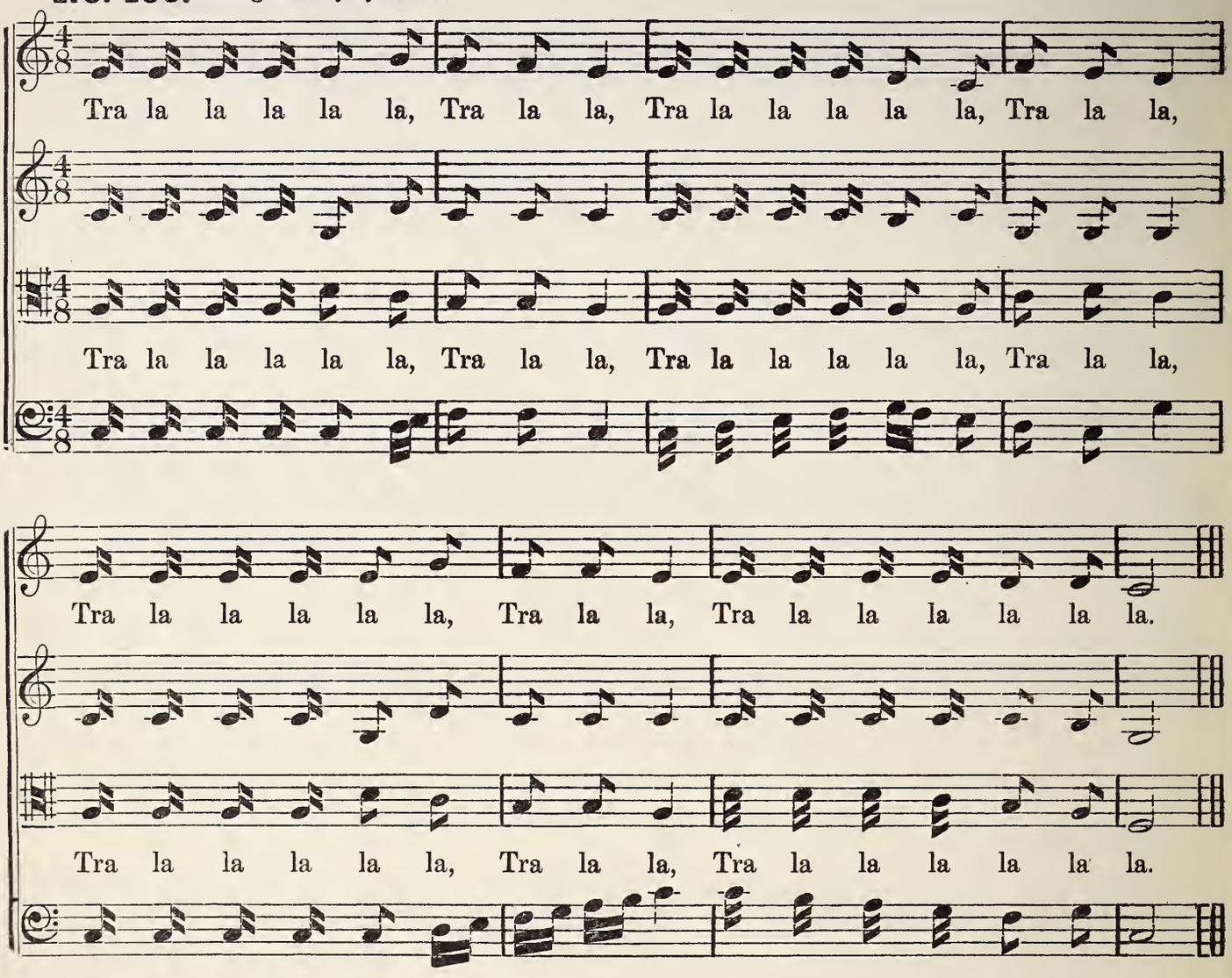
**No. 105.** Explain Sixteenth Notes. (*See* "Class Method," ¶ ¶ 682 *and* 706 *inclusive.*)

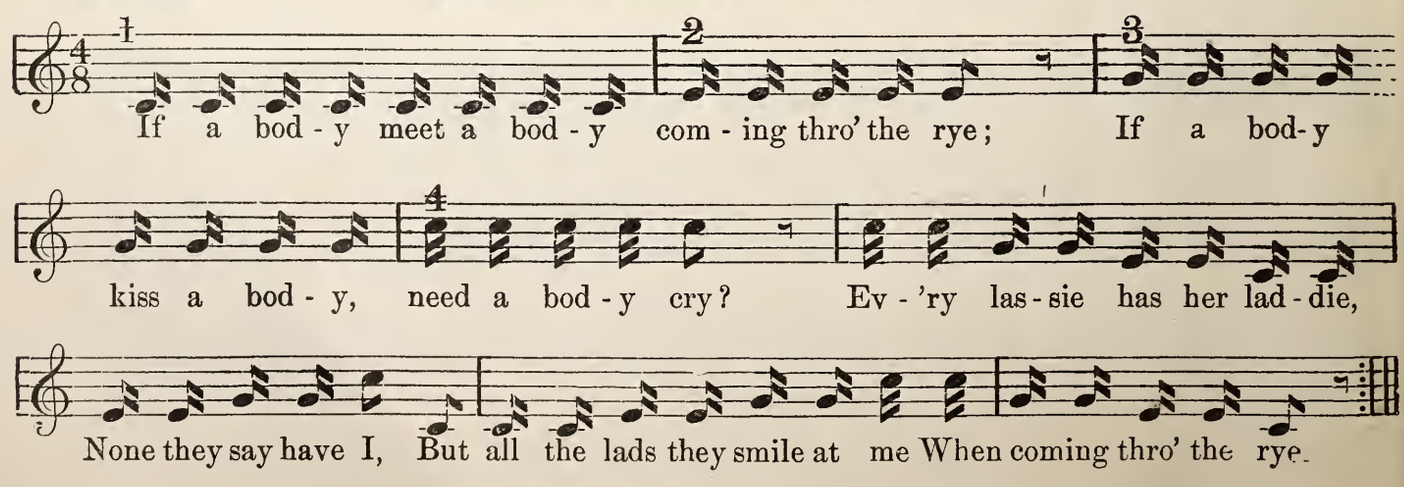
**ROUND FOR TWO PARTS.**




**No. 106.** Sing first by syllables.

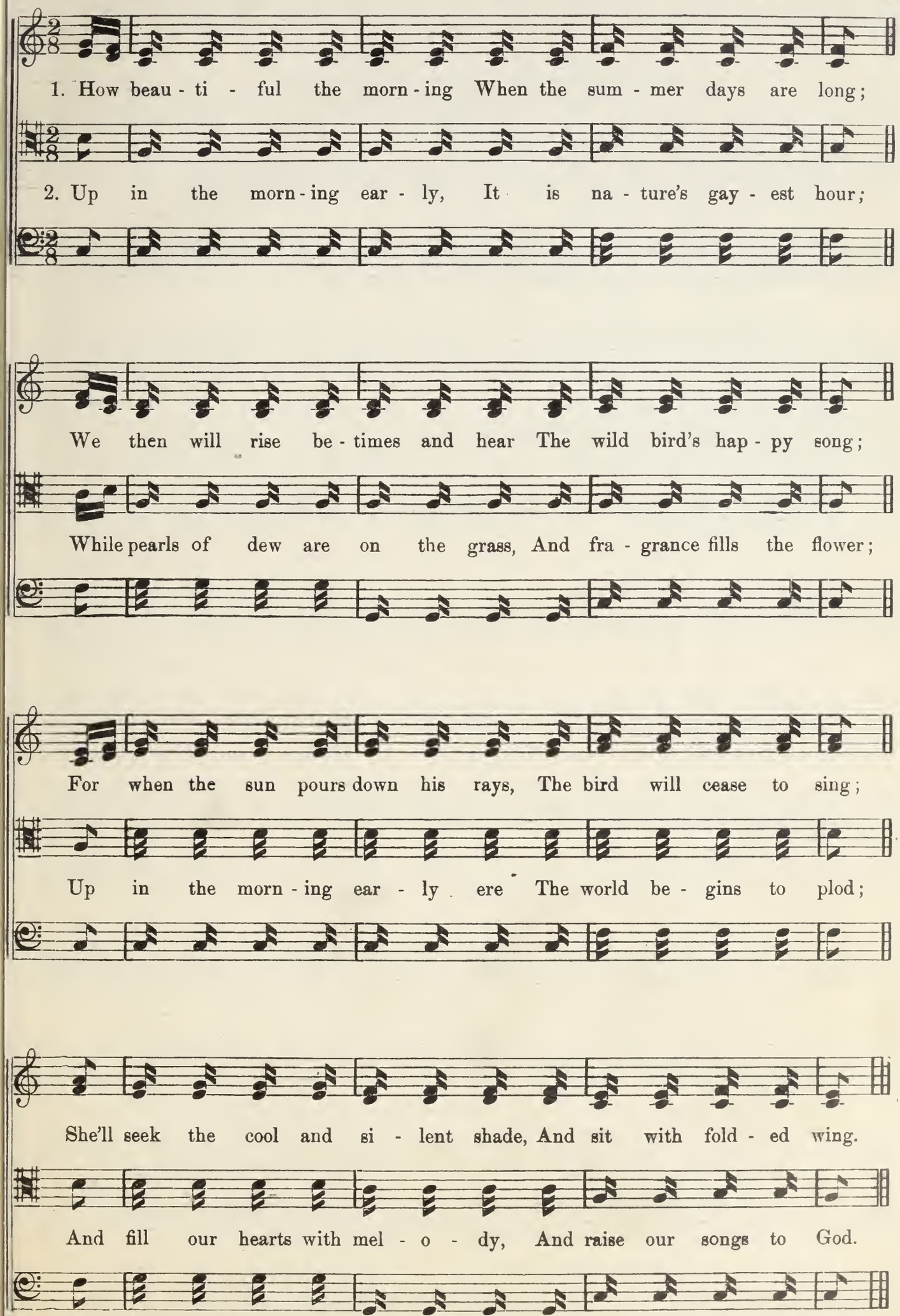



**No. 107.** **ROUND FOR FOUR PARTS.**



**No. 108.** **SUMMER MORNING.**

F. F.



## No. 109. COME WHERE JOY AND GLADNESS.

F. F.

1. Come where joy and glad - ness, Fill each heart with love for a wel - come guest;

2. Thus our time em - ploy - ing, Learn-ing ev -'ry mo - ment some use - ful thing;

Come where grief and sad - ness Can - not find a dwell - ing with - in your breast.

These pur - suits en - joy - ing, Mer - ri - ly to - geth - er our voi - ces ring.

Time with us will pass in Stud - y or in work or in health - ful play;

Though in sports we take de - light, We love to read and we love to write:

Some - times with a cheer - ful song The hap - py mo - ments will glide a - way.

And our teach - ers true we prize Who strive to make us both good and wise.

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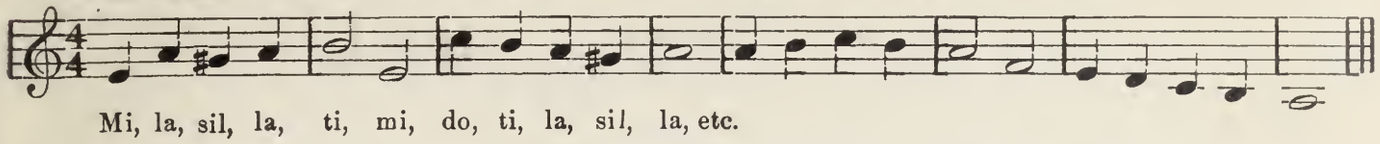
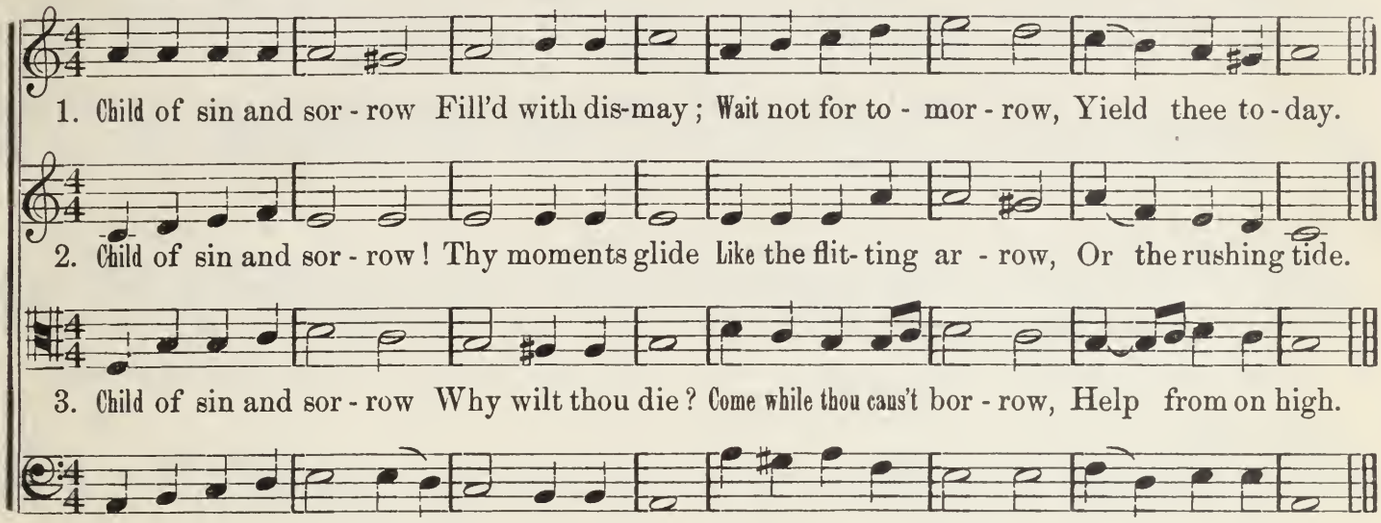
**No. 110.** Explain the Minor Scale. (*See* "Class Method," § 792 *and* 821 *inclusive.*)



Mi, la, sil, la, ti, mi, do, ti, la, si*l*, la, etc.

**No. 111.** * **CHILD OF SIN AND SORROW.**

T. Hastings. (Altered.) H. R. P.



1. Child of sin and sor - row Fill'd with dis-may; Wait not for to - mor - row, Yield thee to - day.

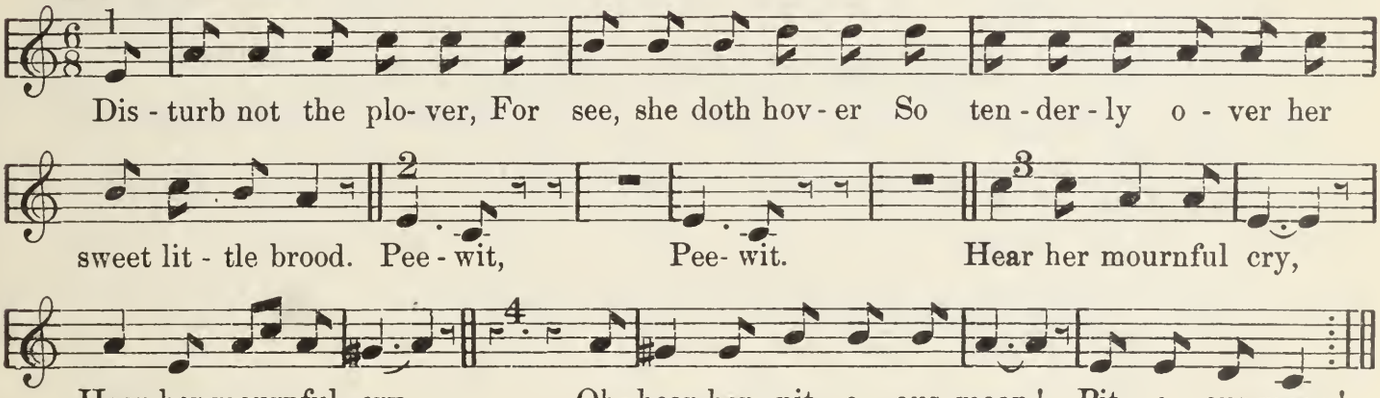
2. Child of sin and sor - row! Thy moments glide Like the flit- ting ar - row, Or the rushing tide.

3. Child of sin and sor - row Why wilt thou die? Come while thou caus't bor - row, Help from on high.

* For good and sufficient reasons the explanation and practice of these exercises in minor should be omitted when the class first reaches them, and taken up after the key of E minor has been introduced on page 45. They are printed here because they logically follow the C major key, which we have finished.

**DISTURB NOT THE PLOVER.**

**No 112.** Round for four parts.



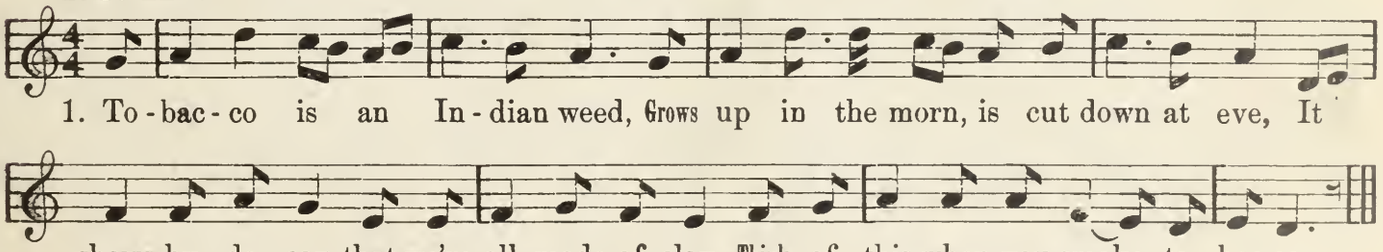
Dis - turb not the plo- ver, For see, she doth hov - er So ten - der - ly o - ver her

sweet lit - tle brood. Pee - wit, Pee- wit. Hear her mournful cry,

Hear her mournful cry, Oh, hear her pit - e - ous moan! Pit - e - ous moan!

**TOBACCO IS AN INDIAN WEED.**

**No. 113.** This melody is written in the Dorian Mode. (One of the Greek Modes.) O. G.



1. To - bac - co is an In - dian weed, Grows up in the morn, is cut down at eve, It

shows by de - cay that we're all made of clay, Think of this when you smoke to - bac-co.

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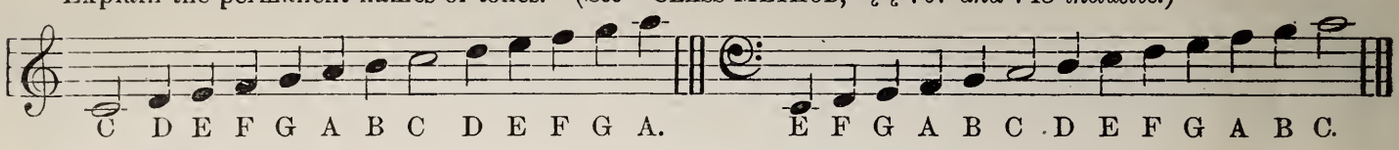
II.
The smoke that doth ascend so high
Shows how mankind is born to die;
Like vapor 'tis gone, and man's life is done,
Think of this when you smoke tobacco.

III.
The pipe that is so pure and white
Shows how mankind may take delight;
'Tis broken by a touch, and man's life is such,
Think of this when you smoke tobacco.

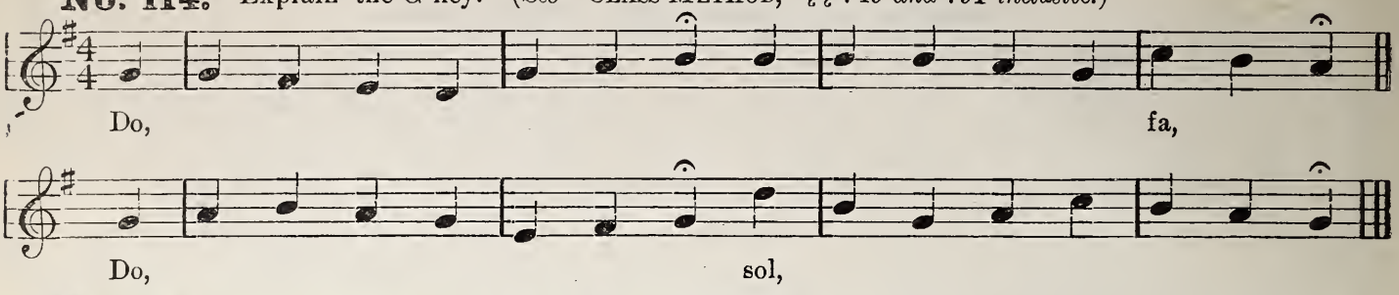
IV.
The pipe that is so foul within,
Shows how mankind is stained with sin,
The same doth require to be cleansed in the fire,
Think of this when you smoke tobacco.

V.
The pearly ashes pass away,
And to mankind they seem to say,
"All came from the dust and return we all must,"
Think of this when you smoke tobacco.

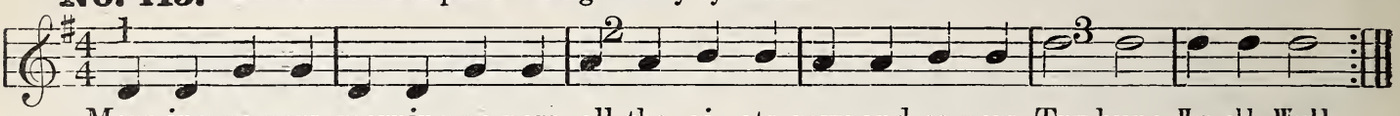
Explain the permanent names of tones. (*See* "Class Method," § § 707 *and* 748 *inclusive.*)



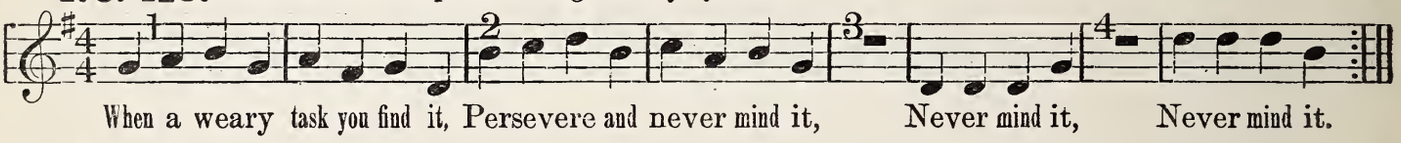

**No. 114.** Explain the G key. (*See* "Class Method," § § 749 *and* 791 *inclusive.*)



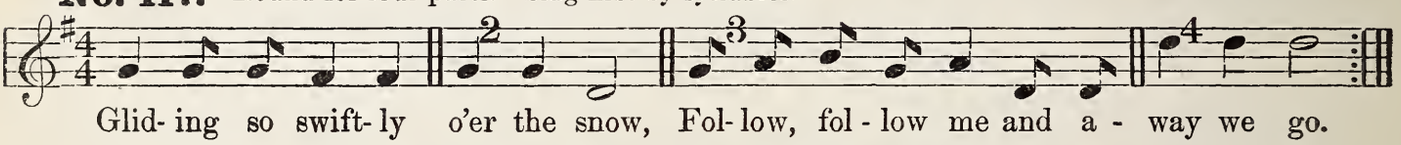

**No. 115.** Round for three parts. Sing first by syllables.




**No. 116.** Round for four parts. Sing first by syllables.

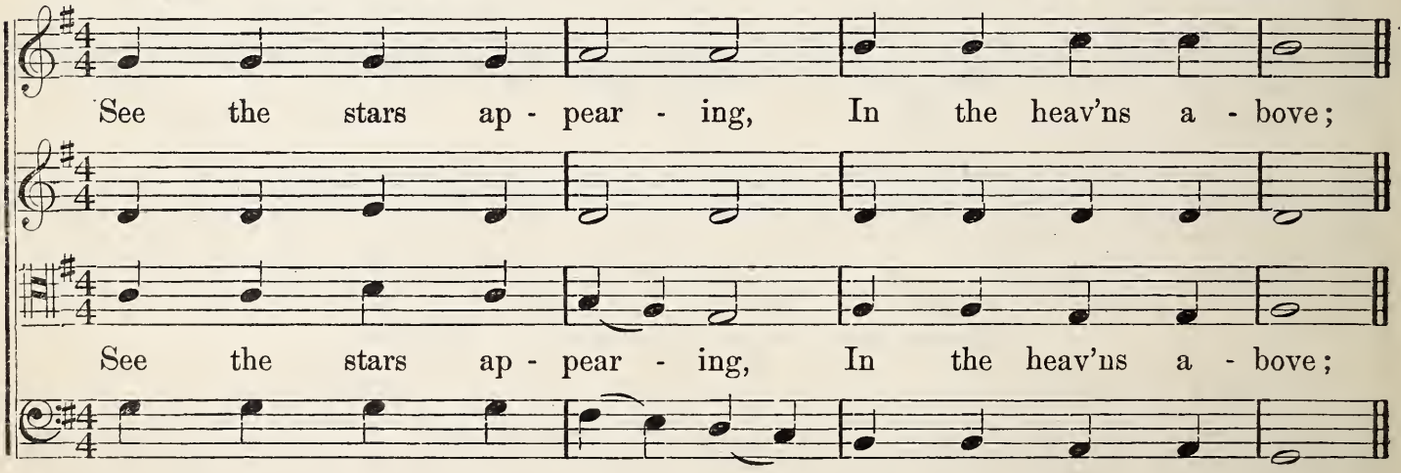


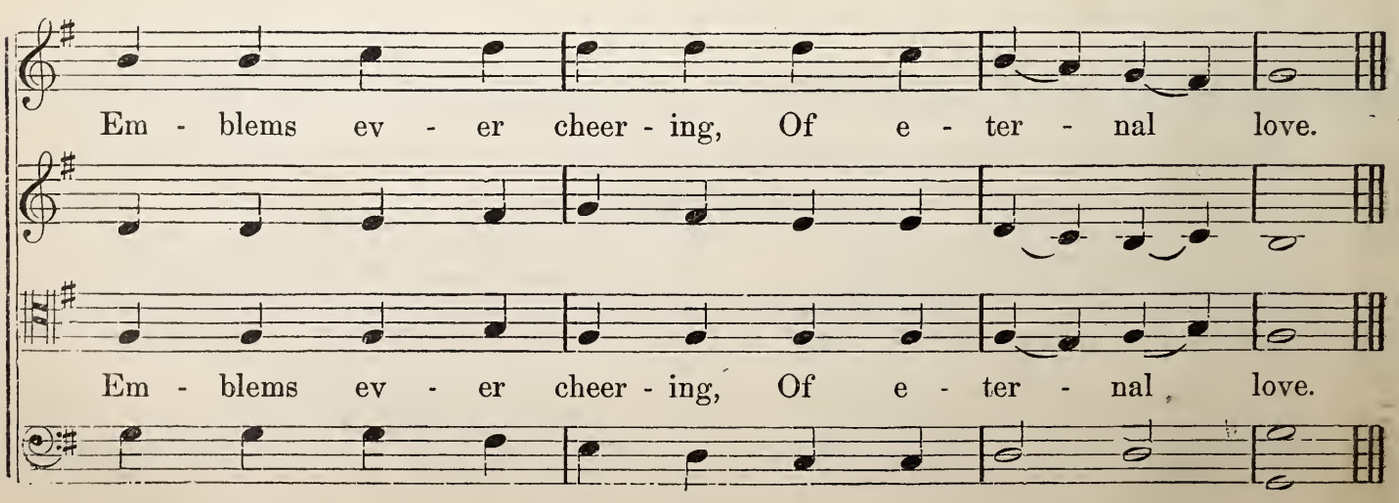

**No. 117.** Round for four parts. Sing first by syllables.




## SEE THE STARS APPEARING.

**No. 118.** Sing each part separately by syllables. (*See* "Class Method," § § 778 *and* 791 *inclusive.*)



## No. 119. DENVER.

M. WAKEFIELD.

1. To Thy pas-tures fair and large, Heav'n-ly Shep-herd lead Thy charge;

2. When I faint with sum-mer heat, Thou shalt guide my wea-ry feet

And my couch, with ten-d'rest care, 'Mid the spring-ing grass pre-pare.

To the streams that, still and slow, Thro' the ver-dant mead-ows flow.

## No. 120. EVENING HYMN.

ELLERTON.

H. H. McGRANAHAN.

1. When the day of toil is done, When the race of life is run,
2. When the dark-ness melts a-way At the break-ing of the day,

3. When for van-ished days we yearn, Days that nev-er can re-turn,
4. When the breath of life is flown, When the grave must claim its own,

Fa-ther, grant Thy wea-ried one Rest for ev-er-more!
Bid us hail the cheer-ing ray— Light for ev-er-more!

Teach us in Thy love to learn Love for ev-er-more!
Lord of Life! be ours Thy crown— Life for ev-er-more!

**No. 121.**

W. Dickson. MET. ♩ = 66.

## CHILDHOOD'S YEARS ARE PASSING.

Ger.

1. Child-hood's years are pass - ing o'er us, Youth-ful days will soon be done;
2. Oh, may He who, meek and low - ly, Trod Him - self this vale of woe,
3. Soon we part, it may be nev - er, Nev - er here to meet a - gain;

Cares and sor - rows lie be - fore us, Hid - den dan - gers, snares un-known.
Make us His and make us ho - ly, Guard and guide where - e'er we go!
Oh, to meet in heav'n for - ev - er! Oh, the crown of life to gain!

**No. 122.**

E. H. Nelson. MET. ♩ = 60.

## SHINING SHORE.

G. F. Root, by per.

1. My days are glid-ing swift-ly by, And I a pilgrim stranger, Would not de-tain them
2. We'll gird our loins, my brethren dear, Our dis-tant home dis-cern-ing; Our absent Lord has
3. Should coming days be cold and dark, We need not cease our sing-ing; That perfect rest naught
4. Let sorrow's rud - est tempest blow, Each chord on earth to sev - er, Our King says, come, and

CHORUS.

as they fly, Those hours of toil and dan-ger. For oh! we stand on Jordan's strand, Our
left us word, Let ev - 'ry lamp be burn-ing.
can mo-lest, Where golden harps are ring-ing. For oh! we stand on Jordan's strand, Our
there's our home For - ev - er, oh, for - ev - er.

friends are passing o - ver, And just be-fore the shining shore We may almost dis - cov - er.
friends are passing o - ver, And just be-fore the shining shore We may almost dis - cov - er.

**No. 123.** **SABBATH MORNING.**

C. R. Blackall. H. R. Palmer.

MET. ♩ = 92. **All voices in unison.**

1. Glowing bright and pleasant is the ho - ly day, When from worldly du - ties, glad we turn a - way,
2. Hap-py bells are ring-ing, call-ing us a - way, With their merry chim-ing seem-ing thus to say,
3. Joyous hearts are greeting, each to each to - day, While our dear Re-deem-er will-ing we o - bey,

Blest be-yond all oth - ers with their work or play, Is the ho - ly Sab-bath day.
"Come and join our sing- ing, haste with-out de - lay, 'Tis the ho - ly Sab-bath day.
And with voic - es mingling, here we praise and pray, On our ho - ly Sab-bath day.

**CHORUS. Full Harmony.**

Ev - er precious morn-ing when the Sav-ior rose, With His love a - dorn - ing, making friends of foes;

Ev - er precious morn-ing when the Sav-ior rose, With His love a - dorn - ing, making friends of foes;

Till the an - gel's warn - ing tells us time must close, Shall we love the Sab - bath day.

Till the an - gel's warn - ing tells us time must close, Shall we love the Sab - bath day.

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## No. 124. TWO ANGELS: HOPE AND PRAYER.

A. L. DAVIDSON. D. E. DORTCH, by per.

MET. ♪ = 100.

1. Two an-gels watch be-side me, Which-ev-er way I go, One is with her face up-
2. The face of one is bright-er Than words of mine can tell, And I oft-en hear her
3. But when a cloud o'er-pass-ing, Her brightness fades a-way, I can hear in ac-cents
4. And straight the shadow pass-eth, And in the sud-den light, I can see her face up-

lift-ed, The oth-er bow-eth low; They guide my err-ing feet, They speak in ac-cents
sing-ing: "Look up, for all is well," And "I am HOPE, thy guide, I will with thee a-
ten-der, The oth-er an-gel say: "Dear Sav-ior, un-de-filed, Help thou thy help-less
lift-ed, And read her name most bright; Up-on her forehead fair, I read the name of

sweet, They guide my err-ing, way-ward feet, They speak in ac-cents sweet.
bide, Yes, I am HOPE, thy friend-ly guide, I will with thee a-bide.
child, Dear Sav-ior, pure and un-de-filed, Help thou thy help-less child."
PRAYER, Up-on her fore-head bright and fair, I read the name of PRAYER.

## No. 125. LONG AGO A LITTLE SUNBEAM.

M. T. ROUSE. H. R. P.

MET. ♪ = 100. (For Kindergarten classes.)

1. Long a - go a lit - tle sun-beam, On a ver - y dis - mal day, Dis - con - tent-ed

2. By - and - by they saw him shin - ing Thro' a mer - ry las - sie's face, In her heart he

3. Then up - on their quest they start-ed Soon each found the home he sought, When he entered,

with the weather, From his cloud-home stole a-way; Then his ro-guish cous-in South-wind Spread the

nestled snug-ly; It was such a co - zy place, That the sun-beams were delighted, And to-

quickly vanished Ev -'ry sad and cloudy thought; Now, when-ev-er it is storm-y, In good

sto - ry round a - bout, And to seek the wayward tru-ant, Ev -'ry sun-beam started out.

geth - er quick-ly cried: "Let us all find lads and las - sies In whose hearts we too may hide."

children's hearts they stay, And the peo-ple all around them Quite forget the dismal day.

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## No. 126. TELL HER HOW I LOVE HER.

D. K. Sun. H. R. Palmer.

Met. ♩ = 60.

1. Go, laughing, leaping, romping rill, Go where my love is stray-ing, And in the pools, when
2. Go, gen-tle winds, soft sighing winds, Go where my love is sleep-ing, And be a-bout her

1. Go, laughing, leaping, romping rill, Go where my love is stray-ing, And in the pools, when
2. Go, gen-tle winds, soft sighing winds, Go where my love is sleep-ing, And be a-bout her

you are still, Lis-ten to what she's say-ing; And with the sun-ny sum-mer skies Of
window blinds, And thro' her curtains creep-ing; Weave in the wim-ples of her hair The

you are still, Lis-ten to what she's say-ing; And with the sun-ny sum-mer skies Of
window blinds, And thro' her curtains creep-ing; Weave in the wim-ples of her hair The

az-ure arched a-bove her, Show her her own an-gel-ic eyes And tell her how I love her.
perfume of the clo-ver, Ca-ress her face so sweet and fair And tell her how I love her.

Poco rit.

az-ure arched a-bove her, Show her her own an-gel-ic eyes And tell her how I love her.
perfume of the clo-ver, Ca-ress her face so sweet and fair And tell her how I love her.

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## No. 127. LIGHT MAY THE BOAT ROW.

Arr. from PHILIPS, by L. S. LEASON.

MET. ♩ = 120.

NOTE.—*This piece should be omitted at first, and studied as a review after the class has passed the 53rd page.*

1. Oh! calmly may the waves flow, And light - ly may the boat row, And safe and swift the

*Allegro.*

2. Then light may the boat row The boat row, the boat row, Oh, light may the

boat go, That my lad's in; He plies the oar so light - ly, Moves in the dance so

boat row, That my lad's in; I know he is true-heart - ed, True heart - - ed, true,

spright - ly, So grace - ful - ly and light - ly, Oh! there is none like him.

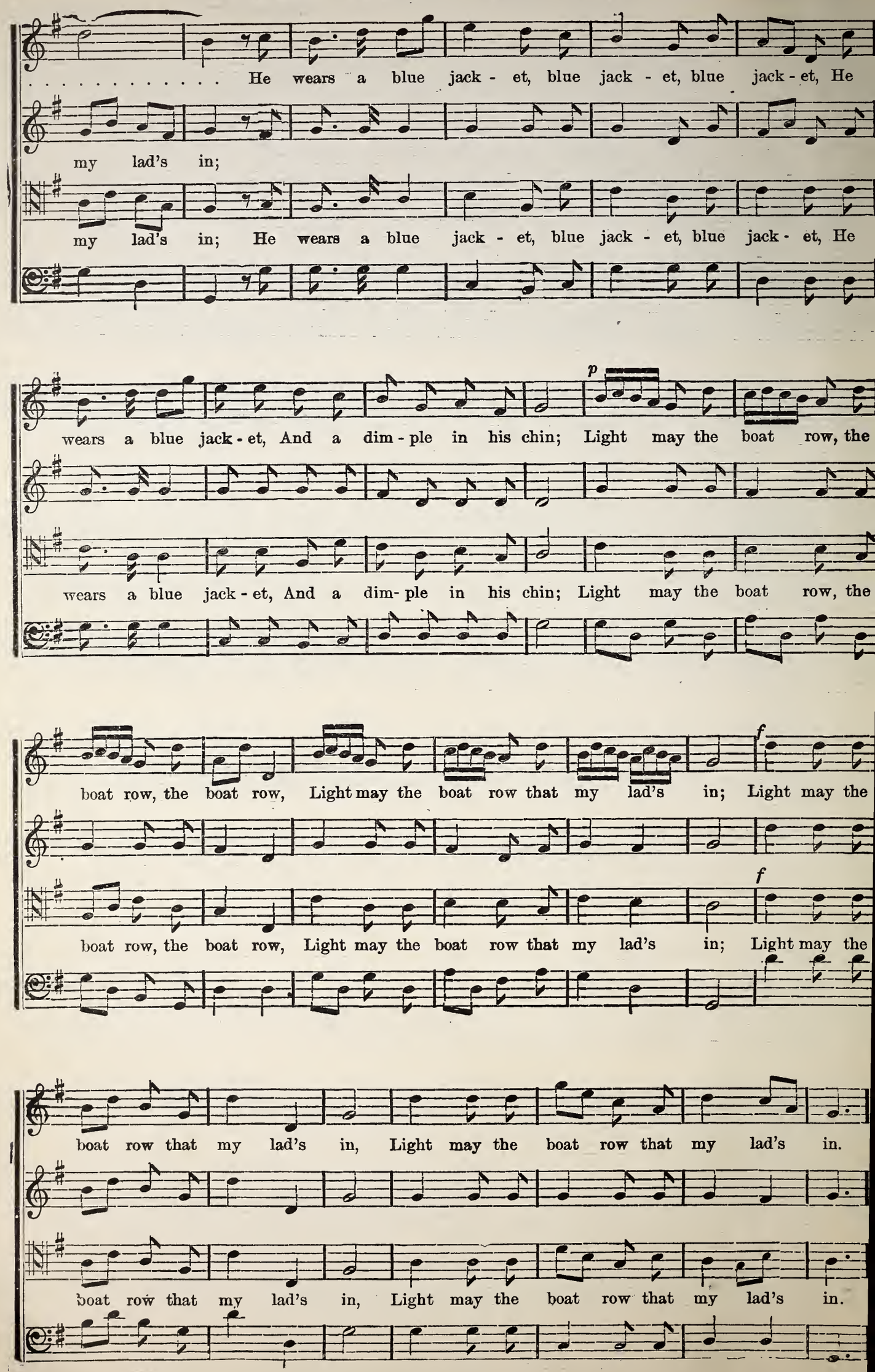
heart - ed, He prom - ised when we part - ed, To come to me a - gain.

Light . . . . . Row . . . . . .

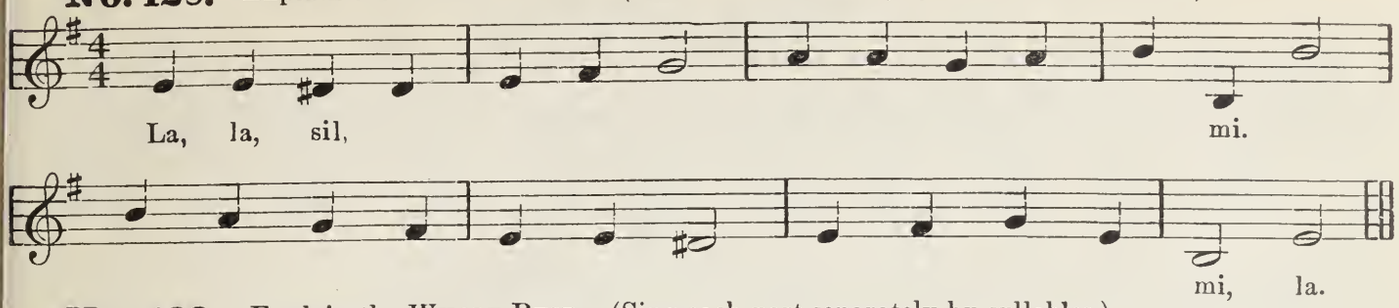
Light may the boat row, the boat row, the boat row, Light may the boat row that

Light may the boat row, the boat row, the boat row, Light may the boat row that

## LIGHT MAY THE BOAT ROW. Concluded.

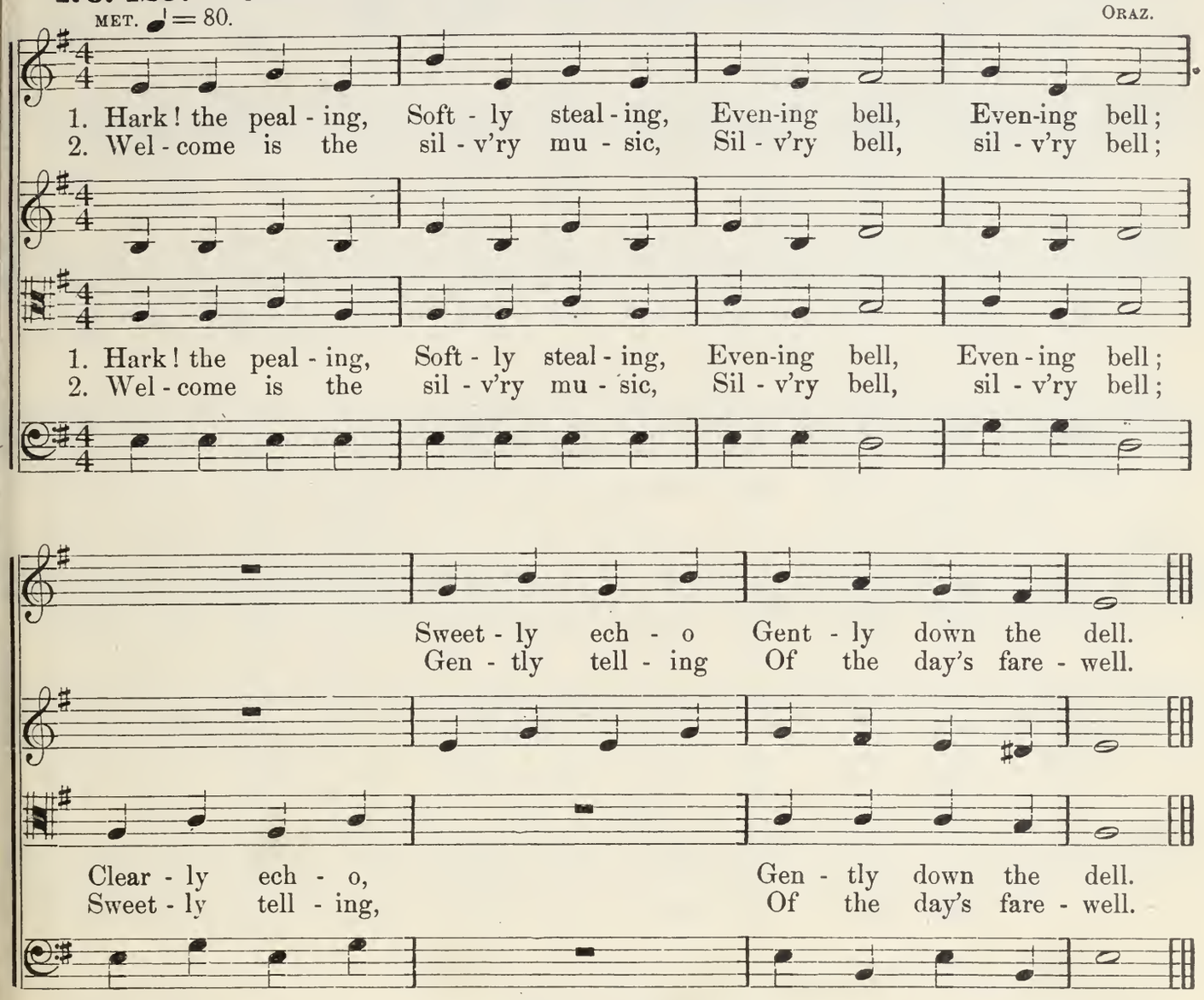


**No. 128.** Explain the E Minor Key. (*See* "Class Method," § 805 *and* 821 *inclusive.*)




**No. 129.** Explain the Whole Rest. (Sing each part separately by syllables.)

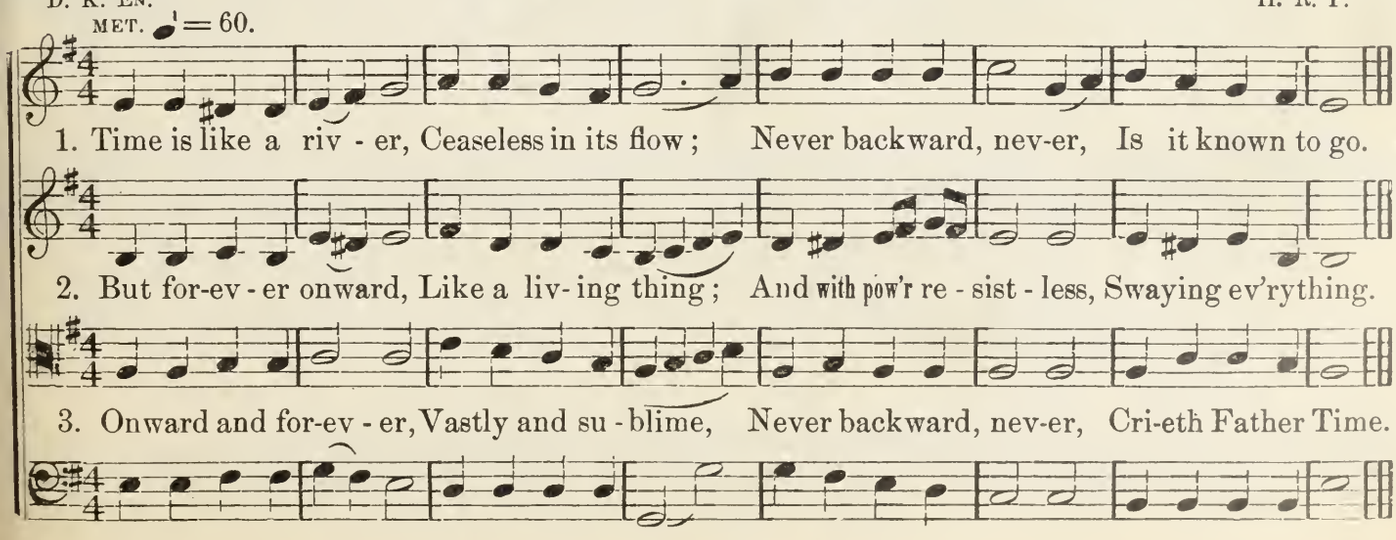
MET. ♩ = 80. Oraz.




**No. 130.** **TIME IS LIKE A RIVER.**

D. K. En. H. R. P.

MET. ♩ = 60.



## "GOD IS THERE."

**No. 131.** Explain the D key. (*See* "Class Method," §§ 822 *and* 856 *inclusive.*) H. R. P.

1. When o'er earth is break - ing, Ros - y light, so fair,

2. When the spring is wreath - ing Flow - ers, rich and rare,

3. When the storm is howl - ing, Through the mid - night air,

4. All the wide world's treas - ure, Rich, or grand, or fair.

Morn a - far pro - claim - eth Sweet - ly, "God is there."

On each leaf is writ - ten, "Na - ture's God is there."

Fear - ful - ly its thun - der Tells us "God is there."

In each fea - ture bear - eth Gra - ven, "God is there."

**No. 132.** Round for four parts.
F. Le C. Oraz.

Hard times go! go and stay. Hard times nev - er, nev - er come this way.

**No. 133.** Round for four parts.

Sing it o - ver with your might; Nev-er leave it, nev - er leave it till 'tis right.

**No. 134.** Round for four parts.
Met. ♩=126.

Johnny, Johnny, What, what, So we keep singing and so we keep calling him

## No. 135. DAYS OF SUMMER GLORY.

C. H. BATEMAN. ORAZ.

MET. ♩ = 92.

1. Days of sum - mer glo - ry! Days I love to see;
2. Days of sum - mer glo - ry! Fore - casts of a day
3. Days of sum - mer glo - ry! Em - blems true are ye
4. Days of sum - mer glo - ry! Swift - ly are ye fled,
5. Days of sum - mer glo - ry! Pass ye on your ways,

All your scenes of bril - liance, Have their charms for me.
When 'mid bright - er ra - diance We shall bide for aye.

Of the pass - ing sto - ry, Of mor - tal - i - ty.

And your leaves of beau - ty, Strew the path we tread.
We will hast - en up - ward, To yet bright - er days.

## No. 136. THE GROCER.

H. C. DODGE. FRANK FOREST.

MET. ♩ = 80.

1. The gro - cer can - not take his E's Or ev - er C K rest, He's off to mar-ket
2. He makes big prof - its on his T's, With su - gar mix - es &, He grinds, with cof-fee
3. When for a man he cuts H E's A big P C will weigh, And wrap it, ere the

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## THE GROCER. Concluded.

while the B's Sleep E Z in their nest. He has to watch with all his I's When

lots of P's Or N E thing at hand. Slow pay-ers he must not X Q's, Be-

buy-er C's It's mould-y with D K. Most ev-'ry one the groc-er O's, But

cus-tom-ers S A To help themselves, or oth-er Y's They'd steal his fine R A.

cause in K C trusts, With all the cau-tion he may U's, Sure in the N D busts.

if E's Y Z will Shut down on each dead B T knows, And have no M T till.

## No. 137. DEAR ONES ALL GOOD-BYE.

E. E. HEWITT. H. R. PALMER.

MET. ♩. = 60. **Don't hurry.**

1. Dear-ones[1] all good[2]-by, good[3]-by, Happy mo[4]-ments swiftly fly, Hap-py moments these we spend,

2. Let us not for-get these hours, May they blossom[9] like the flow'rs, While from our dear[10] school away,

3. Dear ones[11] all good[12]-by, good[13]-by! There's a bless-ed home[14] on high; When we there with Je-sus dwell,

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## DEAR ONES ALL GOOD-BY. Concluded.

Learn-ing of the [5]children's Friend; Good-by, . . good-by, . . Good-by, good-by, good-by.[8]

Bear good fruit for ev - 'ry day, Dear[6]ones all, Dear[7]ones all, Good-by, good-by, good-by.[8]

We shall nev-er say, "Farewell." Dear[6]ones all, Dear[7]ones all, Good-by, good-by, good-by.[8]

MOTIONS.—1. Wave both arms right and left. 2. Bow to the right. 3. Bow to left. 4. Hands in flight motion. 5. Point up. 6. Bow and wave to right. 7. Bow and wave to left. 8. Bow and wave to teacher. 9. Point down, as to growing flowers. 10. Wave both hands right and left. 11, 12, 13. Same as 1, 2, 3. 14. Hands thrown upward.

## No. 138. PURER YET AND PURER.

Explain *p, pp, m, f, ff, Cres., Dim.* and *Swell.*. (*See* "CLASS METHOD," §§ 857 *and* 903 *inclusive.*)

P. RANKIN HOLLINGSWORTH.

MET. ♩ = 69. *p* Cres. – – – – – – *f* Dim. – – – – – *p*

1. Pur - er yet and pur - er, I would be in mind,

*p* Cres. – – – – – – *f* Dim. – – – – – *p*

*p* Cres. – – – – – – *f* Dim. – – – – – *p*

2. Calm - er yet and calm - er, Tri - al bear and pain,

*p* Cres. – – – – – – *f* Dim. – – – – – *p*

*m* *ff* Dim. – – – – – *pp*

Dear - er yet and dear - er, Ev - 'ry du - ty find.

*m* *ff* Dim. – – – – – *pp*

*m* *ff* Dim. – – – – – *pp*

Sur - er yet and sur - er, Peace at last to gain.

*m* *ff* Dim. – – – – – *pp*

## SLUMBER SONG.

**No. 139.** MET. ♩ = 120.

Words and Music by H. R. PALMER.

1. Gen - tly my ba - by, I'll sing thee to sleep, Then qui - et - ly, peace - ful - ly slum - - ber; Sweet - est, thy moth - er will lov - ing watch keep; Then qui - et - ly, peace-ful - ly slum - ber.
2. Smile thou, my dar - ling, oh, smile in thy sleep, *The an - gels are whis-p'ring to ba - - by; Won - der - ful sto - ries in dream-land they keep; Which ser - aphs are whisp'ring to ba - by.
3. Fa - ther in heav - en, thou'lt watch o'er me too, As I am now watch - ing my ba - - by; Guard me, and shield me, life's rough jour-ney through, As I am now shielding my ba - by.

CHORUS.
Sleep, darling sleep, Sleep, ba - by, sleep, Qui- et - ly, peace-ful - ly slum - ber;
Sleep, darling, sleep, Sleep, ba - by, sleep, Peace-ful - ly, Sleep, darling, sleep;

TENOR & BASS.
Sleep, darling sleep, Sleep, ba - by, sleep, Qui - et - ly, peace-ful - ly
*rit. Repeat pp ad lib.*
Sleep, darling, sleep, Sleep, ba - by, sleep, Peace- ful - ly slum - ber.

* It is an old saying that when an infant smiles in its sleep the angels are whispering to it.

New Arrangement—Copyright, 1887, by H. R. Palmer.

## No. 140. WORK AWAY WHILE YOU'RE ABLE.

D. K. H. R. PALMER, Jan. 14th, 1893.

1. I re - mem - ber a les - son which was not thrown a - way; "In the morn of life be use - ful don't spend too much time in play;" Hands were made to be use - ful, if you teach them the way; There-fore for your - self or neigh-bor, make them port you till your strength shall de - cay; And your heart should nev - er fail you, ev - en

2. And to speed with your la - bor, make the most of to - day; What may hin - der you to - mor-row 'tis im - pos - si - ble to say. As for grief and vex - a - tion, let them come when they may; When your heart is in your la - bor, it will soon be light as day.

3. In the world would you pros - per, then this coun - sel o - bey, Out of debt is out of dan - ger, and no cred - it - ors to pay. Let your own hands sup - use - ful ev - 'ry day.

REFRAIN.

Work a - way while you're a - ble, work a - way, work a - way. when your hair is gray. Work a - way while you're a - ble, work a - way, work a - way.

**No. 141.** Explain Bis.

D. K. G. N.

MET. ♩ = 76.

## I. C. Q.

FLORENCE LE CLAIR.

1. The Chi - na- man prais-eth his T's, The man - da - rin prais-eth his Q.

2. The fool - ish have need of the Y's, The act - or hath need of his Q.

The gar - den - er prais - eth his tur - nips and P's, But I praise U.

The pi - lot hath need of two ex - cel - lent I's But I need U.

Bis.

{ The ma-rin- er lov-eth the C's, }
{ The yankee the red, white and blue, } The husbandman loveth his cattle and B's, But I love U.

Bis.

{ The hunter, he seeketh the J, }
{ The shepherd, he seeketh his U, } The college boy seeketh his fi-nal "B A," But I C Q.

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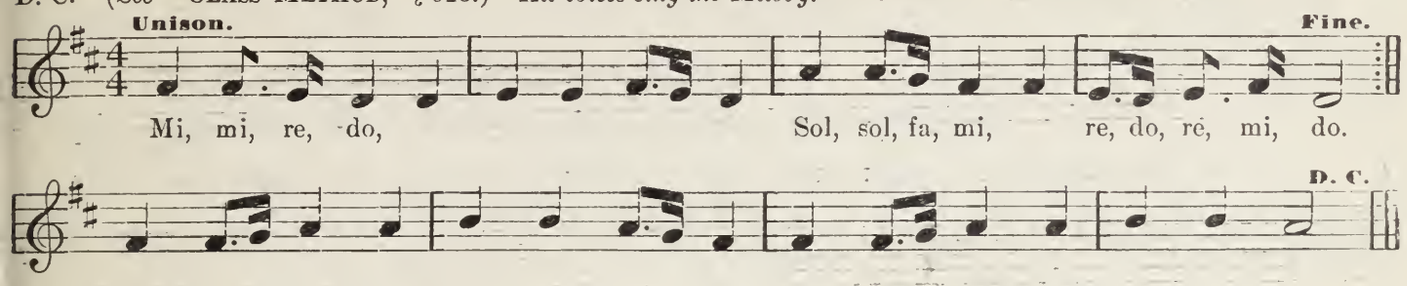
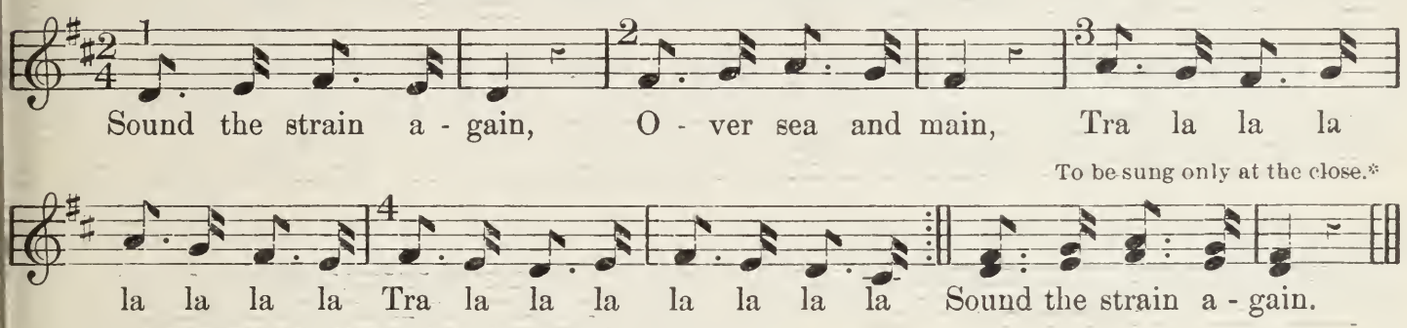
**No. 142.** Explain Dotted Eighth Notes. (*See* "Class Method," § 904 *to* 928 *inclusive.*) Explain D. C. (*See* "Class Method," § 613.) *All voices sing the Melody.*



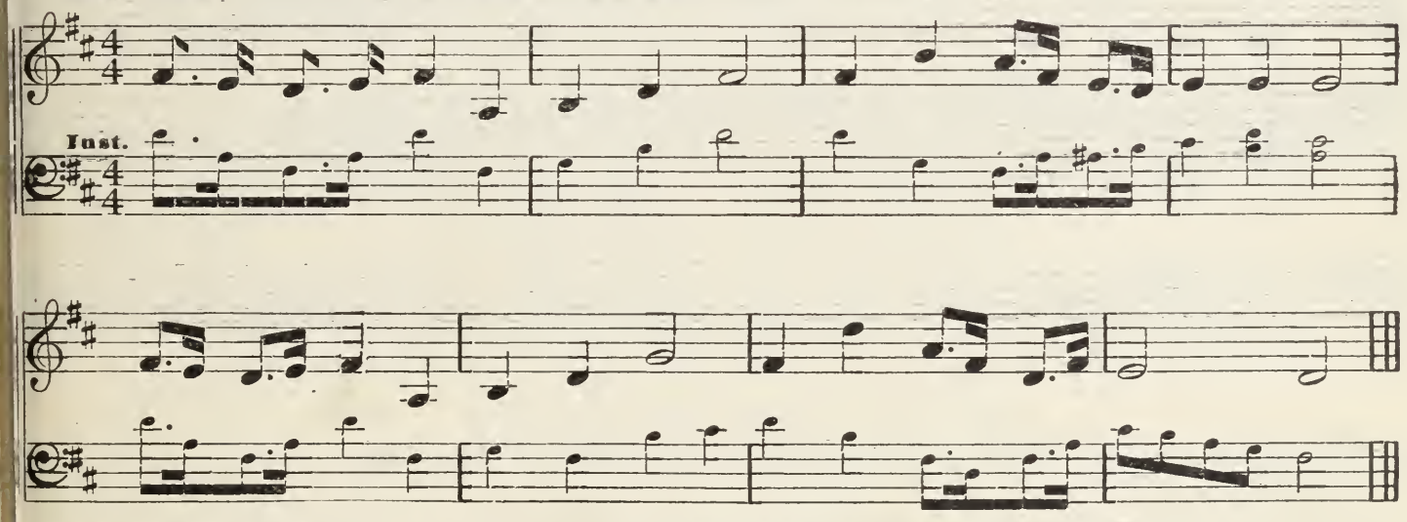

**No. 143.** **SOUND THE STRAIN AGAIN.**

ROUND FOR FOUR PARTS.

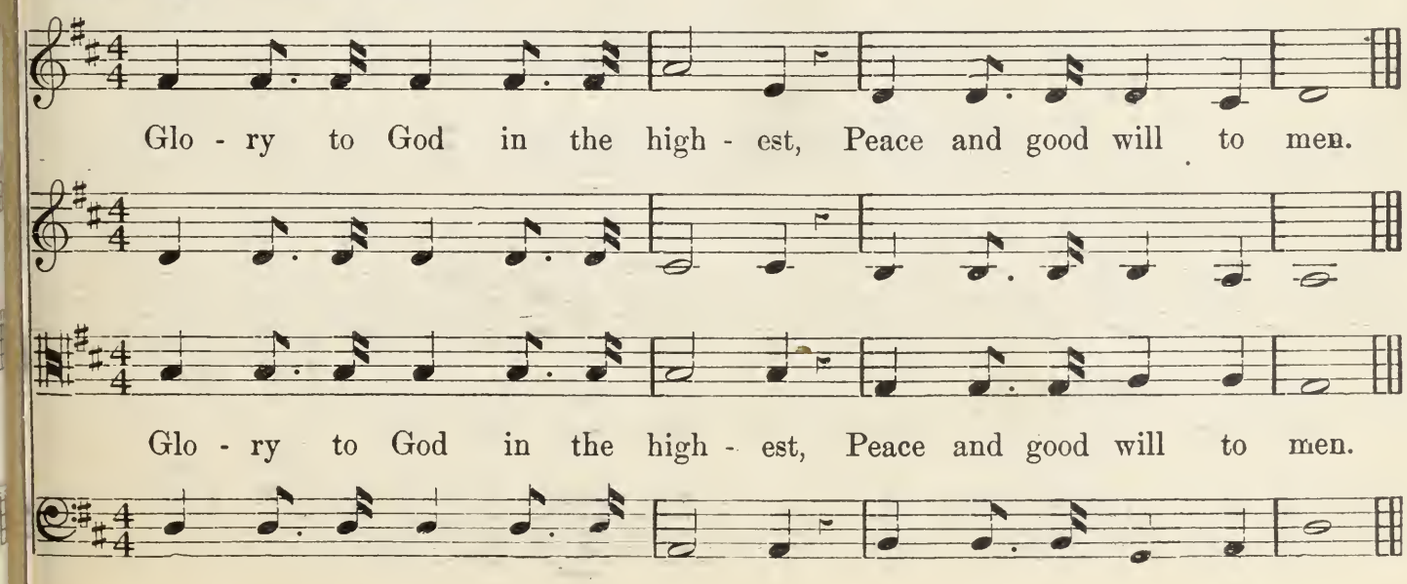



*This final strain should be repeated until all parts come together.

**No. 144.** *All voices sing the Melody. Sing first by syllables, then by la.*




**No. 145.** *Sing first by syllables.*



## NOW THE SHADES OF NIGHT ARE GONE.

**No. 146.** Explain the B Minor Key. H. R. P.

MET. ♩ = 66.

1. Now the shades of night are gone, Now the morn - ing light is come;

2. Fill our souls with heav'n - ly light, Ban - ish doubt and cleanse our sight;

Lord, may we be thine to - day; Drive the shades of sin a - way?

In Thy ser - vice, Lord, to - day; May we stand, and watch, and pray.

## GIVER OF THE HEAVENLY PEACE.

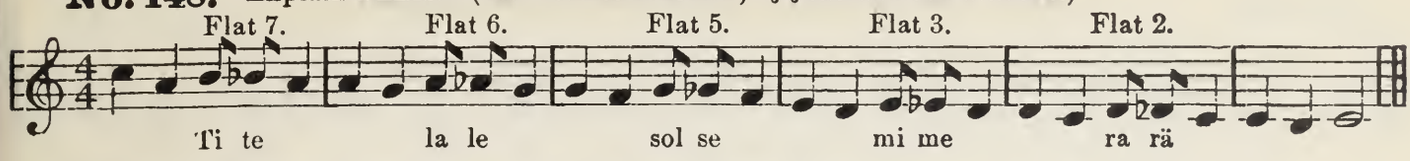
**No. 147.** H. Bonar. H. R. P.

MET. ♩ = 66.

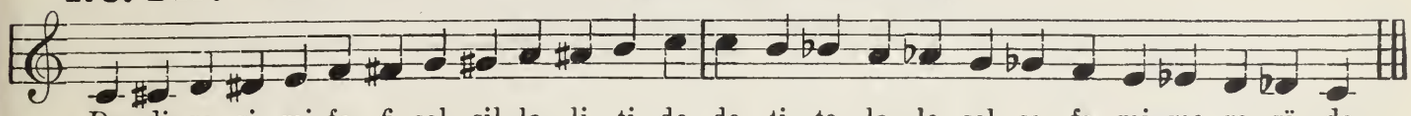
1. Giv - er of the heav'n - ly peace! Bid, oh bid these tu - mults cease;
2. Thou, the Life, the Truth, the Way, Leave me not in sin to stay;

Min - is - ter thy ho - ly balm; Fill me with Thy Spir - it's calm.
Bear - er of the sin - ner's guilt, Lead me, lead me as Thou wilt.

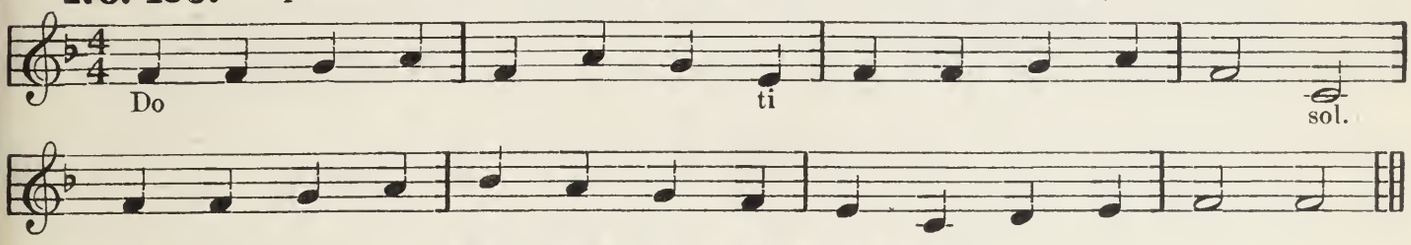
**No. 148.** Explain Flats. (*See* "Class Method," § § 929 *and* 934 *inclusive.*)



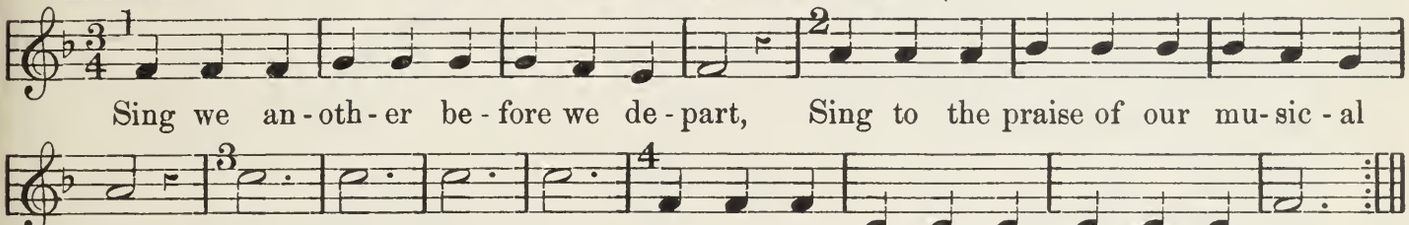

**No. 149.** Explain the Chromatic Scale, ascending and descending.



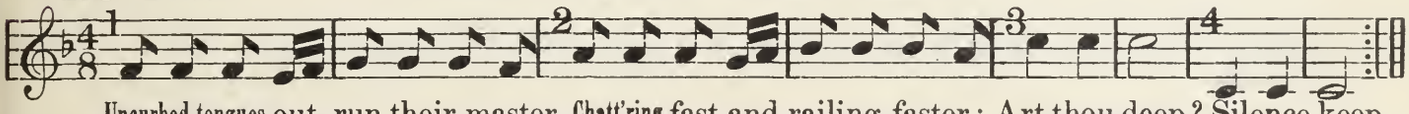

**No. 150.** Explain the F Key. (*See* "Class Method," § 935 *and* 964 *inclusive.*)



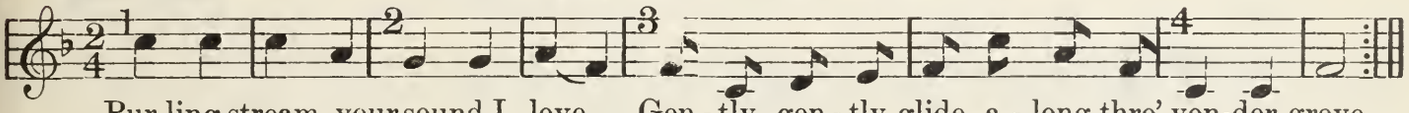

**No. 151.** **ROUND FOR FOUR PARTS.**



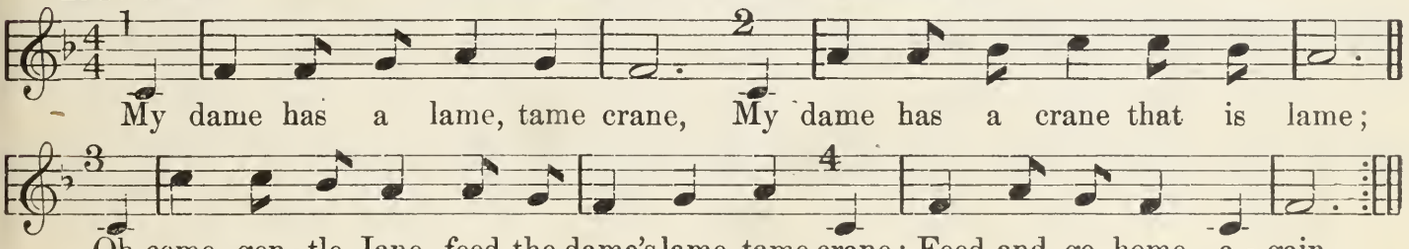

**No 152.** **ROUND FOR FOUR PARTS.**




**No. 153.** **ROUND FOR FOUR PARTS.**

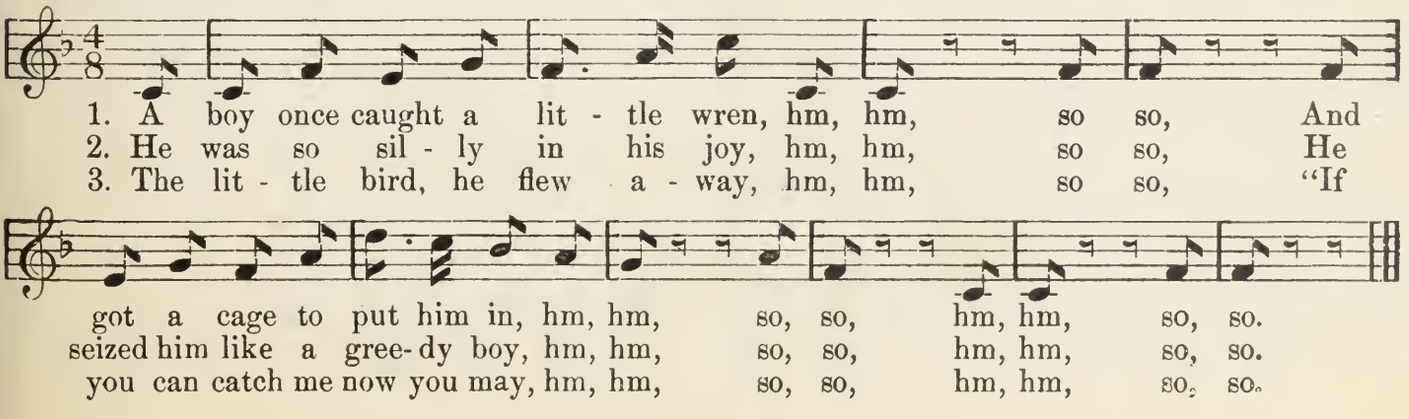



**No. 154.** **ROUND FOR FOUR PARTS.**




**No. 155.** **THE BOY AND THE BIRD.**

Words by G. Arr. from R.



## No. 156. ALL MY TIMES ARE IN THY HAND.

D. K. H. R. P.

1. All my times are in Thy hand; All e - vents at Thy com - mand;

2. Times of sick - ness, times of health; Times of pen - u - ry and wealth;

All my times shall ev - er be Or - dered by Thy wise de - cree.

Times of tri - al and of grief; Times of tri - umph and re - lief.

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## No. 157. WE LIFT OUR SONGS TO THEE.

N. J. SQUIRES. H. H. McGRANAHAN, by per.

1. We lift our songs to Thee, Our Sav - ior and our guide;

2. We lift our pray'rs to Thee, Who on - ly hear - eth pray'r;

3. We lift our faith to Thee, In - creased by grace di - vine;

4. We lift our all to Thee, For all things, Lord, are Thine;

O make us from our bur - den free, And keep us near Thy side.

They who on earth do thus a - gree, Shall find Thy bless - ing there.

Help us, O Lord, Thy foot - steps see, And on Thy help re - cline.

Take us, and all we have, and see Thy like - ness in us shine.

Copyright, 1886, by H. H. McGRANAHAN.

## No. 158. DRIVE THE NAIL ARIGHT, BOYS.

"SUNSHINE. A. B. MORTON.

1. Drive the nail aright, boys, Hit it on the head; Strike with all your might, boys, E'er the time has fled.

2. Standing at the foot, boys, Gazing at the sky; How can you get up, boys, If you nev-er try?

3. Al-ways per-se-vere, boys, Tho' your task is hard; Toil and happy trust, boys, Bring their own reward.

Lessons you've to learn, boys, Stud-y with a will; They who reach the top, boys, First must climb the hill.

Tho' you stum-ble oft, boys, Nev-er be down-cast; Try, and try a-gain, boys, You'll succeed at last.

Nev-er give it up, boys, Always say you'll try; You will gain the crown, boys, Surely, by and by.

## No. 159. LET IT NEVER GRIEVE US.

Words partly written by FLORENCE LE CLAIRE. F. LE CLAIRE.

MET. ♩ = 96.

1. Let it nev - er grieve us Tho' the world go wrong, Let not cour-age leave us,

2. Let us ev - er cher- ish Friendship, love and truth; Then when time shall per- ish,

Fine. D. C. *

Night can-not be long. { He who does his best en-deav-or, Strug'ling on-ward day by day. / Peace shall fill his soul for - ev - er, He shall con-quer in the fray. }

Bright shall be our youth. { Heav'nly care is watching o'er us, Let our hearts be brave and strong, / Keep this watch - word e'er be - fore us, "God and right 'gainst sin and wrong. }

* 1st time D. C. with 1st stanza, 2d time D. C. with 2d stanza.

## No. 160. THE LORD'S MY SHEPHERD.

F. Raus. Jas. H. Robinson.

Moderato.

1. The Lord's my shepherd, I'll not want, He makes me down to lie In pastures green, he

2. Yea, tho' I walk thro' death's dark vale, Yet will I fear no ill; For thou art with me,

3. Good-ness and mer - cy all my life Shall sure - ly fol - low me; And in God's house for

lead - eth me The qui - et wa - ters by. My soul he doth re - store a - gain, And

and thy rod And staff me com - fort still. A ta - ble thou hast fur-nished me, In

ev - er - more My dwell-ing place shall be. The Lord's my shepherd, I'll not want, He

me to walk doth make With - in the paths of righteousness, E'en for his own name's sake.

presence of my foes; My head thou dost with oil an-oint And my cup ov - er - flows.

makes me down to lie In pastures green, he lead-eth me The qui - et wa - ters by.

**No. 161.** **COASTING.**

G. by O.

MET. ♩ = 80.

1. Come, boys, get your sleds and a - way let us haste, A - way to the hill-top, there's

2. With whoop and hurrah! each one ran for his sled, And took it in haste from its

no time to waste, It's cap - i - tal coast-ing, the snow is so deep, Its froz - en so

peg in the shed; A - way they all ran to the top of the hill, For aught that we

hard and the hill is so steep, Its froz - en so hard and the hill is so steep.

know they are coast-ing there still, For aught that we know they are coast - ing there still.

**No. 162.** **GENTLE MARY.**

FRED WOODROW. CHAS. H. GABRIEL.

MET. ♩ = 63.

1. I will love thee, gen-tle Ma - ry, Far a - way, as well as near;
2. I will love thee, gen-tle Ma - ry, Long as life it - self shall last,

1. I will love thee, gen-tle Ma-ry, Far, yes, far a - way as well as near;

2. I will love thee, gen-tle Ma-ry, Long, yes, long as life it - self shall last,

And my heart will share thy sor - row, Tho' my hand wipes not its tear;
As the light that gilds the eve - ning, Still pro-longs the morning past;

And my heart will share thy sor-row, Tho' my hand wipes not, wipes not its tear;

As the light that gilds the evening, Still prolongs, prolongs the morn-ing past;

DUET.

True to - day and true for - ev - er, As the sun be - hind the show'r.
And the hearts, no time can sev - er, Bound in love's un - bro - ken chain;

Or the bells of Bar-row stee - ple, Ringing at the sun-set hour.
Tho' we part to - day in sor - row, Yet, my love, we'll meet a - gain.

Or the bells of Bar-row steeple, Ringing sweetly at the sun-set hour.

Tho' we part to - day in sor-row, Yet, my love, we'll meet, we'll meet a - gain.

By permission of the Author.

## GENTLE MARY. Concluded.

CHORUS.

Gen - tle, gen-tle Ma - ry, Gen-tle Ma-ry, we shall meet a-gain,

Gen - tle, gen-tle Ma - ry, Gen-tle Ma-ry, we shall meet a-gain,

Gen-tle Ma-ry, gen-tle, gen-tle Ma-ry, We shall meet, shall meet a-gain,

Tho' we part to-day in sor - row, Yet, my love, we'll meet a - gain.

Tho' we part to - day in sor-row, Yet, my love, we'll meet, we'll meet a-gain.

Tho' we part to - day, in sor-row, Yet, my love, we'll meet, we'll meet a-gain.

## No. 163. SINNER COME.*

MET. ♩ = 80.

1. Sin - ner come, 'Mid thy gloom, All thy sins con - fess - ing;

2. Sin - ner come, Ere thy doom Shall be sealed for - ev - er;

Trem - bling now, Con - trite bow, Take the of - fered bless - ing.

Now re - turn, Grieve and mourn, Flee to Christ the Sav - ior.

* This Number should be followed immediately by No. 164, in order to show the similarity of the Keys of F and F sharp as regards representation.

**No. 164.** Explain COMPLIMENTARY SIGNATURES. (*See* "CLASS METHOD," § 966 *and* 980 *inclusive.*)

Explain the F SHARP KEY. Also that it is represented exactly like the F KEY.

MET. ♩ = 80.

1. Sin - ner, come, 'Mid thy gloom, All thy sin con - fess - ing;

2. Sin - ner, come, Ere thy doom Shall be sealed for - ev - er;

Tremb - ling now, Con - trite bow, Take the of - fered bless - ing.

Now re - turn, Grieve and mourn, Flee to Christ the Sav - ior.

**No. 165.** Explain the D MINOR KEY.

MET. ♩ = 66.

1. Gently evening bends O'er vale and hill, Softly peace descends, The world is still.

2. Save the brooklet's gush All things now rest, Ceaseless is its rush To o-cean's breast.

3. Restless thus life flows With - in my breast; God a-lone be-stows The tran-quil rest.

**No. 166.** **ROUND FOR THREE PARTS.**

1 Three blind mice, Three blind mice, Ran a-round thrice, Ran a-round thrice, The

2 mil - ler and his mer-ry old wife, Ne'er laughed so much in all their life. Three blind mice.

3

* This strain should be repeated until all parts come together.

**No. 167.** Explain the B Flat Key. (*See* "Class Method," § 981 *and* 1001 *inclusive.*)

MET. ♩ = 66.

1. Peal - ing, soft - ly peal - ing, O'er the syl - van dell;

2. Lo! the day is dy - ing, In the crim - son west;

Light - ly, sweet - ly steal - ing, Comes the ves - per bell.

Birds are home - ward fly - ing, To their leaf - y nest.

**No. 168.** **ROUND FOR FOUR PARTS.**

MET. ♩ = 112. Arr. by P.

1 Hark! 'tis the cuckoo's voice From yonder shady grove; List to the mellow notes, The

2 song I dear - ly love, Cuckoo! cuckoo! cuckoo! cuckoo!

3 Hark! 'tis the cuckoo's voice From yonder shady grove; List to the mellow notes, The

4 song I dear-ly love, Hark! 'tis the cuckoo's voice, From yonder shady grove; List to the mellow

CODA. To be sung altogether as a close.

notes, The song I dear - ly love. *f* Cuckoo! *m* cuckoo! *p* cuckoo! *pp* cuckoo!

## No. 169. SINGING CHEERILY.

Words and music by Wm. F. Sherwin.

MET. ♩ = 112. NOTE.—The third and fourth braces are in the F key.

1. Sing-ing cheer-i-ly come we now, Tra la la la la, gai-ly twin-ing

2. Oh! how pleas-ant-ly time glides on, Tra la la la la, bring-ing pleas-ure,

Wreaths of mel-o-dy for each brow, Tra la la la la la la. Fine.

When in har-mo-ny sings each one, Tra la la la la la la.

F KEY.

do-fa
Eyes that spar-kle with a pure de-light, So bright-ly gleam-ing, On us beam-ing,

la-re
la-re
All life's tri-als are a-while for-got, Its troubled dream-ing, I-dle schem-ing;

re-sol

D. C.

do-sol fa
Bring with beauty in their glance to-night A cheer-y wel-come to our song. So—

do-sol sol

mi ti
Care and wea-ri-ness can harm us not If we can sing a mer-ry glee. Then—

do sol

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## No. 170. HAVE YOU NOT HEARD OF THE BEAUTIFUL STREAM?

D. K. EN. H. R. PALMER.

MET. ♩ = 60.

1. Oh, have you not heard of a beau - ti - ful stream, That flows thro' our Father's land?
2. With murmuring sound doth it wan-der a - long Thro' fields of e - ter - nal green,
3. Its fountains are deep and its wa - ters are pure And sweet to the wea- ry soul;
4. This beau-ti - ful stream is the riv - er of life, It flows for all na-tions free;
5. Oh, will you not drink of that beau - ti - ful stream, And dwell on its peaceful shore?

Its wa - ters gleam bright in the heav- en - ly light And rip - ple o'er gold - en sand.
Where songs of the blest in their hav - en of rest, Float soft on the air se - rene.

It flows from the throne of Je - ho - vah a - lone, Oh, come where its bright waves roll.
A balm for each wound in its wa - ters is found, O, sin - ner, it flows for thee!

The Spir - it says, come, all ye wea - ry ones, home, And wan-der in sin no more.

CHORUS.

Oh, seek for that beau-ti-ful, beau-ti-ful stream! stream! . . Oh, seek for that beau-ti-ful, beau-ti-ful stream! stream! . .

Oh, seek for that beau-ti-ful, beau-ti-ful stream! Oh, seek for that beau-ti-ful, beau-ti-ful stream!

Its wa - ters so free are flow-ing for thee; Oh, seek for that beau-ti-ful, beau-ti-ful stream! stream! . . Rit.

Its wa - ters so free are flow-ing for thee; Oh, seek for that beau-ti-ful, beau-ti-ful stream! stream! . .

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## No. 171. PRAISE HIM.

MET. ♩ = 100. JAS. W. FILLMORE. By per.

1. Praise, my soul, the King of heav - - - en, To His feet thy tribute bring,
2. Praise Him for His grace and fav - - - or, To our fathers in dis - tress,

1. Praise, my . . . soul, the King of heaven, To His feet thy tribute bring,
2. Praise Him, . . . for His grace and fa- vor, To our . . . fathers in dis-tress,

Ran-somed, healed, re - stored, for - giv - - en, Who like me, His praise shall sing,
Praise Him still the same for - ev . - er, Slow to chide and swift to bless,

Ran - somed, . . . healed, re - stored, for- giv- en, Who like me, His praise shall sing,
Praise Him, still the same for - ev - er, Slow to chide, and swift to bless;

Praise Him, Praise Him, Praise the ev - er- last-ing King,
Praise Him, Praise Him, Glo-rious in His faith-ful - ness,

Praise Him, ev - er praise Him, Praise Him, ev - er praise Him, Praise the ev - er-last- ing King,

Praise Him, Praise Him, ev - er praise Him, Glorious in His faith-ful-ness, oh, praise Him,
ev - er praise Him

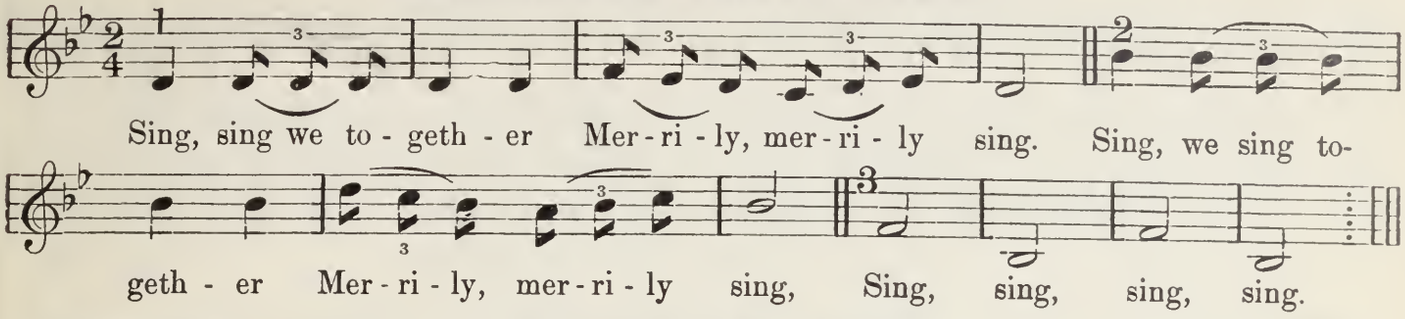
Praise Him, Praise Him, Praise the ev - er - last - ing King,
Praise Him, Praise Him, Glo-rious in His faith- ful - ness,

Praise Him, ev - er praise Him, ev - er ev - er praise Him, Praise the ev - er - last - ing King.

Praise Him, ev - er praise Him, ev - er praise Him, praise Him, Glo-rious in His faith- ful - ness.

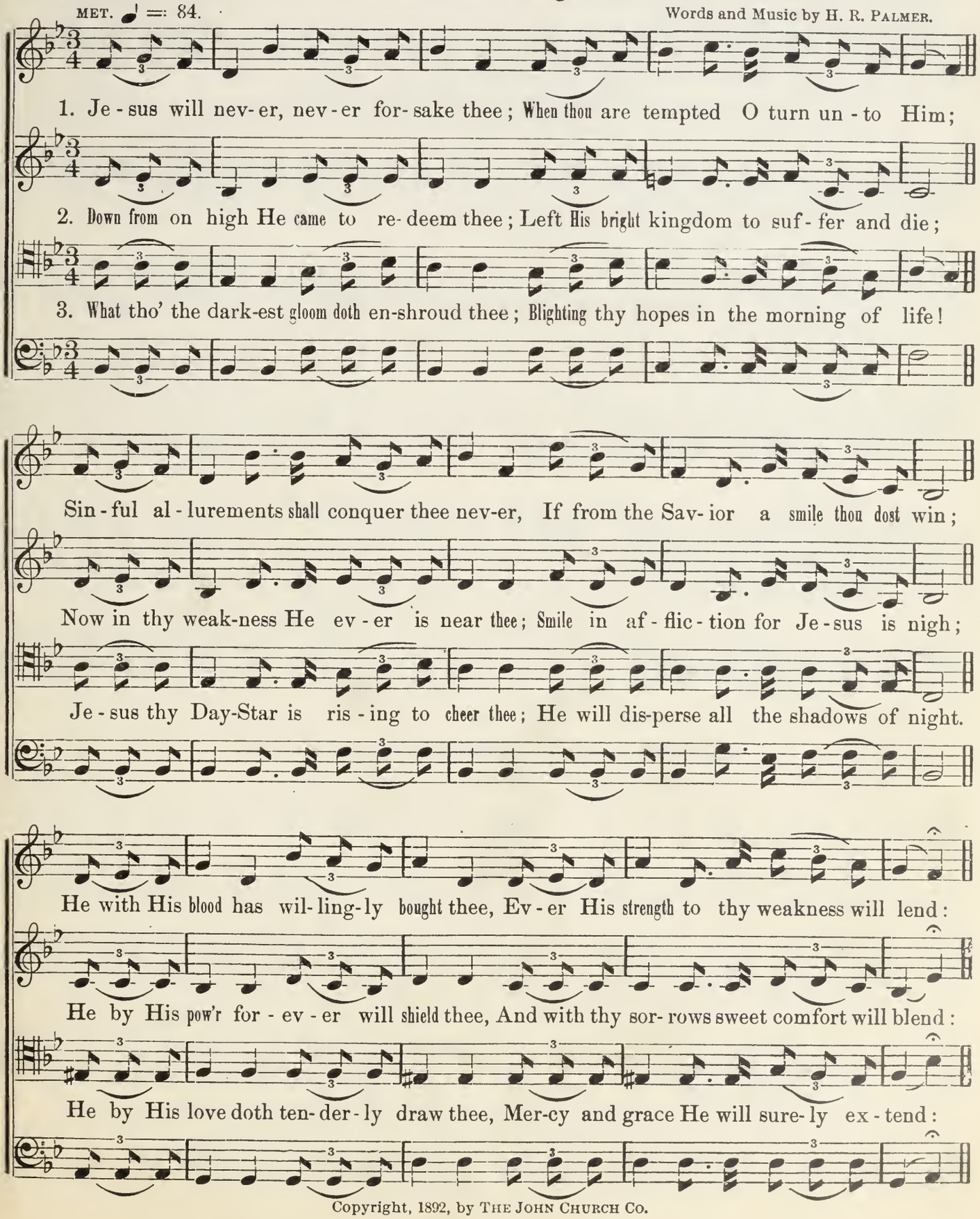
**No. 172.** Explain TRIPLETS. (*See* "CLASS METHOD," § 1002 *and* 1020 *inclusive.*)

**ROUND FOR THREE PARTS.**




**No. 173.** **TRUSTING IN JESUS.**

MET. ♩ = 84. Words and Music by H. R. PALMER.

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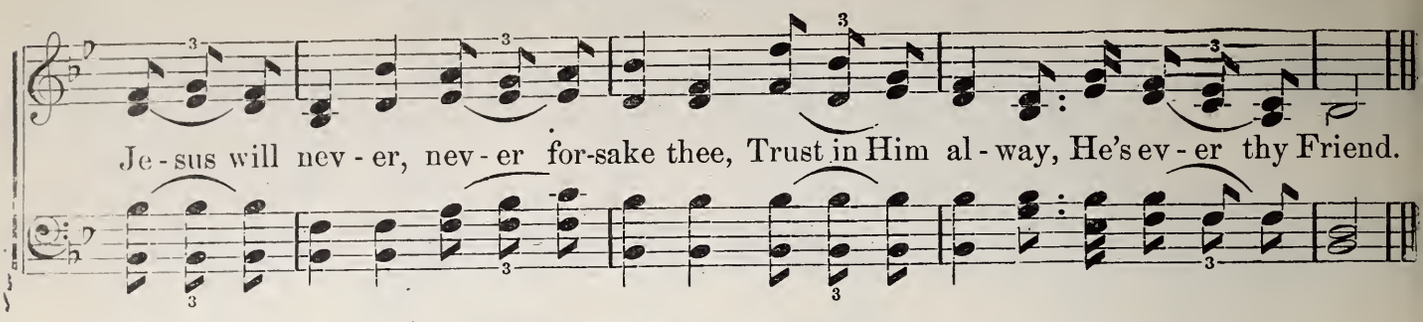
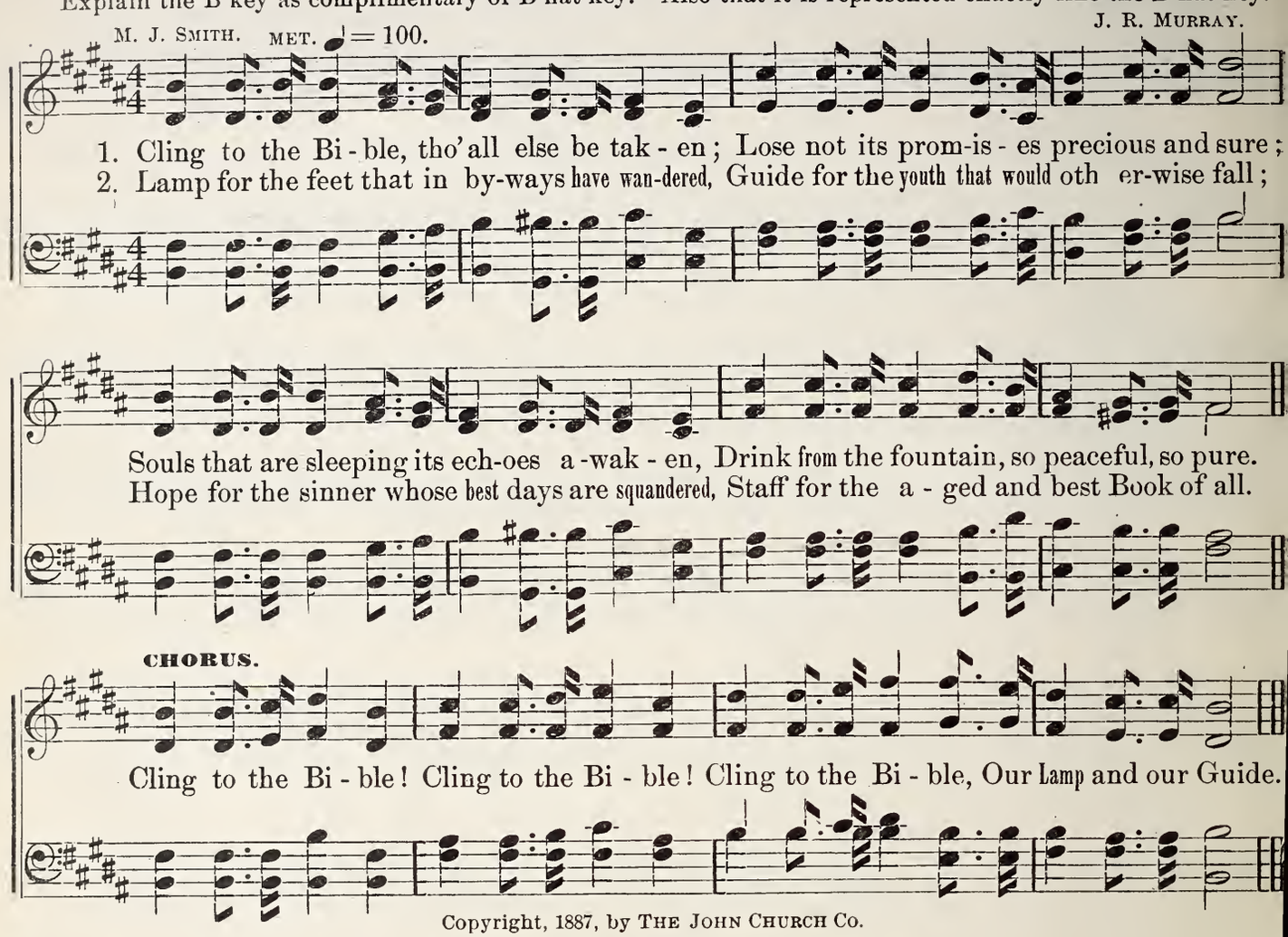
## TRUSTING IN JESUS. Concluded.




## No. 174. CLING TO THE BIBLE.

Explain the B key as complimentary of B flat key. Also that it is represented exactly like the B flat key.

M. J. SMITH. MET. ♩ = 100. J. R. MURRAY.

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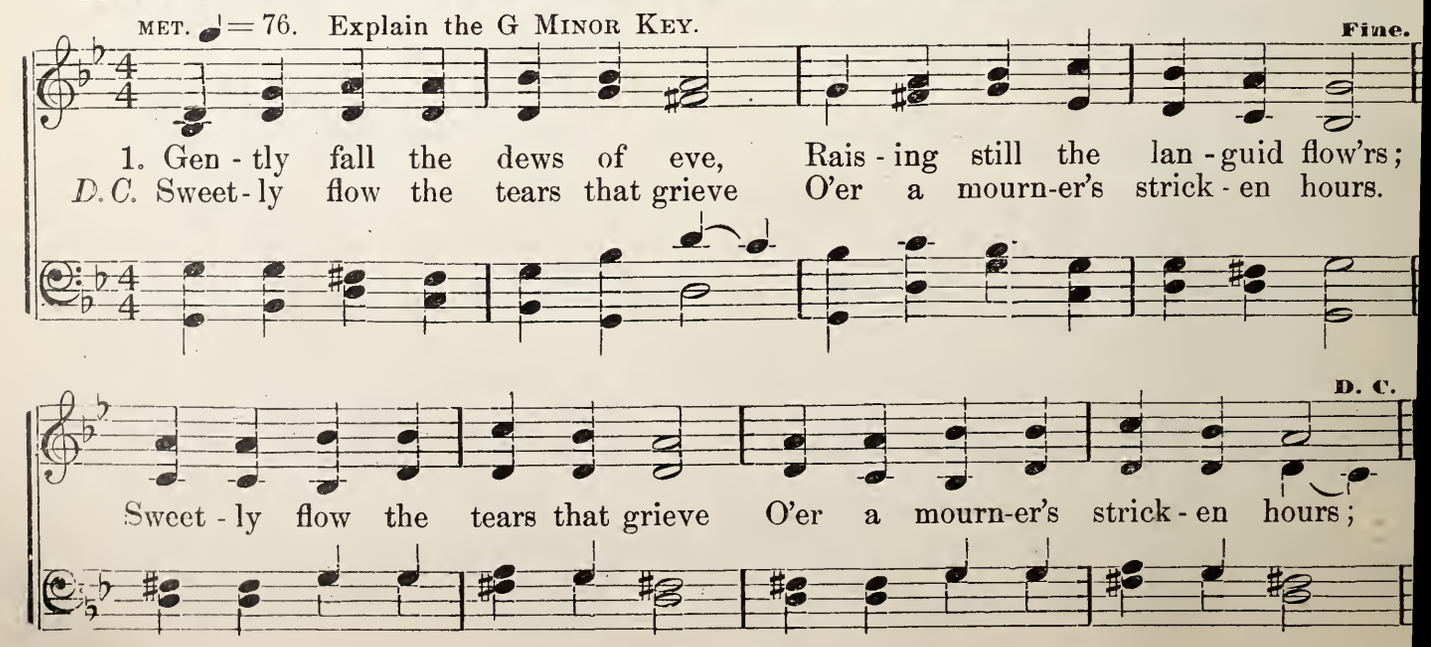
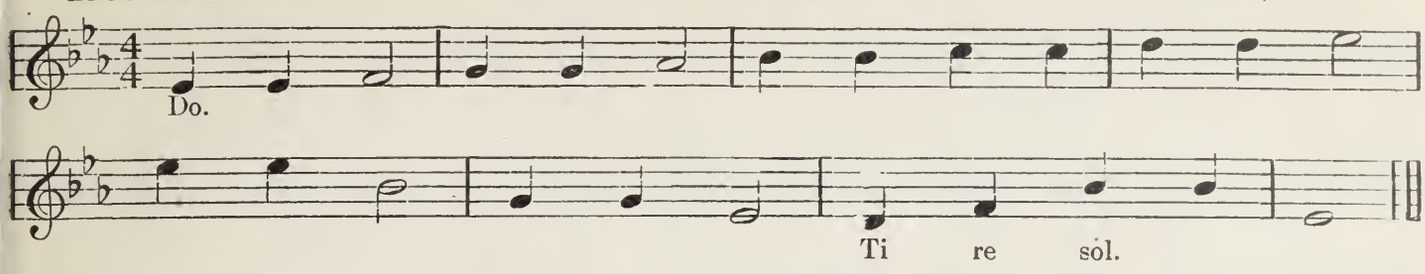
## No. 175. GENTLY FALL THE DEWS OF EVE.

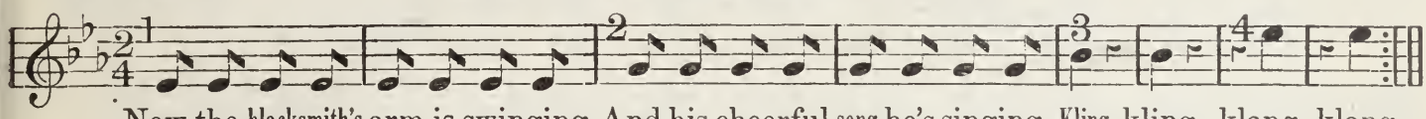
MET. ♩ = 76. Explain the G MINOR KEY.



**No. 176.** Explain the E Flat Key. (*See* "Class Method," § 1025 *and* 1035 *inclusive.*)

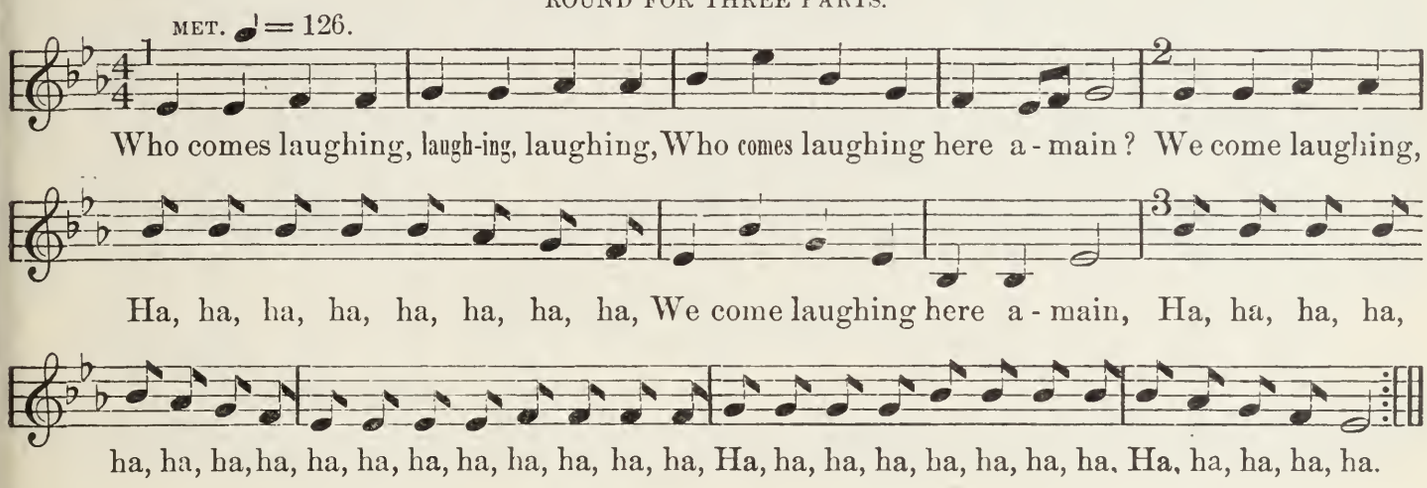



**No. 177.** **ROUND FOR FOUR PARTS.**

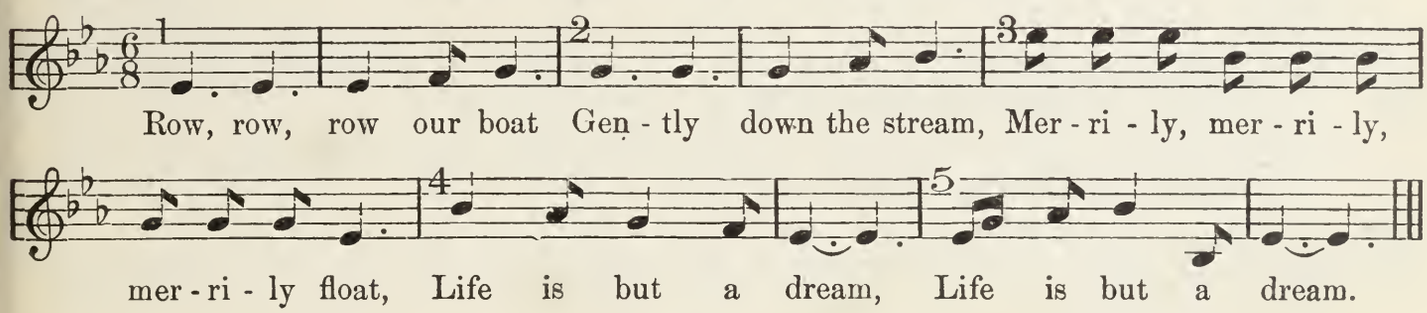



**No. 178.** **WHO COMES LAUGHING?**

ROUND FOR THREE PARTS.



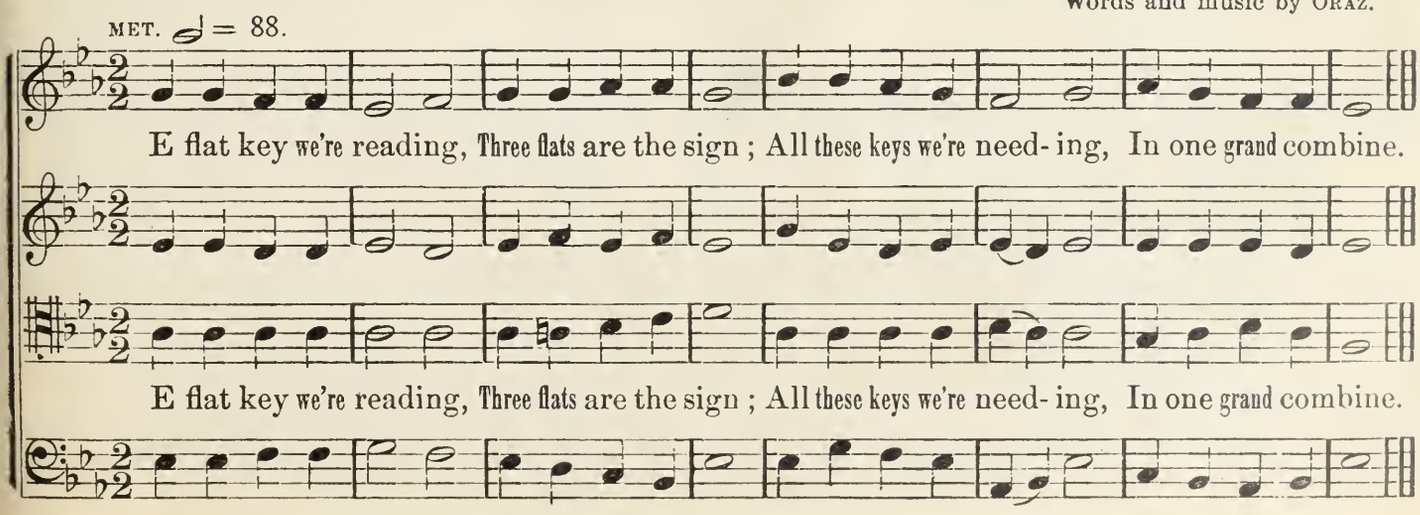

**No 179.** **ROUND FOR FIVE PARTS.**




**No. 180.** **E FLAT KEY WE'RE READING.**

For questions *see* "Class Method," § 1036 *to* 1044 *inclusive.*

Words and music by Oraz.



## No. 181. I NEED THEE, BLESSED JESUS.

F. WHITFIELD. MET. ♩ = 66. H. R. PALMER.

1. I need Thee, bless - ed Je - sus, For I am ver - y poor;
2. I need the love of Je - sus, To cheer me on my way;
3. I need Thee, bless - ed Je - sus, And hope to see Thee soon;
4. There with Thy blood-bought chil - dren, My joy shall ev - er be;

A stran - ger and a pil - grim, I have no earth - ly store.
To guide my doubt - ing foot - steps, To be my strength and stay.
En - circ - led with the rain - bow, And seat - ed on Thy throne.
To sing Thy praise, Lord Je - sus, To gaze, my Lord, on Thee.

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## N. 182. DEAR SAVIOR, WE GATHER.

D. K. E. MET. ♩. = 60. H. R. PALMER.

1. Dear Sav-ior, we gather our trib-ute to bring The breathings of love, like the blossoms of spring;
2. When stoop-ing to earth from the bright-ness of heav'n, Thy blood for our ransom so free-ly was giv'n,
3. Those arms which embraced lit-tle chil-dren of old, Still love to en-cir-cle the lambs of the fold;
4. Ho - san-na, ho-san-na! Great Teacher, we raise Our hearts and our voices in hymning thy praise,

Our gracious Redeemer, we grate-ful - ly raise Our hearts and our voices in hymning Thy praise.
Thou deignest to listen while children adored, With joy-ful ho-sannas, the bless'd of the Lord.

That grace which in-vit-eth the wan-der-ing home, Hath never for-bid-den the youngest to come.
For precept and promise so gra-cious-ly giv'n, For blessings of earth and the glories of heav'n.

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## DEAR SAVIOR, WE GATHER. Concluded.

CHORUS.

Hal-le-lu - jah! Hal-le-lu - jah! Ho-san-na in the high - est!

Hal-le-lu-jah! Hal-le-lu-jah! Ho-san-na in the high - est!

Hal-le-lu - jah! Hal-le-lu - jah! Ho-san-na to the Lord!

Hal-le-lu-jah! Hal-le-lu-jah! Ho-san-na to the Lord!

## No. 183. A PICTURE MEM'RY BRINGS.

J. G. WHITTIER. H. R. PALMER.

MET. ♩ = 120.

1. A pict-ure mem-'ry brings to me; I look a-cross the years and see My-

2. I feel her gen-tle hand re-strain My self-ish moods and know a-gain A

3. But wis-er now, a man gray grown, My childhood's needs are bet-ter known, My

self be-side my moth-er's knee.

child's blind sense of wrong and pain.

moth-er's chast-'ning love I . . own.

4 Gray grown, but in our Father's sight
A child still groping for the light,
To read His works and ways aright.

5 I bow myself beneath His hand;
That pain itself for good was planned
I trust, but cannot understand.

6 I fondly dream it needs must be
That as my mother dealt with me,
So with His children dealeth He.

7 I wait and trust the end will prove
That here and there, below, above,
The chast'ning heals, the pain is love.

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## No. 184. PRECIOUS SAVIOR, DEAR REDEEMER.

MET. ♩ = 63.

Words and Music by H. R. PALMER.

1. Pre - cious Sav - ior, dear Re - deem - er, Thy sweet mes - sage now im - part;
2. Pre - cious Sav - ior, dear Re - deem - er, We are weak but Thou art strong;
3. Pre - cious Sav - ior, dear Re - deem - er, Thou wilt bind the bro - ken heart;

May Thy Spir - it, pure and fer - vid En - ter ev - 'ry tim - id heart.
In Thy in - fi - nite com - pas - sion Stay the tide of sin and wrong.
Let not sor - rows o - ver- whelm us, Dry the bit - ter tears that start.

Car - ry there the swift con - vic - tion, Turn - ing back the sin - ful tide;
Keep Thy lov - ing arms a - round us, Keep us in the nar - row way;
Curb the winds and calm the bil - lows, Bid the an - gry tem- pest cease;

Pre - cious Sav - ior, dear Re - deem - er, May each soul in Thee a - bide.
Pre - cious Sav - ior, dear Re - deem - er, Let us nev - er from Thee stray.
Pre - cious Sav - ior, dear Re - deem - er, Grant us ev - er - last - ing peace.

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**No. 185.** **AWAY WE GO.**

C. H. G. (Use bells or triangles in Chorus.) CHAS. H. GABRIEL.

MET. ♩ = 100.

1. A - way we go o'er flee - cy snow, Tra la la la la la la la la la, A- mer - ry chime and tune - ful rhyme Of cheer-ful jin- gling sil - ver bells; All fac - es bright with gay de - light, Tra la la la la la la la la la, With laugh and song we glide a - long, While loud and long the cho - rus swells.

2. A - way we glide, we swift-ly ride, Tra la la la la la la la la la, With pranc- ing steed a - way we speed, All care and sor - row left be - hind; Let ev - 'ry heart watch cu- pid's dart, Tra la la la la la la la la la, As on we go with hearts a - glow, No great - er pleas- ure can we find.

**CHORUS.**

Hark! the voic- es hear Now on the frost - y at- mos-phere, . . . .

Hark! the mer-ry, mer- ry voic-es hear, Now sing-ing on the frosty, frost-y atmosphere,

Hark! the mer-ry, mer- ry voic-es hear, Now sing-ing on the frosty, frost-y atmosphere,

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## AWAY WE GO. Concluded.

Laugh - ing in their glee, All hearts are bound - ing light and free. . .

Laughing, shouting, singing in their glee, All hearts are bound-ing, bounding light and free.

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## HARK! THE VOICE OF JESUS CALLING.

**No. 186.** Explain the E Key. Also that it is represented exactly like the E Flat Key. (*See* "Class Method," § 1045 *and* 1048 *inclusive.*)

M. B. Sleight. Met. ♪ = 116. H. R. Palmer.

1. Hark! the voice of Je - sus call - ing, "Fol- low me, fol - low me!" Soft-ly thro' the si - lence fall-ing, "Fol - low, fol - low me!" As of old He called the fish - ers,
2. Who will heed the ho - ly man-date, "Fol- low me, fol - low me!" Leaving all things at His bidding, "Fol - low, fol - low me!" Hark! that ten - der voice en - treat-ing
3. Hearken, lest He plead no lon - ger, "Fol- low me, fol - low me!" Once a - gain, oh, hear Him call-ing, "Fol - low, fol - low me!" Turn - ing swift at Thy sweet summons,

When He walk'd by Gal - i - lee, Still His patient voice is plead-ing, "Follow, fol-low me!"
Mar- i- ners on life's rough sea, Gently, lov-ing - ly repeating, "Follow, fol-low me!"
Ev-er-more, O Christ, would we, For Thy love all else for-saking, "Follow, fol-low Thee!" A - men.

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## IRWIN.

**No. 187.**

Met. ♩ = 80. Explain the C Minor Key. A. B. Morton.

1. Come, says Je - sus' sa - cred voice, Come, and make my paths your choice; I will guide you to your home; Wea - ry pil - grim, hith - er come.
2. Hith - er come, for here is found Balm that flows for ev - ery wound; Peace that ev - er shall en - dure, Rest E - ter - nal, sa - cred, sure.

**No. 188.** Explain the A Flat Key. (*See* "Class Method," § 1049 *and* 1055 *inclusive.*)

MET. ♩ = 100. **All voices in unison.** H. R. P.

Do. Mi ti.

Spring-time brings us blossoms, Buds and flow-ers rare; And she scatters sunshine, Sunshine ev'ry-where.

**Organ.**

**No. 189.** **ROUND FOR THREE PARTS.**

They march, they march to the rolling drum, The soldiers bold, see they come, they come To the r-r-r-r-r-rolling drum.

**No. 190.**

1. Hear the mountain stream-let, In the sol - i-tude, With its ripples saying: "God is ev- er good."
2. Bring, my heart, thy tribute, Songs of gratitude, While all nature ut-ters: "God is ev- er good."

**No. 191.** **JOYFUL ARE WE.**

From Kelly. J. P. Harter.

MET. ♩ = 80.

1. Joy - ful are we now to own, Rap - ture thrills us as we trace
2. 'Tis Thy grace a - lone can save; Ev - 'ry bless - ing comes from Thee—
3. Thine the Name to sin - ners dear! Thine the Name all names be - fore!

All the deeds Thy love hath done, All the rich - es of Thy grace.

All we have, and hope to have, All we are, and hope to be.

Bless - ed here and ev - 'ry - where, Bless - ed now and ev - er - more.

## No. 192. O THOU WHO ART ENTHRONED ON LIGHT.

BALFERN. Alt. by F. L. C. Arr. from MENDELSSOHN, by P.

MET. ♩ = 116.

1. O Thou, who art enthroned on light, Of heaven and earth thou'rt the King, We
2. O King of kings, we wor-ship Thee, Our en - e - mies Thou dost sub-due; Oh,
3. Then shine on us, and let us see The beau-ty of Thy glorious face; Oh,

know Thy love will not des - pise The prais-es we grate-ful - ly bring. A - men.

to Thy scep-ter may we bow, And ev - er to Thy love be true. A - men.

may we all, wher-e'er we go, Re - flect Thy om - nip - o - tent grace. A - men.

## No 193. FRITZ.

MET. ♩ = 120. Explain the A KEY. Also that it is represented like the A FLAT KEY. M. W.

1. Fritz came from school, the first half year, As wise as he could be,
2. He hard - ly spoke, this hope - ful son, Un - to his par - ents kind,
3. And so, at din - ner, he be - gan: Pa - pa, you think you see
4. First, this is one, and that is two, As plain as plain can be,
5. Just so, re - plied the Herr Pa - pa, Bless - ings be on your pate;

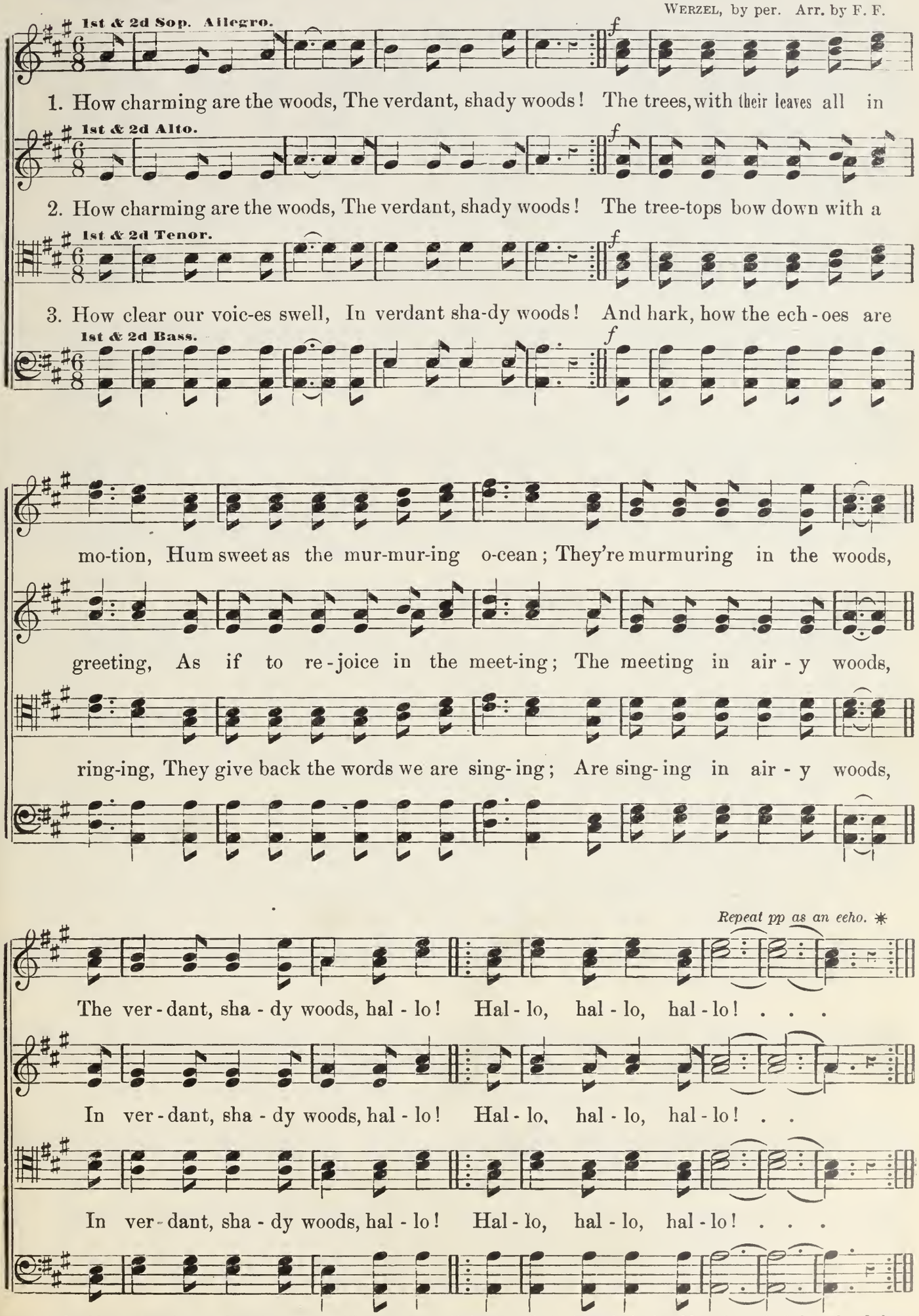
And wished to show to all a - round His great phi - los - o - phy.
For he was ea - ger to dis - play The treas-ures of his mind.

Two roast - ed chick-ens on that dish, Now I will prove them three.
I add the one un - to the two, And one and two make three.
So I take one, ma - ma takes one, The third put on your plate.

## No. 194. THE WOODS.

MET. ♩. = 76. *1st time Semi-Chorus. 2d time Full Chorus. Divide the class into eight parts.*

WERZEL, by per. Arr. by F. F.




* A double quartet in an adjoining room will give a beautiful echo effect. The choir should prolong their last chord three pulses, but the echo should begin in exact time.

## No. 195. WHEN O'ER EARTH IS BREAKING.

Explain the D Flat Key. (*See* "Class Method," *Note* 213, *page* 146.)

Before reading this Number, the class should review No. 131, on page 46, when this may follow, after explaining five flats as the complement of two sharps.

Explain Double Flat. (*See* "Class Method," § 1057.)

MET. ♩ = 88.

1. When o'er earth is break - ing, Ros - y light, so fair,

2. All the wide earth's treas - ures, Rich, or grand, or fair,

Morn a - far pro - claim - eth Sweet - ly, "God is there."

In each feat - ure bear - eth Grav - en, "God is there."

## No. 196. COME JOIN THE FESTIVE SONG.

D. K. En. A. Abbott. Arr. by P.

MET. ♩ = 84.

1. Come join the festive song, Wake voices all; Chime with the vernal throng, List to the call.

2. Lord of the rolling year, Round and a-bove, Boundless Thy works appear, Boundless Thy love.

3. Joy - ous we swell the strain, Thankful to Thee, Watched by Thy care again, Spring-time we see.

4. On - ward for-ev - er flow, Truth's mighty wave! Soon ev -'ry clime below Conquer and save!

Hear we in ev-'ry breeze, From vale and mount-ain trees, Glad notes of nature say: "Join ye my lay."

All in the earth and sky, As glide the seasons by, New glories of Thy name Ev-er proclaim.

Still in this gospel land Throngs forth the sabbath band Under truth's can-o-py, Happy and free.

Sweet as the voice of spring, Then ev'ry tongue shall sing Glo-ry to God on high! Glo-ry for aye.

## SEE THE STARS.

**No. 197.** Explain the G Flat Key. (*See* "Class Method," *note*, 215 *page* 147.) Before reading this Number, the class should review No. 118 page 36, when this may follow, explaining six flats as the compliment of one sharp.

Met. ♩ = 72.

See the stars ap - pear - ing In the heav'ns a - bove,

Em - blems ev - er cheer - ing, Of e - ter - nal love.

## No. 198. PRAISE.

Met. ♩ = 76. W. H. Adams.

1. All ye na - tions, join and sing, Praise your Sav - ior, praise your King,

2. Hark! the des - ert lands re - joice, And the is - lands join their voice;

Let it sound from shore to shore, Je - sus reigns for ev - er - more. A - - men.

Joy the whole cre - a - tion sings, Je - sus is the King of Kings. A - - men.

## SIGNATURES FOR THE MAJOR KEYS.

**No. 199.** All voices in unison.

D. K. Arr. by P. P.

1. No sharps or flats be - long to C, One sharp will show the key of G,
2. The key of F one flat must take, Two flats the key of B flat make;

But D has two and A has three, In E are four and five in B.
E flat has three, A flat has four, And for D flat count still one more;

For F sharp key we must have six, And for C sharp all seven pre - fix.
By six the G flat key is known, And C flat makes all seven its own.

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## THE REAPER AND THE FLOWERS.

**No. 200.** Explain CHANTING. (*See* "CLASS METHOD," *Note* 207, *page* 143.)

H. W. LONGFELLOW. Adapted by W. LUDDEN.

1. There is a Reaper whose name is Death, and with his sick - le keen He reaps the bearded grain at a breath, And the . . . flow'rs that grow be - tween.

2. "Shall I have naught that is fair?" saith he; Have naught but the . . . . . bearded grain? Tho' the breath of these flow'rs is sweet to me. I'll give . . . . . them all back a - gain."

3. He gazed at the flowr's with tearful eyes, He kissed their drooping leaves; It was for the Lord in Paradise, He . . . . . bound them in his sheaves.

4. "My Lord has need of these flow'rets gay," The Reaper said and smiled, "Dear tokens of the earth are they, Where . . . . . He was once a child."

5. "They shall all bloom in fields of light, Transplanted . by my care, And saints upon their gar- ments white These . . . . sa - cred blos - soms wear."

6. And the mother gave in tears and pain, The flowers she most did love; She knew she should find them all again In the . . fields of light a - bove.

7. Oh, not in cruelty, not in wrath, The Reaper, . . . came that day; 'Twas an angel visited the green earth, And . . . . . took the flow'rs a - way.

## No. 201. DOMINUS REGIT ME. (Psalm xxiii.)

H. R. PALMER.

1. The Lord is my shepherd, I shall not want; He maketh me to lie down in green pastures; He leadeth me be- - - - side the still waters. A - men.

2. He restoreth my soul; He leadeth me in the paths of righteousness for His . . name's sake. Yea, tho' I walk through the valley of the shadow of death, I will fear no evil; for Thou art with me; Thy rod and Thy . staff they comfort me.

3. Thou preparest a table be- fore me in the presence of mine enemies; Thou annointest my head with oil; my . . . . . cup runneth over. Surely goodness and mer- cy shall follow me all the days of my life; and I will dwell in the house of the . . . . . Lord for - ever. A - men.

## No. 202. WITH TEARS OF ANGUISH.

Words by STENNETT. H. R. P.

1. With tears of anguish I la- ment, Here at thy . . . . *feet, my God,* My passion, pride, and dis- content, And vile in . . . *grat - i - tude.*

2. My reason tells me thy com- mands Are holy; . . . . . *just and true;* Tells me whate'er my God demands, Is his most . . . *right - eous due.*

3. How long, Dear Savior, shall I feel These struggles . . . *in my breast?* When wilt thou bow my stub- born will, And give my . . *con-science rest?*

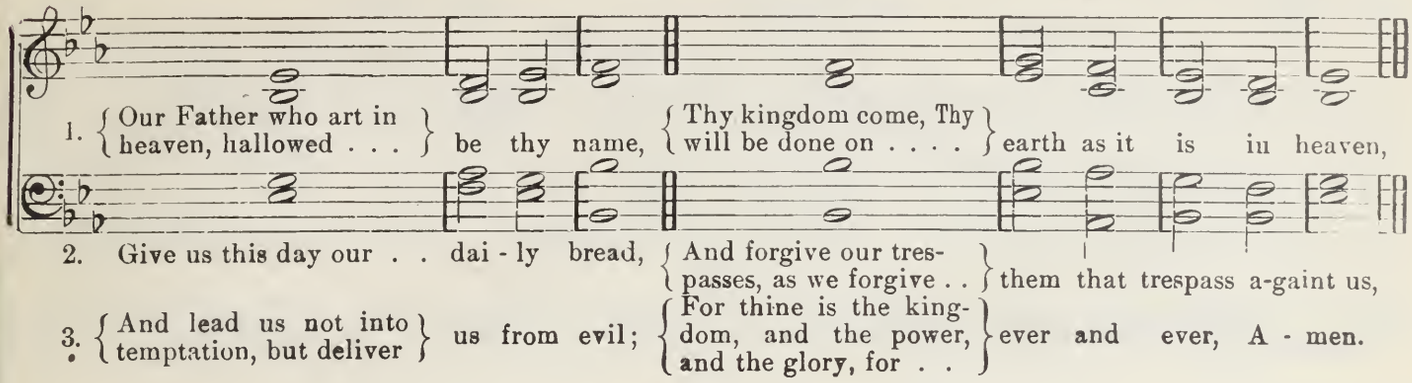
Sure there was ne'er a heart so base, So false as . . . *mine has been?* So faithless to its promises, So . . . *prone to ev - 'ry sin.* A-men.

Reason I hear, her counsels weigh, And all her . . *words approve;* But still I find it hard t' obey, And . . . *hard - er yet to love.*

Break, Sovereign Grace, Oh, break the charm, And set the *cap - tive free;* Reveal, Almighty God, thine arm. And . . *haste to res - cue me.* A-men.

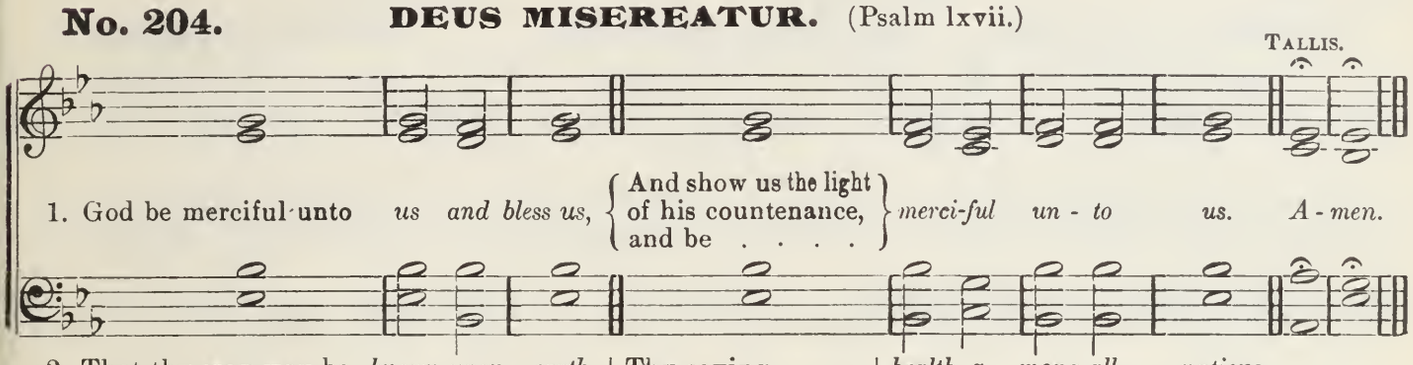
## No. 203. THE LORD'S PRAYER.

Adapted by H. R. Palmer.



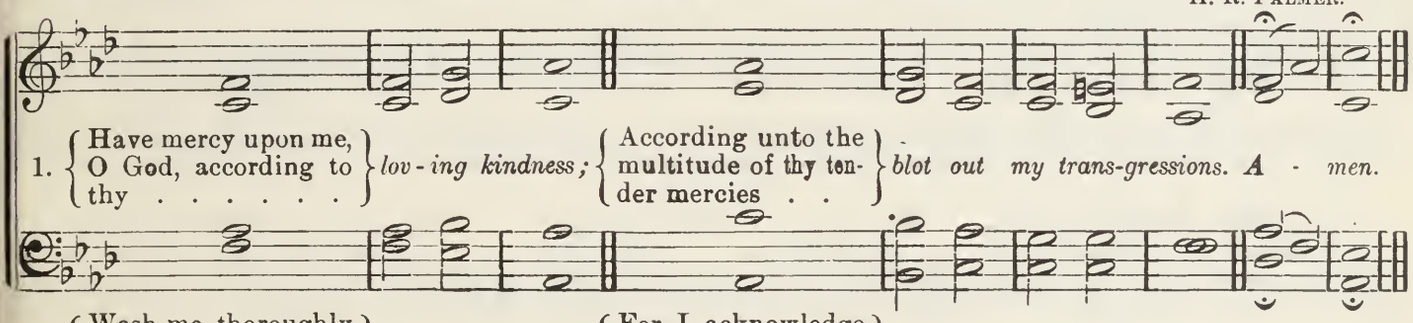

## No. 204. DEUS MISEREATUR. (Psalm lxvii.)

Tallis.



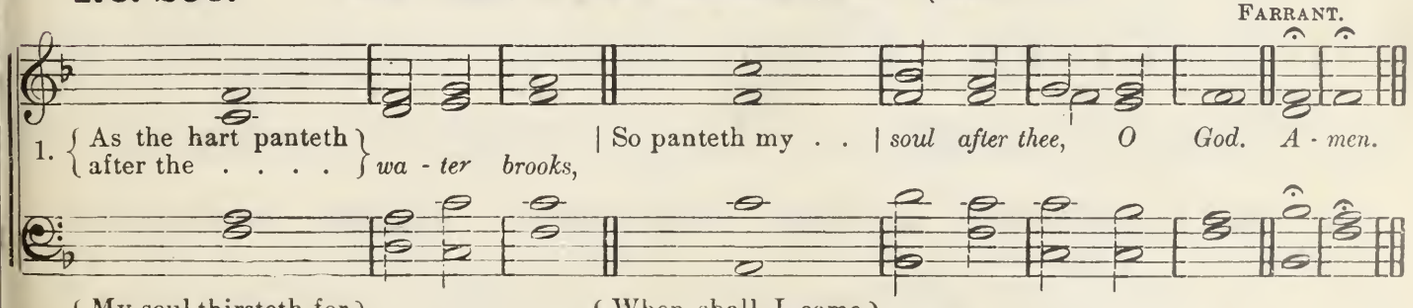

## No. 205. MISERERE MEI, DEUS. (Psalm li.)

H. R. Palmer.




## No. 206. AS THE HART PANTETH. (Psalm xlii.

Farrant.



## COMPLEMENTARY SIGNATURES. (*See* "Class Method," §§ 966 *and* 980 *inclusive.*)

### No. 207.
COMPLEMENTARY SIGNATURES.

F key. Do — F♯ key. Do

The F key and the F♯ key are represented by the same degrees of the staff.

*Call the last flat of the signature fa and the last sharp ti; read up or down to find do.*

### No. 208.
COMPLEMENTARY SIGNATURES.

B♭ key. Do — B key. Do

The B♭ key and the B key are represented by the same degrees of the staff.

*Call the last flat of the signature fa, and the last sharp ti; read up or down to find do.*

### No. 209.
COMPLEMENTARY SIGNATURES.

E♭ key. Do — E key. Do

The E♭ key and the E key are represented by the same degrees of the staff.

*Call the last flat of the signature fa, and the last sharp ti; read up or down to find do.*

### No. 210.
COMPLEMENTARY SIGNATURES.

A♭ key. Do — A key. Do

The A♭ key and the A key are represented by the same degrees of the staff.

*Call the last flat of the signature fa, and the last sharp ti; read up or down to find do.*

### No. 211.
COMPLEMENTARY SIGNATURES.

D♭ key. Do — D key. Do

The D♭ key and the D key are represented by the same degrees of the staff.

*Call the last flat of the signature fa, and the last sharp ti; read up or down to find do.*

### No. 212.
COMPLEMENTARY SIGNATURES.

G♭ key. Do — G key. Do

The G♭ key and the G key are represented by the same degrees of the staff.

*Call the last flat of the signature fa, and the last sharp ti; read up or down to find do.*

## RELATIVE MAJOR AND MINOR MODES. (*See* "Class Method," § 805.)

### No. 213. Relative Modes.
C major key. A major key.

do re mi fa sol la ti do la ti do re mi fa sil la
C D E F G A B C A B C D E F G♯ A
do re mi fa sol la ti do la ti do re mi fa sil la

### No. 214. Relative Modes.
G major key. E minor key.

do re mi fa sol la ti do la ti do re mi fa sil la
G A B C D E F♯ G E F♯ G A B C D♯ E
do re mi fa sol la ti do la ti do re mi fa sil la

### No. 215. Relative Modes.
D major key. B minor key.

do re mi fa sol la ti do la ti do re mi fa sil la
D E F♯ G A B C♯ D B C♯ D E F♯ G A♯ B
do re mi fa sol la ti do la ti do re mi fa sil la

### No. 216. Relative Modes.
A major key. F♯ minor key.

do re mi fa sol la ti do la ti do re mi fa sil la
A B C♯ D E F♯ G♯ A F♯ G♯ A B C♯ D E♯ F♯
do re mi fa sol la ti do la ti do re mi fa sil la

### No. 217. Relative Modes.
E major key. C♯ minor key.

do re mi fa sol la ti do la ti do re mi fa sil la
E F♯ G♯ A♯ B C♯ D♯ E C♯ D♯ E F♯ G♯ A B♯ C♯
do re mi fa sol la ti do la ti do re mi fa sil la

### No. 218. Relative Modes.
B minor key. G♯ minor key.

do re mi fa sol la ti do la ti do re mi fa sil la
B C♯ D♯ E F♯ G♯ A♯ B G♯ A♯ B C♯ D♯ E F♯ G
do re mi fa sol la ti do la ti do re mi fa sil la

### No. 219. Relative Modes.
F major key. D minor key.

do re mi fa sol la ti do la ti do re mi fa sil la
F G A B♭ C D E F D E F G A B♭ C♯ D
do re mi fa sol la ti do la ti do re mi fa sil la

### No. 220. Relative Modes.
B♭ major key. G minor key.

do re mi fa sol la ti do la ti do re mi fa sil la
B♭ C D E♭ F G A B♭ G A B♭ C D E♭ F♯ G
do re mi fa sol la ti do la ti do re mi fa sil la

### No. 221. Relative Modes.
E♭ major key. C minor key.

do re mi fa sol la ti do la ti do re mi fa sil
E♭ F G A♭ B♭ C D E♭ C D E♭ F G A♭ B
do re mi fa sol la ti do la ti do re mi fa sil

### No. 222. Relative Modes.
A♭ major key. F minor key.

do re mi fa sol la ti do la ti do re mi fa sil la
A♭ B♭ C D♭ E♭ F G A♭ F G A♭ B♭ C D♭ E F
do re mi fa sol la ti do la ti do re mi fa sil la

### No. 223. Relative Modes.
D♭ major key. B♭ minor key.

do re mi fa sol la ti do la ti do re mi fa sil la
D♭ E♭ F G♭ A♭ B♭ C D♭ B♭ C D♭ E♭ F G♭ A B♭
do re mi fa sol la ti do la ti do re mi fa sil la

### No. 224. Relative Modes.
G♭ major key. E♭ minor ke

do re mi fa sol la ti do la ti do re mi fa si
G♭ A♭ B♭ C♭ D♭ E♭ F G♭ E♭ F G♭ A♭ B♭ C♭
do re mi fa sol la ti do la ti do re mi fa si

# SENIOR GRADE.

THROUGHOUT the Senior Grade every piece should be practiced by syllables until all its tones are sung in time and in tune, and all modulations well understood. Less haste will bring greater speed, for every piece which is *well* learned imparts an added strength to the learner, which will be of great assistance in overcoming the obstacles of all future efforts.

The writer is of the opinion that the entire Grade should first be *sung by syllables*, all being obliged to beat the time, then return and apply the words, with expression, etc. There is great danger in abandoning syllables and beating too soon, as all are apt to blunder through once, and, with quick ears, catch their several parts by rote, and sing very well the second time, thus passing for readers whereas, if left to their own powers, unsustained by an instrument, they would make sorry work of reading.

When the syllable names are thoroughly impressed upon the mind as names of *tone-relations*, the learner has progressed a long way toward an intelligent knowledge of tone-combinations, without which no one can be called a good reader, for a good reader should always know what relation the tone which he is singing sustains to the TONIC. Two terms cannot be called a long time to be confined to the practice of syllables and beating, if, in those two terms, the pupils shall have acquired a knowledge of tone-relationships.

## No. 225. ENDLESS PRAISE.

NOTE.—Before studying the three following pages, review all the four part pieces on pages 19 and 34 inclusive.

ROBERT L. FLETCHER. H. R. PALMER.

MET. ♩ = 88.

1. God of eve - ning, God of morn - ing, God of ev - er - last - ing days;
2. All Thy won - drous works ad - mir - ing, God our Sav - ior, Lord of all,
3. Laud and hon - or, praise and glo - ry, Be to Thee, O God most high;

God whose glo - ry earth a - dorn - ing, Calls for end - less songs of praise.
Au - thor of the soul's as - pir - ing, Hear us when on Thee we call.
All the saints on earth a - dore Thee, An - gels praise Thee in the sky.

All our hopes to Thee con - fid - ing, God of mer - cy, God of love,
Thee we praise in cease - less meas - ure; To Thy throne lift up our songs;
God of eve - ning, God of morn - ing, God of ev - er - last - ing days;

Repeat for 2d and 3d stanzas.

In Thy prom-is - es a - bid - ing, Now we lift our eyes a - bove.
Thou who art our high - est treas-ure, Un - to whom all praise be - longs.
God whose glo - ry earth a - dorn-ing, Calls for end - less songs of praise. A - men.

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## No. 226. SOFT THE EVENING FALLS.

Explain CANON. (*See* "CLASS METHOD," § § 1099 *and* 1100 *inclusive.*)

BEETHOVEN.

MET. ♩ = 80.

Soft the evening falls, The bird of twilight calls Our footsteps home; No lon-ger

Soft the evening falls, The bird of twilight calls Our footsteps home;

Soft the evening falls, The bird of twilight

Soft the evening falls, The

roam, For soft the evening falls, The bird of twilight calls Our footsteps home;

No lon-ger roam, For soft the evening falls, The bird of twilight calls, Our

calls Our footsteps home; . . No lon-ger roam, For soft the evening falls, The

bird of twilight calls Our footsteps home; . . No lon-ger roam, For soft the evening

No lon-ger roam, For soft the evening falls, The bird of twilight calls Our

footsteps home, . . No lon-ger roam, For soft the evening falls, The bird of twilight

bird of twi-light calls Our footsteps home; . . No lon-ger roam, For soft the evening

falls, The bird of twilight calls, Our footsteps home; . . No longer roam, For

footsteps home; . . No lon-ger roam, For soft the eve-ning falls, No lon-ger roam.

calls Our footsteps home, . . No lon-ger roam, No lon - ger roam.

falls, The bird of twi-light calls Our footsteps home; . . . No lon-ger roam.

soft the evening falls, The bird of twi-light calls, No lon - ger roam.

## No. 227. JUST AS THOU WILT!

D. K. E. MET. ♩ = 63. H. R. PALMER.

1. Just as Thou wilt! . . . . I wel-come pain, . . . And wea-ry days . . . . and nights a - gain; . . . . For grace sings low, . . . . in sweet re - frain, . . . . Thy will, O God, . . . . be done. Just as Thou wilt! . . . . enough for me, . . . . It seemeth best, . . . dear Lord, to Thee, . . . Tho' to the end . . . . I do not see. . . . . Thy will, O God, be done, Thy will, O God, be done.

2. Just as Thou wilt! . . . . once more the cup . . . . Of fel-low-ship . . . . I now take up; . . . . 'Tis sweet, dear Lord, . . . . with Thee to sup! . . . Thy will, O God, . . . . be done. Just as Thou wilt! . . . . Thou knowest best, . . . . And heeding thus . . . Thy love's be-hest, . . . Thro' sweet be - lief . . . . I'll en - ter rest. . . . . Thy will, O God, be done. Thy will, O God, be . . . . done. A - - men.

1. Just as Thou wilt! I welcome pain, And wea-ry days and nights a - gain; For grace sings low in sweet re-frain, Thy will, O God, be done. Just as Thou wilt! enough for me, It seemeth best, dear Lord, to Thee, Tho' to the end I do not see. Thy will, O God be done, Thy will, O God, be done.

2. Just as Thou wilt! once more the cup Of fel-low-ship I now take up; 'Tis sweet, dear Lord, with Thee to sup! Thy will, O God, be done. Just as Thou wilt! Thou knowest best; And heed-ing thus Thy love's be-hest, Thro' sweet be - lief I'll en - ter rest. Thy will, O God be done, Thy will, O God, be done. Thy will, O God be done, Thy will, O God, be . . . done. A - - men.

Dim. Rit. 1st. 2nd. *f* *ff* *pp*

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NOTE.—Before studying the three following pages, review pages 36 and 45 inclusive.

## No. 228. OLD HUNDRED.

(Sing by syllables.)

LOUIS BOURGEOIS. 1552.

MET. ♩ = 60.

Praise God from whom all bless- ings flow! Praise Him all crea - tures here be - low!

Praise Him a - bove, ye heav'n - ly host! Praise Fa - ther, Son, and Ho - ly Ghost!

## No. 229. HUGUENOT.

*Fr.* MAD. GUYON. 1710. *Tr.* W. COWPER. 1782, alt. LOUIS BOURGEOIS. 1551,

MET. ♩ = 60.

1. E - ter - nal God! Thou great un- ri-valed One! Whose light e - clip- ses that of yon- der sun;
2. O God! Thy creatures in one strain a - gree; All, in all times and plac-es speak of Thee;
3. All present thro' in - fin - i - tude of space, Thou art Thy-self Thine own vast dwelling place;
4. Oh, then re - peat the truth that nev-er tires; No god is like the God my soul de- sires;

Compared with Thee, how dim his beau-ty seems! How quenched the radiance of his gold - en beams!
E'en I, with trembling heart, and stammering tongue, Attempt Thy praise, and join the gen'r-al song.
Soul of our soul! whom yet no sense of ours Discerns, e - lud- ing our most ac - tive powers.
He, at whose voice heav'n trembles, e-ven He,—Great as He is,—knows how to stoop to me.

## No. 230. O BEAUTIFUL STAR.

Explain Modulation. (*See* "CLASS METHOD," § 330. (Sing by syllables and follow the modulation.)

Arr. from S. by H. R. PALMER.

*p* **Lento.** MET. ♩ = 72.

mi ti ti sil mi mi la re fa
sil ri mi la ti

1. O beau-ti - ful star So radiant a - far, How dearly I love you, Tho' distant you are.
2. How brightly that eye, That sparkles on high, Is gaz- ing and smiling On me from the sky.
3. And ev - er I see Wher-e'er I may be, That clear shining eye beaming kindly on me.
4. Un- fail- ing and true As fall- eth the dew, O star of the evening, Oh, were I like you.

ti la sil ti re do do fa re
mi ti mi mi mi la la re sol

Arrangement of words and music Copyright, 1892 by THE JOHN CHURCH CO.

## No. 231. COME, YE FAITHFUL.

(Sing by syllables and follow the modulation.)

J. M. NEALE. A. S. SULLIVAN. 1872.

re-sol sol ti ti-mi fa re

1. Come, ye faith- ful, raise the strain Of tri-umph-ant glad-ness! God hath bro't His
2. 'Tis the spring of souls to - day; Christ hath burst His pris-on, And from three days'

sol-do ti sol sol-do re fa

do mi do-sol re do ti

Is - ra - el In - to joy from sad - ness,—Loosed from Pha-roah's bit - ter yoke,
sleep in death, As the sun, hath ris - en. All the win - ter of our sins,

do ti ti do-sol fa mi la do-sol sol

di

Jacob's sons and daughters, Led them with unmoistened feet Thro' the Red Sea wa - ters.
Long and dark, is fly - ing From His light to whom we give Laud and praise un - dy - ing.

## No. 232. GUIDE ME, O THOU GREAT JEHOVAH.

W. WILLIAMS. ANNIE F. HARRISON.

MET. ♩ = 96.

1. Guide me, O Thou great Je-hov- ah, Pil-grim thro' this bar- ren land; I am weak, but
2. O - pen now the crys- tal fountain, Whence the heal-ing wa- ters flow; Let the fi - ery,

Thou art mighty, Hold me with Thy pow'rful hand; Bread of heav-en, Bread of heav-en,
cloud - y pil - lar Lead me all my journey thro'; Strong de-liv'- rer, Strong de - liv'- rer,

Feed me till I want no more. Bread of heaven, Bread of heaven, Feed me till I want no more.
Be Thou still my strength and shield, Strong de-liv'rer, Strong deliv'rer, Be Thou still my strength and shield.

## No. 233. OH, SADLY WE PART.

(The 1st and 2nd Tenor parts may be sung by the Sopranos and Altos in the Tenor register.) Call attention to six flats as the complement of one sharp.

Words and Music by J. P. Harter.

1. Oh, sad-ly we part with our lov'd one, Yes sad-ly we bid him/her a-dieu; But with

2. With sor-row our poor hearts are breaking, For the friend that has gone on be-fore; But we

3. We know that all heart aches and sor-rows, Will be felt there and feared never more; And with

CHORUS.

Christ and the ransomed in glo-ry, He's/She's waiting for me and for you. We will watch, and wait, 'Till

know there's a promise if faith-ful, We'll meet on the sweet Heav'nly shore. We will watch, and wait, 'Till

Christ and our loved ones for-ev-er, We'll dwell on that sweet Heav'nly shore. We will watch, and wait,' Till

Rit-e-dim.

Je-sus shall come, And then with our loved ones We'll all meet at home, Yes, home, we'll all meet at home.

Rit-e-dim.

Je-sus shall come, And then with our loved ones We'll all meet at home, Yes, home, we'll all meet at home.

Rit-e-dim.

Je-sus shall come, And then with our loved ones We'll all meet at home, Yes, home, we'll all meet at home.

Rit-e-dim.

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## No. 234. DON'T SEEK FOR FLAWS.

NOTE.—Before studying the three following pages, review pages 46 and 54 inclusive.

D. K. C. MET. ♩ = 104. H. R. BALMER.

1. Don't seek for the flaws as you go thro' life, And e - ven if you should find them, It is

2. The cloud - i - est night has a hint of light Some - where in its shad-ows hid - ing; It is

wise and kind to be some-times blind, And to look for the vir - tues be - hind them;

bet - ter far, you should hunt for a star, Than for spots on the great sun a - bid - ing;

CHORUS.

Don't seek for the flaws as you go thro' life, And e - ven if you should find them, It is

Don't seek for the flaws as you go thro' life, And e - ven if you should find them, It is

wise and kind to be sometimes blind, And to look for the vir - tues be - hind them.

wise and kind to be sometimes blind, And to look for the vir - tues be - hind them.

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**No. 235.** **SCALE ETUDE. 8s & 7s.**

RIST, from LYRA G. H. R. PALMER.

MET. ♩ = 60.

1. Sink not yet, my soul, to slum - ber, Wake, my heart, go forth and tell
2. But our wis - dom vain - ly pon - ders, Fath - oms not the lov - ing tho't;

All the mer - cies with - out num - ber That this by - gone day be - fell.

Nev - er tongue can tell the won - ders That each day for us are wrought.

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**No. 236.** **MIZRAIM. 7s.**

Call attention to five flats as the complement of two sharps. B. C. UNSELD.

*pp*

1. When in si - lence, o'er the deep, Dark - ness kept its death - like sleep;
2. But a beam of ho - lier light, Gild - ed Bethlehem's lone - ly night,

*f* *ff*

Soon as God his man - date spoke, Light in won-drous beau - ty broke.
When the glo - ry of the Lord, Mer - cy's sun - light, shone a - broad.

**No. 237.** **THEY SAY WE ARE OLD.**

REBECCA PIERCE SMITH. JAS. H. ROBINSON.

1. They say we are old, dear heart of mine, But the tho't brings no pain to me; For each
2. The wild waves dash high dear heart of mine, And the wa - ters are deep and cold; But the
3. And so as we wait, dear heart of mine, For our boat to come down to the sea, We will

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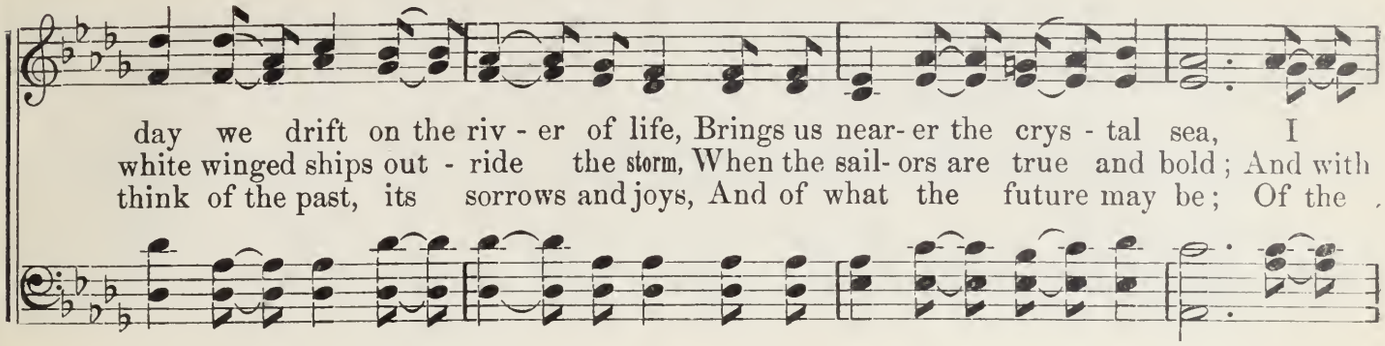
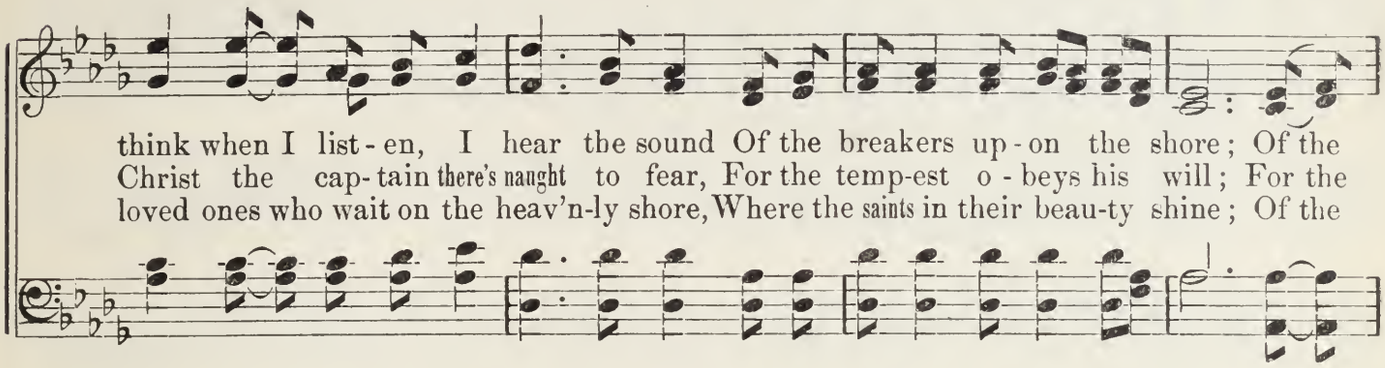
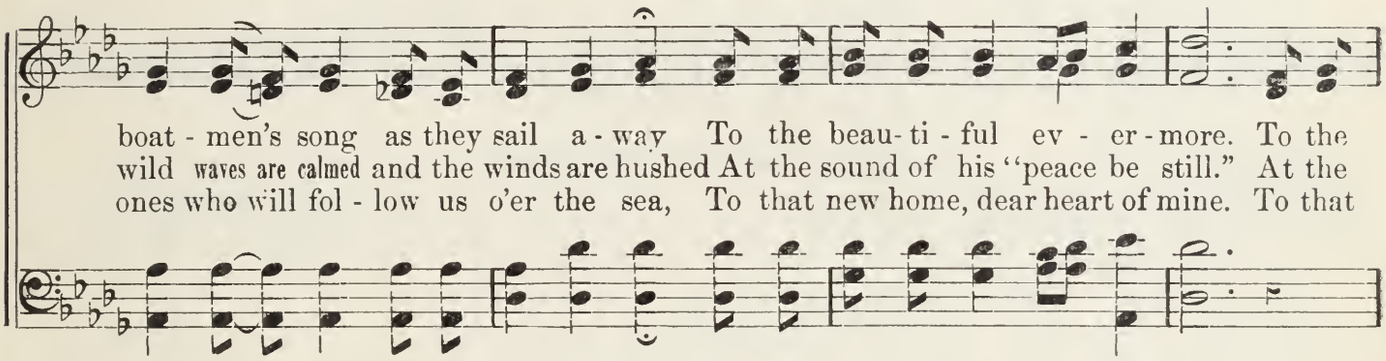
## THEY SAY WE ARE OLD. Concluded.



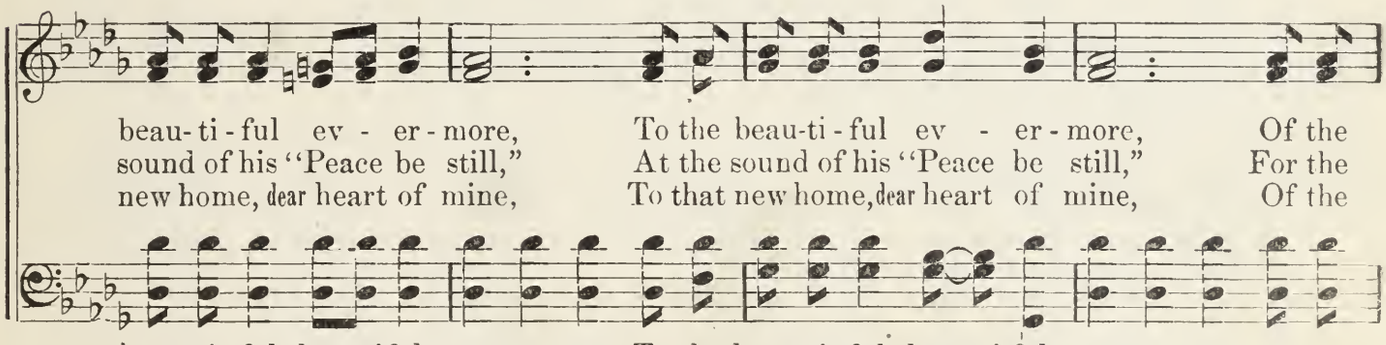
day we drift on the riv - er of life, Brings us near- er the crys - tal sea, I
white winged ships out - ride the storm, When the sail- ors are true and bold; And with
think of the past, its sorrows and joys, And of what the future may be; Of the



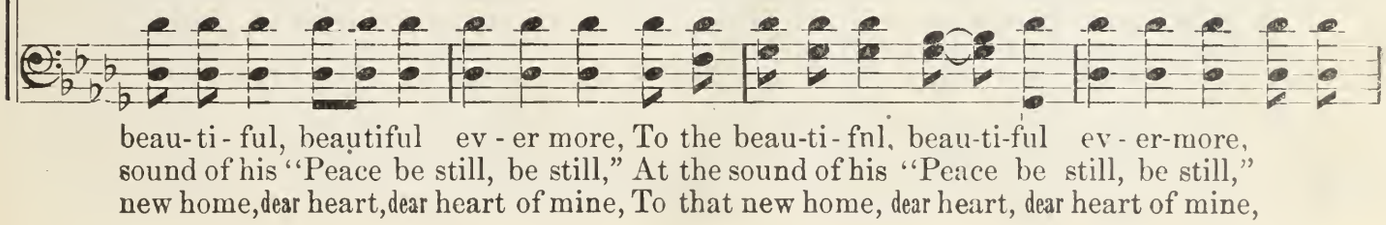
think when I list - en, I hear the sound Of the breakers up - on the shore; Of the
Christ the cap- tain there's naught to fear, For the temp-est o - beys his will; For the
loved ones who wait on the heav'n-ly shore, Where the saints in their beau-ty shine; Of the



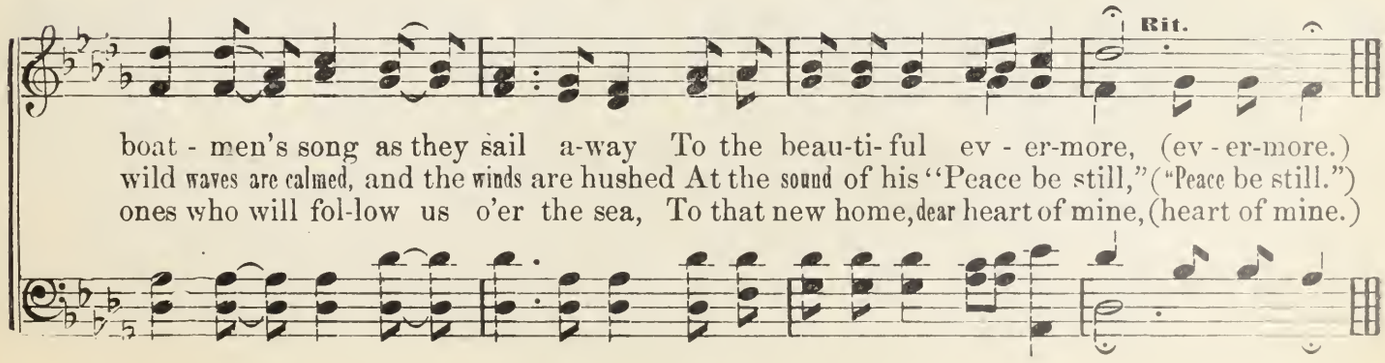
boat - men's song as they sail a - way To the beau- ti - ful ev - er - more. To the
wild waves are calmed and the winds are hushed At the sound of his "peace be still." At the
ones who will fol - low us o'er the sea, To that new home, dear heart of mine. To that



beau- ti - ful ev - er - more, To the beau-ti - ful ev - er - more, Of the
sound of his "Peace be still," At the sound of his "Peace be still," For the
new home, dear heart of mine, To that new home, dear heart of mine, Of the



beau- ti - ful, beautiful ev - er more, To the beau-ti - fnl, beau-ti-ful ev - er-more,
sound of his "Peace be still, be still," At the sound of his "Peace be still, be still,"
new home, dear heart, dear heart of mine, To that new home, dear heart, dear heart of mine,




boat - men's song as they sail a-way To the beau-ti- ful ev - er-more, (ev - er-more.)
wild waves are calmed, and the winds are hushed At the sound of his "Peace be still," ("Peace be still.")
ones who will fol-low us o'er the sea, To that new home, dear heart of mine, (heart of mine.)

## No. 238. GREAT IN GLORY IS OUR KING. Ps. 138.

NOTE.—Before studying the following pages, review pages 56 and 62 inclusive.

H. H. McGRANAHAN.

1. With all my heart I'll praise thy name, Be-fore the gods thy praise pro-claim; I'll wor-ship
2. The Lord, tho' high, re-spects the low; But He the proud far off doth know; Tho' waves of
3. O Lord, thy mer-cy nev-er ends, Through-out all a-ges it ex-tends; Then on thy

CHORUS.

in thy ho-ly place, And praise thee for thy truth and grace.
trou-ble 'round me roll, Thou, Lord, wilt yet re-vive my soul. All Kings of earth shall give thee praise, When
ser-vant pi-ty take, Thine own hand's work do not for-sake.

from thy mouth they learn thy ways; They in Je-ho-vah's ways shall sing, For great in glo-ry is our King.

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## No. 239. WEEP NOT FOR HER.

SOLO. *

H. R. PALMER.

1. Weep not for her, she hath crossed the river, We almost . . . . saw Him,
2. Weep not for her that hath reached before us The safe warm . . . shel-ter
3. Weep not for her; think how she may be kneeling, Gazing her . . . fill up-
4. But weep for those 'round whom the fight is thronging, Who still must . . . buck-le
5. And pray for them, that they, though sad and lonely, May still with . . . pa-tience

meet her on the shore, And lead her . . through the golden gates where
of her long loved home; Weep not for . . her, she may be bend-ing
on the Mas-ter's face; A loving, . . . humble smile but half-re-
wea-ry ar-mor on, Who dare not . . pray for rest, though sad their
bear the cross He sends, And learn that . . tears, and wounds, and loss-es

Ad lib.

never Sor-row or death can en-ter an-y more.
o'er us In qui-et won-der when we too, shall come.
vealing The per-fect peace she feels in Ma-ry's place.
longing, 'Till all the wea-ry work-ing day be done.
only Make peace the sweet-er when the war-fare ends. A-men.

* In the 1st, 3rd and 5th stanzas these first four words may be sung alternately by Bass and Alto. In the 2nd and 4th stanzas they should be sung by all voices in unison, passing on without pause.

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## No. 240. LET EVERY HEART REJOICE AND SING.

S. H. LIGHTNER.

Let ev - 'ry heart re-joice and sing, Let cho - ral anthems rise, Ye rev'rend men and

Let ev - 'ry heart re-joice and sing, Let cho - ral anthems rise, Ye rev'rend men and

chil-dren bring To God your sac - ri - fice. For He is good, the Lord is good, The Lord is good, and

chil-dren bring To God your sac - ri - fice. For He is good, the Lord is good, The Lord is good, and

kind His ways; With songs and honors sound- ing loud, The Lord Jehovah praise, While the rocks and the

kind His ways; With songs and honors sound- ing loud, The Lord Jehovah praise, While the rocks . . . .

rills, While the vales and the hills A glorious anthem raise; Let each prolong the

and the rills, While the vales . . . . and the hills A glorious anthem raise; Let each prolong the

While the vales and the hills . . .

grate- ful song, And the God of our fa-thers praise, And the God of our fa- thers praise.

grate- ful song, And the God of our fa-thers praise, And the God of our fa- thers praise.

## No. 241. WHAT DOES LITTLE BIRDIE SAY?

LORD TENNYSON. H. R. PALMER.

1. What does lit - tle bird - ie say, In her nest at peep of day?

2. What does lit - tle ba - by say, In her bed at peep of day?

"Let me fly," says lit - tle bird - ie, "Moth - er, let me fly a - way."

Ba - by says like lit - tle bird - ie, "Let me rise and fly a - way."

Bird - ie rest a lit - tle long - er, Till the lit - tle wings are strong - er,

Ba - by sleep a lit - tle long - er, Till the lit - tle limbs are strong - er,

So she rests a lit - tle long - er, Then the bird - ie flies a - way.

If she sleeps a lit - tle long - er, Ba - by too shall fly a - way.

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NOTE.—Before studying the five following pages, review pages 63 and 68 inclusive.

## No. 242. SAVIOR, AGAIN TO THY DEAR NAME WE RAISE.

J. ELLERTON. MET. ♩ = 60. (Pax Dei.) H. R. PALMER.

1. Sav - ior, a - gain to Thy dear name we raise, With one ac-cord, our parting hymn of praise;
2. Grant us Thy peace, Lord, thro' the coming night, Turn Thou for us its darkness in - to light;
3. Grant us Thy peace thro'-out our earthly life, Our balm in sor-row and our stay in strife;

We rise to bless Thee ere our worship cease, And now de-part-ing, wait Thy word of peace.
From harm and danger keep Thy children free, For dark and light are both a - like to Thee.
Then, when Thy voice shall bid our conflict cease, Call us, O Lord, to Thine e - ter- nal peace.

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## No. 243. WELCOME TO MAY.

L. S. LEASON.

1. Come with the dew of morn-ing, It melts with the sun's glad ray, All ra-diant with
2. Come with the lay of glad-ness, So full with the sounds of mirth, So sweet and so
3. Come in the noon-day gleaming, When bright with each golden ray, The sun with his

CHORUS.

light, bring gar-lands bright, Thy precious gifts, sweet May. Hail, May, bright, wel-come May, Charming
pure from mu-sic's store, To hail thy gladsome birth. Hail, May, bright, wel-come May, Charming
light in lus-ter bright, Doth greet thee, merry May.

sun - ny month of May, Like the birds we chant the words To welcome love - ly May.
sun - ny month of May, Like the birds we chant the words To welcome love - ly May.

**No. 244.** **WHILE ALL IS HUSHED.** (Boat Song.)

Arranged from KREUTZER

*p* MET. ♩ = 88.

1. While all is hushed on ev - 'ry side, While all is hushed on ev - 'ry side,

*p*

2. We hear the ech-oing hills respond, We hear the ech-oing hills respond,

*p*

While all is hushed, On
The hills respond, The

*f* Dim. *f*

We wake, we wake, we wake the swelling note; We wake, we

We hear the echoing hills respond, As we approach the shore; We hear the echoing

ev - 'ry side, We wake, We
hills respond, The hills respond, The

Dim. *f* Dolce.

wake, we wake the swelling note; The swelling note, the swelling note, . .

The swelling note, . . . . . .
The hills re-spond, . . . . . .

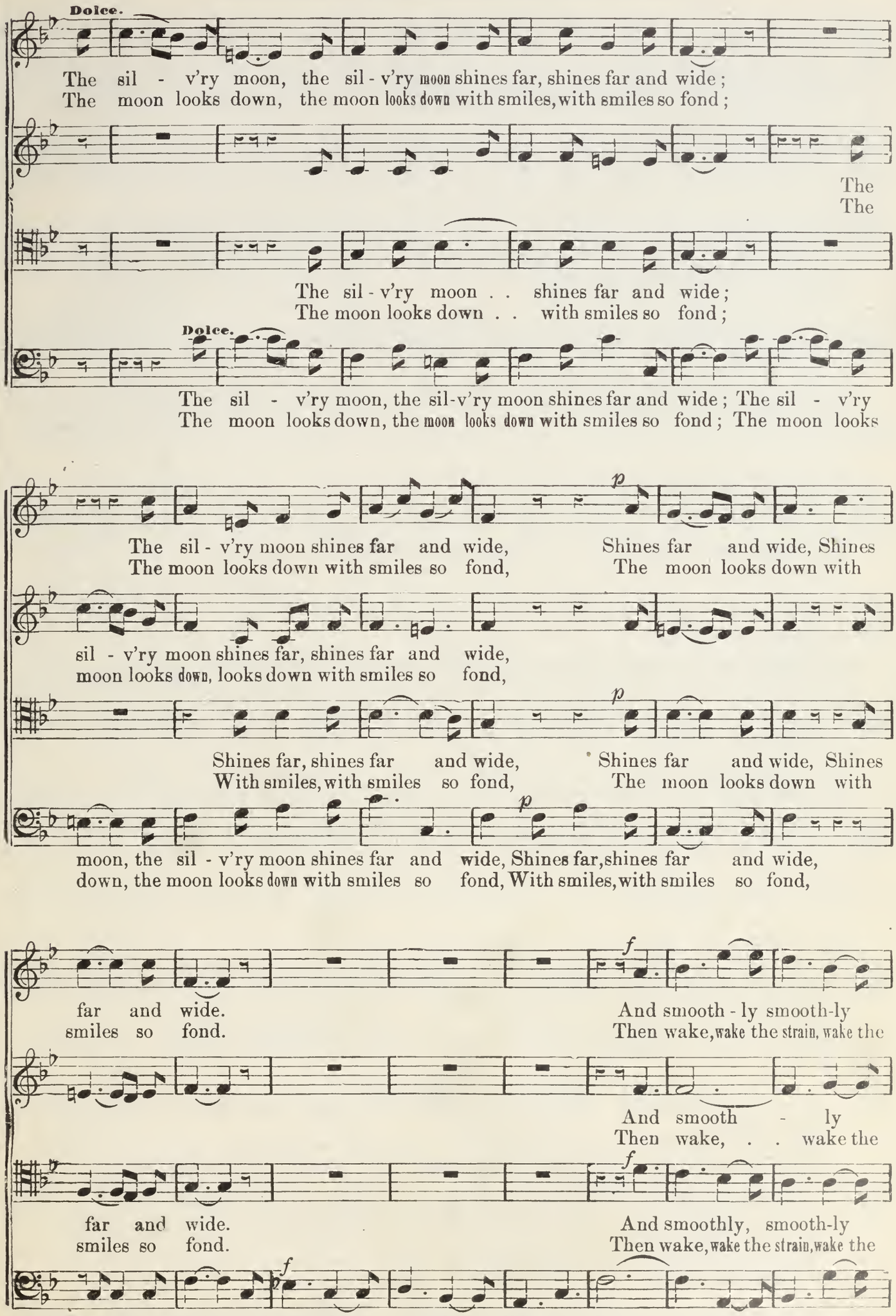
Dim. *f* Dolce.

hills respond, As we approach the shore; We hear the echoing hills re - spond, . .

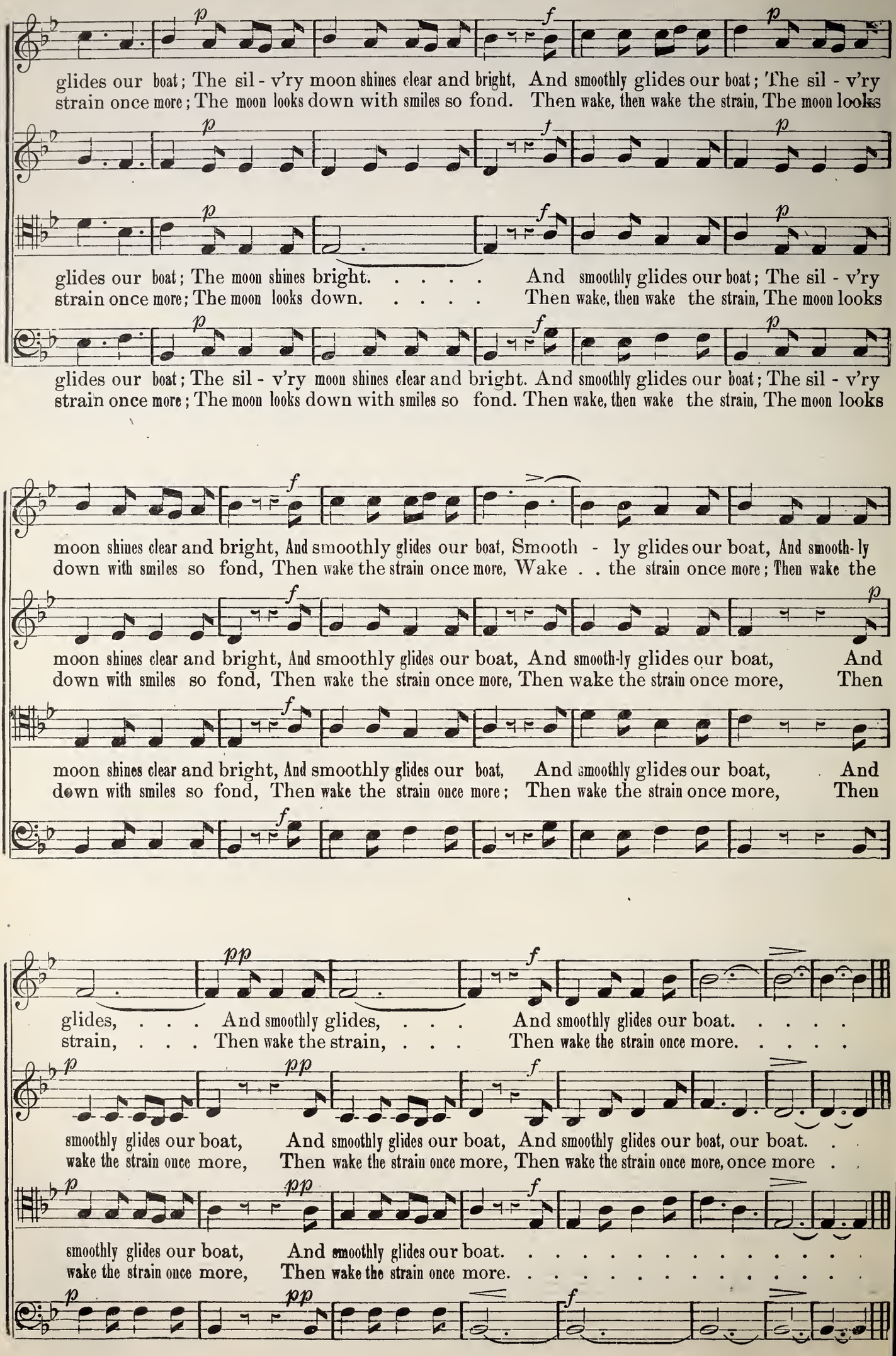
*f* *f*

wake, The swelling note, . . . . . .
hills respond, The hills re - spond, . . . . . .

## WHILE ALL IS HUSHED. Continued.



## WHILE ALL IS HUSHED. Concluded.



## No. 245. THOU ART MY SHEPHERD.

NOTE.—Call attention to five sharps as the complement of two flats.

M. E. THALHEIMER. MET. ♪ = 112. Arr. from C. by H. R. P.

1. Thou art my Shep-herd, Car-ing in ev-'ry need, Thy lit-tle lamb to feed, Trusting Thee still;

2. Or if my way lie Where death o'erhanging nigh, My soul would ter-ri-fy With sud-den chill,—

In the green past-ures low, Where living wa-ters flow, Safe by Thy side I go, Fearing no ill.

Yet I am not afraid; Whilst softly on my head Thy ten-der hand is laid, I fear no ill.

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## No. 246. SOFTLY SLEEP. (Serenade for male voices.)

(Ladies may sing the tenor parts in the tenor register, thus producing the effect of a male chorus.)

D. K. S. N. H. R. PALMER.

1. Soft-ly sleep! in peace-ful pleas-ure, Now Thy wea-ried eye-lids close!
2. Soft-ly sleep! oh, what can se-ver True af-fec-tion's con-stan-cy?
3. Soft-ly sleep! a bright-er mor-row Wake Thee with its fresh-'ning light;

May some strain of heav'n-ly meas-ure Lull Thy heart to calm re-pose.
Tho' those eyes should close for-ev-er, Ne'er should cease my love for Thee.
Wake to life un-dim'd by sor-row, Peace be with Thee, love, to-night.

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## No. 247. FROM THE CROSS UPLIFTED HIGH.

T. HAWIES. SPANISH.

FINE. D. C.

1. From the cross up-lift-ed high, Where the Savior deigns to die. { What melodious sounds we hear
D. C. "Loves re-deem-ing work is done— Come and wel-come, Sinner come!" { Burst-ing on the rav-is'd ear.
2. Spread for Thee, the fes-tal board See with richest bounty stor'd; { To Thy Fa-ther's bos-om pressed,
D. C. Ne-ver from His house to roam, Come and welcome, Sinner come! { Thou shalt be a child confessed.

## No. 248. JUST FOR TO-DAY.

NOTE.—Before studying the three following pages, review pages 69 and 74 inclusive.

E. R. WILBERFORCE. H. R. PALMER.

MET. ♩ = 88.

1. Lord, for - to - mor- row and its needs I do not pray; Keep me, my God, from
2. Let me no wrong or i - dle word Un - think-ing say; Set Thou a seal up-
3. And if, to - day, this life of mine Should ebb a - way, Give me Thy Sac - ra-

Cres.

stain of sin, Just for to - day. Help me to la - bor earn- est - ly, And du - ly
on my lips, Thro' all to - day. Let me in sea - son, Lord, be grave, In sea - son
ment Di - vine, Fa - ther, to - day. So for to - mor - row and its needs I do not

Cres.

ff Rall.

pray; Let me be kind in word and deed, Fa - ther, to - day.
gay; Let me be faith - ful to Thy grace, Dear Lord, to - day.
pray; Still keep me, guide me, love me, Lord, Thro' each to - day. A - men.

Rall.

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## No. 249. GO TO THY REST IN PEACE.

D. K. (For funeral occasions. H. R. PALMER.

MET. ♩ = 60.

1. Go to Thy rest in peace, And sweet be Thy re - pose, Thy toils are o'er Thy troubles
2. Go to Thy peace-ful rest, For Thee we need not weep, Since Thou art now A-mong the
3. Go to Thy rest, and while Thy absence we de - plore, One tho't our sor - row shall be-

pp

cease; From earthly care in sweet re-lease Thine eye - lids gen- tly close.
blest, No more by sin and sorrow pressed, But hush'd in qui - et sleep.
guile, For soon with a ce- les- tial smile, We meet to part no more. A - - men.

pp

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**No. 250.** **CRADLE SONG.**

L. S. LEASON.

1. Ev'-ning is balm-y and cool in the west, Lulling the bright verdant meadows to rest;

2. Now all the flow-ers are gone to re-pose, All the sweet in-cense cups peaceful-ly close;
3. Sleep till the flow-ers are op'n-ing once more, Sleep till the lark in the morning shall soar;

Twink-le like sil-ver, the stars in the skies, Peeping at two lit-tle slum-ber-ing eyes;

Bloss-oms, rock'd light-ly on evening's mild breeze, Drow-si-ly, dream-i-ly, swing in the trees;
Sleep till the gold-en bells heav-en-ly chime Fes-tive-ly wel-come the morn-ing's sunshine;

*p* *p*

Sleep, sweet-ly sleep, . . . Sleep, sweet-ly sleep; . . Their watch the good

*p* *p*

Sweet-ly sleep, Sweet-ly sleep; Their watch the good

*p* *p*

*pp*

an-gels in Par-a-dise keep; Sleep . . Sleep, . . Sleep sweet-ly sleep. . .

*pp*

an-gels in Par-a-dise keep; Sleep . . Sleep, . . Sleep sweet-ly sleep. . .

*pp*

## No. 251. WE MAY NOT CLIMB THE HEAVENLY STEEPS.

NOTE.—Call attention to four sharps as the complement of three flats.

J. G. WHITTIER. MET. ♩ = 76. Used by arrangement with Oliver Ditson Co., owners of the Copyright. W. V. WALLACE.

1. We may not climb the heav'n-ly steeps To bring the Lord Christ down; In vain we search the low-est deeps, For Him no depth can drown.
2. But warm, sweet, ten-der, e-ven yet A pres-ent help is He; And faith has yet its Ol-i-vet, And love its Gal-i-lee.
3. The heal-ing of the seam-less dress Is by our beds of pain; We touch Him in life's throng and press, And we are whole a-gain.
4. O Lord and Mas-ter of us all, What-e'er our name or sign, We own Thy sway, we hear Thy call, We test our lives by Thine! A-men.

## No. 252. JESUS, LOVER OF MY SOUL.

JOHN ZUNDEL, by per.

1. Je-sus, lov-er of my soul, Let me to Thy bo-som fly, While the bil-lows near me roll, While the tempest still is high; Hide me, O my Sav-ior hide, Till the storm of life is past; Safe in-to the ha-ven guide; Oh, re-ceive my soul at last!
2. Oth-er ref-uge have I none; Hangs my helpless soul on Thee; Leave, ah! leave me not a-lone, Still support and com-fort me: All my trust on Thee is stayed; All my help from Thee I bring; Cov-er my defenceless head With the shadow of Thy wing.
3. Thou, O Christ! art all I want—More than all in Thee I find; Raise the fal-len, cheer the faint, Heal the sick and lead the blind. Just and ho-ly is Thy name, I am all un-righteousness; Vile and full of sin I am, Thou art full of truth and grace.
4. Plenteous grace with Thee is found, Grace to par-don all my sin; Let the heal-ing streams a-bound, Make and keep me pure with-in; Thou of life the Fountain art, Free-ly let me take of Thee; Spring Thou up within my heart, Rise to all e-ter-ni-ty. A-men.

*f* *ff* *p* Cres.

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NOTE.—Before studying the three following pages, review pages 75 and 77 inclusive.

## No. 253. ARISE AND SHINE.

HORATIUS BONAR. Alt. H. H. MCGRANAHAN.

1. Out of dark-ness in - to light, Je - sus calls the sons of night; Out of mid-night
2. From the pris - on house of sin, From the pow'r with-out, with-in; From this mor - tal
3. From this world's al-lur - ing snares, From its per - ils and its cares, From its van - i-
4. From the van - i - ties of youth, In - to rest and love and truth, In - to joy that

CHORUS.

in - to day, Je - sus bids us come a - way. A - rise and shine! Thy light is
wea - ri - ness, Je - sus calls to joy and peace. A - rise and shine!
ty and strife, Je - sus beck-ons us to life. A - rise and shine! Thy light is
nev - er palls, Je - sus now in mer - cy calls. A - rise and shine!

come. The glo - ry of the Lord is ris - en up - on our gloom; A - rise and

shine! Thy light is come, The glo - ry of the Lord is ris-en up - on our gloom.

Copyright, 1894, by H. H. MCGRANAHAN.

## No. 254. KAGSY. C. M.

JOSEPH SWAIN. Explain imitation, (see Soprano and Tenor.) B. C. UNSELD.

1. How sweet, how heav'n - ly is the sight, When those who love the Lord
2. When each can feel his broth-er's sigh, And with him bear a part!
3. When, free from en - vy, scorn, and pride, Our wish - es all a - bove,

In one an - oth - er's peace de - light, And so ful - fill his word!
When sor - row flows from eye to eye, And joy from heart to heart!
Each can his broth - er's fail - ings hide, And show a broth - er's love!

**No. 255.** **OUR BIRTHDAY SONG.**

E. E. Hewitt. H. R. Palmer.

MET. 𝅗𝅥 = 60.

1. Hap - py our birth-days, when we glad- ly bring, Hearts of af - fec - tion to our Sav-ior

2. Hap - py our birth-days, when the past we see Sparkling with mercies, all His gifts so

3. Hap - py our birth-days when His voice we hear, Try - ing to serve Him bet-ter ev - 'ry

4. Hap - py our birth-days, if each milestone be Near - er the mansions by the crys-tal

King, Lay-ing our gifts be - fore Him while we sing Sing- ing His ten - der love.

free; Oh, how our Sav - ior loves us, you and me! Sing - ing His ten - der love.

year; Thinking of oth - ers we may help and cheer, Sing - ing His ten - der love.

sea; Near-er the Home Land, where His face we'll see, Sing- ing His ten - der love

**CHORUS.** MET. ♩. = 60.

Singing His ten-der love, trusting His care, Happy our birthdays are, Shining and fair;

Singing His ten-der love, trusting His care, Happy our birthdays are, Shining and fair;

Well may our hands grateful of - fer-ings bring, While with our lips bright hosannas we sing.

Well may our hands grateful of - fer-ings bring, While with our lips bright hosannas we sing.

Copyright, 1892, by H. R. Palmer and M. G. Kennedy.

## No. 256. LET US ARISE.

*Dedicated to the Christian Citizens of our Land.*

E. D. MUND. NOTE.—Call attention to three sharps as the complement of four flats. E. S. LORENZ.

1. Do not slum- ber in your tent, Christ-ian sol - dier, While the foe is spreading woe thro' the land? Do you note his ris - ing pow'r, Grow - ing bold - er ev - 'ry hour? Will he

2. Can you lin - ger in your tent, Christ-ian sol - dier? Sa- tan's smil- ing o'er your i - dle de- lay; Thous- ands, per - ish while you wait, While you coun - sel and de- bate; Heed you

3. Let us rise in ho - ly wrath, Christian sol - diers, Crush the e - vil neath the heel of your might! Count- ing cost, no long - er wait, For - ward, man - hood of the State! For in

CHORUS.

not our land de- vour while you stand? Let us a - rise! all u-nite! Let us a- not their aw - ful fate, as they stray? Let us a - rise! all u-nite! Let us a- God your strength is great for the right. Let us a - rise! all u - nite! Let us a- rise! in our might! Let us a - rise! Speak for God and the right. Though our num- bers may be few, God will lead us grand-ly thro', And our arms with strength renew by his might.

rise! in our might! Let us a - rise! Speak for God and the right. Though our num- bers may be few, God will lead us grand-ly thro', And our arms with strength renew by his might.

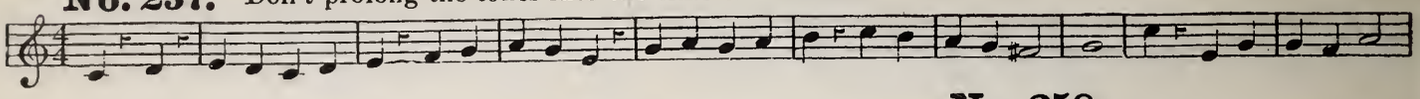
Copyright, 1881, by E. S. LORENZ.

## EXERCISES IN RHYTHMICS.

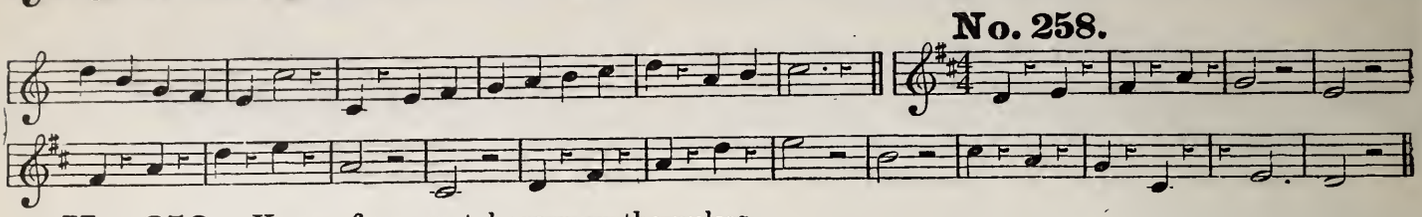
(Sing first by syllables, then by la.)

H. R. P.

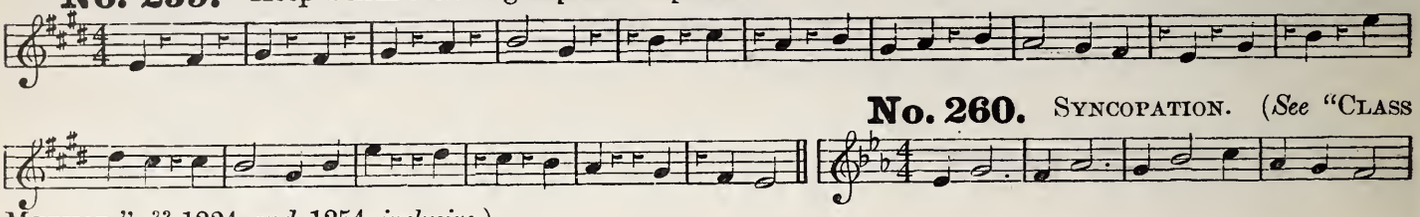
**No. 257.** Don't prolong the tones into the time of the rests.



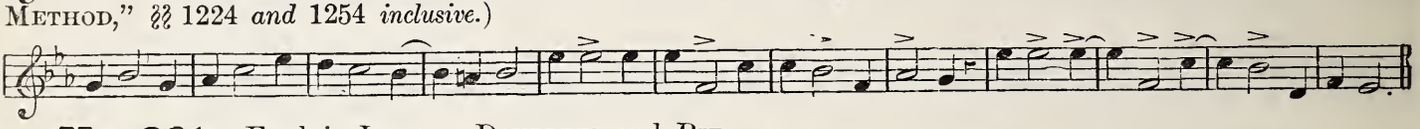
**No. 258.**



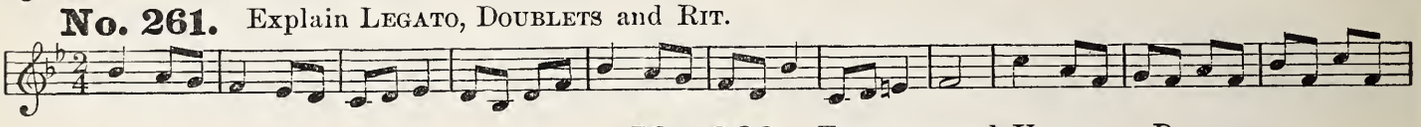
**No. 259.** Keep a firm mental grasp on the pulses.



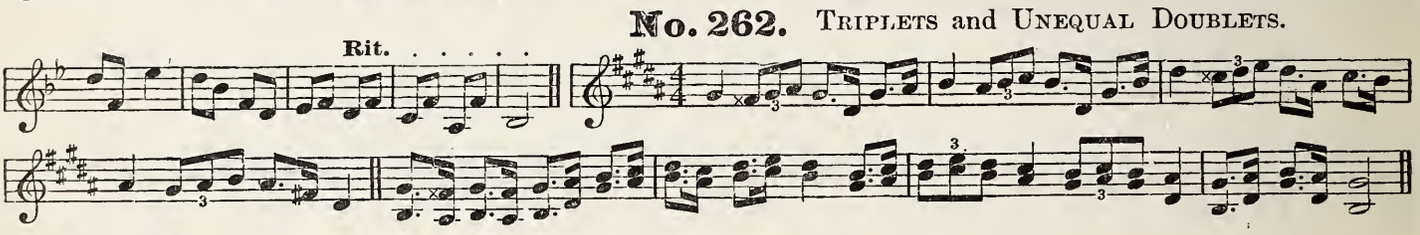
**No. 260.** SYNCOPATION. (*See* "CLASS METHOD," §§ 1224 *and* 1254 *inclusive.*)



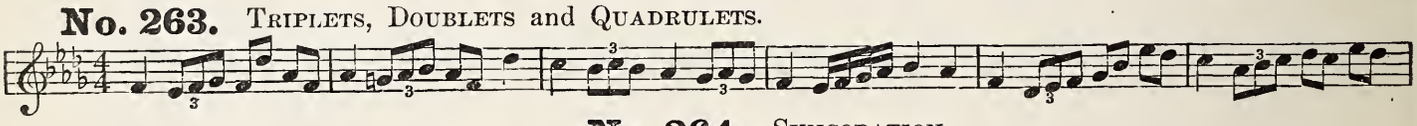
**No. 261.** Explain LEGATO, DOUBLETS and RIT.



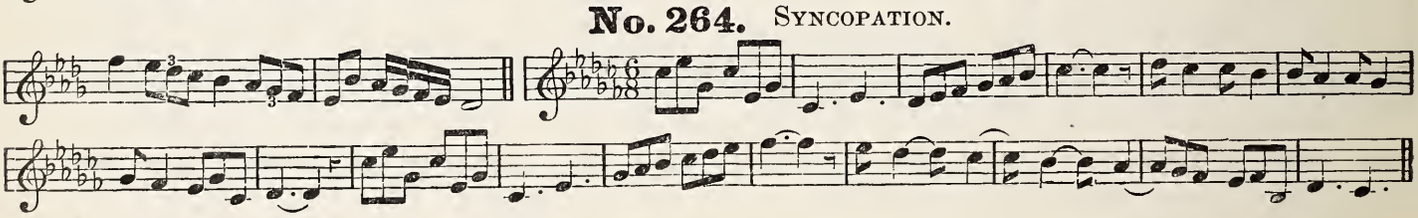
**No. 262.** TRIPLETS and UNEQUAL DOUBLETS.




**No. 263.** TRIPLETS, DOUBLETS and QUADRULETS.

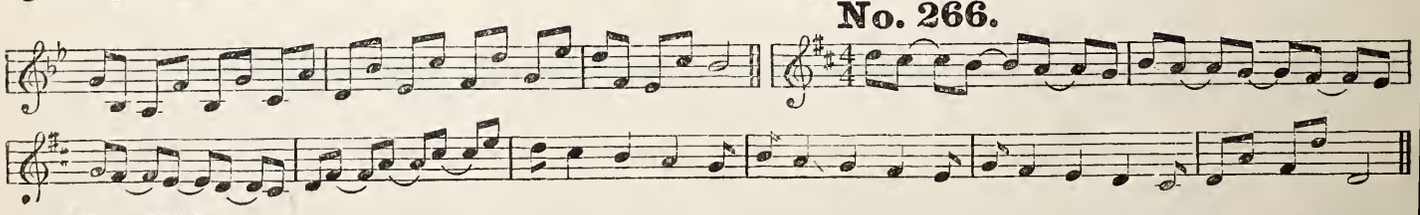


**No. 264.** SYNCOPATION.



**No. 265.** INTERVALS OF A SIXTH.

**No. 266.**



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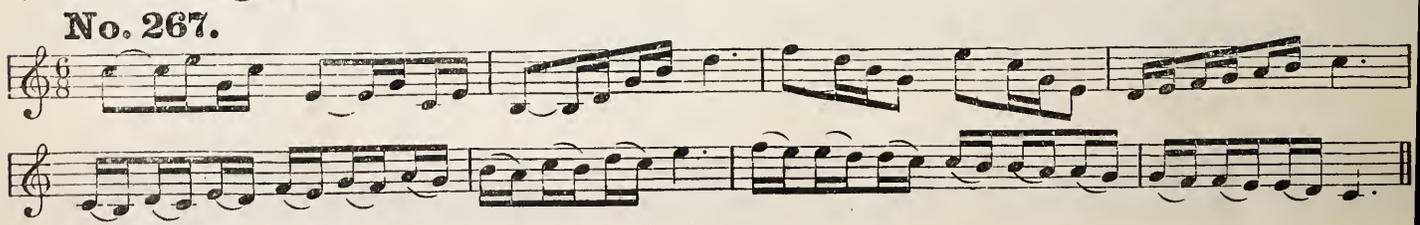

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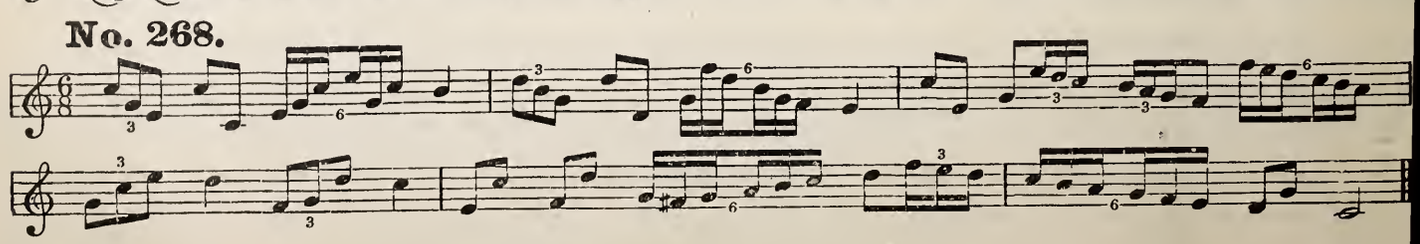
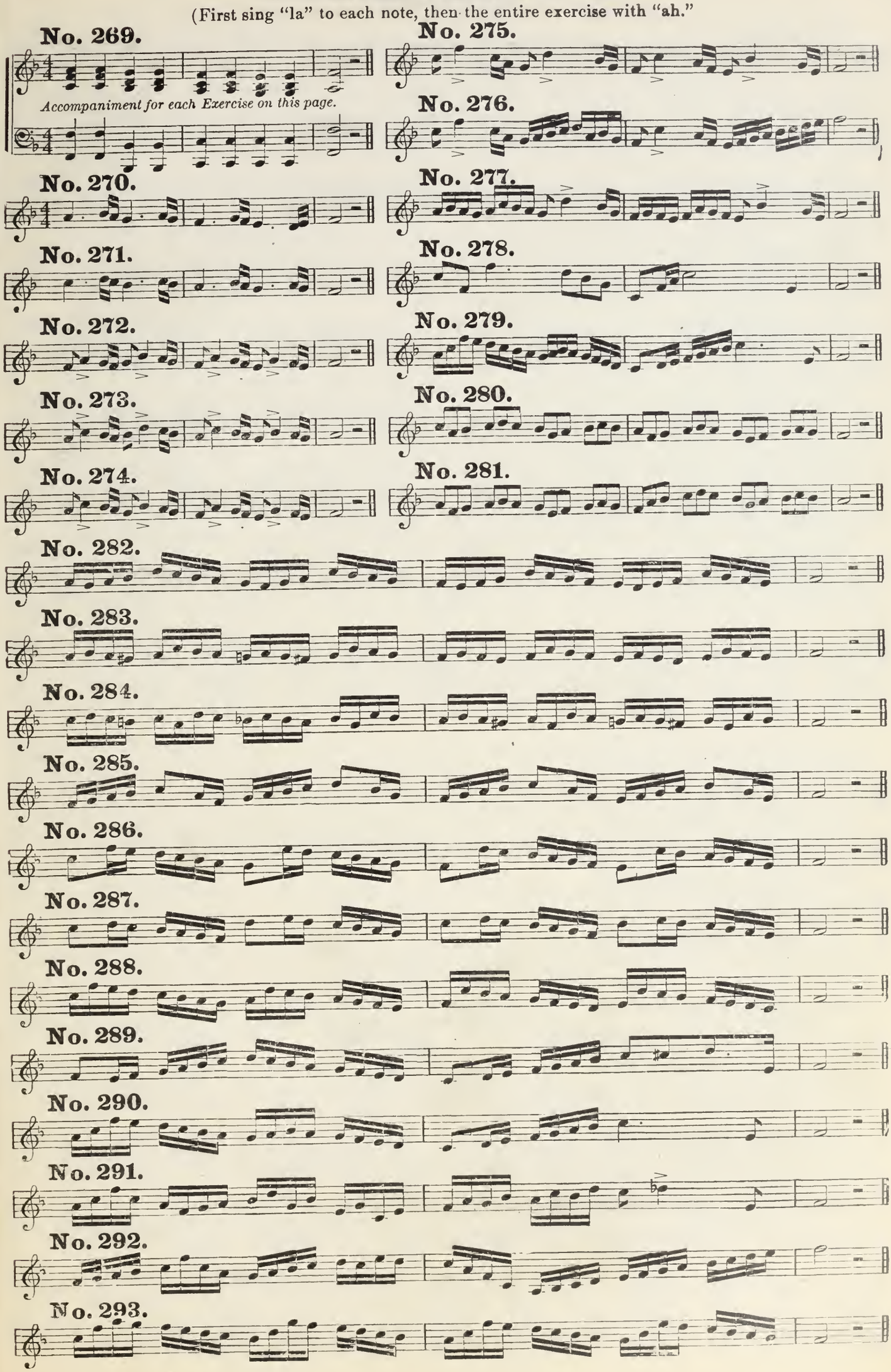


## EXERCISES IN RHYTHMICS.

(First sing "la" to each note, then the entire exercise with "ah."



## VOCALISES.

*Always stand while practicing these exercises. Stand firmly on both feet, chest well forward and chin slightly elevated.*

**No. 294.**

Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah,

**No. 295.**

Ah, . . . ah, . . . ah, . . . ah, . . .

**No. 296.**

Ah, . . . ah, . . . ah . . . ah, . . .

**No. 297.**

Ah, . . . ah, . . . ah, . . . ah, . . .

**No. 298.**

Ah, . . . ah, . . . ah, . . . ah, . . .

**No. 299.**

Ah, . . . . ah, . . . . ah, . . . . ah, . . . .

**No. 300.**

Ah, . . . . ah, . . . . ah, . . . . ah, . . . .

**No. 301.**

**No. 294. Concluded.**

**No. 295. Concluded.**

**No. 296. Concluded.**

**No. 297. Concluded.**

**No. 298. Concluded.**

**No. 299. Concluded.**

**No. 300. Concluded.**

**No. 301. Concluded.**

## VOCALISES.

**No. 294. Continued.**

**No. 295. Continued.**

**No. 296. Continued.**

**No. 297. Continued.**

**No. 298. Continued.**

**No. 299. Continued.**

**No. 300. Continued.**

**No. 301. Continued.**

## VOCALISES.

**No. 302.**

Ah, . . . . ah, . . . . . ah, . . . . . etc.

**No. 303.**

Ah, . . . ah, . . . . ah, . . . . . etc.

**No. 304.**

Ah, . . . ah, . . . . ah, . . . . . etc.

**No. 305.**

Ah, . . . ah, . . . . ah, . . . . etc.

**No. 306.**

Ah, . . . ah, . . . . ah, . . . . . etc.

**No. 307.**

Ah, . . . . ah, . . . . . ah, . . . . . etc.

**No. 308.**

Ah, . . . . ah, . . . . . ah, . . . . . etc.

**No. 309.**

**No. 310.** Preparation for the trill.

Ah, . . . . . ah, . . . . . .

**No. 311.** Preparation for the trill.

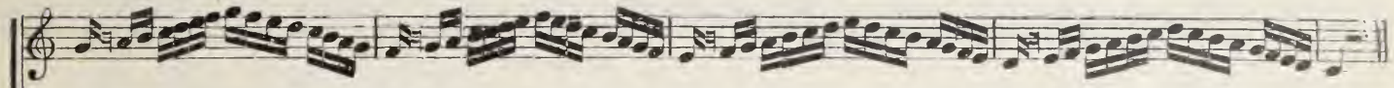
Ah, . . . . . ah, . . . . . .

**No. 310. Continued.**

**No. 311. Continued.**

## VOCALISES.

**No. 302. Concluded.**



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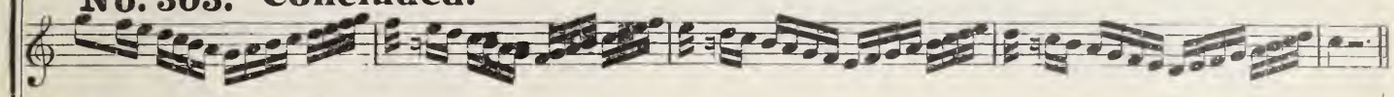

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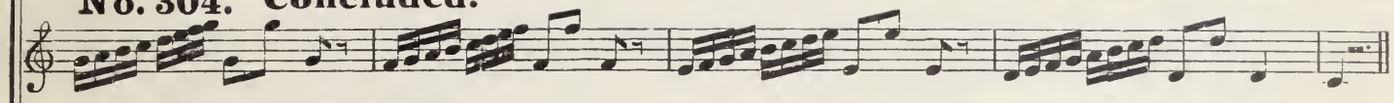

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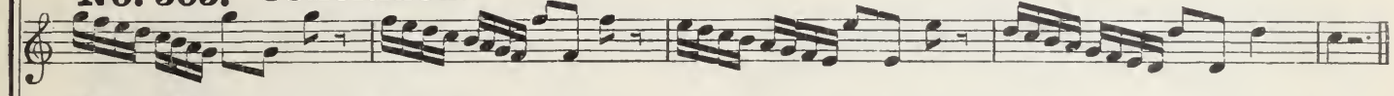

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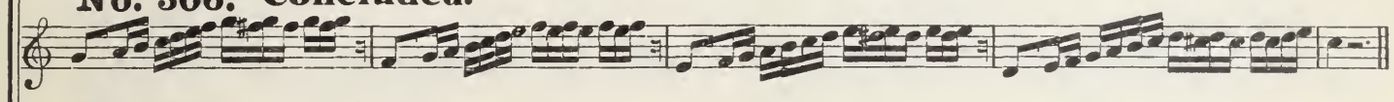

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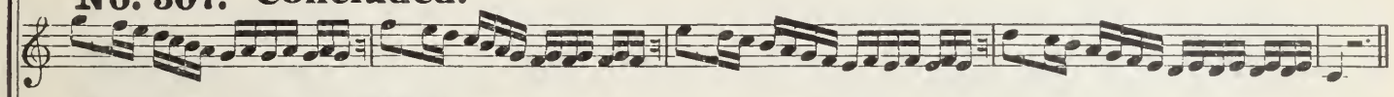
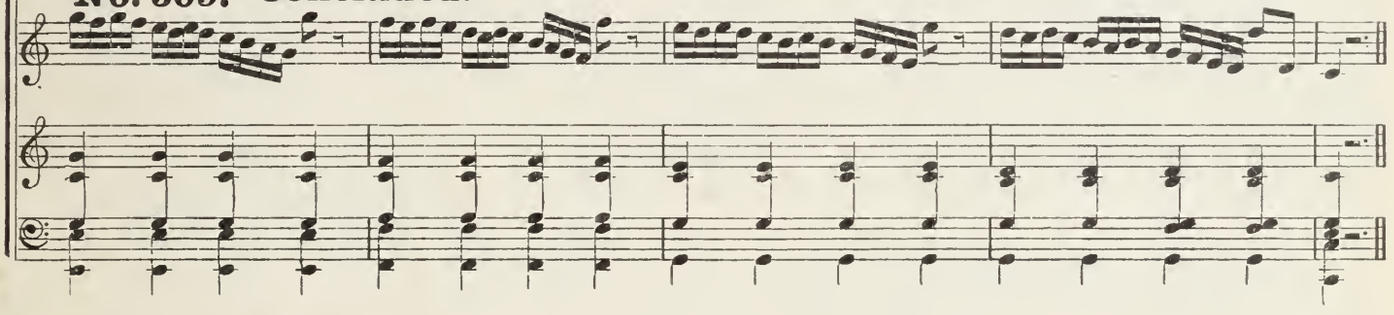
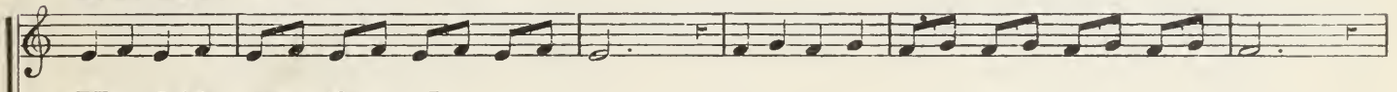


**No. 308. Concluded.**

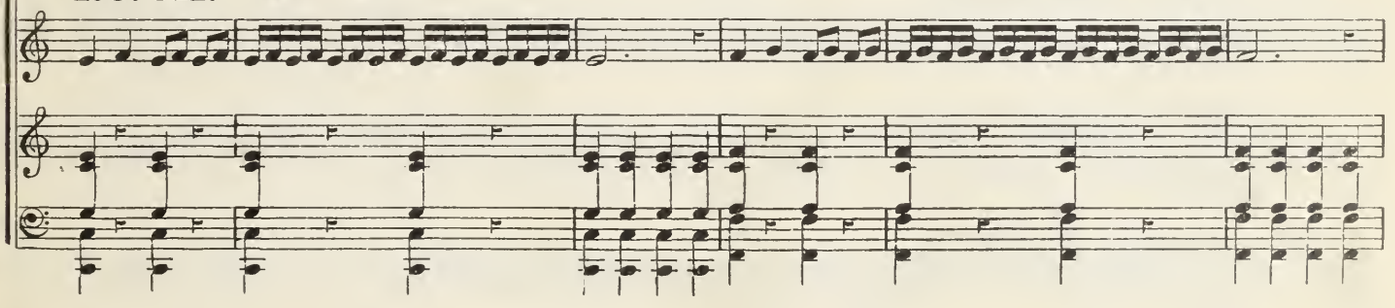
**No. 309. Concluded.**



**No. 310. Continued.**



**No. 311. Continued.**



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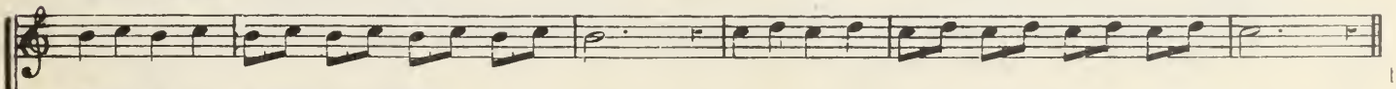

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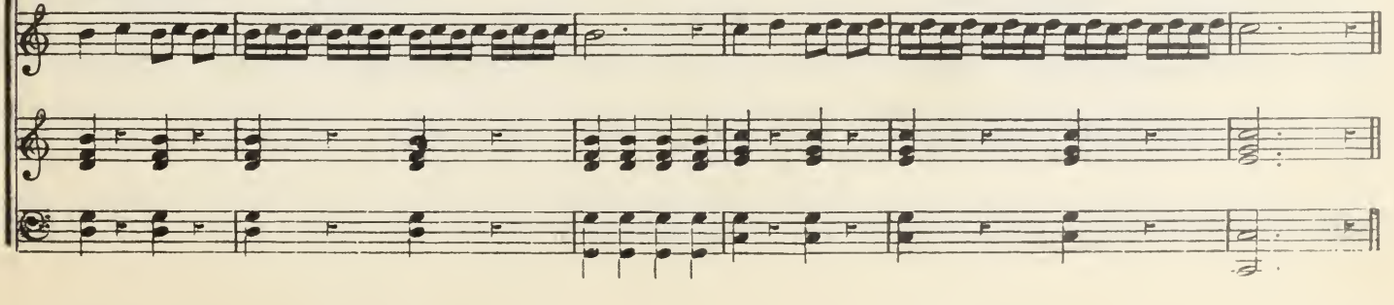


## VOCALISES.

**No. 312.**

Ah, . . . . . ah, . . . . . .

**No. 313.**

Ah, . . . . . ah, . . . . . .

**No. 314.**

Ah, . . . . . ah, . . . . . .

**No. 315.**

Ah, . . . . . ah, . . . . . .

**No. 316.**

Ah, . . . . . ah, . . . . . .

**No. 317.**

Ah, . . . . . ah, . . . . . .

**No. 318.**

Ah, . . . . . ah, . . . . . .

**No. 312. Continued.**

**No. 313. Continued.**

**No. 314. Continued.**

**No. 315. Continued.**

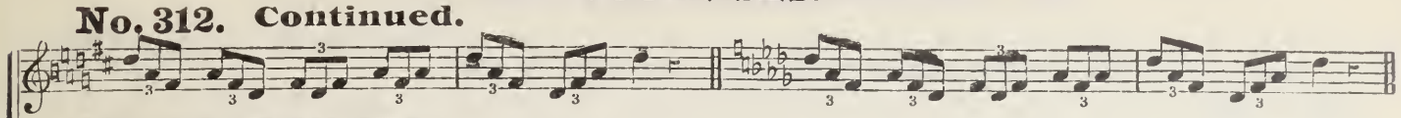
**No. 316. Continued.**

**No. 317. Continued.**

**No. 318. Continued.**

## VOCALISES.

**No. 312. Continued.**



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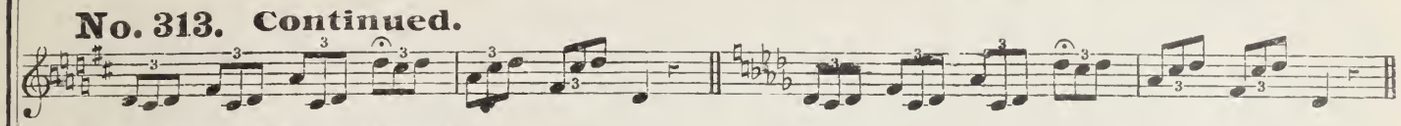

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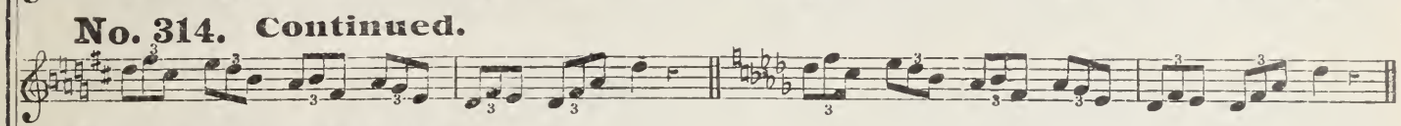

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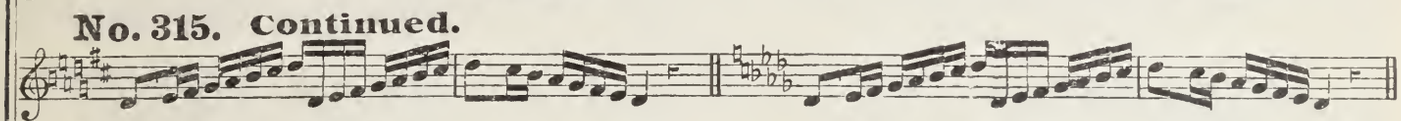

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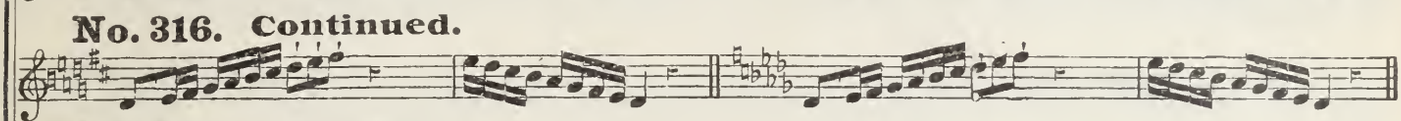

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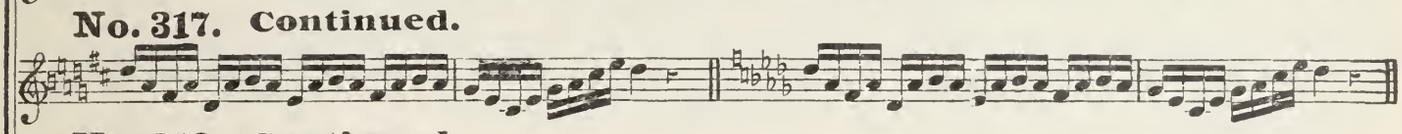

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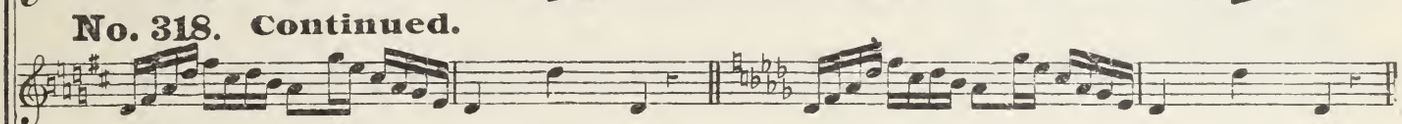

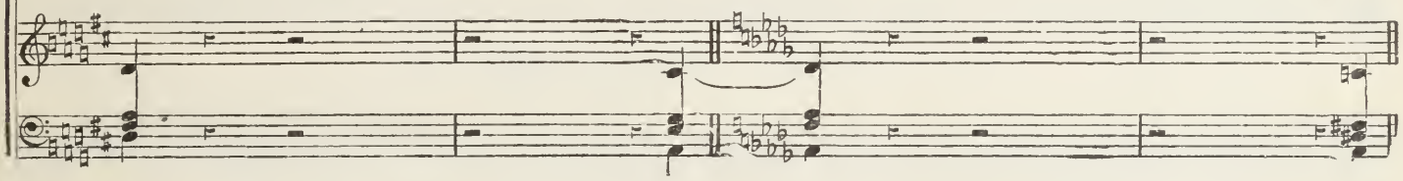

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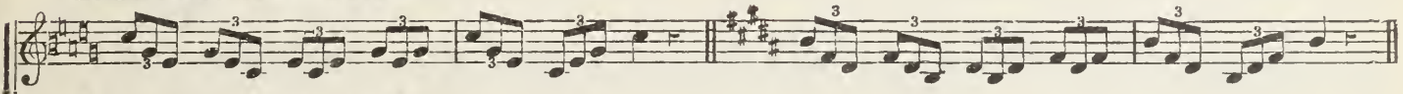

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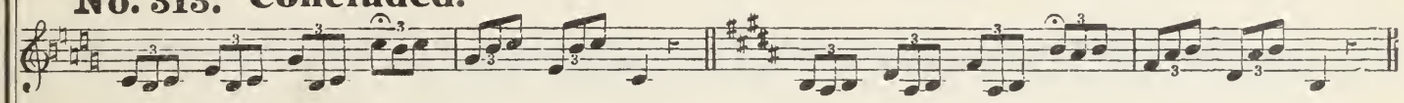

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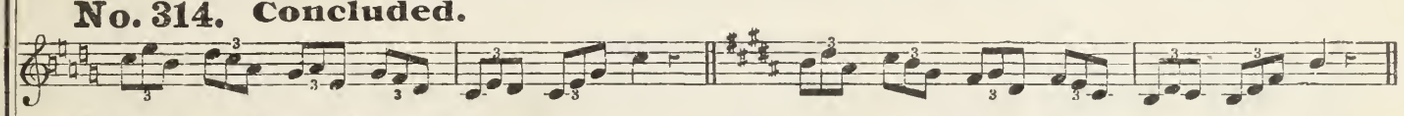

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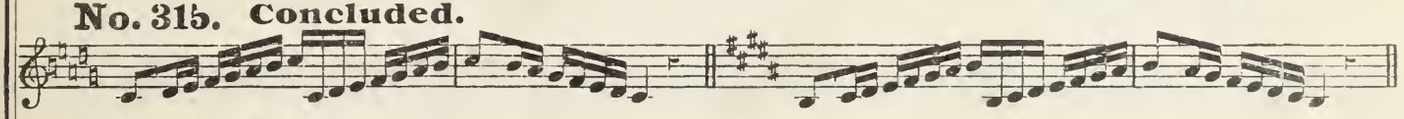

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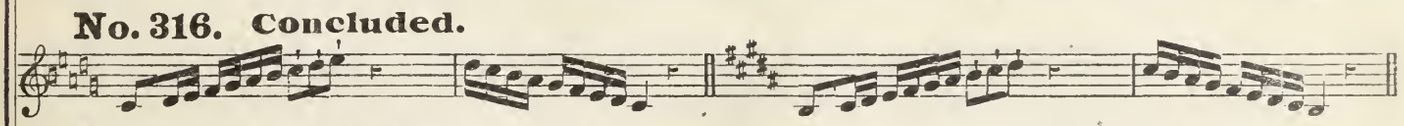

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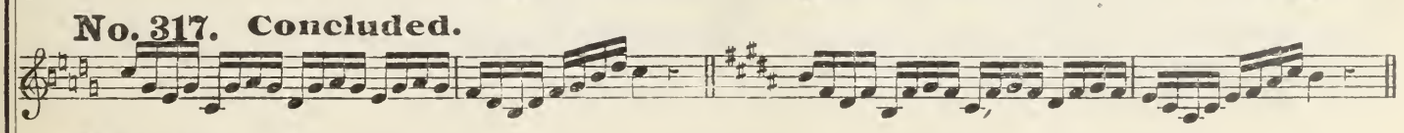

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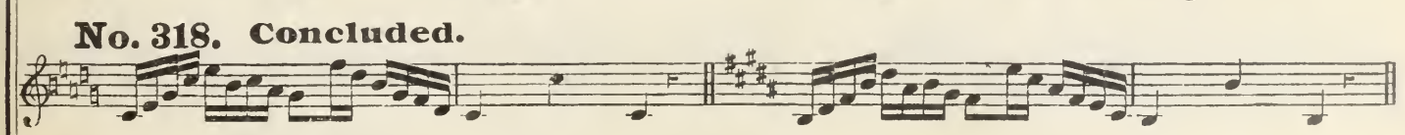
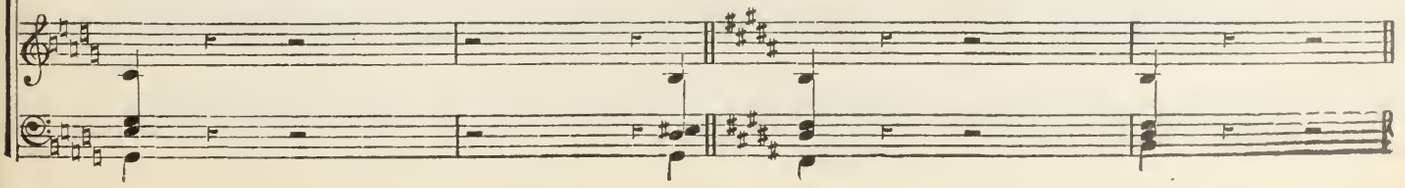
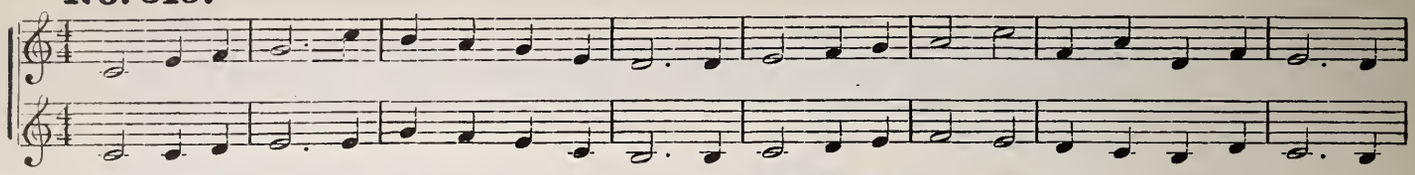




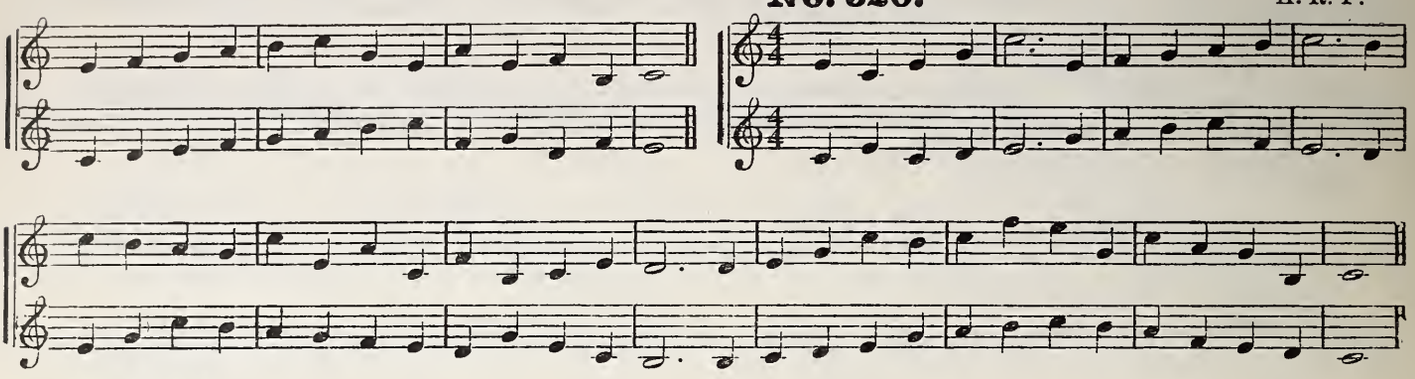
## SOLFEGGI FOR TWO VOICES.

*These exercises may be practised in either of the five following ways, viz. by two Soprano voices; Soprano and Alto; Soprano and Tenor; Tenor and Alto, or all parts together with Soprano and Tenor against Alto and Bass.*

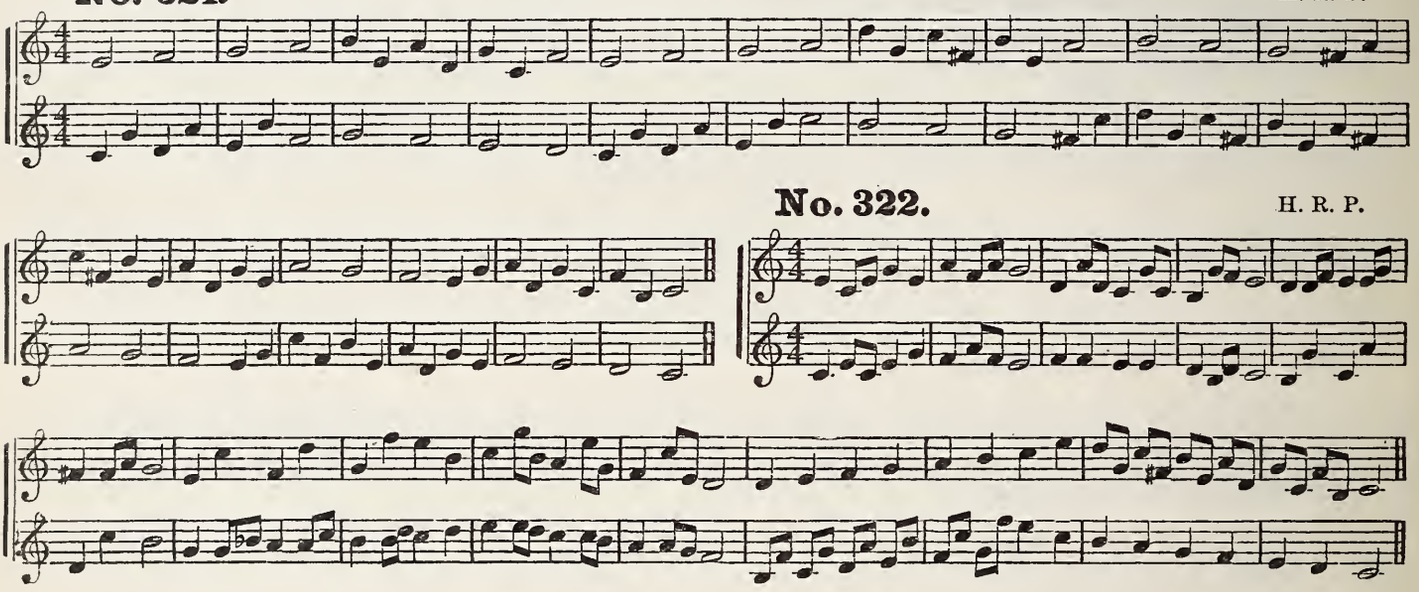
**No. 319.** H. R. P.



**No. 320.** H. R. P.



**No. 321.** H. R. P.



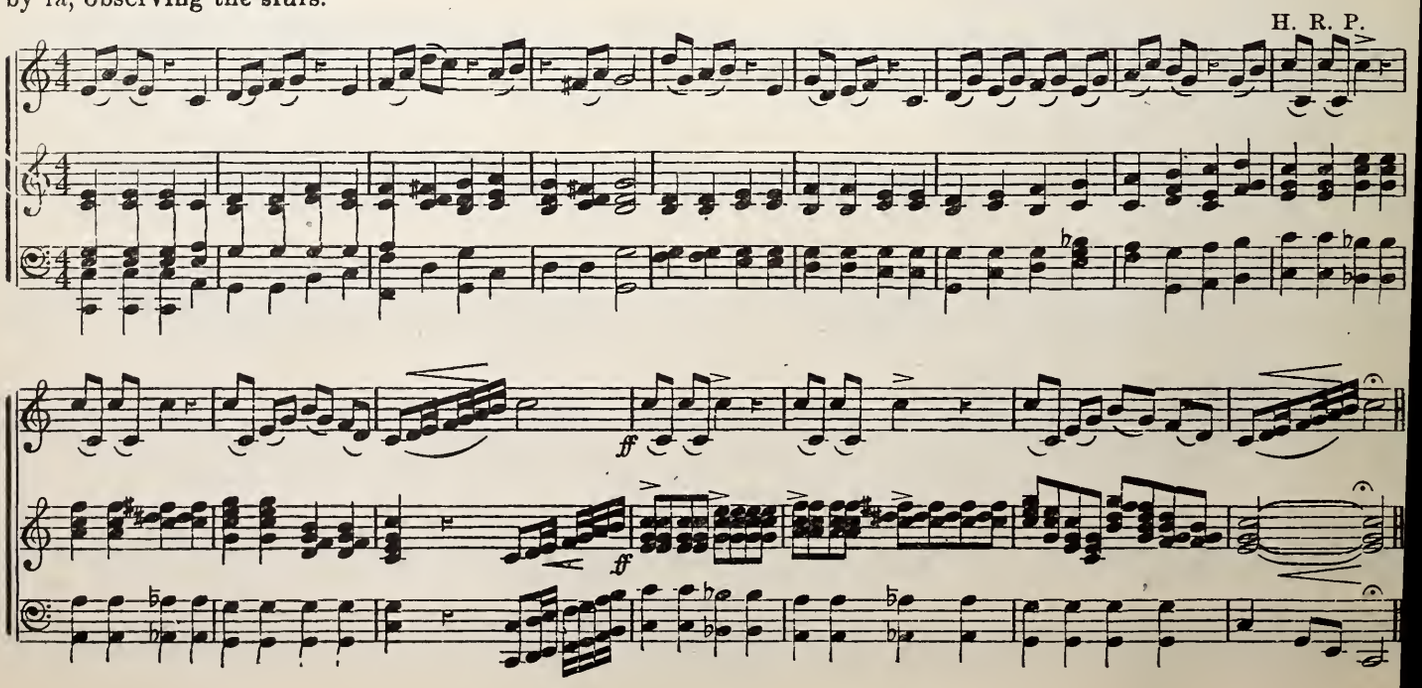
**No. 322.** H. R. P.



## SOLFEGGIO.

**No. 323.** All voices in unison. Sing first by syllables; second by la, giving a la to each note; third by la, observing the slurs.

H. R. P.



## STUDIES OF GRACE NOTES, TURN, Etc.

**No. 324.** The Appoggiatura.

**No. 325.** The Acciaccatura.

**No. 326.** The Double Appoggiatura.

**No. 327.** The Turn, with three notes.

**No. 328.** The Turn, with four notes.

## ARTICULATION. (Connecting Tones.)

**No. 329.** Portamento.

A - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve,

**No. 330.** Portamento.

A - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve;

**No. 331.** Portamento.

A - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve,

Piano or Organ. *Staccato.*

a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve.

a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve.

a - ve, a - ve, a - ve, a - ve, a - ve, a - ve a - ve, a - ve.

## EXERCISES WITH ITALIAN VOWEL SOUNDS.

**No. 332.** Pronounce *a* as in *far;* *e* like *a* in *fate;* *i* like *e* in *meet;* *o* as in *note;* *u* like *oo* in *moon.*

a, e, i, o, u. O me-mo-ri - a! Alma mater flo-ri - at, qua nos ed-u-ca - vit.

Large.

Ad-di-o preci-o - sa, ad-di-o speranza mi-a, Bambinello mio ta-ci - te, Venite qua mio bambino.

## ETUDE.

**No. 333.** MET. ♩ = 72. Explain PHRASING. (*See* "CLASS METHOD," § 1492.) CONCONE.

*p* *m*

Me - mo - ri - a, me - mo - ri - a, o - ca - ro me-mo - ri - a,

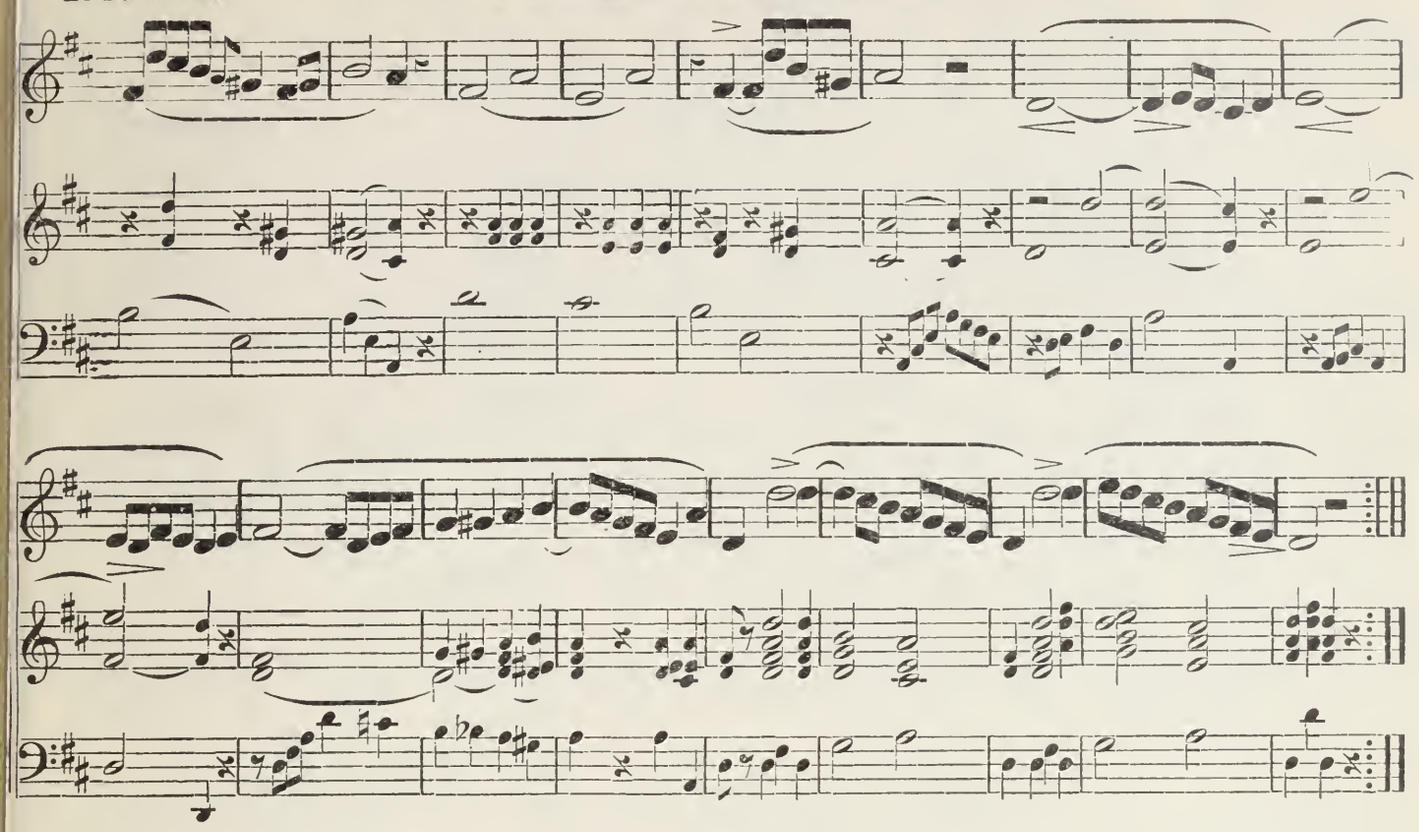
*p* *m* *m* *p*

me - mo - ri - a, me - mo - ri - a, o - ca - ra. O me - mo - ri - a.

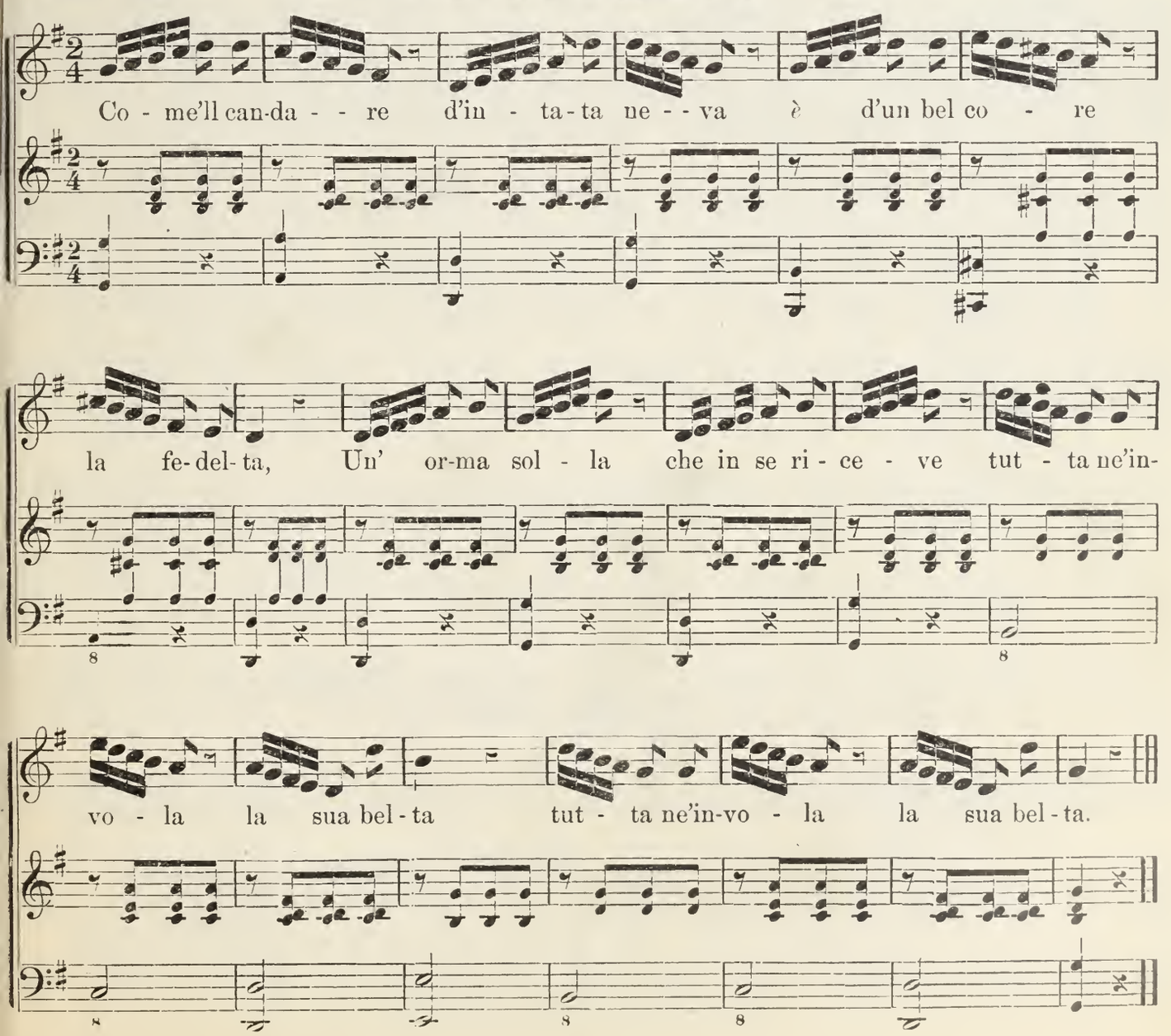
## PHRASING.

**No. 334.** SOLFEGGIO. Sing la, or ah. CONCONE.

**No. 334.** **PHRASING. Concluded.**



**No. 335.** **ROULADE EXERCISE.**



## STUDIES OF THE CHROMATIC SCALE.

**No. 336.**

Do la ti te la la le sol sol se fa mi me re re rä do.

**No. 337.**

Do la do ti te la ti te la le sol la le sol se fa, sol se fa mi fa mi me re, mi me re rä do.

**No. 338.**

**No. 339.** All voices in unison. All the flats appear here as diatonic tones. (This exercise is intended to precede the study of Modulation, page 86 No. 230.)

F key. E flat key. D flat key. P.

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

Inst.

F key. B flat key. A flat key. C key.

Do sol re fa mi do re fa mi do do ti do.

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**No. 340.** All voices in unison. The incorrect construction of two of these chords is rendered necessary by the object for which the exercise was written viz: the chromatic scale descending. H. R. P.

Do ti te la le sol se fa mi me re rä do do ti do.

Inst.

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**No. 341.** MET. ♩ = 60. H. R. Palmer.

Do di re ri mi fa fi sol sil la li ti do etc.

do ti te la le sol se fa mi me re rä do.

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# DAY SCHOOL AND INSTITUTE DEPARTMENT.

## DARE TO DO RIGHT.

Rev. G. Lansing Taylor. F. E. Belden.

1. Dare to do right, dare to be true! You have a work that no oth - er can do;
2. Dare to do right, dare to be true! Oth - er men's fail - ures can nev - er save you;
3. Dare to do right, dare to be true! God who cre - a - ted you, cares for you too;
4. Dare to do right, dare to be true! Keep the great Judgment day al - ways in view;
5. Dare to do right, dare to be true! Je - sus, your Sav - ior, will car - ry you through;

*For D. S. repeat these three lines of each stanza.* Cres.

Do it so brave - ly, so kind - ly, so well, An - gels will hast-en the sto - ry to tell;
Stand by your conscience, your hon - or, your faith; Stand like a he - ro and bat - tle 'til death;
Treasures the tears that his striv - ing ones shed, Counts and pro-tects ev -'ry hair of your head;
Look at your work as you'll look at it then—Scann'd by Je - ho-vah, and an-gels, and men;
Cit - y, and man-sion, and throne, all in sight, Can you not dare to be true and do right?

*f* *(Repeat last line of each stanza.)* Fine. CHORUS. D. S.

Angels will hast-en the sto - ry to tell. Dare to do right, Dare to be true, Dare! dare! dare to be true!

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## WHEN YOU ARE IN TROUBLE.

H. R. Palmer.

1. When you are in trou - ble, 'Tis the nic - est way, Bun - dle up your
2. When you are in trou - ble, Nev - er mind your fears, Laugh a - way your
3. When you are in trou - ble, Sing your glad - est song; Sound the tones of

dis - mal doubts And fling them all a - way! Fling them all a - way! Fling them
gloom - y thoughts And wipe a - way your tears; Wipe a - way your tears! Wipe a-
com - ing joy, Both loud and clear and strong; Loud and clear and strong! Loud and

all a - way! Bun - dle up your dis - mal doubts And fling them all a - way.
way your tears! Laugh a - way your gloom - y thoughts And wipe a - way your tears.
clear and strong! Sound the tones of com - ing joy, Both loud and clear and strong.

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## STORY OF THE RAINDROPS.

H. E. Hewitt. (Motion Song.) H. R. Palmer.

Met. ♩ = 104.

1. One day, the lit - tle drops of rain, Dash'd [1]down against my window pane; I tho't [2]how ver-y nice 'twould be If I could know their his - to - ry. And so, my [3]sis - ter's hand I took, And
2. She told me of the [7]toss-ing sea, How ve - ry strange it seems to me! The sun can, [8]by a might - y law, The o - cean [9]va - pors up-ward draw, Un - til they [9]make the clouds on high, Like
3. The lit - tle rain-drops [13]feed the rills, That run in [13]mu - sic down the hills, And these, in turn, will find the sea, There, for a- while[14] their home will be, Un - til they rise [15]in mist a- gain, To
4. Our Heav'nly[17] Father, wise and great, All things up - on Thy bidding wait; Thy hand leads[18] out the cir-cling sun, And by Thy will, [19]the streamlets run, At Thy com-mand, [20]the wa-ters rise, To

begged her not to read her book, But tell me, [4]on this rain-y day, How came those drops from far away.
sails [10]up- on the deep blue sky; But when these[11] dark and heavy grow, They fall in[12] drops to earth below.
form an- oth - er show'r of rain, Ah, lit- tle drops! [16]I know you well, Your histo-ry I now can tell.
o - verspread the[21] sunny skies, And when Thou[22] seest best, they fall: Dear Lord, Thy love[22] is over all.

Chorus.

Pit - ter, pat - ter, [5]pit - ter, pat - ter, Hear the rain-drops fall, Pit - ter, pat - ter
Pit pat, pit pat, Pit, pat,
fall, pat, pit, pat,

[5]pit - ter, pat - ter, God has sent them all. List - en, [6]pret - ty lit - tle flow - 'rets
pit, pat,

To their gen - tle call, Pit- ter, pat - ter, pit - ter, pat - ter, Hear the rain-drops fall.
call, pat, pit, pat, pit, pat, pit, pat.

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Motions—1. Dashing motion both hands. 2. Cheek resting on hand, in meditation 3. Take next child's hand. 4. Arms raised and lowered with fluttering fingers; rain motion. 5 Snapping fingers. 6 Point to flowers or ground. 7 Wave motion, both hands 8 Point up 9 Hands placed low; slowly raised 10 Hands moved over head. 11. Form arch 12 Rain motion. 13 Right arm swung with rippling motion of fingers. 14 Wave motion. 15. Hands placed low, slowly raised. 16 Shake forefinger. 17. Look up 18. Describe circle. 19. Rippling motion. 20. As before. 21. Arch. 22. Hands clasped, look up.

## HOW GLASS IS MADE.

(For Kindergarten Classes.)

Words and Music by H. R. Palmer.

MET. ♩ = 126. **Allegretto.**

1. From E - gypt came the se - cret neat, That glass is made of sand by heat, The sand is tak - en, says the rhyme, And mixed with so - da and with lime, Then sift - ed and made smooth like clay, And heat - ed hot with - out de - lay; The heat is fierce, the fire is bright; The glass comes melt - ed clear and white.

2. Glass blow - ers come with i - ron pipe, And blow, and blow with all their might; They blow the bot - tle, tum - bler, shade; Such curi - ous things by them are made. The win - dow panes, so clear and white—On which Jack Frost has danced all night—Are made of glass just in the way We sing a - bout, this pleas - ant day.

**Organ.**

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## BRIGHT AND EARLY.

ISAAC W. SANBURN. MET. ♩ = 72. H. R. PALMER.

1. Hal - loo, hal - loo! calls Far - mer Jo, A pleas- ant day is break- ing; The sky is bright with morn - ing light, 'Tis time the boys were wak - ing.
2. Heigh-ho, heigh- ho! says Far - mer Jo, Our day's work now is end - ed; At home to rest, where each is blest, Be - fore the sun's de - scend - ed.

Heigh-ho, heigh-ho! to Far - mer Jo, Cries ev - e - ry boy a bound-ing; All Work well be - gun is one half done, We learn from an old - time say- ing; An up at work, no one will shirk, And list, the horn is sound-ing, And list to the winding ear - ly start is no small part Of a - ny game we're play - ing, But list to the winding horn, The mel- low horn, *the mel- low horn*, The mel - low wind - ing horn, *the mel - low* horn, The mel- low horn, *the mel- low horn*, The mel - low wind - ing horn, *the mel - low wind - ing horn*, The mel- low wind- ing horn, *The mel - low wind - ing horn*. . . *wind - ing horn*, The mel - low wind- ing horn, *The mel - low wind - ing horn*. . .

Echo. * Echo. * Echo. *

* By a Quartet of good voices in an adjoining room.

## HE CARETH FOR ME!

MRS. GRACE WIESER DAVIS. H. R. PALMER.

MET. ♩ = 60.

1. As our heav - en - ly Fa - ther the spar-row's fall doth know, As way - ing leaf on the tree - top He notes as it fall - eth low, As e'en Thy hairs are num-bered, let this Thy com- fort be, Much more, O pre - cious lov'd one, Thy Fa - ther cares for Thee.
2. As our heav - en - ly Fa - ther for lil - ies too doth care, Doth clothe with ex - qui - site beau - ty in pur - i - ty, oh, so fair; As spar-rows toil and spin not, yet by Thy God are fed, Much less will He for - get Thee; Thou shalt be safe - ly led.
3. As our heav - en - ly Fa - ther the grass doth clothe so well; As e'en the ti - ni - est in - sect He sees in its pu - ny cell; So, pre - cious soul, He not - eth Thy life's mi - nut - est care, And, praise His name, He deign-eth Thy bur - dens all to bear.
4. Take no thought for the mor- row; Thy heav'n-ly Fa - ther knows The things that ye stand in need of, He in - fin - ite mer - cy shows; Seek first for God's own king - dom set up with - in Thy heart, And all things shall be add - ed; then "choose the bet - ter part."

CHORUS.

He cares for me! He cares for me! Sing to Thy self each day! He cares for me! He cares for me! In all things, and al - way.

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## BEAUTIFUL MAY.

Words partly written by H. R. P. Arr. from W. F. TAYLOR, by H. R. P.

*mf* SOPRANO. MET. ♩.= 76. *Tempo di Valse.*

1. La, la, la, la, la, la, la, . . Oh, charm-ing it is, and de- light- ful to dwell, On thy

ALTO.

2. La, la, la, la, la. la, la, . . Each heart is so light, and each eye is so bright, As we

*mf* TENOR. *f*

BASS.

sweet fas - ci - na- tion, O beau - ti - ful May, . . No words can the half of thy love - li- ness

list - en to Na-ture's har- mo - ni - ous lay, . . Oh, spring, love-ly spring, to thy con - fidence

tell, And the wealth of thy perfume no mor - tal can say. . . Oh, charm- ing it is, and de-

bring We our se - crets, well knowing thou'lt never be - tray. Each heart is so light, and each

light- ful to dwell, On thy sweet fas- ci - na-tion, O beau- ti - ful May, . . No words can the half of thy

eye is so bright, As we list- en to Nature's har - mo- ni- ous lay, O spring, lovely spring to thy

CHORUS.

love - li - ness tell, And the wealth of thy perfume no mor - tal can say. As round and

*p*

con - fi-dence bring We our se - crets, well knowing thou'lt nev-er be - tray. La, la,

*p*

La,

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## BEAUTIFUL MAY. Concluded.

round this fair - y ground, Our mel- o - dy ech- oes re - peat - - ing, While here and

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

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

there and ev - 'ry- where The brooks and the birds sing greet - ing. As ing.

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

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

## LOVELY NIGHT.

May be transposed to G, and used as a male chorus—or, to A—or to B flat, the ladies singing the 1st and 2d Tenor in Alt.

F. H. CHWATAL.

*p* 1st TENOR.

1. Love - ly night! O love - ly night! Spread-ing o - ver hill and mead - ow, Soft and

*p* 2d TENOR.

2. Ho - ly night! O ho - ly night! Plac- ing bright - er worlds be - fore us; Hap - pi -

*p* 1st BASS.

2d BASS.

*ff*

slow thy haz - y shadow; Soon our wear- ied eye - lids close, And slum- ber in thy

*ff*

ness thou shed - dest o'er us: Oh, that we might ne'er re - turn To this dull earth to

*ff*

*p* *p* *cres - - - cen - - - do.* *ff* *dim. calando.* *pp*

blest re - pose, Soon our wea - ried eye - lids close, And slum- ber in thy blest re - pose.

*p* *ff* *pp*

weep and mourn, Oh. that we might ne'er re - turn To this dull earth to weep and mourn.

*p* *ff* *calando.* *pp*

## FAIR EVENING HOUR.

E. E. Hewitt. H. R. Palmer.

Met. ♩. = 63. Solo.

1. The mur - mur - ing sum - mer breeze, Stirs light - ly a - mong the trees, And hush- es the flow'rs to slum - ber, With lull - a - by mel - o - dies, O, calm as the lake - let's breast, Re - flect - ing the gold - en west, The heart hold-ing sweet com-mun - ings, This tran-quil hour, pure and blest.
2. The blos - soms of grove and field, Their del - i - cate per - fume yield, The dew-drops are gen - tly fall - ing, The wounds of the day are heal'd. We wel-come the gra - cious sign, Fall ten - der - ly, dews Di - vine; Re - fresh ev - 'ry droop - ing spir - it, While lin- ger - ing sun- beams shine.
3. What glo - ri - ous vis - ions wait, Be - yond the bright sun - set gate; Be read - y, O soul, to greet them, Tho' ear - ly the call, or late. Soon pass- es the star - ry night, All shad- ows will take their flight, When breaks thine e - ter - nal morn - ing, O beau-ti - ful Land of Light.

*rit.* *a tempo.*

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Chorus.

O, hal - lowed hour! fair eve - ning hour! What bless-ed mem-o - ries own thy pow'r, And soft - ly blend-ing, With pray'rs as- cend - ing, Come whispers of heav'nly peace; And soft - ly blend-ing, With pray'rs as - cend-ing, Come whispers of heav'n- ly peace.

## SLEIGHING SONG.

S. H. LIGHTNER.

1. A - way, a - way, the track is white, The stars, are shin - ing clear to-
2. A - way, a - way, our hearts are light, And need not breathe by day or
3. A - way, a - way, a - cross the plain, We sweep as sea - birds skim the

night, The win - ter winds are sleep - ing; The moon a - bove the stee - ple
night A sigh for sum - mer pleas - ure, The mer - ry bells ring gai - ly
main, Our pul - ses gai - ly leap - ing; The stars are bright, the track is

Ad. lib.

tall, A sil - ver cres - cent o - ver all, Her si - lent watch is keep - ing.
out, Our lips keep time with song and shout, And laugh, in hap - py meas - ure.
white There's joy in ev - 'ry heart to - night, While win - ter winds are sleep - ing.

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## ALWAYS AT THE SCHOOL.

F. E. B. F. E. BELDEN. By per.

1. We're al-ways at the school with joy-ful greeting, Always here, always here; When mer-ri - ly the bells say,
2. How blessed is the place where an-gels gather, Bringing cheer, ho - ly cheer, From God, our never failing
3. How sa-cred are the les-sons we are learning,—Christ the Life, Christ the Way! His ho - ly law of love no

CHORUS.

"Come to meet - ing," We are al-ways here. Al - - ways at the school, Work - - ing for it
Friend and Father, Whom we wor-ship here!
longer spurn-ing, Joy-ful we o - bey. Always at the school, always at the school, Working with a will,

ev - - er; Al - - - ways at the school, We will let it fail, no, nev-er!
Working for it ev-er; Always at the school, always at the school,

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## WISHES.

1st stanza D. K. 2d stanza by H. R. P. H. R. PALMER.

1. I wish that friends were al- ways true; And motives al - ways pure, I wish the good were not so few, I wish the bad were few - er. I wish that per- sons ne'er for - got To fin - ger tips Would show their ad - mi - ra - tion; I wish when friends ad - mire their friends, They'd heed their pi - us teach- ing, . . . . . I wish that per-sons ne'er for - got To heed their pi-ous hon - est - ly con - fess it. I wish when friends ad - mire their friends, They'd hon- est - ly con- . . I wish that prac - tic - ing was not So dif - fer - ent from preaching. teach-ing, fess it, And not de - lay till life's last day, Be - fore they dare ex - press it.

2. I wish each friend would meet each friend With heart-y sal - u - tation; That eyes, and lips, and

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## POPPING CORN.*

S.H. LIGHTNER. By per.

*m*

1. I love to sit be - side the fire Up - on a win - try night, And

2. We chat and laugh and sing a song So hap - py ev - 'ry one, And

hear the pop - ping of the corn, So dain - ty and so light, So dain - ty

sit be - side the cheer - ful fire, Un - til the corn is done, Un - til the

CHORUS.

*p* *f* *m*

and so light. Then pop, pop, pop, pop, pop goes the corn, Like snowflakes pure and

corn is done. Then pop, pop, pop, pop, pop goes the corn, Like snowflakes pure and

*p* *f*

white, Then pop, pop, pop, pop, pop goes the corn, So dain - ty and so light.

white, Then pop, pop, pop, pop, pop goes the corn, So dain - ty and so light

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* Each member of the class should use a white handkerchief at the words "pop, pop," and at the Hold lift the handkerchief high and make it tremble.

## MARCH, MARCH ONWARD.

REV. E. H. LUMPTRE. I. V. FLAGER. By per.

1. March, march on- ward sol- diers true! Take thro' cloud and mist your way, Yon-der flows the fount of life,
2. Hark, hark, loud the trum- pet sounds, Wake, ye children of the light; Time is past for sloth and sleep;
3. See, see, yon- der shines your home; Gates of pearl and walls of gold, Joy that heart hath nev - er known,

Yon- der dwells e - ter - nal day, March, tho' my- riad foes are nigh, Forward till ye reach the shore.
Wake and arm you for the fight. Spear and sword each war-rior needs, Foes are round you, friends are few;
Bliss that tongue hath nev - er told. Vic- tors then thro' Christ your Lord, Gathered round His glo-rious throne,

REFRAIN.

*ff*

Then, when all the strife is done, Rest in peace for - ev - er- more.
Faint not, tho' the way be long; Fainting, still you may pur-sue. March, march on-ward, sol-diers true,
Be it yours to sing His praise, Praise that He your King shall own.

Take thro' cloud and mist your way, Yon-der flows the fount of life, Yon-der dwells e - ter - nal day.

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## KEEP TENTING TO'ARD THE HIGHLANDS.

F. E. B. (Dedicated to IRA D. SANKEY.) F. E. BELDEN.

**All Soprano and Tenor Voices.**

1. Are you tent - ing on the low- lands Of the fa - ted, flow- 'ry plain? Are you
2. Does old Sod - om in her glo - ry Beck - on you with ease or gain? Heed her
3. To the mountains of sal - va - tion! Hear the an - gel, Mer - cy, call; Do not

Dim. CHORUS.

nearing life's high mountains, As the night comes on a - gain? Keep tenting . . . to'ard the highlands,
aw- ful judg- ment sto - ry; Lin-ger not, her joys are vain.

tar- ry! look not back-ward! Hast-en on, ere vengeance fall! Keep tent- ing to'ard the high-lands of life,

Each evening nearer home; Keep tenting . . . to'ard the highlands, . . Keep tent-ing near- er home.

Copyright, 1893, by F. E. BELDEN. Keep tent-ing to'ard the highlands of life,

## I WILL SHOUT HIS PRAISE IN GLORY.

P. H. DINGMAN. JNO. R. SWENEY, by per.

1. You ask what makes me hap - py, my heart so free from care, It is be-cause my
2. I was a friend-less wand'rer till Je - sus took me in, My life was full of
3. I wish that ev - 'ry sin - ner be - fore his throne would bow; He waits to bid them
4. I mean to live for Je - sus while here on earth I stay, And when his voice shall

Sav - ior in mer - cy heard my pray'r; He brought me out of dark - ness and
sor - row, my heart was full of sin; But when the blood so pre - cious spoke
wel - come, he longs to bless them now; If they but knew the rap - ture that
call me to realms of end - less day, As one by one we gath - er, re-

now the light I see; Oh, bless - ed, lov - ing Sav - ior! to him the praise shall be.
par - don to my soul; Oh, bliss - ful bliss - ful mo-ment! 'twas joy be - yond con - trol.
in his love I see, They'd come and shout sal - va - tion, and sing his praise with me.
joic - ing on the shore, We'll shout his praise in glo - ry, and sing for ev - er - more.

glo - ry . . . . . .

**CHORUS.**

I will shout his praise in glo - ry, . . . And we'll
So will I, so will I,

all sing hal - le - lu - jah in heav - en by and by; I will shout his praise in

glo - ry . . .

glo-ry, . . . . And we'll all sing hal-le - lu-jah in heav - en by and by.
So will I, so will I,

Copyright, 1889, by JNO. R. SWENEY.

## HE CAME TO SAVE ME.

H. E. BLAIR. WM. J. KIRKPATRICK. By per.

1st. 2d.

1. { When Je - sus laid His crown a - side, He came to save me;
When on the cross He bled and died, *Omit* . . . . He came to save me.

2. { In my poor heart He deigns to dwell, He came to save me;
Oh, praise His name, I know it well, *Omit* . . . . He came to save me.

REFRAIN. 1st. 2d.

I'm so glad, I'm so glad, I'm so glad that Je-sus came, And grace is free,
He . . . . came to save me.

3 With gentle hand He leads me still,
He came to save me;
And trusting him I fear no ill,
He came to save me;

4 To him my faith with rapture clings,
He came to save me;
To him my heart looks up and sings,
He came to save me.

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## "HOLY SPIRIT FROM ABOVE."

MET. ♩ = 66. Inscribed to the REV. C. H. TYNDALL. Words and Music by H. R. PALMER.

1. Ho - ly Spir - it from a - bove, Fill our hearts with Thy pure love;
2. Take our sin - ful tho'ts a - way; Lead, oh lead us lest we stray;
3. With the al - tar's sa - cred Fire, Touch our lips,* our hearts in - spire;
4. Bless - ed source of Heav'n - ly light, Now dis - perse the gloom of night;

Oh, in - spire us with Thy zeal; May each soul Thy pres - ence feel.
Ho - ly Spir - it, faith - ful Guide, May each soul in Thee a - bide.
Oh, il - lume us by Thy grace; In each soul Thy im - age trace.
In our hearts for - ev - er shine; Fill each soul with joy di - vine.

*f* REFRAIN. Don't hurry. *f*

Ho - ly Spir - it from Thy throne a - bove, Fill us with the Sav - ior's dy - ing love;

*f*

Now de - scend up - on us, Heav'n-ly Dove; Come, Thou bless - ed Com - fort - er. A - men.

*f*

* Isaiah vi: 6 and 7.

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## JESUS, TENDER SHEPHERD, HEAR ME.

M. L. DUNCAN. MET. ♩ = 76. H. R. PALMER.

1. Je - sus, ten - der Shepherd, hear me, Bless Thy lit - tle lamb to - night; Thro' the darkness
2. May my sins be all for - giv - en, Bless the friends I love so well; Take me, when I

be Thou near me, Keep me safe till morning light. All this day Thy hand has led me, And I thank Thee
die, to heav-en, Hap-py there with Thee to dwell. Je- sus, ten-der Shepherd hear me, Bless Thy lit-tle

for Thy care, Thou hast cloth'd me, warm'd me, fed me; Lis - ten to my eve-ning pray'r.
lamb to - night; Thro' the dark- ness be Thou near me, Keep me safe till morn-ing light.

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## JESUS, LOVER OF MY SOUL.

J. M. BLACK.

1st and 2d Tenor.

1. Je - sus, lov - er of my soul, Let me to Thy bos-om fly; While the near-er
2. Oth - er ref - uge have I none; Hangs my help - less soul on Thee: Leave, ah, leave me
3. Plen-teous grace with Thee is found, Grace to cov- er all my sins; Let the heal-ing

wa - ters roll, While the tem - pest still is high, Hide me, oh, my Sav-ior, hide, Till the
not a - lone; Still sup- port and comfort me; All my trust on Thee is stayed, All my

streams a - bound; Make and keep me pure with-in. Thou of life the fountain art, Free- ly

storm of life is past; Safe in - to the ha - ven guide, Oh, re - ceive my soul at last.
help from Thee I bring; Cov - er my de-fence-less head With the shad - ow of Thy wing.

let me take of Thee; Spring Thou up with - in my heart, Rise to all e - ter - ni - ty.

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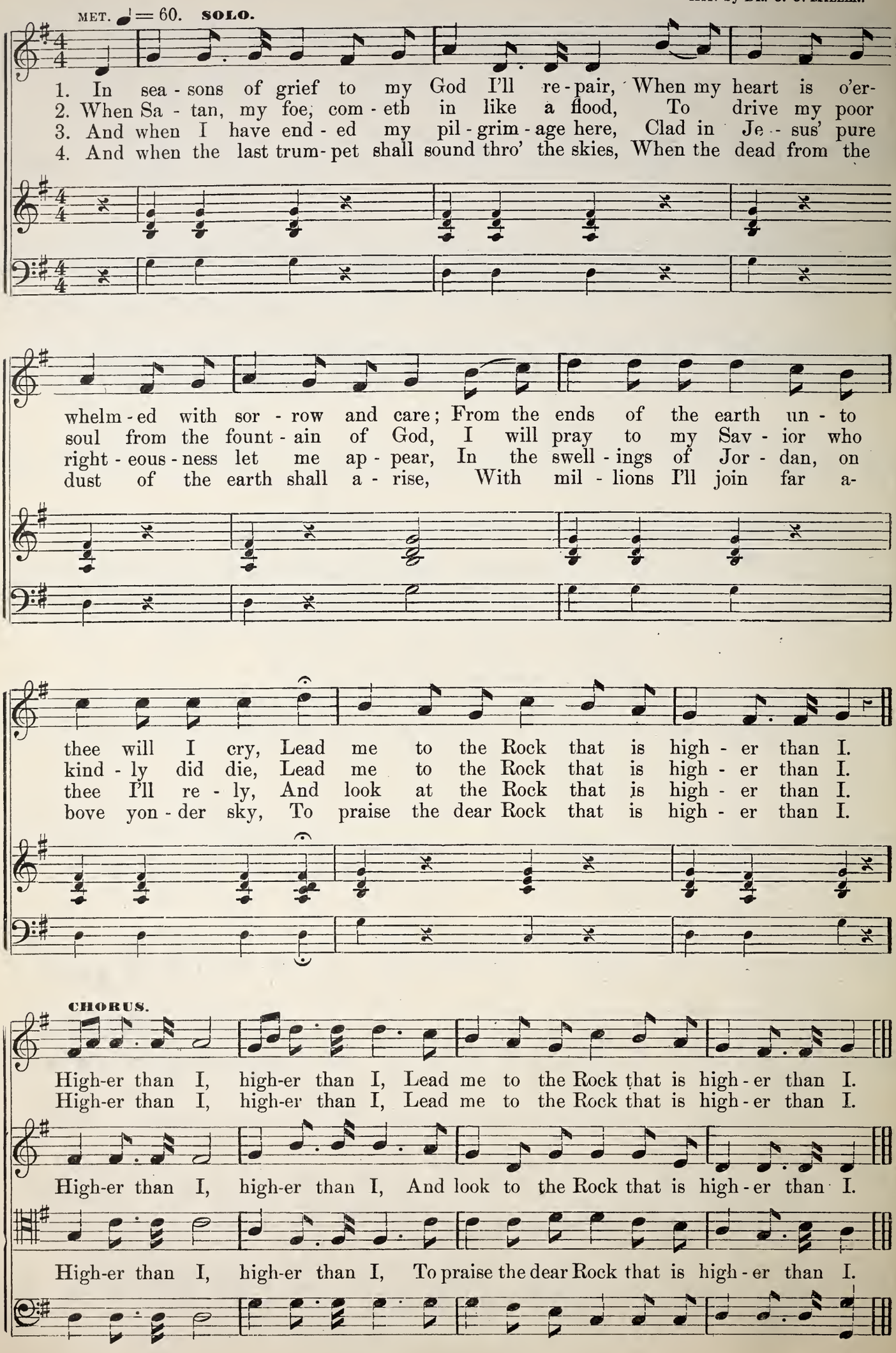
## THE ROCK THAT IS HIGHER THAN I.

Arr. by Dr. C. C. Miller.



# TEMPERANCE DEPARTMENT.

## THE TEMPERANCE CALL.

FRANZ ABT.

1. Hear the Temp'rance call, Freemen, one and all, Hear your country's ear-nest cry; See your native land
2. Leave the shop and farm, Leave your bright hearths warm, To the polls, the land to save; Let your leaders be
3. Hail our Fa - ther-land; Here thy children stand, All resolved, u - nit - ed, true; In the temp'rance cause

Lift its beck'ning hand, Sons of free-dom, come ye nigh. Chase the mon-ster from our shore,
True and no - ble free; Fearless, temp'rate, good and brave.
Ne'er to faint or pause, This our pur-pose is, and vow.

Chase the monster from

Let his cru - el reign be o'er; Chase the monster from our shore, Let his cru - el reign be o'er.

our shore, Let his cru - el reign be o'er, be o'er.

## YIELD NOT TO TEMPTATION.

Words and Music by H. R. PALMER.

MET. ♩ = 72.

1. Yield not to temp-ta-tion, For yielding is sin, Each vict'ry will help you, Some oth-er to win;
2. Shun e - vil com-pan-ions, Bad language dis-dain, God's name hold in rev'rence, Nor take it in vain;
3. To him that o'er-com-eth God giv-eth a crown, Thro' faith we shall conquer, Tho' oft - en cast down;

Fight man-ful-ly onward, Dark passions sub - due, Look ev - er to Je - sus, He'll car - ry you through.
Be thoughtful and earnest, Kindhearted and true, Look ev - er to Je - sus, He'll car - ry you through.
He, who is the Sav - ior, Our strength will re - new, Look ev - er to Je - sus, He'll car - ry you through.

CHORUS.

Ask the Sav-ior to help you, Comfort, strengthen and keep you, He is willing to aid you, He will car-ry you through.

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## PRAISE YE THE LORD.

F. J. Crosby. H. R. Palmer.

Met. ♩ = 100.

All Voices in Unison. Full Harmony.

1. Praise ye the Lord! joy-ful-ly shout ho - san - na! Praise the Lord with glad ac - claim;
2. Praise ye the Lord! He is the King e - ter - nal! Glo - ry be to God on high!

All Voices in Unison. Full Harmony.

Lift up our hearts un - to His throne with glad - ness—Mag - ni - fy His ho - ly name.
Praise ye the Lord, tell of His lov - ing kind - ness—Join the cho - rus of the sky.

All Voices in Unison. Full Harmony.

March - ing a - long un - der His ban - ner bright, Trust - ing in His mer - cy as we
Still march-ing on, cheer-i - ly march - ing on, In the ranks of Je - sus we will

go (still as we go,) His light di - vine ten - der - ly o'er us will shine; We shall be
go (yes, we will go,) Home to our rest, joy - ful - ly home where the blest Gath-er and
go, . . . . . .

Chorus.

guid - ed by His hand now and for - ev - er. Stead - i - ly march - ing on, with our
praise the Sav - iour's name, praise Him for - ev - er.

ban - ner wav - ing o'er us, Stead - i - ly marching on, while we sing the joy - ful cho - rus,

All Voices in Unison.

Stead-i - ly marching on, pillar and cloud go-ing be-fore us, To the realms of glo - ry, to our home on high.

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## THY LIGHT IS COME.

M. E. Servoss. H. R. Palmer.

**DUET. Not too fast.** MET. ♩ = 96.

1. A - mid the deep val - ley of an - guish and sor - row, Where dwell the foul de - mons who lurk in the still, Sweet hope had been lost, and for- got - ten the mor - row Till the light of sal - va - tion broke o - ver the hill.
2. Give thanks un - to God who is a - ble and will - ing To save to the ut - ter - most all who draw near; To send out His light, their re- demp - tion ful - fill - ing, While His won - der - ful love shall dis - pel ev - 'ry fear.
3. Then ban - ish the wine - cup, and seek for a bless - ing From Him in whose might you a - lone can pre - vail; For they who will seek Him, their weak - ness con - fess - ing, Shall have strength to re - sist all the foes that as - sail.

**CHORUS. Spirited.** MET. ♩. = 92.

A - rise! . . a - rise! . . A - rise! . . a- rise! . . A - rise! a - rise! A - rise, for thy light is come! A - rise! a - rise! A - rise, for thy light is come! The light . . . . of truth . . . To lead . . . . . thee home; . . The light of His truth and love, The light . . . . of truth . . . To lead . . . . . thee home; . . The light of His truth and love, To lead to thy home a - bove; A - rise! Oh! a - rise, for thy light is come! To lead to thy home a - bove;

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## OH, I LIKE TO BE JOLLY.

A Temperance Song.

Words and Music Arr. by H. R. P

1. Oh I like to be jol - ly in a mod - er- ate way, But think it a pit - y to hear folks say, "Let us drink and be mer - ry till the break of day," For no "Jol- ly Dog" am I. . . . On my ex - er - tions I de- pend, No oth - er wealth I crave; . . And tho' I have a heart to spend, I've still the sense to save. And I
2. There's a time for pleas-ure there's a time for play, A time to la - bor and a time to be gay, If the sun shine brightly you must make your hay, I'll tell you the rea - son why— . To - day we may be hale and strong. To - mor-row, who can tell. . . . With- out the strength for work or song, With- out a friend as well. So I
3. If I had the mon-ey that so ma- ny have got, I'd scat - ter a bit in the laborer's cot, And the pov - er - ty-strick-en, for I pity their lot, No mis - er - ly man am I. . . . And no de- serv- ing man should say, He ev - er pass'd my door, . . . In want, up - on the world's high - way, I'd ne'er for - get the poor. And I'll
4. So I've al - ways a pen - ny if I want to spend; I've al - ways a pen- ny, If I want to lend; I've al - ways a pen- ny for a poor old friend, For a care - ful man am I. . . . I en - vy not the rich man's lot, Or roy - al di - a - dem, . . . The poor man, if he's not a sot, Will one day e - qual them. So I

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## OH, I LIKE TO BE JOLLY. Concluded.

CHORUS.

nev- er, nev - er, drink, for it don't suit me, To toast my friends with a 1, 2, 3.

nev- er, nev - er, drink, for it don't suit me, To toast my friends with a 1, 2, 3,

"Mer- ry and wise," is the mot - to for me. And "up with the lark in the morn - ing."

"Mer- ry and wise," is the mot - to for me. And "up with the lark in the morn - ing."

## "KEEP TRYING."

Words arr. by FLORENCE LECLAIRE. H. R. PALMER.

1. Have your ef - forts prov'd in vain? Try, keep try - ing! Do not sink to earth a - gain,
2. Fal - ter not but up - ward rise; Try, keep try - ing! Put forth all your en - er - gies,—
3. Pond'rous bar - riers you may meet; Try, keep try - ing! Ev - er 'gainst them brave - ly beat,—

Try, keep try - ing! They who yield can noth - ing do, Slight - est weight will
Try, keep try - ing! Ev - 'ry step that you pro - gress, Makes all fu - ture

Try, keep try - ing! Nought can drive you from the track Un - less you per -

break them thro', On the truth and God re - ly - ing, Try, keep try - ing!
ef - fort less,— On the truth and God re - ly - ing, Try, keep try - ing!

sis - tence lack,— On the truth and God re - ly - ing, Try, keep try - ing!

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## MARCHING ON TO VICTORY.

MET. ♩ = 112. (Temperance.) Words and Music by H. R. PALMER.

1. Marching, marching, marching on to vic - to - ry, Raise our ban- ner high, Let it reach the sky;
2. Marching, marching, marching on to vic - to - ry, See the dread-ful foe! Hear the cry of woe;

March- ing, march- ing, march- ing on to vic - to - ry, Lift the temp'rance ban - ner high.
Weep - ing thous-ands urge us on to vic - to - ry, Fal - ter not, but on - ward go.

"Touch not, taste not, han - dle not" the dreadful thing, Ser - pent fangs lie hid- den in the bowl;
Sweep-ing, surg- ing, like a might- y ti - dal wave, Far and wide the whelming wa- ters roll.

"Touch not, taste not, han- dle not" the dreadful thing, Poi- son not the precious soul. Brothers let us then be
Vic- tims soon will be beyond our pow'r to save, Soon they'll reach the horrid goal. Brothers let us then be

Marching, marching, marching on to vic - to - ry, Raise our ban- ner high, Let it reach the sky;

Marching, march- ing, march- ing on to vic - to - ry, Lift the temp'rance ban - ner high.

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# MISCELLANEOUS DEPARTMENT.

## I LIKE IT.

Words and Music by PALMER HARTSOUGH.

I like it, Or Summer is gleaming, and hot is the air;
I like it, All day in the kitchen I clean and I cook;
I like it, On Sun-day so-pran-o I sing, which is higher;

1. The Spring is all blooming so sweet and so fair, I like it,
2. All day in the of-fice I write in the book; I like it,
3. On Sunday the ten-or I sing in the choir; I like it,

I like it,

I like it,

The Autumn is somber and chil-ly and rich, I like it,
All day in the laundry I bend o'er the tub, I like it,
On Sunday, the al-to I sing, which is lower, I like it,

I like it, Or Win-ter is frost-y and mer-ry and sich.
I like it, All day in the field I am grub-bing for grub.
I like it, On Sun-day the bas-so I sing, which is roar.

**Soprano and Alto in Unison.**

I like it, what-ev-er the sea-son may be; I like it, what-ev-er the weather, you see.
I like it, what-ev-er the call-ing may be; I like it, what-ev-er the la-bor, you see;
I like it, what-ev-er the tune it may be; I like it, what-ev-er the voice is, you see;

**Bass and Tenor in Unison.**

And so-ber or mer-ry, I sing it, I do, The beau-ti-ful mu-sic, I like it, don't you?
And heav-y or light I will car-ry it thro, The whole, bless-ed business, I like it, do'nt you?
Let for-tune be fick-le, let friends be un-true, A light heart is glad, and I like it, don't you?

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## WE'LL CONQUER IN THE FIGHT.

Words and Music A. J. Van Fleet.

1. This world is but a bat - tle ground and we are men of war, Our en - e - mies are lurk - ing round us seek - ing to de - vour, Oh, let us then be sol - diers true with ar - mor ev - er bright. Let's pull a - head, 'tis tru - ly said, we'll con-quer in the fight.
2. This world is such a bus - y place we dare not un - der - take, To sit us down and fret and frown, and grum- ble at our fate, Be up and do - ing ev - 'ry day, from ear - ly morn 'til night, And pull a - head, 'tis tru - ly said, we'll con-quer in the fight.
3. There's work e - nough for all to do, to ben - e - fit man- kind, Then make an ef - fort bold and true, and pleas - ure you will find, Be earn - est, hon - est, dil - li - gent, and bat - tle for the right. And pull a - head, 'tis tru - ly said, we'll con-quer in the fight.

## WHEN EARLY TIDES WERE FLOWING.

Frank Walcott Hutt. Chas. H. Gabriel. By per.

1. When ear - - ly tides were flow - ing, Were flow-ing round the lee, . . And morn-ing winds, . . . . . were blow - ing, A kiss of round the lee, And morning winds were blow - ing, lee, . . . And morn-ing winds . . . . . were blow - ing,
2. When morn - - ing tides were flow - ing, Came flow-ing up the plain, . . Saw we the dawn's . . . . . first glow - ing, A promise up the plain, Saw we the dawn's first glow - ing plain, . . . Saw we the dawn's . . . . . first glow - ing,
3. When eve - - ing tides were go - ing, Were go - ing down the plain, . . Heard I the an - - - - - - chor throw - ing, The rat - tle down the plain, Heard I the an - chor throw- ing, plain, . . . Heard I the an . . . . . chor throw- ing,

1. When ear - ly tides were flow - ing, Were flowing
2. When morning tides came flow - ing, Came flowing
3. When evening tides were go - ing, Were go - ing

1. When ear - ly tides . . . . . were flow - ing, Were flowing round the
2. When morn-ing tides . . . . . came flow - ing, Came flowing up the
3. When evening tides . . . . . were go - ing, Were go - ing down the

## WHEN EARLY TIDES WERE FLOWING. Concluded.

hope to me; My love . . . . he went a-
on the main, And part - - - - ed we, well
of the chain, Heard I . . . . . my love come

A kiss of hope to me; My love . . . .
A prom-ise on the main, And part - - - -
The rat - tle of the chain, Heard I . . . .

A kiss of hope to me; My love he
A prom-ise on the main, And part - ed
The rat - tle of the chain, Heard I my

row - - ing, A - row - - ing out to sea, My
know - - ing, That we would meet a - gain, And
row - - ing, Come row - - ing home a - gain, Heard

. . he went a - row- ing, A - row - - - - - ing out to sea,
- - ed we, well knowing, Well know - - - - - ing we would meet,
. . my love come row-ing, Come row - - - - ing home a - gain,

went a - row- ing, A - row - - - ing, A - row-ing out to sea,
we, well knowing, Well know - - - ing, That we would meet a - gain.
love come row- ing, Come row - - - ing, Come row-ing home a - gain.

love . . . he went a - row - - ing, A - row - - ing out to sea
part - - - ed we, well know - - ing, That we would meet a - gain
I . . . my love come row - - ing, Come row - - ing home a - gain.

My love . . . . he went a-row-ing, a - row - - ing, A-row-ing out to sea.
And part - - - - ed we, well knowing, well know - - ing That we would meet a- gain.
Heard I . . . . my love come row- ing, come row - - ing, Come row- ing home a-gain.

My love he went a - row-ing, a - row - - ing, A-row-ing out to sea.
And part-ed we, well know-ing, well know - - ing, That we would meet a-gain.
Heard I my love come row - ing, come row - - ing, Come row- ing home a-gain.

## SOFTLY RIPPLES THE BROOK.

Arr. from Carl Seitz, by H. R. P.

ten.

p

Moderato legato.

Cres.

1st and 2d Soprano.

pp

Alto.

p

m

1. Soft - ly, soft - ly, Rus-tle the leaves in the wood; Cares which may the
2. Soft - ly, soft - ly, Murmur the bees in the bow'r, Dron-ing, buz-zing,
3. Soft - ly, soft - ly, Ripples the brook in the grove, Gurg-ling o - ver
4. Soft - ly, soft - ly, Nature is sing-ing her song, Dream-i - ly the

pp

p

m

Cres.

pp

mind en-cum - ber Wav - ing branch - es soothe to slum - ber; Soft - ly,
go - ing, com - ing, Fly - ing still with drow - sy hum - ming; Soft - ly,
sto - ny plac - es, Glid - ing in the mos - sy spac - es, Soft - ly,
sounds en-twin - ing, All in one I hear com-bin - ing; Soft - ly,

Cres.

pp

p

soft - ly, Rus- tle the leaves in the wood. . .
soft - ly, Mur-mur the bees in the bow'r. . .
soft - ly, Ripples the brook in the grove. . .
soft - ly, Na-ture is sing-ing her song. . .

p

mf

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## WHO HAS THE KEY TO THE CHRISTMAS LAND?

WM. LYLE. ARR. MET. ♩ = 76. DR. G. F. ROOT. By per.

1. Who has the key to the Christmas land, Where the bright fire shines, And the hol - ly twines, And car - rol - ers sing,—a mer - ry band, And bright stars are shin- ing o'er the strand? Who has the key? Who has the key, the key to the Christmas land? Love . . . has the key . . . to the Christmas land, the Christmas land, With wings of a dove, She comes from a - bove, And o - pens the gates, And o - pens the gates, yes o - pens the gates of the Christmas land. Then come, all ye dwellers in Christmas land, There is much to do, And the days are few, Re- mem-ber that Christ himself draws near, And crowns the work to him so dear, When love has the key, love has the key, The key to the Christmas land.

2. Light are the hearts in the Christmas land, In each group you meet There are fac - es sweet, The young and the guile-less ones are there, And brows not yet wrinkled o'er with care.

Love has the key, Love has the key,

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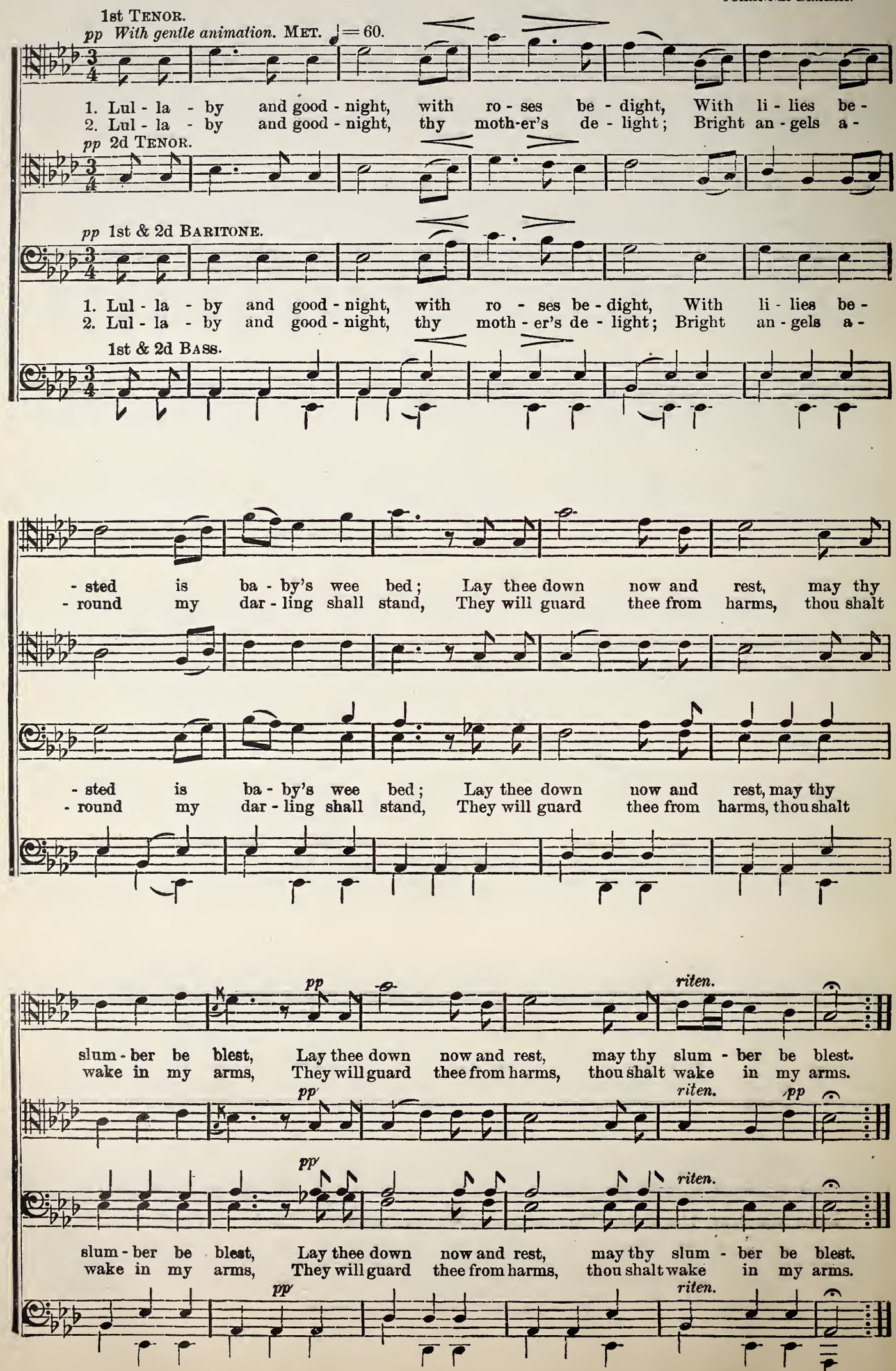
## LULLABY.

(Unaccompanied. May be sung in B flat; Ladies singing the two Tenor parts.)

JOHANNES BRAHMS.



## TWENTY THIRD PSALM.

(The Lord is my Shepherd.)

*(The Quartets and Duets may be sung by all, if necessary.)*

H. R. PALMER.

M. M. ♩ = 56.
*Pastorale.*

*Organ.*

QUARTET.

The Lord is my Shep-herd; I shall not want. He mak-eth me to lie down, to lie in green

He lead - eth me be - side the still . . . . . .

down in green pas - tures; He lead-eth me by the still

pas - - - tures:

*cres.* TUTTI. *ff* *rall.* *L'istesso tempo.*

wa- ters. He re - stor - eth my soul, He re - stor - eth my soul: He lead- eth me in the

*cres.* TUTTI. *ff* *rall.*

*cres.* *rall.* *L'istesso tempo.*

*Ped.*

QUARTET.

*Slow.*

paths of righteousness for His name's sake. Yea, tho' I walk thro' the val-ley of the shadow of

*Slow.*

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## TWENTY THIRD PSALM. Continued.

TUTTI. *a tempo.* *cres - cen - do.*

death, I will fear no e - vil: for Thou art with me; Thy rod and Thy staff they com - fort

*a tempo.*

*a tempo.* *cres - cen - do.*

*molto.* *ff* *ff* *May be sung by two voices or by all.*

me, they com - fort me. . . Thou preparest a ta- ble be- fore me in the

*ff* *ff* *a tempo primo.*

*molto.* *ff* *ff* *a tempo primo.*

*Ped.* *Ped.* *Ped.* *Ped.*

TUTTI. *cres - cen - do.* *ff* *m*

pres- ence of mine en - e - mies: Thou a-noint-est my head with oil; My cup run- neth

*cres.* *ff* *m*

*cres - cen - do.* *ff* *m*

QUARTETTE. *a shade slower.* *rit.* TUTTI.

o - ver. Sure - ly goodness and mer - cy shall fol- low me all the days of my life, Shall

*a shade slower.* *rit.*

## TWENTY THIRD PSALM. Concluded.

fol - low me all the days, all the days of my life: And I will

Shall fol - low me all the days of my life: And I'll

Shall fol - low me all the days of my life: And I'll dwell in the

Shall fol- low me all the

*cres - cen - do.* *ff*

dwell in the house of the Lord . . . . . for

*cres - cen - do.* *ff* *stringendo molto.*

*cres - cen - do.* *ff*

house, in the house of the Lord . . . . . for

*ff*

*cres - cen - do.* *stringendo molto.*

days of my life: And I'll dwell in the house of the Lord . . . . . for

*cres - cen - do.* *Tutti la forza.* *stringendo molto.*

*Ped.* *ff* *

ev - - - - - - - er more . . . . . .

ev - er . . . . . more . . . . . .

ev - - - - - - - er more . . . . . .

*Ped.* 8 8 8 * *Ped.* 8 * 8 8

## THE LORD WILL PROVIDE.

M. A. W. Cooke. E. S. Lorenz. By per.

MET. ♩ = 92.

1 In some way or oth - er The Lord will pro - vide; It may not be my way,
2. At some time or oth - er The Lord will pro - vide; It may not be my time,
3. De - spond then no long - er The Lord will pro - vide; And this be the to - ken—
4. March on, then, right bold - ly, The sea shall di - vide; The path- way made glo - rious,

It may not be thy way, And yet in His own way, The Lord will pro - vide.
It may not be thy time, And yet in His own time, The Lord will pro - vide.
No word He hath spok - en, Was ev - er yet brok - en: The Lord will pro - vide.
With shout - ings vic - to - rious, We'll join in the cho - rus, The Lord will pro - vide.

## I ONCE WAS A STRANGER.

R. M, McCheyne. H. R. Palmer.

**Slowly, and with great feeling.**

1. I once was a stran - ger to grace and to God; I knew not my
2. Like tears from the daugh - ters of Zi - on that roll, I wept when the
3. When free grace a - woke me, by light from on high, Then le - gal fears
4. My hor - rors all van - ished be - fore the sweet name; My guil - ty fears

dan - ger, I felt not my load; Tho' friends spoke in rap - ture of
wa - ters went o - ver His soul; Yet thought not that my sins had
shook me, I trem - bled to die; No ref - uge nor safe - ty in
ban - ished, with bold - ness I came To drink at the foun - tain, life-

Cres - - - - - - - cen - - - - - - - - - do.

*ff*

Christ on the tree; Je - ho - vah, Lord Je - sus; was noth - ing to me.
nailed to the tree Je - ho - vah, Lord Je - sus; t'was noth - ing to me.
self could I see: Je - ho - vah, Lord Je - sus, my Sav - ior must be.
giv - ing and free: Je - ho - vah, Lord Je - sus, was all things to me. A - men.

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## EVENING ON THE LAKE.

H. H. HAYDEN. L. S. LEASON.

1. Now, brightly on the yield-ing wave, The moon's soft rays are glanc - ing; The sparkling wa - ter
2. The ev-'ning breez-es gent-ly blow, A sweet re-fresh-ment bring - ing; As on-ward blith-some-
3. We gai - ly dip the gleaming oar, And on-ward now are dash - ing; While faint, and faint-er

seems to move, As if with joy 'twere danc - ing; And we are full of answering glee, With
ly we go, Our mer - ry chor - us sing - ing; Our wa- tery path-way gleams with light, The
grows the shore, On which the waves are plash - ing; We bid each tho't of sor - row flee, Care

hap - py hearts we sing; And far a - cross the wa - ters free, Our mer - ry notes shall ring.
hour is full of joy; All na - ture smiles on us to - night, No troub- le shall an - noy.
to the winds we fling; And far a - cross the wa - ters free, Our mer - ry notes shall ring.

CHORUS.

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

2d time. *pp*

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,

## STRIKE THE CYMBAL!

PUCITTA.

ALL VOICES IN UNISON.

CHORUS.

1. Strike the cymbal, Roll the tymbal, Let the trump of tri-umph sound. 1. Spread your
2. From the riv- er, Re- ject - ing quiv-er, Ju- dah's he - ro takes the stone. 2. Power- ful

1. Spread your
2. Power- ful

banners, Shout hosannas, Bat-tle is the Lord's alone.
slinging, Headlong bringing, Proud Goliath to the ground.

8va.

banners, Shout hosannas, Bat-tle is the Lord's alone.
slinging, Headlong bringing, Proud Goliath to the ground.

ALL VOICES IN UNISON.

See advances, with songs and dances, All the band of Israel's daughters; Catch the

8va

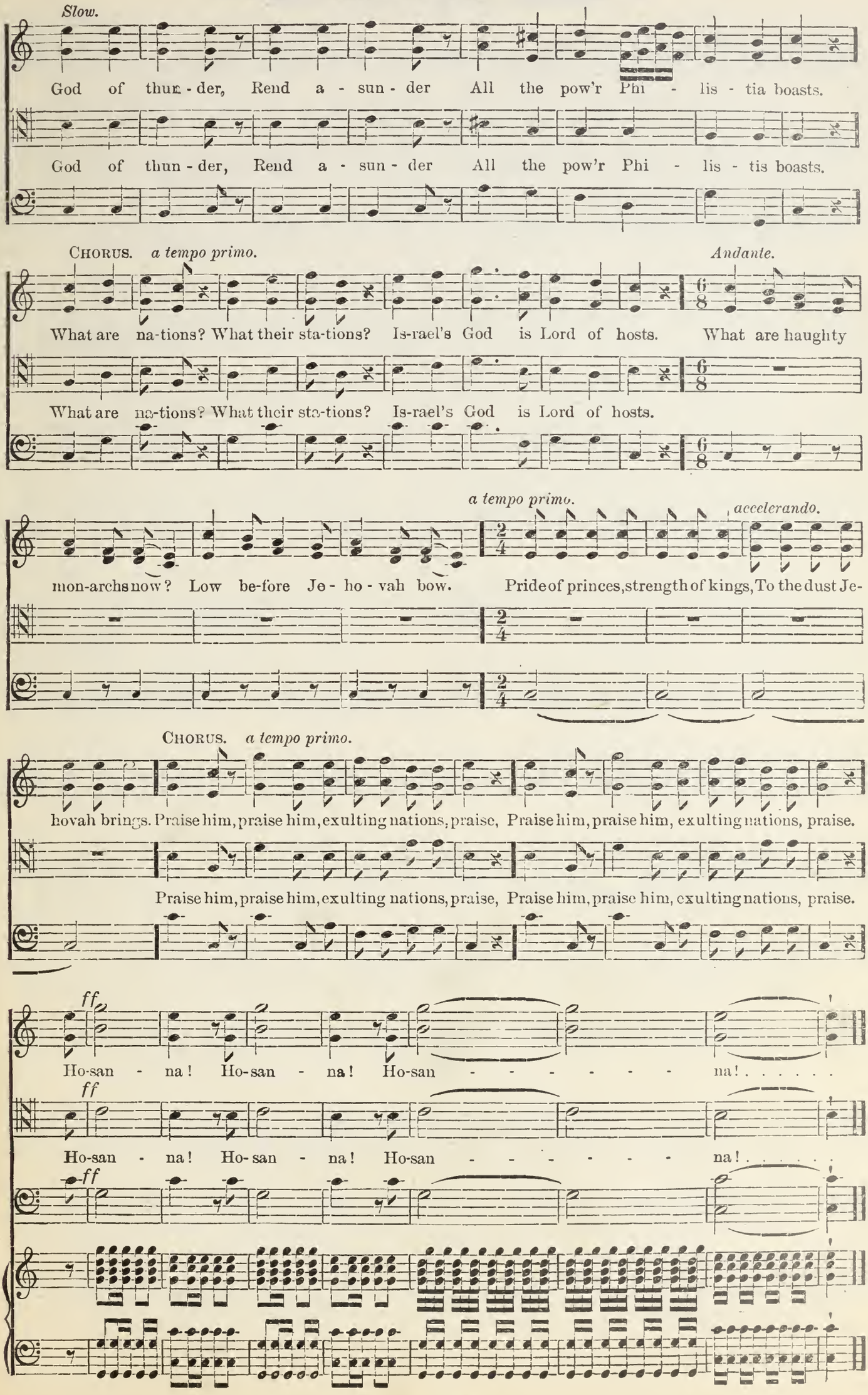
CHORUS.

sound, ye hills and waters; Spread your banners, Shout ho-sannas, Bat- tle is the Lord's a-lone.

Spread your banners, Shout ho-sannas, Bat- tle is the Lord's a-lone.

8va

## STRIKE THE CYMBAL! Concluded.



## MERRY SINGS THE LARK.

J. H. Hall, by per.

1. Mer - ry sings the lark, at the break of day,
2. Rouse ye, rouse ye now at the morn- ing call,
Tra la la la, Tra la la la, Tra la la

3. Health and strength are found in the morn- ing air, Tra la la la,

la, Tra la la la, List - en while she sings her mer - ry lay.
Rouse ye, i - dle dream-ers, one and all.
Tra la la la, Tra la la la,

Tra la la la, Beau - ty, youth and life in na - ture's face, Tra la la la,

CHORUS.

Tra la la la, Tra la la la, Hear her song, la la la, hear her song, la la la,

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

Yes, so sweetly she sings, Tra la la la, Tra la la la la la, Hear her song, la la la, hear her

Yes, so sweetly she sings, Tra la la la, Tra la la la la la, Tra la la la la la,

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

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

## STILL FOR THEE I'M SIGHING.

T. W. H. Inscribed to Mrs. Smith. S. G. Smith. By per.

DUET and CHORUS. Moderato.

1. Still for Thee I'm lone-ly sigh - ing, Why wilt thou re-main so long?
2. Still the mid-night hours are pass - ing, And thy pres-ence yet is nigh;
3. Now the morn-ing light is break - ing, As the day-god doth ap-pear;

Still for thee my-self de-ny - ing, As I chant, I chant my eve - ning song.
Love-ly one a-bove all oth - ers, Yet I can, I can but cast a sigh.
And my heart, dear one, is break - ing, Breaking for its i-dol to draw near.

As I chant, I chant my evening song.
Yet I can, I can but cast a sigh.
Break-ing for its i-dol to draw near.

CHORUS.

Still for thee I'm lone-ly sigh - - - ing, Cres. Why wilt thou re-main so long?

Still for thee I'm lone-ly sigh-ing, lone-ly sigh-ing, Cres. Why wilt thou re-main so long?

m Still for thee my-self de-ny - ing, As I chant, I chant my eve - ning song. Ad. lib. Rall.

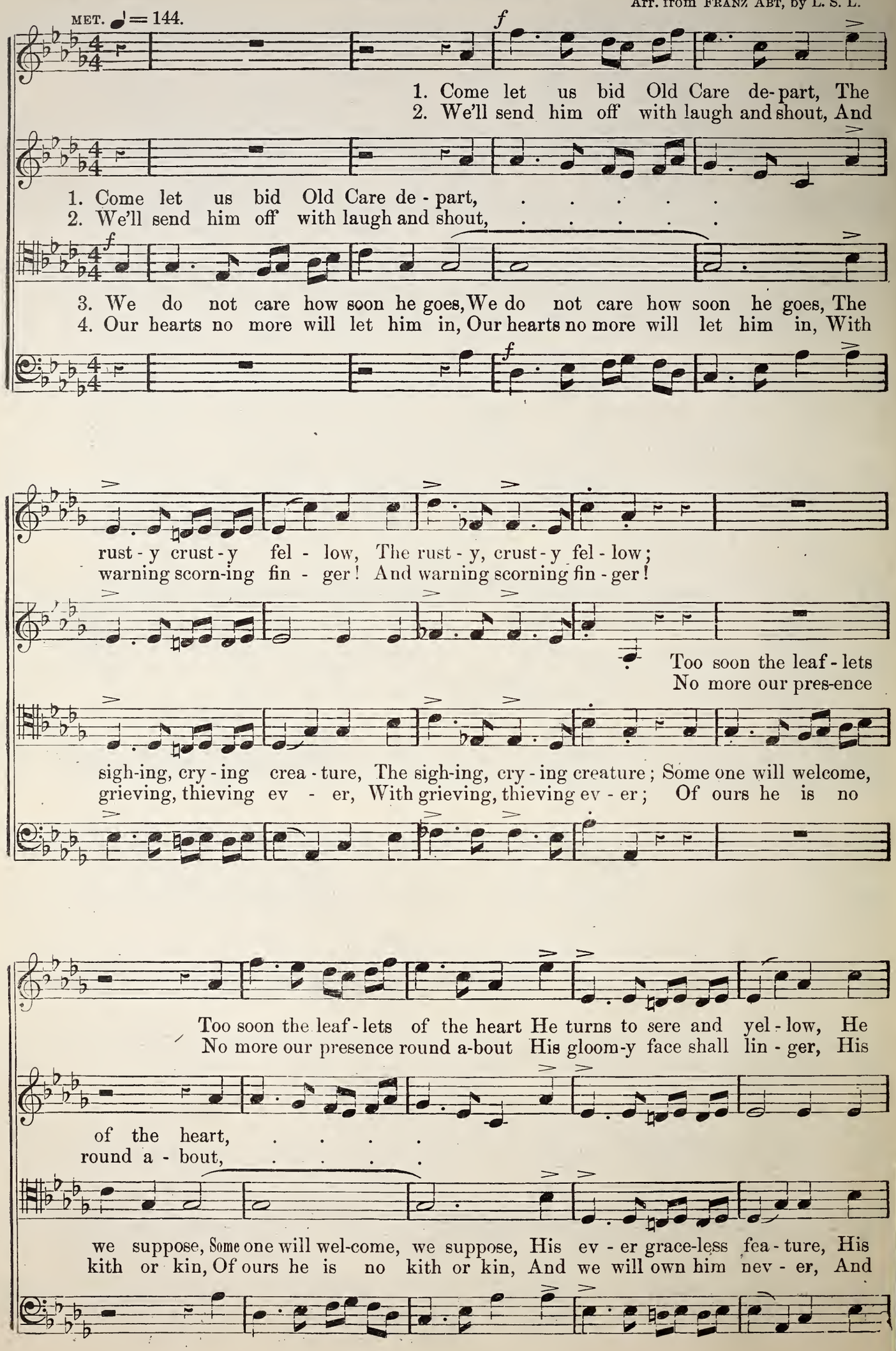
Still for thee my-self de-ny - ing, As I chant my eve - ning song, my evening song.

m Still for thee my-self de-ny - ing, As I chant, I chant my evening song, my evening song.

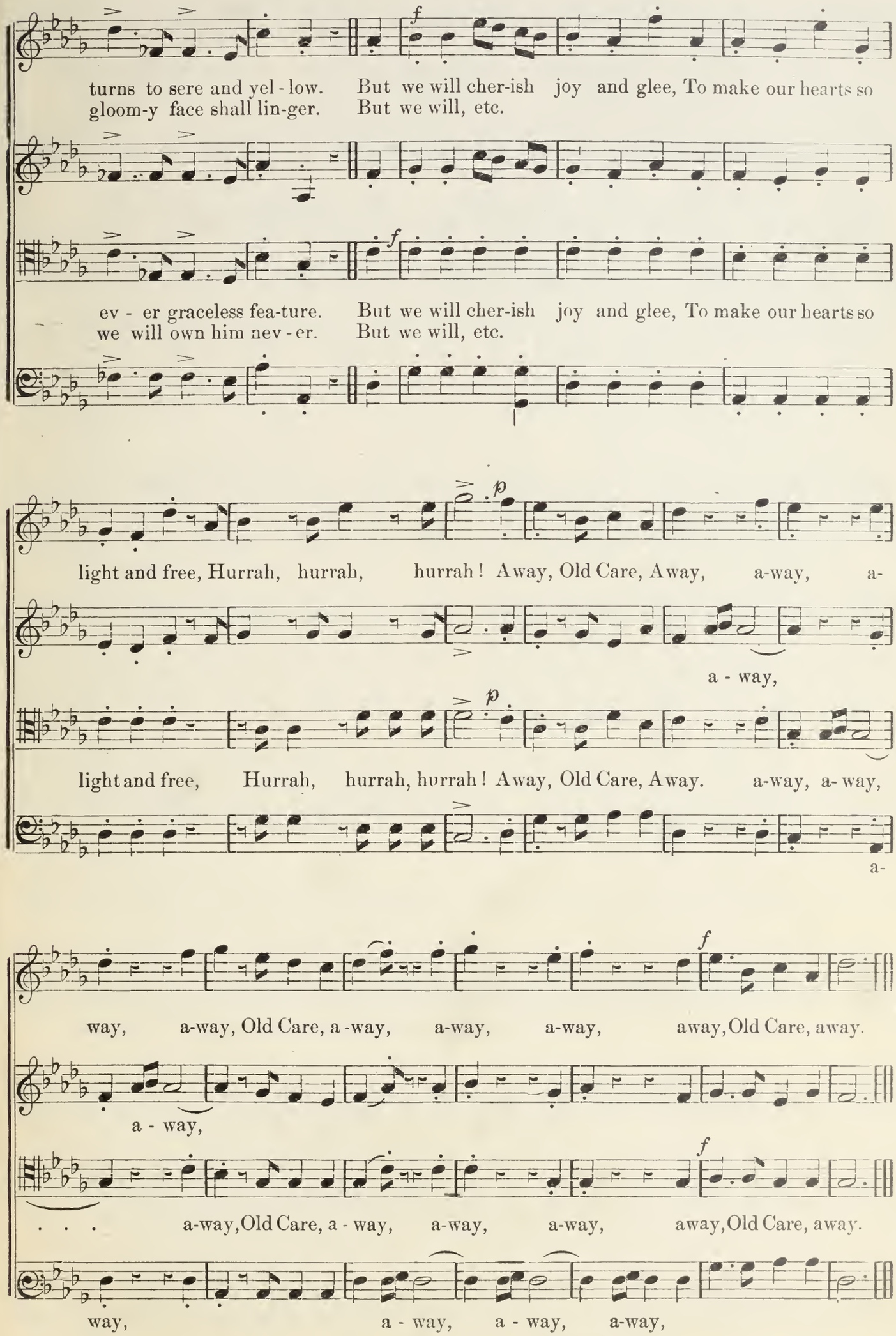
Chant, I chant my eve - ning song.

## OLD CARE AWAY.

Arr. from Franz Abt, by L. S. L.



## OLD CARE AWAY. Concluded.



## REDEMPTION.

Words and Music by J. P. Harter.

1. Je - sus Christ the Fa - ther's son, Came to save us ev - 'ry one, And my brother

2. When I think of God's great love Send- ing Je - sus from a - bove, Here to suf - fer

He'll save Thee, For he saves a wretch like me; Yes, I know his sav - ing pow'r,

on the tree, All to save a wretch like me; How my heart with joy should swell,

For it keeps me ev - 'ry hour, And my brother He'll keep Thee, For he keeps a wretch like me.

And his love to oth - ers tell, And thro' all e - ter - ni - ty I will tell His love to me.

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## THOSE EVENING BELLS.

MOORE. H. R. PALMER.

1. Those eve-ning bells, those eve-ning bells! How many a tale their mu-sic
2. Those joy-ous hours are pass'd a-way; And many a heart that then was
3. And so 'twill be when I am gone, That tune-ful peal will still ring

1. Eve-ning bells those eve-ning bells! How many a tale their
2. Joy-ous hours are pass'd a-way; And many a heart that
3. So 'twill be when I am gone, That tune-ful peal will

tells, Of youth and home and that sweet time, When last I heard their soothing chime.
gay, With-in the tomb now dark-ly dwells, And hears no more those evening bells.
on, While oth-er bards shall walk these dells, And sing your praise, sweet evening bells.

mu-sic tells, Of youth and home and that sweet time When last I heard their soothing chime.
then was gay, With-in the tomb now dark-ly dwells, And hears no more those evening bells.
still ring on, While oth-er bards shall walk these dells And sing your praise, sweet evening bells.

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Sweet evening bells, . . . . . Sweet evening bells, . . . . . .

Evening bells, sweet evening bells, sweet bells, Many a tale their music tells, sweet bells, Of youth and

Evening bells, sweet evening bells, sweet bells, Many a tale their music tells, sweet bells, Of

chime. . . . . .

home, and that sweet time When last I heard their sooth - ing chime, When last I heard their chime.

*rit. e dim.* *pp*

youth and home and that sweet time When last I heard their soothing chime, When last I heard their chime.

*rit. e dim.* *pp*

## THE BLUE BELLS OF SCOTLAND.

MET. ♪ = 104. Scotch Melody, harmonized by H. R. P.

SEMI-CHORUS, (or QUARTET, or FULL CHORUS, very soft.) FULL CHORUS.

1. Oh, where, and oh, where is your Highland Lad-die gone? Oh, where, and oh,

2. Oh, where, and oh, where did your Highland Lad-die dwell? Oh, where, and oh,

*The 3rd stanza should be more subdued, and a little slower.*

3. Sup - pose, and sup - pose that your Highland Lad should die? Sup - pose, and sup-

Slightly faster.

where is your Highland Lad-die gone? He's gone to fight the foe, For Vic -

where did your Highland Lad-die dwell? He dwelt in mer - ry Scot - land, At the

Slightly faster.

pose that your Highland Lad should die? The bag-pipes should play o'er him, And I'd

Rit. e dim. A tempo.

to - ria on the throne, And it's Oh, in my heart, I wish him safe at home!

Cres molto.

sign of the Blue Bell, And it's Oh, in my heart, I love my Laddie well!

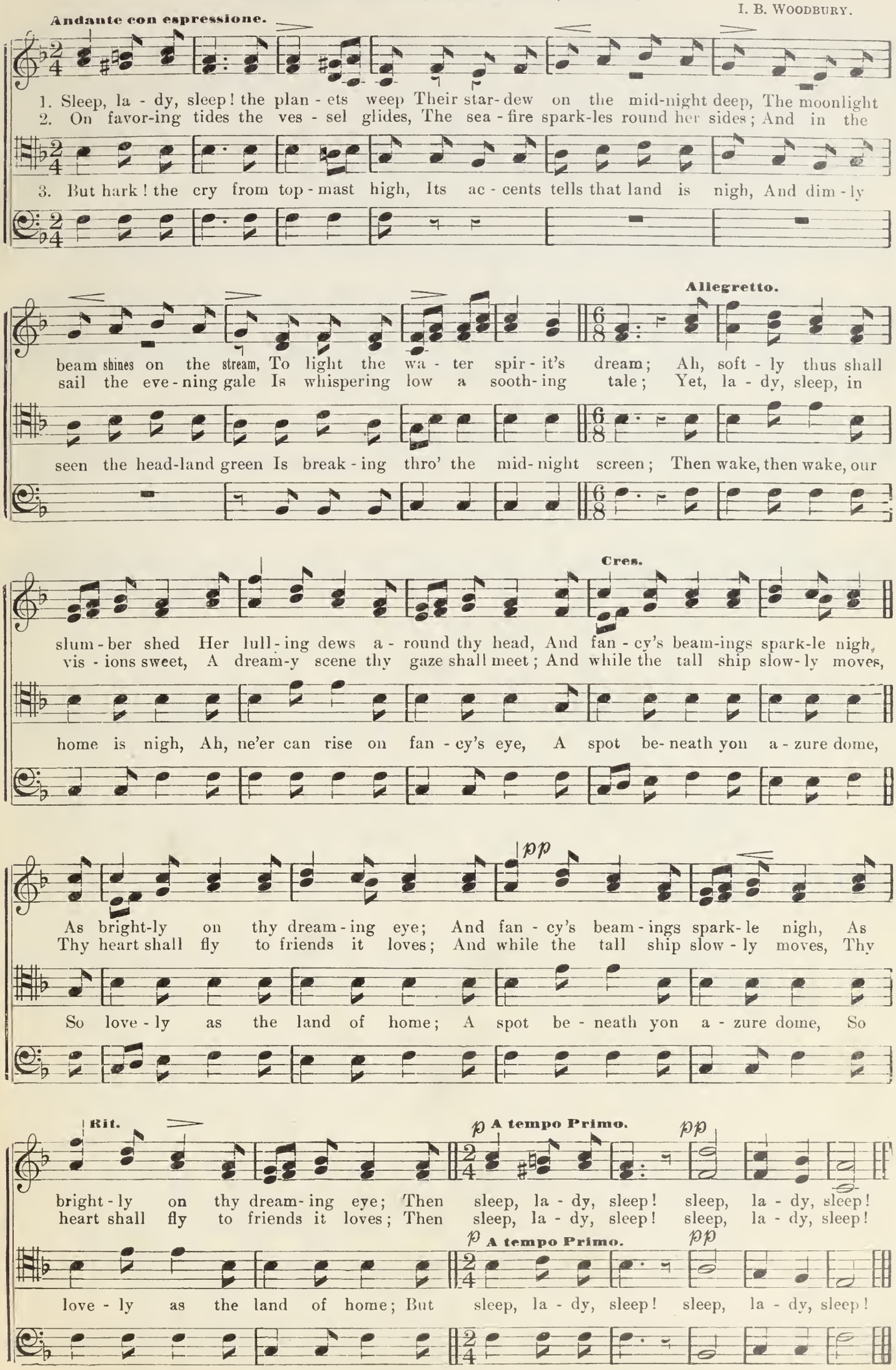
Rit. e dim. A tempo.

sit me down and cry . . And it's Oh, . . in my heart, I wish he may not die!

Cres. molto.

## SLEEP, LADY, SLEEP! (Serenade.)

I. B. WOODBURY.



## IN HEAVENLY LOVE ABIDING.

THALBERG Arr. and adapted by H. R. P.

1. In heav'n-ly love a - bid - ing, No change my heart shall fear, And safe is such con-
2. Wher - ev - er He may guide me, No want shall turn me back; My Shepherd is be-

fid - ing, For noth - ing chang - es here: The storm may roar with - out me, My
side me, And noth - ing can I lack: His wis - dom ev - er wak - eth, His

heart may low be laid, But God is round a - bout me, And can I be dis - may'd?
sight is nev - er dim: He knows the way He tak-eth, And I will walk with Him. A- men.

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## ONLY WAITING.

F. A. MACE. Arr. and adapted by H. R. PALMER.

MET. ♩ = 69. SOLO. Accompaniment soft.

1. On - ly waiting till the shadows Are a lit - tle long-er grown: On - ly wait-ing till the glimmer
2. On - ly waiting till the reapers Have their last sheaf gathered home: For the Summer time is end- ed,
3. On - ly waiting till the angels O - pen wide the mys-tic gate, At whose feet I long have lingered,

DUET.

Of the day's last beam is flown, Till the night of earth is fad - ed, From the heart once full of
And the Au - tumn winds have come, Quickly, reap- ers, gath- er quickly, The last ripe hours of my
Wea - ry, poor and des - o - late. E - ven now I hear their footsteps, And their voic- es far a-

QUARTET, or CHORUS.

Ad. lib. Cres. p pp

day, . . . . Till the stars of heav'n are break-ing Thro' the twi - light soft and gray.
heart, . . . . For the bloom of life is with- er'd And I hast - en to de - part.
way, . . . . If they call me, I am wait - ing, On - ly wait - ing to o - bey.

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## DEEP BE THY SLEEP.

(For funeral occasions.)

Arr. by ORAZ.

*pp* **Largo.** MET. ♩ = 63.

1. Deep be thy sleep! Rest thee with - in thy grave, Thou love - ly form whose
2. Deep be thy sleep! How brief thy fleet - ing day! The morning's ros - y
3. Deep be thy sleep! Thy spir - it goes be - fore; Thro' bit - ter fall - ing

Thou love - ly form whose
The morn - ing's ros - y
Thro' bit - ter fall - ing

breath From cold re - lent - less death, No bloom of youth could save. Deep be thy
light, To shades of si - lent night, Too soon hath passed a - way. Deep be thy
tears, Our faith thy mes - sage hears, We all shall meet once more. Deep be thy

breath From cold, . . re - lent - less death, No bloom, . . .
light, To shades, . . of si - lent night, Too soon, . . .
tears, Our faith, . . thy mes - sage hears, We all . . . .

*pp*

sleep! In peace with-in thy grave. Deep be thy sleep! In peace with-in thy grave.
sleep! How brief thy fleeting day! Deep be thy sleep! How brief thy fleeting day.
sleep! Thy spir - it goes be - fore. Deep be thy sleep! Thy spir - it goes be - fore. A - men.

**Rit.** *pp*

In peace
How brief
Thy spir - it

In peace
How brief
Thy spir - it

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## {SHE / HE} SLEEPS BENEATH {HER / HIS} NATIVE EARTH.

D. K. D.

(For funeral occasions.)

H. R. PALMER.

*m* MET. ♩ = 100.

1. {She / He} sleeps be - neath {her / his} na - tive earth, And near the spot that gave {her / him} birth; {Her / His}
2. {She / He} rests be - neath {her / his} na - tive earth; With grate - ful hearts we'll sing {her / his} worth; {Her / His}
3. And oft we'll lift the tear - ful eye, To hear {her / him} call - ing from the sky; Oh,

*p* *pp*

youth - ful feet trod flow'rs that bloom In beau - ty o'er {her / his} ear - ly tomb.
{gen - tle / man - ly} ways shall ev - er dwell In hearts that knew and loved {her / him} well.
how could we {her / his} ab - sence bear, But that we hope to meet {her / him} there. A - men.

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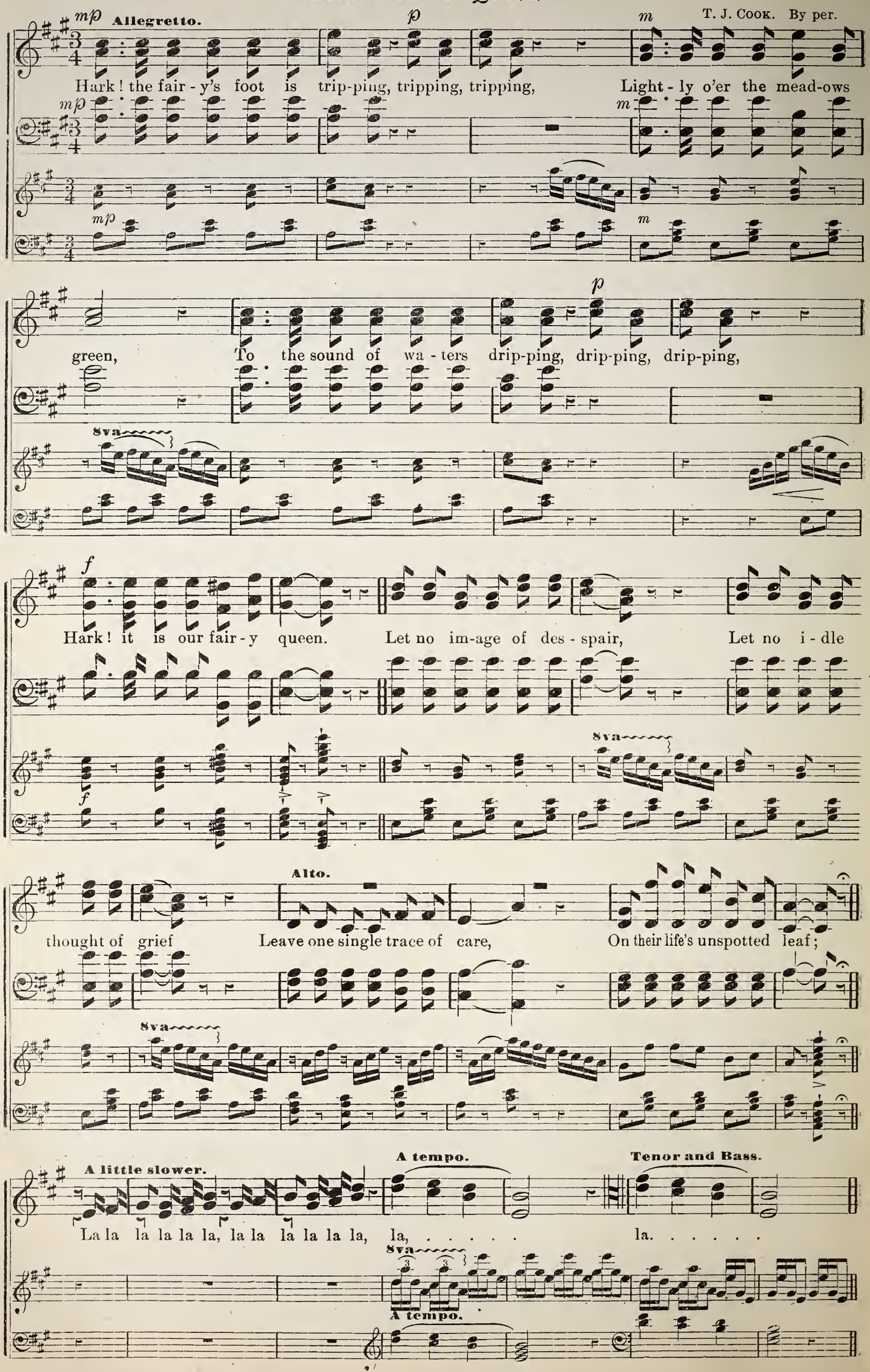
## OUR FAIRY QUEEN.



## THE FAIRY QUEEN. Concluded.

8va

*pp* *pp* *Repeat from beginning.*

*f*

Hark! it is our fair-y queen! She comes, she comes! She comes, she comes! Yes, it is our

*f* *f*

*f*

fair-y queen, Yes, it is our fair-y queen, Yes, it is our fair-y

8va 8va

queen, our fair-y queen, our fair-y queen, our fair-y queen, it is our fair-y

8va

**Dim — — — in — — — u — en — do.**

queen. . . . . .

8va 8va

*p* *p* *p* *pp*

## WAKE, LADY, WAKE. Quartet or Chorus.

(The 1st and 2d Tenors may be sung by the ladies, in the Tenor voice.)

L. S. Leason. By per.

1. Wake, la - dy, wake, thy lov - er true On wings of love has flown to you,

2. Pray, la - dy, pray, thy lov - er true, O'er roll - ing waves has gone from you;

3. Weep la - dy, weep, thy lov - er true, On snow-white wings has flown from you;

How sad each night, how dull each day, Since he has been from you a - way;

Tho' sad each night, tho' dull each day, He may re - turn, O la - dy, pray;

How sad each night, how dull each day, Since he has gone from you a - way;

Wake, la - dy, in thy beau - ty bright, Out - shine the sil - very stars to - night;

An - gels on pin - ions bright and fair, Will waft to heav'n thy ves - per prayer.

Weep, la - dy, he'll re - turn no more; Sweet be his sleep, his toil is o'er;

Rit.

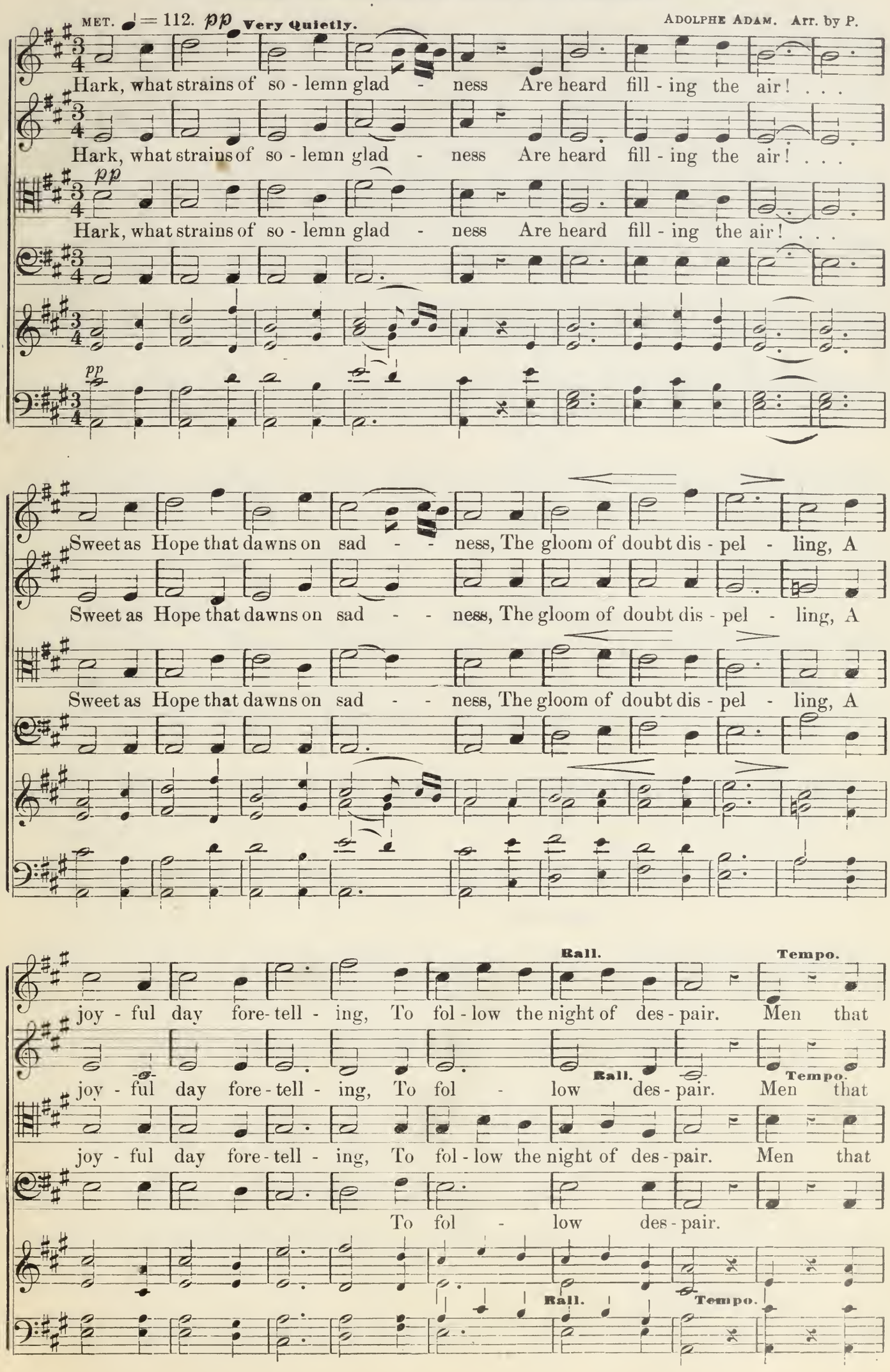
Out - shine the sil - v'ry stars to - night. Wake, la - dy, wake, Wake, la - dy, wake!

Will waft to heav'n thy ves - per prayer. Pray, la - dy, pray, Pray, la - dy, pray.

Rit.

Sweet be his sleep, his toil is o'er. Weep, la - dy, weep, Weep, la - dy, weep.

## THE COMRADES' SONG OF HOPE.



## THE COMRADES' SONG OF HOPE. Continued.

Stac. Ball. mf llegro.

toil in the bat-tle of life, Listen to strains that will sweeten the strife. The right-eous

Stac. Ball. mf Allegro.

toil in the bat-tle of life, Listen to strains that will sweeten the strife. The righteous

toil in the bat-tle of life, Listen to strains that will sweeten the strife. The right-eous

The righteous

Stac. Ball. mf Allegro.

f Stac. ff mf

cause a-lone is glo - rious, And wins the fight, And wins the fight. The friends of truth shall be vic-

f Stac. ff mf

cause is glo - rious, And wins the fight, And wins the fight. The friends of truth are vic-

cause a- lone is glo - rious, And wins the fight, And wins the fight. The friends of truth shall be vic-

cause is glo - rious, And wins the fight, And wins the fight. The friends of truth are vic-

f Stac. ff mf

f Stac. ff pp

to - rious, For truth is might, For truth is might. Falsehood and malice may as - sail you, And

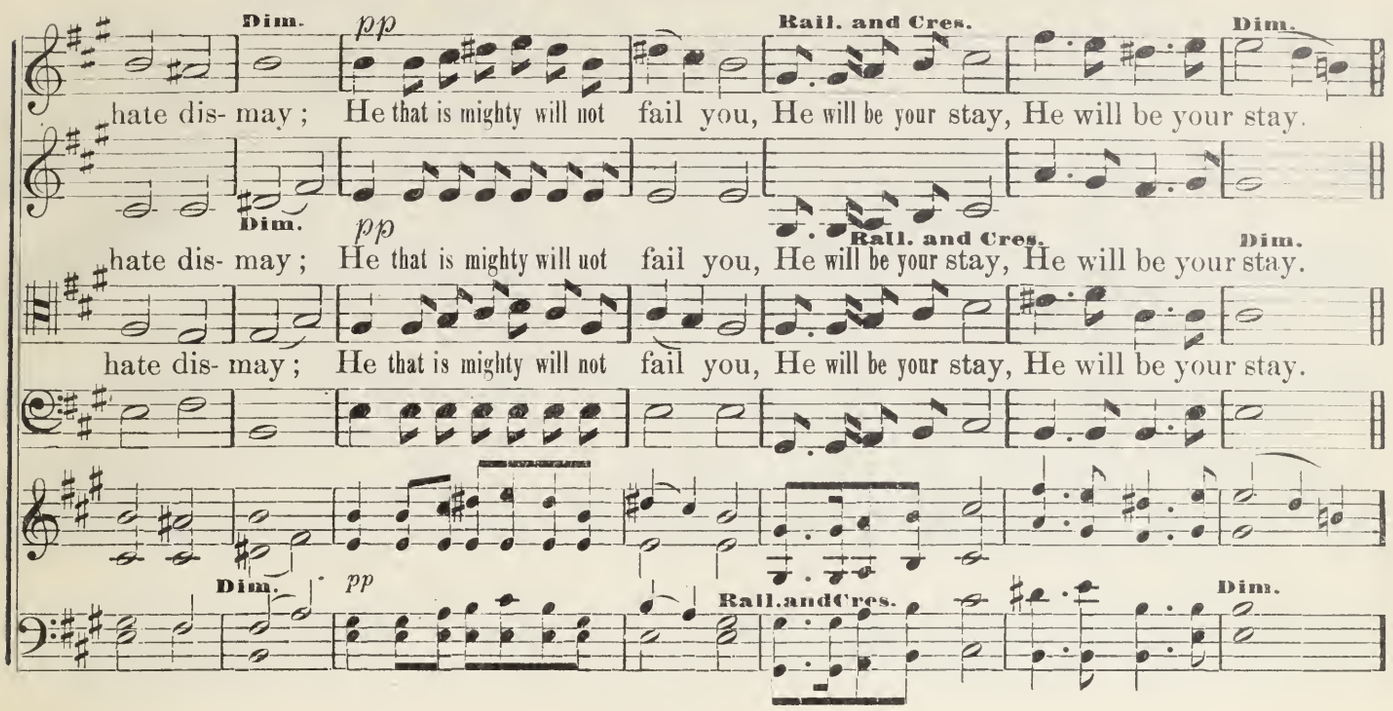
f Stac. ff pp

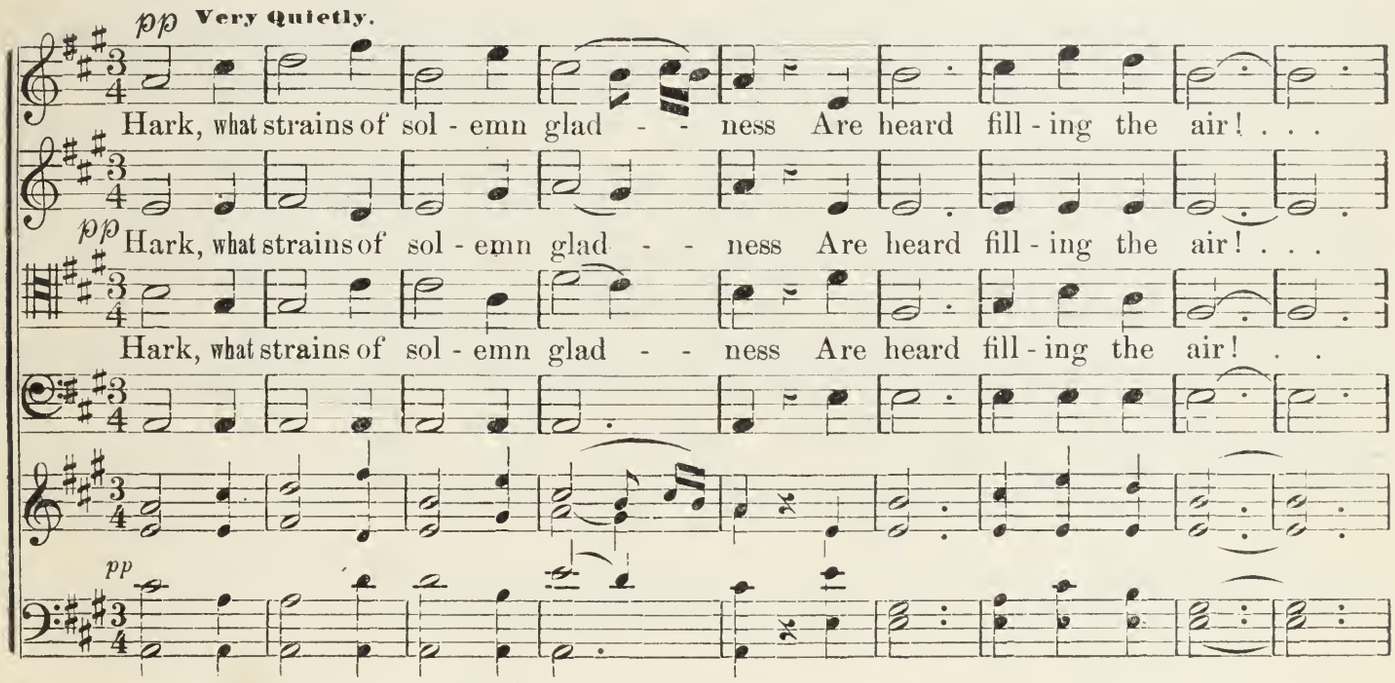
to - rious, For truth is might, For truth is might. Falsehood and malice may as - sail you, And

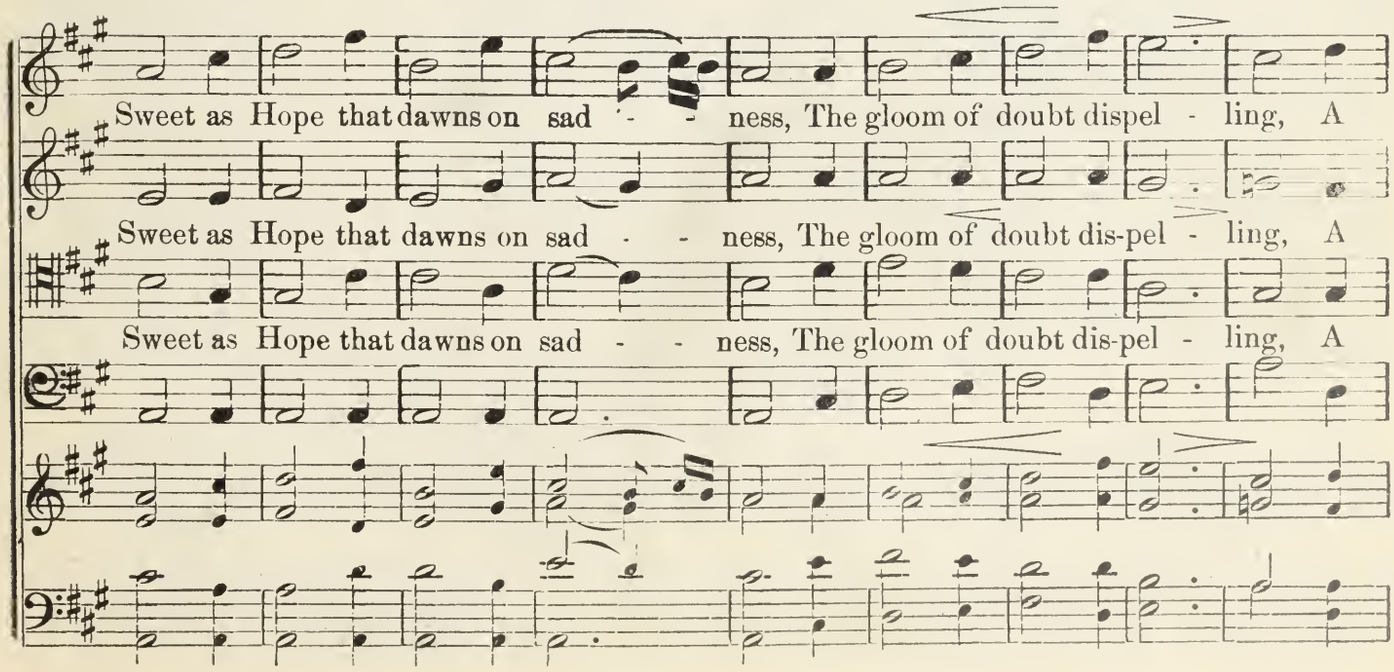
to - rious, For truth is might, For truth is might. Falsehood and malice may as - sail you, And

f Stac. ff pp

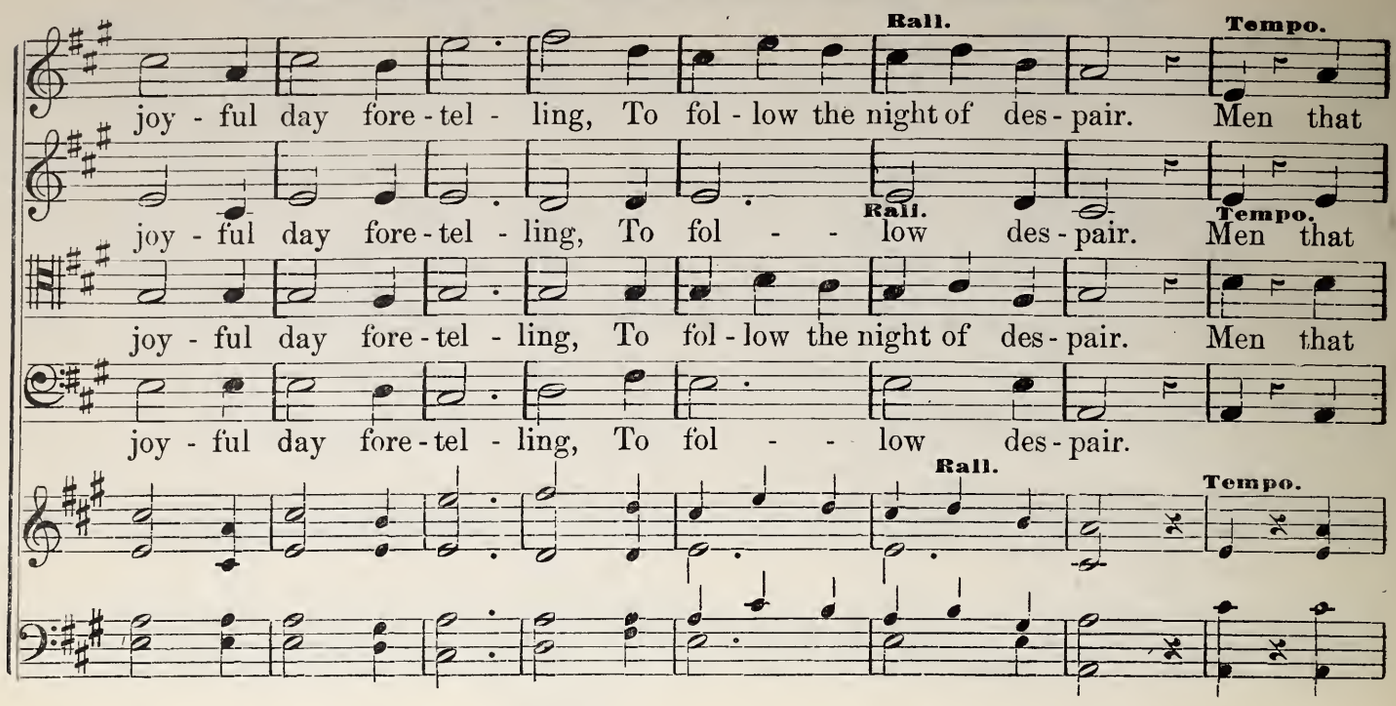
## THE COMRADES' SONG OF HOPE. Continued.

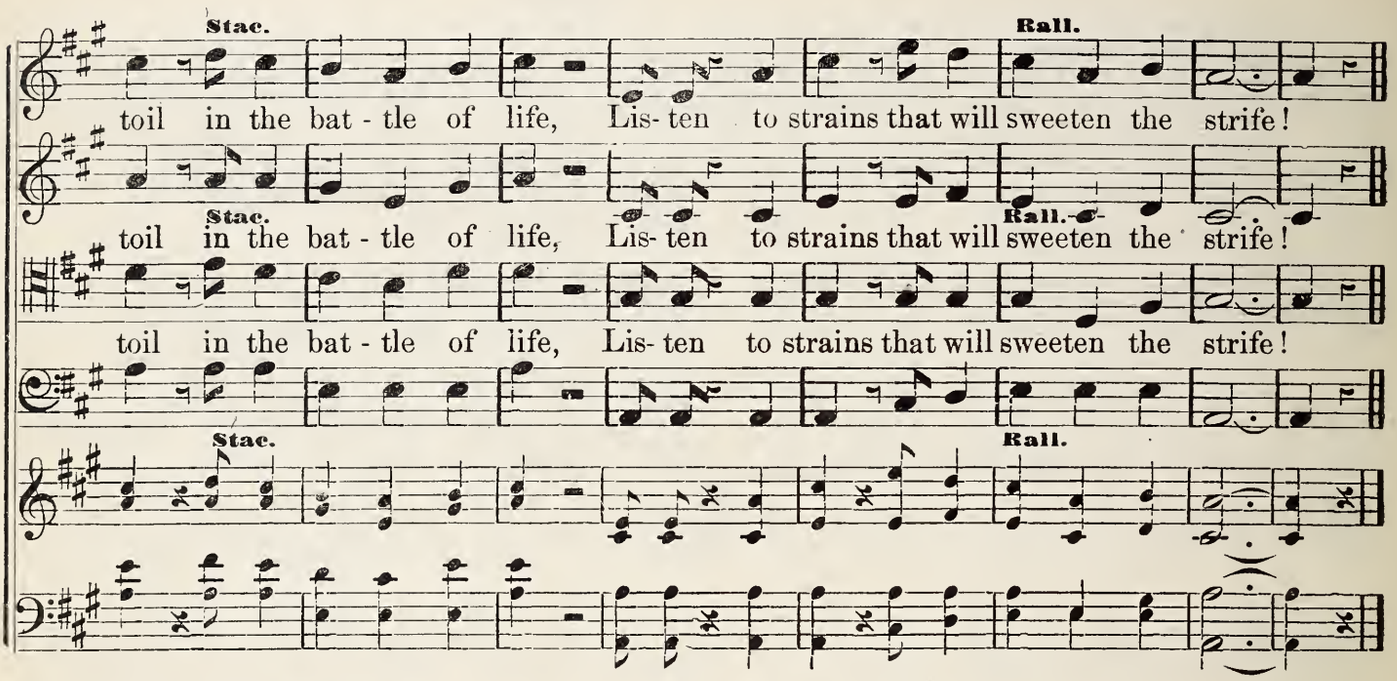


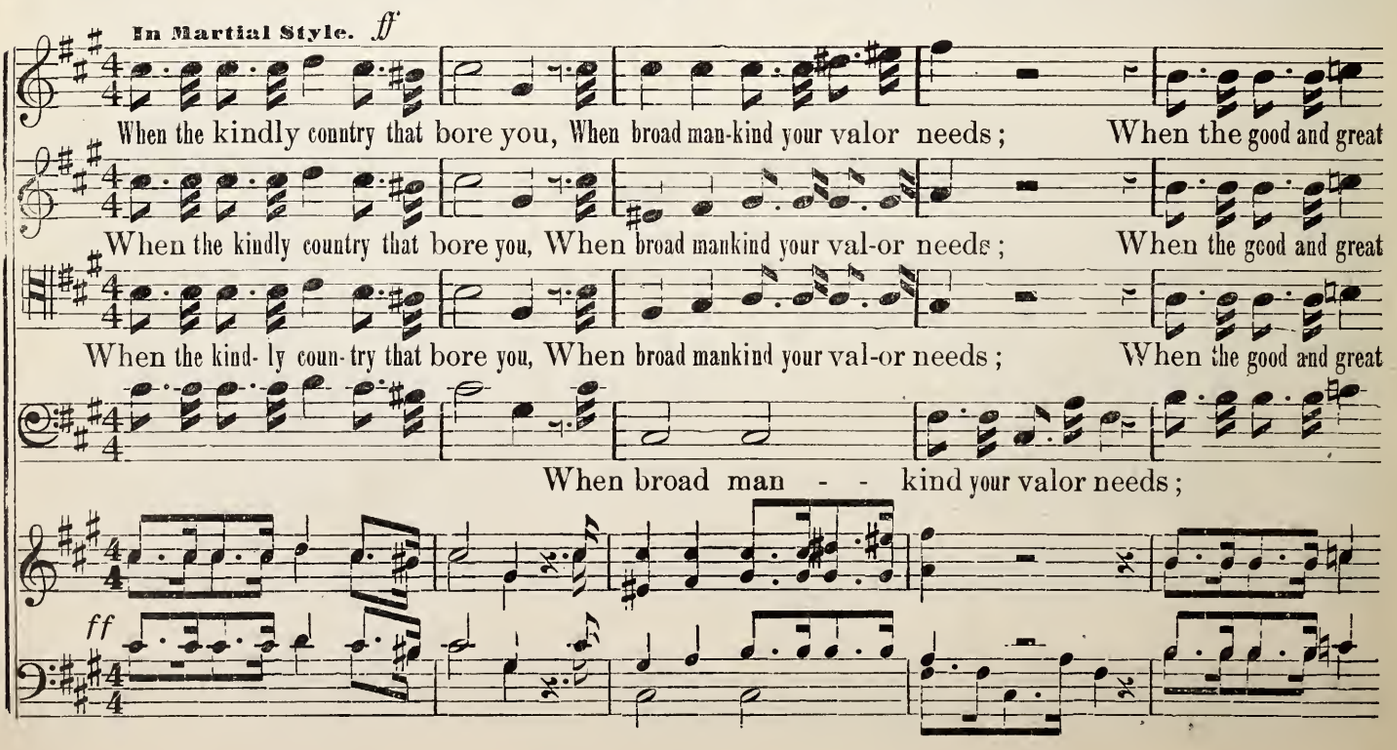



## THE COMRADES' SONG OF HOPE. Continued.



## THE COMRADES' SONG OF HOPE. Continued.

*pp* With spirit.

gone before you, Look down to mark your no-ble deeds; For the love of fatherland and

*pp* With spirit.

gone before you, Look down to mark your no-ble deeds; For your fa - ther - land and

gone before you, Look down to mark your no-ble deeds; For the love of fatherland and

For your fa - ther - land and

With spirit.

*pp*

free - dom, For truth and right stand in the van! Fling wealth and pomp to those who

freedom, For truth and right stand in the van! Fling wealth and pomp to those who

free - dom, For truth and right stand in the van! Fling wealth and pomp to those who

freedom, For truth and right stand in the van! Fling wealth and pomp to those who

Cres.

need . . them, Be stanch and bold, and play the man! Be stanch and bold,

need them, Be stanch and bold, and play the man! Be stanch and bold, and play the

Cres

need . . them, Be stanch and bold. and play the man, Be stanch and bold,

need them, Be stanch and bold, and play the man, Be stanch and bold, and play the

## THE COMRADES' SONG OF HOPE. Continued.

and play the man, Be stanch and bold, and play the man, play the

man, Be stanch and bold, and play the man, play the man, play the

and play the man, Be stanch and bold, and play the man, play the

man, Be stanch and bold, and play the man, play the man, play the

*ff*

man! Truth your standard, ho - ly your cause, Be faithful to death, for your freedom and laws;

man! Truth your standard, ho - ly your cause, Be faithful to death for your freedom and laws;

man! Truth your standard, ho - ly your cause, Be faithful to death for your freedom and laws;

*ff*

Truth your standard, ho - ly your cause, Be faithful to death, for your freedom and laws;

Truth your standard, ho - ly your cause, Be faithful to death, for your freedom and laws; For your

Truth your standard, ho - ly your cause, Be faithful to death, for your freedom and laws;

For your

## THE COMRADES' SONG OF HOPE. Continued.

*pp* **With Spirit.**

For the love of fatherland and free- dom, For truth and right stand in the van! Fling wealth and pomp to those who

fa - ther-land and freedom, For truth and right stand in the van, Fling wealth and pomp to those who

For the love of fatherland and free- dom, For truth and right stand in the van! Fling wealth and pomp to those who

fa - ther-land and freedom, For truth and right stand in the van! Fling wealth and pomp to those who

**Cres.**

need . . them, Be stanch and bold, and play the man! Be stanch and bold,

need them, Be stanch and bold, and play the man! **Cres** Be stanch and bold, and play the

need . . them, Be stanch and bold, and play the man, Be stanch and bold,

need them, Be stanch and bold, and play the man, Be stanch and bold, and play the

and play the man, Be stanch and bold, and play the man, play the

man, Be stanch and bold, and play the man, play the man, play the

and play the man, Be stanch and bold, and play the man, play the

man, Be stanch and bold, and play the man, play the man, play the

## THE COMRADES' SONG OF HOPE. Continued.

*ff*

man! Truth your standard, ho - ly your cause, Be faithful to death, for your freedom and laws;

man! Truth your standard, ho - ly your cause, Be faithful to death for your freedom and laws;

man! Truth your standard, ho - ly your cause, Be faithful to death for your freedom and laws;

*ff*

Truth your stand-ard, ho - ly your cause, Be faith - ful to death, for your free-dom and

Truth your stand-ard, ho - ly your cause, Be faith - ful to death, for your free-dom and

Truth your stand-ard, ho - ly your cause, Be faith - ful to death, for your free-dom and

laws! Your cause is right, And right is might, Then play the

laws! Your cause is right, your cause is right, And right is might, and right is might, Then play the man, then play the

laws! Your cause is right, And right is might, Then play the

## THE COMRADES' SONG OF HOPE. Concluded.

man, Ye sons of light, Your cause is right, And right is

man, Ye sons of light, ye sons of light, Your cause is right, your cause is right, And right is might, and right is

man, Ye sons of light, Your cause is right, And right is

might, Then play the man, and win the fight, Play the man, . .

might, Then play the man, then play the man, and win the fight, and win the fight, Play the

might, Then play the man, and win the fight, Play the

. win the fight, . . . play the man, win the fight, play the man, win the fight, play the man.

man, win the fight, play the man, win the fight, play the man, win the fight, play the man.

man, win the fight, play the man, win the fight, play the man, win the fight, play the man.

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# PALMER'S VOCAL MODULATOR.

**EXPLANATION.**—The central column represents the model key (**C** Key). The columns at the right indicate keys which require sharps for their signatures; the columns at the left denote keys which require flats for their signatures.

All black syllables and figures represent **Diatonic Tones.**

All colored syllables, figures, and characters denote **Intermediate Tones.**

All tones whose tendency is upward are called **Sharps,** and are here represented by red.

All tones whose tendency is downward are called **Flats,** and are here represented by gas-light green.

The points of difference between a given key and our model (C key), if recorded near the clef, form the **Signature** of such key; *e. g.,* comparing the diatonic tones (black) of the G key with those of the C key we find that they agree (both black) at all points except 7 (ti), which in the C column is red. By glancing at the margin we see that the point of difference is F♯, the signature of the G key.

With the help of this Modulator pupils quickly get a clear idea of intervals; *e. g.,* comparing the 2d **Do=re** or **Re=mi** with the 2d **Mi=fa** or **Ti-do** pupils will at once comprehend that some 2ds are large (major) and others are small (minor); thus by pointing to other columns they will see that **Mi=fa** and **Ti=do** are always minor 2ds, and that the other five are always major 2ds.

In teaching Harmony the power of the Modulator is beyond estimate: major, minor, and diminished chords, seventh chords, etc., are shown **to the eye** with the utmost clearness. *E. g.,* in teaching the chord **Do=mi=sol,** show that it has two 3ds, **Do=mi** and **Mi=sol;** examine its lower 3d, **Do=mi,** which is formed of two major 2ds; then notice its upper 3d, **Mi=sol,** which has one minor 2d and one major 2d, thus showing clearly that some 3ds are large (major 3ds) and some are small (minor 3ds). Now examine the chord **Re=fa=la,** and show that it also has two 3ds, but differs in that its lower 3d is minor, while the lower 3d of the **Do** chord is major; hence the rule, "If a chord's lower 3d be major, it is a major chord, if a chord's lower 3d be minor, it is a minor chord." A glance will also show that if the lower 3d be major the upper 3d will be minor, and *vice versa* (except the chord **Ti=re=fa,** which they will see has two minor 3ds). The perfect fifth, **Do=sol,** the augmented 5th, **Do=sil,** the diminished 5th, **Ti=fa**; also the perfect 4th, **Do=fa,** the augmented 4th, **Fa=ti,** and the diminished 4th, **Sil=do,** can be explained by aid of the Modulator in less than half the time and with far greater clearness than in the old way. For more extended explanations see CLASS METHOD, pages 10, 49, 50, and 51.

| | G♭ Key. 6 Flats. | D♭ Key. 5 Flats. | A♭ Key. 4 Flats. | E♭ Key. 3 Flats. | B♭ Key. 2 Flats. | F Key. 1 Flat. | C Key, or Model Key | G Key. 1 Sharp. | D Key. 2 Sharps. | A Key. 3 Sharps. | E Key. 4 Sharps. | B Key. 5 Sharps. | F♯ Key. 6 Sharps. | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| —G | ♭2-♯1 | ♭5-♯4 | —7— | —3— | —6— | —2— | —5— | —8— | —4— | ♭7-♯6 | ♭3-♯2 | ♭6-♯5 | ♭2-♯1 | G— |
| f♯-G♭ | —8— | —4— | ♭7-♯6 | ♭3-♯2 | ♭6-♯5 | ♭2-♯1 | ♭5—♯4 | —7— | —3— | —6— | —2— | —5— | -Do- | F♯-g♭ |
| e♯-F- | —7— | —3— | —6— | —2— | —5— | -Do- | —4— | ♭7-♯6 | ♭3-♯2 | ♭6-♯5 | ♭2-♯1 | ♭5-♯4 | -Ti- | F—e♯ |
| f♭-E- | ♭7-♯6 | ♭3-♯2 | ♭6-♯5 | ♭2-♯1 | ♭5-♯4 | -Ti- | —3— | —6— | —2— | —5— | -Do- | —4— | te-li | E—f♭ |
| d♯-E♭ | —6— | —2— | —5— | -Do- | —4— | te-li | ♭3—♯2 | ♭6-♯5 | ♭2-♯1 | ♭5-♯4 | -Ti- | —3— | -La- | D♯-e♭ |
| —D | ♭6-♯5 | ♭2-♯1 | ♭5-♯4 | -Ti- | —3— | -La- | —2— | —5— | -Do- | —4— | te-li | ♭3-♯2 | le-sil | D— |
| c♯-D♭ | —5— | -Do- | —4— | te-li | ♭3-♯2 | le-sil | ♭2—♯1 | ♭5-♯4 | -Ti- | —3— | -La- | —2— | -Sol- | C♯-d♭ |
| b♯-C | ♭5-♯4 | -Ti- | —3— | -La- | —2— | -Sol- | —Do— | —4— | te-li | ♭3-♯2 | le-sil | ♭2-♯1 | se-fi | C—b♯ |
| c♭-B | —4— | te-li | ♭3-♯2 | le-sil | ♭2-♯1 | se-fi | —Ti— | —3— | -La- | —2— | -Sol- | -Do- | -Fa- | B—c♭ |
| a♯-B♭ | —3— | -La- | —2— | -Sol- | -Do- | -Fa- | te—li | ♭3-♯2 | le-sil | ♭2-♯1 | se-fi | -Ti- | -Mi- | A♯-b♭ |
| —A | ♭3-♯2 | le-sil | ♭2-♯1 | se-fi | -Ti- | -Mi- | -La- | —2— | -Sol- | -Do- | -Fa- | te-li | me-ri | A— |
| g♯-A♭ | —2— | -Sol- | -Do- | -Fa- | te-li | me-ri | le—sil | ♭2-♯1 | se-fi | -Ti- | -Mi- | -La- | -Re- | G♯-a♭ |
| —G | ♭2-♯1 | se-fi | -Ti- | -Mi- | -La- | -Re- | -Sol- | -Do- | -Fa- | te-li | me-ri | le-sil | ra-di | G— |
| f♯-G♭ | -Do- | -Fa- | te-li | me-ri | le-sil | ra-di | se—fi | -Ti- | -Mi- | -La- | -Re- | -Sol- | -Do- | F♯-g♭ |
| e♯-F- | -Ti- | -Mi- | -La- | -Re- | -Sol- | -Do- | —Fa— | te-li | me-ri | le-sil | ra-di | se-fi | —7— | F—e♯ |
| f♭-E- | te-li | me-ri | le-sil | ra-di | se-fi | —7— | —Mi— | -La- | -Re- | -Sol- | -Do- | -Fa- | ♭7-♯6 | E—f♭ |
| a♯-E♭ | -La- | -Re- | -Sol- | -Do- | -Fa- | ♭7-♯6 | me-ri | le-sil | ra-di | se-fi | —7— | -Mi- | —6— | D♯-e♭ |
| —D | le-sil | ra-di | se-fi | —7— | -Mi- | —6— | —Re— | -Sol- | -Do- | -Fa- | ♭7-♯6 | me-ri | ♭6-♯5 | D— |
| c♯-D♭ | -Sol- | -Do- | -Fa- | ♭7-♯6 | me-ri | ♭6-♯5 | ra—di | se-fi | —7— | -Mi- | —6— | -Re- | —5— | C♯-d♭ |
| b♯-C- | se-fi | —7— | -Mi- | —6— | -Re- | —5— | —Do— | -Fa- | ♭7-♯6 | me-ri | ♭6-♯5 | ra-di | ♭5-♯4 | C—b♯ |
| c♭-B- | -Fa- | ♭7-♯6 | me-ri | ♭6-♯5 | ra-di | ♭5-♯4 | —7— | -Mi- | —6— | -Re- | —5— | -Do- | —4— | B—c♭ |
| a♯-B♭ | -Mi- | —6— | -Re- | —5— | -Do- | —4— | ♭7—♯6 | me-ri | ♭6-♯5 | ra-di | ♭5-♯4 | —7— | —3— | A♯-b♭ |
| —A | me-ri | ♭6-♯5 | ra-di | ♭5-♯4 | —7— | —3— | —6— | -Re- | —5— | -Do- | —4— | ♭7-♯6 | ♭3-♯2 | A— |
| g♯-A♭ | -Re- | —5— | -Do- | —4— | ♭7-♯6 | ♭3-♯2 | ♭6—♯5 | ra-di | ♭5-♯4 | —7— | —3— | —6— | —2— | G♯-a♭ |
| —G | ra-di | ♭5-♯4 | —7— | —3— | —6— | —2— | —5— | -Do- | —4— | ♭7-♯6 | ♭3-♯2 | ♭6-♯5 | ♭2-♯1 | G— |

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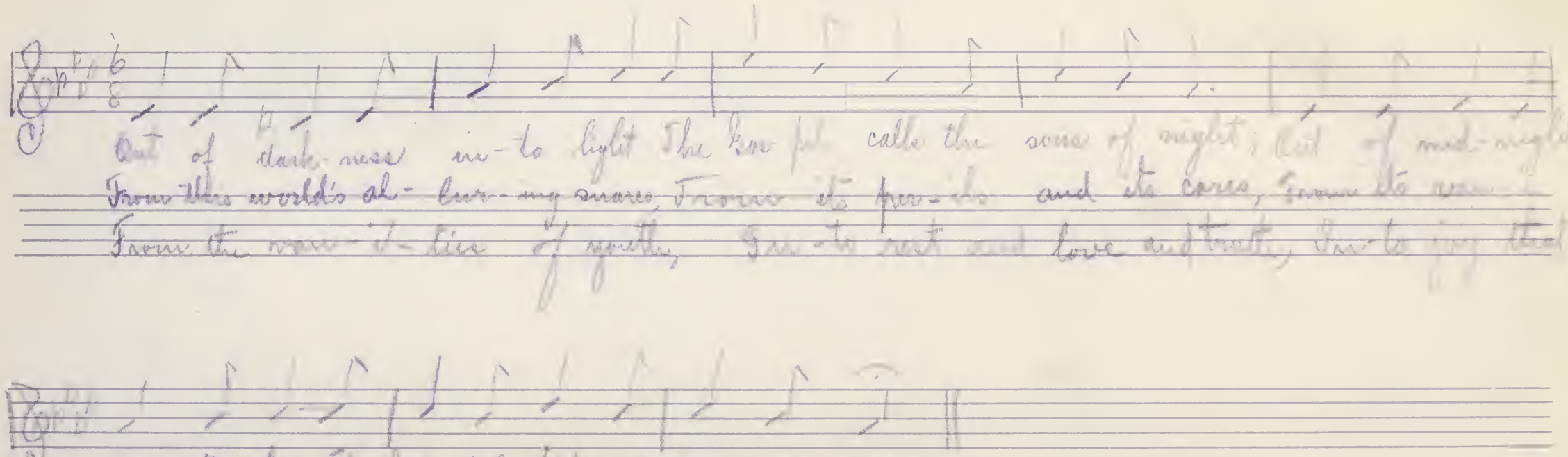
N. B.—This Modulator is published in mammoth size (9½ feet high by 7 feet wide) for classes; handsomely printed in colors, backed with muslin, and mounted on rollers, or made to fold, so that it can be carried in trunk or shawl-strap. Price in either shape, $7.50, less ten percent to teachers. Liberal arrangements may be made by authors and compilers who would like to insert this miniature Modulator in their works.


Out of dark-ness in-to light The Gos-pel calls the sons of night; Out of mid-night
From this world's ob-scu-ri-ty and strife, From its pov-er-ty and its cares, from its wea-
From the sow-ri-ness of spirit, From its rest and love and trust, In-to joy that
in-to day The Gos-pel bids us come a way.
-ty and strife " " " beckons us to life
ver-ge fraught, " " " now in mer-cy calls

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