

SCHOOL SINGER,
YOUNG CHOIR COMPANION:

A CHOICE COLLECTION OF MUSIC,
ORIGINAL AND SELECTED,
FOR JUVENILE SINGING SCHOOLS, SABBATH SCHOOLS, PUBLIC SCHOOLS, ACADEMIES, SELECT
CLASSES, ETC., INCLUDING THE MOST POPULAR

GERMAN SONGS AND MELODIES,

WITH ENGLISH WORDS ADAPTED, OR
EXPRESSLY TRANSLATED FROM THE GERMAN
BY HIS WORK.

A COMPLETE COURSE OF INSTRUCTION IN THE
ON THE GERMAN SYSTEM OF ELEMENTS OF VOCAL MUSIC, FOUNDED
ON THE SYSTEM OF KÜBLER.

BY WM. B. BRADBURY AND C. W. SANDERS.

SEVENTH EDITION.

NEW YORK:
PUBLISHED BY MESSRS. H. NEWMAN,
199 BROADWAY.

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TEACHERS OF MUSIC, ORGANISTS, CHORISTERS, AND MUSIC COMMITTEES,
Are invited to call and examine the above work

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New York, June, 1844.

THE SCHOOL SINGER, OR YOUNG CHOIR'S COMPANION.

BY. W. B. BRADBURY AND C. W. SANDERS.

This Work is designed for Public and Select Schools. It is of a medium size, containing 204 pp., with Music and Poetry calculated to cheer and encourage the youthful learner in the pursuit of knowledge.

From the New-York Tribune.

Of the number of Singing-Books which we have had the pleasure of examining, none so fully meet our views of what should constitute a juvenile singing-book as the one before us. The book is about two-thirds as large as an ordinary church singing-book, and contains *one hundred and seventy five* songs for the young. Among them are some of the most popular German Melodies, such as are at present sung in the German schools; also, compositions from the best classic writers, both foreign and American. The music is simple and spirited—just such as is calculated to interest and inspire the youthful heart. The elementary part of the work is clear, concise, and thorough. We have witnessed with great pleasure the growing interest manifested in the education of the young in the delightful art of singing. Certainly no one branch of education could more conduce to our peace and happiness as a people. We had the pleasure of listening to one of Mr. Bradbury's Concerts, at the Broadway Tabernacle, where about five hundred of his youthful performers warbled forth specimens of these beautiful melodies in such a manner as to wind both the songs and the singers closely around our hearts. We have seldom been treated to a richer musical festival.

From Rev. Joshua Butts, Principal of the Young Ladies' and Gentlemen's Seminary, King-street, New York.

I have examined "*The School Singer*" with much pleasure. The introductory lessons are simple, easy, and natural. The subjects are well chosen, happily and scientifically arranged. I have never met with poetry containing more of the tender and devotional spirit, with so much soul-stirring energy.

If its success be at all commensurate with its merits, it will find its way into every school and family in the land. Respectfully, yours,

New York, May 27th, 1843. Rev. JOSHUA BUTTS.

From the Christian Advocate and Journal.

The School Singer is intended to be a companion to "The Young Choir," a little work published in the year 1841, and very extensively used. In the present work will be found some of the most popular German Melodies, harmonized and arranged expressly for the purpose, with poetry translated, or English words adapted. In their preface the compilers say, "The greatest care has been taken that none but the most pure and ennobling sentiments be attached to the beautiful melodies." This is as it should be, for no one can fully estimate the amount of evil done by the inculcation of improper sentiments and wrong opinions in early life. The power of song transcends almost everything else; and if an impure thought or false principle be clothed in the garb of poetry and music, the impression made upon the youthful mind thereby is as durable

as it is deleterious. The "elements of vocal music" in this work are very minute and very ample, and if thoroughly practiced by the pupils, under the direction of a good teacher, cannot fail of accomplishing a very desirable end—an ability to sing at sight. The music in this volume consists of a very choice selection, among which "The Sister's Call," "The Sky Lark," "Woodman, spare that Tree," "Sparkling and Bright," "Wandering Stranger," and a few others, are worth the price of the whole book.

From the Evening Post.

We take pleasure in commending this work to the notice of all interested in the education and happiness of the rising generation. Parents, Teachers, Superintendents and Trustees of Schools if you want to make your children happy, let them learn to sing. They are all singers by nature, let them be so by education.

The melodies of "The School Singer" are of the most brilliant, soul-stirring character; the harmony rich—the poetry chaste and excellent. We were one among the thousands who listened with feelings of inexpressible delight to the performance of many of these songs, by about five hundred of Mr. Bradbury's young singers, in the Broadway Tabernacle.

From the True Sun.

The School Singer, or Young Choir's Companion, by Wm. B. Bradbury and C. W. Sanders, a juvenile singing-book of 204 pages, full of interesting and spirited music. The "elements" are more lucid and thorough than any similar work we have ever seen. They are illustrated by several familiar diagrams, which must needs make the study of music interesting to young minds. The poetry is of the highest order. No teacher should consider his scholars incapable of acquiring a good knowledge of the rudiments of music with such a help as the "School Singer."

From the New York Commercial Advertiser.

This is an excellent little book; and if the weather were not so desperately hot, we would indite a longish article in its praise, showing its merits in critical and artistic phrase. Mr. Bradbury is well known among us as the eminent and successful teacher of some hundreds—perhaps we might say thousands—of youthful choristers, whose public performances, under his direction, have caused wonder and delight to large audiences. In this book his system is practically developed: we find it constructed on true principles, and those skillfully reduced to practice. The words, too, are exceedingly well chosen and appropriate. The title-page, by the way, says, "third edition," whence it would seem that the value of the book is not unappreciated.

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FIFTH EDITION.

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According to Act of Congress, in the year 1842, by

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PREFACE.

THE "Young Choir," a little work issued by the subscribers in 1841, has been eminently useful, and still occupies a prominent place in many of our Juvenile Singing Schools, Sabbath Schools," &c. "THE SCHOOL SINGER, OR YOUNG CHOIR'S COMPANION," is not intended to exclude the Young Choir from the position it occupies, but, as its name indicates, to be its Companion to aid and carry out more fully and completely, a system of instruction, which the limits of that work necessarily precludes.

The importance of a more extensive and thorough knowledge of the principles of vocal music, by those just commencing this science, has induced the Compilers to extend this part of their work to a much greater length than is common in other books; conscious that a superficial knowledge of these principles by the youthful learner, is frequently owing to the want of a more concise, easy, and replete system of instruction in this department of the science.

The novel manner in which the degrees of the staff are illustrated by Diagrams of the "Musical Hand,"—the tones and semi-tones of the scale by "Musical Steps,"—and the Cuts, representing the different styles of beating the varieties of time, can not fail

to present those subjects in so plain and interesting a manner, as to enable the learner to comprehend them at a glance, and make a practical application of them, thereby materially lessening the arduous duties of the teacher.

One of the most difficult subjects in the theory of music for the young student to understand, is the transposition of the scale. Great pains have therefore been taken to render this as intelligible and interesting as possible, by presenting full explanations and illustrations, and by practical examples with syllables, numerals and letters, with a little Round in every different key, accompanying each transposition. These, together with other numerous exercises, if thoroughly studied, will prepare the scholar to read music with readiness and accuracy.

The system of KÜBLER, generally known as the Pestalozzian system of instruction, which is so universally approved, has been generally adopted throughout the elementary principles; and these are divided into short lessons, with appropriate questions appended to each, the answers to which are calculated to bring out all the important matter contained in the subjects.

An eminent writer made the following remark—"Let me make the ballads of a nation, and I care not who makes their laws;" evidently implying that the power of music had a greater influence in governing the passions, and forming the character of men than the most wholesome and salutary laws. If this sentiment be correct, it is a matter of no ordinary concern what character of music and sentiment are taught to the youth of our country. Children will sing. It appears to be the most natural way of expressing the exuberance of their feelings; and if they are not taught such music and sentiment as are calculated to inspire pure and holy feeling, they will those of a demoralizing character. To secure this object has been the constant and anxious aim of the Editors. The greatest care has therefore been taken, that none but the most pure and ennobling sentiments be attached to the beautiful melodies of this work. The following are specimens, viz.—"Love to God, the giver of all good," "Love to Parents," "Love to Brothers and Sisters," "Love of Country," "Love of Home," "Love of School and Teachers," "Aspirations of Youth," "Praise of Instruction," "Pleasures of Singing," "Rural Pleasures," "Virtuous Assiduity," "Songs of the Seasons," &c. &c.

Some of the most popular German Melodies have been harmonized and arranged expressly for this work, with poetry translated, or English words adapted. The translations were made by J. F. WARNER, Esq. of this city, who is now engaged in translating a most valuable work on the theory of Music, by GODFREY WEBER. These, in addition to the valuable compositions of such classic

Authors as Faber, Rossini, Raumann, Weber, Krentzer, Hiller, Seigel, Reichardt, Müller, Hodemann, Bellini, Anber, Hummel, Mozart, and others, together with contributions from some of the most eminent Composers of this country, constitute, it is believed, one of the most extensive and valuable collections of Juvenile music ever offered to the public.

Singing, in our Public Schools, where it has been scientifically taught, is universally acknowledged to exert a salutary influence on the minds of scholars. It relieves from the tedium of study—gives exercise to the vocal powers—cherishes kind and social feelings,—and excites to diligence and perseverance in the pursuit of knowledge. And it is believed that the time is not distant when music, as a science, will constitute a part of common school education, and be classed with the studies of Grammar, Arithmetic, Geography, History, Philosophy, and Astronomy. No teacher would consider his scholars incapable of acquiring a tolerable knowledge of these branches; and a knowledge of music may be acquired with as much ease and facility as any other, if suitable books can be provided, and that attention given to the subject which its importance demands. And that this work may, in some degree, serve to cultivate a taste for the science of music, improve the hearts, and promote the happiness and well being of the rising generation, the Compilers would respectfully submit it for their benefit.

WM. B. BRADBURY.
C. W. SANDERS.

New York, March, 1843.

ELEMENTS OF VOCAL MUSIC.

LESSON I.

Distinctions in Musical Sounds, and Musical Characters explained.

IN Music certain *characters* or *signs* are used to represent and regulate sounds.

These musical characters are classed thus:—

- 1 Such as represent the *Length* of sounds, RHYTHMICAL CHARACTERS.
- 2 Such as represent the *Pitch* of sounds, MELODIC CHARACTERS.
- 3 Such as represent the *Power* of sounds, DYNAMIC CHARACTERS.

Hence, under the three heads, RHYTHM, MELODY, and DYNAMICS, are embraced all characters relating to *Length*, *Pitch*, and *Power*. These three departments comprise the whole theory of Music.

QUESTIONS—1 What are used to represent and regulate sounds in music? 2 What do Rhythmical characters represent? 3 What do Melodic characters represent? 4 What do Dynamic characters represent? 5 What do the three heads,—Rhythm, Melody, and Dynamics, embrace? 6 Of what does Rhythm treat? 7 Of what Melody? 8 Of what Dynamics? 9 What comprises the whole theory of music?

LESSON II.

Rhythm, or Length of Sounds.

The Musical Characters, or Signs, used to represent the length of sounds, are called

NOTES.

Six kinds of NOTES are used, viz.,

Names of the Notes.	<i>Semibreve,</i> or <i>Whole Note,</i>	<i>Minim,</i> or <i>Half Note,</i>	<i>Crotchet,</i> or <i>Quarter Note,</i>	<i>Quarter,</i> or <i>Eighth Note,</i>	<i>Semiquaver,</i> or <i>Sixteenth Note,</i>	<i>Demisemiquaver,</i> or <i>Thirty-second Note,</i>
	1 	$\frac{1}{2}$ 	$\frac{1}{4}$ 	$\frac{1}{8}$ 	$\frac{1}{16}$ 	$\frac{1}{32}$ 
Description of the Notes.	<i>Open head.</i>	<i>Open head, and Stem.</i>	<i>Head filled, and Stem.</i>	<i>Head, Stem, and one Hook.</i>	<i>Head, Stem, and two Hooks.</i>	<i>Head, Stem, and three Hooks.</i>

Each note represents a distinct musical sound.

QUESTION.—How many sounds are represented by the above notes ?

The sounds, made to correspond with these notes, will be of different lengths, as indicated by the *names* of the notes.

Two <i>Half Notes</i> - - -		must be performed in the time of one	<i>Whole Note</i> - - - -	
Two <i>Quarter Notes</i> - -		must be performed in the time of one	<i>Half Note</i> - - - -	
Two <i>Eighth Notes</i> - -		must be performed in the time of one	<i>Quarter Note</i> - - -	
Two <i>Sixteenth Notes</i> -		must be performed in the time of one	<i>Eighth Note</i> - - -	
Two <i>Thirty-second Notes</i>		must be performed in the time of one	<i>Sixteenth Note</i> - -	

EXAMPLE.

The *Whole Note* [O] represents a long sound. The *Half Note* [ρ] a sound half as long as the *Whole Note*. The *Quarter Note* [ρ] a sound one quarter as long as the *Whole Note*, &c., hence,

ILLUSTRATION OF THE RELATIVE VALUE OF NOTES.

1 *Whole note*

is equal to 2 halves, or 4 quarters, or 8 eighths, or

16 sixteenths

or

32 thirty-seconds.



From the above examples, it will be seen that the relative length of sounds, is indicated by the shape of the note.

QUESTIONS.—1 What are those characters called which are used to represent the length of sounds ? 2 How many kinds of notes are used ? 3 What are they called ? 4 Describe each note. 5 What does each note represent ? 6 Are the sounds of these notes of equal length ? 7 How many half notes should be performed in the time of one whole note ? 8 How many quarters ? 9 How many eighths ? 10 How many sixteenths ? 11 How many thirty-seconds ? 12 How many quarter notes should be performed in the time of one half note ?

13 How many eighths ? 14 How many sixteenths ? 15 How many thirty-seconds ? 16 How many 1-8 notes should be performed in the time of one quarter note ? 17 How many sixteenths ? 18 How many thirty-seconds ? 19 How many sixteenth notes should be performed in the time of one eighth note ? 20 How many thirty-seconds ? 21 How many thirty-second notes should be performed in the time of one sixteenth note ?

Characters indicating SILENCE are also used. These are called

RESTS.

Every note has its corresponding rest.

Names.	Whole Rest.	Half Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.	Thirty-second Rest.
Description.	Under a line.	Over a line.	Turned to the right.	Turned to the left.	Two heads.	Three heads.

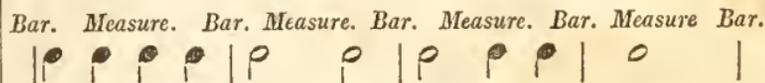
QUESTIONS.—1 What are those characters called which are used to denote silence? 2 What are the names of the rests? 3 Describe each rest.

All music is divided into small equal portions called MEASURES, by perpendicular lines called BARS.

LESSON III.

EXAMPLE OF MUSIC DIVIDED INTO MEASURES.

Beating Time, Accent.



In the performance of music, some guide or rule is necessary by which each note may receive its just proportion of time. Among the ancients "a violation of Rhythm, or time,* was an unpardonable offense." And it is said of PLATO, that he "refused the title of Musician to every one who was not perfectly versed in *Rhythm*." "With the Greeks, almost the whole of whose music was but a musical recital of poetry, *Rhythm* was the first object of attention." Beating time with the hand is the only correct method of measuring time while singing.

QUESTIONS.—1 How many measures in the above example? 2 How many Bars? 3 What is the distance from one Bar to another called? 4 What is the name of the characters used to divide music into Measures? 5 What kind of notes are contained in the first measure? 6 In the second? 7 How many quarter notes must be sung in the time of one half note? 8 What kind of notes in the third measure? 9 In the fourth? 10 How many quarter notes are equal to one whole note? How many half notes are equal to one whole note?

Four kinds of time or measure are necessary to be studied and practiced, viz.; *Double, Triple, Quadruple, and Sextuple*.

- 1 *Double Measure* requires two beats in each measure, and is accented on the first part.
- 2 *Triple Measure* requires three beats in each measure, and is accented on the first part.
- 3 *Quadruple Measure* requires four beats in each measure, and is accented on the first and third part.
- 4 *Sextuple Measure* requires six beats in a measure, and is accented on the first and fourth part.

* Rhythm and Time are synonymous words when they refer to Music.

The motion of the hand in beating Double Measure, is *Down, Up*.

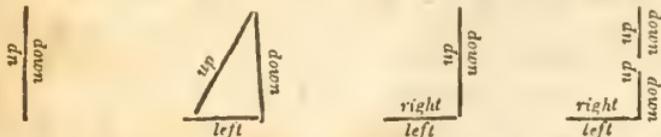
The motion of the hand in beating Triple Measure, is *Down, Left, Up*.

The motion of the hand in beating Quadruple Measure, is *Down, Left, Right, Up*.

The motion of the hand in beating Sextuple Measure, is *Down, Down, Left, Right, Up, Up*.

ILLUSTRATION.

Double Measure. Triple Measure. Quadruple Measure. Sextuple Measure.



To the Teacher.—The pupils, at this stage of the school, should be *thoroughly drilled* in beating time. Do not allow them to rest satisfied with a superficial knowledge of this grand key, without which all the stores of musical science must forever remain unlocked. Let them beat the different kinds of measure, describing audibly, and in a full and even tone of voice, *Down, Up, Down, Left, Up, Down, Left, Right, Up, &c.* Sometimes numbering the beats thus, *One, Two, &c.* Other syllables may also be used for the sake of variety, as *La, or Do, or any, or all the syllables of the scale, only that a uniform style of beating time be secured.* The pupil should guard against the common fault of making too much motion with the arm while beating time, by awkwardly swinging it from one side to the other. A slight and graceful motion of the hand and arm from the elbow, without moving the shoulder, should be acquired. This may at first seem tedious, but it is indispensable to a thorough knowledge of music.

QUESTIONS—1 What is necessary in order to give each note its just proportion of time? 2 How was Rhythm regarded by the ancients? 3 What is said of Plato? 4 How was Rhythm regarded by the Greeks? 5 What is the correct method of measuring time while singing? 6 How many kinds of time are necessary to be studied and practiced? 7 How many beats does double measure require? 8 How many triple measure? 9 How many quadruple measure? 10 How many sextuple measure? 11 On what part of the measure is double

measure accented? 12 On what part triple measure? 13 On what part quadruple measure? 14 On what part sextuple measure? 16 What are the motions of the hand in beating double measure? 17 What in beating triple measure? 18 What in beating quadruple measure? 19 What in beating sextuple measure?

LESSON IV.

Practical Exercises in Rhythm.

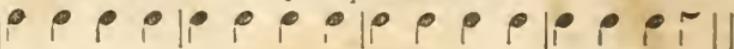
QUESTIONS—1 If you give one beat to each quarter note, how much time, or how many beats must you give to each half note? 2 To each whole note? 3 To eighth notes? 4 What kind of notes in the first measure of exercise No. 1? 5 In the second? 6 Third? 7 Fourth? 8 Any other character? 9 In what measure does the quarter rest occur? 10 On what part of the measure? 11 What does it indicate? 12 How much time must be given to it? 13 What kind of notes in the first measure of exercise No. 2? 14 In the second measure? 15 Third measure? 16 Fourth measure? 17 What beat must be given to the first note of the first measure? *Ans.* The down beat. 18 What beat to the second note? 19 To the third note? 20 To the fourth note? 21 What beat or beats to the first note of the second measure? 22 To the second note? 23 To the note in the third measure? &c.

Note—The teacher will ask similar questions in relation to all the foregoing exercises, previous to singing them.

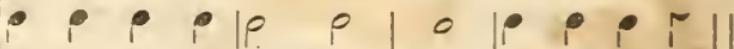
Beat time, and sing the following examples to the syllable *La*.

No. 1.

Quadruple Measure.



No. 2.

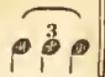


A dot [$\overset{\cdot}{\circ}$] adds one half to the length of any note; for example, a dotted half note is equal to three quarters; a dotted quarter is equal to three eighths, &c.

No. 3



A *Triplet* is three notes grouped together, over which the figure 3 is placed, to be sung in the time of *two* of the same name.



No. 4.

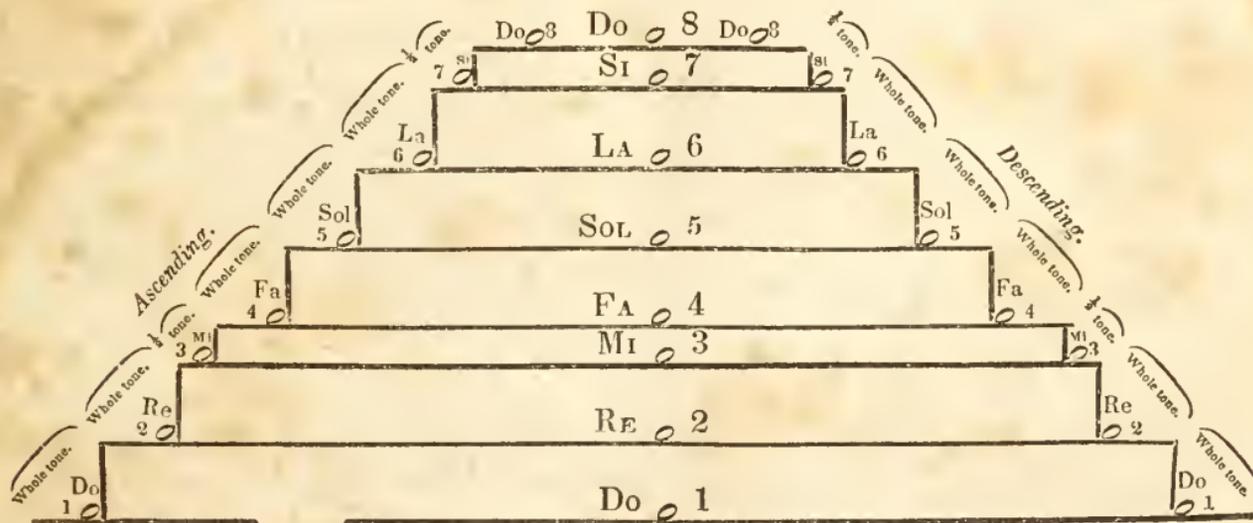


LESSON V.

Melody, or Pitch of Sounds.

ILLUSTRATION OF THE SCALE BY MUSICAL STEPS.

Showing the Intervals, Numerals, Syllables, and Notes.



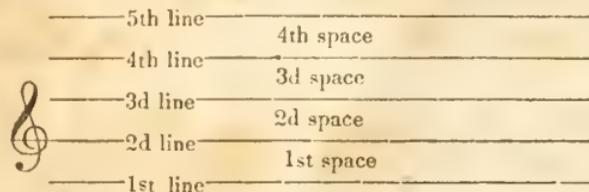
The syllables are pronounced, *Do, Ray, Me, Fa, Solc, La, Se*

The Musical Steps are used to illustrate the rising and falling of the voice, and to show the intervals or distances, the numerals, and syllables in the practice of the *Scale*.

STAFF AND CLEFFS.

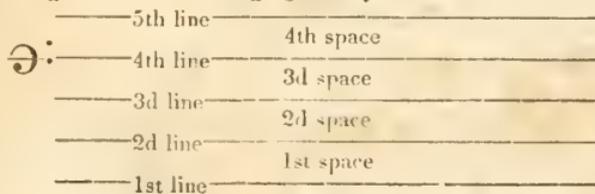
The staff consists of *five* lines and *four* spaces, counting from the lowest upward.

Staff with the Treble Cleff, generally called the Treble Staff.



The Treble Cleff,  fixes the letter G on the second line of the staff; hence it is also called the G cleff.

Staff with the Base Cleff, generally called the Base Staff.



The Base Cleff  fixes the letter F on the fourth line of the Staff; hence it is also called the F Cleff.

Each line and space of the staff is called a *Degree*. All melody is written upon the staff.

QUESTIONS.—1 What do the musical steps illustrate? 2 Of how many steps or intervals is the scale composed? 3 Between what numerals do the half steps or semitones occur? 4 What syllables are applied to the musical steps, ascending? 5 What descending? 6 What is the step or interval from *Do* to *Re*? From *Re* to *Mi*? From *Mi* to *Fa*? From *Fa* to *Sol*? From *Sol* to *La*? From *La* to *Si*? From *Si* to *Do*? 7 Of what does the Staff consist? How are the lines and spaces numbered? 8 What is the use of the Treble Cleff? 9 The Base Cleff? 10 By what letter is the Treble Cleff called? 11 By what the Base Cleff? 12 What is each line and space of the staff called? 13 Can Melody be written without a staff?

LESSON VI.

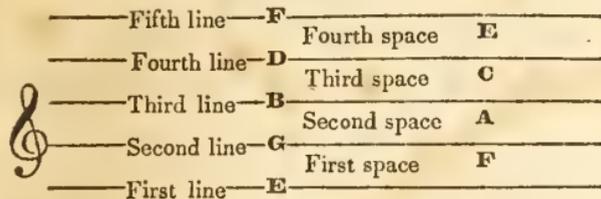
The Letters or Musical Alphabet.

The seven letters of the Alphabet, viz., A, B, C, D, E, F, and G, are the only letters required or used for the MUSICAL ALPHABET. Each one of these letters in music stands for a certain sound;* for example, the sound of A, if correctly given, is *the same* in all parts of the world; so are also the sounds of all the other letters. The several degrees of the staff are named after the seven letters, for example,

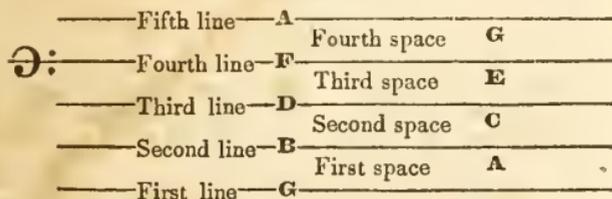
E is the first or lowest line of the Treble Staff, that is, the *name* of the first line is E. The name of the second line G, &c., as in the example below.

* The teacher will illustrate this by giving the sounds of all the letters in moderate succession upon the Piano Forte, Violin, or some other instrument tuned to concert pitch, naming the letters as they are sounded. If no other instrument is at hand, the tuning fork will give *one* sound correctly; the others can be given with the voice.

The Treble Staff.



The Base Staff.

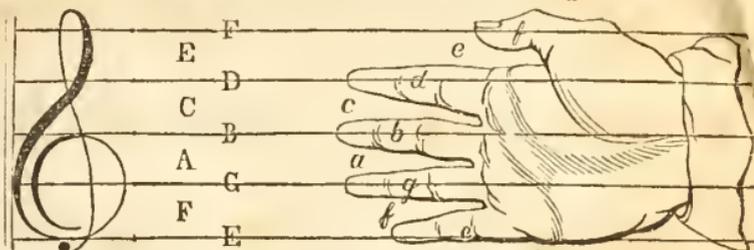


NOTE.—A thorough knowledge of the musical alphabet is so indispensable, that, to assist the memory of the pupils the following illustration is used.

THE TREBLE AND BASE STAVES WITH LETTERS, ILLUSTRATED BY THE HAND.

Let your two hands represent the two staves,—your right hand the Treble Staff, and your left hand the Base Staff, with the fingers separated from each other, so as to leave a space between each, as exhibited in the following cuts.

Right hand representing the Treble Staff.

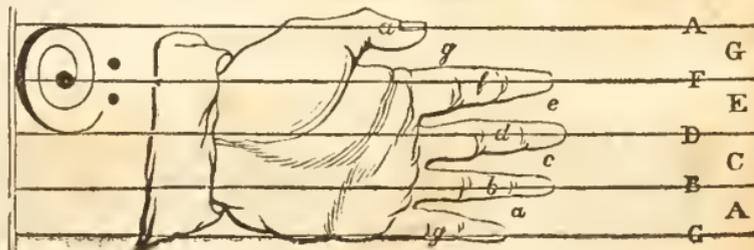


Let your lower or little finger, which we shall call the first finger, represent the first or lowest line of the Treble Staff.

QUESTIONS.—What letter is that line? What letter then will your 1st finger represent? Let your 2d finger represent the 2d line. What letter? Your 3d finger the 3d line. What letter? Your 4th finger the 4th line. What letter? Your thumb the 5th line. What letter? What name, then, will you give to the first finger of your right hand? *Ans.* E. What name to the 2d? Third? Fourth? Thumb? The spaces between the fingers as shown in the cut represent the spaces of the staff. What letter is the 1st space? Second? Third? Fourth?

To the Teacher.—Carry the school through similar exercises on the Base Staff.

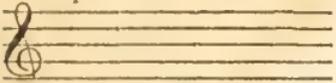
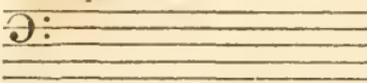
Left hand representing the Base Staff.



NOTE.—The teacher may further illustrate this by pointing to the fingers, &c. of his own hands, naming them according to the degrees of the staves. Also, let the pupils go through similar exercises, till they can name the lines and spaces of the staves with perfect readiness.

When more than the five lines and four spaces of the staff are required, short lines are placed above or below the staff, called *leger lines*. These are lettered in the same manner as the staff.

The Treble Staff with Leger lines. The Base Staff with Leger lines.

Second line above	C	Second line above	E
Second space above	B	Second space above	D
First line above	A	First line above	C
First space above	G	First space above	B
			
First space below	D	First space below	F
First line below	C	First line below	E
Second space below	B	Second space below	D
Second line below	A	Second line below	C

The following table should be committed to memory.

LETTERS OF THE TREBLE STAFF.

First or lowest line is	E.	First space is	F.
Second line is	G.	Second space is	A.
Third line is	B.	Third space is	C.
Fourth line is	D.	Fourth space is	E.
Fifth line is	F.		

Leger lines

First line below is	C.	First space below is	D.
Second line below is	A.	Second space below is	B.
First line above is	A.	First space above is	G.
Second line above is	C.	Second space above is	B.

LETTERS OF THE BASE STAFF.

First or lowest line is	G.	First space is	A.
Second line is	B.	Second space is	C.
Third line is	D.	Third space is	E.
Fourth line is	F.	Fourth space is	G.
Fifth line is	A.		

Leger lines.

First line below is	E.	First space below is	F.
Second line below is	C.	Second space below is	D.
First line above is	C.	First space above is	B.
Second line above is	E.	Second space above is	D.

QUESTIONS—1 How many letters are used for the Musical Alphabet? 2 What are they? 3 For what does each letter stand? 4 How are the several degrees of the staff named? 5 What is the first or lowest line of the Treble Staff? 6 What is the second? &c. 7 What is the first space? 8 What is the second? &c. 9 What is the first or lowest line of the Base Staff? 10 What is the second? &c. 11 What is the first space? 12 What is the second? &c. 13 Name each line and space of the Treble Staff. 14 Name each line and space of the Base Staff. 15 How may the staves be illustrated? 16 Can you name the lines and spaces of the staff by your own hands? 17 When more than five lines and four spaces of the staff are required, what is to be done? 18 How are the leger lines lettered? 19 What is the first leger line below the treble staff? 20 The second? 21 The first leger line above? 22 The second? 23 What is the first space below? 24 The second? 25 The first space above? 26 The second? 27 What is the first leger line below the base staff? 28 The second? 29 The first leger line above? 30 The second? 31 The first space below? 32 The second? 33 The first space above? The second?

LESSON VII.

The Scale upon the Staff, Practical Exercises, &c.

The staff, with the cleffs annexed, by the aid of letters, is made to represent musical sounds; so that when NOTES are written upon it, des-

ignating by their *position* the sounds required, we make sounds corresponding with the letters upon which the NOTES are written. In order to do this, we must *know* all the sounds of the musical alphabet. This knowledge can only be acquired by close application to an uninterrupted course of study and practice.

THE SCALE UPON THE STAFF.

with Letters, Syllables, Numerals, and Intervals.

A musical staff in treble clef showing a scale from C to C. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Above the staff, intervals are indicated: Whole tone, Whole tone, 1/2 tone, Whole tone, Whole tone, Whole tone, 1/2 tone, 1/2 tone, Whole tone, Whole tone, Whole tone, 1/2 tone, Whole tone, Whole tone. Below the staff, the notes are labeled with letters (C, D, E, F, G, A, B, C, B, A, G, F, E, D, C), syllables (Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do), and numerals (1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1). Below the numerals, the rhythm is indicated as *d l r u d l r u*.

RHYTHM AND MELODY.

d stands for the *down* beat, *l* for the *left*, *r* for the *right*, and *u* for the *up* beat.

Quadruple Measure.

d l r u d l r u &c.

Two musical staves in treble clef. The first staff shows a sequence of notes: Do, Re, Mi &c. The second staff shows a sequence of notes: Do, Re, Mi, Fa, Sol, La, Si, Do. The notes are placed on the staff to illustrate the rhythm.

Two musical staves in treble clef. The first staff shows a sequence of notes: Do, Re, Mi, Fa, Sol, La, Si, Do. The second staff shows a sequence of notes: Do, Re, Mi, Fa, Sol, La, Si, Do. The notes are placed on the staff to illustrate the rhythm.

NOTE.—After singing the following exercise in full chorus, let the school be divided into two sections. First section sing the large notes, the second section the small notes, and *vice versa*.

LESSON VIII.

Illustration of the varieties of Time and Measure.

Double Measure.

Double Measure.



In the above example there are two kinds of Measure; one composed of half notes, the other of quarter notes, and both termed double measure. Hence it will be seen there are *two kinds* of double measure. As we have already used the word "*kind*" to designate measure, we shall call these *different varieties* of the same kind of measure, for the sake of distinction.

When the figures $\frac{2}{2}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, &c., are placed one above the other, the *upper* figure is called the *NUMERATOR*, and the *lower* figure the *DENOMINATOR*. In this position they mean *TWO HALVES*, *TWO QUARTERS*, *THREE QUARTERS*, *FOUR QUARTERS*, &c. These figures placed at the beginning of a piece of music, denote the kind or variety of measure; for example, $\frac{3}{2}$ implies that three half notes, or their equivalent, fill a measure.

Illustration of the different varieties of measure commonly used.

Double Measure, Double Measure, Triple Measure, Triplo Measure,
1st variety, 2d variety, 1st variety, 2d variety,

Triple Measure, 3d variety. Quadruple Measure, 1st variety. Quadruple Measure, 2d variety.

down left up down left right up down left right up
 Three beats in a measure. Four beats in a measure. Four beats in a measure.

Quadruple Measure, 3d variety. Sextuple Measure, 1st variety. Sextuple Measure, 2d variety.

Four beats in a measure. Six beats in a measure. Six beats in a measure.

Practical exercises in Rhythm.

No. 1. Double Measure.

No. 2. Triple Measure.

No. 3. Triple Measure.

No. 4.

No. 5.

No. 6. Breve.*

No. 7.

QUESTIONS—1 When figures are placed one above the other, what is the upper figure called? 2 What the lower? 3 What do they denote at the beginning of a piece of music? 4 For example, what do 3 2 imply? 5 What figures denote the first variety of Double Measure? 6 How many, and what kind of notes are represented by figures 2 2? 7 What figures denote the second variety? 8 How many, and what kind of notes are represented by 2 4? 9 What figures denote the first variety of Triple Measure? 10 How many, and what kind of notes are represented by 3 2? 11 What figures denote the second variety? 12 How many, and what kind of notes are represented by 3 4? 13 What figures denote the third variety? 14 How many, and what kind of notes are represented by 3 8? &c.

The Teacher can extend similar questions to Quadruple and Sextuple Measure.

* Equal to two whole notes, seldom used.

LESSON IX.

Dynamics, or Power of Sounds.

Dynamic Characters explained.

<i>Piano</i> , - - - - -	marked	<i>p</i>	SOFT,
<i>Pianissimo</i> , - - - - -	marked	<i>pp</i>	VERY SOFT.
<i>Forte</i> , - - - - -	marked	<i>f</i>	LOUD.
<i>Fortissimo</i> , - - - - -	marked	<i>ff</i>	VERY LOUD.
<i>Mezzo</i> , - - - - -	marked	<i>m</i>	MEDIUM.
<i>Mezzo Piano</i> , - - - - -	marked	<i>mp</i>	RATHER SOFT.
<i>Mezzo Forte</i> , - - - - -	marked	<i>mf</i>	RATHER LOUD.
<i>Crescendo</i> , - - - - -	marked	<i>cres.</i> or \langle	INCREASE.
<i>Diminuendo</i> , - - - - -	marked	<i>dim.</i> or \rangle	DIMINISH.
<i>Swell</i> , - - - - -	marked	\diamond	SWELL.
<i>Forzando or Explosive</i> , marked		<i>fz</i> or $>$	SUDDEN AND FULL.
<i>Staccato</i> , - - - - -	marked	$\bullet\bullet$ or $ $	SHORT & DISTINCT.
<i>Legato</i> , - - - - -	marked	\frown	CONNECTED & SMOOTH.

Practical exercises in Rhythm, Melody, and Dynamics.

No. 1.

d l r u d l r u d l r u d l r u

Do Do Do Do

No. 2

a u d u d u

d u d u d u

No. 3.

d l r u d l r u d l r u d l r u

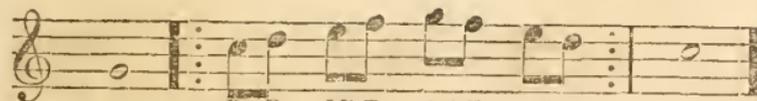
p m f f m p

Do Re Mi Fa Re

No. 4.

d l r u d l r u

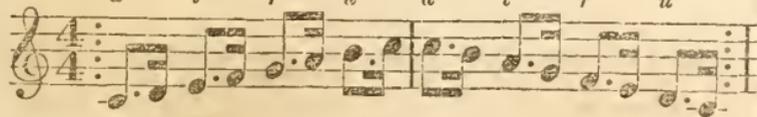
Do



No. 5.

Do Re Mi Fa Sol Fa Mi Re Do

d l r u d l r u



No. 6.

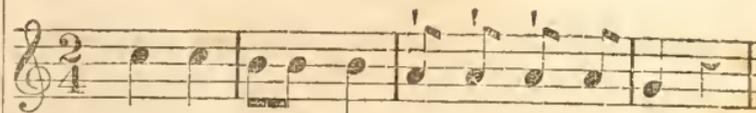
d u



No. 7.



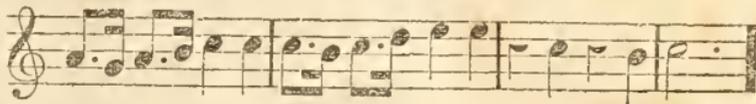
No. 8.



A piece of music may *commence* on any part of the measure.

No. 9.

p m f



No. 10.



No. 4. *Round in three parts; practice with syllables and words.*

1

Sing, sing, broth - ers, sing, Join in songs of

2

sweet - est pleas - ure, Sing sis - ters, sing.

3

Mu - sic is a hap - py treasure, Broth - ers, sis - ters, sing.

No. 6. *Round for two voices.*

1

2

No. 7.

f

ff

No. 8. *Round for two voices.*

1

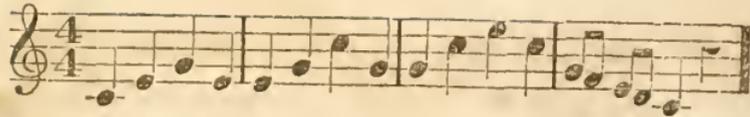
2

No. 9. *Round in two parts.*

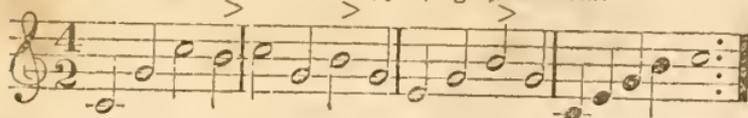
1

2

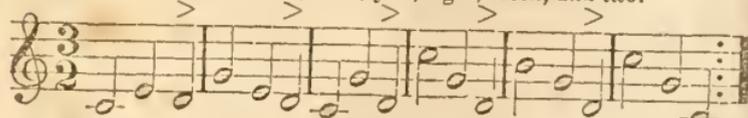
No. 9.



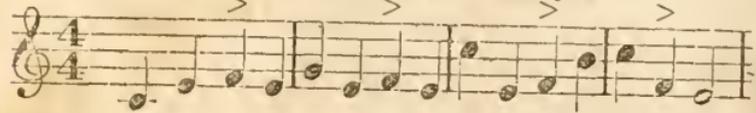
No. 10. Exercise in one, three, five, eight, and seven.



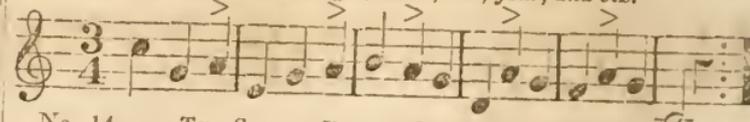
No. 11. Exercise in one, three, five, eight, seven, and two.



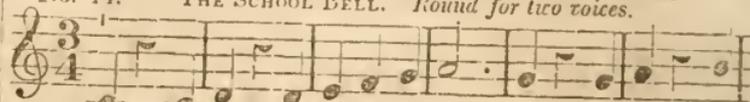
No. 12. One, three, five, eight, seven, two, and four.



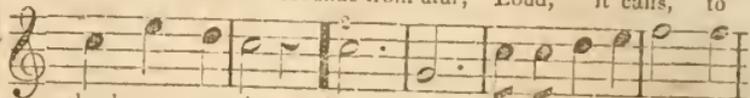
No. 13. One, three, five, eight, seven, two, four, and six.



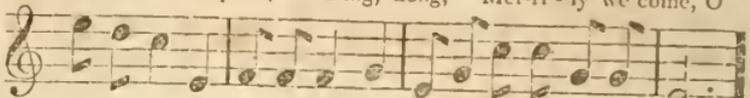
No. 14. THE SCHOOL BELL. Round for two voices.



Hark! the bell resounds from afar, Loud, it calls, to



school now re-pair; Ding, dong, Mer-ri-ly we come, O



tar-ry not, O tar-ry not, We'll leave our happy, happy home.

No. 15. Exercise for the practice of the Dynamic marks of Expression.

1st Treble. *f* *p* *f* *p*

2d Treble. *m* *f* *m* *f*

LESSON XI.

Explanation, and Introduction of the Chromatic Scale.

QUESTIONS.—1 In the scale which we have heretofore used, what is the distance from one to two? 2 From two to three? 3 From three to four? 4 Four to five? 5 From five to six? 6 From six to seven? 7 From seven to eight? 8 How many whole tones are there? 9 How many semitones?

This is called the DIATONIC MAJOR SCALE. There is another scale, in which all the *whole tones* of the Diatonic Scale are divided into semitones, or half tones. This is called the CHROMATIC SCALE. The characters, used to effect this division of the whole tones, are called *Sharps*, # # and *Flats*, b b. The # is a sign of *elevation*; and when placed before a note, shows that the sound must be *raised half a tone* higher. The b is a sign of *depression*, and when placed before a note, shows that the sound must be *lowered half a tone*. Another character is used in the chromatic Scale to restore a sound that has been sharpened or flatted to original position. This is called a *natural*, ♮.

CHROMATIC SCALE BY SHARPS, ASCENDING.

With Numerals, Letters, and Syllables.

1	2	3	4	5	6	7	8
C	C#	D	D#	E	F	F#	G
Do	Dee	Ee	Ff	Gg	La	Lee	Si

When naming the Chromatic intervals by numerals, it is proper to say Sharp 1, Sharp 2, &c.; but when naming them by *letters* C sharp, A sharp, F sharp, &c.

CHROMATIC SCALE BY FLATS DESCENDING.

C	B	B \flat	A	A \flat	G	G \flat	F	E	E \flat	D	D \flat	C
Do	Si	Sae	La	Lae	Sol	Sae	Fa	Mi	Mae	Re	Rae	D \flat
8	7	b7	6	b6	5	b5	4	3	b3	2	b2	1

QUESTIONS.—1 What is the Diatonic Major Scale? 2 What is the Chromatic Scale? 3 What is the difference between the Diatonic and Chromatic Scales? 4 By what character is this effected? 5 What is the \sharp a sign of? 6 How much does it raise a sound? 7 What is the \flat a sign of? 8 How are notes affected by it? 9 What is the use of a Natural?

LESSON XII.

Exercises for the practice of Chromatic Intervals.

WHILE practicing the following exercises, great care should be taken to get the correct intonation. In singing the *flatted notes* the vowel sound of the syllable is changed to *a*, as *Sa* for *Si*, *Ma* for *Mi*, &c., pronounced *Say*, *May*, &c. In singing the *sharped notes*, the vowel sound is changed to *e*, as *De*, for *Do*, *Fe* for *Fa*, &c.

No 1. $\flat 3d^*$ No 2. $\sharp 3d^*$

Do Re Ma Re Do Mi Fa Mi Re Mi

No 3. $\sharp 1st$ No 4. $\sharp 1th$

Re De Re Mi Do Sol La Sol Fe Sol

* Pronounced, Flat Third, Sharp Second, &c.

No 5. $\flat 6^{\text{th}}$ & $\sharp 4^{\text{th}}$ No 6. $\flat 6^{\text{th}}$

Sol La Sol Fe Sol Do Sol La Sol Do

No 7. $\sharp 5^{\text{th}}$ & $\flat 7^{\text{th}}$ No 8. $\flat 7^{\text{th}}$

La Se La Sa La Do La Sa La

No 9. $\flat 7^{\text{th}}$ No 10. $\flat 7^{\text{th}}$ & $\flat 6^{\text{th}}$

Do Si Sa La Do Sa La La Do

No 11. $\sharp 6^{\text{th}}$ No 12. $\flat 7^{\text{th}}$ & $\flat 6^{\text{th}}$ $\flat 6^{\text{th}}$ & $\flat 7^{\text{th}}$

Do Si Le Si Do Do Si Sa La La Sol La Si

No 13. $\flat 6^{\text{th}}$ & $\sharp 4^{\text{th}}$ $\flat 6^{\text{th}}$

Do Do Sol La Sol Fe Sol La Sol Do Sol Mi Sol Do

NOTE.—These Chromatic exercises are designed for advanced pupils; and should therefore only be introduced in such schools as are well versed in the elementary exercises of the preceding chapters. And in such schools it is recommended that they be introduced with caution, and very gradually. Some plan like the following is suggested, viz. after singing several tunes, and practising the Diatonic scale, (which should be made a part of every day's exercise,) introduce No. 1, and dwell upon it, until the pupil can sing it correctly. At the next lesson, after various other exercises, introduce No. 2, and so on through the whole. These exercises may be transposed upon the blackboard, into various keys.

QUESTIONS — 1 What should be observed in singing the above exercises? 2 In singing flatted notes, how is the vowel sound of the syllable changed? 3 How in singing sharped notes?

LESSON XIII.

The Scale Transposed.

In all the exercises heretofore, the numeral 1, and syllable *Do*, have been written on the letter C; hence, all such exercises are said to be in the key of C, and C is called the *key-note*. For the sake of variety, and "to prevent monotony," different pieces of music require to be written in *different* keys: that is, 1 (*Do*), may be placed on G, or D, or any other letter of the staff. Removing the *Key-note* from C to any other letter, is called

TRANSPOSITION.

In transposing, or removing the key-note, we change the position of the whole scale. Great care must therefore be taken to preserve the order of intervals, from one sound to another, the same as they were in the key of C, viz: From 1 to 2, (*Do* to *Re*), must be a whole tone; from 2 to 3 (*Re* to *Mi*) a whole tone; from 3 to 4, (*Mi* to *Fa*), must be a half tone; from 4 to 5, (*Fa* to *Sol*), must be a whole tone;

from 5 to 6, (*Sol* to *La*,) must be a whole tone; from 6 to 7, (*La* to *Si*,) must be a whole tone; from 7 to 8, (*Si* to *Do*) must be a half tone.

As the letters are situated upon the staff, from C to D is a whole tone; from D to E is a whole tone; from E to F is a *half-tone*; from F to G is a whole tone; from G to A is a whole tone; from A to B is a whole tone; from B to C is a *half tone*.

As the intervals from 3 to 4, and 7 to 8, in the diatonic scale are, and must be, semi-tones, or half tones, it will be seen that when the scale is written in the key of C, these semitones exactly correspond with the letters E and F, and B and C, which are semitones. Hence, the key of C is called the *Natural* key.

The first regular transposition of the scale, is from C to G, a fifth above. G which is *First*, (*Sol*), becomes *One*, (*Do*), of the new scale; A is *Two*, (*Re*), B is *Three*, (*Mi*), &c. In this transposi-

tion it will be observed, that all the tones and semitones of the scale will correspond with the letters upon the staff, with the exception of the 6th and 7th, and 7th and 8th, which are now E and F, and F and G. The distance or interval from 6 to 7 *should be* a whole tone, but from E to F, which now becomes 6 and 7, it is only a half tone. Also, from 7 to 8 *should be* a whole tone, but from F to G, which has now become 7 and 8, the distance is a *whole tone*. Here is an imperfection or discrepancy in the scale. It will be seen that from 6 to 7 is only a half tone, (See Ex. 1st) whereas, it should be a whole tone; and from 7 to 8 is a *whole tone*, (See Ex. 1st.) whereas it should be only a *half tone*.

This imperfection is remedied by placing the sign of *elevation*, (a sharp, #,) before F, which removes it a half tone further from E, and consequently a half tone nearer to G.

ILLUSTRATION.

Example 1st. Scale in the key of G IMPERFECT.

Perfect. Perfect. Perfect. Perfect. Perfect. Imperfect. Imperfect.

G to A Whole tone. A to B Whole tone. B to C Half tone. C to D Whole tone. D to E Whole tone. E to F Half tone. F to G Whole tone.

Do 1 Re 2 Mi 3 Fa 4 Sol 5 La 6 Si 7 Do 8

G A B C D E F G

Example 2d. Scale in the key of G PERFECT.

Perfect. Perfect.

E to F#
Whole tone

F# to G
Half tone.

Do 1 Re 2 Mi 3 Fa 4 Sol 5 La 6 #Si 7 Do 8

G A B C D E F# G

The sharps and flats, which are used to regulate the Diatonic Intervals of the scale, are placed at the beginning of the piece of music, and are called the signature. For example, the signature to the key of G, is one sharp, F#.

The same method is followed in all the transpositions by sharps; viz. ascending a fifth, or descending a fourth, from (Do to Sol,) 5 or Sol will be 1 (Do), or the key note of the next succeeding key in the regular order of transposition by sharps. And in every succeeding transposition, an additional sharp will be required between the sixth and seventh, for reasons shown in the transposition from C to G. (See page 25.)

QUESTIONS.—1 When Do, (1) is on C, what is C called? 2 What reasons are assigned for writing music in different keys? 3 What is Transposition? 4 Do

the other notes of the scale change their position? 5 When the scale is transposed, must the order of intervals be the same as in the key of C? 6 What must be the interval or distance from one to two? 7 From two to three? 8 Three to four? 9 Four to five? 10 Five to six? 11 Six to seven? 12 Seven to eight? 13 What is the interval from C to D? 14 From D to E? 15 From E to F? 16 From F to G? 17 From G to A? 18 From A to B? 19 From B to C? 20 Between what numerals should the semitones occur? 21 Between what syllables? 22 In the key of C between what letters do the semitones occur? 23 What then is the key of C called? 24 What is the first regular transposition? 25 What does G then become? 26 What A? 27 What B and C? 28 In this transposition do all the tones and semitones of the scale correspond with the letters upon the staff? 29 What ones do not? 30 What should the interval from 6 to 7 be? 31 Is it a whole tone? 32 What should the interval from 7 to 8 be? 33 Is it a half tone? 34 What then do you observe in this transposition of the scale? 35 How is the imperfection remedied? 36 For what are sharps or flats placed at the beginning of a piece of music? 37 What are they then called? 38 How may transpositions by sharps be continued? What will every succeeding transposition require?

LESSON XIV.

EXERCISES IN THE KEY OF G. First transposition by Sharps. Signature, one Sharp. (F#)

No 1.

Semitone. Semitone. Semitone. Semitone.

Do 1

&c. &c.

No 2.

Do Re Mi Fa Sol La Si Do Do

1 2 3 4 5 6 7 8

Do Do

Mi

Fa

Re Do

No 4. *Thirds.*

Do

ROUND. *For three voices.*

No 5. 1

2

3

EXERCISE IN TWO PARTS.

No 6. *1st Treble.**

Do
2d Treble-
or Alto. Mi

* Let the School be divided into two sections; first section sing 1st Treble, [upper notes] second section sing 2d Treble [lower notes].

Musical notation for the first piece, 'THE BELL DOTH TOLL'. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody with a treble clef, a key signature of one sharp, and a 4/4 time signature. There are two fermatas over the first two measures of the second staff, with the number '2' above the first and '3' above the second. The lyrics 'Bome, bome, bim, bome bell, I love its ringing, for it' are written below the second staff.

THE BELL DOTH TOLL. *Round for three voices.*

Bome, bome, bim, bome bell, I love its ringing, for it

Musical notation for the second piece, 'The bell doth toll, its echoes roll, I know the sound full well.'. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody with a treble clef, a key signature of one sharp, and a 4/4 time signature. There are four fermatas over the last four measures of the second staff. The lyrics 'The bell doth toll, its echoes roll, I know the sound full well. calls to sing - ing, With its bim, bim, bim, bome, bell.' are written below the second staff.

The bell doth toll, its echoes roll, I know the sound full well.

calls to sing - ing, With its bim, bim, bim, bome, bell.

EXERCISES IN THE KEY OF D. *Second Transposition by Sharps. Signature two Sharps. (##)*
SCALE.

Musical notation for Exercise No 1, a scale in the key of D major. It consists of a single staff with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The scale is written in quarter notes. Below the staff, the notes are labeled with their solfège names and letter names with their respective scale degrees and accidentals.

Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Si	La	Sol	Fa	Mi	Re	Do
1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
D	E	F#	G	A	B	C#	D	D	C#	B	A	G	F#	E	D

Musical notation for Exercise No 2, a scale in the key of D major. It consists of a single staff with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The scale is written in quarter notes. There are four 'Bis' markings above the staff, each covering a pair of notes. The first 'Bis' is over the first two notes (Do, Re), the second is over the next two (Mi, Fa), the third is over the next two (Sol, La), and the fourth is over the last two (Si, Do). The first note 'Do' is labeled below the staff.

Mi Re Do Re Do Si Do Mi Re Do Si Do

ROUND. *For three voices.*

No 3

Do Mi Sol Do
Ear-ly to bed and ear-ly to rise Is the

Do Sol Mi Do
way to be healthy, and wealthy, and wise.

This measure may be beat: the same as double measure by singing three eighth notes to each beat.

EXERCISES IN THE KEY OF A. *Third transposition by Sharps. Signature three Sharps. (♯♯♯)*

SCALE.

No 1

Do Re Mi Fa Sol Fa Mi Re Do Si La Sol Fa Mi Re Do
1 2 3♯ 4 5 4 3♯ 2 1 7♯ 6♯ 5 4 3♯ 2 1
A B C♯ D E D C♯ B A G♯ F♯ E D C♯ B A

No 3 *f p f p f p*

Do Mi Re Fa Mi Sol

f p f p f

p f p f

No 3 *cres. dim.*

No 4

Do Sol Mi Do Mi

THE COACH. *Round in four parts.*

No 5. 1

Half an hour past three o' - clock, Starlight

2

morn - ing, Half an hour past twelve o' -

3

clock, Star - light morning, Coach, coach, coach, coach,

4

coach, coach, coach, coach, Half an hour

past twelve o' - clock Star - light morning.

EXERCISES IN THE KEY OF E. *Fourth transposition by Sharps. Signature, four Sharps. (♯♯♯♯)*

SCALE.

No 1.

E Do 1 F# Re 2 G# Mi 3 A Fa 4 B Sol 5 C# La 6 D# Si 7 E Do 8 E Do 8 D# Si 7 C# La 6 B Sol 5 A Fa 4 G# Mi 3 F# Re 2 E Do 1

No 2

Down Left Right Up

D L R U

ROUND. *For three voices.*

1 2

Come, be .. gin, If you try,

SYNCOPIATED NOTES*
No 3

* Accented on the unaccented part of the measure.

3 4

You may win as well as I.

LESSON XV.

Exercises in the key of F. First Transposition by flats. Signature one flat. (b)

SCALE.

No 1.

F G A B \flat C D E F F E D C B \flat A G E
 Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do
 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

No 2.

A GLASS, BUT NOT OF SHERRY.
Round for three voices.

No 3. 1

A glass, a glass, but not of sherry,
 For we without it can be mer ry:
 Cold wa - ter makes us hap - py, ve - ry.

Exercises in the key of B. Second Transposition by Flats. Signature two flats. (b b)

SCALE.

No 1.

B \flat A G F E \flat D C B \flat B \flat C D E \flat F G A B \flat
 Do Si La Sol Fa Mi Re Do Do Re Mi Fa Sol La Si Do
 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8

No 2.

Do Mi Re Do
 Sol Fa Sol La Na

No 3.

Do Re Mi

SCOTLAND'S BURNING. *Round for four voices.*

No 2. 1 2 3 4

Scotland's burning, Scotland's burning, Look out, look out, Fire! fire! fire! fire! Pour on water, Pour on water.

Exercises in the key of E \flat Third Transposition by flats. Signature three flats. (b b b)*

SCALE.

No 1.

E \flat	F	G	A \flat	B \flat	C	D	E \flat	E \flat	D	C	B \flat	A \flat	G	F	E \flat
Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Si	La	Sol	Fa	Mi	Re	Do
1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1

No 2

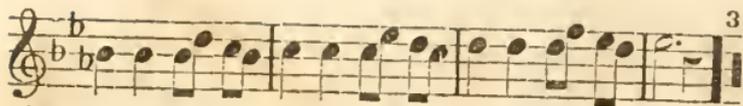
Do Mi Sol Mi Sol Do

No 3.

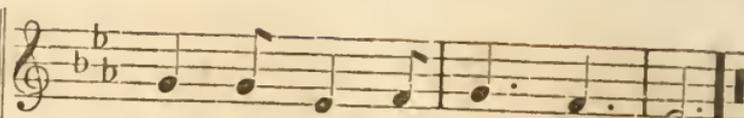
Do

Do Sol La Fa

* 1 [Do] in this key is on the same degree of the staff as the key of E four sharps.



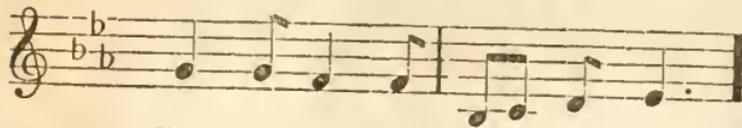
THE WATCH'S ADVICE.



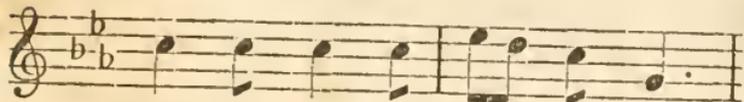
Something in your-self like me.
Ac-tions may be wrong or right.



1. Now you've ta-ken off my case,
2. As my in-ward round-a-bout,



View my heart, and view my face,
Ac-tu-ates my hand with-out;

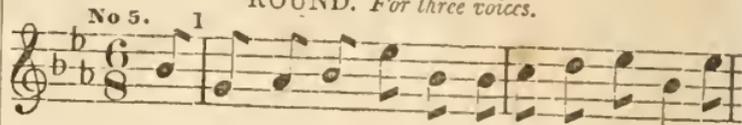


Turn me round and think you see
So from mo-tives hid from sight,

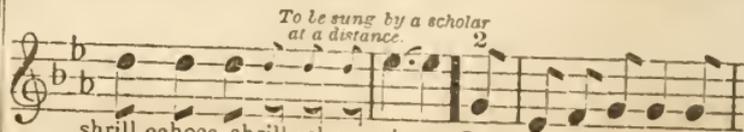
3. Swiftly as MY moments play,
All your moments fly away.
You were born but I was made,
I shall fail and you will fade.

4. Which of us will longest wear,
Little time will soon declare,
Shut me up and hear me say,
'Ticking,—BROTHER, watch and pray.

ROUND. For three voices.



We'll mer-ri-ly laugh, and we'll cheerfully sing, While



shrill echoes, shrill echoes, ring, Our voices agree, From
Echo at a distance.

care we are free; La, la, la, la, la, la, la, la,
 la, La, la, la, la, la, la, la,
 Ha, ha, ha, ha, O, none are
 more hap - py than we.

Exercises in the key of A \flat Fourth Transposition by flats. Signature four flats.* (b b b b)
 SCALE.

No 1

A \flat	B \flat	C	D \flat	E \flat	F	E \flat	D \flat	C	B \flat	A \flat	G	F	E \flat	D \flat	C	B \flat	A \flat
Do	Re	Mi	Fa	Sol	La	Sol	Fa	Mi	Re	Do	Si	La	Soi	Fa	Mi	Re	Do
1	2	3	4	5	6	5	4	3	2	1	7	6	5	4	3	2	1

* 1 [Do] in this key is on the same degree of the staff as the key of A three sharps, hence the same exercises may be practiced.

LESSON XVI.

Minor Scale.

IN addition to the DIATONIC, MAJOR SCALE, and the CHROMATIC SCALE, there is another, called the MINOR SCALE. This differs from the Major scale in the situation of the intervals, the semitones occurring between *two* and *three*, and *seven* and *eight* ASCENDING, and between *five* and *six*, and *two* and *three* DESCENDING.

EXAMPLE OF THE SCALE IN THE KEY OF A MINOR; TERMED THE RELATIVE MINOR OF C MAJOR

No 1.

Tone Semi-
-ons Tone Tone Tone Tone Semi-
-tone Tone Tone Semi-
-tone Tone Tone Semi-
-tone Tone

A B C D E F# G# A A G F E D C B A
La Si Do Re Mi Fa Si La La Sol Fa Mi Re Do Si La
1 2 3 4 5 7 6 8 8 7 6 5 4 3 2 1

No 2.

La Si Do Re Mi Re Do Si La Si La

No 3.

For a Round in this Key, see page 119.

A few hints to be observed by every pupil who would
excl.

1. If you stand, endeavor to stand in an easy and graceful position. If you sit, sit *erect*, with the shoulders thrown a little back, so as to expand the chest and cause a free respiration. Standing is the most *correct* position,—sitting is generally the most convenient.
2. Open the mouth sufficiently wide enable you to emit a full and clear sound, without obstructions.
3. Do not move your body in the least while singing; and endeavor to hold all the vocal organs in a fixed and steady position, until you have finished the sound.
4. Do not allow your eyes or thoughts to wander, but concentrate all your energies upon your lesson.
5. Never sing in an indifferent, careless, slovenly manner.
6. FINALLY—Be punctual,—be regular,—be attentive,—be assiduous, and ALWAYS obey your teacher: your labors will then be crowned with success.

EXERCISES FOR THE FURTHER TRAINING AND CULTIVATION OF THE VOICE.

EXERCISE IN THIRDS--Two notes to one respiration.

No 2.

Musical score for Exercise No. 2, titled "EXERCISE IN THIRDS--Two notes to one respiration." The score is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and quarter notes, with diamond-shaped breath marks placed above the notes. The second and third staves continue the melodic line, also featuring breath marks. The piece concludes with a double bar line at the end of the third staff.

EXERCISE IN FOURTHS.--Two notes to one respiration.

No 3.

Musical score for Exercise No. 3, titled "EXERCISE IN FOURTHS.--Two notes to one respiration." The score is written in 2/2 time and consists of two staves. The first staff begins with a treble clef and a 2/2 time signature. The melody is composed of quarter and half notes, with diamond-shaped breath marks placed above the notes. The second staff continues the melodic line, also featuring breath marks. The piece concludes with a double bar line at the end of the second staff.

EXERCISE IN FIFTHS.--Two notes to one respiration.

No 4.

No 5. EXERCISE IN SIXTHS.--Two notes to one respiration.

EXERCISE IN SEVENTHS.--Two notes to one respiration.

No 6.

EXERCISE IN EIGHTHS.--Two notes to one respiration.

No 7.

THE SCHOOL SINGER.

INCITEMENT TO SINGING.

Words translated and Music arranged from the German for this work.

BENDA. *Fine.*

Sprightly. Chorus.

1. Wake and sing! brothers } sing! Virtue's sons should ever Happy, happy be, } Wake, and sing! brothers } sing!
 sisters, } Nought should them dissever From their merry glee, } sis - ters } *Fine.*

2. Dear this place, sweet this day, Hail, ye smiles of being, Tinged with golden light, } Wake, and sing! brothers } sing!
 Clouds of sorrow fleeing, Leave our sunbeams bright. } sisters }

Soli. *D. C.*
 Heav'n itself with kindest pleasure Lists to hear our joyful measure. *D. C.*
 Sing, O sing; a day is near us When eternal joy shall cheer us. *D. C.*

3. Wake and sing, brothers, } sing!
 sisters }

Ever let us cherish
 Deeds of love and truth;
 So when time shall perish,
 Fresh shall be our youth.

Wake and sing, brothers } sing!
 sisters }

Heaven with watchful care shall guard us,
 Heaven with boundless good reward us.
 Wake and sing, &c.

FIRST DAY OF MAY.

From the "Boston School Song Book."

C. M. VON WEBER.

Allegro.

1. How sweet is the pleasure on May's lovely morn - ing, To rove o'er the mead - ows all
 With gar - lands of flow - ers our tem - ples a - dorn - ing, And dan - cing and sing - ing with

blithesome and free! } There's pleasure in freedom, what - ev - er the season, That makes every ob - ject look
 high mer - ry glee. }

love - ly and fair; Then sure - ly for plea - sure we have a good rea - son, For free - dom has

blest us and freed us from care. La la

La la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

2. O let us this May-day dispel all our sadness,
 And give to the winds every sorrowing cloud;
 Let's fill up our pleasure, and pour forth our gladness,
 In songs that shall echo them loud and more loud,
 There's pleasure in freedom, &c.

3. All nature in beauty and splendor is shining,
 The hill and the valley are lovely and bright;
 From earliest morning to evening's declining,
 There's nought that appears, but it gives us delight.
 There's pleasure in freedom, &c.

YOUTH IS BRIEF. *Round for four voices.*

1 Youth is brief. 2 Hours of glee. 3 Time's a thief, and 4 Steals from ne.

YE HILLS AND VERDANT VALLEYS.

Briskly.

Words translated from the German for this work.

Ye hills and ver - dant val - leys · That summer's face a - dorn, Ye groves and sha - dy woodlands, Where

rings the huntsman's horn ; With gladden'd heart I greet you, Companions of my choice, In you I find my

pleasures, To you I lift my voice.

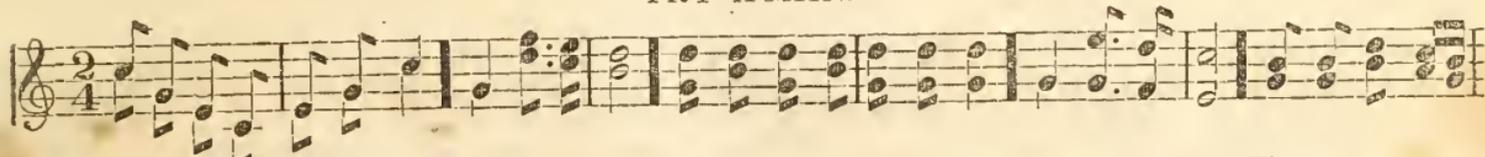
2. How happy is the shepherd,
 As on the quiet plain,
 And while his flock is feeding,
 He wakes his pensive strain!
 How pure the bubbling fountain,
 That springs beneath the hill!
 How soothing is the murmur
 Of yonder rippling rill!

3. The grass that crowns the meadows,
 The corn that loads the field,
 The farmer's patient labors,
 For Autumn's promis'd yield,
 Are scenes I fondly cherish,—
 I love them better far,
 Than all the show of cities,
 Or pearls that princes wear.

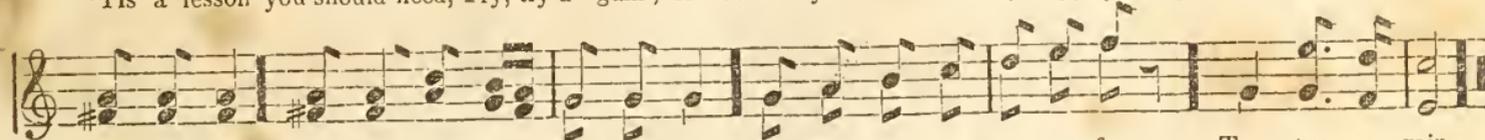
4. O, give me, lovely nature,
 A place within thy shrine!
 O, scene of rural beauty,
 I joy to call thee mine!
 I'll fix my earthly dwelling
 Amidst thy calm retreat,
 In sweet accord forever,
 My heart with thee shall beat.

TRY AGAIN.

W. B. BRADBURY.



'Tis a lesson you should heed, Try, try a - gain ; If at first you don't succeed, Try, try a - gain ; Then your courage



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

2. Once or twice though you should fail,
 Try, try again ;
 If at last you would prevail,
 Try, try again ;
 If we strive, 'tis no disgrace,
 Though we may not win the race ;
 What should you do in that case ?
 Try, try again.

3. If you find your task is hard,
 Try, try again ;
 Time will bring you your reward,
 Try, try again ;
 All that other folks can do,
 Why, with patience, may not you ?
 Only keep this rule in view,
 Try, try again

THE SISTER'S CALL.

Words by Rev. S. R. BROWN. Presented for this work by M^{SSRS.} FIRTH & HALL, owners of the copyright. U. C. HILL.

Andante.

1. A voice from the spirit land, A voice from the silent tomb, Entreats with a sweet command, Brother, come home! List,

list! 'tis a sister gone; Unseen yet where e'er I roam, She calls from her starlit throne, Brother, come home! Brother, come home!

2. At eve, when the crimson west,
Is dye'd by the setting sun,
She calls like a spirit blest,
Brother, come home!
Abroad in the stilly night,
A stranger,—and all alone,
I hear through the misty light,
Brother, come home!

3. In dreams of the midnight deep,
When angels of mercy come,
I startle to hear in sleep!
Brother, come home!
When far from my father's hearth,
I sail o'er the white sea foam,
I hear through the storm wind's mirth,
Brother, come home!

4. By sorrow and sin oppress'd,
She answers to every moan,
'Come here where the weary rest,'
Brother, come home!
Ah! loved One, I haste to thee,
Soon shall I reach thy home,
And there wilt thou welcome me,
'I come, I come!'

Andante. *1st Semi-Chorus.* *2d Semi-Chorus.*

1. On Alpine hights, the love of God is shed, He paints the morning red, The flow'rets white and blue,
 2. On Alpine hights, o'er many a fragrant heath, The loveliest breezes breathe; So free and pure the air,

Fuill Chorus.

And feeds them with his dew. On Al - pine hights, On Al - pine hights a loving Fa - ther dwells.
 His breath seems floating there. On Al - pine hights, On Al - pine hights a loving Fa - ther dwells.

3. On Alpine hights, beneath his mild blue eye,
 Still vales and meadows lie;
 The soaring glazier's ice
 Gleams like a paradise.
 On Alpine hights, &c.

4. Down Alpine hights the silvery streamlets flow,
 There the bold chamois go;
 On giddy crags they stand,
 And drink from his own hand.
 On Alpine hights, &c.

5. On Alpine hights, in troops all white as snow,
 The sheep and wild goats go;
 There in the solitude,
 He fills their hearts with food.
 On Alpine hights, &c.

6. On Alpine hights the herdsman tends his herds;
 His Shepherd is the Lord;
 For he who feeds the sheep
 Will sure his offspring keep
 On Alpine hights, &c.

Andantino.

1. When the ro - sy morn appearing, Paints with gold the verd - ant lawn, Bees on banks of wild flowers sporting,

Sip the sweets, and hail the dawn. Warbling birds the day proclaiming, Carol sweet the lively strain; They forsake their

Fine.

leaf - y dwelling, To se - cure the golden grain. See content the hum - ble gleaner, Take the scattered

ears that fall; Na - ture, at her chil - dren view - ing, Kind - ly bounteous cares for all. **D. C.**

HYMN II.

1. Hark, ten thousand harps and voices
 Sound the note of praise above!
 Jesus reigns, and heaven rejoices;
 Jesus reigns the God of love:
 See, he fills yon sapphire throne!
 Jesus rules the world alone.
 Hallelujah, hallelujah, hallelujah, Praise the Lord.
2. King of glory, reign forever!
 Thine an everlasting crown:

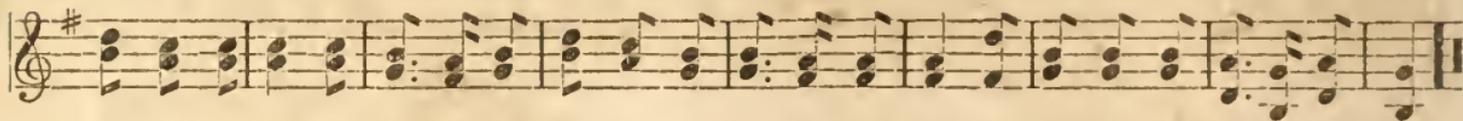
- Nothing from thy love shall sever
 Those whom thou hast made thine own:
 Happy objects of thy grace,
 Destined to behold thy face.
 Hallelujah, &c.
3. Savior, hasten thine appearing;
 Bring, O bring the glorious day!
 When, the awful summons hearing,
 Heaven and earth shall pass away,—
 Then with golden harps we'll sing,
 Glory, glory to our King
 Hallelujah, &c.

ROUND. In Four Parts.

Day is gone, Night is come; When the day of life is flo - wn, Heaven be our home.



1. The sun, as he ri - ses a - bove the blue hills, all bright, }
 Cre - a - tion with beauty and love - li - ness fills,—his light, } Now spreading o'er mountain, and



val - ley, and plain, Bears splendor and glo - ry a - long his bright train, And wakes earth from slumber a - gain.

- | | |
|--|--|
| <p>2. Whereon, thro' woodlands, or meadows, or fields, we rove,
 Some vision of nature His being reveals, whose love,
 Delights in the good of the works of His hand,
 And carries rejoicing o'er every land,
 To those who regard His command.</p> <p>3. The music of songsters from earth and from air, resounds,
 The echo from hill-side and thicket afar rebounds ;
 The hum of the insect is heard in the breeze,
 The chirp of the squirrel amidst the thick trees,—
 There's nought but contributes to please.</p> | <p>4. How sweet is the fragrance which flowrets exhale, at eve,
 When dews, gently falling on mountain and vale, relieve
 The heat which the mid-day of summer has shed,—
 When labor and toiling are over and fled,
 And rest welcomes man to his bed.</p> <p>5. How lovely, how brilliant the blue arching sky above ;
 At evening, how charming and delighted the eye can rove
 Along the pure track of the bright starry host,
 Where reason and vision, though proud be their boast,
 In deep pensive musing are lost !</p> |
| <p>6. Thy beauties, O nature, are not to be told, their smile
 Is better than oceans of silver and gold, and white
 I revel amidst the sweet scenes which they yield,
 I think of the home now above us concealed
 Where glory at last is revealed.</p> | |

PARTING SONG. No. 1
Words translated from the German for this work.

FABER.

Alliegretto.



1. Evening's twi - light now has come, School hours now are end - ed ; } Bright and dear the hours we've pass'd,
So - cial cheer and stu - dies' hum Now no more are blend - ed. }

Alto.



Fill'd with ev' - ry pleasure, Rich - ly here our lot is cast, Rich af - fec - tion's trea - sure.



2. O that every day in peace,
Thus along may bear us!
Heaven from all that's ill release,
Heaven for good prepare us!
Pure the joy that guileless hearts
Ever, ever cherish,
Ill from virtue's soul departs,
Sorrow there must perish,

3. Let us then in truth and love
Pass our earthly being;
So we'll rise to realms above,
Ill forever fleeing.
Joy anew shall then awake,
Friends again shall hail us,
Songs of endless bliss shall break,
Boundless love regale us.

O! GOOD NIGHT! (PARTING SONG, No. 2.)

Words translated, and Music adapted from the German, for this work.

FABER.

Soft and slow.—Peacefully.!

1. O! good night! O! good night! Sweet-ly has the light of day, Shed around its glo-ri-ous beaming,
2. Pure the bliss,—Pure the bliss Friendship's love-ly hand has given: Pure affec-tion's sweet ca-res-ses

Kindly o'er our path-way gleam-ing, Like the smil-ing dream of May: O! good night! O! good night!
Soothe the heart which grief op-pres-ses, Sheds a peace like that in heaven, Full of joy, Full of joy.

Cres. *f* *p*

3. ||: O, how soon, :||
Has this day returned to night!
So are all days fast fleeing,
So must wane our earthly being,
Chill'd at last by age's blight.
* : Soon, O soon! :||

4. ||: Sweet the rest,—:||
Destined to the man whose care,
Every sufferer's sorrow heeding,
Every needy orphan feeding,
Loves in all that's good to share,
|| Sweet his rest. :||

5. ||: O, good night! :||
Love and peace to all abound;
Evil fate shall not assail us,
Quiet sleeping shall regale us,
Till the morning bell shall sound:
||: O, good night! :||

Allegretto.

1. The country is my heart's delight, So calm and still, So clear and bright! There life is pure, there

life is sweet, There hon - est hearts in - friendship meet; There birds of summer chant their lays, There
There silv' - ry streams and rippling rills, In

Fine.

Fine. Inst.

happy flocks on meadows graze.
beau - ty flow amidst the hills.

D. C.

2. There flowrets bloom, of every hue,
And smile beneath the morning dew;
There verdure crowns the mountain's
high,
And twinkling stars are clear by night;
'Tis there amidst the silent grove,
I love in Summer days to rove,
And seek the cave, and seek the glen,
Afar from every human ken.

3. There stiff constraint and customs round,
And heartless smiles are never found;
There life from vicious arts kept free,
Is fraught with worth I love to see:
O let the country be my home!
O let me then in freedom roam!
The country is my heart's delight,
'Tis all so calm, so still, so bright!

Arranged for this work. Poetry by Mrs. DANA.

S. NELEON.

Spirited. f

1. How bright the un - fad - ing ev - er-green, A - mid the for - est trees! In sum - mer and win - ter

Con Expressione.

there 'tis seen To wave to the passing breeze. And may I be so like to thee, O, nev - er fa - ding

Cres.

tree! That all may feel, in woe or weal, I shall un - chang - ing be. How

Con Spirito.

bright the un - fad - ing evergreen, A - mid the forest trees! In summer and win - ter there 'tis seen, To

wave to the passing breeze. Ever, ev - er, may I be seen, Like to the beauteous ev - er - green.

Inst.

2. How bright is the sparkling, dancing sea,
 When sunbeams glitter there!
 And sweetly some pleasing melody
 Enlivens the still, soft air.
 And may I shine with rays divine
 Reflected on my heart,
 And may my voice in songs rejoice,
 When I from earth depart.

3. How bright is the sparkling, dancing sea,
 When sunbeams glitter there!
 And sweetly some pleasing melody
 Enlivens the still soft air.
 Ever, ever, bright may I be,
 Like to the sparkling, dancing sea!

Words translated and Music arranged from the German for this work.

POPULAR MELODY.

Gently.

The musical score consists of two systems of music. Each system has a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 3/4. The first system contains the first two lines of the song. The second system contains the next two lines. The lyrics are written below the treble staff. There are dynamic markings 'fz' above the first and fifth measures of the second system. There are also slurs and phrasing marks above the notes.

1. When night's shadow, O'er the meadow, O'er the vale and woodland falls; When the ruddy twilight's

glow - ing, With the streamlet's gentle flow - ing, Man to balm - y sleep re - calls;

2. And when over
 Brake and clover
 Trips the timid hare along,
 When the hart with light rebounding,
 'Midst the covert night's surrounding,
 Sallies forth in nimble throng;

3. When day closes,
 And with roses,
 Pluck'd from summer meadow's bloom,
 Peasants, glad that toil is ended,
 And with pealing voices blended,
 Seek again their happy home;

4. Then my pleasure
 Knows no measure
 All my feelings' charm to tell;
 Yes, this simple twilight season,
 Though despised by boasted reason,
 Bids my purest pleasures swell.

5. All delighted,
Well requited,
List I hours to hear the lay
Which the bird at evening raises
High to Him in grateful praises
Who awoke the lovely day.

6. Day's declining,
Star-light's shining,
Both are scenes of peace to me:
Lovely then, in every feature,
Smiles each pensive scene of nature,
Free from wrong, from sorrow free.

7. O that never
Time would sever
Me from scenes, so sweet, so dear!
O that evening's peaceful smiling,
All my pathway here beguiling,
Life would make serene and clear!

DILIGENCE.

RAUMANN,

Let us, dear broth - ers, Cheer - ful - ly toil, Nev - er from la - bor— Nev - er re - coil; Never from la - bor— Never re - coil.

2. Short is the season
Youth can remain;
Let not its proffers
Hail us in vain;—
Let not, &c.

3. Rich is the treasure
Now to be won;
Toil in full measure
Then shall be done;—
Toil, &c.

4. So shall the season
Life has now lent,
True to right reason,
Wisely be spent;—
True, &c.

5. Nature for action
Youth has designed;
Sweet satisfaction
Age will thus find;—
Sweet, &c,

6. Diligent ever
Then let us be,
So will we never
Poverty see;—
So will, &c.

Poetry translated and Music adapted from the German for this work.

POPULAR MELODY.

1. My life is an o - cean of pleasure,— La, la, lau - di, I'm gay as the lark of the
I'll sing in bright ho - li - day's measure,— La, la, lau - di, And swell the shrill notes of the

1st time. 2d time.

moon, horn. Con - tentment, thou zest of my be - ing, Thou smil - est on all of my

ways! With thee, gloomy clouds never seeing,— La, la, lau - di, I bask in e - the - re - al

Musical score for 'The Happy Cottager' featuring a treble and bass clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lyrics are: rays. La, la, la, la, la, la, la, la, la, la.

2. A far from the din of the city,—La, la, &c.
 I've planted my neat little cot,
 Where oft do I sing the sweet ditty,—La, la, &c.
 Inspired by my free, happy lot.
 Here nature's gay songsters surround me,
 In meadow and woodland and grove,
 And add to the smiles that have crowned me,—
 La, la, &c.
 From Him who reigns sovereign above:—
 La, la, &c

ECHO SONG, FOR HOLIDAYS.

ROSSINI.

Musical score for 'Echo Song, for Holidays' by Rossini. It is marked 'Maestoso' and is in 2/4 time with a key signature of one sharp (F#). The score consists of a single melodic line with a complex, rhythmic pattern.

1. Up the hills on a bright sunny morn, Voices clear as the bugle horn, List to the echoes as they fly, Here we go, We
 2. Now by streamlets pear - ly, pure, Here we wander free, secure, See how the rippling waters flow, On they go, they
 3. Now through shady vale and grove, Joyous, happy, here we rove; List to the songster's cheerful lay—Happy day, happy
 4. Happy School Boy, cease to roam, Turn thee to thy joyful home; Smiles shall cheer the close of day, Home away, a-

Musical score for the Echo Song, featuring a treble clef and a key signature of one sharp (F#). The score is divided into sections: Solo, 1st Semichorus, 2d Semichorus, 1st Semichorus, 2d Semichorus, and a final section marked 'pp Echo' and 'DC'. The lyrics are: go—We go! Come, follow, follow me; We'll come, we'll come with glee, Hurrah! hurrah! we're free, We'll follow, follow thee.

go—We go! Come, follow, follow me; We'll come, we'll come with glee, Hurrah! hurrah! we're free, We'll follow, follow thee.
 go—they go! Come, follow, follow me, &c.
 day, happy day! Come, follow, follow me, &c.
 way, away! Come, follow, follow me, &c.

PRAISE OF INSTRUCTION.

Words translated from the German for this work.

FABER.

1. O, with what de - - light,
2. Yes, my teach - er's care

In the morn - ing bright,
Shall my heart pre - pare

Haste we on to school;
Vir - tue's way to tread;

3. He who marks my ways,
4. Eve - ry day shall tell,

Loves the youth whose days
Stea - dy as the bell,

Cher - ish what is good;
Progress made by me;

Knowledge there we gain,
Thus my Ma - ker's eye,

Or - der there main - tain,
Though 'tis ev - - er nigh,

Free from all mis - rule.
Shall not wake my dread.

Knowledge - vir - tues
Eve - ry night I'll sing,

Be it our de - - light,
Hap - py as a king,

As our dai - - ly food.
While from sor - - row free.

GOD IN NATURE. (Hymn 2)

1 O, how bright and fair
Nature's glories are!
All alike proclaim
Him, who, just and right,
Girded round with might,
Ever is the same.

2 All I see or know,
Here on earth below,
Did his hand create;
Yes, in heaven's blue night,
Twinkling stars by night,
Tell his power is great.

3 O, what boundless skill
Do his works reveal!
Wide o'er all he reigns;—
Sunshine and the storm,
Know that sov'reign arm,
Which the world sustains.

4 Praise him, O, my soul!
Let his love cantrol
All thine early ways;—
Bless his guardian care,
Which, thy good to spare,
Leads thee all thy days.

THANK THE GIVER, GOD.

Words translated from the German for this work.

HENZSCH.

1. Thank the giv - er God, That his love is shed on all our ways, That our life is filled with

hap - py days; Thank the giv - - - - er God, Peace can make the humblest lot, Smile with good that withers not.

giv-er, giv - er

Loud to the giv - er, O sing! Loud to the giv - er, O sing!

2. Thank the giver God,
That he sends the fruitful summer rain,
That he scatters plenty o'er the plain;
Thank the giver God;
Faithful as the season's round,
Heaven's unceasing love is found:—
Loud to the giver, &c.

MUSIC OF NATURE. C. M. DOUBLE.

Words by C. Jeffries.

WM. B. BRADBURY.

Dolce. p

Cres.

p

1. There's mu - sic in the mid - night breeze, There's music in the morn; The day - beam and the

1st Division.

2d Division. pp

gen - tle eve Sweet sounds have ev - er borne, Sweet sounds have ev - er borne, Sweet sounds have ev - er

Inst.

1st Division.

Solo.

CHORUS.

borne, The daybeam and the gen - tle eve, Sweet sounds have ever borne, The day - beam and the

Voice.

Fine.  DUET. *Con Spirito.*


gen - tle eve Sweet sounds have ever borne. The val - ley hath its welcome notes, The grove its tuneful

Fine. 

CHORUS.



throng, And O - cean's might - y cav - erns teem With na - ture's end - less song.

D. C.

D. C.

p 2. The winds that sweep the mountain top,
f Their joyous echoes bear;
 Young Zephyrs on the streamlet play,
 And make sweet music there.
 With rustling sound the forest leaves
 Bend to the passing breeze;
 And pleasant in the busy hum
 Of flower-seeking bees.
 The winds that sweep, &c.

3. The heart, too, hath its thrilling chords,
 And feeling is the fount—
 From which inspiring melodies,
 To Heav'n in gladness mount.
 Why Nature's music? but that man
 May join the myriad throng,
 Of all her glorious works in one
f Harmonious burst of song.
 There's music in the midnight breeze, &c.

SING SISTERS, AS TO WALK YOU GO.

L. MASON.

1. Sing, sis-ters, as to walk you go, Of nature's bounty sing; How great is God, How good and Oh! How beautiful is spring.

2. To nature's jubilee of joy,
Add, brothers, your full tone;
God made for song each girl and boy,
And not the birds alone.

3. The winter decked the ground with snow,
The waterfall was still;
But murmurs now so soft and low
Through meadow banks, the rill.

4. Let him be sad who thinks of wrong
Which he, alas, has done;
The happy hours of pleasant song,
All such forever shun.

DAYS OF THE MONTH.

Arranged as a round for two voices, from a popular Melody.

Thir - ty days are in Sep - tem - ber, A - pril, June, and dull No - vem - ber, All the rest have one and thir - ty,

Save the month of Feb - ru - a - ry, Twen - ty eight are all its store; But in leap-year one day more.

BRIGHT MORNING, HAIL! (MORNING SONG.)

Words translated from the German for this work.

FABER.

Spirited

1. Bright morning, hail! Thrice wel - come is thy splen - dor, Thou bring'st the cheer - ing

ALTO

day; A grate - ful trib - ute shall our voices ren - der, To Him who rules thy sway.

2. The hand that first awoke thy golden beaming,
And bade thy sweet return,
Has made a light immortal shed its gleaming
To cheer the mold'ring urn.

3. The tufted flow'rets, all their sweets exhaling,
Their maker's praises speak;
The morning breezes, ev'ry sense regaling,
Their giver bid us seek.

4. How fresh and cheer is all that now surrounds us!
How fair creation sings!
That copious good from nature's store has crown'd us!
How bright are heaven's kind beams!

5. O, be our friend, thou Guardian of creation,
Protect us by thy might,
And guide our ways secure from all temptation,
To realms of heavenly light.

1. A - way with pout - ing and with pin - ing! Why should the brow be wrapt in gloom; When morning's golden sun is

shin - ing, And life's young year is in its bloom; The smile of joy each moment meets us, While through this pilgrimage we
Unison.

Unison.
roam, At ev'ry turn her presence greets us, To cheer us on our journey home:

2.
The streamlet purls and plays as lightly,
As when it danced on Eden's breeze;
The lovely moon still beams as brightly,
As when she shone through Adam's trees.
The smile of joy each moment meets us,
While through this pilgrimage we roam,
At ev'ry turn her presence greets us,
To cheer us on our journey home.

1. High - er, high - er, will we climb, Up the mount of glo - ry, Hap - py when her wel - fare calls,
That our names may live through time, In our country's sto - ry.

2. Deep - er, deep - er, let us toil In the mines of knowledge— Delve we there for rich - er gems
Na - ture's wealth and learning's spoil, Win from school and college;

He who conquers—he who falls, Happy when her wel - fare calls, He who conquers—he who falls.

Than the stars of di - a - dems, Delve we there for rich - er gems Than the stars of di - a - dems.

3. Onward, onward, will we press,
In the path of duty;
Virtue is true happiness,
Excellence true beauty;
Minds are of celestial birth,
Let us make a heaven of earth.

4. Closer, closer, let us knit
Hearts and hands together,
Where our fireside comforts sit,
In the wildest weather:
O, they wander wide, who roam
For the joys of life from home.

5. Nearer, dearer, bands of love
Draw our souls in union,
To our Father's house above,
To the saints communion;
Thither ev'ry hope ascend,
There may all our labors end.

THE BUGLE HORN.

WM. B. BRADBURY.

Briskly.

1. A - cross the lake, Through bush and brake, Re - sounds the bu - gle horn; O'er

hill and vale, The e - choes sail, And through the wa - ving corn, And

through the wa - ving corn, The bu - gle horn, The bu - gle horn, The wind - ing bu - gle

Echo pp *F*
tra, la, la, la, tra, la, la, la, la,
Horn at a distance. *In imitation of the bugle.*

THE BUGLE HORN. *Continued.*

horn, The bu - gle horn, The bu - gle horn, The win - ding bu - gle horn.

la. Echo pp tra la la la tra la la la la la. la.

2. The sky is clear
The flowers appear
On every side so gay;
The brook flows by
So merrily
Along its pebbly way.
The bugle horn, &c.

3. The echoes flow,
As on we go,
Through forest vale and lawn;
And far and near,
Again we hear
The winding bugle horn.
The bugle horn, &c.

I AM HAPPY. *Round for three voices.*

1
I am hap - - - py, Hap - py wilt thou be with me. Thou art hap - - - - py,

2
Hap - py will I be with thee. We are hap - - py, Hap - py will we ev - - - er be.

THANKSGIVING SONG. 8s & 7s.

Words translated, and music adapted for this work, from the German.

1. Praise the Lord! o'er earth and o - cean, Eve - ning spreads her veil of rest:

Man, from all his toils re - call - ing, Sooth - ing sor - row's heaving breast.

Soothing sorrow's heaving breast.

Soothing sorrow's heaving breast.

F. SILCHER.

1. Sweet Day! so cool, so calm, so bright, Bridal of earth and sky; The dew shall weep thy fall to-night, For

thou, a - las, must die, The dew shall weep thy fall to - night, For thou, a - las, must die.

- | | | |
|---|---|--|
| <p>2. Sweet Rose! in air whose odors wave,
And color charms the eye;
Thy root is even in its grave,
And thou, alas, must die.</p> | <p>3. Sweet Spring! of days and roses made,
Whose charms for beauty vie;
Thy days depart, thy roses fade,
Thou too, alas, must die.</p> | <p>4. Only a sweet and holy soul
Hath tints that never fly;
While flowers decay, and seasons roll,
This lives, and cannot die.</p> |
|---|---|--|

LET THE SONG OF PRAISE AND GLADNESS.

*Christmas or Missionary Song.**Words written for this work, by Mrs. SNELLING.**Music by Wm. B. BRADPURY.*

Allegro.

1. Let the song of praise and glad-ness, Ring to earth's re-mo-test bound; See the veil of

gloom and sad-ness, Yield-ing at the Gos-pel's sound. Thanks to heaven for eve-ry bless-ing,

Fine.

Shower'd upon us through the year; Health and com-pe-tence pos-sess-ing, Can we wish for great-er here?

D. C.

LET THE SONG OF PRAISE AND GLADNESS. *Continued.*

2. Freedom's banner floats above us,
Peace and plenty crown our land;
Learning spreads her stores around us,
Comforts rise on every hand.
O'er benighted souls is breaking
Daily now the light divine;
Heathen minds from slumber waking,
Feel religion's influence shine.

3. Favored youth of every nation,
Come, obey the solemn call;
Let the tidings of salvation,
You have heard—be known to all:
Be our happiness extended
To each region of the earth;
Till their songs with praise are blended,
At a blest Redeemer's birth!

4. And to us the trust be given,—
Children of a ransomed land;
To send the ministry of heaven,
To mountain height and desert sand.
Let no year that passes o'er us,
E'er behold our labors cease;
Till we see on distant islands,
Wave the Gospel Flag of Peace.

THE BIRD IN SPRING.

Words translated from the German for this work.

GLASER.

Allegro. Gaily.

1. With your sing - ing, Pleas - ure bring - ing, Come, sweet love - ly bird a - gain, Win - ter's sigh - ing.
2. Fruits and berr - ries, Plums and cher - ries, Now shall be your wel - come meat, Come to cheer us.

Off is he - ing, Joy a - gain with you shall reign.
Do not fear us, Glad in - deed your songs we'll greet.

3. None shall harm you,
None alarm you—
Sacred be your dear retreat!
Love shall guard you,
Love reward you,
For your music, pure, and sweet.

4. O how hateful!
How ungrateful
He who would disturb your rest!
No—dear treasure,
Wake your measure,
Safely may you cheer my breast.

THE SKY LARK.

Allegretto.

1. How sweet is the song of the Lark when she springs, To wel - come the morn - ing with

INST.

2. 'Tis thus with the Christian; his willing soul flies To wel - come the day - spring that

joy on her wings! The high - er she ris - es the sweet - er she sings, And she

streams from the skies; He is drawn by its glorious ef - ful - gence to rise To the

p With expression.

sings when we see her no more: *p* When storms and dark clouds veil the sun from our sight, She has

re - gion from whence it is given: *f* He sings on his way from this cloud-cover'd spot, The

THE SKY LARK. *Continued.*

Majestic.

mount - ed a - bove them, She shines in the light, Thus far from the scenes that dis-
 quick - er his pro - gress the sweet - er his note; When we hear him no long - er, the
 turb and affright, She loves her gay mu - sic to pour. *Symphony.*
 song ceas - es not, It blends with the cho - rus of heaven.

ROUND. *For four voices.*

1 2 3 4
 Blossoms of plea - sure, Now are our trea - sure, But O, to-mor - row Bloom they no more.



live - - ly glee' Young hearts are ev - - er ev - - - er free, And quick to bound with live - - ly glee;

live - - ly glee, Young hearts are ev - - er ev - - - er free; And quick to bound with live - - ly glee;



Oh yes, oh yes, to song, our youth - ful days be - long. Oh yes, oh yes, to song, our

Oh yes, oh yes, to song, our youth - ful days be - long. Oh yes, oh yes, to song, our

f *mp*
 youth - ful days be - long. Oh yes, oh yes, to song, Our youth - - ful days be - long.
f *mp*
 youth - ful days be - long. Oh yes, oh yes, to song, Our youth - ful days be - long.
f *mp*
 youth - ful days be - long. Oh yes, oh yes, to song, Our youth - ful days be - long.

2. When May day's morn is smiling,
 And tuneful choirs awake;
 Our hearts of grief beguiling,
 With notes that gayly break;
 How happy then do we unite
 And sing, along our way of light
 Oh yes, oh yes, to song,
 Our youthful days belong.

3. When fortune's gifts have crowned us,
 When life flows smoothly on,
 When social friends surround us,
 And all unite as one;
 Then happy, joyous still are we,
 As loud we raise the tuneful glee:
 Oh yes, oh yes, to song,
 Our youthful days belong.

"NEVER LOOK SAD"

79

LOWELL MASON.

1. Nev - er look sad; there's no - thing so bad As get - ting fa - mil - iar with sor - row;

Treat him to - day in a cav - a - lier way, He'll seek oth - er quarters to - morrow.

2 Do not then sigh, but e'er turn your eye
At the bright side of every trial;
Fortune, you'll find, is often most kind
When chilling your hopes with denial

3 Let the sad day, then, carry away
Its own little burden of sorrow,
Or you may miss full half of the bliss
Which comes in the lap of to-morrow.

THE CUCKOO. Round for two, three, or four voices.

Cuckoo, good neighbors, help us to hedge in the cuckoo, Keep, keep, keep, O keep in the cuckoo, Neighbors help us to hedge in the cuckoo.

THE SHEPHERD'S SONG.

Maestoso.

Arranged from J. ROLAND,

1. Shep - herds, from your sleep, awake, Morning opes her gold - en eye, Ro - sy beams in

beau - ty break O - ver o - cean, earth, and sky! O - ver ocean, earth, and sky!

'Tis fair na - ture's sweetest hour, In her love-liest garb she reigns, Wake! and in her

syl - van bow'r, Tune her praise in joy - ous strains, 'Tis fair na - ture's

sweet - est hour, In her love - liest garb she reigns, Wake! and in her

syl - van bow'r Tune her praise in joy - ous strains. *Symphony.*

2. See the lark with early note
 Soars above the flow'ry lea,
 As he pours from warbling throat,
 Songs of cheerful melody :
 Why should we, to cots confin'd,
 While this beauteous hour away ?
 Sleep may loose, but not unbind,
 Charms that shepherds find in day.

3. Lead our fleecy flocks away,
 To their pasture in the dell :
 Blithe our songs, our hearts are gay,
 Shepherds' joys, oh, who can tell ?
 Not the prince, who restless sleeps,
 On his couch of silk and gold ;
 Nor the slave whom a'rice keeps
 In your city's narrow fold

MISSIONARY HYMN. 8's & 7's. MRS. SIGOURNEY.

1. Onward, onward, men of heaven !
 Bear the gospel banner high,
 Rest not till its light is given,
 Star of ev'ry pagan sky.
 Send it where the pilgrim stranger
 Faints 'neath Asia's vertic ray ;
 Bid the red-brow'd forest ranger
 Hail it ere it fades away.

2. Where the Arctic ocean thunders,
 Where the tropics fiercely glow,
 Broadly spread its page of wonders,
 Brightly bid its radiance flow.
 India marks its luster stealing ;
 Shivering Greenland loves its rays ;
 Afric, 'mid her deserts kneeling,
 Lifts the untaught strain of praise.

3. Rude in speech, or grim in feature,
 Dark in spirit though they be,
 Show that light to every creature,
 Prince or vassal, bond or free.
 Lo ! they haste to every nation ;
 Host on hosts the ranks supply ;
 Onward ! Christ is our salvation,
 And your death is victory.

CHILDHOOD'S SONG.

83

LOWELL MASON.

Hap - py days are gli - ding o'er us, Life is fresh and earth is fair; From our qui - et slumber spring - ing
Sor - row swift - ly flies be - fore us, And we gay ly laugh at care.

Cheerful - ly we pass the day, Each suc - ceed - ing mo - ment bringing Pleasant stud - y, work, or play.

2. Sometimes angry passions rising
Drive away our peace of mind;
O 'tis strange, 'tis quite surprising,
That we are not always kind.
If we cherish good affections,
And our parents will obey;
If we follow the directions
Of our teachers through the day;

3. If our spirit, meekness learning,
Unto God their homage give;
Like the modest violet turning
To the sky its azure leaves;
Then we never need be fearful;—
As the lamb and cooing dove,
We are happy, we are cheerful,
When our hearts are full of love.

THE TWIN ROSES.

Arranged from M. KELLEY.

1. On one pa - rent stock two white ros - es were grow - ing, From buds just ex - pand - ing And love - ly to
To - geth - er they bloomed, with the same sunbeams glowing, And a - noint - ed at night with the same balm - y

INST.

view, A spoil - er beheld the fair twins, and unsparing, Pluckod one from its stalk like a gay victim dress'd, Then left its companion his
dew;

prize proudly bearing, To blush for an hour, ere it died on his breast.

Len. Dim. 2.

But ah! for the widow'd one, shrivel'd and yellow,
Its bright silver leaves lost their delicate hue;
It sickend in thought, pin'd to death for its fellow,
Rejected the sun-beam and shrank from the dew.
Then where, ruthless spoiler, ah, where is thy glory;
Two flow'rs strewn in dust that might sweetly have
bloom'd,
A Tomb is the triumph which tells thy proud story,
Where beauty and love are untimely consumed.

Len. Dim.

GOOD MORNING. *Round for four voices.*

W.

85

1
 2
 3
 4
 Good morn - ing, broth - er, } how d' ye do? Ve - ry well, I thank you, how are you?
 sis - ter, }

Cheerful - ly sing us a song - or two. la la la la la la la la la.

LABOR MAKES OUR PLEASURES SWEET. *Round for four voices.*

1
 2
 3
 4
 La - bor makes our plea - sures sweet, Keeps our life from ill; Toil we'll ev - er
 glad - ly greet, Life with good 'twill fill. Hands for toil has na - ture made, Life with smiles to
 cheer; Days shall all-- this du - ty paid--All be bright and clear.

WOODMAN! SPARE THAT TREE!

Poetry by GEO. P. MORRIS, ESQ.,

Presented for this work by Messrs. FIRTH & HALL, owners of the copyright. H. RUSSELL.

1. Woodman, spare that tree! Touch not a sin - gle bough, In youth it shel - ter'd

me, And I'll pro - tect it now; 'Twas my fore - fa - ther's hand That placed it near his

cot, There, woodman, let it stand, Thine axe shall harm it not.

2. That old familiar tree,
 Whose glory and renown
 Are spread o'er land and sea,
 And would'st thou hack it down,
 Woodman, forbear thy stroke!
 Cut not its earth-bound ties;
 Oh! spare that aged oak,
 Now towering to the skies!

3. When but an idle boy
 I sought its grateful shade;
 In all their gushing joy
 Here, too, my sisters played.
 My mother kissed me here;
 My father press'd my hand—
 Forgive this foolish tear,
 But let that old oak stand!

4. My heart-strings round thee cling
 Close as thy bark, old friend!
 Here shall the wild-bird sing,
 And still thy branches bend.
 Old tree! the storm still brave!
 And, woodman, leave the spot;
 While I've a hand to save,
 Thy axe shall harm it not,

SKEPTIC, SPARE THAT BOOK!

1. Skeptic, spare that book,
 Touch not a single leaf,
 Nor on its pages look
 With eye of unbelief;
 'Twas my forefathers' stay
 In the hour of agony;
 Skeptic, go thy way,
 And let that old book be.

2. That good old book of life,
 For centuries has stood
 Unharm'd amid the strife,
 When earth was drunk with blood,
 And would'st thou harm it now,
 And have its truths forgot?
 Skeptic, forbear thy blow,
 Thy hand shall harm it not.

3. Its very name recalls
 The happy hours of youth,
 When in my grandsire's halls
 I heard its tales of truth.
 I've seen his white hair flow
 O'er that volume as he read;
 But that was long ago,
 And the good old man is dead.

4. My dear grandmother too,
 When I was but a boy,—
 I've seen her eyes of blue
 Weep o'er it tears of joy.
 Their traces linger still,
 And dear they are to me:
 Skeptic, forego thy will,
 Go, let that old book be.

MAY COMES LAUGHING O'ER THE PLAIN.

Arranged for this work from a popular piece of music, by permission of MR. H. PRENTISS of Boston, owner of the copyright.

p *m* *cres.* *mf*

1. La, la, la, — la, la, la, May comes laughing o'er the plain, La, la, la, — la, la, la, Her-ald of young

sum - mer's reign; La, la, la, — la, la, la, Breath - ing sweetness through the bow'rs, Tint - - ing

Fine. *f*

with bright hues the flowers; *Fine.* See, she waves her mag - - ic hand, See, she waves her

mag - - - ic hand, Life and beau - ty round her play, 'Tis the joy - ous, month of May, Laughing May,

Joy - ous May Love - ly May, Smi - ling May, Hap - py May, Laughing May, Comes laugh - ing o'er the plain. *D. C.*

2. Winters' cold and leafless bough,
Blushes at her presence now;
On the bush the linnet sings,
In the brake the wild flower springs,

Sportive nymphs and happy swains,
Roam the fresh enamel'd plains;
Every living thing doth say,
'Tis the joyous month of May.
Laughing May, &c.

THE VINE DRESSER'S SONG.

Arranged for this work

VON WEBER.

1. Come a - way girls, to la - bor, Brightly g'ows the young day: Come, come a -

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is a piano accompaniment for a vocal line.

v. friend and might too! To the vin - yard a - way! The blithe be - cho,

The second system continues the piano accompaniment. It features a fermata over the final note of the vocal line. Below the vocal line, there is a section labeled "Inst." (Instrumental) with a key signature change to two flats (B-flat and E-flat) and a "Ped" (Pedal) marking.

ring - ing, Re - plies to the horn, And the wood - bird is sing - ing, All

The third system concludes the piano accompaniment. It features a key signature change to two flats (B-flat and E-flat) and a "Ped" (Pedal) marking. The music ends with a final chord.

THE VINE DRESSER'S SONG. *Continued.*

Fine.

hail to the morn. O'er the light glanc - ing foun - tain, O'er fall and o'er
 2. Come each hap - py mai - den, &c.
 3. See the herds gay - ly bound - ing, &c.
 4. Hark! the shep - herds now wend - ing, &c.

INST. VOICE

Stanzas at the bottom of the page.

stream, O'er the rose - tint - ed moun - tain, How plays the fresh beam!

D. C.

2. Come each happy maiden,
 Your portion prepare,
 With scrip freely laden
 With labor's sweet fare.
 Come away, &c.

3. See the herds gayly bounding,
 Arouse at the call,
 As the matin comes sounding
 "Good morrow!" to all.
 Come away, &c.

4. Hark! the shepherds now wending
 The hill side along,
 Are cheerily blending
 The shout and the song;
 Come away, &c.

THE HOBBY HORSE.

Music arranged from the German, and words translated for this work.

1. Hop, hop, hop! Nim - ble as a top! O - ver hill and val - ley bounding,

'Midst your clink - ing hoofs re - sounding; Hop, hop, hop, hop, hop! Nimble as a top.

2. Hwo, hwo, hwo! how like fun you go!
 Stop, you jade, I tell you—tell you,
 If you don't I'll surely sell you!
 Hwo, hwo, hwo, hwo, hwo!
 How like fun you go!

3. Spare, spare, spare! sure enough we're there!
 Very well, my little pony,
 Safe's our jaunt, though rough and stony:—
 Spare, spare, spare, spare, spare!
 Sure enough we're there!

4. Here, here, here! Yes, my pony, dear;
 Now with oats and hay I'll treat you,
 And with smiles will ever greet you,
 Pony, pony, dear, Yes, my pony, dear!

THE OLD OAK TREE.

1. The old oak tree that o'er shadowed the door My na-tive home thy pride; Where first I strayed, but soon re-tur-n - ed, Dear

Fine.

moth - er to thy side; 'Tis there I fly to meet thee still, Fond mem'-ry elings to thee.
In the bright moonlight of a summer's night, By the shade of the old oak tree. D. C.

2.
Yes mem'ry comes with a treasure of love,
For thee my native bowers,
My wakened heart will soon recall,
Of life those happiest hours.

Home's downy nest, thy gentle care,
When I was near to thee;
In the bright moonlight of a starry night
By the shade of the old oak tree.

THEY ARE GONE, ALL GONE FROM THE MOUNTAIN HOME.

Arranged as a duet or trio for this work.

W. KIRBY.

Andante.

1. They are gone, all gone, from the moun - tain home, Where the wild bees hum and the bright birds roam, Where the

heath flow'rs wave 'neath the scent - ed breeze, And the warb - lers sing 'mid the tall green trees. They are

gone, all gone, from the moun - tain home, Where the wa - ters glide, and the moon - beams roam, Where the

THEY ARE GONE ALL GONE. *Concluded.*

li - ly bell blooms like a star o'er the wave, And the wil - low bough bends its leaves to lave.

D. C.

2. They are gone, all gone from the mountain home,
 And their song's not heard o'er the hills to roam,
 And the echoing notes of the hunter's horn,
 Have all pass'd away like a summer's morn.

They are gone, all gone, both the young and gay,
 And the wild bees hum, and the bright birds play
 But the glen is lone where the young deer roam,
 They are gone, all gone, from the mountain home.

COME FOLLOW ME. *Round for three voices.*

1
 Come fol - low, fol - low. fol - low, fol - low, fol - low' fol - low me; 2
 whither shall I fol - low, fol - low, fol - low;

3

Whither shall I fol - low, fol - low thee? Down by the wil - low, wil - low, wil - low, Down by the wil - low, wil low tree.

AUTUMNAL SONG.

Music arranged, and words translated from the German, for this work.

m. p. Moderately Slow.

1. Now the leaves are fa - ded, Fields with cold per - va - ded, Wear a pal - lid hue;
 2. Yet there's much to cheer us, Though the winter's near us, When the Autumn comes;

Cres. *f.*

m. f. *f.*

Chil - ly breezes blow - ing, I - cy streamlets flow - ing, Win - ter's signs renew.
 Herbs of sweetest sa - vor, Fruits of fin - est fla - vor, Ap - ples, peach - es, plums.

mf

3. Corn o'erspreads the valleys,
 Grapes the garden alleys—
 Yes, and luscious pears,
 Tinged with golden yellow,
 Juicy, rich, and mellow,
 Many a hill-top bears.

4. Lengthen'd evening bringing
 Times for glee and singing,
 Autumn bids us smile;
 Calls to social meeting,
 Bids us, pleasure greeting,
 Ah our woes beguile.

5. Yes, we gladly hail thee,
 Cheers shall oft regale thee,
 Autumn, fount of joy!
 Pleasures various, waking,
 Now shall, loudly breaking,
 Swell without alloy.

THE SWEET BIRDS ARE SINGING.

Allegretto.

TYROLEAN.

1. The sweet birds are wing - ing From ar - bor to spray, From ar - bor to spray,
 And cheer - i - ly sing - ing Of spring time and May: Merry May, mer - ry May!

Sing, shepherds! sing with me, Cheer - i - ly, cheer - i - ly; Sing, shepherds! sing with me, Merry, merry May!

2. Our sisters to meet us
 Are now on their way,
 With garlands to greet us,
 And songs of the May,
 Merry May, merry May!
 Sing, shepherds! sing with me,
 Cheerily, cheerily;
 Sing, shepherds, sing with me,
 Merry, merry May!

3. The cattle are lowing,
 Come! up from your hay:
 Then let us be going;
 The morning is May,
 Merry May, merry May!
 Sing, shepherds! sing with me,
 Cheerily, cheerily;
 Sing, shepherds, sing with me,
 Merry, merry May!

CONTENTED AND HAPPY.

Words translated, and music adapted from the German, for this work.

HILLER.

1. Hap - py, hap - py will I be, For I've no - ble trea - sure: Yes, though not so soft my bed,
Who is rich - er, who than me, Who has sweet - er plea - sure?

Humble though my dwelling, Sweetly rests my wea - ry head, Ev' - ry care dis - - pe'l - ing.

2. Rich to me is nature's store;
Every scene around me,
Far more choice than golden ore,
Tells what bliss has crown'd me.
Here the birds, on nimble wing,
Gayly round are sailing;
Here fresh flowrets thickly spring,
All their sweets exhaling.

3. Labor here in open air,
Health and strength affording,
Makes me able well to spare
All the miser's hoarding.
Simple food and quiet rest
Make me fresh and cheerful;
Never is my heart depress'd,
Nor my visage tearful.

4. Future ills I let alone,
Trouble never borrow;
Every day has but its own—
Not another's sorrow.
Thus, I free and cheerful live,
Happy, happy ever,
Thank the hand which, good to give,
Ceases never, never.

RURAL PLEASURES. No. 1.

Words translated, and music arranged from the German for this work.

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SIEGEL.

Joyfully.

1. Ye hills and verdant valleys, That summer's face adorn, Ye groves and shady woodlands, Where

rings the huntsman's horn; With gladden'd heart I meet you, Companions of my choice, In

Unison.

you I find my pleasure, To you I lift my voice.

2 How happy is the shepherd,
As on the quiet plain,
And while his flock is feeding,
He wakes his pensive strain!
How pure the bubbling fountain,
That springs beneath the hills!
How soothing is the murmur
Of yonder rippling rill!

Tenor.

1. All smil - ing with beauty the spring time has come, Again we are hearing the mer - ry bees hum: Now

Treble.

Alto.

2. We wan - der through meadows along the clear brook, And fish from its banks with a lit - tle bar'b hook, Or

Base.

nature's full glo - ry is break - ing, Now rural delights are a - wak - ing, The hills and the valleys are

muse on the light's silv'ry beam - ing, That o - ver its sur - face is gleaming, Or si - lent and motionless

cheer'd with the songs, That warble from thousands of Spring's happy throng.
stand on its shore, And list with de-light to its soft gentle roar.

The musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is in 4/4 time and features a melody with accompaniment.

3.

How sweet the enchantment that every where reigns!
How mild are the breezes that sigh o'er the plains!
What beauty the flowrets are shedding!
How widely their fragrance is spreading!
All nature seems clad in her loveliest hue,
Bedeck'd and adorned to enravish our view.

4.

Of cities, how dreary and dark are your walls!
The thought of your gloom every feeling appals;
No sweet rural Spring-time regales you,
No May-scene of loveliness hails you:—
Oh, give me the spot where is nature's own dress,
Spring's visions of glory my feelings to bless.

'THREE HAPPY BOYS. *Round for three voices.*

The clock has struck e - lev'n, Our lessons well we'll learn, Then at evening's bell at sev'n To our
home we will mer - ri - ly re - turn, And three happy boys, and three happy boys, And three happy boys we'll be,

The musical score is for a round for three voices. It consists of two staves of music in 6/4 time. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The music is in 6/4 time and features a melody with accompaniment. The score is divided into three parts, labeled 1, 2, and 3.

THE THUNDER STORM.

Words translated from the German for this work.

MOZART.

1. It thunders! but I trem-ble not, My trust is firm in God; His arm of strength I ev-er sought, Through
 2. The hand that gives the morning light, And spreads the blush-ing rose, Con-trols the storm with sov'reign might, And

all the way I've trod. He saves in dan-ger's fear-ful hour, The chil-dren of his love
 bids it when re-pose. 'Tis He that guides the sparrow's wings, And keeps the in-sect's ways;

3. I therefore fear no tempest's rage,
 No lightning's dazzling fire;
 His vows who rules from age to age,
 My heart with trust inspire;
 While I am his and he is mine,
 I'm ever safe from ill;
 O let my heart and voice combine,
 His courts with praise to fill.

1. Remember thy Creator,
While youth's fair spring is bright ;
Before thy cares are greater,
Before comes age's night ;
While yet the sun shines o'er thee,
While stars the darkness cheer ;
While life is all before thee,
Thy great Creator fear.

2. Remember thy Creator,
Before thy dust returns
To earth--for 'tis its nature--
And life's last ember burns :
Before, with God who gave it,
The spirit shall appear ;
He cries who died to save it,
Thy great Creator fear.

Temperance Hymn.

1. How long shall virtue languish,
How long shall folly reign,
While many a heart with anguish
Is weeping o'er the plain ?
How long shall dissipation,
Her deadly waters pour
Throughout this favored nation,
Her millions to devour ?

2. When shall the veil of blindness
Fall from the shrine of wealth,
Restoring human kindness,
And industry, and health ?

When shall the charms so luring
Of bad example cease,
The end at once securing
Of temperance and peace ?

3. We hail with joy unceasing
The band whose pledge is given,
Whose numbers are increasing
Amid the smiles of heaven.
Their virtues, never failing,
Shall lead to brighter days,
Where holiness, prevailing,
Shall fill the earth with praise.

SENTENCE.



Let us love the Lord our God with all our heart, With all our mind, and soul, and
strength; Let us love our neigh - bor, love our neigh - bor, love our neighbor as our - selves.

SOFT IS THE MORNING DEW.

Poetry by MRS. M. H. MAXWELL from the "Young Lady's Friend."

Andante.

1. Soft is the morning dew, Rest-ing on flowers; Gen-tle the balm-y breath, 'Mid sum-mer flowers;

Green is the moss couch, Spread to re - - pose; Sweet o'er the heath-er hill, The wild flower blows.

2. Dew on the bright flowers,
 Soon glides away;
 Calm breath of Summer
 Speeds on its way—
 Yellow the moss-bed,
 Bleak is the hill—
 Gone are the silver buds,
 Hushed is the rill.

3. Days without number,
 Thus on the wing,
 Fly as the shadow
 Glides o'er the hill;
 Star of the morning,
 Gilding our bloom,
 Lights up at evening
 Our path to the tomb

4. Not this our Eden home,
 Rocked by the blast—
 Not this our beacon star,
 Fading so fast;
 Dark though the stormy hours,
 Fleeting and short—
 Bark of our pilgrimage
 Soon is a port

1. Lo! the sun its beams of light, Pours a - gain up - on my sight, Breaks the

night, wakes the day, Drives my tor - pid sleep a - way.

2. Up again—my dai'ly toil
Must be done—I'll not recoil;
Nerv'd my arm—firm my zeal,
Sloth shall not my vigor steal.

3. Anxious cares and toilsome strife,
Shall not harm and waste my life;
Love and peace still within,
Shall an easy conquest win.

4. Firm to work my hands be laid,
Thus I'll earn my daily bread;
Pinching need shall not come,
Plenty's store shall bless my home.

5. Truth and virtue be my shield,
Let me all your armor wield;
So I'll live blithe and free,
Happy, happy will I be.

6. Heaven my dang'rous footsteps guide,
Let no dark temptation's tide
Blast my hopes—curse my days,
Quell my songs of joyful praise.

PLEASURES OF INNOCENCE. No. 1.

Words translated, and music adapted from the German, for this work.

GERMAN.

With a happy and contented expression.

1. I am as hap - py, blithe, and gay, As larks of May - day morn; *p* In vir - tue's path I

al - ways play, With truth my life a - dorn.

2. With early morning's light I rise,
And make it first my care
To thank the God that rules the skies,
In humble, grateful prayer.

3. I love that great and heavenly King,
Who gave my happy life,
And daily makes me gladly sing,
Afar from woe and strife,

4 In studies too I take delight,
For they will yet prepare
A crown of honor, rich, and bright,
For future age to wear.

5. I love my parents to obey,
Their word is wisdom's guide,—
A rich reward, I'm sure 'twill pay,
And be my future pride.

6. O happy, happy, sure am I
From morning's dawn till night!
I have no tear, I have no sigh,
My virtue's path to blight.

PLEASURES OF INNOCENCE. No. 2.

Words translated and Music adapted from the German for this work.

FAPER.

1. There's much good cheer in youth-ful age, tra la! When fai-ry scenes the heart engage, tra la! When

all is sun - ny, clear, and bright, And plea - surs reign from morn to night, When

When all is sun - ny, clear, and bright,
all is sun - ny, clear, and bright, And pleasures reign from morn to night, And

p'ea-sures reign from morn to night, And plea-sures reign from morn to night.

2. O who, like us, is free from care ? tra la !
 O who, in sports, has half our share ? tra la !
 We bound like roe-bucks o'er the plain,
 And ever fresh and free remain.
3. The summer's smile we ever greet, tra la !
 We love its berries, fresh and sweet, tra la !
 And autumn comes with welcome glee,—
 O yes, its fruits I long to see.

4. And all the year,—'tis fill'd with good, tra la !
 To us who sail on youth's bright flood, tra la !
 We let our pleasures take the wing,
 And ever, ever, ever sing !

5. Pray tell, why should our hearts be sad ? tra la !
 Yes, yes, why should we not be glad ? tra la !
 We've food, and drink, and clothes to wear,
 And all for which we need to care.

6. Come on, then, let us merry be, tra la !
 There's none so bappy,—none as we, tra la !
 Come, let us shout and let us sing
 Till echoes make the welkin ring.

ROUND.

1 Buy my fruit, 2 La - dies fair; 3 Yes, maid - en, yes, we will buy 4 Your fruit so rare.

SONGS OF THE SEASONS.

SPRING.

"BLISS IS FLOATING, SMILING EVERY WHERE."

WM. B. BRADBURY.

Sprightly. Major.

1. Bliss is float - ing, smil - ing eve - ry where, Float - ing round the verd - ant mountain, }
Smil - ing in the glas - sy fountain, }

Plaintive. Minor. For the fourth and fifth stanzas.

Bliss is float - ing, smil - ing eve - ry where. 4. Sad - ness glimmers in each flow' - ry

cup: Pearly dew drops see it weeping, } Sadness glimmers in each flow' - ry cup.
Hear its sighs through alders creeping; }

- 2 Joy is singing, shouting, far and near,
O'er the flowery meadows straying,
Lambs are skipping, children playing;
Joy is singing, shouting, far and near.
- 3 Trip it lightly in the dance of May,
See the blossoms thickly falling,
Hear the songsters;—Spring is calling;
Haste! ah, swiftly spring-time fades away!

MINOR.

- 4 Sadness glimmers in each flowery cup:
Pearly dew drops see it weeping,
Hear its sighs through alders creeping;
Sadness glimmers in each flowery cup.

- 5 Murmur softly, choir of tender joys;
Echoes whisper through the bowers,
Echoes float from scented flowers;
Murmur softly, choir of tender joys.

MAJOR.

- 6 Spring is blooming freshly o'er the tomb;
See! life springs from death's cold prison;
See! the butterfly is risen;
Hope triumphant hovers o'er the tomb.
- 7 Bliss is floating, smiling every where;
Floating round the verdant mountain,
Smiling in the glassy fountain;
Bliss is floating, smiling every where.

Allegro.

1. Joy is warbling in the breezes, Pleasures smile a-long the fields, } Heav'n now sheds its mildest splendor,
 Na - ture, elad in robes of beau - ty, All that's sweet and lovely yields;

O'er the land and o'er the deep, In - sects feel the common pleasure, Forth in happy crowds they creep.

2. Humming bees and sailing swallows,
 Gayly tell the lively glee,
 Nature's now so kindly shedding
 Over all the eye can see,
 Welcome, says the flock that's feeding
 On the verdant grassy hills;
 Welcome, echoes many a songster
 Chirping round the ripp'ling rills.

3. Blooming flowers, their sweets exhaling,
 Join to make the charming scene,
 Yet still more like happy Eden,
 Ere the blight of human sin,
 Glad we hail thee, lovely summer,
 Welcome, truly is thy smile;
 O that all like thee were lovely,
 Free from woe, and free from guile!

AUTUMN.

"HOW GEN'ROUS IS THE AUTUMN'S STORE."

113

REICHARDT.

Joyfully.

1. How gen'rous is the Autumn's store! How rich its no - ble trea - sure! Its lus - ty yield it

deigns to pour, A - long our way like gold - en ore, In loads of ful - lest mea - sure.

2. Its luscious fruits it never spares;
 With apples, plums, and peaches,
 With melons, berries, grapes, and pears,
 A sumptuous banquet it prepares,
 For which my taste now reaches.

3. O let us join the gleeful ring,
 And hail the Autumn's coming,
 To Autumn's shrine glad hearts we'll bring,
 And loud and merry will we sing,
 As when bright May is blooming.

WINTER.

"HOW DEEP A SHADE HATH BOUND THEE."

Allegretto. 1st Chorus.

1. How deep a sleep hath bound thee, A snowy shroud is round thee, O earth, our mother fair.

2d Chorus.

Where now are spring's gay flow'rs,
And summer's gold - en hours, And those green robes thou once, thou once didst wear?

2. How tranquil are thy slumbers!
No shepherd's tuneful numbers
By vale or stream resound.
Sweet summer songs are over,
The swallow—joyous rover—
In all our fields no more is found.

3. A Father's hand hath dressed thee
In wintry robes ;—so rest thee
Beneath his watchful sight.
Thy wintry slumbers breaking,
We soon shall see thee waking
In radiant robes of lovely light.

NATURE'S PLEASURES. (SPRING SONG. No. 2.)

"A THOUSAND TIMES WE HAIL THEE."

HIMMEL.

Cheerfully.

1. A thousand times we hail thee, Thou love-ly ru - ral scene ; Thy groves, and fields, and woodlands, Thy

garb of cheer - ful green. How pure thy crys - tal foun - tain, How clear thy pur - ling

rills, How sweet the tuft - ed flowrets That blossom on thy hills! Thy scene of blushing

pp

MOWER'S SONG. (SUMMER SONG. No. 2.)

"WHEN EARLY MORNING'S RUDDY LIGHT."

POPULAR GERMAN MELODY.

Sprightly.

1. When ear - ly morn ing's ruddy light Bids man to la - bor go, } We mowers—dal de ral dey! We
 We haste with sythes all sharp and bright, The meadow's grass to mow. }

cut the li - lies and—ha, ha, ha, ha, ha, hay; Hey-day! yes, hay—hey-day; We cut the lilies and hay.

2. The cheerful lark sings sweet and clear,
 The black-bird chirps away,
 And all is lively, sprightly here,
 Like merry, merry May.
 We mowers,—dal-de, &c.
 We roll the swaths of green,—ha, ha, &c.
 We roll the swaths of green hay.

3. The maidens come in gladsome train,
 And skip along their way,
 Rejoiced to tread the grassy plain,
 And toss the new-mown hay.
 The maidens,—dal-de, &c.
 They rake the lilies and—ha, ha, &c.
 They rake the lilies and hay.

4. In jokes, and jests, and lively din,
 And songs of merry cheer,
 We lads and lasses happy join,
 With none to make us fear;—
 We're freemen,—dal-de, &c.
 We're freemen while we make—ha, ha, &c.
 We're freemen while we make hay.
5. When evening, with its dewy fall,
 Begins at length to come,
 The hay in lusty cocks we roll,
 And bear it gladly home :—
 What's better,—dal-de, &c.
 What's better than to make—ha, ha, &c.
 What's better than to make hay?

6. We fill our barns with ample store,
 To feed the flock and herd,
 And thus, till winter's waste is o'er,
 No famine's blight is feared :—
 We mowers,—dal-de, &c.
 We mowers love to make—ha, ha, &c.
 We mowers love to make hay.
7. And when the harvest all is done,
 We give our joys the wing,
 And happy voices, all as one,
 Make heaven with music ring!
 Thrice hail ye !—dal-de, &c.
 Thrice hail ye ! ye who make—ha, ha, ha, &c.
 Thrice hail ye ! who make hay.

DISTURB NOT THE PLOVER. *Round for four voices.*

B.

1
 Dis - turb not the Plover, For see, she doth hover, So ten - der - ly o - ver her sweet lit - tle brood;

2
 Pce wit, Pee wit, Hear her mournful cry,

3
 Hear her mourn - ful cry; O, hear her pit - e - ous moan! Pit - e - ous moan!

4

REAPER'S SONG. (AUTUMNAL SONG, No. 2.)

"GOLDEN EARS, THOUGH RICHLY WAVING."

P. MÜLER.

1. Golden ears, though richly waving, Must in har-vest fall; Changing seasons, all their beauties Soon again re-

call. So must we, our life re-noun-cing, Soon re-turn to dust; But in Him who

breaks death's slumbers, Will we ev-er trust, Ev-er trust, Ev-er trust, Ev-er trust, Ev-cr trust.

2. Glad at eve the reaper gathers
 All his well-filled sheaves ;
 Bears them home and thanks the giver,
 Whence he all receives.
 But like sheaves of summer's harvest,
 Men, with all their store,
 Time within the grave will gather,
 Here to ||: live no more.:||

3. But a spring-time yet shall brighten
 On the silent tomb ;
 Day unending, life immortal,
 Then, O then shall bloom !
 Songs sha'l then from ransomed millions,
 Wake the slumbering dead ;
 Clouds, and storms, and pains, and sorrows,
 Then shall ||: all be fled.:||

4. What though flowers a time may blossom,
 O'er my sleeping dust ?
 God is true, who life has promised,—
 Him I still will trust
 Praise to nature's bounteous guardian—
 Heaven's eternal King ;
 Grateful songs for all his goodness.
 Will we ||: ever sing.:||

GLAD I HAIL THE CALL TO SINGING. *Round for three voices.*

The musical notation consists of two staves in 3/4 time with a key signature of one flat (B-flat). The first staff begins with a first ending bracket (1) over the first six measures. The second staff begins with a second ending bracket (2) over the last four measures. The lyrics are written below the notes, with a third ending bracket (3) under the words 'Bome!' in the second staff. The piece concludes with a double bar line.

1 Glad I hail the call to sing - ing, Call to sing - ing, Glad I hear the bell's loud
 2 ring - ing, Bell's loud ring - ing, Bome! 11 Bome! Bome!

THE SLEIGH RIDE. (WINTER SONG, No. 2)

STRAUSS.

Allegro, con Animato.

1st time. Solo.

2d time. Solo. Fine.

1. O! see the snowy wreaths, they lie Here on the hills, There in the vales, The vales. Jump
The breeze Nor'west now clears the sky, Freezes the snow. Gayly we'll go, we'll go. Fine.

Inst. Fine.

Spirito.

in, jump in with muffling fur, Jack Frost's abroad the blood to stir; O'er slipp'ry snow We briskly go, With jingling

Solo. D. C.

bells a glad cheer ho! cheer ho!

D. C.

2. Then on the glitt'ring, sparkling snow,
Loudly the bells Ring through the dells, :||
With breeze Nor'west we gayly go;
Bright is the sky, Smoothly we fly. :||
Come on, come on, young hearts, a song,
With jingling bells we'll fly along;
'The stars are out, The moon is clear,
A merry night the heart to cheer; :||
Then on the glitt'ring, sparkling snow, &c.

3 O! see! each prancer pricks his ears,
As on the track, Reining them back, :||
The driver's homeward ho! he hears,
Brightly and gay, Crack and away, :||
Jump out, jump out, a glad burrah!
The fire burns bright as swings the door,
Lov'd friends we meet, With smiles to greet,
And then we part, -good night, good night, :||
Good night, good night, again good night :
Angels shall keep Vigils in sleep, :||
To guard you safe, till morning light.
Peacefully rest, evermore blest, good night.

MAY DAY.

123

Words translated and Music adapted from the German for this work.

POPULAR MELODY.

Livezr.

The musical score consists of three systems. The first system is for the Soprano voice, the second for the Alto voice, and the third for the Piano accompaniment. The music is in 3/4 time and features a melody with many triplets. The lyrics are written below the vocal staves.

1. Hark! hark! what is that mu - sic I hear? Full sweet 'tis re - sound - ing; O hear! hear! echoes, light

Alto. echoes, from hill side are bound - ing! Tra, la, la, la, la, la, la, la, Tra, la, la, la.

2. May, May,—lovely bright May-day has come ; Hail, bands of gay pleasure!
Your throng, yes, gladly I'll join it, And dance in light measure! Tra, la, &c.
3. Swell, swell, swell the loud notes of your song ; May ! welcome its coming!
Its clear, bright days, and its fresh lovely flowrets all blooming! Tra, la, &c.
4. Come, come, dance o'er the meadows to-day ;—Come, banish all sadness !
'Tis fair, bright May-day ;—O wake the full echoes of gladness ! Tra, la, &c.

SPRING HAS COME. (SPRING SONG, No. 3.)

*Arranged from BELLINI.**Allegro.*

Spring has come! Spring has come! Spring has come! Hark! the feather'd songsters tune their notes of joy. Hark! the low - ing herd, List! the

warbling birds, Gayly smiling, budding, blooming spring has come; Brothers join in the mer - ry, mer - ry cho - rus. Of

nature's thousand feather'd choirs around us; See! O see now the blooming scene of pleasure lies before us, Breaks from

SPRING HAS COME. *Continued.*

Fine. \hat{c} Soli.

mountain, valley, field, and lovely grove. 1st Voice. I love to view the val - ley green, The fields with ro - ses
2d Voice. I love to hear the warbling birds, So gay - ly and so

Fine. \hat{c}

D. C.

sweet - ly blushing, To hear the bubbling brook go by, The crys - tal foun - tain gush - ing,
sweet - ly singing, The beat - ing flocks and low - ing herds. With gladsome e - choes ring - ing.

D. C.

2. Hasten here! hasten here! hasten here!
Where the fragrant buds their opening odors shed;
Where the cowslip drank
Bending o'er the bank,
Gently blooming, dipping, sipping, bow'd its head,
In the stream sweetly gushing from the fountain
Where nature's purest treasur'd stores abounding;
See, O! see how the blooming flowers drinking from the fountain,
Like the flowers, let us, drinking, freshly bloom.

3. Haste away! Haste away! haste away!
From the rosy sparkling wine and all its joys:
To the bubbling spring,
Blushing goblets bring,
Gently dipping, sipping, blooming buds of joy,
On thy cheek then shall rosy health be glowing,
With nature's purest stores of treasur'd blessings,
See, O! see where those treasures to thy bosom gently flowing
From the mountain, valley, field, and lovely grove.

Moderato. mp *cres.*

1. Brightly speed the hours Of the sum - mer's day— Gayly blooming flowers, Nature's ho - li-

day; When the wild e - choes bounding, Through all their wild reign, Sa - lute us re - sound - ing, A-

gain, and a - gain!

2. Mountain tops ascending,
At the early morn;
Fields their fragrance blending,
On the breezes borne—
While the glad echoes bounding,
Through all their wild reign,
Salute us resounding,
Again, and again!

3. Weary when returning,
Night her shadows spread,
Visions bright discerning,
Round our welcome bed—
Still the glad echoes bounding,
Through all their wild reign,
In dreams oft resounding
Again and again!

Tenderly.

1. See the leaves a - round us falling, Dry and wither'd is the ground, Thus to thoughtless mortals calling,
2. Youth, on length of days pre - suming, Who the paths of pleasure tread, View us late in beauty blooming,

In a sad and solemn sound, In a sad, In a sad and sol - emn sound.
Number'd now a - mong the dead, Num - ber'd now, Number'd now a - mong the dead.

3. What though yet no losses grieve you,
Gay with health and many a grace;
Let not cloudless skies deceive you;
Summer gives to autumn place.

4. On the tree of life eternal
Let our highest hopes be stay'd !
This alone, forever vernal,
Bears a leaf that shall not fade.

LONE AND STILL BESIDE THE STREAMLET.

Words translated and Music arranged from the German for this work.

FAER.

1. Lone and still be - side the streamlet, On the tuft - ed, ver - dant sod, }
 Glad I muse on scenes of na - ture, Spread by great cre - a - tion's God, } Sweet and clear a -

long the val - ley, Sounds the lof - ty stee - ple bell, Thoughts of realms a -

love a - waking, Where the blest in glo - ry dwell.

2. Yes, amidst the streamlet's murmur,
 Can I hear the notes of love,—
 Notes, that tell how great his goodness,
 Who has bid its waters move.
 In the blushing rose's beauty
 Can I also see his hand,
 Welcome is the dewy fragrance
 Shed around at his command.

3. Welcome is the landscape's verdure,
 Made to cheer and please our sight ;
 Welcome is the day-beam's glowing,
 Sweet returns the silent night.
 He who gave the sun his splendor,
 Bade the moon with gentler rays,
 Smile along the night's lone pathway,
 Waking songs of gladden'd praise.

4. O, how bright and pure the twinkling,
 Shed from all the starry train!
 O how sweet that nightly stillness,
 Hov'ring now o'er hill and plain !
 Night, thou dear and lovely emblem,
 Heaven's ethereal good to tell,—
 Thee, I hail with grateful feeling,
 Sign of peace my woes to quell.

5. Where, O where, in vale or mountain,
 Where in forest or in field,
 Where in earth or heaven above us,
 Is that hand of love concealed,
 Which has given our cherish'd being,
 Which has filled our days with joy,
 Which prepares, at life's declining,
 Futute good without alloy.

LOVELY ROSE.



1. { Of late so brightly glow - ing, Lovely Rose, }
 { We here beheld thee grow - ing, Lovely Rose ; }
 2. { The blast too rudely blow - ing, Lovely Rose, }
 { Thy tender form o'er-throw-ing, Lovely Rose ; }
 3. { No fresh'ning dew of morning, Lovely Rose, }
 { Thy in - fant buds a - darning, Lovely Rose ; }

Thou seem'st some an - gel's care, Summer's breath was warm a -
 A - las! hath laid thee low, Now a - mid thy na - tive
 To thee shall day re - store. Zephyrs soft that late ca -



round thee, Sum - mer's beam with beau - ty crown'd thee, So sweet - ly fair.
 bed, En - vious weeds with branch - es spread, Un - kind - ly grow.
 ress'd thee, Even - ing smiles, that part - ing bless'd thee, Re - turn no more.

THE ORPHAN FLOWER GIRL.

Arranged for this work.

G. A. HODSON.

Affetuoso, con Espressione.

1. Come, buy my lit - tle ro - ses red, Come, buy my ro - ses red; Sowed and bloomed in

sorrow's bed, Bloomed in sor - row's bed - Sorrow marked me for her own, Wand'ring through the

world a - lone; Made me or - phan - ah, tis true, Then pi - ty while I sing to you. Come

Inst.

buy my ro - ses red, Come, buy my lit - tle ro - ses red, Buy my ro - ses red.

Sowed and bloomed in sorrow's bed, Bloomed in sorrow's bed, Buy, who'll buy my lit - tle ro - ses

red, Buy, who'll buy my ro - ses, ro - ses red.

2.

There is ♪: a tear on yonder leaf, ♪:
 'Tis there ♪: to mark an orphan's grief; ♪:
 To my little heart to tell
 Thoughts I would remember well;
 Mother wept for me,—'tis true—
 Then pity while I sing to you;
 Come, buy my roses red,
 Come, buy my little roses red, &c.

THE ORPHAN FLOWER GIRL. *Continued.*

3. There is ♪: a hue on yonder gem, :||
 So pale ♪: upon its feeble stem— :||
 Drooping then it seemed forgot,
 Brightning sunshine warmed it not—
 Forsaken bud like me—'tis true,
 Then pity while I sing to you ;
 Come, buy my roses red,
 Come, buy my little roses red, &c.

4. The sun ♪: will paint the roses red, :||
 The dew ♪: will raise their drooping head ;
 Thus some kind friendly smile appears,
 Sweetly soothing all my fears,—
 Thus mother smiled on me—'tis true,
 Then pity while I sing to you ;
 Come, buy my roses red, . . .
 Come, buy my little roses red, &c.

THE SAILOR BOY.

The musical score for 'The Sailor Boy' is written for piano and voice. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Andante'. The score is divided into two systems of music. The first system includes the vocal line and the piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano). The vocal line includes the lyrics: '1. Sailor Boy! Sailor Boy! Peaceful be thy pillow; O'er your wreck'd vessel though thunder bolts roll, Wild tho' the ocean roar, loud the winds bellow, Calm be your bo-som, pure be your soul.'

Andante. *cres.*

1. Sailor Boy! Sailor Boy! Peaceful be thy pillow; O'er your wreck'd vessel though thunder bolts

roll, Wild tho' the ocean roar, loud the winds bellow, Calm be your bo-som, pure be your soul.

pp *mp* *mf*

Hushaby! Hushaby! poor sailor boy, Let not the tempest your slumber de- stroy, No ter - rors of

pp *mp* *mf*

conscience your bosom an - noy, Then Hushaby! Hushaby! poor sailor boy; Hushaby! Hushaby! poor sailor

boy, Hush-a-by! hush-a-by! poor sail - or boy.

2. Sailor boy! sailor boy! danger though despising,
 Trust ye the arm that alone can protect;
 Thou shalt be safe on the mountain-wave rising,
 God be thy pilot, He will direct.
 Hushaby, hushaby, &c.

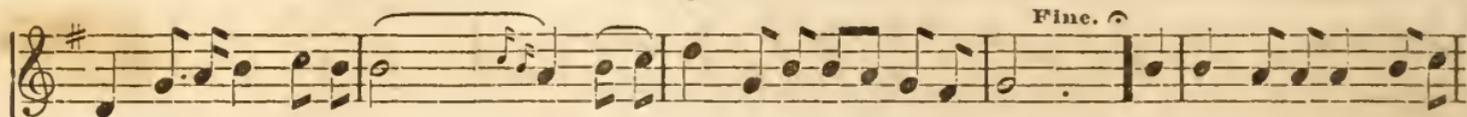
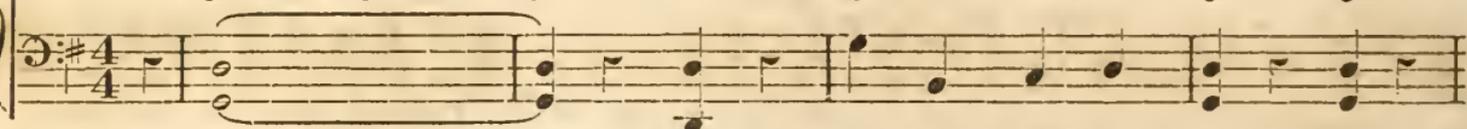
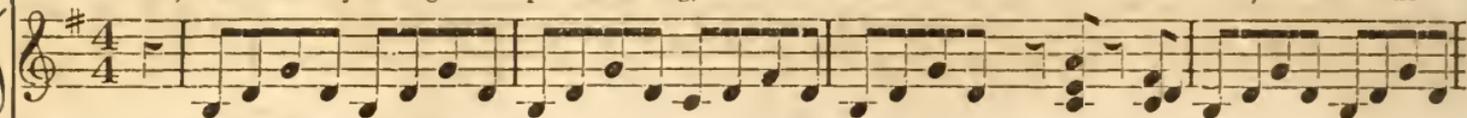
THE LAND OF MY BIRTH.

With full Piano-forte accompaniment.

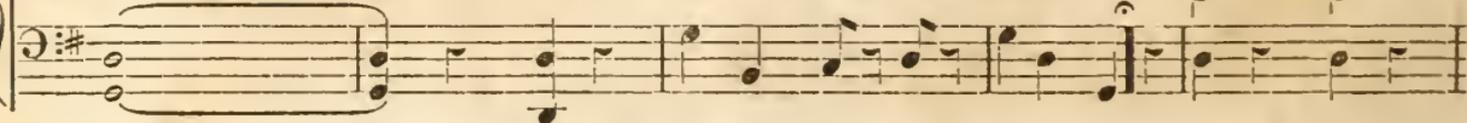
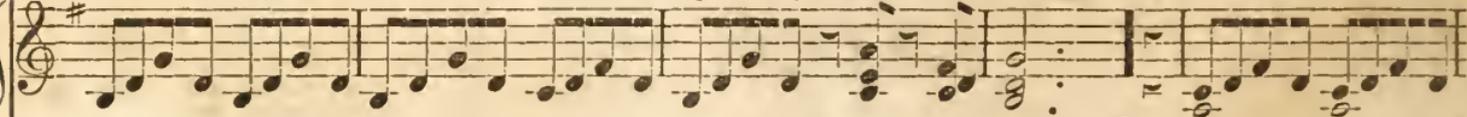
J. HARROWAY.

With expression.

1. Farewell to the home of my child - hood, Fare - well to my cot - tage and vine; I
 Yes, these were my feelings at part - ing, But absence soon al - ter'd their tone; The



go to the land of the stran - ger, Where pleasure a - lone will be mine. When life's fleeting journey is
 cold hand of sickness came o'er me, And I wept o'er my sor - rows a - lone. Fine.



o - ver, And earth a - gain mingles with earth. I can rest in the land of the

This system consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature, and a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. The vocal line begins with a fermata over the first note, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

stranger, As well as in that of my birth.

D. C.

D. C.

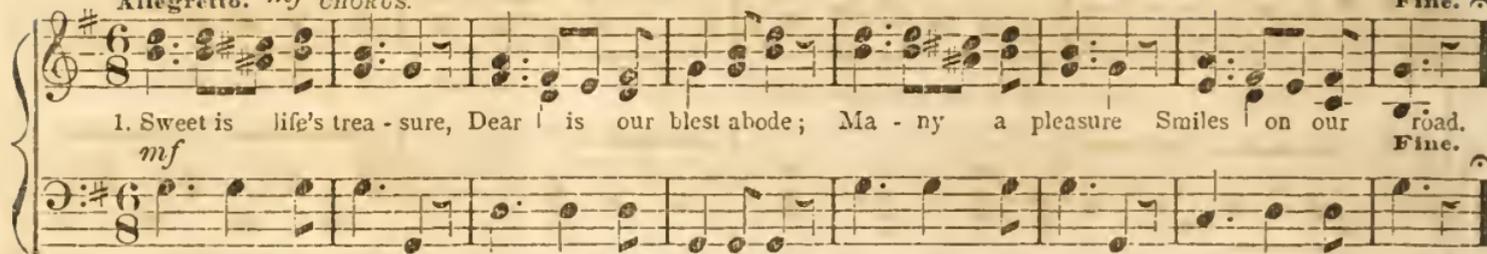
This system continues the musical score with three staves. The vocal line ends with a double bar line and a repeat sign. The piano accompaniment also concludes with a double bar line and a repeat sign. The key signature remains one sharp and the time signature common.

2. No friend came round me to cheer me,
 No parent to soften my grief;
 Nor brother, nor sister were near me,
 And strangers could give no relief.
 'Tis true that it matters but little
 (Tho' living, the thought makes one pine,)
 Whatever befalls the poor relic,
 When the spirit has flown from its shrine.
 But, oh! when life's journey is over
 And earth again mingles with earth,
 Lamented or not, still my wish is
 To rest in the land of my birth.

LIFE'S JOURNEY AND PLEASURES.

Words translated, and music adapted from the German for this work.

HEDEMANN.

Fine. Allegretto. *mf* CHORUS.


1. Sweet is life's trea - sure, Dear is our blest abode; Ma - ny a pleasure Smiles on our road. *mf* Fine. 

SOLI, or SEMICHORUS.



The suck - ling on its mother's breast, With pur - est, sweet - est joy is blest: The smile that on its



visage plays, Its happy heart be - trays. *p* D. C. 

2. Sweet, &c.

The age of childhood, filled with glee,
Bids every darksome sorrow flee;
For butterflies in nimble chase
Hies many a happy day.

3. Sweet, &c.

The youth, along his rosy road,
Delights in dreams of future good,
And hastes to catch the valued prize
Which glitters in his eyes.

4. Sweet, &c.

Domestic joys, in riper age,
Our hardest days of toil engage,
And kindly bear our life along,
With many a cheerful song.

5. Sweet, &c.

And when those faded years have come,
In which our life has lost its bloom,
We still enjoy, by mem'ry's light,
Those years when all was bright.

6. Sweet, &c.

In ev'ry age and ev'ry p.ace,
The great Creator's hand displays
A thousand sweets to bless our lot,
And cheer the humblest cot.

7. Sweet, &c.

O let us wisely every day
Rejoice in all things while we may,
And loud to earth's benignant King
Our thankful praises sing. Sweet, &c.

FLIGHT OF TIME.

From the German of REICHARDT.

1. Onward, swift the riv - er flies, Bounding to the si - lent deep; Onward through the a - zure skies,

Far the glitt' - ring planets sweep.

2. Onward wing the summer birds,
To a distant, brighter sky;
Onward float the mut'ring words,
Tempests speak so solemnly.

3. Onward, thus a fleeting band,
Swiftly all our moments fly;
Onward to the silent land,
Onward to eternity.



1. The ground was all cover'd with snow one day, And two little sisters were busy at play, When a snow-bird was sitting close



by on a tree, And merrily singing his Chick-a-de-de, chick-a-de-de, chick-a-de-de, And merrily singing his chick-a-de-de.

2. He had not been singing that tune very long,
Ere Emily heard him, so loud was his song.—
“O sister! look out of the window,” said she;
“Here’s a dear little bird, singing chick-a-de-de,
Chick-a-de-de, &c.
3. “Poor fellow! he walks in the snow and the sleet,
And has neither stockings nor shoes on his feet;
I pity him so! how cold he must be!
And yet he keeps singing his chick-a-de-de.
Chick-a-de-de, &c.
4. “If I were a barefooted snow-bird, I know
I would not stay out in the cold and the snow.—
I wonder what makes him so full of his glee;
He’s all the time singing that chick a-de-de
Chick-a-de-de, &c.
5. “O mother! do get him some stockings and shoes,
A frock, with a cloak and a hat, if he choose;

I wish he’d come into the parlor, and see
How warm we wou’d make him, poor chick-a-de-de.
Chick-a-de-de, &c.”

6. The bird had flown down for some crumbs of bread,
And heard every word little Emily said:
“What a figure I’d make in that dress!” thought he;
And he laughed, as he warbled his chick-a-de-de.
Chick-a-de-de, &c.
7. “I am grateful,” he said, “for the wish you express,
But I’ve no occasion for such a fine dress;
I had rather remain with my limbs all free,
Than to hobble about, singing chick-a-de-de.”
Chick-a-de-de, &c.
- 8 “There is ONE, my dear child, tho’ I cannot tell who,
Has clothed me already, and warm enough too.—
Good morning! O who are so nappy as we?”—
And away he went, singing his chick-a-de-de.
Chick-a-de-de, &c.

WINTER AND SPRING.

Poetry by Miss H. F. Gould.



1. "Adieu, Adieu," father Winter said To the world, when a - bout to quit it; With his old white wig half
 2. "Adieu! I'm off" to the rocks and caves, To leave all here behind me; Or per - haps I'll sink in



off his head, With his old white wig half off his head, As if nev - er made to fit it.
 th'northern waves, Or per - haps I'll sink in th'northern waves, So deep that none can find me.

- | | |
|--|---|
| <p>3. "Good luck! good luck to your hoary locks,"
 Said the gay young Spring, advancing ;
 " Go take your nap, 'mid th'caves and rocks, ;
 While I o'er the earth am dancing.</p> <p>4. There's not a spot where your foot has trod,
 You hard, old, clumsy fellow,
 : Not a hill, or vale, or single sod, :
 But what I have got to mellow.</p> <p>5. And I sha l spread them o'er with grass,
 That will look so fresh and cheering,
 : None will regret that they let you pass :
 Far out of sight and hearing.</p> <p>6. The fountains you lock up so tight,
 When I shall give a sunning,
 : Will sparkle in my gladdening light, :
 And th' brooks will set a running.</p> | <p>7. The boughs you've caked all o'er with ice,
 'Tis chilling to behold them,
 : I stick them round with buds so nice, :
 My breath a'one can unfold them.</p> <p>8. And when the tree is in blossoms dressed,
 The bird with her songs so merry,
 : Will come on its limb to build her nest, :
 By th'sign of the future cherry.</p> <p>9. The air and earth by their joyfulness,
 Shall show the good I'm doing,
 : And the skies beam down with smiles to bless, :
 The course that I'm pursuing.'</p> <p>10. Said Winter, then, "I would have you learn,
 By me, my gay new comer,
 : To push off ice, when it comes your turn, :
 And yield your place to Summer."</p> |
|--|---|

I CHOOSE MY NATIVE LAND. (PATRIOTIC.)

Poetry by Wm. WALLACE.

BELLINI.

Moderato.

1. Oh! brightly gleams the vine, Where the brows of sum - mer glow; And in the glas - sy

Rhine, A mir - ror find be - low: Thro' the merry summer time, You see the peasant throng, How

hap - py, in that clime Of beau - ty, peace, and song, Of beau - ty, peace, and song.

2. Yes, Italy, thy hills
And silver glancing streams
Are beautiful as forms
Which we behold in dreams;
But looking thus around,
Where dwell the great and free,
Though thou art glory-crowned,
I do not sigh for thee.

3. We wish not for thy vines
And orange-glowing hills;
Where Freedom plants her shrines,
We have our merry rills;
Beside them stand the young,
And age with silver hair,
And the Beautiful hath flung
Its gentle glory there.

4. See Temperance, with her crown
Of stars and leaves, and flowers,
Benignantly looks down
Upon our native bowers;
Then, Italy, though bright
Thou shin'st along the sea,
A thing of love and light,
I do not sigh for thee.

THE ROBIN.

Fine.

1. Lit - tle bird, with bo - som red, Welcome to my hum - ble shed; } Proud and self - ish, fic - kle throng,
Worldly domes of high degree, Have no joys for thee and me; }

Inst. *Fine.*

D. C.

They'll not heed thy sweet - est song. Then

2. Daily to my cottage come,
To partake thy welcome crumb;
Doubt not, though thou little be,
I will kindly notice thee—
Well rewarded should I spy
Pleasure in thy sparkling eye.
Then, little bird, &c.

WHERE SHALL WE GO?

Words by MRS. HEMANS.

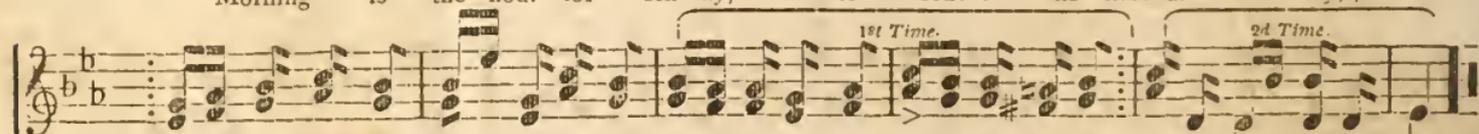
C.M. VON WEBER.



1. Where, O where shall we go? The glorious sun is ris-ing fast, } Where, O where shall we
 And morn's cool hours will soon be past, }



go? In the morn the heart is light-est, In the morn the mind is brightest, }
 Morning is the hour for stu - dy, Now to school 'tis time al - rea - dy, }



There will we go, There will we go, There will we go, There will we go, There, O there will we go.

2. Where, O where shall we go?
 The scorching noontide heat is past,
 And fleecy clouds the sky o'ercast,
 Where, O where shall we go?
 Down the vale and o'er the mountain,
 Through the grove, beside the fountain,
 Resting in the pleasant bowers,
 Culling all the bright-eyed flowers,
 ¶ There will we go. ¶

3. Where, O where shall we go?
 The evening shadows lengthen fast,
 The sun's low, level rays are cast;
 Where, O where shall we go?
 Home to greet our gentle mother,
 Kindest father, sister, brother;
 All our sweetest flowers we'll give them,
 O! how gladly they'll receive them,
 ¶ Home will we go. ¶

THE SKATER'S SONG.

Allegro.



1. This bleak and frosty morning, With rime the trees a - dorning, Tho' Phoebus be low, We're all in a glow, Thro' the



spark - ling snow, A skating we go, la, la, la, la, la, la, la, la, la, -la, To the sound of the merry, merry horn;



From right to left we're plying, Swifter than wind we're flying, Spheres on spheres surrounding; Health and strength a -



bounding, In circles we sweep, The face of the deep, la, la, la, la, la, la, la, la, la, To the sound of the merry, merry horn.

2. Great Jove looks down with wonder,
To view his sons of thunder,
Though the waters he seal,
We rove on our heel,
Our weapons are steel,
And no danger we feel.

La, la, la, &c.
To the sound of the merry, merry horn.
See, see, the club advances,
See, how they join the dances,
Horns and trumpets sounding.
Rocks and hills abounding.

Let Tritons now blow,
And call us their foe,
For Neptune below
His beard dare not show,
La, la, la, &c.
To the sound of the merry, merry horn.

VACATION; OR, AUGUST PASTIMES.

Poetry written for this work by MRS. SNELLING. Music arranged from a TYROLIAN AIR.

Allegretto. SEMICHORUS.

1. Haste, haste a - way, why lin - ger here? The parting mo - ment is drawing near, Come, come, o -

CHORUS. *f*
 bey the welcome call, The yearly summons so dear to all. Once more we're toge - ther - the

sis - ter, the brother; A - gain we be - hold too our pa - rents so dear; While as we

Semichorus.

rove, thro' bower and grove, The merry birds' sweet songs we hear. Then haste a - way, where fields are

green, And sportive lambs are skipping seen, The willow waves its grate - ful shade, And lovely

flowers adorn the glade. Hark ! hark ! we hear the wild bird's cry, As on it floats a - long the

CHORUS.

sky. With open arms and blessings warm, And cheerful songs they hail us home. Once more we're to -

geth - er, — the sis - ter, — the bro - ther, A - gain we be - hold, too, our pa - rents so dear.

SEMICHORUS.

2. Our pine-decked woodlands again we see,
O'er which we bounded in youthful glee,
And when the sun forsook the west,
The grassy hillock on which we'd rest.

CHORUS.

Once more we are near it, our own home, our loved home,
Again we behold, too, our parents so dear!
While joyous smiles each heart beguiles,
And swiftly rolls each happy year.

SEMICHORUS.

Then haste away, where fields are green,
And sportive lambs are skipping seen;
The willow waves its grateful shade,
And lovely flowers adorn the glade.
Come, come, and join our evening song,
Let music's sound the hours prolong.
For soon, too soon, we'll bid adieu
To summer flowers and pastimes too.

CHORUS.

No more then together, the sister, the brother,
For study will call us from pleasures so dear.

'TIS NEAR THE SPOT IN WHICH I DWELL

From the "Boston School Song Book," by permission.

Andante.

1. 'Tis near the spot in which I dwell, There stands a love - ly grove, } To seek the gen - tle
En - compass'd by a charming dell, In which I love to rove, }

breez - es' sigh, And hear the feather'd songster's cry Cuckoo, cuckoo, cuckoo, cuckoo, To seek the gentle

breezes' sigh, And hear the feather'd songster's cry, Cuckoo, cuckoo, cuckoo, cuckoo, cuck - oo.

For other stanzas, see next page.

KEEP THE DECLARATION.

Allegro con Spirito.

WM. B. BRADBURY.

1. We come, we come, a little band, As children of the na - tion; We're joined in heart, we're joined in hand, To

keep the De - cla - ra - tion. To keep, to keep, To keep the De - cla - ra - tion.

2. We come, we come, with joyful eyes,
We fear no usurpation;
Our fathers fought to win the prize
And keep the Declaration.

4. We come, we come, 'tis freedom's cause
Excites our admiration;
Columbia's sons maintain her laws,
And keep the Declaration.

6. We come, we come, to God be praise,
For our exalted station,
We thank him for such happy days,
And keep the Declaration.

3. We come, we come, so free, so brave,
We're filled with exultation;
Our stripes and stars they proudly wave,
To keep the Declaration.

5. We come, we come, with garlands bright,
To crown with approbation
Our land which marches in her might,
To keep the Declaration.

7. We come, we come, we soon must die,
And so must all our nation;
We'll not forget the prize on high,
Yet keep the Declaration.

BRIGHTLY FREEDOM'S GIFTS ARE STROWN. 7's. (PATRIOTIC.)

Arranged for this work from MOZART.

Allegretto.

1st Time.

2d Time.

1. Brightly Freedom's gifts are strown O'er the land we call our own; }
 Grateful off' - rings here we bring, Songs of sa - cred - - - } prai - ses sing

1st Treble.
 2d Treble.
 Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men

Alto.
 Hal - le - lujah, Amen, Hal - le - lujah, Amen, Hal - le - lujah, Halle - lujah, A - men.

2. Praise the Power that bless'd our sires—
 Bade them kindle Freedom's fires—
 Bade them bear the Ark of God
 Through the fierce invading flood.
 Hallelujah, &c.

3. Let the voice of joy be loud,
 Echo deep from sky and cloud,
 From the verdant mountain's side,
 And where giant water's glide.
 Hallelujah, &c.

4. Falls the sunlight o'er the land,
 Rolls the wave upon the strand,
 Nature's voice is glad and free,
 So let Freedom's anthems be,
 Hallelujah, &c.

5. Praise that great and glorious name,
 Voice of joy, and heart of flame!
 Wake the sweet, the solemn lay,
 Sing Jehovah's praise to-day!
 Hallelujah, &c.

HYMN II.

1. Let us with a joyful mind,
Praise the Lord for he is kind;
For his mercies shall endure,
Ever faithful, ever sure.
Hallelujah, Amen!

2. He with all commanding might,
Filled the new made world with light;
For his mercies shall endure,
Ever faithful, ever sure.
Hallelujah, Amen!

3. All things living he doth feed,
His full hand supplies their need;
For his mercies shall endure,
Ever faithful, ever sure.
Hallelujah, Amen!

4. He, his chosen race did bless,
In the wasteful wilderness;
For his mercies shall endure
Ever faithful, ever sure.
Hallelujah, Amen!

5. He hath with a piteous eye,
Looked upon our misery;
For his mercies shall endure,
Ever faithful, ever sure.
Hallelujah, Amen!

6. Let us then with joyful mind,
Praise the Lord for he is kind;
For his mercies shall endure,
Ever faithful, ever sure.
Hallelujah, Amen!

SENTENCE. *Key of A. Minor.*

W.



Like as a fa - ther pit - i - eth his children, So the Lord pit - i - eth them that fear him.

SPARKLING AND BRIGHT.

Words by MRS. M. S. B. DANA.

J. B. TAYLOR.

Maestoso. Solo.

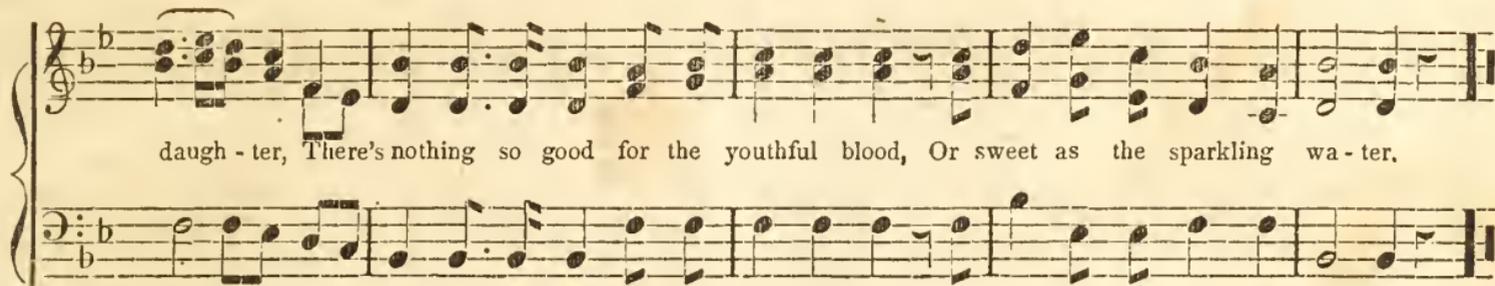
Spark - ling and bright in its li - quid light Is the wa - ter in our

glass - es, 'Twill give you health, 'twill give you wealth, Ye lads and ro - sy lass - es.

CHORUS

O then re - sign your ru - by wine, Each smiling son and daugh - ter, There's nothing so good for the

youthful blood, Or sweet as the sparkling water, O then re - sign your ru - by wine each smil - ing son and



daugh - ter, There's nothing so good for the youthful blood, Or sweet as the sparkling wa - ter.

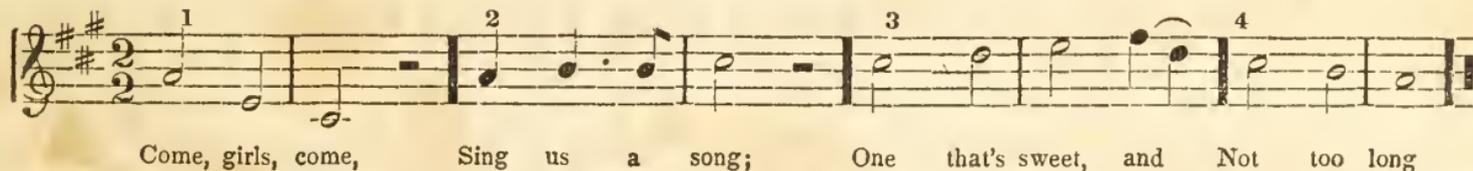
SOLO.

2. Better than gold is the water cold,
From the crystal fountains flowing;
A calm delight both day and night
To happy homes bestowing.
CHORUS. O, then resign, &c.

SOLO.

3. Sorrow has fled from the heart that bled
Of the weeping wife and mother;
They've given up the poison'd cup,
Son, husband, daughter brother.
CHORUS. O, then resign, &c.

COME, GIRLS, COME, *Round in four parts.*



1
2
3
4

Come, girls, come, Sing us a song; One that's sweet, and Not too long

NOW HASTE YE, FRIENDS. (TEMPERANCE SONG.)

Words from the Washingtonian Harp, by J. H. AIKMAN.

AUBER.

1. Now haste ye, friends, while hope is dawning, Leave the wine - cup's ruddy glow,
 Take af - fection's kind - ly warning, Turn ye from the.....path of wo. } Take

1st time. *2d time.*

heed ! take heed ! tho' bright the wine, It leaves a deadly sting ; Away ! away ! the pledge now sign, And join the songs we

sing : No songs so sweet, so sweet as those we sing. No songs so sweet, so sweet as those we sing.

2. Oh come, the voice of love be heeding,
 Take the warning, ere too late;
 Woman's voice is warmly pleading,
 Why not shun the drunkard's fate?
 Take heed, &c.

3. Then join the host who now are fighting,
 O'er whom the temperance banners wave;
 And who to victory is lighting
 The star of hope to cheer the brave.
 Take heed, &c.

THE RIVULET.

Allegretto. Duet.

1. I love the litle, laughing rill, That all the livelong day, Goes sparkling, singing, dan - cing still,
 2. O, oft I've chased the sportive stream, In summer's sunny hours, And watched each silvery rip - ple gleam,

3. And still I love to stand and gaze
 Along its winding shore;
 And dream of joyous, happy days,
 That will return no more.

4. But life, like thee, flows on, sweet rill,
 And I, like thee, must haste.
 Each day, to do my Father's will,
 Nor turn one hour to waste.

Symphony.

Through meadows far a - way.
 Or plucked the bordering flowers.

Maestoso.

1. Loud raise the peal of glad-ness! 'Tis Freedom's na-tal day! Our land that once in sad-ness, Groan'd

'neath a ty-rant's sway, In Lib-er-ty re-joi-ces, Awcd by no monarch's rod; Lift high our joyous

2 3

voi-ces, Aye, lift them up to God.

<p>'Twas He, whose wisdom guided, The councils of our sires, He o'er our arms presided, And He the praise requires. We give to thee the glory; Father, for all possessed, That gilds our country's story, That makes our country blest.</p>	<p>How rich the thought in pleasure! No despot can control; But richer far that treasure,— The freedom of the soul! The yoke of Satan broken, Whom God's own Son hath freed,— His blood the price and token, They are the free indeed.</p>
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HYMN II.

TEMPERANCE HYMN.

1. A glorious day is dawning,
Upon our sinful earth,
We hail the happy morning,
With shouts of joy and mirth;
The temp'rance cause in triumph,
Is marching through the land;
The WASHINGTONIANS lead it,
A firm and dauntless band.
2. We meet to-day in gladness,
To sing of conquests won,
No note of painful sadness,
Is mingled with our song;
This day renowned in story,
The day of freedom's birth
We hail in all its glory,
We highly prize its worth.
3. The temp'rance flag is waving.
O'er valley, hill, and plain;
Where ocean's sons are braving,
The dangers of the main;
The Pledge, the Pledge is given
To float on every breeze;
Waft it, propitious heaven,
O'er all the earth and seas.
4. Our cause, our cause is gaining
New laurels every day,
The youthful mind we're training,
To walk in virtue's way:

Old age and sturdy manhood,
Are with us heart and hand,
Then let us all united,
In one firm phalanx stand.

HYMN III.

THE ADVENT.

1. How glorious was the warning,
Which heaven's bright arches rang,
On that celestial morning,
When Seraphim first sang,
"To God on high be glory,
Good will and peace to earth,
Now swells the joyous story
Of a Redeemer's birth!"
2. His promise was unfolded,
Some thousand years before,
And all the prophets told it
Should dawn to set no more:
Yet many ages waited,
With anxious, longing eye,
'Till faith most firmly stated,
'The time was drawing nigh.
3. When lo! a holy presage,
Broke forth in music's tone,
And angels bore the message,
That Bethlehem's Star had shone;
"You'll find the infant stranger,
Enwrapt in swathing bands,
Now lying in a manger,
Though Lord of all the lands!

4. Go offer your devotion,
To him the Prince of Peace,
Whose kingdom in promotion,
Forever shall increase;
Until the Gospel Story,
Shall fly o'er hill and flood,
And earth be bathed in glory,
Through her Redeemer's blood.

HYMN IV.

SABBATH-SCHOOL CELEBRATION.

1. To thee, O blessed Savior,
Our grateful songs we raise;
O tune our hearts and voices
Thy holy name to praise;
'Tis by thy sovereign mercy
We're here allowed to meet;
To join with friends and teachers,
Thy blessing to entreat.
2. Lord, guide and bless our teachers,
Who labor for our good,
And may the holy Scriptures
By us be understood;
O may our hearts be given
To thee our glorious King;
That we may meet in heaven,
Thy praises there to sing.

OLD HUNDRED, L. M.

MARTIN LUTHER.

1. From all that dwell below the skies, Let the Creator's praise arise; Let the Redeemer's name be sung, Through every land, by every tongue.

2. Eternal are thy mercies, Lord, Eternal truth attends thy word, Thy name shall sound from shore to shore, Till suns shall rise and set no more.

TRANQUILLITY, L. M.

Arranged from the ENGLISH COPY.

1. Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by wor - ing

light, And talk of all thy truth at night.

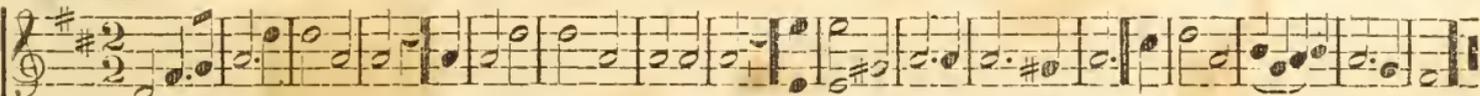
2. Sweet is the day of sacred rest,
No mortal cares shall seize my breast,
O may my heart in tune be found,
Like David's harp of solemn sound.

3. My heart shall triumph in the Lord,
And bless his works, and bless his word;
Thy works of grace, how bright they shine!
How deep thy counsels how divine!

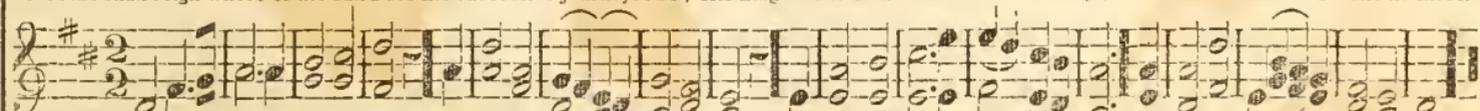
Maestoso.

TRURO. L. M.

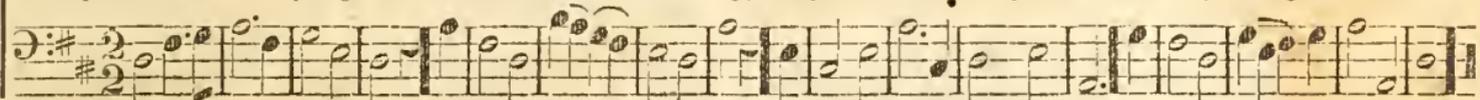
DR. BURNEY. 159



1. Jesus shall reign where'er the sun Does his successive journeys run ; His kingdom stretch from shore to shore, Till moon shall wax and wane no more.



5. People and realms of every tongue Dwell on his love with sweetest song ; And youthful voices shall proclaim Their early blessings on his name.



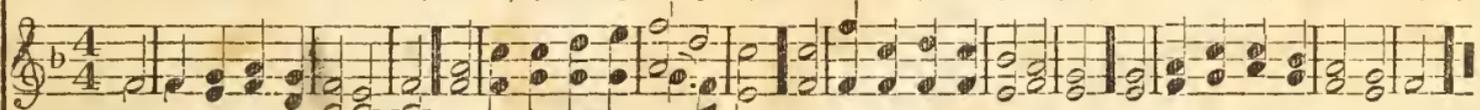
Moderato.

UXBRIDGE. L. M.

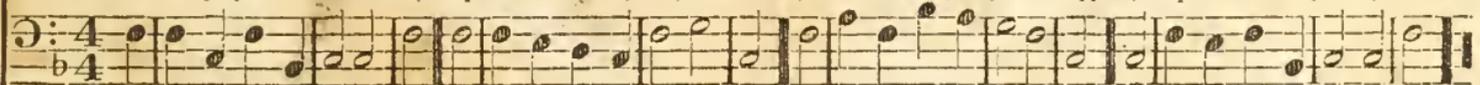
L. MASON.



1. Assembled in our school once more, O Lord, thy blessing we implore ; We meet to read, and sing, and pray ; Be with us, then, through this thy day.



2. Our fervent prayer to thee ascends, For parents, teachers, foes, and friends ; And when we in thy house appear, Help us to worship in thy fear.



3. When we on earth shall meet no more, May we above to glo - ry soar, And praise thee in more lofty strains, Where one eternal Sabbath reigns.

BROTHERLY LOVE, OR FAMILY SONG. L. M. DOUBLE.

Poetry by S. S. CUTTING, from "Hymns for the Vestry and Fireside."

SCOTCH AIR.

Adagio con Amore.

1. Father! we bless the gen - tle care That watch - es o'er us day by day, That guards us from the tempter's snare, And

guides us in the heavenly way : We bless thee for the tender love That mingles all our hearts in one, The music of the

soul—above 'Tis pur - er spi - rits' u - ni - son.

2. Father! affection speaks to thee—
Oh listen to affection's voice,
And let thy blessing ever be
Alike in all our woes and joys;
And speaks affection not the less
For absent loved ones far or near;
The absent let thy mercy bless,
A us who mingle worship here.

3. Father! 'tis evening's solemn hour,
And cast we now our cares on thee—
Darkly the storm may round us lower—
Peace is within—Christ makes us free!
And when life's toil and joy are o'er,
And evening gathers on its sky,
Our circle broke—we sing no more—
O may we meet and sing on high!

CHESTER. C. M.

THOS. HASTINGS.

161

Mod. Legat. Affet.

1. Eternal source of life and light, Supremely good and wise, To thee we bring our grateful vows, To thee we lift our eyes, To thee we lift our eyes.

2. Our dark and erring minds illumine,
With truth's celestial rays;
Inspire our hearts with sacred love,
And tune our lips to praise.

3. Conduct us safely by thy grace,
Through life's perplexing road;
And place us when that journey's o'er,
In heaven thy blest abode.

GRATITUDE. L. M.

From the "Manhattan Collection," by permission.

Bost, of Switzerland.

Moderato

1. My God, how endless is thy love, Thy gifts are every evening new, And morning mercies from above, Gently distill like early dew.

2. Thou spread'st the curtains of the night,
Great guardian of my sleeping hours;
Thy sovereign word restores the light,
And quickens all my drowsy powers,

3. I yield my powers to thy command,
To thee I consecrate my days:
Perpetual blessings from thy hand,
Demand perpetual songs of praise.

Fine.

1. While beauty clothes the fertile vale, And blossoms on the spray; } Hark! how the feather'd warblers
And fragrance breathes in eve - ry gale, How sweet the ver - nal day! }

Inst. *Voice.* *Fine.*

Soft mu - sic hails the love - ly Spring, And woods and fields rejoice.

2. How kind the influence of the skies,
While showers, with blessings fraught,
Bid verdure, beauty, fragrance rise,
And fix the roving thought.
O let my wandering heart confess,
With gratitude and love,
The bounteous hand that deigns to bless
Each smiling field and grove.

3. That hand in this bard heart of mine
Can bid each virtue live;
While gentle showers of grace divine,
Life, beauty, fragrance give.
O God of nature, God of grace,
Thy heavenly gifts impart,
And bid sweet meditation trace
Spring blooming in my heart.

D. C.

sing, 'Tis na - ture's cheer - ful voice;

D. C.

CORONATION, C. M.

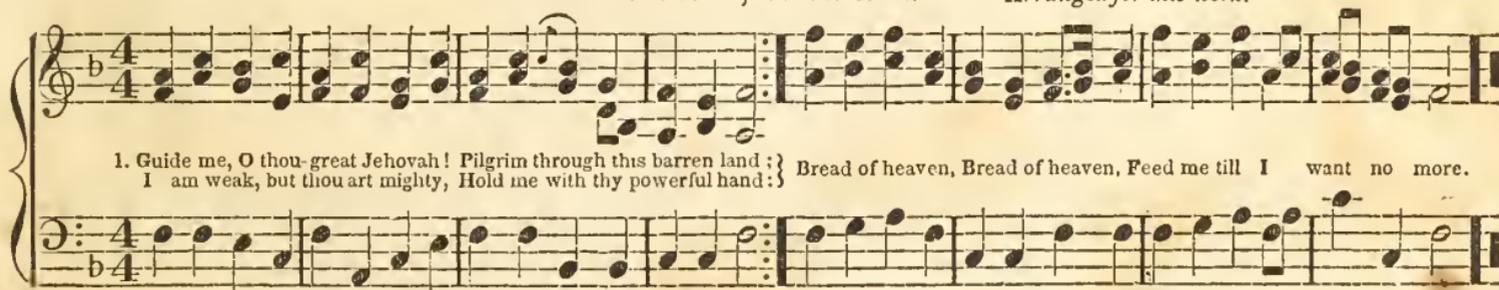
HOLDEN.

1. All hail the great Immanuel's name! Let angels prostrate fall;



Bring forth the royal di-a-dem, And crown him Lord of all; Bring forth the royal di-adem, And crown him Lord of all.

VESPER, 8s. 7s. & 4s.

Arranged for this work.


1. Guide me, O thou-great Jehovah! Pilgrim through this barren land; } Bread of heaven, Bread of heaven, Feed me till I want no more.
I am weak, but thou art mighty, Hold me with thy powerful hand; }

2. Open thou the crystal fountain,
Whence the healing streams do flow,
Let the fiery cloudy pillar,
Lead me all my journey through;
Strong Deliverer,
Be thou still my strength and shield,

3. When I tread the verge of Jordan,
Bid my anxious fears subside;
Friend of sinner's, man's redemption!
Land me safe on Canaan's side:
Songs of praises
I will ever give to Thee.

FRANKLIN. C. M.

From the "United States Psalms," by permission.

S. B. POND.

Maestoso.

1. Come, let us join our cheerful songs, With angels round the throne ; Ten thousand thousand are their tongues, But all their joys are one.

2. "Worthy the Lamb that died" they cry, "To be exalted thus;" "Wor'thy the Lamb," our lips re- ply, For he was slain for us,

CHINA. C. M.

SWAN.

Affetuoso.

1. Why do we mourn departing friends, Or shake at death's alarm? 'Tis but the voice that Jesus sends To call them to his arms.

2. Are we not tending upwards too As fast as time can move? Nor would we wish the hours more slow To keep us from our love.

3. Why should we tremble to convey
Their bodies to the tomb?
There the dear flesh of Jesus lay,
And left a long perfume.

4. The graves of all his saints he blessed,
And softened every bed;
Where should the dying members rest,
But with their dying Head?

5. Thence he arose, ascended high,
And showed our feet the way;
Up to the Lord our souls shall fly
At the great rising day.

6. Then let the last trumpet sound,
And bid our kindred rise,
Awake, ye nations under ground,
Ye saints, ascend the skies.

SILVER STREET. S. M.

SMITH.

165

1. Come, sound his praise abroad, And hymns of glory sing; Je - hovah is the sovereign God, The u - ni - ver - sal King.
 2. He formed the deeps unknown; He gave the seas their bound; The wa'try worlds are all his own, And all the sol - id ground.

3. Come, worship at his throne, Come, bow before the Lord; We are his work, and not our own, He formed us by his word.
 4. To - day attend his voice, Nor dare provoke his rod; Come, like the people of his choice, And own your gracious God.

PENITENCE. S. M.

B.

1. Did Christ o'er sinners weep, And shall our cheeks be dry? Let floods of peni - tential grief Burst forth from every eye, Burst forth from every eye.
 2. The Son of God in tears—Angels with wonder see! Be thou astonished, O my soul! He shed those tears for thee, He shed those tears for thee.
 3. He wept—that we might weep; Each sin demands a tear; In heaven above no sin is found, And there's no weeping there, And there's no weeping there.

1. Ten thousand diff'rent flowers To thee sweet off'rings bear; And cheerful birds in sha - dy bowers Sing

1st time. 2d time.

forth thy ten - der care. . . forth thy tender care.

2. The fields on every side,
The trees on every hill,
The glorious sun, the rolling tide,
Proclaim thy wonders still.

3. But trees, and fields, and skies,
Still praise a God unknown;
For gratitude and love can rise
From living hearts alone.

HYMN II.

1. How gentle God's commands!
How kind his precepts are!
Come, cast your burdens on the Lord,
And trust his constant care.

2. His bounty will provide,
His saints securely dwell;
That hand which bears creation up,
Shall guard his children well.

3. Why should this anxious load
Press down your weary mind?
Oh, seek your heavenly Father's throne,
And peace and comfort find.

4. His goodness stands approved,
Unchanged from day to day;
I'll drop my burden at his feet
And bear a song away.

4. These living hearts of ours
Thy holy name would bless;
The blossom of ten thousand flowers
Would please the Savior less.

5. While earth itself decays,
Our souls can never die;
O tune them all to sing thy praise
In better songs on high!

Allegro con spirito.

1. Ye tribes of Adam, join With heaven, and earth and seas, } Ye holy throng, } In worlds of light Be - g'n the song.
And of - fer notes di - vine, To your Cre - a - tor's praise: } Of angels bright, }

2. Thou sun with dazzling rays,
And moon that rules the night,
Shine to your Maker's praise,
With stars of twinkling light;

His power declare, Ye floods on high,
And clouds that fly In empty air.

3. The shining worlds above
In glorious order stand,

Or in swift courses move
By His supreme command:
He spake the word, And all their frame,
From nothing came To praise the Lord.

OLIVER, 8s. & 7s.

F. HAZELTON.

1. One there is a - bove all others, Well deserves the name of friend, }
His is love be - yond a brother's, Costly, free, and knows no end. } Which of all our friends to save us, Could or would have shed his blood?
But this Savior died to have us, Reconciled in him to God, } D. C.

Allegretto.

1. Here we suf - fer grief and pain, Here we meet to part again, In heaven we part no more.
 2. All who love the Lord be - low, When they die to heaven will go, And sing with saints a - bove.

O! that will be joy - ful! Joyful, joy - ful, joy - ful! O! that will be joyful! When we meet to part no more.
 O! that will be joy - ful! Joyful, joy - ful, joy - ful! O! that will be joyful! When we meet to part no more.

3. *Happy scholars* will be there,
 Who have sought the Lord by prayer,
 From *every* Sunday school.
 O! that, &c.

4. *Teachers*, too, shall meet above,
 And our *Pastors*, whom we love,
 Shall meet to part no more.
 O! that, &c.

5. O! how happy we shall be!
 For our Savior we shall see,
 Exalted on his throne.
 O! that, &c.

6. There we all shall sing with joy,
 And eternity employ
 In praising Christ, the Lord.
 O! that, &c.

BRIGHTEST AND BEST. 10s & 11s.

169

Fine.

1. Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid; } 2. Cold on his cradle the
Star of the east, the ho - ri - zon a - dorn - ing, Guide where our infant Redeemer is laid. }

Fine.

An - gels, a - dore him in slumber re - clining; Maker, and Monarch, and Savior of all.

D.C.

dew-drops are shining, Low lies his head with the beasts of the stall;

3. Say, shall we yield him, in costly devotion,
Odors of Eden, and off'rings divine?
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, or gold from the mine?

4. Vainly we offer each ample oblation;
Vainly with gifts would his favor secure!
Richer by far is the heart's adoration,
Dearer to God are the prayers of the poor.

A "VERY LITTLE SONG," FOR LITTLE SCHOLARS.

L. MASON.

1. Ve - ry lit - tle things are we, Oh how mild we all should be.

2. Never quarrel, never fight,
That would be a shocking sight.
3. Just like pretty little lambs,
Softly skipping by their dams,
4. We'll be gentle all the day,
Love to learn as well as play.
5. Very little things are we,
Oh how mild we all should be.

GETHSEMANE.

Words by S. F. SMITH.

1. Be - yond where Cedron's waters flow, Be - hold the suff'ring Savior go, To sad Geth-sem-a - ne; His

countenance is all di - vine, Yet grief appears in ev' - ry line.

2. He bows beneath the sins of men—
 He cries to God, and cries again,
 In sad Gethsemane;
 He lifts his mournful-eyes above—
 'My Father can this cup remove?'

3. With gentle resignation still,
 He yielded to his Father's will,
 In sad Gethsemane;
 'Behold me here, thy only Son,
 And, Father, let thy will be done.'

4. The Father heard—and angels, there,
 Sustained the Son of God in prayer,
 In sad Gethsemane;
 He drank the dreadful cup of pain—
 Then rose to life and joy again.

SUFFER LITTLE CHILDREN TO COME UNTO ME. SOLO AND RESPONSE.

171

W. B. BRADBURY.

Andante. Solo. Teacher.

The Sa - vior said, "Suffer little children to come unto me," The Savior said, "Suffer little children to

come unto me, Suffer lit - tle children to come unto me, And forbid them not, forbid them not, for of such is the kingdom of

Con Expressione.

heav'n Suffer, suffer Suffer little children to come unto me, Suffer little children to come unto

We come, we come to fol - low thee, We come, we come to fol - low thee.

Allegro. Chorus. Scholars.

me. 1. We come, we come, we come, we come to follow thee, We come, we come, we come, we come to follow thee.

2. We come, we come, we come, we come to sing thy love, We come, we come, we come, we come to sing thy love.

3. We come, we come, we come, we come to praise thy name, We come, we come, we come, we come to praise thy name.

NOTE.—The Solo may be performed between each stanza of the Chorus, or only between the first and second.

ONCE WAS HEARD THE SONG OF CHILDREN.

S. HILL, from RINK.

1. Once was heard the song of children, By the Sa - vior when on earth ; } And Ho - sannas, and Ho - sannas,
 Joy - ful in the sa - cred temple, Shouts of youthful praise had birth, }

Loud to Da - vid's Son broke forth.

2. Palms of victory strewn around him,
 Garments spread beneath his feet,
 Prophet of the Lord they crowned him,
 In fair Salem's crowded street.
 While Hosannas
 From the lips of children greet.

3. Blessed Savior, now triumphant,
 Glorified and throned on high,
 Mortal lays from man or infant,
 Vain to tell thy praise essay ;
 But Hosannas
 Swell the chorus of the sky.

4. God o'er all in Heaven reigning,
 We this day thy glory sing —
 Not with palms thy pathway strewing,
 We would loftier tribute bring
 Glad Hosannas
 To our *Prophet, Priest, and King.*

5. Oh, though humble is our offering,
 Deign accept our grateful lays—
 These from children once proceeding,
 Thou did'st deem "perfected praise"—
 Now Hosannas,
 Savior, Lord, to thee we raise

ANNIVERSARY SONG.

173

B. A. CARTER.

1. O welcome, welcome, festal day, That marks our years, that marks our years and cheers our way; Kind friends and teachers,

That marks our years and cheers our way;

parents dear, Our hearts re - joice to see you here.

3. Our teachers dear, by whose kind hand
We're pointed to the Spirit-land,
If there one note to mortals rise,
We'll thank you in those upper skies.

4. The Sabbath bell we love to hear,
That calls us to the house of prayer;
Our pastor there we love to see,
Who points us upward, Lord, to thee.

2. To you, dear friends, whose generous aid
Within our reach good books have laid,
We offer thanks, and we would pray
That God would bless you day by day.

5. We bless our God for parents dear,
We mourn for those who have none here;
We join the Orphans' plaintive air,
For them we raise the fervent prayer.

6. We know these earthly ties must end—
We're taught to seek in Christ a friend,
Whose changeless love no power can move;
O Savior, shed on us that love.

PERSEVERANCE. C. M.

Theme from the GERMAN.

1. In all my Lord's ap - point - ed ways, My jour - ney I'll pur - sue; Hin - der me not, ye
 2. Through floods and flames, if Je - sus lead, I'll fol - low where he goes; Hin - der me not, shall

Inst. *Voice.*

much lov'd saints, For I must go with you.
 be my cry, Though earth and hell op - pose.

3. Through duty and through trials too
 I'll go at his command;
 Hinder me not, for I am bound
 To my Immanuel's land.

4. And when my Savior calls me home,
 Still this my cry sha'l be,
 Hinder me not, come, welcome death,
 I'll gladly go with thee.

SENTENCE.

"Say to the righteous, it shall be well with him; Woe to the wick - ed, it shall be ill with him."

"THE SERAPHS BRIGHT ARE HOVERING." 7s & 6s.

175

WM. B. BRADBURY.

Maestoso con animato.

The se - raphs bright are hov'ring A - round the throne above ; Their harps are ev - er tun - ing To

thrill - ing strains of love.

2. Or through the azure soaring,
Or poised on snowy wing,
With glowing hearts adorning,
Sweet choral notes they sing.

3. From earth is daily rising
A rich harmonious song,
From sunny perfumed flowers
By breezes borne along.

4. From hills in sunlight glittering,
From smooth, deep emerald seas,
A cloud of praise is rising
Like incense on the breeze.

5. And childhood's voice is chanting,
A full harmonious song,
When morning light is breaking,
Or evening sweeps along.

ROUND, *in two parts.*

Hap - py is that peo-ple whose God is the Lord, Happy, happy, happy, happy, happy.

THE STREAM OF DEATH.

WM. B. BRADBURY.

Slow & Solemn.

1. There is a stream whose narrow tide; The known and un-known worlds divide, Where all must go:

Its waveless waters, dark and deep, 'Mid sul-len si-lence downward sweep, With moan'less flow.

2. I saw where at that dreary flood,
A smiling infant prattling stood,
Whose hour was come;
Untaught of ill it neared the tide,
Sunk, as to cradled rest, and died,
Like going home.
3. Followed with languid eye anon.
A youth, diseased, and pale, and wan;
And there alone
He gazed up on the leaden stream,
And leared to plunge— I heard a scream,
And he was gone.

4. And then a form in manhood's strength
Came bustling on, till there at length
He saw life's lound;
He shrank and raised the bitter prayer
Too late—his shriek of wild despair
The waters drowned.
5. Next stood upon that surgeless shore,
A being bowed with many a score
Of toil-some years.
Earth-bound and sad he left the bank,
Back turned his dimming eye, and sank,
Ah! full of tears.

DIRGE.

Poetry by JAMES T. FIELDS.—From the Spanish.

L. MASON.

Largo.

1. Underneath the sod low ly-ing, Dark and drear, Sleepeth one who left, when dying; Sorrow here, Sorrow here.

2. Yes, they now are bending o'er her, Eyes that weep; Forms that to the cold grave bore her, Vigils keep.

3. When the summer moon is shining, Soft and fair, Friends she loved in tears are twining, Chaplets there.

4. Rest in peace, thou gentle spirit, Throned above; Souls like thine, with God inherit Life and love.

THE HAPPY WORLD.

I. B. WOODBURY.

Andante.

1. Friend af - ter friend departs; Who hath not lost a friend; There is no u - nion here of hearts, That finds not here an

2. There is a world a - bove, Where parting is unknown; A long e - ter - ni - ty of love, Form'd for the good a -

Inst.

end! Were this frail world our fi - nal rest, Liv - ing or dy - ing none were blest.
 lone! And faith be - holds the dy - ing here, Transla - ted to that glo - rious sphere!

BROTHER. C. M.

HÜMMEL.

Moderato.

1. O that the Lord would teach my tongue, The heav'nly song to raise; O that the Lord my heart would fill With love, and joy, and praise.

2. O that the Lord my steps would guide
 In paths of righteousness;
 O that the Lord my lips would teach
 His ways and works to bless!

3. O that the Lord would give me faith,
 The blessed Christ to see;
 O that he now would give me grace,
 That I to him may flee!

4. O that the Lord would make me know
 'The riches of his grace;
 Then should I live and please him too.
 And dying see his face.

"ANGELS, ROLL THE ROCK AWAY." 7s. *cres.*

Maestoso. f

1. An - gels, roll the rock away, Death, yield up thy mighty prey; See, he ri - ses from the tomb,

CODA. Allegretto con Spirito.*

Glow - ing in im - mortal bloom. A - men, A - men, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

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

2. Shout, ye seraphs; Gabriel, raise
Thine eternal trump of praise;
Let the earth's remotest bound
Echo to the blissful sound.
3. Now, ye saints, lift up your eyes;
See the Conq'ror mount the skies;
Troops of angels on the road,
Hail and sing th' incarnate God.
4. Heaven unfolds her portals wide—
Glorious Hero, through them ride;
King of glory, mount thy throne,
Boundless empire is thine own.

* The Coda is arranged from the German.

FAMILY CIRCLE. C. M.

Poetry by MISS JANE TAYLOR.

WM. B. BRADBURY.

Tenderly.

1. Now con - descend, Al - migh - ty King, To bless this lit - tle throng; And kind - ly lis - ten,

while we sing Our plea - sant eve - ning song.

2. We come to own thy power divine,
That watches o'er our days;
For this our grateful voices join,
In hymns of cheerful praise.

3. Before thy sacred footstool see,
We bend in humble prayer:
A happy, lovely family,
To ask thy tender care.

4. May we in safety sleep to-night,
From every danger free;
Because the darkness and the light
Are both alike to Thee.

5. And when the rising sun displays
His cheerful beams abroad,
Then shall our morning hymns of praise
Declare thy goodness, Lord.

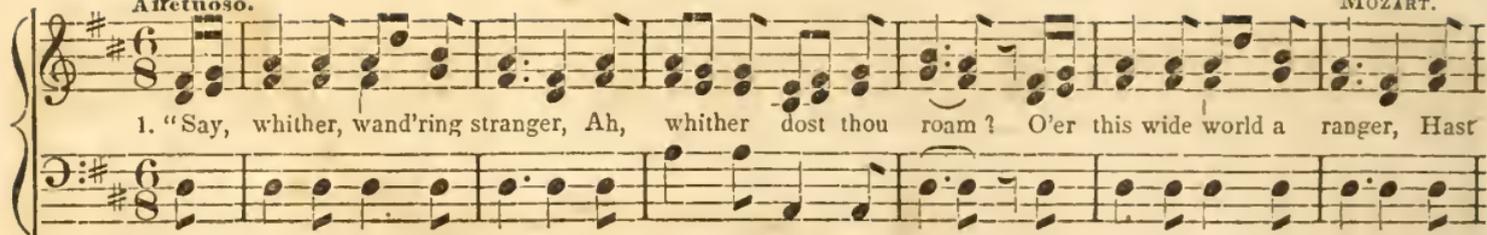
6. Brothers and sisters, hand in hand,
Our lips together move;
Then smile upon this cheerful band,
And join our hearts in love.

SENTENCE, OR ROUND.

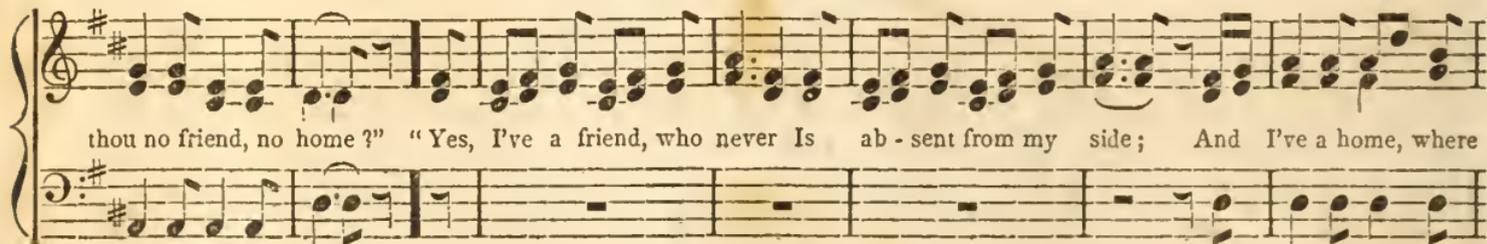
Bless the Lord, O my soul, and all that is within me, bless his holy name. Amen, Amen, Hal - le - lu - jah, Hal - le - lu - jah, Amen.

WANDERING STRANGER.

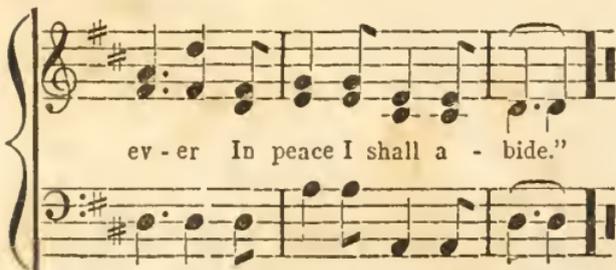
MOZART.

Affetuoso.


1. "Say, whither, wand'ring stranger, Ah, whither dost thou roam? O'er this wide world a ranger, Hast



thou no friend, no home?" "Yes, I've a friend, who never Is ab - sent from my side; And I've a home, where



ev - er In peace I shall a - bide."

2. "But want and woe have driven
The roses from thy cheek;
And garments rent and riven,
Thy poverty bespeak."
"I've food with which the angels
Would all delighted be;
And robes of dazzling brightness
Are now awaiting me."

3. "Come, then, benign inquirer,
And join me on my way;
I'm journeying to a country,
Where beams an endless day.
Where saints and angels, falling
Before the great white throne,
To you, to me are calling,
Haste, pilgrim, hasten home."

Allegretto.

1. O Lord, let our songs find acceptance before thee, And pierce thro' the skies to thine up - per-most throne; For thou

stoopest to lis - ten when mor - tals a - dore thee, And sendest thy blessings like messengers down, And

send - est thy blessings like mes - sen - gers down.

D. C.

2. Our Father, our Father, we ask thee to guide us,
And keep us from sin till life's journey be o'er;
Then the last sigh of nature, what'er else betide us,
Shall waft us to glory, when time is no more.
O Lord, let our songs, &c.

D. C.

3. Then, then will we sing the sweet song of the blessed,
And mingle our strains with the myriads above;
Far surpassing all strains that our tongues e'er expressed,
And Jesus, the chorus, and Infinite Love.
O Lord, let our songs, &c.

"THOU SOFT FLOWING KEDRON."

Slow, with expression.

1. Thou soft flow - ing Kedron, by thy sil - ver stream, Our Sa - vior at midnight, when

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff.

Cynthia's pale beam Shone bright on the waters, would fre - quent - ly stray, - - - And lose, in thy

The second system of musical notation continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

murmurs, the toils of the day.

The third system of musical notation concludes the piece. The lyrics are written below the treble staff.

2. How damp were the vapors that fell on his head!
How hard was his pillow, how humble his bed!
The Angels, astonish'd, grew sad at the sight,
And follow'd their Master with solemn delight.

3. Come saints and adore him, come bow at his feet,
O give him the glory, the praise that is meet;
Let joyful hosannas, unceasing arise,
And join the full chorus that gladdens the skies.

BEEKMAN STREET. 11s.

Words by MONTGOMERY.

Arranged from SCHNEIDER.

CHORUS. *Dolce con Expressione.*

SOLI.

CHORUS.

1. The Lord is my Shepherd, no want shall I know, No want shall I know; } He lead-eth my
 I feed in green pastures, safe fold-ed to rest, Safe fold-ed to rest;

soul where the still wa-ters flow; Re-stores me when wand'ring, re-deems when op-pressed.

- | | |
|--|--|
| <p>2. Through the valley and shadow : of death though I stray, :
 Since thou art my guardian, : no evil I fear; :
 Thy rod shall defend me, thy staff be my stay,
 No harm can befall, with my Comforter near.</p> | <p>3. In the midst of affliction : my table is spread; :
 With blessings unmeasured : my cup runneth o'er; :
 With perfume and oil thou anointest my head;
 O what shall I ask of thy providence more?</p> |
| <p>4. Let goodness and mercy, : my bountiful God, :
 Still follow my steps : till I meet thee above; :
 I seek, by the path which my forefathers trod,
 Through the land of their sojourn—thy kingdom of love.</p> | |

A PILGRIM AND A STRANGER.

*Allegretto con Amore.**With full Piano Forte Accompaniment. Words by MRS. DANA.*

ITALIAN MELODY.

1. I'm a pil - grim, and I'm a stran - ger, I can tarry, I can tarry but a night; I'm a

pil - grim, and I'm a stran - ger, I can tarry, I can tarry but a night; Do not de - tain me, For I am

A PILGRIM AND A STRANGER. *Continued*

go - ing To where the streamlets are ev - er flowing; I'm a pilgrim, and I'm a stran - ger, I can

tarry, I can tarry but a night.

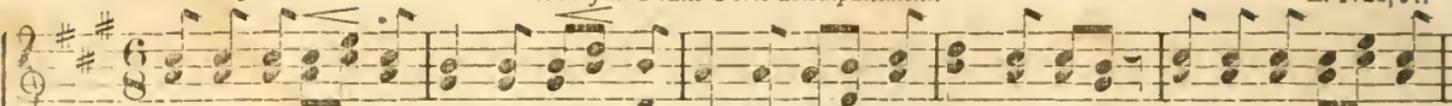
2. ||: There the sunbeams are ever shining,
 ||: I am longing :|| for the sight ; :||
 Within a country unknown and dreary,
 I have been wand'ring forlorn and weary ;
 I'm a pilgrim, &c.

3. ||: Of that country to which I'm going,
 ||: My Redeemer :|| is the light ; :||
 There no sorrow, nor any sighing,
 Nor any sin there, nor any dying ;
 I'm a pilgrim, &c.

SOFT BE THE GENTLY BREATHING NOTES.

E. IVES, JR.

Slow and expressive.

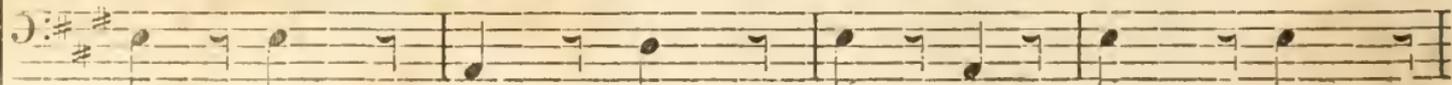
With full Piano Forte accompaniment.

1. Soft be the gent - ly breathing notes That sing the Sa - vior's dy - ing love; Soft as the eve - ning
 2. Pure as the sun's en - liven - ing ray, That scatters life and joy a - broad; Pure as the lu - cid

Accompaniment.



ze - phyr floats, Soft as the tune - ful lyres a - bove, Soft as the morn - ing
 car of day. That wide pro - claims its Ma - ker God. True as the mag - net



SOFT BE THE GENTLY BREATHING NOTES. *Continued.*

189

The musical score is written for voice and piano. It features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The piano accompaniment is written in a grand staff with treble and bass clefs. The lyrics are printed below the vocal line.

dews descend— While the sweet lark ex - ult - ing soars, So soft to your Al -
 to the pole, So true let your con - tri - tion be, So true let all your

migh - ty friend Be ev' - ry sigh your bo - som pours.
 sor - rows roll, To him who bled up - on the tree.

p

Allegretto. Steady time.

1. There is a place of waveless rest, Far, far beyond the skies, Where beauty smiles e - ter - nal - ly, And

pleasure nev - er dies; My Father's house, my heavenly home! Where many mansions stand, Prepared by hands di -

vine, for all Who seek the bet - ter land.

2. When toss'd upon the waves of life,
 With fear on every side,—
 When fiercely howls the gathering storm,
 And foams the angry tide;
 Beyond the storm, beyond the gloom,
 Breaks forth the light of morn,
 Bright beaming from my Father's house,
 To cheer the soul forlorn.

3. Yes! even at that fearful hour,
 When death shall seize its prey,
 And from the place that knows us now,
 Shall hurry us away;—
 The vision of that heavenly home,
 Shall cheer that parting soul,
 And o'er it, mounting to the skies,
 A tide of rapture roll.

4. In that pure home of tearless joy,
 Earth's parted friends shall meet,
 With smiles of love that ne'er fade,
 And blessedness complete;
 There, there adieus are sounds unknown,
 Death frowns not on that scene,
 But life and glorious beauty, shine,
 Untroubled and serene.

MY CLASS.

Arranged from the GERMAN

Andante.

1. When Sabbath's hallow'd morn I meet, What makes its sa - cred hours so sweet? The hope that I this
 2. When to the clo - set I re - pair, To tell my wants to Je - sus there. What is the bur - den

day shall meet, My class, my class.
 of my prayer? My class, my class.

3. What calls my willing feet away,
 To spend an hour at setting day,
 With fellow teachers oit to pray?
 My class.

4. Whose wayward footsteps give me pain?
 O'er whom, still bound in error's chain,
 I've seem'd to weep and pray in vain?
 My class.

TRUST IN THE LORD.

Words by R. W. D.

Arranged from S. A.

1. My soul, why sink when griefs oppress, Or start when fears a - larm? Trust in the Lord, Trust in the Lord,
2. Tho' hope and joy have from thee flown, And left thee to de - spair, Trust in the Lord, Trust in the Lord,

Trust in the Lord, in thy dis - tress, Thy re - fuge is ' his arm, Thy re - fuge is his arm.
Trust in the Lord; in him a - lone Re - pose thine ev' - ry care, Re - pose thine ev' - ry care.

3. What though the floods may near thee roll,
Thy sky grow darker still, —
Trust in the Lord; he keeps my soul,
And storms obey his will.

4. How oft when pressed by mighty foes
Did no escape appear:
Trust in the Lord; thou didst repose,
And came off conqueror.

5. And will he now his help deny,
And leave thee to thy lot?
Trust in the Lord; he still is nigh,
His nature changes not.

6. Yes, O my soul! I yet will say,
'Midst anguish and distress;
Trust in the Lord! e'en though he slay,
My cause with him shall rest.

Allegretto.

Theme from the GERMAN.

1. With joy we hail the Sabbath day, In mer - cy kind - ly given; { We leave a while our
And come with - in these

2. We love to meet our teachers here, And talk of sins for - given; { To feel the bless - ed
Who all our hum - ble

cheer - ful play, } And learn the path to heaven.
courts to pray, }

Sa - vior near, } And bear them up to heaven.
thoughts will hear, }

3. Here, may we, Lord, for ever share
A peaceful quiet haven.
Whene'er oppressed by worldly care,
We'll hasten to thy house of prayer,
And find the joy of heaven.

4. And then shall life's last feeble ray
Be calm as summer's even;
While angels, hov'ring round, shall say,
"Ye weary wand'ers, come away,
And be at rest in heaven."

EVENING HYMN.

- | | | |
|--|--|--|
| <p>1. O Lord, another day is flown,
And we, a lonely band,
Are met once more before thy throne,
To bless thy fostering hand.</p> | <p>2. And wilt thou bend a listening ear,
To praises low as ours?
Thou wilt, for thou dost love to hear
The song which meekness pours.</p> | <p>3. And thou wilt turn our wandering feet,
And thou wilt bless our way,
Till worlds shall fade, and faith shall greet
The dawn of lasting day.</p> |
|--|--|--|

1. On Jordan's stormy banks I stand }
 And cast a..... } wishful eye, To Canaan's fair and happy land, }
 Where my pos-..... } ses - sions lie.

2. O the transporting, rapturous scene
 That rises | to my sight!
 Sweet fields arrayed in living green,
 And rivers | of delight!

3. On all those wide-extended plains
 Shines one e- | ternal day;
 There God the Son for ever reigns,
 And scatters | night away.

4. No chilling winds, nor poisonous breath,
 Can reach that | healthful shore;
 Sickness and sorrow, pain and death
 Are felt and | feared no more.

5. When shall I reach that happy place,
 And be for | ever blest?
 When shall I see my Father's face,
 And in his | bosom rest?

HYMN II.

1. Hark! the herald angels sing,
 Glory to the | new-born King,
 Peace on earth, and mercy mild,
 God and sinners | reconciled!

2. Joyful all ye nations rise,
 Join the triumphs | of the skies;
 With th'angelic host proclaim
 Christ is born in | Bethlehem!

3. Veiled in flesh the Godhead see!
 Hail th'incarnate | Deity,
 Pleased as man, with man to dwell,
 Jesus now E- |manuel!

4. Risen with healing in his wings,
 Light and life to | all he brings;
 Hail the Son of righteousness,
 Hail the heaven-born | Prince of Peace.

HYMN III.

1. Awake, my soul, in joyful lays,
And sing thy great Redeemer's praise;—
He justly claims a song from thee,—
His loving-kindness, O how free!
2. He saw me ruined by the fall,
Yet loved me notwithstanding all,
He saved me from my lost estate,—
His loving kindness, O how great!
3. Though numerous hosts of mighty foes,
Though earth and hell my way oppose,
He safely leads my soul along,—
His loving-kindness, O how strong!

4. When trouble like a gloomy cloud,
Has gathered thick, and thundered loud,
He near my soul has always stood,
His loving-kindness, O how good!
5. Often I feel my sinful heart,
Prone from my Savior to depart;
But though I oft have him forgot,
His loving-kindness changes not.
6. Soon shall I pass the gloomy vale,
Soon all my mortal powers must fail;
O! may my last expiring breath
His loving-kindness sing in death.

ROUND. *For two, three, or four voices.*

DR. JACKSON.

1
Praise the great cre - - a - - tor, The u - ni - ver - sal King;

2

3
Praise the great cre - - - a - - tor, His glo - - rious prais - es sing.

4

1. Thou art my portion, O my God, }
 Soon as I..... } know thy way, My heart makes haste t'obey thy }
 word, And suffers..... } no de - lay.

2. I choose the path of heavenly truth,
 And glory | in my choice;
 Not all the riches of the earth
 Could make me | so rejoice.
3. The testimonies of thy grace
 I set be- | fore mine eyes;
 Thence I derive my daily strength,
 And there my | comfort lies.
4. If once I wander from thy path,
 I think up- | on my ways;
 Then turn my feet to thy commands,
 And trust thy | pardoning grace.
5. Now I am thine, forever thine,
 O save thy | servant, Lord!
 Thou art my shield, my hiding-place,
 My hope is | in thy word.

6. Thou hast inclined this heart of mine
 Thy statutes | to fulfill;
 And thus till mortal life shall end
 Would I per- | form thy will.

HYMN II.

1. Ye Christian heralds, go, proclaim
 Salvation in Im |manuel's name;
 To distant climes the tidings bear,
 And plant the rose of | Sharon there.
2. He'll shield you with a wall of fire—
 With holy zeal your | hearts inspire;
 Bid raging winds their fury cease,
 And calm the savage | breast to peace.
3. And when our labors all are o'er,
 Then shall we meet to | part no more;
 Meet—with the blood-bought throng to fall,
 And crown our Jesus | Lord of all.

HYMN III.

1. There is a land of pure delight,
Where saints im- | mortal reign;
Infinite day excludes the night,
And pleasures | banish pain.
2. There everlasting spring abides,
And never- | fading flowers;
Death, like a narrow sea, divides
This heavenly | land from ours.
3. Sweet fields beyond the swelling flood
Stand dressed in | living green;
So to the Jews old Canaan stood,
While Jordan | rolled between.
4. But timorous mortals start, and shrink,
To cross the | narrow sea;
And linger, shivering, on the brink,
And fear to | launch away.
5. O, could we make our doubts remove,
Those gloomy | doubts that rise;
And see the Canaan that we love,
With unbecloud- | ed eyes.
6. Could we but climb where Moses stood,
And view the | landscape o'er;
Not Jordan's stream, nor death's cold flood,
Should fright us | from the shore.

HYMN IV.

1. Jesus shall reign, where'er the sun
Does his successive | journeys run:
His kingdom stretch from shore to shore,
Till moon shall wax and | wane no more.
2. Behold! the islands with their kings,
And Europe her best | tribute brings;
From north to south the princes meet,
To pay their homage | at his feet.
3. People and realms of every tongue
Dwell on his love, with | sweetest song;
And infant voices shall proclaim
Their earliest blessings | on his name.
4. Blessings abound where'er he reigns;
The prisoner leaps to | loose his chains;
The weary find eternal rest,
And all the sons of | want are blest.
5. Let every creature rise and bring
Peculiar honors | to our king;
Angels descend with songs again,
And earth repeat the | loud amen!

"O COME, LET US SING UNTO THE LORD." (ANTHEM AND CHANT.)

WM. B. BRADBURY.

Allegro. Con Spirito.

O come, O come, O come let us sing un-to the Lord, O come, O come, O come, let us sing un-to the

Lord, Let us make a joy-ful noise to the Lord, Hal-le-lu-jah, hal-le-lu-jah, Let us
Hal-le-lu-jah, A-men, Hal-le

make a joy-ful noise to the Lord, Hal-le-lu-jah, Hal-le-lu-jah, Let us make a joyful noise, Let us
lu-jah, A-men.

CHORUS F. *SOLI P.* *FULL CHORUS F.*

make a joy - ful noise, Let us make a joy - ful noise, Let us make a joyful noise, Let us make a joy - ful

1st Chorus. *2d Chorus.* *1st Chorus.* *2d Chorus.* *1st Chorus.*

joy - ful noise, Let us make a joy - ful noise, Let us make a joyful noise, Let us sing, Let us sing, Let us

Hal - le - lu - - jah, Halle - lu - - jah

Let us sing un-to the Lord,

2d Cho. sing, Let us si - - - - - ng, Let us sing unto the Lord, O come, O come Let us sing, Let us sing unto the

Let us sing unto the Lord,

Let us sing un-to the Lord,

"O COME LET US SING UNTO 'THE LORD.'" *Continued.*

Lord, Let us make a joy - ful noise to the rock of our salvation, O come, O come, let us sing unto the Lord.

Let us si ng,

CHANT. (BY SEMI-CHORUS.)

2. Let us come before his presence with thanks - giving, And make a joyful noise unto him with .. psalms.
 3. For the Lord is a great..... God, And a great king a bove all... Gods.
 4. In his hands are the deep places ..of... the earth; The strength of the hills is his also. Chorus, 'O come let us,' &c.
 5. The sea is his, and he made it: and his hand formed the... .. dry land.
 6. O come, let us worship and.... .. bow..... down; Let us kneel before the Lord our .. maker.
 7. For He is..... our God; And we are the people of } sheep of his.. hand. Chorus; 'O come,' &c.
 His pasture, and the }

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EXPLANATION OF MUSICAL TERMS.

<i>Adagio</i> ,	Very slow	<i>Chorus</i> ,	The whole choir.	<i>Ritard</i> ,	Slackening the time.
<i>Ad Libitum</i> ,	At pleasure.	<i>Da Capo</i> , (generally abbreviated <i>D. C.</i>) ..	Return to the beginning and end at the pause, or <i>Finale</i> .	<i>Sempre</i> ,	Throughout.
<i>Affettuoso</i> ,	Tender.	<i>Dolce</i> ,	Sweetly.	<i>Semi chorus</i> ,	A part of the choir.
<i>Allegro</i> ,	Quick.	<i>Duett</i> ,	For two voices.	<i>Soffeggio</i> ,	Singing with the Syllables.
<i>Allegretto</i> ,	Not so quick as <i>Allegro</i> .	<i>Finale</i> , (generally abbreviated <i>Fine</i>).	The end.	<i>Soffeggi</i> ,	Plural of <i>Soffeggio</i> .
<i>Andante</i> ,	Slow and distinct.	<i>Grave</i> ,	Slow and Solemn.	<i>Solo</i> ,	For one performer.
<i>Andantino</i> ,	Quicker than <i>Andante</i> .	<i>Largo</i> ,	Slow.	<i>Soli</i> ,	Plural of <i>Solo</i> .
<i>Animato</i> ,	Animated.	<i>Marcato</i> ,	Majestic.	<i>Tenato</i> , (abbreviated <i>Ten.</i>)	Sustain the sounds their full time.
<i>And.te</i> ,	Price.	<i>Moderato</i> ,	In moderate time.	<i>Trio</i> ,	For three voices.
<i>And.te</i> ,	An ending, or close.	<i>Portamento</i> ,	The carriage of the voice from one sound to another in a full, smooth, and connected manner.	<i>Vivace</i> ,	Very quick.
<i>Con</i> ,	With.				
<i>Con Spirito</i> ,	With spirit and energy.				
<i>Choir</i> ,	A company of Singers.				



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