MT
30
S5

25 cts. per copy. $20.00 per 100 copies.

SONGS IN SOL-FA:

UC-NRLF
B 4 440 615

FOR THE

l, Day School and Singing School,

CONTAINING A

BRIEF COURSE OF INSTRUCTION, AND A GRADED SELECTION OF SONGS

IN THE

TONIC SOL-FA SYSTEM.

BY

T. F. SEWARD AND B. C. UNSELD.

BIGLOW & MAIN, PUBLISHERS,

76 East Ninth Street, NEW YORK. | 81 Randolph Street, CHICAGO.

MAY BE ORDERED THROUGH ANY BOOKSELLER OR MUSIC DEALER.

MAR 27 19

LIBRARY
OF THE
UNIVERSITY OF CALIFORNIA.
GIFT OF
S. A. Chambers
Accession 93841 Class

A. WALDTEUFEL,
737 MARKET STR. SAN FRANCISCO.
CAL.

SONGS IN SOL-FA:

FOR THE

Sunday School, Day School and Singing School,

CONTAINING A

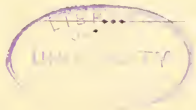
BRIEF COURSE OF INSTRUCTION, AND A GRADED SELECTION OF SONGS

IN THE

TONIC SOL-FA SYSTEM.

BY

T. F. SEWARD AND B. C. UNSELD.



BIGLOW & MAIN, PUBLISHERS,

76 East Ninth Street, NEW YORK. | 81 Randolph Street, CHICAGO.

MAY BE ORDERED THROUGH ANY BOOKSELLER OR MUSIC DEALER.

Copyright, 1882, by Biglow & Main

MT30
S5

Copyright, 1882, by Bigelow & Main.

HOW TO USE THIS BOOK.

This book has been prepared in response to an urgent call for a work that could be made useful in the Sunday School, as well as in the day school, and in singing classes. It contains also a brief course of instruction in the Tonic Sol-fa notation, and a variety of exercises and secular songs for practice. It can, therefore, be made available in three different ways, as follows:

1. As a text book for teaching the system.

In this case, as the course of instruction is necessarily much condensed, the teacher should be supplied with a copy of the *Tonic Sol-fa Music Reader* (sent by mail for 35 cents), from which additional exercises may be written on the blackboard as needed.

2. For institutes and short courses of instruction, which are now so often held by teachers in this country. It was especially to meet this demand that the book was first planned, but it is hoped that it will be found equally useful for the other purposes mentioned.

3. For use in Sunday Schools where only rote singing is practised. When employed in such schools, the following plan is strongly recommended in place of the ordinary method of mere imitation, in which children are taught as parrots might be taught, leaving them at the end of any number of years of practice no more musically intelligent than at the beginning:

Hang up a modulator in plain view of the whole school. Let the teacher, or leader (at first only using the easier tunes), sing a short phrase of the tune to the syllables, pointing on the modulator as he sings. Pupils repeat the phrase, the teacher pointing as they sing. Let this be done several times, or until the phrase is somewhat familiar. Teach the next phrase in the same way; then sing the two in connection, and so on, until the whole tune can be sung by the syllables, the teacher still pointing on the modulator. Then turn to the book, and sing the tune to the syllables. If the pupils fail at any point, return to the modulator and practice the difficult passage as before. When the tune is learned, call attention to the words, their meaning, the sentiment, etc., and then sing the tune to the words. When the practice is conducted in this way, it will not be long until the most difficult tunes can be easily taught. Not only that, but after a time, the tones will become so familiar that the modulator can be dispensed with, and the tunes taught at once from the book by syllable.

Observe that the teacher does not sing *with* the pupils. They listen and look while he sings and points. He points and listens while they sing. One hour's training of this kind is more effective than five hours spent in singing *with* the teacher.

The advantage of teaching the tunes by the syllables, instead of the ordinary method of teaching the words and tune together, may be easily stated. *First*—It avoids the hurtful effect of using sacred words for mere practice. They are not introduced till they can be properly explained and impressed. *Second*—The syllables possess a wonderful cumulative mnemonic power. Each tune that is learned is a help to the next one. The ear becomes accustomed to certain progressions in connection with certain syllables, and thus gradually gains a practical knowledge of *all* relations. This is the case even where no time is spent in positive elementary instruction. It is needless to say that we by no means intend to countenance the neglect of such instruction, when it can possibly be given. It is our hope and belief that many who begin by using the syllables as above described, will be led by the delightful simplicity of this new notation and way of teaching to devote some time to more thorough study. It is the universal experience, where the Tonic Sol-fa system is introduced, that pupils are led by the ease and naturalness of the method to follow the study of music much farther than they are inclined to do when they begin with the staff. This is the invariable result where the Tonic Sol-fa system is introduced. It diffuses musical intelligence among the people; it leads to the appreciation and use of a higher order of music, and gradually substitutes ready sight-reading for the mere imitation, or rote singing, which usually prevails in this country.

SONGS IN SOL-FA.

INSTRUCTIONS AND EXERCISES.

FIRST STEP.

To recognize and produce the tones DOH, ME, SOH, *the upper octave of Doh and the lower octave of Soh; the strong and weak accents; the Pulse, the Half-pulse; two-pulse measure and three-pulse-measure.*

NOTE.—The teacher will need for his instruction and direction a copy of *The Tonic Sol-fa Music Reader*. Not only the facts as in this book, but the method of teaching is therein presented, with cuts of the Hand-signs and Finger-signs, and many illustrations and suggestions with regard to points the teacher needs to know. A Modulator, tuning-fork and black-board are the necessary apparatus.*

TUNE.

1. The three principal tones in music—the first to be learned—are *Doh, Me, Soh.*

2. Of these, *doh* is the lowest, *me* the next higher and *soh* the highest.

3. These three tones combined form the chord of DOH, or *Tonic Chord.*

4. The relative position of the tones is of less importance than their characters or mental effects.

5. Of the mental effects of these three tones, one is a strong, firm tone, another is a calm, gentle tone, and another is a clear, bright tone.

SOH

ME

DOH

NOTE.—The pupils must determine the characters of the tones for themselves, after hearing suitable illustrations from the teacher.

6. As a means of practice the tones are indicated by Hand-signs representing their mental effects.

7. The strong, firm tone is represented by the closed hand; the clear, bright tone by the open hand thumb upwards; the calm, gentle tone by the open hand palm downward.

8. In the Tonic Sol-Fa Notation the initials of the syllables are used as "notes"—d for *doh*, s for *soh* and m for *me*.

NOTE.—A narrower type and somewhat altered form is given the letter m (m) for convenience in printing. After the tones have been well practiced from the teacher's patterns, from the Modulator, Hand-signs etc., the following exercises may be sung from the book or black-board.

1. KEY D.

d d m d m m s m s s m m s m d

2. KEY F.

d m s s m d s s m m s s m s d

3. KEY E.

s m d m s s s m s m d m s s d

* Modulators of various sizes costing from 10 cents to 80 cents may be obtained from the publishers of this book; also any of the books, music apparatus &c., published by Messrs. John Curwen & Sons, London, Eng. Catalogues furnished on request.

93841

9. The tones next to be learned are the upper octave of *doh*, and the lower octave of *soh*.

10. In the notation the upper *doh* is distinguished by the figure 1 placed at the top of the letter thus—d' and is called *One-Doh*.

11. Its mental effect is the same as *doh*, only more positive. Its Hand-sign is the same as for *doh* with the hand held higher.

d'

SOH

ME

DOH

s,

12. The lower *soh* is distinguished by the figure 1 placed at the bottom of the letter thus—s, and is called *Soh-One*.

13. Its mental effect is the same as *soh*, only somewhat subdued. Its Hand-sign is the same as for *soh* with the hand lowered.

NOTE.—After sufficient drill by pattern from the Modulator, Hand-signs etc., the following exercises may be practiced.

4. KEY D.

d d m m d m s s d' d' s m s m d

5. KEY C.

d s m s d' s d' s m m s s m s d'

6. KEY F.

d s, d m s s m d d s, d m s s, d

7. KEY A.

d d m d s, s, m d m m s m d s, d

TIME AND RHYTHM.

14. Time in music is measured by regularly recurring accents.

15. The most easily perceived degrees of accent are the STRONG and the *weak*.

16. The time from one strong accent to the next is called a MEASURE.

17. The time from any accent to the next is called a PULSE.

18. Different arrangements of the order of accents makes different kinds of measure.

19. A measure consisting of two pulses, one strong and one weak, is called Two-pulse measure.

20. A measure consisting of three pulses, one strong and two weak, is called Three-pulse measure.

21. When the measure begins with the strong accent it is called the primary form of the measure.

22. When the measure begins with a weak accent, it is called a Secondary form.

23. The Tonic Sol-fa Method makes use of a system of time-names to aid in the study of time.

24. The pulse is the unit of measurement, and a tone one pulse long is named TAA, pron. Tah.

25. The strong accent may be indicated, when necessary, by the letter R, thus—TRAA.

26. The strong accent is indicated in the notation by a long heavy bar; the weak accent by a colon (:).

27. The note following a long bar is to be sung with the strong accent, and a note following a colon is to be sung with the weak accent.

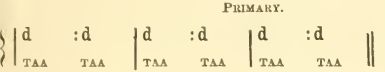
28. The accent marks are placed at equal distances of space and thus represent the equal divisions of time.

29. The space from one accent mark to the next represents the time of a pulse, and the space between the bars represents the time of a measure.

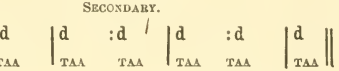
30. The end of an exercise is indicated by a DOUBLE BAR.

TWO-PULSE MEASURE.

PRIMARY.

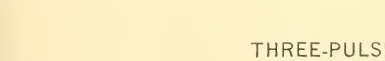


SECONDARY.

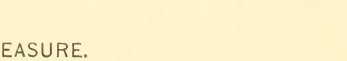


THREE-PULSE MEASURE.

PRIMARY.

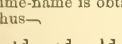


SECONDARY.

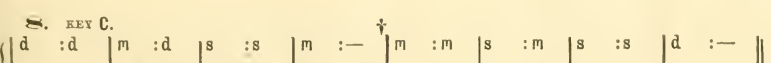


31. The continuation of a tone through more than one pulse is indicated by a dash, and the time-name is obtained by dropping the consonant thus—

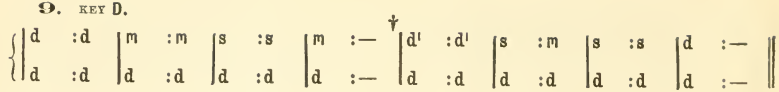
32. A pulse divided into halves—half-pulse tones—is named TAATAI, and is indicated in the notation by a dot in the middle of the pulse-space thus—



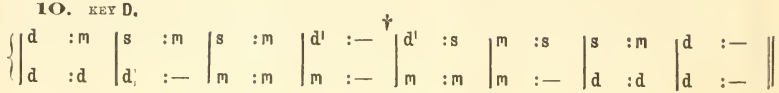
NOTE.—The finger-signs for time may be introduced here; the teacher will find full illustrations in the "Reader." The teacher will consult the "Reader" for suggestions as to Modulator voluntaries, Ear exercises, Mental effects, Writing exercises, Pointing and writing from memory, questions for examination, certificates, etc.



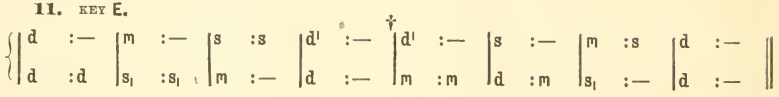
9. KEY D.



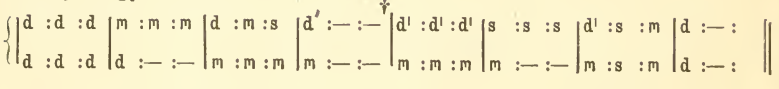
10. KEY D.



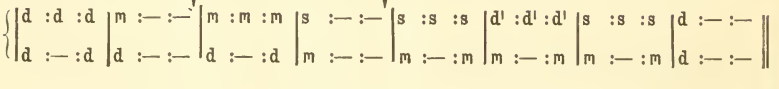
11. KEY E.



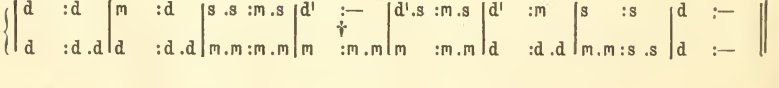
12. KEY D.



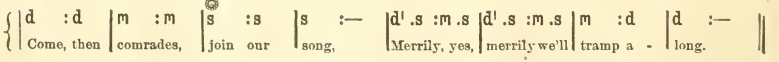
13. KEY C.



14. KEY C.



15. KEY D. Round in four parts.



For additional exercises in this Step see tunes *Great and Good* page 19, *Blessed Rain* p. 32, and *The Happy Scholar* p. 20

SECOND STEP.

The tones RAY *and* TE. *The medium accent. Four-pulse and six-pulse measures. Silent pulse, pulse-and-a-half tones and quarter-pulse tones.*

TUNE.

33. The tones to be learned next are *Ray* and *Te.*

NOTE.—Their octaves, r^1 and t_l and all other tones above and below the unmarked octave can easily be taught from the Modulator.

34. As to the mental effects of these new tones, one is a sharp, piercing one, and the other is a hopeful, rousing tone.

See Note after paragraph 5.

35. The Hand-sign for the sharp, piercing tone is the fore-finger pointing upward and the sign for the hopeful tone is the open hand fingers upward, palm outward.

36. The tones *soh, te, ray* combined form the chord of *soh,* or *Dominant Chord.*

NOTE.—After preparatory practice of the new tones by pattern, from the Modulator, hand-signs etc., the following exercises may be studied.

The teacher will give such instruction in breathing and expression as may be needed from time to time. The words in *italics* are to be sung softly; those in SMALL CAPITALS are to be sung loudly, and those in the common type are to be sung with a medium degree of power. See "Reader," p. 18.

s^1 / m^1 / r^1 / d^1 / TE / SOH / ME / RAY / DOH / t_l / s_l

16. KEY C.

d :m	s :—	s :t	r^1 :—
r^1 :t	s :d^1	s :m	d :—

17. KEY F.

d :s	m :d	s_l :r	t_l :s_l
d :m	s :s_l	d :—	

18. KEY C.

d :r	m :m	d :r	m :s
Onward	to the	si - lent	riv - er,
d^1 :d^1	t :d^1	r^1 :d^1	t :—
Day and	night we	wend our	way;
t :t	d^1 :s	m :m	s :m
Men and	maidens	wander	ev - er,
r :r	m :d	t_l :t_l	d :—
Old and	young all	pass a -	way.

19. KEY A.

d :d	t_l :d	r :t_l	s_l :d	d :d	t_l :d	r :m	r :—
Life is	like a	ship in	mo - tion,	Sometimes	high and	sometimes	low;
While we're	safe from	storm or	show - er,	Waft-ed	by the	gen - tle	gales;
d :d	s_l :m_l	s_l :s_l	s_l :m_l	m_l :m_l	s_l :d	t_l :d	s_l :—
m :r	m :r	d :t_l	d :s_l	d :d	t_l :d	m :r	d :—
Ev - 'ry	one must	brave the	o - cean,	What-so -	ev - er	wind may	blow.
Seize the	pres - ent	pass - ing	hour,	To the	breeze un -	furl the	sails.
d :t_l	d :s_l	d :s_l	m_l :m_l	m_l :m_l	s_l :d	s_l :s_l	d :—

For additional exercises see tunes *Swell the Anthem, Mrs. Robin's Lullaby* p. 55, *Longings* p. 49, *Be Content* p. 21.

TIME.

37. In addition to the strong and weak accents there is also a Medium accent.

38. The medium accent changes two two-pulse measures into a four-pulse measure, and two three-pulse measures into a six-pulse measure.

39. In four-pulse measure the order of accents is STRONG, *weak*, MEDIUM, *weak*.

40. In six-pulse measure the order of accents is STRONG, *weak*, *weak*, MEDIUM, *weak*, *weak*.

41. The medium accent is indicated in the notation by a short, thin bar.

FOUR-PULSE MEASURE.

PRIMARY.

d	:d	|d	:d	|d	:d	|d	:d	‖

SECONDARY.

:d	|d	:d	|d	:d	|d	:d	|d	‖

SIX-PULSE MEASURE.

PRIMARY.

d	:d	:d	|d	:d	:d	|d	:d	:d	|d	:d	:d	‖

SECONDARY.

:d	|d	:d	:d	|d	:d	:d	|d	:d	:d	|d	:d	‖

42. A Silent pulse (Rest) is named *SAA*, and is indicated in the notation by the absence of any notes in the pulse-space, *i. e.* vacant space.

43. A tone continued through the first half of the next pulse—a pulse-and-a-half tone—is named and indicated thus— | d :- .d | TAA-AA-TAI |

44. A pulse divided into quarters is named *tafa-tefe*, and is indicated by a comma in the middle of each half-pulse, thus— | d ,d .d ,d : | ta-fa - te - fe.

20. KEY E♭. Round in three parts.

s	:s	|m	:d	|t_1	:s_1	|d	:—	|r	:t_1	|d	:m	|r	:r	|d	:— ‖
Ev - er		bloom-ing,		ev	- er	gay,		ev - er		wel - come		love - ly		May.	

21. KEY F. Round in four parts.

:s	|m	:m	|m	:r	|d	:d	|d	:t_1	|d	:s_1	|d	:r	|m	:m	|m ‖
Now	we	are	met	let	mirth	a - bound,		And	let	the	catch	and	glee	go	round.

22. KEY C. Round in four parts.

m	:m	|r	:—	|d	:m	|s	:—	|d^1	:d^1	|t .d^1	:r^1 .t	|d^1	:s	|s	:— ‖
Come let's	laugh,			come let's	sing.			Win - ter		shall as merry		be	as	Spring.	

23. KEY C. Round in two parts.

d :d :d	m :m :m	s :— :—	d' :— :—	t :t :t	r' :r' :r'	d' :— :—	s :— :—
Mer-ri - ly, mer - ri - ly		dane	ing,	Mer-ri - ly,	mer - ri - ly	glane	- - ing,

m :m :m	d :d :d	m :— :—	m :— :—	s :s :s	t :t :t	d' :— :—	:— :—
Come the bright days of the		morn	- - ing,	Filling all hearts with de -		light.	

24. KEY D. Round in four parts.

d :d :d	d :d :d	m :— :r	d :— :—	m :m :m	m :m :m	s :— :s	m :— :—
Mer-ri - ly, mer-ri - ly		sound	the horn,	Cheeri - ly,	cheeri - ly	o'er	the lawn;

s :— :s	s :— :s	s :— :s	s :— :—	d' :— :—	s :— :—	d' :— :—	s :— :—
Let it ring now		loud	and long;	On - -	ward,	On - -	ward.

25. KEY G. Round in two parts.

:s,	d :	:d	r :	:r	m :m	r :r	d :
O	haste,	O	haste,	O	haste, do not	de -	lay,

:	m :m	m :r	s :s	s :	d :d	t, :t,	d :
	Yes. I	will,	Yes, I	will,	Yes, I	will a -	way.

26. KEY F. Round in three parts.

s :— .s	s :— .s	m .r :d .t,	d :—	m :— .m	m :— .r
Sing we	now a	merry, merry	lay,	Let us	all be

d .t, :d .r	m :—	d :d	d :d	s, :s,	d :—
happy while we	may,	As we	jour - ney	on our	way.

27. KEY F. Round in four parts.

d ,d .d ,d :m .m	r .r :m	m ,m .m ,m :s .s	t, .t, :d
Merri-ly the bells are	ringing near;	Cheerily the birds are	sing-ing here.

s ,s .s ,s :s .s	s ,s .s ,s :s	d ,d .d ,d :d .d	s, ,s, .s, ,s, :d
Listen to the bells! how	merrily they ring!	Listen to the birds! how	cheerily they sing.

For additional exercises see tunes *The Mellow Horn*, p. 22; *A Mother's Lullaby*, p. 54; *Hear our Evening Prayer*, 54. *Evening is Falling*, p. 20; *Round and Round*, p. 33; *Ding Dong*, p. 9.

THIRD STEP.

The tones Fah and Lah, completing the Scale. The Standard Scale. To pitch tunes. The Half-pulse Silence. Various combinations of Quarter-pulses.

TUNE.

45. The tones next to be learned are *Fah* and *Lah*, and their octaves.

46. Of the mental effects of these two tones, *Lah* is a sad, weeping tone, and *Fah* a serious, solemn, desolate tone.

47. The Hand-sign for the sad, weeping tone is the hand hanging loosely from the wrist; the sign for the serious, desolate tone is the forefinger pointing downward.

48. The tones *Fah*, *Lah*, *Doh*, combined, form the chord of FAH, or Sub-Dominant.

49. The series of tones from **d** to **d'**, represented in the Modulator, is called the Scale.

50. Each tone of the scale differs from the others in pitch.

By "pitch" is meant the highness or lowness of tones.

51. The eighth tone above or below any given tone has the same mental effect and the same name. They are Replicates or Octaves one of the other.

52. The first octave above any tone is indicated by the figure 1 placed at the top of the letter, the second octave by the figure 2 and so on, thus—**d** d^1 d^2 named *doh*, *one-doh*, *two-doh*, etc. The octaves below are indicated by the figure placed at the bottom of the letter, thus—**s** s_1 s_2 named *soh*, *soh-one*, *soh-two*.

53. The tones *doh*, *me*, *soh* are the strong, bold tones of the scale, and *ray*, *fah*, *la* and *te* are the leaning tones.

f'
m'
r'
DOH'
TE
LA
SOH
FAH
ME
RAY
DOH
t_1
l_1
s_1

54. The tones *te* and *fah* have the strongest leaning or leading tendency, *te* leading upward to *doh* and *fah* leading downward to *me*.

55. The most important tone of the scale, the strongest, the governing tone is called the Key-tone.

56. A key-tone with the tones related to it, or belonging to it, is called a Key.

57. A distinction is made between "key" and "scale"—a key is a family of related tones, consisting of a key-tone with six related tones and their replicates. A scale is the tones of a key arranged in successive order ascending or descending. The intervals (steps and half-steps) are indicated by the spaces.

58. Any degree of pitch may be taken as the key-tone.

59. One scale is chosen as the Standard Scale from which all the others are reckoned.

60. The particular degree of pitch which is taken as the key-tone of the Standard Scale is named C, *Ray* is D, *Me* is E, and so on.

61. The correct pitch of this scale, for ordinary vocal purposes, may be obtained from a C' tuning fork, or one of its tones may be fixed on the memory.

62. Any tone of the Standard Scale may be taken as a key-tone.

63. A scale or key is named from the name of the pitch taken as the key-tone.

64. The different keys are indicated in the notation by the signature "key C," "key G," and so on.

NOTE.—The pupils should learn to pitch the key-tone. Take C' from the fork and sing down to the tone wanted, this tone the pupil will dwell upon a little and repeat to the syllable *doh*, and then sing the chord of DOH to confirm the key.

STANDARD SCALE.

d'—C'
t—B
l—A
s—G
f—F
m—E
r—D
d—C

28. KEY C.

d	:m	s	:m	f	:l	d¹	:l	s	:t	r¹	:t	d¹	:—	—	:
d¹	:s	m	:s	d¹	:l	f	:l	d¹	:s	t	:r¹	d¹	:—	—	:

29. KEY A.

d	:m	:d	l_1	:f_1	:l_1	s_1	:t_1	:r	d	:—	:—
d	:s_1	:m_1	d	:l_1	f_1	r	:t_1	:s_1	d	:—	:—

30. KEY C. Round in four parts.

:s	d¹	:d¹	r¹	:r¹	m¹	:m¹	d¹	:d¹	l	:l	t	:t	d¹	:—	—	:s
If	hap - pi - ness		has		not	her home,	And		cen - tre		in	the	breast,			We
f	:f	f	:f	m	:s	d¹	:s	l	:f	r	:s	d	:—	—	
may	be wise		or	rich	or	great,	But	nev - er		can	be	blest.			

31. KEY D. Round in two parts.

d	:r	:m	f	:—	:s	l	:—	:t	d¹	:—	:s
Who	sows	good	seed		in	fruit	- -	ful	loam,		Shall
d¹	:t	:d¹	l	:—	:s	f	:m	:r	d	:—	:—
bear		with	joy		the	har	- -	vest	home.		

32. KEY D. Round in three parts.

s	:t	d¹	:d¹	.d¹	t	.l	:s	.f	m	.r	:d	s	:s	s	:m
Hark!	how	pleas - ant,		the	merry	chiming			of the bells,			Sweet - ly		peal -	ing.

33. KEY E.

s	:m	d¹	:l	s	:m	d¹	:l	s	:m	s	:m	r	:f	m	:—	f	:f	m	:m
Bells are	ringing,			voices		singing,		Happy,		hap - py		hol - i -	day;			Labor		now	is
d	:d	d	:d	d	:d	d	:d	d	:d	d	:d	t_1	:s_1	d	:—	l_1	:l_1	d	:d
l	:—	s	:—	f	:f	m	:m	l	:—	s	:—	d¹	:d¹	m	:m	s	:s	d	:—
o	-	ver,—		Come,	then,	friend &		neigh	-	bor,		Greet we	now	the		festive		day.	
f	:—	d	:—	l_1	:l_1	d	:d	f	:—	d	:—	d	:d	d	:d	t_1	:s_1	d	:—

For tunes suitable at this stage see *Teacher's Index.*

TIME.

65. The Half-pulse Silence is named *SAA* on the first half of the pulse and *SAI* on the second half, and is indicated by the blank space between the dot and the accent mark. | d . : .d | TAA *SAI SAA* TAI ||

66. A pulse divided into two quarters and a half is named tafaTAI. | d ,d .d : | ta fa TAI

67. A pulse divided into a half and two quarters is named TAAtefe. | d .d ,d : | TAA te fe

68. A pulse divided into a three quarter pulse tone and a quarter is named TAAefe. | d . ,d : | TAA - efe

69. Syncopation is the anticipation of accent. It requires an accent to be struck before its regularly recurring time, changing a *weak* pulse or weak part of a pulse into a strong one, and the immediately following strong pulse into a weak one.

34. KEY **D.** Round in two parts.

d' .d' :d' .	t .t :t .	d' .t :l .s	l .t :d' .
Mer - ry May,	mer - ry May,	How I love the	mer - ry May.
d .d :d .	r .r :r .	m . :m .	f .f :m .
Mer - ry May,	mer - ry May,	Yes, yes,	mer - ry May.

35. KEY **F.** Round in four parts.

d .r :m .r	d .t_1 :d	m .,f :s .,f	m .r :m
All to - geth - er	let us sing,	We will make the	wel - kin ring;
s ,s .s :s ,s .s	s ,s .s :s	d .d ,d :d .d	s_1 .s_1 ,s_1 :d
Gentlemen, gentlemen,	gentlemen, sing,	Sing, ladies, sing, now	sing, ladies, sing.

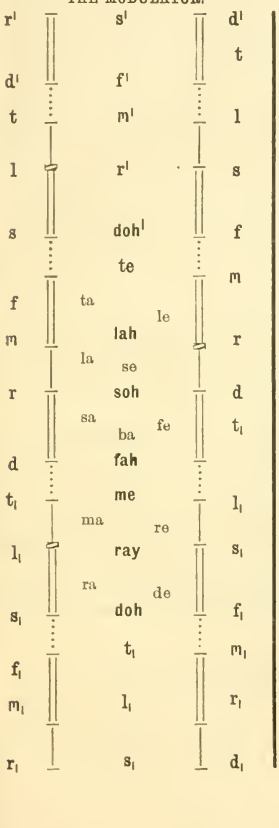
36. KEY **C.** Round in two parts.

d' .d' :- .t	l .l :- .s	f .m :r .f	m :
Come now, O	come now, Or	we shall be too	late;
m .m :m	f .f :f .m	r .d' :- .t	d' :
No, no, no,	no, no, no, And	you, too, must	wait

For tunes suitable at this stage see *Teacher's Index*.

FOURTH STEP.

The Intervals of the scale. Transition to the First Sharp and First Flat keys. Chromatic tones. Silent quarter-pulse. Thirds of a pulse.



70. The difference of pitch between any two tones is called an Interval.

71. The intervals between the tones of the scale are commonly known as Steps and Half-steps.

72. The Half-steps occur between *me* and *fah* and *te* and *doh;* all the others are steps.

NOTE.—The above is the commonly accepted doctrine of the scale-intervals and agrees with the tempered-scale as given by the Piano or Organ. The Tonic Sol-fa theory of intervals, which is based upon the doctrine of just intonation, teaches that the steps between d r, f s, and l t are *Greater Steps;* the steps between r m and s l are *Smaller Steps,* and those between m f and t d are *Little Steps.* The difference between a *Greater* and a *Smaller* step is called a Komma; a *Greater* step consisting of nine kommas, a Smaller step of eight kommas and a Little step of five kommas.

73. Intervals are also named Seconds, Thirds, Fourths, Fifths, etc.

74. The interval from any tone to the next in the scale is called a Second; to the third tone a Third, and so on.

75. A Second that is equal to a Step is called a Major Second. A Second that is equal to a half-step is called a Minor Second.

76. A Major Third is equal to two steps; a Minor Third is equal to a step and a half.

77. The tones *Te* and *Fah* are separated by a peculiar interval, called the Tri-tone—equal to three full Steps—the only one found in the Scale. Thus **f** and **t** become the most characteristic tones of the scale.

78. From their mental effects **t** may be called the *sharp* tone of the scale, and **f** the *flat* tone.

79. The whole aspect of the scale changes when **f** is omitted and a new **t** put in its place, or when **t** is omitted and a new **f** is taken instead.

80. During the course of a tune the music may pass into a different key from the one in which it begins.

81. The "passing over" of the music into a different key is called Transition.

82. Transition is produced by omitting certain tones from the old key, and using one or more new tones instead.

83. The commonest form of transition is when *soh* is taken as the new *doh*.

84. This transition is made by omiting *fah* and taking *fe* in its place.

85. Thus *fe* becomes the *distinguishing* tone of the new key. It has the effect of a new *te*, and all the other tones change their mental effects accordingly.

86. The new key is called the "Soh-key" or (on account of the *sharp* effect of its distinguishing tone), the First Sharp-key.

87. Another common form of transition is when *fah* is taken as the new *doh*.

88. This transition is made by omitting *te* and taking *ta* in its place.

89. Thus *ta* becomes the distinguishing tone of this new key, it has the effect of a new *fah*, and all the other tones change their mental effects to correspond.

90. This new key is called the "Fah key," or (on account of the *flat* effect of its distinguishing tone) the First Flat key.

91. These transitions are called transitions of one remove because only one change is made in the pitch-tones used.

92. When *soh* becomes *doh* the music is said to go into the *first sharp key*, or key of the Dominant.

93. When *fah* becomes *doh* the music is said to go into the *first flat key*, or key of the Sub-Dominant.

NOTE.—Eighty per cent of all the transitions in music are to one or the other of these two keys, and that to the Dominant is the one most used. Transitions of two, three and four removes rarely occur in simple music and need not be explained in this work.

94. The tone on which the change is made from one key into another is called a Bridge-tone.

95. Bridge-tones are indicated in the notation by double notes, called Bridge-notes, thus: sd, lr, tm, (pronounced s' doh, l' ray, t' me), the small note on the left giving the name of the tone in the old key and the large note its name in the new key.

96. This is called the "proper" or "perfect" way of indicating transition.

97. When the transition is very brief, less than two measures long, it is more convenient not to alter the names of the tones.

98. This is called the "improper" or imperfect way of indicating transition.

99. In addition to the bridge-note transition is indicated by the signature of the new key.

100. The distinguishing tone of the new key is indicated in the signature by a small letter (t) on the *right* for the first sharp key, and (f) on the *left* for the first flat key, thus— G. t., or f. F.—by this the singer is warned to expect a new *te* or new *fah*.

101. The tones *fe* and *ta* are frequently introduced in such a way as *not* to produce transition.

102. When thus used they are called *chromatic tones*.

103. Chromatic tones may also be introduced between any two tones of the scale which form the interval of a Step.

104. These intermediate tones are named from the scale-tone *below* by changing the vowel into "e"—as *doh, de, ray, re*, etc.; or from the scale-tone *above* by changing the vowel into "a"—as *te ta, lah la*, etc.

NOTE.—The customary pronounciation of the vowel "a" in America is "ay" as in "say," in England it is pronounced "aw."

For further instructions with regard to pitching tunes, see "Reader," p. 79.

105. The silent quarter-pulse is indicated like the other silences by a vacant space among the pulse divisions. It is named *sa* on the accented and *se* on the unaccented part of a pulse.

106. Thirds of a pulse are indicated by commas turned to the right and named TAATAITEE.

The teacher will examine the "Reader," page 78, for the best way of practicing these exercises.

37. KEY C. G. t. f. C.

| | | |

38. KEY C. G. t. f. C.

m :r	d :m	s :f	m :—	ml_1 :t_1	d :m	r :r	d :—	ds :s	l :l	s :f	m :—	
				m :fe	s :t	l :l	s :—					

39. KEY C. G. t. f. C.

d :r	m :d	f :m	r :—	rs_1 :l_1	s_1 :d	d :t_1	d :—	ds :r	m :f	m :r	d :—	
				r :m	r :s	s :fe	s :—					

40. KEY C. G. t. f. C.

m :f	s :d'	r' :d'	t :—	tm :f	m :r	d :t_1	d :—	ds :d'	s :m	r :f	m :—	
				t :d'	t :l	s :fe	s :—					

41. KEY C. G. t. f. C.

s :f	m :s	d' :t	l :—	lr :m	f :r	d :t_1	d :—	ds :m	f :r	d :t_1	d :—	
				l :t	d' :l	s :fe	s :—					

42. KEY C. G. t. f. C.

m :f	s :s	l :t	d' :—	d'f :f	m :d	l_1 :t_1	d :—	ds :s	f :f	m :r	d :—	
				d' :d'	t :s	m :fe	s :—					

43. KEY C. G. t. f. C.

d :m	s :m	r :m	f :—	fet_1 :d	m :r	d :t_1	d :—	ds :d'	l :f	r :s	d :—	
				fe :s	t :l	s :fe	s :—					

Extended Transition to the first flat key seldom occurs, so that it is not necessary to give more than one or two examples of it.

44. KEY C. f. F. C. t.

s :f	m :s	d' :t	l :—	lm :f	m :r	d :t_1	d :—	df :f	m :s	l :t	d :—	
				l :ta	l :s	f :m	f :—					

45. KEY D. Chromatic fe.

d :m	s :fe	s :f	m :—	m :s	fe :s	f :r	d :—	

46. KEY F.

| s | :fe | f | :m | r | :l | s | :— | m | :d | t_1 | :ta_1 | l_1 | :t_1 | d | : ‖

47. KEY C. Round in two parts. T. F. S.

Staccato.

d¹	:d¹	|t	.le	:t	l	:l	|s	.fe	:s	f	:f
Trip.	trip,	fair-	ies	light.	Danc-	ing	all	the	night,	'Neath	the

m	.re	:m	r	:s	d	:—	d	:d	r	.de	:r
stars so	bright,		Here	and	there,		La	la	la	la	la,

f	:f	m	.re	:m	l	:l	s	.fe	:s	t	:t	d¹	:— ‖
La	la	la	la	la,	La	la	la	la	la,	La	la	la.	

48. KEY C. Round in three parts. *Taataitee.* T. F. S.

d¹	:d¹	|d¹	:t ,d¹ ,r¹	|d¹	:s	s	:m	m	:m	m	:r ,m ,f
Ring,	ring,	ring,	beautiful	chimes are		·ring-	ing,	Sing,	sing,	sing,	cheerily

m	:m	m	:d	s	:s	s	:s ,s	s	:d¹	d¹	:s ‖
birds	are	sing-	ing,	Per-	fumes	sweet	buds a-	broad	are	fling	-ing.

For tunes suitable at this stage see *Teacher's Index*.

FIFTH STEP.

The Modes. The Modern Minor. Expression.

107. Thus far in our studies *doh* has been the key-tone or point of repose.

108. Any tone of the scale may be made to predominate in a tune so as to have the character of a key-tone and to give something of its own peculiar mental effect to the music.

109. A mode of using the common scale which makes *Ray* the most prominent tone is called the *Ray Mode.*

110. A mode which makes *Lah* predominant is called the *Lah Mode.*

111. Tunes in the *Ray* and *Lah Modes* have a sad, plaintive effect.

112. Tunes in the *Doh Mode* are more or less bright and joyous.

113. The *Doh Mode,* on account of its Major Third is called the *Major Mode.*

114. The *Ray* and *Lah Modes,* having Minor Thirds are called *Minor Modes.*

115. Of the minor modes, the *Lah Mode* is the one most used at the present day.

116. To give *Lah* the importance of a key-tone modern harmony requires a leading tone (*se*) having the same relation to it that *te* has to *doh.*

117. Occasionly, also, another tone is introduced a full step below *se,* called *bah* (written *ba*).

118. Modulation is a change of mode, as from major to minor, or minor to major.

NOTE.—The word "modulation" is commonly used to mean change of key; in the Tonic Sol-fa method change of *key* is called Transition—change of *mode*, modulation.

119. Transitional modulation is a change of both key and mode, as from the *Doh* key to the relative minor of the first flat key, or to the relative minor of the first sharp key.

49. KEY C. Ray is D. *Ray Mode.*

:r	f :r	l :f	m :r	(l) :l	d¹ :l	t :r¹	(l)								
Their	blood a -	bout Je -	ru - sa -	lem, Like	wa - ter	they have	shed;								
:l	d¹ :s	l :f	m :r	(l) :d¹	t :s	l :m	(r)								
And	there was	none to	bu - ry	them, When	they were	slain and	dead.								

50. KEY G. Ray is A. *Ray Mode.*

:l₁	r :—	f :r	m :—	r :—	l₁ :r	d :r	m :d	t₁ :l₁							
1.'Tis	sweet	to re -	mem - -	ber	cherished	scenes of	childhood, Oh. how								
2. But	now	all are	past.	and	dear ones	have gone	with them, Oh, how								
r :—	f :r	m :—	r :l₁	l₁ :r	r :d	r :—	:—								
pure	is the	foun -	tain of	hap - pi -	ness they	bring.									
sweet,	yet how	sad,	are the	pen - sive	thoughts they	bring.									

51. KEY C. Lah is A. *Lah Mode.*

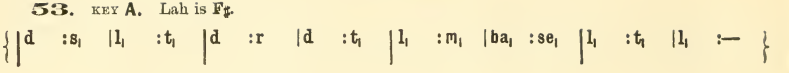
This tune may be sung in the Modern minor by singing *Se* in the place of every *Soh.*

:l	l :t	d :t	l :l	(s) :d¹	m¹ :r¹	d¹ :t	(d¹)								
My	friends thou	hast put	far from	me, And	him that	did me	love;								
:d¹	m¹ :r¹	d¹ :t	l :l	(s) :d¹	t :l	l :s	(l)								
And	those that	my ac -	quaintance	were, To	darkness	did'st re -	move.								

52. KEY A. Lah is F♯. *Modern Minor.*

:m₁	l₁ :d	t₁ :l₁	se₁ :se₁	l₁ :t₁	d :m	r :d	t₁ :—	—							
:r	m :r	d :t₁	d :t₁	l₁ :se₁	l₁ :r	d :t₁	l₁ :—	—							

53. KEY **A.** Lah is **F♯.**



See *Teacher's Index* for appropriate tunes.

EXPRESSION.

The following table shows the names of the different degrees of power; the abbreviations and marks by which they are known, and their definitions. The teacher will explain these topics, as may be required, at convenient points in his course of lessons.

NAME.	PRONOUNCED.	MARKED.	MEANING.
PIANISSIMO	Pe-ah-*nis*simo	*p p*	Very Soft.
PIANO	Pe-*ah*-no	*p*	Soft.
MEZZO	*Met*-zo	*m*	Medium.
FORTE	*Four*-tay	*f*	Loud.
FORTISSIMO	Four-*tis*simo	*f f*	Very Loud.
CRESCENDO	Cre-*shen*-do	*cres.* or <	Increase.
DIMINUENDO	Dim-in-oo-*en*-do	*dim.* or >	Diminish.
SWELL		< >	Increase and Diminish.
SFORZANDO	Sfort-*zan*-do	*sf.* or *fz.* or >	Explosive.
LEGATO	Lay-*gah*-to	———	Smooth, Connected.
STACCATO	Stack-*kah*-to	' ' ' '	Short, Detached.

The Hold 𝄐, indicates that the tone is to be prolonged at the option of the leader.

Da Capo, or D. C., means repeat from the beginning.

Dal Segno, or D. S., means repeat from the sign 𝄋.

Fine indicates the place to end after a D. C. or D. S.

KEY D.

AUTUMN HYMN.

:d	m :r	d :r	m :—	— :m	s :s	f :m	m :— :r
:d	d :l_1	s_1 :t_1	d :—	— :d	d :d	t_1 :d	d :— :t_1
1. Sweet	Sabbath of the		year,	While	evening shades de-		cay,
2. A -	long the sun - set		skies,	Their	glo - ries meet in		shade,
3. Thy	scenes each vis - ion		brings,	Of	beau - ty and de -		cay,
:m	s :f	m :s	s :—	— :s	s :s	s :s	s :— :—
:d	d :f_1	s_1 :s_1	d :—	— :d	m :m	r :d	s_1 :— :—

:d	r :m	f :s	l :t	$\hat{d}^1$:l	s :s	f :m	r :— :d
:d	t_1 :d	r :m	f :f	m :f	m :m	r :d	t_1 :— :d
Thy	part-ing steps me-		thinks I hear, Steal		from the world a -		way.
And	like the things we		fond - ly prize, Seem		love - lier as they		fade.
Of	vain and earth - ly		fad - ed things, Too		ex - quis - ite to		stay.
:m	f :s	s :d^1	d^1 :s	$\hat{s}$:d^1	d^1 :d^1	s :s	f :— :m
:d	f :m	r :d	f :r	d :d	d :d	t_1 :d	s_1 :— :d

KEY D.

DING DONG.

L. O. EMERSON, by per.

m .m :m .d	s .s :s .m	r .r :m .r	d .m :s	m .m :m .d
1. Hark, I hear the	sweet bells ringing,	Ringing on the	evening air;	Sweetest tho'ts to
2. Ring ye bells your	sweetest measure,	How I love your	tones to hear;	And my heart is

CHORUS.

s .s :s .m	r .r :s .s	m .s :d^1	d^1 :s	m :d
mem'ry bringing,	Ever joy - ous	fresh and fair.	Ding dong,	ding dong,
full of pleasure,	As they fall up -	on my ear.		

s .s :m .d	s :—	s .s :s .d^1	m .m :m .s	d .d :d .m
ding dong merry	bells;	Sing the strain, the	old re - frain, the	song we lov'd in

m .r :r	m .d,m:s	s .m,s :d^1	d^1 .s :m .s	d^1 .t :d^1
ear - ly time;	Ring merry bells,	ring merry bells,	ring, O ring your	sweetest chime.

KEY D.

GREAT AND GOOD.

d :d	m :m	s :s	d^1 :$\hat{s}$	d^1 :s	m :—	m :s	d :—
Great and	good is	God our	Fa - ther,	Great and	good,	great and	good.
Trees and	birds and	flow'rs de -	clare Him	Great and	good,	great and	good.

m	:d	:r	m	:m	:d	r	:t_l	:d	r	:—	:
d	:d	:t_l	d	:d	:d	t_l	:s_l	:d	t_l	:—	:—
1. Evening		is	fall - ing		to	sleep	in	the	west,		
2. Now all		the	flow - ers		have	gone	to	re - -	pose,		
3. Sleep till		the	flow - ers		shall	o - -	pen	once	more,		
s	:s	:s	s	:s	:m	s	:r	:m	s	:—	:—
d	:m	:r	d	:d	:d	s_l	:s_l	:s_l	s_l	:—	:—

s	:r	:m	d	:s_l	:s_l	s_l	:d	:t_l	d	:—	:—
t_l	:t_l	:t_l	d	:m_l	:m_l	s_l	:s_l	:s_l	s_l	:—	:—
Lull - ing		the	gold - en		bright	meadows		to	rest.		
All	the	sweet	per - fume -		cups	grace - ful -		ly	close.		
Sleep	till	the	lark	in	the	morn - ing		shall	soar.		
r	:s	:s	m	:d	:d	m	:m	:r	m	:—	:—
s_l	:s_l	:s_l	d	:d	:d	s_l	:s_l	:s_l	d	:—	:—

p						*pp*					
r	:—	:m	d	:—	:—	r	:—	:m	d	:—	:—
	:	:		:	:	t_l	:—	:t_l	d	:—	:—
Sweet	-	- ly	sleep,			Sweet		- ly	sleep.		
	:	:		:	:	s	:—	:s	m	:—	:—
	:	:		:	:	s_l	:—	:s_l	d	:—	:—

KEY C. THE HAPPY SCHOLAR. A.

d .d	:m .m	s .s	:m .d	m .m	:s .s	m .s	:d^1	d^1 .d^1	:s .m		
1. In the win - ter		when it	furies,	In the win - ter		when it snows;		Then the way to			
2. When the robin		chants his	dit-ty,	And the spring, sweet		spring is here;		Then we haste to			
3. Now our school-life		is a	pleasure,	And we cheer it		with a song;		With sweet smiles we			

s .s	:m .d	m .m	:s .s	m .s	:d^1	d^1 .d^1	:s .m	s .s	:d		
school seems longer,		All the while the		cold wind blows;		All the while the		cold wind blows.			
school with pleasure,		For it seems so		ver - y near;		For it seems so		ver - y near.			
hast-en hith - er,		And the way seems		nev-er long;		And the way seems		nev-er long.			

KEY G. E. P. A.

s_1	.s_1	:s_1	.s_1	d	.d	:d		r	.r	:d	.r	m	:d		
m_1	.m_1	:m_1	.m_1	s_1	.s_1	:s_1		t_1	.t_1	:d	.t_1	d	:s_1		
1. Be con	- tent with			what you	have.			Life at	best is			shad	- - ed;		
2. Do not	think your			fate is	hard,			Cheerless	like De	-		cem	- - ber,		
3. Try to	do some			act of	love,			Try some	heart to			glad	- - den;		
d	.d	:d	.d	m	.m	:m		s	.s	:s	.s	s	:m		
d	.d	:d	.d	d	.d	:d		s_1	.s_1	:m_1	.s_1	d	:d		

s_1	.s_1	:s_1	.s_1	d	.d	:d		r	.r	:m	.r	r	:d		
m_1	.m_1	:m_1	.m_1	s_1	.s_1	:s_1		t_1	.t_1	:d	.t_1	t_1	:d		
Seek the	sun - shine			while it	lasts,			Ere its	light is			fad	- ed.		
Some one's	lot is			hard - er	yet,			Al - ways	that re	-		mem	- - ber.		
While that	heart you're			cheering	up,			Your's will	nev - er			sad	- den.		
d	.d	:d	.d	m	.m	:m		s	.s	:s	.s	s	:m		
d	.d	:d	.d	d	.d	:d		s_1	.s_1	:s_1	.s_1	s_1	:d		

CHORUS, *Repeat.*

r	.r	:r		m	.m	:m	.m	r	.r	:s	.s	s	:m		
t_1	.t_1	:t_1		d	.d	:d	.d	t_1	.t_1	:t_1	.t_1	d	:s_1		
Be	con - tent,			be	con - tent,		The	skies will	brighten			o'er	you;		
s	.s	:s		s	.s	:s	.s	s	.s	:r	.r	m	:d		
s_1	.s_1	:s_1		d	.d	:d	.d	s_1	.s_1	:s_1	.s_1	d	:d		

s_1	.s_1	:s_1	.s_1	d	.d	:d	.d	r	r	:m	.r	r	:d		
m_1	.m_1	:m_1	.m_1	s_1	.s_1	:s_1	.s_1	t_1	t_1	:d	.t_1	t_1	:d		
Be	con - tent with			what you	have,	There's		brighter	days	be	-	fore	you.		
d	.d	:d	.d	m	.m	:m	.m	s	s	:s	.s	s	:m		
d	.d	:d	.d	d	.d	:d	.d	s_1	s_1	:s_1	.s_1	s_1	:d		

THE MELLOW HORN.

KEY G.

L. O. EMERSON, by per.

:s_1	m	:r	|d	:s_1	m	:r	|d	:d	r	:r	|d	:r	m	:—	|—				
:m_1	s_1	:s_1	|m_1	:m_1	s_1	:s_1	|m_1	:m_1	s_1	:s_1	|s_1	:s_1	s_1	:—	|—				
1. How	sweet to		hear, when		ringing		clear, At		eve or		ear - ly		morn;						
2. A -	lone doth		float the		cuckoo's		note, O'er		fields of		wav - ing		corn;						
3. With	flowers		sweet, the		gay re -		treat, Kind		na ture		doth a -		dorn;						
:d	d	:t_1	|d	:d	d	:t_1	|d	:d	t_1	:t_1	|d	:t_1	d	:—	|—				
:d	d	:s_1	|d	:d	d	:s_1	|d	:d	s_1	:s_1	|m_1	:s_1	d	:—	|—				

:s_1	m	:r	|d	:s_1	m	:r	|d	:m	s	:—	|—	:m	s	:—	|—	:m			
:m_1	s_1	:s_1	|m_1	:m_1	s_1	:s_1	|m_1	:s_1	d	:—	|—	:s_1	d	:—	|—	:d			
Borne	on the breeze thro'				rustling trees, The				mel -	-	low,		mel -	-	low				
But	sweeter still, o'er				vale and hill Re -				sounds		the		mel -	-	low				
And	oft we come, when				la - bor's done. To				hear		the		mel -	-	low				
:d	d	:t_1	|d	:d	d	:t_1	|d	:d	m	:—	|—	:d	m	:—	|—	:d			
:d	d	:s_1	|d	:d	d	:s_1	|d	:d	d	:—	|—	:d	d	:—	|—	:d			

s	:—	|—	:d	m	:—	|—	:d	m	:—	|—	:r	d	:—	|—					
t_1	:—	|—	:d	d	:—	|—	:s_1	d	:—	|—	:t_1	s_1	:—	|—					
horn,			the	mel	-	-	- low,	mel	-	-	- low	horn.							
r	:—	|—	:m	s	:—	|—	:m	s	:—	|—	:s	m	:—	|—					
s_1	:—	|—	:d	d	:—	|—	:d	s_1	:—	|—	:s_1	d	:—	|—					

MRS. MARY MAPES DODGE, by per.

KEY G.

BYE, BABY, BYE.

HUBERT P. MAIN, by per.

s_1	:l_1	.s_1	d	.r	:m	.s	l	.s	:s	.m	m	,r	.d	:l_1	.s_1				
1. Bye,	ba -	by,	day is		o -	ver,	Bees are		droning		in	the	clo -	ver,					
2. Bye,	ba -	by,	birds are		sleep-ing;		One by	one the			stars are		peep -	ing;					
3. Bye,	ba -	by,	mother		loves thee;		Loving	ten -	der		care en -		folds	thee;					
d	.,r	:m	.m	r		:—	.	s_1	.s_1	:l_1	.s_1	d	.r	:m	.s				
Bye,	ba -	by,		bye!				Now the		sun	to	bed is		glid -	ing,				
Bye,	ba -	by,		bye!				In the		far -	off	sky they		twin -	kle,				
Bye,	ba -	by,		bye!				An - gels		in	thy	dreams ca -		ress	thee;				
l	.s	:s	.m	m	,r	.d	:l_1	.s_1	d		:d	.m	,r	d		:—	.		
All the	pret-ty			flow'rs are		hid -	ing,		Bye,		ba -	by,		bye.					
While the	cows come			tin -	kle,	tin -	kle,		Bye,		ba -	by,		bye.					
Thro' the	darkness			guard and		bless	thee,		Bye,		ba -	by,		bye.					

COPYRIGHT, 1876, BY BIGLOW & MAIN.

DON'T STOP THERE.

KEY G.

E. P. ANDREWS.

.d	m	.m	:r	.r	m	.r	:d	.r	m	.m	:f	.m	r	:-	.d				
.s_1	d	.d	:t_1	.t_1	d	.t_1	:d	.t_1	d	.d	:r	.d	t_1	:-	.s_1				
1. As	on	the	path	of	life	we	tread,	We	come	to	many	a	place,		Where				
2. Some	i -	dle	hab -	it,	word,	or	tho't,	Some	sin,	how -	ev -	er	small,		May				
3. Our	fel -	low	trav -	'lers	on	the	road,	We'll	watch	with	anxious		care;		And				
.m	s	.s	:s	.s	s	.s	:s	.s	s	.s	:s	.s	s	:-	.m				
.d	d	.d	:s_1	.s_1	d	.s_1	:m_1	.s_1	d	.d	:t_1	.d	s_1	:-	.d				

m	.m	:r	.r	m	.r	:d	.r	m	.s	:m	.r	d	:-	.					
d	.d	:t_1	.t_1	d	.t_1	:d	.t_1	d	.d	:d	.t_1	d	:-	.					
if	not	care -	ful,	we	may	fall,	And	sink	in -	to	dis -	grace							
make	us	stum -	ble	in	the	path,	And	stumbling,		we	may	fall.							
when	they	reach	some	dang'rous		spot,	We'll	warn	them,	"don't	stop	there.							
s	.s	:s	.s	s	.s	:s	.s	s	.m	:s	.f	m	:-	.					
d	.d	:s_1	.s_1	d	.s_1	:m_1	.s_1	d	.d	:s_1	.s_1	d	:-	.					

r	.r	:r	m	.m	:m	s	:t_1	d	:-			
t_1	.t_1	:t_1	d	.d	:d	d	:s_1	s_1	:-			
Don't	stop	there,	Don't	stop	there,	Don't	stop	there.				
s	.s	:s	s	.s	:s	m	:r	m	:-			
s_1	.s_1	:s_1	d	.d	:d	s_1	:s_1	d	:-			

WHY, LITTLE FLY.

M. C. S.

KEY F.

T. F. S.

s	:m	.m	s	:m	.m	f	.f	:r	.r	m	.f	:s							
1. Why,	lit -	tle	fly,	tell	me	why	you	sit	there	like	a	drone,							
2. Zz,	hear	him	buzz,	did	you	know	that	is	the	way	he	sings?							
s	:m	.m	s	:m	.m	f	.f	:r	.r	d	.m	:d							
Why,	lit -	tle	fly,	are	you	left	by	all	your	friends	a	- lone?							
Zz,	this	he	does	with	his	restless		lit -	tle	rainbow		wings;							
r	.r	:r	.r	r	.m	:f	.r	m	.m	:m	.m	m	.f	:s	.m				
Don't	you	know	the	winter's		cold	will	soon	the	bus -	y	earth	en -	fold,	Then				
Spiders	have	their		ta -	ble	spread,	and	snug -	ly	make	their	nice	warm	bed,	But				
s	:m	.m	s	:m	.m	f	.f	:r	.r	d	.m	:d							
hie,	lit -	tle	fly	to	some	warmer		nook	or	you	will	die.							
hie,	lit -	tle	fly,	do	not	en -	ter	there	or	you	will	die.							

FAIR IS THE MORNING LAND.

Key B♭.

Hubert P. Main, by per.

s$_1$	: m$_1$	.f$_1$	s$_1$	.d	: d	m	: d	.l$_1$	s$_1$	: —		s$_1$	: m$_1$	.f$_1$
m$_1$	: d$_1$	.r$_1$	m$_1$	.m$_1$	: m$_1$	s$_1$	: s$_1$	.f$_1$	m$_1$	: —		m$_1$	: d$_1$	.r$_1$
1. Fair	is	the	morning	land,		Bright	is	the	shore;			Where	all	the
2. There	in	the	morning	land,		Sweet -	ly	they	sing;			Je - -	sus	its
3. There	in	the	morning	land.		All,	all	is	fair:			This	is	the
d	: s$_1$	.s$_1$	d	.s$_1$	: s$_1$	d	: d	.d	d	: —		d	: s$_1$	.s$_1$
d$_1$	: d$_1$	.d$_1$	d$_1$	.d$_1$	: d$_1$	d$_1$	: m$_1$	.f$_1$	d$_1$	: —		d$_1$	: d$_1$	.d$_1$

F. t. Chorus.

s$_1$	.d	: d	r	: m	.,r	d	: —		rs	: m	.f	s	.,l	: s	
m$_1$	.m$_1$	: m$_1$	f$_1$	: s$_1$	.,f$_1$	m$_1$	: —		s$_1$d	: d	.d	d	.,d	: d	
saints of	God		Dwell	ev -	er -	more.									
glo -	ry	is,	Je - -	sus	our	King.			Come	to	the	shining	land;		
joy they	feel,		Je - -	sus	is	there.									
d	.s$_1$	: s$_1$	t$_1$	: t$_1$	.,t$_1$	d	: —		t$_1$m	: s	.l	m	.,f	: m	
d$_1$	.d$_1$	: d$_1$	s$_1$	: s$_1$	.,s$_1$	d$_1$	: —		s$_1$d	: d	.d	d	.,d	: d	

r	: m	.,f	m	: —		s	: m	.f	s	.,l	: s	m	.,m	: f	.r
t$_1$	: d	.,r	d	: —		d	: d	.d	d	.,d	: d	d	.,d	: r	.t$_1$
Come,	come	a -	way;			Come	with	the	an -	gel	band,	Beauti -	ful	as	
s	: s	.,s	s	: —		m	: s	.l	m	.,f	: m	s	.,s	: s	.f
s$_1$	: s$_1$	.,s$_1$	d	: —		d	: d	.d	d	.,d	: d	s$_1$	.,s$_1$	: s$_1$	.s$_1$

f. B♭.

ds$_1$	: —		s$_1$	: m$_1$	.f$_1$	s$_1$	.d	: d	m	.,r	: d	.l$_1$	s$_1$	: —	
ds$_1$	: —		m$_1$	: d$_1$	.r$_1$	m$_1$	.m$_1$	: m$_1$	s$_1$	.,s$_1$	: l$_1$	.f$_1$	m$_1$	: —	
they			Come,	lit	tle	children,	come,		Hear	the	angels		say;		
mt$_1$	: —		d	: s$_1$	.s$_1$	d	.s$_1$	: s$_1$	d	.,d	: d	.d	d	: —	
ds$_1$	: —		d$_1$	: d$_1$	.d$_1$	d$_1$	.d$_1$	: d$_1$	d$_1$	.,m$_1$	: f$_1$	.f$_1$	d$_1$	: —	

l$_1$	: d	.l$_1$	s$_1$	.d	: m	r	: l$_1$	.t$_1$	d	: —					
f$_1$	: l$_1$	.f$_1$	m$_1$	.m$_1$	: s$_1$	f$_1$	: f$_1$	.f$_1$	m$_1$	: —					
Come	to	the	shining	land,		Come,	come	a - -	way.						
d	: d	.d	d	.s$_1$	: d	t$_1$	: r	.r	d	: —					
f$_1$	: f$_1$	.f$_1$	d$_1$	.d$_1$	: d$_1$	s$_1$	: s$_1$	.s$_1$	d$_1$	: —					

Copyright, 1880, by Biglow & Main.

Key G.

:s_1	m :—:m | m :—:m	s :—:—|s :—:s_1	l_1 :—:l_1 | l_1 :—:l_1	d :d :—|—:—:l_1
:s_1	d :—:d | d :—:d	m :—:—|m :—:s_1	f_1 :—:f_1 | f_1 :—:f_1	l_1 :l_1 :—|—:—:f_1
1. Look	out, boys, look	out, girls, There's	many a foe to	shun, There's
2. The	one who tells a	false - hood To	comrade, friend or	brother, To
3. Now,	children, if you'd	pros - per, And	keep your conscience	clear, And
:d	d :—:d | d :—:d	d :—:—|d :—:m_1	f_1 :—:f_1 | f_1 :—:f_1	f_1 :f_1 :—|—:—:f_1

l_1 :—:s_1 | s_1 :—:s_1	d :—:r | m :—:m	f :—:f | m :—:m	r :r :—|—:—:s_1
f_1 :—:m_1 | m_1 :—:m_1	m_1 :—:f_1 | s_1 :—:d	r :—:r | d :—:d	t_1 :t_1 :—|—:—:s_1
many a wrong you	must a - void, And	vic - 'try to be	won; And
make it seem quite	truth - ful, Will	of - ten tell an -	other: And
nev - er be tor-	ment - - ed With	self - ac - cus - ing	fear, And
d :—:d | d :—:d	d :—:d | d :—:d	t_1 :—:t_1 | d :—:d	s_1 :s_1 :—|—:—:d

m :—:m | m :—:m	s :—:s | s :—:s_1	l_1 :—:l_1 | l_1 :—:l_1	d : :—|—:—:l_1
d :—:d | d :—:d	m :—:m | m :—:s_1	f_1 :—:f_1 | f_1 :—:f_1	l_1 : :—|—:—:f_1
if you'd climb the	hill of fame, So	glo - rious and so	high, And
thus they keep in -	creas - ing, In	col - or, shape, or	size, Till
have a name far	bet - - ter Than	sil - ver or than	gold, Cling
d :—:d | d :—:d	d :—:d | d :—:m_1	f_1 :—:f_1 | f_1 :—:f_1	f_1 : :—|—:—:f_1

l_1 :—:s_1 | s_1 :—:s_1	d :—:r | m :—:f	m :—:m | r :—:r	d :—:—|— :
f_1 :—:m_1 | m_1 :—:m_1	m_1 :—:f_1 | s_1 :—:l_1	s_1 :—:s_1 | f_1 :—:f_1	m_1 :—:—|— :
on its sum - mit	write your name, Why	nev - er tell a	lie.
soon an ug - - ly	crew they are, This	com - pa - ny of	lies.
close to truth's pure	gar - - - ments, And	don't re - lease your	hold.
d :—:d | d :—:d	d :—:d | d :—:f_1	s_1 :—:s_1 | s_1 :—:s_1	d_1 :—:—|— :

Girls.	*Boys.*	*All.*	
:d | r :—:— | r :—:d	t_1 :—:— | s_1 :—:s	s :s :—|r :—:f	m :—:— |— :—
:d | r :—:— | r :—:d	t_1 :—:— | s_1 :—:t_1	t_1 :t_1 :—|t_1 :—:r	d :—:— |— :—
A white lie, a	black lie, No	matter, 'tis the	same;
: | : :—| : :—	: : | : :s_1	s_1 :s_1 :—|s_1 :—:s_1	d :—:— |— :—

:d | r :—:r | r :—:d	t_1 :—:d | r :—:f	m :—:m | r :—:r	d :—:— |— :
:d | t_1 :—:t_1 | t_1 :—:l_1	s_1 :—:l_1 | t_1 :—:r	d :—:d | t_1 :—:t_1	d :—:— |— :
A lie's a lie my	boys and girls, What-	ev er be its	name.
:d | s_1 :—:s_1 | s_1 :—:s_1	s_1 :—:s_1 | s_1 :—:s_1	s_1 :—:s_1 | s_1 :—:s_1	d_1 :—:— |— :

IN THE OLD CHURCH TOWER.

Key F. E. P. Andrews.

:d .r	m	:m	|m	:m .r	d	:—	|—	:d .d	r	:r	|d	:r	m	:—	|—
:d .d	d	:d	|d	:t_1 .t_1	d	:s_1 .s_1	|d	:d .d	t_1	:t_1	|d	:t_1	d	:—	|—
1. In the	old church tower hangs the				bell; hangs the bell, And a-				bove it		on	the	vane,		
2. In the	old church tower hangs the				bell;			You can	hear its		great	heart	beat,		
3. In the	old church tower hangs the				bell;			Deep and	sol - emn,		hark,	a -	gain.		
4. In the	old church tower hangs the				bell;			A quaint	friend that seems to				know		
:m .f	s	:s	|s	:s .f	m	:—	|—	:m .m	s	:s	|s	:s	s	:—	|—
:d .d	d	:d	|s_1	:s_1 .s_1	d	:—	|—	:d .d	s_1	:f_1	|m_1	:s_1	d	:—	|—

:d .d	r	:r	|d	:r	m	:—	|—	:m .m	s	:s	|s	:m	s	:—	|—
:d .d	t_1	:t_1	|d	:t_1	d	:—	|—	:d .d	m	:m	|m	:d	m	:—	|—
In the	sunshine		and	the	rain,			Cut in	gold	St.	Pe	- ter	stands,		
Ah, so	loud, and		mild,	and	sweet,			As the	par - son		says	his	prayer,		
Ah, what	pas - sion		and	what	pain,			With her	hands up - on			her	breast,		
All our	joy, and		all	our	woe;			It is	glad when we			are	wed,		
:m .m	s	:s	|s	:s	s	:—	|—	:		:	|	:		:	|
:d .d	s_1	:f_1	|m_1	:s_1	d	:—	|—	:		:	|	:		:	|

:m .m	s	:s	|s	:m	s	:—	|—	:d	m	:—	|—	:r	d	:—	|—
:d .d	m	:m	|m	:d	t_1	:—	|—	:d	d	:—	|—	:t_1	d	:—	|—
With the	two keys		in	his	hands,			And	all			is	well.		
O - ver	hap - py		lov -	ers	there,			And	all			is	well.		
Some poor	soul has		gone	to	rest,			And	all			is	well.		
It is	sad when		we	are	dead,			And	all	is	well,	is	well.		
:	:	|	:		:	|		:m	s	:—	|—	:f	m	:—	|—
:	:	|	:		:	|		:d	d	:s_1	|d	:s_1	d_1	:—	|—

Copyright 1882, by Biglow & Main.

Key D.

EVENING HYMN.

Daniel Batchellor.

mp									*p*														
s	:- .f	|m .f	:s .l	s	:—	|f	:—	f	:- .m	|r .m	:f .s	m	:—	|—	:
m	:- .r	|d .r	:m .f	m	:—	|r	:—	r	:- .d	|t_1 .d	:r .t_1	d	:—	|—	:
Daylight from the sky has				fad	-	ed,		Shadows fall on land and				sea;			
Flow'rs amid the calm of				ev	-	- en,		Lift their heads refreshed with				dew;			
Babes their trustful eyelids				clos	-	ing,		Slum - ber on their mother's				breast;			
d^1	:- .d^1	|s .s	:d^1 .d^1	l	:—	|l	:—	s	:- .s	|s .s	:s .s	s	:—	|—	:
d	:- .d	|d .d	:d .d	de	:—	|r	:—	s_1	:- .s_1	|s_1 .s_1	:s_1 .s_1	d	:—	|—	:

mf

s :-.f |m .f :s .l	s :— |l :—	t :-.d' |t .l :s .fe	s :— |— :
m :-.r |d .r :m.f	m :— |m :—	r :-.r |r .r :r .d	t_l :— |— :
Ere in sleep our eyes are	shad - - ed,	Lord, we raise our hearts to	thee!
Weary hearts look up to	heav - - en,	There to find their strength a-	new.
Lit-tle birds in peace re-	pos - - - ing,	Un-der parent wings find	rest.
d' :-.d' |s .s :d'.d'	d' :— |d' :—	s :-.l |s .d' :t .l	s :— |— :
d :-.d |d .d :d .d	d :— |l_1 :—	r :-.r |r .r :r .r	s_l :— |— :

mp *Cres* - - - - - - - - - -

f :-.m |r .m :f .s	f :— |m :	r :-.de |r .m :f .fe	s :— |— :—
r :-.d :t_l .d :r :t_l	r :— |d :	l_1 :-.l_1 |l_1.l_1 :r .d	t_l :d |r .m :f
Take not thou thy light a-	way,	Fair-er than the light of	day;
Thus we thirst for thee, O	Lord!	Let thy grace on us be	poured;
Whith - er shall thy children	flee,	Heavenly Father, but to	thee?
s :-.s |s .s :s .s	s :— |— :	l :-.s |f .l :l .l	s :l |t .d' :r'
s_l :-.s_l |s_l.s_l :s_l .s_l	s_l :l_1 .t_l |d :	f :-.m |r .de:r .r	s :— |— :—

Dim - - e - - rit.

s :-.f |m .f :s .l	s :m' |r' .d' :t .l	s :-.l |t .d' :r .m	s :f |m :—
m :-.r |d .r :m .f	m :s |f :f	m :-.f |f .m :r' .d	t_l :— |d :—
Father, let thy presence	cheer us,	Darkness flies when thou art	near us.
Cleanse and pardon and re-	store us,	Shed the dew of blessing	o'er us.
Thou wilt watch while in thy	keep - - ing,	Calm and peaceful we are	sleep - - ing.
d' :-.d' |s .s :d' .d'	d' :— |l :r' .d'	d' :-.d' |s .s :l .s	s :— |s :—
d :-.d |d .d :d .d	d :— |f :f	d :-.d |r .m :f .m	r :s_l |d :—

KEY B♭. **RIPPLE, LITTLE BROOK.** T. F. SEWARD.

m .d :m .d |	t_l .r :s_l |	m .d :m .d |	t_l .r :s_l |	s_l .s_l :l_1 .l_1 |	t_l .t_l :d |
1. Ripple, ripple	little brook,	All your pleasant	way along,	Rocky dell and	sunny nook,
2. Carol carol,	bonny bird,	On the bough so	blithe and free;	Sweetest voice I	ever heard,
Blossom, blossom,	lovely flow'rs,	Pink and purple,	white and blue,	In your winsome	hidden bow'rs;

r .r :r .d |	t_l :l_1 |	s_l :— |	m .d :m .d |	t_l .r :s_l |	m .d :m .d |
How I love your	mer - ry	song.	Ripple, ripple,	little brook;	I will listen,
Sing your gladdest	notes to	me.	Carol, carol,	bonny bird,	Voice of song with-
I have loved and	watched for	you.	Blossom, blossom,	lovely flowers,	In the sunshine,

t_l .r :s_l |	s_l .s_l :l_1 .l_1 |	t_l .t_l :d .f |	m .m :r .r |	d :— |	
I will look;	I will lis - ten,	I will look, O	ripple lit - tle	brook.	
out a word;	Voice of song with-	out a word, O	carol, bon-ny	bird.	
in the show'rs,	In the sunshine.	in the show'rs, O	blossom, love-ly	flow'rs.	

KEY C. E. P. ANDREWS.

:s	d'	:s	|m'	:d'	r'.d':t .l	|s	:s	s .l	:t .d'	|r'	:t	d'	:—	|
:m	m	:m	|s	:s	f :f	|m	:s	f	:f .m	|f	:f	m	:—	|
1. Oh,	we	are	mer -	ry	mountain-eers,	And		have no	vex - ing			cares;			
2. Up -	ris - ing		with	the	ear - ly	morn, We		wind the	mel - low			horn;			
3. Oh,	who would leave the				mountain's brow, The			scenes so	bright and			fair?			
:d'	s	:d'	|d'	:d'	l :r'.d'	|d'	:d'	t .d'	:r'.d'	|t	:r'	d'	:—	|	
:d	d	:d	|d	:m	f :f	|d	:m	s	:s	|s	:s	d	:—	|	

:s	d'	:s	|m'	:d'	r'.d':t .l	|s	:s	s .l	:t .d'	|r'	:t	d'	:	|	
:m	m	:m	|s	:s	f :f	|m	:s	f	:f .m	|f	:f	m	:	|	
We	dwell be-neath		the		dark, blue sky,		'Mid	scenes that nev -			er	die.			
Then	with the		shepherd -		maid-ens fair.		We	to the	fields	re -		pair.			
No	life in		towns how -		ev - er great,		Can	with our	homes	com -		pare.			
:d'	s	:d'	|d'	:d'	l :r'.d'	|d'	:d'	t .d'	:r'.d'	|t	:r'	d'	:	|	
:d	d	:d	|d	:m	f :f	|d	:m	s	:s	|s	:s	d	:	|	

CHORUS.

:d'.t	d'	:r'	|m'	:	:	|	:d'.t	d'	:r'	|m'	:	:	|		
:		:	|	:m .r	m :f	|s	:		:	|	:m .r	m	:f	|s	
We	laugh and joke,			we	laugh and joke,		We	dance and sing,			we	dance and sing,			
:		:	|	:d'.t	d' :r'	|m'	:		:	|	:d'.t	d'	:r'	|m'	
:d .r	m	:s	|d'	:	:	|	:d .r	m	:s	|d'	:	:	|		

:r'.m'	f'	:m'	|r'	:d'	t :l	|s	:s	s .l	:t .d'	|r'	:t	d'	:—	|	
:s	s	:s	|f	:m	s :f	|m	:s	f	:f .m	|f	:f	m	:—	|	
And	make with mirth the				wel-kin	ring,	And	make the	wel -		kin	ring.			
:t .d'	r'	:d'	|t	:d'	d' :d'	|d'	:d'	t .d'	:r'.d'	|t	:r'	d'	:—	|	
:s	s	:s	|s	:l	m :f	|d	:m	s	:s	|s	:s	d	:—	|	

COPYRIGHT, 1882, BY BIGLOW & MAIN.

JOSEPH REE.

Key B♭.

T. F. Seward.

:s₁	s₁	:m₁	:f₁	|s₁	:—	:d	|m	:m	:r	|d	:—	:d .d	|r	:r	:r	|r	:d	:t₁
:m₁	m₁	:d₁	:r₁	|m₁	:—	:m₁	|s₁	:s₁	:f₁	|m₁	:—	:m₁ .m₁	|f₁	:f₁	:f₁	|f₁	:f₁	:f₁
1. A	right	merry	chap		is		Jo	- - seph	Ree,		He		revels	at	morn in		the	
2. He	ceases	not	long		to		ca - rol	his	song		Till the		close of	the	bright sun -		ny	
3. A	gay lit -	tle	spouse		is		Joseph	I	ween,		For his		sweet lit -	tle	wife	and	her	
:d₁	d₁	:d₁	:d₁	|d₁	:—	:d₁	|d₁	:d₁	:d₁	|d₁	:—	:d₁ .d₁	|s₁	:s₁	:s₁	|s₁	:s₁	:s₁

d	:—	:—	|—	:—	:s₁	s₁	:m₁	:f₁	|s₁	:s₁	:d	m	:—	:r	|d	:—	:d .d
m₁	:—	:—	|—	:—	:m₁	m₁	:d₁	:r₁	|m₁	:m₁	:m₁	s₁	:—	:f₁	|m₁	:—	:m₁ .m₁
dew,					He	sings	from the	bough	of	some		swing -	ing	tree,	While he		
day,					But	whistles	and	flut -	ters	the		flow'rs	a -	mong,	While he		
brood					Are	not	so	far	off	in	the	May-grass	so	green,	But they		
d₁	:—	:—	|—	:—	:d₁	d₁	:d₁	:d₁	|d₁	:d₁	:d₁	d₁	:—	:d₁	|d₁	:—	:d₁ .d₁

r	:r	:r	|r	:r	:r	r	:—	:—	|—	:—	:m	d	:—	:m	|d	:—	:s₁ .s₁
s₁	:s₁	:s₁	|fe₁	:s₁	:l₁	t₁	:—	:—	|—	:—	:s₁	m₁	:—	:s₁	|m₁	:—	:s₁ .s₁
seems to	be	say -	ing	to		you:					Joe	Ree!	Joe	Ree!	I've a		
catches	the	in -	cense	of		May:					Joe	Ree!	Joe	Ree!	Just		
hear what he		boasts from the				wood:					Joe	Ree!	Joe	Rce!	While		
t₂	:t₂	:t₂	|r₁	:r₁	:r₁	s₁	:—	:—	|—	:—	:		:	:	|	:	:s₁ .s₁

s₁	:s₁	:s₁	|s₁	:—	:r	t₁	:—	:r	|t₁	:—	:s₁ .s₁	s₁	:s₁	:s₁	|s₁	:—	:s₁ .s₁
s₁	:s₁	:s₁	|s₁	:—	:f₁	r₁	:—	:f₁	|r₁	:—	:s₁ .s₁	s₁	:s₁	:s₁	|s₁	:—	:s₁ .s
wife do	you	see,		Joe		Ree!	Joe	Ree!		I've a		wife do	you	see,		Such a	
list - en	to	me,		Joe		Ree!	Joe	Ree!		Just		list - en	to	me,		My	
I'm in	this	tree,		Joe		Ree!	Joe	Ree!		While		I'm in	this	tree,		There's	
s₁	:s₁	:s₁	|s₁	:—	:		:	:	|	:	:s₁ .s₁	s₁	:s₁	:s₁	|s₁	:—	:s₁ .s₁

d	:—	:—	|m₁	:—	:f₁	s₁	:—	:—	|—	:—	:s₁ .s₁	f	:f	:f	|f	:m	:r
d	:—	:—	|m₁	:—	:f₁	s₁	:—	:—	|—	:—	:s₁ .s₁	s₁	:s₁	:s₁	|s₁	:s₁	:f₁
dear		lit -	- tle			wife,			But that's			nothing, that's			nothing		to
dear		lit -	- tle			wife			Tastes the			sweetness, the			sweetness		of
noth		ing		to		fear,			There's			nothing		to	fear	in	the
d	:—	:—	|m₁	:—	:f₁	s₁	:—	:—	|—	:—	:s₁ .s₁	s₁	:s₁	:s₁	|s₁	:s₁	:s₁

d	:—	:—	|—	:													
m₁	:—	:—	|—	:													
you.																	
May.																	
wood.																	
d₁	:—	:—	|—	:													

LIBRARY OF THE UNIVERSITY

KEY E♭. E. P. ANDREWS.

:m	s	:m	|d	:d'	d'	:—	|l	:l	s	:m	|r	:s	m	:—	|—	:m
:d	m	:d	|d	:d	d	:—	|f	:f	m	:d	|t_l	:t_l	d	:—	|—	:d
1. Come,	May,	thou	love -	ly	lin	- -	g'rer,	And	deck	the	groves	a -	gain,			And
2. True,	win -	ter	days	have	ma	- -	ny,	And	many	a	dear	de -	light;			We
3. But	oh,	when	comes	the	sea	- -	son,	For	mer -	ry	birds	to	sing.			How
:s	d'	:s	|m	:s	l	:—	|d'	:d'	d'	:s	|s	:s	s	:—	|—	:s
:d	d	:d	|d	:m	f	:—	|f	:f	d	:d	|s_l	:s_l	d	:—	|—	:d

s	:m	|d	:d'	d'	:—	|l	:l	s	:d'	|t	:l	s	:—	|—	:s
m	:d	|d	:d	d	:—	|f	:f	m	:m	|r	:d	t_l	:—	|—	:t_l
let	thy	sil -	v'ry	stream	-	lets	Me -	an	- der	thro'	the	plain.			We
frol -	ic	in	the	snow	-	drifts,	And	then,	on	win -	ter	night,			A -
sweet to	roam	the		mead	-	ows,	And	drink	the	breeze	of	spring.			Then
d'	:s	|m	:s	l	:—	|d'	:d'	d'	:d'	|s	:fe	s	:—	|—	:
d	:d	|d	:m	f	:—	|f	:f	d	:l_l	|r	:r	s_l	:	|—	:

f	:s	|m	:f	m	:—	|r	:s	f	:s	|m	:d	r	:—	|—	:m
r	:t_l	|d	:r	d	:—	|t_l	:t_l	r	:t_l	|d	:d	t_l	:—	|—	:d
long	once	more	to	gath	- -	er	The	flow-'	rets	fresh	and	fair;			Sweet
round	the	fire	we	clus		ter,	Nor	heed	the	whist -	tling	storm;			When
come,	sweet	May,	and	bring		us	The	flow-'	rets	fresh	and,	fair;			We
:	|	:		:	|	:	:	|	:		:	|	:s	
:	|	:		:	|	:	:	|	:		:	|	:d	

s	:m	|d	:d'	d'	:—	|l	:l	s	:d'	|m	:r	d	:—	|—	
m	:d	|d	:d	d	:—	|f	:f	m	:d	|d	:t_l	d	:—	|—	
May,	once	more	to	wan	- -	der,	And	breathe	the	balm -	y	air.			
all	with -	out	is	drear	- -	y,	Our	hearts	are	bright	and	warm.			
long	once	more	to	wan	- -	der,	And	breathe	the	balm -	y	air.			
d'	:s	|m	:s	l	:—	|d'	:d'	d'	:s	|s	:s .f	m	:—	|—	
d	:d	|d	:m	f	:—	|f	:f	d	:m	|s	:s_l	d	:—	|—	

COPYRIGHT, 1882, BY BIGLOW & MAIN.

Key E♭.

s .s	s :s :s	s :s :s	l :l :l	l :— :l .l	s :l :s	s :f :m
:m .m	m :m :m	m :m :m	f :f :f	f :— :f .f	m :f :m	m :r :d
1.There's a	meddlesome "Somebod - y"		go - ing a - bout,		And	playing his pranks but we
2. Our	young folks at home, at all		seasons and times,		Are re-	hearsing the long roll of
3. It is	"Somebody" breaks all the		pitchers and plates,		And	hides the boys' knives and runs
4. Now	if those high crimes of "Some-		bod - y" don't cease,		We	must summon in the do -
:d .d	d :d :d	d :d :d	f_1 :f_1 :f_1	f_1 :— :f_1 .f_1	s_1 :s_1 :s_1	s_1 :s_1 :s_1

r :m :r	d :— :s	s :s :s	s :s :s	l :l :l	l :— :l .l
t_1 :t_1 :t_1	d :— :m	m :m :m	m :m :s	f :f :f	f :— :f .f
can't find him out;		He's	up stairs and down stairs from			morning till night,		And
"Somebody's" crimes;		Or,	fast as their feet or their			tongues can well run,		Come to
off with their slates;		And	turns on the wa - ter, and			tumbles the beds,		And
tee - tive po - lice;		And	they, in their wis - dom, at			once will make known		The
s_1 :s_1 :s_1	d :— :d	d :d :d	d :d :d	f_1 :f_1 :f_1	f_1 :— :f_1 .f_1

All the voices in unison.

s :l :s	s :f :m	r :m :r	d :—	:d	d :r :m	f :s :l
m :f :m	m :r :d	t_1 :t_1 :t_1	d :— 1.	The	rogues I have read of,	in
al - ways in	mis - chief, but	nev - er in	sight. 2.	'Tis	'Somebody's' gone with my	
tell the last	deed the sly	mischief has	done; 3.	One	night the dull sound like the	
steals all the	pins and melts	all the dolls'	heads. 4.	Then	should it turn out, af - ter	
cul - prit be -	longs to no	house but our	own.			
s_1 :s_1 :s_1	s_1 :s_1 :s_1	s_1 :s_1 :s_1	d :—			

s :l :t	d^1 :— :d	d :r :m	f :s :l	s :l :t	d^1 :—	*f.*
song or in tale,	Are	caught at the end and con-		ducted to jail.		:s	d^1 :d^1 :d^1
knife," one will say;	And	"'Somebody's' carried my		pen-cil a - way." 1.		:m	m :m :m
thump of a head,	An -	nounced that one youngster was		out of his bed. 2.		But	'Somebody's'
all, to be true,	The	young folks of our house are		"Somebody" too. 3.		And	'Somebody's'
						And	said, half a -
						How	queer it would
						Oh!	'Somebody,'
						Chorus.	:d d :d :d

D. S. for Chorus.

t :t :t	d^1 :d^1 :d^1	l— :— :l	s :l :s	s :f :m	r :m :r	d :—
r :r :r	d :d :d	d :— :f	m :f :m	m :r :d	t_1 :t_1 :t_1	d :—
tracks are all	covered so well,	He	never has seen the in-			side of a	cell.
gone & thrown	down all the blocks;"	And	"'Somebody' ate all the			cakes in the	box!"
sleep when ask'd	what it meant,	"Some-	bod-y' is push-ing me			out of the	tent."
work if we	saw them all go	Marched	off to the sta - tion - house,			six in a	row!
'Somebod - y,'	who will find out?	I'm	sure we can catch him, he's			always a -	bout.
r :r :r	m :m :m	f :— :f	s :s :s	s_1 :s_1 :s_1	s_1 :s_1 :s_1	d :—

SWEETLY CHIMES THE BELL.

KEY E♭.

J. J. JELLEY, by per.

m	:m	|s	:s .s	|l	:s	|m	:—	|f	:f	|m	:m .m	|r	:s	|s	:—
d	:d	|d	:d .d	|d	:d	|d	:—	|r	:r	|d	:d .d	|t_1	:t_1	|t_1	:—
1.Sweetly chimes thro' the				evening		air,		Bells so		clear, and the				sky so		fair.	
2.Sweetly sound - ing a -				long the		dell,		Hear the tones			of the			evening		bell.	
s	:s	|m	:m .m	|f	:m	|s	:—	|s	:s	|s	:s .s	|s	:s	|s	:—
d	:d	|d	:d .d	|d	:d	|d	:—	|s_1	:s_1	|s_1	:s_1 .s_1	|s_1	:s_1	|s_1	:—

m	:m	|s	:s .s	|l	:s	|m	:m	|r	:t	|t	:l	|s	:—	|—	:
d	:d	|d	:d .d	|d	:d	|d	:d	|t_1	:r	|r	:d	|t_1	:—	|—	:
Calls the		wea - ry from		toil and		care,	The	wea - ry		from	their	care;			
Rest from		la - bor its		numbers		tell,	Its	chiming		num - bers		tell;			
s	:s	|m	:m .m	|f	:s	|s	:s	|s	:s	|s	:fe	|s	:—	|—	:
d	:d	|d	:d .d	|d	:d	|d	:d	|r	:r	|r	:r	|s_1	:—	|—	:

t	:t	|t	:l .t	|d^1	:m	|s	:—	|t	:t	|t	:l .t	|d^1	:m	|s	:—
r	:r	|r	:f .f	|m	:d	|t_1	:—	|r	:r	|r	:f .f	|m	:d	|t_1	:—
Cheerful smiles wait the				trav'ler		home.		Glad hearts bound as his				footsteps		come;	
Loud - er now o'er the				hill and		bay,		Come the tones of its				morning		lay,	
s	:s	|s	:s .s	|s	:s	|s	:—	|s	:s	|s	:s .s	|s	:s	|s	:—
s_1	:s_1	|s_1	:s_1 .s_1	|d	:d	|s_1	:—	|s_1	:s_1	|s_1	:s_1 .s_1	|d	:d	|s_1	:—

m	:m	|s	:s .s	|l	:s	|m	:—	|r	:f .f	|m	:r	|d	:—	|—	:—
d	:d	|d	:d .d	|d	:d	|d	:ta_1	|l_1	:r .r	|d	:t_1	|d	:—	|—	:—
Rest is sweet to the				wea - ry		soul,		Rest to the wea - ry				soul.			
Bounding joy - ous, it				seems to		say,		"Hail to the new-born				day."			
s	:s	|m	:m .m	|f	:m	|s	:—	|f	:l .l	|s	:s .f	|m	:—	|—	:—
d	:d	|d	:d .d	|d	:d	|d	:—	|f	:f .f	|s	:s_1	|d	:—	|—	:—

KEY G.

BLESSED RAIN.

A.

d	:d :d	|m	:— :d	|s_1	:— :s_1	|d	:— :—	|d	:d :d	|m	:— :m	|s	:— :s	|m	:— :—
1.Beautiful		drops of		bless - ed		rain,		Tapping a -		gainst my		win - dow		pane;	
This blissful		thought ye		bring to		me,		From distant		mounts, and		far, blue		sea,	
3.His tender		love doth		nev - er		wane,		He sends the		ear - ly,		and late		rain;	
4.Helpless &		weak, we		children,		call,		On our dear		Fa - ther,		bless - ing		all;	

m	:m :m	|s	:— :m	|d	:— :m	|s	:— :—	|d	:d :d	|m	:— :d	|s_1	:— :s_1	|d	:— :—
Come ye to		bless our		earth a -		gain,		Beautiful		drops of		bless - ed		rain?	
Our God can		ne'er for -		get - ful		be,		This blissful		thought ye		bring to		me.	
Our barns are		filled with		gold - en		grain,		His tender		love doth		nev - er		wane.	
in - to his		shelt'ring		arms we		fall,		Helpless &		weak, we		chil - dren		call.	

From the "Chautauquan." E. P. ANDREWS.

:s_1	d :— :d	d :r :m	r :— :—	d :— :d	r :— :r	r :m :f	m :— :—
:m_1	m_1 :— :m_1	m_1 :f_1 :s_1	f_1 :— :—	m_1 :— :d	t_1 :— :t_1	t_1 :d :r	d :— :—
1.The	sun gets up in the		morn - - ing,	And	lifts his state - ly		head;
2.The	sun gets up in the		morn - - ing,	And	so must chil - dren		too;
:d	d :— :d	d :d :d	t_1 :— :—	d :— :m	s :— :s	s :— :s	s :— :—
:d	d :— :d	d :d :d	s_1 :— :—	d :— :d	s_1 :— :s_1	s_1 :— :s_1	d :— :—

s :s :s	s :— :m	f :— :m	r :— :d	t_1 :— :r	s :— :fe	s :— :—	— :— :s
d :d :d	d :— :d	r :— :d	t_1 :— :l_1	s_1 :— :t_1	t_1 :— :l_1	t_1 :— :—	— :— :t_1
Open your eyes, my		sleep - y skies,	The	sun is out of		bed;	The
How dare you keep so		fast a - sleep,	The	sun is cali - - ing		you!	'Mid
m :m :m	m :— :s	s :— :s	s :— :m	r :— :s	r :— :r	r :— :—	— :— :r
d :d :d	d :— :d	s_1 :— :s_1	s_1 :— :d	r :— :r	r :— :r	s_1 :— :—	— :— :s_1

s :— :s	r :— :f	m :m :—	— :— :m	f :— :f	s :— :m	r :— :—	— :— :r
t_1 :— :t_1	t_1 :— :r	d :d :—	— :— :d	r :— :r	m :— :d	t_1 :— :—	— :— :t
moon is ver - - y		timid,	She	dare not meet the		sun,	With
all the buds and		blossoms	Your	mer - ry voie - - es		raise,	With
r :— :r	s :— :s	s :s :—	— :— :s	s :— :s	s :— :m	s :— :—	— :— :s
s_1 :— :s_1	s_1 :— :s_1	d :d :—	— :— :d	s_1 :— :s_1	s :— :s	s_1 :— :—	— :— :s_1

m :— :d	f :— :r	s :— :d	l :— :l	s :m :d	m :— :r	d :— :—	— · :—
d :— :d	t_1 :— :t_1	d :— :d	d :— :d	d :d :s_1	s_1 :— :f_1	m_1 :— :—	— · —
oh, heigh-ho,	the	stars must go.	And	hide themselves one by		one.	
ah! hurrah!	how	glad we are,	We	have a bright sun to		praise.	
s :— :m	s :— :s	s :— :s	f :— :f	m :s :m	d :— :t_1	d :— :—	— :—
d :— :d	r :— :r	m :— :m	f :— :f_1	s_1 :s_1 :s_1	s_1 :— :s_1	d_1 :— :—	— :—

COPYRIGHT, 1882, BY BIGLOW & MAIN.

KEY G.

ROUND AND ROUND.

m .d :r .t_1	d :— .d	m .d :r .t_1	d :— .d	r .r :r .r	m .s :s .m	r .r :r .r	m .s :s
1.Round & round it	goes! As	fast as wa - ter	flows; The	dripping, dripping	rolling wheel That	turns the noisy,	dusty mill;
2.Turning all the	day, It	never stops to	play, The	dropping, dropping	rolling wheel; But	keeps on grinding	golden meal,
3.Sparkling in the	sun, The	merry wa - ters	run, Up -	on the foaming,	flashing wheel That	laughs aloud, but	worketh still;

s .s :r .r	m :—	m .d :r .t_1	d :—
Round & round it	goes,	Round & round it	goes.
Turning all the	day,	Turning all the	day.
Sparkling in the	sun,	Sparkling in the	sun.

BOAT SONG.

T. F. SEWARD.

KEY F.

s :— :— | m :— :	s :— :— | r :— :	s :l :s | f :m :r	d :— :m | s :— :—
d :— :— | d :— :	t_1 :— :— | t_1 :— :	m :f :m | r :d :t_1	d :— :d | d :— :—
1. Float - ing,	float - - ing,	Gai - ly sing - ing	as we row,
2. Float - ing,	float - - ing,	Thro' the shad - ows	soft and deep,
3. Float - ing,	float - - ing,	See the moon a -	bove the lake,
D.C. *Float - ing,*	*float - - ing,*	*Gai - ly sing - ing*	*as we row,*
m :— :— | s :— :	s :— :— | s :— :	s :— :s | s :— :f	m :— :s | m :— :—
d :— :— | d :— :	s_1 :— :— | s_1 :— :	s_1 :— :s_1 | s_1 :— :s_1	d :— :d | d :— :—

FINE.

s :— :— | m :— :	s :— :— | r :— :	s :l :s | f :m :r	d :— :— |— :— :
d :— :— | d :— :	t_1 :— :— | t_1 :— :	m :f :m | r :d :t_1	d :— :— |— :— :
Rock - - ing,	rock - - ing,	In the sun - set	glow.
Rock - - ing,	rock - - ing,	With the waves to	sleep.
Rock - - ing,	rock - - ing,	In her sil - ver	wake.
Rock - - ing,	*rock - - ing,*	*In the sun - set.*	*glow.*
m :— :— | s :— :	s :— :— | s :— :	s :— :s | s :— :f	m :— :— |— :— :
d :— :— | d :— :	s_1 :— :— | s_1 :— :	s_1 :— :s_1 | s_1 :— :s_1	d :— :— |— :— :

d :— :— | l :— :	s :— :— | m :— :	s :— :r | r :m :f	m :— :r | d :— :
l_1 :— :— | d :— :	d :— :— | d :— :	t_1 :— :t_1 | t_1 :d :r	d :— :t_1 | d :— :
Soft - ly	steal - - ing,	O'er the wa - ters	far a - way;
Day is	end - - ing,	Star - ry eyes a -	bove us beam;
Drift - ing,	drift - - ing	From the shad - ow -	haunt - ed land;
f :— :— | f :— :	m :— :— | s :— :	s :— :s | s :— :s	s :— :f | m :— :
f_1 :— :— | f_1 :— :	d :— :— | d :— :	s_1 :— :s_1 | s_1 :— :s_1	d :— :d | d :— :

C. t.

d :— :— | l :— :	s :— :— | m :— :	rs :— :s | s :l :t	d^1 :— :d^1 | r^1 :m^1 :r^1
l_1 :— :— | d :— :	d :— :— | d :— :	tm :— :m | f :— :f	m :— :m | f :— :f
Bells are	peal - - ing	For the dy - - ing	day, the dy - - ing
All hearts	blend - - ing	In a hap - py	dream, a hap - py
Drift - - ing,	drift - - ing	In - to fair - - y	land, to fair - y
f :— :— | f :— :	m :— :— | s :— :	sd^1 :— :d^1 | r^1 :— :r^1	d^1 :— :d^1 | t :— :t
f_1 :— :— | f_1 :— :	d :— :— | d :— :	rs :— :s | s :— :s	d :— :d | s :— :s

f. F. *Ritard.* D.C.

d^1 :— :d^1 | r^1 :m^1 :r^1	d^1s :— :— |— :— :—	—:— :— |— :— :—	—:— :— |— :— :
m :— :m | f :— :f	mt_1 :— :— | d :— :—	r :— :— | d :— :—	t_1 :— :— |— :— :
day, the dy - -ing	day, the	dy - ing	day.
dream, a hap - py	dream, a	hap - py	dream.
land, to fair - - y	land, to	fair - y	land.
d^1 :— :d^1 | t :— :t	^{1}s :— :— | m :— :—	f :— :— | m :— :—	r :— :— |— :— :
d :— :d | s :— :s	$d s_1$:— :— | s_1 :— :—	s_1 :— :— | s_1 :— :—	s_1 :— :— |— :— :

COPYRIGHT 1881, BY BIGLOW & MAIN.

KEY G.

JESUS IS MINE.

E. P. ANDREWS.

m	:d	.r	|m	.f	:m	r	:d	.r	|m	:—	m	:d	.r	|m	.f	:m
s,	:m,	.f,	|s,	.l,	:s,	f,	:m,	.s,	|s,	:—	s,	:m,	.f,	|s,	.l,	:s,
1. Fade, fade each earthly joy;						Je - sus is mine.					Break every tender tie;					
2. Tempt not my soul a - way;						Je - sus is mine.					Here would I ev - er stay;					
3. Fare-well mortal - i - ty;						Je - sus is mine.					Wel - come, e - ter - ni - ty;					
d	:d	.d	|d	.d	:d	t,	:d	.t,	|d	:—	d	:d	.d	|d	.d	:d
d	:d	.d	|d	.d	:d	s,	:l,	.s,	|d	:—	d	:d	.d	|d	.d	:d

r	:m	.r	|d	:—	r	:r	.m	|f	.m	:r	m	:m	.f
l,	:s,	.f,	|m,	:—	s,	:s,	.s,	|s,	.s,	:s,	s,	:s,	.s,
Je - - sus is mine.					Dark is the wil - derness,						Earth has no		
Je - - sus is mine.					Per - ish - ing things of clay,						Born but for		
Je - - sus is mine.					Wel - come, O loved and blest,						Wel - come, sweet		
d	:d	.t,	|d	:—	t,	:t,	.d	|r	.d	:t,	d	:d	.r
f,	:s,	.s,	|d,	:—	s,	:s,	.s,	|s,	.s,	:s,	d	:d	.d

s	.f	:m	s	:s	.s	|f	.m	:r	d	:m	.r	|d	:—
s,	.s,	:s	s,	:s,	.s,	|l,	.s,	:f,	m,	:s,	.f,	|m,	:—
rest-ing place,			Je - sus a - lone can bless,						Je - - sus is mine.				
one brief day,			Pass from my heart a - way,						Je - - sus is mine.				
scenes of rest,			Wel - come, my Saviour's breast,						Je - - sus is mine.				
m	.r	:d	d	:d	.d	|d	.d	:t,	d	:d	.t,	|d	:—
d	.d	:d	m,	:m,	.m,	|f,	.d,	:s,	l,	:s,	.s,	|d,	:—

KEY A.

JESUS, MEEK AND GENTLE.

F. L. ROBERTSHAW.

m	:r	|d	:t	l,	:—	|r	:—	r	:d	|t,	:l,	s,	:—	|—	:
s,	:f,	|m,	:s,	f,	:—	|fe,	:—	s,	:m,	|f,	:f,	m,	:—	|—	:
1. Je-sus, meek and				gen - - - tle,				Son of God most				High,			
2. Lead us on our				jour - ney,				Be Thy-self the				way,			
d	:t,	|d	:d	d	:—	|r	:—	t,	:d	|r	:t,	d	:—	|—	:
d	:s,	|l,	:m,	f,	:—	|r,	:—	s,	:s,	|s,	:s,	d	:—	|—	:

JESUS, MEEK AND GENTLE. Concluded.

m :r | d :t$_1$	l$_1$:— | r :—	d :t$_1$ | l$_1$:t$_1$	d :— |— :
s$_1$:t$_1$ | l$_1$:s$_1$	f :— | fe$_1$:—	s$_1$:f$_1$ | f$_1$:f$_1$	m$_1$:— |— :
Pity-ing, lov - ing	Sav - iour,	Hear Thy chil - dren	cry.
Thro' ter - res - trial	dark - ness	To ce - les - tial	day.
d :f | m :r	d :— | r :—	m :r | r :r	d :— |— :
d :s$_1$ | l$_1$:m$_1$	f$_1$:— | r$_1$:—	s$_1$:s$_1$ | s$_1$:s$_1$	d$_1$:— |— :

t$_1$:d | r :m	f :— | r :—	d :r | m :f	s :— |— :f
s$_1$:s$_1$ | s$_1$:s$_1$	s$_1$:— | s$_1$:—	s$_1$:t$_1$ | d :d	t$_1$:— | d :r
Give us ho - ly	free - dom,	Fill our hearts with	love;.....
Je - sus, meek and	gen - tle,	Son of God most	High;.....
r :m | f :m	r :— | t$_1$ • :—	d :s | s :f	r :— | s :—
s$_1$:s$_1$ | s$_1$:d	t$_1$:— | s$_1$:f$_1$	m$_1$:s$_1$ | d :l$_1$	s :— | l$_1$:t$_1$

m :r | d :t$_1$	l$_1$:— | r :—	d :t$_1$ | l$_1$:t$_1$	d :— |— :
d :t$_1$ | d :s$_1$	f$_1$:— | fe$_1$:—	s :f$_1$ | f$_1$:f$_1$	m$_1$:— |— :
Draw us, ho - ly	Je - sus,	To the realms a -	bove.
Pity - ing, lov - ing	Sav - iour	Hear Thy chil - dren's	cry.
s :f | m :r	d :— | r :—	m :r | r :r	d :— |— :
d :s$_1$ | l$_1$:m$_1$	f$_1$:— | r$_1$:—	s$_1$:s$_1$ | s$_1$:s$_1$	d$_1$:— |— :

J. M. Scudder.

Key A.

SING, MY SOUL.

E. P. Andrews.

:d .,r | m :m .,f |m :d .r	m :— .f |m :m .,r$_1$	d :d .,d |r :r .,d	t$_1$:— |—
:m$_1$.,f$_1$ | s$_1$:s$_1$.,l$_1$ |s$_1$:m$_1$.f$_1$	s$_1$:— .l$_1$ |s$_1$:s$_1$.,f$_1$	m$_1$:m$_1$.,m$_1$ |f$_1$:fe$_1$.,fe	s$_1$:— |—
There's a land that is fair and	gold - - en, Half its	beauties will nev-er be	told;
In that land is a gold - en	cit - - y, With its	walls built of costli - est	stone;
If to Je - sus we're faith-ful	ev - - er, We shall	see all these glories un -	told,
:d .,d | d :d .,d|d :d	d :— |d :d .,t$_1$	d :l$_1$.,l$_1$ |l$_1$:l .,r	r :— |—
:d .,d | d :d .,d|d :d	d :— |d :d .,s$_1$	l$_1$:l$_1$.,l$_1$ |r$_1$:r$_1$.,r$_1$	s$_1$:— |—

:d	.,r	m	:m	.,f	m	:d	.r	m	:-	.f	m	:m	.,f	s	:d	.,r	m	:m	.,r	d	:—	:—
:m$_1$	.,f$_1$	s$_1$	:s$_1$	.,l$_1$	s$_1$	:m$_1$	.f$_1$	s$_1$	:-	.l$_1$	s$_1$	:s$_1$	.,s$_1$	s$_1$	:m$_1$	.,f$_1$	s$_1$	:s$_1$	.,f$_1$	m$_1$	:—	:—
In its		grandeur and glo		- ry	fold	-	-	en,	I	so	long this fair land to be-						hold.						
Naught on		earth compare with its			beau	-	-	ty,	With that		fair, golden heaven-ly						throne.						
And shall		gaze on their God-like			splen	-	dor,		Which our		"earth-sight" can nev - er be-						hold.						
:d	.,d	d	:d	.,d	d	:d		d	:—		d	:d	.,t$_1$	d	:d	.,d	d	:t$_1$	.,t$_1$	d	:—	:—
:d	.,d	d	:d	.,d	d	:d		d	:—		d	:d$_1$	.,r$_1$	m$_1$	:l$_1$	.,l$_1$	s$_1$	:s$_1$	.,s$_1$	d$_1$	:—	:—

:m	.,r	d	:—	:—.,d	:d	.,r	m	:m	:—	:m	.,r	d	:—	:—.,d	:d	.,de	r	:r	:—
:s$_1$	.,se$_1$	l$_1$	:—	:—.,l$_1$	:l$_1$	.,l$_1$	se$_1$	:se$_1$	:—	:se$_1$	.,se$_1$	l$_1$	:—	:—.,l$_1$	:l$_1$	.,s$_1$	f$_1$	:f$_1$	:—
In that		land		so fair and			golden,			'Tis the		sto	-	ry sweet and			old - en,		
:			:m.	,m	m	:		:m	.,m	m	.,m	:		:m	.,m	m.	,m	:		:f	.,f	r	.,r
:			:l$_1$	.,l$_1$	l$_1$	:		:m$_1$	.,m$_1$	m$_1$	.,m$_1$	:		:l$_1$	.,l$_1$	l$_1$	.,l$_1$	:		:r$_1$	.,r$_1$	r$_1$	.,r$_1$
			In that land,					fair and golden,						'Tis the story,						sweet and olden,			

:r	.,d	t$_1$	.,t$_1$	:d	.,r	m	:m	.,r	d	.,d	:r	.,m	f	:m	.,f	s	:d	m	:r	d	:—	:—
:f$_1$	.,f$_1$	s$_1$	.,s$_1$	:s$_1$	.,s$_1$	s$_1$	:s$_1$	.,f$_1$	m$_1$	.,m$_1$	:s$_1$	.,s$_1$	l$_1$	:s$_1$	.,s$_1$	s$_1$	:m$_1$	s$_1$	:f$_1$	m$_1$	:—	:—
'Tis the		theme of angel bands,			In those		glory—golden lands,		Sing my			soul,			sing	A	-	men.				
:r	.,r	r	.,r	:d	.,t$_1$	l$_1$	:d	.,t$_1$	d	.,d	:t$_1$	.,d	d	:d	.,t$_1$	d	:—	l$_1$	:t$_1$	d	:—	:—
:r$_1$	.,r$_1$	s$_1$	.,f$_1$	:m$_1$	.,r$_1$	d$_1$	:d	.,s$_1$	l$_1$	.,l$_1$	:s$_1$	.,d	f$_1$	:d$_1$	.,r$_1$	m$_1$	:l$_1$	s$_1$	:s$_1$	d$_1$	:—	:—

KEY A♭2. Lah is F.

CLAY TO CLAY.

E. P. ANDREWS.

m	:r	d	:m	r	:d	t$_1$	:—	d	:m	f	:r	d	:r	m	:—
l$_1$	:se$_1$	l$_1$	:l$_1$	l$_1$	:l$_1$	se$_1$	:—	l$_1$	:l$_1$	l$_1$	:l$_1$	l$_1$	:l$_1$	se$_1$	:—
1.Clay to		clay and		dust to		dust,		Let them		min-gle,		for they		must,	
2.Nev-er		more shall		midnight's		damp,		Dark-en		round this		mor - tal		lamp;	
3.In the		grave we		lay thee		low,		Sleep the		sleep we		all must		know;	
d	:m	m	:d	f	:m	m	:—	m	:d	d	:d	d	:l$_1$	t$_1$	:—
l$_1$	:t$_1$	d	:l$_1$	f$_1$	:l$_1$	m$_1$	:—	l$_1$	:l$_1$	f$_1$	:f$_1$	f$_1$	:f$_1$	m$_1$	:—

m	:r	d	:m	r	:d	f	:—	m	:r	d	:r	d	:t$_1$	l$_1$	:—
l$_1$	:se$_1$	l$_1$	:l$_1$	t$_1$	:l$_1$	l$_1$	:—	l$_1$	:se$_1$	l$_1$	:l$_1$	l$_1$	:se$_1$	l$_1$	:—
Give	to	earth the		earth-ly		clod,		For	the	spir - it		is	with	God.	
Nev - er		more shall		noon-day		glance,		Kiss the		mor - tal		coun - te		nance.	
And a -		wak - ing		from thy		rest,		May we		meet thee		with the		blest.	
d	:m	m	:d	m	:m	r	:—	d	:t$_1$	l$_1$	:f	m	:r	d	:—
l$_1$	:t$_1$	d	:l$_1$	se$_1$	:l$_1$	r$_1$	:—	m$_1$	:m$_1$	f$_1$	:r$_1$	m$_1$	:m$_1$	l$_1$	:—

CHRISTMAS CAROL.

KEY E♭.

Miss T. D. LOCKWOOD.

:m	m	:l	l	:s	s	:—	m	:m	r	:r	f	:f	m	:—	:m
:d	d	:m	m	:r	m	:—	d	:d	r	:r	r	:r	t_l	:—	:t_l
1. As	Jo - seph	was	a		walk	- -	ing,	He	heard	an	an -	gel	sing,		This
2. He	neith-er	shall	be		rock	- -	ed	In	sil -	ver	nor	in	gold,		But
3. He	neith-er	shall	be		cloth	-	ed	In	pur -	ple	nor	in	pall,		But
4. As	Jo - seph	was	a		walk	- -	ing,	Thus	did	the	an -	gel	sing,		And
:s	s	:d^1	d^1	:s	s	:—	s	:s	l	:l	l	:l	se	:—	:se
:d	d	:l_1	l_1	:t_1	d	:—	d	:d	f	:f	r	:r	m	:—	:m

t. B♭.

f. E♭.

m	:l	l	:d^1	t	:—	m	:ml_1	d	:t_l .l_l	t_l	:m	l_l	:—	:l m	
d	:d	d	:m	m	:—	t_l	:t m_l	l_l	:m_l	se_l	:se_l	l_l	:—	:l m	
night	shall	be	the	birth	-	night	Of	Christ	our	heavenly		King.			His
in	the	wood -	en	man	- -	ger	That	li -	eth	in	the	mold.			He
in	the	fair	white	lin	- -	en	That	us -	ed	ba -	bies	all.			His
Ma -	ry's	son	at	mid	- -	night	Was	born	to	be	our	King.			Then
l	:m	m	:l	s	:—	s	:s d	m	:r .d	t_l	:t_l	d	:—	:l m	
l_l	:l_l	l_l	:l_l	m	:—	m	:ml_l	m_l	:m_l	m_l	:m_l	l_l	:—	:l m	

f	:s	t	:l	s	:—	m	:m	l	:d^1	t	:se	l	:—	:l	
t_l	:t_l	f	:f	m	:—	d	:d	d	:m	m	:m .r	d	:—	:d	
birth-place	shall	be		nei	- -	ther	In	houses		nor	in	hall,			Nor
nei - ther	shall	be		wash	-	en	With	white wine		nor	with	red,			But
birth-place	shall	be		nei	- -	ther	In	houses		nor	in	hall,			Nor
be	you	glad,	good	peo	- -	ple,	At	this time		of	the	year,			And
s	:s	s	:t	d^1	:—	s	:s	l	:l	se	:t	l	:—	:l	
r	:r	s_l	:s_l	d	:—	d	:d	l_l	:l_l	m	:m	l_l	:—	:l_l	

l	:l	d^1	:l	s	:.m	d	:m	s	:f .m	r	:s	d	:—	:—	
d	:d	d	:f	m	:.d	d	:d	m	:r .d	t_l	:t_l	d	:—	:—	
in	the	place	of	Par	- a -	dise,	But	in	the	ox	- en's	stall.			
with the	fair	spring		wa	-	ter	That	on	you	shall	be	shed.			
in	the	place	of	Par	- a -	dise,	But	in	the	ox	- en's	stall.			
light	you	up	your	can	-	dles,	For	his	star	shin -	eth	clear.			
l	:l	l	:d^1	d^1	:.s	m	:s	s	:s	s	:f	m	:—	:—	
f_l	:f_l	f_l	:f_l	d	:.d	d	:d	s_l	:s_l	s_l	:s_l	d	:—	:—	

COPYRIGHT, 1882, BY BIGLOW & MAIN.

Key B♭.

s$_1$	: m	: r	| d	: t$_1$	: d	r	: l$_1$	: t$_1$ | d	: —	: —	s$_1$	: l$_1$	: s$_1$ | t$_1$	: d	: r
m$_1$	: —	: m$_1$ | m$_1$	: —	: m$_1$		f$_1$	: —	: f$_1$ | m$_1$	: —	: —	m$_1$	: —	: m$_1$ | f$_1$	: —	: f$_1$
1. Bright	-	ly breaks		our		Christ	-	mas morn,			Night		and sad	- -	ness
2. On		his head		no		crown		of thorn,			On		his face		no
3. Lift		thy voice,		oh		ran	-	somed earth,			Glad	-	ly tell		of
4. Zi	-	on, long		in		bond	-	age lying,			Cap	- -	tive and		for
s$_1$	: —	: s$_1$ | s$_1$	: —	: s$_1$		s$_1$	: —	: s$_1$ | s$_1$	: —	: —	s$_1$	: —	: s$_1$ | s$_1$	: l$_1$	: t$_1$
d$_1$	: —	: d$_1$ | d$_1$	: —	: d$_1$		s$_1$	: —	: s$_1$ | d$_1$	: —	: —	d$_1$	: —	: d$_1$ | s$_1$	: —	: s$_1$

d	: t$_1$	: l$_1$ | s$_1$	: —	: —	d	: —	: d | l$_1$	: —	: l$_1$	r	: —	: r | t$_1$	: d	: r
fe$_1$	: —	: fe$_1$ | s$_1$	: —	: —	m$_1$	: f$_1$	: s$_1$ | f$_1$	: —	: f$_1$	fe$_1$	: s$_1$	: l$_1$ | s$_1$	: —	: s$_1$
now		are gone,			Un	-	to us		a	child		is born,		
sor	-	row worn,			Not yet		his sa	-	cred	bod	-	y torn,		
Je	-	sus' birth,			Morn	-	ing stars		re -	peat		your mirth.		
res	-	cue crying,			Cease		thy tears,		with-	hold		thy sigh	- -	ing,
d	: —	: d | t$_1$	: —	: —	d	: —	: d | d	: —	: d	r	: —	: r | r	: —	: t$_1$
r$_1$	: —	: r$_1$ | s$_1$	: —	: —	d$_1$	: r$_1$	: m$_1$ | f$_1$	: —	: f$_1$	r$_1$	: m$_1$	: fe$_1$ | s$_1$	: —	: s$_1$

m	: —	: — | m	: —	: —	m	: —	: — | f	: —	: —	m	: —	: m | m	: —	: m
s$_1$	: —	: — | l$_1$	: —	: —	se$_1$	: —	: — | s$_1$	: —	: —	s$_1$	: —	: s$_1$ | se$_1$	: —	: se$_1$
Glad		we			sing;					See		the sky		with
Comes		the			Lord;					Cher	-	ubs, pause		ye
As		of			old;					He		by whom		our
Break		thy			chains;					From		thy walls		the
d	: —	: — | d	: —	: —	t$_1$	: —	: — | —	: —	: —	d	: —	: d | r	: —	: r
d	: —	: — | l$_1$	: —	: —	m$_1$	: —	: — | r$_1$	: —	: —	d$_1$	: —	: d | t$_1$	: —	: t$_1$

m	: —	: r | d	: —	:	f	: —	: f | f	: —	: f	f	: —	: m | r	: —	: —	s	: —	: f | m	: —	: r
l$_1$	: —	: se$_1$ | l$_1$	: —	:	l$_1$	: —	: l$_1$ | l$_1$	: —	: la$_1$	s$_1$	: —	: s$_1$ | s$_1$	: —	: —	ta$_1$	: —	: l$_1$ | s$_1$	: —	: t$_1$
glo	-	ry riven,			Back		the hosts of			hell		are driven,			Un	-	to us		a
in		your flight,			Fold		your wings, ye			ser	-	aphs bright,			God		descends		from
race		is freed,			He		whose mer	-	its	man		may plead,			He		is come,		the
foe		is hurl'd,			Be		thy bau	-	- ners	wide		un - furled,			Tell		it to		an
d	: —	: t$_1$ | l$_1$	: —	:	r	: —	: r | r	: —	: r	r	: —	: d | t$_1$	: —	: —	d	: —	: d | d	: —	: f
l$_1$	: —	: m$_1$ | f$_1$	: —	:	r	: —	: r | r	: —	: d	t$_1$	: —	: d | s$_1$	: —	: —	m$_1$	: —	: f$_1$ | s$_1$	: —	: se$_1$

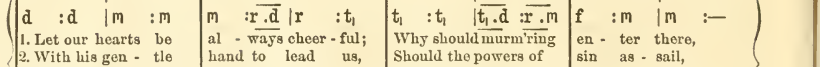
d	: —	: t$_1$ | l$_1$	: —	: f	m	: —	: — | —	: —	: —	r	: —	: — | —	: —	: —	d	: —	: — | —	: —	: —
l$_1$	: —	: se$_1$ | l$_1$	: —	: l$_1$	s$_1$	: —	: — | —	: —	: —	f$_1$	: —	: — | —	: —	: —	m$_1$	: —	: — | —	: —	: —
Son		is giv	- -	en,	Christ					our					King.				
heav	-	en's height, Th'in-			car		- -			nate					word.				
prom	-	ised seed.			Long					fore	-	- - -			told.				
ea	-	ger world,			Je	-	- - -			sus					reigns.				
m	: —	: r | d	: —	: d	d	: —	: — | —	: —	: —	d	: —	: — | t$_1$	: —	: —	d	: —	: — | —	: —	: —
l$_1$	: —	: m$_1$ | f$_1$	: —	: r$_1$	s$_1$	: —	: — | —	: —	: —	s$_1$	: —	: — | —	: —	: —	d$_1$	: —	: — | —	: —	: —

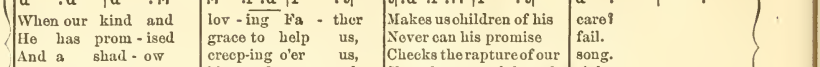
Copyright, 1882, by Biglow & Main.

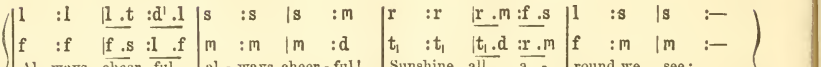
ALWAYS CHEERFUL.

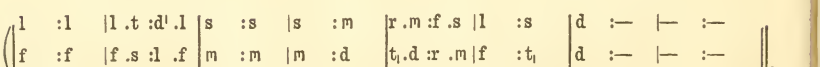
KEY E♭.

Rev. R. LOWRY, by per.









COPYRIGHT, 1873, BY BIGLOW & MAIN.

KEY C. R. REDHEAD.

m	:m	|r	:m	f	:-.f	|m	:—	s	:s	|d'	:l	fe	:-.fe	|s	:—
d	:t_1	|d	:d	d	:-.d	|d	:—	m	:r	|d	:m	r	:-.r	|r	:—
1.When our heads are				bow'd with woe,				When our bit - ter				tears o'er-flow;			
2.When the heart is				sad with-in,				With the thought of				all its sin;			
3.When our eyes grow				dim in death,				When we draw the				part - ing breath;			
s	:s	|s	:s	l	:-.l	|s	:—	d'	:r'	|m'	:d'	l	:-.l	|t	:—
d	:d	|s_1	:d	f_1	:-.f_1	|d	:—	d	:t_1	|l_1	:l_1	r	:-.r	|s	:—

s	:s	|s	:f	r	:-.r	|m	:—	m	:m	|r	:m	f	:-.f	|m	:—
de	:r	|m	:r	t_1	:-.t_1	|d	:—	d	:d	|t_1	:d	d	:-.d	|d	:—
When we mourn the				lost, the dear,				Gracious Sav - iour,				hear, O hear.			
When our spir - it				shrinks with fear,				Gracious Sav - iour,				hear, O hear.			
When our sol - emn				doom is near,				Gracious Sav - iour,				hear, O hear.			
ta	:ta	|ta	:l	s	:-.s	|s	:—	s	:s	|s	:s	l	:-.l	|s	:—
m	:r	|de	:r	s_1	:-.s_1	|d	:—	d	:d	|s_1	:d	f_1	:-.f_1	|d	:—

KEY A♭. TARRY WITH ME. E. P. ANDREWS.

s_1	:d	|t_1	:l_1	s_1	:d	|t_1	:l_1	s_1	:s_1	|d	:d	r	:m	|r	:—
m_1	:s_1	|s_1	:f_1	m_1	:s_1	|s_1	:f_1	m_1	:m_1	|m_1	:m_1	s_1	:s_1	|s_1	:—
1.Tar-ry with me,				O my Sav - iour,				For the day is				pass-ing by;			
2.Deeper, deep - er				grow the shad - ows,				Pal - er now the				glowing west;			
3.Tar-ry with me,				O my Sav - iour,				Lay my head up -				on thy breast			
d	:d	|d	:d	d	:d	|d	:d	d	:d	|d	:d	t_1	:d	|t_1	:—
d_1	:m_1	|f_1	:f_1	d_1	:m_1	|f_1	:f_1	d_1	:m_1	|l_1	:l_1	s_1	:d_1	|s_1	:—

m	:s	|f	:m	r	:f	|m	:r	d	:t_1	|l_1	:r	d	:t_1	|d	:—
s_1	:s_1	|s_1	:s_1	s_1	:s_1	|s_1	:f_1	m_1	:s_1	|f_1	:l_1	s_1	:f_1	|m_1	:—
See, the shades of				evening gath - er,				And the night is				drawing nigh.			
Swift the night of				death ad - van - ces,				Shall it be the				night of rest?			
Till the morn - ing,				then a - wake me,				Morning of e -				ter - nal - rest.			
d	:m	|r	:d	t_1	:r	|d	t_1	d	:d	|d	:f	m	:r	|d	:—
d	:d	|t_1	:d	s_1	:s_1	|s_1	:s_1	l_1	:m_1	|f_1	:r_1	s_1	:s_1	|d_1	:—

AWAY WITH THE WINE.

KEY A.

E. P. ANDREWS.

:d	m	:m	:r	|d	:d	:d	m	:m	:r	|d	:—	:d	r	:r	:r	|r	:d	:r
:m_l	s_l	:s_l	:f_l	|m_l	:m_l	:m_l	s_l	:s_l	:f_l	|m_l	:—	:m_l	s_l	:s_l	:s_l	|s_l	:s_l	:s_l
1. There's	woe in		the wine cup,	There's	death in the		bowl,		Tho'	brightly it			sparkles			and		
2. There's	death in		the wine cup,	The	tempter may		smile,		And	seem for a		while	half			di -		
3. A -	rise, friends		of temp'rance	And	strike for the		right,		In	faith hope		and	love			all	com-	
:d	d	:d	:t_l	|d	:d	:d	d	:d	:t_l	|d	:—	:d	t_l	:t_l	:t_l	|t_l	:d	:t_l
:d	d	:d	:s_l	|l_l	:l_l	:d	d	:d	:s_l	|l_l	:—	:d	s_l	:s_l	:s_l	|s_l	:m_l	:s_l

m	:—	:—	|—	:—	:d .d	m	:m	:r	|d	:d	:d	m	:m	:r	|d	:—	:d .d
s_l	:—	:—	|—	:—	:m_l.m_l	s_l	:s_l	:f_l	|m_l	:m_l	:m_l	s_l	:s_l	:f_l	|m_l	:—	:m_l.m_l
shines;				There's a		serpent	with -	in	that	will		strike at	the	soul,		Then a-	
vine,				But there's		nothing	on	earth	half	so		fiendish	and	vile		As the	
bine,				Free the		land that	we	love,	from	the		dram-sell -	ers	blight,		From the	
d	:—	:—	|—	:—	:d .d	d	:d	:t_l	|d	:d	:d	d	:d	:t_l	|d	:—	:d .d
d	:—	:—	|—	:—	:d .d	d	:d	:s_l	|l_l	:l_l	:d	d	:d	:s_l	|l_l	:—	:d .d

Repeat CHORUS.

r	:r	:r	|r	:m	:r	d	:—	:—	|—	:—	:m .m	s	:—	:—	|—	:—	:m .m
s_l	:s_l	:s_l	|s_l	:s_l	:f_l	m_l	:—	:—	|—	:—	Then a-	way,					Then a-
way, then a	-	way with	the			wine.					:	:	:t_l.t_l	|d	:—	:	
serpent	that	lurks in	the			wine.							Then away,				
demon	that	dwells in	the			wine.											
t_l	:t_l	:t_l	|t_l	:d	:t_l	d	:—	:—	|—	:—	:	:	:r .r	|m	:—	:	
s_l	:s_l	:s_l	|s_l	:s_l	:s_l	d_l	:—	:—	|—	:—	:	:	:s_l.s_l	|d	:—	:	

s	.:—	:—	|—	:—	:m.m	s	:m	:d	|s	:m	:d	s	:—	:—	|—	:— :m.m	m :— :—
way,				Then a-		way,										Then a-	way,
:		:t_l.t_l	|d	:—	:d .d	d	:d	:d	|d	:d	:d	t_l	:—	:—	|—	:— :	: :se_l.se_l
Then away,				Then a-		way,	then a -	way	with	the		wine;					Then a-
:		:r .r	|m	:—	:s .s	m	:s	:m	|m	:s	:m	r	:—	:—	|—	:— :	: :t_l .t_l
:		:s_l.s_l	|d	:—	:d .d	d	:d	:d	|d	:d	:d	s_l	:—	:—	|—	:— :	: :m_l.m_l

|—	:—	:d. d	m	:—	:—	|—	:—	:d .d	r	:r	:r	|r	:m	:r	d	:—	:—	|—	:—	:—
	Then a-		way,																	
l_l	:—	:	:	:se_l.se_l	l_l	:—	:m_l.m_l	s_l	:s_l	:s_l	|s_l	:s_l	:f_l	m_l	:—	:—	|—	:—	:—
way,				Then away,			Then a-		way, then a -	way	with	the		wine.						
|d	:—	:	:	:t_l .t_l	|d	:—	:d .d	t_l	:t_l	:t_l	|t_l	:d	:t_l	d	:—	:—	|—	:—	:—	
l_l	:—	:	:	:m_l.m_l	l_l	:—	:d .d	s_l	:s_l	:s_l	|s_l	:s_l	:s_l	d_l	:—	:—	|—	:—	:—	

COPYRIGHT, 1882, BY BIGLOW & MAIN.

Key A.

:m	.r	d	:d	.d	d	:d	.m	r	:r	.m	r	:m	.f	s	:s	.m	d	:d	.m
:s$_1$	.s$_1$	s$_1$	:s$_1$	.f$_1$	m$_1$	:m$_1$	.s$_1$	s$_1$	:s$_1$	.s$_1$	s$_1$	:s$_1$		d	:d	.d	s$_1$	:s$_1$	.s$_1$
1.When the		storm in its		fu -	ry on	Gal -	li - lee		fell,		And			lift	- ed its		wa -	ters on	
2. The		storm could not		bur -	y that	word in	the		wave,		'Twas			taught thro'			the tempest	to	
3.When the		spir - it	is	brok -	en with	sor -	row and		care,		And			com - fort	is		read -	y to	
4.When		death is at		hand,	and this	bod -	y of		clay,		Is			left with a			treu -	u - lous	
5.When the		riv - er is		past,	and the	glo -	ries un -		known,		Burst			forth on	the		won -	der - ing	
:d	.r	m	:m	.r	d	:d	.d	t$_1$	:t$_1$	.d	t$_1$	:d	.r	m	:m	.m	m	:m	.d
:d$_1$	.d$_1$	d$_1$	:d$_1$	.d$_1$	d$_1$	:d$_1$	.d$_1$	s$_1$	:s$_1$	.s$_1$	s$_1$	:d		d	:d	.d	d	:d$_1$	.d$_1$

r	:—	—	:m	.r	d	:d	.d	d	:d	.m	r	:r	.m	r	:m	.f			
s$_1$	:—	—	:s$_1$	.s$_1$	s$_1$	:s$_1$	.f$_1$	m$_1$	:m$_1$	.s$_1$	s$_1$	:s$_1$	.s$_1$	s$_1$	:s$_1$	.s$_1$			
high,			And the		faith - less		dis - ci -		ples were		bound in		the spell,		Jesus				
fly;			It shall		reach his		dis - ci -		ples in		ev -	e -	ry clime,		Saying				
die;			Then the		dark - ness		shall pass,	and	the		sun -	shine	ap - pear,		By the				
sigh;			The		gra - cious		Re - deem -	er	will		light all		the way,		Saying				
eye;			He will		wel - come,		en - cour -	age,	and		com - fort	his	own,		Saying				
t$_1$	:—	—	:d	.r	m	:m	.r	d	:d	.d	t$_1$	:t$_1$	.d	t$_1$	:d	.r			
s$_1$	:—	—	:d$_1$	.d$_1$	d$_1$	:d$_1$	.d$_1$	d$_1$	:d$_1$	.d$_1$	s$_1$	:s$_1$	.s$_1$	s$_1$	:d	.d			

s	:s	.m	d	:m	.r	d	:—	—	:m	.f	s	:—	.m	f	:m	.r			
d	:d	.s$_1$	l$_1$	:s$_1$	.f$_1$	m$_1$	:—	—	:s$_1$	.s$_1$	d	:—	.s$_1$	l$_1$	:s$_1$	.f$_1$			
cried	"Fear ye	not,		it	is	I."													
"Be	not	a - fraid,		it	is	I."													
life -	liv -	ing word	"It	is		I."			"It	is	I,				it	is			
"Be	not	a - fraid,		it	is	I."													
"Be	not	a - fraid,		it	is	I."													
m	:m	.d	d	:d	.t$_1$	d	:—	—	:d	.r	m	:—		d	:d	.t$_1$			
d	:d$_1$	.d$_1$	f$_1$	:s$_1$	.s$_1$	d$_1$	:—	—	:d	.d	d	:—		—	:s$_1$	.s$_1$			

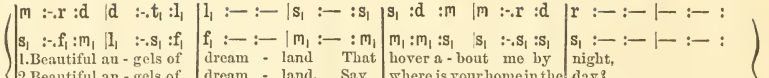
d	:—	.r	m	:m	.r	d	:d	.d	d	:t$_1$	.d	r	:—		—	:m	.r		
m$_1$	:—	.f$_1$	s$_1$	:s$_1$		s$_1$	:s$_1$	.s$_1$	s$_1$	:s$_1$	.s$_1$	t$_1$	:—		—	:s$_1$	.f$_1$		
I,			Fear			not,	trembling		one,	it	is	I."				In	the		
d	:—	—	:d	.r	m	:m	.m	m	:f	.m	r	:—		—	:d	.d			
d$_1$	:—	—	:d$_1$		d$_1$	:d$_1$	.d$_1$	m$_1$	:r$_1$	.d$_1$	s$_1$	:—		—	:d	.d			

d	:d	.l$_1$	s$_1$	:m	.r	d	:d	.l$_1$	s$_1$	:m	.f	s	:s	.m	d	:m	.r	d	:—	—			
m$_1$	:m$_1$	.f$_1$	m$_1$	:s$_1$	.f$_1$	m$_1$	:m$_1$	.f$_1$	m$_1$	:s$_1$		d	:d	.s$_1$	l$_1$	:s$_1$	.f$_1$	m$_1$	:—	—			
midst of the		storm,	in the			midst of	the	gloom,	"Fear			not,	trembling		one,	it	is	I."					
d	:d	.d	d	:d	.d	s$_1$	:s$_1$	.l$_1$	d	:d	.r	m	:m	.d	d	:d	.t$_1$	d	:—	—			
d	:d	.d	d	:d$_1$	.d$_1$	d$_1$	:d$_1$	.d$_1$	d$_1$	:d		d	:d$_1$	.d$_1$	f$_1$	:s$_1$	.s$_1$	d$_1$	:—	—			

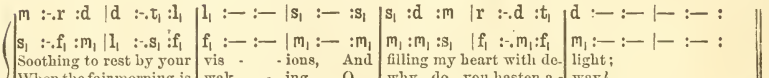
ANGELS OF DREAMLAND.

KEY B♭.

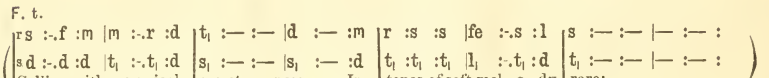
J. M. JOLLEY.



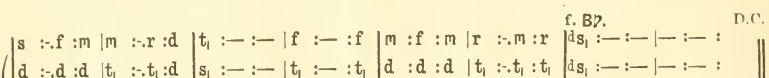
FINE.



F. t.



f. B♮. D.C.



COPYRIGHT, 1882, BY BIGLOW & MAIN.

O. R. RARROWS.

s$_1$:- .s$_1$ | l$_1$ .s$_1$:l$_1$ .d	r :d |— :	s :- .l | s .m :r .d	
m$_1$:- .m$_1$ | f$_1$ .s$_1$:f$_1$ .m$_1$	f$_1$:m$_1$ |— :	d :- .d | d .s$_1$:f$_1$ .m$_1$	
1. O! how wond'rous is the	sto - ry!	How the matchless son of	
2. O! what love is here a-	bound - ing!	How it human love tran-	
3. Who will slight his tender	plead - ing?	Who re - sist such melting	
d :- .d | d .d :d .d	t$_1$:d |— :	m :- .f | m .d :t$_1$ .d	
d :- .d$_1$ | f$_1$ .m$_1$:r$_1$ .d$_1$	s$_1$:d$_1$ |— :	d :- .d | d .d :s$_1$ .l$_1$	

l$_1$:— |— :	s$_1$:- .s$_1$ | l$_1$ .s$_1$:l$_1$ .d	r .d :l$_1$ .t$_1$ | d .r :m .f	
f$_1$:— |— :	m$_1$:- .m$_1$ | f$_1$ .m$_1$:f$_1$ .s$_1$	l$_1$ .l$_1$:f$_1$ .f$_1$ | s$_1$ .s$_1$:s$_1$ .s$_1$	
God,	Left his home of heav'nly	glory and for us, He in - ter -	
scends!	Je - - - sus dies to bring his	en - e - mies to God, To rec - on-	
love?	Come, ac - cept his free and	full salvation now, And then we'll	
d :— |— :	d :- .d | d .d :d .m	f .f :d .r | d .t$_1$:d .r	
f$_1$:— |— :	d$_1$:- .d$_1$ | d$_1$ .d$_1$:d$_1$ .d$_1$	f$_1$ .f$_1$:f$_1$ .f$_1$ | m$_1$ .s$_1$:d .d	

s :- .m | r .d :r .m	d :— |— :	s :- .l | s .m :r .d	
s$_1$:- .s$_1$ | f$_1$ .m$_1$:f$_1$ .s$_1$	m$_1$:— |— :	d :- .d | d .s$_1$:f$_1$ .m$_1$	
posed his pre - - cious	blood.		
cile and make us	friends.	Glo - ry, glo - ry hal - le -	
reign with him a -	bove.		
m :- .d | s$_1$ .d :t$_1$	d :— |— :	m :- .f | m .d :d .d	
d :- .d$_1$ | s$_1$:s$_1$	d$_1$:— |— :	d :- .d | d .d :d .d	

l$_1$:d |— :m .f	s :- .l | s .m :r .d	r :— |— :	
f$_1$:l$_1$ |— :s$_1$ .t$_1$	d :- .d | d .d :s$_1$ .d	t$_1$ .t$_1$:t$_1$ .t$_1$ | t$_1$ .l$_1$:s$_1$ .f$_1$	
-lu - jah, To the	Lamb once slain up - on the	tree, And now he pleads before the	
-lu - jah, hal-le - lu - jah,			
d .d :d .d | d .d :d .r	m :- .f | m .s :f .m	s :— |— :	
f$_1$ .f$_1$:f$_1$ .f$_1$ | f$_1$ .f$_1$:m$_1$ .s$_1$	d :- .d | d .d :d .d	s$_1$ .s$_1$:s$_1$ .s$_1$ | s$_1$ .f$_1$:m$_1$ .r$_1$	

s :- .l | s .m :r .d	l$_1$ .s$_1$:l$_1$ .t$_1$ | d .r :m .f	s :- .m | r .d :r .m	d :-|-	
s$_1$:- .d | d .d :s$_1$ .s$_1$	f$_1$ .f$_1$:f$_1$ .f$_1$ | s$_1$ .s$_1$:s$_1$ .s$_1$	s$_1$:- .s$_1$ | f$_1$ .m$_1$:f$_1$ .s$_1$	m$_1$:-|-	
Now he pleads be-fore his	Father's throne above, And inter-	cedes for you and	me.	
throne,				
m :- .f | m .s :f .m	f .d :d .r | d .t$_1$:d .r	m :- .d | s$_1$ .d :t$_1$	d :-|-	
d$_1$:— |— :- .d$_1$	f$_1$ .f$_1$:f$_1$ .f$_1$ | m$_1$ .s$_1$:d .d	d :- .d$_1$ | s$_1$:s$_1$	d$_1$:-|-	

COPYRIGHT, 1873, BY BIGLOW & MAIN, IN "NEW YORK MUSICAL GAZETTE."

LIBRARY OF THE UNIVERSITY OF

WATCH AND PRAY.

KEY C. T. F. SEWARD.

m :m .f | s :d'	d' :t | r' :—	m'.r' :d' | d'.t :l	s .f :m | r :—
d :d .r | m :m	m :r | f :—	s .f :m | l .s :f	m .r :d | t, :—
1. When the blush of	morning light,	Paints the gold - en	east - ern skies,
2. From the sul - try	noontide beams	Would'st thou find a	calm re treat?
3. When the eve - ning	shades de - scend	Tranquil o'er the	earth and sea;
4. Watch with Je - sus	all the night,	Till the shad - ows	glide a - way;
s :s | d' :s	s :s | s :—	s :d' | d' :d'	d' :s | s :—
d :d | d :d	s :s | s :—	d :d | f :f	d :d | s, :—

G. t. f. C

m :m .f | s :d'	d' :t | r' :—	r's .f :m | m .r :d	r :t, | d s :—
d :d .r | m :m	m :r | s :—	s d :d | s, :s,	s, :s, | s, r :—
From the balm - y	sleep of night,	Lift to God thy	wak-ing eyes.
Dost thou pant for	cool-ing streams?	Rest thee at the	mer - cy - seat.
Go, thy Sav - iour	and thy Friend	Holds a pre - cious	gift for thee.
Watch till comes the	morning light,	Wea - ry pil - grim,	watch and pray.
s :s | d' :s	s :s | t :—	t m .r :d | s .f :m	f :r | m t :—
d :d | d :d	s :s | s :—	s d :d | d :d	s, :s, | d s :—

CHORUS.

s :— .s | s .s :s .s	r' :— |— :—	d' :— .d' | d' .t :d' .r'
: | :	f :— .f | f .f :f .f	m :— .m | m .r :m .f
Trav - 'ler on the heav'nward	way,	Je - - sus bids thee watch and
: | :	Trav - 'ler on the heav'nward	way,
: | :	t :— .t | t .t :t .t	d' :— | :
: | :	s :— .s | s .s :s .s	d' :— | :

m' :— |— :—	m' .r' :d' | d' .t :l	r' .d' :t .l | s :—
s :— |— :—	s .f :m | l .s :f	f .l :s .f | m :—
pray,	Trav - 'ler	heav'n - ward way,
Je - - - sus bids thee watch and	pray,	on thy heav'nward way,
d' :— .d' | d' .d' :d' .d'	d' :— | d' :d'	d' .d' :d' .d' | d' :—
d :— .d | d .d :d .d	d :— | f :f	f .f :f .f | d :—

m .f :s | s :d'	d' :— | t :—	d' :— |— :
d .r :m | m :m	m :— | r :f	m :— |— :
Je - sus bids thee	watch and	pray.
s :d' | d' :s	s :— | s :—	s :— |— :
d :d | d :d	s, :— | s, :—	d :— |— :

COPYRIGHT, 1882, BY BIGLOW & MAIN.

KEY E♭2. A. S. KIEFFER, by per.

:m	.r	d	:d	|d	:r	.m	r	:r	|r	:m	.f	s	:-	.l	|s	.l	:s	.,m	r :— |—
:d	.d	d	:s$_1$	|s$_1$	:d	.d	t$_1$	:t$_1$	|t$_1$	:d	.r	m	:-	.f	|m	.f	:m	.,d	t$_1$:— |—
1.O the		night of time soon shall					pass a -		way, And the			hap - py golden day will							dawn,
2.O the		hap - py day that shall					gild the hills, When the					Lord shall come to earth a-							gain !
What a		joy - ful time when the					earth shall gleam In the					light of an e - ter-nal							day,
:s	.f	m	:m	|m	:s	.s	s	:s	|s	:s	.s	d^1	:-	.d^1	|d^1	.d^1	:s	.,s	s :— |—
:d	.d	d	:d	|d	:d	.d	s$_1$	:s$_1$	|s$_1$	:d	.d	d	:-	.d	|d	.d	:d	.,d	s$_1$:— |—

:m	.r	d	:d	|d	:r	.m	r	:r	|r	:m	.f	s	:-	.d^1	|m	:r	d	:— |—
:d	.d	d	:s$_1$	|s$_1$	:d	.d	t$_1$	:t$_1$	|t$_1$	:d	.r	m	:-	.d	|d	:t$_1$	d	:— |—
When the		pilgrim staff shall be					laid a -		side, And the			king - ly crown put							on.
O the		hap-py hearts that shall					welcome him, When he					comes once more to							reign.
When the		saints shall sing un-to					Christ their King, In their					gold - en, glad ar -							ray.
:s	.f	m	:m	|m	:s	.s	s	:s	|s	:s	.s	d^1	:-	.s	|s	:f	m	:— |—
:d	.d	d	:d	|d	:d	.d	s$_1$	:s$_1$	|s$_1$	:d	.d	d	:-	.m	|s	:s$_1$	d	:— |—

:m	.r	d	:d^1	|d^1	:d^1	.t	l	:d^1	|d^1	:t	.l	s	:-	.l	|s	.l	:s	.,m	r :— |—
:d	.d	d	:m	|m	:m	.m	f	:f	|f	:f	.f	m	:-	.f	|m	.f	:m	.,d	t$_1$:— |—
We are		watching now for the					morning light, For the					new Je - ru - sa-lem to							come;
:s	.f	m	:s	|s	:d^1	.d^1	d^1	:l	|l	:d^1	.d^1	d^1	:-	.d^1	|d^1	.d^1	:s	.,s	s :— |—
:d	.d	d	:d	|d	:d	.d	f	:f	|f	:f	.f	d	:-	.d	|d	.d	:d	.,d	s$_1$:— |—

:m	.r	d	:d^1	|d^1	:d^1	.t	l	:d^1	|d^1	:d^1	.,l	s	:-	.d^1	|m	:r	d	:— |—
:d	.d	d	:m	|m	:m	.m	f	:f	|f	:f	.,f	m	:-	.m	|d	:t$_1$	d	:— |—
We are		waiting still for the					Sa'iour, Christ, Who shall					call his chil - dren							home.
:s	.f	m	:s	|s	:d^1	.d^1	d^1	:l	|l	:d^1	.,d^1	d^1	:-	.s	|s	:f	m	:— |—
:d	.d	d	:d	|d	:d	.d	f	:f	|f	:f	.,f	s	:-	.s	|s$_1$	:s$_1$	d	:— |—

ANYWHERE.

B. C. UNSELD.

m	:m	|s	:m	m	:r	|r	:—	f	:f	|s	:r	m	:—	|—	:
d	:d	|m	:d	d	:t_1	|t_1	:—	r	:r	|t_1	:t_1	d	:—	|—	:
1.A - ny	lit	- tle		cor - ner,	Lord,			In thy	vine	- yard		wide;			
2.Where we pitch	our			night-ly	tent,			Sure - ly	mat	- ters		not;			
3.All a -	long	the		wil - der	- ness,			Let us	keep	our		sight;			
s	:s	|s	:s	s	:s	|s	:—	s	:s	|s	:s	s	:—	|—	:
d	:d	|d	:d	s_1	:s_1	|s_1	:—	s_1	:s_1	|s_1	:s_1	d	:—	|—	:

s	:s	|l	:s	s	:m	|r	:—	r	:s	|t	:l	s	:—	|—	:
m	:m	|f	:m	m	:d	|t_1	:—	t_1	:r	|r	:d	t_1	:—	|—	:
Wh're thou bid'st	me			work for	thee,			There I would	a			bide;			
If the day	for			thee is	spent,			Blessed is	the			spot:			
On the mov	- ing			pil - lar	fixed,			Constant day	and			night,			
d'	:d'	|d'	:d'	d'	:s	|s	:—	s	:s	|s	:fe	s	:—	|—	:
d	:d	|d	:d	d	:d	|s_1	:—	s_1	:t_1	|r	:r	s_1	:—	|—	:

s	:s	|s	:s	s	:s	|l	:d'	s	:s	|s	:s	s	:s	|l	:d'
d	:d	|d	:d	d	:d	|d	:d	d	:d	|d	:d	d	:d	|d	:d
Mir - a - cle	of			That thou givest				Thou hast				Mir - a - cle	of		
Quickly we	our			Cheerful march thro'				Willing led	by			Quickly we	our		
Then the heart will												Then the heart	will		
m	:m	|f	:l	m	:m	|f	:l	l	:f	|m	:s	s	:s	|s	:—
d	:d	|f	:f	d	:d	|f	:f	f	:f	|d	:—	d	:d	|s_1	:—

d'	:l	|s	:—	s	:s	|l	:d'	d'	:l	|s	:m	s	:m	|r	:—
d	:d	|d	:—	d	:d	|d	:d	d	:d	|d	:—	m	:d	|t_1	:—
saving	grace,			That thou	givest			me a	place			A - ny	- where,		
tent may	fold,			Cheerful	march thro'			storm and	cold,			With thy	care,		
make its	home,			Willing	led by			thee to	roam,			A - ny	- where,		
l	:f	|m	:—	m	:m	|f	:l	l	:f	|m	:s	s	:s	|s	:—
f	:f	|d	:—	d	:d	|f	:f	f	:f	|d	:—	d	:d	|s_1	:—

m	:r	|d	:	m	:r	|d	:	m	:r	|d	:				
t_1	:t_1	|d	:	d	:d	|d	:	d	:d	|d	:				
A - ny	- where.			A - ny	- where.			A - ny	- where.						
With thy	care.			With thy	care.			With thy	care.						
A - ny	- where.			A - ny	- where.			A - ny	- where.						
s	:f	|m	:	s	:f	|m	:	s	:f	|m	:				
s_1	:s_1	|d	:	s_1	:s_1	|d	:	s_1	:s_1	|d	:				

KEY D.

SEEK THE TENDER SHEPHERD.

MARY C. SEWARD.

d'	:—	:t	|d'	:—	:l	s	:m	:—	|—	:—	:	d'	:—	:t	|r'	:d'	:l
m	:—	:r	|m	:—	:f	m	:d	:—	|—	:—	:	m	:—	:r	|f	:m	:d
1.Seek the ten	-	der				Shepherd,						Seek him,	lit	- tle			
2.He will light	your					pathway,						Wand'ring	lit	- tle			
3.You will find	the					Shepherd,						Hap - py	lit	- - tle			

s	:—	:—	|—	:—	:	r	:—	:s	|t	:—	:s	r	:—	:s	|t	:—	:s
t_1	:—	:—	|—	:—	:	t_1	:—	:t_1	|r	:—	:t_1	t_1	:—	:t_1	|r_1	:—	:t_1
						If	you've not	al -				Through dark	wood and				
						Up	- ward, till	the				light grows	clear	- er,			

m	:—	:s	|d'	:—	:s	m	:—	:s	|d'	:—	:s	m	:—	:s	|d'	:—	:s
d	:—	:m	|m	:—	:m	d	:—	:m	|m	:—	:m	d	:—	:m	|m	:—	:m
Seek the star	whose					On - ward, up	- ward,					Fold and Shep	- herd				
rays have crowned	him,					ev	- er high	- er,				near	- er, dear	- er,			

l	:—	:l	|l	:—	:l	s	:—	:—	|—	:—	:	d'	:—	:s	|f	:m	:r
f	:—	:f	|f	:—	:f	m	:—	:—	|—	:—	:	m	:—	:m	|r	:d	:t_1
Seek	it,	lit	- -	tle		lamb,						Seek	it,	lit	- -	tle	
Wand'ring	lit	- -	tle			lamb,						Wand'ring	lit	- -	tle		
Hap - py	lit	- -	tle			lamb,						Hap - py	lit	- -	tle		

d	:—	:—	|—	:—	:
d	:—	:—	|—	:—	:
lamb.					
lamb.					
lamb.					

KEY E♭. B. C. UNSELD.

m	.m	:d	.m	s	:m	r	.r	:d	.r	m	:—			
d	.d	:d	.d	d	:d	t_l	.t_l	:d	.t_l	d	:—			
1.Pur-er	yet	and		pur - - - er		I	would	be	in	mind,				
2.Calmer	yet	and		calm - - - er		Tri - al		bear,	and	pain,				
3.Quicker	yet	and		quick - - - er		Ev - er		on -	ward	press,				
s	.s	:m	.d	m	:s	s	.s	:m	.s	s	:—			
d	.d	:d	.d	d	:d	s_l	.s_l	:s_l	.s_l	d	:—			

m	.m	:d	.m	s	:m	r	.r	:m	.r	d	:—			
d	.d	:d	.d	d	:d	t_l	.t_l	:t_l	.t_l	d	:—			
Dear-er	yet	and		dear - er		Ev - 'ry		du -	ty	find;				
Sur - er	yet	and		sur - er		Peace at		last	to	gain;				
Firm-er	yet	and		firm - er		Step as		I	pro -	gress;				
s	.s	:m	.d	m	:s	s	.s	:s	.s	m	:—			
d	.d	:d	.d	d	:d	s_l	.s_l	:s_l	.s_l	d	:—			

r	.r	:t_l	.r	s	:r	m	.m	:d	.m	s	:—			
t_l	.t_l	:s_l	.t_l	t_l	:t_l	d	.d	:d	.d	t_l	:—			
Hop-ing	still	and		trust - ing		God	with -	out	a	fear,				
Suff'ring	still	and		do - - ing,		To	his	will	re -	signed,				
Oft these	earn -	est		long - ings,		Swell	with -	in	my	breast,				
s	.s	:r	.r	r	:s	s	.s	:m	.d	r	:—			
s_l	.s_l	:s_l	.s_l	s_l	:s_l	d	.d	:d	.d	s_l	:—			

r	.r	:t_l	.r	s	:r	m	.m	:r	.r	d	:—			
t_l	.t_l	:s_l	.t_l	t_l	:t_l	d	.d	:t_l	.t_l	d	:—			
Pa - tient -	ly	be -		liev - ing		He	will	make	all	clear.				
And to	God	sub -		du - ing		Heart,	and will,		and	mind.				
Yet their	in -	ner		mean - ing		Ne'er	can	be	ex -	pressed.				
s	.s	:r	.r	r	:s	s	.s	:s	.s	m	:—			
s_l	.s_l	:s_l	.s_l	s_l	:s_l	d	.d	:s_l	.s_l	d	:—			

KEY F. C. t.

d :r	m :m	f :m	r :—	rs :l	s :d'	d' :t	d' :—
d :t$_1$	d :d	r :d	t$_1$:—	tm :f	s :f	m :r	m :—
1.Lo! my	Shepherd's	hand di -	vine!	Want shall	nev - er	more be	mine;
2.When I	faint with	summer's	heat,	He shall	lead my	wea - ry	feet
3.He my	soul a -	new shall	frame,	And his	mer-cies	to pro -	claim,
4.Tho' the	drear-y	vale I -	tread,	By the	shades of	death o'er -	spread,
m :s	s :s	s :s	s :—	sd' :d'	d' :l	s :s	s :—
d :s$_1$	d :d	t$_1$:d	s$_1$:—	:d :f	m :f	s :s$_1$	d :—

f. F.

d's :f	m :m	f :m	r :—	s :f	m :r	d :t$_1$	d :—
mt$_1$:r	d :d	d :d	t$_1$:—	d :t$_1$	d :l$_1$	s$_1$:s$_1$	s$_1$:—
In a	pasture	fair and	large,	He shall	feed his	hap - py	charge.
To the	streams that	still and	slow,	Thro' the	ver - dant	meadows	flow.
When thro'	de - vious	paths I	stray,	Teach my	steps the	bet - ter	way.
There I	walk from	ter - ror	free,	Still pro -	tect - ed	Lord, by	thee.
sr :s	s :s	l :s	s :—	s :s	s :f	m :r	m :—
ds$_1$:t$_1$	d :d	d :d	s :f	m :r	d :f$_1$	s$_1$:s$_1$	d :—

KEY G. HARK! HARK! MY SOUL. H. HENRY.

m :— :—	m :r :m	d :— :—	— :— :s$_1$	m :— :m	m :r :m	s :— :—	f :— :—
d :— :—	d :t$_1$:d	s$_1$:— :—	— :— :s$_1$	d :— :d	d :t$_1$:d	d :— :—	t$_1$:— :—
1.Hark!	hark! my	soul;	an -	gel - ic	songs are	swell -	ing
2.On - -	ward we	go,	for	still we	hear them	sing -	ing,
3.Far,	far a -	way,	like	bells at	eve - ning	peal -	ing,
4.Rest	comes at	length,	tho'	life be	long and	drear -	y,
s :— :—	s :f :s	m :— :—	— :— :m	s :— :s	s :f :s	m :— :—	r :— :—
d :— :—	d :— :d	d :— :—	— :— :d	d :— :d	d :— :d	s$_1$:— :—	s$_1$:— :—

f :— :—	f :m :r	l$_1$:— :—	— :— :t$_1$	d :— :d	d :r :m	r :— :—	— :— :s$_1$
l$_1$:— :—	s$_1$:— :f$_1$	f$_1$:— :—	— :— :s$_1$	s$_1$:— :s$_1$	fe$_1$:— :l$_1$	t$_1$:— :—	— :— :s$_1$
O'er	earth's green	fields,	and	o - cean's	wave - beat	shore:	
"Come,	wea - ry	souls,	for	Je - sus	bids you	come:"	
The	voice of	Je - - -	sus	sounds o'er	all the	sea;	
The	day must	dawn,	and	dark - some	night be	past;	
r :— :—	de :— :r	r :— :—	— :— :r	d :— :d	l$_1$:— :r	r :— :—	— :— :r
r$_1$:— :—	l$_1$:— :l$_1$	r$_1$:— :—	— :— :f$_1$	m$_1$:— :m$_1$	r$_1$:— :fe$_1$	s$_1$:— :—	— :— :t$_1$

m	: —	: —	m	: r	: m	d	: —	: —	—	: —	: s_1	m	: —	: m	m	: r	: m	s	: —	: —	f	: —	: —
d	: —	: —	d	: t_1	: d	s_1	: —	: —	—	: —	: s_1	d	: —	: d	d	: t_1	: d	d	: —	: —	t_1	: —	: —
How			sweet		the	truth					those	bless	-	ed	strains		are	tell	-	ing			
And			through		the	dark					its	ech	-	oes	sweet	-	ly	ring	-	ing,			
And			la	-	den	souls,					by	thous	-	ands	meek	-	ly	steal	-	ing,			
Faith's			jour	-	ney	ends					in	wel	-	come	to		the	wea	-	ry,			
s	: —	: —	s	: f	: s	m	: —	: —	—	: —	: m	s	: —	: s	s	: f	: s	m	: —	: —	r	: —	: —
d	: —	: —	d	: —	: d	d	: —	: —	—	: —	: d	d	: —	: d	d	: —	: d	s_1	: —	: —	s_1	: —	: —

f	: —	: —	f	: m	: r	l_1	: —	: —	—	: —	: t_1	d	: —	: d	m	: —	: r	d	: —	: —	—	: —	: —
l_1	: —	: —	s_1	: —	: f_1	f_1	: —	: —	—	: —	: f_1	m_1	: —	: l_1	d	: —	: t_1	d	: —	: —	—	: —	: —
Of			that		new	life					when	sin		shall	be		no	more.					
The			mu	-	sic	of					the	gos	-	pel	leads		us	home.					
Kind			Shepherd,			turn					their	wea	-	ry	steps		to	thee.					
And			heav'n,		the	heart's					true	home,		will	come		at	last.					
r	: —	: —	de	: —	: r	r	: —	: —	—	: —	: r	d	: —	: f	s	: —	: f	m	: —	: —	—	: —	: —
r_1	: —	: —	l_1	: —	: l_1	r_1	: —	: —	—	: —	: s_1	l_1	: —	: l_1	s_1	: —	: s_1	d	: —	: —	—	: —	: —

s	: —	: —	m	: —	: d	r	: —	: m	r	: —	: —	s	: —	: —	m	: —	: d	r	: —	: —	—	: —	: —
s_1	: —	: —	s_1	: —	: s_1	s_1	: —	: —	s_1	: —	: —	s_1	: —	: —	s_1	: —	: d	d	: —	: —	t_1	: —	: —
An		-	gels		of	Je		-	sus,			An		-	gels		of	light,					
d	: —	: —	d	: —	: d	t_1	: —	: d	d	: —	: —	d	: —	: —	d	: —	: s	fe	: —	: —	s	: —	: —
m_1	: —	: —	d_1	: —	: m_1	s_1	: —	: —	s_1	: —	: —	m_1	: —	: —	d_1	: —	: m_1	l_1	: —	: —	s_1	: —	: —

m	: —	: —	m	: f	: s	l_1	: f	: —	—	: —	: l	s	: —	: s	f	: m	: r	m	: —	: —	—	: —	: —
d	: —	: —	ta_1	: —	: ta_1	l_1	: l_1	: —	—	: —	: d	d	: —	: d	t_1	: d	: t_1	d	: —	: —	—	: —	: —
Sing		-	ing		to	welcome					the	pil	-	grims	of		the	night,					
s	: —	: —	s	: —	: m	f	: d	: —	—	: —	: re	m	: —	: m	r	: m	: f	m	: —	: —	—	: —	: —
d	: —	: —	d	: —	: d	f_1	: f_1	: —	—	: —	: fe_1	s_1	: —	: s_1	s_1	: —	: s_1	d	: —	: —	—	: —	: —

m	: —	: —	m	: f	: s	l_1	: f	: —	—	: —	: l	s	: —	: s	f	: m	: r	d	: —	: —	—	: —	: —
d	: —	: —	ta_1	: —	: ta_1	l_1	: l_1	: —	—	: —	: d	d	: —	: d	t_1	: d	: t_1	d	: —	: —	—	: —	: —
Sing			ing		to	welcome					the	pil	-	grims	of		the	night.					
s	: —	: —	s	: —	: m	f	: d	: —	—	: —	: re	m	: —	: m	r	: m	: f	m	: —	: —	—	: —	: —
d	: —	: —	d	: —	: d	f_1	: f_1	: —	—	: —	: fe_1	s_1	: —	: s_1	s_1	: —	: s_1	d_1	: —	: —	—	: —	: —

WE SHALL REST.

KEY D. B. C. UNSELD.

:s	.,s	|d'	:t	|l	:s	l	.,l	:s	.,f	|m	:r	.,m	|f	:r'	|t	:r'
:m	.,m	|m	:s	|f	:m	f	.,f	:m	.,r	|d	:t$_l$	.,d	|r	:f	|r	:f
1.Let	us	work	for	God	and	follow	His	command		With	a		cheer	- ful	heart	and
2.He	will	give	us	strength,	our	vigor	to	re -	new,	He	will		grant	us	grace	that
3.To	a	glo	- rious	work	He	calleth	us	a-way,		Let	us		bear	the	heat	and
:s	.,s	d'	:t	|l	:s	l	.,l	:s	.,f	|m	:s	.,s	s	:s	|s	:s
:d	.,d	m	:s	|f	:m	f	.,f	:m	.,r	|d	:s	.,s	s	:s	|s	:s

d'	.,t	:l	.,t	|d'	:s	.,s	d'	:t	|l	:s	l	.,l	:s	.,f	|m	:s	.,m
m	.,r	:d	.,r	|m	:m	.,m	m	:s	|f	:m	f	.,f	:m	.,r	|d	:m	.,d
ev	- er -	willing	hand;		In	the	field	of	life	re -	joicing	ev -	ery	day,		Let	us
falleth	like	the	dew,		And	the	seeds	of	love	im -	mortal	fruit	shall	bear,		Ev-er	
bur-den	of	the	day;		'Tis	the	faith	- ful	souls	that	reap	the	bright	reward,		At	the
s	.,s	:s	.,s	|s	:s	.,s	d'	:t	|l	:s	l	.,l	:s	.,f	|m	:s	.,s
s$_l$	.,s$_l$	:s$_l$	.,s$_l$	|d	:d	.,d	m	:s	|f	:m	f	.,f	:m	.,r	|d	:d	.,d

CHORUS.

r	:t	|t	:l	s	:—	|—	:m	.,f	s	:—	|—	:d'	.,t
							We	shall	rest			by	and
t$_l$	:r	|r	:d	t$_l$	:—	|—	:			:m	.,m	|m	:
work,	and	trust,	and	pray.									
guard	- ed	by	His	care.						We	shall	rest	
com	- ing	of	the	Lord.									
s	:s	|s	:fe	s	:—	|—	:			:s	.,s	|s	:
r	:r	|r	:r	s$_l$	:—	|—	:			:d	.,d	|d	:

l	:—	|—	:r'	.,d'	t	.,l	:t	.,d'	|t	:l	s	:—	|—	:m	.,f
by,														In	a
	:f	.,f	|f	:fe	.,fe	s	.,s	:s	.,m	|r	:d	t$_l$	:—	|—	:	
	by	and	by,	Sweetly		rest	when	earthly		toil	is	o'er,					
	:l	.,l	|l	:l	.,l	s	.,s	:s	.,s	|s	:fe	s	:—	|—	:	
	:f	.,f	|f	:r	.,r	s	.,s	:s	.,d	|r	:r	s$_l$	:—	|—	:	

s	:—	|—	:d'	.,t	l	:r'	|—	:r'	.,d'	t	.,t	:t	.,t	|l	:t	d'	:—	|—	
land,			bright	and	fair,														
	:m	.,m	|m	:		:f	.,f	|f	:f	.,f	f	.,f	:f	.,f	|f	:f	m	:—	|—	
	In	a	land			bright	and	fair,	We	shall	rest	when	earthly	toil	is			o'er.			
	:s	.,s	|s	:		:l	.,l	|l	:l	.,l	s	.,s	:s	.,s	|s	:s	s	:—	|—	
	:d	.,d	|d	:		:f	.,f	|f	:f	.,f	s	.,s	:s	.,s	|s	:s$_l$	d	:—	|—	

COPYRIGHT, 1882, BY BIGLOW & MAIN.

KEY C. F. L. ROBERTSHAW.

m	:-.m	s	:s	d'	:-.l	f	:m	r	:l	s	:f	m	:—	—	:—
d	:-.d	m	:r	f	:—	d	:—	d	:d	t_1	:r	d	:—	—	:—
1.Summer		suns	are	glow	- -	ing		O	- ver	land	and	sea,			
2.Lord, up	-	on	our	blind	- -	ness		Thy pure	ra	- diance		pour,			
3.We will		nev	- er	doubt		thee,		Tho' thou	veil		thy	light,			
s	:-.s	d'	:t	l	:—	l	:s	f	:r	r	:s	s	:—	—	:—
d	:-.d	d	:d	d	:—	d	:—	f_1	:fe_1	s_1	:s_1	d	:—	—	:—

r	:-.r	m	:fe	s	:-.l	t	:—	d'	:-.l	s	.fe :t .l	s	:—	—	:—
t_1	:-.t_1	d	:r	r	:—	r	:—	m	:-.m	r	:d	t_1	:—	—	:—
Hap	- py	light	is	flow	-	ing,		Boun	- ti	- ful	and	free;			
For		thy lov	- ing	kind	-	ness		Makes us		love	thee	more;			
Life	is	dark	with -	out		thee,		Death with	thee		is	bright;			
s	:-.s	s	:l	s	:-.fe	s	:—	s	:-.l	t	.l :s .fe	s	:—	—	:—
s_1	:-.s_1	d	:d	t_1	:-.l_1	s_1	:—	d	:-.d	r	:r	s_1	:—	—	:—

s	:r'	d'	.t :l .t	d'	:—	s	:—	s	:r'	d'	.t :l .t	d'	:—	—	:—
f	:f	f	:f	m	:s	f	:m	f	:f	f	:f	m	:—	—	:—
Ev	- ery	thing	re -	joic	-	es		In	the	mel	- low	rays,			
And when		clouds	are	drift	-	ing		Dark a	-	cross	our	sky,			
Light of		light	shine	o'er		us		On	our	pil	- grim	way,			
s	:s	s	:s	s	:—	t	:d'	r'	:s	s	:s	s	:—	—	:—
t_1	:s_1	r	:s_1	d	:m	r	:d	t_1	:s_1	r	:s_1	d	:—	—	:—

d'	:-.d'	t	:d'	m'	:—	r'	:—	d'	:m'	.r	d'	:t	d'	:—	—	:—
f	:-.s	f	:m	l	:—	l	:—	s	:l		s	:f	m	:—	—	:—
All		earth's	thousand	voic	-	es		Swell the psalm			of		praise.			
Thou	the	veil	up -	lift	-	ing,		Fa	-	ther, be		thou	nigh.			
Go		thou	still be -	fore		us		To	the	end	- less		day.			
l	: .s	s	:d'	d'	:—	r'	:—	m'	:f'		m'	:r'	d'	:—	—	:—
f	:-.m	r	:d	f	:—	f	:fe	s	:s		s_1	:s_1	d	:—	—	:—

COPYRIGHT, 1882, BY BIGLOW & MAIN.

HEAR OUR EVENING PRAYER.

KEY F. A. L. COWLEY.

m :m | m :m	s :— | m :—	r :r | r :r	d :r | m :—
d :d | d :d	m :— | d :—	t_1 :t_1 | t_1 :t_1	d :t_1 | d :—
1.Hear us, heav'n-ly	Fa - ther,	Lis - ten to our	evening prayer;
2.Bless us, heav'n-ly	Fa - ther,	Guide and guard us	with thy might;
s :s | s :s	d :m | s :—	s :s | s :s	m :s | s :—
d :d | d :d	d :— | d :—	s_1 :s_1 | s_1 :s_1	s_1 :s_1 | d :—

s :s | s :m	r :— | r :—	d :r | m :s	r :r | d :—
m :m | m :d	t_1 :— | t_1 :—	d :t_1 | d :d	t_1 :t_1 | d :—
In the dark - ness	shield us,	Thou for all man -	kind doth care.
Bless us, gra - cious	Fa - ther,	Bless thy chil - dren	here to - night,
d :d | d :s	s :— | s :—	s :s | s :s	s :s | m :—
d :d | d :d	s_1 :— | s_1 :—	m :r | d :m_1	s_1 :s_1 | d :—

s :— | m :m	s :— | r :—	m :m | r :r	d :— |— :—
m :— | d :d	t_1 :— | t_1 :—	d :d | t_1 :t_1	d :— |— :—
Hear us, O	hear us,	Hear our eve - ning	prayer.
Keep us, O	keep us,	Till the morn-ing	light.
: | :	r :— | s :—	d :m | s :s	m :— |— :—
: | :	: | :	s_1 :s_1 | s_1 :s_1	d :— |— :—

KEY F.

A MOTHER'S LULLABY.

:s_1 | d :d :d | d :— :d	r :r :r | r :— :r	m :— :r | d :— :m	r :— :— |— :—
1.There cometh a dove on	beauti-ful wings. As	white as snow - flakes	are;
2.Then kneel at my side, your	lit - tle hands fold, And	say this prayer with	me;
3.Then ask him to-night when	you are a - sleep To	give you peace - ful	rest;
4.That beauti - ful dove so	gentle and pure Has	spread its pin - ions	fair,

:r | r :r :r | r :— :r	m :m :m | m :— :m	s :— :m | r :d :r	d :— :— |— :—
And tender-ly now it	listens to hear, My	ba - by's eve - ning	prayer.
Dear Jesus look down, and	make me so good, That	I thy child may	be.
And if you should die be -	fore you a - wake To	fold you on his	breast.
And up to the throne of	Je-sus a - bove Has	borne my dar - ling's	prayer.

KEY G.

d	:d	d	:s_1	d	:m	s	:—	s	:s
s_1	:s_1	s_1	:m_1	s_1	:d	t_1	:—	t_1	:t_1
1. Swell	the	an -	- them,	raise	the	song;		Prais	- es
2. Hark!	the	voice	of	na	- - ture	sings,		Prais	- es
m	:m	m	:d	s	:m	r	:—	r	:r
d	:d	d	:d	m	:d	s_1	:—	s_1	:s_1

s	:d	r	:d	t_1	:—	d	:d	d	:s_1
d	:d	s_1	:s_1	s_1	:—	s_1	:s_1	s_1	:m_1
to	our	God	be -	long,		Saints	and	an -	- gels
to	the	King	of	kings!		Let	us	join	the
m	:m	s	:m	r	:—	m	:m	m	:d
d	:d	t_1	:d	s_1	:—	d	:d	d	:d

d	:m	s	:—	s	:s	s	:m	r	:r	d	:—		
s_1	:d	t_1	:—	t_1	:t_1	d	:d	d	:t_1	d	:—		
join	to	sing		Prais	- es	to	our	heav'n	- ly	King.			
chor	- al	song,		And	the	grate	- ful	notes	pro -	long.			
s	:m	r	:—	r	:r	m	:s	s	:s	m	:—		
m	:d	s_1	:—	s_1	:s_1	d	:d	s_1	:s_1	d	:—		

KEY E♭.

THE ROBIN'S LULLABY.

m	:—	:m	m	:—	:r	r	:—	:d	d	:—	:—	r	:—	:r	r	:—	:r	m	:—	:s	s	:—	:—
1. Close	be	-	neath	thy		moth	-	er's	wing,			Bir	-	die	lay	thy		lit	-	tle	head;		
2. I	will		guard	thee,		did		I	say?			Let		me	then	that		word		re	call;		
3. Nes	-	tle,	nes	-	tle	gent	-	ly	down,			Close		thine	eyes	to		sleep		my	dear,		

m	:—	:m	m	:—	:r	r	:—	:d	d	:—	:—	d	:—	:m	r	:—	:m	r	:—	:d	d	:—	:—
I	will		watch	thy		slumbers,			love,			I	will		guard	thy		down	-	y	bed.		
God	will		guard	us		both,	my		love,			He	a	-	lone	pro	-	tects		us	all.		
Safe	be	-	neath	our		Fa	-	ther's	wings,			You	and		I	have		naught		to	fear.		

LOOK BEYOND.

KEY G.

B. C. UNSELD.

m	:s	|r	:m	|d	:l_1	|s_1	:—	m	:s	|l .s	:m	r	:—	|—	:
d	:s_1	|s_1	:s_1	|m_1	:f_1	|m_1	:—	d	:d	|d	:d	t_1	:—	|—	:
1. Look be -	yond, my			soul, and	see			Zi - on's	cit - y			fair;			
2. Lo, thy	Cap - tain,			Je - sus,	leads			Forth to	realms of			rest;			
s	:m	|r	:t_1	|d	:d	|d	:—	s	:m	|f .m	:s	s	:—	|—	:
d	:d	|t_1	:t_1	|l_1	:f_1	|d_1	:—	d	:d	|d	:d	s_1	:—	|—	:

m	:s	|r	:m	|d	:l_1	|s_1	:—	l_1	:d	|m .r	:d .t	d	:—	|—	:
d	:s_1	|s_1	:s_1	|m_1	:f_1	|m_1	:—	f_1	:f_1	|s_1	:s_1 .f_1	m_1	:—	|—	:
Gleaming	ra - diant			as the	sun,			Free from	grief and			care.			
Vic - tor's	wreaths shall			bind thy	brow.			In his	man - sions			blest.			
s	:m	|r	:t_1	|d	:d	|d	:—	d	:d	|d .t_1	:m .r	d	:—	|—	:
d	:d	|t_1	:t_1	|l_1	:f_1	|d_1	:—	f_1	:l_1	|s_1	:s_1	d_1	:—	|—	:

D. t.

f. G.

rs	:d^1	|l	:r^1	|s	:f .r	|m	:s	s	:d^1	|l	:r^1	s	:l .t	|d^1s	:—
sd	:m	|f	:f	|m	:r .t_1	|d	:m	m	:m	|f	:f	m	:f	|mt_1	:—
Lo, the	race is			al - most	run!			Life's fierce	strife will			soon be	done!		
There with	saints and			an - gels	fair,			Free from	ev - ery			earth-born	care,		
tm	:s	|f	:l	|s	:s	|s	:d^1	d^1	:d^1	|d^1	:l	s	:s	|s r	:s
sd	:d	|f	:f	|s	:s_1	|d	:—	d	:d	|f	:f	s	:s_1	|d s_1	:—

m	:s	|r	:m	|d	:l_1	|s_1	:—	l_1	:d	|m .r	:d .t_1	d	:—	|—	:
d	:s_1	|s_1	:s_1	|m_1	:f_1	|m_1	:—	f_1	:f_1	|s_1	:s_1 .f_1	m_1	:—	|—	:
Glorious	rest will			soon be	won!			Yield not	to des -			pair.			
Thou shalt	end - less			pleasure	share,			On his	lov - ing			breast.			
s	:m	|r	:t_1	|d	:d	|d	:—	d	:d	|d .t_1	:m .r	d	:—	|—	:
d	:d	|t_1	:t_1	|l_1	:f_1	|d_1	:—	f_1	:l_1	|s_1	:s_1	d_1	:—	|—	:

COPYRIGHT, 1882, BY BIGLOW & MAIN.

CHRIST, WHOSE GLORY.

KEY E. R. REDHEAD.

d :d |r :m	f :-.f |m :—	d :d |r :m	r :r |d :—
s_1 :s_1 |t_1 :d	d :-.d |d :—	s_1 :l_1 |t_1 :d	d :t_1 |d :—
1.Christ, whose glo - ry	fills the skies,	Christ, the true, the	on - ly light;
2.Dark and cheer - less	is the morn,	If thy light is	hid from me;
3.Vis - it, thou, this	soul of mine,	Pierce the gloom of	sin and grief,
m :m |s :s	l :-.l |s :—	m :m |s :s	l :s |m :—
d :d |s_1 :d	f_1 :-.f_1 |d :—	d :l_1 |s_1 :d	f_1 :s_1 |d :—

d :m |s :s	l :l |s :—	d :m |s :s	l :-.l |s :—
d :d |r :m	d :r |m :—	d :d |r :t_1	m :r.d |t_1 :—
Sun of right - cous -	ness, a - rise,	Triumph o'er the	shades of night:
Joy - less is the	day's re - turn,	Till thy mer - cy's	beams I see,
Fill me, ra - diant	Sun di - vine,	Seat - ter all my	un - be - lief.
m :l |t :d^1	d^1 :t |d^1 :—	s :s |s :s	s :-.fe |s :—
d :l_1 |s_1 :d	f :f |d :—	m :d |t_1 :m	d :-.r |s_1 :—

d :d |r :m	f :-.f |m :—	d :r |m :r	d :t_1 |d :—
d :d |t_1 :d	d :-.d |d :—	d :t_1 |d :l_1	s_1 :s_1 |s_1 :—
Day-spring from on	high, be near,	Day-star, in my	heart ap - pear.
Till they in - ward	light im-part,	Glad my eyes and	warm my heart.
More and more thy -	self dis-play,	Shin-ing to the	per - fect day.
s :s |f :s	l :-.l |s :—	s :s |s :f	m :r |m :—
m :m |r :d	f_1 :-.f_1 |d :—	m :r |d :f_1	s_1 :s_1 |d :—

KEY F.

LITTLE EYES.

d :r |m :—	r :m |d :—	r :m |f :s	f :m |r :—
1. Little eyes,	lit - tle eyes,	O - pen wide with	morning light,
2. Little heart,	lit - tle heart,	Full of laugh-ter	full of glee,
3. Little hands,	lit - tle hands,	Bus - y with the	kite or doll,
4. Little feet,	lit - tle feet,	Soft your pat - ter,	light your load,

d :r |m :—	r :m |d :—	r :m |f :r	d :t_1 |d :—
Up - ward look,	up - ward look,	Heaven's morn is	al - ways bright.
Beat with love,	beat with love,	For the Lord who	bless - es me.
Learn ye may,	work or play,	Dai - ly to do	good to all.
Do not stray,	keep the way,	Walk the straight and	nar - row road.

HEAVENLY LOVE.

KEY G. B. C. UNSELD.

:s₁ | m :— :m | t₁ :d :r | d :— :l₁ | s₁ :— :d | t₁ :— :d | r :— :m | d :— :— | :— :—
:s₁ | s₁ :— :s₁ | s₁ :— :l | l₁ :— :f₁ | s₁ :— :s₁ | s₁ :— :s₁ | s₁ :— :s₁ | s₁ :— :— | :— :—
1.In heavenly love a- bid - ing, No change my heart shall fear,
2.Wher- ev - er he may guide me, No want shall turn me back;
3.Green pas - tures are be- fore me, Which yet I have not seen;
:s₁ | d :— :d | f :m :r | f :— :— | m :— :m | r :— :m | f :— :s | m :— :— | :— :—
:s₁ | d₁ :— :d₁ | r₁ :m₁ :f₁ | f₁ :— :— | d₁ :— :d₁ | s₁ :— :s₁ | s₁ :— :s₁ | d :— :— | :— :—

:s₁ | m :— :m | t₁ :d :r | d :— :l₁ | s₁ :— :d | r :— :r | m :— :r | r :— :— | :— :—
:s₁ | s₁ :— :s₁ | s₁ :— :l₁ | l₁ :— :f₁ | s₁ :— :s₁ | t₁ :— :t₁ | l₁ :— :l₁ | t₁ :— :— | :— :—
And safe is such con- fid - ing, For noth - ing chang - es here.
My Shep-herd is be- side me, And noth - ing can I lack.
Bright skies will soon be o'er me, Where dark - est clouds have been.
:s₁ | d :— :d | f :m :r | f :— :— | m :— :m | s :— :s | fe :— :fe | s :— :— | :— :—
:s₁ | d₁ :— :d₁ | r₁ :m₁ :f₁ | f₁ :— :— | d₁ :— :d | s₁ :— :s₁ | r₁ :— :r₁ | s₁ :— :— | :— :—

:s₁ | s :— :s | s :— :s | s :— :— | m :— :m | l :— :s | f :— :m | r :— :— | :— :—
:s₁ | s₁ :— :s₁ | s₁ :— :s₁ | s₁ :— :— | s₁ :— :d | f :— :m | r :— :d | t₁ :— :— | :— :—
The storm may roar with- out me; My heart may low be laid;
His wis - dom ev - er wak - - eth; His sight is nev - er dim;
My hope I can - not meas - - ure, My path to life is free;
:s₁ | t₁ :— :d | r :— :f | m :— :— | d :— :m | l :— :s | f :— :m | r :— :— | :— :—
:s₁ | s₁ :— :l₁ | t₁ :— :r | d :— :— | d :— :d | f :— :m | r :— :d | s₁ :— :— | :— :—

:r | m :— :m | m :— :m | l :— :— | f :— :r | d :— :d | r :— :t₁ | d :— :— | :— :—
:s₁ | s₁ :— :se₁ | l₁ :— :ta₁ | l₁ :— :— | l₁ :— :l₁ | s₁ :— :s₁ | s₁ :— :s₁ | s₁ :— :— | :— :—
But God is round a- bout me, And can I be dis- mayed?
He knows the way he tak - eth, And I will walk with him.
My Sav - iour is my treas - - ure, And he will walk with me.
:t₁ | d :— :r | d :— :d | d :— :— | r :— :f | m :— :m | f :— :f | m :— :— | :— :—
:s₁ | d :— :t₁ | l₁ :— :s₁ | f₁ :— :— | f₁ :— :f₁ | s₁ :— :s₁ | s₁ :— :s₁ | d₁ :— :— | :— :—

COPYRIGHT, 1882, BY BIGLOW & MAIN

KEY C. HENRY TUCKER.

s	:s	|l .s	:fe .s	d'	:s	|l .s	:fe .s	s	:f	|f	:m	m	:r	|r	:—
m	:m	|f .m	:re .m	m	:m	|f .m	:re .m	m	:r	|r	:d	d	:t_l	|t_l	:—
1.Joy-bells		ring - ing,		Children		sing - ing,		Fill the		air	with	mu - sic		sweet;	
2.Joy-bells		ring - ing,		Children		sing - ing,		Hark! their voic - es,				loud and		clear;	
3.Earth seems		brighter,		Hearts		grow light-er,		As the		jo - cund		mel - o -		dy	
4.Joy-bells		near - er		Sound, and		clear-er,		When the heart		is		free from		care;	
d'	:d'	|d'	:d'	s	:d'	|d'	:d'	d'	:s	|s	:s	s	:s	|s	:—
d	:d	|d	:d	d	:d	|d	:d	d	:t_l	|t_l	:d	s_l	:s_l	|s_l	:—

m	:s	|l .s	:fe .s	d'	:s	|l .s	:fe .s	d'	:-.d'	|r'	:r'	d'	:t	|d'	:—
d	:m	|f .m	:re .m	m	:m	|f .m	:re .m	m	:-.s	|f	:l	s	:f	|m	:—
Jo - cund		meas - ure,		Guileless		pleas - ure,		Make the chain			of	song com -		plete.	
Breaking		o'er us,		Like a		cho - rus,		From a pur -		er,		hap - pier		sphere.	
Charms our		sad - ness,		In - to		glad - ness,		Peal - ing, peal -		ing,		joy - ful -		ly.	
Skies are		cheer - ing,		And we're		hear - ing		Joy - bells ring -		ing		ev - ery -		where.	
s	:d'	|d'	:d'	s	:d'	|d'	:d'	s	:-.d'	|l	:f'	m'	:r'	|d'	:—
d	:d	|d	:d	d	:d	|d	:d	d	:-.m	|f	:f	s	:s	|d	:—

𝄢 D.S.

s	:—	|d'	:—	r'	:—	|m'	:—	r'	:-.d'	|t	:l	s	:f	|m	:s
m	:—	|m	:—	s	:—	|s	:—	f	:-.m	|f	:f	m	:r	|d	:m
Joy - -		bells!		Joy - -		bells!		Nev - er,		nev -	er	cease your		ring -	ing;
Chil - -		dren!		Chil - -		dren!		Nev - er,		nev -	er	cease your		sing -	ing.
d'	:—	|s	:—	t	:—	|d'	:—	t	:-.d'	|r'	:t	d'	:s	|s	:s
d	:—	|d	:—	s	:—	|d'	:—	s	:-.s	|s	:s	d	:d	|d	:d

𝄢 D.S.

s	:	|s	: .s	s	:s	|s	:d'	r'	:—	|m'	:—	r'	:—	|d'	:—
m	:	|f	: .f	r	:f	|m	:s	s	:—	|s	:—	f	:—	|m	:—
List,		list,	the	song that		swells,		Joy - -		bells!		Joy - -		bells!	
d'	:	|t	: .t	t	:r'	|d'	:—	t	:—	|d'	:—	t	:—	|d'	:—
d	:	|s	: .s	s	:s	|d	:m	s	:—	|d'	:—	s	:—	|d	:—

From "BRIGHTEST & BEST," by permission.

BRINGING IN THE SHEAVES.

KEY A♭2. A. J. SHOWALTER, by per.

m .m :m .,r	d :s$_1$	d .d :d .,r	m :r	m .m :m .,r
s$_1$ .s$_1$:s$_1$.,f$_1$	m$_1$:m$_1$	m$_1$ .m$_1$:s$_1$.,s$_1$	s$_1$:s$_1$	s$_1$ .s$_1$:s$_1$.,f$_1$
1.Sowing in the	morn - ing,	Sowing seeds of	kind - ness,	Sowing in the
2.Sowing in the	sun - - shine,	Sowing in the	shad - ows,	Fearing neither
3.Go, then, ev - en	weep - ing,	Sowing for the	Mas - ter,	Tho' the loss sus -
d .d :d .,d	d :d	d .d :d .,t$_1$	d :t$_1$	d .d :d .,d
d$_1$ .d$_1$:d$_1$.,d$_1$	d$_1$:d$_1$	d$_1$ .d$_1$:m$_1$.,s$_1$	d :s$_1$	d$_1$ .d$_1$:d$_1$.,d$_1$

d :s$_1$	s$_1$.,d :t$_1$ .l$_1$	s$_1$:—	s$_1$ .d :d .,m	f :m
m$_1$:m$_1$	m$_1$.,s$_1$:s$_1$ .fe$_1$	s$_1$:—	m$_1$ .m$_1$:m$_1$.,s$_1$	l$_1$:s$_1$
noon - tide	and the dew - y	eve;	Waiting for the	har - vest,
clouds nor	winter's chilling	breeze;	By and by the	har - vest,
tained our	spir - it oft - en	grieves;	When our weeping's	o - - ver,
d :d	d .,m :r .d	t$_1$:—	d .d :d .,d	d :d
d$_1$:d$_1$	d$_1$.,d$_1$:r$_1$ .r$_1$	s$_1$:—	d$_1$ .d$_1$:d$_1$.,d$_1$	d$_1$:d$_1$

d .d :d .,r	m :r	m .m :m .,r	d :l$_1$	s$_1$ .d :m .,r	d :—
m$_1$ .m$_1$:s$_1$.,s$_1$	s$_1$:s$_1$	s$_1$ .s$_1$:s$_1$.,se$_1$	l$_1$:f$_1$	m$_1$ .s$_1$:s$_1$.,s$_1$	s$_1$:—
and the time of	reap - ing,	We shall come re-	joic - ing,	Bringing in the	sheaves.
and the la - bor	end - ed,	We shall come re-	joic - ing,	Bringing in the	sheaves.
He will bid us	wel - come,	We shall come re-	joic - ing,	Bringing in the	sheaves.
d .d :d .,t$_1$	d :t$_1$	d .d :d .,t$_1$	l$_1$:d	d .m :s .,f	m :—
d$_1$ .d$_1$:m$_1$.,s$_1$	d :s$_1$	d$_1$ .d$_1$:d$_1$.,m$_1$	f$_1$:f$_1$	s$_1$ .s$_1$:s$_1$.,s$_1$	d$_1$:—

m .,m :m .,m	m :—	f .,f :f .,f	f :—	r .,r :r .,r
s$_1$.,s$_1$:s$_1$.,s$_1$	s$_1$:—	l$_1$.,l$_1$:l$_1$.,l$_1$	l$_1$:—	s$_1$.,s$_1$:s$_1$.,s$_1$
Bringing in the	sheaves,	Bringing in the	sheaves,	We shall come re -
Bringing in the	golden sheaves,	Bringing in the	golden sheaves,	
d .,d :d .,d	d .,d :d	d .,d :d .,d	d .,d :d	t$_1$.,t$_1$:t$_1$.,t$_1$
d$_1$.,d$_1$:d$_1$.,d$_1$	d$_1$.,d$_1$:d$_1$	f$_1$.,f$_1$:f$_1$.,f$_1$	f$_1$.,f$_1$:f$_1$	s$_1$.,s$_1$:s$_1$.,s$_1$

r :s	s .,m :m .,d	r :—	m .,m :m .,m	m :—
s$_1$:t$_1$	d .,d :d .,d	t$_1$:—	s$_1$.,s$_1$:s$_1$.,s$_1$	s$_1$:—
joic ing,	Bringing in the	sheaves,	Bringing in the	sheaves,
			Bringing in the	golden sheaves,
t$_1$:r	m .,s :s .,s	s :—	d .,d :d .,d	d .,d :d
s$_1$:s$_1$	d .,d :d .,m$_1$	s$_1$:—	d .,d :d .,d	d .,d :d

BRINGING IN THE SHEAVES. Concluded.

f	.,f	:f	.,f	f	:—	r	.,r	:r	.,r	r	:s	s	.,m	:m	.,r	d	:—
l_1	.,l_1	:l_1	.,l_1	l_1	:—	s_1	.,s_1	:s_1	.,s_1	s_1	:t_1	d	.,s_1	:s_1	.,s_1	s_1	:—
Bringing in the				sheaves,		We shall come re-				joie -	ing,	Bringing in the				sheaves.	
Bringing in the				golden sheaves,													
d	.,d	:d	.,d	d	.,d :d	t_1	.,t_1	:t_1	.,t_1	t_1	:r	m	.,s	:s	.,f	m	:—
f_1	.,f_1	:f_1	.,f_1	f_1	.,f_1 :f_1	s_1	.,s_1	:s_1	.,s_1	s_1	:s_1	s_1	.,s_1	:s_1	.,s_1	d_1	:—

Key A.

REJOICE AND BE GLAD.

E. P. Andrews.

:s_1	d	:d	:d .m	r	:—	:s_1 .s_1	r	:r	:r .f	m	:—	:m .f	s	:f	:m
:m_1	m_1	:m_1	:m_1.s_1	s_1	:—	:s_1 .s_1	s_1	:s_1	:s_1	s_1	:—	:s_1	s_1	:s_1	:s_1
1.Re -	joice and		be	glad,		the Re -	deemer		is	come,		Go	look on		his
2.Re -	joice and		be	glad,		it is	sunshine		at	last,		The	clouds have de -		
3.Re -	joice and		be	glad,		for the	blood hath		been	shed,		Re -	demption		is
4.Re -	joice and		be	glad,		for the	Lamb that		was	slain		O'er	death is		tri -
:d	d	:d	:d	t_1	:—	:t_1 .t_1	t_1	:t_1	:t_1 .r	d	:—	:d	d	:t_1	:d
:d_1	d_1	:d_1	:d	s_1	:—	:s_1 .s_1	s_1	:s_1	:s_1	d	:—	:d_1 .r_1	m_1	:r_1	:d_1

r	:d	:l_1	s_1	:m	:r	d	:—	d	.d	d .t_1	:t_1	:r .r	r .d	:d	:m
f_1	:l_1	:f_1	m_1	:s_1	:f_1	m_1	:—	s_1	.s_1	s_1	:s_1	:f_1.f_1	f_1 .m_1	:m_1	:s_1
cra - dle,		his	cross, and		his	tomb.									
part - ed,		the	shad - ows		are	past.		Sound his		prais - es,		tell the	sto -	ry	of
fin - ished,		the	price hath		been	paid.									
umphant,		and	liv - eth	a	-	gain.									
l_1	:d	:d	d	:d	:t_1	d	:—	m	.m	m .r	:r	:t_1.t_1	d	:d	:d
f_1	:f_1	:f_1	s_1	:s_1	:s_1	d_1	:—	d	.d	s_1	:s_1	:s_1.s_1	d_1	:d_1	:d_1

m .r	:r	:fe	s	:—	:s .s	s .m	:m	:m .m	m.d	:d	:l_1	s	:m	:r	d	:—
fe$_1$	:fe_1	:d	t_1	:—	:d .d	d .s_1	:s_1	:s_1 .s_1	s_1 .m_1	:f_1	:f_1	m_1	:s_1	:f_1	m_1	:—
him who		was	slain, Sound his			prais-es,		tell with	gladness,		he	liv - eth		a -	gain.		
d .t_1	:l_1	:r	r	:—	:m .m	m.d	:d	:d .d	d	:l_1	:d	d	:d	:t_1	d	:—
r_1	:r_1	:r_1	s_1	:—	:d .d	d	:d	:d_1.d_1	d_1	:f_1	:f_1	s_1	:s_1	:s_1	d_1	:—

Key G.

:s$_1$ .d	m	:-.s	:f .m	f .d	:—	:t$_1$ .d	r	:-.r	:d .,r	m	:—	:s$_1$ .d
:s$_1$ .s$_1$	d	:-.d	:t$_1$ .d	l$_1$ .l$_1$	:—	:f$_1$ .m$_1$	s$_1$	:-.s$_1$	:s$_1$.,s$_1$	s$_1$	:—	:s$_1$ .s$_1$
Pilgrims	in	this	land of	sorrow,		Day by	day	we	journey	on;		And each
Day by	day	life's path	grows	drearer—		Earthly	joys	pass	swiftly	by;		But the
Earthly	friend	-ships oft	de-	ceive us		Beaming	with	in	-constant	ray;		But the
On our	jour	-ney	may we	nev-er		Faint nor	fal	-ter	by the	way;		In the
:m .m	s	:-.m	:r .d	d .f	:—	:r .d	t$_1$	:-.t$_1$	:d .,t$_1$	d	:—	:m .m
:d .d	d	:-.d	:s$_1$ .l$_1$	f$_1$ .f$_1$	:—	:s$_1$ .s$_1$	s$_1$	:-.s$_1$	:m$_1$.,s$_1$	d	:—	:d .d

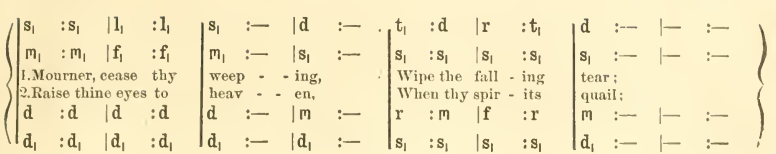
m	:-.s	:f .m	f .d	:—	:t$_1$.,d	r	:-.f	:m .,r	d	:—	m .f
d	:-.d	:t$_1$ .d	l$_1$ .l$_1$	:—	:f$_1$.,m$_1$	s$_1$	:-.s$_1$	:s$_1$.,f$_1$	m$_1$	:—	d .d
fast	succeed	-ing	morrow		Finds our	life	-work	near-er	done.		
thought	of heav'n	grows	dearer,		As our	hopes	and	pleasures	die.		Nearer
Sav	-iour	ne'er will	leave us		In the	dark	and	drear-y	way.		
glo	-rious,	glad for-	ev-er		We shall	rest	in	end-less	day.		
s	:-.m	:r .d	d .f	:—	:r .,d	t$_1$	:-.r	:d .,t$_1$	d	:—	d .r
d	:-.d	:s$_1$ .l$_1$	f$_1$ .f$_1$	:—	:s$_1$.,s$_1$	s$_1$	:-.s$_1$	:s$_1$.,s$_1$	d$_1$	:—	d .d

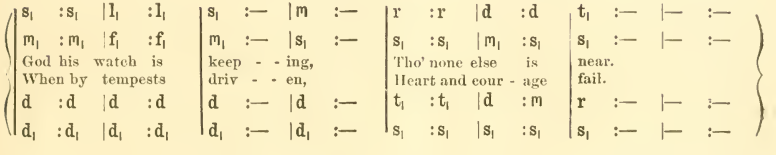
s	:-.s	:f .m	f .f	:—	:f .f	m	:-.m	:r .d	r	:—	:s$_1$ .s$_1$
d	:-.d	:t$_1$ .d	l$_1$ .l$_1$	:—	:l$_1$ .l$_1$	s$_1$	:-.s$_1$	:s$_1$ .l$_1$	t$_1$	:—	:s$_1$ .s$_1$
home!	yes,	blessed	Saviour,		Nearer	to	a	Father's	love;		Nearer
m	:-.m	:r .d	d .d	:—	:d .d	d	:-.m	:s .fe	s	:—	:m .m
d	:-.d	:s$_1$ .l$_1$	f$_1$ .f$_1$	:—	:f$_1$ .f$_1$	d	:-.d	:t$_1$ .l$_1$	s$_1$	:—	:d .d

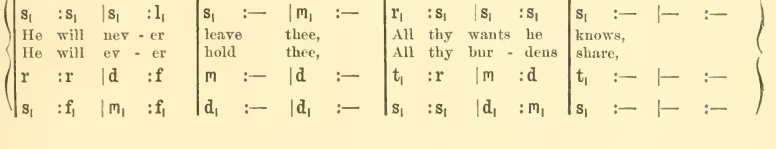
d	:-.d	:m .s	f .l$_1$	:—	:l$_1$ .l$_1$	s$_1$	:-.d	:m .,r	d	:—	
s$_1$	:-.s$_1$	:s$_1$ .ta$_1$	l$_1$ .f$_1$	:—	:f$_1$ .f$_1$	m$_1$	:-.m$_1$	:s$_1$.,f$_1$	m$_1$	:—	
heav'ns	e	-ter-nal	portal,		Nearer	to	our	home a	bove.		
m	:-.m	:d .d	d .d	:—	:d .d	d	:-.d	:t$_1$.,t$_1$	d	:—	
d	:-.d	:d .m$_1$	f$_1$ .f$_1$	:—	:f$_1$ .f$_1$	s$_1$	:-.s$_1$	:s$_1$.,s$_1$	d$_1$	:—	

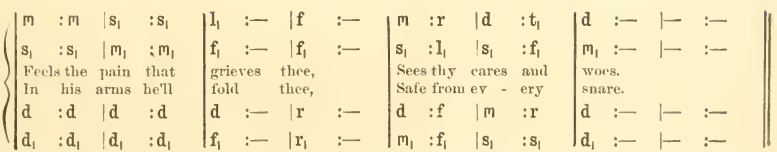
KEY B♭.

B. C. UNSELD.









COPYRIGHT, 1882, BY BIGLOW & MAIN.

TEACHERS' INDEX.

FIRST STEP.

	PAGE
Blessed Rain,	32
Great and Good,	19
The Happy Scholar,	20

SECOND STEP.

A Mother's Lullaby,	54
Be Content,	21
Ding Dong,	19
Evening is Falling,	20
Hear our Evening Prayer,	54
Longings,	49
Round and Round,	33
Swell the Anthem,	55
The Robin's Lullaby,	55
The Mellow Horn,	22

THIRD STEP.

Always Cheerful,	40
Autumn Hymn,	19
Bye, Baby, Bye,	22
Don't Stop There,	23
In the Old Church Tower,	26
It is I,	43
Jesus is Mine,	35
Little Eyes,	57
Mountaineer's Song,	28
Mourner, Cease thy Weeping,	63
Never tell a Lie,	25
Ripple, Little Brook,	27
Seek the Tender Shepherd,	48
Somebody,	31
Tarry with Me,	41
The Morning Light,	47

THIRD STEP—*Continued.*

	PAGE
The Wondrous Story,	45
Why, Little Fly,	23

FOURTH STEP.

Angels of Dreamland,	44
Anywhere,	48
Awake,	33
Boat Song,	34
Bringing in the Sheaves,	60
Christ, whose Glory,	57
Come, May,	30
Evening Hymn,	26
Fair is the Morning Land,	24
Hark! hark! my Soul,	50
Heavenly Love,	58
Jesus, Meek and Gentle,	35
Joseph Ree,	29
Joy Bells,	59
Lo! my Shepherd's Hand,	50
Look Beyond,	56
Milman,	41
Nearer Home,	62
Rejoice and be Glad,	61
Summer Suns are glowing,	53
Sweetly chimes the bell,	32
Watch and Pray,	46
We shall Rest,	52

FIFTH STEP.

Away with the Wine,	42
Brightly Breaks,	39
Christmas Carol,	38
Clay to Clay,	37
Sing, my Soul,	36

LIBRARY OF THE UNIVERSITY

14 DAY USE
RETURN TO DESK FROM WHICH BORROWED

MUSIC LIBRARY

This book is due on the last date stamped below, or on the date to which renewed.
Renewed books are subject to immediate recall.

MAR 2 1971

APR 19 1973

AUG 15 1975

LD 21A–10*m*-5,'65
(F4308s10)476

General Library
University of California
Berkeley

MT30.S5

C036919030

U.C. BERKELEY LIBRARIES

C036919030

DATE DUE

Music Library
University of California at
Berkeley

THE

TONIC SOL-FA MUSIC READER:

A COURSE OF INSTRUCTION AND PRACTICE IN THE

TONIC SOL-FA METHOD OF TEACHING SINGING,

With a CHOICE COLLECTION of MUSIC suitable for DAY SCHOOLS and SINGING SCHOOLS.

By THEODORE F. SEWARD,

Assisted by B. C. UNSELD. Approved by JOHN CURWEN. Price, 35 cents; $30 per 100 copies.

The TONIC SOL-FA ADVOCATE: the Organ of the Tonic Sol-fa Movement in America, THEO. F. SEWARD, Editor, will be issued monthly, commencing Sept. 1st, 1881. Price, 5 cents per copy; 50 cents per annum. Clubs of Twenty-five and upwards, 40 cents. ☞ All Subscriptions must end with the December number of each year.

We are SOLE AGENTS in the UNITED STATES for the Publications of Messrs. JOHN CURWEN'S SONS, London, and have now in stock the following works, viz.:

	Price by Mail.	Single Copy by Express.
Hints for Modulator Voluntaries .....paper,	8	7
" Ear Exercises..... "	12	10
Studies in Mental Effects..... "	12	10
Hand Modulator ....(on card),	12	10
Threepenny Modulator. Size, 36x12 in. paper,	12	10
Sixpenny " " 45x18 " "	22	20
Step " " 49x29 " "	30	27
Shilling " " 60x25 " "	44	40
"Calico" " " 72x28 " musl'n	83	80
Time Charts ....paper,	44	40
How to observe Harmony.....	85	80
Musical Theory..	1 33	1 25
Standard Course.....	1 33	1 25
Teachers' Manual.....	1 90	1 80
Metronomes.....each,	52	50
The Messiah, Oratorio. G. F. HANDEL.....	42	40
Elijah, " MENDELSSOHN.....	63	60
St. Paul, " "	57	54
German Two-part Songs. FOXWELL...paper,	15	14
Short Anthems. J. S. CURWEN.....cloth,	42	40
" " " in Staff Not'n, "	42	40
Mechanism of the Human Voice. E. BEHNKE.	1 24	1 20
Studies in Worship Music. J. S. CURWEN....	2 14	2 00
Additional Exercises, Parts 2 & 3, paper, each	15	14
Harmony Player for the Harmonium, "	62	60
Commonplaces of Music. Part A.....paper,	1 86	1 80
" " " B..... "	63	60
" " " C..... "	83	80
Commonplaces of Music. Part D.....paper,	63	60
" " " G.. "	2 72	2 60
" " " H.... "	85	80
" " " K..... "	2 28	2 14
" " " L..... "	2 56	2 40
" " " M..... "	1 70	1 60
Modern Part Songs. Nos. 1, 4, 9, 14, 18, 19, 38, 49, 74, 84, 96 ... ...each,	6	5
Music of Tonic Sol-fa Reporter. Nos. 2, 10, 11, 12, 13, 19, 30, 33, 35, [illegible] 62, 75, 82, 116, 119, 137, 139, 180, 199, 230, 241, 265, 268, 287, 292, 355, 356, 35[illegible] 458, 359, 364, 380, 473, 483, 496, 565, 630, 635, 636, 690, 695, 714, 732.....each,	5	4
Tonic Sol-fa Testimonials..... " (50 copies for 27 cts.)	4	3
Account of the Tonic Sol-fa Method..... " (50 copies for 27 cts.)	4	3
Staff Notation Primer. J. S. CURWEN... "	12	10
Story of the Tonic Sol-fa Method. J. S. C.... 25 copies for 40 cts.)	7	6
Philanthropic Aspects of the T. S.-f. Method. J. S. CURWEN.....	11	10
Tonic Sol-fa Method in the Church of England. J. S. CURWEN (25 copies for 40 cts.) each,	7	6
Staff Notation. JOHN CURWEN.....paper,	21	20
Tonic Sol-fa Plans. J. S. CURWEN .... "	7	6
Pupils' Tuning Forks.....	42	40

We will forward Messrs. CURWEN'S complete Catalogue on application, and will order whatever is desired, at the rate of 40 cents to the English shilling, adding the postage thereto.

BIGLOW & MAIN,

76 East Ninth Street,
NEW YORK.

81 Randolph Street,
CHICAGO.