PATENT CHARACTER NOTES.

CROWN OF PRAISE,

BY

KIEFFER AND TENNEY.

BOSTON:
OLIVER DITSON & CO.
C. H. DITSON & CO.
NEW YORK.
LYON & HEALY,
CHICAGO.
J. E. DITSON & CO.
PHILADELPHIA.

M
2198
C75
1881
C3

INSTRUMENTAL INSTRUCTION BOOKS.

The following books are among the best of the very large number of instruction books published by Ditson & Co. The smaller and cheaper books contain good introductory courses to the larger and higher priced ones, which are thoroughly first-class methods.

Any book mailed, post-free, for retail price.

FOR THE PIANO-FORTE.

Richardson's New Method.....$3.25
N. E. Conservatory Method..... 3.25
Peters' Eclectic Piano School..... 3.25
Lebert and Stark's Piano School. Parts 1 and 2, each $3; Pt. 3, $4; Pt. 4, 6.00
Mason and Hoadley's System for Beginners..... 3.25
Grobe's New and Progressive Method..... 2.50
Large and complete methods.
Bellak's Analytical Method.....Paper 75 cts.; Boards 1.00
Sydney Smith's Piano Method..... 1.50
Clarke's (W. H.) Dollar Instructor..... 1.00
Winner's New School for the Piano..... .75
For beginners and amateurs.
Mason's System of Technical Exercises..... 2.50
An excellent companion to any instruction book.

FOR PIPE, REED or CABINET ORGAN.

Clarke's (W. H.) Harmonic School for the Organ.....$3.00
Clarke's (W. H.) New Method for Reed Organ..... 2.50
Clarke's (H. A.) Improved School for Parlor Organ..... 2.50
Emerson (The) New Method for Reed Organ..... 2.50
Getze's School for Parlor Organ..... 2.50
Kinkel's New Method for Reed Organ..... 2.50
Root's School for Cabinet Organ..... 2.50
Johnson's (A. N.) Parlor Organ Instruction Book..... 1.50
First-class methods, with thorough systems of instruction.
Bellak's Method for the Organ.....Paper 75 cts.; boards, $1.00
Clarke's (W. H.) Reed Organ Companion..... 2.00
Johnson's Parlor Organ Instruction Book. (Abridged)..... 1.00
Mack's Dollar Analytical Method for Cabinet Organ..... 1.00
Stainer's Organ Primer..... 1.00
Winner's New School for Melodeon..... .75
Elementary instruction books for beginners.

FOR THE VIOLIN.

David's Violin School.....Part 1, boards, $2.50; Part 2, paper, $3.00
Hill's Practical Violin Method..... 2.50
Listemann's Method of Violin Playing..... 3.00
Wichtl's Young Violinist, (English, German and French text)..... 2.25
Fessenden's Modern School for Violin..... 2.50
Clarke's Dollar Instructor for Violin..... 1.00
Winner's New School for the Violin..... .75

FOR THE VIOLONCELLO.

Fries and Suck's Violoncello Instructor.....$3.25
Romberg's Violoncello School..... 3.00
Winner's Easy System for the Violoncello..... .75

FOR THE CORNET.

Arbuckle's Cornet Instructor.....$2.50
Eaton's New Method for Cornet..... 1.50
Winner's New School for Cornet..... .75

PUBLISHED BY OLIVER DITSON & CO., BOSTON.

C. H. DITSON & CO., 843 Broadway, New York.
LYON & HEALY, CHICAGO.
J. E. DITSON & CO., 1228 Chestnut St., Phila.

E. C. Conrad.

THE BEST CHURCH MUSIC BOOKS.

THE HERALD OF PRAISE.—By L. O. Emerson.

The "Herald of Praise" is Mr. Emerson's latest production, and is believed to be the newest, freshest and best collection of Church Music which he has ever compiled, or in fact, which has ever been published. It contains a first rate course of Elementary Study and Exercises, the best collection of Anthems, Hymn Tunes, Motets, Sentences and Chants, original and selected, besides a very fine collection of Miscellaneous Music, sacred and secular, for concert singing, for musical conventions, for practice, or for occasional use. Price, $1.00.

THE IDEAL.—By L. O. Emerson.

This is smaller, more compact, and less expensive than the "Herald of Praise," and contains a selection of such sacred and secular music as to give a good variety, as well as to present to singing schools and societies a miscellaneous collection of Hymn-tunes, Anthems, Spiritual Songs, Recreative Pieces of a secular nature for concert singing and practice, more especially fitted and adapted to the needs of the singing class. Price, 75 cts.

THE VOICE OF WORSHIP.—By L. O. Emerson.

The "Voice of Worship" is bright, thoroughly entertaining and instructive, and is one of Mr. Emerson's latest and best books for choirs and singing schools. Its contents are nicely adjusted to suit the requirements of classes and chorus choirs who need preliminary instruction, as well as to serve the purpose of a general class book. Price, $1.00.

THE CHORAL CHOIR.—By W. O. Perkins.

The extraordinary success of the author's previous ventures, and the fact that the older books are somewhat "worn," will serve as an apology if one be needed, for the publication of this new choir and class book. It is, of course, being the last, the best of all his compilations, and is intended to supply the desire for an entirely new collection for chorus choirs and singing classes. There are 150 pages each devoted to sacred and secular music, of which there is the usual varied excellence and a pleasing "newness" which adds not a little to its general attractiveness. Price, $1.00.

THE PEERLESS.—By W. O. Perkins.

Such portions of Dr. Perkins' "Choral Choir" as can be used successfully in singing schools and classes have been collated and published in separate form as the "Peerless." It makes an admirable singing class book, and with its convenient size and moderate price will doubtless become a very popular book. It has about 200 pages. Price, 75 cents.

THE TEMPLE.—By W. O. Perkins.

This is a new book for classes, choirs and conventions, which needs no introduction. It has a very thorough instructive course, easy Part-songs for practice, new Glees and Part-songs for advanced singers, more than a hundred Metrical Tunes, besides forty Anthems and a few Chants for the use of choirs. Price, $1.00.

These are the newest books which have been published, but equally as good Church Music will be found in any of the following collections for Choirs, Congregations and Classes.

BOOKS FOR CHORUS CHOIRS.

The Standard ..... Emerson and Palmer.	The Jubilee ..... W. B. Bradbury.
The Choral Tribute ..... L. O. Emerson.	The Key Note ..... W. B. Bradbury.
The Jubilate ..... L. O. Emerson.	The Temple Choir ..... Seward, Mason and Bradbury.
The Harp of Judah ..... L. O. Emerson.	The Greatorex Collection ..... H. W. Greatorex.
The Leader ..... Palmer and Emerson.	American Tune Book ..... Dr. Lowell Mason.
The Diapason ..... G. F. Root.	Perkins' Anthem Book ..... W. O. Perkins.
The Sabbath ..... C. Everest.	Chorus Choir ..... Dr. Eben Tourjee.

Price of each of the above books, $1.38. Price of any of the foregoing books, $1.50.

American Anthem Book $1.25	
Emerson's Anthem Book 1.25	
Perkins' Anthem Harp 1.25	
Emerson's Chants and Responses 1.00	
Emerson's Episcopal Chants ..... .75	
Salutation. L. O. Emerson 1.00	
Zion. W. O. Perkins 1.00	

In addition to the books mentioned above, Ditson & Co. publish a large number of Chorus and Glee Books, Oratorios, Cantatas, etc., which may be used to excellent advantage for Church Choir practice.

BOOKS FOR QUARTET CHOIRS.

Baumbach's Sacred Quartets.
Baumbach's New Collection.
Buck's Motet Collection.
Buck's Second Motet Collection

Church and Home. Geo. Leach.
Thomas's Quartets and Anthems.
Danks' Anthem Services.
Danks' Sacred Selections.

Emerson's Sacred Quartets.
Grace Church Collection.
King's New Collection.
Dow's Sacred Quartets.

Price of each of the above books, $2.00 in boards; $2.25 cloth.

These books contain all the best Quartets, and are equally valuable to large and small Chorus Choirs. Quartets will likewise find many things of great beauty, and highly artistic, in the collections for Chorus Choirs.

☞Any of the above books will be mailed, post-free, on receipt of retail price.

Published by OLIVER DITSON & CO., Boston.

C. H. DITSON & CO., 843 Broadway, New York. LYON & HEALY, Chicago. (36) J. E. DITSON & CO., 1228 Chest

Roy Conrad

THE BEST MUSIC BOOKS FOR SCHOOLS, COLLEGES AND ACADEMIES.

FOR HIGH AND GRAMMAR SCHOOLS.

Welcome Chorus.
...y W. S. TILDEN. For High Schools and Seminaries.

High School Choir. { EMERSON and TILDEN. For advanced Singing Classes. } *Hour of Singing.*

Choice Trios. W. S. TILDEN. Songs for three female voices. | W. O. PERKINS. *Laurel Wreath.* Part-songs for High Schools, etc.

Price of each book, $1.00; per dozen, $9.00.

School Song Book. C. EVEREST. 60 cts.; $6.00 per dozen. For Girls' Normal Schools. | *Deem's Solfeggios.* J. M. DEEMS. 75 cts.; $6.75 per dozen. For voice cultivation—higher classes.

H. S. PERKINS. *Song Echo.* 75 cts.; $7.50 per doz.
For High and Grammar School Classes.

Grammar School Choir.
W. S. TILDEN. 60 cts.; $6.00 per doz. For High School and highest Grammar Classes.

GRADED CLASS BOOKS.

American School Music Readers.
EMERSON and TILDEN.
Book I., for Primary Schools, 35 cts.; Book II., for Younger Grammar Classes, 50 cts.; Book III., for Upper Grammar Classes, 50 cents.

The Song Gardens.
Dr. LOWELL MASON.
Book I., for Primary Classes, 50 cents; Book II., for Common Schools, 80 cents; Book III., for High and Grammar Schools, $1.00.

GENERAL CLASS BOOKS FOR COMMON SCHOOLS.

Song Bells.—The Whippoorwill.—Cheerful Voices.
Merry Chimes.–Golden Robin.–The Nightingale.
The Mocking Bird.—The Music Teacher.
50 cents each; or, $5.00 per dozen.

Our Favorite. { 60 cts. each; or $6 per doz. } *Fairy Echoes.*

FOR COLLEGES AND ACADEMIES.

Male Voice Glee Book. W. O. PERKINS. . . . $1.00
Young Men's Singing Book. ROOT and MASON. 1.50
The Orpheon. W. O. PERKINS and A. A. HALLETT. . . 1.00
General collections of Glees and Part-songs, for male voices

Carmina Collegensia.
$3.00.

University Songs. $2.50. | *Student's Life in Song.* $1.50
Choice collections of the College Songs of the German, English and American Universities. Compiled by H. R. WAITE.

REFERENCE BOOKS FOR TEACHERS.

Chorus Choir Instruction Book. $1.38. A complete manual for Teachers. By A. N. JOHNSON.
Panseron's A B C of Music. $1.00 (abridged). Based upon the Italian system,—with fine solfeggios.
Pestalozzian Music Teacher. $2.00. The inductive method for class instruction. By MASON and SEWARD.

DITSON & Co. also publish a large number of Cantatas for school exhibitions and festivals, which are very interesting and instructive.
Any of the above books will be mailed, post-paid, for retail price.

Published by OLIVER DITSON & CO., Boston.

...DITSON & CO., 843 Broadway, N. Y. LYON & HEALY, Chicago. (37) J. E. DITSON & CO., 1228 Chestnut St., ...

E. E. Conrad

THE

CROWN OF PRAISE:

A COLLECTION OF MUSIC, CONSISTING OF

HYMN-TUNES, GOSPEL SONGS, ANTHEMS,

GLEES AND PART-SONGS.

FOR SINGING SCHOOLS, CHOIRS AND CONVENTIONS,

BY

ALDINE S. KIEFFER AND J. H. TENNEY.

BOSTON:
Copyright, 1881, by
OLIVER DITSON & CO.

C. H. DITSON & CO.
NEW YORK.

LYON & HEALY,
CHICAGO.

J. E. DITSON & CO.,
PHILADELPHIA.

Cousin Everette

When you are sitting all alone
Thinking of the past,
Remember that you have a friend
And that friend will always last.

Your Loving Cousin
Martha

E. C. Conrad.

E C Conrad

On this leaf of memory prest
May my name forever rest

THE SINGING SCHOOL.

Seven Grow Wearied me
Will doing

NOTE 1.— It has been the object of the author of the following brief chapters to present the most important things necessary to enable the pupil to gain sufficient knowledge to read music correctly. These should be studied closely, however, as nothing is contained in them which is unimportant to the learner. They are divested of all unnecessary terms, and the teacher, it is hoped, will use his influence to secure good discipline upon the subject, remembering that, "repetition is the MOTHER of improvement."

CHAPTER I.

GENERAL DIVISIONS.

Every musical tone has three essential properties, without which it cannot exist, viz:—**Pitch.** **Length.** **Power.**

Hence these three grand distinctions into which elementary instruction is naturally divided;

1st. MELODY, treating of the *pitch* of sounds.
2d. RHYTHM, treating of the *length* of sounds.
3d. DYNAMICS, treating of the *power* of sounds.

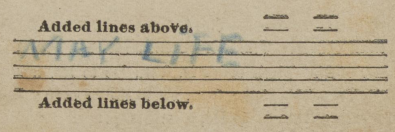
Under these general heads will be noticed all marks, signs, and characters and everything necessary to assist the pupil in learning to read music.

CHAPTER II.

MELODY.

1. The Scale.—At the foundation of music there lies a series of sounds called the *Scale*. It consists of an ascending series of eight tones, which are counted from the lowest upwards, as *one, two, three, four, five, six, seven, eight*, and to which the syllables Do, Re, Mi, Fa, Sol, La, Si, Do, are applied.

2. The Staff.—The tones of the scale are written upon a *Staff* with certain characters called *Notes*. The staff consists of five lines and four intermediate spaces. On this staff we can write nine degrees of sound, although the compass of the staff may be increased by the addition of lines and spaces. These are called *added lines above* and *added lines below*. Also *spaces above* and *spaces below*. Each line is called a *degree*. Each space is called a *degree*.

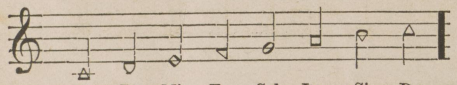


3. Clefs.—The staff, of itself, is a meaningless character, and valueless until we prefix other characters to it, called Clefs. Of these there are three in general use:—The G Clef, the F Clef, and the C Clef, as follows:—

G Clef. F Clef. C Clef.

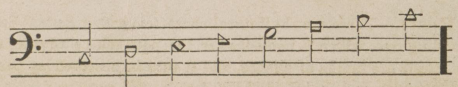
With the use of the foregoing characters, the staff with its lines and spaces,—and the clefs, we can form a starting point for writing music.

We can now write *the Scale* in the following manner:



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

With the use of the F clef the Scale would stand thus upon the staff:—



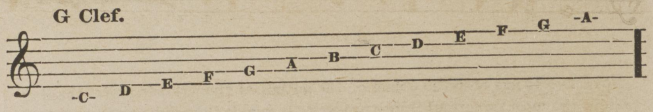
Do, Re, Mi, Fa, Sol, La, Si, Do.

4. Steps and Half-steps.—The intervals of the scale are *seven*. Some of these are greater than others. The greater intervals are called *steps*; the lesser intervals are called *half-steps*. Their order is, from Do to Re, a step; from Re to Mi, a step; from Mi to Fa, a half-step; from Fa to Sol, a step; from Sol to La, a step; from La to Si, a step; from Si to Do, a half-step.

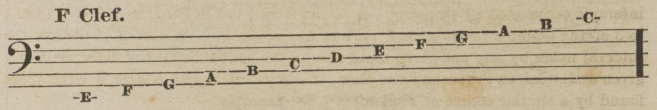
5. Numerals.—Numerals are used to designate the different degrees of the scale series, as 1, 3, 5, 8 of the scale. One always designates *Do*, two designates *Re*, five designates *Sol*, etc. Numerals are also used to indicate time measure, and when thus employed are written on the staff, fractionally at the beginning of a tune.

6. Letters.—Letters are also written upon the staff. They occur in regular order, counting upward from the lower line of each staff. Their position is fixed. Notes may be written on different degrees of the staff, but letters occur always in the same regular order. The Clef fixes the position of the letter, but the first sound of the scale may be written on either line or space of the staff by the use of characters which will be given in due time. The letters on the staff stand thus:—

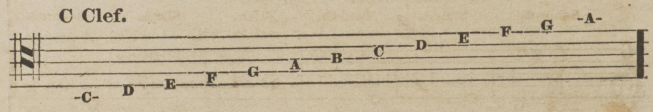
G Clef.



F Clef.

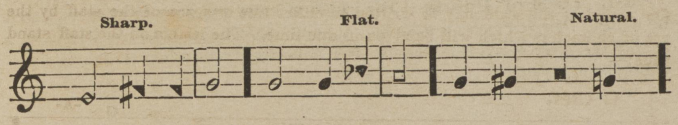


C Clef.

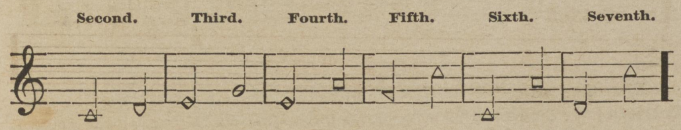


7. Sharps, Flats, and Naturals.—These are characters which affect the pitch of tones on the staff. A *Sharp* (♯) is a character which, when played before a note, raises its pitch a half-step; a *Flat*, (♭) placed before a note, lowers its pitch a half-step; a *Natural* (♮) is used to cancel the effect of a previous sharp or flat.

The effect of a sharp, flat, or natural, continues to operate on all the notes on the same degree of the staff in that measure in which it occurs. By the aid of these characters we can introduce intermediate tones between one and two, two and three, four and five, five and six, and six and seven. No intermediate tone can be introduced between three and four, and between seven and eight, as a half-step is the smallest practical interval known in musical notation.



8. Diatonic Intervals.—In addition to the regular steps and half-steps of the scale, and the intermediate tones already mentioned, there are yet other intervals occasioned by skipping. A *second* from 1 to 2 of the scale; a *third* from 1 to 3 of the scale; a *fourth* from 1 to 4 of the scale, etc. A *second* is always the interval made by any one given scale-tone to the next above it. A *third*, from any given scale-tone to the second one above it. A *fourth*, a *fifth*, a *sixth*, a *seventh*, are found by a similar course of reckoning. For example:—

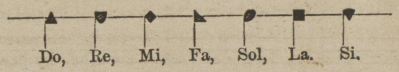


NOTE.—These illustrations of intervals may be varied to a great extent by the teacher, and no pains should be spared in repetition until all the pupils comprehend the subject.

CHAPTER III.

NOTE 2.—In practicing a Singing-School in Rhythmics, the teacher will find a black-board indispensable. Let him illustrate time-measures, notes, rests, etc., until every pupil can answer correctly. Questions are not appended to these several chapters. A teacher should frame his own questions, as it will enable him to so vary them until he is satisfied that his class understands the subject.

9. Notes.—Music is written on the staff with characters called *notes*. Notes have two shapes or forms in the seven character notation. 1st, a *figurative* form, which represents the syllables applied to them. 2d, a *rhythmical* form, which represents or indicates the *relative* length of sounds. There are seven figurative forms corresponding to the seven scale-tones, thus:—



There are *five* rhythmical notes in common use. They are named *Whole*, *Half*, *Quarter*, *Eighth*, and *Sixteenth* note.

10. Rests.—There are rhythmical characters called *Rests*. Each note has its corresponding rest, which is named after the note whose rhythmical value it represents. Rests are marks of silence, and should be observed as particularly as the notes themselves.

11. Daigram of Notes and Rests:—

The *whole note* is written thus: 𝅝 *Rests*, thus: 𝄻
The *half note* is " " 𝅗𝅥 " " 𝄼
The *quarter note* is " " ♩ " " 𝄽

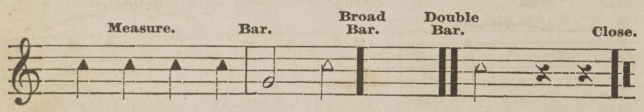
The *eighth note* is written thus: 𝅘𝅥𝅮 *rest*, thus: 𝄾

The *sixteenth note* is " " 𝅘𝅥𝅯 " " 𝄿

12. Notes and Rests.—Notes and rests have not a *positive*, but only a *relative* length. The Whole note is the governing or ruling power in Rhythm. If we sing the Whole note in six seconds of time, the Half note must be sung in three seconds, the Quarter note in one and one-half seconds, the Eighth note in three-quarters of a second, and the Sixteenth in three-eighths of a second. If we allow four seconds to the Whole note, then the Half note must receive but two seconds for its time, the Quarter note, one second, etc.

13. Measures.—Notes and rests, when written on the staff in a piece of music, are divided into equal portions, called *Measures*. Measures are represented to the eye by the interspaces, separated from each other by perpendicular lines, called *Bars*.

To illustrate:—

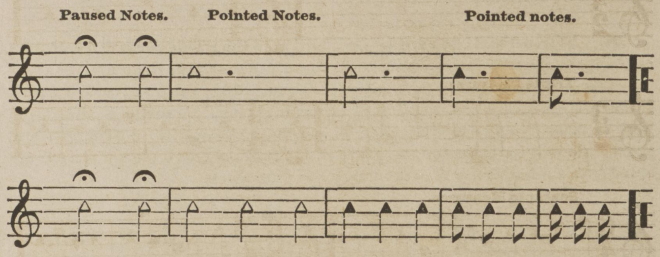


14. Bars.—There are four kinds of bars in use. The *Common Bar*, used to divide the staff into measures of equal time; the *Broad Bar*, used for marking the end of a musical sentence or line of poetry; the *Double Bar*, used to mark the end of a Repeat, the beginning of a Chorus, or at the change of time; and the *Close*, used at the end of a tune.

15. Holds or Pauses.—There are rhythmical characters used within the compass of the staff, and for the purpose of prolonging the length of notes. A *Hold* or *Pause* over or under a note protracts it about one-third its original length, though it is not an absolute character, and the time to be given to a hold or pause is left to the judgment of the performer. Sometimes it requires a much greater length than at others. There should always be a momentary suspension of the voice after the hold has been duly given the note.

16. Dots or Points.—The length of notes and rests is often increased by writing *Dots* or *Points* after them. A point adds one-half to the length of a note or rest after which it is placed. See following illustrations of the two preceding paragraphs:—

EXAMPLE.



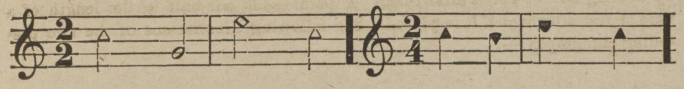
Thus the learner will see that the pointed Whole note equals three Half notes in length; the pointed Half note equals three Quarters in length; the pointed Quarter equals three Eighths in length, etc.

17. Of Time.—*Time* in music is that length which we give to each note in a piece of music, relative to the Whole note.

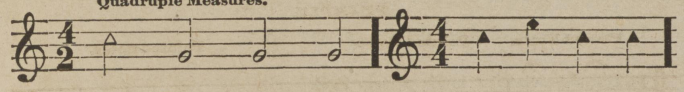
18. Of Movement.—There are three movements of Time, *Common* or *Even Time*, *Triple* or *Uneven Time*, and *Sextuple* or *Compound Time*. Common or even time is divided into double or quadruple measures. Measures having two parts are called double measures. Those consisting of three parts are Triple measures. Those consisting of four parts are quadruple measures. Those having six parts are sextuple measures.

19. Of Variety.—The various measures used in this work are expressed in the following manner, viz:

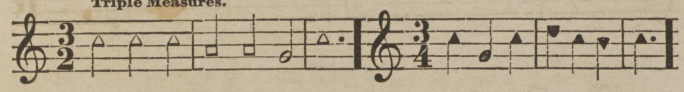
Double Measures.



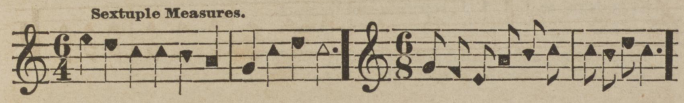
Quadruple Measures.



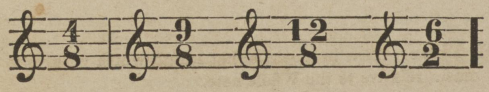
Triple Measures.



Sextuple Measures.



By the aid of notes, dots, rests and other rhythmical characters, an endless combination of time-measures may be written in the above indicated movements, but a yet wider range of time-measures can be had, some of which are indicated by such fractions as

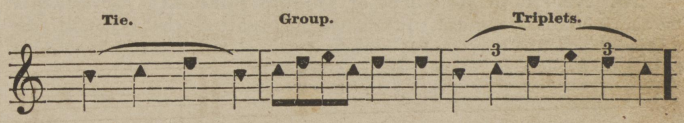


20. Primitive Measures.—A measure is called *primitive* when it contains the number and kind of notes which the fraction expresses. For instance, in Double Time the measure must contain two Half notes or two Quarters; in Quadruple Time, four Half notes or four Quarters; in Triple Time, three Half notes or three Quarters; and in Compound Time, six Quarters or six Eighth notes.

21. Derivative Measures.—Measures which do not contain the number and kind of notes called for by the fraction expressing the time, are *Derivatives*. Derivative measures must contain the quantity expressed by the fraction in other notes and rests.

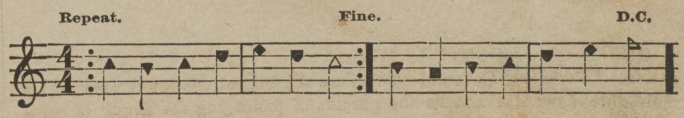
22. Of Ties.—It is frequently desirable to sing one word or syllable to two, three, or more notes. These notes are then tied or grouped together by curved lines or dashes, over or under them. These notes are then called *Grouped* or *Tied* notes.

23. Triplets.—Three notes tied together with the figure (3) over or under them, are required to be sung in the same time as *two* of the same denominational value without the figure 3. Illustration of the Tie, Groups, and Triplet.



24. Repeats.—A line of dots placed across the staff indicates that the strain following is to be repeated to the Double Bar. *Da Capo* (*D.C.*) means repeat from the beginning, closing at the word *Fine* written above the staff.

ILLUSTRATION.



CHAPTER IV.

DYNAMICS OR POWER.

NOTE 3.—Hitherto we have regarded tones as being merely *high* and *low*, and *long* and *short*. We now come to the third distinction and regard them as being *loud* and *soft*. No teacher can drill his class too much in expression and in accent, for these are the soul of music. Without these all-important requisites, singing is a dull, lifeless performance, unworthy the name and devoid of the power of music.

25. Accent.—*Accent* is a particular stress of the voice given to certain notes in a measure of music, and to certain syllables in a line of poetry.

26. Accent in Measures of Double Time.—The first note in a measure is invariably accented. In primitive measures there is but one accent—the first part is accented, the second is unaccented; though measures may be arranged in this movement so as to take as many accents as beats.

27. Accent of Quadruple Measures.—Primitive measures contain four notes, expressed by the fraction, and the accent is on the first and third, the second and fourth being unaccounted. These measures may also be arranged to take as many accents as beats.

28. Accents in Triple Measures.—The first note in each measure is accented, the second and third are unaccented, but may be so constructed as to require three accents in each measure.

29. Accent in Compound Measures.—In primitive measures of Compound Time the accent lies on the first and fourth notes of each measure, the second, fifth, and sixth, are unaccented.

30. Degrees of Power.—For the purpose of varying expression according to the character of the music or the sentiment of the poetry, certain degrees of power are used. Some of them, with their abbreviations, are given in the following list, which may be applied to single notes or to entire measures and passages:—

MEZZO, abbreviated *m*, a medium degree of power.

PIANO, abbreviated *pia* or *p*, soft; *pp*, very soft.

FORTE, abbreviated *f*, loud; *ff*, very loud.

CRESCENDO, or <, increasing in power.

DIMINUENDO, or >, decreasing in power.

STACCATO, or ' ' ' ', separate and distinct.

RITARANDO, abbreviated *Rit.*, gradually retarding the movement.

The sentiment of the poetry should be the main guide to dynamic expression.

31.—As a general rule, where we have an ascending series of tones in a piece of music, the voice should increase in volume, and where a descending series occurs, the reverse is generally a safe guide for expression.

CHAPTER V.

TRANSPOSITION.

32. Key of C.—When the scale begins with C, it is said to be in the *Natural Key* or *Key of C;* but the scale may be transposed so as to commence on any of its seven letters, in which the letter, taken as one, is called the *Key-note.* Thus, if G is taken as one, it is called the *Key of G*; if D is taken as one, it is called the *Key of D*, etc.

33. Key of G.—In transposing the scale, the proper order of intervals, with reference to steps and half-steps, must be preserved. In this key we have to substitute F sharp for F in the former scale, as we must have a step from 6 to 7 of the scale.

34. Key of D.—In transposing from C to D we have to use two sharps. In order to preserve the agreement of intervals between 3 and 4, and 7 and 8 of the scale, F and C are sharped.

35. Key of A.—In writing music in this key, three sharps have to be used for the same purpose, viz., that of adjusting the intervals.

36. Key of E.—Four sharps are found to be necessary in transposing the key to this letter, F, C, G, and D sharp.

37. Key of B.—In the fifth transposition by sharps five sharps, are needed to adjust the natural order of scale tones, viz: F, C, G, D, and A sharp.

38. Key of F♯.—This is the same key as G♭, and it is necessary to use six sharps, viz: F, C, G, D, A, and E sharp.

39. Key of F.—The place of disagreement, when the scale is transposed to F, is between 3 and 4 of the scale. To correct this it is necessary to flat B.

40. Key of B♭.—When the scale is transposed to B flat, there are found two places of disagreement. For the tones B and E we must substitute B flat and E flat.

41. Key of E♭.—In writing music in this key, we have to use three flats, B, E, and A flat, in order to adjust the intervals.

42. Key of A♭.—In transposing the scale from B flat to A flat we have to use four flats, B, E, A, and D flat.

43. Key of D♭.—In the fifth transposition of the scale by flats it is necessary to make use of five flats, viz: B, E, A, D, and G♭.

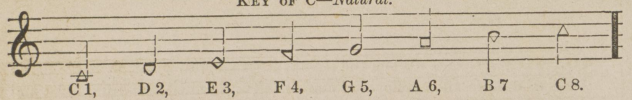
44. Key of G♭.—In this transposition of the scale six flats are used, namely, B, E, A, D, G, and C flat.

For illustrations of these several scales and keys see section 46.

45.—The difficulty of reading round-note music lies in the fact that any line or space of the staff may be taken as *one*, and, as there is but one sharp for all the tones of the scale in round-note notation, the syllables have to be found by calculation. In character-notes this serious difficulty is avoided, as each note of the scale has a distinct shape which represents a given syllable, and this identity of shape and syllable is preserved throughout all the changes of transposition, rendering the reading of music in any key an easy matter.

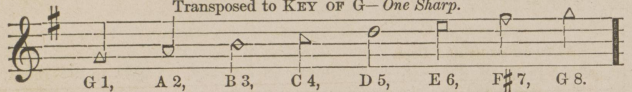
46. Illustrations of the Scale Transposed by Sharps and Flats.

KEY OF C—*Natural.*



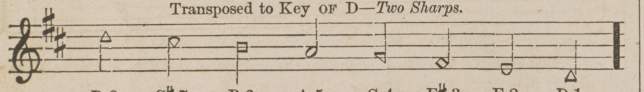
C 1, D 2, E 3, F 4, G 5, A 6, B 7 C 8.

Transposed to KEY OF G—*One Sharp.*



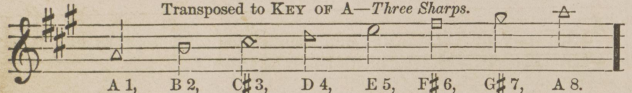
G 1, A 2, B 3, C 4, D 5, E 6, F♯ 7, G 8.

Transposed to KEY OF D—*Two Sharps.*



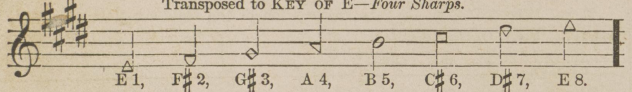
D 8, C♯ 7, B 6, A 5, G 4, F♯ 3, E 2, D 1.

Transposed to KEY OF A—*Three Sharps.*



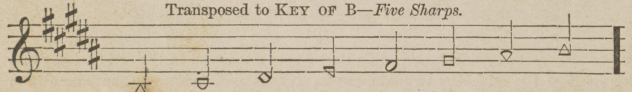
A 1, B 2, C♯ 3, D 4, E 5, F♯ 6, G♯ 7, A 8.

Transposed to KEY OF E—*Four Sharps.*



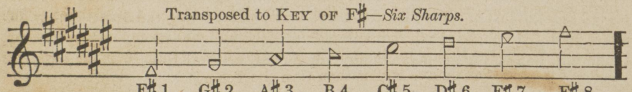
E 1, F♯ 2, G♯ 3, A 4, B 5, C♯ 6, D♯ 7, E 8.

Transposed to KEY OF B—*Five Sharps.*



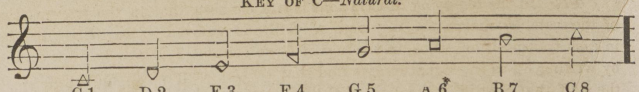
B 1 C♯ 2, D♯ 3, E 4, F♯ 5, G♯ 6, A♯ 7, B 8.

Transposed to KEY OF F♯—*Six Sharps.*



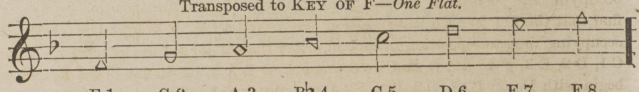
F♯ 1, G♯ 2, A♯ 3, B 4, C♯ 5, D♯ 6, E♯ 7, F♯ 8.

KEY OF C—*Natural.*



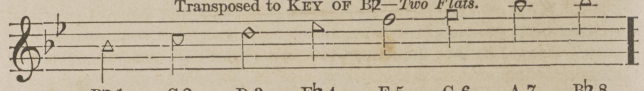
C 1, D 2, E 3, F 4, G 5, A 6, B 7, C 8.

Transposed to KEY OF F—*One Flat.*



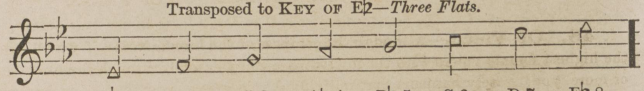
F 1, G 2, A 3, B♭ 4, C 5, D 6, E 7, F 8.

Transposed to KEY OF B♭—*Two Flats.*



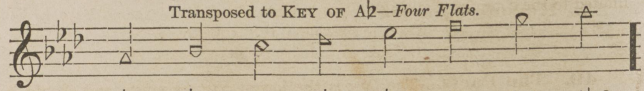
B♭ 1, C 2, D 3, E♭ 4, F 5, G 6, A 7, B♭ 8.

Transposed to KEY OF E♭—*Three Flats.*



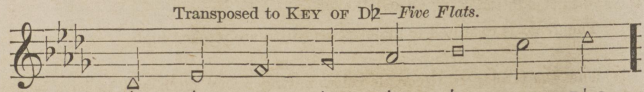
E♭ 1, F 2, G 3, A♭ 4, B♭ 5, C 6, D 7, E♭ 8.

Transposed to KEY OF A♭—*Four Flats.*



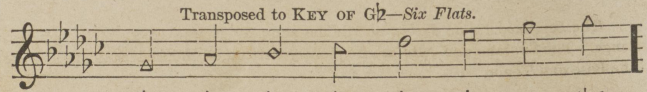
A♭ 1, B♭ 2, C 3, D♭ 4, E♭ 5, F 6, G 7, A♭ 8.

Transposed to KEY OF D♭—*Five Flats.*



D♭ 1, E♭ 2, F 3, G♭ 4, A♭ 5, B♭ 6, C 7, D♭ 8.

Transposed to KEY OF G♭—*Six Flats.*



G♭ 1, A♭ 2, B♭ 3, C♭ 4, D♭ 5, E♭ 6, F 7, G♭ 8.

47. In the foregoing illustrations it will be seen that in the transposition of the scale, by sharps, the Key note or (𝄆) Do is removed a fifth, or five degrees in each transposition; thus, in the key of C we count C 1, D 2, E 3, F 4, G 5; and, by writing F♯ as the signature, we find that Do (𝄆) occupies the same position on the staff that *Sol* did in the key of C. In each succeeding removal we find Do occupying the position of Sol in the former key. In the transposition by flats we find that the key in each transposition is removed a fourth, or four degrees, Do (𝄆) occupying the same position in each new key that *fa* (𝄇) did in the former. Thus, C 1, D 2, E 3, F 4; flat B, and we count F 1, G 2, A 3, B♭ 4; flat B and E, and we begin with Do on B♭ 1, C 2, D 3, E♭ 4, and thus triple all succeeding removes.

CHAPTER VI.

CLASSIFICATION OF VOICES, AND RANGE OF PARTS.

48. Of Voice.—Although the compass of the human voice, if we include the highest female voices with the lowest male voice, extends through three octaves or more, yet it rarely happens that individual voices have a compass of more than one and one-half, or two octaves. Hence the necessity of *parts*, each of which is limited to the compass of a single voice or class of voices.

49. The Parts.—The *Base* is the lowest part in music, and should be sung by male voices which are pitched low.

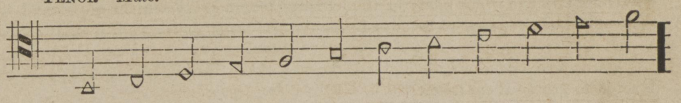
The *Tenor* is to suited to male voices which are pitched high.

The *Alto* is adapted to female voices having a low pitch, and to boys before the change of voices.

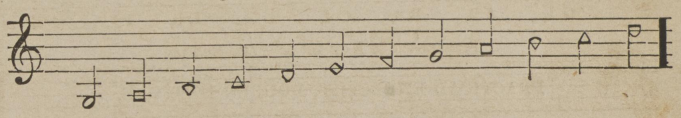
The *Soprano*, *Air* or *Treble*, should be sung by female voices of the highest range. The Soprano and Alto are frequently written on the same staff; as also are the Base and Tenor.

RANGE OF PARTS OR VOICES.

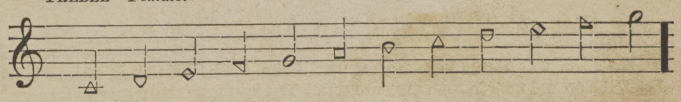
TENOR—*Male.*



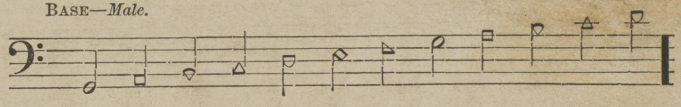
ALTO—*Female and Boys.*



TREBLE—*Female.*



BASE—*Male.*



50. From the foregoing illustrations it will be seen that the Base voice has a range from G, lower line, to E second space above Base staff. The Tenor voice has a range from C added line below the Tenor staff, to G first space above. The female voices have the same compass commencing and ending on the same letters, with this exception that G in the Alto is an octave higher than G in the Base, and C in the Treble is an octave higher than C in the Tenor.

NOTE.—The teacher should aim as far as practicable to classify his scholars in this order, securing low male voices for Base, high male voices for Tenor, and observing the same rule for female voices on Alto and Treble. Attention to this fact will enable him to avoid many of the harsh and unmusical sounds occasioned by those attempting to sing parts outside the natural range or compass of their voices.

With this ends our theoretical department. The following chapters are devoted to practical exercises.

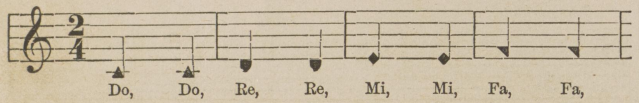
CHAPTER VII.

PRACTICAL EXERCISES, DOUBLE MEASURE.

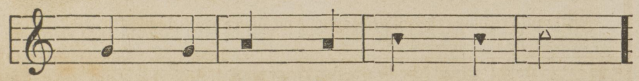
EXAMPLE I. Scale Exercise.

Rhythmics, Melodics, and Dynamics Combined.

Two beats, or counts to each measure. *Down, Up.* First note in each measure *Loud*, the second note in each measure soft. The half note claiming two beats.



Do,	Do,	Re,	Re,	Mi,	Mi,	Fa,	Fa,
C,	C,	D,	D,	E,	E,	F,	F,
Down,	Up.	down,	up.	d,	u.	d,	u.

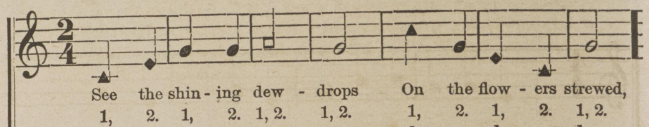


Sol,	Sol,	La,	La,	Si,	Si,	Do.
G,	G,	A,	A,	B,	B,	C.
d,	u.	d,	u.	d,	u.	d, u.

EXAMPLE II.

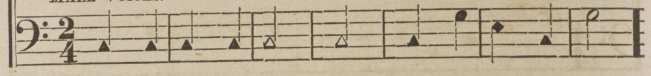
One beat to each quarter note. Two beats to each half note.

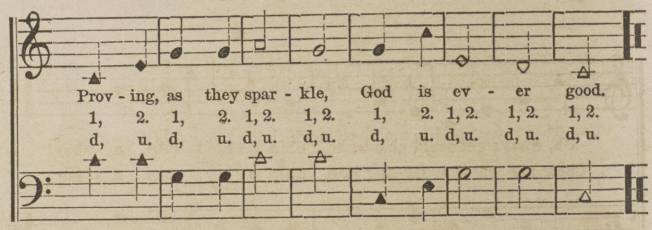
FEMALE VOICES.



See	the shin - ing	dew - drops	On	the flow - ers strewed,
1,	2. 1, 2.	1, 2.	1,	2. 1, 2. 1, 2.
d,	u. d, u.	d, u.	d,	u. d, u. d, u.

MALE VOICES.



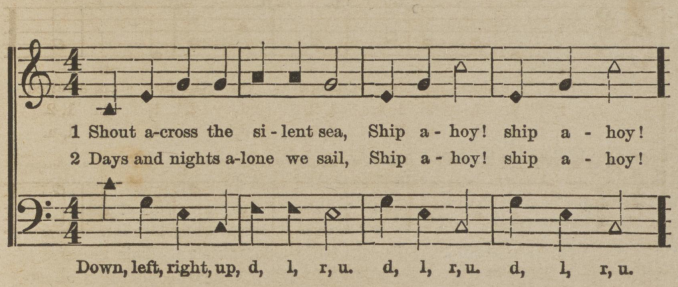


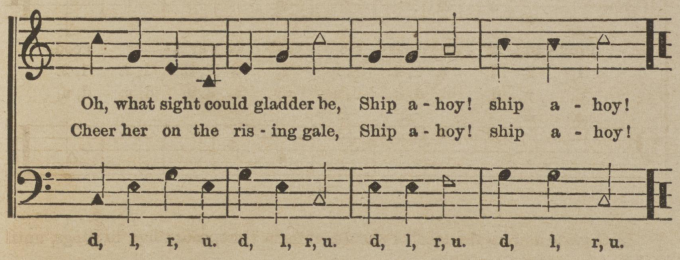
Prov - ing, as	they spar - kle,	God	is	ev - er	good.
1, 2. 1,	2. 1, 2. 1, 2.	1,	2.	1, 2. 1, 2.	1, 2.
d, u. d,	u. d, u. d, u.	d,	u.	d, u. d, u.	d, u.

In these examples the teacher should enforce time, countings, beatings, until each pupil can time correctly.

EXAMPLE III. Quadruple Measure.

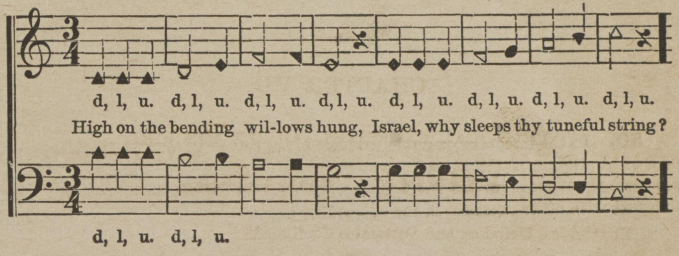
Four beats or counts to each measure. Down, left, right, up. First note in each measure *loud*; second *soft*; third *loud*; fourth *soft*. Two beats to the half note.

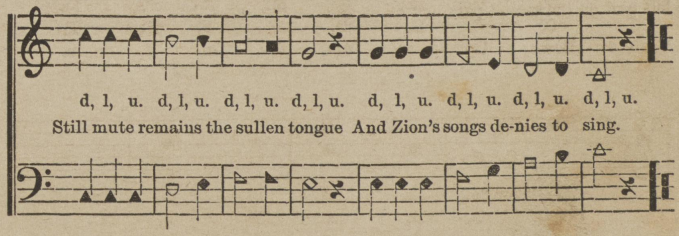




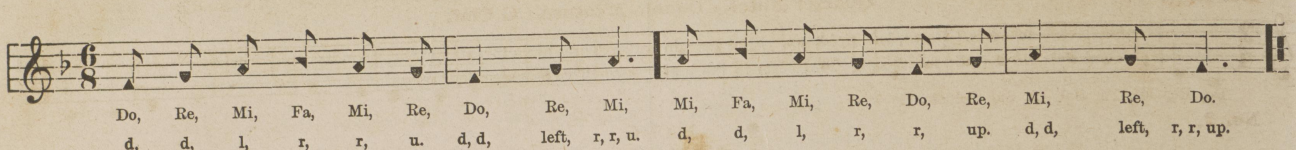
EXAMPLE IV. Triple Measure.

Three beats to a measure. Down, left, up. First note *loud*; second and third *soft*. Two beats to a half note.





EXAMPLE V. Compound or Sextuple Measure.



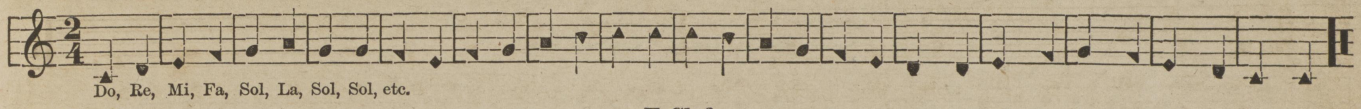
50. In the foregoing example we have given two examples of Double, one of Quadruple, one of Triple, and one of Sextuple or Compound Measure. These are deemed sufficient in this short theoretical treatise. These examples will be followed with other exercises in the succeeding pages.

The marking, counting or beating of the time should claim particular attention, and is performed in the following manner, viz: Measures of Double time have two beats of the hand or *counts*, *down*, *up*, A down beat on the first part, and an up beat on the second. In measures of Triple time there must be three counts or beats to each measure, *down*, *left*, *up*. A down beat on the first part, a left beat on the second part, and an up beat on the third part of each measure. In Quadruple time we have four beats or counts to each measure, as follows: down, left, right, up. A down beat on the first part of each measure, a left beat on the second, a right beat on the third, and an up beat on the fourth part of each measure. In Sextuple measure we have six beats as the measure divides into six parts. These are marked as follows:—down, left, left, right, right, up. This measure is really a double triple measure. Many teachers prefer the giving of only two beats to each measure of Sextuple time. A down beat on the first part, a rest of the hand on the second and third parts, an up beat on the fourth part, and a rest of the hand on the fifth and sixth parts of the measures. This is preferable to six beats.

For further examples and exercises see the following pages.

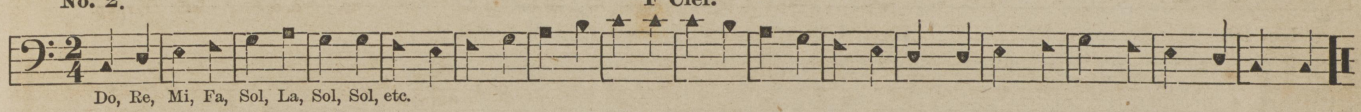
EXAMPLES AND EXERCISES.

No. 1. **Quarter Notes. Double Measure. G Clef.**



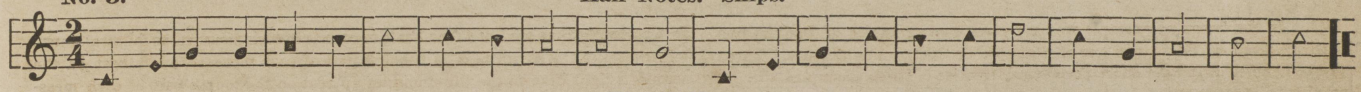
Do, Re, Mi, Fa, Sol, La, Sol, Sol, etc.

No. 2. **F Clef.**

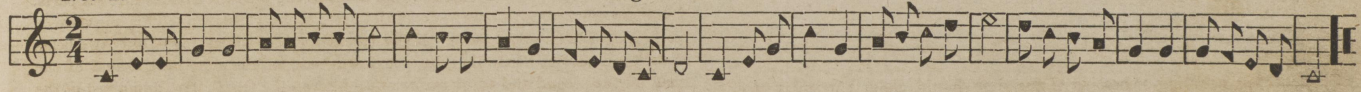


Do, Re, Mi, Fa, Sol, La, Sol, Sol, etc.

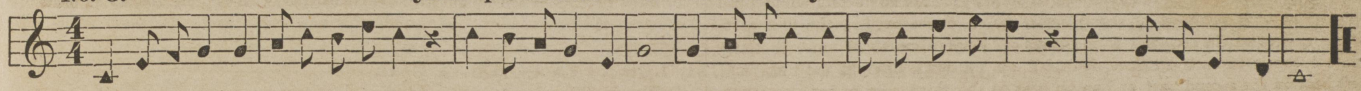
No. 3. **Half Notes. Skips.**



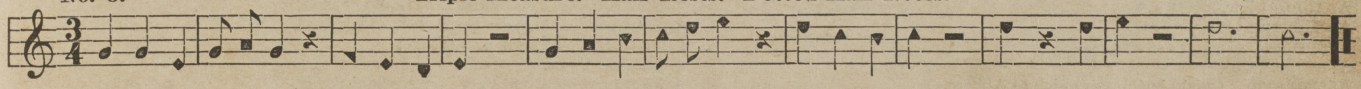
No. 4. **Eighth Notes.**



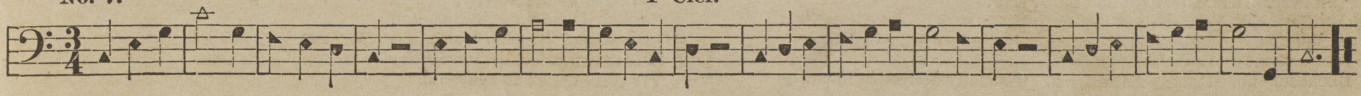
No. 5. **Quadruple Measure. Whole Notes. Quarter Rests.**



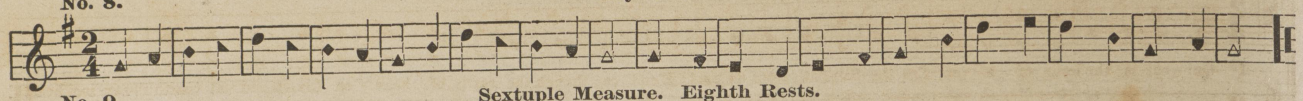
No. 6. **Triple Measure. Half Rests. Dotted Half Notes.**



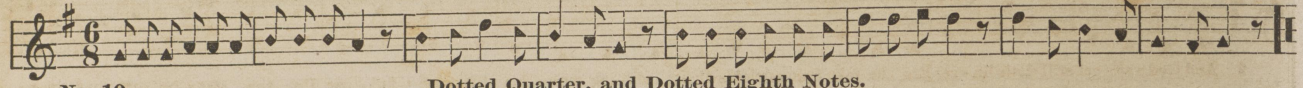
No. 7. **F Clef.**



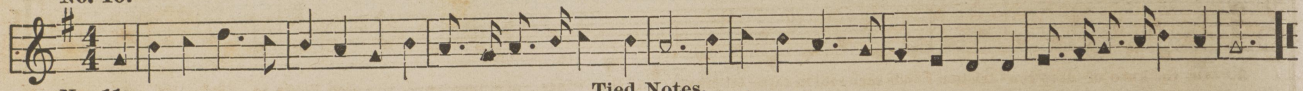
No. 8. Key of G.



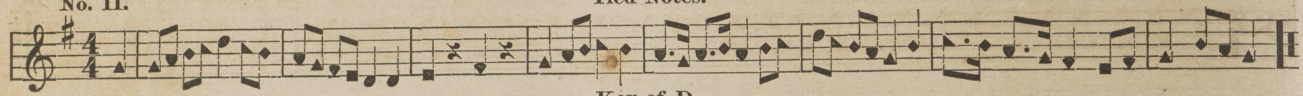
No. 9. Sextuple Measure. Eighth Rests.



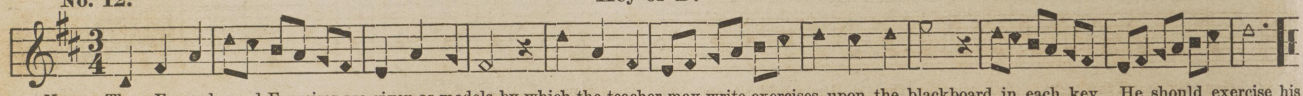
No. 10. Dotted Quarter, and Dotted Eighth Notes.



No. 11. Tied Notes.



No. 12. Key of D.



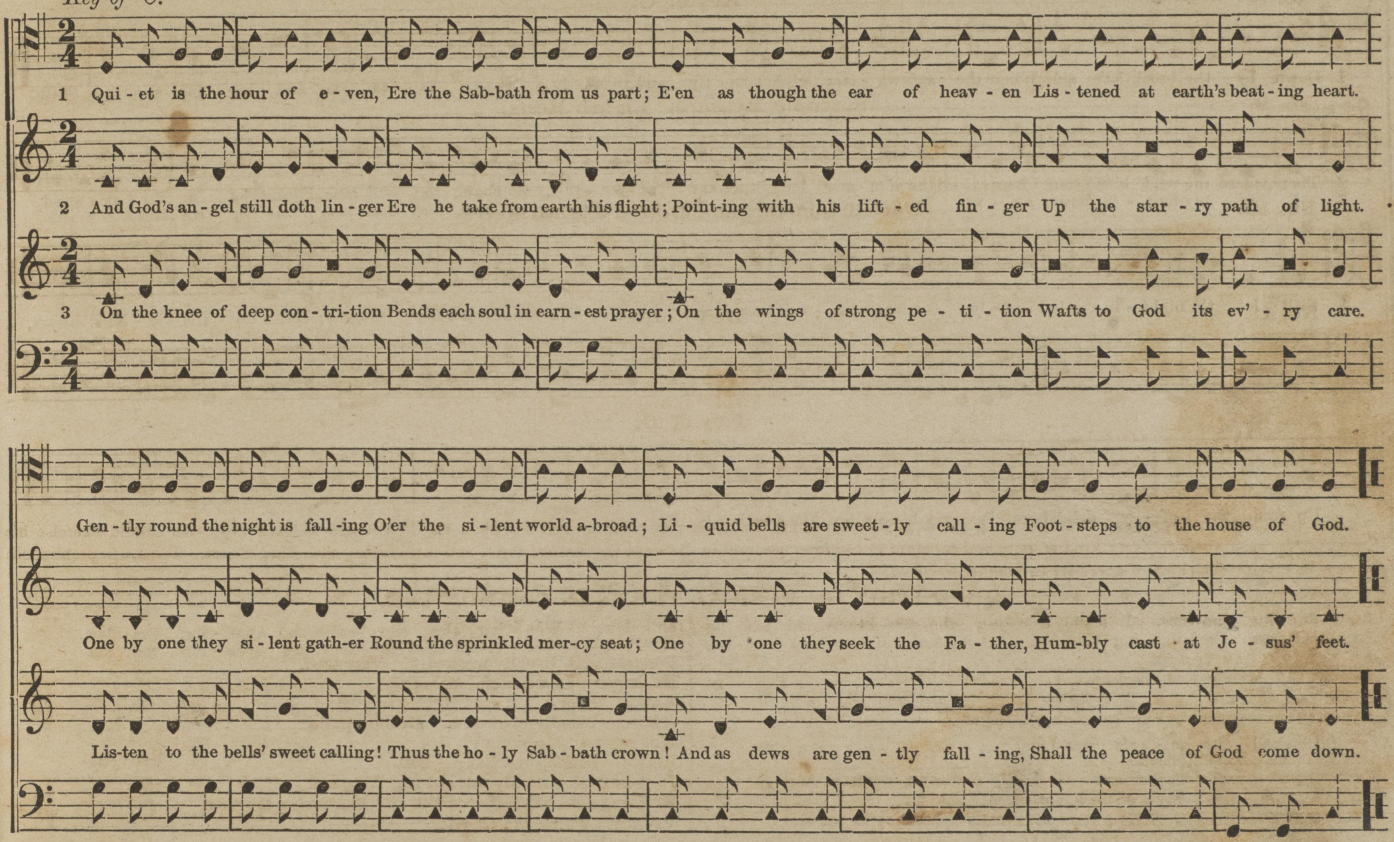
NOTE.—These Examples and Exercises are given as models by which the teacher may write exercises upon the blackboard in each key. He should exercise his ingenuity to write them in every kind of note and measure in common use, and in different rhythmical form, and introducing each kind of rest. Too much prominence cannot be given to blackboard exercises in Singing Schools.

DEFINITION OF MUSICAL TERMS IN COMMON USE.

ACCELERANDO. Accelerating the time gradually faster and faster.
ADAGIO. Slow.
AD LIBITUM. At pleasure.
AFFETUOSO. Tender and affecting.
ALLEGRO. Quick.
ALLEGRETTO. Quick, but not so quick as Allegro.
ANDANTE. Gentle, distinct, and rather slow.
CON SPIRITO. Very spirited.
CRESCENDO. Usually marked *cres.* Gradually increasing in power.
DECLAMANDO. In the style of declamation.
DECRESCENDO. Usually marked *dim.* Gradually decreasing in power.
DOLCE. Sweetly, delicately.
FORTE. Usually marked *f.* Loud.
FORTISSIMO. Usually marked *ff.* Very loud.
GRAZIOSO. In a graceful manner.
LARGO. Slow.
MEZZO. Usually marked *m.* Medium power.
MODERATO. Moderately.
PIANO. Usually marked *p.* Soft.
PIANISSIMO. Usually marked *pp.* Very soft.
RITARDANDO. Usually marked *rit.* Slackening the time.
VIVACE. Quick and cheerful.

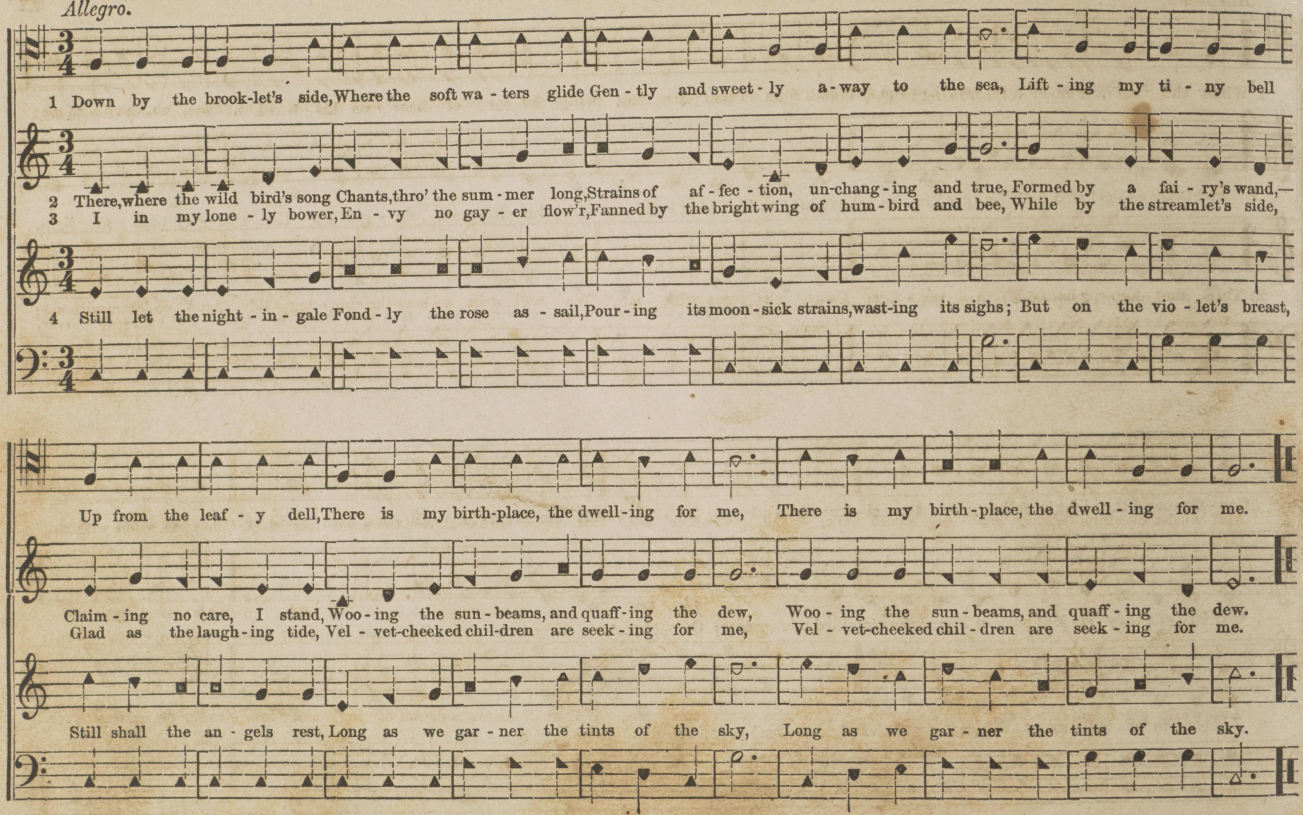
QUIET IS THE HOUR OF EVEN.

Key of C.



BLUE VIOLET'S SONG.

Allegro.

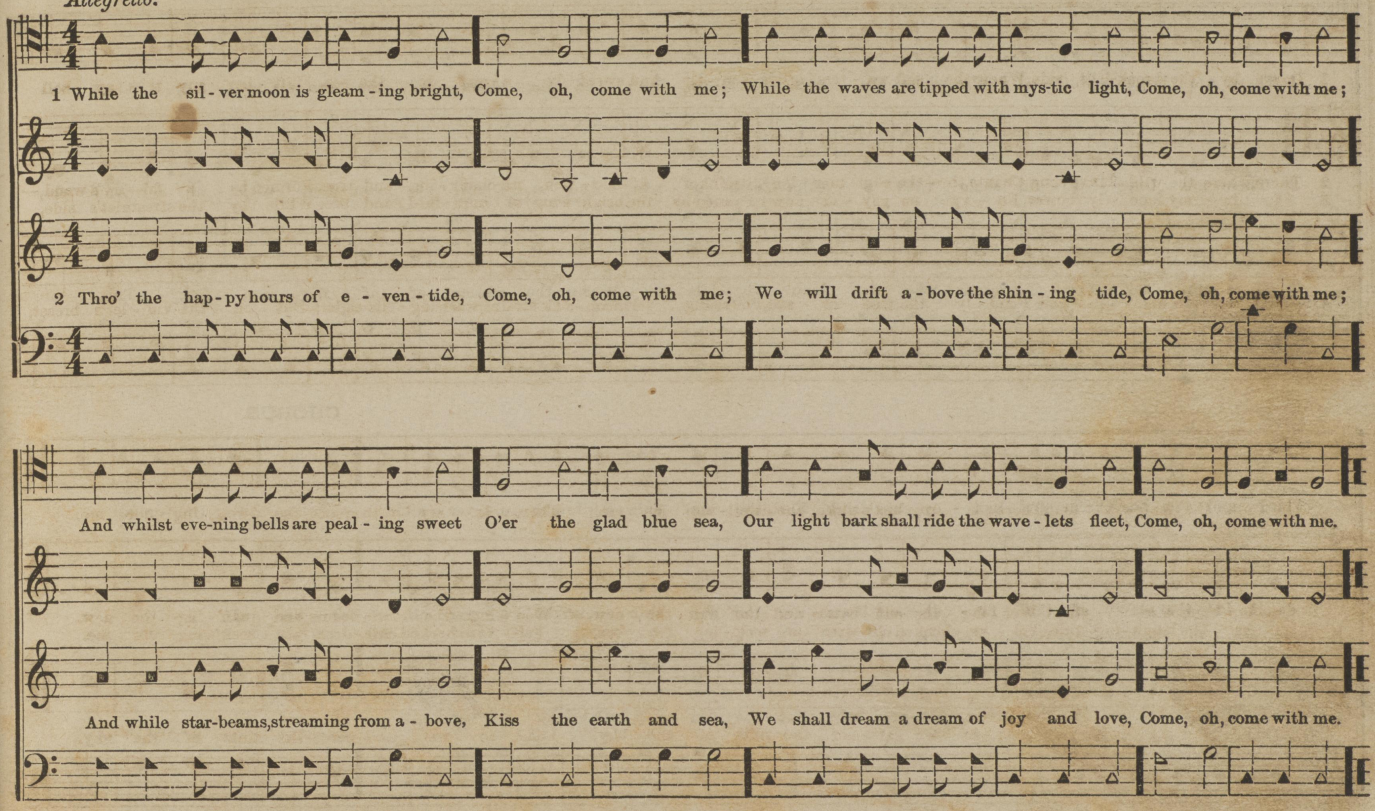


BOAT SONG.

A. S. K.

Allegretto.

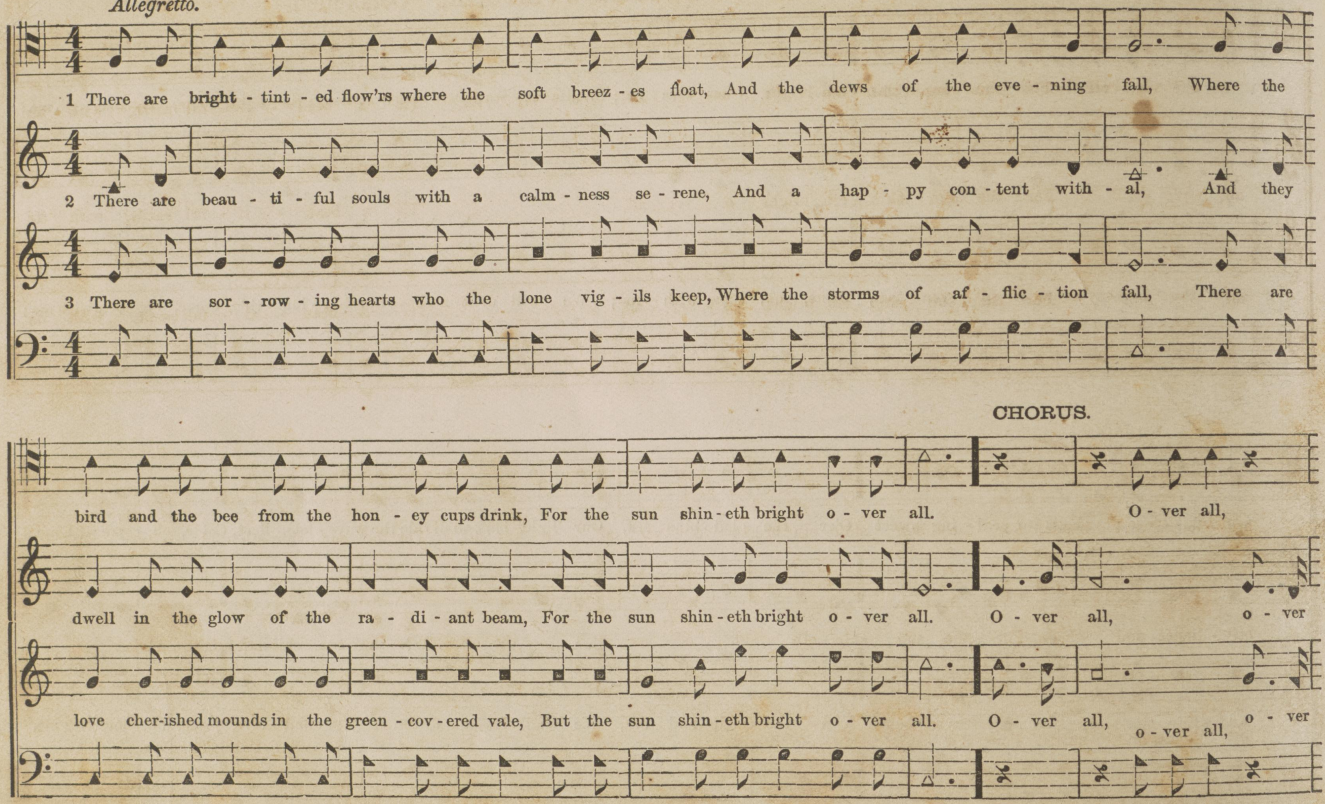
J. H. T.

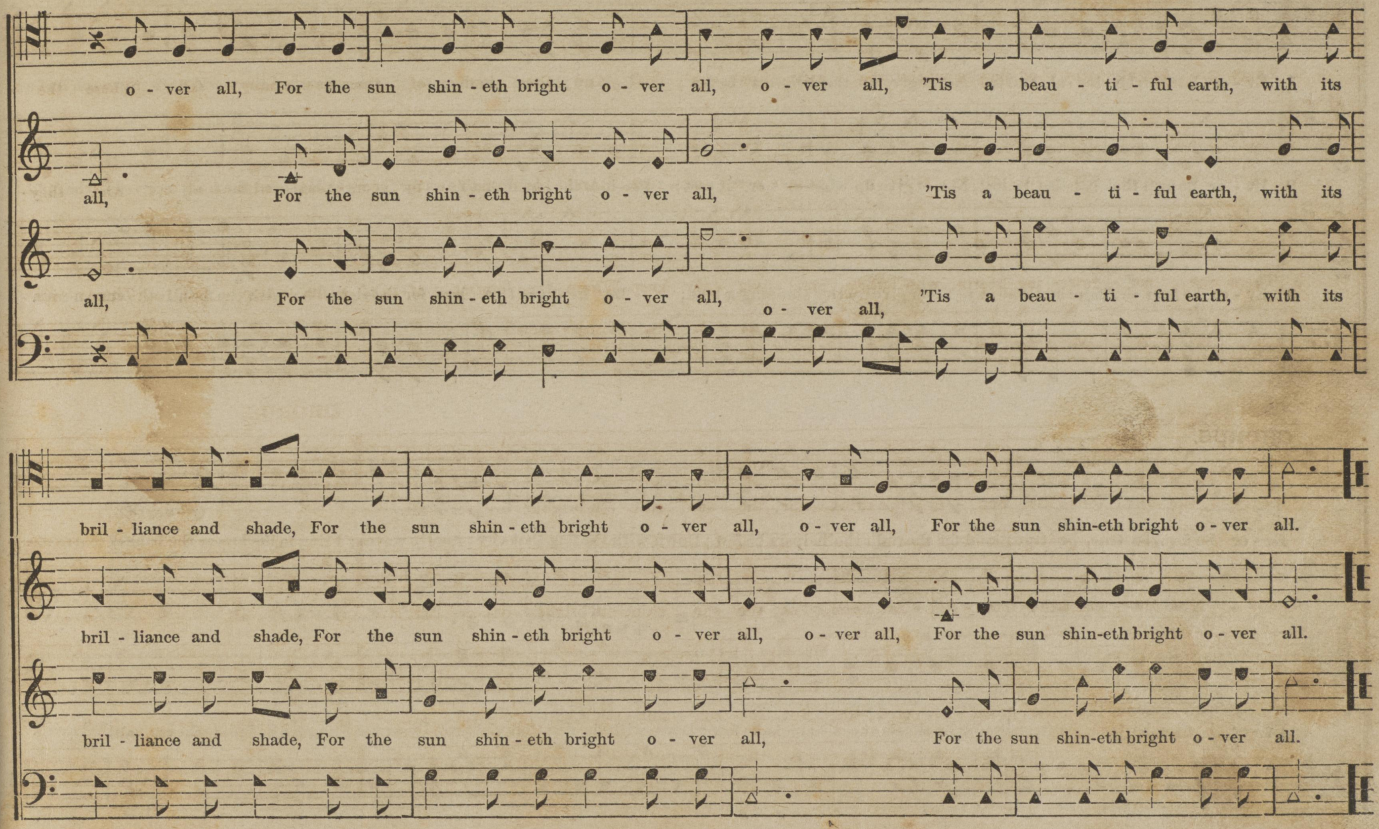


FOR THE SUN SHINETH BRIGHT OVER ALL.

Mrs. E. W. CHAPMAN.

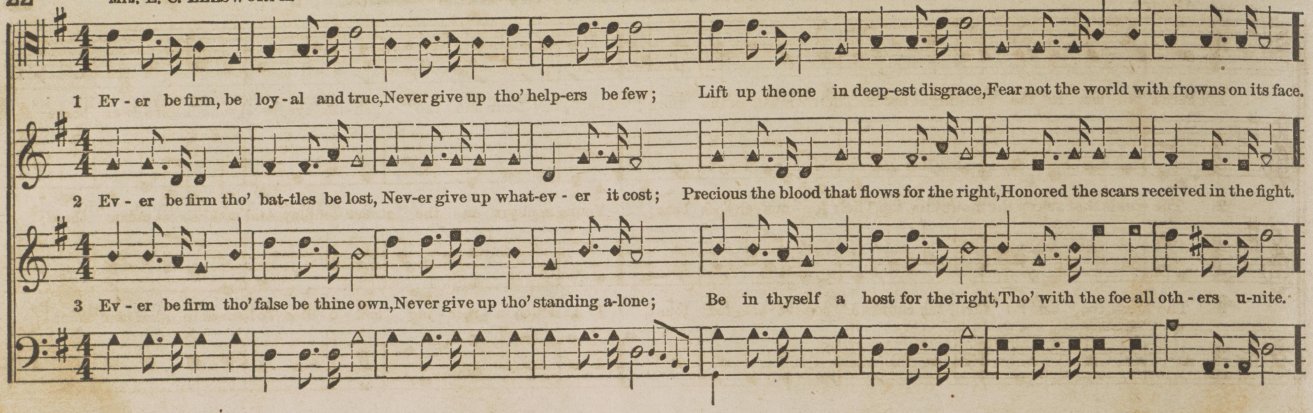
Allegretto.



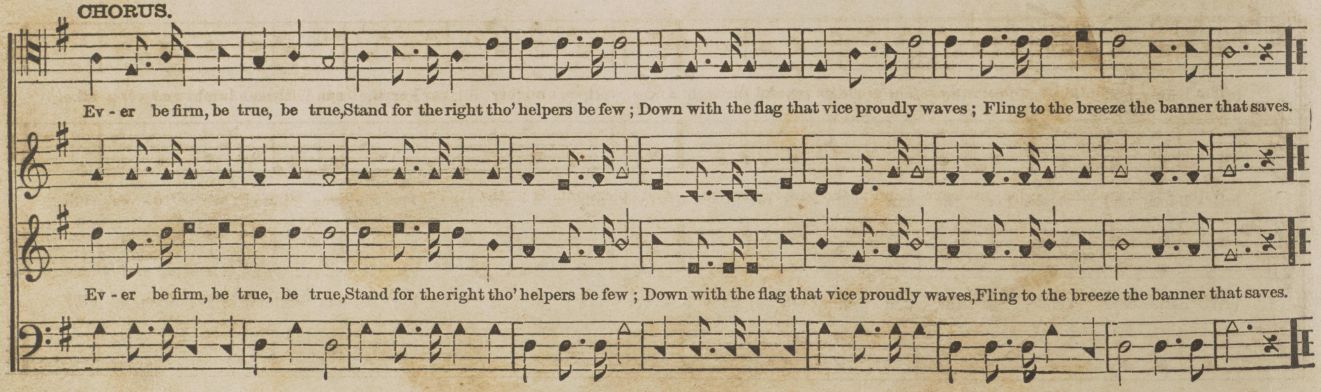

o - ver all, For the sun shin - eth bright o - ver all, o - ver all, 'Tis a beau - ti - ful earth, with its
all, For the sun shin - eth bright o - ver all, 'Tis a beau - ti - ful earth, with its
all, For the sun shin - eth bright o - ver all, o - ver all, 'Tis a beau - ti - ful earth, with its
bril - liance and shade, For the sun shin - eth bright o - ver all, o - ver all, For the sun shin-eth bright o - ver all.
bril - liance and shade, For the sun shin - eth bright o - ver all, o - ver all, For the sun shin-eth bright o - ver all.
bril - liance and shade, For the sun shin - eth bright o - ver all, For the sun shin-eth bright o - ver all.

Mrs. E. C. ELLSWORTH.

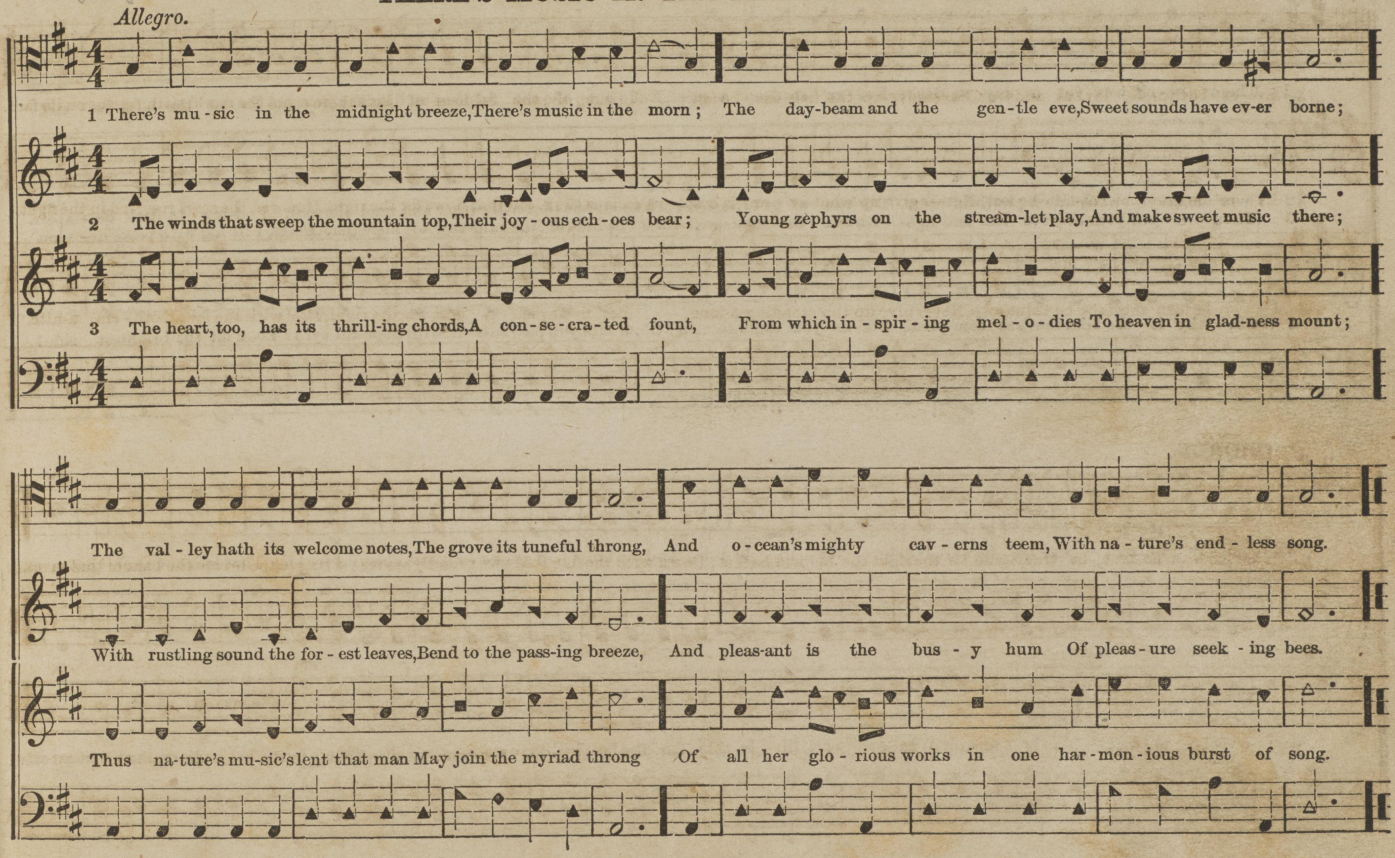
EVER BE FIRM.



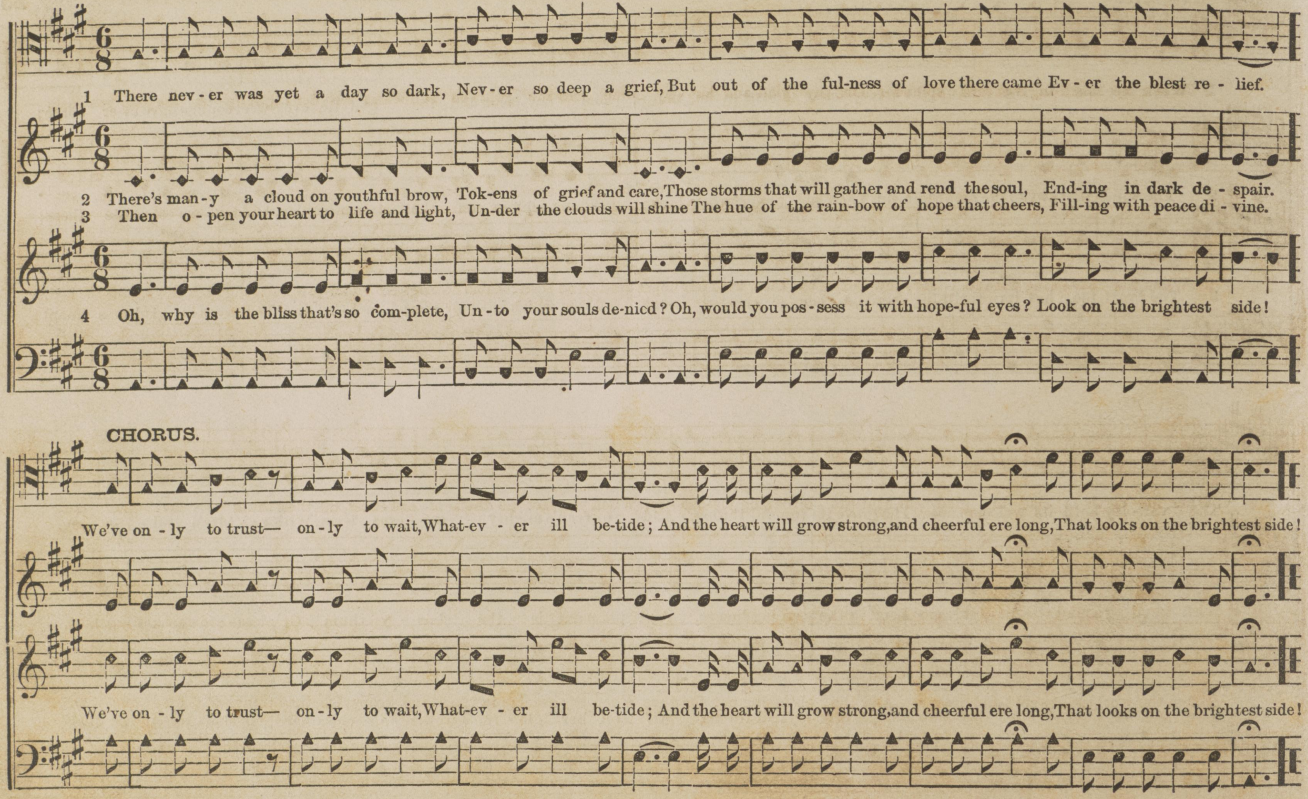
CHORUS.



"THERE'S MUSIC IN THE MIDNIGHT BREEZE."



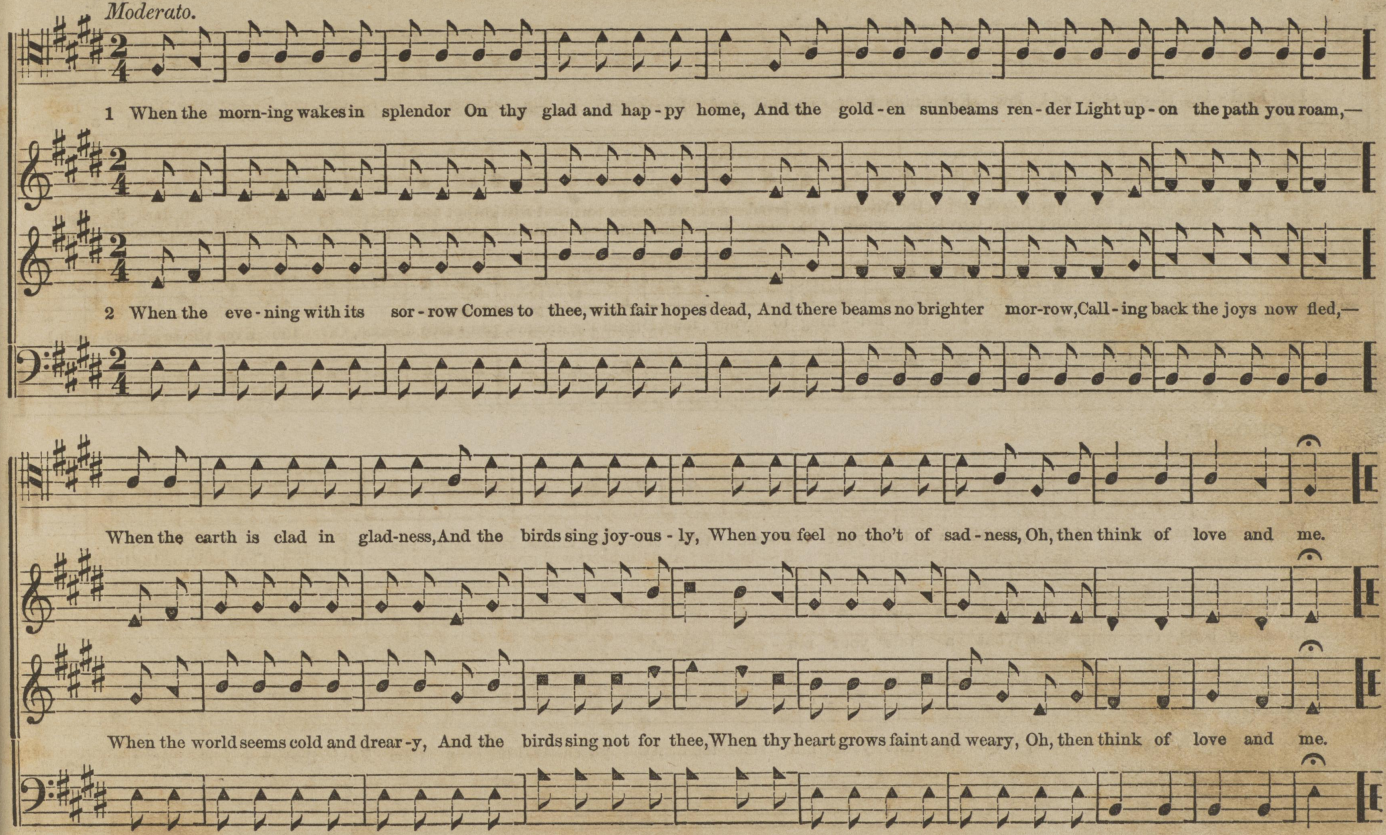
THE BRIGHTEST SIDE.



THINK OF ME.

Words by NYNOTHA.

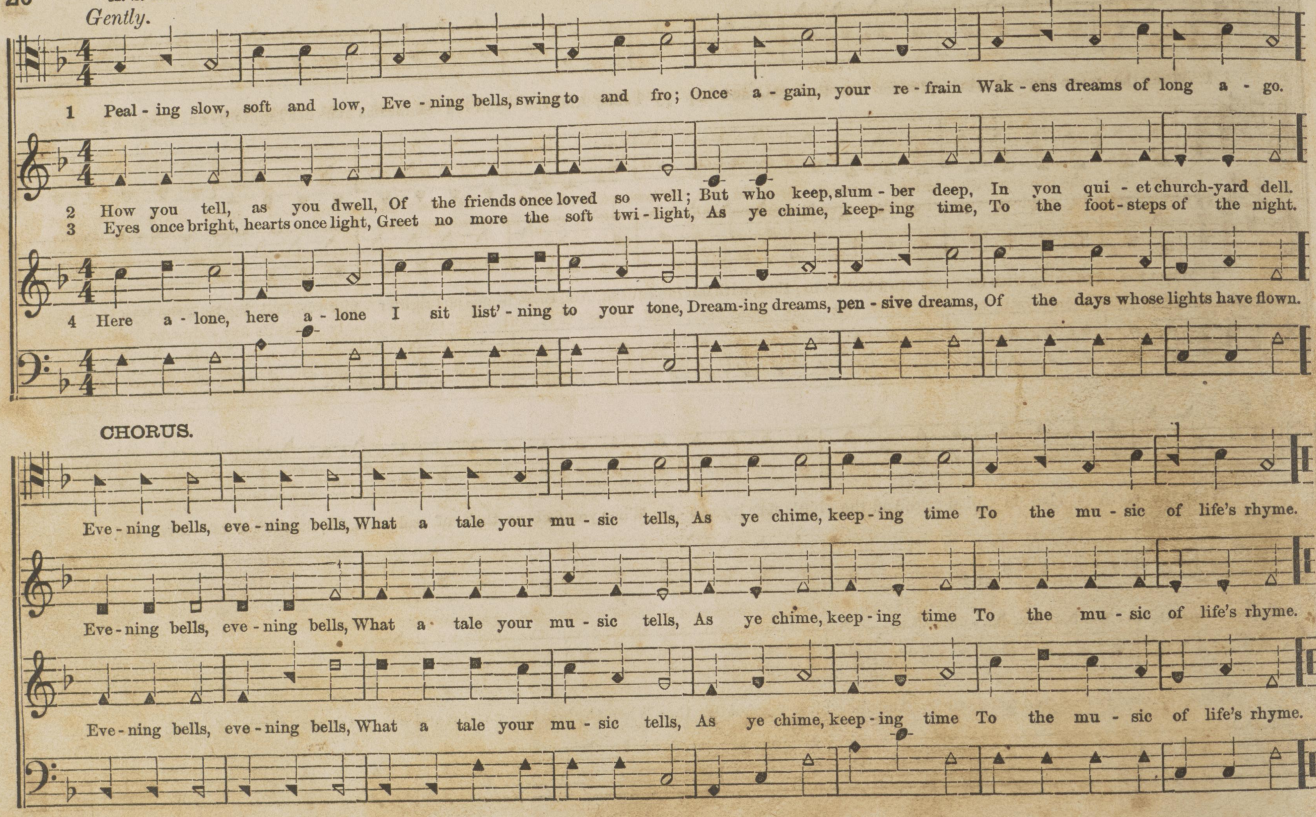
Moderato.



EVENING BELLS.

A. S. KIEFFER. J. H. T.

Gently.

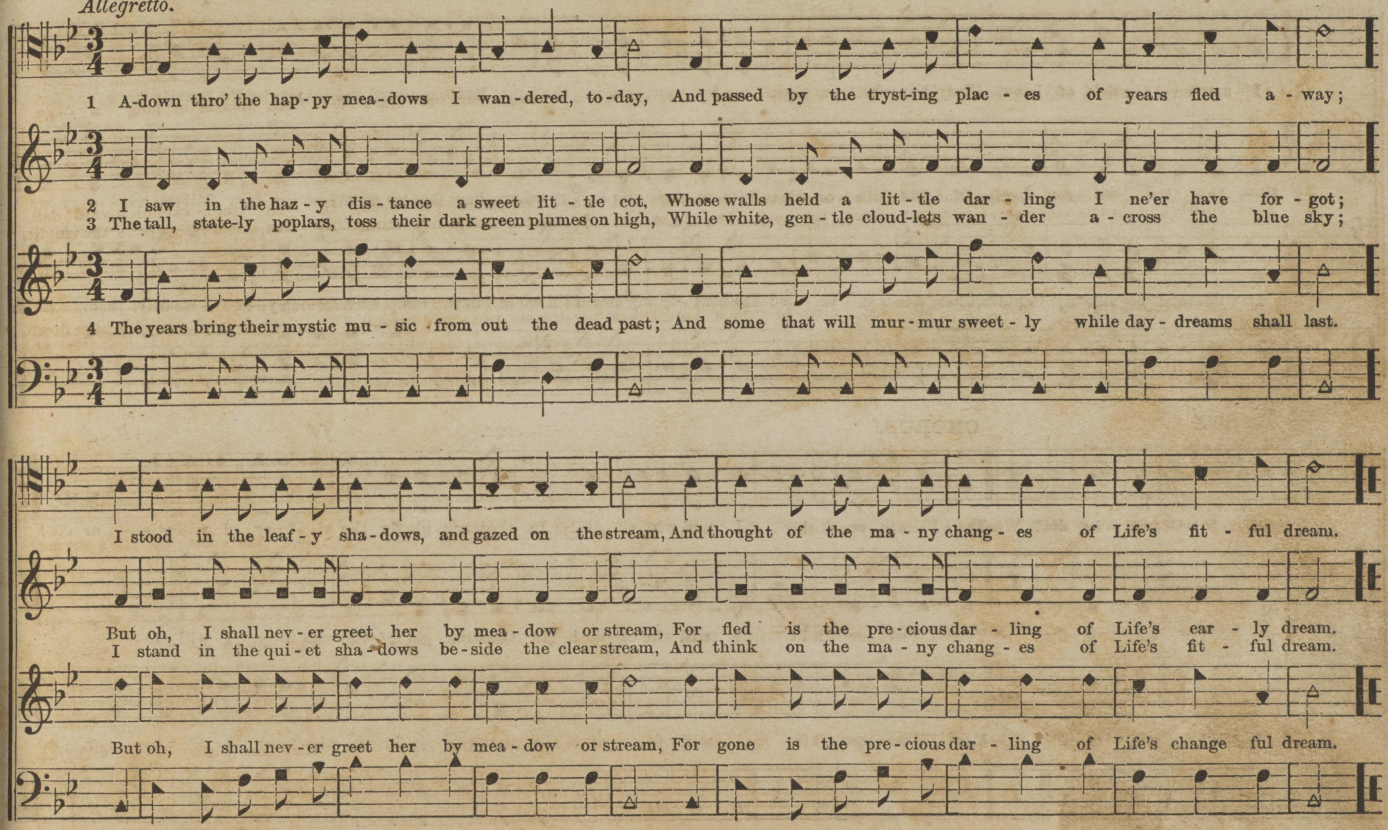


CHORUS.

LIFE'S CHANGEFUL DREAM.

A. S. KIEFFER.

Allegretto.



I WILL WIN OR DIE.

J. H. T.

1 I am on the field of bat-tle, Pledg'd to win or die; Fear-less, earn-est in the fight, Bear-ing sword and ar-mor bright, Bravely struggling for the

2 Firm-ly stand with faith and courage, Pledg'd to win or die; Foes as-sail us ev'-ry-where, Foes that we must bravely dare Till the vic-to-ry we

3 I will stand be-side my Captain, Pledg'd to win or die; Faithful-ly my sword I'll wield, Till the vanquish'd foemen yield, Till we drive them from the

CHORUS.

cres. *ff* *rit.*

right, I will win or die! Yes, I'll win or die! I will win or die! In the strug-gle for the vic-to-ry I will win— or die!

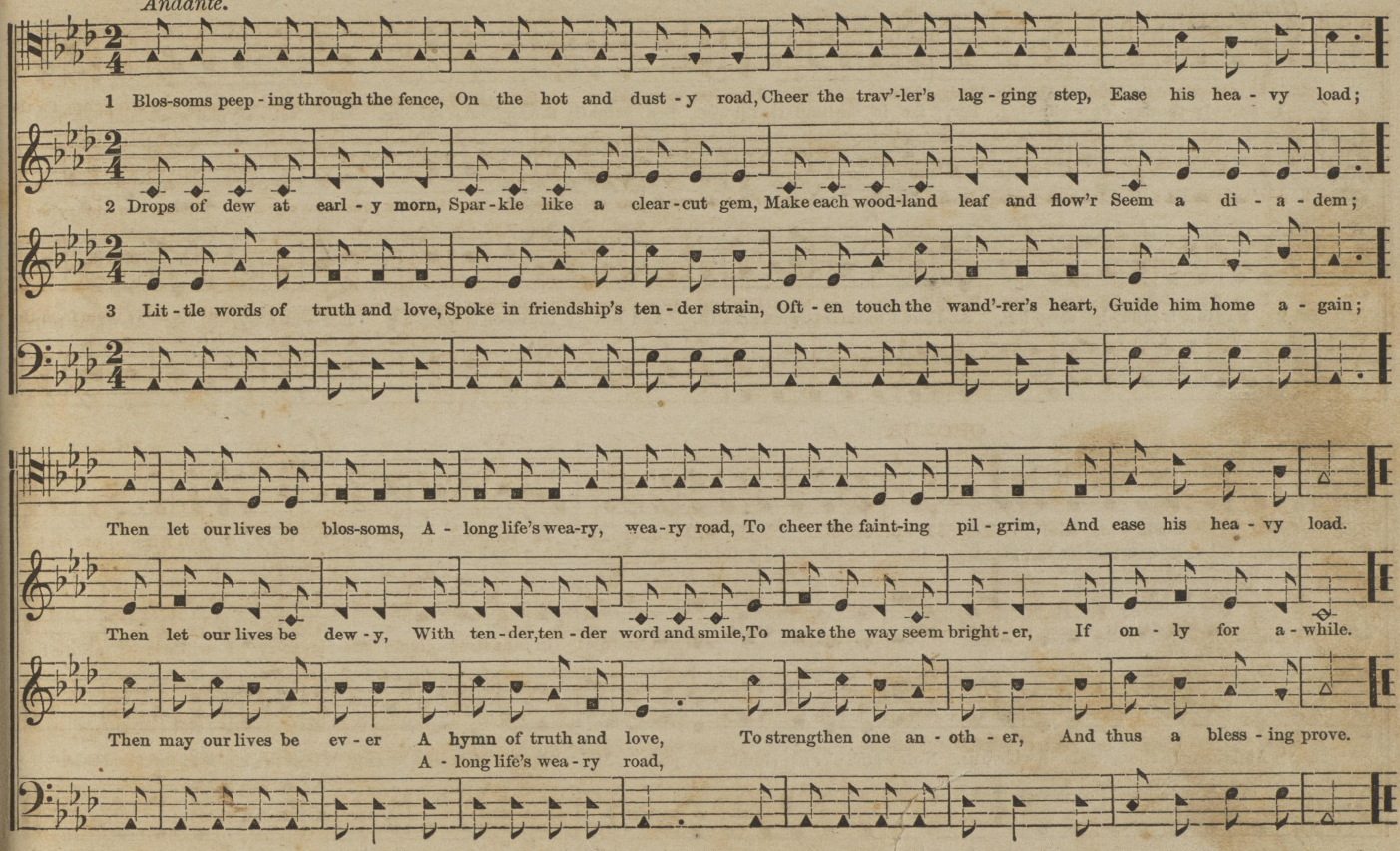
share, Till we win or die! Yes, I'll win or die! I will win or die! In the strug-gle for the vic-to-ry I will win— or die!

field, Till we win or die! Yes, I'll win or die! I will win or die! In the strug-gle for the vic-to-ry I will win— or die!

BLOSSOMS.

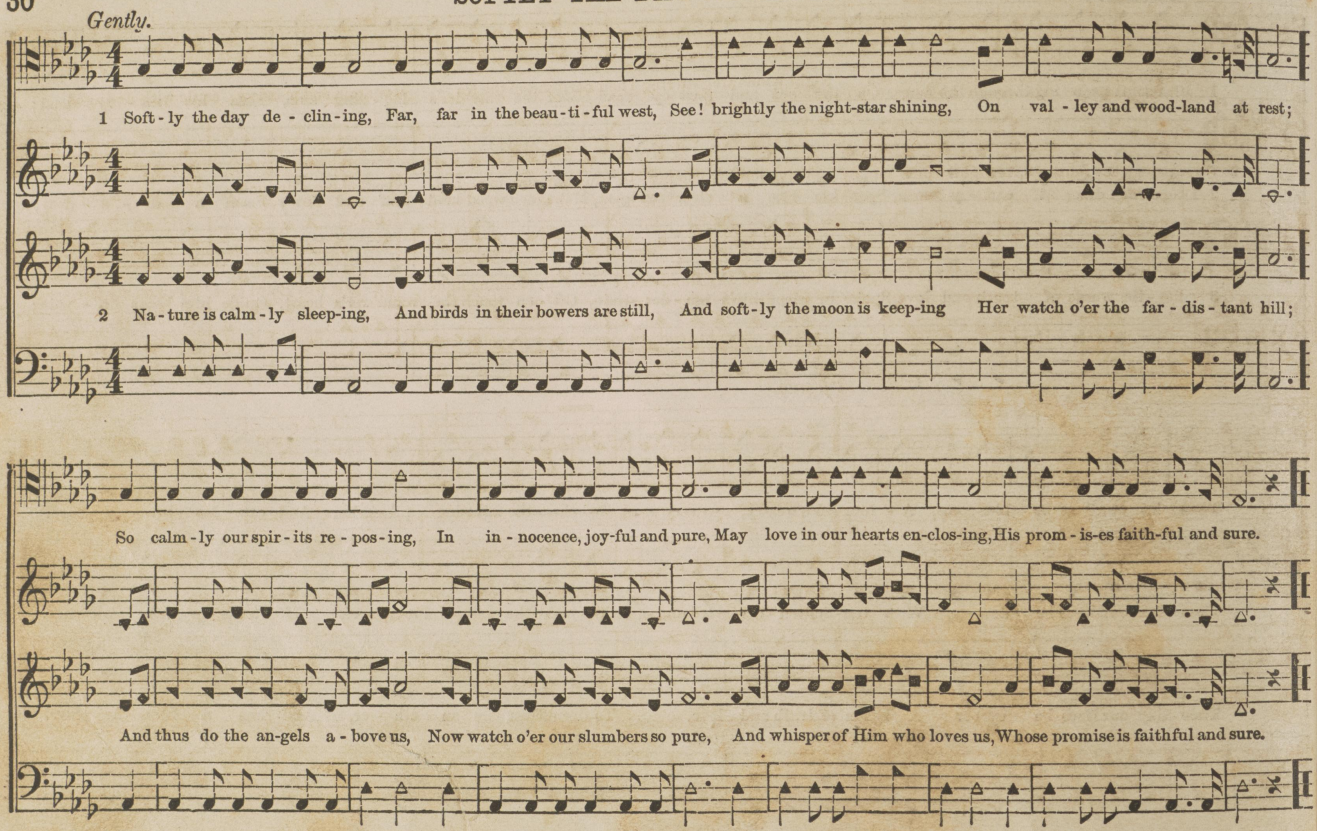
W. B. BLAKE.

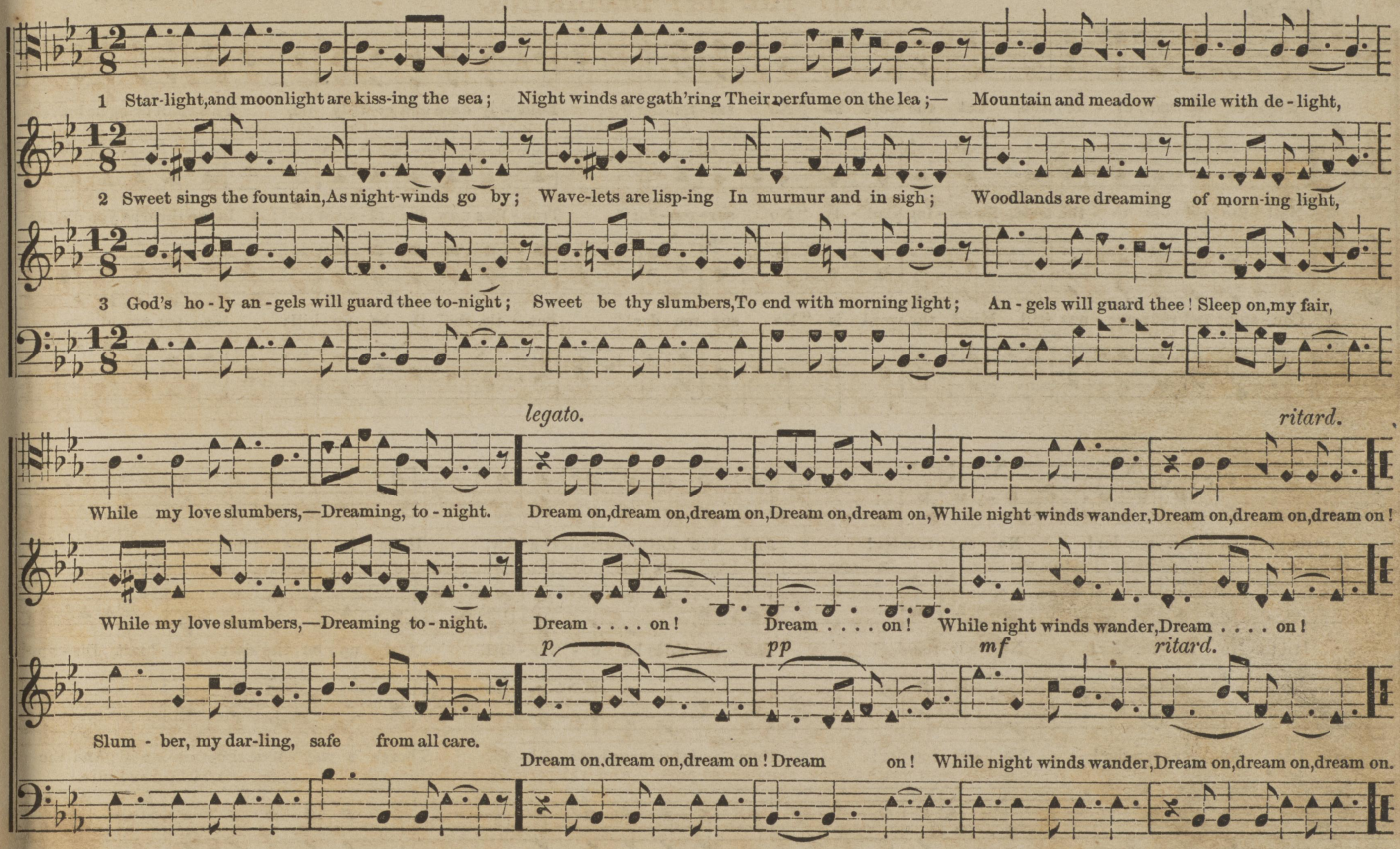
Andante.



"SOFTLY THE DAY DECLINING."

Gently.

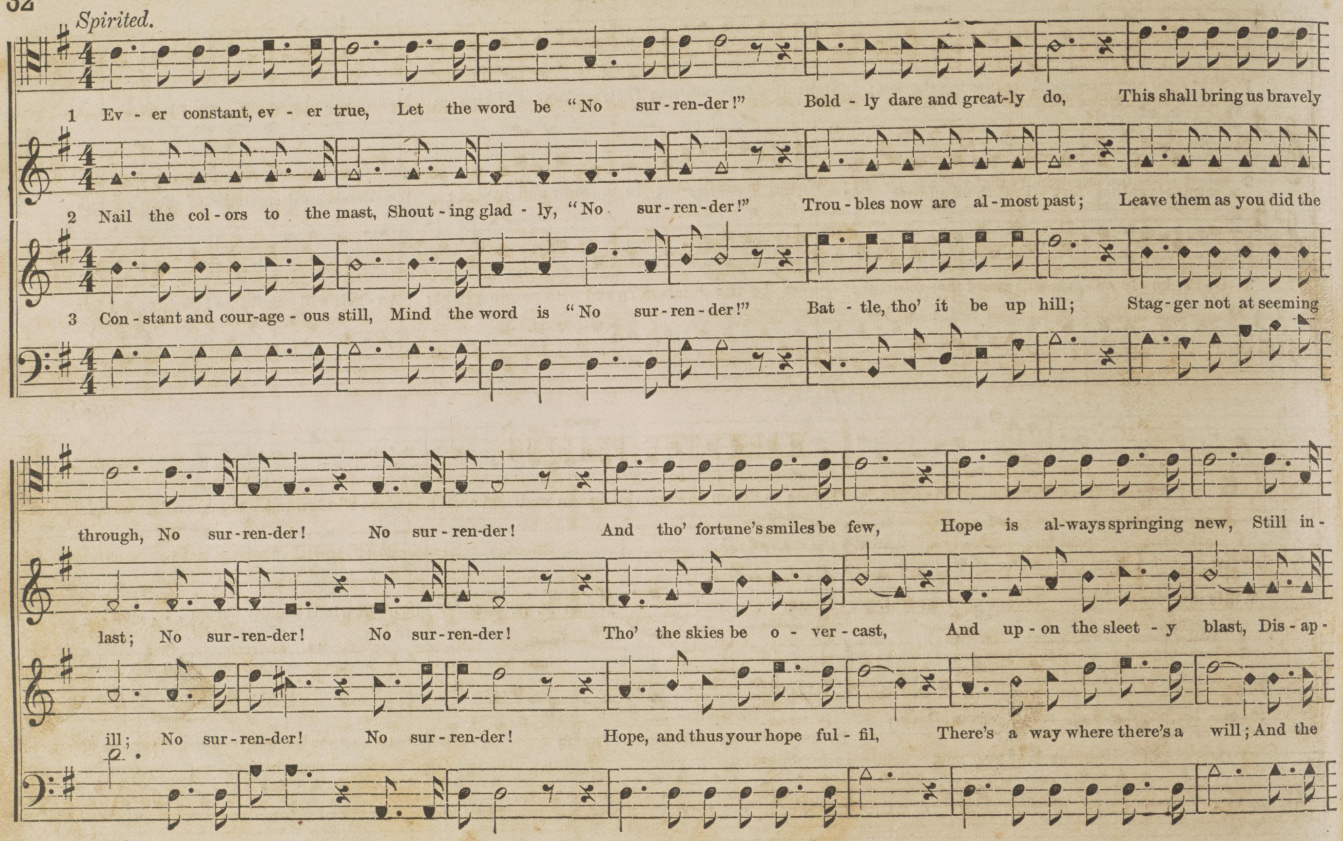



1 Star-light,and moonlight are kiss-ing the sea ; Night winds are gath'ring Their perfume on the lea ;— Mountain and meadow smile with de - light,
2 Sweet sings the fountain,As night-winds go by ; Wave-lets are lisp-ing In murmur and in sigh ; Woodlands are dreaming of morn-ing light,
3 God's ho - ly an - gels will guard thee to-night ; Sweet be thy slumbers,To end with morning light ; An - gels will guard thee ! Sleep on,my fair,
legato.
ritard.
While my love slumbers,—Dreaming, to - night. Dream on,dream on,dream on,Dream on,dream on,While night winds wander,Dream on,dream on,dream on !
While my love slumbers,—Dreaming to - night. Dream . . . . on ! Dream . . . . on ! While night winds wander,Dream . . . . on !
p
pp
mf
ritard.
Slum - ber, my dar-ling, safe from all care.
Dream on,dream on,dream on ! Dream on ! While night winds wander,Dream on,dream on,dream on.

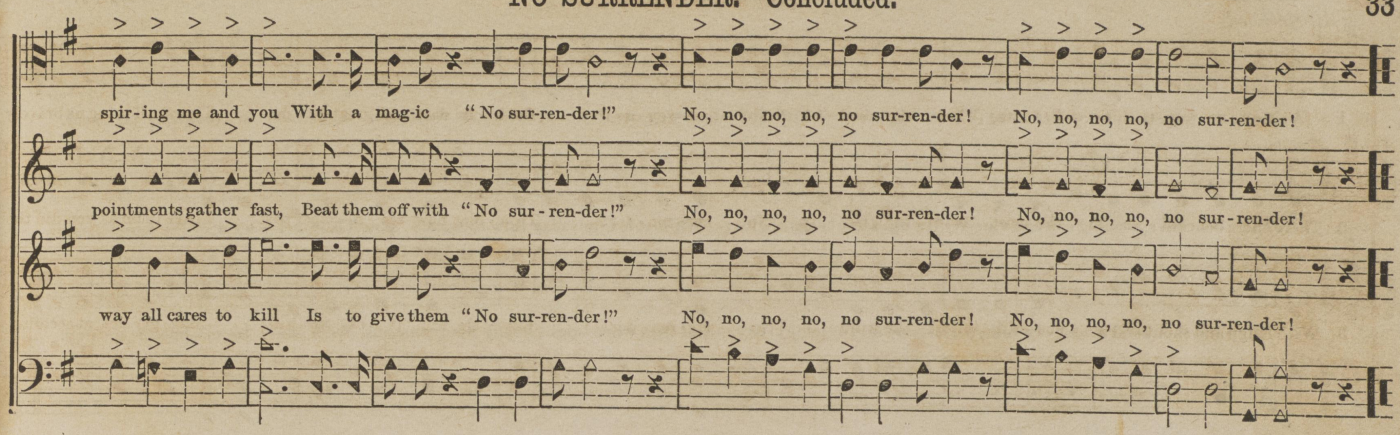
NO SURRENDER.

J. H. T.

Spirited.



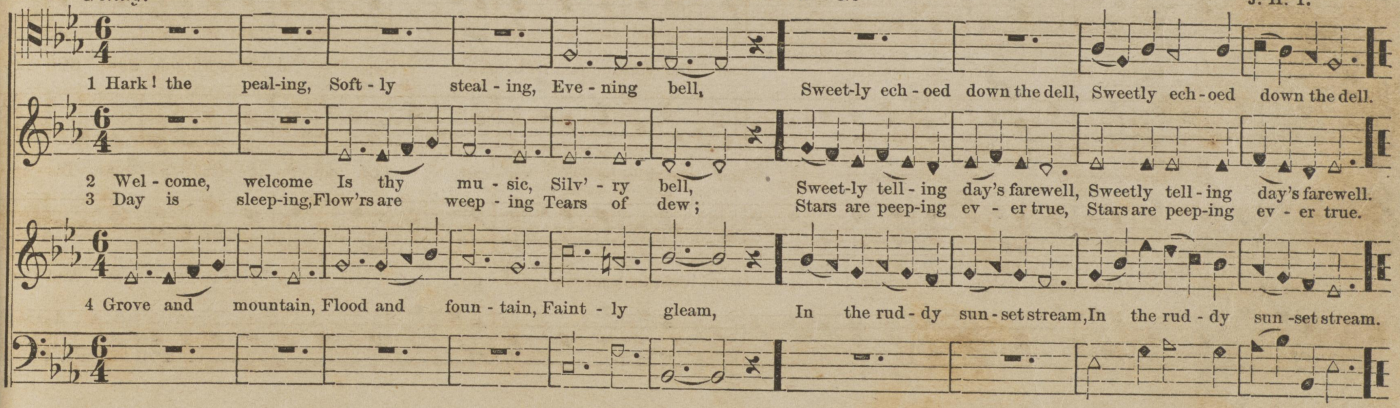
NO SURRENDER. Concluded.



HARK! THE PEALING.

Gently.

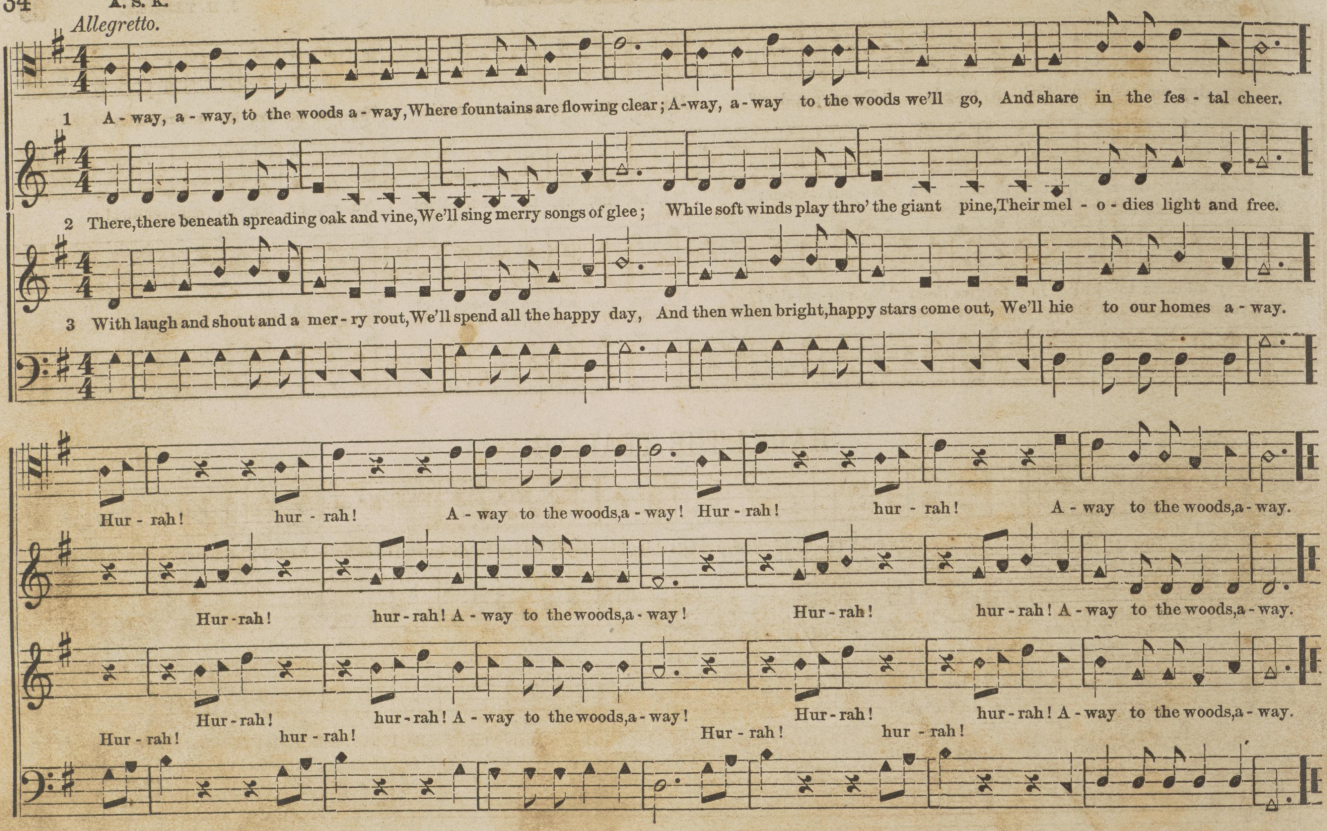
J. H. T.



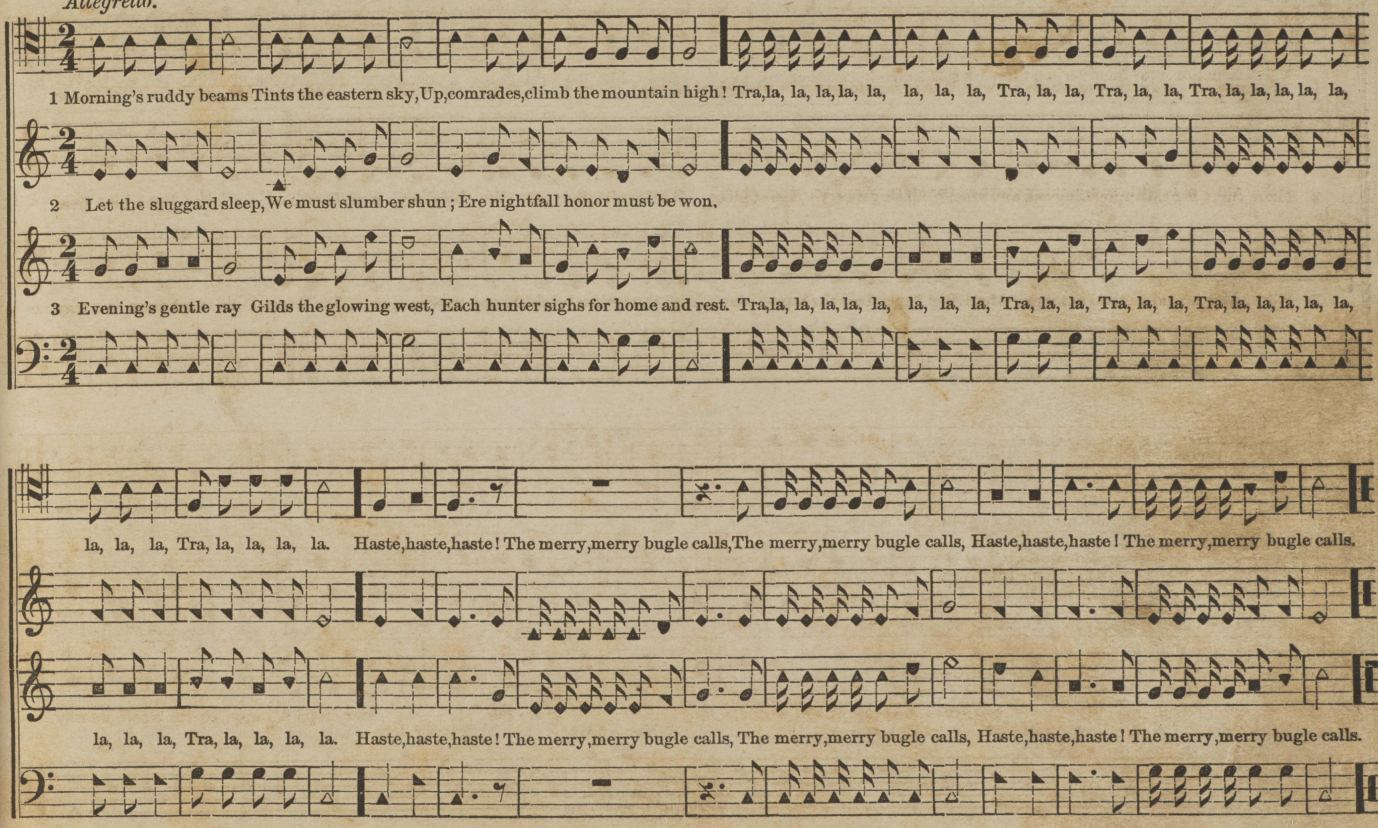
A. S. K.

AWAY, AWAY!

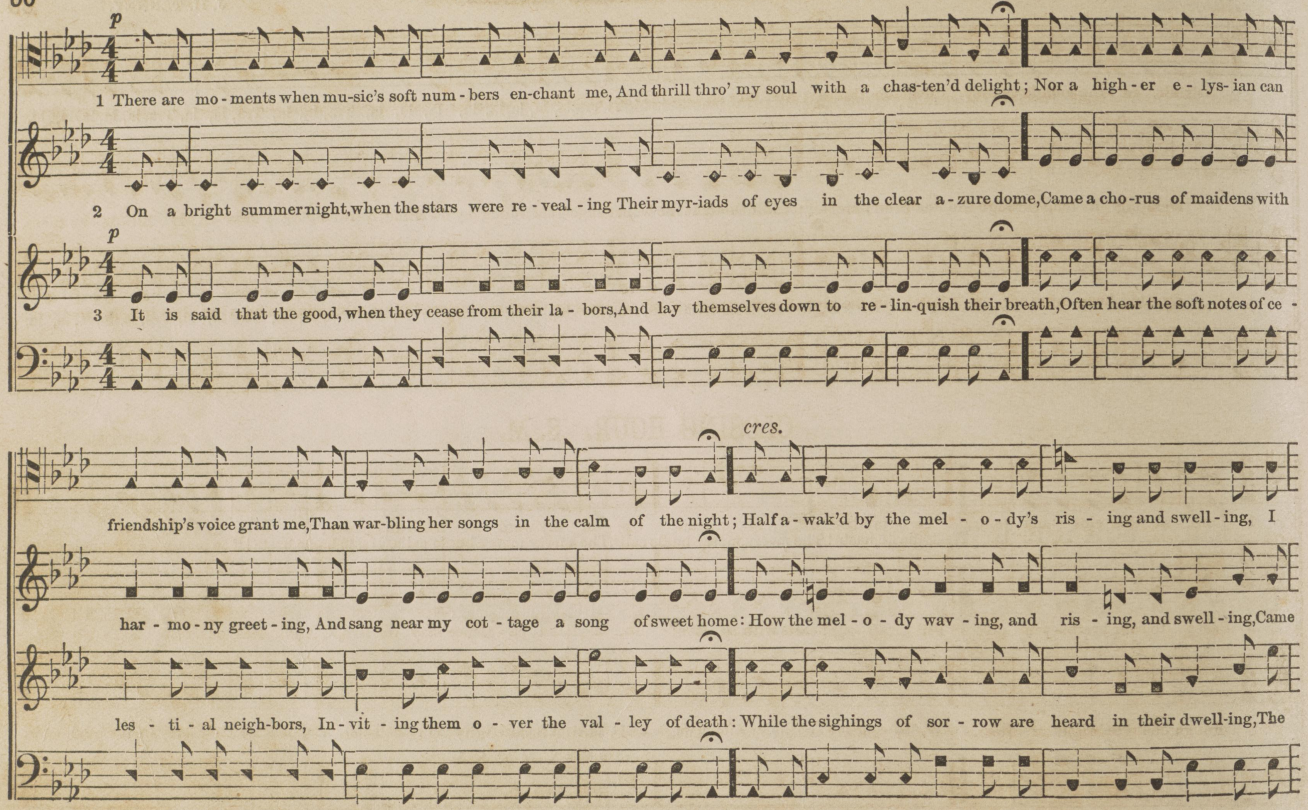
Allegretto.

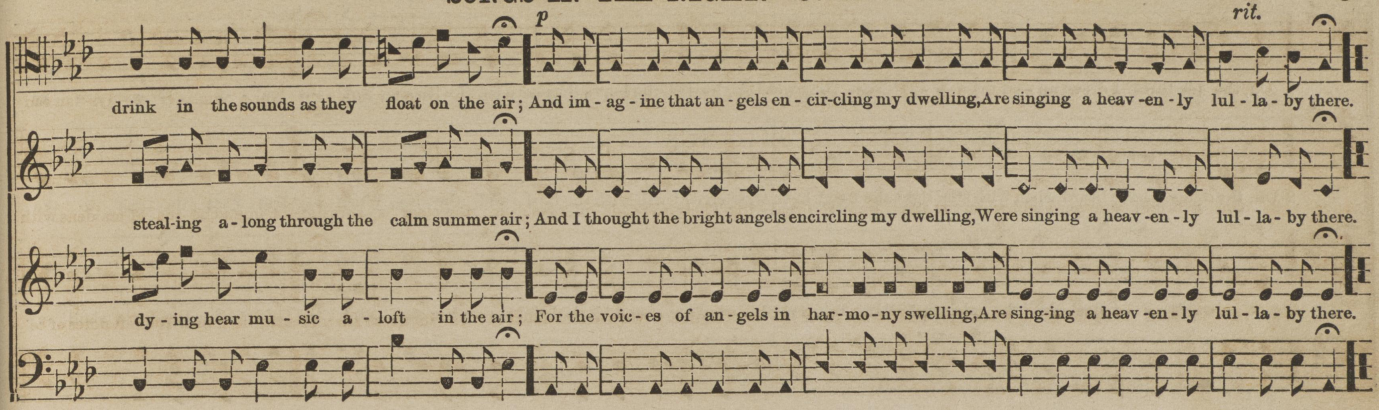


Allegretto.


1 Morning's ruddy beams Tints the eastern sky, Up, comrades, climb the mountain high! Tra, la, la, la, la, la, la, la, la, Tra, la, la, Tra, la, la, Tra, la, la, la, la, la,
2 Let the sluggard sleep, We must slumber shun; Ere nightfall honor must be won.
3 Evening's gentle ray Gilds the glowing west, Each hunter sighs for home and rest. Tra, la, la, la, la, la, la, la, la, Tra, la, la, Tra, la, la, Tra, la, la, la, la, la,
la, la, la, Tra, la, la, la, la. Haste, haste, haste! The merry, merry bugle calls, The merry, merry bugle calls, Haste, haste, haste! The merry, merry bugle calls.
la, la, la, Tra, la, la, la, la. Haste, haste, haste! The merry, merry bugle calls, The merry, merry bugle calls, Haste, haste, haste! The merry, merry bugle calls.

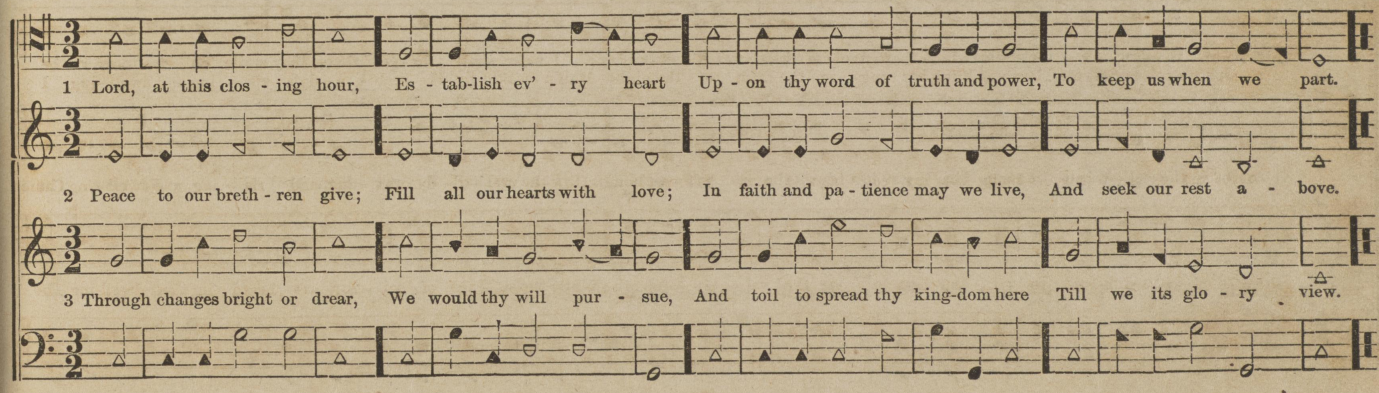
SONGS IN THE NIGHT.





CLOSING HOUR. S. M.

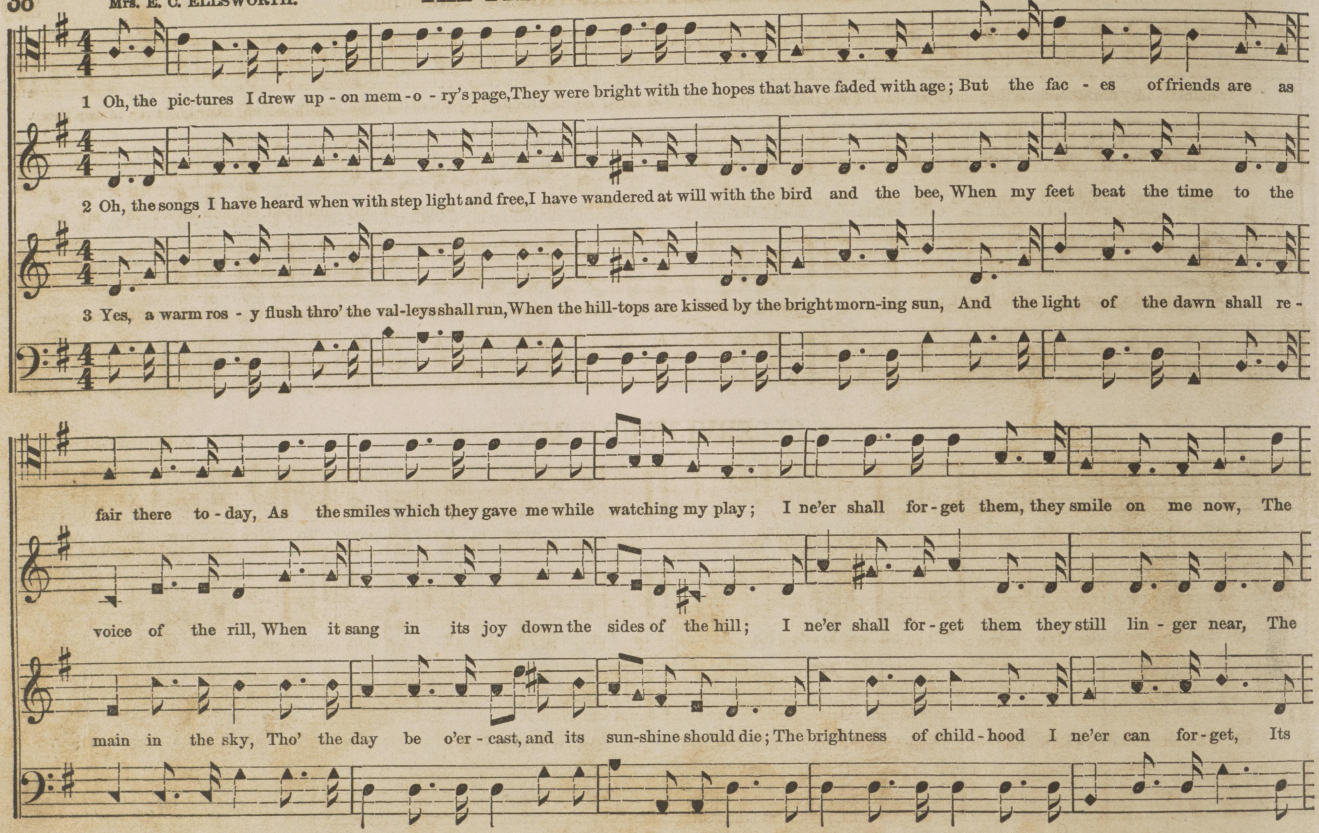
E. ROBERTS.

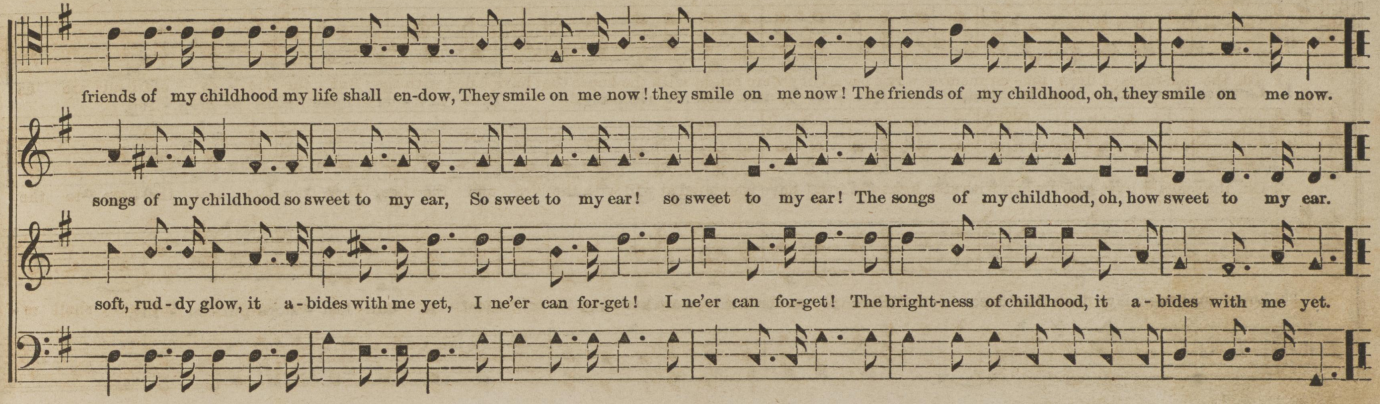


Mrs. E. C. ELLSWORTH.

THE FRIENDS OF MY CHILDHOOD.

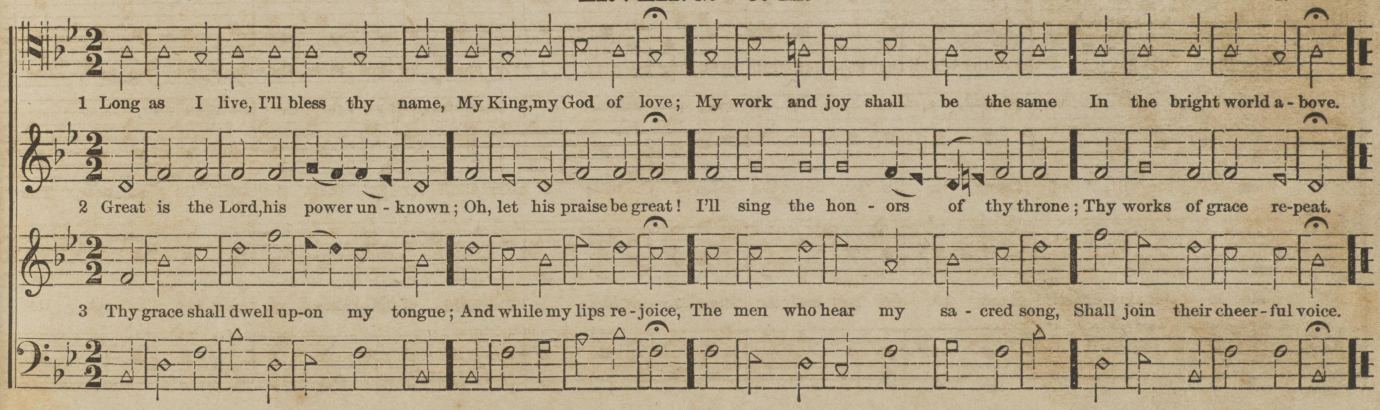
J. H. TENNEY, by per.




friends of my childhood my life shall en-dow, They smile on me now! they smile on me now! The friends of my childhood, oh, they smile on me now.
songs of my childhood so sweet to my ear, So sweet to my ear! so sweet to my ear! The songs of my childhood, oh, how sweet to my ear.
soft, rud-dy glow, it a-bides with me yet, I ne'er can for-get! I ne'er can for-get! The bright-ness of childhood, it a-bides with me yet.

ERVLING. C. M.

T.

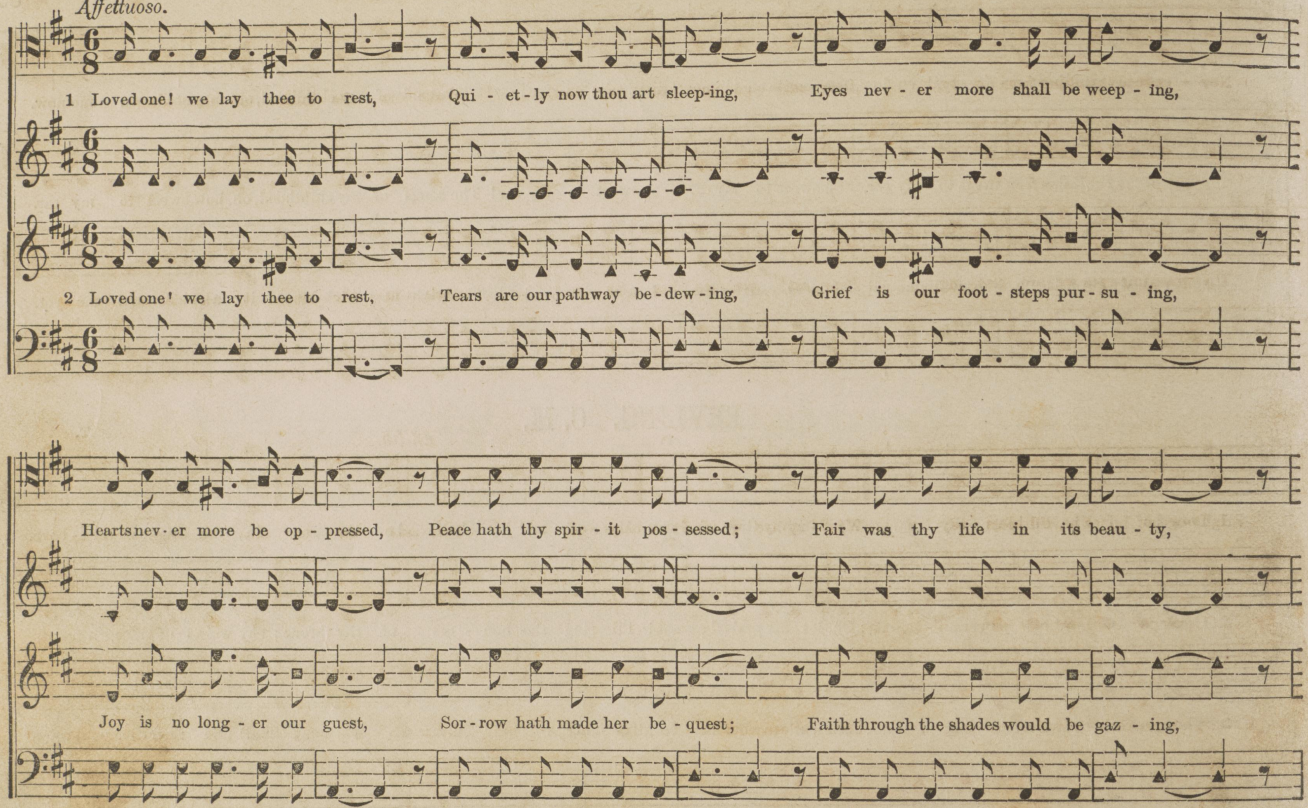

1 Long as I live, I'll bless thy name, My King, my God of love; My work and joy shall be the same In the bright world a-bove.
2 Great is the Lord, his power un-known; Oh, let his praise be great! I'll sing the hon-ors of thy throne; Thy works of grace re-peat.
3 Thy grace shall dwell up-on my tongue; And while my lips re-joice, The men who hear my sa-cred song, Shall join their cheer-ful voice.

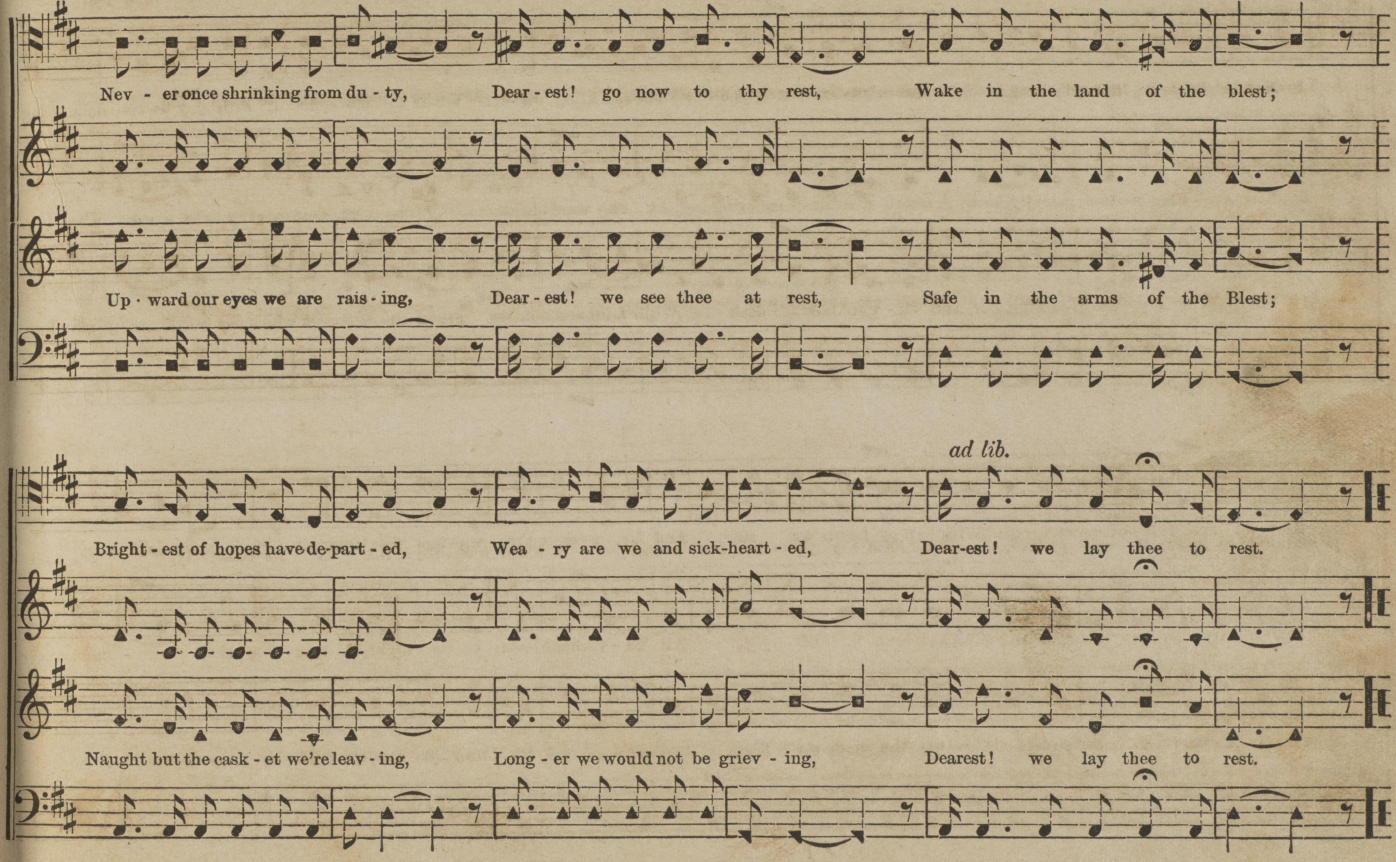
Mrs. E. C. ELLSWORTH.

LOVED ONE, WE LAY THEE TO REST.

J. H. TENNEY by per.

Affettuoso.

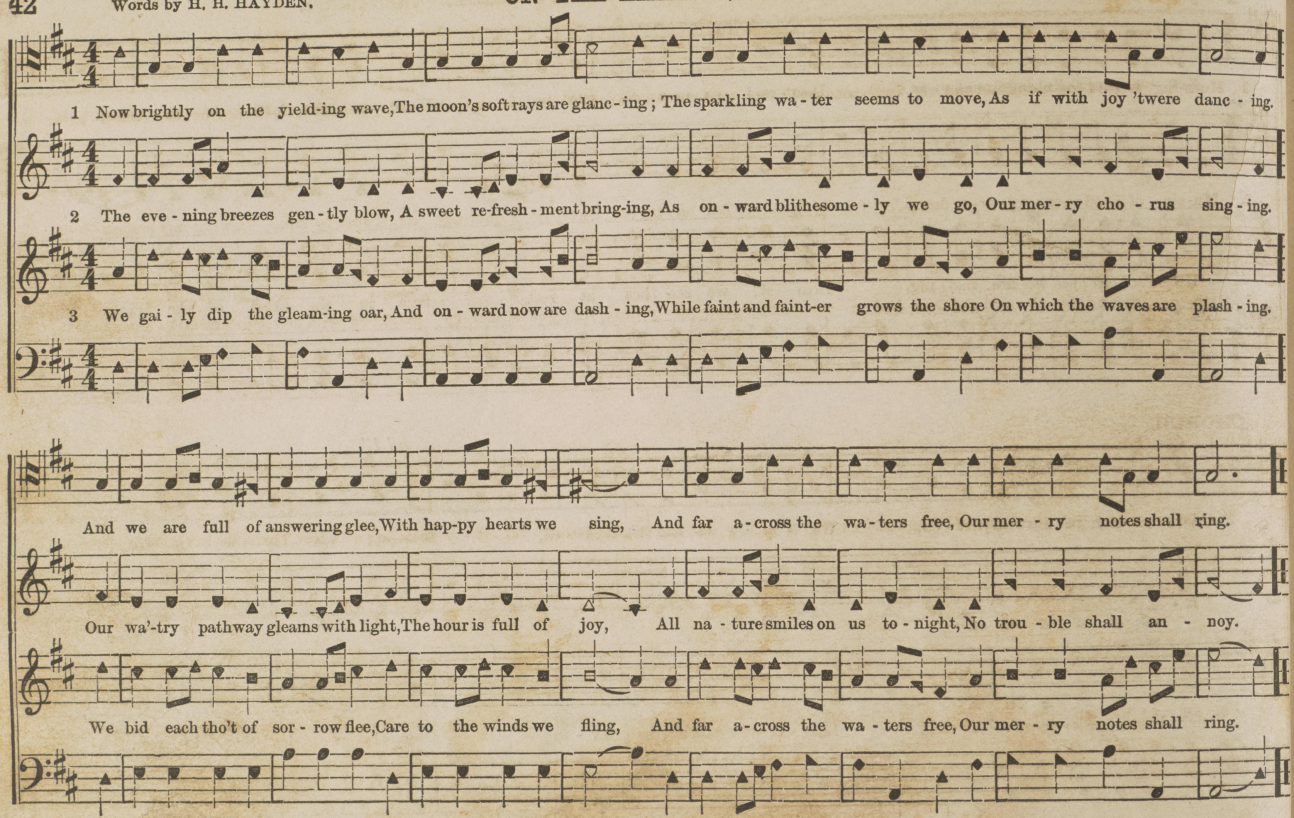



Nev - er once shrinking from du - ty, Dear - est! go now to thy rest, Wake in the land of the blest;
Up · ward our eyes we are rais - ing, Dear - est! we see thee at rest, Safe in the arms of the Blest;
ad lib.
Bright - est of hopes have de-part - ed, Wea - ry are we and sick-heart - ed, Dear-est! we lay thee to rest.
Naught but the cask - et we're leav - ing, Long - er we would not be griev - ing, Dearest! we lay thee to rest.

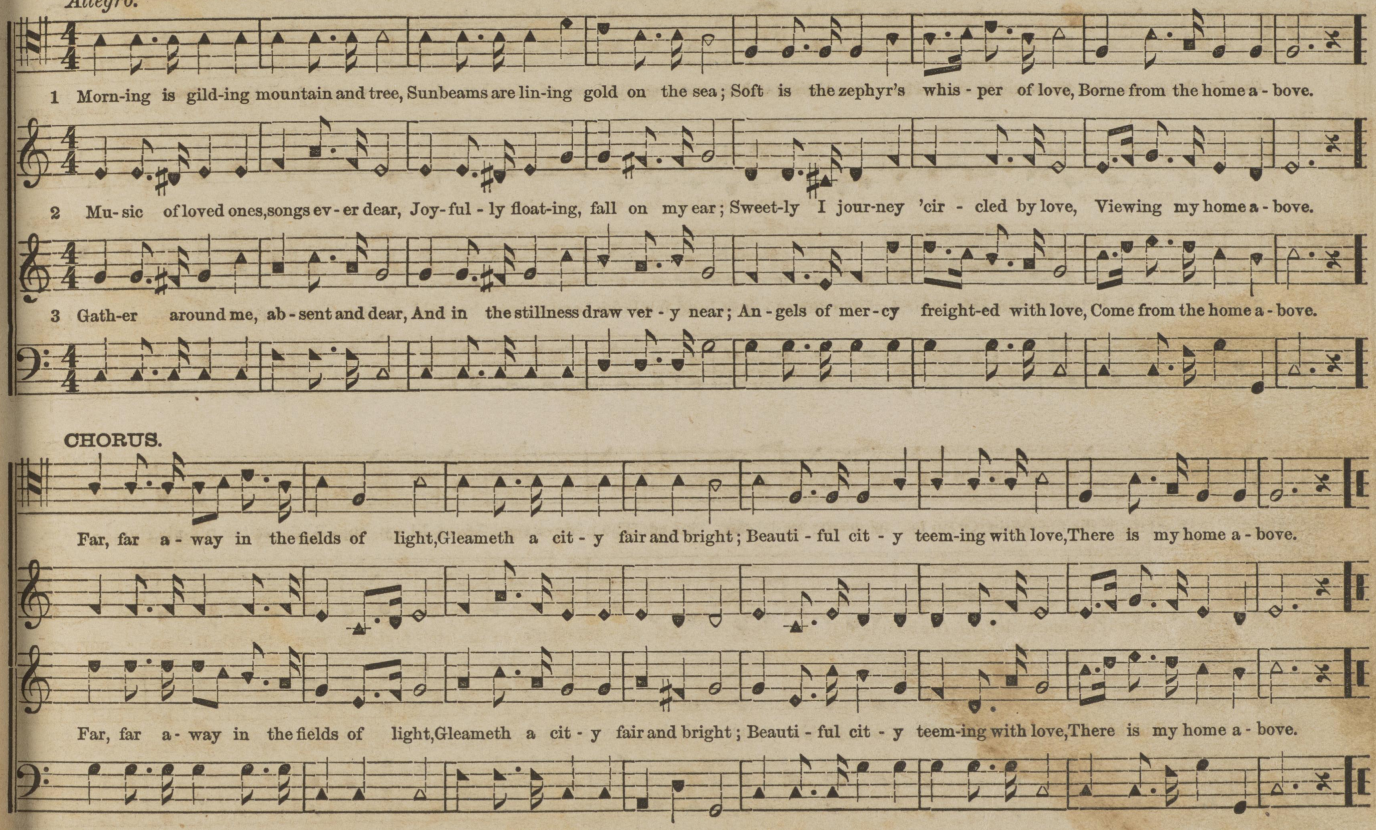
Words by H. H. HAYDEN.

ON THE LAKE. (Glee.)

E. P. ANDREWS, by per.



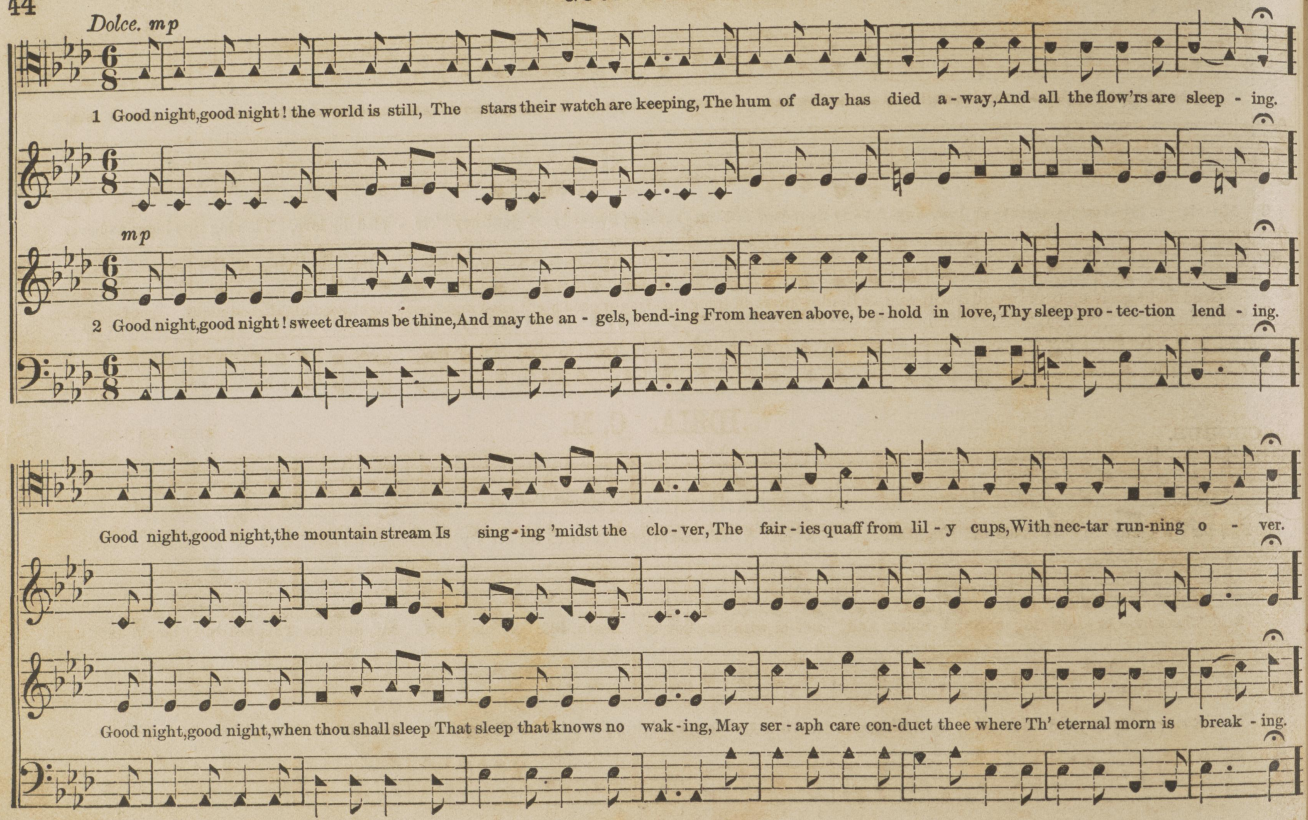
Allegro.



CHORUS.

GOOD NIGHT.

J. H. T., by per.



GOOD NIGHT. Concluded.

p *pp rit.*

Good night, good night, the world is still, And all the flow'rs are sleeping. Good night, good night, good night, good night, good night, good night, good night.

p *pp rit.*

Good night, good night, the world is still, And all the flow'rs are sleeping. Good night, good night, good night, good night, good night, good night, good night.

IDRIA. C. M.

J. H. TENNEY.

1 There is a land of pure de-light, Where saints immor - tal reign; In - fi - nite day ex - cludes the night, And pleas - ures ban-ish pain.

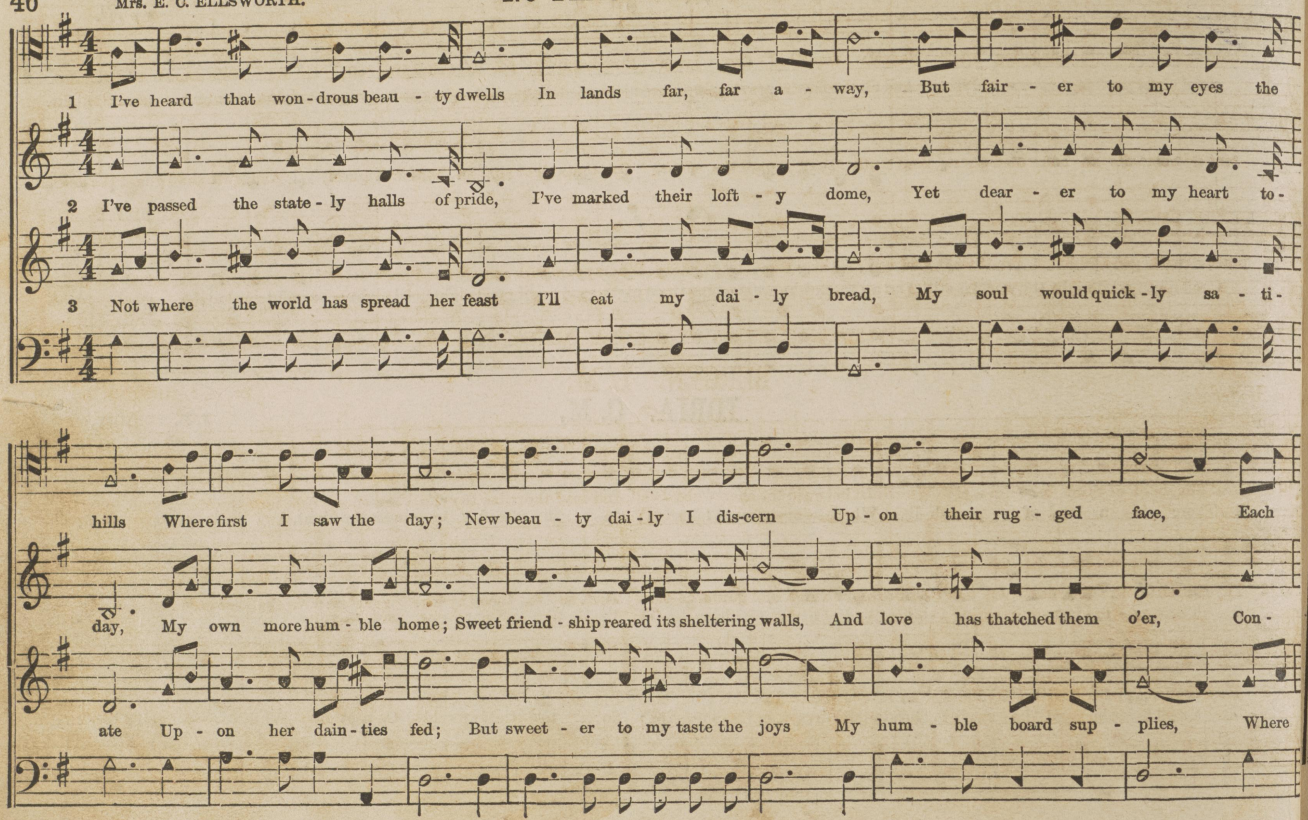
2 There ev - er - last - ing spring a - bides, And nev-er with'ring flow'rs; Death, like a nar - row sea, di-vides This heav'n-ly land from ours.

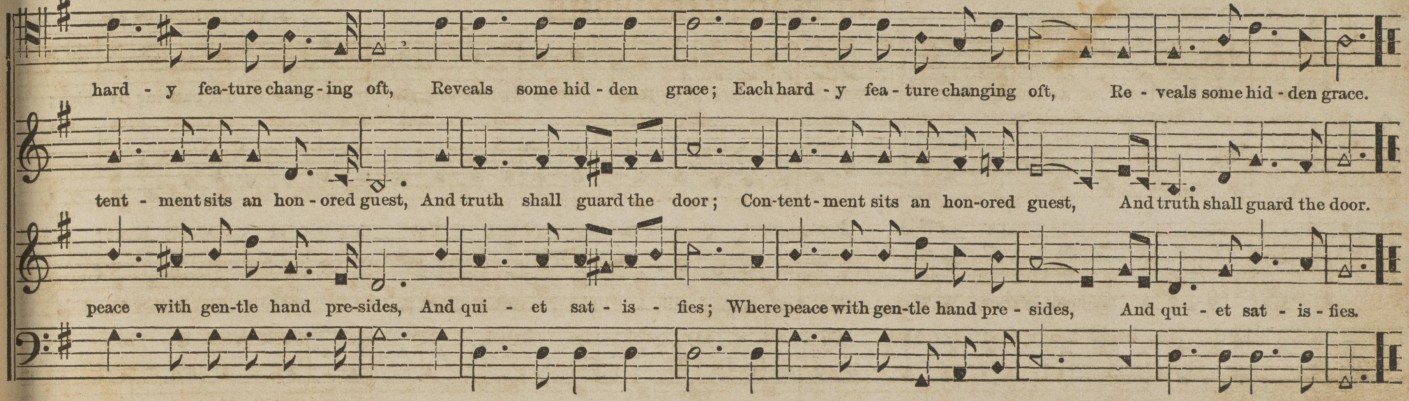
3 Sweet fields be-yond the swell-ing flood, Stand dress'd in liv - ing green; So to the Jews old Ca-naan stood, While Jor - dan roll'd be - tween.

Mrs. E. C. ELLSWORTH.

NO PLACE LIKE HOME.

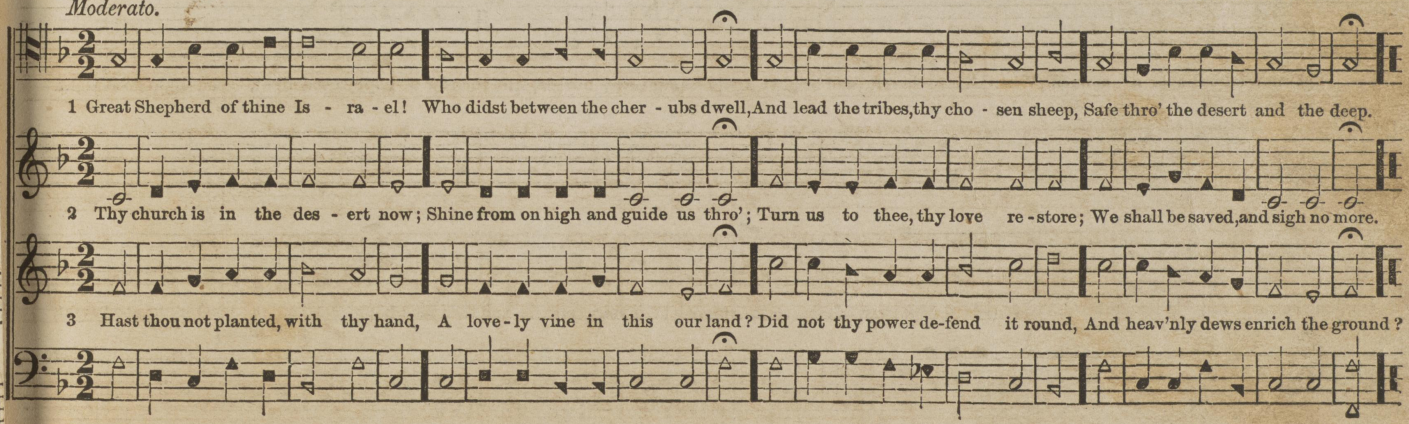
J. H. TENNEY, by per.





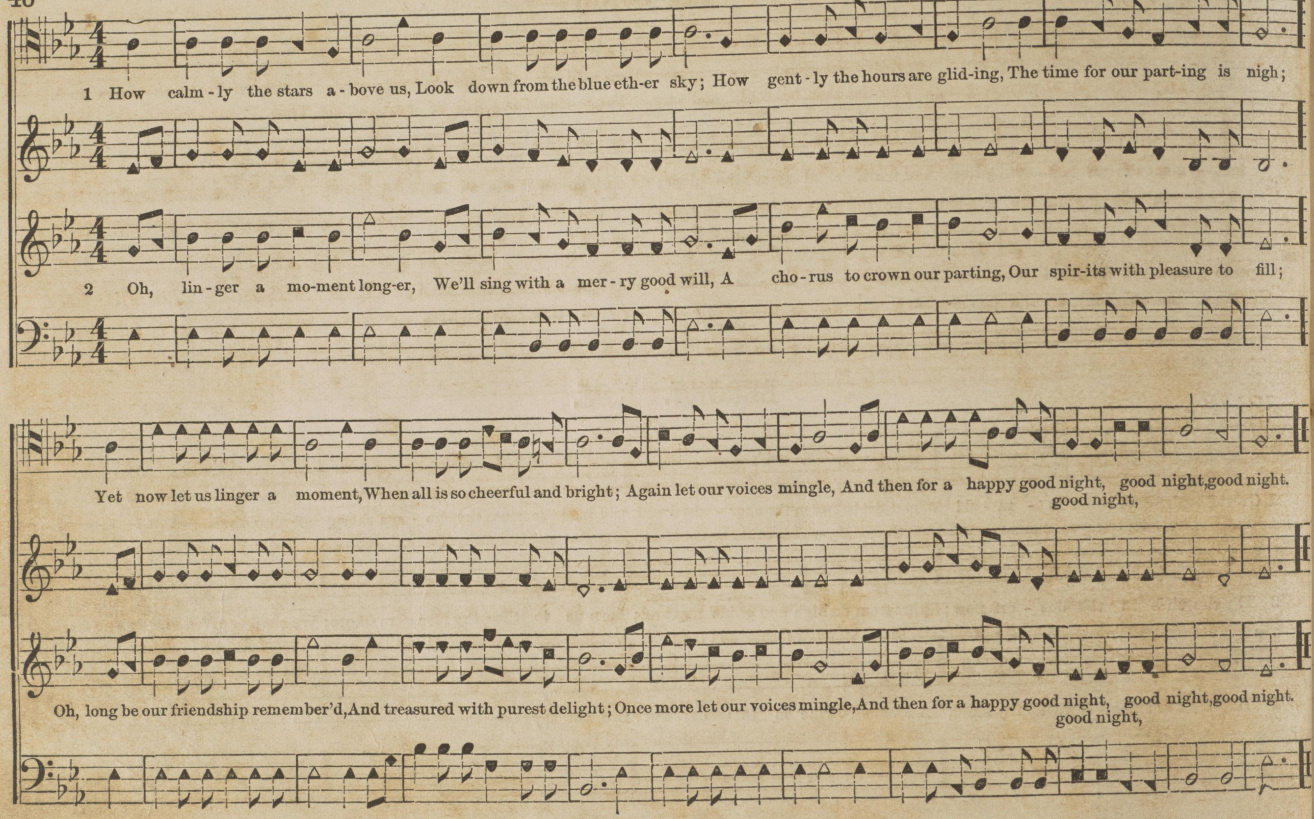
BERGEN. L. M.

Dr. M. J. MUNGER.



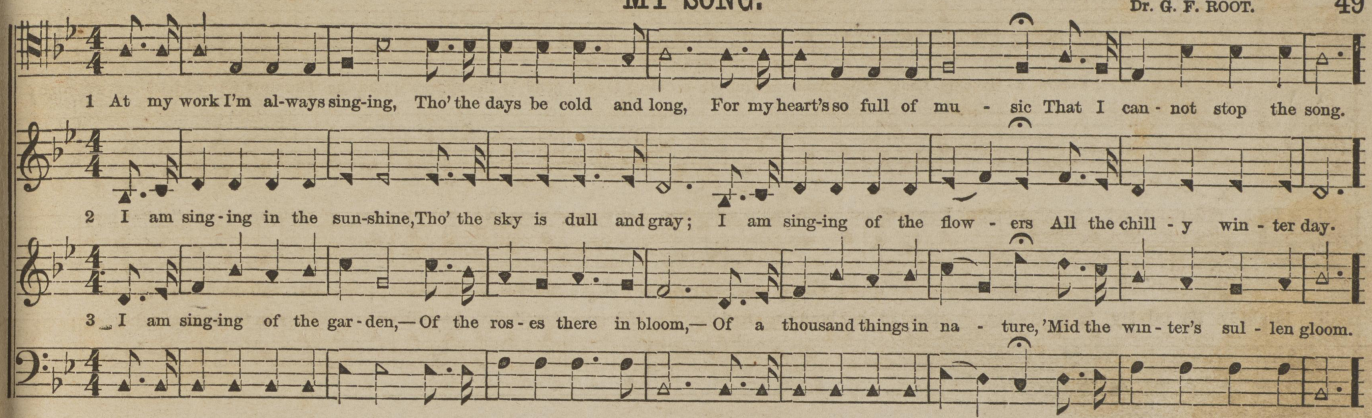
A HAPPY GOOD NIGHT.

CHAS. H. CARROLL.

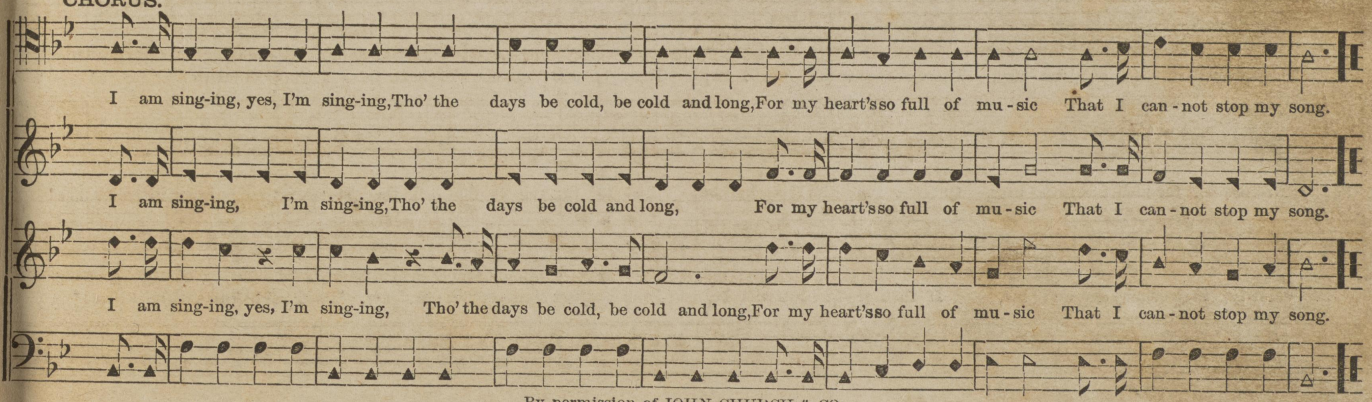


MY SONG.

Dr. G. F. ROOT.



CHORUS.

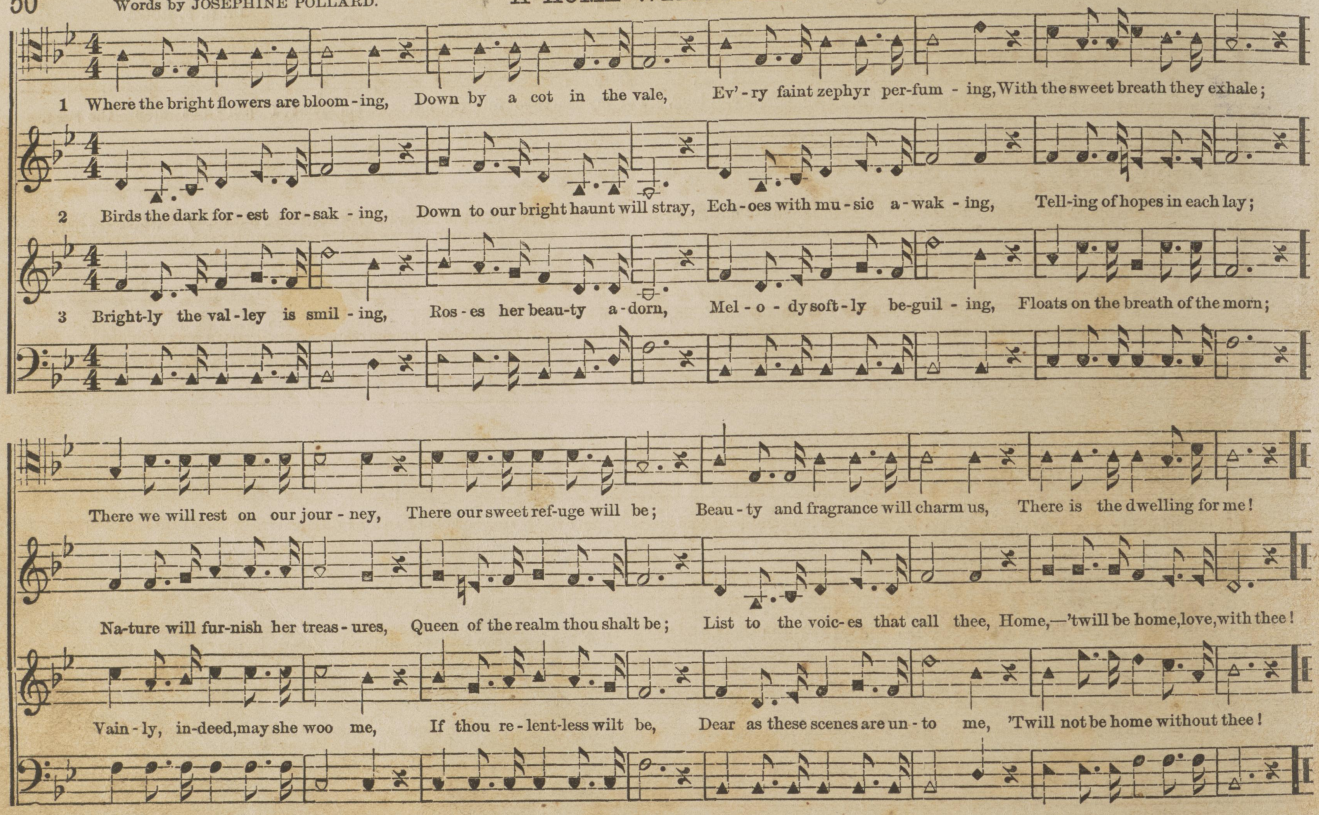


By permission of JOHN CHURCH & CO.

Words by JOSEPHINE POLLARD.

A HOME WITH THEE.

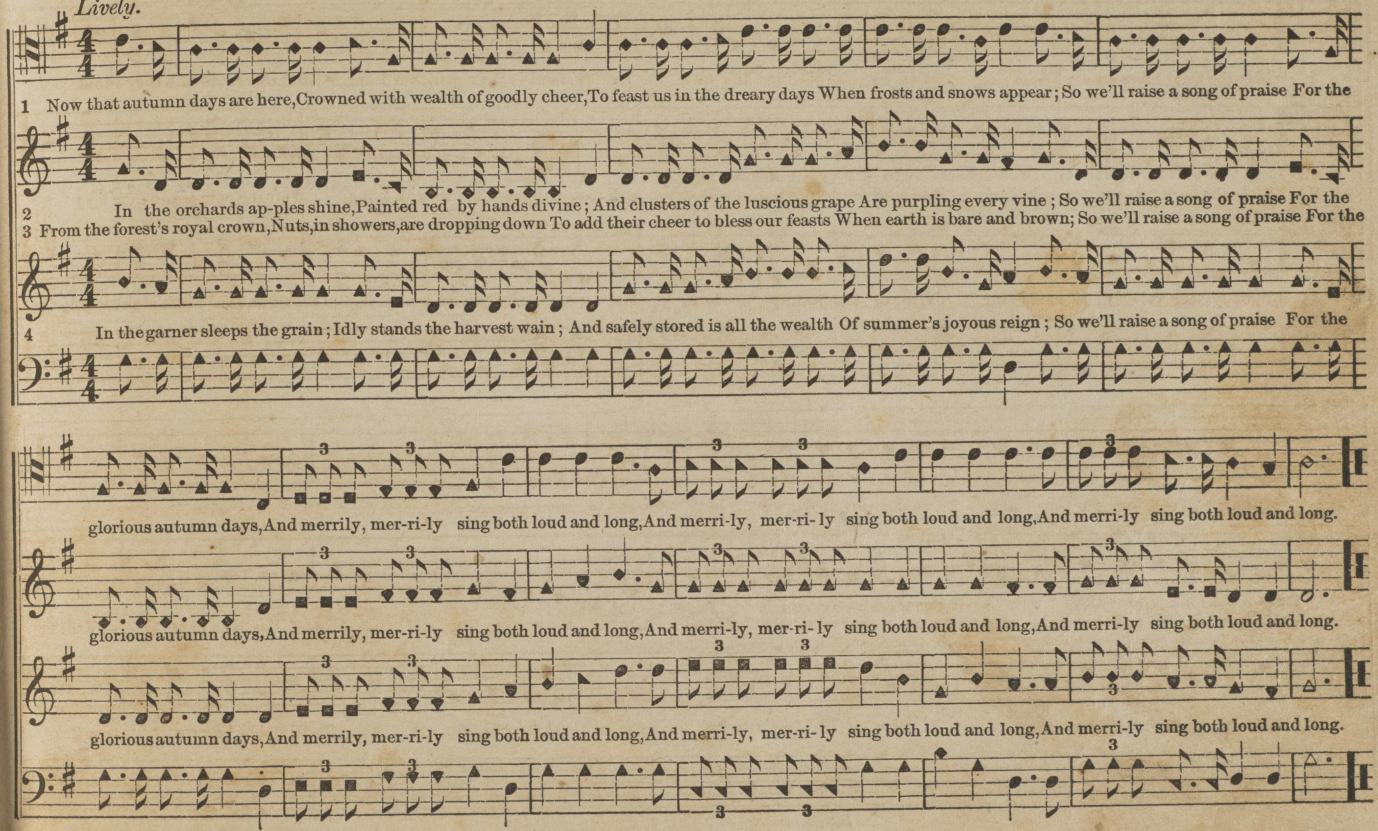
E. ROBERTS.



AN AUTUMN SONG.

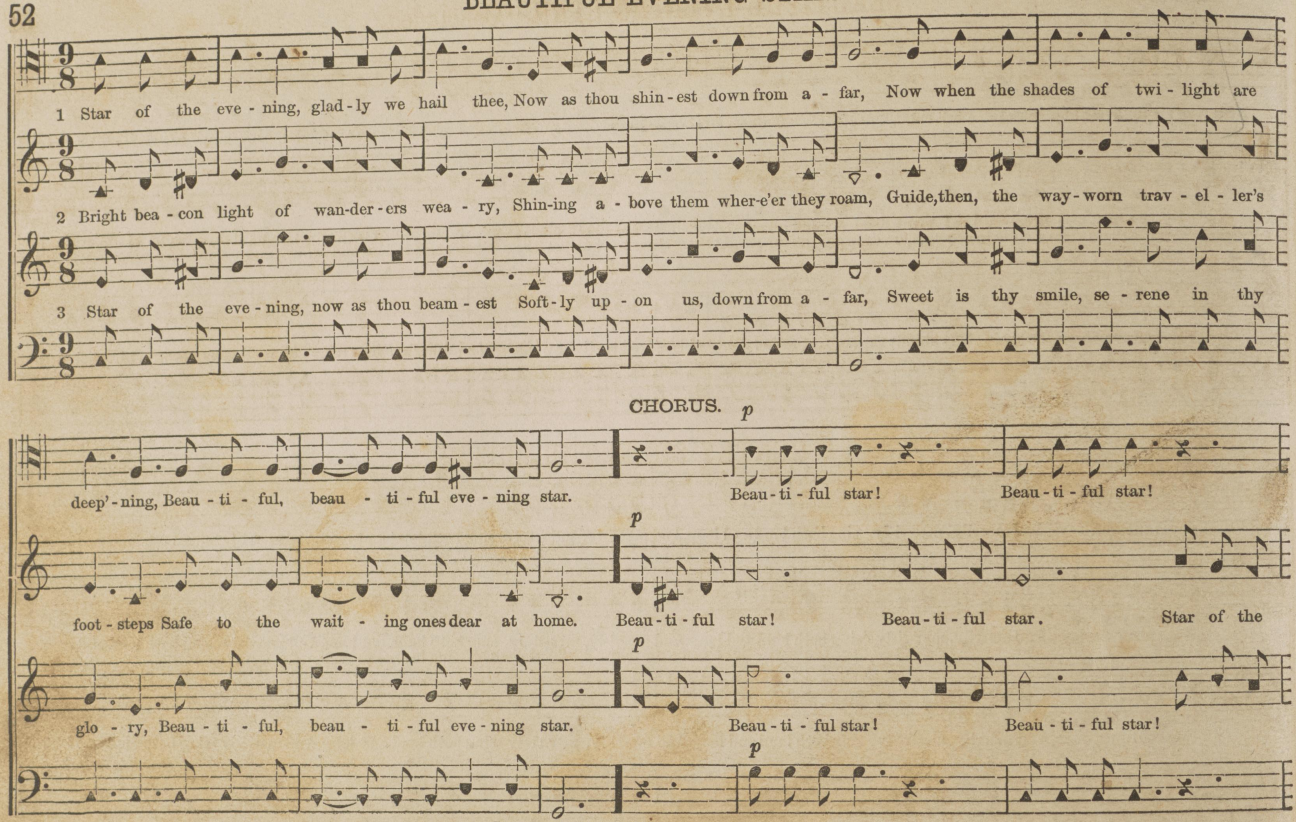
A. S. K.

Lively.



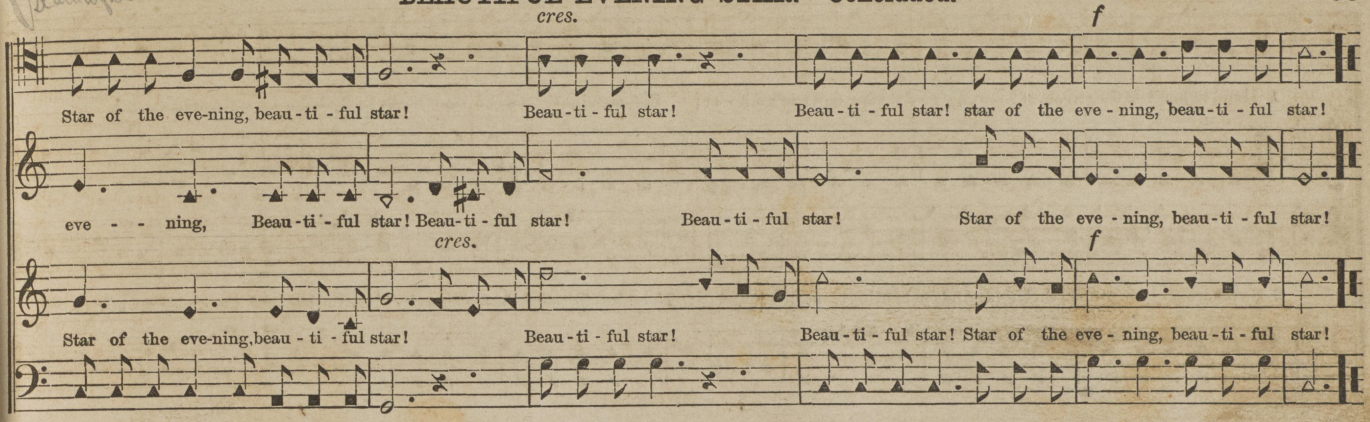
BEAUTIFUL EVENING STAR.

Dr. G. F. ROOT.



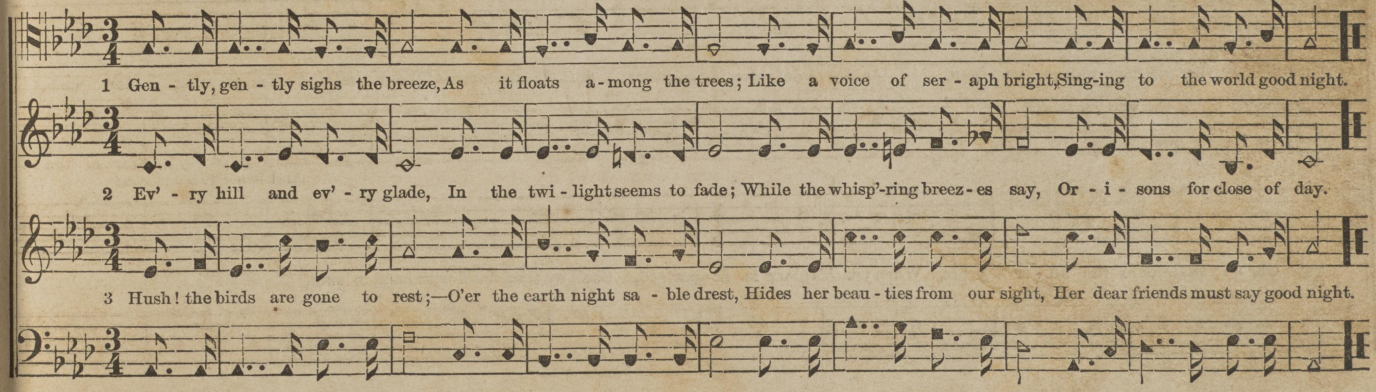
By permission of JOHN CHURCH & CO.

BEAUTIFUL EVENING STAR. Concluded.



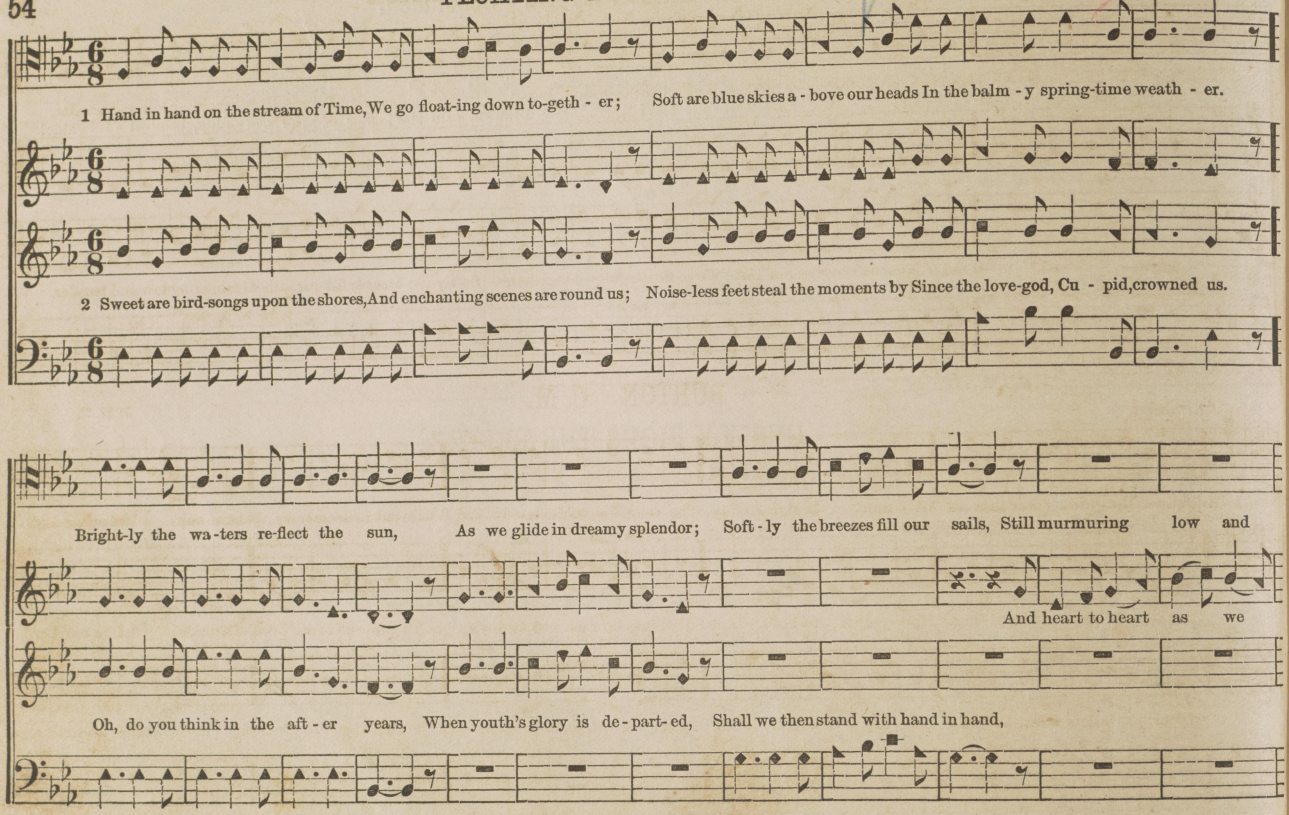
GENTLY SIGHS THE BREEZE.

E. P. AMBROSE.



FLOATING DOWN TOGETHER.

A. J. SHOWALTER, by per.



FLOATING DOWN TOGETHER. Concluded.

ten - - - der. Hand in hand on the riv-er of Time We go floating down together, Softly the breezes fill our sails, Murmuring low and ten-der.

start - - - ed? Hand in hand on the riv-er of Time We go floating down together, Softly the breezes fill our sails, Murmuring low and ten-der.

BURTON. C. M.

J. H. T.

Animated.

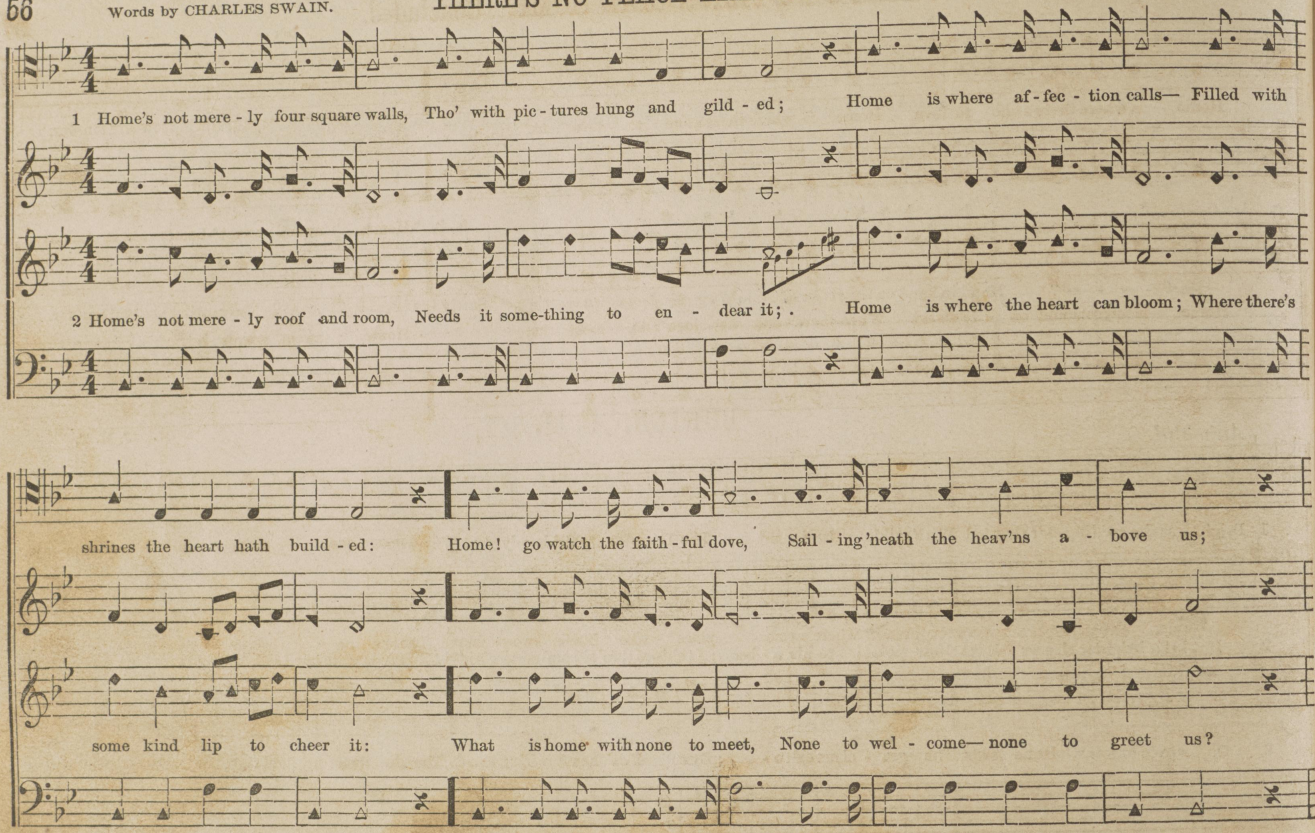
1 Bright was the guiding star that led With mild, benignant ray, The Gentiles to the low-ly bed Where our Redeemer lay, Where our Redeemer lay.

2 But lo! a brighter, clearer light Now points to his a - bode; It shines thro' sin and sorrow's night To guide us to our Lord, To guide us to our Lord.

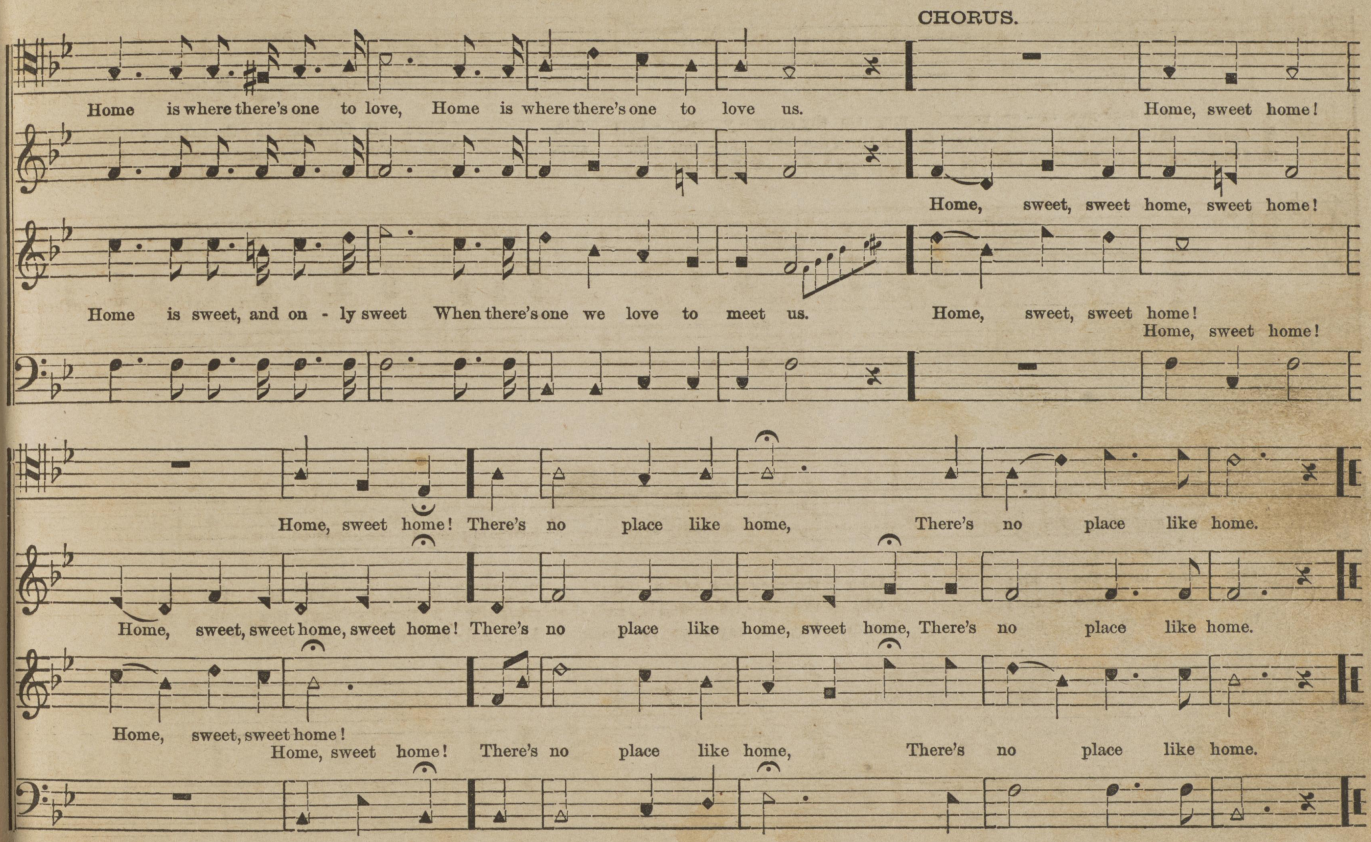
3 Oh, haste to follow where he leads, The gra - cious call o - bey; By rugged wilds, or flow'ring meads, The Christian's destined way, The Christian's destined way.

THERE'S NO PLACE LIKE HOME.

Words by CHARLES SWAIN. J. H. TENNEY, by per.



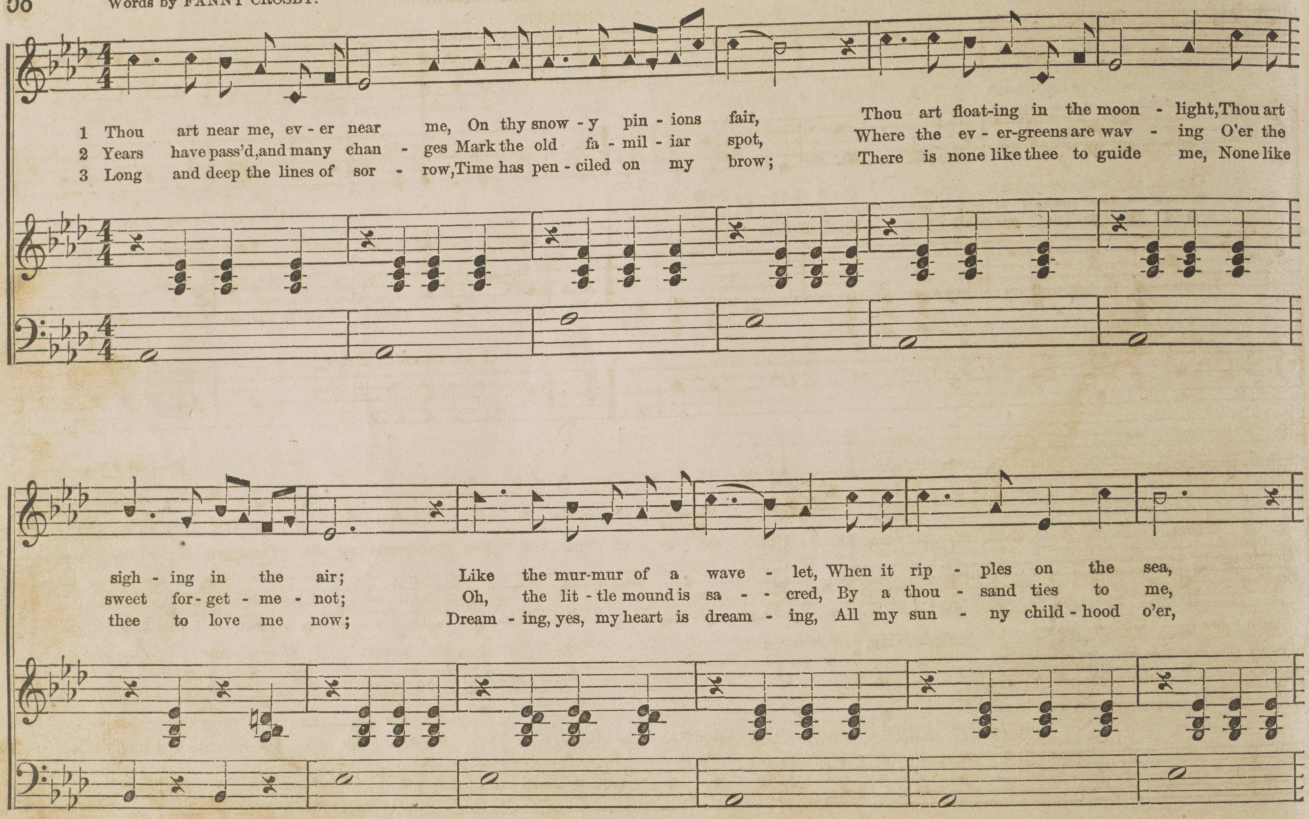
CHORUS.


Home is where there's one to love, Home is where there's one to love us. Home, sweet home!
Home, sweet, sweet home, sweet home!
Home is sweet, and on - ly sweet When there's one we love to meet us. Home, sweet, sweet home!
Home, sweet home!
Home, sweet home! There's no place like home, There's no place like home.
Home, sweet, sweet home, sweet home! There's no place like home, sweet home, There's no place like home.
Home, sweet, sweet home!
Home, sweet home! There's no place like home, There's no place like home.

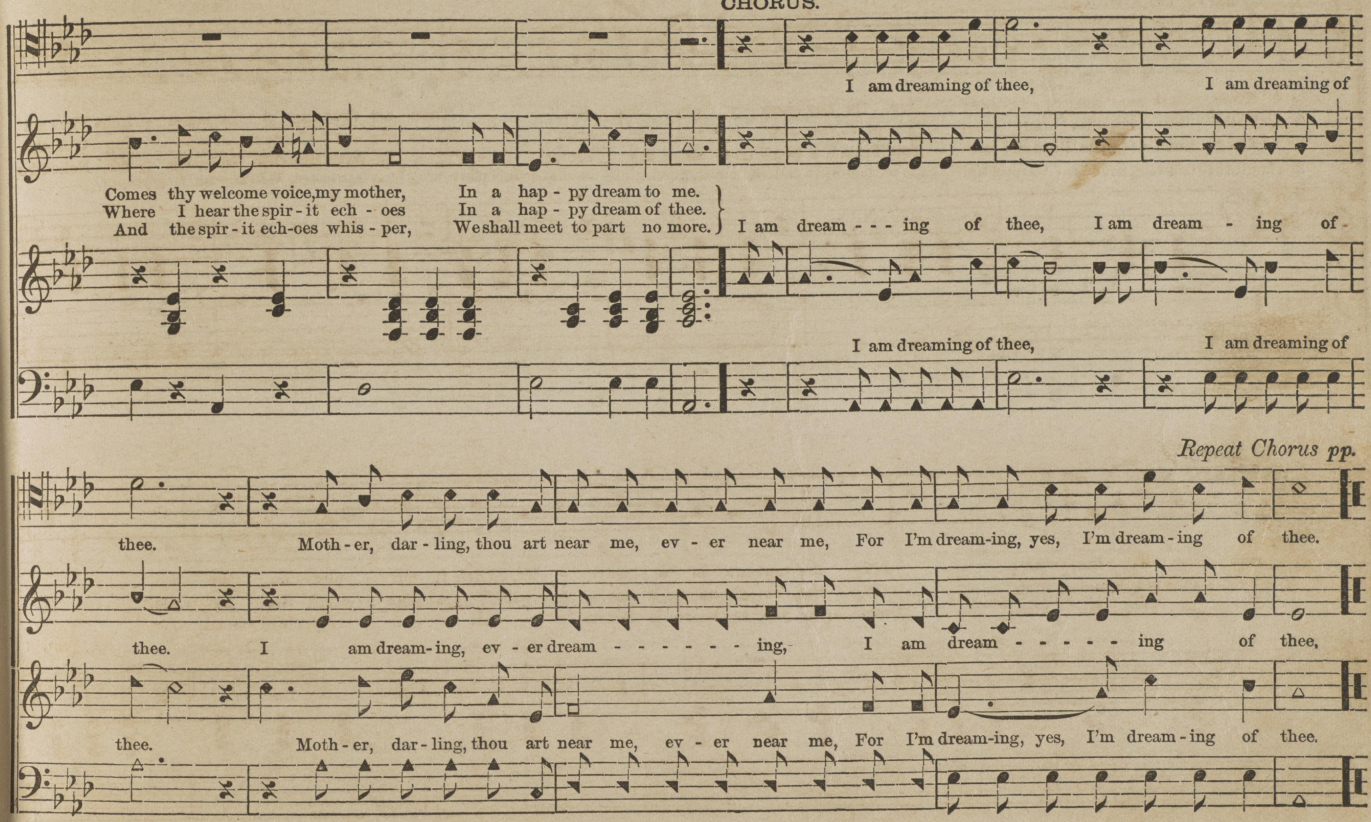
Words by FANNY CROSBY.

DREAMING OF THEE.

E. ROBERTS, by per.



CHORUS.



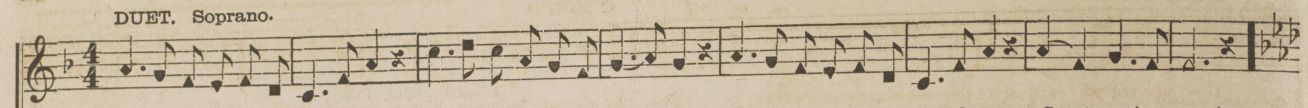
Repeat Chorus pp.

EVENING PRAYER.

Words by Mrs. E. C. ELLSWORTH.

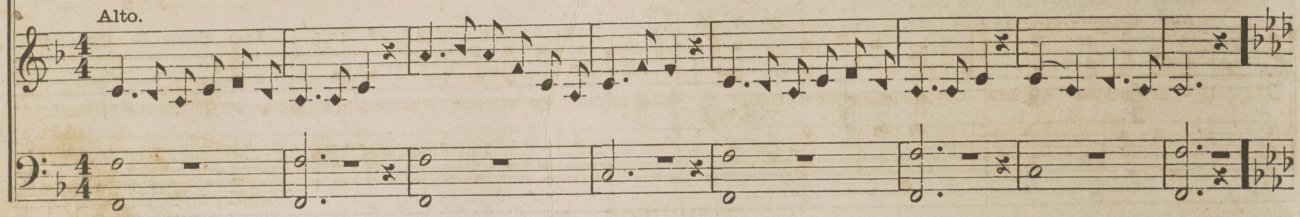
J. H. TENNEY, by per.

DUET. Soprano.

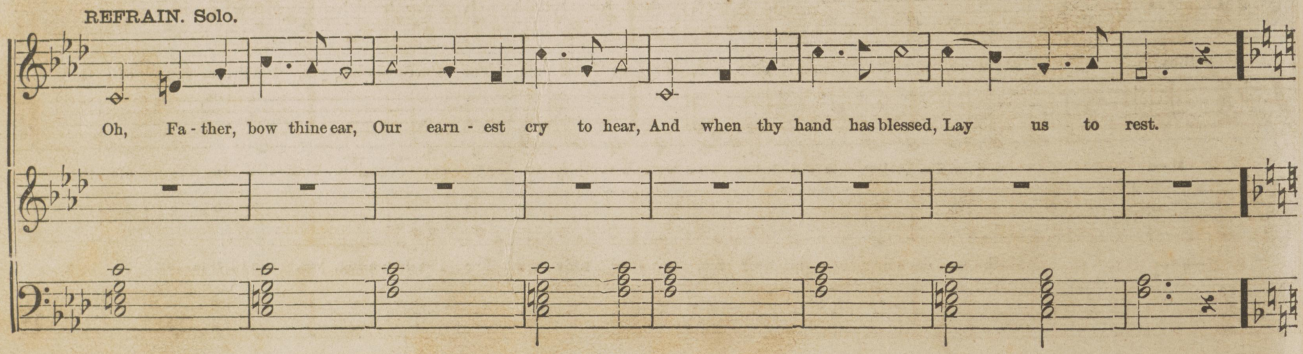


1 Down the western sky low sinks the sun, Looks with face serene on work well done; Bows his head, while earth repeats her prayer, Sweet evening prayer!
2 Soft the gen-tle zephyr tunes her voice, Bids all na-ture, ere she sleeps, rejoice; Stars are list'ning while the drowsy air, Joins evening prayer.
3 Shades are drawing near thro' waning light, Birds with simple cadence chant good night, Sweet the incense loving hearts prepare, While off'ring prayer.

Alto.



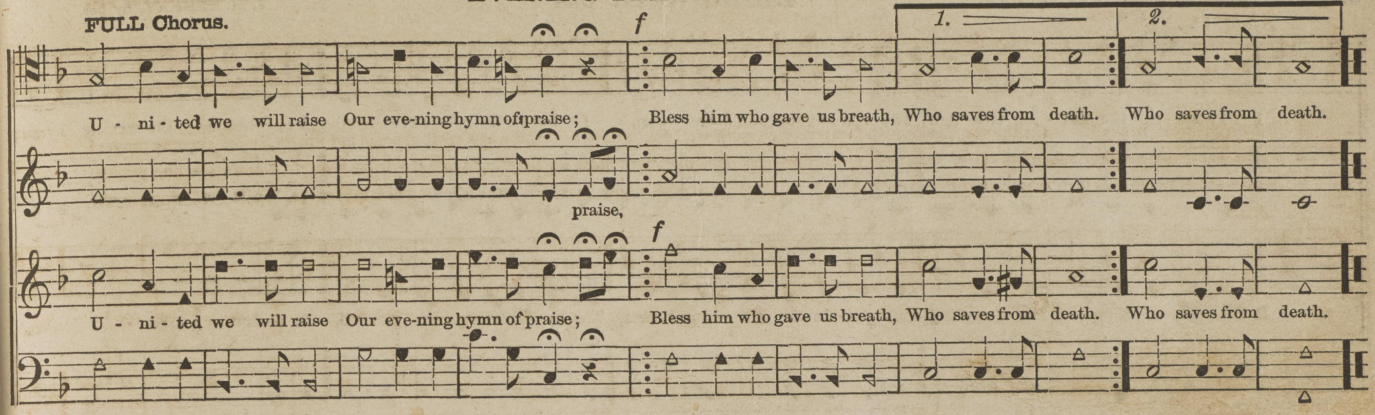
REFRAIN. Solo.



Oh, Fa - ther, bow thine ear, Our earn - est cry to hear, And when thy hand has blessed, Lay us to rest.

EVENING PRAYER. Concluded.

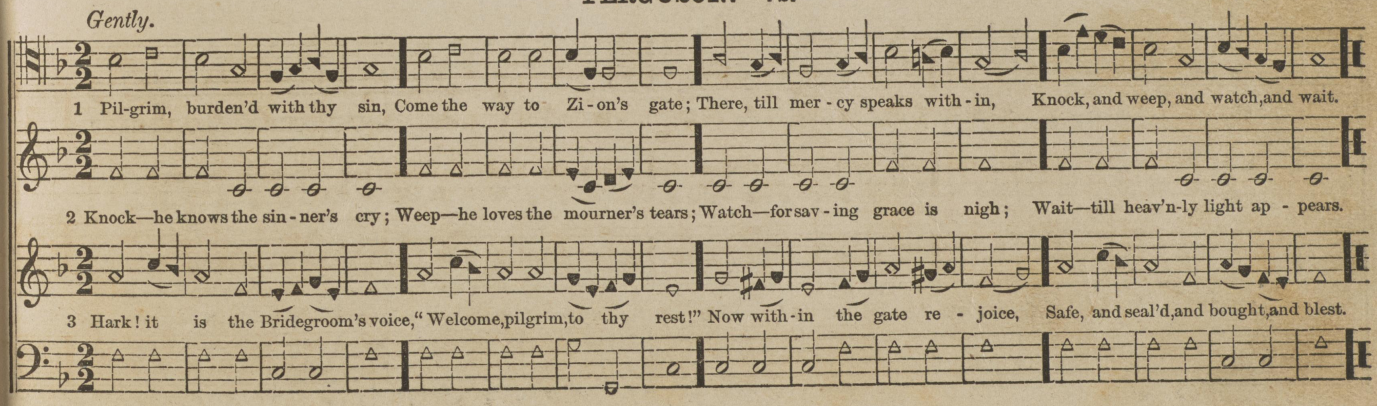
FULL Chorus.



FERGUSON. 7s.

Arranged.

Gently.

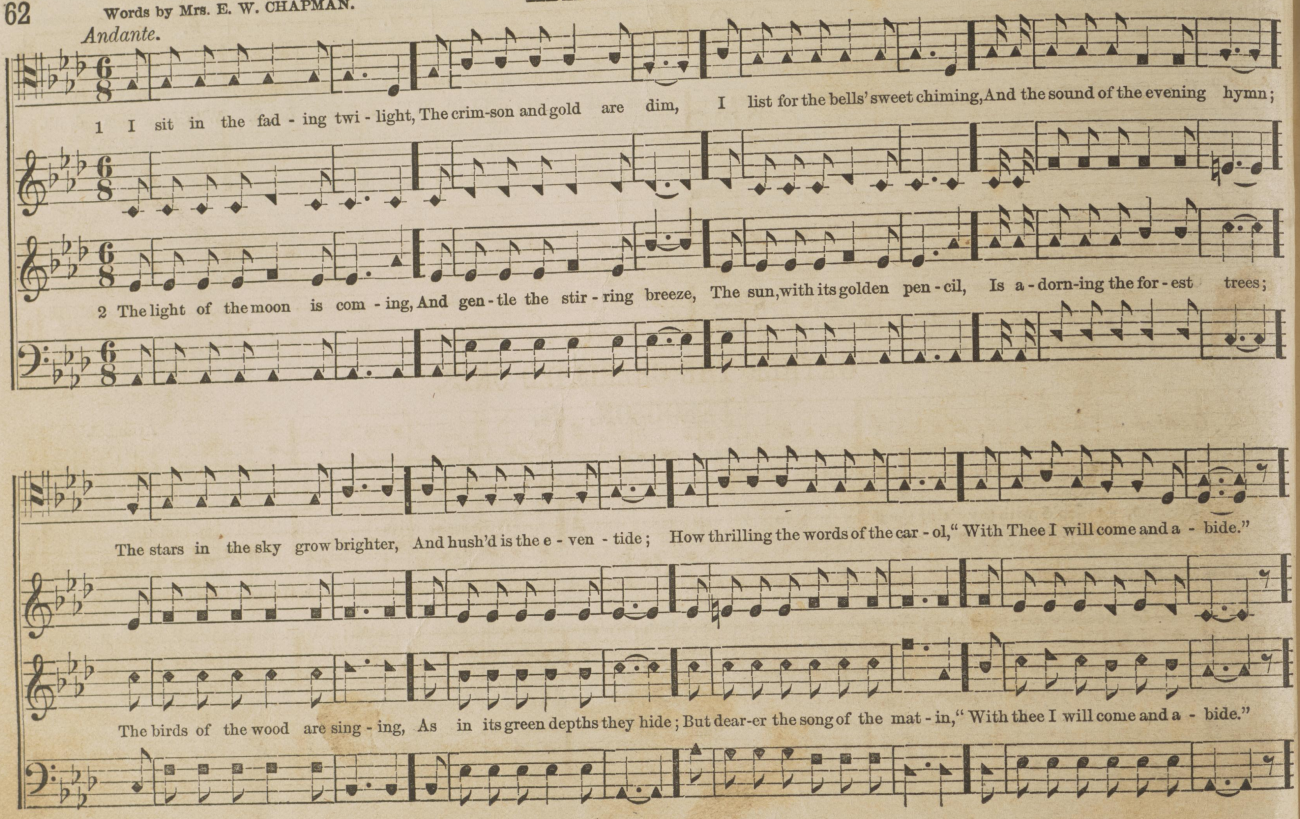


ABIDE WITH US.

Words by Mrs. E. W. CHAPMAN.

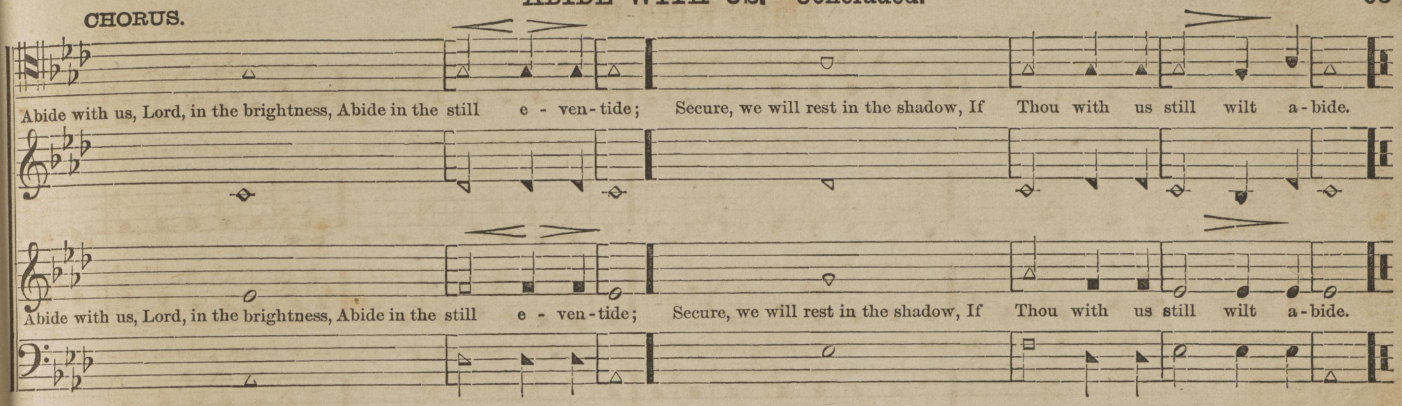
J. H. TENNEY, by per.

Andante.



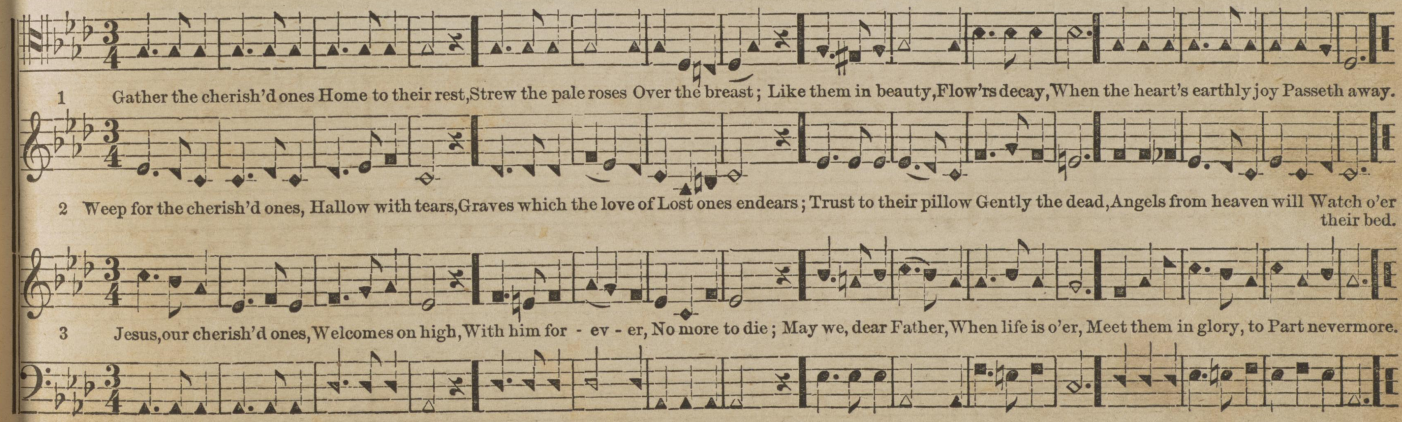
ABIDE WITH US. Concluded.

CHORUS.



"GATHER THE CHERISHED ONES."

H. J. COUCH.



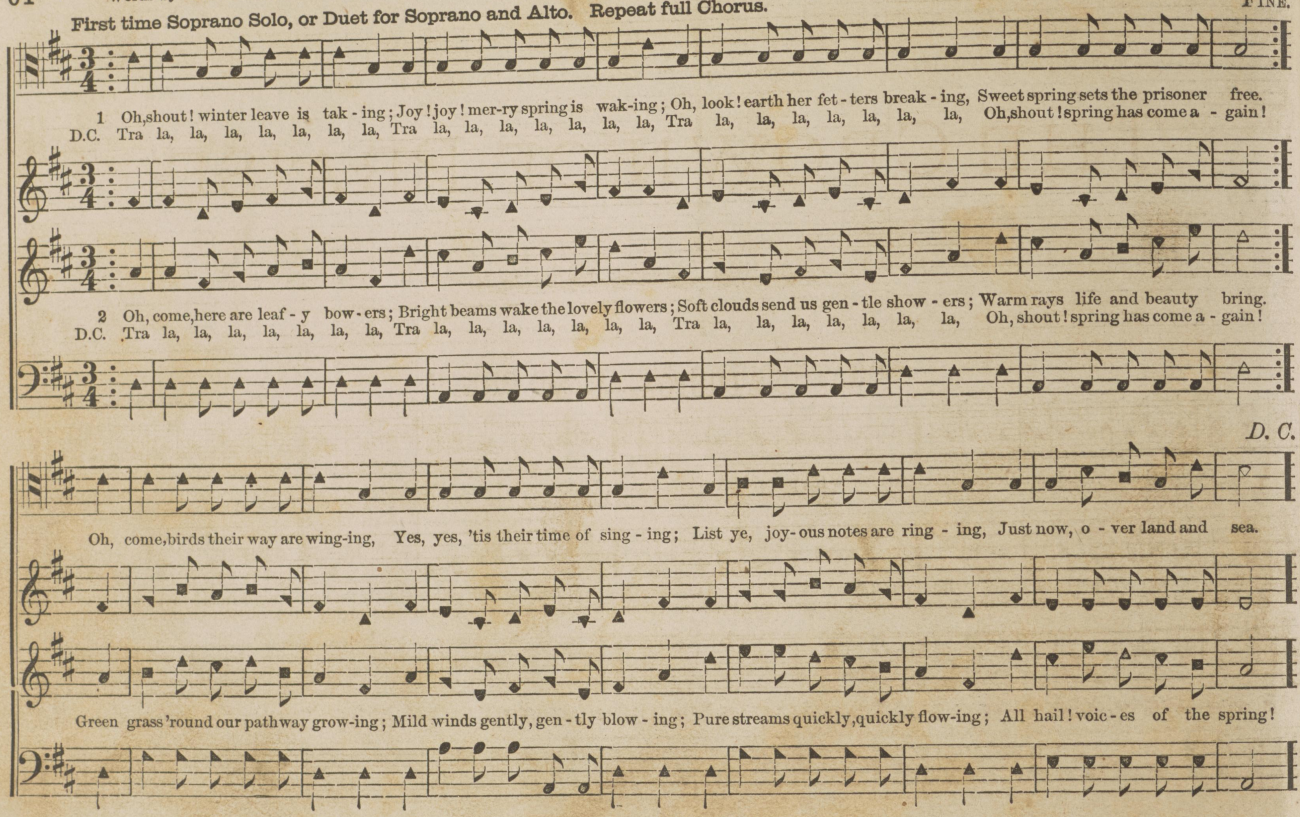
Words by Mrs. E. C. ELLSWORTH.

VOICES OF SPRING.

J. H. TENNEY, by per.

First time Soprano Solo, or Duet for Soprano and Alto. Repeat full Chorus.

FINE.

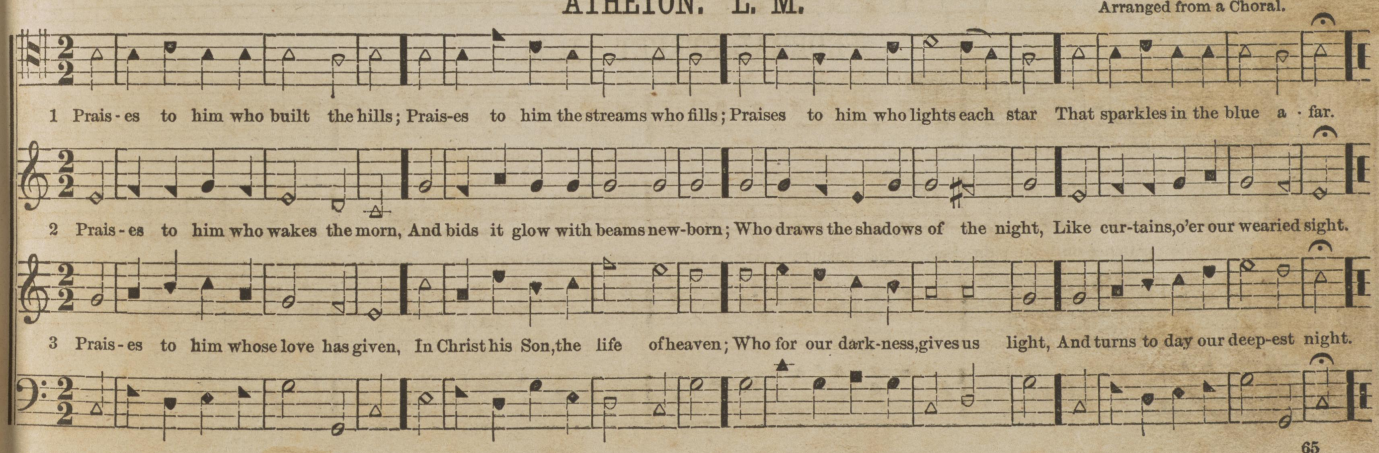


D. C.

THE CROWN OF PRAISE.

ATHETON. L. M.

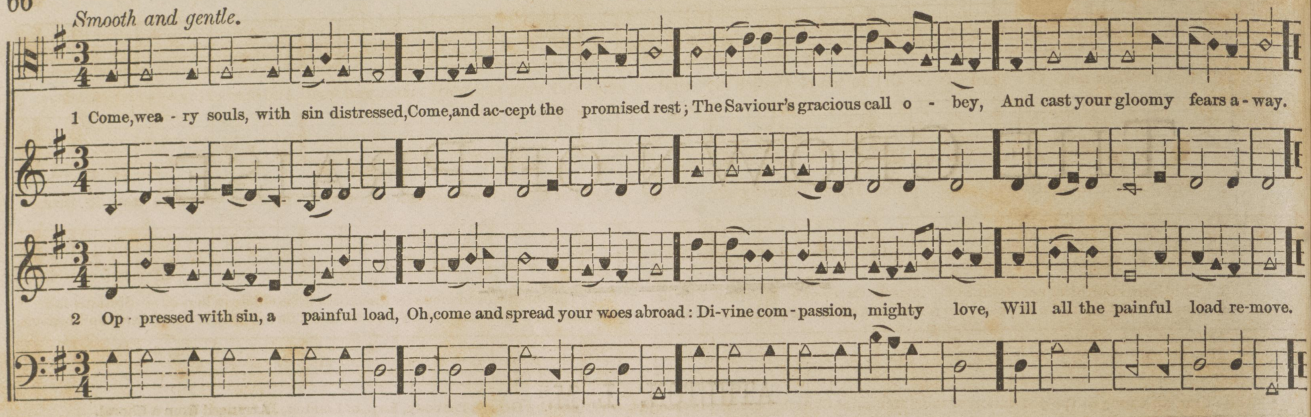
Arranged from a Choral.



FULLER. L. M.

J H. T

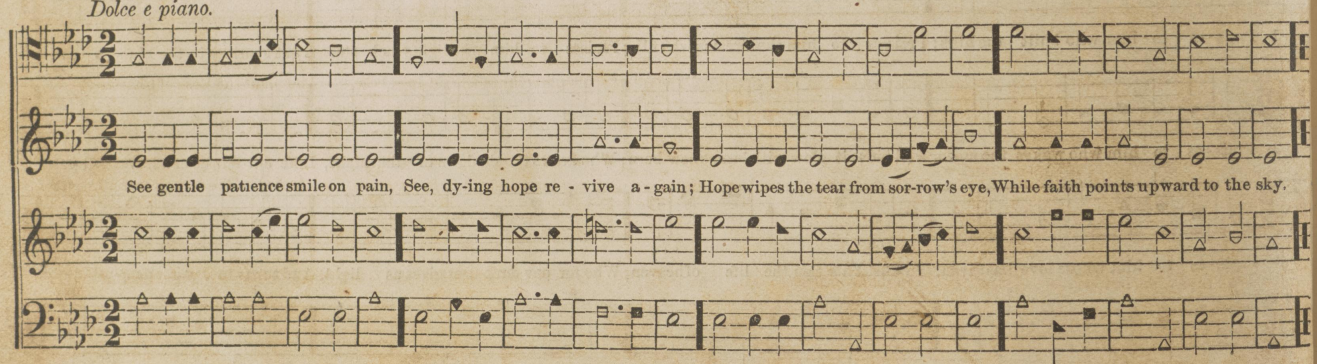
Smooth and gentle.



FEDERAL STREET. L. M.

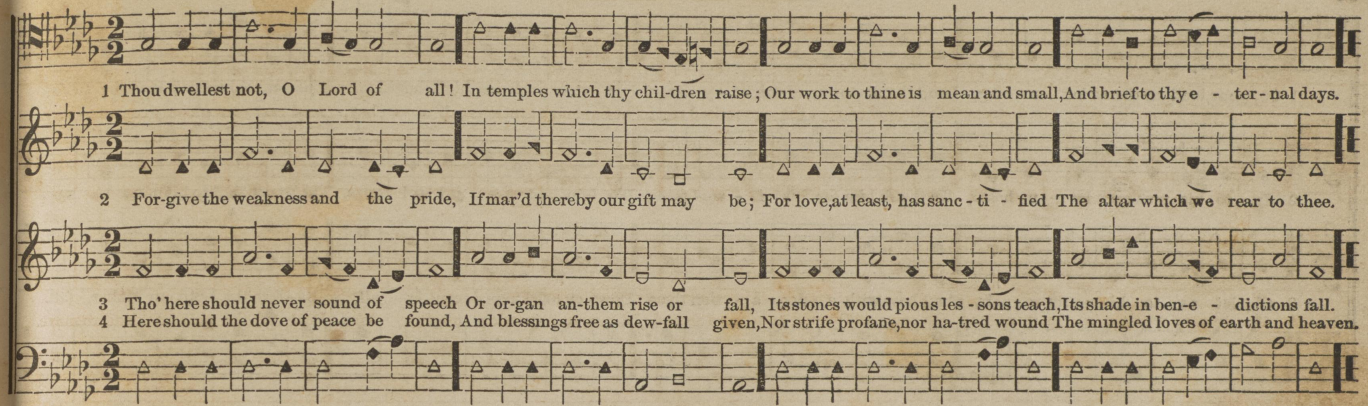
H. K OLIVER.

Dolce e piano.



Words by JOHN G. WHITTIER.*

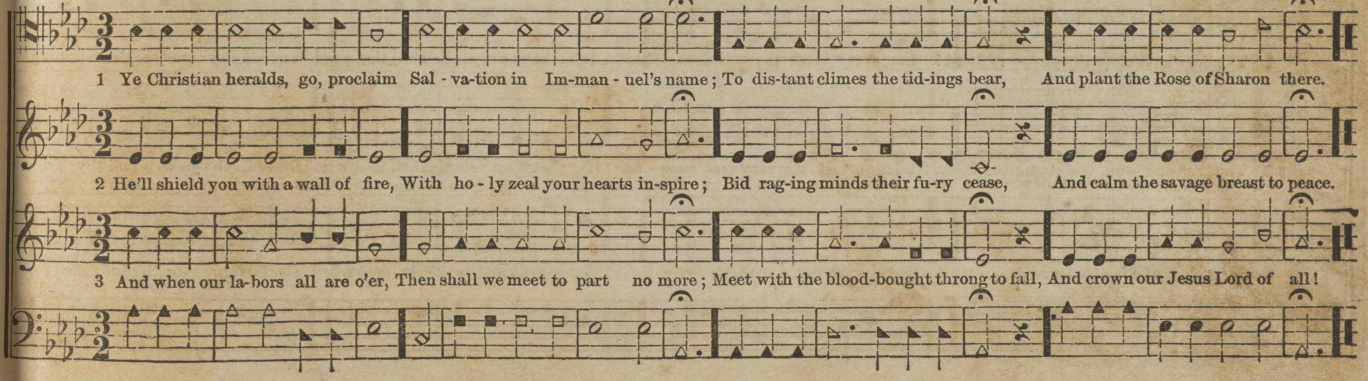
TEMPLE. L. M.



* Written for, and sung at the dedication of the "Memorial Church," erected in Georgetown, Mass., by George Peabody, Esq., of London, Jan. 8th. 1868.

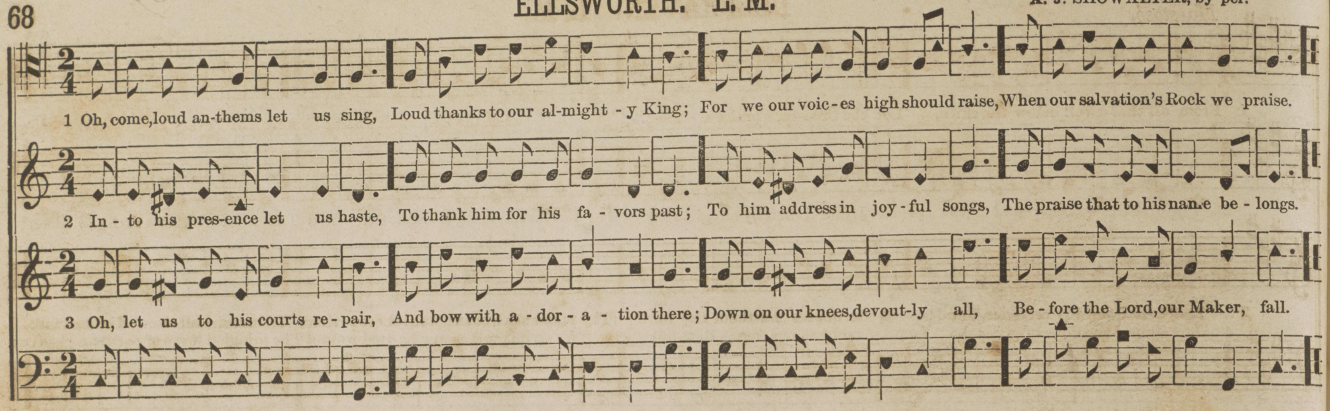
MISSIONARY CHANT. L. M.

CH. ZEUNER.



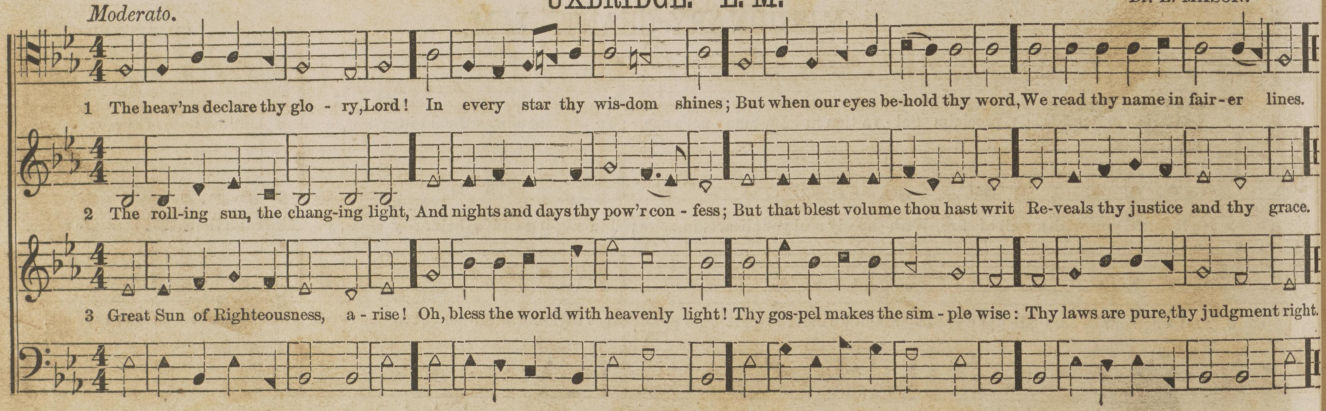
ELLSWORTH. L. M.

A. J. SHOWALTER, by per.



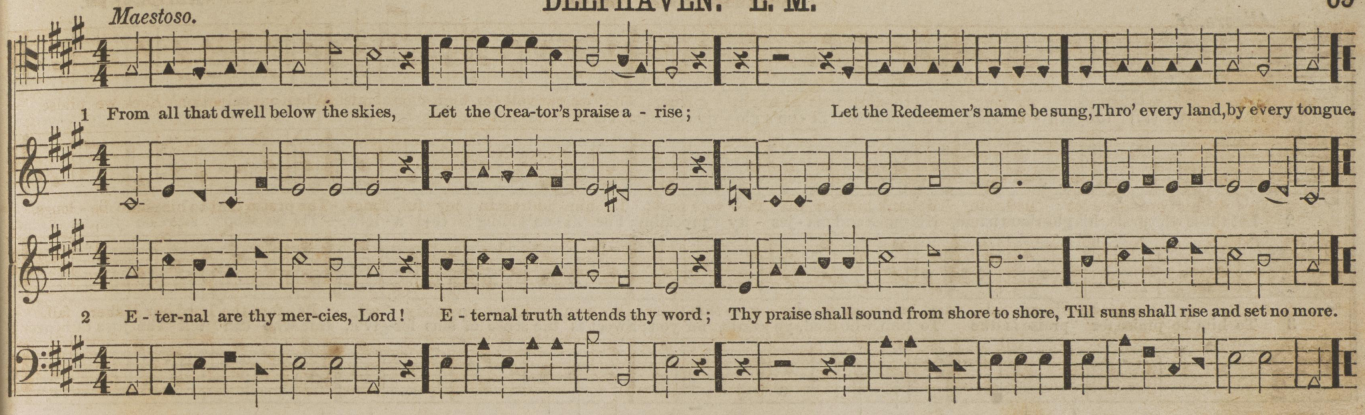
UXBRIDGE. L. M.

Dr. L. MASON.



DELFHAVEN. L. M.

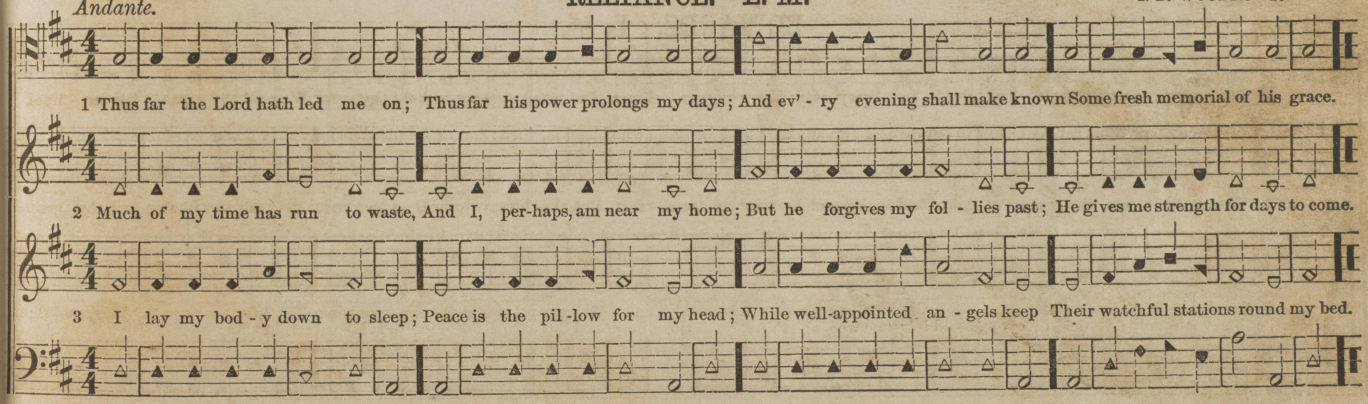
Maestoso.



RELIANCE. L. M.

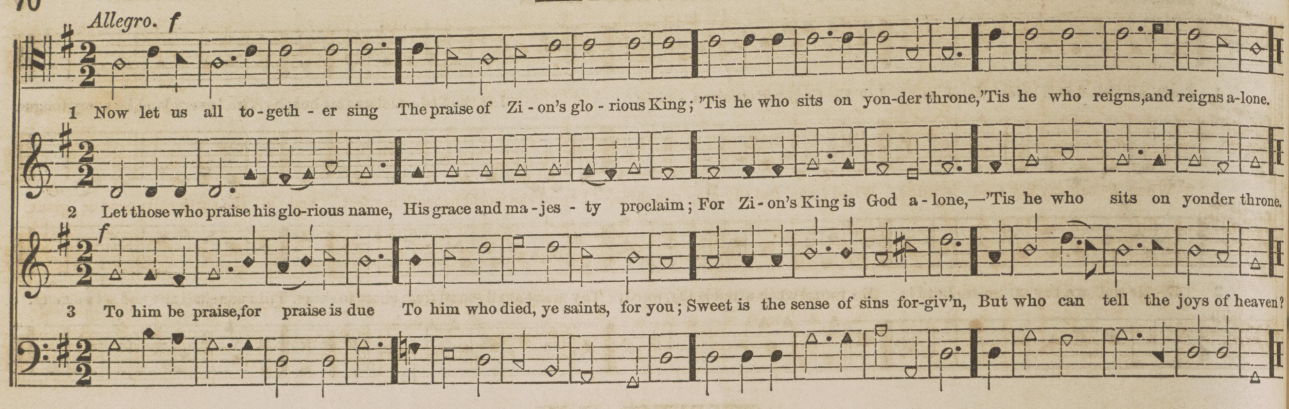
I. B. WOODBURY.

Andante.



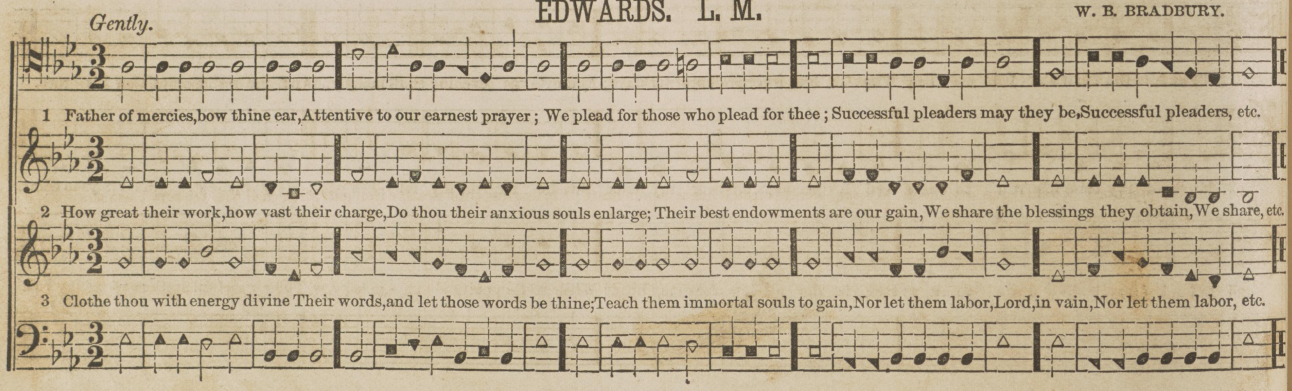
ALPHONSO. L. M.

J. H. TENNEY.



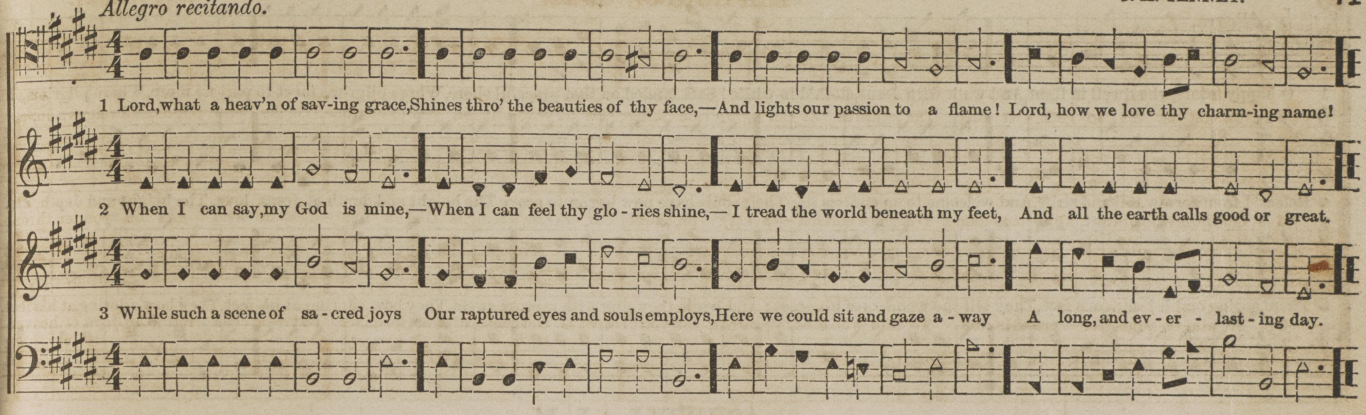
EDWARDS. L. M.

W. B. BRADBURY.



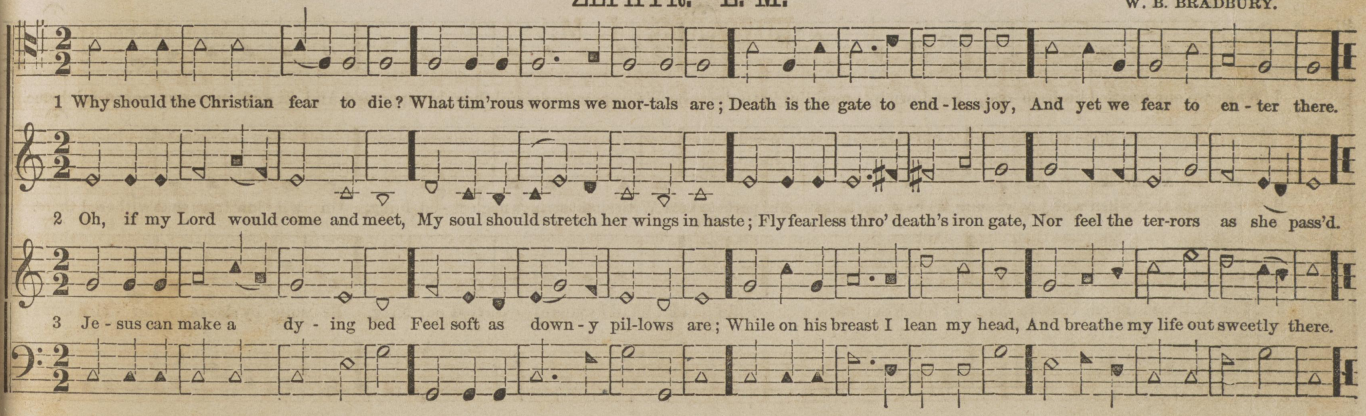
SUTTON. L. M.

J. H. TENNEY.



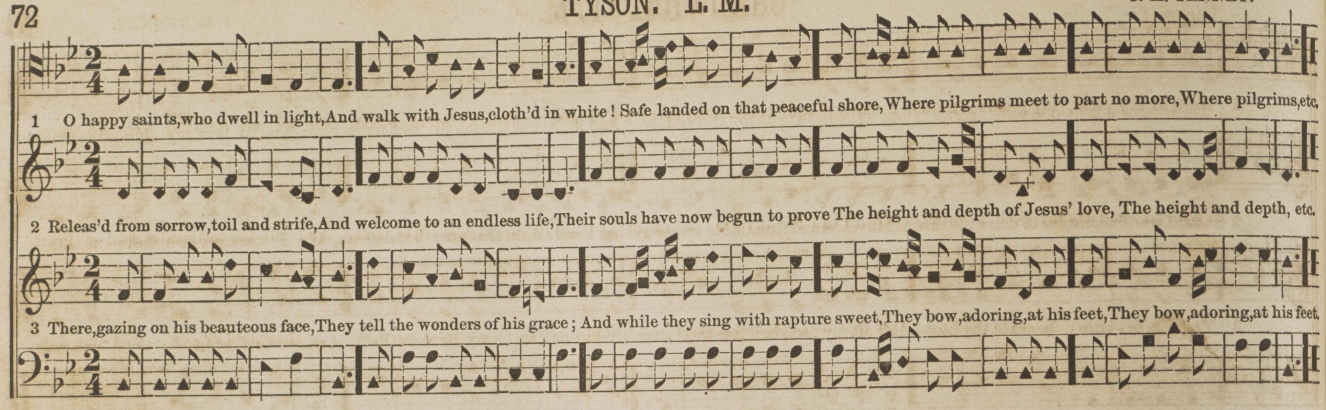
ZEPHYR. L. M.

W. B. BRADBURY.



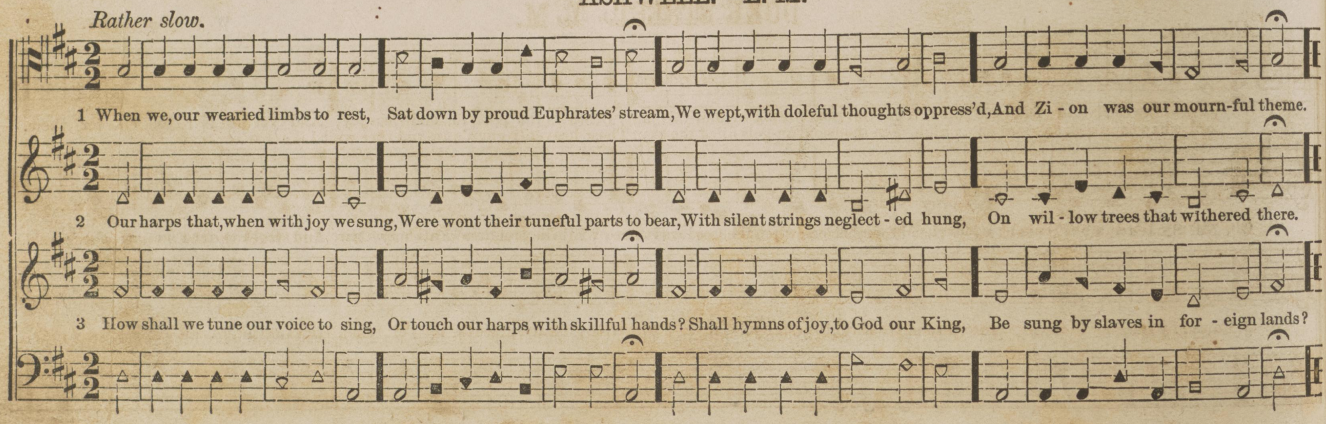
TYSON. L. M.

J. H. TENNEY.

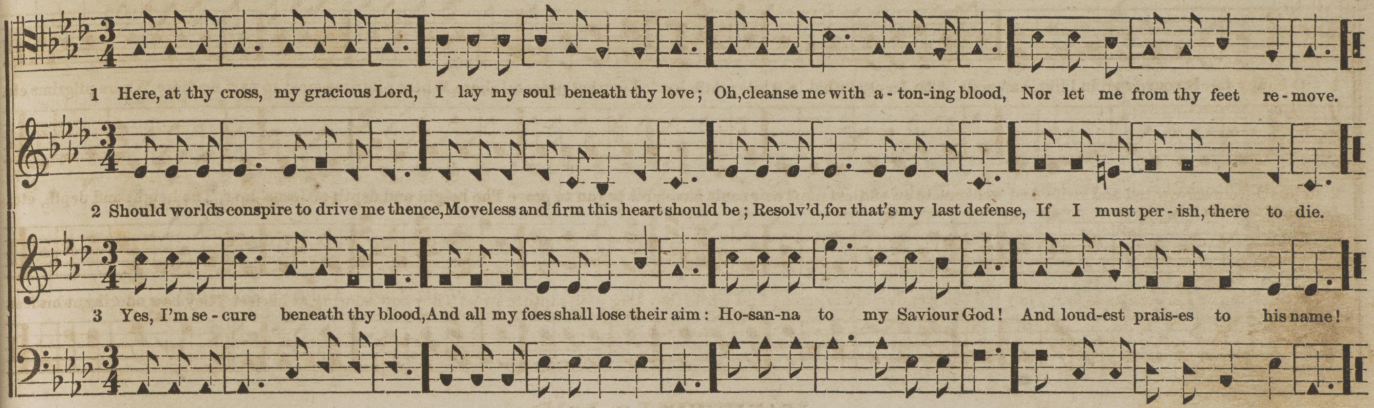


ASHWELL. L. M.

Dr. L. MASON.

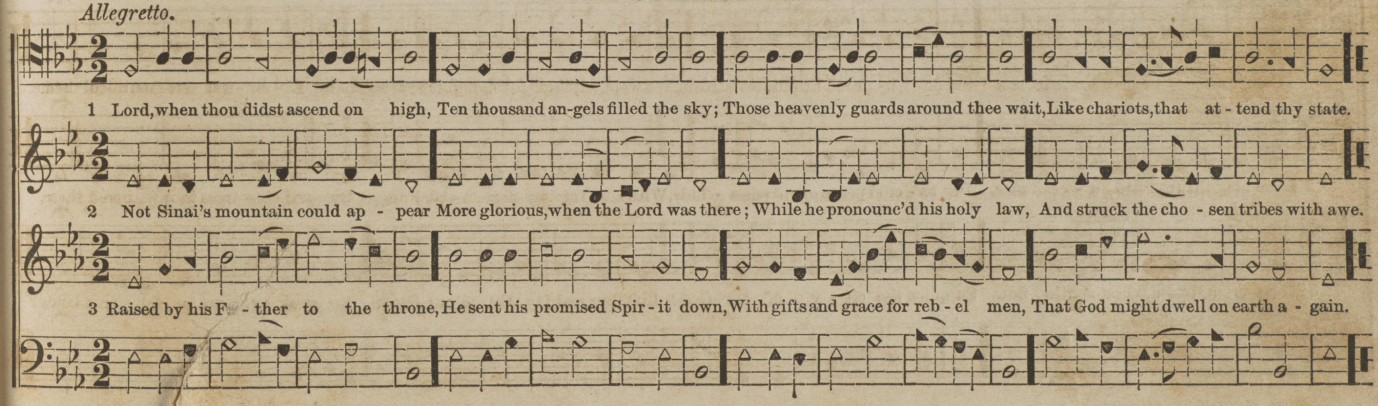


CHADWICK. L. M.

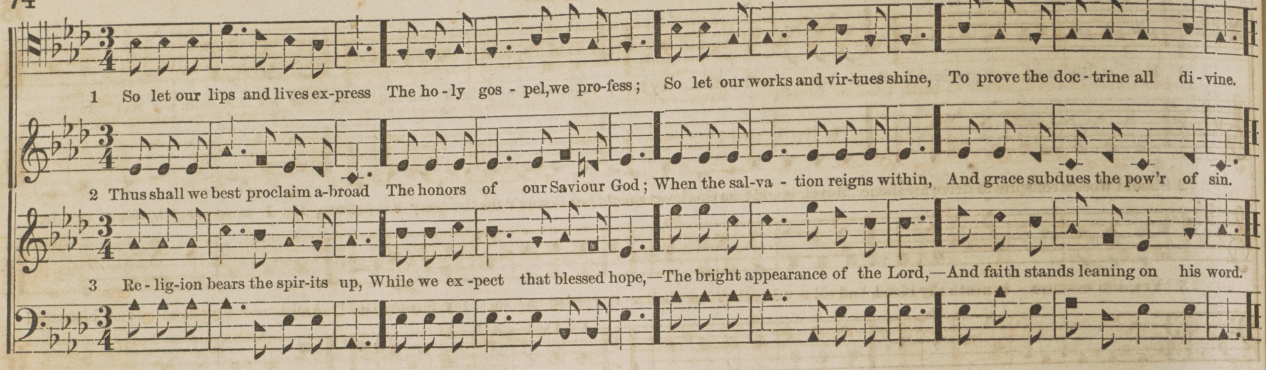


DUKE STREET. L. M.

J. HATTON.



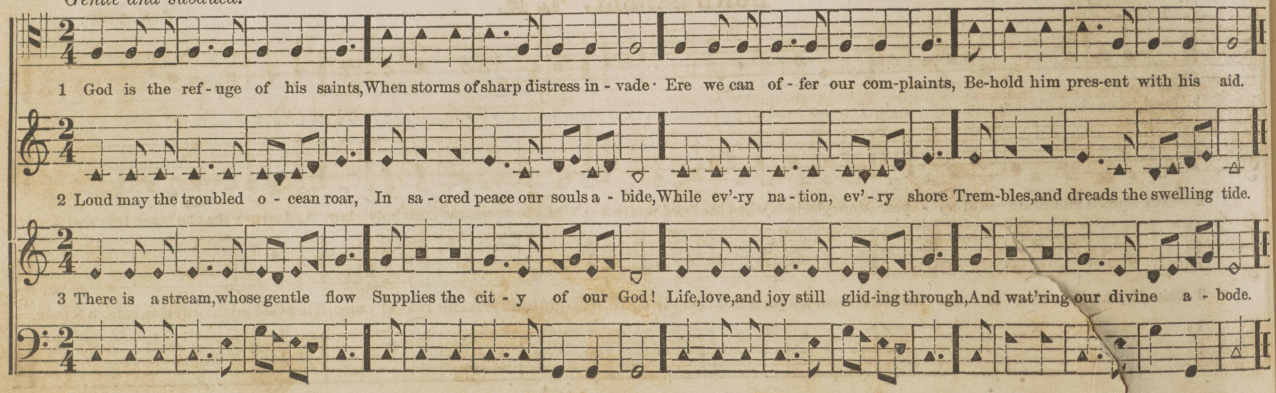
ANCIL. L. M.



MALVERN. L. M.

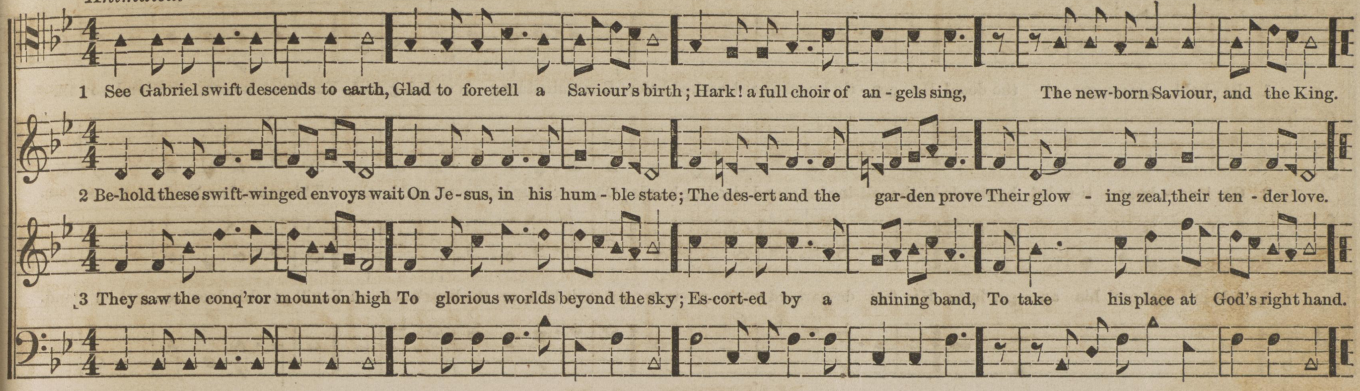
Gentle and subdued.

Dr. L. MASON.



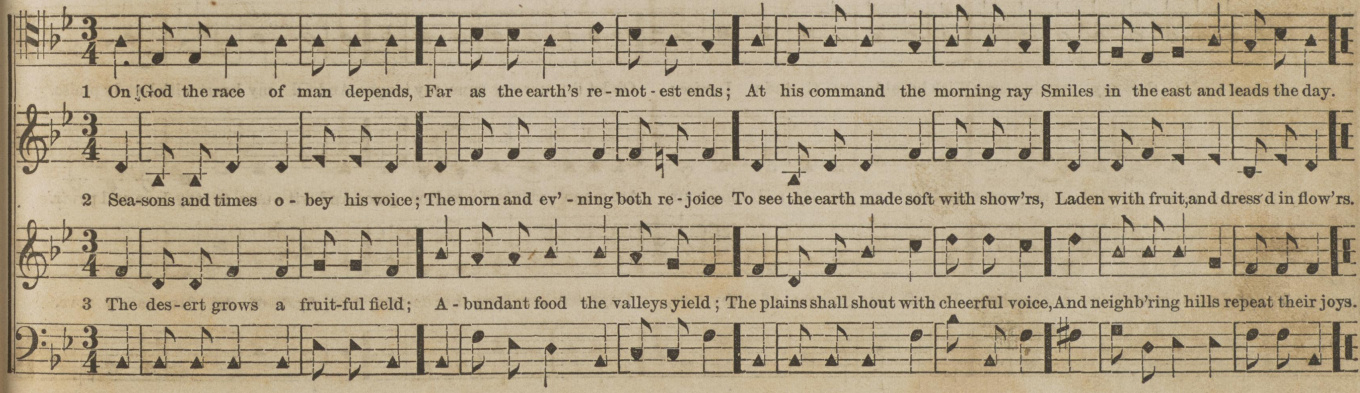
MELZER. L. M.

Animated.



BENNINGTON. L. M.

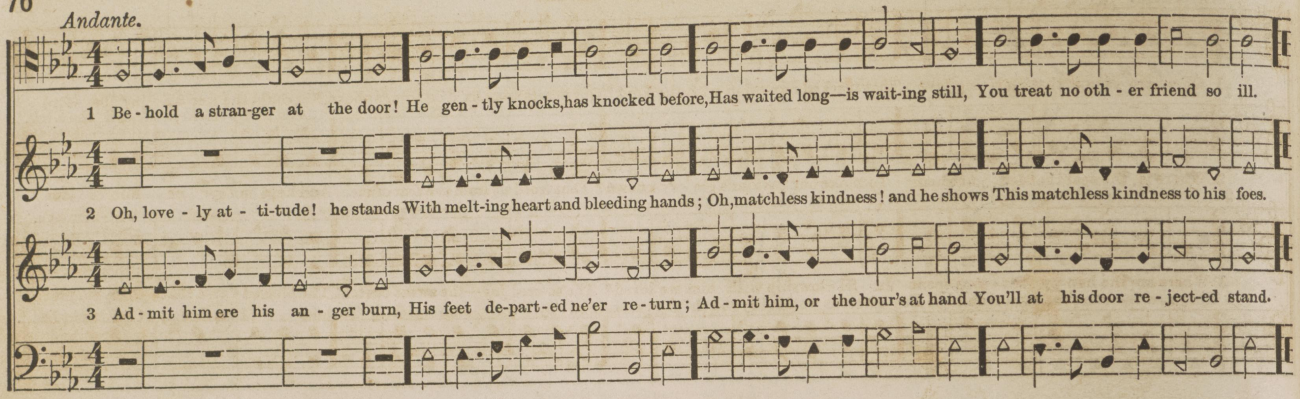
A. DOTY.



PITY. L. M.

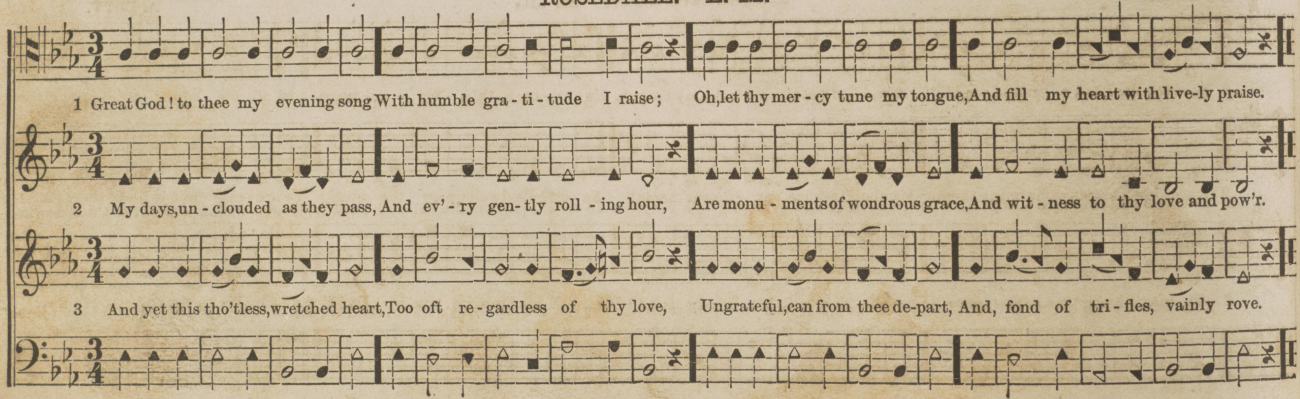
J. H. LESLIE.

Andante.

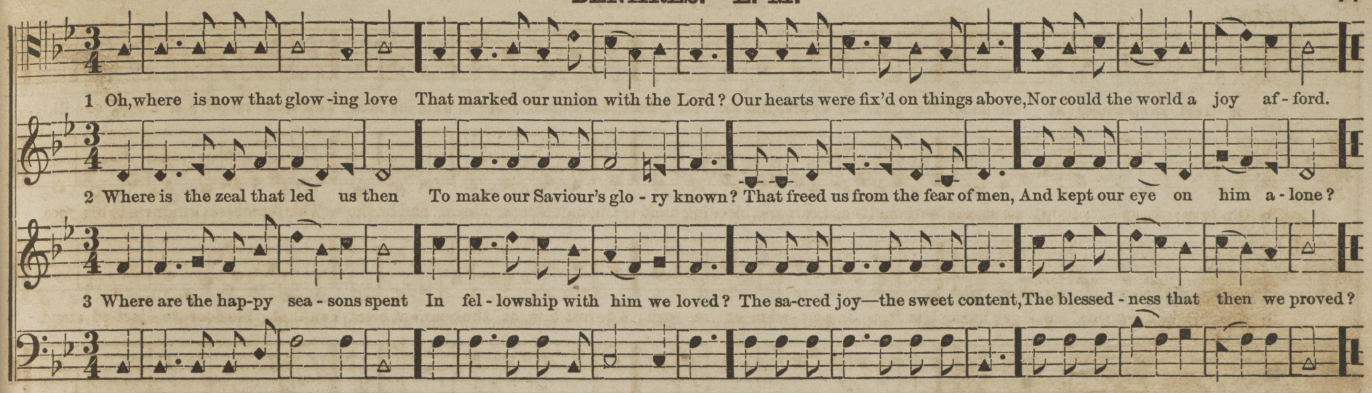


ROSEDALE. L. M.

Dr. GEO. F. ROOT.

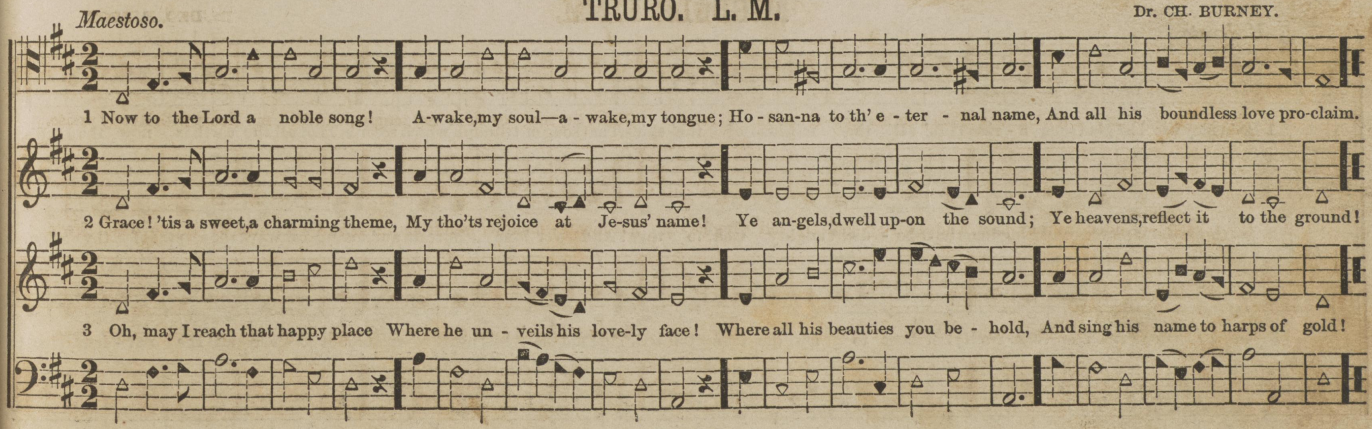


BENARES. L. M.



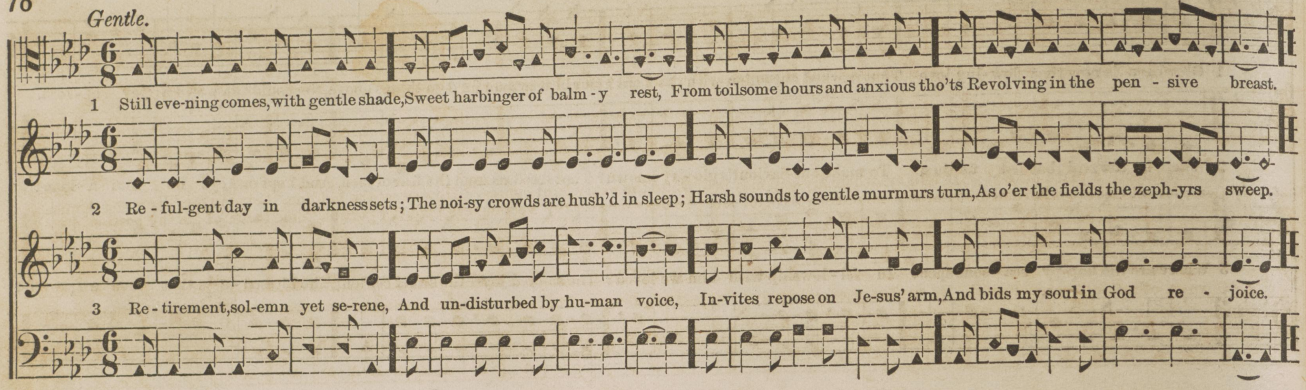
TRURO. L. M.

Dr. CH. BURNEY.



REID. L. M.

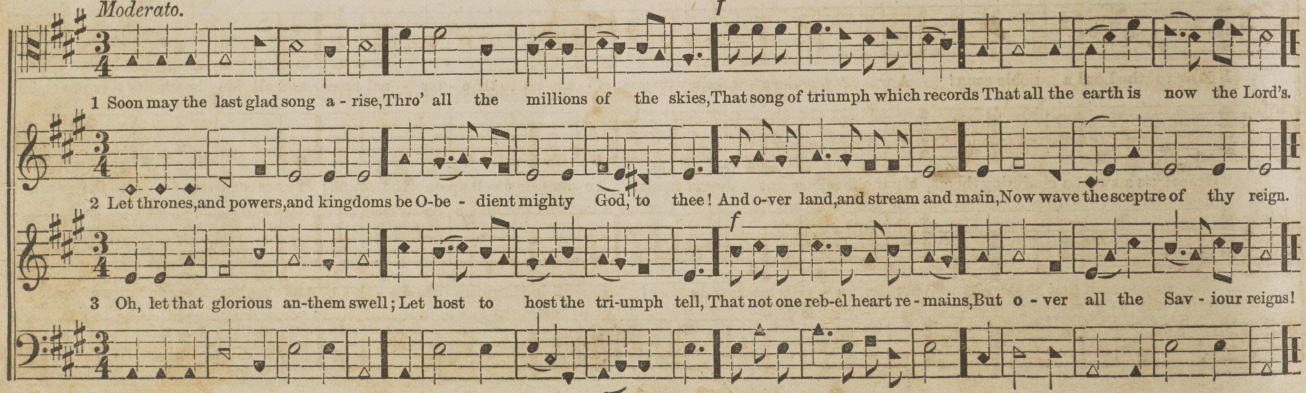
Gentle.



MIGDOL. L. M.

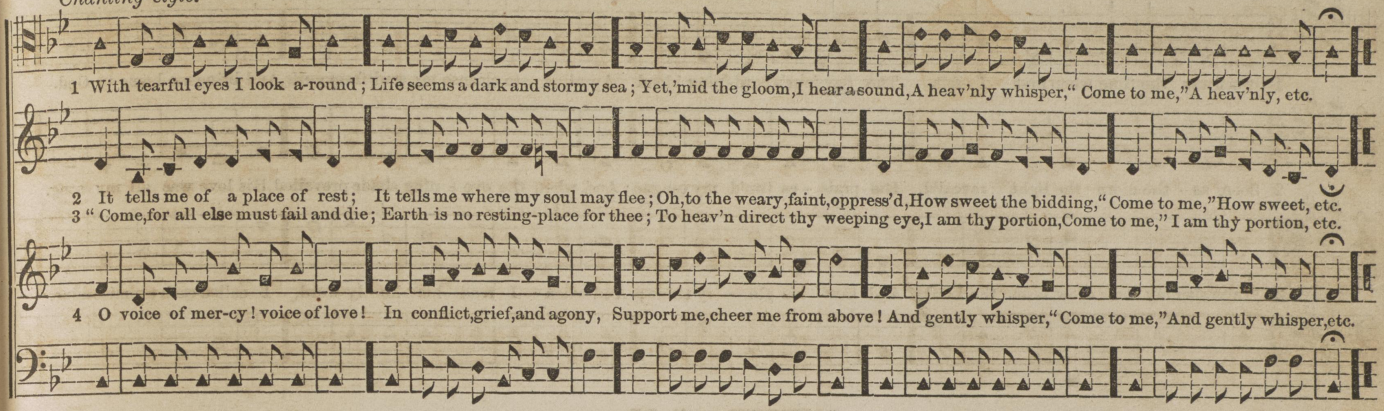
Dr. L. MASON.

Moderato. *f*



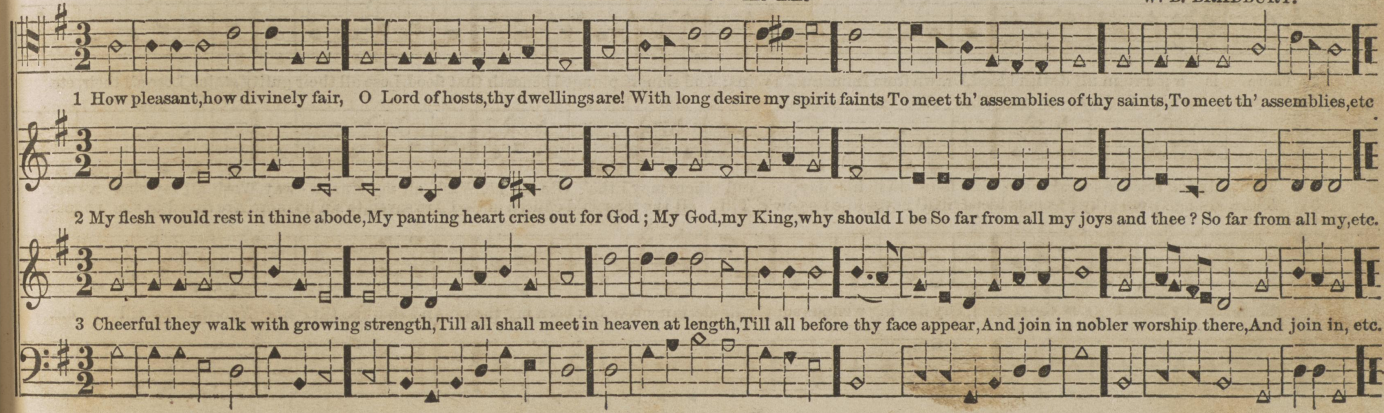
TRAFTON. L. M.

Chanting style.



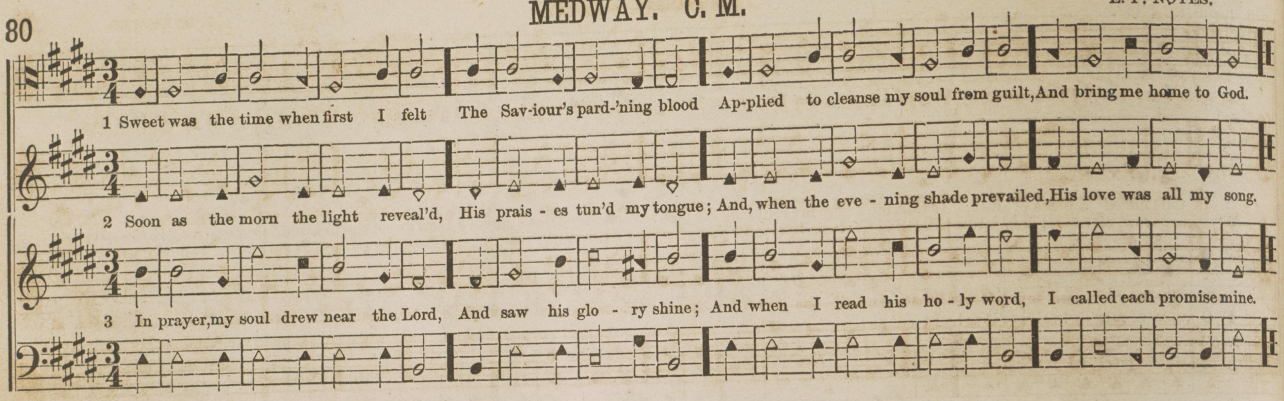
ROLLAND. L. M.

W. B. BRADBURY.



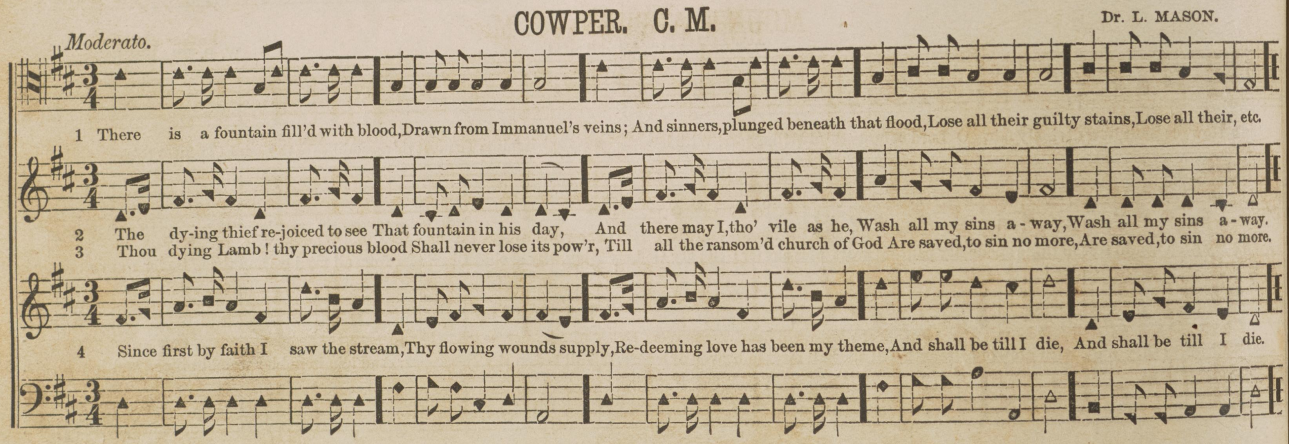
MEDWAY. C. M.

E. P. NOYES.

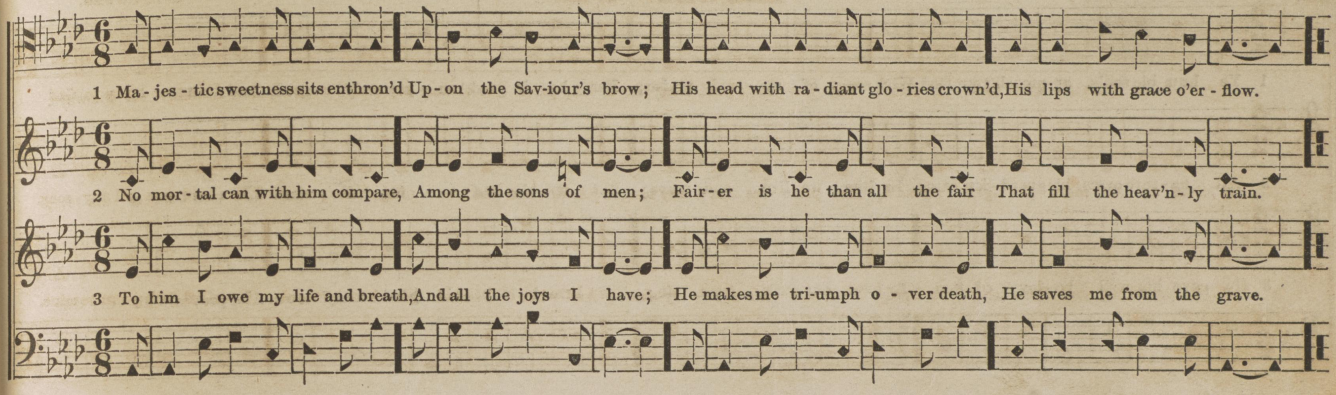


COWPER. C. M.

Dr. L. MASON.

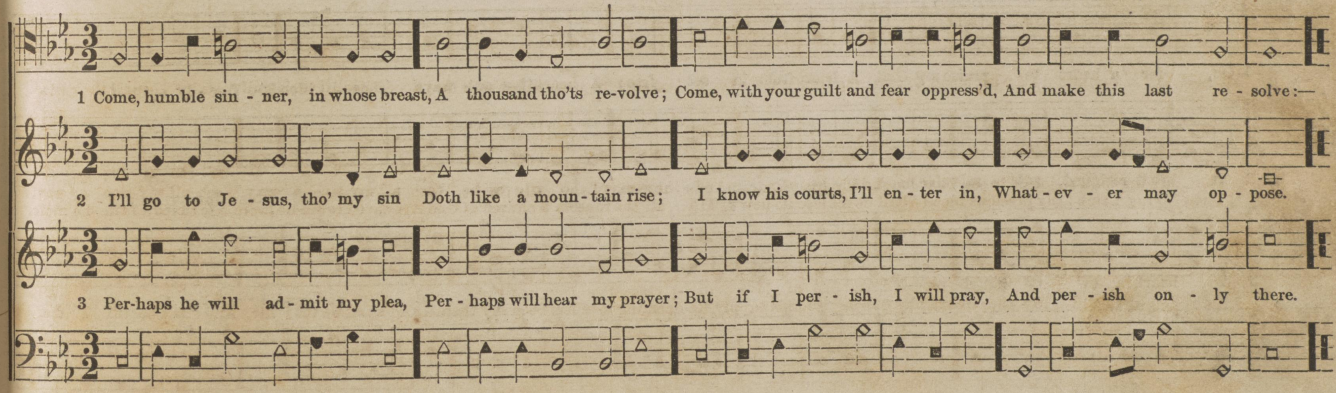


JOSIE. C. M.



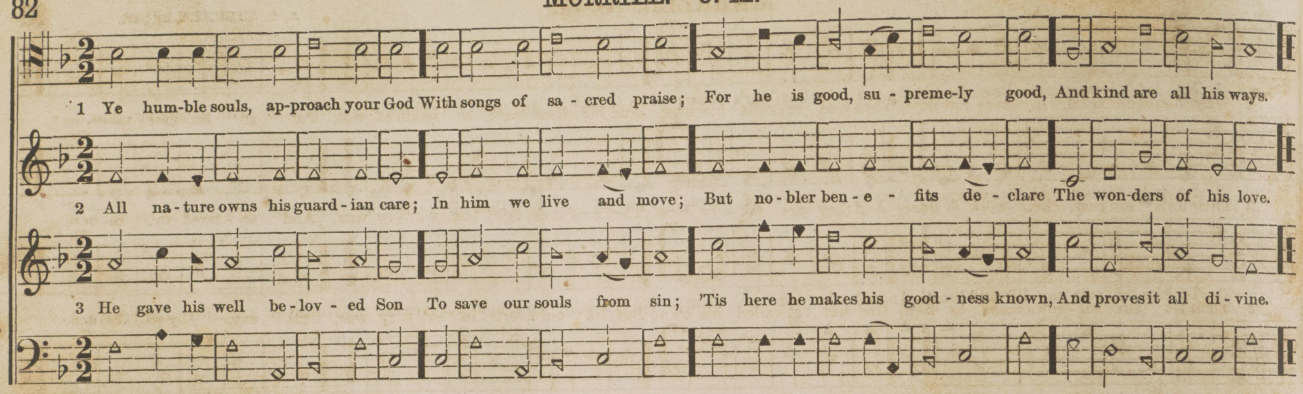
MOUNT AUBURN. C. M.

Author unknown.



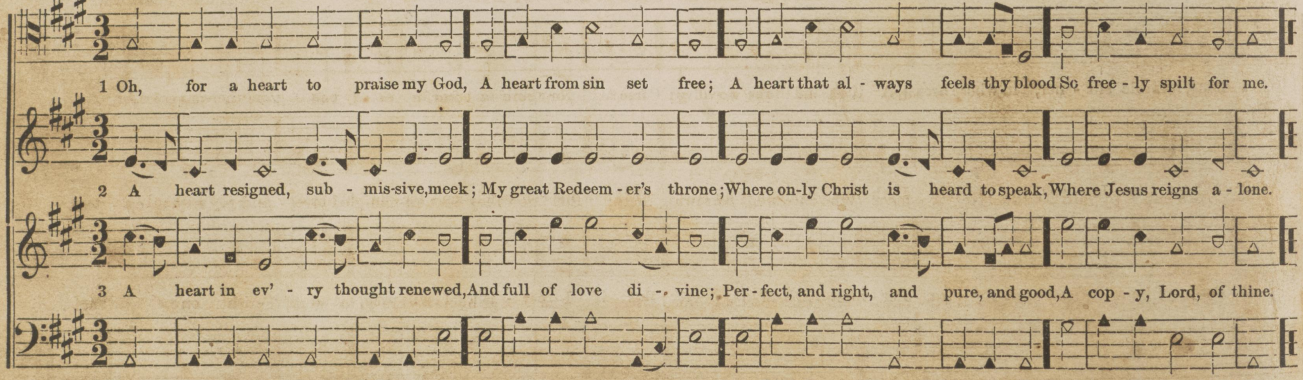
MORRILL. C. M.

T. H. TANNER.



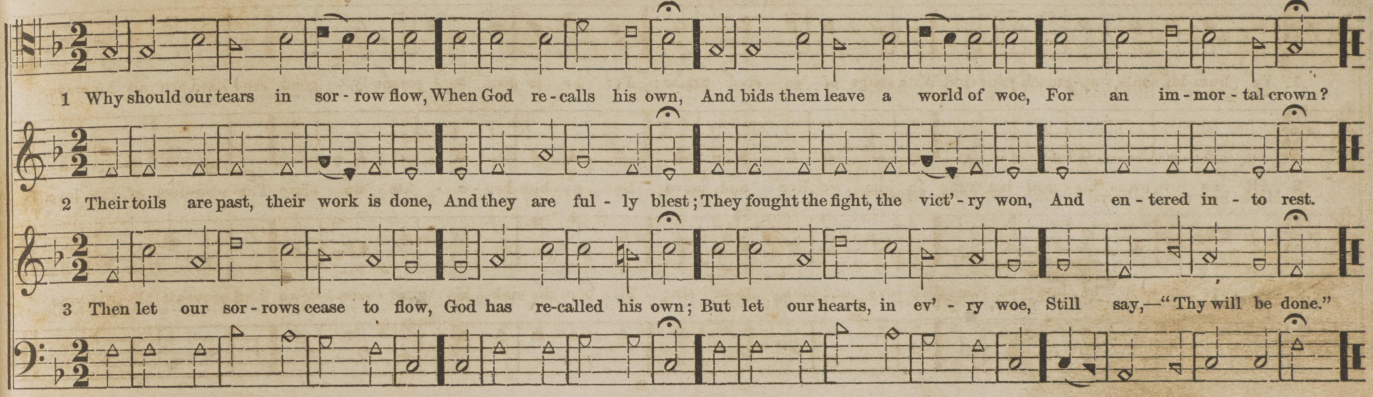
WOODSIDE. C. M.

L. O. EMERSON.



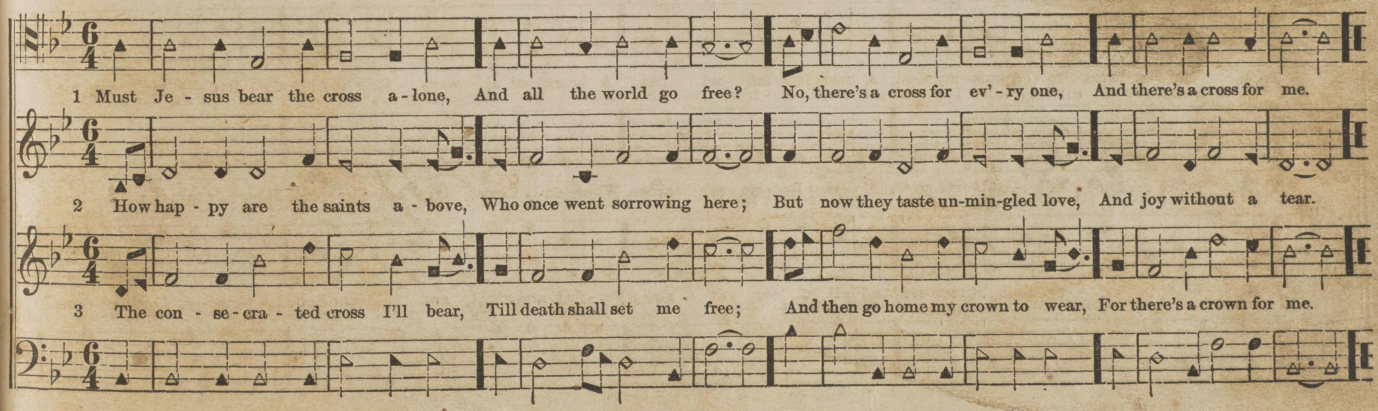
MARKELL. C. M.

A. S. KIEFFER, by per.



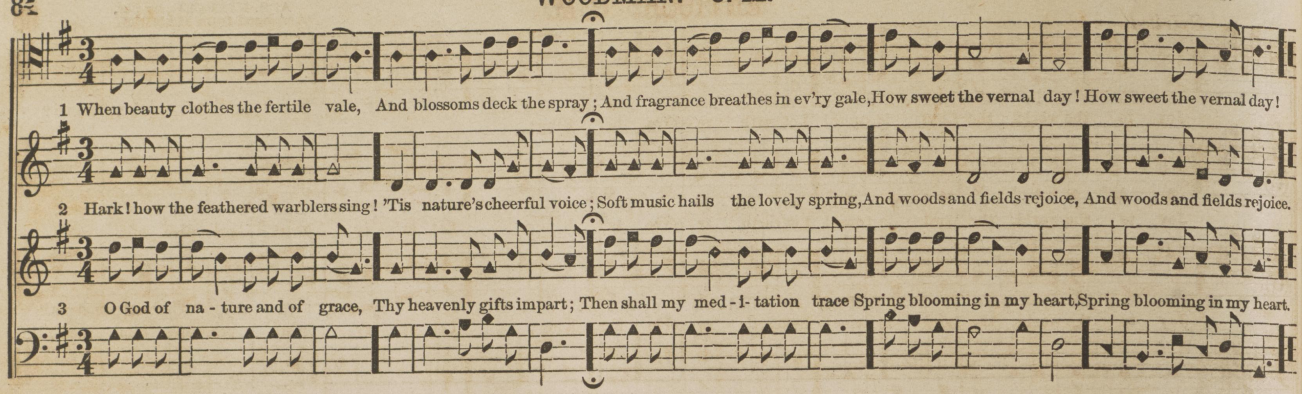
CROSS AND CROWN. C. M.

ALLEN.



WOODMAN. C. M.

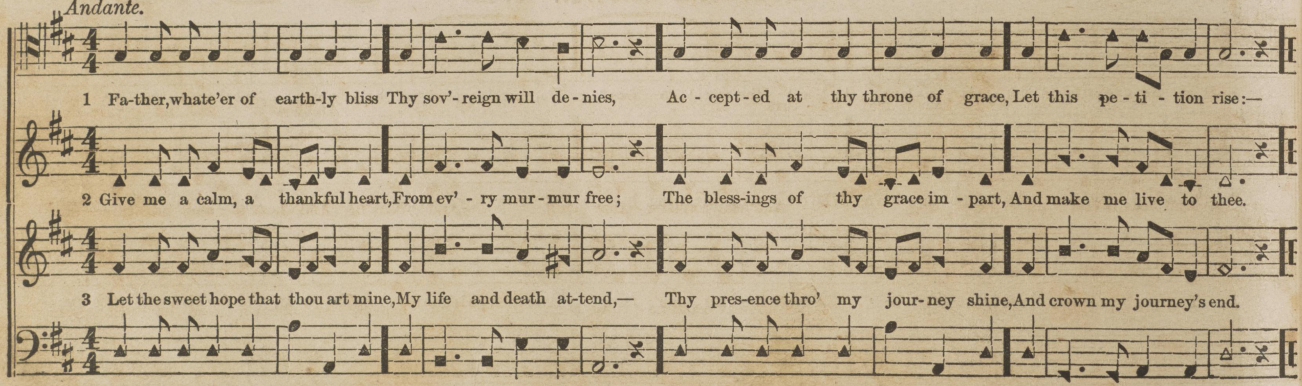
J. H. TENNEY.



NAOMI. C. M.

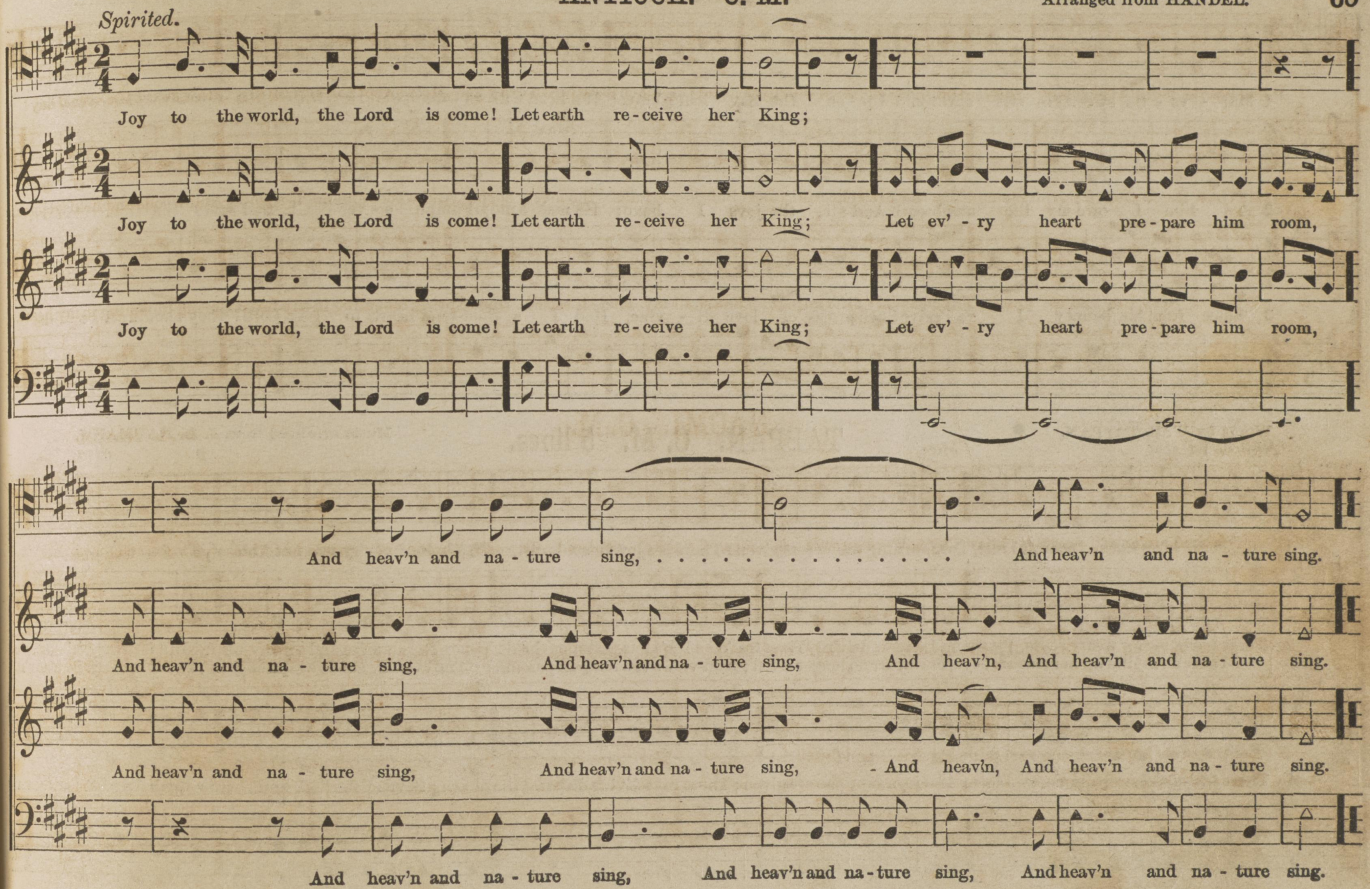
Dr. L. MASON.

Andante.



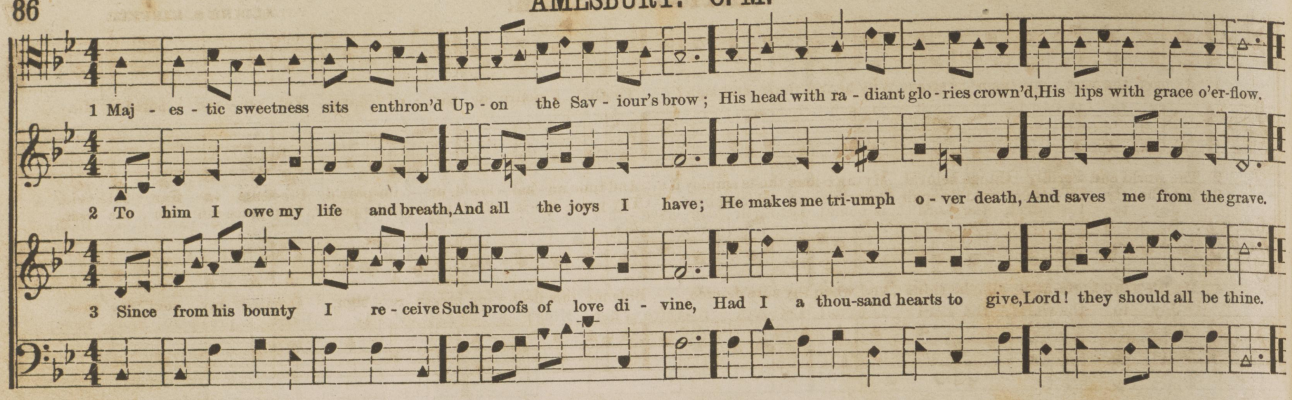
ANTIOCH. C. M.

Arranged from HANDEL.



AMESBURY. C. M.

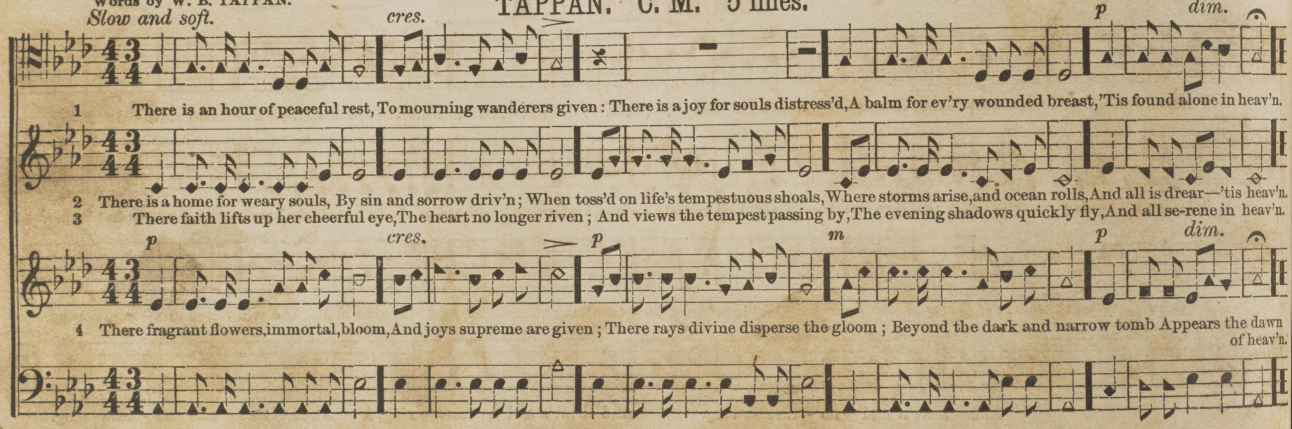
J. H. TENNEY.



TAPPAN. C. M. 5 lines.

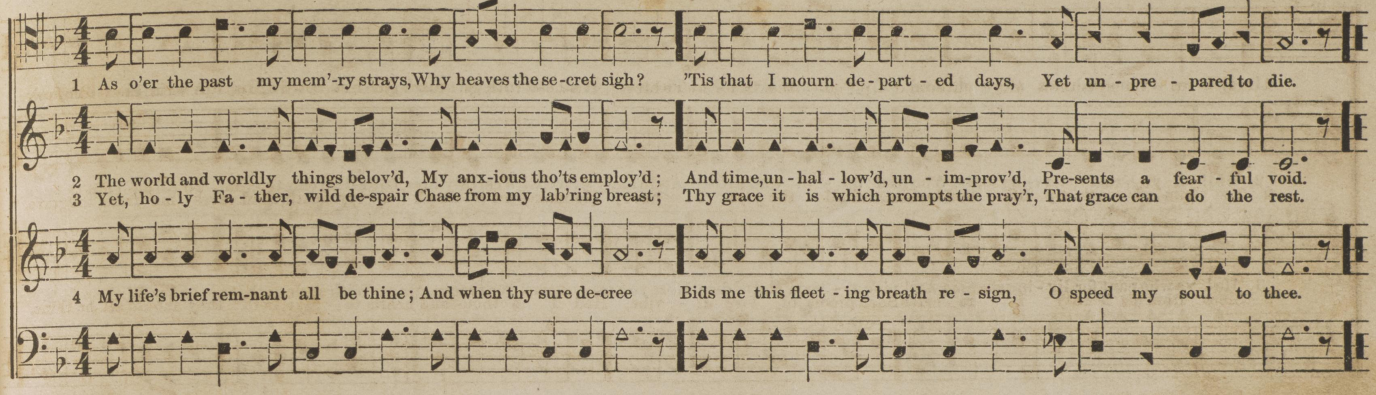
Words by W. B. TAPPAN.

Music arranged from J. A. NAUMANN.



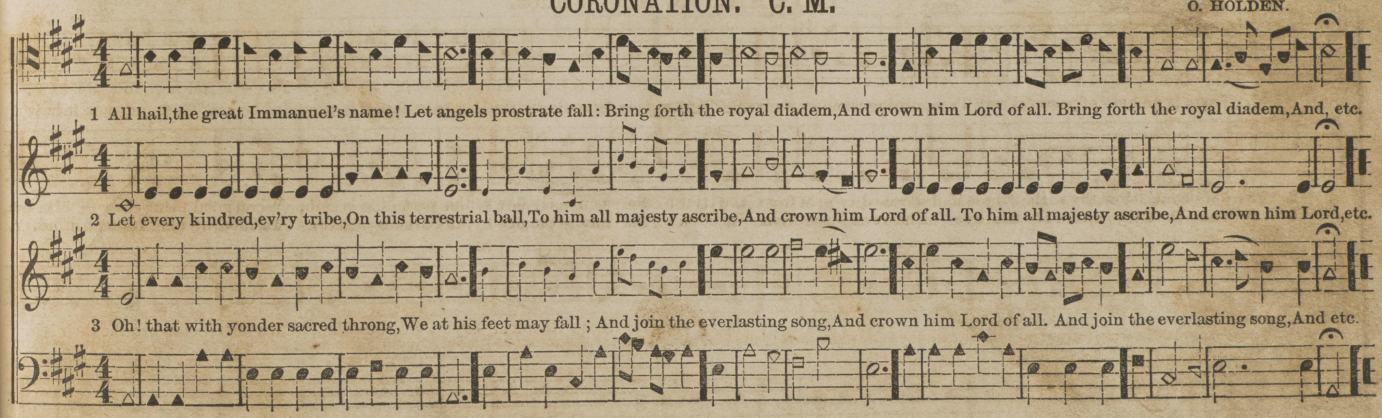
MEDITATION. C. M.

ALDINE S. KIEFFER.

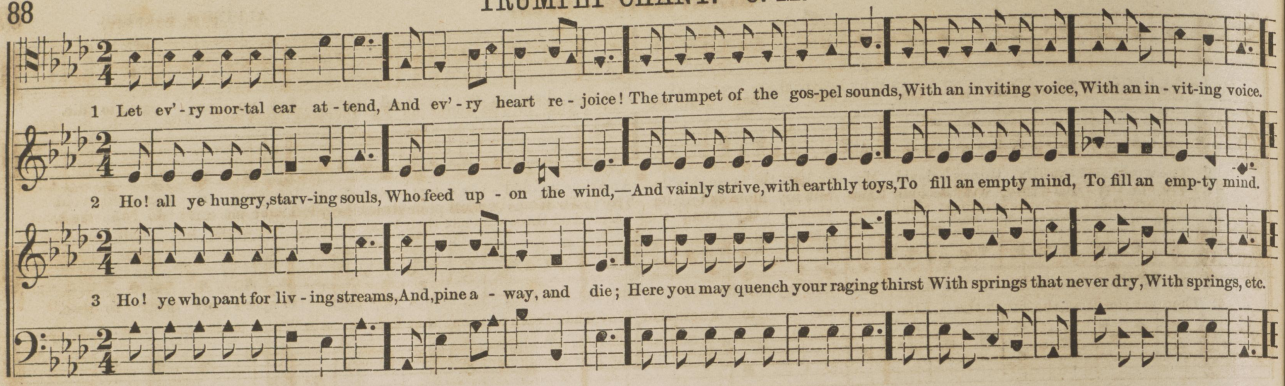


CORONATION. C. M.

O. HOLDEN.

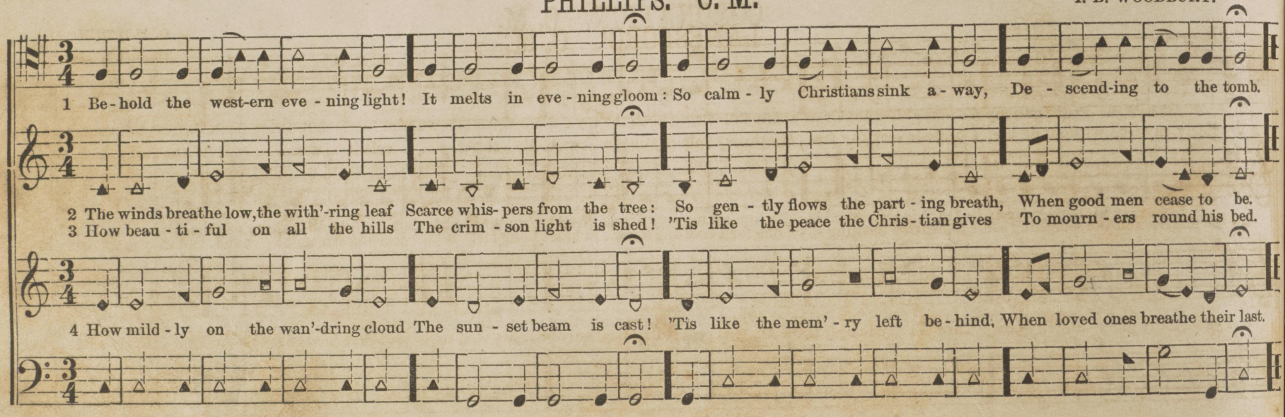


TRUMPET CHANT. C. M.



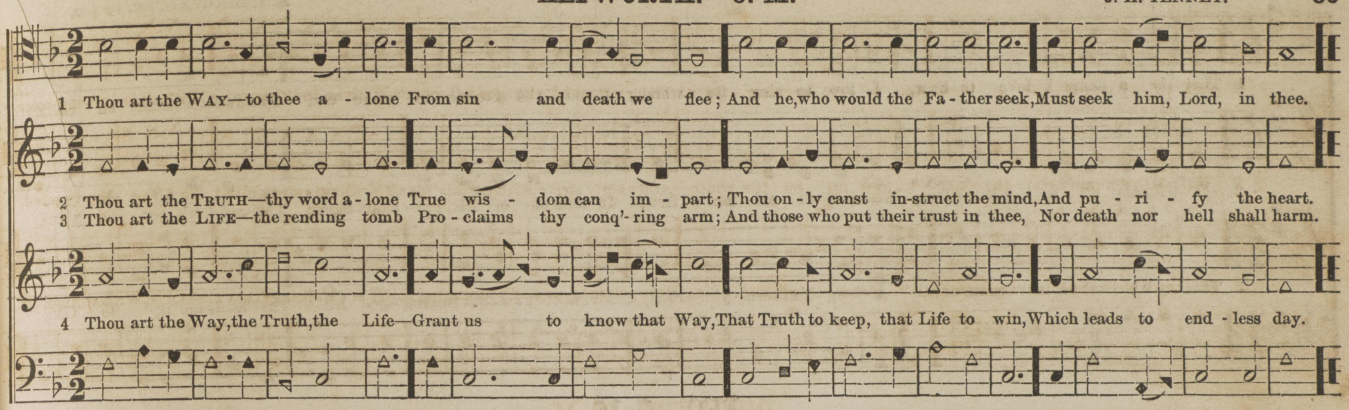
PHILLIPS. C. M.

I. B. WOODBURY.



HEPWORTH. C. M.

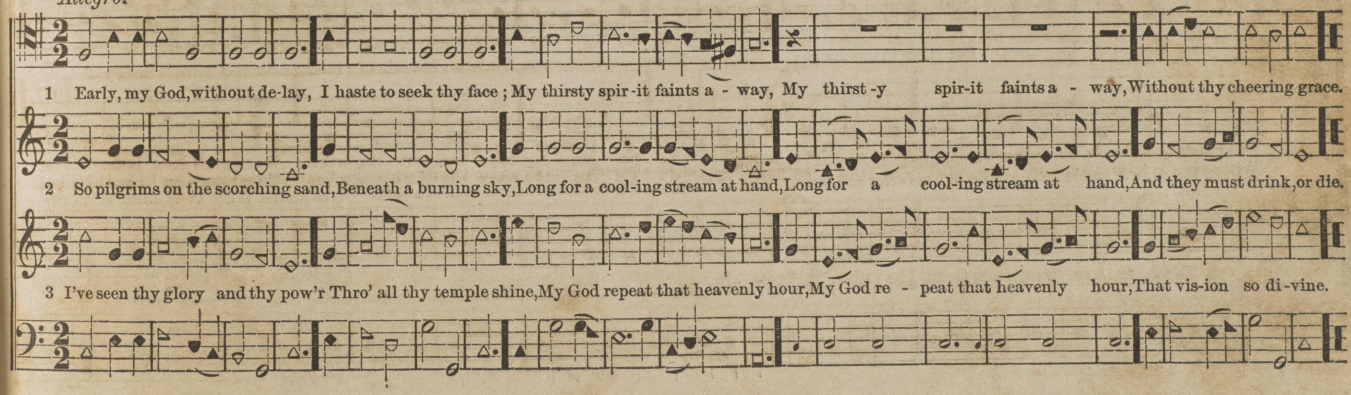
J. H. TENNEY.



LANESBORO'. C. M.

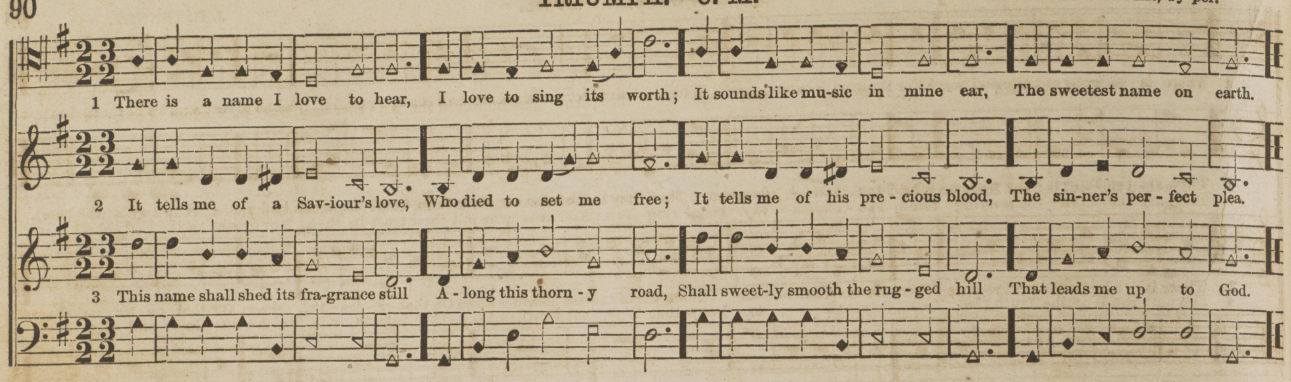
Allegro.

English Tune.



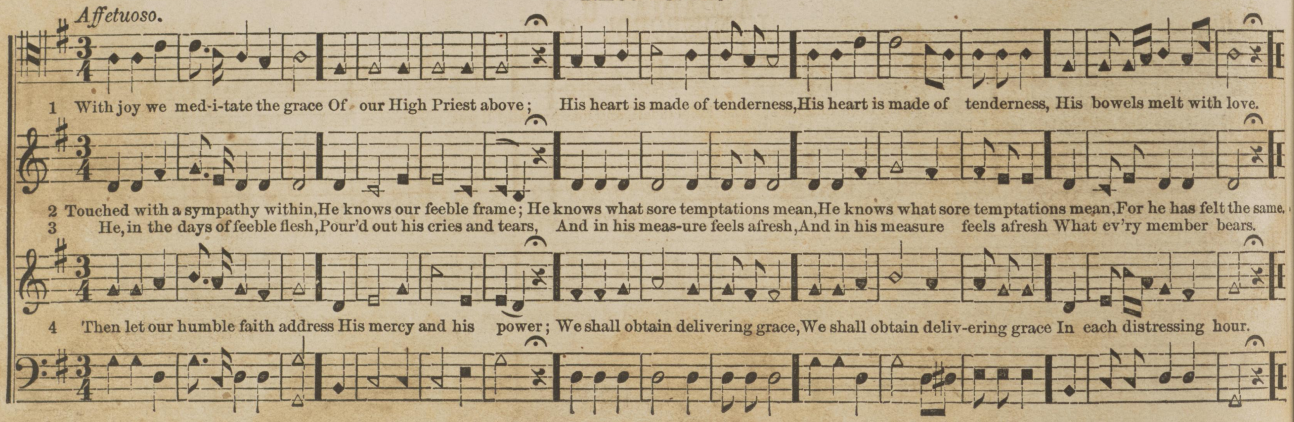
TRIUMPH. C. M.

A. J. SHOWALTER, by per.

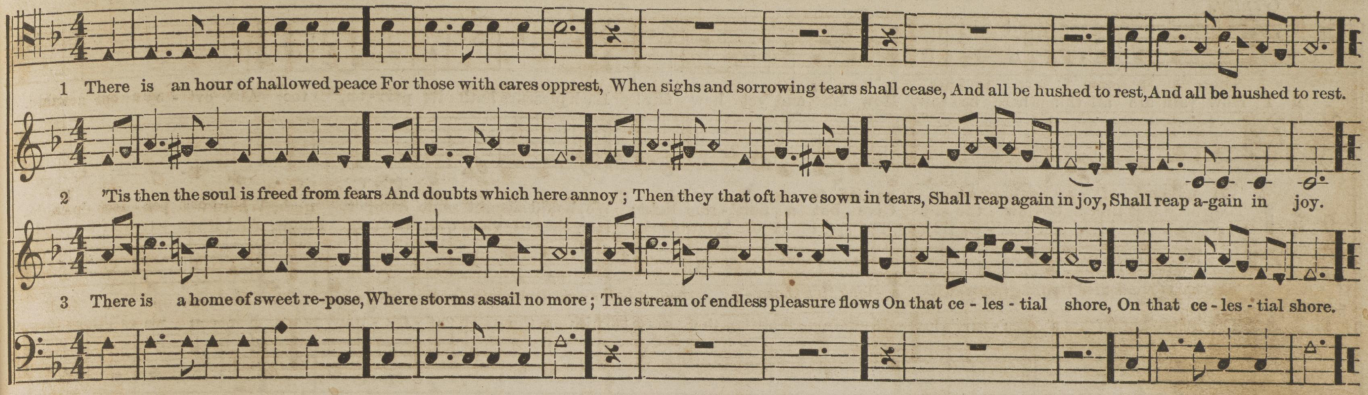


REO. C. M.

Dr. L. MASON.

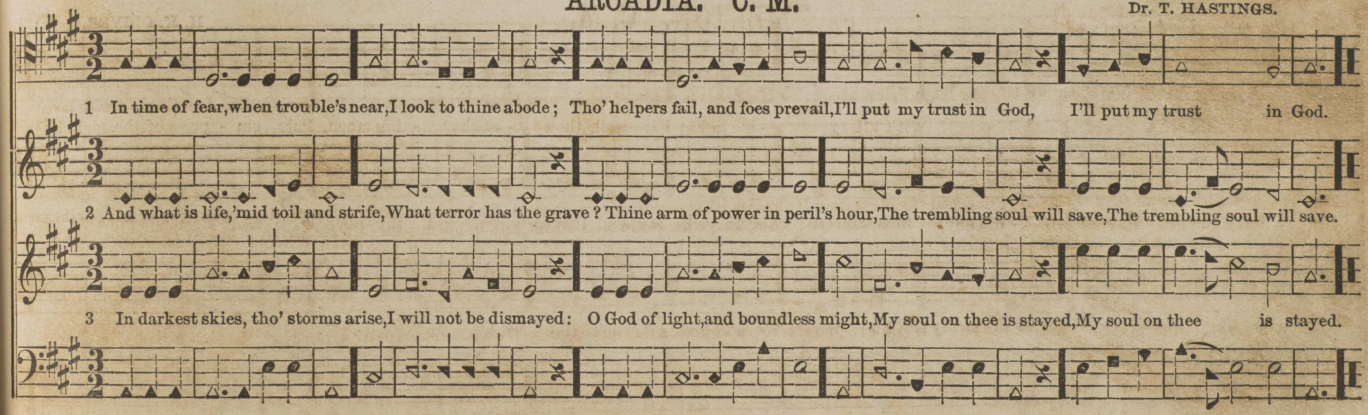


HELENA C. M.



ARCADIA. C. M.

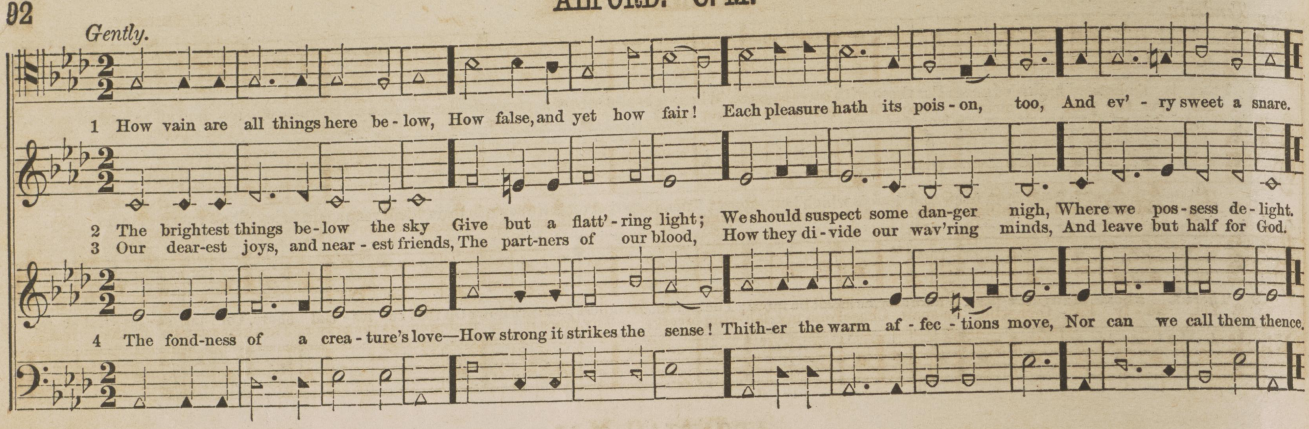
Dr. T. HASTINGS.



ALFORD. C. M.

J. H. TENNEY.

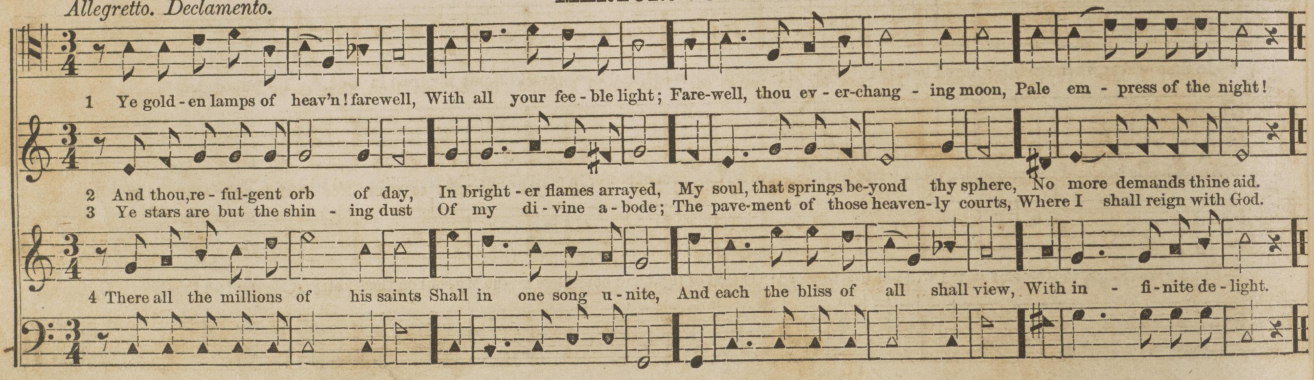
Gently.



MERTON. C. M.

H. K. OLIVER.

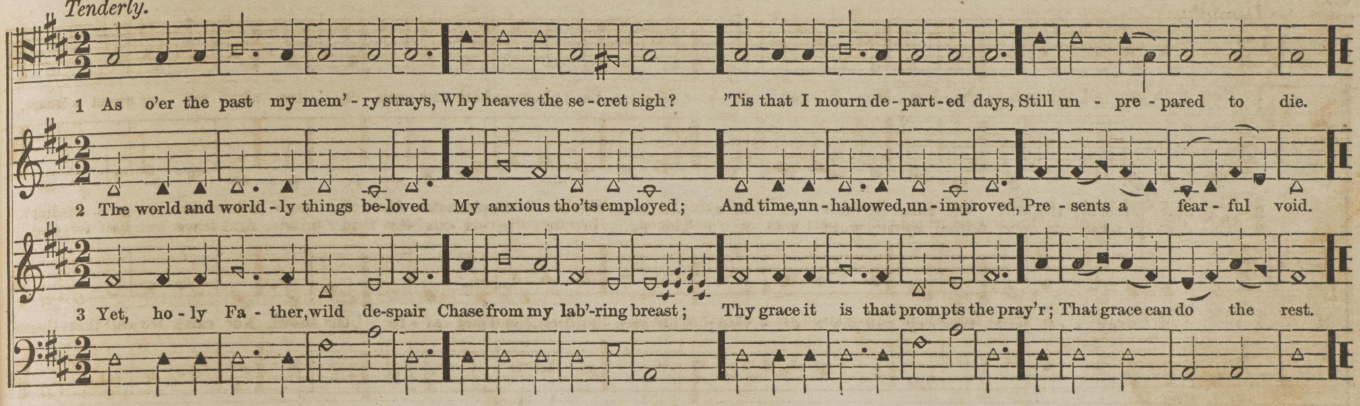
Allegretto. Declamento.



CARLENE. C. M.

J. H. TENNEY.

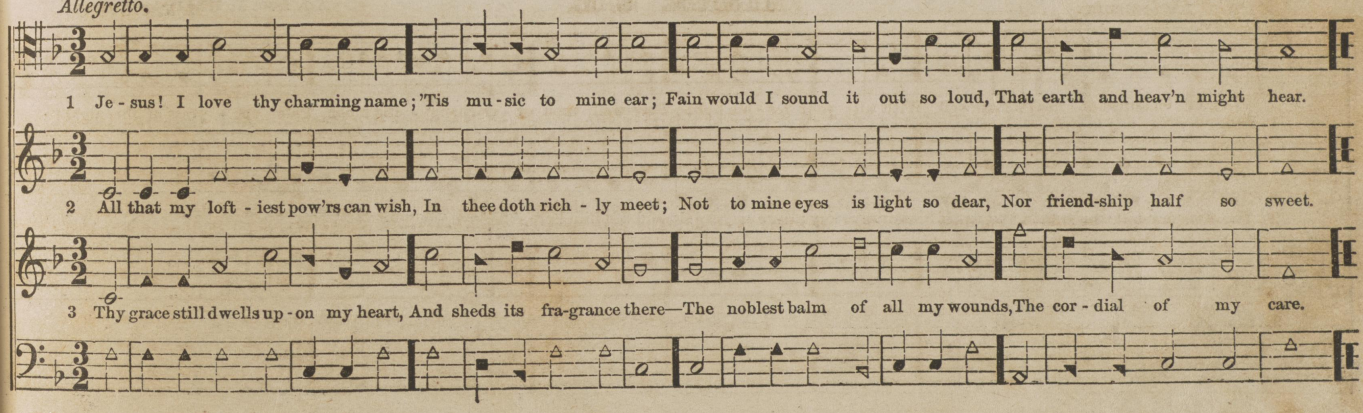
Tenderly.



IRA. C. M.

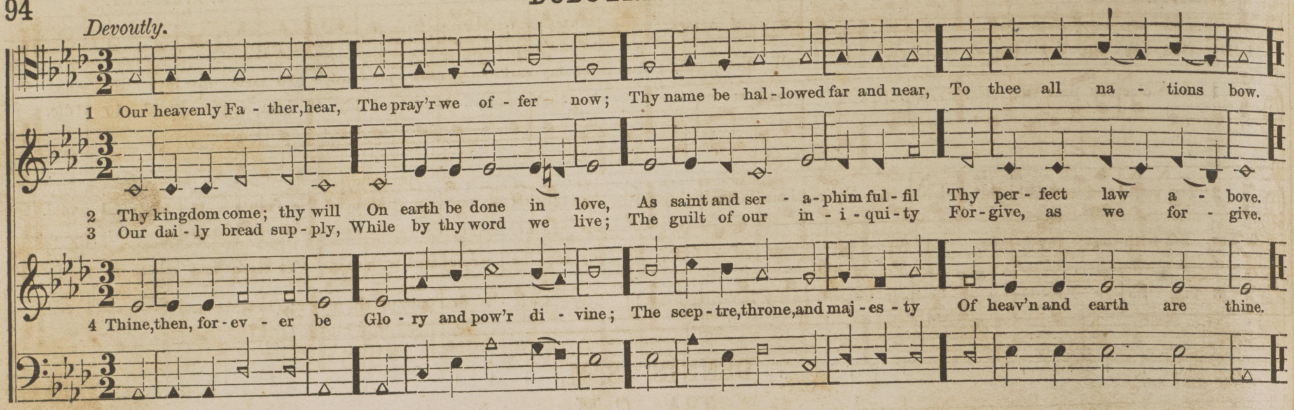
CH. ZEUNER.

Allegretto.



DUBUYNE. S. M.

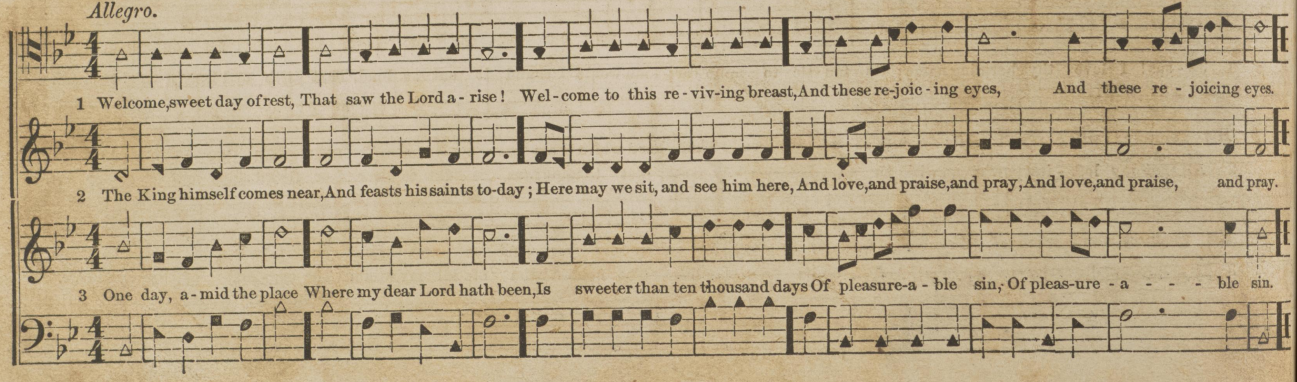
Devoutly.



LISBON. S. M.

Arr. from D. READ, by J. H. T.

Allegro.



SEABROOK. S. M.

1 My God, per - mit my tongue This joy, to call thee mine; And let my earl - y cries pre - vail, To taste thy love di - vine.

2 For life with - out thy love, No rel - ish can af - ford; No joy can be compared with this, To serve and please the Lord.

DENNIS. S. M.

H. G. NAGELI.

Slow and soft.

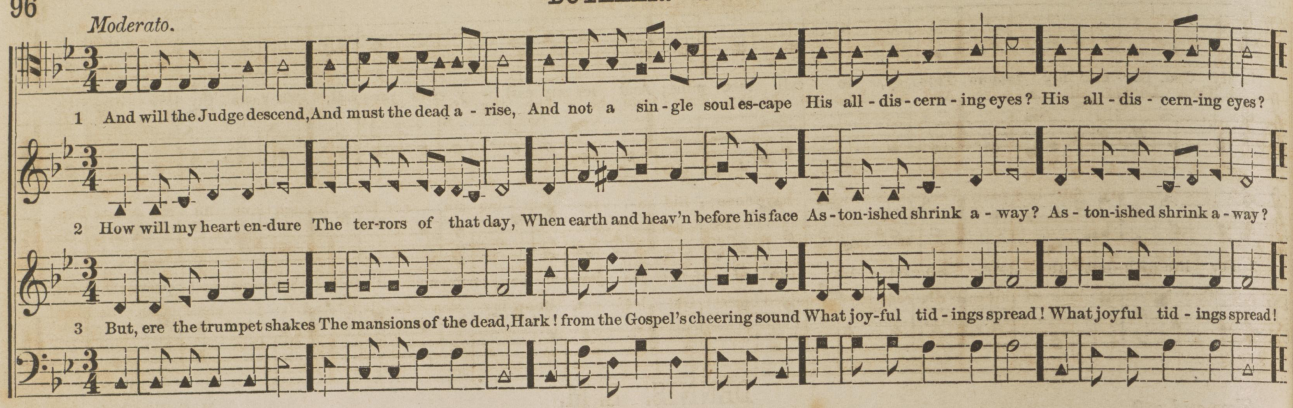
How gen - tle God's commands! How kind his pre-cepts are! Come, cast your bur - dens on the Lord, And trust his con - stant ca

2 His boun - ty will pro - vide! His saints se - cure - ly dwell; That hand which bears cre - a - tion up, Shall guard his chil - dren well.

3 His goodness stands approved, Un - chang'd from day to day; I'll drop my bur - den at his feet, And bear a song a - way.

BOTELER. S. M.

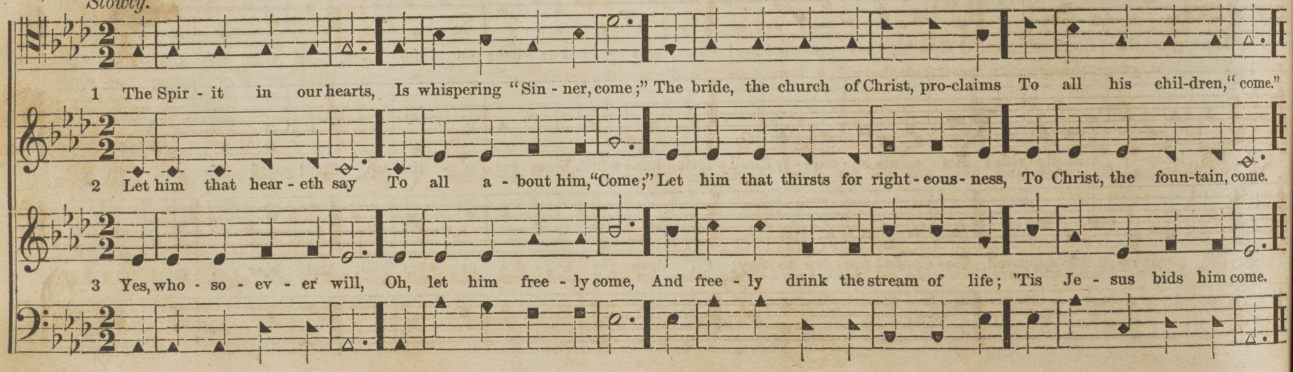
Moderato.



NATHALIE. S. M.

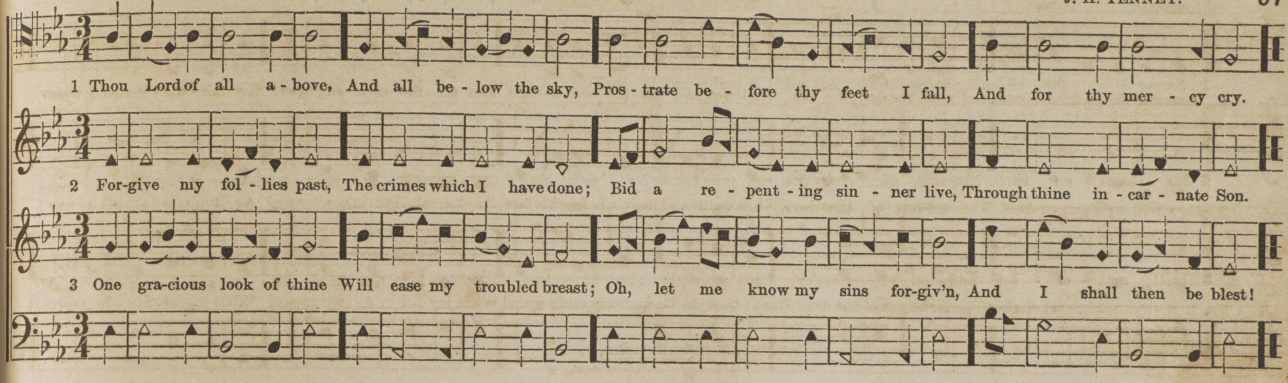
BEETHOVEN.

Slowly.



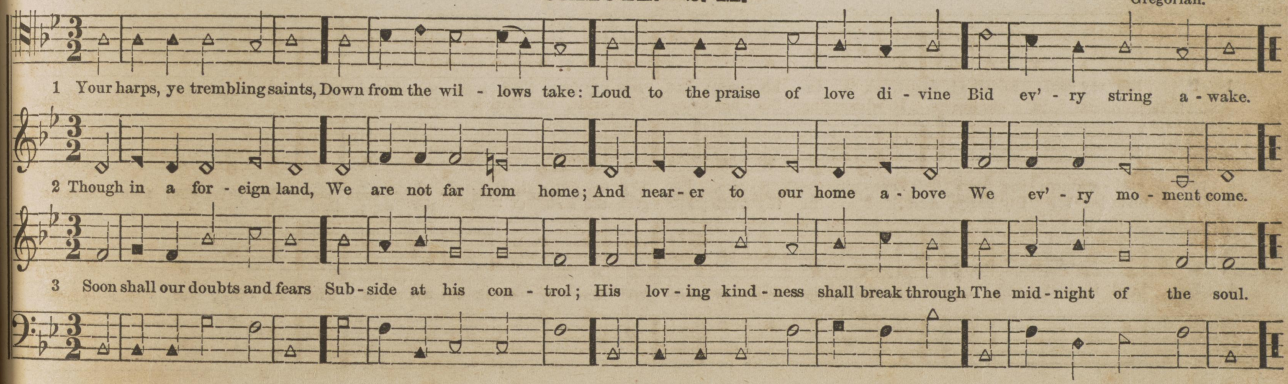
ZEIGLER. S. M.

J. H. TENNEY.



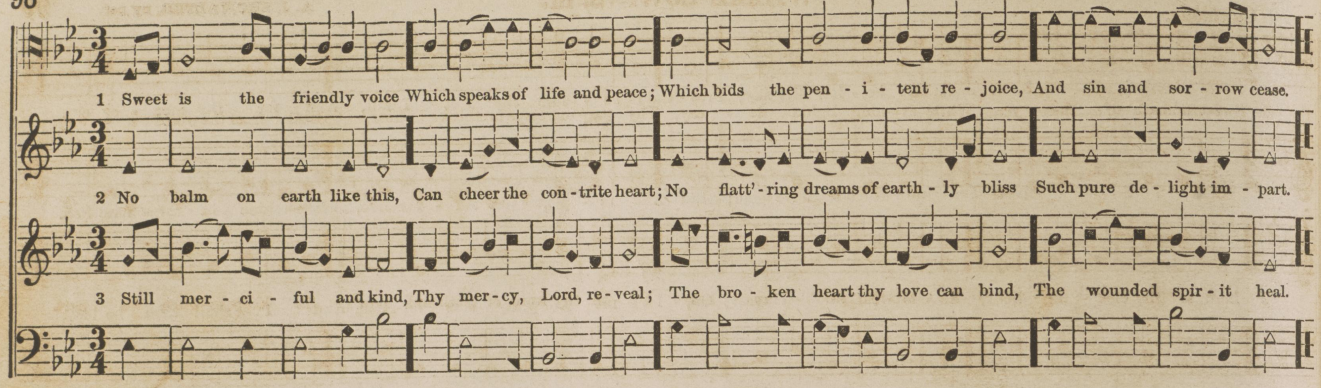
OLMUTZ. S. M.

Gregorian.



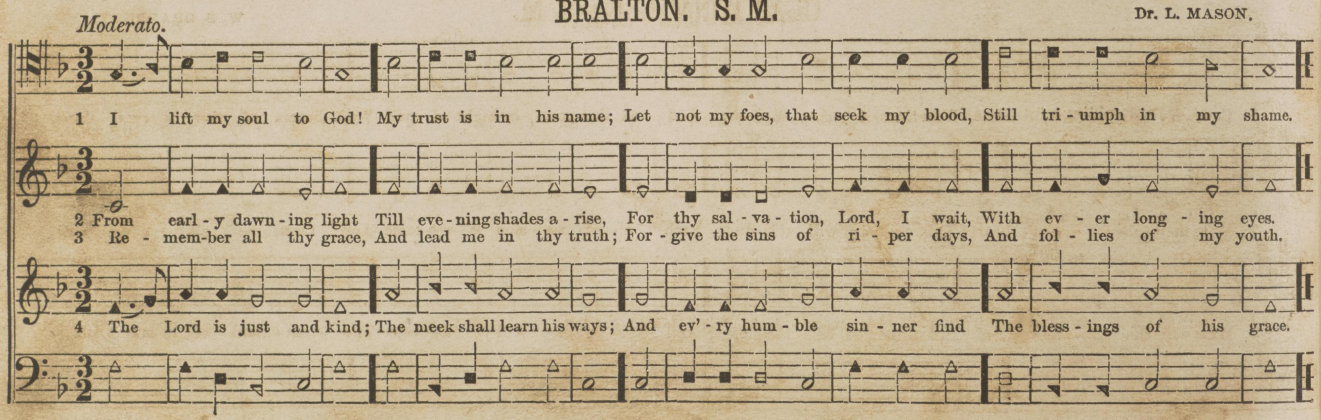
WARNER. S. M.

T. H. TANNER.



BRALTON. S. M.

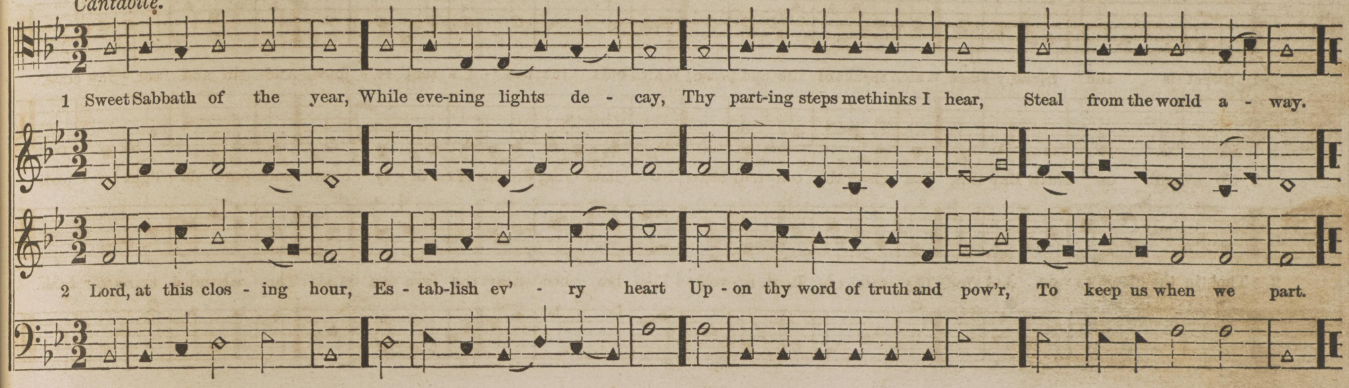
Dr. L. MASON.



WILLIE LOW. S. M.

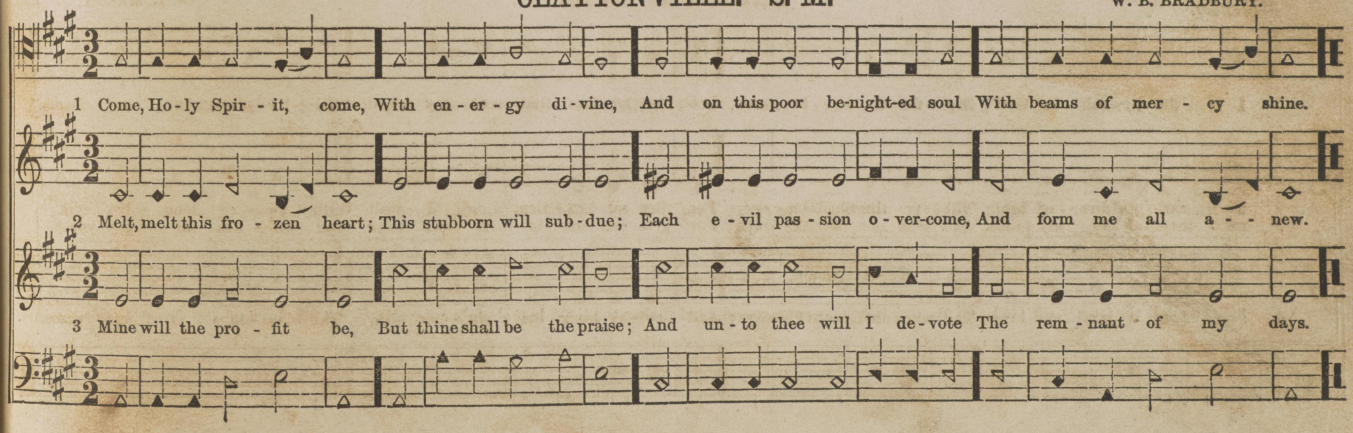
A. J. SHOWALTER, by per.

Cantabile.



CLAYTONVILLE. S. M.

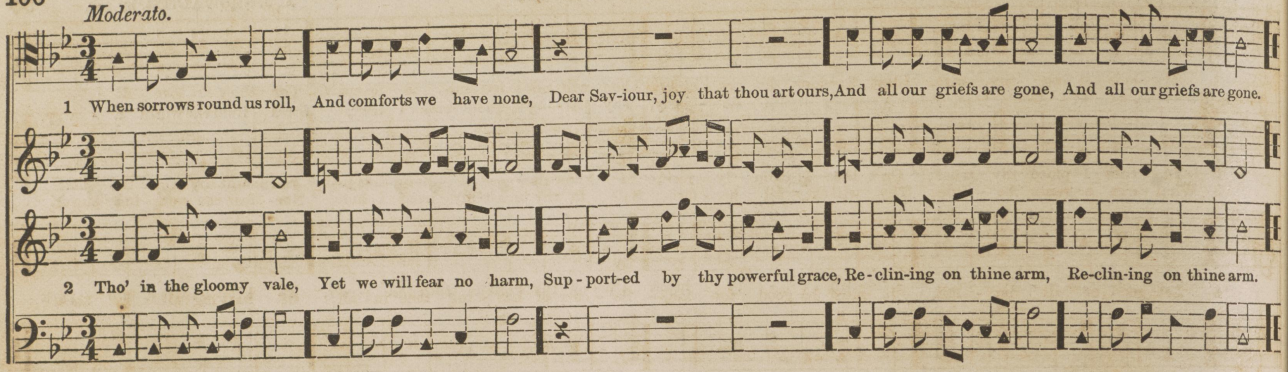
W. B. BRADBURY.



CONFIDENCE. S. M.

N. BARKER.

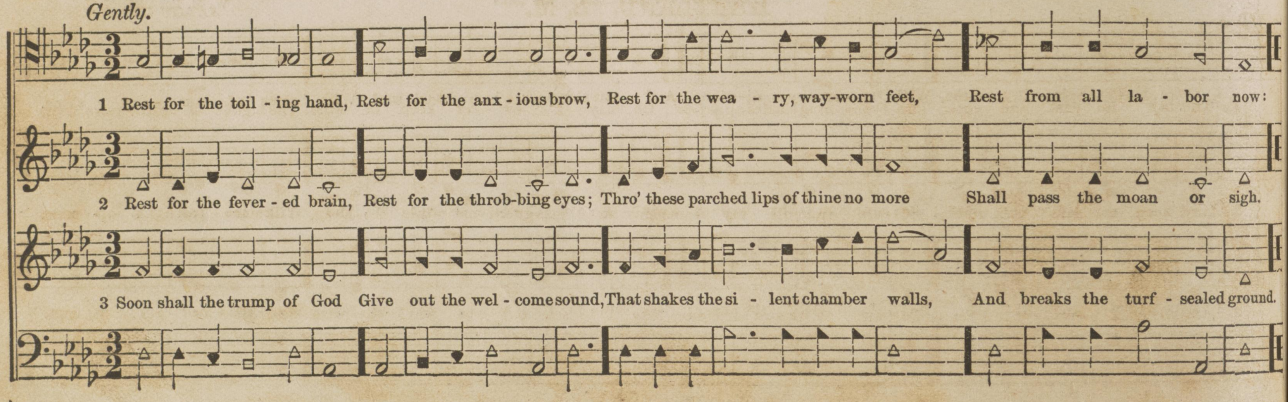
Moderato.



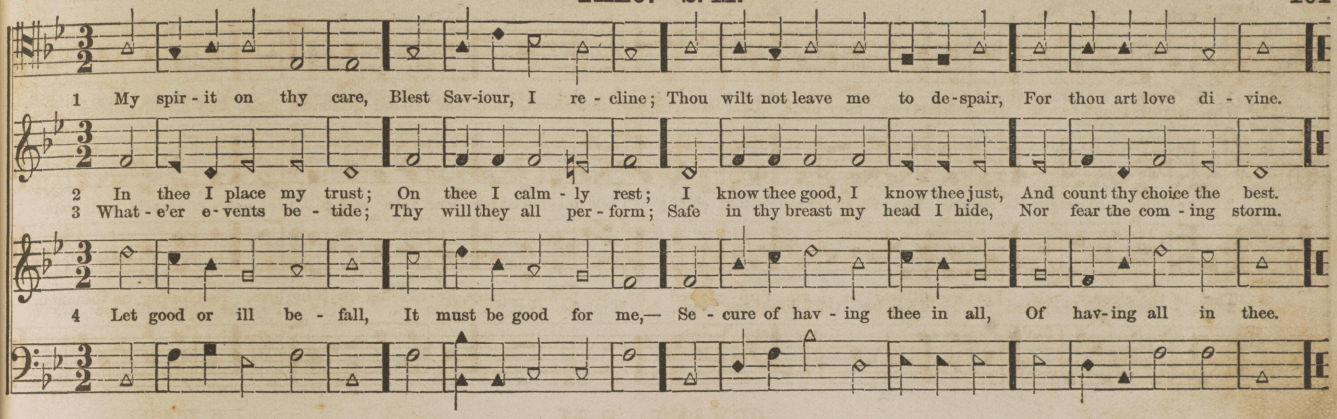
BRYANT. S. M.

J. H. TENNEY.
From "Temple Star," by per.

Gently.

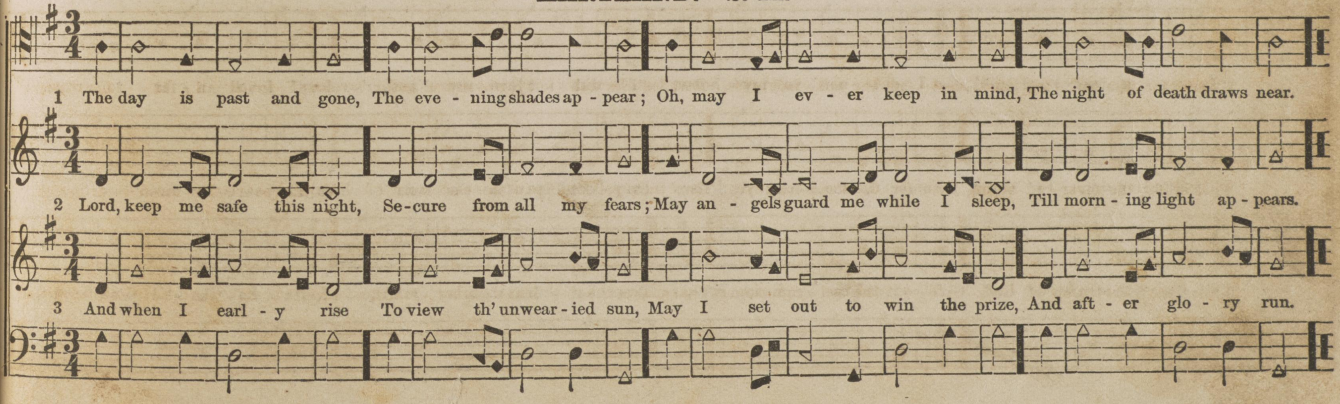


THEO. S. M.

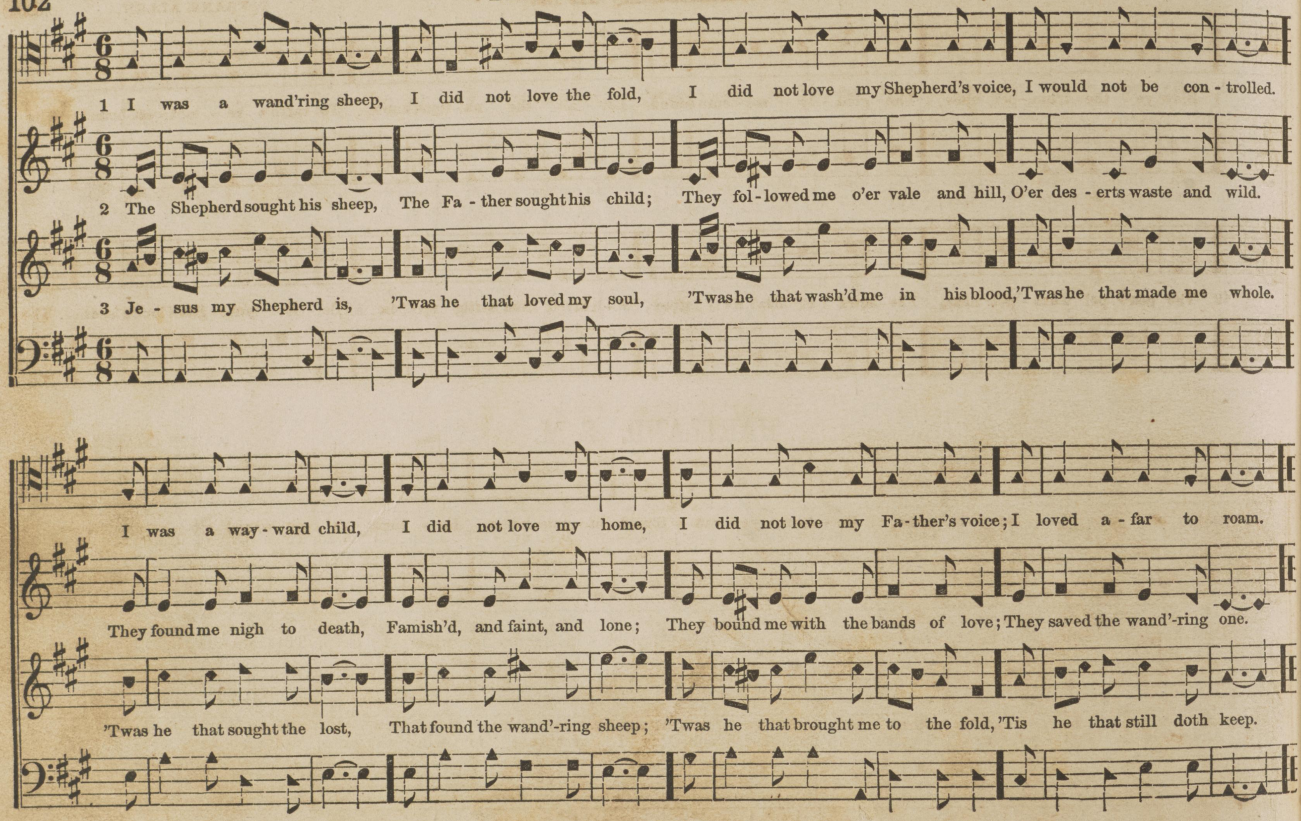


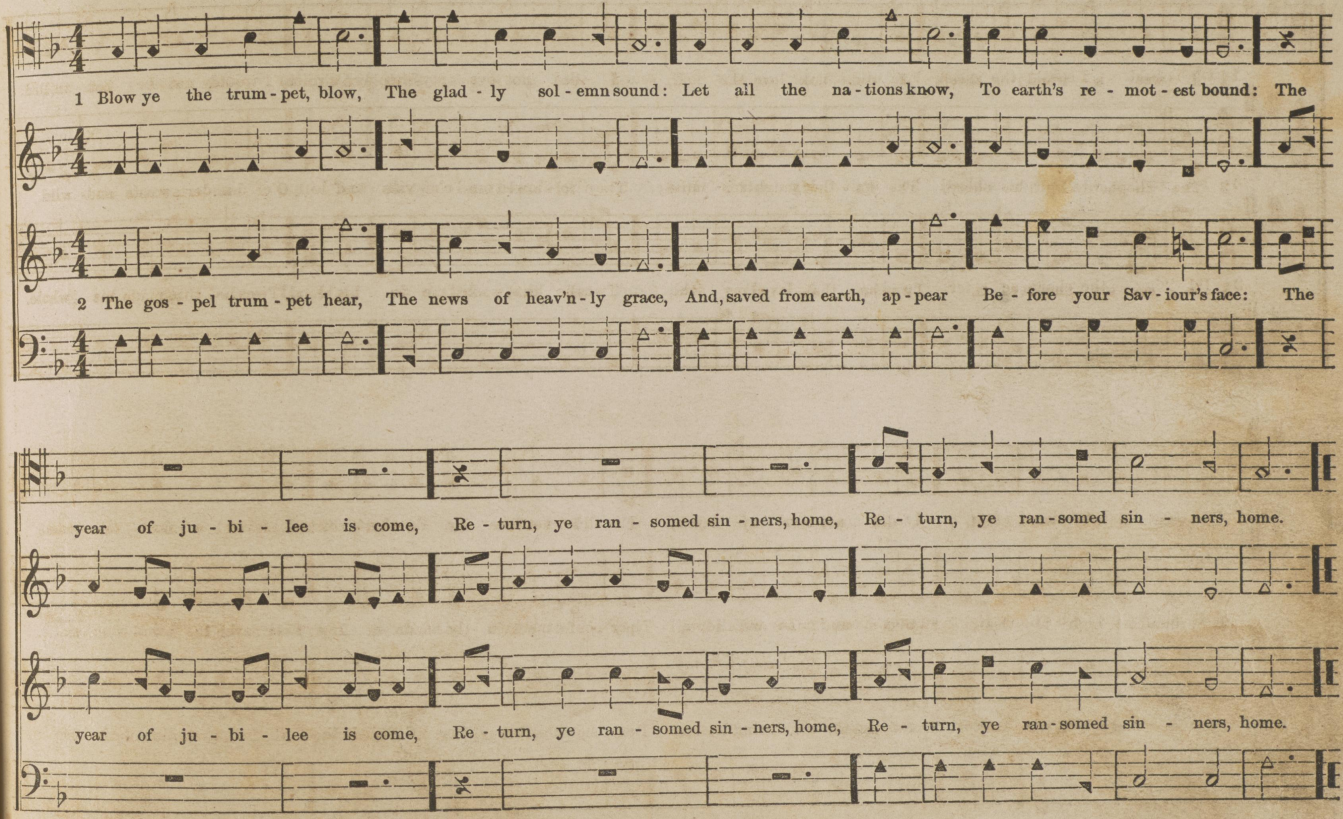
HARTLAND. S. M.

AARON CHAPIN.

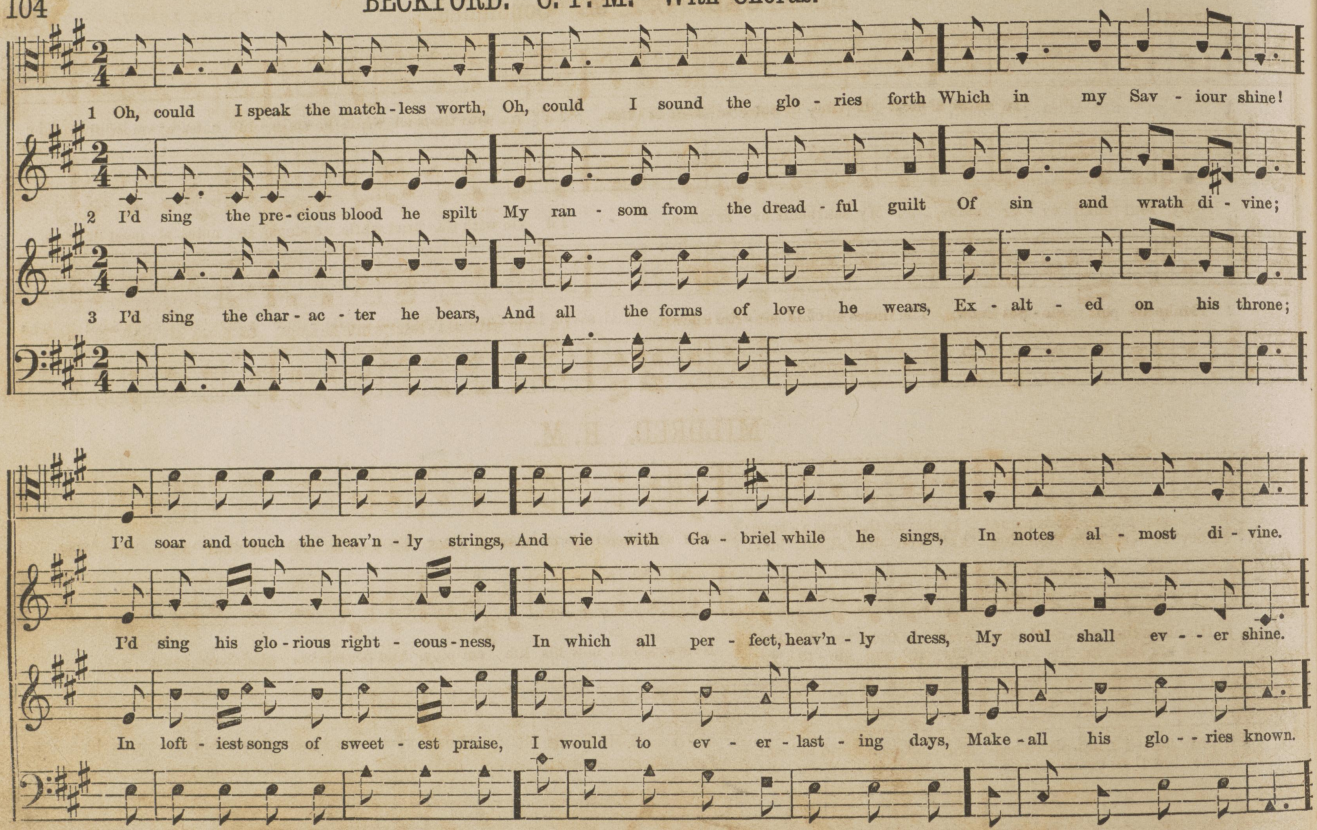


BERTHA. S. M. Double.



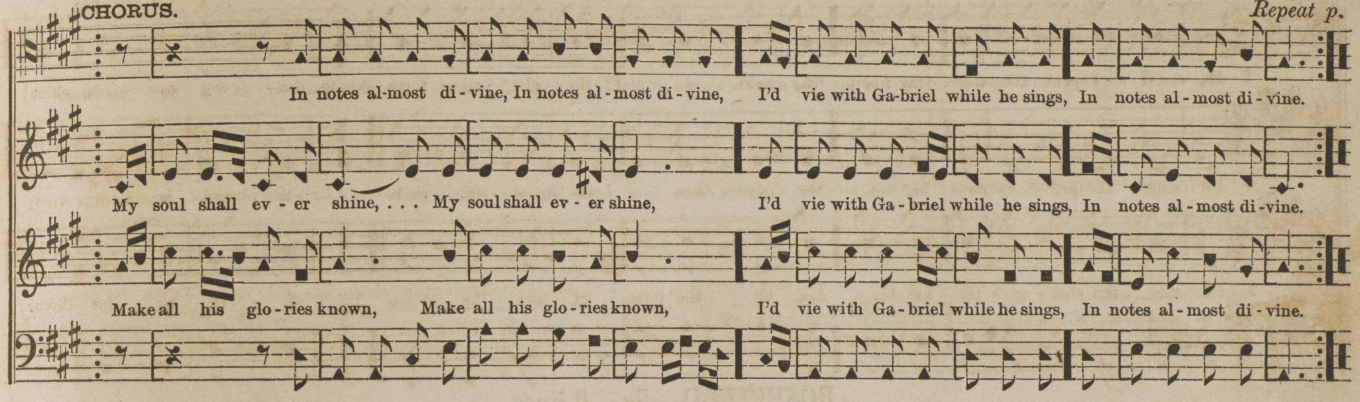

1 Blow ye the trum - pet, blow, The glad - ly sol - emn sound: Let all the na - tions know, To earth's re - mot - est bound: The
2 The gos - pel trum - pet hear, The news of heav'n - ly grace, And, saved from earth, ap - pear Be - fore your Sav - iour's face: The
year of ju - bi - lee is come, Re - turn, ye ran - somed sin - ners, home, Re - turn, ye ran - somed sin - ners, home.
year of ju - bi - lee is come, Re - turn, ye ran - somed sin - ners, home, Re - turn, ye ran - somed sin - ners, home.

BECKFORD. C. P. M. With Chorus.

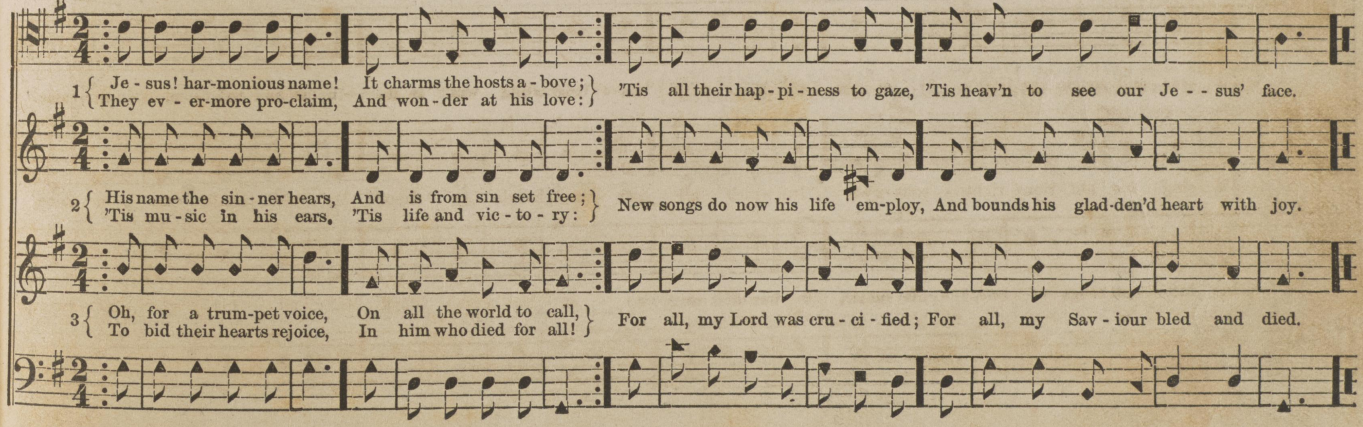


BECKFORD. C. P. M. Concluded.

CHORUS. *Repeat p.*

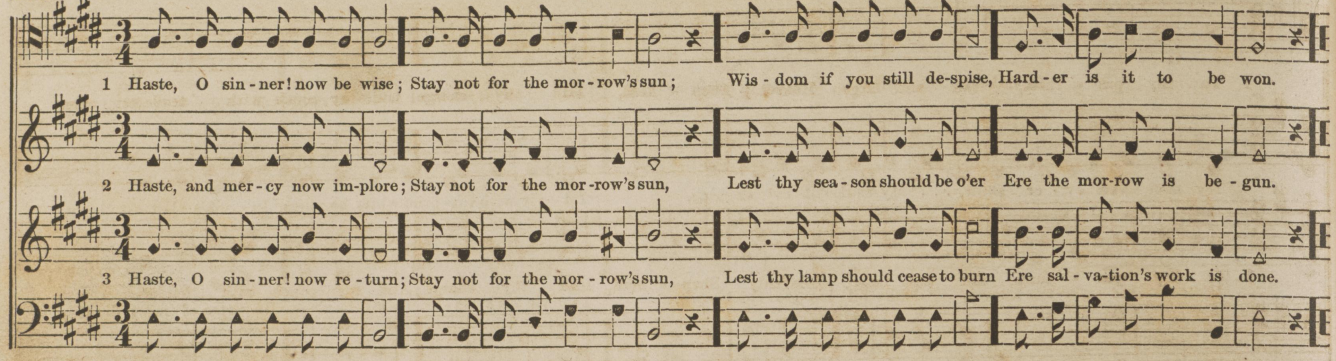


MILDRED. H. M.



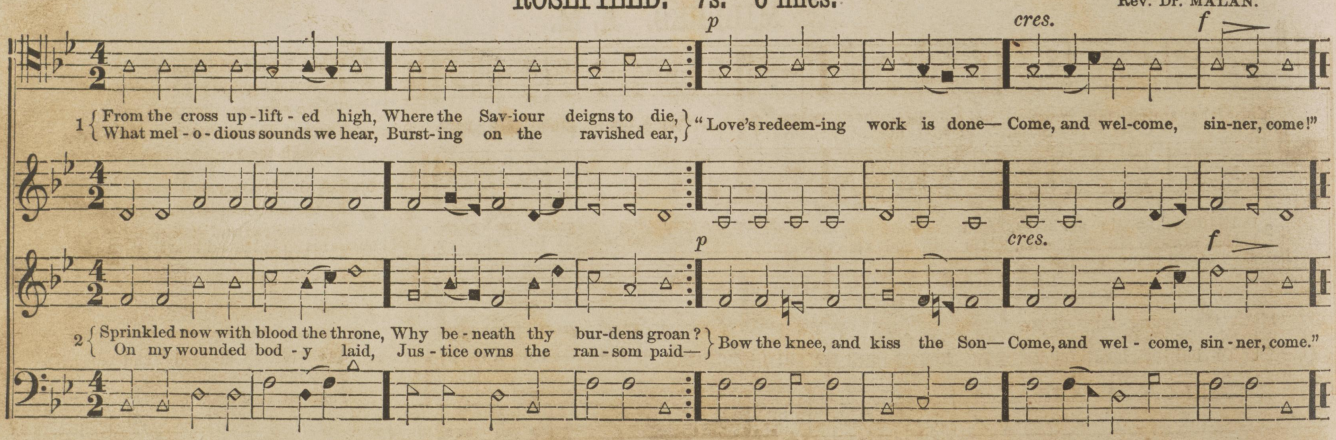
FREMONT. 7s.

J. H. LESLIE.



ROSEFIELD. 7s. 6 lines.

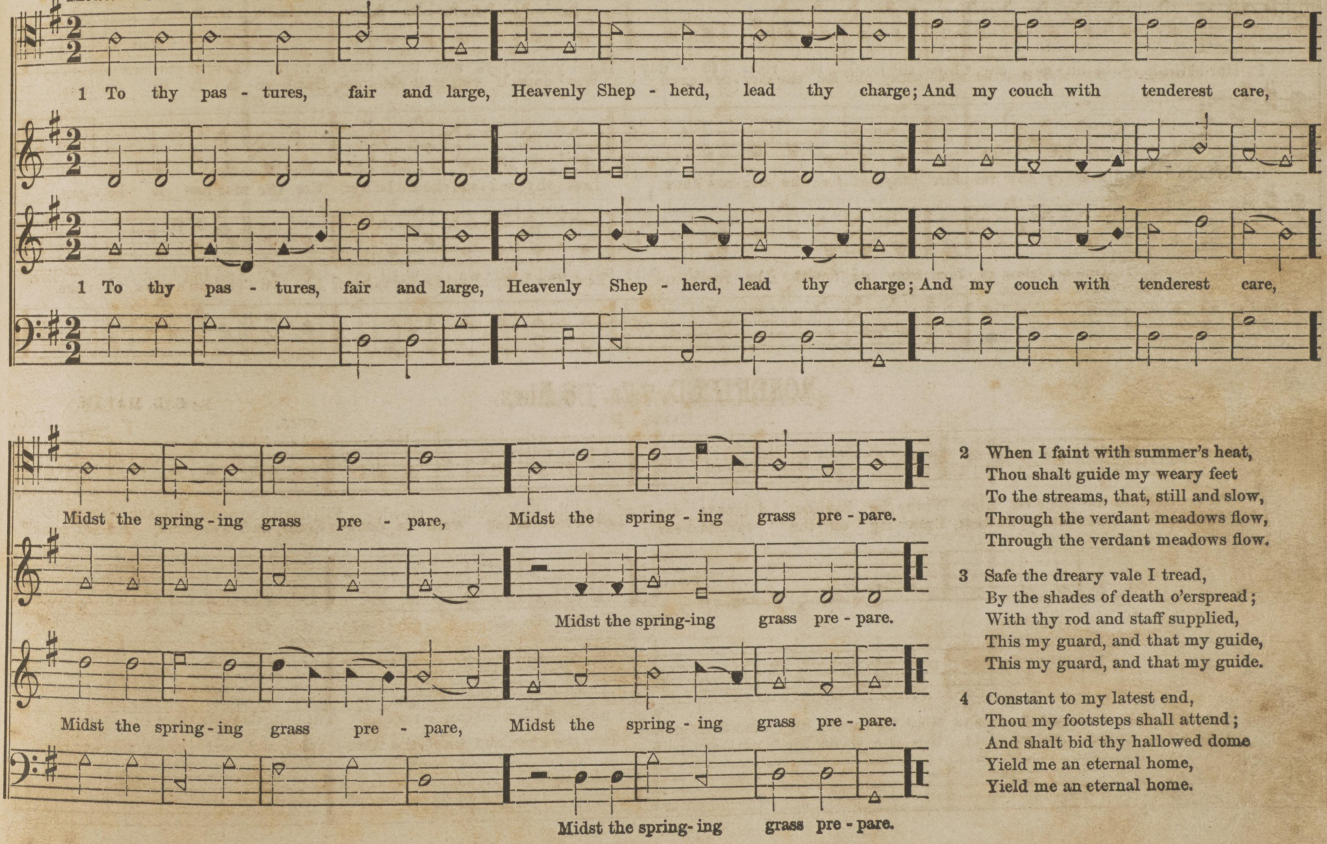
Rev. Dr. MALAN.



HENDON. 7s.

Rev. Dr. MALAN.

Moderato.

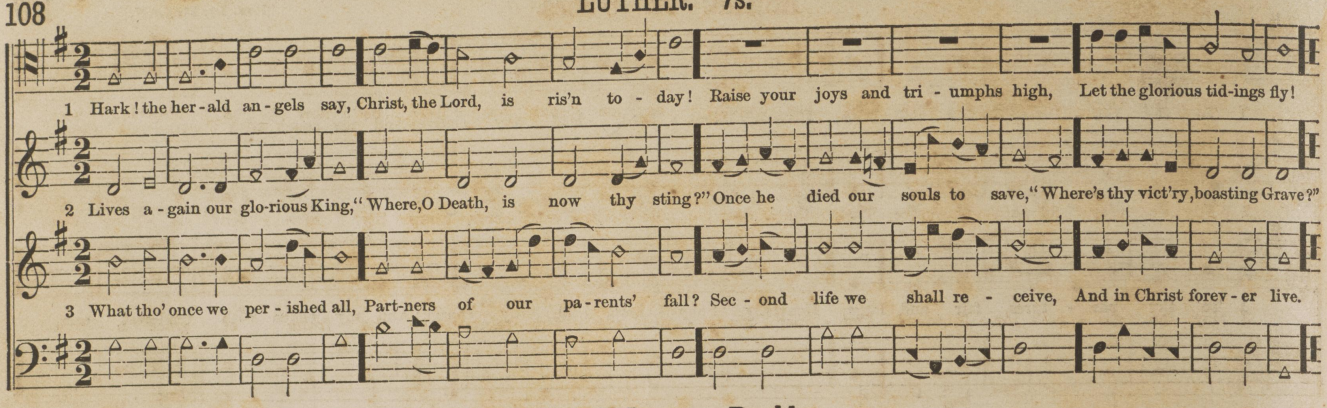


2 When I faint with summer's heat,
Thou shalt guide my weary feet
To the streams, that, still and slow,
Through the verdant meadows flow,
Through the verdant meadows flow.

3 Safe the dreary vale I tread,
By the shades of death o'erspread;
With thy rod and staff supplied,
This my guard, and that my guide,
This my guard, and that my guide.

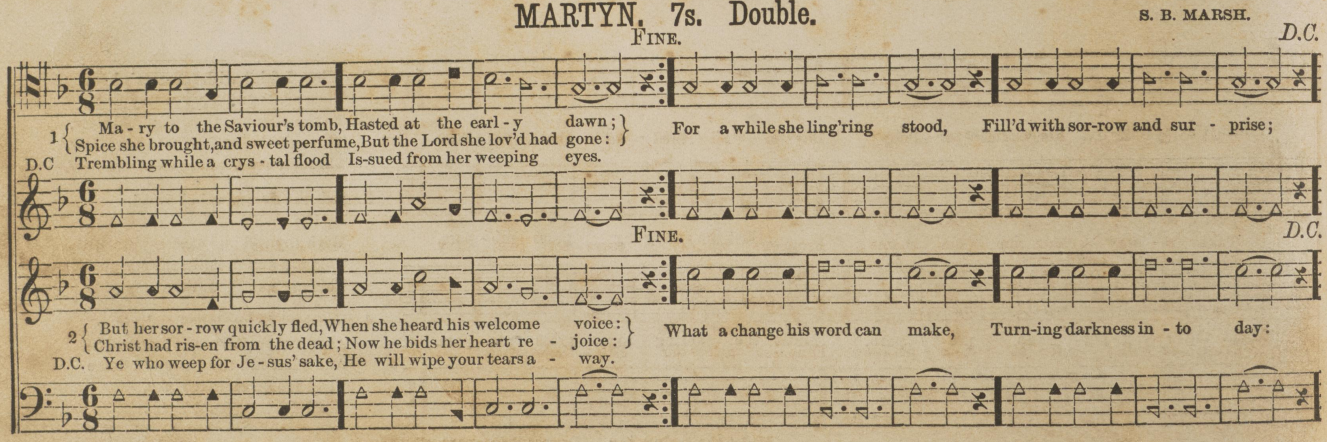
4 Constant to my latest end,
Thou my footsteps shall attend;
And shalt bid thy hallowed dome
Yield me an eternal home,
Yield me an eternal home.

LUTHER. 7s.

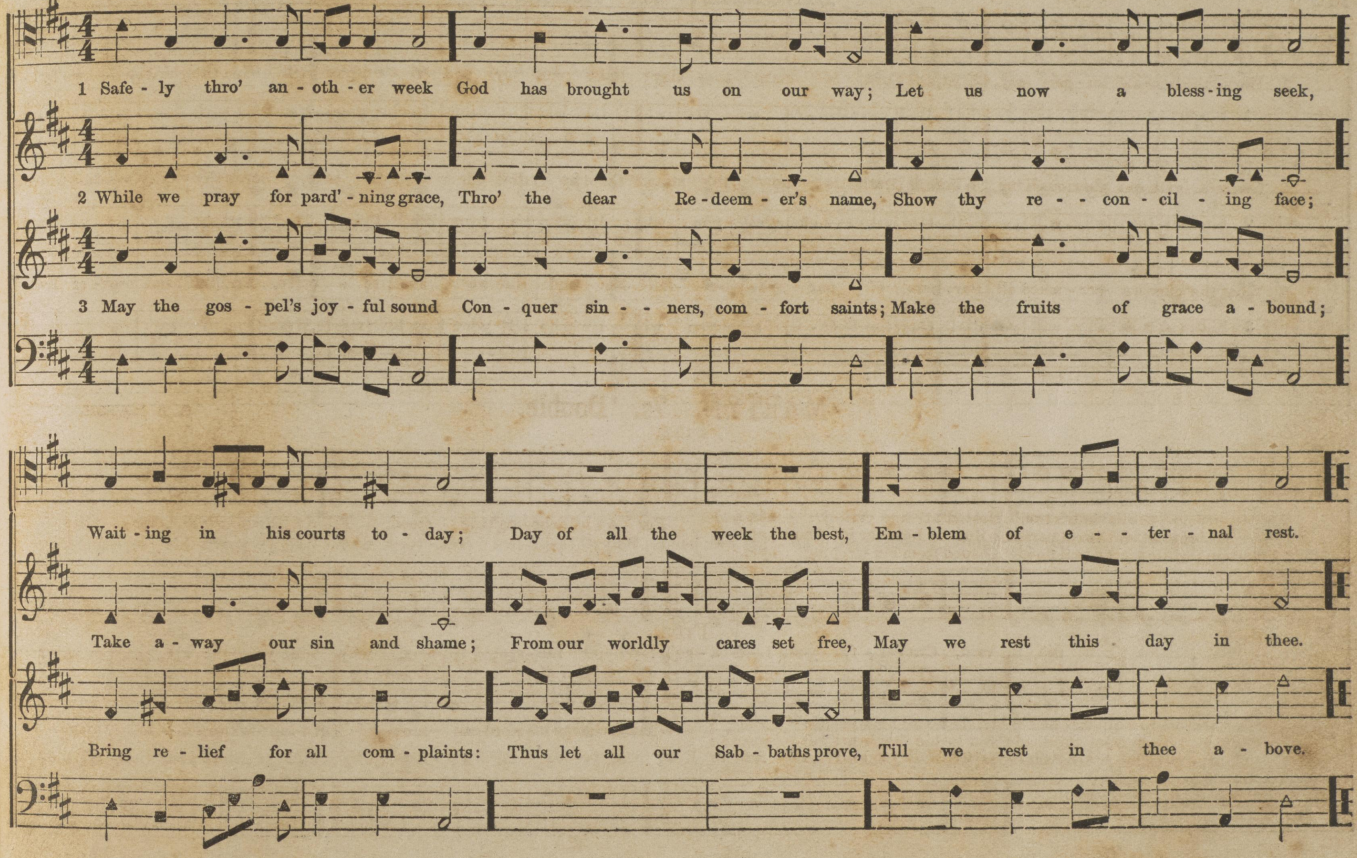


MARTYN. 7s. Double.

S. B. MARSH.

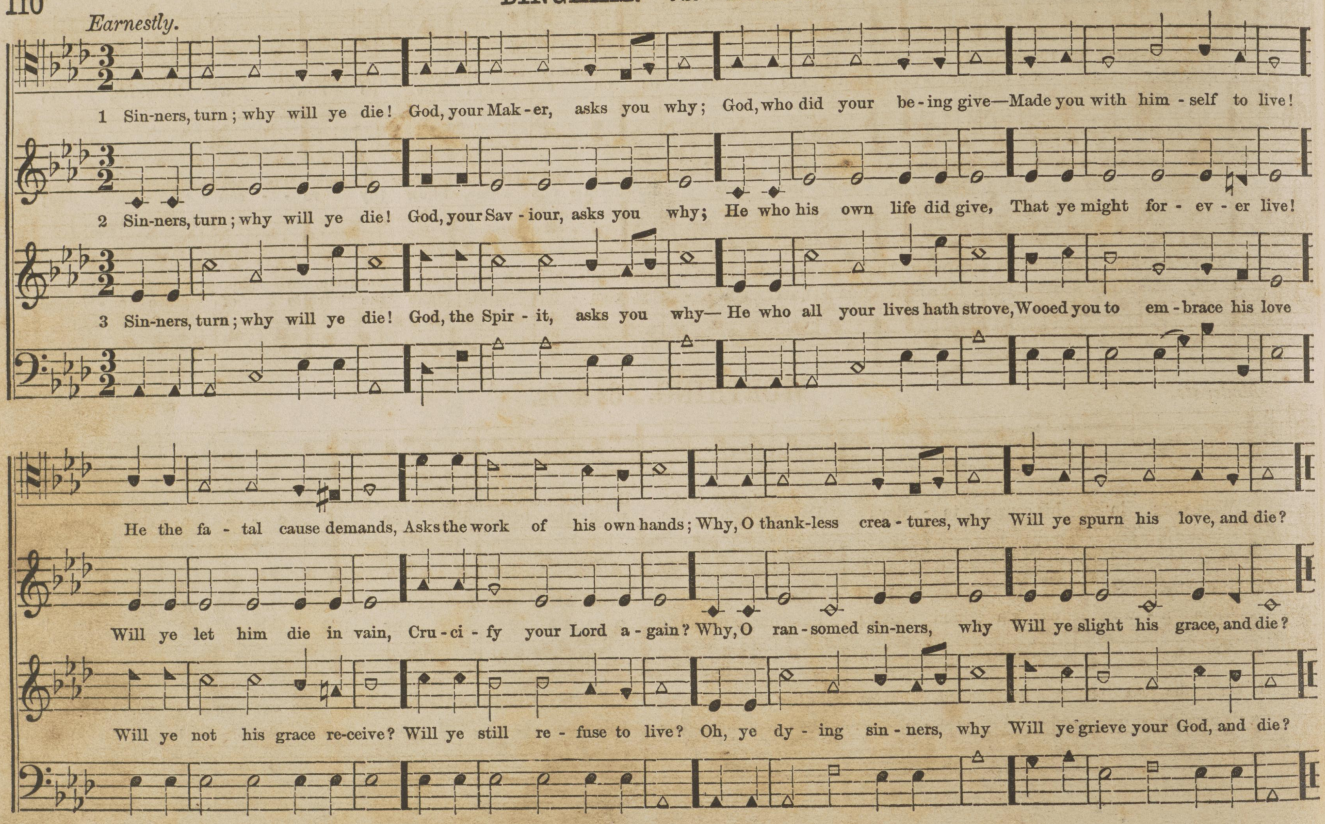


ASHER. 7s. 6 lines.

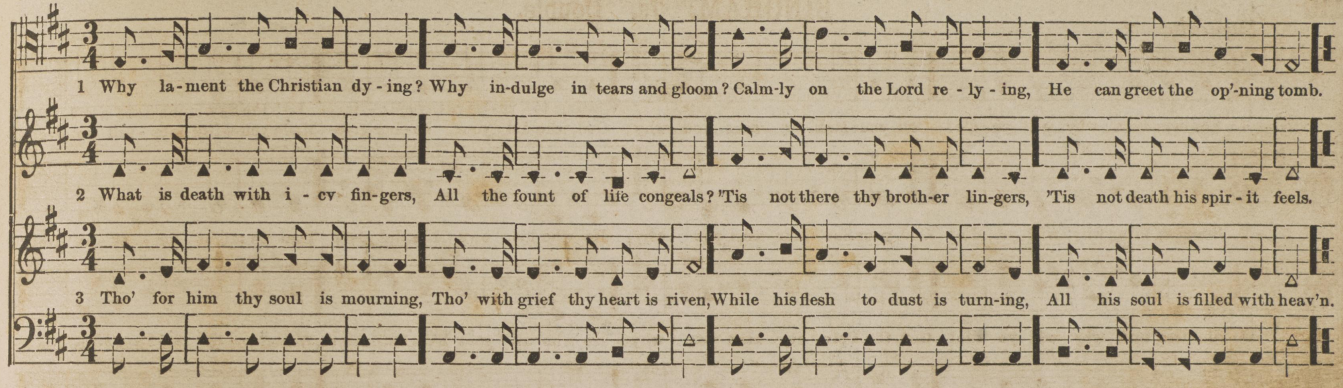


BINGHAM. 7s. Double.

Earnestly.

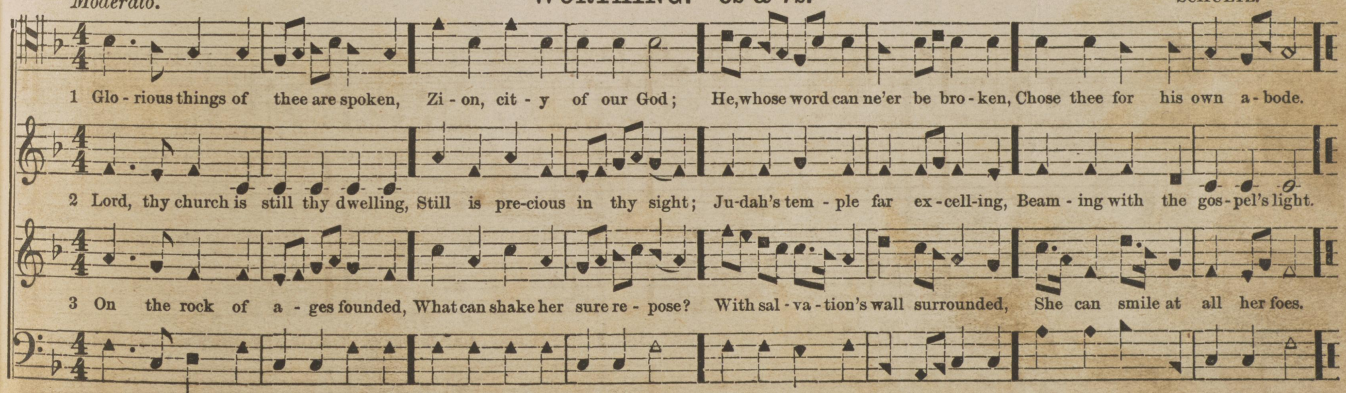


WAYLAND. 8s & 7s.



WORTHING. 8s & 7s.

Moderato. SCHULTZ.



LOWRY. 8s & 7s.

Andante.

FINE. D.C.

1 { Hap - py soul, thy days are end - ed, All thy mourning days be - low; } Waiting to re - ceive thy spir - it, Lo! the Sav-iour stands a - bove;
{ Go, by an - gel-guards at-tend - ed, To the sight of Je - sus go! }
D.C. Shows the glo - ry of his mer - it, Reach - es out the crown of love.

FINE. D.C.

2 { Strug - gle thro' thy lat - est pas-sion, To thy dear Re - deemer's breast, } For the joy he sets be - fore thee, Bear a mo-ment - a - ry pain;
{ To his ut - ter - most sal - va - tion, To his ev - er - last - ing rest, }
D.C. Die, to live the life of glo - ry— Suf - fer, with thy Lord to reign,

FENWICK. 8s, 7s & 4s.

Dr. L. MASON.

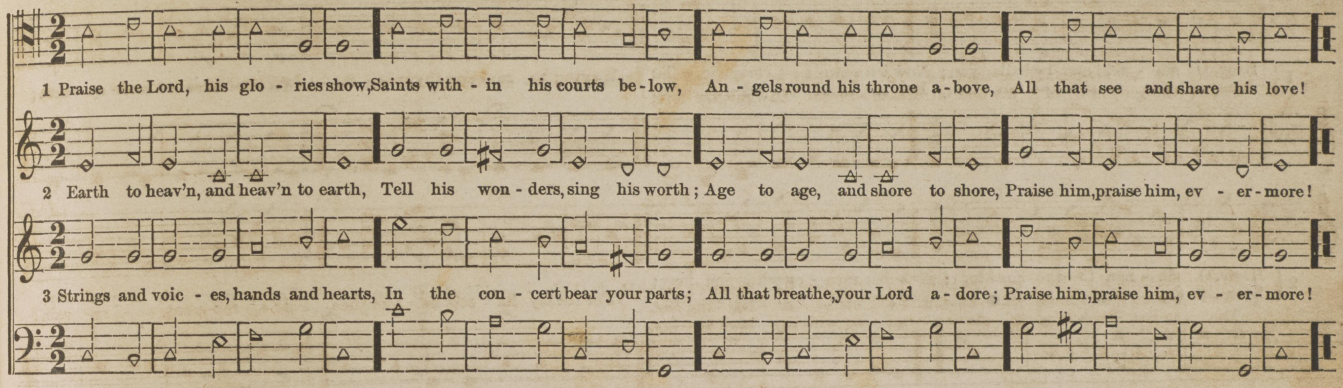
Affetuoso.

1 { Toss'd no more on life's rough bil - low, All the storms of sor - row fled, } Peace - ful slumbers Guarding o'er (his / her) low - ly bed.
{ Death hath found a qui - et pil - low For the faith - ful Chris - tian's head. }

2 { Oh, may we be re - u - ni - ted To the spir - its of the just: } Hear us, Je - sus, Thou, our Lord, our life, our trust.
{ Leav-ing all that sin hath blight-ed With cor - rup - tion, in the dust: }

BILLINGS. 7s.

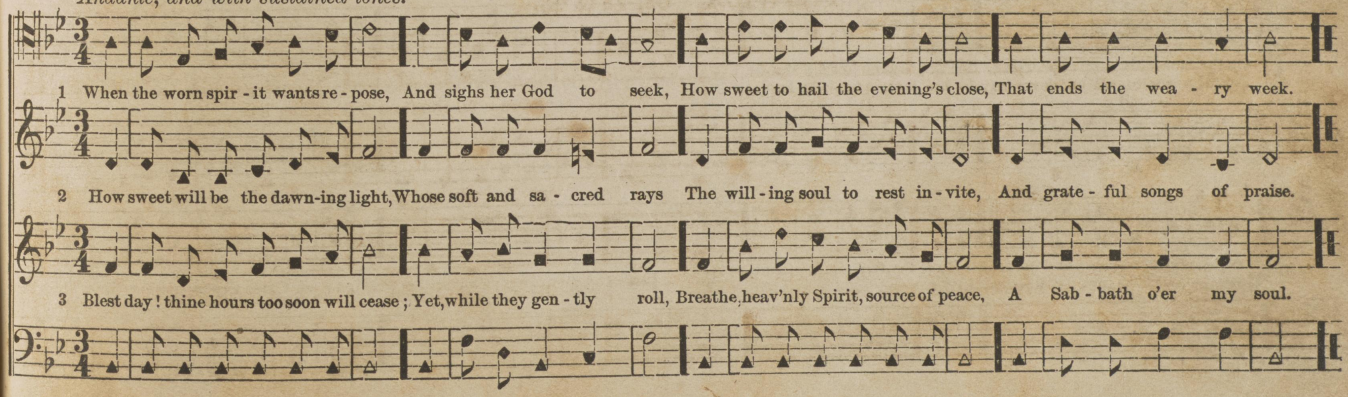
J. H. TENNEY.



BRADISH. C. M.

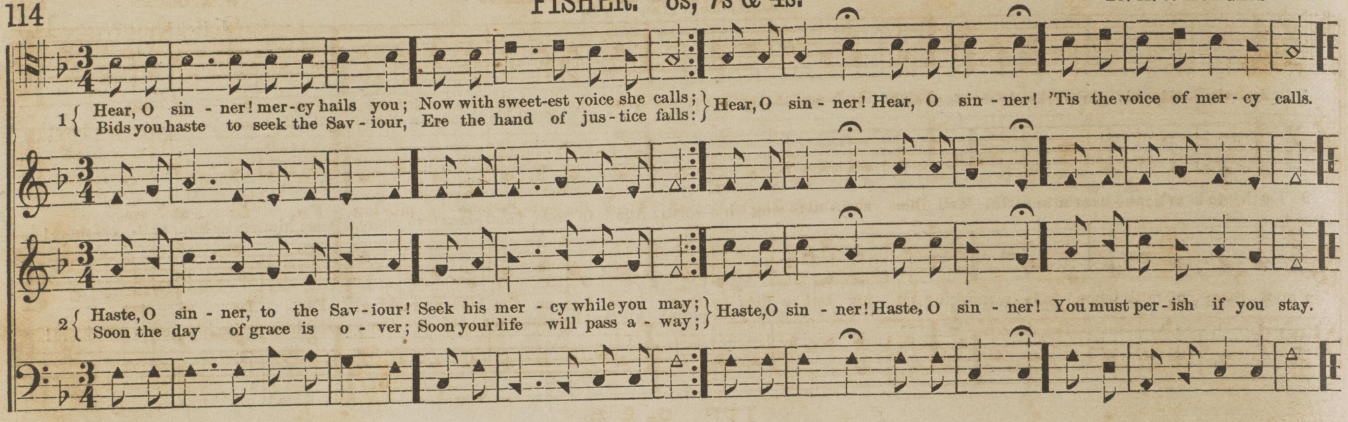
B. F. BAKER, by per.

Andante, and with sustained tones.



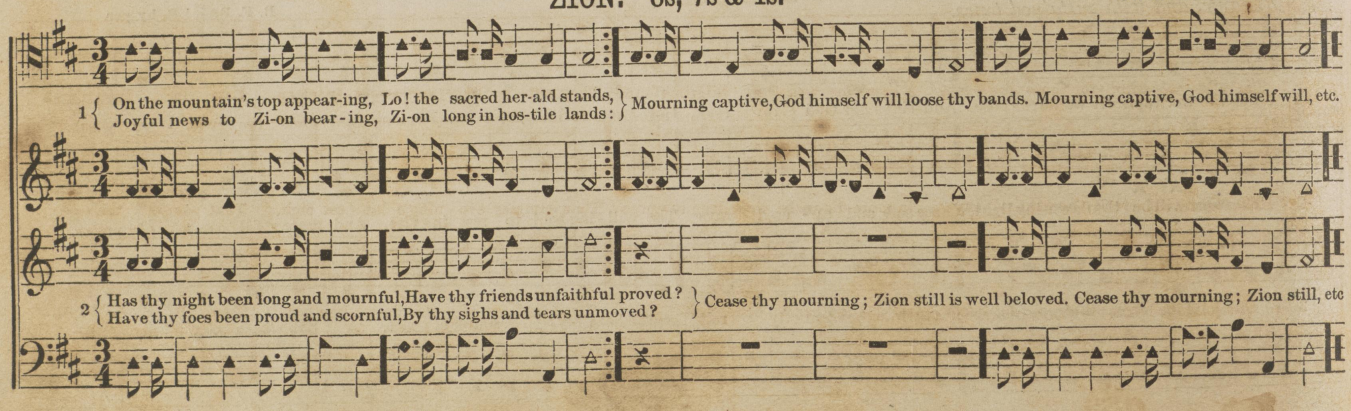
FISHER. 8s, 7s & 4s.

Dr. M. J. MUNGER.



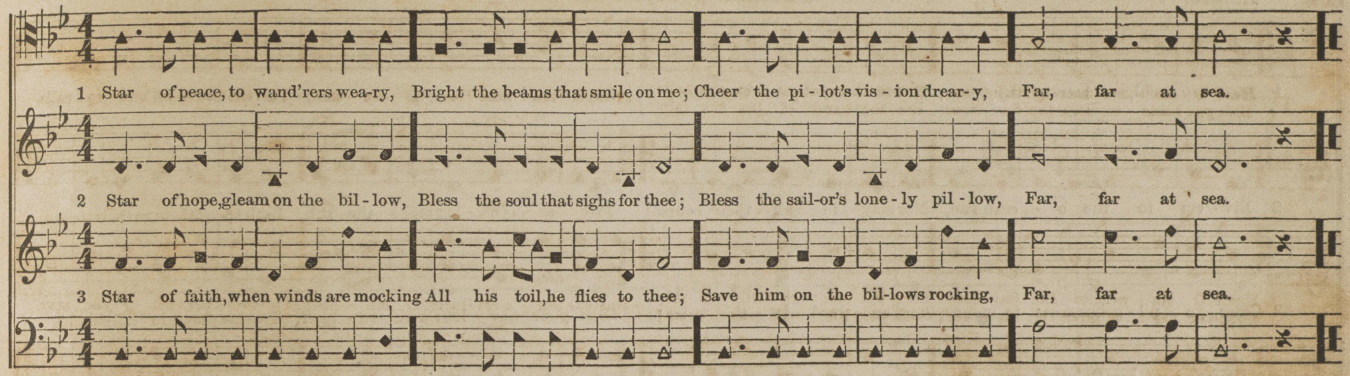
ZION. 8s, 7s & 4s.

Dr. T. HASTINGS.



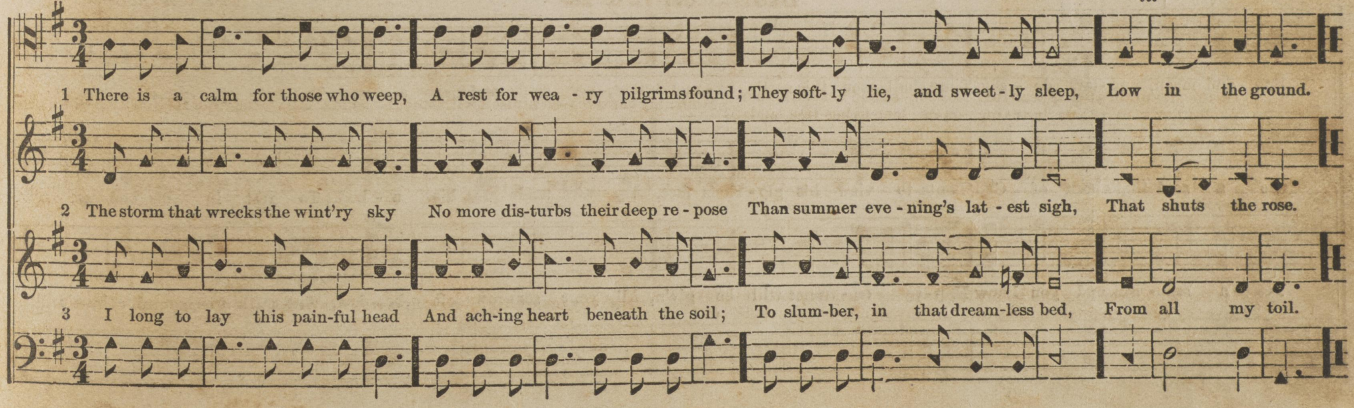
OCEAN. 8s, 7s & 4s. Peculiar.

W. A. OGDEN.



LEE. 8s & 4s.

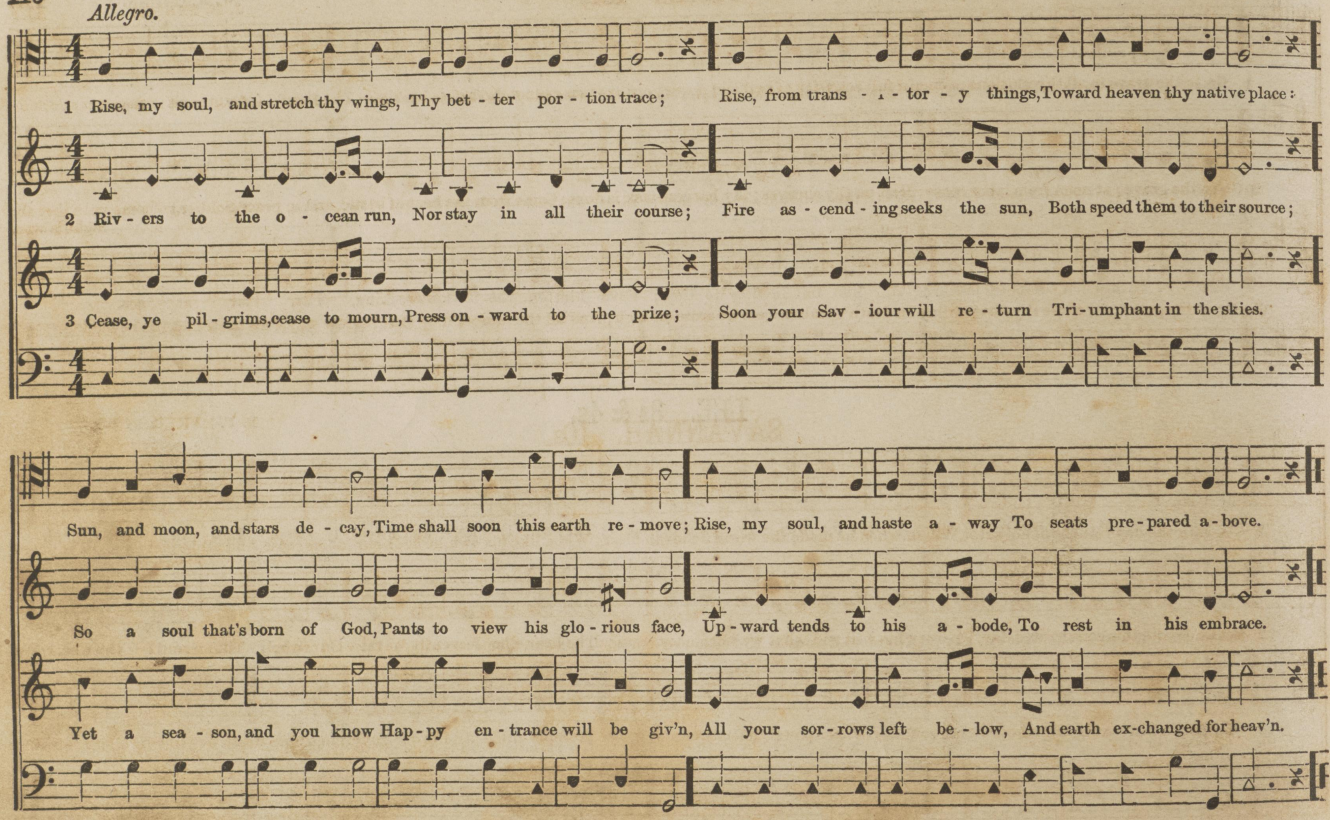
B. F. BAKER, by per.



WHITEFIELD. 7s & 6s.

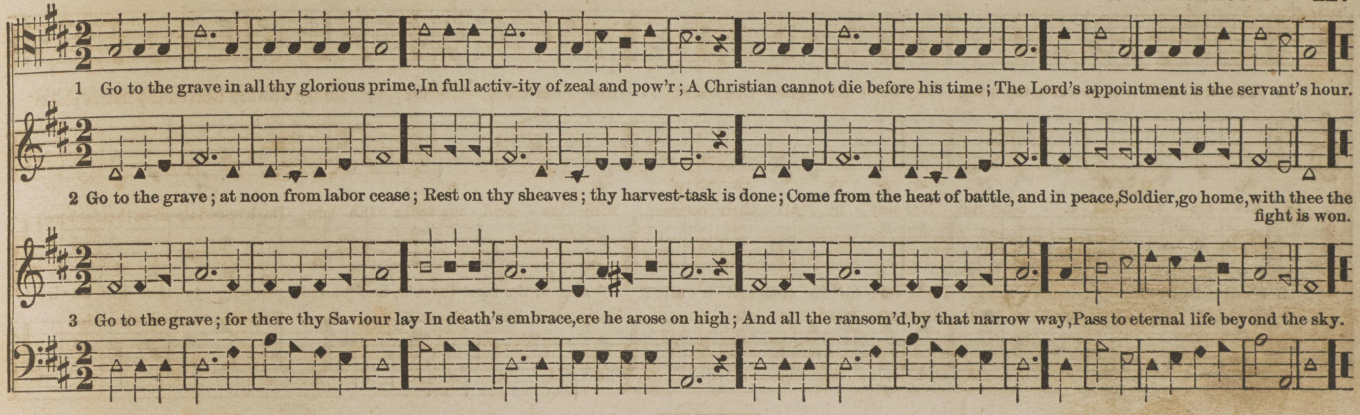
Dr. T. HASTINGS.

Allegro.



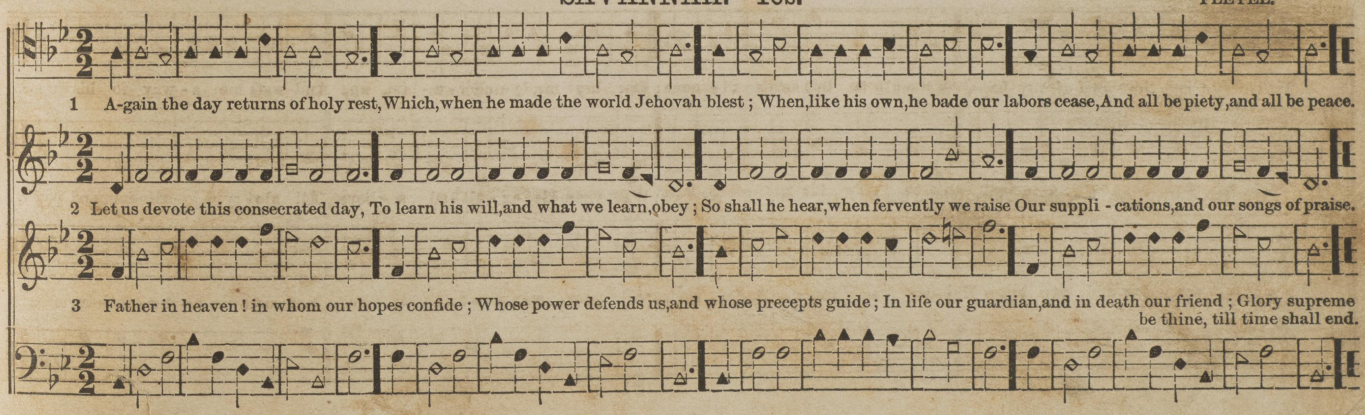
FISKE. 10s.

J. H. TENNEY.



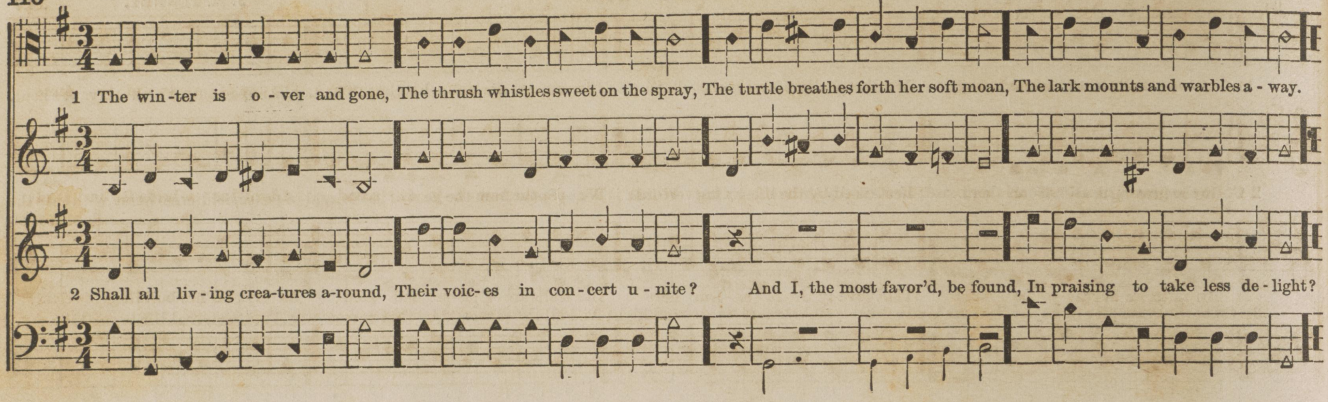
SAVANNAH. 10s.

PLEYEL.



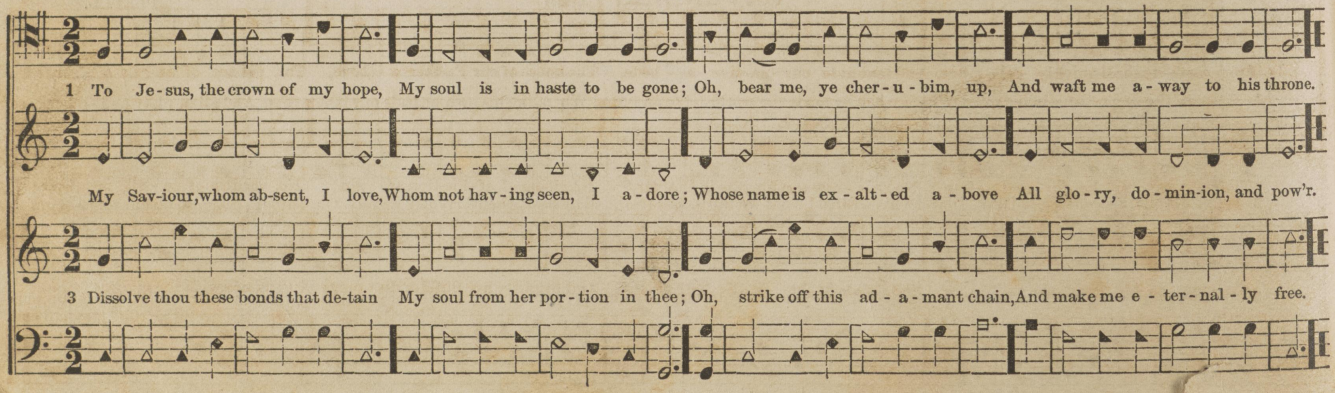
OTTO. 8s.

E. H. BAILEY.

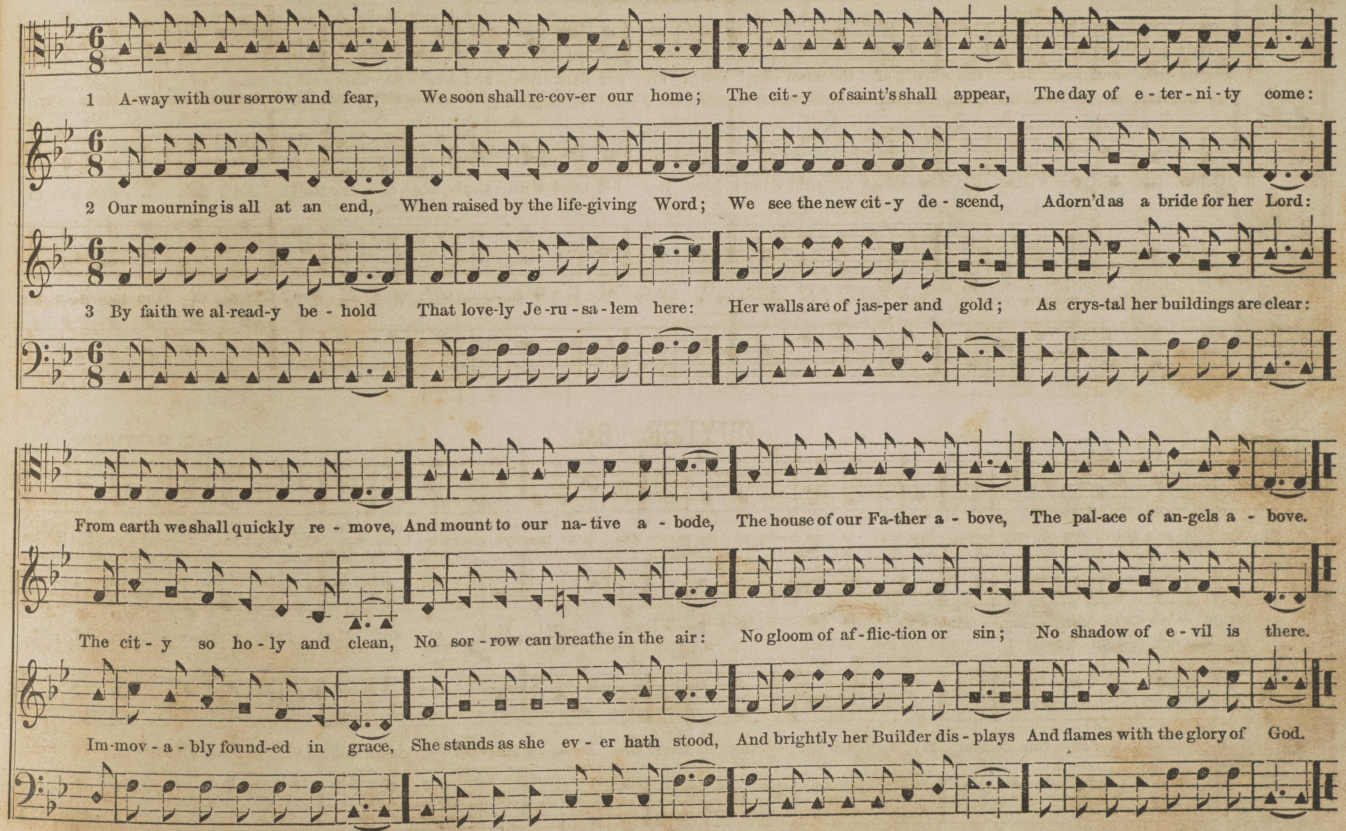


CUYLER. 8s.

Dr. T. HASTINGS.

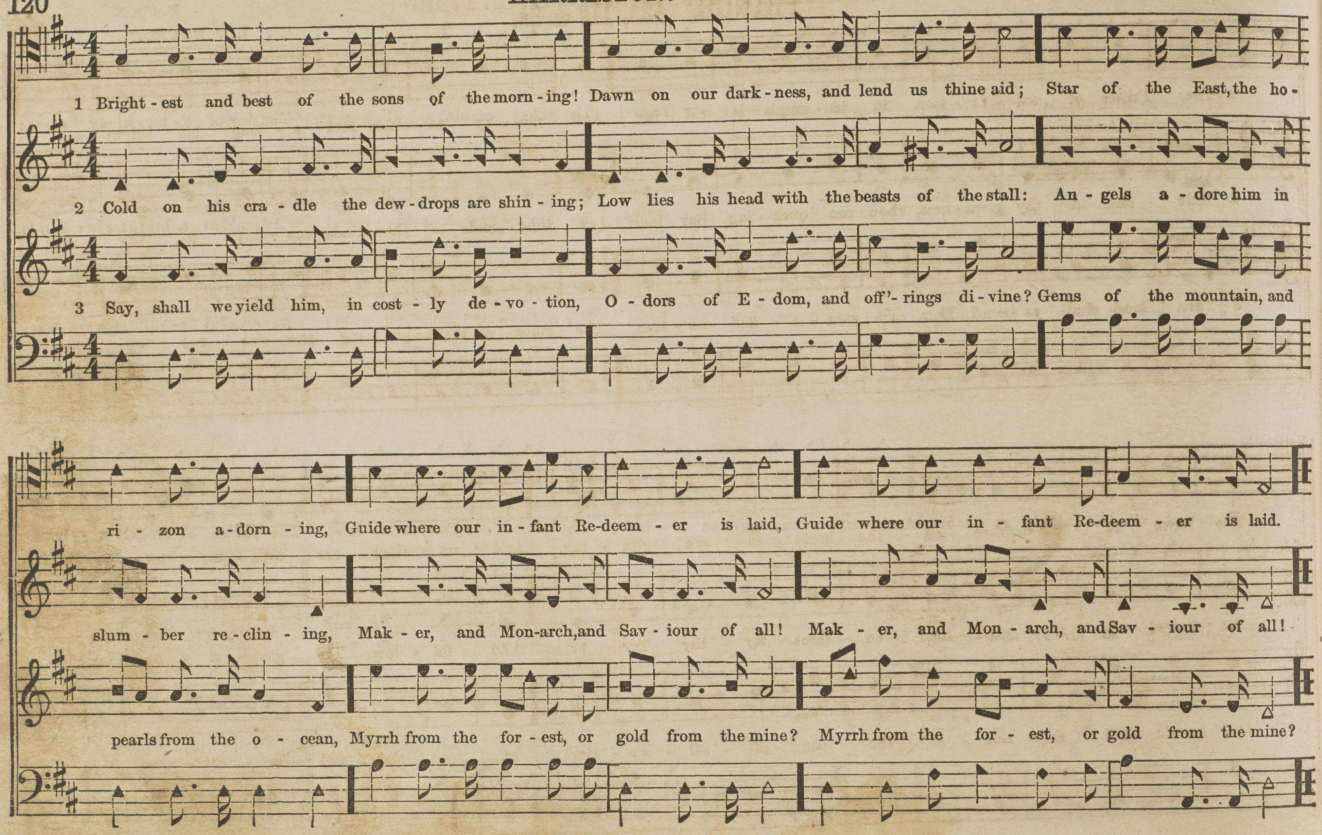


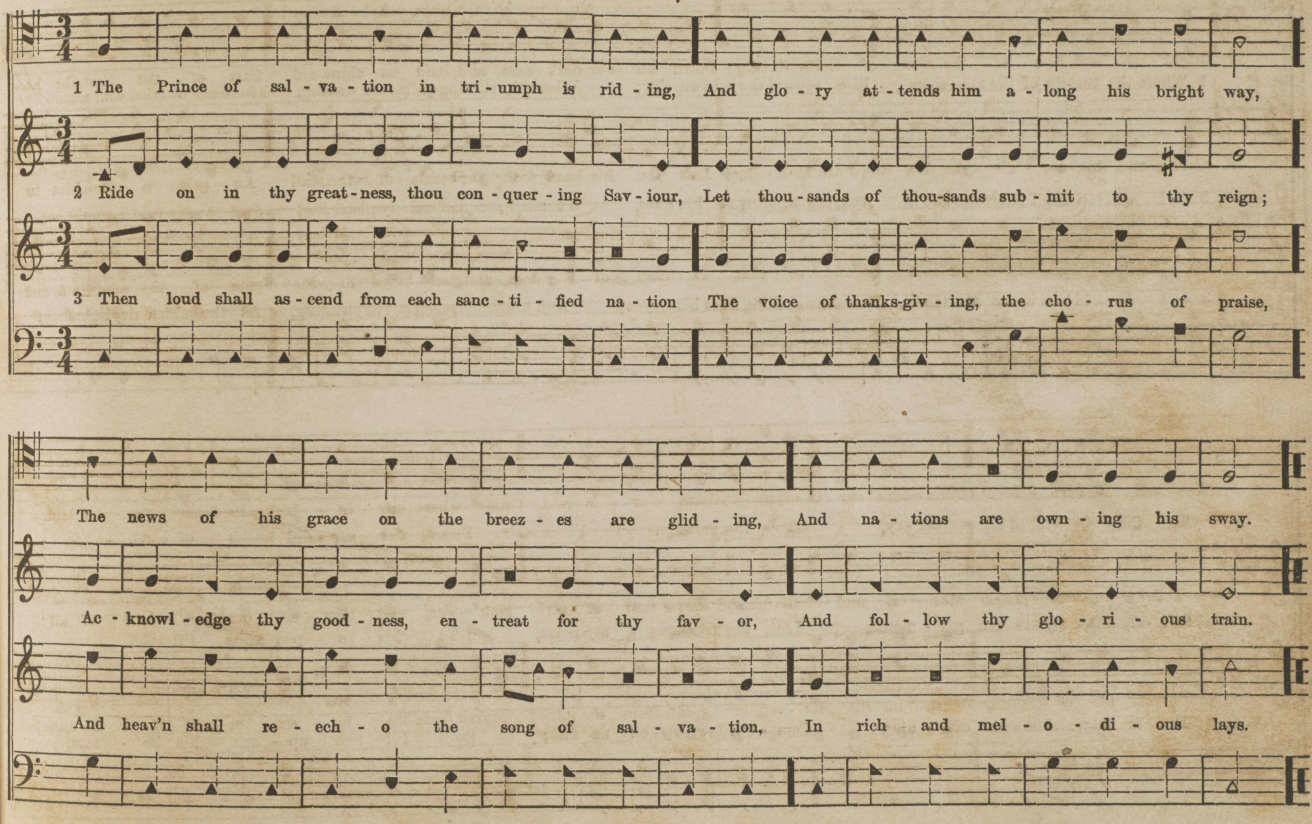
ANDREW. 8s. Double. (10th. P. M.)



HARRISTON. 11s & 10s.

J. H. T.

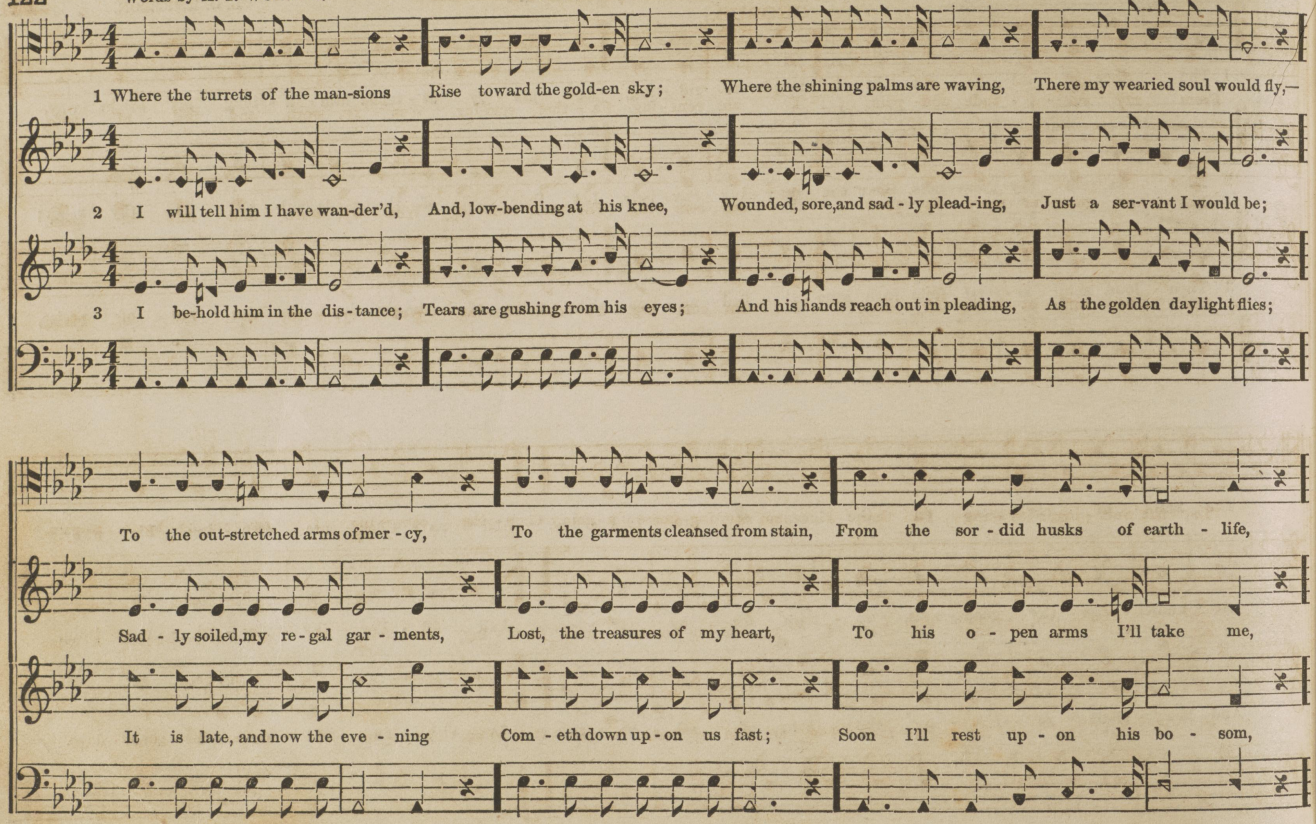



1 The Prince of sal - va - tion in tri - umph is rid - ing, And glo - ry at - tends him a - long his bright way,
2 Ride on in thy great - ness, thou con - quer - ing Sav - iour, Let thou - sands of thou-sands sub - mit to thy reign;
3 Then loud shall as - cend from each sanc - ti - fied na - tion The voice of thanks-giv - ing, the cho - rus of praise,
The news of his grace on the breez - es are glid - ing, And na - tions are own - ing his sway.
Ac - knowl - edge thy good - ness, en - treat for thy fav - or, And fol - low thy glo - ri - ous train.
And heav'n shall re - ech - o the song of sal - va - tion, In rich and mel - o - di - ous lays.

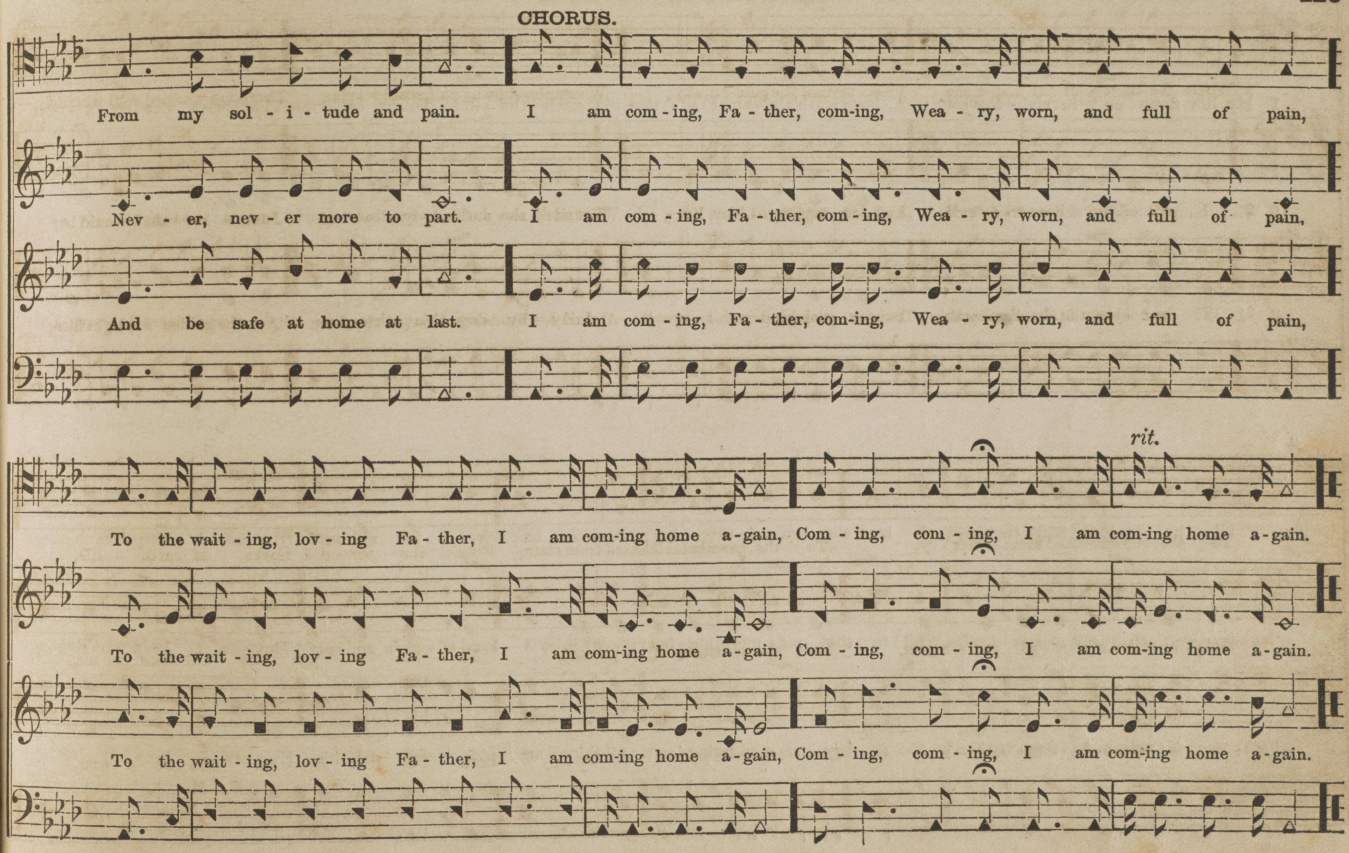
Words by A. T. WORDEN.

COMING HOME AGAIN.

J. H. T., by per. of D. S. HAKES.

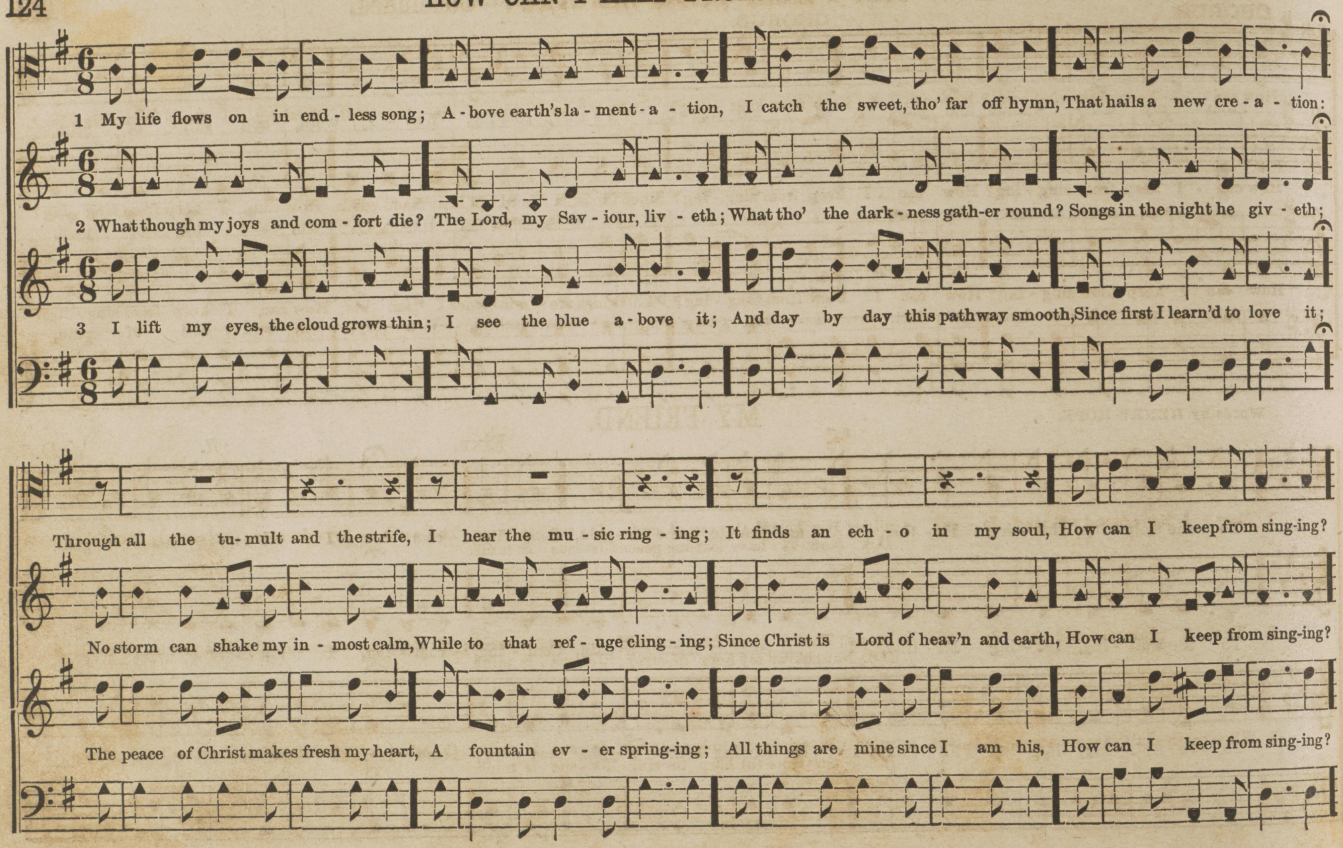


CHORUS.


From my sol - i - tude and pain. I am com - ing, Fa - ther, com-ing, Wea - ry, worn, and full of pain,
Nev - er, nev - er more to part. I am com - ing, Fa - ther, com - ing, Wea - ry, worn, and full of pain,
And be safe at home at last. I am com - ing, Fa - ther, com-ing, Wea - ry, worn, and full of pain,
rit.
To the wait - ing, lov - ing Fa - ther, I am com-ing home a - gain, Com - ing, com - ing, I am com-ing home a - gain.
To the wait - ing, lov - ing Fa - ther, I am com-ing home a - gain, Com - ing, com - ing, I am com-ing home a - gain.
To the wait - ing, lov - ing Fa - ther, I am com-ing home a - gain, Com - ing, com - ing, I am com-ing home a - gain.

HOW CAN I KEEP FROM SINGING?

From "GOLDEN SUNBEAMS," by per.



CHORUS.

How can I keep from sing - ing? How can I keep from sing - ing? It finds an ech - o in my soul, How can I keep from sing - ing?

How can I keep from sing - ing? How can I keep from sing - ing? Since Christ is Lord of heav'n and earth, How can I keep from sing - ing?

How can I keep from sing - ing? How can I keep from sing - ing? All things are mine since I am his; How can I keep from sing - ing?

MY FRIEND.

Words by HENRY HOPE.

FINE. D.S.

1 Now I have found a Friend; Je - sus is mine; His love shall nev - er end; Je - sus is mine; Tho' earth-ly joys decrease, Tho' earthly friendship cease;
D.S. Now I have last-ing peace; Je - sus is mine.

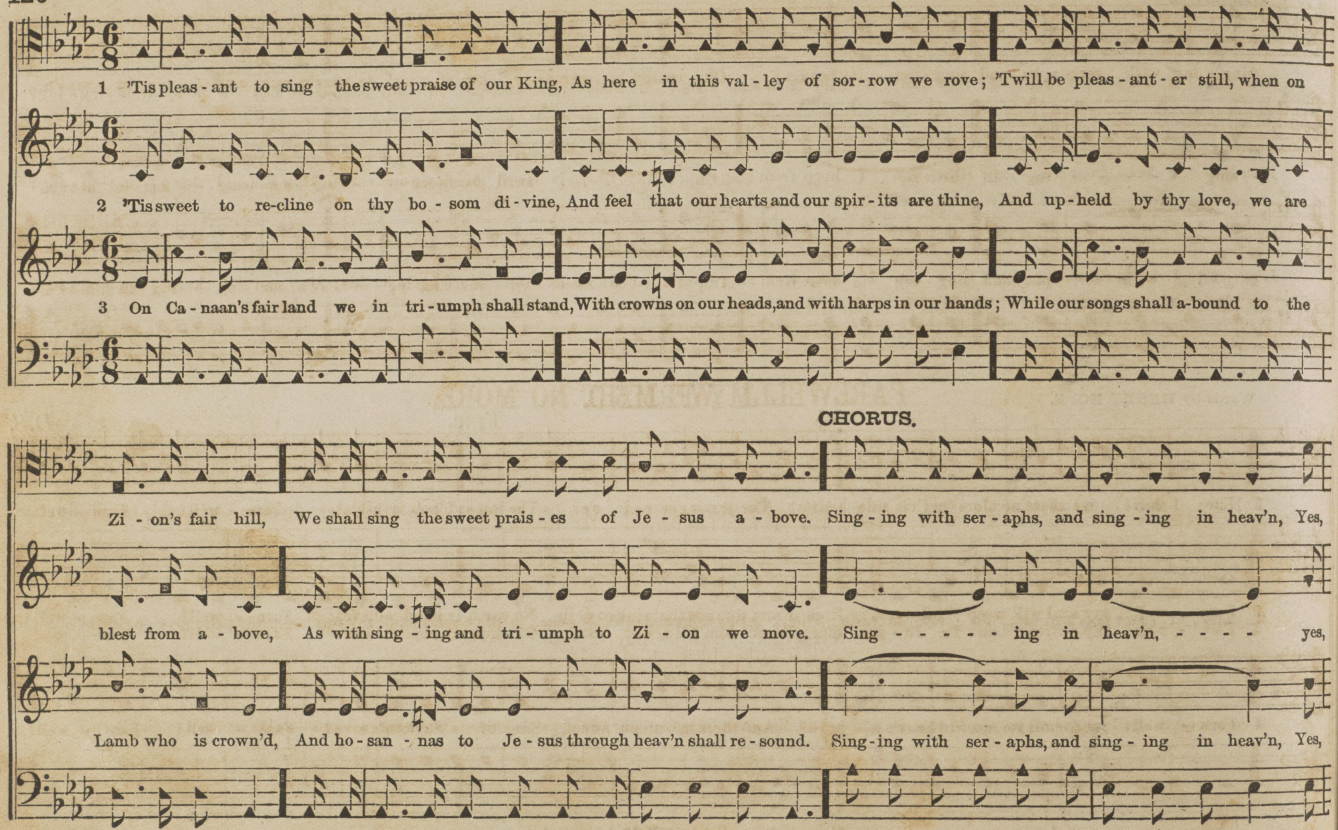
2 Tho' I grow poor and old, Je - sus is mine; Tho' I grow faint and cold, Je - sus is mine; He shall my wants sup-ply; His precious blood is nigh;
D.S. Naught can my hope de-stroy; Je - sus is mine.

3 When earth shall pass a - way, Je - sus is mine; In the great judgment day, Je - sus is mine; O what a glorious thing Then to be - hold my King,
D.S. On tune-ful harp to sing Je - sus is mine.

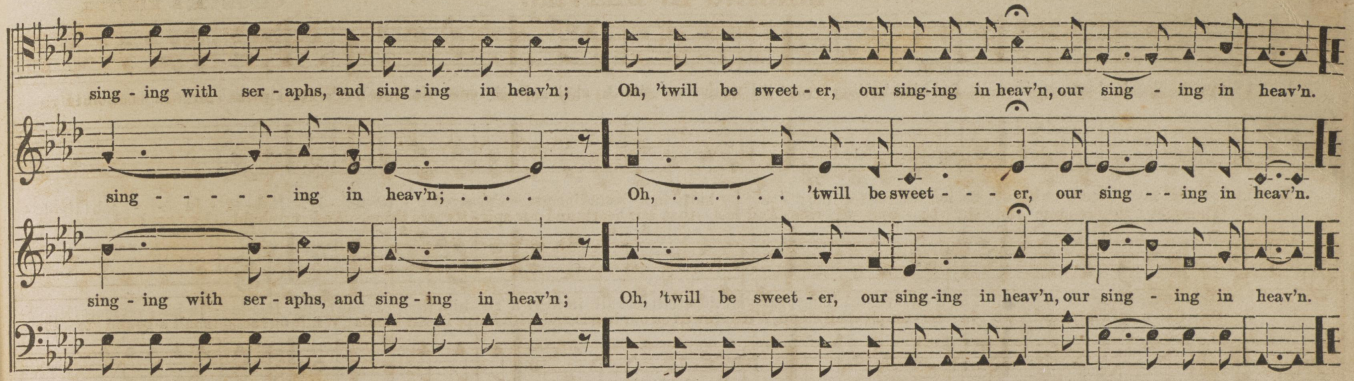
From the SHINING LIGHT, by per.

SINGING IN HEAVEN.

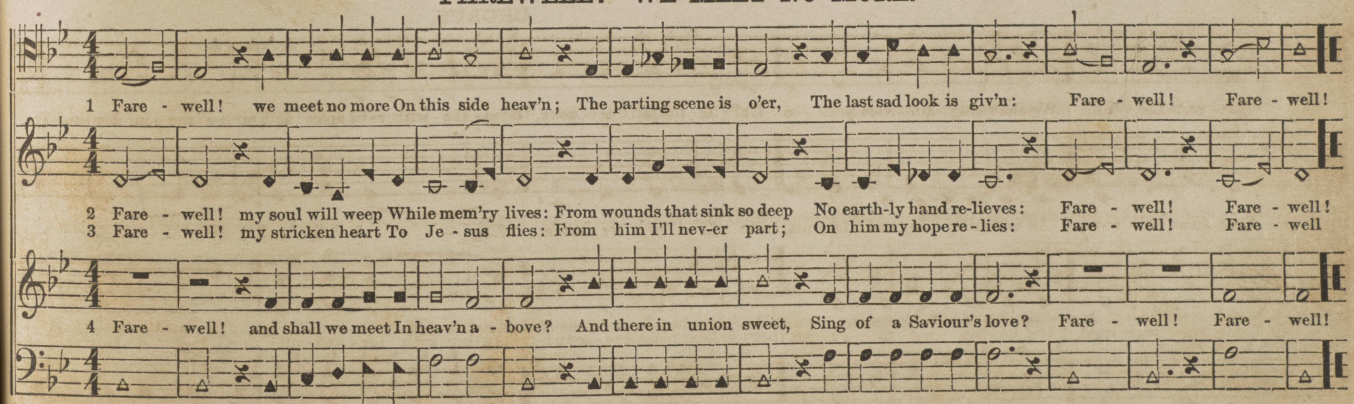
A. S. KIEFFER.



From SHARON'S DEWY ROSE, by per.



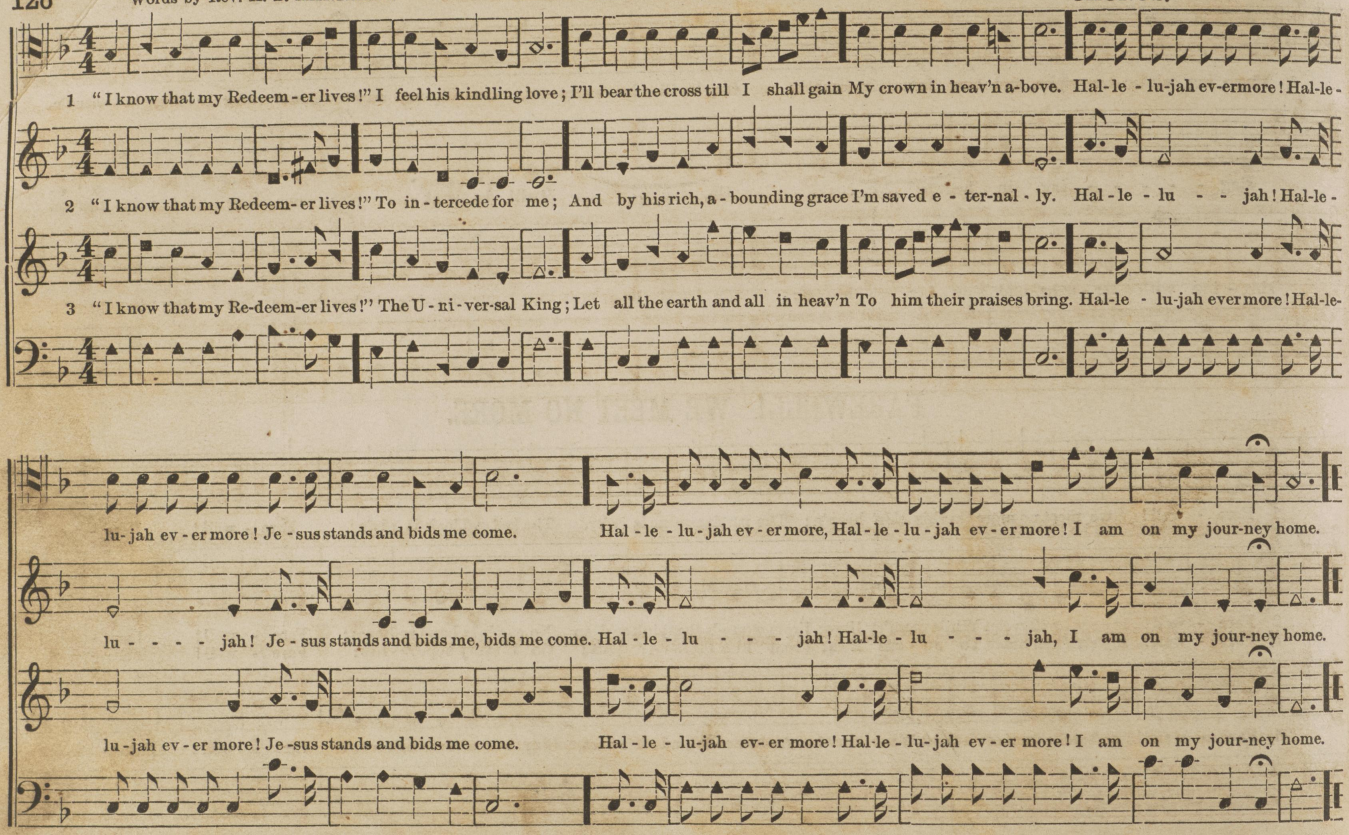
FAREWELL! WE MEET NO MORE.



Words by Rev. H. B. HARTZLER.

MY REDEEMER LIVES.

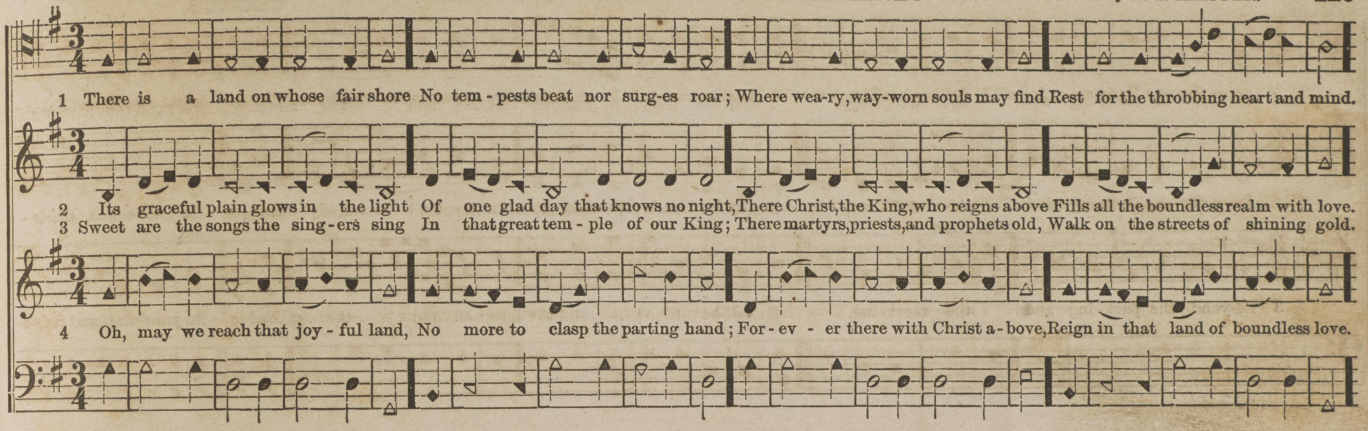
CHORUS.



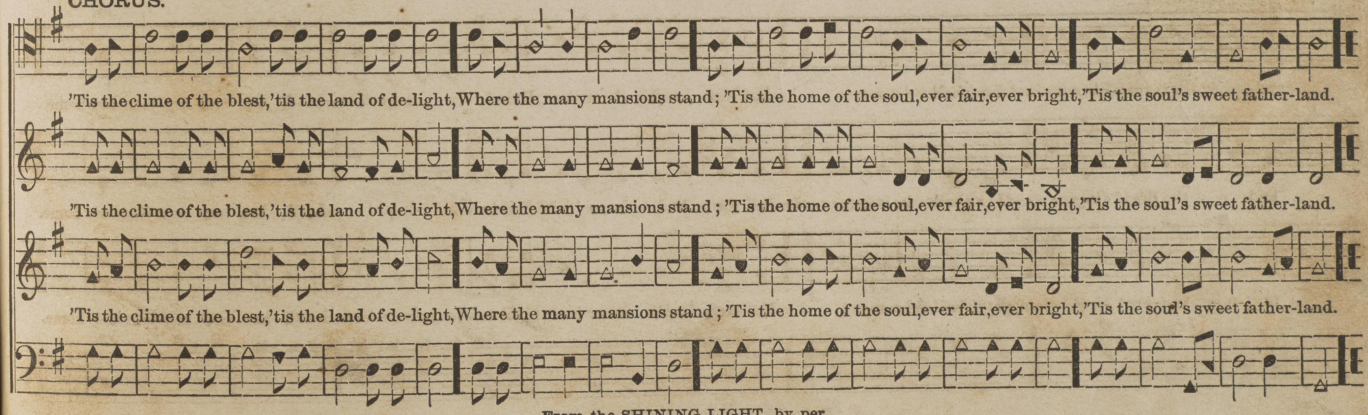
From SPIRITUAL SONGS, by per.

THE SOUL'S SWEET FATHERLAND.

Words and Music by A. S. KIEFFER.



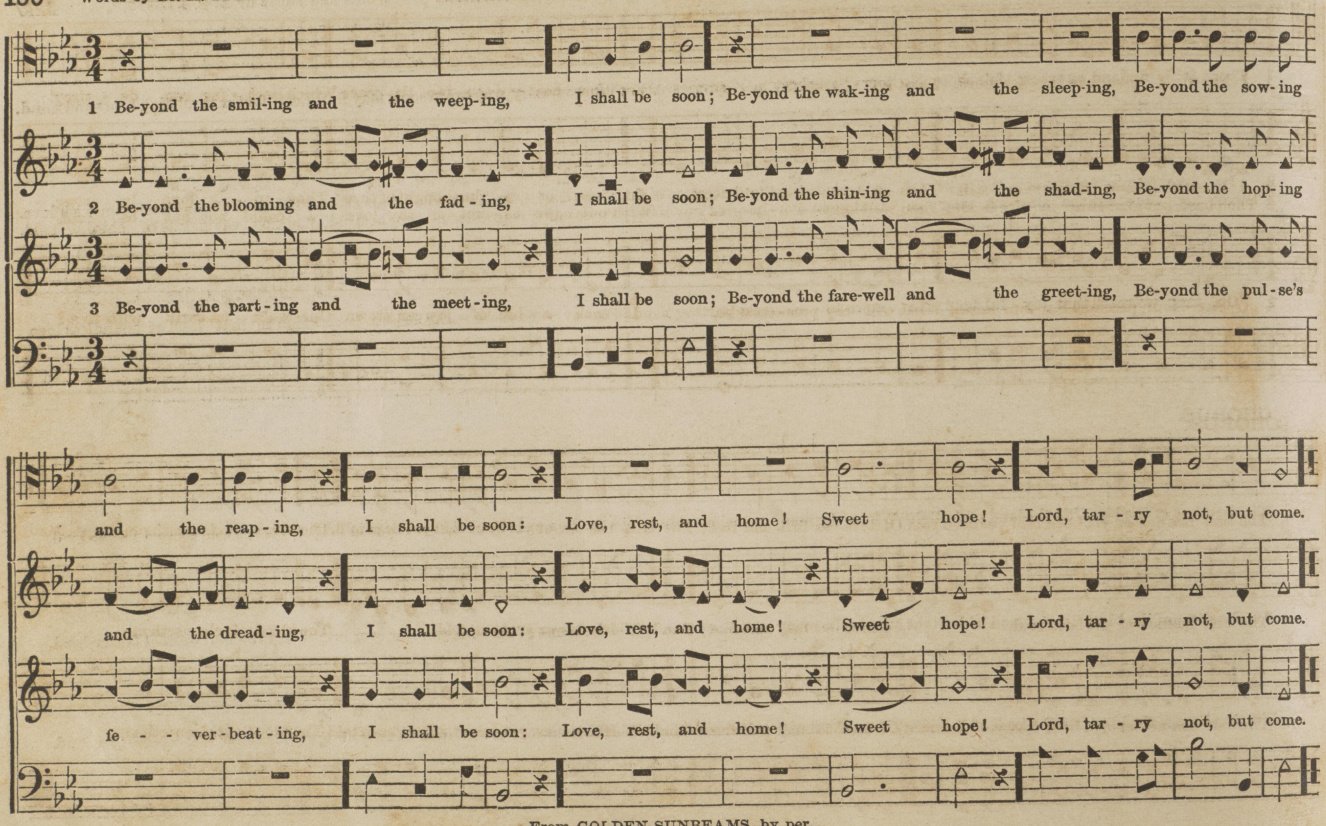
CHORUS.



From the SHINING LIGHT, by per.

Words by Dr. H. BONAR.

BEYOND THE SMILING AND THE WEEPING.

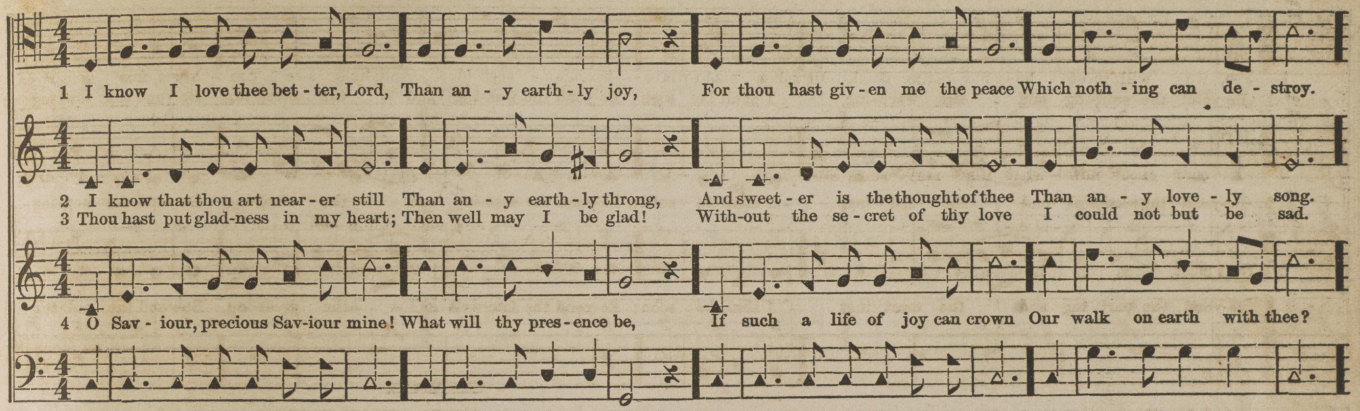


From GOLDEN SUNBEAMS, by per.

Words by FRANCIS RIDLEY HAVERGAL.

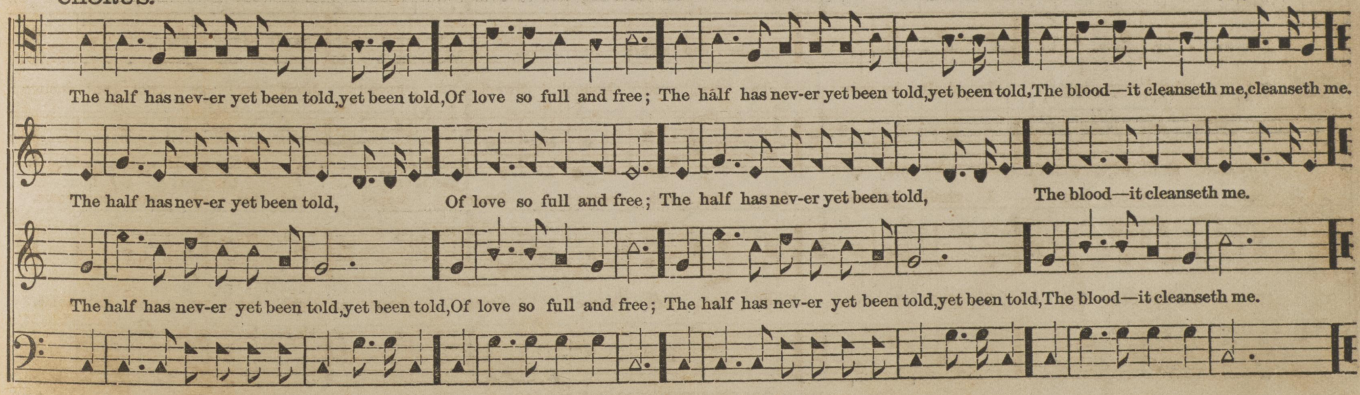
THE HALF HAS NEVER BEEN TOLD.

R. E. HUDSON.



CHORUS.

rit.

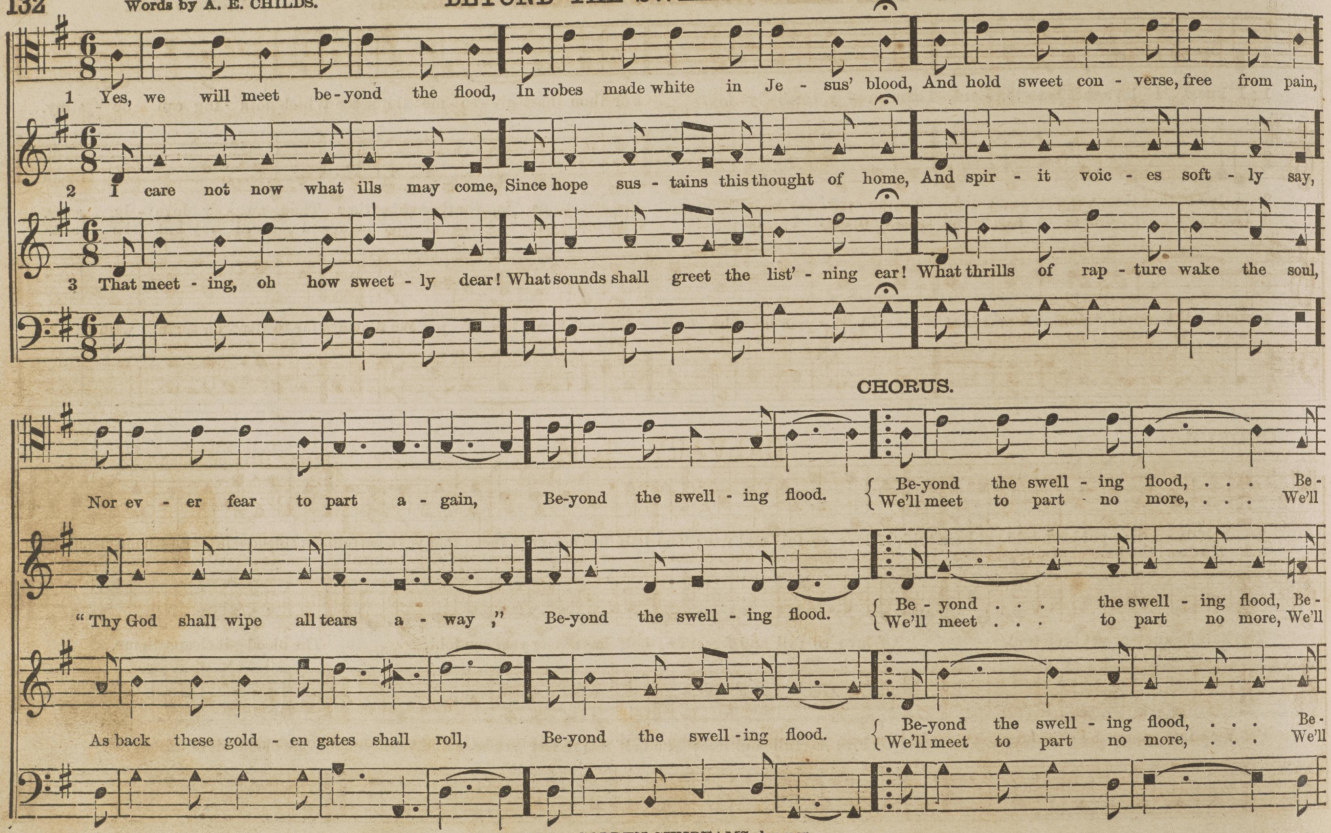


From GEMS OF GOSPEL SONG, by per.

Words by A. E. CHILDS.

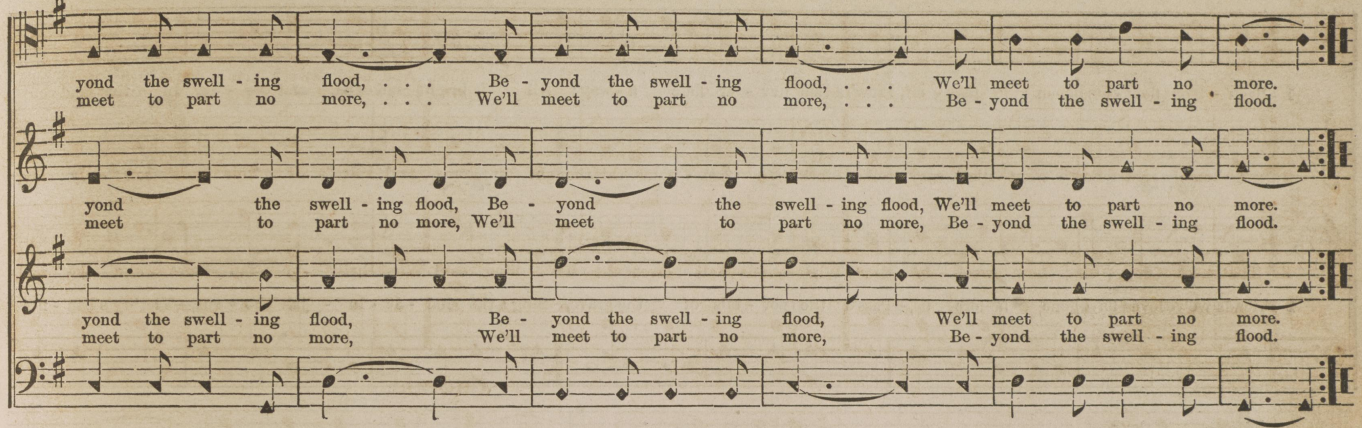
BEYOND THE SWELLING FLOOD.

J. H. T.



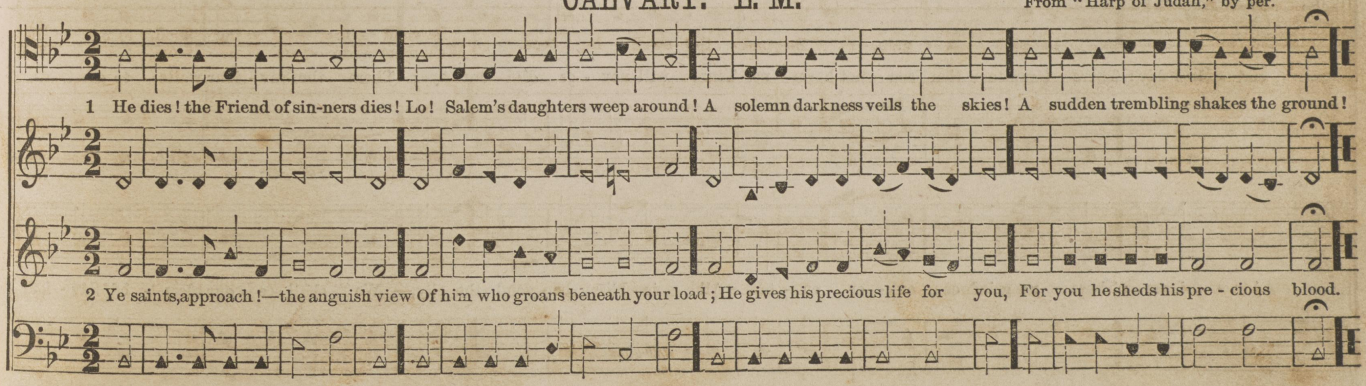
From GOLDEN SUNBEAMS, by per.

BEYOND THE SWELLING FLOOD. Concluded.



CALVARY. L. M.

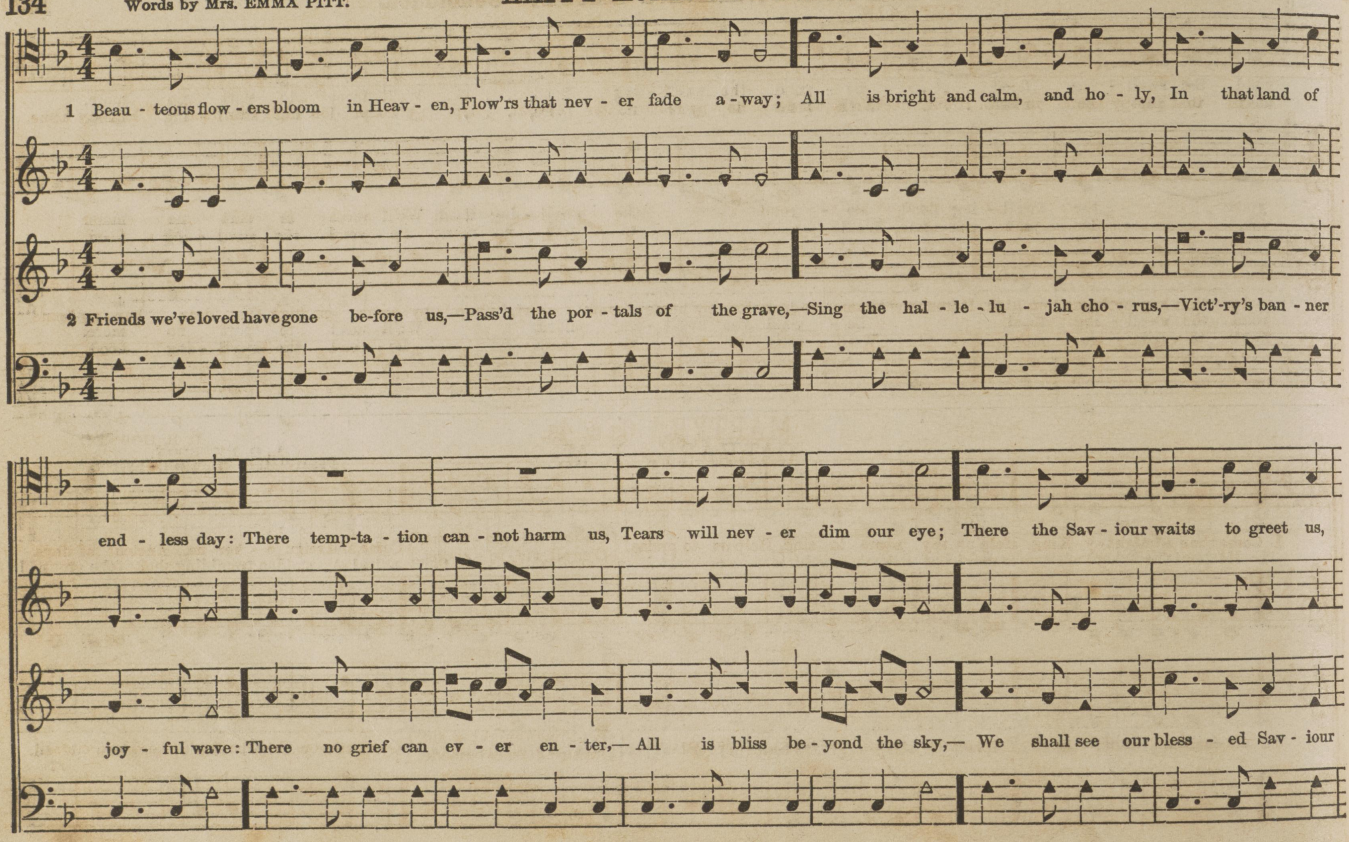
L. O. EMERSON.
From "Harp of Judah," by per.



Words by Mrs. EMMA PITT.

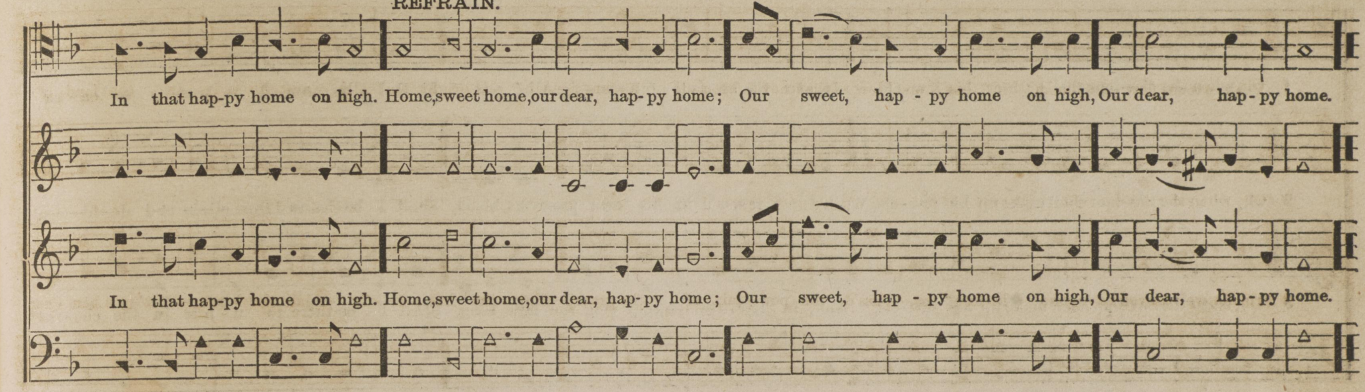
HAPPY HOME ON HIGH.

J. H. TENNEY, by per.



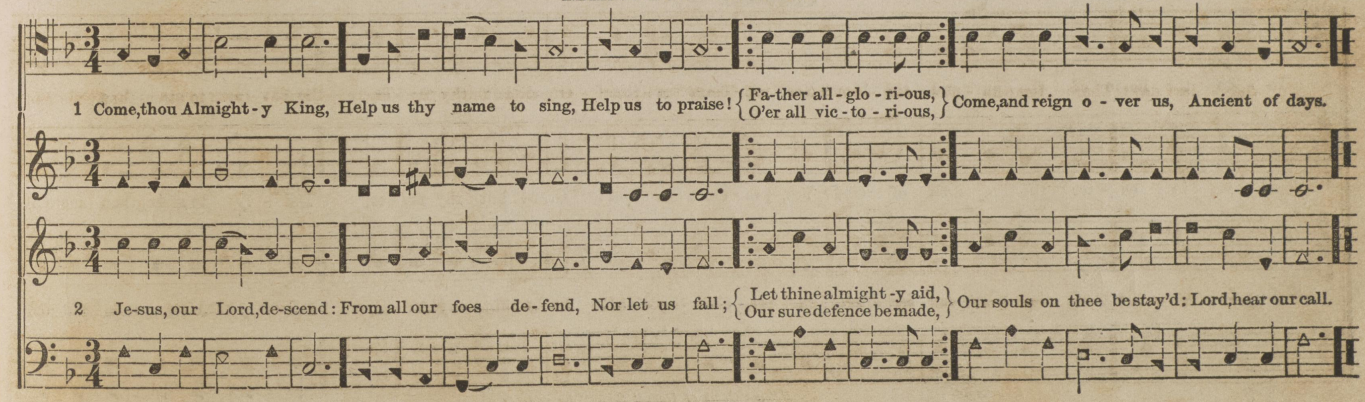
HAPPY HOME ON HIGH. Concluded.

REFRAIN.



MARTYR. 6s & 4s.

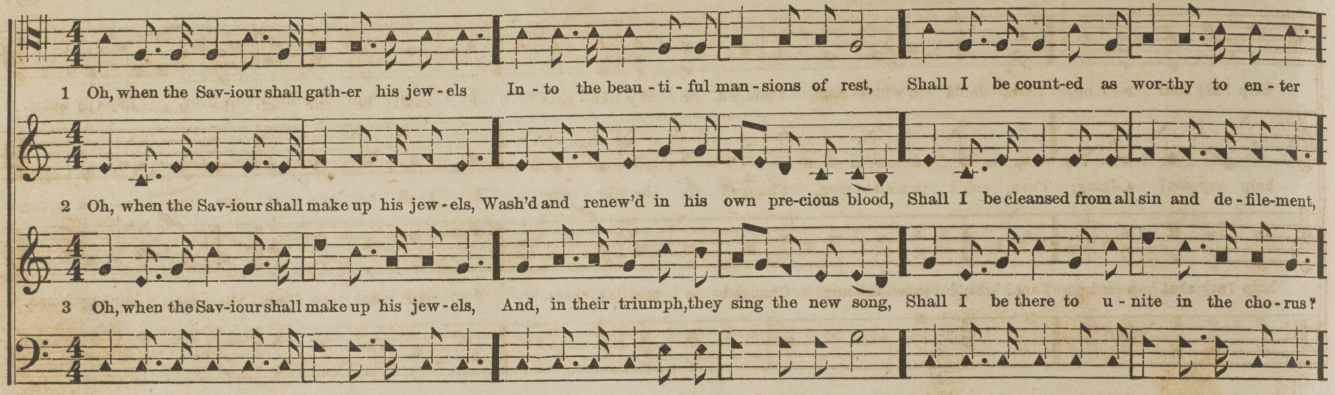
D. B. HOBSON.



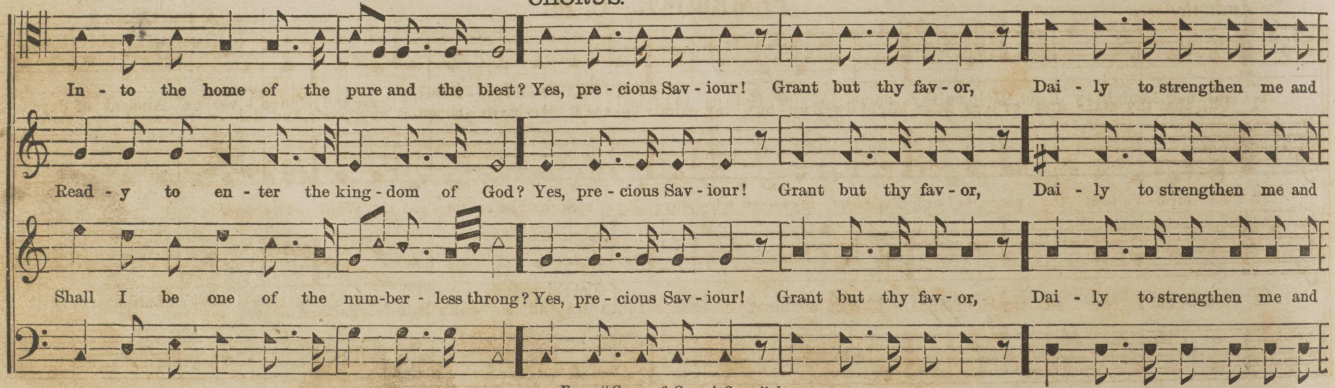
136 Words by Rev. E. A. HOFFMAN.

WHEN HE MAKES UP HIS JEWELS.

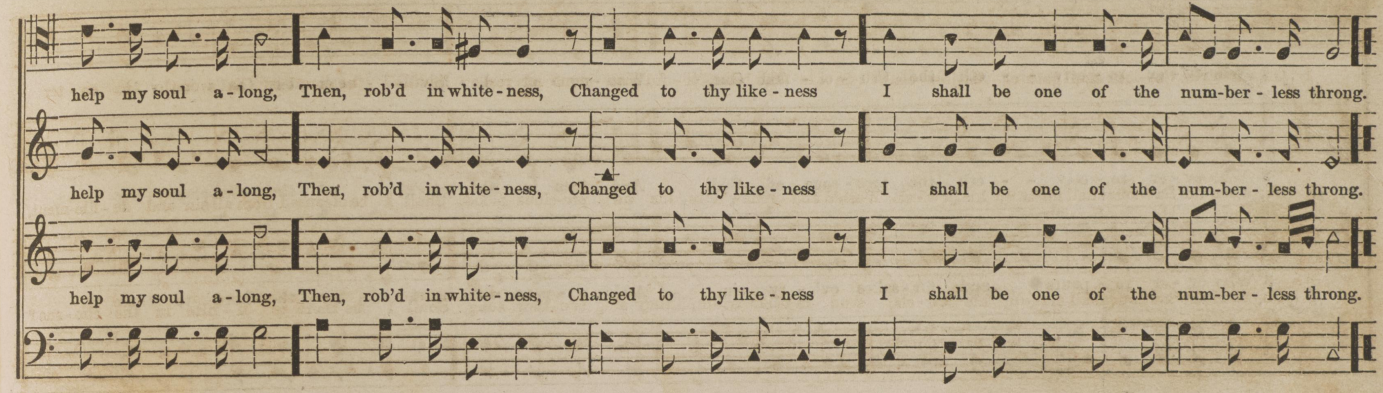
R. E. HUDSON.



CHORUS.

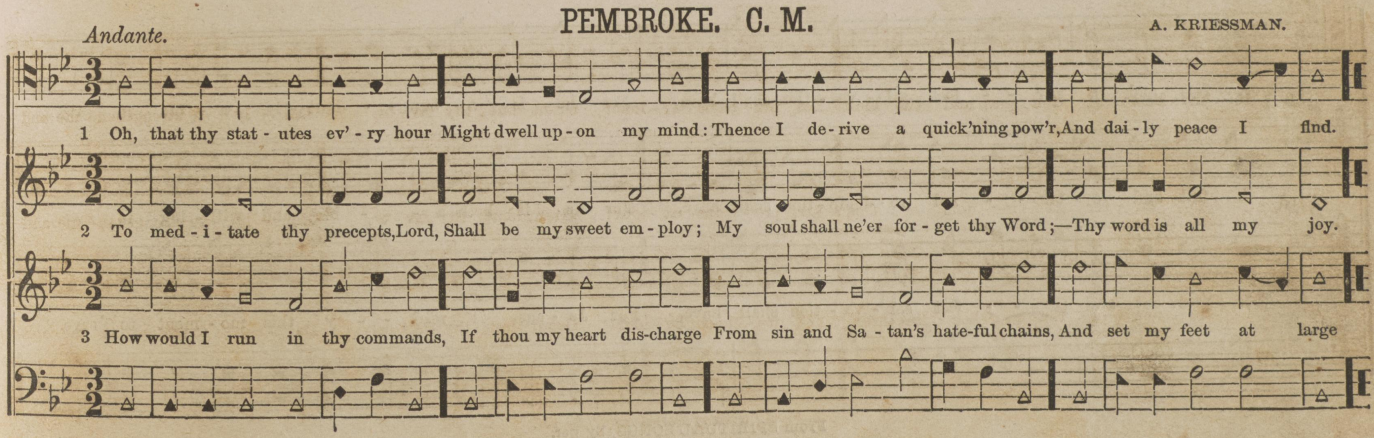


From "Gems of Gospel Song," by per.



PEMBROKE. C. M.

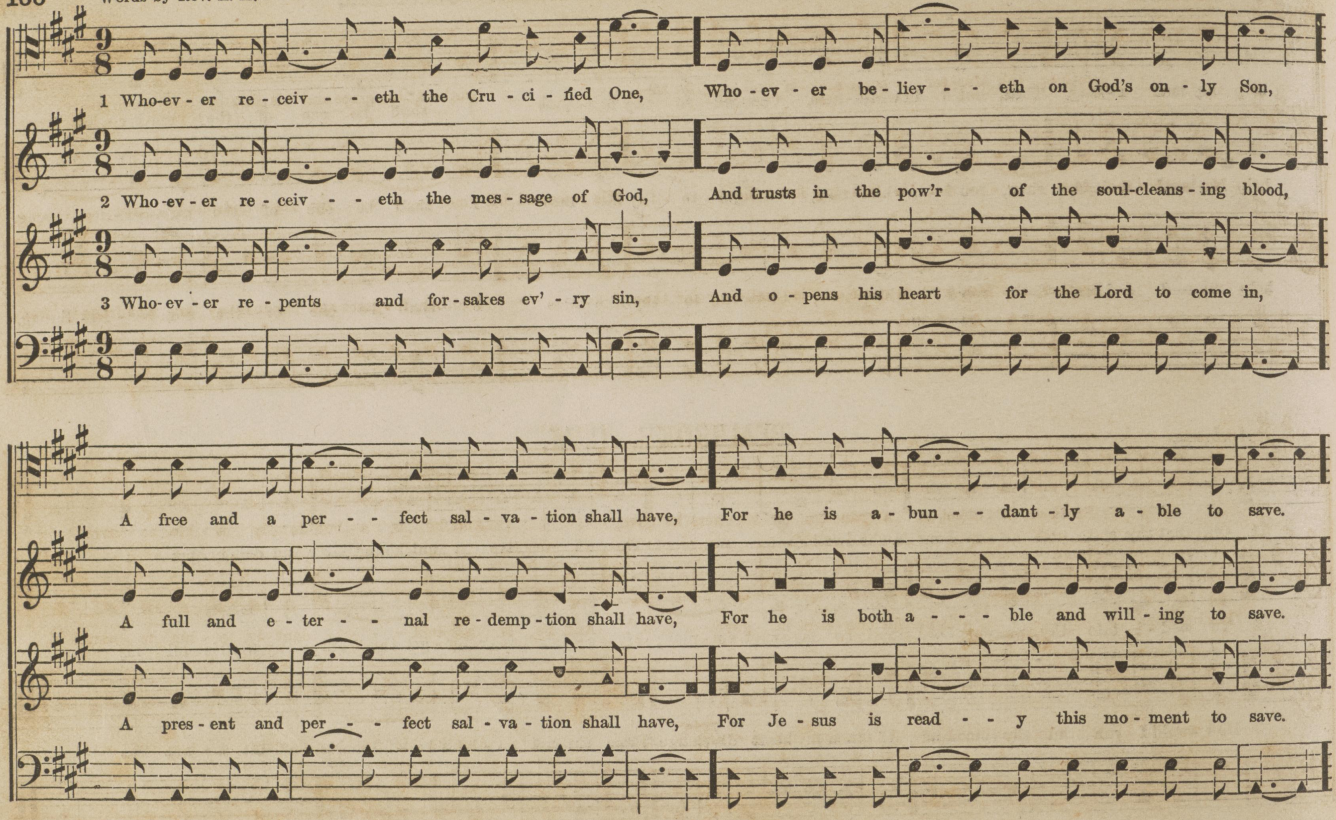
A. KRIESSMAN.



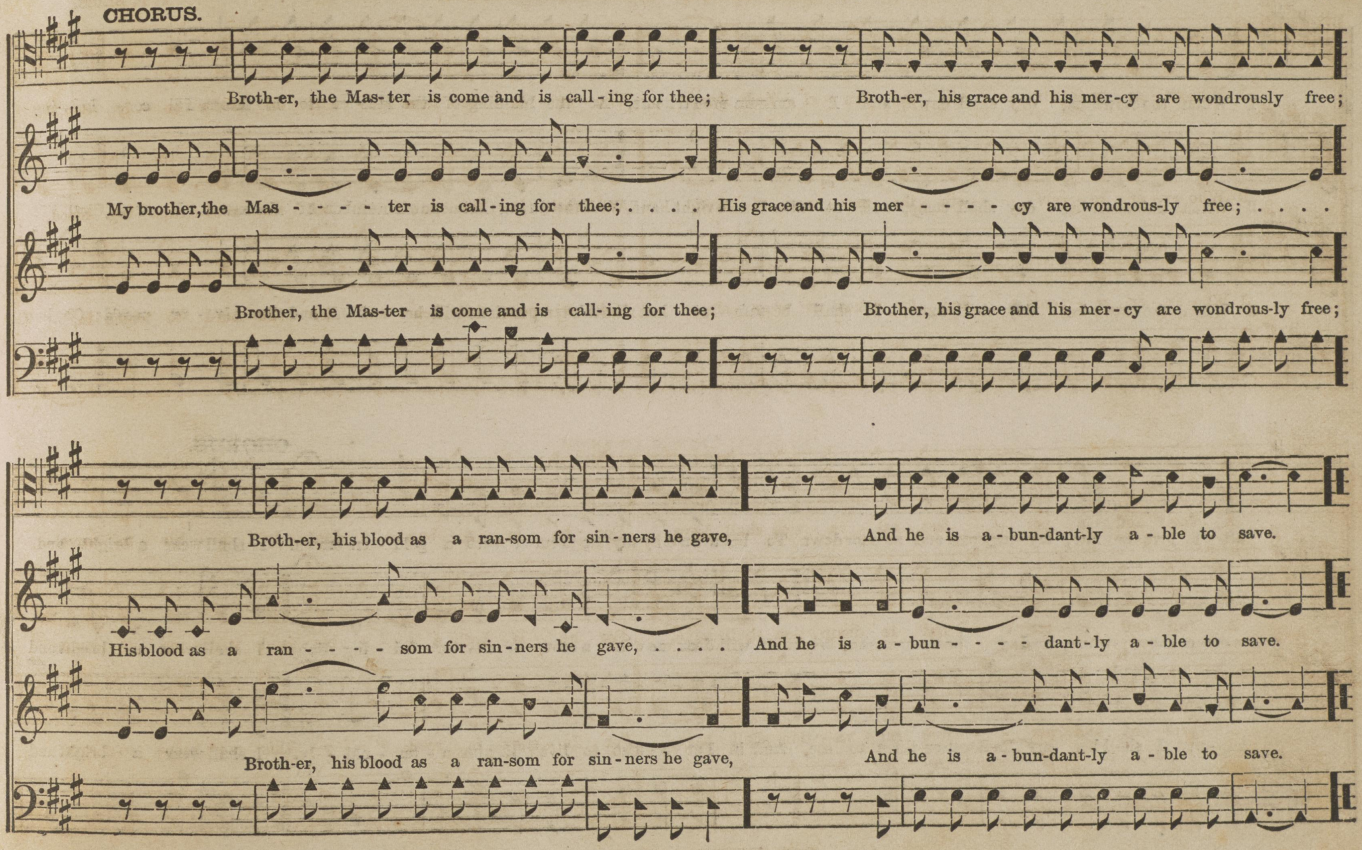
138 Words by Rev. E. A. HOFFMAN.

ABUNDANTLY ABLE TO SAVE.

P. P. BLISS.

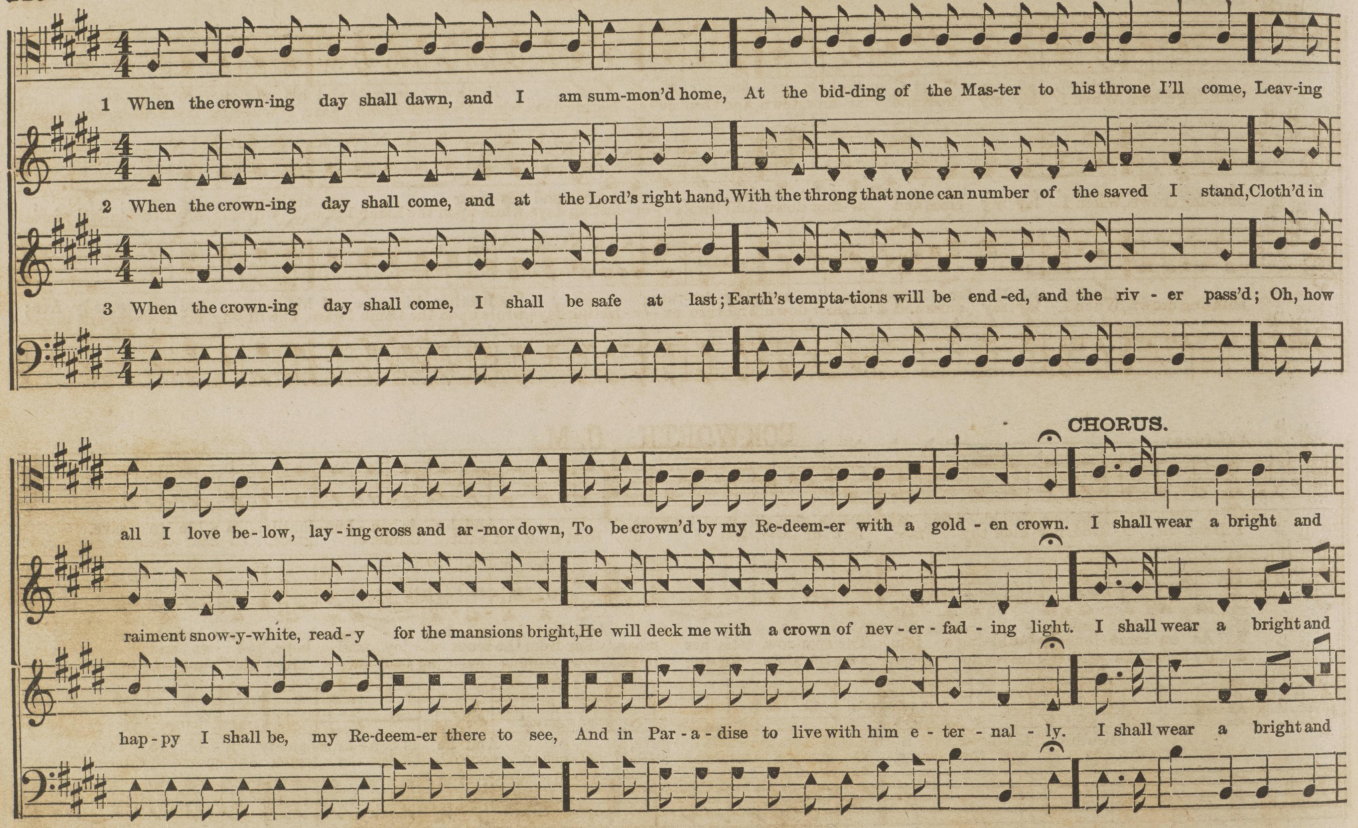


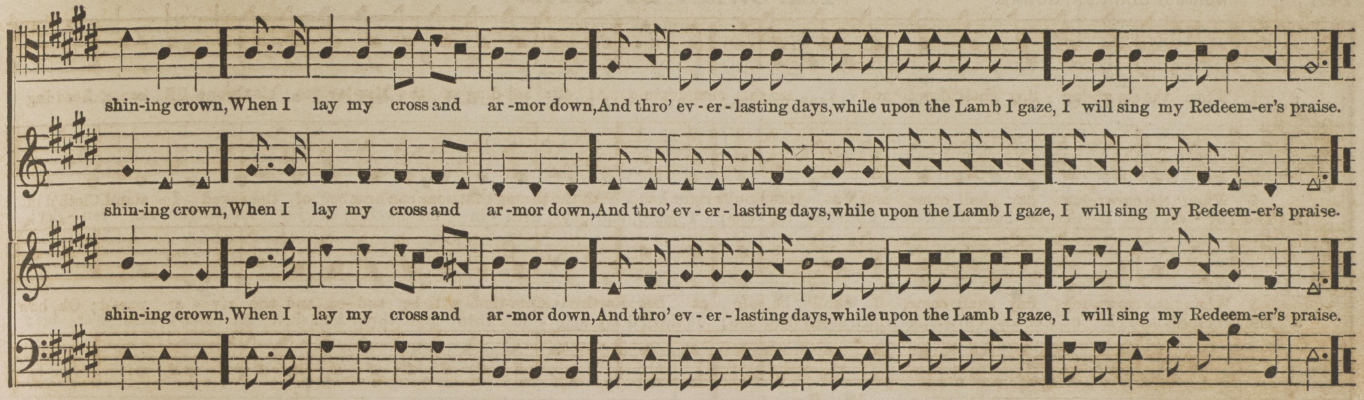
From SPIRITUAL SONGS, by per.


CHORUS.
Broth-er, the Mas-ter is come and is call-ing for thee;
Broth-er, his grace and his mer-cy are wondrously free;
My brother, the Mas - - - - ter is call-ing for thee; . . . .
His grace and his mer - - - - cy are wondrous-ly free; . . . .
Brother, the Mas-ter is come and is call-ing for thee;
Brother, his grace and his mer-cy are wondrous-ly free;
Broth-er, his blood as a ran-som for sin-ners he gave,
And he is a-bun-dant-ly a-ble to save.
His blood as a ran - - - - som for sin-ners he gave, ...
And he is a-bun - - - - dant-ly a-ble to save.
Broth-er, his blood as a ran-som for sin-ners he gave,
And he is a-bun-dant-ly a-ble to save.

140 Words by Rev. E. A. HOFFMAN.

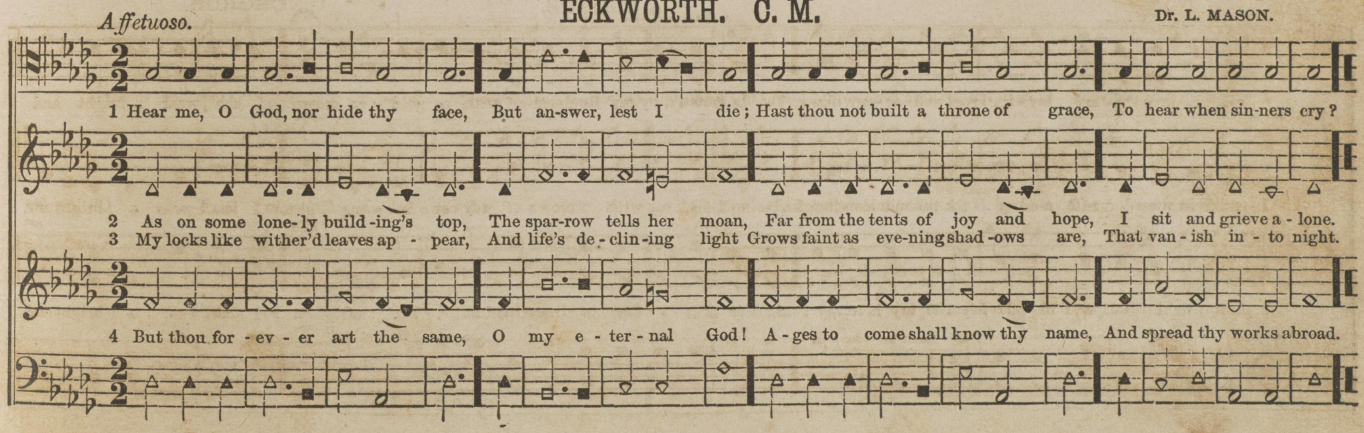
CORONATION DAY.





ECKWORTH. C. M.

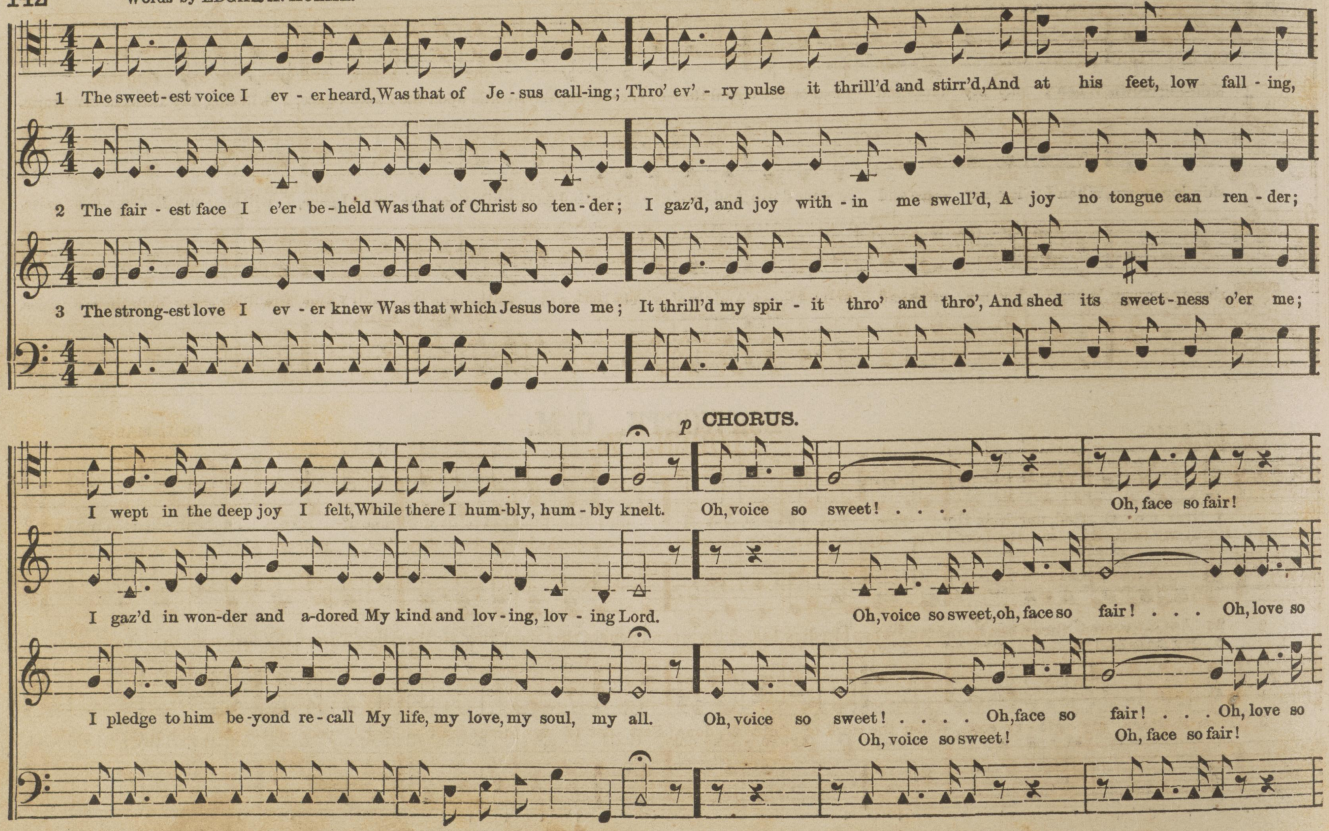
Dr. L. MASON.



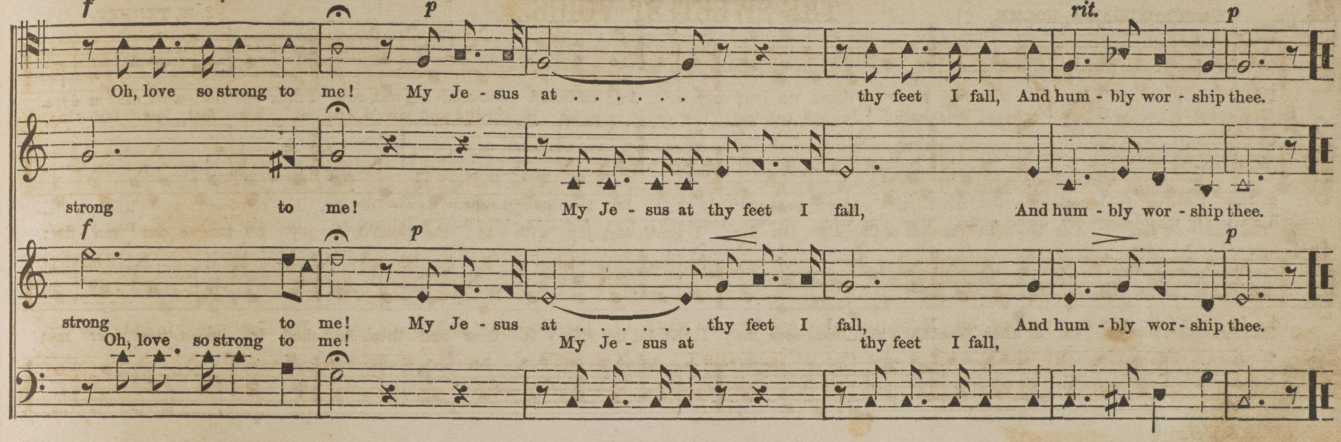
Words by EDGAR A. HOLME.

THE SWEETEST VOICE.

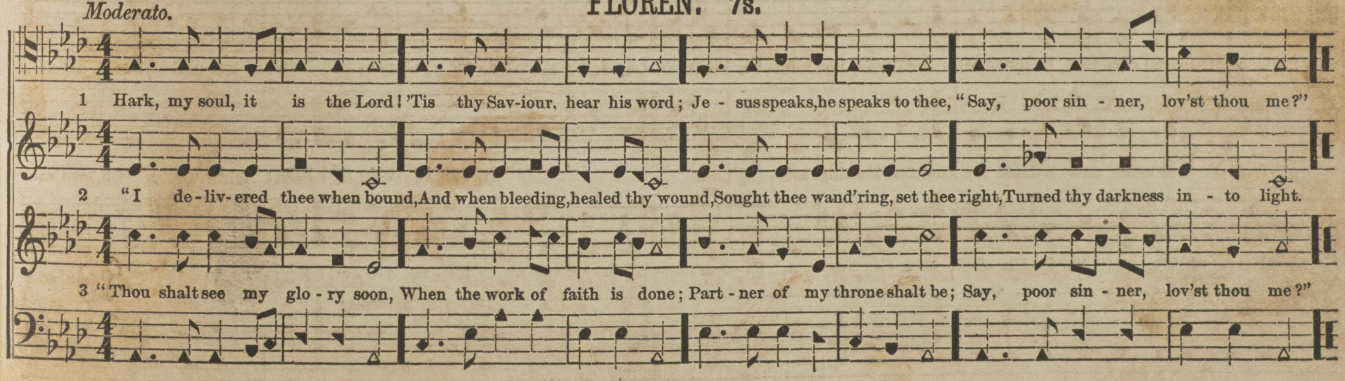
J. H. TENNEY.



THE SWEETEST VOICE. Concluded



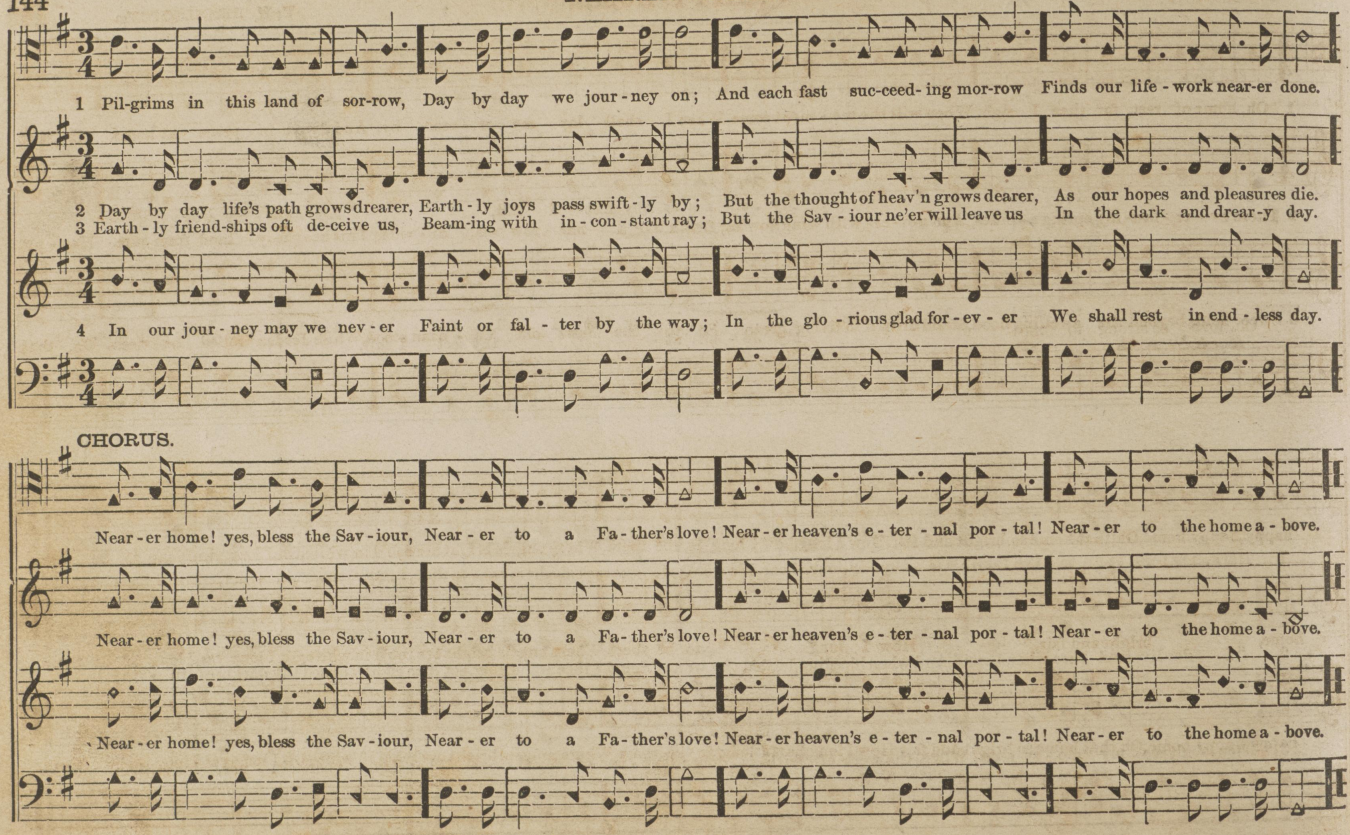
FLOREN. 7s.



144

NEARER HOME.

Words and Music by A. S. KIEFFER.

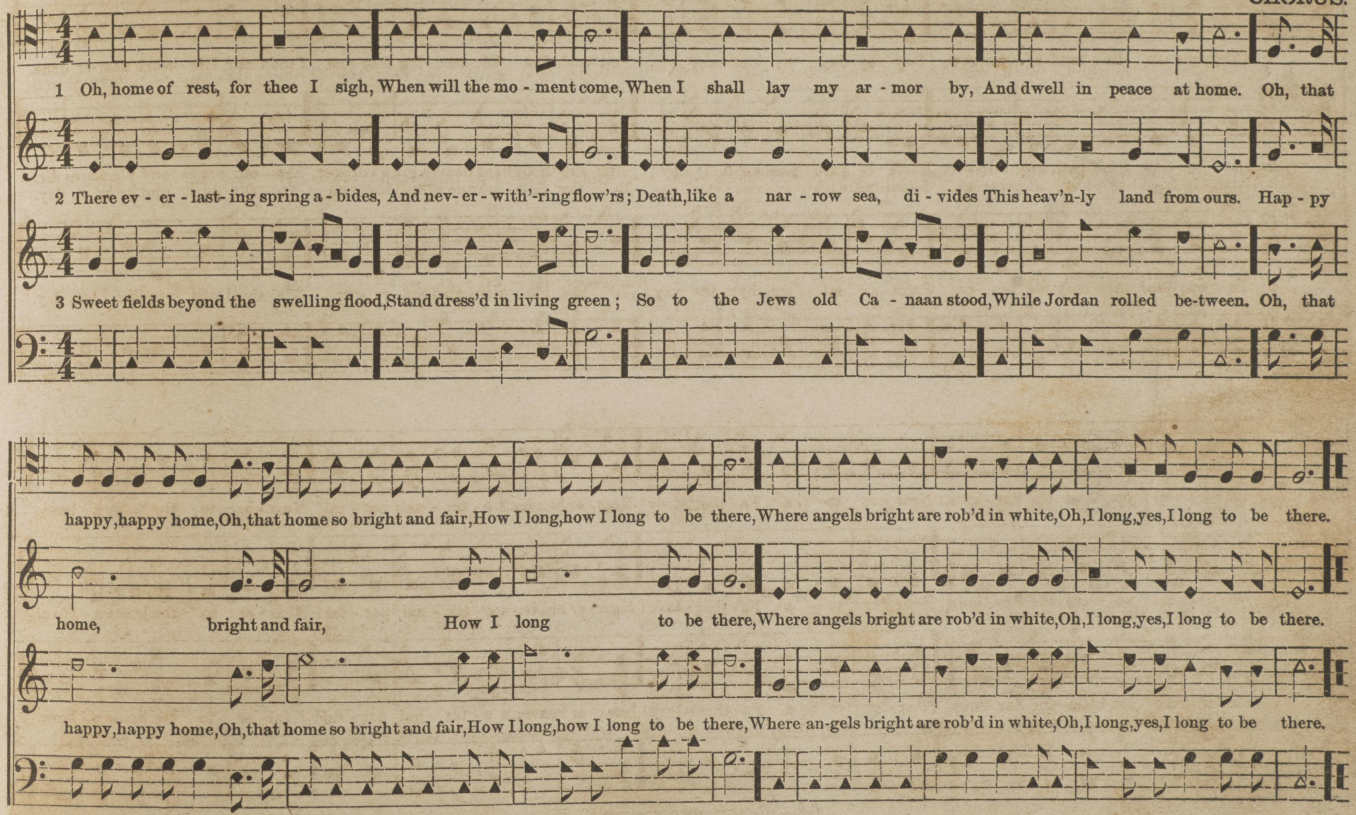


From the SHINING LIGHT, by per.

HAPPY HOME.

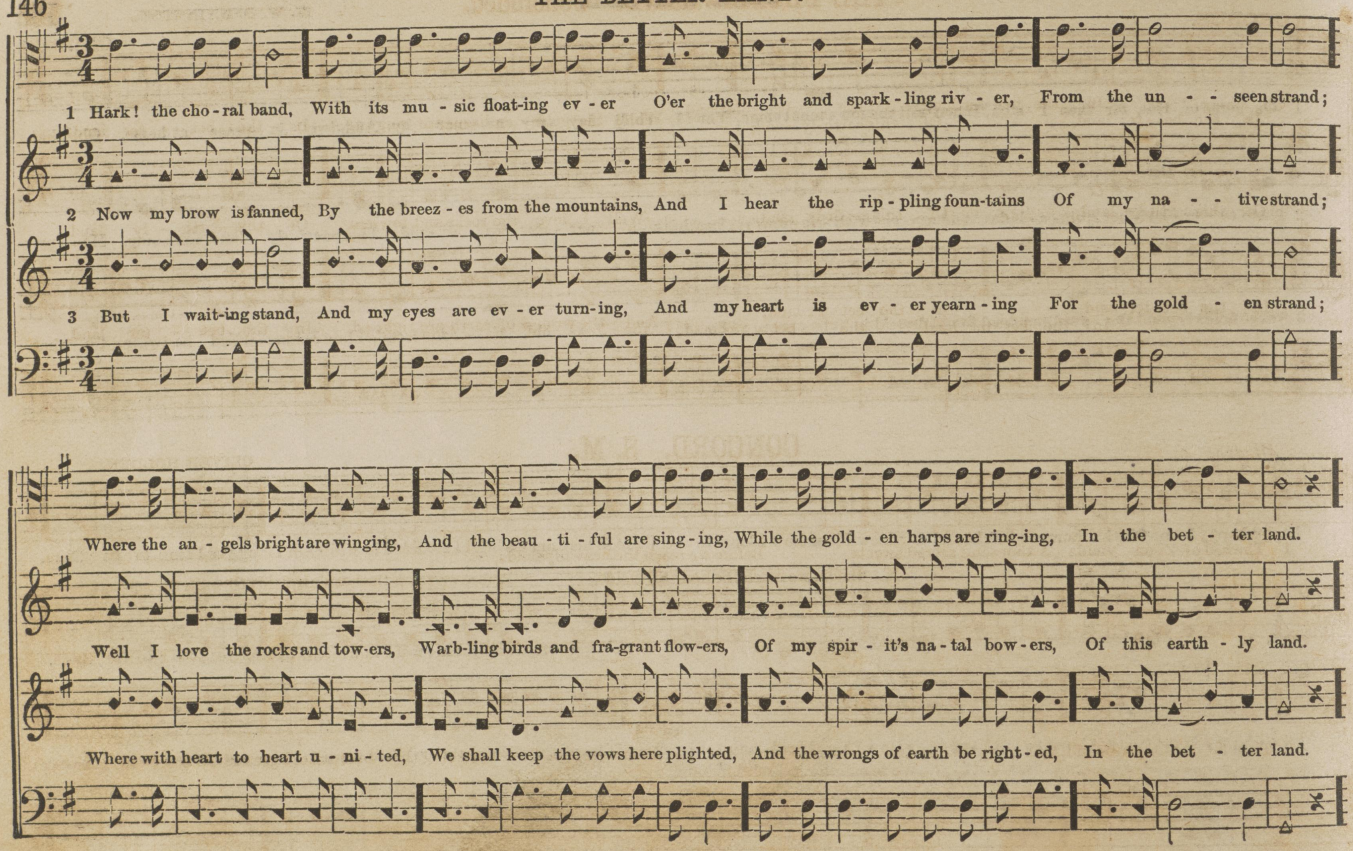
T. W. DENNINGTON. 145

CHORUS.



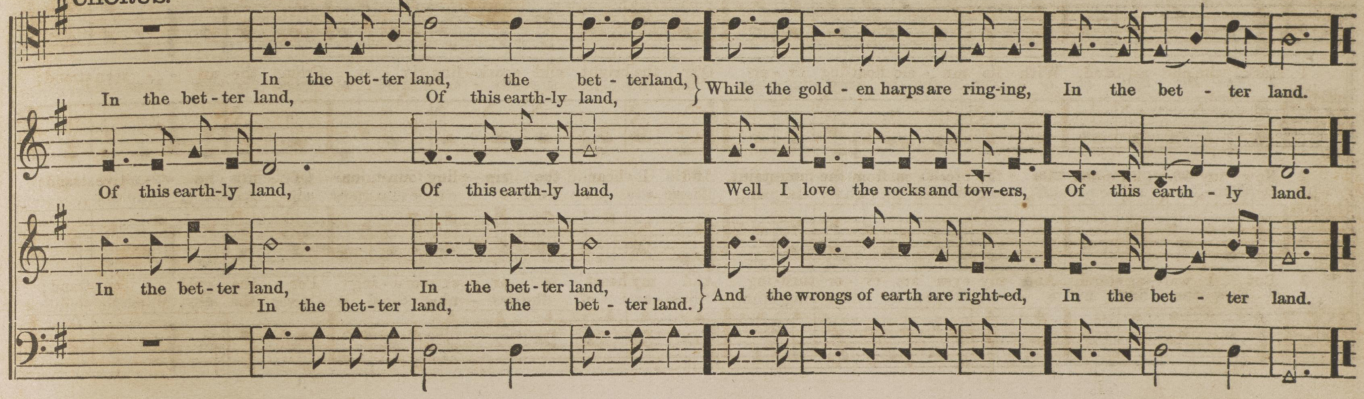
THE BETTER LAND.

J. H. TENNEY.



THE BETTER LAND. Concluded.

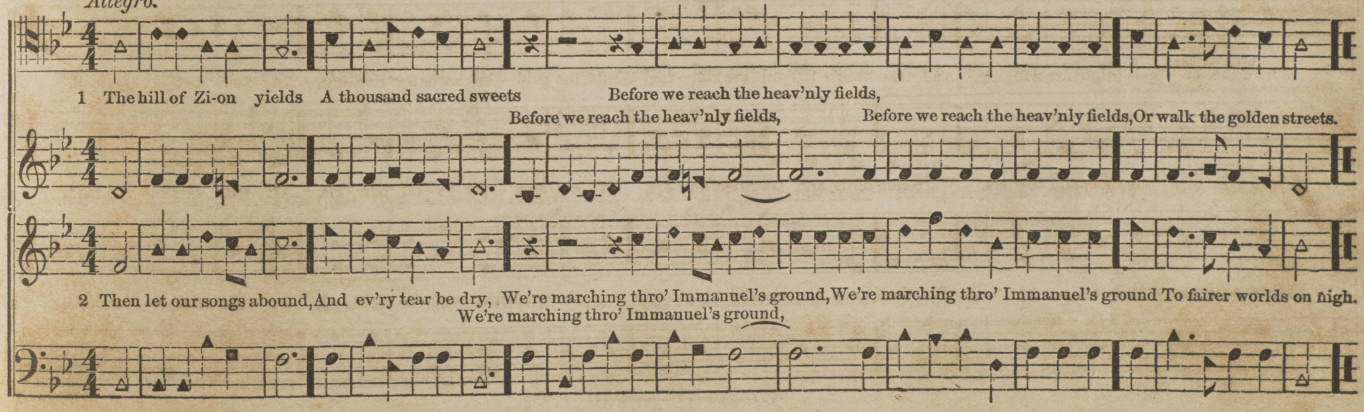
CHORUS.



CONCORD. S. M.

OLIVER HOLDEN.

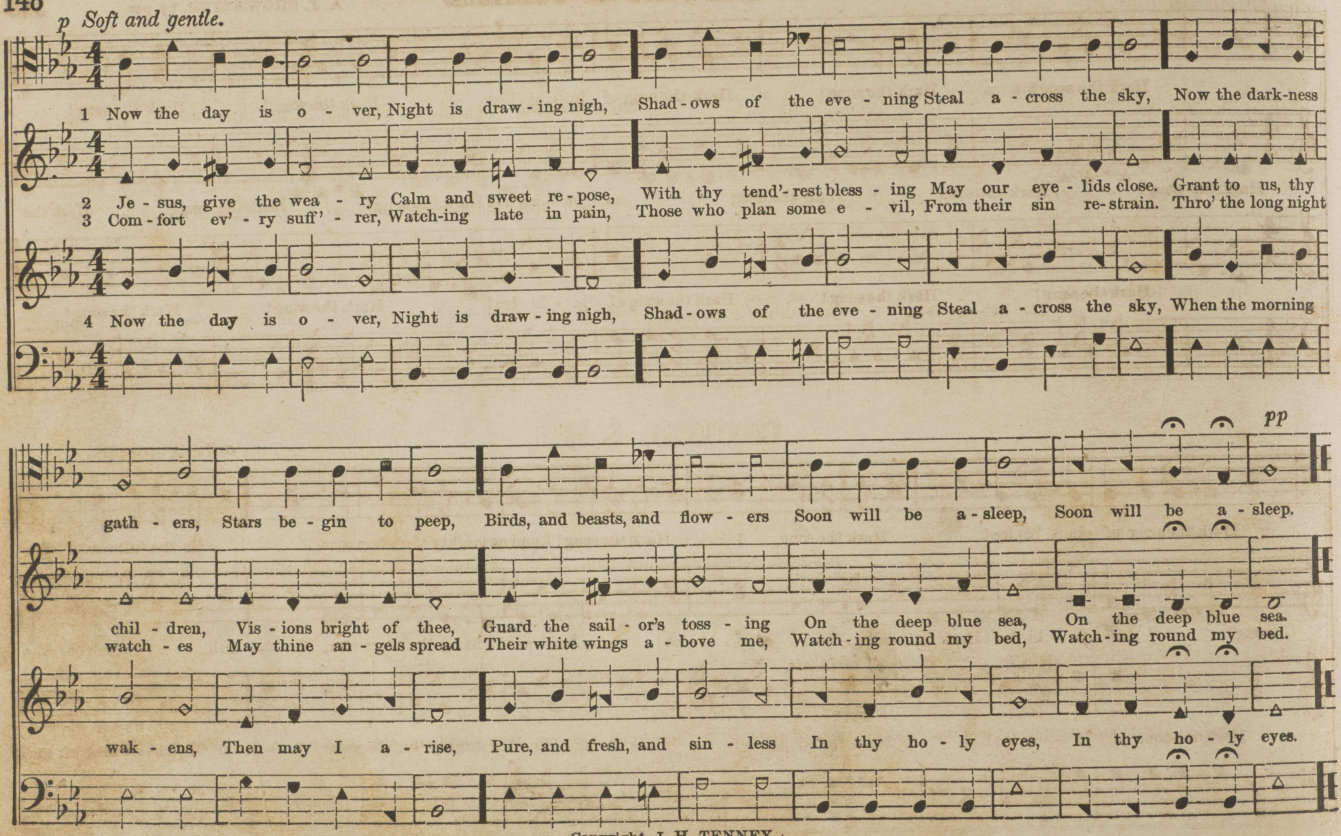
Allegro.



EVEN-SONG.

J. H. TENNEY, by per.

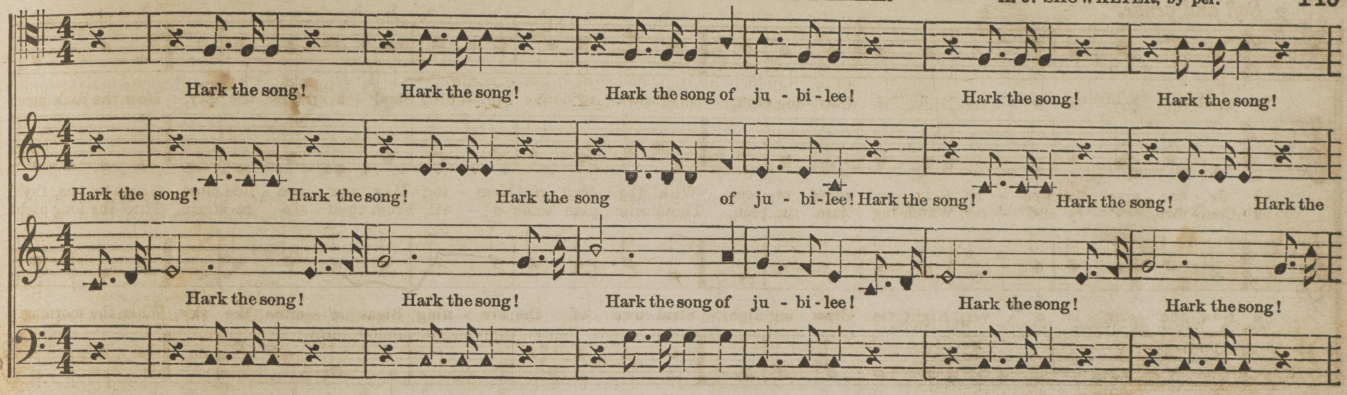
p Soft and gentle.

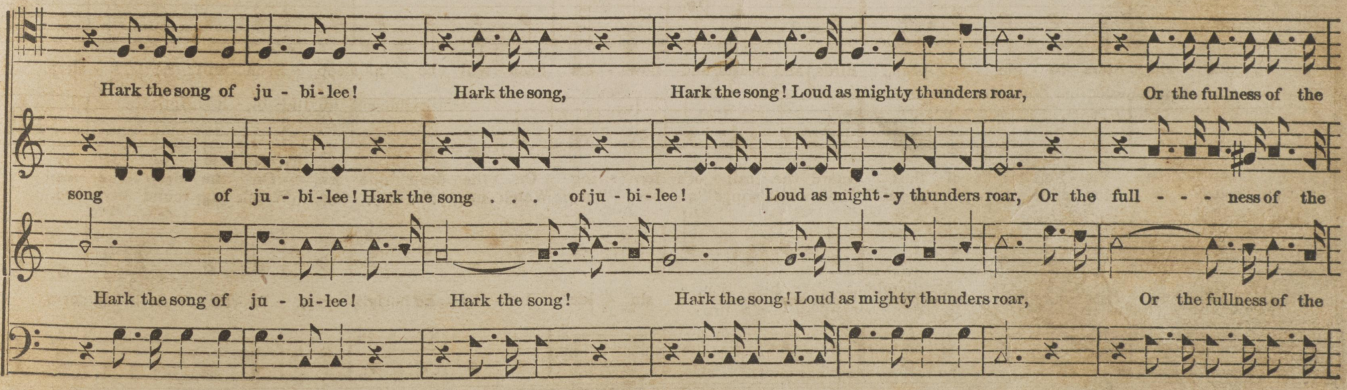


Copyright, J. H. TENNEY.

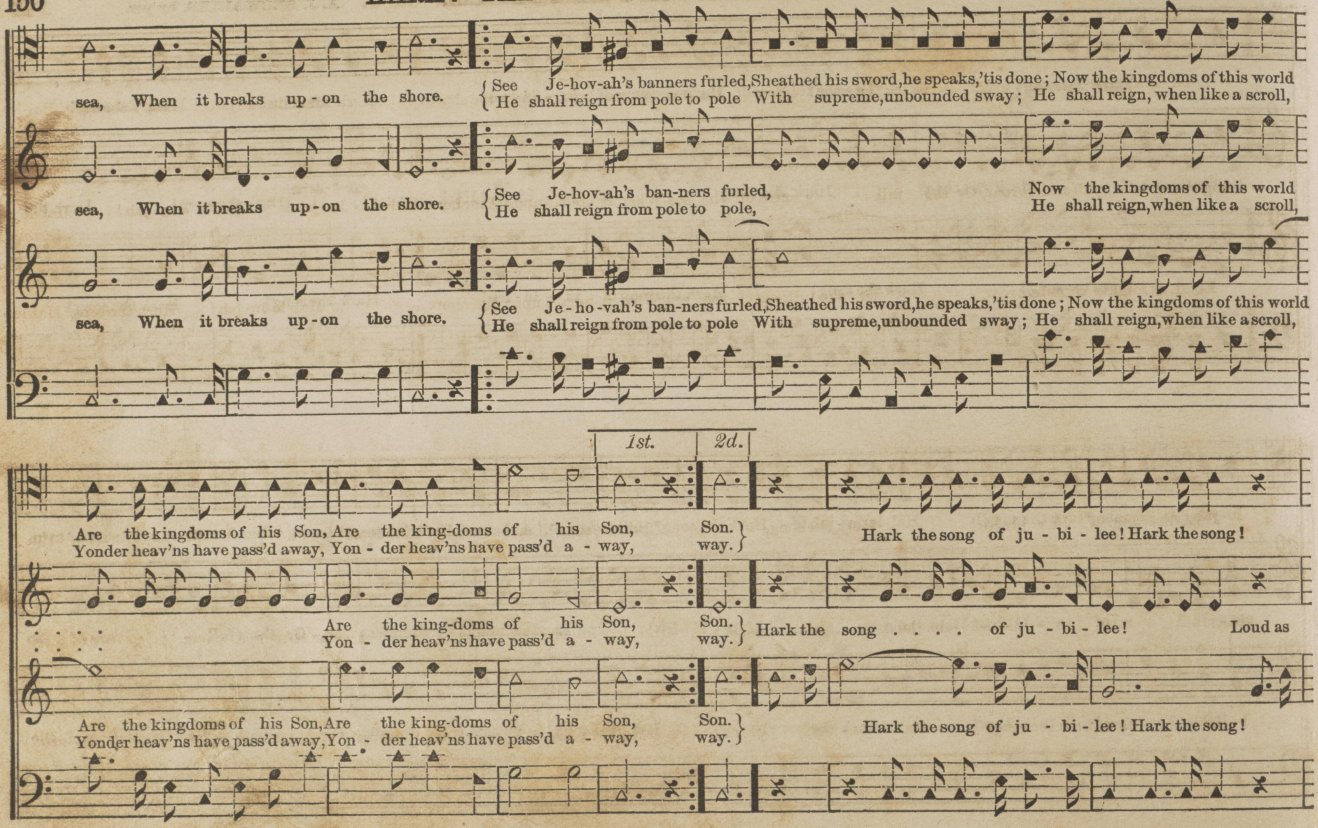
HARK! THE SONG OF JUBILEE.

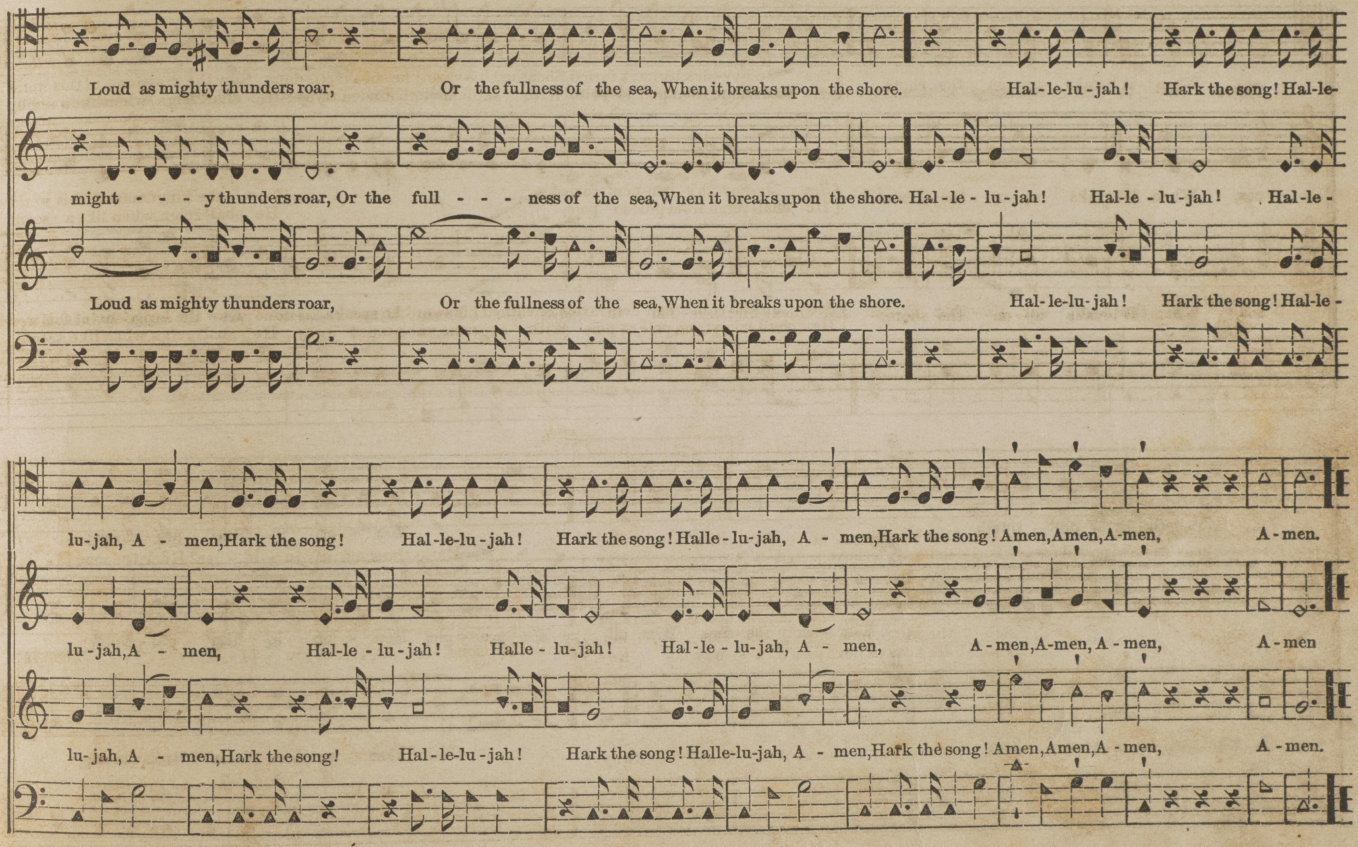
A. J. SHOWALTER, by per.





HARK! THE SONG OF JUBILEE. Continued.

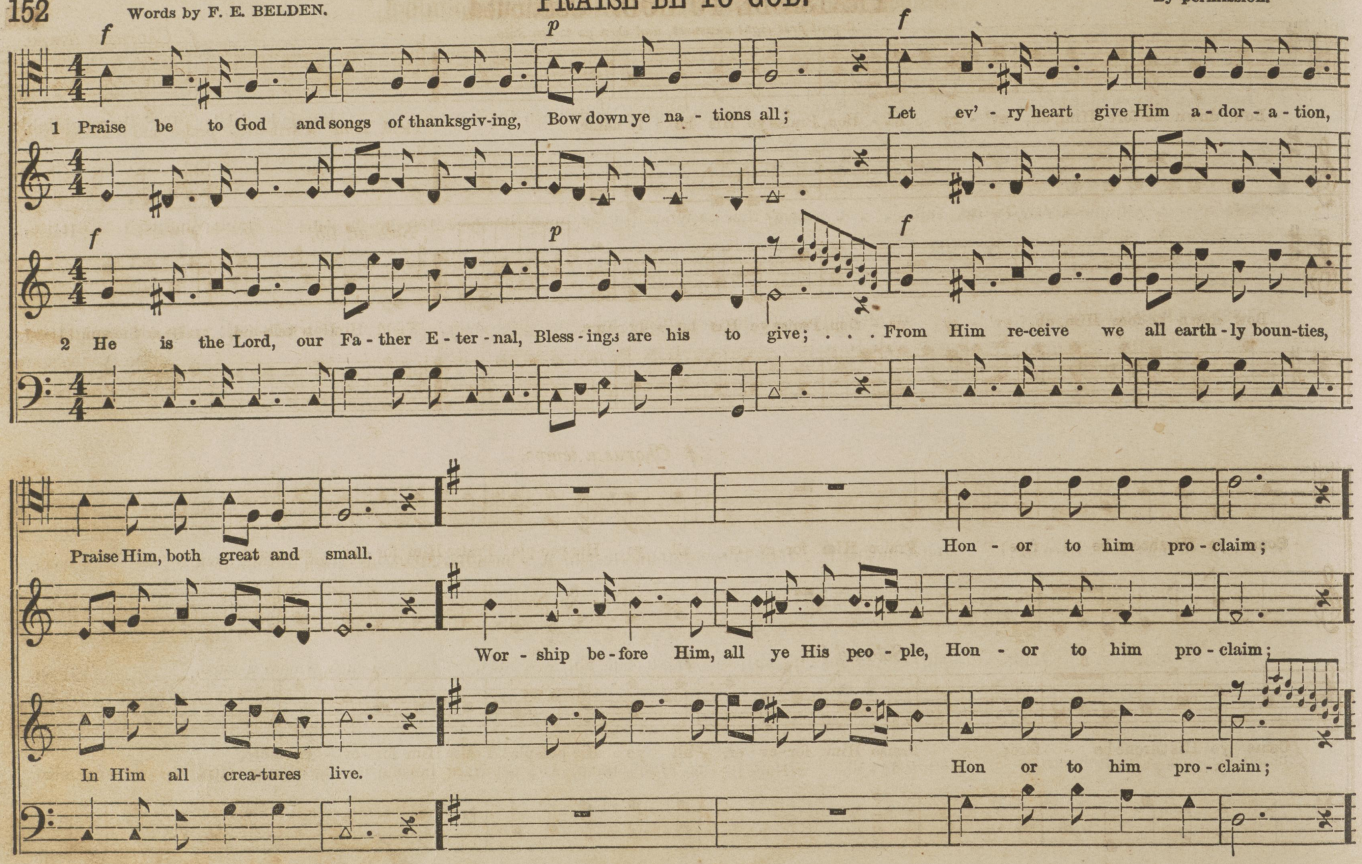



Loud as mighty thunders roar, Or the fullness of the sea, When it breaks upon the shore. Hal-le-lu-jah! Hark the song! Hal-le-
might - - - y thunders roar, Or the full - - - ness of the sea, When it breaks upon the shore. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-
Loud as mighty thunders roar, Or the fullness of the sea, When it breaks upon the shore. Hal-le-lu-jah! Hark the song! Hal-le-
lu-jah, A - men, Hark the song! Hal-le-lu-jah! Hark the song! Halle-lu-jah, A - men, Hark the song! Amen, Amen, A-men, A-men.
lu-jah, A - men, Hal-le-lu-jah! Halle-lu-jah! Hal-le-lu-jah, A - men, A-men, A-men, A-men, A-men
lu-jah, A - men, Hark the song! Hal-le-lu-jah! Hark the song! Halle-lu-jah, A - men, Hark the song! Amen, Amen, A-men, A-men.

PRAISE BE TO GOD.

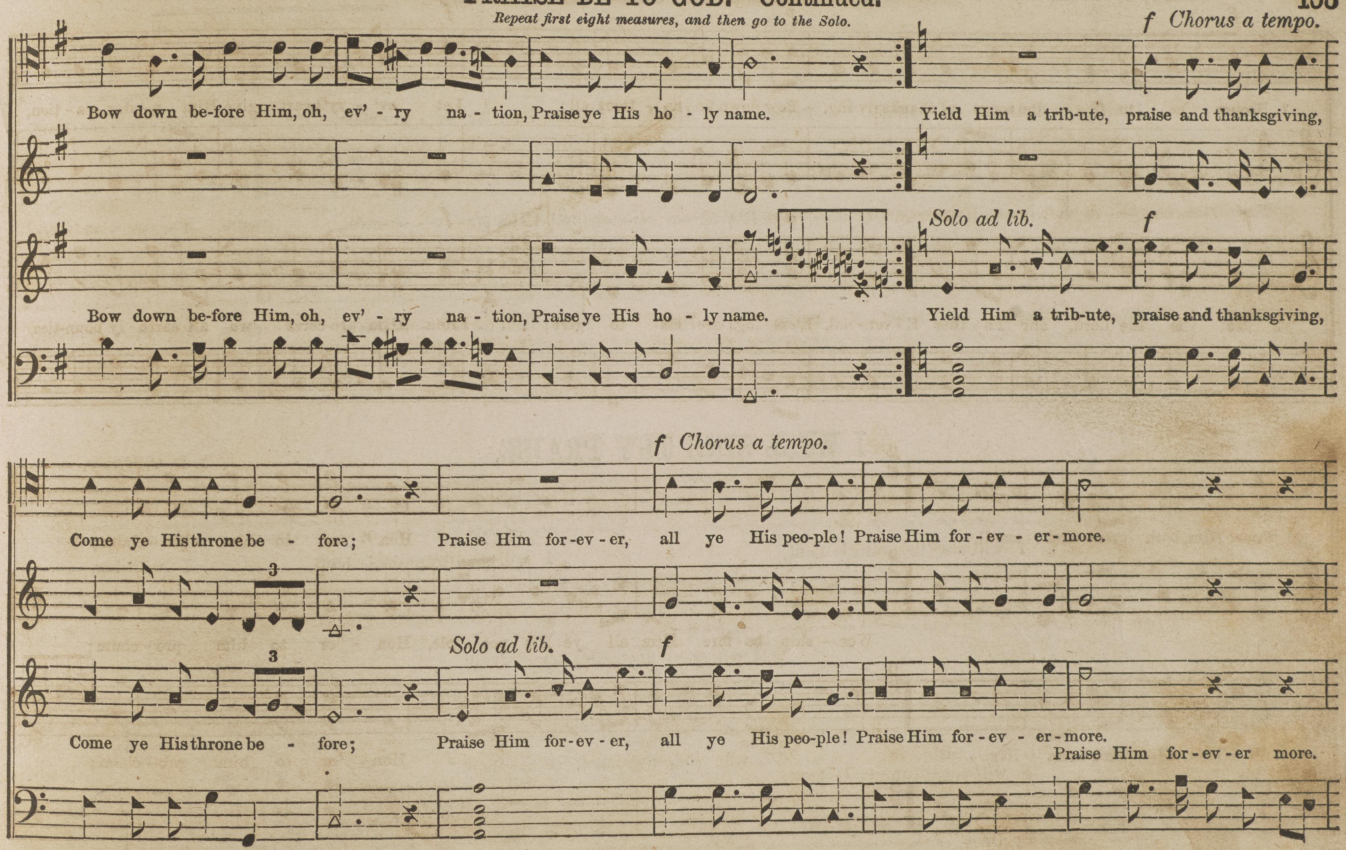
Words by F. E. BELDEN.

By permission.

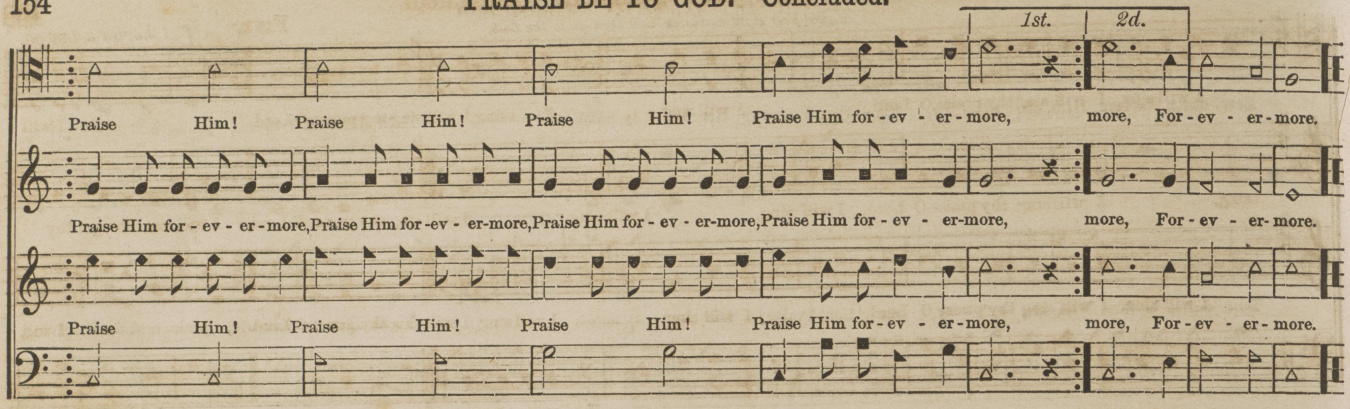


PRAISE BE TO GOD. Continued.

Repeat first eight measures, and then go to the Solo.

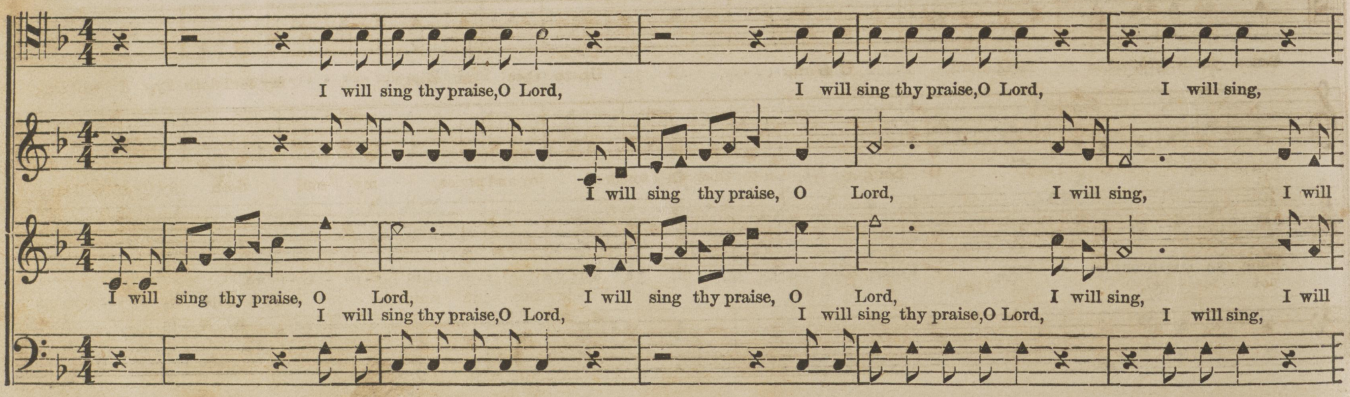


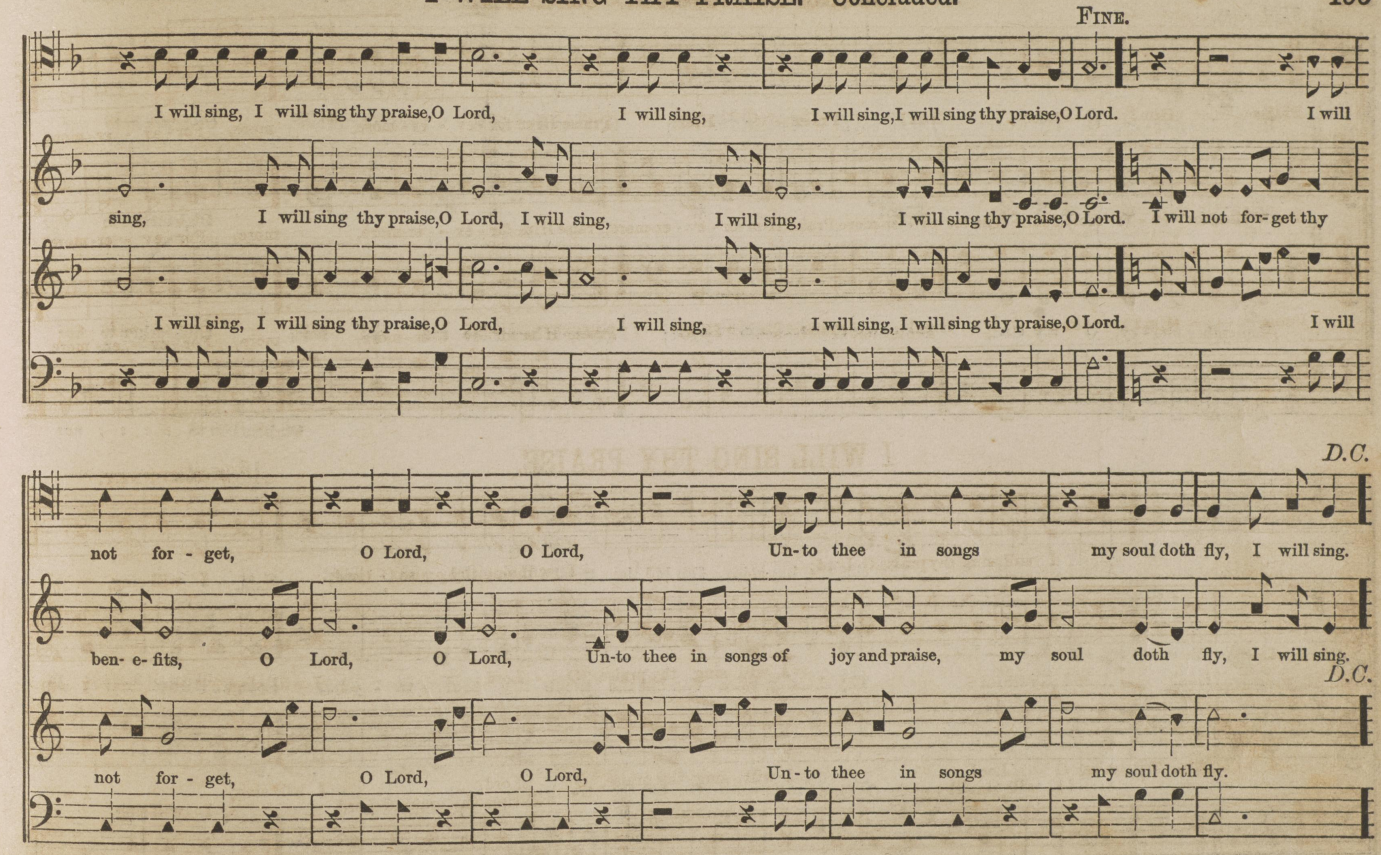
PRAISE BE TO GOD. Concluded.



I WILL SING THY PRAISE.

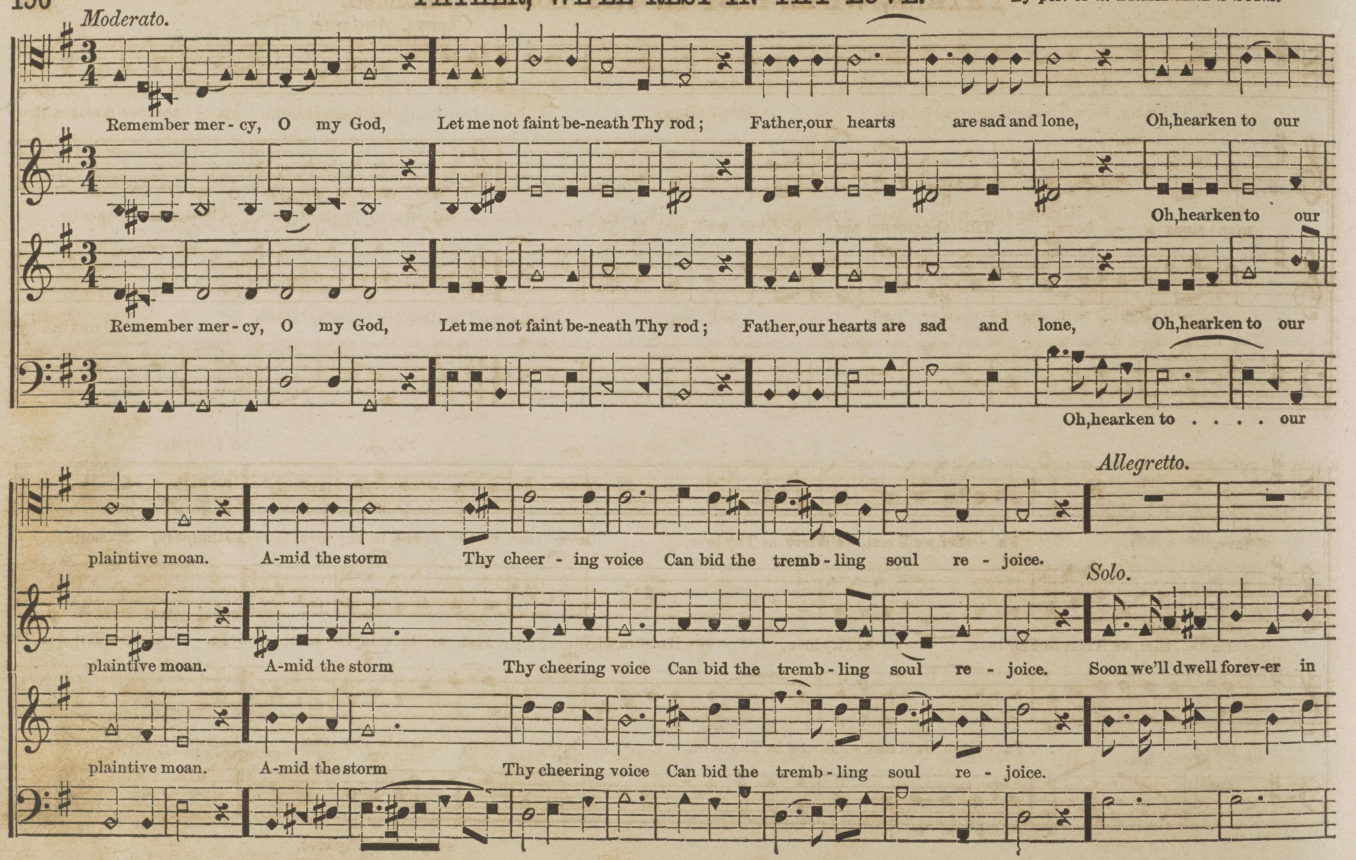
J. H. TENNEY.




FINE.
I will sing, I will sing thy praise, O Lord, I will sing, I will sing, I will sing thy praise, O Lord. I will
sing, I will sing thy praise, O Lord, I will sing, I will sing, I will sing thy praise, O Lord. I will not for-get thy
I will sing, I will sing thy praise, O Lord, I will sing, I will sing, I will sing thy praise, O Lord. I will
D.C.
not for - get, O Lord, O Lord, Un-to thee in songs my soul doth fly, I will sing.
ben- e- fits, O Lord, O Lord, Un-to thee in songs of joy and praise, my soul doth fly, I will sing.
D.C.
not for - get, O Lord, O Lord, Un - to thee in songs my soul doth fly.

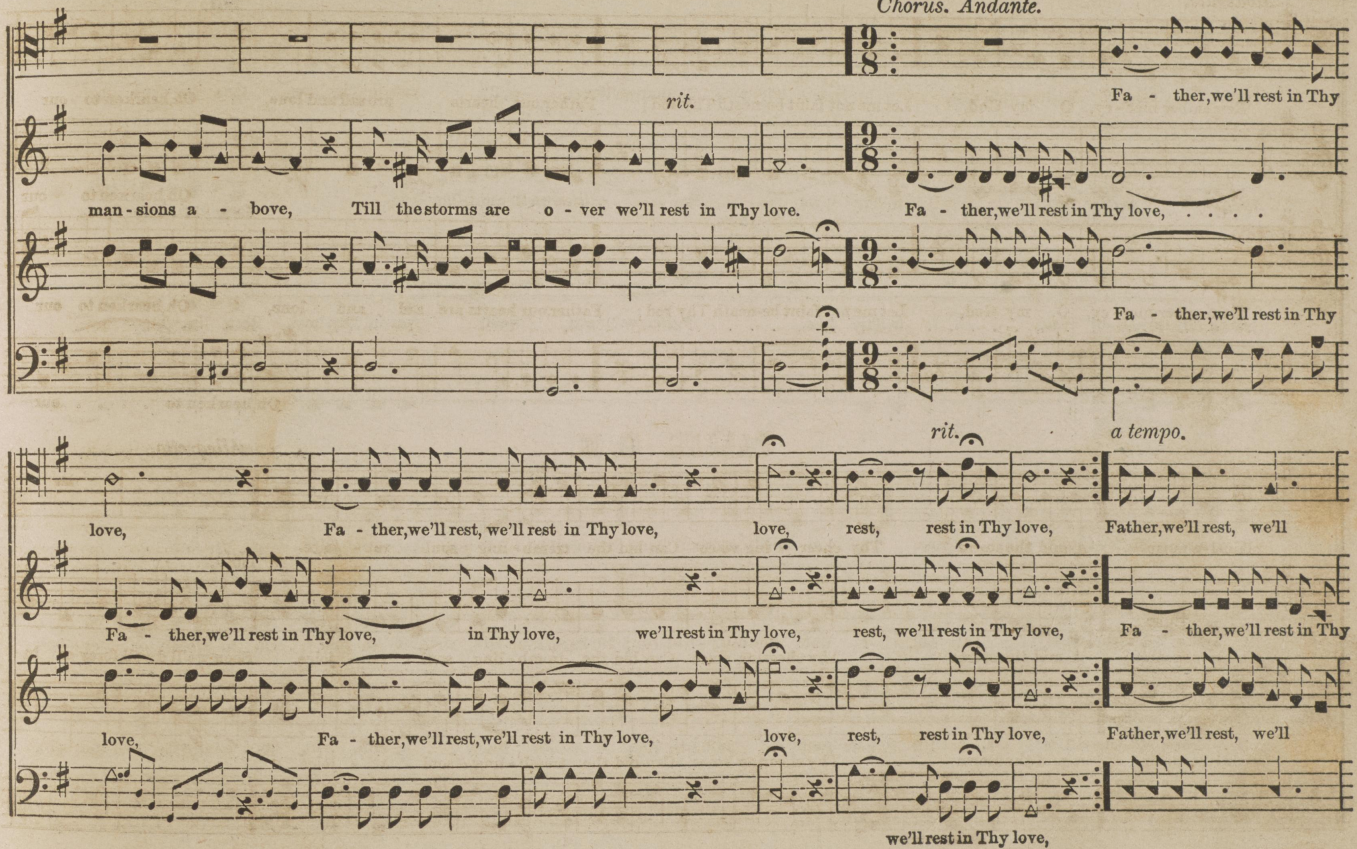
FATHER, WE'LL REST IN THY LOVE.

By per. of S. BRAINARD'S SONS.

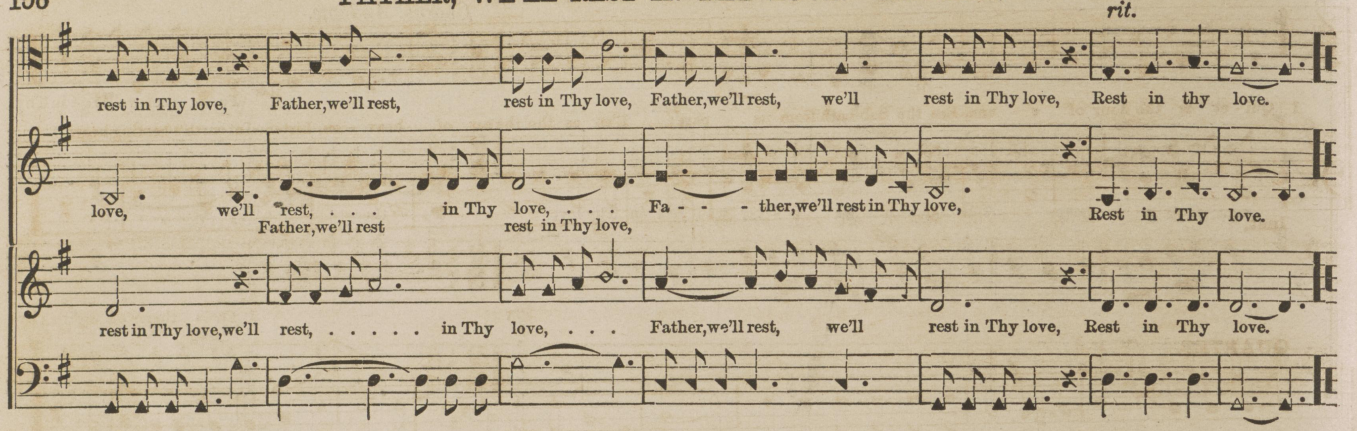


FATHER, WE'LL REST IN THY LOVE. Continued.

Chorus. Andante.

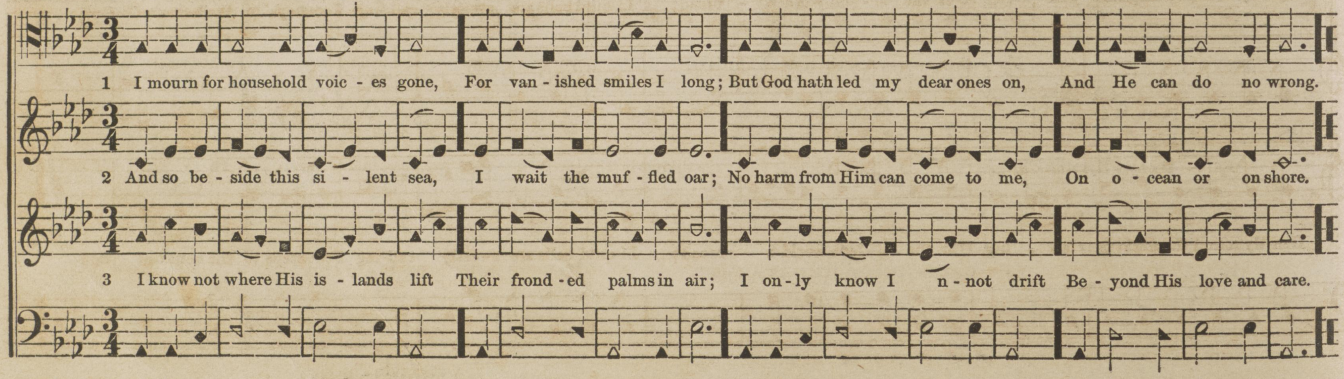


FATHER, WE'LL REST IN THY LOVE. Concluded.



CALLIE. C. M.

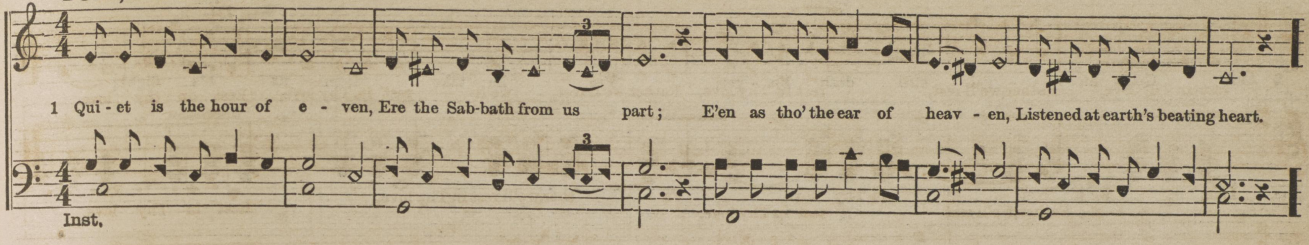
A. J. SHOWALTER, by per.



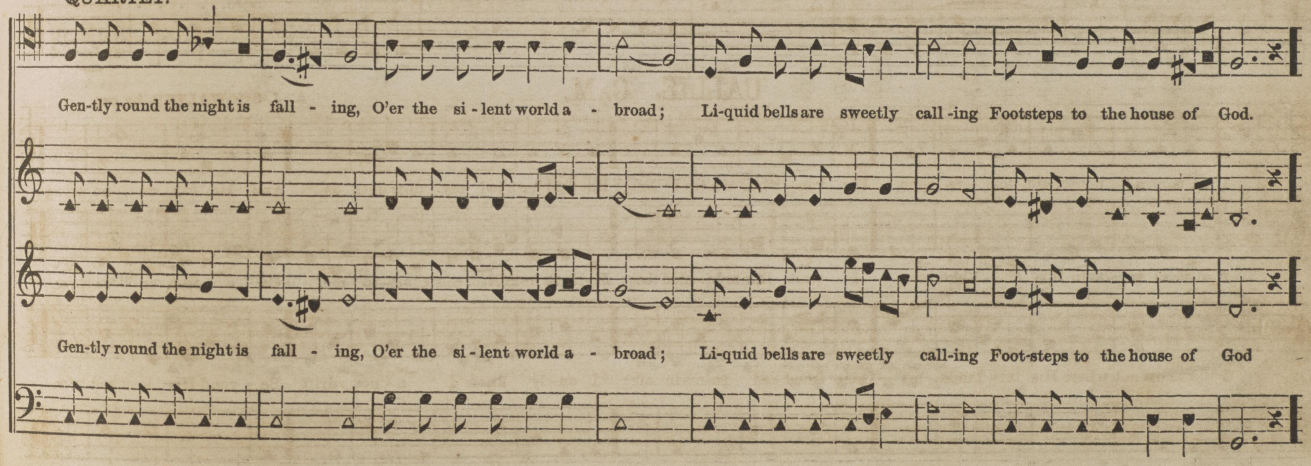
QUIET IS THE HOUR OF EVEN.

Words by J. E. RANKIN, D. D.

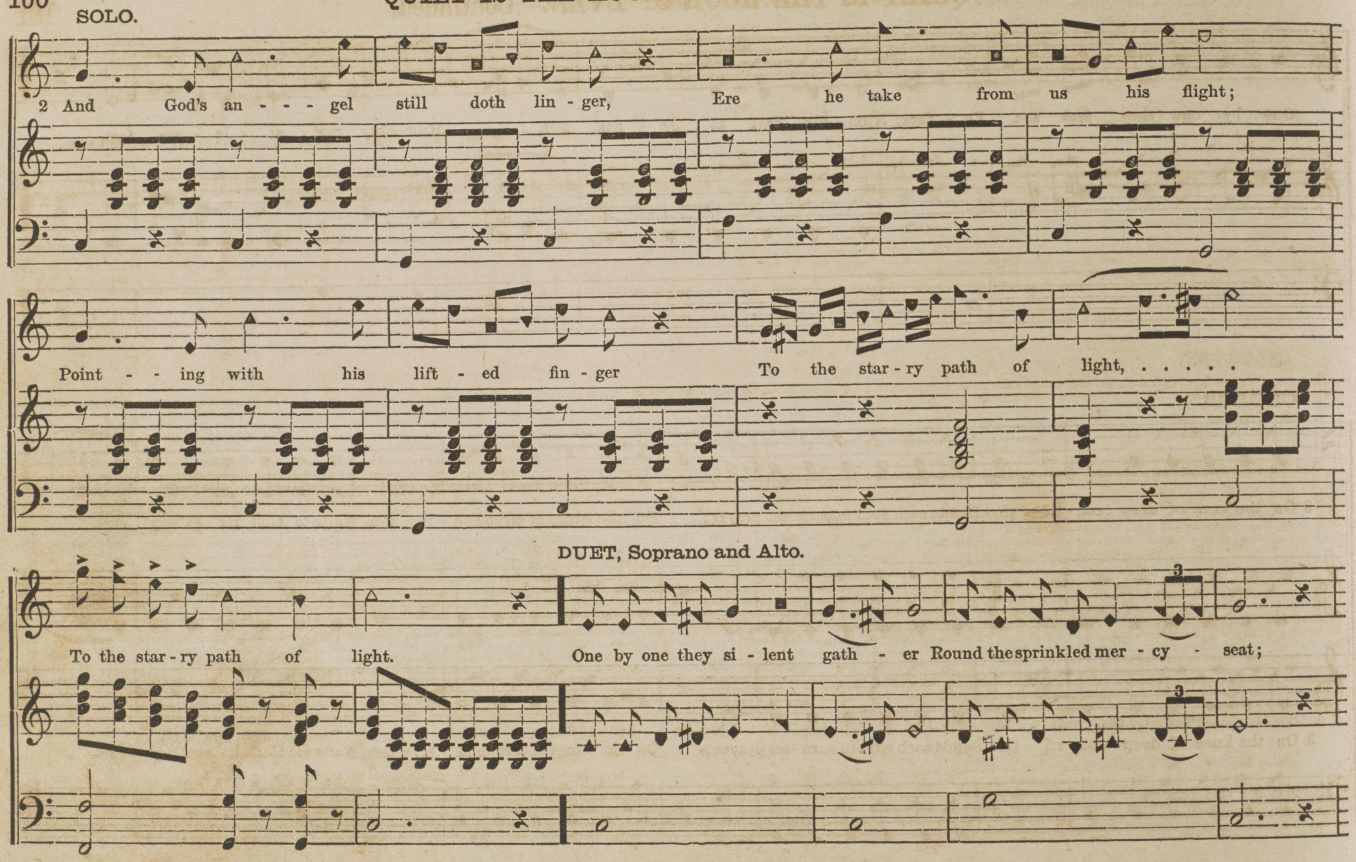
DUET, Alto and Bass. *Andante.*

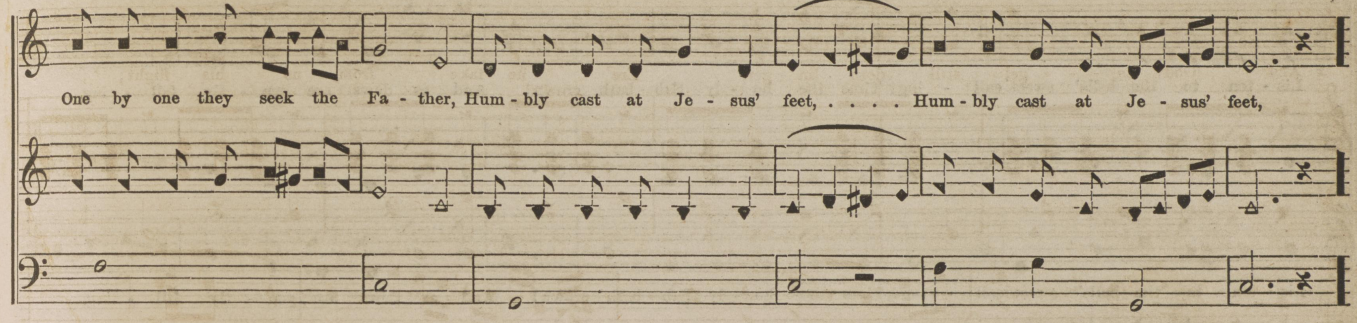


QUARTET.

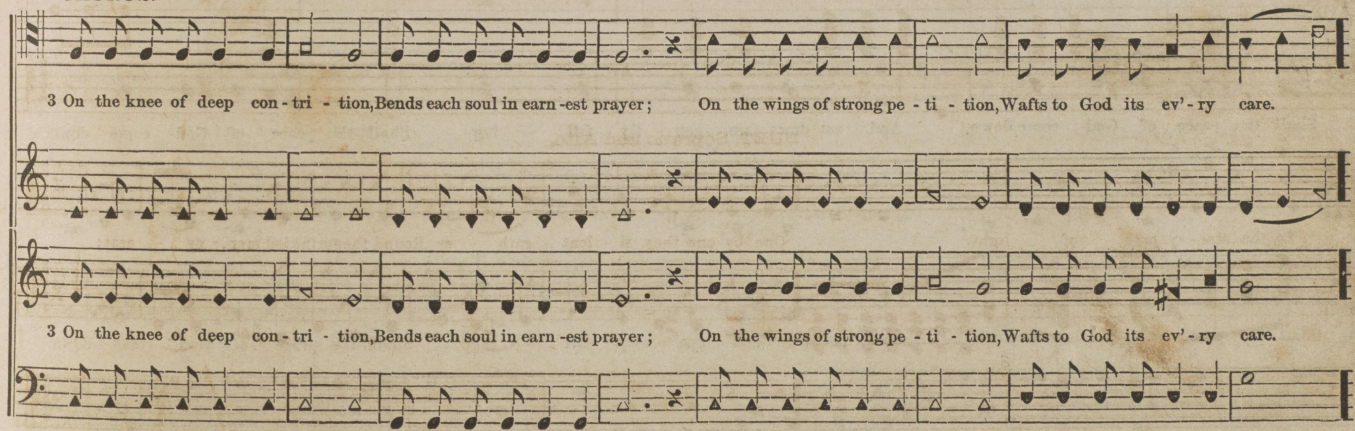


QUIET IS THE HOUR OF EVEN. Continued.

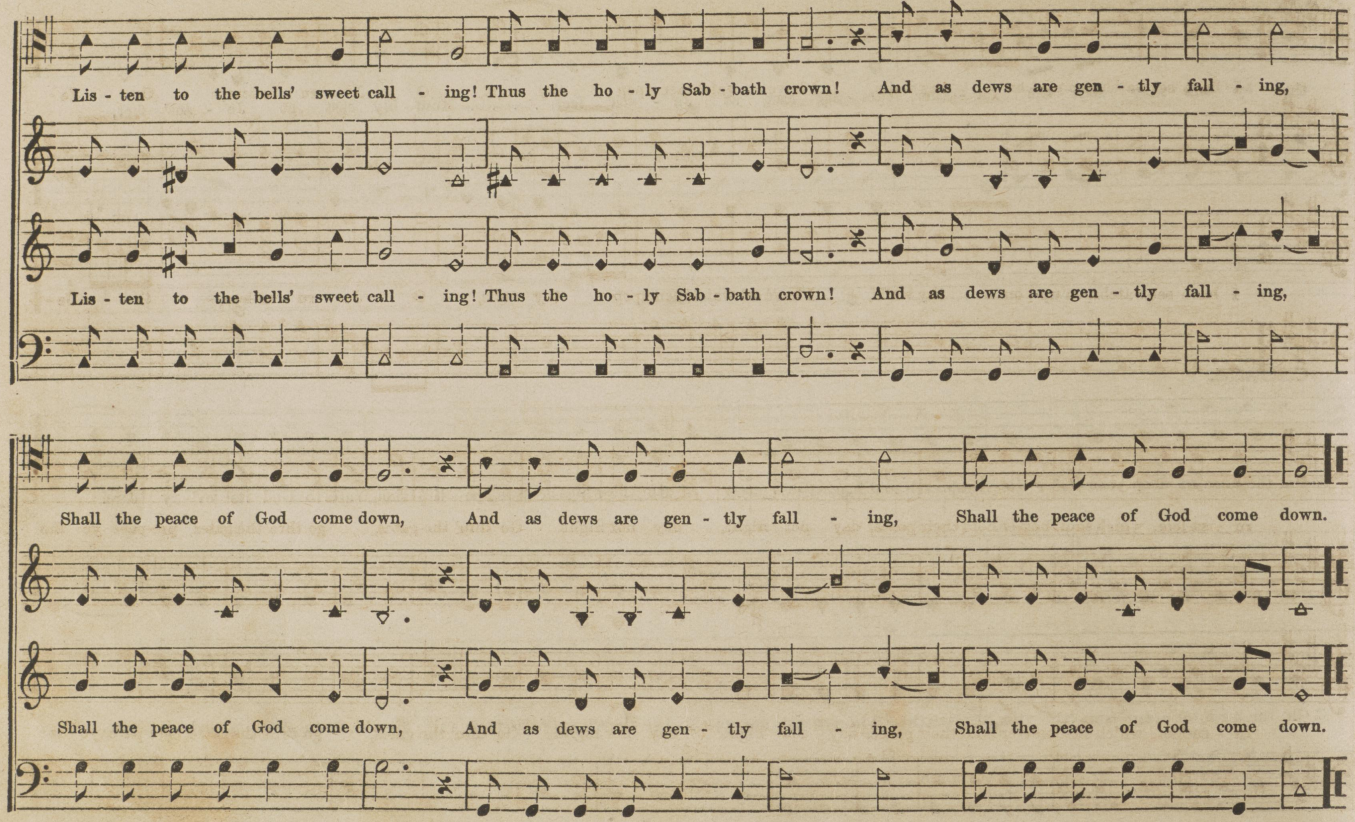



One by one they seek the Fa - ther, Hum - bly cast at Je - sus' feet, ... Hum - bly cast at Je - sus' feet,

CHORUS.

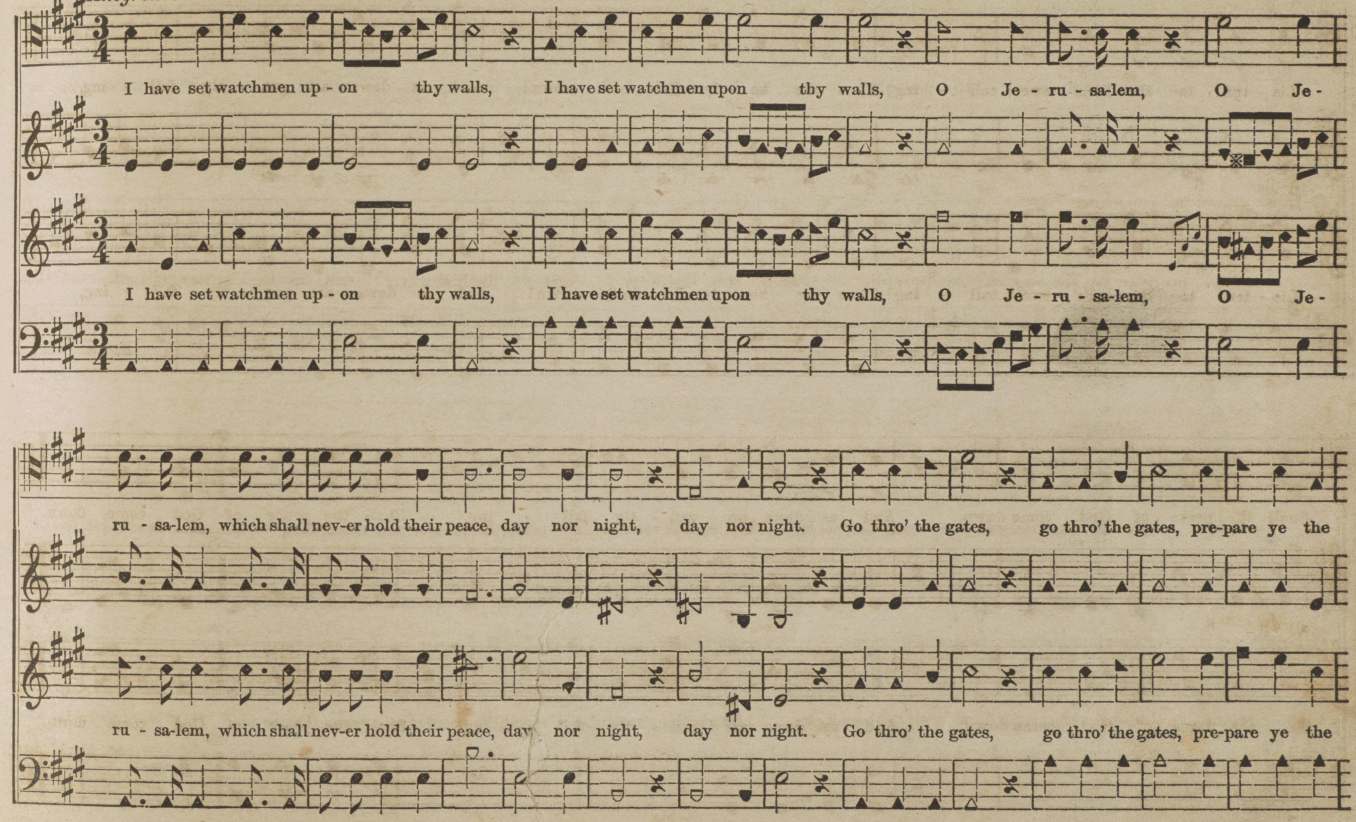

3 On the knee of deep con - tri - tion, Bends each soul in earn - est prayer; On the wings of strong pe - ti - tion, Wafts to God its ev' - ry care.
3 On the knee of deep con - tri - tion, Bends each soul in earn - est prayer; On the wings of strong pe - ti - tion, Wafts to God its ev' - ry care.

QUIET IS THE HOUR OF EVEN. Concluded.

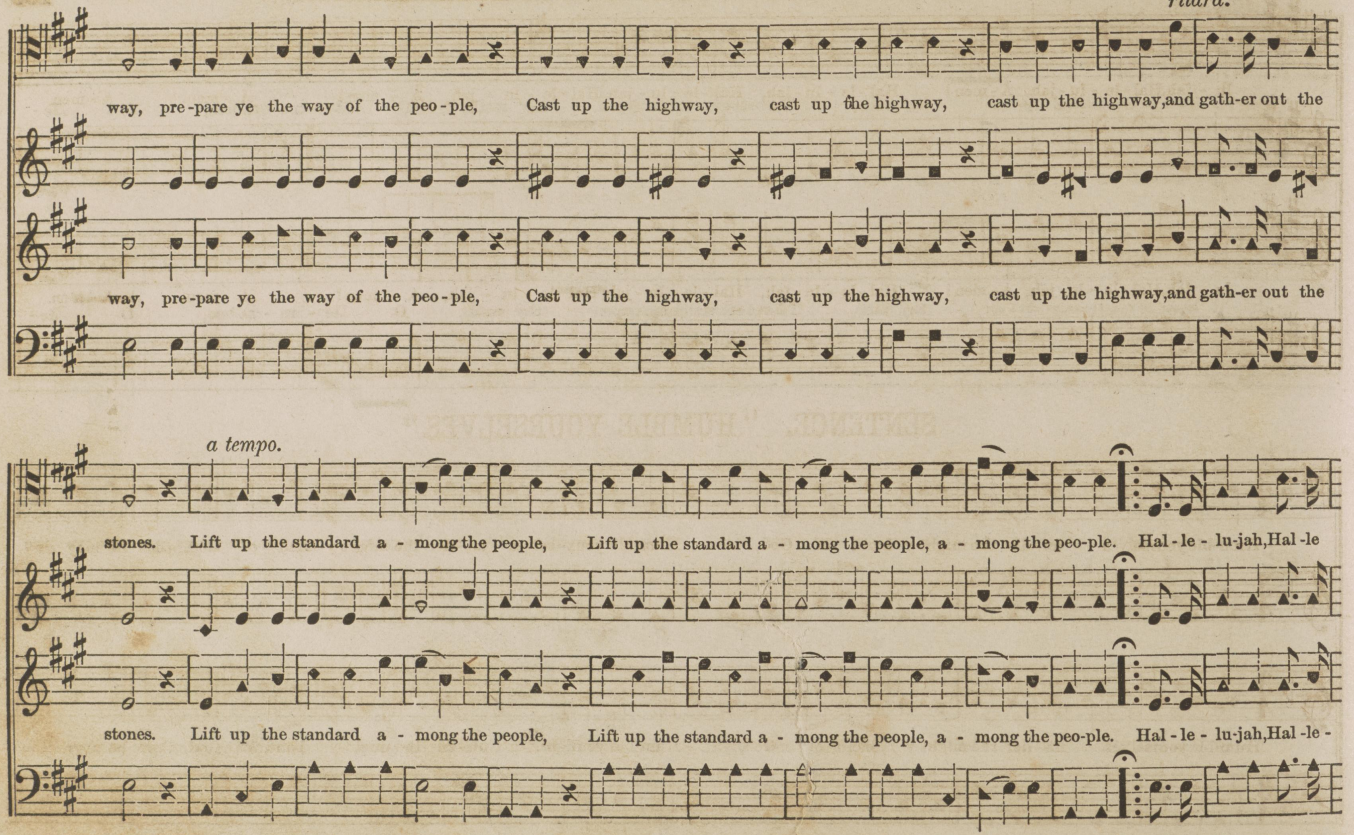


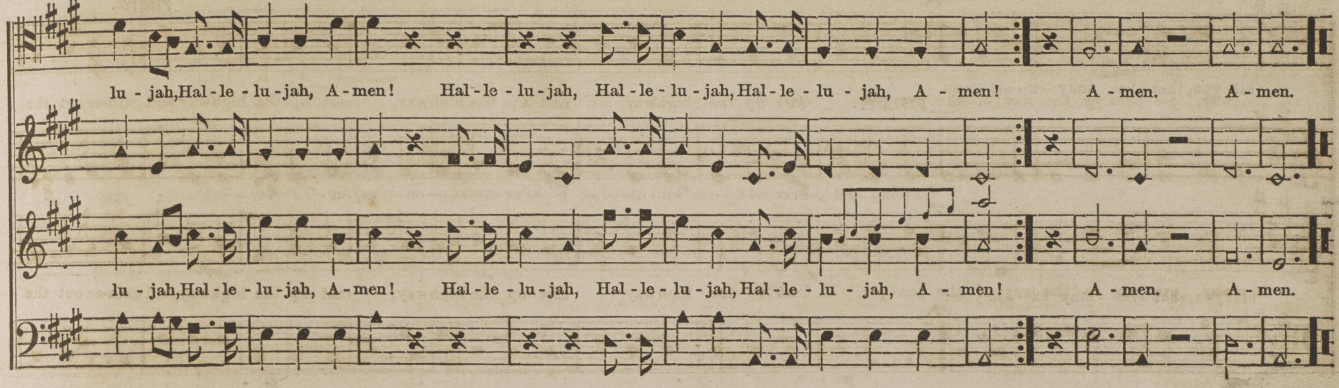
I HAVE SET WATCHMEN UPON THY WALLS.

Allegretto.

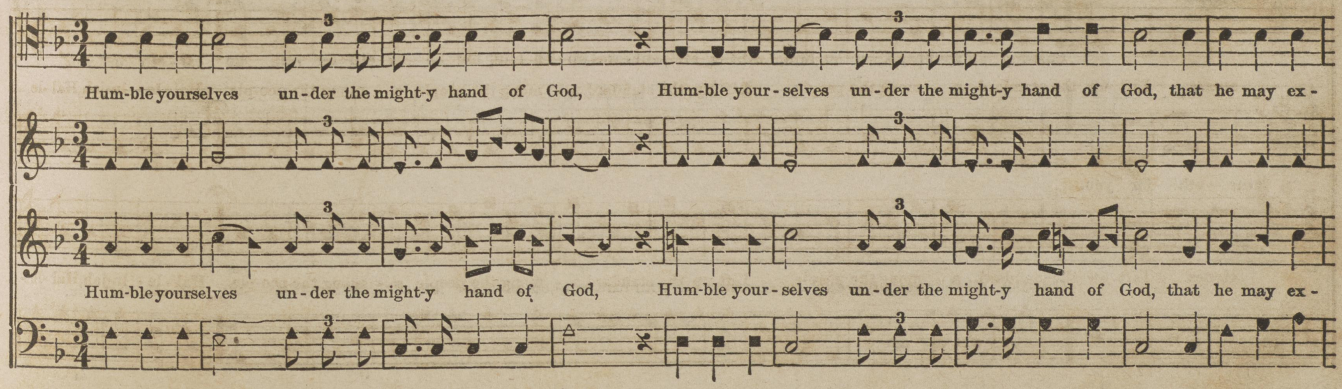


I HAVE SET WATCHMEN UPON THY WALLS. Continued.

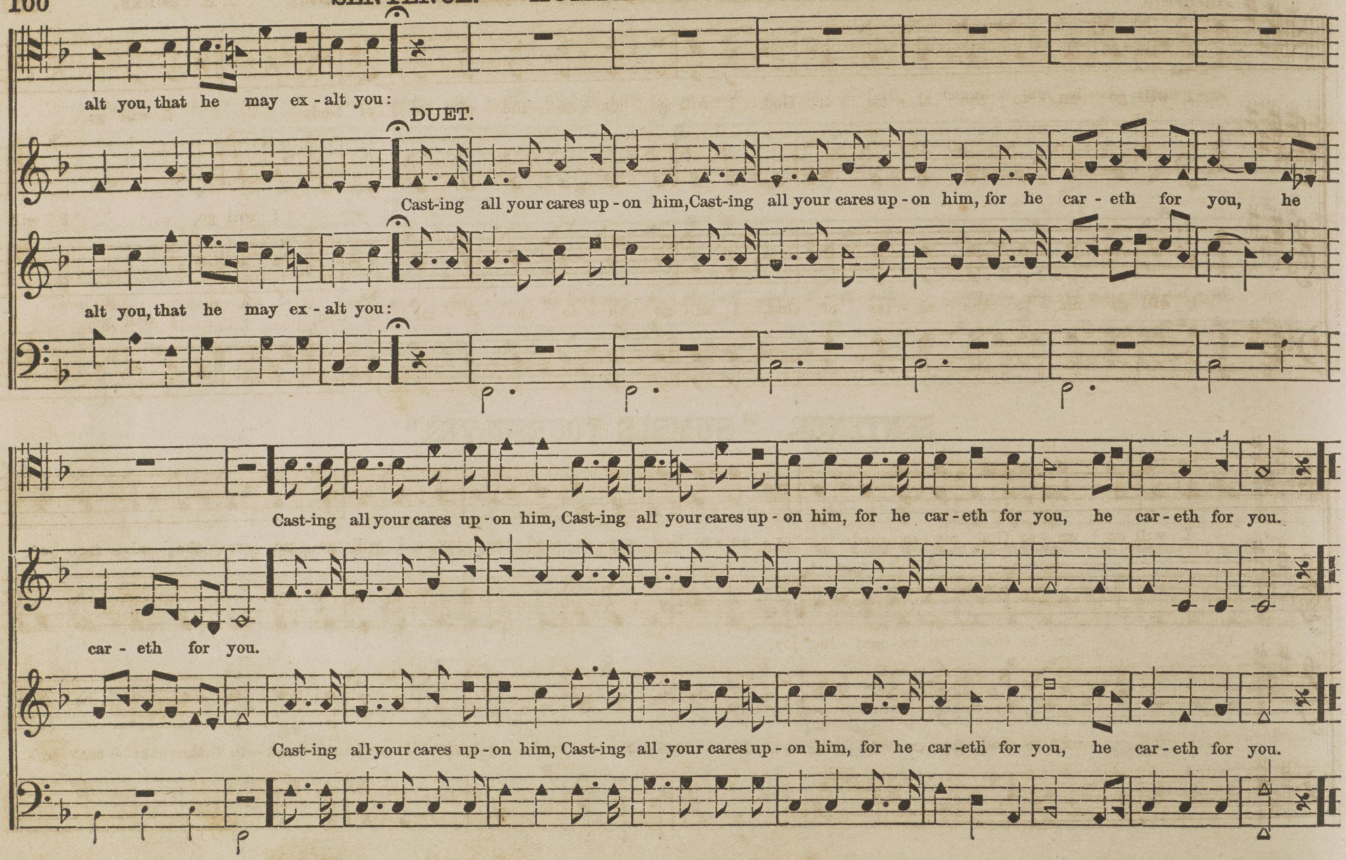




SENTENCE. "HUMBLE YOURSELVES."

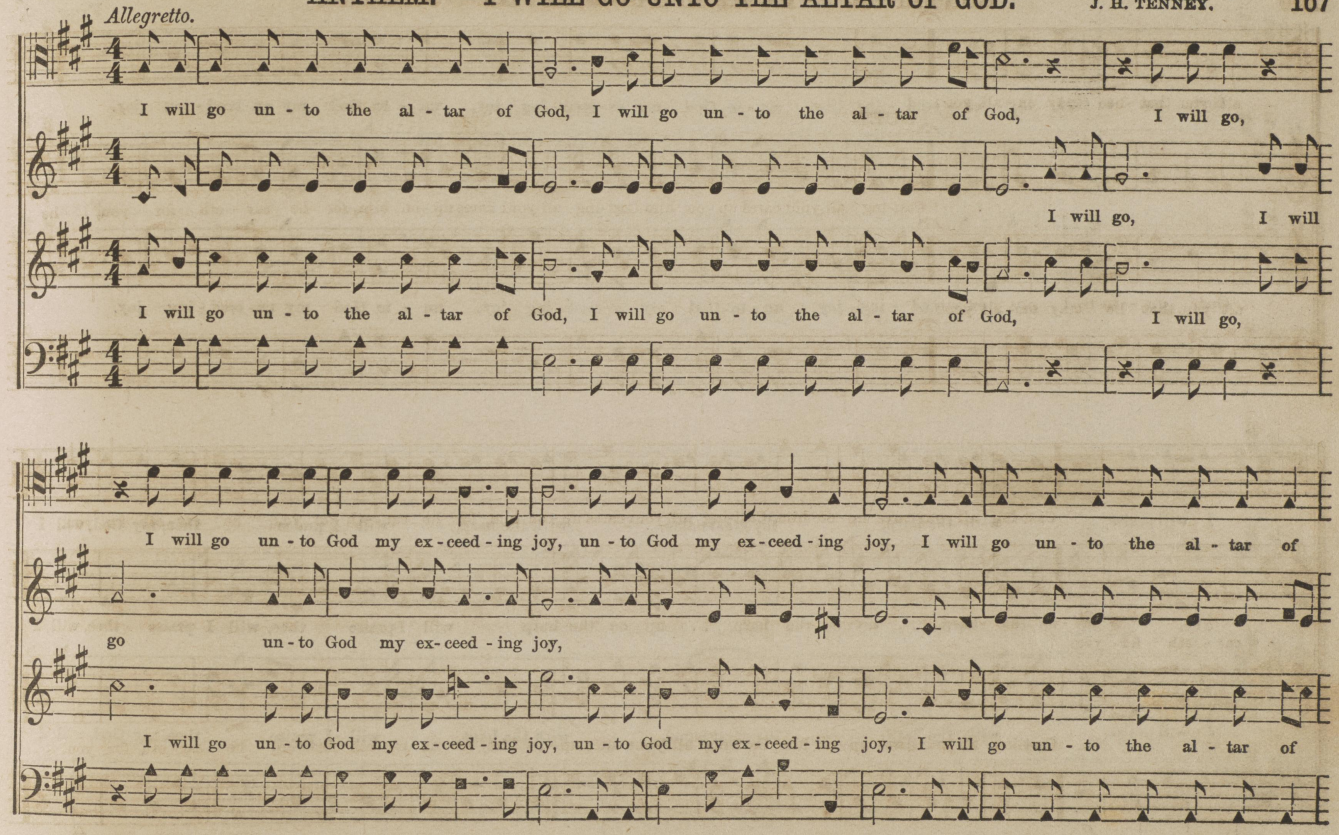


SENTENCE. "HUMBLE YOURSELVES." Concluded.

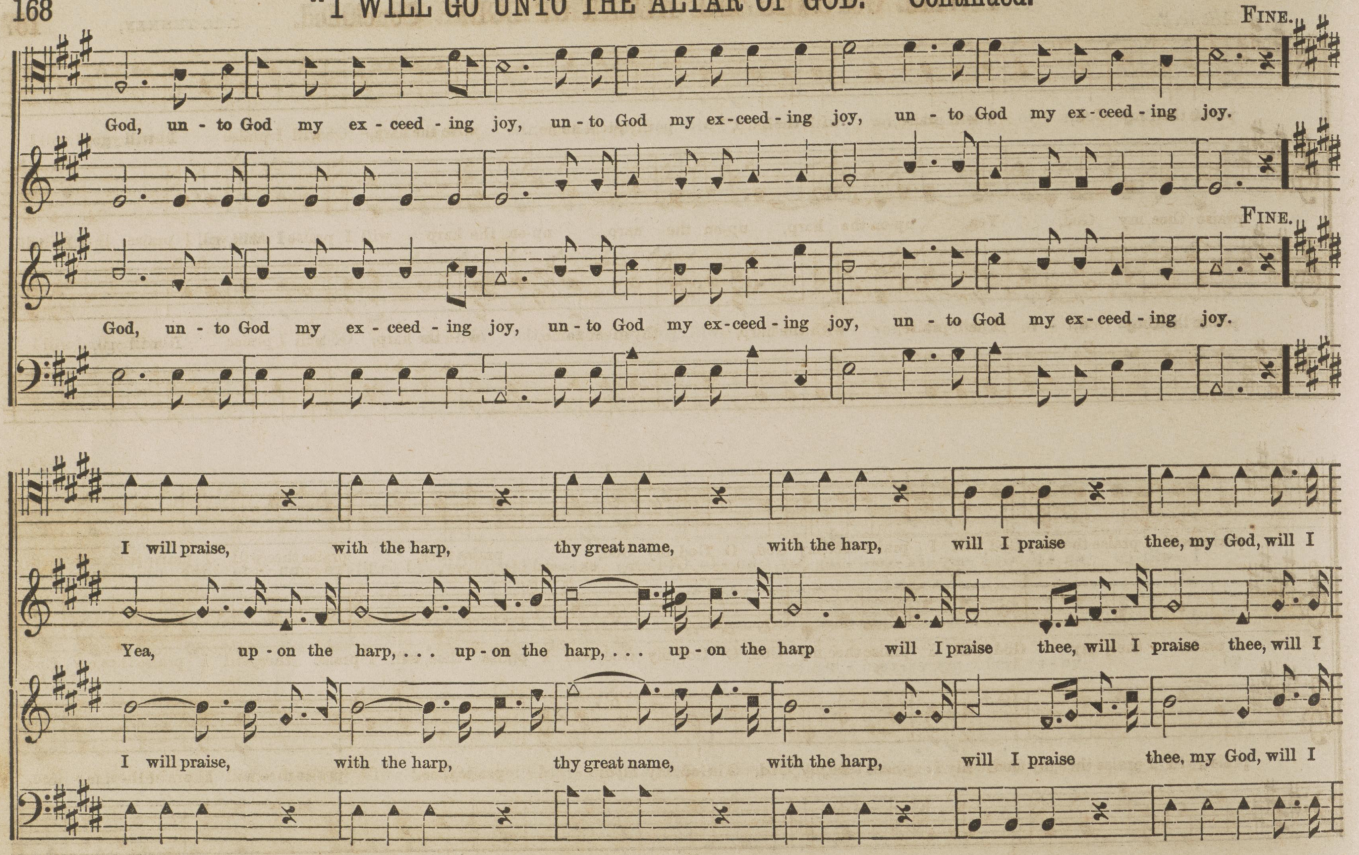


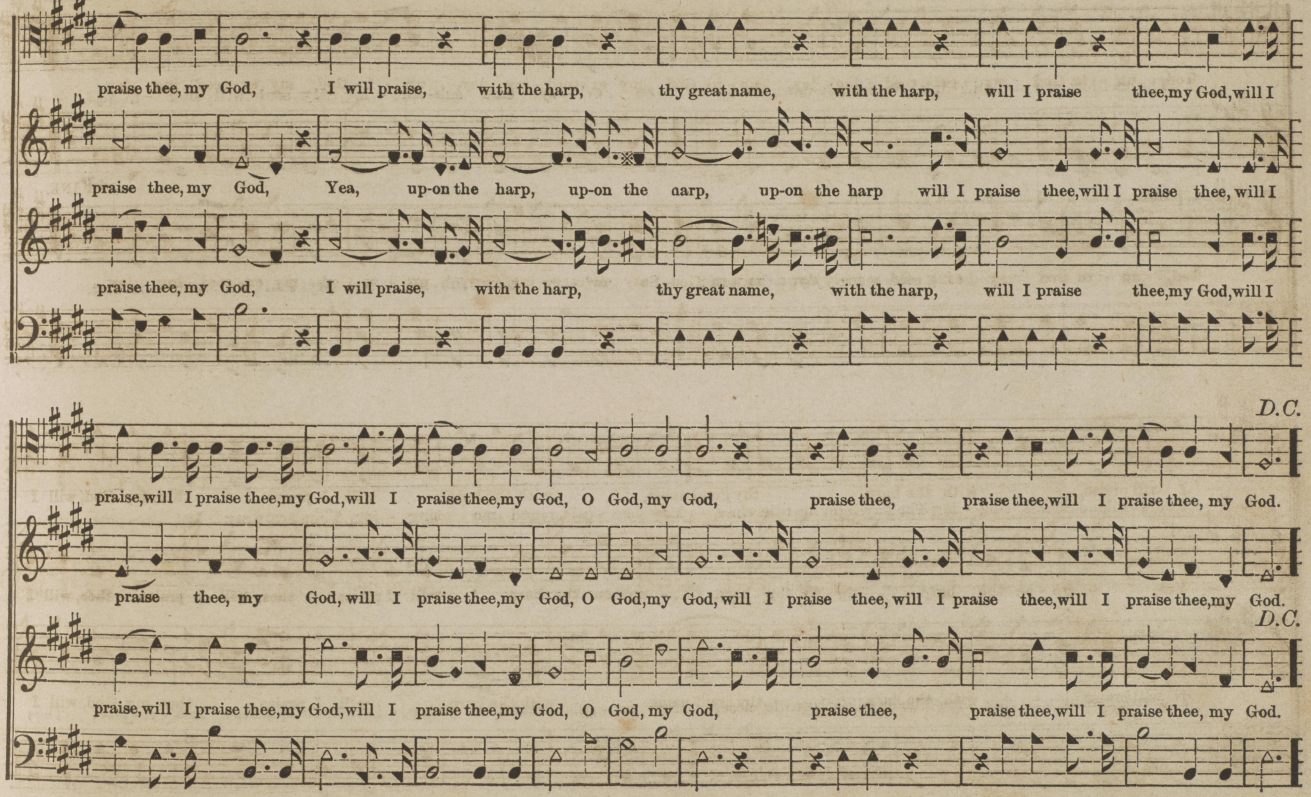
ANTHEM. "I WILL GO UNTO THE ALTAR OF GOD."

J. H. TENNEY.

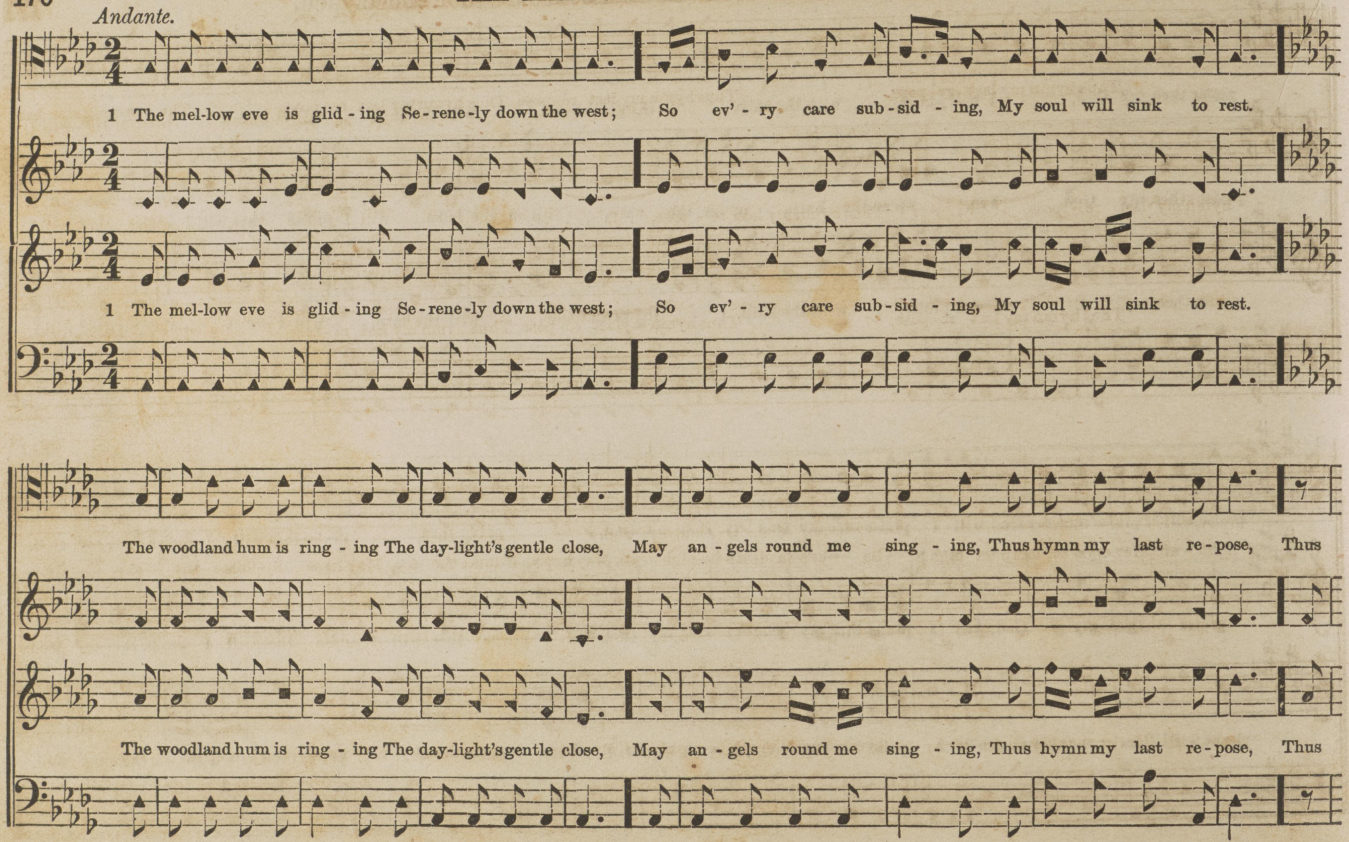


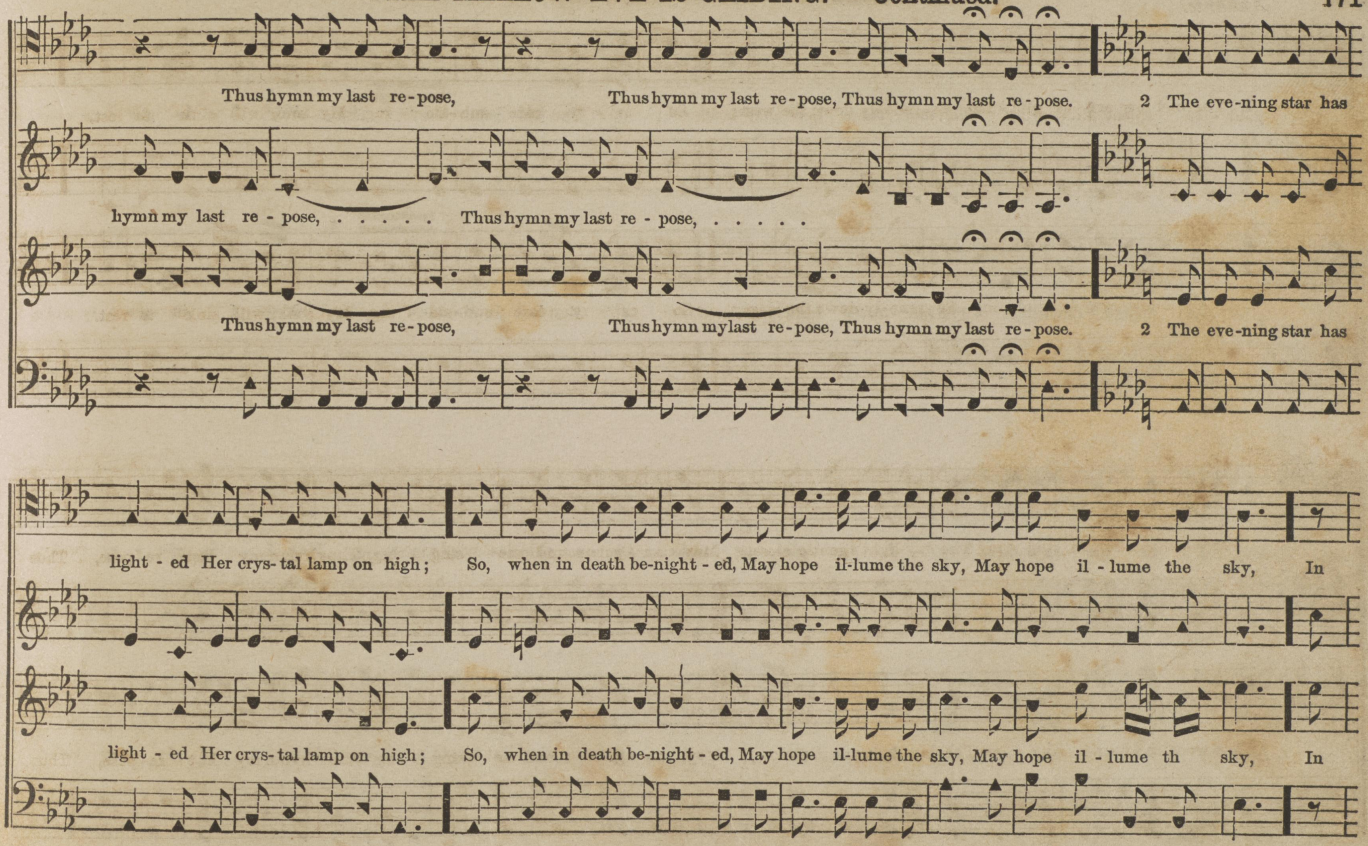
"I WILL GO UNTO THE ALTAR OF GOD." Continued.



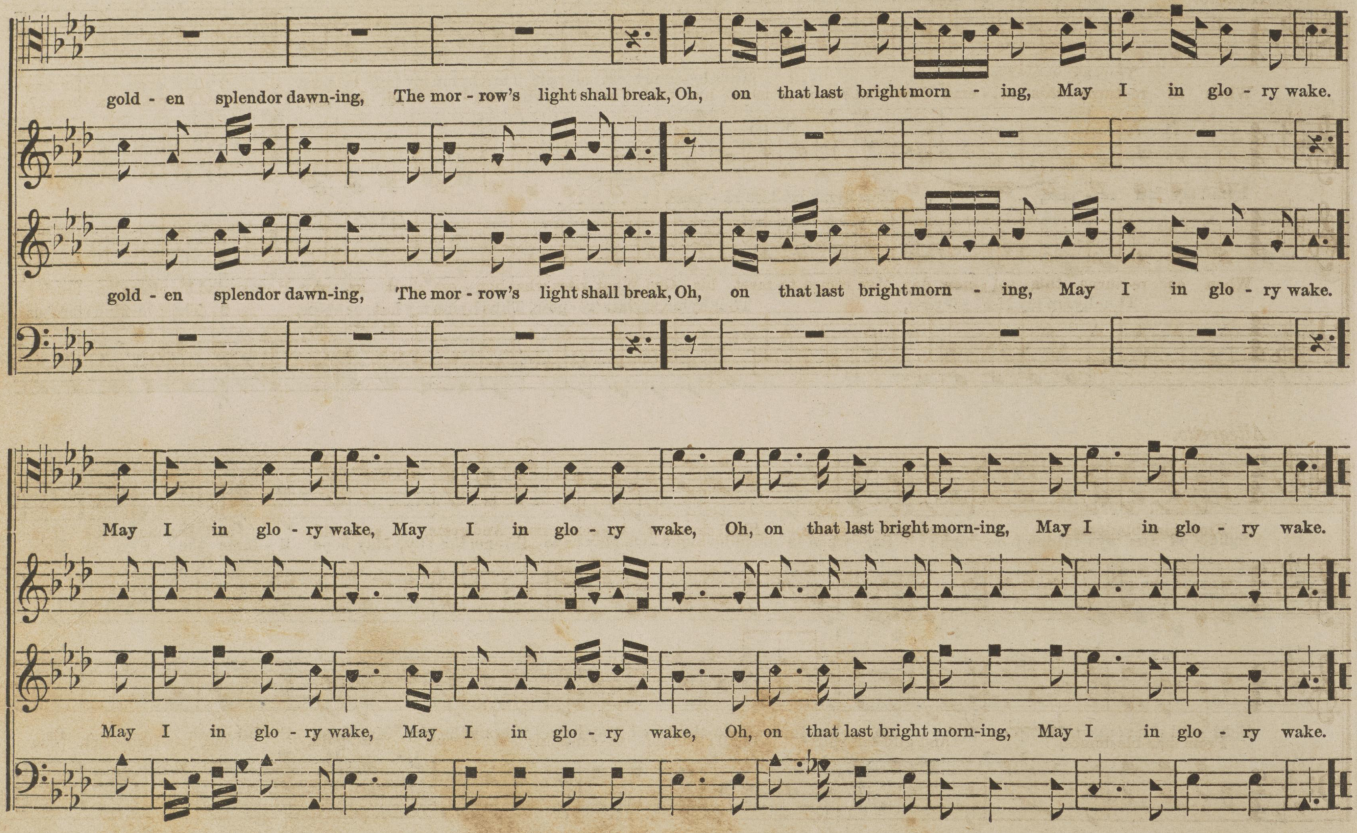

praise thee, my God, I will praise, with the harp, thy great name, with the harp, will I praise thee, my God, will I
praise thee, my God, Yea, up-on the harp, up-on the harp, up-on the harp will I praise thee, will I praise thee, will I
praise thee, my God, I will praise, with the harp, thy great name, with the harp, will I praise thee, my God, will I
D.C.
praise, will I praise thee, my God, will I praise thee, my God, O God, my God, praise thee, praise thee, will I praise thee, my God.
praise thee, my God, will I praise thee, my God, O God, my God, will I praise thee, will I praise thee, will I praise thee, my God.
D.C.
praise, will I praise thee, my God, will I praise thee, my God, O God, my God, praise thee, praise thee, will I praise thee, my God.

"THE MELLOW EVE IS GLIDING."




Thus hymn my last re-pose, Thus hymn my last re-pose, Thus hymn my last re-pose. 2 The eve-ning star has
hymn my last re-pose, ... Thus hymn my last re-pose, ...
Thus hymn my last re-pose, Thus hymn mylast re-pose, Thus hymn my last re-pose. 2 The eve-ning star has
light-ed Her crys-tal lamp on high; So, when in death be-night-ed, May hope il-lume the sky, May hope il-lume the sky, In
light-ed Her crys-tal lamp on high; So, when in death be-night-ed, May hope il-lume the sky, May hope il-lume th sky, In

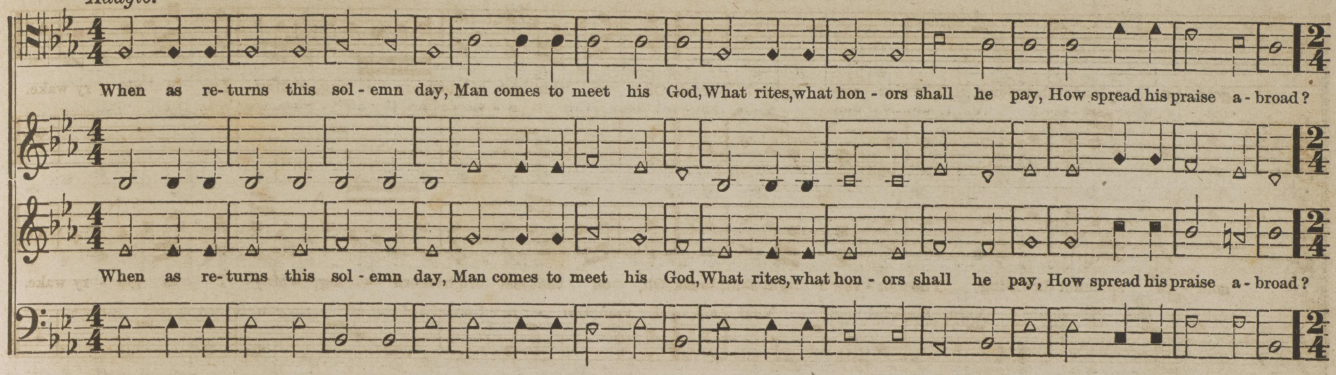
"THE MELLOW EVE IS GLIDING." Concluded.



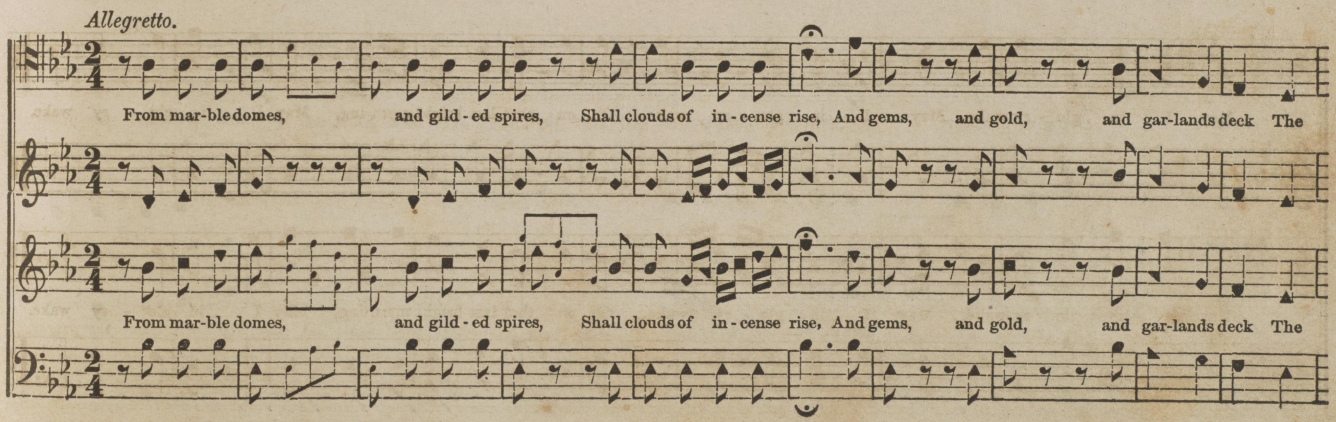
WHEN AS RETURNS THIS SOLEMN DAY.

J. H. TENNEY.

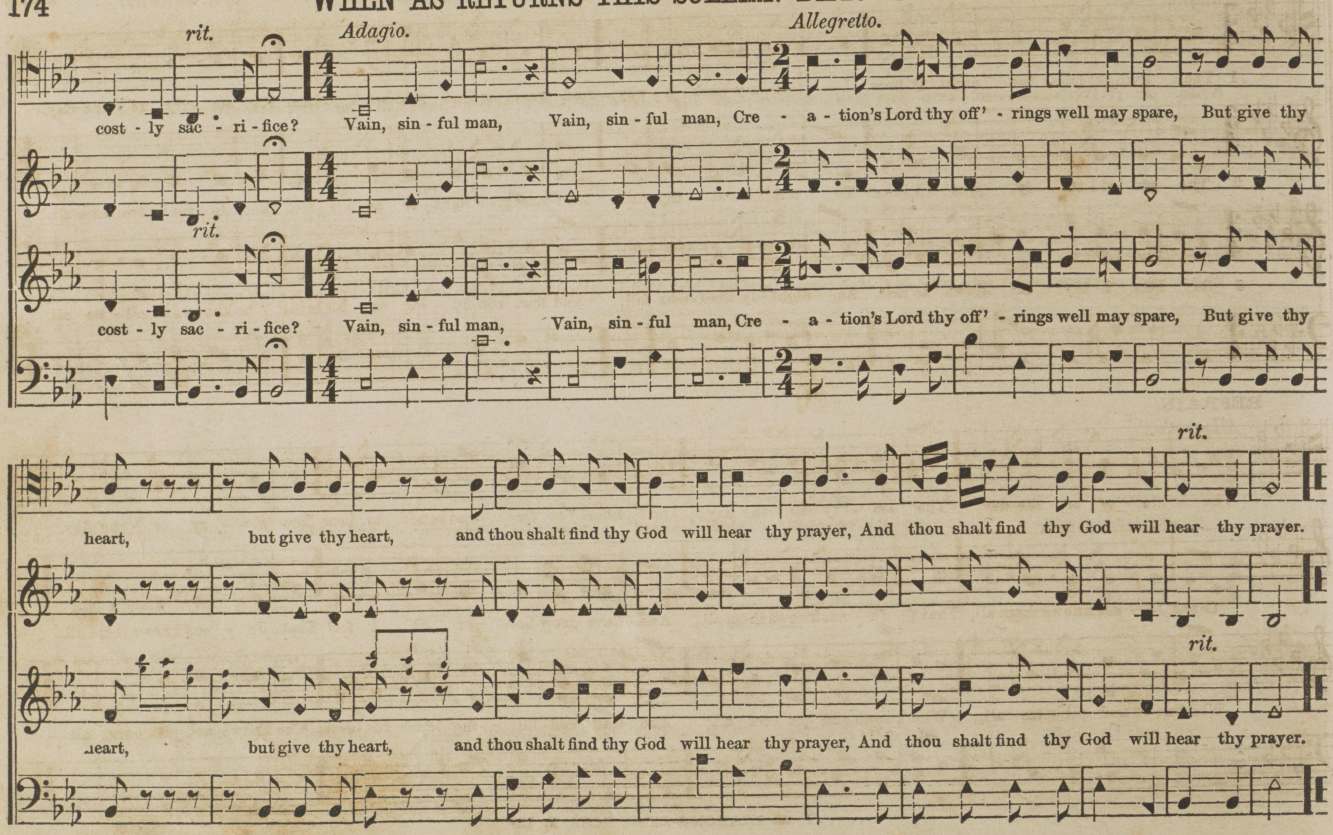
Adagio.



Allegretto.



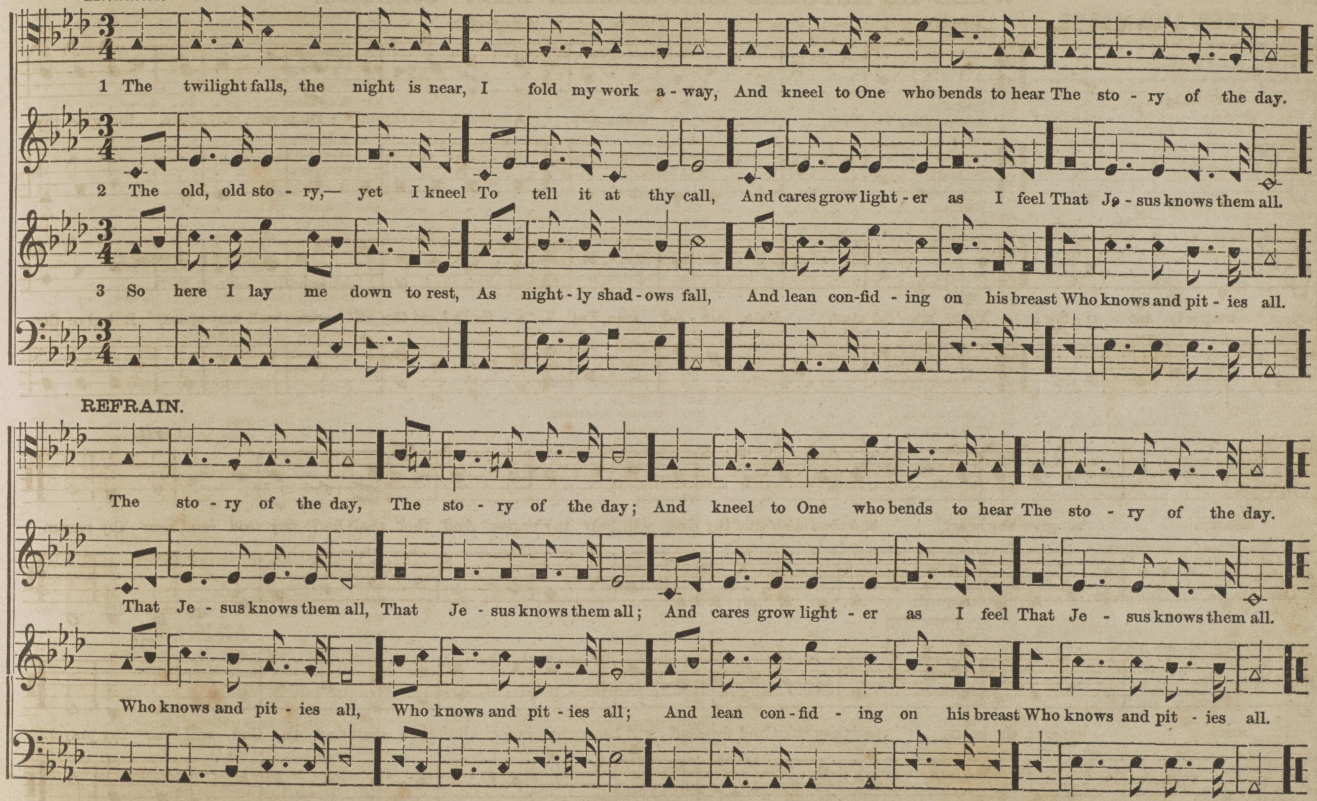
WHEN AS RETURNS THIS SOLEMN DAY. Concluded.



THE TWILIGHT FALLS.

J. H. TENNEY. 175

Andante.



From SHARON'S DEWY ROSE, by per.

INDEX.

SONGS AND GLEES.

Abide with us 62
A happy good night 48
A home with thee 50
An Autumn song 51
Away! away! 34
Beautiful evening star 52
Blossoms 29
Blue violet's song 18
Boat song 19
Dreaming of thee 58
Dream on 31
Evening bells 26
Evening prayer 60
Ever be firm 22
Floating down together 54
For the sun shineth 20
Gather the cherished ones 63
Gently sighs the breeze 53
Good night 44
Hark! the pealing 33
I will win or die 28
Life's changeful dream 27
Loved one, we lay thee to rest . . 40
Morning is gilding 43
My song 49
No place like home 46
No surrender 32
On the lake 42
Quiet is the hour 17
Softly the day is declining . . . 30
Songs in the night 36
The brightest side 24
The friends of my childhood . . . 38
The merry bugle calls 35
There's music in the midnight breeze 23
There's no place like home . . . 56
Think of me 25
Voices of spring 64

HYMN TUNES.

Alford 92
Alphonso 70
Amesbury 86
Ancil 74
Andrew 119
Antioch 85
Arcadia 91
Asher 109
Ashwell 72
Atheton 65
Beckford 104
Benares 77
Bennington 75
Bergen 47
Bertha 102
Billings 113
Bingham 110
Boteler 96
Bradish 113
Bralton 98
Bryant 100
Burton 55
Callie 158
Calvary 133
Carlene 93
Chadwick 73
Claytonville 99
Closing Hour 37
Concord 147
Confidence 100
Coronation 87
Cowper 80
Cross and Crown 83
Cuyler 118
Delfhaven 69
Dennis 95
Dubuyne 94
Duke St. 73
Eckworth 141
Edwards 70
Ellsworth 68
Ervling 39
Federal St. 66
Fenwick 112
Ferguson 61
Fisher 114
Fiske 117
Floren 143
Fremont 106
Fuller 66
Halleck 103
Harriston 120
Hartland 101
Helena 91
Hendon 107
Hepworth 89
Idria 45
Ira 93
Josie 81
Lanesboro' 89
Lee 115
Lisbon 94
Lowry 112
Luther 108
Malvern 74
Markell 83
Martyn 108
Martyr 135
Meditation 87
Medway 80
Melzer 75
Merton 92
Migdol 78
Mildred 105
Missionary Chant 67
Morrill 82
Mount Auburn 81
Naomi 84
Nathalie 96
Ocean 115
Olmutz 97
Otto 118
Pembroke 137
Phillips 88
Pity 76
Prince 121
Reliance 69
Reo 90
Ried 78
Rolland 79
Rosedale 76
Rosefield 106
Savannah 117
Seabrook 95
Sutton 71
Tappan 86
Temple 67
Theo 101
Trafton 79
Triumph 90
Trumpet Chant 88
Truro 77
Tyson 72
Uxbridge 68
Warren 98
Wayland 111
Willie Low 99
Whitefield 116
Woodman 84
Woodside 82
Worthing 111
Zeigler 97
Zephyr 71
Zion 114

GOSPEL SONGS.

Abundantly able to save 138
Beyond the smiling and the weeping 130
Beyond the swelling flood 132
Coming home again 122
Coronation Day 140
Even-song 148
Farewell! we meet no more . . . 127
Happy home 145
Happy home on high 134
How can I keep from singing . . 124
My friend 125
My Redeemer lives 128
Nearer home 144
Singing in heaven 126
The better land 146
The half has never been told . . 131
The soul's sweet fatherland 129
The sweetest voice 142
The twilight falls 175
When he makes up his jewels . . 136

ANTHEMS.

Father, we'll rest in thy love . . . 156
Hark! the song of jubilee 149
Humble yourselves 165
I have set watchmen 163
I will go unto the altar 167
I will sing thy praise 154
Praise be to God 152
Quiet is the hour of even 159
The mellow eve is gliding 170
When as returns this solemn day. . 173

New Books for the Sunday School.

—THE BEACON LIGHT.—

BY J. H. TENNEY AND REV. E. A. HOFFMAN.

PRICE 30 CTS.

The Beacon Light is the first of a new series of Sunday School Books for 1881. It represents a new era in the publication of sacred hymns, and will be found upon examination to be one of the best collections ever compiled. The best talent in the country has been drawn upon, and the authors are so well known that it is not necessary to say that their latest work will be favorably received. It contains really noble hymns, full of elevating thought, combined with the sweetest of melodies. It has been thoroughly sifted, and contains nothing which is not entirely refreshing and pure.

SOME OF THE HYMNS ARE:

AT THE GATE.
BEARING THE CROSS.
DO NOT PASS ME BY.
FEED MY LAMBS.
REST WEARY ONE.
TELL IT AGAIN.
WONDERFUL LOVE.

—THE BANNER OF VICTORY.—

BY A. J. ABBEY AND M. J. MUNGER.

PRICE 35 CTS.

The Banner of Victory is the last of three new Sunday School song books published for the season of 1881-2. Its authors are men of wide experience and have a reputation second to none as successful compilers of books particularly adapted to the peculiar wants and tastes of the younger members of the Sabbath-school. In this book, however, they do not forget to provide most admirably for older scholars who will use the book. Prayer and praise meetings have also been considered in its compilation, and as a collection of songs, duets, quartets and choruses, in point of character as well as variety of contents, is worthy of a very generous circulation.

White Robes, by the same authors, has had a remarkable sale, but which has, however, been made strictly on its merits as a really fine collection of songs, all of which are good and none second-class. It became a very general favorite, and still retains a large share of its well-merited popularity. Price 30 cents.

—LIGHT AND LIFE.—

BY R. M. McINTOSH.

PRICE 35 CTS.

Light and Life is a collection of new hymns and tunes, which has been carefully compiled by Mr. McIntosh, many of which have been contributed by him, while a large share of the others are from the pens of thoroughly competent authors and composers; together with a few of the older standard tunes, of which we never weary, judiciously scattered through the work, but which in no sense detract from its general excellence as an entirely new work of great merit. It is well suited to the demands of the Sunday School and home circle, is fresh and clean in appearance, with bright and interesting contents, and the reputation of the editor is sufficient to place it at once in the front rank of song books, which have acquired great popularity and large sales.

A FEW OF THE HYMNS ARE:

AM I A SOLDIER? I AM WAITING.
CAST THY BREAD. JOYFUL SOUND.
COME UNTO ME. LET US WORK.
HE LEADETH ME. OUT OF DARKNESS.
REVIVE US AGAIN.

—THE RIVER OF LIFE.—

BY H. S. PERKINS AND W. W. BENTLEY.

PRICE 35 CTS.

An attractive collection of the best thought and sweet melodies of a large number of contributors, which has sold largely, and retains all of its original freshness.

—GOOD NEWS.—

BY THE AUTHOR OF "LIGHT AND LIFE."

PRICE 35 CTS.

Everything within its refreshing pages is good and bright, and thoroughly cheerful. It has been very successful, and is full of sunshine and hope.

—THE SHINING RIVER.—

BY H. S. AND W. O. PERKINS.

PRICE 35 CTS.

The authors have contributed largely to make this work thoroughly attractive, and with other choice selections never before published, forms a collection of new songs which will give a fresh impetus to Sunday School work.

—CHORAL PRAISE.—

BY J. H. WATERBURY.

PRICE 20 CTS.

An Episcopal hymn book, but of equal value for general Sabbath School use. Its selections are excellent, and in good taste.

Specimen pages sent free. Any of the above Books mailed, post-paid, on receipt of retail price. Large reduction for quantities.

Published by OLIVER DITSON & CO., Boston.

CHAS. H DITSON & CO., 843 Broadway, N. Y. LYON & HEALY, Chicago. J. E. DITSON & CO., 1228 Chestnut St., Phila.

THEATRICAL AND TECHNICAL MUSIC BOOKS.

BOOKS ON MUSICAL THEORY.

ALBRECHTBERGER'S HARMONY	$4.00
BAKER'S THEORETICAL and PRACTICAL HARMONY	2.00
BERLIOZ'S INSTRUMENTATION	Cloth 4.00
CHERUBINI'S COUNTERPOINT and FUGUE	2.50
JOHNSON'S HARMONY. By A. N. Johnson	1.25
JOHNSON'S NEW METHOD OF HARMONY	1.00
JOHNSON'S NEW METHOD OF THOROUGH BASS	1.00
OLIVER'S THOROUGH BASS	.67
RICHTER'S COUNTERPOINT. Translated by Franklin Taylor	2.00
RICHTER'S MANUAL OF HARMONY. Translated by J. C. D. Parker	2.00
RICHTER'S TREATISE ON FUGUE. Translated by Arthur W. Foote.	2.00
SARONI'S THEORY OF HARMONY	1.25
SOUTHARD'S THOROUGH BASS and HARMONY	.50
WEBER'S MUSICAL COMPOSITION	2 vols. each 3.00
WOHLFAHRT'S MANUAL OF MODULATION	.50

TEXT BOOKS and MANUALS.

BOSTON ACADEMY'S MANUAL. By Dr. Lowell Mason	$1.00
CALCOTT'S MUSICAL GRAMMAR	1.00
HOOD'S MUSICAL MANUAL	.40
HOW SHALL I TEACH? By Dr. Lowell Mason	.38
MARX'S GENERAL MUSICAL INSTRUCTIONS	$2.50
MATERIA MUSICA. By J. C. Engelbrecht	.75
MUSICAL SCALE. By Horace P. Biddle	Cloth 1.50
OLIVER'S TEXT BOOK	.67
OUTLINE OF MUSICAL FORM. By W. S. B. Mathews	.60
PESTALOZZIAN MUSIC TEACHER. By Mason and Seward	2.00
PHRASING, as applied to Piano Playing. By A. W. Marchant	.40
PIANO TEACHER. Translated by John S. Dwight	.38
TUNER'S GUIDE. For the Piano-forte, Organ and Melodeon	.60

DICTIONARIES, PRIMERS and CATECHISMS.

STAINER and BARRETT'S DICTIONARY OF MUSICAL TERMS	4.00
BUCK'S DICTIONARY OF MUSICAL TERMS	$ .45
FIVE THOUSAND MUSICAL TERMS. By J. S. Adams	.75
LUDDEN'S PRONOUNCING DICTIONARY OF MUSICAL TERMS	1.25
LENHART'S ELEMENTS OF MUSIC	.50
MUSIC EXPLAINED TO THE WORLD. By F. J. Fetis	1.50
CLARKE'S MUSICAL CATECHISM	.38
PETERS' BURROWES' PIANO PRIMER	.50
PETERS' ELEMENTS OF THOROUGH BASS	.50
PETERS' BURROWES' THOR. BASS PRIMER and COMPANION	.75
PIANO-FORTE PRIMER. By E. Pauer	1.00
PUPIL'S FIRST PRIMER. By F. H. Brown	.50

Any book will be mailed, post-paid, for retail price.

PUBLISHED BY OLIVER DITSON & CO., Boston.

C. H. Ditson & Co., 843 Broadway, New York.

LYON & HEALY, Chicago.

J. E. Ditson & Co., 1228 Chestnut St., Philadelphia.

EMERSON'S VOCAL METHOD,

By L. O. EMERSON.

MR. Emerson's name is a synonym for all that is good and practical in the way of music. His numerous song books for Schools, and collections of Church Music, which are known and used everywhere, have attained a popularity which tells its own story. It is therefore, needless to say, that by the publication of this Vocal Method, a well-defined want has been supplied, simply and practically. It is thoroughly complete without being voluminous, and treats of the several steps to be taken in the proper development of the voice, in the order of their progression, in plain and comprehensive language, and with as little theory and technicality as is consistent with a clear understanding of the principles involved. It avoids the use of one particular vowel sound in vocalizing, and by the substitution of a number of syllables, and Latin and Italian words, imparts a pleasing variety to practice, gives a wider range to the vocal organs, and leads to a more correct and finished pronunciation of words when used in songs. The exercises and etudes have been carefully chosen from the works of the most eminent authors, and by the study of which, together with a few original ones, which have been thoroughly tested, the pupil is enabled to advance easily and systematically in the formation of a correct vocal method.

It is clean and handsome in appearance, there is order in its method and arrangement, and it is approved and appreciated by the profession throughout the country. The following testimonials taken at random from a multitude of complimentary notices received by the author, are from eminent musical people, whose endorsement of the New Method is of great value, and worthy of more than a passing notice.

From CARLYLE PETERSILEA, the famous Pianist and Teacher of Music, Director of Carlyle Petersilea's Academy of Music, Elocution, Languages and Painting, 279 and 281 Columbus Avenue, Boston, Mass.

My dear Emerson:—I never more forcibly realized the full meaning of "Multum in Parvo," than after carefully examining your new Vocal Method. It is most admirable, and I shall use it in preference to any other book, with pupils who have not had a proper method from the beginning. I find it extremely *progressive*, and just the book to prepare singers for the difficult style of Vocal Music.

Yours truly,
CARLYLE PETERSILEA.

From WM. H. SCHULTZE, Doctor of Music, formerly Leader of the Mendelssohn Quartet Club of Boston, but now Director of Music at Syracuse University; and S. HARDING ILSLEY, Teacher of Vocal Music, at the above institution.

Syracuse University, N. Y., October 1st, 1879.

Mr. L. O. Emerson. Dear Sir:—It is a bold thing now-a-days to publish a Vocal Method, after the many already in existence; yet by dint of your long and varied experience in teaching, you have produced a book just suited for the present phase of Musical development among our people.

We consider it interesting, and full of useful suggestions for teachers, and a good guide for the intelligent student.

W. H. SCHULTZE,
S. HARDING ILSLEY.

From WM. H. CLARKE, the eminent author.

Boston, Sept. 20, 1879.

Friend Emerson:—I have examined your new "Vocal Method," and am pleased with your treatment of the subject of Respiration, and the other topics. Your system of the use of the different vowels in Vocalization is not only original, but practical, while musically, the entire work is of standard merit. I shall take pleasure in speaking well of it.

Sincerely yours,
WM. H. CLARKE.

From E. P. ANDREWS, President of the Miami Conservatory of Music, Author and Teacher.

Xenia, O., Aug. 30, 1879.

Prof. L. O. Emerson. My dear friend:—I have carefully read every word, and examined every page of your new "Vocal Method," and am prepared to say that I consider it better adapted to the present demands of voice pupils than any other book I have seen.

The work is progressive, educational, and complete. The etudes are melodic, scientific, satisfactory. The style is easy, pleasing, instructive, and the book itself is in good shape, printed on the best of paper, has excellent typography, and sells for a reasonable price. It is the production of common sense and experience, and cannot fail of appreciation.

Yours ever truly,
E. P. ANDREWS.

From Mrs. J. H. LONG, the eminent Vocal Teacher.

21 Holyoke Street, Boston, October 4, 1879.

Mr. L. O. Emerson, My dear sir:—I have taken great pleasure in examining your "Vocal Method," and I believe it is the most *concise, thorough, common sense method* before the public.

It contains everything necessary in establishing a sure foundation upon which to build *good singers*.

I shall use it a great deal among my pupils, and hope it will meet the success and favor it so justly deserves.

Very truly yours,
MRS. J. H. LONG.

From Mr. C. P. MCINTIRE, Teacher of Music, and Organist at the Church of the Disciples, Boston.

Mr. Emerson has most emphatically met the wants of all who would like to sing well, by his clear and concise "Vocal Method." I shall adopt it in my teaching and heartily recommend it to others.

C. P. MCINTIRE.

From L. W. WHEELER, the popular Vocal Teacher.

161 Tremont Street, Boston, Sept. 20, 1879.

I fully endorse the flattering notices already given in praise of "The Emerson Vocal Method." 'Tis one of the best of its kind I have met either in this country or in Europe.

L. W. WHEELER.

"EMERSON'S VOCAL METHOD" will be mailed, post-free, to any address, for $1.50.

Published by OLIVER DITSON & CO., Boston.

CHAS. H. DITSON & CO.,
943 Broadway, New York.

LYON & HEALY,
CHICAGO.

J. E. DITSON & CO.,
1228 Chestnut Street, Phila.

THE BEST CHURCH MUSIC BOOKS.

THE HERALD OF PRAISE.—By L. O. Emerson.

The "Herald of Praise" is Mr. Emerson's latest production, and is believed to be the newest, freshest and best collection of Church Music which he has ever compiled, or in fact, which has ever been published. It contains a first rate course of elementary Study and Exercises, the best collection of Anthems, Hymn Tunes, Motets, Sentences and Chants, original and selected, besides a very fine collection of Miscellaneous Music, sacred and secular, for concert singing, for musical conventions, for practice, or for occasional use. Price, $1.00.

THE IDEAL.—By L. O. Emerson.

This is smaller, more compact, and less expensive than the "Herald of Praise," and contains a selection of such sacred and secular music as to give a good variety, as well as to present to singing schools and societies a miscellaneous collection of Hymn tunes, Anthems, Spiritual Songs, Recreative Pieces of a secular nature for concert singing and practice, more especially fitted and adapted to the needs of the singing class. Price, 75 cts.

THE VOICE OF WORSHIP.—By L. O. Emerson.

The "Voice of Worship" is bright, thoroughly entertaining and instructive, and is one of Mr. Emerson's latest and best books for choirs and singing schools. Its contents are nicely adjusted to suit the requirements of classes and chorus choirs who need preliminary instruction, as well as to serve the purpose of a general class book. Price, $1.00.

THE CHORAL CHOIR.—By W. O. Perkins.

The extraordinary success of the author's previous ventures, and the fact that the older books are somewhat "worn," will serve as an apology if one be needed, for the publication of this new choir and class book. It is, of course, being the last, the best of all his compilations, and is intended to supply the desire for an entirely new collection for chorus choirs and singing classes. There are 150 pages each devoted to sacred and secular music, of which there is the usual varied excellence and a pleasing "newness" which adds not a little to its general attractiveness. Price, $1.00.

THE PEERLESS.—By W. O. Perkins.

Such portions of Dr. Perkins' "Choral Choir" as can be used successfully in singing schools and classes have been collated and published in separate form as the "Peerless." It makes an admirable singing class book, and with its convenient size and moderate price will doubtless become a very popular book. It has about 200 pages. Price, 75 cents.

THE TEMPLE.—By W. O. Perkins.

This is a new book for classes, choirs and conventions, which needs no introduction. It has a very thorough instructive course, easy Part-songs for practice, new Glees and Part-songs for advanced singers, more than a hundred Metrical Tunes, besides forty Anthems and a few Chants for the use of choirs. Price, $1.00.

These are the newest books which have been published, but equally as good Church Music will be found in any of the following collections for Choirs, Congregations and Classes.

BOOKS FOR CHORUS CHOIRS.

The Standard.....Emerson and Palmer.	The Jubilee.....W. B. Bradbury.	American Anthem Book.....$1.25
The Choral Tribute.....L. O. Emerson.	The Key Note.....W. B. Bradbury.	Emerson's Anthem Book.....1.25
The Jubilate.....L. O. Emerson.	The Temple Choir.....Seward, Mason and Bradbury.	Perkins' Anthem Harp.....1.25
The Harp of Judah.....L. O. Emerson.	The Greatorex Collection.....H. W. Greatorex.	Emerson's Anthems and Responses.....1.00
The Leader.....Palmer and Emerson.	American Tune Book.....Dr. Lowell Mason.	Emerson's Episcopal Chants.....75
The Diapason.....G. F. Root.	Perkins' Anthem Book.....W. O. Perkins.	Salvation. L. O. Emerson.....60
The Sabbath.....C. Everest.	Chorus Choir.....Dr. Eben Tourjee.	Zion. W. O. Perkins.....1.00

Price of each of the above books, $1.38.

Price of any of the foregoing books, $1.50.

In addition to the books mentioned above, Ditson & Co. publish a large number of Chorus and Glee Books, Oratorios, Cantatas, etc., which may be used to excellent advantage for Church Choir practice.

BOOKS FOR QUARTET CHOIRS.

Baumbach's Sacred Quartets.	Church and Home. See, Lenox.	Emerson's Sacred Quartets.
Baumbach's New Collection.	Thomas's Quartets and Anthems.	Grace Church Collection.
Buck's Motet Collection.	Danks' Anthem Quartets.	King's New Collection.
Buck's Second Motet Collection.	Danks' Sacred Selections.	Dow's Sacred Quartets.

Price of each of the above books, $2.00 in boards; $2.25 cloth.

These books contain all the best Quartets, and are equally valuable to large and small Chorus Choirs. Quartets will likewise find many things of great beauty and highly artistic, in the collections for Chorus Choirs.

☞ Any of the above books will be mailed, post-free, on receipt of retail price.

Published by OLIVER DITSON & CO., Boston.

C. H. DITSON & CO., 8s. Broadway, New York. LYON & HEALY, Chicago. J. E. DITSON & CO., 1228 Chestnut St., Phila.